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NOV. 8, 1986 EVERY THURSDAY 55p

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OMD
CHINA CRISIS
HUEY LEWIS
STEVE JANSEN
SAINTS
WOMACK & WOMACK
GEORGIE FAME

DEBBIE HARRY

THE RETURN OF POP'S PLATINUM GODDESS
EXCLUSIVE!

LIVE ● STRANGLERS ● A-HA
ERASURE ● NICK CAVE

rm says ... it's national comeback week!

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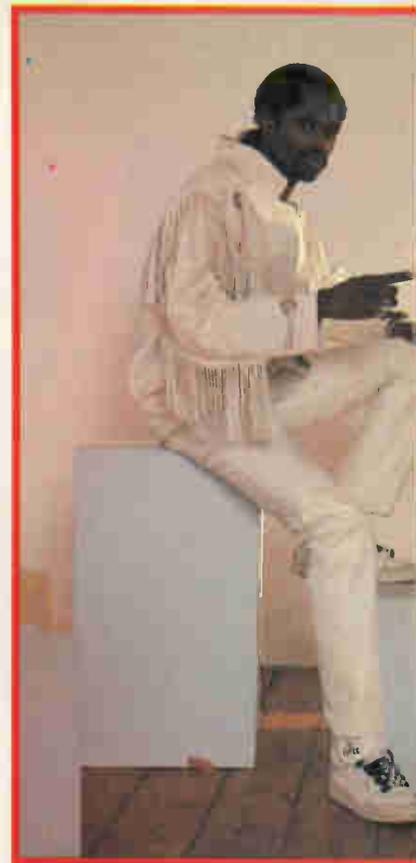
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as she was... and will always be



Bruce Springsteen will release his long awaited boxed set of live albums on Monday, November 10. 'Bruce Springsteen And The E Street Band Live 1975-1985' has over three and a half hours of live music, and features 40 songs recorded during Springsteen's American tours. Among the classics you'll find 'Hungry Heart', 'Born To Run', 'The River' and 'Fire'. The five albums come complete with a 36 page booklet containing lyrics and lots of Broocie photographs.

RS



You wanted further evidence of the progress of UK hip hop? Look no further than the **Hardrock Soul Movement**. A North London duo — Max LX and Dave VJ — grown out of the influential Mastermind crew, the Soul Movement have been releasing records for a year now. But it's their debut for Streetwave — the aptly named 'Funky Groove' — that's gonna start the chin music. Based round a James Brown riff and utilising the studio craft of their pal Afrika Bambaataa, this is possibly the best hip hop disc by a British act yet. Helped out by white DJ Streets Ahead on live shows, and currently being sought by a number of New York record labels, Hardrock Soul Movement could be the youths to crack it.

JR

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The Human League will follow up 'Human' with 'I Need Your Loving' on Monday, November 10. Again written by Jam and Lewis, with four co-writers, the flip side features an instrumental version of the song, while the 12 inch features an extended version, a dub version and an acapella version. The League are currently limbering up for their tour, which begins at Crawley Leisure Centre on November 26.

RS



T O U R S ●

R E L E A S E S ●

N E W B A N D S ●

G O S S I P ●



SHAMEN THE OPPOSITION

The Shamen, one of the most interesting and original young bands around at the moment, are set to release their next 12 inch explosion. 'Young Till Yesterday', 'World Theatre', 'A Strange Day's Dream', 'It's All Around' and 'Golden Hair' are the tracks included. The Aberdeen band have confounded pigeon holers the nation over with their psychedelic/pop/punk and shaved heads. Looks like this one'll baffle 'em too — one of only a handful of records to genuinely drag the Sixties into the Eighties. Look out for an rm special feature soon.

AS



Praise be to the Lord, the Mission will release their album 'God's Own Medicine' on Monday, November 10. Initial quantities of the record will be available in a high quality, embossed gatefold sleeve.

The band have just announced three additional dates to their tour. They'll be playing Kilburn National Tuesday, November 25, Dublin Top Hat 28, Belfast Queens University 29. Amen.

RS

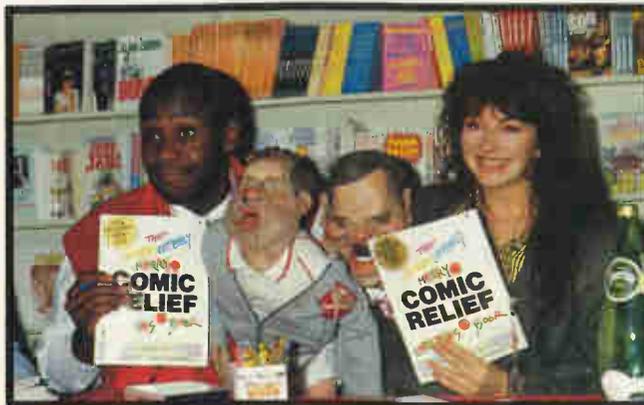


Photo by Phil Loftus/LFI

BIRD IN THE HAND

Jeffrey Archer's certainly not one for keeping his head down is he? He popped up to keep Kate Bush company at the **Comic Relief** press launch last week, on his way back from Victoria Station. 'The Utterly, Utterly Rude Video — Live' and 'The Utterly, Utterly Merry Comic Relief Christmas Book' are on sale now and destined to become THE stocking fillers of 1986. John McEnroe, Lenny Henry, Ben Elton and many, many more were also in attendance. Jeffrey also handed over a donation of £2,000 — at least, we think it was a donation!

AS



IT'S A LARK

Well folks, just as you thought, it's that time of year again. Let's get the long overcoat out of the wardrobe, play 'Porcupine' and get serious — then along come **the Larks** and ruin everything. Their debut single, on their own Exaltation label, is a fun affair more reminiscent of Cliff's 'Summer Holiday' than the JAMC's 'Some Candy Talking'. We're talking big band sound, lots of punchy brass, tricky arrangements and jumping about in the studio. 'All Or Nothing Girl' is a touching tale of weekend dilemma, and they've a humorous line in press releases too. "To conclude: The Larks are a lovable bunch of boring and talentless young men ... Well qualified, therefore, for success in the music industry of the Eighties." Couldn't have put it better myself.

AS

EARBENDERS

Andy Strickland

'On Another Rainy Saturday' My Bloody Valentine (Kaleidoscope Sound)
 'Rave On Andy White' Andy White (London Records LP)
 'Lend Us Two Grand And I'll Buy Her A Plane Ticket' Jeffrey Archer (MP 45)

Paul Sexton

'Katanga' Ike Turner (Stateside LP)
 'Take Me' Womack And Womack (forthcoming Manhattan LP)
 'You Have To Be In Love' Ronnie Laws (CBS LP)

Di Cross

'All Or Nothing Girl' the Larks (Exaltation Records)
 'You'll Always Reap What You Sow' the Stranglers (Epic LP track)
 'I Want You' Elvis Costello and the Attractions (Imp)

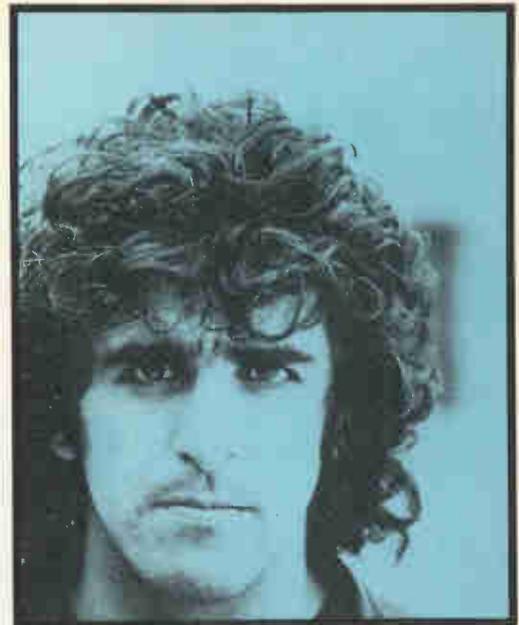
COMPILED BY
ANDY STRICKLAND
DI CROSS
ROBIN SMITH



Remember the Rolling Stones' classic track 'Jumpin' Jack Flash'? Too young? Well, old Stone Keith Richards has teamed up with soul queen Aretha Franklin for a wondrous Eighties version of said tune. And we've got 25 picture discs for you to win. Just answer these three questions correctly.

- 1) Keith Richards is the Stones': a) guitarist, b) drummer, c) saxophone player?
- 2) Aretha's road to love is a: a) motorway, b) highway, c) freeway?
- 3) The single was originally released by the Stones in: a) 1968, b) 1960, c) 1975?

Send your answers on a postcard, with your name and address, to 'rm Jack Flash Competition', Greater London House, Hampstead Road, London NW1 7QZ. Answers must arrive by Monday, November 17.



Killing Joke release their sixth album 'Brighter Than A Thousand Suns' on Monday, November 10. The album has eight songs, including 'Adorations', 'Sanity' and 'Love Of The Masses'.

Cassette and compact disc editions will both include three extra tracks — 'Victory', 'Exile' and 'Goodbye To The Village'.

RS



O'CHI BROWN has had a number one dance hit in America. Her last single contained the word 'pain' and her new single features the word 'beating'. Yet O'chi is neither your typical soul diva, nor a whip-wielding hussy. She is, rather, a Tottenhamite who has never experienced the joys of S&M, but who is keen to learn. Her latest vinyl offering, 'Two Hearts Beating As One', is a sensuous foray into danceable love songs, a far cry from the pop dance of her former self. You'll be able to experience more from O'chi soon when her debut LP is released. Until then, think how many hits Stock, Aitken and Waterman have produced, and wonder why O'chi hasn't crossed your path until now.

EJB



Recognise this lady? Pauline Black made some waves with 2-Tone band the Selector a few years back, followed by a brief involvement with Sunday Best. After a successful run as a television presenter, Pauline is back with the **Supernaturals**. Some jazz-ish leanings, a shot of country and an imminent Communards tour all suggest we'll be seeing more of this band.

SB

EVERYBODY WANG CHUNG TONIGHT

WANG CHUNG — THE CHART SINGLE

'EVERYBODY HAVE FUN TONIGHT'



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DEBBIE HARRY



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MURDER BY DEGREES

Just as we here at Index thought the days of taking the piss out of students were long gone, they produce their very own all time top 50 and blow their new found street suss image. Who would you think were the top student bands at the end of 1986? The Smiths, the Bunynmen, Commotions? Cop a load of the Nescafe/Student all time top 10 and weep.

- 1 'Stairway To Heaven' Led Zeppelin
- 2 'Bohemian Rhapsody' Queen
- 3 'Romeo And Juliet' Dire Straits
- 4 'Baker Street' Gerry Rafferty
- 5 'Supper's Ready' Genesis
- 6 'Telegraph Road' Dire Straits
- 7 'Bridge Over Troubled Water' Simon And Garfunkel
- 8 'Going Underground' the Jam (Hooray, at last!)
- 9 'Bat Out Of Hell' Meat Loaf
- 10 'Free Bird' Lynyrd Skynyrd

Come on you more discerning students out there, compile your own top 10 and send it into Index and we'll help rescue your pride.

AS

DRUM THEATRE

"Aw come on guys! If you let me down I promise I won't sing the new Duran single anymore — honest!"

This is just one of the more spectacular moments from the book 'Drum', co-written by Simon Le Bon and crew member Neil Cheston so that the whole world can be told the tale of daring do, and no insurance. Yes folks, for just £8.95 (gulp) you can thrill to pictures of men's bottoms, people with cut foreheads, big waves and more big waves. It's published by Sidgwick & Jackson at the end of this week. Ah Simon — so brave.

AS



PETE SHELLEY will be touring this month. He'll be playing Brighton Zap Club Friday, November 7, Kingston Polytechnic 8, London ULN 13, Bristol University 14, Dudley JB's 15, Newcastle Polytechnic 21, Glasgow Strathclyde University 22, Dundee Dance Factory 23, Blackburn King George's Hall 24, Huddersfield Polytechnic 30. More dates will follow in December.

RS

LITTLE RAVER



Andy White was once one of those suspicious characters who popped up on the 'Whistle Test' from nowhere. His Dylanesque songs and Cooper Clarkish vocals grate for some, but when you've got such a fine set of songs and an album, 'Rave On Andy White', to show them off, how can you fail? 'Reality Row' is the tremendous, slow building single now available, and the Belfast bard is currently on tour with Van Morrison.

AS



H E A R T T H R O B

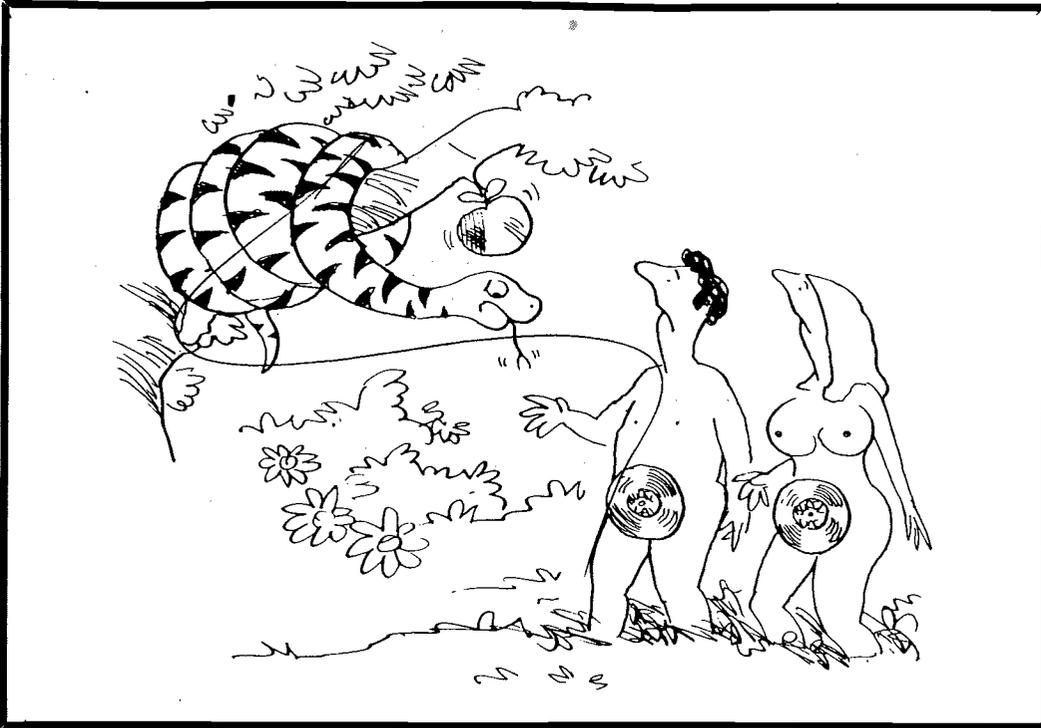
This week's honorary Mop Top punk pop persons award goes to **My Bloody Valentine**. The Ramones, Buzzcockish drumming, JAMC feedback, but some fine tunes as well are to be found on their four track EP. Best of the bunch are 'Lovelee Sweet Darlene' and 'On Another Rainy Saturday', a wonderful Housemartins meet the Mary Chain explosion. Nicely crafted into a powerhouse sound by that man Joe Foster. My Bloody Valentine are a cut above most of their contemporaries, and will be huge in 1987.

AS



JACK THE LADS

The **Jack Rubies** is a nice name isn't it? Their LP 'Witch-hunt In Lotusland' isn't bad either. The group, Ian, Max, Stephen, Lawrence and Steve have built up quite a bit of interest on the London gig circuit the last few months with their straight ahead guitar pop. The mini LP has a comfortable 'good night out' feel about it, especially 'Dallas Blues', which became an instant hit in the Index office. And I think one of them drinks in my pub!
AS



H O R R O R S H O W

Now that the holiday season is well and truly over (we're under a foot of water at Index towers), just what do you do with those unsightly Black Lace records left over from Auntie Vera's summer visit? Now you might think this is a flippant and cruel thought, but cartoonists Jeremy Banx, Tony Husband,

Ian Jackson and Ray Lowry had the same problem. They've got together and written/drawn 'A Hundred And Two Uses Of A Black Lace Record' published by Flair Records. It's a must for that special sleazeball in your life.
AS

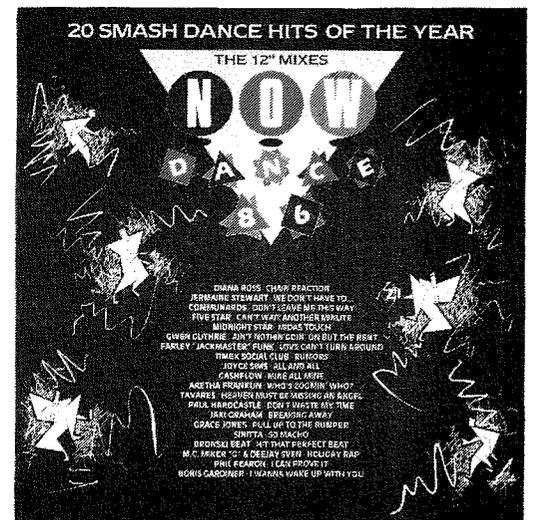
NEWS DIGEST ON PAGE 50 ▶

COMPETITION

Now here's a thing... yet another example of rm's limitless generosity. Yup, we've got 25 copies of the 'Now Dance 86' double album of 12 inch mixes — which includes such floor filling luminaries as Diana Ross, Gwen Guthrie, Timex Social Club and Grace Jones — along with 25 voluminous Now Dance T-shirts for you to win as a delightful double pack. Just answer these simple questions correctly to win.

- 1) Five Star can't wait another: a) day, b) hour, c) minute?
- 2) Paul Hardcastle doesn't want you to waste his: a) time, b) money, c) luncheon vouchers?
- 3) Sinitta wants a man who's so: a) wimpy, b) intelligent, c) macho?

Send your answers on a postcard to 'rm Now Dance Competition', Greater London House, Hampstead Road, London NW1 7QZ. Entries must arrive by Monday, November 17.



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STANLEY JORDAN
ANGELA BOFILL



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OLD PUNKS NEVER DIE...

THEY JUST GET THE BLUES



● 'I'm Stranded' by the Saints was one of the very best of the early punk singles. But that was nearly 10 years ago ... this year sees the re-release of the band's seventh LP and their first tour of the UK since 1980. What's been happening? Mainman Chris Bailey (left), fills us in.
Saintly prose:
Jane Wilkes

Once upon a time, when Bob Geldof's jaws parted, it was known for a sensible word or two to be spouted amongst the usual plethora of gibberish. On one such occasion, he had the insight to realise that "Rock music in the Seventies was changed by three bands — the Sex Pistols, the Ramones and the Saints".

The Sex Pistols and the Ramones had, from each side of the Atlantic, the common bond of that time bomb, punk rock. The Saints, of Antipodean origin, hailing from Brisbane, Australia to be precise, were caught up in this movement with their single 'I'm Stranded'. We all know about the destructive implosion of the Sex Pistols, and the Ramones are now all but a degenerate token of their former selves. So that just leaves the Saints, the last and the least known in this crucial triumverate. What on earth happened to the Saints?

Having just released their seventh LP, and single 'Temple Of The Lord', Chris Bailey and crew have never sounded so fresh, so invigorating. Not that they've really sounded anything but, though they did have a tendency to find themselves, rather unjustly, dumped in the second-hand racks. After the initial rush of the punk phenomenon, and the Saints' reluctance to conform to that model, they were judged by the media and public alike to be 'unhip'. The single, 'I'm Stranded', which first propelled them into the limelight, was a bit misleading. Although it conveyed the urgency and dissatisfaction of its time, the Saints were no more a punk group than, say, Blondie.

Almost 10 years on, and face to face with Chris Bailey, those halcyon days seem well gone. The only constant surviving Saint, now well approaching his thirties and slightly, um, portly of late, remembers that albatross with cynical amusement. "It has a certain naive charm, I suppose."

He is now reunited with another original Saint, Ivor Hay, on drums. Ivor was part of the original upheaval in the Saints (after the LPs 'I'm Stranded' and 'Eternally Yours'), where they came to the end of their teenage years and decided they all hated each other's guts and left Chris holding the baby, so to speak. Ivor opted to go to university and study music. He went back to the Saints last year. Chris, an amiable eccentric, makes his respect for Ivor quite clear: "Ivor is singularly responsible for the renaissance of positivism within the Saints. And he's a great drummer to boot."

Is this a resurrection of the Saints we're witnessing? Why not use your name or a totally new name? "Someone asked me that question about six years ago, and I said 'A rose by any other name would still smell as sweet'. This isn't really a resurrection of the Saints, it's more an ongoing scenario. I've had one year off from the Saints in nine, that's when I was doing that little solo touring

THE SMITHS ASK

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nonsense. It's not really a resurrection, we just haven't done anything in the UK for a while."

With a tour of Britain (their first since 1980) coming up, and the release of the splendid 'All Fools' Day' album, this situation is soon to be rectified. Without being any rapid departure from previous Saints vinyl excursions — "I've just got better at actualising some ideas" — this new album follows on and improves upon the tradition first invested in their third album, 'Prehistoric Sounds'.

An element of bluesy melancholia has seeped through into that full, hard-edged sound, with the brass accompaniment that is now a trade mark of the Saints. And the numerous spiritual references floating around with alarming frequency are an addition. "I'm a mystic old f**ker really, in my spare time. I'd like to admit that I was feeling responsible for every lyric that I wrote, but I don't go to analysis so I cannot articulate as to why I write certain songs.

"There's a song called 'St Jude', who is the patron saint of lost causes, where the title of the song means much more than the song itself. It's sort of a little piss-

take, because before I decided to bring the band back through major type releases, it was the name of my own little label... As an individual I find the songs I write quite Carthusiastic and sanitifying, but Christ knows where they come from."

Bit of a clever bugger this one, isn't he? It just goes to show what a good education can do for you. Except Chris's education wasn't quite like that. "The family plan was that I would go to university, but by a weird stroke of luck for me, my parents parted company when I was about 14 which gave me a great excuse to cease my formal education which I hated. I couldn't stand school. I went to the university of life."

This particular university of life involved an exceptional amount of travelling. What with the constant touring, being resident in two countries — Britain and Australia — and an occasional foray into European territory; Paris, France in particular. It was during one of Chris's solo jaunts in said city, that he and one Bo Diddley whiled away many a long dark hour in a particular Parisian watering hole, mourning the declining fate of the blues.

"I don't have heroes in music, but if I did have, I suppose Bo Diddley would come closer than anyone else. Here's me in my twenties trying to sing like John Lee Hooker, and there he is, a 64 year old black man who thought he was too young to be a blues singer. He came up as a rock'n'roll singer in the Fifties. We used to talk about how today, young blacks aren't terribly interested in the blues. I guess it was the English beat groups in the Sixties that popularised it.

"He commented that his children and that generation seemed to have forgotten about that musical heritage. Black music is pretty urban and slick these days. Blues music, to all intents and purposes, is dead because the environment in which it came up has changed."

Blues music may be all but dead for black musicians, but it's still alive and thriving in the work of Chris Bailey. "I think that blues quality is something to aspire towards in rock'n'roll, to be able to capture that feeling."

But isn't blues just a bit retrogressive? "No, I think it's pretty essential if you want to do something that isn't stilted or formulaised, and to allow yourself the penultimate freedom. It's good to have some sense of the history and tradition of the music you are playing. I don't think it's retrogressive. I mean they aren't 12 bar cover versions of John Lee Hooker's greatest hits or anything like that. To juxtapose an acoustic guitar against a wall of feedback isn't strictly bluesy, but it produces an effect not dissimilar."

Talking of similarities, there is a definite vocal likeness to one Elvis Costello. This is probably down to two reasons: firstly, because he's white and wants to be a blues singer, like Elvis, and secondly, they share an Irish heritage. Chris has not taken this Irish attachment lightly. The last track on side one of 'All Fools' Day' is a fully blown 'Celtic Ballad'.

"My family comes from Belfast. You're

probably familiar with the phenomenon of ex-patriots being more nationalistic than people who stay in their native country. My family is very Irish, especially my father, and he was very fond of music, and the music I was exposed to very early on was Celtic music, lots of rebel bands. It's a music I've always wanted to play. I'm not a trad folk singer or anything like that, but I don't mind using that style for the occasional song, and that song seemed to call out to be done in that style. Anyway, it's interesting for me not to be typecast as a 'sacre c'est chaque' — spread yourself around a bit."

Well, I don't think we can accuse Chris Bailey of being a one song man. Like most Australian bands, for the Saints music making is a serious business, an art form, not a toy to tinker with. "I've been a professional musician for 10 years. I consider myself lucky to have access to a form of self-expression that pays the rent.

"Australia is a wide open frontier. You can survive there. Therefore people are less concerned with chart placings, being 'new', and competing with 500 other bastards to come up with this week's flavour or trend. It's always been more important to me to be a working musician than a frigging pop star. If I'd spent my teenage years here I'd maybe have wanted to become a pop star or even a football player. The emphasis in Australia seems to be on the music first and then all the peripheries later."

It seems fair to say that although they've been absent from these airwaves for a good many years, the Saints are still essential listening, as they were in 1977. Their new songs may not be as instantly accessible and identifiable as the earlier Saints works, but they're still just as vital. "I would hope, as a human being, to be relevant to people, and I know the effect music can have — other people's music touches me. The object of the exercise for me, is to do that in return."

**O
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T**

erasure

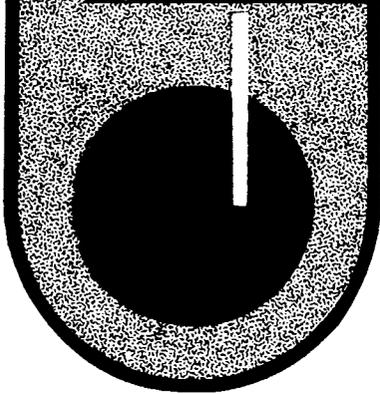
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S I N G L E S



SINGLE OF THE WEEK

ELVIS COSTELLO AND THE ATTRACTIONS 'I Want You'

(Imp) Stripped bare and shorn of any sweet lyricism, this is Costello at his most obsessional as he tracks a relationship down to the last semen stain. Taken in tandem with the manic faced Elvis of the single's bag, this is one psycho killer of a vocal. Set amongst a stark, tortured soundtrack this voice will nag you to distraction.

OK RECORDS

DEBBIE HARRY 'French Kissin' In The USA' (Chrysalis) A stylish

return for Harry, quivering her way through a slice of shimmering uptown disco. Not quite in the same gaff as 'Heart Of Glass' or 'Rapture', but this has still got enough class to knock most of this week's competition... And Debbie still knows how to hold each breathy note by the trail of her lip gloss.

BILLY BRAGG 'Greetings To The New Brunette' (Go Discs) Jam-packed with more sharp sentences than the Scrubs, this is Bragg at his punning best. Yet for all the cute word play, 'Greetings' is a rather forced affair, lacking the blunt, direct focus of BB's best tunes. Still, the five track EP is loaded with more good stuff than the entire output of some major record companies this week.

POP WILL EAT ITSELF 'Poppiecock' (Chapter 22 Records) A messy, discordant collection of sub-Buzzcocks tunes dragged out of the mire by a touch of charm and a sense of humour. The 10 track, 12 inch version of this monster EP features about the only joke you'll ever get out of the JAMC, on a number called 'Candydiosis'. Silly, but spirited.

THE BIBLE 'Mahalia' (Chrysalis) Things are getting so unexciting here inside the singles box that a bloke is reduced to giving the OK to journeyman competence. 'Mahalia' is a well crafted, skilfully paced piece of AOR, that bears a passing resemblance to Gerry Rafferty's 'Baker Street'. There used to be a time when young bands released records that made a passing reference to real live rock'n' roll, but why quibble?

BANG ORCHESTRA 'Sample That' (Geffen) Distinctive, rumbling bassey sound pushes this house-ish number just off the run of the mill. But like so much dance music at the moment, there is a heavy formula working here - cute keyboards line, though.

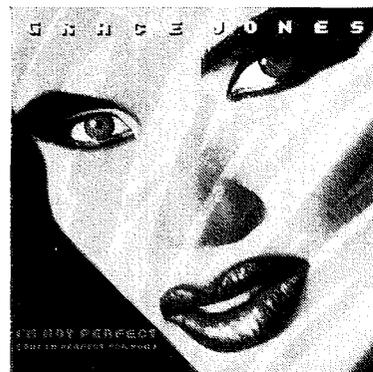
SUZANNE VEGA 'Gypsy' (A&M) I reckon people hold onto their Suzanne Vega records the way babies cuddle their teddy bears. There is always something comforting about her launderette love affairs with life, some

soft thumb for grown up kiddies to suck on. It's all a bit icky for me, but she does know how to structure a neat tune.

THE REST

GRACE JONES 'I'm Not Perfect (But I'm Perfect For You)' (Manhattan) Jones the whip has always flourished when she is given just the right amount of sensuality to dominate with her cruel phrasing. Unfortunately, all sorts of ugly equations have been thrown into this soulless counterfeit. This is a Nile Rodgers production, not a Grace Jones record.

SIMPLE MINDS 'Ghostdancing' (Virgin) A tauter, more contained return to SM's Euro travelling music of the



VESTA WILLIAMS

THE NEW SINGLE

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OUT NEXT WEEK



early Eighties. But whilst the stadium rock pomp takes a breather this time, the lyrics are, as ever, the fevered soul searching of a plank of wood. I can't take 'em seriously, but if you're of a hippy persuasion...

BRILLIANT 'The End Of The World' (WEA) There's something incongruous about this Brilliant business. All that hair, leather and colour crammed into the Stock/Aitken/Waterman blender and turned into neat, clean lines. A question for all you marketing people out there: does a group's image have to tally with their music?

THE SAINTS 'Temple Of The Lord' (Polydor) Is this man singing through a chewed-up can of lager—or is this bunged-up vocal an approximation of bluesy sincerity? I don't know... but this weak effort lacks the punch I would have expected of a Saints comeback single. Maybe the album's good...

OMD 'We Love You' (Virgin) A record that shows all too clearly that OMD have learnt the lesson of their success in the States. There's a raunchier edge to their music now that piles all subtleties beneath a corny rock-sure drive that'd lift the lid in the kind of discos where they never spin black music. Predictable.



JANET JACKSON 'Control' (A&M) It's difficult to take Janet Jackson's 'girl in control' stance seriously, on the other hand she *has* produced the best pop-soul album of the year, so who's arguing? This is the title track of that album, albeit in a shortened form. Buy the LP, ignore the 45.

FIVE STAR 'Ifi Say Yes' (RCA) Typically bubbling disco pop. But, just as a McDonald's tastes the same in London as in New York, so do Five Star records follow one another. With a sax solo, silly clothes and plenty of big grins. Hey, that's entertainment!

CHAKA KHAN 'Watching The World' (WEA) Somewhere along the line, Chaka took the ticket to the remainder bin and forgot to tell anyone.

This—like most of her 'Destiny' set—is a mess of Arif Mardin produced bangs and crashes. All exclamation marks and no narrative.

THE THREEWISE MEN 'Urban Hell' (Rhythm King) Disappointing English hip hop that mistakes messiness for hardness, and contains more clichés about urban deprivation than a BBC 2 documentary on Liverpool.

TIMEX SOCIAL CLUB 'Mixed Up World' (Cooltempo) Cheerful enough ¾ pacer that'd be more at home in the Euro seaside discos than on any discerning turntable.

ANDY WHITE 'Reality Row' (Decca) Chinless vocal, weak guitar and harmonica, what's all the fuss about anyway?

