

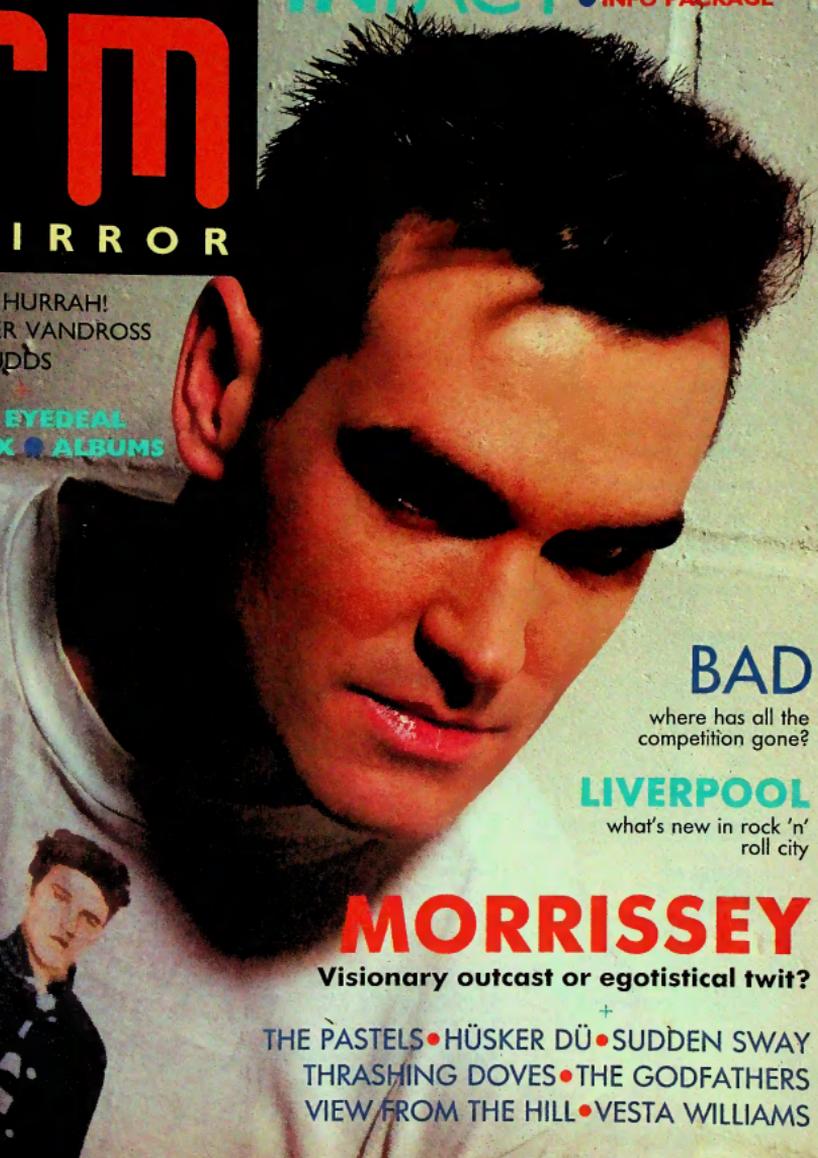
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INFACT ● INSIDE — OUR NEW
INFO PACKAGE

NEWS: HURRAH!
LUTHER VANDROSS
THE JUDDS

**LIP ● EYEDEAL
INDEX ● ALBUMS**



BAD

where has all the
competition gone?

LIVERPOOL

what's new in rock 'n'
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MORRISSEY

Visionary outcast or egotistical twit?

THE PASTELS • HÜSKER DÜ • SUDDEN SWAY
THRASHING DOVES • THE GODFATHERS
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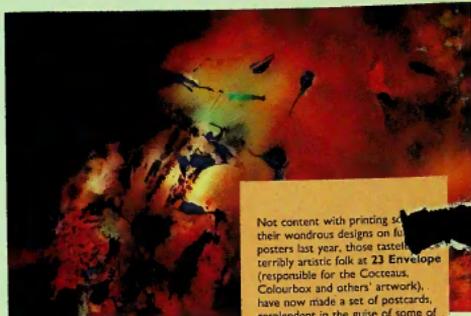
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Front cover photography: Patrick 'Crazyhead' Quigly
Turn to the centre pages for our exciting new information package **INFACT**

POST HASTE



Not content with printing some of their wondrous designs on full-size posters last year, those tasteless, terribly artistic folk at 23 Envelope (responsible for the Cocteau, Colourbox and others' artwork), have now made a set of postcards, replete in the guise of some of their more famous sleeves. A set of 12 postcards to add a touch of class to those mundane little messages winging their way around the world, they're set to grace the walls of a thousand Halls Of Residence.

AS



ERASURE will follow the mega success of 'Sometimes' with their single 'It Doesn't Have To Be' out on Monday, February 16. The flip side is 'In The Hall Of The Mountain King' and the 12 inch will include a special 'Betty Boop mix' of 'Who Needs Love Like That'.

Vince and Andy have just completed work on their second album and it will be released in the near future. Work on the album has been delayed due to Andy Bell's emergency appendix operation and the studio flooding during the recent bad weather.

Erasure are currently planning an extensive tour and details will be known shortly.



RS

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Born again blonde, Debbie Harry, releases her single 'Free To Fall' on Monday, February 16. The flip side is 'Feel The Spin' which was originally featured in the film 'Krush Groove'. The 12 inch features the bonus track 'Secret Life'.

Debbie has been in England making a video and presenting a trophy at the BPI Awards.

RS

Run-DMC and the **Beastie Boys** will be touring together in the spring. The shows will be headlined by Run-DMC with the Beasties supporting. The date sheet reads: Brixton Academy Saturday, May 23, Manchester Apollo 25, Birmingham Odeon 26, Brighton Centre 27. Tickets are available from usual agents. For Brixton they are all £7.50, at Manchester they are £5.50, £6.50 and £7.50, while at Birmingham they are £5.50, £6.50 and £7.50. For Brighton, they are all priced £6.50.

Tickets for all the concerts are also available by mail from Camouflage Concert Productions Ltd, 1-2 Munro Terrace, London SW10 0DL. Add a 50p booking fee to the cost of each ticket, enclose a sae, and please clearly stipulate which town the tickets are required for.

RS



COMPETITION



OK, OK — I know we've given away some of the hottest dance compilations on earth before in *rm*. However, this week we've surpassed ourselves by getting together with those nice people at Street Sounds to offer you two fabulous dance albums. 'Street Sounds 10' includes all the latest, greatest extended mixes of the Gap Band's 'Big Fun', Jaki Graham's 'Step Right Up' and many more. Exhausting, eh? Follow that up with 'Slow Jam 2', a collection of the latest classicst love songs such as Gwen Guthrie's 'You Touched My Life' and Midnight Star's 'Searching For Love' and you've got one hot package. We've got 25 copies of each album to give away in an exciting double package, and all you have to do is answer these three questions.

- 1 Jaki Graham originates from which part of England?
a) the Midlands, b) the North East, c) the South West
- 2 The Gap Band were responsible for which disco craze in the Seventies?
a) the Bump, b) sitting in pools of beer, rowing, c) the popo
- 3 Who originally recorded Gwen Guthrie's hit, 'Close To You'?
a) the Clash, b) Joy Division, c) the Carpenters

Send your answers on a postcard plus your name and address to: *rm* 'Streetsounds 20 comp', Greater London House, Hampstead Road, London NW1 0JZ, to arrive no later than Monday, February 23. First 25 correct entries win two albums each.



● **The Go-Betweens** prove that their lacklustre Xmas concerts were nowt but a hiccup with the release of a superb new single next week. 'Right Here' looks set to finally give the Go-Betweens that extra push to have them pouring out of radios and beaming out of TV screens all over the nation. Grant McLennan's voice delivers an almost irritatingly catchy pop song backed with the added touch of Amanda Brown's violin and voice. I'm telling you, this single is the best thing the band have done since 'Man O' Sand, Girl O' Sea'. A chorus to chase the blues away.

AS

COMPILED BY
ANDY STRICKLAND
ROBIN SMITH



THE COCKNEY DETECTIVE

It was routine, about as routine as a night on the town with a Pat Phoenix lookalike and the Salford Lads Choir was going to get. I pulled up the collar of my camel hair and looked at Mori. I ordered him a Germaine, but before the sherbet touched his throat, he was dead. Staggering to the floor he looked me in the eye: "William, it was really nothing," he said as three large men left the bar, sharpish. My name was not William. It was going to be a long night.

(* beer)
(to be continued)

Aggy Pop, a man so wild he never buys anything at Tupperware parties, will be touring in the summer. He'll be playing Bristol Colston Hall Thursday June 11, Nottingham Royal Concert Hall 12, Sheffield City Hall 14, Newcastle City Hall 15, Edinburgh Playhouse 16, Liverpool Royal Court 18, Manchester Apollo 19, Birmingham Odeon 20, Hammersmith Odeon 23, 24. Tickets go on sale this week from box offices and usual agents.

RS



EARBENDERS

Andy Strickland

'Deception' the Colourfield (forthcoming Chrysalis LP)
'Crooked Mile' Microdisney (Virgin LP)
'Right Here' the Go-Betweens (Beggars Banquet 45)

Eleanor Levy

'Theresa' the Bodines (Creation original 45)
'Town To Town' Microdisney (Virgin 45)
'Running Away' the Colourfield (Chrysalis 45)

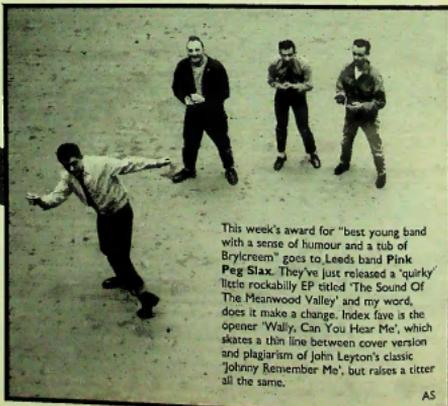
Graham Black

'Wax The Van' Lola (US Jump Street)
'Turn Me Loose' Wally Jump Jr. (London Promo)
'Triple M Boss' Worms 'Em (Champion)

THE CULT return this month with their single 'Love Removal Machine' on Monday, February 16. Written by Ian Astbury and Billy Duffy, it was produced by Def Jam supreme Rick Rubin. 'Love Removal Machine' will be a taster from the Cult's forthcoming album, due for release in the spring. The flip side of 'Love Removal Machine' is 'Wolf Child's Blues' recorded live at New York's Electric Lady studio on New Year's Eve.

Initial quantities will be available in a double pack with an extra single featuring 'Conquistador' and 'Groove Co'. The Cult have added two more dates to their tour. They'll be playing Hammersmith Odeon March 16 and Liverpool Royal Court March 20.

RS



This week's award for "best young band with a sense of humour and a tub of Brylcreem" goes to Leeds band Pink Peg Six. They've just released a 'quirky' little rockabilly EP titled 'The Sound Of The Meanwood Valley' and my word, does it make a change. Index fave is the opener 'Wally, Can You Hear Me', which skates a thin line between cover version and plagiarism of John Leyton's classic 'Johnny Remember Me', but raises a titter all the same.

AS

go see the doctor

KOOL MOE DEE

Dapper rapper **Kool Moe Dee** has been enlisted in the war on AIDS. The West German government has decided to use his single 'Go See The Doctor' in their AIDS campaign. They've sent copies of the single to more than 300 discos and the single is constantly played on the radio as part of the government's AIDS publicity campaign.

Thousands of condoms are also being sent out in Germany in special packs printed with 'Go See The Doctor'. As far as we know this is the first time that condoms have been available in a pack featuring a song lyric.

"Kool Moe Dee is very happy to help the German government in this way," says a spokesperson for his record company. Bet he's rather pleased about the free publicity for his song as well...

RS

Just what the pop world needs, eh — sponsorship from sports companies, hence the rather fetching gear shown off here by **Tahiti Chi**. Fortunately, the threesome have infinitely better taste in music. Meeting at Salford University and desperate for a name, they plumped for a moniker purloined from an acoustic lecture — just in case you were wondering, **Frontman Tracy** (the poor dear) describes their first single 'Rhythm' as "fairly beefy pop. We believe in moderation in everything except music." Fairly beefy it is too, and be warned, "we get beefier!"

LOT



ATTENTION!

Not every new band in the country stakes its success or failure on a slot in **Index**, you know **Take Officers And Gentlemen** for example. They came down to London from their native Macclesfield and played two nights at the dreadful Hippodrome to promote their first single 'That's Life And Love'. Since those days, they've filled halls in their native North that most bands could only dream of. Musically, they're not a million miles removed from the Duran school of pop, but we won't hold that against them.

AS

HOWARD KEWETT

S T A Y
4-TRACK EXTENDED 12"
& 2-TRACK 7" EDIT
OUT NOW!



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ROBBIE NEVIL

Ask American singer-songwriter Robbie Nevil why he grew his hair long and he'll say, "It makes me feel a little bit individual and I like what it does to my face." Ask him how he met his wife and he'll say, "She was in a club celebrating her brother's birthday and I was playing in the band. She came up to me and told me she liked my music." Ask him if he wishes he were black and he'll say, "I'm not? I thought I was!"

On the strength of his hit single, 'C'est La Vie', you could say that his philosophies are simple and clear-cut. Depending on how charitable you're feeling, you could say he's a poet of our time. Take the three vignettes in 'C'est La Vie': a boring job, a failed romance and a broken-down car. In three verses he's written the book of modern living, and given us a positive ideology in the chorus into the bargain. How can you argue with the line, "When you're down, there's just one way to go?"

Call Robbie Nevil a simplistic fool call him a boring interviewee; call him a smart-ass American — he won't mind. His feet are firmly on the ground and he's selling a lot of records.

"I'm not a pop star," he says, realistically. "I've had one song out that's done quite well. But, let's face it, you're only as good as your last hit."

Nevil's next hit is called 'Dominoes' and it's in a style that could only be called Nevil's own. It's produced, as is the whole album, by Alex Sadkin (of Thompson Twins, Grace Jones and Duran Duran fame) and Phil Thornalley (formerly of the Cure). Nevil spent five months of last year holed up at the Abbey Road Studios in London, and the results of this transatlantic collaboration are far better than most people would dare to expect.

Nevil began his career as a songwriter. The Temptations' lead singer, Eddie Kendricks, was the first to record a Robbie Nevil song, but 'Surprise Attack' sank without a trace. Since then he's written El DeBarge's current US single, 'Someone'; Al Jarreau's current German single, 'Real Tight'; Vanity's sexual classics, 'Under The Influence' and 'Confidential'; four tracks for a forthcoming Quincy Jones production of Melissa Manchester; and the title track of the Pointer Sisters' most recent album, 'Contract'. He also wrote the song that the Pointers contributed to the 'We Are The World' LP, 'Just A Little Closer', which also turns up on his own album, 'Robbie Nevil', out here in the next few weeks.

It looks like there's no stopping him, too. He's co-written and produced a track on Alison Moyet's new album; he's working with producer Jimmy Iovine, on a new band provisionally called Menace; and he's already writing songs for his second album. And just think of this: if he'd given away 'C'est La Vie' to Koolhaas and the Garg, as originally planned, we might never have heard of him. But that's life, n'est-ce pas?

Edwin J Bernard



Photo by Steve Double

VALENTINES TO CROON TO

- 1 'Money's Too Tight To Mention' the Valentine Bros
- 2 'Love To Love You Baby' Donna Summer
- 3 'Hot Love' T Rex
- 4 'Love Comes In Spurts' Johnny Moped
- 5 'Walk Tall' Valentine Doongan
- 6 'Love You More' Buzzcocks
- 7 'Love Me Do' the Beatles
- 8 'Bastard Of Our Love' Psychoanalysts
- 9 'Still In Love With You' Thin Lizzy
- 10 'Whole Lotta Love' Led Zeppelin (!)

Compiled by Dr Christian Barnard's lonely hearts club

THE GRADUATES

Can it really be 10 whole years since 'Grange Hill' first glimmered on our screens? Apparently so, for last week, several old boys/girls decided on a bit of a reunion, and here they are looking full of wonderful memories and hopes for the future (or not, as the case may be). Not surprisingly, most of the Fleet Street yobs swooped on Susan Tully hoping for any 'EastEnders' titbits, but the young woman managed to rise above it all to join in the celebrations. Happy Birthday, 'Grange Hill', and may you continue to outrage pompous parents and do-gooders everywhere.

AS



MILLIE SCOTT

Every little bit
ON 7" & 12"

RAW 58
12RAW 58





BUTTOCKS OF THE WEEK!

After last week's stunning vision in blue, I suppose it was only a matter of time before the, erhem, true blue creme de la creme of gluteus maximus had its very own five minutes of full, unadulterated fame.

These particularly nifty members have sat upon more famous laps, danced their way across more raunchy videos, and been poked at more camera lenses than any since Marilyn Monroe's.

Strange, then, that we had such a hard job locating a picture in our extensive files which revealed their contours in less than a rather coy, kiss me quick pose!

The fact still remains though, that Madonna wiggled her way to the top of our recent Best Buttocks In Pop poll.

Ogled by a million males and envied by an even greater number of females, Madonna's bottie is kept firmly in shape by a punishing work out schedule running away from the nest of paparazzi who festoon the lamp posts outside her New York home.

Sadly, there are no pictures available of the Ciccone rear strutting its finest hour in the 'Open Your Heart' video where it's aired in a rather fetching corset and fishnet tights. Joe Shuster just hasn't been the same since glimpsing that shapely back view and a notion of women have taken to performing all sorts of ludicrous cossietics in order to attain a mere whisper of the form that made these firmly undulating curves **BEST BUTTOCKS IN POP!** NC



Medway, Kent, is where the Claim lay their hats. And in the great tradition of this town — fellow inmates include the Prisoners and the Dentists — this quartet have opted for the classic Sixties beat. Spicing the affair up with their own vivacious, youthful style, their debut LP 'Armstrong's Revenge And Eleven Other Short Stories', released last year, proved to be rather appealing. Their current EP 'This Penial Was Obviously Sharpened By A Left Handed Knife Thrower' is more of the same, and obviously incredibly profound!!!!

JW



James Brown, the Godfather of funk, will be playing a date at Wembley Arena on Wednesday, April 29. Tickets priced £12 and £10 are on sale now from the box office and usual agents. Meanwhile, Jimmy will be releasing his single 'How Do You Stop'. Taken from his album 'Gravity', the single features the keyboard skills of the legendary Steve Winwood.

RS



World Party, led by ex-Waterboy Karl Wallinger, start a tour this month. Watch 'em groove at Nottingham University, Wednesday, February 25, Liverpool University 26, Durham University 27, Bangor University March 2, North Staffs Polytechnic 3, Leeds Warehouse 4, Edinburgh Hoochie Coochie 4, Strathclyde University 7, Dundee Fat Sams 8, Newcastle Riverside 10, Lancaster University 12, Manchester University 13, Newcastle Riverside 10, Lancaster University 12, Manchester University 13, Sheffield Leadmill 14, Huddersfield Polytechnic 16, Birmingham Burberrys 17, London Astoria 18, Bristol Polytechnic 19, Brighton Zap Club 20, Leicester Polytechnic 21.

RS

Have a Heart



FUZZBOX 'What's The Point'
on sappy heart-shaped disc

NOW

XXX

wea

The Pastels. Now there's a band that's been around for a while. Though not exactly in the forefront of the musical merry-go-round, even by indie standards, the Pastels have crept around the edges, always the bridesmaids and never the bride. Not that this in any way seems to bother them. It was more by design than the unfortunate hand of fate. But over the last few months all this has changed. Just about every shambler worth their anorak has cited the Pastels as one of their main influences. Talulah Gosh even honoured them in song, one of their finer moments being the lament 'The Day I Lost My Pastels Badge'. So, who are these Pastels people? And what makes them such an indie legend in their own lifetime?

Stephen Pastel, the main man, and upon whom all the 'shambling' attention seems to be focused, is face to face, as frail, pale and dishevelled as his photos and on-stage appearance suggest. He has abandoned his brown anorak today in favour of the winter duffie coat. His band has just released their debut album 'Up For A Bit With The Pastels'. And that should be quite a cause for celebration, as it's taken four and a half years to get around to making. But, in true Pastels style, Stephen doesn't seem to be all that bothered. Music for him is more like a hobby, not a career. But this still doesn't explain the lengthy wait.

Stephen: "We've never had enough money to make an LP before, and we probably never really had enough songs that were any good. If we could have brought out an LP just after we'd started with all our early songs, that would have been all right. But when we didn't do that it seemed important to hold on until we could do something that would not only be intrinsically a good first LP, but also sound nothing like anything else. We've been very conscious of the music that sounds like us. We can't sound like that now, it would be silly."

This LP certainly goes a long way to disperse their antiquated cutie tog. A part of the Pastels' philosophy, as Stephen claims, is to do with being tacky.

"Rather than citing James Joyce as an influence, we might cite Joyce Greenfell instead. We're against universal values, the way certain things are held as good and certain things aren't — like you're fed the good food guide to music. Why should Patti Smith always be held up as essential listening? Records only work on a personal level. I don't think you can accept that one thing is universally good and one thing isn't. The same with literature. I prefer Christopher Isherwood even though James Joyce is supposed to be the best 20th century writer."

Like their shunning of universal cultural values, the Pastels have shunned the music biz norms.

"It probably seems quite an easy thing to do. People may say that the reason we've shunned it is because we're not good enough to compete on a serious level. But we've worked around it. A lot of the groups who are our friends, like Strawberry Switchblade, we've watched get totally

"I FIND THE WHOLE CUTIE THING RIDICULOUS"



So sayeth Stephen Pastel of the Pastels, the man who single-handedly brought the fringe, the anorak and 'shambling' guitar music into the bedrooms of angst-ridden pop kids. Is this heresy, is he serious and will Stu Baillie ever look Talulah Gosh in the face again?
Story: Jane Wilkes
Photography: Jayne Houghton



ruined by the music business. Good ideas seem to get pulverised. Our first concern is to make good records and records that we like. With our type of records, you've got to stand apart from the charts, and not expect to be applauded or anything. I don't want to seem like an inverted snob — anything in the charts must be bad — because we always want to sell more records than before, but on our terms, if that's possible."

"But what's the point of making records if people aren't going to hear them?"

"It's all relative. If you could affect people quite strongly, even if only 5,000, it might be better than affecting 50,000 but only for a couple of months. Like the records that were in

the charts six months ago that you can't remember of at all. I want our records to mean something to someone at any given time. I can only explain this by saying when I was younger, and even now, I love things like Jonathon Richman and the TV Personalities. I wouldn't say I was suicidal or anything, but they really helped me as I was growing up. I don't mean that these records were particularly 'saying something', but they were saying something to me."

The Pastels must have been saying something to the class of '86 judging by the multitude of bands canonising them.

"I have mixed feelings about these groups. We were in danger of being

overlooked, and now we're getting some attention it's partly because a lot of them have been citing us as an influence. But I find it really difficult to listen to a lot of that music because it's so like what we were doing three years ago. I know a lot of the people in these groups and their reason for doing it is quite genuine, it's probably the type of music they like. But a lot of them are more ephemeral than we are. Hopefully, our records will stand up against records from any time.

"And to be honest I find the whole cutie thing ridiculous. Like I was in this club the other night and this guy came up to me and said, 'Are you Stephen Pastel?' I said I was, and then I looked around me and everyone else was me as well. It was quite confusing."

FISH, CHIPS & VESTA

She's big, she's almost Chaka-ish, she thinks it's against the law to eat fish and chips on the bus! Paul Sexton talks to Vesta Williams

If you're talking to a whole lot of woman called Vesta Williams, whatever you do don't mention Chaka Khan. I mentioned her once, but I think I got away with it.

See, many an ear has already come to the conclusion that Vesta is but an imitation of the sock-it-to-'em singing style of old Chaka. I snuck my reference in through the side door, pointing out there was a bit of Ms Khan in there somewhere. "I'm glad you said 'a bit'," said Vesta, and I was glad too. "Some people have said we sound exactly the same, and I don't think we do. I mean, when Barry White came out, everyone said he sounded like Aretha. But Chaka is my idol, in terms of intensity and style."

Anyway, whoever she sounds like, and even if she is named after a brand of TV dinners, 'Vesta' is a very considerable debut album and 'Once Bitten, Twice Shy' is the underrated first single from it.

Vesta's pedigree is an upbringing in Ohio, some to-ing and fro-ing in LA, and a last few months that have seen her getting in with all the right people. "I'm on the Jeffrey Osborne album, the Dazz Band LP, the last Christopher Cross LP, Gordon Lightfoot, Jermaine Jackson... I did some work with Jallo Igeestas but I don't know what happened to that." That's a relief, anyway.

Vesta's also singing on the soundtrack of the hit American movie 'Soul Man', and she's getting into acting via an NBC soap and has some comedy plans. "I'm very hopeful I'll be able to put together a stand-up routine," she says.

Vesta's prime producers on the debut set were Bryan Loren, who emerged as a 17-year-old whizz kid a few years back with 'Lollipop Luv' and was also involved with Cashmere, and Billy Valentine, one half of the 'Money's Too Tight' Valentine Brothers. "Bryan's in the process of doing his album too," Vesta informs me.

For a treat, I let Vesta finish off by choosing her dream vocal group -- the quartet of legends past and present she'd most like to be a part of. "Let's see... I'd have Chaka, Sarah Vaughan and Minnie Riperton if she was still alive. If not, Cleo Laine. Wouldn't that be great?"

Now Vesta's looking forward to getting back to London, which she's already visited singing with Chaka, the Commodores and the Crusaders. "I'd love to come back and have some more fish and chips. Isn't it against the law to eat fish and chips on the bus there?"



MIKI HOWARD

COME SHARE MY LOVE

New 7" &
Extended 12" Single

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A
GOSSIP
COLUMN
L
I
P



● It's that time of year again, folks! The time of year when yet again **Bryan Ferry, Phil Oakey** and **Richard Butler** all failed to send me either a bunch of red roses or a Valentine's card! This is the time of year when I spend most of the day in bed weeping loudly 'cos **NOBODY LOVES ME!** Ain't it just too bad? (This is just a pathetically unadvised hint and pitch for sympathy — **Ed**) Is there no justice in the world at all when all we have to look forward to is the next issue of **Cactus Cross-Fertilisation for Beginners?**

Tch, tch, if you think that, especially me, are in a bit of a paddy this week, then you'd be totally right. I mean, isn't anyone going out anymore? Is everyone really and truly behaving themselves? Isn't that simply too much of an odious burden to bear?

Nearly as odious as one **Tony James'** behaviour lately... Oh dear me, are we getting far too big for our little red silhouettes or what? Now, you know this programme which goes out late Friday night entitled 'The Last Resort' (and how apt that title could be pertaining to the following story). Well, apparently **Tone** was invited to appear on it but the old mongoose refused to honour the invite, unless he was on last as the 'star guest'. However, as the immortal (and infinitely more famous) **Peter Cook** was booked in on that slot, Mr James was told to go and take a long hike off the top of a mountain.

And what is this we hear about **Cars-person, Rik Ocasek** being holly rumoured to be producing the next **Sigue Sigue Spudulike** album? **Martin Degville** singing selections from the **Cars'** first album, maybe? Darlings, I can hardly bear to think what that'd sound like.

Ooh! After all that furore about the **Housemartins** in last week's nationals, as a wee coda, is it really true that a **Housemartin** and a certain rather fobby female DJ are on

extremely friendly terms? And no, I'm not talking about **Gloria Hunniford**...

More rumours, rumours... Is it true that **Dead Or Alive** have been offered the **Christians** to do some backing vocals for them? Did the **Christians** answer back with a mighty profane, 'get thee hence?' On the subject of **Dead Or Alive** (who I'm rather partial to at the best of times) their latest single 'Something In My House', (well, it's 12 inch permutation actually), is causing something of a furore amongst the moral majority of this country.

Said extended disc features a **Clean Mix** and a **Completely Obscene and Utterly Naughty** mix which has got into the hands of some of our younger readers... Angry letters have been sent to **Mary Whitehouse** by irate mothers in an attempt to whack a full scale ban on the record and one **Ealing DJ** has already been suspended for playing the record.

Well, dears, after hearing that, I simply just had to run out and buy a copy and I'm happy to confirm that it is indeed v. nude, and I thought it was rather funny to boot, actually. But then again, I've got a mind like a communal sewer anyway...

Ah! The return of **Hipsway!** (Now, now, did I hear a groan from somebody at the back there?) Those

lovable lads have been saved from a life on the chicken-in-a-basket circuit by virtue of their new bass player, **Gary**, while the rest of the lads claim to be into **Wagon soul** and calypso. Wharf! At the same time? I didn't think that the two were synonymous somehow. Meanwhile ex-Hipper **Johnny McEorphone** (well, I can't spell the lad's damn name) has formed a new band...

Star guest at one national newspaper's party last week was, um, **Donny Osmond**. First in the queue to gush lyrically at him was **Boy George**, who of all we know as a simply massive **Osmonds** fan... Bet **Jimmy Somerville** is well miffed that the didn't go now, as he was something of a fan in his youth too. Mr **Osmond**, we hear, has just signed up to **Epic Records** and **Lesley O'Toole** can hardly wait for the results so that she can update her extensive **Osmonds** record collection.

How the times are changing, eh? Outside the **'TOTP'** studio last week was a fairly sizeable crowd of young girls waiting to catch a glimpse of... the **Smiths**, you ask yourselves? Not **Er**, what about **Duran Duran**? I mean it has to be, doesn't it? Especially as they went in one by one in separate cars to avoid the 'crush'. But not I was not they! The girls were all waiting for... **Curiosity Killed The Cat!** Oh what an anticlimax! You all thought it was going to be somebody exciting, didn't you? Like the reincarnation of **Elvis Presley** or **Morten Harket**, bottomless!

Just in case you lot out there thought that **Years For Fears** were dead, I have news for you. They aren't, and furthermore they are all (all! there's only two of 'em), in the studio at this very moment, as we speak, recording. But what is this we hear about them absolutely and totally refusing to speak

to any of the studio personnel? Is this the result of some new *outré* course they've been on? Or is it just the post-flora tablets? I think we should all be told, and at once.

At **London's** rinky dink **Delirium** last week were... the usual parade of a trend setting *casualties* as well as a few surprises: **Luther Vandross** checking out the hip factor; **Boy George** (who we hear, had to stand at **Luther's** **London** gig); **Helen Terry** (and it is true that she has been unceremoniously excluded from the **Virgin** roster); **Martin Kemp** and **John Keeble** both of whom spent most of the evening looking for **Martin's** **brincalls**, and **Ben and Ju** from — oh dear, do I really have to mention that **feline** bunch again? **Shirley** and **Pepsi** could be found dancing away the night with **Andrew Rideley!** Well, well, well, showing out, eh girls?

Janet Street Porter was also there, presumably on the lookout for talent for her new current affairs bits and bobs prog 'Sunday Lunch'. Hope it's as good as those wonderful '20th Century Box' and **London Weekend Show** progs she did all those years ago...

