



rm

RECORD MIRROR

AUGUST 30, 1986 EVERY THURSDAY 55p

SCOUSE SPECIAL!

PETE WYLIE
willy or won't he?

FRANKIE
belch hard

- CAMEO ● LIGHT A BIG FIRE
- DWIGHT YOAKAM
- FARLEY 'JACKMASTER' FUNK
- BIG DISH
- 'HIGHLANDER'

LIVE: MONSTERS OF ROCK
JULIAN COPE + ART OF NOISE

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SUCK IT AND SEE

The **Mighty Lemon Drops** release their single 'The Other Side Of You' this week. The Wolverhampton quartet, who have caused something of a stir among the trendier elements of the music biz and press in recent months, have signed to the new Blue Guitar label and an LP will follow in September. The new Bunnymen, or is it the Teardrops? Listen for yourselves and decide.

AS



As 'Pretty In Pink' fever spreads across the nation, in the form of both film and single, we've got a great competition for you discerning folk. How do you fancy becoming the proud owner of a Psychedelic Furs 'Pretty In Pink' picture disc collectors item? The record, and we've got 15 for you to win, features a classy picture of the band and the US remix of the classic 'Love My Way' single. All you have to do to win your copy is answer the three questions below.

- 1) Which large outdoor festival did Psychedelic Furs headline in Britain recently: a) Knebworth, b) Donington, c) Glastonbury CND?
- 2) Psychedelic Furs' singer is: a) Richard Jobson, b) Richard Butler, c) Richie Blackmore?
- 3) Two members of the band are related, are they: a) cousins, b) brothers, c) brother and sister?

Send your answers on a postcard to rm 'Psychedelic Furs Competition', Greater London House, Hampstead Road, London NW1 7QZ. First 15 correct answers out of the hat on September 8 win.

Haywoode follows up 'Roses' with 'I Can't Let You Go' this week. Recorded last month in Detroit, the flip side features 'My Kind Of Hero'. The 12 inch features 'I Can't Let You Go' as a seven minute extended track.

RS

- TOURS ●
- RELEASES ●
- NEW BANDS ●
- GOSSIP ●

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your housemaster jimmy h
- 53 **NAT AUGUSTIN**
and nat's entertainment
- 54 **CAMEO**
a trip to larry blackmon's nyc penthouse

Front cover photography: Patrick Quigly

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CAMEO, who look destined for great things again with their single 'Word Up', will be touring next month. They'll be playing Nottingham Royal Concert Hall Sunday, September 21, Oxford Apollo 22, Hammersmith Odeon 23, Bristol Colston Hall 24, Birmingham Odeon 26, Manchester Apollo 27, Hammersmith Odeon 28, Ipswich Gaumont 29.

Cameo were last here in December, 1985, when they sold out three nights at the Hammersmith Odeon. They will be supported by Cashflow who have been produced by Larry Blackmon.

Cameo will be bringing over as much of their American stage-show as they can cram into the halls here. The British dates will be a warm up for their first American tour in over three years, where they will be supported by Five Star. Tickets for the British shows are on sale now, and more dates are likely to be added later. For a superb feature on Cameo, turn to page 54.

RS



PIGEON PEOPLE may rank with the Crippled Pilgrims and Stitched Back Foot Airmen in the dreadful name stakes, but they're definitely ruffling a few feathers in A&R land. Meanwhile, they're releasing a self-financed single. 'You Preached Your Gospel' features the choirboy-like vocal chords of Joanna Law, a nod towards the sentiment of 'Wham! Rap' and an airy sound of soul, pop and black rhythms, the latter stemming no doubt from the Law contingent's Caribbean upbringing. Fine so long as they don't take to filming their video in pigeonland itself, Trafalgar Square. LOT

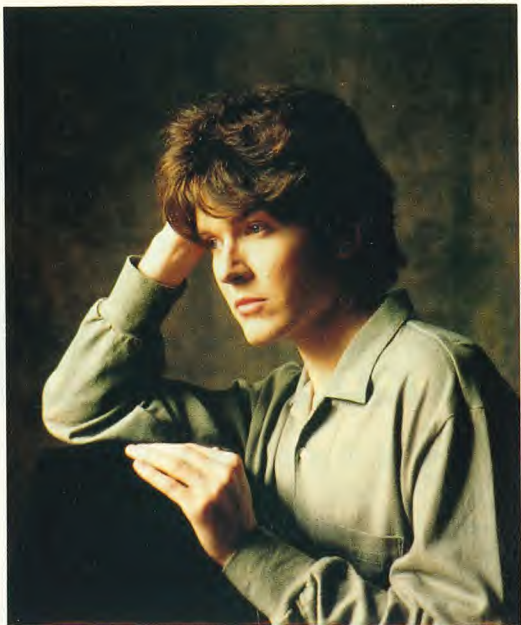


I can't help feeling that **Love And Money** are on a sticky wicket with a large section of the music press. Quite undeservedly so, in my estimation. So, they may well be Scottish, and they may well have inadvertently got themselves lumped in with the other lightweight Scottish soul boys (and no names mentioned), but upon seeing them play to a rather unresponsive audience one Friday up in Manchester, the songs from their distinctly lacklustre debut album suddenly came alive and assumed a very tough tone not glimpsed on the aforementioned article.

I can't help feeling that this band need to be judged by live rather than recorded work, for even the newest single 'Dear John' got me tapping my toe.

I sincerely hope that all the early hype doesn't prevent Love And Money from becoming the sound unit they're threatening to become. They could help matters by ceasing to do a cover version of Bowie's 'Fame' — be it a joke or not.

NC



DAVID SYLVIAN releases his second solo album 'Gone To Earth' on Monday, September 1. The double album features seven tracks on one record and 10 instrumental pieces on the other. Robert Fripp and Bill Nelson are featured on the album, and other musicians include Sylvian's former colleagues from Japan, Steve Jansen and Richard Barbieri. The album was produced by Sylvian and Steve Nye.

RS



ZUICE ALORS!

Decent UK soul is, as they say, as rare as a recent trophy in the Man Utd board room, but **Juice** are beginning to make one or two of the snobbier soulies sit up and take notice. The band's new single 'Everyone A Winner' has more than a touch of Chaka Khan about it to these ears, but it's an impressively produced piece of dance floor action (Nathan Watts, Stevie Wonder's bassist taking the credits). They've got the finest cred roots as well. Singer Hazel Fernandez was spotted by the band singing at the opening of a Labour Club in the presence of none other than Neil Kinnock!

AS

EARBENDERS

Andy Strickland

'Girls And Boys' Prince And The Revolution (WEA)
'Guitars Cadillacs Etc' Dwight Yoakam (Reprise LP)
'Kicking Against The Pricks' Nick Cave (Mute LP)

Eleanor Levy

'Harlem Shuffle' Various Artists (Charly r'n'b LP)
'Sgt Pepper' the Beatles (Parlophone LP)
'Surf City Drag City' Various (Capitol LP)

Graham Black

'Move' Farmboy (DJ International)
'To Whoever It May Concern' DJ Hollywood (US Spring)
'Burnin' Up' Michael Jonzun (A&M)

Nancy Culp

'Anotherloverholeinyohead' Prince (Paisley Park)
'Love My Way' Psychedelic Furs (Epic B-side)
'Angel No' Yello (Vertigo LP track)

Betty Page

'Head' Prince (saucy live version)
'1999' Prince (raunchy live version)
'Sometimes It Snows In April' Prince (sentimental live version)



rage
hard



frankie goes to hollywood
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too de-luxe for words sleeve

12" in plain glory

limited 12" with free poster



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and frankie only

Z T A S 2 2

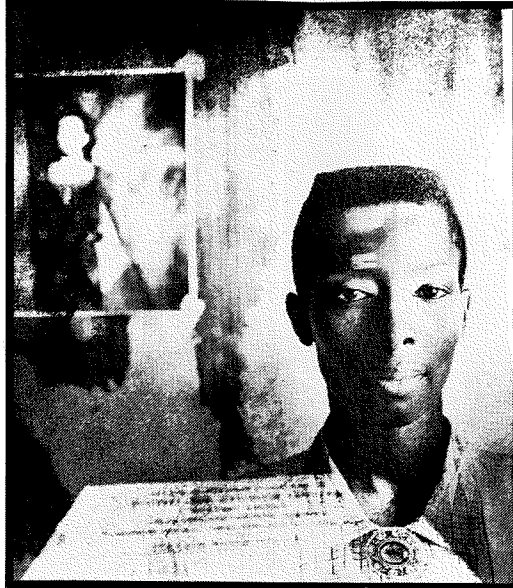


ALIVE AN IVO

Not content with making the Cocteau Twins indieland's answer to Wham!, the boss of 4AD records, Ivo Watts-Russell, is about to introduce This Mortal Coil to the world again. TMC, described as 'a project of varying personnel' will have a two track 10 inch single released on September 1. 'Come Here My Love' is a version of the Van Morrison song featuring the enigmatic Jeanette on vocals while the other track, David Byrne's 'Drugs', is sung by Alison Limerick. Both tracks will be included on the forthcoming LP 'Filigree And Shadow'.

AS

Photo by David Wainwright/Relay



● When is a corny teenploitation rock flick not a corny teenploitation rock flick? When it is a film about "creativity, stardom and success". So reckons **'Hearts Of Fire'** director **Richard Marquand** he of the superior thriller 'Jagged Edge' and sweetness and light smiles in the face of a baying pack of quote-hungry hacks.

We hadn't gathered for this pre-production press conference at the National Film Theatre at 10 on Sunday morning to discover why Rupert Everett had taken on yet another dastardly role as upstart young Brit rockstar James Colt, nor to catch a glimpse of rising American starlet Fiona Flanagan who plays the rising young American starlet Molly McGuire.

No, we'd all turned down a lie-in to meet Marquand's trump card, Bob Dylan, who's shuffled out of artistic retirement (check his last atrocious LP for proof) to play retired superstar Billy Parker, lured back into the limelight to help Ms McGuire's blossoming career. With filming starting this week ready for a summer '87 release, the director promised us a "red hot triangle" between his principal characters. But it's difficult to see Dylan getting heated about anything if his desultory performance at the NFT was anything to go by. His sparring humour of old has largely gone, with nary a bristle at the 'Judas' jibes aimed by some sons-of-the-Sixties film critics dismayed at his 'sell out'. His first film role since his own reviled pseudo-surrealist epic 'Renaldo And Clara' had them running for the exits in the Seventies, came about because, as he told us, it seemed "the right place, the right time, the right words".

Yes, he was effectively taking time off from his musical career, but no, that didn't mean he wouldn't be trying. And the others? Well, Fiona is 24, from New Jersey and "very excited", while Rupert Everett promised us he'd be singing songs written for his character by Wang Chung, Swain and Jolley and Bruce Woolley (of Camera Club obscurity).

Heads swam in anticipation.

Jerry Healey

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Phyllis Hyman

"YOU KNOW
HOW TO LOVE ME"

Breakwater

"SAY YOU LOVE ME GIRL"

ARISTA MASTERS

I dunno. First Angle from 'EastEnders' makes a record and now the shoulder-padded one from 'Dynasty' is at it... oh, really? It's **Krystol**, not Krystle! Well, the title 'Passion From A Woman' does sound perfect for Linda Evans. Anyway, this collection of three LA chanteuses — Tina Scott, Roberta Stiger and Robbie Danzie — had a fab record out on import a couple of years ago called 'After The Dance Is Through', which was produced by Leon Silver III, who lives next door to El DeBarge. This, their first UK release, but from their third album, is produced by disciples of Narada Michael Walden and may move your feet, or even your soul, a little.

EJB



Squeeze in a bit at the left there... a little closer together, please... yep, it's another **Dazz Band** photo session and a very wide angle lens. Actually, mainman Bobby Harris reports that they've shed a member since they left Motown — now they're new on Geffen with a single and an album called 'Wild And Free' (guest appearances by Jeff Lorber, EW&F's Maurice White and the Gap Band's Charlie Wilson) and an import shaker called 'Love MIA' into the bargain. "There was no ill feeling at leaving Motown, it was just the end of the contract, but I have to say I was glad to leave," confesses Harris.

PS

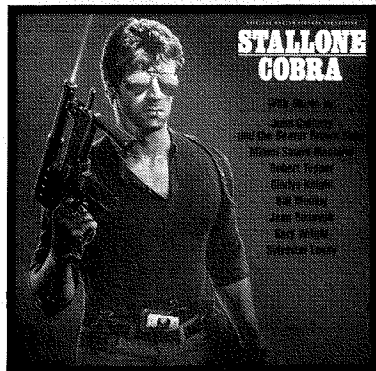
COMPILED BY

ANDY STRICKLAND

D I C R O S S

ROBIN SMITH

NEWS DIGEST ON PAGE 50



● **Yup**, it was the film all the critics, not to mention the Great American Public, loved to hate! But, being just unbelievably generous, we here at **rm** are giving you, the reader, the opportunity to be incredibly unpopular and unhip, by giving away 25 **Cobra** T-shirts and soundtrack albums in a throwaway competition!

Wear Stallone on your chest and get jeered at! Play the LP (featuring Miami Sound Machine, Gladys Knight, Jean Beauvoir) and get raided by the SAS!

Just answer these three questions, and send them in on a postcard with your name and address to 'rm Cobra Competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive no later than Monday, September 8.

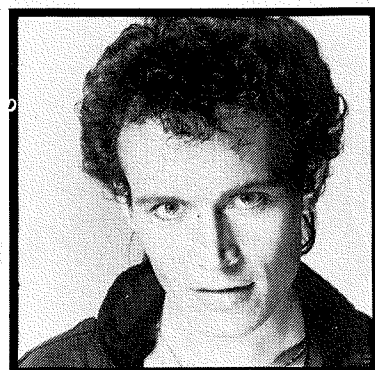
- 1) Who used to back Gladys Knight? Was it: a) the Delrons, b) the Pips, c) the Vandellas?
- 2) Sylvester Stallone's brother is a singer. Is his name: a) Bert, b) Giovanni, c) Frank?
- 3) Miami Sound Machine's big hit single was: a) 'Doctor, Doctor', b) 'Dr Beat', c) 'Beat Crazy'?

6 R M



Pete Wylie follows up 'Sinful' with 'Diamond Girl', out on Monday, September 1. The song was produced by Wylie and the 'legendary' Zeus B Held, while the flip side 'Spare A Thought', is a total Wylie production.

Pete's album should be out in October and watch out for some dates from the boy. (Feature on page 22.) **RS**



ADAM ANT releases a greatest hits album on Monday, September 1. 'Adam Ant Hits' contains 13 tracks recorded with and without the Ants. Tracks include 'Kings Of The Wild Frontier', 'Dog Eat Dog', 'Prince Charming', 'Goody Two Shoes' and 'Vive Le Rock'.

The inner sleeve is printed with 60 photographs documenting Adam's career and also includes a complete discography. Out at the same time will be a video containing all Adam's greatest hits. The video contains two films previously unseen by the public.

Adam is currently filming in Los Angeles with Tom Hulce who starred in 'Amadeus' and Harry Dean Stanton, renowned for his roles in 'Repo Man' and 'Paris, Texas'.

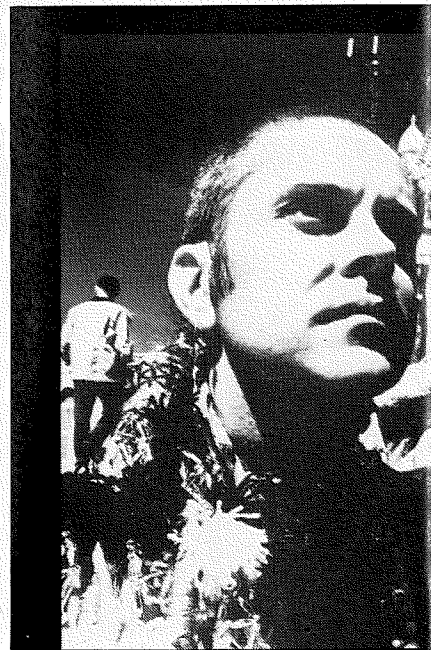
RS

GOOD LORD!

It may come as something of a surprise to the residents and neighbours of Kennington in South London that St Peter's Church and Vauxhall Gardens have been artistic centres for over 300 years. It's true: Bach, Mozart — they've all had recitals there since 1661, and now things are being brought right up to date in an attempt to put St Peter's and Vauxhall Gardens back on the arts map. Saturday, September 6

is the date that the church plays host to a whole host of artists, many of whom have written pieces especially for the event. They include John Foxx, the Heavenly Bodies, Roger Eno and Sean Bonnar. Things get underway at 5pm and tickets are £3 or £2 (concessions).

AS



Psychic TV release their 'Magicka Mystery D Tour EP' on Friday September 5. It features four tracks — 'Good Vibrations', 'Roman-P', 'Interzone' and 'Hex Sex'. A special double pack will also be available, with an extra record featuring an 'ugly mix' of 'Godstar' and the very special Genesis version of 'Je T'Aime'.

Psychic TV will be appearing at the London Town And Country Club on Sunday, September 21 and they're promising plenty of surprises.

RS



It's hardly credible. They're called **Eric And The Good, Good Feeling**, and they're really pretty good. With a name like that, it's a major surprise. Centred on the considerable talents of 26-year-old American Eric Robinson, the band also features former power pop starlet Jane Aire. The music ranges from soft core funk (almost like Prince, actually) to real raunchy rave ups.

JR

“How do rumours get started? They're started by the vicious people...”

No, we're not talking about our very own sauce-box, Nancy Culp, but the hottest record to leave the States this month — 'Rumors/Vicious Rumors' by the (formerly Timex) **Social Club**. Mainman Michael Marshall tells Index exclusively about the record.

“My friend Marcus Thompson brought the lyrics to me about two years ago and I wrote the music to it. We took it to this DJ called Natty Prep on KALX who played it for two years. Then Jay King got hold of us and put out the record, which just took off by itself.”

Michael and Marcus were joined by Alex Hill and Kevin Moore and did some dates supporting Run-DMC. “But the other guys were not the businessmen we thought they were, so we're not going to work with them any more.” Michael and his new group, Bass Sounds, have recorded an album with a new version of 'Rumors' on it, produced this time by Jay Logan. Confused? Who cares? Listen to the record and let your feet decide.

“We call it a great kicking song,” says 20-year-old Michael, who grew up in a household which allowed nothing but gospel to be played. And despite selling a million, Michael is keeping his feet firmly on the ground. “When I sell like my hero Michael Jackson, then I'll celebrate.”

EJB



BATTERY BOY AND GIRL

William Orbit and Laurie Mayer, collectively known as Torchsong, release their second album 'Ecstasy' this month. William is the man responsible for mixing the Stan Ridgway single 'Camouflage', but Torchsong's own material is a far dreamier keyboard affair. There's even a racy version of 'White Night' (as recently recorded by Brix Smith's Adult Net) to get the pulse racing, and an interesting interpretation of Lou Reed's 'Venus In Furs'. A good looking couple with good taste? This could lead to something big!

AS



boom boom room



HERE COMES THE MAN

New Single
On 7"+3 Track 12"

650054-7
650054-6

Epic

DPA

S I N G L E S

MID TABLE CERTAINTIES

BOB DYLAN WITH THE HEARTBREAKERS 'Band Of The Hand' (MCA) Well bless my soul, this is great! Bob seems to have learnt a lesson recently, and it's that he's currently doing his best work in tandem with slightly fresher, younger ears and fingers — and here is a case in point. Bob teams up with Tom Petty's boys and slams down a 'live in studio' slab of blues that has guitars sleazing all over the place in glorious fashion. His best three chord trick since 'Watching The River Flow'.

MARTIN STEPHENSON & THE DAINTEES 'Slow Lovin' (Kitchenware) The Daintees have become almost *too* whimsical for some recently, but there's no denying the class that oozes from everything they do at present. 'Slow Lovin' is a rather beautiful smooch, lovingly and brilliantly crafted into a classic pop song. The sort of record that, if American, would be guaranteed a slot on 'TOTP' accompanied by a video of a paraplegic falling in love, or some such nonsense. Whether Newcastle has the same appeal to TV producers is doubtful, but in '86 the song's still the thing. The Daintees are still one of the few bands who possess the desire and talent to be a bit special.

MIGHTY LEMON DROPS 'The Other Side Of You' (Blue Note) When the ever-cautious shrimp net of the thinly disguised majors swept down among the country's indie favourites earlier this year, it found the Mighty Lemon Drops caught, wide eyed, inside. It could have been any of the Bay 63 regulars really, but at least MLDs don't look *too* stupid in shades, have a nice line in spikey fringes and a solid Liverpool musical history book. This single, however, is an initial disappointment, but let's not forget it's only their second vinyl outing. Guitars buzz and drums busy themselves irritatingly at times, but it's that Copeish vocal that most people argue with. Yes, it's Teardrops, Bunnymen, but the Mighty Lemon Drops just about have the exuberance to pull it off and

hopefully a future in which to develop themselves. Here's hoping sincerely that they haven't leapt into the shark pool too soon.

FELT 'Penelope Tree' (Cherry Red) A three-year-old classic that should serve to remind Lawrence, after recent acidic live sorties, that he can do it with his eyes shut if he really wants to. 'Penelope Tree' still sounds as pure as new born lambs. Two chords that shook Moseley!

XTC 'Grass' (Virgin) As one who once thought XTC were the wacky bees knees, recent years have given to confusing and indifferent outpourings from the Swindoneers. At first listening, 'Grass' is simply about the pleasures of knobbing in fields, but listen again. My word, it's a psychedelic record with all the funny noises and oil light show touches removed and of course — no mention of drugs? Put that in your pipe and smoke it, Richard Branson.

EURYTHMICS 'Thorn In My Side' (RCA) Not one of Dave and Annie's most classic numbers, but interestingly devoid of much of the usual musical gymnastics. This sounds more like an early Everly Brothers song with regimented acoustic guitar and a nice line in clichéd pop lyrics.

23 SKIDOO 'Thoughts Of You' (Illuminated) An enjoyable piece of dance groove action with more than one funk cliché thrown in for good measure. One minute it sounds like 'Wham! Rap', the next it steals from Herbie Hancock's 'Rockit'. In fact, this makes 'Thoughts Of You' the perfect student party record for the coming term. Please note, that's not meant to be an insult — in my day it was Pigbag and Maximum Joy!

ORCHESTRAL MANOEUVRES IN THE DARK 'Forever (Live And Die)' (Virgin) An infectious little beast that becomes more than a bit ponderous on my extended version. Some nice brass touches courtesy of the Weir Brothers, who are now fully fledged members, but hardly world shattering stuff.

EDDY GRANT 'Dance Party' (Ice) Just as my brain reaches overload in the face of endless bloody soca compilations, along comes Eddy,

popping up with a jolly if harmless piece of dance pop. Thankfully free of the usual farty guitar solo, it's gonna be a biggie, pop pickers.

DOOMED TO RELEGATION

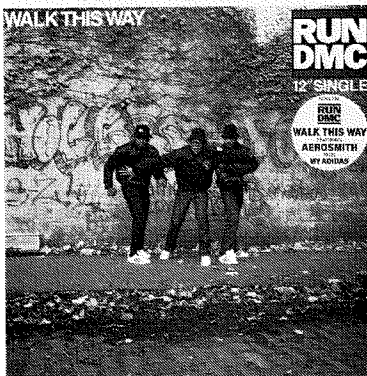
SLY FOX 'If Push Comes To A Shove' (Capitol) Either Mr Sly or Mr Fox starts this sugary piece of cat's ass off by sounding amazingly like Martin Stephenson from the Daintees as it happens. Classic follow-up single stuff for Thursday evening flag wavers at BBC Shepherd's Bush studios. Altogether now; woo, yeehah, yeuch!

LIGHT A BIG FIRE 'Charlene' (Siren) Oh gawd! Chug chug guitar intros, I ask you? And I thought this lot were supposed to be an up and coming young(ish) band. 'Charlene' is so old fashioned, I'm listening to it on a wind-up gramophone. Still, they might land the support slot at Bruce Springsteen's next Croke Park gig. Tragedy is, they'd probably jump at the chance.

SAMANTHA FOX 'Hold On Tight' (Jive) Firstly, can I say that this review is in no way influenced by the death threats I received after reviewing Sammy's LP recently. OK, on with the review. Oh yeah, great. It doesn't sound a bit like Pinky and Perky meets Shakin' Stevens and don't you just love people who keep their talent up their T-shirts? Yeah, of course you do, don't we all? There, will that be OK?

SINGLE OF THE WEEK

RUN DMC 'Walk This Way' (London) The track that those of us lucky enough to cop an earful of the US Import LP 'Raising Hell', were playing to death six weeks ago. This is what it was all meant to be about — a bit of scratching, a touch of rap and drums and guitar courtesy of Aerosmith, that could change the world. Mighty sounds indeed that pick up where 'Thriller' left off and show most of Rick Rubin's proteges that you really do need a complete rhythm section to make it work (are you listening Beasties?). 'Walk This Way' is a classic single that stomps all over 'My Adidas', included on the 12 inch.



reviewed by andy strickland



don't leave me
this way



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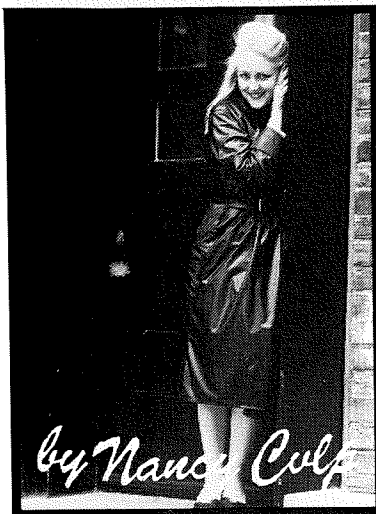
L

G O S S I P

I

C O L U M N

P



Stamping that passport to shame!

● Well, here we are again, and if this ain't the return of the Living Dead masquerading as a gossip column, then I don't know what is. Yes cherubs, your saintly Nancy is writing this with a hangover more imposing than the Berlin Wall and bigger than **Morrissey** and **Pete Wylie's** mouths put together. (Impossible — Ed.)

And before you ask, this is not a result of partying down with **Prince** like some girls I could mention. 'Tis simply a case of the old Limelightitis. I know I promised faithfully I wouldn't mention the dratted place, but there does seem to be a party on there every day of the week (Time to ease up maybe chaps, before the novelty wears off, perhaps?).

