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NOV. 29, 1986 EVERY THURSDAY 55p

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BAND OF HOLY JOY

POP DEVIANTS INSIDE THE URBAN WASTELAND



LIVE: **COCTEAU TWINS**
HUGH MASEKELA ■ **THE MISSION**
JOAN ARMATRADING ■ **BON JOVI**

WorldRadioHistory

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RELEASES

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LIVE STYLE



The **Style Council** return to the live stage in February. The gigs will preview new material, new haircuts and new musicians, and come a month before a half hour film on the band is screened. Supported by London rappers the Dynamic Three, you can catch the Councillors at Newport Centre February 14, 15, Royal Albert Hall 16, 17, 18, Bournemouth International Centre 20, Birmingham NEC 21, Brighton Centre 24, Newcastle City Hall 26, 27, Glasgow SEC 28.

Tickets are on sale now priced £8 and £7, except London gigs which are £9.50 and £7.50 and Bournemouth where all tickets are £8. AS



These compilations just keep coming, and the latest multi-artist inspired offering is a little bit different. A collaboration between Stylus and Tony Prince's Disco Mix Club, 'Hit Mix '86' segues together 86 tracks, using fades, edits and intermixing to blend the tracks into a double album of continuous sound appeal. And we've got 15 copies for you to win. Just answer the three questions below correctly.

- 1) The Damned sang about: a) Elizabeth, b) Eloise, c) Ethel?
 - 2) You can tune in to Latin Quarter's radio in: a) Africa, b) America, c) Algeria?
 - 3) What sort of boys are Duran Duran: a) wild, b) wacky, c) winsome?
- Send your answers on a postcard, with your name and address, to 'rm Hit Mix '86 Competition', Greater London House, Hampstead Road, London NW1 7QZ. All entries must arrive by Monday, December 8.

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The Pretenders follow up the success of their 'Don't Get Me Wrong' single when they release 'Hymn To Her' on Monday, December 1. Produced by the mighty Bob Clearmountain and Jimmy Iovine team, the song is a remixed version of the track on their 'Get Close' LP. The Pretenders have settled their somewhat confusing personnel problems, and now comprise Chrissie Hynde, T M Stevens, Blair Cunningham and Robbie McIntosh.

AS



It's madness, sheer madness! How can we give away these prizes every week and keep our heads above water? This week's fab and free competition is especially for all you **Madness** freaks out there. To commemorate the boys putting their feet up after seven glorious years, we're giving away 10 copies of the **'Utter Madness'** compilation LP and 10 copies of the special **'(Waiting For) The Ghost Train'** 12 inch single with colour booklet for the runners up. Just answer the three questions below.

- 1) Who did Madness sail across the sea to be with: a) Uncle Sam, b) Auntie Flo, c) Dave Robinson?
- 2) Who was the first influential member of the band to pack his bags: a) Suggs, b) Lee, c) Mike Barson?
- 3) On which record label did the first Madness single appear: a) Zarjazz, b) 2-Tone, c) Stiff?

Send your answers on a postcard, with your name and address, to **'rm Madness Competition'**, Greater London House, Hampstead Road, London NW1 7QZ to arrive no later than Monday, December 8.

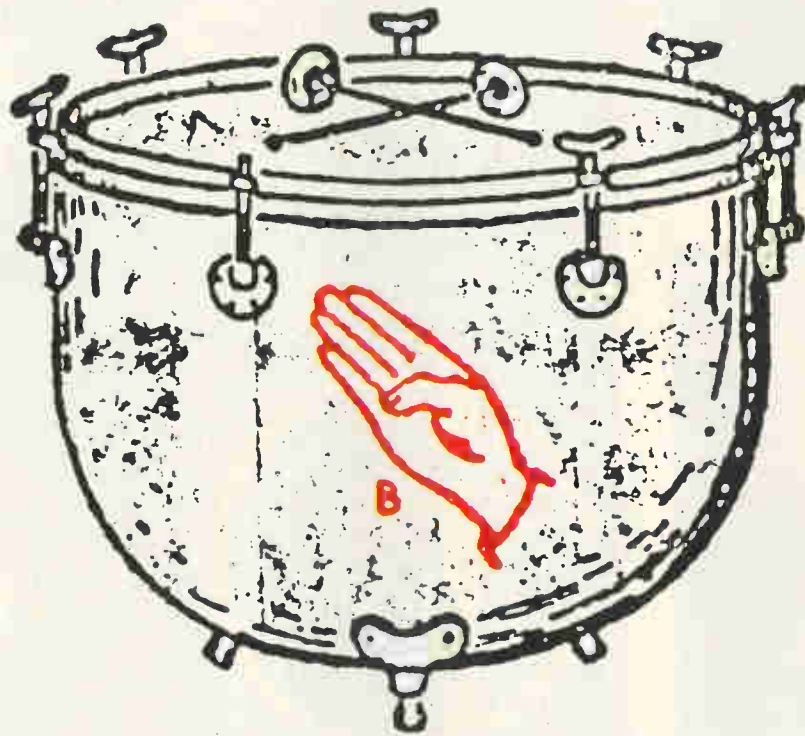


If, like those of us here at Index, you were appalled at DJ Sven and his sidekick's efforts to do justice to a Madonna song, just listen to this. **Sonic Youth** have renamed themselves Ciccone Youth for a one off single featuring their version of 'Into The Groovey' (geddit?). Topped off with some furious rapping, the record is guitarist Thurston Moore's latest tribute to the lady he seems to be obsessed with. Loud, groovy and noisy, it stomps all over any other cover version this month.

Madonna rounds off yet another astonishingly successful year with the release of her single 'Open Your Heart' on Monday, December 1. The track is a remix of the version included on the LP 'True Blue', and is backed with 'Lucky Star' plus the usual extended mixes on the 12 inch. New 'Tube' presenter Felix pops up in the video, evidently having got closer to Madonna than his colleague Paula Yates did.

cutting crew®

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SIREN LP7,  C7, CD7

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NOVEMBER

25 LEEDS POLYTECHNIC 27 BLACKBURN KING GEORGES HALL 28 NEWCASTLE POLYTECHNIC 29 SUNDERLAND POLYTECHNIC 30 REDCAR THE REDCAR BOWL

DECEMBER 1 LONDON ASTORIA THEATRE



LONG LIVE QUEEN

Queen release their first live album for seven years on Monday, December 1. 'Queen: Live Magic' was recorded during the band's recent European tour, and includes 14 tracks spanning the whole of their 15 year career, from 'Seven Seas Of Rhye' to 'A Kind Of Magic'.

AS



EARBENDERS

Andy Strickland

'Out Of The Blue (Into The Fire)' the The (Some Bizzare LP track)
'Painful World' Bop Sh Bam (Edinburgh live highlight)
'Arizona Sky' China Crisis (Virgin 45)

Eleanor Levy

'Young 'Til Yesterday' the Shamen (Moksha)
'Caravan Of Love' the Housemartins (Go! Discs)
'Sweet Sanity' Hurrah! (Kitchenware)

Graham Black

'Pump That Bass' Original Concept (US Def Jam)
'This Time' Private Possession/Hunter Hayes (Fourth & Broadway)
'Children Of The Ghetto' Courtney Pine (Island)

CARAVAN HOME

The **Housemartins** make their bid for the coveted Christmas number one slot with their single 'Caravan Of Love'. It's an acappella version of the classic Isley Jasper Isley song, and is backed with 'When I First Met Jesus'. The 12 inch version includes five tracks, those on the seven inch plus 'We Shall Not Be Moved', 'So Much In Love' and 'Heaven Help Us All'.

AS



**NEWS DIGEST
ON PAGE 50**

THE ALBUM HAS LANDED



'LICENSE TO ILL'



**OUT NOW
ON
ALBUM
&
CASSETTE**

**Def
Jam
recordings**

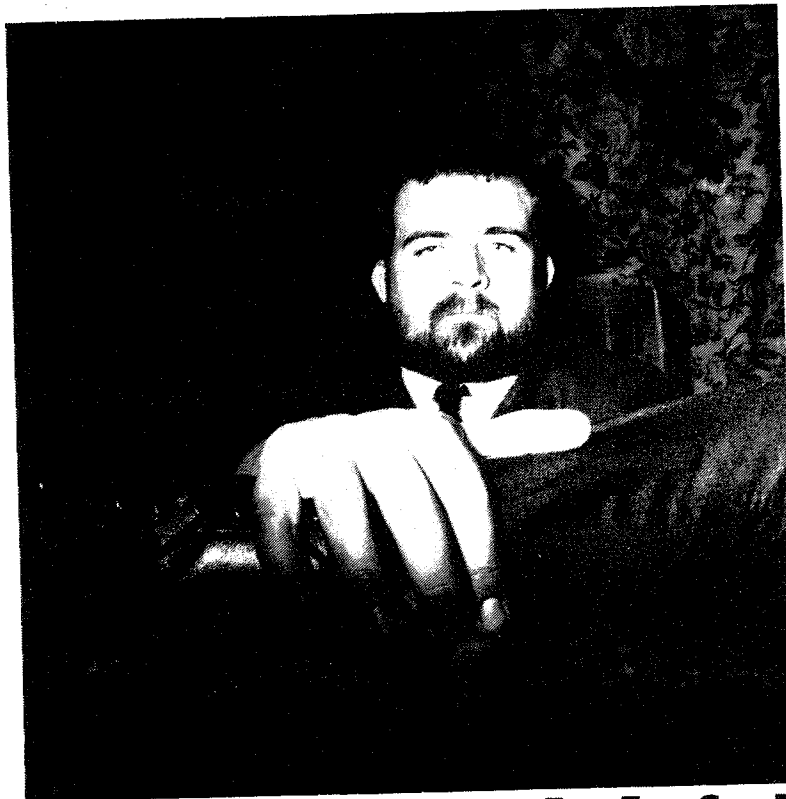
CBS

DEF 450062-1
DEF 450062-4

RadioHistory
DPA



There's something rather fishy going on here. Yet more evidence that indie land has gone completely aquatic crazy. There's been troutfishing and prawns, and now we've got lobsters. **Close Lobsters** to be precise. It's encouraging to hear the spirit of the June Brides lives on. As does that of Subway Sect, the Only Ones and other post-punk masters. Well practised in the art of la la la pop innocence, the Close Lobsters debut single, 'Going To Heaven To See If It Rains' on Fire Records, should go down a treat in any Christmas stocking. JW



I M P E R F E C T

One thing about él records, they can always be relied upon to do something different. Amongst their latest crop of crazies is **the Underneath** and their 'Imp Of The Perverse' EP, which includes cover versions of Arthur Brown's 'Fire' and a medley of Black Sabbath's finer moments. The man responsible for this oddity is Karl Blake, ex-Shock Headed Peters. Very strange, and not a little wonderful. AS

ORCHESTRAL MANŒUVRES IN THE DARK

'RETRO' FREE CASSETTE OFFER!

For a very limited period - RETRO - a high quality cassette featuring four classic O·M·D hits (and more) will be available completely free when you purchase the current 7" single "We Love You" at any good record shop.

'Retro' features:

**Electricity • Enola Gay • Souvenir • Joan Of Arc
We Love You (7" 'A' side) • We Love You (dub)**

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VSC911

This offer is subject to stock availability



ORCHESTRAL MANŒUVRES IN THE DARK

Maxi Priest

INTENTIONS



A BRAND NEW ALBUM

COMPACT DISC AND CASSETTE CONTAINS BONUS TRACKS
"BUBBLE (WE AH GO BUBBLE)" (REMIX) AND
"THE READY POSSE SING REVIVAL SELECTION"

COMPACT DISC DIXCD 32 · ALBUM DIX 32 · CASSETTE CDIX 32
MAXI PRIEST'S FIRST ALBUM "YOU'RE SAFE" IS NOW
AVAILABLE ON COMPACT DISC (DIXCD 11)





STUDENT STRIKE BACK

Index has been flooded with student top 10 choices since we published the pathetic and rather prehistoric **Nescafe Student Top 10** a few weeks back. Most of you seem as baffled as us as to who exactly was responsible for such an appalling mixture, and you've sent in sacks full of far more discerning charts. Below is a fairly representative chart sent in by Lisa and Pete from Bradford University and Huddersfield Polytechnic.

- 1 'Uncertain Smile' the The
- 2 'How Soon Is Now' the Smiths
- 3 'Flag Day' the Housemartins
- 4 'Speedboat' Lloyd Cole and the Commotions
- 5 'Crystal Days' Echo And The Bunnymen
- 6 'There Is A Light That Never Goes Out' the Smiths
- 7 'Dear Prudence' Siouxsie And The Banshees
- 8 'Lovecats' the Cure
- 9 'Oblivious' Aztec Camera
- 10 'Bitterest Pill' the Jam

AS



YANKEE STRANGLER

The Stranglers release their single 'Big In America' on Monday,

December 1. The track, taken from their 'Dreamtime' LP, is coupled with

the previously unreleased song 'Dry Day'. The 12 inch includes a live

version of 'Uptown', recorded last year in Orleans. There will also be a

picture disc in the shape of a Big Mac!

AS



'KISS' MY ART

Age Of Chance have made what should be the Xmas number one. It won't be of course, but their version of Prince's 'Kiss' is a corker, destined to live up the festivities in Index corner for the next six weeks at least. Hard as hell, and twice as snotty as the Purple Ponce himself, 'Kiss' must at the very least make a showing in the big boys' chart. "You don't have to be Prince if you want to dance" — quite.

AS

THE ANSWER TO ALL YOUR PROBLEMS PRIVATE PASSION

clamp
own on
gence

Q I'M SUPPOSED to be married again in the States but I think my wife-to-be is interested in sex.
A I am 32, and my first wife left me another man just after we had our first child. The divorce took a year ago.
Q Three months later, a friend introduced me to a widow a couple of years younger than me. We were attracted to each other from the moment we met.
A Just two weeks later she invited me to have sex with her. We make love very often now but she usually makes the first move. She seems a wonderful person but I'm be-

Q I'm expecting babies.
A I'm friendly with a guy but I don't want to get married. I'm a bit nervous about it.
Q I'm a bit nervous about it.
A I'm a bit nervous about it.

Q I'm a bit nervous about it.
A I'm a bit nervous about it.

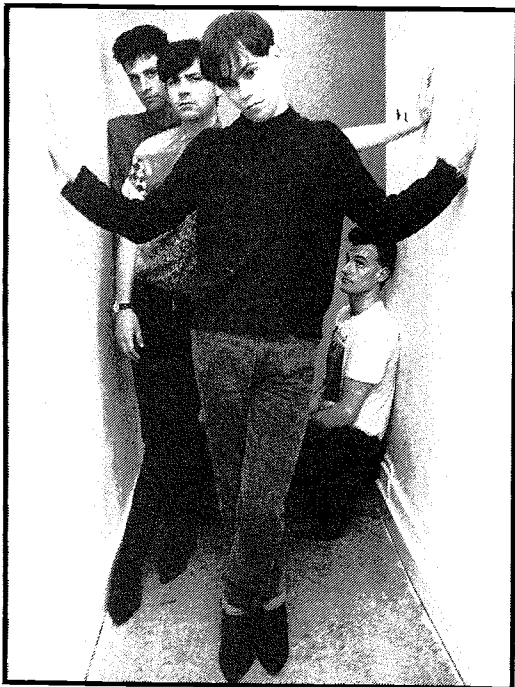
Q I'm a bit nervous about it.
A I'm a bit nervous about it.

Q I'm a bit nervous about it.
A I'm a bit nervous about it.

Q I'm a bit nervous about it.
A I'm a bit nervous about it.

**THE NEW ALBUM FROM JEFF LORBER
INCLUDES THE DANCE HIT FACTS OF LOVE
FEATURES MICHAEL JEFFRIES
(EX TOWER OF POWER)
& KARYN WHITE
LP: JABH 21 MC: JABHC 21**

MUM BOOTS DAD DAN
Q I TOLD some stupid lies my family and background girl I met on the train. I racked with guilty feelings. I know if I do explain, it will be end of everything.
A I started commuting six months ago and gradually got talking to people. I found one young lady very attractive and we me the impression of being a educated person from a good family.
Q I thought she would not be interested in an ordinary person like me.
A My husband come back in the annual working with his neck in love bites and all over his back. I had asked what he up to. He said that it happened—the and were just
Q I'm a bit nervous about it.
A I'm a bit nervous about it.



Razorcuts? Not on your nelly. More like floppy fringe a go-go. Well, we won't hold that against them; not when their second single is such a corker. With echoes of Merseybeat old and not so old, Razorcut language hath two tongues: the Beatles and the Buzzcocks. Quite a surprisingly captivating combination, that simple three chord melody, and the Shelleyish 'Ever Fallen In Love' nasal drone.

JW



GOOD INTENTIONS

Maxi Priest releases his second LP 'Intentions' this week. Six of the songs were co-written by Aswad's Drummie Zeb and Tony Gad, the former taking the main production credits. The LP includes 'Love Train', 'Strollin' On' and the current single 'Crazy Love'.

AS



Is it a wind up? Have those young men in long coats and short hair cuts taken leave of their senses? Are we going mad in Index? For sooth, what we have here are 10 compact discs of the new **Red Lorry Yellow Lorry** LP, 'Paint Your Wagon'. Indie land going up market or what? To win one of these beauties, answer the three questions below.