New Model Army once again make this column and this time they've been upsetting the **Germanos** with their new video for '50 15 Stole'. The **Germanos**, who are not noted for having the same sense of humour as the rest of Europe anyway, (and before you all jump down my throat, that's not a racial remark as I'm a smidgen **German** myself), have banned the aforementioned article as it shows the lads playing outside **Greenham Common** airbase. So what? You may ask. Well, it would seem that **location** closely resembles a similar base in **Germany** which has lately been the scene of lots of anti-nuclear



■ Well, well, **Fuzzbox** are obviously simply dying to be nominated for **Index's** newest accolade 'Buttcks Of The Week', otherwise they wouldn't have sent this cute little snappette in... Seriously though, girls, I don't quite think that on this form, you'll quite make it this week. What we really need is proper rear views and not coy side glimpses!

Actually, I'm telling massive needipneers here because this photo is in fact a shot from their new video for 'What's The Point' and not an early entry for a place on **Andy Strickland's** bathroom wall.

■ Liz Taylor, it would seem, is no longer flavour of the month with **Michael Jackson**, who now favours a far more exotic dish in the form of Sophia Loren. Are they about to make a re-cover version of 'Goodness Gracious Me?' Maybe though, they're just discussing make up artistes (and judging by Michael's mush, he could do with a few new hints) or Twinky perms...

In any case, this truly ludicrous couple take the prize as being the most unlikely since **Robin Smith** and **Chaka Khan**.

demonstrations, and in order not to offend the Americans in Germany, it was deemed necessary to veto it. The joke is of course, that over in the USA, MTV are playing the '51st State' video like mad, back to back with **Bruce Springsteen's** 'War' featurette.

Ah! Now we haven't had a **Matt Johnson** story for some weeks. (Oh, and while I'm of it, in case you're all wondering about the reference to Matt in an **Iggy Pop** caption last week, and why he wasn't in the actual picture, thank our brain-damaged Design Ed. He managed to cut Matt out of the picture. . .) Anyway, Matt is causing ripples (not chocolate ones either) in America again. In January, Matt was host on MTV's '120 Minutes', introducing various videos, some of his own included.

Over the course of the programme, he spoke at great length about the state of the nation, how terrible it was that Britain was used in the Libya strike attack last year, etc etc etc, until all the phones simultaneously imploded. . .

And when he'd finished on the subject, he went onto AIDS, Coca Cola and the red, causing MTV to run continuous disclaimers that his opinions were not necessarily theirs. . . Ah bless him, the ambassador of good sense strikes

again and gets told to shut up. Go to it lad, we're rooting for you!

The Primitives were not at all amused to find themselves all being strip-searched upon returning to these shores from Holland. All, that is, apart from **Wayne** their manager who claimed to have really quite enjoyed it! Ah well, some of us are just plain desperate as I said before. . .

And is the Last Resort's **Jonathan Ross** that too? (Desperate, I mean.) He's been seen out on the town with Page Three girls and Starbirds. . . What's it all about then, Johnny?

And as a small finishing note, I'm sure you're all aware that this lady singing so like **Liz Coteau** on that Thompson's Freestyle advertisement isn't she of the wild staring eyes, but **Louise Rutkowski** who is herself in a group called **The Florentines** currently signed to that last bastion of incredible self-indulgent orniness, a) records. Not a lot of people know that and on that, I'll leave you to your own devices.

I'm off to polish my nails and boo hoo into my Pampod and wait for the **Psychedelic Furs** gig next week. . . (Cue **Jim Reid** to take the hair-all out of me for the five thousandth time this week). A bientôt!

Photo by UFI



David Sanborn

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SINGLES

SINGLES OF THE WEEK

BLISS 'I Hear You Call' (Sermon Records) A stunning debut from this Coventry band, that utilizes Hammond organs, slide guitars, sensual rhythms and — the piece de resistance — white girl Rachel Morrison's stunner voice that evokes the sultry gaspiness of Carmel coupled with the electric raunch of Annie Lennox. The song is a growling, growing gospel soul ballad that contrasts with the chiorosuco images of the flip's 'This Time I'm Gone For Good.' Wilbur loves it, too.

MIKI HOWARD 'Come Share My Love' (Atlantic) Inspired by a tinkly piano bit that wakes up every slumbering hair follicle, it gradually unfolds into a smouldering torch of a love song, sung with the soulful passion of a Whitney Houston inspired by Anita Baker. Ms Howard has served her apprenticeship with the likes of Esther Phillips, the Gap Band and Side Effect, and she's all set to become one more name high up in the hierarchy of soul songstress.



CHAMPS

SPARKS 'Rosebud' (Consolidated Allied Records) Tom and Russ slow down the frantic beat after their dance floor classic 'Music That You Can Dance To,' to visit Orson Welles country with this bodied edged beatly ballad about love, complete with Gilzan Kane impersonation as he drops the glass snowstorm containing Rosebud the

Sledge, that signifies his youth and innocence. Oops, I'm telling you the plot!

WESTWORLD 'Sonic Boom Boy' (RCA) The funniest single I've heard all week. The lyrics are pure Sputnik, the tune pure rock and roll, the arrangement pure hip hop. Mix another former member of Generation X with an American tomboy and a Welsh rocker with ideas of flippant, throwaway pop and you'll get this: the most audacious, fun, rock and roll record since... Sigue Sigue Sputnik.

KLYMAXX 'Man Size Love' (remix) (MCA) This was first out in September of last year, and I gave it a rave review then. Since then, it's had a remix that adds a heavier beat and disguises little of the original's fun/frantics naughtiness. Full of sexual innuendo, written by Rod Temperton, performed by the best all-female group in the world, what on earth is stopping this dance floor natural from being a hit? Surely not the fact that it comes from the movie 'Running Scared'?

THE COLOURFIELD 'Running Away' (Chrysalis) The first two seconds sound like Cameo's 'Single Life,' the rest is a deadpan-yet-lively version of a Sly Stone tune. However, it never really gets going enough — even the long version is too short — to provide anything other than a taste of greatness. Apparently, TFF's Roland Orzabal plays guitar on it, but I won't hold that against Terry and co.

HELENA 'Be Soft With Me Tonight' (Arista) Helena Springs' last single was dreadful. This, I'm pleased to say, is a drastic improvement. Ms Springs, you will remember, is an Anglophone American who has the roughest voice this side of Tina Turner, and who has sung with Bowie, Midler and Clapton, amongst others. Here, her magnificent voice is wrapped silyly up with a Paul Stevely (Swing Out Sister, Curiosity) O'Duffy quasi-classical production that makes this average ballad shine like newly polished rubber. Wilbur agrees, wholeheartedly.

NITRO DELUXE 'This Brutal House' (Cooltempo) A serious jack track, as they say in A&R offices. A funky piece of danceable instrumental with lots of percussion and synthesized effects, it's been a dance floor favourite for weeks on import. Not strictly house (like Raze, they're from New York, so the term is Garage), despite the title, this shows every indication of following Hurley and Raze into the charts, although, unless you're dancing, it's as boring as hell.

CARROL THOMPSON 'Love Without Passion' (Virgin) Ms Thompson is one of Britain's most underrated singers, making her mark with a spate of reggae singles and,



more recently, as Floy Joy's chanteuse. This is a most adult affair, sultry to the power of 10, rhythmically complex and emotionally draining. Wilbur was purring very loudly to this one.

RANDY TRAVIS 'On The Other Hand' (Warner Bros) Paul Gambaccini has been playing this on his American chart show, and tells us that Mr Travis is the hottest rising country star of the moment. On 'The Other Hand' is the bee's knees as far as country songs go; double-edged lyrics, twanging guitars and lots of pathos. Naive and wonderful.

CONTENDERS

PAUL SIMON 'Diamonds On The Soles Of Her Shoes' (Warner Bros) I must admit, I've never listened to the 'Graceland' LP, but I have found Simon's past two singles nauseatingly right-on, irritatingly clever-clever and hortically catchy. This one is like the others, only longer, catchier and even more worthy.

SCREAMIN' LORD BORN (FEATURING THOMAS DOLEY AND TIMOTHY SPALL) 'The Devil Is An Englishman' (Virgin) 'Thriller' on acid, this comes from the soundtrack album of Ken Russell's indeliberate comedy, 'Gothic'. Lots of crazy, spaced-out effects, it's definitely in the novelty record category. Wilbur was visibly shaken by the whole affair.

EURYTHMICS 'Missionary Man' (RCA) I'd been a fan of Annie and Dave right up to the 'Revenge' album. Whilst Annie's voice is still capable of emitting a startling range, this record smacks of the kind of rock and roll posturing that I find a total anathema. How the mighty are fallen.

TPAU 'Heart And Soul' (Siren) The debut single from the band currently supporting Nik Kershaw. The song is funky white pop with lead chanteuse Carol Decker channelling/ rapping over a tune that becomes more and more AOR as it progresses. Produced by Cars/Queen man Roy Thomas Baker, it has the oomph of Queen and the rhythm of the Cars, without really coming anywhere near to sounding like either.

THE OTHER ONES 'We Are What We Are' (Virgin) Struck by the cover and fact that one-time Sheena Easton producer, Christopher Neil, twiddled the knobs, I listened. Lots of slow, building atmosphere; very cinematic chie vocals, and the most endiosyncratic chorus in the history of mankind. Some potential, spoiled by a lack of any really good ideas. Wilbur slept right through.

CHUMPS

DURAN DURAN 'Skin Trade' (EMI) Are they serious, these Durannies? Not only are they naive enough to believe that anyone wants to hear songs from them with 'socially aware' pretensions, but Simon Le Bon actually thinks he's Prince for half the record. Backed with a 'thank you' to all their fans entitled 'We Need You', this is pop at its most ludicrous. Even Wilbur managed a chuckle.

LIFT UP 'Diamonds Never Made A Lady' (Greyhound) Written and produced by Modern Talking's Dieter Bohlen, I refuse to believe that anyone can think this is remotely worthy of anything. Unoriginal, bland, boring, undynamic, this is a far cry from Europop like Tauff, which, at least, makes you feel good. Wilbur left my room in a hurry to use the litter.

PAUL AARON 'Street Of Heaven' /CHER PERRIER 'I Wanna Dance' (Music UK) This is what morons whose only contact with pop music is the Eurovision Song Contest, and occasionally 'Top Of The Pops', think British pop is like. Paul Aaron fits in somewhere between George Michael and Nick Berry, whilst the beige woman with that ridiculously contrived name can't even mock her way through those minutes of fake funk. Simon-Napier Bell, the man behind it all, deserves a knighthood, if only for audacity.

reviewed by



edwin | bernard

* with Wilbur the cat

SHRIEKBACK

CELEBRATE THE BLESSED DARK...THE PLACE WHERE THEY WERE ALWAYS MOST AT HOME



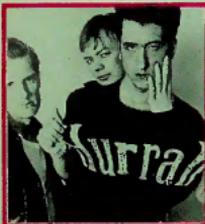
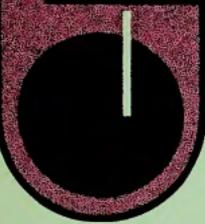
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HURRAH! 'Tell God I'm Here' (Kitchenware 208201)

It's been a long time coming, and the Hurrah! boys sound like the studio can barely contain their enthusiasm and relief at finally bringing these nuggets to our eager ears. 'Hip Rock '87' it says in the press release and who'd argue with that?

'Tell God I'm Here' will provide anyone with an affectionate, if concealed, vein of 'rockism' in their souls with a collection of anthems to pop to without fear of pillory. Guitars to the fore, impassioned vocals at straining point and embellishments kept on a tight rein, Hurrah! know exactly how far to go.

Apart from the excellent recent singles, the stand out tracks here are 'Walk In The Park' which batters you into submission and it gone before you can get a good look at its face, 'How Many Rivers' which masters a few clichés with ease, and the exhilarating 'Miss The Kiss'.

Hurrah! are caught between rock and pop at the moment, between prose and pose, but on 'Tell God I'm Here' they walk the dividing lines with great skill. They're out there alone at the start of '87 in the 'Hip Rock' stakes and while that can be a lonely place, it may still prove to be their ace card. Watch this space! ■■■■

Andy Strickland

SHRIEKBACK 'Big Night Music' (Island ILPS 9849)

Surprisingly, Shriekback are still a beacon beaming through pop's murkiness having relinquished their firebrand blend of incandescent funk, these elder statesmen of the dance

floor strike a more refined pace these days.

Tunes are still tight and tingly, while Dave Allen's voice fluctuates between fevered whisper and fractured growl. Shriekback's world, meanwhile, is populated by peculiar, almost childlike visions and a resolute determination to stick to their funk-fused groove. Also, it may be added, an unshamed fascination with pretension.

If this was anyone else, 'Big Night Music' might be verging on the twee/ridiculous. Shriekback though, get away with the perverseness of it all; intertwining 'art' with easy listening to sublime effect. ■■■■

Lesley O'Toole

BIG BLACK 'The Hammer Party' (Homestead HMS044)/ 'Atomizer' (Blast First BFFP11)

Big Black are to chart pop music what 200lbs of gelignite are to the Houses of Parliament: total destruction.

Hailing from Chicago, Illinois, this amalgam of pummeling guitars, fast electronic drumbeats and brutally direct lyrics has been festering for over four years. Its development being charted on these two LPs. 'The Hammer Party' consists of Big Black's first two EPs, 'Lungs' and 'Recluzozer', compressed onto one record and while, as the sleeve notes admit, it probably sounded quite brutal at the time (1982), in the harsh light of 1987 it now seems somewhat tame.

But that may just be because we now have the more decent 'Atomizer' to compare it with. Actually released last year, this 10 track hunk of mind-numbing rock thump is the kind of record that grabs you by the throat and demands to be played loud.

In the same way that the Fall have an obsession with the dirt and perversion in ordinary people's lives, so vocalist/lyricist Steve Albini zeros in on individual instances of death, destruction and sexual deviancy.

'Atomizer' is an album full of the anger of a man concerned about his own life, and as such it is also an intensely passionate record. The music used to convey this passion is equally aggressive and what better vehicle for this than the sound of loud, distorted electric guitars? Big Black are putting the danger back into music; play 'Atomizer' to your mum and then watch her smash the record player. ■■■■ and ■■■■ 1/2

John Rao

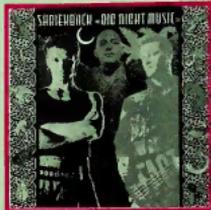
DOUG E FRESH AND THE GET FRESH CREW 'Oh My God' (Columbia CTLP 3)

'Oh My God' was the chart nearly two years ago when Doug E Fresh hit the decks most convincingly with 'The

Show'. Some nine months later the song crossed over into the mainstream pop charts, with probably the first ever UK showing of the human beat box (and certainly the best).

Despite a spirited, albeit dated, remix of 'The Show', the remainder of this LP is riddled with hackneyed hip hop work outs — obligatory go-go beats thrown in for good measure.

Even Doug's human beat box has



failed to develop, leaving no more disappointed than myself. Is it real or is it Doug E Fresh? Sadly, I don't think too many people care anymore. ■■

Hip Hop Howie

VARIOUS ARTISTS 'Don't Shoot' (Zippo Records ZONG 009)

They call it 'dirty' country and at the moment it's tearing up the margins of US rock. As a reaction to stadium rock excess and cheap video pap, there's a real explosion in American 'roots' music right now. As a result, country and western has been re-appropriated, beefed up and adapted by any number of hungry bar bands.

At the commercial end of this spectrum you have the likes of Dwight Yoakam, at the dirtier end stuff like this tasty 'Don't Shoot' compilation. In the main, it's a rough 'n' sweaty rock-country hybrid — melodic, weighty slices of drinkin', drivin' and the big open spaces.

Stand outs include Danny and Dusty's chunky 'Band In The Road', John Doe's skiffin' 'Wreskin Ball' and the one trawl weepie c&w ballad Julie Christensen's 'Almost Persuaded', co-written by Billy Sherrill and flooded with enough tears to re-float the Titanic. ■■■■

Jim Reid

HUGH MASEKELA WITH KALAHARI 'Tomorrow' (WEA 254 573-1)

Does African music baffle you? Does it all sound the same? Have you given it a quick once over and decided to move on? Well, think again. This album, recorded in London with the band Kalahari, is a sweet introduction to the possibilities of African music.

Masekela really has the surest touch on his chosen instrument — the trumpet. This eight song set is graced by smooth, lilting playing as much as by the semi-chanted vocals and the beautifully woven rhythms.

Standouts are the cool drink-on-a-hot-day 'Bird On A Wing', the more funk directed 'Everybody's Standing Up' and the joyous 'Bring Him Back Home' ■■■■ 1/2

Jim Reid

PIANOSAURUS 'Groovy Neighbourhood' (New Rose ROSE 107)

"All sounds produced on real toys," the sleeve notes boldly announce, as if hammering madly on a Fraggles Rock drum kit is in itself some kind of a virtue. Granted, it does make for a fairly original, 'tupperware' sound, and at times it does amount to more than mere zaniness.

With all that flat singing and the obligatory reference to ice cream, the obvious comparison must be Johnathon Richman, though this New York trio never match up to the man's comic vision. There are some affectionate parodies, such as the Beach Boys styled 'Barbie' and the Chuck Berry tribute 'Ready To Rock'. They are capable of underlining the silliness of rock and roll pretensions, but the humour is forever in danger of backing in. ■■■■ 1/2

Stuart Bailie



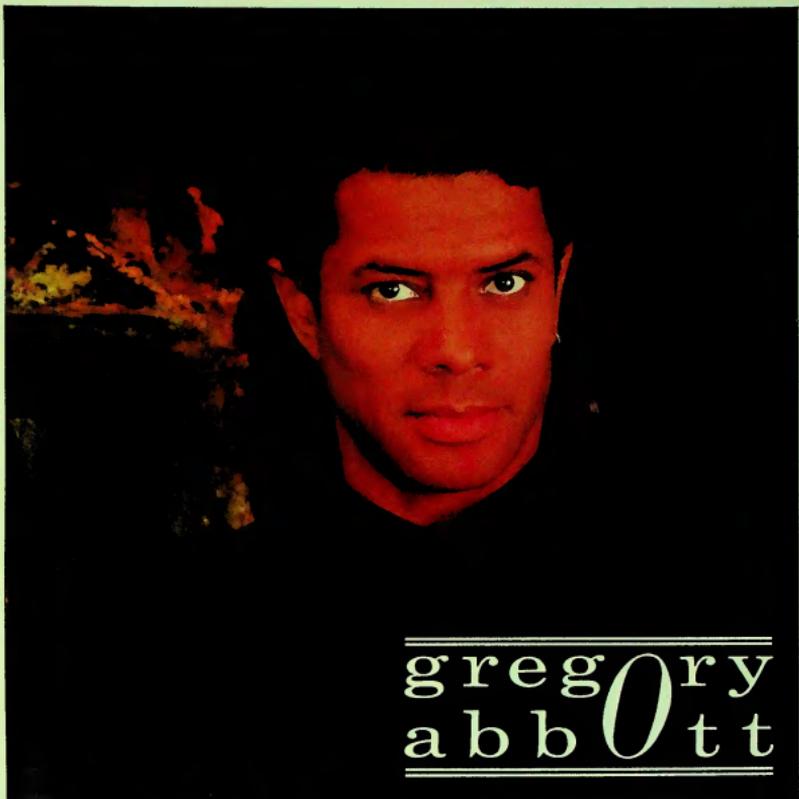
THE HOLLOW MEN 'Tales Of The Riverbank' (Dead Man's Curve DMC015)

A note accompanying this record warned: 'If you don't review our album, the hamster gets it.' So we've been raiding our Viz comics, have we, boys?

Despite this open reference to essential reading, the Hollow Men embrace a side of the indie scene that's just too estoteric for my liking. Some isolated moments manage to rescue 'Tales Of The Riverbank' from total pretentiousness (like the Eastern promise of 'Raindrop Children'), but in general, it's swamped by oblique melodies, tuneless vocals and some painful acoustic feedback.

They'd be better off without the pompous sleeve notes, too, in which they liken themselves to 'the shadow scene in Psycho'. Yeah, murder. ■■

Chris Twomey



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FLYING

TONIGHT

In 'The Fly', Jeff Goldblum is transformed from a mild-mannered scientist into a bug-eyed monster. Colin Booth finds out what makes the man behind the mask tick

Jeff Goldblum's eyes nearly popped out of his head. He couldn't believe it. I had come to interview the star of the re-make of the cult Fifties horror classic, 'The Fly', and there dangling from my shoulder, was a real live spider. Most impressed he was. "You didn't bring that with you on purpose," he asked as the tiny creature scuttled across the table in his general direction. "No," I replied, "it must be a fan."

The 34-year-old, six feet, four inch actor has got lots of fans, but they're mostly in the States, where, for the past 12 years, he's appeared in a succession of classy films such as 'The Right Stuff', 'Silverado' and 'The Big Chill', and become about as well known as a so-called 'character actor' can without actually becoming a star.

Then John Landis cast him as the romantic lead in 'Into The Night', and suddenly people realised that the tall, gawky young(ish) actor had something else besides charm, whimsical eyes and a winning way with one-liners.

Somebody else who realised this was Canadian 'schlock-horror' director David Cronenberg, who cast him as the mild scientist, Seth Brundle in 'The Fly'.

"I thought it was a hip notion to re-make that movie," says the laid-back Goldblum as he lays back in his chair and stretches his long slim frame almost the entire length

of the room. "My younger sister Pam, who was a painter in Paris for seven years and who now lives in LA, liked the original film a lot. She's a very stylish, original and self possessed person and I trust her terrifically, and so I was sparking to the idea immediately. Then I read the script and I thought it had sophistication, intelligence and the part was very me!"

With his soft brown eyes and sensitive features, it's hard to imagine him playing a villain, yet he's a villain of sorts in 'The Fly', in which Cronenberg has characteristically pulled out all the stops to make the special effects as yukky as possible. After the likes of 'Videodrome' and 'The Dead Zone', Cronenberg gives you the impression that his real aim in life is to make you puke up over the person sitting in front of you.

Goldblum stars as Brundle, who falls in love with reporter and real-life girlfriend Geena Davis, who he asks along to his lab to watch him demonstrate his discovery of teleportation. Unfortunately, when he tries it out on himself, there's a fly in the works and he's turned into a cross between 'The Elephant Man' and the 'Akin'.

The grisly transformation takes up nearly half the film and I put it to Goldblum that it was like watching two different films. In the first there was the actor I knew and admired, and in the second there was only a voice hidden behind a mass of slimy make-up.

"You're the first person to say that," came the retort, as if I'd completely missed the point, which maybe I had. "I think the last puppet where only the eyes are visible still seems like me, and the character remains totally sympathetic and likeable. Yes it's yukky, but it needs to be disturbing. I think that's a terrific part of the movie."

In fact he went on to say that he thinks it's a terrific movie period. The best thing he's ever done, and going by the success of the film in the States, a lot of people agree with him. Talk of an Oscar nomination is in the air, but then there always is at this time of year.

For the moment, he's happy to reflect upon his new found fame and fortune. "To the extent that I'm famous, I enjoy it. Right from the beginning — I'm being frank now. — I thought it might go with being an actor and I thought it was an attractive thing. But at the same time I tell people 'don't become an actor if you want to become famous because you probably won't be successful', but I don't think that making a name for yourself and being recognised in the street is a bad thing."

Recently, Jeff Goldblum has completed a romantic comedy called 'Beyond Therapy', in which he stars with Julie Haggerty (of 'Airplane' fame) as two New York lonelyhearts obsessed with their psychiatrists (Glenda Jackson and Tom Conti), as well as each other. He's also had his head shaved to star in a BBC/American TV co-production called 'The Double Helix', in which he plays the true-life US scientist who discovered DNA.

All in all he's had a busy year, and with five movies on the trot spent on location, he's looking forward to being at home in LA. He's got his golf, his dance classes, his piano, his new red pick-up truck and his Geena to keep him busy.

"I seem to be out of work a lot," he says as if the anxieties of being a struggling actor had suddenly returned. "I'm out of work right now, in fact, from tomorrow I'm unemployed." But with the offers pouring in, it won't be for long. The immensely likeable Mr Goldblum is going to be one of the stars of the Eighties.

OR AN 'JUICE' JONES

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BY MINISTERIAL APPOINTMENT

They were in danger of drifting into the musical doldrums, but a plug on 'Superstore', a nod from Margaret Thatcher, and the Thrashing Doves are nearly famous.

Story:
Stuart Baillie

It could have been a normal day at the 'Saturday Superstore'. There could have been an array of break-dancing priests, outside broadcasts from some Welsh hill farm, Keith Chegwin being pug-faced and unbearable, and Mike Read backslapping some old pal. But then there was one extra special visitor this time around.

Because our elected leader, Margaret Thatcher, had decided to foist herself onto the kiddies out there in TV land. The phone lines jammed up with over 30,000 callers, but one engaging young lady managed to ask our PM where she would be in the

event of a nuclear war. Mrs Thatcher assured us that there would never be a nuclear war. "But where would you be?" the voice persisted. "I shall be in London," was the flakey reply.

The video vote was a breeze in comparison, allowing the good woman to sound off about a subject she knew precious little about. Paps and Shirite got the thumbs down first. "I don't think it sounded like heartache at all," she decided. "But would she be tempted to shake her thing to it? No, there was no melody, just thump, thump, thump."

She did however show some critical flair when asked to give a verdict on the Style Council's new opus, 'It Didn't Matter'. "I thought it didn't matter," she said, "I wanted to say 'Get on with it'. It was like a rehearsal."

And then she went for a most hearty approval of a record by the Thrashing Doves. Mrs Thatcher was most taken with 'Beautiful Imbalance'. "I liked the electric guitars and I liked the colours. I thought it was much better than the other two. It's got a good tune and I'll give it four."

In true rock and roll fashion, Ken Foreman, the Thrashing Doves' singer, had been in bed and missed the whole thing, only catching up on the news when his record company boss rang up exclaiming, "Didn't you see it? Margaret Thatcher liked it — now

we're in trouble!"

The press loved it of course, especially when they discovered that the video featured an inflatable Polaris missile. Someone from the Guardian phoned to find out if the song was some kind of an anti-nuclear statement. At this stage the band toyed with the idea of fixing a photo session with Neil Kinnock and the now-famous missile. But had Margaret Thatcher noticed it? Was she displaying a sense of humour, or a degree of open-mindedness? Ken has his own particular theory here.

"My attitude is that she went for the blue background. Either that or the little pig reminded her of Denis."

The pig?

"We put a pig in it because video makers always go 'let's get some chicks in it'. The song was about a woman, but we didn't want to have girls hanging round us, so we thought, who's the opposite to having a beautiful girl in the video? So I sang the song to a pig."

"It was in no way meant to be a reference to women at all," Ken insists, anticipating another blast of publicity. "I'd like to make that quite clear."

This publicity, though useful, is ironic in that the Thrashing Doves have already released two singles that were as good (if not better) than 'Beautiful



'Imbalance', last year's debut, 'Matchstick Flatfoot' was an inventive blend of blues and Eighties dance music, while the follow-up, 'Biba's Basement', also deserved some acclaim. Yet neither record made any impression at all.

The band met with not just indifference, but open hostility from some fronts. It was decided that because the Thrashing Doves had caused a great flutter (sorry about this) in the music business prior to signing a deal, they must therefore be 'unsound', or the product of some scheming manager. The truth is that the band were much sought after because they wrote some very fine songs. More often than not, the bad press merely demonstrated how unimaginative some rock critics can be.

On the previous occasion I met Ken and his brother Brian (keyboards), they were quietly paranoid about their position; about having to live up to this daunting reputation. Thankfully, the modest success of 'Beautiful Imbalance' has allowed them the opportunity to relax, as Ken explains.

"We're not as intimidated by the whole media and business thing now. Because of all the talk about the deal, we felt constantly under pressure to live up to a lot of things that weren't musical. So we never really got into the idea that it was fun. It's funny how once you get a record into the top 50 you do feel a bit more confident."

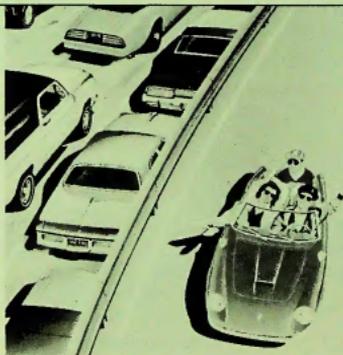
"What I always felt like saying when anyone mentioned that we were 'hyped' was that ultimately, because of the sort of band we are, the only way we are going to stop these vicious rumours is when we have hit records and we're judged by the mass public. And we almost certainly will have hit records, I can't see how we won't. If not with this one, then the next one."

"I've heard people say that we lack personality, which we really, adamantly refute. We only 'lack personality' because we're spontaneous — we don't prepare anything for interviews and we don't prepare a big scam. We come through in our records, like in the same way people like Eddie Cochran used to play. He didn't set up a scam, he just went out and played, and yet he was a personality."

At the time of speaking, everyone in the Thrashing Doves camp had expected 'Beautiful Imbalance' to make some sizeable kind of a breakthrough. The record dropped down the charts the following week. But such are the trials of an unknown band, and this lot, with their undoubted talent, have less reason than most to feel concerned.

Watch out for the next release, 'Killer For You', and the album 'Bedrock Vice' (spot the Flintstones reference), plus a world tour, including a stint supporting the Pretenders. Be charitable and be open-minded, there's a balance out there that needs redressing.

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DEAD OR ALIVE

■ Are the Godfathers public enemy number one or just a rather good pop group? Dave Sexton hears their plans for world domination

Sodding weather. Yes, I know you've heard more than enough about the sodding weather. Well... tough, because it was the weather that thrust me and the Godfathers into a real-life John Craven's Newsround' situation.

Kris Dollimore, guitarist and Godfather of this parish, found himself stranded on the Isle Of Sheppey (in Kent) and ended up having to be airlifted off by the RAF. You can just see 'Blue Peter' beating a path to their door.

So, the Godfathers could — eventually — make their photo-session, and Peter and Chris Coyne were able to talk to a snow-stranded scribe over the phone.

The Godfathers are a hard, uncompromising bunch, whose straightforward no nonsense sound produces a brand of 'Jugular Rock' — music that doesn't piss about, but gets right down to the point — a rare thing in these fey days.

After the ritual complaints about the weather, I asked Peter whether he thought that the almost traditional approach of the Godfathers was a one-off, or just the tip of the iceberg in a business coming full circle and returning to the 'old values'?

"Well, if things are coming full circle, and I know a lot of people are saying this, and if that means a return to exciting records and exciting live performances, then I'm all for it. And a return to classic records, which there just don't seem to be any more. I mean, the Godfathers don't put a record out unless we have complete faith in it, and we know the records we put out are classics."

Do they feel at all isolated, with this attitude to their music?

"We feel apart from all of the bullshit, but we certainly don't feel alone. In fact, we seem to have developed as a real band's band — everyone from the Cocteau Twins to Motorhead and the Pogues to the Mission has been to see us, so we certainly don't feel alone."

Did they, then, consider themselves to be a part of the indie scene?

Chris Coyne: "No, not an 'indie' band as such, but we're one of the few bands who can truly call themselves independent. I mean, we don't work for anyone else's label and we put all our own stuff out."

Peter: "We don't knock around with the other bands and we don't operate in the same way as them — we're not a part of all that scene, and cut through all that."

I wonder if they felt that, by doing it themselves and setting up their own business, they may have been fitting into the Thatcherite ideal of the little man struggling away in the open market?

"Yeah, there's a Catch 22 in there, definitely, but not for one second would the Godfathers support

anything at all to do with that government — we wouldn't support her policies for a second. But we would encourage people to do it for themselves, it's worked out really well for us."