But the parties continue, and last Friday it was to celebrate the video release of 'Return Of The Living Dead'. Apt really, considering half of the old Batcave crew turned up from under a stone to honour the occasion with their presence. I spent an immortal half hour

making my peace with various members of the **Love Reaction**, while **Tony James** and **Neal X**, hot from the tedious **Art Of Noise** party, stood in a corner looking more fossilised than the bods on screen.

In fact, while I'm at it, Nancy's number one beauty hint — TJ, never go out without your shades on if you can't be bothered with your macquillage, OK?

Old **Cobalt Stargazer** from the **Mindwarp** crew came running over nearly busting his leather trows laughing cos **Neal X** had just asked him quietly if he ever had a spare mo, could he possibly teach him how to play guitar? Har har har, that made I laugh.

Now here's a dinky little snippet. Next time you're casting your eyes over the TV commercials, keep your peepers skinned for a glimpse of **Paul** and **Raven** from **Killing Joke** who, I found out by chance, are currently auditioning for a part in a Mars Bar commercial. All I can say is, watch those waistlines boys! All right you at the back, titter ye not, a boy's got to make a crust somehow!

So have they or haven't they? Well, last Sunday they most certainly did. Yes, the other wedding of the year, **Bob 'n' Paula**, finally took place on the shores of Blighty after a quickie ceremony earlier in the year in Las Vegas. I hear that **Mr Bowie** flew in especially for the event, and that the guest list rivalled that of the other royal wedding. Notice we didn't get invited, but then again, that's hardly surprising. One bottle blonde is enough for any well-to-do do.



Photo by Patrick Quigley

■ First of all there was the compromising picture of yours truly and Robin Smith, then came the revelations of the wild man of rock's hideous fetish for Ripple bars and Freddie Mercury's vocal pyrotechnics, and then... the hottest scam of all, and one which will no doubt see him in the divorce courts before he's much older. Robin and Chaka... oh, what a twosome. By the looks of this picture, Chaka can't wait to get her hands on his Chicken McNuggets. Saucy stuff, eh?

THE WORD IS OUT!!

the
social
club

"rumors"

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ACCEPT NO SUBSTITUTES!!



Chrysalis





Yehaa! The **Pogues**, long quiet on the western front 'n' all that, are currently in Spain making a spaghetti western (with **Harry Dean-Stanton** in the starring role) about a tee-totalling caffeine addicted family (shurely shome mishtake — Lush Ed). And while we're pondering the weird and wonderful world of banditos, a hot rumour sizzling out from one source says that **Joe Strummer** has joined the ranks of **Big Audio Dynamite!** Is this all true, Joe, young fella, step forward at once and reveal all!

Going back to the subject of chocolate (and don't we all at the end of the day), those lovely sequin-festooned darlin's **Five Star** will be sponsored by Cadburys on their next tour. So watch out for very big Crunchie logos on those dinky little jumpsuits, woncha? Apparently, Five Star and Cadburys is the first sponsorship deal of its kind in the UK.

Seems like **Mandy Smith** ain't the only one to be suffering on account of **Bill Wyman** being out of the country, indisposed as we say in polite circles. New band **Rome**, whose cause has been taken up by the old buzzard, are also tearing their hair out 'cos he was due to be producing their next single for them. Now the poor lads have got to wait for an indefinite period of time before the shebang can get underway.

From what I hear, the **Gary Crowley** bash at the Wag last week was a bit of a wash out, in line with the rest of this year's summer events. Held to celebrate the release of his compilation 'All The Records I Used To Play At Bogart's' um, no sorry, 'A Taste Of Summer', that should be, so dire was the turn out that most of the guests hi-tailed it off down to the L***l*gh* instead. (See picture caption)

Now, this is the eagle eyed club spot. Which clever dickies spotted the odd man out in the **Cameo** line up for their 'Rock Around The Dock' spot? First prize to the person who shouted 'what was **Donald** from **A Certain Ratio** doing on the drummer's stool?'. It seems that the scatterbrained bunch left their proper drummer behind, or at least, that's the

excuse I heard. Tell me though, exactly how do you lose a fully-grown drummer?

NEXT! **Cactus World News**, that lovely Irish band, are becoming right royally star-fêted while on their quest for Cactus World Domination. En route for a 54 date tour of the US, they managed to get themselves seated right next to **Teddy Kennedy**, who had a right old crack with the group, and it ended up with them presenting Ted with a copy of their newy 'The Bridge'. Then, two days later, their all-time hero **Joey Ramone** walks into their dressing room and tells them how he actually went out and bought their new album and how he loves it to bits.

Then a day or so later, **Lou Reed** says that 'Years Later', their last 45, was one of the best things he'd heard all year! Now I'm not sure if all this is a compliment or an insult, but jolly good luck to the lads for making such a sterling effort to show the Americans a bit of Irish culture.

And getting himself in yet more trouble (and no, it isn't **Pete Shelley** taking all his clothes off yet again) is **Matt Johnson**. Still in the throes of producing his new video album, the merry throng have reached Peru and are once again filming at the wrong end of town. Anyway, there they were, standing around like fairies on a rock cake, (NB: this is a quaint North London expression — Ed.) when from the distant edge of town came the sound of drums beating.

As it got closer and closer, they saw this troupe of Communists rampaging towards them. The horde swept over the bandstand where all the equipment, and presumably Matt, was set up and needless to say, filming was brought to an abrupt halt. Maybe this damn video will get finished sometime before 1997, and hopefully with Matt all in one piece.

And on that rumbustious note, we'll leave Matt Johnson standing amongst the llamas (much to **Michael Jackson's** envy, no doubt) in Lima and Killing Joke amongst the stars in the Mars Bars nationwide... Until next week, starlings...



■ **Polystyrene** looks upwards for divine inspiration while **Marc Almond** finds his, chucking **Steve Severin** on the cheek. The stars glittered like safety pins tucked neatly into **Seditionaries** trousers to celebrate 10 years of gobbing and shoulderless **Anarchy** T-shirts, down at the **Limelight** last week.

Why, even **Vivienne Westwood** came out of hiding, although one soul was moved to comment that he didn't recognise her without her make-up. (Viv, you may or may not recall, was responsible for the early punk clothes.) A million and one old hands came out to laugh at the old punk footage.

All the best liggers in town were there: **Zodiac Mindwarp**, **Pete Wylie**, **Josie Youth**, **Carruthers** and **Mr Severin** from the **Banshees** sat quaffing bubbly with **Geordie** and **Paul** from **Killing Joke**. **Steve Diggle** (once a **Buzzcock**), when not picking his nose in the **VIP lounge**, got up on stage and crucified some of the songs he wrote for aforementioned group.

Jimmy Pursey grooved on the dance floor, **Poly** and crew from **Spiritual Life** aired their latest waxing — a song about the dangers of drink — in front of an extremely merry audience. (How's that for irony?)

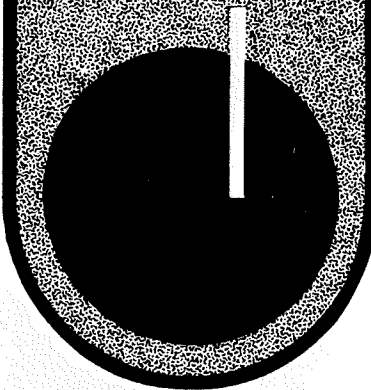
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LIGHT OF THE WORLD

A L B U M S



EVERYTHING BUT THE GIRL 'Baby, The Stars Shine Bright' (BYN9 2409661)

How can they bear to go on living? That's the obvious first impression left by this collection of despairing, humourless, sorrowful songs. Poor old Tracey is either a manic depressive or, as seems more likely, a songwriter merely obsessed with the more hopeless side of life.

Musically, Ben Watt has taken this collection of tunes and bathed them in a huge orchestral score which, to these ears at least, is a poor substitute for his classy guitar work which only rears its head occasionally.

Tracey Thorn's voice is still intact and as hauntingly beautiful as ever, but apart from 'Sugar Finney', the countryfied 'Come Hell Or High Water' and the bouncy, even Madonna-ish 'Don't Leave Me Behind', the songs tend to merge together alarmingly.

'Baby, The Stars Shine Bright' is either a) a sympathisealongaTracey LP, or b) a bewilderingly depressing four hankie job of a record.

Approach in the wrong frame of mind at your peril. ■■■■½

Andy Strickland



IT BITES 'The Big Lad In The Windmill' (Virgin V2378)

If you can listen to two sides of this without getting the urge to go out and kill something, you're a better man than I. Like Doctor And The Medics, It Bites are a wally band made good. I expect their concerts are populated by cartloads of young hippies.

I hate the singer's voice and I hate the music, which sounds like a crass amalgamation of Yes, Genesis, Supertramp and Emerson Lake And Palmer all parcelled up with the wonders

of modern recording. On 'Whole New World' they've even managed to work in a Phil Collins type brass section. Yes, folks, this only rates ■

Robin Smith

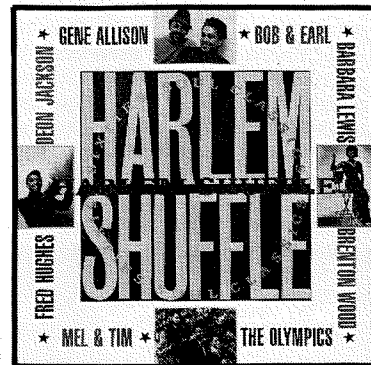
TINA TURNER 'Break Every Rule' (Capitol EST 2018)

'Private Dancer' was perfect for dinner parties. If nothing else, the rock goddess turned the warble into an art form and sounded good on CD. In contrast, 'Break Every Rule' is a mouldy After Eight.

Consistency shines through, though. Mills And Boon storylines, pedantic beat and muso fingering of the strings (particularly disturbing on Mark Knopfler's TT biography 'Overnight Sensation'). That unmistakable nasal whine, meanwhile, often blends imperceptibly with guitar squeals.

David Bowie's contribution 'Girls', provides three seconds of welcome respite with its nicely considered ode to flatulence — 'girls' whispering wind! More soporific than Dire Straits? Bite it and believe it. ■■■

Lesley O'Toole



VARIOUS 'Sixties Soul Classics: Harlem Shuffle' (Charly R&B CRB 1139)

One for the soul connoisseur and the soul ignoramus together. A gold encrusted collection of Sixties' soul, offering classics the less informed punter will recognise along with ones that offer even greater pleasure getting to know.

Bob And Earl's 'Harlem Shuffle' (may the Rolling Stones shrivel up and die) and Mel And Tim's 'Backfield In Motion' are joined by hip-shimmying jewels like Brenton Wood's 'Oogum Boogum Song', Deon Jackson's 'Love Makes The World Go Round' or Gene Allison's bluesy 'You Can Make It If You Try'.

Sixteen tracks: learn the sleeve notes and impress your friends. ■■■■

Eleanor Levy

VARIOUS 'Upfront 2' (UPFT 2)

It seems to be granted that dance music compilations will contain a couple of killer tracks, one or two average cuts and several fillers. However, the 'Upfront' series, in the space of a few months, has managed to outclass and outsell other inferior series.

The 14 tracks here are basically the hottest dance floor sounds around: no fillers, no crap.

On the soul side you get Willie Collins, Nova Casper's great 'Turned Up To You', and Pieces Of A Dream. Funkwise, you get Willie Colón and Princess.

Underground favourites: Debby Blackwell

'Once You Got Me Going' and Cultural Vibes' absolutely murderous 'Ma Foom Bey'.

The album also hits you with hip hop's big four at the moment: the Real Roxanne, Eric B, Salt-n-Pepa and MC Boob, making the collection an essential buy. Do yourself a favour. ■■■■

Damon Rochefort

MELBA MOORE 'A Lot Of Love' (Capitol EST 2017)

It's got soft, lush, padded walls, fireside confessions, a double padlock on the door — if you get locked into Melba Moore's world you won't want to get out. But it's only a dream.

You can touch Anita Baker's tears but Melba's slide off leaving a trickle of soul. She struts about the room stamping her heels into the pile carpet, you join her but never sweat. Freddie Jackson wafts in with the eau de cologne and joins Melba in whispering sweet nothings. You wake up but remember nothing. ■■■■

John Godfrey

THE LEATHER NUN 'Slow Death' (Wire Records WRMLP 100)

White rock's perennial death fixation, the bawling baby, is once again pram-walked through pop park. This time it's a cloister of hollow-eyed Swedish nun-skulls who've re-released their 1979 four-track EP, coupled with a complete side's worth of a live 'Slow Death'.

Steeped in history, the first three tracks on the EP: 'No Rule', 'Slow Death' and 'Ensam I Natt' manage a (mother) superior Iggy Pop, heavy slurry, rawpower approximation. For a while, the fuzz and grind, and death-bed vocals, might have you coming over all noise-nostalgic.

But then you get the aimless sonic interference of 'Death Threats' — one of those 'Help mummy! The Daleks are digging up the road again' pieces. An entire side of 'Slow Death's' downer bass lines, scraping cats and enormous guitar noises should be enough to remind you why you don't listen to your Birthday Party albums any more. ■■■■

Roger Morton

THE THROWING MUSES 'Throwing Muses' (4AD CAD 607)

It's one thing to acknowledge your influences, but quite another to turn them into a blueprint. The Throwing Muses, like many another Stateside band, fall hook, line and sinker into the REM-alike syndrome.

With their all too familiar seductive, swaying melodies and the often scrawny vocals à la Michael Stipe, it is only lead vocalist Kristin Hersh, who occasionally provides any variation on this, their debut.

"From a whisper to a scream" her epitaph should read. Or rather, from a trailing warble to a glass shattering screech; these being the poles of extremity within which she exercises her tonsils.

Like a reheated meal, second hand music is not very palatable. ■■■■

Jane Wilkes

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

VARIOUS 'Get Wise!' (Portrait PRT57122)

This compilation album should be retitled, 'The Absolute Beginner's Guide To Jazz-Latin Fusion' or, 'How To Catch Up On The Latest Sounds Without Forsaking The Comfort Of Your Own Brasserie'.

Yes, the world looks good through your Vuarnet sunglasses (if you're ahead of the game), as Courtney Pine, Philip Bent and Steve Williamson are brought within easy listening distance via the ever so unobtrusive trompe l'oeil speakers, accompanied by the gentle hiss of the Gaggia. Coffee-bar chic at its frothiest, complete with congas (check Team Ten's rendition of 'Mission Impossible').

This is an ill-conceived package of the best and worst of the current British jazz scene; its patchwork nature almost succeeds in obscuring its few genuine gems. Tracks to be avoided: 'King Of Fools', 'The Others' and 'Get Wise'. ■■■■

Evie Arup

VARIOUS 'The Heat Is On' (Portrait PRT 10051)/VARIOUS 'Summer Days, Boogie Nights' (Portrait PRT 10052)

They've been a bit late cobbling these two compilations together, considering we're approaching the end of August and it's raining again outside Mornington Towers.

'The Heat Is On' is a collection of soft rock including 'The Heat Is On', 'Addicted To Love' and 'Broken Wings'. I'm well fed up with most of them, considering the massive airplay they had first time round — but hell, I'll always be a sucker for 'Kayleigh' or 'Waiting For A Girl Like You'.

'Summer Days, Boogie Nights' comprises some pretty wimpish, dated soul including 'Boogie Wonderland' and 'Only The Strong Survive'. Real Clive and Sandra music if ever I heard it. Both records rate a mere. ■■■■

Robin Smith

THE McCLUSKEY BROTHERS 'Aware Of All' (Thrush THRUSH4)

Anyone familiar with the Bluebells' arrangement of Dominic Behan's 'The Patriot Game' will already know that the brothers McCluskey have quite a flair for this kind of emotive folk music. Taking a sabbatical from their pop careers, Kenny and David have gathered an array of acoustic instruments, and set them to work on some extremely distinguished compositions.

With themes like unemployment and union struggles, this is often a sober, bitter record, yet it certainly makes compelling listening. The title track blends some melancholy vocals with an eerie hurdy gurdy, a sharp contrast to the rattling snare drum of 'John McLean March', which celebrates the return of a communist leader to the Glasgow tenements. There's some fine acappella work, and for good measure, there's an inspired version of Woody Guthrie's 'Union Burial Ground'.

At once contemporary and traditional, this is indeed an offbeat record. But it is also one of the most interesting ventures to come up in a long time. ■■■■

Stuart Baillie

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**“EVERY GUY OR WOMAN I
WANTED TO HAVE SEX
WITH SAID NO...”**

That's *Catherine Ringer* of *Rita Mitsouko* talking, and as you may gather, she's rather an oddball. She (a) shaved all her hair off (b) used to be in porno films (c) works with a geezer called *Fred Chichin*

Story: **Edwin J Bernard**

Who's afraid of Rita Mitsouko? "Excuse me," interrupts Catherine Ringer, lead chanteuse of the band everyone's calling 'the French Eurythmics', "but last year we went on tour and we were very famous. Every guy or woman I wanted to have sex with said no because they were afraid.

"One night we were completely drunk," she smiles in her accent. "Fred was worried about his bad haircut. I said it was okay to have a bad haircut. He said I was always perfect on TV, so I cut all my hair off. But he said I still looked good. So I covered my hair in depilatory cream. 'Now,' I shouted. 'Now I am the ugly one and you are the beautiful one'."

Imagine all your fantasies rolled into one long wet dream. Imagine ballet dancers in tutus, mermaids, garish colours, 'Ai No Corrida', the frog in Edith Piaf's throat, a perfume from Guerlain, raw sex. Catherine Ringer is like that. Fred Chichin makes the funny faces and plays the instruments. Together they are Rita Mitsouko. Are you ready to be seduced?

'Marcia Baila', their first UK release, has topped nearly all the European charts; and the video, with costumes by Jean-Paul Gaultier, is in New York's Museum of Modern Art. The song 'Marcia Baila' is about cancer.

"I wanted to write a song about Marcia Moretto, my dance teacher, who I loved," says Catherine. "She died of cancer and it was a challenge to write about her death without making her seem small."

Rita Mitsouko are so famous that the French film director Jean-Luc Godard has even made a documentary about them.

"He saw our video on TV and he wanted to film how music is made. Right from the start, when there are not even any ideas," breathes Catherine.

Fred and his mistress sit in the baroque splendour of their hotel lounge and, after Catherine has sung an angel's version of Piaf's 'La Vie En Rose', we talk some more about love, sex and death. I discover Rita doesn't exist, and Mitsouko is the perfume that Catherine is wearing.


"I was a porn film actress," Catherine suddenly shouts, shattering the silence and turning heads. "In the morning I would make very complicated modern music and in the afternoon I would go to make a porn film. You know, you can travel without going very far if you mix with totally different people. I wanted to meet someone like Andy Warhol to make a new kind of movie. I wanted to be an actress and show people making love. But I stopped when everyone I met was only interested in making money and didn't care at all about art."

Fred smiles. Then Catherine whispers.

"Sometimes I think it's better to die immediately, with all the terrible, horrible things that are going on in the world. I'm so sad and I think: I only make music, I do a very stupid job. But then Fred tells me that I make music to make people happy and I'm happy."

What about their music? Up and dirty. Rock and blues. Rhythm and roll. A breath of Mitsouko perfume. "We make music just with our emotions. We are very lazy."

The seduction has begun.

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“ONE PLACE I PLAYED A GUY GOT HIS NOSE BITTEN OFF”

Stroll on, it is true what they say about these country dudes. Take **Dwight Yoakam** for instance — tall, mean and liable to eat a meal of stewed squirrel, fried apples and homemade biscuits. And that's before breakfast....

Folksy footnotes: **Robin — Redneck — Smith**

Dwight Yoakam wears the kind of hat that gets stuck in narrow doorways and the sort of boots you could kick-start a jumbo jet with. He's the all-American cowboy equivalent of Billy Bragg. Dwight takes his guitar everywhere with him and plays country music on his own terms.

If you think Dwight's style is just for hicks well past the age of 30, or something Elvis Costello dabbles in from time to time, grab a listen to Dwight's album 'Guitars Cadillacs Etc Etc' and his single 'Honky Tonk Man'. This boy sings sweeter than a rat tailed groundhog calling his mate in the springtime, as they probably say down South.

"I play hillbilly music, it's country music without the false frills," says Dwight. "It's pure and ethnic, a great American art form. Country music is the basis of rock 'n' roll. People acknowledge the black influences, but there's also the white country music as well. Both these parents gave birth to rock 'n' roll."

"I turned to country music because it was the thing I could do best, the form of music I felt most comfortable with. I'm a kind of traditionalist but I'm also a person who looks forward. I try to get the old style of phrasing in my music, but I use modern methods to record, and use engineers who have worked with rock 'n' roll bands."

Dwight grew up in hillbilly country. He was born in Pikeville, Kentucky where Virginia, Tennessee and West Virginia all meet. The family later moved to Ohio but Dwight never forgot his roots. "We lived down a hollow which is just a place at the end of a road. We all sang in church and we sang at home. My Dad had records by Hank Williams, Stonewall Jackson, Elvis and Johnny Cash."

Dwight came from a tough pioneering family. His grandfather was a Kentucky coalminer for 40 years and 'Miner's Prayer' on Dwight's album is dedicated to his memory. "He had a sense of dignity about him," recalls Dwight. "I think he was like me, but quieter. He knew all about tragedy, both his brother and his brother-in-law were killed in mining accidents. There was a romantic and mystical quality about my grandfather. I was proud to have known him."

Dwight inherited his grandfather's strength and determination. He left home with just 100 dollars in his pocket and began playing dives and bars. Sometimes he had to be as handy with his fists as he was with the guitar. It seems like all those things you've seen in Clint Eastwood films are true.

"I've seen plenty of fights. At one place I played a guy got his nose bitten off, that was really dirty fighting. I also played this place where they used to ride

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horses through the bar — interesting times.”

Dwight decided to base himself in California. He hasn't got much time for the style of country music coming out of Nashville, which he believes is just a watered-down version of the great songs of the past. "They've bastardised the pure artistic form of country music. They started to try and make it slicker and wiped it out. A lot of the old country stars used to record in Hollywood anyway, names like Merle Haggard, Wanda Jackson and Hank Thompson."

Dwight's particularly popular in the Los Angeles area, and says that once you get out of the city there are plenty of rural areas, rather like back home. Sixty five per cent of his albums are sold to college audiences, so Dwight is making country a real happening thing again. To get himself a lot of exposure he's played with hip outfits like the Blasters and he's hobnobbed with Nick Lowe and Elvis Costello.

"I think a lot of English bands have a great sympathy for true country music and I greatly appreciate that," continues Dwight. "I'm trying to retain the classical form of country music and I want to make it accessible again. It's been neglected and it's been dying. I'm upset that such a strong traditional art form has had such treatment."

So now Dwight is also spreading the word in Britain and Europe. He feels quite at home here. Although his second name is Dutch, Dwight has English ancestry. In fact a lot of hillbillies are of English or Scottish/Irish descent (rm's a real education sometimes, isn't it?).

But wherever he goes, Dwight always get a real hankering for his childhood home. One of his favourite meals is stewed squirrel, fried apples and homemade biscuits, a speciality they serve down Kentucky way. Away from the bright lights, Dwight likes nothing better than hunting (better not introduce him to Morrissey) and horse riding. He also has quite a passion for old American cars, the ones that look like spaceships on wheels.

Most of all, though, Dwight likes sitting alone in his room with his guitar. "I'm in front of the wall and I just moan and wait for hours," he says. "It's incredibly satisfying, and that's when the songs come."



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THE POWER OF LOVE

● Well, if you're ex-Chicago man **Pete Cetera** it'll land you a UK hit for starters. . . Romantic ramblings: **Stuart Bailie**

"Love," my venerable grandmother maintains, "is like having a lump of treacle running down your back, and not being able to turn round and get a lick at it." A rather strange way of looking at it, you might think, but there's a lot of sense there too. She means, of course, that while love might have the potential for all things wonderful, more often than not you'll come across untold hassles and complications. She means that love is invariably a very frustrating business. . .

Listen to Pete Cetera's 'Glory Of Love', though, and you'll get an entirely different impression. You'll find Pete strapping on his armour, mounting his trusty charger, and galloping off to win the hand of his good lady. "I am a man who will fight for your honour," he sings. "I'll be the hero that you're dreaming of." It's all rather romantic, isn't it, Pete?

"Sure. It's the ultimate romantic song. When I was approached about writing something for the film," ('Glory Of Love' is the theme for the box office smash 'Karate Kid Part II') "I knew that's what I was going to do. I was going for the fairytale element that's there in everyone's mind."

And as far as fairytales go, Pete is enjoying a particularly blissful time just now. For over 15 years, he was the vocalist and guiding force behind Chicago, the American band that sold zillions of albums, and knocked up hit singles like 'If You Leave Me Now' and 'Hard To Say I'm Sorry'. It might have been an extraordinarily successful act, but it seems that there was also discontent within the Chicago camp.

"For a long period of time," Pete recalls, "Chicago never had anything nice said about them in print, and we deserved it. We became complacent, and I was never super-happy. I was making most of the decisions and writing a lot of the songs, but by the time you filtered the music through six

people and a producer, the ideas were getting diluted.

"I guess I had the idea of going solo about three days after joining Chicago. I think it's in the back of every creative person's mind when they enter into a group situation, it's just that it's taken me a long time. I wish I'd done it years ago, but I didn't have the confidence. It takes guts."

Deciding to pull the plugs on Chicago might have been a nerve-racking move at the time, but already the dividends have been handsome. Like having your first solo 45 go to number one in America. "It's a nice way to start a solo career," Pete agrees.

The dreamy sentiments of the song are matched by some equally dreamy music; all honeyed vocals and swirling synths. It might lead you to conclude that there hasn't been too radical a departure from the Chicago style. Pete's obviously heard this before, and refutes such suggestions testily.

"It isn't, not at all. It's just that it's my voice, my music, and it's a ballad. I'm not worried by that. When people ask, I just say, 'What can I do? It's my voice'. But that's only one song on an album of very different things."

Compared to Chicago, parts of his debut album 'Solitude/Solitaire' are positively amphetaminated, though by UK standards it's still very mellow. Some of us will take exception to all those mushy, post-coital ballads. Slag him if you will, but Pete is happier than he's been in a long while.

"It's kinda nice to feel that you've been universally acknowledged. I'm havin' a blast — I'm surrounded by a whole new inner circle of people who really believe in me, and everything's fun. It's a whole new ball game."

And in this new ball game, Pete Cetera has just scored himself a home run on his first strike.