- 1) The film 'Paint Your Wagon' featured a hit single for which actor: a) Lee Marvin, b) Anita Dobson, c) Sid James?
- 2) Red Lorry Yellow Lorry's record label, Red Rhino, is based in which city: a) York, b) Newcastle, c) Belfast?
- 3) Which football team does Index co-editor Andy Strickland support: a) Portsmouth, b) Spurs, c) Hereford?

Send your answers on a postcard to 'rm Red Lorry Yellow Lorry Competition', Greater London House, Hampstead Road, London NW1 7QZ. Answers should reach us by Monday, December 8. First 10 correct answers win.

AS COMPILED BY DI CROSS & ANDY STRICKLAND

The Barron Knights



**ER-R-ROCK
ME FATHER**

Christmas

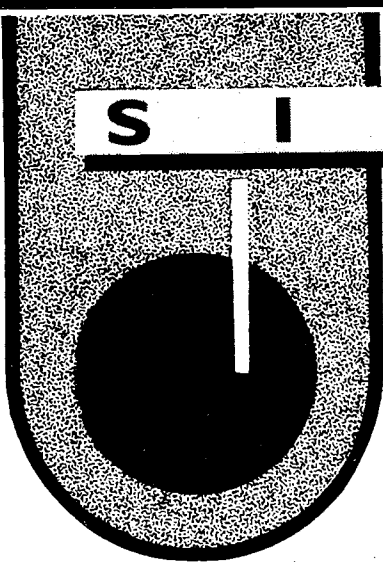
7" AND
EXTENDED 12" SINGLE

Hilarious '86 versions of 'Rock Me Amadeus', 'It's 'Orrible Being In Love When You're 8½', 'Spirit In The Sky', 'Merry Christmas Everybody', 'Camouflage'

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S I N G L E S



SINGLE OF THE WEEK

THE HOUSEMARTINS 'Caravan Of Love' (Go! Discs) And some of you had them down for a chirpy pop band, didn't you? 'Think For A Minute' ought to have sorted out most prejudices, but this is the one to silence the disbelievers for good. The 12 inch, with five favourites from their Fish City Five acappella set, is the only record you need to buy this festive season. So are we going to round the year off with a number one, then, lads?

PICK OF THE BUNCH

TALULAH GOSH 'Beatnik Boy' and 'Steaming Train' (53rd & 3rd) If we are to credit the frothy outpourings of the fanzine writers, then these cutie people are the next big thing. And they've released their first two singles at the same time! 'Steaming Train' is fast and fuzzy, but I much prefer 'Beatnik Boy' with Pebbles' fluty, school assembly singing and the utter undanceability of it all. It's nothing wildly exciting, but this band does stand out from the drawerful of garbage that passes as this week's single releases.

IGGY POP 'Real Wild Child (Wild One)' (A&M) Rock and roll, Eighties style, from a man who has influenced dozens of Brit vocalists from Bowie to Paul Haig. This might be one of those old three chord tricks, but it's what he actually does with that format that reminds you there's a master stylist at work. And he still looks like a battered sausage.

GAYE BIKERS ON ACID 'Everything's Groovy' (In Tape) The Bikerdelia Revival is on its way, and it's coming from Leicester of all places. Along with the splendid Crazy Head, the Gaye Bikers (love the name) are resurrecting those primal grease-gun vibes that make Zodiac Mindwarp sound like ... well, Zodiac Mindwarp. 'Everything's Groovy' is a cosmic garage thrash, and I like it a lot. What are they putting in the drinking water up there?

JAMES BROWN 'How Do You Stop?' (CBS) Yet another James Brown release, but if they are all of this calibre, then there's every reason to keep sticking them out. We're more used to his uptempo stuff, but he still sings a slow one like no one else. Bags of emotion without ever sounding overblown, and that's quite special.

THE REST

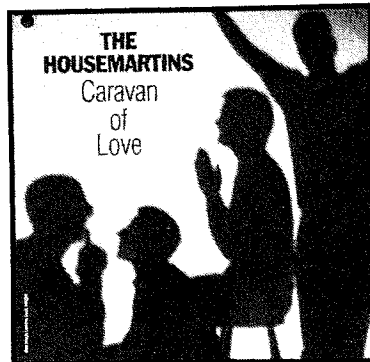
BUDDY CURTESS AND THE GRASSHOPPERS 'Hello Suzie' (Phonogram) This nine piece outfit from South London took their inspiration from the Blues Brothers movie, but in their early days they came over more like Showaddywaddy. This, however, is surprising. A powerful brassy Stax attack of the sort that Dexys Midnight Runners used to do so well. An encouraging development.

ALISON MOYET 'Is This Love?' (CBS) This is quite reminiscent of Alf's days with Yazoo, when few of us objected to those uncluttered, melodious songs. To pull off something this simple takes confidence and character, and this one will be a grower, whether you like it or not.

LAUGH 'Take Your Time Yeah!' (Remorse) This song surfaced on a flexi-disc last year, but it's barely recognisable now, with a confident, powerful production. There's something about this Manchester band that reminds me of the early Beatles, even though that sounds unlikely. An excellent debut, though.

THE ANTI-HEROIN PROJECT 'Live-In World' (EMI) There are many famous people involved in this record, including Holly Johnson, Psychic TV and Bill Oddie. The idea is very laudable, and you're prepared to overlook the fact that the song isn't so hot when the proceeds are to fund recovery centres throughout the country. (The Government is proving less generous.) At the risk of sounding flippant, though, I'd say that impressionable youngsters most certainly won't be swayed by the inclusion of dullards like Cliff Richard and Nik Kershaw.

PAUL YOUNG 'Some People' (CBS) The intro sounds like Simple Minds' 'Waterfront', and from that



inglorious moment the song limps around aimlessly. Paul Young has recorded some neat interpretations of other people's songs, but when he takes a hand in writing his own, things start to get distinctly lacklustre. A miss, surely.

TAFFY 'I Love My Radio' (Rhythm King) Highly recommended by one of our clubland experts, Taffy is a 'renowned' Italian fashion model and 'cult movie star' who has already got herself to the top of the Billboard dance charts with this one. It's an exuberant outing in a Eurobeat style. Nothing deeply significant, but it does sound like a lot of people having a lot of fun.

DON JOHNSON 'Heartache Away' (Epic) This will be a successful record. The singer is a TV star, there are lots of famous musicians involved and the song is of the inoffensive rock ballad variety. Like Dire Straits, only not nearly as ugly.

HOWARD JONES 'You Know I Love You ... Don't You?' (WEA) You've got the socket, I've got the plug, sings Howie, getting raunchy in an ideologically sound sort of a way. But synths that go 'toot-a-toot toot' are hardly the ideal vehicle for impassioned sentiments, and this harmless piece of fluff should float away in time. Won't it?

SALLY TIMMS AND THE DRIFTING COWGIRLS 'Long Black Veil' (TIM) A Northern lady with a great deal of savvy makes out with some tasty variations of the country themes of death and infidelity. She's helped out by luminaries from the Leeds music scene, and her follow-up is a Marc Almond composition which deals with the recent break-up of her clandestine marriage. Interesting.

ELTON JOHN AND CLIFF RICHARD 'Slow Rivers' (Rocket) This is a moody, meaningful opus, with some literate touches from Elton's old wordsmith, Bernie Taupin. 'Slow Rivers' is rather unspectacular, rather adult, and it must be said that Cliff's contribution doesn't amount to much. In Australia, they're calling Elton a modern day Mozart, but thankfully, we're much less generous with our compliments.

LIGHT A BIG FIRE 'Mr Twilight' (Siren) A track from the 'Surveillance' album, this carries a more menacing edge than the chugging rock style of the band's last single, 'Charlene'. LABF still have to match the promise of their early Irish releases, but this will suffice for the present.

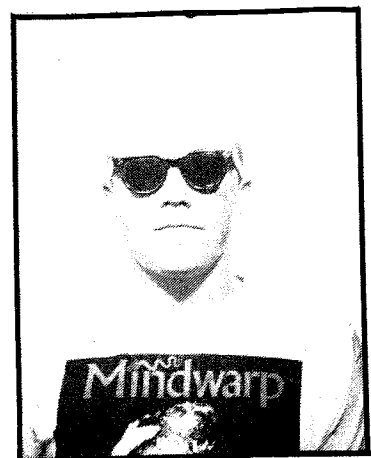
NIK KERSHAW 'Radio Musicola' (MCA) Quite a sophisticated venture here, with Nik dipping into a jazz-fusion type groove. The bass playing is very good, and the lyrics are of a profound nature. More than this, I cannot say.

CYNDI LAUPER 'Change Of Heart' (Portrait) This starts off blustery, and it remains blustery throughout. 'True Colors' was nice; this makes lots of theatrical gestures without ever being dramatic, if you get my drift. Cyndi Lauper is getting very popular these days, but this should do little to further her standing.

SPITTING IMAGE 'Santa Claus Is On The Dole' (Virgin) Hard times at the North Pole. His sleigh's been repossessed, the reindeers sold for glue, and poor old Santa's Giro hasn't arrived. Typically cynical wit from the Spitting Image people, and if we must have Xmas cash-ins, then this is the most preferable sort. Mind you, this will also be very irritating after 20 plays.

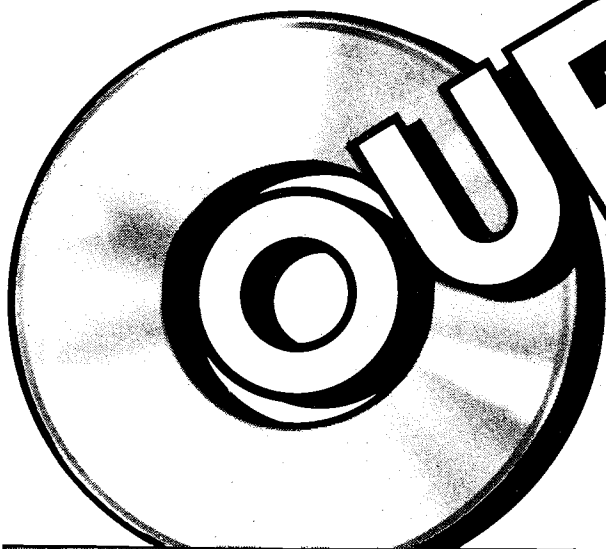
BORIS GARDINER 'The Meaning Of Christmas' (Revue) Of the many other seasonal offerings, Boris's reggae-ish treatment of the Christmas alphabet is the least nauseating. Having said that, we're still talking dewy-eyed sentimentality here, but there is also a trace of sincerity. By the way, you'll be enthralled to hear that Slade's 'Merry Xmas Everybody' is now available on 12 inch for the first time ever. And a 'Yo, Ho Ho' to you, too.

reviewed by



stuart bailie

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**MADNESS
'UTTER MADNESS'**

**ALBUM, CASSETTE
AND COMPACT DISC OUT NOW.**

BOB GELDOF 'Deep In The Heart Of Nowhere' (Mercury BOB LPI)
It's a cruel fact of life that people are never satisfied with what they've got. Whatever the merits of Bob Geldof's celebrity, there's no denying his esteem in the eyes of the general public. Bob's grabbed his slice of tabloid immortality and nothing is going to alter that. Unfortunately he insists on making pop records.

'Deep In The Heart Of Nowhere' is an unmitigated disaster. Sure, it's a slick affair, played and produced right into the heart of AOR America. The problems lie with Geldof's tunes. Geldof's voice. Geldof's lyrics. Finally, the problems lie with the whole Geldof myth.

There is not one worthwhile song on this LP. There is, however, Bob playing Bruce Springsteen ('In The Pouring Rain'), Bob borrowing Dire Straits licks ('August Was A Heavy Month'), Bob touting urban rock 'n' roll clichés ('Love Like A Rocket' and 'When I Was Young'), with all the conviction of a Las Vegas registry office.

The lyrics are banal, the rhymes strictly fourth form. Nowhere does Geldof's vocal feel, plea or reach a sentiment with anything more than ham sincerity. He's simply not a very good singer.

It doesn't really matter if Geldof's made a bad record. Bad records get made every week. What is important is the bang and crash publicity this record will get. The selling of Geldof's saintliness and the smug 'pat on the back' satisfaction we all derive from that.

Geldof is in no way to blame for any of this, but one wonders how the MD of his record company views the selling of this product. ■

Jim Reid



THE SHOP ASSISTANTS 'Shop Assistants' (Blue Guitar AZLP 2)
What is the reason for all of this? Why do all our young people wear baggy pullovers? What makes the Buzzcocks, Undertones and the Ramones the starting point for our conversation? And just what

do you do to a Shop Assistants record? Skip, presumably.

Maybe there's more to come from the Shop Assistants, but on the evidence of this 14 song set, it would appear their options are limited. There are two tunes on this album. The shuffling, rushed buzzsaw guitar job or the breathy, slower pastel shaded splurge of cuteness.

In fact, most of this LP is a splurge of cuteness. I know rock types would describe the SA's guitar innocence as 'fresh', but to me, the whole affair is rather forced. Pop groups can make a posture out of anything they want - even naivety. However, I should remark that the juxtaposition of singer Alex's choir girl vocals and all that thrashing guitar is sometimes pleasing. Perhaps they should have waited until they'd thrown off some of their more obvious obsessions before they made an LP. ■■

Jim Reid

PET SHOP BOYS 'Disco' (Parlophone PRG 1001)/DURAN 'Notorious' (EMI DDN 331)

The Pet Shop Boys are what Duran Duran should have been. This opportunist LP of remixes of six of the tracks from the 'Please' album is slick, lively and impeccably classy. You smile, you tap your foot - you grudgingly admit that these Pet Shop Boys are probably the best top drawer pop group of the moment.

Duran Duran think such things can be attained through the smart suits and Vaseline-on-the-lens eroticism of their visual presentation, while leaving their sound as subtle as an Australian soap opera. Raw, they'd call it. A wash with bass lines and 'grooves', this is an album of indiscriminate sounds rather than tunes, relying on Simon Le Bon's vocals for the melody. Yes, well, enough said.

The problem, you see, is that Duran Duran have started taking themselves so seriously. But take away the crashing dance beat, the girly backing vocals, the tinny brass sound - in short, the production - and you have *nothing* left. Where Duran, the slick pop group, had songs you couldn't fail to sing along with, Duran - the serious musicians - fail to deliver a single tune. Drowning under a wave of their own soft focus pretensions, Messrs Taylor, Rhodes and Le Bon have finally blown it. PSBs■■■½, Duran Duran ■

Eleanor Levy

VARIOUS 'Tuatara - A Flying Nun Compilation' (Flying Nun FN 45)

Having secured a base in Britain, New Zealand's premier independent label is celebrating with a sampler of their back catalogue, in chronological order from their inception in 1981. With concise deployment of styles and influences, these young antipodeans portray a definite vein of similarity throughout - a melodic pop sensibility flowing through deeper, thoughtful guitar rock strains.

With outstanding contributions from the Clean, and, as a later incarnation, the Great Unwashed, an early Chills single, the crisply illuminating 'Pink Frost', and many more 'Tuatara' is an essential history of a thriving foreign music scene. ■■■■

Jane Wilkes
WorldRadioHistory

THE GODFATHERS 'Hit By Hit' (Corporate Image GFTRLP010)

Someone once had a theory that when times are hard, music unconsciously softens to compensate. Conversely, when things are good, the rebels will yell.

The Godfathers turn this theory on its head with one of the hardest hitting albums of the year. Through titles like 'I'm Unsatisfied' and 'This Damn Nation', they barely try to conceal their bitterness, and yet there's nothing contrived about this anger. It's there, spitting at you through your speakers.

'Hit By Hit' is a retrospective album featuring, among other things, the Godfathers' three indie hits to date. While they draw on forces as polarised as Roif Harris and John Lennon, it's a credit to them that their own songs still come out on top.

In the past, the Godfathers have been guilty of fostering a rather unconvincing Mafiosa stance. Someone should tell them their music is meaner than they'll ever be. ■■■■½

Chris Twomey

BALAAM AND THE ANGEL 'Sun Family' (Chapter 22 Chap LP4)

Once upon a time, the three Balaams lived in a cave. Now, they lived there because of the deeply plangent acoustic effect it gave to their guitars. But the longer they lived there, the longer their hair grew, and the more their songs were infected with a twilight mysticism.

Here we have a 10 track retrospective from the cave-dwelling days, mostly culled from the first two singles 'World Of Light' and 'Love Me'.

At the time, the accusations of 'Druidism' and 'Paganism', seemed a little unfair. But with the hindsight of Balaam's emergence into a sunlit world of bright pop, these flickering, swirling songs just seem like charming cave-paintings from a past, goth-pop civilisation.

One for the younger sperm, in their bank of followers. ■■

Roger Morton

CHINA CRISIS 'What Price Paradise' (Virgin V2410)

There was a time when China Crisis were hip as hell. Was a time when they were wimpy pop party poopers. Now they're beginning to mature into subtle mood songwriters and more than competent musicians, and they're making 'adult' albums.

Ok, so they've written a single about the Arizona sky - so what, it's a very pleasant pop song and that's what China Crisis '86/'87 are all about. Thoughtful, slick and guaranteed to squirm into your tune sensors if you give them half a chance, they seem to have learnt not a little something from recent periods working with some of the most professional 'record makers' around.