"Turning to the music, was it important for them to project a meaning through their songs?"

"We write about what we, as human beings, see around us, and what we see is important. I mean, we get called a political band and to some extent we are. We see people around us freezing to death and a government that's ceased to be a government of the people and has become a government of money. Yes, we write about that, but our songs are just as much about love and hate, and all of the things we view as important."

The Godfathers' early press spent an awful lot of time concentrating on an image of them as a group of dodgy Sarf London boys, with plenty of references to gangland. Did they regret this at all now?

"We may have played up to it a bit, but it was all just so much rubbish. I mean, we don't have time for anyone who couldn't see the humour behind all that, and in a lot of cases the press have entirely missed the point. We don't promote violence and would have nothing to do with it."

Talk of the band's image led to a discussion of the labels already used to describe the Godfathers:

"We are a rock 'n' roll band, and a pop band, and we put out political records — but as far as any r'n'b tag goes, to me r'n'b is old men banging out 'Route 66' over and over again. We're not a shaky revivalist outfit, we're a contemporary band dealing with the issues of today in a contemporary way."

The Godfathers are already very popular in Europe. How do they explain this?

"I think it's entirely to do with the way we operate and the topics we deal with — it's a global style, not a parochial one. Although one of the best things about the Godfathers is that we can be both. The things we write about connect wherever we go. When we sing about being pissed-off because you've got no money, they know what you're talking about in Finland."

"But it has been quite a shock to us. I mean, when you're constantly followed round the streets by 30 young women, it's like 'Godfather Mania'."

The new single, 'Love Is Dead', shows a more serious side of the band emerging once more. It comes out, appropriately enough, on St Valentine's Day.

"It's actually written about one particular person who could no longer feel any emotion and believed that

was dead. But it's a general thing as well, about the lack of love of this government for the people, and their lack of interest."

Talking to the Coyne Brothers gives you the inescapable impression of both an unstoppable ambition and a determined single-mindedness. Their philosophy is quite simple, but nonetheless effective:

"We have a vision of what we like, what we want and that's precisely what we do. We make the sort of music we like to hear, and it's popular, so I suppose it's pop music. We're not saying that everyone should

sound like the Godfathers, but if you have a firm vision of what you want to do, then the important thing is to stick with it."

"We're hungry for this — and we really want success. Things are going really well — people are sick of all the bullshit and see that the Godfathers can deliver something more."

As they point out, the Godfathers have got there and done it for themselves, with sell-out gigs wherever they play and their singles edging into the top 100 without any backing whatsoever.

"We've done it all without any hype. Now it's snowballing, and everything

we do gets bigger. And as far as the major labels go, everything we do adds another nought. We've done it all ourselves, and the more people take notice, the more difficult it's going to be for the majors to ignore us. But we're in no rush."

Unlike so many of their contemporaries, the chat is backed up with some solid music. Which leads to be for the majors to ignore us. But we're in no rush."

"We've come this far without any backing, without any of the hype. But just wait until that comes and we're getting the same push as all that shit in the charts, then we're going to see some fireworks — and the Godfathers are set to deliver."



Photo by Steve Deakin

LIVERPOOL

IS THERE POP LIFE ON MERSEYSIDE?

Most certainly — at least 1500 bands at the last count. But who are the real contenders? Are Benny Profane the next Bunnymen? Is there life in the old bog yet? Answers: Dave 'Local Hero' Sexton. Photos by Steve 'Serious' Wright

The city of Liverpool is an enormous paradox. A place that holds an unprecedented position in the music business, past and present, but a place with virtually nothing to offer in support of this undoubted wealth of talent.

Venues come and go, but, generally speaking, there is no single regular venue for bands to play. Places have either fallen foul of a colourful range of licensing violations, or the return on gigs has proved inadequate for the "bread-heads" (local term for one solely motivated by the pursuit of large sums of money by whatever means available), who run the clubs. So the picture locally is a bleak one. But in spite of the city, rather than because of it, there is still a great deal going on. Nowhere to do it but plenty doing it!

A statistic much bandied about (if you'll pardon the expression), is that there are between 1000 and 1500 bands on Merseyside. This is not as unlikely as it may sound. In Liverpool, with no jobs to do, forming a band is seen as a possible way to beat the system and make lots of money. This "working a passage" mentality, whilst being a sad reflection of the state of things, is also probably the worst thing to have happened to Liverpool music in three decades, with "music" taking a poor second place to the prospect of making money.

With 1500 bands, probably a thousand of them will be "career" bands, and of little or no interest. Of the remainder, two thirds will be part-timers and of the rest, probably half will be just plain "not very good".

Which still leaves, by my calculation, about 75 fairly reliable bands left, which is pretty good going for a city the size of a

large shopping centre.

With the demise of **Half Man Half Biscuit**, and the imminent fall of **Frankie**, the major Scouse "figureheads" of the last 18 months are no longer with us. Of the rest, the **Bunnymen** have adopted a Frank Sinatra persona — one "Greatest Hits" comeback tour every couple of years. **Julian Cope** isn't from Liverpool, which is great shame since he's considerably less embarrassing than **Pete 'Lime-light' Wylie**. Who is, in turn, considerably less embarrassing than **Wayne 'Knock-Head' Hussey**. **OMD** are adopted Californians, while **China Crisis** continue to represent the more stolid, down to earth end of the market and **It's Immaterial** are a fine, quirky bunch who are also, unfortunately, not really from Liverpool either.

For the signed bands, the move is generally to get out of Liverpool as quickly as possible, with the honourable exception of a handful of die-hards (**Bunnymen**, **China Crisis**). So Liverpool acts a lot like the indie charts and serves as a fishing pond for the majors to dip into as they please.

Spotlighting a good cross-section of the just-about-tos and the really-ought-to-is **Pink Pop**, a relatively new label established by the swarthy and persistent **Francesco Mellina**. Having secured major distribution deals in Britain and parts of Europe, **Pink Pop** has already released one single by poppy locals the **Lilac Trumpets**, and set for release shortly are two excellent singles by the **Balcony** and **Graham Amir** respectively, the former a stunning slice of hard-edged originality, the latter a pop tune about as catchy as any you're likely to find. **Pink Pop**, by diversifying, has put together a compelling cross-section of the best Liverpool has to offer.

The actual life in the city (which, in spite of the gloomy picture painted, does still exist), depends rather heavily on the activities of a couple of isolated individuals: **Geoff Davies** of **Probe Records**, **Paul Kelly** at the **Cafe Berlin** (the only venue doing sporadic gigs of any quality), **Alan Peters** and the aforementioned **Francesco**. Probably the busiest of the lot is **Kif Cole**. With fingers in more pies than **Simple Simon** he is responsible for one venue (the **Sun At Night** — currently in temporary retirement), a band

● BENNY PROFANE

(**Urban Jazz Ritual**), a three day Festival (Earthbeat '86, soon '87) and a music, dance and multi-media piece commissioned by the Arts Council ('**Urban Shadows**'). With even more to come he is now seeking his own venue, following his dealings with certain club managements in the area.

But Liverpool is proving to be a problem:

"We are committed to the city, but the void is killing us," he said. "There's nothing I can think of that offers any stimulation. There's the occasional night — but what's the occasional night? You see things starting then dying off after three weeks, and you wonder whether it can be put down purely to economic reasons or whether the people in this city are just that boring."

For financial reasons, Earthbeat has re-

cently been forced to Manchester, where there are, according to Kif (and he's right), a larger number of people prepared to go out and see bands. There's also more money. But 'Urban Shadows' and yet another project, the intriguingly titled 'The Bastard Son Of Frank Sinatra', will take place in Liverpool:

"It's certainly not an economic decision, or a sensible one, but we are committed to the city and we will continue to stay and work here, and if anyone's got eighty grand to spare we'd be most grateful."

So what's going on here? Well, in the 'local hero' category are **Benny Profane**, a band stuck in the peculiar position of having an almost rabid local following whilst remaining virtually unknown outside Liverpool.

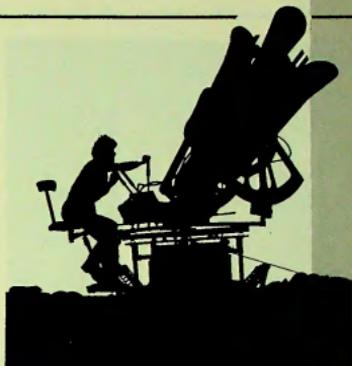
CON'T UNDER INFAC T

● CHARTS + FACTS + INFO

KATE BUSH: number one video this week with 'The Whole Story' (FMI), a bumper collection that features 'Wuthering Heights', 'Breathing', 'Hounds Of Love', 'Running Up That Hill', 'Wow', 'The Plan Which The Child In His Eyes' and 'The Dreaming' amongst others. See page A13 for the rest of the music video chart.



SAMANTHA FOX: number four in the US singles charts 'Touch Me (I Want Your Body)' and number 26 in the US albums chart ('Touch Me'). Infact, Sam leads a rather limp British chart charge in the US where there are only two other Brit singles in the top 20 — Peter Gabriel's 'Big Time' at 16 and Genesis's 'Land Of Confusion' at 20. Outside of hometown interest the most surprising US development is the phenomenal success of the Beastie Boys' 'Licensed To Ill' album which stands at number two in the chart. The Beasties' single 'You Gotta Fight For Your Right' scores at number 17. For the rest of the US chart action, turn to page A12.


C O N T E N T S

- A2 BPM**
the greatest dance column in the world
- A5 CROSSWORD**
- A6 NEWS DIGEST**
- A7 CHARTFILE**
- A8 CHARTS**
indies singles and lps, reggae, disco and eurobeat
- A10 CHARTS**
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us singles and lps, cds and music vids
- A14 CHARTFILE**
- A15 JACKIE WILSON**
a reet neat overview on the great soul man

B P M

BY JAMES HAMILTON



● **RAZE** topped our Disco chart for six weeks last year with 'Jack The Groove', which only now has followed 'Jack Your Body' up the pop charts too. **Plasterminded** by Vaughan Mason (right), whose 'Bounce Rock Skate Roll' was a funk hit in 1980, the New Jersey-based group includes Ben Epps (who has a hunch he may be related to veteran bongo star Preston Epps), and East Orange's frisky Wanda Sykes, four times a winning body-builder, who sings their more recent 'Let The Music Move U'.

STOP PRESS

JAZZY JEFF disappointed everyone (including judges Shep Pettibone, Steve Thompson, Bruce Forest and the Latin Rascals, who waited two hours for him) by failing to show up for the US Finals of the **TECHNICS DJ MIXING CHAMPIONSHIPS** at New York's Heartbreak last Friday. As he'd won the North-Eastern US heat, there was no other DJ to represent such crucial cities as New York, Philadelphia and Washington DC, with the result that the winner (by unanimous decision) was San Diego's **DJ. MASTER ROCKER**. **RODGER VERGARA** (R second and Miami's **TONY GARCIA** third, Jeff's loss is Joe's gain, the chance of international fame in the World Finals at the Royal Albert Hall on March 9.

ODDS 'N' BODS

WITH IRONIC timing the day before he was profiled by *London Weekend Television* in their 'South Of Watford' series, **Morgan Khan** ran out of finance for his **StreetSounds** and **Streetwave** labels, making most of the staff redundant last Thursday while he struggled to assemble a new financial package to save the situation — hopefully his TV spot will help him. ... **Disco Mix Club** are looking for the UK's best rappers to compete for the Shure Golden Microphone Award at March 8's International DJ Convention: send demo cassettes to Shure Golden Mic, PO Box 69, Slough

SL1 8NA, and be prepared if accepted for a rap dancing match to knock out your competitors! ... **Steve 'Silk' Hurley** 'Jack Your Body' in its new **Nomis Sirrah**-mixed Monty House 'Remix' (London LONXR 117) clocks in at 0:31:22/6-12:12/6-12:22/6-12:22/6-12:16-Obpm ... **Nitro Deluxe's** UK release, as well as doing away with 'Let's Get Brutal' (which inevitably will be creatively marketed here in a few weeks with a remix), has been retitled for some strange reason from 'The Brutal House' to 'This Brutal House' ... **Paul Hardcastle's** remix of **George McGrae** 'Rock Your Baby', now that I've received it on 12 inch (Portrait 650312-8), turns out to be 112/6-112/6bpm and even better than the seven inch suggested ... **Record Shack** are promoting **Sadie Nine's** strangely titled, sung, bounding 118/6bpm 'Let's Work It Out' (due Feb 23) as house rather than hi-NRG, although it's getting support from both camps ... **The Jets** ... get another family group who wiggle shoulders, arms and legs in a union-side-to-side three-step, have also had their Minneapolis-style frisky old (0-1:25/6bpm 'Curiosity' re-promoted, flipped by a dub-ish 121/3bpm 'Crush On You' version and the less danceable 119bpm 'The Candle' (MCA Records MCAT 1119) ... **The Real Thing** 'Hard Times' has been much improved by a (lower) more flowing (0-1:10/6bpm 'The Real Mix' (Jive JIVER 137), although the lurching and surging song remains awfully uninspired ... **Steinski & Mass Media** 'Well Be Right Back' has been stripped down into a dull (0-1:01/6bpm 'Hard Sell' remix (4th + Bway 12BWX 59) by the

label's **Ian Dewhurst** and **Jon Williams**, its only advantage being a backing-less Bonus Voices of the featured TV bits ... **Monte Moir** is producing new material by **Aurra** ... **Atlantic's** new girl **Miki Howard** was of course in **Side Effect** ... **Maze**, having sold out **Wembley Arena** at the end of this month, are adding four new dates on March 19-22 at **Hammersmith Odeon** — where **Phyllis Hyman** appears on April 3 ... **Caister Soul Weekend XIX** is at St Yarmouth's Seashore camp on April 3-5 ... **Roger Johnson**, the first ever UK winner of the **Technics DJ Mixing Championships** in 1985, does live mixes every Monday on **Radio London** during **Dave Pearce's** show, and otherwise works behind the counter at **Hammersmith's Spin-Out's** disco store — no globe trotting as an ambassador of mix for him ... **Dave's** radio guests two Mondays ago, scratching live, were **Run-DMC!** ... **Alan Coulthard** would be first to admit that I was regularly using the term "Mega-mix" (which other people had even made my nickname in the late Seventies) long before he is now reported to have "coined" it four years ago, when he began creating megamixed medleys as the **Disco Mix Club's** original producer ... **Full Circle** are having to be renamed as **First Circle** in the US to avoid confusion with another group there, although here they'll remain the same (this means that only a very few rare copies of their now wrongly printed import LP have got through so far) ... **Hot House** is obviously a good name for a group, except right now (with 'house' having a whole new meaning) it may be the

wrong name, their classy slowe-ly sadly looking more like a burnt-ade hit than a seller ... **Leeds' Dave Hutchinson** calls himself **Funkmaster Hutchin**, not (as last week's caption had it) **Funkmaster Hotchty!** ... **LL Cool J** is calling himself **III III Cool J**, as in "I'll!" ... **A&M's** disco man **Mike Sefton** now calls himself **MC Double Def Set!** ... **jamcan**-accented the **Master Of Ceremony** are from New Rochelle, just outside New York City heading north-east from the Bronx ... **Champion Records' 'Ultimate Trax 2'** compilation will feature another battle of the DJs, the one between **Whiz Kid** and **Jazzy Jeff** ... **Shep Pettibone** has remixed **Run-DMC** 'It's Tricky' for US release, flipped by the brand new 'Uptempo' ... I'm pleased to see the **Beastie Boys'** great 'Girls' is big in Liverpool! ... **Robbie Newell** topped US Club play in **Billboard** — whose US Black Singles chart is now printed again in rm ... **Luther Vandross** — nice for him but bad for us — has scored his first US Top 20 pop hit with the last 'Stop To Love', which may influence his future release pattern ... **Luther** did not, despite hints that he might, look in at **Tony Jenkins'** welcome return to the **Hyppodrome** (instead he was at **Stringfellows**) ... **Arthur Baker** with singers **Craig Derry** and **Will Downing** of **Wally Jump Junior** and **The Criminal Element** are currently PA-ing around the country, including this Saturday in London at the **Doo At The Zoo** and **Delirium** ... **Friday (13)** **Danny Smith** jazz-souls **Get Yarmouth's Mole Club** ... **Valentine Saturday (14)** **Jonathan More**, **Norman Jay** and oldies-playing **KJ & J**

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● **MILLIE SCOTT** 'Ev'ry Little Bit' (Fourth & Broadway 12BRW 58) Glamorous Mildred — sometime member of the Glorious, Quiet Elegance, and Cut Glass (obviously from a very young age) — is now produced by Bruce Nazarian & Duane Bradley in the shuffling and tapping typical Nick Martelli style on a pleasantly genty jittering 102bpm smooth swayer featuring David McMurtry's jazzy sax (dub flip), already hot on import.

McCray shake up Brixton St Matthew's church crypt (opposite the Fridge), late ... Adrian Dunbar's popular gay Boats nights have been forced to close at Bournemouth's Academy, with a farewell Valentine party this Sunday (15) ... **Man 2 Man meet Man Parrish** are reworking Grace Jones's 1 Need A Man on import next month ... **Loose Ends PA** at Swarvest

Martha's Vineyard on Monday (16), when **Jan Allen** starts a weekly free admission jazz 'n' soul night at Eastbourne's Bitter End ... is the **Limelight** still burning bright? ... you can stand still to anything — currently, it appears to be to 'Almaz!' ... **ILLIN' 'N' CHILLIN'!**

HOT VINYL

TULLO DE PISCOPO 'Stop Bajon (Primavera)' (Spanish Blanco y Negro Music MX 114) We've Scotland's gay clubs to thank for discovering this superb Italian jazz-funk throbber (more commonly called just 'Primavera') — at 104½-103½-103½-103-103½-103bpm hardly 18-NIG despite its Eurobeat chart placing — which I've known about for some time but first actually heard on Radio Clyde five weeks ago, ordering it immediately afterwards, only for it finally to arrive in this its Spanish pressing a matter of days ahead of UK release on Greyhound Records' Leaping lightly along, it features jazz trumpeter Don Cherry with tympianist Tullio and one of those Falco-style unobtrusive muttering European chunt-raps, or a shorter 104½-103-103½-102½bpm instrumental flip. Either way, miss it at your peril!

MEL & KIM 'Respectable' (Supreme Records SUPET III) Due commercially on February 22, the girls' follow-up is a heady bounding 0-121½bpm house-type chunter created once again by Stock-Aiken-Waterman (so it's not the boys' idea!), with a deadly commercial Eurobeat-ish singalong vocal melody, and more sparsely Chicago-style 0-119½bpm Extra Beat Version jack track flip.

TAURUS BOY 'Looking For A Lover' (Cooltempo COOLX 141) Refreshingly British in treatment, this junkily bounding 115½bpm lurching poppy house kicker has human bass notes and cheek-popping breaks amidst the jack track zizzers, while Dancin' Danny D does his Darryl Pandey impersonation (with a radically reversed US Dub Mix flip), hot already on the label ahead of full release this Monday.

HERB ALPERT 'Keep Your Eye On Me' (US A&M SP-12226) Opening with the C-Bank-ish sounds of smashing, sawing and barking, this eagerly awaited Jan & Lewis-created tropical driving jazz-jackson-style 0-114½bpm jittery rhythm track is prodded by Herb's drily muted



● **AVTAR SINGH**, after competing in the London heat of the Technics DJ Mixing Championships, returned home to find his studio (he runs a DJ school) had been burgled. £7,500 worth of equipment had gone (drum machines, samplers, studio mixer, most items marked with 'Calabar Roadshow'), plus all his record collection. He's offering a £1,000 reward for information leading to recovery, on Slough 45521. And he wasn't even plain in the heat.

trumpet toots before he gets a bit more 'Tjiana', as good as you'd expect. Incidentally, just herself will be joining Herb on his LP!

WILLIE COLON 'She Don't Know I'm Alive' (A&M Army 380) Stronger the longer it's on this booking then bailing jiggly 111½bpm chuntering and dragging Latin-accented lurching really loosens up after a rather ripstart, here flipped by just its Alien Dub Two, plus the old Latin Jazzto Mix of his classic 116½bpm 'Set Fire To Me' from last summer.

LILLO THOMAS 'Sexy Girl (Sexy Mix)' (US Capitol V-15283) Created by Paul Laurence and Change's Timmy Allen, the soulful sprinter's welcome return is a sparsely wriggling 0-1108½bpm

hesitant controlled yelper with cooing and strangle line repetition that makes it more of a groin grinding groove than a strong song (left too), while the flip has an extremely sincere 21½-23½-24½-48½-02bpm revival of Dis Redding's 'I've Been Loving You Too Long (To Stop Now)', in eccentrically divided stereo.

CURTIS HAIRSTON 'The Morning After (Remix)' (Atlantic A9280T) Stretched and weakened by the less soulful UK remix of Peter Hammond with Stock-Aiken-Waterman, this smoothly wriggling 0-1112½bpm swayer still features Curtis self-duetting in his 'female' voice, but the new long intro lacks interest (and some of the twiddles which gave the original its flavour), everything now hinging on a slickly repetitive vocal which some may find mesmeric and others incoherent/clay though it is. Disappointingly, not the remix his album version still does need. The flip's urgently churning 114bpm gospel-ish 'Let's Make Love Tonight' hints at the old Brass Construction rhythm and may benefit now.

GRANDMASTER FLASH 'U Know What Time It Is' (US Elektra E-04825) With an excellent tight rip that deserves a close listen, spurting boomy bass notes, jiggly 0-101½bpm go-goish beats and some understated scratching, this also has an overall flavour that's some fine reminiscent of Herb Alpert's old 'Rotation' (not flip, plus the seriously scratched 80bpm 'Bus Dis (Woo) — rock, freak, indeed). Double def, no jolking.

CHUCK STANLEY 'Day By Day' (US Def Jam 44-4020) Def Jam follows on from Oran Juice's Jones and Tabhan in the return to traditional soul with this guy's waiting high strung/leaded 73bpm revival of the Continental's Philly soul slide from 1971. 'Day By Day (Every Minute Of The Hour)' is a real spine-tingler that's actually B-side to this more modern gruffly gaudy sparse judicious ticking 100bpm 'The Fier

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WHO'S HOT

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B P M

● CONTINUED



● **JOANNA PLUMLEY** is that relative rarity these days, a girl DJ. When discotheques began here in the early Sixties, it was normal for the DJs to be girls — a tradition carried on now mainly by the up-market hotel-situated chains run by such as Juliana's, which is exactly who she worked for prior to her current shared residency at Bournemouth's new Clouds. Incidentally, Ken Brudenell is keen to hear from more female DJs for the files of Mecca Agency International, so call him on 01-631 1976.

Things In Life'

CEEJAY 'Could This Be Love' (Nair Records **CHALK 123**)
Produced by Holland's The Limit and

mixed by Ben Liebrand, this girl-sung lightly locomoting and spurring jiggly 110/4bpm breezy chugger has dated simple wide appeal ideal for commercial discs.

C.T. SATIN 'I Found A Friend' (US Underworld AP 134) Rather strong cheerfully cantering though merrily sung slightly Abrams-ish rattling 120/4bpm house with whispering and growling hi-hi adding interest to the break, everything sounding properly planned and arranged (in five mixes).

KENNY JAMMIN' JASON with **FAST** **EDDIE SMITH** 'Can U Dance' (US DJ International Records DJ 932) Slightly bland in its smooth synth-led main instrumental version, this typical 122/4bpm house bouncer goes into a stuttering digital 'd-d-d-dance, can you' break that's a razor for the stronger 'Can U Jack', 'Bonus Jack' and 'Can U Drum' jock tracks, which are much more Hurley and Raze like (in fact it hurley as if he says 'Hurley').

HOWARD HEWETT 'Stay' (Elektra EKR 51T) Shep Pettibone and the Latin Rascals have made his album's maverick jouncing Jam & Lewis-ish swaying part-up jagger into a 98/4bpm Before Midnight Mix, (D-) 98/4bpm Dub Version, and 101-99-98/4-97/4-98bpm After Midnight Mix (with the cantering 127bpm 'Eye On You', too).

BEASTIE BOYS ('You Gotta Fight For Your Right (To Party)') (Def Jam 650418-6) Guitar driven (D-)133/4-0bpm anti-authoritarian rock chant reminiscent of 'Smokin' In The Boy's Room', so naturally a massive US crossover, here coupled with the def scratching and rapping 0-98/4-98-0-98bpm 'Time To Get It!', full of cool cuts, plus the raucous rock 'n' rap 0-97bpm 'No Sleep Till Brooklyn'.

AGE OF CHANGE 'Kiss' (Fun AGET 5) It took me a while to realise this wasn't a record actually by Kiss, the group! In fact it's a Sheffield recorded Beatnik Boys-style 0-122bpm rework of Prince And The New Power Generation's 'Kiss', with a cut up flip, a bit rocky for these pages maybe, but if the Beasties fit...

MIKEY-D & THE L.A. POSSE 'Dawn' (US Public Records **PAD08**) Backed by popping human beat box and very garage beats, Mike combines Kool Moe Dee's explicitness with Fresh Prince's storytelling style in this hilarious 85/4bpm horny tale — a real 'Gap band' — then is more Doug E. Fresh-like on the rap 'n' scratch 0-

96bpm 'My Telephone', and 91bpm 'But A Rhymer Mike' (bonus beats too).

S.O.S. BAND 'No Lies' (US Tabu 425 06030) Dave 'O' Cgrin's jappy 0-123/4bpm remix of their Jam & Lewis-created happily leaping catchily melodic old LP track is filled with funky effects (dub flip), and is so infectious it deserves wider attention than its unexpected Eurobeat chart entry might suggest!

SHIRLEY MURDOCK 'As We Lay' (US Elektra ED 5170) Zap's soulstress has a massive US black smash with this gorgeous 'goodnight' smoocher (in three mixes), a faintly swirling and soaring 37/4-0bpm bedtime awayer reminiscent of such timeless past greats as Dinah Washington and Patsy Catter at their sultriest. Phew!

PATTIE LABELLE 'Kiss Away The Pain' (MCA Records **MCAT 1120**) Her soul drenched sizzle 0-387/4-77/4-0bpm jazzy, bluesy, brilliant smoocher (inst/edit flip) is a performance of pure class but sadly the song may not be mushy enough for the MoR crowd she'll need to hit with it.

FREDDIE JACKSON

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'I WANNA SAY I LOVE YOU'
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**ANSWERS TO
FEB 7**

Across: 1 Curiosity Killed The Cat, 9 Slave To The Rhythm, 11 Fee, 12 Law, 13 The Seal, 15 Aha, 17 ELO, 18 Sometimes, 21 China Crisis, 22 Race, 24 Soul, 25 It Didn't Matter, 26 Euh, 27 Michael Jackson, 32 Ripside, 34 Hassan, 36 Doc, 37 Come To Earth, 40 CBS, 42 Count Three, 43 Cars, 44 Power, 45 Breakfast.

Down: 1 C'Est La Vie, 2 Real Wild Child, 3 Over The Hills, 4 I Love My Radio, 5 Yeh Yeh, 6 Layla, 7 Caroline, 8 The Ghost Train, 10 Hairs, 14 Roses, 16 Alma, 19 Plus The Girl, 20 Freddie Mercury, 22 RCA, 33 Press To Play, 34 Sup Right Up, 38 James, 39 Candy, 40 First, 41 Peter Cox, 43 Panic, 45 Genesis, 48 Star, 49 Genie, 41, 3r.

(Apologies to last week's X-word compilers, for the omission of the clue for 33 down.)

A C R O S S

- If you've ever seen her you'll agree she has a Magic Smile (5,4)
- It's all Age Of Chance want from you (4)
- She's suffering with Shiraz (5)
- A return for Carly Simon (6,6,5)
- Mr Jones saw you walking in it (3,4)
- Miami Sound Machine's medical man (2,4)
- 14 & 21 down This happens to Five Star if they've had too much to drink (3,4,4)
- August has been a very good month for him (4,7)
- Steve Miller wanted to fly like one (5)
- Where the Eagles wanted to take it (2,3,5)
- Ms Williams won't make the same mistake (5)
- She's Caught Up In The Rapture (5,5)
- Robinson or Petty (3)
- Lionel Richie can keep going while the rest of us are asleep (3,5,4)
- Part of the Bunnyman that repeats (4)
- Supernatural event performed by the Eurythmics (3,7,4)
- Sam's Soul Man partner (3)
- Love is this according to Fuzzbox (4)

- Crazy start to the week of the the Beatles (5,6)
- Group you'll find at 10 Upping Street (1,1,1)
- Denry who used to have Wings (5)
- This group can be described as slippery people especially when wet (3,4)
- Pistol for Japan's drum (3)
- What's its colour was something Hollywood Beyond asked (5)

D O W N

- What Europe are hoping to do (4,3,5)
- What's frightening Pete Burns (9,2,2,5)
- Completed by Prince in 24 hours (6,3,5,2,1,3)
- Phil Lynott's call (5)
- A Glistening Prize will do this in the rain (7)
- They combined for a Five Star LP (4,3,5)
- Brothers who want to Cross That Bridge (4)
- Queen LP or Marx Brothers film (1,3,2,3,5)
- Amazul's condition after their first hic (9)
- Resort of Jonathan Ross (4)
- A little of this helped Beatles Some (11)



- See 14 across
- 1981 hit for BA Robertson and Maggie Bell (4,2)
- Bruce's days (5)
- Boys who are Licensed To Ill (7)
- Talking Heads stories (4)

- Something different for the Beatles (5)
- Tina told us about a typical one (4)
- Johnson involved with Miami Vice (3)

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NEWS DIGEST

EDITED BY ROBIN SMITH ●



▲ **The Railway Children** prove they're not superstitious by releasing their single 'Brighter' on Friday, February 13. The flip side is 'History Burns'. The Railway Children will also be getting up steam and shunting around the country on tour. Catch them at Liverpool Cafe Berlin February 23, Manchester University 24, Great Yarmouth Rosie O'Grady's 25, Canterbury Kent University 26, London Queen Elizabeth College 27, London Thames Polytechnic 28. The Railway Children will be releasing a seven song mini album in March.

▼ **Virginia Astley**, the thinking man's Samantha Fox, releases her single 'Some Small Hope' on Monday, February 16. The song features Virginia teaming up with former Britain vocalist David Sylvian and it's featured on her current album 'Hope In A Darkened Heart'. The flip side is 'A Summer Long Since Passed' and the 12 inch also has 'So Like Dorian'. Andy Strickland's packmaker has just gone into overdrive.

● **John Carruthers** is strongly rumoured to have left Siouxsie And The Banshees. We understand that Carruthers has left the line-up possibly after being sacked, but as rm went to press there was no official confirmation. Carruthers was the replacement for Robert Smith.

● **The Pogues** will return in March for a series of shows. They'll be playing Leicester University Saturday, March 14, Southampton Mayflower Theatre 15, Folkestone Lees Cliff Hall 16, Brighton Academy 17. Their concert at Brighton Academy will be the Pogues' traditional St Patrick's Night burn-up. The Pogues are currently working on an album and their movie 'Straight To Hell' will be released in April.

● **Michael Jackson** could be touring here in the summer. Some sources say that he's definitely planning dates, including an open air show at Wembley Stadium, but Jacko's record company remain tight lipped. 'Stories that Michael will be touring are just rumour,' says a spokesperson.

U2 are also said to be gearing themselves up for a tour with the possibility of some appearances at Wembley. The dates would come after shows in America.

