

RECORD MIRROR

RM

NOV. 15, 1986 EVERY THURSDAY 55p

GO WEST

IN SEARCH OF DARK, DISTANT
CREDIBILITY?

FULL FORCE • LONE JUSTICE
BASIA • IRON MAIDEN
SHINEHEAD
DAS PSYCH-OH RANGERS
POP WILL EAT ITSELF
RAILWAY CHILDREN

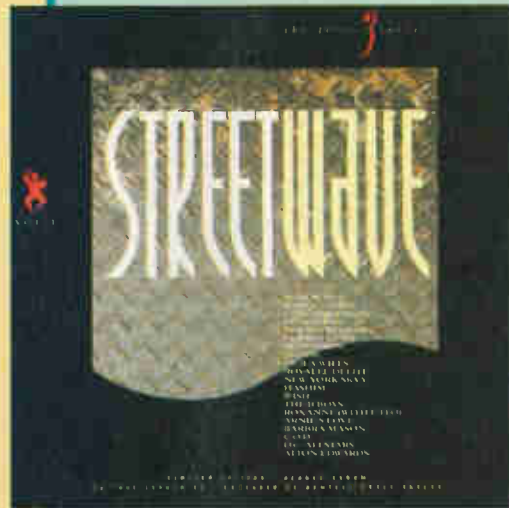
LIVE — BAD • OMD
ULTRAVOX
THE SOUP DRAGONS
SUICIDE
NEW MODEL ARMY
KING KURT
WORLD DOMINATION

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hip hop and the macho way

YELLO, just one of the megastar names on the rm 'Fruit Cakes And Furry Collars' album, will release their single 'Vicious Games' at the end of this month. The track has been available before, but it now features extra vocals, guitar and keyboards. The 12 inch version will last for seven minutes. Yummy.

RS



Streetwave, it hasn't been three years has it? It has you know — three glorious years of snob dance music from those people in Ealing — Streetwave. To celebrate this birthday, Streetwave are releasing a double LP of their finest moments, including tracks from Rose Royce, Viola Wills, Aleem, Roxanne (with UTFO), the Intruders, Fonda Rae and New York Sky amongst others. We've got 25 of these beauties to give away if you can answer these questions:

- 1) The boss of Streetwave records is: a) Genghis Khan, b) Jimmy Tarbuck, c) Morgan Khan?
- 2) 'Bustin' Loose' by the DC Allstars is: a) hip hop, b) reggae, c) go go?
- 3) What nationality are Streetwave recording artistes Masquerade: a) British, b) American, c) Icelandic?

Send your answers on a postcard to 'rm Streetwave Competition', Greater London House, London NW1 7QZ. Answers should reach us by Monday, November 17.



SHAKES ALIVE

First came the rumours from the north of England; **Big Ed And His Rockin' Rattlesnakes** — THE band to see. Then came a couple of interesting pictures, and now, at last, the album. 'Bingo' is a punkabilly, low fi collection with more zest and venom than your average Tequila Slammer. Not currently set to storm the charts, but catch them live if you can and keep your deck warm — their day will come.

AS

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Photo by Kevin Cummins

What's this? Does the sequel to 'Just Say No' turn out to be 'Just Say Yes'? Well, no, actually. And what we all thought was 'Teacher, Teacher, What A Smack Head He Is' actually turned out to be SMASH head in the chorus of the latest vinyl offering from those well-meaning London Comp Campaigners down at **'Grange Hill'**.

The new single, though, has no 'cause célèbre', and is a lightweight piece (to say the very least) from the pen of 'Brookside' and 'Grange Hill' gaffer Phil Redmond. An inauspicious musical debut for Redmond, the single is to be followed by an LP, which promises to hold such wanderers as 'A Punk Anthem — No Supervision At Break', for which the world must wait a little while yet.

On the strength of this waxing alone, though, I should, if I were Mr Redmond, stick to the scripts and leave the chartbound sounds in the hands of the equally awful musical 'EastEnders'.

DS



CAMEO follow up their massive hit 'Word Up' with 'Candy', out on Friday, November 21. The flip side is the marvellous 'Don't Be Lonely', guaranteed to make you go all gooey in your codpiece, while the 12 inch also has a special Larry Blackmon remix of 'Candy'. A special limited edition two record set will also be available, featuring Cameo's past hit 'Single Life'.

RS



Matt Johnson, alias the The, releases his album 'Infected' on Monday, November 17. It's his first album for more than three years, and tracks include 'Out Of The Blue (Into The Fire)', 'Heartland' and 'Mercybeat'. A spokesman says that the album has already been certified gold, on advance orders.

Johnson will be releasing an 'Infected' video in the New Year, and it will feature scenes shot in Britain, Peru, Bolivia and New York. In New York, Johnson even did some filming in a brothel. Johnson and his brother Andy Dog will be releasing a book shortly.

RS



- TOURS
- RELEASES
- NEW BANDS
- GOSSIP

THE HUMAN League RED

NEW SINGLE



I NEED
YOUR
LOVING

7" AND EXTENDED 12"

PRODUCED BY
JIMMY JAM AND TERRY LEWIS
PERFLYTE TYPE
PRODUCTIONS INC.

VEVA RECORDS
© 1991 THE HUMAN LEAGUE

TOUR DATES

NOVEMBER

WEDNESDAY
CRAWLEY LEISURE
CENTRE

FRIDAY
LOUGHBOROUGH
UNIVERSITY

MONDAY
CARLISLE THE SANDS
CENTRE

DECEMBER

WEDNESDAY
GLASGOW BARROWLANDS

FRIDAY
LEEDS UNIVERSITY

MONDAY
NORWICH U.E.A.

WEDNESDAY
MARGATE WINTER
GARDENS

JANUARY

WEDNESDAY
BIRMINGHAM ODEON

FRIDAY
POOLE ARTS CENTRE

MONDAY
PORTSMOUTH GUILD HALL

WEDNESDAY
ST. AUSTELL CORNWALL
COLISEUM

FRIDAY
HAMMERSMITH ODEON

MONDAY
HAMMERSMITH ODEON

WEDNESDAY
NEWCASTLE CITY HALL

FRIDAY
LIVERPOOL ROYAL
COURTS

MONDAY
MANCHESTER APOLLO

WEDNESDAY
NOTTINGHAM ROYAL
CENTRE

FRIDAY
SHEFFIELD CITY HALL



THE COMMUNARDS will release their single 'So Cold The Night' on Friday, November 21. The flip side is 'When The Walls Come Tumbling Down', dedicated to Nelson Mandela, while the 12 inch also features 'Never No More' and an extended version of 'So Cold The Night'.

The Communards have added another London date to their tour. They'll be playing the Hammersmith Odeon on Thursday, December 11. Tickets are £7.50, £6.50 and £5.50.

RS



EARBENDERS

Stuart Bailie

'Quirk Out' Stump (Stuff LP)
'Beyond The Pale' Big Audio Dynamite (CBS LP track)
'Hot Dogs With Everything' the Pogues (MCA)

Eleanor Levy

'I Know It's Over' the Smiths (Live experience)
'No 10, Upping Street' Big Audio Dynamite (CBS LP)
'Oh L'Amour' Erasure (Mute 45)

Joe Shutter

'I Know It's Over' the Smiths (Live experience)
'Good To Go' Trouble Funk (movie soundtrack)
'One For My Baby' Frank Sinatra (Capitol B-side)



Photo by Susan Mitchell

BLITZKRIEG BOP

Bop Sh Bam is the new band put together by John Robinson, former guitarist and songwriter for the Questions. The young man has been back up in his native Edinburgh for the past year or so, piecing together an exciting new pop/soul band. There's no doubting the quality of Bop Sh Bam's songs, currently blasting through Index Towers, especially 'How Can I Tell You' and 'Painful World'. Currently clearing the dust from their eyes, caused by the rush of the record companies, Bop Sh Bam look set to become one of the new pop successes of '87.

AS

George Berison

THE ONE YOU'VE BEEN
WAITING FOR!

· *shiver* ·

7" & EXTENDED REMIX 12"

INITIAL COPIES OF 12"
INCLUDE EXTRA RECORD:
'20/20' (JELLYBEAN REMIX)
& 'LOVE WILL COME AGAIN'

PRODUCED & ARRANGED BY
NARADA MICHAEL WALDEN

ON TOUR

LONDON, WEMBLEY ARENA - NOVEMBER 19/20/21/22
BIRMINGHAM, ODEON - NOVEMBER 25/26
EDINBURGH, PLAYHOUSE - NOVEMBER 27
DUBLIN, ODEON - NOVEMBER 28

SOLD OUT

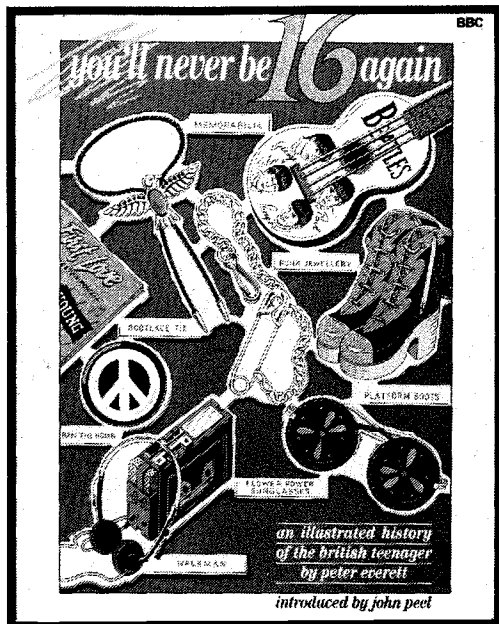


DISTRIBUTED BY WARNER RECORDS LTD. A WARNER COMMUNICATIONS CO.

OUT NEXT
WEEK!



Melodeons, mandolins and brash, folk-inspired noises all come as standard accessories with Edinburgh's **We Three Kings**. Their all-acoustic debut, 'The Death Of The Wild Colonial Boy', was admittedly a Giro-financed affair, but behind its modest budget was a wealth of enthusiasm and bright ideas. At heart a busking band, they have nevertheless made some successful stage appearances, including some support dates with the Waterboys. Expect a second release, possibly 'Motorcycle Rain', early in the New Year.



I hated being 16. All those spots, and getting extremely randy at the slightest thought of Hilary Lockwood in her hockey skirt. I couldn't wait to grow up into a boring old fart.

But for a lot of people, 16 is a magic age — and this exciting period of youth is celebrated in the book **'You'll Never Be 16 Again'** written by Peter Everett (BBC Publications — £4.95). It traces 40 years of being a teenager, from the beginnings of rock 'n' roll to Band Aid. 'You'll Never Be 16 Again' is an interesting and well researched tome, with an introduction by John Peel, a callow youth of 16 in 1955. Now, there's a thought.

RS

SAFER SEX is in, and what better way to protect yourself and your partner from STDs and AIDS than with Prophyltex Red Stripe, the strong condom. As Patrick Moylet, managing director of Red Stripe's UK distributors, has said: "In these times of uncertainty, here's something you can depend on."

Last week, ITV screened a prototype ad for Red Stripe featuring the stunning Sinead O'Connor, who sings with Lizzie Tear, wearing a packet of Red Stripe in the shoulder pocket of her black bomber. And according to a survey on the same programme, TV ads for condoms (or sheaths, rubbers, French letters, diving suits, baggies, bishops, one piece overcoats, pink soldiers etc) may soon be as commonplace and as trendy as Nick Kamen's Levi's ad.

Tests by a London listings mag have proved that, used in conjunction with a water-based lubricant, Red Stripe is the best protection there is.

Don't leave home without a pack.

EJB

For the very last time . . .

MADNESS

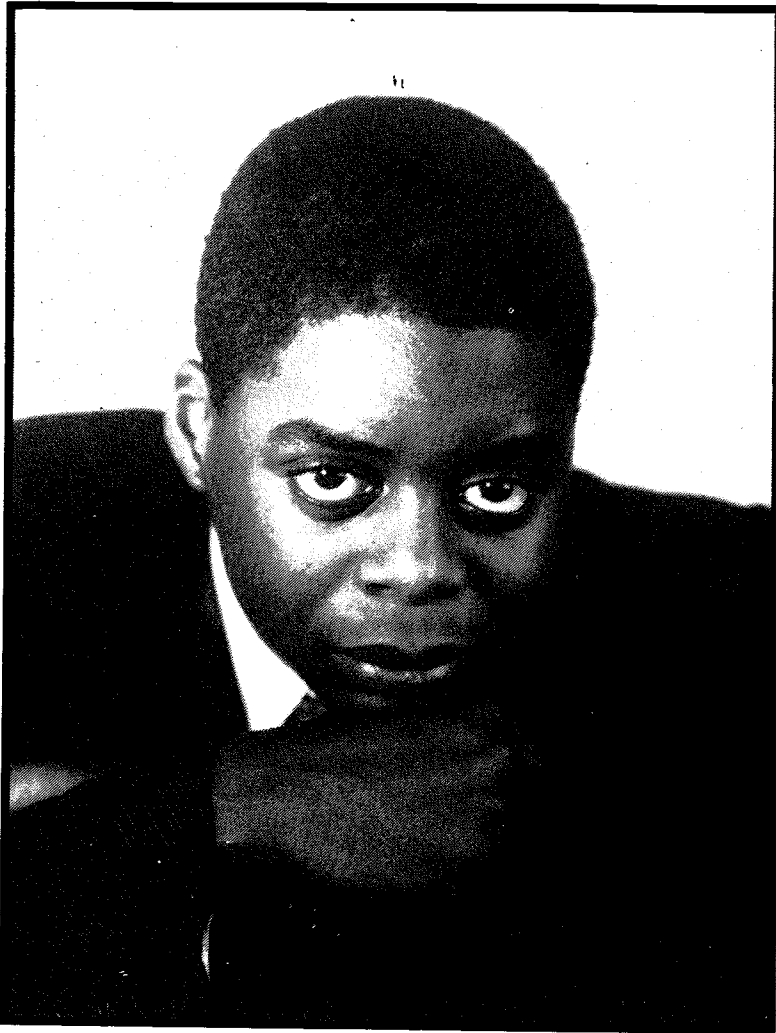
(waiting for) the ghost-train

*12" Now Available
With
8 Page Colour
Booklet In A Special
Gate-fold Sleeve.*



A SOUVENIR EDITION OF THE BRAND NEW RECORDING . . . NOW AVAILABLE AS A 12" IN A GATE-FOLD SLEEVE WITH FULL COLOUR 8 PAGE BOOKLET. FEATURING (WAITING FOR) THE GHOST TRAIN, MAYBE IN ANOTHER LIFE AND THE 7 YEAR SCRATCH (SEVEN YEARS OF MADNESS OVER EIGHT MINUTES OF HITS). JAZZB 9 12 - ONLY WHILE STOCKS LAST. ALSO AVAILABLE ON 7" JAZZ 9, 12" JAZZ 9 12.





COURTNEY PINE, the hipper than hip jazz star, will start touring this month. Pine and his quartet will be playing London King's College, Friday, November 14, Reading University 18, Newcastle Riverside 19, Glasgow Daddy Warbuck's 20, Manchester International 21, Cardiff Chapter Arts Centre 22, Birmingham Triangle Arts Centre 23, London Town And Country Club 27, Norwich University Of East Anglia 29, Portsmouth Polytechnic December 4, Worthing Pavilion 10, London Town And Country Club 14. More dates will be added later.

RS



INDIE INDIANS

Ah, those distinctive rolling drums. No, I hadn't put on a Bunnymen single by mistake — all becomes apparent 10 seconds into the groove. This is 'Penniless' by Edinburgh's **Wild Indians** — a sentiment and a record we should all be able to sympathise with. Finely-tuned pop, featuring lilting guitars and dusky vocal courtesy of Fiona Carlin. Kevin Low is her partner in crime, ably assisted by a trio answering to Miles, Scott and Simon. Buy, borrow or blag.

LOT

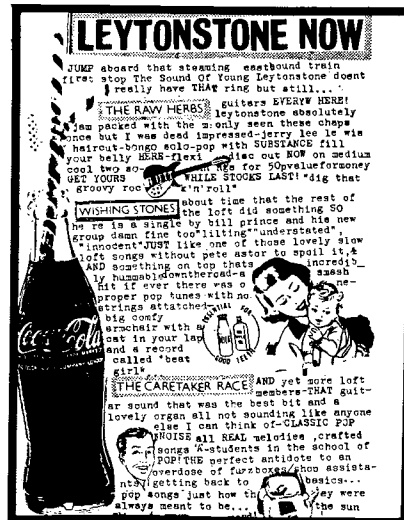


COMPETITION

Now, here's one for all you romantics out there. Uttoxeter's finest moment, **Yeah Jazz**, have released their rumbustious second single on Upright Records called 'She Said'. And this touching tale of marital bliss, produced by Higson Terry Edwards, is one for the 'Guinness Book Of Records' — the first transparent disc with confetti pressed into the vinyl. We've got 10 copies of this collectable item to give away. Just answer these questions on matrimonial trivia to win.

- 1) Marilyn Monroe was once married to which famous sportsman: a) Lester Piggott, b) Henry Cooper, c) Joe DiMaggio?
- 2) Which husband and wife team had a hit with 'Solid': a) Womack and Womack, b) Ashford and Simpson, c) Sonny and Cher?
- 3) Director Roman Polanski was married to an actress killed by the Manson family. Was she: a) Mia Farrow, b) Sharon Tate, c) Judy Garland?

Send your answers on a postcard, with your name and address, to 'I'm Yeah Jazz Competition', Greater London House, Hampstead Road, London NW1 7QZ.



It's here at last — 'Trout Fishing In Leytonstone' number three is on the streets (well, at all the best gigs, anyway). Not only that, but this issue includes a free flexi disc featuring Talulah Gosh and Razorcuts, which can't be bad, eh? Inside there's an overview on Orange Juice, a wonderful cut out wardrobe for Alex from the Shop Assistants and much more. Priced 40p, plus a first class stamp, from David and Sally, 36 Colville Road, Leytonstone, London E11 4EH.

AS



BANG WALLOP!

This must be the most English sounding band from New York ever — and that can't be bad. **Crash**, for it is they, have released a wonderfully understated single called 'Almost', full of passionate vocals, lilting rhythms and diminished seventh chords. More the sound of a young Glaswegian band at first earful, so check it out. The B-side is a bit noisier, but no less impressive. We await a British show with bated breath.

AS

COMPILED BY

ANDY STRICKLAND

DAVID CROSS

ROBIN SMITH

NEWS DIGEST P.24



Yeah, let's hear it for greasy haired pop, courtesy of the very wonderful **Pop Will Eat Itself**. Never heard of 'em? Well, it's like this, a lot of charm, a touch of wit and some very cute blitzkrieg pop... and the expression GRR... Pop around: **Roger Morton**
Pop goes the camera: **Jayne Houghton**

Stuff the Monkees' reunion. Who needs it, when you've got **Pop Will Eat Itself**? Here they come, babooning down the street, cutting a swathe through the cutie-pie shamblers that surround them.

These Pop-heads are fast, loud, sick and giggling. They come from Wolverhampton. They look like headbangers. And they make the funniest, brashiest bursts of screaming blitzkrieg pop since... who cares. And what have they got to say about this pop business, then?

Poppies: "Blah blah blah, 20 per cent, blah blah blah, in it up to me bloody neck, blah blah blah, 80 per cent gross, blah blah blah..."

These Pop-oids, you see, just can't help poking fun at the dullness the dumbness, and the self-importance of the pop con-trick. Their first EP of prime thrash, 'Poppies Say GRRrrrr!', was full of silliness ('There's A Psychopath In My Soup'), piss-taking ('Candydiosis') and sublime spittle ('Sick Little Girl'). The follow-up, 'Poppiecock', contains all these, plus five more snook-cocking, buzzsaw melodies, which outstrip their obvious Ramones/Buzzcocks/Undertones influences by sheer force of zest.

Yes, they're quite good really, and here they are, slouching around in a London students' union bar, waiting to do their support bit on the Mighty Lemon Drops tour. As manager type, Craig, plots a night of AC/DC cover versions for their forthcoming Talulah Gosh support, the band gather in a corner.

Things could be better. Three nights of sleeping in the van and singer Clinton has got a spot. The bar's still shut, and that geezer from *rm* who reviewed them in Manchester said they looked like a 'troupe of diseased baboons'.

"We're just four diseased baboons, out to have a good time," confirms bassist Richard, in broadest Brummie.

"We ain't nothing special," says guitarist Adam. "Everything that we do has been done before."

"I dunno," adds Clinton. "I dunno what we are."

Despite their name, the modest Poppies have no particular theory about 'music in the Eighties'. Like most goodwhich the government would take in the next few months. their own tastes. Songwriter and drummer Graham explains:

"You get the impression when you read interviews, that all these people set out with philosophies about life, and they think 'Yes! I'll channel it through a band. That's just a load of crap."

HEY HEY WE'RE THE GREBOS

IF IT'S FRANKIE

it's frankie only:

single six: **WARRIORS**

on 7" on 12" on compact on cassette on form

it's yours

on 



Richard: "We're just taking it a stage further, from playing in front of the mirror with our tennis racquets, basically."

Between the tennis racquet stage, and the Pop Will Eat Itself stage, however, the band existed in a slightly different form, as Wild And Wandering.

Richard: "We probably sounded more like we looked, a year and a half ago."

Clinton: "Yeah, we were more 'spaced out' then. We were doing gigs — Birmingham, Stourbridge . . . just generally being Hawkwind. But the mothership docked about March, and we've been down for a while."

Down to earth, and hitched up to a name chosen purely for its attention-grabbing potential, the Pop-stars dived greasy-head first into the 'indie scene', and found themselves getting tangled up with the so-called 'shambling' fringe.

"We don't want to shamble, we want to be the Ramones!" asserts Richard. No one else in the band seems to agree with this bold claim, but after a lot of arguing, they all decide that it's an attitude of 'just playing the songs' that's important. An ideal Poppies set would be 12 songs in 20 minutes, and a 50 second encore of 'I'm Sniffin' With You Hoo'. No shambling about for these boys.

"Shambling," suggests Graham, "is a word that excuses a band being shit."

The idea of these four 'long-haired, greasy jobs' playing to audiences of anorak types and 'trendy' students, is something that PWEI get a good few laughs out of. But as Richard points out, in the Black Country (a part of the Midlands inhabited entirely by Black Sabbath fans), it's sometimes just safer to look like a headbanger.

"You have to look like us if you're not going to continually have two black eyes."

As usual, no one else in the band agrees with this, and the arguments rumble on, until the Mighty Lemon Drops are spotted passing through the bar.

"I mean, look how ugly those bastards are!" shouts Graham.

"Tall, slim, dark and good looking', the Mighty Lemon Drops get," complains Clinton. "And we get 'diseased baboons!' I mean, how do you justify it?"

The 'totally unfounded' claims that the Poppies lack style, may be a bit hurtful, but, as Clinton suggests, it's all part of their confused appeal.

"There's probably a lot of conflicting elements about the band. Like 'Pop Will Eat Itself' — that's a heavy name, if you like, and then you hear the stuff, and you think 'that's not a heavy band, they're not saying anything'.

"We're supposed to be just doing some songs, not trying to develop some sort of a 'persona', or something."

Which, after a momentary tumult, caused by the manager going to the bar without buying a round, brings us to the songs. What's 'Candydiosis' about?

Richard: "We were sitting round Gra's house, one day, and we'd got the music papers in, and the Banshees had just released 'Candyman'. Adam turned round and went, 'What's so f**kin' good about candy, anyway?' Because there's about a million songs with 'Candy' in the title. And then Gra' comes up with this tune — 'What's so f**kin' good, what's so f**kin' good about candy?"

Clinton: "It was just a dig at these songs about a totally fictional person. I mean, nobody ever said 'Ah! Doris! Doris! . . . Some Doris Talking', did they?"

What about 'Oh Grebo I Think I Love You'?

Clinton: "That came from one night when I went to the pictures. I stood up in the cinema, and this guy from behind goes 'SIT DOWN YOU GREASY BASTARD!', and so it just led to us talking about grebos."

Richard: "'Grebo' just means 'a greasy bastard'. It was a big football thing. All the skinheads used to go 'GREBO-OH, GREBO-OH'. It's just part of our childhood heritage. Calling people a grebo on the school playground.

"When the Primitives did their press release, they said they'd got this secret weapon 'Grebo Power'."

Clinton: "They definitely stole that off us, but then we've nicked enough things in our time."

The Poppies may be grebo powered, but it's a greboness all of their own

Clinton: "We try not preaching about anything, and keep it sort of light, but without being King Kurt. You say we take the piss, but I think a lot of it is taking the piss out of ourselves."

Which is something the man from the student paper, who tried to interview them next, might not agree with.

Five minutes later the bar opens, and the band who were going to call themselves 'Eric Will Write A Novel', are telling him what it was like supporting the Beatles in the Sixties. Graham is ogling the girl behind the bar, and Clinton is explaining that his biggest influence is Demis Roussos

Student paper: "Are you part of the 2-Tone revival, then?"

Poppies: "Burp!"

Pop Will Eat Itself, more than just a hiccup in pop.



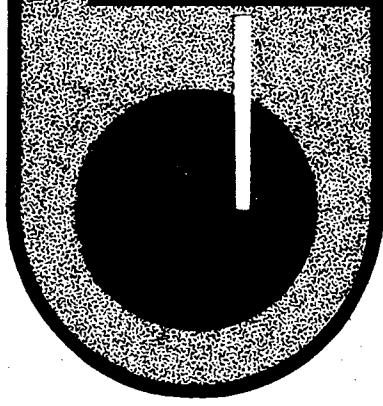
Paul Young & Kool & The Gang

TOGETHER IN RUTHLESS PEOPLE

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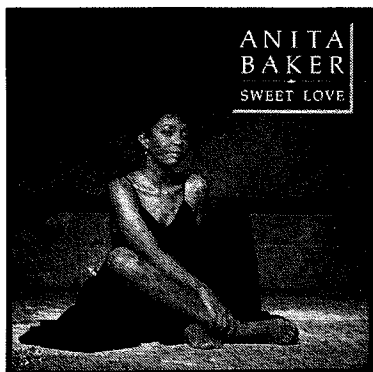
Epic

S I N G L E S



SINGLE OF THE WEEK

ANITA BAKER 'Sweet Love' (Elektra) A simple love song. But when Anita Baker opens her mouth, nothing is ever that simple again. Only the world's greatest female vocalist, Ms Baker expresses emotions most of us never use. This is non-compromised jazz/soul excellence.



B I G N A M E S

THE HUMAN LEAGUE 'I Need Your Loving' (Virgin) Not my choice for a single, I'd go for the more three dimensional 'Love Is All That Matters'. But there's no denying that in its masterful, remixed form, the song is transformed from a KC pastiche to a fully fledged dancer. Amazing what you can do with a 'Kiss' guitar riff and Janet Jackson bassline.

FRANKIE GOES TO HOLLYWOOD 'Warriors' (ZTT) Very TS Eliot, my dears. The one and only Frankie single that ever meant what it said was 'Relax', a song written for a certain room in Heaven's Cellar Bar, where leather met rubber on flesh. Now they're trying to be a rock band. This is very amusing and even danceable — if you've got a steady pulse — but what does it all mean?

DEXY'S MIDNIGHT RUNNERS 'Because Of You' (Mercury) Against all the odds I really like this, because it's so naive. Long forgotten by the ones who made them a big name, Dexy's carry on making music regardless. This can be heard each week as the theme to BBC TV's 'Brush Strokes'. C&W for hipsters.

HUEY LEWIS AND THE NEWS 'Hip To Be Square' (Chrysalis) A commentary on contemporary America is how of 'hue eyes explained this song to me. I think it describes the band perfectly. More r'n'b r'n'r, with a bizarre dance remix by Shep Pettibone.

GENESIS 'Land Of Confusion' (Virgin) Another dance remix. I mean, who is going to dance to Genesis? Not only that, but creative marketing had a field day with this. The cover is a pastiche of 'With The Beatles'. (Yes, sir. You win a pair of furry dice for your Cortina for guessing that one.) Their pictures, taken from the video, are Spitting Image puppets. You can also buy it as a CD single. Who cares what it sounds like?

MEAT LOAF 'Getting Away With Murder' (Arista) Can you believe this one? Rebel rocker Mr Loaf has covered a song that was Randy Crawford's last single, the title track to soulstress Patti Austin's last LP and a track on a recent Anne Murray album!!! You can also dance to it. Is this the disco era again? Or can't boring old rock stars sell any records unless that black beat props up their ailing careers? I think we should be told.



PATTI LABELLE 'Something Special' (MCA) I used to play this track from her 'Winner In You' album while I was getting ready to go out, in the hope that Patti's prophesy would come true. Whilst it seldom did, I never regretted listening to her powerful vocals battle it out with the various synthesisers and drum machines. This is heavy pop.

GEORGE BENSON 'Shiver' (Warner Brothers) The most played cut from Benson's best album for ages has already been played to death on soul radio and in the clubs. It has it all. A slinky beat. A Narada Michael Walden production. George's trademarks — a little scat and a little guitar playing. Above all, a pretty tune. Thumbs up.

LUTHER VANDROSS 'Give Me The Reason' (Epic) He may not be a big name, yet. He may not be a big man, any more, either. But he's big to me. Truly enormous. The best male soul vocalist around, this Michael McDonaldish theme from the comedy 'Ruthless People', may not show off every facet of his silky voice, but it's good enough to convert any disbelievers.

B I G F U N

SHINEHEAD 'Who The Cap Fits' (Virgin) The most exciting single I've heard all week. A chillin' blend of shankin' dub and hip hop rap that's really massive, man. Check out the flip, too, for his reggae styles 'Billie Jean'/'Mama Used To Say'. Definitely kool now.

THE GO BETWEEN'S 'The Able Label Singles' (Situation Two) These are the first four songs that the Australian pseudo-cuties ever recorded. Their initial idea was to be a cross between the Monkees and Patti Smith. I think they are. The tinny naivety of 'Lee Remick' is wonderful, and although I never felt quite the way they did about her (my thing was for Julie Andrews), this makes me wish I did.

JEFF LORBER featuring KARYN WHITE 'Facts Of Love' (Club) The best dance record of the week is by a man who has played keyboards on quite a lot of other best dance records of the week in his time. Although it uses a Jackson/Jam and Lewis bassline, it's just so catchy. Totally innocuous, too, of course.

WOMACK AND WOMACK 'Soul Love/Soul Man' (Manhattan) Linda and Ceeeeeecil. It's hard to get over how thin Linda is or how bald Ceeeeeecil is. They're both ever so sweet, too. A totally off the wall r'n'b toon — 'Love Wars' with reduced sugar.

PEOPLE IN PROGRESS 'This Is My Song' (Polydor) A credible dance beat after a slow start. 'State Of Independence' type gospelse chorus. Derek Bramble production. A charity record with a difference. It actually stands up on its own as a song. And any record that resurrects the career of the wonderful Madeleine Bell (oh, Blue Mink!!) is all right with me.



