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OCT. 25, 1986 EVERY THURSDAY 55p

FRANKIE

GET REALISTIC

IGGY POP • LITTLE RICHARD

ROBERT DE NIRO • FURNITURE

THE DAINTEES • THE BANGLES

WOODENTOPS

GET OPTIMISTIC



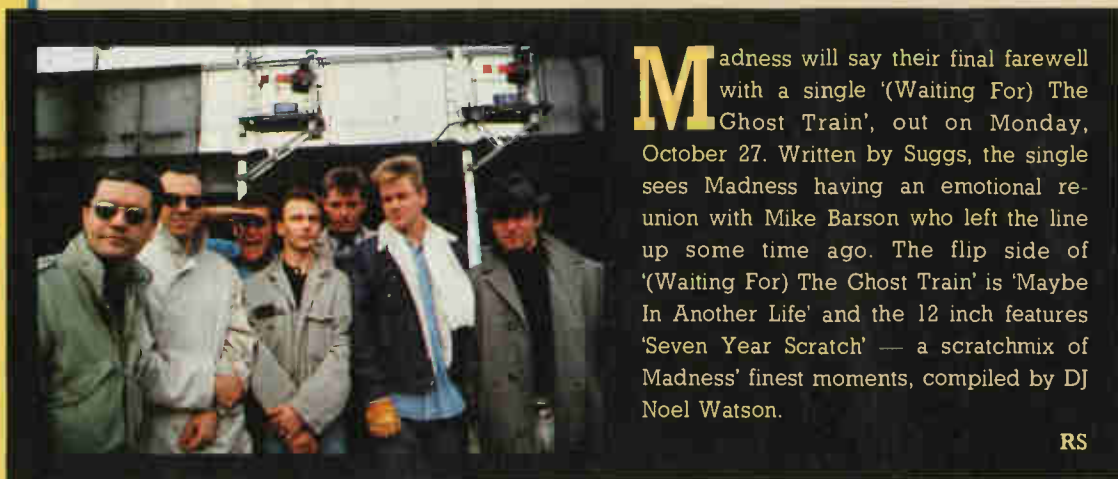
LIVE: SPUTNIK + SMITHS +  
STEVIE RAY VAUGHN +  
RUBY TURNER +  
HIS LATEST FLAME +

VOTE IN THE RM READERS POLL!

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Front cover photography: Joe Shutter



**M**adness will say their final farewell with a single '(Waiting For) The Ghost Train', out on Monday, October 27. Written by Suggs, the single sees Madness having an emotional reunion with Mike Barson who left the line up some time ago. The flip side of '(Waiting For) The Ghost Train' is 'Maybe In Another Life' and the 12 inch features 'Seven Year Scratch' — a scratchmix of Madness' finest moments, compiled by DJ Noel Watson.

RS



Remember a squeaking 13-year-old chiming 'Jump To The Beat' 'bout six years ago? Well, **Stacy Lattisaw** grew up some... Washington-born-and-bred Stace shows no sign of any go-go in her sound just yet, but after six years with Cotillion she turns up on Motown with one to bring a snap to the finger and a tear to the eye, 'Nail It To The Wall'. It's on her album 'Take Me All The Way' — *that's* how much she's grown up.

PS



Look at the name and you think it's another one of those DeBarge dirges... listen for just five seconds and suddenly it's one of those Janet Jackson records. 20-year-old **Chico DeBarge** is the latest chip off the family tree and his 'Talk To Me' single on Motown sounds like 'What Have You Stolen From Me Lately', 'specially when you remember that Janet was married to Chico's brother James. Anyway the result is the most credible thing the argy bargy family's done in yonks, so the nine-hour vocal training session that Chico once put in with blues legend Etta James is paying off.

PS

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**SPANDAU BALLET** release their single 'Through The Barricades' on Monday, October 27. The flip side is a live version of 'With The Pride,' recorded at the Ahoy Stadium in Rotterdam in January last year. Limited quantities of the single will come in a special gatefold sleeve, featuring fabby photos of the band.

Spandau Ballet will be performing 'Through The Barricades' in the first show of a new series of 'The Tube' on Friday October 31. They've also added an extra date to their tour. They will be playing Bournemouth International Centre on Sunday, December 14. Tickets are available from the box office and usual agents.

RS



**T O U R S**

**R E L E A S E S**

**N E W B A N D S**

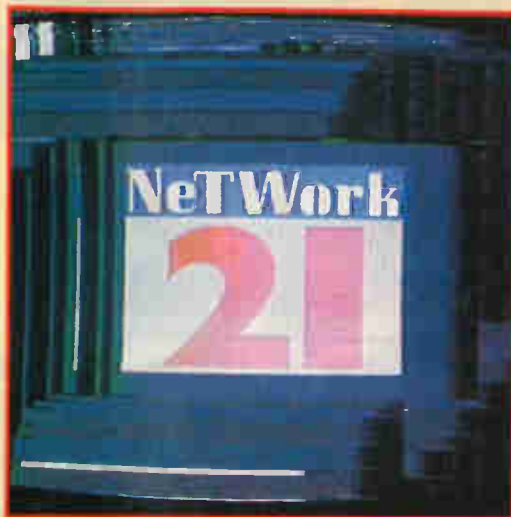
**G O S S I P**



OK kids, we all know that we Brits have invaded the American music scene for the umpteenth time this year. However, there are still one or two great American acts out there, and Jonathan King has put them all together on another fabulous album. 'Jonathan King Presents The Very Best Of Entertainment From The USA Vol 2' is the follow up to the man's compilation LP that went top five earlier this year and we at Index have managed to get 25 copies to give away in an exciting competition. The LP includes tracks by Whitney Houston, Tina Turner, the Bangles, Boris Gardiner, the Cars and many many more. Just answer the three questions below:

- 1 The Bangles are currently to be found walking like
- a) An American, b) An Egyptian, c) A Dalmation?
- 2 Jonathan King featured on which smash hit single in the Sixties?
- a) 'She Loves You', b) 'Everyone's Gone To The Moon', c) 'Telstar'?
- 3 Where did Sly Fox want to go on their recent hit?

Send your answers on a postcard to 'rm Entertainment USA 2 comp' Greater London House, Hampstead Road, London NW1 7QZ, to arrive no later than Monday 3 November.



**NETWORK 21**, the UK's first low powered, pirate TV station since Cliff Richard tried it in 'The Young Ones' back in the Sixties, will be returning to the air in a bigger and better form from October 23. The station, which began transmitting earlier this year in and around the London area, is now going stereo with the launch of Network 21: The Radio, which will broadcast simultaneously with the TV channel.

Initial Network 21 broadcasts have been a trifle on the arté side — its aim being to offer an alternative to the four main TV channels and the proposed multi-national cable and satellite stations. The briefcase sized transmitter the channel uses costs only £10,000 and the possibilities for local community television, says a spokesman for the channel, are endless.

"We want to show people that active low power television is possible and an option for the 1990s. You could have a transmitter in Liverpool, Manchester, the East End, women's stations, housewives' stations... There's going to be a Sloane station, broadcasting around the Fulham and King's Road area, by Christmas."

To celebrate the re-launch, there'll be a party at London's Heaven on October 23.

(You can find Network 21 to the left of ITV on the dial on your TV, while Network 21: The Radio is on the FM waveband, near Capital Radio, from midnight, every Friday.)



**The Human League** have confirmed the dates for their winter tour. They'll be playing Crawley Leisure Centre Wednesday, November 26, Loughborough University 27, Carlisle Sands Centre 30, Glasgow Barrowlands December 1, Leeds University 2, Norwich UEA 3, Margate Winter Gardens 4, Birmingham Odeon January 7, Poole Arts Centre 8, Cardiff St David's Hall 9, St Austell Cornwall Coliseum 10, Hammersmith Odeon 12, 13, Newcastle City Hall 15, Liverpool Royal Court 16, Manchester Apollo 17, Nottingham Royal Centre 18, Sheffield City Hall 19. Tickets for the dates in November and December are £5. For the remainder of the dates they are £6.50 and £5.50, except at Hammersmith where they are £7 and £6. Tickets are on sale now.

The Human League will follow up 'Human' with 'I Need Your Loving' in early November.

EL

RS

# EARBENDERS

## Andy Strickland

'Shoulder Pads' the Fall  
(Beggars Banquet LP track)  
'Kindred Spirit' Edwyn Collins  
(track from forthcoming rm  
LP)  
'It Takes No Gentlemen' the  
Servants (Head 45)

## Eleanor Levy

'My Biggest Thrill' the Mighty  
Lemon Drops (Blue Guitar)  
'Ask' the Smiths (Rough Trade)  
'A Kind Of Kingdom' the Wild  
Flowers (Chapter 23)

## Graham Black

'Jack The Groove' Raze (US  
Grove Street)  
'Ain't Gonna Pay One Red  
Cent' Wally Jump Junior (US  
Criminal Records)  
'I Can't Turn Around' JM Silk  
(RCA)



**FUZZBOX** release their bizarre single 'Love Is The Slug' on Monday, October 27. The flip side features no less than two Fuzzbox classics — 'Console Me' and 'Justine'. The 12 inch also has 'Spirit In The Sky'.

Out on the same day, will be a special Fuzzbox cassette with 'Love Is The Slug' and 'Justine' as well as 'Console Me', 'Spirit In The Sky' and 'Enigma'. The cassette also contains news items and facts about Fuzzbox. I can hardly wait.

RS



**K**ate Bush is back in action with a single and a compilation album. Kate's single 'Experiment IV' will be out on Monday, October 27. It's Kate's nightmare vision of the future where music is harnessed by evil scientists as a weapon of destruction. The flip side is a remixed version of Kate's debut single 'Wuthering Heights', which reached number one early in 1978.

Kate's compilation album, 'The Whole Story', will be out on Monday, November 10. The album includes all her classics including 'The Man With The Child In His Eyes', 'Hounds Of Love' and 'Army Dreamers'.

RS



## ▲ MUSICAL SAGES

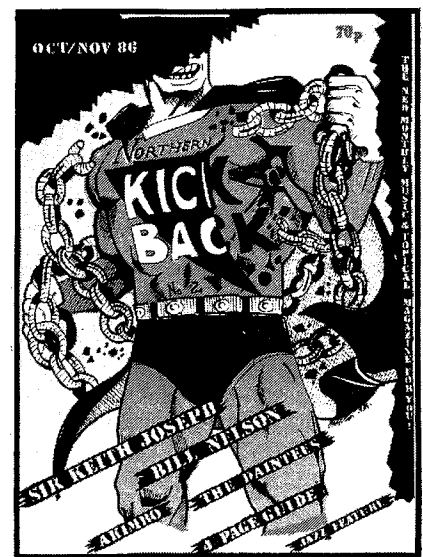
Time to welcome back that much maligned medium — the flexi disc. Latest band to latch onto this wobbly way of using up two pence pieces is the **Raw Herbs**, a young quartet based in East London. 'Old Joe' and 'That's How It Is' are the two tracks included, classic guitars bass, drums and a voice that sounds anything but English (a touch of the Michael Stipes perhaps?). 'That's How It Is' in particular sparkles with some nicely understated playing and what with the record costing only 50 pence from all Cartel outlets, it's got to be a bargain.

AS

## ► CHIPS 'N' GRAVY?

Now, a lot of you out there live in the north of England, right? You know the place; where Edwina Currie goes for her lunch every day before coming back down to London to slag you all off for being overweight and unhealthy. Do you ever think that musical talent from your part of the country gets the same raw deal from we London types? **'Northern Kick-Back'** reckoned exactly this. Well put together and including interviews with Bill Nelson, the Daintees and Sir Keith Joseph (?), Northern Kick Back claims to be a vehicle for Northern talent so check it out and see what you think. Get your copy from Kick Back Publications, St Catherine's Mill, Broad Lane, Bramley, Leeds LS13 2TD. Price 70p plus p&p.

AS



**WE'VE GOT A \*\*\* FUZZBOX \*\*\* AND WE'RE \*\*\***

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**LOVE IS THE SLUG**

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and **MUCH MUCH MORE** U4H 14

**It's Ace-O-Matic** \* **LOVE IS THE SLUG** \* **Out Next Week**

**WE'VE GOT A \*\*\* FUZZBOX \*\*\* AND WE'RE \*\*\***

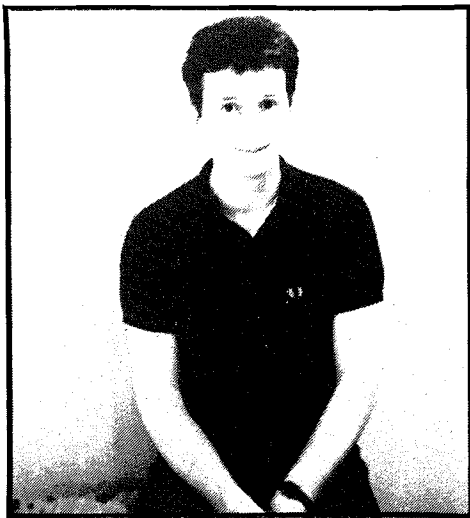
**IT'S ACE-O-MATIC**

A lot  
cheaper at  
our price:  
£9.95.



**Radio Rentals**

Our top 30 selection starts at £9.95. Subject to availability.



**BILLY BRAGG** releases his single 'Greetings To The New Brunette' on Monday, October 27. Taken from Billy's album, 'Talking With The Taxman About Poetry', the single features Johnny Marr on guitar and Kirsty MacColl on backing vocals.

The seven inch will also include Billy's version of the Ry Cooder classic 'The Tatler' on a version of the Woody Guthrie song 'Deportees', performed with Hank Wangford. The 12 inch will have an instrumental version of 'There Is Power In A Union', and Billy's version of the Smiths' song 'Jean'.

Billy will be touring next month. He'll be playing Portsmouth Guildhall Monday November 3, Bristol Studio 4, Cardiff University 5, Aberdeen Capitol 7, Glasgow Barrowlands 8, Newcastle Mayfair 9, Leeds University 10, London Kilburn National 12, Ipswich Gaumont 14, Norwich University Of East Anglia 15.

RS



## BY ANY OTHER NAME

**The Rose Of Avalanche** return with another indie hit to their name. 'Velveteen' is nestling nicely in the upper echelons of the chart bringing a touch of — dare we say — rock 'n' roll to the anorak scene. With rolling chords, shades, 'throbbing' bass and another superb follow up apparently already in the can, the Rose Of Avalanche could become huge if they're not very careful indeed. Remember where you read it first.

AS



## RISING STAR

**The Servants** are back in action this week with a new single. Well actually it's a four track EP — 'The Sun, A Small Star', 'Meredith', 'It Takes No Gentleman' and 'Funny Business'. More confident and poppy than their debut single, 'The Sun, A Small Star' has a nice feel for acoustic guitar backing and a stubborn one chord streak. 'Meredith' has always intrigued with its nagging guitar runs but for we trendsome, tasteful folk at Index you can't beat 'It Takes No Gentleman'. A little too Go-Betweeny for its own good perhaps, but then that's probably due to Richard Preston taking the producer's credits for both bands. Yet another discerning release from those people at Head Records.

AS

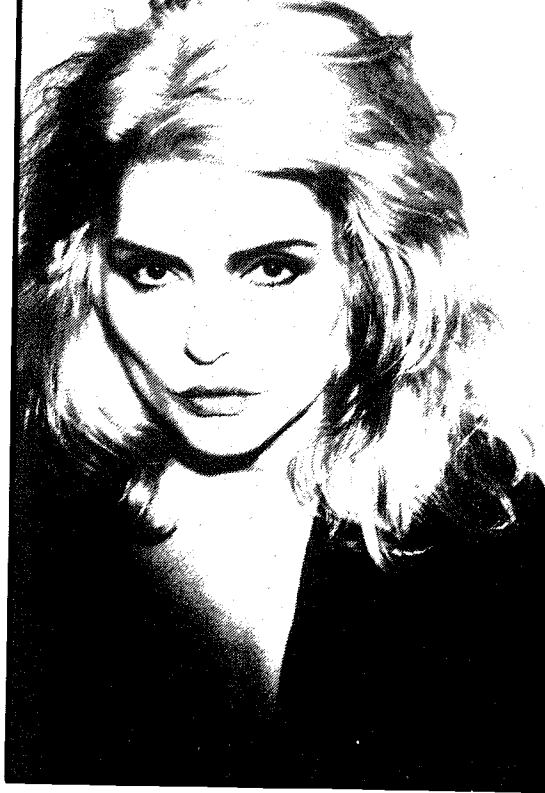
# GET THE BOAT TO BOLIVIA

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AND THE DAINTEES**

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**SK(X)27** IS IN YOUR SHOPS NOW — DON'T DELAY



**DEBBIE HARRY**, the woman who made thousands of people reach for bottles of bleach, returns with a single next month. 'French Kissin' In The USA' will be out on Monday November 3. The flip side is 'Rockbird', the title track of her album due for release in mid November.

RS



**COMPILED BY**

ROBIN SMITH

ANDY STRICKLAND

Now you know us at Index — not ones to blow our own trumpets are we? No, of course not. Well you remember that not too long ago we tipped you off about a new comedy duo called **Hale And Pace**. Gareth and Norman took their famous Two Rons characters and others to numerous shows including 'Saturday Live', 'The Young Ones' and 'Pushing Up Daisies' to name but a few. Well, now you can enjoy the lads in their own series called 'The Saturday Gang' and hang on to your seats, because Channel Four will be screening a Hale And Pace Christmas Show on December 20. **rm**, we spot 'em — you make 'em famous.

AS

**A TASTE OF HONEY**

Sick of the Commotions, Hipsway and Love And Money monopolising Glasgow's musical profile? No, me neither, but if you fancy digging deeper into what the city has to offer, tuck into '**Honey At The Core**' — a wide-minded compilation cassette.

On offer is Wet Wet Wet's sparkling pop 'n' soul, the sumptuous, orchestrated strains of the Painted Word and an emotive stunner from Hue And Cry, (pictured here).

Goodbye Mr MacKenzie aren't Glaswegian at all, but we'll forgive 'em their failing in favour of a superb and Bunnymen-esque contribution, 'Skimming Stones'.

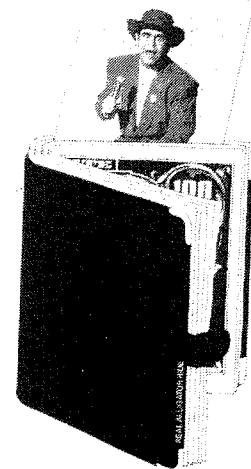
Proof that the Bluebells are still alive and the inclusion of two 'hot' CBS signings, Wyoming and Deacon Blue, offer further reasons for whacking off the dosh to — John Williamson, 15 Kingscourt Avenue, Glasgow G44 4JP. A paltry £2.80 buys you the tape plus comprehensive booklet. Go to it, Jimmy.

LOT



**EXPENSIVE HABITS**

The Dark Side of the Music Industry  
Simon Garfield



**RUM BUSINESS**

Calling all budding musos and songwriters. Go out and buy **Simon Garfield's** book '**Expensive Habits — The Dark Side Of The Music Industry**' and weep. Simon's written an intriguing, funny, incredible book concerning the more celebrated examples of exploitation of young talent. Read why George Michael refused to obey his lawyer and signed one of the crummiest deals ever or how much Pete Townshend thinks he's owed by managers and record companies. Occasionally heavy going but fascinating stuff all the same. Published by Faber and Faber, the book costs £5.95.

AS

Liverpool's Brilliant Genius Records (through Probe Plus) are to release a compilation LP of some of the city's more underexposed talent. '**Ways To Wear Coats**' features Half Man Half Biscuit, the DaVincis, One Last Flight, the Jactars and many many more. Not only that my lovelies, but the label have put together a launch night in London. You can catch many of the above acts plus 'mystery guests' at the Union Tavern, Camberwell Road, near Kennington Oval tube on Wednesday Oct 29.

AS



**XTC** release their album 'Skylarking' on Monday, October 27. It's their first album for two years. The record features no less than 14 tracks including 'Summer's Cauldron' and 'Sacrificial Bonfire'. Nine of the songs were written by Andy Partridge, while Colin Moulding penned the rest. RS



To Wang or not to Wang... that's the question, as Jack Hues and Nick Feldman return with a future American top tenner, 'Everybody Have Fun Tonight', which features a brilliant line in self-promotion as they croon "Everybody **Wang Chung** tonight". The band has shed a member, drummer Darren Costin, and got itself an album called 'Mosaic' produced by the bloke that did 'We Built This City', Peter Wolf. PS

**NEWS DIGEST ON P.20**

# THE CURSE OF INDEX!

Part 546: Robin Smith, our man in the Crikey It's The Cromptons satin tour jacket, on SHAMBLING and SHAMBLERS

**You up there.** Yes, you. Stop nibbling at your veggie burger or your mushroom scratchings and listen. You're one of those shambling people aren't you? I can tell because you're wearing one of those anoraks. You know the type I mean. It's got an anti nuke badge on the lapel, stains underneath the armpits and grubby bits around the collar where you haven't been washing your neck properly. You're also wearing a shapeless baggy jumper — and because you've been standing out in the rain shuffling around in your plimsolls, you smell like a warm sheep.

Here you are outside Bay 63 or the Big Twang waiting for your friends. They're all very spotty, just like you, and very short sighted. There's Jim, Matt and John. John plays bass in a band called Flowers Up The Hill and they've sent some tapes off to Rough Trade and Creation. Ah, here come Jane and Margaret.

You really think Margaret has wonderful breasts and you'd like to take her back to your room in the Polytechnic hall of residence. You could show her all your photographs of unknown Fifties film starlets, your biography of Herman Hesse and your first edition copy of 'On The Road'.

Maybe Margaret would bring a bag of Jellytots with her and after some scrummy sweetie munching you could get down to the real thing... and do it! Yes! Cut each other's hair! And listen to that Nick Knack Anorak bootleg your auntie sent you for Christmas!

And when it comes down to it, it's not guzzling Cherryade or stuffing ice cream that matters. It's not even the fanzines. It's the music! There's all that stuff by antlike, underdeveloped people droning into microphones. All those jingly jangly guitars. All those out-takes from your English Lit tutorial on DH Lawrence. You went to see the Muesli Workers the other week and they were really good. Everything is really good or very nice.

God, how I hate you.

I'M  
TALKING

DO YOU WANNA BE

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ON 7" (LON 114) &  
12" EXTENDED DANCE MIX  
(LONX 114)

ARE YOU  
LISTENING?







# THE MOST UNHIP

**S**

# BAND IN GLASGOW

**B**

● STRANGERS AND BROTHERS L-R: Charles Reilly, Brendan Moon, Jack Reilly, John Wilson, Andrew Alston

That's what **Strangers and Brothers** call themselves. But don't be fooled by the chequered past of most of the band's members, this lot add yet one more slant on Scottish pop Story: **Lesley McToole**

**Strangers And Brothers** will start worrying the day hipness becomes an indication of talent. That means not in the foreseeable future.

They may lack the former commodity, but they compensate with talent in abundance — talent manifesting itself in a single called 'Candi Train'. A rocking three minutes of tantalising riffs, perplexing lyrics and just enough poppiness to count. Yes, these Strangers And Brothers are definitely worth investigating.

The brothers are Jack and Charles Reilly. The former sings, strums and does peculiar things with his guitar. The latter concentrates on being a maestro of the strings and grimaces when anyone mentions his inclusion in an early Lloyd Cole And The Commotions line-up. Not an especially surprising fact, since Strangers And Brothers share with Glasgow's finest, an addictive line in unstraightforward melodies, perceptive patter and remarkably unjangly guitars.

The Strangers are gleaned from a fair cross-section of Glaswegian combos. Bassist Brendan Moon is a one-time Revillo and Kissing Bandit, while John Wilson saw it all before during his stint with Altered Images. Keyboard player Andrew Alston divides his time between Strangers And Brothers and piano-playing in Glaswegian bars and eateries. Jack, himself, served an apprenticeship with

hardy one-hit-wonder H<sub>2</sub>O.

Jack: "Maybe that's why we're so unhip, we're all used-up rejects from other bands."

The name, itself, wasn't a result of intense debate.

Jack: "It just happened. A case of that one will do. You're not happy with it but you're not unhappy either, so it just sort of sticks. The concept wasn't intentional at all."

The Strangers And Brothers repertoire is the work of both brothers.

Jack: "I generally do all the lyrics, but Charles sometimes censors them. My brain works in very mysterious ways. One expression can mean a million things, so ends up being totally abstract."

The 'Candi Train' isn't as beguiling as it sounds, either. Doesn't it always boil down to the same old thing, however tenuous the link?

Jack: "Candy is sticky so it's really talking about sticky love situations."

As for that riff — it does sound ever so slightly familiar.

Jack: "Probably because it's a very old blues riff. Hundreds of people have used it; the Doors, the Stones, Jimmy James and the Vagabonds."

So when Charles isn't playing Mary Whitehouse, do the pair get on like a house on fire?

Jack: "Well, we do a lot of discussing." A euphemism if ever I heard one. "We know who's on whose side.

I'm generally on his, and he's on mine. At times though, it's a lot harder to get that discipline."

**Being in with** the clique was never a cast-iron guarantee of success. Sensible boys that they are, Strangers And Brothers don't need reminding of the fact. Their philosophy seems to be life's for living but a bit of recognition wouldn't go amiss.

Jack: "It's purely a question of being in the right place at the right time and having the right attitude. It doesn't bother me, personally, that we're unhip. I just think the band is good enough to be. We may have a bit of a chip on our shoulder but we'll keep hammering on the door."

"We don't have a particular image of ourselves. We're certainly not brave, brash young boys but people will always see you selectively and take what they want."

"I can always find something to appreciate in everyone. Queen are one of my favourites. I don't particularly like what they do, but Freddie Mercury is up there giving it 'wahey' in front of thousands and thousands of people, time after time."

Should you be fervent members of your own fan club?

Jack: "I've grown to like us more and more since I've been in the band. I think, eventually, you should be your own biggest fan."

Charles: "But you should always be reasonably critical. There's nothing worse than thinking your music is the best thing since sliced bread. You should think 70 per cent that way and 30 per cent that you're a heap of shite."

In any case, while the Scottish radio advertising for 'Candi Train' is concentrated on prime-time folk programmes, S And B aren't about to make quantum leaps anywhere.

Charles: "Pointed in the right direction, we could be given a very fair crack of the whip — and could probably do well with it."

"We've always been against this mega-deal business and three million record companies chasing you. Either your head's going to go 'kabong', right out the window, or you just won't be able to handle your new found wealth." Hence the reason Strangers And Brothers signed a modest deal with Magnet Records.

**Only the totally initiated** can have failed to notice the Scottish predilection for all things candy. The Fire Engines' 'Candy Skin', Love And Money's 'Candybar Express', the Jesus And Mary Chain's 'Some Candy Talking' and now 'Candi Train'. There's even a fetish for trains.

Charles: "It's actually because we need corrective dental treatment by the age of 16. We're weaned on Mars Bars and Irn Bru." (Note for non-Scots: The latter is a quite revolting soft drink cum national beverage.)

Charles: "Oh, and ours has always been spelt with an 'i'. As for the trains, maybe it's because the Scottish are always pioneers and explorers. We've all got this wanderlust about us."

We'll leave the final sentiment to Mr Reilly Senior.

Jack: "He thinks we're great. He really can't understand why there's so much shite on television, when we're around."

“ I could tell you of all the hours spent slogging over a hot keyboard in steamy basements. Of years being driven mad in the back of a transit bumping its way through the night to the next gig.

But instead I'm going to tell you about my keyboard. A Yamaha ME.

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

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

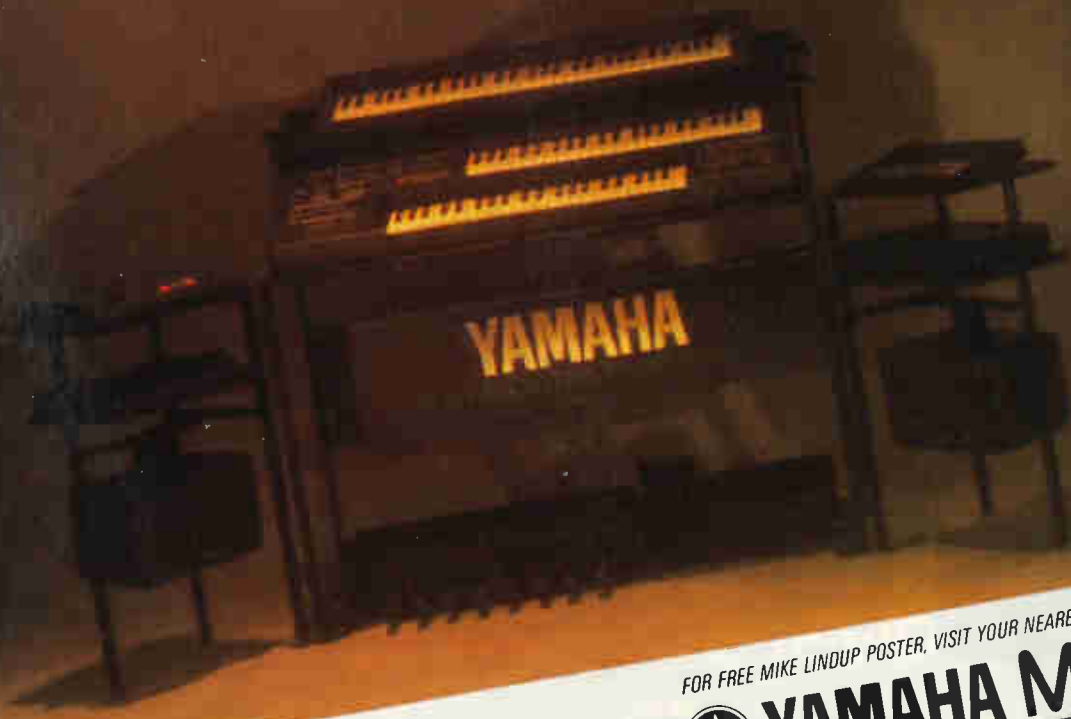
touch of a few buttons.

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

*Mike Lindup.*

MIKE LINDUP. LEVEL 42.

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# TWO

# PEOPLE

...? Nile Rodgers listens to them in the shower, and what's more, their current single, 'Mouth Of An Angel', is not quite what it may seem

Talking head: Lesley O'Toole

**You'd be forgiven** for assuming Two People's 'Mouth Of An Angel' is a harmless slice of energetic power pop. After all, Mark Stevenson and Noel Ram — the Two People in question — look like unassuming souls who wouldn't say boo to a goose.

Listen closely though, and all will be revealed. Two People, providers in '85 of two splendid hits-that-should-have-been, are back with a ditty in praise of oral sex. Smut or consummate art? I think we should be told.

Mark: "Well, why shouldn't you talk poetically about something like that? I certainly don't class 'Mouth' in with something like WASP's 'F\*\*k Like A Beast'. That's really sexist; the male dominating the female. Just very cheap and tacky.

"'Mouth' is about something that's mutually shared and enjoyed, so what's wrong with talking about it?"

Noel: "In a sexist way!" (fits of giggles).

Mark: (highly indignant) "It's *not* sexist in the least and anyone who says it is, has a problem."

More to the point, have the powers that be at Radio 1 noticed?

Mark: "No, nobody does."

Noel: "How could they? They haven't played it?"

Mark: "It's only actually blatant when you write it down and look at it, or take out single lines. It's only *then* that you think, 'Ugh, how gross can you get!'"

Noel: "Very colourful."

Mark: "We always write from the head."

**Following the unmitigated** failure of 'Rescue Me' ('Single Of The Week' all over the place), and the follow up 'This Is The Shirt', Two People seemed to vanish without trace.

It should be mentioned that the pair are *never* conventional in their storylines. This Is The Shirt' featured the intriguing observation, "This is the shirt that she wore when it was good, good, good".

Mark: "What's-his-name Orzabal reviewed it once and said it should be given an award for the most ridiculous lyric ever. I think it's quite real really. We're definitely going to re-release it because the public shouldn't be denied the wonders of 'Shirt'."

Noel: "We'll have 'This Is The Shirt' shirts, 'This Is The Shirt' hats, 'This Is The Shirt' bog rolls..."

So why the lengthy disappearance?

Mark: "We've been having a sex change."

Noel: "And, apart from that, we spent a year looking for a producer and working in the damp bedsit where I live."

Mark: "We also flitted off to New York to meet Nile Rodgers."

Noel: "We found how he eats side salads and that was about it, really."

Mark: "Yes, we shared a salad with Nile baby and he told us how much he'd enjoyed our music. He said, 'It passed the acid test which is me listening to it while I take a shower. If it cuts through all that 'shhhhh', it's got to be a great song'."



● MARK STEVENSON

"We came home just before Christmas, walking two feet off the ground and thinking, 'God! We're going to work with *him!*' I think we knew really, in the back of our heads, that it would fall through. He was working with Al Jarreau who ran overtime, overbudget, over everything really."

**I've been begged** not to mention Mark's uncanny vocal resemblance to quite a famous person (Mark: "We had all that Bowie shit last year."). In any case, it's the ghost of John Lennon which seemingly lingers in 1986. Particularly in a song called 'Dig It'.

Mark: "Someone at Polydor said, 'that's the bloody trouble, he thinks he's John Lennon'. At one point, it was Neil Diamond. Janice Long played 'Shirt' and said, 'Isn't that great. Doesn't he sound like Neil Diamond!'. So now it's Bowie, John Lennon, Neil Diamond..."

Noel: "And Des O'Connor. Definitely."

One thing Two People are quite indignant about though, is that this is *not* a comeback for them.

Mark: "No, it's like the phoenix rising again!"

Noel: "It can't be a comeback because we were never there in the first place. The public doesn't know us at all and one day we'll probably be called an overnight success."

So are they better equipped to dent hearts and charts, this time round?

Mark: "Well, we're definitely ready. I mean, it's a funny old business isn't it, John? Yes, spending 40 days and 40 nights in the wilderness makes you think a bit.

"We've got rid of those tasteless shirts and, musically, we've stopped giving ourselves borders we can't cross. It was his idea anyway."

Noel: "It was *his* idea, actually. Being the technical one in the group, I was quite happy to let synthesisers do all the work so I could go home for a cup of tea.

"When we first started though, we had this really snobbish attitude and didn't want to be associated with all that synth pop pap. We decided to keep things nostalgic and back to the roots, man. Nowadays though, we do use synthesisers but in the right context and in sympathy with what else is going on."

Mark: "We're not Luddites anymore. If it sounds good, we'll use it."

**And finally, when** not singing about sex...

Mark: "I was talking to a Belgian girl about different attitudes to sex. Here, on the surface, it's pretty reserved but in Holland, it's become too free.

"They have nightclasses in every aspect of sex.

There's a men's masturbatory group called 'Enjoy Your Body'."

Noel: "They all gather round and hold each other's willies."

Mark: "My girlfriend's also Belgian and I went over there to meet her family. When I left, the last thing her father said was, 'Hey, keep it up!'. I couldn't believe it."



*Emotional*



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# S I N G L E S

## SUPER HUMAN SINGLES OF THE WEEK



**KRAFTWERK 'Musique Non Stop' (EMI)** Kraftwerk had all this electronics lark sewn up way back in the mid Seventies. Since then, they've seen their mechanical wizardry being copied, turned into a black culture 'electro', and now all but discarded for the more streetwise rap. Time for the masters' return, don't you think? It's all very clever-clever as you'd expect from these German robotic types, with all sorts of computerised noises interspersed, overlaid, and generally reverberating amidst this dance floor filling beat.

**WOLFHOUNDS 'Anti-Midas Touch' (Pink)** It seems rather appropriate that with Iggy Pop making something of a comeback, there should be a current resurgence in the direction of Stooges type thrashing melodies. All a furious rage with crashing drums, a strangely un-Wolfhound like jingly jangly guitar, and rabid vocals being fairly spat out. This is funhouse with a growl.

## IN THE PEAK OF HEALTH

**MIGHTY LEMON DROPS 'My Biggest Thrill' (Blue Guitar)** Easily their most instantly accessible track to date, all bouncing rhythms and catchy melodies plus some scorching guitar, this couldn't be further from Bunnyland. And what's more, there isn't an 'up', 'down', or an 'around' within earshot. This one's all spills, fills, hills and thrills instead. It'll have them humming all the way to the bank, no doubt.

**THE WEEDS 'China Doll' (In Tape)** Yet more Stooze-aphiles here. Splendid country and northern tally ho with a fine line in raucous bounce and bawl. With some incredibly penetrating female vocals on the chorus, this is finger lickin' good. And if anyone recognises their graphics as being akin to a Sixties psychedelic combo of not dissimilar name, contact Age Concern immediately.

**SCHOOLLY D 'Put Your Fila's On'/'P.S.K. (What Does It Mean?)' (Flame)** This is quite a different kind of rap than has previously infiltrated the national charts. This is hard-core hip hop, a return to basics. With raw rhythms, and a booming bass drum enough to make the floors shake half a mile away, this Schoolly D character is Mean. 'P.S.K. (What Does It Mean?)'. Park Side Killers, that's what it means. With his menacing sneer condoning the gun-code, I'm glad he's safely tucked away in the States.

**THE TURNCOATS 'Motorball Meltbeat' (NoiseANoise)** Four tracks of violence you can dance to. Strange maybe, but true. Frenzied, screeching guitars cohabit in oddball harmony with threatening rhythms as they consume an eclectic range of influences. They're totally wired.

**THE SERVANTS 'The Sun, A Small Star' (Head)** Na na na na, all Sixties beats and romantic idylls, these simple melodies never sounded so good. Investing a spanking vitality to an off-used format, and with the fiddling hand of Go-Between Amanda Brown, these Servant types can come and butter my toast anyday.

## CONDITION STABLE

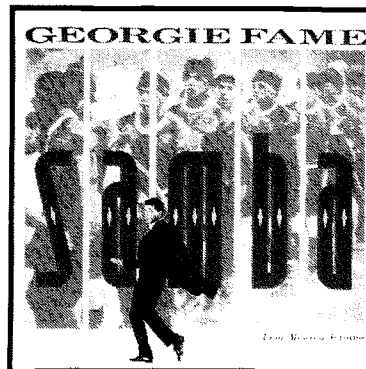
**PRINCE AND THE REVOLUTION 'Anotherloverholenyohead' (WEA)** Lifted from the 'Parade' LP (yes, yet another track), this glossy piece of vinyl sees Prince, well, Prince-like. All heaving, pouting vocals on top of the now well cultivated white rock/funk hybrid, this single performs nothing more than a functional role. No more the days of the devilishly naughty Prince.

**SMILEY CULTURE 'Mr Kidnapper' (Polydor)** Executed in his usual chatterbox stylee, our cultural attaché tells a cautionary tale concerning the matter of abduction. So, any potential kidnapers out there, take heed. Smiley ain't too keen on you: "Mr Kidnapper, go away". As for the victims; if you're under 10, don't talk to strangers, if you're over 20, take up a martial art. And if you're between these ages? You seem to be irrelevant. A bit like this record, really.