We've also heard that the Rolling Stones are planning a date at Knebworth as part of what could be their final tour together. The date would be in the late summer, but again there's been no official confirmation.

● **Zodiac Mindwarp And The Love Reaction** will be playing a show at London's Camden Palace on Thursday, March 12. This show will introduce new Mindwarp members bassist Trash D Garbage and guitarist Flash.

● **Timbuk 3** will be playing some more dates. They'll be appearing at Harlesden Mean Fiddler Friday, February 27, Manchester International 28, Deafdrift Albany Empire March 1, Birmingham Aston University March 2, London Town And Country Club 27.

● **Twelve classic Beatles** albums recorded between 1963 and 1970 will be available as compact discs this month. The albums, including 'Sgt Pepper' and 'Abbey Road', will be out on Thursday, February 26. EMI Records say they haven't issued the albums on compact disc before, simply because CD factories have been fully booked producing other material and couldn't manufacture the Beatles compact discs in sufficient quantities to satisfy the massive worldwide demand that's expected. EMI have recently opened two new compact disc factories.

● **Doctor And The Medics** have lined up a couple of dates this month. They'll be playing Durham University February 12 and Manchester Polytechnic February 14.

● **Nick Kamen** will follow up 'Each Time You Break My Heart' with 'Loving You Is Sweeter Than Ever' out on Monday, February 16. The song is Nick's interpretation of the Joe Hunter/Stevie Wonder classic recorded by the Four Tops in 1966. Kamen will be releasing his debut album soon.

● **The Icicle Works** have changed one of the dates on their tour. Their show at Coventry Polytechnic on February 21 will now take place on Monday, February 23.

● **The Pleasureheads**, who proudly claim to be Peterborough's foremost garage band, release their single 'Holding On' this week. The flip side features 'Beside My Head'.

● **The Wallflowers**, one of the best things to come out of Slough since Mars Bars, release their single 'Thankin' on Friday, February 27. The single was produced by Andy Partridge of XTC.

● **It's Immaterial** release their single 'Rope' on Monday, February 16. Taken from their album 'Life's Hard And Then You Die', the 12 inch version

features an extended version of the song. 'Rope' features 79-year-old banjo player Tarrant Bajun who was a bit of a bad boy in the Thirties.

● **Willie Colon** releases his single 'She Don't Know I'm Alive' this week. The 12 inch version features a dub version of the song.

● **Phyllis Hyman** will be making her debut British concert appearance at the Hammersmith Odeon on Friday, April 3. Tickets priced £9.50, £8.50 and £7.50 are on sale now.

● **Maze** have added four London dates to their European tour. They'll be playing the Hammersmith Odeon on March 19, 20, 21, 22.

● **Mick Karn** releases his second solo album 'Dreams Of Reason Produce Monsters' on February 16. The album features eight new compositions, two of which were written with David Sylvian.

● **Lone Justice** release their single 'I Found Love' on Monday, February 16. It's taken from their much acclaimed 'Shelter' album, and the flip side is 'If You Don't Like Rain'. A limited edition double pack will have an extra single featuring live versions of 'Sweet Jane' and 'Don't Toss Us Away'. Both songs were recorded at the band's London Town And Country Club gig in November.

● **Spandau Ballet** will be getting their leather trousers out of the dry cleaners and touring again in March. The Spands will be playing Whitley Bay Ice Rink Thursday, March 5, Sheffield City Hall 6, Belfast Queens Hall 9, Dublin RDS 10. A 'Tube' special broadcast on Channel 4 on February 14 at 11pm, will feature Spandau Ballet recorded in concert at the Birmingham NEC in December.

● **Duran Duran** have announced their first live dates for a couple of years. They'll be playing Dublin RDS Simmons April 21, 22, Belfast King's Hall 23, Leeds Queen's Hall 25, Liverpool Empire 26, Manchester Apollo 27, Edinburgh Playhouse 28, 29, Birmingham NEC May 15, Wembley Arena 18, 19. All box offices will be open from Saturday, February 21. On stage, Duran Duran will be joined by extra musicians

including Steve Ferrone on drums, Andy Hamilton on sax and Stan Harrison on horns.

● **Stand by your man** — Tammy Wynette, the queen of country, will be touring here at the end of the month. Ms Wynette will be appearing at Camberley Lakeside Country Club Saturday, February 28, Oxford Apollo March 1, Cardiff St David's Hall 2, Southend Pavilion 8, London Royal Festival Hall 9, Bridlington Spa Theatre 11, Birmingham Odeon 14, Folkestone Lees Cliff Hall 15. Coinciding with the dates, Tammy will be releasing her single 'Alive And Well'.

● **New Model Army** have added a date to their tour. They'll be playing Stoke On Trent Shelleys on Tuesday, February 24.

● **StreetSounds** and **StreetWave**, Britain's foremost rap, funk and soul compilation album labels, are facing serious financial difficulties and the directors have held an emergency meeting to decide their future.

As rm went to press, unconfirmed stories claimed that the companies were on the brink of ceasing to trade and going into liquidation — but despite probing, StreetSounds would not reveal its financial situation. The companies issued this statement: 'The directors are currently making intensive efforts to put together a financial package to save the company.'

Formed about five years ago by entrepreneur Morgan Khan, StreetSounds released reasonably priced soul, funk and disco compilation albums. However, competition from other labels like Serious Records is thought to have eroded StreetSounds' market. It's also speculated that StreetSounds has diversified its market too much, releasing too many albums, some of which haven't sold spectacularly well.

StreetSounds also lost a considerable amount of money trying to launch the unsuccessful magazine 'The Street Scene' and its investments in promoting British soul acts like Masquerade on StreetSounds' 'sister label', Streetwave, haven't paid off.

Late last week Morgan Khan could not be contacted to talk about the future. 'He's too busy running the company,' said a spokesperson.



● **George Michael and Aretha Franklin** increase their lead at the top of the singles chart this week as 'I Knew You Were Waiting (For Me)' surges past 250,000 sales to earn George his ninth consecutive silver disc. By contrast, it's the first serious metal Aretha has earned from 52 singles releases in Britain spread over more than 20 years.

George's latest success ironically prevents Wham's former backing vocalists Peps and Shirlie from reaching the summit with their first single



● **BON JOVI:** these men give trousers a bad name

'Heartache', whilst another ersatzville Whamette, **Dee C Lee**, is riding high in the album chart with the *Style Council*.

● **Queen** — Greatest Hits' recently overtook **Mike Oldfield's** 'Tubular Bells' to move into eighth place in the all-time list of albums with most weeks on the chart.

This week is its 271st in the chart — the last 188 consecutively — and it's now just 13 weeks away from breaking the long established record for a compilation — the 283 weeks residency of **Simon And Garfunkel's** 'Greatest Hits'.

EMI recently announced that, to the end of 1986, the Queen album had sold 1,828,375 copies. They also revealed that Queen have played 657 concerts, including their 26 date European tour of last year which grossed them £11,000,000.

'Meantime, while their 'Greatest Hits' album seems certain to be overtaken, Simon and Garfunkel's 'The Collection' has returned to the top 100, allowing the duo to better the Beatles' total of 1021 weeks on the album chart. Third placed **Elvis Presley**, with 996 weeks



● **TIMBUK 3:** aka Pat and Barbara, hubby and wife hitmakers

on the chart, could overtake them both before the year is out, with many albums planned to commemorate this, the tenth year since his death.

Alternatively, the forthcoming release of their albums on CD could spark a flurry of Beatles chart activity.

● **Husband and wife duos** with hit records are nothing new, the latest in a long line being **Pat MacDonald and Barbara K**, better known as **Timbuk 3**, but for some reason few married couples have more than a couple of hits before fading away.

The outstanding exception to this rule were **Mr and Mrs Bono**, aka **Sonny and Cher**, who had 18 hits in America, and nine in Britain, both records. They have another unusual distinction too: the week after their first hit, duet 'I Got You Babe' broke into the UK singles chart, they both debuted as soloists — **Sonny** with 'Laugh At Me', **Cher** with 'All I Really Want To Do'. Even solo they displayed togetherness, as both discs peaked at number nine. They ultimately starred in their own

enormously popular variety series on US TV, but divorced acrimoniously in 1974.

● **It's official** — the Beatles' 'Sgt Pepper's Lonely Hearts Club Band' is the best rock album ever made, at least according to the pundits polled by **Paul Gambaccini** for his new book, 'Top 100 Albums', published this week by GRV/Pavilion, at £8.95.

An international panel of rock broadcasters and journalists supplied their individual top 10 lists, and from their choices a composite chart was assembled, resulting, says Gambaccini, "in the best indication of respected critical opinion available."

This is undeniably true, but the poll is somewhat flawed for a number of reasons. Firstly, whilst 81 respondents might sound like a lot, it's not really enough for a top 100. Think about it — even if the critics had to select their individual top 10s from a pool of 100 albums, the average album would gain only eight votes. In fact, tens of thousands of rock albums have been released, and all except

compilations were equally eligible for consideration, with a wide range receiving support. Therefore, we can assume that some of the albums rated amongst Gambaccini's top 100 got there with minimal support from the panellists.

Secondly, while it's true that white males predominate amongst rock journalists/deejays, it should have been possible for the Great Gumbo to find more than four women and one black panellist. Market research indicates that musical tastes differ enormously between races and genders, so a more balanced panel would have given a very different result. So, next time around, Paul, more panellists, particularly young (and) black (and) women, and 20 choices each to firm up the bottom half of the chart.

These reservations notwithstanding, 'Top 100 Albums' is a fascinating book and, though the majority of critics are foreign, British artists make a magnificent showing in the chart, taking 39 places, of 53 occupied by Americans.

Inevitably, the Beatles have more albums listed than any other act. Seven of the 11 albums they recorded are ranked, along with five albums by **Bob Dylan**, four by the **Rolling Stones**, and three each by **Bruce Springsteen**, **Van Morrison**, **Elvis Costello**, **David Bowie** and, surprisingly, **Canada's** **Band**.

A quarter of the albums listed have, at one time or another, topped the UK album chart, but 21 albums failed to chart here at all, including such critically acclaimed albums as **Marvin Gaye's** 'What's Going On' (their number four), 'The Velvet Underground And Nico' (number seven), **Van Morrison's** 'Astral Weeks' (number nine) and **James Brown's** 'Live At The Apollo' (number 16). All are, nevertheless, currently available, and it would be nice to think that with such illustrious critics giving them their support, they might be purchased and enjoyed by people who might otherwise have remained ignorant of their brilliance.

Critical opinion, it seems, favours the music of the Seventies, with fully half the top 100 recorded in that decade. The Seventies provide 31 choices, the Eighties a further 15, and the Fifties just four. The front cover of each is reproduced in the book, along with full track

CONTINUED ON P.A14

CHARTS

INDIE SINGLES

TW LW

1	7	SHOPLIFTERS OF THE WORLD UNITE	The Smiths	Rough Trade
2	1	KISS A GAY OF CHANCE		Fon
3	—	SWEET SWEET PIE Pop Will Eat Itself		Chapter 22
4	—	BLUE CHAIRS Exit Cassells		Imp/Demon
5	—	HEAD GONE ASTRAY	The Soup Dragons	RAW TV Products
6	2	INTO THE GROOVY CECERO	Youth	Blast First
7	3	SOMETIMES ERRORS		Mute
8	4	STUNNO	Washbored	K422
9	9	EVERYTHING'S GROOVY	Gaye Bykers On Acid	InTape
10	8	LIKE A HURRICANE/GARDEN OF DELIGHT	The Mission	Chapter 22
11	5	SERPENT'S KISS	The Mission	Chapter 22
12	16	MAHALA	The Bible	Backs
13	17	BLUE MONDAY	New Order	Factory
14	6	CUBIST POP MANIFESTO	Big Flame	Roe Johnson
15	11	THE PEEL SESSION	Joy Division	Strange Fruit
16	19	CARAVAN OF LOVE	The Housemartins	Got Disco
17	24	AWAY II	The Botbol	Beggars Banquet
18	28	BEATNIK BOY	Talish Gosh	3rd & 3rd
19	15	THE GRIP OF LOVE	The Ghost Dance	Karbon
20	21	REALLY STUPID	The Primitives	Lazy
21	10	IN A LONELY PLACE	The Smithereens	Enigma
22	26	STEAMING TRAIN	Talish Gosh	3rd & 3rd
23	27	PANIC	The Smiths	Rough Trade
24	20	UP HERE IN THE NORTH OF ENGLAND	The Kettle Works	Beggars Banquet
25	14	TRUMPTON RIOTS	Half Man Half Biscuit	Probe Plus
26	18	HEY! LUCIANI	The Fall	Beggars Banquet
27	15	IT'S GOING TO HEAVEN TO SEE IF IT RAINS	The Close Lobsters	Fine
28	13	SKS	The Smiths	Rough Trade
29	13	THE PEEL SESSION	New Order	Strange Fruit
30	12	HANG-TEN!	The Soup Dragons	Subway

Compiled by Spotlight Research



Indie Singles 21, Indie LPs, 11

INDIE ALBUMS

TW LW

1	1	THE TEXAS CAMPFIRE TAPES	Michele Shocked	Cooking Vinyl
2	—	DIRTDISC	Washbored	Some Bizarre
3	2	SHAKING BRUNDA	Boys	Discipline
4	3	PICTURES OF STARVING CHILDREN	Chumbawamba	Apig Prop
5	6	BEDTIME FOR DEMOCRACY	The Dead Kennedys	Alternative Tentacles
6	7	THE QUEEN IS DEAD	The Smiths	Rough Trade
7	8	NHE	CRK Various	Rough Trade
8	12	THE MOON AND THE MELODIES	Budd/Fraser/Guthrie/Raymond	4AD
9	11	TAKE THE SUBWAY TO YOUR SUBURB	Various	Subway
10	17	WONDERLAND	Enigma	Mute
11	9	SPECIALLY FOR YOU	The Smithereens	Backs
12	—	WALKING THE GHOST BACK HOME	The Bible	Backs

13	21	BLOOD AND CHOCOLATE	Elvis Costello and the Attractions	
14	5	HIT BY HIT	The Godfathers	
15	4	QUIRK OUT	Scump	
16	10	LONDON 9 HILL 4	The Housemartins	
17	19	IN THE PINES	The Trifids	
18	13	BROTHERHOOD	New Order	
19	—	LIVE IN AMERICA	A Certain Ratio	
20	—	YOUR FUNERAL, MY TRIAL	Nick Cave and the Bad Seeds	
21	25	IDEAL GUEST HOUSE	Various	
22	14	BACK IN THE DHSS	Half Man Half Biscuit	
23	20	BEND SINISTER	The Fall	
24	15	LOAN SHARKS	Cause Bats	
25	18	STOPPING AT THE KLUFF FOLK VOLUME 3	Various	
26	16	WHAT'S IN A WORD	The Brilliant Corners	
27	22	WATCH YOUR STEP	Ted Hawkins	
28	27	ATOMSHER	Sig Bunk	
29	30	GIANT	The Woodpeckers	
30	29	VICTORIALAND	Cocacola Twins	

Compiled by Spotlight Research

R E G G A E

TW LW

1	1	LATELY	Neurotites	Realistic
2	2	AGONY	Frinders	Live And Love
3	6	RING UP MY NUMBER	Kenny Keech	Unity Sound
4	3	PLEASE MR PLEASE	Barbar Jones	Charm
5	13	ROCK WITH ME BABY	Winnome/Nerissa Joseph	Fine Style
6	9	FOOL FOR YOU	Peter Humpling	Street Vibes
7	11	KNIGHT IN SHINING ARMOUR	Deborah Glasgow	UK Bullbites
8	8	DON'T HAVE TO FIGHT	One Blood	Level Vibes
9	21	COME AGAIN	Cocacola	Jammys
10	20	HOOKED ON YOU	Aswad	Simba
11	—	HOMEBREAKER	Wisdom	Fine Style
12	—	I'VE MADE UP MY MIND	Joan Arden	Ace J
13	3	IN THE MOOD	Christie Levin	Rat Vinyl
14	17	FOOTSTOMPING HANDCLAPPING MUSIC	Administrators	Groove And A Quarter
15	5	READY TO FOR THE DANCEHALL	Tonight Peter Bouncer	Level Vibes
16	14	CRAZY LOVE	Paul Prince	10
17	22	BANGARANG	Horsie Andy	Rockers Plantation
18	7	GOLDEN TOUCH	Joan Keaton	Hi Power
19	10	DUB PLATE PLAYING	Johnny Osborne/Cocacola	Tes
20	12	RAMBOLCASSANORA	Junior Wilson	Greenstatees
21	15	SO THEM COME SO THEM GO	Nitty Gritty	Rockers Plantation
22	18	BAD BOY GONE TO JAIL	Superback	Live And Learn
23	16	DON'T TOUCH THE CRACK	Little Kark	Jammys
24	19	COME FOLLOW ME	Bunny Benn	Jammys
25	24	HEARTACHES	Jack Wilson	On Top
26	23	FEELINGS	Dan Angelo	Uptempo
27	27	MAN SHORTAGE	Louider	Black Joy
28	25	LET ME HAVE THE CHANCE	Pai Kelly	Fine Style
29	26	CAKE OF SUCCESS/PREDIMON	King Kong	Germmain
30	28	I L.O.V.E.	Wayne Marshall	New Generation

Compiled by Spotlight Research

E U R O B E A T

TW LW

1	1	EVERY WAKING HOUR	Linda Taylor	Nightmares 12in
2	3	PRIMAVERA	Tullio Di Fiaccio	Belgian Punk 12in
3	2	MAN SIZE LOVE (MAN SIZE MISS PIGGY MIX)	Kiyomax	MCA Records 12in
4	5	WHO KNOWS WHAT EVIL? (Man Two Man)		Nightmares 12in
5	10	LOVE AND DEVOTION (REMIK)	Michael Bow	US HMJ 12in
6	4	IN AT THE DEEP END	Midnight Sunrise	Nightmares 12in
7	10	FASTER THAN THE EYE CAN SEE	Celina Durcan	Nightmares 12in
8	24	SOMETHING IN MY HOUSE	Dead Or Alive	Epic 12in
9	9	NOTHING BUT BLACKMAIL	Cristoforo	Panison 12in
10	11	BOOM BOOM (LET'S GO BACK TO MY ROOM)	Paul Lekakis	German 2XK 12in
11	7	YOU CAN'T HIDE	Frankie Knuckles	US DJ, International Records 12in
12	30	ENERGY IS EUROBEAT	Man 2 Man	US Recs 12in
13	18	HEARTY ASH (TONIGHT)	Linda Jo Russo	German 2XK 12in
14	19	CRAZY OVER YOU	Desire featuring Rae Flores	US Sca 8 12in
15	9	LOVE'S THE CURE	For Me James & Sonnet Wells	Nightmares 12in
16	21	DELIVERANCE (REMIK)	People Like Us (featuring Cindy Dickinson)	Panison 12in
17	13	NOVESEPI (REMIK)	Mike Nansen	US 2XK 12in
18	12	DON'T LET GO	Tania	Belgian A&S 12in
19	22	LET'S WORK IT OUT	Sadie Nine	Record Shack 12in

● INDIE SINGLES
● INDIE ALBUMS
● REGGAE
● EUROBEAT
● DISCO

INFAC T CHARTS

W/E FEB 14, 1987

20	17	NO LIES (REMIX) The SOS Band	US Tabu 12in
21	16	I'VE BEEN DOWN THIS ROAD Before	Passion 12in
22	14	FOOTPRINTS IN THE SAND Piquel Brown	Nightmare 12in
23	23	SOUL Judo	Greyhound 12in
24	—	CAN U DANCE Kenny 'Jammi' Jason with 'Faz' Eddie Smith	US D.J. International Records 12in
25	15	TAKE ONE STEP FORWARD Viola Wills & Noel McCalla	Nightmare 12in
26	16	I LOVE MY RADIO (MIDNIGHT RADIO) (REMIXES) Tuffy	TransGlobal 12in
27	25	FIRE ON THE MOON Alghp	Italian Time 12in
28	27	HEARTACHE Pepe & Shirie	Polydor 12in
29	—	MALE STRIPPER (RE. REMIX) Man 2 Man meet Man Pariah	Balto 12in
30	30	LA ALL YOUR LOVE ON ME Poison No. 9	Boy 12in

Compiled by James Hamilton/Alan Jones

D S C O

1	1	JACK YOUR BODY/IDUB YOUR BODY/CLUB YOUR BODY Steve 'Butch' Harley	London 12in
2	2	JACK THE GROOVE Raaz	Champion 12in
3	5	I FOUND LOVE (REMIX) Delfino Davis	Serious Records 12in
4	4	BIG FUN (REGGAE MIX) SANDOLERO MIX The Gap Band	Yates Experience 12in
5	3	THE BRUTAL HOUSE/LET'S GET BRUTAL/NO DELUXE	US Cutting Records 12in
6	30	TEASER (REMIX) George Benson	Warner Bros 12in
7	10	WORKIN' UP A SWEAT Full Circle	US EMI America 12in
8	11	TUIN ME LOOSE (With Jump Junior & The Criminal Element	London 12in
9	6	ONCE BITTEN TWICE SHY (REMIX) Vesta Williams	A&M 12in
10	12	CAUGHT UP IN THE RAPTURE (REMIX) MYSTERY Anika Baker	Elektra 12in
11	13	YOU SEXY THING (BEN LIEBRAND REMIX) Hot Chocolate	EMI 12in
12	21	WE'LL BE RIGHT BACK Keshious & Max Media	Fourth & Broadway 12in
13	28	EVERY LITTLE BIT Mike Scott	Fourth & Broadway 12in
14	20	LO.U. (ULTIMATE SHAKEDOWN/CLUB REMIXES) Freesee featuring John Rodda	CityBeat 12in
15	—	THIS BRUTAL HOUSE/NO EDIT/NO DELUXE	Cooltempo 12in
16	4	HAVE YOU EVER LOVED SOMEBODY (REMIX) INSTRUMENTAL Freddie Jackson	Capitol 12in
17	45	ROCK THE HOUSE (MEDLEY) M.K. Mix by Special K	U.S.T.D. Records Inc 12in
18	51	OUTSIDE IN THE RAIN (LARRY LEVINE REMIX) Gwen Guthrie	Boiling Point 12in
19	40	WAX THE YAN Lok	US Jump Street 12in
20	17	READ MY DREAMS/1 A DREAM Tashan	Sire/Jam 12in
21	7	YOU CAN DANCE (IF YOU WANT TO) Go Go Lorenzo & The Diva/Funking Project	Boiling Point 12in
22	22	LET THE MUSIC MOVE U/GET DOWN Raaz	US Grove St. 12in/Champion 12in white label
23	9	THE RAIN (REMIX) O'mn Juice Jones	Def Jam 12in
24	18	MIRK STUFF Heavy D & The Boys	MCA Records 12in
25	8	CHILLIN' OUT (REMIX) Curtis Harrison	Atlantic 12in
26	24	IT'S MY BEAT Sweet Tee And Jazzy Jeez	US Profile 12in/Champion white label
27	38	JACKIN' (RHU STYL) The Weekenders	Champion 12in
28	3	BUMP INTO MY LIFE (LIFE BY AN REMIX) Stacy Lattimore	Motown 12in
29	19	C'EST LA VIE (ARTHUR BAKER REMIX) Robbie Nevil	Manhattan 12in
30	35	THE CHAMP The Mobwavs	Pama 12in
31	37	SURRENDER (STUFF GUN MIX) Sing Out Sister	Mercury 12in
32	36	SHI DON'T KNOW I'M ALIVE Willie Cobbs	A&M 12in
33	26	DO YOU WANT IT BAD/NEED U/GET BURTON	Atlantic 12in
34	32	HOUSE NATION The House Master Boys and The Rude Boy Off House	US Dance Mania Records 12in
35	79	SEXY GIRL (SEXY MIX) Lilo Thomas	US Capitol 12in
36	46	THE MORNING AFTER Curtis Harrison	Atlantic LP
37	19	SCREAM/ELECTRONIC ENERGY OF... LISTEN TO THE BASS OF GET STUFFED FRESH	10 Records LP
38	60	TIME (TIME TO PARTY) Gary L	Champion 12in
39	7	WHAT CAN I DO FOR YOU (REMIX) The Boyz	US Quark Records 12in/Champion white label
40	52	AFTER LOVING YOU (106.5) PRIVATE PARTY (106pm) Juicy	US CBS Associated Records 12in
41	39	STAY (SHEP PETTIBONE REMIXES) Howard Hewett	Elektra 12in
42	68	EVERY BODY'S SAY Niggardine	Streetwave 12in white label promo
43	41	CAN YOU STILL TWASHING MACHINE My Fingers	US Trust Records 12in
44	49	COME AS YOU ARE (SUPERSTAR) (REMIX) The System	Atlantic 12in promo
45	47	CANT TAKE IT	The Production House 12in
46	34	LOVESTUCK	Eliete 12in
47	23	HAPPY FEELS SO GOOD/WHO LOVES YOU/WERE ALL SEARCHIN'/LET'S TRY AGAIN!	CBS LP
48	15	LADY WANTS A Man Surface	Epit LP
49	35	SEE ME/REALLY DIDN'T MEAN IT/ANYONE WHO HAD A HEART/LUVER'S YARD	Hot Mel 12in twin-pack
50	19	IT DOESN'T HAVE TO BE THIS WAY The Bliss-Workers	Hot Mel 12in twin-pack
51	31	SLAVE OF LOVE (FINAL COUNTDOWN MIX) J.C. Curtis	Hot Mel 12in twin-pack
52	72	ROCK RIDER'S CRAFTY/TIME TO GET LIL'POSSE/INEFFECT'NO SLEEP	Def Jam LP
53	33	FUNKY BASICA (87 MIX) The Naturals	Cooltempo 12in
54	59	SHES SO GOOD TO ME/GIVE ME THE REASON/SEE ME Luther Vandross	Epit 12in
55	64	EGG MANIA Jocelyn Brown	US Warner Bros/Epit 12in
56	5	IT'S TOO LATE (FOR LOVE) CITY CENTER MIX Sardon Groove featuring Tanya Wilson	US New York & Co 12in
57	62	WHEN LOVE COMES CALLING Pau Johnson	CBS 12in
58	7	I KNEW YOU WERE WAITING (FOR ME) Aretha Franklin & George Michael	Epit 12in LP
59	57	GET THE RIGHT ATTITUDE/DO WE BARY/THANK YOU/FATHER TASHAN	Def Jam LP
60	54	YOU'RE ILLIN' (REMIX) Run-D.M.C.	London 12in



61	69	HOUSE BEAT BOB (INSTRUMENTAL) Sarpan 'Butch' Hoover	US Trust Records 12in
62	—	STAND BY ME/HUSIC TRANCE BOB E. King	Atlantic 12in
63	53	HEAT STROKE Jesse Christie	London 12in
64	37	BETCHA DON'T KNOW/NAJEE'S THEME Naje	EMI America LP
65	48	THE THROWDOWN MIX (LES ADAMS HITS MEDLEY)/VICTORY Kool & The Gang	Club 12in
66	87	SATISFIED/SENSUOUS/SWEET SOMEBODY/BAD LOVE Donna Allen	US 31 Records LP
67	61	SATURDAY NIGHT (X RATED)/DO IT DO IT! Schoody-D	US School-D Records 12in
68	56	THE MAGNIFICENT JAZZY JEFF Jazzy Jeff & Fresh Prince	Champion 12in white label
69	80	I'VE GOTTA BE TOUGH/M.C. Sly-D	US Luke Skywalker 12in/Champion white label
70	—	JACKIN' ME AROUND Farm Boy featuring Eric Woods	US Trust Records 12in
71	—	CROSS THE TRACK (WE BETTER GO BACK) Prince And The New Power Generation	MCA Records 12in
72	—	HAPPY (EXTENDED VERSION) Surface	CBS 12in promo
73	76	NIGHTS OF PLEASURE (NICK MARTINELLI MIX)/JOHNNY BROADHEAD Loose Ends	Virgin 12in
74	—	U KNOW WHAT TIME IT IS (EXTENDED SCRATCH) Grandmaster Flash	US Elektra 12in
75	91	LOOKING FOR A LOVER Taurus Boys	Cooltempo 12in white label
76	73	SEE (I CAN'T RESIST) (REMIX) Jesse Johnson	US A&M 12in
77	42	SEXY THE Masters Of Ceremony featuring Don Brown	US Spring City 12in
78	82	CROSS THE TRACK (WE BETTER GO BACK) Prince And The New Power Generation	US Next Plateau LP
79	65	MY MIKE SOUNDS NICE (0.91/96pm) Salt-n-Pepa	Cooltempo 12in
80	2	THE LIMIT (DANCIN' DANNY D PARTY TIME) (REMIX) Octavia	10 Records 12in
81	—	WHO IS IT (US FRIZES THE CLUB MIX) Hustonrix	US Underworld 12in
82	63	TO THE BEAT OF THE DRUM/Wood	Champion 12in
83	67	TRIPLE M BASS Worst Ten	Warner Bros 12in
84	81	ALMAZ/DESIRE (EXTENDED REMIX) Randy Crawford	US Cold Chillin' 12in
85	70	IT'S A DEMO/D.J. Fols & Kool G. Rap	US D.J. International Records 12in
86	70	YOU CAN'T HIDE Freddie Knuckles	MCA Records 12in promo
87	—	LOOKING FOR A NEW LOVE/Johnny Watley	US Body Rock 12in
88	—	GET RIDICULOUS M.C. G.L.O.S.E.	US Edge Records 12in
89	74	IT FEELS SO GOOD (TO BE BACK HOME) Bobby McCloud	US Dynamite Mix 12in white label
90	85	BITS & PIECES BT	US A&M 12in
91	—	KEEP YOUR EYE ON ME Herb Alpert	US Elektra 12in
92	—	HOUSE OF RHYTHM (07/NIGHTTIME LOVER (0-10)/HEART BEAT OF THE CITY (1-03)/J	US Atlantic LP
93	—	DO NOT DISTURB THIS GROOVE (0-80)/HYPERBOIC (INSTRUMENTAL) (00-96pm) The System	US Atlantic LP
94	—	RESPECTABLE/EXTRA BEAT/VERSION/MI & Kim	Supreme Records 12in/promo-label
95	82	PHNETIC/Dance/Dance/Dance/Rare Form/House The Exec/IT'S OK The Force	Rhythm King LP
96	84	COME SHARE MY LOVE Mike Howard	Atlantic 12in
97	84	(END OF THE WORLD MIX) Hudsons	US Paisley Park 12in
98	67	DON'T STOP THE MUSIC/B.I. & Robbie	Fourth & Broadway 12in promo
99	97	SHAN KENDRIOUS/Busch Of 3's	The Production House 12in
100	88	DOIT COME TO STAY/Hon-House	de-Construction Records 12in
101	99	INCREDIBLE (1-18pm) Scherrie Payne & Phil Ingram	US Supersax International Records 12in
102	—	BRING DOWN THE WALLS Robert Owens	US Trust Records 12in
103	—	CHICAGO SONG David Sarabon	Warner Bros 12in
104	—	CAN U DANCE Kenny 'Jammi' Jason with 'Faz' Eddie Smith	US D.J. International Records 12in

