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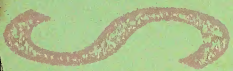
DEBBIE HARRY ● FIVE STAR
MIAOW ● PRIMITIVES
WALLY JUMP & ARTHUR BAKER
MARTIN SCORSESE

INFAC

● OUR NEW INFO PACKAGE ●

LIVE
STYLE COUNCIL
THE CHRISTIANS
THE SOUP DRAGONS
STUMP





Genesis will be playing their long awaited British dates in June and July. They'll be appearing at Glasgow Hampden Park Friday, June 26, Leeds Roundhay Park 28, and Wembley Stadium on July 1, 2.

For Glasgow, tickets priced £15.50 are available from Genesis Box Office PO Box 77, London SW4 9LH. Make your cheques or postal orders payable to Genesis Box Office and enclose a soe. There is a credit card hotline on 031-226 2295 or 01-734 8932.

For Leeds, tickets priced £15.50 are available from Genesis Leeds Concert, PO Box 4, Altrincham, Cheshire WA14 2JQ. Make your cheques or postal orders payable to Kennedy Street Enterprises and enclose a soe. A credit card hotline is available on 01-748 1414.

For Wembley, tickets priced £15.50 are available from Genesis Wembley Stadium, RS Tickets, PO Box 4RS, London W1A 4RS. Make cheques or postal orders payable to Harvey Goldsmith Entertainments Ltd and enclose a soe. There's a credit card hotline on 01-748 1414.

For all the concerts tickets are limited to six per applicant, and please allow five weeks for delivery. It's likely that Genesis will be playing some more dates; these will be announced soon.

Meanwhile, Genesis release their single 'Tonight Tonight' on Monday, March 2, and continue on their massive tour, taking in New Zealand, Australia and Japan.

RS

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Front cover photography: Patrick Quigly
Turn to the centre pages for our exciting new information package **INFACT**



FINE YOUNG CANNIBALS'

next single will be a cover version of the Buzzcocks' song 'Ever Fallen In Love (With Someone You Shouldn't Have)', out on Monday, March 9. 'Ever Fallen In Love' was originally released by the Buzzcocks in 1979. Produced by Talking Head Jerry Harrison, the Fine Young Cannibals' version will be featured on the soundtrack of the forthcoming film 'Something Wild', due for release in the summer.

Although they haven't been active here for a long time, FYC have been keeping themselves busy touring the States. They've also written all the music for another forthcoming film, 'The Tin Man', directed by Barry Levinson. His last film was the truly marvellous 'Diner'. RS

● **EDITOR** Betty Page ● **DEPUTY EDITOR/LP REVIEWS** Jim Reid ● **FEATURES EDITOR/FILM/VIDEO** Eleanor Levy ● **NEWS EDITOR** Robin Smith ● **DESIGN** Graham Black ● **PRODUCTION EDITOR** Diane Cross ● **STAFF WRITER/LIVE REVIEWS** Stuart Balle ● **CONTRIBUTORS** Edwin J. Bernard, Nancy Culp, James Hamilton, Alan Jones, Lesley O'Toole, Roger Morton, Paul Sexton, Martin Shaw, Andy Strickland, Jane Wilkes ● **PHOTOGRAPHERS** Eugene Adebari, Paul Cox, Barry Plummer, Michael Putland, Patrick Quigly, Jane Wilkes, Steve Wright ● **ADVERTISEMENT MANAGER** Carole Norvell-Read ● **SENIOR ADVERTISEMENT PRODUCTION MANAGER** Tony Dixon ● **TELE SALES MANAGER** Eddie Fitzgerald ● **AD DIRECTOR** Jack Hutton ● **PUBLISHER** Brian Batchelor. Published weekly by Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW11 7QZ. Telephone: 387 6611. ISSN 0144-5804. Typeset by Phase Communications and printed by Nene River Press (division of Severn Valley Press Ltd), Peterborough. Colour by PK Litho. ● **THANKS TO** Ruth Ling



Sleazie And The Banshees will release their cover versions album 'Through The Looking Glass' on Monday, March 2. The album has 'This Wheel's On Fire', originally by Julie Driscoll and the Brian Auger Trinity, and Sparks' 'This Town Ain't Big Enough For The Both Of Us'. Other tracks include the Banshees version of the Doors' track 'You've Lost That Little Girl' and Iggy Pop's 'The Passenger'.

Souxsie And The Banshees experimented with 40 cover versions of their favourite songs during rehearsals last year, and chose 10 to put on the album which broadly represent their major influences. Banshees member Severin says the album is 'part homage and part sacrilege'.

The Banshees are lining up a number of outdoor performances, including a major London event in a giant tent in July or August. A film of them in the village of Portmeirion, where the classic Sixties serial 'The Prisoner' was shot, will appear on 'The Tube' on March 9.

RS



You may have thought **Mental As Anything** were just some dodgy Aussie pub rock band, but 'Live It Up' has seen them soaring into the British charts for the first time. Formed in the late Seventies, Mental As Anything were originally art students in Sydney, producing a debut album 'Get Wet' that went gold in their native land, but didn't do an awful lot over here. Surviving the ignominy of supporting Men At Work in the US in 1982, their current chart success has finally cracked the one major Western record market that had failed to succumb to their gritty, good-time rock 'n' roll charms. From the mega successful advert for the Australian tourist industry currently doing the rounds (that's 'Crocodile Dundee' to you, sport), it just shows what getting your record on a soundtrack album can do for your career these days, eh?

EL



DANNY BOYS

Somewhere, pounding the streets, is a very bewildered person called **Danny Wilson**. His name, you see, is currently emblazoned across hoardings far and wide, all because three scheming Dundonians plucked his name from thin air.

Ged Grimes, plus brothers Kil and Gary Clark, were formerly Spencer Tracy, until the disconcerting possibility of an unpeeped dollar lawsuit saw them running scared. Enter Danny Wilson.

'Mary's Prayer' is a sublime slice of guitar pop in best Caledonian tradition. Infectious in the extreme, and a taster from their forthcoming 'Meet Danny Wilson' LP, recorded in the riveting wilds of Denmark. 'We were crawling up the wall after a couple of days!'

Danny Wilsons of the world — wear your name with pride.

LOT



UB WINNERS

Now here's a fabulous and rather exciting competition for you **UB40** lovers out there. We've got 20 'Rat In The Kitchen' LPs, and T-shirts to accompany them, for you lucky people — 10 'Rat In Mi Kitchen' T-shirts and 10 very hip UB40 Russian tour T-shirts. Just answer the three questions below correctly to win.

- 1) All and Robin Campbell are: a) brothers, b) cousins, c) brothers-in-law!
- 2) UB40's drummer's name is: a) Johnny, b) Jimmy, c) Timmy?
- 3) What was the title of UB40's debut LP: a) 'Graduate', b) 'Signing Off', c) 'Meat Is Murder'?

Send your answers on a postcard to 'rm UB40 Competition', Greater London House, Hampstead Road, London NW1 7QZ. First 20 correct entries win an LP plus a T-shirt (please state which design you'd prefer). Answers must arrive by Monday, March 9.



SHADES

IGGY POP

THE NEW 7" & 12" SINGLE - TAKEN FROM THE ALBUM "BLAH BLAH BLAH"
12" INCLUDES EXCLUSIVE
"BABY IT CAN'T FALL" REMIX & "CRY FOR LOVE" REMIX
PRODUCED BY DAVID BOWIE & DAVID RICHARDS





U2 release their first album for more than two years next month. 'The Joshua Tree' will be out on Monday, March 9. Recorded in U2's home town, Dublin, the album was produced by Daniel Lanois and Brian Eno, the same team who worked on 'The Unforgettable Fire', U2's number one album from October 1984. Tracks on the album include 'Where The Streets Have No Name', 'I Still Haven't Found What I'm Looking For', 'With Or Without You' and 'One Tree Hill'.

In April, U2 will start a world tour in America. They're due to play Europe during the summer, and British dates will be announced next month.

RS



Photo by Grant MacDougall

The **Submarines** are the latest addition to Head Records' roster; or rather, they're not. The band have only just released their fine debut single 'Grey Skies Blue', but already they've tired of the moniker and renamed themselves the **Compass Flow**. The single is not a million miles away from the sounds of the old Loft (though I say it myself), but its nifty chorus and girly backing vocal give it an identity of its own. So remember, it's the Compass Flow from now on — one to watch.

AS



Thrash metal, the new wave of heavy rock emanating from the shores of LA, sounds like, well, thrashed metal. Currently riding on the back of recent rock successes like Bon Jovi and Europe, the idea is to crank up the speed and go hell for leather into the warped doom zone. Best of the bunch are **Megadeth**, whose second LP 'Peace Sells... But Who's Buying?' can be heard on their 'Killing For A Living' European tour. Catch 'em at Hammersmith Odeon on March 6, then wash your ears out with acid.

MS

EARBENDERS BEST BUTTOCKS

IN POP

Lesley O'Toole

'Mary's Prayer' Danny Wilson (Virgin)
'Stop Killing Me' the Primitives (Lazy)
'Sugarhead' Under Milk Wood (fab demo)

Eleanor Levy

'Brighter' Railway Children (Factory)
'She Comes From The Rain' Weather Prophets
(forthcoming Elevations single)
'The World Won't Listen' the Smiths (Rough Trade LP)

Andy Strickland

'The Scientist' Tom Verlaine (Fontana LP track)
'The World Won't Listen' the Smiths (Rough Trade LP)
'Fight For Your Right' Beastie Boys (Def Jam)

Well, seeing as how only last week Index had the joy to witness these rear quarters making their way down London's Charing Cross Road, clad enticingly in leather, we thought it only fair to give the rest of you lot something to either ogle joyfully or aspire to manfully.

Prone to being thrust at audiences far and near, their owner gleefully admits to enjoying wiggling his finest assets in order to whip up a frenzy or two. No longer stuck in large jodhpurs, or swathed in swaddling clothes, the whole world can now enjoy them in their full glory. Julian Cope's bottle — this week's buttocks par excellence!

NC



Photo by Joyce Houghton





THE MISSION release their single 'Severina' on Monday, March 2. The flip side features the Mission's cover version of the Lennon/McCartney song 'Tomorrow Never Knows'. The 12 inch features another cover version, the Mission's rendition of the Free song 'Wishing Well', plus an 'amphetamix' of 'Tomorrow Never Knows'.

- COMPILED BY
- ANDY STRICKLAND
- DI CROSS
- ROBIN SMITH

RS



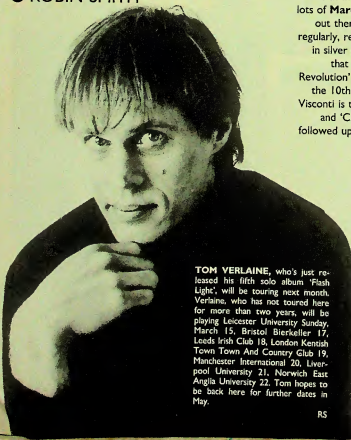
HAPPY FAMILIES

First there was Karen and Richard Carpenter, then Donny and Marie Osmond, but at long last Index can reveal the best kept family secret in the music biz. While big sister Sarah carries on landing parts in her husband's shows, due entirely to her charm, talent and looks, little brother Ian continues the search for that elusive hit single. Ladies and gentlemen, we bring you Sarah and Ian McNabb.

AS

► We at Index know for a fact that there are lots of **Marc Bolan** fans still keeping the faith out there. Your letters and fanzines arrive regularly, reeking of patchouli oil and covered in silver glitter. You'll be delighted to hear that a 1987 remix of 'Children Of The Revolution' is now available to commemorate the 10th anniversary of Marc's death. Tony Visconti is the man responsible for the remix, and 'Children Of The Revolution' will be followed up by a whole series of classic Bolan remixes.

AS



TOM VERLAINE, who's just released his fifth solo album 'Flash Light', will be touring next month. Verlaine, who has not toured here for more than two years, will be playing Leicester University Sunday, March 15, Bristol Bierkeller 17, Leeds Irish Club 18, London Kentish Town Town And Country Club 19, Manchester International 20, Liverpool University 21, Norwich East Anglia University 22. Tom hopes to be back here for further dates in May.

RS

NO STRINGS

The **Flowerpot Men** last appeared in these pages when they released the wonderful 'Walk On Gilded Splinters' single. They're back now with an absolute corker of an EP. 'Alligator Ball' is a more confident, noisier affair, and has landed the band the support slot on the Psychedelic Furs' European tour. Ben Watkins and Adam Peters have been joined by Mr Delmardes and Mark Irving, and have done away with those drum machines and tapes. Get an earful of 'Django' — great stuff.

AS





COMPETITION

■ Cone, but not yet forgotten, are those indie heroes **Half Man Half Biscuit**. Immortalised on vinyl one last time, we've got 10 copies of 'Back In The DHSS Again' to give away. Just answer these questions correctly to win.

- 1) According to Half Man Half Biscuit, there were riots in: a) Notting Hill, b) Trumpton, c) Piccadilly Circus?
- 2) DHSS stands for: a) Debbie Harry Singing Society, b) Department of Health and Social Security, c) Dorset and Hampshire Soccer School?
- 3) Which biscuit is named after a flightless bird: a) Oatrich, b) Dodo, c) Penguin?

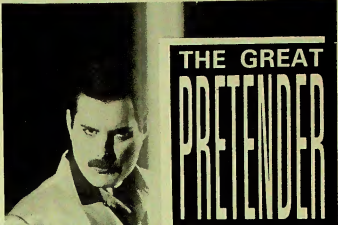
Send your answers on a postcard, with your name and address, to 'rm HMHB Competition', Greater London House, Hampstead Road, London NW1 7QZ. The first three lucky winners will get a video thrown in with their album. Entries to be received by Monday, March 9.

FEBRUARY'S TOP 10 OBSESSIONS

- 1) Bob and Paula and Ben and Robert and wine bar waitress Emma
- 2) Madam Cyn
- 3) Curiosity Killed The Cat
- 4) Ian Botham's party antics
- 5) Terry Waite
- 6) Clive Allen
- 7) Luther Vandross
- 8) The next general election
- 9) Paul Simon
- 10) Jonathan Ross and Maria Whittaker — oooh, don't titter, missus

THE COCKNEY DETECTIVE

I'd walked into a blind alley. I reached into my bin for a pair of glasses, but before you could say 'three penn'orth of cod roo, guv'nor' someone had striped me good and proper. I woke up with a face like a tram line and a head like a dockeater's armpit. I was a funny looking geezer sometimes, but right now I needed a punch line like I needed a punch in the hooter. I'd lost the three pairs of training shoe footprints. I'd lost a good night's sleep, and reaching into my bin I realised, with horror, I'd lost Dulce Dominatrix's 'phone number. Just as I was thinking my luck couldn't get any worse two big fellers started walking towards me. It was time to be running away—
(to be continued)



THE GREAT PRETENDER



Freddie Mercury



FARLOPHONE

NEW SINGLE ON 7" AND EXTENDED 12"

NYAH FEARTIES

There are many reasons why **Nyah Fearties** are such a singular duo. Maybe it's the way that they bellow and manhandle their poor guitars, stamping their feet in time to the music. And then again, maybe it's their quite tasteless line in kilts. Whatever, brothers Stephen and Davie amount to one of the most original and entertaining acts going, one that traces the missing link between the Sex Pistols and Oor Wullie.

"They've just released a mini-album, 'A Tasty Heildfu', which a colleague reckons is more like the sound of a cow giving birth. Granted, it is a wonderfully odd affair with its tumbling mess of folk, country and blues, and if you can decipher the accents you'll hear lurid tales of violence, drunkenness and insanity."

The record was recorded live in a local barn (that's Brockwellmuir Byre, to be exact) near Lugton, Ayrshire, with just banjo player Donald Cuthbertson, a soundman, and a few livestock in attendance. "The chickens loved it," says a Feartie. "They were all nodding their heads in time to the music. You used to get chicken-shit over the guitar strings, though." But what about musical influences: have the boys listened to much Scottish folk music?

"Solo pipers are good, but a lot of that folk stuff just sounds shite. I like Andy Stewart 'cause he's funny — he's really pissed all the time and he swears, and deviates from the songs. But the rest of them are so straight. They're always singin' about kilts and stuff."

Just over a year ago, the Wiseman brothers had packed in a musical career of metal-bashing in favour of an acoustic line-up. They successfully hiked around the Scottish islands, playing for beer money, though Stephen did get deported from the Isle of Arran after a contentious sock-stealing incident. The song 'Glen Ashdale Falls' records this and other incidents, such as "The chicken wie the meaty legs it runs about the muck, it'll scream when it's killed but it disnae gie a cluck."

Sheer poetry!

After the Fearties had made it down to London, an impromptu gig outside a pub earned them the patronage of the Pogues, who took them on a tour of France and regularly accompany them on stage. The duo have also made a riotous appearance at an art gallery, and played an extensive tour with all-girl band Coming Up Roses. But with all these live shows, and all the acclaim, isn't there a danger of the Fearties becoming (ahem) professional and losing their identity?

"Not really," they decide. "We've no' got the talent end up like another band."

SB



Photo by Steve Double

Have all those long and boring documentaries about AIDS passed you by? Do you still think that AIDS doesn't affect you? Well, to kick off the **ITV/BBC/C4 AIDS Week** (February 27 to March 7), there's a 90 minute programme called 'First Aids' aimed especially at 15- to 25-year-olds, who, according to IBA statistics, are those most at risk from the disease and least informed about it. Hosted by Radio 1 deejay Mike Smith, the show, which goes out on ITV, on Friday,

February 27 at 7.30pm, will feature sketches, songs, film reports and discussions with the likes of Alison Moyet, Simon Le Bon, Peter Gabriel, Erasure, Pepsi And Shirlee, Hale And Pace, Rik Mayall, Bananarama, Linda Lusardi, Suzanne Mizzi, David 'Pat' Easter, Jonathan Ross, Robert Elms and the Spitting Image puppets. Hopefully, at least one of those will appeal to the diverse and whacky tastes of you elusive 'rm' readers. Be informed, entertained and, above all, keep it safe!

EJB

FIVE GO MAD ON

For over three years now the **Potato Five** have been one of the hottest (ouch) acts on the London live circuit.

But they've released only five singles in all that time. They feel their sound is not 'clean' enough for daytime radio play and anyhow they're not too bothered about major label acclaim.

Even so... why haven't you lot heard of 'em yet?

Story: Jane Wilkes
Photography: Steve Double

SKA

Mention the legendary names of Laurel Aitken, the Mad Professor and club entrepreneur Gaz Mayall in the same breath, and the ska band Potato Five quickly springs to mind. Why? Because they have all become involved in the nine piece along the way. And when you add to this the five 'single of the week' accolades they've received from the same number of releases (all independent), you realise that something rather special is happening right under your very nose.

Formed in the summer of 1983, these ska enthusiasts set about making up a storm whenever they played live, quickly gaining a devoted following. But this comes as no surprise. When Potato Five are in action it's nearly impossible to keep your feet still. With their lively melodies, ranting ska rhythms and cheeky, vibrant onstage activities, Potato Five have crossed the boundary that separates the often leaden ska from everyday infectious pop. Skanking in the aisles isn't merely compulsory. It's a necessity. And that's when Laurel Aitken isn't appearing with them! As one Potato person says: "When Laurel sings with us he's dancing about so much he makes us look like we're all arthritic."

So why aren't the Potato Five more of a household name? The likes of Madness and UB40 managed it. So why is it proving so difficult for the Potato Five? It all boils down to attitude. If you mention such a notion as stardom and the charts they'll dismiss it as nonsense. They reckon this type of outlook involves too much planning.

"We can't plan too much ahead. We have to keep the dynamism going, keep it live. If we're thinking too much into the future it would all go stale."

This is the talk of the true enthusiast, but depriving the British pop market of such a hot position is surely committing a crime against all starved ears. Even Laurel



agrees with me that what Potato Five need now is a hit single.

"If you've got the song, and the sound, independently released or not, it's a great record and should sell lots."

And all five singles, with such ambivalent titles as 'Spin On Your Head' and 'Ska Danger', have been excellent records, and all sold out of their original pressings. But the Potatoes still aren't convinced. They reckon the recordings still aren't good enough.

"There's a history of groups, UB40, Madness, the Specials, who've had hit

records. They've come up with a tune, I'm not saying we'll ever come up with an incredibly commercial tune, but there is some sort of market for our music. But our sound isn't clean enough for daytime radio."

Ever thought of signing to a major? "Robbing a bank would be easier!"

So is there anything planned for the future, besides endless sessions of touring? "Electro ska is the next stage. Electro ska and anti-gravity shoes, so you can dance in the air."

Catch them if you can.

BEASTIE BOYS

FIGHT



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RIGHT

FOR YOUR

THE NEW SINGLE ON 7" AND 3 TRACK 12"
FEATURING 'TIME TO GET ILL' + 'NO SLEEP TILL BROOKLYN'

SINGLES



THE BODINES 'Therese' (Magnet) The Bodines' second finest moment ("Heard It All") is quite unforgivably relegated to B-side status) remixed, rehashed and sounding not dissimilar to the Creation original. Still a breathless flurry of chunky pop, with that insistent, floppy-fingered retort — "it scores the health out of me" — indelibly engraved on the subconscious. A special mention for services to the **rm** office stereo.

MEAN STREETS

BROTHER BEYOND



BROTHER BEYOND 'How Many Times' (EMI) Leading contenders in the pristine-pop-by-prettier-boys class of '87, Brother Beyond are eaching it to be taken seriously, and b) to read a review that doesn't mention *Curiosity Killed The Cat* in the same misguided

breath. The sort of record that elicits smug murmurs from record company personnel of "it's a dead cert". Tuneful, danceable and belted out with chocolate box vocal. Whereas Curiosity have all the personality of a used condom, Brother Beyond at least inject a modicum of zest/will to succeed.

KISSING THE PINK 'Certain Things Are Likely'

(Magnet) The lingering memory of KIP's ludicrous 'Top Of The Pops' appearance still brings a wry smile to my cynical face. Effusing eccentricity by the tongue-in-cheekful, KIP are erratically brilliant and consistently interesting. Characteristically impossible to dance to but, employed as a musical backdrop, it makes doing the ironing almost pleasurable.

VIRGINIA ASTLEY 'Some Small Hope'

(WEA) Virginia Astley treads an indecisive line between the twee and the enchanting, veering predominantly towards the former. 'Some Small Hope' though, is hypnotic, almost hymnal and elevated a peg or three by the velvetian verbiage of David Sylvian (who merits a shamefully cursory mention). It also has a background noise which bears an irritating resemblance to my phone's ring.

ALISON MOYET 'Weak In The Presence Of Beauty'

(CBS) Unfortunately serves mainly to beg the oft-posed question, whatever happened to Joy? A cover of Joy's second finest song — 'Until You Come Back To Me' — reigns smoothly

TOP GUN

DANNY WILSON 'Mary's Prayer' (Virgin) Call me predictable, call me a powerless sucker for anything with a faint whiff of Scotland, I care not. February blues dissipate immediately as Danny Wilson (all three of them) plunge headlong into a swaying pulse of guitar swagger. A tough cookie on the outside, light and fluffy on the inside and compelling proof that there is life in Dundee beyond Billy Mackenzie.

HEAVENLY PURSUITS

BOY GEORGE 'Everything I Own' (Virgin) In finest Mills And Boon tradition, Boy George should be catapulted pronto to number one and

reinstated as Britain's brightest, best-loved poster. This smacks slightly of cop-out, being a cover of David Gile's drifter-then-cheap-paint classic, but anyone who doesn't harbour an iota of affection for song and singer requires a spot of electro-convulsive therapy.

THE BIBLE! 'Graceland' (Chrysalis) One of last year's should-have-beens which garnered a fawning following in Radio 1/musical press land, 'Graceland' is the sort of phenomenon that defies every clear-cut pop tradition — meandering melody, faltering vocal, hesitant chorus — and still comes up trumps, wriggling its way deep into one's inner sanctums. One can only hope the likes of Mike Smith slobber over this accordingly. This week's almost-as-irresistible-as-white-Tablerones award.

Can you help Rodney straighten out his Longfellow?

Teacher — call me up when you have no class!

He's learning Shakespeare and he'd love to tame your shrew!

He's taught my wife all there is to know about Klimt!



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 and RED BEATTY as "DEAN MARTIN" Hosts by DANNY ELFMAN Guest DAVID RAWLINS
 Production Designer DAVID L. SWEET Director of Photography THOMAS E. MCKESSMAN
 Executive Producer ESTELLE CRONER MICHAEL ENGLER HAROLD BLUMIS
 Produced by STEVE RUSSELL Screenplay by STEVEN KRAMERMAN
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supreme — this is a lacklustre offering without the luscious tones of FJ's Desy Campbell. Dubious arrangement (doggy brass interlude, nauseating 'darling, I love you' ad libs) but still a shimmer of class.

GREMLINS

MIDNIGHT 'Run With You' (Epic) Personally, I blame the parents. Saddle your son with a name like Gavin and you've blighted his future as a pop star before he's passed 'go'. Pretentious is a very lame excuse, my boy. 'Run With You' is the worst of every half-bit rock/pop group rolled into a firesome nothingness. So average it makes Mel And Kim sound like the Supremes. Midnight have nothing to offer anyone but the deaf.