No, not hip as hell, but probably just as happy, and almost certainly more worthwhile. I like it. ■■■■

Andy Strickland

STANLEY CLARKE 'Hideaway' (Epic EPC 26964)

Recommended replacement for the Christmas pud, for dietary and devilish purposes. This is lights down, easy

listening, real fore-play party music, with a celebrity guest list that reads like a Who's Who of jazz-funk. George Howard, Herbie Hancock, Angela Bofill, Larry Graham, Stanley Jordan, plus Stewart Copeland, take turns to garnish the meat of Clarke's classy bass and serve up a tasteful mixture. The intermittent attempts at uptempo brings the general flow down a little, but the silky Angela Bofill vocals on 'Where Do We Go' more than compensate for a couple of near misses. On the whole, finger-plucking good. ■■■■

Martin Shaw

FURNITURE 'The Wrong People' (Stiff SEEZ 64)

Oh gawd, we've gone and lost half the band in the mix, man. Look, there's my singing - what d'ya mean it's the same melody in every song? Oh, was that a bit of keyboard there? No, just a too loud bass drum, I think. Well, at least you can hear all the words. My mum says that's the trouble with most pop music these days.

Yes, I know they're all songs about the fact that girls hate me so much, but I can't help it, I can't, really. Maybe if all you lads and lasses went back in and we recorded everything again and made it louder, then the album might have a bit of musical interest to it, at least. Hey, where's everybody gone? ■½

Andy Strickland

MAXI PRIEST 'Intentions' (10 Records DIX 32)

Some people are saying unkind things about Maxi Priest, as if being melodic and accessible is in itself some kind of a cop out. Which is unfortunate, as he actually deserves *more* credit for his talent in combining reggae with the best elements of soul and pop. 'Intentions' is further proof of this; a whole range of moods, from the spiritual quality of Van Morrison's 'Crazy Love', to the buoyant celebration of 'Strollin' On', and ending on the more serious slant of 'Must Be A Way'.

With the help of Aswad, Carol Thompson and Trevor Hartley, Maxi gets to showing off one of the most promising voices around, with a song-writing ability that leaves your average pop person a long way behind. This is as fine a follow-up to 'You're Safe' as anyone could ask for. ■■■■

Stuart Baillie

VARIOUS 'Sounds From True Stories' (EMI EMC 3520)

All those Byrnophiles expecting anything which even vaguely resembles a Talking Heads LP are best pointed in the direction of the other 'True Stories'. But everyone else starts here.

Soundtracks as records are invariably a dodgy prospect and even the best of them have their awful moments. But what we have here is the document of a film made by a musician. And not just any old musician, but one of undeniably enormous stature.

So, more than just 'bits culled from the film', this record demonstrates the diversity of the man himself. Anyone exposed to his previous dabbings with the likes of Philip Glass or Laurie Anderson will have some idea of what to expect from the excellent offerings of Meredith Monk and the Kronos quartet.

And in other areas, Byrne's leanings towards Tex-Mex, Cajun and country are amply represented. Without exception, a very fine record. ■■■■

Dave Sexton

“ 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.

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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.

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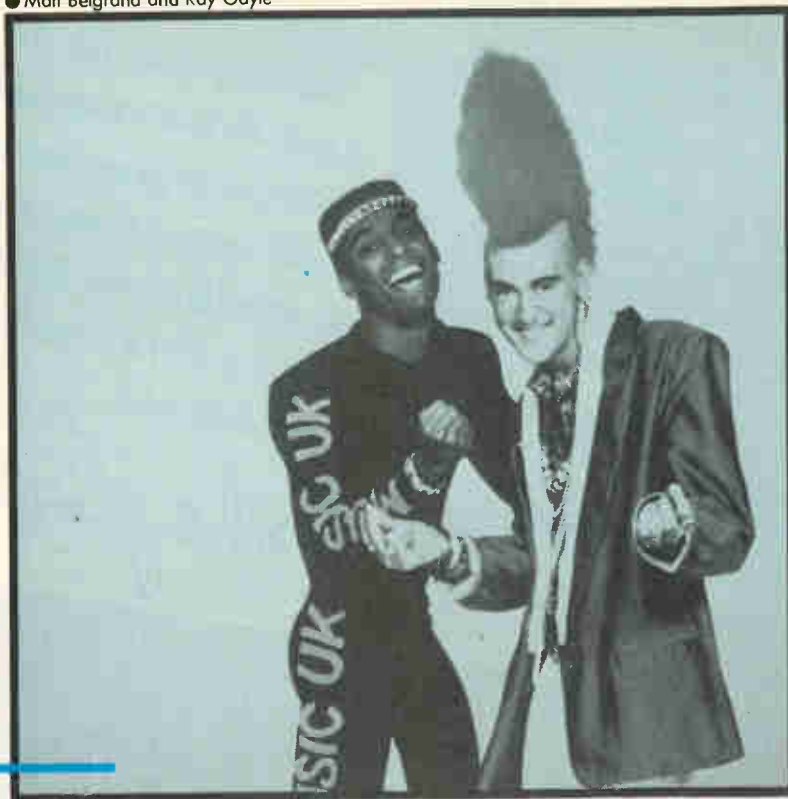


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Simon Napier Bell pulled one or two cute strokes when he managed Wham! and he aims to carry on just that way with his new record company, **Music UK**. Are his market-orientated popsters clever business investments or just symptomatic of pop's commercial strangulation? And what about the music...?
Business report: Roger Morton



I put it to the affable middle-aged manager that all this fabrication of a pop phenomenon might not go down too well in the UK.

Simon: "There's always a resistance to anything like that, but what you have to remember is that the individuals are only put together in the sense that they're put on the same label. They are individually all doing what they want to do."

"They start off with one writer, and by the time they're doing an album each, they're obviously going to have other writers, and their own writing."

"As soon as one of these artists wants to break out of the Music UK Roadshow, I'd be delighted for them to do it. Someone else can replace them, so that it becomes like an umbrella for young artists to come through."

Mr Napier Bell sees the Music UK label as falling halfway between the loose collection of autonomous artists who were on Stiff when it started, and the tightly controlled roster of early Motown. On the evidence so far, however, it seems that the label's output is very definitely his own, sanitised, innocuous plastic pop vision.

Simon: "No, no. I draw them away from my idea. You see my idea is the start. That's just giving them a starting position."

"I never try and impose anything on an artist. I try to get it all out of them."

NATIONAL INSTITUTION... OR NATIONAL DISGRACE?

Wham!'s former manager switches off the video. He's just been playing two promos which represent the beginnings of his idea for a 'new' form of pop presentation.

It's called Music UK, and video number one has black girl singer Cher Perrier miming and looking sexy to the accompaniment of her slickly forgettable dance pop single, 'I Wanna Dance!'.

Video number two stars ex-Hot Gossip dancer Roy Gayle and the geezer with the idiot 'punk' mohican you see on London postcards, Matt Belgrano. The pair of them jig about and exude 'yoof energy', whilst mouthing the words to a jolly song called 'Here's Lookin' At Ya'. It's all a bit like one of those crap lager commercials, which try to sell beer guts to 'the kids' and grandad at the same time.

Simon Napier Bell turns from the video

and explains: "You see, we're into the areas of pop, and not social relevance. A continuation of Wham!, if you like, from that point of view."

Cher, Roy and Matt are three quarters of Music UK. The fourth member of the team is a white singer called Paul Aaron, who looks like a Burton's shop dummy. They're not a group, and yet they sing on each other's records and appear in each other's videos. Eventually they'll tour, under the 'Music UK Roadshow' banner, and release a singles album together.

Simon Napier Bell assembled the foursome after the demise of Wham!, as a solution to a series of marketing problems. Now, if that sounds horribly calculated it's because it is, but it's a business solution which Mr Napier Bell is well able to defend, with the irrefutable logic that if it's good marketing it's good for the artists as well.

This is the face of pop that you don't normally see.

Simon: "The idea really began to come to me about three years ago, because I travel endlessly, and everywhere you go, you find the world is looking to England, and London in particular, as a centre of fashion, ideas and style, not just music."

"So I had an idea to put together a group, or something different from the conventional idea of a group, which represented what's happening in England, in terms of young music. Then there were some business things..."

From his international experience, managing Japan and Wham!, Napier Bell came to realise that neither the 'group' nor the 'solo performer' was the ideal set up.

Given that hit singles rarely make any money outside Britain and America,



● Cher Perrier

record companies tend to rush anyone who has a sudden hit into making dodgy albums, purely to rake in the worldwide cash. ("We all know those albums.")

According to Napier Bell, his idea of solo artists collaborating on a singles LP solves this problem. You get the 'high visibility' of a group (apparently, solo artists are too easily forgotten) and you get the 'lifestyle/club appeal' of a group, while giving 'talent' the time to mature. It also means you can promote four artists for the price of one.

Of course, the 'talent' doesn't actually write its own material yet. Mr Napier Bell had to find a songwriter who could write for all four artists, and yet appeal to one (album buying) audience.

The idea that Music UK is just a form of test-marketing and a way for a manager to spread his options, is refuted by Napier Bell:

Simon: "No, no. Because they've all got to happen. I've put myself at risk here. If they don't all happen, it's very awkward."

Significantly, the shrewd businessman points to Culture Club as the only group who ever inspired managerial jealousy in him. The racial mix/'type' mix of Music UK has obviously been carefully selected as a type of British 'youth' culture club for the Eighties.

What's worrying is that it's a glossy, fake, unrepresentative picture of UK youth, which is being directed at international 'territories' where they don't have much alternative in the way of pop.

With even our own charts full of trash records and ageing stars, is Mr Napier Bell at all worried about the quality of the pop music that people are given? Simon: "I'm not really concerned about the quality. I mean, pop music's pop music. For all that we might apply our intellect to analysing it, in the end - to 99 per cent of young people - they're just catchy records. Whether in one period they're representing social, political feeling and in another they're representing total rubbish, is irrelevant."

Apparently, a lot of Napier Bell's ideas for Music UK went into Wham!. Perhaps it was George Michael's "difficult personality" which got in the way, but whatever happened last time round, this time it's going to be 100 per cent fizzy-fun packaged pop, all the way to the bank.

Simon: "I'm sure it'll work commercially, but I can't promise you it'll get beyond Music UK being a huge commercial - in the real sense of 'plastic' commercial - success. I can't promise it'll get beyond that, but I want it to."

Ah well, at least there'll always be a home for Andrew Ridgeley.

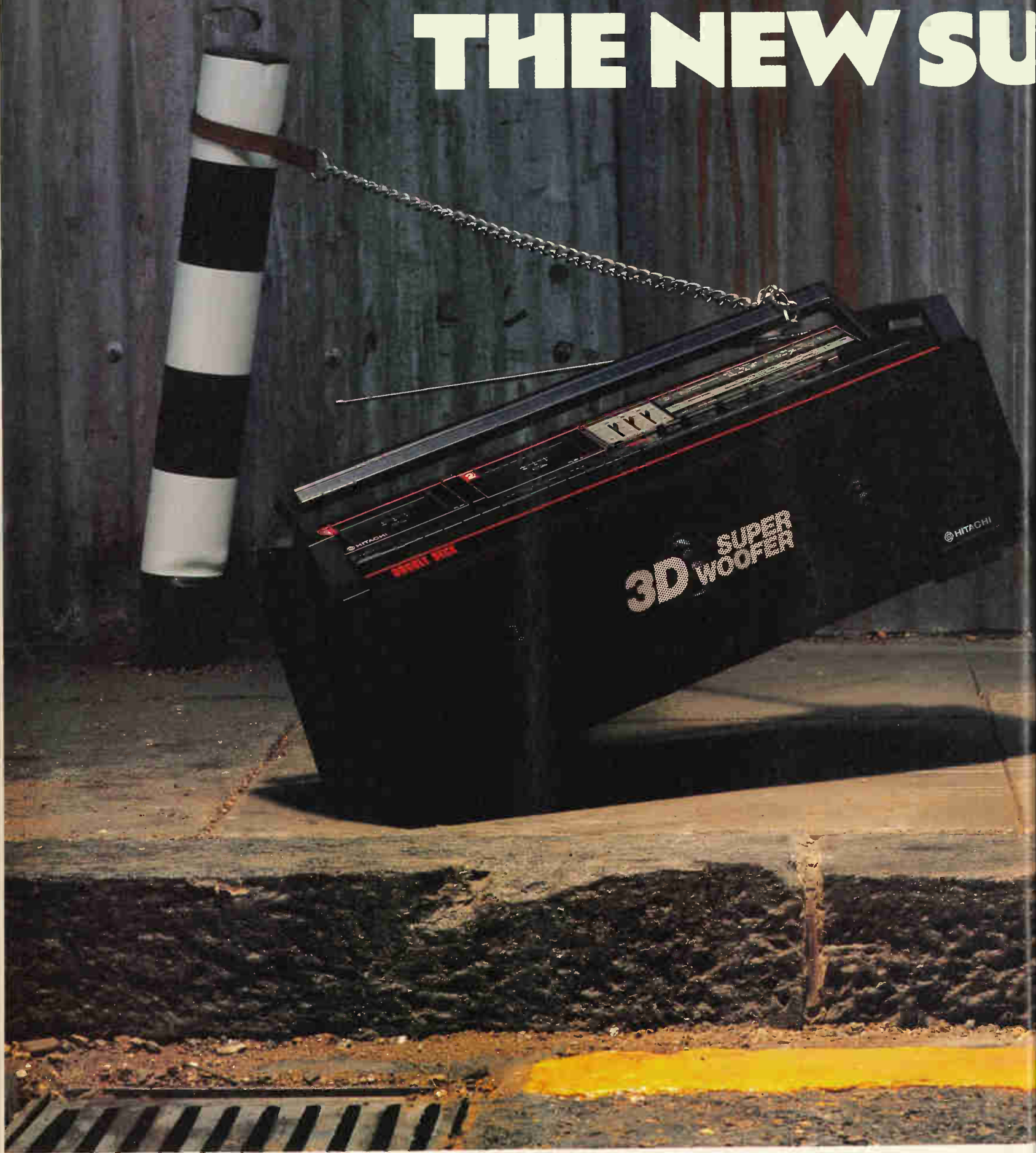
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Angels

WITH DIRTY

Post war pop and German cabaret by a baby snatching punk off-shoot of the Salvation Army from New Cross. Or something like that. The **Band Of Holy Joy** celebrate the low life in a telephone kiosk
Ghost writer: **Roger Morton**
Happy snaps: **Patrick Quigly**



FACES

On one side of the road there's a sex shop. On the other side of the road there's a church. And in the middle, are the Band Of Holy Joy.

It's a bleak November afternoon in Soho, and two of Holy Joy, Karel and Bill, are squashed into a phone box with their interviewer. Just as Karel is explaining about the band's 'innocence', there's an almighty banging on the kiosk roof.

Is it God calling? No. It's Holy Joy's singer, Johnny, jumping down from a piss in the cemetery, to land amongst the tourists and the tramps, like he'd just been edged out of Heaven.

"Sorry, this phone's out of order."

The Band Of Holy Joy are what you might call an ex-directory pop group. They can't be listed alongside the other inhabitants of the modern pop town, because they have almost nothing in common with them.

A few years back, when his fellow fledgling songwriters were trying to mould their thin emotions into a suitably

'fashionable', suitably obscure, shape, Johnny Brown was sitting in a South London back room, scribbling lurid, mad, piercing stories about the people he knew, just for the hell of it.

While other 'new' bands were growing fringes and saving up for guitars, or chasing their tails in the name of 'art', the Band Of Holy Joy were shaving their heads and rummaging through junk shops for cronky old accordions, battered banjos and war-wounded bass drums.

As 1986 draws to a close, the pop deviancy of this seven strong rabble of friends from New Cross is earning them a reputation which threatens to run wild. It started with their summer residency in a sleazy Soho piano bar. And now, with the release of their glorious single 'Who Snatched The Baby?', and a further series of dates, this time at London's Players Theatre, they're in danger of becoming 'highly controversial'.

Their waltzing, higgledy-piggledy, hurdy-gurdy songs have got 'The Independent' printing their picture and

'South Of Watford' making a TV programme on them. They've also got a lot of 'critics' very confused. European cabaret music is often mentioned. The German tradition of Brecht/Weill, and their romantic, low-life balladry, has been mentioned. So have the words 'comical' and 'pretentious'.

In a series of conversations which go from pub to pub to cafe to 'phone box, the band explain about the joy of their music, and tell what it's like to be not-so-holy innocents abroad in South London.

Johnny is all rapid bursts of Geordie invective. Max (one of the two girls), is all helpful chatter. Karel (the elder-statesman), is dignified and wary. Big John and Bill are plain-spoken and amiable. Marlou, well, she's German, says little and trombonist Adrian wasn't well.

Johnny: "The thing about accordions and things like that, is that they're easy to buy, they sound great, and they look great. Guitars just don't fit in with our lives. They've been overplayed, and overplayed, and overplayed."

"Name me one great guitar band, and I'll name you millions and millions of f**kin' bad ones. You turn the radio on and listen to Janice Long, Andy Kershaw and John Peel — dull worthy programmes, full of dull, worthy bands."

Max: "People always assume that what we do is all really deliberate. As if we were all sitting down one day, and thought 'let's do a band that's got these instruments, and does songs like German cabaret songs'. But it wasn't like that."

It was just a case of feeling, like Morrissey once said, that the music they heard was saying nothing about their lives (saying nothing at all), and taking it a stage further. What do digital computers and sequencers have to do with lives lived on the same scale as the old lady over the road, or the pregnant mother in the council flat round the corner?