Compiled by James Hamilton/Alan Jones

RECORD
MIRROR

TOP
100

W/E
FEB 14
1987

GALLUP CHARTS

U K S I N G L E S

TW LW W/C

1	1	I KNOW YOU WERE WAITING (FOR ME)	George Michael and Anthea Franklin	Epic
2	5	HEARTACHE	Patrol And Shik	Polydora
3	5	DOWN TO EARTH	Ceremony Killed The Cat	Mercury
4	1	THE WIND	Warner Brothers	Mercury
5	1	IT'S YOUR LIFE	Eric Clapton	Mercury
6	1	IT'S YOUR LIFE	Eric Clapton	Mercury
7	19	I LOVE MY RADIO (MIDNIGHT RADIO)	Ty Ty	Travis
8	6	THE MUSIC OF THE NIGHT	Michael Crawford and Sarah Brightman	Polydora
9	3	THE MUSIC OF THE NIGHT	Michael Crawford and Sarah Brightman	Polydora
10	3	THE MUSIC OF THE NIGHT	Michael Crawford and Sarah Brightman	Polydora
11	3	THE MUSIC OF THE NIGHT	Michael Crawford and Sarah Brightman	Polydora
12	2	STAY OUT OF MY LIFE	Free Star	Mercury
13	2	STAY OUT OF MY LIFE	Free Star	Mercury
14	2	STAY OUT OF MY LIFE	Free Star	Mercury
15	2	STAY OUT OF MY LIFE	Free Star	Mercury
16	2	STAY OUT OF MY LIFE	Free Star	Mercury
17	2	STAY OUT OF MY LIFE	Free Star	Mercury
18	2	STAY OUT OF MY LIFE	Free Star	Mercury
19	1	ONCE BITTEN TWICE SHY	Wesley Williams	Mercury
20	1	ONCE BITTEN TWICE SHY	Wesley Williams	Mercury
21	1	ONCE BITTEN TWICE SHY	Wesley Williams	Mercury
22	1	ONCE BITTEN TWICE SHY	Wesley Williams	Mercury
23	1	ONCE BITTEN TWICE SHY	Wesley Williams	Mercury
24	1	ONCE BITTEN TWICE SHY	Wesley Williams	Mercury
25	1	ONCE BITTEN TWICE SHY	Wesley Williams	Mercury
26	1	ONCE BITTEN TWICE SHY	Wesley Williams	Mercury
27	1	ONCE BITTEN TWICE SHY	Wesley Williams	Mercury
28	1	ONCE BITTEN TWICE SHY	Wesley Williams	Mercury
29	1	ONCE BITTEN TWICE SHY	Wesley Williams	Mercury
30	1	ONCE BITTEN TWICE SHY	Wesley Williams	Mercury



U K A L B U M S

TW LW W/C

1	23	GRACELAND	Paul Simon	Mercury
2	1	THE COST OF LOVING	Stylé Council	Mercury
3	7	AUGUST	Eric Clapton	Mercury
4	1	THE WHOLE STORY	Alan Bash	Mercury
5	2	THE WHOLE STORY	Alan Bash	Mercury
6	5	NO MORE THE FOLK	Billie Bruckner	Mercury
7	13	NO MORE THE FOLK	Billie Bruckner	Mercury
8	1	NO MORE THE FOLK	Billie Bruckner	Mercury
9	6	SWEET FREEDOM	Nehal McDonald	Mercury
10	4	SWEET FREEDOM	Nehal McDonald	Mercury
11	11	NOW THAT'S WHAT I CALL MUSIC	Various	Mercury
12	11	WHAT YOU'RE SAYING	Various	Mercury
13	8	GET CLOSE	Producers	Mercury
14	16	DANCING ON THE CEILING	Level Rocks	Mercury
15	2	SUPPER WHEN WE'RE NOT	John Peel	Mercury
16	2	SUPPER WHEN WE'RE NOT	John Peel	Mercury
17	17	BROTHERS IN ARMS	Dave Spina	Mercury
18	14	BAPTISM	Arnie Baker	Mercury
19	28	ABSTRACT EMOTIONS	Randy Crawford	Mercury
20	31	THE FINAL COUNTDOWN	Europe	Mercury
21	15	ZAZU	Ironi Vela	Mercury
22	20	VERY BEST OF ELVIS PRESLEY	Elvis Presley	Mercury
23	10	STREET SOUNDS 30	Various	Mercury
24	1	WHITNEY HOUSTON	Whitney Houston	Mercury
25	1	HAD BAD AND DANGEROUS TO KNOW	David O'Alor	Mercury
26	1	DISCO	Herby Lovell and the News	Mercury
27	1	DISCO	Herby Lovell and the News	Mercury
28	1	DISCO	Herby Lovell and the News	Mercury
29	1	DISCO	Herby Lovell and the News	Mercury
30	25	PICTURE BOOK	Singh Red	Mercury
31	11	THE SINGING DETECTIVE	Various	Mercury
32	11	THE SINGING DETECTIVE	Various	Mercury
33	11	THE SINGING DETECTIVE	Various	Mercury
34	11	THE SINGING DETECTIVE	Various	Mercury
35	11	THE SINGING DETECTIVE	Various	Mercury
36	30	THE COLLECTION	Piccolo Domingo	Mercury
37	37	ONCE UPON A TIME	Simple Minds	Mercury
38	37	ONCE UPON A TIME	Simple Minds	Mercury
39	37	ONCE UPON A TIME	Simple Minds	Mercury
40	37	ONCE UPON A TIME	Simple Minds	Mercury
41	28	THE HOUSE OF BLUE LIGHT	Deep Purple	Mercury
42	18	SCOUNDREL DAYS	A-List	Mercury
43	19	TOP GUN	Original Soundtrack	Mercury
44	15	BACK IN THE HIGH LIFE	Steve Winwood	Mercury
45	36	GODS OWN MEDICINE	Mania	Mercury
46	31	THE FINAL WHIST	Various	Mercury
47	45	STREET LIFE	Various	Mercury
48	41	STREET LIFE	Various	Mercury
49	41	STREET LIFE	Various	Mercury
50	55	THE GREATEST HITS	Boyz n the Bay	Mercury
51	48	THE GREATEST HITS	Boyz n the Bay	Mercury
52	58	GEORGIA SATELLITES	Georgia Savelles	Mercury
53	58	GEORGIA SATELLITES	Georgia Savelles	Mercury
54	57	SUZANNE VEGA	Suzanne Vega	Mercury
55	82	ARBITRA	Anthea Franklin	Mercury
56	43	ONCE UPON A TIME	Simple Minds	Mercury
57	1	ONCE UPON A TIME	Simple Minds	Mercury

SINGLES 53
SINGLES 49

CHARTS

U S S I N G L E S

TW LW

1	3	LIVIN' ON A PRAYER	Jon Jon
2	1	OPEN YOUR HEART	Madonna
3	4	CHANGE OF HEART	Cyndi Lauper
4	5	TOUCH ME (I WANT YOUR BODY)	Samantha Fox
5	7	KEEP YOUR HANDS TO YOURSELF	Georgia Satellites
6	9	WILL YOU STILL LOVE ME?	Chicago
7	2	AT THIS MOMENT	Billy Vera and the Beaters
8	15	JACOB'S LADDER	Hue Lewis and the News
9	10	WE'RE READY	Boston
10	12	BALLERINA GIRL	Lionel Richie
11	17	YOU GOT IT ALL	De Jax
12	14	LOVE YOU DOWN	Ready For The World
13	18	NOBODY'S FOOL	Cinderella
14	21	SOMEWHERE OUT THERE	Linda Rondstadt
15	19	STOP TO LOVE	Luther Vandross
16	22	BIG TIME	Peter Gabriel
17	24	(YOU GOTTA) FIGHT FOR YOUR RIGHT	Beastie Boys
18	26	RESPECT YOURSELF	Bruce Willis
19	8	SOMEDAY	Glas Tiger
20	6	LAND OF CONFUSION	Genesis
21	27	I'LL BE ALRIGHT WITHOUT YOU	Journey
22	23	TALK TO ME	Chico DeBarge
23	11	C'EST LA VIE	Robbie Nevil
24	25	STAY THE NIGHT	Benjamin Orr
25	31	CAN'T HELP FALLING IN LOVE	Conny Hart
26	13	SHAKE YOU DOWN	Gregory Abbott
27	35	MANDOLIN RAIN	Bruce Hornsby and the Range
28	32	I WANNA GO BACK	Eddie Money
29	33	BRAND NEW LOVER	Daed Or Alive
30	24	LET'S WANT A WHILE	Jane Jackson
31	16	CONTROL	Jane Jackson
32	20	THIS IS THE TIME	Billy Joel

Mercury
Sire
Peavrait
Jive
Elektra
Warner Brothers
Rhino
Chrysalis
MCA
Motown
MCA
MCA
Mercury
MCA
Epic
Geffen
Def Jam
Motown
Manhattan
Atlantic
Columbia
Motown
Manhattan
Elektra
EMI-America
Columbia
RCA
Columbia
Epic
A&M
A&M
Columbia

53 58 DONT LEAVE ME THIS WAY Communards

54	63	MIDNIGHT BLUE	Lou Graman
55	57	SHELTER	Low Janice
56	74	WHAT YOU GET IS WHAT YOU WANT	Tina Turner
57	65	SKIN TRAP	Duran Duran
58	64	SOEONE LIKE YOU	Daryl Hall
59	73	THE HONEYHEAT	Hipway
60	70	CITY WOLF A	
61	68	BIG MISTAKE	Peter Cetera
62	81	AIN'T SO EASY	David And David
63	75	THE FINGER THINGS	Sonny Withwood
64	79	SMOKING HOT	The Robert Cray Band
65	87	STONE LOVE	Kool And The Gang
66	76	HAVE YOU EVER LOVED SOMEBODY	Freddie Jackson
67	86	MAKE IT HEAR SOMETHING	Rub Jurgels
68	88	THE LADY IN RED	Chic DeBarge
69	92	HOLD ME	Sheila E
70	84	WINNER TAKES IT ALL	Sureny Hager
71	91	NOTHING'S GONNA CHANGE	Glen Medeiros
72	90	SERIOUS	Dorcas Allen
73	94	POWER	Kanaz
74	95	WALKING DOWN YOUR STREET	Bangles
75	96	SHIP OF FOOLS	World Party

Compiled by Billboard

U S A L B U M S

TW LW

1	1	SLIPPERY WHEN WET	Bon Jovi
2	4	LICENSED TO ILL	Beastie Boys
3	2	DIFFERENT LIGHT	Bangles
4	3	NIGHT SONGS	Cinderella
5	5	THE WAY IT IS	Bruce Hornsby and the Range
6	6	THIRD STAGE	Boston
7	9	CONTROL	Jane Jackson
8	7	FOREVER	Hue Lewis and the News
9	12	INVISIBLE TOUCH	Genesis
10	11	DANCING ON THE CEILING	Lionel Richie
11	17	GANGING A SATELLITES	Georgia Satellites
12	10	TRUE BLUE	Madonna
13	8	BRUCE SPRINGSTEEN & THE E STREET BAND	Bruce Springsteen
14	13	NOTORIOUS	Duran Duran
15	16	GRACELAND	Paul Simon
16	14	RAISING HELL	Van-Dyke
17	18	GIVE ME THE REASON	Luther Vandross
18	15	TRUE COLORS	Cyndi Lauper
19	19	WORDS UP	Comes
20	22	BY REQUEST	Billy Vera and the Beaters
21	21	WHIPLASH SMILE	Billy Idol
22	23	SHAKE YOU DOWN	Gregory Abbott
23	20	THE BRIDGE	Billy Joel
24	24	RAPTURE	Ariza Baker
25	38	THE FINAL COUNTDOWN	Europe
26	33	TOUCH ME	Samantha Fox
27	27	THIN RED LINE	Glas Tiger
28	28	SO Peter Gabriel	
29	29	STRONG PERSUADER	Robert Cray
30	25	JUST LIKE THE FIRST TIME	Freddie Jackson
31	26	EVERY BREATH YOU TAKE	The SINGLES on the Police
32	32	TO HEAL WITH THE DEVIL	Slyer
33	41	LONG THE COMING	Ready For The World
34	34	BACK IN THE HIGH LIFE	Steve Winwood
35	35	RAISED ON RADIO	Journey
36	30	CAN'T HOLD BACK	Eddie Money
37	37	ROBBIE NEVIL	Robbie Nevil
38	31	FOREVER	Kool And The Gang
39	—	THE HOUSE OF BLUE LIGHT	Deep Purple
40	36	SOMEWHERE IN TIME	Eric Burdon
41	40	ARETHA	Aretha Franklin
42	39	POWER	Kanaz
43	43	UNDER THE BLUE MOON	New Edition
44	50	IL Chicago	
45	42	GET CLOSE	The Pretenders
46	48	AUGUST	Eric Clapton
47	—	LET'S GET THE JAZZ	
48	—	BOONTOOWN	David & David
49	44	"TRU STORIES"	Talking Heads
50	45	BREAK EVERY RULE	The Turner

* Buena (awarded to those products demonstrating the greatest airplay and sales gain)

MCA
Atlantic
Geffen
Capitol
RCA
Columbia
Warner Brothers
Island
A&M
Mercury
Capitol
Polydor
Mercury
Paisley Park
Manhattan
A&M
Manhattan
A&M
A&M
MCA
Columbia
Ensign



Photo by JH

US Singles 43

33	37	FACTS OF LOVE	Jeff Lorber featuring Karyn White
34	41	CANDY	Cameo
35	42	NOTHING'S GONNA STOP US NOW	Scars
36	44	COME GO WITH ME	Exposé
37	39	CAUGHT UP IN THE RAPTURE	Ariza Baker
38	40	WITHOUT YOUR LOVE	Toot
39	41	LET'S GO	Wang Chung
40	28	JIMMY LEE	Aretha Franklin
41	30	WALK LIKE AN EGYPTIAN	Bangles
42	48	THE FINAL COUNTDOWN	Europe
43	46	WE CONNECT	Sassy Q
44	52	DONT DREAM IT'S OVER	Crowded House
45	—	TONIGHT TONIGHT TONIGHT	Genesis
46	47	AS WE LAY	Shirley Harbord
47	—	LEAN ON ME	Club Nouveau
48	51	DONT NEED A GUN	Billy Idol
49	34	IS THIS LOVE	Survivor
50	39	FIRE	Bruce Springsteen
51	54	THAT ANTILOVE	RED Speedwagon
52	19	VICTORY	Kool And The Gang

Warner Brothers
Atlanta Artists
Grant
Arista
Elektra
Columbia
Geffen
Arista
Columbia
Epic
A&M
Capitol
A&M
Elektra
King Jay
Chrysalis
Scott Brothers
Columbia
Epic
Mercury

- US SINGLES
- US ALBUMS
- US BLACK SINGLES
- COMPACT DISC
- MUSIC VIDEO

A13

INFAC T • CHARTS

W/E FEB 14, 1987

MUSIC VIDEO

TW LW

- 1 1 THE WHOLE STORY Kate Bush
- 2 2 ROCKING THROUGH THE YEARS Status Quo
- 3 3 ALCHEMY LIVE Dire Straits

PFI
Channel 5
Channel 5

US Singles 25



US Singles 47

- 4 4 NOW THAT'S WHAT I CALL MUSIC 8 Various
- 5 6 WE WILL ROCK YOU Queen
- 6 5 EVERY BREATH YOU TAKE The Police
- 7 8 THE FINAL Wham!
- 8 10 IN CHINA — FOREIGN SKIES Wham!
- 9 9 TELEVISION Pts Shop Boys
- 10 7 BROTHERS IN ARMS Dire Straits
- 11 11 HITS 3 Various
- 12 15 LUXURY OF LIFE Five Star
- 13 12 THE VIDEO SINGLES Queens
- 14 14 THE SONG REMAINS THE SAME Led Zeppelin
- 15 13 GREATEST FLIX Queen
- 16 16 THE COMPLETE BEATLES
- 17 17 THE VIRGIN TOUR Madonna
- 18 20 LIVE IN RIO Queen
- 19 19 BREAKOUT Bon Jovi
- 20 18 THE VIDEO Wham!

Compiled by Spotlight Research

PFI/Virgin
Video Collection
A&M/PWG
CBS/Fox
CBS/Fox
PFI
PolyGram
CBS/Fox
RCA/Columbia
PolyGram
WEA
PFI
PolyGram
CBS/Fox
MGM/UA
WEA Music
PFI
PolyGram
CBS/Fox

US BLACK SINGLES

TW LW

- 1 2 FALLING Helia Moore
- 2 3 HAVE YOU EVER LOVED SOMEBODY Freddie Jackson
- 3 1 CANDY Canco
- 4 10 SITUATION # 9 Club Nouveau
- 5 8 BALLERINA GIRL Lionel Richie
- 6 5 AS WE LAY Shirley Maerko
- 7 11 SLOW DOWN Loose Ends
- 8 12 SERIOUS Donna Allen
- 9 8 BIG FUN The Gap Band
- 10 13 TAKE IT TO THE LIMIT Ray, Goodman & Brown
- 11 15 YOU GOT IT ALL the Jcs
- 12 6 COME SHARE MY LOVE Pki Howard
- 13 4 JIMMY LEE Aretha Franklin
- 14 16 IF I SAY YES Five Star
- 15 7 C'EST LA VIE Robbie Nevil
- 16 17 HOLD ON B'y's Latest Arrival
- 17 18 STAY Howard Hewett
- 18 21 SEND IT TO ME Gladys Knight And The Pips
- 19 24 ENGINE NO 8 Midnight Star
- 20 14 STOP TO LOVE Luther Vandross
- 21 27 SOMEONE LIKE YOU Sylvester
- 22 23 DOESN'T HAVE TO BE THIS WAY Road Royce
- 23 31 THINKIN' ABOUT YA Temiz Social Club
- 24 26 LET'S WAIT AWHILE Jazze Jackson
- 25 25 TO BE CONTINUED the Temptations
- 26 30 LIVING ALL ALONE Phyllis Hyman
- 27 32 LOVE IS A DANGEROUS GAME Milla Jackson
- 28 29 SHE (I CAN'T RESIST) Jesse Jackson
- 29 29 EASY LOVE Rose Brothers
- 30 — HOLD ME Sheila E
- 31 — LOOKING FOR A NEW LOVE Jody Watley
- 32 — HOW DO YOU STOP Baby Brown
- 33 — JUMP INTO MY LIFE Stacy Lattisaw
- 34 20 TWO PEOPLE Tia Turner
- 35 19 CONTROL Jazze Jackson
- 36 — RESPECT YOURSELF Bruce Willis
- 37 22 HEAT STROKE Jance Christie
- 38 38 LOVIN' EVERY MINUTE OF IT Doog E. Fresh And The Get Fresh Crew
- 39 21 I WANNA KNOW YOUR NAME Force MD's
- 40 — SHOWING OUT Ft. 8 & Ken

Compiled by Billboard

Capitol
Capitol
Atlanta Artists
Warner Brothers
Motown
Elektra
MCA
Atlantic
Total Experiences/RCA
EMI-America
MCA
Atlantic
Arista
RCA
Manhattan
Manhattan
Elektra
MCA
Elektra
Epic
Capitol
Hegaton/Warner Brothers
Atlantic
Danya 275/Fantasy
A&M
Gordy/Motown
Manhattan
RCA
A&M
Malaco
Warner Bros
MCA
MCA
Manhattan
Capitol
A&M
Motown
Super-Tonics
Fantasy
Tommy Boy
Atlantic

COMPACT DISC

TW LW

- 1 2 GRACELAND Paul Simon
- 2 1 THE WHOLE STORY Kate Bush
- 3 3 LIVE MAGIC Queen
- 4 4 BROTHERS IN ARMS Dire Straits
- 5 6 EVERY BREATH YOU TAKE — THE SINGLES The Police
- 6 9 AUGUST Eric Clapton
- 7 5 DIFFERENT LIGHT Bangles
- 8 12 SO Peter Gabriel
- 9 7 SWEET FREEDOM: THE BEST OF MICHAEL McDONALD Michael McDonald
- 10 REVENGE Eurythmics
- 11 8 NO MORE THE FOOL Elkie Brooks
- 12 16 STREET LIFE — 30 GREAT HITS Bryan Ferry/Roxy Music
- 13 — THE VERY BEST OF ELKIE BROOKS Elkie Brooks
- 14 17 GET CLOSE The Pretenders
- 15 14 INVISIBLE TOUCH Genesis
- 16 — THE GREATEST HITS Bonnie Tyler
- 17 — GREATEST HITS Queen
- 18 11 DANCING ON THE CEILING Lionel Richie
- 19 15 RAPTURE Anita Baker
- 20 18 NOW, THAT'S WHAT I CALL MUSIC 8 Various

Compiled by Spotlight Research

Warner Brothers
EMI
EMI
Vertigo/Phonogram
A&M
Duck/Warner Brothers
CBS
Virgin
Warner
Brothers
RCA
Legend
EG/Polydor
Telstar
Real/WEA
Virgin
Telstar
EMI
EMI
Elektra
EMI/Virgin/PolyGram

ARTICLE

◀ CONTINUED

listings and Gambaccini's well-researched and astute appreciation. Each panellist is also pictured, alongside his/her personal top 10, and whatever common denominators they felt inclined to make.

To celebrate the publication of this important book, Chartfile has signed copies of 'Top 100 Albums' to give away to the first 20 readers to correctly answer the following questions:

1 Paul Gambaccini has been counting down America's latest hits, first on Radio One, and now on the I.R. network, since 27 September 1975. What was the first record on the first show? Was it: a) 'Born With A Smile On My Face' by Stephanie De Sykes, b) 'Born To Run' by Bruce Springsteen or c) 'Anthem' by Azusa & Alacorn's Sewing Circle, Book Review And Timing Association' by Jan and Dean?

2 In 1975, displaying a touching confidence in the musical discrimination of his compatriots, Gambo informed listeners that his Radio One show that he'd 'eat crow' if a certain group got to number one in America. They are: a) The Bay City Rollers, b) Wiggy's Outcast, or c) The Band Of The Black Watch?

3 Which of the following is not a Gambaccini passion? Is it: a) squash, b) comics, c) capybaras, d) pasta or e) softball? Answers to Chartfile Competition, RMG, Greater London House, Hampstead Road, London NW1 7QZ, by Monday, February 23.

IN BRIEF

● **Dire Straits'** 'Brothers In Arms' has now passed 2,400,000 sales in the UK, including 200,000 compact discs. It's only a matter of time, it seems, before it overtakes Michael Jackson's 'Thriller', generally agreed to be the best-selling album of all time in the UK, with nearly 2,600,000 sold to date. Madonna's 'You Can Dance' LP is now apparently shelved, with priority going for her semi-soundtrack album for the film 'Who's That Girl', or 'Slammer' as it was called until last week. 'Sounder' Days, predictably, was the best-selling album in Norway last year. World's best selling single at present, as compiled by yours truly for SPC/British Airways, is Robbie Nevil's 'C'est La Vie', followed by Madonna's 'Open Your Heart' and Europe's 'The Final Countdown'... Following its

British success, 'Ree Petite' is now a major hit in Holland, Belgium, Germany and Austria... **The Housemartins'** 'Caravan Of Love' is also a pan-European smash, and is the new number one in Sweden.

CHARTFILE USA

● **Bon Jovi** were the first ever heavy metal band to have a number one hit in America, when 'You Give Love A Bad Name' reached the summit last November. A mere 11 weeks later they're back on top with 'Livin' On A Prayer'.

Both tracks were written by the band's 24-year-old vocalist Jon Bon Jovi, with guitarist Richie Sambora and Desmond Child, and both feature on the group's current number one album 'Slippery When Wet', which has sold five million copies in the last six months. Top sessionman Child is currently working on the next **Bonnie Tyler** album.

● **Van Halen** vocalist **Sammy Hagar** returns to the top 100 as a soloist this week with 'Winner Takes All', the theme from the new Sylvester Stallone movie 'Over The Top'.

Like recent biggies by **Berlin** and **Kenny Loggins**, 'Winner Takes All' was written by **Gorgio Moroder** and **Tom Whitlock**. The songwriters were heavily involved in the 'Over The Top' soundtrack, which also features **Asia**, **Eddie Money** and **Kenny Loggins**, amongst others.

● **News reports of Libera's** death made much of the fact that he was the world's top paid entertainer, earning around \$5,000,000 a year from performing. I won't dispute that figure, but I would point out that last year's biggest moneymen on the American tour circuit were those weird beards from Texas. **ZZ Top**. During 1986 they gave 132 concerts in the US states, grossing an astonishing \$24,000,000!

● Amongst last week's plethora of facts about Madonna's achievements with 'Open Your Heart', I omitted to mention the fact that it's the third single off 'True Blue' to reach number one, following 'Like A Virgin' and 'Papa Don't Preach'.

The only other woman to take a trio of number one singles off an album is **Whitney**



Photo by [unreadable]

● WHITNEY HOUSTON: a trio of number one singles

Houston, who did so with 'Saving All My Love For You', 'How Will I Know' and 'Greatest Love Of All', from her eponymous debut album.

Also, **Madonna** and the only other woman to have five solo number ones — **Diana Ross** — both hail from the state of Michigan. That's quite a coincidence, since only one in every 600 Americans can claim that distinction.

● **Melba Moore** joins **Freddie Jackson** to the leadership of the black singles chart this week with the delicious 'Falling' narrowly shading **Freddie's** 'Have You Ever Loved Somebody'. The two singers, both signed to **Hush Productions/Capitol Records**, topped the chart together last November with their duet 'A Little Bit More'.

Melba, who is about to become a big TV star in America with a regular acting role in the soap 'Falcon Crest', is **Freddie's** favourite singer, but that won't stop him from hoping to topple her next week.

● **Three** years ago, American music reached a crisis point. For the first time ever, foreign acts outnumbered natives of the US in the country's Hot 100 singles chart.

At that time, the Americans seemed willing to embrace every halfway-decent band coming out of Canada, Australia and especially Britain. Now it's very different.

Last week, foreign acts occupied exactly 25 per cent of the US chart — the lowest figure in years. Tragically, American musicians have won

the battle for their chart not through innovation or experimentation, but by default as American youth has turned its back on the more exciting acts from the rest of the globe and re-discovered its enthusiasm for the tried and trusted American veterans whose days had seemed numbered. Take a look at the current US chart and you'll see what this means — big hits for **Boston**, **Journey**, **Survivor**, **REO Speedwagon**, **Kansas**, **Chicago**, **Toto** and other long-established, superbly competent but musically steric bands. None has significantly changed their musical stance for years, and most remain enigmatic to British audiences who, by and large, ignore their records.

The gulf between British and American tastes is growing once more. Last week only two records were listed in both the

UK and US Top 40s — **Robbie Nevil's** 'C'est La Vie' and **Kool And The Gang's** 'Victory'. The irony is that there are lots of American musicians on a musical wavelength with British audiences — but they're artists the Americans themselves have little time for. Among them are **Raze**, **Iggy Pop**, **Man 2 Man**, **Randy Crawford**, **Steve 'Silk' Hurley** and many others. The increasing percentage of local records in the US charts has hit British acts very hard, but they still account for 18 of the 25 non-indigenous records, with Canada responsible for another four (**Glass Tiger**, **Corey Hart**, **Nancy Martinez** and **Eight Seconds**). **Sweden** (Europe), **Norway** (A-Ha) and **New Zealand** (**Crowded House**) complete the international quota.

Amongst the Brits still doing well are **Duran Duran**. Their last, 'Notorious', reached number two, and was their tenth Top 40 hit of the Eighties — the highest tally of any British band. Their latest single 'Skin Trade', up eight places at number 57, must be fabled to give them another major hit.

Meanwhile, **Genesis** have the week's highest new entry with 'Tonight Tonight' debuting at number 45. Their last three singles all went top five — 'Invisible Touch' reached number one, and 'Throwing It All Away' and 'Land Of Confusion' both peaked at number four. They, and 'Tonight Tonight' 'Tonight' are all taken from the group's album 'Invisible Touch', which has proved more popular than any of their previous 15 albums in America, with sales approaching three million in less than nine months.

TW LW

1	1	I KNEW YOU WERE WAITING (FOR ME) George Michael/Aretha Franklin	Pop
2	4	HEARTACHE Peppi & Shirie	Epic
3	3	DOWN TO EARTH Curiosity Killed The Cat	Mercury
4	8	MALE STRIPPER The 2nd Man From Mars	Boyz
5	2	JACK YOUR BODY from 'The Herk' Herk	DJ International
6	11	YOU SEXY THING Hot Chocolate	EMI
7	—	RUNNING IN THE FAMILY Level 42	Poly
8	15	IT DOESN'T HAVE TO BE THIS WAY Blow Monkeys	RCA
9	10	I LOVE MY RADIO Tuff	Trans Global
10	7	ALMAZ Randy Crawford	Warner Bros
11	5	SHOPLIFTERS OF THE WORLD Units	Rough Trade
12	14	ONCE BITTEN TWICE SHY Westa Williams	A&M
13	6	SURRENDER Swing Out Summer	Mercury
14	—	STAND BY ME Bob & Ken	Atlantic
15	9	C'EST LA VIE Robbie Nevil	Manhattan
16	20	WHO IS IT Madonna	10 Records
17	18	WASTELAND Husker Du	Mercury
18	—	THIS BRUTAL WORLD Nitro Deluxe	Cooltempo/Chrisall
19	—	BEHIND THE MASK Eric Clapton	Duck/WEA
20	13	BIG FUN Gap Band	Total Experience

Compiled by Gallup

THE JACKIE WILSON

A15

INFANT • JACKIE WILSON

STORY

by Paul Sexton

When Jackie Wilson went to sleep for the last time on January 21, 1984, after more than eight years in a coma, you had to search pretty deep on the inside pages to spot the obits. The man who'd made the American pop charts 49 times in a 15-year period had long since been just a name on a page by then, save the occasional reissue.

But gradually, memories began to be jogged. When the Commodores sang 'Nightshift', it was every bit as much a tribute to Jackie as to Marvin. As '86



became '87, another of those occasional reissues happened to become Britain's best-selling single for an entire month and suddenly, just like Sam Cooke the year before, Jackie Wilson is the soul man everybody knows.

So now it's catching up time... and even if the Wilson resurgence will undoubtedly centre around his most obvious hits, like 'I Get The Sweetest Feeling' and 'Your Love Keeps Lifting Me' Higher And Higher', there's an absolute wealth of other fabulous vocal acrobatics available by the man. Time was in '57 when Elvis was rock 'n' roll, OK, but Jackie Wilson was showmanship in person.

He was born on June 9, 1934, and down in his end of Detroit, you learned to look after yourself pretty early. Jackie lied about his age, went in for the Golden Gloves and boxed clever — he won the welterweight crown in 1950 by saying he was 18 instead of 16. Then mom, instead of having a son who was punch drunk before he was out of his teens, begged him to stop, which was a pretty good blow for soul music. By '51, he was still at Highland Park High School but also singing with the Ever Ready Singers gospel group and even doing a session for Dizzy Gillespie's Dee Gee label.

On graduation, it was on to the motor assembly lines for a while, moonlighting at Motor

City nightclubs and talent shows — which is where he was found by the celebrated bandleader-cum-talent spotter Johnny Otis, who saw and heard the promise.

Round about then, the New York quintet Billy Ward and his Dominoes had come to prominence with a young man called Clyde McPhatter on lead vocals. In '53, Clyde left Billy's boys to go off and form the Drifters (modest little project, eh?) and Ward, scouting around for a replacement, drafted Jackie in as a lead, and sometimes second, tenor.