TERENCE TRENT d'ARBY 'If You Let Me Stay' (CBS) Yet another 'black voice' the masses are supposedly salivating over. Until now, the most fascinating thing about Terence T (ridiculous name aside) was his niftily put together promotional cassette. Was that a voice at the back? — 'nice packaging, shame about the contents'. A full complement of raffish, though. Check out that cringeworthy, horrible Seventies voice-over. Come back Michael Jackson, almost all is forgiven.

FREDDIE MERCURY 'The Great Pretender' (Parlophone) Is the man serious? Is the man ever serious? Originally recorded by the Platters in 1956 (it says here), this is a singularly appropriate vehicle for Freddie's

larger than life bravado. Unfortunately, I can't help thinking of this as the perfect musical foil for a 'Two Ronnies' song and dance sketch. Let's face it, Fred, on the strength of this, is it any wonder you never get nominated for BPI awards?

BILLY IDOL 'Don't Need A Gun' (Chrysalis) Billy Idol may be the only creature alive who pouts and sings simultaneously, but there's no disguising the fact that this is a surefire dud. The man has had his sporadic moments, this clearly ain't one of them. A desultory mess with Idol revealing too much bare chest and not enough originality. If this is any indication, boring old farism approcheeth rapidly.



TINA TURNER 'What You Get Is What You See' (Capitol) What we hear is marginally worse than what we see.

MELON 'Funkasia' (Epic) Vastly over-rated Japanese twaddle. 'Funkasia' (what does it mean?) is diluted Yello meets Kraftwerk electro-noises masquerading as 'arf in a vein that was tried, tested and patented long ago. A high-pitched oriental shriek in the background sounds suspiciously like 'Mister F**kee'. The funny thing is, if Melon were British we'd be laughing all the way to Record and Tape Exchange.

CUTTING CREW 'One For The Mocking Bird' (Siren) There is precisely one thing in life more tedious than Dire Straits; earnest young musos who want to be Dire Straits but aren't half as funny (not a howling headband in sight). No, I'm being too cruel and dismissive by half. Cutting Crew are (chem) better than Europe.

THE STRANGLERS 'Shakin' Like A Leaf' (Epic) When the Stranglers aren't sounding alarmingly similar to the Damned, they're exploring pastures new and uncharted. Chicken in a basket, anyone? The title is worryingly indicative of the (very poor) shape of things to come. Is this really those self-same men in black? What with that zippy little brass arrangement et al, a rosy future on the cabaret circuit is assured.

reviewed by



lesley o'toole

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Velvet Underground melodic guitarists of 'Coney Island Steppesides'.

So, being little more than an LP's worth of indulgent, arty forty prattings, 'Another View' would have been best left on the shelf from whence it came. ■■

Jane Wilkes

XMAL DEUTSCHLAND 'Vivo'

(XILE XMALP) On this, their third LP, Xmal Deutschland have all but abandoned the churchy tribal calls of Fetisch for the positively polished melodic approach they might once have condemned. Of course, with Xmal it's never quite that straightforward, because somehow they've managed to maintain the integrity of a band who are striving for more than mere prettiness.

'Mastod' was a taken gesture. Produced by Hugh Cornwell, it came dangerously close to alienating all those who had once stood by their amorphous Teutonic themes. Elsewhere, the songs on 'Vivo' are less immediate perhaps, but with some persistence they find their way home. God only knows why 'Sickle Moon' was picked as a single. God only knows why 'Eisengrau' wasn't.

Maybe we're just not geared up for anything the Channel Tunnel could offer us. ■■■■

Chris Twomey

PSYCHIC TV 'Live in Paris'

(Temple 014) At last, the irreverent Reverend Genesis P. Ormside, sky high priest of hypercyclic occultism, has achieved his diabolic goal. Nothing could be more diabolical than 23 (magik number) PTV albums, each released, like some monstrous menstrual cycle, on the 23rd of the month.

That's approximately 920 minutes of walling, gnashing tribal rock, and if this Parisian example is representative, that's 900 minutes too much.

Gen sees these releases as "historical documents". Collect the set, and relive great moments from the PTV media war! But without the live video displays, and with a six-foot-under sound quality, his vividly departed dreams fail to take shape. Only the gurgling 'THEE Fault Line' gels near to theEE psycho-sexual terror pop which Genesis aims for.

For TV addicts only. ■■

Roger Morton



VARIOUS ARTISTS

'StreetSounds 20' (StreetSounds 25TND 20)/VARIOUS ARTISTS 'Slow Jam 2' (StreetSounds 5LJAM 2) The mega mix, remix and pure dance mix chart trax of 'StreetSounds 20' all add up to the same conclusion — you dance longer, sweat harder and jump higher to sopped up versions of what you already know. There's no middle ground. If you liked the MOR soul of the Gap Band's 'Big Fun' or Freeez's '10U' you'll love this album; if you didn't, you'll hate it. Preaching to the converted is all or nothing, but if you're pro-StreetSounds you'll probably have them anyway. So what's the point?

'Slow Jam 2' should get a better response. It's time for the smoochers and, after all that hot activity, what better way to cool down than to entwine yourself in someone's arms and flirt away to this collection of hip snugglers? The songs aren't important but the mood is.

While the committed porters can then take this LP home and do what comes naturally to it, the single listener like myself will be out in the cold. ■■■■each.

Marntin Shaw



PJ PROBY 'The Legendary PJ Proby At His Very Best Vol 2'

(See For Miles 5EEB2) Despite the rather extravagant claims on the sleeve that PJ Proby is "the greatest white singer in the world", this album actually represents something of a long-dead concept: ie, the singer as an artist who interprets other people's songs, as opposed to today's norm of singer-songwriters.

Old Jim knew a catchy tune when he heard one, and the fact that he used to demo Elvi's material for him in the late Fillies says a lot about his voice. And all the best is here, from the rocking 'Hold Me' to a curious jam session with Led Zeppliiiiii! A worthwhile addition to any pop lover's collection. ■■■■

Nancy Culp

JIMMY CLIFF 'Fundamental Reggae'

(See For Miles SEE 83) Jimmy Cliff is probably known best for his part in, and the soundtrack of, 'The Harder They Come', the story of a rube who whose record starts the Caribbean islands' charts while he is being hunted down by the police. Although he has probably never surprised that project, and subsequent



attempts to crossover have lost him fans, he recorded some fine material in the mid-Seventies, from where this collection falls.

Cliff's marketing policies and his more recent recordings may be questionable, but his voice is undoubtedly one of life's bonuses. ■■■■

Adam Isaacs

MADHOUSE '8' (Paisley Park 925 545-1)

Interesting fusion of jazz, rock and funk on Prince's home town label. I know the term fusion is likely to send most of you rushing for the latest 'Now That's What I Call... LP, but on '8' the best tracks have a hard, tight discipline that should delight the most prejudiced dance floor punts. ■■■■

Jim Reid

THE COMSAT ANGELS 'Chasing Shadows' (Island ILPS 9855)

In the post-punk watershed, the Comsat Angels were press darlings for a day, but never managed to translate that euphoria into hard sales. In 1987 they're still everything that should have happened but didn't. Instead, stalemated U2 and Simple Minds are taking all the credit for the success that might have been theirs had they had the business acumen to carry it through.

'Chasing Shadows' is naggingly reminiscent of so many things which are hardly worth listing. Suffice it to say, this isn't likely to make up for all that lost time. Some are saying their day has come. I say it came and went. ■■■■/2

Chris Twomey



CONTINUED ON P.14

TOM VERLAINE 'Flash Light' (Fontana SF1P1) What becomes a legend most? Tom Verlaine is back, and you can almost hear the sound of knees scraping on floors, hi-fi being cranked up and young guitarists cracking knuckles and knocking down to master 10 new songs.

OK, we're talking rock, if a conventional tag is needed, but Tom Verlaine is so completely free of its excesses that nothing he does is ever less than tasteful. He can be as noisy as hell on 'Bomb' or 'A Town Called Walker', but flick through to 'The Scientist Writes A Letter' and you'll find one of the most beautiful and poetic ballads of his career.

Compared with his last LP, 'Cover', 'Flash Light' is thicker on the guitar, with less keyboards, but it contains some of the best songs the man has ever written. Force yourself past his incredible guitars and listen to the lyrics. Forget the rest (for this month anyway). Tom Verlaine is the real McCoy. ■■■■1/2

Andy Strickland



THE VELVET UNDERGROUND 'Another View' (Polydor POLD 5208)

When The Velvet Underground boxed set was issued last year, the carrot that tempted Velvets devotees to part with their readies, was the previously unreleased collection of songs that comprised Record Five.

At the time there was a general consensus that a bit of a liberty was being taken. But now released as an LP it's own right, it becomes even more obvious that this purported revelational material is in fact, well, dodgy. With one track duplicated, and four of the nine available on other albums, there remain only two tracks that are even worth a mention — the piano tinkling, woeful 'Ride Into The Sun' and the instantly recognisable,

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AM
RECORDS

ALBUMS

CONTINUED FROM P.12

THE JUNK 'CuckooLand' (Native Records NTVLP II)

Despite the self derisive title and the fact they're setting themselves up for, the Junk aren't bad at all.

From its slide guitar opening, 'CuckooLand' drops straight into a gutsy, slindric rhythm with more balls than a pool table. 'The World Doesn't Turn' was one of last year's more dignified losers, and there's no drought of plangent onahems here.

Though at times it sounds suspiciously like they've been leaning through the Robert Smith songbook, the Junk could yet prove to be the third best band in Sheffield. ■■■½

Chris Twomey

VARIOUS 'Play New Rose For Me' (Rose 100)

To celebrate the release of their hundredth LP, New Rose — the label behind some crucial product in the past — have collated a unique and ingenious double album.

It's probably the first experiment of its kind — 26 acts covering not just well known standards but also each others' songs. The results are intriguing, if not always laudable. Blood On The Tracks displays a fine sabotage technique with their version of 'Rowhildie', while the Dead Kennedys employ their familiar lack of subtlety in a rewritten version of Sunny Curry's 'I Fought The Law'.

The rest passes almost voyeuristically as one act seeking to redefine another's musical perspective.

At £9 a set it's perhaps a little off-putting, but a more appealing introduction to life beyond chart land you'd be hard pushed to find. ■■■■

Chris Twomey

CLIVE GREGSON AND CHRISTINE COLLISTER 'Home And Away' (Cooking Vinyl COOK 003)

If you're a pure pop luvvies enthusiast who misses the savagely underated Any Trouble, here's some consolation; especially if you like a bit of folk on the side.

Trouble chief Clive Gregson spends his time these days playing in the band of guitar wizard Richard Thompson, along with a lady who could sing the spots off a domino, Christine Collister. When they're not doing that, they're playing clubs all over the country as a duo, touching on Clive's past work with Any Trouble, his new compositions and some covers, often with a slightly folksy feel. This album reviews some of the best of those shows from last year.

Five AT songs are included, often slowed right down with Christine now an lead vocal, like 'Touch And Go'. Of Gregson's newer material, 'It's All Just Talk' fits her formidable larynx perfectly, and they can even manage some acoustic rock 'n' roll with 'Matchbox' and 'Slow Down'. But Christine can sing 'em tender loo and the LP finished with a nice rendition of an Eric Kaz tune first made glorious by Bonnie Raitt, 'Blowing Away'. Try it —

the Sandbach Folk Club can be hip. ■■■■

Paul Sexton

TESLA 'Mechanical Resonance' (Geffen Records 924120)

Here we have a very typical, very average American rock and roll group, who look and sound every bit the part. But like so many other similar groups, they're no serious threat to any of the established bands.

'Mechanical Resonance' trots along nicely with the usual heavy beat, except for the mellow 'We're No Good Together', where lead vocalist Jeff Keith adopts an almost — dare I say — soulful tone. But of course this pleasant interlude lasts for a matter of only 30 seconds before we're back to the screaming guitars and screeching vocals.

Other than this, there are no surprises. On the whole there's nothing really offensive about this album, but there's nothing very memorable either. ■■½

Allison Lower

VARIOUS 'The Dice Are Rolling' (Sam BIAS 44)

From somewhere across the water Play It Again Sam have managed to round up some of the most disturbing cases of sexual disorientation ever to be dumped onto vinyl. The Neon Judgement write sexual songs backed by Vesdoco rhythms and like to know, 'do you handle love and pain?'

o Grumh — from God knows where — are 'gay and proud', and their six minute contribution to this sampler, 'Genia', is one of the most violent aural assaults I've ever had to sit through. The Bollock Brothers get their kicks from offending everyone, women in particular. 'Harley David' outlines their grubby little penchant: 'Big tits man, just like Sam Fox'.

There's no need to enquire further in the case of Steve Lake's 'Prick'. Only tasteful from the Weathermen and Legendary Pink Dots save this from being a heinous waste of global resources. ■■

Chris Twomey

JANE BOND AND THE UNDERCOVER MEN 'Politically Correct' (Dreamworld Records Big Dream 001)

What is this? Can a band really peddle everything from jazz and rumba to reggae and synthesised pop and expect to get away with it? John Peel guests Jane Bond And The Undercover Men do and have with their slantingly quip offering from the US indie scene.

They're a mongrel breed of Young Marble Giants and Tom Tom Club, and have brilliant flashes of vintage B52's humour. Lisa Mitchell's meandered monotonies are the unifying element in a glorious mesh of guitars, keyboards, violin, drums and cut-up radio voice-overs.

'Kiss My Guit' is a witty nod to their namesake, with twangy Sixties Band theme guitars, but hottest favourites are the jaunty songs with a scrambling free jazz backing, like 'I Made Love To A Communist', and the title track 'Politically Correct'. An intoxicating brew, try it. ■■■■

Allison Higgins



RECORD MIRROR ALBUMS OF THE MONTH

our critics have their say



THE SMITHS 'The World Won't Listen' (Rough Trade ROUGH 101)

...containing some of the wittiest, most concise pop you're likely to hear

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

...they're out there alone at the start of '87 in the 'Hip Rock' stakes

PSYCHEDELIC FURS 'Midnight To Midnight' (CBS 4502561)

...Richard Butler's voice gets richer with age

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

...this eight song set is graced by Masekela's smooth, lilting playing

DAVID THOMAS AND THE WOODEN BIRDS 'Blame The Messenger' (Rough Trade LC 5661)

...a glorious, twittering, scatter-brained record

THE PASTELS 'Up For A Bit With The Pastels' (Glass Records GLAP 21)

...this is rough and ready shambling as it should be

MIKI HOWARD 'Come Share My Love' (Atlantic 781 688-1)

...Howard belongs in the forefront of the new generation of female soul stars

SHRIEKBACK 'Big Night Music' (Island ILPS 9849)

...interweaving 'art' with easy listening to sublime effect

ED KUEPPER 'Rooms Of The Magnificent' (HOT 1027)


...soo refined and consistent talent is rarely heard these days.

TOM VRELAINÉ 'Flash Light' (Fontana SFLP1)

...contains some of the best songs the man has ever written

VARIOUS ARTISTS 'Anthems Vol 1' (StreetSounds)/VARIOUS ARTISTS 'West End Story' (StreetSounds)

...two class compilations, the first the stuff of Soul All Dayers, the second the back catalogue from a fine label




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'WE'VE BECOME ALMOST PROFESSIONAL'

Story: Lesley O'Toole
Photography: Steve Double

Well they are when they're not pissing in their trousers or being admired in the streets of Coventry. In fact, sometimes the Primitives are so good that Mr. S Morrissey swoons. So there . . .

Anorak-haters of the world, relax, the Primitives do not a) sport the dreaded garments,

b) shamble, or c) sound remotely like the Buzzcocks. They do, however, inject a sorely needed breath of fresh air into a predictable, stultified independent scene. If last year's 'Really Stupid' provided the first waves of interest, this year's 'Stop Killing Me' positively gicams through the swamp of identikit shamblers. It's a frenetic pop-lirash cum beguiling love song, courtesy of the Primitives' astute way with words. Coventry should be grateful.

Paul: "Someone said the other day, 'Oh, I didn't think they'd look like that. I thought they'd look like the Soup Dragons.'"

There's not a hint of a Doctor Marten shoe here though, let alone an anorak. The Primitives are into anorexic legs, tight black trousers, excessively pointy footwear and haircuts (or lack of) that only suggest they were catapulted onto this planet two decades too late.

Steve: "What! I've always had more hair than anyone else I know."

The Primitives are, mercifully, quick to dispose of that most misconstrued word — slhhh . . .

Says Steve: "Once upon a time, the shambling criticism might have stood up, simply because we were so bad live. Over the last few months though, we've become almost professional."

Paul: "What is a shambling band anyway? John Peel originally used the word to describe people like Bogshed and Stump; those Fall-derivative bands. Suddenly, everyone picked up on it and started applying it to bands like the Shop Assistants."

Pete: "Call it a movement and you'll kill it." It's the poor man's Buzzcocks' object to Steve: "You don't like the Soup Dragons then?" Paul: "That's good because we don't either."

Steve: "I don't like anything they've ever done." Pete: "The Soup Dragons don't even ask for any decent beer on the riders to their contracts. In fact, they don't have any beer at all."

One obligatory drunk on a road tale. Steve: "We went to Holland last week to play some gigs and got a bit silly on the ferry. The three of us bought a duty free bottle of vodka for £5 and drank it in about three minutes."

Paul: "We were sick over everything and Pete wet the bed."

Pete: "The thing was, because hotel rooms don't have washing machines, I couldn't wash the pair of trousers I'd wet myself in. But when I'd worn them for three days though, the smell kind of wore off."

Steve: "We could actually sit next to him on the way back."

Pete: "I'm going to have to show this article to my mother. She saw one of our early features and asked what acid was. It's so hard to explain these things to parents!"

Paul: "He told her it's something for spots."

Parents and persons of a sensitive nature should avert their eyes immediately. Paul: "When we came back from Holland through Customs, the van was taken to pieces and we were strip-searched."

Pete: "I had a man stick a spatula up my bum. The thing is, they're so nice about it and throw in these lines of chat while they're probing your orifices. He was asking me what Beatles albums I had. He was about 40 and said, 'I don't know any of you young bands coming through here. Have you heard of George Harrison then?'"

Tracy, meanwhile, is looking understandably bemused, being quite unable to get a word in edgewise. Steve: "She's been everywhere, anyway. You should see her passport."

Pete: "You should see her passport photo."

Steve: "Her father was offered two yaks and a mule for her in Singapore. He was stopped in the street. How much for your daughter?" As for their beginnings, conflicting versions of the Primitives' coming together exist. On offer as meeting places are a bus, a cake shop, a T-shirt shop and the perennial cafe.

Pete: "I did actually join upstairs in a T-shirt shop where I worked." (It transpires that he had a significant hand in those tasteful Adolf Hitler European tour T-shirts). "Yes, well, I like to keep that quiet. I always have a chuckle though, when I see people floating round in them because each one has passed through my hands."

While on the subject of much-reviled items of clothing, the Primitives insist on nominating their own pride and joy.

Paul: "We've actually got a paisley anorak we always mention in interviews."

Steve: "One day, we're actually going to take it on stage and burn it. Or perhaps we could throw it at Talulah Gosh."

Paul: "I actually wore it to a Jesus And Mary Chain gig but for a joke once, before I really knew about the anorak scene."

Pete: "No, anoraks are a bad scene; we're not into that tangle at all."

Steve: "But I have been known to wear a Black Flag badge on stage." I can see it now; that oft-whimpered plea — "Our record collections are sooo diverse!"

Steve: "But it's true, I've got some Rush albums." (I knew it!) "Yes, but do I look like a Laurie

T H E P R I M I T I V E S



■ L to R: Pete, Steve, Tracy, Paul

Anderson fan? Or Philip Glass? Laurie Anderson's wonderful. I could spend the rest of my life with her. And would it be rude to mention Pat Metheny?"

Paul: "The trouble with bands that get acclaim is they will away. The thing we've really noticed is that people in Coventry walk up and talk to us now."

Tracy: "Whereas they ignored us before."

Steve: "I really can't understand that myself. I'm exactly the same as I've always been. Pete's a bit worse though. He climbs up the front of butchers' shops, breaks into houses and gets chased up the road by old men in pyjamas."

Are the pressures of being a pop group too weighty? Paul: "People read too much into it, expect too much. They want you to be good in videos, have nice hairdos..."

Paul: "And be personalities all the time. I've been forgetting what I'm doing. I thought I was just a guitarist in a band. We're just a piece of black plastic in a record shop, really."

Pete: "People expect you to talk to complete strangers for an hour and a half and be coherent and intelligent. We can't go for that, so we just make it as ridiculous as possible. It's just 'gimme gimme gimme' all the time."

Paul: "Pete has actually got those superhero legs but he's too shy to show them off, except when he's on his own in his bedroom. He puts his tights on, hangs off the lampshade and looks at himself in the mirror."

Steve: "It's very strange when people start wanting to take your photo all the time. You want to know what they can see that you can't, so you end up in the bathroom with about three mirrors trying to see the back of your head. 'Oh yeah, there it is. Hmm, not too bad at all, really.'"

Despite such frivolity, the Primitives do occasionally verge on seriousness and normality — mostly in connection with their musical output. Are you ever overwhelmed by your own songs?

Steve: "There are one or two things we've done that I think are really bloody marvelous and, if they weren't by us, I'd have run out and bought them straight away."

Paul: "I love this new song called 'Dream Walk Baby.'"

Pete: "I sat in my room for about two days and worked out each cracking drum bit for that. I gave them to this lot and they just went, 'nah.'"

Steve: "There's another song called 'Nothing Left' which never ceases to amaze me. When we're playing it, I think, 'Yeah. Wow. We're doing this song!'"

It seems appropriate to include one of the Primitives' myriad appalling jokes.

Paul: "What do you call a guy who hangs around with musicians? A drummer."

Reverting to music recent (and decent), Morrissey recently cited the Primitives as a reason for living.

"Yes, we did hear he'd said something like that," enthuses Paul. "But we didn't really believe it. If it's in print though, I want it. Their last album's dead good."

Pete: "We use it to relax. Did you see those muscular hips of Morrissey's on 'Top Of The Pops?'"

Paul: "Child-bearing, almost."

But is this purported 'buzz' a reality? Is the pop world really clamouring for Primitives?

Steve: "Well, every time we come down here, we hear there's a Primitives buzz, but we can't quite see it ourselves. The music papers say 'yeah! happening!'. Are we?"

A

GOSSIP

COLUMN

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I
P

by Nancy Colp

● Oh dearie me, and I thought that I wasn't going to have to get my ever-so-glam wellies out of the cupboard again this year... just shows you how wrong you can be, eh? But maybe that isn't really snow out there but simply **Bob Geldof's** dandruff being shaken about as he laughs his socks off at the thought of being touted as the next Don Juan.

But wait, this is all getting far too serious for the end of the week, isn't it? I hear, though, that a new **Sputnik** single is due out in a month or two, so that'll give us all something to laugh about for five minutes or so. Or maybe **Dr Robert** will put out a new single next week and give us a good chuckle in the meantime.

I had such a lovely, useful present from those nice **Frankie Goes To Hollywood** boys today — a very tastefully presented twin pack of Red Stripe condoms! Seems that for their next single 'Watching The Wildlife', the chops will be presenting alongside it something of a condom campaign. Well, to very much, lads, I'm sure

they'll come in useful...

Uh oh! I see that the **King Kurt** boys have been at it again (and I think 'it' is the operative word with this particular story!) One tabloid reported that a bit of an orgy went on onstage during the band's Reading gig last week. Apparently, as is their wont, one of the female members of the audience got so carried away with the rib thumping rhythms, that she took off her top, jumped onstage and coveted during a bit, then she pulled some chippie out of the audience, whereupon the pair of them proceeded to negotiate a few of the finer moments in 'Deep Throat'. Of course, as we all know, this is nothing new for a **King Kurt** gig. To my mind, it'd be more out of the ordinary for the Kurts to just play a gig where everyone sat down and applauded nicely at the end of each number!

Watch out London... and no, King Kurt aren't playing a gig, it's worse than that... **Grace Jones** is in town to model for her waxwork, which is due to sit in Madame Tussauds Superstors Gallery in the not too distant future. Personally, I can't see the girl managing to sit still for two hours, not for nobody no how (alright, I know that's a double negative but it's called getting your point across!)

While on the subject of the rumbustious Ms Jones, it would seem that she's recently opened a restaurant in Manhattan called La Vie En Rose (predictable? Moi? — do I hear?) And believe it or not, all the grub on the menu is named after her various songs. So you can eat 'I'm Not Perfect Frogs' Legs and Slave To The Rhythm Pâté.

Isn't it just too much to bear, starts? I'd plump for the My Jamaican Guy beefsteak (if I ate meat, that is)...

But maybe **Sonic Youth** will be first in the queue for one of the aforementioned delights... but then again, perhaps not, as they may be delighted to hear that their new album is almost ready for the off now. That is, all except for the sleeve, which brings me neatly onto a request I received from them asking that if any of you lot out there have cute pictures of your little pussycats which they'd simply love to have to festoon the sleeve with. Address to which you should send your contributions to the Sonic Youth 'Kitty Magic' sleeve is: 84, Eldridge Street, No 5, NYC, NY 10002, USA. Which all sounds too unbearably camp to be true, but after that Grace Jones story, I'll believe anything.