NEW ORDER 'Bizarre Love Triangle' (Factory) That old crunched out, slowed down eurobeat is wearing a bit thin these days. This has the usual, mournful vocals and a scatter of synth reminiscent of an old pop hit called 'Popcorn'. It's OK, but where's the tension?

SPARKS 'Music That You Can Dance To' (Consolidated Allied Records) Is this a parody? The metronome, the camp vocals, a lyric getting all hot and bothered about

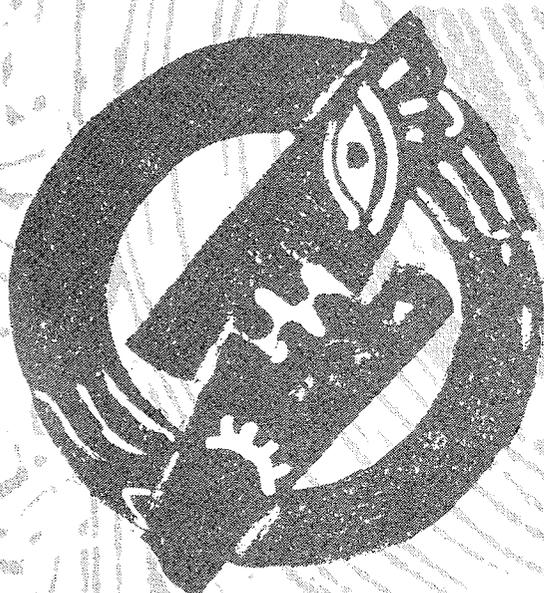
dancing. Sadly predictable.

THE MULTICOLOURED SHADES 'Teen Sex Transfusion' (Situation Two) Silly voodoo romp, chirpily carried along by some chiming guitar and tub thump drumming. Didn't put the spooks on me, though.

reviewed by



j i m r e i d



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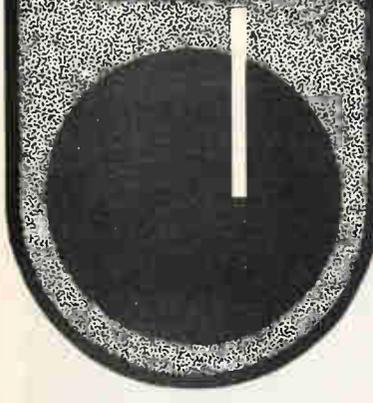


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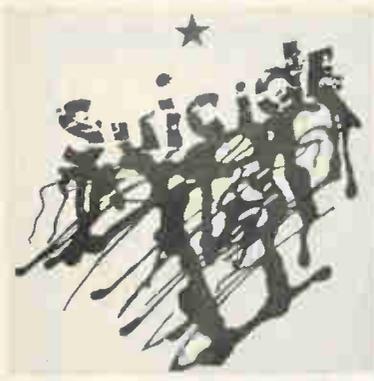
SUICIDE 'Suicide' (Demon 74)
Nine years on, New York duo Alan Vega and Martin Rev reform, and re-release their inspirationally disturbing first album of electro-fuzz-throb paranoia.

Timelessly before its time when first released, it now serves to point a finger at Sputnik's source tapping, and to remind that despite Vega's recent collapse into leather-clad r'n'r stupidity, the man is capable of neo-genius.

Psychotic voices, electro noir synth noise and nursery school echoes of decomposed boogie, it's got all the fun and excitement of warm blood spilt in the dark. The epic 'Frankie Teardrop' is the most nerve-jarring piece of aural claustrophobia you're likely to hear. If they build a disco over your grave, this is the sound you'll be turning to.

■■■■■

Roger Morton



KIM WILDE 'Another Step' (MCA MCF 3339)
I dreamt last night that Kim Wilde, Kenneth Williams and myself were climbing a mountain made of matt black hi-fi equipment. Kim was struggling, whilst Kenneth ambled up regardless. I stopped to help her; she was grateful and we reached the summit, which was a sea of video cassettes.

What is the significance of the dream? It fills in the gaps whilst I think of something to say about Kim's latest album. It has 12 tracks. Most of them are intense rock numbers. Two are dance records. A couple more are sultry, mean and moody.

Back to the dream. Me, Kim and Kenneth are in the cabin of a lorry. It's raining. The windscreen wipers aren't working. It's the closest to a wet dream I'll ever have about Kim Wilde. ■■■■

Edwin J Bernard

COLIN NEWMAN 'Commercial Suicide' (Crammed Discs CRAM 045)
I recently, and ill-advisedly, slagged off Colin Newman's new single. But having heard the



album and that track in its proper context, I find I have to eat my words.

'Commercial Suicide' may well be an apt title in the great sphere of things, but this album is as fine as any of his best solo work. A bit more low key and a trifle more gentle. '2-Sixes', a duet between him and instrumentalist Marka Spiegel, being a prime case in point. Still, it's none the less enjoyable for that different slant. The title track 'Commercial Suicide' is another outstanding one.

I find though, that on the whole, it's best to take the album as an enjoyable whole rather than fragments. There's plenty of depth and all-important melody to get your teeth into, and although it may not shatter the world in two, it's insidiously powerful.

■■■■■

Nancy Culp

GARY NUMAN 'Strange Charm' (NUMA 1005)

If the recent demonstration outside Broadcasting House was anything to go by, the self-styled Numan Army doesn't appreciate denunciation of its hero. But Numanoids don't scare me — certainly not enough to sweeten my attitude towards this record.

Gary Numan wrote two songs: the first was 'Are Friends Electric?' the second was 'Cars'. Everything he's done since then shows a marked lack of diversity and vision. 'Strange Charm' does nothing to alter this, but so long as Numan can afford to go on topping up with aircraft fuel, why should he care?

'This is pain disguised as a dream', cries Gazer in 'This Is Love'. No kidding. ■■

Chris Twomey

STUMP 'Quirk Out' (Stuff STUF/U2)

Listen once, and perhaps you'll disregard this as a dreadful racket. Listen again though, and you might well become enamoured with the inspired, intelligent mayhem that is Stump.

This band might spurn the pop song structure and do some curious things with rhythm, yet their own method is just as valid. From a splendidly re-recorded 'Buffalo' to the bawdy, limerick style of 'Everything In Its Place', Stump ridicule, entertain and inform, with more than the occasional jibe at the horrors of suburbia. Of the six tracks, 'Bit Part Actor' is the hardest to digest, but then few could fault the hilarity of 'Tupperware Stripper'.

Scoff now if you must, but before long, I'd say that Stump are going to be rather big.

■■■■■

Stuart Bailie

LONE JUSTICE 'Shelter' (Geffen WX73)

There's still some mileage to be gotten from those old traditions of rock and country music, all it takes is a little imagination and instinct. Lone Justice however, have managed to lose both qualities somewhere along the way.

They should be kicking out here, but instead you get the impression that someone is cashing in. The big name producers have been brought in, and they've got those digital do-das working overtime to turn out that homogenous American adult music. It's a shame, because Maria McKee is a very good singer (listen to the girl on 'Wheels'), but whenever she touches on any of that rawness, her voice gets outweighed by the pervading sterility.

Thus, 'Beacon' becomes absurdly pompous (at least Bonnie Tyler could be tacky and camp at these things), and 'The Gift' surrenders to a serious over-arrangement. Both 'Shelter' and 'Dixie Storms' are nice in a mid-Seventies kind of a way, but that still leaves you with a disappointing piece of plastic. ■■■■½

Stuart Bailie



KRAFTWERK 'Electric Cafe' (EMI EMD 1001)

Another Kraftwerk LP and further confirmation of their being streets ahead of the times. Why do foreigners have such a headstart in the field of electro-pop?

'Electric Cafe' sees the four, stark-looking Germans once more hypnotising the senses and stretching sequencers to their logical extension. Tunes may fall by the wayside, but only in bowing to technical experimentation and the masterful art of noise.

These are boys with a sense of humour, though. Any crew who can spend three minutes solemnly chanting 'boing, ping, boom, tschak', deserves an award for keeping a straight face at the very least.

The single 'Musique Non Stop' is a welter of staccato rhythms and transfixing enough to ensure you watch your coffee grow cold. 'The Telephone Call' and 'Sex Object', meanwhile, have greater pop-pist purpose.

Technical excellence ■■■■ Songs ■■■■

Lesley O'Toole

AARONSROD 'Illusions Kill' (Roadrunner RR 9690)

Aaronsrod are, apparently, Hawaii's number one rock band. They play heavy metal with a predictability, stiffness and lack of style reminiscent of the worst of Judas Priest or the best of Jack Lord's acting in 'Hawaii Five-0'. ■

Mike Gardner

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

OWEN PAUL 'As It Is...' (Epic EPC 57114)

Owen Paul is the perfect Radio 1 Roadshow act; all gaudy, healthy, seaside fun, kiss-me-quick hats, and whup that donkey!

Such dedication to the Coca-Cola commercial pop ethic is easy to slap down, but perhaps there's something admirable about Owen's decision to be unweird, unflash, unrefresh pre-David Essex popster.

It must take a rare persistence to force out a whole album's worth of instrumentally backward, acoustic up-strums, ho!-ho!-horns, and ha!-ha!-harmonies. And not a jot of cunning to be found. The one arresting moment comes with the bleak ballad 'Just Another Day', which is virtually the only deviation from the commonplace rock bounciness of the rest.

Radio 1 Roadshows, however, are very popular. ■

Roger Morton

MEL SMITH AND GRIFF RHYS JONES 'Scratch And Sniff' (10 DIX 51)

Well, I laughed anyway. Mel and Griff, the George Michael and Andrew Ridgeley of comedy, might be two overgrown schoolboys — but I found enough material on this album to raise smiles, guffaws and even a few belly laughs.

Recorded live in front of an audience somewhere in Brentford, 'Scratch And Sniff' features Mel and Griff's two boring men talking routines made famous in 'Alas Smith And Jones'. They deal with such entertaining topics as venereal disease, life and death and Mia Farrow. Well paced and well timed, the humour never deteriorates into stupidity. Listen to 'Scratch And Sniff' after 'The Kenny Everett Show'. It will make you feel human again. ■■■■

Robin Smith

PERRI 'Celebrate' (Zebra/MCA MCF3325)

Hallelujah! This is it! Ecstasy! Pleasure! Total delight! The best album I've heard all year! Really!

Imagine the intimacy of Anita Baker's jazz-soul duplicated four times. Imagine melodies wafting in and out of your brain; different beats, slow and fast, emotions: chilling yet warm and comfortable. Imagine the power of Chaka Khan and Jennifer Holiday with the pleading of Luther Vandross, embellished with gospelse joy.

The reality is Perri. Four plain sisters with orgasmic voices that blend together better than coffee and cream. Silky, smooth, sensuous, torturous.

What more can I say? Buy it and devour. ■■■■

Edwin J Bernard

RICHARD THOMPSON 'Daring Adventures' (Polydor POLD 5202)

Richard Thompson's 'Daring Adventures' is worth the price of admission just for his consistently innovative, colourful and dramatic use of the guitar. Each display of virtuosity comes self-indulgence free, and is deftly dovetailed into a sparkling collection of musical variety, melody and his idiosyncratic dry humour.

'Daring Adventures' is his first US recorded set, which may account for the consistency and gloss of the album. But the doleful Thompson still nags at his usual bugbears of the heart, with an aural sweep-blues, folk, gospel, country and rock — that rarely fails to carry a powerful emotional resonance. ■■■■

Mike Gardner

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JEIL

CONTI

“Bass, snare and hi-hat, that’s all you need to make someone dance.”

Conti doesn’t have much time for the “shorts and sweatband brigade” who surround themselves with loads of kit and try to drum as fast as they can to impress people.

“What’s the point in going ‘vladimir vladimir vladimir vladimir’ if only the drummer knows where the beat is?”

“Drumming is all about the groove. It’s the beat that counts,” says the sticksman with Prefab Sprout.

Conti likes the way drums are still “stick, skin and wood” even with all the technical stuff that’s around nowadays. He’s a classic soul drummer. “Feel is more important than technique,” he says, though he isn’t short on either. Just listen to Prefab’s ‘Steve McQueen’ or ‘Absolute Beginners’ or ‘Dancing in the Street’ – that’s Conti at the back.

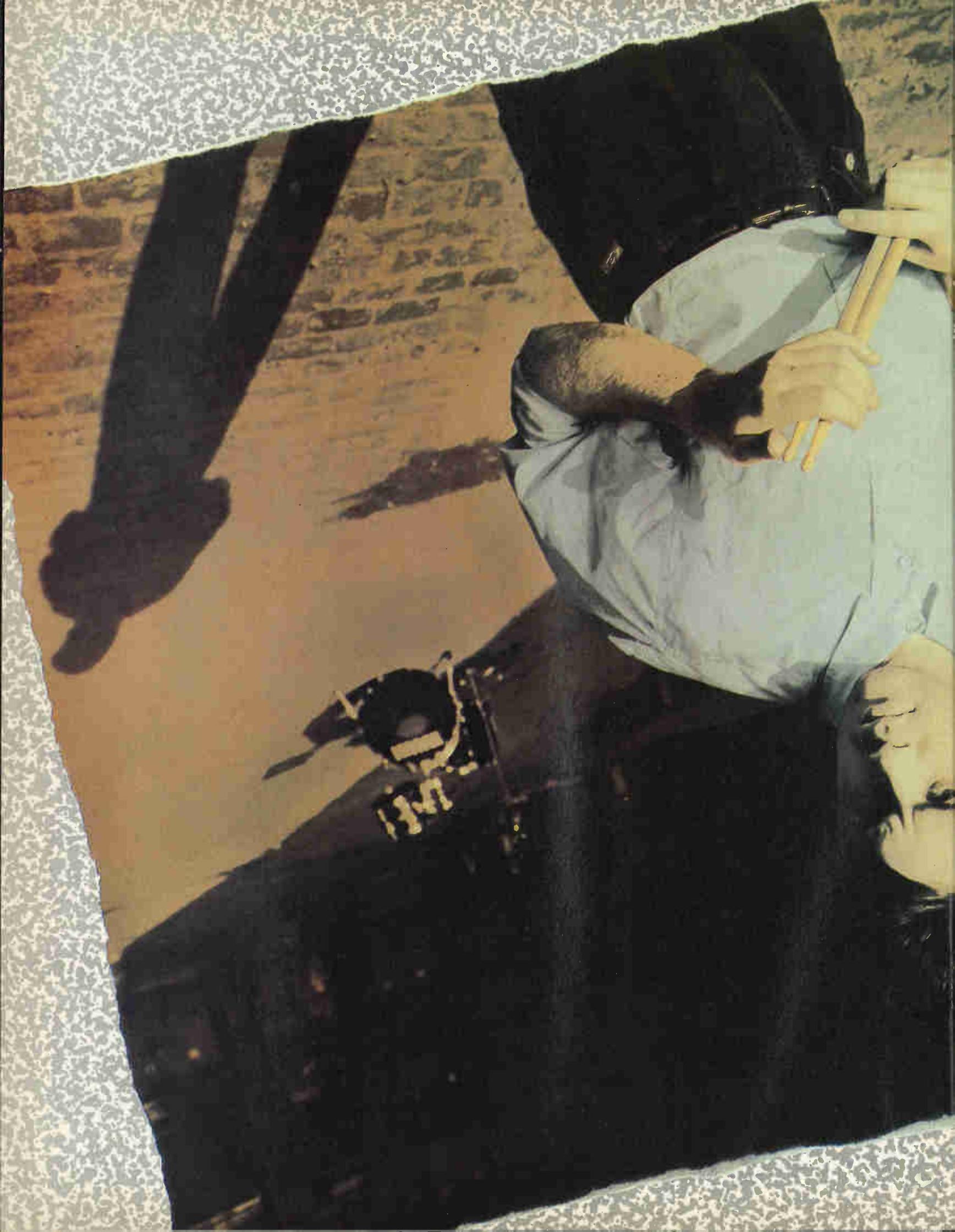
Conti, of course, plays Yamaha.

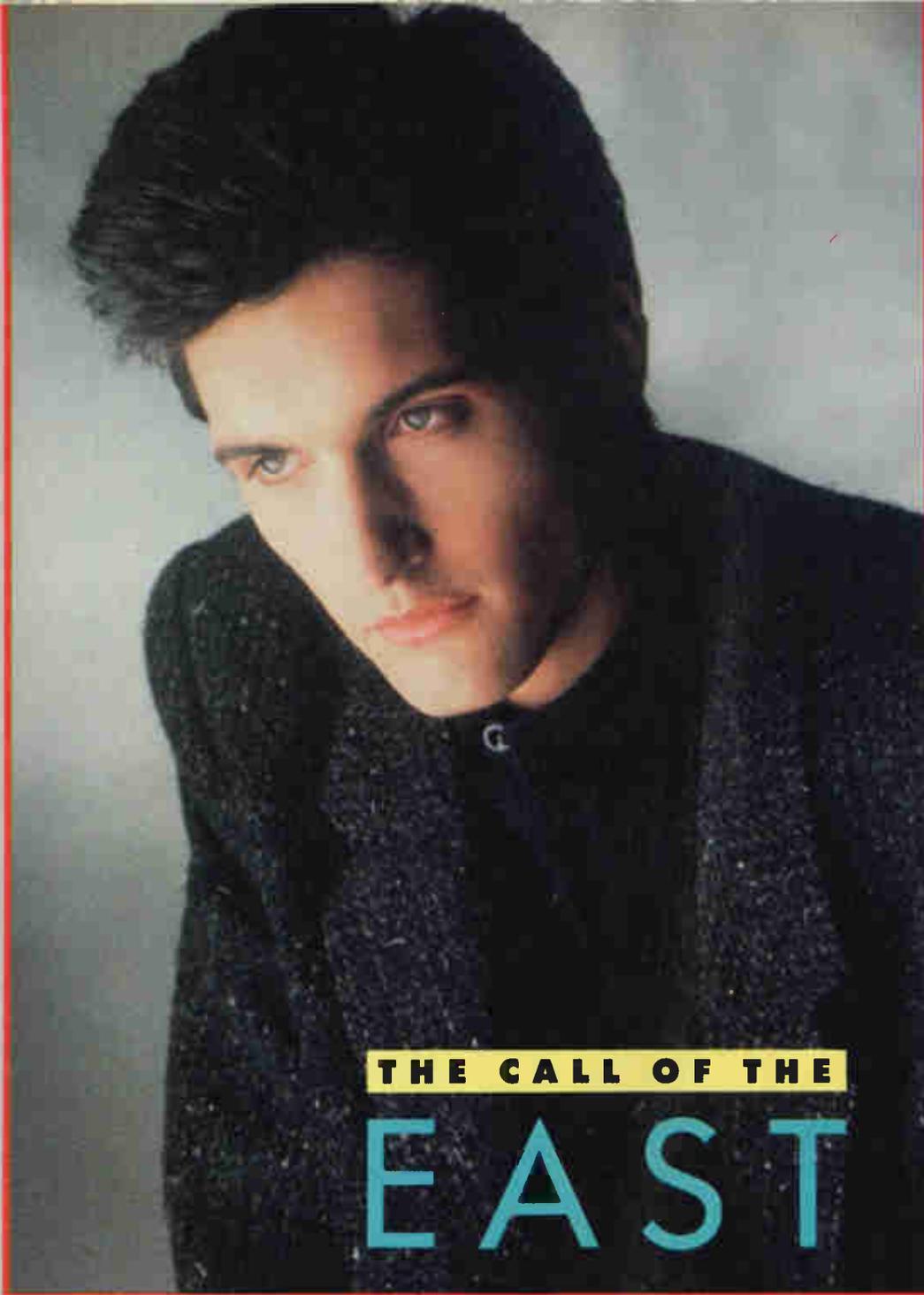
“Drums hadn’t progressed for years until Yamaha came along. They’re a bit more expensive, but the kit’s so far ahead, it’s worth it.”

“Besides, all the best drummers have small kits. Quality’s much more important than quantity.”

YAMAHA SOUNDS LIKE YOU MEAN IT.







THE CALL OF THE

EAST

Former Japan drummer **Steve Jansen** is teaming up with ex Yellow Magic Orchestra man Yukihiro Takahashi. In a way it's just one more example of his love for the Orient. Here he talks about being far East and far out
Story: **Roger Morton**

were imagining China to be like.

"But I think why I feel comfortable in Japan has to do with the society, in the sense that although it's very superficial and people keep their feelings suppressed, there is a politeness and a basic code. So, walking down the street, or going into a nightclub, you don't feel the same pressure that you feel in the West. You feel that nobody's going to intrude.

"I'm sure it has a lot to do with religion, in that their religion teaches them about their own centre, as opposed to 'the world out there'."

Which is as good an explanation of Jansen's Far Eastern fascination as you're likely to find. That internalised reflective, almost detached feel to Japan's later music is very much present in Jansen's work with Takahashi.

Steve: "That's why it's not 'commercial', because commercial music tries to do the opposite, tries to stop you from thinking about your troubles; it's light relief. And serious music, melancholic music, is kind of taboo, because it wants to make you reflective, and people don't generally like to do that. Unfortunately, I think it's healthy to do that — not that I would dedicate my life to writing that kind of music.

"The reason I make music is just different from someone like George Michael. His songs want to make people feel good, and not to reflect about themselves. And it's great that he does it, but there have to be people doing the other thing as well."

The thoughtful, retiring Mr Jansen is not, however, so taken up with investigations of his inner self that he's forgotten how to laugh. The video for 'Stay Close' has Jansen and Takahashi larking around, singing with their mouths full, spitting food at each other and having silly Kendo fights.

Steve: "I'd never normally want to be associated with that sort of thing because it's so tacky, but it was fun to do. It's just taking the piss out of ourselves.

"I think something that Japan lacked was a sense of humour, because I don't think it's good to be completely melancholic."

There may have been nothing very funny about Japan in later years, but the over-the-top glam rock Japan of early days certainly had its funny side.

Steve: "Sometimes it's embarrassing, because it's like a naivety that was there, and it's quite funny to look at. If I were to hear it in a social situation I'd certainly be embarrassed!"

And is there no nostalgia for the days before the split?

Steve: "No, I think that'd be unhealthy. Obviously there are a lot of memories, but I'd rather look ahead, and I'm happier now. I feel better about what I'm doing.

"Over the last few years, I've just been quite happy separating myself from the music business, and quite happy being with my dog and my girlfriend."

The quiet life, in other words. And not a kimono in sight.

Pop visions of Japan, anyone? From Bowie to Boy George, it's a dubious but well established tradition for Western musicians to nip over to the Far East and borrow some spirituality, or just a few kimonos, to brighten up their shows.

Japan (the group), however, was one of the more subtle and successful manipulators of Oriental influences. So when Steve Jansen, former Japan drummer and David Sylvian's brother, announced the release of his first single with Yukihiro Takahashi, an ex-member of the cultish Jap pop group Yellow Magic Orchestra, there was much pricking up of ears and narrowing of eyes.

It turns out that the Jansen-Takahashi collaboration on 'Stay Close' is the result of a friendship which goes back to the two drummers meeting "backstage at the Hammersmith Odeon" in 1981. Ever since then, Steve's been heading East for a couple of months each year to work with Takahashi.

Steve: "After Japan split up I had a lot of offers to join bands and do sessions, but I didn't want to join a band, having just left one, and I didn't really see myself as a session musician. And there were contractual problems over here, too, so I never really worked in this country."

Except, that is, for the continuing confusion of involvements with the three other former Japan members, which go something like this:

Jansen worked with Richard Barbieri on a recently

released soundtrack album 'Worlds In A Small Room', and also helped out on David Sylvian's solo recording. Mick Karn's forthcoming solo album was co-produced by Jansen, and also features Sylvian's vocals on two tracks, one of which is to be a single in the New Year.

And then there's another album coming up from Jansen and Barbieri, but this time they'll be working under a group name. Simple, really.

The partnership with Takahashi may not be Steve's main concern, but he's still sufficiently protective about 'Stay Close' to object to my suggestion that it sounds a lot like late Japan. The quietly spoken Jansen raises a Sylvianesque eyebrow and launches into a long and convincing explanation of the musical differences.

Steve (after a long and convincing explanation of musical differences): "I don't even think the vocals sound as alike as, say, early David, and Bryan Ferry. Even Yukihiro can sound more like David than I do."

So we agree to differ over what is, after all, a more than pleasant enough Polaroid of Cantonese-style pop, and move on to discussing the whys and the wherefores of Jansen's long-standing involvement with all things Oriental.

Steve: "As far as Japan, the group, was concerned, it was more the Chinese side of things, but then again we'd never been to China, so it was just what we

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"WE'RE THE BEST THING THAT'S COME OUT OF COVENTRY"

So say the **Primitives**, whose 'Really Stupid' second single demonstrates how to murder folk music with volume.

Ear plugs: Jane Wilkes

Primitive? They're positively savage. What with all this talk about Lydia Lunch in porno-movies, head-butting babies, kicking the punters at their concerts and a stream of chronically bad (and disgusting) butcher shop jokes, Coventry's Primitives certainly live up to their name.

Having just released their second single, 'Really Stupid', one of the finest slices from indie land's quaint chaos mould, I really was expecting to find myself face-to-face with a bunch of anorak clad, ice-cream gobbling, cuties... Cuties!!!! Wash my mouth out with soap. If left to them, I'm sure they'd give me a good scrubbing with sulphuric acid, or worse. No one could be further from cutie-dom. This lot are Spinal Tap reincarnate.

Having been together for about a year now, the Primitives — Tracey on vocals, Paul on guitar, Steven on bass and Peter on drums — have no illusions concerning the heroics of the indie cult niche. As Peter, the one who looks like he's walked straight off the set of 'Easy Rider', claims: "We want to be big and famous. I hate this precious little indie scene."

Paul, all Sixties beatnik, lays down their strategy. "We're using this indie thing for convenience, really. It's a good way to get started, to build an audience, get some attention by putting out independent releases. But we're not going to stay an indie band for long."

I don't think Peter is far wrong when he boasts, "without sounding big headed, I think frankly, we're the best thing that's come out of Coventry." But then, there isn't really much competition for that honour. Coventry isn't exactly renowned for being an effervescent hot pot of talent. Peter: "It's a sad, sad scene. Coventry's dead. Before I joined the Primitives, I just wasted away in my bedroom. Everyone in Coventry does."

The general consensus of opinion is that residing in the Midlands isn't exactly ideal. As Tracey, of Australian extraction, points out: "We don't play very much in Coventry because we're not very much liked there. They're all on different wave lengths." What she means is that the locals haven't quite got to grips with their amplified and screechy folk songs.



● TRACEY AND her Primitive boys jolly well hate 'this little indie scene' murder them with volume."

Steven, who'd look more at home on the cover of a Motorhead album, explains: "If you played them on an acoustic guitar you could imagine people in sweaters sitting around tapping their feet. They're those sort of songs when we start out. Then we

It looks like they'll soon be able to wave cheerio to the concrete jungle that hasn't even heard of Primal Scream, for their brash, Velvets influenced, bastardised folk, is fast catching on.

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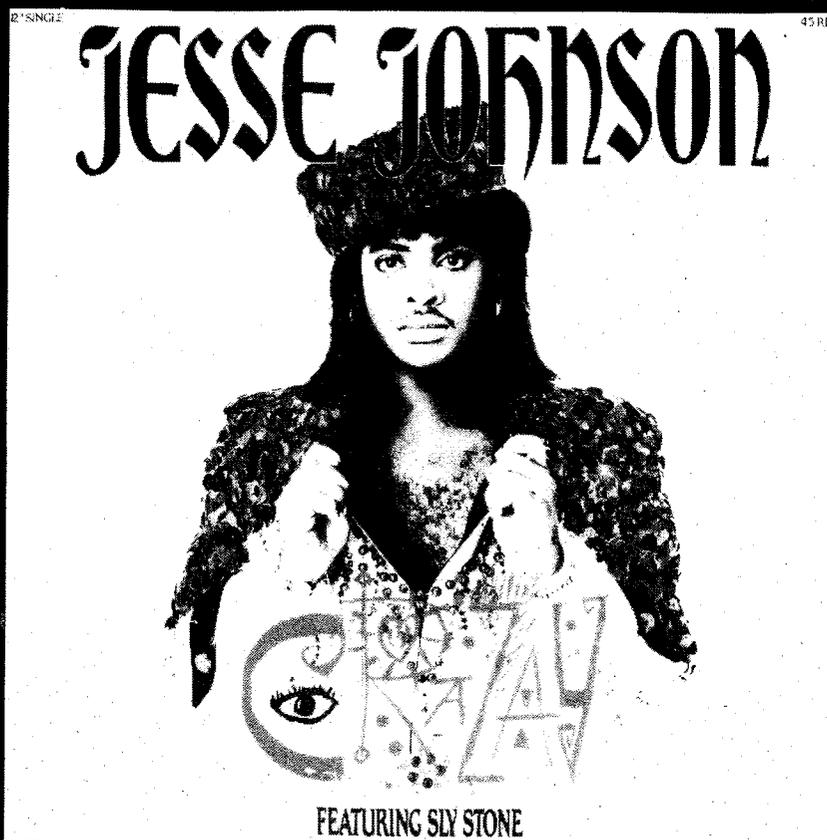
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DON'T CALL HUEY LEWIS

THE BOY NEXT DOOR

Why not? Well, for a start he comes from a pretty beat background. His dad is a doctor and a jazz drummer and lives in a caravan. And... well Huey's songs ain't quite as innocent as you might think.

News reading: **Edwin J Bernard**

Huey Lewis worries a lot. "Can you tell?" he asks, perhaps a little worried. It's that lived-in look he sports; his craggy face has lots of character and those bright, blue eyes stand out as much as his big frame dominates any room. Hugh Cregg claims he was born looking 15. He's 36 now, and as Huey Lewis, the nickname his first girlfriend's father gave him when he was 11, he's American rock 'n' roll's hottest property. He's sold eight million copies of his last album, 'Sports', in the USA alone, and his latest, 'Fore!', recently hit the number one spot there too.