With Wilson taking that lead, Billy Ward and co went into the national US Top 20 in the summer of 1956 with 'St Theresa Of The Roses'. They stayed on the Hot 100 for nearly six months with what's still the biggest American hit version of the old standard, 'Stardust', but by then Wilson was history. He had his own manager, a cat named Nat Tarnopol, who encouraged him to go solo and wangled him a contract with Brunswick. His first solo single, in October 1957, was Brunswick 55024, or ... 'Reet Petite'.

Incredibly, the Berry Gordy co-composition made a measly 62 on the Hot 100, which belied respectable sales of a quarter-million in the States, a number 11 high on the R 'n' B chart and a healthy top 10 peak on Coral

over here. But the next year Jackie really started to kick in. The Gordy/Tyrano Carlo combination, this time with Gwen Gordy's input, came up with a song called 'Lonely Teardrops' and this was real name-on-the-door stuff, a solid million-seller in America alone, maybe as many as four million worldwide, even if we did pass on it altogether over here. In fact, his main flirtation with the British charts in this era was with 'To Be Loved', and he wasn't to make it back to our Top 20 until 1969.

Wilson's vocal style had more than a hint of operatics, but his British fans weren't always granted the privilege of hearing it. He had an enormous double-sided US hit in 1960 with 'Doggie' Around' (one of his best ever, hear it!) and a song called 'Night', which was based on an excerpt from 'Samson And Deliah'. Then there was his 1961 Top Tenser, 'My Empty Arms', which took its cue from 'I Pagliacci' — and neither of those songs were even released in the UK.

That year, 1961, Wilson fever was whipped up higher and higher, mainly as a result of his frenetic and athletic stage show, which put him neck and neck alongside James Brown. Things got just a little too frenetic when a girl fan tracked him down to his hotel and



● THE MAN who was showmanship in person.

OVER ▶

JACKIE WILSON

◀ CONTINUE

The Classic

1960 Reckless



Jackie Wilson



JACKIE WILSON the soul YEARS

threatened to shoot herself, just as a way of winning Wilson's attention. He grabbed the gun, but it went off and a bullet lodged in his stomach — where it stayed, judged by doctors to be in a safe place.

Jackie recovered his health, but his popularity was ailing. Dodgy material meant that he was confined to the lower regions of the charts for the next few years, with the exception of 1963's 'Baby Workout'. Then, in '66, he switched his recording base to Chicago and teamed up again with the man who'd produced 'Reet Petite' a decade earlier, Carl Davis, and the combination produced two big hits.

'Whispers (Getting Louder)' and the evergreen ('Your Love Keeps Lifting Me) Higher And Higher' which charted in the States in '67 and over here in '69 and again in '75.

For better or worse, Jackie was declining around this time that he wanted to round out his appeal and go down the path trodden by cabaret crooners like Sammy Davis Jr. He began to play places like Las Vegas, and even released an album with the Count Basie Orchestra in 1968 called 'Two Much'. The pattern was set for the rest of his career: a combination of upmarket supper clubs and the oldies circuit. A spunky single that teamed him with the Chilitas in '75, 'Don't Burn No Bridges', was a notable exception but it preceded by just a few months the effective end of his life.

On September 29, 1975, he was playing at a Dick Clark oldies revue at the Latin Casino in New Jersey, and suffered a major heart attack on stage. As he fell, he hit his head and lapsed into the coma that ended nine years later when Jackie Wilson died at the age of 49.

The best epitaph isn't on paper — it's on vinyl: there's certainly no shortage of compilations around, especially since Jackie's posthumous number one, and you can't go far wrong with Kent's 'The Soul Years' (Kent 027), the 1983 SMP double set 'The Classic Jackie Wilson' (SMP JAK 101) or the new compilation on Portrait, '15 Classic Tracks' (Portrait 450455 1).

JACKIE WILSON UK HITLIST

1957	Reet Petite	6	14 wks
1958	To Be Loved	27	1 wk
	(re-entry)	23	6wks
	(2nd re-entry)	23	1 wk
1960	All My Love	33	6 wks
1960	(re-entry)	47	1 wk
1960	Alone At Last	50	1 wk
1969	(Your Love Keeps Lifting Me) Higher And Higher	11	11 wks
1971	I Get The Sweetest Feeling	9	13 wks
1975	I Get The Sweetest Feeling/Higher And Higher (re-issue)	25	8 wks
1986	Reet Petite	1	12 wks*
	*still on chart		

Jackie's six American Top Tens: **Lonely Teardrops** (number 7, 1958); **Night** (number 4, 1960); **Alone At Last** (number 8, 1960); **My Empty Arms** (number 9, 1961); **Baby Workout** (number 5, 1963) and **(Your Love Keeps Lifting Me) Higher And Higher** (number 6, 1967).



● JACKIE IN his twilight Las Vegas years.

Photo by Victoria Press

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ing, guitar based pop, is, if not overtly fashionable, certainly popular. The translation of local success into national would seem to be only a matter of time.

Next in the list of contenders are **Treatment** who hail, not from Liverpool, but from Winsford — a hinterland lying between Manchester and Liverpool famous previously only for its salt mines (I kid you not). Compared to Winsford, Liverpool is a bustling Metropolis, up there with Paris and New York.

"The last bus is at eight o'clock, and the last time a band played there was in 1977 when the Fall played at the local youth club," they say. "So it seemed the only sensible thing to get out — and Liverpool was nearest!"

This by all accounts terminally bleak town has produced (both in **Treatment** and **Winsford's Other Band**), the **Train Set**, a music of rhythmic, almost 'industrial' funk — possibly a reaction to the Siberian setting.

As well as being geographically disadvantaged, **Treatment** also seem to have had about twice their fair share of dealings with the unscrupulous end of the music business.

So things could be going a little better for them at present, but they seem undaunted for all of that — and just to fill in time have formed two other bands with the same line-up, the most intriguing of which, the **Latin Rascals**, have already developed a strong cult following in the city with their singular brand of electric latin rhythm.

So to **Gaynor Rose Madder**, who has formerly been Flo Sullivan and half of **Shiny Two Shiny** (the other half is now in **Benny Profane**). It's perfectly true what they say about the Liverpool music scene — more incestuous than the Borgias! She is faced with the formidable problem of being a woman musician in a city where the attitude prevalent amongst the bands is actually probably worse than that of your average taxi driver or docker. This came home strongly when she attempted to form an all-female band for a one-off event in the city.

"It's remarkable just how few women are involved in the business. It hadn't occurred to me that I'd have any problems putting a band together, but it was murder."

The experience, though, did seem to pay off:

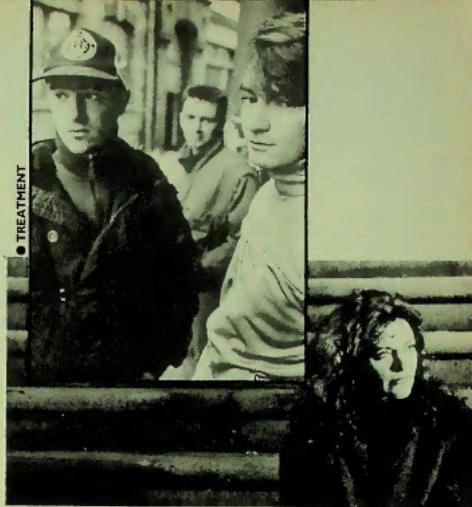
"It was great actually, you get far fewer ego problems working with women. It was just come up against the problem of being resented for telling people what to do and being female."

Many of the women brought together for the event have since gone on to record for **Gaynor's** new single **'Are You In Control'**, which is now ready for release. It's **Pan's**, which is now ready for release. It's an audaciously catchy little number which will certainly have the world beating a pathway to her door once more. The song represents quite a radical shift in style, which is very much a conscious thing.

"I think, like a lot of people, I got into the trap of thinking that every record had to be a dance record and had to be recorded in that way. But I've left that behind — I do feel that 1987 is going to see the return of 'the song' as opposed to the production, and I think a good song stands up on its own without the huge production number."

Speaking of the prospect of other people recording her songs, which seems

● TREATMENT



● GAYNOR ROSE MADDER

very much in the offing, and of the importance of writing, I wonder whether they would choose to stop performing altogether and just write.

"No, I do want to do both. The idea of other people doing my stuff excites me, but I will continue recording myself — I want to hear people singing my songs on the bus!"

As day turned into night, my last encounter was a suitably hazy one with the final 'contender' in a whistle stop tour of Liverpool's finest — the **Walking Seeds**. With the demise of the **Biscuits**, the **Walking Seeds** are now the fore-most of the bands on the Probe label — self-styled acid casualties whose twilight world of drug culture/parody is occupied by such soulmates as **Bogshed**, **Gaye Bikers**, and indeed, the **Fall** (Mark Smith is a great fan of the Seeds).

The only band who come in any way close to the same sort of thing in Liverpool are **Marshmallow Overcoat** who, coincidentally, just happen to be quite actively involved with the **Walking Seeds**. I talked first, briefly, to **Barry**, one of the founding fathers of **Marshmallow Overcoat**, about the potential conflict of interest.

"The Seeds are a lot busier than the Marshies at present, so inevitably it does suffer. We seem very much condemned to the Liverpool circuit at present, and since there isn't one, it does cause a few problems."

While discussing the polarities caused by Liverpool and how you end up either with peculiar and interesting bands, or commercial and deadly ones, the rest of the **Seeds** arrive. With about as much trust and regard of the press as **Richard Nixon**, the earlier stages of the interview resound with cries of 'don't print that', so all information regarding the next record or the history of the band is compiled under roughly the same conditions as South African news bulletins. But mellow they do, and talk turns to associations with the city.

"We live here, that's it. I think bands who go on about being a London band or a Liverpool band sound ridiculously provincial, playing all over the place except you get stuck in all that. No matter how much money we make... We're not staying here."

Talk turns to their music, having respectively dissected youth culture, crappy fanzines and Romford (where the Goths apparently form Conga lines), and to the band's faith in the form of 'rock' music:

"The NME's been going on for years about how rock's dead — that's just crap. It's not dead, it's just changing shape and form but it's still there. Not **Heavy Metal**, that's just a sick joke, but the true ideals of rock music, and the music itself is still there. All the shit about Yo boys is just a part of the English middle class cult system — they feel obliged to like it. God, we hate the NME."

They certainly do, and they don't like the **Housemartins** either, but amongst the things they do like are the **Fishbones** and the **Butthole Surfers** — and music that requires attention: "What groups like the **Housemartins** do is just wangling. Music has to have a presence that fills the room and dominates whatever situation it's played in — not music you can carry on drinking to or do the ironing to."

So the **Seeds**, together with **Treatment**, **Benny Profane** and **Gaynor**, represent roughly the full sweep of what's on offer. Elsewhere! On the cup are the **Christians**, **Black** and the **Pale Fountains** (all signed and busy). Along from them are the 'just-about-tos' — **Brenda** from **The Beachballs**, **Jennifer John**, the **Wild Swans** and **Pink Industry**. There are the 'certainly-wills': **Jojo And The Real People**, **Wild Pleasure**, the **Third Man** and the **Tractors**. And then there are the 'lovely inspired, tinged with that extra something': **Los Thrash Cats**, the **Goat People**, the **Balcony**, the **Train Set**, and all four bands featured herein. Not bad for a city at its lowest point ever. It would seem there's life in the old bog yet.



"We're very much aware that being able to fill a hall in Liverpool is just not good enough, and that we have to get out to be seen."

Did this mean moving away from the city?

"No, Liverpool is very much our spiritual home, and we certainly wouldn't think of living elsewhere — but we need to make a mark on the rest of the country."

There's a single due, and a video to follow, and all signs point to major success. But this must all seem a little ironic to the **Benny's** founder members, **Dave** and **Becky**, who, in their previous incarnation as the **Room**, found themselves in an almost identical position, with a huge Liverpool following and, at best, a cult following elsewhere.

The **Benny Profane** sound, a resound-

L . E . T . T . E . R . S

WRITE TO: RM LETTERS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

■ Leave Bob Geldof and Paula Yates alone, all you creepers out there! When Live Aid was going on, no-one had a bad word to say about them; indeed, you phoney press people were flipping over each other in the rush to get a word with them. But now of course, the tide has turned, and it's become ever-so-trendy to take pot shots at them. You must be a shameless bunch of people.

● Bob Geldof's 'Love Like A Rocker...' and 'This Is The World Calling' were both wonderful, sensitive records that lugged at the heart strings and ought to have gone to number one. A bit more encouragement from you lot wouldn't have done any harm. I'm extremely sorry to hear that his tour has been postponed, but I'll be the first in line when his shows get re-scheduled. I can't believe that the ticket sales were poor; doesn't everyone want to see the world's greatest humanitarian up there on stage?

And now it's Paula's turn to have all the dick flaked at her. What kind of scum are you if all you want to do is pry into people's private lives and make all sorts of sly remarks? The fact that she goes out to gigs and shows with 'music biz' friends doesn't mean that you have to go in for all this 'nu' nudge, wink wink' routine, does it?

■ Paula, like Madonna, has done an awful lot for female liberation. She is aggressive and ambitious, she can manipulate men when she wants to, and she hasn't let the fact that she is a mother deter her from a very successful career. I for one can't wait to see the 'Sex With Paula' series — if the TV people have the courage to show it. Yes, and a bit more coverage of Bob Geldof's musical career would also be appreciated.

Sparky Wilson, Reading

● Maybe these people do deserve to be treated with a little more respect, but Bob and Paula have both chosen to play the celebrity game, and so they must accept that some unpleasantness is inevitable. Bob Geldof has indeed come up with some wonderful achievements, but his recent recordings do not qualify as such. The shameless way he publicised his musical career was also very dubious. As for as 'Sex With Paula' goes, if it's anything like the book it will be wildly embarrassing.

■ I would just like to say that I was far more interested in thinking about Jim Reid's friend's wife on the toilet at the Reading Festival than I was in hearing Paul Weller had to say (rm Feb 7). Is this calm, semi-intellectual, laid-back babe the same man I grooved to for all those Jam years? I know most people mellow out when they get older, and Paul's healthy bank balance won't have helped put off that process much, but is that really all this 'mouthingpiece for

youth' has to say?

People slag off some of the newer bands for being fey or wimpy or just plain bad, but at least the likes of the Housemartins, the Mighty Lemon Drops or even Sique Sique Sputnik have got a bit of life in them. And that, if offered all, what makes music so important to so many people's lives, isn't it?

Julie Mumford, Woodford, Essex

● But then again, when you've spent the last 11 years talking about yourself in interviews, you may have run out of snappy one-liners too.

■ Did you know that if you take 13 of the letters out of PEPSI AND SHIRLE and replace them with two Is, an O, an L, an E, an F, an H and a T, you get PILE OF SHIT? I think that just about says it all, don't you?

John Rosemout, Rosemount Place, Aberystwyth

● You have a point John, you definitely have a point.

■ I've never written to a music paper before (how many times have you heard that 'I wonder', but this week's rm (Feb 7), has prompted me to do just that. It's not just the fact that rm manages to cover all the bands the other papers do, only in colour and in a way that doesn't let intelligence be undermined by false 'style'. It's not even the stunning Paul Weller cover (that enigmatic smile puts even the Mona Lisa to shame!). What has forced me to write my thanks is the excellent free EP. Listening to the five tracks on this well, hopefully, silence all the whinging nonentities who write in complaining about rm's coverage of new bands. The tracks from the Mighty Lemon Drops and the Bodines in particular, show that there are still some groups around who know how to write good, straightforward pop songs without having to resort to drum machines or idiot disco beats to hide the deficiencies in the basic tune. Best of all though, was Westworld's 'Bubble Bo Diddley', thoroughly justifying their front cover of the previous week. Excellent!

Laura Johns, London W11

● Thanks Mum.

■ I am writing on the subject of the content of your magazine. Or should I say the lack of content?

You constantly drag out interviews and reports on these trendy, childlike indie bands which fail to do anything on the commercial 'scene'. I buy rm every week hoping there will be some evidence of Eurobeat/HI-NRG music, but no — nothing. Yet as well as dominating the gay scene, it is also starting to make a slight impact on the 'straight' scene, through holiday makers hearing it abroad and buying it here.

Eurobeat is a refreshing, new, enjoy-



■ So, Eighth Wonder have finally got around to releasing another record. And what do they do to promote it? Patsy taking her clothes off at every possible moment, pouting furiously and rabbiting on about kissing on the telly. Do we really need to take these people seriously in a musical context? I think not.

Come on Patsy, stop pussy fooling

able sound which is a great relief after hearing and reading about Wham!, the Smiths and these indie bands who are all trash. If they weren't given any publicity they wouldn't have made it. You do not give Eurobeat any chance to grow due to these old fashioned anti-gay bigots who spend their time slagging Eurobeat which is probably due to them being too old and unfit to move to it.

As for James Hamilton, he's nothing but a brainless, idiotic wimp who, for some reason, fails to cover Eurobeat.

There are many English and European bands about who deserve coverage in music papers such as yours, ie: Taffy, Paul Parker, Lime, Rose Lourens et cetera. So please, give them a chance.

Steven Sandham, Camden Town, London NW1

● Well, they do say it takes all kinds. Something you, Steve, obviously seem unable to cope with. To say that people who don't like Eurobeat are anti-gay is as sweeping and bigoted a statement as saying all indie bands are trash. rm has given its share of space to Eurobeat — in James Hamilton's column (yes, dear, he does write about it), occasional features, and the weekly Eurobeat chart, but the thought of a two page interview with Taffy to find out just exactly why she loves her radio is not the most appealing prospect in the world, now, is it?

around, get into Mayfair and have done with it. It didn't do Mel And Kim any harm!

John Fashanu's Flying Elbow, Wimbledon

● Now, now John. Don't be sexist here. Would you dare suggest Mark Knopfler or all the members of Pop Will Eat Itself pose in 'Zipper' or 'Hustler'? Then again...

■ Who says the top 40 is so awful? It seems to me the only people who think so are you, rm. Singles in the top 40 are there for one reason: people like them and buy them.

Now, while a lot of people (myself included), don't like Nick Berry, Nick Kaman et cetera, a lot more people do. It really is as simple as that. So stop all this nonsense about not enough new acts making it to the top 40. The only reason Andy Strickland's 'great' new acts don't make it, is that not enough people like them. Whatever happened to Win, Microdisney, Colourfield, Pagets et cetera?

PS: Who the hell are the Chesterfields?

Mick Carrell, Ruislip, Middx

● For your information, Mick, the Chesterfields are a rather wonderful new band who may one day be up there with Nick Berry et al in the charts. rm aims to tell you about them before they're big (ahem), not wait until everybody already knows about them. Surely that's the function of a music paper? For your further information, Andy Strickland has never written about Win, and as for Microdisney and the Colourfield, the latter have had more hits than Europe and will continue to do so, the former are so elitist, unpopular and esoteric they won the 'Saturday Superstore' pop panel! Shall we go on?

THE SOUND TRACK ALBUM & CASSETTE

SOUL MAN



TAKEN FROM THE U.S. BOX OFFICE SMASH SOON TO OPEN IN THE U.K. FEATURING NEW SONGS FROM

**BRENDA RUSSELL • SLY STONE
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THE LEGENDARY SAM MOORE & LOU REED PERFORMING THE CLASSIC HIT "SOUL MAN"
& MUCH, MUCH MORE!



EYE DEAL

COMPILED BY
ELEANOR LEVY



GARY OLDMAN as the charismatic Sixties playwright Joe Orton in 'Prick Up Your Ears' ▶



FERRIS BUELLER'S DAY OFF (Cert 15 dir: John Hughes)
American High School kids — don'tcho just hate 'em? Take Ferris Bueller, for example. He's good-looking, intelligent, popular and an electronics whizz. Full marks to the smart Alec at the back of the class who's worked out the plot already.

Yes, Ferris decides to... Take a day off! Now, in my day, we'd be content to bunk off school for a fag, a can of beer or maybe a movie. Not Ferris. When he goes AWOL with his chums (one of whom is his beautiful girlfriend, naturally), he visits a modern art gallery, sorts out buddy Cameron's parental problems and completely takes over a Chicago Street Parade, making fools of every adult in the film in the process.

Yes, Ferris brings light into everyone's lives, throwing in some hokey 'life is for the living' homespun philosophy to show what a helluva guy he is.

Director Hughes is the man who brought us 'Risky Business', 'The Breakfast Club', 'Pretty in Pink' and now... Well, more of the same. To be fair to him, though, the film is slick and fast moving and Matthew Broderick's lead is not without some charm. But, cynic that I am, I remained determined not to be seduced by yet another American Youth Movie. This is another candy bar of a film, with some flavour enhancer in the form of music by Yello, Dream Academy and SSS. Sweet, easy to consume and, ultimately, insubstantial.

Allan Campbell

THE FLY (Cert 18 dir: David Cronenberg)

Anyone who has seen the original might be a bit disappointed by the remake. Now a cult classic, 'The Fly' had none of the special effects which we take for granted and the transformation from man to fly was achieved by simply putting a fly's head on a man's body. Nowadays that would never do and in David Cronenberg's grisly remake, our hero Brundle — or 'Brundle Fly' as he christens himself — goes for a full frontal metamorphosis into something that resembles a cross between 'The Elephant Man' and 'Alien'.

The charming bug-eyed Jeff Goldblum, last seen in the comic thriller 'Into The Night', is the reclusive scientist who invites hard-bitten reporter Geena Davis back to his lab to tell of his great discovery. He has invented teleportation of the 'beam me up Scotty' kind and he wants her to be the first to test the world. The only problem is he's yet to try it out with a human being.

They fall in love — naturally — and after a lover's tiff, he becomes fired and emotional and steps into his magic pod to try it out. Unfortunately, he is not alone, and a bluebottle puts a spanner in the works. Either that or the machine has a wicked sense of humour, because a few days after he emerges he begins to turn into a fly.

Goldblum is as lovable and witty as ever, but 'The Fly' is like watching two different films. In the first half, there is the lead up to the transformation with Goldblum and his real-life lover Davis, getting on like a house on fire, but in the second half he's caked under a ton of special effects make-up and the main vehicle for the director's weird sense of humour, such as the 'Rash dissolving acid vomit' trick. The film has been a huge success in the States and Goldblum claims it's the best thing he's ever done. I just found it depressing.

Colin Booth

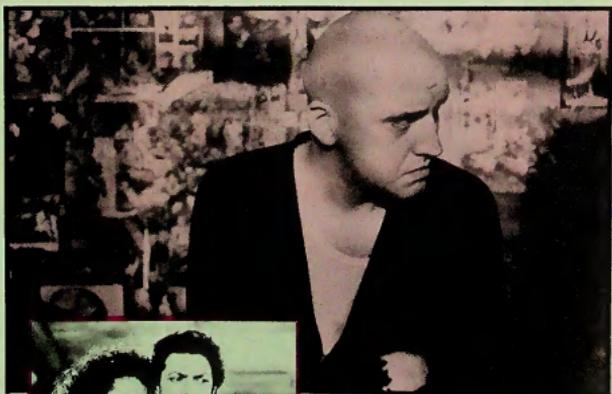
As **Channel 4** begin their season of the best of British films from the last few years, a homegrown tale (though originally by an American author), is set to visit the nation's cinemas. 'Prick Up Your Ears' is the film-of-the-book-of-the-life-of Joe Orton. Telling the story of how author John Lahr researched and wrote his biography of the same name, it stars Gary Oldham (of 'Sid And Nancy' fame) as Orton, Alfred Molina as his mentor, lover, and eventual murderer, Kenneth Halliwell, and Vanessa Redgrave as his agent and friend Peggy Ramsay.

Directed by Stephen Frears (who last brought us 'My Beautiful Laundrette'), it's one of the finest films of the last year. As barbed and witty as you'd expect an Alan Bennett screenplay to be, it manages to show the Orton-Halliwell relationship, wars and all — but exceedingly attractive wars they are indeed.

Without resorting to clichés, the seedy sections around the public toilets and Underground staircases of North London are far more erotic than smutty or nasty. All in all, 'Prick Up Your Ears' makes you understand why Kenneth Halliwell beat Joe Orton's brains in before killing himself, without making either man into the bad guy. This is primarily down to Oldman's masterful performance as the playwright, whose charm is at times in danger of overwhelming the rest of the cast. Vanessa Redgrave is deadpanly elegant as Peggy and Alfred Molina — unrecognisable from his part as the ugly Russian sailor in 'Letter To Brezhnev' — is just sympathetic enough as Halliwell, without ever making him into an attractive figure.

'Prick Up Your Ears' opens in Britain at the end of April. You won't see a better film this year.

Eleanor Levy



▲ ALFRED MOLINA plays Kenneth Halliwell in 'Prick Up Your Ears'



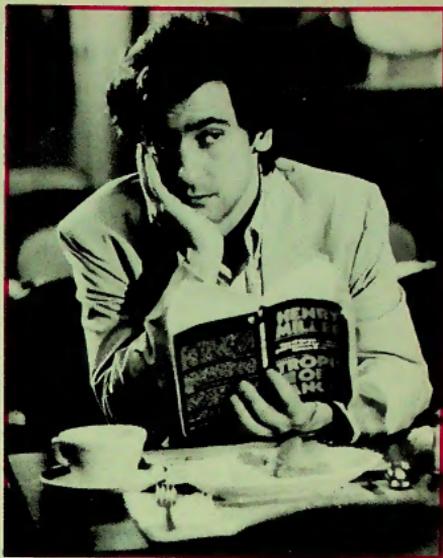
◀ THE FLY: possibly the gungiest film in the history of the world

COMPETITION

As Martin Scorsese's 'The Color Of Money' prepares to open in Britain, Warner Home Video are releasing his last film — and a little classic it is too. 'After Hours' was many people's film of 1986, combining black humour with some fine Kafkaesque paranoia as Griffin Dunne (whose previous claim to fame was being mauled to death in 'An American Werewolf In London'), finds himself stranded in the seedy side of Manhattan in the middle of the night, without any money, and with a fistful of weirdos on his trail. Along the way he meets a suicidal manic depressive (Rosanna Arquette), a bondage freak (Linda Fiorentino) and a woman whose life never grew past the 1660s (Teri Garr). And then, of course, there's the lynch mob.

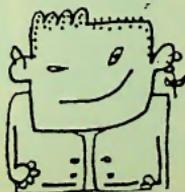
'After Hours' is Martin Scorsese at his most warped and whimsical. To win one of five copies we have to give away, just answer the following three questions correctly, and send entries on a postcard to 'After Hours' Competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by first post, Monday February 23. Please state whether you want VHS or Beta.

- 1 Griffin Dunne is due to star in a film with which famous singer?
a) Morrissey, b) the Great Caruso, c) Madonna?
- 2 Teri Garr played Dustin Hoffman's female friend in which film?
a) 'The Graduate', b) 'Tootsie', c) 'One From The Heart'?
- 3 Martin Scorsese *didn't* direct one of the following. Which one?
a) 'Taxi Driver', b) 'American Graffiti', c) 'King Of Comedy'?



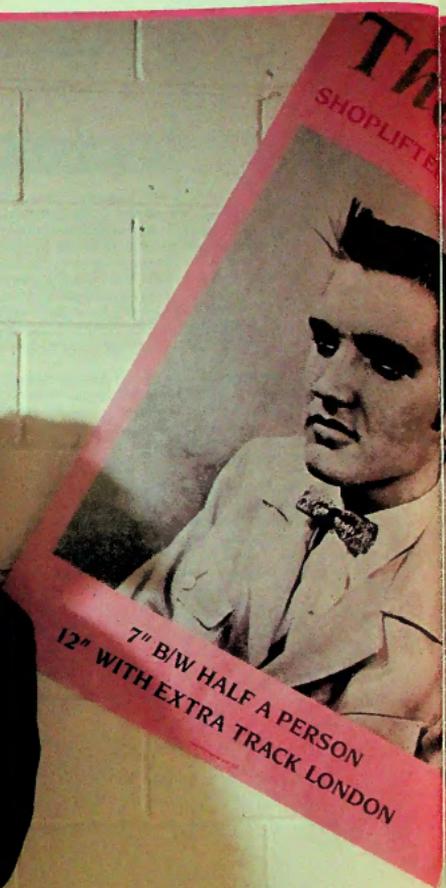
▲ 'AFTER HOURS': possibly the finest film of all time, but maybe not...

the Communards you are my world



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MORRIS

Smiths
OF THE WORLD UNITE

THE BOY IN THE

BUBBLE

Finally — yes, finally! — **Morrissey** speaks — cautiously, immodestly, pompously, arrogantly, defensively... **Stuart Bailie** probes Steven Patrick's balance of innocence and insanity, and discovers that, although the **Smiths** have once again swept the polls, their leading light conceals a surprising shyness and insecurity.

Persona portraits: **Patrick Quigly**, **Morrissey**/
Marr photo by Jo Novark

It takes all number of hitches, provisos and cancellations, but eventually our first interview with Morrissey in a year and a half is finalised. Indeed, sometimes along the way it seemed that negotiating for global disarmament would have made an easier, more thankful task. And then by way of a final dramatic flourish, we encountered a photo session that was unusual even by Morrissey standards.

The transparencies which arrived (most of which were later vetoed by the singer) showed him pancaked and pouting, with a 'tatoo' pencilled on his forehead. The plan, apparently, had been to look like Elvis Presley, but he came out of it looking more like Coco the Clown. Just what was he getting up to? This, combined with his legendary isolation and speculations about his emotional balance, begged the question once again: Was he developing into some sort of homegrown Michael Jackson, our very own boy in the bubble? In short, had **Mozzer** finally gone wacko?

Thankfully, the young man I come across the following week seems fully possessed of all his faculties. Maybe he's just a little bit cautious, but given his turbulent relationship with the press, that's quite understandable. I pump his hand, present him with some bottles of stout (a colleague's peace offering) and ask him about these curious outtakes from the photo session.

"I was really pleased with the session at the time," he explains ruefully, "but when I saw the slides, I just looked like... a ponce, really. I had too much make-up on, I just looked like the pop star in the studio. So I thought no, not really."

The photos made you look like you had put on some weight, didn't they?

"I mean, time does pass, I'm not a teenager any more, which may surprise you. I'm not really a teenager, I have grown quite old recently, especially with all the worry," (he laughs) "and the financial hardship."

So do you always insist on approving photographs of yourself?

"Yes, but not because I want photographs which make me look unnaturally young or anything like that, but just because there are certain profiles that have to be banished from the public eye, as you can imagine. And so they are."

"You'd do the same thing if you had photographs taken that were supernaturally ugly. You wouldn't say, 'That one would make a nice front cover,' you'd say, 'Hide that one, and find a nice one.'"

"It's not vain to want to look acceptable, not really. Vanity doesn't enter into it. But even if it did, it's not too bad to want to look reasonable, is it?"

The idea was for you to look like the Elvis photo on the cover of 'Shoplifters', wasn't it?

"Not really, I mean that would be too much to strive for."

But didn't you choose that picture of Elvis because it looks slightly like you?

"I wish that were even vaguely true. No, it doesn't, not to the clear-sighted." There is some resemblance, you must admit that.

"Well, I'm deeply, deeply, deeply flattered."

I didn't actually say which bits were the same, though!

"Yes... I thought you'd have to go and spoil it. It was the bow tie, wasn't it?"