FRUITS OF PASSION

NO MORE TEARS

AVAILABLE NOW ON 7"
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AND EXTENDED 12"
SIREN 30-12



MANUFACTURED AND DISTRIBUTED IN THE UK BY VIRGIN

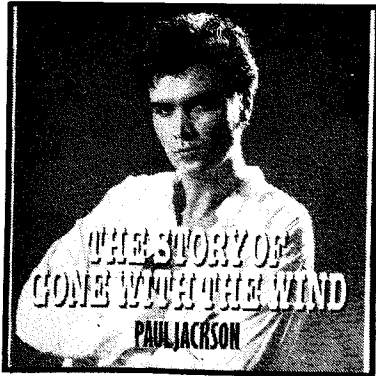


DOLBY'S CUBE 'Howard The Duck' (MCA) From the motion picture of the same name, about a cigar smoking duck who arrives on Earth from Duck planet, this song sounds as whacky as the film is purported to be. Thomas Dolby gets Pointeresque and his female vocalists, Cherry Bomb, are a sort of racially mixed Bananarama.

RANDY CRAWFORD 'Almaz' (Warner Brothers) If I was to get very depressed this week, this is the record I'd choose to slash my wrists to. Poor husbandless Randy (and how suitable her name is now) mourns for the soul of the beautiful Almaz, who has everything but takes it all for granted. Slushy, yes. But Ms Crawford is one of the best song stylists around, and she really gets her teeth into this one.

HERMAN'S HERMITS 'There's A Kind Of Hush' (RAK) Oh memories. I was exactly four and a half when this reached the top 10, and I remember being totally moved by the serenity of it all. Now, 20 years to the day of its original release, it's out again, this time another hit 'No Milk Today' on the flip, one of Roland Barthes' favourites, I believe. Where is Peter Noone now, I wonder?

PHIL FEARON 'Ain't Nothing But A House Party' (Ensign) This is a house remake of the Show Stoppers' Sixties hit. Very timely, indeed, if I may say so. Don't be put off by Mr Fearon's



name — under that Waterman sea of synths it could be absolutely anyone. A male Mel & Kim.

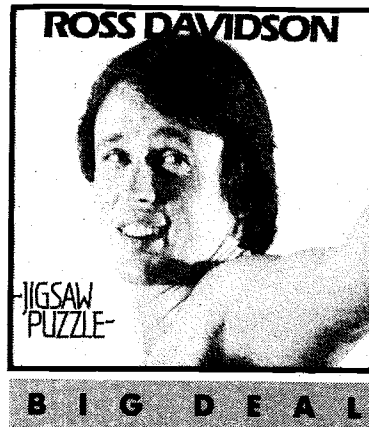
JESSE'S GANG 'Real Love' (Geffen) The Jesse in question is Jesse Saunders, occasional partner of Farley Funk. Unlike Fearon's single, this actually comes from Chicago, although it makes little difference. And underneath that heavy bass and unstoppable beat, there's even a bit of a tune too. Definitely something to jack to.

MELBA MOORE with FREDDIE JACKSON 'A Little Bit More' (Capitol) Star of US stage and small screen, Melba Moore is a very astute businesswoman and anti-drugs campaigner. In between recording her two networked TV shows, signing acts to her management company (of which Freddie Jackson is one) and playing anti-crack benefits, she recorded an album called 'A Lot Of Love', which is one of the best pop/soul albums of the year. This sweet ballad is one of its highlights, showing off the vocal talents of both Melba and her client. Save the last dance for this one.

ROBBIE NEVIL 'C'est La Vie' (Manhattan) I've listened to about 150 singles this week, and this is the only one that has stuck in my brain. As catchy as a cold, 'That's Life' (English translation) is a Hall and Oatesy jiggy pop tune sung by a white soulster who's written for the Pointer Sisters, Sheena Easton and Al Jarreau in the past.

A GIRL CALLED JOHNNY 'Hello It Isn't Me' (10) More perfect pop with a few more jangly guitars and an incredibly photogenic lead singer.

WANG CHUNG 'Everybody Have Fun Tonight' (Geffen) I've been brainwashed. I've never liked WC but this adult pop song is just so catchy. They instruct everyone to "wang chung tonight" — an almost impossible task, if you ask me.

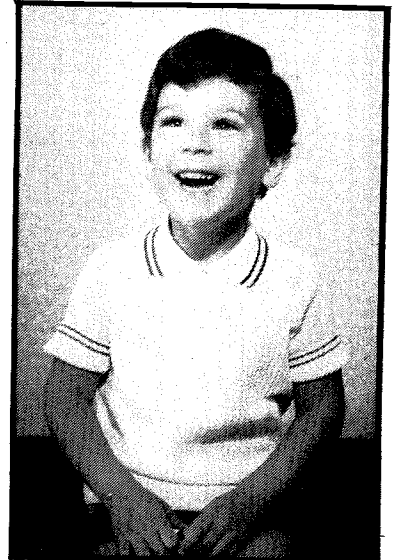


Sputnik. Just listen to this whacky concept. Two Scandinavian beauties dressed sort of punk meet baroque. And they sing a mix of opera and r'n'b. Brilliant. Just wait till Malcolm McLaren gets his hands on them.

ROSS DAVIDSON 'Jigsaw Puzzle' (Spartan) Debs from 'EastEnders' goes over to the jukebox in the Queen Vic. "Oh no. It can't be!" She falls in a dead faint. Dot Cotton shambles over to her. "Ere, look. That dead Andy has made a record." "Let's hear it then," say the rest of the cast, who have all made records and have a vested interest. The record is played. There is silence. Wicky is crying. "Why didn't I think of that?" he sobs. "I might have sold more than that Band Aid record if I'd sounded like Genesis P Orridge too." "Put it on again," slurs Angie, pouring herself another whisky and humming those immortal words, "anyone can have a hit ..."

Aaaaaaaarrrrghhhhhhh.

reviewed by



edwin j bernard

PAUL JACKSON 'The Story Of Gone With The Wind' (Hippodrome) From a label dripping with credibility comes a young man with a "powerful voice and dramatic phrasing". A definite "face" of the future, he began his career as a model for 'Oh Boy' and 'My Guy' magazines, played Japan with Ian Mitchell from the Bay City Rollers and went to play with an early incarnation of Shakatak. His updating of 'Tara's Theme' is one of the worst records you are ever likely to hear.

CHICAGO '25 or 6 to 4' (Full Moon) A rousing, overproduced, VERY American updating of their own hit from 1970. Pompous, yes. But did you know that the title refers to the time? If digital watches had been invented in 1970 we'd have been spared this paen to uncertainty. Oh technology, where were you when we needed you?

KOOL AND THE GANG 'Victory' (Club) This isn't soul. This isn't dance. This isn't at all good. This is pop, crap pop, too. I hope they and their shiny suits are swallowed up into a hole in the ground soon. That was an I-had-to-lash-out-at-someone-so-I-chose-a-crap-American-band outburst.

DOLLIE DE LUXE 'Carmen' / 'Gimme Some Lovin' ' (Spartan) Whehey! This is it! The most earth-shattering single since Sique Sique

'IT'S THE NEW STYLE'

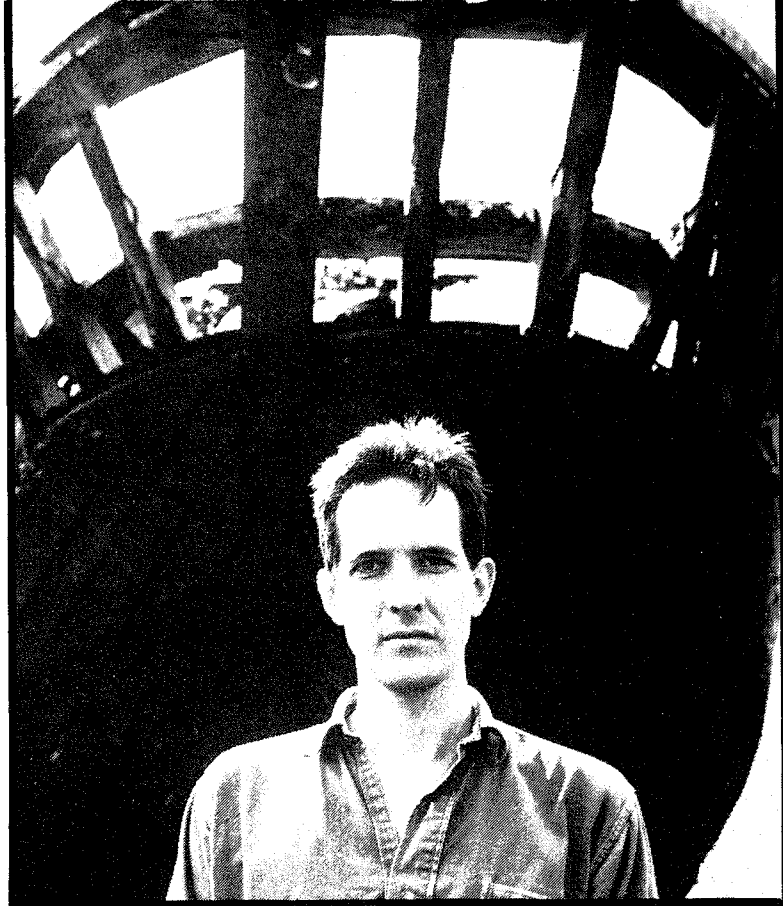
7" + EXTENDED 4 TRACK 12"

'IT'S THE NEW STYLE' B/W 'PAUL REVERE'

IT'S THE NEW SINGLE

650169 · 7
650169 · 6

IAN McCULLOCH, JULIAN COPE, HOLLY JOHNSON, ZODIAC MINDWARP



Bill Drummond helped shape all their careers. But now the ace rock entrepreneur/conceptualist is making an album of his own. You can bet your bottom dollar it's gonna be a pretty wild affair

Story: Jane Wilkes

Light a big fire

mr. twilight



the new single:
seven inch &
twelve inch (remix)
Siren 28/28-12.



ESSENTIAL

Looking very dapper in corduroy plus-fours and solid walking brogues, Bill Drummond has just made the first pure punk record ever by somebody in their mid-thirties. I'd better just point out that when I say punk, I don't mean a spiky-haired noise, more a healthy disrespect for conventions.

He wrote the songs in one week, and recorded them live the next. "Basically, I just wanted to break all the rules I'd been trying to make everybody else keep." Better known for his idiosyncratic management style, putting his own talents on vinyl instead of supervising those of others is quite a departure for him. And departure seems to be the operative word. Bill Drummond's had his fill, so to speak. He's waving a fond farewell to the music biz world with his very own record.

He was co-partner, with Dave Balfe, of the mini-emporium Zoo, an organisation which included the erstwhile management of Echo And The Bunnymen and the Teardrop Explodes, and saw Bill Drummond injecting more than a little outlandish guile into the proceedings. There is also Zoo Publishing, with the most recent acts on their books being the Woodentops and Zodiac Mindwarp.

Drummond and Balfe also had a stab at one-hit wonderdom under their production name of Lori And The Chameleons. And let's not forget Bill's stint in Big In Japan, the seminal Liverpoolian band which, in the late Seventies, boasted such future luminaries as Holly Johnson, Dave Balfe (Teardrops) and Budgie (Siouxsie And The Banshees).

It seems that Bill Drummond has been far from inactive, so why retire? "The success I've had is due to a certain enthusiasm. I can inspire people for whatever reason. After a while, those things don't mean as much. Other things mean more."

There doesn't appear to be any

particular theme or singular musical style prevalent on this album. Rather, it is an eclectic set of songs encompassing various tastes and genres. Despite this, or maybe because of it, there is a most definite Scottish flavour throughout. Bill puts this down to two things. Firstly, country music reflects his undisciplined emotional rush. And secondly, it's his voice. He's never tried to disguise his natural Scottish accent.

"If I was 20 and trying to compete with everyone around me, I'd be unconsciously drawn into the internationalised way of singing. When you get to my age, it doesn't seem to matter any more. The only song where I know I'm playing it up a bit is the 'Julian Cope Is Dead' one."

And contrary to popular belief, this song has nothing to do with the one of fried brain's untimely extinction. Well, it is, but not in the muck raking way you'd all like to believe. "The song is about my criticism of me changing. And that's the most extreme thing you can do — kill someone for financial reward. I used Julian as an example because of an illuminating conversation I'd had with him about a year ago."

So why make a record? "Everyone thinks they have one good book in them. Well, I have one bad album in me." That's only one of about 100 reasons Bill Drummond can cite. Another includes some far-fetched tale about an American by the name of True Genius, whom Bill has a writing relationship with, and regards as his spiritual adviser. Bill's never met this True Genius character, but somehow he's managed to produce his record. All very weird.

"Also, I owed it to my guitar. I bought it in 1969 for £125, and I remember thinking when I bought it that I was spending that much money because I was going to make an LP one day. I promised the guitar I would, and this is the last chance."

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

First and foremost I find it a really good song writing tool. Especially the double keyboard that lets me double up on the sound.

With its Multi Menu I can set up and record even the most complex piece of music with the

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

Mike Lindup.

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BASIA'S guide to POP IN POLAND

Yes, pop music does exist behind the Iron Curtain. And as former Matt Bianco singer Basia prepares to launch her solo career, she tells us something about the 'scene' in her native land

Story: **Lesley O'Toole**
Pictures: **Joe Shutter**

Poor old Basia. Here she is in sunny Nice, and everyone, but *everyone* is talking about Princess Stephanie.

The one-time Matt Bianco vocalist, recently turned somewhat more serious soloist, is due to share a TV show with the second lady of Monaco at this latest stop on a promotional tour for her new single. While male members of the entourage get hot under the collar, we females hope fiancé Rob Lowe might be in tow. In the event, neither shows.

The single, 'Run For Cover', sees Basia discarding once and for all the cloying cuteness of Matt Bianco for an

altogether more adult brand of pop, iced with jazz.

"The original idea of Matt Bianco was to take the mickey out of cabaret acts, but it was taken literally. Also, on the whole, Mark Reilly can't write a serious love lyric. Everything had to be a little bit wacky and tongue in cheek. My new songs are a bit more serious."

Danny White also left Matt Bianco to concentrate on working with Basia. The working relationship subsequently blossomed into something more. "In Matt Bianco, we were getting sick of the sight of each other," Basia explains.

"It's only since we left that we've become girlfriend and boyfriend.

"I'm much more relaxed about my music and life in general since we left Matt Bianco, so we get on so much better now. Leaving gave me a lot of fresh air, and I feel as if I can make better decisions now that I'm my own boss. In Matt Bianco, I had to ask if I could wear a certain shirt."

Domestic bliss now reigns in Biggin Hill. "Since we made some money from the band, we thought about buying a little place together. We wanted somewhere in the country but not too far out of town."



It's all a million miles from Poland and Basia's upbringing. Her accent is the only remaining testimony. "Even being Polish, I did get the opportunity to travel a lot because I played in an all-girl band. Thanks to that, I spent six months in America and almost a year in Russia and various Western countries.

"I really enjoyed Russia because they treat you as if you're a big star. They do actually have a lot of their own bands, but people from outside the country are treated like Christ or beings from outer space."

From the impression you get in this country, you'd imagine that any music industry in Poland would exist on a fairly skeletal basis.

"Well, the most frequently asked question is, are you allowed to play pop in Poland? That's ridiculous; people have *such* misconceptions. There are millions of bands in Poland.

"Our radio is completely up to date too. We have British charts which are exactly the same as the charts in the UK. The only difference is that in Britain, it's a 'best sellers' chart and in Poland, it's based on popularity. People vote because they can't get hold of the records.

"People may not be able to buy Western pop records, but there are radio programmes which play whole albums so that people can tape them.

"When Elton John played in Russia, he was completely amazed at how much people applauded because they knew the songs. I also remember a Jimi Hendrix interview where he said he couldn't believe that people in Poland had heard of him."

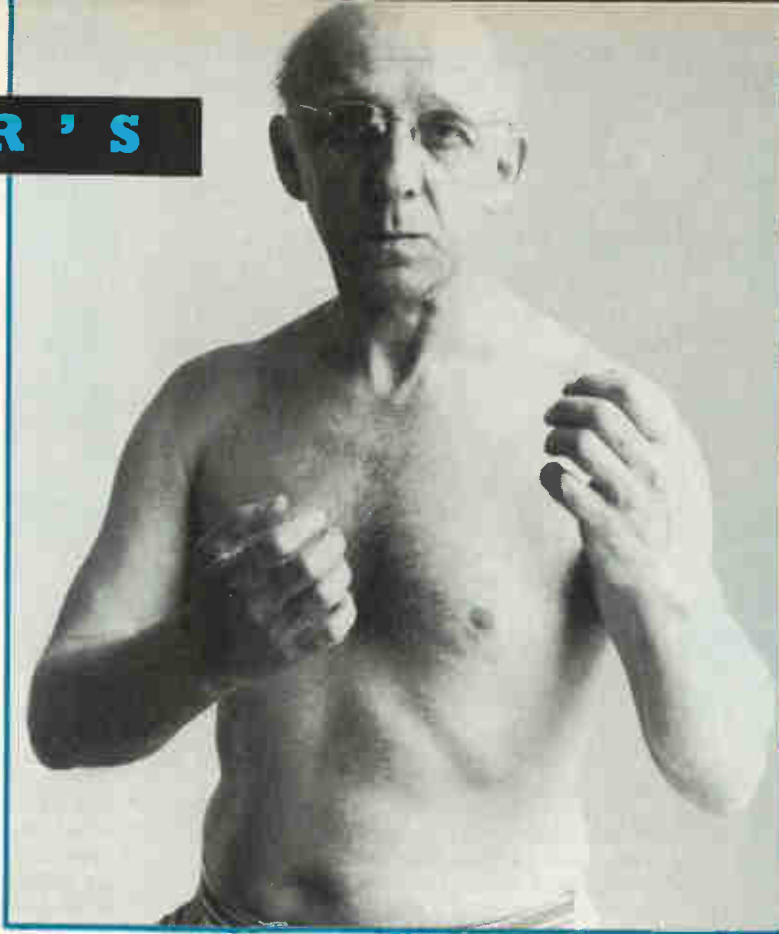
For the immediate future, Basia's contingency plans no doubt include a hit album. "Yes, I'd like this LP to be a success. It took a year to get the deal, demo and record. It's also my first effort as a writer and co-producer. It's a bit annoying that it won't be released until after Christmas but, if Bruce Springsteen comes up with five albums, what can you do?"

CUTLER'S

WAY

● What is a 64-year-old man, who wears plus-fours and a monocle, doing in rm? Come and have a look at the world of Ivor Cutler and you'll find out

Story: Jane Wilkes



"Often when I'm performing on the stage, I wonder if people in the audience are thinking, 'What's it like to be inside his head, to produce stuff like that?'"

This is Ivor Cutler speaking, the 64-year-old Scot who, since the late Fifties, has inhabited the cosy nest of BBC radio. Firmly secured within the clutches of Rough Trade Records, Ivor's peculiar tales are also available on vinyl for all to hear.

Tales like the one about Little Saw who plants himself in the garden

because someone at school told him he was small. Following on from this beginning, what could be more logical than his toes growing and getting lodged under the railway lines? And it is thus reasonable to expect that the railway company should refuse to do anything about it, being annoyed at

the occurrence anyway.

Some would term this pattern of thought eccentric. Eccentric is not a word that Ivor is particularly fond of. The entire human race, to him, is eccentric. The way his mind works, to him, is quite logical.

"I make one false premise, a bit like

science fiction, and from there I just extrapolate, and out come all sorts of peculiar things."

There are some things more eccentric than others. And Ivor Cutler *must* strike a resoundingly odd note in the sedate urban backwater of Tufnell Park in north London, as he cycles through the residential streets in his plus-fours and his strange little Chinese hat with its 'Voluntary Euthanasia' badge pinned to the front. And this is not forgetting the monocle he dons when he enters the local supermarket.

"But everything I wear is functional. Plus-fours because I ride a bike, my hat because my baldy head gets cold, and a monocle because, although I don't need to wear glasses, I have difficulty reading the prices of the groceries."

One of his greatest pleasures is amusing the local children with his monocle.

"I put the monocle in and then let it drop out. If a child sees this, I look them in the eye, put it back again, and let it drop out again. By this time the mother will be quite worried and says, 'Come on, dear!'"

It is this identification with child behaviour, reducing everything so it's basically logical, that makes his bizarre stories so compelling.

"I think I appeal to the people who still have the capacity to see... I like 'The Emperor's New Clothes'. Those who can see the ridiculousness of a lot of adult behaviour. People don't like their security being removed from them. I go around slightly unsettling people."



CYNDI LAUPER

CHANGE OF HEART

NEW SINGLE ON 7" AND 12"

Portrait
CYNDI 1
CYNDI T1

HIP HOP WITH ROOTS



Or put the other way, JA born, New York raised reggae MC **Shinehead** is the first geezer to really successfully mix hip hop and reggae. Run-DMC tried it. . . but this is the real business. . .

Story: **Martin Shaw**

"I like every kind of music," says the soft voice across the London to New York telephone line. "Including opera, the Pet Shop Boys, reggae, soul and country and western. I grew up with these, and any music not immediately available, I searched for. I have no prejudices when it comes to music."

This might sound like the usual popstar, play-safe promotional words, but when Shinehead utters them, you'd better listen up. For this is the new young reggae-rapper, on a hustle to bridge the not-so-great divide. And he sure is easy about his roots.

"It was reggae that got me through the door of making music itself, although if it had been something else, that would have been fine too," he says.

Shinehead is open to musical persuasion to the point of being vague. Categorising his age as a timeless "mid-20s", he was born in Jamaica but left for New York at an early age. That dual diet of black 'runnings' has, however, been instrumental in bringing him to the notice of Virgin Records, who've decided to lift his 'Who The Cap Fits' track from the three month old 'Rough And Rugged' album, for major releases on both sides of the Atlantic.

While established rappers Run-DMC walk this way

into the annals of rock-rap history, in collusion with Aerosmith, Shinehead spins for a head-on collision of raggamuffin MC-meets-rap in downtown New York. It's perhaps so inevitable that it's obvious, but it works — offsetting the conscious dub rhythms of the Bob Marley classic with a latter day social commentary about the evils of nuclear war, crime and hypocrisy. Why now and why Shinehead particularly, when Run-DMC and Jamaica's own flavour of the mic, Yellowman, have tried and failed?

"I've noticed that some people have tried it," he replies. "But I've played to audiences from both sides of the fence and have usually got a good response. I

KOOL & THE GANG

NEW 7" & 12" SINGLE

7" JAB44 12" JABX44

Victory

DEC. 13th — WEMBLEY ARENA

DEC. 14th — WEMBLEY ARENA

DEC. 16th — BRIGHTON CONFERENCE CENTRE

DEC. 17th — BRIGHTON CONFERENCE CENTRE

DEC. 19th — BIRMINGHAM NEC



also play according to the mood of the audience. If they're mixed I'll flit between the various styles, and if they're hard-core reggae followers I'll go into the raggamuffin style on a deeper level."

And it hasn't met with disdain from the reggae purists? "I've played in Jamaica and got a good response there as well," replies Shinehead. "For the most part, my base has been hard-core reggae, but it's not where I'm staying. My aim is to make as many people understand what I'm trying to do as possible. The reggae fans are harder to move across because they're so conservative. I just took a chance at blazing a trail and so far, it's working out OK."

'Who The Cap Fits' should be the prelude to the wider hearing that 'Rough And Rugged' so richly deserves. Previously designated to the largely unnoticed racks of reggae music, it's pleasantly full of a clever balance between cover versions and old style originals, that flirt across a vast musical range and settles on the eclectic.

Instantly recognisable snippets here, obscure melodies there, all add up to an edited marriage of something old, new, borrowed and, fortunately for reggae's previous 'slackness talkings' on women, not blue. In the first track alone, Shinehead slips touches of Whitney Houston and Billy Ocean between the main lyric sheet of Freddie Jackson's 'Rock Me Tonight'. Nat King Cole and Rose Royce follow in a Shinehead interpretation, before a three track run of speed 'toasting' that's Smiley Culture with less topical traits and more meaningful messages.

And then for the kill, shifting Michael Jackson's 'Billy Jean' out of glossy disco surrounding and into a sublime spaghetti Western setting, via some whistling. Is that you Shinehead?

"Yes, the whistling lead vocals and backing vocals are all me," he replies.

If there are any delusions of grandeur that could understandably arise from this man's many talents,

he's intent on keeping them firmly in the background. Its a problem that's hindered many a 'microphone operator', but Shinehead wants to let the music do the talking.

"I've tried to avoid what I call the big supa mentality, that's too much a part of reggae and rap. The tendency to exaggerate their skills is totally unnecessary, because everyone's heard that before and right now reggae's in need of some fresh vibes. My material may not be the greatest in the world, but I prefer to give people stuff that pertains to their everyday lives."

Shinehead wants mainstream, and not simply the cult acceptance of reggae listeners. Previous reggae (and pop musicians in the wider context), have too often disappeared in a flood of their own rushed output in order to capitalise on their initial success. A glimmer of crossover light appeared for Shinehead back in '83 with the release of the single 'Billy Jean', but he held off, preferring to calculate his best return. Virgin are now backing him, but what did Shinehead do in the waiting room of record deals?

"In between 'Billy Jean' and the LP, I've been polishing up my act in the dance halls with African Love sound-system, working closely with my producer, Claude Evans, and putting together some new ideas. It has involved a lot of patience. I could have come out with a lot more records and gone into marketing myself, but that would have served little purpose in the long run. I've preferred to pace myself."

Shinehead, the musician, is a split personality — lovers' rock traditionalist covering the sweeter soul, 'shoulder-moving' toaster, and now latest of the rappers. So of Shinehead, the person — can the real one stand up?

"I've been described as odd," he replies, behind an outside definition of within. "But basically I'm on a learning thing, and whatever I learn, I put out and



whatever I put out, I'm saying. I think I'm a varied sort of person who can't remain stagnant and is just moving with the times. I even discover a new 'Shinehead' when I go to work most times. But after all, variety is the spice of life."

There's talk of this musical nomad cutting his teeth, for the first time, on a straight hip-hop beat with innovative reggae stablemates Sly and Robbie on their showcase LP. Shinehead will divulge no more than "there's something due out next month in both England and America. I could also be in England at any time. Above all, I just want to be Shinehead and let it flow." I'll drink to that.



Maxi Priest

CRAZY LOVE

LIMITED EDITION 12"

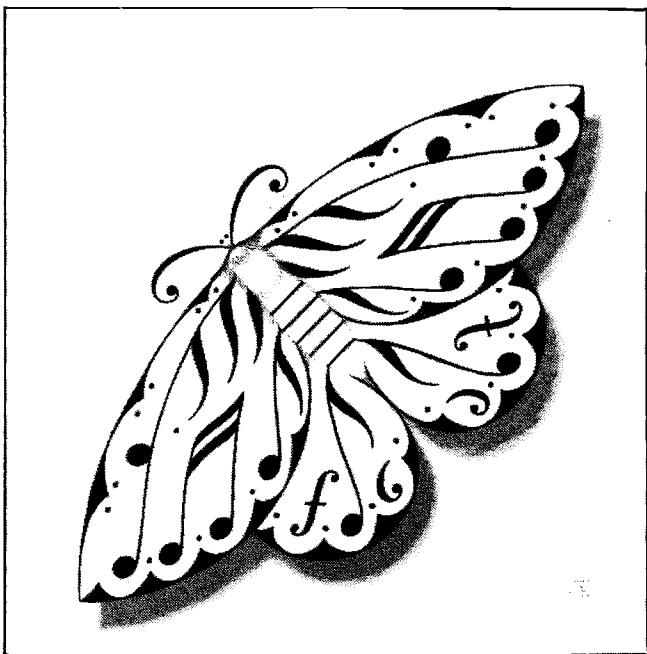
TWO RECORD SET

INCLUDES

CRAZY LOVE
(WITH FLUTES) REMIX
PRETTY LITTLE GIRL
THE MAXI MEDLEY
BUBBLE
(WE AH GO BUBBLE)
(IN A DIFFERENT STYLEE)



TALK TALK



I DON'T BELIEVE IN YOU

7" & 12" SINGLE
B/W LIVE VERSION OF
'DOES CAROLINE KNOW'
12" CONTAINS
DANCE-MIX OF
'HAPPINESS IS EASY'



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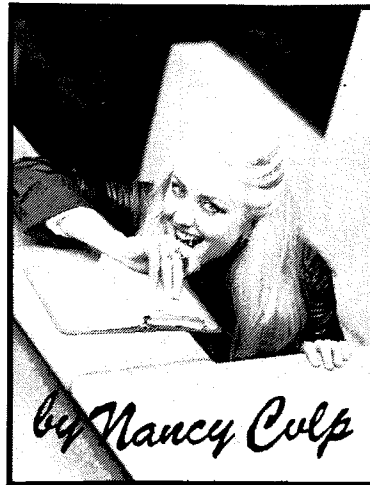
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G O S S I P

I

C O L U M N

P



by Nancy Colp

● There must be something in the air this week, because it has come to my attention that far too many dubious goings-on have been taking place in good old London town.

First of all, why did our wondrous editor, **Betty Page**, never make it back from the **Ultravox** gig in London? And why has **Boy George** had so much bad luck lately? Not only has he been threatened with all sorts of legal action over the death of **Michael Rudetski** at his house the other month, but he's also had the extreme bad fortune to be caught red handed, administering a bunch of fives to a marauding fan. Hot rumours are currently circulating that Virgin boss **Richard Branson** has let it be known that he is not in a position to help out the chalk-faced one financially over the Rudetski family's financial claims. Oh dear, I hope George has got an understanding bank manager! I hope, too, that Sheffield's wide boys, **Chakk**, have an extremely helpful man with the money. It seems like they really might need one at the moment, having just been, erhem, let go from MCA records (as we say in polite circles).

Also on the list of departed artists is **Stephen Duffy**, who has left 10 Records to pursue his career elsewhere.

And could it be, is it true, that things are still not quite as they should be in the **Hipsway** camp? Little pigeons fluttering back from Caledonia tell me that it could be that a split is on the horizon. And I'm not talking about a banana one, either.

I hear poor old **Pete Shelley** ("and not so much of the old", I hear him yell the length of Camden High Street!) had a bit of a rough time of it in the USA. But never mind, sweetheart, here's a little piece of news which, although it may not gladden your heart, will certainly cheer up the noughts on the end of your bank account. It would seem that the **FYC** are about to cover that forever immortal **Buzzcock**'s song 'Ever Fallen In Love'.

Funny, I certainly did not have that lot down as being a bunch of cuties. Will **Roland Gift** be making his next TV appearance in a nice blue anorak with detachable hood, I wonder?

What is all this I hear that the **Shop Assistants** were not terribly impressed with the production on their current single, and so have asked **Paul** from the **Primitives** to do the twiddling honours on their next platter? Seen boogeying like a good 'un down the front at last Sunday's **Animal Nightlife** gig at Ronnie Scott's was **Paul Medford**, alias **Kelvin** from 'EastEnders'. And is it really true that the nation has taken it upon themselves to mete out punishment to his screen band's ex-manager, the horrible Harry, who's been the unfortunate recipient of one or two slaps in the chops...