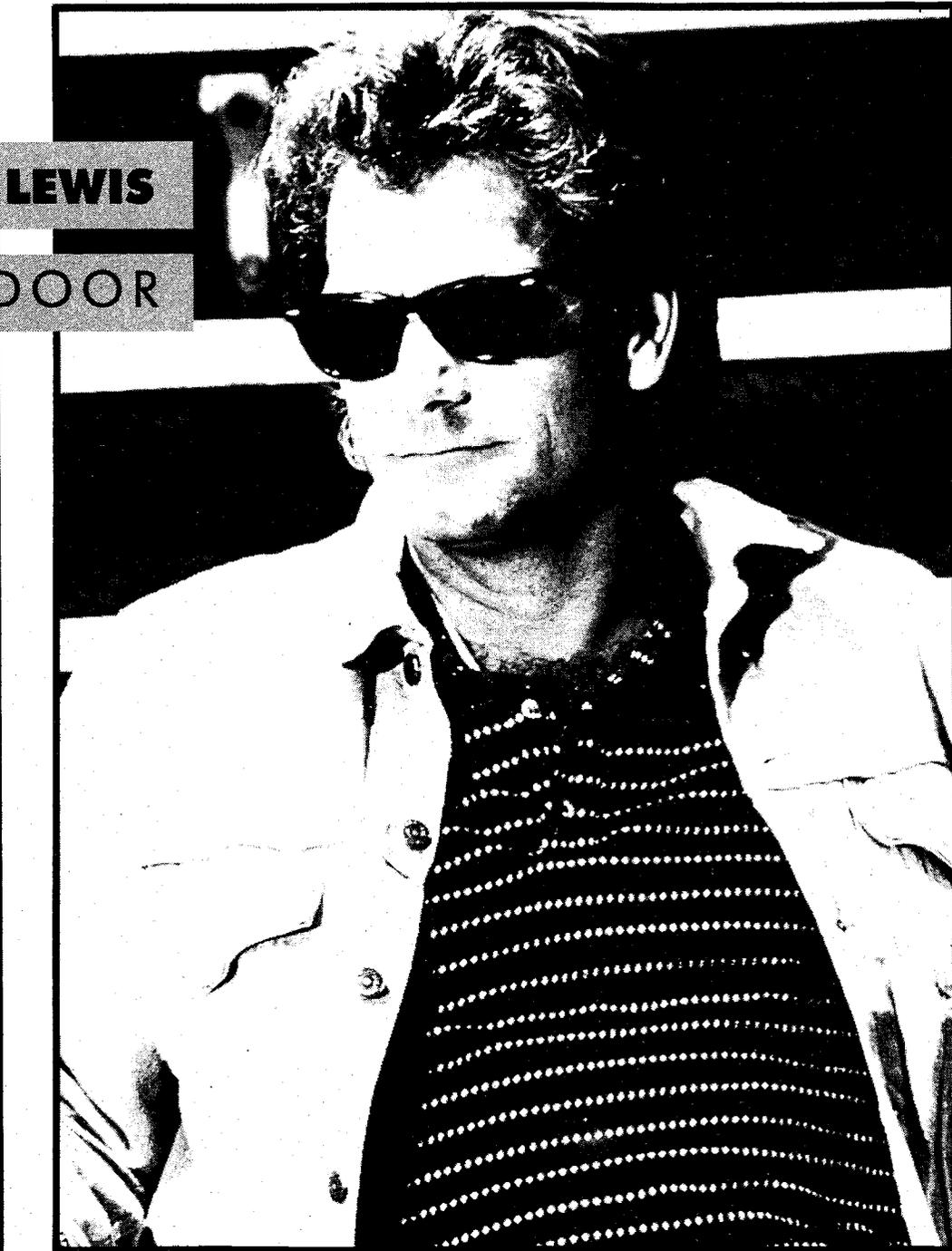
Huey is almost as popular here, and he recently visited the UK for a week of sell-out shows. His appeal ranges from screaming 15 year olds to compact disc toting yuppies and beyond. Yet still he worries. Occasionally about the fact that Huey Lewis And The News aren't very good looking. "And we're not very current, sometimes, either," he muses. "We're really just content to do the stuff we like."

As strange as this might sound, Huey Lewis And The News grew out of the British punk scene. Or rather, Huey was inspired by the honesty of punk music.

"I learned a great lesson when I was in Britain. It was the Seventies and my first band, Clover, were trying to make it. All the record companies we had approached said our sound wasn't commercial enough, so we decided to sound like Boston, who were the biggest thing in the States at the time. Then I came to Britain and saw the punks and the Rockpile guys thumbing their noses at the music industry and I remember saying: 'Hell, we're going to play the music that we love, and sing our own quirky songs with our own rough voices'. Until then, I was just playing harmonica, because I thought my voice was too rough. When I saw all this happening I was so relieved. I went back to the States and formed what became Huey Lewis And The News."

This is why Huey worries when he is cited as the All American boy next door, playing conservative songs and not rocking the boat. "I may look like that person, but I'm not, trust me."

This was the same Huey Lewis whose early repertoire included 'Trouble In Paradise', a song about drugs, and 'Who Cares?', about the Iranian hostage crisis and how people were making money out of it. The title of his US hit, 'I Want A New Drug', caused problems too, many stations refusing to play it, and the lyrics of a couple of tracks on 'Fore!' use the sort of graphic sexual imagery that would have the Washington Wives down on him like a tone of pricks, if they weren't so blinded by his goody-goody image. These graphic images involve poetic descriptions of erections. In 'Whole Lotta Loving', a night of absti-



● HUEY: has been known to be really rather risqué

nence ends with waking up this morning under a tent.

"And between you and me, there's a line in 'The Power Of Love' that's pretty graphic too: 'Stronger and harder than a bad girl's dream'. That was a number one smash hit song," he smiles. "And when Gladys Knight sang it on the Golden Globe Awards she tore that line up. It was one of the most wonderful moments in the world watching that and I get a kick out of knowing that I slipped that one by them."

"The best and worst thing about America is that people will do anything for a buck," he philosophises. "And the best and worst thing about Britain is that people won't do anything for money. That's really neat. But you have to measure the fairness of the American way with the dignity of the British way."

"I'm a patriot," he adds quickly, "but I'm not a flag waver, Bible thumper or war-monger. And there're a lot of Americans like me. We're not all as dumb as Europeans think we are. We don't believe all that crap we see on TV, either."

Why does Huey see things differently? "Well, I've experienced quite a bit. I was born in New York City,

moved to California when I was four and lived in a mostly black ghetto. I went to a very rich prep school on the East Coast and then hitch-hiked round Europe. I've had tons of jobs: a truck driver, dish washer, painter, carpenter, weed puller, anything and everything. And both my parents are eccentrics. My mother was one of the very first beatniks. She used to hang out with Ginsberg in '59. My dad is a jazz drummer and a doctor. They both live in caravans and eschew money and material things of any sort. You see, I'm just not the boy next door."

Huey's particular drug to help him forget all his worries and give his tired wrinkles a well-earned rest, is playing live. It might well explain why he and the News are one of the most exhilarating live rock acts in the world.

"There're those few magic moments when you're on stage and the song is in the pocket, as we say; it's almost playing itself, like we're actually riding the song. And at that point my mind goes clear and I'm totally relaxed. It's the most exhilarating feeling in the world and it happens every night on stage."

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It can cost you your family.

It can cost you your health.

It can cost you your possessions.

It can cost you your mates.

*It's not long before heroin costs you far more than just money.
It'll cost you your friends, your job, your possessions and
your family.*

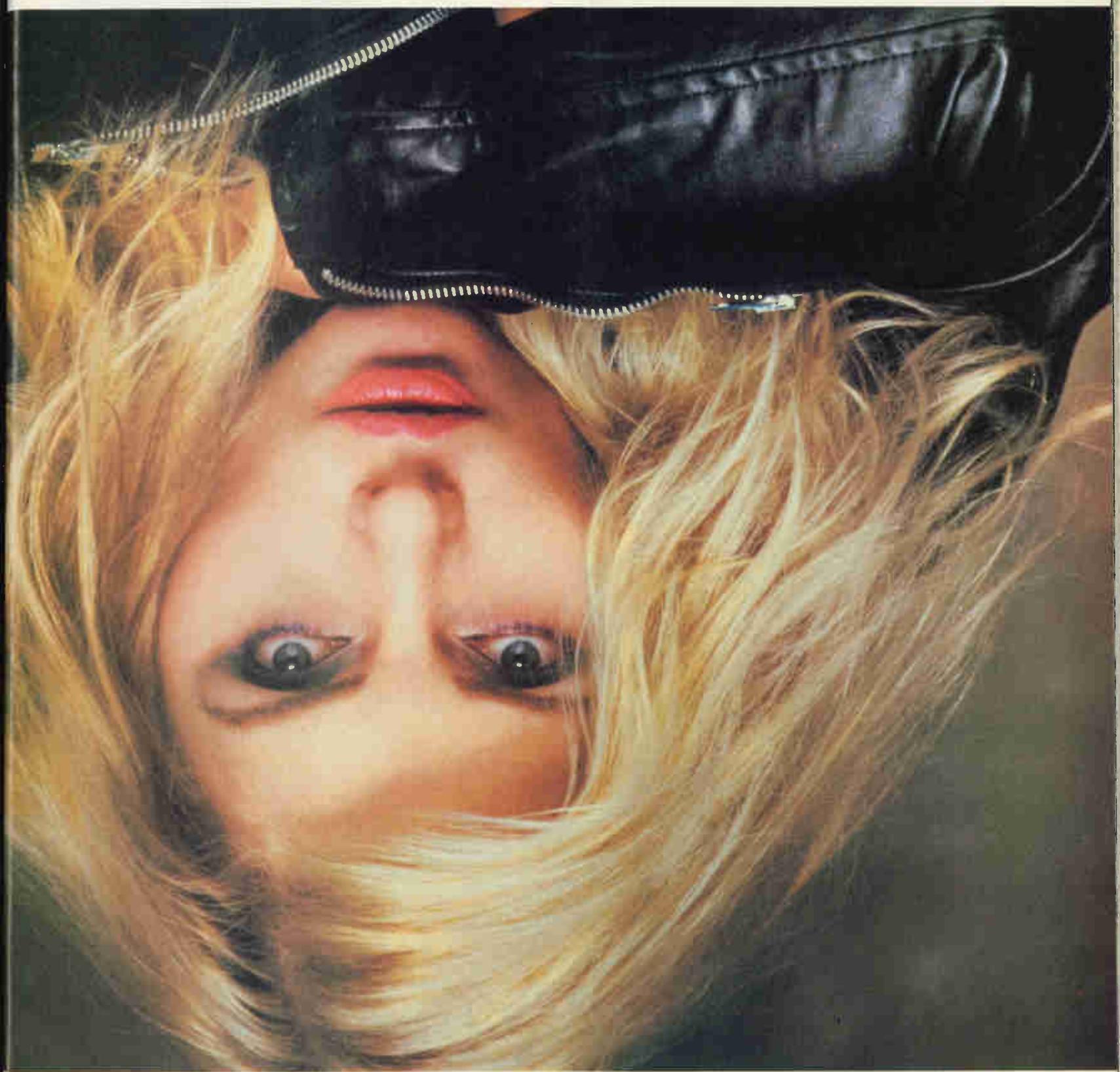
*You'll even endure serious illness rather than go a few hours with-
out the stuff.*

*So even if a friend offers you heroin for nothing, tell them the
cost is too high.*

HEROIN SCREWS YOU UP.

DEBBIE HARRY

THE RETURN OF





“I want to have more fun this time and take things lighter than I did in the past.” After solo failure in the early Eighties and the prolonged illness of her boyfriend Chris Stein, **Debbie Harry** returns to vinyl form and tells the world about it in an exclusive interview. **Hurry up Harry: Nancy Culp**

If you were asked to name, off the top of your head, the band with the most enduring image from the late Seventies, the chances are that one name and one image would immediately spring to your mind — Blondie.

Yet up until recently, all that remained of her presence (dear) was a lovely celluloid memory, such as was witnessed on the recent reshooting of Blondie's first ever TV appearance, on Granada TV's 'The Way They Were'. We saw a truly awe-struck Tony Wilson gawping in completely undisguised wonder at the thigh-booted, platinum-haired vision in black as she rasped her way so deliciously through 'Rip Her To Shreds'.

So what did happen to Blondie and its inspiration for that name — Ms Deborah Harry?

From the early garageland punk of 'Rip Her To Shreds', through to the musical boundary smashing 'Heart Of Glass', then into the Eighties with the song that probably first featured rap proper in the popular charts, 'Rapture', the archetypal blonde with the perfect face dominated the pages of every music paper. Once the initial punkiness had been honed down by ace pop producer Mike Chapman in the form of 'Denis', Blondie were practically unmoveable from their position in the top 40. Indeed, they were the top singles act of 1979, with two number ones and two platinum discs (for 'Heart Of Glass' and 'Sunday Girl'). The album, 'Parallel Lines', outsold all its nearest rivals, and it seemed — as the punky Seventies wore on to the electronic Eighties — that Blondie were set to make the transition rather more smoothly than many of their contemporaries.

'BLONDIE — THE GROUP' the slogan went, but no amount of solidarity amongst the ranks of the record company or the press could stop the public from latching itself onto Blondie's most unmistakable asset — the stunning Ms Harry. Role model for an entire generation of women, she possessed that elusive quality of being appreciated by both men and women. The possible stumbling block of her straight-from-the-street-corner tackiness was countered by an obvious high intellect, a palatable level of artiness and a genuine love of what she was doing. ("I've never thought of giving it up. I'll always consider myself as a performer and a musician and I can't say that I'd drop it," she tells me later.) She is all things to all sexes.

However, the glittering career and endless stream of hits suddenly hit a rather large hole in the road, and the Blondie-mobile plummeted headfirst into the ditch. First of all, Debbie's long awaited solo album in 1981, 'Koo-Koo', was slammed unanimously by the critics. Taking its cue from the only single to make a chart showing, 'Back Fired' was a rather apt title. Maybe, in hindsight, the avant-garde nature of it went against it.

She was one of the first pop people to use Nile Rodgers and explore the possibilities of rap. Then in 1982, insult was added to injury when the band's limp

'The Hunter' album bombed, along with a UK tour playing arena-type venues. More importantly, Debbie's boyfriend and co-founder of Blondie, Chris Stein, suddenly fell prey to the mysterious and debilitating illness pemphigus vulgaris — which attacks the victim's skin causing it to become infected and fall off.

That was it. The band shuddered to a halt, Chris went into hospital for an indefinite period leaving Debbie, alone and distraught, to carry on and eventually nurse him back to health. She was never seen out, except for the occasional particularly cruel photo of her en route to the hospital wearing her sorrow only too clearly.

Then, mid last year, a song crept out on the 'Krush Groove' soundtrack, then another on the 'Scarface' soundtrack. Slowly but surely, Debbie was getting back into the swing of it, True, the recordings may not have been quite what made her such a creative force in the first place, but on the whole, most people were only too glad to have her back on the scene, the one and only Platinum Venus.

By the end of 1985, with Chris now measurably better and well on his way to writing again, Debbie started to think about returning to the studio, with the pair of them collaborating on the songs. Late October 1986, and I'm dialling a New York number with hands trembling so much that I can just about make it to the last digit. The phone is answered and an agonising silence ensues before the soft tones of one of my top five goddesses eases me into the interview.

The main topic of conversation is, quite naturally, the new single 'French Kissin' In The USA'. Due for release in early November, it's a remarkable return to the form of yore, albeit a gentler hybrid of the well-loved Harry repertoire. A sampler tape from the album, also due in November, promises more of the same. It's called, aptly enough, 'Rockbird'.

"I really had fun doing it," remarks Debbie, after gracefully accepting reams of gushing comments from yours truly. "It's a very personal record for me. It's less aggressive than the Blondie stuff. I feel it's far more soft of feminine."

Was it written by you or Chris? "Oh no, it was written by a guy called Chuck Lorre, who I've actually never met. The song was just submitted to me by my record company Geffen, and I just loved it so we recorded it."

You've been away for quite a while now, where do you see yourself fitting in with the current music scene? "I don't really know, I haven't been paying attention to it." (Small wonder really.) "I haven't really thought of it as fitting in. I think all different kinds of music can exist together."

What made you feel that now was a good time to get back into it all? "Well, it just seemed like I was ready to get back to business and work. Chris is so much better now, so it was a good time to do it."

I tactfully avoid the subject of Chris's illness, as it somehow seems inappropriate to rake over old issues,

CONTINUES OVER ▶

◀ FROM PREVIOUS PAGE

especially as I felt she just wanted to talk about what's happening now. As she talks she sounds excited, yet maybe just a little apprehensive about her new solo outing. It's been two years after all, and the business can change a lot in that time. But has it?

"In this country" (USA), "it certainly has. The music marketing is much more sophisticated and so is the American press." She hesitates and then continues. "I always felt that the English music press — and I'm not just saying this — was far more sophisticated and that the American press tended to look up to it. But that's changing now."

Maybe her enthusiasm for the English press is coloured slightly by the fact that us lot over here took Blondie to our collective hearts far earlier than the Americans, but then Blondie always did have a slight Englishness about them. Perhaps it was something to do with their spirit of adventure which took them into the uncharted waters of the previously black dominated disco/rap area. Debbie emphasises that the experimentalism was what Blondie were all about.

"It's certainly to our credit. I think rap is a very vital and interesting medium. I've always loved it. We always experimented with crossover things and I think it stood up well historically."

"When you look back over Blondie's recorded output and your solo stuff, what do you think were its strengths and weaknesses?"

"I think our biggest strength was being adventurous and moving on, like after achieving a certain sound. Also not staying in a rut. We were very adventurous and aggressive about trying new things and making that blend of black music and white rock and roll work so well. I guess too, we had the right combination of being intelligent and entertaining, and we were good visually of course! And we tried to maintain a sense of humour. Our weaknesses? Well, they were the ones that destroy most bands. Problems with business, competition getting too much within the band —

outside forces."

Yes, it is very often money and the business side of things which finally ruin things, isn't it? And resentments within the band over payments and so on.

"It's exactly the truth! And it keeps repeating itself over and over again. I think a lot of people in the business use it as a tool when they're involved with bands."

There's more than a hint of bitterness in her voice when she says that last sentence, and it makes you think that maybe it wasn't only Chris's illness which put an abrupt halt to the band. However, if there is any bitterness within her, it certainly is not showing up in her physically. As you can see from the latest pictures, Debbie is still as supernaturally gorgeous as ever, and at her age (and I was too polite to ask, but would hazard a guess at just over 40), she makes women 20 years her junior look like pruning gloves next to her rose-like beauty. I comment on that fact and she laughs.

"You'd better hold back that statement 'til you've seen me in person! I don't know, I'm just lucky. I'm terribly bad sometimes and sometimes I'm good. But I should be more disciplined."

Reassuringly, the same as the rest of us girls, eh? So you've not had any facelifts then? "No!" (laughing), not yet!"

So how do you still look so good? "I don't go in the sun. I've not been very successful at tanning. I just go red. So I've had no incentive to sit in the sun."

I think I'm probably only one of many to be eternally grateful to Ms Harry for liberating all us peroxide peaches from the tyranny of having dark roots showing. But tell me, have you ever got so fed up with it that you've felt like running out and dying your hair say red or black? This question prompts a veritable gale of laughter from the other end.

"No, I really don't! I think it's more modelled now. There's more streaking in it. The front, as you can see on the sleeve photo, is still very blonde, but the back is very striped. I'm going for a more blotchy look at the back!"

What does she think. I wonder, of all these women she's influenced — hello Patsy K, Cyndi Lauper, any bottle blonde this side of Madonna. I can almost hear her lips pursing up when I mention that last name...

"I can't honestly say that I'm flattered that I have had so much influence, because everything before you influences you. But there are the Slits, Siouxsie, Poly Styrene, Chrissie Hynde etc, so I can't claim that it's all mine, there are others!"

You mentioned earlier to me, you disliked mixing music and politics — are you aware of what's happening in England such as the Red Wedge thing which involves musicians and party politicians?

"I've never liked that. I've always tried to keep politics out of my music. Music should be for entertainment, for relief from your daily perspective. Politics stinks as far as I'm concerned."

Inevitably, the conversation turns to the topic of the Government's attitude to AIDS and the related subject of sex in general.

"It's infuriating. They put billions of dollars into the arms race, then put a thousandth of that into medical research for AIDS. The statistics are frightening. It could depopulate sections of the earth in 10 years time! It's not just limited to homosexuals, it's a heterosexual disease. So everyone has to realise that. Personal attitudes and tastes don't concern me."

"Whatever you want and need is fine by me, but as far as public health and allotting money to research everyone should be saying that it's a problem for everyone to deal with, not just a minority group. But the worst thing that has happened here is the Supreme Court Law over oral sex. Now, I'm not completely sure of the facts so you'll have to check it out."

Hurrah!

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— but there is a law about to be passed which means that even if it's been two consenting adults in private, you can be arrested for having oral sex. That's not just in Texas but every state. Isn't that terrible? I think it's aimed at homosexuals.

Frightening indeed. But let's turn back to a somewhat more cheerful matter, the new album 'Rockbird', which features three songs by producer Seth Justman, three co-written with Chris, one of which, 'In Love With Love', she describes as being "Sort of lyrically and somewhat musically it is our sequel to 'Heart Of Glass'."

Also included is the single, another song co-written with a woman called Toni C, and a tune co-written with Nile Rodgers entitled 'Beyond The Limit'.

All sounds jolly exciting too. But have you been keeping up with the press at all, you know, checking up on the competition?

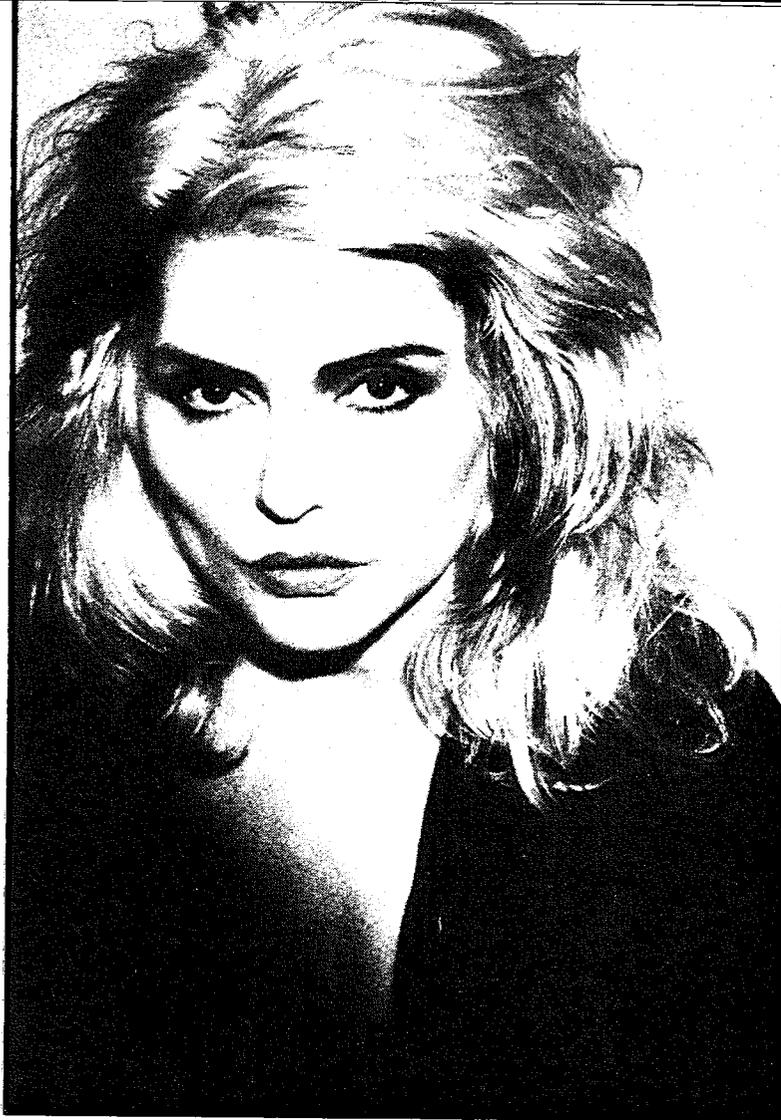
"Well, I haven't, but I've been paying more attention to it lately. People keep asking me questions as if I know which trend is which, but I've been in the studio so much. Like the other day, someone asked me who I liked and I said Sigue Sigue Sputnik. People laugh at that but they're so entertaining."

She also confesses to liking New York's adopted bastions of Irish patriotism, the UK's very own Pogues.

Are you nervous about the reception the record will get though, Debbie? "Well, I'm sort of having a delayed reaction to that. It's only since I've been talking to journalists that I've actually thought about things like that. I don't want to get nervous. I want to have more fun this time and take things lighter than I did in the past. You know, it might all have a cumulative effect!"

Well, I for one sincerely hope so, because, Heaven only knows, the charts sorely miss Debbie Harry's sparking blend of sultry sophistication and pure femininity. Hurrah, I say, for the best of the girls!

DEBBIE HARRY



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● Oops a daisy! Pardon me if I just fall off me stilettos, but this week has been a bit of a shocker... First of all came the news that **Robin Smith** had given up Ripple bars and his lunchtime visits to the Thai sauna, then came the equally unbelievable news, and I'm assured of its truth by those in the know (ie the WEA Press Office), that **The Revolution** is no more. (And no, I ain't talking about the French one either.) **Old Princey** babe has decided to ring the changes and ring out the old band. Bang go **Wendy** and **Lisa**, bang goes **Bobby Z**... what news of the others, we know not. But maybe the small furry canary impersonator has in mind a little acappella album. Or could it be that after hearing the **Age Of Chance's** version of 'Kiss', and copping a load of a tape of their choicest material, that he is about to return the favour and cover one of their songs? The world awaits with ears akimbo.

Next earth-shattering event was yet another disturbance on **The Smiths'** tour. This time it was panic on the streets of Preston as some unsporting type threw a blunt instrument at their august leader cutting his hand in the process. Needless to say, the gig was stopped and monies refunded as the poor boy bled ever so artistically all over the backstage area.

I was overcome with emotion at last Sunday's Palladium gig — and it wasn't only due to the magnificent performance by the lads — but there backstage afterwards was one of my heroes, **Iggy Pop**. I was curious to see that **Johnny Marr** and **Mr Osterberg** were getting on like the proverbial, so could it be that some sort of future collaboration is possible? More **Smiths** gossip, onstage at the Brixton Academy gig was another drummer along with present skin basher, **Mike Joyce**. **Fred** from the **Impossible Dreamers** (the band **Mr Marr** produced last summer, I seem to recall), did a **Gary Glitter** and swelled the ranks admirably. Whispers from

outside sources say that maybe he will join on a more regular basis so that they'll now have not only two guitarists but two drummers as well!

Naughty **Nick Cave** was caught well and truly red handed last week in New York, when he was arrested for what is politely called 'criminal possession'. Nick was obviously buying the skull of **Al Capone** or some other such artefact when the NY boys in blue escorted him along to view the local cop shop. He was later released on bail for 'disorderly conduct' (ie he didn't comb his hair before he was charged), and a spokesperson on the scene told us 'He wasn't buying ice cream, you know. Can't think what they mean...'

Ha! Now in the week that **Andy Strickland's** mega band made their London debut, what was long-absent and much-missed **Lloyd Cole** doing in Camden Lock market buying a bootleg by Andy's former outfit **The Loft**? **Lloyd**, your secret has been uncovered. Bad news for all **Commotions** fans however, in that it seems unlikely that there will be any new material from the band this year.

Back from the um, grave, **Princess Cutie** herself, **Clare Grogan** has apparently been signed to London Records and will be making a new record tout de suite.

Meanwhile, in the 'whatever happened to their blasted records that we were promised then?' department... hello **Kevin O'Dowd** (too busy kipping out down at the **Limelight**) **Zodiac Mindwarp** and the **Love Reaction** (obviously still trying to learn how to spell) **Alison Moyet**...

I happened to bump into two of the lads from **Dapeche Mode** at last week's **Smiths** gig at **Kilburn**. **Fletch** was looking a trifle ruffled as he'd just been accused by some angry member of the audience of being the ticket tout who'd just ripped him off outside! **Martin Gore**, meanwhile, was sporting a rather fetching, but extremely short, cropped hairdo. Both lads were well rested after their mammoth five month tour of the world, and promised some spiffing new stuff early next year...

I hear too, that the **Limelight** are about to have a facelift (already), and that as promised, all the old murals are about to come down and lots of lovely new ones are going up. There is no truth in the rumour that all the male members of staff are having compulsory sex changes and that the girls have been ordered to dye



their hair a different colour...

Now this next story brought a tear not only to my eye but a grip of fear to my trusty purse, for I hear that **OMD's** multi-instrumentalist **Graham Weir** did a rather silly thing recently. He sent his trousers to the cleaners with £340 in cash in the pocket. Needless to say, when he collected the treds his loot was no longer there. Really, is honesty a thing of the past, I ask myself?

What is this unlikely tale I hear too, about **Zodiac Mindwarp**, who I assumed to be a confirmed bachelor: whispers suggest that he might be getting married soon. Surely some mistake.

Oops, seems I made a teensy weensy faux pas in my **HMV** party report last week, so a rectification is in order. I was informed by head DJ at that store, **Andy**, that **Mr Crowley** only did a talkover and spun nary a disc as his hands were far too busy clutching glasses of champers. The background noise in fact came to the revellers courtesy of the instore DJ crew of **Andy St John**, **Ian Johns** and **Michael Martin**. Sorry lads!

Seen backstage jiggling about to **Whitney Houston** (although it escapes me how one can jig about at one of her gigs) were **Ronnie Wood** and **Jermaine Stewart**. Trying to revive the **Boston Military Two Step**, no doubt.

Dave Henderson of **Win**, tell me dearest, just what were you doing down the **Locomotion** club last Friday exhorting **rm's** own **Jane Wilkes** to play **Win** records? And was that another member of **Win** who kept sidling up to her and asking for **Prince** records? Tee hee, the secrets start here folks.

Talking of secrets, I shall say absolutely nothing about the **rm** wrecking crew's trip to Paris with **Lone Justice** (well **Joe Shutter** and **Andy** mine's a big brandy **Strickland**) and how **PR Chris Carr** nearly landed himself up in a rather untoward situation with a rabid Parisian... Lots of brown notes not to say anymore boys!

While we're on the subject of bets, and my recent one with **Marc Almond** re his no smoking campaign, I still apparently owe him £10 and I also hear that the lad is currently in New York recovering from the rather hurtful snubbing he received at the hands of **Radio 1** over his last smashing single 'Ruby Red'. Really, some people just don't know decent music when it hits them on the head. (Barring the eternally tasteful **Janice Long**, of course!)

A couple of rather, um, shall we say, avant-garde parties were held this week, both at the equally avant-garde hot place to be, Heaven. First up was yet another **Network 21** do hosted by the illustrious **Ms Lanah** (note the new spelling!!) **Pellay** and the man who made the boiled egg look fashionable, **Leigh Bowery**. **Boy George** called in for a quick look around (no doubt before heading off down to his usual haunt, the **Limelight**), and **Janet Street-Porter** held court as is her wont.

A few nights later, Heaven played host to a completely outrageous knees up promoting **Red Stripe** condoms. A most unbelievable contest took place to see who could put their johnnies on quickest (judged by **Marc Almond**, obviously a connoisseur in such matters), **Michael Clarke** did that ever-so risqué dance with the false appendage and various examples of erhem, condom art were on display — modelled by the likes of **Jon Moss** (strange but true), **David Dale**, (that unforgettable drag artiste who appeared in 'EastEnders') and **Red Stripe** girl, **Sinead O'Connor**... Hosted by aforementioned **Madame Dale** and fellow artiste supreme **Lily Savage**, it was, at the end of the day, only good clean fun...

And on that note powder puffs, I'll leave you, as I have an urgent appointment with a demi-god... Bye-sie bye...



Photo by David Koppel

■ Yeah well, before he decided to run off back to New York to get his roots done (know the trouble, me old lad), **Billy Idol** painted the town several shades red. Catching up on his old mates like, making sure he had his picture taken at least 10 times a night, keeping fit by running round Hyde Park like a jack rabbit, you name it, he did it.

And here we see the old sweetheart down at the Limelight (where else, we ask ourselves, certainly not the Pink Elephant in Southgate), with **Mr Severin**, long-time pal from Bromley days gone by. Steven shows a waiting world his newly acquired root canal surgery, while **Steve Stevens** points the finger at **Rick Derringer** (who I'm told by one old enough to know was in the Johnny Winter group). Also pictured is another mate of Billy's, and now munificent host of said club's VIP lounge, the eloquently named **Smutty**.

We are not told the topic of conversation, but one can only assume it went something along the lines of how to keep your curls in and your bleach topped up...