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JACKMASTER CLASS

'Love Can't Turn Around' by Farley 'Jackmaster' Funk is set to be the first 'house' record to break commercially. But just who is Mr Jackmaster? And who the hell is Darryl Pandey? Housey Housey: **John Godfrey** Photography: **Joe Shutter**



The dance floor of the Eighties is in the mix. The DJ is the hero and the beat is all. Chicago house music has hit the floors. Every rhythmic thrust from James Brown, Seventies disco divas to Kraftwerk has been pared to its bass-bone to emerge as the most solid synthesised strut to ever pump its way into your pelvis. For the last two years UK clubs have kept the secret close to their feet, but record companies have slipped in with a fistful of contracts and

demanded a piece of the action.

DJ International is but one of many Chicago house labels, but it was the one that the big bucks wanted. London Records have now signed a deal with DJ International, and last week saw the UK release of 'Love Can't Turn Around' by Farley 'Jackmaster' Funk and Jessie Saunders, featuring Darryl Pandey on vocals. Because the DJ is the hero and the beat is all.

"It started for me in my club in '81

called the Playground. Basically, at the time, everybody was programming R&B music and then Paul Weisberg, who owns a store called Imports Etc, told me that he had a bunch of Italian imports that nobody ever played. So I took the music and called it 'house', and when I started programming music everybody else did as well."

Farley 'Jackmaster' Funk is shooting his mouth. He's got every right to. In Chicago he is a hero, a DJ. Frankie Knuckles, another DJ legend from Chicago club the Warehouse, might care to differ, but it matters not — the beat is all.

The Hot Mix 5 were five DJs led by Farley on station WBMX (now on WGCI and redubbed the Jackmaster 5) who tore up the beat and hammered out the house master-mixing skills that grew into a fine art through radio and the clubs.

"I didn't want to play the same thing everyone else played, I always wanted to be different, so that's when I started bringing my drum machine to the club. I started bringing all the old Philly records with the drum machine going thump thump thump. That way it would have a powerful driving foot, more energy."

Chicago house is about never standing still. Forever finding the perfect beat, it's more than fast funk. Farley's never ending search to be different, one step ahead, leads him to Popeye and Andy Pandey voice-overs on vinyl, 'dick' themes, anything that works, pumps or jacks the body. The jackmaster pump blending machine is forever on the move.

"As soon as you play the record in the clubs they go nuts, 'cos in house clubs they're into music totally. Within two weeks you look down on the crowd and they're singing the lyrics to the record." Music is the key.

'Love Can't Turn Around' features Darryl Pandey on vocals, he of the immense six and a half octave range, who gets second billing to the DJ.

"The first time I met Darryl was in the attorney's office, 'cos we had the same attorney," explains Farley. "He said, 'You're Farley? I'm Darryl Pandey'. And it's like, 'Hey we've got to get together' and the guy just sat there and sang six and a half octaves in front of me. Me and Jessie Saunders had already come up with the tune, and then boom — there was Darryl."

The next step into the perfect beat . . .

"I'm an opera singer. I have a Bachelor's degree and did my Master's at Mid-Western," says Darryl. "I'm still studying now, teaching voice on Thursdays and having my lessons on Fridays. How long have I been studying? 14 years."

Darryl Pandey is a member of the choir of the Greater Tabernacle Baptist Church in Chicago, and an honorary member of the Life Centre Church of Universal Awareness. His voice is a momentous mountain of sound built on the foundation of all black music — gospel. "I think that house music goes back to gospel — that thump thump thump, the clapping. If you want to get some good music, some good ideas, go to a church.

"House music has really helped people like Patti LaBelle. She's been kicking her shoes off and going on stage for the last 20 years, and they've finally allowed her on national TV, and they've finally allowed her to scream the way she wants to scream. Jennifer Holliday too . . . hey, the girl is awesome, but it's only that they've finally let those big voices out," screams Darryl. "It's like, hey we live in Chicago too."

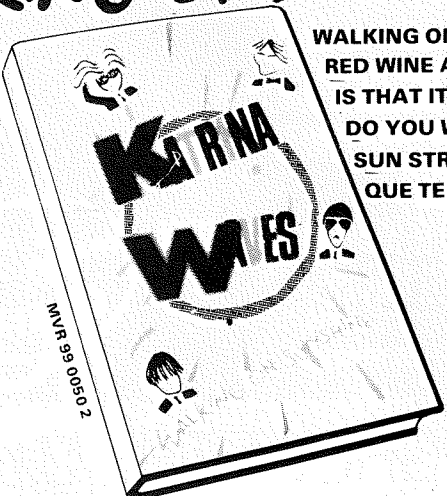
Big voices cut loose by an Eighties pummeling of the beat. Awesome.

KATRINA WAVES

ON VIDEO

AND THE WAVES

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WALKING ON SUNSHINE

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tind 5-10



● **WILY WYLIE** poses with one time paramour and current backing vocalist, **Josie**

Well has he? Or is he? And what the hell is this place called Quiff Castle? And will PETE WYLIE stop talking before the end of the 20th Century? All these and more questions are answered in a saucy, sizzling, over-the-top rm special. Wylie or won't he (put his willy on the table): Nancy Culp Photography: Patrick Quigly

He's quite possibly the man who jawed the hind leg off the donkey, or the one who talked to a paper bag for six hours and came away thinking he'd had a good time. He's quite definitely one of the most entertaining dinner companions anyone is likely to have, even if you do get chronic indigestion from laughing so much.

Pete Wylie, the original mouth on a stick, is sitting with me and Josie, once his partner in love as well as in music.

She now plays an important role in the group, singing back-up vocals and generally looking out for Pete, bringing him back down to earth when he needs it. (Which is about once every 10 minutes!)

They're obviously still really close, and Pete describes them as now being "best mates ever". They went out together for three and a half years, and there's still an admirably strong bond between them. Due to the fountain of verbiage spouting forth from Wylie's ever-ready mouth, it's very difficult for either of us to get a word in edgeways.

They've just finished work on their new album which, he insists, is going to be called 'F**k You' ("although they probably won't let us call it that," says Pete), and they've spent the last week doing the video for the new single, 'Diamond Girl'. Pete spends the first half hour moaning about having to stand still for an hour and a half. It's difficult enough to imagine him standing still for five seconds.

Anyway, seeing that the man is such a great raconteur, it seems a shame to spoil it with me ranting on about him and his art, so let the curtain go up and the Jimmy Tarbuck of pop go on. And on and on and on...

ON BEING OBNOXIOUS

"You see, coming out of Liverpool, as just a Scouser you say things like, 'Yeah, I'm f**king great!' and you laugh, and all your mates know you're laughing, and they know you're just another dickhead, and you're suddenly thrust into journalists, who are maybe from a different part of the country, and you say things jokingly and they all write them down!

"It got really bad for a while; I'd say something about one of the other Liverpool bands, as a joke 'cos they'd be me mates, and then it's in black and white and they'd think, 'What's he saying this for?' It was the same if a band said something about me.

"In fact, that was one of the problems I had to start off with, like with the old record company. I'd go to a meeting where they're like 40-year-old middle-aged suntans and say something joking, and it was at the time when 'Boys From The Blackstuff' was out, and they'd all think 'Yozzer! He's gonna butt us!'. It was like really mad."

ON BEING A HEART THROB

P: "Do I think I'm a heart throb? I dream of it, you know, but I don't think I am."

Josie: "I think he could be if he put his mind to it."

P: "I think I am like an 'eart throb in some respects. People do get keen on me, but I don't plan it. I don't get fan letters any more 'cos I find it hard to

THE BIGGEST PLONKER IN POP?



write back to people. So I don't sit round thinking 'I am a heart throb'. I flirt round ... like I'm a big tart, you know. I admit that. I flirt with men, I flirt with anyone ... I'd flirt with the f**king glass here ..."

ON PAST RELATIONSHIPS

NC: Why aren't you and Josie together any more?

P: "Cos we're best mates ever now. We get on better now than we've done for a long time."

J: "It's true."

P: "It was just right. It's not a thing you can explain. We were mates for, like, five years. I used to be really scared of 'er cos she was, like, so glamorous. We got drunk one night; Simple Minds and China Crisis were playing together, and we were both really drunk, knocking over tables and all that and we ended up together. From the day we met, we were together nearly every day. Neither of us were working, except on the band, so we'd wake up together, stay together all day, go out

together at night, every day for three and a half years, and that's hard for anyone."

J: "I think that in three years we got in about 10 years' worth."

P: "That's it, we did loads of good things together and we still love each other, but we both have different lovers or whatever. We've got all the best things about a relationship and don't spoil it with sex."

NC: Do you think that sex spoils a relationship, then?

J: "It can do, like if you really like someone and then you sleep with them."

P: "Also, if you want to put the wellingtons on someone and get them to put a Tesco bag on their 'ead, you don't say it to the girl who's going shopping with you the next day, do you?"

THE NEW ALBUM

P: "Apparently, I've got a really stupid smile, which is why I never smile in photos. Because I come on all hard and 'meaning of life' and suddenly I

go 'ha ha!' and everyone goes 'Ooh! It's Cheggers! Isn't he cute?'."

"I just thought calling the album 'F**k You' was a good way of dealing with things, but it's got about 15 different titles ... and it's a great album ... I love it," (adopts an American accent), "and I liked it so much I bought the company!"

"Like with any stuff that I've done, there's been a wide range of stuff and people find it hard. I've always found it hard to work out what I'm trying to achieve 'cos to me it was always natural to mix a lot of influences. This album, I've sorted a lot of that out, I've realised that I've got to be the central chord of it and then let the other influences work round me if it's gonna be a strong identity album."

"You know, sometimes in the past I've erred too much on the side of just making me favourite old records."

"The good thing about being in Liverpool was that club Eric's. Right from the word go, they had cajun bands on from America, they had folk bands, and didn't even segregate them. You just went to the club and

they'd play you dub, they'd play you Clash records, they'd play you the Doors, the Velvets and with no-one ever saying, 'Now this is a different night'. That club, it was just the whole history of great music over the last 30 years. All the Liverpool bands tended to grow up with this massive kind of mixture of different influences without even being aware of it."

ON FUTURE RELATIONSHIPS

NC: Are you a male slut?

P: "The male thing doesn't come into it. I'm just a slut by any sex standards. I have me standards, you know what I mean? As any good boy should. My standards are ... make sure they bring a gynaecologist with them. You don't want anything dodgy turning up. I'm the only boy in Liverpool who had a season ticket to the Seamen's Mission which is where we all used to go for VD tests. I used to go and they'd say

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'Ow's your record doing this week?'. I used to pretend I had it just so I could hang round in there with the Nicaraguan sailors. I love people, you know. I'm just a child of the universe. (Oops, sorry, wrong interview!) No, I don't bonk extraordinarily."

NC: Have you ever paid for sex?

P: "I think, in the great David Niven tradition, I actually started me career in sex with a prostitute, but I didn't have to pay her! I opened up new horizons to her!" (His tongue is now lodged firmly in his cheek.)

NC: Do you believe in marriage? As an institution?

P: "I should be in one, as they say in the best Dean Martin movies. I don't know ... How do you know? It's like one of them things, if it happens ... like if the thunderbolt strikes ... I've been hit by the thunderbolt, but I've had rubber plimsolls on to insulate me against them. Or Durex, more to the point! Extra large, probably a bin bag, actually ..."

NC: All right, Pete, you've boasted enough, get it out then, on the table!

P: "You'd need a bigger bar than this and I don't want to upset him."

(Pointing at the barman.)

J: "No, it's actually true! Me and him used to kill each other over everything. Me and him used to have an argument over a cornflake but *never* his willy. That's the only thing we never argued about."

QUIFF CASTLE

(NB: for the unenlightened, this was the absolutely notorious house Pete once shared in Liverpool with various other local stars about town.)

P: "Now *there* was a place!"

J: "It was a den of iniquity!"

P: "All the people who lived there were great men, one way or the other. I went back to Liverpool the other week — it was Nash's wedding — and after the wedding, I went to this pub we all go to. You know, I hadn't been home for two months and I walked in, and in the corner was me five best mates! Gary who's in the Colourfield, Kevin, this guy Tempo, who there's a song about on the album, Boxhead and, like, loads of 'em were there and it was like I hadn't been away."

"I just walked up and it was like I'd gone for a piss and come back to the

table. They were all the guys who hung out in Quiff Castle. It was good 'cos each room was like a different movie. On the door, in pink and blue, it had 'Quiff Castle' and the neighbours hated us. All the guys in that house had, like, good quiffs, except for Bollo and he was like Mr Spock.

"He used to, like, materialise in the room when there was a great mental arithmetic problem to deal with. One guy, Tempo, could only relate to people through movies. So if he had a row with you, he'd have to think, 'Right, what movie was there a row like this in?' and then do it. He broke his foot once and I ended up smashing his room up like Paul Newman did in 'Cat On A Hot Tin Roof'.

"Another guy, Kevin, had a foot of moss on his bedroom floor, just 'cos he never cleaned it out. There was a whole new David Attenborough series growing on his floor. I just had the room that everyone came into to

break the window.

"We all had great reputations in Liverpool and none of it was planned. You can be a superstar in Liverpool without ever stepping out of the door. All of the guys who lived there were stars in their own right."

THAT FRANKIE QUESTION

P: "Frankie's dads want me to join, right, Ped's dad at the wedding, after grabbing Josie's tits ... 'Cos, right, the dads try and outdo the lads like any dad in any circumstance. Any normal dad, if he sees his son having fun and copping off, he'll try and outdo him. Their dads want me to come and save them from the sin they're falling into but their dads want to be in it."

"Their dads think they can get in a band with me so I get in the band, sack the lads and get the dads in, right? That's one option. Or Holly

could have me there to save me from the sin of the lads giving him a hard time 'cos they obviously tease him."

NC: I hear you were offered a part in 'Phantom Of The Opera'.

P: "I got offered to make a record with a West End star, apparently. I never even heard the track. I would've liked to hear what it was. It might have been a groovy star. It might have been Bonnie Langford! Me and Bonnie doing a duet about the meaning of life! I'm waiting for film parts. You know, 'The Norman Wisdom Story'. If Robert De Niro can put on 16 stone to play Jake La Motta, I can have me legs cut off to play Norman Wisdom! No, I've got a better career than any of them, I think in me own terms, what I'm doing ... Some bands would do other things but I wouldn't change what I'm doing."

I'm not sure if that's a relief or a problem, but one thing's for sure: Pete Wylie is never boring!

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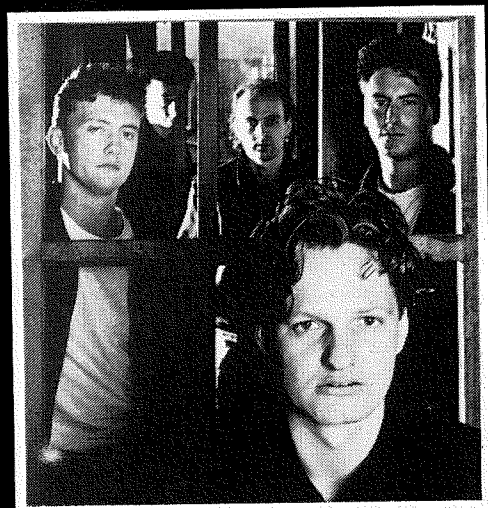
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**Are THE BIG
DISH a cross
between Peter
Skellern and
the JAMC?**

No, of course they're not. But they are a bunch of real rhyming, strumming tunesters and they want to do something about the pap in the top 40
Story: **Eleanor Levy**





The **rm office** is often a battleground of verbal fisticuffs between rival musical encampments. In the red corner stand the 'hip' dudes whose arguments are peppered with names like Farley 'Jackmaster' Funk or Cameo, and remarks of the "Well, it's awfully big in the clubs, darling" kind.

In the blue corner stand those of us to whom little things like good tunes, 'human' instruments rather than some farting electronic beatbox and lyrics worth sticking on the inner sleeve still mean something! *Listening* music against *dancing* music.

Each has its place, of course, its wheat and its chaff, but if the increasingly dance orientated charts are anything to go by, the 'Let's shake our butts, pull a 'chick' and spend the whole night sloshing' mentality is winning the race hands down.

Of course, there's nothing actually wrong with that, but would 'Gone With The Wind' have been the same if Clark and Viv had got down to it accompanied by the Beastie Boys?

Last summer the Big Dish seemed destined to prove one of the exceptions to this increasingly depressing rule. Their debut single 'Big New Beginning' was a magical swirl of guitar chords and smooth, passionate vocals about starting life over again in a new town.

The group hails from Glasgow, but as singer and songwriter Steve Lindsay is at pains to point out, they have no affinity with the 'Young Americans' influenced school of Glasgow pop-soul of the likes of Hipsway or Love And Money.

The Big Dish come via more diverse influences. Steve quotes Wire and Magazine. Imagine 'Shot By Both Sides' sung by Donovan and you have some idea of the band's epic, sprawling, "moving" sound.

Steve and new guitarist Bryan McPhie are well aware of the mass musical market's increasing susceptibility to mega-produced, short-life fixes of sounds aimed at the radio or the dance floor, rather than at quiet contemplation in your bedroom.

"You always seem to be looking at the charts these days and saying, 'God, that must be the worst chart I've ever seen'" says Steve. "I suppose everybody's done that at various times, but I looked at it a couple of weeks ago and I was convinced — it was the worst chart I'd ever seen. It's so dance orientated now. It means it doesn't have any appeal to be *in* the charts. It's getting more like the Eurovision Song Contest every week."

"Sinitta!" exclaims Bryan. "And with all that hip hop stuff as well. I don't understand that music at all. It means nothing to me."

"The Real Roxanne!" murmurs Steve. "God, I suppose it should make you think, 'Well, I believe in our music and I should be in the charts because it's better than that'. Only..."

It was one of 1985's cruellest jokes that neither the Big Dish's debut, nor the equally impressive follow-up 'Prospect Street', dented the commercially important end of the charts. Now the group is back, with a new line-up and new single 'Slide', and their debut album scheduled for September.

Steve says their record company Virgin views them as "thinking man's music". No doubt they wouldn't object to a few thinking women coming along too. Both he and Bryan share weighty ideals about the music they make — but are obviously scared of appearing too uncool about it.

"The music's crafted, as well as the lyrics, to be pretty moving," explains Steve, laughing self-consciously before adding, "without being too pretentious."

"A lump in your throat sort of reaction," adds Bryan. "It's something you don't often get from music nowadays, which tends to be such a thumping, harsh thing."

"The songs that stick out in my mind are really 'heart-rending' songs like Eric Carmen's 'All By Myself' or Roberta Flack's 'Killing Me Softly With His Song'," Steve continues. "These were records my older sister had, but they must have had some major effect on me because every time I hear them I just get..." (waving finger in a whirly direction around his stomach) "...in here."

"I'm the same with Peter Skellern's 'You're A Lady,'" says Bryan, grinning unashamedly. "It's brilliant! Everybody's got a low cred thing, but they don't like to admit it."

The Big Dish's first album is unlikely to rate on anyone's low cred scale, because 'Swimmer' is a beautiful collection of tunes and stories, held together by some intriguing vocals and guitar. But isn't 'Swimmer' a bit of a strange name?

"I decided years ago when I was at art school," explains Steve. "I had this concept in mind of 'Swimmer'. It was going to be the title of an LP, a song and a kind of backdrop. Just one of the strange things that you come up with. But I always stuck with it. So," turning to his partner, "the album was destined, Brian, to be called 'Swimmer'."

One danger the Big Dish face is in being lumped with a) other Glasgow bands (a very silly thing to do), or b) as 'just another guitar group'. Understandably, Steve denies any such connection.

"If you listen to the album, it is quite dynamic, but it's not as acoustic or strummy as the first two singles. I think if anyone does pigeonhole us, they'll be wrong. We've obviously got to think it's a bit special because we did it. Without being too precious, we'd like people to take it for what it is."

"It's been done in a very natural way," continues Bryan. "It's not been contrived. Categorising is just a cop out anyway."

"All the time we were doing the album," adds Steve, explaining how the record was redone three times, changing producer until they got one to fit the mood they wanted exactly, "I wasn't as musically competent as I am now, or as Bryan is."

"Not being a great player of music, you can create a certain charm. Now we *can* play, we try and have a cross between the two. So now, it's like a cross between sophistication — and punk!"

"Yeah," agrees Bryan, "a cross between the Jesus And Mary Chain — and Peter Skellern."

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● TOM McLAUGHLIN: a man who knows there's no market for Tasmanian Goat Music

THE FOLK MUSIC

R E V I V A L

STARTS HERE

Well, err, not entirely. But it is Light A Big Fire's

mix of folk and rock 'n' roll that makes them

so distinctive.

Story: Di Cross

Photography: Patrick Quigly

'A Lark In The Park' is one of Dublin's best free rock festivals. And a lazy Sunday afternoon in sunny St Anne's Park near the Dublin sea provides a perfect showcase for some of Ireland's finer young bands.

Headlined by the rather disappointing Fountainhead, the best live set was provided by Light A Big Fire, whose debut single on Siren Records, 'Charlene', should bring them to the attention of a much wider audience.

At the park, lead singer Tom McLaughlin's girlfriend — an Irish soap star — is accompanying the band's youngest fan, the pair's eight week old son Max, who comes complete with extra small LABF T-shirt, as the band preview the single and some of the inspiring tracks that will appear on their first major label album 'Surveillance', which is due in the autumn. Their distinctive sound combines the best elements of Irish music with an almost folk-like lyrical interpretation of incidents in modern life.

LABF have been together, in one form or another, for several years. Tom answered an advert he saw in a Dublin record store for a singer when he returned to Ireland, after living in America, five years ago, joining Pete Dench (guitar), Pat Diskin (bass) and their original drummer who quit when it became more time consuming. The line-up now includes new drummer Mark Shepherd, Neville 17 (keyboards) with session guitarist Pete Halliday joining the line up for live work.

Their debut mini album 'Gunpowders' was released on indie label Statik last autumn, and made quite an impact at the time. However, the band are excited at the prospect of their first release for a major label. And it should do well for them, especially as Irish bands are currently in vogue on this side of the Irish Sea. But as Tom explains, there's no Irish scene as the media would have us believe.

"There's always been music here, always been bands here, it just happens that a couple of bands sign so A&R guys and journalists start coming over — it's part of their job, but there has always been great music here.

"I was talking to Craig, our producer, who was saying that we hear a lot more American music here than you do in England. We're actually between England and America, so we get input from both sides, plus country and western which is very popular here. It's often thought of as quite degenerate, but country and western music is fine. So there's a lot of influences here that don't apply in England.

"It's interesting that groups like the Pogues pick up on their Irish heritage when we here pick up on so much American music, mixed up with our Irish heritage, or whatever the last trend was. We have trash bands here, funk bands and the traditional bands with bass and drums which I think is very healthy.

"We spent two years here deciding what to do before feeling the time was right to make our presence felt elsewhere. People were saying that in London if a band doesn't get reviewed after four gigs they split up and try something else. I was always amazed that bands come out and they're like playing ska for a while, and then they disappear and they come back in three weeks and they are playing heavy metal. It seems very cold, like career decisions, which we were spared."

We are often being told how much harder it is for Irish bands to break through, although this is another suggestion that Tom refutes.

"It only gets to be a problem when you start saying 'oh, it's desperate being a band in Dublin, we don't have access to the music biz'. You can form a band and go and live in London and live in real dives, and you'll probably end up real confused.

"We just happen to stay here, and it was a really good process. We played for fun, we did lots of gigs around the city then we started to do gigs around the country. It's the classic: travelling in the van, sleeping on the gear, making a fiver and stuff. Then we made the mini album 'Gunpowders', which kinda happened almost by chance, by luck."

Their single 'Charlene' is an emotive and soulful story of a girl mixed up with drugs, written by an American friend of Tom's called Bochek. The pair used to accompany themselves on acoustic guitars when they sang it in the States, although as its melodramatic tones strain out across the park, the band amply demonstrate how suited it is to their sensitive and pleasant style.

"His songs kind of suit me, and suit the band. I played 'Charlene' to the band because I remembered it from years ago and they thought it was great. As this single is on a major it's like the first real record for us. It indicates



the type of music we like because it's really tuneful. I'm a sucker for melody, I like it almost too much sometimes. The song is also really personal."

The song ties in with some recent rather depressing events in the music biz, and its topicality is a bonus or curse depending on your level of cynicism. At the request of their managers Robbie and Eamonn, as well as the record company, the words 'Heroin money supports oppression' will appear on the back of the single's sleeve.

"When they asked me I thought about it, and got back to them and said I thought it was fine, but I'd need to study up about it. So they gave me this really good book called 'The Underground Empire', which is about how drugs are actually connected with governments — the CIA, the FBI. It's big business, it's finance. I liked the notion of a song about a woman, and putting on that 'heroin money supports oppression' — not that heroin is a life sentence or it's terrible being a junkie, because that sounds very fatuous, but something that is very distant from the individual thing.

"I love doing that song, because I used to do a lot of folk music, and I still do given the chance. The thing about folk music is that it remains relevant because they have an automatic filtering system that is passed on, or used to be passed on orally. So if the song was no good it wouldn't be passed on, they wouldn't keep singing it.

"'Charlene' on the record I think is even more winsome, because live we kinda rock things up a bit and get excited and there's a lot of noise. It seems to me that if you do an anti-drugs song you're talking in abstracts, and all you can really say is don't take them it's bad. Well it is, heroin is bad, but I couldn't really write more than that line, whereas if you're talking about a woman or a man, I think that's my interest in writing songs, in people, the way politics affect people."

Tom refers repeatedly to folk music, which seems to be something of a passion with him, and is often reflected in LABF's music. As he writes most of the lyrics, their songs are often touched with a story-like topicality. When the band were in London recording the album, in fact during their first week, they were staying in what Tom

describes as a really "ritzy" flat when they saw on the large TV screen that American fighter planes were leaving to bomb Tripoli in Libya. This inspired them to include a line about the situation on one of the album tracks called 'Millionaire Cities'.

"The sad thing is that the album isn't coming out until October, and it would be nice to be in the position where you could, very quickly, get a song in the charts so you could actually comment on stuff. They used to do it with folk music, and I really like that tradition.

"I was chatting to my friend who runs the Belfast Folk Festival, and there's talk of us playing that, if it fits in with our schedules. But I said to him we're all kind of rock 'n' roll, you're going to get all kinds of folkies coming up to you aghast. But his attitude is that it's popular music and he was really keen on punk music, because he feels that it was very much kind of folk music. The Pogues and stuff like that, he regards it all as folk music, and I think he's right.