Ho, ho, ho, pardon me while I just adjust my corset because I nearly did myself a permanent injury when this little titbit chanced to reach my ears. Did you know, folks, that one half of this week's cover star duo used to be a member of the 'Sheen Rock Soc' many moons ago, and was in fact in a group which was described by an actual eye-witness as being a sort of Black Sabbath copyist outfit? Tee hee, **Richard Drummie**, your secret is out! Ah, now this is a bit more like it, or is it? For those with easily offended sensibilities, I should warn you that this is a **King Kurt** story about to hit the page. Apparently, as is usually the case, at last week's Plymouth gig the stage was invaded. Nothing unusual in that, you might say, but herein lies the difference — for the band encouraged the female contingent of the audience to get onstage and dance and, divest themselves of their covering garments. Thus the stage was full of eager young ladies, all so carried away by the excitement that it was too late by the time they'd realised what they'd done and were left a little chilly around the ramparts, much to the lads' amusement, I dare say...

Here's a little snippet for all you **Princess** fans, I hear that young **Des** is being shipped out to America to have her next album produced by **Whitney Houston/Diana Dross** producer, **Michael Masser**. Our beard correspondent, **Edwin**, informs me that Mr Masser is without facial hair, for those interested...

Seems that **Janet Jackson** has given up on her reconciliation attempt with ex-husband **James DeBarge** and has taken to stepping out with a certain young man who was a dancer in her last video. As yet, I'm not in a position to name names, but I'm quite sure you'll all be staggered by that piece of news anyway.

Meanwhile, back in New York, **Billy Idol**, it seems, is not giving himself a moment's respite from the party party.

Barely off the plane and he's off out with fellow group member, **Steve Stevens**, to see **Sigue Sigue Sputnik** play. No report of any sort of mayhem has filtered back to these shores, but we are told that he met up with **Cleopatra Astbury** and **Billy Duffy of the Cult** and had a few orange juices (har har) down at the Limelight. Honestly, nothing ever changes, does it? Different town, same club, eh? The Cult, too, picked up an award, in between recording and lugging, for the best song as voted by the College Music Journals of America for 'She Sells Sanctuary'. **Yoko Ono** apparently was wheeled on to present aforementioned article but her comments on the subject are not noted.

Now this one'll bring a tear of joy to **Eleanor Levy's** eye. A lorry-load of **Bruce Springsteen** Box Sets (10,000, to be precise) has just been hijacked at the Swiss/Italian border, leaving the entire country with nary a copy of the loathsome beast... Heaven only knows who would do it, but CBS in Italy are reported as going pretty loopy trying to recover the items before the fans start getting over emotional at the prospect of no Bruce box sets for Christmas.

By all accounts, the annual Alternative Miss World was a rather low key affair this year, notable only for its compere, the Tube's **Muriel Grey**, and a certain **Leigh Bowery** managing to upstage everyone by bodily dragging his companion along the stage's catwalk and forcing her to try and rollerskate down a slide... That's showbiz, eh?

What a vicious rumour this one could well turn out to be, filth lovers, but a right little pearl was dropped in my lap this week concerning the odious **King** (and whatever happened to them this year, my fruitcakes?) After asking **Eno** to produce the next two sides of excruciating racket, and being told ever so politely, thanks but no thanks, it seems that **Dan Hartman** has bravely taken up the challenge. However, it is said that somewhere along the line three-quarters of the line-up have been lost and that the concentration is now on **Paul King** as 'solo artiste'. 'Not as far as we know' commented a CBS press person completely overcome with shock. 'The whole band is recording with Dan Hartman at this very moment'. Alright, we'll believe you cherubs - *this time*...

The Blubbery Hellbellies have run into a spot of bother over the title of their latest single, 'Plastic Pony (Red Hot Honda)' which is, I am told, a paean to the delights of those little wonders. **Arthur**, the band's singer, happens to live but a few doors away from Mr Honda Factories Ltd, so he decided to pay them a visit with a view to a bit of sponsorship. However, not only did he get a reception which a polar bear would've found chilly, but the band was also threatened with legal action if they didn't drop the trade name from the single forthwith!

Oh dearie me, watch out, world, because yet another supremely boring threesome offering is about to stun your ears into submission. Super yawns **Mick Jagger**, **Daryl Hall** and newcomer to those auspicious ranks, **Dave Stewart**, have collaborated on a chune for the title track of the forthcoming film 'Ruthless People', the name of which, could in this case, speak volumes...

Photo by Jayne Houghton



Now this is a rare one if you like. **John Lydon**, the man who has made his fortune from manic stares and snarls, is pictured for posterity - smiling! This unnatural state of events was no doubt due to the vast amount of free plonk abounding at last week's gala press launch for **Griff Rhys Jones'** and **Mel Smith's** wondrous literary artefact 'The Lavishly Tooled Smith & Jones Instant Coffee Table Book' and accompanying elpee. John's young lady, **Nora**, doesn't seem terribly amused to be caught with a ladder in her stockings, and shows clearly her disapproval at being captured in such a state of eccentric grooming.

Also filling the cavities at the Sanctuary bar behind Heaven were **Lee John**, who I believe used to be a pop star, the actress **Julie T Wallace**, who had all us girls bolted to the TV screen with her supreme performance as the 'She Devil'... **Linda Davidson** (punk Mary from 'EastEnders') was there with boyfriend **Nejet** (alias Ali) as were **Tim Roth**, **Patsy K**, **Charlotte Lewis** and **Kevin Ayers** (whom none of you will remember, but back in the Seventies he was the last word in eccentric singer-songwriters). Mel and Griff did the rounds chatting to any soul accosting them, and by the time 9 o'clock came, there were rather a lot of dead bodies strewn upon sofas.

Photo by David Koppel



"So it's one for the road, and one for my baby," as goes the well-loved bar room song sung by **Frank Sinatra** and, well, what an apt caption that could be for this little portrait of camaraderie from the bottom of a glass.

Shane, I'm glad to see, is still sporting his awe-inspiring dental work and a rather fetching ciggie behind the ear, while **Chrissie** seems to have nicked someone's deck chair and run up a hot little number from it.

Chrissie has also been heard lately, loudly lamenting the fact that her husband seems a trifle less taken with her than normal... well, maybe a few beauty hints from Shane could do the trick.

Ozzy Osbourne put a rather hasty end to his current UK tour when he was tipped off in a letter from the sheriff of a town called Tyler in Texas, that if he dared play there (as he was indeed due to do as his final date), a lynch mob was gonna get him. Being somewhat mellow than in days of yore, Oz

packed up his trunk and headed home, leaving the lynch mob wandering around town on a fruitless chase.

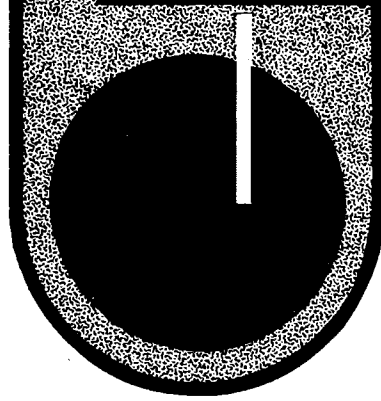
And on that note, I'll leave you to your own wicked devices for yet another week. More exciting news and riveting misdemeanors next week...

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BRUCE SPRINGSTEEN 'Bruce Springsteen And The E Street Band Live/1975-85' (CBS 450227 1)

To truly relive the Springsteen stadium show experience you need an overcooked hotdog in a stale bun, a hand-hot beer and plenty of friends to simulate the endless queues for the toilets and that special sweaty cramped claustrophobia. Everything else is contained on this five record set of 40 songs that document Springsteen And The E Street Band's rise to becoming America's premier rock'n'roll attraction.

The set starts in intimate clubs where Springsteen parades rock and soul roots with filigree lyrical detail to characters and narrative. All coated with an overwhelming joy and exhilaration. Moving to the large shows, the lyrical and musical sweeps were more expansive but subtly fashioned to encompass an edgy frustration and anger at personal and public betrayals; and all without weakening his energy and spirit.

The E Street Band provide the perfect landscapes for Springsteen to display songs and performances with muscle, blood, bone, flesh, guts, power, vitality and, most of all, heart.

The quibbles are minor. Why such a heavy bias towards 'Born In The USA'? Why no 'Atlantic City', the soulful 'Fever' or the exquisite 'Downbound Train'? But the savagery of his version of Edwin Starr's 'War' more than compensates. ■■■■■■

Mike Gardner

THE MISSION 'God's Own Mission' (Mercury MERH102)

Remember how Led Zeppelin used to play a mixture of gentle songs and foot tappin' stompers? Well, midway between the two, the Mission were spawned.

'God's Own Medicine' reflects a number of influences from that time, but don't get me wrong, the Mission are not simply reviving and regurgitating songs from those days. What this album holds is 10 refreshingly strong tunes. OK, so a few rhythms may bring back memories of the Sisters Of Mercy - like the intro on 'Wastelands' and the tumbling beat of 'Stay With Me', but what really shines and sparkles is the band's use of the guitar.

'Bridges Burning' glides along on a tantalising strum, and the mixture of electric and semi-acoustic on 'Let Sleeping Dogs Die' works wonderfully. Wayne Hussey's often deep vocals bleed from the tunes - and don't you just love those wails and howls!

The Mission are trying hard to break away from the doom rock/Gothic mould and 'God's Own Medicine's' variety of sounds and moods should help them rise above the meninblack dirge. ■■■■

Nick Robinson



HAROLD BUDD, ELIZABETH FRASER, ROBIN GUTHRIE, SIMON RAYMONDE 'The Moon And The Melodies' (4AD CAD 611)

It must have seemed a nice idea at the time. Get this old piano player in, run through a few tunes, see what happens. Trouble is, what do you do with the tapes when it's all finished? Put them on at Christmas to reminisce about dear old Harry, or bung them on an LP and pretend it's not the Cocteau Twins.

For all Robin's insisting that this isn't another record by 'Scchhh you know who', nine out of 10 4AD fans would be hard pressed to notice the incongruous piano intrusions of Harry and his keys. It's pleasant enough as well, good music to bathe to, but it's essentially more of the same. Harold Budd has been swallowed up and wasted by the Twins' studio techniques. Funny thing is, it's still more listenable than almost every other release this week. ■■■■

Andy Strickland

ELTON JOHN 'Leather Jackets' (Rocket/Phonogram EJLP 1)

The black leather jacket is an essential part of the iconography of youth rebellion. Ever since Marlon Brando slouched across the screen wearing one in 'The Wild One', the mixture of animal magnetism, brooding menace and sexual aberration which the black leather jacket manages to convey has ensured it a best selling place in the catalogue of cool.

So why does old EJ sing about it on his 28th album? Beats me. This album is about as rebellious as Cliff Richard, who, incidentally, turns up on 'Slow Rivers'.

As for the rest, it's a brooding collection of misogyny ('Don't Trust That Woman', written with Cher, of all people!), old rock 'n' roll toons and menacing guitar solos.

So where's the sexual aberration? ■

Edwin J Bernard

THE JASMINE MINKS 'Sunset' (Creation CRE LP 013)

The band that put most into the fledgling Creation records and got least out - that's the Jasmine Minks. Perhaps all they needed was someone to tune their guitars, and a good kick up the arse towards the Eighties, but no, it wasn't to be.

Even 'Cold Heart', the one track everyone uses to justify the band's existence, is sadly unrealised and the rest - well, the demos for the Jam's 'Modern World' LP must have sounded a little like this. Still, even as I type this review, the

Jasmines are making their comeback. Some people just don't know when to call it a day. ■■

Andy Strickland

VARIOUS 'Stateside Collection' (Stateside SSL6007, 8, 12, 13)

Sometimes, re-issues can be a blessing, but most often they're unexceptional. The latter is the case with the Stateside re-issue of popular r'n'b band blues and soul recordings from the Sixties. Bobby Womack is among them, and is typically growling, or testifying to his Lord or his woman. Ernie K-Doe's collection is very ordinary, apart from his funny 1961

American number one, 'Mother-in-Law'. Jimmy McCracklin offers a nice blues and soul hybrid; and Tina's husband Ike, has a steady album mix of instrumentals, with him leading on guitar and singing competently, if less convincingly than Tina. ■■

Leslie Goffe

LESTER BOWIE 'Avant Pop' (ECM 1326)

Lester Bowie, jazz avant garde trumpeter and band leader, continues to confound and entertain. Whether he is blowing a blistering trumpet on a post-free jazz composition or covering Whitney Houston, Willie Nelson, Michael Masser or Fats Domino's tunes, he always sheds new light on what had seemed elsewhere banal and boring stuff. ■■■■

Leslie Goffe

XTC 'Skylarking' (Virgin V2399)

XTC have a belief that if it's worth having, it's worth not shouting too much about.

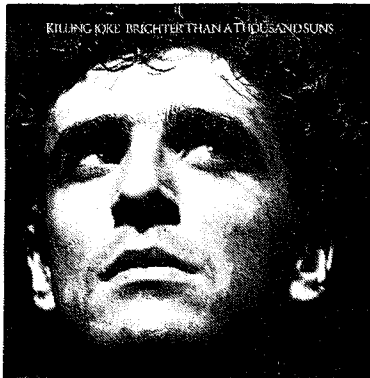
'Skylarking' is evidence that this is more than arrogant posturing - it's actually justified. It sees XTC at their most optimistic for a long while, talking in their inimitable way about life and the joys of nature. The music is unmistakably them, as they continue to defy the structured laws of songwriting, but it's accompanied by a slick production (courtesy of Todd Rundgren), giving much more depth to their sound.

The commercial success of 'Skylarking' is uncertain, given that it doesn't contain any obvious singles. But it deserves to knock the Madonnas and Five Stars off the top, and stay there until at least the next one comes out. ■■■■■/2

Chris Twomey

KILLING JOKE 'Brighter Than A Thousand Suns' (EGLP 66)

The predecessor to this, 'Night Time', has rarely been out of my Walkman since its



release. I think the same fate awaits 'Brighter Than A Thousand Suns'. A lot of mud has been slung Killing Joke's way throughout their career, and one can't help feeling that it's accompanied by a hell of a lot of sour grapes. This group make most so-called musicians look like they're fumbling around on stylophones.

Opening with the last two singles, 'Adorations' and 'Sanity', the tone is set. Layer upon layer of rich arrangements and stirring melody, particularly on 'A Southern Sky'. It's not the sort of thing you'd whack on as background music, veering so heavily towards the classical as it does.

'Rubicon', the final track, ends with an atomic explosion, and you almost feel like you've been through one after an hour with this. Current Killing Joke fans should not be disappointed. This supremely fine work is what we've come to expect, after all! ■■■■■■

Nancy Culp

KATE BUSH 'The Whole Story' (EMI KBTVI)

Nine years almost to the day since we first met her, Kate Bush is still making some of the most adventurous, preposterous and perfect pop music to be found. It's all here, from 'Wuthering Heights', now given a new vocal, to the latest 'Experiment IV'.

Never been a Kate albums' freak myself, but placing these dozen tracks together creates a monumental tribute to this craziest, cosiest girl next door. Take your pick: the pre-Pamela Stephenson rendition of 'Wow', the S&M-ish era of 'Babooshka', the hilarious 'The Dreaming' and one of the classiest pop moments of the Eighties, 'Running Up That Hill'.

In between lisps, military fixations, the outrageous backing vocals, the soothing piano runs and the dimples, lies the secret of Kate's longevity - she's a bloody weirdo. And we all love one of those, don't we?

Thankfully separated from her naff fourth form ballet dancing, 'The Whole Story' is one of the most refreshing compilation LPs it would be possible to put together. ■■■■■■

Andy Strickland

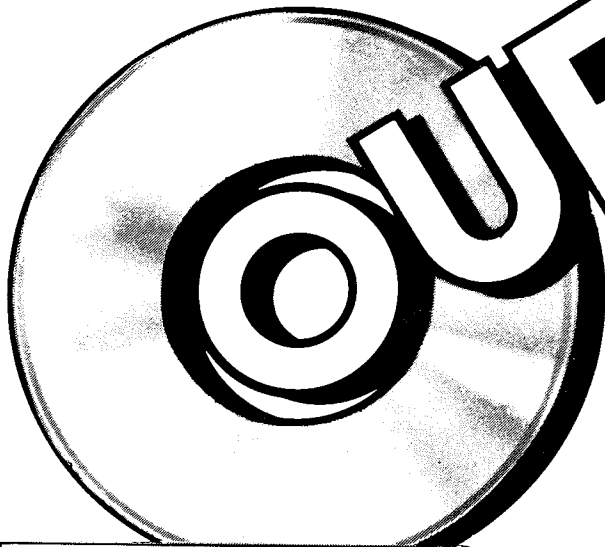
ROBERT CRAY 'Strong Persuader' (Mercury MERH 97)

I caught Robert Cray at Dingwalls on his first visit to the UK and that's where he's best - in a small, sweaty club. After several fine albums, his quickly spreading reputation may mean the end of small gigs and a series of impersonal encounters. Not that the standards of his recorded work have dropped. 'Strong Persuader' is a set of well constructed, modern blues songs, tales of infidelity, sexual fantasy - and more infidelity.

'I Guess I Showed Her', the new single, uses the Memphis horns to great effect, while 'Right Next Door (Because Of Me)' is like watching a tense and gripping black and white movie. Cray takes you through a story and keeps you emotionally involved. By the time the song's ended you feel you've lived it too, which is how the blues should be. A fine introduction to this talented guitarist/singer if you haven't already been playing his earlier stuff to death. ■■■■■■

Adam Isaacs

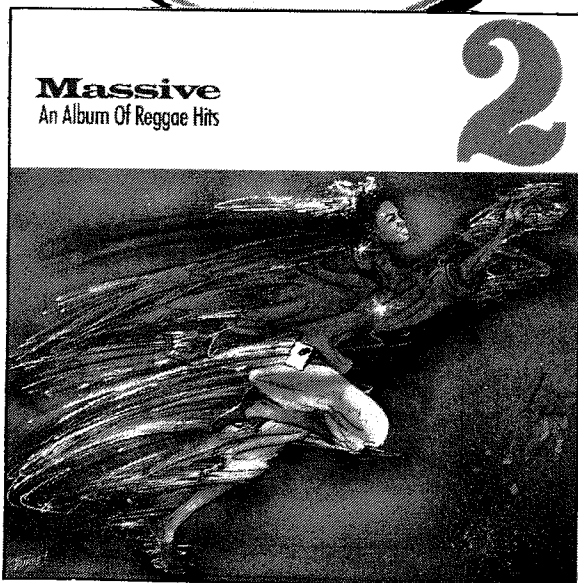
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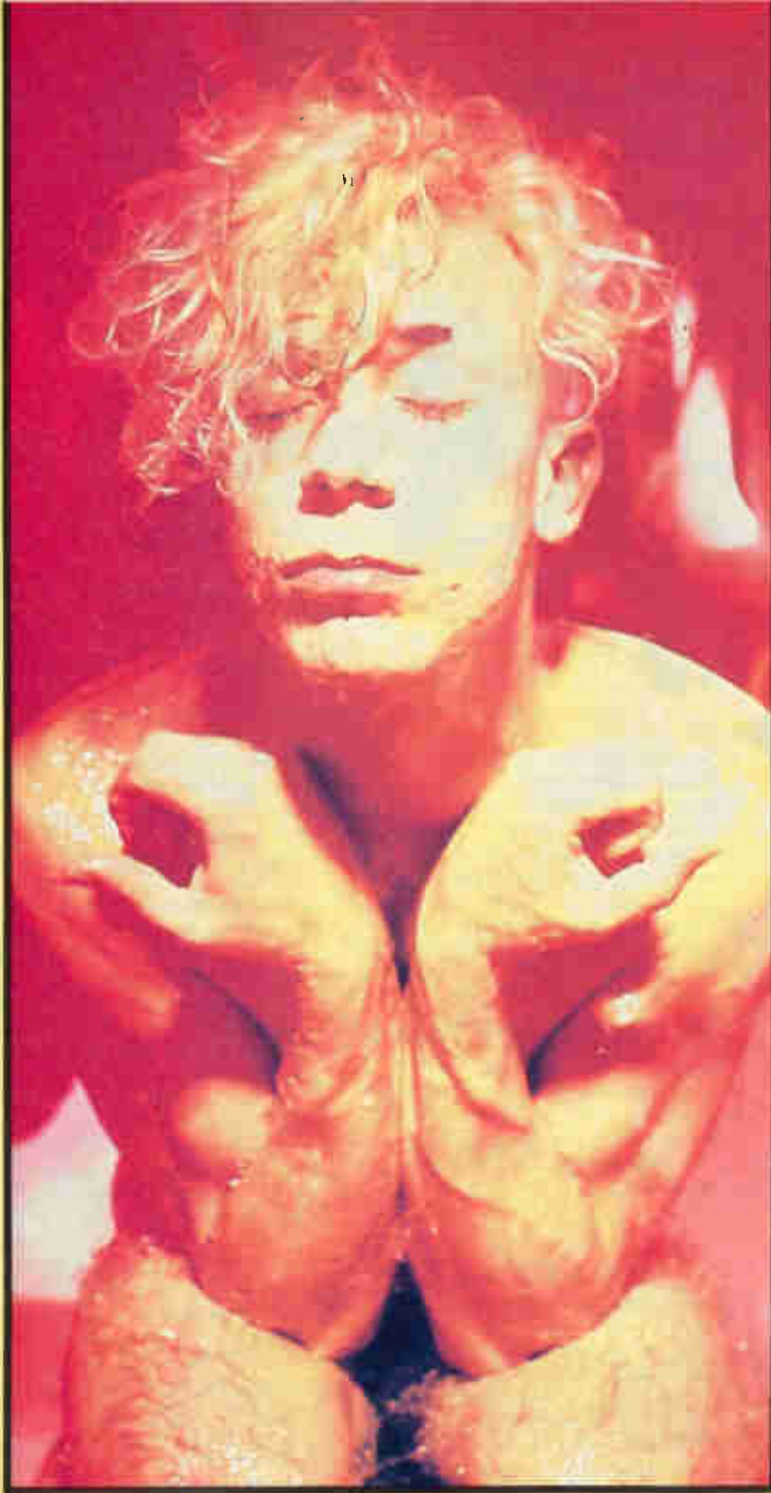
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PSYCHO KILLERS

QU'EST-CE QUE C'EST?

After Frankie, it could only be Be.

Be Decard is the big-haired singer with the first band to sign to ZTT post Frankie Goes To Massive Worldwide Commercial Success. The name of this band is Das Psych-oh Rangers.

Now, you might think that the clever people at ZTT would be looking for another band to feed into the Trevor Horn hyper-sonic production mill. You would be wrong.

Das Psych-oh Rangers (the oh-Rangers, to friends), have just released their first EP, which bears all the hallmarks of ZTT's wordy wrapping, but which sounds 'very rough indeed'.

Entitled 'The Essential Art Of Communication', it's three tracks of battering, tub-thumping rhythm from bassist Jules von Vleet and drummer Che Atlas. There's lots of graunchy, Clash-type guitar noise from producer/lyricist Troy Tempest, and lots of trills and chants from Be. A fourth track, 'Homage To The Blessed', is a pure bauble of piano balladry.

So, with song titles like 'he he Radical', and 'Medea Tearorists', with plenty of sliced-up slogans in the lyrics, and with that rumbustious, throwaway sound, it might be that Das Psych-oh Rangers are the most marvellous, splintering evocation of Eighties pop being rent asunder et cetera, et cetera. On the other hand, it might be that they're just crap!

In an attempt to find out, I meet Be in the money-fresh surroundings of ZTT's new offices, and I ask this shock-headed singer if there's any 'concept' behind his pop group?

Be: "Bollocks. No. No concept. Just f**kin' get up there, and enjoy ourselves. Which seems to be f**kin' seriously lacking in 90 per cent of the globe at the moment.

"It's not really a record sort of a fmg. Well, I suppose it is, but you know, it's more like a live sort of fmg."

So you're a traditional pop group then?

Be: "I suppose ... Tradition ... You're talking to someone who signed a record deal about three months ago, so talk to me about tradition. I'm a bit green, as it were, I suppose.

"It's not like 'Hey! Yeah! C'mon! Let's have a good time!', like the 'Johnny Carson Show' or something. It's just like, 'this is me'. No facade, or anything.

"I mean, I could sit here and lie to you, but that's the truth ... I'm telling the truth! I lie to my own mother. Why should I tell you the truth?"

What do you lie to your mother about?

Be: "... Everything. Sex with multiples and animals. Getting a proper job. All that sort of thing. You know what mothers are like. They can't handle the truth."

Be-fore getting a proper job with the oh-Rangers, Be worked at fringe media jobs. Or did very little, and played at Be-ing in a band (singing at parties, and so on). The Rangers came together in and

around London clubland, and a few low key 'gigs' earlier in the year led fairly directly to the offices of ZTT.

Which is where the little Be now sits, dressed in his 'very weird', popstar/fashion-freak clothes, and already acting like Tony James without the theory. His attitude is part dismissive honesty, and part defensive bluff.

Be: "All I know is what I do, is f**kin' get up there, and, like, leap about, shout lots, and feel better for it. And people seem to like it enough to make us make records."

Should you be paid for that?

Be: "If people are dumb enough to give me money, I'll take it quite gladly. Not dumb enough ... You know what I'm saying."

Why sign to ZTT?

Be: "Why not?"

No particular reason?

Be: "I dunno. It's another area, altogether. Nothing to do with the band."

The 'production' on the EP is ...

Be: "You're telling me there's production on that record! Come on. All right, I thought, we're signing to ZTT - Trevor Horn, Frankie Goes To Hollywood - all that malarkey. Production! I thought, 'will they be able to throw that at me?'"

But Frankie Goes To ...

Be: "Can't we talk about football, or something?"

Be confides that the best way to have a future in pop is not to take your 'career' seriously. So, we talk about his hair-do ...

Be: "It's done by this dedicated team, all hand-picked."

And whether he's read any good books, lately ...

Be: "I tried to read 'The Twilight Of Idols', you know, about the anti-Christ ... But I left it on the bus."

And eventually, I get round to asking ... Aren't you worried about Das Psych-oh Rangers being one of those elitist, London, trash-in-the-pan, hype flops, who nobody takes seriously?

Be: "... Can you ask me that again?"

Be suggests that the only thing with Das Psych-oh Rangers, is to see them play live.

Be: "I love it. I f**kin' go mad! It's me excuse."

He's got this design for a machine to use on stage when they tour. It's got three long poles, and on the end of each pole, there's a pad. One for the guitarist, one for the bassist, and one for Be.

Be: "And we, like, jump up and down, and we're attached to these poles, which drive a generator, to make electricity for the equipment, like, and then we can play anywhere we like."

Now that would certainly be something to see.

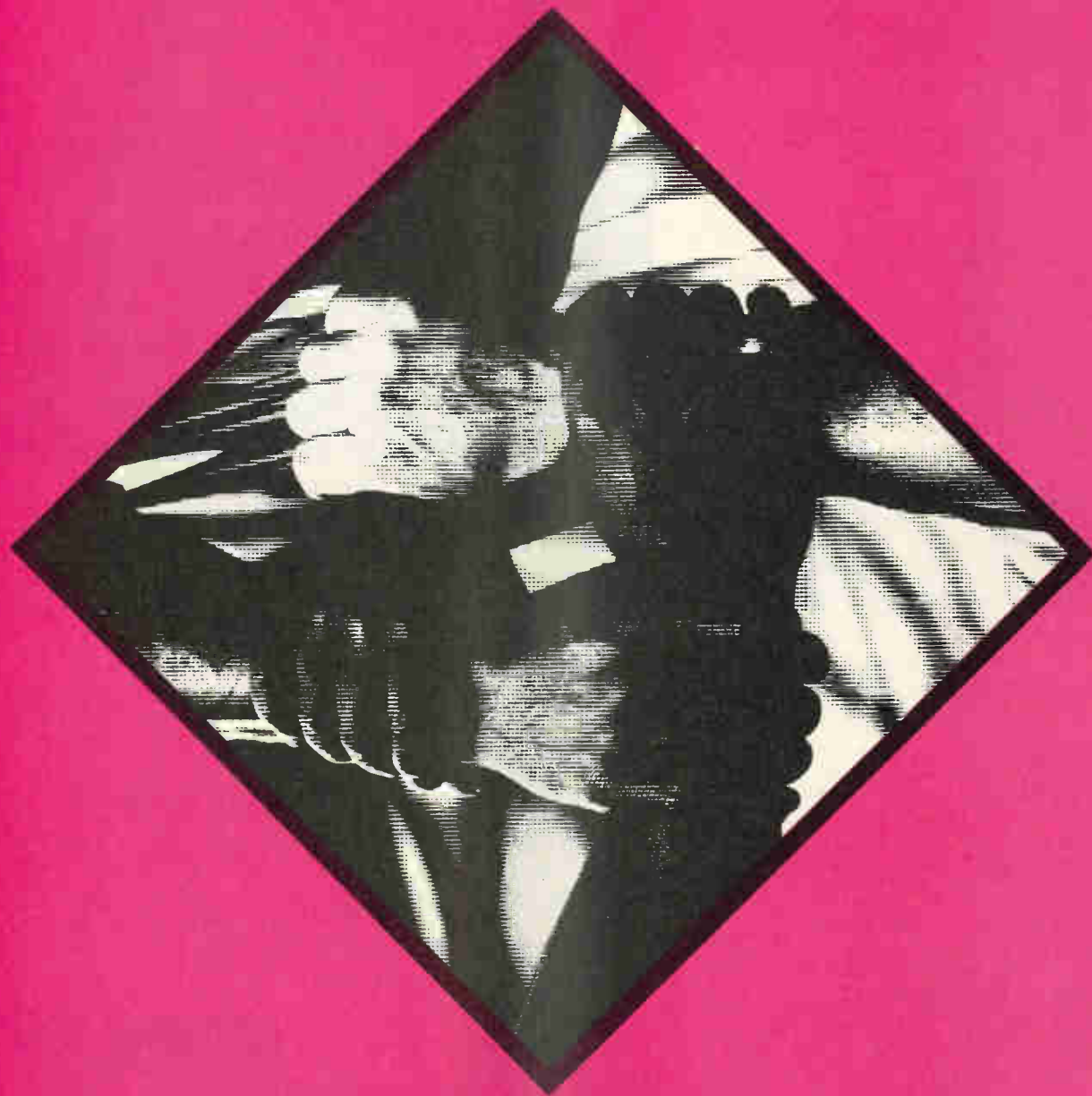
Be: "We might make a row, but it's still a form of art, innit?"

A bouncing popstar, is something to Be. Or not to be.

Das Psych-oh Rangers are what we're talking about, the latest band to be signed to the quirky **ZTT** label. The Rangers are captained by a chap called Be, who says things like: *"It's not a record sort of fmg. Well, I suppose it is, but you know, it's more like a live sort of fmg."* Is this man a prat, or is this yet another ZTT coup?

Story: **Roger Morton**

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NEWS

DIGEST

edited by
robin smith

● **Howard Jones** shows what a great big softy he is when he releases his single 'You Know I Love You, Don't You?' on Monday, November 17.

● Sad news for old hippies. It looks as if **Pink Floyd** will cease to exist soon. Bass player Roger Waters has started legal proceedings to dissolve his partnership with the other band members: Dave Gilmour and Nick Mason.

Pink Floyd have been one of the biggest selling groups of all time. They've sold over 60 million albums worldwide. Their album 'Dark Side Of The Moon' sold 19.6 million copies alone, and has been in the charts for 630 weeks.