I even believe this week's most preposterous gossip item. And guess who it's about, then? Yup, the band that no one else wants to know about, **New Model Army**. **Justin and Rob** were recently recording an album with **Joolz** and her cat (well, that's what I'm told) in a tiny Cornish cottage studio which is situated on an island in the middle of a river. Not only did they have to row all the gear across in a little boat, but they also

woke up one night to find the whole island on fire. It would seem that some local 'character' sets fire to the place once a year, because many years ago his child was killed by an adder there, so on the anniversary of this occasion he hops over to the island and does his pyromaniac act. Like I said, sometimes truth is stranger than fiction.



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YOU · AIN'T · SO · TOUGH

After such a feisty performance on 'The Tube' the other week, it seems that **Hurrah's** moment of glory turned a bit sour when guitarist **Taffy** tripped over some cables onstage and got completely tied up in them. The more he struggled, the more he struggled and it ended up with him smashing up his £1,000 Fender Mustang guitar. A very expensive bit of temper, that!

Trouble at mill for the **Durannies**. It would seem that **Andy Taylor** is setting about claiming lots of dosh off his old work mates for past hits, although the group themselves are saying bog off with knobs on, as he's already had what's due. Of course, some nasty, mean-minded people are already suggesting that this is just all so much publicity for his forthcoming solo missterwerk, but I, quite naturally, refuse to believe such vile whisperings.

I am told by those in the know (ie, those with rigged up crystal balls) that **Flesh For Lulu** are about to 'emulate the success enjoyed by the **Psychedelic Furs**' and have been picked upon by 'Pretty In Pink' director, **John Hughes**, to come up with the next 'lead track' (whatever that might mean) for his latest pic 'Some Kind Of Wonderful'. Well, after such grandiose claims, all I can say is that I'm not terribly sure that any of them would fit into **Richard Butler's** booties terribly well. And I should know, honeybuns, cos I've seen them first hand in the flesh.

Right, that's it, I'm off to put me hair in rollers, so until next week, cherubs, bye!



This could well be one of those 'will the real **Billy Idol** stand up?' captions. Especially as young **Mr Mayhew** seems to look more like Billy Idol these days than Billy Idol. Apparently, the two met up while filming a TV show in Germany and immediately launched into a very intellectual conversation about hair dye and which gel is best for making your barnet stand to attention. But will old Bill be favouring rubber coppieces in the style of the Sputters drummer boy?

"Stick 'em up and give us back that BPI award!" An outraged punter holds up **Eric Clapton** outside the Grosvenor House hotel, demanding justice for the Housemartins and musical credibility. Eric, meanwhile, seems more perturbed by the fact that his gold-plated pushbike has been clamped outside on the Hyde Park railings.



DENISE RICH SWEET PAIN OF LOVE

7" FOUND 4 12" FOUND 4-12

RITA TUSHINGHAM

...TWENTY YEARS ON



Rita Tushingham first made her mark in the Sixties with the classic slice of working class realism, 'A Taste Of Honey'. An untutored actress, she went on to star in other Sixties cult movies like 'The Knack'. Six years ago she moved to Canada where she made her current movie 'A Judgement In Stone'. Jane Wilkes takes up the story...

Cover star of Sandie Shaw's 'Hond In Glove', and all-time heroine of Primal Scream's Bobbie Gillespie, Rita Tushingham first shot to fame through her role as Jo in the John Osborne/Tony Richardson film, 'A Taste Of Honey', the cult Northern realism movie of the Sixties. Twenty years on, many parts later, and Rita Tushingham is now appearing in the leading role in a new film, this time directed by her husband, Ousama Rawi, and entitled 'A Judgement In Stone'.

Now settled in Canada with her family, and looking every bit the part of the sophisticated well-to-do middle-aged lady, Rita Tushingham today is a far cry from the wide-eyed, Liverpool-bred young girl of the early Sixties.

Bubbling with enthusiasm, and never lost for words, Rita remembers her upbringing in Liverpool for the ridiculous procedures involved in convent school education. "I was supposed to go to an all girls' school, but I got run over. And here enters some typical Liverpool logic. My mother said I couldn't go to that particular school because there were too many roads to cross. So I went to a convent school where there would only be one road to cross — the one that I got run over on! Anyway, at this school, you had to curtsy whenever you passed the Mother Su-

perior's window. Have you ever heard anything like it, curtsying in front of a window?"

Rita left school at 15 and joined the Liverpool Repertory Company, from where — and without formal drama training — she landed the part of Jo in 'A Taste Of Honey'. But then the Sixties was a bit like that. Staid old conventions were being replaced by bright, ambitious, youthful opinions and influences. It was a time of out with the old and in with the new. This revolution was occurring in all areas, including films. Along with Tom Courteney, Albert Finney, Julie Harris and others, Rita's upfront charm and energetic ambitions enabled her to flourish. With her Northern accent and working class background, the role of Jo was perfect for her.

"Before the Sixties, women in films had been all prim and proper, had been given the roles of 'women'. Like, a woman would come in from the garden with her protective sun hat, and in her proper English accent would greet her husband with, 'I've just pruned the roses, darling. I'll just get you tea.' In films, as in every other sphere, the Sixties allowed women to develop their personalities."

The changing attitudes, or lack of them in some cases, to women on celluloid are well illuminated by Rita's anecdote of her experience at the Cannes Film Festival, where she won the Best Actress Award. "Dora Bryan (her mother in 'A Taste Of Honey') and I went to the reception at Cannes for 'A Taste Of Honey', and the doorman asked for our invitations. We said we didn't have any. He said that in that case we'd have to go away. 'Oh, but we're the stars,' cried Dora. Cannes still hadn't accepted the changing image of actresses, but at least the Hollywood glamour days were numbered."

After that achievement, she went on to act in other distinguished films in-

cluding Tony Richardson's 'The Girl With Green Eyes', in which she starred with Peter Finch and Lynn Redgrave; Richard Lester's 'The Knack'; and David Lean's epic 'Dr Zhivago'. She followed them with 'Diamonds For Breakfast' in Italy with Marcello Mastroianni, and 'The Guru' in India with James Ivory and Michael York. In 1970, she had a leading role in the acclaimed post-nuclear tale, 'The Bed Sitting Room', again for Richard Lester, and also starring Ralph Richardson, Dudley Moore, Peter Cook and Spike Milligan.

Rita was first approached 10 years ago to play Eunice Parchman in Ruth Rendell's 'A Judgement In Stone', and was very much taken with the part even though it was meant for an older woman. Like Shelagh Delaney's 'A Taste Of Honey' and 'The Knack', there was something about Ruth Rendell's story that grabbed Rita's attention. Maybe this is because they are both women writers and, as Rita explains, she finds women writers far more realistic than men. Women, she feels, seem to bring more of their personal experiences into their writing. Rita recalls a tea-time visit to Shelagh Delaney's home and was amazed to find that, just as in the film 'The Knack', chairs were stuck up on the walls.

On first meeting Ruth Rendell, far from finding any paranoid, dyslexic housewives lurking in the corners (as in 'A Judgement In Stone'), Rita was taken aback by Ruth's cultured upper-class accent. It came as quite a shock to Rita to find out that this genteel person had written something quite as gruesome as 'A Judgement In Stone'.

Rita found playing the part of Eunice quite difficult. Acting the part of a person with a troubled mind didn't come too easily. "Aiming a gun at someone was most mentally taxing. I'd used a gun before on film, but that was only a game shoot. Aiming at a person is so much more spooky."

Unlike their British counterparts which, as Rita admits, "bear the hallmark of excellence with their spectacular acting", Canadian films are not widely appreciated outside Canada. Will 'A Judgement In Stone', filmed in Canada with an almost entirely indigenous cast, open the door for a wider audience?



**BILLY
IDOL**

The Next Crack of the Whip

NEW SINGLE

'Don't Need a Gun'

AVAILABLE ON 7 & 12"

LIMITED EDITION FREE POSTER WITH 12"

 **Capitol**



SOME PEOPLE WILL DO ANYTHING FOR

Like dressing up like a doctor in an operating theatre. Like pushing Barry Manilow records. Like flying a plane down Oxford Street or dressing up as a teddy bear. All of this is just part and parcel of a day in the life of a record plugger. **Stuart Bailie** investigates



● **TERRY HOLLINGSWORTH**

Photo by Marilyn Strickland

Ask anyone with a passing knowledge of the music business what they know about record pluggers, and they'll almost always come back with the same mental picture. They'll think of a barrow boy made good, some shady character with a flash motor (plus a car phone, watch) and a sales pitch in the grand style of Del Boy Trotter or Arthur Daley. At the worst, people see them as hyperactive, drug-snorting fiends, and of the very least, consummate bullshitters.

This uncomplimentary image owes something to the history of the profession. Back in the Tin Pan Alley days, when the base of the music business was song publishing, it was the song pluggers who staked out London's Denmark Street, passing off songs to artists and publishing companies. As records became more popular, and radio and television became open to pop music, these characters then moved in to use their considerable powers of persuasion to increase the exposure of their clients on the airwaves. But somewhere along the way, it got a little out of hand.

In the late Sixties, a major investigation uncovered a corrupt network that centred on prostitute Janie Jones. The case named some radio and television people, and it was alleged that these people were giving out favours in return for sex and drugs. While all this was some 20 years ago, the industry still suffers from the unsavoury reputation that followed on from the court trial.

But how much of this holds true in 1987? Maurice Schneider has worked in promotions (he dislikes being referred to as a plugger) for EM,

WEA and now CBS, where he is involved with the likes of Bruce Springsteen and Alison Moyet. Maurice, like his more level-headed colleagues, holds that this 'dodgy' image has very little bearing on reality.

"I certainly think that the American industry is more corrupt. Incentives are offered here with free lunches and T-shirts, but that's about as far as it goes. And as far as gimmicks go, because the radio producers have been here so long, there's very little you can do to bring attention to a record. They have seen everything from a bathplug to a very expensive sweatshirt, and I think they're impervious to all that. They take the stuff when it comes along, of course, and they hand it on to their kids."

"In America, there's all sorts of things going on — women and drugs being offered, and money going into Swiss bank accounts."

So why does a record get played on the radio?

"I don't think quality dictates whether a record goes onto a radio playlist or not — I learned that a long time ago. Jani Mitchell is a quality artist, and one of my favourites, but she doesn't get played and Samantha Fox does. But then Paul Simon, whose last album was a class record, did get played. A record is evaluated on the week's releases — it's a comparative thing."

In an ideal world, a record would simply have to be good enough to merit a radio play. Unfortunately, with something like 80 releases a week, a great number of these are simply passed by. Radio 1 selects 10 records a week for inclusion in the

This week's Indie Singles chart bears fitting testimony to John Peel's influence on the British rock scene of the last 10 years. There are no less than FIVE, yes FIVE, 'Peel Sessions' in the top 30. In chronological order these are: 6 Siouxsie And The Banshees, 14 the Slits, 15 Stump, 21 Joy Division, 29 the Specials. A pretty remarkable selection, we think you'd agree, stretching from the proto punk of the loud Slits through to the modern

day quirkiness of Stump. Peel must be feeling pretty damn smug right now. (For more Indie chart info turn to page A8.)



Photo by LFI



Photo by Uliane Vihari

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ex-prisoner makes the beat jump with uncle art

BPM

BY JAMES HAMILTON

BRUCE WILLIS 'Respect Yourself' (Motown ZT 41118)

With the part of Mavis played by June Pointer in dominating support, the star of TV's 'Moonlighting' tackles the Staples Singers' classic in similar 118 1/2-Obpm style. Bruce is actually promoting his album 'The Return Of Bruno' with a half hour video hosted by Dick Clark as if in the US TV series 'Rock Heroes' (like 'Portrait Of A Superstar'), tracing through hilariously accurate period pastiches and dozens of superstar interview clips the supposed career since the mid-Sixties of Bruno Radolini, supplying this his singing alter ego with an instant mythic past. See it if you can!



ODDS 'N' BODS

STEVE WALSH learnt while at MIDEEM that **Boris Badenough** isn't having a go at **Rocky Jones**, in fact 'Hey Rocky!' is about TV's cut cartoon series 'Rocky And Bullwinkle', and will be promoted with a new B-side for radio which has the characters' voices (cut-up **Steinski** style in the actual recording) answering questions left blank for DJs to fill in themselves ... 19 releases on Chicago's **Trax Records** label, including current stuff, have been compiled on a fast-selling German import LP, 'Chicago Trax (Volume 1)' (BCH TX 33-5001-43) — presumably the 'What's Up Rocky' credited to **Boris Betanoff** is the same as the above? ... **Darryl Pandi** has done a vocal version of 'Jack Your Body', to be called 'Work Your Body', for DJ, **International Records** ... **Chris**

Amoo of the Real Thing, as probably everyone knows by now, was the proud owner of **Crufts'** Supreme Champion 1987 (we're talking dogs here). **Viscount Grant** — commonly called "Gable" ... **MC Double Def Sef** launches A&M's new dance label **Breakout** with a lunchtime reception at **Soho's Le Beat Route** in Greek Street on Monday, March 9, conveniently sandwiched between the previous day's **International DJ Convention** and that evening's **World Final of the Technics DJ Mixing Championships** (also conveniently, for out-of-towners, just across the road from **Groove Records** shop) ... **Bathgate's Bill Grainger** (0506-54305), the guy who more than anyone else "broke" **Tullio De Piscopo**, has started **First Class Radio & Club Promotions** to plug dance records in Scotland with personal DJ contact (servicing all types of dance music, not

just hiNRG/Eurobeat) ... **Kool Moe Dee** — true to his stance as rap's caring social worker? — hosts the second annual rap awards this Saturday (28) at New York's Town Hall, with appearances by such as **Salt-n-Pepa**, **LL Cool J**, **LITFO**, **Spoonie Gee**, **Doug E Fresh**, **Oran Juice Jones**, **Steetsasonic** ... **Kurtis Blow** is currently guest presenter of Saturday morning kids' TV on the US NBC network ... **Damon Rochefort's** involvement as producer of **Junior Gee & The A' Team** actually extends to being the impersonator of **Arnold Schwarzenegger**, recreating all 'The Terminator' (and *Duék!*) dialogue himself ... **Breakfast Club**, reviewed last week, turns out to be the 'nom de disque' of **Madonna's** frequent collaborator **Stephen Bray**, so it's surprising he hasn't concocted something a bit sharper for himself ... I know, I know: the jazz

tune synched under **Salt-n-Pepa** 'Fly Like Souds Nice' is **Groover Washington Jr** 'Mr Magic' — incidentally, the girls' UK-only 0-919/bpm remix will be on **Champion** here March 10 ... **Nitro Deluxe**, were the UK pressing and original import similar enough in format to be included in the chart, would have been top Disco hit since two weeks ago ... **John Rocca's** 'I Want It To Be Real' may have always meant something in Chicago but even its *Ultimate Mix '87* (not due on **CityBeat** for nearly a month) still seems unlikely to mean much here in its main (0-122-122 1/2/bpm Club Vocal, although the total instrumental 121 1/2-121 1/2/bpm **Farley's Hot House Piano Mix** is self-descriptive and could find takers) ... **Arthur Baker** while here has produced a secret project for **Champion** ... (You're My) **Shining Star** is **Curtis Hairston's** new US release ... **Dennis Edwards**, still recording solo, has rejoined the **Temptations** ... **LiveWire/Top Hat** on Saturday, March 14, start a monthly soul and jazz night amidst the shark tanks at **Brighton Aquarium**, dubbed 'the night that bites back!', with **Chris Hill**, **Robbie Vincent**, **Pete Tong**, **Gilles Peterson**, **Paul Clark**, **Big H** and **Froggy**, in two music rooms ... **LiveWire** (01-364 1212) at their four day Easter weekend in Prestley has rejoined the DJ bill **Paul Oakenfold**, **Chris Forbes**, **CJ McKintosh** (**Chad Jackson** is booked anyway, plus hopefully **Jazzy Jeff**, and now maybe **Atlantic Starr**) ... London's ebullient soul jock **CJ Carles** had better keep a higher profile if he doesn't want his once distinctive initials to become more synonymous with **Mixing Champ CJ McKintosh!** ... **Larry Foster** of **Gints Hill Villa** has spent the last year preparing a Music Quiz for East London, weekly heats beginning on March 18 at **Walthamstow's The Lorne Arms**, entry forms being available in advance from him on 04023-75059 ... **Chuck Brown** and the **Good Searchers** play three nights at **Kenilworth's Town & Country Club**, March 26/27/28 ... **Thursday this week** (2/26), **Paul Williams**, **Mike Knight** and **Alan Coles** support go-funk group **Bustle** ... **Loose** at **Georgetown's The Kirkhouse**, **Mertley Tyndi**, while **Chris Brown**, **Chris Bangs**, and **Simon Dunmore** jazz-soul the **Rhythm Zone** at **Northolt's C&L Country Club**

(just off the A40 south of the patch War Memorial) Friday (27) **Joe Field, Bob Masters, Chris Bangs, Bob Cosby and Dave Ealand** fill two rooms with soul and jazz at Hemel Hempstead's **Heath Park** ... Saturday (28) **Jasper, Norman Jay and Martin Drake** have a Seventies Funk Attack at Hackney's **Shen-Ola Nightclub**, while **Kev Hill** souls Great Yarmouth **Mole Club** ... **Eon Irving** funks London West End's **Munkberry's** Wednesdays ... **Andy Baker** funks Fridays at Bangor's hi-tech **Octagon** (on a par, equipment-wise he reckons, with the **Hippodrome**) ... Bishop's Stortford's **Juicy Duck** is undergoing a complete £30,000 facelift (which would probably buy a few new pygmy bulbs for the Hippodrome!), much to the delight of **Les Knott** and his fellow jocks ... **Mecca**, as well as aggressively recruiting new DJs around the country, have revamped Bolton's **Cinderella Rockerellas** into the new **Ritz** (with a **Central Park** brasserie), while **Tiffany's** in Newcastle-upon-Tyne and Dunstable are being renovated ... **Paul Frettingham** soon becomes a real VJ, as well as DJ at Nottingham's **Central Park/Ritz**, where an actual TV studio will transmit closed circuit programmes of videos and PAs to the club's 34 screens ... **Jackie Becker** (Brighton **Escape Club** Mor/Savannah **Club Tues/The Crypt** Thurs) tips that **Candido** 'Jingo' mixes well with Jack The Groove' and 'Jack Your Body' plus **Quando Quango** 'Genius' is good with such as It's OK, It's OK and 'MINXTC' ... **Stacey Q** 'We Connect' topped US 12 inch Sales, **Madonna** 'Open Your Heart' and then **Mel &**



BANANARAMA 'Trick Of The Night' (London NANX

12) You'd never know from hearing the dreary seven inch pop version, but for the 12 inch its producers Stock-Aiken-Waterman and mixer Phil Harding have revived their old trick, making the first half of this (0-) 105 1/2bpm jiggler sound exactly like Princess's 'Soy I'm Your Number One', instrumental for ages before any real vocal begins! (A separate strictly promo dressing hasn't any vocal at all, in dub and instrumental versions, for collectors.) Now that DJs are discovering this, the flip's house-ish (0-)117 1/2bpm 'Set On You' is helping sell it, too.

Kim 'Showing Out' topped Club Play in **Billboard** — whose US Black Singles Chart, now once again printed in **RM**, is not in fact a reflection of the dance singles that are selling, but of the singles being played by black-orientated 'urban' radio ... DJs are still not supporting the Eurobeat chart in significant enough numbers yet, they continually whinge that it isn't truly representative of what's really big in their clubs — so who've they got to blame? ... **ILLIN' N' CHILLIN'!**

HOT VINYL

FULL CIRCLE 'Working Up A Sweat' (EMI America 12EA 229) Massive on import but worth buying again now, the Randy Miller-produced Lutheran soul vocal group's piano underscored jittery roller here is without the 109-108 1/2bpm Special Sweaty Mia's offputtingly electro Intra and has a new microwave 108 1/2bpm Album Version, just the 108bpm Dub Version being stiff with juddery ideas. Class, more than crossover.

DONALD BYRD 'Change (Make You Want To Hustle)' (Domino Records **DOM ST**, via **Charly**) Timely reissue, coinciding with its use by Jazzy Jeff in 'Touch Of Jazz', of the sinuously chugging 107 1/2-106-105 1/2-106-105 1/2bpm jazz-funk charmer (evidently for the first time ever on 12 inch), coupled with the languidly drifting 106-105-103-104 1/2-104 1/2-103-102 1/2-103-101 1/2bpm 'Fallin' Like Dominoes', from the same 1973 studio album.

GIGOLO TONY 'Fatrome' (US 4-Sight **FS-12-86-16**) All sorts of stuff gets scratched by DJ Cue through this def 110 1/2bpm Florida answer to fat boy rap, amusingly worded with the Coasters' 'why everybody always pickin' on me' adopted from 'Charlie Brown' at the hook line, plus there's more to recognise in a 0-121 1/2bpm rap version of the 'Hoki Poki' — yup, the 'Hokey Cokey! — this's well worth checking (instrumentals too).

MICRON 'EastEnders' (GG 045) Simon May's TV theme tune gets scratched in, with Whistle! 'Just Buggin'', as the deftly cut (0-) 105 1/2bpm hip hop backing to a Smiley Culture-ish rap about the deceptions of Albert Square and the times during the week that you can watch them, not at all gimmicky, on an unindulged white label (with an untitled 106 1/2bpm 'Set It Off'ish).



MEL & KIM

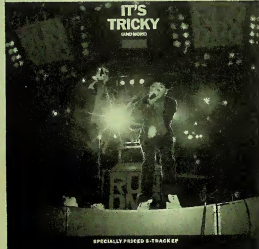
RESPECTABLE

12" INCLUDES BONUS REMIX
(EXTRA BEATS VERSION)



Spice Girls
A STATEMENT IN SOUL
SUPE(T)111

CONTINUED



instrumental in two mixes at flip).
Luge and legal!

KING SUN-D MOET "Hey Love"
(US Zakia Records ZK 020) Co-produced by Cut Master DC, this bally drawnl stonuous 86½-90bpm jiggler sounds intriguingly different, with its realistic conversational rap (including a "phone call" addressing the girl who also loves the guy's brother. Although there's no actual singing, it has a flavour of "The Rain" and could prove a grower, with a more routinely declaratory 87bpm "Mythological Rapper" flip (both in three versions).

MORRIS RENTIE, JR. "Please Make Me Scream" (US PM Plutonium Records 2704-1-TPD) Although officially the plodding 104½-106m P Funk instrumental *Do It, Jim Jim!* is aAside (eds too), everyone is flipping for this better lightly wriggly swaying 114½bpm instrumental instead (extended dub mix too), deedly soulful even if vocal-less, with linking steel drums

but previously rare and well worth finding as it's terrifically rhythmic, this George Martin-produced piano and mured trumpets played 114-115½-116bpm infectious boogie instrumental in 1956 was the first top 20 hit in the trad jazz boom (which was then overshadowed by its own skills offshoot before reappearing in 1960 via the more commercial Acker Bilk and Kenny Ball), real party music, only on seven inch.

WORLD PARTY "World Groove (Do The Mind Guerrilla)" (Ensign ENYX 604) Warehouse and Sixties funk type DJs beware, this B-side to the "Ship Of Fools" pop hit is an excellent 121½bpm recreation of the J. Walker "Shotgun" style!

SCOTT & RAVEN "The Monkey Paw (A New Dance Kraze)" (US Columbia 44-04609) Clintonzone times timeless infectious deedly rolling 99bpm P Funk with a ym smile in the voices and much atmospheric reprieve from the anorgue, flipped by the more artil and less compulsive (0-1105½bpm "Jay Ride" (eds too).

PRINCE "Sign 'O' The Times" (Paisley Park W81997) Ergely canting and jiggling 99bpm sinuously strung out funk with Dylannic style, flipped by the breadly 117½bpm "La, La, La, He, He, Hee" punctuated with rhythmic barks by a purple atomic god, both typically idiosyncratic.

CLUB NOUVEAU "Lean On Me (Remix)" (Warner Bros/King Jay Records W84307) Times Social Club creator Jay King's current Club invites Bill Whicars at an initially tricky emphasis shifting (0-82½bpm janky) almost go-go-ish tempo (in four versions), violently laughing and spouting but powerful once familiar, the flip's "Pump It Up" Reprises being more in rap style and much chunkier for floors.

THE FLY BOYS "The New Style (Fly Style)" (US Beatie Records FX-1111) The Beatie Boys' own 0-

98-0-77bpm backing now gets an outrageously filly, truly juvenile but very funny "crunch rap" vocal reworking, totally about genitalia and the things you can do with it have been the driest record I've ever heard — and that's a recommendation.

RUM-D.M.C. "It's Tricky" (US Profile PRO-1131) Similar in tempo to "You Be Illin'", this stark stuttery studding 127½bpm rap jerker has been removed by Ship Peccabone in four versions, the Club Mix seguing into a 126½bpm introduction to the then separate 126½bpm "Up tempo", a previously unreleased bass-backed sparse short sorta hip hop jack track (plus there's the LP's angry 85bpm "Proud To Be Black").