CONTINUES OVER

'Shoplifters Of The World Unite' is the thirteenth Smiths single in four years, and whatever your views on the band (people will differ wildly here) they are unquestionably the most consistent English singles band to emerge this decade. The last four singles, for example, have all differed in style, pace and lyrical attack, and it is no longer enough for their opponents to write them off as being simply 'miserable'. Having said that, 'Shoplifters' is less immediate than 'Ask' or 'Panic', and the diatribes have been either wailing 'Another Shakespeare's Sister!' or holding out in the hope that it will be a grower in the 'How Soon Is Now' mould.

Literally, 'Shoplifters' is an obscure affair, and the author is typically unhappy about expanding on the song's meaning.

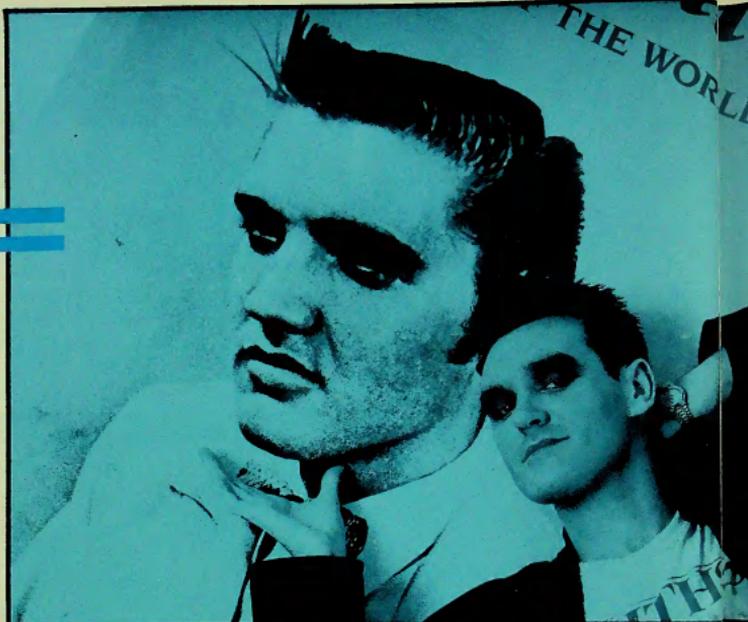
"Well, I never really like to say, I never really like to pin it down. Do you understand that? I mean, there's someone in Huddersfield who might have a fascinating, fiery explanation, and then I go and shatter it by saying it's about greyhound racing. Their life collapses."

That's putting it a bit strongly, isn't it? "Well, you never know, it happens. I mean, I could talk about nuclear weapons, but it gets quite tiresome, doesn't it? Everyone gets quite bored with it. I often wonder why shoplifting can be such a serious crime when making nuclear weapons isn't. That should really be a crime, I think, but it isn't. We live in a very twisted world, with a very twisted morality."

Yet—in the midst of all this unpleasantness, Morrissey confesses that the continued support for the Smiths "lightens one's step". He gratefully acknowledges the 1991 poll results which gave the Smiths the best band award, the best album ('The Queen Is Dead') the best single ('Panic'), and top for the man himself taking the runner-up slot in the 'Best Buttocks' category? "It was perfectly justified," he immediately remarks. But going back to 'Panic' for a moment, didn't some say it was slightly similar to Rex's 'Metal Guru'?

"Well, it was whispered somewhere in the corridors of the British Isles, I can't remember where, but... I don't know, everything has its reference points, I suppose. Like the clothes we wear have their reference points..."

"I thought the song was extremely funny, I really did. And I thought it was extremely funny to hear it on national daytime radio on a few occasions. It was actually played in the mish-mosh of monstrous morbidity... I think it was quite amusing — a tiny revolution in its



● "THE SMITHS certainly take risks; I don't think we've ever made life easy for ourselves."

own sweet way.

"After that it was quite crucial to release a single that was a slight antidote to 'Panic', because if the next single had been a slight protest, regardless of the merits of the actual song, people would say, 'Here we go again! That's why we put out 'Ask'. The idea there is... Well, restraint is a decent thing really, but it's nice to throw caution to the wind as well — to jump in at the deep end."

Morrissey's conviction that 'restraint is a decent thing' has of course been well documented in the past, at least the notion that his records can "ease the paranoia of being celibate". But another area in which the Smiths have been highly influential has been in creating a better climate for the newer breed of indie bands.

Many of the shambling-type bands, for instance, owe a debt to the Smiths in providing an audience for softer, more articulate music. It is now much easier to sing about 'affairs of the heart', and the pressure to fall back on rock and roll stereotypes is no longer so pressing. Witness the success, for example, of Talulah Gosh, who share with Morrissey a love of Sixties all-girl groups and an affinity with singers like Twinkie.

Does Morrissey himself feel that it's easier now for bands to be musically, er... 'wet'?

"I don't know about wet, a lot of people drag that word out, and I don't actually approve of that term. Because it might be 'wet' as far as coveeman logic goes, in very traditional, brusque terms. I quite enjoy the history of British music, and I think that was a very scarce feeling within recent years. People would not see Twinkie or schlike as an intelligent reference point."

"People didn't understand what Sandie Show meant, or even Billy Fury perhaps. I think there was a great wealth of creativity in those seemingly simplistic English Smith Town approaches. I mean, I never cared for James Brown and Chuck Berry."

"As far as the term 'wet' is concerned, I don't know many top 10 groups who would call their LP 'The Queen Is Dead' — there'd be too much to lose. The Smiths certainly take risks; I don't think we've ever made life easy for ourselves."

"So I don't really believe that the groups who appreciate the Smiths are few individuals. I think they must have some degree of strength."

Have you been impressed by any of the Malt Johnson records?

"I have accidentally heard some of it. It hasn't stirred me in any great way — in the same way that the Christians or the Primitives have."

"The difference, I suppose, and the thing that makes the Smiths so unique, is the fact that in certain territories we have reached a stadium level. And an

reaching that level, the temptation to be respectable and just sail along is very great, and I don't think the Smiths have acknowledged that in any way. I don't know how Malt Johnson would write if he was playing in front of an audience of 15,000 people."

And what about the Housemartins? "I'm not really sure. I can't really work it out, to be quite honest. I do appreciate their presence, and the fact that they have views, I think, is quite revolutionary. And I know they're receiving blockages from certain directions because of their viewpoints, which I think is really admirable."

"I'd rather leave them in that position than anybody else. They seem to take over from where Modest left off, which is good because it can be enlightening for the younger section of the record buyers. Their record has gone platinum, I believe."

This is the side of Morrissey that some people find unbearable; the pompous, opinionated persona that he has adopted to counter his shyness and insecurity. But he wears this arrogance badly, and his intolerance for non-Smiths disciples is especially annoying when you consider how many of his songs appeal for open-mindedness. In the course of our short conversation, he decides that I must be a 'Saint and Greavesite man', accuses me of liking 'OJ' music, and poot-



is particularly negative. But I only learned that through reading Nancy Friday."

The holier-than-thou aspect of Morrissey's public profile has naturally enough tempted numerous journalists to try and bring him down, though none have met with any great success. Some have unsuccessfully tried to brand him as a racist, picking up on his 'burn down the disco' sentiments as being some sort of attack on black music.

The other line has been to probe for a story on the man's sexuality, taking their cue from the camp artwork on Smiths record sleeves and from lyrics like "I'm the eighteenth descendant of some old queen or another". Perhaps the most 'creative' of these investigations involved putting Morrissey together with his friend Pete Burns and 'documenting' the outcome.

"Well, I never talk about this really." "Were you pissed off about it?"

"Yes, completely, and I don't have anything vaguely humorous to say about it. It had no reflection of what actually occurred and it made me out to be a bit pacified... Pete was less annoyed, even though I said to him, 'You never said that, you never called me Joan Collins.' His attitude was, well, forget it, but that's not really my attitude. I think it was absolutely and pathetically stupid."

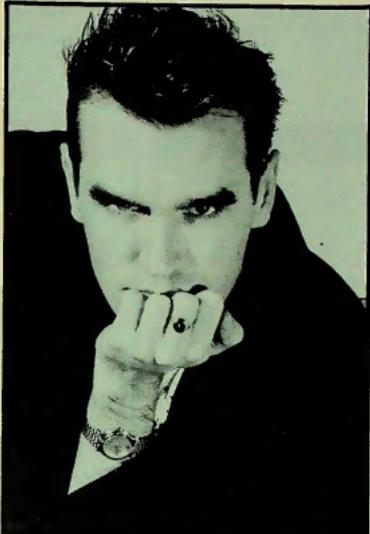
You were portrayed as two queens camping it up, weren't you? "Well, of course, that's what certainly came through. But it was a really sombre day — we were just sitting around on the settee being quizzed. I find that most journalists, when they create an overblown, camp atmosphere in interviews, they tend to have some alternative interests. And more than that, I shall not say."

"Like there's this journalist in America, I've been interviewed twice by him, and he's a leading voice in the gay movement in America. And on the two occasions when I've had rather damp conversations with him, he's transcribed these as the down of gay lib' and the Smiths are the gay voice of the world. Which to me is absolute crap — I really resent that kind of thing being written."

And the speculations about Andy Rourke's involvement in drugs?

"I can't really deny anything, I don't really know that it's my place to speak on Andy's behalf, because it is quite personal. And that's that, really."

Are there any further thoughts about



● "WHEREAS I can lay eggs, Johnny can make omelettes."

the band signing to EMI?

"Let's just say that it's a necessary progression. It's a very touchy issue and I'd rather just get on with it rather than dissect it."

And so the Smiths will surely continue to 'get on with it' in their prolific and highly individual way, mapping out the lost frontiers of rock music with intelligence and taste. The Morrissey/Marr team is without rival in this department, based on what the singer sees as a well-defined structure. "I often feel that whereas I can lay eggs, Johnny can make omelettes."

The end of this month sees the release of a compilation album, 'The World Won't Listen', a companion to 'Hailu Of Hollow' with its assortment of singles and B-sides, plus the tandoori-flavoured 'You Just Haven't Earned It Yet Baby', which was once

planned as a follow-up to 'Panic'. Unlike 'The Queen Is Dead' however, this album doesn't have the unity of feeling and the mixture of the comic and serious that made the last LP such a great success. Side two of this new release, in particular, makes for some very depressing listening.

Setting that aside though, what are we to make of this character Morrissey? Is he some kind of contemporary poet, a visionary outcast who is pointing the way towards a more civilised consciousness? Or shall we believe the cynics who reckon he's an egotistical twit with a whole lorry load of hang-ups? An hour and a half in the man's company confirms that he's anything but an ordinary Joe, but successfully reinforces all the other confusions. Let's just say that the jury's still out on this one.

poos my going for a chocolate biscuit instead of his fruit shortcake selection. Some of us, after all, just aren't cut out for fruit shortcakes.

On the other hand, he perks up at the mention of St Valentine's Day, and the prospect of "tons and tons of cards with fluff on them, and big yellow hamsters." On the subject of the Moors Murderers, and the recent turn of events, he is genuinely concerned about the parents of the dead children, and is upset that the public attitude to Myra Hindley has become "dangerously civil". He enthuses about the TV show 'Golden Girls', and raves about a book called 'Jealousy' by Nancy Friday.

"Do you know Nancy Friday? Her not famous book is 'My Mother, Myself', which you've surely stumbled across; it's been everywhere for years. You've not read it? I'm stunned!"

"So this book is about jealousy, and it's remarkable, I'm just underlining everything. What's it about? I don't know how to describe it, let's just say that I'm learning so much from it." (NB: Nancy Friday is a feminist writer; 'My Mother, Myself' is about mothers and daughters — Ed.)

Would you say that you were a jealous person?

"Oh, desperately. But I tend to find jealousy where it doesn't exist, within circles of people, which is a great barrier. But I think everyone has their particular traits, and I don't think jealousy

*'That in my resistance I hurt a policeman/And that's when I realised/
'Cos of what I had done/I would have
to run but.../I'm no rebel...'*

Powerful, emotional lyrics, these, delivered in a Dylan-ish narrative tone and perhaps a commentary on the recent uprisings against the police, set to the orchestrated crescendos of the drama of individual fights and losses against the state. Hardly the filling that today's three minutes pop ditties are made of. But here are *View From The Hill*, about to enter the charts with 'I'm No Rebel.'

Patrick Patterson, Trevor White and Angela Wynter are the trio responsible for such tumultuous strains. After much soul-bearing on record they're surprisingly, but understandably, cagey about themselves.

"'I'm No Rebel' is within the scope of my experience," says Patrick, "but it's not about anything I've personally experienced. In this case, I act as narrator. It's just that the story needed to be told because it's something that happened. It came in a moment of inspiration and I put it that way because I wanted to capture the mood of the lyric."

"But I don't really want to explain the lyric line by

line because my preference is that the listener should have the opportunity to develop or make pictures from the song itself, that he should re-interpret it."

The obvious question must be asked. How will *View From The Hill* design a video to an epic they want left in an open form?

"That's the difficulty we had," agrees Patrick. "We spent months looking through various story-books and at different directors, because of the nature of the song, the nature of the record industry and the record company's view of the nature of the record industry itself. The lyrics could be interpreted in a very contentious way on film. All the scripts we had weren't getting the band and the story itself. Eventually we settled for the meaning in an emotional way. Straight performance, well set up and just get the emotion across."

Three black musicians do not necessarily a soul band make. The current preoccupation with

A TUNE WITH A

VIEW



Let's get this straight: **View From The Hill** are very, very serious about their work... and they're not telling us what their 'I'm No Rebel' single is about either

Story: **Martin Shaw**

Photography: **Steve Double**



categorising black bands as British soul, hip hop, go go or cetera, is a classification View From The Hill acknowledge but would like to avoid.

Patrick: "As time goes by, the music we play will tell people where we're at. The soul label, as it stands now, is an insufficient one. You can't call this band soul on the basis of two singles. 'No Conversation' came closer to what is recognised as soul music. 'I'm No Rebel' came closer to rock, but put over in a careful way, and to that extent I suppose it could be called soul. It would not be correct to call us a soul band anyway, because our music is varied. What we're trying to do is create an identifiable sound. We don't mind the soul or rock label providing they're willing to listen to and see that the music has a wider definition."

Yet the backgrounds of Patrick and Trevor are steeped in a range of black music, having played with such illustrious names as Kool And The Gang and Toots And The Maytals. Did this have some effect (albeit relegated to the background of their last two singles), on their present output?

"You learn from everything," continues Patrick. "But they would not be direct influences; we've not fashioned a song on any particular style or influence. We made sure the accent won't be placed on the past simply because we know what we want to do in the future. That is important because it enables our blend to be a unique one. Trevor's past is different to mine because he's played with some reggae greats. Mine's soul and jazz, while Angela's is acting and musicals. Those elements are unique and that's more of whatever we want to do in the future."

"Let me be close, let me be close". (No Conversation)

'No Conversation', View From The Hill's first single release on EMI, received quite simply a tempestuous reaction from the music press and radio

alike. Radio One alone gave it 85 plays and at one point there was talk of its inclusion in the Eddie Murphy film, 'Golden Child'. And this after their acclaimed performance on the BBC's 'Ebony', purely on the strength of their debut single on Survival Records.

Trevor White sits there, dressed all in black, the sterile colour that gives nothing away save its modernity. The way forward to his personality, it would appear, lies in his past; but like his clothing he's equally reticent.

"I was born in Jamaica and came to England a while ago where I met Patrick at school. We both started playing from those school days. On leaving, I joined various local reggae bands and it sort of developed from there. I then got involved in session work."

Which ones?

"Most of the reggae greats I suppose, Jimmy Cliff, Desmond Dekker, Nicky Thomas..."

But you're a long way from reggae now. Was that through disillusionment?

"No, that's not the reason I'm with View From The Hill, although I was disillusioned with reggae because, like a lot of reggae musicians, I didn't get paid for my work. But I've been involved in other projects as well, like the Funkmasters. But that's another story."

It's one he won't tell. Angela, meanwhile, was also born in Jamaica, educated in England, and then went into acting. She too became disillusioned when a Shakespearean part looked as distant as when she started. She met Patrick while involved in the Black Theatre Group in Brixton and joined View From The Hill with little formal vocal training. More quiet than reticent, she brings a softer side to the two male voices in the group and renders a nice front outing on the current single's B-side. We'll hear more of Angela at the fore of View From The Hill's vocals, but that will be on record. Over to Patrick.

"I was born in Guyana but unlearned myself in England. My musical involvement has been in soul. I haven't played in many bands before now, in fact only three. I also became disillusioned with that, like Trevor, but for different reasons. It's an international problem for musicians that you can be working for six months and then face six months' unemployment. I was going through such a period when I went along to direct what was called 'the first rock-reggae musical', 'Jericho', at the Black Theatre in Brixton. From our meeting with Angela, View From The Hill was formally formed in 1983. After that, push comes to shove. We put together four tracks which Survival Records got interested in, and we signed to EMI nearly a year ago to the day."

"What we've been doing so far is to re-work the material we started back in '83 and put it in a way that will get wider response, particularly this time around because the first single was well received but didn't do as well as expected."

'Trans-cultural', 'multi-media' and 'much travelled' are a few of the ingredients that any producer would jump at the chance to work with. It's fitting that it should be Stewart Levine of Culture Club, Womack And Womack and Simply Red fame (amongst others) to provide the production topping. How much has he complimented the View From The Hill big sound?

"Very much so," says Patrick. "He has been good for us because firstly, he appreciates what we're trying to achieve, and secondly, the importance to us of the songs. So what he wishes to do is to bring out the best qualities, retain the essence, and enable us to communicate with a wider audience. Sometimes you can make music but because of the basket you put it in, it loses the attractiveness it should have. He is a gifted and experienced producer who knows how to put it in the form it needs to get it across."

"The hurt is on me..." (I'm No Rebel)

"A lot of planning has gone into what we do," says Patrick. "Maybe because of past experiences as musicians. Most people who've heard us know there's a lot more focals to us than the two singles but we must be careful that people aren't confused."

Even their name is a considered, measured act. As Patrick explains:

"View From The Hill originally came from a piece of music I wrote. We thought it was important and consistent with the band's music, but not in a totally disconnected way."

Social observation, however, may prove a tough nut to crack when they attempt that romantic drama live. Will we witness a spectacular stage show to highlight their own diverse history?

Patrick: "One of the reasons we've come in the way we have is because we wanted to start where we last finished. We don't really want to return to the small clubs and gigs. If we'd gigged without anyone knowing us we'd have to do that. When we put on a show we'll want all the elements in place. It won't necessarily be spectacular but it will be presented in a way that not only suits the band but is also a well organised show."

View From The Hill have listened, learned and done it all before, under separate guises. Now fused as a contemporary unit, they could be looking down on the rest from a chart position. That is the sum intention.

Patrick: "It would be nice, with our large catalogue, if we can get that out. The first album will be just the tip of the iceberg. It's very hard for bands to be successful over a long period of time. We don't intend to be one hit wonders."



■ LUTHER VANDROSS, HAMMERSMITH ODEON, LONDON

Luther Vandross is a reluctant sex symbol who desperately wants to be a clown. His silken, husky voice can plead passionately on record and you believe he means every word. On stage, it's a different matter. Luther may have lost a hell of a lot of weight (there was a cheer when he mentioned Dieter Peppe), but he still resembles a chubby mischievous schoolboy rather than a svelte, sultry lover.

He's a natural comedian, and he spent most of the show sending himself up by parodying the supersmooth soul singer movements his backing singers were slickly purveying. Dressed in black slacks and a blue glittery sweatshirt, Luther may have sounded great — faultless, even — but, thankfully, he didn't try to look the part of the macho stud that Eighties soul conventions demand he must play.

Musically, you couldn't fault the evening. His band were like a Who's Who of top sessioners, most of whom have played on all of Luther's five albums. His frequent writing partner, Mac Addler Jr, was musical director, and other luminaries such as keyboardist Skip Anderson and drummer Yogi Horton, ensured the instrumental backing offset Luther's voice perfectly. It is also a measure of Luther's stature in the soul world that all his backing singers were established vocalists in their own right: Paulette McWilliams (ex-Rufus and Firefox), Lita Fisher (Change), Ava Cherry (her new single, 'Keep Me Satisfied' is out next month), Chic's Alla Anderson and Ray, Goodman & Brown's lead vocalist all stood testament to Luther's musical pull.

Vocally, Luther was in fine form. He sailed through songs like 'Give Me The Reason', 'Never Too Much', 'Sexy Body', 'Til My Baby Comes Home' and 'Stop To Love' with ease, although it was the midtempo and slow, tortured ballads that really showed off his incredible vocal timbre. 'My Sensitivity', 'If Only For One Night', 'Creepin'', 'A House Is Not A Home', 'Superstar' and 'So Amazing' were all sung with equal passion, causing the overexcited crowd to whistle, scream, even honk horns, during his clever vocal bits. He made the most of the echo facility, duetting with himself, whooping and soaring through notes, making everyone scream even louder.

"You obviously are as pleased to see me as I am to see you," said Luther after his opening standing ovation. This wasn't showbiz talk. Luther proved throughout the evening with his virtuoso singing, his relaxed humour and his self-parodies that he meant every word. If everyone felt half as good as I did during and after that concert then they should be more than satisfied. I almost overdosed on pleasure.

Edwin J Bernard



▶ HAPPY MONDAYS, BOARDWALK, MANCHESTER

In Manchester terms, the Happy Mondays can highly be recommended, and of all the locals they are the 'band's band'. James, the Bodines et al are here tonight to testify to this phenomenon.

Their reputation for drawing the more boisterous elements to their performances (savagely gang fights breaking out at the gigs, that kind of thing) is thankfully not in evidence this evening, but the place is still chock-a-bloc. But why? Well, in musical terms, they have a strong desire to emulate the '76-'79 bands. Having said that, they are actually very original sounding, but the sound, while elusive and difficult to put a label on, is still fairly dull.

The Happy Mondays, on this showing alone, do little to justify the local fervour/national interest, neither do they do any justice to their recorded sound. They are the perfect example of the lesser live band whose live sound simply does nothing for them. Many bands go through this, most of the Factory bands have, funnily enough — so perhaps this is just a 'phase'.

But the live evidence of the Happy Mondays is little more than uninspiring — maybe there's more to them than meets the ear. I for one sincerely hope so.

Dave Sexton

■ MIGHTY MIGHTY/THE JEREMIAHS, THE BUZZ CLUB, ALDERSHOT

It may look hip and cool and all that, but I'm assured Jeremiahs' singer Simon Ashby doesn't always sit down at gigs. Actually, his casual manner belied the fact that he was suffering from chronic bronchitis — but didn't he do well.

All four lads played with confidence and clarity and their sophisticated pop tunes exuded style and maturity. It's all relaxed stuff, lying somewhere between the mood of James and the melody of the Smiths, but the gentle delivery and attention to detail made a charming sound, particularly on 'Over The Stone'.

Mighty Mighty, on the other hand, settle for the straight and narrow, tried and trusted. They stick firmly inside the restrictive borders of current indie-pop trends. Lots of fast, lively guitars and flat vocals. Quite why the demolition dancers at the front got so carried away with each song I will never know.

'Soup Dragons' pastiche which begged the question — is creativity a naughty word in the Mighty Mighty camp? Each song sounded like the last with virtually the same mood and delivery. And still they danced like crazy at the front!

Songs like 'Let's Call It Love' and 'Blue And Green' were as enlightening as a map in a desert and sounded insincere and secondhand. Mighty Mighty should jump off the bandwagon and start thinking for themselves. At the moment, the group's indie-pop is more like windy-pop — hardly a breath of fresh air.

Nick Robinson

▼ THE SMITHEREENS, UNIVERSITY OF LONDON UNION

Groovy. Yup, that's definitely a Smithereens word. It sums up the band's attitude and style. It's music that brings a smile to your face as you recall all the early Beatles classics, that basic drum/guitar sound and the niceties of love.

These Rickenbacker boys play on those memories but in a way that never gets sentimental or soppy. When Pat DiNizio shakes his head from side to side whilst strumming his guitar and singing "Listen to me girl...", his love of the three minute pop tune is evident.

I think I enjoyed the first 45 minutes of the set as much as the band did. The simple but solid tunes make you forget that the music isn't particularly original and the full and honest sound forgives the brash American delivery of the songs.

But all good things come to an end, or in this case, should come to an end. 'Don't Wanna Lose You' and 'Hand Of Glory' epitomised the carefree and unsophisticated qualities of the Smithereens, but midway through the gig the band's determination to have a good time got the better of them.

The usually lively 'Strangers When We Meet' sounded muffled and 'Blood And Roses' was stretched into the form of a clichéd rock ballad. The sound became tired and tiring for the listener with the band stepping blindly into overkill. The addition of the 'Pretty Woman' and 'Batman Theme' instrumentals didn't help.

Maybe DiNizio should take a tip from the Jesus And Mary Chain who also thrive on sounds from the past. Their rather muted pop songs are given little more than 45 minutes in total when played live which prevents overkill.

So, Smithereens, stay fresh and stay groovy!

Nick Robinson



Photo by Steve Double



Photo by Joyce Hougham

◀ THE JUDDS, THE PALLADIUM, LONDON

It's Sunday night at the London Palladium, and these girls just wanna have fun. Well, we all hope so anyway.

This is the first ever UK show for mother and daughter Judd, and in response there are many country music buffs in attendance. But more importantly, a healthy proportion of novices have ventured out to catch the phenomenon, peering around for a tenuous sighting, or even just a glimpse of the set up. Yet there's every indication that we're going to be sat up for a much more tasteful affair.

You might already be aware of this, but the Judds are being held up as an antidote to the idea that all country music must be crass, sentimental and just plain tedious. Osmonds and advocate those old homespun values, but their music is a thousand miles away from the horrors of Nashville. And by the time they'd got to a high-steppin' version of 'Rip It Up' tonight, all but the crustiest of spectators had been won over.

Naomi (the mum) was the liveliest of the two, flourishing around in her best party dress, and putting in bright harmonies where bright harmonies go best. Daughter Wynona was more restrained, but her vocals were most remarkable, rasping on the rowdier stuff, and switching into a more winsome style for the ballads. The like of 'The Greatest Gift (A Mother's Smile)' and 'Grandpa, Tell Me About The Good Old Days' could be construed as redneck anthems, but there's no doubting the sincerity of these girls.

This evening was in effect a two way introduction, as the Judds (already enormous in America) tested the Brits' reaction to their wholesome sounds. The Brits in turn listened eagerly and awarded them a standing ovation. Prepare yourself for Juddmania on their next trip here.

Stuart Ballie



Photo by Steven Whigham



Photo by Karen McConnell



■ THE FOUNTAINHEAD, THE LIMIT CLUB, SHEFFIELD

You probably know this venue. It's the one that brings back a host of good memories and bad hangovers: the cavernous night club that serves up an incoherent mixture of fledgling stars and floundering failures. It's the club where you stand wishing you'd brought your mates to experience a treat for themselves, or where you cringe in some darkened corner as next Summer's Paul Young plays to you and the barman.

The Fountainhead fall into the 'cringe' category, walking on stage to a near empty room still charged with the manic atmosphere of support band the Midnight Choir, local champions of aural assault and power.

In these days of manufactured pop and instant video, you have to be more than a pretty face to draw in an audience prepared to wait until midnight in mid-week before they see their band. The Fountainhead quite obviously have no such magnetism, falling into a no man's land because they have no indie base but are still alien to the pop-buying public.

Last Summer's 100,000 audience in their home town of Dublin must have seemed a million miles away as they launched into the first of many dramatic guitar riff pop songs. It was clearly going to be a long night.

The band — Pat O'Donnell, Steve Belton and three other adequate musicians — at times make a passable pop sound in a dated sort of way, though they never quite manage to sound more than mildly interesting. And for every goodish moment like 'Sometimes' or 'Seeing Is Believing', there's a whole stack of mendering guitar slush, crashing clichés and painfully bland lyrics. They scored highly for their professionalism and guts in the face of adversity, and it was hard not to feel sorry for them as they are clearly likeable people.

But it's a tough world out there and they are being paid. If it bites can make it, this lot certainly can and nights like this will just be a bad memory: for all of us.

Dominic Roskrow

◀ HURRAH!/FELT, FURY MURRAY'S, GLASGOW

A bit like a football match this one: one half of the crowd — fringes, anoraks, orange juice — along to support the whimsical Felt; the other — DMs, pins of lager, 'who gives a shie' — cheering for the gritty Hurrah!. Whatever, a packed Fury Murray's was testament to the growing popularity of these two, once ignored, groups.

Kicking off the evening, Felt were never more than mediocre. Main-man Lawrence, engagingly eccentric in interviews, proved to be startlingly ordinary in the flesh. As for his group, despite the occasional good tune (usually nicked from the Velvet You-Know-Whos) they rarely raised themselves above the level of indie drone.

High point of the set was the DJ's attempt to play a Big Audio Dynamite record as Felt started to play an encore. A brave try. Half an hour earlier, and if it had been a New Order record, I'd have bought him a drink.

Felt? Strictly Second Division; the Notts County of the pop world.

Thankfully tonight was, as they say in football-ese, 'a game of two halves'.

If you'll allow me the boast, I first saw Hurrah! six years ago. Then they were noisy, tuneful and called the Green Eyed Children. Since then an awful lot has changed: the tunes are still there — witness the last two singles — but the passage of time has seen them develop a finely honed pop sensibility, as well as a fair degree of professionalism. (Special mention in this department for new drummer Steve Price. Definitely what you would call a groovy f**ker!)

Allying these to an impeccable set of influences — Beatles, Scones, U2[?]' — and a commendable (as in, sometimes out of tune) line in harmonies, Hurrah! have developed into quite a group. God, what wish their sleek hair and Paul Newman leather jackets. Tally and Paul are beginning to look like pop stars.

Hurrah!? Like Patrick Thistle, promotion certainties.

Harry Mercer

HEAD OF DAVID

Head Of David decided that they didn't want EMI to record them this evening for a live record. So what do you think they did? Refuse to play? Not turn up! No. Head Of David came on, turned their amplifiers up full and made the kind of noise that's usually confined to people missing about in bedrooms: only at 500 times the volume. They didn't so much play as slay. Not that they can't turn out a tune, as their records bear witness, but tonight, they wanted to make a point and they did it like a sledgehammer to the skull. Fifteen minutes of white noise is not much to base a review on. I hope I did okay, Mum.

John Rae



Photo by Steve Double

■ Tonight, Giant's frontboy Bobbie Mullen's tender years — all 18 of them — clearly succumbed to either nerves or a severe case of apoplexy. The normally precocious, occasionally obnoxious, character was reduced to self-conscious mumbblings, leaving what was fortunately a quality clutch of songs to do the talking.

Tunes of the calibre of 'Confusion Reigns' suffered little though. This, along with 'Tuck A Train', is Giant's closest approximation to clever, guitar-laden Glasgow pop. Their freshness, however, easily surpasses any hometown links.

Hooks are so obvious they ought to have been purloined from elsewhere. Such catchiness, combined with a lyrical astuteness belying Giant's age, can only lift them way above mediocrity. 'Admit To Love' should have been the highlight, but the muck heavy metal intro sounded inboured and Giant's Bon Jovi parody very nearly backfired. It was left to several lungfuls of female feverpitch backing to instil some much needed muscle.

Giant's London debut taught them a lesson or three; notably that the cushioned protection afforded by Glaswegian audiences breeds complacency by the bucketful. Having been brought down to earth, Giant should now proceed very nicely, thank you.