**GEORGIE FAME 'Samba' (Chrysalis)** The recent jazz/latin resurgence has opened the floodgates for a host of young hopefuls. This is all very well, but there's nothing quite like

the originals, the old timers like Georgie Fame. For a touch of the real McCoy, try his retitled and translated version of the Gilberto Gil standard, 'Toda Menina Baiana'. It seems he has struck gold here, which is more the pity considering the uncanny likeness to imitators Matt Bianco.

**ARETHA FRANKLIN 'Jumpin' Jack Flash' (Arista)** He plays on it, he produced it, he co-wrote it, and he's on the cover too. Yes, ole wrinkle features Keith Richards has taken rather a predominant role in the whole affair. It's a great shame that the queen of soul for the last two decades has to stoop to such depths of inanity to release a single. It's not as if she's even lost her vocal prowess.



**TROUBLE FUNK 'Still Smokin' (Fourth & Broadway)** This heat is more than baaad, even second time around. It's wicked. Then, Trouble Funk are the ambassadors of the go go so we should expect no less. Get wiggling.

## CHRONICALLY ILL

**BOB GELDOF 'This Is The World Calling' (Phonogram)** So poor old Bobsy-poops didn't get the Nobel peace prize. He's not going to win any songwriting awards, either. If I was really mean I could say that he's only released this load of old twaddle to re-activate his dismal singing career. After all, Sam Fox and Wicksy have proved that talent is irrelevant when you're already a household name.

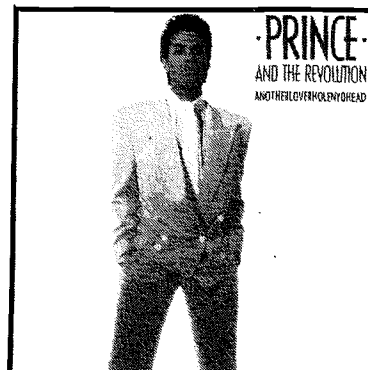
**DURAN DURAN 'Notorious' (EMI)** It's been over a year since the Duranies graced the nation's charts, a year of noise-pollution free bliss. So cover your ears cos el-bloatos are back. They're a few stone lighter en masse (two of the Taylors are missing) and a few stone heavier personally (the yachting one and the now rotund John Taylor are two thirds of the trio). Apart from this, absolutely nothing has changed.

**DISCO AID 'Give Give Give' (Total Control)** Smiley Culture, Kenny G, Jaki Graham, Paul Hardcastle, Lenny Henry, Tippa Irie, Odyssey, the Real Thing, Edwin Starr, Ruby Turner and many more. All of these have donated their services for this. But really, does anyone actually listen to charity records? This, like all the others, is a complete load of rubbish. Without going into the ins and outs of the morals of charity, I can safely say I'd rather buy a seven inch version of complete silence.

## RE-ADMISSIONS

**RUN-DMC 'King Of Rock' (Fourth & Broadway)** This being the title track to their 1985 album, maybe their previous label is cashing in on their recent success? Anyway, our gold-dripping mega mouths were as brash and boastful then as they are today, and they certainly sound like they managed quite well without the likes of Aerosmith a year ago. A guaranteed heavy duty footstomper.

**THAT PETROL EMOTION 'Keen' (Pink)** "You may not be aware that a war is being waged in Northern Ireland and that political prisoners of all persuasions, due to their incarceration in English jails, are deprived of the basic and human right of contact with their immediate family...." With desperately vehement guitars to match this sentiment printed on the sleeve, this is still essential listening 18 months on.



## reviewed by



jane wilkes

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**PSYCHEDELIC FURS**

# LITTLE RICHARD

## IS A REFORMED MAN

IS IT PRINCE or is it Memorex?



"I did so much cocaine that you could have driven a limousine up my nose, it was getting so enlarged. If I blew my nose, this blood and other gunk would come down, the cocaine was eating into my flesh. But, drugs are evil. One day I had a vision, I thought 'this is doing you no good at all'."\*

**But now things are different...**

**Story: Robin Smith**

**Without Little Richard,** Prince would be a flower seller in Minneapolis, Mick Jagger would never have wigged his bum in public, Reg Dwight would never have become Elton John and Paul McCartney might now be one of Liverpool's unemployed.

At the core of modern pop music, Little Richard stands as the pioneer and Godfather of rock 'n' roll. Breaking through the post war gloom of the Fifties, he preached rebellion and fun with songs like 'Tutti Frutti', 'Lucille' and 'Good Golly Miss Molly'. Even Elvis Presley acknowledged Little Richard was The Boss. "Your music has inspired me, you are the greatest," he said.

Look at most performers and you'll see more than a hint of Little Richard's style and flamboyance. David Bowie says he wanted to break into the music business after hearing him for the first time and there's even a little bit of Little Richard in Morrissey.

Hammering on a piano and hurling himself around with the kind of antics

that make Ozzy Osbourne seem like a boy scout, you must have seen Little Richard in those documentaries about the history of pop music. Born Richard Penniman on Christmas Day, 1932, he's had to battle against racism, drug addiction and the kind of people who didn't like his frilly shirts.

Last year he nearly died in a car crash, but even at the age of 54, Little Richard isn't about to jack it all in and write his memoirs and retire. He's just released his new single 'Operator', and his album 'Life Time Friend' will be out shortly.

**Late afternoon in** a rather expensive suite at a London hotel, Little Richard sits at a piano running through a tune as I'm ushered in. "Hello there, I'm so glad you could come. It's good to see all these young people taking an interest in me. May the Lord bless, protect and watch over you.

"I want to tell you that I'm back in a big way," he continues. "I have been

away from the scene because I have been looking after my mother. A lot of my relatives are married so I thought it was my duty to look after her. Are you kind to your mother? Everybody should be kind to their mothers. Sometimes, you know, you put them through hell. You make them worry. Your mother is your best friend.

"I've also been away because I had a bad car accident. Strangely, it happened just after the last time I was in England. I returned to America and as I was driving home I was feeling tired and I hit a post. The post said 'stop' but I just carried on taking no notice. My lip was ripped, my bladder was punctured and I have 36 pins in my leg. I'm still in pain and the accident severed my tongue, they had to sew it back in. But it obviously wasn't my time to be called because I survived.

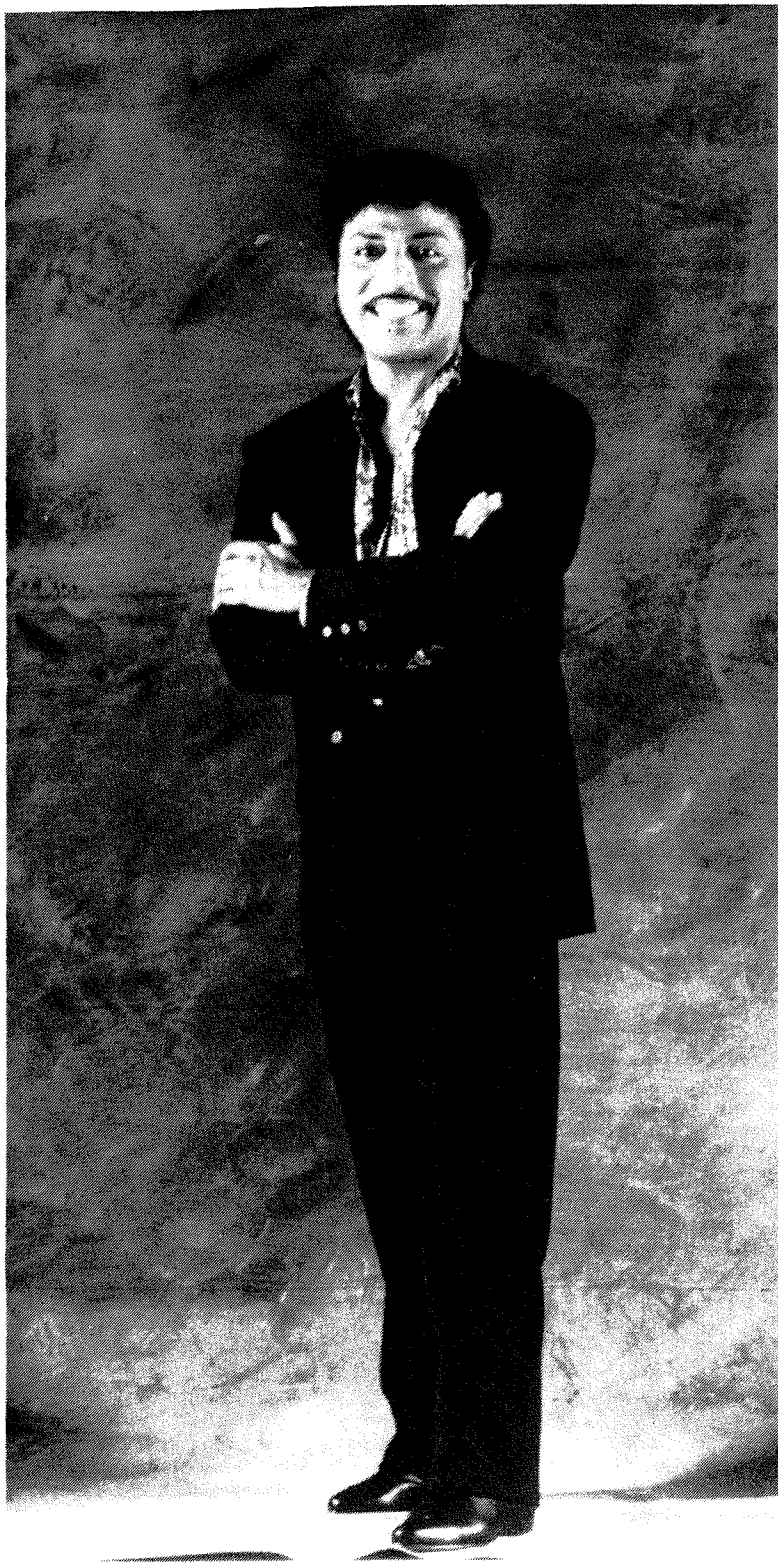
"So many of the greats have gone — Marvin, Otis, Elvis. But the Lord has decided I must stay. Listen, I'm good for at least another 30 years. If anybody gives me a rocking chair I will chop it up for firewood. I think I must be a natural survivor.

"I've done it all, I've had a ball. I've done it on the wall, on the floor and in the hall. I used to spend \$10,000 a month on cocaine. I just wanted to be high every day and night. I've done every drug possible; if a particular drug didn't satisfy me I used to mix my own cocktails. I had so many drugs I could have opened up my own shop.

"I did so much cocaine that you could have driven a limousine up my nose, it was getting so enlarged. If I blew my nose, this blood and other

\* Part one of an *rm* 'gee, we used to play around with drugs 'n' stuff, but now we're whiter than Julie Andrews' knickers' special. Part two, page 70





gunk would come down. The cocaine was eating into my flesh. But, drugs are evil. One day I had a vision. I thought 'this is doing you no good at all'.

"Crack is not where it's at. All the young people should remember that. You're better staying clean if you know what I mean. Keep your nose clear, keep it clean. Hey, we should do a rap record together. We could call ourselves salt and pepper."

**Little Richard peers** over the top of his sunglasses and beams. Despite the ravages of time, he looks trim and fit and really not that little. He should change his aftershave, though. The stuff he wears could kill mosquitos two miles away. Little Richard's machine gun fast conversation is punctuated by a hyena-like laugh that often lasts for

a couple of minutes before he gets it under control. He changes topics even more frequently than I change my underwear.

"I look at Prince performing and I say 'that's really me up there, he's like a new Little Richard'. It's the same with Michael Jackson. Dear, dear little Michael, he's such a sweet child. But without me a lot of these kids wouldn't be where it's at. I'm the originator, I'm the manipulator. I look at these stars and I think 'boy that's you up there'. I love it.

"I want to make a film of my life. I want to tell everything I've done in a no holds barred, honest way. When I grew up there was a lot of prejudice against black people. There were separate drinking taps for black people and clubs and diners black people



BEFORE . . .

couldn't go to. I've been called every name under the sun because of the colour of my skin. I've been called nigger, dog and toad. I think the only name I haven't been called is mosquito. I'm praying that oppression of all people, whether they're black, yellow or white, is going to end. I'm praying that the chains of bondage are going to be broken for everybody. I call the music I'm doing now 'message rhythm'. It will bring all people together. I'm betting my toe nail clippings that 'Operator' is going to be a number 10 single.

"In its basic form, rock 'n' roll is up-tempo rhythm and blues. That's how I created rock 'n' roll. It's fire, it's passion. It's getting out there and just doing what you want to do. It's exciting people, it's the best thing there is."

How did you go about writing all those everlasting rock 'n' roll classics?

"To tell you the truth, I never worked anything out. I just went into the studio, sat at the piano and did it. The ideas just came. I'm just a natural songwriter ha ha!

"One thing, though, I never wanted to be boring. I never wanted to dress or act in a boring way. When I grew up, all the men used to wear such boring clothes. Their clothes were all grey and shabby and they wore shoes on their feet that looked like boats.

"I thought 'why can't a man be a peacock?' Why can't he make himself as attractive as the ladies? I used to like Catholic priests 'cause they wore built up heels and beads. I used to play with my mother's beads. Boys weren't supposed to do that kind of thing, they probably thought I was a little strange."

**In a career** that's spanned more than three decades, Little Richard has plenty more memories. When he does finally retire, he's planning to write an autobiography and call it 'Me'. Modesty has never been one of his more developed qualities.

"Part of my brain must be a storehouse for the things that have happened. I was really knocked out when Elvis sang my songs. I was very flattered. In those days, if Elvis did television they wouldn't show his whole body, they would only show him from the chest up. They didn't want people to see what he was doing with his crotch. They thought it was too sexy for all those girls and boys out there.

"I remember taking the Beatles with me to Germany. Them and the Swing-

in' Blue Jeans, we had such good times. Paul was such a great friend but John... how can I put this? — had trouble with the wind. He'd come into my dressing room and we'd have to open all the windows because he'd break wind. It was unfortunate but he was a nice boy.

"Jimi Hendrix was in my band and he had an insatiable appetite for sex. His bedroom door would be open all night and ladies would troop in and troop out with smiles all over their faces."

Erstwhile bi-sexual, Little Richard has been a bit of a lad himself during his lifetime, but he remains surprisingly reserved about his private life. "I have had some lonely nights but not too many of them. When I was younger, AIDS hadn't been invented, but now it has become a curse for mankind."

Today Little Richard leads a relatively quiet life. He reads the bible frequently and swears he drinks nothing stronger than coffee or Perrier water.

"God has parted the red sea for me as he did for Moses. He has shown me the path to the promised land. I have been saved."

**Little Richard says** that his burning desire is to get back on the road as soon as he can. "The wonderful thing about this job is the opportunity to travel, to meet the young people. I love meeting you people. It's amazing, I've entertained their parents, probably even some of their grandparents. Now I'm going to entertain them.

"I've collected all my debts so I think I should pay some debts as well. I want to do some work for charity, have a big event, with me starring of course. People like Springsteen have led the way, Bruce is an humanitarian and a great artist.

"As I see it, we've got to put the soul and heart back into music. I think we've gone too far with the synthesizers and drum machines. I think we've come full circle and it's time to go back. I think today, kids are looking for a hero. I think they want somebody to look up to. Well, that man is me.

"Thank you for coming. May the Lord bless and protect you and please follow the teachings of Abraham. When you tell this story write me up proud and do me loud."

What more can anyone say except 'Awop bop a loo mop alop bam boom!?'"

*“there was this* **NIPPLE** *superimposed*  
*on my* **FACE”**



*No, it's not the intro to a Bernard Manning joke, but a tale of everyday events surrounding the Beloved, a combo determined to stop showing their angst.*

Story: **Stuart Bailie**  
Photo: **Patrick Quigly**

I wrote some unpleasant things about a Beloved gig recently. It was a depressing experience, all stern faces, leaden silences and a slide show that pointed at young people taking life much too seriously. The songs were fine, and it was obvious that singer Jon Marsh was a talented individual, but what seemed to obscure things was *that* attitude.

“Playing in the back room of a pub in Brixton doesn't instil you with a great desire to be happy,” says the very affable Jon in his defence. “I was probably drunk as well. We haven't used slides since a gig in Bristol when the guy who was operating them put on all these pictures of naked women. I noticed the audience looking really horrified and pissed-off, and when I turned round, there was this *nipple* superimposed on the side of my face.”

Jon does acknowledge that he is still prone to attacks of angst, but he's keen to draw attention to a “perverse sense of humour” that often passes unnoticed. When I heard him on stage declaiming “I will be your April fool”, I assumed he was playing the role of a romantic outcast, yet it transpires he was sending up some old Rodgers and Hammerstein lyric.

While the public might take some time to grasp fully Jon's enigmatic style, there's already been a healthy movement in their favour. When the South London based group released 'A Hundred Words' in the wake of Peel session acclaim, the reaction was almost entirely favourable, including the much-

coveted **rm** Single Of The Week nomination. And the follow-up, 'This Means War', is even more worthy. On the one hand, it's a study of a neurotic love/hate relationship but Jon also uses this framework to direct a two-fingered salute at Mrs Thatcher and her cohorts.

“It mightn't be obvious, but the song's about how the government tries to turn everything into a conflict. They go looking for any excuse to get the boot in, like the Falklands or the miners' strike. This is just my way of saying ‘F\*\*k off.’”

The Beloved have been saddled with all number of musical comparisons, including New Order (sometimes valid), the Bunnymen (occasionally), and U2 (outrageously inaccurate). All this can be frustrating for a new band trying to create their own identity, yet Jon is unconcerned, taking solace in the idea that one day bands will be accused of sounding like the Beloved. “That'll be the day,” chuckles guitarist Steven.

I wouldn't be so quick to dismiss the idea. 'This Means War' sounds a lot more like the Beloved than anyone else, and on this evidence alone, the Beloved are a very good band indeed.

*For the very last time...*

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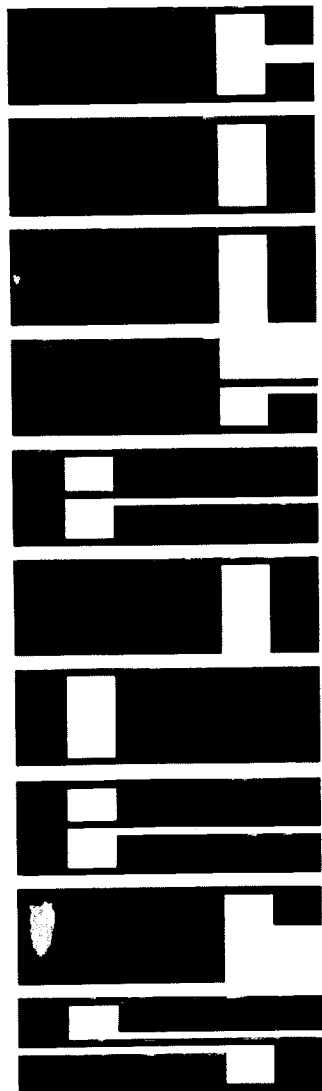
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# NEWS

DIGEST

edited by  
**robin smith**



**The Stranglers** release their album 'Dreamtime' on Monday, October 27. The album has 10 tracks including 'Always The Sun', 'Big In America' and 'Mayan Skies'.

The Stranglers have just announced that X-Mal Deutschland will be supporting them on their forthcoming tour. Several novelty acts will also be added to the bill when the Stranglers play Wembley, including members of the Comic Strip.

● **The Damned** release their single 'Anything' on Monday, November 3. It's the title track of their forthcoming album.

They have also added a date to their tour at Hammersmith Palais on Sunday, November 9. The band have also rearranged the Irish leg of their tour. They'll be playing Dublin Top Hat on November 14, Tralee Horans 15, Limerick Savoy 16, Ulster Hall 18.

● **Janet Jackson** releases her single 'Control' on Friday, October 24. It's the title track of her album which has already yielded three top 20 singles.

● **Suzanne Vega** has added three dates to her tour. She'll be playing Norwich East Anglia University Thursday, November 20, Edinburgh Usher Hall 24, Belfast New Vic 27. Suzanne's album 'Tom's Diner' will be out in the New Year.

● **Doctor And The Medics** will be playing eight wacky dates in December. See them at Newcastle Riverside Thursday, December 18, Glasgow Queen Margaret Union 19, Doncaster Gaumont 20, Hammersmith Palais 22, Manchester Ritz 23, Folkestone Leas Cliff Hall 27, Birmingham Powerhouse 28, Bristol Studio 29.

● **The Fall** have added a date to their tour. They'll be playing Brighton Coasters on Monday, November 24.

● **The Art Of Noise** release their single 'Legacy' on Monday, October 27. The video for the single will feature the Art Of Noise filmed live at the Hammersmith Odeon.

● **WASP**, whose lead singer Blackie Lawless was the subject of a recent controversial *rm* feature, release their album 'Inside The Electric Circus' on Monday, October 27. Tracks include 'I Don't Need No Doctor' and 'Shoot From The Hip'.

● **Anita Baker**'s single 'Sweet Love' will be out again on Monday, October 27.

● **Randy Crawford** releases her single 'AlMaz' on Monday, October 27. The self-penned track is taken from her album 'Abstract Emotions'.

● **Peter Cetera** follows up 'Glory Of Love' with 'The Next Time I Fall' out on Monday, October 27. The single features a duet with Amy Grant and it's taken off Cetera's debut solo album 'Solitude/Solitaire'.

● **Freddie Jackson** releases his album 'Just Like The First Time' on Monday, October 27.

● **The Cocteau Twins** have added some London dates to their tour. They'll be playing the Town And Country November 16, 17, Kilburn National Ballroom 18.

● **Meat Loaf** releases his single 'Getting Away With Murder' on Monday, November 10. It's the title of his album, and the flip side is 'Rock 'N' Roll Hero'. He will begin an 11 date tour in February, starting at Brighton Centre February 14, 15, Birmingham NEC 18, 19, Edinburgh Playhouse 21, 22, Newcastle City Hall 24, 25, Bournemouth International 28, Wembley Arena March 1, 2. Tickets are available from box offices and usual agents.

● **Bill Drummond**, the man behind such legendary acts as Echo And The Bunnymen, releases his debut album 'The Man' at the end of this month. The album was recorded live at a concert hall in Newton Stewart, Galloway and Bill wrote all but two of the songs himself.

● **Kraftwerk**, who have just released their single 'Musique Non Stop', release their album 'Electric Cafe' on Monday November 3. The jolly Germans are planning a European tour in the New Year.

● **Zodiac Mindwarp And The Love Reaction** will be supporting Alice Cooper on his tour that starts in November. Alice invited the band to be his special guests after seeing them in action with Motorhead.

● **Big Audio Dynamite's** album 'No 10 Upping Street' will now be released on October 27 instead of October 20. The band have decided to press the record using direct metal mastering which takes a bit more time than ordinary methods.

● **Holly Johnson**, Nik Kershaw and Nick Heyward are just a few of the stars featured on the single 'Live In World' released on Monday, October 27, with the proceeds going towards the anti heroin campaign. The money will be going to the Phoenix House Charity which provides residential centres in Britain for people with drug problems.

It seems likely there could be a series of Live Aid style concerts next year with the money going to fight drug abuse. The superstar shows might be held at Wembley Arena.

● **Mel Smith and Griff Rhys Jones** will be touring in November. See them at Southend Cliffs Pavilion Tuesday, November 18, Stockport Davenport Theatre 19, 20, Portsmouth Guildhall 21, Bristol Colston Hall 23, Northampton Derngate 24, Halifax Civic Theatre 25, Southport

Theatre 26, Paignton Festival Theatre 28, Cardiff St David's Hall 29, Poole Arts Centre 30, Wolverhampton Grand Theatre December 2, 3, Croydon Fairfield Hall 4, 5, Reading Hexagon 6, Norwich Theatre Royal 7, Folkestone Leas Cliff Hall 8, Brighton Dome 9, Hanley Victoria Hall 11, Harrogate Centre 12, Edinburgh Playhouse 13, Nottingham Royal Centre 15, Hull City Hall 16.

● **Cher Perrier** releases her single 'I Wanna Dance' On Tuesday, October 28. Cher is signed up to Simon Napier-Bell's new Music UK label and she was picked from over 250 hopefuls.

● **Jermaine Stewart** follows up 'We Don't Have To...' with 'Jody' out this week. The flip side is 'Dance Floor'.

● **There's** a special treat coming up for fans of the cult film 'The Blues Brothers' who live in London. To celebrate three years of continual playing at the Screen On Baker Street, Mainline Pictures (who own the cinema) are hosting a late night party, with free drink, party hats and lots of Blues Brothers memorabilia up for grabs. The party takes place on October 31, at the Screen On Baker Street, W1, starting at 11 pm.

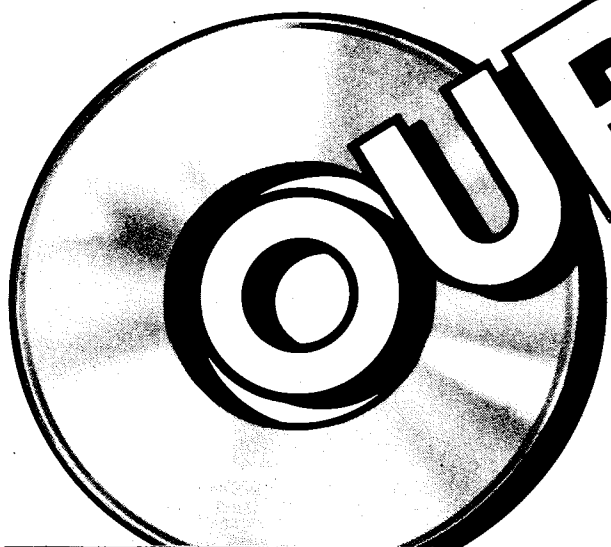
● **New Model Army**, release their single '51st State' on Monday, October 27. The song is about how Britain is becoming the 51st state of the USA (yawn), and the video was shot outside Greenham Common Air Base and a MacDonald's restaurant. NMA have added an extra date to their tour. See the young rascals at Newcastle Riverside on Tuesday, October 28.

Slade The Leveller, Rob Heaton and poetess Joolz were taken to hospital last week with mild concussion following a rumble at Edinburgh Coasters. They were later released but are now considering suing the venue.

● **Matt Johnson** has run into trouble over the The's 'Infected' single. Radio One have said he must remove the lyric "From my scrotum to your womb" before they play the single, and the Television Broadcasting Authority has objected to a scene in the video where Johnson is burned. Various people have also objected to the original cover of the single, which shows a painting of the devil masturbating. The cover has now been changed to a close-up of the devil's face.

"The masturbating devil is not supposed to be gratuitous titillation but a distortion on a centuries-old metaphor of the darker side of mankind's emotion," says Matt.

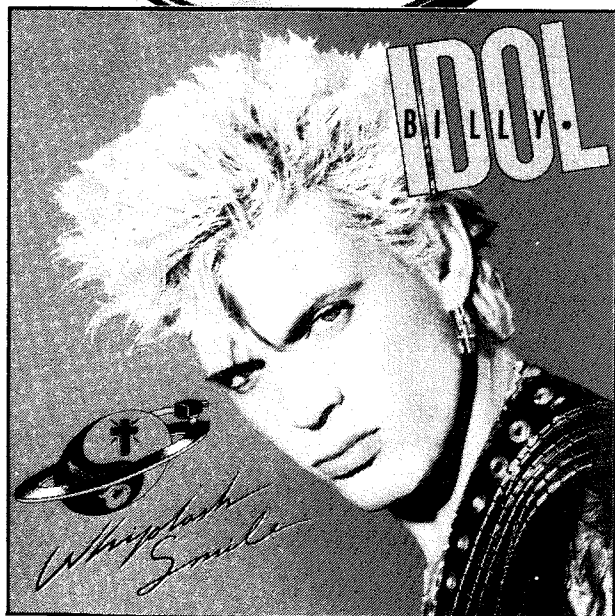
BILLY IDOL  
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'WHIPLASH SMILE'

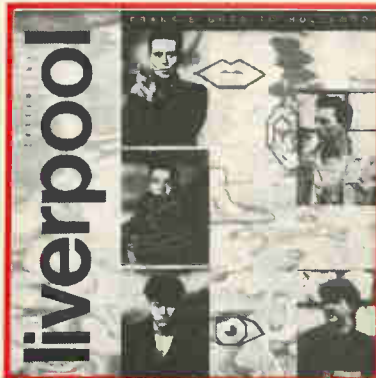
INCLUDES THE HIT SINGLE  
'TO BE A LOVER'

ALBUM AND CASSETTE  
OUT NOW

**FRANKIE GOES TO HOLLYWOOD 'Liverpool' (ZTT IQ 8)**

Here come the climax boys again. The climax blues boys, shooting for the stars, when they should be shooting at them.

Now, seeking that divine rush of hope the epic soundtrack, the heroic voice means (as Simple Minds and U2 and others have shown) risking sounding hollow and pompous, which much of this record, unfortunately, does. Apart from the odd lapses into various Bowie mannerisms, that multi-layered production (Hey! CD buffs), sounds strangely old fashioned and leaves the band scuttling around trying to find songs which live up to it. Comparisons stink, of course, but if Meat Loaf was to join ABC...



On the dynacoustic, heavy metal whirlpool of 'Warriors Of The Wasteland', on the angelic waterfall of 'Maximum Joy' and the waltz song of 'For Heaven's Sake', it works quite thrillingly. But, 'Is Anybody Out There?' is ponderous MOR smooch, and 'Kill The Pain' and 'Lunar Bay' sound like fillers. So, it can be bought to put alongside Eurythmics albums, and the last Bowie album, but for the wage labourer and his dancing shoes it's neither a bargain, nor a deliverance. Just jacked-up Mersey beat driving a Ferrari. ■■■■

Roger Morton

**THE PRETENDERS 'Get Close' (WEA WX64 240976-1)**

The return of the much maligned, often marvellous, Pretenders, minus drummer Martin Chambers and with TM Stevens now taking the bass credits. There's no doubting Chrissie Hynde's claim to the throne as Queen of tasteful stadium rock 'n' roll — with an enviable simplicity to her song writing and a voice that's still capable of turning a grown man to a quivering heap.

The great thing about Pretenders' records (when they're not rocking out),

is the sheer musicality on display. Harmonies, beautiful guitar playing, with a premium on solos and an emphasis on 12 strings that ring out magnificently. The opening 'My Baby' is one of those classic Pretenders' songs. Pop, rock and ballad, all rolled into one and instantly you're head over heels in love with that silky voice all over again.

There's a touch of Bowie about 'Light Of The Moon', some frantic funk to 'How Much Did You Get For Your Soul?' and a classic soulful chorus to 'Chill Factor', plus a version of Hendryx's 'Room Full Of Mirrors'.

On the face of it, a dangerously diverse mixture perhaps, but it's one that works superbly. Is this woman God? ■■■■

Andy Strickland

**VARIOUS ARTISTS 'Blue Bop' (Blue Note BNSLP 2)**

They don't come much more hip than these Blue Note compilations just now. Not that that has anything much to do with it; the label's always measured up to its boast of "the finest in jazz since 1939", whether it was in or out of fashion and the particular slice of jazz history we're treated to this time is the summer of 1960.

That, at least, is when the selection by Tina Brooks, Art Blakey and Horace Silver were carved in vinyl. And if you're worried about a man called Tina, listen to Brooks' tenor sax on 'True Blue' and don't dare even mention that Penn woman.

From the first November of that new decade there's Donald Byrd's original of 'Jeannie', a tune I've yet to hear a bad version of.

To top and tail it, two by Ray Charles' early saxman, Don Wilkerson, '63's motorised 'Happy Johnny' (great organ here by Big John Patton) and the real treat, the '62 rarity 'Dem Tambourines' — been after that one a while. Like its brothers here, the cause of a neverending fingerpop. ■■■■

Paul Sexton

**MILLIE JACKSON 'An Imitation Of Love' (Jive HIP 43)**

Millie Jackson knows a thing or two about sex. However, if you want to be educated, titillated or offended, listen to any of Millie's other albums; this one's different. Well, almost.

If you've been a fan of Ms Jackson's deeply soulful voice, almost never used to its fullest potential, then this is for you. From the Change/SOS sleazy dance of the single, 'Hot! Wild! Unrestricted! Crazy Love', to the Billy Ocean-ish 'Love Is A Dangerous Game' (with some added Jackson mouth thrown in), to the sultry ballads that close the album, Millie is wearing a soul singer's cap, and should appeal in the same way as Tina Turner or Aretha Franklin do.

As Millie sings on Prince's 'I Wanna Be Your Lover', she still wants "to be the only one you came for!", and that's good enough for me. ■■■■

Edwin J Bernard

**NIK KERSHAW 'Radio Musicola' (MCA FM001)**

Judging by the 'stylish' packaging (b/w optical illusion pic of Nik, art deco-ish

radio) and the enclosed biog which dribbles on fatuously about there being an earnest songwriter behind the "filmstar" face, someone is trying hard to get Nik taken seriously.

But try as you might, there just isn't anything new to grab hold of. Only more of what we already know about Nik, ie: stuttering keyboards, bold brass, and those structurally solid, lyrically plain pop songs. Only Nik could write a song called 'L.A.B.A.T.Y.D.' ('Life's A Bitch, And Then You Die' — the songwriting high point), and make it so breezily catchy. And the title track, with its Robert Palmer/Pet Shop Boys, mannerisms, smacks of DJ crawling.

With its clean pop melodies, 'Radio Musicola' isn't even bad enough to have an inverted snob-value. If Nik really wants to escape the kiddy pop suburban high street, he should grow several beards, and start sleeping rough. ■■■½

Roger Morton

**SMILEY CULTURE 'Tongue In Cheek' (Polydor 5200)**

The charge is always made that rap music or reggae DJ music can cope with a single, but cannot hold attention for an album's length. This is not true of Smiley Culture's excellent, varied — in both lyrics and music — debut album. Using musicians from Aswad and King Sounds, and touching on topics from missing children, school days, nuclear war, the Westland affair, to marriage, customs officers, and the inevitable herb, this album is accessible without being the dreaded 'commercialised'.

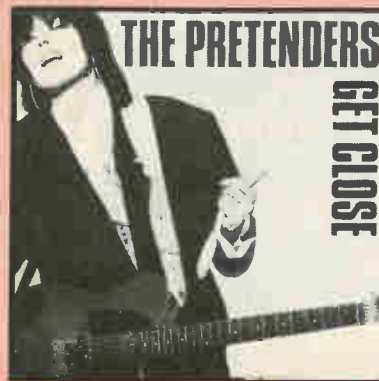
He is sure and comical as he confronts racism and hypocrisy, exposing it with sharp humour. Smiley Culture strides both the worlds of dance hall and TV commercial better than most — and is likely to be around longer too. ■■■■

Leslie Goffe

**VARIOUS ARTISTS 'Motor City Roots' (Stateside SSL 6009)**

These EMI/Stateside history lessons are getting to be fun. The idea of this particular school outing to the soul vaults is to swot up on the music that was coming out of Detroit at the turn of the Sixties, just before Berry Gordy made the Motor City a musical landmark that was known worldwide. Our tour guides, for eight tracks apiece, are Marv Johnson and the Falcons.

Johnson hit big transatlantically in 1960 with 'You've Got What It Takes', the song later strangled by Showaddywaddy, and that's here with another top 20 US success, 'You've Got To Move Two



Mountains' and half a dozen others.

The Falcons display a little more of the soul edge that was soon to bloom in Detroit. They only had one big US hit, 'You're So Fine', but all eight cuts, including two previously unreleased, are worth hearing. The group's story is fascinating, with lead vocals taken at various periods by Joe Stubbs (brother of the Four Tops' Levi), then "wicked" Wilson Pickett, then Eddie 'Knock On Wood' Floyd. Like I said, studying you can dig. ■■■½

Paul Sexton



**FALCO 'Emotional' (WEA WX 75 254 291-1)**

I spent some time in a Limo with Falco once. He winked a lot at his mates when he spoke in German and delivered lots of clever-clever bunny when he spoke English. He was nobody's fool, but then, he wasn't half as smart as he thought he was — as this album proves.

Half parts plodding ACR, half parts plodding pastiche, it's the work of a man who thinks his wry twisting of rock waxes — the title track is a mock soul weepie for instance — is extremely funny. Well, on occasion, the Austrian does manage to raise a titter, but over a whole LP it's just too much for body and soul to bear. I wouldn't say smart, but smug and self satisfied. ■■

Jim Reid

**EARL KLUGH 'Life Stories' (WEA 925 478-1)**

Earl Klugh has not strayed from the task he set himself 10 years ago on his first album, 'Living Inside Your Love' — to make album after album of tame, tepid muzak, all adrift in cellos, violins and romance. The marketplace is crowded with his type of thing, but this should be no problem to Klugh as he is well-established among those who use his music as a chance to do other things to. ■

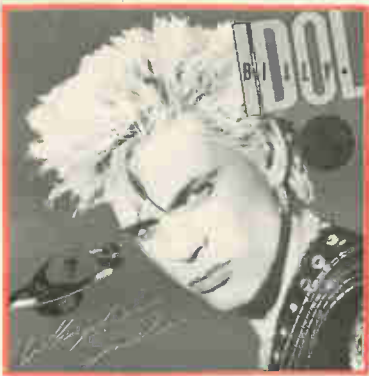
Leslie Goffe

**JESSE JOHNSON 'Shockadelica' (A&M AMA 5122)**

There are so many who-would-be-Prince that it's pointless leaving them forever in his five foot, two inch shadow. Yet another former member of Time, Jesse Johnson reveals a rather tacky taste for all things pink and drags his funk through the familiar camp of quivering stack-heeled rock.

Sparks sometimes fly-rarely catching fire, but once in a cherry moon the fake fur falls and a song like 'Black In America' bares its sublime simplicity. Jesse Johnson is more than a psychedelic colour scheme, but until he realises it, nobody else will either. ■■

John Godfrey



**BILLY IDOL 'Whiplash Smile' (Chrysalis CDL 1514)**

Slightly dirty, slightly sordid, slightly safe, slightly wicked, 'Rebel Yell' saw Billy Idol evolve into the perfect specimen of 1980s 'Homo Popstaricus' — the music every bit as ambivalent as the clean-but-kinky image the man Idol promoted.

'Whiplash Smile' is . . . Well, more of the same really. Ten Pop artefacts, treading a fine line between metal thrash and bubblegum trash. The famous Idol sneer's still there, but the smile behind it fails to poke through this time round. What it comes down to in the end are songs — and where Idol's back catalogue boasts some feisty classics, 'Whiplash Smile' is struggling.

'Beyond Belief' is slow and self-consciously sexy, but lacking the real gut-churning, manipulative qualities of an 'Eyes Without A Face', while the opening 'World's Forgotten Boy' is a rockier 'Rebel Yell', punctuated with Steve Stevens' screaming guitar that comes close to 'Paranoid (MK 196)'. 'Don't Need A Gun' and the punchy 'Man For

All Season's' are much more the raunchy real thing, but two songs just aren't enough.