Photo by Mark Allan

■ Funny, I never thought I'd see the day when **Mel Smith** actually looked a damn sight better than the person he happened to be photographed with... but here we have Mel Smith with the Spitting Image puppet of **John McEnroe** getting on like nobody's business at the recent Comic Relief book launch. Mel and John have quite a lot in common, it would seem, in that both of them are hysterically funny without even trying.

suzanne vega



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- 17th/18th london, royal albert hall
- 19th birmingham, odeon
- 20th norwich, u.e.a.
- 22nd leeds, university
- 23rd manchester, apollo
- 24th edinburgh, playhouse
- 25th liverpool, royal court theatre
- 27th belfast, new vic
- 29th dublin, stadium
- 30th oxford, apollo





ONE OF THE BEST NEW BANDS IN AMERICA

And you thought **OMD** were just a bunch of boring old has-beens. That's the least of their problems though, as the Italian police mistook them for Red Brigade terrorists when they played there recently. And old? They're younger than Morten Harket and they like the Smiths
 Dark thoughts: **Lesley O'Toole**
 Shadey shots: **Eugene Adebari**

Much like the great British summer, OMD are never predictable. They come and go at irregular intervals and, occasionally, disappear without so much as a whimper.

Andy McCluskey's frantic stage routine never alters but, in other Orchestral departments, it's been all change. Not only is the new LP, 'The Pacific Age', considerably harder than whimsical offerings of late, but OMD have also become six.

Joining Andy McCluskey, Paul Humphreys, Martin Cooper and Malcolm Holmes are the multi-instrument wielding Weir brothers, Graham and Neil. The thinking musician's answer to the Two Ronnies.

Not content with knocking out an album to take the most loyal fans by surprise, OMD continue to thump out crafty three minute works of lavish pop. 'We Love You' is the latest in a seemingly endless trail of singles — an anthem for fans and corny-lovers everywhere.

I'd be the last to concur with the viewpoint that OMD are becoming boring, but it has been said. Paul: "Well, we don't think we're boring, otherwise we wouldn't do what we're doing."

Andy: "No, this LP isn't at all boring. The strange thing is that the single is one of the nicest and cutest songs on it. The rest of it is pretty gung-ho actually."

Er, could you elaborate? "Sort of kerrang without the guitar. I'm not even going to comment because I'm fed up with defending myself all the time. F**k the bastards — I think we're still very good."

"We're gaining and losing fans all the time because we keep changing from record to record, and LP to LP. There are people who liked albums two and three but not four and five, and people who liked five and six but didn't like seven."

Aren't OMD rather like a piece of furniture — always there but rarely fully appreciated? Andy: "Yes,

it's probably true that we've never made a very big noise about ourselves so people have just liked what they've heard."

Paul: "We've certainly only ever sold records on musical merit, never having been a very fashionable band except in America."

Andy: "'Star Hits' (US teen magazine) 'actually voted us one of the top three new bands last year.' Isn't that a bit embarrassing? Andy: "No, it's great. Makes me feel young all over again. We're only young men you know." 'Tis true. Five sixths of OMD are younger than Morten Harket shock! "We've only got one person in the band who's 28 — Martin 'Midge' Cooper. It's really sad the number of people who mistake him for Midge Ure. He's so much better-looking and Midge can't play sax."

OMD could so nearly have gone the way of Ultravox — British pop institution turned Dire Straits successors. Andy: "I can't quite understand how he's developed this massive personality cult. He's just not a terribly dynamic person, even if he does seem very nice."

But so often niceness and boring music are inevitable companions. Andy: "Exactly, look at us!"

OMD have just concluded the UK stint of their world tour. Canada, North America, Australia, New Zealand and Japan are stops on an itinerary which sees yet another Christmas away from home. But it's a small price to pay for meeting the people, man.

Paul: "If you're a live band, you're a bit more tangible, rather than being a TV/pop video band. At least people can go along and see you actually playing your instruments. We started as a live band so we feel quite comfortable."

"Not that I was very comfortable in Leicester. I had

a hell of a time. It sounds incredibly boring, but I have this hard disk."

Andy: "That's why he walks the way he does."

Paul: "And it's a painful thing when it breaks down, so I was frantically trying to load floppy disks right through the show."

Andy: "In other words, his computer screwed up. A few years ago, our bottle would have gone completely, but we're professional enough to bluff our way through these days. There's no point being embarrassed about it. Well, we f**ked up, kids. Sorry about that."

Which leads us smoothly into the inevitable back catalogue of tour disasters. Andy: "Leicester was definitely a prime example. We'd just done 'Enola Gay' and everyone was boogying. I said, 'this is the last song — 'We Love You', fired it up and Paul had loaded the wrong thing into his Fairlight. It takes 25 seconds for each disk to load. We were standing there saying, 'have you heard the one about the Irishman and the watermelon?'. 25 seconds seems like a lifetime on stage."

Paul: "Italy was a good one too. We'd stopped to ask directions and, meanwhile, about 10 plain-clothes policemen with sub-machine guns surrounded the van. One by one, we turned to each other saying, 'er, have you seen those guys outside? Are they pointing those guns at us?'"

"Apparently, they thought we were the Red Brigade because they drive round in small minibuses. Martin was hauled out first, with a pistol in his ribs, and then the rest of us. On our way out, we grabbed some copies of this Italian magazine which had the two of us on the cover. The trouble was, we didn't speak a word of Italian and they didn't speak a word of English."

Andy: "We were all standing there saying, 'look, popstars, not Red Brigade'. The outcome was the whole band standing in the Italian police chief's office waving these magazines and singing 'Enola Gay, Enola Gay, OMD, pop group, pop group'."

"At the time we couldn't take it seriously, but one false move and some trigger-happy Italian could have blown us all away. When it was actually happening, it was more like a Benny Hill sketch."

"We couldn't wait to get out of Italy though. As soon as we'd gone through the Mont Blanc tunnel and were in Switzerland, it was out with the champagne and 'we claim sanctuary!'"

Old pros that they may be, OMD still fall prey to basic human failings like nerves. Andy: "When we did the G-MEX concert in Manchester this summer, I was so nervous I threw up in the dressing room before we went on."

"Then Mr Hampstead Heath went out and introduced us as 'two rich bastards from LA'. Fine, coming from the rich bastard from Hampstead who used to live in Manchester, married a German and writes wacky press releases for Frankie Goes To Wallasey." (In layman's terms, Paul Morley.)

"I really wished I'd thought about it more seriously. In hindsight, I'd have smacked him one in the gob."

Paul: "I'd have loved to hit him."

Andy: "It would have gone down a treat. We'd have got back all our street credibility in one go."

Not that music equals money is a total misconception...

Andy: "But there are very few people in the millionaire bracket. We're not exactly badly off but we're not particularly rich. I've got nothing against being a millionaire though."

"Having said that though, I did really admire Paul Morley for giving up writing and going to ZTT. And even more so, Neil Tennant. He decided he'd had enough of writing about things he could do better himself, and he went out there and *did* do better."

G-MEX also saw OMD sharing a bill with the likes of the Smiths and New Order. Mention of the former evokes quizzical looks all round. Andy: "We have two totally different opinions of the Smiths." And they're not difficult to guess. Andy is a big fan, Paul has yet to see the light.

Andy: "Correct. I really do like them. I think



Morrissey is wonderful and 'The Queen Is Dead' is one of my favourite albums in a long time. Paul just thinks Morrissey is a pain in the arse."

Paul: "I agree with the guy from Killing Joke I saw on Sky Channel who said, 'I'd love to rip his gizzards out'."

Andy: "The funny thing is, if you took all those lyrics away and gave them to Howard Jones, he'd be ripped apart. They do sound almost like Howard Jones lyrics. You have to wonder how much it's tongue in cheek though. In fact, he's probably laughing in the back of his limo right now."

"Even Paul agrees, though, that 'How Soon Is Now?' is one of the best songs ever released."

Paul: "Oh, that is brilliant. I have to admit that's a great song."

Andy: "The Smiths do have a latent tendency towards rockism though. Given another couple of years, I think people will perceive them for what they really are, but they have got away with it until now, which is a rock band."

"They're a bit like New Order really. How do they get away with this reverence when they're just a bunch of pissheads from Stockport?"

Not that OMD are entirely untainted in this respect.

Andy: "Oh yes, we've had our moments of over-indulgence on stage, but you do get conscious of the fact that you owe a duty to your audience. That is, to turn in the best possible performance under the circumstances and, to a large extent, that requires staying sober."

"Could you imagine OMD drunk on stage? We f**k up enough when we're sober."

But this touring lark isn't all about jet-setting. Andy: "It's very unglamorous, particularly in America when you're on a bus all day. Twelve sweaty bodies in bunks. It's not a very pleasant environment crawling round among smelly underpants and trying to find the bathroom at four in the morning."

Paul: "It's like camping on wheels."

The resurgence of OMD goes on though. Andy: "OMD — our saviours! OMD — continue to sail like a raft on a sea of shit! And if you take that quote out of context, I'll kill you." (Needless to say campers, Andy is being very unserious here.)

"Believe me though, this is just the next turn of the wheel. Next year, we'll have a succession of flops again. I can assure you."

" I'VE SURVIVED BECAUSE
I'VE BEEN ABLE TO
KEEP AHEAD OF TRENDS"



Survive? At 43 he's positively thriving! From the jazzy schmaltz of Sixties classics like 'Yeh Yeh' and 'Getaway', to adverts for Maxwell House, a club hit with Mondo Kane, now there's the Brazilian flavoured 'Samba'. **Georgie Fame** tells **Robin Smith** how he's held his chops together

He once played on the same bill as Ringo Starr in a talent contest. He's seen Diana Ross carrying her own luggage at Darlington Station and he even remembers the days when Bill Wyman was 21.

Sitting opposite me in an exclusive London restaurant is Georgie Fame, the original Cappacino Kid. He made 'Yeh Yeh' a million seller the first time around, and also hit the jackpot with 'Getaway' and 'Bonnie And Clyde'. But now, the man who was wearing sharp suits before Paul Weller was even a twinkle in his old dad's eyes, has returned with his single 'Samba'. It's Georgie's version of the song 'Toda Menina Baiana' originally recorded by Brazilian superstar Gilberto Gil.

Georgie's been interested in Brazilian music ever since he visited the country for a song contest way back in 1967. He only came fourth, but as a consolation he heard some fine music.

"I like Brazilian music because of the way it takes African rhythms and mixes them with sophisticated structures," explains Georgie. "When most people think of Brazilian music they think of 'Girl From Ipanema', but that's really just the tip of it. Brazil has become a rich melting pot for a lot of races. It's a very rich style which cries out to be appreciated and explored.

"There's a strong Brazilian community in California now, and some of the things they're doing are really interesting. It's a very natural form of music. When I was in Brazil you'd get in the cabs and all the drivers would be singing samba tunes."

We also have legendary disc jockey Chris Hill to thank for Georgie's involvement in 'Samba'. About five years ago, Chris was looking around in a record shop in Marseilles when he came across the original song. Later, he thought it would be a wonderful idea if Georgie did a version.

Years ago, Chris won a record token when he wrote in to a music paper saying what a pioneer Georgie Fame was and he waited to meet him for years. Chris has also put Georgie together with the Stock Aitken Waterman production team, who produced his massive club hit 'New York Afternoon', released under the name of Mondo Kane.

"Georgie is a difficult man to track down," explains Chris. "He's a bit elusive, so it took me about 10 phone calls before I got through to his agent. I've always had an ambition to work with him. It's time for some exciting music again, and of course he has a tremendous voice. He's a professional."

"I'm always open to offers," continues Georgie. "I'm in the good position where I can choose the things that interest me, the things that are fun to do. For instance, I'm the voice of the cartoon leopard in the Granada TV ad, and I've done ads for Maxwell House coffee. I've survived because I've moved around. I've been able to keep ahead of trends, jumping where I want to jump."

Born on June 26, 1943, Georgie was a lad from Lancashire who made good. He jacked in his job at a cotton mill to go on the road and play music. "In those days there was no Radio 1, so I listened to Radio Luxembourg just like everybody else. I entered a talent contest at this holiday camp in North Wales and Ringo Starr was there as well. Nice lad, Ringo."

Georgie headed for the bright lights of London, playing at the legendary Flamingo Club and rubbing shoulders with an up and coming group called the Rolling Stones. In his time he's played with Gene Vincent and Eddie Cochran, and has vivid memories of playing through a Teddy boy riot at Dundee Caird Hall.

He also toured with Diana Ross and the Supremes and Stevie Wonder during the early Motown package tours here. "Stevie was just full of music, he just couldn't stop playing. You'd be in the tour bus and he'd be playing his harmonica all the time. There were all these people turning around saying 'Come on Stevie, keep it down a bit lad'.

"When the tour bus stopped, Stevie couldn't wait to get up on stage. He'd play up there all afternoon and

they had to ask him to leave because the audience was starting to come in. I didn't see him for several years, and then I saw him standing in the doorway at a hotel in California. I went over and said 'Hello Stevie, you probably don't remember me...' but he said 'Hello, you're Georgie Fame, how are ya doing?'. He'd remembered my voice after all that time.

"Diana was really good too. I've got some really great photographs of her sitting on a suitcase at Darlington Station, with her hair askew. I have some fond memories of the old days, but I don't like dwelling on the past too much. Perhaps I'll just get it down in a book one day."

Georgie also knew Colin MacInnes, and it seems surprising that he didn't land a part in 'Absolute Beginners'. But he did have a meeting with the director Julien Temple.

"We had lunch, and I was grilled by Julien and his henchman," continues Georgie. "The first thing Julien said was 'Mick sends his regards'. I think he'd just been doing a video with the Stones in Paris and he was anxious to impress. Julien just seemed to be doing research. Some of the things I said turned up in the film but I haven't been to see the movie."

"Yeah, I suppose it was exciting during that period and in the Sixties. Well, your youth always isn't it? I think that maybe groups today have become very product orientated, and in some cases some of them don't build up a live following before they start having hits. It's all very push button and computer controlled as well. That aspect started to frighten me around 1972."

An old campaigner, Georgie still looks in pretty good nick — and I only hope that when I'm his age I still have as much hair on my head as he does.

Georgie spends his time touring with his band the Blue Flames, recording albums and working with big bands abroad. He's even done a tour of Swedish churches and says the acoustics were marvellous. Georgie though, is far from becoming an old fart. He's been finding a new audience in clubs across the country, including enthraling the punters during one of Chris Hill's soul weekends at Barry Island.

"I don't need a script when I play to an audience," he says. "I just try and get them involved. The great thing is that I'm still learning about music. I learn from people who are better than I might be."

"I'll listen to anything I find interesting. I was flattered when Matt Bianco did a version of 'Yeh Yeh'. Mind you, it would be difficult to f**k up a song like that, it's so good. I wish someone would do a version of 'Getaway' though, because I wrote that one!

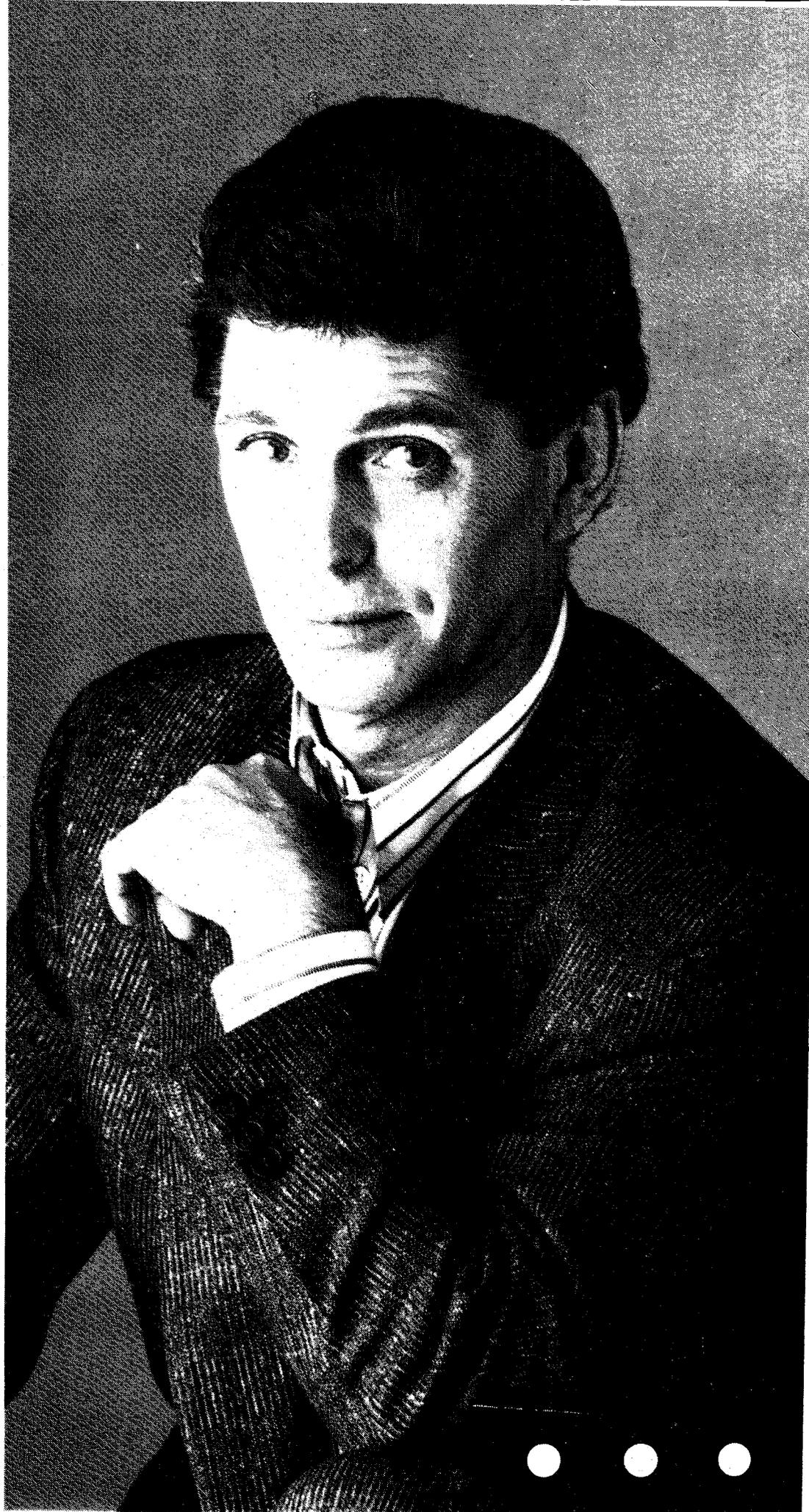
"I like Simply Red, I met them in Spain and they were nice chaps. I gave up listening to Radio 1 though when it became bland. I like rap music, and when you think about it black culture has influenced so many things. Even politicians use phrases black people were using 10 years ago."

"This jazz boom that's happening at the moment is interesting, but I'll be interested to see how many people are going to stick with it. It seems to be a fashionable thing, in order to be hip you have to like jazz. I think that in a year's time about 15 per cent of the people who say they like jazz will be sticking with it. Jazz is an acquired taste. It took me around four years to really appreciate it."

For peace and quiet Georgie goes home to his farm house in Somerset. "I did all the fast car thing before I was married. Now my family life keeps me sane. My sons are musicians and I like arranging gigs for them during the school holidays. I can still outdo them though. I can still hammer it out with the best of them."

"I used to have a bit of a drink problem but I'm over that now. If I've been out on a binge it takes me three days to recover so I don't do it anymore. Providing I hold together and my chops are in place I'm good for a good few years yet."

"I could always go back to playing to 30 people in a pub like when I started. I'll always have an audience."



YOUNG, PROUD AND

A-JIVE

Southend's **Rent Party** are one of a growing number of young jump, jive and be-bop bands in Britain. But as the pop chart goes for the ersatz cool of Sade and the Style Council, have they got any chance of making an impact? Story: **John Godfrey**



In the middle of the R&B solidified pub circuit and the club guide to sartorial jazz, there's a party going on. You can hear the swinging jump jive of Louis Jordan and the raucous blues of Big Joe Turner in the distance, but as you get closer a Fats Waller R&B-boiled jazz tune carves the rhythm; you open the door and the sweat is dripping, the place is packed and Rent Party are on the stage.

"I used to go to a rock 'n' roll pub on Southend seafront called the Minerva," says Jackson Sloane, lead singer of Rent Party. "Stuart Coleman used to be the DJ playing country, rockabilly, blues, R&B, jump jive, jazz — the lot." Jackson is the prime mover of Rent Party, somebody who went looking for all the jump jive rebels in Southend. He found trumpet-player Laurence Parry asleep in a friend's house, Laurence asked his school friend Neil Robinson (drums) to join, they stumbled across the brother and sister sax team

of John and Christine Willmott, and quickly gathered Andy Stevens (guitar) and Steve Weston (piano/harmonica) from the Screaming Abdabs and Tony Wilsonham (double bass) from a jazz big band.

"We're not just sitting back and copying jump sounds like Jordan or Jimmy Liggins," says Jackson. "We're taking that sound and writing our own stuff, using influences similar to what Sade is doing with cool jazz or Simply Red are doing with soulful jazz and blues." And they're not alone. Other bands like the Big Town Playboys, Pete Thomas And The Deep Sea Jivers and the Chevalier Brothers are bringing jump jive to new ears.

"It's not just like a pub thing or like a little fling," Jackson continues. "None of the bands have really sold out and done nasty covers of, say, Bowie singles which is what happened with the rockabilly thing and the cowboy thing. Last year we played the jazz festiv-

al in New York with people like Miles Davis, yet we can play rock venues like Dingwalls and clubs like the Wag."

When you go to a Rent Party gig you dance. You might not know that their debut single 'Ain't Misbehavin' is a Fats Waller song, you probably don't care; all you know is that it's great dance music.

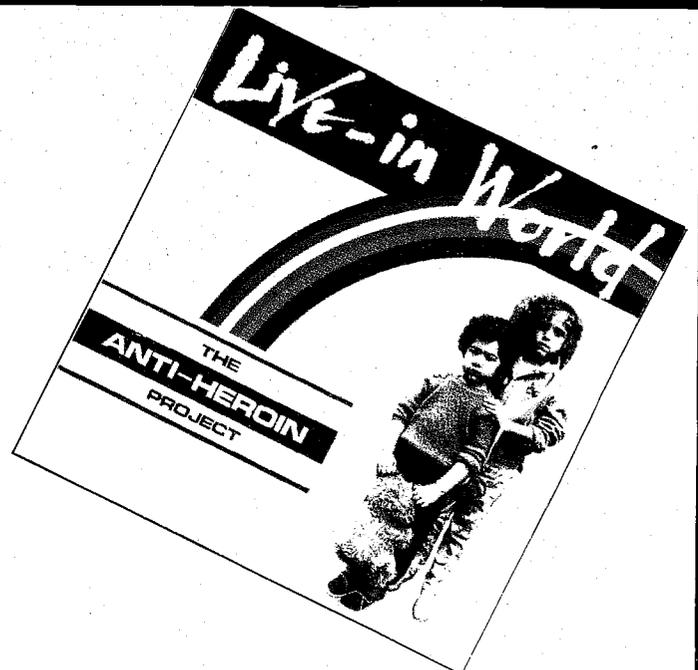
"We're just doing good honest dance music in the Eighties," says trumpeter Laurence. "The same thing that Jerry Dammers did with the Specials. We're the sort of band that anybody can go and see and enjoy."

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EYE DEAL

COMPILED BY ELEANOR LEVY



ANIMATION FESTIVAL

The Everyman Cinema in London is currently running a festival celebrating 60 years of cartoon history. It features shorts on everything from women in animation (and that doesn't mean 'Snow White'), to a look at the creators of Bugs Bunny and Wile E Coyote, together with classic full length cartoons like 'Fantastic Planet', 'Fritz The Cat' and 'The 12 Tasks Of Asterix'. One of the highlights of the festival is the 80 minute programme entitled 'Animation Syncopation', which shows how cartoons and music have been linked over the years, from the early days of the jazz-accompanied Betty Boop to today's pop videos.

The Animation Festival runs at the Everyman Cinema, just opposite Hampstead tube station, until Saturday.

Eleanor Levy

MURPHY'S LAW (Cert 18 dir: Lee Thompson)

Murphy (Charles Bronson) is an LA cop of some 16 years standing. And, according to the movies, a cop's life-style and domestic bliss do not go hand in hand. So, his wife leaves him, becomes a stripper and Murphy takes to the bottle. Sound familiar? You bet. The scene is set for the action to start. Some deranged psychopath, played by Carrie Snodgrass, seeks her revenge on all those who locked her away. Murphy is her prime target and she wants to see him suffer. And suffer he does.

Snodgrass first bumps off Murphy's wife and the boyfriend. All the evidence points to Murphy, who's locked away only to find himself handcuffed next to the foul-mouthed street urchin Arabella McGee (Kathleen Wilhoite) who previously avoided arrest by booting him, rather fiercely, in the region of the short and curls. The pair of them, who'd prefer to be a million miles apart, escape together in Murphy's bid to see his revenge on whoever's set him up.

Murphy's Law? Quite simple really: "Don't f**k with Murphy." With the added complication of the LA Mafioso, and the relentless tedium of Arabella's stream of insults, this inevitable blood-bath is no more than an excuse for distasteful and unnecessary violence.

Jane Wilkes

RUTHLESS PEOPLE (Cert 15 dir: Jim Abrahams, David Zucker and Jerry Zucker)

Sandy and Ken are your typical nice couple. The only problem is that nasty, fat Sam Stone (Danny de Vito), married to nasty, fat Barbara Stone (Bette Midler) and bonking nasty thin Carol Farmsworth (Anita Morris), once stole Sandy's designs for a Spandex mini skirt and made himself a fortune.

This has made Ken and Sandy

(Judge Rheinhold and Helen Slater), very angry indeed, and in their poverty (by middle class, American standards, you understand), decide on a pretty ruthless plan of action.

They kidnap nasty, fat Barbara and tell nasty, fat Sam that if he doesn't pay the ransom — they'll kill her. The only trouble is, that that same afternoon, Sam Stone was returning home to his plush Beverly Hills mansion planning to kill his wife and run off with his nasty, thin mistress. 'So', thinks Sam, with a wicked smile and a prayer of thanks Heavenwards, 'all I have to do to be rid of her — is nothing!'

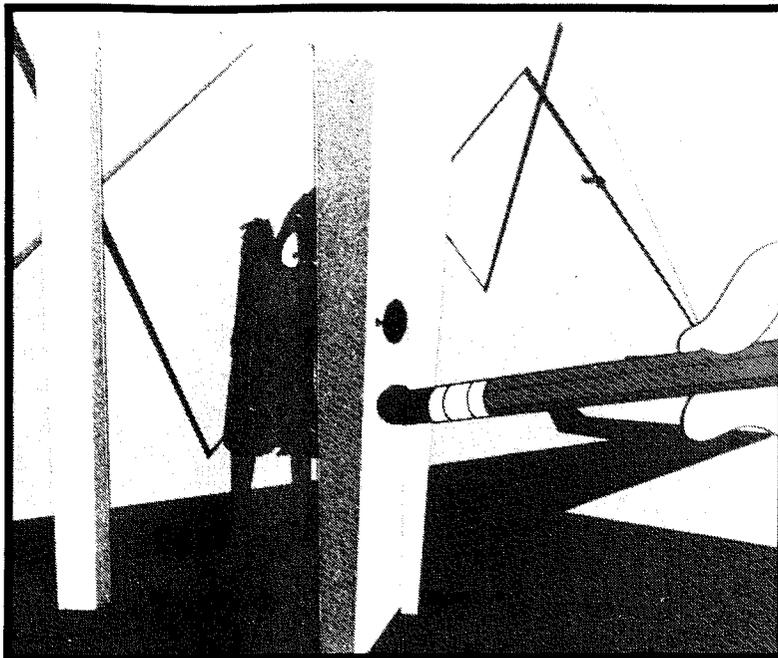
So runs 'Ruthless People', the latest, quick-witted comedy from the team behind 'Airplane', 'Kentucky Fried Movie' and 'Top Secret'. It's a departure, in as much as it has none of the overt 'zaniness' or bad taste of its predecessors, but black humour is there in vast amounts.

'Ruthless People' is one of the funniest films of the year. This is mainly due to some classic slapstick performances from Danny de Vito ('Taxi', 'Romancing The Stone') as the rampant, rascally Sam and Bette Midler, in her best screen role to date.

Kidnapping, blackmail, sex and intrigue are provided — all good, clean family fun, flawed only by Helen Slater's wimp of a dress designer (all trembling lips and big eyes), and the odd gratuitous 'aren't big tits funny' jokes that marr what is otherwise a sparkling, intelligent, and often quite hilarious script. One to watch, though.

Eleanor Levy

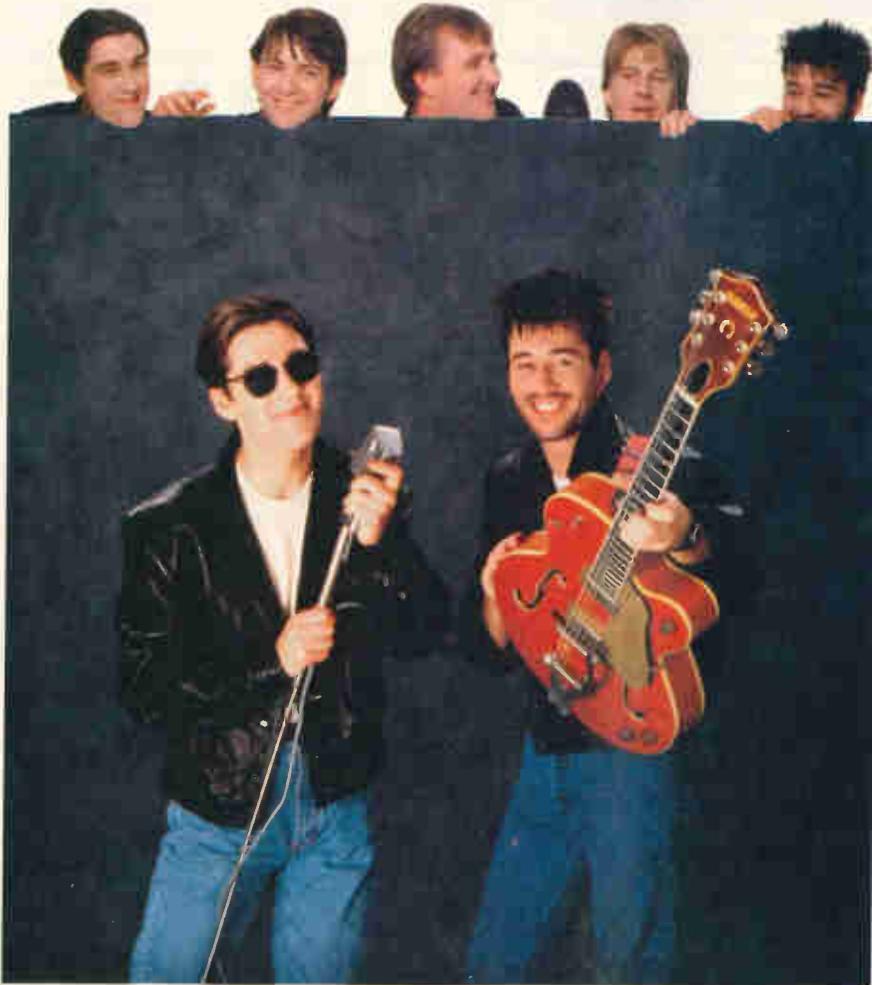
● DAFFY DUCK about to get rubbed out



● RUTHLESS PEOPLE: Carol (Anita Morris) and Sam (Danny de Vito) contemplate a good bonk



DON'T CALL US WIMPS!



Nope, from now on let it be known that **China Crisis** produce 'adult-listening music', not wimp rock. Crisis, what crisis?: **Lesley O'Toole**

People play in pop groups for the most logical reasons. Fun, money, inordinately high pulling power with the opposite sex, even intellectual satisfaction — or so *some* would have us believe.