"The sad thing is that because of better communications people don't have to learn songs any more. They can pass them on by tape, they are always there so they don't have to sing it. I'm interested in folk songs, and I think it taught me not to be precious about the songs, because once you've written them and sung them they don't really belong to you.

"I have this notion that any band worth its salt should be aiming to make itself redundant. You should go to gigs and inspire people to go out and form their own bands. We go up and play the best gigs we can play, and hope at the end of it that some person will go and get a band together, so the next time you play that person isn't there."

Ireland is more often in the headlines for its political dilemmas than for its music, and as Tom has lived in Dublin, Belfast and America, he's seen it from all sides. Their indie single, the excellent 'Green Boys', experienced more problems over censorship in Southern Ireland than anywhere else. And when they appeared on the TV show 'Anything Goes', the vocals were kept fairly low in the

final mix as the producers were worried by the lyrical content. Eire's artists are constricted by Section 31 in the Broadcasting Act, which means they can't comment on either the IRA or Sinn Fein.

"It's censorship, crass censorship. People like Peter Robinson, that nut from the DUP (Democratic Unionist Party) who led all those guys from the north across the border, he can get away with things on TV and radio around here because he's an MP, but then so's Gerry Adams.

"On TV up in the north Gerry Adams was on the party political broadcast because, to be fair to the British government, if you're an MP — regardless of how abhorrent they find your views — you're entitled to go on TV and air them. But he wouldn't get on down here, that's very inequitable."

LABF were also due to play a festival in Mayo, but it was cancelled after riots at an earlier Lark In The Park. "They said it would bring anarchy and lawlessness, the like of which had not been seen since Grace O'Malley. Now Grace O'Malley is a sixteenth century woman pirate."

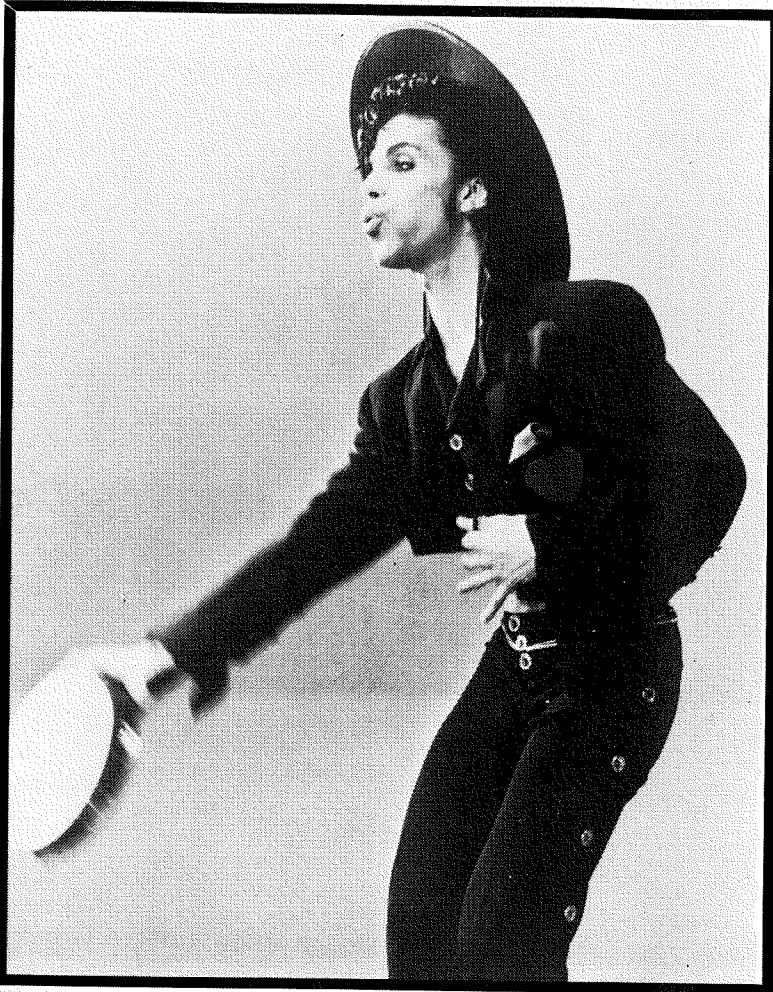
The only problems they've encountered here was when their record company told them they couldn't use the word 'breast' in a song because it wouldn't get on to the radio.

"The line's 'She can shelter me under her breast'; it's like the line from a hymn 'I will rest my soul in the bosom of Abraham'. They put that on the radio, but oh no, this is pop music.

"There are weirder forms of censorship. The best one was when Chuck Berry got to number one with 'My Ding A Ling' before it was censored, but at the same time 'Walk On The Wild Side' was in the chart with 'She never lost her head, even when she was giving head', which was because nobody at the BBC knew what it meant.

"I would hope never to be censored, and there are ways round it unless you are really asked to do something totally compromising. It's just the fact that the record company were aware of this kind of stuff, but then that's their job. There's no point in them letting you do Tasmanian Goat Music if there's no market for it."

A L A N J O N E S ' CHART FILE



● **PRINCE:** he may be perfectly-formed, but 'Parade' has failed to reach numero uno in America...

● Sitting proudly atop the singles chart, **Boris Gardiner** has the first bona fide (ie — not **UB40**) reggae number one since 1982, when **Eddy Grant** reached pole position with 'I Don't Wanna Dance'.

'I Want To Wake Up With You' is Gardiner's second hit. His first was 'Elizabethan Reggae', which reached number 14 in early 1970. Thus it can be seen that over 16 years elapsed between Gardiner's chart debut and his first number one hit. Only two other chart acts have endured a lengthier gestation — **Stevie Wonder** and **Johnny Mathis**, both of whom finally reached the chart summit over 18 years after their first chart appearance. Gardiner is also one of the 10 artists to wait longest to chart a follow-up hit, having once gained chart status.

More curiously, Gardiner gives a first class vocal performance on 'Wake Up', though 'Elizabethan Reggae' was purely instrumental, concentrating on his skills as an organist.

Finally, 'I Want To Wake Up With You' was written by 44-year-old Texan **Mac Davis**. It's his first British number one, topping the number two peak of his song 'In The Ghetto', a hit for **Elvis**

Presley in 1969. In his duel role of singer/songwriter, Davis has, however, had an American number one: the 1972 million seller 'Baby Don't Get Hooked On Me'.

● Amongst the many, often self-proclaimed, titles held by **James Brown** is "the hardest working man in show business". Maybe he was in the Fifties and Sixties, when both the quantity and quality of his recorded output was practically unmatched, but I suggest that the plaudit should now be conferred jointly on the team of **Pete Waterman**, **Max Aitken** and **Mike Stock**, who are currently working at a feverish pace.

The zany trio, who, according to **O'chi Brown**, "talk and joke in their own peculiar private language", have had a hand in writing and/or producing eight hits already this year. They've already hit the target with records for **Princess**, **Brilliant**, **Bananarama** and **Mondo Kané**, and are responsible for new releases by **Austin Howard**, **Mel & Kim**, **Splash**, **Jeb Million**, **Princess** and **O'Chi Brown**. None of their newer clients are household names, but neither was **Princess** until she got their

unique treatment.

The only team to write/produce more hits this year than **Waterman**, **Aitken** and **Stock** is those Minneapolis marvels **Jimmy 'Jam' Harris** and **Terry Lewis**. Their 1986 tally, as writers, reached 11 last week when the **Human League's** brilliant newbie 'Human' raced into the chart listings. They've also supplied words and music for hits by **Cherelle** and **Alexander O'Neal** (together and separately), the **SOS Band**, **Janet Jackson**, **Robert Palmer** and the **Force MD's**. As producers they can claim 10 hits; the song they wrote but didn't produce was **Robert Palmer's** hit 'I Didn't Mean To Turn You On', which was produced by one of **Jam** and **Lewis's** own idols, **Bernard Edwards**.

Stock, **Aitken** and **Waterman** are by no means certain of catching **Harris** and **Lewis**, for all their current activity. Forthcoming singles by the **SOS Band**, **Alexander O'Neal** and — possibly — a reformed **Time**, will be **Harris/Lewis** songs, as will at least one further single from the **Human League**.

A J'S PLAYLIST

Once again, I've packed my Sony Walkman and popped over to Europe, where I'll be protecting myself from the current crop of continental hits with regular doses of the following gems, all recently released, and all carrying **Chartfile's** no quibble guarantee of quality:

- 1 **HUMAN** — the **Human League**
- 2 **THE WAY IT IS** — **Bruce Hornsby And The Range**
- 3 **WATCH YOUR STEP (LIVE)** — **Anita Baker** (BBC radio recording)
- 4 **WHEN I THINK OF YOU** — **Janet Jackson**
- 5 **ALMAZ** — **Randy Crawford**
- 6 **THE LOW SPARK OF HIGH HEELED BOYS** — **Steve Winwood**
- 7 **THE LOW SPARK OF HIGH HEELED BOYS** — **Jim Capaldi**
- 8 **YOU WERE MEANT TO BE MY LADY (NOT MY GIRL)** — **Alexander O'Neal**
- 9 **PAPA DON'T PREACH** — **Madonna**
- 10 **CARELESS WHISPER** — **Nancy Wilson**
- 11 **CLOSER THAN CLOSE** — **Jean Carne**
- 12 **MISS CELIE'S BLUES** — **Tata Vega**

● Worthwhile rock encyclopedias are something of a rarity, but most authorities are agreed that amongst the most accurate and informative is the 'Rock On' series by noted American author and broadcaster **Norm N Nite**.

'Rock On — Volume One', most recently revised in 1982, gives details of US chart stars from 1950 to 1963. The second volume, published in 1984, deals with 1964 to 1978. Now comes 'Rock On — Volume Three' (Harper &

Row, £15.95), a 444 page book which includes biographies and discographies of over 600 hitmakers, illustrated with the 220 photographs.

Nite offers nothing in the way of analysis or opinion, preferring to let the facts speak for themselves. He is obviously a diligent researcher, and his persistence has helped him to establish a good deal of new information which can be found nowhere else. Whether it's birthdates, hometowns or career details you seek, it's a good bet they'll be in this book.

And, of course, being an American publication, it concentrates its attentions solely on the artists who were US chart stars, so although you'll find mention of, say, the **Psychedelic Furs**, you won't find space wasted on the more eccentric British acts like **St Winifred's School Choir**. Instead, there're fascinating details of Yankee hitmakers like **Larry Elgart**, 60 when he had a hit in 1982 with 'Hooked On Swing', and **Rebbie Jackson**, the lesser known sister of **Michael** and **Janet**. A solid and reliable tome, 'Rock On — Volume Three' will delight all chart and information enthusiasts, both amateur and professional.

I N B R I E F

● **Madonna's** 'Papa Don't Preach' is continuing its triumphant sweep through Europe, most recently having gained chart honours in Italy, Finland, Norway and Denmark. In Italy, it was preceded at number one by 'Run To Me', a locally hi-NRG disc by **Tracy Spencer**, who turns out to be a former model, originally from Halifax, but now living in Milan. The record has just been released in Britain on the CBS label. One country where **Madonna** has so far failed to reach number one with 'Papa' is Holland, where she got to number two very quickly, only to be thwarted by local act **MC Miker G and DJ Sven's** rapping remake of her own earlier hit 'Holiday'... After writing hits for **Alison Moyet**, **Helen Terry** (pending) and **Musical Youth**, former Motown staff writer **Lamont Dozier** is continuing his flirtation with British acts, and is currently writing songs with both **Boy George** and **Simply Red** for forthcoming albums... Commenting on the album chart for July 19, I speculated that it might have contained the most youthful top 10 ever, fully expecting someone to prove otherwise — and I wasn't disappointed. So, thanks to **Colin Lane** of **Crawley**, **Kathy Bartholomew** of **Scarborough** and **David Mason** of **Birmingham**, all of whom report that the top 10 albums for the week of September 26 1981, comprised two albums making their chart debuts, five that were in their second week on the chart, and three veterans of three weeks standing. This, as **Kathy** points



● **EVELYN 'CHAMPAGNE' KING:** a chart career of 23 weeks with 'Shame', without denting the top 30

out, comfortably eclipses even the chart of July 19... **Elton John's** next album 'Leather Jackets' is due in the autumn, to be preceded by the single 'Heartache All Over The World'... Steve Collins from Bolton asks which record has spent longest in the chart without reaching the top 10, suggesting that before her recent surge to number two, **Sinitta** may have been a candidate. Well, Steven, the record is held by **Andy Stewart**, whose hit 'A Scottish Soldier' charted for 40 weeks, but reached only

number 19 in 1961. The **Mike Sammes Singers** come close to equalling that record in 1967, when their version of 'Somewhere My Love' eventually bowed out after 38 weeks on the listings with a peak of number 14. In those days only about 35-40 singles were released every week (now it's over 100), thus the life expectancy of a hit was longer. In recent years, the most outstanding example of a record with a low chart peak and a long chart life was 'Shame', the introductory hit of

Evelyn 'Champagne' King. It charted for 23 weeks, with a best placing of number 39 in 1978. No other record has had such a lengthy chart career without at least grazing the top 30. It bears the further distinction of being the first single to top 100,000 sales in the 12 inch format... **Herbie Mann** had two American hits in 1969. The first, an instrumental, called 'Memphis Underground' peaked at number 44. Six months later, Herbie was on the hit trail again, this time with a vocal version of 'Memphis Underground' under the title 'It's A Funky Thing — Right On'. It was Herbie's first vocal hit, but fared worse in the chart than its instrumental counterpart, peaking at number 95... How refreshing it is to see two currently charted hit compilations ('Summer Days' and 'Now — The Summer Album') include the **Isley Brothers'** classic 'Summer Breeze'.

performing quite badly. It has sold a million, but failed to go to number one on the album listings. Both its immediate predecessors were multi-million selling number ones.

On a lighter note, 'Anotherloverholenyohead' is the longest one word title (28 letters) of any hit. The longest for a top 40 hit is 'Misunderstanding' (16 letters), the number 14 hit by **Genesis** from 1980. Amongst number one hits, **Stevie Wonder's** 'Superstition' (1973), **The Edgar Winter Group's** 'Frankenstein' (1973), **Ray Parker's** 'Ghostbusters' (1984) and **Peter Gabriel's** recent number one 'Sledgehammer' all 12 letters long, share the honours.

The record to use the longest word anywhere in its title is **Parliament's** 1979 hit 'Aqua Boogie (A Psychoalphadiscobetabioaquadoloop)', the final work of which is a 33 letter **George Clinton** invention. Finally in this ridiculous category, I should mention a record that was a hit in Britain, though not America, which, I think we can assume, uses the longest word ever heard on record, though it's not part of its title. The record is **Quantum Jump's** 'The Lone Ranger' which includes lead singer **Rupert Hine's** pronunciation of the tongue-twisting 116 letter Maori word 'Taumatawhakatangihangakoauyauyumatauripukakapikimaungahoronukupokaiwhenukitanatahymatakooatanoakawamickitoura', which, as everyone knows, translates as 'A hill, whereupon was played the flute of Tamatea, circumnavigator of lands for his lady love'.

CHARTFILE USA

● Excitement over his British concerts has revived **Prince's** career here considerably, but in America he's suddenly riding the crest of a slump. The first single off his current album 'Parade' was 'Kiss', a number one. But subsequent singles have fared less well on the Billboard listings: 'Mountains' reached number 23, and 'Anotherloverholenyohead' went into decline last week after peaking at number 63. 'Parade' itself is also

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W/E AUG 30, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

CHARTS

U S S I N G L E S

- | | | |
|----|----|---|
| 1 | 2 | HIGHER LOVE, Steve Winwood, Island |
| 2 | 3 | VENUS, Bananarama, London |
| 3 | 1 | PAPA DON'T PREACH, Madonna, Sire |
| 4 | 7 | TAKE MY BREATH AWAY, Berlin, Columbia |
| 5 | 6 | DANCING ON THE CEILING, Lionel Richie, Motown |
| 6 | 12 | FRIENDS AND LOVERS, Carl Anderson and Gloria Loring, Carrere |
| 7 | 11 | SWEET FREEDOM, Michael McDonald, MCA |
| 8 | 9 | RUMORS, Timex Social Club, Jay |
| 9 | 15 | STUCK WITH YOU, Huey Lewis and the News, Chrysalis |
| 10 | 4 | MAD ABOUT YOU, Belinda Carlisle, IRS |
| 11 | 8 | WE DON'T HAVE TO TAKE OUR CLOTHES OFF, Jermaine Stewart, Arista |
| 12 | 5 | GLORY OF LOVE, Peter Cetera, Warner Bros |
| 13 | 16 | WORDS GET IN THE WAY, Miami Sound Machine, Epic |
| 14 | 14 | BABY LOVE, Regina, Atlantic |
| 15 | 20 | WALK THIS WAY, Run-DMC, Profile |
| 16 | 18 | YANKEE ROSE, David Lee Roth, Warner Brothers |
| 17 | 10 | THE EDGE OF HEAVEN, Wham!, Columbia |
| 18 | 23 | DON'T FORGET ME (WHEN I'M GONE), Glass Tiger, Manhattan/EMI-America |
| 19 | 22 | MAN SIZE LOVE (FROM 'RUNNING SCARED'), Klymaxx, MCA |
| 20 | 21 | THAT WAS THEN, THIS IS NOW, The Monkees, Arista |
| 21 | 13 | YOU SHOULD BE MINE (THE WOO WOO SONG), Jeffrey Osborne, A&M |
| 22 | 24 | LOVE ZONE, Billy Ocean, Jive |
| 23 | 28 | DREAMTIME, Daryl Hall, RCA |
| 24 | 27 | THE CAPTAIN OF HER HEART, Double, A&M |
| 25 | 31 | TWO OF HEARTS, Stacy Q, Atlantic |
| 26 | 36 | WHEN I THINK OF YOU, Janet Jackson, A&M |
| 27 | 38 | THROWING IT ALL AWAY, Genesis, Atlantic |
| 28 | 39 | PRESS, Paul McCartney, Capitol |
| 29 | 19 | SLEDGEHAMMER, Peter Gabriel, Geffen |
| 30 | 17 | LOVE TOUCH, Rod Stewart, Warner Brothers |
| 31 | 37 | OH PEOPLE, Patti LaBelle, MCA |
| 32 | 32 | TAKEN IN, Mike And The Mechanics, Atlantic |
| 33 | 40 | HEAVEN IN YOUR EYES, Loverboy, Columbia |
| 34 | 45 | MISSIONARY MAN, Eurythmics, RCA |
| 35 | 41 | VELCRO FLY, ZZ Top, Warner Brothers |
| 36 | 44 | LOVE WALKS IN, Van Halen, Warner Brothers |
| 37 | 43 | ALL CRIED OUT, Lisa Lisa and Cult Jam with Full Force, Columbia |
| 38 | 26 | DANGER ZONE, Kenny Loggins, Columbia |
| 39 | 55 | TWIST AND SHOUT, the Beatles, Capitol |
| 40 | 48 | MONEY'S TOO TIGHT (TO MENTION), Simply Red, Elektra |
| 41 | 25 | ALL THE LOVE IN THE WORLD, The Outfield, Columbia |
| 42 | 46 | POINT OF NO RETURN, Nu Shooz, Atlantic |
| 43 | 52 | A MATTER OF TRUST, Billy Joel, Columbia |
| 44 | 29 | RUMBLESEAT, John Cougar Mellencamp, Riva |
| 45 | 35 | HANGING ON A HEART ATTACK, Device, Chrysalis |
| 46 | 67 | HEARTBEAT, Don Johnson, Epic |
| 47 | 33 | INVISIBLE TOUCH, Genesis, Atlantic |
| 48 | 50 | SOMEBODY LIKE YOU, .38 Special, A&M |
| 49 | — | TYPICAL MALE, Tina Turner, Capitol |
| 50 | 30 | SUZANNE, Journey, Columbia |
| 51 | 54 | RUTHLESS PEOPLE, Mick Jagger, Epic |
| 52 | 57 | SWEET LOVE, Anita Baker, Elektra |
| 53 | 62 | I DIDN'T MEAN TO TURN YOU ON, Robert Palmer, Island |
| 54 | 58 | LOVE ALWAYS, El DeBarge, Gordy |
| 55 | 59 | PRIVATE NUMBER, The Jets, MCA |
| 56 | 34 | ONE STEP CLOSER TO YOU, Gavin Christopher, Manhattan |
| 57 | 47 | TAKE IT EASY, Andy Taylor, Atlantic |
| 58 | 60 | WHAT DOES IT TAKE, Honeymoon Suite, Warner Brothers |
| 59 | 42 | NASTY, Janet Jackson, A&M |
| 60 | 63 | AIN'T NO THIN' GOIN' ON BUT THE RENT, Gwen Guthrie, Polydor |

B U L L E T S

- | | | |
|----|----|---|
| 61 | 65 | WRAP IT UP, the Fabulous Thunderbirds, CBS Associated |
| 62 | 64 | NOTHING IN COMMON, Thompson Twins, Arista |
| 63 | — | TRUE COLORS, Cyndi Lauper, Portrait |
| 64 | 66 | SO FAR SO GOOD, Sheena Easton, EMI America |
| 65 | 69 | YOU CAN CALL ME AL, Paul Simon, Warner Brothers |
| 66 | 71 | EARTH ANGEL, New Edition, MCA |
| 67 | 78 | IT'S YOU, Bob Seger and the Silver Bullet Band, Capitol |
| 68 | 80 | PARANOIMIA, the Art Of Noise, China |
| 69 | 76 | THE OTHER SIDE OF LIFE, the Moody Blues, Polydor |

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|----|----|---|
| 74 | 82 | TAKE ME HOME TONIGHT, Eddie Money, Columbia |
| 76 | 83 | PLAYING WITH THE BOYS, Kenny Loggins, Columbia |
| 79 | — | GIRL CAN'T HELP IT, Journey, Columbia |
| 80 | 84 | GIVE ME THE REASON, Luther Vandross, Epic |
| 85 | — | ANOTHER HEARTACHE, Rod Stewart, Warner Brothers |
| 86 | — | IN YOUR EYES, Peter Gabriel, Geffen |
| 87 | — | I'LL BE OVER YOU, Toto, Columbia |
| 88 | 92 | THE HUNTER, GTR, Arista |
| 90 | — | LOVE COMES QUICKLY, Pet Shop Boys, EMI America |
- Compiled by Billboard



DISCO 7

U S A L B U M S

- | | | |
|----|----|--|
| 1 | 1 | TRUE BLUE, Madonna, Sire |
| 2 | 2 | TOP GUN, Soundtrack, Columbia/CBS |
| 3 | 4 | INVISIBLE TOUCH, Genesis, Atlantic |
| 4 | 5 | EAT 'EM AND SMILE, David Lee Roth, Warner Brothers |
| 5 | 3 | SO, Peter Gabriel, Geffen |
| 6 | 7 | RAISING HELL, Run-DMC, Profile |
| 7 | 8 | BACK IN THE HIGH LIFE, Steve Winwood, Island |
| 8 | 6 | CONTROL, Janet Jackson, A&M |
| 9 | 9 | LOVE ZONE, Billy Ocean, Jive |
| 10 | 10 | MUSIC FROM THE EDGE OF HEAVEN, Wham!, Columbia |
| 11 | 16 | THE BRIDGE, Billy Joel, Columbia |
| 12 | 11 | WINNER IN YOU, Patti LaBelle, MCA |
| 13 | 12 | WHITNEY HOUSTON, Whitney Houston, Arista |
| 14 | 14 | 5150, Van Halen, Warner Brothers |
| 15 | 13 | THE OTHER SIDE OF LIFE, the Moody Blues, Polydor |
| 16 | 15 | LIKE A ROCK, Bob Seger and the Silver Bullet Band, Capitol |
| 17 | 17 | BELINDA CARLISLE, Belinda Carlisle, IRS |
| 18 | 22 | REVENGE, Eurythmics, RCA |
| 19 | 19 | PLAY DEEP, the Outfield, Columbia |
| 20 | 24 | RUTHLESS PEOPLE, Soundtrack, Epic |
| 21 | — | DANCING ON THE CEILING, Lionel Richie, Motown |
| 22 | 18 | TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated |
| 23 | 20 | STRENGTH IN NUMBERS, .38 Special, A&M |
| 24 | 27 | THEN AND NOW... THE BEST OF THE MONKEES, the Monkees, Arista |
| 25 | 31 | TRUE CONFESSIONS, Bananarama, London |
| 26 | 23 | SOLITUDE/SOLITAIRE, Peter Cetera, Warner Brothers |
| 27 | 26 | EMOTIONAL, Jeffrey Osborne, A&M |
| 28 | 21 | GTR, GTR, Arista |
| 29 | 39 | NIGHT SONGS, Cinderella, Mercury |
| 30 | 34 | PRIMITIVE LOVE, Miami Sound Machine, Epic |
| 31 | 28 | ROD STEWART, Rod Stewart, Warner Brothers |
| 32 | 25 | PLEASE, Pet Shop Boys, EMI America |
| 33 | 33 | WHO MADE WHO, AC/DC, Atlantic |
| 34 | 35 | FRANTIC ROMANTIC, Jermaine Stewart, Arista |
| 35 | 36 | KARATE KID PART II, Soundtrack, United Artists |

36 32 **PICTURE BOOK**, Simply Red, Elektra
 37 29 **EMERSON, LAKE AND POWELL**, Emerson, Lake and Powell, Polydor
 38 30 **RAISED ON RADIO**, Journey, Columbia
 39 37 **HEART**, Heart, Capitol
 40 44 **EL DEBARGE**, El DeBarge, Gordy
 41 41 **SCARECROW**, John Cougar Mellencamp, Riva
 42 45 **QUIET RIOT III**, Quiet Riot, Pasha
 43 43 **RUNNING SCARED**, Soundtrack, MCA
 44 40 **THE JETS**, The Jets, MCA
 45 — **LIFE'S RICH PAGEANT, REM**, IRS
 46 50 **RAPTURE**, Anita Baker, Elektra
 47 47 **RAGE FOR ORDER**, Queensryche, EMI-America
 48 48 **STANDING ON THE BEACH**, The Cure, Elektra
 49 49 **RIPTIDE**, Robert Palmer, Island
 50 42 **ANIMAL MAGIC**, The Blow Monkeys, Elektra
 Compiled by Billboard