Two years in the pipeline, 'Whiplash Smile' is a victim of Idol's previous success. So much to live up to and he chooses a history lesson instead of evolution. Fine and dandy, but the camp machismo doesn't quite work this time round. ■■■■

Eleanor Levy

**PAUL YOUNG 'Between Two Fires' (CBS 4501501)**

On the first day, it drifted past. On the second day, it became pleasant BGM with a couple of hooks protruding. And on the third day, it finally sank in. After several listenings, the Paul Young album was still boring. I would have to use phrases like 'consummately produced and arranged', 'suitable for the CD generation' and 'beezer for Dire Straits' fans'.

It could just as well be Sade posing on the stylishly understated cover — and where better to record designer pop than in Italy? OK, there're some nice bits, some deft touches: the gorgeous harmonies on 'Some People', the gentle, glistening 'Wonderland', and 'Why Does A Man Have To Be Strong', a classic PY swaying ballad which shows off his new, improved vocal technique.

But most of the songs only seem half there, with nothing to grab you by the guts and tear you up. PY pens most of them himself, but achieves only pleasantness, when they should be as seductive as prime Roxy Music. If I was writing a school report it would be: B+, satisfactory, but without that certain spark of inspiration. ■■■■

Betty Page

**MAKIN' TIME 'No Lumps Of Fat Or Gristle Guaranteed' (Ready To Eat Records Ready 1)**

With their feet planted firmly in secondhand loafers, Midlands mod funsters, Makin' Time have delivered quite a dazzling pot of biting rhythm and soul. Neither rehashed nor remodelled, they've looked to the Sixties for guidance rather than control, thus making their simmering, shimmering concoction full of spicy ingredients. Hard edged rhythms, relentless, slogging drums, and the bopping, bubbling, and occasionally tinkling keyboards, enthuse a swelling sound of boundless vitality.

And all this topped off with the joint singer, Fay. She can turn an expensive vocal chord to either candy coated, luring tremors, ('Need Somebody'), or gritty determination, ('I Always Get What I Want'). Makin' Time are set to make waves. ■■■■

Jane Wilkes

**HOWARD JONES 'One To One' WEA (WX 68)**

This pop world is strewn with Mr and Ms averages. They have average voices, and average songwriting skills. Howard Jones fits quite neatly into this category.

Yet, on the evidence of his latest release, it seems that averageness need not be such a debilitating affliction. There're all sorts of little production tricks and technical aids that can turn mediocrity into something rather special.

Not that I'm saying 'One To One' is anyway near special. It's just not quite as bad as it should be. Full marks to producer Arif Mardin (of Scritti Politti

fame), who's zapped some life into the doggedly old Jones. ■■

Jane Wilkes

**RIC OCASEK 'This Side Of Paradise' (Geffen 924 098-1)**

It's one of life's great mysteries how the Cars, a band whose trademark is clinical, coldhearted, flashy pop, could be associated with the emotionally wrenching Live Aid film which used their ostensibly inappropriate 'Drive'. Rick Ocasek is the steering wheel of the Cars and his second solo album again displays his authoritative grasp of the mechanics of producing deft, shiny, hypnotic, neurotic pop.

His distinctive voice and the liberal use of fellow Cars cohorts means the album could easily be mistaken for another group effort. The addition of co-producer Chris Hughes gives proceedings a Tears For Fears gloss, but the set is emotionally arid and devoid of drama. ■■■■

Mike Gardner

**PEABO BRYSON 'Quiet Storm' (Elektra 960 484-1)**

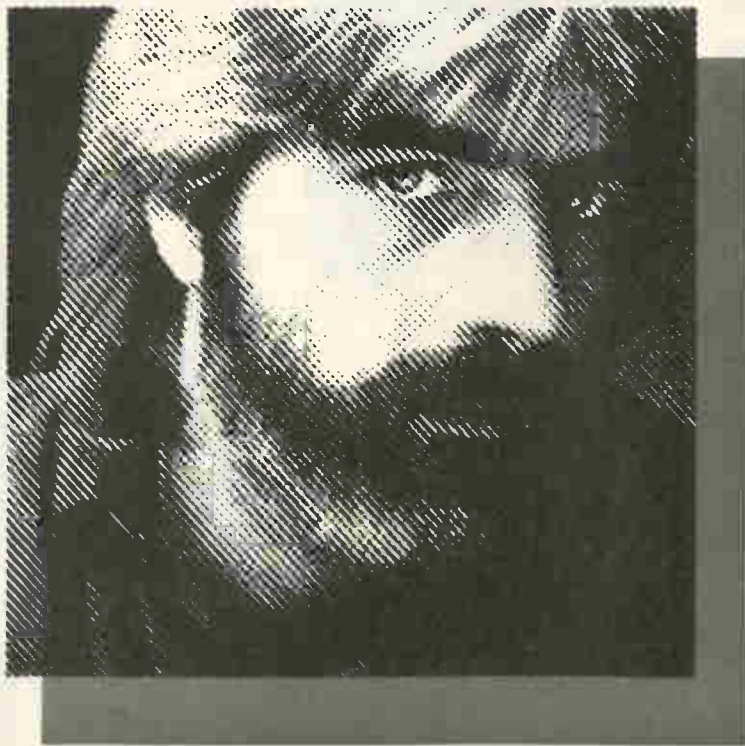
Recently 'Billboard', the American music trade mag, ran a cover story about the immense popularity on US radio of the 'Quiet Storm' format — an advertiser's dream of adult oriented album tracks from mainly black artists, inaugurated in the mid Seventies in Washington DC.

Peabo Bryson's album was made for this format. Eight melodic, well-produced ballads about love, sung with just enough soul to make it sound authentic.

If this sells more than five thousand here, and less than a million in the States, I'll be very surprised. ■■■■

Edwin J Bernard

# MICHAEL MCDONALD



## NO LOOKIN' BACK The New Single

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MICHAEL MCDONALD'



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Touring, recording, rehearsing and then even more touring have become a matter of course for the Bangles these days. On a brief stopover in the UK, prior to a 'Top Of The Pops' appearance, I get the opportunity for a few words with two of the ladies, Debbi and Vicki. They're just a little bleary-eyed and the worse for wear and tear; as Debbi forlornly puts it, "we've been through so many character-building experiences over the last year that we must have *huge* characters by now."

Yet when showtime arrives, the girls invariably pull out all the stops. With their harmonies, the tambourines and goofy sense of fun when cameras are around, the Bangles evoke that particularly Sixties vision of a carefree, sunkissed existence. The video for the new single 'Walk Like An Egyptian' catches them at their most entertaining yet, romping it up in a style reminiscent of those other summer funsters, the Monkees. Speaking of which, weren't the girls going to write a song for the Monkees' comeback?

Vicki: "They actually ended up going into the studio before we had a chance to get together with them. We did have a song for them, but we might do it ourselves now."

"We met them at an awards ceremony recently, and that was a thrill. I was sitting in a room putting on some lipstick or something, and I looked over and there was Davy Jones drying his hair with a towel! I heard his voice, and I thought, 'oh my God', I had a crush on this guy when I was six years old!"

And, like the Monkees, the Bangles have so far managed to straddle the ground between throwaway pop and something more substantial. They're competent musicians, they're intelligent and articulate, and their musical background seems solid. So why then do many people look upon the Bangles as some kind of crass commercial outfit?

One reason is that the band was first pushed our way as belonging in Los Angeles, along with extremely mediocre acts like the Dream Syndicate and Rain Parade. The fact that Miles Copeland, the Police's hard-nosed manager, had a vested interest in the scene put a lot of people off from the start, and had some screaming 'hype' at the very mention of the word paisley. Vicki admits that the



# IN DEFENCE OF LA & COVER VERSIONS

(1) Los Angeles isn't a totally facile scumbag of a city peopled by obnoxious airheads.  
(2) It's OK for the Bangles to do lots of cover versions. They appreciate a good song when they hear one. Are both of these statements true and have the Bangles been given a hard time?

Story: Stuart Bailie



girls did confront some problems when they got to crossing the Atlantic.

"That naturally makes people suspicious. The thing that's unfortunate about all that is that the band has absolutely nothing to do with all the hype thing, and they're automatically put at a disadvantage. Because people *do* react that way, they say, 'oh, so you're so great are you? Well prove it'. Sometimes you feel it from an audience, that they're going," (nonplussed, arms folded routine) "Yeah, show me'."

"We just feel that we're doing what we do, and if people don't like it, that's all right. If they're not enjoying it, then they can split. I think if people come to us with an open mind, they're gonna like us. Not everyone, of course; we don't want everyone to like us, 'cause then you're obviously not saying anything at all. I think if people give us a chance, they'll find they enjoy themselves. 'Cause we do."

Vicki also feels that there has been a great misconception about her hometown of Los Angeles. The trendy book



to read this summer was Bret Easton Ellis' 'Less Than Zero', which portrayed LA as a playground for the wealthy to overindulge in drugs, sex and all things decadent. Apparently, it isn't quite as sinful as that.

"If you wanna look for that kind of thing you can definitely find it, but it's not like you walk into LA International Airport and get accosted by coke freaks, 'cause it isn't like that. I disagree with the bad name LA gets, I think it's a wonderful place. If you wanna find the vices, the drugs and the sex, it's there like in any urban centre, but there's also culture; plays, art, music, they're all there. Los Angeles has hundreds of theatres."

'Walk Like An Egyptian' was written by a character called Liam Sternberg, who bass player Michelle had known in "one of the millions of bands she'd been in". When the girls heard a demo of the song, they declared it was irresistible; "so wacky and zany," Debbi enthuses, "totally psychedelic," is Vicki's verdict. After playing around with it in the studio they settled on sharing the vocals between Susannah, Michelle and Vicki, while Debbi gets the credits for the whistling solo. And thus the Bangles set themselves up with another hit record.

Getting down to the nitty gritty though, the band's three most successful singles, 'Egyptian', 'Manic Monday' and 'Coin' Down To Liverpool' have all been written by other people. It isn't exactly the most credible state of affairs, and it might suggest that someone doesn't hold out too much confidence in the girls' own compositions. Just what is the Bangles' line in doing cover versions, Vicki?

"It's usually more original material than covers. On the last LP ('Different Light'), we did four covers, and that was the most we'd ever recorded. It's too early yet to say what's gonna happen on the next one, but our basic policy is that we're open to material. If it's good, we'll listen to it; we're not gonna close ourselves off from outside stuff because we didn't write it, or 'cause we're not gonna make any money from it. Or 'cause it's not cool."

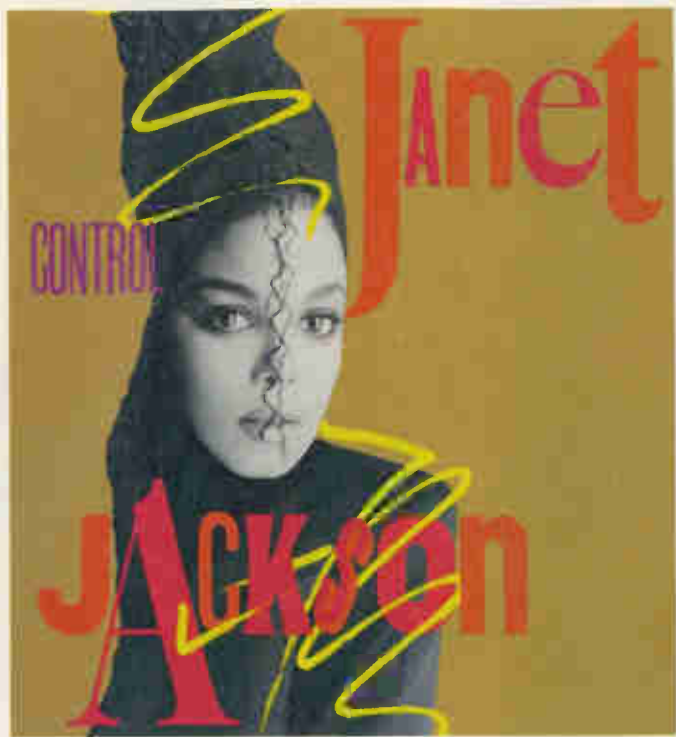
"On the other hand, I'm very enthusiastic about our own songs, and hopefully the next few singles will be originals."

The Bangles: bubblegum popsters or rockin' girls? I think you should decide.





# JANET JACKSON



**"CONTROL"**

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# JANET JACKSON

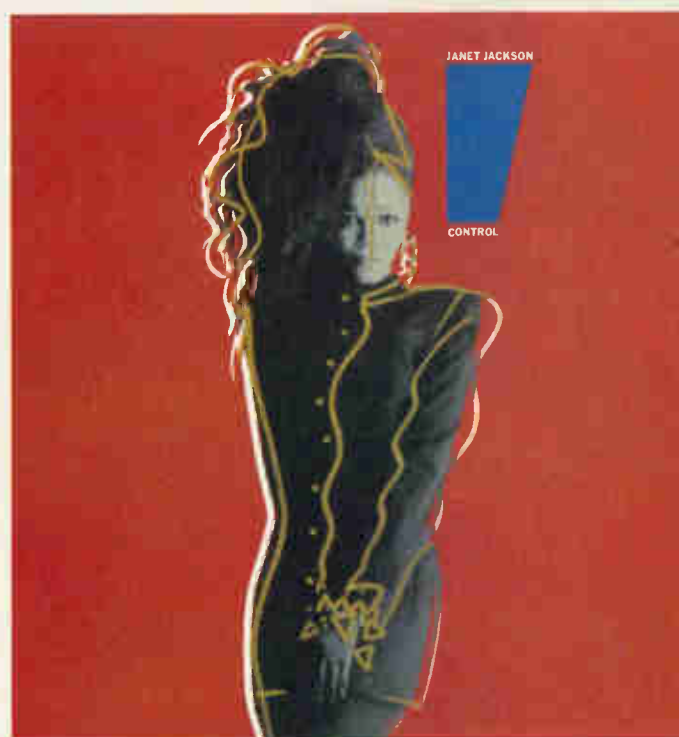
**"CONTROL"**

**THE ALBUM**

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**"WHAT HAVE YOU DONE FOR ME LATELY"**

**"NASTY" & "WHEN I THINK OF YOU"**

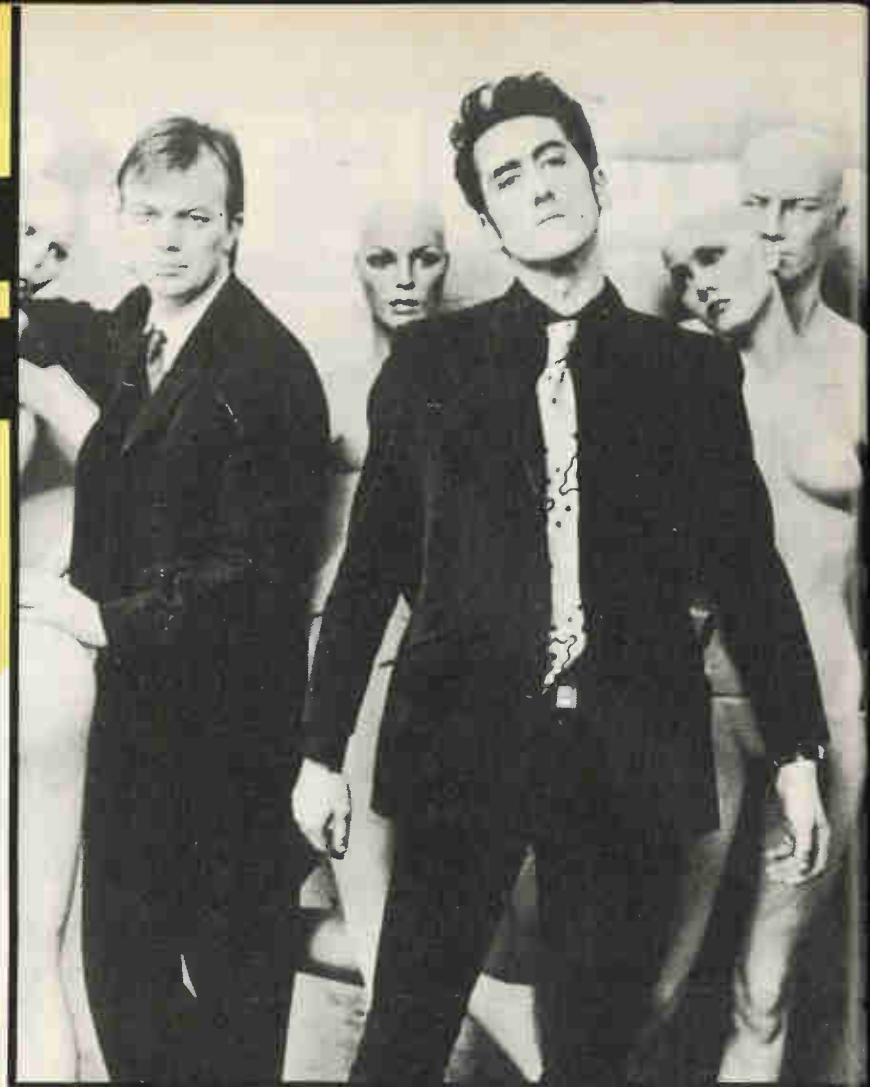


THE RETURN OF THE

• **FANZINE**

• **FAVOURITES**

Beloved by young men in old raincoats, **Hurrah!** built up a strong reputation on the roots/indie rock circuit. Then very little happened. Now they're back again, with a major record company and a spanking new single  
Story: **Andy** — *nick knack anorak* — **Strickland**



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**'RAZOR MIX'**

151 AND  
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**Hurrah! are back.** Now, if you've spent the past couple of years with your head buried in the top 30, you may never even have heard of the Newcastle band. If you've ever thrilled to the sound of two young guitarists who know how to play together, or you've ever bought a decent fanzine, you most certainly will.

The band seem to have spent their time ensconced in various recording studios recently, and now, at last, the resulting record, 'Sweet Sanity', is being released. A record about growing up, something Hurrah! have been forced to do these past months. Or is it about growing *old*?

"It's just the idea of a lost youth really," explains Paul Handyside during a break from yet another studio session. "It's that paranoia that can set in when you realise you're not 21 any more — I'm 38 now!"

A slight exaggeration of course, but to some it'll seem a possibility — the band seem to have been away for years.

"Well yes, the last new recording we did was 'Gloria' and that was two years ago this summer," he continues. "The main reason has been the fact that we're skint. We just didn't have any money to make decent records and we didn't see the point of getting a load more in debt and then watching the group split up. But because we couldn't afford to make the records, we couldn't get any gigs, so it was a catch 22 situation really."

All of which seems incredible to anybody who remembers records as good as the aforementioned 'Gloria'.

These boys make excellent pop music. The kind of exciting, slick rush of intelligent noise that you just can't understand why it isn't on 'Top Of The Pops' every week.

"We've always been a reasonably big name in the music press and in fanzines, but not outside that circle," says Paul. "That's always worried us since our first single, the fact that we weren't more successful, but we've never wanted to compromise so we can't complain really."

**Hurrah! have a new recording deal** that allows them to stay within the nurturing bosom of Newcastle's Kitchenware Records while using the muscle and power of one of the capital's major companies — Arista. How much was their absence a case of holding out for the right deal?

"Well yeah, in a way it was, I suppose," says Paul. "We knew deep down that we were going to last and that we'd get there in the end. It's good Kitchenware going through Arista, because although they're a major, they've not got too many bands. They've enabled us to get on and finish our album."

The new album, wonderfully titled 'Tell God I'm Here', should be out in the new year. A fact no doubt, that will send a thousand fanzine editors into apoplexy.

"The whole fanzine 'champion' thing was nice in a sort of way but they went over the top a bit. I hope it doesn't stop them liking us now that we've signed through a major," Paul says.

A year or two away from the pop merry-go-round can be an interesting experience for any act. All those TV appearances by people you just know are less talented than yourself, all those crummy records being hailed as classics. Paul, for one, hasn't been too impressed by anything he's seen.

"I don't think I like anyone really, not anyone who's come through while we've been out of action. I haven't even bought any records for ages 'cause there's nothing around that I like — except the Go-Betweens."

The great Hurrah! drummer scenario also continues. They've always had problems with those men with the sticks (a different breed of human to be sure). Hurrah!'s most recent drummer has just left the fold ("Damien and the band had a sort of love/hate relationship for three years"), and now the band are frantically auditioning for their forthcoming tour. Hurrah! fans will remember that the last time the band were about to go on tour, Damien broke his arm. Those auditioning have been warned!

The new Hurrah! recordings, though, sound more confident than much of their older material. As Paul points out, it's a while since they recorded brand new material.

"All the songs we're recording for the album are at least 18 months old," he says. "We've had all the songs ready to record since this time last year and we decided to stick by them because they summed us up well. We've got a big backlog of stuff."

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

■ While appreciating the up-to-the-minute coverage of new bands in Index every week, I wonder if **rm** could extend its coverage to include new groups from the USA. I know it's fashionable to look down on American rock music, but there are so many good young bands coming up to rival the likes of REM and Lone Justice.

**David Hall, Lewisham, London**

● Maybe Dave, but we prefer to concentrate on bands our readers can actually go out and see play live, or listen to on the radio

■ Strike me cold! Not only a front page feature on the Cocteau Twins, but some of the best pictures of the Twins I've ever seen. Patrick Quigly's pix were a real joy to behold, more of them please!

**Tony Laws, Huddersfield, Yorkshire**

● Shucks, Patrick is blushing all the way down to his pixie boots over this. But did you notice the improved quality of the paper your wunnerful **rm** is printed on?

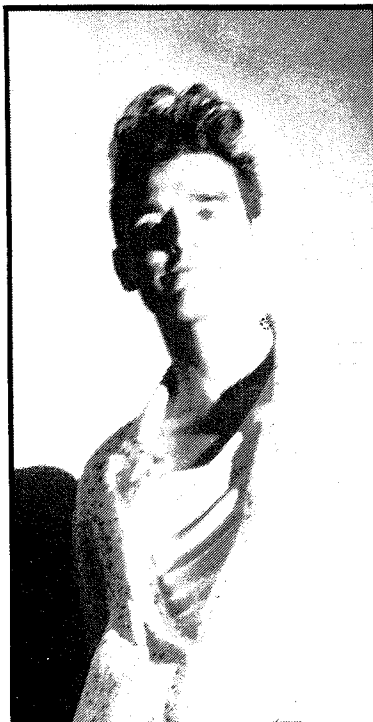
■ I hate reading all this stuff about 'f Housemartins being 'f fourth best band in 'ull. They're not even that good, tha'

knows. What does everybody down south think we're like up 'ere? It isn't all fish slapping dances and Rugby League tha' knows. There's some real good music in 'ull. A lot better than that acned foursome could ever come up with.

**Terry Johnson (a Hull soul boy)**

● Well Terry, we'd beg to differ there. The Housemartins are jolly crackin' stuff in our book. But if you want the real toe tappin' top o' the charts stuff, look no further than the 24th best aeroplane modeller in Raynes Park. Robin Smith, the stage is yours...

■ Morrissey, we will never forgive you. Crawling into the home of Duran Duran and Sigue Sigue Sputnik so you can launch yourself as a mega star in the USA. Hiring Steve 'stadium rock' Lillywhite to make your records sound like U2 or Simple Minds. And making even more money. Please, we beseech you, don't swap your unique, pure, style for a fistful of greenbacks. Think again... The thought of you in sailing shoes and a stuffed pink parrot on your head is too much for us sensitive souls to take.



**MOZZA: has the boy sold out?**

**Tina and James, Bolton, Lancashire**

● Now hang on a minute, let's not jump the gun here. So, the Smiths have signed to a big label. Who's to say all that extra dash might not help them make even better records?

■ Nick Berry at number one, whatever next? Sam Fox singing lead vocals in the Style Council? Bet Lynch releasing a rap record? Bobby Grant joining the Blubbery Hellbellies? The entire cast of "Allo Allo" signing up to Vindaloo and touring with those Fuzzbox girls? I tell you the whole pop world is going stark raving bonkers. All you have to do is be on TV for five minutes and you're a pop star. Wait till Mandy Smith has a double platinum album, then you'll all be sorry.

**Sarah Smith, Portsmouth, Hants**

● Such pessimism. Just wait, this time next year Crikey It's The Cromptons will be in the top 10. Cuties will be all the rage and our very own Andrew Strickland will be seen as the guru of the new pop. Aaah well... One can live in hope.

## MEL & KIM SHOWING OUT (GET FRESH AT THE WEEKEND)

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## BY LESLEY O'TOOLE

● Welcome, my little lettuce leaves, to a corner of **rm** that is forever **Lip's**. A corner which is somewhat quieter this week owing to its normal occupant — **N Culp** — being pampered and pummeled at yonder health farm, or that's *her* story. But fear not, smut stops for no-one.

First off, alarming news about an unlikely couple if ever there was one. **Andrew Ridgeley's** current/ex? flame **Donya** was spotted last week at ye ole Limelight. (Where else, darlings?). Having announced to all and sundry in the VIP room, that romantic connections had been severed, she proceeded to cultivate interest in one **Mick Hucknall**. The pair were edging ever closer when our **Lip** spy left at 4am. Who said anything about Beauty and the Beast? Not moi.

**Siouxsie And The Banshees** have been indulging their cultural/royalist tendencies. The mob attended the opening night of **Andrew Lloyd Moneybag's** 'Phantom Of The Opera'. Not only that, the former Goddess of punk was seen chatting to one **Princess Diana**. Whatever next, we ask.

Yours truly is able to breathe a huuuuuge sigh of relief and dispel several rumours of the **Hipsway** split? variety. Relax, Hippers fans — I know you're out there in your droves. The boys are currently slogging round Europe supporting the **Eurythmics**.

When **Annie Lennox** went down with bronchitis and had to cancel a date or three, John Hipsway took the opportunity to fly home to see his girlfriend for a few days. Rock 'n' roll! The overkeen contingent of Glaswegian **Lip** spies thought this conclusive evidence of dissension in the ranks. Slapped wrists all round!

Unfortunately, the same happy news can't be repeated for **Half Man Half Biscuit** who, 'tis rumoured,

have called it a day. No comment as yet, but we can expect the habitual 'footballing differences' stories within days.

Flagrant overspender of the week award to **Darryl 'Sausage fingers' Pandey**. The hulking one earned the not inconsiderable sum of £14,000 for his recent stint of club PAs. And how much did he go home with? £75, if you please. It's enough to make a grown woman cry.

London's listings magazine, **City Limits'** fifth anniversary party turned into something of a trendy shindig. **Brookie's Sheila Grant** was seen whooping it up with the best of 'em after receiving the 'Best TV Actress' award. Quite right too, says **Lip**. Also in attendance were Mick Hucknall but not Donya, **Kelvin** and **Naima** from **'EastEnders'**, **Jerry Dammers**, **Ben Elton**, **Margi Clark** and **Michael Clark** with bottom covered, I'm pleased to report.

Heartfelt commiserations to the very wonderful and cruelly underrated **Big Dish**. The poor babes apparently played a gig in Leicester to not a soul. Nought persons. The promoter dashed into a drinkerie next door and offloaded 400 free tickets but *still* no-one came. All of which proves only one thing — the people of Leicester need their heads examining.

Now, had they been **Saxon**, I might have understood. One poor punter was so desperate to attend a gig by the same that, having been ejected by seven bouncers, he forced his way through a glass door, picked up the pieces and slashed his wrists. Quite why anyone would want to get within a 100 feet of Saxon remains a mystery.

**Full Force** flew in this week to go into the studio with **Samantha Fox**. **Robin Smith** is waving his Ripples in excitement. **The Bangles**, meanwhile, collectively flew 75,000 miles just to be on 'Top Of The Pops'. We could say something extremely bitchy here — but we, at **Lip**, are nice people. Burning question of the week was *just* how many free tickets did EMI dish out for the **Sputters'** bash at the Royal Albert Hall? Snigger. Apparently, the special effects were stunning.

**WASP's** guitarist **Chris Holmes** is evidently something of an animal lover. Yes indeed, so fond of his moggie is he, that he dumps the poor creature in the bath every week and dyes him a different colour. And you thought **Blackie Lawless** was a nice boy!

Talking of animal lovers, **Lynx** — the organisation opposed to the fur trade — are holding a rally in Trafalgar Square at 2.30pm on Saturday, October 25. Any pop

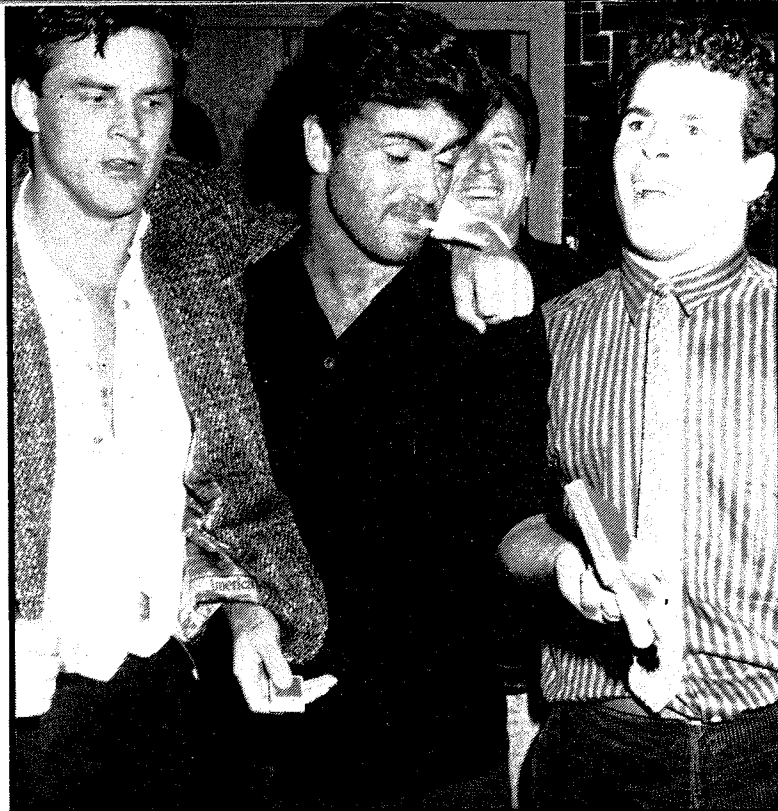


Photo by Mark Allan

■ "It says here, 'Cigarettes can seriously damage your health'. But I know damn well never to believe anything I see in print." **George Michael**, at the Limelight, assures himself that chain smoking must be all right. Spot the blonde 'girlfriend' with puke down the front of her dress.

personalities willing to lend a word or two of support are asked to call Lyn on 0279 505405. Get on that blower. **rm** — read by popstars!

**China Crisis** are either very skint, very silly or winding someone up something rotten. 'Tis said the boys are currently playing salubrious pubs in Swindon — drummer **Kevin's** home town — as Kirk Douglas And The Long Coats From Hell. And, whilst on the subject of silly names... **The Jazz Babies**, a once wonderful assortment of Liverpoolians, have apparently reformed as **The Bald Ugly Swell Heads**.

Glaswegian citizens have been perturbed to find their pound notes defaced with a dirty great stamp saying 'The Hard Sell'. **The Hard Sell**, it transpires, is *the* hottest club in town. Its opening night featured a go-go dancer and shifty-looking characters plying their wares — toothbrushes, Durex, you know the sort

of thing. Forthcoming attractions include Avon ladies and a Tupperware party.

Whether or not the go-go dancer was **Cait O'Riordan** is open to debate. The first lady of **the Pogues** recently graced prime-time American TV, suspended in a basket and resplendent in full go-go attire: wig, mini skirt, flash eyelashes, the works. Now, **Jimmy Somerville** we could understand. And what does **Elv** make of the whole thing?

Sign this boy now! **rm's** very own **Stuart 'rockin' Bailie** revealed a hitherto hidden vocal talent at the recent **The Men They Couldn't Hang** shebang. Our Stu took to the stage, like an old pro, for a spirited rendition of 'Green Green Grass Of Home' along with **the Blubbery Hellbellies**. Further dates to be announced shortly.

Red face of the week... **Curtis Mayfield** announcing on stage, "I'd



■ **Mel Smith** leaving a 'trendy' London nightclub' after a 'few' drinks. "Ah, these must be the steps. What do I do now?"

like to say hello to a few friends. Firstly, **Paul Weller**, who's in the audience tonight. I hope he'll be joining me on stage for 'Move On Up.' A few minutes later... "Ladies and gentlemen, a big hand for Paul Weller." A few more minutes later, "Ladies and gentlemen..." Ooops, no Paul Weller.

**Jon Moss** (anyone remember Jon Moss?) is rehearsing with his new group **Heartbeat UK**. His partner in crime is **Steve Lambert** (and I refuse to believe *anyone* remembers **Roman Holliday**).

Further heartfelt commiserations to **Matt** 'nearly a popstar about five years ago' **Fretton**. Whilst minding his own business and having a wee drink with a pair of **Depeche Moders**, young Matt was set upon by a local hooligan who took exception to the Fretton barnet. Having witnessed said haircut at close hand, I'm not altogether surprised. In fact, the combination of barnet and **Martin Gore** mini was probably *much* too much for any right-thinking person to ignore.

Another person with problems is poor **Morrissey**, who was pulled from the stage at last Sunday's **Smiths'** gig in Newport, Gwent, sustaining a black eye. The band's soundman **Grant Showbiz** came

onstage to announce that the gig had to be stopped, and was hit on the head by a bottle as a riot ensued, and had to be taken to hospital. The police made five arrests.

A spokesperson for the band said that, contrary to reports elsewhere, **Morrissey** had not been hospitalised, and as far as the band are aware the riot was deliberately provoked by a small group of troublemakers. **Morrissey** himself is not sure if his injury was caused by the fall or an over-enthusiastic fan.

Those models of decency and decorum **King Kurt**, are back shortly (we can hardly wait!) with a version of 'America' from '**West Side Story**'. The unfortunate **Leonard Bernstein** was tied to a chair and subjected to what must have been a very painful three minutes' worth of listening, before coming up trumps and granting full permission. Leonard, how *could* you!

Had a sneak preview of the long-awaited (long-awaited? By whom?) **Eighth Wonder** single 'Will You Remember?' Never thought I'd see the day but, oh hell, I quite liked it.

Will I ever be able to hold my head high? Will **Billy Mackenzie** really sign to ZTT? Will **Mickey Rourke** ever be luscious again? All this and more next week...

■ Pouting furiously, **Spits Ray** and **Martin** entertain the VIP lounge at the Limelight after their Albert Hall bash. At the party in the Elgar Room après le show, **Frankie's** lads were seen to be almost 'behaving' themselves, but later, much later, **Ian Astbury** and **Zodiac Mindwarp** decided to examine the interior of each other's nasal cavities with their respective index fingers... ho ho ho. Ray Mayhew, seen here in a break from his UK tour of Magistrate's Courts, is sporting an ornate crucifix donated by his 'hero', one **William Idol**.


Photo by David Koppel



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Don't get us wrong, Tom Robinson hasn't come over apolitical all of a sudden. But he has mellowed out a teensy bit

Story: Edwin J Bernard

Tom Robinson is colour blind. "I once bought a pair of shoes and wore them for two years with matching ties before someone pointed out they were brown." He's also a Quaker, has enjoyed relationships with both men and women, writes compelling, passionate lyrics, and, at 36, isn't afraid to admit he's made mistakes.

He's also touring the country as I write; has a programme on the BBC World Service, 'New Waves On The Short Wave', and lives happily in a comfortable news house in Hammersmith with its own studio and a sign outside that asks callers not to arrive too early.

His latest album, 'Still Loving You', is a very listenable collection of songs about parts of himself, disguised as other people in foreign lands, future times and adverse situations. The sloganeering of the past has been replaced with thoughtful serenity, and with good reason.

"My passion is now directed at different sources," he explains. "A lot of early anger was directed at Aunt Sally types — genuine villains — but

external things, whereas my real problems lay with f\*\*ked-up personal relationships. Now I'm better settled in my personal life — particularly my love life — and I've sussed out what's going on.

"I still play benefits for the appropriate causes and donate tracks and what have you, but I don't make that the central point of what I'm about. Because, in the end, if someone pays six quid for an album, you have to deliver six quid's worth of music, not six quid's worth of slogans."

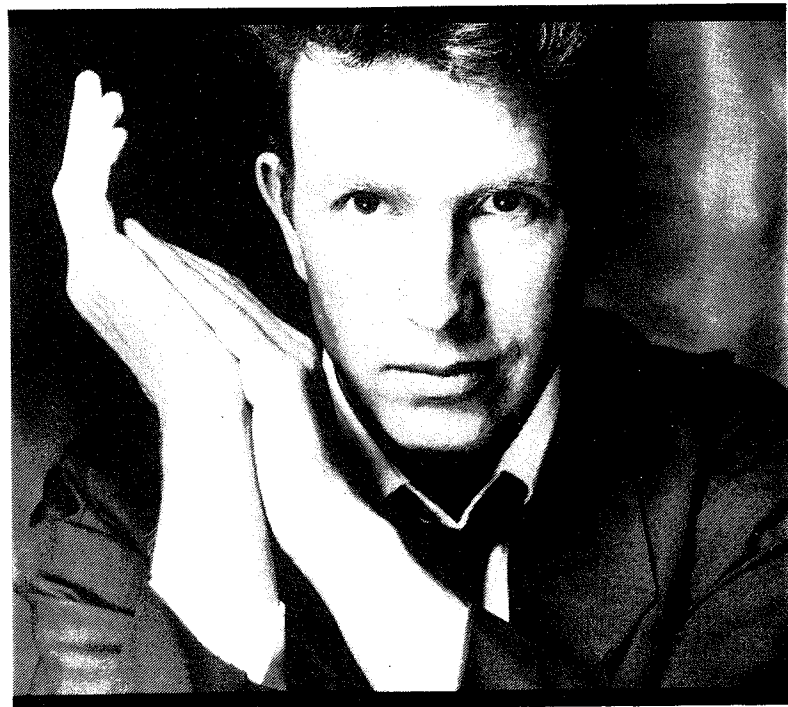
**What now makes Tom Robinson passionate and angry?**

"Cocaine. The way it's so hard to give the f\*\*king stuff up. And the way people prattle on about it being non-addictive and cool and happily offering it round to other people. I'm not saying it's morally wrong; I've done it myself, as I say in the song, 'The Real Thing', but it's much more damaging than the music/media crowd who take it would have us believe."

While everyone else in pop is slagging off heroin at the moment, Robinson produces an anti-coke rap record, something Melle Mel did a couple of years back with 'White Lines'. "I'm embarrassed and ashamed to say that I've never heard it," he smiles. You could call Tom Robinson a-fashionable.

You see, Tom remains a bit of a musical misfit. An openly gay musician, he doesn't make disco music, like the Bronskis, Dead Or Alive or the Communards, which would be far more acceptable to potential gay fans, and to the

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generally homophobic rock establishment to which Tom attempts to belong.

"I arrived at all this through a love of music rather than a love of homosexuality. I'm a pop musician who happens to be gay, rather than a gay person who decided to make music about it. I just make music that appeals to me and I try not to compromise in terms of lyrical honesty."