Eddie London of China Crisis doesn't strike me as a particularly logical person anyway. "I only wanted to be a pop star so I could play in celebrity five-a-side football tournaments."

So, having fulfilled this desire on several occasions, do China Crisis still have a mission? Fortunately, it appears they do. "I want to be really big. I don't want to be a megastar, but I want us to be really successful and sell millions of albums.

"I'd quite fancy that Steely Dan status where you sell millions of albums but people don't even recognise you in the street. I'd never want to be in a stadium rock band.

"It would be really nice to be able to pay back all our debts. I'm very pissed off at having to live on bank loans the whole time. Oh, to break even!"

'Arizona Sky', the first CC single in a long time, may not herald instant platinum discs, but who knows? The fourth China Crisis album might go a very long way towards complete domination of AOR — adult-orientated rock.

"I don't think 'Arizona Sky' will be a big hit — I certainly wouldn't pay £2.99 for a single. No way. I'm not advising people not to buy the single — I can't do that, obviously." (Obviously not, unless he wants to be eaten alive by Virgin's marketing men). "But, if I was a kid and I knew an album was coming out, I'd wait for that. Serious people buy albums, singles are unjust."

'What Price Paradise?' may not shriek of pastures new and unexplored, but it does harbour a clutch of finer tunes than we've heard from China Crisis in a while. If it's any pointer, the Spanish are shaking their castanets in complete hysteria.

"We've never played new songs live before recording them, but we decided to find some guinea pigs. We didn't want to use the British, so we went to Spain because they like absolutely everything anyone does anyway. Even if we'd been crap, they'd have loved us. Basically, we just wanted a totally biased opinion."

One reservation, Eddie.... 'Hampton Beach' — one of the LP's more laid back moments — does sound alarmingly like Ultravox. "Oh no, don't say that. You just can't say that. I've never listened to Ultravox in my life, and I certainly don't intend starting now. I've got no admiration for them whatsoever. Them, the Thompson Twins and Spandau Ballet, in no specific order, are the worst groups ever."

Worse than Dire Straits? This is serious. "Firstly, I can't stand Tony Hadley. He poses so much, he makes me want to vomit. If I ever see Spandau Ballet on TV, I have to turn it off instantly. I can't handle them at all.

"The Thompson Twins are the same. It's all pure

pose. How can shaving your eyebrows off have anything at all to do with music? As for Ultravox, I really can't stand Midge Ure. They might all be very nice people but they're just not my cup of tea. It's just as well I don't know them because the music stinks."

But is the term 'wimp rock' well and truly redundant these days? "No, and it never will be, but we were never wimp rock anyway. I think we do really good, adult-listening music, but we do pop songs too. Maybe pop songs are wimp rock, I don't know."

Isn't wimp rock just about the individuals in a band — that vulnerable look is an essential factor. "Oh yes, that's what makes me really angry, it's not about the music at all. If Barry White writes a silly little love song, no one ever says he's playing wimp rock. It's only because he's about six foot six and would knock your teeth out. Similarly, it seems that if you rant on about politics or whatever, then you're not a wimp."

"People might call us wimps but we are onto our fourth album now and I don't think they realise. I want to see Frankie on their fourth album. We've nearly been going half as long as the Rolling Stones." Isn't the most obvious criticism that China Crisis seem so intense and serious? "Not at all, we're completely mad."

I'd be the last to dispute it, but light relief doesn't exactly shine through the music. "Well, we just do what comes naturally to us. We can't help it. We'd hate to be pretentious or start doing disco numbers or something."

'Arizona Sky's accompanying vid does go a considerable way towards demonstrating their insanity. Witness the band underwater in full scuba-diving regalia, surrounded by fish and playing away as if this were an everyday occurrence. Not to mention horses and donkeys strolling along the sea bed.

"Very lovable animals apparently, donkeys. Or at least this particular one was. Gazza" (bassist and third member of the CC songwriting team), "said he was the best friend he'd ever had. Gave him no lip at all."

Virgin bands, or at least China Crisis and the Big Dish, seem to be suffering a preoccupation with fish these days, do they not? "I don't know, but fish do nothing at all for me."

Further evidence of China Crisis having a few screws loose is rife. Not content with acting 'The Man From Atlantis', the boys undertook a couple of gigs recently under the guise of Kirk Douglas and the Long Coats From Hell.

"We were rehearsing in Surrey and went out for a drink one night. The landlord came over and said, 'the barmaid's just told me you're in a group. Would you fancy doing a gig here tomorrow?'"

"We thought it was a bit cheeky, but he was so blunt we just sort of went, 'yeah' and asked for £60. Everyone found out about it and it was packed. It was



a really good laugh so we did another one in Liverpool on my birthday."

So, after nearly half the Rolling Stones' lifespan, is there the same rapport between Messrs London and Daly? "No, not at all, and I'd be lying if I said things between us were the same as when we started," says Eddie. "I think we've just grown up. He's got his life and I've got mine."

"We still get on great but don't go out for drinks together as much as we used to. For about five years, we used to be together every day, writing songs or whatever. He's still my best mate though."

"I think it was important that we brought other people into the group — they acted as a buffer. If they hadn't come along, I doubt very much whether me and Garry would have got this far, to tell the truth. Even when the group goes though, I'm sure we'll always work together. We know each other so well and Garry is really good at what he does."

"Before anything happens though, I would like China Crisis to be massive. It's not for myself any more, though. I'd hate to think anyone of us would go on to be a really successful individual without the group. That wouldn't seem fair because we've all worked so hard together. Whatever happens, though, we certainly won't be hanging about and becoming a cabaret show."

"The main problem seems to be that the whole market for singles is changing. Everything is becoming so disco-oriented. Kevin" (CC drummer), "went to see 'Mona Lisa' the other day. When the adverts came up, it was a case of, Chinese restaurant — cuisine and disco, Kwik Fit — exhausts, handbrakes and disco."

"It's that breed of customer who's buying singles these days. Those 20 inch disco mixes are the sort of things you can't put on an album. I don't think singles in general are selling very well at all these days. Thank God for album sales."

Liverpool still has a reputation for good groups and good football players. Isn't it totally simplistic though, when people say those are the only two routes to money for the average Liverpudlian? "We've been saying *that* for years. It just isn't true. If you want to make money in Liverpool, you become a bin-man."

"You don't make money in music unless you're a very successful rock group or a cabaret group playing working men's clubs seven nights a week. There are just too many groups to make money an incentive any more."

But why is there still such a hankering to make music — in Liverpool as much as anywhere else? "It must be the whole superstar thing. That desire must be in everyone. I think it really is a question, still, of wanting to have fun and having nothing better to do. In the first place though, everyone wanted to be a guitar hero or a drum hero. I still don't know what my motive is."

Is the exhibitionist in there somewhere? "Yes, you definitely have to be a bit weird to be in a group. Most people insist they're not but most of them are. Even Garry's weird in his own way and I suppose I am too. Maybe it's because groups are cut off from so many things. It's so easy though, to sit here in a restaurant and moan about things."

"One very good thing is that if you spoke to my Dad or Garry's Dad, I don't think they'd prefer us to be doing something else."

Ah yes, but are they fans? "Well, they're obviously biased. It must be like when you're born with a home football team — you have to support them even if they're crap. Your Dad is never going to slag off his son. I really do believe mine thinks we're good though."

"There's definitely a gap there for us, I think. I really hate the tackiness of the teeny thing and I really hate the supergroup thing, so there's got to be somewhere inbetween for us."

"You know, I used to hate Wham! until I discovered George Michael parted with his management company over its South African connections. Until then, I thought George Michael was a little puppet, a divvy. After that, I decided he wasn't a bad lad at all. He's got his head screwed on the right way."

"I wouldn't buy the records though. Actually, I don't buy very much, I cadge them all for free. Oh, I bought the last Paul Simon album."

And he has the nerve to moan about his friends... "All our mates just want free records. They wouldn't buy them because they think we're crap."

W/E NOV 8, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 COMPACT DISCS
 MUSIC VIDEO

CHARTS

GALLUP UK SINGLES



UK ALBUMS 50

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST
1	7	3	TAKE MY BREATH AWAY, Berlin, CBS
2	1	6	EVERY LOSER WINS, Nick Berry, BBC
3	2	6	IN THE ARMY NOW, Status Quo, Vertigo
4	4	9	WALK LIKE AN EGYPTIAN, Bangles, CBS
5	3	6	ALL I ASK OF YOU, Cliff Richard/Sarah Brightman, Polydor ○
6	15	3	YOU KEEP ME HANGIN' ON, Kim Wilde, MCA
7	14	2	NOTORIOUS, Duran Duran, EMI
8	24	8	SHOWING OUT, Mel and Kim, Supreme
9	8	6	MIDAS TOUCH, Midnight Star, Solar
10	10	5	DON'T GET ME WRONG, Pretenders, WEA
11	5	6	TRUE BLUE, Madonna, Sire ○
12	26	3	SOMETHING OUT OF NOTHING, Letitia Dean And Paul Medford, BBC
13	6	9	YOU CAN CALL ME AL, Paul Simon, Warner Brothers ○
14	16	2	ASK, Smiths, Rough Trade
15	27	3	LIVIN' ON A PRAYER, Bon Jovi, Vertigo
16	31	2	DON'T GIVE UP, Peter Gabriel and Kate Bush, Virgin
17	36	3	BREAKOUT, Swing Out Sister, Mercury
18	9	6	SUBURBIA, Pet Shop Boys, Parlophone
19	12	8	TRUE COLORS, Cyndi Lauper, Portrait
20	—	1	THROUGH THE BARRICADES, Spandau Ballet, CBS SPANSI
21	11	6	YOU'RE EVERYTHING TO ME, Boris Gardiner, Revue
22	33	3	FOR AMERICA, Red Box, WEA
23	22	6	TO BE A LOVER, Billy Idol, Chrysalis
24	39	2	BECAUSE I LOVE YOU, Shakin' Stevens, Epic
25	34	2	THIS IS THE WORLD CALLING, Bob Geldof, Mercury
26	25	5	CLOSE TO YOU, Gwen Guthrie, Boiling Point
27	13	9	RAIN OR SHINE, Five Star, Tent ○
28	18	6	THINK FOR A MINUTE, Housemartins, Go! Discs
29	17	4	TO HAVE AND TO HOLD, Catherine Stock, Sierra
30	23	6	GIRLS AIN'T NOTHING BUT TROUBLE, DJ Jazzy Jeff And Fresh Prince, Champion
31	21	12	DON'T LEAVE ME THIS WAY, Communards, London
32	19	5	THE WIZARD, Paul Hardcastle, Chrysalis
33	—	1	THE GHOST TRAIN, Madness, Zarjaz JAZZ9
34	20	8	ALWAYS THERE, Marti Webb, BBC
35	71	2	THE FINAL COUNTDOWN, Europe, Epic
36	40	2	ANOTHERLOVERHOLENYOHEAD, Prince And The Revolution, Paisley Park
37	30	4	ALWAYS THE SUN, Stranglers, Epic
38	46	4	DON'T FORGET ME, Glass Tiger, Manhattan
39	35	11	WORD UP, Cameo, Club ○
40	—	1	EXPERIMENT IV, Kate Bush, EMI KB5
41	28	7	WORLD SHUT YOUR MOUTH, Julian Cope, Island
42	29	6	I'VE BEEN LOSING YOU, A-Ha, Warner Bros
43	57	3	SOMETIMES, Erasure, Mute
44	32	10	THORN IN MY SIDE, Eurythmics, RCA
45	54	3	I'VE BEEN IN LOVE BEFORE, Cutting Crew, Siren

46	—	1	WHEN THE WIND BLOWS, David Bowie, Virgin VS906
47	56	2	CONTROL, Janet Jackson, A&M
48	43	3	GOIN' TO THE BANK, Commodores, Polydor
49	37	12	STUCK WITH YOU, Huey Lewis And The News, Chrysalis
50	45	5	LOVE WILL CONQUER ALL, Lionel Richie, Motown
51	38	4	STAY WITH ME, Mission, Mercury
52	—	1	TWO PEOPLE, Tina Turner, Capitol CL430
53	—	1	THE SKYE BOAT SONG, Roger Whittaker/Des O'Connor, Tembo TML119
54	—	1	EACH TIME YOU BREAK MY HEART, Nick Kamen, WEA YZ90
55	64	3	INFECTED, The The, Epic/Some Bizzare
56	52	4	HEARTBEAT, Don Johnson, Epic
57	65	2	JACK THE GROOVE, Raze, Champion
58	73	2	DANGER ZONE, Kenny Loggins, CBS
59	47	14	WE DON'T HAVE TO . . . , Jermaine Stewart, 10 Records ○
60	42	10	(FOREVER) LIVE AND DIE, OMD, Virgin
61	50	9	RUMORS, Timex Social Club, Cooltempo
62	53	12	LOVE CAN'T TURN AROUND, Farley 'Jackmaster' Funk, DJ International
63	—	1	ARIZONA SKY, China Crisis, Virgin VS898
64	58	3	JUMPIN' JACK FLASH, Aretha Franklin, Arista
65	48	10	WALK THIS WAY, Run-DMC, London
66	51	5	FEELS LIKE THE FIRST TIME, Sinitta, Fanfare
67	69	2	JODY, Jermaine Stewart, 10 Records
68	70	2	FALLING IN LOVE, Sybil, Champion
69	41	9	MONTEGO BAY, Amazulu, Island
70	—	1	I'M CHILLIN', Kurtis Blow, Club JAB42
71	—	1	CRAZY LOVE, Maxi Priest, 10 Records TEN135
71	—	1	51ST STATE, New Model Army, EMI NMA4
73	62	3	I CAN'T TURN AROUND, JM Silk, RCA
74	—	1	BOAT TO BOLIVIA, Martin Stephenson/Daintees, Kitchenware/London SK27
75	72	10	SWEET FREEDOM, Michael McDonald, MCA

THE NEXT TWENTY FIVE

76	—	AMERICA, King Kurt, Polydor KURT1
76	—	PRETTY LITTLE HEAD, Paul McCartney, Parlophone R6145
78	97	THE RAIN, Oran 'Juice' Jones, Def Jam
79	86	HEARTBREAK BEAT, Psychedelic Furs, CBS
80	68	DISCIPLINE OF LOVE, Robert Palmer, Island
81	83	SAMBA, Georgie Fame, Ensign
82	67	OPERATOR, Little Richard, WEA
83	—	GYPSY, Suzanne Vega, A&M AM1349
84	—	WHO WANTS TO LIVE FOREVER, Queen, EMI QUEEN9
85	88	EVERYBODY HAVE FUN TONIGHT, Wang Chung, Geffen
86	96	CHILDREN OF THE GHETTO, Courtney Pine, Island
87	82	MUSIQUE NON STOP, Kraftwerk, EMI
88	—	GREETINGS TO THE NEW BRUNETTE, Billy Bragg, Go! Discs GOD15
89	—	ONE GREAT THING, Big Country, Mercury BIGC3
90	85	GIVE GIVE GIVE, Disco Aid, Total Control
91	92	EYE CONTACT, Linda Lusardi, Polo
92	87	NEVER TOO LATE TO LOVE YOU, Kissing The Pink, Magnet
93	—	ROCK THE NATIONS, Saxon, EMI EM15587
94	84	CONTENDERS, Heaven 17, Virgin
95	—	LEGACY, Art Of Noise, China WOK11
96	80	MY BIGGEST THRILL, Mighty Lemon Drops, Blue Guitar
97	93	THE BEST THING FOR ME, Audrey Hall, German
98	—	BATMAN, Kartoon Krew, Champion CHAMP21
99	95	DESIRE, Gene Loves Jezebel, Beggars Banquet
100	—	ANIMAL MAGNETISM, Daryl Andy, Nitemare MARES2

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

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST
1	—	1	EVERY BREATH YOU TAKE — THE SINGLES, Police, A&M EVERY1 ☆
2	1	9	GRACELAND, Paul Simon, Warner Brothers ☆
3	—	1	NOW DANCE 2, Various, EMI/Virgin NOD2
4	2	18	TRUE BLUE, Madonna, Sire ☆ ☆ ☆
5	3	11	SILK AND STEEL, Five Star, Tent ☆
6	8	5	TOP GUN, Original Soundtrack, CBS ○
7	6	4	SCOUNDREL DAYS, A-Ha, Warner Bros □
8	9	2	WHPLASH SMILE, Billy Idol, Chrysalis ○
9	10	18	REVENGE, Eurythmics, RCA ☆
10	11	2	GET CLOSE, Pretenders, WEA ○
11	—	1	NO 10 UPPING ST, Big Audio Dynamite, CBS 4501371
12	5	2	LIVERPOOL, Frankie Goes To Hollywood, ZTT
13	4	2	BETWEEN TWO FIRES, Paul Young, CBS ○
14	7	4	THE CHART, Various, Telstar
15	16	8	FORE, Huey Lewis and the News, Chrysalis □
16	—	1	DREAMTIME, Stranglers, Epic EPC26648
17	22	22	A KIND OF MAGIC, Queen, EMI ☆ ☆ ☆
18	12	19	LONDON 0 HULL 4, Housemartins, Go! Discs □
19	29	3	REMINISCING, Foster And Allen, Stylus ○
20	32	8	SLIPPERY WHEN WET, Bon Jovi, Vertigo ○
21	17	77	BROTHERS IN ARMS, Dire Straits, Vertigo ☆ ☆ ☆
22	15	5	SOUTH PACIFIC, Te Kanawa/Carreras/Vaughan, CBS □
23	20	4	WORD UP, Cameo, Club ○
24	14	12	DANCING ON THE CEILING, Lionel Richie, Motown ☆
25	23	10	IN THE ARMY NOW, Status Quo, Vertigo □
26	13	2	GIVE ME THE REASON, Luther Vandross, Epic
27	19	32	PLEASE, Pet Shop Boys, Parlophone □
28	34	24	SO, Peter Gabriel, Virgin ☆
29	21	48	WHITNEY HOUSTON, Whitney Houston, Arista ☆ ☆ ☆
30	—	1	JUST LIKE THE FIRST TIME, Freddie Jackson, Capitol EST2023
31	64	2	TOGETHER, Various, K-Tel ○
32	27	17	THE FINAL, Wham!, Epic □
33	25	5	TRUE COLORS, Cyndi Lauper, Portrait
34	33	8	BREAK EVERY DAY, Tina Turner, Capitol □

35	—	1	GREATEST HITS OF 1986 , Various, Telstar STAR2286
36	24	12	NOW THAT'S WHAT I CALL MUSIC 7 , Various, EMI/Virgin ☆ ☆
37	42	2	UPFRONT 3 , Various, Serious
38	26	15	COMMUNARDS , Communards, London □
39	18	4	THE AUTOBIOGRAPHY OF SUPERTRAMP , Supertramp, A&M □
40	38	53	HUNTING HIGH AND LOW , A-Ha, Warner Brothers ☆ ☆
41	28	23	INTO THE LIGHT , Chris De Burgh, A&M ☆
42	50	174	QUEEN GREATEST HITS , Queen, EMI ☆ ☆ ☆
43	39	3	JOURNEY TO THE URGE WITHIN , Courtney Pine, Island
44	40	6	DIFFERENT LIGHT , Bangles, CBS ○
45	43	4	ZAGORA , Loose Ends, Virgin
46	37	4	THE POWER OF LOVE , Various, West Five ○
47	—	1	RADIO MUSICOLA , Nik Kershaw, MCA MCG6016
48	—	1	HIT MIX '86 , Various, Stylus SMR624
49	48	36	PICTURE BOOK , Simply Red, Elektra ☆
50	31	3	U-VOX , Ultravox, Chrysalis □
51	45	21	INVISIBLE TOUCH , Genesis, Virgin ☆
52	35	4	DANCE HITS '86 , Various, K-Tel ○
53	—	1	INSIDE THE ELECTRIC CIRCUS , WASP, Capitol, EST2025
54	47	4	VERY BEST OF THE DRIFTERS , Drifters, Arista/Telstar
55	36	5	SOMEWHERE IN TIME , Iron Maiden, EMI □
56	46	4	THIRD STAGE , Boston, MCA
57	54	29	STREET LIFE — 20 GREAT HITS , Bryan Ferry/Roxy Music, EG ☆
58	57	29	CONTROL , Janet Jackson, A&M □
59	—	1	STRANGE CHARM , Gary Numan, Numa NUMA1005
60	30	3	ONE TO ONE , Howard Jones, WEA □
61	58	2	SIMON BATES OUR TUNE , Various, Polydor □
62	60	54	ONCE UPON A TIME , Simple Minds, Virgin ☆ ☆
63	53	103	LIKE A VIRGIN , Madonna, Sire ☆ ☆ ☆
64	52	6	TALKING WITH THE TAXMAN ABOUT POETRY , Billy Bragg, Go! Discs ○
65	49	9	THE WAY IT IS , Bruce Hornsby and the Range, RCA ○
66	—	1	ULTIMATE TRACKS , Various, Champion CHAMP103
67	56	7	TRUE STORIES , Talking Heads, EMI
68	—	1	HOW GREEN IS THE VALLEY , Men They Couldn't Hang, MCA MCF3337
69	44	4	VERY BEST OF ENTERTAINMENT USA 2 , Various, PrioriT y V
70	73	12	GOOD TO GO LOVER , Gwen Guthrie, Polydor
71	51	5	THE PACIFIC AGE , OMD, Virgin ○
72	81	2	ROCK LEGENDS , Various, Telstar
73	72	2	BLACK MAGIC , Various, Stylus
74	41	2	CONSTRUCTOR , Alice Cooper, MCA
75	77	13	PARADE , Prince And The Revolution, Paisley Park □
76	59	5	STREET SOUNDS 18 , Various, StreetSounds
77	55	14	THE PAVAROTTI COLLECTION , Luciano Pavarotti, Stylus □
78	61	6	ELIMINATOR , ZZ Top, Warner Bros ☆ ☆
79	—	1	ARETHA , Aretha Franklin, Arista 208020
80	91	14	RAPTURE , Anita Baker, Elektra
81	76	89	NO JACKET REQUIRED , Phil Collins, Virgin ☆ ☆ ☆
82	—	1	SAY WHAT! , Trouble Funk, Fourth And Broadway DCLP101
83	92	25	PRIVATE DANCER , Tina Turner, Capitol ☆ ☆ ☆
84	86	2	THE QUEEN IS DEAD , Smiths, Rough Trade
85	69	10	WHILE THE CITY SLEEPS , George Benson, Warner Brothers □
86	—	1	SHELTER , Lone Justice, Geffen WX73
87	80	2	FORMULA 30 VOL 2 , Various, Mercury □
88	65	13	RENDEZVOUS , Jean Michel Jarre, Polydor □
89	74	25	RIPTIDE , Robert Palmer, Island □
90	—	1	SKYLARKING , XTC, Virgin V2399
91	71	99	ALCHEMY , Dire Straits, Vertigo ☆
92	63	20	THE FIRST ALBUM , Madonna, Sire ☆
93	—	1	LOVERS , Various, Telstar STAR2279
94	98	2	THE WORKS , Queen, EMI
95	67	12	RUMOURS , Fleetwood Mac, Warner Brothers
96	68	5	BLIND BEFORE I STOP , Meat Loaf, Arista
97	62	5	BROTHERHOOD , New Order, Factory
98	87	7	SIMON'S WAY , Simon May Orchestra, BBC
99	100	31	SUZANNE VEGA , Suzanne Vega, A&M □
100	90	2	WORLD MACHINE , Level 42, Polydor

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

MUSIC VIDEO

1	1	WHO WANTS TO LIVE FOREVER/A KIND OF MAGIC , Queen, PMI
2	—	EVERY BREATH YOU TAKE , The Police, A&M
3	4	WE WILL ROCK YOU , Queen, Video Collection

4	2	IN CHINA — FOREIGN SKIES , Wham!, CBS/Fox
5	3	ALCHEMY LIVE , Dire Straits, Channel 5
6	5	NUMBER ONE VIDEO HITS , Whitney Houston, RCA/Columbia
7	6	BROTHERS IN ARMS — THE VIDEOSINGLES , Dire Straits, Polygram
8	12	THE COMPLEAT BEATLES , MGM/UA
9	16	ON TOUR , Elvis Presley, MGM/UA
10	—	LUXURY OF LIFE , Five Star, RCA/Columbia
11	13	THAT'S THE WAY IT IS , Elvis Presley, MGM/UA
12	7	NOW THAT'S . . . MUSIC 7 , Various, PMI/Virgin
13	20	GREATEST FLIX , Queen, PMI
14	11	WAKE , Sisters Of Mercy, Polygram
15	8	THE VIRGIN TOUR , Madonna, WEA Music
16	9	LIVE IN RIO , Queen, PMI
17	10	SPECIAL FROM SPECTRUM , Dio, PolyGram
18	19	"UNDER A BLOOD RED SKY" LIVE AT REDROCK , U2, Virgin/PVG
19	18	HITS 1980-1986 , Adam Ant, CBS/Fox
20	—	LAST WORLD DREAM , Howard Jones, WEA

Compiled by Spotlight Research

COMPACT DISCS

1	1	GRACELAND , Paul Simon, Warner Brothers
2	4	BROTHERS IN ARMS , Dire Straits, Vertigo/Phonogram
3	5	THE AUTOBIOGRAPHY OF SUPERTRAMP , Supertramp, A&M
4	3	SILK AND STEEL , Five Star, Tent/RCA
5	6	REVENGE , Eurythmics, RCA
6	16	SO , Peter Gabriel, Virgin
7	2	TRUE STORIES , Talking Heads, EMI
8	10	A KIND OF MAGIC , Queen, EMI
9	11	TRUE BLUE , Madonna, Sire
10	14	DANCING ON THE CEILING , Lionel Richie, Motown
11	—	FORMULA 30 — VOLUME 2 , Various, Mercury/Phonogram
12	—	SIMON BATES — OUR TUNE , Various, Polydor
13	—	TRUE COLORS , Cyndi Lauper, Portrait
14	9	SOUTH PACIFIC , Kiri Te Kanawa/Jose Carreras, CBS
15	12	BREAK EVERY RULE , Tina Turner, Capitol
16	7	ONE TO ONE , Howard Jones, WEA
17	8	THE PACIFIC AGE , Orchestral Manoeuvres In The Dark, Virgin
18	18	INTO THE LIGHT , Chris De Burgh, A&M
19	10	INVISIBLE TOUCH , Genesis, Virgin
20	—	FORE! , Huey Lewis and the News, Chrysalis

Compiled by Spotlight Research

TWELVE INCH

1	7	TAKE MY BREATH AWAY , Berlin, CBS
2	6	SHOWING OUT , Mel and Kim, Supreme
3	2	MIDASTOUCH , Midnight Star, Solar
4	1	WALK LIKE AN EGYPTIAN , Bangles, CBS
5	17	YOU KEEP ME HANGIN' ON , Kim Wilde, MCA
6	10	CLOSE TO YOU , Gwen Guthrie, Boiling Point
7	3	ASK , Smiths, Rough Trade
8	4	NOTORIOUS , Duran Duran, EMI
9	16	BREAKOUT , Swing Out Sister, Mercury
10	9	IN THE ARMY NOW , Status Quo, Vertigo
11	—	THROUGH THE BARRICADES , Spandau Ballet, CBS
12	—	THE GHOST TRAIN , Madness, Zarjazz/Virgin/EMI
13	15	DON'T GIVE UP , Peter Gabriel and Kate Bush, Virgin
14	18	TO BE A LOVER , Billy Idol, Chrysalis
15	5	TRUE BLUE , Madonna, Sire
16	8	SUBURBIA , Pet Shop Boys, Parlophone
17	—	DON'T GET ME WRONG , Pretenders, WEA
18	—	LIVIN' ON A PRAYER , Bon Jovi, Vertigo/Polygram/Pol
19	11	GIRLS AIN'T NOTHING BUT TROUBLE , DJ Jazzy Jeff and Fresh Prince, Champion
20	—	YOU CAN CALL ME AL , Paul Simon, Warner Bros/WEA

VSC 898

CHINA CRISIS

a seven inch single now comes with a

limited edition **20** minute cassette

featuring *black man ray*, *wishful thinking*, *christian* and *arizona sky*
along with excerpts from the forthcoming album
what price paradise

arizona sky



A L A N J O N E S ' CHARTFILE

● As **Berlin** move up this week to knock him off the top of the singles chart, **Nick Berry** may lose status, but he's still winning on sales. Berry's 'Every Loser Wins' has now sold 750,000 copies and threatens to replace **Cliff Richard** and **the Young Ones'** 'Living Doll' as the best selling single of the year.

● **Boris Gardiner's** former number one hit 'I Want To Wake Up With You' has sold more than 650,000 copies, and is thus one of the five best selling reggae singles of all-time.

Previously credited to **Mac Davis**, the song was, in fact, penned by the Nashville based songwriter **Ben Peters**, though it was first recorded by Davis, on his 1980 album 'Hard To Be Humble'.

Peters' most successful song in Britain prior to 'Wake Up' was 'If The Whole World Stopped Loving', a number three hit for **Val Doonican** in 1967. Peters also wrote Gardiner's follow-up hit 'You're Everything To Me' and, with **Vivian Keith**, 'Before The Next Teardrop Falls', an American chart topper for ex-convict **Freddie Fender** in 1975.

The singles chart success of 'I Want To Wake Up With You' has not escaped the notice of compilers of hit compilation albums, and it has been included on an unprecedented number of albums either already in the chart, or likely to chart in the next week or two. Thus far it has been included on EIGHT such albums — all of which are being TV advertised. The albums on which you can find the track are Telstar Records' 'Love', 'The Greatest Hits Of 1986' and 'The Chart 86', PrionTyV's 'Entertainment USA Volume 2', EMI/Virgin's 'Now Dance 86' and 'Now That's What I Call Music 8' and the Stylus Music albums 'Black Magic' and, in abbreviated form, 'Hit Mix 86'. It will also appear, naturally enough, on Gardiner's own forthcoming album 'Everything To Me', which is due in the shops later this month.

Meanwhile, the 37-year-old Jamaican is putting the finishing touches on his new single, the self-penned 'The Meaning Of Christmas'.

● **Ultravox** registered their seventh consecutive top ten album when 'U-Vox' debuted at number nine a fortnight ago.

The album was immediately certified gold for sales of over 100,000 units, maintaining the group's unbroken string of gold albums which started with 'Vienna' in 1980, and continued with 'Rage In Eden' (1981), 'Quartet' (1982), 'Monument — The Soundtrack' (1983), 'Lament' (1984) and 'The Collection' (1984). The latter album is easily the group's biggest seller with over one million copies sold in the UK.

● "From time to time," writes John Bodley of Wakefield, "you mention record sales in other countries. I am curious to know where Britain stands in a 'chart' of world sales."

Well, John, that rather depends on how you look at things. According to figures collected by the IFPI (International Federation of Phonographic Industries), in 1984 (the latest year for which figures are available) some 77 million singles were sold in Britain, a figure exceeded only in China (115 million), Russia (126.2 million) and America (131.5 million). However, with a population of 56 million, Britain easily tops the table for singles buying per capita, with the average man, woman and child buying 1.4 singles a year. The only other countries where the average purchase rate is more than one single a year are Belgium and France. In both countries it's 1.2 singles a year per head of population. In some countries, sales of singles are negligible. Spain, for example, has a population of nearly 40 million which buys less than four million singles a year — that's one for every 10 inhabitants.