So they scrapped the early, non-joyous Holy Joy, the one with the screaming and the Joy Division synthesisers, and began to assemble a mini-orchestra of harmoniums, accordions, trombones, violins, xylophones and old organs. Half the time they couldn't play them, but that didn't matter. They'd either learn, or bring in a friend who could.

Johnny: "We still use a Casio, which is brilliant. It's trash, it's a beat box, and we use it very, very well."

It's not that they're particularly anti-technology. It's not even some sort of a rebellion against the way modern pop groups are supposed to be.

Johnny: "It's not a rebellion, because we don't give a shit about what other pop bands think. What we're aiming for with Holy Joy is something which is timeless. Who've you got now?... You've got Big Audio Dynamite. What will they sound like in 10 years' time?... Like something really dated. We're trying to move away from all that."

"I suppose, now we're in this pop business, we're in there, but we're not at ease with it... Diamonds amongst shit!" (he laughs), "... And completely arrogant!"

Max: "We haven't got that 'rock mentality'. We're just, sort of, open-eyed in it all. We're open-eyed, anyway, about life. We just sort of look at it all wide-eyed."

It's this wide-eyed vision which gives Holy Joy songs their vitality. A Northerner, and a Newcastle fan by birth, but a Londoner and a Millwall fan by adoption, Johnny sometimes finds himself on the half-way line, torn between North and South. Perhaps being a semi-outsider is what gives him his keen eye for the strange, sad, hilarious, details of London life, which go into Holy Joy songs.

Johnny: "I just respond immediately to me environment. I just write about what I see around us."

Angels with dirty hands, the seven Holy Joys grub around in the so-called urban wasteland where they live. What they dig up, between the church and the sex shop, are the drunks and the weirdos, the bored housewives and the fighting couples, that everyone else tries to ignore.

Sung in Johnny's pleading, snarling, choirboy voice, and dignified by Holy Joy's churning, brawling accordions, these characters' stories can be recognised by all ages, and all sizes of city dweller.

Max: "There's this person called Pat, and he's just a big fat

◀ From previous page

beer-boy, basically. We drink in the same pub as him, and we gave him a copy of the single. I saw him last week, and he said 'I really loved the single, it was brilliant! It was like fairground music. I'd have bought it'. I mean, dead normal people like us."

And so do a lot of outwardly 'hip' types, who are turning up in growing numbers at their London concerts. So, for that matter, does the Prime Minister of Austria, Kurt Waldheim (he of the alleged Nazi past). Max: "We went to Austria to play this Erotic Arts And Literature Festival. We didn't really know what it was about, but when we got there we found we were playing on the first night, so it was all politicians and aristocracy. It was really odd playing to all these people wearing dinner suits and ball gowns."

"Afterwards, there was a reception in the palace, and everyone had to line up to shake hands with the Prime Minister. But we didn't know, so we scooted to the front of the queue, and Karel wanders up to the Prime Minister, and says 'Where's our drink then?'"

Or so the story goes. By closing time at the second pub, the stories are, in fact, beginning to slide out of focus. A prolonged discussion of each band member's favourite drink gives way to an analysis of Holy Joy fashion. Big John claims that their "half-slob, half-cool" appearance is due to their Five Star jump suits being in the launderette. And there I was thinking they were some sort of punk offshoot of the Salvation Army.

Johny: "We always get called 'post-punk'. What's post-punk? I suppose we're post hippy too, and post rock'n'roll, and post Glenn Miller, and post war. We're definitely a great post war band. But I think at the moment we're post pub."

Out of all the beer-talk, however, what becomes more and more apparent is Holy Joy's ability to spark off that thrill of recognition, in all types, from Austrian dignitaries to Soho drunks.

They draw people to them. Like the pissed Scot who stumbles into the interview, to tell these "toothbrushes with haircuts" about the fantastic song he once heard, which "just spilled everybody's feelings out, and hurt you in the gut, like you were being kicked".

Which, as Max told him, is what the Band Of Holy Joy try to do. "Interview him," she says. "He knows all about it."

Chasing songs that kick you in the belly, rather than pat you on the back, is not, however, something that finds favour with radio stations. For the time being, Holy Joy don't seem to be play-list compatible (they've listened in vain to the Longs, and the Kershaws), but then neither were the Pogues when they first came out. The part that really matters in the long run, the songs, is undoubtedly there.

Holy Joy's refusal to be more jolly pulp for the music biz mill, means that they'd rather play in a mental hospital (which they have done), and enjoy it than play the 'rock circuit' which they've tried, and hated. They'd rather play to a few mates in a little bar down in Deptford, than some desperate old rock club in the city centre.

All of which creates a few problems for the band. They're aware of the contradictions in their attitude, but from their point of view, it's just, as Karel says: "We're not really 'actors', in the way that commercial people want to present bands."

From the outside, however, it can be seen as some sort of 'intellectual pose'.

Johny: "That's brilliant! That's really funny! I haven't got two CSEs to rub together. None of us have been to university."

On the other hand, there are those who see them either as ridden with religious guilt (Johny, not being averse to the odd drink, stole the name out of perversity from the anti-alcohol preaching Temperance Society). Or, as being depressed miseries, revelling in urban decay.

When 'South Of Watford' were making their programme on the band, first they tried sitting Johny and Max in an old church, and asking them 'What feelings do you get from this place?'. Then they tried driving the band round all the rotting housing estates, where they never go anyway.



● **BAND OF HOLY JOY:** (from left) Big John, Bill, Johny, Karel and Max (front)

Johny: "Because they're all from Hampstead, and they've got this idea that New Cross is a horrible, squalid, grey place, and I think they wanted to come down and show this 'horrible place' on TV. We were saying 'No! It's not awful!'"

Max: "We got this review saying the Band Of Holy Joy were 'willfully pursuing a downward spiral, and wallowing in dirty streets and romanticising poverty'. It made out that we were the most miserable bunch of bastards that ever walked the earth."

Johny: "Which we're not!"

Johny's songs might deal with grim subjects at times, but as Big John points out: "We don't have a choice. We don't have any money or anything. We can hardly write about holidays on the Riviera."

Johny: "But we're not looking down. We're looking up."

Max: "Some of the songs have really got a lot of hope in them. It's like that corny cliché... You might be down in the gutter, but you've got your eyes to the heavens."

Bill: "'The Great Binge' is like 'You'll Never Walk Alone'. It's like being on the terraces at the football."

Johny: "We are attracted to your losers, but that's because the winners are always smug and boring. Losers have strong, fatal, but beautiful qualities, and we're trying to write about strong emotions. That's where the confusion lies."

Uncompromising though the songs might be, they're never dreary. The bitterness in Johny's characters is always infused with a spirit of drunken resilience.

Johny: "'Who Snatched The Baby?' is just a sort of generalisation about New Cross. I know lots of people who are having babies this year, and a lot of girls who've had abortions too. It's just to do with bringing a child into this world, somewhere like New Cross."

Max: "And in a way, it's a sad world to bring a child into, now."

Then there are songs like 'The Tide Of Life', and 'Fish Wives', which deal with love affairs in decay. There's 'The Aspidistra House', about the crazy, lonely old ladies who Johny sometimes goes to visit, and there's 'Angel Town'. Johny: "It's just taking in some of the characters around New Cross, and moaning about the past. Days when I was just drunk all the time, and was happy... Before I had responsibilities and had to work."

Running through all the songs, from the old ones on the band's independent mini LP, 'The Big Ship Sails', through to the current single, is a lustful, fiery (holy) spirit, drawn from the everyday madness of city life.

Max: "The songs are just like putting out attitudes to

music. And it's not really a different thing. It's like Holy Joy is the way we live, anyway."

It's nothing special, really, the Holy Joy way of living. Maybe some scummy part-time work during the week (packing Cocteau Twins records in a factory, last week). Maybe gathering round at the terraced house that Johny shares with Test Department's Angus, for a Friday night drunken binge. Maybe the football on Saturday. But with the band as a receptacle for their sense of wonder, they can turn something ordinary into something holy.

As Karel says, with carefully chosen words, the band exists "because there's nothing else that we can cherish".

And as with anything truly cherished, the lure of a quick, business cash-in, has no attraction for them.

Max: "With a big record company, we'd just get stitched up and bullied."

Johny: "It makes sense at the moment, to stay with a small record company. But talking about business is boring. The BIG QUESTION... Should we sign to a major? Who gives a f**kin' shit?"

So, for the time being, the Band Of Holy Joy will release their next single, 'Mad Dog', and a soon to be recorded album, provisionally entitled 'The Tide Of Life', on the small New Cross based Flim Flam label.

And if, in the meantime, you happen to go and see them, don't go expecting the controlled, professional thrill of the nine-to-five, guitar rock brigade. You won't get it.

What you'll get, is something more intimate, more ugly, more ramshackle and more daring. What you'll get is a gentle, comical, mad-eyed singer, leading an awkward bunch of misfits and their toy instruments on a joyous adventure into pop vaudeville.

Meanwhile, back in the phone box, the windows are beginning to steam up, the queue outside is getting bigger, and Johny and Karel are coming to some conclusions.

Karel: "Maybe it's selfish, but we expect people to be able to latch on to what we've got. We're not going to make it easy for them to relate to it. They've got to actually have the guts in the first place."

Johny: "Of course, we'd like to sell lots of records, but we don't want to be Dire Straits, or the Mighty Lemon Drops, or Echo And The Bunnymen, or the Psychedelic Furs, or REM, or anything like that. But we've got a desire to be respected, and be like someone like Nina Simone, someone who wrote brilliant songs."

And with that, they're off, tumbling out into the tearful, joyful clamour of Soho, like fallen angels on a bender.

Where are you going, Johny?

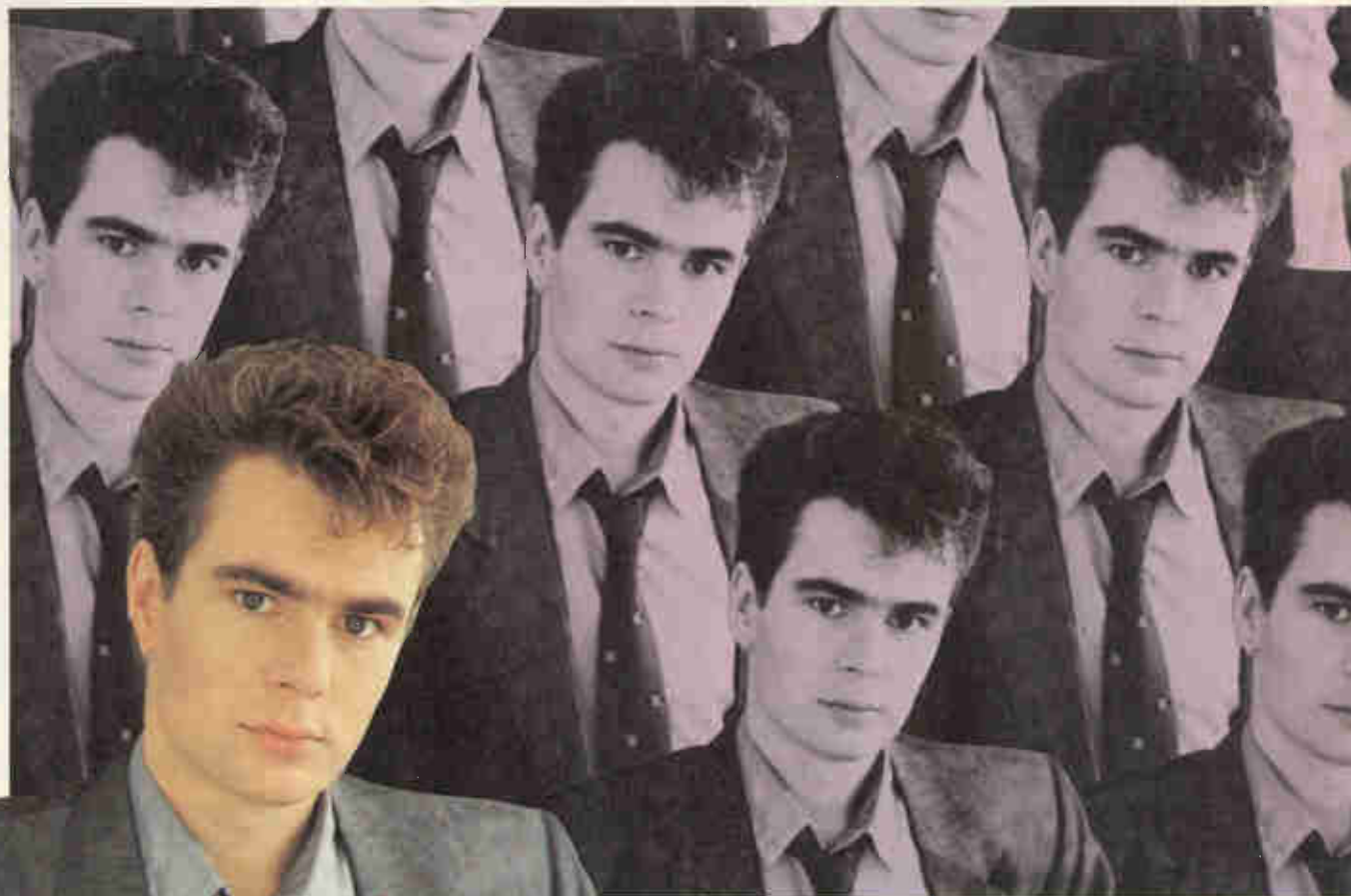
Johny: "To every port, in every town."

NIK KERSHAW



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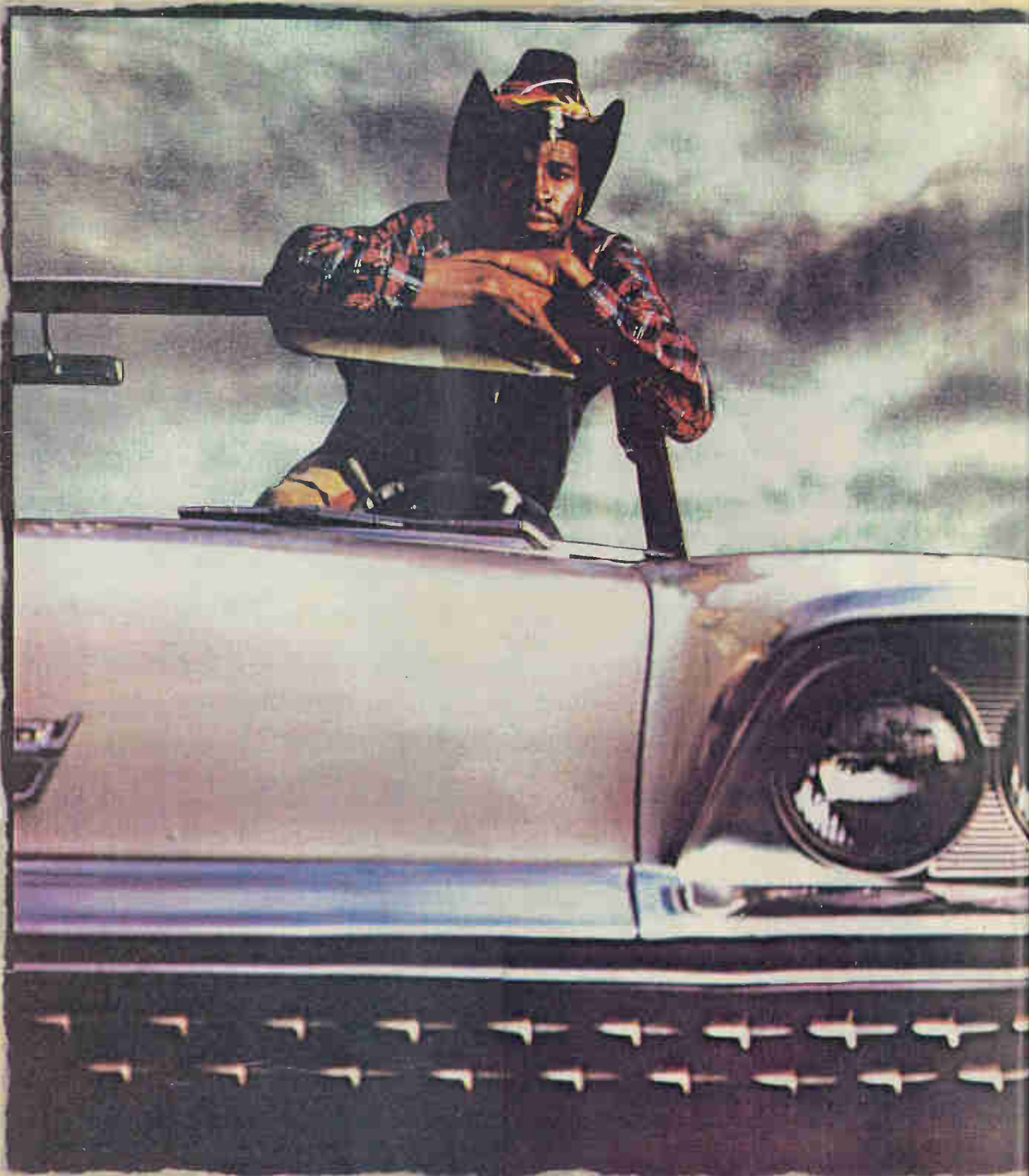
OUT NOW ON 7" & 12"

TAKEN FROM NIK KERSHAW'S
BRILLIANT NEW ALBUM

"RADIO MUSICOLA",
AVAILABLE AS A RECORD,
TAPE & COMPACT DISC.