● **The Eurythmics** release their single 'Miracle Of Love' on Monday, November 17. The flip side is a live version of 'When Tomorrow Comes'.

● **Dwight Yoakam** releases his single 'Guitars, Cadillacs' on Monday, November 17. It's the title track of his much acclaimed album, and the flip side is 'Ring Of Fire'. Tie my dawg to the old fence rail while I go holler at a hog.

● American guitarist **Warren Cuccurullo** is strongly rumoured to be Duran Duran's replacement for Andy Taylor, but as rumour went to press this could not be officially confirmed.

● **Cait O'Riordan** has quit the Pogues to go back to college. Her replacement will be Darryl Hunt, who has been a roadie for the Pogues. Darryl was a member of Cait's band *Pride Of The Cross*.

● **Little Richard**, the centuries old pop person, releases his album 'Lifetime Friend' on Monday, November 17.

● **Debbie Harry** releases her album 'Rockbird' on Monday, November 17. The album has nine tracks, including Debbie's single 'French Kissin' In The USA'. Debbie wrote the album with a variety of people, including Chris Stein, Nile Rodgers and Seth Justman.

● **Paul Young** releases his single 'Some People' on Monday, November 17.

● **Go West** return with their single 'True Colours' out on Monday, November 17. The 12 inch features a special 'snake charmer mix'.

● The headquarters of **Go! Discs** were raided last week, and several items including a ZX Spectrum computer and half a jar of Nescafe were stolen. Also among the missing items are gold and silver discs collected by Billy Bragg and the Housemartins, and assorted T-shirts. Anyone phoning in on 01-743 3845 about the stolen goods will get a reward.

● **Womack And Womack** release their single 'Soul Love/Soul Man' this week. It's taken from their forthcoming album 'Starbright'.

● **Kim Wilde** will play her first British live date in nearly three years at the London Town And Country Club on Monday, December 8.

● **Light A Big Fire** release their single 'Mr Twilight' on Monday, November 17. They will be taking to the road supporting the Pogues.

● **UB40** will be playing a special concert at the Brixton Academy on Monday, December 8 in aid of the Anti Apartheid movement. The benefit show will also feature UB40's support band *Bloodfire Posse*. Tickets are £7 with a £1 discount for UB40 card holders.

● **The Woodentops**, featuring Rolo — the thinking girl's Sylvester Stallone, will be hitting the road next month. They'll be playing Leicester Polytechnic Tuesday, December 2, Sheffield University 3, Edinburgh Coasters 4, Manchester International 5, London Town And Country Club 6.

● **The Fall** have cancelled a couple of dates on their tour. They've blown out Leeds Polytechnic on November 13 and Nottingham Rock City on November 18. These dates will be rescheduled for the New Year.

● **Talk Talk** release their single 'I Don't Believe In You' this week. The flip side is a live version of 'Does Caroline Know', recorded in Montreux.

● **The Jesus And Mary Chain** will be playing two London shows next month: at the Kilburn Ballroom on December 15 and 16. The band will be recording a Janice Long session on November 23, which will be broadcast in early December. They'll begin recording their second album later this month.

● **That Petrol Emotion**, who have just signed up with Polydor Records, begin a short tour this month. They'll be playing Birmingham Burberrys Tuesday, November 25, Bradford University 26, Manchester Palais 29, Sheffield Limit December 2, Bristol Bier Keller 3, London Boston Arms 4. Further dates will be announced soon.

● **John Foster** has left Bronski Beat, and the official reason is musical differences. "Larry and Steve were going one way and John was going another," says a spokesman.

● **The Go-Betweens** will be playing a special Christmas show at the London Astoria in Charing Cross Road on Sunday, December 14.



● **Fuzzbox**, who have just unleashed their wacky single 'Love Is The Slug', hit the road this month for their first major tour. They'll be playing Leeds Polytechnic Tuesday, November 25, Leicester Polytechnic 26, Edinburgh Coasters 27, Aberdeen Venue 28, Glasgow Queen Margaret Union 29, Newcastle Polytechnic

December 1, Stoke Shelley's 2, Manchester International 3, Burton On Trent Central Park 5, Dunstable Civic Centre 8, Cardiff Montmercy 10, Bristol Bier Keller 11, Sheffield University 12, Croydon Underground 14, Nottingham Rock City 15, London Town And Country Club 16.

● **Big Country** release their single 'Hold The Heart' on Friday, November 21. It's taken from their album 'The Seer'.

● **Daryl Hall** follows up 'Dreamtime' with 'I Wasn't Born Yesterday', out on Monday, November 17. The track is taken from Dazza's album 'Three Hearts In The Happy Ending Machine'.

● **Elton John**, Steve Winwood and Peter Gabriel are just some of the stars featured on the album 'Conspiracy Of Hope' out Friday, November 14 to raise money for Amnesty International. Artists have donated tracks to the record, and their royalties will be going to the Amnesty International organisation, a worldwide civil rights pressure group. Tracks featured include Steve Winwood's 'Higher Love' and Peter Gabriel's haunting 'Biko'. Sting has recorded a track especially for the album — the old Billie Holliday classic 'Strange Fruit'.

Buy it and help cut the barbed wire.

● **Grace Jones** releases her album 'Inside Story' on Monday, November 17. It's her eighth album to date.

● The 'Live In World' album to raise money to fight heroin addiction, will be out on Monday, November 17. The album has 30 tracks including 'The Needle And The Damage Done' recorded by the Icicle Works and Pete Wylie, 'Little Bit Of Snow' recorded by Howard Jones and 'Slay The Dragon' by Holly Johnson.

● **Pet Shop Boys** release their album 'Disco' on Monday, November 17. The album features six especially remixed 12 inch versions of such Pet Shop Boys' classics as 'Suburbia' and 'West End Girls'. The Pet Shop Boys video compilation 'Television' is set for release later this month. The video includes the seldom seen film for the original 'Opportunities' single.

● Rumours that **The Alarm** are splitting up have been hotly denied by their record company. Stories have been circulating that various members of the band have become dissatisfied over royalty payments, but their record company says The Alarm will definitely not be calling it a day.

"There is absolutely no way The Alarm are splitting," says a spokesman. "Any difficulties within the band have been resolved and they are in the studio preparing material for a new album."

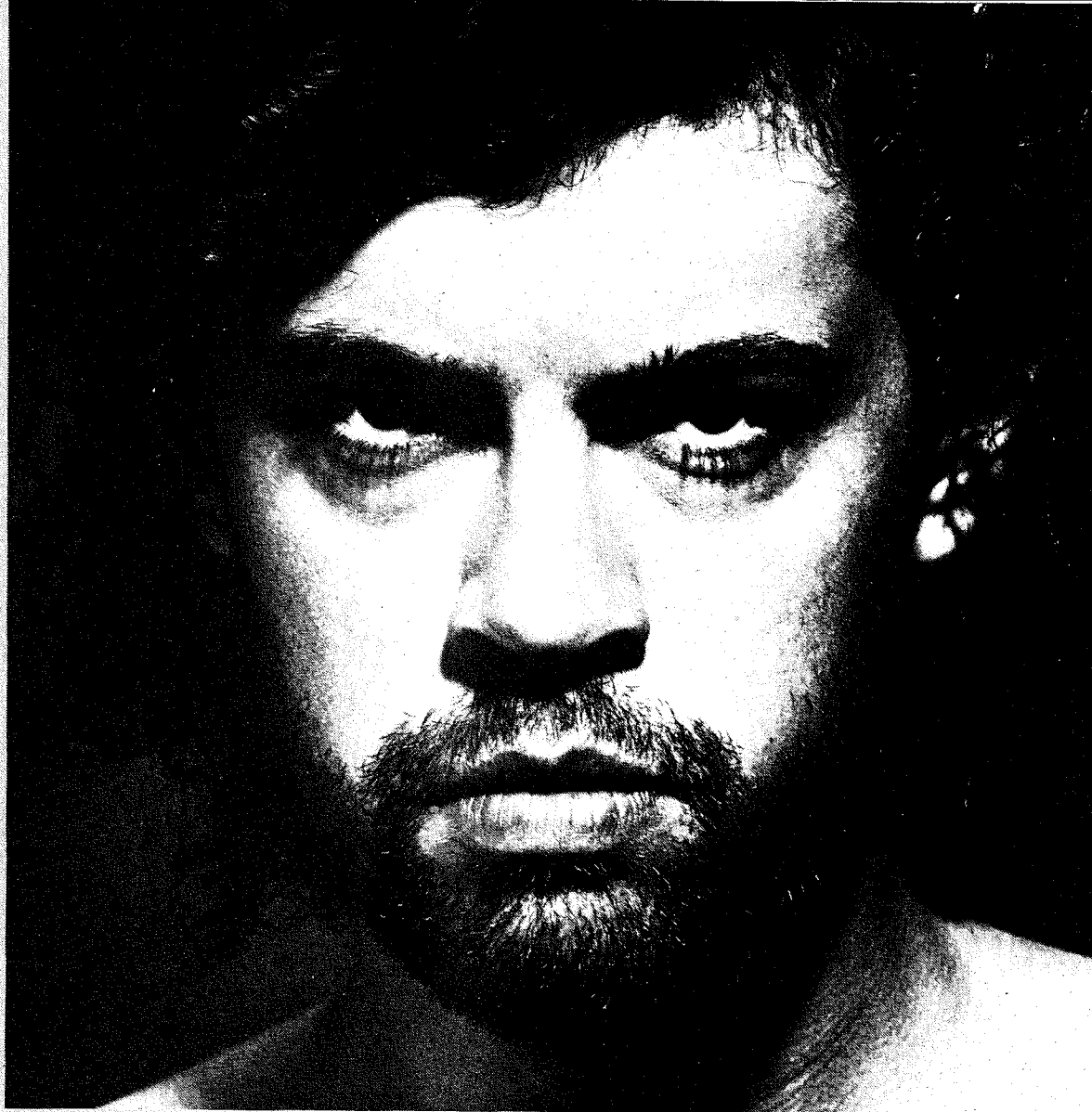
● **Cyndi Lauper** releases her single 'Change Of Heart' on Monday, November 17. The Bangles are featured on backing vocals.

● **Heaven 17's** album 'Pleasure One' will be out on Monday, November 17. It's their first album since 1984, and tracks include their current single 'Contenders'.



● The soundtrack from David Byrne's film 'True Stories' will be out on Monday, November 17. The movie opens in London on Friday, November 14.

RAVEN: BASS GUITAR



BRIGHTER THAN A THOUSAND SUNS KILLING JOKE

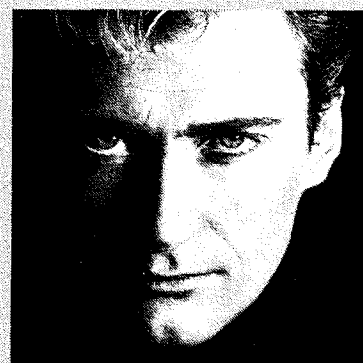
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2 NME BIG PAUL: DRUMS & PERCUSSION



4 TIME OUT GEORDE: GUITARS

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MAYFAIR • FRIDAY 21 MANCHESTER APOLLO • SATURDAY 22 LIVERPOOL ROYAL COURT • SUNDAY 23 HAMMERSMITH
PALAIS • MONDAY 24 BRISTOL STUDIO • TUESDAY 25 NOTTINGHAM ROCK CITY • THURSDAY 27 COVENTRY LANCHESTER
POLY • FRIDAY 28 LEEDS UNIVERSITY • SATURDAY 29 SHEFFIELD UNIVERSITY • SUNDAY 30 BIRMINGHAM ODEON



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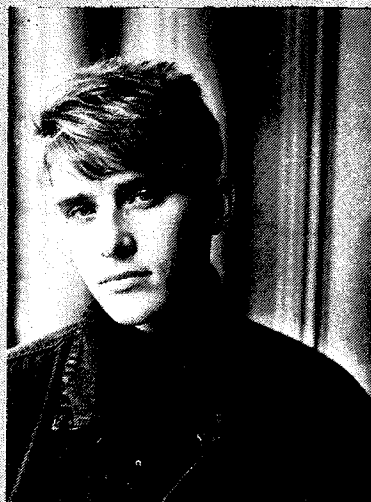


TRAIN of THOUGHT

The **Railway Children** are not your typical bunch of Northern bleaksters, and they're not part of any Manchester clique. But are they a Sixties guitar re-hash band? Nope, there's some original thinking going on
Story: **Nancy Culp**
Photography: **Steve Wright**

I first blundered into the Railway Children, quite by accident, when they played at Manchester's Boardwalk as part of this summer's Tenth Festival. I was particularly struck by their clever melodies and general all-round intelligence. In the current climate, which lauds the return of shambolic non-musicianship, they stood out as actually having thought about the songs and arrangements.

Nevertheless they describe the current single, 'A Gentle Sound', as not being particularly brilliant. "It's a shame we had to do that as a single because it's not very indicative of what we're doing these



days." Gary Newby (vocals, guitars), Brian Bateman (guitar), Stephen Hill (bass) and Guy Keegan (drums) are hopeful that the next single might be more representative. It's due to be produced by New Order's engineer, Michael Johnson, and Gary, who writes all the songs, tells me he's about to start the sleeve. That is, once he gets back to his college in Stoke to finish his graphics course!

Hailing from Wigan, the one-time soul Mecca of the UK, they've been around for three or four years. So do they remember those halcyon days of the Wigan Casino?

Gary: "I remember it, but I must have only been 12 when people were all down there." Yup, as you've guessed, the lads are mere babes, being all around the 20 mark. But were they part of any local scene?

Gary: "About three years ago there was one, there were about five or six groups. We thought it was gonna take off but it never did. We were the only band to have surfaced out of that, and we went away to Manchester!"

They're not, as yet, part of the great mythological Manchester music mafia, in spite of being managed by the Boardwalk's Colin Sinclair.

Brian: "We don't socialise in that clique, we practice once a week in Manchester and that's it."

The Railway Children's sound veers very much towards the guitar-orientated pop of the Sixties, but they'd really

rather not be associated with that genre, and positively balk at the idea that they may well be lumped in with current shambling circles.

Gary: "We don't want to be seen as some sort of pop band. It's a trap, though, isn't it? How can you play melodic music without being called a pop band? It's like REM, they're extremely melodic, but at the same time, are they a rock band or a pop band or an art band?"

Brian: "Talking Heads as well."

Or the Smiths, perhaps. The day I spoke to them, they were about to rush off and soundcheck for their support slot at the Brixton Smiths gig.

G: "That's really what we're after, we don't want to be pigeon-holed. I know a lot of bands get the haircuts and the right guitars and think, right, we want to be like this band..." And as far as the shambling tag? "We're miles away from that sort of stuff."

But wasn't it a bit obvious, them being from the Manchester area, to release stuff on Factory?

G: "I think we really surprised people — a band like us signing to Factory — 'cos we're not as heavy as the others."

Have you found yourself getting dragged into the whole Factory thing?

G: "No, I think that's a bit of a myth. They really don't influence us. It's the strong point and the weak point in a way. It's a strong point in the fact that you can do exactly what you want, but it's a weak point in that you tend to get neglected as well."

The lads do tend to come across as being rather on the serious, intense side. All this talk of wanting to make good records and not being part of any movement. Don't you think that's just what people expect from Manchester bands? Gary says he thinks that maybe that's no bad thing, and points out that the infamous dry Manchester sense of humour sometimes gets a bit lost to those outside it.

"Like with New Order. They've got a really good dry wit — Morrissey as well. I find that type of humour really good 'cos it involves a bit of thinking. With our later stuff, there's not been that type of humour, but there is in some of the older stuff. I don't know, perhaps we're being a bit serious about it now."

Maybe, but terribly charming with it, nevertheless!



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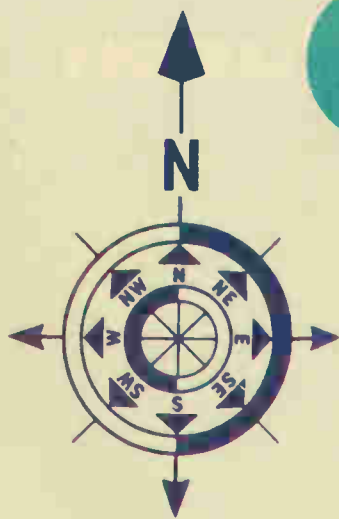
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(SUBJECT TO STOCK AVAILABILITY)





GO WEST:

**THESE MEN ARE
NOT AUSTRALIANS**

In a state-of-the-art studio in the middle of a field in Denmark, Go West are in their element. This is their natural habitat, where they feel most comfortable, doing what they're best at — painstakingly, carefully, lovingly crafting their distinctive textured pop songs piece by piece. Take them out of this context and frankly, they start shifting in their seats. It's a bit of a dilemma; a pop group that makes fine records but doesn't like the circus that

Peter Cox and Richard Drummie do not come from Down Under, honest. They're normal English chaps who make spiffing pop records, bursting with 'musical integrity'. **Betty Page** dares to mention Level 42 and horrid preconceptions...

surrounds them — the 'promotional overhang', as they would say.

Last year, Peter Cox and Richard Drummie were pop sensations: debut single in top five, double platinum LP resident in charts for a year, BPI Best Newcomers. After waiting for so long, it was a lot to take in one gulp. As with all pop sensations, the pressure was on to repeat the success. So the reason they've been silent for so long is because they've spent nearly a year getting it right. Writing, recording, mixing and remixing. Last August, they were behind schedule, now they've had to reschedule a tour and postpone the release of their second album, all because of a gremlin in the state-of-the-art recording equipment. A year is a long time in pop music, but their new single, 'True Colours', stays true to their high standards of craftsmanship and should see them back in the top 20.

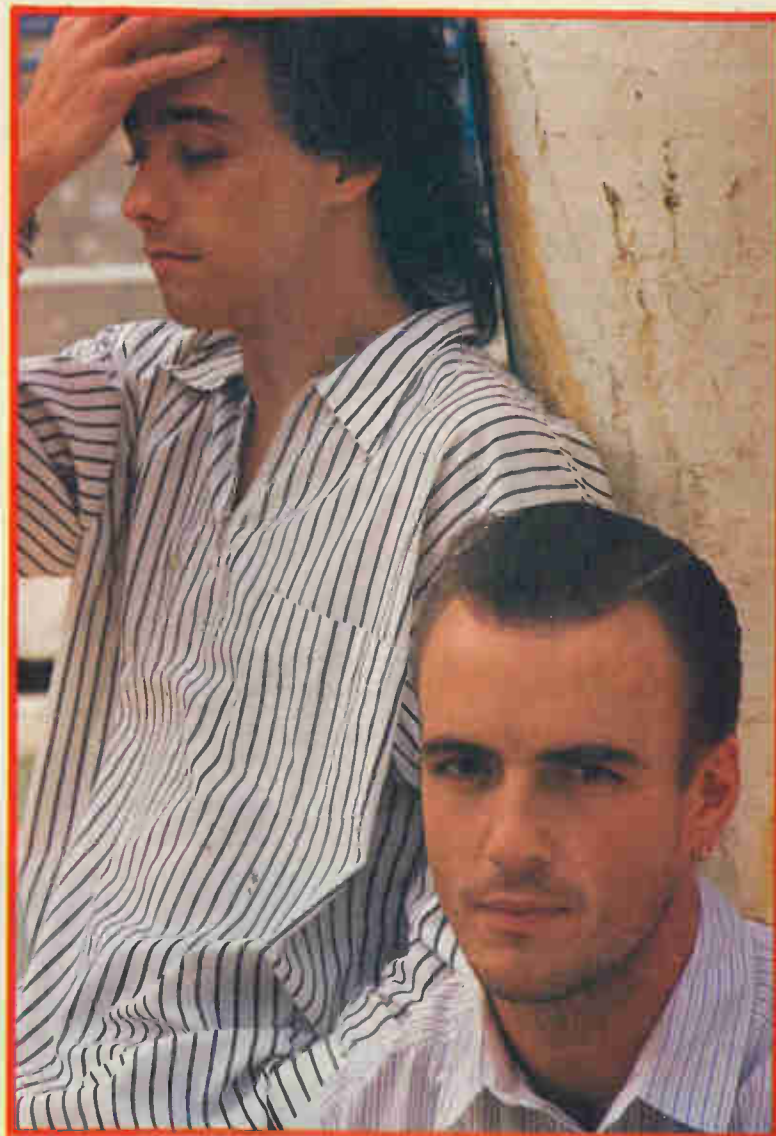
In the middle of a field in Denmark, Peter and Richard are ruminating on what it's like to be so far out of the public eye that Mr Cox, Pete's Dad, has had fans knocking on his door demanding to know whether his son is suffering from an incurable disease. The only disease he's likely to have contracted is studioitis. So don't the pair feel cocooned, cut off from reality?

"Yeah, you lose touch in virtually all departments — music, news ..." says Richard.

"I don't think it's done us a great deal of harm," adds Peter, "because there's not much we'd draw influence from anyway. We've hardly ever been followers of fashion. Are people saying 'where are Go West, have they disappeared?'. To stay in the public eye, what should we have done in the meantime — loads of totally irrelevant liggering?" No, we all know that's not what GW are about. Wouldn't catch them in the VIP bar at the Limelight mooning with Zodiac Mindwarp.

These boys don't like the peripherals. They see the way bands are packaged and sold as 'a necessary evil' and would much prefer it if people would just buy the records. When they first started getting sucked into the pop whirl last year, their image was very glossy, very George and Andrew, very chocolate boxy. Fine then, but looks a little plastic now. They look self-conscious and stiff, rather at odds with the music, which is warm, rich and anything but superficial.

"We don't feel it's important, the way we look," states PC. "We'd rather leave



the image side of things to people who do. In a perfect world, people would somehow hear the records, decide whether they liked it or not, and that'd be it. We don't have a great deal to say that's very interesting. We'd rather people made up their own minds."

"We don't have the time to be daring," adds RD. "We'd rather give the time to the music."

This extreme disinterest in how they project themselves has led to a misunderstanding of the whole Go West vibe. Horrid plastic pin-up pop people who write passionless pop pap, perhaps? Or at the other end of the scale, boring musos about as exciting as a 10 minute virtuoso keyboard solo. A lot of 'critics' use their name as a form of gratuitous insult. Richard mentions a recent interview with Mick Hucknall in which he bemoans the fact that Simply Red have been 'lumped in with the Level 42s, Go Wests and Phil Collines of this world'.

"I know that's supposed to be a derogatory remark," he says, "but being lumped in with Phil Collins doesn't bug me at all, it's just that he's a nice target and we've become the same thing. That's

all right, we'll carry on being a target, it hasn't done us any harm, has it?"

Peter continues: "We still make happening sounding albums, certainly compared to other artists currently being bragged about. No-one ever asks us about the tunes or criticises the music. And that's why no-one knows where we've been, because we've concentrated on the most important part."

Richard: "We never claimed to have the total entertainment concept — all we ever had was the records. But if we had a magic wand, we probably would've tried to look a little less squeaky clean. Continued indefinitely, there's only so much sugar you can put in your tea. We are aware of that, and we will try and be more ourselves in future."

Peter: "It seems you can't flaunt musical integrity, but I don't know how to defend the fact that we make good sounding records. We'll never fit in with the current trend. I think the new single is going to sound very different to everything else that's out at the moment, but then everything else sounds cheap to me. We're doing this because it's what we wanted to do — if the single's a failure, at least it was something I believed in — our best shot."

Being a target has also involved Go West being compared to a pair of Australians. Whatever that means. "If it means we're anonymous and boring, I don't mind much," says Richard.

"Considering we've had a certain amount of success, we don't get bothered that much," continues Peter. "I'm happy it's worked out that way. If people want to say we've been contrived and not involved with the record, that's their problem. We shouldn't have to make the effort and say, 'please listen, we're not really shiny'. It's up to them to find out."

But back to Australians. Peter: "How do Australians look, exactly, and how can we avoid looking like them?" Richard, being sensible: "It's the music that's important, the rest of it's fluff, isn't it? Necessary fluff."

Peter: "I suppose we've been ripe for a slugging from the start, because, fortunately from one point of view and unfortunately from another, our first single was a hit."

Richard: "We didn't have any of that dark, distant credibility part, we went straight in and we were there, it was like 'who is this?'"

Peter: "What a plastic bunch of bums." Richard: "Must be hyped." Must be Australians ...

Peter: "Yeah, must be Australians." Richard: "Probably even New Zealanders ..."

A lot of people thought you were gay.

Peter: "I think they still do."

Probably ...

Peter: "The vests?" Yeah, sorry ...

And so, to the important bit. The music. The next Go West album, out in January, is called 'Dancing On The Couch' and has nothing to do with psychiatrists. More to do with, well ... dancing on couches. Peter: "We thought that publicly, it was all getting a bit serious, so this is our attempt to let people know what we're like."

Richard: "We didn't want to call it anything vast and meaningful. It just came from everyone jumping on the couch one day on the Isle Of Man."

Peter: "The way we look in pictures, you say, has given people the wrong impression of what we're like, so if we're going to get slagged, we might as well do it for being as natural as we possibly can. We can't be natural in front of a camera, so in order to inject a bit of humour and unpreciousness into the whole effect, we've directed it more towards the music and the way that's put together, rather than putting on clowns outfits and red noses."

Richard: "Don't expect to see us pulling funny faces, though. The cover will probably be quite ironically cold."

Peter: "Pretentious Australians!"

Go West Are Normal. They are not enigmas. They know they make good records but feel a bit daft waxing lyrical about them. The new LP is different, a 'logical progression' (Rock Cliche no 95), it's more adventurous, the songs are more narrative in content. It is not an album bulging with obvious singles.

Richard: "On the first LP, every song was an attempt at a single. Essentially, each song had been thrown in the bin because no-one wanted them. Only when we got a deal did they say 'oh yeah, record all those'. Now the pressure is a

CONTINUES OVER

◀ FROM PREVIOUS PAGE

bit less to write a single, so then you relax."

Peter: "Our relationship with Gary," (Stevenson, producer and provider of ongoing cabaret), "is great, the conditions here are comfortable, and we've got different people involved. Pino Palladino, from Paul Young's band, is on bass on some tracks, and Kate Bush does a vocal on a track called 'The King Is Dead'. We've got Randy Brecker of the Brecker Brothers on flugelhorn. It's nice to do things like that."

"We've tried to avoid writing love songs, because we did it to death before. We've tried to make it broader. Personally, I still feel uncomfortable with the social conscience thing, probably because I'm so ill-informed — I haven't got time to read the papers. But that's going to happen more. It's been interesting to write songs with a factual background as well."

"We did a lot of research into Edward and Mrs Simpson for 'Baltimore To Paris'. We ended up using very little, the lyric's quite general now, but it's good to have that inspiration."

Richard: "We've done a song called 'Little Caesar', about Edward G Robinson, about the hysterical overhang of the McCarthy era, the Screen Actors Guild and so on."

Peter: "In a sense, we're digging for subjects to write about, but at least it's a different angle. They're still pop songs, though. People will probably still think it's superficial pop, because first impressions last a long time. A lot of people are never going to come round to what

we're doing, but fine, there's room for everybody."

So that covers subject matter. What about the sound? What sort of pop?

Peter: "It's the next load of songs we wrote. How's that?" Erm, well... What can we expect? More songs that bands like It Bites will be imitating in six months' time?

Richard: "If there's a little scale between 'Call Me' and 'Missing Persons', it's gone a few notches towards the latter."

Peter: "The opposite end of the single commerciality scale. Someone said the choruses to the new songs don't 'perspire', they're not breaking their necks to be hits. They don't try quite so hard. We're just trying to make music that we enjoy... sophisticated... quite dancey. People will still recognise it's us."

Aaah yes, those juicy keyboard flourishes, that distinctive voice that's been compared to Michael McDonald, Alexander O'Neal and an Australian; Alan Murphy's crisp, clean, innovative guitar; the energy, the quality... whoops, getting carried away here... Go West have suffered an interesting slice of synchronicity, too. Like how Cyndi Lauper's already had a single called 'True Colours' (without the 'u', though), and Lionel Richie's latest LP is called 'Dancing On The Ceiling'. And, of course, the Smiths inspired their choice of 'The King Is Dead'. (Only joking, Morrissey.)

Richard: "That was actually written while 'Call Me' was out, ages before the Smiths wrote 'The Queen Is Dead'. No-one will believe us, though."

Peter: "That's something we're aiming for on this album — to use the most

number of titles other people have already used. No, actually, we listen to the Smiths all the time and we nicked the title off them." Jokey Australians...

Ironically enough, after all this talk of how the band is perceived, said track, 'The King Is Dead', is actually about the way the media portray people, about being disillusioned about meeting your heroes. Why? Richard: "It's happened to everyone, even if it's down to 'oh, I met him, he was nothing like I thought he'd be'. When we say disillusioned, we don't mean that they're wrong, it's not an attack on the King, it's the system that's wrong, the system that means he doesn't come across properly, so you get a plasticised filtered impression of what that person is like and you like that impression, you grow to admire it, and when you meet the person and realise it isn't their doing, you're disappointed, not in them, but in the fact that that happens. I've met a lot of people I wish I'd never met. I'm not as keen to meet my heroes now. I know it's false, but they're my heroes and I quite like having them."

And so Go West may be someone's heroes. Someone out there who bought their first album, bought the CD, think they're cracking musicians, play the cassette in their Ford Escort and wouldn't mind looking like Don Johnson on a bad day. Go West may be for Upwardly Mobile People.

So what will Go West be doing in 10 years' time? Will it be solo projects and meaningful soundtracks?

Peter: "I want to be on my island in 10 years' time. We'll probably be David Foster and somebody then, writing bland pop songs for other artists to go to

number one with."

And how do they really think people see them?

Peter: "I don't know. As plastic, contrived, uninvolved musicians. That's the thing that annoys me most of all — I don't mind all the digs, but when people say we aren't involved in the records... I want people to know that we are as responsible as we possibly can be for our own records. The priority for us is total involvement. But then we're on Phil Collins and Level 42 territory again."

But isn't that implying you're good musicians and bezer songwriters? Peter: "I just don't like being bracketed in with them for any negative reason." Richard: "I think if people have got one of those segment circles to judge whether a band's whole or not, and maybe 35 or 40 per cent of it is music, we might score 30 per cent on that, but as far as the other things go, we're nowhere. We don't say anything bad about Mrs Thatcher, we don't write songs about unemployment or South Africa, we don't go to the opening of Andy Warhol's latest thing — and that's another 10 per cent gone straight away. I think when we're more comfortable with it in two years' time, we won't care."

The final word goes to Peter, who's a Scorpio. "We should let people know we don't take ourselves that seriously. It's brilliant that we're now able to do our hobby for a living. That sounds so small time, small town or whatever, but that's the way it is."

Go West: an object lesson in how to get on TV on Christmas Day and the 'Wogan' show by doing your hobby and getting paid for it. Nice work if you can get it...