One of Tom's major lyrical preoccupations is with an era that is: "Post-gasolene, cataclysmic. A vivid, cinematic scenario in which a lot of songs are set in a time when society has broken down. There's sickness, anarchy, famine."

It's a theme he's long been writing about: 'War Baby' is his most famous, and comes up several times on this album. 'Drive All Night' is set in 1997, and is about black marketing antibiotics, batteries and gasolene, "the most valuable commodities after World War Three".

**There's another side** to the Angry Young Man turned Mellow Musical Misfit. It's not all apocalypse and anti-drugs in the Robinson household. What makes him happy? "Sex, food, driving, my computer, recording, singing on stage, sex, painting. . . ."

Doesn't love make you happy? "No, but it makes you alive," he says almost sloganeeringly.

Sex appears twice in the list. Is that perhaps because he does it with men and women?

"I have enjoyed relationships with women. One's tastes change. Ten years ago I'd rather have been shot at dawn for a week, but it's all part of life's rich tapestry. I don't mind heterosexuality as long as they don't flaunt it, rub our faces in it and make embarrassing displays in public. What they do in private is their own affair."

I was amused. And on the subject of gay sex he had this to say: "Safe sex is an absolute must. You only have to wear a condom to reduce your chances of getting AIDS, which is certain death. I can't stress that enough." In his spare time, Tom does some volunteer work for the Terrence Higgins Trust, a charity set up to help and give information on AIDS. They always welcome donations.

Does Tom Robinson really see himself fitting in? If I were to mention his name to a cross section of people, how would he like them to react?

"94 per cent would just say, 'Who?' Of the six per cent that know me, about half would say, 'Oh, he's the guy that wrote 'War Baby', I really like that song.' I'd like the other half of that six per cent to go, 'He's that singer/songwriter that's gay'. It's for people like them and for people like me with a catholic taste in music and who only ever seem to hear songs that you don't quite relate to, that I write my lyrics."



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F R A N K I E



# TAKEING OFF THE ROSE TINTED GLASSES

*That's how **Frankie Goes To Hollywood** describe their progress from 'Relax' to 'Liverpool'. A journey that's seen them put hedonism on hold as they touch on a little reality. Self important?... Well... they do still like oral sex...*

*Scouse nous:  
**Roger Morton**  
Serious photography:  
**Joe Shutter***

Let's consider Holly Johnson's shoes. Brothel creepers, they are, with little metal studs, and a Christian cross on top. Three years ago, Frankie stepped out of the S&M bars, banging a bible of slippery sex, and sly excitement.

They whipped us up good and proper with their leatherbound pleasure principle, and their vulgarity. Hyped by Paul Morley's scandal mongering wordplay, and smeared with Trevor Horn's horny production, they even made some great dance records. 'Give it loads', they said. 'Get it on', they said, and everyone had a party.

But that all seems very distant, now. As we're presented with the second coming of Frankie, in the form of the new album, 'Liverpool', Holly looks at the cross on his shoes and tells me he's stepping forward with righteousness. But what sermon is he preaching? What does Frankie say now?

With Paul Rutherford spending most of the interview reading a magazine, Holly answers questions in a tone of extremely weary tolerance. He seems more concerned about what the garage down the road is doing to his car.

Holly: "A Sunbeam Rapier, 1962, Mk III. It's all right. It only cost £1,200. I just passed me test, last Wednesday."

They'll make you drive the tour lorry now.

Holly: "You're kidding me. No-o way."

You don't see yourself as a roadie, then?

Holly: "It's not how I see my role in life... Although maybe, one day."

About the album, then...

Holly: "It's difficult."

Paul: "It's dead serious, isn't it?"

Holly: "Oh extremely. I describe it as 'taking off the rose tinted glasses that was being worn when 'Welcome To The Pleasure Dome' was written'."

Who was wearing them?

Holly: "I think I was. I think we all were, really. It's like it was party, party, then."

Paul: "The last one just had a really hedonistic feel to it."

Holly: "Well, that's what it was all about. Enjoyment."

At first, you made a big splash, and a lot of noise, and it seemed like you wanted to upset and disturb people a bit.

Holly: "Only with our spontaneity. Not in any specific way, not at all."

Paul: "It wasn't that calculated."

Didn't you want to be the best, the most daring, band ever?

Holly: "We were."

Paul: "We really went out, and made some fun, and people got into it. Music got exciting again, for a little bit."

Does the idea of Frankie Goes To Hollywood becoming just a normal pop group worry you?

Holly: "Well that might be a worrying thing, if, say, we'd had a big hit album in America, and then been totally controlled for the second album. If we had taken off in America, I think a different kind of pressure would have been applied. A commercial pressure."

**After spending August in Ireland, doing some songwriting and getting pissed, Frankie went to Holland**

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ON PAGE 38 ●



# THE NEW SU



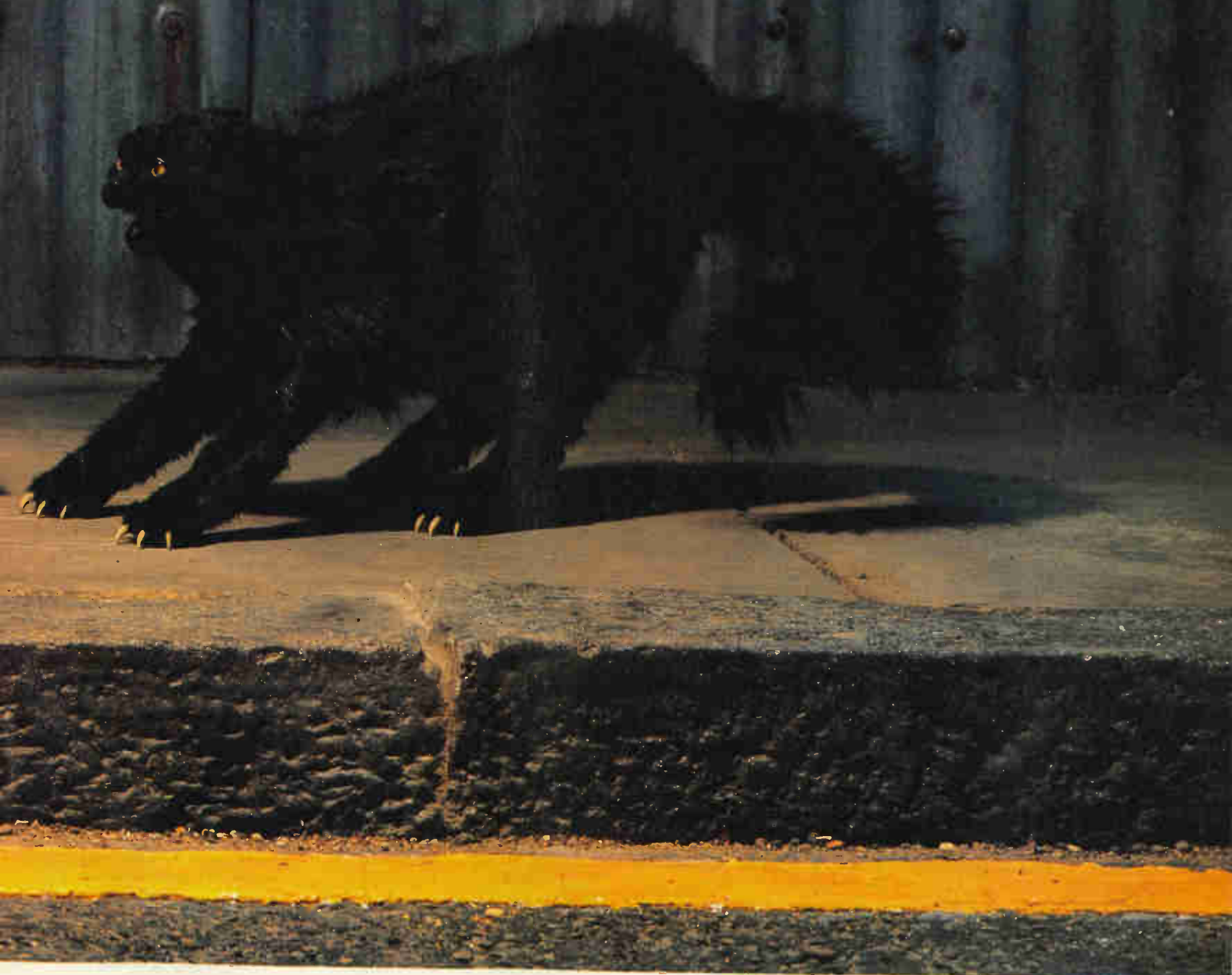
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to record 'Liverpool'. This time it was produced by Steve Lipson, with Trevor Horn as 'executive producer'.

Holly decides to play me his favourite track, 'For Heaven's Sake', while he goes to the toilet. It's a measured piece of sensual techno-pop, with a lyric which talks of breaking away from repression and recession.

Holly: "My main attitude when sitting down to write this album was, 'well, it's pointless trying to regurgitate a carbon copy of the first things we did... those successful pop things'."

And you say this is a move away from 'hedonism'?

Holly: "Well it comes back to the word 'realism'. Part of growing up is observing the state of the society you live in, and realising how the whole thing's structured. The way we have big corporations who will produce arms, for example, and make sure those arms are outmoded very quickly, so the government buys new arms, because they're selling arms to Russia, so we have to buy this new updated tank or bomb. And it's purely a commercial thing."

"And then there's the situation of the way corporate business subdues a mass of people that we call the working class, from which background we come. Things like that. Things you don't have to be particularly bright to see."

Do you think of yourself as a 'political' person?

Holly: "Not political. You see, politics is a difficult word for me. It seems that if you have a politics, you have to adhere to a certain manifesto, and I don't stand behind any particular set of ideas."

Will you vote at the next election?

Holly: "I don't know... We'll-see-when-the-time-comes. If my conscience prods me to vote in a certain direction, then I will. And to some people, that is a disgusting viewpoint. Like, me sister would be pretty appalled by that... But I'll wait and see. It's the last bastion of privacy, isn't it, who you're going to vote for."

And privacy is a bit of a sore point for Holly. Aware that when Frankie went a-courting he set himself up for a lifetime of inquisitions, he nevertheless resents being intruded on. The media attention he gets is described as 'like being f\*\*ked by an Arab'. Where the three Frankie 'lads' opt for yobbism as their defence, Holly just seems guarded and bored.

How much do you need the other three members of the band?

Holly: "I don't want to answer that question. You can't measure need like that."

But are you content with the band as it is?

Holly: "I like the album, and that's the important thing for me."

Do ZTT still do things without telling you?

Holly: "Constantly, constantly. But I don't think it's anything to do with... Well maybe there's some deviousness there, maybe there isn't. But you know, they're not that incredibly well organised, and neither are we. And neither is the country."

"We do find that things happen without prior knowledge."

Do people have inflated expectations of you because of Paul Morley's 'advertising campaign'?

Paul: "I don't think people really understood his advertising campaign, 'cause I didn't, and a lot of the kids who were buying the records wouldn't have understood it."

Holly: "His job was just to get attention. That's all, and he succeeded quite well in that. The people who buy our records maybe will just have a little laugh at the advertising, think 'that looks interesting' and not really consider it much at all. I don't want to undermine his role, but I think too much importance has been put on it."

So, what has Frankie got to offer us this time round?

Holly: (long sigh) "... Well, the people who are going to listen, will listen — you know. I can say 'Oh, we're fabulous, and really different'... I can say things like that."

Would you rather I asked you what size shoes you wear?

Holly: "You can, if you like."

What size?

Holly: "Eight."

**After all the** touring, and the endless self-promotion, Frankie seem to have got a little fed up with talking about the ins and outs of pop music. Holly nips off to phone the garage, and on his return, it seems best to let Frankie talk about, well, anything but pop music.

Frankie say, home sweet home.

Holly: "I like decorative objects. I don't collect a specific thing, but because I've got somewhere to live now, I want to make it look nice, so I've been buying some nice things to make the rooms more inspiring."

Do you have matching accessories in the kitchen?

Holly: "I do actually. I've got a red mop bucket, and a red mop, and also a red colander, y'know — little red things."

"I've made some mistakes with the house, because I tried to do it in a hurry, and now I'm undoing some of the mistakes I made. But I do spill coffee on the carpet!"

Frankie say, vanity kills.

Holly: "I'm quite vain. I'm dead vain although I'm so vain that I won't really admit that I'm pissed off with a photograph. I'm really that vain."

Paul: "You get past caring though, 'cause it's taken out of your hands. If you get some bad photos, then hopefully, when people meet you, they'll go 'Oh, he's much nicer in the flesh'."

Frankie say, kill the rich!

Paul: "We just played at being tax exiles, really."

Holly: "Well we thought we were, but it wasn't like the Bee Gees, or anything. It wasn't the real McCoy. It wasn't worth it, let's put it that way."

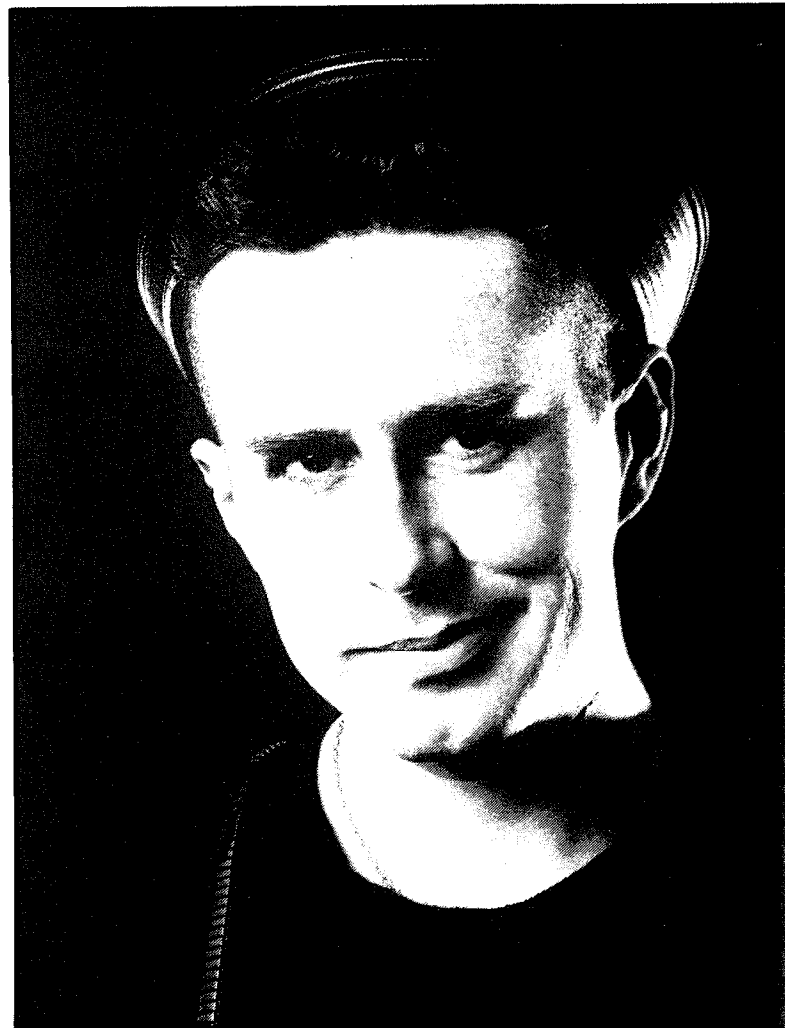
Frankie say, New York's a go go!

Paul: "I really thought I wanted to live there, but now I couldn't think of a worse f\*\*kin' place."

Holly: "It's like a kid in a toy shop, being in New York for an English person. We're used to a more sedate, low key bustle, and you kind of 'come' in New York, after about six days. And then, by the tenth day, it's 'I wanna go home!'"

Frankie say, my favourite thing!

Holly: "Oh — oral sex. We love oral



sex, don't we Paul?"

Paul: "Definitely. Definitely. Sheep shaggin'."

Holly: "Oh yes."

**Ah yes... Frankie's** at it again.

As Holly and Paul know well, a little bit of sex talk goes a long way. All the way to Hollywood, in fact. But this time round, they say they're out of the pleasure dome and into 'Liverpool'. And Liverpool makes them think of "rain, and foggy afternoons".

Do Holly and Paul still see Frankie Goes To Hollywood as erotic cabaret?

Holly: "Occasionally erotic. But then, that was only one song that was meant to be even slightly erotic. It was a really small part of it, although the media being what it was, and is, anything to do with sex was pounced on completely, and magnified with a huge big glass."

That works to your advantage.

Holly: "Maybe it does, and maybe it doesn't. It usually gives people a bit of a one sided view on what you're trying to say, and what you're like."

There are some people that think we're all sex-crazed maniacs, because of that publicity. And there are some people that think we're violent yobbos, and in Japan, I met an American guy who thought I was a communist.

"I don't want to be seen as a communist, or a sex crazed maniac, or a yobbo."

What do you want to be seen as?

Holly: "... A human being... I suppose."

So this time round, Frankie wants to show us his human face. The face of someone who isn't too big for his size eight shoes. The face of someone

who's concerned, but doesn't take themselves too seriously. Someone stepping righteously over the hurdles.

Paul: "I don't think you should ever take yourself too seriously. Other people do that. Because nothing's that important. No-one's that special. It's like a game, a little power game, of people making you more important, when you're not."

"I think more people would be creative, if they thought they were more powerful. They let other people do it for them, and school, and the world makes you do that. When you're a kid, you want to try everything, and I think you should keep that. It's like I would love to climb a mountain, because it's something I've never done. Even if you're not the greatest, you should do it for yourself, because there's nothing f\*\*kin' else to do in this world. It's just these little hurdles are put in your way."

Do Frankie Goes To Hollywood encourage people to do that?

Paul: "I think so, yes. One of the things we were saying is to do something yourself, have fun your own way. Maybe it was subtle, but I think it was there. It was like 'Yeah, you go out and do it yourself'. Even if it just inspired them to dress up in leather knickers, or whatever. Just find something."

Holly: "That's what 'Relax' was about, more than anything else. Sex was only used as a metaphor, really. 'Coming' was only used as a device... don't give up and give in... Rage hard... Do y'know warra mean?"

Welcome to the second coming of Frankie.

# PAUL YOUNG

## Between Two Fires



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In 30 years' time you'll still be humming songs written by Furniture. At least, that's what they hope. "We're not into the theory of disposable pop," says guitarist and pianist Tim Whelan over a flat pint of beer in a Soho pub. "We aim to create classic songs that will last."

"In the Sixties, my parents were still young enough to buy Beatles records, so that period has been an influence. A lot of memorable material was written then. It was a pretty exciting time, but once you get past the age of 20 you start to get romantic about the old days and put the blinkers on."

After cracking the charts with 'Brilliant Mind', Furniture have returned with the well polished (sorry I just couldn't help that), single 'Love Your Shoes'. Again, it's a rather eccentric single and I'm wondering if Furniture have rather an unhealthy interest in shoes. You know, shiny stilletos and black stockings — wooargh!

"We're going to get a lot of questions about this, but the statement 'Love Your Shoes' is the kind of smarmy comment you hear people making at parties," Tim continues. "It's the kind of statement people make as you're sipping your beer."

Furniture have been around in various forms for more than five years. Struggling to get a deal, they were turned down by just about every major record company, until the legendary Stiff empire came to the rescue and signed them up.

"The trouble with the music business is that it's full of people telling

you what to do," says Tim. "They say 'ah yes, that's a nice little tune but we think you should do it *this way*'. You can end up bargaining away your soul with people like that. We didn't want any part of that sort of attitude and I think we were right sticking to our guns."

"It was funny, because when we had a hit with 'Brilliant Mind', all the places that turned us down really started toadying to us. They phoned us up saying what a great single it was. We don't want to have some kind of neat image. For us, the satisfaction in music lies in creating it. A lot of things are so designer orientated at the moment. You're supposed to wear the right clothes and drink the right cocktails to make music properly."

"I think the enjoyment in just playing an instrument has gone. Music doesn't have to be perfect. It doesn't matter if a single isn't cut that well or the instruments aren't always there at the right time. We can get some very peculiar rhythms in our music."

"I think we leave room to experiment and we're all into different things, our tastes vary from week to week. There's probably even a bit of heavy metal in the stuff we do."

"People have made suggestions that in order to market us we should assume some form of identity," chips in drummer Hammy. "They wanted the boys and the girls to wear certain clothes, but we're not into that. We're not Bucks Fizz."

Furniture have just gone out on their first major tour and it's unaccustomed luxury for them. They have a tour manager to find the way, roadies to move the equipment and fairly clean places to sleep. In Scotland they decided to give themselves a treat by staying in an expensive hotel. Hammy and Tim were impressed because there was a trouser press in each room.

"We had a pretty mixed audience," continues Tim. "At one place there were people in their baggy woolies and at another you had people dressed all in black."

"Then you get people who come along out of curiosity value just 'cause we've had a hit," chips in Hammy again. Thank you Hammy.

After years of scratching around to make a living, Furniture now earn around £60 a week each. "I think you can just get by on it," says Tim. "I remember when we did 'Razzmatazz', the following day I was signing on in the dole office. I wore dark glasses so nobody would recognise me."

"The staff at the dole office painted the place blue to make it a more pleasant place for people to get angry in," he says, then continues, "I'm glad Furniture have been able to survive. We've been almost there for a long time so we've carried on because we're stubborn bastards. We'll never give up. The way we feel about music is that if you want to hit something to make a noise you should hit it. Don't be afraid to make a noise."

No siree, Furniture are decidedly anti-designer pop. It's the banging of drums and the thrashing of guitars that does it for them. In 1986 this is most unusual

Story: Robin Smith

"We don't want to have some kind of

NEAT  
IMAGE"





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 GALLUP UK ALBUMS  
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# CHARTS

## THE NEXT TWENTY FIVE

76	55	<b>ATLANTIS IS CALLING</b> , Modern Talking, RCA
77	68	<b>THAT WAS THEN, THIS IS NOW</b> , Monkees, Arista
78	70	<b>SANITY</b> , Killing Joke, EG
79	76	<b>NAIL IT TO THE WALL</b> , Stacy Lattisaw, RCA
80	—	<b>KING OF ROCK</b> , Run-DMC, Fourth & Broadway BRW56
81	75	<b>SHORT CUT TO SOMEWHERE</b> , Tony Banks And Fish, Charisma
82	—	<b>WHEN I THINK OF YOU</b> , Janet Jackson, A&M AM337
83	89	<b>DANGER ZONE</b> , Kenny Loggins, CBS
84	80	<b>CONTENDERS</b> , Heaven 17, Virgin
85	—	<b>BOAT TO BOLIVIA</b> , Martin Stephenson/Daintees, Kitchenware SK27
86	—	<b>ARIZONA SKY</b> , China Crisis, Virgin VS898
87	79	<b>STILL SMOKIN'</b> , Trouble Funk, DETT/4th
88	—	<b>TALK TO ME</b> , Chico DeBarge, Motown ZB40887
89	72	<b>DON'T LEAVE ME BEHIND</b> , Everything But The Girl, Blanco y Negro
90	—	<b>HEARTBREAK BEAT</b> , Psychedelic Furs, CBS 6501837
91	84	<b>ANYONE CAN FALL IN LOVE</b> , Anita Dobson And The Simon May Orchestra, BBC
92	100	<b>NEVER TOO LATE TO LOVE YOU</b> , Kissing The Pink, Magnet
93	—	<b>HERE TO STAY</b> , Sister Sledge, Parlophone R6141
94	—	<b>EVERYBODY HAVE FUN TONIGHT</b> , Wang Chung, Geffen GEF13
95	—	<b>MIDNIGHT</b> , Magnum, Polydor POSP833
96	—	<b>ALL THE LOVE IN THE WORLD</b> , Outfield, CBS 6500537
97	—	<b>DON'T THINK ABOUT IT</b> , One Way, MCA MCA1097
98	83	<b>SILVER MOON</b> , David Sylvian, Virgin
99	—	<b>A MATTER OF TRUST</b> , Billy Joel, CBS 6500577
100	—	<b>THE FINAL COUNTDOWN</b> , Europe, Epic A7127

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

## GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	4	<b>EVERY LOSER WINS</b> , Nick Berry, BBC
2	2	4	<b>TRUE BLUE</b> , Madonna, Sire ○
3	7	4	<b>ALL I ASK OF YOU</b> , Cliff Richard/Sarah Brightman, Polydor
4	5	4	<b>IN THE ARMY NOW</b> , Status Quo, Vertigo
5	4	7	<b>YOU CAN CALL ME AL</b> , Paul Simon, Warner Brothers ○
6	9	7	<b>WALK LIKE AN EGYPTIAN</b> , Bangles, CBS
7	3	7	<b>RAIN OR SHINE</b> , Five Star, Tent ○
8	8	4	<b>SUBURBIA</b> , Pet Shop Boys, Parlophone
9	6	10	<b>DON'T LEAVE ME THIS WAY</b> , Communards, London
10	22	4	<b>MIDAS TOUCH</b> , Midnight Star, Solar
11	25	4	<b>YOU'RE EVERYTHING TO ME</b> , Boris Gardiner, Revue
12	13	6	<b>TRUE COLORS</b> , Cyndi Lauper, Portrait
13	14	6	<b>ALWAYS THERE</b> , Marti Webb, BBC
14	32	3	<b>DON'T GET ME WRONG</b> , Pretenders, WEA
15	23	3	<b>THE WIZARD</b> , Paul Hardcastle, Chrysalis
16	10	4	<b>I'VE BEEN LOSING YOU</b> , A-Ha, Warner Bros
17	11	8	<b>THORN IN MY SIDE</b> , Eurythmics, RCA
18	12	9	<b>WORD UP</b> , Cameo, Club ○
19	20	5	<b>WORLD SHUT YOUR MOUTH</b> , Julian Cope, Island
20	15	8	<b>(FOREVER) LIVE AND DIE</b> , OMD, Virgin
21	37	4	<b>GIRLS AIN'T NOTHING BUT TROUBLE</b> , DJ Jazzy Jeff And Fresh Prince, Champion
22	28	4	<b>THINK FOR A MINUTE</b> , Housemartins, Go! Discs
23	16	7	<b>MONTEGO BAY</b> , Amazulu, Island
24	17	10	<b>STUCK WITH YOU</b> , Huey Lewis And The News, Chrysalis
25	24	3	<b>DON'T STAND SO CLOSE TO ME '86</b> , Police, A&M
26	66	2	<b>TO HAVE AND TO HOLD</b> , Catherine Stock, Sierra
27	29	4	<b>TO BE A LOVER</b> , Billy Idol, Chrysalis
28	18	12	<b>WE DON'T HAVETO . . .</b> , Jermaine Stewart, 10 Records ○
29	39	3	<b>CLOSE TO YOU</b> , Gwen Guthrie, Boiling Point
30	40	2	<b>STAY WITH ME</b> , Mission, Mercury
31	27	7	<b>RUMORS</b> , Timex Social Club, Cooltempo
32	19	8	<b>WALK THIS WAY</b> , Run-DMC, London
33	21	11	<b>(I JUST) DIED IN YOUR ARMS</b> , Cutting Crew, Siren ○
34	42	2	<b>ALWAYS THE SUN</b> , Stranglers, Epic
35	30	10	<b>LOVE CAN'T TURN AROUND</b> , Farley 'Jackmaster' Funk, DJ International
36	—	1	<b>YOU KEEP ME HANGIN' ON</b> , Kim Wilde, MCA KIM4
37	—	1	<b>TAKE MY BREATH AWAY</b> , Berlin, CBS A7320
38	43	6	<b>SHOWING OUT</b> , Mel and Kim, Supreme
39	26	4	<b>WONDERLAND</b> , Paul Young, CBS
40	—	1	<b>LIVIN' ON A PRAYER</b> , Bon Jovi, Vertigo VER28
41	34	14	<b>I WANT TO WAKE UP WITH YOU</b> , Boris Gardiner, Revue □
42	35	6	<b>SLOW DOWN</b> , Loose Ends, Virgin
43	31	13	<b>GLORY OF LOVE</b> , Peter Cetera, Full Moon ○
44	46	3	<b>BITTERSWEET</b> , Billy Ocean, Jive
45	50	3	<b>FEELS LIKE THE FIRST TIME</b> , Sinitta, Fanfare
46	60	2	<b>HEARTBEAT</b> , Don Johnson, Epic
47	49	2	<b>RUBY RED</b> , Marc Almond, Some Bizzare
48	33	8	<b>SWEET FREEDOM</b> , Michael McDonald, MCA
49	—	1	<b>FOR AMERICA</b> , Red Box, WEA YZ84
50	47	3	<b>LOVE WILL CONQUER ALL</b> , Lionel Richie, Motown
51	67	2	<b>DON'T FORGET ME</b> , Glass Tiger, Manhattan
52	51	2	<b>C'MON EVERY BEAT BOX</b> , Big Audio Dynamite, CBS
53	—	1	<b>LOVE'S EASY TEARS</b> , Cocteau Twins, 4AD AD610
54	58	2	<b>WHOLE NEW WORLD</b> , It Bites, Virgin
55	41	4	<b>ALL I WANT</b> , Howard Jones, WEA
56	54	4	<b>WHO DO YOU WANT FOR YOUR LOVE</b> , Icicle Works, Beggars Banquet
57	—	1	<b>BREAKOUT</b> , Swing Out Sister, Mercury
58	36	9	<b>IN TOO DEEP</b> , Genesis, Virgin
59	—	1	<b>JUMPIN' JACK FLASH</b> , Aretha Franklin, Arista ARIST678
60	45	4	<b>HEARTACHE ALL OVER THE WORLD</b> , Elton John, Rocket
61	—	1	<b>GOIN' TO THE BANK</b> , Commodores, Polydor POSP826
62	61	2	<b>HE'S BACK</b> , Alice Cooper, MCA
63	44	3	<b>NOBODY KNOWS</b> , Nik Kershaw, MCA
64	38	5	<b>WHO WANTS TO LIVE FOREVER</b> , Queen, EMI
65	—	1	<b>I CAN'T TURN AROUND</b> , JM Silk, RCA PB49793
66	73	2	<b>IN THE SHAPE OF A HEART</b> , Jackson Browne, Elektra
67	—	1	<b>SOMETHING OUT OF NOTHING</b> , Letitia Dean And Paul Medford, BBC RESL203
68	82	1	<b>SOMETIMES</b> , Erasure, Mute
69	—	1	<b>I'VE BEEN IN LOVE BEFORE</b> , Cutting Crew, Siren SIREN29
70	65	2	<b>GRAVITY</b> , James Brown, Scotti Brothers
71	—	1	<b>STRAIGHT TO THE HEART</b> , Real Thing, Jive JIVE129
72	—	1	<b>INFECTED</b> , The The, Epic/Some Bizzare TRUTH3
73	91	1	<b>OPERATOR</b> , Little Richard, WEA
74	—	1	<b>IN THE HEAT OF A PASSIONATE MOMENT</b> , Princess, Supreme SUPE109
75	48	6	<b>ONE GREAT THING</b> , Big Country, Mercury

## GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	7	<b>GRACELAND</b> , Paul Simon, Warner Brothers ☆
2	2	2	<b>SCOUNDREL DAYS</b> , A-Ha, Warner Bros □
3	3	9	<b>SILK AND STEEL</b> , Five Star, Tent ☆
4	4	16	<b>TRUE BLUE</b> , Madonna, Sire ☆ ☆
5	6	16	<b>REVENGE</b> , Eurythmics, RCA ☆
6	12	2	<b>THE CHART</b> , Various, Telstar
7	7	2	<b>WORD UP</b> , Cameo, Club
8	5	3	<b>SOUTH PACIFIC</b> , Te Kanawa/Carreras/Vaughan, CBS □
9	—	1	<b>U-VOX</b> , Ultravox, Chrysalis CDLI545 □
10	—	1	<b>ONE TO ONE</b> , Howard Jones, WEA WX68 □
11	9	10	<b>NOW THAT'S WHAT I CALL MUSIC 7</b> , Various, EMI/Virgin ☆ ☆
12	10	13	<b>COMMUNARDS</b> , Communards, London □
13	32	3	<b>TOP GUN</b> , Original Soundtrack, CBS
14	18	17	<b>LONDON 0 HULL 4</b> , Housemartins, Go! Discs □
15	8	3	<b>SOMEWHERE IN TIME</b> , Iron Maiden, EMI □
16	17	75	<b>BROTHERS IN ARMS</b> , Dire Straits, Vertigo ☆ ☆ ☆
17	11	20	<b>A KIND OF MAGIC</b> , Queen, EMI ☆ ☆
18	13	6	<b>FORE</b> , Huey Lewis and the News, Chrysalis □
19	14	21	<b>INTO THE LIGHT</b> , Chris De Burgh, A&M ☆
20	22	8	<b>IN THE ARMY NOW</b> , Status Quo, Vertigo □
21	39	2	<b>THE AUTOBIOGRAPHY OF SUPERTRAMP</b> , Supertramp, A&M □
22	28	30	<b>PLEASE</b> , Pet Shop Boys, Parlophone □
23	21	15	<b>THE FINAL</b> , Wham!, Epic □
24	16	6	<b>BREAK EVERY RULE</b> , Tina Turner, Capitol □
25	25	10	<b>DANCING ON THE CEILING</b> , Lionel Richie, Motown ☆
26	20	19	<b>INVISIBLE TOUCH</b> , Genesis, Virgin ☆
27	41	46	<b>WHITNEY HOUSTON</b> , Whitney Houston, Arista ☆ ☆ ☆
28	15	2	<b>ZAGORA</b> , Loose Ends, Virgin
29	27	3	<b>TRUE COLORS</b> , Cyndi Lauper, Portrait
30	24	51	<b>HUNTING HIGH AND LOW</b> , A-Ha, Warner Brothers ☆ ☆
31	29	5	<b>TRUE STORIES</b> , Talking Heads, EMI
32	26	3	<b>THE PACIFIC AGE</b> , OMD, Virgin
33	34	2	<b>THE POWER OF LOVE</b> , Various, West Five
34	23	4	<b>TALKING WITH THE TAXMAN ABOUT POETRY</b> , Billy Bragg, Go! Discs
35	19	3	<b>BROTHERHOOD</b> , New Order, Factory
36	31	34	<b>PICTURE BOOK</b> , Simply Red, Elektra ☆
37	46	172	<b>QUEEN GREATEST HITS</b> , Queen, EMI ☆ ☆ ☆
38	37	2	<b>THIRD STAGE</b> , Boston, MCA
39	30	3	<b>STREETSONDS 18</b> , Various, StreetSounds
40	36	27	<b>STREET LIFE — 20 GREAT HITS</b> , Bryan Ferry/Roxy Music, EG ☆
41	38	6	<b>SLIPPERY WHEN WET</b> , Bon Jovi, Vertigo
42	42	7	<b>THE WAY IT IS</b> , Bruce Hornsby and the Range, RCA ○
43	—	1	<b>JOURNEY TO THE URGE WITHIN</b> , Courtney Pine, Island ILPS9846
44	52	22	<b>SO</b> , Peter Gabriel, Virgin ☆
45	51	2	<b>VERY BEST OF ENTERTAINMENT USA 2</b> , Various, Priority
46	35	3	<b>BLIND BEFORE I STOP</b> , Meat Loaf, Arista
47	33	12	<b>THE PAVAROTTI COLLECTION</b> , Luciano Pavarotti, Stylius □
48	49	8	<b>WHILE THE CITY SLEEPS</b> , George Benson, Warner Brothers □
49	43	27	<b>CONTROL</b> , Janet Jackson, A&M □
50	47	52	<b>ONCE UPON A TIME</b> , Simple Minds, Virgin ☆ ☆
51	—	1	<b>DANCING UNDERCOVER</b> , Ratt, Atlantic 7816831
52	65	2	<b>VERY BEST OF THE DRIFTERS</b> , Drifters, Arista/Telstar
53	50	11	<b>THE HEAT IS ON</b> , Various, Portrait ○
54	71	4	<b>DIFFERENT LIGHT</b> , Bangles, CBS ○
55	57	23	<b>RIPTIDE</b> , Robert Palmer, Island □
56	45	11	<b>RENDEZVOUS</b> , Jean Michel Jarre, Polydor □
57	100	10	<b>RUMOURS</b> , Fleetwood Mac, Warner Brothers 92388
58	55	2	<b>SPIT IN YOUR EAR</b> , Spitting Image, Virgin
59	44	4	<b>VIGILANTE</b> , Magnum, Polydor
60	—	1	<b>REMINISCING</b> , Foster And Allen, Stylius SMR623
61	67	29	<b>SUZANNE VEGA</b> , Suzanne Vega, A&M □
62	56	8	<b>BABY THE STARS SHINE BRIGHT</b> , Everything But The Girl, Blanco y Negro ○



- |     |    |     |  |
|-----|----|-----|--|
| 63  | 72 | 4   | <b>ELIMINATOR</b> , ZZ Top, Warner Bros ☆ ☆                      |
| 64  | 64 | 87  | <b>NO JACKET REQUIRED</b> , Phil Collins, Virgin ☆ ☆ ☆           |
| 65  | 82 | 2   | <b>DANCE HITS '86</b> , Various, K-Tel ○                         |
| 66  | 77 | 97  | <b>ALCHEMY</b> , Dire Straits, Vertigo ☆                         |
| 67  | 48 | 3   | <b>BLAH BLAH BLAH</b> , Iggy Pop, A&M                            |
| 68  | 59 | 5   | <b>SIMON'S WAY</b> , Simon May Orchestra, BBC                    |
| 69  | 79 | 23  | <b>PRIVATE DANCER</b> , Tina Turner, Capitol ☆ ☆ ☆               |
| 70  | 75 | 43  | <b>LUXURY OF LIFE</b> , Five Star, Tent ☆                        |
| 71  | 80 | 22  | <b>STANDING ON A BEACH — THE SINGLES</b> , Cure, Fiction □       |
| 72  | 58 | 11  | <b>PARADE</b> , Prince And The Revolution, Paisley Park □        |
| 73  | 61 | 2   | <b>RUBY TURNER</b> , Ruby Turner, Jive                           |
| 74  | 97 | 18  | <b>THE FIRST ALBUM</b> , Madonna, Sire ☆                         |
| 75  | 90 | 6   | <b>THE HOUSE SOUND OF CHICAGO</b> , Various, London              |
| 76  | 69 | 12  | <b>RAT IN THE KITCHEN</b> , UB40, Dep International/Virgin ○     |
| 77  | —  | 1   | <b>UNDER A BLOOD RED SKY</b> , U2, Island IMA3 ☆ ☆               |
| 78  | 40 | 4   | <b>FRANK SINATRA COLLECTION</b> , Frank Sinatra, Capitol         |
| 79  | 53 | 101 | <b>LIKE A VIRGIN</b> , Madonna, Sire ☆ ☆ ☆                       |
| 80  | 93 | 24  | <b>LOVE ZONE</b> , Billy Ocean, Jive □                           |
| 81  | 62 | 3   | <b>THE GHOST OF CAIN</b> , New Model Army, EMI                   |
| 82  | 91 | 10  | <b>GOOD TO GO LOVER</b> , Gwen Guthrie, Polydor                  |
| 83  | 83 | 4   | <b>FRANTIC ROMANTIC</b> , Jermaine Stewart, 10 Records           |
| 84  | 63 | 14  | <b>VERY BEST OF CHRIS DE BURGH</b> , Chris De Burgh, Telstar □   |
| 85  | 99 | 2   | <b>GRAVITY</b> , James Brown, Scotti Brothers                    |
| 86  | 70 | 5   | <b>BLOOD AND CHOCOLATE</b> , Elvis Costello, Demon Imp ○         |
| 87  | 66 | 16  | <b>THE SEER</b> , Big Country, Mercury □                         |
| 88  | 96 | 4   | <b>AFTERBURNER</b> , ZZ Top, Warner Bros □                       |
| 89  | 76 | 12  | <b>RAPTURE</b> , Anita Baker, Elektra                            |
| 90  | 68 | 3   | <b>BEND SINISTER</b> , Fall, Beggars Banquet                     |
| 91  | 54 | 6   | <b>CRASH</b> , Human League, Virgin □                            |
| 92  | 95 | 44  | <b>LOVE OVER GOLD</b> , Dire Straits, Vertigo ☆ ☆                |
| 93  | 74 | 2   | <b>TUTU</b> , Miles Davis, Warner Bros                           |
| 94  | 84 | 3   | <b>FILIGREE AND SHADOW</b> , This Mortal Coil, 4AD               |
| 95  | —  | 1   | <b>MOONLIGHT SHADOWS</b> , Shadows, ProTV PROLP8 □               |
| 96  | 98 | 17  | <b>EVERY BEAT OF MY HEART</b> , Rod Stewart, Warner Brothers □   |
| 97  | —  | 1   | <b>THE BRIDGE</b> , Billy Joel, CBS CBS86323 ○                   |
| 98  | 87 | 3   | <b>READY FOR ROMANCE</b> , Modern Talking, RCA                   |
| 99  | 60 | 3   | <b>STREET SOUNDS HIP HOP ELECTRO '84</b> , Various, StreetSounds |
| 100 | —  | 1   | <b>FACE VALUE</b> , Phil Collins, Virgin V2185 ☆ ☆               |