Heaviest consumers of albums, in absolute terms, are the Americans, who bought 548.3 million LPs,

cassettes and compact discs in 1984. That's appreciably more than the Japanese, who took second place with 150.2 million. They were followed by the Germans (116.6 million) and the British (99.3 million). Applying the purchases per inhabitant divider to album sales reveals that there are six countries in the world where the inhabitants buy more albums apiece than the British. Canada tops the list with 2.8 purchases per head, followed by Finland (2.5), the USA (2.4), Sweden (2.3), Germany (1.9) and Norway (1.8). Britain's average is 1.7.

Adding singles and albums together, Canada and Britain are the only countries in the world where the average punter feels sufficiently moved by music to go out and make as many as three purchases a year.

● 'The Chart 86' is the latest hits compilation to reach the top ten. A 30 track double album, it's an ideal party record, featuring a wide range of artists from pin-ups **Owen Paul**, **Wham!** and **Samantha Fox** to soul stalwarts **the SOS Band**, **Atlantic Starr** and **Jeffrey Osborne**.

Retailing at around £6, it's already cheap — but you can get it gratis, free of charge and for nought pee by simply answering the following questions. We have five LPs/cassettes up for grabs courtesy of Telstar Records, to the first five readers to correctly answer these brainteasers:

1 Which of the following titles were hits for Depeche Mode:

a) A Question Of Time? b) A Question of Lust? c) A Question of Sport?

2 Sinitta is to Miquel Brown as Kim Wilde is to whom? 3 Which EastEnder has a new album on the Telstar label. Is it:

a) Anita Dobson? b) Anita Baker? c) Nick Berry?

Answers, on postcards only, to Chartfile Competition, RM, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.

● **Whitney Houston's** self-titled debut album has now sold over a million copies in Britain without ever reaching number one.

After her appearance on 'Wogan' singing 'All At Once', the song was added to the playlists of more than 25 radio stations. Such widespread playlisting of what is still an album track is virtually unprecedented, yet despite its popularity Whitney's record label, Arista, has no plans to release it as a single.

IN BRIEF

● 'Rain Or Shine' is **Five Star's** biggest selling single to date... 'You Keep Me Hangin' On' is **Kim Wilde's** biggest hit in five years... **Gwen Guthrie's** version of '(They Long To Be) Close To You' wins the approval of writer **Burt Bacharach**, who says: "I've heard around 50 versions of the song in the last 15 years — this is easily the best." Bacharach is currently completing **Dionne Warwick's** new album, for release before Christmas by Arista... **Julian Cope's** 'World Shut Your Mouth' has been remixed by **Trouble Funk**, who are also remixing some **Bob Dylan** tracks!... The **Pet Shop Boys** have an album of remixes 'Disco 1' due for release soon... 'Don't Give Up' is **Peter Gabriel** and **Kate Bush's** first fully fledged duet, but 'twas Kate who twittered 'Jeux Sans Frontiers' on Peter's 1980 top tenner 'Games Without Frontiers'... Those court jesters of pop, **the Smiths**, have etched the following witty messages in the run-off grooves of their latest single: "Are you loathsome tonight?" and "Tomb it May Concern". Meanwhile, **Madness's** swansong bears the legend "We'll meet again" on the 7-inch and "Till then, then" on the 12-inch... Apologies to fans of **Jona Lewie**, whose 'Stop The Cavalry' improved from number 69 to number 15 on 6 December 1980,



● **WHITNEY HOUSTON:** she's shifted a million LPs in the UK without reaching pole position

and should, therefore, have been mentioned along with **Paul McCartney's** 'Coming Up' and **Nick Berry's** 'Every Loser Wins', the only other records to move 50 places or more within the singles chart, a couple of weeks ago.

CHARTFILE USA

● **Boston** tops the singles and albums charts this week with records that would have sounded appropriate in 1979, but which, to British ears at least, are hopelessly outdated in 1986.

Their single 'Amanda' replaces **Cyndi Lauper's** 'True Colors', but it's only narrowly ahead of **Robert Palmer's** 'I Didn't Mean To Turn You On' and the **Human League's** 'Human', so its reign may be mercifully short.

Meanwhile, commiserations to **Tina Turner**, whose 'Typical Male' is now in decline after reaching number two. It was actually America's best selling single last week, but lost out to Lauper because the chart is based on airplay as well as sales, and in the former category Lauper was much more successful. **Stacey Q** should also have had a number one hit with 'Two Of Hearts', but was similarly deficient in airplay.

The first cover of 'Amanda' appears on the new album by that redoubtable recording unit **Gadfly**. It's one of 20 songs on their LP 'To All The Girls I've Loved Before'. Each track is a remake of a well-known song with a girl's name as its title. Among the songs dissected by the group are 'Lucille', 'Jolene', 'Daisy Jane' and 'Elvira'.

Simultaneously with the release of this album, **Gadfly** introduce their alter ego, **Gayfly** (sic) with an LP entitled 'To All The Guys I've Loved Before', wherein they get to grips, if you'll excuse the expression, with 'Tommy', 'Daniel', 'Mickey' and 17 other lads.

Fourteen weeks after it first appeared in the Black singles chart, **Howard Hewett's** 'I'm For Real' enters the Hot 100. In the interim the record, a Chartfile favourite, has been as high as number two on the Black chart, and sold over 500,000 copies.

● **Burt Bacharach** and wife **Carole Bayer-Sager** are the only songwriters with current hits in the disparate country and black singles chart. Their black hit is **El DeBarge's** 'Love Always', their country hit 'They Don't Make Them Like They Used To', performed by **Kenny Rogers**.

W/E NOV 8, 1986

EUROBEAT

REGGAE

INDIE SINGLES

INDIE ALBUMS

CHARTS

EUROBEAT

- 1 1 **YOU KEEP ME HANGIN' ON**, Kim Wilde, MCA Records 12in
- 2 3 **ANIMAL MAGNETISM**, Darryl Pandey, Nightmare 12in
- 3 4 **EYE CONTACT**, Linda Lusardi, Polo 12in
- 4 — **TO BE OR NOT TO BE**, Jock Hattle, Italian Taurus 12in
- 5 13 **TIGHTROPE**, Evelyn Thomas, Nightmare 12in
- 6 5 **DELIVERANCE**, People Like Us (featuring Cindy Dickinson), Passion 12in
- 7 6 **SO GLAD**, Pepper Watkins, UTSR 12in
- 8 12 **MEMORIES**, Carolyn Harding, US Emergency 12in
- 9 16 **READ ALL ABOUT IT**, Flirtations, Passion 12in white label
- 10 7 **YOU'RE GONNA SUFFER**, Bertice Reading, Sublime 12in
- 11 8 **WHAT HAVE I GOT TO LOSE**, Astaire, Passion 12in
- 12 — **LOVE HANGOVER**, Tracy Ackerman, Debut 12in
- 13 — **DON'T DELAY**, Earlene Bentley, Nightmare 12in promo
- 14 17 **FINGERTIPS/MUSIC THAT YOU CAN DANCE TO (UK CLUB VERSION)**, Sparks, Consolidated Allied Records 12in
- 15 19 **GIVE ME YOUR LOVE**, Sisley Ferré, Dutch Hot Sound 12in
- 16 11 **NUMBER ONE LOVER**, Sadie Nine, Record Shack 12in
- 17 2 **KNOCK ME SENSELESS**, Eastbound Expressway, Passion 12in
- 18 10 **DANCE YOUR WAY OUT OF THE DOOR**, Sharon Dee Clarke, Arista 12in
- 19 — **KISS IN THE DARK**, Girl Talk, Dutch Boni 12in
- 20 15 **HERE TO STAY**, Sister Sledge, EMI 12in
- 21 20 **LOVE CAN'T TURN AROUND**, Farley 'Jackmaster' Funk & Jesse Saunders featuring Darryl Pandey, London 12in
- 22 21 **DON'T LEAVE ME THIS WAY (REMIXES)**, The Communards, London 12in
- 23 22 **JACK THE GROOVE**, Raze, Champion 12in
- 24 9 **APPLAUSE**, Angie Gold, Passion 12in
- 25 30 **TWO OF HEARTS (EUROPEAN DANCE MIX)**, Stacey Q, Atlantic 12in
- 26 29 **LOVE'S GONE MAD (REMIX)**, Seventh Avenue, Tangerine 12in
- 27 — **SHOWING OUT (MORTGAGE MIX)**, Mel & Kim, Supreme Records 12in
- 28 27 **BRAND NEW LOVER**, Dead Or Alive, Epic 12in
- 29 re **VISION IN THE NIGHT**, Sarina, German ZYX 12in
- 30 18 **ON THE HOUSE**, Midnight Sunrise, Crossover 12in

Compiled by Alan Jones/James Hamilton

REGGAE

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

Compiled by Spotlight Research

INDIE SINGLES

- 1 4 **ASK**, the Smiths, Rough Trade
- 2 2 **THINK FOR A MINUTE**, the Housemartins, Go! Discs
- 3 1 **LOVE'S EASY TEARS**, Cocteau Twins, 4AD
- 4 5 **DICKIE DAVIES' EYES**, Half Man Half Biscuit, Probe Plus
- 5 3 **STATE OF THE NATION**, New Order, Factory
- 6 8 **HANG-TEN!**, the Soup Dragons, Raw TV Products
- 7 7 **SMELLS LIKE SHIT**, Alien Sex Fiend, Anagram/Cherry Red
- 8 10 **CUT DOWN**, Red Lorry Yellow Lorry, Red Rhino
- 9 27 **SERPENT'S KISS**, the Mission, Chapter 22

INDIE SINGLES 7

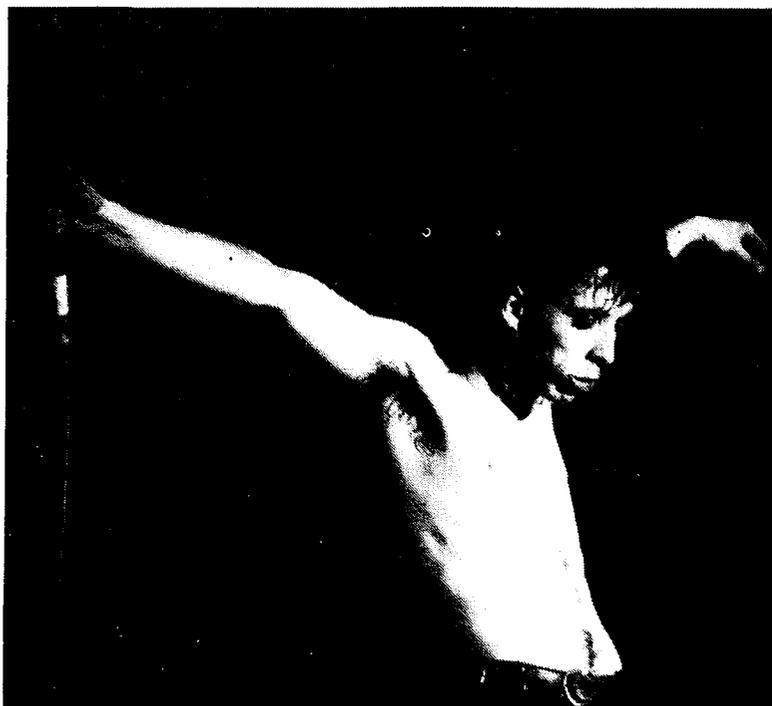
- 10 16 **LIKE A HURRICANE/GARDEN OF DELIGHT**, the Mission, Chapter 22
- 11 6 **REALLY STUPID**, the Primitives, Lazy
- 12 13 **SOMETIMES**, Erasure, Mute
- 13 9 **THE PEEL SESSION**, New Order, Strange Fruit
- 14 — **DESIRE**, Gene Loves Jezebel, Beggars Banquet
- 15 21 **THE GRIP OF LOVE**, Ghost Dance, Karbon
- 16 14 **NAKED AS THE DAY YOU WERE BORN**, the Weather Prophets, Creation
- 17 20 **BLUE MONDAY**, New Order, Factory
- 18 11 **LOVE AFFAIR WITH EVERYDAY LIVING**, the Woodentops, Rough Trade
- 19 15 **SUNARISE**, the Godfathers, Corporate Image
- 20 19 **WONDERFUL LIFE**, Black, Ugly Man
- 21 — **THE ANTI MIDAS TOUCH**, Wolfhounds, Pink
- 22 29 **PANIC**, the Smiths, Rough Trade
- 23 18 **THE PEEL SESSION**, the Damned, Strange Fruit
- 24 25 **MICKEY WAY**, A Certain Ratio, Factory
- 25 — **TRUMPTON RIOTS**, Half Man Half Biscuit, Probe Plus
- 26 30 **ROCKIT MISS USA**, Sci Fi Sex Stars, Sputnicko
- 27 23 **VELVETEEN**, Rose Of Avalanche, Fire
- 28 24 **I COULD BE IN HEAVEN**, the Fatmates, Subway
- 29 — **OH NO IT'S GBH AGAIN**, GBH, Rough Justice
- 30 — **THE RATTLER**, Goodbye Mr McKenzie, Precious Organisation

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INDIE ALBUMS

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

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W/E NOV 8, 1986

U S S I N G L E S

U S A L B U M S

D I S C O

CHARTS

U S S I N G L E S

- 1 4 **AMANDA**, Boston, MCA
- 2 3 **I DIDN'T MEAN TO TURN YOU ON**, Robert Palmer, Island
- 3 1 **TRUE COLORS**, Cyndi Lauper, Portrait
- 4 5 **HUMAN**, the Human League, A&M/Virgin
- 5 6 **TRUE BLUE**, Madonna, Sire
- 6 9 **TAKE ME HOME TONIGHT**, Eddie Money, Columbia
- 7 11 **YOU GIVE LOVE A BAD NAME**, Bon Jovi, Mercury
- 8 2 **TYPICAL MALE**, Tina Turner, Capitol
- 9 12 **WORD UP**, Cameo, Atlanta Artists
- 10 13 **THE RAIN**, Oran 'Juice' Jones, Def Jam
- 11 8 **SWEET LOVE**, Anita Baker, Elektra
- 12 15 **THE NEXT TIME I FALL**, Peter Cetera with Amy Grant, Warner Brothers
- 13 18 **I'LL BE OVER YOU**, Toto, Columbia
- 14 20 **LOVE WILL CONQUER ALL**, Lionel Richie, Motown
- 15 25 **HIP TO BE SQUARE**, Huey Lewis And The News, Chrysalis
- 16 22 **EMOTION IN MOTION**, Ric Ocasek, Geffen
- 17 10 **ALL CRIED OUT**, Lisa Lisa and Cult Jam with Full Force, Columbia
- 18 27 **THE WAY IT IS**, Bruce Hornsby And The Range, RCA
- 19 7 **WHEN I THINK OF YOU**, Janet Jackson, A&M
- 20 21 **I AM BY YOUR SIDE**, Corey Hart, EMI America
- 21 24 **JUMPIN' JACK FLASH**, Aretha Franklin, Arista
- 22 29 **TO BE A LOVER**, Billy Idol, Chrysalis
- 23 31 **EVERYBODY HAVE FUN TONIGHT**, Wang Chung, Geffen
- 24 17 **GIRL CAN'T HELP IT**, Journey, Columbia
- 25 36 **WALK LIKE AN EGYPTIAN**, Bangles, Columbia
- 26 32 **FREEDOM OVERSPILL**, Steve Winwood, Island
- 27 30 **SOMEBODY'S OUT THERE**, Triumph, MCA
- 28 14 **HEARTBEAT**, Don Johnson, Epic
- 29 16 **THROWING IT ALL AWAY**, Genesis, Atlantic
- 30 19 **A MATTER OF TRUST**, Billy Joel, Columbia
- 31 39 **STAND BY ME**, Ben E King, Atlantic
- 32 23 **TWO OF HEARTS**, Stacey Q, Atlantic
- 33 38 **WHAT ABOUT LOVE**, 'Til Tuesday, Epic
- 34 37 **(FOREVER) LIVE AND DIE**, Orchestral Manoeuvres In the Dark, A&M
- 35 28 **DON'T FORGET ME (WHEN I'M GONE)**, Glass Tiger, Manhattan
- 36 26 **IN YOUR EYES**, Peter Gabriel, Geffen
- 37 40 **DON'T GET ME WRONG**, the Pretenders, Sire
- 38 43 **WILD WILD LIFE**, Talking Heads, Sire
- 39 44 **YOU KNOW I LOVE YOU . . .**, Howard Jones, Elektra
- 40 47 **SHAKE YOU DOWN**, Gregory Abbott, Columbia
- 41 41 **CAN'T WAIT ANOTHER MINUTE**, Five Star, RCA
- 42 48 **C'EST LA VIE**, Robbie Nevil, Manhattan
- 43 56 **NOTORIOUS**, Duran Duran, Capitol
- 44 55 **IS THIS LOVE**, Survivor, Scotti Bros
- 45 51 **FOOLISH PRIDE**, Daryl Hall, RCA
- 46 46 **MIDAS TOUCH**, Midnight Star, Solar
- 47 52 **LADY SOUL**, the Temptations, Gordy
- 48 54 **WELCOME TO THE BOOMTOWN**, David And David, A&M
- 49 64 **LAND OF CONFUSION**, Genesis, Atlantic
- 50 50 **WHERE DID YOUR HEART GO?**, Wham!, Columbia
- 51 35 **FRIENDS AND LOVERS**, Carl Anderson and Gloria Loring, Carrere
- 52 34 **STUCK WITH YOU**, Huey Lewis And The News, Chrysalis

- 53 33 **HEAVEN IN YOUR EYES**, Loverboy, Columbia
- 42 **JODY**, Jermaine Stewart, Arista
- 55 67 **LOVE IS FOREVER**, Billy Ocean, Jive
- 56 69 **DON'T STAND SO CLOSE TO ME**, the Police, A&M
- 57 73 **CONTROL**, Janet Jackson, A&M
- 58 59 **HEARTACHE ALL OVER THE WORLD**, Elton John, Geffen
- 59 74 **THE FUTURE'S SO BRIGHT**, Timbuk 3, IRS
- 60 63 **NAIL IT TO THE WALL**, Stacy Lattisaw, Motown

B U L L E T S

- 61 76 **YOU BE ILLIN'**, Run-DMC, Profile
- 62 72 **VICTORY**, Kool And The Gang, Mercury
- 64 82 **SOMEDAY**, Glass Tiger, Manhattan
- 67 84 **GOLDMINE**, the Pointer Sisters, RCA
- 68 81 **ALL I WANTED**, Kansas, MCA
- 76 94 **FALLING IN LOVE (UH-OH)**, Miami Sound Machine, Epic
- 77 87 **WHEN THE RAIN COMES DOWN**, Andy Taylor, MCA
- 78 97 **COMING AROUND AGAIN**, Carly Simon, Arista
- 79 90 **DAYDREAM BELIEVER**, the Monkees, Arista
- 80 93 **TOUCH ME (I WANT YOUR BODY)**, Samantha Fox, Jive
- 81 — **TALK TO ME**, Chico DeBarge, Motown
- 84 — **TASTY LOVE**, Freddie Jackson, Capitol
- 86 — **STAY THE NIGHT**, Benjamin Orr, Elektra
- 87 92 **LIKE FLAMES**, Berlin, Geffen
- 88 98 **GOIN' TO THE BANK**, Commodores, Polydor
- 90 — **I'M FOR REAL**, Howard Hewett, Elektra
- 94 — **LOVE IN SIBERIA**, Laban, Critique
- 95 — **NOBODY'S FOOL**, Cinderella, Mercury
- 96 — **AT THIS MOMENT**, Billy Vera and the Beaters, Rhino

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 **BREAK EVERY RULE**, Tina Turner, Capitol
- 5 8 **TRUE COLORS**, Cyndi Lauper, Portrait
- 6 7 **DANCING ON THE CEILING**, Lionel Richie, Motown
- 7 4 **TOP GUN**, Soundtrack, Columbia
- 8 6 **BACK IN THE HIGHLIFE**, Steve Winwood, Island
- 9 11 **THE BRIDGE**, Billy Joel, Columbia
- 10 9 **RAISING HELL**, Run-DMC, Profile
- 11 10 **TRUE BLUE**, Madonna, Sire
- 12 13 **GRACELAND**, Paul Simon, Warner Brothers
- 13 12 **CONTROL**, Janet Jackson, A&M
- 14 15 **SOMEWHERE IN TIME**, Iron Maiden, Capitol
- 15 14 **INVISIBLE TOUCH**, Genesis, Atlantic
- 16 16 **NIGHT SONGS**, Cinderella, Mercury
- 17 18 **"TRUE STORIES"**, Talking Heads, Sire
- 18 19 **RAPTURE**, Anita Baker, Elektra
- 19 17 **EAT 'EM AND SMILE**, David Lee Roth, Warner Brothers
- 20 21 **WORD UP**, Cameo, Atlanta Artists
- 21 20 **HEARTBEAT**, Don Johnson, Epic
- 22 22 **RIPTIDE**, Robert Palmer, Island
- 23 25 **CAN'T HOLD BACK**, Eddie Money, Columbia
- 24 27 **THE WAY IT IS**, Bruce Hornsby And The Range, RCA
- 25 35 **CRASH**, the Human League, A&M/Virgin
- 26 26 **EYE OF THE ZOMBIE**, John Fogerty, Warner Brothers
- 27 24 **REVENGE**, Eurhythmics, RCA
- 28 23 **SO**, Peter Gabriel, Geffen
- 29 29 **LIFE'S RICH PAGEANT**, REM, IRS
- 30 30 **THIN RED LINE**, Glass Tiger, Manhattan
- 31 33 **DANCIN' UNDERCOVER**, Ratt, Atlantic
- 32 48 **GIVE ME THE REASON**, Luther Vandross, Epic
- 33 36 **THE SPORT OF KINGS**, Triumph, MCA
- 34 31 **LOVE ZONE**, Billy Ocean, Jive
- 35 28 **5150**, Van Halen, Warner Brothers

HITSVILLE U



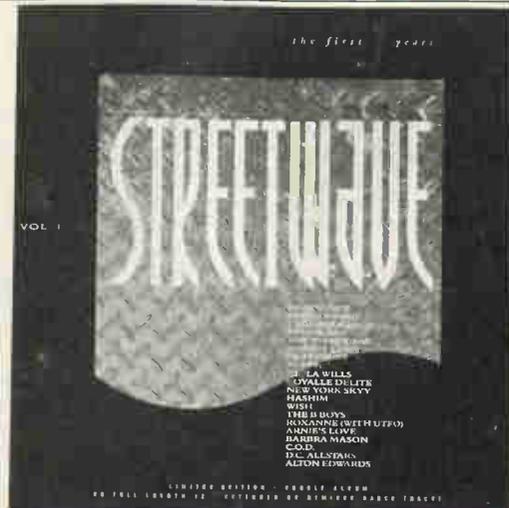
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- **Annie's Love** You Make Me Happy - **Hi-Tension** Encore -
Cheryl Lynn Who Do You Love - **Intruders** Roxanne Roxanne -
- **Do You Wanna** With **UTFO** All-Naafyish (The Soul) - **Hashim** - Get
- **Aleem** Two Three Break - **The B Boys** Set It Off -
Disquerade Dare To Dream - **Viola Wills** Buttercup - **Carl**
Anderson I Just Wanna (Spend Some Time With You) - **Alton**
Edwards In The Bottle - **C.O.D.** Bustin' Loose - **D.C. Allstars**



- 36 32 **PRIMITIVE LOVE**, Miami Sound Machine, Epic
- 37 38 **THIS SIDE OF PARADISE**, Ric Ocasek, Geffen
- 38 42 **QUIET RIOT III**, Quiet Riot, Pasha
- 39 — **WHIPLASH SMILE**, Billy Idol, Chrysalis
- 40 40 **RAISED ON RADIO**, Journey, Columbia
- 41 41 **THEN AND NOW ... THE BEST OF THE MONKEES**, the Monkees, Arista
- 42 37 **LIKE A ROCK**, Bob Seger and the Silver Bullet Band, Capitol
- 43 47 **18**, Chicago, Warner Brothers
- 44 44 **TRILOGY**, Yngwei J Malmsteen, Mercury
- 45 46 **PLAY DEEP**, the Outfield, Columbia
- 46 49 **STAND BY ME**, Soundtrack, Atlantic
- 47 34 **TRUE CONFESSIONS**, Bananarama, London
- 48 — **BOOMTOWN**, David And David, A&M
- 49 43 **THREE HEARTS IN THE HAPPY ENDING MACHINE**, Daryl Hall, RCA
- 50 — **SOLITUDE/SOLITAIRE**, Peter Cetera, Warner Brothers

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 3 **I'M CHILLIN'**, Kurtis Blow, Club 12in
- 4 5 **FALLING IN LOVE/ALTERNATIVE CLUB MIX**, Sybil, Champion 12in
- 5 4 **JACK YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
- 6 16 **SHOWING OUT**, Mel & Kim, Supreme Records 12in
- 7 6 **WORD UP/LES ADAMS CLUB MIX**, Cameo, Club 12in
- 8 9 **I CAN'T TURN AROUND**, J.M. Silk, RCA 12in
- 9 8 **(THEY LONG TO BE) CLOSE TO YOU (LARRY LEVAN REMIX)/SAVE YOUR LOVE FOR ME**, Gwen Guthrie, Boiling Point 12in
- 10 13 **THE RAIN (REMIX)**, Oran 'Juice' Jones, Def Jam 12in
- 11 12 **SEE ME/I REALLY DIDN'T MEAN IT**, Luther Vandross, Epic LP
- 12 7 **SLOWDOWN (REMIXES)**, Loose Ends, Virgin 12in twin-pack/promo
- 13 11 **GIRLS AIN'T NOTHING BUT TROUBLE**, DJ Jazzy Jeff and Fresh Prince, Champion 12in
- 14 17 **CANDY/BACK AND FORTH/SHE'S MINE/FAST, FIERCE & FUNNY**, Cameo, Club LP
- 15 14 **DUB CAN'T TURN AROUND/LOVE CAN'T TURN AROUND**, Farley 'Jackmaster' Funk and Jesse Saunders featuring Darryl Pandy, London 12in
- 16 20 **EXCITE ME**, Carlton Smith, CityBeat 12in
- 17 19 **SHIVER/TEASER**, George Benson, Warner Bros LP
- 18 22 **DON'T THINK ABOUT IT**, One Way, MCA Records 12in
- 19 21 **SLAVE OF LOVE**, T.C. Curtis, Hot Melt 12in
- 20 23 **SAMBA (TODA MENINA BAIANA MIX)**, Georgie Fame, Ensign 12in
- 21 46 **FACTS OF LOVE (ACTUALITY MIX)(LP VERSION)**, Jeff Lorber featuring Karyn White, Club 12in promo
- 22 — **NIGHTS OF PLEASURE (REMIXES)**, Loose Ends, Virgin 12in twin-pack promo
- 23 18 **BACK TO THE SCENE OF THE CRIME/FREEZE'S THEME**, The Incredible Mr Freeze, London 12in
- 24 31 **TALK TO ME**, Chico DeBarge, Motown 12in
- 25 10 **RUMORS/VICIOUS RUMORS**, Timex Social Club, Cooltempo 12in
- 26 15 **(I'M A) DREAMER (SHEP PETTIBONE REMIX)**, BB&Q, Cooltempo 12in
- 27 28 **NIGHT TO REMEMBER**, Keith Patrick, US Omni Records 12in
- 28 74 **CHILLIN' OUT (REMIX)**, Curtis Hairston, US Atlantic 12in
- 29 58 **DANCE YOUR WAY OUT OF THE DOOR**, Sharon Dee Clarke, Arista 12in
- 30 37 **YOU CAN DANCE (IF YOU WANT TO)**, Davis/Pinckney Project featuring Lorenzo Queen, Bluebird 12in white label
- 31 43 **IN THE HEAT OF A PASSIONATE MOMENT (REMIXES)**, Princess, Supreme Records 12in
- 32 33 **GOLIATH**, James Brown, Scotti Bros LP
- 33 50 **BARAH (THE HOUSE MIX)**, Cleavage, US Studio Records 12in
- 34 57 **CONTROL (REMIX)**, Janet Jackson, A&M 12in
- 35 51 **OUTSIDE IN THE RAIN (LARRY LEVAN REMIX)**, Gwen Guthrie, US Polydor 12in
- 36 34 **SUMMERTIME, SUMMERTIME**, Nocera, Fourth & Broadway 12in
- 37 55 **GOIN' TO THE BANK (CLUB MIX)**, Commodores, Polydor 12in
- 38 62 **IT'S THE NEW STYLE/PAUL REVERE**, Beastie Boys, US Def Jam 12in
- 39 32 **FRIENDS NOT LOVERS (HOT CLUB MIX)**, Rosaline Joyce, Elite 12in
- 40 66 **GRAVITY/THE BIG 'G' (DIG THIS MESS)**, James Brown, Scotti Bros 12in
- 41 25 **TASTY LOVE**, Freddie Jackson, Capitol 12in
- 42 63 **GO SEE THE DOCTOR**, Kool Moe Dee, US Roof Top 12in