41 83 **SHOWING OUT/SYSTEM (HOUSE MIX)**, Mel & Kim, Supreme Records 12in white label
 42 — **WE CAN'T GO ON WITHOUT LOVE**, Gil Silverbird, US TC Records 12in
 43 29 **MY ADIDAS/PETER PIPER**, Run-DMC, London 12in
 44 63 **NO WAY BACK/INSTRUMENTAL**, Adonis, US Trax Records 12in
 45 44 **LOVE ZONE (REMIX)**, Billy Ocean, Jive 12in
 46 — **GODFATHER OF HOUSE**, House People, US Underground 12in
 47 92 **LOVE CAN'T TURN AROUND (VOCAL REMIX)**, Darryl Pandy/Farley 'Jackmaster' Funk & Jessie Saunders, US House Records 12in
 48 39 **NO NEWS IS NEWS — REMIX**, Kreamcicle, Bluebird/10 12in
 49 41 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, US Trax Records 12in
 50 88 **FEELIN' JAMES**, US T.D. Records 12in
 51 33 **AIN'T NOTHIN' GOIN' ON BUT THE RENT (DANCIN' DANNY D REMIX)/(MARK BERRY REMIXES)**, Gwen Guthrie, Boiling Point 12in
 52 49 **GIRLS AIN'T NOTHING BUT TROUBLE**, Jazz Jeff & Fresh Prince, US Word Records 12in
 53 30 **BACK TO THE SCENE OF THE CRIME**, The Incredible Mr Freeze, US Pow Wow 12in
 54 66 **IT'S ALL OVER THE GRAPEVINE**, Steve Mancha, Columbia 12in
 55 52 **THE WORD/SARDINES**, The Junkyard Band, Def Jam 12in
 56 81 **DON'T YOU TRY IT/DUB**, Raww, US Emergency Records Inc 12in
 57 84 **JACK THE GROOVE**, Raze, US Grove St. 12in
 58 42 **ONCE YOU GOT ME GOING**, Debby Blackwell, 10 Records 12in
 59 79 **GIRLS & BOYS/EROTIC CITY**, Prince And The Revolution, Paisley Park 12in
 60 48 **ALWAYS**, James Ingram, Qwest 12in
 61 93 **SWEET, SOFT N' LAZY**, Viktor Lazlo, Belgian Miracle! 12in
 62 — **LE FREAK**, Chic, Atlantic 12in
 63 — **HOLIDAY RAP**, M.C. Miker 'G' & Deejay Sven, Debut 12in
 64 43 **SWEET FREEDOM**, Michael McDonald, US MCA Records 12in
 65 61 **GOTTA SEE YOU TONIGHT**, Barbara Roy, RCA 12in promo
 66 45 **MA FOOM BEY**, Cultural Vibe, US Easy Street 12in
 67 82 **DEALIN' WITH LIFE/A FLY GIRL**, Boogie Boys, Capitol 12in
 68 37 **I FOUND LOVIN'**, Fatback, Important Records 12in
 69 80 **HEAVEN IN YOUR ARMS**, R.J.'s Latest Arrival, US Manhattan 12in
 70 70 **STRANGEST LOVE AFFAIR (MANOR MIX)/(TOWNHOUSE MIX)**, Carroll Thompson, Virgin 12in promo
 71 73 **IT'S BEEN SO LONG/A LITTLE BIT MORE**, Melba Moore, Capitol LP
 72 — **GIMME YOUR LOVE(99bpm)**, Active Force, A&M 12in promo
 73 47 **HUNGRY FOR YOUR LOVE**, Hanson & Davis, US Fresh Records 12in
 74 62 **I'M THE ONE WHO REALLY LOVES YOU**, Austin Howard, 10 Records 12in
 75 55 **ALL THE WAY TO HEAVEN**, Doug E. Fresh, Cooltempo 12in
 76 53 **SPELL**, Deon Estus, Geffen Records 12in
 77 59 **NASTY (COOL SUMMER MIX PART I/II)**, Janet Jackson, US A&M 12in
 78 85 **IT DOESN'T REALLY MATTER/COMPUTER LOVE**, Zapp, Warner Bros 12in
 79 40 **WE WORK HARD/KANGOL & DOC**, U.T.F.O., Cooltempo 12in
 80 — **COAST TO COAST**, Word Of Mouth featuring DJ Cheese, Champion 12in
 81 69 **TAKE IT TO THE TOP**, Skibone, US TTED Records Inc 12in
 82 74 **STAY**, Glenn Jones, US RCA Victor LP
 83 75 **MOVE**, Farm Boy featuring Darryl Pandy/Etheridge Williams, US DJ Int. Records 12in
 84 71 **YOU DON'T KNOW/DUB MIX**, Tambi, US Electric Ice 12in
 85 re **HARDCORE JAZZ (J.B. TRAXX)**, Duane And Co, US Dance Mania Records 12in
 86 97 **HOOKED ON YOU**, N.Y. Sensation, 10 Records 12in
 87 re **OH, PEOPLE**, Patti LaBelle, MCA Records 12in
 88 — **ON THE HOUSE**, Midnight Sunrise, Crossover 12in white label
 89 67 **MIDAS TOUCH/CLOSE TO MIDNIGHT**, Midnight Star, MCA Records LP
 90 96 **IS IT LIVE/HIT IT RUN**, Run-D.M.C., London LP
 91 78 **PAY ME BACK MY LOVE**, Colors, Prelude 12in
 92 — **I'M FOR REAL/I GOT 2 GO/I COMMIT TO LOVE/STAY**, Howard Hewett, US Elektra LP
 93 86 **GIVE YOURSELF TO ME**, The Rude Boy Farley Keith, US Trax Records 12in
 94 77 **PASSION FROM A WOMAN**, Krystol, Epic 12in
 95 89 **SWEET LOVE**, Anita Baker, Elektra 12in
 96 — **SCREAMIN' AT THE MOON/OLD FRIEND**, Phyllis Hyman, US Philadelphia Int. LP/7in
 97 — **JEALOUSY(0-110)/MALICIOUS JEALOUSY(110/4bpm)**, Club Nouveau, US Tommy Boy/King Jay Records 12in
 98 — **RUMORS RAP (YEAH YEAH THAT'S IT)**, The Vicious Rumor Club, US Music Works Records 12in
 99 re **NEVER HAD A LOVE LIKE THIS BEFORE**, Barbara Mitchell, Dutch Mercury LP
 100 94 **LOVE ALWAYS**, El DeBarge, Motown 12in
 Compiled by James Hamilton/Alan Jones

D I S C O

1 1 **LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND**, Farley 'Jackmaster' Funk featuring Darryl Pandy, London 12in
 2 2 **AIN'T NOTHIN' GOIN' ON BUT THE RENT (LARRY LEVAN MIXES)**, Gwen Guthrie, Boiling Point 12in
 3 4 **I CAN PROVE IT**, Phil Fearon, Ensign 12in
 4 5 **WHEN I THINK OF YOU (REMIX)**, Janet Jackson, A&M 12in
 5 3 **SOWETO (ARTHUR BAKER REMIX)/DUB**, Jeffrey Osborne, A&M 12in
 6 7 **AUTOMATIC**, Millie Scott, Fourth & Broadway 12in
 7 6 **FOOL'S PARADISE (PARADISE MIX)**, Meli'sa Morgan, Capitol 12in
 8 13 **I WANNA BE WITH YOU**, Maze featuring Frankie Beverly, Capitol 12in
 9 10 **(I'M A) DREAMER (SHEP PETTIBONE REMIX)**, BB&Q, US Elektra 12in
 10 9 **EVERYONE A WINNER/DUB**, Zuice, Club 12in
 11 14 **BURNIN' UP/PIANO DUB**, Michael Jonzun, A&M 12in
 12 18 **RUMORS/VICIOUS RUMORS**, Timex Social Club, US Jay 12in
 13 21 **DO YOU GET ENOUGH LOVE**, Shirley Jones, Philadelphia Int. 12in
 14 31 **HUMAN**, Human League, Virgin 12in
 15 11 **HEADLINES**, Midnight Star, MCA Records 12in
 16 8 **NEW YORK AFTERNOON**, Mondo Kané/Georgie Fame, Lisson Records 12in
 17 22 **FIND THE TIME (MIDNIGHT MIX)**, Five Star, Tent 12in
 18 19 **BREAKING AWAY**, Jaki Graham, EMI 12in
 19 12 **SET FIRE TO ME/INFERNO DUB**, Willie Colón, A&M 12in
 20 17 **YOU CAN DANCE (IF YOU WANT TO)**, Davis/Pinckney Project featuring Lorenzo Queen, US Studio Records 12in
 21 27 **(THEY LONG TO BE) CLOSE TO YOU/OUTSIDE IN THE RAIN/STOP HOLDING BACK**, Gwen Guthrie, US Polydor LP
 22 16 **WHAT DOES IT TAKE (TO WIN YOUR LOVE)**, Kenny G, Arista 12in
 23 46 **JUMMP-BACK (FREEMAN MIX)/LO-LO REGGAE RAP VERSION/CHANT-BACK (NAME THAT TUNE JAZZ DUB EDITION)**, Wally Jump Junior & The Criminal Element, Club 12in
 24 23 **JACK YOUR BODY/DUB YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
 25 15 **DO ME RIGHT**, The Main Ingredient, Cooltempo 12in
 26 20 **WORD UP**, Cameo, Club 12in
 27 34 **GIRLS NIGHT OUT/MOMENTARY VISION**, Cool Notes, Abstract Records 12in
 28 24 **ROSES (BERT BEVANS REMIX)**, Haywoode, CBS 12in
 29 26 **KISSES IN THE MOONLIGHT**, George Benson, Warner Bros 12in
 30 65 **NO WAY/INSTRUMENTAL**, Bobbi Humphrey, US Mercury 12in
 31 36 **CAN YOU FEEL THE FORCE (JEDI MIX)**, Real Thing, PRT 12in
 32 35 **GOOD TO GO**, Trouble Funk, 4th + B'way/TTED 12in
 33 51 **LOVE WILL CONQUER ALL/DON'T STOP**, Lionel Richie, Motown LP
 34 72 **EXCITE ME**, Carlton, US Infuture 12in
 35 54 **YOU WERE MEANT TO BE MY LADY (NOT MY GIRL) (REMIXES)**, Alexander O'Neal, Tabu 12in
 36 56 **ERIC B. IS PRESIDENT/MY MELODY**, Eric B. featuring Rakim, US Zakia 12in
 37 68 **OVER AND OVER (WEST COAST DANCE VERSION)/SPECULATION**, Colonel Abrams, MCA Records 12in
 38 — **SLOWDOWN (REMIXES)**, Loose Ends, Virgin 12in twin-pack white label
 39 32 **BURNIN' LOVE**, Con Funk Shun, Club 12in
 40 50 **LEAVE IT TO THE DRUMS/I'VE GOT IT GOOD**, Tricky Tee, US Sleeping Bag Records 12in

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LON(X) 104



W/E AUGUST 30, 1986

EUROBEAT
MUSIC VIDEO
INDIE SINGLES
INDIE ALBUMS

CHARTS



INDIE SINGLES 6

EUROBEAT

- | | | |
|----|-----|--|
| 1 | 1 | LOVE IN THE SHADOWS (REMIX), E.G. Daily, US A&M 12in |
| 2 | 2 | NO MAN'S LAND, Seventh Avenue, Record Shack 12in |
| 3 | 3 | LANDSLIDE, Croisette, Passion 12in |
| 4 | 5 | LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND, Farley 'Jackmaster' Funk featuring Darryl Pandy, London 12in |
| 5 | 4 | AMERICAN LOVE, Rose Laurens, German WEA 12in |
| 6 | 8 | DON'T LEAVE ME THIS WAY, The Communards, London 12in |
| 7 | 7 | DOWN AND COUNTING, Claudja Barry, US Epic 12in |
| 8 | 6 | DOWN DOWN ROMEO/ACTIVATE MY HEART, Meccano, German Ariola 12in |
| 9 | 9 | MORE THAN PHYSICAL, Bananarama, London 12in |
| 10 | 13 | ON THE HOUSE, Midnight Sunrise, Crossover 12in white label |
| 11 | 14 | SEX SYMBOL, Man 2 Man, US Recca 12in |
| 12 | 10 | MUSIC THAT YOU CAN DANCE TO, Sparks, US Curb 12in |
| 13 | 16 | QU'EST QUE C'EST?, Splash, Rocket Records 12in |
| 14 | 18 | YOU'RE GONNA SUFFER, Bertice Reading, Sublime 12in white label |
| 15 | 11 | TIME AFTER TIME, Paul Parker, Fantasia 12in |
| 16 | 12 | RUN TO ME, Tracy Spencer, CBS 12in |
| 17 | 20 | THE HOUSE MUSIC ANTHEM, Marshall Jefferson, US Trax Records 12in |
| 18 | 15 | TWO OF HEARTS (EUROPEAN DANCE MIX), Stacey Q, Atlantic 12in |
| 19 | 17 | HOW MANY HEARTS, Evelyn Thomas, Record Shack 12in |
| 20 | 21 | YOU EXCITE ME, David Karam, Canadian Astro 12in |
| 21 | 25 | MALE STRIPPER/UK REMIX, Man 2 Man meet Man Parrish, Bolts Records 12in |
| 22 | 27 | (I WANT TO GO TO) CHICAGO, R.T. & The Rockmen Unlimited, US Criminal Records 12in |
| 23 | 19 | PLAY IT COOL, Model 500, US Metroplex 12in |
| 24 | 22 | CAN'T LIVE, Suzy Q, Belgian ARS 12in |
| 25 | 30= | JACK YOUR BODY, Steve 'Silk' Hurley, US Underground 12in |
| 26 | 23 | TWILIGHT ZONE, Venus, Passion 12in |
| 27 | 30= | I NEED A LOVER TONIGHT, Passion 12in white label |
| 28 | re | I FEAR THE NIGHT, US Underground 12in |
| 29 | 24 | AGAIN (REMIX), Do Piano, Record Shack 12in |
| 30 | 28 | DO YOU REALLY NEED ME, Si Si Caps, German Night n' Day 12in |

Compiled by Alan Jones/James Hamilton

MUSIC VIDEO

- | | | |
|----|----|---|
| 1 | 1 | BROTHERS IN ARMS — THE VIDEOSINGLES, Dire Straits, Polygram |
| 2 | 2 | ALCHEMY LIVE, Dire Straits, Channel 5 |
| 3 | 3 | VIDEO EP, Freddie Mercury, PMI |
| 4 | 4 | THE VIDEO, Wham!, CBS/Fox |
| 5 | 5 | LIVE IN RIO, Queen, PMI |
| 6 | 6 | THE VIRGIN TOUR, Madonna, WEA Music |
| 7 | 7 | THE HAIR OF THE HOUND, Kate Bush, PMI |
| 8 | 8 | GREATEST HITS, Bucks Fizz, RCA/Columbia |
| 9 | 10 | "UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG |
| 10 | 9 | 1982 — 1986 THE VIDEOS, Marillion, PMI |
| 11 | 12 | STARING AT THE SEA — THE IMAGES, the Cure, Palace/PVG |
| 12 | 20 | LUXURY OF LIFE VIDEO SELECTION, Five Star, RCA/Columbia |
| 13 | 14 | WHAM! '85, Wham!, CBS/Fox |
| 14 | 18 | TONIGHT HE'S YOURS, Rod Stewart, Channel 5 |
| 15 | 11 | GREATEST FLIX, Queen, PMI |
| 16 | 13 | THE VIDEOSINGLES, Level 42, Polygram |
| 17 | — | THE SINGLE FILE, Kate Bush, PMI |
| 18 | 19 | NO TICKET REQUIRED, Phil Collins, WEA Music |
| 19 | — | SERIOUS MOONLIGHT I, David Bowie, Channel 5 |
| 20 | 15 | SPIRIT OF '86, The Alarm, Hendring/PVG |

Compiled by Spotlight Research

● Owing to the inconvenience of yet another bank holiday, we're unable to bring you the Gallup UK Singles and Albums charts this week. But distress yourselves not, fact fans, as next week's fun packed **rm** will bring you right up to date with two weeks' worth of hit happenings.

INDIE SINGLES

- | | | |
|----|----|---|
| 1 | — | A QUESTION OF TIME, Depeche Mode, Mute |
| 2 | 1 | PANIC, the Smiths, Rough Trade |
| 3 | 2 | LIKE A HURRICANE/GARDEN OF DELIGHT, the Mission, Chapter 22 |
| 4 | 3 | SERPENT'S KISS, the Mission, Chapter 22 |
| 5 | 12 | WILD CHILD, Zodiac Mindwarp and the Love Reaction, Food |
| 6 | — | HEARD IT ALL, Bodines, Creation |
| 7 | 17 | I'M ON FIRE, Guana Batz, ID |
| 8 | 7 | UNDERSTANDING JANE, Icicle Works, Beggars Banquet |
| 9 | 4 | HAPPY HOUR, the Housemartins, Go! Discs |
| 10 | 5 | HEART FULL OF SOUL, Ghost Dance, Karbon |
| 11 | 14 | BETTER DEAD THAN WED, Class War, Mortarhate |
| 12 | 10 | BRILLIANT MIND, Furniture, Stiff |
| 13 | 6 | THIS BOY CAN WAIT, the Wedding Present, Reception |
| 14 | 8 | CRUMMY STUFF, Ramones, Beggars Banquet |
| 15 | 21 | THE TRUMPTON RIOTS EP, Half Man Half Biscuit, Probe Plus |
| 16 | 30 | GIMME GIMME GIMME (A MAN AFTER MIDNIGHT), Leather Nun, Wire |
| 17 | 25 | BLUE MONDAY, New Order, Factory |
| 18 | 18 | BABY'S ON FIRE, the Creepers with Marc Riley, Intape |
| 19 | 24 | THE DRAIN TRAIN, Cabaret Voltaire, Doublevision |
| 20 | 19 | ALMOST PRAYED, Weather Prophets, Creation |
| 21 | 27 | WHOLE WIDE WORLD, the Soup Dragons, Subway |
| 22 | — | NEVER SAY DIE, Broken Bones, Fallout |
| 23 | 28 | CRYSTAL CRESCENT, Primal Scream, Creation |
| 24 | 11 | LIVING TOO LATE, the Fall, Beggars Banquet |
| 25 | 13 | MEXICO SUNDOWN BLUES, James Ray and the Performance, Merciful Release |
| 26 | — | RIVER OF NO RETURN, Ghost Dance, Karbon |
| 27 | 29 | THE SINGER, Nick Cave and the Bad Seeds, Mute |
| 28 | 15 | IS THERE ANYONE OUT THERE, Mighty Mighty, Girlie |
| 29 | 23 | MORNING SIR, Bogshed, Help Yourself |
| 30 | 26 | I SEE RED, Frenzy, ID |

Compiled by Spotlight Research

INDIE ALBUMS

- | | | |
|----|----|--|
| 1 | 1 | THE QUEEN IS DEAD, the Smiths, Rough Trade |
| 2 | 4 | LONDON O HULL 4, the Housemartins, Go! Discs |
| 3 | 3 | HIGH PRIEST OF LOVE, Zodiac Mindwarp and the Love Reaction, Food |
| 4 | 2 | GIFT, the Sisterhood, Merciful Release |
| 5 | 6 | GIANT, the Woodentops, Rough Trade |
| 6 | 7 | DISCOVER, Gene Loves Jezebel, Beggars Banquet |
| 7 | 17 | BEST BEFORE 1984, Crass, Crass |
| 8 | 5 | STEP ON IT, Bogshed, Help Yourself |
| 9 | 18 | ONLY STUPID BASTARDS HELP EMI, Conflict, Model Army |
| 10 | 22 | EVOL, Sonic Youth, Blast First |
| 11 | 15 | BLACK CELEBRATION, Depeche Mode, Mute |
| 12 | 8 | BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus |
| 13 | 10 | MANIC POP THRILL, That Petrol Emotion, Demon |
| 14 | 12 | CONTENDERS, Easterhouse, Rough Trade |
| 15 | 13 | RUM, SODOMY AND THE LASH, the Pogues, Stiff |
| 16 | — | CLOCKWORK TOY, Frenzy, ID |
| 17 | 14 | BORN SANDY DEVOTIONAL, the Triffids, Hot |
| 18 | 9 | VICTORIALAND, Cocteau Twins, 4AD |
| 19 | 11 | A DATE WITH ELVIS, the Cramps, Big Beat |
| 20 | 25 | UNLIMITED GENOCIDE, AOA & Oi Polloi, Children Of The Revolution |
| 21 | 21 | SHOULD THE WORLD FAIL TO FALL APART, Peter Murphy, Beggars Banquet |
| 22 | 16 | OUT OF MY WAY, Meat Puppets, SST |
| 23 | 19 | LE MYSTÈRE DES VOIX BULGARES, Various, 4AD |
| 24 | 20 | UNCARVED BLOCK, Flux, One Little Indian |
| 25 | 24 | MEAT IS MURDER, the Smiths, Rough Trade |
| 26 | — | WALKING THE GHOST BACK HOME, Bible, Backs |
| 27 | — | TWO KAN GURU, Big Flame, Ron Johnson |
| 28 | 29 | DRUGS, Bomb Party, Abstract |
| 29 | — | IN SICKNESS AND IN HEALTH, Demented Are Go, ID |
| 30 | 27 | WONDERLAND, Erasure, Mute |

Compiled by Spotlight Research

E Y E D E A L

COMPILED BY
ELEANOR LEVY



ALIENS (Cert 18 dir: James Cameron)

Forget the pop-corn. What you need here, is a stomach pump, a bucketful of valium, and 10 packets of strong cigarettes. That way, you might avoid coming out, transformed into a shrivelled lump of quivering protoplasm.

The long awaited follow up to 'Alien' is a two hour roller-coaster of nervous panic, with bigger and better body-bursting monsters, and a gripping central performance from Sigourney Weaver.

It's 57 years after the writhing, egg-laying, octopus thing exploded out of John Hurt, in 'Alien'. The sole survivor from the space-gore of part one, Ridley (Sigourney Weaver), wakes out of hyperspace sleep to discover that the company has built a settlement on the alien's colonised planet, LB426.

When all contact is mysteriously lost with LB426, Ridley is persuaded by the mercenary company to

● SIGOURNEY WEAVER contemplates yet more stomach upsets in 'Aliens'



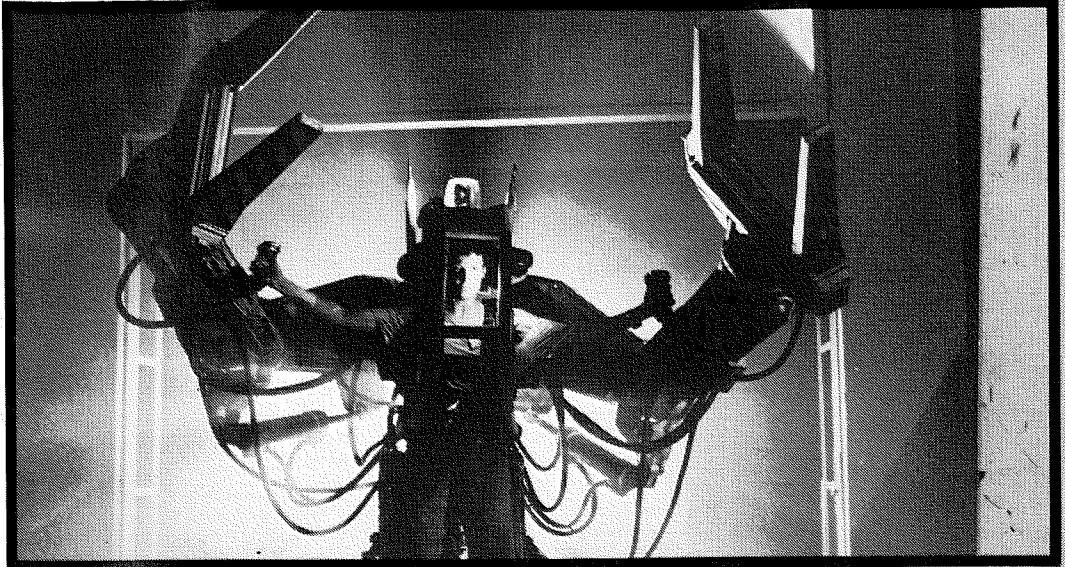
return to the planet of her recurring body-popping nightmares, with a team of investigating space-commandos.

As the rescue mission gets more and more out of control and the commandos barricade themselves in from the hordes of aliens, all the standard horror-thriller tricks are played out. There's the untrustworthy insider from the company, a suspicious android, the constant alien threat, an ever-nearing nuclear explosion and there's even a sweet little girl survivor to be mothered by Ridley.

Sigourney Weaver's performance as the tough woman who takes control is believable enough, however, to transform all the gnashing monster, horror cliches into a marvellously nerve-rendering, gut-churning space tightrope walk. But stay off the calamare before you go.

Roger Morton

● 'ALIENS': You need hands



ROSA LUXEMBURG (Cert PG dir: Margarethe von Trotta)

'Red Rosa' (shades of "Red Ken"), was a whirling dervish of a woman and a major driving force behind the spate of revolutionary activity in pre-First World War Germany. Polish by birth, she entered into a marriage of convenience so she could become involved in the formation of the then German Social Democratic Party, a radical left-wing grouping who were opposed to the oncoming war and agitated for international socialism.

Strong willed and opinionated, her beliefs had got her into trouble with the authorities from an early age. In Germany, she was imprisoned nine times and upon the outbreak of war even considered suicide, finally rejecting it on the grounds that "if we all commit suicide, who will carry on?". She was a brave and committed woman whose tragic end has made her a martyr of sorts, especially in Russia and Communist Europe.

Margarethe von Trotta's two hour investigation of the last years of her life — "I had enough material to do two more films" — does her subject justice, without glorifying her or making her story into something like a quasi-documentary. Barbara Sukowa's award-winning portrayal of Rosa is a gem of a performance, but there is an overall heaviness about the production — the grim sets and interiors — which, together with the deadly seriousness of most of the dialogue, makes Rosa Luxemburg more a duty to sit through than a pleasure.

Colin Booth

OSSESSIONE (Cert PG dir: Luchino Visconti)

Despite the crackles of age and the subtitles (to which I, like many, am allergic), it doesn't take five minutes to sink into this powerful, passionate story with its classic ingredients of love and murder; guilt and retribution.

'Osessione' — receiving its first British nationwide release after all these years — exudes sultry sexual tension which drags you in and keeps you under for over two hours. As sinful and claustrophobic as indulgence in a hot bath.

This version of James M Cain's 1930's bestseller 'The Postman Always Rings Twice' is indeed a heady brew, more potent even than the later MGM offering starring Lana Turner.