SHOKK "Lock Me Out" (Polydor POSPX 851) Promoted for ages but still not due for nearly two weeks, the guy and girl's sparsely backed semi-80s-style introed clearly tapping 113½bpm blandly lightweight UK pop-soul singer is pleasant enough if fairly unmemorable (lasteds flip).

CLUBHOUSE ORCHESTRA "Jump Right On The Case" (US 4th + B'way BWAY-435) Alan George & Fred McFarlane-createdfrican superficial 123½bpm house with all the clichés that we know only too well but maybe they don't, the more jack crack-ah Dub trucking quite excitingly if a bit busy.

GANGSTERS OF HOUSE "Let's Play House" (US Obscure Records OB-003) Butchy groaning and hollering 117½bpm house co-produced by hi-NETC specialist Bobby O — America's last Lovelife! — a bit too corny to be the dub (dubier 118bpm Other Version).

CHAKK "Take Your Time (Earth Chalk)" (For Fun L6) Not to be confused with the pop vocal "Timeloms" version (on FCN 76), this drily percussive basically instrumental 0-122-0bpm jack track has been mixed by DJ Chakk specifically to fit the house rhythm (with three variations as flip).

primarily for mixers, kinds Frankie Goes To Chicago.

C.J.'S UPTOWN CREW "It's Good To Go Drug Free" (US Gotta Go Records GC-57118) Washington DC's anti-drugs message is maybe mainly for collectors, an all-star 100bpm go go jiggler including baby, plus locals like Little Benny getting down most on the Go Go Get. Em Mix (by far the best of three versions, with sustained proper vocal attack).

FATS COMET "Rockchester" (World Records WR006, via 01-888 8749) The guys who were Sugarhill's house band — Keith LeBlanc, Skip McDonald and Doug Wrenbath, with techno producer Adrian Sherwood — on this Art Of Noise-ish stark busy 109½bpm electro juddier sound a bit dated by today's hip hop standards (109bpm "O.K. Bye!" B-side variation).

MR. WAVE "The King" (US Real Records/Macola Record US REC-0975) T. La Rock co-created ptery 93½bpm rap seems just boringly bragging until Louie Lou suddenly scratches like a tweetee bird (four versions).

GREGORY ABBOTT "I Got The Feeling" (It's Crazy) (CBS ABB Q72) Wrapped in a giant poster for bedroom walls, the siml stouter hits the same spine tingling notes in the same way as before but on not so strong song, a plodding 0-89½-91bpm sparse slow plodder (just too) flipped superfluently by the original 94½-96m "Shake You Down".

TERENCE TRENT D'ARBY "If You Let Me Stay" (CBS Trent Y1) Gospel based expariate New Yorker launched here with a tapping and tumbling jerky 99½bpm jitterer through which he talks then larynx searingly screams in deedly soulful style, certainly different (and rather rarely mixed) for 1987, getting most response on radio.

HELENA

BE SOFT WITH ME TONIGHT EXTENDED MIX

BE SOFT WITH ME TONIGHT (7" VERSION)

LOVE THAT'S REAL

PRODUCED BY PAUL STAVELEY O'DUFFY

RIST 5

NEWS DIGEST

A5

EDITED BY ROBIN SMITH ●



■ **The Style Council** release their single 'Waiting' on Monday, March 2. Taken from their album 'The Cost Of Loving', the flip side features 'Françoise', a vocal version of the theme from the Style Council's film 'JerUSAlem'. The 12 inch has an instrumental version of 'Waiting'. After their career British dates, the Style Council will begin a trek around Europe.

● **The Godfathers** have lined up a full scale tour. They'll be playing Reading Majestic March 3, Fools Mr C's 4, Portsmouth Basin 5, Canterbury Chris Church College 6, Bedford Boys' Club 7, Bristol Greenway 8, Swansea University 9, Leeds University 10, Newcastle University 11, Southorpe Baths Hall 12, Glasgow Roadtop 13, Motherwell Civic Concert Hall 14, Leicester Stamford Hall Of Residence 16, Birkenhead Starways 17, Sheffield University 19, Nottingham Mardi Gras 20, Stoke-on-Trent Shelley's 24, Colchester Essex University 25, London Camden Palace 26.

● **The Chesterfields** play Glasgow Queen Margaret Union February 26, Greenock Subaranean 27, Dundee Dance Factory March 1, Newcastle Riverside 2, Hull Adelphi 3, Preston Rumble Club 4, Leeds Stallions 5, Northampton Nene College 7, Leicester Princess Charlotte 9, Brighton Richmond 10, Bristol Moon Club 11, London Bay 63 12, Bath University 13, Bath Mokes 21, Hammersmith Clarendon 26, Soweridge Town Hall 27, Weston-super-Mare Nightstone Theatre April 3, Aldershot Butz Club 4.

● **The Pretenders** have added a date to their tour: They'll be playing London Wembley Arena on Thursday, May 21. Tickets priced £8 and £7 are available from the Wembley Arena box office and usual agents. Tickets are also available by mail from Pretenders Box Office, PO Box 2, London W6 6LQ. Add a 30p booking fee to the cost of each ticket, enclose a s.a.e. and make cheques payable to MCP Ltd.

● **B B King**, releases his single 'Standing On The Edge Of Love' on Monday, March 2. The single is taken from the soundtrack of the film 'The Color Of Money'.

● Major 'house' artists like **Frankie Knuckles**, **Marshall Jefferson** and **Fingers Inc** will be touring together in March. The package has been put together by America's leading house label Trax Records, and the 'Chicago House Party' will be at the London Limelight March 5, Yarmouth Tiffnays 7, Nottingham Rock City 8, Manchester Hacienda 9, Southsea 5th Avenue 10.

● **Miaow** release their second single 'When It All Comes Down' on Friday, February 27.

● **Billy Idol** has been questioned by New York police following a drugs swoop in the city. Billy was later allowed to go free while his friend Grace Hattersley was taken into custody.

Police allege that they saw Grace pass a packet of cocaine to Billy in Washington Square, near one of the city's notorious drug dealing districts. Grace was due to make an appearance in court late last week.

● **Sly Stone**, whose song 'Running Away' has been covered by the Colourfield, has been jailed after failing to appear at a court hearing last month in California on charges of possessing drugs.

● **Go West** have been forced to postpone their tour again. Peter Cox is suffering from a severe kidney infection and has been re-admitted to hospital for more tests. The new Go West dates are Liverpool Royal Court June 15, Manchester Apollo 16, Edinburgh Playhouse 18, Newcastle City Hall 19, Bristol Colston Hall 21, Cardiff St David's Hall 22, Nottingham Royal Court 24, 25, Brighton Centre 27, Birmingham 'Jade' 30, July 1, 2, Hammersmith Odeon 5, 6.

● **The Rose Of Avalanche** release their single 'Always There' on Monday, March 9.

● **Michael McDonald** has announced some UK dates. He'll be playing Birmingham Odeon April 9, Liverpool Empire 10, Nottingham Royal Centre 11, Manchester Apollo 12, London Hammersmith Odeon 15, 16. Tickets for all shows are on sale now priced £9.50 and £8.50 for London and £8.50 and £7.50 for all the rest.

● **The Armoury Show** play the London Arcadia on March 12.

● **The Weather Prophets** will be playing Guildford Surrey University March 2, Brighton Polytechnic 3, Nottingham Garage 5, London King's College 6.

● **Ben E King** will be playing a concert at the London Palladium on March 2. Tickets for the show are on sale now from the box office and usual agents. 'Stand By Me', the soundtrack of the film featuring Ben's number one hit, is released this week.

ANDY WARHOL



Andy with
Curiosity
Killed The
Cat

Andy Warhol died on Sunday (22nd) of a heart attack. His death came less than 24 hours after he'd undergone gall bladder surgery at New York University Hospital, he was 55-years-old.

Warhol shot to fame in the early Sixties with his silkscreen prints of Campbell soup cans. Brillo pad packets and film stars. His pop art centred on the icons of the popular culture, while his series of avant garde films trashed post war sexual morality with their parade of homosexuals and transvestites. More than any of his works, Warhol himself came to represent the darker side of the 'swinging Sixties'. In his factory studio he gathered around him a series of 'superstar' oddities, people who starred in his films or simply accompanied him to parties.

He understood popular culture's cult of celebrity and said that 'in the future everyone will be famous for 15 minutes'. Little wonder then that he became involved with pop music itself.

The Velvet Underground got their first break on his Exploding Plastic Inevitable mixed media show. Later on he introduced Nico to the group and designed the sleeve for their first LP 'The Velvet Underground And Nico Produced By Andy Warhol'. He designed sleeves for the Rolling Stones, had a song — 'Andy Warhol' — written about him by David Bowie, befriended members of Duran Duran, appeared in a Grace Jones video and co-directed the video for the first Curiosity Killed The Cat single, 'Misfit'.

Yet, more than any personal involvement with pop groups, it was Warhol's work, words and person that so deeply affected pop's sensibilities. Musicians from Bowie through Cooper to Kraftwerk were influenced by the view that squirted out from underneath his glasses.

E I Video

its immaterial
ROPE

new single out now. siren 38 / siren 38-12

Andy with
VU star Nico



B Y A L A N J O N E S

● Nostalgia isn't just a chart of the past, as this week's chart vividly illustrates, with five entries dating from the Fifties and Sixties.

Jackie Wilson follows up his still charting former number one 'Reet Petite' (1957) with 'I Get The Sweetest Feeling,' a 1968 recording that previously charted in 1972 and 1975; the Beatles' double-header 'Penny Lane/Strawberry Fields Forever' returns to the chart 20 years after it debuted, and the two songs used so effectively in the Levi's 501 TV commercials, Ben E King's 'Stand By Me' (1961) and Percy Sledge's 'When A Man Loves A Woman' (1966) take the top two places in the chart.

King's 'Stand By Me' sensationally vaulted from number 19 to number one last week, overtaking the previous incumbent, George Michael and Aretha Franklin's 'I Knew You Were Waiting (For Me)', by the slender of margins. In so doing, it became the 27th single to leap from a chart place outside the top 10 to number one. The last record to make a steeper climb to take the top billing was Musical Youth's 'Pass The Dutchie', which went from number 26 to number one in October 1982, only three months after Captain Sensible's 'Happy Talk' created the still extant record, climbing all the way from number 33 to number one.

'Stand By Me' was written by Ben E King, Jerry Leiber and Mike Stoller. It's the first number one penned by King, and Leiber and Stoller's third, following 'Jailhouse Rock' (1958) and 'She's Not You' (1962), both sung by Elvis Presley.

Leiber and Stoller also produced (uncredited) 'Stand By Me,' its their first number one in this capacity.

When first released, 'Stand By Me' peaked at number 27, and sold no more than 30,000 copies. This time around, it's already sold upwards of 250,000 copies to earn King his first British silver disc. No decision has yet been made on a follow-up, but King's 1960 recording of 'Spanish Harlem' is the outstanding candidate. Meanwhile, the 49-year-old from North Carolina recently signed to EMI's Manhattan disc, and is expected to complete work on his first single for the company in the next few weeks.

Incidentally, when welcoming 'Stand By Me' back to the US charts last October, I stated that it was one of several songs to chart in six different versions. In fact, it's been a US hit for seven different artists, namely King (number 4 in 1961, number 9 in 1986), Earl Grant (number 75, 1965), Spyder Turner (number 12, 1967), David and Jimmy Ruffin (number 61, 1970), John Lennon (number 20, 1975), Mickey Gilley (number 18, 1980) and Earth Wind and Fire's Maurice White (number 50, 1985).

King's recording of the song is the only one of over 50 versions to sell a million copies — it's also been covered by Sonny and Cher, Ike and Tina Turner, Bertice Reading, Odyssey, Ry Cooder, Gene Chandler and Cassius Clay (Muhammad Ali) among others — and the only version of any song to successfully return to both the British and American charts over 20 years after it was first a hit.

● Due largely to the popularity of his single 'Behind The Mask,' 'August' has become the biggest-selling album of Eric Clapton's solo career, and has equaled the number three peak of his previous highest placed solo albums, '461 Ocean Boulevard' (1974) and 'Just Another Night' (1980).

While Clapton has yet to have a number one album in his own right, he shares with Ginger Baker the distinction of topping the album charts twice in the same calendar year in different bands. That year was 1969, and the albums were Cream's 'Goodbye' and Blind Faith's 'Blind Faith'. The latter group — the first so-called 'supergroup' — comprised Clapton, Baker, Rick Grech and Steve Winwood. 'Blind Faith' was the only album they released before splitting up, though when issued on CD recently it included two tracks never previously released, which suggests that there may be more recordings by the band in the archives.

● Some 300,000 more albums were sold in the week following the screening of the BPI Awards than in the previous week. Half the increase was directly attributable to the awards themselves, with nominees registering sensational increases in sales, the biggest being for Simply Red's 'Picture Book' (sales up 418 per cent), Peter Gabriel's 'So' (213 per cent), Chris De Burgh's 'Into The Light' (135 per cent), Five Star's 'Silk And Steel' (119 per cent), Luciano Pavarotti's 'Collection' (119 per cent), The Pet Shop Boys' 'Please' (116 per cent), Robert Palmer's 'Riptide' (113 per cent) and Dire Straits' 'Brothers In Arms' (104 per cent). Even artists who had no exposure on the programme benefited from the increased traffic in record shops.

The remaining 150,000 extra sales were claimed by just one album — 'The Phantom Of The Opera' double, which, not surprisingly, entered the album

chart at number one.

'Phantom' is the first stage cast recording ever to reach number one, the first double album apart from the 'Now/Then's type compilations to reach number one since Frankie Goes To Hollywood's 'Welcome To The Pleasure Dome' in 1994, and the first number one album in the 20 years recording career of its composer/producer, Andrew Lloyd-Webber.

Lloyd-Webber's previous top 10 albums were Jesus Christ Superstar (number six, 1972), 'Evita' (number four, 1977), 'Variations' (number two, 1978), 'Cats' (number six, 1981) and 'Requiem' (number four, 1985).

Principal performers on the 'Phantom Of The Opera' album, which comes in a lavish gatefold sleeve with a 24-page libretto, include Lloyd-Webber's wife Sarah Brightman, Steve Barton, John Savidant, Rosemary Ashe, David Firth

Continued on page A14

T W E L V E I N C H

TW LW

1	STAND BY ME	Ben E King	Atlantic
2	MALE STRIPPER	Man 2 Man/Mast. Man Parrish	Bolts
3	RUNNING IN THE FAMILY	Level 42	Polydor
4	WHEN A MAN LOVES A WOMAN	Percy Sledge	Atlantic
5	DOWN TO EARTH	Curiosity Killed The Cat	Mercury
6	CRUSH ON YOU	Jesse	MCA
7	I KNEW YOU WERE WAITING (FOR ME)	George Michael/Aretha Franklin	Epic
8	LOVE REHOVAL MACHINE	Cult	Beggars Banquet
9	HANHATTAN SKYLINE	A-ha	Warner Brothers/WEA
10	HEARTACHE	Pepsi & Sharlie	Polydor
11	SONIC BOOM BOY	Wetworld	RCA
12	YOU SEXY THING	Her Chocolate	EMI
13	IT DOESN'T HAVE TO BE THIS WAY	Blow Monkeys	RCA
14	THE RIGHT THING	Simply Red	WEA
15	IGY THE SWEETEST FEELING	Jackie Wilson	SMP/Stash
16	FORGOTTEN TOWN	Christians	IN
17	SKIN TRADE	Duran Duran	EMI
18	I LOVE MY RADIO	Tuffy	Trans Global
19	ROCK THE NIGHT	Europe	Epic/CBS
20	BEHIND THE MASKS	Eric Clapton	Duck

Compiled by Gillage

its immaterial
ROPE

from the album "life's hard and then you die"
an essential production

CHARTS

INDIE SINGLES

TW LW

- 1 SHOPSUTERS OF THE WORLD UNITE the Smiths
- 2 KISS AGE Of Chance
- 3 EVANGELINE the Kids Works
- 4 MY FAVOURITE DRESS Wedding Present
- 5 LOVE IS DEAD the Godfathers
- 6 THE PEEL SESSION Souzasa And The Barbeque
- 7 HEAD GONE ASTRAY the Soap Dragons
- 8 SWEET SWEET PIE Pop Will Eat Itself
- 9 INTO THE GROOVY Cocoon Youth
- 10 BRIGHTER Kewley Children
- 11 EVERYTHING'S GROOVY Gaye Bykers On Acid
- 12 LOVE REMOVAL MACHINE the Cult
- 13 BLUE CHAIR Elvis Costello
- 14 THE PEEL SESSION the Sits
- 15 THE PEEL SESSION Stump
- 16 BLUE MONDAY New Order
- 17 SERPENT'S KISS the Mission
- 18 ASK the Seneca
- 19 STUMBO Wishboud
- 20 BAMP-BAMP Barbe Slim
- 21 THE PEEL SESSION Joy Division
- 22 SOMETIMES Earsare
- 23 PANIC the Smiths
- 24 HANG-TEN the Soap Dragons
- 25 MAHALA the Bibles
- 26 TRIED AND TESTED PUBLIC SPEAKER Boghead
- 27 IN A LONELY PLACE the Smithereens
- 28 LIKE A HURRICANE GARDEN OF DELIGHT the Mission
- 29 THE PEEL SESSION the Specials
- 30 POPPIE COCK Pop Will Eat Itself

Compiled by Spotlight Research

INDIE ALBUMS

TW LW

- 1 BACK IN THE DHSS Half Man Half Biscuit
- 2 UP FOR A BIT WITH THE PASTELS the Pastels
- 3 SHABIN Shards Boys
- 4 BRITISH Wishboud
- 5 THE TEXAS CAMPFIRE TAPES Michelle-Stockett
- 6 QUIRK OUT Stump
- 7 THE QUEEN IS DEAD the Smiths
- 8 ESPECIALLY FOR YOU the Smithereens
- 9 PICTURES OF STARVING CHILDREN Chumbawamba



Indie Singles 25, Indie Albums 14

- 10 8 BEDTIME FOR DEMOCRACY the Dead Kennedyz
- 11 9 HIT BY HIT the Godfathers
- 12 10 NME CBI Vinyls
- 13 10 LONDON 8 HULL 4 the Housemartins
- 14 13 WALKING THE GHOST BACK HOME the Bibles
- 15 12 WONDERLAND EPISODE 2
- 16 14 TAKE THE SUBWAY TO YOUR SUBURB Various
- 17 20 IN THE PINES the Trifids
- 18 11 BROTHERHOOD New Order
- 19 23 LOAM SHARKS Guns Biz
- 20 17 BLOOD AND CHOCOLATE Elvis Costello and the Attractions
- 21 30 WHAT'S IN A WORD, the Brilliant Corners
- 22 18 LIVE IN AMERICA A Certain Ratio
- 23 THE MOON AND THE MELODIES Budde Fear/Guthrie/Raymond
- 24 19 YOUR FUNERAL, MY TRIAL Nick Cave and the Bad Seeds
- 25 21 BACK IN THE DHSS Half Man Half Biscuit
- 26 22 IDEAL GUEST HOUSE Various
- 27 24 STOPPING AT THE CLUB FOOT VOLUME 3 Various
- 28 KING OF AMERICA the Costello Show
- 29 SOBERPHOBIA Peter And The Test Tube Babies
- 30 29 WATCH YOUR STEP Ted Hawkins

Compiled by Spotlight Research

R E G G A E

TW LW

- 1 2 AGONY Fishers
- 2 1 LATELY Nourishes
- 3 6 IN THE MOOD Christine Lwin
- 4 3 HOMEBREAKER Winsome
- 5 10 HOOKED ON YOU Aesop
- 6 4 FOOL FOR YOU Peter Humming
- 7 5 RING UP MY NUMBER Kenny Krotch
- 8 7 FOOTSTOMPING HANDCLAPPING MUSIC Administrators
- 9 13 I'VE MADE UP MY MIND just Adrenalin
- 10 9 ROCK WITH ME BABY Winsome/Novus Joseph
- 11 11 DON'T HAVE TO FIGHT One Blood
- 12 16 PROMISE ME Ernest Wilson
- 13 YES MANA Little John
- 14 8 PLEASE MR PLEASE Barbara Jones
- 15 CASANOVA Amnesia B
- 16 20 COME FOLLOW ME Barry Boon
- 17 COME AGAIN Cocoa Tea
- 18 NOTHING DON'T COME EASY Cornell Campbell
- 19 READY FOR THE DANCEHALL TONIGHT Peter Bouncer
- 20 KNIGHT IN SHINING ARMOUR Deborah Glasgow
- 21 BANCRANG Horax Anly
- 22 CRAZY LOVE Maxi Priest
- 23 DRUB PLATE PLAYING Johnny Osbornes/Cocoa Tea
- 24 RAMBO Junior Wilson
- 25 23 SO THEM COME SO THEM GO Nixxy Grizy
- 26 GOLDEN TOUCH Janet Keston
- 27 26 MAN SHORTAGE Lovindeer
- 28 FEELINGS Dee Angelo
- 29 24 DON'T TOUCH THE CRACK Little Kirk
- 30 25 BAD BOY GONE TO JAIL Superblax

Compiled by Spotlight Research

Alternative Tentacles

- Corporate Image
- Rough Trade
- Gold Discs
- Backs
- Mute
- Rough Trade
- Factory
- ID
- Imp/Damon
- 5529
- Dojo
- HAD
- Mute
- Probe Plus
- Shitler
- ABC
- Imp/Damon
- Dojo
- Gull

E U R O B E A T

TW LW

- 1 1 EVERY WAKING HOUR Linda Taylor
- 2 STOP BAGON...FRIMAVERA Tullio De Pascopo
- 3 4 FASTER THAN THE EYE CAN SEE Colores Dances
- 4 3 MAN SIZE LOVE(MAN SIZE MONSTER MIX) Klymaxx
- 5 10 ENERGY IS EUROBEAT Man 2 Man
- 6 23 MALE STIFFER(REMIX) Man 2 Man most Man Parrish
- 7 20 LAY ALL YOUR LOVE ON ME Postmen No. 9
- 8 30 HEARTACHE Pappa And Shirlie
- 9 5 IN AT THE DEEP END Midnight Sunrise
- 10 SOMETHING IN MY HEART the Dead Or Alive
- 11 15 LAY IT ON THE LINE Exiles Claret
- 12 I CAN'T LET GO Cillibe
- 13 8 NOTHING BUT BLACK MALL Crocotele
- 14 LOVE AND DEVIOTION (REMIX) Michael Bow
- 15 BALALA BOLLINO Tom Fusi
- 16 7 WHO KNOWS WHAT EVIL? Man 2 Man
- 17 11 HEART FLASH(TONIGHT) Linda Jo Russo
- 12 DELIVERANCE (REMIX) People Like Us (featuring Cindy Dickinson)
- 19 21 TAKE IT OR LEAVE IT Gracia Kennedy
- 20 AT THIS MOMENT Message

- Nightmare 12in
- Greyhound Label 12in
- Nightmare 12in
- MCA Records 12in
- US Reco 12in
- Boles 12in
- Boy 12in
- Polydor 12in
- Nightmare 12in
- Eplic 12in
- US Sizzle 12in
- US Top Hits 12in
- Pasolin 12in
- US RHM 12in
- German Chic 12in
- Nightmare 12in
- German 2YZ 12in
- Pasolin 12in
- Nightmare 12in
- US Profile 12in

CHARTS

U S S I N G L E S

TW LW

1	LIVIN' ON A PRAYER	Bon Jovi	
2	JACOB'S LADDER	Huey Lewis and the News	
3	KEEP YOUR HANDS TO YOURSELF	Georgia Satellites	
4	WILL YOU STILL LOVE ME?	Chicago	
5	YOU GOT IT ALL	the Jeps	
6	SOMEWHERE OUT THERE	Linda Ronstadt/James Ingram	
7	RESPECT YOURSELF	Bruce Willis	
8	(YOU GOTTA) FIGHT FOR YOUR RIGHT	Beastie Boys	
9	BIG TIME	Peter Gabriel	
10	BALLERINA GIRL	Lionel Richie	
11	TOUCH ME (I WANT YOUR BODY)	Jametha Fox	
12	MANDOLIN RAIN	Bruce Hornsby and the Range	
13	LOVE YOU DOWN	Ready for the World	
14	I'LL BE ALRIGHT WITHOUT YOU	Journey	
15	LET'S WAIT AWHILE	Janet Jackson	
16	NOBODY'S FOOL	Cher/Labels	
17	I WANNA GO BACK	Eddie Money	
18	STOP TO LOVE	Luther Vandross	
19	OPEN YOUR HEART	Madonna	
20	BRAND NEW LOVER	Dead Or Alive	
21	NOTHING'S GONNA STOP US NOW	Shanyn	
22	LEAN ON ME	Club Nouveau	
23	COME GO WITH ME	Expone	
24	AT THIS MOMENT	Billy Vera and the Beaters	
25	10 CHANGE OF HEART	Cyndi Lauper	
26	TALK TO ME	Chico DeBarge	
27	TONIGHT TONIGHT TONIGHT	Genesis	
28	CANDY	Camel	
29	CAN'T HELP FALLING IN LOVE	Corey Hart	
30	THE FINAL COUNTDOWN	Europe	