Lesley O'Toole

This year's ICA Rock Week was tainted with controversy and beset with petty quibblings from the start. The bands blamed big bad EMI. EMI blamed the bands' amateurish attitude. Whichever way you look at it, the eventual line up wasn't up to usual standards. Thus, the rock week was hardly what you'd call an 'Event'. Consequently, the real punters were conspicuous by their absence. So what went wrong?

Basically, it all boiled down to contracts. As always stipulated, the bands appearing had to be unsigned. This year, a major record label stepped in to finance the venture for the first time. And from the very nature of their existence, both parties have always been more than wary of each other.

EMI have never denied that their involvement was to enhance their image, at the same time as doing something useful, helping up and coming bands. That was it, nothing more, nothing less, and with no strings attached.

Except for the record. Part of the EMI deal was for them to be permitted to release live recordings on a compilation LP. This LP would be ensured widespread distribution, and, not forgetting the £500 appearance fee, this sounded like a fairly good deal for your average independent band.

Unfortunately, certain bands didn't think so. As a spokesman for EMI claims, "several bands were complaining about the contract for this before they'd even seen it. Some even thought they'd be signing themselves away to EMI for life!"

These bands, namely The Wishing Stones, the Primitives and the Wild Flowers, retorted that they'd agreed to play the rock week before EMI became involved and declined to do so after they had. Their departure had nothing to do with contracts, as such. Their decision probably had more to do with the bands EMI insisted on being placed on the bill. Bands who some spectators have since likened to the Cutting Crew and their ilk. Their inclusion naturally lowered the tone



Photo by Steve Double

▲ THE JACK RUBIES

Sharp suits, sharp guitars and razor-edged tunes come courtesy of the Jack Rubies. Tuesday night's highlight. Raging hard with a big rock sound, mightily melodic but punchy, with a percussionist and drummer, they stomped around the stage like subversive CIA agents with a big grudge to bear. If this kind of thing hadn't gone out of fashion three years ago, then the Jack Rubies could've been huge.

JR

of the proceedings somewhat.

Other bands — the Bomb! Slam, the Vermorls, and more — continued to pull out for various reasons. And so, eventually, the line-up was finalised, and the rock week took place with many of the intended bands having been replaced by 'make-do's'. Creating more of a whimper than a bang, 'The Dotted Line' was spectacularly unexpectacular. But it did have its finer moments...

Jane Wilkes

THE GREAT UNSIGNED?

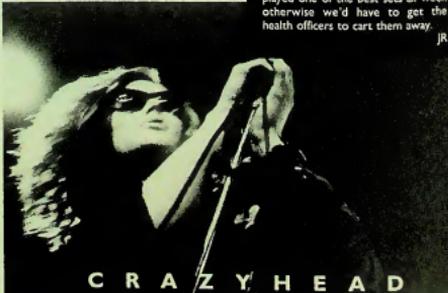
► THE BRILLIANT CORNERS

Saturday night should have been the crowning glory of the week and turned out to be about as interesting as watching Arsenal on the telly. All, that is, except for the Brilliant Corners, who played a short set (without their best numbers, including the 'Tube' plugged 'Brian Rix', so EMI couldn't get them down on tape for their own ends), but brightened up the evening with their hale and hearty mix of twanging guitars, furious drumming and a single blasting trumpet. Shame about Davey Woodward's Freeman's Catalogue guitar; shame about the berk in the audience saying they sounded like Lloyd Cole And The Commotions. Nice try all the same.

Eleanor Levy



Photo by Martin O'Sullivan



CRAZYHEAD

One day, the Sex Pistols met Zodiac Mindwarp, found out that they got on rather well and decided to form a band together. Guess what they called it? Yup, Crazyhead pull out all the stops when it comes to loud, hard and fast rock'n'roll but even more than this... They smell. No, sorry, they stink. Well what can you expect from dirty bikers from Leicester? It's just as well that they played one of the best sets all week otherwise we'd have to get the health officers to cart them away.

JR

Photo by Steve Double



SUDDEN S.W.A.Y

complete wallies or... just a Zen paradox?

● Don't read on unless you are 'into' metaphysics, 'leisure processes' and 'personal expansion programmes'. Roger Morton explains how a pop group can simultaneously not be a pop group... or something...

As Olivia Newton John once almost said, 'Let's get metaphysical'. Sudden Swaay are at once a pop group, and not a pop group. Take a deep breath, now.

To be sure, they sing songs and release records. That's the pop bit. But they're more concerned with the nature of existence and the quality of meaning in 1987, than with the usual star-artist self promotion.

Like any group, they're trying to sell us the obsessions, but for once, those obsessions are not of the mass-cab variety. More like 'the blandness of modern living', the loss of individuality, 'consumerism', 'leisure processes', 'advertising', 'science and technology' and a bit of good clean pop fun.

Unless you're a complete coma-case, it's impossible to consume a Sudden Swaay product passively. A Sudden Swaay playing draws attention to the act of consumption itself. So what, you might very well ask, is the nature of a Sudden Swaay product?

Before signing to WEA, three indie singles. Deconstructed, meta-pop, critically fascinating. The third single 'Traffic Tax Scheme' included maps, games, and a personal Highway Code.

Whilst with WEA/blanco y negro: 'Sing Song' — eight simultaneously released versions of the same song. One for every mood. The 'Spacemate' — an album of sorts, comprising four sides of vinyl, ungluing through incomprehensibly fractured analogations of cheapo-weirdo pop, Sudden Swaay 'sing-les', and nice synth-pop songs. All packaged in board game/box fashion, along with an unplayable game to be used as a three step, super-

dimensional personal expansion programme.

Now on Rough Trade: 'Autumn Cutback Joblot Offer' — a single of eight sugary 'ingles', with accompanying sleeve insert, offer of absurd, grotesque, pseudo products.

Also, an exhibition at the ICA, London, entitled 'Home Is Heavenly Springs' — a walk-in show, consisting of booths and kiosks, with the group playing 'requests' in a central peep-show, surrounded by participatory kiosks, where people can push buttons, watch videos, experience atmospheres and enjoy "an entertaining portrayal of modern society, and the ultimate consumer".

Some, or all of these products are attributed to the Conceptat Group, or their subsidiary PinePro. Or is it Nutel, or In-Prac? With Sudden Swaay, it's sometimes hard to tell exactly what's going on.

In an effort to find out, a meeting was arranged with two of Sudden Swaay's core of three. Pop satirists? Philosophical furt? Leisure society conceptualists?... In the middle of building the 'Heavenly Springs' exhibition, two very regular looking, paint splattered men in overalls — Mike McGuire, and Pete Johns — paused for a few thoughts.

Roll up! Roll up! It's the New Town blind-out experience. Step inside-Heavenly Springs.

Mike: "The most immediate, obvious level of looking at it, is as this investigation of what it's like to live in a bland society. Now you can analyse this in a very philosophical way, if that's what you want, but it's going to come out sounding like a stream of pretentious garbage..."

Sudden Swaay grew up in Peterborough. Their experience of watching their home town being transformed into a comfortably sedated 'New Town', was the pressure of their encounters with musty big (WEA) pressure to smooth down their act. Behind the Sudden (Swaay) of seeing, lies the belief that individuality, ain't what it used to be.

Mike: "On a wider level, what it is, (Heavenly Springs) 'is about, is that in this society, one of the premises is that we are all individuals, living in a free world, pursuing the ends of life, liberty, and happiness."

"Our point is, that the reverse is happening. The more that people are attempting to assert themselves,

the more they imagine that they're free, and the more creative activity that goes on — less is in fact being said.

"If we're not careful, what it leads to is the state whereby everyone is enmeshed in a cosy little environment, totally pre-occupied with the smaller things in life, like colour schemes, like snack digestion."

The exhibition, like the inane pleasantness of 'Sing Song', like the mock-product push of the new single, is part parody. But there's more to it than that.

Peter: "It's a bit closer to our hearts than that. It's not just a bit of fun. There's parody there, humour, and probably something more profound underneath, and often those components make up something which is a little bit complicated or confusing."

Although they wouldn't be so far away as to describe themselves as 'artists', Sudden Swaay's basic belief is that pop can operate on a more subtle/analytical level. Their intention is to examine society, without resorting to slogans, or easy answers.

Mike: "The terms of consumerism do have an importance to what we do. It's like the Pop Art movement in the Fifties and Sixties did examine consumerism in a critical way and said 'all these things around us, like billboards, and telephones, have validity'. That's where the consumer side of it comes into it."

"The fact that most people's personalities are more and more defined by what they're able to purchase... Yeah, that idea we deal with."

Peter: "But I don't want you to get the idea that we're saying that technology and everything is 'wrong'. There's something more subliminal than that."

Michael: "We can only hope to say 'What is the situation we're existing in now?', and analyse it. We wouldn't want to emphasise the satirical side of what we do too much, because hopefully there's a sort of poetry, and truth in it too."

Which brings us back to metaphysics (0). As a matter of course, Sudden Swaay's sociological playthings incorporate bits and pieces of Eastern philosophy. It's never that conspicuous, but it's there. If you're looking for basic truths, a touch of Zen comes in handy.

Mike: "If metaphysics provides meaning, then it's useful. And it relates back to what we're saying with the exhibition. What we're examining in this world of blandness is what is the quality of meaning that most people have in their lives? And the quality of meaning that most people have is insufficient. It could be enriched..."

"It's a matter of making the place more complicated. Or not complicated in the sense of over-complication... Simplifying it, but at the same time enriching it. It's a sort of Zen paradox... Two opposite things occurring at the same moment."

And if you think that Sudden Swaay's level of complexity is completely irrelevant to most people's lives...

Mike: "To say that things are too complicated, therefore don't deal with them, is just a cop out. It's hiding your head in the sand."

Peter: "I think it's because we tend to incorporate our mistakes that it sometimes becomes confusing."

Mike: "It's very important that we should be seen as complete wallies, as well as anything else we might try and be."

One review of Sudden Swaay's last single concluded that they were, in fact, 'dickheads'!

Mike: "That's fair enough. I'd willingly agree to being a dickhead, any day of the week. I'm a dickhead as much as I'm anything else. But in the 'Tart', the ultimate card in the pack is the fool, who is also the wise man. The wisest men are the most foolish, to a certain extent, because they have innocence."

Peter: "So you should have said that we were 'innocent dickheads'."

Or brilliantly bland, metaphysical jerks.

(The 'Home Is Heavenly Springs' exhibition is at the ICA, London, from 10th to 14th February. Provisional plans are being made for 'Heavenly Springs' to go on tour.)

POP WILL

IMITATE

ITSELF

1987 will see a profusion of pretty, nicely 'styled' bands in the top 40, we predict. But is this just an echo of the great early Eighties pop boom? And if so, is that a bad thing? Analysis: Jim Reid



● **CURIOSITY KILLED THE CAT:** custom-made for your bedroom wall

● **ADAM ANT:** dressing up was such fun back then



It happened sometime in December. A record called 'Breakout' by Swing Out Sister became positively the first sign of intelligent pop-life for months. Sitting next to the soaps and the saps, Swing Out practically glowed. They weren't very young, their single mightn't have lived too well in 1982, but for the moment they were the nearest anyone was going to get to getting it right.

Unlike soul, funk, rock 'n' roll or reggae, pop's right moments are a contrivance. Pop isn't often about spontaneity or earnestness or even emotion — it's a pure product of commerce. It's packaged, it's dressed nicely and — when it's done right — it's hugely amusing.

The best pop should tell you as much about fashion (Spandau Ballet for about six months in 1980) and the mechanics of the musicbiz (ABC's early videos and production) as it does about the inner thoughts of its practitioners. Come to that, most of its practitioners are a lot better off having no inner thoughts at all.

It's pop's splash of colour, the dash of the moment that's been so sadly missing from the top 40. Great pop is trivial — but it's trivial with the right clothes and the right looks. It should express desire. All of this is the difference between it Bites and *Priority Killed The Cat*. I don't think used car dealers could drag me to see either group play, but I'm damn sure which one I'd rather see on *TOTP*.

I'm not arguing for any pop renaissance here, it's just that there's going to be an awful lot of good looking bands about this year. But before we go any further, what do I mean by 'good looking'? Well, A-ha aren't good looking. Animal Nightlife are. Bonnie Tyler can be good looking (especially when she's singing *Total Eclipse Of The Heart*). Samantha Fox never will be. It's all about looking right, framing a sound-track with the right clothes, the spot on gesture. I know Morten Harket's got the right bone structure and everything, but have you seen that haircut, those clothes? Set this atop A-ha's stodgy pop pomp and what you have is three Scandinavian tourists in search of a tune — and by no stretch of the imagination is that good looking.

Unlike Morgan McVey or Midnight, two groups whose debut singles serve as nothing so much as curial cat-walks for their understanding of the Eighties pop look. Both have records — 'Looking Good Diving', MM and 'Run With You', Midnight — that are so understated, so moulded, so 'stylish' that they're almost not there. Which is fine, because I suspect both groups look far better than they'll ever sound.

Which is the crux of what this year's pop music will be about. It's about recapturing the full bloom of the last great pop explosion, only this time the look is right, but there's a little work to be done on the music.

ABC, Haircut 100, Adam Ant, Culture Club, Spandau, Soft Cell, Duran... these were the types who dominated the charts in the early Eighties. They were the first videos, launched popstars, they took their look seriously, and for a while, they made *TOTP* a lot of fun.

All right, only ABC and Soft Cell actually made killer LPs, but that's not the point; these bands, in their different



ways, captured the look of pop. And it was something new; a look defined by the three minute pop promo and the colour poster, not the serious thoughts of serious songwriters. These people weren't stupid, but when they started taking themselves seriously they were heading for real trouble. Only ABC — using irony — and Soft Cell — using camp — escaped this trap.

The spare baggage of this early Eighties pop explosion is still with us. The manifesto (see particularly ABC and Spandau) which explains what the group are before you've even heard them. The thrusting manager, more about money than music. The group as creative packagers — getting in before the record companies. Expensive photography. All of this, the very stuff of pop's look, has been transferred wholesale to this year's aspirants.

I say transferred: hell, Morgan McVey practically invented the whole racket. As part of the influential Buffalo group, they've styled bands, taken photographs and made videos. They've made their mark on the look of pop and now they've formed a group. They'll probably do very well at it as well; more than any other of this year's pop crop, their soft focus reggae tinged tunes complement the image perfectly. Morgan McVey are saying nothing but BUY. And by God, people will.



● SWING OUT SISTER: musical pedigree and a haircut

But what are they getting? From Curiosity they're buying watered-down funk (pole echoes of Haircut and SB) and the merest hint of night club life. They're getting the same from Brother Beyond. From Midnight they're getting soft-focus rock. Most of all, they're getting the 'look'. And no matter how cold or calculating you think that is, it sure beats Anita Dobson or Europe or Berlin or most of the other dreadful slop that's filled the charts lately.

It's one thing to have terrible records charting, but it's a crime having poor music and dull looks in the charts.

It doesn't matter what Elvis Costello or Luther Vandross look like, but the top 40 is visual. You look at the songs, as much as listen to them — what else is cable pop about?

The balance of chart pop lies in matching those visuals to a ready enough tune. In the wake of Duran and FGTH, the British popbiz has gone for the cosmetics rather than the tunes. When the cash goes on the look, the production, it's not surprising there's a dearth of good new songwriters right now. But then there's always a dearth of good new songwriters. Be thankful for the moment that you've got something to look at once more. Who knows, I'd give 15 to 8 that Swing Out and Morgan McVey will even make good albums. But that would be a bonus. Just enjoy the view.



● HAIRCUT 100: the jumpers that wowed a nation



● ABC: the masters of pop irony

THE LOOK OF POP

Classic

Haircut's jumpers
ABC's 'Lexicon Of Love' LP
Adam Ant videos (pre 'Apollo 9')
Soft Cell sleaze
The rap line in Spandau's 'Chant Number One'
Boy George interviews

1987

Morgan McVey's video
Carrine's haircut
Curiosity Killed The Cat poster pin-ups

HÜSKER DÜ

"WE'RE NOT THE SORT OF BAND
THAT SPITS AT PEOPLE. . .
UNLESS THEY SPIT AT US"

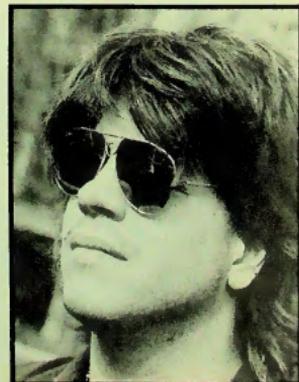
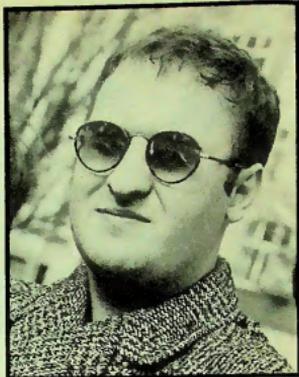
Well, we should hope not. **Hüsker Dü** are not only a mighty fine rock group, they're besotted with all things English and that means fish 'n' chips and no spitting, please. . .

Story: **Robin Smith**

Somewhere in deepest Minnesota, Hüsker Dü are dreaming of eating English fish and chips, meeting Adrian Edmondson and watching their first episode of 'EastEnders'. Their chance should come in the summer when they'll be touring here — and we can look forward to their visit by listening to their album 'Warehouse Songs And Stories', featuring the admirable single 'Could You Be The One'. "I like the English sense of reserve," says Hüsker Dü vocalist Bob Mould. "It seems to me that many Americans have been in a privileged position for far too long. A lot of them have the attitude that the world owes them a lot, that other people should look up to them."

"Frankly, if I was living in London or anywhere in Europe, I'd be absolutely frightened about current American policies. We've been doing some outrageous things and the country is getting very confused. It seems that Reagan knows he's getting too old and he's only got one shot left. He's determined to use it in the worst possible way."

"What I really find disturbing is that American policies aren't helping the people anymore. Funds are set up to help drug problems or pollution problems and then those budgets get cut while somebody goes off to build another missile or tries to be Flash



Moore photo by Patrick Quahy

Gordon. On our current album we have tried to make some political observations, songs that take a world view and then polarise in on a specific issue. But I don't think Hüsker Dü are leaders, we're instigators, we like to make people think and make up their own minds through the medium of our songs. And we can mean so many different things to different people."

Warehouse Songs And Stories' features 20 rich Hüsker helpings, infused with their very special eccentric style and sense of humour.

"I think we can be pretty ambiguous," continues Bob. "We deliberately chose the name Hüsker Dü because when we started out, all the bands seemed to have average names like Slayer, or Wild Angel and the Vortex Of Death. For a description of our music, I'd say it's got plenty of fast abrasive guitar, a lot of balls and a lot of melodies. Sometimes it's almost as if we're sweating blood."

"Could You Be The One" is a love song of sorts. I guess it examines relationships. You might look at a girl and think to yourself, 'now could she be the one? Could she be the person I want to form a relationship with?'

"I'm a kind of shy guy myself. I'm not overtly macho. The song is quite a sensitive one, although it's delivered at quite a pace. We don't indulge in the 'we're handsome young hunks; lick our boots' approach."

"I guess we're pretty opposite to bands like Bon Jovi. You go to the smart clubs in any American town and you can see four or five Bon Jovis any night of the week. Then you move downtown a bit, and come to the sort of beaten up club where we like to play. In many ways I think Hüsker Dü reflect a far more meaningful spirit in American music than 10 Bon Jovis ever could."

"You have to appreciate what those people are doing, but then you have to question whether they're doing anything purposeful with the power they have. For us, good lyrics and good songs are precious things. I can't really get off on songs that just say 'man baby rock me all night long'. Some people dream of playing Madison Square Garden, but we don't. We just believe in doing a good job. Our ambition is just to be content in ourselves."

Bob says that the three members of Hüsker Dü are just regular guys. When they're off the road, they aren't very often, they enjoy nothing better than pointing their houses or tramping around the countryside getting a breath of fresh air.

"We're not the sort of band that spit at people unless they spit at us," says Bob. "If we met you in the street we'd probably invite you back to our office for



a chat and ask you to write our press releases.

"I imagine that if you talk to some of the other American bands they probably come on real strong and tell you how many groupies they had last night. Well, we're not like that. We'd rather go for a cup of coffee with our fans than have sex with them."

"We seem to attract a better class of fan. They write us very intelligent letters and they like to discuss various intellectual points with us. You can tell our fans are well educated because they have such nice handwriting. I think Hüsker Dü are pretty stimulating people to be around. We have a lot of ideas but there's no real friction in the line up. We've been together for quite a long time, but we don't have fights. We've probably thought about hitting each other from time to time but we don't indulge in violence. We're able to suppress our egos for the good of the band as a whole."

Bob says he's a bit of an Anglophile and tells me he's been studying the careers of the Smiths, the Jesus And Mary Chain and the Housemartins with great interest.

"The music coming out of England is still very stimulating. I like the ideas you have over there. The Smiths are interesting and they seem to make some heavy political statements. A lot of kids here really like them, I think that's because they've become a bit disillusioned with the formalised music that we have here. Some of the girls think Morrissey is quite cute."

"The Jesus And Mary Chain come at music from some strange angles but they're pretty crazy and

interesting. The Housemartins have been pretty innovative and I'd like to meet them, because their dress sense is nearly as bad as ours."

"It's good to know that there are other bands who also don't pluck their eyebrows before they go on stage. We like to wear the clothes we feel comfortable in. What you see is what you get."

"We met up with Depeche Mode when they were over here and they're really nice guys. Their music is very different to ours, of course. In fact we were wondering if they knew what a guitar was, with all that 21st Century equipment they carry along with them. But they're fine musicians. We were discussing record collections and it turned out they had some of the same tastes that we have."

Hopefully, Hüsker Dü will be back here around June or July. They've got a couple of American tours to finish before coming back to Europe. "I was fascinated with fish and chips," says Bob. "It's a fun taste, although after about four or five meals the food sits heavily on your stomach. I like some of your TV shows. We have this English show called 'Butterflies' and 'The Young Ones' is popular with the kids. I'd like to meet some of those guys."

"EastEnders' sounds like an interesting programme, although I think an American audience might have difficulty relating to it. Unless there are can exploding every two minutes, some Americans can't relate to TV programmes. Hüsker Dü and their fans are a lot more intelligent than lots of other Americans."

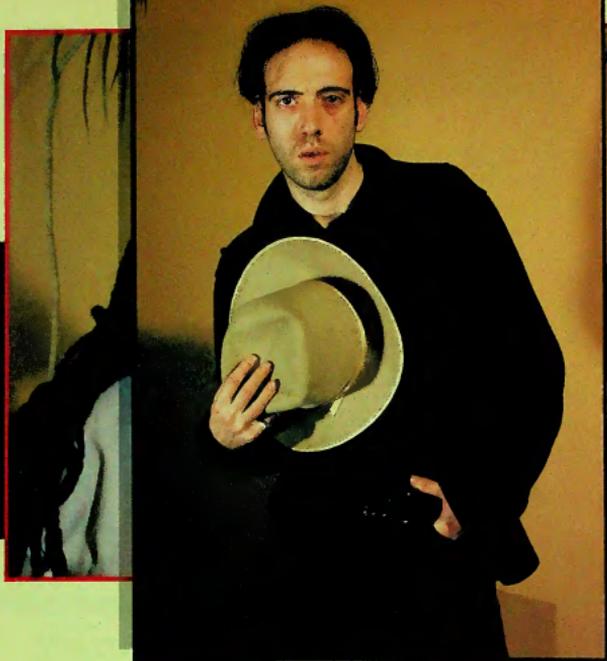
STAN RIDGWAY

WALKIN' HOME ALONE

THE NEW SINGLE FROM HIS ALBUM
'THE BIG HEAT'



No, no that's not the ritual bluff and bluster of rock 'n' roll folk, it's **BAD** laying it on the line as they prepare to take their mobile disco around Britain and America. **BAD** timing: Jane Wilkes
BAD assed photography: Joe Shutter



"I DON'T FEEL MUCH COMPETITION ... AND I WISH THERE WAS"

It's now two years and two LPs on since Mick Jones and Don Letts put their BAD idea into practice. They tested the water, to see if their three-way alliance — Jamaica, New York, London — would work. It did. They released the debut *This Is Big Audio Dynamite*. They toured extensively. They released the second LP *'No 10 Upping Street*. This had more ideas, more guitars, and Strummer collaborating. Then there was more touring, this time in the States as well as Britain. By then it was Christmas 1986.

At the beginning of 1987, this ancient history must be put aside. Both Don Letts and Mick Jones are insistent that it is the present that counts, not the past. You're only as good as what you're doing. So what are they doing? Releasing a new single *'13* (from *'No 10 Upping Street*) and preparing for yet more touring seems to be the order of the day. To be more precise, sitting in the video cutting room with Don Letts and Greg Roberts is the order of the day. We are to meet up with Mick later.

Trying to retrace the past, Don and I get off to a bit of a shaky start. It seems I haven't quite grasped the finer details of the BAD conspiracy. Declaring that I preferred the first LP to the second is not initially well received. Don asks if I have actually listened to the record. After a lot of eye looks and heated retorts, it is agreed by all that, perhaps, the LP and single *'Come On Every Beatbox*, didn't do as well as expected.

Don: "But don't forget it was coming up for Christmas." In September?

Don: "These guys," [radio DJs] "get into Christmas really early, and it all goes soft. The three months before Christmas, the DJs don't want that tough stuff on the daytime air. They want *'Caravan Of Love* or whatever. Anyway, it was a psychological hit with us. Some people place a lot of value on the charts, but there's a lot of music, and musicians, that I really get off on, that have nothing to do with the top 30. There is an alternative ground, other values that you can have, an area you can work in and be quite happy without having to play that top 10 game. Personally, I ain't crazy about being up there in the top 10 because it is a real rat race. You get caught up in it and you can never meet people's expectations. I'd rather work in that middle ground and keep my sanity. There needs to be new values for 1987.

"One of these is to take the stuff out live to people. That really works. When they get a chance to hear what we're like, people like us. But if the DJs don't give them that opportunity then we don't get anywhere. So, this year, we're going to be taking the mobile disco to your local town, and still running the best party in town."

Being treated to a showing of the rough cut of the video for *'13* — the equivalent of listening to a demo, I am told — it is fairly striking that, unlike previous BAD video enterprises, this presents plenty of 'live' action — live and direct from the Brixton Academy. Well, live shows are what it's all about if you're BAD.



Don: "BAD have said from day one that it's important to get out there and cut it as a live band. At first, when we said we were going to be a great live band, we were bullshitting, we weren't sure. But now, two years have passed and we know that's the right direction. BAD is definitely not a spectator sport. We're better when the crowd's better. It's good when you can see the whites of their eyes. We'll never be able to be a stadium band. When we go out and play, the audience is checking us. But we're checking them as well — seeing what ideas we can nick off them!"

Next, we take a cab across town to join Mick in Ledbrooke Grove. I am warned by Don that there are certain taboo subjects upon which it would be wise not to engage Mick in discussion. Mentioning Big Audio Dynamite and the Clash in the same breath is one of them. I take heed. Anyway, there was no need to worry about that. Mick is quite content to talk about touring. Usually frowned upon as a bit of a chore by most, Mick seems to actively enjoy this touring lark. And it's not necessarily the capers and wild times that are had at the gigs that enthral him so much, it's the actual touring, the travelling in the coach that he finds so fascinating. It seems that Mick has discovered the joys of the countryside.

"I'm actually looking forward to going out on the road again, I like the road bit. It's supposed to be one hour of interest per day and 23 hours of slow death, but it's not. I even like it riding around in England. I see it as like a moving movie. I see all this stuff that I used to think was all the same, but I think it's all different now."

So what's brought this change of heart?

"I appreciate it more now. Before, I used to say, 'I can't stand the country. Cowpats make me sick.' But now I think it's alright. If I lived in the country, I wouldn't particularly want to move to London anymore. I'd try and make something happen where I was living. There's quite a bit going on. People have got their own scenes up and down the country. Like when we stopped the bus at this delicatessen in St Pauls, Bristol, we got off the bus and walked into this house and went across some planks in the basement,

and there was this blues bar going on, and it was on a Sunday night. We just walked in and... it was smashing."

"There was this scene going on, something unusual for us. You can't even find something to do in London on a Sunday night. So there is a lot of stuff out there worth investigating. Before, I used to try and sleep on the bus, but now I know you can see a lot of history, cows and culture. The blues bar was fate. It led me to believe that there's also a lot more out there that you can't see."

Mick, it seems, gets his inspiration from what he sees around him, and judging by his thirsty mind, this seems to be a lot. So what about Don, where are his influences for the third LP coming from?

"I get my influences from just living. Going out and living. And I mean just that, not sitting around and watching TV. There's too many TV watchers in Britain. I saw it on the news. It said we watch four to six hours a day on average!"

Photographer Joe Shutter is keen to hear more. So what influences you in a positive way, Don?

"I've got my reggae. That's really happening now. Do you remember when everyone was looking at reggae back in '76, '77, and everyone was checking it out? The reggae people tried to cater for a white market and blew it by thinking that a white man couldn't tell the difference if you were just shouting 'jah, jah' all the time. Now everyone's looking at hip hop in New York, so people in Jamaica are having to play music for their own people. So now it's better than it's been for ages. There's Shineehead, General Tree, and Tiger is wicked."

Greg: "The most exciting stuff now is the combination of Jamaica and New York. We try to get London involved there too. The three cultural scene."

Don: "But the only trouble with London is that it's too much imitation and not enough innovation. They pick up on the American thing, but don't add their own interpretation. We try to add our own interpretation to all that stuff."

Greg: "That's why, with all our influences, hip hop and reggae, we still sound like a London band."

Don: "I maintain that this group could not exist anywhere else but London."

Although BAD have been to the States once, they concentrated mainly on the East coast. Just how will the Americans take to this 'London' band on their next onslaught? How are BAD going to handle a two month tour?

Don: "We'll go to places where perhaps we haven't got such an obvious clientele ready for us, for instance the middle of America. But we figure if we don't show them there is an alternative out there, how are they going to know any better? And since we're not getting any radio play there, the only way is to take our mobile disco direct to the people. We're not a big act over there, we're a piss in the ocean. They can't file us under hip hop, they can't file us under soul, or heavy metal, so we're filed under rubbish and get maybe one airplay a week at five am. So we figure it's down to us, and personally I prefer that because there's no room for mistakes. We'll stand on the stage, do our thing, and the people will say either yay or nay. And so far it's been yay."

So what other live bands are there around that match up to the BAD standards?

Mick: "I like somebody like Prince. It's the whole glamorous thing, he makes a big stage show. I saw him in America. Now that was a live show."

But what about any British bands. Aren't you missing out on live British bands?

"You tell me, am I missing out? I don't know that I don't like bands, but I don't feel inclined to go and see any either. I don't feel there will be a show. Most of the time these people don't even look like bands, just four dossers."

They may sound like egotistical bastards, but looking around today, I think they're probably got a point. They do seem to have got it sussed.

Don: "Unlike most people in the music industry, I credit the audience with having a lot more upstairs than the business would like to think. People know. They know what's shit from shit. That's why we've got to keep on our toes. They know when you're happening and when you're not happening. That's why I say you're as good as what you're doing and not what you've done. That's why you've got to stay one step ahead of the game. Unfortunately, though, I don't feel much competition. And I wish there was."

Whardle
Gordon

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RUNNING AWAY
THE COLOURFIELD

7" AND 12" SINGLE


Chrysalis