The eternal triangle comprises the dissatisfied wife Giovanna (Clara Calamai), married to the genial but insensitive innkeeper Bragana (Juan de Landa), and

falling for the handsome wanderer Gino (Massimo Girotti) at first blistering sight.

The murder of Bragana isn't so much planned as inevitable; the natural consequence of burning lust and desperation. The couple simulate a car accident — in which Bragana is the only fatality. The police's suspicions are aroused. The tragedy quickly deepens into an ending of rough justice that is sickeningly true to life. Love kills without aid.

'Osessione' is a remarkably tense and enthralling film. It is stark realism, charismatically acted (Girotti

having a superb amalgamation of the looks of Brando and Dean) and beautiful to watch.

Nineteen Forties' provincial Italian life and landscape are bound into the fabric of this story. It has everything — from black comedy to pathos and back again. A gem, in and out of its time.

Claire Standen

HIGHLANDER (Cert 15, dir: Russell Mulcahy)

Is anything worn under Christopher Lambert's kilt? No, it all seems to be in good working order.

Christopher plays husky highlander Connor MacLeod, condemned to wander the centuries because he's immortal. Just think of all those episodes of 'East-Enders' he could watch. Born in the 16th Century, Connor passes the time battling with a group of evil immortals who can only be killed by decapitation.

Armed only with a sword, Connor becomes a kilted Rambo, spilling blood at the twitch of his left eyebrow. Heads fly off, cars explode and a good chunk of New York is destroyed. Somebody must have given director Russell Mulcahy a fortune to enjoy himself.

'Highlander' has a good swashbuckling plot, but Lambert is hardly a worthy successor to Errol Flynn. It's intriguing having a Frenchman playing a Scotsman, and Lambert's Scottish accent has to be heard to be believed.

Sean Connery pops up as a cavalier and I can only think he needed the money for a new swimming pool.

'Highlander' is strong on action scenes, but the characters have little time to develop. The script is weak and sometimes it becomes downright embarrassing. During the latter part of the film, Mulcahy seems to have decided that he wanted to play 'Highlander' for laughs and a few good moments are supplied by Clancy Brown as an eye rolling villain.

Much of 'Highlander' comes across as an over extended promotional video. Some parts of the film draw their inspiration from Mulcahy's work with Duran Duran on 'Wild Boys' and the exterior shots are filmed in ominous muted tones.

'Highlander' has already been released in America where doubtless the fight sequences stirred the Scottish ancestry in many a romantic Yank.

Mulcahy's lingering scenes of the Scottish countryside should guarantee hordes of Tartan trousered Wilburs visiting the Highlands this autumn and the Scottish Tourist Board owes him a great debt of thanks.

Robin McSmith

c o n t i n u e s o v e r



continues from

previous page

Is 'Highlander' just a panty hose commercial or a futuristic work of art? Eleanor Levy talks designer violence with director **Russell Mulcahy**, while Colin Booth checks out just what is under **Christopher Lambert's Kilt**

Tanned, blond, with designer menswear 'Miami Vice' would be proud of, if 'Dynasty' ever wanted another movie director character, Russell Mulcahy would be it.

His conversation is peppered with names of the famous (Bowie, Simon, Elton), and his words are 80 per cent likely to crop up again in another interview in exactly the same form. Spontaneity is obviously not his forte — the replies are as polite as they are well rehearsed.

Faintly mocking, but eminently reasonable, Russell Mulcahy is a professional at all he does — be that talking, making videos for the likes of Duran Duran, Ultravox or the Rolling Stones, or — his current preoccupation — making movies. He once shook hands with Mel Gibson and says he's a "nice guy".

Mulcahy is currently in the news as director of 'Highlander', the heroic fantasy that sees Christopher Lambert span 400 years and almost as many costume changes as the Immortal who's destined to fight for his head, and all that's good and lovely, against the evil Kurgan, played by the impressively pectoralled Clancy Brown.

It's Mulcahy's second full length feature film and has been met with mixed reactions. America turned its back, the critics sniped that it was just an elongated video — but Russell keeps on smiling.

"I really made an effort to make it visually slow and dull," he explains in his cultured Australian accent that could be straight out of 'Return To Eden'. "I was continuously trying *not* to

be clever. A number of people say it's flashy, but I guess that's just my style. I don't think I can change that.

"It's absurd in a way to say that 'Highlander' looks like a video. A video — a promotional film — is a device to sell a record, a marketing tool. It's a commercial for a record and I think you could say 'Highlander' looks like a video as much as it looks like a panty hose commercial.

"I don't think 'Alien', which was directed by Ridley Scott, looks like a Hovis bread commercial just because he used to do them for a living."

Russell Mulcahy grew up wanting to be a movie director. At that time, the Australian film industry was just establishing itself as a major world force, but Mulcahy — failing to progress through normal channels (film school rejected him, as did those in charge of film grants) — he joined a television station to learn the ropes.

"Suddenly I noticed that there were all these videos coming in from overseas and no-one was doing them in Australia. So I left the TV station and set up my own company, which was just an old beat-up station wagon and a camera. My first budget was \$80."

In 1978, he packed up and came over to Britain.

"When you were in Australia in those days," he explains, "there was Australia and there was the rest of the world which was a long, long way away — like the moon. But once I got to England, Europe was an hour away and New York was seven hours away, so it was difficult to go back.

"Initially I was just gonna do a couple of videos and use them to get into doing features, but once I'd got onto the video merry-go-round it was hard to get off."

Mulcahy has won a place in music history with his pioneering work in the late Seventies and early Eighties, making his name synonymous with all that is ornate, expensive looking — and ever so slightly tacky in video.

"Vienna" was only £17,000, 'Video Killed The Radio Star' was £8,000. You could never do those films now for that money. A 'Vienna' now would cost £150,000. In those days, everyone was doing them pretty much as a favour, for next to nothing, at very odd hours. I often used to throw my fee. Then I realised I had to eat also. But the excitement was there."

Although Mulcahy intends to carry on making videos, it's the big screen that looks set to take up the greater part of heart and time. 'Highlander' follows his debut — the bloody futuristic tale 'Razorback' and precedes his forthcoming venture, rumoured to be the third 'Rambo' film. Heaven preserve us.

"The concept of immortality's been done a few times in films," Russell explains, "but normally it's associated with greed — the greed of I don't want to die; I don't want to get old; I want to live forever! This one isn't. This is about a fairly naive Scottish clansman, living in 1560, who immortality is thrust upon — and he doesn't want it. And he can't get rid of it.

"He walks down the street and he doesn't look any different from anybody else, apart from the fact that he's carrying a Samurai sword under his coat."

One thing that does come out of 'Highlander' is Mulcahy's lack of experience in conveying emotion on screen. During the lovey-dovey bits between Lambert and the various women he meets over the centuries, there's a definite feeling that the director's heart isn't beating quite as fast as when the swords are flying and the lightning bolts flashing in the various, beautifully choreographed, fight sequences.

He, perhaps not surprisingly, doesn't agree.

"No, not at all. I think maybe the reason you say that is because the fight sequences are quite exciting, and I did make a special effort to make each one slightly different."

Lots of violence then, and a few decapitations, but hardly any blood. As with programmes like 'The A-Team' and 'Miami Vice', in not showing the horrific effects of violence — like just how mucky it is when you slice someone's head off — isn't there a danger of desensitising people to it? Is 'Highlander' yet another film to be drawn into the whole 'Designer Violence' debate?

"I'm sure that's true," agrees Russell, "you're saying that it glamorises it and doesn't make it painful. Yeah, I understand that. But then, the only people that get hurt in this film are immortals, apart from the battle in Scotland. And they don't die normally anyway. They levitate into the air and glow and the world explodes around them. I agree with your statement, but I don't think it's relevant in a way to this. Apart from the poor chap who gets impaled on the sword..."

But he didn't die...
"No," he agrees pleasantly, "but that's just my quirky humour. In the script he did die, but I thought it was funnier.

"I went through a period of film making, when I made 'Razorback', when I used buckets of blood. That would have been deadly for this film because of the decapitations. That was the most difficult thing in the film actually. I had to show a decapitation, but I had to do it the most tasteful way — if there is such a thing."

Mulcahy had mixed feelings about working with the professional actors in 'Highlander'. He and Sean Connery apparently had a few minor problems at the start of production, but he has nothing but praise for Christopher Lambert.

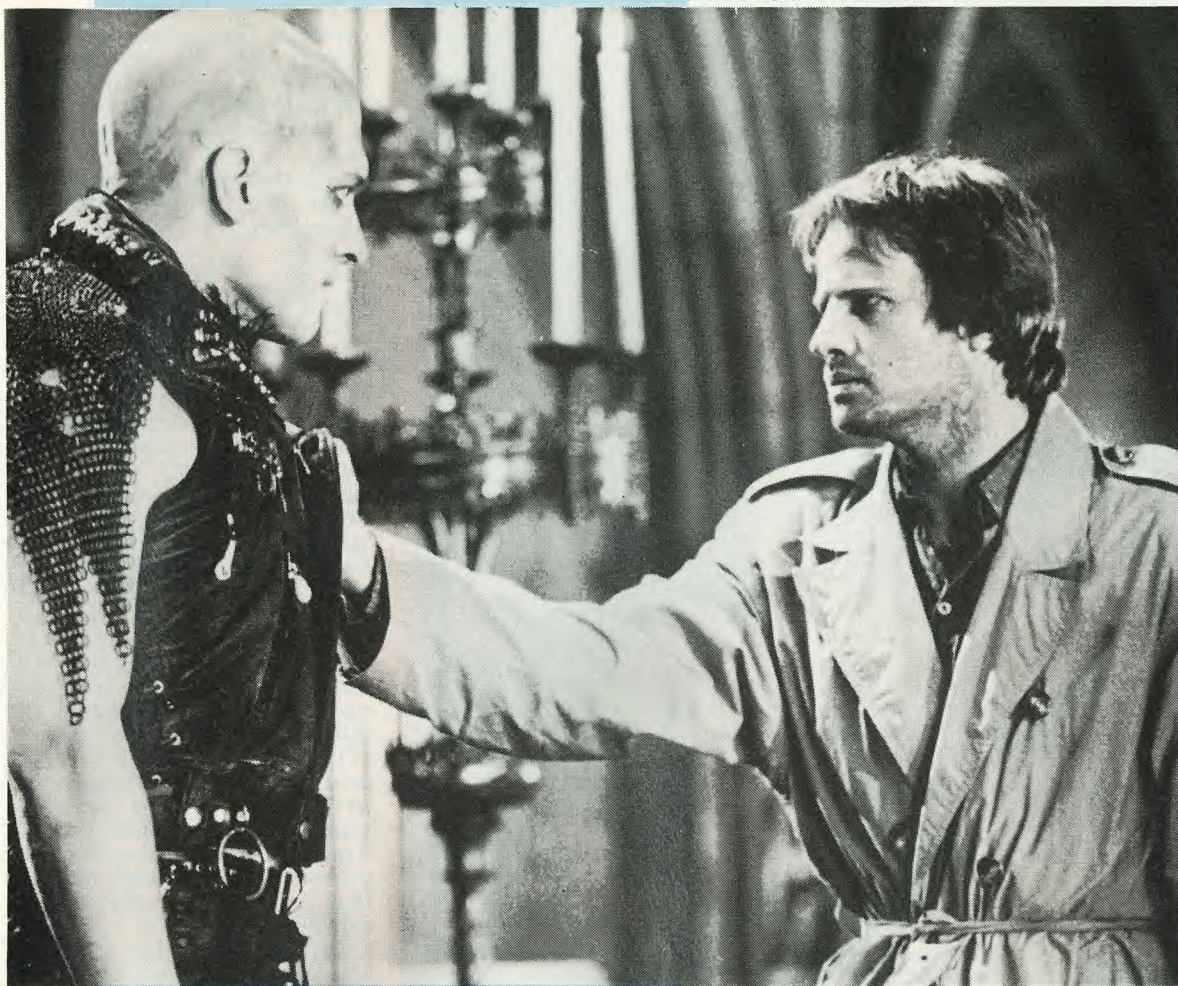
"I think he's a very good actor, but I think his charisma definitely influenced me. He looked right, his persona was right and his enthusiasm was right."

From his work with pop stars trying to be actors in his videos, are there any that have struck him as having real potential as actors? Yes, says Russell, Simon Le Bon. But more particularly Elton John, whose 'I'm Still Standing' video is Mulcahy's favourite of all his promos.

"When I was down in Cannes at the film festival promoting 'Highlander' I remembered all the funny times we had shooting it. One day — six am till four am the next morning. I remember filming Elton, doing the proverbial backing off shot, when I fell backwards into the Mediterranean. I had a heavy leather jacket on and there I am sinking. And everyone dived in... and saved the camera."

● SEAN CONNERY and Russel Mulcahy: when it rains, it pours





Evening: a posh hotel in darkest Fulham, a discreet little joint much favoured by visiting rock stars and celebrities. Waiting for the arrival of the Highlander — aka Christopher Lambert (pronounced Kristoff Lombear, in case like me, you failed 'O' level French).

Here he comes, all bristles and tousled hair, wearing gold rimmed specs, a battered leather jacket, jeans and a pair of sneakers that might have walked in on their own. Not exactly a man overflowing with trendiness, but definitely a man with charm as he greet me with a handshake and a smile as we get down to business.

What had attracted him to 'Highlander'?

"It was mainly because I wanted to do an action movie", he replies, sipping his black coffee with three sugars and puffing on his untipped fag (he get through three packs a day. Why? "Because I like it").

He plays Connor Macleod of the Clan Macleod, a man with long hair and a very fetching kilt. In the heat of the battle he discovers he is immortal, then, thanks to a very helpful Sean Connery, learns that his life is going to be one long duel culminating in something called the Gathering, which just happens to

take place (you've guessed it) in present day New York.

Aided and abetted by a very loud Queen, Highlander bashes on at quite a pace and overcomes the handicap of some very silly dialogue with brilliant special effects and a charismatic performance from Lambert as the lonely warrior Macleod.

What did he think of his performance?

"I didn't see the movie, I don't like to watch myself, it makes me feel very uncomfortable."

Fair enough. So what was it like to meet and work with Sean Connery?

"He's charming and a man who jokes and is funny. He's also an excellent person with whom to talk and exchange ideas. But meeting him was like meeting any other human being. I'm not interested in his image, you can read about that in a magazine. I'm interested in what the guy's got inside".

For an actor on the verge of mega-stardom, he's obviously not someone who's going to let fame go to his head. Born in New York, the son of a UN diplomat, schooled in Geneva and trained at the prestigious Conservatoire in Paris (where he was kicked out in his final year after a slight disagreement with his tutors), the 28 year old star is still a bit of a rebel without a cause.

"Let's say I was naughty as a kid and I still am sometimes. I don't hurt anyone, I just want to do something different — and have fun".

Having fun in his case generally revolves around work, which, after the success of his roles as the apologetic aristocrat in 'Greystroke', and the bleached punk in 'Subway', is in no short supply.

Soon he will be appearing in Michael Cimino's latest epic, 'The Sicilian', based on Mario 'The Godfather' Puzo's blockbuster, and before long we should be seeing the release of 'I Love You', in which he stars as a hapless young man in love with his keyring (funny people these French).

Meanwhile there're scripts to be read, more coffee to be drunk, and more time to spend pondering his life as a movie star.

"Sometimes when I'm bored I have to do something different, and that's what movies give me. I have to be doing something all the time. You know, you drive at 200 miles per hour even though you know it's stupid, but just to give the impression that you live."



MARK O'TOOLE: "We're shit" ●

Roughly translated that is an interview with the 'Three Lads'. The musical muscle in FRANKIE GOES TO HOLLYWOOD don't want to talk about their new single, their new album or how much money they've got. They just want to burp into the rm microphone. Does this make them rock 'n' roll rebels or one giant pain in the neck? Table manners: **Nancy Culp**

● So there I was, sat in a Chinese restaurant in Kensington, with all hell breaking loose in the form of the three lads from Frankie . . .

Ped: 'Ear that? Three lads! 'All of Fame!

Yes anyway, as I was saying, there I was with the three lads attempting to conduct an interview . . .

Mark: Shit

And getting . . .

Ped: Errrrp bleurgherrp!

Yes, thank you Ped. Nothing but four letter words and unbelievably ear-spitting belches recorded for posterity.

Mark: Ask a decent question!

Ped: Errgh. Erp. Errgh!

As you will no doubt gather, a new Frankie Goes To Hollywood single called 'Rage Hard' is about to split the airwaves. It is the first from the band in over a year and the reason for this debacle. There're a thousand and one questions you could ask, and unfortunately, because I'm quite a long way down the interview schedule, they've already been asked them and are getting fed up with 'Did you want to get rid of Holly?', 'Have you all fallen out?', 'Are you all millionaires', 'What's the new album like' type questions.

They're also most definitely not into doing interviews, and on the way to the restaurant, Mark and Ped disappear for what seems like forever into a computer hardware shop. Ped, you see, has a new computer and seems far more interested in his new programme and the whole Peking duck he manages to scoff along with Mark, than settling down to some serious conversation. Oh that and shit, of course.

Nasher is the quieter of the three and I have the suspicion that had I interviewed the old dears separately, I might have got more sense out of them. But as it was, they got stuck into the shit groove and every question I asked was greeted in the same manner.

Let's talk about the new album . . .

P: We're shit. Everyone is shit.

Why are you in the business, then?

M: 'Cos we're shit.

N: Coprophilia is in for '86 . . .

I was going to say, you've got an unnatural fascination with what comes out of your backsides.

P: Worrabout piss? Snot? Puke . . .

Um lads, the new album?

P: It's shit!

M: It's like 'Breaking Glass'.

P: And worrisit?

M: It's shit.

P: The 12 inch?? (All together) Shit! The single's shit. Every track is shit. The cover's shit. Everyone who worked on it is a shithead . . . it should do well!

ERRRP BLEURGGH, BURP, BURP, BURP ...!

I'm not getting very far with you lot, am I?

M: It's 'cos you're shit...

Gee thanks, fellas. I'll sleep easier tonight knowing that. So do I qualify for a shit in the handbag, then? (Legend has it, that one poor lass managed to so upset the lads that they defecated in her handbag when she left the room for five minutes.)

P: Who knows? The shit'll know. That's because she was being really 'orrible...

M: Ask a decent question!

What's a decent question, Mark?

M: I doan no. I'm not the interviewer.

But you seem to be interrogating me...

M: I'm not interrogating anybody. I'm just askin' you a question. The interview with a difference, that's all.

P: ERRRRRP!

Thanks, Ped

N: Har! Har!

M: Aren't ya gonna ask us like, what colour socks we wear then or anytin' like that?

Erm, how about the new album? I'd say you were getting more into the rocky side of stuff.

P: Nah, we're not into this 'the new album's a bit 'eavier than the last one'. Everyone says that...

N: We 'ate Led Zeppelin as well, 'cos everybody else likes 'em. Like the Cult got 'Led Zeppelin 3' and went weird, didn't they? We're about fookin' 10 light years a'ead of everyone.

M: Behind ya.

P: Well, you's saying, yeah, the new album's a bit 'eavier than the last one and we're dead weirdo and it's Zepelin and we're dead 'eavy. Bollocks 'n' all that.

M: We're into Venom!

N: Trash metal. It's the only thing. It's Venom and Metallica and if it's under 150 beats a minute, we're not interested!

By this time, the meal has arrived and, while I gamely ride out the anti-vegetarian taunts and forgo my usual gallon of Pernod for pints of lager, I'm wondering why on earth they bothered turning up. OK, lads, why do you bother giving interviews if you don't like doing them?

P: Whaa?

M: Why do we bother? 'Cos it's a laugh.



Photo by Joe Shutter

CONTINUES OVER ►

Hmm, not for me.

P: We 'ave to or we wouldn't get our views across on life.

OK then, what're your views on...

P: You just fookin' ask us...

Thatcher's South African policies?

M: It's shit.

N: She's a shit.

Oh dear, this really isn't getting the baby bathed, is it? You're not very fond of the press, are you?

P: No one's arsed.

M: Occupational hazard, innit?

Well, you got yourselves into the job in the first place...

P: We do it, we're not complainin'. You're the one who's saying that. We couldn't be arsed and we've only just gorrup, but we'll be alright in a minute.

N: Well, people try and handle yer with kid gloves, don't they?

M: No, they've never tried to handle us with kid gloves and stuff like that. Interviews 'n' all that, it's just a laugh. It's not like, er, I couldn't take an interview seriously like fookin' Mick Jagger does.

P: Oh yeah, like, the new album and yeah, we're doing this and we're doing that and really be serious about it. Then, when you go out the door, all you're gonna do is shout 'Bollocks! I'd shag 'er! Shag that! Yeah! Give us a bevvy!' It's puttin' a big false thing on...

Yes, but don't you think that by acting like this you're reinforcing the myth that you're three brainless louts? (I've just come back from the ladies, expecting at the very least a sock in my prawn with ginger in black bean sauce, and find instead that they've just spent five minutes burping and saying 'shit' into the tape recorder.)

P: (Indignant) We're not!

N: Don't you think it's to everyone's advantage that they think we're complete dick'eads that can be manipulated by everybody?

M: Eat shit!

N: If people think you're really clever 'n' intelligent, they treat you really clever 'n' intelligent and expect you to do clever, intelligent things, so you can't

get away with fookin' merder, then, can ya?

M: Is that what you think we are? Three louts?

Well...

P: Brainless dick'eads? If that's what you're thinkin', then that's what we are.

Time to completely change the subject. I turn off the tape for a bit but Mark grabs it and turns it back on. Time too, for the obvious question. Having just interviewed Pete Wylie on the subject, I think we ought to hear your side of the story chaps. Nasher, is it true that your dad came up to Wylie at your wedding and said, 'Get my son away from those two...'

P: Pooves?

N: Nah.

M: You're after the big scoop 'ere, aren't ya?

N: I wanted to ask Demis Roussos but he wasn't there.

M: I think he's pluggin' for a job or sunnint, you auld fella!

N: On vocals, wrinkly 'ead!

There's no smoke without fire...

N: Is that what you think about 'Olly 'n' all that?

P: Yeah, but in 'Olly's situation we used them firelighters and they're smokeless!

N: The way that that started, was because he never got on the same plane as us at Montreux, just because he didn't wanna stay in the 'otel overnight because he doesn't sit in bars, bevvying, that's why.

P: And we don't go to bed early, so why didn't anyone think we're leavin' 'im? But it's up to 'im what he does. No one complains if he wants to go to bed.

And that's how it started?

P: Yeah, and everyone thought, 'Ey, that's a bit weird. 'Ow come they're lying on the floor, face down over there pissed and 'e's in bed? Why does everyone give 'im stick fer that?

N: Just because he never arrived with us and left with us.

The question eventually gets asked that I thought sooner or later was going to be broached, and it's the one that



Photo by RETNA

● PED: "Eeeerp!"

every interviewer dreads — the moment when a band ask what you think of them.

P: Do you like us? *Musically*, that is?

No, but I like 'Rage Hard' because it's got a bit of a tune and a bit of a dynamic to it.

M: So you think we're shit?

I didn't say that.

M: I will, we're shit.

So why are you still in the band?

M: 'Cos I don't wanna leave, 'cos everything else is shit.

N: Go and join the Smiths, eh?

M: Now that'll be SHIT. The thing is that they're so trendy they won't take any money for selling records.

I'm sure you'll find that they want their money like everyone else.

P: So why does everyone give us stick for having money? 'Cos you earn yer money why does everyone think 'Oh you're millionaires?' We've earned our fookin' crust for doing this.

N: For what we've got, which is the unknown quantity, we've earned it.

P: So we don't deserve what we get?

I didn't say that.

P: It's just a joke. It's not our fault if they pay us so much, is it? We're not gonna say no. So, if someone offered you 100 grand, you're gonna say, 'no' 'cos I don't think I've earned it? You wouldn't say no. You'd fookin' grab it straight away. Obviously, that's what anyone does. Then everyone gives you stick 'cos someone's given you a grand for makin' records or whatever.

N: The thing is, that nobody knows what we've earned so 'ow can they say whether we deserve it or not? They've got these ideas in their 'eads that we've got loads of fookin' money, so they think we don't deserve it.

P: We've earned more than we've ever earned in our lives for doing like, not a nine to five job but it's sort of more of a brain-wracking thing than it is physical. But everyone thinks, 'Oh yeah, they were on 'TOTP' and now they've got loads of fookin' money, so they don't deserve it' and they're all jealous!

N: We've done a lot more than any other new band ever did. Didn't we? We sold more records than any other band that'd just come up from nowhere. So we *do* deserve it.

P: You should be thankful 'cos there would've been nuttin' in 1984... therefore you'd been out of a job. 1984, there wasn't much goin' down and when we came in, although we were really 'eavy when we first did it, like, at least we fookin' made it a bit more lively.

M: 'Ey, you're getting' a bit talkative now lads! Shit!

P: But really it was a load of shit! And now we're back to where we were in the first place!

Hmm, maybe in more ways than one. Thankfully, a very big train up to Manchester beckons and the interview is truncated, leaving Ped to ruminate on his new (but secondhand) Ferrari, Mark on when he'll pass his driving test (he managed to smash a hire car up the first time he went out driving) and Nasher? Well, who knows. Who knows too, what the fate of the Frankies will be — although the single is certainly destined for a top 10 position, at least. Anything more to say lads, before I switch off?

All together: ERRRP BLEUR-GHERRRRRRRRP!!!

Yes, quite.



Photo by RETNA

● NASHER: "Har! Har!"

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MAJOR



▲ JULIAN COPE, BOSTON CLUB, LONDON

Pass the oxygen, mother! If this wasn't the most crowded, sweaty, suffocating gig in the history of rock I'm a duck's arse, and you could have knocked me down with a feather. We all know the old Madcap is popular (or at least was) but it was sardine time in Tufnell Park, and there were at least a hundred punters banging on the door downstairs.

Not that we were to be disappointed. Julian strode on looking a little older and thinner, but that mop of hair still hid a man who knows how to sing, and put a band together that does his songs justice. It was rock that we got tonight — 'Sunshine Playroom', 'Sunspots' — all perfect pop and all powered along by a mighty rhythm section.

What they lacked in finesse they made up for in muscle, though one crushed body who had extricated itself from the front reckoned things sounded a lot clearer with two tons of knee in your back. The voice is still a giant, the songs are still deceptively simple, though we could have done with more of a taster of things to come.

Still, who can argue with an encore of 'The Greatest Imperfection' and a much needed blast of cold night air. Not ideal conditions (unless you're the promoter's bank balance), but an awesome warning shot that Mr Cope is a long way off dead. Watch out world, he's on his way back.