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

**MUSIC VIDEO**

- |   |   |   |
|---|---|---|
| 1 | 1 | <b>IN CHINA — FOREIGN SKIES</b> , Wham!, CBS/Fox                    |
| 2 | 3 | <b>ALCHEMY LIVE</b> , Dire Straits, Channel 5                       |
| 3 | 4 | <b>BROTHERS IN ARMS — THE VIDEOSINGLES</b> , Dire Straits, Polygram |
| 4 | 2 | <b>NOW THAT'S . . . MUSIC 7</b> , Various, PMI/Virgin               |



- |    |    |   |
|----|----|---|
| 5  | 5  | <b>NUMBER ONE VIDEO HITS</b> , Whitney Houston, RCA/Columbia    |
| 6  | 9  | <b>WE WILL ROCK YOU</b> , Queen, Video Collection               |
| 7  | 6  | <b>LIVE IN RIO</b> , Queen, PMI                                 |
| 8  | 10 | <b>THE VIRGIN TOUR</b> , Madonna, WEA Music                     |
| 9  | 7  | <b>LUXURY OF LIFE</b> , Five Star, RCA/Columbia                 |
| 10 | 11 | <b>GREATEST FLIX</b> , Queen, PMI                               |
| 11 | 13 | <b>SPECIAL FROM SPECTRUM</b> , Dio, PolyGram                    |
| 12 | 17 | <b>THE VIDEO</b> , Wham!, CBS/Fox                               |
| 13 | 15 | <b>GREATEST HITS</b> , Bucks Fizz, RCA/Columbia                 |
| 14 | 19 | <b>VIDEO REWIND</b> , the Rolling Stones, Vestron               |
| 15 | —  | <b>MAKING OF THRILLER</b> , Michael Jackson, Vestron            |
| 16 | 14 | <b>"UNDER A BLOOD RED SKY" LIVE AT REDROCK</b> , U2, Virgin/PVG |
| 17 | 16 | <b>VIDEO EP</b> , Freddie Mercury, PMI                          |
| 18 | —  | <b>WAKE</b> , Sisters Of Mercy, Polygram                        |
| 19 | —  | <b>FAREWELL CONCERT</b> , Cream, Polygram                       |
| 20 | 8  | <b>HITS 1980-1986</b> , Adam Ant, CBS/Fox                       |

Compiled by Spotlight Research

**COMPACT DISCS**

- |    |    |  |
|----|----|--|
| 1  | —  | <b>SOUTH PACIFIC</b> , Kiri Te Kanawa/Jose Carreras, CBS     |
| 2  | 5  | <b>BROTHERS IN ARMS</b> , Dire Straits, Vertigo/Phonogram    |
| 3  | 3  | <b>SILK AND STEEL</b> , Five Star, Tent/RCA                  |
| 4  | 1  | <b>BREAK EVERY RULE</b> , Tina Turner, Capitol               |
| 5  | 4  | <b>REVENGE</b> , Eurythmics, RCA                             |
| 6  | 8  | <b>TRUE BLUE</b> , Madonna, Sire                             |
| 7  | 6  | <b>A KIND OF MAGIC</b> , Queen, EMI                          |
| 8  | 2  | <b>GRACELAND</b> , Paul Simon, Warner Brothers               |
| 9  | 11 | <b>DANCING ON THE CEILING</b> , Lionel Richie, Motown        |
| 10 | 9  | <b>INVISIBLE TOUCH</b> , Genesis, Virgin                     |
| 11 | —  | <b>ZAGORA</b> , Loose Ends, Virgin                           |
| 12 | 19 | <b>COMMUNARDS</b> , Communards, London                       |
| 13 | 10 | <b>STREET LIFE</b> , Bryan Ferry/Roxy Music, EG              |
| 14 | 13 | <b>INTO THE LIGHT</b> , Chris De Burgh, A&M                  |
| 15 | —  | <b>20 GREATEST SONGS IN MOTOWN HISTORY</b> , Various, Motown |
| 16 | —  | <b>PLEASE</b> , Pet Shop Boys, Parlophone                    |
| 17 | 12 | <b>SO</b> , Peter Gabriel, Virgin                            |
| 18 | 7  | <b>SOMEWHERE IN TIME</b> , Iron Maiden, EMI                  |
| 19 | 14 | <b>BROTHERHOOD</b> , New Order, Factory                      |
| 20 | 16 | <b>THE FINAL</b> , Wham!, Epic                               |

Compiled by Spotlight Research

**TWELVE INCH**

- |    |    |   |
|----|----|---|
| 1  | 5  | <b>MIDAS TOUCH</b> , Midnight Star, Solar                                       |
| 2  | 1  | <b>TRUE BLUE</b> , Madonna, Sire  |
| 3  | 7  | <b>YOU CAN CALL ME AL</b> , Paul Simon, Warner Bros                             |
| 4  | 6  | <b>SUBURBIA</b> , Pet Shop Boys, Parlophone                                     |
| 5  | 14 | <b>WALK LIKE AN EGYPTIAN</b> , Bangles, CBS                                     |
| 6  | 2  | <b>RAIN OR SHINE</b> , Five Star, Tent  |
| 7  | 9  | <b>IN THE ARMY NOW</b> , Status Quo, Vertigo                                    |
| 8  | 8  | <b>THE WIZARD</b> , Paul Hardcastle, Chrysalis                                  |
| 9  | 3  | <b>WORD UP</b> , Cameo, Club  |
| 10 | 19 | <b>GIRLS AIN'T NOTHING BUT TROUBLE</b> , DJ Jazzy Jeff & Fresh Prince, Champion |
| 11 | 4  | <b>DON'T LEAVE ME THIS WAY</b> , Communards, London                             |
| 12 | —  | <b>CLOSE TO YOU</b> , Gwen Guthrie, Boiling Point/Polygram/Pol                  |
| 13 | —  | <b>ALL I ASK OF YOU</b> , Cliff Richard/Sarah Brightman, Polydor/Polygram/Pol   |
| 14 | —  | <b>SHOWING OUT</b> , Mel & Kim, Supreme/PRT                                     |
| 15 | 10 | <b>RUMORS</b> , Timex Social Club, Cooltempo                                    |
| 16 | 11 | <b>LOVE CAN'T TURN AROUND</b> , Farley Jackmaster Funk, DJ International        |
| 17 | —  | <b>LOVE'S EASY TEARS</b> , Cocteau Twins, 4AD/Beggars Banquet/PCR               |
| 18 | 16 | <b>DON'T STAND SO CLOSE TO ME</b> , '86, Police, A&M                            |
| 19 | —  | <b>LIVIN' ON A PRAYER</b> , Bon Jovi, Vertigo/Polygram/Pol                      |
| 20 | 13 | <b>I'VE BEEN LOSING YOU</b> , A-Ha, Warner Bros                                 |

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

● **Nick Berry** has built up a massive lead at the top of the singles chart this week, with 'Every Loser Wins' selling faster than any single since 1984, when **Band Aid's** 'Do They Know It's Christmas' and **Wham's** 'Last Christmas' moved out of record shops even more rapidly.

Thus far, 'Every Loser Wins' has sold over 500,000 copies, including 250,000 in the last week alone. The sheer scale of its success has surprised Nick's label, BBC Records, and frantic efforts are being made to complete his debut album, tentatively scheduled for November release, as soon as possible to cash in on his enormous popularity.

● **Status Quo** have become only the third group in chart history to register as many as 20 Top 10 singles, reaching the target with their latest hit 'In The Army Now'.

**The Beatles** lead the way with a total of 25 Top 10 hits, amassed between 1963 and 1982, when the re-issued 'Love Me Do' reached number four. **The Rolling Stones** have a slender lead over Quo, with a total of 21 Top 10 singles gathered between 1964 and 1981.

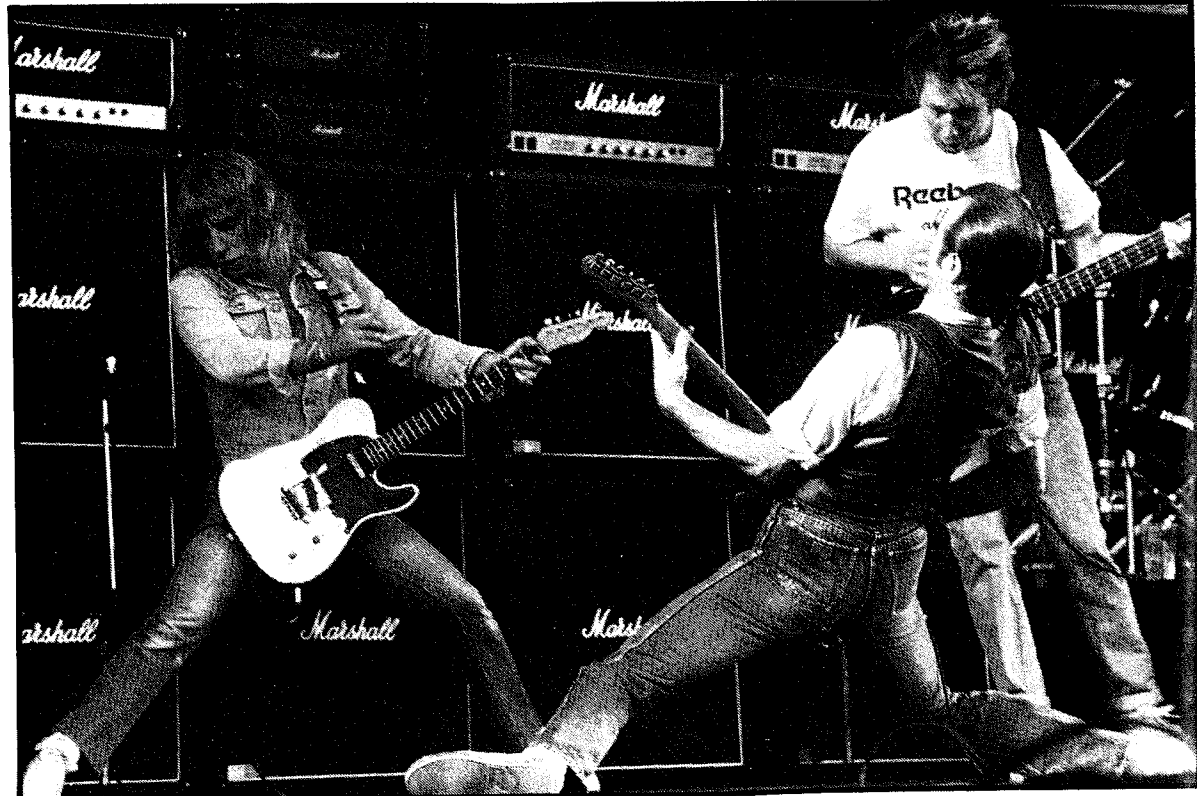
Quo first breached the Top 10 in 1968 with 'Pictures Of Matchstick Men'. 'In The Army Now' is the third single from the album of the same name, and the second to reach the Top 10. The album's introductory single 'Rolling Home' reached number nine, and 'Red Sky' peaked 10 places lower.

● Eight years after his last appearance in the singles chart, **Jackson Browne** made a belated return to the listings last week with 'In The Shape Of A Heart', a track from his latest album 'Lives In The Balance'.

The 38-year-old is one of America's most successful singer/songwriters, yet 'In The Shape Of A Heart' represents his British chart debut in that dual role — his only previous hit was a remake of 'Stay', written and originally performed in 1960 by **Maurice Williams**. The only successful cover of a **Jackson Browne** song in the UK charts was the **Jacksons'** recording of 'Doctor My Eyes', which reached number nine in the chart in 1973.

● 'All I Want' was the single WEA selected to premiere **Howard Jones'** new album 'One To One'. Unfortunately for Howard and his record company, it was his least successful single to date, peaking at number 35, and bringing to an unexpected close his sequence of nine consecutive Top 20 hits.

Indeed, though 'One To One' will undoubtedly still make a good showing on the album chart, there are signs that Howard's career is in something of a decline, and a major hit single is urgently required.



● **STATUS QUO:** Francis does the limbo to celebrate Quo's 20th top 10 single

Since 'Like To Get To Know You Well' reached number four over two years ago, Howard has released five singles, and each has been less successful than its immediate predecessor, as the following chronological listing of his hits reveals: 'New Song' — peaked at number three, 'What Is Love' — number two, 'Hide And Seek' — number 12, 'Pearl In The Shell' — number seven, 'Like To Get To Know You Well' — number four, 'Things Can Only Get Better' — number six, 'Look Mama' — number 10, 'Life In One Day' — number 14, 'No One Is To Blame' — number 16 and 'All I Want' — number 35.

● My recent assertion that **Frankie Goes To Hollywood's** opening volley of hits gave them the best ever start to a chart career was correct, but I should have qualified the statement by adding that they are NOT the only act to reach the top five with each of its first five singles, as the following list of those who have turned the trick clearly illustrates:

**GUY MITCHELL:** The first, and for many years only, artist to reach the top five with his first five hits, Mitchell completed the feat in November 1953, only a year after Britain's first chart was published.

**ADAM FAITH:** The first homegrown talent to duplicate Mitchell's feat, Faith did so in 1960.

**ENGELBERT HUMPERDINCK:** The former **Gerry Dorsey's** status

as top crooner of the late Sixties was evidenced by the fact that his first five hits, all ballads, all made the top three, and spent a total of 140 weeks in the chart in 1967/1968.

**THE MOVE:** The Birmingham based band became the first group to put together an opening sequence of five top five hits. They completed the feat in style, with their fifth single 'Blackberry Way' going all the way to number one in 1969.

**GARY GLITTER:** After nearly a decade as a recording artist without a hit to his name, **Paul Gadd** changed his name to Gary Glitter in 1972, and instantly hit paydirt when 'Rock And Roll Part Two' rocketed to number two. A year later, he had five top five hits under his ample belt.

**SOFT CELL:** **Marc Almond** and **David Ball's** sophisticated sleaze fascinated record buyers half a decade ago. Their first hit 'Tainted Love' was their only number one, but they had enough impetus and style to reach the top five with each of their next four singles.

**CULTURE CLUB:** The personal traumas of **Boy George** have sadly deflected attention from his undoubted musical talent. But in 1982/1983, George and Culture Club were a force to be reckoned with. Their first five singles all went top five, and sold a total of over 2,500,000 copies.

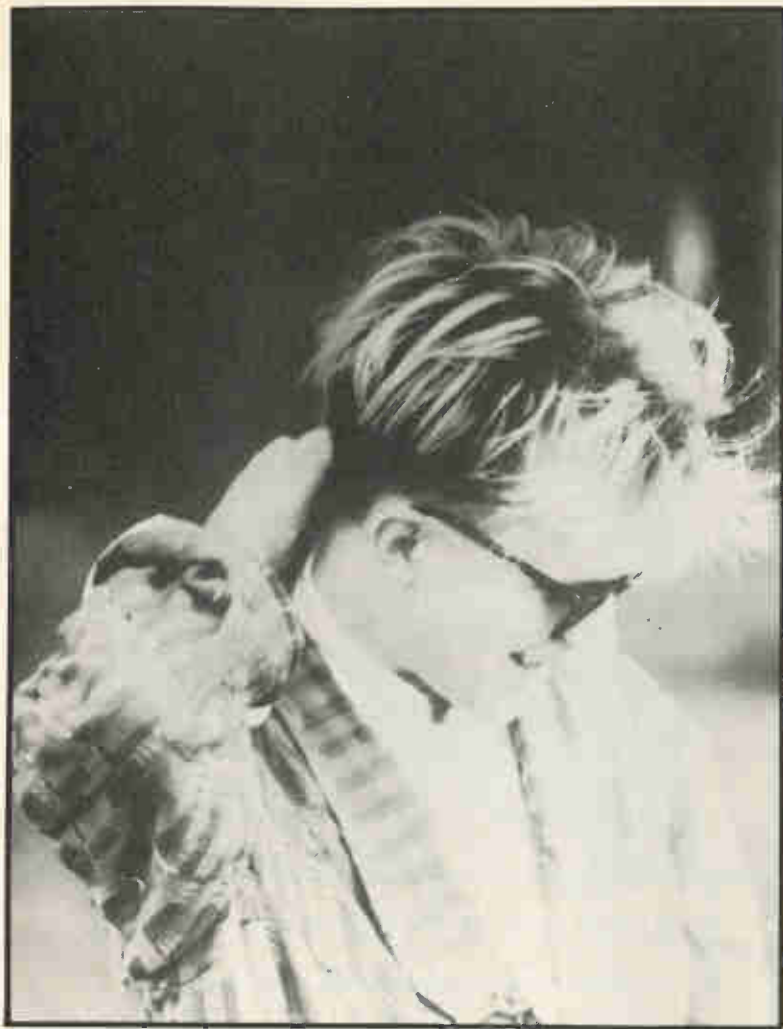
Frankie Goes To Hollywood have a

formidable task ahead of them if they are to establish a new record for the longest opening string of consecutive top five hits. With five, they've already equalled the Move and Soft Cell's total. Guy Mitchell managed six before dipping lower, whilst Adam Faith, Engelbert Humperdinck and Culture Club all put seven singles in the top five before losing their impetus. But the target for Frankie is the nine consecutive top five hits amassed by Gary Glitter, before 'Love Like You And Me' stopped at number 10 in 1975. Despite several further hits, Gary never returned to the top five.

● 'The Very Best Of **The Drifters**' is the third compilation of the veteran vocal group's work to make the charts in the last 18 years.

In 1968, 'Golden Hits', a 12 track collection of their finest Atlantic recordings reached number 27. Re-issued four years later to cash in on renewed singles chart success by some of its tracks, it went a notch higher.

**The Drifters** then signed to Bell, and produced a string of new, fairly lightweight but highly enjoyable hit singles which accurately parodied their own earlier successes and included one or two genuinely good songs, notably 'There Goes My First Love' and 'Like Sister And Brother'. So it was that in 1975, when they were once again riding the crest of a wave, that Atlantic put together the excellent double album '24 Original Hits', which included both their earlier hits and newer material leased from Arista. The



HOWIE JONES: On a bit of a downward trend?

album was a smash, reaching number two in the charts and selling over 300,000 copies.

The newly compiled 'The Very Best Of The Drifters' is a single album, crammed with 20 tracks, including 17 hits. It covers the period 1959 to 1976, and includes nearly all the group's essential recordings. It comes highly recommended, though I would prefer it to have been sequenced chronologically, rather than hopping from the Fifties to the Seventies and back again as it does.

## CHARTFILE USA

● **Cyndi Lauper** collects her second American number one single this week, as 'True Colors' — her first single since 'Goonies 'R' Good Enough' peaked at number 10 in July 1985 — dethrones **Janet Jackson's** two week topper 'When I Think Of You'.

Lauper previously reached the chart summit in 1984 with 'Time After Time'. She wrote that hit with **Rob Hyman**, but left production duties to **Rick Chertoff**. Conversely, Cyndi produced 'True Colors' with **Lennie Petze**, but the song was composed by **Tom Kelly** with lyrics by **Billy Steinberg**. It's Steinberg's and Kelly's second chart topper too — they wrote Madonna's first number one 'Like A Virgin'.

● **Jimmy 'Jam' Harris** and **Terry Lewis** wrote three songs in this week's top 10: Janet Jackson's former number one 'When I Think Of You', which dips to number three, **Robert Palmer's** 'I Didn't Mean To Turn You On', which climbs from number eight to number four and the **Human League's** 'Human', which improves five places to number nine.

The last songwriters to have three of their songs simultaneously listed in the top ten, with a different act performing each, were the **Bee Gees** — **Barry, Robin** and **Maurice Gibb** — who did so several times in 1978, most recently on May 20th of that year, when **Yvonne Elliman** was at number five with their song 'If I Can't Have You', brother **Andy's** 'Shadow Dancing' stood at number six, and their own hit 'Night Fever' was at number 10.

● East Coast heavy metal quintet **Bon Jovi's** third album 'Slippery When Wet' moves to the top of Billboard's US album chart this week.

The group, whose name is a simplified form of leader **Jon Bongiovi's** surname, is also enjoying its biggest single with 'You Give Love A Bad Name', which climbs into the top 20 this week. Bon Jovi's first, self-titled, album reached number 43 in 1984, and last year's '7800 Degrees Fahrenheit' peaked at number 37.

Bon Jovi is the second hard rock act to top the album chart this year, following **Van Halen**, who topped in April with '5150'.



# Smiley Culture

the new single:  
**Mr. Kidnapper**  
 available now as 7"  
 & Super-Dub 12"  
 taken from the debut album  
 "tongue in cheek" 

7" POSP 827 & 12" POSPX 827 LP: POLD 5200

W/E OCT 25, 1986

U S S I N G L E S

U S A L B U M S

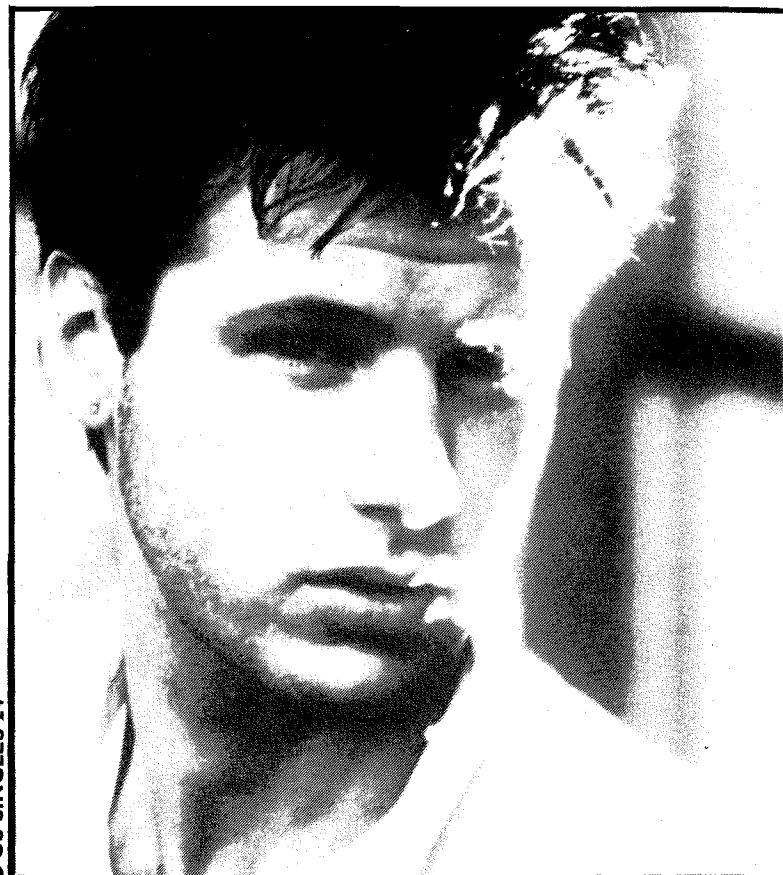
D I S C O

# CHARTS

## U S S I N G L E S

- 1 3 TRUE COLORS, Cyndi Lauper, Portrait
- 2 2 TYPICAL MALE, Tina Turner, Capitol
- 3 1 WHEN I THINK OF YOU, Janet Jackson, A&M
- 4 8 I DIDN'T MEAN TO TURN YOU ON, Robert Palmer, Island
- 5 5 HEARTBEAT, Don Johnson, Epic
- 6 15 AMANDA, Boston, MCA
- 7 4 THROWING IT ALL AWAY, Genesis, Atlantic
- 8 9 ALL CRIED OUT, Lisa Lisa and Cult Jam with Full Force, Columbia
- 9 14 HUMAN, the Human League, A&M/Virgin
- 10 11 SWEET LOVE, Anita Baker, Elektra
- 11 6 TWO OF HEARTS, Stacey Q, Atlantic
- 12 10 A MATTER OF TRUST, Billy Joel, Columbia
- 13 20 TRUE BLUE, Madonna, Sire
- 14 7 DON'T FORGET ME (WHEN I'M GONE), Glass Tiger, Manhattan
- 15 19 TAKE ME HOME TONIGHT, Eddie Money, Columbia
- 16 24 YOU GIVE LOVE A BAD NAME, Bon Jovi, Mercury
- 17 22 WORD UP, Cameo, Atlanta Artists
- 18 25 THE RAIN, Oran 'Juice' Jones, Def Jam
- 19 21 GIRL CAN'T HELP IT, Journey, Columbia
- 20 12 HEAVEN IN YOUR EYES, Loverboy, Columbia
- 21 13 STUCK WITH YOU, Huey Lewis And The News, Chrysalis
- 22 28 I'LL BE OVER YOU, Toto, Columbia
- 23 30 THE NEXT TIME I FALL, Peter Cetera with Amy Grant, Warner Brothers
- 24 31 I AM BY YOUR SIDE, Corey Hart, EMI America
- 25 33 EMOTION IN MOTION, Ric Ocasek, Geffen
- 26 29 IN YOUR EYES, Peter Gabriel, Geffen
- 27 36 LOVE WILL CONQUER ALL, Lionel Richie, Motown
- 28 16 FRIENDS AND LOVERS, Carl Anderson and Gloria Loring, Carrere
- 29 32 JUMPIN' JACK FLASH, Aretha Franklin, Arista
- 30 40 THE WAY IT IS, Bruce Hornsby And The Range, RCA
- 31 39 SOMEBODY'S OUT THERE, Triumph, MCA
- 32 23 EARTH ANGEL, New Edition, MCA
- 33 18 MISSIONARY MAN, Eurythmics, RCA
- 34 17 DREAMTIME, Daryl Hall, RCA
- 35 42 HIP TO BE SQUARE, Huey Lewis And The News, Chrysalis
- 36 45 TO BE A LOVER, Billy Idol, Chrysalis
- 37 46 EVERYBODY HAVE FUN TONIGHT, Wang Chung, Geffen
- 38 44 FREEDOM OVERSPILL, Steve Winwood, Island
- 39 27 LOVE WALKS IN, Van Halen, Warner Brothers
- 40 35 POINT OF NO RETURN, Nu Shooz, Atlantic
- 41 26 WALK THIS WAY, Run-DMC, Profile
- 42 51 WHAT ABOUT LOVE, 'Til Tuesday, Epic
- 43 48 JODY, Jermaine Stewart, Arista
- 44 54 (FOREVER) LIVE AND DIE, Orchestral Manoeuvres In the Dark, A&M
- 45 50 CAN'T WAIT ANOTHER MINUTE, Five Star, RCA
- 46 37 DANCING ON THE CEILING, Lionel Richie, Motown
- 47 38 WORDS GET IN THE WAY, Miami Sound Machine, Epic
- 48 55 WALK LIKE AN EGYPTIAN, Bangles, Columbia
- 49 57 STAND BY ME, Ben E King, Atlantic
- 50 58 WILD WILD LIFE, Talking Heads, Sire
- 51 65 DON'T GET ME WRONG, the Pretenders, Sire
- 52 69 YOU KNOW I LOVE YOU . . . , Howard Jones, Elektra
- 53 56 MIDAS TOUCH, Midnight Star, Solar
- 54 34 LOVE ZONE, Billy Ocean, Jive
- 55 41 TAKE MY BREATH AWAY, Berlin, Columbia
- 56 47 TWIST AND SHOUT, the Beatles, Capitol
- 57 59 CALIFORNIA DREAMING, the Beach Boys, Capitol
- 58 68 C'EST LA VIE, Robbie Nevil, Manhattan
- 59 67 WHERE DID YOUR HEART GO?, Wham!, Columbia
- 60 74 LADY SOUL, the Temptations, Gordy

U S S I N G L E S 24



- 86 — YOU BE ILLIN', Run-DMC, Profile
- 88 98 MORE THAN PHYSICAL, Bananarama, London
- 90 94 THIS LOVE, Bad Company, Atlantic
- 93 — LIKE FLAMES, Berlin, Geffen
- 94 — WHEN THE RAIN COMES DOWN, Andy Taylor, MCA

Compiled by Billboard

## U S A L B U M S

- 1 2 SLIPPERY WHEN WET, Bon Jovi, Mercury
- 2 1 FORE!, Huey Lewis And The News, Chrysalis
- 3 15 THIRD STAGE, Boston, MCA
- 4 3 TOP GUN, Soundtrack, Columbia
- 5 4 DANCING ON THE CEILING, Lionel Richie, Motown
- 6 11 BREAK EVERY RULE, Tina Turner, Capitol
- 7 6 BACK IN THE HIGHLIFE, Steve Winwood, Island
- 8 5 RAISING HELL, Run-DMC, Profile
- 9 7 TRUE BLUE, Madonna, Sire
- 10 8 THE BRIDGE, Billy Joel, Columbia
- 11 10 CONTROL, Janet Jackson, A&M
- 12 9 INVISIBLE TOUCH, Genesis, Atlantic
- 13 13 TRUE COLORS, Cyndi Lauper, Portrait
- 14 16 GRACELAND, Paul Simon, Warner Brothers
- 15 14 NIGHT SONGS, Cinderella, Mercury
- 16 12 EAT 'EM AND SMILE, David Lee Roth, Warner Brothers
- 17 17 HEARTBEAT, Don Johnson, Epic
- 18 25 SOMEWHERE IN TIME, Iron Maiden, Capitol
- 19 19 RAPTURE, Anita Baker, Elektra
- 20 24 "TRUE STORIES", Talking Heads, Sire
- 21 18 REVENGE, Eurythmics, RCA
- 22 22 LOVE ZONE, Billy Ocean, Jive
- 23 23 RIPTIDE, Robert Palmer, Island
- 24 21 LIFE'S RICH PAGEANT, REM, IRS
- 25 20 SO, Peter Gabriel, Geffen
- 26 27 5150, Van Halen, Warner Brothers
- 27 32 EYE OF THE ZOMBIE, John Fogerty, Warner Brothers
- 28 26 TRUE CONFESSIONS, Bananarama, London
- 29 36 CAN'T HOLD BACK, Eddie Money, Columbia
- 30 38 WORD UP, Cameo, Atlanta Artists
- 31 35 THIN RED LINE, Glass Tiger, Manhattan
- 32 28 PRIMITIVE LOVE, Miami Sound Machine, Epic
- 33 31 THEN AND NOW . . . THE BEST OF THE MONKEES, the Monkees, Arista
- 34 33 LIKE A ROCK, Bob Seger and the Silver Bullet Band, Capitol
- 35 29 WHITNEY HOUSTON, Whitney Houston, Arista
- 36 30 PRESS TO PLAY, Paul McCartney, Capitol
- 37 39 QUIET RIOT III, Quiet Riot, Pasha
- 38 46 THE WAY IT IS, Bruce, Hornsby And The Range, RCA
- 39 37 THREE HEARTS IN THE HAPPY ENDING MACHINE, Daryl Hall, RCA
- 40 42 THE SPORT OF KINGS, Triumph, MCA
- 41 48 RAISED ON RADIO, Journey, Columbia
- 42 44 TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated
- 43 54 THIS SIDE OF PARADISE, Ric Ocasek, Geffen
- 44 41 LIVE, George Thorogood, EMI-America
- 45 55 TRILOGY, yngwei J Malmsteen, Mercury
- 46 43 PLAY DEEP, the Outfield, Columbia

## B U L L E T S

- 62 75 FOOLISH PRIDE, Daryl Hall, RCA
- 63 76 SHAKE YOU DOWN, Gregory Abbott, Columbia
- 64 73 WELCOME TO THE BOOMTOWN, David And David, A&M
- 66 71 EVERYTIME YOU CRY, the Outfield, Columbia
- 67 80 HEARTACHE ALL OVER THE WORLD, Elton John, Geffen
- 70 81 FOR TONIGHT, Nancy Martinez, Atlantic
- 74 — IS THIS LOVE, Survivor, Scotti Bros
- 75 90 NAIL IT TO THE WALL, Stacy Lattisaw, Motown
- 76 — DON'T STAND SO CLOSE TO ME, the Police, A&M
- 77 — LOVE IS FOREVER, Billy Ocean, Jive
- 78 — CRAZAY, Jesse Johnson, A&M
- 83 86 GOOD MUSIC, Joan Jett And The Blackhearts, Blackheart
- 85 — THE FUTURE'S SO BRIGHT, Timbuk 3, IRS

47 47 **PICTURE BOOK**, Simply Red, Elektra  
 48 56 **SOLITUDE/SOLITAIRE**, Peter Cetera, Warner Brothers  
 49 40 **BLUE**, Double, A&M  
 50 52 **CRASH**, the Human League, A&M/Virgin  
 Compiled by Billboard

**D I S C O**

1 3 **SLOWDOWN (DANCIN' DANNY D & GODWIN LOGIE REMIX)/(NICK MARTINELLI REMIX)**, Loose Ends, Virgin 12in twin-pack/promo  
 2 1 **WORD UP/LES ADAMS CLUB MIX**, Cameo, Club 12in  
 3 8 **MIDAS TOUCH (REMIX)**, Midnight Star, Solar 12in  
 4 4 **JACK THE GROOVE**, Raze, Champion 12in  
 5 5 **JACK YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in  
 6 9 **I'M CHILLIN'**, Kurtis Blow, US Mercury 12in  
 7 2 **RUMORS/VICIOUS RUMORS/SHEP PETTIBONE REMIXES**, Timex Social Club, Cooltempo 12in  
 8 7 **(I'M A) DREAMER (SHEP PETTIBONE REMIX)**, BB&Q, Cooltempo 12in  
 9 6 **LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND**, Farley 'Jackmaster' Funk and Jesse Saunders featuring Darryl Pandy, London 12in  
 10 18 **(THEY LONG TO BE) CLOSE TO YOU (LARRY LEVAN REMIX)/SAVE YOUR LOVE FOR ME**, Gwen Guthrie, Boiling Point 12in  
 11 13 **FALLING IN LOVE/ALTERNATIVE CLUB MIX**, Sybil, Champion 12in  
 12 21 **GIRLS AIN'T NOTHING BUT TROUBLE (REMIX)/GUYS AIN'T NOTHING BUT TROUBLE**, DJ Jazzy Jeff and Fresh Prince/Ice Cream "Tee", Champion 12in  
 13 12 **SHOWING OUT**, Mel & Kim, Supreme Records 12in  
 14 10 **SHIVER/TEASER/LOVE'S HERE TONIGHT**, George Benson, Warner Bros LP  
 15 11 **BACK TO THE SCENE OF THE CRIME/FREEZE'S THEME**, The Incredible Mr Freeze, London 12in  
 16 28 **I CAN'T TURN AROUND**, J.M. Silk, RCA 12in  
 17 24 **SEE ME/I REALLY DIDN'T MEAN IT**, Luther Vandross, Epic LP  
 18 30 **EXCITE ME**, Carlton Smith, CityBeat 12in  
 19 17 **DON'T THINK ABOUT IT**, One Way, US MCA Records 12in  
 20 20 **SLAVE OF LOVE**, T.C. Curtis, Hot Melt 12in  
 21 29 **BACK AND FORTH/CANDY/SHE'S MINE**, Cameo, Club LP  
 22 68 **THE RAIN (REMIX)**, Oran 'Juice' Jones, Def Jam 12in  
 23 23 **TURNED ON TO YOU**, 80's Ladies, Music Of Life 12in  
 24 26 **TASTY LOVE**, Freddie Jackson, Capitol 12in  
 25 19 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, Affair 12in  
 26 35 **AIN'T GONNA PAY ONE RED CENT/RAP VERSION**, Wally Jump Junior & The Criminal Element, US Criminal Records 12in  
 27 15 **WHEN I THINK OF YOU (REMIX)**, Janet Jackson, A&M 12in  
 28 39 **MASTERMIND TURNTABLE MIX/SLOW DOWN (NICK MARTINELLI REMIX)**, Loose Ends, Virgin 12in  
 29 36 **NIGHT TO REMEMBER**, Keith Patrick, US Omni Records 12in  
 30 32 **WALK THIS WAY/MY ADIDAS**, Run-DMC, London 12in  
 31 14 **NO WAY/INSTRUMENTAL**, Bobbi Humphrey, Club 12in  
 32 46 **NON-STOP (REMIX)**, Skyy, Capitol 12in  
 33 47 **STILL SMOKIN' (HUG A BUT)/IT'S IN THE MIX (DON'T TOUCH THAT STEREO) (LIVE)**, Trouble Funk, 4th + B'way/TTED 12in  
 34 73 **HOT! WILD! UNRESTRICTED! CRAZY LOVE**, Millie Jackson, Jive 12in  
 35 60 **MISUNDERSTANDING/LET ME LOVE YOU**, James (D-Train) Williams, CBS LP  
 36 50 **TALK TO ME**, Chico DeBarge, Motown 12in  
 37 51 **GOLIATH**, James Brown, Scotti Bros LP  
 38 34 **SHOWING OUT (MORTGAGE MIX)**, Mel & Kim, Supreme Records 12in  
 39 22 **SWEET FREEDOM**, Michael McDonald, MCA Records 12in  
 40 48 **GRAVITY/THE BIG 'G' (DIG THIS MESS)**, James Brown, Scotti Bros 12in  
 41 45 **HOUSE OF BAMBOO**, Earl Grant, Decca 12in EP  
 42 27 **NIGHTS OF PLEASURE/WHO ARE YOU?/I CAN'T WAIT/OOH, YOU MAKE ME FEEL**, Loose Ends, Virgin LP  
 43 33 **SEVENTH HEAVEN/IT SHOULD HAVE BEEN YOU (LARRY LEVAN REMIXES)**, Gwen Guthrie, Fourth & Broadway 12in  
 44 31 **MA FOOM BEY**, Cultural Vibe, Crossover 12in  
 45 25 **UM TANG, UM TANG (TO WHOEVER IT MAY CONCERN)**, DJ Hollywood, Crossover 12in  
 46 41 **7 WAYS**, Hercules, US Dance Mania Records 12in  
 47 re **STRAIGHT TO THE HEART**, The Real Thing, Jive 12in  
 48 80 **SUMMERTIME, SUMMERTIME**, Nocera, 4th + B'way 12in  
 49 38 **YOU CAN DANCE (IF YOU WANT TO)**, Davis/Pinckney Project featuring Lorenzo Queen, US Studio Records 12in