56	44	CAUGHT UP IN THE RAPTURE	Anita Baker
57	71	WALKING DOWN YOUR STREET	Bangles
58	45	STONE LOVE	Kool and the Gang
59	42	COMING UP CLOSE 'Til Tuesday	
60	70	DOMINOS	Robbie Nevil
61	68	SMOKING GUN	the Robert Cray Band
62	69	MY BABY	the Pretenders
63	67	WINNER TAKES IT ALL	Sanny Hage
64	76	SERIOUS DONNA	Allen
65	78	HOLD ME SHES	4
66	74	COME AS YOU ARE	Peer Wolf
67	79	THE LADY IN RED	Chris DeBorgh
68	75	HOW MUCH LOVE	Survivor
69	81	LIGHT OF DAY	the Barbarians
70	79	NOTHING'S GONNA CHANGE MY LOVE	Glenn Medeiros
71	82	NOTHING'S GONNA CHANGE MY LOVE	Glenn Medeiros
72	81	NOTHING'S GONNA CHANGE MY LOVE	Glenn Medeiros
73	82	I GOT THE FEELING (IT'S OVER)	Gregory Abbott
74	83	I WILL BE THERE	Gus Tegt
75	86	SHIP OF FOOLS (SAVE ME FROM TOMORROW)	World Party
76	88	SEXAPPELL	Georgia
77	89	SHOW ME the Cover Girls	
78	96	SHOWING UP (GET FRESH AT THE WEEKEND)	Hill And Kim
79	91	NEVER ENOUGH	Patty Smyth
80	93	IT'S TRICKY	Run-DMC
81	94	KEEP YOUR EYE ON ME	Herb Alpert
82	96	THE RIGHT THING	Simply Red
83	97	SO MUCH IN LOVE	the Venetians

U S A L B U M S

TW LW

1	1	SLIPPERY WHEN WET	Bon Jovi	
2	2	LICENSED TO ILL	Beastie Boys	
3	3	NIGHT SONGS	Cher/Labels	
4	4	THE WAY IT IS	Bruce Hornsby and the Range	
5	8	GEORGIA SATELLITES	Georgia Satellites	
6	6	CONTROL	Janet Jackson	
7	7	INVISIBLE TOUCH	Genesis	
8	5	DIFFERENT LIGHT	Bangles	
9	9	THIRD STAGE	Boston	
10	10	FORE!	Huey Lewis and the News	
11	11	TRUE BLUE	Madonna	
12	13	GRACELAND	Paul Simon	
13	12	DANCING ON THE CEILING	Lionel Richie	
14	22	THE FINAL COUNTDOWN	Europe	
15	16	BY REQUEST	Billy Vera and the Beaters	
16	18	RAPTURE	Anita Baker	
17	21	STRONG PERSUADER	Robert Cray	
18	30	THE RETURN OF BRUNO	Bruce Willis	
19	14	GIVE ME THE REASON	Luther Vandross	
20	15	NOTORIOUS	Duran Duran	
21	19	RAISING HELL	Run-DMC	
22	26	SO PEASR	Gabriel	
23	17	WORD UP	Carole	
24	24	TOUCH ME	Sam and the Waxwings	
25	28	JUST LIKE THE FIRST TIME	Freddie Jackson	
26	23	TRUE COLORS	Cyndi Lauper	
27	22	SHAKE YOU DOWN	Gregory Abbott	
28	41	LIFE, LOVE AND PAIN	Club Nouveau	
29	27	THE BRIDGE	Billy Joel	
30	31	BACK IN THE HIGH LIFE	Steve Winwood	
31	34	BRUCE SPRINGSTEEN & THE E STREET BAND	Bruce Springsteen	
32	32	LONG TIME COMING	Ready for the World	
33	39	WHISPLASH SMILE	Billy Idol	
34	34	THE HOUSE OF BLUE LIGHT	Deep Purple	
35	37	RAISED ON RADIO	Journey	
36	38	IF	Chicago	
37	44	THE JETS	The Jets	
38	38	GET CLOSE	the Pretenders	
39	33	THIN RED LINE	Gus Tegt	
40	42	LONG TIME COMING	Ready for the World	
41	35	CAN'T HOLD BACK	Eddie Money	
42	42	ROBBIE NEVIL	Robbie Nevil	
43	43	FOREVER Kool And the Gang		
44	47	WHITNEY'S HOUSTON	Whitney Houston	
45	45	BOHNTOWN	David And David	
46	46	SOMEWHERE IN THE TIME	Madon	
47	48	LITTLE SHOP OF HORRORS	Southern	
48	49	ARETHA	Arcy's Franklin	
49	50	UNDER THE BLUE MOON	New Edition	
50	36	EVERY BREATH YOU TAKE	— THE SINGLES	the Police



31	27	FACTS OF LOVE	Jeff Leaver featuring Karyn White	
32	35	LET'S GO	Yang Cheng	
33	30	WE'RE READY	Easton	
34	38	DON'T DREAM 'TIL YOU'RE ASLEEP	Crowded House	
35	40	WE CONNECT	Sissy Q	
36	41	AS WE RAY	Shirley Horn	
37	46	MIDNIGHT BLUE	Grain	
38	29	C'EST LA VIE	Robbie Nevil	
39	43	DON'T NEED A GUN	Billy Idol	
40	45	THAT ANY LOVE	REO Speedwagon	
41	40	WHAT YOU GET IS WHAT YOU WANT	Tina Turner	
42	46	DON'T LEAVE ME THIS WAY	Consumers	
43	33	STAY THE NIGHT	Jefferson Starship	
44	59	I KNEW YOU WERE WAITING	(FOR ME)	Aretha Franklin/George Michael
45	32	LAND OF CONFUSION	Genesis	
46	47	FIRE BRUCE	Springsteen	
47	39	SHAKE YOU DOWN	Gregory Abbott	
48	30	SOMEDAY	Glas Tegt	
49	53	SKIN TRADE	Duran Duran	
50	54	THE HONEYHEP	Hipway	
51	52	SHELTER	Low Jaxx	
52	41	WITHOUT YOU	LOVE Train	
53	41	THE FINER THINGS	Steve Winwood	
54	58	AINT SO EASY	David And David	
55	56	CRY WOLF	A-ha	

Compact Disc 10

Warner Brothers
Mercury
Epic
Chrysalis
Capitol
MCA
Elektra
Atlantic
Manhattan
Arista
MCA
Elektra
Arista
Atlantic
Columbia
Manhattan
Capitol
Columbia
Geffen
Arista
Island
Warner Brothers

Elektra
Columbia
Mercury
Epic
Manhattan
Mercury
Columbia
J Records
Paisley Park
EMI-America
A&M
Scotti Bros
CBS Associated
Amherst
Atlantic
Columbia
Manhattan
Ensign
Motown
Fever
Atlantic
Columbia
Fever
Profile
A&M
Elektra
Chrysalis

Mercury
Def Jam
Mercury
RCA
Elektra
A&M
Atlantic
Columbia
MCA
Chrysalis
Sire
Warner Brothers
Motown
Epic
Ribbon
Elektra
Mercury
Motown
Epic
Capitol
Profile
Geffen
Atlanta Artists
Sire
Capitol
Portrait
Columbia
Warner Brothers
Columbia
Island
Columbia
MCA
Chrysalis
Mercury
Columbia
Warner Brothers
MCA
Sire
Manhattan
Warner Brothers
Arista
Capitol
A&M
Geffen
Arista
MCA
A&M
Arista
MCA
A&M

* Buletta (owned) to share profits demonstrating the greatest synergy and sales gain

CHARTFILE

◀ CONTINUED

and, in the title role, **Michael Crawford**.

Not generally known as a singer, 45-year-old Crawford made his singles chart debut recently with 'The Music Of The Night,' a track from the 'Phantom' album, but made his first appearance in the album chart as long ago as 1970 when the film soundtrack album 'Hello Dolly!' charted. Crawford's co-stars, on screen and record, were **Walter Matthau** and **Barbra Streisand**.

● **Mental As Anything's** 'Live It Up' this week becomes the first Australian single to breach the top 10 since **Flash & The Pan** scored in 1983 with 'Waiting For A Train'.

After a very slow start — it spent nine weeks between number 76 and 200 — 'Live It Up' has taken off in tandem with the film in which it can be heard. **Paul Hogan's** blockbusting 'Crocodile Dundee'.

Though chart newcomers here, **Mental As Anything**, formed in 1976, have been hitmakers down under since 1979, when they scored with 'The Nips Are Getting Bigger'. Released in Britain by Virgin Records, the record eventually became a turntable hit here — but only after the company issued a press release advising worried programme directors that the nips in question were spirit masses and that the record therefore referred to drink and not, as inferred by some, the increasing physical dimensions of the Japanese or indeed female protruberances, and could be played without fear of upsetting listeners.

● More than a week after the

event, I have still to recover from attending the postliminate night of **Luther Vandross's** Hammersmith Odeon concert.

Luther gave an exhilarating performance, lasting the best part of two hours, confirming his status as the finest soul singer in the galaxy. Genial and relaxed, he drilled the audience with a show of sustained brilliance, getting frenzied response to his faster numbers and bewitching with his ballads. It's at the latter that Luther really excels, both originals and covers, with his performance of **Leon Russell's** 'Superstar' and **Bacharach/David's** 'A House Is Not A Home' genuinely awe-inspiring. This column's purpose is not to review live gigs; if it was I'd wax lyrical about Luther's performance for several hundred more words — suffice to say that whatever else comes along, his Hammersmith residency has to be the live event of 1987, and the good news for the tens of thousands who were unlucky enough to have their ticket applications returned is that Radio London recorded the 13 February performance and will be broadcasting highlights on 14/15 March between 9pm and 1am.

All five of Luther's albums are currently in the Top 200, with his latest, 'Give Me The Reason', increasing its sales twofold in the last four weeks, and improving on the number 13 chart peak it scaled last November. Note too that his introductory album 'Never Too Much' made its first ever chart appearance, at number 98, last week, over five years after it was released.

Incidentally, 'Sop To Love' is still the likely choice for Luther's next single, as the club favourite 'See Me' lacks a promotional video. And, bearing in mind the fact that record companies don't invest in shooting promotional videos of album tracks very frequently unless they are going to become singles, it seems certain that Luther's update of the **Cilla Black/Dionne Warwick** hit 'Anyone Who Had A Heart', for which a video was recently completed, will also become a 45. Applying the same logic to **Anita Baker's** 'Rapture' album, the next single would appear to be 'Same Of Love', a great album track, but, I fear, too fragile to make much impression on the top 40.

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CHARTFILE USA

● One of the fastest climbers on this week's Hot 100 is 'Light Of Day' by the **Barbusters**, which moves up 13 notches to number 78.

The Barbusters are actually **Joan Jett and the Blackhearts**. 'Light Of Day' is the title track of the film in which they star with pint-sized heart-throb **Michael J Fox** — reasons enough for it to be a hit, but it's getting an extra fillip due to the fact that it was written by one **Bruce Springsteen**.

It's the seventh Springsteen song to become a hit stateside for another artist, the first six being as shown in the chart above.

Of these songs, only 'This Little Girl' and 'Light Of Day' were custom-written for the artists concerned. 'Because The Night' is a Springsteen melody, begged by **Patti Smith**, who added her own lyrics, and the Hollies' hit-extra 'Sandy' is Springsteen's '4th Of July, Asbury Park', travelling under an assumed name. It

COVER ME

HITS FOR OTHERS WRITTEN BY BRUCE SPRINGSTEEN

Artist	Date	Hot 100	Pos On Chart	Weeks
1 SANDY — the Hollies	12 Apr 75	85	2	2
2 SPIRIT IN THE NIGHT — Manfred Mann's Earth Band	3 Apr 76	40	11	
3 BLINDED BY THE LIGHT — Manfred Mann's Earth Band	20 Nov 76	1	20	
4 BECAUSE THE NIGHT — Patti Smith Group	8 Apr 78	13	18	
5 FIRE — the Pointer Sisters	11 Nov 78	2	23	
6 THIS LITTLE GIRL — Gary 'US' Bonds	25 Apr 81	11	18	

contains perhaps Springsteen's diffusist lyric: 'Sandy, the aurora's rising behind us.' What a load of borealis!

● Two bands enjoying their first American hits with revivals of former number ones are **Club Nouveau** and the **Communards**. Club Nouveau's fact breaking 'Lean On Me' is an update of **Bill Withers' 1972** chart topper, whilst the Communards' hit 'Don't Leave Me This Way' was a lesser one for **Thelma Houston** in 1977.

Two songs yet to hit the top of the charts are currently on their fourth visit to the Top 100 — 'I Know I'm Losing You', a climber for **Uptown**, previously charted by the **Temptations** (number eight in 1966), **Rare Earth** (number seven in 1970) and **Rod Stewart** (number 24, 1971); and 'Can't Help Falling In Love', a number two hit for **Elvis Presley** in 1962, subsequently revived by **Andy Williams** (number 88, 1970) and **Al Martino** (number 51, 1970), and now a hit for **Corey Hart**, on its way down from a peak of number 24. Hart is an ambitious young chap who's

aiming to become Canada's top pop export to America by besting the 33 Top 40 hits of his countryman **Paul Anka**. So far, Hart's managed seven, including Chartfile's favourite, 'Never Surrender'.

IN BRIEF

● Though it's the fourth single off their 'Invisible Touch' album, **Genesis' 'Tonight Tonight Tonight'** is sprouting up the charts, largely due to the fact that US audiences are already very familiar with it, as it's been used for some time on TV advertisements for Michelob's beer... 'Keep Your Eye On Me' is **Herb Alpert's** 35th hit in all, and his first since 1984's 'Bullish'... Listen out for a **Smokey Robinson/Dionne Warwick** duet... **Big Audio Dynamite's** 'Badrock City' single can't get into the Hot 100, but is making a swift ascent of Billboard's Black Singles chart. **BAD** are the least likely British act to crack the Black chart since **Yes** and **Sheena Easton** did so with 'Owner Of A Lonely Heart' and 'Sugar Walls' respectively.

NEW

HELENA

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b/w

LOVE THAT'S REAL

ARISTA

PRODUCED BY PAUL STAVELEY O'DUFFY

RS 5

WALLY JUMP + ARTHUR BAKER

A15

INFACT • JUMP/BAKER

● BY MARTIN SHAW

Wally Jump Junior has just served three years in prison for a crime he didn't commit. Still, his time in chokey wasn't all wasted, because it was there that he started putting together his band the **Criminal Element**. Studio guru **Arthur Baker** is working on their current single, 'Turn Me Loose', and is in town to talk about Wally, the future of dance music and Mick Jagger...



WALLY JUMP JNR: out of jail and onto the dance floor

Arthur Baker and **Wally Jump Junior**. And **The Criminal Element**: possibly the strangest dance collaboration to date. In town to promote the nerve tingling single, 'Turn Me Loose', the legal element is, unfortunately, equally prominent. **Wally Jump Junior**, a basketball player famed in New York for his jumping ability, has only recently been exonerated after a false conviction for armed robbery. During the three years he served of his five year sentence, he got together a band (hence the 'Criminal Element' title). Then the real perpetrator stood up and confessed.

"Wally's gonna be making an appearance soon," says Arthur. "But he's got in trouble with the law, as some of our New York friends do. He's on probation so we couldn't get him out of the country. So we're acting as representatives with and for him."

But to me, the **Wally Jump** thing is more like the **Change** concept anyway. **Wally** is not a vocalist but more of an ideas man, and this project is more a starting off point for different singers. We're all into our own serious stuff, but **Wally Jump** is where we have fun, especially as it's under **Wally's** name."

Criminal Element boasts two vocalists, **Craig Perry** and **Will Downing**. Both have a musical pedigree to match the power of **Wally's** jump. **Craig** was part of the rap insurgency with the **Sugarhill Gang** in the Seventies before moving to **The Moments** and **Wotnots**, purveyors of the sugary voices to the soul hit, 'Girls'. His last stop was at the door of jazz-funk drummer, **Norman Connors**. **Craig**, however, is glad that it's now **his**.

"I was with **Norman Connors** long enough to find out that it wasn't what I wanted to do because he's a drummer and I'm a singer. People like him try to tell you that you gotta pay dues when what they really mean is that you should play second fiddle to them."

Meanwhile, **Will**, ex-**Goon Squad** member, is looking forward to a bright future. His baritone vocals, reminiscent of **Barry White**, are currently sought after by **Island**, **London** and **Chrysalis** record labels. "The love man", as **Arthur** describes him, may be beefy, but **Yuppie** he ain't. He wants it made clear that he has no intention of joining the race for king of the slow soul, credit cards and gold rings included.

"I'll be doing solos that are like a male **Anita Baker**," he says. "More r'n'b with jazz overtones, and more ballad-ish. But I don't see them as singing only to women because they're love songs. There's a lot of turmoil going on in the world today, so it's a contradiction. And the fact is those songs are used by men to win the women over in dances. If there weren't any **Luther Vandross** or **Freddie Jackson** records there'd be a whole lot of men in trouble."



ARTHUR BAKER: can a man with a beard really be this hip?

Arthur Baker sits quietly through the **Wally Jump** scenario, venturing only the facts to complete the picture. In the true producer mould, he also provides the overview to the muso elements.

"My label is called **Criminal Records** because nothing is safe or sacred musically when we're around. Basically, we're taking the elements that made rap such a success and placing it in a more vocal setting. The **Wally Jump** thing is house music which itself is just a different name for a music that's been around in Europe for five years. **Farley Jackmaster** and the other house people would all admit to that. What I love about house music is that it's like rap but there's no real lyrics. What we're trying to do is to take that to a different level. Instead of making house music, we want to make pent-house music."

Arthur Baker began playing around with songs on vinyl by playing them in a record store. In those days he'd borrow them for personal at his leisure. He took it one step further.

"I was particularly interested in the **Philly** sound, **Gamble** and **Huff** productions and **Tom Bell** and **Norman Whitfield's** work with the **Temptations**. **Rock 'n' roll** music was definitely more

OVER

JUMP + BAKER

◀ CONTINUED

group-orientated while the vocal group music was as much a producer's music as theirs, so there was a greater freedom of expression. It was after hearing these that I decided perhaps I could make records."

A quick stint during the mid-Seventies as a DJ in his native Boston was followed by an even quicker breakthrough as chief of the echo chamber and reverb

sound on records like 'Planet Rock' by the Soul Sonic Force, with the then unheard mix of drum machines and synthesizers. The rest is history. Arthur Baker established himself at the forefront of producers, remixing and setting the position of record engineers equal to that of musician. The list of overdubs were extended from the rap artists like Afrika Bambaataa to Freeez,



FREEEZ: Big Arthur helped their '10 U' towards top three status

to Hall And Oates, Diana Ross, Bruce Springsteen, Mick Jagger and Bob Dylan. Yet they impress Arthur only to a point.

"I try to capture the personality of a singer on record. Cyndi Lauper was unknown when she did 'Girls Just Want To Have Fun' so I was able to grasp that her image was a happy one and put her vocals through an emulator. I couldn't do that with Bruce Springsteen's 'Born In The USA' because he's a big star, just like I couldn't do much with Bob Dylan because part of his mystique is that he doesn't sound modern. These people were great to work with but I made a lot of music and worked on a lot of records that I shouldn't have done. It was great to say that I'd worked with them but ultimately that didn't do anything for my career. The Mick Jagger thing certainly didn't."

Arthur Baker is renowned for taking a song and turning it into a dance record with some of the craziest sequences and studio tricks imaginable, leaving 'Arthur Baker' stamped all over it. Mick Jagger obviously did not approve.

"He may have been a rebellious figure 20 years ago but he's safe now. He's a corporate man who gets millions of dollars from CBS and he's paranoid about his music. The whole thing is that he likes to think he comes up with the ideas. When I remixed 'Just Another Night' I put a lot of bits to it that I thought would make it sound better. Perhaps if he'd been there at the time he might have gone for it, but when he heard it he said, 'I'm not happening now, it will never work.' I worked for two whole weeks on it and it never surfaced. I tried to make it sound like a Billy Ocean record, and of course, the next album he did he used the Billy Ocean producers."

Like pop music now, dance music may well find itself peaking with nowhere to go. The beats are already repeating themselves and Arthur Baker has been copied on numerous occasions. How do you stay fresh?

"That's really hard when you've done a lot of stuff that has influenced present works. Right now everything's similar to what I and a few others were doing five years ago, so it's like going into a time-machine. Rap hasn't really changed. 'Planet Rock' invented a new style of half-time rapping that Run DMC are using today. Since then, not much has changed for rap except a few additions like rock guitars. And house music is really disco made raw.

"But I'm going to try and make it happen. I've never been outside the US until recently, and having travelled round Europe I've got the idea for some international music. I'm going to try and place the opposites together like reggae and pop, African and European, and see how they clash."

Arthur Baker, like all good producers has plenty of work. His brief stint in England included sessions with the Colourfield, and newcomers Living In A Box, who he is highly enthusiastic about. There's talk of possibly working with the Fine Young Cannibals, and as soon as he returns to America, he's booked into a piece of the Rita Mitsouko action.

Then there's thoughts of changing the face of dance music, not once but twice — and this time maybe even including some of Los Angeles' new wave thrash metal.

There may be a world party imminent. Beware.

AFRIKA BAMBAATAA: Mr Baker made his 'Planet Rock' a milestone in hip hop



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RECORD

RM

MIRROR

Hya, T Trailer here with lotsa news about next week's sparkling Record Mirror. Errmm ... the Bodines, New Model Army, Ben E King, Tom Verlaine, Dr Robert, Paul Newman ... and lots, lots more. rm: more strikes than Gary Lineker



TOM VERLAINE



Photo by Franck Quely

'Chartbusters' section or to be slotted into the prestigious playlist, which obviously channels off the worst of the new records. But this system can also show how hopelessly off the case Radio 1 producers can be, when a record like Jack Your Body will appear in the charts even when met with an embarrassing lack of radio support.

Most daytime DJs have little say in what gets played on their shows, the decisions being handled by their producers. These thick-skinned veterans are rarely younger than 40, and a fair number of them are content to sit tight in their jobs until that lucrative pension arrives. Obviously, with their wealth of experience, they aren't going to be easily impressed by the bullsh!t factor, but this situation hardly lends itself to exciting, imaginative radio shows.

The plugger's job, then, is to persuade these characters that they really ought to be playing this particular record. If this record is extraordinarily good, there is a fair chance that he will be successful. Then again, if it is a truly awful record, it will be laughed out, as plugger Judd Lander explains.

"At the end of the day, it's what's in the groove, because if I take in a load of crap, then the producer ain't gonna play it. I might be able to con a couple

of producers into playing a load of crap, but that will be once or twice, and then they'll say, 'Are you taking the piss?'"

But it is the cases where a record is either average or from an unknown act that the plugger's skill in pulling off strokes becomes crucial. They might go for the sympathy pitch, bringing in his kids for foiling that, his holiday snaps) to Broadcasting House. Then there's the phoney friendship angle which moved one producer to hang a sign on the studio wall that announced, 'VERY WELL, THANK YOU', 'THE WIFE'S FINE' and 'YES, I HAD A WONDERFUL HOLIDAY'. Chattering up the secretaries is another useful way of influencing the producers and DJs, to such an extent that even the secretaries are regarded like minor celebrities. "Sometimes," Judd agrees, "it does make you puke."

DJ Andy Kershaw illustrates his attitude towards this with a quote from an old Clash song.

"It's a case of 'Back in the garage with my bullsh!t detector', isn't it? But there are good and bad pluggers, some are completely slimy and I dart into an office when I see them coming, or there are some I bound up the corridor to meet and say hello. People always give you a distorted impression of Radio 1 — there's nice people and there's not nice people. You soon find your own kind."

Judd Lander, who supplies the voice for the crow on 'Saturday Superstore', and who once appeared on the 'Old Grey Whistle Test' stark naked playing the bagpipes, belongs to the zany school of plugging. In recent years, though, this style has been giving way to a hard-nosed, more disciplined approach.

"I think it's become very businesslike now to how it was. I do miss the period from '76 to '79, when it was really happening — the parties and the receptions like there was no tomorrow. It was a bit like the longest cocktail party ever. But then we went into a bit of a recession and everyone started lightening their balls.

"But you miss out on the fun now. We used to get up to silly pranks, stupid things like hiring a bloody hot air balloon, or getting a plane going down Oxford Street with a banner on the back saying, 'Fab New Single From Herbie And The Shetlowicks'."

"We used to pay off the old painters with their trestles and pulleys, jump in and pull ourselves up to the top floor where they had the playlist meeting at Radio 1. And we'd pull open the window and shout, 'Here's a great record here — cop that one!' And this smart-arsed producer, he'd throw the bloody record out saying, 'What a load of crap!'"

These kind of high jinks do continue, though. Ollie Smart, who promoted Dr And The Medics' 'Spirit In The Sky', once arrived at Broadcasting House with stretchers, nurses and even an old ambulance. Was there any point? Let's just say that that record went on to be a number one. Ollie had a similar bout of success with Billy Idol's 'White Wedding' when he got decked out in (guess what?) full wedding gear.

One of the most unfortunate things

about all this, though, is that when so much money is being spent on promotion by the majors, it makes it doubly hard for a small band to get any kind of recognition. Which is where your independent plugger comes into his own.