MCA RECORDS





IMAGES — IAIN MCKELL



The Mouse got The Biz: the Yamaha Studio Box, a complete system with multi-track recorder/mixer, synthesiser, sequencer and rhythm programmer. More praise is in order. Words like 'crucial' and 'serious'.

EEK-A MOUSE

“Laying
it down
is easy
as picking
it up.”

“6'6" above sea level," Eek-A Mouse aka Ripton Hilton has a voice to match and it's his "main instrument."

Right now The Mouse is in London, but tell the truth it doesn't matter where he is. You see, The Mouse has a portable recording studio.

"I can lay down tracks and overbuild, you know. Even got synchro sequences and mix down and really really digital styling."

In Kingston, Jamaica, they used to call him Tall Man till he took to betting on one horse all the time. As a matter of fact, the only time the horse came in Ripton didn't bet on it. But anyway, the horse was called Eek-A Mouse, Ripton got the name and it stuck.

Then one morning in 1980, the Mouse Style was born.

"Just woke up and started going beedie beedie beedie beedie beedie beedie beedie bong bong beedie bong."

While the horse went to stud, the man went on to make "six or seven" albums.

Sure, the portable studio helps.

"It's wicked, you know."

Yeh, Eek-A, nice.

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YAMAHA SOUNDS LIKE YOU MEAN IT.



Ron Wood said, 'I'm not Rod, I'm Ron'. That was in 1976, and now Bobby Womack and Ron Wood are making an album together. Historic, or what?
Story: Paul Sexton



Photo by LFI

'I always thought he was Rod'

Bobby Womack is giving a history lesson. "We started singing when we were five, six, seven, eight years old. We were really travelling around the country. I remember travelling around so much that the truant officer would be trying to catch up with us to take us back to school.

"We all slept in one bed, 'cos we were a very poor family. Everyone slept sideways so we could all get in — three at the top, two at the bottom. The first song I ever wrote was a song called 'Give That Man Some Cover', and that's 'cos one would pull the cover off, they'd be snatching it because it was so cold. I've remembered the lyrics to that because I was really little."

That's when the Womagic started, and about 35 years on it's still in good working order. In fact, the name Womack is becoming another way of saying 'workaholic'. Bobby's got his own album just coming out, he's on Cecil and Linda's new 'Starbright' set, he's on the Valentinos' reunion album and one other little thing; he's guiding Ron Wood of the Rolling Stones through his forthcoming solo album.

"Mick is cutting his album, Keith is cutting his, everyone's just doing their own trip, so why not? It's probably the best opportunity for him to stretch out, not as a hobby but taking it seriously, because I didn't come to bullshit, I came here to get it and he's helping me get it."

Womack's a long-time mentor of the Stones, going

right back to 1964 when the song he wrote and recorded with the Valentinos, 'It's All Over Now', was covered by Mick 'n' da boyz and became their first British number one. "I met Ron in '76, he wanted me to come out and do the Faces tour, the last Faces tour. I always thought he was Rod. He said 'I'm not Rod, I'm Ron'. Ron kept telling me that Rod admired me so much, he was just bashful.

"Ron's such a beautiful guy, such a genuine cat. I love all the Stones, but Ron's just *all* of the time, I ain't never seen him in a bad mood. And it's a lot of pressure being that big."

What exactly will a Ron Wood solo album end up sounding like? Bobby oozes enthusiasm. "The songs have got direction, there aren't 30,000 guitars on it. We wrote five songs together, and the songs I wrote were about him as I saw him grow."

It's comments like that which encourage Bobby's increasing image as the benevolent uncle of soul. He talks constantly about his intention to "establish Ron as a vocalist and guitarist". And it isn't just an album, either. "The tour starts in March," he proclaims. "I was going on tour anyway, but when this worked out so fantastic . . ." So, sometime next year we can look forward to seeing Wood and Womack on stage.

But, as Ron Wood himself once remarked on a

previous solo project, he's got 'is own album to do, and 'Womagic' delivers the business every bit as well as last year's 'So Many Rivers'.

"We went back to the roots of when I first started cutting. Just because everything else was today and tomorrow, I said let's just go back. Think of all the old cars. If you put them back on the streets today, they'd be classics. All those songs I cut years ago, 'Woman's Gotta Have It', you know all those songs, we cut them with the same band. We used to cut live. We hadn't seen each other for 16 years or so. Went back to Memphis, same place, and it was kickin'."

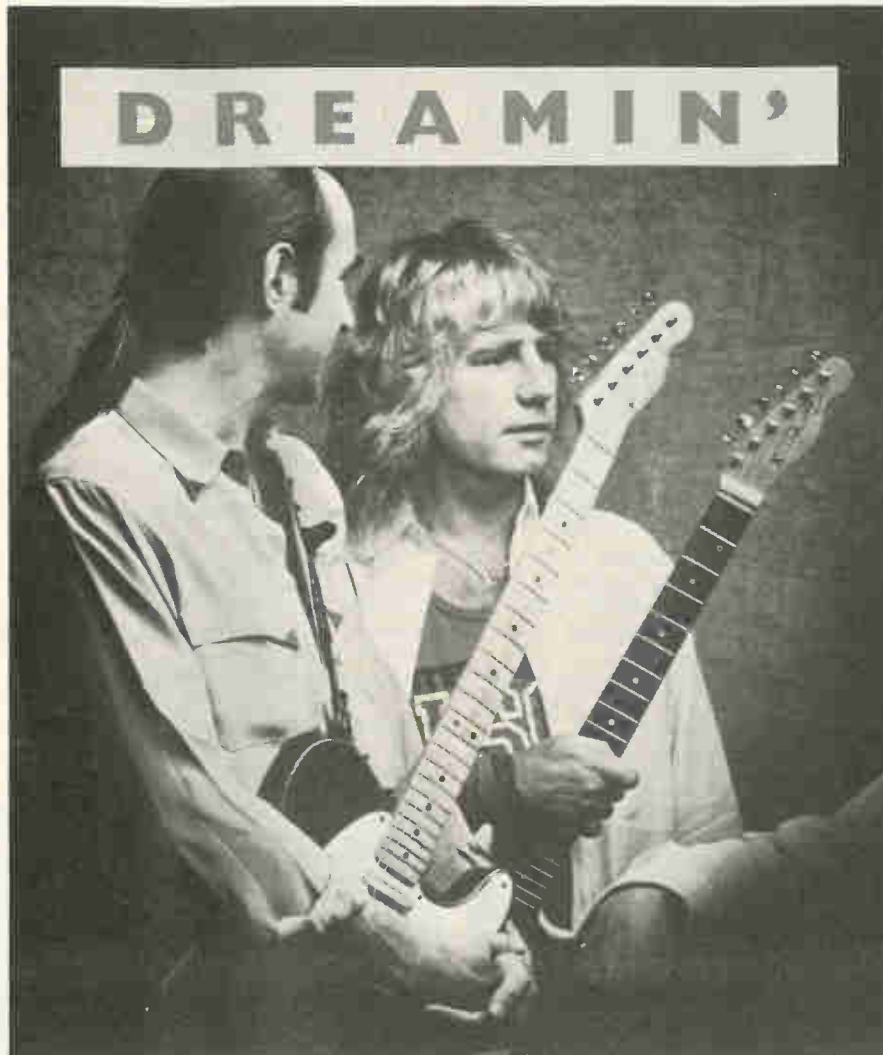
Bobby enjoyed the experience of getting the whole Womack family back together. So much so that he thinks the Valentinos' album is better than his own, just because it was all of them doing it. As he talks family, you can't help feeling there's a suspicion of regret that they didn't all stick together right through the years.

"We had a couple of hit records, bang, bang, we started to think we were the lovers, we thought we were Rudolph Valentino. Everyone got married right away, we tripped a little bit, not on no drugs or anything, just tripping — you know, 'let's go to the gig' — 'Oh, you go ahead, I'll be there'. One day you just feel like going ahead and doing your own thing. Now I don't have to answer to 'em, I just do it."

"All of my brothers can write and sing, and if we'd stayed together there's no telling what we would have done, but you have to understand that people have got different minds. My older brother Friendly was the first, so he's the brick. Cecil's a genius. My momma had to have more than one."

Status Quo

DREAMIN'



THE NEW SINGLE

ON 7'' & EXTENDED 12''

12'' FEATURES EXCLUSIVE
QUO CHRISTMAS CAKE MIX

MEGAMIX BY SANNY-X OF DMC UK

THE ALBUM IN THE ARMY NOW

INCLUDES IN THE ARMY NOW, RED SKY, ROLLIN' HOME & DREAMIN'

THE TOUR

NOVEMBER

- 26 BOURNEMOUTH (INTERNATIONAL CENTRE)
- 28 LEICESTER (DE MONTFORT HALL)
- 29 LIVERPOOL (ROYAL COURT)

DECEMBER

- 1 BRIGHTON (BRIGHTON CENTRE) SOLD OUT
- 2 HAMMERSMITH (ODEON) SOLD OUT
- 3 HAMMERSMITH (ODEON) SOLD OUT
- 4 HAMMERSMITH (ODEON) SOLD OUT
- 6 BRADFORD (ST GEORGES HALL) SOLD OUT
- 7 BRADFORD (ST GEORGES HALL) SOLD OUT
- 8 EDINBURGH (PLAYHOUSE THEATRE)



1986 UK

DECEMBER

- 9 GLASGOW (S.E. & C.C.)
- 11 WHITLEY BAY (ICE RINK)
- 13 BIRMINGHAM (N.E.C.) SOLD OUT
- 14 BIRMINGHAM (N.E.C.) SOLD OUT
- 15 SHEFFIELD (CITY HALL) SOLD OUT
- 16 SHEFFIELD (CITY HALL) SOLD OUT
- 18 ST. AUSTELL (CORNWALL COLISEUM) SOLD OUT
- 19 ST. AUSTELL (CORNWALL COLISEUM)
- 21 HAMMERSMITH (ODEON) SOLD OUT
- 22 HAMMERSMITH (ODEON) SOLD OUT
- 23 HAMMERSMITH (ODEON) SOLD OUT
- 24 HAMMERSMITH (ODEON) SOLD OUT



7'' QUO 21 12'' QUO 2112 ALBUM VERH (C) 36

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GOSSIP

I

COLUMN

P



by Nancy
Culp

● Goodness me, hasn't it got cold? My knees have turned quite blue and this isn't just the result of some odious group called **Berlin** topping the charts. Honestly, isn't it about time that you lot went out and bought something decent?

And a bad week it has been, too, for the rm staff. Not only are they suffering granny's tartan (*quaint North London expression meaning chilblains - Production Ed.*) from sitting too near the radiators, but they are also in mourning, following **Robin Smith** failing his driving test for the third time ... Robin, you see, is determined to follow in the footsteps of **Andrew Ridgeley** and take up a life of high thrills and spills on the racetrack.

This week is also notable for the new **Duran Duran** album release, and there will now be a four minute silence for the world's eardrums in respect of that fact ...

But let's stop all this waffling and get down to the real matters in hand. Last week saw the preview of the tremendously fab new set of videos for **Matt Johnson**, (aka **the The**)'s,

album 'Infected'. Well, me dears, I can tell you now, I was positively riveted to that screen for over an hour. I'm quite sure that they'll have a bit of bover getting it shown on TV. Yes, folks, you've read all about Matt's exploits week by week, in brothels in Harlem and halfway up Bolivian mountains; now see the celluloid evidence. However, having said all that, I do hear that the whole 'Infected' video album is going to be shown on Channel 4 on December 16.

At the party after the showing, Matt, rather infected with flu, bravely withstood the hordes of yuppie magazine journalists and CBS bigwigs. **Marc Almond** turned out to exchange a few snippets of gossip with yours truly, and looked very sweet in his National Health speccies, too. **Mal** and **Richard** from the **Cabs** (too long silent, so get a bloody record out soon, boys, please) aided the vast consumption of vino très plonko. But the question on everybody's lips (mainly the male element of the audience) was just where was **Neneh Cherry** (one time member of early Eighties funksters **Rip Rig And Panic**) after such a delicious performance on the 'Slow Train To Down' clip?

I bumped into one of Lip's hot contenders for the Ligger Of The Year crown the other evening. Yes, you've guessed it, **Pete Wylie**, and he was telling me about his cameo appearance in the new **Big Audio Dynamite** video where he plays a newscaster who looks not dissimilar to Clark Kent. Apparently fellow band member, and permanent resident of

this column, **Josie Jones**, refused to even look at him 'cos he looked such a wimp!

Aha, what do we have here? Could it be that the next **Style Council** album will be the last and that **Paul** and **Mick** are thinking of breaking up the whole show and going on to something else? The world waits with bated breath ...

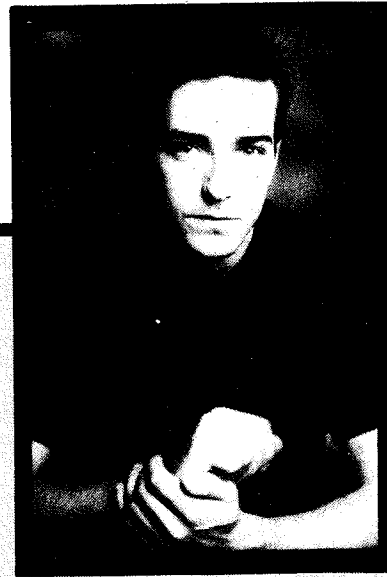
New boy on 'The Tube', **Felix**, is apparently worrying his parents a wee bit, I have been told, on account of **Paula's** lavish affection on camera. Felix, of course, has quite stolen the limelight, with his cute little grin that's guaranteed to make all the mums nationwide go 'aah' in unison, which of course, is more than Paula did.

Derek Forbes, once the bass pillar in **Simple Minds** and then **Propaganda**, is, I hear, thinking of maybe rejoining **Mr Kerr** and co. Having a wee dram or two with **Killing Joke** after their Glasgow gig the other week, he also hinted that he might be working with **Bob Geldof** as well. I was most amused to hear the lads from Killing Joke bemoan the fact that they never appear in these pages. Well, lads, just for you, here's your gala mention and we won't mention cat o' nine tails in the same breath, will we?

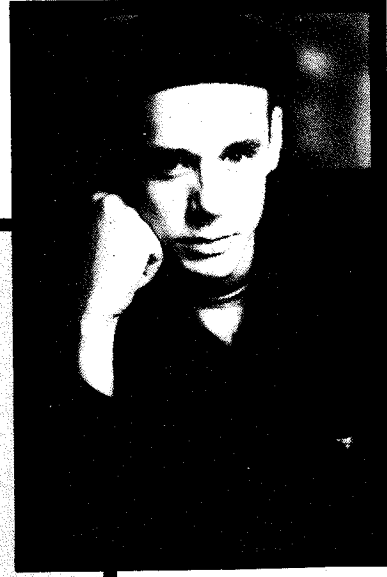
The fall-out from last week's cancelled **Smiths/The Fall** Artists Against Apartheid gig keeps coming. I had **Mr E Smith** on the blower just last Friday wishing to have it known how sorry the Fall were that the gig was cancelled at short notice, thus causing severe inconvenience to all the many fans who travelled long



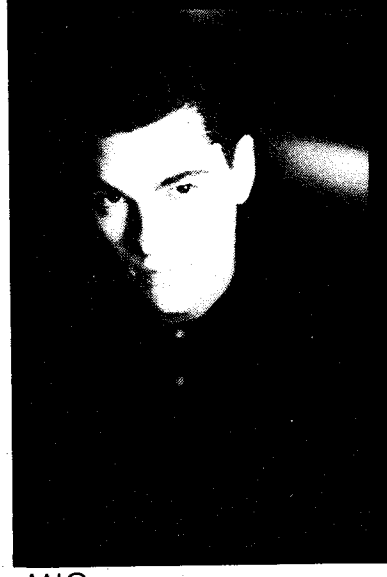
NICK



JU



BEN



MIG

Curiosity

Killed the cat.

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down to earth

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12" DOUBLE PACK with extra single "misfit" (remix)
& REGULAR 7" & 12" versions

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distances without being warned of the cancellation, and also to those who turned up in the pouring rain equally ignorant of what was going on. In fact, Mark told me, the Fall had offered to play two whole full length sets in the event of the Smiths not playing, but were told by those in charge of the event that unless the former played, neither could the latter. Both Mark and **Brix** were suitably outraged at having their extremely generous offer declined, so they wanted me to pass on their apologies to anyone who turned out last Friday.

Right, that's this week's public service announcement. Next up, it seems that I might have misled a few bods over the item of **Armoury Show** being dropped. The truth of the matter is that the band have simply re-signed their contract, this time to Parlophone UK direct, and a new single will be out in the first week or so of January. Other signings this week include **Max**, touted earlier in the year by rm and one of those to appear on the RMC60 II cassette, who have finally signed a deal with either Chrysalis or Phonogram, while our Design Ed's mates, **Yes No People**, have signed to London Records.

Meanwhile, over at Phonogram Towers of Bond Street, rumours are filtering back that **the Mission** have refused a very coveted invite to the **Alice Cooper** party this weekend because "They do not wish to associate with people who drink or take drugs". Or so a spokesman, who appeared to have a large bulge in his cheek, told me. Yes, lads, I believe you too, naturally.