Andy Strickland

■ BAM BAM AND THE CALLING, BULL AND GATE, LONDON

With their spikey, tousled barnets, you'd be excused for presuming these boys spoke the language of the Alarm. This misconception vanishes instantly with the first note. Bam Bam And The Calling speak in a truly vital tongue. Like Derry's other sons, That Petrol Emotion, Bam Bam are pretty well sussed in the art of thrilling.

Crafting their classic pop melodies in finest Undertones' spirit, BB&C make room for passing references to both the Velvets and Television, with Tom Verlaine's 'Glory' raising its distinct head near the close of their short set. Whilst given a not altogether adventurous treatment, it was certainly not blemished either, and nestled almost appropriately amidst Bam Bam's own creations.

With one ear tuned in for that perfect beat, and the other appreciating a thrashing, splintered guitar sound, somewhere in the grey matter of songwriter Paul McCartney(!), these opposing forces gel. With their duelling guitars constantly declaring a war of sound, these boys have just had a place reserved in my heart.

Jane Wilkes

■ JIM BYRNES, CAFE ROYAL, EDINBURGH

Jim Byrnes comes from St Louis, Missouri, and has no legs. He lost them in a car accident in America some 15 years ago. Once out of hospital, complete with false legs, he returned to his favourite pastime, which is playing music in the mode of Ray Charles and BB King. Tonight he sat perched on a stool, guitar in hand, and produced some good old fashioned kick-ass booze-drenched blues.

The Edinburgh audience took a while to warm up, but, teased by cheeky guitar runs and devilish solos, they soon realised that this was something out of the ordinary. Technically faultless without being clinical, Byrnes made light of old standards like 'Johnny Be Good', 'The Walk' and 'Night Train', interspersed by some of his own compositions. It was the guitar which got feet stomping, playing effortlessly off the intricate keyboard work of pianist Michael Kalani, but it was the man's voice — gritty, resilient and gruffer than Tom Waits with a hangover — which had the women dewey-eyed and the men smiling in recognition of emotions they had suppressed, denied or failed to find words for.

The party really got going with a mean rendition of 'Little Red Rooster' and a beautiful bluesy ballad called 'Without My Cane' (a poignant song under the circumstances). A rabble-rousing version of 'Shake Your Money-maker' brought things to a close, and an encore was provided in the form of 'You Got Me Cuckoo In The Head' — a wild, heart-wrenching number bemoaning love lost. If the sort of music Jim Byrnes plays is unfashionable at the moment then so be it. Dress me in sackcloth and cancel my cool tokens, but bring on the blues!

Patrick Small



Photo by David Orr

▲ THE CATERAN, JAILHOUSE, EDINBURGH

The Cateran, (Gaelic for the young 'roughyens'), were formed a few years ago in Inverness and now base themselves in Edinburgh. They play classic two minute guitar-based hard pop songs, bubbling with energy and determination.

Here it is fairly obvious that bands like the Ramones and Hüsker Dü play an important role, as they've already worn out a path trodden so many times before that it has become dry and hard to walk on without getting yourselves convicted of plagiarism.

Tonight a recital takes place during the Edinburgh Fringe, at the Feedy end of the city within the even feedier confines of the Jailhouse. However, it's not the greatest night of the Cateran's career as a group. They flirt with powerful forces, seeking to provoke a precise anger, channelling it into a post-Pistolian barrage of white noise and feedback. Frontman Sandy McPherson possesses an acquired aggression, and with a hint of suaveness, saunters back and forth across the stage like a half-cut male giraffe during the mating season.

The 12 song set, which included 'Little Circles', the title of their debut LP and the raw 'Planning Time', lasted for about 25 minutes with the odd additional hold up from guitarist Cameron, who managed to break five strings.

Seeing is believing. Well, this crowd left with eyes and ears mutilated. In conclusion I can only offer you some valuable advice — beware the Cateran.

David Whitelock

▼ THE ART OF NOISE/FOUNTAINHEAD, HAMMERSMITH ODEON, LONDON

Fountainhead are having a problem selling themselves. They don't want to wear poncey clothes, or go for all that 'Hammersmith, howya doin'?' blarney. But there's nothing to focus your attention on at all. 'Sometimes' could be China Crisis circa '83, and that's another problem; everyone else has moved on from there. 'Heart And Soul' provided the only real excitement, and suggested that the boys get a bigger kick out of playing blues and jazz than this 'modern' dance music.

They could learn a lot from Art Of Noise. Up on the screen, 'modest' Max Headroom tinkled on the ivories, then deigned to introduce his favourite 'backing band'. JJ and Anne Dudley were having a great time, hammering the Fairlight and splashing away at the piano, while behind them, the shrink-wrapped Noisettes put in some lively, clamouring vocals. With the scholarly introductions and the quaint stage antics, it was more like a Victorian science lecture than a rock and roll show.

It was surprising how most of the high-tech compositions succeeded on stage. 'Instruments Of Darkness' was a miss, and 'Backbeat' was over-indulgent, but 'Moments In Love' emerged as a wonderfully hypnotic piece. The ending was pure pantomime, with four cowboys coming on to play geetar for 'Peter Gunn', followed by a silly version of Glenn Miller's 'In The Mood'.

In both bad and good senses, you might say the Art Of Noise have 'sold out', and the result was a decent evening's entertainment. If this is pop art, then I just might buy it.

Stuart Bailie

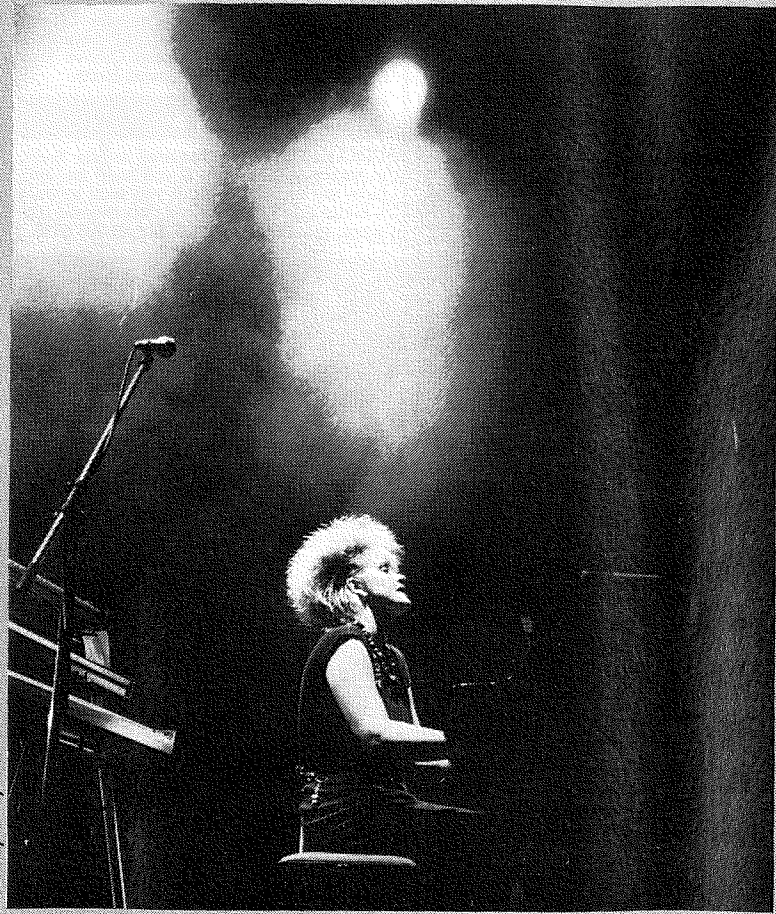
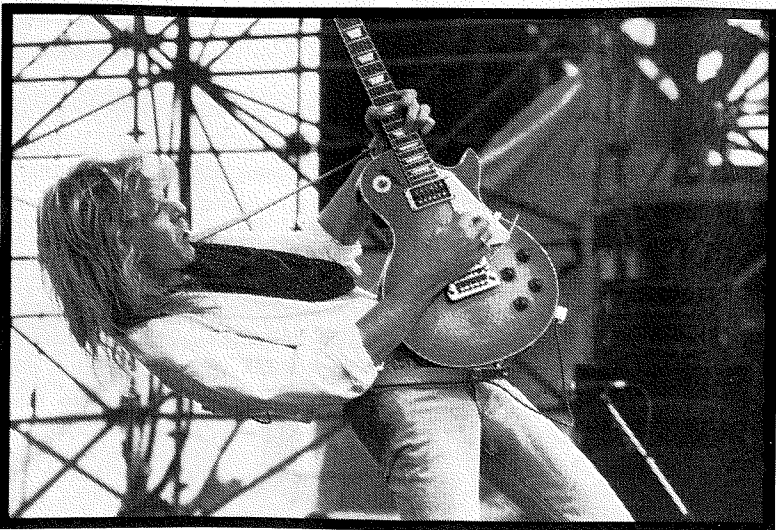


Photo by Barry Plummer



Photos by Frank Griffin LFI (Scorpions left, Ozzy right)

▼ MONSTERS OF ROCK FESTIVAL, CASTLE DONINGTON

What a day to look forward to — standing amongst thousands of headbangers for nine and a half hours of heavy metal madness. But would I let that get me down? No way, man. I put on the dirtiest, tattiest pair of denims I could find and marched head held high towards the stage — via the beer tent, of course. I had prepared myself for a rocking good time. Yes, I was ready to kick some bottoms!

Things got off to a bad start, though, as German rockers Warlock began the first set of the day. As the band went through its macho pose repertoire and vocalist (and probably hard lovin' woman) Doro screamed about 'Staying Hard' and 'Hell Power', thoughts of the beer tent came creeping back into my head.

Refreshed, I returned to the masses to see 'The Comic Strip's' Bad News blast onto the stage. What power, what mega riffs, what a laugh! Vim, Colin, Den and Spider treated us to their very best, including 'Bitch Hell Mutha' and that immortal classic 'Vampire Spunk Merchants From Hell'. How could anyone possibly follow that?

Well, if anyone could it had to be Motorhead. Heads down no nonsense mindless metal. I mean, who else could think up a song title as stimulating as 'Killed By Death' — and have the guts to sing it? Actually, perhaps singing is not quite the right word — or had Lemmy accidentally swallowed the microphone before the first number? After an encore of 'Bomber' and 'Overkill' I left in search of Aspirin.

Not quite so cranium-crushing was the return of Def Leppard to an English stage. One-armed drummer Rick Allen was the star of their show, coping unbelievably well with his electronically aided drumkit.

The band glided through an almost pleasant set of rock tunes and energetically flung themselves across the stage. A dodgy sound system didn't help, but 'Rock Of Ages', which included covers of 'My Generation' and 'Whole Lotta Love', got the dandruff flying.

By this time, I was getting quite settled amongst the booze, bikes and boobs brigade even though I wasn't wearing a black t-shirt like everyone else.

The Scorpions were greeted with a mass of peace signs and grunts of approval, and proceeded with a faultless performance of all their better numbers. Klaus Meine sounded as if he was singing with the microphone up his nose and danced about the stage like a demented ballerina. 'The Zoo' seemed to be the song everyone had been waiting for, closely followed by the one about going to the butchers — 'Another Piece Of Meat' (sexist — us?).

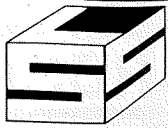
Six beers later, I found myself crammed between denim and leather watching Ozzy Osbourne come down from the roof of the stage in a massive chair. All the heavy metal theatrics were used up over the next hour and half as Ozzy, trundling across the stage like a senile old man, lead his sprightly American band through the motions.

Flash bombs, costume changes, drum and guitar solos, hundreds of pulsating lights and the odd decent tune chucked in here and there rounded off the day's events. Actually, the best bit was the pretty firework display just before I dashed home. Oh well, at least it didn't rain.

Nick Robinson



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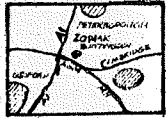
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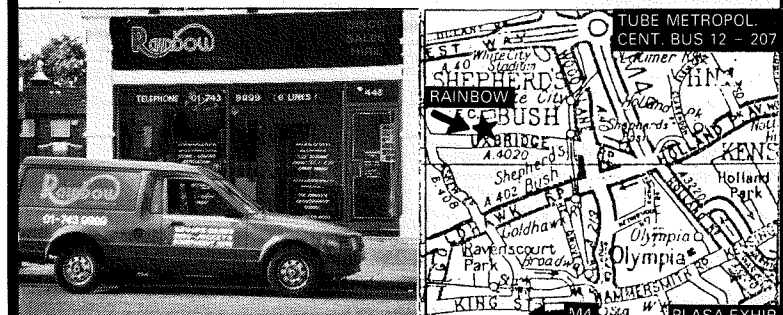
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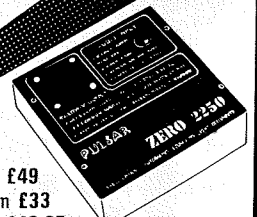
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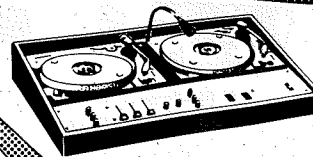
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WEDNESDAY 27

BRENTFORD Red Lion (01-560 6181) Living Daylights/Bam
DUNSTABLE Wheatstheaf (62571) Pride Of Passion
EDINBURGH Assembly Rooms Denise Black And The Kray Sisters
GLASGOW Panama Jax (041 221 0865) Flexiclub
HALIFAX Piece Hall (59454) Shop Assistants/Excalibre/Ghost Dance/Pop Will Eat Itself/The Wedding Present/Psycho Surgeons/Chinese Gangster Element
LEEDS Adam And Eves (456724) Major Accident/Condemned 84/Primitive/Skin Deep
LINCOLN Oasis Newland BMX Bandits/Clouds
LONDON Camden Dublin Castle (01-485 1773) Balham Alligators
LONDON Chalk Farm Enterprise (01-485 2659) X-Men/The Half-Lings
LONDON Harlesden Mean Fiddler (01-961 5490) Dwight Yoakam
LONDON Putney Zeeta's (01-788 1900) A Bigger Splash
READING Paradise Rubella Ballet/Toytown Gamblers/Mugshots
ROMFORD Rezz Victims Of Pestilence
RUNCORN Cherry Tree Stiffs
STAFFORD Roosters (43250) Dream Factory
STOCKPORT Cobden's Place The Pink Tomatoes
SOUTHPORT Madhatters Club Acoustic Mile/
 'Appen It Will/Men In The Wilderness (Animal Liberation Front Benefit)

THURSDAY 28

BIRMINGHAM Digbeth Irish Centre The Bizz/The Bad Boys/Fail Warning
BRADFORD I in 12 Club Chumbawumba

THE HANDIEST

POCKET LIVE GUIDE

BRIGHTON Zap Club (727880) The Volcanoes
EDINBURGH Assembly Rooms Denise Black And The Kray Sisters/Ivor Cutler (ajc.)
GLASGOW Lucifers (041-248 4600) Rubber Yahoo
LEICESTER Princess Charlotte (553956) Spike Norman
LONDON Camden Dublin Castle (01-485 1773) Rent Party
LONDON Camden Lock Dingwalls (01-267 4967) The Crickets
LONDON Chalk Farm Enterprise (01-485 2659) BMX Bandits/Talulah Gosh
LONDON Margery Street New Merlin's Cave (01-837 2097) Skanga
LONDON Wood Green Haringey Trade Centre (01-881 1196) One Thousand Violins/Hangman's Beautiful Daughter/BMX Bandits
MANCHESTER Boardwalk (061-228 3555) The Cheaters
NOTTINGHAM Mardi Gras (860401) The Veil
RAYLEIGH Pink Toothbrush STA

FRIDAY 29

BIRMINGHAM West Bromwich Coach And Horses (021-588 2136) The DT's
BRIGHTON Zap Club (727880) STA
CHELMSFORD Chanceller Halls Wolfgang Press/Felt
EDINBURGH Assembly Rooms Denise Black And The Kray Sisters/Ivor Cutler/Revv Hammer
HEREFORD Market Tavern (56325) The Stiffs
KETTERING Cornmarket Hall Chumbawumba/
 The Next World/Heavy Discipline/Decadence Within (Anti Apartheid Benefit)
LEICESTER Princess Charlotte (553956) The Filberts
LONDON Camden Dublin Castle (01-485 1773) Rent Party
LONDON Chalk Farm Enterprise (01-485 2659) The Chesterfields/Riot Of Colour

LONDON Covent Rock Garden (01-240 3961) Skanga
LONDON Finsbury Park Sir George Robey (01-263 4581) The Duellists
LONDON Fulham Greyhound (01-523 0787) Rubella Ballet/The Trudy
LONDON Kentish Town Town And Country Club (01-267 3334) Juice On The Loose
LONDON Stoke Newington Three Crowns The Palookas/Hangman's Beautiful Daughter
MANCHESTER Boardwalk (061-228 3555) The Brazil Project
READING Thrappers Inspector Bob/The Nipple Abolishers
YORK Winning Post Rose Of Avalanche

SATURDAY 30

BIRMINGHAM West Bromwich Coach And Horses (021-588 2136) After Eden
BRIGHTON Zap Club (727880) Isoceles/Bob And Bob Jobbins/Roy Smiles
BRISTOL Tropic Club (49875) The Dilberrys
CARDIFF Bogies Sheer Kaan
DOVER 365 Club Fight Back/Corpn Cancer/Atavistic/Pro Patria Mori/K9 Judas
EDINBURGH Assembly Rooms Ivor Cutler (Aft.)
FAVERSHAM Arden Theatre Matt Vinyl And The Emulsions/Boy's Own/Laughing With The Law/Sam Spoon And The Psychedelic Penguins
HARROGATE Pateley Bridge Memorial Hall Chain Saw/Blues Bite/Friends Of The Family/Eighty Days/Mighty Red Fish/Some Caught Napping/First Wordz/Mal Chix/Beaut Laughing/Prying Eyes (Famine For Africa)
LEEDS Adam And Eves (456724) Onslaught/Mayhem
LEICESTER Princess Charlotte (553956) STA
LONDON Brixton Old White Horse (01-274 5537) One Thousand Violins/Blue Train/Depth Charge Souls
LONDON Camden Lock Dingwalls (01-267 4967) Mink Juleps/The Rhythm Girls
LONDON Covent Garden Rock Garden (01-240 3961) A Bigger Splash
LONDON Oval Cricketers (01-735 3059) Geno Washington And The Ram Jam Band
MANCHESTER Boardwalk (061-228 3555) The Christians
MANCHESTER Gallery (061-832 3597) The Macc Lads
MANCHESTER International (061-224 5050) Zoot And The Roots
NOTTINGHAM Mardi Gras (860401) The Ground Hogs

TUNBRIDGE WELLS Grosvenor Recreation Ground Fling Thing/The Gingerbread Men/Chinese Whisper/The Freaks Of Science/Deuce (Live Aid and Tunbridge Wells Community Association benefit)
YEOVIL Johnston Hall The Chesterfields/Number Four Joy Street (Charity gig)

SUNDAY 31

BRENTFORD Red Lion (01-560 6181) Living Daylights/Footloose (Lunch) 45 South (Eve)
CROYDON Underground (01-760 0833) Wolfgang Press
LONDON Camden Dublin Castle (01-485 1773) Howling Wilf And The Vee Jays
LONDON Camden Lock Dingwalls (01-267 4967) Snake Corps/Writers Revenge/Hey Hey Roxy/Three Man Island/As We Speak
LONDON W1 Ronnie Scotts (01-439 0747) Working Week
MANCHESTER Boardwalk (061-228 3555) Inca Babies/Deadpan Tractor
NEWBURY Clocktower Inn The Hamsters From Hell
SCARBOROUGH Stephen Joseph Theatre They Must Be Russians
YORK ABC Arena

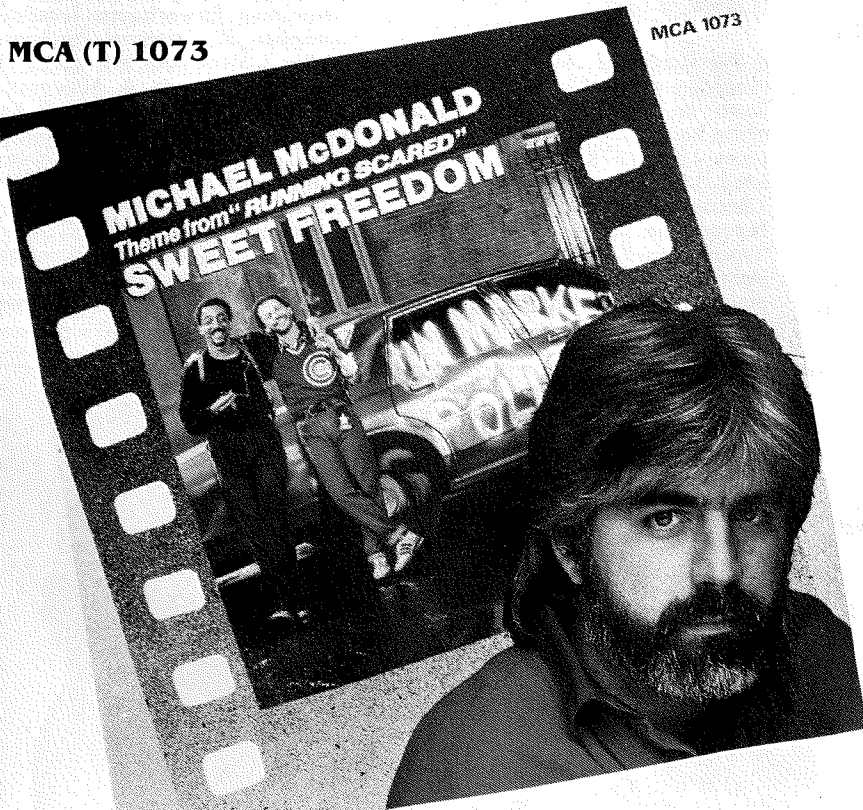
MONDAY 1

BRISTOL Tropic Club (49875) Jonah And The Wail/The Rout/Five Year Plan
CROYDON Cartoon Murrumbidgee Waiters
LEVEN Lighthouse Barbed Wire
LONDON Finsbury Park Sir George Robey (01-263 4581) Irish Mist
LONDON W1 Marquee (01-437 6603) Bar Flies
NOTTINGHAM Mardi Gras Stiffs
OLDHAM Hurricane Club Briar

TUESDAY 2

LIVERPOOL Milo's Persia
LONDON Camden Lock Dingwalls (01-267 4967) Boss Gooman's testimonial featuring Nick Lowe, Graham Parker, Lemmy, Rat Scabies and Lee Brilleaux
LONDON Covent Garden Rock Garden (01-240 3961) Chokum Child/Faster Pussycat, Kill, Kill, Kill
LONDON Oval Cricketers (01-735 3059) The Rapiers
NORTHAMPTON Old Five Bells Black Market/Crystal Attic/Destiny
NORWICH Ritzy Sittin' Pretty
READING Majestic The Rain

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NEWS

DIGEST

edited by
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GREAT COUNTRY

■ **Big Country** release their single 'One Great Thing' on Friday, September 5. Written by Stuart Adamson and produced by Robin Millar, the song is taken from Big Country's current album 'The Seer'. The flip side, 'Song Of The South', is a brand new song never before available on vinyl. A limited edition double pack will also be available with an extra single featuring 'Porroh Man' and 'Chance'.

● **UB40** have added three extra dates to their tour. They'll be playing Brighton Centre November 2, Birmingham NEC 6, Wembley Arena 7. Tickets are available from box offices and usual agents. Tickets for Wembley, priced £8 and £7 (plus 30p booking fee per ticket) are also available by post from UB40 Box Office, PO Box 2-London W6 0L2. Make cheques or postal orders payable to MCP and enclose a sae.

UB40's date at Bournemouth International will now take place on November 1 instead of November 2.

● **The Godfathers** release a double A-sided single on Friday, September 5. The two tracks featured are 'I Want Everything' and a cover version of the old Rolf Harris song 'Sunarise'.

● **Tom Robinson** releases his album 'Still Loving You' on Monday, September 15.

● **Michael McDonald** releases his single 'Sweet Freedom' this week. The song was written by Rod Temperton, whose past credits include 'Thriller' for Michael Jackson.

● **New Order** will be touring in September. They'll be playing Newcastle Mayfair Wednesday, September 10, Edinburgh Playhouse 11, Glasgow Barrowlands 12, Dundee Caird Hall 13, Birmingham Tower Ballroom October 2, London Royal Albert Hall 6. Tickets are available now.

The band will release their single 'State Of The Nation' in mid September followed by their album 'Brotherhood' in early October.

● **Howard Hewett** releases his single 'I'm For Real' on Monday, September 1. It's taken from his album 'I Commit To Love'.

● **Parliament** release their retrospective album 'Uncut Funk — The Bomb' on Friday, September 5. The album has eight tracks drawn from the years 1974-1978. Among the featured classics are 'Give Up The Funk', 'Chocolate City' and 'The Big Bang Theory'. The sleeve notes include a 'Teach Yourself P-Funk Glossary', explaining the meaning of such terminology as 'pulldozer' and 'chocolate coat freak in habit form'.

● **Marilyn** walked free from court last week, after a case against him of possessing heroin was dropped. Crown Prosecutor, Mr Brian McArdle, conceded that no drugs had been found on Marilyn and the only evidence that Marilyn had taken heroin was a statement he was supposed to have made to the police.

● **More courtroom capers: Sigué Sigué Sputik's** drummer, Ray Mayhew, was fined £20 with £30 costs on a charge of using threatening words, and behaviour likely to cause a breach of the peace, outside London's Mudd Club. Ray is going to appeal against the conviction on the grounds that his lawyer was ill the day the case was heard and an important witness was not there.

Ray has also appeared in the dock charged with assaulting a girl called Carol Wolmsley, who he shared a flat with for three months. He was released on bail until September 3 at Marlborough Street Court in London.

● **The Fall**, who release their single 'Mr Pharmacist' on Monday, September 1, have lined up a brief series of dates. They'll be playing St Albans City Hall September 6, Deptford Albany Empire 7, 8, Croydon Underground 11, Northampton Derngate Centre 13.

● **The Men They Couldn't Hang** release their single 'Shirt Of Blue' on Monday, October 6. They will also be playing the Harlesden Mean Fiddler on September 11 and 12 with some of the proceeds going to Greenpeace.

● **Rod Stewart** follows up 'Every Beat Of My Heart' with 'Another Heartache' on Monday, September 1.