- 43 26 **AIN'T GONNA PAY ONE RED CENT/RAP VERSION**, Wally Jump Junior & The Criminal Element, US Criminal Records 12in
- 44 49 **PUMP THAT BASS/LIVE (GET A LITTLE STUPID ... HO!)**, Original Concept, US Def Jam 12in
- 45 45 **OOOPS OH NO (LP VERSION)**, LaToya Jackson, Music Of Life 12in promo
- 46 27 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, Affair 12in
- 47 85 **HAVE YOU EVER LOVED SOMEBODY/I DON'T WANT TO LOSE YOUR LOVE**, Freddie Jackson, US Capitol LP
- 48 47 **REAL LOVE**, Jesse's Gang with Jesse Saunders, Geffen Records 12in
- 49 73 **MOVEMENT/HOUSE VERSION**, The Movement, US Underworld 12in
- 50 — **MISUNDERSTANDING (REMIX)**, James (D-Train) Williams, US Columbia 12in
- 51 — **SMALL CHANGE (SPARE A DIME MIX)**, Hindsight, Circa Records 12in promo
- 52 — **GIVE, GIVE, GIVE**, Disco Aid, Total Control Records 12in
- 53 — **BREAKOUT (N.A.D. MIX)**, Swing Out Sister, Mercury 12in
- 54 41 **NON-STOP (REMIX)**, Skyy, Capitol 12in
- 55 84 **YOU GOT THE LOVE**, The Source/Candi Staton, US Source Records 12in
- 56 87 **HAPPY/WHO LOVES YOU**, Surface, US Columbia LP
- 57 38 **STILL SMOKIN' (HUG A BUT)/IT'S IN THE MIX (DON'T TOUCH THAT STEREO) (LIVE)**, Trouble Funk, 4th + B'way/TTED 12in
- 58 48 **HOT! WILD! UNRESTRICTED! CRAZY LOVE**, Millie Jackson, Jive 12in
- 59 24 **SHOWING OUT (MORTGAGE MIX)**, Mel & Kim, Supreme Records 12in
- 60 72 **FUNKY GROOVE**, Hardrock Soul Movement/Afrika Bambaataa, Streetwave 12in
- 61 44 **STRAIGHT TO THE HEART**, The Real Thing, Jive 12in
- 62 54 **IT'S O.K., IT'S O.K.**, The Force, US Jes Say 12in
- 63 — **THE WIZARD (THE JAZZ MIX)**, Paul Hardcastle, Chrysalis 12in
- 64 — **CHILDREN OF THE GHETTO(0-72/36-0bpm)**, Courtney Pine, Island 12in
- 65 75 **FUSION BEATS VOL. 2**, US Bozo Meko Records 12in
- 66 36 **WHO ARE YOU?**, Loose Ends, Virgin LP
- 67 29 **TURNED ON TO YOU**, 80's Ladies, Music Of Life 12in
- 68 — **MR BIG STUFF**, Heavy D & The Boyz, US MCA Records 12in
- 69 79 **BROADWAY**, Duke Bootee, US Beauty and The Beat 12in
- 70 35 **L.A. NIGHTS**, Yasuko Agawa, Bluebird Records 12in
- 71 re **WE RAP MORE MELLOW(110bpm)**, Younger Generation, US Brass 12in
- 72 53 **7 WAYS**, Hercules, US Dance Mania Records 12in
- 73 65 **2 THE LIMIT**, Octavia, Cooltempo 12in
- 74 81 **HOUSE OF BAMBOO**, Earl Grant, Decca 12in EP
- 75 83 **THE SPEN/SAGITARIAN**, Beat This, US Ace Beat 12in
- 76 — **AIN'T NOTHING BUT A HOUSE PARTY**, Phil Fearon, Ensign 12in
- 77 68 **SPLIT PERSONALITY (THE REMIX)**, U.T.F.O., Cooltempo 12in
- 78 56 **MY LATIN LOVER(WAREHOUSE REMIX)**, Q-Pid Featuring Nikki Q, Rhythm King 12in
- 79 60 **BACK IN LOVE AGAIN (REMIX)**, Walter Beasley, US Elektra 12in
- 80 82 **THIS TIME**, Private Possession featuring Hunter Hayes, US 4th + B'way 12in
- 81 — **YOU BETTER QUIT(112½)/OH GIRL(75¼)/SET IT OUT(110½)/I CAN'T HELP MYSELF(116)/STOLE MY HEART(0-120¼bpm)**, One Way, US MCA Records LP
- 82 94 **IF YOU ONLY KNEW**, A Perfect Fit, Move 12in
- 83 — **SLAVE OF LOVE (GO FOR BROKE REMIX)**, T.C. Curtis, Hot Melt 12in
- 84 100= **TIME KEEPS MOVIN' ON**, Calvin, US VinylMania 12in
- 85 59 **L.O.V.E. M.I.A (FARLEY KEITH REMIXES)**, Dazz Band, Geffen 12in
- 86 — **MIND GAMES (DUB GAMES)**, Cultural Vibe, US Easy Street 12in
- 87 100= **BACK TO SCHOOL**, Bunny Wailer, Solomonic 12in
- 88 re **PUT YOUR FILA'S ON**, Schoolly-D, Flame Records 12in
- 89 76 **JAM ON ME/DUB ON ME**, Company B, US The Summer 12in
- 90 re **TEN WAYS OF LOVING YOU**, Lenny Williams, Malaco Dance 12in
- 91 re **MOVE**, Farm Boy featuring Darryl Pandy/Etheridge Williams, US DJ International Records 12in
- 92 91 **SWEETHEART**, Rainy Davis, US SuperTronics 12in
- 93 64 **ALL BECAUSE OF YOU/NO MORE TEARS**, Beau Williams, US Capitol LP
- 94 42 **MISUNDERSTANDING/LET ME LOVE YOU/OH HOW I LOVE YOU (GIRL)**, James (D-Train) Williams, CBS LP
- 95 — **LOVE REALLY HURTS WITHOUT YOU (1986 DANCE MIX)**, Billy Ocean, Supreme Records 12in
- 96 100= **FUNKY RASTA**, The Naturals, Jamaican Sunshine 12in
- 97 — **SERIOUS(110½bpm)**, Donna Allen, US 21 Records 12in
- 98 — **PASSION AND PAIN**, Janice McClain, US MCA Records 12in
- 99 — **SOUTH BRONX**, DJ Scott La Rock — Blastmaster KRS One & D-Nice, US B Boy Records 12in
- 100= — **IKE'S RAP/HEY GIRL**, Isaac Hayes, US Columbia 12in
- 100= — **BIG FUN (MEGA MIX)(110½-112¾-112-113¾-114½-114-112½-114¼bpm)**, The Gap Band, US Total Experience 12in
- 100= 71 **LOVE CAN'T TURN AROUND**, Philly Cream, US Cotillion 12in

Compiled by James Hamilton/Alan Jones

AT LAST
A BRITISH SOUL RECORD
THAT MOVES
HEAD, HEART AND FEET"

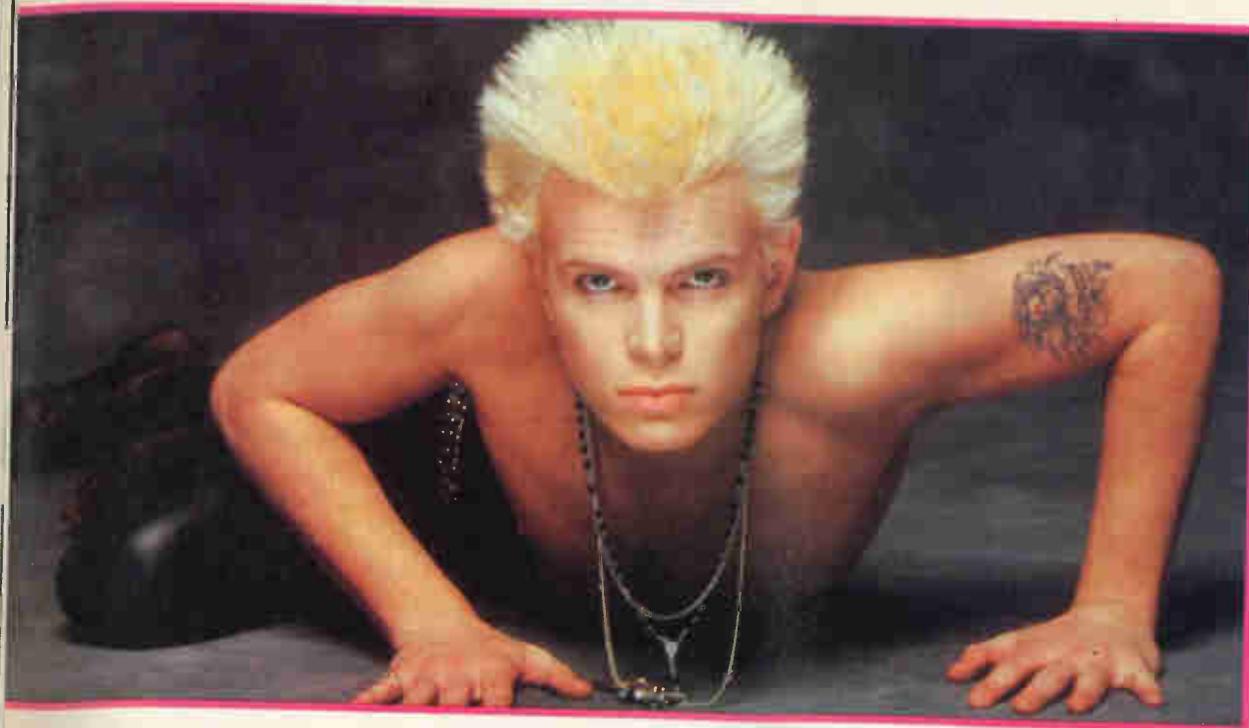
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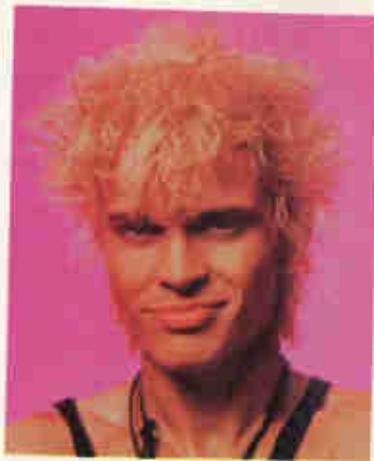
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VITAL IDOL!

The progress of **William Broad** from Generation X punk pouter to disco-rock mega-star is followed by **Alan Jones**



In this, the tenth year since the emergence of punk, the survivors are few and far between. Granted, the Stranglers are still going strong, Siouxsie And The Banshees remain a force to be reckoned with, Elvis Costello is as prolific and vital as ever and Paul Weller is making commercial noises with the Style Council. But on a worldwide scale, the biggest star to emerge from the days of dustbin liner dresses and Mohawk haircuts is Billy Idol.

With his new album 'Whiplash Smile' just released, Idol looks set to consolidate his global popularity, which has seen him sell over five million albums and three million singles since 1981.

Billy's star shines particularly brightly in his adopted homeland of America, where the Manhattan-based bleached blond has a wide ranging appeal. A US resident for the last five years, Billy is one of the top pin-ups of teenage fan magazines, is still venerated by veteran punks and has become an AOR radio favourite. Even Madonna is a fan, and she seriously considered asking Idol to duet with her on a track from 'True Blue'. She

reasoned: "We've got a lot in common — we're both white, plastic and pseudo-blondes."

Billy Idol was born William Broad in Stanmore, Middlesex, on November 30, 1955 and formed Generation X with latterday Sputnik Tony James in 1976. They played their first gig 10 years ago this month and, along with the Sex Pistols, they were one of the earliest and most critically acclaimed of the first wave of punk bands. They were also rather reluctant to sign a recording contract, and, when they were finally pacted to Chrysalis in the summer of 1977, all the other major punk bands were already putting out records at regular intervals.

Generation X's first, self-titled album was one of the earliest punk albums to reach the top 30, and all of their singles charted, but within the punk fraternity they always had their detractors, who claimed that their work was too commercial and lacked political vitriol.

The late lamented Lester Bangs was one of the first rock critics to champion the band, and he was generous in his praise of their first album which, he said, "is a clarion call for British youth". Lester forecast that: "If this exciting group can polish its pop sensibilities and retain its essential raw edge, they may outlast the brief starburst that is punk, and become a major, and mainstream, act." Reviewing their biggest hit single, 'King Rocker', on Radio 1's 'Roundtable', even Cliff Richard was enthusiastic: "I didn't expect to like this, but I do," he confessed. "Their singer (Idol) hasn't got the best voice in the world, but he uses it well. A good rock single, and a pleasant surprise."

Sadly, 'King Rocker' and the title track were the only outstanding tracks on Generation X's second album 'Valley Of The Dolls'. It's an album which, even today, Billy Idol can't listen to. He recalls: "Valley Of The Dolls' was a disgusting display... Ian Hunter (of Mott The Hoople) produced the LP. He's a nice guy, and did his best, but we really didn't apply ourselves to it. It's easy to make excuses, but I won't — it's just a bad album."

After the album was released Idol and James sacked erstwhile group members Mark Laff and Bob Andrews, and recruited four new members. With its name abbreviated to Gen X, the group recorded a final LP, 'Kiss Me Deadly', which sank without trace, as did Gen X itself shortly afterwards.

Idol settled in New York, and, after a short sabbatical, set about building a solo career with the help of local guitarist Steve Stevens and English

producer Keith Forsey, who served his apprenticeship in Munich under Giorgio Moroder. Idol's first solo single in Britain was a remake of the Tommy James hit 'Mony Mony'. It failed to register. In America it was released along with 'Hot In The City' and two other tracks as a 12 inch EP, under the title 'Don't Stop'. Though it climbed no higher than number 71 in the US album charts — 12 inch EPs are considered to be albums there — it stayed on the chart for 68 weeks and sold nearly 400,000 copies.

Idol's next single 'Hot In The City' was unleashed in the summer of 1982, and climbed to number 58 in the listings before disappearing. Once again, America was more in tune with Idol, and the single peaked at number 23 in Billboard's Hot 100 chart.

Idol's first solo album, entitled simply 'Billy Idol', followed in July 1982. It included both 'Hot In The City' and his next single 'White Wedding'. The album was well received everywhere except in Britain. In Australia, New Zealand, Holland, Belgium and Germany it made the album listings, but once again Idol made his biggest impact in America, where the album stayed in the charts for exactly two years, and sold over 500,000 copies.

Idol's next album, 'Rebel Yell', was completed towards the end of 1983. It won overwhelming support from the rock press on both sides of the Atlantic, but when released in Britain in January 1984 it checked into the album chart at 192, and promptly disappeared. It eventually made the top 100 nearly two years later, after a rush of re-released singles and the remix/compilation album 'Vital Idol' (see discography for details) had revitalised Idol's British chart fortunes.

In America, reaction to 'Rebel Yell' was swift and positive. It spent nearly two years in the album chart, and sold over two million copies. It was also Idol's first top 10 album anywhere in the world, peaking at number six in Billboard's prestigious listings. It yielded three major international hits: 'Flesh For Fantasy', 'Eyes Without A Face' and the title track.

The mesmeric 'Eyes Without A Face' was a hit in over 20 countries and sold over a million copies — the only Idol single to do so. It fared best in Australia, New Zealand and — inevitably — America, where it rose to number four on the Hot 200. It even inspired the HeeBeeGeeBees — who normally lampoon megaplatinum acts like the Police, Status Quo, the Eagles and the Bee Gees — to wax 'Songs Without A Tune'. Idol responded to this very significant acknowledgement of his celebrity status by suing the group.

'Flesh For Fantasy', meanwhile, was inevitably hijacked by strippers, to provide a suitably sleazy aural backdrop to their, um, "sessions". It is, I'm reliably informed, now used for such entertainments more than any other disc.

Both 'Eyes Without A Face' and 'Flesh For Fantasy' were British hits, but it was 'White Wedding' that put Idol into the top 10 for the first time last summer, three years after it was first released. 'Rebel Yell' was equally successful, and its success finally resulted in the album of the same



name charting simultaneously with the UK-only 'Vital Idol' retrospective.

Idol views Britain's belated acknowledgment of his solo career with a mixture of contempt and bemusement, and denies making his work more melodic or accessible to woo his new fans: "Who gives a f**k about them?" he rants. "To me, the whole point of making music is to satisfy myself. It's a pulsebeat, my pulsebeat, and I won't pander to anyone."

Pandering or not, Idol's new album is his most direct and commercial to date. Recorded in New York with the faithful Steve Stevens and Keith Forsey, it is much more of a dance album than his earlier albums, and includes guest contributions from

respected black musicians like Marcus Miller, Jocelyn Brown and Richard Tee.

The album's introductory single, "To Be A Lover", is poised on the threshold of the top 20. Written by Booker T Jones and William Bell, it's Idol's first cover since 'Mony Mony' and one he was particularly eager to record: "The rest of the album is new songs I wrote with Steve and Keith and on my own, and I hadn't planned to use 'To Be A Lover' at all. But I couldn't get it out of my head, so I recorded it anyway. It turned out so well that it had to be a single." The same could be said of several cuts on 'Whiplash Smile'. Somehow, I think Billy's going to be grinning all the way to the bank.

Wild Youth/ Dancing With Myself/Triumph/Revenge/
Youth Youth Youth/From The Heart/Ready Steady Go
(LP — CHM1521, cassette — ZCHM1512) Released: October, 1985

BILLY IDOL SINGLES

Mony Mony/Baby Talk (7 inch — CHS2543, 12 inch — CHS122543) Released: September, 1981	Did not chart
Hot In The City/Dead On Arrival (7 inch — CHS2625) Released: August, 1982	58 4
White Wedding/Hole In The Wall (7 inch — CHS2656, 12 inch — CHS 122656) Released: October, 1982	Did not chart
White Wedding/Hot In The City (7 inch — IDOL1, 12 inch — IDOLX1 includes two extra tracks: Love Calling (Dub)/Dancing With Myself) Released: September, 1983	Did not chart
Rebel Yell/Crank Call (7 inch — IDOL2, 12 inch — IDOLX2 includes extra track: White Wedding) Released: February, 1984	62 2
Eyes Without A Face/The Dead Next Door (7 inch — IDOL3, 12 inch — IDOLX3 includes two extra tracks: Dancing With Myself/Rebel Yell) Released: May, 1984	18 11
Flesh For Fantasy/Blue Highway (7 inch — IDOL4, 12 inch — IDOLX4 includes extra track: Flesh For Fantasy (Below The Belt Mix)) Released: September, 1984	54 3
White Wedding/Flesh For Fantasy (7 inch — IDOL5, 12 inch — IDOLX5 includes two extra tracks: Hot In The City (Mega-Idol mix)/Dancing With Myself) Released: June, 1985	6 15
Rebel Yell/(Do Not) Stand In The Shadow (Live) (7 inch — IDOL6, 12 inch — IDOLX6 includes extra track: Blue Highway (Live)) Released: August, 1985	6 12
To Be A Lover/All Summer Single (7 inch — IDOL8, 12 inch — IDOLX8) Released: October, 1986 NB: IDOL7 does not exist.	22 5*

BILLY IDOL ALBUMS

Billy Idol: Come On, Come On/White Wedding Part One/Hot In The City/Dead On Arrival/Nobody's Business/Love Calling/Hole In The Wall/Shooting Stars/ It's So Cruel/Congo Man (LP — CHR1377, cassette — ZCHR1377, compact disc — ACCD1377) Released: July 1982	Did not chart
Rebel Yell: Rebel Yell/Daytime Drama/Eyes Without A Face/Blue Highway/Flesh For Fantasy/Catch My Fall/ Crank Call/(Do Not) Stand In The Shadows/The Dead Next Door (LP — CHR1450, cassette — ZCHR1450, compact disc — ACCD1450) Released: January, 1984	36 11
Vital Idol: White Wedding/Dancing With Myself/ Flesh For Fantasy/Catch My Fall/Mony Mony/Love Calling (Dub)/Hot In The City (LP — CUX1502, cassette — ZCUX1502) Released: June, 1985	7 26
Whiplash Smile: World's Forgotten Boy/To Be A Lover/Soul Standing By/Sweet Sixteen/Man For All Seasons/Don't Need A Gun/Beyond Belief/Fatal Charm/ All Summer Single/One Night, One Chance (LP — CDL1514, cassette — ZCDL1514, compact disc — ACCD1514) Released October, 1986	9 1*

* indicates title still in chart.

DISCOGRAPHY

GENERATION X SINGLES

A-Side/B-Side	Highest pos	Wks on chart
Your Generation/Day By Day (7 inch — CHS2165) Released: September, 1977	36	4
Ready Steady Go/No No No (7 inch — CHS2207) Released: March, 1978	47	3
King Rocker/Gimme Some Truth (7 inch — CHS2261) Released: January, 1979	11	9
Valley Of The Dolls/English Dream (7 inch — CHS2310) Released: March, 1979	23	7
Friday's Angels/This Heat/Trying For Kicks (7 inch — CHS2330) Released: June, 1979	62	2
Dancing With Myself/Ugly Rash (7 inch — CHS2444, 12 inch — CHS122444) Released: October, 1980	62	2
Dancing With Myself (EP): Tracks: Dancing With Myself/Untouchables/Rock On/King Rocker (7 inch — CHS2488, 12 inch — CHS122488) Released: January, 1981	60	4

GENERATION X ALBUMS

Generation X: From The Heart/One Hundred Punks/ Listen/Ready Steady Go/Kleenex/Promises Promises/ Day By Day/Invisible Man/Kiss Me Deadly/Too Personal/Youth Youth Youth (LP — CHR1169, cassette — ZCHR1169) Released: March, 1978	29	4
Valley Of The Dolls: Running With The Boss Sound/ Night Of The Cadillacs/Paradise West/Friday's Angels/ King Rocker/Valley Of The Dolls/English Dream/Love Like Fire/The Prime Of Kenny Silvers Parts 1&2 (LP — CHR1193, cassette — ZCHR1193) Released: February, 1979	51	5
Kiss Me Deadly: Dancing With Myself/Untouchables/ Happy People/Heaven's Inside/Triumph/Revenge/Stars Look Down/What Do You Want/Poison/Oh Mother (LP — CHR1327, cassette — ZCHR1327) Released: January, 1981	Did not chart	
The Best Of Generation X: Valley Of The Dolls/ Running With The Boss Sound/Night Of The Cadillacs/ Friday's Angels/One Hundred Punks/King Rocker/	Did not chart	

LIVE

▼ ERASURE, LIVERPOOL POLYTECHNIC

They're a strange beast, this Erasure chang. On the one hand they're quite capable of producing some of the finest white dance floor music around with the consummate ease and consistency of anything associated with Vince Clarke. On the other hand, visually and image-wise, their Fun-Pub High Camp (lead singer in a basque, tittering double entendres) is the kind of Camden Palace chic which, at the very least, was the bandwagon before last.

That whole boystown business seemed well-flogged even before Divine appeared on 'Top Of The Pops', so it seems odd that a band with the undisputed musical style of Erasure should pin so much on it now.

But having said that, Erasure are the pinnacle of the whole sweaty, gay disco business. And it's this combination of a fine dance stance and that naughty, completely wholesome, teeny outrageousness that will probably win them a home in the charts; a kind of Yazoo Goes To Hollywood.

With songs like 'Wave Goodbye', 'Love Like That' and 'Say What', Erasure prove themselves capable of producing bright dance fodder, and if, at times, it all seems a little too lightweight and undemanding, the temptation is to tell your brain to shut up and let your feet decide.

Erasure are, I have little doubt, destined for greatness, which is, with few reservations, a good thing. Eight out of 10 for musical content, three for presentation.

Dave Sexton



Photo by Steve Wright



Photo by Bonnie Graham

■ FOSTER PILKINGTON, THE ASTORIA, LONDON

Ah, pop life can just break your heart sometimes. You look at the charts, stacked high with drippy geriatrics, and soap opera suds, then you look at the wonderful Foster Pilkington, still kerb crawling in the town of forgotten talent. It's shameful.

Supporting the Daintees on their current tour, Foster confronts a seated audience with a horrid shirt, a hang-dog face and a demeanour, half Northern comedian, half Southern queen. Where once stood a battered and unreliable tape-machine, now stands a rough looking three piece band, and although some of the kamikaze charm of his one-man days has been lost, the buzz-pop songs and the laughter are still there.

'The Listening Land', 'The Town Of Forgotten Talent', 'Let's Stick Together' — these are happy-go-crazy songs, from the poppy edge of punk. But they're shorn up for the present by Foster's classical music background, and by the clear sight of the man's lucid eccentricity.

Foster Pilkington is the kind of performer who will run about, fall over, get up, tell a bad joke and launch into one of his violin solos without the bloody thing plugged in. He's the kind of man who might be writing a song called 'Your Kiss Is Like Artificial Respiration'... the kind of man who's terrified of motorways. In other words, he doesn't 'belong' in the hip-hit parade, which is precisely why he ought to be there.

Roger Morton

■ NICK CAVE AND THE BAD SEEDS, TOWN AND COUNTRY CLUB, LONDON

It's a good measure of the esteem this man is held in that they're fighting to get into the T&C Club tonight. Old Nick's been away for a while honing down the basics of his stark modern blues with the help of the magnificent Bad Seeds, and now it's time for the exorcism.

The sheer noise coming from the stage, and the control the band impose upon it, is a wonder to behold. Just as you think they've finally improvised themselves stupid and all is lost, there's a huge hellish piano chord and everything's back in its proper place.

Even the cover versions sound different to their 'Kicking Against The Pricks' versions with Johnny Cash's 'The Singer' now a fitting Cave self tribute. And there's a version of 'All Tomorrow's Parties' that does indeed give the guitarists room to thrash and grin sheepishly.

But it's Nick Cave the reluctant new age sex symbol (I kid you not) that rules the roost, all hunch and thin blue smoke, snaking up and stomping around in a green jacket with sleeves forcing their way up his arms to escape from the mic. Mean, moody and at times a magnificent noise to wallow in.

Andy Strickland

▲ 10,000 MANIACS, THE RITZ, NEW YORK CITY

The 10,000 Maniacs are like the marriage of two people from completely different backgrounds. Sometimes those marriages work, but with others — like in the case of the Maniacs — it ends up being a bit of a mess.

Theirs is the union of country and western and hard rock music. Singer Natalie Merchant's voice is like Dolly Parton on a bad day — powerful, piercing and really quite painful. The backing was nothing short of good, hard, rock music — with lashings of bass from the solid Steven Gustafson.

As you can imagine, it really doesn't mix very well. The crowd stood quite still throughout the set despite the raucous music, and politely clapped as the drab looking Ms Merchant, wearing her dowdy dress and ballet shoes, swirled through an erratic dance routine, occasionally cheekily revealing a bit o' leg.

It was embarrassing to watch and a blatant waste of some obviously talented musicians.

The end came as a happy relief for me, and I was disgusted as the crowd cheered for more. Bands seem to be able to get away with so much more in the States than in Britain, but even so, the Maniacs would do much better if the lads at the back got a new lead singer and zapped Ms Merchant off to somewhere in the middle of Tennessee, where she could sing to the hillbillies.

Angie Smith



Photo by Andre Csillag

■ HUEY LEWIS AND THE NEWS, HAMMERSMITH ODEON, LONDON

Huey Lewis is Bruce Springsteen with the engine removed. He's an old man of rock, riding pillion on an American pop dream which took a long time to pick him up.

Huey seems like a nice guy. He's got a warm, slightly rasping r'n'b voice, and this is definitely a live band. The current single 'Stuck With You', for example, comes across much better live, with the major plus of not having to watch the video.

But there's something missing. Okay, so Huey and the boys aren't breaking any musical frontiers here. There's nothing new, they aren't Run-DMC. They aren't even the Bangles. We're talking straight down the line entertainment (and why not?).

I kept expecting the place to erupt into mainstream bopping, but any dancing in the aisles was strictly hand jiving. There was an antiseptic excitement, like French kissing a bottle of Listerine.

Huey, guitarists Johnny Colla and Chris Hayes, had quite a choreographed routine going, which made up for the pathologically shy bassist keeping his back to the audience for an hour and a half.

From 'I Never Walk Alone' through to 'Hip To Be Square', with singles at regular intervals, everyone knew where they should be. The light show was slick, the pauses planned and the asides as cute as Cabbage Patch dolls.

Mid set the whole band came downstage for an acappella version of 'Naturally'. The sublime Tower Power horn section did a cracking bit of synchronised dancing and added some depth to the set, particularly 'The Power Of Love'. On 'Simple As That' the sweet-sounding guitar backing was quite heart-rending and the rest of the show was perfectly competent — just lacking magic.

Perhaps the band left the power to thrill along the roadside after 20 years slogging round America, only to be discovered by Jonathan King. It's enough to get anyone down...

Kay Holmes

◀ A-HA, RADIO CITY MUSIC HALL, NEW YORK CITY

I thought my ears would never last out. The pre-concert girlie chatter reminded me of a noisy school lunchtime, then, when demi-Gods A-Ha arrived on stage, so did an excruciating, shrieking piercing din in my eardrums.

It was difficult to spot a male in this 6,000 capacity sell-out venue. Thank God it was seated and thank God the bouncers stopped the screaming weenies from stampeding their way to the front.

After an initial solid 10 minutes of reverberating screeching came uniform 6,000-strong singalong-A-Ha — mostly to songs from their debut album 'Hunting High And Low'.

But really, music was the least important element of the evening — a swing of the hips by singer Morten Harket produced more applause and shrieks than any guitar riff. It was very difficult to be objective about the actual musical element — it was hard to hear it over the screams — and any credibility the band may once have had flies totally out of the window when they allow themselves to be marketed and packaged in such an obvious and time-honoured way.

The A and R guy has certainly done a superb job — they're now established in the same league as Duran Duran were over in the States, but I'll give them a year or so before they're replaced by some other fresh young pretty boys.

But for today, A-Ha are riding high and making the most of their popularity in America. Their show was planned out to a tee — right down to their stage antics and the very last cartwheel — but they did get a bit thrown when Morten got his mike wire wrapped around the stand and pulled it over and Pal tripped up some steps.

I'm sure there was many a hoarse young lady by the end of the evening. The end certainly came as a relief to my ears — next time I must remember to bring my ear plugs.

Angie Smith

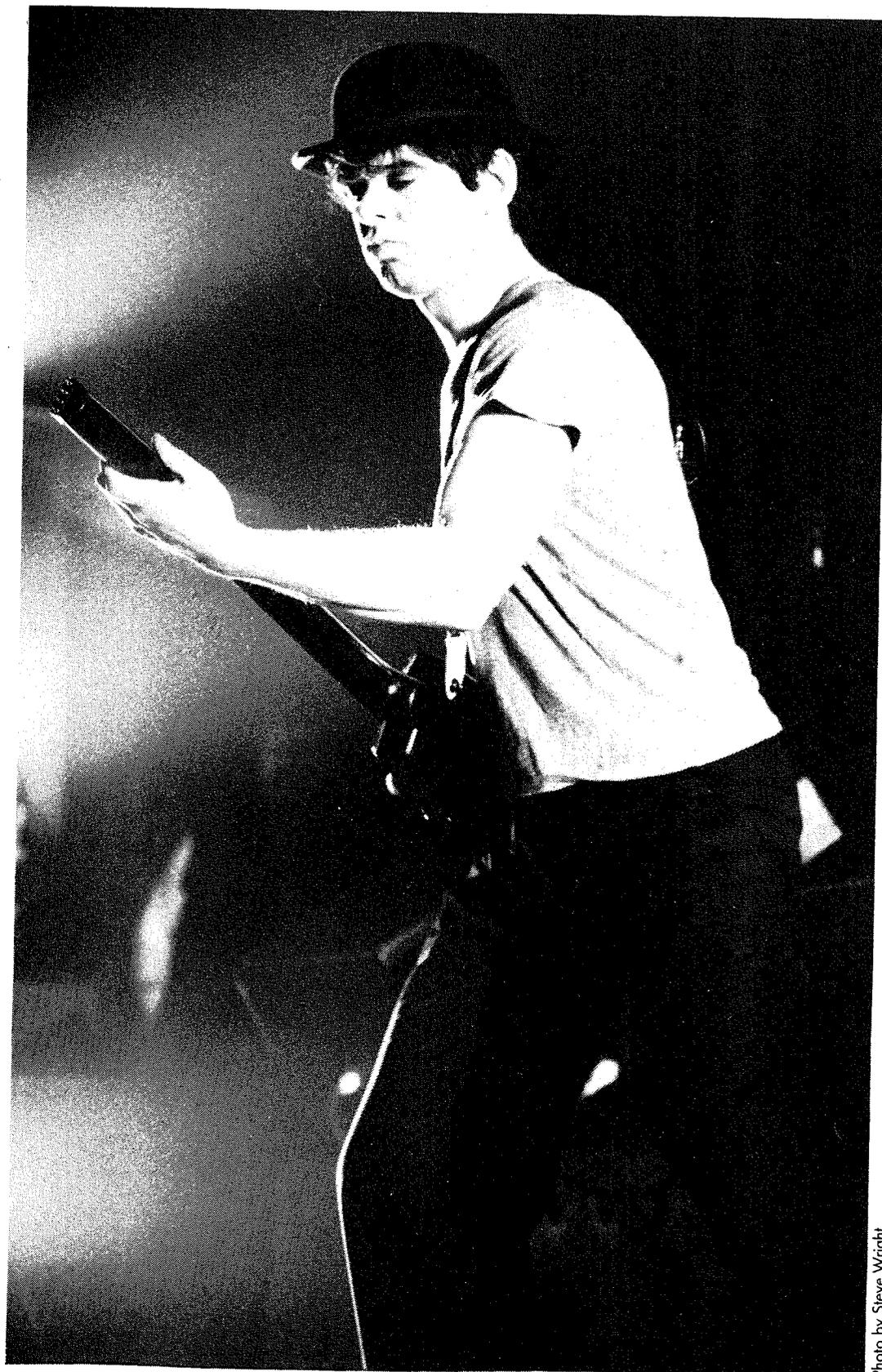


Photo by Steve Wright

▲ THE STRANGLERS, LIVERPOOL UNIVERSITY

After an absence of such length from the touring circuit, it was difficult to know quite what to expect from a Stranglers performance. A capacity 1,500 turned out to see the former bad lads of punk, but what of the men in black? Well, stopping all the photographers after four numbers, presumably so as not to snap them looking messy, would indicate that they've about as much to do with anarchy as Diana Ross these days.