Les Warner of the Cult in life saving drama! Yes, they're at it again! And no, they've still not finished their album. Well, that's not quite true, because they have now. I know so, because Les took time out to celebrate that fact the other week with a few jars and a quick excursion on the Manor lake in a dodgy dinghy with two young female yachting types – both of whom were in a similar state of merriment. Of course, all the high jinks caused the boat to tip upside down, depositing the three of them into the drink. One young lady managed to swim to safety, but the other one, not being such a **Sharon Davies**, started to drown. But, lo! Les came to the rescue and got her ashore. This week's sterling chap, I'll trow ...

Bruce Foxton, a man who, until fairly recently, was pretty quiet on the western front, is celebrating the release of his new single by considering buying an old sardine factory in Cornwall that's 300 years old and converting it into a habitable abode! I sincerely hope he gets the walls hosed down with a nice smelly disinfectant before he moves in, though ...

The **Pet Shop Boys**, last week's cover stars, are putting out a video compilation of all their single promos in time for Christmas. So now all my relatives know what to get me for a Chrissie pressie.

All right, gutter merchants, that's it for this week. I'm going to collapse on the old chaise longue now and recover from my hideous ordeal of two days on the road with Killing Joke ... See you next week, now!



■ I'm all for printing the odd spicy photo, especially when it comes with the pictured victim's approval. This sparsely clad young man, taking a right good mouthful of the equally scantily clad Miss **Lanah Pellay**, is doing so in the course of filming for Lanah's new video which, she tells me, features lots of rumpy pumpy. Ms Pellay, of course, is also due to appear at the Riverside Studios in December as an Aztec Queen in **Mark E Smith's** play 'Hey Lucianne!'. She is also hotly rumoured to be appearing in a new film called, rather enticingly, 'Eat The Rich', something I'm all for ...

COMMUNARDS

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THE CASSETTE SINGLE

FEATURING:

SO COLD THE NIGHT

DON'T LEAVE ME THIS WAY

NEVER NO MORE

WHEN THE WALLS COME TUMBLING DOWN

"SOON WE WILL BE TOGETHER"

LONCS 110
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out.



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joined by the likes of you.



adults?

We reckon that by the time you're 14, you could do with a savings account with a Servicecard. Like the NatWest On Line Account. At the mere press of a button you can withdraw up to £25 a week of your savings, check your balance or even demand a statement. You'll also get a regular magazine, a folder and a wallet with everything you need to handle your account. So what are you waiting for?



London EC2P 2BP. Account is available to anyone under 19. A minimum of £3 opens an account, of which £1 goes towards the cost of the opening pack and the remainder is credited to your account. You must opening your account with a minimum of £26 of which £1 goes towards the account opening pack.



ARTY? NO

**PRETENTIOUS AND
SELF INDULGENT?
MAYBE ...**

Back in the days when men were men and showed it by sticking safety pins in their noses, **Wire** were the cult band to top all cult bands. Now they're back. Questions of degree: **Nancy Culp**



There was but one band who, for me, made all that vile punk upheaval totally worthwhile. One band whose sheer intelligence and constantly thought-provoking music shone head and shoulders above all the other semi-literate caterwauling that was going on.

Wire may not have exactly endeared themselves to many record company executives in their time, but to their legion of fans, who stuck to them like boat barnacles throughout their erratic career between '77 and '80, Wire were the cult band to top all cult bands.

The thing about Wire was that you were never really sure what to expect. This was especially true of their live work; one minute playing a straight set of mind-blowing power, and the next, limping self-indulgently into a welter of sketchy art clichés like a bunch of overstuffed sixth form drama students, the end result being neither artistically nor musically satisfying. Sometimes, that curious laughing-up-the-sleeve humour wore just a mite too thin and they became a prickly irritant, throwing all their talent, freshness and originality straight out of the window.

Wire gigs were either a sea of bewildered faces or a seething mass of ecstatic bodies. The records were either full of a wild and heady beauty or a forced clutter of calculated cacophony. No half measures, it was Heaven or hell for the onlooker, largely dependent upon the collective mood of Colin Newman, Graham Lewis, Bruce Gilbert and Robert

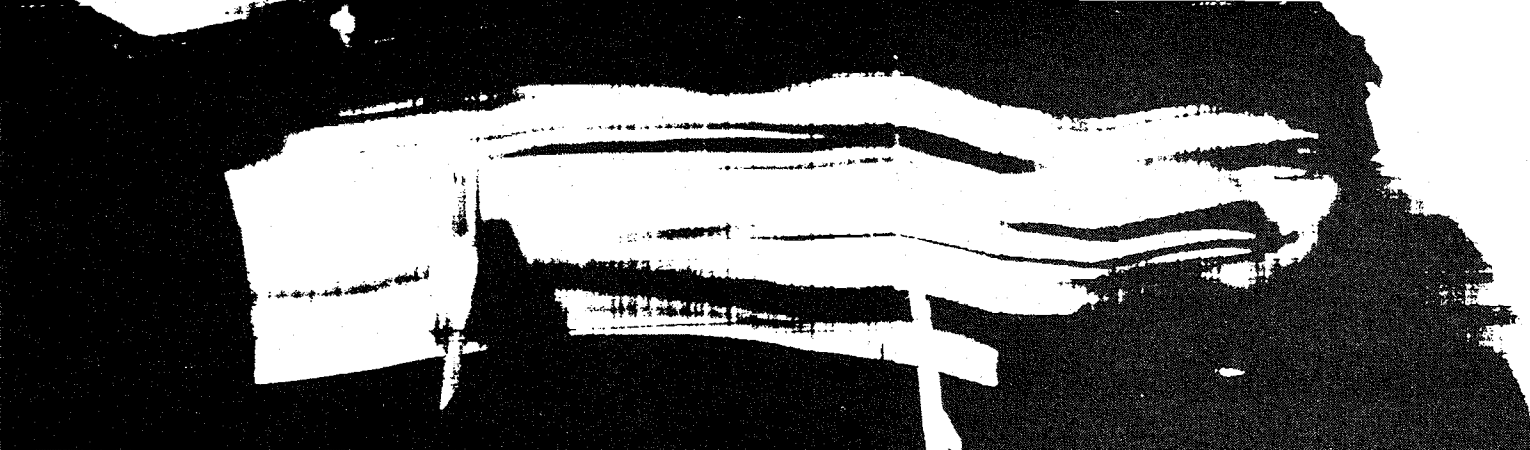
Gotobed (would you believe, his real name?).

However, as Graham Lewis points out, "it's very interesting the way that people have, shall we say, adjusted their memories. It's very interesting to hear what they *think* they saw the first time they saw us..."

Yes, what was it that we saw, indeed? Three fine albums ('Pink Flag', 'Chairs Missing' and '154'), and numerous off-the-wall singles ('I Am The Fly', 'Dot Dash', 'Question Of Degree' et cetera). And what about those other 'adjusted memories' of the rather brave, avant garde theatrical idea behind 'People In A Room' — where each member of the band did a separate theatrical piece at the Jeanetta Cochrane Theatre in London, in November 1979? Ostensibly a showcase gig for the new album '154', as far as EMI were concerned... But as far as Wire were concerned?

"That was after we'd decided we weren't going to tour any more because we thought it was being destructive to what we were doing. Like, two people in the group didn't want to do that anymore, so the event was set up, with EMI subsidies of course, and we were expected to, sort of, fall into a stereotyped way of marketing... And, well, they didn't know what to do with us."

That was, according to Lewis, the final nail in the Wire/EMI coffin, especially after what happened with the 'Outdoor



Miner' single the year before. On that occasion, the group found themselves being forced into the pop group mould. The track, taken from the 'Chairs Missing' album, was a specially recorded version, on white vinyl, with a tinkly mid-Atlantic piano middle eight added to enhance its commercial appeal. At one point, it even looked like the band might make it onto 'TOTP'. Now that would have been a thing!

"It was an idea of Mike Thorne's," (the producer), remembers Graham. "It got to the point where Wire were definitely going to be on it, but I think that Donny and Marie Osmond came into town that week and they got the slot instead." Then there were the hyping rumours... The single got pulled out of the charts after an investigation by the company then in charge of them, the BMRB.

From that point onwards, relations between the band and EMI were strained. EMI wanting commercial success for Wire, and Wire just wanting to be Wire. Or maybe just wanting to be professionally perverse?

Graham: "I always thought we didn't take what we did seriously. We took it seriously in so much as some things are so serious that you can't take them seriously, otherwise you just do the ultimate. But I always thought that the humour was there. It wasn't just for the sake of it either, but the situation is that people come along with certain expectations and either you pander or you fill these.

"You treat an audience like a crowd rather than actually treating them as reasonable people, or people who've come along to see something. To a degree, the audience has to work as much as the people who are on the stage."

But isn't a lot of it just art for art's sake? The one thing I always hated about Wire was that pretentious artiness, the culmination of which was the infamous last gig at the Electric Ballroom. "I never thought it was arty. Pretentious and self indulgent maybe, we were always aware of that. I think initially you do what pleases you, and if you don't, it's a foolish activity. The Electric Ballroom was deliberate rather than arty. It was deliberately chaotic."

Whatever the intention, it made sure that Wire's renewal option with EMI was never taken up. In fact, only days before the gig, the band had decided that they wanted to leave the company, and that gig was a sort of glorified resignation letter. It was also a bit of a two fingers aloft to the massed A&R men who'd come along to try and entice them into another deal.

At that point (February 1980), Wire shuddered to a halt. A final live album of the Electric Ballroom shambles was released that year on Rough Trade, entitled 'Document And Eye Witness', which served as a fitting epitaph to this most perplexing of outfits.

Lewis and Gilbert went the same way, working together as Dome, while Colin

Newman finally got Beggars Banquet to release his long shelved solo album, 'A-Z'. Robert Gotobed disappeared, only to reappear at the drum stool with Fad Gadget. The group had always had two distinct cliques. The Newman/Gotobed camp versus the Lewis/Gilbert faction (who seemed to stick together largely because of their mutual art connections and also, as Graham says, he and Bruce tended to socialise while Robert and Colin did likewise). Was there a falling out within the group which provoked the split?

"Well, in that way, there was never really any falling out. You know, it's this thing of what makes up a group. It was a group of individuals who then came together and played together, so it existed when the people were together. A marriage of opposites, maybe? "Four opposites!"

For the next couple of years, the various members pursued their own solo projects, Colin putting out a series of fine albums, the most recent of which, 'Commercial Suicide', coincides with the recent Wire resurrection.

Graham and Bruce appeared in their different permutations of Dome, Cupole, Po and so on, while Robert left Fad Gadget and disappeared again... Doing what?

Graham: "When he was asked that question recently, he said 'nothing creative', but he lived on a mountain side in Wales for over a year, keeping body and soul together, doing some construction work, whatever came to mind."

Then in 1984, a curious ad appeared in the music press advertising a bill of Wire plus support, live at the Museum Of Modern Art in Oxford. It looked like that after a four year break, the show was back on the road...

"In fact, the idea to do something again came perhaps two years earlier than that, recalls Graham. "We were two weeks away from rehearsals and actually seeing if something was 'there', because everybody had a curiosity to play together again. Then Colin got a grant to go to India to take photographs and record music there, so he went. When he returned, he rang me up and said that he was interested in working with me again, so I rang Mr Gilbert as well.

"After Colin had got in touch, Bruce and I received an invitation, from the Museum Of Modern Art in Oxford, to take part in a week of performance art, so it was a date to aim for. We got together for three days to see if there was anything there. It was curiosity, in the same way that we'd started before.

The first two days were dreadful, very, very depressing. We did the third day and there was something there. In fact, there were two things, 'Serious Of Snakes' and 'Drill', which are on this new EP."

1985 saw them popping up more than once or twice, and come the gig at the Clarendon in Hammersmith, this July, the full scale Wire reunion looked official.

But after having seen that particular event, I was forced to ask myself (and Graham), just what the point of reforming is. Surely it's best that we keep our cherished memories unscathed by the present, rather distressing, reality. (The Clarendon being a particularly bad event, with the band sounding completely under rehearsed and the songs half formed.)

"It was short notice, you should have seen us play the Enterprise, the night before, you'd have hated it even more! I think what you said about the Clarendon is a fair criticism, but what I'm saying is that you start off and a lot of the material is in a vulnerable state when it's played and it's a working method, it's completely logical... But I think to some degree, this country has never seen Wire at its best live."

"We were talking earlier about Glasgow, Newcastle and Liverpool, I always thought that the people there didn't seem to have the same problems about what was cool, what was the way it should be done. They could understand something which was raw. We've just finished doing seven dates in Europe and if you talked to someone in Berlin or Brussels, they'd say differently."

Wire, as we write, are currently in Berlin recording a new album. And if the new EP 'Snakedrill' is anything to go by, it'll be very much like the Wire of old, and still as intangible! Who knows what might materialise from those sessions, especially as this is the first time in something like seven years that they've all been in the same studio together? Does the old chemistry still work in the same way, or has doing all these separate projects pulled you apart?

"I think it's both. Obviously people have other things to bring now, and the way things are composed is different, but I don't think it'll be MOR!

"Reason for carrying on? 'Cos we like doing it. I can't think of a better one!"

As always, the proof of the pudding will be in the eating, and knowing what a perverse lot Wire are, I'm sure there'll be the odd razorblade slipped in just to make its digestion a little bit more difficult. But then again, working your way around the sharp bits always was half the fun of it!

Maybe there is something in the fact that all Wire fans are perversely masochistic, after all.

W/E NOV 29, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 COMPACT DISCS
 MUSIC VIDEO

CHARTS



UK SINGLES 48

41	49	2	BECAUSE OF YOU , Dexys Midnight Runners, Mercury
42	27	9	MIDAS TOUCH , Midnight Star, Solar
43	—	1	YOU KNOW I LOVE YOU, DON'T YOU? , Howard Jones, WEA HOW11
44	31	3	LOVE IS THE SLUG , Fuzzbox, Vindaloo
45	32	6	SOMETHING OUT OF NOTHING , Letitia Dean And Paul Medford, BBC
46	—	1	IS THIS LOVE , Alison Moyet, CBS MOYET1
47	45	3	KEEP EACH OTHER WARM , Bucks Fizz, Polydor
48	47	2	WATERLOO , Dr And The Medics with Roy Wood, IRS
49	57	5	DANGER ZONE , Kenny Loggins, CBS
50	—	1	TRUE COLOURS , Go West, Chrysalis GOW4
51	—	1	OH MY FATHER HAD A RABBIT , Ray Moore, Play PLAY213
52	48	4	ARIZONA SKY , China Crisis, Virgin
53	38	12	YOU CAN CALL ME AL , Paul Simon, Warner Brothers O
54	35	4	EXPERIMENT IV , Kate Bush, EMI
55	62	3	WE LOVE YOU , OMD, Virgin
56	—	1	HOLD THE HEART , Big Country, Mercury BIGC4
57	61	2	JE T'AIME , René and Yvette (featuring Gordon Kaye and Vicky Michelle), Sedition
58	33	5	ASK , Smiths, Rough Trade
59	72	2	NO MORE THE FOOL , Elkie Brooks, Legend
60	36	5	THIS IS THE WORLD CALLING , Bob Geldof, Mercury
61	—	1	SOME PEOPLE , Paul Young, CBS YOUNG2
62	—	1	NIGHTS OF PLEASURE , Loose Ends, Virgin VS919
63	—	1	REET PETITE , Jackie Wilson, SMP SKM3
64	—	1	SLOW RIVERS , Elton John and Cliff Richard, Rocket EJS13
65	54	4	WHEN THE WIND BLOWS , David Bowie, Virgin
66	59	5	JACK THE GROOVE , Raze, Champion
67	52	11	ALWAYS THERE , Marti Webb, BBC
68	70	4	CRAZY LOVE , Maxi Priest, 10 Records
69	56	3	I'M NOT PERFECT , Grace Jones, Manhattan
70	51	4	TWO PEOPLE , Tina Turner, Capitol
71	53	5	CONTROL , Janet Jackson, A&M
72	—	1	ALMAZ , Randy Crawford, Warner Brothers W8583
73	67	2	VICTORY , Kool And The Gang, Club
74	39	11	TRUE COLORS , Cyndi Lauper, Portrait
75	42	9	SUBURBIA , Pet Shop Boys, Parlophone

THE NEXT TWENTY FIVE

76	76	HIP TO BE SQUARE , Huey Lewis And The News, Chrysalis
77	60	AIN'T NOTHING BUT A HOUSE PARTY , Phil Fearon, Ensign
78	—	GOLDMINE , Pointer Sisters, Planet PB49787
79	72	I NEED YOUR LOVING , Human League, Virgin
80	80	HELLO FRIEND , Chris Rea, Magnet
81	—	MIXED UP WORLD , Timex Social Club, Cooltempo COOL138
82	—	I STILL REMEMBER , Gary Numan, Numa NU21
83	87	SOUL LOVE SOUL MAN , Womack And Womack, Manhattan
84	85	AMERICA , King Kurt, Polydor
85	89	DOWN TO EARTH , Curiosity Killed The Cat, Mercury
86	81	LOVE REALLY HURTS WITHOUT YOU , Billy Ocean, Supreme
87	88	ONE WORLD , Owen Paul, Epic
88	86	MY BOY LOLLIPOP , Lulu, Jive
89	90	SMALL CHANGE , Hindsight, Circa
90	78	ALL OVER THE WORLD , Amazulu, Island
91	—	THE NEXT TIME I FALL , Peter Cetera, Warner Brothers W8597
92	—	I LOVE MY RADIO , Taffy, Trans Global TYPE1
93	77	EVERYBODY HAVE FUN TONIGHT , Wang Chung, Geffen
94	94	MALE STRIPPER , Man Two Man meet Man Parrish, Bolts
95	—	SWEET FREEDOM , Michael McDonald, MCA MCA1073
96	—	COME OUTSIDE , Wendy Richard and Mike Berry, WEA YZ91
97	—	CHANGE OF HEART , Cyndi Lauper, Portrait CYNDII
98	—	REAL WILD CHILD , Iggy Pop, A&M AM368
99	—	TELL ME WHAT I GOTTA DO , Al Jarreau, WEA U8523
100	98	DON'T YOU (FORGET ABOUT ME) , Simple Minds, Virgin