Terry Hollingsworth worked with a series of major record companies, but decided the regimentation and the lack of personal choice involved. During a stint at Beggar's Banquet, he discovered that bands like the Cult and the Fall were given a wide berth by the other pluggers because they were considered 'night time radio stuff'. Once he had decided to concentrate on this area, he built up his contacts, organised his finances and moved out on his own. Now he is in a position to help a band like the Primitives get radio sessions and interviews, to advise them on which singles to release, and to make sure everyone at Radio 1 is aware of the band's existence.

"A lot of the stuff I'm working on now, you know it's not gonna get played. But if I don't take it to them, then you're never gonna hear of those bands. And if they're good bands, they deserve some sort of a plug. Somebody like the Mission; if I hadn't taken the first two singles in, nobody would have heard of them outside of Janice Long and John Peel. I knew they wouldn't get any daytime play, but at least all the producers had heard of the Mission by the time I'd finished."

"When I was at Beggar's Banquet, I walked into a Radio 1 producer's office with a Fall record. And he asked me if it was their first record! It was like, 'You mean, nobody's ever talked to you about this band?' They've been going for 10 years and nobody's brought you in one of their records before?"

Coming in from the more credible side has enabled Terry to keep clear of the more embarrassing side of plugging, although he was under some pressure in the past to go for a wacky approach.

"The one thing I've got asked to like that was at WEA when they had a record by a teddy bear called 'Mon Ch! Chi From Outer Space'. And it was rubbish! It was appalling! I kicked up a big fuss about having to work it anyway, but then they wanted me to dress up as a bear and take this record round. And they kept it on and on, saying that they'd easily had this bear suit for me. So I said 'I'd do it on the condition that the A&R man come with me, dressed up as well. He knocked that one on the head after that."

"But that's why I went out on my own — at least you've got the choice of saying no. When I was at RCA I was asked to work a Barry Manilow record. I mean, if Barry Manilow made a record and it never got in the charts, that would suit me fine. It was the pits. I was ringing up Radio 1 telling people I'd got tickets for the Barry Manilow concert and they were saying, 'You're not doing your credibility any good here, Terry; one week talking to us about the Fall, and the next it's Barry Manilow!'"

"It can be embarrassing, and you've got to think about your future. I don't want to be known as the man who broke a Barry Manilow record."

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WRITE TO: RM LETTERS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 9ZQ

■ I'm extremely disappointed with you all. For the last couple of years your magazine has been the only publication that has treated the Smiths (and Morrissey in particular) with the respect that they deserved. But now, even you lot had to go and indulge in a pathetic 'News Of The World' type approach.

What relevance has Morrissey's personal life got to do with the fact that he has given us some of this decade's finest musical moments? Who wants to read about some stupid photo session when we could have learned something of value instead? And that doesn't mean dredging up his reaction to a two-year-old interview with Pete Burns.

The next time you run a feature with Morrissey, please make sure you fix him up with a sympathetic reporter, and not some cynical old hack. Not everyone in the music business must be a beer-swilling, drug-stabbing moron; and it is grossly unfair to expect everyone to comply to this stereotype. Fruit shortcakes of the world unite!

Pat McGee, Lisburn, N. Ireland

■ Some of us have been saying it for years now, but your Valentine's Day issue finally confirmed it. Stephen Morrissey is an utter jackass. For too long now, he's been getting away with behaving like a whingeing, spoilt brat, when the rest of us would get a good kick in the backside for our antics. And what's all this about being "deeply, deeply, deeply flattered" and wearing all that make-up and going on about Nancy Friday books? Is this man an absolute nonce, or what?

'Shaplifters Of The World Unite' was a lot of dreary gobbledygook, and the only worthwhile part of it all was watching Morrissey doing his 'raunchy' (how how) routines on 'Top Of The Pops'. What a hoot! Why doesn't Mozer stop sitting on the fence and just go and take an audition for the lead in 'The Larry Grayson Story'; I'm sure he'd play it awfully, awfully well.

Jim Delaney, Brighton

■ Such diverse reactions to this Morrissey person at least from the place up. It is, granted, a fairly tacky business to go tramping around in anyone's personal life, but since Morrissey has used sexual mystery to court publicity in the past, he must expect to reap the consequences.

The feature with Mozer mentioned the photo session because it demonstrated the man's vanity, his paranoia, and his generally being a pain in the ass to do business with. Few rock stars indulge in such 'prima donna' material as this.

Yet the Smiths are an excellent band, and this is what makes all this so exasperating. By this stage in his career, Morrissey ought to have relaxed a little, and should be enjoying the acclaim that comes his way. Unfortunately, he seems to be getting more kooky by the minute.



Mozer stands accused: Stephen Patrick nervously awaits the outcome of the 'is this man a pro?' debate.

■ Well, well, well. After having my copy of Record Mirror every week for more years than I can remember, 1987 is the year you surpassed yourself. This week's copy (February 14) is a real gem. Packed with charts, Chartfile and lots, lots more, and the Jackie Wilson Story was just great.

I was getting a bit worried that my 55p was not being well spent, and I should maybe spend it on a condom in this day and age when one could be a life saver. But not **rm** has produced the goods and from now on my money will definitely be going on it. So, the condom will have to wait and it's back to the clinic film.

Reg Bean, St Nicholas At Wade, Kent

● Take a tip from us, keep buying **rm**, invest in a mega box of condoms and enjoy yourself!

■ With reference to Mick Cornell's letter in **rm**, February 14, stating that really the charts are not a load of tripe, I think that someone could point out that maybe the only reason records usually get into the charts is because the record buying public buys what it hears. If Rodio 1 played the Care Bears doing a duet with Sique Sique Sputnik constantly, it would probably chart. What I'm trying to say is people are not going to waste money buying a single they have never heard before, so if the likes of Gary Davies, Steve Wright et cetera, would play a wider selection of music maybe the British charts will flourish once again.

PS: I think some more coverage of the Eurobeat music scene wouldn't go amiss.

Nathan Hill, Paignton, Devon

■ Dearest Steven Sandham (Letters February 14). Would you like me to tell you why **rm** isn't full of hi-NRG features? It's because **rm** is not produced for people who are educationally sub-normal. I don't slag off hi-NRG because I'm an "anti-gay bigot" but for the simple fact that it's a pile of meaningless shite.

Indie bands are all trash, are they? In case you hadn't noticed the label 'indie' is not a type of music and is wide and diverse (unlike lovely, lovely, Eurobeat). And indie bands are childish, are they? Oh yes! It's preferable to see that 'guardian of maturity', Sinit, to performing 'So Macho' on 'TOTP', isn't it?

I think if we had to choose between Morrissey and Hazel Dean we all know who would be the most talented, witty, intelligent and entertaining, don't we? Less of the moaning about no publicity for hi-NRG! In case you never noticed, the Smiths were not a mega hype and succeeded on talent and artistic merit alone, becoming commercially acceptable whilst retaining artistic control on an indie label.

It was, however, worthy of you to point out the crappiness of Wham!. Haven't you noticed that their backing singers are in the Eurobeat charts?

Get your facts right, there's no need to be obsessed with being gay to the ridiculous point of liking hi-NRG. All the gay people I know are far too intelligent to gain any satisfaction out of it.

So, take your stupid body and dance yourself into the stupid dance floor to the stupid sound of Taffy, Mental Carl, Skelmersdale, Lancs

● This officially marks the end of the hi-NRG/Eurobeat debate.

JESSE JOHNSON

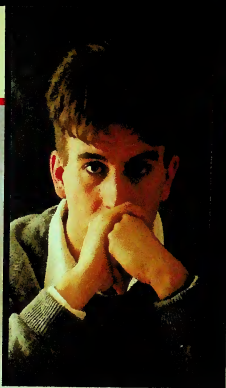


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1984

After their 'Virgins And Philistines' tour in 1985, odds were on the Colourfield producing a dead weird LP this year. Doors style guitars? Yes please. Political comment? You bet! But since when has Terry Hall been that predictable?
Story: **Andy Strickland**
Photography: **Patrick Quigly**



"THE GROWING PAINS OF TERRY HALL"

THE COLOURFIELD



TERRY HALL'S at a bit of a loose end; he's half watching the TV in the basement of a Soho recording studio, while next door an American, who looks like a refugee from 'Easy Rider', is messing about, extending Terry's new single into a 12 inch remix. The man's name is Arthur Baker, but Terry, as usual, is the epitome of polite disinterest.

"I've only ever heard that New Order song he produced," he shrugs. "Confusion" wasn't it? Didn't like it much, really, but I'm not telling him that."

"We decide to adjourn to a nearby, hostelry (whoah that's a surprise, Andy! — Dep Ed), while Mr Baker

harangues English food, we stick to English lager. The Colourfield's single, 'Running Away', has come as more than a slight surprise to those of us who thought we knew what was next in the man's mind. A smattering of gigs last year seemed to confirm the theory that the Colourfield were adopting a more straightforward 'rock band' approach, with the permanent addition of Gary Dwyer on drums and Terry's professed liking for the Bunnymen and the Cure.

So what does the contrary sod do? He produces a single and an LP that has 'studio job' oozing from every groove. A far cry from what we'd been led to believe was on the way, Terry?

"Yeah, I suppose so," he grins. "You mean deliberate bum notes and all that shit, pretending to be drunk on records? All that came about because none of us wanted a hit record and we were really confused. Things had quietened down and it was nice. We didn't want to go on telly anymore so we decided to go the opposite way and tell people to F*ck off on stage, which means you don't get asked to go on telly."

Anyone who witnessed the Colourfield's 'Virgins And Philistines' tour will remember Terry's outbursts and the damning reviews that accompanied them.

"It wore thin though," he concedes.

"It made me feel really old, so I decided if I wanted to stick at it I'd take it more seriously because it was getting to the stage where we were wasting our time. You could do that in the Sixties convincingly, but nobody's bothered anymore. You can take the piss for so long and then it just wears thin. It's good we did it to get it out of our systems."

We've seen Toby popping up in the promo pictures for 'Running Away', though you'd be hard pressed to pick out which tracks he appeared on on the new LP, 'Deception'. With drum machines very much to the fore as well, just who is and who isn't in the group now Terry?

"When we decided to start working on the new LP, it was at the time we did those dates last year as a four or five piece, and that was quite good for what we were doing, lots of cover versions and pretending to be the Doors and all that shit. But once we got into the studio we decided to use Richard Gafelter to produce because we wanted an American producer, a pop producer who'd done Blondie and the Go-Gos.

"He was as unsure as we were about what we were trying to do so he made suggestions like using drum machines and all this shit, so we didn't change the personnel, we just added to it and it was good. I'd never worked with drum programmers and session keyboard players before, and it was great to just sit back and watch them getting on with it."

The result is an impressive sound which is set to put Terry and the Colourfield back in the distinctly greying chart world, and back on the screens of the nation's 'Running Away', though?

"There's been a collection of records that over the last two years I've always wanted. Though I may have had them before, I wanted to get them all back together, and that was one of them. It's just one of my favourite records. If you're at all confused about what you're trying to do, it's good to do cover versions because you can get your ideas out. I could never write a song like that because it's so simple. It's not in me to write a song like that."

Terry's enthusiasm for the new Colourfield material, and the way it's been recorded, is in marked contrast to the popular image of him as the spoilt elder brother. Does he feel that there's a new attitude to his work?

"Honestly, the last two years have been really weird," he says sipping his beer. "It's the first time in my life I've felt responsible and grown up and it changes a lot of things. I rarely come down to London anymore because I just don't need it. I don't know, I just felt grown up. I know what I want, I know how far to take it and if it happens — fine. If it doesn't, there's loads of things I want to do in a serious vein. There's no need to



impress anyone anymore."

You sound like you consider yourself a bit of an elder statesman of pop Terry. "Yeah, sort of," he laughs. "Me and Jimmy Pursey, eh? It feels a bit weird, there was real empty space before, even though we were really successful even back in the Fun Boy Three. You get hit records and everyone's your friend, but it's so empty when you get home. Now it's reversed, this is the empty side of things, but my home life's really happy like I'm back on good terms with my family again, it's really great."

Not that you'd guess it from Terry's lyrics. Happier and more contented he may be, but there's still a sad air to most of the songs on "Detachable". On "Miss Texas 1967" (allegedly inspired by an episode of "Dallas" for example, Terry describes himself as "a great mistake").

"Yes, a lot of the songs are sad I suppose, but it's something I've always done. There are a lot of people I've shat on, but a lot of people have done the same to me and it comes out when you start writing. I never sit down to write, it just happens. You start writing about silly things at times, but you have to follow it through and record it."

"There may be things you wouldn't admit to yourself but somehow you can admit them on record to thousands of people. 'Miss Texas' is a good example because it's also about me. I live on a hill, but so what? What a strange thing to write a song about."

But calling yourself a great mistake's a bit harsh, Terry.

"Well there have been mistakes, but not anymore," he emphasises. "It's just looking back really, there was a time when my life was crap, but it's now."

As far as writing the songs goes, are you one of those people who keeps an acoustic guitar by the bed? Terry stores long and hard at the bar and tries to suppress a smile.

"No, not a guitar, just a bedside table like everyone else," he laughs. "No, I still can't play anything, though I did try again recently. I buy these instruments but they all end up in the loft. I just sing into a tape recorder, which can be difficult for the musicians, but it's good 'cos you don't aren't any restrictions if you don't write on a guitar or a piano."

Hence the thorough up to the minute sound of the new songs. It is suspect Terry spent part of last year

being impressed by American dance music. He nods.

"There was stuff I really liked last year, like Cameo, and I don't usually like dance music or black dance music, except for the odd Prince record. But that was one of the things I listened to last year. I got fed up with being so twee and English all the time. I bought the Beastie Boys' LP last week, 'Fight For Your Right' is great. See, I'd never been interested in studios before, but we made a real effort last year — pop star stuff, recording in Paris and New York. If I'd done another LP in Stockport I'd have gone home and ended up half happy with the record."

So did you join the night club set during your five weeks in New York? "No, I didn't go out at all," he says apologetically. "Not ever. Usually I'd go out once a week to a club, but I've not done that for years. When we were in Paris for a month, I used to go to bed at 10 every night and it was good. Mind you, the World Cup was so so that made it a bit better."

The new LP is remarkable, not just for it's tougher sound. It must be the first LP Terry Hall has ever made that contains no obvious "political" songs. Have you gone soft, Terry?

"No, that's what always happens," he says. "If you want a set of 10 songs, six of them will be OK, but the four you'll start thinking about will be about South Africa or football violence, anything, that's topical. We've steered well clear of that on this LP because I've really got nothing to say about it any more. This LP's about me, and it's about Toby, and the way we feel, and our girlfriends, and our wives and Stockport. No big deals, I don't take much interest in politics so why write songs about it anyway?"

"Look at 'Cruel Circles' on the LP. Me and Toby both stopped eating meat and said anyone who did eat it was a real twat, but they're not. We wouldn't wear leather shoes and we went around like coveners or something. You'd go out and you couldn't eat in a restaurant because there are people eating meat there — it just does your head in."

What about your past fretting over clothes and haircuts? "That's another thing I've cut out of my life — not totally of course," he laughs. "I quite like wearing these shirts and crew neck jumpers and I wear them every day — not the same ones

though. Like in the Fun Boy Three, that was like "God — no more". That was as far as you could go with the clothes and the hair cut, really. Anyone would have been too much."

Do you ever look back and shudder at your past appearances?

"I couldn't believe it, we were looking back at all the videos of the Specials and things and I couldn't believe that was me. Still, it's good, the more ridiculous you are, the more records you sell. I saw Jerry (Dammers) the other day, we split up five or six years ago, and because of that f***ing will between us and there's what happened and that's wrong. It's funny, but it is wrong."

"It's no big deal if a group splits up, and it can be dangerous to be too close to people. No disrespect to anyone but I tend to get dragged down after a while and it's really hard to say 'we should stop working together', it always ends up really crap. So really, but it always happens."

There must have been plenty of times in the last couple of years when you thought about quitting the music business. What is it that keeps you hooked and makes you write and record?

"Well, I don't know what else to do yet and I'm still young enough to do it without being embarrassing, so that's OK. I'm mulling a few things over for

the future. I reckon I've got another two or three years in this business. That'll be enough, I'll be about 30 and that's a good time to grow up and get out because it gets a bit crap after that."

And will we get a chance to see and hear the new mature, non cussing Terry Hall on stage this year?

"No, I think I'll try not to tour this year, it depends really. You make these rules but you might change your mind. I'll wait to see what happens to the records, and it would be nice to play places people wouldn't expect you to. If I'm offered enough money I'll do it — if I'm offered a lot of money, it's great if you get asked to do one of these trips to Japan, 'cos it's just a working holiday really, but I don't think I fancy a working holiday in Reading or somewhere."

Terry Hall is one of the few genuine characters left in the business. A much under-rated singer and a far happier person than this time two years ago. If people are short sighted enough to attack the Colourfield's new record because of a bit of production, I don't think it'll bother him too much.

"I feel good about releasing a record now because I know what I want out of it," he says before scurrying back to perform for Arthur Baker. "I know what I'm doing now, I won't go on telly and say 'f**k off!' I'll go on and sell it!"



BUNKING

A CONSUMER'S GUIDE TO NUCLEAR SURVIVAL

THIS WEEK

BARRY FLYNN



BIG SUPREME



COMPANIONS

Beatrice Dalle, Kim Basinger, Jessica Lange, my girlfriend and the girl in the Cinzano adverts. Definitely no pet animals. (Don't get me wrong, I love animals but in the bunker they would create serious hygiene problems. If times were hard and the food supplies low, I would eat them and this would make me feel very guilty.)

I have selected the aforementioned people because they are all absolutely crazy about me. Taking them into my bunker would be a fine and fitting humanitarian gesture on my part. I'm that kind of guy.

VISUAL SUSTENANCE

A Sony video 8 camera, and giant 24 foot video screen, to record all bunker activities.

When my companions and I are completely and utterly worn out, through endless discussions on metaphysical poetry or Kierkegaard's Seminal Existentialism, we can all just lie back, relax, press that playback button and live it all again on that big, big screen.

READING MATTER

None. I'm such a well read person I'd prefer to just discuss all the great novels I have known and loved.

MUSIC

'I Remember You' Frank Field, 'The Last Waltz' Engelbert Humperdinck.

I imagine that on odd occasions I'll start to feel sorry for myself, and these two poignant records are perfect for a spot of wallowing in self-pity and misery.

LUXURY EDIBLES

Ripe bananas. They are delicious and they are also good sexual aids (see below).

BEVERAGES

Guinness and Tennents Super. My companions all drink prodigious amounts of these two beverages, and so do I.

INTERIOR DECOR

I have to say here and now that I'm a person of impeccable taste, so my choice of decor may surprise you: mirrored walls, floor and ceiling JACKY, I know. Under normal circumstances I would loathe such an idea, but these are not normal circumstances and the presence in the bunker of a 24 foot square video screen buggers up any thoughts of taste or subtlety.

SEX AIDS

Ripe bananas. In times of food shortages these ripe bananas are also good luxury edibles (see above).

MISCELLANEOUS

I'm not a greedy person. The above items would be more than enough for a simple soul such as myself. Praise the Lord.

CAN GOSSIP COLUMNISTS

SING?



■ Yes, says Nancy Culp (she would though, wouldn't she!) as she talks to Cath Carroll of **Miaow**

Did you know, fact fiends, that the ancient Egyptians elevated cats to divine status because they misawed, and that sound happened to be, according to them, the voice of god?

It's no coincidence then, that Factory's latest ingenious acquisition also make fairly divine noises. They are called Miaow because: "It was quite camp. Well, we thought it was in our own isolated little world." The group is fronted by Cath Carroll, one time gossip columnist and therefore something of a kindred spirit. "I did it for a year and a bit. The reason I left is you get to a point where you don't think and I wrote something which I later regretted. I think when you write a gossip column there's things you wouldn't write about" (as you know how awful it must be to have it said about you, but then again, you've got to produce good copy).

What separates her from the rest of the girls though, is that bit of substance and real thought lurking under the Blondie-ish single "When It All Comes Down". This isn't her first group, and to emphasise that point she strenuously describes herself as "not being a journalist. I sort of got side-tracked!"

Cath's first foray into the land of musical hell was by way of an ad that appeared in a music paper. "I put an ad in the paper for someone to be my friend, actually," she reveals coyly. "I did pretend I was looking for a group to join, but that was the secondary thing really." The girl she met was Liz Naylor (herself in the music business, in the PR sector), and the two of them came down from Manchester (in Cath's case, Stockport) to London. "It was 1979 and called themselves the Gay Animals. 'Soddy, that was a reflection of where we were at.' They left behind the fanzine they'd started, City Fun, in which they'd spent most of the time slugging off Factory's Tony Wilson! 'Liz wanted to be the lesbian Rolling Stones!' says Cath. "We just figured that the gay scene down here would be more receptive." It wasn't, however, and months later it all fell apart, leaving Cath to try her hand at journalism.

Miaow was formed about 18 months ago with Londoners Ron Caine and Chris Fenner who, according to Cath: "Haven't got so many political preoccupations as I have, but have really good ideas about the way we should be playing. They're very set on the idea that there are only so many people you can get on with in a group, and it's a desperate quest to continue that relationship!"

Nor do the other two share her expansive ideas, especially as her main concern is: "Getting records in the top 30 in this country so I can spread my poisonous words around." Which are?

"Perhaps that's an exaggeration... My main preoccupation is like, gay rights. Although I can't classify myself as gay, really. I couldn't say I want to be the female Jimmy Sommerville, I couldn't be because I don't live that life. But I think it's very important for more and more people just to stress that lesbian and homosexual relationships are actually OK." She adds later: "If everyone was sensible about it, we'd all be gay."

The conversation gets round to how girls in groups get pressurised into conforming to female stereotypes. After all, she has a certain winsome attractiveness which is bound to be exploited in some way.

"I defy anyone to do it to me! I think when I was 16 I used to desperately try to wear high heels and things and I just looked like I was in drag! I don't think I can ever change, partly because I don't feel particularly female, feminine. Also working with men quite a lot, which I have done — not through choice, it just so happened — you actually don't see many females reflected. You see men, men, men, so you think 'male'. And I don't want to be a man. I'm not saying that women shouldn't aspire to be feminine if they want to... the most important thing is that women should be allowed to do whatever they choose."

"When I was younger, I used to cross dress severely, bind my breasts of cetera. We used to get accused of wanting to be men, which wasn't true. We'd also get accused of misusing lesbian sexuality." So you can't win? She shakes her head in agreement.

I suppose the most obvious question to ask has to be: is this just another case of the journalist as frustrated musician? "Ha ha ha! I'm not a journalist!" she says. "It seems quite logical that people who are in a band should make money out of writing about music, because it's like a common interest. There's journalists, but no-one ever asks them about it!"

HEAVEN SENT

The day after I met the Stars Of Heaven, they were set to record their fourth John Peel session in a year. But then, Peelle always was a man of exceptionally good taste.

Dublin's Stars Of Heaven consist of Stephen Ryan, guitar/vocals; Stan Ebraught, guitarist/songwriter; Pete O'Sullivan, bass; and Bernard Walsh, drums, and they've already been credited with one of the most distinguished LPs of last year, namely *Sared Heart Hotel*, albeit a mini-vinyl offering. It caused many a ripple in the whirlpool of music madness, with its astute and intelligent use of the

country rock format, somewhat in the mould of the Byrds.

And now they have a new single on offer, 'Never Saw You', which carries on the good work they started last year.

Perhaps this sounds a bit odd hat for those remembering the American country rock invasion of 1984's.

"But they were all approaching the country element from a different direction," explains Stan. "Jason And The Scorchers, the Long Ryders, etc, they all played loud rock music and then put steel guitars and whatever on top of that."

Dublin's **Stars Of Heaven** are some of the more intelligent practitioners of the current trend towards country rock. They've already logged up four John Peel sessions, released a spiffing mini LP and generally caused a bit of a stir.

STORY: JANE WILKES ●
PHOTOGRAPHY: JAYNE HOUGHTON ●

Stars Of Heaven, as they are eager to point out, have their roots firmly planted in the country heritage.

Stan: "Before punk, I was a *Zig Zag* subscriber, and I was dead into Gram Parsons, Emmylou Harris and things like that. And then punk came along, and that took my interest for a couple of years, but I still kept all my country records. Then I just found myself going back to that sort of music, George Jones, etc.

"There's a certain discipline about writing country songs. They have to rhyme, they have to have a tune, and they have to tell a story. It's good, there's craftsmanship involved."

And as Stars Of Heaven found to their detriment, accomplishment in the country field did not come easily.

Pete: "In about March 1983, Stan and I decided we wanted to form a country influenced band. By the autumn we'd finally managed to poach two members from other bands, and played our first gig that December. Then we stopped playing until March 1984."

Bernard: "Country music isn't as easy to play as it looks!"

Stan: "We were trying to be too confident to begin with."

Pete: "We were trying to sound like the Ricky Skaggs band — except we couldn't play."

Now they can play, and rather well too, as their records and live performances prove. But does this proficiency hint at a mellowing of their outlook, as the new single seems to indicate?

Stan: "No, it's just a coincidence, because now we're old and settled. Everyone's personal circumstances have changed."

Pete: "I inadvertently started a family."

Stan: "Our manager inadvertently got married. And I inadvertently got a mortgage."

Pete: "But I don't think there's any lack of bitterness in the new songs. Well, not bitterness, but *disenchantment*, I can hear that coming out."