Patti LaBelle

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EUROBEAT
REGGAE
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CHARTS

EUROBEAT

- 1 1 **YOU KEEP ME HANGIN' ON**, Kim Wilde, MCA Records 12in
- 2 2 **ANIMAL MAGNETISM**, Darryl Pandey, Nightmare 12in
- 3 3 **EYE CONTACT**, Linda Lusardi, Polo 12in
- 4 6 **DELIVERANCE**, People Like Us (featuring Cindy Dickinson), Passion 12in
- 5 5 **TIGHTROPE**, Evelyn Thomas, Nightmare 12in
- 6 7 **SO GLAD**, Pepper Watkins, USTR 12in
- 7 9 **READ ALL ABOUT IT**, Flirtations, Passion 12in
- 8 — **WHO KNOWS WHAT EVIL**, Man Two Man, Nightmare 12in
- 9 8 **MEMORIES**, Carolyn Harding, US Emergency 12in
- 10 4 **TO BE OR NOT TO BE**, Jock Hattle, Italian Taurus 12in
- 11 13 **DON'T DELAY**, Earlene Bentley, Nightmare 12in
- 12 12 **LOVE HANGOVER**, Tracy Ackerman, Debut 12in
- 13 — **OOH LA LA**, Princess Day, US Dance-Sing 12in
- 14 — **FIRE ON THE MOON**, Aleph, Italian Time 12in
- 15 — **CRY CRY CRY**, Two Minds Crack, Sire 12in
- 16 21 **LOVE CAN'T TURN AROUND**, Farley 'Jackmaster' Funk & Jesse Saunders featuring Darryl Pandey, London 12in
- 17 22 **DON'T LEAVE ME THIS WAY (REMIXES)**, The Communards, London 12in
- 18 14 **FINGERTIPS/MUSIC THAT YOU CAN DANCE TO (UK CLUB VERSION)**, Sparks, Consolidated Allied Records 12in
- 19 16 **NUMBER ONE LOVER**, Sadie Nine, Record Shack 12in
- 20 17 **KNOCK ME SENSELESS**, Eastbound Expressway, Passion 12in
- 21 15 **GIVE ME YOUR LOVE**, Sisley Ferré, Dutch Hot Sound 12in
- 22 26 **LOVE'S GONE MAD (REMIX)**, Seventh Avenue, Tangerine 12in
- 23 18 **DANCE YOUR WAY OUT OF THE DOOR**, Sharon Dee Clarke, Arista 12in
- 24 10 **YOU'RE GONNA SUFFER**, Bertice Reading, Sublime 12in
- 25 — **EACH TIME YOU BREAK MY HEART**, Nick Kamen, WEA 12in
- 26 25 **TWO OF HEARTS (EUROPEAN DANCE MIX)**, Stacey Q, Atlantic 12in
- 27 28 **BRAND NEW LOVER**, Dead Or Alive, Epic 12in
- 28 11 **WHAT HAVE I GOT TO LOSE**, Astaire, Passion 12in
- 29 re **CATCH THE FOX**, Den Harrow, Italian Baby 12in
- 30= 19 **KISS IN THE DARK**, Girl Talk, Dutch Boni 12in
- 30= — **SOMEONE LIKE YOU**, Sylvester, US Warner Bros 12in

Compiled by Alan Jones/James Hamilton

REGGAE

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

INDIE SINGLES

- 1 1 **ASK**, the Smiths, Rough Trade
- 2 2 **THINK FOR A MINUTE**, the Housemartins, Go! Discs
- 3 3 **LOVE'S EASY TEARS**, Cocteau Twins, 4AD
- 4 12 **SOMETIMES**, Erasure, Mute
- 5 — **POPPIECOCK**, Pop Will Eat Itself, Chapter 22

- 6 11 **REALLY STUPID**, the Primitives, Lazy
 - 7 26 **ROCKETT MISS USA**, Sci Fi Sex Stars, Sputniko
 - 8 5 **STATE OF THE NATION**, New Order, Factory
 - 9 6 **HANG-TEN!**, the Soup Dragons, Raw TV Products
 - 10 9 **SERPENT'S KISS**, the Mission, Chapter 22
 - 11 7 **SMELLS LIKE SHIT**, Alien Sex Fiend, Anagram/Cherry Red
 - 12 20 **WONDERFUL LIFE**, Black, Ugly Man
 - 13 4 **DICKIE DAVIES' EYES**, Half Man Half Biscuit, Probe Plus
 - 14 30 **THE RATTLER**, Goodbye Mr McKenzie, Precious Organisation
 - 15 22 **PANIC**, the Smiths, Rough Trade
 - 16 — **PINK HOUSE**, the Leather Nun, Wire
 - 17 10 **LIKE A HURRICANE/GARDEN OF DELIGHT**, the Mission, Chapter 22
 - 18 21 **THE ANTI-MIDAS TOUCH**, Wolfhounds, Pink
 - 19 8 **CUT DOWN**, Red Lorry Yellow Lorry, Red Rhino
 - 20 14 **DESIRE**, Gene Loves Jezebel, Beggars Banquet
 - 21 24 **MICKY WAY**, A Certain Ratio, Factory
 - 22 15 **THE GRIP OF LOVE**, Ghost Dance, Karbon
 - 23 13 **THE PEEL SESSION**, New Order, Strange Fruit
 - 24 — **SORRY TO EMBARRASS YOU**, Razor Cuts, Subway
 - 25 — **THIS IS MOTORTOWN**, The Very Things, DCL Electric Recordings
 - 26 — **10 NOTES ON A SUMMER'S DAY**, Crass, Crass
 - 27 — **BELA LUGOSI'S DEAD**, Bauhaus, Small Wonder
 - 28 17 **BLUE MONDAY**, New Order, Factory
 - 29 — **SHE SAID**, Yeah Jazz, Upright
 - 30 28 **I COULD BE IN HEAVEN**, the Flatmates, Subway
- Compiled by Spotlight Research

INDIE ALBUMS

- 1 1 **BROTHERHOOD**, New Order, Factory
- 2 — **LOAN SHARKS**, Guana Batz, ID
- 3 3 **BLOOD AND CHOCOLATE**, Elvis Costello and the Attractions, Imp/Demon
- 4 2 **LONDON 0 HULL 4**, the Housemartins, Go! Discs
- 5 4 **THE QUEEN IS DEAD**, the Smiths, Rough Trade
- 6 7 **FILIGREE AND SHADOW**, This Mortal Coil, 4AD
- 7 6 **WATCH YOUR STEP**, Ted Hawkins, Gull
- 8 5 **TALKING WITH THE TAXMAN ABOUT POETRY**, Billy Bragg, Go! Discs
- 9 11 **WHO'S BEEN TALKING**, Robert Cray, Charly
- 10 — **ROOM OF LIGHTS**, Crime And The City Solution, Mute
- 11 15 **BACK IN THE DHSS**, Half Man Half Biscuit, Probe Plus
- 12 9 **ON THE BOARDWALK**, Ted Hawkins, UnAmerican Activities
- 13 17 **THE UNGOVERNABLE FORCE**, Conflict, Mortarhate
- 14 18 **VICTORIALAND**, Cocteau Twins, 4AD
- 15 21 **SUICIDE**, Suicide, Demon
- 16 13 **FOREVER BREATHES THE LONELY WORD**, Felt, Creation
- 17 — **IT**, Alien Sex Fiend, Anagram
- 18 — **FORCE**, A Certain Ratio, Factory
- 19 16 **GIANT**, the Woodentops, Rough Trade
- 20 10 **NOT THE CAPTAIN'S BIRTHDAY PARTY**, the Damned, Demon
- 21 8 **DOGBREATH**, Head Of David, Blast First
- 22 14 **MORE LOVE SONGS**, Loudon Wainwright III, Demon
- 23 19 **KICKING AGAINST THE PRICKS**, Nick Cave and the Bad Seeds, Mute
- 24 22 **SHABINI**, Bhundu Boys, Discrafrique
- 25 — **EPLP**, Subhumans, Blurg
- 26 — **NIGHT OF A THOUSAND CANDLES**, The Men They Couldn't Hang, Demon
- 27 27 **GIFT**, the Sisterhood, Merciful Release
- 28 12 **BEND SINISTER**, the Fall, Beggars Banquet
- 29 23 **HEAD**, the Batfish Boys, Batfish Incorporated
- 30 25 **COMMERCIAL SUCCESS**, Colin Newman, Crammed Discs

Compiled by Spotlight Research

INDIE ALBUMS 19



FACTS OF LOVE
Number 1 in a series of 3

**SIZE
DOES
MATTER**



W/E NOV 15, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 COMPACT DISCS
 MUSIC VIDEO

CHARTS



UK SINGLES 2

20	33	2	THE GHOST TRAIN, Madness, Zarjazz
21	14	3	ASK, Smiths, Rough Trade
22	—	1	GHOSTDANCING, Simple Minds, Virgin VS907
23	40	2	EXPERIMENT IV, Kate Bush, EMI
24	13	10	YOU CAN CALL ME AL, Paul Simon, Warner Brothers ○
25	25	3	THIS IS THE WORLD CALLING, Bob Geldof, Mercury
26	54	2	EACH TIME YOU BREAK MY HEART, Nick Kamen, WEA
27	—	1	FRENCH KISSIN' IN THE USA, Debbie Harry, Chrysalis CHS3066
28	26	6	CLOSE TO YOU, Gwen Guthrie, Boiling Point
29	18	7	SUBURBIA, Pet Shop Boys, Parlophone
30	19	9	TRUE COLORS, Cyndi Lauper, Portrait
31	38	5	DON'T FORGET ME, Glass Tiger, Manhattan
32	23	7	TO BE A LOVER, Billy Idol, Chrysalis
33	43	4	SOMETIMES, Erasure, Mute
34	28	7	THINK FOR A MINUTE, Housemartins, Go! Discs
35	21	7	YOU'RE EVERYTHING TO ME, Boris Gardiner, Revue
36	—	1	SWEET LOVE, Anita Baker, Elektra EKR44
37	27	10	RAIN OR SHINE, Five Star, Tent ○
38	—	1	LOVE IS THE SLUG, Fuzzbox, Vindaloo UGH14
39	34	9	ALWAYS THERE, Marti Webb, BBC
40	29	5	TO HAVE AND TO HOLD, Catherine Stock, Sierra
41	45	4	I'VE BEEN IN LOVE BEFORE, Cutting Crew, Siren
42	47	3	CONTROL, Janet Jackson, A&M
43	52	2	TWO PEOPLE, Tina Turner, Capitol
44	46	2	WHEN THE WIND BLOWS, David Bowie, Virgin
45	31	13	DON'T LEAVE ME THIS WAY, Communards, London
46	53	2	THE SKYE BOAT SONG, Roger Whittaker/Des O'Connor, Tembo
47	63	2	ARIZONA SKY, China Crisis, Virgin
48	55	4	INFECTED, The The, Epic/Some Bizzare
49	30	7	GIRLS AIN'T NOTHING BUT TROUBLE, DJ Jazzy Jeff And Fresh Prince, Champion
50	67	3	JODY, Jermaine Stewart, 10 Records
51	36	3	ANOTHERLOVERHOLENYOHEAD, Prince And The Revolution, Paisley Park
52	32	6	THE WIZARD, Paul Hardcastle, Chrysalis
53	37	5	ALWAYS THE SUN, Stranglers, Epic
54	—	1	STEP RIGHT UP, Jaki Graham, EMI JAK19
55	39	12	WORD UP, Cameo, Club ○
56	—	1	BIZARRE LOVE TRIANGLE, New Order, Factory FAC1637
57	57	3	JACK THE GROOVE, Raze, Champion
58	—	1	GREETINGS TO THE NEW BRUNETTE, Billy Bragg, Go! Discs GOD15
59	58	3	DANGER ZONE, Kenny Loggins, CBS
60	—	1	KEEP EACH OTHER WARM, Bucks Fizz, Polydor POSP835
61	—	1	AIN'T NOTHING BUT A HOUSE PARTY, Phil Fearon, Ensign PF2
62	—	1	WE LOVE YOU, OMD, Virgin VS911
63	44	11	THORN IN MY SIDE, Eurythmics, RCA
64	70	2	I'M CHILLIN', Kurtis Blow, Club
65	—	1	I'M NOT PERFECT, Grace Jones, Manhattan MT15
66	—	1	THE RAIN, Oran "Juice" Jones, Def Jam A7303
67	71	2	CRAZY LOVE, Maxi Priest, 10 Records
68	56	5	HEARTBEAT, Don Johnson, Epic
69	42	7	I'VE BEEN LOSING YOU, A-Ha, Warner Bros
70	74	2	BOAT TO BOLIVIA, Martin Stephenson and the Daintees, Kitchenware
71	48	4	GOIN' TO THE BANK, Commodores, Polydor
72	68	3	FALLING IN LOVE, Sybil, Champion
73	—	1	AMERICA, King Kurt, Polydor KURT1
74	41	8	WORLD SHUT YOUR MOUTH, Julian Cope, Island
75	71	2	51ST STATE, New Model Army, EMI

THE NEXT TWENTY FIVE

76	85	EVERYBODY HAVE FUN TONIGHT, Wang Chung, Geffen
77	83	GYPSY, Suzanne Vega, A&M
78	86	CHILDREN OF THE GHETTO, Courtney Pine, Island
79	—	I WANT YOU, Elvis Costello, Demon Imp IMP008
80	93	ROCK THE NATIONS, Saxon, EMI
81	—	STILL SMOKIN', Trouble Funk, DETT/4th GOGO5
82	79	HEARTBREAK BEAT, Psychedelic Furs, CBS
83	—	SWEET SANITY, Hurray!, Kitchenware SK28
84	—	AMANDA, Boston, MCA MCA1091
85	76	PRETTY LITTLE HEAD, Paul McCartney, Parlophone
86	—	I FOUND LOVIN', Fatback Band, Towerbell/Ma TANI0/CHE8
87	100	ANIMAL MAGNETISM, Daryl Pandy, Nitemare
88	89	ONE GREAT THING, Big Country, Mercury
89	—	ONE WORLD, Owen Paul, Epic OWEN5
90	84	WHO WANTS TO LIVE FOREVER, Queen, EMI
91	—	ALL I WANT TO DO, UB40, Dep International DEP24
92	—	YOU GIVE LOVE A BAD NAME, Bon Jovi, Vertigo VER26
93	98	BATMAN, Kartoan Krew, Champion
94	—	SAME OLD STORY, Ultravox, Chrysalis UV4
95	—	SHAKE YOU DOWN, Gregory Abbott, CBS A7326
96	—	A LITTLE BIT MORE, Melba Moore, Capitol CL431
97	—	DANCE YOUR WAY OUT OF THE DOR, Sharon Dee Clarke, Arista ARIST682
98	—	WONDERFUL LIFE, Black, Ugly Man JACK71
99	—	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin VS749
100	—	HEARTLAND, The The, Epic TRUTH2

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

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	4	TAKE MY BREATH AWAY, Berlin, CBS ○
2	6	4	YOU KEEP ME HANGIN' ON, Kim Wilde, MCA
3	4	10	WALK LIKE AN EGYPTIAN, Bangles, CBS ○
4	8	9	SHOWING OUT, Mel and Kim, Supreme
5	17	4	BREAKOUT, Swing Out Sister, Mercury
6	3	7	IN THE ARMY NOW, Status Quo, Vertigo
7	2	7	EVERY LOSER WINS, Nick Berry, BBC
8	20	2	THROUGH THE BARRICADES, Spandau Ballet, CBS
9	16	3	DON'T GIVE UP, Peter Gabriel and Kate Bush, Virgin
10	5	7	ALL I ASK OF YOU, Cliff Richard and Sarah Brightman, Polydor ○
11	15	4	LIVIN' ON A PRAYER, Bon Jovi, Vertigo
12	7	3	NOTORIOUS, Duran Duran, EMI
13	22	4	FOR AMERICA, Red Box, WEA
14	35	3	THE FINAL COUNTDOWN, Europe, Epic
15	10	6	DON'T GET ME WRONG, Pretenders, WEA
16	12	4	SOMETHING OUT OF NOTHING, Letitia Dean And Paul Medford, BBC
17	9	7	MIDAS TOUCH, Midnight Star, Solar
18	24	3	BECAUSE I LOVE YOU, Shakin' Stevens, Epic
19	11	7	TRUE BLUE, Madonna, Sire ○

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	2	EVERY BREATH YOU TAKE — THE SINGLES, Police, A&M ★
2	3	2	NOW DANCE 2, Various, EMI/Virgin
3	2	10	GRACELAND, Paul Simon, Warner Brothers ★
4	6	6	TOP GUN, Original Soundtrack, CBS □
5	4	19	TRUE BLUE, Madonna, Sire ★ ★ ★
6	5	12	SILK AND STEEL, Five Star, Tent ★
7	20	9	SLIPPERY WHEN WET, Bon Jovi, Vertigo ○
8	35	2	GREATEST HITS OF 1986, Various, Telstar

9	39	5	THE AUTOBIOGRAPHY OF SUPERTRAMP , Supertramp, A&M □
10	48	2	HIT MIX '86 , Various, Stylus
11	10	3	GET CLOSE , Pretenders, WEA ○
12	19	4	REMINISCING , Foster And Allen, Stylus ○
13	9	19	REVENGE , Eurythmics, RCA ☆ ☆
14	17	23	A KIND OF MAGIC , Queen, EMI ☆ ☆
15	12	3	LIVERPOOL , Frankie Goes To Hollywood, ZTT
16	13	3	BETWEEN TWO FIRES , Paul Young, CBS □
17	28	25	SO , Peter Gabriel, Virgin ☆
18	18	20	LONDON 0 HULL 4 , Housemartins, Go! Discs □
19	7	5	SCOUNDREL DAYS , A-Ha, Warner Bros □
20	31	3	TOGETHER , Various, K-Tel ○
21	21	78	BROTHERS IN ARMS , Dire Straits, Vertigo ☆ ☆ ☆
22	14	5	THE CHART , Various, Telstar
23	22	6	SOUTH PACIFIC , Te Kanawa/Carreras/Vaughan, CBS □
24	—	1	LEATHER JACKETS , Elton John, Rocket ELP1
25	8	3	WHIPLASH SMILE , Billy Idol, Chrysalis □
26	29	49	WHITNEY HOUSTON , Whitney Houston, Arista ☆ ☆ ☆
27	15	9	FORE , Huey Lewis and the News, Chrysalis □
28	73	3	BLACK MAGIC , Various, Stylus
29	11	2	NO 10 UPPING ST , Big Audio Dynamite, CBS ○
30	26	3	GIVE ME THE REASON , Luther Vandross, Epic
31	23	5	WORD UP , Cameo, Club ○
32	25	11	IN THE ARMY NOW , Status Quo, Vertigo □
33	16	2	DREAMTIME , Stranglers, Epic
34	34	9	BREAK EVERY RULE , Tina Turner, Capitol □
35	54	5	VERY BEST OF THE DRIFTERS , Drifters, Arista/Telstar
36	24	13	DANCING ON THE CEILING , Lionel Richie, Motown ☆
37	—	1	THEIR VERY BEST BACK TO BACK , Diana, Michael, Gladys, Stevie, Priority V PTVR2
38	32	18	THE FINAL , Wham!, Epic □
39	36	13	NOW THAT'S WHAT I CALL MUSIC 7 , Various, EMI/Virgin ☆ ☆
40	27	33	PLEASE , Pet Shop Boys, Parlophone □
41	42	175	QUEEN GREATEST HITS , Queen, EMI ☆ ☆ ☆
42	41	24	INTO THE LIGHT , Chris De Burgh, A&M ☆
43	44	7	DIFFERENT LIGHT , Bangles, CBS ○
44	30	2	JUST LIKE THE FIRST TIME , Freddie Jackson, Capitol
45	43	4	JOURNEY TO THE URGE WITHIN , Courtney Pine, Island
46	—	1	STREETSONDS HIP HOP ELECTRO 15 , Various, StreetSounds ELCST15
47	46	5	THE POWER OF LOVE , Various, West Five ○
48	38	16	COMMUNARDS , Communards, London □
49	—	1	STRONG PERSUADER , Robert Cray, Mercury MERH97
50	37	3	UPFRONT 3 , Various, Serious
51	40	54	HUNTING HIGH AND LOW , A-Ha, Warner Brothers ☆ ☆
52	57	30	STREET LIFE — 20 GREAT HITS , Bryan Ferry/Roxy Music, EG ☆
53	51	22	INVISIBLE TOUCH , Genesis, Virgin ☆
54	72	3	ROCK LEGENDS , Various, Telstar
55	33	6	TRUE COLORS , Cyndi Lauper, Portrait ○
56	53	2	INSIDE THE ELECTRIC CIRCUS , WASP, Capitol
57	93	2	LOVERS , Various, Telstar
58	—	1	ELECTRIC CAFE , Kraftwerk, EMI EMD1001
59	50	4	U-VOX , Ultravox, Chrysalis □
60	61	3	SIMON BATES OUR TUNE , Various, Polydor □
61	58	30	CONTROL , Janet Jackson, A&M □
62	49	37	PICTURE BOOK , Simply Red, Elektra ☆
63	45	5	ZAGORA , Loose Ends, Virgin
64	67	8	TRUE STORIES , Talking Heads, EMI □
65	80	15	RAPTURE , Anita Baker, Elektra
66	56	5	THIRD STAGE , Boston, MCA
67	52	5	DANCE HITS '86 , Various, K-Tel ○
68	64	7	TALKING WITH THE TAXMAN ABOUT POETRY , Billy Bragg, Go! Discs ○
69	62	55	ONCE UPON A TIME , Simple Minds, Virgin ☆ ☆
70	55	6	SOMEWHERE IN TIME , Iron Maiden, EMI □
71	70	13	GOOD TO GO LOVER , Gwen Guthrie, Polydor
72	63	104	LIKE A VIRGIN , Madonna, Sire ☆ ☆ ☆
73	—	1	SCRATCH AND SNIFF , Smith and Jones, 10 Records DIX51
74	79	2	ARETHA , Aretha Franklin, Arista
75	82	2	SAY WHAT! , Trouble Funk, Fourth And Broadway
76	83	26	PRIVATE DANCER , Tina Turner, Capitol ☆ ☆ ☆
77	81	90	NO JACKET REQUIRED , Phil Collins, Virgin ☆ ☆ ☆
78	59	2	STRANGE CHARM , Gary Numan, Numa
79	—	1	VIVA SANTANA , Santana, K-Tel NE1338 ○
80	60	4	ONE TO ONE , Howard Jones, WEA □
81	66	2	ULTIMATE TRACKS , Various, Champion
82	95	13	RUMOURS , Fleetwood Mac, Warner Brothers
83	65	10	THE WAY IT IS , Bruce Hornsby and the Range, RCA ○
84	47	2	RADIO MUSICOLA , Nik Kershaw, MCA
85	88	14	RENDEZVOUS , Jean Michel Jarre, Polydor □
86	77	15	THE PAVAROTTI COLLECTION , Luciano Pavarotti, Stylus □
87	86	2	SHELTER , Lone Justice, Geffen
88	92	21	THE FIRST ALBUM , Madonna, Sire ☆
89	91	100	ALCHEMY , Dire Straits, Vertigo ☆
90	—	1	ANOTHER STEP , Kim Wilde, MCA MCF3339
91	71	6	THE PACIFIC AGE , OMD, Virgin ○
92	85	11	WHILE THE CITY SLEEPS , George Benson, Warner Brothers □
93	78	7	ELIMINATOR , ZZ Top, Warner Bros ☆ ☆
94	—	1	VERY BEST OF BARBARA DICKSON , Barbara Dickson, Telstar STAR2276
95	99	32	SUZANNE VEGA , Suzanne Vega, A&M □
96	—	1	RAT IN THE KITCHEN , UB40, Dep International LPDEPI1 ○
97	84	3	THE QUEEN IS DEAD , Smiths, Rough Trade
98	68	2	HOW GREEN IS THE VALLEY , Men They Couldn't Hang, MCA
99	—	1	GO WEST/BANGS AND CRASHES , Go West, Chrysalis CHRDI495 ☆ ☆
100	87	3	FORMULA 30 VOL 2 , Various, Mercury □

☆☆☆ 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 | 2 | EVERY BREATH YOU TAKE , the Police, A&M |
| 2 | 4 | IN CHINA — FOREIGN SKIES , Wham!, CBS/Fox |
| 3 | 5 | ALCHEMY LIVE , Dire Straits, Channel 5 |
| 4 | 1 | WHO WANTS TO LIVE FOREVER , Queen, PMI |

- | | | |
|----|----|--|
| 5 | 3 | WE WILL ROCK YOU , Queen, Video Collection |
| 6 | 16 | LIVE IN RIO , Queen, PMI |
| 7 | 8 | THE COMPLEAT BEATLES , MGM/UA |
| 8 | 10 | LUXURY OF LIFE , Five Star, RCA/Columbia |
| 9 | 7 | BROTHERS IN ARMS , Dire Straits, Polygram |
| 10 | 6 | NUMBER ONE VIDEO HITS , Whitney Houston, RCA/Columbia |
| 11 | 20 | LAST WORLD DREAM , Howard Jones, WEA |
| 12 | — | FUEL FOR LIFE , Judas Priest, CBS/Fox |
| 13 | — | MAKING OF THRILLER , Michael Jackson, Vestron |
| 14 | — | SCREENTIME , the Stranglers, CBS/Fox |
| 15 | 18 | "UNDER A BLOOD RED SKY" , U2, Virgin/PVG |
| 16 | 13 | GREATEST FLIX , Queen, PMI |
| 17 | 15 | THE VIRGIN TOUR , Madonna, WEA Music |
| 18 | 19 | HITS 1980-1986 Adam Ant, CBS/Fox |
| 19 | — | THE VIDEO , Wham!, CBS/Fox |
| 20 | 12 | NOW THAT'S... MUSIC 7 , PMI/Virgin |

Compiled by Spotlight Research

COMPACT DISCS

- | | | |
|----|----|--|
| 1 | — | EVERY BREATH YOU TAKE — THE SINGLES , the Police, A&M |
| 2 | 1 | GRACELAND , Paul Simon, Warner Brothers |
| 3 | 2 | BROTHERS IN ARMS , Dire Straits, Vertigo/Phonogram |
| 4 | 4 | SILK AND STEEL , Five Star, Ten/RCA |
| 5 | 8 | A KIND OF MAGIC , Queen, EMI |
| 6 | 20 | FORE! , Huey Lewis and the News, Chrysalis |
| 7 | 5 | REVENGE , Eurythmics, RCA |
| 8 | 6 | SO , Peter Gabriel, Virgin |
| 9 | 3 | THE AUTOBIOGRAPHY OF SUPERTRAMP , Supertramp, A&M |
| 10 | 15 | BREAK EVERY RULE , Tina Turner, Capitol |
| 11 | 9 | TRUE BLUE , Madonna, Sire |
| 12 | 10 | DANCING ON THE CEILING , Lionel Richie, Motown |
| 13 | 13 | SIMON BATES — OUR TUNE , Various, Mercury |
| 14 | 12 | TRUE COLORS , Cyndi Lauper, Portrait |
| 15 | — | IN THE ARMY NOW , Status Quo, Vertigo/Phonogram |
| 16 | — | QUEEN GREATEST HITS , Queen, EMI |
| 17 | 7 | TRUE STORIES , Talking Heads, EMI |
| 18 | 19 | INVISIBLE TOUCH , Genesis, Virgin |
| 19 | 18 | INTO THE LIGHT , Chris De Burgh, A&M |
| 20 | 11 | FORMULA 30 — VOLUME 2 , Various, Mercury/Phonogram |
- Compiled by Spotlight Research

TWELVE INCH

- | | | |
|----|----|--|
| 1 | 1 | TAKE MY BREATH AWAY , Berlin, CBS |
| 2 | 2 | SHOWING OUT , Mel and Kim, Supreme |
| 3 | 9 | BREAKOUT , Swing Out Sister, Mercury |
| 4 | 5 | YOU KEEP ME HANGIN' ON , Kim Wilde, MCA |
| 5 | 3 | MIDAS TOUCH , Midnight Star, Solar |
| 6 | — | GHOSTDANCING , Simple Minds, Virgin/EMI |
| 7 | 4 | WALK LIKE AN EGYPTIAN , Bangles, CBS |
| 8 | 11 | THROUGH THE BARRICADES , Spandau Ballet, CBS |
| 9 | 13 | DON'T GIVE UP , Peter Gabriel and Kate Bush, Virgin |
| 10 | 12 | THE GHOST TRAIN , Madness, Zarjazz |
| 11 | 7 | ASK , Smiths, Rough Trade |
| 12 | 18 | LIVIN' ON A PRAYER , Bon Jovi, Vertigo |
| 13 | — | EXPERIMENT IV , Kate Bush, EMI |
| 14 | 6 | CLOSE TO YOU , Gwen Guthrie, Boiling Point |
| 15 | — | FOR AMERICA , Red Box, WEA |
| 16 | 8 | NOTORIOUS , Duran Duran, EMI |
| 17 | — | THE FINAL COUNTDOWN , Europe, Epic/CBS |
| 18 | — | BIZARRE LOVE TRIANGLE , New Order, Factory/PCR |
| 19 | — | INFECTED , The The, Epic/Some Bizarre/CBS |
| 20 | 17 | DON'T GET ME WRONG , Pretenders, WEA |

FACTS OF LOVE

Number 2 in a series of 3

**IF YOU
HAVE TO
ASK, SHE
PROBABLY
DIDN'T**



ALAN JONES' CHART FILE

● **Berlin** continue at number one this week, having distanced themselves from the rest of the field, with 'Take My Breath Away' outselling all other singles by a margin greater than two to one.

'Take My Breath Away' is the fourth number one co-written by **Giorgio Moroder**, following 'Son Of My Father' (a chart topper in the hands of **Chicory Tip** in 1972), 'I Feel Love' (**Donna Summer**, 1977) and 'Call Me' (**Blondie**, 1980). Moroder produced all the records too, with the exception of 'Son Of My Father'. 'Take My Breath Away' is the first hit of any magnitude for Moroder's lyricist **Tom Whitlock**.

The 12-inch of 'Take My Breath Away', which currently accounts for around 20 per cent of the record's total sales, includes a bonus track: the **Righteous Brothers'** 'You've Lost That Loving Feeling' — itself a number one in 1965. The track features, as does 'Take My Breath Away', in the film 'Top Gun', but is not on the soundtrack album as clearance for its use was not obtained in time.

Next week, the **Flying Pickets'** version of 'Take My Breath Away' will be rush-released by Creole Records.

Like their number one hit 'Only You', it will be completely acapella.

● **Kim Wilde's** remake of the **Supremes'** 1966 hit 'You Keep Me Hangin' On' moves up to number two on the singles chart, equalling Kim's previous best, achieved in 1981 by her introductory hit 'Kids In America'.

'You Keep Me Hangin' On' is the third song originally a top 10 hit for the Supremes to return to the chart's upper bracket in a new version, following **Donnie Elbert's** 1972 revival of 'Where Did Our Love Go', and **Phil Collins'** update of 'You Can't Hurry Love' a decade later. All three songs were penned by the legendary **Holland/Dozier/Holland** team, who've penned a total of 18 Top 10 hits primarily for the Supremes and the **Four Tops**, as the following list illustrates.