50 42 **THIS TIME**, Private Possession featuring Hunter Hayes, US 4th + B'way 12in  
 51 37 **ROBOT GIRL (L.A. MIX)**, Was (Not Was), Mercury 12in  
 52 55 **JAM ON ME/DUB ON ME**, Company B, US The Summer 12in  
 53 92 **MY LATIN LOVER (WAREHOUSE REMIX)(BRUCE FOREST MIX)**, Q-Pid Featuring Nikki Q, Rhythm King 12in  
 54 — **REAL LOVE (IS IT REAL?)**, Jesse's Gang with Jesse Saunders, Geffen Records/US Jes Say 12in  
 55 — **IT'S THE NEW STYLE/PAUL REVERE**, Beastie Boys, US Def Jam 12in  
 56 96 **SHAKE YOU DOWN**, Gregory Abbott, CBS 12in  
 57 98 **IN THE HEAT OF A PASSIONATE MOMENT (REMIXES)**, Princess, Supreme Records 12in  
 58 44 **RAIN OR SHINE (REMIX)**, Five Star, Tent 12in  
 59 76 **FRIENDS NOT LOVERS (HOT CLUB MIX)**, Rosaline Joyce, Elite 12in  
 60 63 **ALL BECAUSE OF YOU/GIVE ME UP**, Beau Williams, US Capitol LP  
 61 re **BACK IN LOVE AGAIN (REMIX)(LP VERSION)**, Walter Beasley, US Elektra 12in  
 62 59 **LOVE CAN'T TURN AROUND**, Philly Cream, US Cotillion 12in  
 63 83 **IT'S O.K., IT'S O.K.**, The Force, US Jes Say 12in  
 64 72 **SAMBA (TODA MENINA BAIANA MIX) (102%/205%bpm)**, Georgie Fame, Ensign 12in promo  
 65 61 **SPLIT PERSONALITY (THE REMIX)/WHERE DID YOU GO? (DANCIN' DANNY D REMIX)**, U.T.F.O., Cooltempo 12in  
 66 57 **SUCH A FEELING (REMIX)/SUCH A "BASELINE" FEELING**, Young & Co, US Atlantic 12in  
 67 40 **OOPS OH NO (LP VERSION)**, LaToya Jackson, Music Of Life 12in promo  
 68 67 **TEN WAYS OF LOVING YOU**, Lenny Williams, Malaco Dance 12in  
 69 52 **OUTSIDE IN THE RAIN/STOP HOLDING BACK**, Gwen Guthrie, Boiling Point LP  
 70 — **FUNKY GROOVE (BAM'S JAM)**, Hardrock Soul Movement featuring Afrika Bambaataa, Streetwave 12in  
 71 74 **WE'RE ROCKING DOWN THE HOUSE**, Adonis, US Trax Records 12in  
 72 — **YOU GOT THE LOVE**, The Source featuring Candi Staton, US Source Records 12in  
 73 100= **MOVEMENT**, The Movement, US Underworld 12in  
 74 96 **PICK ME UP (ROCK ME NON-STOP)**, Affinity, US Pow Wow 12in  
 75 — **GOIN' TO THE BANK (CLUB MIX)**, Commodores, Polydor 12in  
 76 62 **SWEET THING (M&M MIX)**, Conversion, Threeway Records 12in white label  
 77 84 **THE SPEN/SAGITARIAN**, Beat This, US Ace Beat 12in  
 78 53 **DON'T YOU TRY IT/DUB**, Raww, Debut 12in  
 79 79 **BROADWAY**, Duke Bootee, US Beauty and The Beat 12in  
 80 81 **HOOKED ON YOU**, Tourist, US Vista Sounds International 12in  
 81 66 **LET'S MAKE SOME NOISE (HOUSE OF WAX MIX)**, Escalator, Elite 12in  
 82 — **OUTSIDE IN THE RAIN (LARRY LEVAN REMIX)**, Gwen Guthrie, US Polydor 12in  
 83 95 **WE RAP MORE MELLOW**, Younger Generation, US Brass 12in  
 84 — **FUSION BEATS VOL. 2 (0-108%3-105%3-110%3-105-109%3-111%3bpm)**, US Bozo Meko Records 12in  
 85 re **TELL ME WHAT I GOTTA DO/PLEASURE**, Al Jarreau, WEA LP  
 86 99 **THANK YA/TURN IT**, Sweet D, US Trax Records 12in  
 87 — **L.A. NIGHTS/NEW YORK AFTERNOON**, Yasuko Agawa, Bluebird/10 12in white label  
 88 — **HAPPY/GOTTA MAKE LOVE TONIGHT/WHO LOVES YOU/FEELS SO GOOD**, Surface, US Columbia LP  
 89 81 **THE BRONX/MAGILLA GORILLA**, Kurtis Blow, US Mercury LP  
 90 94 **COLD GETTIN' DUMB/LOVE STORY**, Just-Ice, US Fresh Records LP  
 91 — **STORMY MONDAY/RUN JOE**, Chuck Brown & The Soul Searchers, US Future 12in  
 92 re **BELIEVE IT OR NOT**, Billy Griffin, US Atlantic 12in  
 93 re **R U HOT ENOUGH**, Virgo, US Trax Records 12in  
 94 — **THIS GOOD GOOD FEELING**, Veneice, LGR Records 12in  
 95 88 **COME TO ME**, Bennie Braxton, US Phanelson Records Inc 12in  
 96 97 **SACRIFICE**, Cyndi Phillips, US Atlantic 12in  
 97 — **BACK TO SCHOOL**, Bunny Wailer, Solomonik 12in  
 98 re **JUNGLE FEVER**, Kinkina, US Profile 12in  
 99 — **PUMP THAT BASS/LIVE (GET A LITTLE STUPID... HO!)** (0-103%-0bpm), Original Concept, US Def Jam 7in  
 100= — **BARAH (THE HOUSE MIX) (118%-0bpm)**, Cleavage, US Studio Records 12in  
 100= — **RIDE THE RHYTHM**, On The House with Marshall Jefferson, US Trax Records 12in  
 100= re **SWEETHEART**, Rainy Davis, US SuperTronics 12in  
 Compiled by James Hamilton/Alan Jones

# exception

3 TRACK 12" "JUMP WITH IT"



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W/E OCT 25, 1986  
 EUROBEAT  
 REGGAE  
 INDIE SINGLES  
 INDIE ALBUMS

# CHARTS

## EUROBEAT

- |    |    |   |
|----|----|---|
| 1  | 5  | <b>YOU KEEP ME HANGIN' ON</b> , Kim Wilde, MCA Records 12in   |
| 2  | 1  | <b>YOU'RE GONNA SUFFER</b> , Bertice Reading, Sublime 12in  |
| 3  | 3  | <b>DELIVERANCE</b> , People Like Us (featuring Cindy Dickinson), Passion 12in                                 |
| 4  | 2  | <b>KNOCK ME SENSELESS</b> , Eastbound Expressway, Passion 12in  |
| 5  | 6  | <b>APPLAUSE</b> , Angie Gold, Passion 12in  |
| 6  | 7  | <b>SO GLAD</b> , Pepper Watkins, US TSR 12in  |
| 7  | 8  | <b>EYE CONTACT</b> , Linda Lusardi, Polo 12in   |
| 8  | —  | <b>ANIMAL MAGNETISM</b> , Darryl Pandy, Nightmare 12in  |
| 9  | 12 | <b>DON'T YOU TRY IT</b> , Raww, Debut 12in  |
| 10 | 9  | <b>ON THE HOUSE (FARLEY 'JACKMASTER' FUNK REMIXES)</b> , Midnight Sunrise, Crossover 12in                     |
| 11 | 4  | <b>HERE TO STAY</b> , Sister Sledge, EMI 12in   |
| 12 | 10 | <b>QU'EST-CE QUE C'EST? (REMIX)</b> , Splash, Rocket 12in   |
| 13 | 13 | <b>WALKIN MY SHOES</b> , Hazell Dean, Dutch EMI 12in  |
| 14 | 11 | <b>NUMBER ONE LOVER</b> , Sadie Nine, Record Shack 12in   |
| 15 | —  | <b>TIGHTROPE</b> , Evelyn Thomas, Nightmare 12in  |
| 16 | 15 | <b>DANCE YOUR WAY OUT OF THE DOOR</b> , Sharon Dee Clarke, Arista 12in  |
| 17 | 26 | <b>TWO OF HEARTS (EUROPEAN DANCE MIX)</b> , Stacey Q, Atlantic 12in   |
| 18 | 19 | <b>JACK THE GROOVE</b> , Raze, Champion 12in  |
| 19 | 14 | <b>LOVERBOY (IAN LEVINE REMIX)</b> , Chairmen Of The Board, EMI 12in  |
| 20 | 21 | <b>WHAT HAVE I GOT TO LOSE</b> , Astaire, Passion 12in white label  |
| 21 | 16 | <b>CATCH THE FOX</b> , Den Harrow, Italian Baby 12in  |
| 22 | 23 | <b>LOVE CAN'T TURN AROUND</b> , Farley 'Jackmaster' Funk & Jesse Saunders featuring Darryl Pandy, London 12in |
| 23 | 25 | <b>DON'T LEAVE ME THIS WAY (REMIXES)</b> , The Communards, London 12in  |
| 24 | 20 | <b>THANK YA</b> , Sweet D, US Trax Records 12in   |
| 25 | 22 | <b>I DON'T WANNA TALK ABOUT THE WEATHER</b> , Joan Faulkner, US Megatone 12in                                 |
| 26 | 30 | <b>BRAND NEW LOVER</b> , Dead Or Alive, Epic 12in   |
| 27 | —  | <b>LOVE ATTACK</b> , Tony Caso, US Eurobeat 12in  |
| 28 | 24 | <b>I LIKE IT</b> , Libra, US Chicago Connection 12in  |
| 29 | re | <b>NO MAN'S LAND</b> , Seventh Avenue, Record Shack 12in  |
| 30 | re | <b>AMERICAN LOVE</b> , Rose Laurens, German WEA 12in  |

Compiled by Alan Jones/James Hamilton

## REGGAE

- |    |    |   |
|----|----|---|
| 1  | 1  | <b>MAN SHORTAGE</b> , Lovindeer, TSOJ                                     |
| 2  | 3  | <b>SHU BEEN</b> , Frankie Paul, Pioneer International                     |
| 3  | 8  | <b>WHAT THE HELL</b> , Echo Minott, Unity                                 |
| 4  | 4  | <b>REGGAE SENSATION</b> , Sonie, Chartbound                               |
| 5  | 5  | <b>PUPPY LOVE</b> , Tiger, Thunderbolt                                    |
| 6  | 2  | <b>BORN FREE</b> , Winsome, Finestyle                                     |
| 7  | 13 | <b>I FOUND LOVE</b> , Annette B, UK Bubblers                              |
| 8  | 15 | <b>YOU ARE EVERYTHING TO ME</b> , Boris Gardiner, Revue                   |
| 9  | 14 | <b>RAGAMUFFIN &amp; RAMBO</b> , Dixie Peach, Y & D                        |
| 10 | 6  | <b>THIS IS REGGAE MUSIC</b> , Administrators, Groove & A Quarter          |
| 11 | 7  | <b>BE MY LADY</b> , Peter Hunningale, Street Vibes                        |
| 12 | —  | <b>BAD MAN &amp; WOMAN</b> , Pato Banton, Movin' Music                    |
| 13 | 23 | <b>PARA THEM PARO</b> , King Kong, Greensleeves                           |
| 14 | 9  | <b>CRAZY/WHAT THE POLICE CAN DO</b> , Andrew Paul, Digikal                |
| 15 | 17 | <b>BOXING/HEAVYWEIGHT CHAMPION</b> , Jack Reuben, Shuttle                 |
| 16 | —  | <b>DANCE HALL VIBES</b> , Mikey General, Digital                          |
| 17 | 11 | <b>SIX SIX STREET</b> , Louisa Mark, Bushranger                           |
| 18 | 19 | <b>NATTY NAH RUN</b> , Jennifer Gadd, Slag                                |
| 19 | 18 | <b>LIVESTOCK PARTY</b> , Little Clarke and the Offbeat Posse, Jah Tubby's |
| 20 | 20 | <b>HARD DRUGS</b> , Gregory Isaacs, Tappa                                 |
| 21 | 12 | <b>OPEN THE DOOR/WHAT A SMILE</b> , Ken Boothe, Blue Mountain             |
| 22 | 24 | <b>IDENTIFY ME</b> , King Kong, Digikal                                   |
| 23 | —  | <b>RAGAMUFFIN YEAR</b> , Junior Delgado, Greensleeves                     |
| 24 | 10 | <b>MAGIC FEELING</b> , Michael Gordon, Fine Style                         |
| 25 | 16 | <b>RAMBO/CONQUER ME</b> , Superblack and Don Angelo, Live And Love        |
| 26 | 21 | <b>SINGALONG</b> , Lorna Gee, Ariwa                                       |
| 27 | 25 | <b>I WANT TO WAKE UP WITH YOU</b> , Boris Gardiner, Revue                 |
| 28 | 22 | <b>THE ORIGINAL BANGARANG</b> , Nitty Gritty, Jammy's                     |
| 29 | 28 | <b>AFRICA</b> , Axerman, Fashion  |
| 30 | 30 | <b>DEAR BOOPSIE</b> , Pam Hall, Blue Mountain                             |

Compiled by Spotlight Research

## INDIE SINGLES

- |    |    |   |
|----|----|---|
| 1  | 1  | <b>STATE OF THE NATION</b> , New Order, Factory                                       |
| 2  | 2  | <b>THINK FOR A MINUTE</b> , the Housemartins, Go! Discs                               |
| 3  | 6  | <b>STARPOWER</b> , Sonic Youth, Blastfirst  |
| 4  | 3  | <b>DICKIE DAVIES' EYES</b> , Half Man Half Biscuit, Probe Plus                        |
| 5  | 4  | <b>THE PEEL SESSION</b> , New Order, Strange Fruit                                    |
| 6  | 5  | <b>HANG-TEN!</b> , the Soup Dragons, RAW TV Products                                  |
| 7  | 7  | <b>LOVE AFFAIR WITH EVERYDAY LIVING</b> , the Woodentops, Rough Trade                 |
| 8  | —  | <b>NAKED AS THE DAY YOU WERE BORN</b> , the Weather Prophets, Creation                |
| 9  | 8  | <b>WHO DO YOU WANT FOR YOUR LOVE?</b> , the Icicle Works, Beggars Banquet             |
| 10 | 10 | <b>THE PEEL SESSION</b> , the Damned, Strange Fruit                                   |
| 11 | 11 | <b>SUNARISE</b> , the Godfathers, Corporate Image                                     |
| 12 | —  | <b>SOMETIMES</b> , Erasure, Mute  |
| 13 | 9  | <b>WONDERFUL LIFE</b> , Black, Ugly Man   |
| 14 | 14 | <b>LIKE A HURRICANE/GARDEN OF DELIGHT</b> , the Mission, Chapter 22                   |
| 15 | 19 | <b>THE GRIP OF LOVE</b> , Ghost Dance, Karbon   |
| 16 | 18 | <b>BELA LUGOSI'S DEAD</b> , Bauhaus, Small Wonder                                     |
| 17 | 20 | <b>BLUE MONDAY</b> , New Order, Factory   |
| 18 | 30 | <b>VELVETEEN</b> , Rose Of Avalanche, Fire  |
| 19 | 26 | <b>GENTLE SOUND</b> , the Railway Children, Factory                                   |
| 20 | 16 | <b>THE PEEL SESSION</b> , Stiff Little Fingers, Strange Fruit                         |
| 21 | 25 | <b>PANIC</b> , the Smiths, Rough Trade  |
| 22 | 24 | <b>SERPENT'S KISS</b> , the Mission, Chapter 22                                       |
| 23 | 21 | <b>SURF CITY</b> , the Meteors, Anagram   |
| 24 | 29 | <b>JESUS IS DEAD</b> , the Exploited, Rough Justice                                   |
| 25 | 13 | <b>ROMAN P/GOOD VIBRATIONS</b> , Psychic TV, Temple                                   |
| 26 | 23 | <b>LIKE AN ANGEL</b> , the Mighty Lemon Drops, Dreamworld                             |
| 27 | 12 | <b>MR PHARMACIST</b> , the Fall, Beggars Banquet                                      |
| 28 | 27 | <b>A SCREW</b> , Swans, Some Bizzare/K422   |
| 29 | 15 | <b>DRUGS/COME HERE MY LOVE</b> , This Mortal Coil, 4AD                                |
| 30 | —  | <b>RUNAWAY</b> , Luis Cardenas, Consolidated Allied<br>Compiled by Spotlight Research |



INDIE ALBUMS 26

## INDIE ALBUMS

- |    |    |  |
|----|----|--|
| 1  | 1  | <b>BROTHERHOOD</b> , New Order, Factory                                    |
| 2  | 2  | <b>TALKING WITH THE TAXMAN ABOUT POETRY</b> , Billy Bragg, Go! Discs       |
| 3  | 3  | <b>BEND SINISTER</b> , the Fall, Beggars Banquet                           |
| 4  | 5  | <b>BLOOD AND CHOCOLATE</b> , Elvis Costello and the Attractions, Imp/Demon |
| 5  | 6  | <b>LONDON 0 HULL 4</b> , the Housemartins, Go! Discs                       |
| 6  | 4  | <b>FILIGREE AND SHADOW</b> , This Mortal Coil, 4AD                         |
| 7  | 8  | <b>THE QUEEN IS DEAD</b> , the Smiths, Rough Trade                         |
| 8  | 14 | <b>WHO'S BEEN TALKING</b> , Robert Cray, Charly                            |
| 9  | 12 | <b>WATCH YOUR STEP</b> , Ted Hawkins, Gull                                 |
| 10 | 11 | <b>SUICIDE</b> , Suicide, Demon  |
| 11 | 10 | <b>KICKING AGAINST THE PRICKS</b> , Nick Cave and the Bad Seeds, Mute      |
| 12 | 16 | <b>ON THE BOARDWALK</b> , Ted Hawkins, UnAmerican Activities               |
| 13 | 15 | <b>BACK IN THE DHSS</b> , Half Man Half Biscuit, Probe Plus                |
| 14 | 7  | <b>THE UNGOVERNABLE FORCE</b> , Conflict, Mortarhate                       |
| 15 | 13 | <b>GIANT</b> , the Woodentops, Rough Trade                                 |
| 16 | —  | <b>DOGBREATH</b> , Head Of David, Blast First                              |
| 17 | 17 | <b>MORE LOVE SONGS</b> , Loudon Wainwright III, Demon                      |
| 18 | —  | <b>FOREVER BREATHES THE LONELY WORD</b> , Felt, Creation                   |
| 19 | —  | <b>SHABINI</b> , Bhundu Boys, DiscAfrique                                  |
| 20 | 9  | <b>HIGH PRIEST OF LOVE</b> , Zodiac Mindwarp and the Love Reaction, Food   |
| 21 | 23 | <b>EXPRESS</b> , Love And Rockets, Beggars Banquet                         |
| 22 | 19 | <b>HOLY MONEY</b> , Swans, Some Bizzare                                    |
| 23 | 18 | <b>HEAD</b> , the Batfish Boys, Batfish Incorporated                       |
| 24 | —  | <b>ELEMENT OF LIGHT</b> , Robyn Hitchcock And The Egyptians, Glass Fish    |
| 25 | 25 | <b>VICTORIALAND</b> , Cocteau Twins, 4AD                                   |
| 26 | 28 | <b>FRIENDS</b> , the Bolshoi, Beggars Banquet                              |
| 27 | 20 | <b>STEP ON IT</b> , Bogshed, Help Yourself                                 |
| 28 | 21 | <b>GIFT</b> , the Sisterhood, Merciful Release                             |
| 29 | 24 | <b>THROWING MUSES</b> , Throwing Muses, 4AD                                |
| 30 | 27 | <b>MANIC POP THRILL</b> , That Petrol Emotion, Demon                       |

Compiled by Spotlight Research



# THE HISTORY MAN

Ted Hawkins is 49, he used to be called Dirty Junior when he was a kid, and he's just given up busking. In short, he's had it hard. But now his music, a veritable history of black roots music — combining blues, soul and r'n'b — is beginning to make waves

STORY: JANE WILKES

It's not every day that a 49-year-old black American singer causes a commotion in these fair isles. Then, it's not every day that two remarkable albums, 'Watch Your Step' and 'On The Boardwalk', are released. Black American roots music is usually envisaged as a progression — from blues, through R&B, through to soul.

Ted Hawkins has produced a music that spans all three genres, his being melodic songs of emotional intensity. What's instantly striking about Ted Hawkins, apart from those songs — those forceful, endearing songs — is the way he plays them. As Bruce Bromberg, producer of 'Watch Your Step' says, "It's as if something was after him."

Well, there is something after him. There's a lifetime's worth of sadness and hardship still rooting through his mind. Until only a couple of months ago, Ted Hawkins was still forced to busk down on Venice Beach, California. But then, that's been the story of his life. Scratching a living where and how he can; often being caught out and incarcerated for his pains. Yet it's these hardened experiences of life that make Ted's songs what they are: sometimes bitter, occasionally aggressive, yet always emotional in their vaguely confessional nature.

Take the heartbreaking Harry Belafonte styled 'The Lost Ones', a harrowing tale of a little boy who had to take care of his dying mother. In reality, Ted's mother was an alcoholic. His father had left, so young Theodore Hawkins had to fend for himself. It is these unhappy times that have left those sad, bitter scars on his memory.

"I used to get called Dirty Junior. When I was growing up, no little girl wanted Dirty Junior, a barefooted, nasty, stinking little kid. That's all messed my mind up a little. I didn't understand why nobody cared for me. All this is tugging at me now, now that I'm 49."

One of the most essential aspects about Ted Hawkins is the vocals — those rasping, tender vocals encroaching upon Sam Cooke territory "I'm a Sam Cooke disciple, so I guess he must have melted into me some way."

In some way, yes. But not totally. There is a highly defined individuality about Ted Hawkins that enables him to sing other people's songs as if they were his own. Ted reckons that this is the result of working Venice beach for five years, covering those well-known classics, yet giving them his decidedly personal touch.

"I was mostly singing country and western, because the beach was predominantly white, and white folks like that kind of stuff."

Which brings us quite neatly to his covers of the country classics 'Country Roads', and 'Green Grass Of Home'. Ted is quite adamant that he covers songs simply because he likes the way they sound, they make him feel good. But, having been a roamer all his life, aren't these songs, with all their references to home, a reflection on his state of mind, a wish to be able to lead a stable, settled life? "I guess so, subconsciously. But not home where I came from, not Mississippi. I'll never go back there!"

Ted left Mississippi at the age of 19. He took the freight train out of town and has never been back. "I have bad memories of that place. A person always remembers the bad things in life, not the good." He has drifted around the States ever since, living in Chicago, Buffalo, Philadelphia, New Jersey, and has now more or less settled in California. These times were hard, struggling to keep body and soul together.

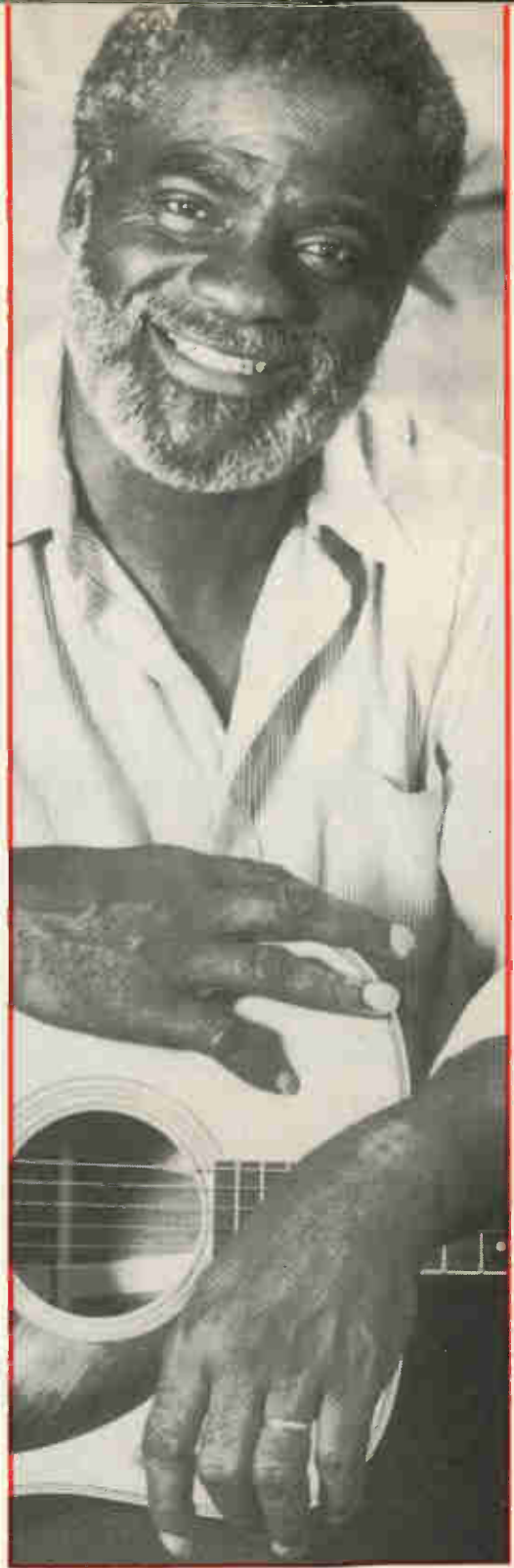
"I've been walking around the States all my life and nobody's paid any attention to my singing. My own were indifferent and sarcastic." These times also provide the basis for his own songs.

Ted's songs are not love songs in the traditional sense; not "My baby left me" love songs. They are emotional songs that tug at your heart strings. Take 'Stay Close To Me', a song dealing with drug addiction, a person trying to kick the habit because of someone they love; someone who cares for them.

"I thought it was time to make a record without someone talking about their love life. You can get tired of hearing that all the time. I mean, 'What do you get from the liquor store? Something sour, something sweet', (chorus from 'Sorry You're Sick'), "something different."

Anyway, Ted claims he's never been in love. "I understand love, but it's never captured me. If it had, I'd probably have jumped off the nearest building. I'm still here because I've never indulged. I've watched people being hurt and I think something that hurt that bad, why do they participate? It must be masochistic tendencies!"

So, what about your wife, Elizabeth Hawkins? Don't you love her? "She's going to cry when she reads all this, and I'll be there to wipe her tears. But I'm not going to take back a word I've said."



# ROBERT DE NIRO

A RETROSPECTIVE



● AS JAKE La Motta in 'Raging Bull'

Method actor, Italian, man with meaningful mumble, **Robert De Niro** has been acclaimed the greatest screen actor of his generation. But what of the man, asks **Edwin J Bernard?**

Ever since 'Mean Streets' in 1973, Robert De Niro has held a place in motion picture mythology. Fourteen movies and two Oscars later, he is, for many, the greatest screen actor alive. Songs have been written about him — Bananarama's 'Robert De Niro's Waiting' and 'Bobby Can't Dance' by Bobby's Boys. Books have been written on him — the latest, 'The Cinema Of Robert De Niro' by James Cameron-Wilson (Zomba, £6.95). This is, however, a sycophantic exercise in cash-in, asking lots of questions, but providing no answers to the De Niro "enigma".

Robert De Niro never gives interviews, and even his 1985 'Guardian Lecture' at the NFT revealed little about De Niro, the man, except that he reveals little about himself, which in itself is revealing!

"After my first movies I gave interviews. Then I thought, 'What's so important about where I went to school, and hobbies... What does any of that have to do with acting, with my own head? Nothing.'"

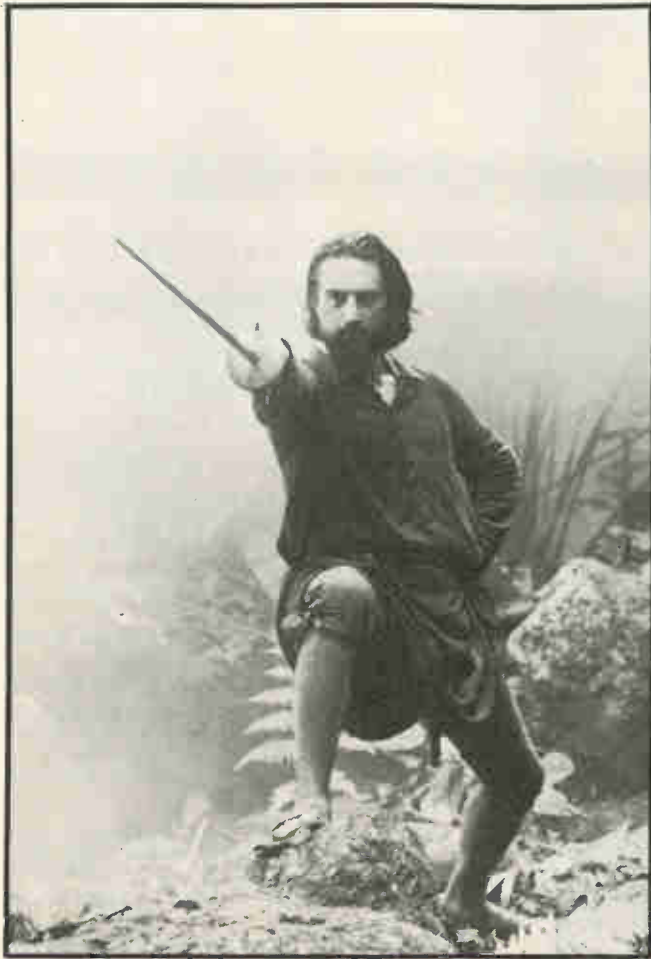
There's an irony in the fact that most of the characters De Niro has played, especially in those films directed by Martin Scorsese, are obsessed with being famous, whereas De Niro actively shies away from publicity. Rupert Pupkin in 'The King Of Comedy' (Scorsese, 1982) is the most obvious example of this search for celebrity status, but Travis Bickle ('Taxi Driver', 1976), Jimmy Doyle ('New York, New York', 1977) and Jake La Motta ('Raging Bull', 1980), are searching for some meaning in their lives and achieve celebrity status, or rather, notoriety, for their kidnapping, murdering, sax playing, and boxing, in order to fill a void that they don't quite understand.

The paradox is that all of these movies are about the gap between the real person and the public's perception of them. At the end of 'Taxi Driver', Travis Bickle, a Vietnam vet and psychopath, has murdered a group of pimps who were making a living from pre-teen prostitutes. We think Bickle is dead too, and as a real person, he has died. But instead of going to heaven, he becomes a celebrity. In the film's closing minutes we see the effects of Travis' new fame. All the people who had previously ignored or ridiculed him, have a new found respect because of his celebrity status. Scorsese makes us consider the gap between the public, heroic Travis and the dangerous sociopath we've been watching for the past two hours.

**De Niro too** must live up to the public notion of who Robert De Niro is. Sometimes, because it is well known that De Niro actually becomes the part he is playing, there is confusion between De Niro, the man, and De Niro, the actor. To confuse matters even more, Robert De Niro is less a celebrity, in Hollywood star terms, than notorious, like some of the characters he has played. Notorious for not giving interviews, for being shy, for being obsessive, for his tour-de-force acting. And if Bob Woodward is right in his biography of actor John Belushi, 'Wired', then De Niro hid behind this image when asked to comment on Belushi's death, which Woodward claims De Niro was present at.

More recently, 'The Sun' carried a report that De Niro was going out with singer Whitney Houston! The rumours and myths abound, and because De Niro himself doesn't believe in letting his workmates, never mind the public, know what is true and what isn't, he has become a modern myth, a blank card for any personality to be stamped upon.

**Fans of De Niro** will be disappointed by his latest film 'The Mission', for it seemed, on paper, to be the perfect film for him. Like De Niro, it is a film clouded in myth.



● ABOVE: With Robert Duvall in 'True Confessions'

● LEFT: His latest, 'The Mission'

Stories that the whole cast were seriously ill in the South American jungle, that they had gone ridiculously over-budget, and that some of the stars had daily tantrums abounded. And the role of Mendoza seemed perfectly suited to De Niro, incorporating facets of other famous De Niro characters into a mythical whole.

From *Deer Hunter* to slave hunter, Mendoza begins the film as a slave trading mercenary. There's a stormy relationship with his brother, like Jake La Motta has with his brother. Like several De Niro characters, there's an obsessive desire to pay penance for his sins. And he eventually becomes an uneasy priest, a part he played in 'True Confessions' (Ulu Grossbard, 1981). However, it is very hard to take De Niro seriously in this pseudo-classical role.

**De Niro's next** film is 'Angel Heart', directed by Alan Parker, in which he has a cameo role as the Devil. Again, Parker's comments about working with De Niro are very revealing.

"I'm not sure I could work with him on an entire film; it would be too much of an exhausting experience. I think Roland Joffé would agree with me, from what he's told me. De Niro would constantly ask questions on the set, and then ring me up every day with new possibilities and ideas. His involvement was phenomenal, sheerly phenomenal."

Could Parker be revealing the true side of Robert De Niro: that he is a Grade A, Pain In The Arse? Certainly, veteran jazz musician, Geogie Auld, technical adviser to 'New York, New York' and the man behind De Niro's mimed sax solos, would agree.

"He asked me 10 million questions a day. He got to be a real pain in the arse." Perhaps his ex-wife, Diahanne Abbott, can attest to that fact too. They married and divorced within three years.

In a rare interview about preparing for 'Taxi Driver', De Niro reveals why he has nurtured this image of silent enigma: "I am normally a fairly quiet man, but I chatted to my passengers, keeping within the character I was about to play, and I learned a great deal. I value my ability to continue to do things like that. But it becomes less and

less easy to do as I get less and less privacy. I like walking around without being bothered. I like the rhythm of the streets. I like to fit."

Or is it really because there is nothing there to reveal, except for a man obsessed with his work, so much so that he's boring? Robert De Niro may be my favourite actor, indeed, the world's favourite actor, but I don't think I'd like him as a friend.

The relationship with his brother, played by Aidan Quinn, who he kills with almost no explanation at the start of the film, is not explored. His motivation for becoming a priest is not clear either. And his relationship with Father Gabriel (Jeremy Irons), is almost non-existent. In short, De Niro doesn't connect with the rest of the film. His star image and his own personality are so big, so notorious, that he is on a different plane to the rest of 'The Mission'.

If you read between the lines of Jeremy Irons' quote in Cameron-Wilson's book, you'll see that he and De Niro literally didn't connect as people:

"Bob is a private man, so it takes a long time to get to know him. He is man obsessed with his work and who continually worries. It got easier, and eventually we trusted each other. There is that feeling (of mistrust) between American and British actors. We are 'actors' and they mistrust that. It took us a little time to come together and realise we were actually working in the same way. But I think Bob is a lovely man."

Similarly, when director, Roland Joffé is asked about De Niro, he beats around the bush without saying that he really didn't know him at all.

"There is an area of Bobby that I didn't get to know; he is very guarded, although I found him warm and personable. But I think it is very sane of Bob to hold back a part of himself in a working relationship. Of himself, an actor should give 80 per cent and 20 per cent he should guard. You have to feel that there is a part of you where a director's sticky fingers haven't pried. It is important for a performer to keep a sense of himself. You give up a lot as an actor, and Bob especially gives an enormous amount to the films he's in. So he most definitely needs his privacy. He has earned it."

## ROBERT DE NIRO FILMOGRAPHY

*The Wedding Party* (Brian de Palma, 1966)  
*Greetings* (Brian de Palma, 1968)  
*The Swap/Sam's Song* (unknown, 1969)  
*Bloody Mama* (prod: Roger Corman, 1969)  
*Hi, Mom!* (Brian de Palma, 1969)  
*Jennifer On My Mind* (Noel Black, 1971)  
*Born To Win* (Ivan Passer, 1971)  
*The Gang That Couldn't Shoot Straight* (James Goldstone)  
*Bang The Drum Slowly* (John Hancock, 1973)  
*Mean Streets* (Martin Scorsese, 1973)  
*The Godfathers Part II* (Francis Coppola, 1974)  
*1900* (Bernardo Bertolucci, 1976)  
*Taxi Driver* (Martin Scorsese, 1976)  
*The Last Tycoon* (Elia Kazan, 1976)  
*New York, New York* (Martin Scorsese, 1977)  
*The Deer Hunter* (Michael Cimino, 1978)  
*Raging Bull* (Martin Scorsese, 1980)  
*True Confessions* (Ulu Grossbard, 1981)  
*The King Of Comedy* (Martin Scorsese, 1982)  
*Once Upon A Time In America* (Sergio Leone, 1983)  
*Falling In Love* (Ulu Grossbard, 1984)  
*Brazil* (Terry Gilliam, 1985)  
*The Mission* (Roland Joffé, 1985)  
*Angel Heart* (Alan Parker, 1986)

# EYE DEAL



COMPILED BY ELEANOR LEVY



## THE MISSION (Cert 15 dir: Roland Joffé)

Just because 'The Mission' was produced by wunderkind David Puttnam, directed by enfant terrible Roland Joffé ('The Killing Fields'), written by respectable old bore, Sir Robert Bolt ('A Man For All Seasons', 'Laurence Of Arabia'), and stars wonderful Robert De Niro and Jeremy Irons (both of whom have played opposite Meryl Streep), doesn't mean it's going to recoup its \$23,000,000 budget. Does it?

'The Mission' is a Very Grand Film Indeed, and a noble successor to both Bolt's and Joffé's past epics. Beautifully shot and painstakingly directed, lit and acted, the sets are magnificent and some of the set-pieces astounding. Opening with a priest tied to a cross floating towards impending death over a raging waterfall, the euphoria felt as he goes over the edge is never quite matched anywhere else in the film.

The story is simple, yet told in a confusing way, through flashback. Set in South America in the 18th Century, Spain and Portugal are splitting up their newly conquered spoils between themselves, leaving no room for the influence and economic success, of the Jesuit missions that span both countries' territories.