What have Stars Of Heaven got to be bitter about?

Stan: "Nothing really."

Bernard: "What have you got, on the beer front?"

Never mind that, but on the music front, I seem to have one rather good can of special brew in my hands.



cutting crew^c



ONE FOR THE MOCKING-BIRD

the new 7" and extended 12" single
from the album "broodcast"

siren 40  siren 40-12

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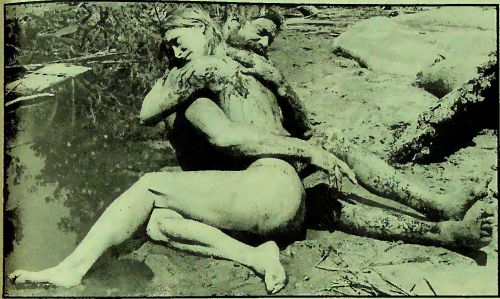
While Michael Jackson prepares to unleash his new musical offerings on the world, A&M will be releasing a video compilation of the past work of little sister Janet. 'Control', released on March 13, is a four track EP containing the four singles from the album of the same name: 'What Have You Done For Me Lately', 'When I Think Of You', 'Nasty' and 'Control' — with the 'West Side Story'-ish dance routines of 'What Have You Done For Me Lately' taking the honours for colour and imagination. The release coincides with a new single from Ms Jackson, also taken from the same album, called 'Let's Wait Awhile'.

Eleanor Levy



D BY ELEANOR LEVY

SUN, SEA AND OLIVER REED



● AMANDA DONAHUE and Oliver Reed get better acquainted in 'Castaway'

QUEEN 'Live In Budapest' (PMI)

If you saw only the occasional glimpse of Freddie's thrusting fist and were forced to choke back other Queen fans' flying sweat and eggy farts at some mega-priced mega-gig last summer, then this is for you.

No need to list the songs they play here, because they've been playing them for aeons already. 'Seven Seas Of Rye'? I ask you. 'Dispile its flutulent excesses, 'Queen Live In Budapest' is a perfect and glorious testament to this band's continued success as everybody's OK band.

Why bother with too many songs when common denominator riffs and the same guitar solos still

send the crowd potty and the bank balance soaring? I'll give you 'Crazy Little Thing Called Love' and 'I Want To Break Free', but the rest is often just so much borscht.

The fairy lights and Persil-white stage outfits are intercut with shots of the boys out and about in downtown Budapest. Decadent, patronising Freddie; timid, 'honorary good bloke' Brian; glamorous, fun-loving Roger; and the other one.

Am I really the only person in the world who could quite happily hear 'Bohemian (bloody) Rhapsody' ever again? Star Wars for Walkmans, anyone?

Andy Strickland

Plucked from obscurity to be wafted to an island paradise for her first film role, Amanda Donahue, star of Nic Roeg's 'Castaway', is an actress to watch. Colin Booth finds out why

allowed to do it. You see, if you really are one-directional about something, then often you get what you want."

Lucy Irvine sold 600,000 copies of 'Castaway', and has since followed it up with a 'prequel' called 'Runaway', which relates the story of her life up until her desert island romance. What did she think of 'Castaway'?

"Lucy saw the film," says Amanda, "and said, 'Well, it's not me and it's not Gerald and it's not our island, but it's as near as damn you'll ever get to it.' You see, we weren't trying to make a documentary, what we were trying to do was to make an impression of the relationship between Lucy and Gerald, and to show what happens when two people get plonked down on a desert island and left to their own resources."

In the film, Gerald is played by Oliver Reed who, contrary to what you might expect, turned out to be the perfect co-star. "He was on his best behaviour. He wanted it to be good and he wanted to get the best out of himself. He does behave like a big schoolboy, but he kept us all on our toes, he's such an unpredictable chap."

As befits a story about two people living on an exotic desert island, 'Castaway' features some quite stunning scenic shots of blue skies, white beaches, glistening surf and lots of naked flesh. Oliver Reed is not everyone's idea of a pin up, but Amanda Donahue could quite easily be mistaken for a Pirelli calendar girl. Although the nude scenes were far from gratuitous, they presented all sorts of problems for her as an actress.

"I don't feel at all self-conscious when I watch myself on the screen, but actually doing it was incredibly difficult. The film industry is composed of 99½ per cent men and most film units are all male. The crew were fantastic, very professional, but nevertheless I still felt uneasy. When you're acting you feel vulnerable anyway, and actors have things to hide behind such as props and costumes, but with no clothes on you're nothing to work with except yourself and your body, and it's so difficult."

Difficult or not she gives an assured performance, and 'Castaway' could prove to be just the break she needs in order to move into Hollywood. "I'd love to work with all those great American directors such as George Lucas and Francis Coppola. I'd love to do a comedy with Eddie Murphy. But I've had a brief glimpse of the casting system there, it's incredible, just like a cattle market. You feel so insignificant, so I prefer to stay here, because if people want someone English, they'll come here and you'll have a better chance of being seen."

With her dyed blonde hair, the slim, blue-eyed Amanda Donahue looks the spitting image of American actress Theresa Russell, who you may have seen in 'Bad Timing' and other Nic Roeg films. Now Theresa Russell, who, as it happens, also has dyed blonde hair, is married to Nic Roeg, and Amanda Donahue is the star of his latest picture, 'Castaway'.

Now that struck me as distinctly odd, as we sat down to chat in the basement of one of London's less salubrious hotels. "Yes, it is odd," she smiles. "He must have a fascination for turning actresses into blondes, but I was only one of dozens of actresses who went up for the part." In fact, casting the lead role in Lucy Irvine's famed autobiography, 'Castaway', proved quite a task. Irvine was very fussy about who should get the part, and was determined that the film shouldn't end up, as she put it, as a Hollywood 'tits and bum' special.

The director and his team spent 18 months looking and, says Amanda, "they were terribly secretive about it. I, in my arrogance, thought I was the only one left who could do it, and that this was my part and that I should be

SOULED AND SOULED AGAIN

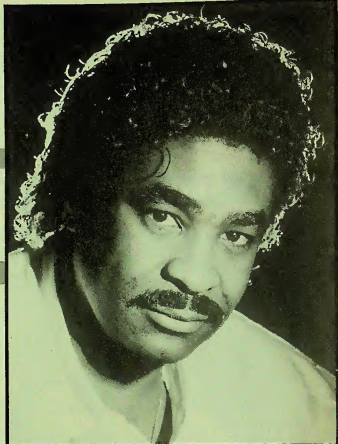
Remixes and re-releases are dominating the pop charts at the moment. The latest to suffer from a 1987 remix is George McCrae's "Rock Your Baby", which topped 52 charts in 1974 and started the still booming disco movement. But why are there so many of these oldies about, and, more importantly, why are they doing so well in the charts second time around? And does a remixed hit really do the artist any good in the long run?

Edwin J Bernard investigates



● HOT CHOCOLATE

Before "Rock Your Baby", George McCrae was a part-time session singer for the Miami-based TK label, home of Betty Wright, Gwen McCrae (George's first wife), Timmy Thomas, Benny Lollimore and KC and The Sunshine Band. While his wife and others would be given choice material, George managed to record only two singles between 1971 and 1974. Then, that year, two young college graduates moved from the TK warehouse to the studios. Harry Casey and Richard Finch (aka KC and The Sunshine Band) had written a song which they wanted either Betty Wright or Gwen McCrae to record. Those two turned it down,



● GEORGE MCCRAE

thinking it too simple and puerile for their tastes. George begged KC to let him record it. After much resistance, KC agreed and "Rock Your Baby" rocketed George to instant stardom.

McCrae went on to have six more hits until, in 1976, they dried up. He divorced Gwen and finally settled in Winnipeg, Canada with a new wife, taking a variety of unskilled jobs including gardening, labouring on a building site and selling fish in Safeway. George doesn't go into detail, but the money he made from his hits went out as quickly as the success of the Tavares and Real Thing remixes, he was offered a new contract by a German label which he couldn't refuse. He gave up his job in Safeway and resumed his recording career, with a young German producer named Siegfried Ipach. However, if Ipach is as out-of-tune with McCrae as his "Frankfurt" remix of "Rock Your Baby" shows, McCrae won't be having any new hits. The record company has assumed that people would welcome George back with open arms, but the current nostalgia craze is centred not on the artists but on the records they made all those years ago. In any case, McCrae was a mole disco diva; he just sang whatever Casey and Finch wrote.

I won't write off George McCrae just yet, but his case is interesting in that he is the only one of the recent remix success stories to have a contract with the company which has released the remix. Also, in McCrae's

case, the remix of "Rock Your Baby" is out to arouse interest in an artist who has new material on the way and, in that respect, is far more valid than the successes of the Real Thing, Hot Chocolate, Tavares, and the Levi's bunch, including Jackie Wilson.

The Real Thing, Tavares, and now Hot Chocolate all had major chart success with remixes of old Seventies disco hits. Strangely enough, none of them had current recording contracts with the labels which put out the records; for the labels involved it was a chance to make a quick buck on relatively cheap archive material.

Following their success, the Real Thing signed to Jive, but have yet to hit with their singles "Straight To The Heart" or the prophetic "Hard Times". The Real Thing, Tavares and now Hot Chocolate are still together, but without a record deal. Hot Chocolate have split up, with lead singer Errol Brown signing to WEA as a solo artist. The renewed interest in their old records has, so far, done the artists no good in making them a credible act in 1987. By reissuing their old songs they are inextricably and unforgivably linked with the past. Even the current spate of Sixties soul has as much to do with reverse brand identification (people are buying Percy Sledge because he's featured on a hip Levi's ad) than renewed interest in dead stars who can no longer reap the financial benefit (although the record companies can).

The only exceptions are Sam Moore ("Soul Man") and Ben E King ("Stand By Me"), but it seems unlikely that anyone

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will ever want to hear anything new from them, since they couldn't possibly hope to compete with the classic status of these current hits. They may well be 'living legends', but they'll find themselves hard pushed to make a wage from anything other than being legendary, as opposed to being current.

But why are these songs hitting the charts once more? Is it really nostalgia? (Most of today's pop buyers weren't even born when these records originally hit!) Or is it because pop music is so stale and retrospective that these classic oldies sound new and exciting again?

There's no simple explanation, but there are underlying reasons.

The newer generation of pop makers have been influenced by the music of the past two decades; for some reason, most credible influence appears to be soul or black music. There is an even newer generation of pop makers who grew up during the Seventies disco explosion and were greatly influenced by it — the Communards, Pet Shop Boys, the house music makers. In both these cases, sometimes the influences/cover versions are so similar to the originals that, in the minds of the younger pop fans, they become confused, so that old sounds new. Add to this the fact that disco tunes like 'Rock Your Baby' are simple and formulaised so that any current dance floor trend can be stamped on it, and you have enough reasons to be getting on with.

As for nostalgia, that plays its part too. Even though most singles buyers

aren't old enough to feel nostalgic about anything other than, perhaps, Wham! or Madness, those responsible for the exposure of these oldies — club and radio deejays, journalists, record executives — are, and quite happily push them onto an unsuspecting young public. It isn't just disco that suffers here, but the old, hackneyed muso school of musicianship that favours the Eric Claptons, Steve Winwoods and Chris de Burghs of this world.

But where does this leave poor old George McGraw? For the second time in his life he's been given "the chance to get out of the ghetto and see the rest of the world". He thinks that today's music relies too much on technology and not enough on feeling. "That's why," he reckons, "there's a resurgence of old soul today. Aretha, Bobby Womack, Patti LaBelle, the Housemartins..."

See what I mean? Because the 'Martins covered a soul record so convincingly, they are conceived to be a soul band, to those who don't know them. Old becomes new, or at least confusing.

George has a new album out soon which, he believes, is the best thing he's ever done. I hope someone else likes it, for his sake. But how does George really feel about 'Rock Your Baby'? Is he personally glad to see it out once more?

"To tell the truth, it sometimes hangs like a millstone around my neck. It's been good to me, bringing me fame and fortune, but it's also brought me much hardship."



● BEN E KING



● THE REAL THING

THE LOVER SPEAKS



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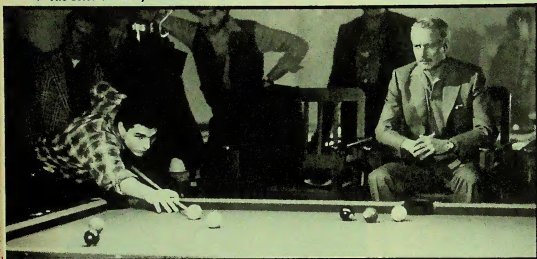
THE
NEW
SINGLE

PRODUCED BY
DAVID A. STEWART
& THE LOVER SPEAKS

ON 7" &
EXTENDED
12" REMIX



▼ 'The Color Of Money'



HAS MARTIN SCORSESE GONE MAINSTREAM?

Well, not exactly, but his latest film, 'The Color Of Money', is set to become his biggest commercial success yet. Edwin J Bernard looks at the making of 'Color' and the making of Mr Martin Scorsese

NEXT WEEK sees the opening of Martin Scorsese's latest movie, 'The Color Of Money', which is simply, according to Scorsese, "About a man changing his set of values." Because it stars two box office giants, Paul Newman and Tom Cruise, and is a sequel to Robert Rossen's 1961 classic 'The Hustler', it has been described as Scorsese's most commercial, most accessible movie to date. This, of course, is utter nonsense. Anyone who knows the films of Martin Scorsese will agree that 'The Color Of Money' is as highly personal and passionate as 'Mean Streets', 'Raging Bull' or 'New York, New York'. All that has happened is that the world has at last tuned in to the Scorsese genius. Thanks to his involvement with Michael Jackson on his new video, 'Bad', and Steven Spielberg on his TV series, 'Amazing Stories', Martin Scorsese is at last mainstream.

Scorsese made only one film in the first half of this decade. Despite being one of his best films to date, 'King Of Comedy' was not the box office success it was expected to be. After Robert de Niro's tour-de-force performance in 'Raging Bull' (for which he won an Oscar), the general public did not take to his role as the obnoxious Rupert Pupkin in a movie with a serious Jerry Lewis which was

billed as a comedy but was, in fact, an insight into the obsession for — and loneliness of — celebrity.

Scorsese's next project was the ill-fated 'Last Temptation Of Christ', with Aidan Quinn as Jesus. After two years of pre-planning, the movie was cancelled two weeks before shooting was due to commence in Israel, thanks equally to pressure from the Moral Majority, who objected strongly to the book's portrayal of Jesus as a homosexual, and the financial strain that it would have put on Paramount.

Thoroughly dejected, Scorsese was offered lots of movies, including 'Witness', which he turned down because they weren't personal enough for him: "What do I know about the Amish people?" he joked. Then he came across a screenplay written by Joseph Minion, a 26-year-old film school graduate, about the dark side of New York as seen through the eyes of a Yuppie computer programmer trying to get home. 'After Hours' was the comedy — black and screwball — that everyone had expected 'King Of Comedy' to be. It did well at the box office, won independent film awards and won Scorsese a Best Director award at Cannes.

"I just wanted to see if I could make a movie the way I did 10 years ago," says Scorsese. "I was only 32 when I did 'Taxi Driver', and although I wouldn't want to revisit that territory — that film said it all — I did want to see if I had the same energy and enthusiasm as before."

Back in the swing of things, Scorsese made his US network TV debut with 'Mirro' or 'Mirror', an episode of Spielberg's 'Amazing Stories' series, and appeared as an actor for the first time in someone else's film, 'Round Midnight', which dealt, like so many of his films, in dark nights and red lights. The time was ripe, however, for another movie of his own.

"Paul Newman had seen 'Raging Bull' and wrote a fan letter to Michael Scorsese! Yeah, I have 'The Deer Hunter' attributed to me a lot," he laughs. "Anyway, Paul called me up one day, right after I'd finished shooting 'After Hours', and asked if I'd be interested in a sequel to 'The Hustler'. He said he had a script, based on Walter Tevis' sequel to his book, that he'd be working on for a year. I read the script and felt that it wasn't right. I didn't feel that the character of Fast Eddie was strong enough, it wasn't dramatic enough. So I brought in Richard Price, who has a good screen sense, and writes incredible dialogue."

At the end of 'The Hustler', Fast Eddie Felson (Paul Newman) loses his pool hall rival Minnesota Fats, but pays the price by never being able to play pool again as long as powerful pool shark, Bert Gordon, is around to prevent him. It was a moral victory that ended Eddie's hustling career. For the sequel, rather than base the story around the book (which was novelist Walter Tevis' wish fulfillment fantasy, and totally unbelievable) Scorsese, Newman and Price worked on a more personal story.

"If you always have to find the thing that connects your autobiography with your subject," explained Price on the set of the film, "What would happen to me if they took away my ability to write? What would happen to Marty if he couldn't make films? You turn sour and you cardio, you're denying the thing that gives you life. That's what Fast Eddie does —

he does killing himself making himself I have Fast Eddie who, a Hustler? He'd be being become Bert, r survivor he is, he see Cruise tries to used to instead All I k again. he just The descri basicall bunch each c manipi At M confir insigh Italian Sixties which th that t was t three- It's too, up for time than s "The music Every prep chara em in an every That made chara When video admic 10 ye "The in 197 been "To Jacks expla watch a mus out te be da came agree Even captu No of Scors down caught The Thos bad, worc the e been on a recei man scho alleg

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he doesn't play pool any more and it's killing him, it's his life and his way of killing me and he has to rediscover making me and he has to rediscover himself to save his ass."

"I had the idea," says Scorsese, "that Fast Eddie Felson wasn't the kind of guy who, after losing out at the end of 'The Hustler,' would stop hustling for 25 years. He'd learn to survive, bootlegging liquor. He'd learn to take care of himself; he'd have to become as tough as, if not tougher than, Bert, meaner than Bert, more corrupt, to survive. And by the time he realizes what he is, he's maybe too old to change, until he sees the young kid, Vincent (Tom Cruise), takes him under his wing and tries to corrupt him to make him like he used to be, a champion hustler. But instead, what happens is they cross roles. All I knew was that Eddie had to play again. It didn't matter if he won or lost; he just had to play again."

The film is set firmly in what Scorsese describes as "my territory, which is basically a bar or a poolroom with a bunch of guys drinking liquor and beating each other for money. It's a study in total manipulation." (See "Who's That Knocking At My Door" or "Mean Streets" for confirmation, semi-autobiographical insights into what life was like for an Italian American growing up in the States.) But he worked just as closely with Newman in script conferences so that the part of Eddie Felson 25 years on was color-made. "It was like making a three-piece suit for him," says Scorsese.

It's my guess — and everyone else's too, probably — that all involved will be up for some serious Oscars when the time comes. But as well as being more than the suitable Scorsese subject matter, "The Color Of Money" shows off his very musical way of making movies perfectly. Every shot — both pool and camera — is replanned, the fluidity of Scorsese's camera mirroring the ease of the characters' pool-playing ability. And, as in every other Scorsese movie, music plays an important part. Right from "Who's That Knocking" and "Mean Streets," he has made music an integral part of his characters' lives.

When talking about his next project, a video for Michael Jackson, Scorsese admits that he hasn't made a musical for 10 years — "New York, New York" and "The Last Waltz" were made concurrently in 1977 — but in reality, all his films have been musicals in one way or another.

"I'd always been fascinated by Michael Jackson's performance as a dancer," he explains. "All these years I'd been watching Minnelli films and I hadn't done a musical for 10 years. So when I found out that most of Michael's video would be dancing and I'd be able to move the camera and have some fun with him, I agreed to do it."

Ever since "The Last Waltz," which captured the mood of a concert the way no other film has before or since, Scorsese has been offered, and turned down, a lot of video projects. "He just caught me at the right time," he shrugs.

The video for "Bad" lasts 18 minutes. Those who have heard the song say it is bad. In the James Brown sense of the word, Scorsese is sworn to secrecy as to the exact content of the video, but he has been able to glean the following: Based on a real incident which happened recently in Harlem, when a young black man came home from his Ivy League school and was killed by police while allegedly taking part in a violent crime,

- 1961 **Yvesvius VII** (short) Director/Screenplay
- 1962 **Inevita** (short) Co-Director (Robert Siegel)/Photography
- 1963 **What's A Nice Girl Like You Doing In A Place Like This?** (short) Director/Screenplay
- 1964 **It's Not Just You, Murray!** (short) Co-Director (Mardik Martin)/Screenplay
- 1967 **The Big Shave** (short) Director/Screenplay
- 1968 **The Honeymoon Killers** (dir Leonard Castle) Pre-production and one week's shooting
- 1965 **Who's That Knocking At My Door?** Director/Screenplay
- 1969 **Obsessions** (*Brezenen het gat in de muur*) (dir Pin de la Parra) Additional dialogue
- 1970 **Street Scenes** (documentary) Director
- 1970 **Woodstock** (dir Mike Wadleigh) Supervising Editor/Director of certain sequences; Sly Stone and Bouncing Balls
- 1971 **Minnie And Moskowitz** (dir John Cassavetes) Assistant Director
- 1971 **Medicine Ball Caravan** (dir Francois Reichenbach) Post-production Supervisor
- 1972 **Elvis On Tour** (dir Pierre Aldridge, Robert Abel) Montage Supervisor
- 1972 **Boxcar Bertha** Director
- 1973 **Mean Streets** Director/Co-Screenplay (Mardik Martin) Original story
- 1973 **Unholy Rollers** (dir Vernon Zimmerman) Supervising Editor
- 1974 **Alice Doesn't Live Here Any More** Director
- 1974 **Italianamerican** (documentary) Director/Co-Screenplay (Mardik Martin, Larry Cohen)/Appearance
- 1976 **Taxi Driver** Director/Actor
- 1976 **New York, New York** Director
- 1977 **The Last Waltz** (documentary) Director
- 1978 **American Boy: A Profile Of Steven Prince** (documentary) Director/Appearance
- 1980 **Raging Bull** Director
- 1983 **King Of Comedy** Director/Actor
- 1985 **After Hours** Director
- 1985 **Mirror Mirror** Director (episode in 'Amazing Stories' TV series)
- 1986 **Round Midnight** (dir Bertrand Tavernier) Actor
- 1986 **The Color Of Money** Director
- 1987 **Bad** Director (video promotion for Michael Jackson)



▲ "Raging Bull"

the video is divided into a 10-minute dramatic piece, shot in black and white, and an eight-minute musical segment, shot in colour and set in a subway. After the main body of the song is through it is broken down to an acappella chorus, while Jackson, dressed in black, lectures, in puppet style, the bad boys of the title. "All I know is that we had to hurry up and shoot it, and now it's not coming out," jokes Scorsese. It's a choice between "bad" and a duet with Barbara Streisand for Jackson's new single; either way, it won't be out before late March.

Scorsese's future plans may include doing another video for Jackson, but that is still chicken feed. He's signed a three-year deal with Touchstone, the adult arm of Walt Disney, and has several projects on the go. There's a possible film, set in New York, about lower echelon Mafia

figures and how they live their day-to-day lives. There are still hopes that "The Last Temptation Of Christ" will get off the ground again. And he has shown interest in Paul Schrader's treatment of the life of George Gerstwin. "Unfortunately, Gerstwin had a really simple life, with no major problems, so I don't know what I'd get out of it," he says.

And how about working with de Niro? They've made five films together in the past — among the best ever made. Any chance of a sixth?

"After 'Raging Bull,' the combination of our collaboration was at its peak and we haven't felt excited by any of the projects mooted for the two of us. But Bob and I are going to try and do one more thing together. It'll have to be something that we can both learn from and get something out of. We've just got to get together and talk."



▲ "After Hours"



▲ THE STYLE COUNCIL, ROYAL ALBERT HALL, LONDON

You'd have thought, with a spanking new LP to promote, that the Style cohorts would be champing at the bit unable to contain their frenzied excitement, unleashing their pride and joy on the waiting public. Yet they're four songs into the set and haven't sniffed in the direction of 'The Cost Of Loving', save the single 'I Didn't Matter', which made a rather uncustomary early appearance. Whether it was a well-planned ploy to appease a craving audience or just plain common sense, Messrs Weller and Talbot appeared resigned to the fact that the laid back soulfulness of the majority of their new tracks would not be acceptable to Style Council diehards live.

As if to explain, the Councilors kicked off with 'My Ever Changing Moods'. Tonight Paul Weller seemed as pained to assert his 'that was then, this is now' proposition, and he failed on this score. Introducing 'Money-Go-Round' with a scornful 'yeah, rock 'n' roll', his contempt went unnoticed as his fans cheered raucously. This same sort of approval was not granted to the songs that Weller now so obviously courts as his 'soul' music: Songs like 'The Cost Of Loving' and the ballad 'Everlasting Love', sung by Dee C Lee, fell flat as the tension between the audience and performers heightened. The look on Weller's face, and the tone of his voice, said it all. His thoughts so obviously read: 'Why aren't we safely ensconced within the sophistication of 'Kinnie Scott's'?

But to be fair, the situation did brighten up and the Councilors, on occasions, actually appeared to be enjoying themselves. Dee C Lee provided a couple of the evening's high spots with her sumptuous voice, lifting 'Angel' and 'A Woman's Song' to dizzy heights. Nevertheless, overall it was rather a dull affair, with the performance as clinical as their white uniforms.