In addition to their top 10 hits, Holland, Dozier and Holland wrote over 20 lesser chart successes, amongst them 'How Sweet It Is' (**Marvin Gaye**), 'Jimmy Mack' (**Martha Reeves And The Vandellas**), '7 Rooms Of Gloom' (the **Four Tops**), '(Come 'Round Here) I'm The One You Need' (**Smokey**

TOP 10 HITS WRITTEN BY EDDIE AND BRIAN HOLLAND AND LAMONT DOZIER

TITLE — Artist	Year	Hst Pos
Where Did Our Love Go — Supremes	1964	3
Baby Love — Supremes	1964	1
Stop! In The Name Of Love — Supremes	1965	7
You Can't Hurry Love — Supremes	1966	3
Reach Out, I'll Be There — Four Tops	1966	1
You Keep Me Hangin' On — Supremes	1966	8
Standing In The Shadows Of Love — Four Tops	1967	6
Bernadette — Four Tops	1967	8
The Happening — Supremes	1967	6
Reflections — Diana Ross And The Supremes	1967	5
The Old Heart Of Mine (Is Weak For You) — Isley Brothers	1968	3
I Can't Help Myself (Sugar Pie, Honey Bunch) — Four Tops	1970	10
Heaven Must Have Sent You — Elgins	1971	3
Where Did Our Love Go — Donnie Elbert	1972	8
There's A Ghost In My House — R Dean Taylor	1974	3
This Old Heart Of Mine (Is Weak For You) — Rod Stewart	1975	4
You Can't Hurry Love — Phil Collins	1982	1
You Keep Me Hangin' On — Kim Wilde	1986	2

Robinson And The Miracles, and 'Road Runner' (**Junior Walker And The Allstars**).

After an acrimonious split with Motown, where they worked for

several years, Holland, Dozier and Holland set up their own Invictus and Hot Wax record labels. For some time they were legally restrained from publishing any new H-D-H

DURANNOTORIOUS

THE LATIN RASCALS REMIX

ON LIMITED EDITION
12" DISC & CASSETTE SINGLE

DURANNOTORIOUS
JUST WHEN YOU THOUGHT
IT WAS SAFE TO GET BACK
INTO THE GROOVE...



compositions, and there is still a very strong suspicion that *Invictus'* only Top 10 hits — **Freda Payne's** 'Band Of Gold' (number one in 1970) and the **Chairmen Of The Board's** 'Give Me Just A Little More Time' (number three, 1970) and 'You've Got Me Dangling On A String' (number five, 1970) were actually written by the team, and not by the accredited **Ron Dunbar** and **Edith Wayne**.

The Holland brothers and Lamont Dozier had their own dispute in 1972, which led to Dozier quitting the company, which eventually closed down. Since then, little has been heard of the Hollands, but Dozier remains very active. He's currently writing with **Boy George, Simply Red** and **Helen Terry**. He has written hits for **Musical Youth** and **Alison Moyet**, and also wrote **Odyssey's** 1981 number four smash 'Going Back To My Roots'. Brian Holland also had a Top 10 hit outside the H-D-H partnership, when 'Please Mr Postman', which he wrote with **Robert Bateman** and **F Gorman** for the **Marvelettes** in 1961, was a number two hit for the **Carpenters** in 1975.

● **Madonna** fans will be pleased to know that there's a new nine-minute version of 'True Blue' remixed by **Peter Slaghuis**. They'll be less thrilled to learn that the mix appears only on an album distributed to disc jockey members of **Tony Prince's** Disco Mix Club. The mix, which is far superior to the commercially released version, with inventive use of digital delay and overdubs, will undoubtedly become a collectors' item, as have mixes of **Michael Jackson, the Beatles, George Benson** and many others prepared exclusively for club members.

Bona fide disc jockeys wishing to join Disco Mix Club should direct their enquiries to Christine Prince, DMC, PO Box 89, Slough, Berks. Madonna fans wishing to hear the mix should direct their enquiries to the nearest club DJ.

Another Madonna rarity, which should be noted, is 'The Madonna Interview Picture Disc', which is pressed in a limited edition of less than 5,000. At £6, it represents appalling value for money with less than 12 minutes of conversation with Ms Ciccone, during which she reveals nothing of the slightest consequence. However, it will undoubtedly appreciate in value considerably in years to come.

● "The desire to assume a more glamorous, more commercially appealing and artistically appropriate identity is by no means exclusive to entertainers... but the very combination of ego, ambition and audacity which sends individuals in search of footlights and headlines seems to invariably encourage a total metamorphosis from unknown ugly duckling to adored beautiful swan" — so writes Australian journalist and broadcaster Glenn A Baker in his newly published book 'The Name Game' (GRR/Pavilion, £6.95), wherein he reveals the true identities of some 8,000 musicians and singers.

To prevent the sheer volume of information from overwhelming the reader, Baker sensibly divides the book into several sections, so we get a list of artists who've changed both their

name and sex, a list of reggae singers' pseudonyms, songwriting aliases and numerous others, all annotated with obscure and fascinating facts. Did you know, for instance, that:

● **Angus** and **Malcolm Young** of **AC/DC**, **George Young** of the **Easybeat** and **Flash And The Pan**, and **George Alexander** of **Grapefruit** — real name Alex Young — are all brothers. (I might add my own observation that no other siblings have formed part of so many different charted bands.)

● **Hugh Masakela's** wife **Miriam Makeba** — who had US hits in the Sixties with 'Pata Pata' and 'Malayisha' — was born Zenzile Makeba Qgwashu Nguvama Yiketheli Nxgowa Bantana Balomzi Xa Ufan Ubajabulisa Ubaphekeli Mbiza Yotshwala Sithi Xa Qqiba Ukutja Sithathe Izitsha Sizi Kabe Singama Lawu Singama Qgwashu Singama Ngamla Ngqithi!

● Country performer **Marion Try Slaughter** was best known as **Vernon Dalhart**, but in a 31 year recording career he waxed over 5,000 songs under more than 150 names, and sold more than 75 million records.

● Three men born with the surname Kaminsky have had hit records using different suffixes — **Neil Diamond**, **Danny Kaye** and **Mel Brooks** were born **Noah, David** and **Melvin** Kaminsky, respectively.

Fascinating stuff, as I'm sure you'll agree. Furthermore, the book is lavishly illustrated with photographs of rare record sleeves and other memorabilia including **P J Proby's** driving licence and **Elton John's** birth certificate. An engrossing and enlightening book, 'The Name Game' wins Chartfile's unqualified seal of approval.

● **The Police's** hit retrospective 'Every Breath You Take — The Singles', debuted at number one in the album chart last week to become the group's fifth consecutive number one album, and their fourth so far in the Eighties.

In the latter category, only **Genesis** and **Abba** have had as many successes. Various members of all three groups have also tried their luck as soloists, but the only one to have number one albums outside the group set-up is **Phil Collins**, who had solo success with both 'Face Value' and 'No Jacket Required', taking his personal haul of number one albums this decade to six.

The Police's tally of five number one albums is exceeded by only four groups: **the Beatles** (12 number ones), **the Rolling Stones** (9), **Abba** (8) and **Led Zepppelin** (8).

IN BRIEF

● **Michael Jackson's** new album, due January 3, includes contributions from **Run-DMC**, as will **Stevie Wonder's** next... **Alexander O'Neal's** eponymous debut album is about to be relaunched with a free shrink wrapped 10-inch 'Remix Album' featuring 'What's Missing', 'If You Were Here Tonight', 'You Were Meant To Be My Lady (Not My Girl)', 'Innocent' and two versions of 'Saturday Love'. Total playing time of the bonus disc exceeds 46 minutes.

Jaki

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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



US SINGLES 94

- 1 1 **AMANDA**, Boston, MCA
- 2 4 **HUMAN**, The Human League, A&M/Virgin
- 3 5 **TRUE BLUE**, Madonna, Sire
- 4 6 **TAKE ME HOME TONIGHT**, Eddie Money, Columbia
- 5 7 **YOU GIVE LOVE A BAD NAME**, Bon Jovi, Mercury
- 6 2 **I DIDN'T MEAN TO TURN YOU ON**, Robert Palmer, Island
- 7 9 **WORD UP**, Cameo, Atlanta Artists
- 8 12 **THE NEXT TIME I FALL**, Peter Cetera with Amy Grant, Warner Brothers
- 9 10 **THE RAIN**, Oran "Juice" Jones, Def Jam
- 10 3 **TRUE COLORS**, Cyndi Lauper, Portrait
- 11 15 **HIP TO BE SQUARE**, Huey Lewis and The News, Chrysalis
- 12 13 **I'LL BE OVER YOU**, Toto, Columbia
- 13 14 **LOVE WILL CONQUER ALL**, Lionel Richie, Motown
- 14 18 **THE WAY IT IS**, Bruce Hornsby and the Range, RCA
- 15 16 **EMOTION IN MOTION**, Ric Ocasek, Geffen
- 16 22 **TO BE A LOVER**, Billy Idol, Chrysalis
- 17 23 **EVERYBODY HAVE FUN TONIGHT**, Wang Chung, Geffen
- 18 20 **I AM BY YOUR SIDE**, Corey Hart, EMI-America
- 19 11 **SWEET LOVE**, Anita Baker, Elektra
- 20 8 **TYPICAL MALE**, Tina Turner, Capitol
- 21 25 **WALK LIKE AN EGYPTIAN**, Bangles, Columbia
- 22 21 **JUMPIN' JACK FLASH**, Aretha Franklin, Arista
- 23 31 **STAND BY ME**, Ben E King, Atlantic
- 24 26 **FREEDOM OVERSPILL**, Steve Winwood, Island
- 25 17 **ALL CRIED OUT**, Lisa Lisa and Cult Jam with Full Force, Columbia
- 26 34 **(FOREVER) LIVE AND DIE**, Orchestral Manoeuvres In The Dark, A&M/Virgin
- 27 37 **DON'T GET ME WRONG**, The Pretenders, Sire
- 28 33 **WHAT ABOUT LOVE**, Til Tuesday, Epic
- 29 19 **WHEN I THINK OF YOU**, Janet Jackson, A&M
- 30 43 **NOTORIOUS**, Duran Duran, Capitol
- 31 40 **SHAKE YOU DOWN**, Gregory Abbott, Columbia
- 32 27 **SOMEBODY'S OUT THERE**, Triumph, MCA
- 33 38 **WILD WILD LIFE**, Talking Heads, Sire

- 34 39 **YOU KNOW I LOVE YOU . . . DON'T YOU**, Howard Jones, Elektra
- 35 42 **C'EST LA VIE**, Robbie Nevil, Manhattan
- 36 44 **IS THIS LOVE**, Survivor, Scotti Brothers
- 37 49 **LAND OF CONFUSION**, Genesis, Atlantic
- 38 55 **LOVE IS FOREVER**, Billy Ocean, Jive
- 39 45 **FOOLISH PRIDE**, Daryl Hall, RCA
- 40 48 **WELCOME TO THE BOOMTOWN**, David and David, A&M
- 41 57 **CONTROL**, Janet Jackson, A&M
- 42 46 **MIDAS TOUCH**, Midnight Star, Solar
- 43 41 **CAN'T WAIT ANOTHER MINUTE**, Five Star, RCA
- 44 24 **GIRL CAN'T HELP IT**, Journey, Columbia
- 45 32 **TWO OF HEARTS**, Stacey Q, Atlantic
- 46 59 **THE FUTURE'S SO BRIGHT**, Timbuk 3, IRS
- 47 47 **LADY SOUL**, the Temptations, Gordy
- 48 30 **A MATTER OF TRUST**, Billy Joel, Columbia
- 49 62 **VICTORY**, Kool and The Gang, Mercury
- 50 28 **HEARTBEAT**, Don Johnson, Epic
- 51 29 **THROWING IT ALL AWAY**, Genesis, Atlantic
- 52 35 **DON'T FORGET ME (WHEN I'M GONE)**, Glass Tiger, Mahattan
- 53 56 **DON'T STAND SO CLOSE TO ME**, The Police, A&M
- 54 61 **YOU BE ILLIN'**, Run-DMC, Profile
- 55 64 **SOMEBODY**, Glass Tiger, Manhattan
- 56 60 **NAIL IT TO THE WALL**, Stacy Lattisaw, Motown
- 57 50 **WHERE DID YOUR HEART GO?** Wham!, Columbia
- 58 58 **HEARTACHE ALL OVER THE WORLD**, Elton John, Geffen
- 59 36 **IN YOUR EYES**, Peter Gabriel, Geffen
- 60 63 **FOR TONIGHT**, Nancy Martinez, Atlantic

B U L L E T S

- 61 68 **ALL I WANTED**, Kansas, MCA
- 62 67 **GOLDMINE**, the Pointer Sisters, RCA
- 65 76 **FALLING IN LOVE (UH-OH)**, Miami Sound Machine, Epic
- 66 78 **COMING AROUND AGAIN**, Carly Simon, Arista
- 68 80 **TOUCH ME (I WANT YOUR BODY)**, Samantha Fox, Jive
- 74 81 **TALK TO ME**, Chico DeBarge, Motown
- 75 86 **STAY THE NIGHT**, Benjamin Orr, Elektra
- 76 88 **GOIN' TO THE BANK**, Commodores, Polydor
- 77 84 **TASTY LOVE**, Freddie Jackson, Capitol
- 78 — **THIS IS THE TIME**, Billy Joel, Columbia
- 80 96 **AT THIS MOMENT**, Billy Vera and The Beaters, Rhino
- 85 — **WILL YOU STILL LOVE ME?**, Chicago, Warner Brothers
- 86 — **STOP TO LOVE**, Luther Vandross, Epic
- 87 — **MIAMI**, Bob Seger and the Silver Bullet Band, Capitol
- 88 94 **LOVE IN SIBERIA**, Laban, Critique
- 89 95 **NOBODY'S FOOL**, Cinderella, Mercury
- 94 — **THORN IN MY SIDE**, Eurythmics, RCA
- 95 — **YOU GOT IT ALL**, The Jets, MCA
- 96 — **SOME PEOPLE**, Paul Young, Columbia
- 97 — **STRANGLEHOLD**, Paul McCartney, Capitol
- 98 — **I WANT TO MAKE THE WORLD**, Steve Miller Band, Capitol

Compiled by Billboard

U S A L B U M S

- 1 1 **THIRD STAGE**, Boston, MCA
- 2 2 **SLIPPERY WHEN WET**, Bon Jovi, Mercury
- 3 3 **FORE!**, Huey Lewis And The News, Chrysalis
- 4 5 **TRUE COLORS**, Cyndi Lauper, Portrait
- 5 4 **BREAK EVERY RULE**, Tina Turner, Capitol
- 6 6 **DANCING ON THE CEILING**, Lionel Richie, Motown
- 7 8 **BACK IN THE HIGHLIFE**, Steve Winwood, Island
- 8 7 **TOP GUN**, Soundtrack, Columbia
- 9 9 **THE BRIDGE**, Billy Joel, Columbia
- 10 11 **TRUE BLUE**, Madonna, Sire
- 11 12 **GRACELAND**, Paul Simon, Warner Brothers
- 12 10 **RAISING HELL**, Run-DMC, Profile
- 13 14 **SOMEWHERE IN TIME**, Iron Maiden, Capitol
- 14 13 **CONTROL**, Janet Jackson, A&M
- 15 20 **WORD UP**, Cameo, Atlanta Artists
- 16 18 **RAPTURE**, Anita Baker, Elektra
- 17 17 **"TRUE STORIES"**, Talking Heads, Sire
- 18 15 **INVISIBLE TOUCH**, Genesis, Atlantic
- 19 39 **WHIPLASH SMILE**, Billy Idol, Chrysalis
- 20 16 **NIGHT SONGS**, Cinderella, Mercury
- 21 24 **THE WAY IT IS**, Bruce Hornsby And The Range, RCA
- 22 23 **CAN'T HOLD BACK**, Eddie Money, Columbia
- 23 19 **EAT 'EM AND SMILE**, David Lee Roth, Warner Brothers
- 24 22 **RIPTIDE**, Robert Palmer, Island
- 25 25 **CRASH**, the Human League, A&M/Virgin
- 26 31 **DANCIN' UNDERCOVER**, Ratt, Atlantic
- 27 32 **GIVE ME THE REASON**, Luther Vandross, Epic
- 28 28 **SO**, Peter Gabriel, Geffen
- 29 21 **HEARTBEAT**, Don Johnson, Epic
- 30 27 **REVENGE**, Eurythmics, RCA
- 31 37 **THIS SIDE OF PARADISE**, Ric Ocasek, Geffen
- 32 26 **EYE OF THE ZOMBIE**, John Fogerty, Warner Brothers
- 33 33 **THE SPORT OF KINGS**, Triumph, MCA
- 34 34 **LOVE ZONE**, Billy Ocean, Jive
- 35 30 **THIN RED LINE**, Glass Tiger, Manhattan
- 36 29 **LIFE'S RICH PAGEANT**, REM, IRS
- 37 35 **5150**, Van Halen, Warner Brothers
- 38 41 **THEN AND NOW . . . THE BEST OF THE MONKEES**, the Monkees, Arista

- 39 — **GET CLOSE**, the Pretenders, Sire
 - 40 40 **RAISED ON RADIO**, Journey, Columbia
 - 41 36 **PRIMITIVE LOVE**, Miami Sound Machine, Epic
 - 42 46 **STAND BY ME**, Soundtrack, Atlantic
 - 43 43 **18**, Chicago, Warner Brothers
 - 44 53 **JUICE**, Oran "Juice" Jones, Def Jam
 - 45 64 **THE TOUCH**, Alabama, RCA
 - 46 50 **SOLITUDE/SOLITAIRE**, Peter Cetera, Warner Brothers
 - 47 54 **FAHRENHEIT**, Toto, Columbia
 - 48 48 **BOOMTOWN**, David And David, A&M
 - 49 51 **FOR SENTIMENTAL REASONS**, Linda Ronstadt, Asylum
 - 50 42 **LIKE A ROCK**, Bob Seger and the Silver Bullet Band, Capitol
- Compiled by Billboard

D I S C O

- 1 1 **JACK THE GROOVE**, Raze, Champion 12in
- 2 2 **MIDAS TOUCH (REMIX)**, Midnight Star, Solar 12in
- 3 4 **FALLING IN LOVE/ALTERNATIVE CLUB MIX**, Sybil, Champion 12in
- 4 6 **SHOWING OUT**, Mel & Kim, Supreme Records 12in
- 5 3 **I'M CHILLIN'**, Kurtis Blow, Club 12in
- 6 5 **JACK YOUR BODY**, Steve "Silk" Hurlley, US Underground 12in
- 7 10 **THE RAIN (REMIX)**, Oran "Juice" Jones, Def Jam 12in
- 8 7 **WORD UP/LES ADAMS CLUB MIX**, Cameo, Club 12in
- 9 11 **SEE ME/I REALLY DIDN'T MEAN IT**, Luther Vandross, Epic LP
- 10 9 **(THEY LONG TO BE) CLOSE TO YOU (LARRY LEVAN REMIX)/SAVE YOUR LOVE FOR ME**, Gwen Guthrie, Boiling Point 12in
- 11 8 **I CAN'T TURN AROUND**, J.M. Silk, RCA 12in
- 12 22 **NIGHTS OF PLEASURE (REMIXES)**, Loose Ends, Virgin 12in twin-pack promo
- 13 12 **SLOWDOWN (REMIXES)**, Loose Ends, Virgin 12in twin-pack/promo
- 14 17 **SHIVER/TEASER**, George Benson, Warner Bros LP
- 15 14 **CANDY/BACK AND FORTH/SHE'S MINE/FAST, FIERCE & FUNNY**, Cameo, Club LP
- 16 18 **DON'T THINK ABOUT IT**, One Way, MCA Records 12in
- 17 15 **DUB CAN'T TURN AROUND/LOVE CAN'T TURN AROUND**, Farley "Jackmaster" Funk and Jesse Saunders featuring Darryl Pandey, London 12in
- 18 20 **SAMBA (TODA MENINA BAIANA MIX)**, George Fame, Ensign 12in
- 19 21 **FACTS OF LOVE**, Jeff Lorber featuring Karyn White, Club 12in
- 20 13 **GIRLS AIN'T NOTHING BUT TROUBLE (REMIX)**, DJ Jazzy Jeff & Fresh Prince, Champion 12in
- 21 70 **L.A. NIGHTS**, Yasuko Agawa, Bluebird Records 12in
- 22 16 **EXCITE ME**, Carlton Smith, CityBeat 12in
- 23 19 **SLAVE OF LOVE**, T.C. Curtis, Hot Melt 12in
- 24 33 **BARAH (THE HOUSE MIX)**, Cleavage, US Studio Records 12in
- 25 51 **SMALL CHANGE (SPARE A DIME MIX)**, Hindsight, Circa Records 12in
- 26 38 **IT'S THE NEW STYLE/PAUL REVERE**, Beastie Boys, Def Jam 12in
- 27 59 **SHOWING OUT (MORTGAGE MIX)**, Mel & Kim, Supreme Records 12in
- 28 24 **TALK TO ME**, Chico DeBarge, Motown 12in
- 29 30 **YOU CAN DANCE (IF YOU WANT TO)**, Davis/Pinckney Project featuring Lorenzo Queen, Bluebird 12in white label
- 30 28 **CHILLIN' OUT (REMIX)**, Curtis Hairston, US Atlantic 12in
- 31 25 **RUMORS/VICIOUS RUMORS**, Timex Social Club, Cooltempo 12in
- 32 44 **PUMP THAT BASS/LIVE (GET A LITTLE STUPID... HO!)**, Original Concept, US Def Jam 12in
- 33 29 **DANCE YOUR WAY OUT OF THE DOOR**, Sharon Dee Clarke, Arista 12in
- 34 26 **(I'M A) DREAMER (SHEP PETTIBONE REMIX)**, BB&Q, Cooltempo 12in
- 35 23 **BACK TO THE SCENE OF THE CRIME/FREEZE'S THEME**, The Incredible Mr Freeze, London 12in
- 36 42 **GO SEE THE DOCTOR**, Kool Moe Dee, US Roof Top 12in
- 37 36 **SUMMERTIME, SUMMERTIME**, Nocera, Fourth & Broadway 12in
- 38 53 **BREAKOUT (N.A.D. MIX)**, Swing Out Sister, Mercury 12in
- 39 47 **HAVE YOU EVER LOVED SOMEBODY/I DON'T WANT TO LOSE YOUR LOVE/JAM TONIGHT/JUST LIKE THE FIRST TIME**, Freddie Jackson, Capitol LP
- 40 57 **STILL SMOKIN' (HUG A BUT)**, Trouble Funk, 4th + B'way/TTED 12in
- 41 37 **GOIN' TO THE BANK (CLUB MIX)**, Commodores, Polydor 12in
- 42 64 **CHILDREN OF THE GHETTO**, Courtney Pine, Island 12in
- 43 34 **CONTROL (REMIX)**, Janet Jackson, A&M 12in
- 44 56 **HAPPY/WHO LOVES YOU**, Surface, US Columbia LP
- 45 76 **AIN'T NOTHING BUT A HOUSE PARTY**, Phil Fearon, Ensign 12in

- 46 32 **GOLIATH**, James Brown, Scotti Bros LP
 - 47 50 **MISUNDERSTANDING (REMIX)**, James (D-Train) Williams, US Columbia 12in
 - 48 43 **AIN'T GONNA PAY ONE RED CENT/RAP VERSION**, Wally Jump Junior & The Criminal Element, US Criminal Records 12in
 - 49 87 **BACK TO SCHOOL**, Bunny Wailer, Solomonic 12in
 - 50 68 **MR BIG STUFF**, Heavy D & The Boyz, US MCA Records 12in
 - 51 40 **GRAVITY/THE BIG 'G' (DIG THIS MESS)**, James Brown, Scotti Bros 12in
 - 52 69 **BROADWAY**, Duke Bootee, HardBack 12in
 - 53 — **YOU CAN'T TURN ME AWAY/GIVE ME YOUR LOVE**, Sylvia Striplin, US 12in bootleg
 - 54 48 **REAL LOVE**, Jesse's Gang with Jesse Saunders, Geffen Records 12in
 - 55 27 **NIGHT TO REMEMBER**, Keith Patrick, US Omni Records 12in
 - 56 re **SWEET LOVE**, Anita Baker, Elektra 12in
 - 57 86 **MIND GAMES (DUB GAMES)**, Cultural Vibe, US Easy Street 12in
 - 58 89 **JAM ON ME/DUB ON ME**, Company B, US The Summer 12in/Bluebird UK re-edit
 - 59 39 **FRIENDS NOT LOVERS (HOT CLUB MIX)**, Rosaline Joyce, Elite 12in
 - 60 35 **OUTSIDE IN THE RAIN (LARRY LEVAN REMIX)**, Gwen Guthrie, US Polydor 12in
 - 61 55 **YOU GOT THE LOVE**, The Source/Candi Staton, US Source Records 12in
 - 62 46 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, Affair 12in
 - 63 — **STEP RIGHT UP (PURE DANCE MIX)**, Jaki Graham, EMI 12in
 - 64 — **I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)**, Grace Jones, Manhattan 12in
 - 65 41 **TASTY LOVE**, Freddie Jackson, Capitol 12in
 - 66 83 **SLAVE OF LOVE (GO FOR BROKE REMIX)**, T.C. Curtis, Hot Melt 12in
 - 67 31 **IN THE HEAT OF A PASSIONATE MOMENT (REMIXES)**, Princess, Supreme Records 12in
 - 68 — **MILLER LIGHT**, Fission, Spacematic Records 12in
 - 69 re **JUNGLE FEVER**, Kinkina, US Profile 12in/Champion LP
 - 70 52 **GIVE, GIVE, GIVE**, Disco Aid, Total Control Records 12in
 - 71 re **THIS GOOD GOOD FEELING**, Veneice, LGR Records 12in
 - 72 80 **THIS TIME**, Private Possession featuring Hunter Hayes, 4th + B'way 12in
 - 73 65 **FUSION BEATS VOL. 2**, US Bozo Meko Records 12in
 - 74 — **LET THE MUSIC MOVE U/WHAT'CHA GONNA DO WITH ME**, Raze, US Grove St. 12in
 - 75 82 **IF YOU ONLY KNEW**, A Perfect Fit, Move 12in
 - 76 62 **IT'S O.K., IT'S O.K.**, The Force, US Jes Say 12in
 - 77 re **BELIEVE IT OR NOT**, Billy Griffin, Atlantic 12in
 - 78 — **SLOW RIDE(0-96 1/2)/SHE'S CRAFTY (96 1/2)/NO SLEEP TILL BROOKLYN (97)/TIME TO GET ILL(98bpm)**, Beastie Boys, US Def Jam LP
 - 79 60 **FUNKY GROOVE**, Hardrock Soul Movement/Afrika Bambaataa, Streetwave 12in
 - 80 77 **SPLIT PERSONALITY (THE REMIX)**, U.T.F.O., Cooltempo 12in
 - 81 re **(POP, POP, POP, POP) GOES MY MIND**, Levert, Atlantic 12in
 - 82 49 **MOVEMENT/HOUSE VERSION**, The Movement, US Underworld 12in
 - 83 100=**BIG FUN (MEGA MIX)**, The Gap Band, US Total Experience 12in
 - 84 — **LET ME CHANGE YOUR MIND(109 1/2)/TAKE CHARGE(118)/THE MORNING AFTER(112 1/4)/LET'S MAKE LOVE TONIGHT(113 1/2)/HOLD ON (FOR ME)(109 1/2)/(YOU'RE MY) SHINING STAR(85 3/4bpm)**, Curtis Hairston, US Atlantic LP
 - 85 — **TO THE BEAT OF THE DRUM/CRASH VERSION/FREESTYLE VERSION(122)/ON THE BURN SIDE BEATS(124 1/2bpm)**, Wired, US Underworld 12in
 - 86 63 **THE WIZARD (THE JAZZ MIX)**, Paul Hardcastle, Chrysalis 12in
 - 87 re **YOU'RE THE ONLY ONE**, Wooly Reasonable & The Yo Culture, US Beauty and The Beat 12in
 - 88 97 **SERIOUS/BAD LOVE**, Donna Allen, US 21 Records 12in
 - 89 45 **OOPS OH NO (LP VERSION)**, LaToya Jackson, Music Of Life 12in promo
 - 90 61 **STRAIGHT TO THE HEART**, The Real Thing, Jive 12in
 - 91 71 **WE RAP MORE MELLOW**, Younger Generation, US Brass 12in
 - 92 74 **HOUSE OF BAMBOO**, Earl Grant, Decca 12in EP
 - 93 re **NAIL IT TO THE WALL**, Stacy Lattisaw, Motown 12in
 - 94 81 **SET IT OUT/YOU BETTER QUIT/OH GIRL**, One Way, US MCA Records LP
 - 95 re **MASTERMIND TURNTABLE MIX**, Loose Ends, Virgin 12in
 - 96 54 **NON-STOP (REMIX)**, Skyy, Capitol 12in
 - 97 85 **L.O.V.E. M.I.A (FARLEY KEITH REMIXES)**, Dazz Band, Geffen 12in
 - 98 79 **BACK IN LOVE AGAIN (REMIX)**, Walter Beasley, US Elektra 12in
 - 99 — **FREE(96 1/2-95 3/4-95 1/3-96-95 3/4-95 1/2)**, Mellaa/I JUST GOT TO HAVE YOU (70 3/4-71)/AFTER I CRY TONIGHT(76 1/3-76 1/2bpm), Lanier & Co, US Dance Floor 12in
 - 100 re **KEEP ON LOVIN' HER**, Jeff Lorber, US Warner Bros 12in
- Compiled by James Hamilton/Alan Jones



→ Rhythm King

TAFFY

7"/12"

I LOVE MY RADIO

TYPE 1/T

SCHOOLLY-D
DEBUT LP

- Philadelphia Rap 'N' Scratch -

MELT LP 1
CASSETTE MELT C1

THREE WISE MEN

7"/12"

"URBAN HELL"

LEFT 3/T

TONEY
R O M E

7"/12"

"ROCK THIS WAY"

LEFT 4/T

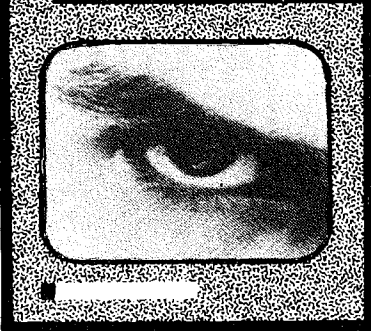
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GINGER & FRED (Cert 15 dir: Federico Fellini)

The work of Federico Fellini has been a topic of sycophantic or stern debate in film circles for 30 years now. In the Fifties and Sixties, he was rated 'a humanist' and 'a genius'; in the Seventies 'cynical', 'perverse' (who isn't?) and 'introspective'. What's undeniable, though, throughout his back-catalogue, is his grasp of the drives and juices of this animal species we call humanity, most often presented as if in a circus or zoo.

'Ginger & Fred' has its circus (or is it zoo?) — an imaginary TV show called 'We Are Proud To Present...', which wheels on freaks and crass acts like a hospital porter with his arse in flames. Symbolico! Symbolico! While, on the surface, taking the piss out of deregulated Italian TV — which is choc-a-block with folk trying to be tops in 'light entertainment' — the whole of Eighties media (and life?) is being satirised here.

'We Are Proud...' is to broadcast a 'cultural' Christmas special and has invited such guests as a plastic surgery patient who will take his bandages off 'live', a troupe of midget dancers and a manufacturer of edible panties ("we eventually intend to add vitamins and minerals").