A papal advisor, Altamirano (played by Irish actor,

Ray McAnally, who gives the film's finest performance), is sent to decide what to do with them. He encounters Father Gabriel (Jeremy Irons), who obviously wants the missions to remain, and a novice priest, Don Rodrigo Mendoza (Robert De Niro), a former mercenary dedicating his life to God after killing his brother (Aidan Quinn of 'Desperately Seeking Susan' fame) over a woman (Cheri Lunghi). The remainder of the film is about Altamirano's decision, and how the two different men cope with it.

David Puttnam described 'The Mission' as "a Clint Eastwood version of Beckett; an intellectual theme treated with guts." Sure, it's a film about man's inhumanity to man, the horrors of an imperialist foreign policy (and I'm talking to you, America, as well as Russia!) and the decisions one man can make that affect so many.

In the end, however, it's another long, harrowing exercise in western wrist-slapping that gets decent-but-not-outstanding performances from all involved, and treats both plot and characterisation as merely a symbolic history lesson. I guess it will win a dozen Oscars.

Edwin J Bernard

## PARTING GLANCES (Cert 15 dir: Bill Sherwood)

The Eternal Triangle is no stranger to movieland — but the Eternal Gay Triangle, with one of the partners dying of AIDS?

That'd have your average Sun-soaked film-goer sprinting for the exit faster than you could say 'Bomb an Argie'. However, to simply pigeon-hole this as a 'gay' movie would be a grave disservice.

Set in New York, the story is simplicity itself. In the span of one day we meet lovers Michael and Robert and soon learn that the latter is about to be posted abroad for two years. It transpires that Robert has requested the transfer himself because he is aware of Michael's continued feelings for former lover Nick, who is dying of AIDS.

Where the film scores is that none of the leading characters conform to stereotypes, and that the problems they encounter in their relationships are common to all of us. Under Sherwood's direction, the subtleties of their feelings are finely realised. I defy even the most macho heterosexual not to be moved when Michael admits that Nick is the only person he has really loved!

The fact Nick has AIDS is never overplayed. There are no cloying hospital bedside scenes here. Nick's illness and imminent death are not sentimentalised, but used to give a certain poetic resonance to his relationship with Michael.

Richard Ganoung, John Bolger and Steve Buscemi are first-rate as Michael, Robert and Nick respectively, and considering this is Bill Sherwood's directorial debut, it can only be a matter of time before his name is better known. The film deserves to be lifted out of the art houses and into the mainstream — after all, you don't have to be gay to be moved by it. Just human.

Allan Campbell





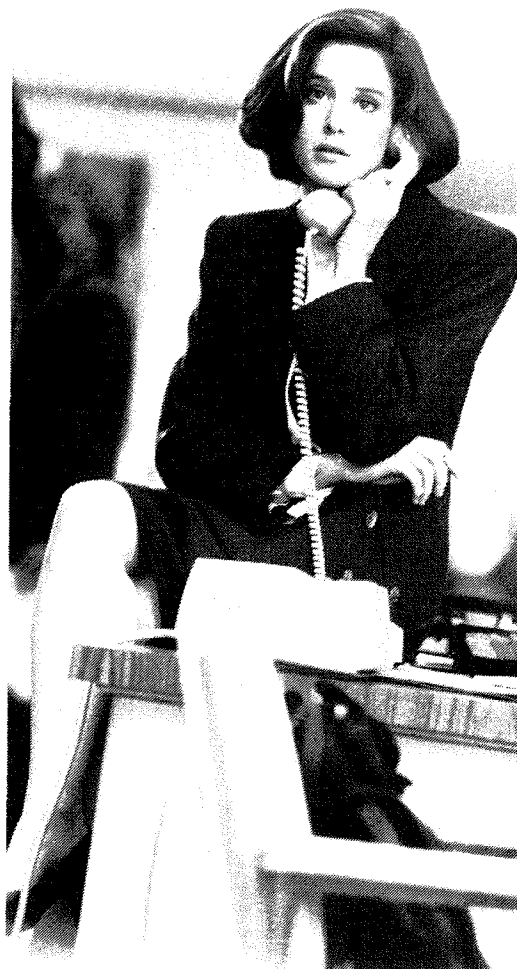
**LEGAL EAGLES (Cert PG dir: Ivan Reitman)**

Here we go again, with the latest Hollywood 'adult' entertainment feature. That means smart suits, shiny hair and lots of restrained sexual fervour. Add a good dose of self-obsessed soul searching and that most popular (and lucrative) of American obsessions — the law — and you have a guaranteed money spinner, tailor-made for yuppies. And that's before you get Robert Redford, Debra Winger and Daryl Hannah to star in it.

Redford is assistant District Attorney Tom Logan, who loses his job when accused of becoming a bit too friendly with the more intimate parts of a beautiful woman going by the improbable name of Chelsea (Hannah). Her being accused of murder and burning things down is not looked on by his superiors as an advantageous career move. Winger is Chelsea's defence attorney, who manages to persuade Redford to join her in getting her unpredictable client off — with thoroughly predictable results.

Professional and entertaining, just like its characters, 'Legal Eagles' is a sure-fire success for anyone who cried for Winger in 'Terms Of Endearment' or loved Redford in 'Out Of Africa'. Sappy but slick.

Eleanor Levy



## COMPETITION

'Absolute Beginners' — the Film, was panned by many, theorised over by few, and dragged in many a punter at the box office. Now, **Palace Video** are releasing 'Absolute Beginners' — the Video, to go with the book, the two LPs, the singles, et cetera, et cetera. With all the hype and opinionating in the past, it's a good time to sit down and really see the film for what it is. Taylor-made for the small screen as well as the big, it's brash, colourful — and free; to five lucky readers of **rm**, that is.

All you have to do to win a copy of 'Absolute Beginners' (just think, Patsy Kensit in your very own bedroom), just tell us what name is given in both the book and the film, to the area of west London in which the story is set. The first five correct entries to reach us by first post on Monday, November 10 will win videos. The next five will win 'Absolute Beginners' T-shirts, and the next five will receive copies of the soundtrack album. Send entries to '**rm** 'Absolute Beginners' Competition', Greater London House, Hampstead Road, London NW1 7QZ. Please state whether you want VHS or Beta.



W I T H F U L L F O R C E

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7"  
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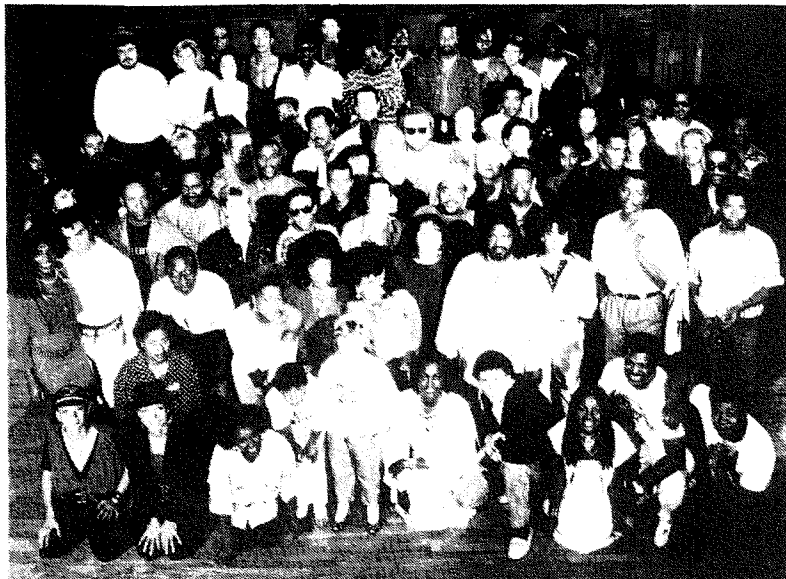
26th October  
Nottingham Rock City

BY JAMES HAMILTON

B P M

ODDS 'N' BODS

**STEVE 'SILK' HURLEY** Jack The Groove' has had to be abandoned, temporarily anyway, by **London Records** in the face of pressure from **RCA**, who thanks to the Chicago scene's contractual untidiness reckon they also have a legitimate claim to it through their deal with **J.M. Silk** . . . **Disco Aid's** benefitting charities are not only **Band Aid**, getting 25 per cent of the money raised, but also (with equal 15 per cent shares) **Children In Need**, **Help The Aged**, **Schizophrenia A National Emergency (SANE)**, the **Gloria Miles Cancer Research Foundation**, and — except at the last minute they've ungraciously said they don't accept anything less than 50 per cent — the **Variety Club of Great Britain** . . . **Trouble Funk** 'Still Smokin'" has appeared in a 'Razor Mix Live' by **Chad Jackson** which includes bits of 'Drop The Bomb', 'It's In The Mix' and 'Say What?' . . . **Serious Records'** upcoming 'Upfront 3' compilation includes current hot hits by **Loose Ends**, **Hanson & Davies** (for the first time here), **Mel & Kim**, **DJ Hollywood**, **Tourist**, **One Way**, **Marshall Jefferson** **TC Curtis**, **Calvin**, **Affinity**, **Robbie B & Jazzy J**, **UTFO**, **Ultra Magnetic MC's** . . . **StreetSounds'** forthcoming album of classic soul weekender 'Anthems' looks like being continuously segued, not such a good idea for DJs who might want to do their own mixes . . . **Chico DeBarge** on UK 12 inch turns out to be 0-114 $\frac{3}{4}$ -0bpm, with 0-114 $\frac{1}{2}$ bpm LP Version flip . . . **Womack & Womack** like England so much that they and their large family will be dividing their time living in the countryside both here and in Virginia, **Bobby Womack**



### DISCO AID 'Give, Give, Give' (Total Control Records 12 GIVE 1)

Produced by Paul Hardcastle and written in catchy enough Cool Notes style by Steve MacIntosh for a fairly simple singalong by over 60 assembled disco artistes and radio DJs (listed on the sleeve), with solos by such as Jean Carne, Kenny G and Edwin Starr, this jaunty little 112 $\frac{2}{3}$ bpm loper is the record created specially for next Saturday, November 1's charity Disco Aid night — the hope being that every disco will play it every hour on the hour to synchronise a nation-wide delving into pockets (all royalties also, of course, go to Disco Aid). The song really grows on one, and hopefully will be considered essential enough for every DJ to buy (no freebies), because its other effect will be to show by its entry position in the national chart just how powerful — or otherwise — the DJ market really is.

joining them for a London concert in January, while all the Womack brothers are recording a new album once again as the **Valentinos** . . . **Danny Poku** has stopped plugging for **Hot Licks** to concentrate on his **Dancin'** **Danny D** remixing career . . . **Elite Records** have closed their disco promotion department, doubtless undermining their improved chart profile won by hard working **Nikki Tovell**, who's thus job-hunting on 01-452 8829 (if Tommy doesn't tempt her first!) . . . **Steve O'Donnell** is starting a DJ mailing list at **Rise Records**, 45 Crawford Street, London W1 . . . **Wicked Pulse** are running a 'Post Holocaust Jam' mystery tour warehouse party next Saturday (1) somewhere in Buckinghamshire not a mil-

lion miles from Milton Keynes, for £9 including the video-equipped coach ride from London and Birmingham (details 01-701 7156) . . . **Hank Ballard & The Midnighters** may be doing a London date in December — they originated 'The Twist' — so no doubt **Jay Strongman** will be there in the front row? . . . I do think it's a pity that, apart from **Chris Hill's** self-interested efforts in plugging **Georgie Fame**, none of the Barry Island DJs collaborated to make any new record into **THE** hit of the weekend, for all to look back on in years to come as ex-Caister-ites can on such as **McFadden & Whitehead**, **One Way**, and so many more . . . **Radio One's** inconsistency seems strange, banning **ZZ Top** 'Velcro Fly' because of its now surely

generic brand name but playing **Kurtis Blow** 'Im Chillin'" with its repeated use of the **Transformers'** advertising jingle . . . **Radio London's Soul Night Out** is at Watford's **Paradise Lost** this Thursday (23) . . . **Bob James** starts a new soul session Friday (24) at West Malling's **Greenways** . . . **Darford Flicks** has dropped soul on Fridays, but Saturdays stay much as before with **Colin Hudd** (whose twin **Dennis** does the other more "disco" nights!) . . . **Gullivers** remains open in Mayfair right through the New Year until it moves without a break into new West End premises . . . **Glen Eggleton** at Greenford **Barbarellas** on Wednesday plays the same hard funk, house and Sixties soul as he does at Camden Town **Warehouse** on Saturdays . . . **Ian B Loveday** and **Colin Faver** funk the house Thursdays at Charing Cross **Heaven** . . . **DER RUMP DUMP DUM DUM DUMP DUM** . . .

### HOT VINYL

**CARLTON SMITH** 'Excite Me' (**CityBeat CBE 1208**) Despite adding a Smith here this is just plain Carlton's original import hit, a really nagging melodically juddering and tinkling (0-110 $\frac{1}{2}$ bpm electro wriggler with nervily tense cool singing (Dub Mix flip), very effective.

**ONE WAY** 'Don't Think About It' (**MCA Records MCAT 1097**) **Eumir Deodato**-produced SOS Band-ish coolly tapping 104 $\frac{1}{2}$ bpm swayer with soulful vocals weaving through the chunkily clopping simple rhythm pattern to create subtle tension (in three mixes), classy stuff.

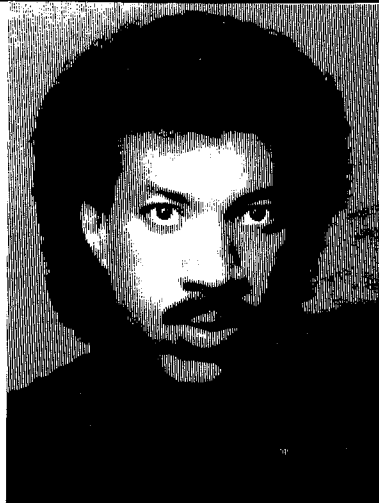
**DUKE BOOTE** 'Broadway' (**US Beauty and The Beat BAB 108**) **Dyke & The Blazers'** 1967 classic 'Funky Broadway' is the uncredited inspiration for a fascinatingly stark powerfully jolting 92 $\frac{1}{2}$ bpm rap 'n' scratch hip hop lurcher, a totally compulsive beat (inst/edit too).

**VESTA WILLIAMS** 'Vesta' LP (**US A&M SP-5118**) Vocally somewhat Chaka-ish, Vesta is forced into a boring meretricious Janet Jackson format on the efficiently smacking 118bpm 'Something About You', 121 $\frac{1}{2}$ bpm 'Sweet Thing', 111 $\frac{1}{2}$ bpm 'Don't Blow A Good Thing', 109 $\frac{1}{2}$ bpm 'Get Out Of My Life', 118bpm 'I Can Make Your Dreams Come True', 95 $\frac{1}{2}$ bpm 'My Heart Is Yours', only coming into her own on the far better side two's plaintively swaying

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

# LIONEL RICHIE

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# BPM

from previous page

104½bpm 'Don't Let Me Down', dead slow wailing 0-32½bpm 'It's You', 12 inched quite pleasantly rolling 110½bpm 'Once Bitten Twice Shy' — but, wait for it, alone worth the whole price of an import album is the standout gorgeously drifting 86½bpm 'You Make Me Want To (Love Again)', on which she's more like a female Luther Vandross!

**KURTIS BLOW 'Kingdom Come' LP (US Mercury 422 830-215-1 M-1)** Looming large on the sleeve over Manhattan's South Street Seaport, the royal ruler of rap's consistent set has the 'Bang Zoom'-ish 0-94½-0bpm 'The Bronx', George Clinton duetted jauntily wriggling 0-100½bpm 'Magilla Gorilla', properly sung rolling soulful 99½bpm 'Reasons For Wanting You', droning Bob Dylan-guesting 96bpm 'Street Rock', summer dedicated 0-98bpm 'Sunshine', datedly instrumental 99½bpm 'Unity Party Jam', and scratching (0-)91½-0bpm title track. Bill Black seems to have replaced Davy DMX as his scratcher, but this most serious scratch was by Jimmy Valdes of Brothers Incorporated (BIC).

**HARDROCK SOUL MOVEMENT featuring AFRIKA BAMBATAA 'Funky Groove (Bam's Jam)' (Steeetwave UKHAN 2)** James Brown doesn't get a label credit but ought to be interested to hear the scratched up backing of this exciting funkily driving 108bpm chanting collaboration between Afrika Bam and our own Max LX and Dave VJ (in three mixes), hot to trot.

**ROBIN ANGEL 'A Woman Needs More Than That' (US CBS Associated Labels Z54 06190)** Prod/penned by Eugene Record, so no wonder it swings like 'Love Makes A Woman', this superb tremulously wailed 113½bpm belated follow-up to that Barbara Acklin classic also has a touch of 'Jazz Freak', and shouldn't be missed even though it is only on seven inch.

**GWEN GUTHRIE 'Outside In the Rain' (US Polydor 885 362-1)** Sneaking indespite an attempted import ban, her album's popular lightly jittering 0-115bpm canterer on 12inch rather strangely has all four of Larry Levan's remixes on one consequently low volume 24 minute side, with just an edit and the Fred Owen duetted 96½/43½bpm 'Save Your Love For Me' making a louder nine minute flip (Surface co-wrote both songs).

**CERRONE & LaTOYA JACKSON 'Oops Oh No' (Music Of Life MOLIF 7)** Now crediting producer Cerrone as co-artist and much improved by Simon Harris and KC's re-

mix, this bright breezily lurching (0-)115bpm jerky bouncer is like a more brittle Janet Jackson (dub and originally promo-ed less sharp 114½bpm LP Version as flip).

**JANET JACKSON 'Control' (A&M AMY 359)** Gradually winding up out of a protracted intro, this Steve Hodge remixed (0-)120-0bpm percussive wriggler certainly lacks the immediate impact of her previous hits (dub and more instant edit, plus the older 114½bpm 'Pretty Boy').

**JUST-ICE 'Back To The Old School' LP (US Fresh Records LPRE-1)** Golden b boy producer Mantronik (hip hop's true teen idol, whose name sells records) creates the beats for rapper Just-Ice and original human beat box DMX on a stark and often sparse set, sometimes showing some Jamaican influences, on which the hot new 0-100-96-95½-0bpm 'Cold Gettin' Dumb' and 88bpm 'Love Story' join the 0-88½-0bpm 'Latoya', 85½bpm 'Gangster Of Hip Hop', 80bpm 'Little Bad Johnny', 90bpm 'Put The Record Back On', 95½bpm 'Turbo Charged', 107bpm title track.

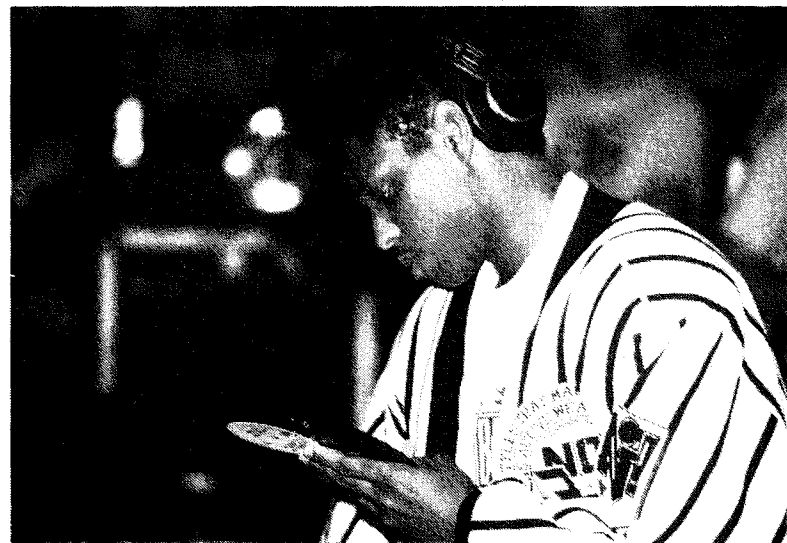
**ON THE HOUSE WITH MARSHALL JEFFERSON 'Ride The Rhythm' (US Trax Records TX121)** Pounding 122bpm piano galloper with latin-type breaks and some husky chanting as it builds on the better less vocal flip (the A-side anyway is pressed so far off centre as to be all but unplayable!) much the same though less excitingly raw being **ON THE HOUSE 'Pleasure Control' (US Bright Star Records BR 003)**, another Jefferson-created more fully arranged and properly sung (0-)119½bpm galloper with lead vocal by Curtis McClain (in four mixes, Long and Instrumental labelled the wrong way around).

**DARRYL PANDY 'Animal Magnetism' (Nightmare MARE2, via PRT)** "You bring out the beast in me" growls the mighty mouthed 'Love Can't Turn Around' hitmaker, on an Ian Levine-produced 117-0bpm Hi-NRG canterer with corny backing girls, and a more authentically Chicago styled B-side remix.

**THE SOURCE Featuring CANDI STANTON 'You Get The Love' (US Source Records SR9001)** Inspirational in message although soul rather than her now more usual gospel, this apparently Farley 'Jackmaster' Funk-mixed (0-) 110bpm burbling jiggly swayer seems to be a grower and has fans, but I still think the arrangement is a bit murky to cut through sharply (in four mixes).

**LUTHER VANDROSS 'Give Me The Reason' (Epic EPC 450134 1)** As depicted the floor fillers are his typical 102bpm 'See Me' and 114½bpm 'I Really Didn't Mean It', the whole set being great listening. Also out here after last week's import review is **NICOLE 'Housecalls' (Portrait 650129 6)**, while there's a reissue of **RUN-DMC 'King Of Rock' (Fourth & Broadway 12BRW 56)**.

**DOTTY GREEN 'I Want You' (Hot Melt 12TC008)** TC Curtis-prod/penned sparsely burbling staccato little jittery 112bpm chugger



**JESSE SAUNDERS**, the co-creator with Farley 'Jackmaster' Funk of 'Love Can't Turn Around', proved to be the sensation of Barry Island with his excellent short live mixing sets. Together with **VINCE LAWRENCE** — maybe better known as **VIRGO** — he has compiled for us an exclusive list of the ultimate "house" classics in Chicago. You may be amazed! All are varying degrees of old, and many were originally big here in the Blackpool Mecca late Seventies era, while others are Hi-NRG classics: **First Choice** 'Let No Man Put Asunder' (Salsoul), **Hamilton Bohannon** 'Let's Start The Dance' (Mercury), **Isaac Hayes** 'I Can't Turn Around' (ABC LP 'Chocolate Chip'), **Thelma Houston** 'I'm Here Again' (Gordy), **MFSB** 'Love Is The Message' (TSOP), **Chi-Lites** 'My First Mistake' (Mercury), **Sister Sledge** 'Lost In Music' (Atlantic), **Skatt Brothers** 'Walk The Night' (Casablanca), **Black Ivory** 'Mainline' (Brunswick LP), **Loleatta Holloway** 'Hit And Run' and 'Love Sensation' (Salsoul), **Originals** 'Down To Love Town' (Motown), **ESG** 'Moody' (99), **South Shore Commission** 'Free Man' (Wand), **Double Exposure** 'My Love Is Free' (Salsoul), **'D' Train** 'You're The One' (Prelude), **Trussel** 'Love Injection' (Elektra), **James Brown** 'Body Heat' (Polydor). The upcoming Fresh 'What's That' will be a copy of 'Body Heat', while 'Moody' was the inspiration for Chip E 'Like This'. Try to catch Jesse's mixing at various record shops this weekend, the man is def!

in his by now distinctive, and effective, style (dub flip).

**PRINCE AND THE REVOLUTION 'Anotherloverholenyohead' (Paisley Park W8521T)** Weaving introverted 104½bpm funk, flipped by 1979's still far superior and fresh sounding 117½-115bpm 'I Wanna Be Your Lover' classic, a genuine soul smash at the time.

**SURFACE 'Surface' LP (US Columbia BFC 40374)** Formed of songwriters/producers David 'Pic' Conley, David Townsend and Bernard Jackson (much involved with Gwen Guthrie's LP), this very soulful new group really shine on the tuggingly swaying 98bpm belated "original" of Hi-Tension's 'Happy', romantic 79½bpm 'Gotta Make Love Tonight', flute tootled lightly leaping (0-)121½bpm 'Feels So Good', and the mellow sexy slow 33½bpm 'Let's Try Again', 54½bpm 'We're All Searchin'', 0-70½bpm 'Lately', while remaining vocally smooth on the jittery (0-)111-0bpm

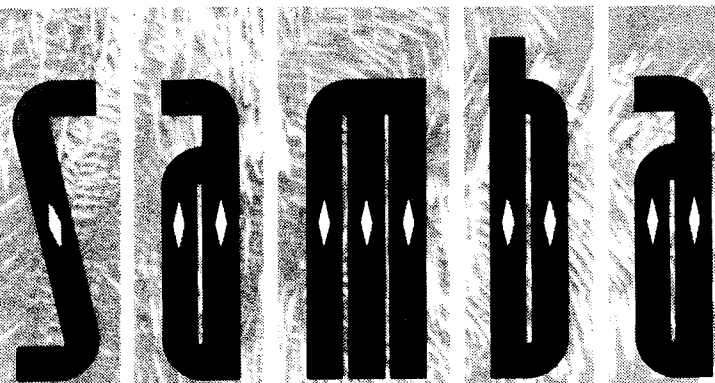
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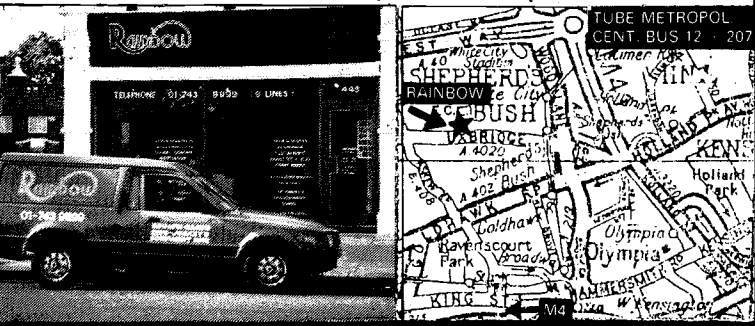
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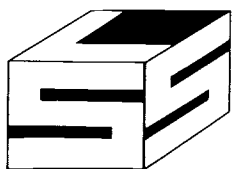
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# THE EDUCATED RAPPER

T La Rock doesn't use any plain, dumb three letter words in his rap. No sireee, this cat uses words like 'meticulous' and 'ameliorate'. Story: John Godfrey

"There're a lot of rappers that are just coming out, and it seems as though they've just started rapping, but they've been rapping for a while and never got that break. They could be rapping for three years — but in the street. And now they finally get their break to make a record, and unless they do interviews like I'm doing now, nobody's going to know about them."

At 25 years old, T La Rock is neither an old newcomer nor a new old-comer. In the late Seventies, when Grandmaster Flash, Afrika Bambaataa and Kool Herc (someone who never got that break), were cutting up block parties, T La Rock was there picking up the mic with a crew called the Undefeated Four. But his rapping break never came, and after one and a half years he felt he "needed something to fall back on". He went to college.

At the Empire Technical College, Manhattan, he took an urban jungle survival course and learned basic computer programming — and how to type at 45 words per minute. He hasn't touched a typewriter since, but a proficiency in computers may yet

prove useful. Especially if his turntable affair with DJ whizz-kid Mantronix (of Mantronix), proves to be more than just a one night stand.

His first vinyl throwdown was 'It's Yours' in 1984 with Jazzy Jay on the decks, followed the next year by 'He's Incredible'. Neither record got further than the dance floor, but both were sufficient for Sleeping Bag Records to sit up and take notice.

"When I first joined up with Sleeping Bag, Mantronix were on the label and they'd just released their first record 'Fresh Is The Word'. The President of Sleeping Bag Records said, 'Why don't you two get together, collaborate and see what you can come up with?'"

They came up with 'Breakin' Bells', a bass-heavy, hip hop skip and jump through the technological trappings of the urban dance floor, that has been picked up by Mantronix's UK label, 10 Records. Incestuous the relationship certainly is, but for good reason.

"Mantronix is, like, advanced, above everyone else... A lot of the times we'd be in the studio and he'd make a mistake, accidentally hit the wrong



button or something on his SP12 and this new sound would come out. He just throws everything to the side and starts playing with it."

Enough mistakes were made for a new album, 'Back To Burn', due out in November, and although T La Rock will "stick with him for a while", it won't alter the equation: Mantronix + NC Tee = Mantronix.

"I want you to know that I take rap very seriously. In my rap, it's sort of educational, 'cause I use a lot of vocabulary. I don't use no small three letter words — cat, rap, hat — you know, simple things like that. The

listener is listening to my rap 'cos I'm using words like 'meticulous' and 'ameliorate'... Ameliorate means improve. I could easily say 'improve', but I use words like that so the listener is going, 'Hold up — what does he mean by that?', and then they write it down and look through the dictionary. They like it and they start doing it. The first record I did had a lot of strong vocabulary, and what happens? All these other rappers are coming out the same way."

So all you sucker MCs beware. T La Rock's breaks have just begun and are ameliorating with every beat.

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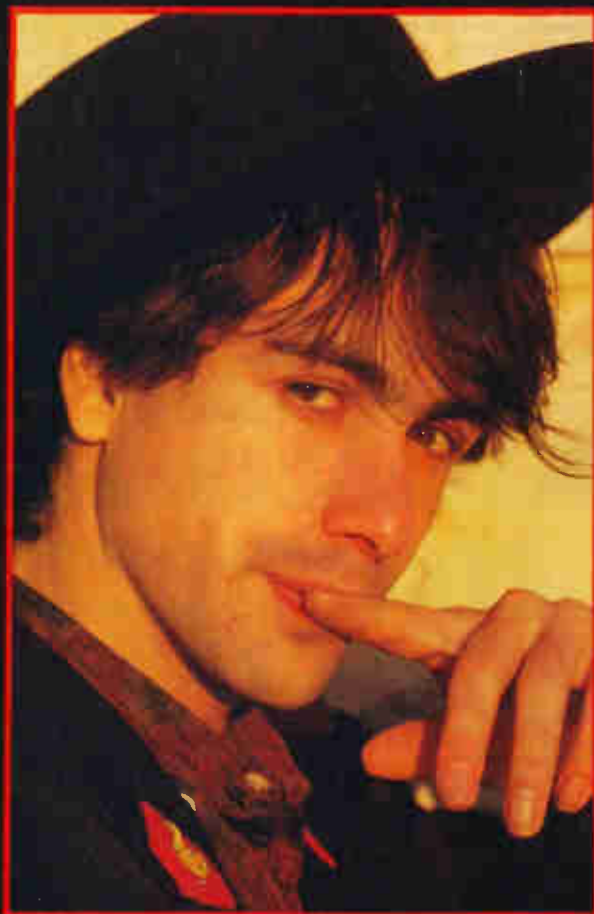
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T H E E T E R N A L

# OPTIMIST



Say hello again to **Rolo McGinty**, main man with the Woodentops and motor mouth extraordinary. Not only is he the prime talent behind one of the best pop records of the year, but he also wants to turn his attention towards some dance floor action...

Story: **Jane Wilkes**

Photos: **Patrick Quigly**

**Some people are** attracted by their compulsive dance beats, those repetitive rhythms that take control of your feet. Some find that it's their ambience, their artistic tendencies that are so compelling. Others are just overwhelmed by their whirlwind energy and enthusiasm. Whatever the reasoning, with a handful of singles and a 'Giant' of an LP behind them, it now seems that the whole of the Western world has caught Woodentop-itis.

Rolo McGinty is the Woodentops' singer. He plays acoustic guitar, and writes all the songs. He also talks. Boy, does he talk. The diminutive motormouth, McGinty knows that their debut LP is one of this year's finest. He also knows that their new single, 'Everyday Living', is even better. Combining a penchant for Hi-NRG funky rhythms with their newly acquired mastering of studio know-how, 'Everyday Living' is an up-tempo, vibrant dance track, almost a glorious celebration of the go-go beat.

"Although I love Trouble Funk and all the rest," he says, "we didn't particularly want to copy it. But we found that when we turned the drums up, it was so much fun that we had to do it.

"We weren't happy with the recording of 'Everyday Living' on 'Giant' because we had to do it in a hurry. There's always something on an LP that gets done too quickly, and that

was the one."

Using one of his heroes, producer Adrian Sherwood, to work wonders with this previously average track, was almost a dream come true for Rolo.

"Adrian Sherwood is someone we've been courting for a long time. We've got all his records and we listen to them permanently in the van. He's worked with everyone from Jah Wobble to Einsturzende Neubauten to Lee Scratch Perry. He's brilliant at dance floor stuff."

He taught the Woodentops a few tricks of his trade and basically just left them to get on with it.

"But as soon as we were stuck, when we couldn't get what we wanted technically, he was there, driving us crazy. We were just dancing all round the studio — it was brilliant."

## **Beneath this heavyweight**

dance beat is an even more heavily weighted sentiment. Positive policing has got to be reviewed. "It was written when the gun riots in Peckham were going on in London. I just couldn't see how people could possibly live in these areas when they couldn't even walk down the streets without being hounded by van loads of police.

"I could see it all from my flat and it was disgusting me. At first I didn't want to write about it. I didn't want to preach to the converted, but it's such a disgusting situation it just creeps into your music, you can't escape it.





"I feel that people deserve a lot more happiness than they get, and we're saying the way the system is, you've got to fight for it on awful lot yourself, because the people at the top are not going to make it happen for you. I hate what's going on now. I think everything is completely and wildly out of control. 'Everyday Living' is saying that, knowing all that's wrong in the world, you have to find your inspiration, happiness and optimism yourself."

Woodentops songs are songs of high spirits. They're uplifting. Their joyous nature will produce a smile on even the most depressed faces. So when thinking of an attachable adjective for the Woodentops, a word to convey their enthusiasm, *optimistic* is the one that lingers longest. Rolo heartily agrees. Without optimism, he'd lose faith. Without optimism there would be no Woodentops. To coin a phrase, they would have ended before they'd begun.

"You've got to be optimistic, there's so much against you. If I'm not optimistic, I'm just going to give in. It's OK for me now because everything is happening. But I still remember what it was like before I was being flown all over the world. Optimism is leading me to closeness with people in all different parts of the world which is very inspiring. I feel I'm now growing up with images of other lands, and thus there is more and more going on in

my head. I know for me, if I hadn't generated an amount of extreme optimism, we would have given up even before we'd played to an audience."

**Well, he did** and they didn't, and life in Woodentop world is all very hunky dory at the moment. Their popularity, both at home and abroad, is on the up and up, and they've recently returned from a jaunt to the States. Rolo seems to be suffering terribly from that itching disease, the travel bug.

"I enjoyed the distances, it's so exciting. I spent all the journeys with my nose pressed up against the glass. I can't wait to go to the southern states to see what all those distant people are like, the funny ones in their overalls and all that stuff."

He also found mother nature rather fascinating: "When we spent a week in Vancouver, we were swimming in warm water, but at the same time, you could see snow on the mountain tops." Even more intriguing were the man-made peculiarities. "Have you ever wondered how food gets into New York City? You don't see many juggernauts driving through town, do you?"

The scenery might have been exciting, but Rolo wasn't particularly enamoured of the people. Pity really, because they absolutely adored the Woodentops. Every concert was

packed out and they were forced to do six or seven encores a night.

So, what's so special about these five south Londoners, these five young people who formed the Woodentops basically because they had nothing better to do with their dole queue blues time? Rolo reckons that the chemistry of the band is really important. The relationship between the band members is concrete.

"I'm the boss man, but I'm not the sort of person who'd tread on other people's feet. I come in with the parts and we all bash them out for ages until the others feel their characters have become involved. It starts off being very pin-pointed, and then as soon as the others have got to grips with what we are doing, they start altering it to suit themselves."

**Rolo's hit on** the root of their adhesive nature. It's the characterisation of parts that produces that distinctive yet varied Woodentop sound. A Woodentops' song is instantly recognisable, you begin to notice a particular character emerging from each instrument. There's Alice on keyboards who generates a decidedly Sixties flavour to the whole affair. "The Sixties feel about our music is the simplicity. The melodies are quite simple. . . . Yes, Alice is prone to Sixties-dom. She's a girl who wears black, and girls who wear black always look sort of Sixties-ish. She's Sixties in a

happy-go-lucky sort of way as well."

Then there's bass player Frank, a reliable sort of chap by all accounts, supplying a reliable, steadfast bass-line. And there's the suave Simon who provides rather a neat angle on crozed, distorted guitar.

New Zealander Benny, is the newest Woodentop recruit. Entering as a replacement for Paul who fled in a Redskins direction 18 months ago. Benny is a stand-up drummer with energy that oozes from his every pore. "When Paul left I suddenly started assessing the situation. But when Benny walked in it really revitalised me. It was like we were twin brothers. I had previously been encouraging everybody else, so it was really good to have a drummer who was on the same level as me. We could work from the front to the back. If you're a singer, you have to be really close with the drummer. He can accentuate what I'm doing, and I can accentuate what he's doing. He's extraordinary. He's the most exuberant person I've met."

And finally there's Rolo himself. The manic, frantic Rolo who screams his little head off amidst all the musical excitement he generates.

With all these different personalities running riot in the Woodentop camp, it has to be their unbounded enthusiasm that holds them together. They have an unaccustomed urge to constantly aim just that one rung higher.

"We still can't play as good live as on our records, but that is good. It means that targets are still there."

With all this optimism and enthusiasm, maybe you're just a little old romantic at heart, Rolo? "I am a romantic, but at the same time I don't think I'm totally disconnected and running around with a head full of gas. But, then again, I must be pretty dumb to find romance in the world of musical entertainment."

Optimistic? Yes. Enthusiastic? Yes. Romantic? Yes. Self-assured? Most definitely.

"I'm not very confident about the British music scene at the moment. I don't really feel, when I read interviews and hear the radio, that I need to go rushing out to concerts like I used to. I'm waiting for something to drive me out there. I'm really happy to be involved in the Woodentops full-time. I never thought that we would be a massive band, but it's starting to get that way."



## ◀ THE SMITHS, SANDS, CARLISLE

The more I see, the more I'm convinced of two things. The first is that the Smiths are probably the best band in Britain. The second is that they are, slowly but surely, turning into the Rolling Stones. This is not as daft as it may sound — think not of the Rolling Stones of today, the flabby, flatulent, dried out and dried up Stones. Think rather of old film of them — very old stuff — and you'll see what I mean.

It is the unlikely brooding sexuality and skittish posturing of the Morrissey/Jagger figure and the now unashamed 'axe-hero' stance of Johnny Marr — the new Keith Richards.

The second the Smiths take the stage, Carlisle Sands comes to the kind of life it really mustn't see that often. Arriving to their now traditional grand eloquent entrance music and straight into 'The Queen Is Dead', the Smiths are on fine form.

And Morrissey certainly likes his props these days, his 'Queen Is Dead' sign quickly followed by a noose dangled throughout their chart smash 'Panic'. Throughout, Johnny Marr's is an almost entirely conventional 'rock' stance — nothing wrong with that — and he strikes quite a dapper figure up there, a latter day Hank Marvin.