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

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	6	TAKE MY BREATH AWAY , Berlin, CBS ○
2	5	5	THE FINAL COUNTDOWN , Europe, Epic
3	2	6	YOU KEEP ME HANGIN' ON , Kim Wilde, MCA ○
4	3	11	SHOWING OUT , Mel and Kim, Supreme ○
5	4	6	BREAKOUT , Swing Out Sister, Mercury
6	7	6	LIVIN' ON A PRAYER , Bon Jovi, Vertigo
7	16	6	SOMETIMES , Erasure, Mute
8	12	4	EACH TIME YOU BREAK MY HEART , Nick Kamen, WEA
9	11	3	FRENCH KISSIN' IN THE USA , Debbie Harry, Chrysalis
10	10	6	FOR AMERICA , Red Box, WEA
11	6	4	THROUGH THE BARRICADES , Spandau Ballet, CBS
12	9	5	DON'T GIVE UP , Peter Gabriel and Kate Bush, Virgin
13	19	3	SWEET LOVE , Anita Baker, Elektra
14	8	12	WALK LIKE AN EGYPTIAN , Bangles, CBS ○
15	23	2	IF I SAY YES , Five Star, Tent
16	13	3	GHOSTDANCING , Simple Minds, Virgin
17	22	4	THE SKYE BOAT SONG , Roger Whittaker and Des O'Connor, Tembo
18	14	5	BECAUSE I LOVE YOU , Shakin' Stevens, Epic
19	24	2	WARRIORS (OF THE WASTELAND) , Frankie Goes To Hollywood, ZTT
20	15	9	ALL I ASK OF YOU , Cliff Richard and Sarah Brightman, Polydor ○
21	28	2	LAND OF CONFUSION , Genesis, Virgin
22	26	2	STRANGER IN A STRANGE LAND , Iron Maiden, EMI
23	18	4	THE GHOST TRAIN , Madness, Zarjazz
24	17	9	IN THE ARMY NOW , Status Quo, Vertigo ○
25	44	3	THE RAIN , Oran "Juice" Jones, Def Jam
26	—	1	SO COLD THE NIGHT , Communards, London LON110
27	—	1	WAR , Bruce Springsteen, CBS 6501937
28	21	9	EVERY LOSER WINS , Nick Berry, BBC
29	29	7	DON'T FORGET ME , Glass Tiger, Manhattan
30	40	2	ALL FALL DOWN , Ultravox, Chrysalis
31	37	6	I'VE BEEN IN LOVE BEFORE , Cutting Crew, Siren
32	34	2	ANYTHING , Damned, MCA
33	64	2	SHAKE YOU DOWN , Gregory Abbott, CBS
34	—	1	SHIVER , George Benson, Warner Brothers W8523
35	41	3	STEP RIGHT UP , Jaki Graham, EMI
36	20	5	NOTORIOUS , Duran Duran, EMI
37	25	8	DON'T GET ME WRONG , Pretenders, WEA
38	—	1	THE MIRACLE OF LOVE , Eurythmics, RCA DA9
39	—	1	CANDY , Cameo, Club JAB43
40	30	9	TRUE BLUE , Madonna, Sire ○

WorldRadioHistory

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	2	HITS 5 , Various, CBS/WEA/RCA
2	3	2	THE WHOLE STORY , Kate Bush, EMI ☆
3	2	4	EVERY BREATH YOU TAKE — THE SINGLES , Police, A&M ☆
4	8	8	TOP GUN , Original Soundtrack, CBS □
5	7	21	TRUE BLUE , Madonna, Sire ☆ ☆ ☆
6	10	11	SLIPPERY WHEN WET , Bon Jovi, Vertigo □
7	—	1	THROUGH THE BARRICADES , Spandau Ballet, CBS 4502591 □
8	5	4	NOW DANCE '86 , Various, EMI/Virgin □
9	11	4	GREATEST HITS OF 1986 , Various, Telstar
10	9	14	SILK AND STEEL , Five Star, Tent ☆
11	4	2	LIVE 1975-1985 , Bruce Springsteen, CBS □
12	13	4	HIT MIX '86 , Various, Stylus □
13	6	12	GRACELAND , Paul Simon, Warner Brothers ☆
14	—	1	INFECTED , The The, Epic/Some Bizzare EPC26770
15	—	1	DISCO , Pet Shop Boys, Parlophone PRG1001
16	17	80	BROTHERS IN ARMS , Dire Straits, Vertigo ☆ ☆ ☆
17	27	4	LOVERS , Various, Telstar
18	18	21	REVENGE , Eurythmics, RCA ☆ ☆
19	12	7	THE AUTOBIOGRAPHY OF SUPERTRAMP , Supertramp, A&M □
20	16	27	SO , Peter Gabriel, Virgin ☆
21	15	6	REMINISCING , Foster And Allen, Stylus □
22	20	51	WHITNEY HOUSTON , Whitney Houston, Arista ☆ ☆ ☆
23	19	25	A KIND OF MAGIC , Queen, EMI ☆ ☆
24	32	7	VERY BEST OF THE DRIFTERS , Drifters, Arista/Telstar
25	30	8	SOUTH PACIFIC , Te Kanawa/Carreras/Vaughan, CBS □
26	21	3	THEIR VERY BEST BACK TO BACK , Diana, Michael, Gladys, Stevie, Priority V

COMPACT DISCS

- | | | |
|----|----|--|
| 1 | 1 | EVERY BREATH YOU TAKE — THE SINGLES, the Police, A&M |
| 2 | 2 | GRACELAND, Paul Simon, Warner Brothers |
| 3 | — | LIVE/1975-1985, Bruce Springsteen, CBS |
| 4 | 5 | BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram |
| 5 | 8 | THE AUTOBIOGRAPHY OF SUPERTRAMP, Supertramp, A&M |
| 6 | 6 | SO, Peter Gabriel, Virgin |
| 7 | — | GET CLOSE, the Pretenders, Real/WEA |
| 8 | 7 | FORE!, Huey Lewis and the News, Chrysalis |
| 9 | 3 | BETWEEN TWO FIRES, Paul Young, CBS |
| 10 | 9 | REVENGE, Eurythmics, RCA |
| 11 | 12 | SILK AND STEEL, Five Star, Tent/RCA |
| 12 | 16 | STREET LIFE, Bryan Ferry/Roxy Music, EG |
| 13 | 11 | A KIND OF MAGIC, Queen, EMI |
| 14 | 4 | LEATHER JACKETS, Elton John, Rocket/Phonogram |
| 15 | 10 | QUEEN GREATEST HITS, Queen, EMI |
| 16 | 14 | TRUE BLUE, Madonna, Sire |
| 17 | — | U-VOX, Ultravox, Chrysalis |
| 18 | — | WHIPLASH SMILE, Billy Idol, Chrysalis |
| 19 | — | INTO THE LIGHT, Chris De Burgh, A&M |
| 20 | — | WHITNEY HOUSTON, Whitney Houston, Arista |
- Compiled by Spotlight Research

TWELVE INCH

- | | | |
|----|----|---|
| 1 | 1 | SHOWING OUT, Mel and Kim, Supreme |
| 2 | 2 | TAKE MY BREATH AWAY, Berlin, CBS |
| 3 | 3 | BREAKOUT, Swing Out Sister, Mercury |
| 4 | 4 | YOU KEEP ME HANGIN' ON, Kim Wilde, MCA |
| 5 | 6 | THE FINAL COUNTDOWN, Europe, Epic |
| 6 | — | SOMETIMES, Erasure, Mute/Spic |
| 7 | 9 | GHOSTDANCING, Simple Minds, Virgin |
| 8 | 7 | LAND OF CONFUSION, Genesis, Virgin |
| 9 | 8 | LIVIN' ON A PRAYER, Bon Jovi, Vertigo |
| 10 | 12 | WARRIORS (OF THE WASTELAND), Frankie Goes To Hollywood, ZTT |
| 11 | — | THE RAIN, Oran "Juice" Jones, Def Jam/CBS |
| 12 | — | STRANGER IN A STRANGE LAND, Iron Maiden, EMI |
| 13 | 13 | FRENCH KISSIN' IN THE USA, Debbie Harry, Chrysalis |
| 14 | 5 | THROUGH THE BARRICADES, Spandau Ballet, CBS |
| 15 | 16 | SWEET LOVE, Anita Baker, Elektra |
| 16 | 15 | EACH TIME YOU BREAK MY HEART, Nick Kamen, WEA |
| 17 | — | SHIVER, George Benson, Warner Brothers/WEA |
| 18 | — | CANDY, Cameo, Club/Polygram/Pol |
| 19 | 11 | THE GHOST TRAIN, Madness, Zarjazz |
| 20 | — | WAR, Bruce Springsteen, CBS |

- | | | | |
|-----|-----|-----|---|
| 27 | 29 | 7 | SCOUNDREL DAYS, A-Ha, Warner Bros □ |
| 28 | 25 | 13 | IN THE ARMY NOW, Status Quo, Vertigo □ |
| 29 | 22 | 2 | SWEET FREEDOM, Michael McDonald, Warner Bros |
| 30 | 48 | 24 | INVISIBLE TOUCH, Genesis, Virgin ☆ |
| 31 | — | 1 | ROCKBIRD, Debbie Harry, Chrysalis CHR1540 |
| 32 | 31 | 11 | FORE, Huey Lewis and the News, Chrysalis □ |
| 33 | 34 | 15 | DANCING ON THE CEILING, Lionel Richie, Motown ☆ |
| 34 | 14 | 2 | GOD'S OWN MEDICINE, Mission, Mercury |
| 35 | 23 | 5 | TOGETHER, Various, K-Tel ○ |
| 36 | 24 | 5 | GET CLOSE, Pretenders, WEA ○ |
| 37 | 50 | 2 | THE FINAL COUNTDOWN, Europe, Epic |
| 38 | 28 | 5 | LIVERPOOL, Frankie Goes To Hollywood, ZTT |
| 39 | 40 | 177 | QUEEN GREATEST HITS, Queen, EMI ☆ ☆ ☆ |
| 40 | 26 | 5 | BLACK MAGIC, Various, Stylus ○ |
| 41 | — | 1 | BROADCAST, Cutting Crew, Siren SIRENLP7 |
| 42 | 39 | 5 | BETWEEN TWO FIRES, Paul Young, CBS □ |
| 43 | 58 | 17 | RAPTURE, Anita Baker, Elektra |
| 44 | 33 | 22 | LONDON 0 HULL 4, Housemartins, Go! Discs □ |
| 45 | 53 | 20 | THE FINAL, Wham!, Epic □ |
| 46 | 41 | 15 | NOW THAT'S WHAT I CALL MUSIC 7, Various, EMI/Virgin ☆ ☆ |
| 47 | 38 | 3 | LEATHER JACKETS, Elton John, Rocket □ |
| 48 | 75 | 2 | SIXTIES MANIA, Various, Telstar |
| 49 | 42 | 18 | COMMUNARDS, Communards, London □ |
| 50 | 45 | 7 | WORD UP, Cameo, Club ○ |
| 51 | 49 | 26 | INTO THE LIGHT, Chris De Burgh, A&M ☆ |
| 52 | 43 | 11 | BREAK EVERY RULE, Tina Turner, Capitol □ |
| 53 | 64 | 57 | ONCE UPON A TIME, Simple Minds, Virgin ☆ ☆ |
| 54 | 47 | 5 | GIVE ME THE REASON, Luther Vandross, Epic |
| 55 | 36 | 7 | THE CHART, Various, Telstar |
| 56 | 35 | 9 | DIFFERENT LIGHT, Bangles, CBS □ |
| 57 | — | 1 | JUST GOOD FRIENDS, Paul Nicholas, K-Tel ONE1334 ○ |
| 58 | 52 | 3 | VIVA SANTANA, Santana, K-Tel |
| 59 | 56 | 35 | PLEASE, Pet Shop Boys, Parlophone □ |
| 60 | 85 | 13 | WHILE THE CITY SLEEPS, George Benson, Warner Brothers □ |
| 61 | — | 1 | INSIDE STORY, Grace Jones, Manhattan MTL1007 |
| 62 | — | 1 | CHRISTMAS, Elaine Paige, WEA WX80 |
| 63 | 51 | 32 | STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music, EG ☆ |
| 64 | 37 | 5 | WHIPLASH SMILE, Billy Idol, Chrysalis □ |
| 65 | — | 1 | NOW 1986, Various, EMI/Virgin/Polygram CDNOW86 (on compact disc only) |
| 66 | 71 | 5 | SIMON BATES OUR TUNE, Various, Polydor □ |
| 67 | 67 | 56 | HUNTING HIGH AND LOW, A-Ha, Warner Brothers ☆ ☆ |
| 68 | 55 | 5 | ROCK LEGENDS, Various, Telstar |
| 69 | — | 1 | AN ALBUM OF HYMNS, Aled Jones, Telstar STAR2272 |
| 70 | — | 1 | VERY BEST OF BONNIE TYLER, Bonnie Tyler, Telstar STAR2291 |
| 71 | — | 1 | THE RIGHT MOMENT, Barbara Dickson, K-Tel ONE1335 □ |
| 72 | 79 | 2 | HOLLYWOOD AND BROADWAY, Richard Clayderman, Decca |
| 73 | 60 | 39 | PICTURE BOOK, Simply Red, Elektra ☆ |
| 74 | 62 | 3 | SCRATCH AND SNIFF, Smith and Jones, 10 Records |
| 75 | 44 | 4 | NO 10 UPPING ST, Big Audio Dynamite, CBS ○ |
| 76 | 59 | 7 | THE POWER OF LOVE, Various, West Five ○ |
| 77 | 70 | 17 | THE PAVAROTTI COLLECTION, Luciano Pavarotti, Stylus □ |
| 78 | — | 1 | PLEASURE ONE, Heaven 17, Virgin V2400 |
| 79 | 69 | 32 | CONTROL, Janet Jackson, A&M □ |
| 80 | 73 | 106 | LIKE A VIRGIN, Madonna, Sire ☆ ☆ ☆ |
| 81 | 65 | 4 | JUST LIKE THE FIRST TIME, Freddie Jackson, Capitol |
| 82 | 63 | 6 | U-VOX, Ultravox, Chrysalis □ |
| 83 | 61 | 8 | TRUE COLORS, Cyndi Lauper, Portrait ○ |
| 84 | 82 | 92 | NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ ☆ |
| 85 | 78 | 8 | SOMEWHERE IN TIME, Iron Maiden, EMI □ |
| 86 | 77 | 7 | THIRD STAGE, Boston, MCA |
| 87 | 72 | 6 | JOURNEY TO THE URGE WITHIN, Courtney Pine, Island |
| 88 | 100 | 23 | THE FIRST ALBUM, Madonna, Sire ☆ |
| 89 | 86 | 2 | SU, Su Pollard, K-Tel |
| 90 | 68 | 5 | UPFRONT 3, Various, Serious |
| 91 | 57 | 4 | DREAMTIME, Stranglers, Epic |
| 92 | — | 1 | SUZANNE VEGA, Suzanne Vega, A&M AMA5072 □ |
| 93 | 88 | 3 | ANOTHER STEP, Kim Wilde, MCA |
| 94 | 76 | 7 | ZAGORA, Loose Ends, Virgin |
| 95 | 91 | 3 | VERY BEST OF BARBARA DICKSON, Barbara Dickson, Telstar |
| 96 | 46 | 2 | THE MOON AND THE MELODIES, Budd/Fraser/Guthrie/Raymonde, 4AD |
| 97 | 87 | 3 | GO WEST/BANGS AND CRASHES, Go West, Chrysalis ☆ ☆ |
| 98 | 93 | 7 | DANCE HITS '86, Various, K-Tel ○ |
| 99 | 66 | 3 | STRONG PERSUADER, Robert Cray, Mercury |
| 100 | — | 1 | SHOP ASSISTANTS, Shop Assistants, Blue Guitar AZLP2 |

☆☆☆ 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 | EVERY BREATH YOU TAKE, the Police, A&M |
| 2 | 2 | IN CHINA — FOREIGN SKIES, Wham!, CBS/Fox |
| 3 | 3 | WE WILL ROCK YOU, Queen, Video Collection |
| 4 | 7 | ALCHEMY LIVE, Dire Straits, Channel 5 |
| 5 | 14 | NUMBER ONE VIDEO HITS, Whitney Houston, RCA/Columbia |
| 6 | 6 | LUXURY OF LIFE, Five Star, RCA/Columbia |
| 7 | 4 | THE COMPLEAT BEATLES, MGM/UA |
| 8 | 5 | WHO WANTS TO LIVE FOREVER, Queen, PMI |
| 9 | 13 | THE SONG REMAINS THE SAME, Led Zeppelin, WHV |
| 10 | 17 | GREATEST FLIX, Queen, PMI |
| 11 | 8 | BROTHERS IN ARMS, Dire Straits, Polygram |
| 12 | 12 | LIVE IN RIO, Queen, PMI |
| 13 | 9 | SCREENTIME, the Stranglers, CBS/Fox |
| 14 | 15 | MAKING OF THRILLER, Michael Jackson, Vestron |
| 15 | — | LET THERE BE ROCK, AC/DC, WHV |
| 16 | 10 | FUEL FOR LIFE, Judas Priest, CBS/Fox |
| 17 | 11 | THE VIRGIN TOUR, Madonna, WEA Music |
| 18 | 19 | VIDEO REWIND, Rolling Stones, Vestron |
| 19 | — | TONIGHT HE'S YOURS, Rod Stewart, C5 |
| 20 | 18 | THE VIDEO, Wham!, CBS/Fox |

Compiled by Spotlight Research



UK SINGLES 16, UK ALBUMS 53

Photo by RETNA

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

BRUCEFILE

● Cash registers in record shops throughout the USA were ringing as never before last week, with **Bruce Springsteen And The E Street Band's** 'Live/1975-1985' selling upwards of a million five-album sets. Consequently, the 40-song collection makes a dramatic debut at number one on this week's US album chart, as compiled by Billboard magazine.