The touring eight-piece Stranglers are as much a conventional 'rock' band as any you're unfortunate enough to find. And the image would appear to have changed more than somewhat. The sporting of bowlers by all of the band would seem to imply one of three things: that they want to be the new Madness, that they've all

recently become TSB shareholders, or that they've all taken daytime jobs sifting flour for Homepride.

But what of the music? You may well ask, and an open mind is quickly and firmly slammed shut with the combination of interminable nine minute songs, end-of-pier medleys of hits and a sloppy complacency. A complacency which screams out their lack of either regard or interest in their audience.

From the opening blasts of 'No More Heroes', to the almost endless meanderings of 'Always The Sun', the show is polished, professional and utterly uninteresting. In amongst this display of the flaccid and famous, 'Strange Little Girl' stands out as a single moment of true interest.

But, on the whole, what we have here is a flatulent, redundant and out-dated morass of absolutely no interest whatsoever.

Dave Sexton

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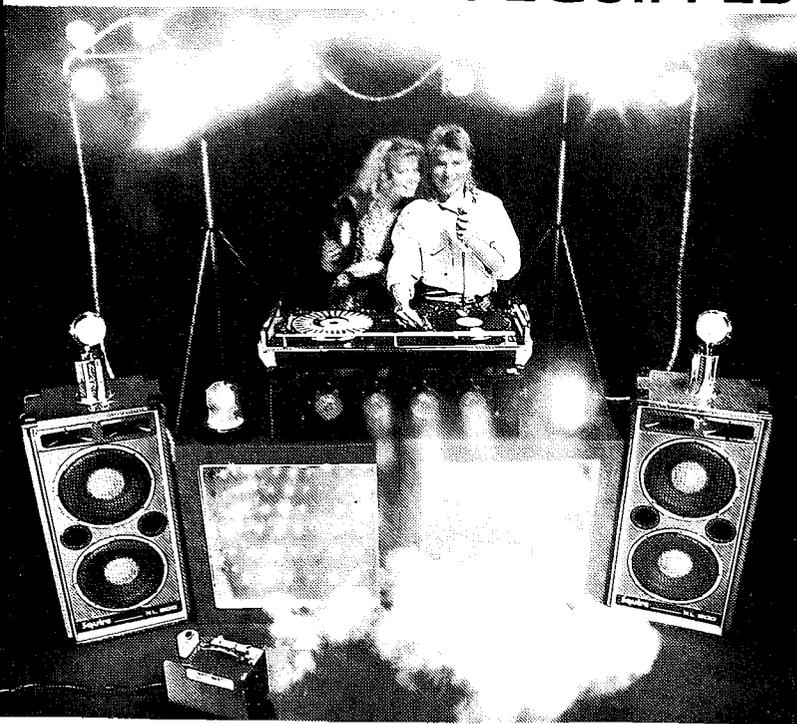
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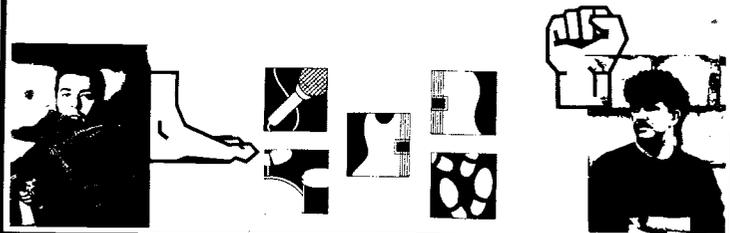
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NEWS

DIGEST

edited by
robin smith



■ **Nick Cave And The Bad Seeds** release their album 'Your Funeral ... My Trial' this week. Following hot on the heels of their 'Kicking Against The Pricks' album, 'Your Funeral ... My Trial' features completely original material. Tracks include 'Hard On For Love', 'Stranger Than Kindness' and 'She Fell Away'.

● **Iron Maiden** release their single 'Stranger In A Strange Land' on Monday, November 10. Limited quantities of the single will come packaged in a special sleeve that unfolds into a postcard featuring lots of shots of the band.

● **Iggy Pop** releases his single 'Real Wild Child (Wild One)' on Friday, November 21. Taken from Iggy's album 'Blah Blah Blah' the flip side is 'Little Miss Emperor'. Iggy will also be playing a second date at the Brixton Academy on December 18.

● **Curiosity Killed The Cat** release their single 'Down To Earth' on Friday, November 7. They will be supporting Alison Moyet on her tour.

● **Smiley Culture**, that lovable young ragamuffin, will be playing four dates this month. See him at Newcastle University Thursday, November 13,

Oxford Polytechnic 14, Southampton University 15, Bradford University 17.

● **Tippa Irie** releases his single 'Panic Panic' on Monday, November 10.

● **Ultravox** release their single 'All Fall Down' on Monday, November 10. Recorded in Dublin with the Chieftans, the song is taken from the 'U-Vox' album.

● A hip hop compilation album, '**Serious Beats 1**' will be out on Monday, November 10, on Serious Records.

● **Furniture** release their debut album 'The Wrong People' on Monday, November 10.

● **Alice Cooper** has added a date to his tour at Birmingham Odeon on December 5.

● **Status Quo** have added a couple of dates to their tour: Leicester De Montford Hall Friday, November 28 and Edinburgh Playhouse December 8. Tickets are on sale now.

● **Doctor And The Medics** release their single 'Waterloo' on Monday, November 10. It's their version of the song which gave Abba their first major hit.

● **Marc Almond** and the Willing Sinners will be playing a mini tour this month. See them at Croydon Fairfield Hall Sunday, November 16, Burton On Trent Central Park 17, Birmingham Powerhouse 18, Manchester International 19, Bristol University 21, Kingston Polytechnic 22, London Palladium 23.

● **Suzanne Vega** has added three dates to her tour: Norwich University of East Anglia Thursday, November

20, Edinburgh Usher Hall 24, Belfast New Vic 27. Suzanne's single 'Gypsy' is out this week.

● **Hollywood Beyond** have cancelled their November tour. The official reason is that they need the time to complete their debut album. They will now be touring in the New Year.

● **Simply Red** have added three dates to their tour: Manchester Apollo Thursday, December 4, Hanley Victoria Hall 5, Newcastle City Hall 6.

● **Jon Moss** was remanded on unconditional bail at Marylebone Court last week charged with possessing cocaine. He was remanded until November 25.

● **Sigue Sigue Sputnik** drummer, Ray Mayhew, faces committal proceedings when he appears at Wells Street Court in London on November 19. He is charged with causing actual bodily harm to Carol Wolmsley, his former girlfriend.

● **The Shamen**, who release their single 'Young Till Yesterday' on Monday, November 10, will also be hitting the road. See them at City of London Polytechnic Thursday, November 6, Hull Adelphi 19, Blackburn Top Hat 20, Central London Polytechnic 22, London Timebox 1 24, Kent University 25, London Bay 63 27, Paisley Tech 28.

● **Genesis** release their single 'Land Of Confusion' on Monday, November 10. Watch out for a very unusual Genesis video, courtesy of 'Spitting Image' ...

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B P M

ODDS 'N' BODS

NUMBER 85 was a pathetic national chart entry for **Disco Aid** 'Give Give Give', but this week should hopefully see a big improvement — it does rather undermine "the purchasing power of disco DJs", though... **London** have picked up **Younger Generation** 'We Rap More Mellow' for a remix that'll add a much needed break... **TC Curtis** 'Slave Of Love' is now selling fast in its new go go-ish (0-) 101½bpm **Go For Broke Mix** (Hot Melt 14TC007)... **Gwen Guthrie's** follow-up will indeed be 'Outside In The Rain', maybe by February!... **Yasuko Agawa** and other of the label's current product should be credited to **Bluebird Records** alone, without **10 Records** now... **Eon Irving** (Chelsea) points out that the rapidly UK-issued **Vesta Williams** 'Vesta' (A&M AMA 5118) LP's standout 86½bpm song 'You Make Me Want To (Love Again)' was also the standout 0-86-0bpm song 'You Make Me Wanna Love Again' on the recent **Con Funk Shun** LP (whoops, but I found the latter album otherwise so average that I didn't keep it!)... **Gap Band** have a dynamite soulfully building newie that so far has been scarce on import (check the chart in case it was about by the weekend)... London's **WBL5** 88.5FM launches at the **Limelight** this Thursday (6) with no fewer than 10 Technics decks being scratched at once, and DJs including **Tim Westwood**, **Jay Strongman**, **Derek Boland**, **Gaz**, **Jazzy B**... Saturday (8) **Paul Hardcastle** sits in instead of **Dave Gregory** on **Essex Radio's** soul show, and **Radio Rushy Siding's** **Noel St. John** marries lovely **Kim**... **Roger Tovell's** Friday 6pm **Severn Sound**

soul show has been reduced by the 7pm arrival of **Mike Allen's** syndicated hip hop hour, so now instead **Roger's** including more imports and newies in the final 6-7pm part of his normal weekday drivetime slot... **Mike Allen** is in fact playing **Kool Moe Dee** 'Go See The Doctor' on radio but with the dodgy bits edited in backwards!... **Crossover Records** are releasing **Kool Moe Dee**, and **Calvin**, while **Serious Records** are launching a new hip hop compilation LP series called '**Serious Beats**', each of the single LP sides' four tracks also being megamixed... **DJ Jazzy Jeff & Fresh Prince's** 'Girls' follow up, 'Just One Of Those Days' (US Word-Up), is a surprisingly dull disappointment... **Heavy D. & The Boyz'** title last week should have been, like **Jean Knight's** 'Mr Big Stuff'... DJs are suggesting the **Real Thing** need a real go go remix to happen properly... **Trouble Funk's** Live-In-London LP 'Say What!' (4th + B'way DCLP 101) is being twin-packed with their current UK 12 inch, but not **Chad Jackson's** **Razor Mix** version — **Chad**, incidentally, has also done a similar **Cut-Up Mix** for the same label's **Run-DMC** oldie 'King Of Rock'... **Jon Davis**, second-placed 1986 UK Disco Mixing champ, is rightly peeved that his '**Jungle Book**' mix has been copied and claimed as his own by UK winner **Chad Jackson** — as **Jon** says, some originate and others imitate!... **James (D-Train) Williams'** 'Misunderstanding' is the first US **Columbia** 12 inch I can think of that's at 45rpm, instead of the more convenient for mixing 33½rpm... **The Time** look like reforming for a new album next year, including **Jimmy Jam**, **Terry Lewis**, **Monte Moir**, **Jesse Johnson**, while they're currently to be seen backing **Janet Jackson's** 'Control' video!... **Mike Shaft** joins **Radio Sheffield's** soulful **Holcott Foster** at **Huddersfield's Video-Tech** on Tuesdays, when **DJs Dr Jam & Ian & Manfred** solidly funk **Bristol's Silks**, and **Gary Crowley & Vaughn 'Mix Butcher'** Toulouse mix **Fun House Samba Funk** with **Tom Jones**, **Connie Francis** and **Frank Sinatra** at **Soho's Wag Club**... Thursday evenings



■ **TELLA & COLLINS** 'When You're Young' (A.I. Records A1 12 294, via PRT) **Sylvia Tella** and **Cargo's Dave Collins** combine for a nicely nostalgic **Marvin & Tammi-style** (0-) 116bpm old fashioned breezy duet (instrumental flip), getting more radio than disco play so far.

Dave Pinney plays our **Disco** chart's hottest hits at **South Ockendon's Prince Of Wales**... **Adrian Dunbar** (0202-296253 day/685333 night) is looking for a **Bournemouth/Southampton** area venue for a weekly warehouse-type gig in which to feature funk/house/rap — any offers?... **Lynton Elcocks** (0793-827199), funky **Swindon Pasha** Fridays, wants other gigs within 40 miles... **Franklin Sinclair** (**Manchester Richfields**) reports his top request two weekends ago was far and away for **Oran 'Juice' Jones**, but he couldn't play it as strangely the **CBS**-distributed US smash had still not reached local disco stores... **Streetwave's** DJ mailing list doesn't seem very up to date, judging from the undelivered "gone away" record packages returned by the **Post Office** not to the label but to **rm**, thanks to the enclosed exhortations for charts to be sent to our address!... **Vince Lawrence's** claim to be **Virgo** may not in fact be as great as **Marshall Jefferson's!**... **DER RUMP DUMP DUM DUM DUMP DUM**...

HOT VINYL

CURTIS HAIRSTON 'Chillin' Out' (US Atlantic 0-86759) Easily hottest import of the past fortnight, this **Timmy Regisford** remixed jauntily jiggling 98½bpm soul roller is classy and catchy with a creamy piano and sax break, the title line acknowledging today's hip hop culture although the go go-ish beat is more in the **Jocelyn Brown** bag (dub/inst/edit too), a sure smash.

JAMES (D-TRAIN) WILLIAMS 'Misunderstanding' (US Columbia 44-05967) Smoothly though insistently worried by **D-Train's** newly personalised singer, this **François Kevorkian/Ron St. Germain/Hubert Eaves III**-remixed album smash jiggles to an almost go go-ish chunkily swinging happy 102½bpm beat with jazzily breaking piano and **Full Force-style** bounce (inst/dub flip), real good!

LOOSE ENDS 'Nights Of Pleasure' (Virgin VSD 919-12) Another white-labelled twin-pack containing different mixes, all of which hopefully will be commercially available this time, unlike the 'Slow Down' cock-up. **Nick Martinelli's** is a typically ticking clear cool 103bpm swayer, while **Dancin' Danny D's**

continues over

PEOPLE
IN
PROGRESS

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FEATURING:

Aswad, **Tom Bailey** (*Thompson Twins*), **Madeleine Bell**, **The Blackstones**, **Patti Boulaye**, **Errol Brown** (*Hot Chocolate*), **Miquel Brown**, **Garth Crooks**, **Kiki Dee**, **Brenda Fassie**, **Phil Fearon**, **David Grant**, **Paul Hardcastle**, **Haywoode**, **Lenny Henry**, **Lloyd Honeyghan**, **Imagination**, **Junior**, **Janet Kay**, **Mark King** (*Level 42*), **D. C. Lee**, **Loose Ends**, **Paul Medford** (*Eastenders*), **Mint Juleps**, **Mike Nolan** (*Bucks Fizz*), **Juliet Roberts**, **Tom Robinson**, **Sinitta**, **Carol Thompson**, **Paul Weller** and many others.

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B P M

from previous page

105½bpm Remix and Dub are more mushily shuffling, a fast wriggly 120½bpm Steve Nichol & Macca remix of 'Let's Rock' completing the pack.

CULTURAL VIBE featuring Glen (Sweetie 'G') Toby 'Mind Games' (US Easy Street EZS-7527) The 'Ma Foom Bey' follow-up is a less exotic Tony Humphries-mixed Chicago-influenced bounding 118½bpm New York canterer with two vocal mixes, but it's the better beifier scatted and vibed Dub Games that's causing most stir at "house" parties!

BUNNY SIGLER ('You've Got The) Right Stuff' (US Star Island SIR-00123) A knee trembler for true soul fans, the Philadelphia veteran's superbly sung swaying (0-)86½bpm easy rhythmic jogger has the feel of Keni Burke's 'Risin' To The Top' (could writer M. Wells be Mary?), it and the flip's sadly less distinguished 121¼bpm 'Never Let Them See You Sweat' both being in three versions.

FREDDIE JACKSON 'Just Like The First Time' LP (Capitol EST 2023) Accurately titled good mainly slow soul set, with the sinuous 89½bpm 'Have You Ever Loved Somebody', swinging 111bpm 'Jam Tonight', snappy 118½bpm 'I Can't Let You Go', smoochy 85½bpm 'I Don't Want To Lose Your Love', 83½bpm 'Still Waiting', 80bpm 'Tasty Love', 44/88bpm 'Look Around', 35½bpm 'Janay', 0-38-76-0bpm title track.

JEFF LORBER featuring Karyn White 'Facts Of Love' (CLUB JABX 40) Larry Levan's 106¾bpm Actuality Mix and Reality Dub of this surprisingly Five Star-ish tightly tripping lightweight chugger are here joined on 12 inch by the (for some, preferable) 0-106¾bpm LP Version, as well as the George Howard saxed 73bpm comatose 'Sand Castles'. Significantly the first real chart action only followed its promo mailout. Now also on import LP is his 'Private Passion' (US Warner Bros 1-25492), the uptempo vocals prod/penned by Evan Rogers & Carl Sturken with Karyn again Five Star-ish on the 106bpm 'True Confessions', Michael Jeffries slightly Lutheran on the 0-115½bpm title track and well soulful on the jogging 97½bpm 'Keep On Lovin' Her', both nicely duetting the 79¼bpm 'Back In Love'. Instrumental jazz-fusion however are the superior buoyantly rolling 89½bpm 'Midnight Snack', Larry Carlton guitared mildly jaunty 103½bpm 'Jamaica', Freddie Hubbard flugeled doodling 95½bpm 'Kristen'. A bit too bitty.

BILLY OCEAN 'Love Really Hurts



■ **JEFF YOUNG**, snapped here enjoying a joke with **Chris Hill** at Barry Island, joins serious soulster **Bob Jones** as headlining jocks at Sudbury **Gainsborough Club's** latest 2pm-2am soul alldayer this Saturday (8).

Without You (Supreme Records SUPET 110) His debut 1976 hit, rather in Chairman Of The Board style, remains a pop-aimed 132¾bpm galloper in this controversial remix (dub/edit flip), which pop jocks are indeed lapping up.

AL JARREAU 'Tell Me What I Gotta Do' (WEA U8523T) John Luongo-remixed gently jiggling fairly typical semi-slow 91bpm jogger produced by Nile Rodgers, with a dub mix and the old superior 'Roof Garden' as flip.

COMPANY B 'Jam On Me' (Bluebird BRT 27) The girls chanted wriggly jiggly nagging latin disco jitterer would here appear to have been re-edited to become (0-)113-112½-0bpm, with just 'Dub On Me' as flip. Moronically catchy, given a chance!

RUN-DMC 'You Be Illin' (Remix)' (US Profile PRO-7119) Almost an updated Coasters, this mellow jauntily trotting 127¼bpm catchphrase rap has a moral and honking rock 'n' roll sax (inst too), flipped by the LP's fiercely human beat boxed and scratched 0-97bpm 'Hit It Run'.

SPOONIE GEE 'That's My Style' (US Tuff City TUF 128015) Marly Marl completely scratches and cuts up this consequently jagged 96½bpm rap, and two less fractured 'I'll Serve You Right' versions, creating the backing beats too for the flip's possibly even better strong go go hip hop 98bpm 'Take It Off', worth checking.

MARIO REYES 'What Ever Turns You On' (US D.J. International Records DJ913) Ralphie 'Raz' Rosario co-prod/penned percussively leaping 121¼bpm latin "house"

with Neraida Pagan's Eartha Kitt-ish muttering vocals interrupted by amusing dialogue and sound effects, Farley 'Jackmaster' Funk's no nonsense 122bpm House Mix being the most direct of its four versions.

FINGERS INC. 'A Path' (US D.J. International Records DJ780) Rather strange not at first very "house" like though possibly haunting, see-sawing 121¼bpm intensifying vocal rambler eventually with some of that 'Mysteries Of Love/Set It Off' cymbal slurlup (inst/beats too), Chip E's of the two vocal mixes chugging with most immediacy.

BILLY GRIFFIN 'Believe It Or Not' (Atlantic A9374T) Pulsing sinuous slow though ambiguous 60½/121½bpm sweet mellow soul swayer (inst/edit too), plus here the brassily wriggling 105bpm 'E.S.P.', both very pleasant.

CLUB NOUVEAU 'Jealousy' (Warner Bros W8551T) Very similar answer version to 'Rumors' by its actual producer Jay King and his own new group, with a bassier (0-)110bpm arrangement (inst too) and longer "vicious vocal" 110½bpm 'Malicious Jealousy' flip.

MONDO KANE featuring Dee Lewis & Coral Gordon 'An Everlasting Love In An Ever-Changing World (The Doop De Do Song) (A Foggy Day In London Town Mix)' (Lisson Records DOLEQ 6, via PRT) Blandly cooed friskily leaping 104bpm samba prod/penned by Stock/Aitken/Waterman and originally intended for release as a segued medley with 'New York Afternoon' had Georgie Fame not then added his vocal to that. Pretty if limp (inst/edit too), it should of course now fit with Fame's 'Samba'!

MILLIE JACKSON 'An Imitation Of Love' LP (Jive HIP 43) Slick saleable set with nothing really to rival the 95bpm 'Hot! Wild! Unrestricted! Crazy Love' on the floor, but for listeners there's Prince's 0-106¾bpm 'Wanna Be Your Lover', the sleazy 86bpm 'It's A Thang', het-up (0-)74bpm 'I Need To Be By Myself', tender 0-77/38½-0bpm 'I Fell In Love', burbling 111½bpm 'Mind Over Matter', swaying 81¼bpm 'Love Is A Dangerous Game', smoochy 36/78bpm title track.

RAPPERS' CONVENTION 'The Wiggle' (US EMI America V-19219) Randy Muller's rapping proteges debut with a starkly starting Run-DMC-ish but then quite jauntily driving hard 91½-0bpm juggler prodded by bubbly bass and "wiggly" vocal effects (in five mixes). In true dance craze style, the lyrics tell you how to do the new def step!

GO GO LORENZO and the **DAVIS/PINCKNEY PROJECT** 'Say "No" To Drugs' (US Studio Records STU-1111) Even more orchestrated though far less striking than 'You Can Dance (If You Want To)', this 97bpm go go message song (edit/sparser inst too) will however be rare while it's banned on import to give their established hit a chance here.

R. JUSTICE ALLEN 'Crackin' Up' (Lisson Records DOLEQ 5, via PRT) Now rapidly becoming just one of many anti-crack messages, this sparsely starting then almost James Brown-ish jittery 99½-0bpm rap funkier (in four mixes) should still have street cred.

SPENDER JONES 'Miss Friday' (Rise Records RISE T3, via Pinnacle) Competent though hardly very inspired Michael Jackson style 111½bpm jiggly thudder (inst flip).

SHA RENE 'I'm Good For You' (US Black Wall BW01) Sharon Rene Summers' self-prod/penned 113½bpm wriggly swayer is soulfully enunciated to a pleasant backing including subdued jazzy guitar picking, with two dubbier Dance Versions as flip, but doesn't really stick in the mind.

KLARK KENT, ELLIOTTE NESS & THE WORD PROCESSOR 'Gettin' Busy' (US New Image NIR 3333) Deftly scratched and densely rapped 0-99½bpm Full Force/UTFO-style go go hip hop making all the right moves without maybe being innovatory enough, with a quite amusingly chatting 86½bpm 'Girl On The Corner' flip.

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SWISS BOY

"THE LADIES TEND TO HAVE A VERY CLOSE RELATIONSHIP WITH MY LOVE SONGS"

That's **Freddie McGregor** speaking. You probably haven't heard of him, but at the moment he's the sweetest crooner on the reggae scene. And he's something of a ladies man...
Story: **Stuart Bailie**



So what do you ask someone who's been in the music business for 23 years, who's released nine albums, and who has one of the most charismatic voices going? In this case, you ask Freddie McGregor why the public out there still doesn't know who he is. The man has every reason to feel indignant, but Freddie just leans back in his chair and smiles.

"You know what I think? Everything goes with timing, I truly believe that. I never felt that things have not been happening for me, 'cause you have to do things one step at a time. I don't think it's too late. I think this is becoming the best time of my career, even though I started so young."

In 1963 he was Little Freddie, a precocious seven-year-old who could reach the microphone only when he was hoisted onto a stack of beer boxes. Freddie admits that he may

have missed out on the academic life, but then he did attend 'university' at Jamaica's renowned recording centre, Studio One. It was there that he received his schooling, learning harmonies and songwriting amid all those ska and reggae veterans, including a certain Bob Marley. And it's only too obvious that all that studying has paid off handsomely.

The magnificent ballad, 'Push Comes To Shove' almost broke it for Freddie this year in the UK. It started off as a B-side, flipped over and settled down in the reggae charts all summer. And without any promotion at all, the record made a modest dent in the national chart. An album 'All In The Same Boat' followed, showcasing Freddie's ability to draw on all kinds of musical influences, from soul to African hi-life.

Along with a select band of singers

like Marvin Gaye and Bob Marley, Freddie has a remarkable, almost spiritual, quality to his voice, a facility that lends itself equally well to love songs and social commentary. But while both approaches are very successful, which one is Freddie himself happiest with?

"I write for suffering people, I write

for happy people. When I make an album, I want to have songs that little children love and sing along with, songs that the grandmothers love, and songs that the pop kids love.

"Personally, I find that my love songs go very well." Freddie smiles again. "The ladies tend to have a very close relationship with my love songs."

JERMAINE STEWART

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KEEPING IT ALL IN THE

FAMILY



W O M A C K
W O M A C K

The next **Womack And Womack LP** is produced by the pair themselves, and features Cecil's three brothers and his ex wife (Mary Wells). Family ties? — you bet, 'cos after the LP the next two projects up on the Womack production line are: a book on Linda's dad, Sam Cooke, and a new LP from Cecil and his brothers as they resurrect their early Sixties group the Valentinos. Story: **Paul Sexton**

The second coming of the Womacks as recording stars brings a few bonuses — like a return to the 'Love Wars' style... a new album that'll be out here way before it's available in the US... a reunion of the Valentinos... and a book about Sam Cooke by the people who knew him best.

So, Cecil and Linda have some talking to do: first of all about their new single 'Soul Love/Soul Man' and the 'Starbright' LP that follows in a few weeks. "I think our mood is back right," says Cecil, sporting a new (lack of) haircut that puts Mr T in the shade. "When your mood is right, you can get back to what you really want to do."

Straight away, then, we've opened up the can o'worms of how Mr and Mrs Womack came to leave Elektra Records after just two albums, and got themselves hitched with Manhattan. Cecil: "When we went in and cut the first ('Love Wars') album, it was all fine... quite naturally when you have success with an album, then you get a lot of... bacteria! Just different vibes, and you have to try and make your music over the top of that."

That great first set brought a top 20 hit with the title song, and lots of other album gems, but the second, 'Radio MUSC Man', got a bit lost in the chart jungle. "They loved it," Linda reassures me. "The man in the company just went nuts when he heard it... it's just a matter of red tape, I guess I'd call it, it's those other political things in the structure that get in the way." Cecil gets a bit more specific: "If you've been around, you demand a certain amount of respect, and if you can't deal with me like that then you're not my cup of tea."

Linda explains: "There are many people who along the way to becoming quote-unquote 'successful', that is monetarily successful, will bow or bend to a shape that is already open, like there's a slot and somebody says 'Get in that hole and you'll get it'. So you have to decide, are you that kind of person or are you your own, will you make your own slot? So we just consider it part of our carving out time."

Anyway, the Manhattan men seem to be C&L's cup of char at the moment, and the new album's got plenty of good moments on it, like a



spooky ballad called 'Take Me' and the couple's own version of 'I Just Called To Say', the song they wrote for Teddy Pendergrass. Only this time it's called 'Rejoice' — "We didn't want to offend Stevie Wonder," Cecil laughs, "even though our song came first."

Now to the real juicy stuff for Womack fans: first, listen to who's on the new LP, then check what's following up behind. "Me and Linda produced the album, basically everyone in the family is on it, Bobby was there, Curtis, Friendly" (all three are Womack brothers who used to be with Cecil in the influential Valentinos back in the early Sixties), "Mary..." (sorry to keep chipping in here; Mary is none other than Mary 'My Guy' Wells, Cecil's first wife from the days before Linda joined the partnership).

"We cut two albums at the same time, we also cut the group's new album which is Bobby, me, Curtis and Friendly. We're using 'The Valentinos' in parentheses, we're using 'The Brothers Womack' as the main name because it's a new thing. The name of the album is 'The Boys Are Back'."

In fact the Valentinos were known as the Womack Brothers even before they assumed the other name, way back when they were signed by Sam

Cooke to his Sar label at the beginning of the Sixties and they did the original versions of timeless toons like 'It's All Over Now', popularised by the Strolling Bones, and 'Lookin' For A Love'. Now you begin to see why this here get-together is such an epoch-making reunion.

"We've been seeing each other quite a bit as a family lately, more so than we have for 20 years," Cecil admits. "I just grabbed Bobby when he was in Hollywood, next thing I knew we were in the studio. There's a great song on that album called 'The Dreamer', it's about a child from the ghetto who dreams of rising above the negative on the bottom. It's a beautiful song. Curtis starts out singing then Bobby takes it, then Curtis comes back then Bobby sings, it's really nice. We also cut a tune called 'Summertime The Boys Are Back' and everyone's singing on that."

Here comes even better news: there's a Womack and Womack date at the Royal Albert Hall scheduled for January 15 and... "everyone's going to be there: Bobby will be making a guest appearance, and Mary... we've got some surprises due, I tell you, they're going to knock a guy like you off your feet."

Bobby also has a song called

'Reasons' on the 'Starbright' LP — that's the W&W album, in case you're getting lost. "He just came in and wrote that right in the studio," says Linda, voice full of admiration.

The most unusual thing about the way Cecil and Linda operate is that they now regard England as more their home than the States — they're looking around for somewhere to live here and once they've found it, they'll use Britain as a base for seven months of the year. They're more than a bit disillusioned about the American market and the way it's been so slow to pick up on their records.

"They're not as aware of what we're doing as here," says Linda. "The dollars and cents are tallied up according to what's selling yesterday. It's just like the stock market. In my father's day, it was a fight to express yourself and do what you wanted to do over the commercial dollars being touted up as 'If you do, we might make more'. So the same thing's been going on ever since. It's always been an uphill climb, you might get a big movement of it like a Stax or something and it seems like it's flourishing, but it throws over and goes back under."

"We don't get into it too deep, the main thing is just to do what you do, and eventually everyone will see that's what you do, just like a painter." Cecil puts the problem more bluntly: "Lack of soul!"

Don't you believe it when they say don't think about it, though; these guys will theorise about their sound and how it fits into the general scheme till after dark. "People come up to us and say 'Your stuff's different'," Cecil says. "We say, 'well, it's not really different, our stuff is normal, their stuff is different'."

"Me and George Clinton used to be very close in Detroit. He'd been putting out records like 'Knee Deep', y'know, all those records they had out when they were really hot. They have a lot of clubs there, and he used to say 'Cecil, we're going down to the clubs, let's go and see what the people are doing. That's how you know what they want, they want this particular groove."

"From the creative person to the street is where the music's got to go — that's why you get hits that come from nowhere. That's the only thing that keeps it alive."

Talk of Linda's dad brings us to the Sam Cooke revival, courtesy of Levi's 501s and 'Wonderful World', which she was delighted about. Then they report that they're near completion of the book they started writing about a couple of years ago about Sam's life. "It should be finished by March," says Cecil. "It's very personal," Linda goes on. "It wasn't meant to be a big quote-quote-quote thing, it's very personal and very interesting." Cecil again: "A lot of people don't really know what Sam was doing. The only thing they can relate to is what he was singing."

"There were a lot of things that we discussed through the years, just through being in cars and buses and dressing rooms together. In the last couple of years he was doing stuff like 'A Change Is Gonna Come', and he started really expressing what he was feeling inwardly. As a daughter who lived in the house with him for a lifetime — and I've been around Sam for a lifetime too — we could express to people where he's coming from."

So don't expect a News Of The Screws serialisation, just a quality soul documentary. Business as usual for the Womacks, in fact.



VINTAGE DEBS.....

BLONDES ALWAYS DID HAVE MORE

FUN...