Belting them out from the start, from 'His Latest Flame', 'Rusholme Ruffians', through to the new single, 'Ask', the pacing of the set is most peculiar. After a half hour of maintained 'up' Smithsongs, they swiftly go to a heavily subdued patch which lasts the rest of the set. With 'That Joke Isn't Funny Anymore', 'Cemetery Gates' and the incredibly powerful 'Meat Is Murder' bathed in red and guilt and ending with 'I Know It's Over', the main set ends on a very 'down' beat. It's only with the encores that the pace gets going again.

After their first encore and the slightly misjudged raising of the houselights, a second encore of 'Still Ill' and 'Big Mouth' heralds a stage invasion of major proportions, which is probably the nearest Carlisle has ever come to a full scale riot, but all harmless fun.

There is no doubt about it, the Smiths are in a virtually unassailable position. It remains the juxtaposition of Morrissey and Marr that makes the band (and undoubtedly will break them too), but now is their moment — and they should make the most of it. The Queen is dead, long live the King.

Dave Sexton



Photo by Steve Double

## ▲ SIGUE SIGUE SPUTNIK, ROYAL ALBERT HALL, LONDON

Sigue Sigue Sputnik's tract of glamour, designer violence and sex was expected to fall flat on its ridiculous head at the Albert Hall tonight. 'Nobody would turn up', they said.

Looking around at the gaps and empty seats... Well, they weren't completely right. The Sputters have their audience all right — long-legged, high cheekboned, the lot of them — only not quite enough to fill the place. To the Sputnik Corporation's credit (am I really saying this?), their plumage barely drooped in response.

Seeing SSS on previous occasions, their dreams of a truly multi-media event were drowned in hackneyed rock 'n' roll, pomp rock clichés, failing to deliver anything more than a space-age Status Quo with feather dusters on their heads. Yes, all the songs *did* sound the same. Yes, they were funny — but the laugh was very much on them.

Now, however, the Sputnik dream has come to fruition. Tonight, the audience bore witness to a breathtaking multi-sided attack on the senses. The music? Well, it was there. A soundtrack for the real meaning of Sputnik: the visuals. Not the people — though they play their part — more a triumph of technology and human imagination rolled into one.

The banks of TV screens fling the tackiest of 20th Century images at you at such a pace that your brain is a good few seconds behind your eyes. Scenes from 'The Terminator', 'Sudden Impact', 'One From The Heart' and 'Bladerunner' mix with interminable shots of missiles launching and space shuttles exploding — cinema violence used as erotic decoration, divorced from its source until it becomes meaningless as anything other than just shapes on the screen. It thrills and disgusts at the same time and says more about human obsessions than a hundred sixth form poets in cardigans ever could.

Like a night in front of a 3-D telly, the music side of Sputnik is wantonly inconsequential. Only 'Jayne Mansfield' and the slow and dreamy 'Atari Baby' stand out as 'songs' in themselves, accompanied by the requisite number of eyeball popping images.

Martin Degville comes over as a series of whines and purrs — you can't make out a word he's singing, which is probably just as well. But, love him or loathe him, the man was born to be on stage.

The encore of 'Rebel Rebel' (rumoured to be the next single), was a laugh — if only because Neal X only seemed to know the first few bars and kept repeating them throughout the remainder of the song. Despite it all, Sputnik were fun, fun, FUN! Tony James may spout a pile of crap, but I think maybe he'll be having the last laugh on the lot of us.

Eleanor Levy

# LIVE

## ■ THE WOODENTOPS, ICA, LONDON

Plenty smiles and plenty frowns. The Woodentops are almost there. This could have been one of the best gigs of the year.

After the excellent 'Giant' — one of the most uplifting albums of 1986 — the 'Tops' extravaganza at the ICA looked set to open the lid on their wild, carefree music. But maybe Rolo and the band tried too hard to live up to those expectations.

The hall was decked in Woodentops' designs while videos and lights flickered to the beat. Rolo frantically strummed his 12 string as the sweat poured from his face. But it was all too much — too loud and too fast. The keyboards could hardly be heard while the guitars swamped the mix and screamed wildly.

Gentle, elegant pieces like 'Plenty' and 'Move Me', became hurried gasping shouts. What should have been a real treat rapidly became a tiring melee of indiscernable tunes. But when you could hear recognisable strains of 'Giant's' higher moments like 'Good Thing', the Woodentops moved gloriously from dream to dance — and I had to smile.

Maybe the band were trying too hard to create an atmosphere rather than letting the music do the talking, but whatever it was you can bet that the beauty of 'Giant' will soon be relived on stage — I have every faith.

Nick Robinson

## ■ HIS LATEST FLAME, CLUB EDEN, GLASGOW

It's always a difficult task for a collection of music fans who happen to be female to persuade the public that they are more than just a bunch of pretty faces. But Go! Discs' most recent signings, His Latest Flame successfully overcome this problem and still pack a punch.

Avoiding the stagnant backwaters of conventional pop, HLF play intelligent, appealing commercial songs which go a long way towards breathing some much needed life into the twitching corpse of the national charts.

Moirra Rankine practices the ancient, dying art of conducting a conversation with the audience to great effect and has humour, charm and a voice which, (despite my efforts to the contrary), I fell hopelessly in love with. From the poppy resonance of 'So Happy' to the melodic 'It's All The Same To Me' and the ebullience of the new single 'Stop The Tide', HLF showed tonight that they have a lot to offer the world.

Final score? Go! Discs 3, London 0.

Digby Smode





### ■ BENEFIT CONCERT FOR LEUKAEMIA RESEARCH, COASTERS, EDINBURGH

A motley collection of minor pop stars, would-have-beens, could-have-beens, has-beens, hangers-on and complete nobodies gathered in Coasters and tried to help the cause of leukaemia research and the Beautiful Pea Green Boat through an extremely dodgy set in which sound problems reduced their music to little more than a gargle of indecipherable nonsense. Their brand of soulful, litter-blown atmospherics works well on record, but to reproduce this in a live situation was an ambitious undertaking which ultimately failed.

Next, were those lovable cartoon characters Rubber Yahoo! — all PVC, pastiche punk and country and western. Their best songs were 'Tie Me Up' and the energetic, Ramonesy 'Where Are We Now?'. If Phil Spector produced that, it'd be a hit before you could make a pointless, flippant remark about their outrageously voluptuous lead singer. . .

The Dancing Bears play good ol' fashioned rock 'n' psychobilly roll. It's engaging, if a little unoriginal. 'I Go Where My Baby Goes' is the sort of spirited rabble-rouser than can turn a tame wine and cheese party into a scandalous all-nighter where the police are called. After the 'Bears, came the BMX Bandits. In a performance that was largely tongue-in-cheek, they injected a party feeling into the atmosphere in a manner that the likes of Black Lace will never understand. 'The Day Before Tomorrow', 'E 102', 'Wonderful World' and 'Caribbean Queen' — every one a winner in a celebration of frenzied ridiculousness. The BMX Bandits are modern day minstrels who espouse the coolest cool of all: anti-cool. This results in the dissolving of barriers and everyone having a good time.

Jesse Garon And The Desperadoes produced some fine, melodic pop, most notably 'I'm Up Here', the single 'Splashing Around' and an intriguing version of Blondie's 'Presence, Dear'. It may be that by this point in the evening, the procession of bands traipsing on and off stage had become a little trad, but Rote Kapelle left me feeling the worst thing you can feel after seeing any live act: nothing at all.

Bill toppers, the Shop Assistants, began with the effervescent 'All Day Long'. After that, however, they went downhill at great speed. Not since it finally dawned on me that Santa Claus was a purely fictional character have I been so utterly disappointed. If this is the band that some sections of the music press have been collectively wetting their pants over in the last year then it's time to start buying 'The Beano' again.

But the individual pros and cons of the various bands seems largely unimportant beside the fact that a lot of cash and consciousness was raised for a cause which aims at protecting precious life.

Digby Smode

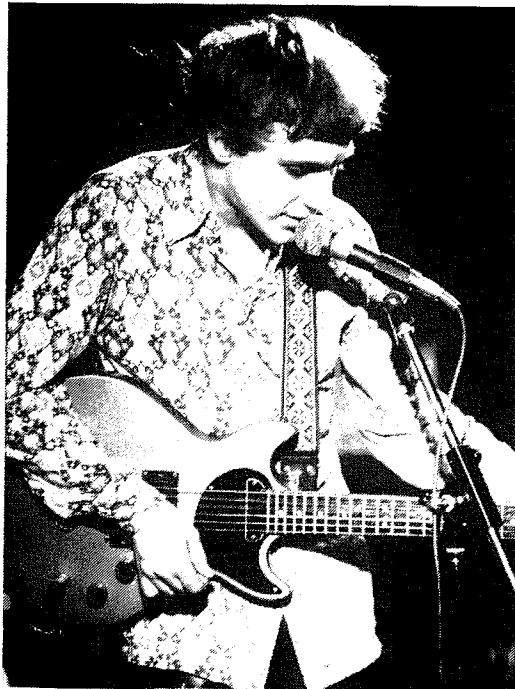


Photo by Steve Wright

### ▶ STEVIE RAY VAUGHN, HAMMERSMITH PALAIS, LONDON

In a world where musicianship can be regarded as something only marginally less despicable than a hairy back, there are those people whose ability to pick up a lump of wood and metal and conjure sounds, moods, even magic from within, that can still leave you speechless.

Stevie Ray Vaughn is such a man, and tonight he proves that he is the only claimant to the blues guitar hero's crown. Driven to the gig from a London clinic where illness had forced him to take refuge, Stevie ambles onto the stage and delivers more expertly than DHL.

It's his effortless acrobatics that shout 'showman' at you every other song or so, as that guitar is thrown behind his back, or he plays a blistering solo with the microphone still in one hand.

OK, but that isn't the half of it. I get bored shitless as much as the next man at this stuff usually, but Stevie Ray Vaughn laces the showmanship with some great blues songs. 'Little Sister' inevitably raises a cheer, while 'Voodoo Chile' proclaims his God-like skills. Even Jimi could never have sounded this good — surely.

And what a band Double Trouble is. As powerful and tight as hell but never ever stepping on the master's toes unless a change of guitar dictates otherwise — solid, formidable, a whole world explored within three chords.

Indeed, Stevie Ray leaves you wondering whether it's not simply magic. Can anyone really coax those noises so easily from a guitar and make you feel something more than admiration for fast fingers? The answer is — YES, and the only man I know to do it at present and do it so well is Stevie Ray Vaughn.

Andy Strickland

### ◀ THE PASTELS, THE BOADWALK, MANCHESTER

Probably the first name to grace the lips of the hipsters in the New Pop stakes, the Pastels have been rattling away for a good six years now in an indie stylee and currently reside on Glass Records.

And, while not being as boringly derivative as many of their peer group popsters, they still manage to project the sense of inertia that's been creeping into the new band stakes for some time now. Deja vu, and vu, and vu and vu again — at first it was a genuine novelty, then it became quaintly repetitive, now it's just a pain in the neck.

The Buzzcocks, the Ramones, the Only Ones, the Fire Engines, the Teardrop Explodes, the Velvet Underground. . . this would appear to be about all that so-called new pop has to offer us.

While many of these bands are yet to have a major national impact, some invariably will (Bodines, Weather Prophets, James, Shop Assistants and Lemon Drops spring to mind), but of those who remain, what they represent is a great stagnating mass of derivative and generally uninteresting pop groups.

In a way, it's a shame the Pastels have only had a 'cult' impact to date and will doubtless be caught on the wrong side of all this. But watching their live performance it's impossible not to group them with those that came after. And the overall impression we're left with is that a great portion of the 'indie' scene is as grasping and derivative as its big sister.

True purpose undoubtedly still exists. but not with the Pastels of this world. File under Redundant.

Dave Sexton

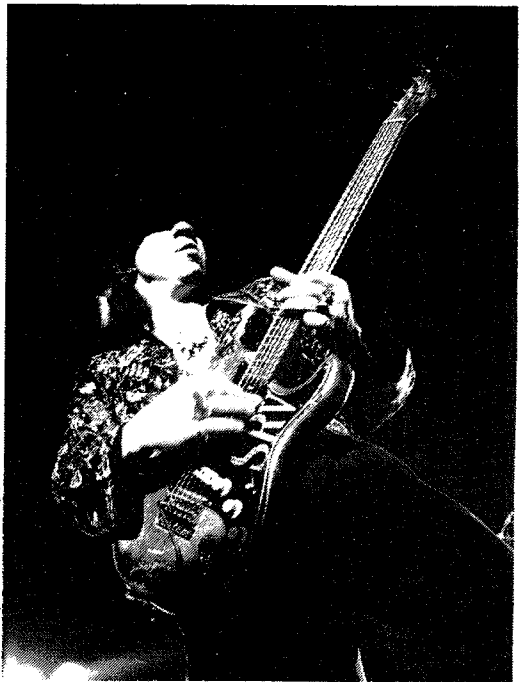


Photo by Patrick Quigley

### ■ RUBY TURNER, UNIVERSITY, LEEDS

An old adage: 'What if they had a war and nobody came?'

A 'new' adage: what if they had a gig, and, well, not quite nobody, but a pitifully thin crowd turns out?

Faced with this dilemma, there are two possible courses of action; you either soldier bravely through to the end half heartedly, or you turn in a stunning performance to spite the people who stayed away.

Ruby Turner and her six piece band went for the latter option with style, turning in a short but snappy set to a small but enthusiastic crowd.

The music is strictly dance tempo, rhythmic and tight, but lying a little too much on the safe side of the dancefloor for my liking.

The voice, however, is everything. Although less famous than her former Culture Club colleague Helen Terry, or

Alison Moyet, on sheer talent Ruby Turner is streets ahead. With eyes nearly shut, she makes her voice soar and swoop through a very wide range of tone, from a close soprano warbling to a raunchy bass.

The sound of this voice sends shivers through your spine then turns your head around leaving a feeling of sheer blissful elation. In the possession of that voice, Miss Turner has a rare gift.

Unfortunately, few people heard her use it.

Perhaps the real crisis of this kind of music is that it basks in the anonymity of the dancefloor. With the occasional excursion into the charts for a lucky few, black music is expected to either be terrifyingly tame, or the 'brown' sound of the Michael Jacksons and Madonnas on the scene. The real shame of this evening was that the emptiness of the hall marred what should have been a celebratory event.

Nigel Holtby

# ★ READERS' POLL ★

As the cold autumn winds fly around **rm** Towers and winter's icy hands begins to grab your thermals, it's that time again. Yes, as regular as Uncle Mort after he's been at the prune juice, it's the **rm** Reader's Poll. Ta-ra, ta-ra!

This is your chance to say what you really think of Morrissey's cardigans, Mick Jones' dental problems and the Housemartins' nylon shopping bags.

Are Modern Talking your best band? 'The Holiday Rap' your favourite single? Sammy Fox your Diamond Gal of the year? Andy and Fergie's wedding the highlight of 1986? Well, if any of these are true — **DON'T FILL IN THIS FORM!** Go hurtle down a coal mine for all we care, because we're talking ace taste here, people. We're talking the hippest sounds, the coolest chicks, the most happening dudes on the streets of throbbing, *living* Eighties' Britain. And that doesn't mean Chris De Burgh!

So, to vote in this year's extravaganza, just fill in this form, and send it to '**rm** Readers' Poll', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by first post on Monday, November 17. We've made a few suggestions — you tell us if we've missed anyone pretty darned super out.

The winners will be announced in our Christmas issue, accompanied by a star-studded celebrity luncheon where the awards will be presented by a very famous person indeed (Robin Smith's mum), in the Marks And Spencer on Camden High Street.

**rm** — don't leave home without it.



## BEST GROUP

Will the Smiths walk away with it again, or can the likes of BAD, the Cocteau Twins, Talking Heads, the Pet Shop Boys or young pretenders like the Woodentops usurp this coveted crown?

## BEST MALE ARTIST

U2's Bono was last year's winner, but Prince's triumphant return to British soil and the superb 'Parade' LP should ensure a healthy challenge from His Purpleness. Also in the running must be the two Billies — Idol and Bragg — George Michael, Morrissey, and even a certain Peter Gabriel, whose 'Sledgehammer', single showed that even the over forties can boogie with the best of them.

## BEST FEMALE ARTIST

Can anyone beat Madonna? In acting, perhaps — but with the likes of Kate Bush, Sade and Alison Moyet not releasing new product this year, it could be up to people like Whitney Houston, Janet Jackson, Elizabeth Fraser or the luscious Real Roxanne to challenge old Mads. Late votes for Su Pollard anyone?

**MADONNA:** will she be best female artist again?

## BEST NEW ACT

It's been a difficult year for new acts to establish themselves — in the charts at any rate. The very handsome Housemartins did better than most, while both the Blow Monkeys and Hipsway looked set for great things — then fizzled out. Next year could see, though, bands like the Mighty Lemon Drops, the Bodines and the Daintees turning critical acclaim into solid record sales.

## BEST DANCE ACT

The national charts have been swamped in '86 with dance records. Most, it must be said, have been complete cack. Some, like Cameo, Run-DMC, Kurtis Blow, Dhar Braxton and Mantronix, have been, as they say, 'the business'. But which is the very best?

## BEST INDIE BAND

This year has seen the indie scene filled to bursting point with exciting prospects, keeping many an anorak manufacturer in business in the process. The Mighty Lemon Drops and the Bodines (again), the Shop Assistants, the Wedding Present, Stump, the Soup Dragons — the list is endless, while old stagers like New Order and the Fall are still hanging on in there.

## BEST SINGLE

Some classic singles this year: the Smiths' 'Big Mouth...', 'Panic' and 'Ask', the Blow Monkeys' 'Diggin' Your Scene', the JAMC's 'Some Candy Talking', Psychic TV's 'Godstar', Cameo's 'Word Up', Prince's 'Kiss', Madonna's 'Papa Don't Preach', while shamblers everywhere thrilled to the Shop Assistants' 'Safety Net'. But what do you think?

## BEST ALBUM

A sparse first half of the year was followed by... a sparse second half of the year. Never mind, though, Prince ('Parade'), the Smiths ('The Queen Is Dead'), Janet Jackson ('Conflict'), BAD ('No 10 Upping Street'), New Order ('Brotherhood') and compilations from the likes of

# 1986

# READERS POLL 1986

## BEST GROUP

INXS

## BEST MALE ARTIST

PETER GABRIEL

## BEST FEMALE ARTIST

## BEST NEW ACT

## BEST DANCE ACT

## BEST INDIE BAND

COLOURBOX

## BEST SINGLE

MEDICINE SHOW

## BEST ALBUM

GRACELAND

## BEST LIVE ACT

QUEEN

## BEST VIDEO

WILD WILD LIFE

## BEST FILM

MONA LISA

## LEAST WORST DJ

ANDY KERSHAW

## BEST ACTRESS/ACTOR

BOB HOSKINS

## BEST TV SHOW

NEW AVENGERS

## WORST RECORD

CHICKEN SOUP

## DIAMOND GEEZER/GAL

## DICKHEAD OF THE YEAR

## FINEST BUTTOCKS IN POP

## BEST THING ABOUT 1986

MUSIC BOX

## WORST THING ABOUT 1986

## NAME

## AGE



THE BODINES: are they the best indie band of '86?

Parliament and the Cure, helped make up for the lack of a summer. Or maybe you can think of something else...

## BEST LIVE ACT

For lovers of pomp and circumstance, the likes of Prince, Trouble Funk and Cameo would be hard pressed to be better. For lovers of good time, guitar-clanging fun, the Smiths, the Pogues and the Bunnymen showed themselves to be well on form, while the Housemartins proved that they're even better in the flesh than on vinyl — give or take a blackhead or two.



CAMEO: proud contenders for best single, best live act, best cod-piece...

## BEST VIDEO

Again, those Housemartins deserve a mention — their 'Happy Hour' was quick-witted video making at its best. But what about 'Kiss' or the manic animated effects of 'Sledgehammer', BAD's 'Medicine Show' or the The's 'Heartland'?

## BEST FILM

Lots of good films in '86; few great ones. Among the latter you might number 'Betty Blue', 'After Hours', 'Jagged Edge', 'Aliens' or 'About Last Night' — or, for the musically inclined, 'Sid And Nancy', 'Absolute Beginners' or 'Under The Cherry Moon'.

## LEAST WORST DJ

What about our Janice (Long), our John (Peel), our Andy (Kershaw) or our David (Hamilton (*nb: this is a joke*)). Votes for Steve Wright will be discounted because he's a plonker.

## BEST ACTRESS/ACTOR

Votes for Madonna will be invalid under the Trades Descriptions Act.

## BEST TV SHOW

Hands up who cried when 'Chelle jilted Lofty. Will 'EastEnders' win again — or can 'Brookside's' new sex and drugs format steal the soap thunder? 'Spitting Image' and 'Whistle Test' are always good for a few votes, while outside contenders could be the recent 'The Monocled Mutineer', Channel 4's 'The Golden Girls' or old favourite 'The Twilight Zone'.

## WORST RECORD

Oh joy — time to get your own back on all those sappy bastards who bought 'The Lady In Red'. Too many to mention, but Modern Talking's 'Brother Louie', Nick Berry's 'Every Loser Wins' and It Bites' 'Calling All The Heroes' should be enough to be going on with. Did I hear someone mention Sigue Sigue Sputnik?

## DIAMOND GEEZER/GAL

MC Miker G and DJ Sven? Martin Degville? Anita Dobson? The choice is yours...

## DICKHEAD OF THE YEAR

As above, with bells on.

## FINEST BUTTOCKS IN POP

A category close to many an rm reader's heart — and other bits. Do they belong to Madonna or Paul Rutherford? To Morrissey or Johnny Marr? To Larry Blackmon, Sade or Sinitta? Or maybe even Jim Kerr (ho ho)...

## BEST THING ABOUT 1986

Edwina Currie's recipe tips? Wham! splitting up? Jim Kerr's doublet and hose? Tottenham Hotspur's current form?...

## WORST THING ABOUT 1986

Diego Maradona's right hand, Madonna's new hairdo, the rising price of a bunch of bananas... Only rm readers hold the key.

# True Stories



*These are the fruits of Martin Stephenson's labour. Penning some of the most pertinent pop of the moment, Stephenson draws on his North East background as a busker and carpet layer to lace his songs with a rare sincerity. But does he regret never having been a table tennis champion?*

**Story: Roger Morton**

It's an old saying that a child, a fool, and a drunk, will tell the truth. Martin Stephenson is none of these things, yet earlier this year, he gave a lot of people quite a start simply by writing down a few of his true stories for the Daintees' album.

'Boat To Bolivia's' glowing mixture of country, jazz, and pop contained none of the regulation empty clichés or impenetrable imagery that we're used to. These were songs from the singer's life... Songs from the heart.

With the new Daintees single, also entitled 'Boat To Bolivia', Martin continues on his deviant path. The title track dares to take on a gentle reggae rhythm, and on the 12 inch, it's backed with two more of those innocent confessions. What can be wrong with this man?

In an endeavour to find out, I drag the be-hatted singer away from a game of chess with his girlfriend, and sit down with him in a London hotel bar. What kind of game are you playing, Martin?

"We used to do gigs in London and get reviews, and they just seemed to miss the point I was trying to get across. Luckily, the LP is doing that, getting across that I've always wanted to be taken seriously as a songwriter.

"Before the LP, they'd hear 'Running Water', and just think 'country song'. They'd hear 'Coleen' and just think 'jazz'. So we'd get reviews like 'Dave Edmunds, mixed up with ...', all that rubbish. They'd just have the impression that I was a bit of a joker. But I mean, I'm quite serious about what I do."

This softly spoken Geordie, with his startled eyes and mild manner, would have us believe that it's all very simple. He just wants to touch people with his honest feelings and true stories. Ask him to dig deeper, and he's liable to say 'it just comes naturally.'

**The songs themselves** might explain a bit more about the strangely natural Mr Stephenson. Starting with one of the B-Sides on the single, 'Slaughterman'.

"It's just a really old song. There was this lad who used to live next to me called Tommy Mason. He signed for Sunderland football club and he was really talented, but he just never seemed to make it.

"I was getting a lot of hassle from me dad at the time, just through sitting in front of the fire all the time, playing the guitar, and not getting a job. I could just imagine him getting the same hassle, and I could just, like, relate to him. That's what it's about."

And the other B-Side, 'Wholly Humble Heart'?

"It was one of the first songs I wrote when I moved into me new flat. I wrote it for, like, Malcolm and me girlfriend Angela, really. It's just about affection. Everyone needs affection. It's sort of against promiscuity, really."

'Boat To Bolivia' was written as a song to fill in the almost randomly chosen title of the album. But why do it in a reggae style?

"I just wrote it in the dressing room one night. It just came out that way, naturally."

'Boat To Bolivia' may have been written very spontaneously, but the recording of it was a different matter. Reggae producer Dennis Bovell was brought in to work with Paul Hardiman (Lloyd Cole), but things didn't quite work out.

"There was a clash. It sounded great on paper, but in the studio, it was awful. It was the guitarist Gary's first session and he was going in the toilets every half hour, crying because he really wanted to get it right.

"And I was just really upset. I just couldn't talk to anybody. I was going in the pool room the whole time and I wrote a song, 'There Comes A Time'



● THE DAINTY DAINTIES: L to R: Gary Dunn, Martin Stephenson, Anth Dunn

sitting on the pool table in a really foul mood."

It all came out well in the end, though, and 'Bolivia's' catchy upfulness could well see the Daintees into the top 40. But for a songwriter of Martin's candour, mass exposure can have its problems.

"Most of the things I've written, I'm not really embarrassed about. I've got a few things in the closet that I wouldn't talk about, though. Most of the things I've put out, are just honest really. As long as they don't upset anyone else.

"I had a few hassles about 'Coleen', but it was just trying to put another angle on love, really, rather than just writing about a boy and a girl."

**The idea of Martin Stephenson** as the (quaint) Geordie plain man being turned into an oddball personality, is something

that the singer has already come to terms with.

"When you put records out, if you like writing songs, you've got to be a little unselfish, you've got to 'give' a little bit more. You can stand back, and be cold. But if you want to express yourself, I think you're better off taking that risk."

For someone with a reputation for off-stage shyness (pop-speak for not being an egotistical brat), for someone who spent from 13 to 18 in the scouts because the youth leader was into music, and for someone who started off wanting to be a table tennis champion, Martin has quite a way with a true story.

Prompt him a little, and he'll tell you about his days as a carpet fitter. He'll tell you about the time he had to help repossess this woman's carpet one Christmas because her husband had been put away. He'd bitten his wife's nose off in the pub.

And then there was that time when Martin was busking and ... "There was

this bloke over the road, and I saw him queue for at least five minutes to get this cream cake, just so he could come over the road, and throw it at us."

A taste for a story that rings true, a clear melody, and the acoustic guitar does not mean, however, that Martin and the Daintees belong in the folk clubs. As anyone who saw them on their October tour would testify, their range of moods, from the intimate to the intense, and their strange truths belong right in the centre of the pop stage.

"Just because I write songs that maybe have a little more meaning than chart pop songs, doesn't mean I'm any more precious than they are."

A 'serious songwriter' he may be, but humourless, he ain't.

If someone chopped off your hands, and cut out your tongue, so that you couldn't sing, or write, what would you do, Martin?

"I think I'd start lookin' at me dick a lot... ha ha ha ha!" Naturally.

# THE INTERNATIONAL GARBAGEMAN GOES VACUUM CLEANING



**IGGY POP** was a wild one. The proto punk who cut himself with broken glass on stage. The epitome of wasted 'rock 'n' roll' culture. But now things have changed. The new Iggy knows how to balance a cheque book, wears decent clothes and vacuums the house  
Pop profile: **Roger Morton**  
Photography: **Joe Shutter**

**Imagine Iggy Pop:** passenger and survivor. As anyone who ever wore a leather jacket knows, Iggy was the genuine article. A small Jean Genie, whose lust for life sent him screaming and bawling through the ripped backside of urban America, diving on broken glass, and living on peanut butter and jelly.

His was a myth built out of weird sins, raw power, and self abuse. In his own words, he turned himself into an 'international garbageman', and a 'nerd'.

A myth like that is a lot of baggage for a travelling man to carry around. After the years of successful collaborations with David Bowie, Pop found himself losing direction, and unhappy about his itinerant way of life. By 1982, it was time for a rest.

Four years on, and a reconstituted Iggy returns to the pop fold, with the 'Blah Blah Blah' album, and the single 'Cry For Love'. Co-written with Bowie, and ex-Pistol, Steve Jones, it's his most emotionally direct, if least abrasive album to date.

'Bland out!' cry the ageing leather jackets. 'Past it!' shout the cynics. But Iggy just settles down in his borrowed London apartment, feeling fine about what he's doing. Looking tanned and fit, he could pass for 29.

**'Well I'm just outa school  
Like I'm real real cool  
Gotta dance like a fool  
Got the message that I gotta be  
A wild one  
Ooh yeah I'm a wild one'  
('Real Wild Child' from 'Blah Blah Blah')**

Iggy: "I shouldn't want to pass for 29. I'm 39, and very happy and comfortable with my age thankyouverymuch, hah hah hurgh hurgh!"

**In teen jeans** and tee-shirts, Iggy squats on the floor, a bundle of big bright eyes and taut muscles. Sometimes his deep American drawl takes on the drama, the manliness of his singing voice. A lot of the time, he giggles and chuckles, like a naughty boy, who knows he's getting away with it.

Iggy: "It's really not about how old you are. That's rubbish. It's more important how fit you are, and your mental and physical health. As long as what I do fits in with what I live, I don't see the point. I just... hurgh... I don't get it."

Do you feel like a grown up human being?

Iggy: "Yes, in one sense. In that I've been around long enough to have thoroughly learned what you get slapped on the wrist for, and what you can and can't get away with in society. But in the sense of losing hope, when the light goes out in people's eyes, then no, no. There's a difference!"

Despite his reluctance to admit to 'grown up' status, the last four years do seem to have allowed Iggy to arrive at a sort of new maturity. A break from rock'n'roll's extended adolescence and a little bit of hoovering, can work wonders.

Iggy: "I feel protective of my work, and four years ago, I didn't feel it was going very well. I needed a break — that's understated. I'd been touring a lot. Sort of tour, have a drink, tour, have a drink, tour, have a drink, stop, go to the beach and have a drink... somehow I felt I was missing a lot. So I decided to stop."

"The business side of things was in a total shambles. I really wasn't happy in my personal life, as far as friends, permanent address, cheque book, transport. There was none of that. I'd become a performing animal."

So, holed up in New York, in his two room apartment, just round the block from CBGBs, Iggy set out to look for a new value or two. He painted some pictures, took some acting classes, went for auditions, and read a lot.

A small part came in Alex Cox's 'Sid'n'Nancy', and more recently, a non-speaking role as a pool player in the new Scorsese movie. He even went down to the billiards hall, and got hustled for two dollars a game, as practice.

Iggy: "I had a chance to learn about living life in a more basic context. I was just living with one girl, for a period of time, which was not my usual, and I learned

to balance a cheque book, and go to the bank, and to vacuum the rug, and take out the garbage. To keep home and hearth together, and decent clothes on my back."

Are you easy to live with?

Iggy: "I don't think so, huh huh huh. No! I'm a terror, a horrible terror. But I'm certainly a lot easier now, than I was four years ago."

So you've got used to doing the dishes?

Iggy: "I don't do the dishes, but I take out the garbage, hah hah hah. . . I like to vacuum a lot. That's something I get great pleasure from. I like the smooth strokes."

**Where the old** Pop music was a rough ride fuelled by lust, the new Pop is far more caring, more 'loving'. A new faith in love, perhaps?

Iggy: "It is. It's really embarrassing to talk about though. It's awfully embarrassing! It's a personal development, and it's very surprising what happens when that sort of unity emerges between two people. "I never, sort of, allowed anyone that close before."

But this won't do. Legends aren't allowed to change. With the new album's emphasis on melody, and the open-hearted lyrics, Iggy is now faced with allegations of 'compromise'.

Iggy: "I knew that there would be a lot of people who had enjoyed my music, in the past, for the wrong reasons. . . enjoyed it simply because they'd take a phrase like 'Your pretty face is going to hell', take it out of context, and go 'Wow! Good, that validates my hatred of the human race'. And that's not what I was saying.

"So I knew I'd probably get a lot of flak for singing some of the lyrics, and also for not shouting at people. I didn't shout at people on this album."

But for a long time, you did supply people with the evidence to see you as a 'wildman'.

Iggy: "I have at times, on stage, but that's different. When I get on stage, I feel a little bit like, not a wildman, but very plugged in. . . huh huh ha. If I've supplied people with that idea, it hasn't been done shrewdly."

A lot of people still expect that extreme edge from you.

Iggy: "And they say 'He's boring since he quit taking drugs'. But I do think that those people might just be the most vocal ones. I've always thought there were a lot of people who were like me. If I like what someone does, I'm pretty willing to go along with anything."

However you try and pin Iggy down about his past life, or his present status, he wriggles out of it, by pointing to the simplicity of his intentions with music. The debauched image of old was a side effect, and unpremeditated. All he ever wanted was a bit of freedom, and a few thrills.

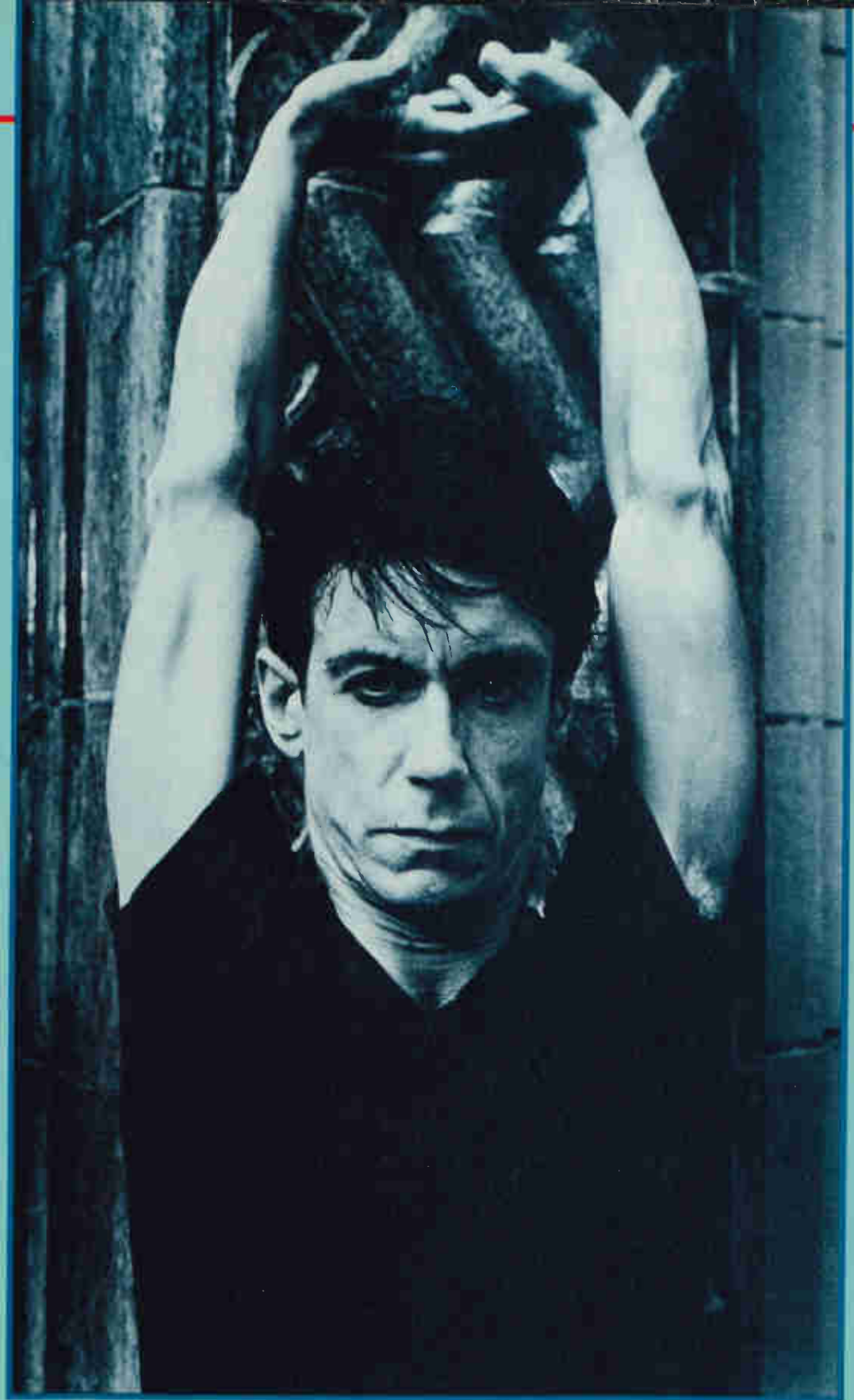
You point to that line in 'Blah Blah Blah', which goes — 'The ranks of the glamorous change constantly/The most spoiled brats on God's green earth', and ask him if he's one of the 'spoiled brats', and he'll tell you, no, it's a comment on America. After all, he's not spoiled, and the glamour ain't the point.

Iggy: "The whole reason I got into music, or one of the big reasons, was so I wouldn't have to submit myself to sitting in an office, and the mental torture of a regimented society. I got into this very much to get out of the house.

"From day one, I always felt like I was in the lap of luxury. With my first band, the Prime Movers, I was just out of high school, and I lived in the converted bathroom of a closed down restaurant. I slept on a sleeping bag, on the floor, and ate peanut butter and jelly, but my time was my own."

**Even now, says** Iggy, the Pop set-up is very much a cottage industry. Working on the 'Blah Blah Blah' album, it was Iggy and David Bowie who lugged the amps up and down the stairs. The Iggy-Ziggy friendship is obviously still going strong.

Iggy: "David just works with me on a level that no-one else does. That's the best way I could put it. . . We have a good exchange in terms of books, records, politics, ideas, erm. . . stuff. Stuff shoots back



and forth. That's about the best way I can say it."

So it's a friendship that spills over into work?

Iggy: "No, I think it's the other way round. More it's the work which spills over into friendship. We met professionally, so. . . it's just, there has to be something to do. We're not going to sit around and hold hands, or something, you know."

As the interview progresses, and Iggy talks about spending time with his parents, and with his 17-year-old son, or going swimming for the weekend with his dentist, the flesh, liquor and drugs image of Iggy Pop, is gradually replaced by a picture of a sane, sharp and charismatic man. A man called James Osterberg, who's done some travelling. And if you think that's any 'loss to rock'n'roll', then it's time you grew up.

Is the period in your life when you were involved

with the drugs and everything, something you'd rather forget?

Iggy: "Yes!"

In the video for 'Cry For Love', Iggy is running through a huge salvage yard, by the side of Terminal Island Freeway, in LA. Piled high around him is the decaying garbage of America's industrial output since the war. It's everything, in fact, that Iggy grew up with, and dived into, but when asked about his childhood, what he remembers is. . .

"Around the trailer park where I lived, it was heavily forested, but there were vast fields of corn, and wheat too. I could play by myself for endless hours. I could have stayed out there for weeks, and got lost. It was a great place to imagine things."

Imagine Iggy Pop.



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