Jane Wilkes

▶ BMX BANDITS/HOUSEHUNTERS, THE BUZZ CLUB, ALDERSHOT

When your saxophone player doesn't turn up because she's sold her sax, you know it might just be one of those nights. But the Househunters simply put on a smile, ignored the screaming feedback and played.

Their slightly off-beat pop is laced with psychedelic undertones — this band cannot be serious! I mean, who in their right mind sings songs like 'Cuticles', 'My Love Is Like A Minotaur' and 'Synthetic Flesh' (dedicated to Michael Jackson)?

But these oddballs get away with it. Stefan — looking like Norman Bates in shades — does a wonderful Lee Marvin impression, while Mercedes harmonises (?) with her deadpan delivery. And when they started singing 'I Am A Mole And I Live In A Hole', I almost had to pinch myself. This is psycho-pop.

The BMX Bandits were far more down to earth — and so nice, too! Dressed in his best school trousers, a bright orange shirt and a fetching multi-coloured tie, the band's singer introduced himself. "You might have guessed I'm actually not Prince — I'm Douglas," he said unashamedly.

It must be everyone's wish to have a friend like Douglas, someone who really cares for you. "I wish I had time to come out and kiss you all but that would be too familiar," he apologises before sipping some more cherryyade. The word cuts is written all over this band. The guitars strummed and the drums gently tapped away as young Douglas sang, "I want your love the day before tomorrow," and then showed us his favourite toy doll to which he sang 'Groovy Good Luck Friends'.

Surely it is impossible for anyone to be so insensitive as to hate the BMX Bandits? Their friendly pop cries out to hold your hand and is worth more than a thousand Blue Peter badges.

Besides, anyone who plays 'Purple Haze' on the recorder must be a bit special.

Nick Robinson

■ THE BAMBI SLAM/HEAD OF DAVID/BIG BLACK, UNIVERSITY OF LONDON UNION

Three of the most exciting bands to emerge in years gathered together for one evening's solid, sonic attack, and the place was packed. The noiseniks are in town!

Filled up with people who wanted to dance and scream and feel the sweat flow, the excitement in the air tonight was enough to pick you up and sweep you along in a caress of vibrating, visceral noise. The Bambi Slam, playing for the first time in front of an audience this size, didn't shy away from the feeling in the crowd but fed off it instead, bouncing the energy straight back into the hall with their raw but crafted collection of razor-cut tunes. For the first time the sweetly grating sound of their cello could be heard blending with the fondle of the guitar, as their noise with poised sent bodies hurtling around the room.

And then Head Of David, the Black Country barbarians who recently trashed the ICA with their free-form feedback. Playing at such volume that their instruments became indistinguishable, they threw away most of the tension that they communicate so fondly on record. A lot of the audience didn't seem to mind, but I'm sure that with a bit more restraint they could be infinitely more powerful. In just the way that the headline act, Big Black, were.

From the first crystal cutting notes of the guitar, to the final thump of the drum machine, Big Black motorised their way through one hour of the hardest, most physically aggressive music you're likely to get on a London stage. Their sense of timing, the stop and start of the rhythms and the clear ringing of the guitars all helped to pile on the tension as they took the audience to the cliff-edge of emotional exhaustion. And then, one by one, pushed them over.

As they flew around the stage, the veins on their necks jumped out, their bodies a knot of wound-up energy exploding through the guitars. All the time there was a hyper-pulse from the black box behind. This was a noise to get wound-up about. This was excitement as it is used to be. This was now and it was brilliant!

John Rae



Photo by Jim Pook



Photo by Adrian Woodhouse

■ THE CHRISTIANS, CHELSEA COLLEGE, LONDON

So intense is the hunger for something vaguely tangible these days, that a mere whiff of success has everyone crawling out of the woodwork. Oh, the Christians are good — it would be difficult to dispute that — but I'm not sure whether they're going to fulfill the swollen hopes of certain sections of the eager press corps. Live, at least, they come into their own, freed from the lethargy though somewhat swamping production of Laurie Latherton. They play with the sort of precision and candour one would expect of a band touted for great things. But this is dance music and the only dancing going on here was up on stage. So much for democracy.

So much for the Christians' sense of timing, too. Only two numbers into the set and they'd already played their ace, flummery to reach the same high from that point onwards. They eventually achieved it with 'Ideal World', a song they'd do well to consider as the next single.

Appearing the Housemartins' briefly for 20 seconds of 'Caravan Of Love', the Christians' limited resources were tested. Even with two encores they were on stage for only an hour. But it is good to see Henry Priestman come up smiling years after the Yachts sunk with all hands; let's hope the pressures of expectation don't force history to repeat itself.

Chris Twomey



▲ THE SOUP DRAGONS, QUEEN MARGARET UNION, GLASGOW

For someone who can remember buying 'Orgasm Addict' on the day of its release, the Soup Dragons were always going to be something of a nostalgia trip for me. Sure, they sound like a cross between the Undertones and the Buzzcocks, but so what? The point of being in a pop group — and the Soup Dragons are a brilliant one — is to sound fresh and exciting.

They are both. If a group chooses to borrow heavily from a specific area of pop's heritage, who cares?

Live, the Soup Dragons are nothing short of magnificent. Driven along by lead singer Sean, who looks like pop stars should look, they batter through an innumerable number of songs in their 50 minute set. From 'Whole Wide World' to 'Hang Ten' and the closing encore of Jimi Hendrix's 'Purple Haze', which sounded suspiciously well rehearsed, never once did they let the adrenalin level slip. And in all cases the live versions of familiar songs sounded much better than their vinyl counterparts.

At last, here is a group that isn't scared to sound powerful, with a big nod in the direction of the Sex Pistols. Here is a Scottish group who wouldn't know Edwyn Collins from Billy Bunter (who would these days?). And to top it all, they are also a group who advocate the return to fashion of brown Shetland wool crew-necks, as worn by bass-player Sushil. At last, a group to love. For this month at least, the Soup Dragons are the best group in the world.

Harry Mercer

Photo by Steve Wright



▲ STUMP, MANCHESTER UNIVERSITY

Since they manage to mention Captain Beefheart before even playing a note, they're able to rip in the bud anything a more reviewer could say. But then anyone capable of coming up with the lines, "Don't criticise your elbow for being half way down your arm, it's only part and parcel of the human being's charm", really does require some closer scrutiny.

Having gone with the attitude that they couldn't possibly be as good as everyone says, Stump are, I must confess to being totally won over. They have a clear and amazingly sharp musical identity, while coming across as natural successors to the Ronzo Dog Duo/Dah Band.

Musically they are impeccable. That's not to say that they're very good musicians (they're OK), it's just that their ideas give them such a pronounced edge. They're daft, but they're quite a lot more besides. With a song like 'Alcohol', without wishing to sound silly, they show distinct traces of the more jaundiced works of Bertolt Brecht. Their more serious moments (particularly 'Eager Bearer'), have the sort of sound that would make the perfect accompaniment to a gruesome apocalyptic musical.

But it's their quirkiness which seems to have endeared them to the nation, and with songs like 'Tupperware Strapper', 'Our Father' and 'Six Part Actor' it's extremely easy to see why Stump may well be the most crucial new band in Britain now, they're certainly in the top three.

Don't underestimate them just because they've got silly haircuts. Stump is a many-headed creature with a great deal to offer. They may be the future of British pop, I sincerely hope so.

Dave Sefton

FIVE

PLASTIC KNIGHTS IN SHINING ARMOUR

Is **Five Star's** phenomenal success the ultimate Eighties pop achievement? Is their sanitised glamour the real sign of the times? And will the Jesus And Mary Chain ever cover their records? **Roger Morton** looks at the rise and rise of the Romford five



Somewhere over the rainbow, there had to be a pop group who would sum up the linsel dreams of the Eighties. A couple of weeks back, at the BPI awards, Five Star proved themselves to be that group.

At the start of the evening the cheeky, chirpy, Five Alive team took to the stage in front of the middle-aged moguls of the industry, and showed them how it was done.

Their shiny, freeze-dried display of drilled exuberance embarrassed the stuffed shirts so much that they later presented the band with an award for 'Best British Group Of 1986'. The squinty-eyed establishment might be most at home wallowing in a drab world of Eric Claptons, Chris de Burghs and Steve Winwoods, but one thing that's sure to catch an ogling mogul's eye is a quick flash of naked, unabashed, instant glamour. On a night given over to megastar taxidermy and music biz inertia, Five Star were our plastic knights in shining, sequinned armour. They kissed the deus and the diva straight away.

And how did they learn to kiss so prettily at such a tender age? The story of how the five stripling Pearsons from Romford persuaded their musician father to let them try out a vocal on a demo for his record company (K&B), has been told over and over. The facts — the creation of the band's own record label Tent, their first TV appearance on 'Pebble Mill', the signing to RCA, the take-off point with the April '85 single 'All Fall Down' — have been well noted. But the point about all this is that Five Star actually created themselves.

Out of a combination of the five siblings' ambition, their innate understanding of bright, instant gratification, dance pop, and Buster's business know how, they manufactured their own spinning, silver tray on which to hand themselves over to the industry. There's an immaculate family conception, which puts all the other pop stylist/conceptualists — the Morgan McVeyes and the Spunkis — into the shade. Everyone wants what Five Star have got... A direct line to the pleasure centres.

Their emergence last year as a supergroup (number one album, five top 10 singles), stands as a glaring indicator of 'what it really takes' in the Eighties. It also heralds the arrival of a new generation of pop person, with a new attitude. Someone ideally adapted to serve up the goods. Satisfaction guaranteed.

Of course, to many a 'serious music lover', Five Star's symmetrical, electrical, syncho-synth-pop is the most calculated sickly-sweet dallage of emptiness since the Bay City Rollers (in fact, they're the youngest group to top the chart since the Rollers).

But the difference is that the Rollers were assembled by the industry, whereas Five Star assembled themselves. Their encapsulation of all things 'surface' and 'glamour' is simply as natural, blindingly accurate reflection of the times (their times).

Which makes them more fun, more fitting, more plugged-in (and more frightening), than any BAD or Spunk. A year ago, it was Madonna who was in step with the nation's heartbeat, but in these AIDS inflicted times, with its subsequent fear of permissiveness, it has to be Five Star. What we have here is virginal pop, a crossover pop, from British video-kids with their eyes on the USA.

If Five Star don't mean a thing to you, then check this. In Britain, we're more obsessed with glamour and stardom than we've ever been. With their padded shoulders and sequins, Five Star top in to that obsession.

At a time when the easiest way to make a band look interesting is to make them look rich, Five Star came on the scene with a first album called 'The Luxury Of Life' (accompanying photos shot in the up-market plushness of the Criterion Brasserie in Piccadilly), and so many stars in their eyes that they took on their own rancid.

Any profile of the young Pearsons reveals how (unconsciously) they were pre-programmed for stardom. Lead singer Deniece [18] inherited her two middle names, Lisa Marie, from Elvis Presley's daughter, like the Joan Collins look, and cried watching 'The Marilyn Monroe Story'. Main choreographer, Doris, has a semi-serious ambition to marry — guess who? — Michael Jackson. She used to

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be into the dance routines of the Four Tops and the Temptations. In her childhood diary, Lorraine (19) writes about John Lennon and Elvis Presley. Steadman (22), who designs Five Star costumes, went to fashion college and once won a Michael Jackson look-alike contest. And so it goes on. In the same way that Prince updates Little Richard and Hendrix, Five Star updates the Jacksons, combining nostalgia for the clides with star-power by association.

They even had the necessary 'weirdness' of megastardom before they became a group. The myths about the Pearsons' insularity are innumerable — not having friends outside their brothers and sisters, not answering the doorbell when their parents are out. The idea of this happily sheltered family whose worst life events, as listed on the 'Silk And Steel' album sleeve, are things like "Fire alarms going off in the hotel in America" (Deniece), gives them an 'other-worldliness' that most aspiring pop stars would kill for, but it's more subtle than that. These days, what sells on a mass level is a glittering, lip-glossed version of 'normality'. Everyday life, dressed up for going out on the air. Five Star may be a bit odd, but underneath we know that they're SAFE. They may look up to Prince and Diana Ross for their stage clothes, but when they're not performing, Five Star go shopping in Next and Miss Selfridge.

After years of looking to America to provide its escapist fantasies, Britain has at least produced its own, albeit based on the American model. Interviews with Five Star revolve around hobbies and haircuts and American soaps and Disney toys and American films. Who's Deniece's favourite film? 'The Wiz', a black version of the ultimate childhood fantasy movie 'The Wizard Of Oz', starring guess who? Michael Jackson. And what's Delroy's favourite fluffy toy? ... Mickey Mouse! He got it from Disneyland...

It has been suggested that RCA 'groomed' Five Star for the American market. They can hardly have had their work cut out from their pre-formation days of listening to Motown and Elvis, and watching the Jackson Five TV cartoon strip, they knew what they wanted; and not just to be successful, but to be 'very, very successful'. Clean, airbrushed success... American style, which means CUTE. Monstrously CUTE.

Their dreams have come true. The offers of their own Disney TV series have been made. The smiling photos, with their collection of fluffy toys, have been printed. In the States, they've appeared on 'American



Bandstand', and 'The Johnny Carson Show' (the big ones). In Britain, the appetite for this cute-stardom is such that we bit off last year's, Cadbury's Crunchie sponsored tour whole. And still wanted more.

As the Cadbury's marketing man put it: "Crunchie has always been a contemporary and essentially fun product, and the excellent Five Star offer an ideal association."

Simply everyone wants a bite of the Five Star bar! When Dr Robert, or Wayne Hussey talk about their fascination with glamour and disposable pop, or when Westworld talk about the lasting value of bubblegum pop, it just means they're jealous of Five Star. When Prince, cover a Madonna or a Prince song, it's because they too recognise the potency of celebrity pop. How long before the Jesus And Mary Chain cover Five Star's 'System Addict'?

The Five Star pop machine is so well adjusted to the Eighties that it couldn't have been designed. It had to evolve. At a time when pop video dictates the terms in which a band's visual presence is assessed, Five Star comes up with video-mimicking, fast edit dance routines. Live, they're ideally suited to hold the centre of the moves. Before their tour, none of Five Star had ever been to see a live band. That probably helped a lot.

It's all about synchronicity. Five Star's timeliness goes beyond providing cute, glam, video-flash image slots in perfectly with the upgrading of public morals that's come with AIDS. Even A-ha and the New Order, Five Star's competitors in the teeny-crossover stakes, include a good measure of clean-living Christianity in their sales talk. Five Star are not exactly sexless, but the fact that they get more girls than boys in their audience says something.

American trade magazine, Cashbox, described Five Star as "the kind of act that middle-America loves", ie: attractive kids, with "showbiz savvy". Kids who don't drink, don't have boy/girlfriends, and celebrate after a show with Mars bars and milk. As Doris opily observed in a recent interview, what's so good about acting like stupid pop stars, anyway?

The family set up helps here too. In interviews, they sometimes sound like the Osmonds after a pep talk from Mrs Thatcher. Stay in at night, work hard, and make lots of money.

In the entrepreneurial Eighties, Five Star's enterprise in turning a small family business into a hugely successful corporation shows exactly how it's supposed to work. By now they will have moved from their Romford semi to 10 acres of prime Virginia Water real estate... More room to rehearse the dance routines.

What it all adds up to is the perfect vehicle for mass cross-over success in 1987. They might have a good number of teeny fans, but you don't get a number one album on pure kiddie appeal. What Buster Pearson calls it is, 'Britain, middle of the road. Right in the middle. Inbetween music'. And he's right.

The latest single 'Stay Out Of My Life' could just as easily have been by Tears For Fears as by an all black group. The Pearsons themselves refuse to see Five Star as a black pop group. They're just a pop group. A pop group who have side-stepped the UK industry's unresponsiveness to black music by producing a bubbly, oriented, synthesised funk without sweat. And at the moment, that is the pre-eminent form for the pop single. Once again, Five Star are right there, at the beating heart of things.

It's easy to sneer at the stellar Five for being 'superficial', 'naïve', 'basic', and 'showbiz'. But if you recognise that more than ever we live in a time of pop for pop's sake, then you have to admit that the Five Star constellation shines a brighter, more honest light in the face of pop than any other band around.



Did you know that: (a) Debbie Harry became 'Blondie' after a truck driver hooted at her, (b) Debs used to rummage through garbage cans to find her stage gear, (c) Ms H is an orphan girl who used to think she was Marilyn Monroe's illegitimate offspring...? Yup, the ultimate fax on Harry's game is all in an RM DHSS (Debbie Harry Special Service) extravaganza.

Profile: Robin Smith



PLATINUM



On hot summer afternoons in Greenwich Village, truck drivers used to hoot at the girl on the sidewalk with the startling hair. "Hey, Blondie," one of them yelled, and a legend was almost born.

The girl's name was Deborah Harry, a struggling singer who was not above searching through garbage cans to try and find unusual stage clothes. In a story that often reads like a soap opera script, Debbie had come to New York to be a star. In a few years she would become

the sensuous voice behind some classic pop songs, and people would call her the new Marilyn Monroe.

Debbie Harry was born in Miami, Florida, but she never knew who her real parents were. When she was three-months-old, she was adopted by Catherine and Richard Harry and taken to Hawthorne, New Jersey. At the age of four, Debbie's parents told her she was adopted and for a long time she fantasized that she was the illegitimate daughter of Marilyn Monroe. "I always thought I was Marilyn's kid," she says. "I definitely felt physically related and akin to her."

Debbie's head swelled when an auntie told her she looked just like a movie star, and at school she was voted prettiest girl in the class. Debbie became a baton twirler in the school band, and to draw even more attention to herself she started bleaching her hair. Some of her hair styles and make up were so bizarre that many of the kids on the block refused to be seen in the street with her.

"There was no colour I didn't try," remembers Debbie. "I started to draw attention to myself with orange hair and mostly black clothes. My parents had to put up with some stupid shit from me. When I felt I wasn't being appreciated I'd say to them, 'You'll be sorry you talked to me like this when I'm rich and famous.'"

"I'm the best rock 'n' roll tradition, Debbie hated school, apart from the art classes and spent most of her time listening to the radio. As soon as she'd graduated from high school Debbie left her comfortable home in New Jersey and headed for the bright lights of New York, with the intention of becoming an artist.

She ended up working in shops and hurgung out in Greenwich Village. This was the hippy dippy Sixties, and Debbie enjoyed watching Lou Reed play at the Electric Circus or watching the Doors in action. Debbie thought she'd give it a try herself and auditioned for the musical 'Hair', but her talents weren't recognised.

In 1968, Debbie joined a band called the Trivoltas and a year later she moved on to a folk rock group called Wind In The Willows. She supported herself by working as a waitress, and she was also a Playboy Bunny for nine months. It was during this period of her life that Debbie started to get heavily involved with drugs.

"I was stoned lots of the time," she says. "I used to cry and cry. I wanted to blank out my mind, whole sections of my life. I was completely out of my mind. But I realised that drugs were becoming my life so I got smart and stopped taking them."

Debbie moved back home with her parents again before getting her own place and giving New York another try. For a while she lived with a car salesman, then Debbie joined a group called the Silettes, and a young lad by the name of

Chris Stein came down to see their second cover. Debbie caught her first glimpse of him as she was singing on stage, and says that she felt strangely drawn to him there and then.

Chris was a photography student and part time musician, who was later invited to join the Silettes. He and Debbie became friends and then lovers. When the Silettes split up, Debbie and The Banzi Babes came crawling out of the wreckage, evolving into plain and simple Blondie.

It was the quiet period just before the full explosion of punk rock. In America, groups like the New York Dolls and Television were attracting interest, while in Britain the Sex Pistols were about to terrorise the nation. Blondie, though, didn't seem to have a lot going for them. In those days they looked like a third rate Fleetwood Mac, with terrific haircuts, bad trousers and silly shoes. Debbie was working in a bar and the band drifted on, writing the basic version of a song called 'Heart Of Glass'.

In September, 1976, Blondie released their first single 'X Offender'. The song was inspired by the true story of an 18-year-old boy charged with statutory rape after getting his girlfriend pregnant. At this stage in their career Blondie indulged in bizarre theatrics on stage. They even took a goldfish in a bowl along to their shows. Blondie played New York's legendary CBGB's club, but on their first night there, Debbie was so nervous she forgot the words to most of their songs.

Blondie's album 'Blondie' was out later in the year, and they were creating ripples but no monster waves. Debbie was unhappy about the way she was marketed, particularly when a poster of her wearing a see-through shirt was sent out to disc jockeys across the country. Debbie's always wanted to be sensual, but never Samantha Fox.

Blondie decided to break away from Private Stock Records, their first label, and seek another deal. Chrysalis Records showed a lot of interest in the young upstarts and were anxious to sign up some fresh new talent, rather than rely on the pulling power of their dinosaur acts like Jethro Tull. Chrysalis were so enthusiastic about Blondie that they paid a \$500,000 fee to release the band from their old contract. Blondie's tapes were bought by the company as part of the deal, and the album 'Blondie' later appeared again on the Chrysalis label.

In America, Blondie went on the road with Iggy Pop who had David Bowie along to help out. Debbie found the experience of touring with the two old posers very gratifying. "We hit it off right away," she says. "Iggy and David accepted us as working musicians and treated us as pros. David would come out and give me suggestions on how to improve my performance."

Blondie also made their debut in England supporting Television, and at the end of the year toured Australia and Thailand. In Australia, Blondie became a huge media attraction when it was rumoured that Debbie took all her clothes off on stage and sang 'Rip Her To Shreds' stark naked.

During 1977 Blondie released 'Plastic Letters' but an album that really established them in the world of pop. Two substantial hits were taken from it: 'Denis' with its French kiss of a chorus and 'I'm Always Touched By Your Presence Dear'.

For their next two albums, 'Parallel Lines' and 'Eat To The Beat', Blondie teamed up with producer Mike Chapman. With his partner Nicky Chinn, Chapman had written hits for Sweet, Mud and Suzi Quatro and his production credits included the Knack's first album. These days all that might seem a little bit tame, but in the late Seventies Chapman was hot stuff and his techniques suited Blondie's bubblegum approach.

The results of the Blondie/Chapman collaboration were such gems as 'Hanging On The Telephone', 'Heart Of Glass', (number one in February 1979), 'Sunny Girl', 'Union City Blues' and 'Picture This'.

'Eat To The Beat' also yielded the British chart topper 'Atomic' (number one March 1980) and in 1980 Blondie reached the peak of their career when they teamed up with Giorgio Moroder and released the single 'Call Me' from the soundtrack of 'American Gigolo'. It was their biggest American hit, staying for six weeks at the top of the American charts.

By the end of 1980, Blondie had scored three consecutive number ones with 'Atomic', 'Call Me' and 'The Tide Is High'. 'The Tide Is High' was Blondie's version of the song originally performed by John Holt and his band the Paragons.

'The Tide Is High' was quickly followed up with 'Rapture', which proudly claims to be the first white rapping record. Blondie looked like a sure bet to run and run, but strangely their popularity began to wane.

Maybe people had just got bored with the amount of media attention the band had been getting, or maybe Debbie had been flavour of the month for just too long. Debbie's debut solo album 'Koo Koo', recorded with Chic duo Bernard Edwards and Nile Rodgers, wasn't a great success and Blondie's 1982 album 'The Hunter' was a disaster. The band had to



cancel a British tour because of low ticket sales. In 1983 Blondie folded.

Still, it looked as if Debbie's ambitions to be another Monroe might fulfill themselves. She'd had roles in 'Union City' and 'Roadie', and would also appear in the bizarre film 'Videodrome'. But whatever plans she had were shelved when Chris Stein was struck down by a mysterious disease called pemphigus.

"It's a really rare disease, but apparently it had been in his body for years than all of a sudden it took hold," explains Debbie. "For six months he couldn't eat, then his skin went. It lost all its oils and he was told that 10 or 15 years ago he would have died because your skin opens up and your immune system goes completely. But they built him up on steroids and he came through."

Debbie nursed Chris right and day, making him soup because he couldn't digest solid food and massaging his body with special ointments. After a lengthy period of time Chris recovered, and Debbie thought the time was right to stop back into the limelight and record another album.

"I wasn't totally away from work," says Debbie. "I did do a few things—I did a song for the 'Knock Groove' movie and I did a song for the 'Scarface' movie. And I did that wrestling play 'Tralford Tantz'."

The new look Debbie unveiled her single 'French Kissin' In The USA' late last year, and her album 'Rockbird' was out in November. 'Free To Fall', another track from 'Rockbird', has just been released as a single.

"I really had fun doing the album," she says. "It's less aggressive than the Blondie stuff. I feel it's far more sort of feminine." It's likely that Debbie will be getting a band together for dates later this year, and she's also done some more acting work appearing in an episode of 'Tales From The Darkens'.

"People say I'm making a comeback, but this isn't a comeback," says Debbie. "I just took an extended vacation. It's good to be back and have something positive to say."

Nine out of 10 New York truck drivers agreed with her.

BLONDIE



38 Wham Cliffe Grenden

BOY GEORGE



everything I own

Ⓢ 7" + 12" extended P.W. BOTHA MIX.



3

RECORD
RM
MIRROR

FUZZBOX

Photo by Steve Double

RECORD
MIRROR
FTM

RUN DMIC

Photo by Joe Shutter