Central characters Amelia and Pippo are played superbly by Giulietta Masina (Fellini's wife, seen in several of his films) and Marcello Mastroianni (seen in Fellini's classic '8½'). Pippo and Amelia are ex-lovers who used to enact Rogers and Astaire routines for a living, but they haven't met for donkeys years. Asked to join up again for a spot on the show, their meeting opens up many old wounds, memories and thoughts. Faced with all this, plus nerves and a TV host who, in comparison, makes Leslie Crowther or even Jim Bowen worthy of oxygen... Will Miss Ginger and Freddie perform?

Go see, because Fellini hurls characters and incongruities together like a master hooligan, and his sense of humour is a delight. Despite an ending which is anti-climactic (what better way to end a film about TV?), it's excellent viewing. *Vo-la-re!* Eh?

John Hind

RUNNING SCARED (Cert 15 dir: Peter Hyams)

Ho hum. Yet another one of those truly spiffing, off-beat cop tales set in the concrete jungle. This one's funny, too. 'Running Scared' stars Billy Crystal, who's trying to shake off his 'gay' tag as 'Soap's' Jodie, and Gregory Hines (of 'Cotton Club' and 'White Nights' fame), as a pair of 'Miami Vice'/'Starsky And Hutch' type policemen in hip Chicago (where's the house music?). It's a jolly romp, through car chases, car chases, occasional gags and more car chases. Indeed, if you haven't guessed by now, director Peter Hyams ('Outland', '2010', 'Capricorn One'), likes lots of action, especially car chases — most of them on Chicago's El tracks. It's all a bit of a wag, and there's a moving soundtrack by Rod Temperton to boot, including Michael McDonald's 'Sweet Freedom'.

Edwin J Bernard

SAVING GRACE (Cert PG dir: Robert M Young)

Tom Conti as the Pope? Now there's a thing. And one who wears baggy grey shambling jumpers to do the gardening in, too. Pope Leo does, but still God's representative on Earth feels he's lost touch with the problems of real people. When a speech he's preparing is caught by a gust of wind and flies out over the Vatican walls, the perplexed pontiff follows.

Ending up in a Godless town in the south of Italy, no-one realises his true identity apart from a young deaf and dumb girl and a shepherd, who asks him deadpanly, "Have they sacked you?" Befriending a brash leader of a teenage gang, he sets about saving the villagers' souls by helping them mend their disused irrigation system and bringing work back to the area. Meanwhile, back at the Vatican, the papal aides are having to find excuses for the AWOL holiness...

'Saving Grace' is that most difficult type of film. A charmingly whimsical tale, it's too slow for mega-buck success and too straight for art house fawning. Yet, soppy as it is, 'Saving Grace' is the kind of optimistic, innocent and gentle comedy that the old Hollywood of Howard Hawks or Billy Wilder used to make. Not quite the class, perhaps, but a great deal of the humanity.

Eleanor Levy



COMPETITION



Just picture it. The svelte movie star walks into frame, beautifully shot in black and white to accentuate his impish good looks. His lips part in a provocative pout. He's smiling straight at you. But then, as quickly as it came, it's gone, never to be repeated. UNTIL NOW! For this is your chance to win Prince on glorious sludgy brown video tape in his recent self-directed romantic adventure 'Under The Cherry Moon'. That's the high-heeled, bell-bottomed wonder, slinking to the likes of 'Kiss', 'Girls And Boys' and the rest of the soundtrack from his acclaimed 'Parade' album. To win one of these cherishable consumer goodies that Warner Home Video are providing, just tell us what Prince's real name is. The first five correct entries will receive copies of 'Under The Cherry Moon'. The next five runners-up will get copies of the 'Parade' album. Send entries to 'rm. Prince Competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by first post on Monday, November 24. Please state whether you want VHS or Betamax.

READ ALL ABOUT IT

'True Stories' was one of the hits of the recent Edinburgh Film Festival. Nine out of 10 film critics say their eyes prefer it, while the director's face has appeared everywhere, from the cover of 'Time' magazine, to floating around some animated airspace in a 'pop' video. The latter is not surprising since the man behind 'True Stories' is Talking Heads' David Byrne. The former is, though, for in a world where musicians consistently try (and fail) to make great strides into Movie Land, Byrne quietly and stylishly succeeded — both in front of and behind the screen.

'True Stories' is Byrne's cinematic look at present day American life. The mythical town of Virgil, Texas, is used as a microcosm of American life as portrayed in the country's tabloid press. A series of stories, a series of caricatures, all inspired by real events which were considered newsworthy in just such publications.

So there's the Laziest Woman In The World (Swoosie Kurtz), who spends her life in bed because she can't be bothered to get up, the Lying Woman (Jo Harvey Allen), who would make Richard Nixon blush with the whoppers she flings, and Mr and Mrs Culver (Spalding Gray and Annie McEnroe), who never speak yet love each other dearly. A series of crackpots and social wrecks, held together by Byrne as the narrator — a manic cowboy with a wild glint in the eye.

"There are lots of places like Virgil," says Byrne. "The way the people live, the places they work and the kind of changes the community is experiencing when new industry is taking over."

Comic and probing at the same time, 'True Stories' also features versions of the songs recently released on the Talking Heads' 'True Stories' album. But here the vocals are taken by the likes of Pops Staples as Mr Tucker, who performs a powerful version of 'Papa Legba'.

Above all, though, 'True Stories' is a very human tale. As Byrne says:

"Most people aren't normally involved in car chases and explosions. I'm trying to make a movie that is closer to what real life is like, but a little bit skewed. None of the characters in 'True Stories' are alienated or lost. There's very little of one character going after another. The film is about liking things, appreciating them, an appreciation of people and things."

Eleanor Levy



Number 3 in a series of 3

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"EVERYBODY IS A STAR IN A HEAVY METAL BAND"



So says Bruce Dickinson, lead singer with **Iron Maiden**, a band with over 60 gold and platinum discs to their credit and a tour schedule that reads like a travel brochure. But why does he hate soap operas? Words of steel: **Robin Smith**

If it's Tuesday, this must be Hammersmith. Then again, we might be in Smolensk, Zagreb or a concert hall somewhere on Venus. Iron Maiden have probably seen more dressing rooms than any other band in the world — it's tough on their wives and babies, but they have a reputation to maintain. So far, they've amassed over 60 gold and platinum discs in 17 countries, and they can take pride in seeing sold out signs at any concert they care to play across the world.

It's a mere three-quarters of an hour before Maiden are due to go on, but vocalist Bruce Dickinson is chatting with the ease of someone you fall into conversation with at a bus stop. "The wonderful thing about our audience is that they don't go around with their thumbs up their bums and their brains in neutral," says Bruce. "Everybody should come to an Iron Maiden concert at least once in their lives. Sure, our fans loon around, but at least they have a good time."

"Could anybody really have a good time staying in and watching 'EastEnders'? I hate soap operas. They put real characters in totally unreal situations. The state of Britain today and the state of entertainment is a bit worrying. Everybody is so cynical here. People will even be cynical if you pick your nose. Nobody works together in this country any more. In many respects the Americans are taking the lead and that's a shame because all they do is regurgitate some of the better things happening in Britain."

Maiden have just polished off the British leg of their European tour, bringing the magic of their album 'Somewhere In Time' to enthralled

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audiences. It's their most ambitious project so far, and the stage effects are enough to make even Steven Spielberg look twice. Maiden's 'lovable' mascot, Eddie, has been transformed into a monstrous robot type creature.

"Being on stage is a real juggling act," explains Bruce. "You have to make sure everything is going right, but I get off on that kind of excitement and tension. Some people say they throw up before they go on stage because they get so nervous, but I can't understand that. I just want to get out there and play. I like those special gigs where everybody totally works together, where there's so much cohesion. I come off feeling about six inches taller. We are very good at what we do, in fact we're bloody good at what we do. That's what it's all about. We're one of the top 10 touring bands in the world."

Whether you're into metal or not, you should at least appreciate Iron Maiden's spirit and determination to succeed. A few short years ago they were struggling to survive in pubs and clubs, when heavy metal really was a dirty word. Tonight, outside Hammersmith Odeon, tickets are more difficult to come by than pork sandwiches at a Jewish wedding.

"Heavy metal will always survive," continues Bruce. "It's musicians' music. Everybody is a star in a heavy metal band. Everybody has to work hard, it's not a case of a bunch of bozos in nice suits backing a wimpish singer. Everybody has to get out there, do their best and be a hero."

"I'm sure Duran always really wanted to be heavy metal stars. I'm happy that the BBC is playing more rock, but we've had to wait for a long time. For years the

BBC have tried to sweep hard rock under the carpet, but when you see ZZ Top or Huey Lewis on 'The Late Late Breakfast Show' you know you're winning.

"I don't think that we'll be doing the 'Late Late Breakfast Show' unless we're allowed to do something really bizarre. Why don't we get Noel to come and sing with us?"

Tell me, Bruce, how do you feel about hip hop's current flirtation with heavy metal on the Run-DMC/Aerosmith single 'Walk This Way'?

"I think it's a bit of a gimmick. I thought the Run-DMC record was good, but it smacks too much of disco music for me. I can't see anybody doing it with us, we'd probably be too fast for them."

If you want to become a born again metal fan, and learn that the genre doesn't just have to be about fast cars, naughty women and Jack Daniels, then check out Maiden's album 'Somewhere In Time'. The track 'Heaven Can Wait' is about mysterious out of the body experiences, 'Loneliness Of The Long Distance Runner' was inspired by the classic British Fifties film of Alan Sillitoe's book of the same name, and then there's Maiden's current single 'Stranger In A Strange Land', inspired by the true story of a 19th century sailor found perfectly preserved in a block of ice.

Bruce says that such diversity will keep Iron Maiden in business for at least the next five years. "We'll be there, providing we have something to offer and it's fun. Anyway, old musicians are like old soldiers, they never fade away. They always find some corner to continue operating in."

cutting crew[©]

i've been in love before



ON TOUR

NOVEMBER

- 11 BRISTOL POLYTECHNIC
- 12 BRIGHTON SUSSEX UNIVERSITY
- 13 CHIPPENHAM GOLDDIGGERS
- 14 UXBRIDGE BRUNEL UNIVERSITY
- 15 COLCHESTER ESSEX UNIVERSITY
- 16 NORWICH UNIVERSITY OF EAST ANGLIA
- 18 FOLKESTONE LEAS CLIFF HALL
- 19 TUNBRIDGE WELLS ASSEMBLY HALL THEATRE
- 20 COVENTRY LANCHESTER POLYTECHNIC
- 21 HATFIELD POLYTECHNIC
- 22 GUILDFORD SURREY UNIVERSITY
- 23 NOTTINGHAM UNIVERSITY
- 24 DURHAM UNIVERSITY
- 25 LEEDS POLYTECHNIC
- 27 BLACKBURN KING GEORGES HALL
- 28 NEWCASTLE POLYTECHNIC
- 29 SUNDERLAND POLYTECHNIC
- 30 REDCAR THE REDCAR BOWL

DECEMBER

- 1 LONDON ASTORIA THEATRE

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"THAT'S NOT YOU, THAT'S CYNDI LAUPER!"



Lone Justice's Maria McKee doesn't just get mistaken for kooky American singers. She eats French caviar and plays rock 'n' roll too. **Sacré bleu!** says **Andy Strickland** Gallic gazes: **Joe Shutter**

Maria McKee will not be put off. Lone Justice are in Paris and, despite repeated advice to the contrary, she is determined to get into the Sacré Coeur. 'Nothing wrong with that', I hear you cry, except that it's half past midnight and having scaled the railing around the beautiful, ghostly church, Maria set about the door with her fists.

'Nothing to do with me, guv', I convince myself, as a handful of concerned Parisians wonder what all the noise is. I'll just wait here for her. Wrong! "Andy, if you want to do the interview, you're gonna have to climb in here with me!"

So there we are — Maria McKee, guitarist Shane and I, after starting out over Paris on a warm autumn evening, basking in the afterglow of a few bottles of Beaujolais. It's the night after a blistering Lone Justice gig at the Bataclan club, which had reaffirmed the mutual appreciation between Maria and the Paris music fans.

"The audiences here are so passionate," says Maria. "The kids here are very open about their musical likes and dislikes, and Paris is kinda special. Obviously it's a very beautiful city and there's all this history and mystery too. I mean, you just don't see stuff like this in America. It's the kinda stuff you dream about when you're a kid, then you come to a place like this and see it and it's so overwhelming."

"People who live in these places think 'what d'ya know, another 800 year old church', but we only see stuff like that in the movies. This place is so

ominous, so old. Not as old as Notre Dame though, but I don't like it in there, it's frightening. There's a strange spirit to the place, it's got, like, a darkness, it's creepy. It's beautiful from the outside, but it reminds me of a giant crustacean."

And speaking of 'fruits de mer', Maria and the band don't seem averse to tucking into a few local delicacies themselves. Especially caviar. "Oh, I'm gonna get some later tonight," Maria nods. "Eating here isn't so much the food itself, it's being at a big table with a bunch of people and being all loud and obnoxious in those giant, brightly lit bistros. The food's good too though."

The 'obnoxious' reference I take to be a nod to the argument that had taken place earlier between myself and a Thatcherite French record company person during a meal at Les Bouchons restaurant. This city and its people seem to be leaning increasingly to the right these days (witness the armed police who stop our car later on the Champs Elysees and scare us merciless with machine guns).

Lone Justice will have completed an assault on our own shores, by the time you read this, and released 'Shelter', the single and album. Was the title track written about anyone in particular?

"Kind of, yeah," squirms Maria, in a 'shall I tell him the truth' kind of way. "It's sort of a universal statement and I hope everyone can relate to it. I originally intended it for the kids I was working with at the time. Once a week I would volunteer at this facility for abused kids in Los Angeles and I grew real close to those kids. It's real scary because they've been burnt-out at such a young age by the problems they've had, but they also still have this youthful innocence."

And are these the kids who live in the 'H' Cottage that's credited on the album sleeve? "Yeah, that's right," she says. "They were a bunch of little boys, nine to 12 years old, and when they get the record they could maybe think of me and that'll be nice 'cos they like that kind of thing. Once I took one of my videos in to show them and they went 'that's not you, that's Cyndi Lauper!'. They wouldn't believe me."

For guitar player Shane, the trip to England is special because he's an expatriate Brit who hasn't played here for four years. For the band as a whole it's pretty special too, as Maria explains.

"Yeah, I think that culturally England is a real enlightened place, even more than France. It's a bit more experimental. There are lots of different artistic things going on."

But doesn't that present Lone Justice with a problem? Doesn't Maria worry that the discerning, *hip* (ho ho) Brits might find her 'country rock' a touch too conservative?

"No, I don't worry about stuff like that," she says matter-of-factly. "If people like the songs and the music then they'll like the record. If they try to pigeon-hole us, they'll never like it, 'cos they won't give themselves a chance to listen properly. Just listen to the album. There's no way you can pigeon-hole us."

She's right too. 'Shelter', the LP, is a confident mixture of rock 'n' roll, ('I

Found Love'), classic pop ('Shelter'), and delicious ballads ('Wheels'). There's no doubt that this young woman is rapidly becoming one of America's most talented performers. You don't get people like the celebrated producer/manager Jimmy Iovine behind you if you're a talentless schmuck!

Maria tells me that songwriting isn't something she relishes at the time. She thinks she's not too good at it. Feargal Sharkey would disagree. Maria McKee was responsible for his number one single, 'A Good Heart'.

"Yeah, what a wonderful accident that was," she smiles. "It was real nice, but I had absolutely no idea that was going to happen."

Couldn't have done your bank balance too much harm either. "No, it paid my rent for a while," says Maria softly. "But I do get scared about songwriting because I don't know how to do it, it just happens. It's real important to me but there's so much more I have to learn."

So taken is Maria with life outside her native United States that she's decided that a spell living in Britain is definitely on the cards. "I just want to see other things, I need to live in another place," she tells me. "There's so many things I want to learn about and I can't do that just by reading or watching TV. There's certain things, certain vibes, that really intrigue me, like the Celtic countries. America is definitely not an inspiring place to be at the moment, it's got its priorities messed up."

So this fascination with Scotland and Ireland is a family history or roots thing, then? "Yeah, that's part of it, but it's hard to explain. It's just finding out about my ancestry. I've started reading Yeats, you know. My Dad's Irish and my Mum's Irish, Welsh and French."

Does Maria think her writing might change along with a new location?

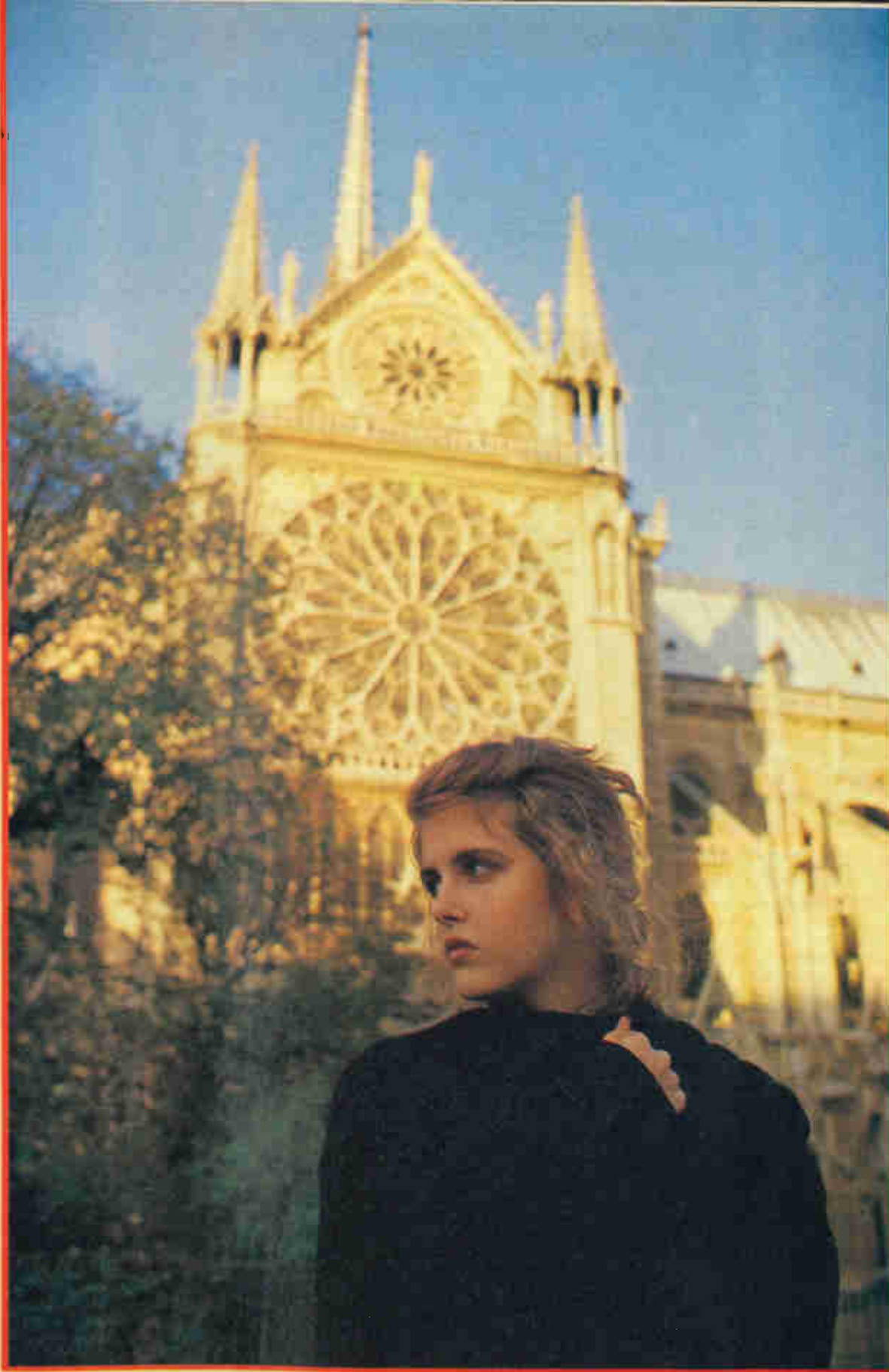
"Probably," she muses. "I'm kinda like a sponge in that respect, I do pick things up. My feelings would certainly change, but it's not just Ireland or Scotland, I want to go to Switzerland as well and I want to see Berlin."

So why the big downer on America?

"Oh, I'm not down on it," she protests. "America just doesn't have the same history, the same sort of roots."

Maria's new adventurous spirit seems at odds with her closeted, cotton wool surroundings of only a year ago, when her family and friends provided a good impression of an almost impenetrable wall to the outsider. When did all this change? "Suddenly," she laughs. "I was starting to sink into oblivion so I pulled myself up by my boot straps because I'd become very childish and I was avoiding all the responsibilities that had come about as a result of touring and making an album. Then I started working with the kids, I met Shane, I split up with my boyfriend, went to New York to start the album — lots of stuff started happening so I decided it was time I grew up."

Maria and the band are delighted to hear that young British music fans seem more ready to accept music of a country persuasion since the likes of Dwight Yoakam came over here and showed us the harder edge of the genre. Indeed, Maria sings a duet on



'Bury Me', a track on Dwight's album.

"He's great," she says. "He used to open for us at the Palamino Club and we run into him all the time. He just called me up one day and said would I come over and sing on this song. He's a great singer. It's great that the music's being listened to more because country music always gets regarded as unsophisticated and corny and I think it's really cool."

"When country started catching on with hip rock 'n' roll audiences, that to me was a really wonderful thing. Fan-

tastic! We owe a lot of that to people like Dwight and that's a good thing because country music should not be overlooked. I'm not talking about the stuff they play on the radio, I'm talking about the original stuff. That's where rock 'n' roll came from, that's the original white soul, the original punk rock music. It was raw, gutsy and revolutionary. It's all this raising people's awareness of certain things, it's an ability some people have and Dwight's one of them."

And what about his bum?

"Yeah, he's got a good butt," she laughs. "Especially when he does that cute little dance."

We decide not to push our luck with the current edgy French police and take our leave of Sacré Coeur, retiring to a nearby Montmartre eatery to listen to some wild jazz guitarist and drink café. A temporary shelter from Lone Justice's long, long day, but Maria isn't ready to retire yet. "Hey, it's time we have more caviar," she cries.

When she's in this mood, no surgeon is safe!

▼ BIG AUDIO DYNAMITE, BARROWLANDS, GLASGOW

Glaswegians are frequently wont to mistake concerts for football matches. The arrival of Sherrone and Pure Sex proved conclusively that tonight was one such occasion.

It was all largely down to the buxom Sherrone's er, interesting attire of black bra, knickers, black tights and a mac which covered little. Lecherous growls to the tune of 'get 'em off' reverberated round the hall. A shame really, as a fully-clothed Sherrone has the potential to go far.

Schoolly D, who followed, received nil appreciation.



Photo by Karen McConnell

► WORLD DOMINATION ENTERPRISES/TWANG, BOARDWALK, MANCHESTER

'Noise' is the enduring factor here this evening, and the thing that both bands have in abundance. Firstly, locals Twang for whom honourable mention is essential. This is a very healthy phenomenon, this Twang thang, with more than a smattering of the late Pere Ubu and sounding not unlike the Fall with balls. This is only to be encouraged. And so to World Domination Enterprises, a most peculiar trio, but don't be fooled by the lack of personnel, because they make more noise than the Scots Dragoon Guards, Test Department and Saxon put together. This intellectual thrash outfit have an on-stage presence which defies either comparison or description, but here goes...

It's a glorious self-parody, a stupid, noisy piss-take. And the music, in amongst the noise somewhere, is just fine. Like a bad dream that the Jesus And Mary Chain once had, WDE fulfill a good deal of the promise once held by that particular chart band.

'Catalogue Clothes' and 'Asbestos Lead Asbestos' stand out on record, and through the white noise barrage, as the music of a quite remarkable live band.

Dave Sexton

Whether this was due to the glaring absence of black lingerie, or Mr D's very poor man's Beastie Boys impersonation, remains a moot point. The only stirring performance here, was one in the face of adversity — plodding on while faced with a barrage of booing punters.

BAD performances cover a spectrum ranging from awe-inspiring to downright atrocious. In comparison with recent outings, tonight nudged towards middle ground despite Mick and cohorts being considerably under the influence.

Having attained the Guardian status of trendiness, BAD played host to BBC-type executives and curiosity cum credibility seekers, as well as the habitual 'Mick is Messiah' brigade. For a band reeking of London, BAD were taken to a surprising majority of hearts present.

In the red corner, tonight, were electric BAD works of yore. In the blue corner, were offerings from the unfocused confines of 'No 10, Upping St'.

And were there traces of a piss-take lurking? I thought it was only Big Country whose guitars mimicked bagpipes. And when BAD weren't being Big Country, they were, of course, being the Clash.

The ghost of Strummer was omnipresent, not just in the songs he'd co-written either. One couldn't help but bemoan the inevitable uproar had he decided to amble on stage. So much for progress.

In any case, newer offerings like 'V Thirteen' and 'Limbo The Law' sounded aeons better live, and apart from their dubious companions at No 10. Not surprisingly though, highlights came in the shape of a jaunty 'E=MC²', a raunchier than usual 'Bottom Line' and other perennial gems from LP number one. Prince's superlative '1999' received another dusting down as encore, and was milked for every note it was worth.

A year ago BAD were very special. These days, they're just the coolest, and potentially most innovative, beings in the land. A below-par performance then, is still worth its weight in beatboxes — even if Mick Jones is getting away with murder.

Lesley O'Toole

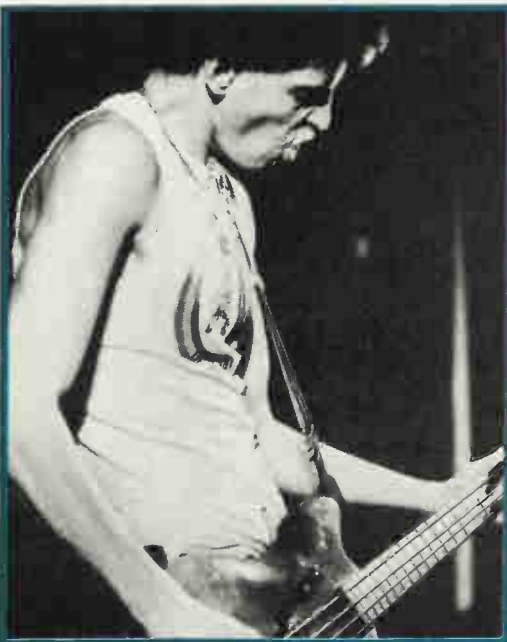


Photo by Steve Wright

■ THE SOUP DRAGONS, PICKWICKS, LIVERPOOL

Easy as it is to moan on and on about the predictability and lack of substance of the new pop breed (and I stand as guilty as the next man), I still challenge all accusers to go along and see the Soup Dragons and *not* have a good time.

The clinical detachment necessary to condemn them placing themselves quite firmly in the Buzzcocks' bracket, melts in the face of the undiluted good fun projected by the Dragons.

And even on a miserable Sunday night, all

opposition defrosts with their live performance. Yes, they do sound like the Buzzcocks, bloody like them, in point of fact, but with 'Whole Wide World', 'Someone Like You' and much of the new stuff, the Soup Dragons prove that they're quite capable of producing what used to, in the awful old days, be known as 'good time music'. And they aspire to nothing more.

I am won over, and if they're capable of getting right up the nose of just one Queen fan, then they're OK by me.

Dave Sexton



▼ ULTRAVOX, BARROWLANDS BALLROOM, GLASGOW

There were no Gothic monstrosities on stage. No pompous gestures, no frills, no Warren Cann. This was the new, lean version of Ultravox, and they were really as far away from the rock dinosaur syndrome as you can get.

You might say Same Old Ultravox, but they sure ain't the New Genesis. Midge and cohorts cracked through the set at a galloping pace, and Glasgow thought they were brilliant. No space was allowed for indulgence; it was basically a greatest hits collection, peppered with songs from the new 'U-Vox' album.

It was bright, dynamic and utterly professional. Lacking in passion, perhaps, and performed with a slight touch of going through the motions, but the entertainment value of old faves like 'The Voice' and 'New Europeans' wasn't affected.

Billy Currie provided visual entertainment behind his keyboard, looking like a crazed jack-in-the-box through the dry ice. The simplicity of presentation (and song arrangements) was reminiscent of Midge's solo tour last year, with the emphasis on crispness. New recruit on guitar, lanky Swede Max Abbey, lent a restrained heavy metal air to their sound, but they still do the electro/rock hybrid like no-one else. And Billy still gets to pose around with his violin (Glasgow going wild when he and second violin Craig did a 'talking violins' duet).

Without doubt, the closest they got to the Ultravox of old was the epic Live Aid-inspired 'All In One Day', a dramatically anthemic, lavishly orchestral number with marching drums and monumental keyboards.

Their new back-to-basics attitude gave new definition to old songs; in fact it was rare to hear them played with such verve and zest. 'Hymn' turned into a roistering singalong, and even 'Vienna' was concise, even though Midge got lost in a smokescreen. Then there was 'One Small Day', 'Love's Great Adventure', and you suddenly realised just how many good pop songs these boys have come up with.

The perfectly-sprung dance floor of Barrowlands was given a good test bounce — apparently an audience hasn't reacted in quite such unison here for quite a while. After a few obligatory chants of 'Here We Go', they were back with 'Dancing With Tears In My Eyes' and the new single 'All Fall Down', Midge on acoustic guitar being very Celtic, the rest of the band coming down for a good old bash on their tambourines.

With Ultravox you get what you pay for: the old faves, the future faves, a professional, caring show oozing musical integrity. And you also get Billy Currie doing his impersonation of a Morris Dancer. And that can't be bad.

Betty Page



Photo by Karen McConnell

► SUICIDE, CAMDEN PALACE, LONDON

It's loud. Bloody loud in fact. Electronic drum-beats pushing hard against my inner ear, threatening to burst through as the walls of the Camden Palace shake to the sound of Suicide. This is the return of the living dead, and the zombies are rattling their bones once more.

But first a little history. Back in 1976 Martin Rev and Alan Vega cut an album which inspired a whole generation of synthesiser doodlers to get serious and make music to disturb people. This then is their return to England to collect their legacy. But whereas the likes of Cabaret Voltaire and the Human League have forsaken the simplicity of the £50 drum machine and battered organ, Suicide have doggedly remained as the archetypal garage noise duo.

Martin Rev stands lanky and upright, hardly moving as his fingers make the distorted technological roar that has always been the hallmark of their sound. Vega drags his overweight, bloated body around the stage screaming, posing and playing the star with all the bonhomie of a resurrected hero, while the front rows feed him the adulation he obviously needs.

Five years or more away from the stage and musically not a lot has changed for Suicide. Only now they are more relevant than ever. At a time when the Sputnik Corporation spend every penny they can get their hands on trying to erase the dirt and grit from technology, to make it as in-human as possible, Vega and Rev's vision of electronic mayhem, cheap Seventies beatboxes and noise — 240 volt rock 'n' roll in a nutshell — is glorious to behold.