● **The Housemartins** take to the road next month. They'll be playing Birmingham Powerhouse Tuesday, September 30, Liverpool Playhouse October 2, Manchester International 3, Sheffield University 4, Newcastle Mayfair 5, Brighton Top Rank 8, Kilburn National 9, Bristol Studio 12, Cardiff University 13, Cork Sir Henry 16, Dublin Olympic 17, Galway Warwick Hall 18, Belfast Queens University 20, Glasgow Barrowlands 22, Aberdeen Ritzy 23, Edinburgh Assembly Rooms 24, Hull City Hall 27. All tickets will be £4 with £1 off for UB40 holders.

BARBARA ROY

gotta see you tonight **BARBARA ROY** gotta see you tonight

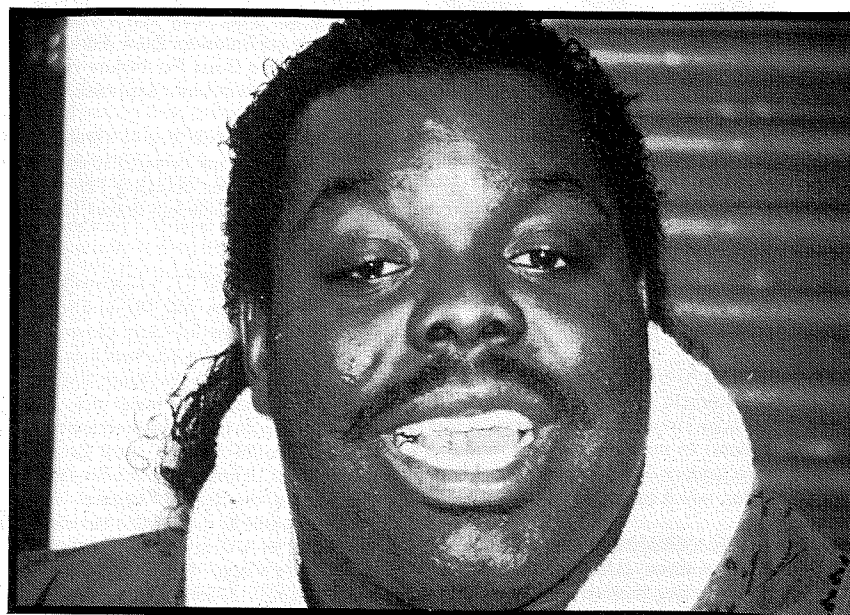
on 7" & 3 track 12"

RCA IN-HOUSE PRODUCTIONS



BY JAMES HAMILTON

Records ... Gwen Guthrie finally topped US Club Play, Madonna 12 Inch Sales in **Billboard** ... **Young & Co** 'Such A Feeling' is getting a **Timmy Regisford** remix now it's been picked up by US **Atlantic** ... **Georgie Fame** is recording for **Ensign** ... **Island's** go go movie 'Good To Go' appears finally to have opened in the States, where go go fans are reportedly disappointed it only features brief snatches of the soundtrack song ... **Darryl Pandey** (who spent a considerable fortune in London at **Gucci** buying luggage, shoes and presents) has also cut a great soul slowie dedicated to his kid sister, 'Krystale' ... **Farley 'Jackmaster' Funk's** new 'Houseapella' instrumental sloppily includes some stray conversation if you listen closely — incidentally, **Radio One** DJs are already saying what a great singer Farley is! ... **DJ International Records'** hustling vice-president **Lewis Pitzele**, ever looking for a deal, intends setting up his own **Jackin' Records, Doo' Rock** and **Wicked Pulse** labels here ... **Steve 'Silk' Hurley** Jack Your Body' owes a melodic debt to **Yazoo** 'Situation' ... psst! — why does **Damon Rochefort** call himself **Nellie 'Mixmaster' Rush**, and sing like the **Village People**? ... **Marshall Jefferson** also records as **Virgo** ... **The Incredible Mr Freeze's** rappers are **Daddy O** and **Delight** from the group **Stetsonic** ... **The Boogie Boys** of course are from Harlem, not LA, it was the label that confused me ... London's hipper clubs look like turning **The Naturals'** tapping and burbling 106½bpm 'Funky Rasta' (Jamaican **Sunshine**) into the latest big boom revival — always an underground threat since 1981, it's now being prodded by DJ **Tim Westwood** (who unearthed supplies in New York), and by **Dancin' Danny Poku** (who wishes he hadn't!) ... London's **Metropolitan Police** evidently now have a "Warehouse Squad" to close down illegal public parties, but two warehouse style parties that are perfectly legal this Saturday (30) are **Wicked Pulse** at Camberwell Green's **Dickie Dirts** (in the old cinema), and a North meets South allniter at Hackney Central



FARLEY 'JACKMASTER' FUNK & JESSIE SAUNDERS/VOCALS BY DARRYL PANDY 'Love Can't Turn Around (Remix)' (US House Records FU-11) Obviously due soon here on London too, as promised this is the storming 122-122½-0bpm revamped "house" smash with re-recorded tighter vocals by the this time fully credited Darryl 'Diva' Pandey (above), plus excitingly stripped down vocal and instrumental 'Houseapella' dub versions. The mighty mouthed opera singer's voice is apparently proving too rich and meaty for some people's taste, but that's probably just the shock of the new.

B P M

ODDS 'N' BODS

STEVE WALSH is organising an all-star single to benefit the November 1 national **Disco Aid** charity night, and as it's being recorded this weekend he needs to hear immediately on 01-580 0083/4 from any so far uncontacted dance acts who'd like to join in ... **PLASA**, the equipment exhibition, is evidently open to the public at Hammersmith's **Novotel** this Sunday (31) until Wednesday (3), 11am-6pm ... **Tony Blackburn** keeps claiming his weekday morning **Radio London** show is "the most listened to" in the South-East, and now he's got official **BBC** audience survey figures to prove it! ... **Krystol** 'Passion From A Woman' has been shrink-wrapped with a bonus 12 inch that couples the underground classic 106bpm 'After The Dance Is Through' and 110½bpm 'The Things That Men Do' (DTA 7203) — but mightn't **Epic** have been surprised if they'd merely released that coupling in its own right, all along? ... **Boiling Point** are reissuing a couple of 1983 hits in new **Timmy Regisford** remixes, the bassier 0-98%-99½-99-0bpm **Monyaka** 'Go De Yaka' (POSPX 820) and messily unimproved 121½-121¾bpm **Hot Streak** 'Body Work' (POSPX 821) ... **Supreme Records'** first birthday party, with **Graham Gold** jocking, saw **Mel & Kim** twirling like twin poppets, **Princess** sneaking in despite leaving the label, **Nicky Holloway** wearing a bog brush in his barnet, and **Chris Hill** dancing at **Stringfellows** — a social night that brought many a DJ and his lady "Up West", most ending up in Chinatown for an early hours chop suey ... **RCA** in the States are starting a new dance label, **AFT**


station's **Club Oo!** **Mankind**, where **Colin Curtis** (if fit), **Chris Reid**, **Edgar & Calvin** clash with **Jonathan Moore**, **Andy McConnell** and **Baz fe Jaz** for a soul-funk-jazz throwdown ... **Wicked Pulse** with **Soul To Soul** is also on Sundays in Covent Garden's **Africa Centre**, sweaty, smoky, funky and friendly ... Monday (1) **Ralph Tee** presents "the sisters of soul", live and on vinyl, at London's **Limelight** ... **Jerry Green** got mugged while actually supplying the sound at an LWR gig in New Cross, losing a gold chain from around his neck ... **Gilles Peterson** on Tuesday (2) starts a weekly 10pm-midnight 'Mad On Jazz' **Radio London** show — nice one! ... **Colin Hudd's** hot mix is **Adonis** into the old **Voyage** 'East To West', the "house" tempo bringing other fast oldies back into play ... **Five Star** (I've yet to receive their LP) are being sponsored by **Cadbury's** Crunchie bar

on their upcoming UK tour — not quite in the **Pepsi** league maybe, but just as sweet for young fans' teeth! ... **SORRY, WRONG BEAT!**

HOT VINYL

GEORGE BENSON 'While The City Sleeps...' LP (Warner Bros WX 55) Producer **Narada Michael Walden** thankfully has sensitivity enough to drop his heavy handed pop approach for a potential hits-filled vocal set that'll keep floors heaving way into 1987. Hottest are probably the familiarly styled 105bpm 'Shiver', Maze-ish 111½bpm 'Teaser', **Kenny G**-saxed 114bpm 'Did You Hear Thunder', but there really ain't a dud among the 51½/103bpm 'Love Is Here Tonight', 69bpm 'Too Many Times', 122bpm 'Secrets In The Night', (0-) 102½bpm title track, 88bpm 'Kisses In The Moonlight'.

continues over

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BPM

from previous page

CARLTON 'Excite Me' (US Infuture IN-0001) The biggest import two weekends back, this melodically juddering and tinkling wriggly (0-)109 $\frac{1}{2}$ bpm electro nagger surrounds Carlton Smith's rather effectively UN-excited though pent-up vocal with much Nu Shooz-ish nervy tension (dubby Super Ride Side flip).

BB & Q '(I'm A) Dreamer (Remix)' (Cooltempo COOLX 132) Shep Pettibone's remix adds freshness (in four versions) to the already familiar now more juddery 109-0bpm crisply rolling tapper, which has exploded anew.

GIL SILVERBIRD 'We Can't Go On Without Love' (US T.C. Records TC 7009) Harking back to what many consider a golden era of soul, the late Seventies, this scampering 119 $\frac{3}{4}$ -119-118-117 $\frac{1}{4}$ -118bpm canterer has excellent semi-falsetto singing, thunderthumbs bass and some Sanborn-style sax in one of the breaks (inst flip). One for the suburbs?

LOOSE ENDS 'Slowdown' (Virgin VS 884-12) Possibly aiming to outdo DMC Records, twin-packed promotionally if not commercially this DJ Club Pack contains, along with edits and dubs, three main versions of a rambling but always interestingly textured Nick Martinelli-produced wriggly swayer, recognisably typical under all the surface activity — which is considerable. Nick's own 105 $\frac{1}{2}$ bpm mix is awash with effects and tricky edits, some human beat box, laughter and squalling sax standing out halfway. Dancin' Danny D & Godwin Logie's straightforwardly jolting 102 $\frac{1}{2}$ bpm mix if anything is what might have been expected of Martinelli, again with honking sax a more integral part. The guys in the group's self-produced 93 $\frac{1}{2}$ bpm 'Slow Jam' variation emphasises the vocal interplay (good on all versions) in an almost jazz-hip hop way, with cool flute this time. Very interesting, but, as the whole package adds up to more than the song, which version is a hit? Or is that what all this early choice is intended to decide?

VIKTOR LAZLO 'Sweet, Soft N' Lazy' (Belgian Miracle! 608.305) Hard to find on initial German Polydor pressings, this dead simple and madly attractive 128-0bpm bossa nova is by a one note samba singing girl with cooing support, and presumably Viktor's neat sax, lovely stuff ideal for New York afternoons (the Bossa Per Minute count is deceptive, the feel is not that fast).

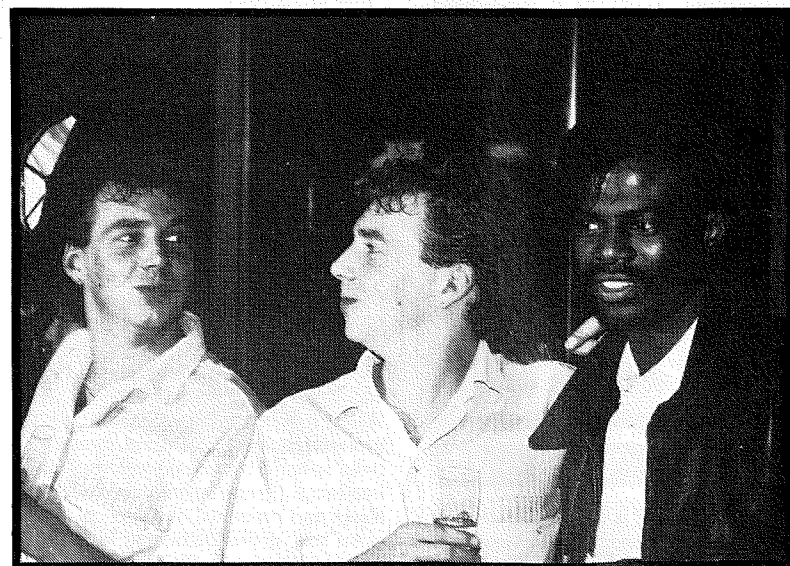
RAWW 'Don't You Try It' (Debut DEBTX 3009) Rush released strong New York-recorded bounding 121 $\frac{1}{2}$ bpm "house" with a Simplicitous flavour (and 120 $\frac{1}{2}$ bpm dub).

HOWARD HEWETT 'I Commit To Love' LP (Elektra 960 487-1) The Shalamar star's now fully solo career kicks off with, again, Stanley Clarke's help on the lovely swaying (0-)94 $\frac{7}{8}$ bpm 'I'm For Real', already warm as a seven inch import, while of similar or even superior class are the 102 $\frac{1}{8}$ bpm 'I Got 2 Go', 95bpm 'Stay', 33/66bpm 'Let's Try It All Over Again', the beatier "dancers" getting poppier as the tempos increase, 111 $\frac{1}{4}$ bpm 'In A Crazy Way', 116bpm 'Love Don't Wanna Wait', 126 $\frac{3}{4}$ bpm 'Eye On You', 137bpm 'Last Forever'. The swayers are the goodies.

ALEXANDER O'NEAL 'You Were Meant To Be My Lady (Not My Girl) (Remix)' (Tabu 650048-6) While we await his new material, this old album track remixed by producers Jam & Lewis is a snappily rolling taut 101bpm singalong swayer in four different versions, with the Party Mix full of amusing chatter.

RUN-D.M.C. 'Walk This Way' (London LONX 104) Winning wider radio play than raw hip hop gets, in the USA anyway, the one-time rappers revive Aerosmith's 1977 rock hit with that actual group's vocalist Steve Tyler and guitarist Joe Perry ensuring the new 105 $\frac{1}{2}$ bpm treatment stays close to the old, despite a token brief scratch 'n' rap break. Here, the instrumental flip adds the properly rapping 95 $\frac{1}{2}$ bpm 'My Adidas' to educate rock fans — and, as rock, the A-side's great!

MICHAEL McDONALD 'Sweet Freedom (TRS Mix)' (MCA Records MCAT 1073) Finally scheduled here now the Warner Bros' oldie has flopped, this Rod Temperton-created 114 $\frac{1}{2}$ bpm successor to 'Yah Mo B There' makes as UK A-side the less good US B-side 8:25 version, so the 10:10 Club Version (here



LE PLAZA in Peckham used to be called **Kisses** and was one of South London's funkiest spots until its name change, which coincided with a desire for respectability and an older class of club-goer. The trouble is, older folks don't go to clubs, so it's back to funk and plenty of "house" every Saturday there now with the return of KISS-fm's **Gordon Mac** (admiring his twin in the mirror) and **Steve Jackson**. Jack the house!

called the SILAS Mix) gets shoved on the flip with a new short 'The Freedom Eights' instrumental treatment. Obviously all four US versions would have over-run the total time permitted on a UK 12 inch, but it's a pity the best mix may thus be ignored — which won't stop the song being a smash!

LENNY WILLIAMS 'Ten Ways Of Loving You' (US Knobhill F-970) The 'Shoo Doo Fu Fu Ooh' light-voiced soaring soulster returns with a pleasantly dated Detroit Spinners-ish 110 $\frac{3}{4}$ -111bpm fluid chugger (jerky 120bpm 'Waiting For Your Love' flip), only on seven inch.

HAYWOODE 'I Can't Let You Go (Detroit Mix)' (CBS 650076-6) Largely, if not completely, re-recorded last month in Detroit by Millie Scott's producers Bruce Nazarian & Duane Bradley, Sharon's familiar old frisky 108bpm juggler (penned by boyfriend Mulligan) now bounds brassily along with jangly piano and renewed if rather raw vigour (pleasantly ticking 103 $\frac{1}{2}$ bpm 'My King Of Hero' flip).

FATBACK 'I Found Lovin' (London Boys Remix)' (Important Records TANRT 10) London's enduring black

anthem remixed by Steve Walsh with a new jittering and jolting 104 $\frac{1}{2}$ bpm backbeat, the big attraction however being the flip's 105bpm "Anthem" Mix which actually includes Steve's Radio London Soul Night Out exhortations with live crowd response — but no mention of "I am Steve Walsh"! Chris Hill must be kicking himself he never committed to vinyl his own superior wind-ups.

OCTAVIA '2 The Limit' (US Pow Wow PW 415) Following his brush with Fatback, producer/writer Kenny Beck now homes in on Princess, this powerful pent-up jiggly 100bpm backbeat half-stepper (inst flip) being wailed by the star of a stage musical based on 'Just One Look' originator Doris Troy's career, 'Mama I Want To Sing'.

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THE SEVEN YEAR ITCH

Seven years ago **Nat Augustin** made his chart debut with *Light Of The World*. Not much happened in between, but now he's back as a solo performer. Nat's the way: **Edwin J Bernard**

There always seems to be some revival or other going on in the charts. At the moment it's this Ten Years After thing. Not punk, you understand, but funk. It's all remixes, re-releases and re-recordings of stuff that most of *rm*'s staff used to spin the bottle to, or did things in the back seat of the cinema after.

But 1986 is also Seven Years After a group of young Brits called Light Of The new type of music, later dubbed Britfunk. It was the height of the disco boom and lots of black British bands, hitherto ignored by the major record companies, were suddenly in demand as eager A&R persons sought to find British equivalents of Earth, Wind And Fire.

Seven years later, Nat Augustin is starting all over again. His (mis)fortunes as a leading light in LOTW led to instant obscurity when Britfunk was no longer fashionable. Nat and Gee Bello kept Light Of The World on life-support until 1984, and then went in search of solo careers. Gee stayed with EMI, and Nat moved to A&M.

After seeing Nat supporting Anita Baker a week before I talked to him, I expected a man full of fun, confidence, ego, like the record says. Instead I met a charming, unassuming young man who worries that he might be boring. Does that mean his single 'Ego' is a sham?

"Not at all. I really identify with those lyrics. They were written by Barry Blue," (one of Britfunk's godfathers), "and they really inspired me. I'm not a person with a lot of ego myself, naturally. I have to force myself to be outgoing; sometimes I think I'm too laid back, too shy."

As I said, that's not the impression I got seeing him on stage, and certainly

not the way he appeared to audiences as an actor with the Black Theatre Co-op.

"Although I studied acting, I see myself as a singer who tries to do a little bit of acting," Nat replies with typical modesty. "I was an out of work musician who needed a job... But I do feel more at home acting. I mean, you're working from scripts so you can't go wrong, and if you forget your lines you can always get by. But with music there's so many things that can go wrong."

Nat hasn't gone wrong with 'Ego', a perfect pop record, a hybrid of his love of soul and his British citizenship with its passport to Radio One pop and 'Top Of The Pops' slick. Originality may be a dirty word in these times of dance floor pretenders, but Nat Augustin's 'Ego' is unlike anything else black Brits or Americans are producing at the moment. Nat chalks it down to isolation.

"I used to be really, really boring. I didn't want to go out and get influenced by hearing other songs in discos and clubs. I used to stay in and surround myself with my own ideas. Now I go out a little — you have to be up with the times."

Ask Nat if he's sick of the Britfunk tag he's worn for seven long years and he reveals a charming ambivalence that sums him up nicely.

"I guess I've got to be proud of it 'cause we started it, but it gets to the point where I just want to forget Light Of The World. You know, sometimes I think it would have been a good thing if I hadn't been a part of it... But I can't really say that, can I? I owe so much to it too."

THE COOL NOTES TURN OVER!!



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LARRY BLACKMON

He hates apartheid, he detests nuclear power. He's big and strong. He lives in an expensive apartment. He wants his son to be a lawyer. And he says **Cameo** are go. Black rock 'n' roll for the year 2,000, anyone? *Words up: Robin Smith. Cameos: Joe Shutter*

Sparrows have heart attacks if they try and fly up to Larry Blackmon's apartment, and Superman could hardly manage it at a single bound. Chez Blackmon is a luxury penthouse on top of a New York hotel. Looking out of the window there are breathtaking views across Central Park, and on a clear day you can see Chaka Khan hanging out her washing. She lives nearby. (Enough of your sordid fantasies, Smith — get on with it — Ed.)

Larry shares the flat with the rest of Cameo. Inside there are mirrors all over the place and sofas you can drown in if you lean too far back. The place costs 8,000 dollars a month to rent (not including the cleaning lady and telephone bills) but Cameo can afford it as easily as I can afford Ripple bars. In their career they've sold over 20 million records, and that's an awful lot of royalty cheques.

Larry also likes to afford himself a lot of time to prepare for photo sessions. He scurries around in his bedroom for an hour and emerges looking magnificent. Tall, brimming with health and with an excellent taste in T-shirts and sunglasses, Larry's a real cool dude. If they ever do a remake of 'Shaft' he should get the starring role.

You don't mess with Larry unless you're an eight feet tall gorilla or completely stupid, preferably both. Last night, somebody downstairs at the hotel chanced

their arm and as Larry puts it, "He had to straighten out his suit afterwards". Unless he's really pushed, though, Larry is a peaceable sort of bloke, eager to make friends.

"Tell everybody in England we want to come and see them again real soon," he continues. "England has been like a second home to us. You're so receptive, you can't fool an English audience, you've got to be good. We've had some good shows there."

And now Cameo are back in a big way. Since the success of 'Single Life' and 'She's Strange' broke them into the mainstream charts, they have been locked away working on the follow up 'Word Up', also the title track from their forthcoming album. Cameo do a lot of recording above a sex shop just down Seventh Avenue and Larry enjoys walking to work from his apartment. Their day begins while most of New York is still sleeping.

"We start at 7.30 in the morning and work through until about 3.30 the following morning. Then we start all over again," explains Larry. "During the day we go to dance classes and we like going to ballet lessons. Ballet improves your poise and strengthens your leg muscles. There is no fat or excess baggage with this band. Working out is important for your body and your brain.

"There's a rhythm in everything we do. We're a tight unit and we do what we do with considerable freedom. If anybody comes too close and breathes down our neck we say 'back off, man'. People believe in us because we believe in ourselves. Cameo has a goal; I believe this band has a vision."

As we talk, Larry's hard at work listening to the mix downs on Cameo's new album. Always a perfectionist, he insists a solitary bass line is played over and over again until it's just right. "I guess Cameo go through phases," continues Larry. "At the moment we're going through a kind of urban stage; very hard, very raw, very street. 'Word Up' is a feeling. It's an attitude, a chant, you just go out there and shout it from the sidewalks all over town. You shout it 'cos it makes you feel good. It makes people happy, it puts them in the groove. It's a call to inspire. I don't think this band ever loses track of relating to the thoughts and feelings of the people. We're a band for all people, man, we do black rock 'n' roll."

So the new album's going to sound pretty good as well, eh Lazza?

"Very very interesting and varied. We do this song called 'Candy'. It's an affectionate song, a guy and a woman, you know the kind of thing. Everybody's been through the experience, you fall in love, it's a special time. That taste of contact with somebody. People can relate to it, they can say 'hey, that's me, that's my situation'.

"Cameo can do anything and everything. We can do the funky thing or the ballad thing. We're artists — we're a band of the Eighties and a band for the year 2000."

Cameo also combine a hard-nosed business sense with the fine songs they write. They have their own company, and with Larry at the helm, take care of their own affairs. No shark-like managers lingering in the background for these boys; Larry keeps close tabs on all their activities. "We're our own men, we have our own castle, it's the only way to be. We're interested in music as an art form but we also take care of business."

A born survivor, Larry's been hooked on music ever since he was a little kid. A far sighted auntie took him to see shows at the Harlem Apollo Theatre in New York when he was a kid. Otis Redding, Jackie Wilson — you name 'em, Larry saw 'em. Larry could have been president of the United States, but instead he decided he preferred a musical career.

"I had an empathy with those people up on the stage. I could feel what they felt. I could move with them. They were good shows and I have happy memories of them. I think the state of soul is okay today. I like hip hop, but I often wonder what those boys are going to do when they're 35. I wonder what sort of road they're going to be travelling down."

Larry had to work hard at day jobs before his dream came true. He was working in a clothing store when he heard one of his early records being played. Stunned and excited, he realised he was never going to measure another inside leg again and walked out into the sunshine. It all sounds like pure Hollywood, a rags to riches story that paid high dividends. Today Larry enjoys his ranch back home in Georgia, drives a red Ferrari and wears an extremely nice gold watch. The sort of thing that burns people's eyeballs if it catches the light. Larry's also a proud father.

"Maybe I could start something like the Jackson Five, but I'd like to contribute to something more meaningful," he says. "I wouldn't mind my son being a lawyer, getting a regular job. I keep my family separate from my music life. It's very important for me to be just an ordinary dude at home. It keeps my sanity. It's important for your kids as well. You get involved in the business and there's the danger you're going to ignore the kids. There's so much you have to teach kids, there's so much evil shit they can get involved with.

"There's always some shithead down on the corner peddling something, crack and that kind of thing. I want kids everywhere to grow up in a better kind of world."

And Larry thinks about the state of the world a great deal: "Abroad, some American policies have

taught people how to kill each other. We've been to countries in the Far East and Middle East and taught people how to kill each other. That pisses me off and the fact that people in the third world are starving pisses me off.

"We have the potential to change so many things. We have the capacity to be as good as we are evil. Cameo say apartheid sucks. I think that now the only way it can end will be with violence. The whites in South Africa don't want to listen. I don't want to align myself with any flag waving anti apartheid movement, I think I would like to do something more covert than that.

"We're poisoning the environment as well, with all that nuclear crap. I think Chernobyl was a warning from God. I think he was saying 'you keep on doing this to the world and boom'. I'm not a great lover of nuclear power."

Larry plans to put a lot of his thoughts down on his solo album 'Product Of America' that he's been working on. "I am a product of America," says Larry. "I love it but I also hate some of the things it's done. I'm going to enjoy doing an album on my own terms and I also enjoy being with Cameo. I never want either Cameo or myself to become a cliché. We will never wear rhinestones and play Las Vegas.

"A cameo is a very precious stone, and that's how it is with the group. We stand for quality. If handled right, a cameo can last for a very long time, without losing its lustre. We want to go on doing it all. Cameo are go, Cameo are now, Cameo are word up."

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