Suicide are still one of the most honest and direct groups ever, as they try to shout down the barriers of the twentieth century. Can you hear them coming?

John Rae

Photo by Steve Double



■ KING KURT, LEEDS UNIVERSITY

The silly season descends upon us once more. King Kurt play pantomime rock with all the subtlety of an 'Animal House' genre movie. Music has nothing whatsoever to do with their performance, this hinges on the grosser forms of self-parody, on an absurd sense of humour and a shared contempt between the band and their audience.

The gig starts in the most unusual way, with the band dressed in lab-coats setting up a bizarre form of surgery on stage, and calling for volunteers from the audience to be anaesthetised into their theatre of operations through the medium of a large volume of lager snakebite fed through a length of tubing.

As a reward for this show of masculine prowess (the pre-op involves the shedding of their undergarments), the patients are deluged by the contents of a bucket of a noxious looking green slime.

So as not to appear pedantically sexist, female volunteers are called for as both nurses and patients, and are encouraged to expose their breasts.

The 'game' progresses (sic) further, when inspired perhaps by the copious, quantities of alcohol consumed, or the dizzy heights of stardom achieved, the nurse attempts to revive the male patient by fellatio, whilst another concludes his performance by masturbating in front of the crowd.

After these antics the concert can only be described as tame. To the accompaniment of animal cries and spit from the audience, the band thunder through a 12 song set of trashed out rock 'n' roll, liberally rewriting old hits. Thus their song 'Banana Banana' bears an uncanny resemblance to 'Free Nelson Mandela', but by this point no one really cares.

Both 'Ghostriders In The Sky' and Bernstein's showstopper from 'West Side Story', 'America', are ritually murdered to the delight of the audience, who by now are throwing gifts of their shoes, shirts and bras to the band, as well as the odd banana skin.

Of the band's own songs, the highlights are 'Zulubeat', with its "hubba-hubba" chorus and accompanying dance, and the encore, 'Mack The Knife'. The conclusion I come to though is that the music only matters as a background beat, it is the antics of this cartoon band and their audience that counts, the gig is just an excuse for lewdness and mindless behaviour.

Nigel Holtby

■ OMD, HAMMERSMITH ODEON, LONDON

Is this the same OMD we used to know and some used to love to hate? Surely not. Whimsical synth poppets turned political commentators shock!

No, let's not be alarmist here. It's just that OMD launch their live shows these days with a song called 'Southern'. Unusual in that its entire duration is a Martin Luther King speech, souped-up and set to music. Clever stuff — the message is difficult to extract but sufficient to activate languishing brain cells.

This mob are landmarks in British pop, make no mistake. They'll probably still be knocking 'em dead when the rest of us are waging war on middle-age spread. And for all that, there must be others out there with a little-realised penchant for all things Orchestral.

A greatest hits roster vies for supremacy with selected highlights from the new LP. The frenetic, staccato thump of the likes of 'Tesla Girls' may sidle uncomfortably alongside the grander pomp-pop of 'The Pacific Age', but this is the luxuriant sound of '86.

Quality tunes tumble out — many half-forgotten but fondly remembered. 'Souvenir' is still stirring evidence of how to deploy the stone-cold synth medium to heart-warming effect.

There's a curious quaintness inherent in OMD, almost a child-like quality, but they're evidently not without charm. They're even beginning to resemble a conventional band, now augmented by the Versatile Brothers, Graham and Neil, who boogy and bustle around tackling whatever instrument is to hand.

"You can't see them in the balcony — they're all dancing naked," chuckles chief schoolboy McCluskey, introducing 'Long Way From Home'. The latter, incidentally, is Mary Wilson's 'Telephone Man', only 10 times better. 'Shame', meanwhile, is "a very nice song". Agreed.

OMD — I never knew there was so much in it.

Lesley O'Toole

■ NEW MODEL ARMY, TOWN AND COUNTRY CLUB, LONDON

It was a lads' night out.

The Town And Country was dark and warm and slightly sweaty, and full of old/young punks drinking pints and skidding on the lager-coated floor.

Suddenly in the darkness a loud throbbing growl came from the speakers. The lads cheered wildly. The growl went on. The lads cheered some more. And then... Status Quo!

New Model Army's three piece thrashing took us all back to the days when all you needed to be a band was vertical hair and a sneer. Unfortunately, Slade The Leveller's smooth silky pony-tail and denim waistcoat made him look more like Francis Rossi than Joe Strummer.

Basically, a New Model Army gig is a search for thrash. Some songs start with gentle, almost acoustic-sounding guitar strumming, others with the same thing in the end. And the audience loved it. They're a competent band, and it's great music for bouncing up and down to. But you do get the feeling its not *that* difficult to be good at being New Model Army.

The new single '51st State Of America' was as enthusiastically greeted as every other song. Mainly because they all have the same tune. This one, which should have Mad Ronnie shaking in his shoes, is all about the American take-over bid for the UK. As the lads egged him on, Slade said smugly, "You don't do this for Billy Bragg, do you?"

Slade gave us his all, from old favourites like 'Better Than Them' and 'No Rest For The Wicked', to a deadpan encore of 'Let's Dance'.

The crowd knew all the words, Slade flicked his pony-tail and thought about joining Red Wedge, and it's my guess the drummer fainted from heat exhaustion.

Me? I'll have a pint of wallop, son.

Kay Holmes

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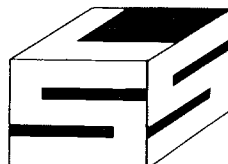
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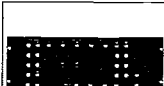
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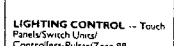
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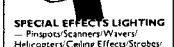
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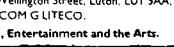
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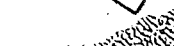
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NEW SINGLE "VICTORY" COMING SOON

THIS MAN KNOWS HIS STREETLIFE

Oran 'Juice' Jones wears plenty of gold, \$600 suits, alligator shoes and his street cred on his art
Story: **Edwin J Bernard**

What do b-boys and girls listen to long after the jam is through? Oran 'Juice' Jones, of course. Childhood friend of the king of rap, Kurtis Blow, and with an ego to match, Juice records sweet street soul for the Def Jam label. He's waited three years since his first record, 'Rock Your Body Down', to have a hit. Finally his finest opus, 'The Rain' has made it. And the money has come pouring in.

"Money is the key," says 28-year-old Juice. "The golden rule is the man with the gold makes the rules." Juice sure wears a lot of gold, and mighty fine suits, shirts and shoes to boot.

"I'm not part of the sneaker circle," he asserts proudly. "I wear 'gators, and lizards, and silk suits at \$600 a throw. I don't care about no labels; when you're spending that kind of money on clothes, it doesn't matter who makes it, as long as it's made well."

But don't get Juice wrong. He may dress slick, but he ain't no smoothie — like Luther Vandross. "He's cool, but he's polished. I'm like a diamond before it

becomes a diamond. What's that? Coal. Yeah. I'm the coal, man."

Juice is very concerned about his street cred. Isn't it hard, having a hit and all, being famous, and still hanging out on the street? Juice is cool.

"In the neighbourhood, here's a guy who got rich hustling — selling drugs, extortion — so he's a star in many people's eyes. I'm a star, too. We both hang out. Like, there's people I hang out with in Harlem who have as much money as the president of CBS Records."

This is the guy who went to college to learn business studies "so that I could further my, um, criminal activities". This is the man who decided to make records when he saw the difference between his writer's royalties for Kurtis Blow's 'Daydreaming', and Blow's performance cheque.

Juice is a man who wants immortality.

"Living on the street means living on the edge. You have a better understanding of death because it's more of a reality to you. Consequently, one of my desires is to live forever through my records. And it's not just me; it's everyone I know. And I know everybody. Kurtis, Lovebug, Flash, Whodini, even Russell Simmons. They're all off the street, and what they do is their attempt at immortality."



SUPE(T)110

BILLY OCEAN

LOVE REALLY HURTS WITHOUT YOU

THE '86 VERSION

PRODUCED BY BEN FINDON

RT



THE SMASH SINGLE OUT NOW

A STATEMENT IN SOUL

ELECTRO + FUNK + SOUL +

BY JAMES HAMILTON

BPM

ODDS 'N' BODS

JEFF YOUNG's essential Saturday lunchtime **Radio London** soul show ludicrously is being moved from November 29 to eight o'clock in the morning, ending at 10am, the thinking being that as it's such an audience builder maybe it'll get people switching to the station earlier in the day — the trouble is, its audience must mainly be made up of clubgoers, and for them its original 11.30am start was nicely timed to be their breakfast show! ... **Streetwave** snapped up **Fission** for rush release in a remix using even more **Glenn Miller** (although remakes to get around legal problems), thus turning the original rare pressing into an instant collectors' item ... **Mantronix's** new LP is evidently going to feature **Glenn Miller**-type swing tunes too ... **CBS** finally saw sense, and now **Oran Juice' Jones's** seven inch does indeed

end with the rap that's made it a US smash ... **Mel & Kim** have yet another crucially timed remix, harder than scratching, this one called logically enough the **Freehold Mix** (Supreme SUPETZ 107), 119bpm off acetate — what next, the **Planning Permission Mix**? ... **Swing Out Sister's** 112¾bpm remix belies its subtitle **A New Rockin' Version** by being actually much funkier right from the start, with an instrumental **Horny Version** flip, definitely the one to use now (Mercury SWING 2212) ... **Real Thing** unknowingly pre-empted last week's comment from DJs that a go go remix would help, with their **Club Mix** which strips back the vocal to expose more instrumental rhythm thus almost fitting the bill ... **Curtis Hairston 'I'm Chillin'** is being rushed out here on **Atlantic** hopefully by next week ... **Jive** appear to have the singles rights to **Kool Moe Dee 'Go See The Doctor'**, which in the current veneral climate might even be worth official support as the ideal way to get the condom message over to street kids! ... **Run-DMC** are contributing raps to the next albums by both **Stevie Wonder** and **Michael Jackson**, the latter's track being anti-crack (Jacko's US release date of November 26 looks a bit ambitious, informed sources suggesting his LP will be too late for Christmas now) ... London's



DUKE BOOTEE 'Broadway' (**HardBack BOSS 2**, via **Streetwave**) The main man on **The Message** now adapts **Dyke & The Blazers** 1967 classic **Funky Broadway** into a similarly bleak, stark jolting 91¾bpm go go hip hop rap 'n' scratch (inspired hip) extremely powerful if depressing

"warehouse" station **WBLS 88.55FM** was launched at the **Limelight** with, in the event, only six **Technics** decks and those only used normally in pairs, the event (later revealed to have been planned that way by **Derek Boland**) being probably the most "New York"-like in atmosphere ever in a London club, with no chat, no house, and lots of darkly dressed serious young men upstairs, the real socialising going on downstairs, all in all a good night ... **Gordon McLeod** reports live from London every week to his mother **Candy Devine's** Friday 9-11pm soul show on Belfast's **Downtown Radio** ... New York's **WNBC** "flying eye" traffic reporter **Jane Dornacker** was killed when the helicopter she was actually broadcasting from crashed into the Hudson River ... **Melba Moore & Freddie Jackson 'A Little Bit More'** topped the US Black 45s in **Billboard** ... **Luther Vandross's** US newie is the fast rocky 143¾bpm **'Stop To Love'** — oh dear, I hope we don't have to follow suit here ... **Ben Findon's** "1986 Dance Mix" of **'Love Really Hurts Without You'** is a total remake, containing not one note of the original 1976 hit version, even **Billy Ocean's** vocal being from out-takes never previously used, as the original now belongs to **CBS** — I said it was controversial! ... **Ben Liebrand** is continues over

JOCKS

COMING UP.
64 PAGE
DECEMBER
ISSUE OUT
20 NOVEMBER

The amazing new magazine for every DJ.

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

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

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

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

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

John Clancy

Thames Valley DJ Assoc — Associate Member of SE Discotheque Assoc

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BPM

from previous page

following his hit **Tavares** revival with a remix of **Hot Chocolate** 'You Sexy Thing' — yawn! ... **The Time** have not only reformed for **A&M**, but also **Herb Alpert** has cut five tracks with **Jimmy Jam & Terry Lewis** for his own new album, while the **Brothers Johnson** are back together again and back on the label ... **Thursday (13) Archie Bell & The Drells** start their first UK tour for 10 years at **Basildon Festival Hall** ... **Bobby Womack** joins **Patti LaBelle** on Saturday (15) at **Hammersmith Odeon**, but not the following night ... **Monday (17) Tim Westwood** and **Lyndon T** start hip hopping **Hammersmith Town Hall**, for free on the local rates for the first two weeks ... **Thursday (20) Nigel Porter** spins **Sixties** soul and **R&B** at **Exeter Boxes** ... **Shake & Fingerpop** scorch **Soho's Wag** Wednesdays ... **Phil Simmons** rocks the house on **Fridays** at **Richmond-upon-Thames** reopened **Park Avenue** ... **Streetwave's** disco plugger **Andros**, embarrassed by his mailing list being so out of date, wants **DJs** to help him update it on 01-997 9989 (instant meltdown at Ealing telephone exchange!) ... **Steve 'Silk' Hurley** 'Jack Your Body' and the old **First Choice** 'Let No Man Put Asunder' share the same bass line, making a terrific mix, tips **Pete Tong** ... **DER RUMP DUMP DUM DUM DUM DUM** ...

HOT VINYL

GEORGE BENSON 'Shiver' (Warner Bros W8523TF) Mellowed out and more hesitantly started, **David Todd & Nick Martinelli's** 105bpm extended remix of his outstanding vintage-styled wriggly swaying backbeat jazz-funk jogger is flipped by a useful (unbilled) instrumental dub and the gentle 103/51 1/2bpm 'Love Is Here Tonight', and for a "special limited edition" it's twin-packed with older jerky 0-110/4bpm Jellybean remix of '20/20' (segueing into its dub) and the craftily 'Shiver'-compatible 105-104bpm 'Love Will Come Again'. Good value, huh?

BEASTIE BOYS 'It's The New Style' (Def Jam 650169 6) Although somewhat overtaken by the even fresher **Original Concept**, this angrily Run-DMC-ish 0-98 2/3-0-77bpm rap is exciting floors with its slower "whoa-oh"



MIKE SEFTON, in a surprise move, joins the current spate of record company musical chairs and leaves **Phonogram** (where he's long been their popular disco plugger) at the end of this month to head black **A&R** at **A&M**. This is a wrench, as he'd been looking forward to taking new **US Phonogram** signing **CINDY VALENTINE** (left) on a three week **PA** tour of **Aberdeen**!

chant-along rabble rousing last part (dub too), flipped by two treatments of the speaker-blowing very strange backwards-run 46/92bpm 'Paul Revere'. However, even hotter now is their LP 'Licensed To Ill' (US Def Jam BFC 40238), for full review next week but packed with exciting white boys' rap and Led Zeppelin riffs, the most widely acclaimed standout, though, being their brilliant 0-96 2/3bpm revival of War's 'Low Rider', here called 'Slow Ride'. Check it!

DONNA ALLEN 'Serious' (US 21 Records 0-96794) Hitting a clearly driving slightly dated 110/5bpm groove, this interestingly arranged expressive singer is like a hipper, more soulful **Ma-Donna** in a way, with (edit too) a similar if busier 116 2/3bpm 'Bad Love' flip. Could be a biggie.

ONE WAY 'IX' LP (US MCA Records MCA-5823) Quite a strong **Deodato**-produced set sparked by the great sassily strutting 112/5bpm 'You Better Quit', chunkily "Mr Grooving" P'funky 110/5bpm 'Set It Out', and smoochily swaying 75/4bpm 'Oh Girl', plus the jiggly 116bpm 'I Can't Help Myself' (both are new songs), taut (0-) 120/4bpm 'Stole My Heart', tenderly slushy 0-31 3/4/63/5bpm 'Starry Eyes', whipping 128/4bpm 'Whammy', isleys-ish flying 137 1/2bpm 'Who Does She Think She Is', and their current 104/5bpm 'Don't Think About It' hit.

THE GAP BAND 'Big Fun' (US Total Experience 2701-1-TD) Evidently nice out of **Chakachas** 'Jungle Fever', this rather **Stevie Wonder**ish and (to my mind) wonderful burbling joyful rambling builder finds the guys using real percussion to tap out the gradually unfurling beat at 110 2/3(intro)-112 2/4-112-113 2/3-

114 1/2-114(chorus break)-112 2/2-114/4bpm. That's the main **Mega Mix**; forgive me if I don't do the other three!

RAZE 'Let The Music Move U' (US Grove St. GR-007) **Vaughan Mason** jacks the groove again with this time a proper 119 1/2bpm "house" song sung by **Wanda Sykes** — which is already out here at 118 3/4bpm on the 'Ultimate Trax' LP (Champion CHAMP 103) credited to **WANDA OF RAZE** — while on import 12 inch there are three more tracks, the 'Jack Your Body'-like 119 3/4bpm 'Get Down', subdued **Wanda-sung/rock-guitared** 110 3/4bpm 'What'cha Gonna Do With Me' and hi-NRG 128 2/3bpm 'Control Me'. Also on that 'Ultimate Trax' compilation from this same **New Jersey** label is the huskily soulful derivative gentle 109 2/3bpm **DARRYL PATTERSON** 'Heartbreaker', its only other previously unused track (the old **KINKINA** 'Jungle Fever' is 99 2/3bpm).

POINTER SISTERS 'Goldmine (Remix)' (RCA PT 49788) The closest they've been back to 'Automatic', this sassy though solid 108bpm chugger should regain their soul credibility while packing enough pop punch, quite a sneaky grower (dub, and hi-NRG 124 2/3bpm 'Sexual Power' flip).

CURTIS HAIRSTON 'Curtis Hairston' LP (US Atlantic 81693-1) Sporting the meanest sideburns ever seen, **Curtis** sounds soulful and is selling fast but there's nothing else as striking as 'Chillin' Out'. Full review next week, **BPMs** in the **Disco** chart now.

HEAVY TRAFFIC STARRING "V" 'Heavy Traffic starring "V"' LP (US Atlantic 81682-1) Chunky female funk produced by **Brian (Holland-Dozier) Holland**,

fully reviewed next week, the solidly lurching 110bpm 'Jealousy' also being on 12 inch but minus its here obviously included seven inch flip which **Tony Blackburn's** plugging, the very soulful gently rolling 0-98 2/3bpm 'Coming Down With Love'. Overall the album's your best buy.

ISAAC HAYES 'Ike's Rap/Mey Girl' (CBS 650236 6) In his classic vintage romantic style, this talk started 65/5bpm smoocher actually carries a subtle anti-crack message, while his surprisingly strong LP 'U-Turn' (US Columbia FC 40416) has other typical smoochers (reviewed last week), although of immediate interest are the **Surface-prod/penned** soulfully smooth 121bpm 'Flash Backs' and especially the virtually "house"-styled (0-) 123 2/4bpm 'If You Want My Lovin', Do Me Right', which surely stops **Farley 'Jackmaster'** Funk from taking that one any further!

COURTNEY PINE 'Children Of The Ghetto' (Island 1215 301) I hadn't considered the over hyped flavour of the month jazz saxist to be particularly danceable, but **DJs** are charting his fluidly weaving delicate 0-72/36-0bpm treatment of the **Real Thing** song, classily emoting in soaring **Minnie Riperton**-ish style by sometime **Supremes** member **Susaye Greene**, and it is a sinuous subtle smoocher.

SHINEHEAD 'Who The Cap Fit' (Virgin VS 917-12) Already fashionable and technically much better than 'Back To School', say, this hypnotic 88/5bpm reggae rap has a compelling rhythm tonally similar to someone blowing across a bottleneck, with as flip his old **Jackson/Junior-reggae**ing 83bpm 'Billie Jean/Mama Used To Say' medley.

YARBROUGH & PEOPLES 'Don't Stop The Feeling' (US Total Experience 2702-1-TD) 'Don't Stop The Music', 'Don't Stop The Feeling' — yeah, basically it's the same again six years apart and with studio technology making this 0-100bpm sleazily rolling builder sound crisper (in four mixes). You liked it then, you liked the others in between, you'll like it again!

FIVE STAR 'If I Say Yes' (Tent PT 40982) Speedily wriggling and tinkling **Jackson 5**-ish 120bpm galloper, flipped by **M&M's** much harder 106/5bpm US remix of 'Can't Wait Another Minute', and — this release's traditional instrumental — the moodily juddering 105/5bpm 'Let Me Down Easy', gentle 109 2/3bpm

KOOL & THE GANG 'Victory' (Club JABX 44) Now it's out here, this bounding 122 2/3bpm polished pounder will indeed be a pop hit, just as soulful as **Madonna**.

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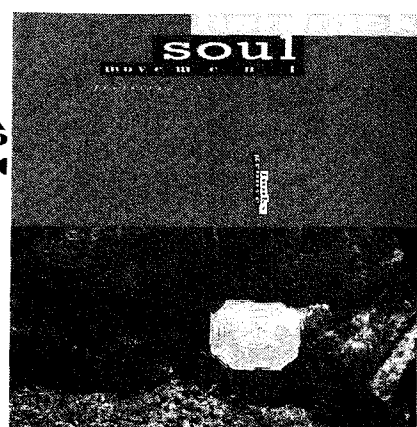
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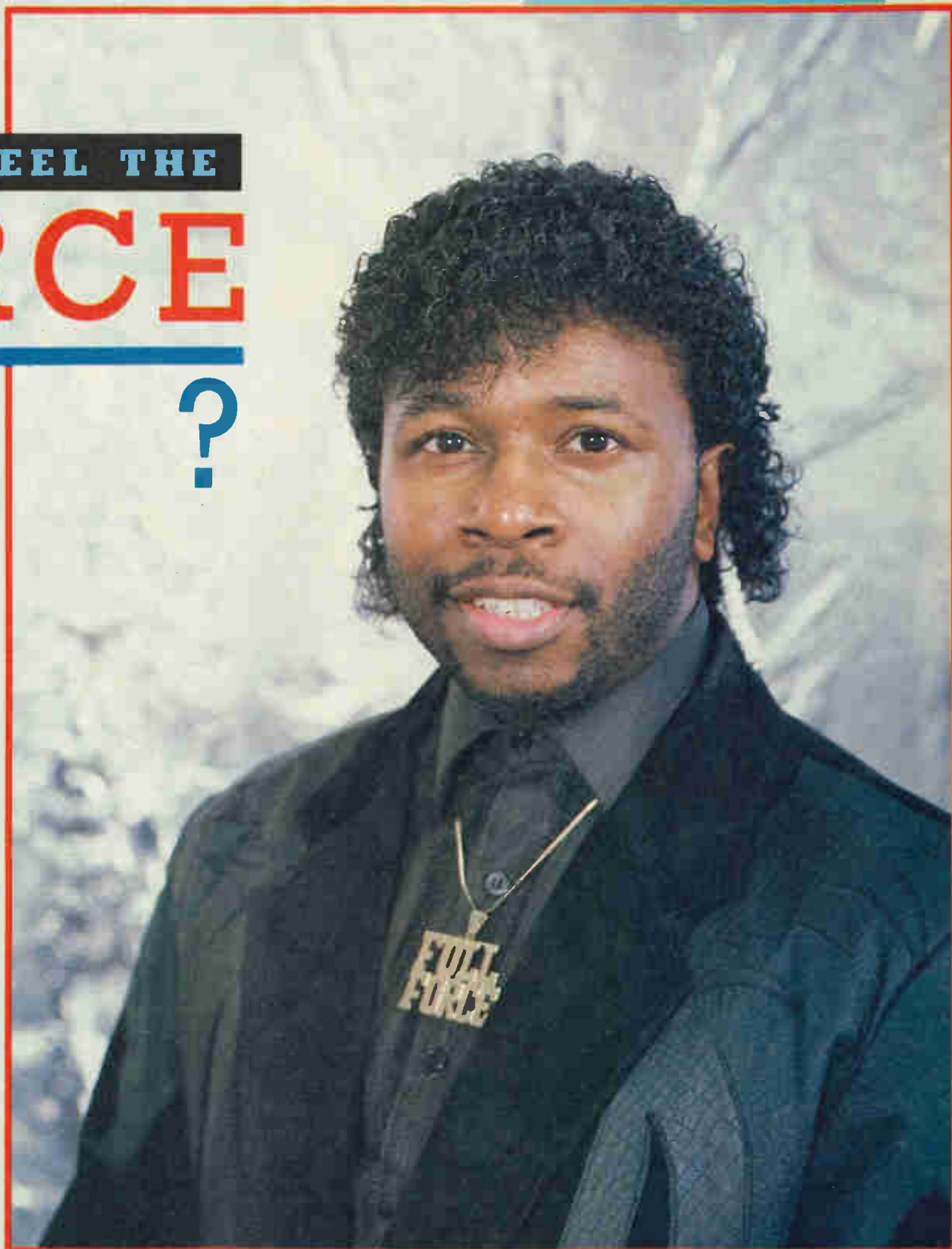
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Well can you? 'Cause the world of **Full Force** is one where strength, and strength alone, counts. They have strength when they're on stage — and don't the girls just love it? They think Ronald Reagan's got plenty of strength. And they're writing for Samantha Fox 'cause, well, she takes things very seriously'

Forceful prose: **John Godfrey**



Take Full Force's hand and they'll lead you down the garden path, where strength is the only virtue and sex(ism) the only exercise. Follow them two steps behind and you'll hear them sniggering. Is the exercise a joke? Is the sniggering through sex? Who and what do Full Force think they're doing it to?

Full Force consist of six male members — the three Big Brothers, Bow-legged Lou (George), Paul Anderson (George), and B-Fine (aka Brian George), and their three cousins Junior 'Shy Shy' Clark, Gerry Charles and Curt-T-T Bedeau (with compulsory stuttering). It's a family affair — a calculated accident of fate which gave birth to Lisa Lisa, Cult Jam, UTFO and the Real Roxanne. After one quarrel too many, the Real Roxanne has been kicked out of the family, but when a family saga starts overflowing with soap bubbles the spin-off series is simply a matter of time.

"She was working in a diner making like a hundred dollars a week when I brought her in. I said, 'Look, we brought you into this, we gave birth to a beautiful music... but, sometimes things don't last,'" says Paul. Plucked from a plate of hamburger and French fries and placed on 'Top Of The Pops', Joanne Martinez (aka Real Roxanne) owed Full Force. At least that's what Full Force figured, or at least that's what I figure Full Force figured.

"For her first effort we did 'Romeo', which didn't turn out that hot so we had to force the record company to put out another," ('Bang Zoom (Let's Go Go)'). "My brother B-Fine wrote 85 per cent of the lyrics and all of us put our creative juices into it," says Lou. Whatever the scriptwriters' motive, the character has been killed off in one, only to reappear in another (she is still signed by Chrysalis Records).

Meanwhile, the story of Full Force continues: Lucien George spent the Sixties singing in doo-wop groups, to soul groups like the Falcons; a band in which lay the seed of Michael, as deposited in his father, Joe Jackson. Lucien could only claim Legs (as his friends call him), Paul and B-Fine. "I can remember singing before I can remember walking," says Paul. "We started singing in the street for money and then talent shows at the Apollo Theatre in Harlem."

When B-Fine discovered a drum kit he left his brothers singing for their supper to play with his three cousins just round the block. "We got into a situation where it was the three brothers and the back-up band which caused friction, so we got together with something that we could control overall with three brothers and three cousins," says Legs.

The family unit lies at the very soul of Full Force. The kids they grew up with in Brooklyn, New York, are now their road crew. For their friends Mike Hughes and Spanador, they created Cult Jam, their Mum oversees the business and correspondence between CBS in America and their lawyers and accountants. "And our Pop just sits back and enjoys himself like he's supposed to." The senior male member is accorded this sexist overview because "all the Full Force singing comes from him".

Legs: "Steve Salem our co-manager" (the other manager is themselves), "came up with the idea that maybe we should produce other people and get Full Force's name out there, which was the reverse of what I thought — I was very selfish and didn't want to produce for anybody — but then it was a plan that really worked." Their plan worked wonders for three local breakdancers-cum-rappers and their DJ Mixmaster Ice, B-Fine wrote 'Roxanne Roxanne', UTFO recorded it and "the rest is history" as Legs says.

B-Fine's brain was getting busy, and he went looking for a girl to sing his latest song 'I Wonder If I Take You Home'. He found Lisa Lisa in the Funhouse club in New York and took her home. Cult Jam seemed like a good idea at the time, and anyhow, Mike, their friend and roadie, asked them if he could sing too. When Paul found a Real Roxanne, the Full Force family was complete.

But what are parents that have worked hard to build their bodies and careers, that have built UTFO ("the rap extension of Full Force"), Lisa Lisa ("the female extension of Full Force") and the Real Roxanne (the most successful extension of Full Force) — why have they extended the hand of Full Force to Samantha Fox?

Blame it on Zomba, Full Force's publishers and Samantha Fox's record label. Some bright spark crossed their wires and her next single 'Naughty Girls Need Love 2' has been written and produced by Full Force.

"You guys don't take her seriously, huh?" says Paul. "We didn't even know about Page Three... At one point we looked at what everybody was looking at and we understood why people don't take her seriously. But after we met her we took her seriously because she's serious," says Legs. Seriousness seems to impress Full Force — it doesn't matter if you can't do it, it's how badly you want to that matters. Like President Reagan.

"There are some aspects about the President of the

United States that I like — some things I disagree with," says Legs. "His strong attitude is something that Jimmy Carter, who was lax and took anything, never had. Sometimes you might not agree with everything Reagan does, but he has that attitude that's real strong. It's like Malcolm X — he was very strong. He disliked Caucasian people, period — which I don't agree with, but he was strong."

Strength is the only virtue; like an inverted colour blindness that can't see the madness for the muscle. "On the other hand, I don't think any of the Republicans do enough for lower class people like black people. But then the Democratic presidents haven't always done enough... No I don't vote for anyone." Madness is everywhere, but egos walk on water.

"We have a very strong female following 'cos of our presence... Just our presence alone on stage will sink right into women immediately 'cos of our bodies. Also we're very confident and most women like to be associated with a man who knows what he's about," says Legs. Sex figures strongly in Full Force.

"It's funny when people say we treat women as sex objects. You show me a woman that don't want to be regarded as sexy some time in her life. All women want it to be known that they can be sexy. Full Force have a knack of bringing that out simply by singing. There are many ways to make love without having intercourse — you can make love through beautiful communication, and that's where we come in. Making love physically is the easy part," gushes Paul.

Full Force eat pussy and wonder if I do. I tell them about this cat I have that won't fit in the oven, and wonder. The two albums they have credited to themselves as artists have seen them refuse to be confined to any specific soul style, meandering from ballads to hard funk, reaching out for the odd rock riff. They open shows for Lou Reed, play to hip hop homeboys in Harlem and fit into a new wave bill at the Danceteria. They are constantly referred to as 'Jimmy Jam and Terry Lewis's favourite producers'. Full Force are difficult people to pin down.

"We joke around like anybody else," says Paul with a smile. "We don't put up fronts, we're just being ourselves. You can take it seriously or see it as a joke."

I'm not sure who's fooling who, and if the music could speak for itself I'm not sure it would be laughing. As for my cat, it's scratched all my Full Force records so I (almost) can't hear the music.



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