In the 41-year history of the US album chart, only two other artists have had albums debut at number one. **Elton John** turned the trick twice in 1975, first with 'Captain Fantastic And The Brown Dirt Cowboy', and then with 'Rock Of The Westies'. The last album to enter at number one was **Stevie Wonder's** 1976 double 'Songs In The Key Of Life'.

Springsteen's is the first set of more than three albums to reach number one. The first triple album to top the chart was the compilation album 'Woodstock'. The 21-song souvenir of the celebrated festival, held between August 16 and 18, 1969, included performances by such rock legends as **Jefferson Airplane, Santana, Jimi Hendrix** and **the Who**. It topped the charts for four weeks in 1970. Two subsequent three-album sets reached number one — and both are by former **Beatles**. **George Harrison's** 'All Things Must Pass' ruled the roost in 1971, whilst **Paul McCartney And Wings' 'Wings Over America'** was a high-flier in 1977.

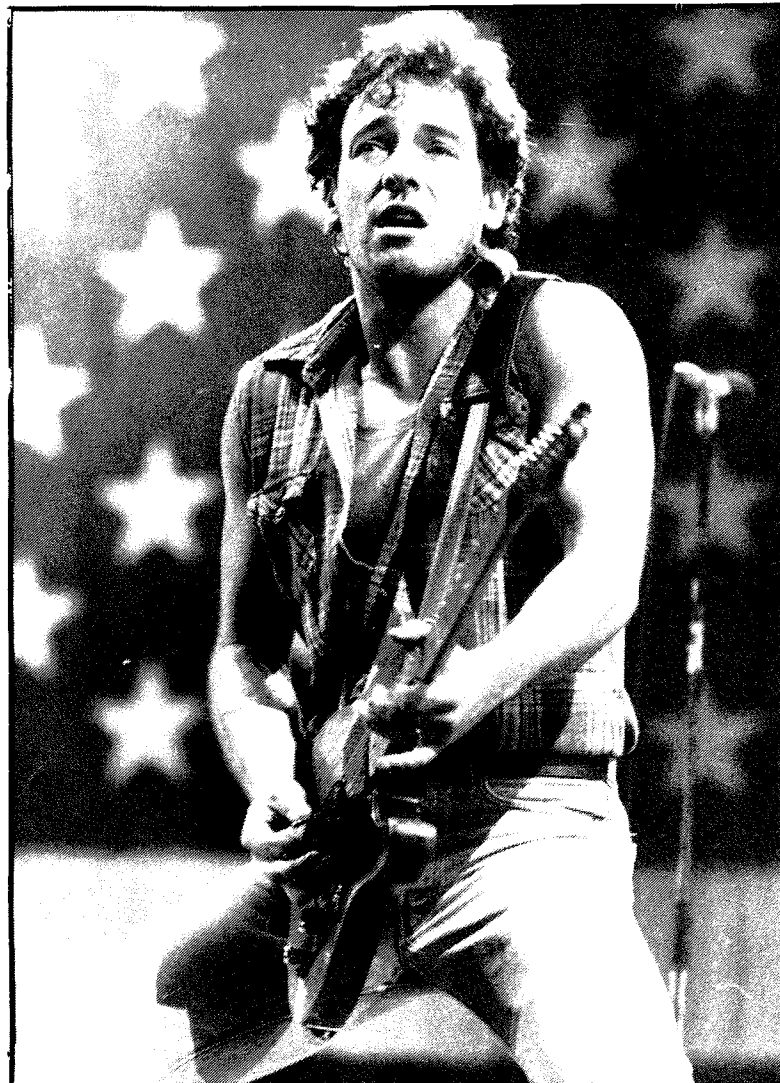
'Live/1975-1985' is the first wholly live album to top the US chart since 1977, when **Barry Manilow Live's** was a topper, though **Donna Summer's 'Live And More'**, featuring three sides of concert recordings and one of new studio material, reached the pinnacle in 1978.

'Live/1975-1985' is Springsteen's

third number one album, following 'The River' (1980) and 'Born In The USA' (1984). 'The River' was also his previous highest chart entry, debuting at number four. The last album to enter the Top 200 inside the Top 10 was the multi-artist 'We Are The World', which crashed in at number nine on 20 April 1985; a sensational debut due in no small part to the inclusion of the otherwise unavailable Springsteen rendition of **Jimmy Cliff's** bewitching 'Trapped'.

The cuts on 'Live/1975-1985' are compiled from 16 different Springsteen concerts at seven venues. Springsteen single-handedly penned 35 of the tracks, and wrote another ('Because The Night') with **Patti Smith**. The four remaining songs ('War', 'Raise Your Hand', 'This Land Is Your Land' and 'Jersey Girl') are cover versions. Widely reported as running for 3 hours and 20 minutes, the set actually checks in at 3 hours, 35 minutes and 48 seconds. The longest track is 'The River' (11'37") and the shortest is 'Two Hearts' (3'5"). Incredibly, a survey of America's Top 200 radio stations reveals that every track is playlisted by at least one station, with individual stations putting as many as 19 tracks in active rotation. The set's introductory single 'War' is unsurprisingly the current favourite, but 'Fire', which was a massive hit for **the Pointer Sisters** in 1979, has quickly established itself as the album's second biggest attraction. It's one of seven cuts on the album never committed to vinyl by Springsteen before.

Springsteen mania is largely confined to North America — the album also entered the Canadian charts at number one — but there are also reports of impressive sales from Europe, most notably in Sweden, where around 80,000 sets have been sold in the first two weeks of release. In Britain, where the set debuted at number four last week, CBS shipped upwards of 300,000 boxes to retailers to attain instant platinum certification

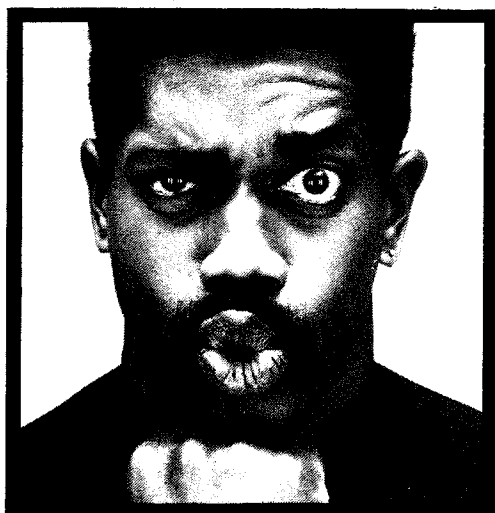


● BR000000000CE: catapults straight into the US charts — at the very top!

and swell the company's bank balance by over £5,000,000, based on a trade price of £16.99 plus VAT.

It can therefore be seen that the median retail price of £25 for the LP

and cassette (£35 for the three-CD equivalent) leaves dealers with a handsome profit. In America, where disposable income is three times higher, the set is being heavily



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discounted, with the lowest price reported by AFN correspondent Glyn Rantzen an unbelievable \$18.20 (about £12!) — representing a loss of nine cents on dealer price. Most outlets are pricing the collection at between \$22 and \$28 (£15-19).

In Britain, only one set containing upwards of four albums has charted previously — the RCA release 'Elvis Aron Presley', an eight-album souvenir edition commemorating the 25th anniversary of the late **Elvis Presley** being signed to the label. A mixture of live and studio recordings, it comprised 87 performances of 78 songs, had a playing time of four hours and 26 minutes, and reached number 21 in 1980.

The 12-inch version of Springsteen's 'War' single released in Britain contains two further live tracks not included on the album — 'Merry Christmas Baby' and 'Incident On 57th Street'. Both tracks are available exclusively to Europe. Finally, Springsteen fans should note that promotional copies of 'War', of which only about 1,000 copies were pressed, pair the commercially released 5"10" version of 'War' with an exclusive intro-less version timed at 3"15'.

UK CHARTFILE

● With sales to date in excess of four million albums, the 'Hits' series of compilations is second only to the similarly conceptualized 'Now' albums. 'Hits 5' maintained the former's impressive track record by debuting at number one last week, and remains champ this week.

The first, second and fourth 'Hits' albums also reached number one, and the series has topped the chart for 19 weeks in the last two years. 'Hits 2', the only LP in the series to peak below the summit, reached number two.

In singles chart terms, 'Hits 5' is a much poorer compilation than any of its predecessors, containing only one number one ('A Different Corner') and several minor hits, among them **Don Johnson's** 'Heartbeat' (number 46), **the The's** 'Infected' (number 64) and **the Real Thing's** 'Straight To The Heart' (number 71). It also includes **the Psychedelic Furs'** flop 'Heartbreak Beat'. Despite these apparent drawbacks, the album has already sold over 150,000 copies —

but it will be in for a tough battle next week when pitted against the genuinely mighty 'Now That's What I Call Music 8'.

● It's taken a long time to break, but 'Sometimes' has blossomed into the first sizeable hit for **Erasure**, the duo consisting of **Vince Clarke** and **Andy Bell**. Bell is a chart novice, but Erasure is the fourth duo/group to feature Clarke to make the Top 10 — a notable achievement.

Originally a member of **Depeche Mode**, Clarke left the group in 1981, after writing their first Top 10 smash, 'Just Can't Get Enough'. He quickly resurfaced with vocalist **Alison Moyet** as **Yazoo**. Together they had three Top 10 hits — 'Only You', 'Don't Go' and 'Nobody's Diary', before their fragile alliance came to an end. A later collaboration with **Feargal Sharkey** under the name of **the Assembly** restored Clarke to the Top 10 three years ago. His next single, 'One Day', featuring the vocals of **Paul Quinn**, was poorly received, and he subsequently formed Erasure with Bell. Their first single, 'Who Needs Love Like That', remains a favourite at Chartfile Towers, and the recent 'Oh L'Amour' was a big seller all over Europe, particularly in France, but 'Sometimes' is the first single to give Erasure mass acceptance in Britain.

Clarke denies that he's trying to recreate the success of Yazoo with Erasure, but it has to be said that Bell and Moyet's fine contralto voices are practically indistinguishable.

● **Five Star** is the first act to register as many as five new hits this year, with their latest chart entry 'If I Say Yes' poised to repeat the Top 10 success of their earlier 1986 successes 'System Addict', 'Can't Wait Another Minute', 'Find The Time' and 'Rain Or Shine'.

The only other acts in with a chance of nabbing a full hand of 1986 hits are **Madonna** (a racing cert), **the Bangles**, **Prince**, **Billy Ocean** and **Falco**.

IN BRIEF

● 'All Fall Down' is **Ultravox's** 17th hit... Paul Bajoria writing from Oxford notes that a fortnight ago the Top Five — **Berlin**, **Kim Wilde**, **the Bangles**, **Mel And Kim** and

Swing Out Sister — consisted entirely of records with female lead vocalists. Yes, Paul, that is the first time it's happened... Last week, incidentally, **Kim Wilde** was the only soloist in the Top 10... **Bruce Springsteen's** 'Born In The USA' has sold over 17 million copies worldwide... The double-pack of **Howard Jones'** latest contains a bonus disc featuring a radically different, previously unissued version of his 1984 biggie 'Hide And Seek' with full orchestral accompaniment... Rumour has it that **Michael Jackson's** forthcoming album (now likely in February, rather than January) will feature two duets with **George Michael**. Meanwhile, the **Aretha Franklin/George Michael** duet 'I Knew You Were Waiting (For Me)' will be the third single from Aretha's latest, self-titled album, just as soon as 'Jimmy Lee' runs out of steam.

CHARTFILE USA

● After only a week at number one, **the Human League's** 'Human' is dislodged this week by **Bon Jovi's** 'You Give Love A Bad Name', which is the heaviest song ever to reach number one.

Taken from Bon Jovi's recent chart topping album 'Slippery When Wet', the song was written by **Desmond Child**, the band's vocalist **Jon Bonjovi** and guitarist **Richie**

Sambora. The same trio were responsible for the group's current UK hit 'Livin' On A Prayer'. Surprisingly, **Bon Jovi** is the only act featured in both the British and American Top Tens this week.

● Their loss is her gain: **Anita Baker's** second hit single 'Caught Up In The Rapture' debuts at number 93 this week. The song was originally written for **the Isley Brothers**, but was submitted too late for their aptly-named album 'Masterpiece'.

Widely tipped for a Grammy nomination, Ms Baker has won the approval of **Aretha Franklin**, who told listeners to Canadian Broadcasting Service's World Service that Anita has "the best and most distinctive voice I've heard since Lord knows when. She's a thoroughbred." In a thoroughly engrossing interview, Aretha also confessed she was very partial to our very own **Paul Young** and **Phil Collins**. Her admiration for Phil is reciprocated, as he admitted on 'The Tube' last Friday, naming Lady 'Ree as the artist he'd most like to work with. Let's hope they can work something out.

● **Berlin's** follow-up to their number one hit 'Take My Breath Away', 'Like Flames', has proved a complete disaster, and has crashed out of **Billboard's** Hot 100 singles chart after peaking at number 82.

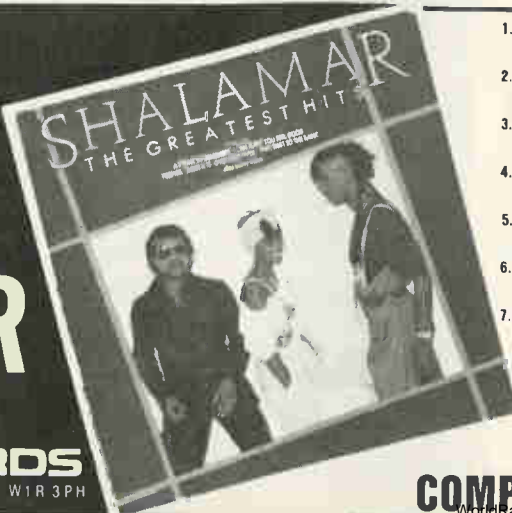


● **BON JOVI:** the 'heaviest dudes' ever to reach the top of the US singles chart

Photo by George Bodnar/Relay Photos

A NEAT LITTLE EARNER

MCA RECORDS
72/74 BREWER STREET LONDON W1R 3PH



- | | | |
|--|--|---|
| <p>1. A NIGHT TO REMEMBER (4.14)
(Dana Meyers/Charmaine Sylvers/Nidra Beard) Chappell Music</p> <p>2. THE SECOND TIME AROUND (3.42)
(Leon Sylvers/William Shelby) Chappell Music</p> <p>3. MAKE THAT MOVE (3.36)
(Ricky Smitt/Kevin Spencer/William Shelby) Chappell Music</p> <p>4. I OWE YOU ONE (4.00)
(Joey Galla/Leon Sylvers) Chappell Music</p> <p>5. TAKE THAT TO THE BANK (3.47)
(Leon Sylvers/Kevin Spencer) Chappell Music</p> <p>6. OVER AND OVER (3.37)
(Leon Sylvers/William Shelby/Dominic Leslie) Chappell Music</p> <p>7. UPTOWN FESTIVAL (Part 1)** (3.56)
(A) GOING TO A GO-GO
(Robinson/Rogers/Tarplin/Moore)
(B) I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)
(Holland/Dozier/Holland)</p> | <p>(C) UPTIGHT (EVERYTHING'S ALRIGHT)
Wonder/Cosby/Moy</p> <p>(D) STOP IN THE NAME OF LOVE
(Holland/Dozier/Holland)</p> <p>(E) ITS THE SAME OLD SONG
(Holland/Dozier/Holland)
Produced by Simon Soussan
All title published by Jobete Music (UK) Ltd</p> <p>9. I CAN MAKE YOU FEEL GOOD (4.22)
(William Shelby/Howard Hewett/Renwick Jackson) Chappell Music</p> <p>10. DISAPPEARING ACT** (3.38)
(Foster Sylvers/Dana Meyers/Janet Cole) Co-Produced by Shalamar Chappell Music</p> <p>11. FRIENDS (3.13)
(William Shelby/Glen Barber/Nidra Beard) Chappell Music</p> <p>8. THERE IT IS (3.31)
(Nidra Beard/Dana Meyers/Charmaine Sylvers) Chappell Music</p> | <p>12. DEAD GIVEAWAY** (3.31)
(Joey Galla/Leon Sylvers/Marquis Oair) Co-Produced by Shalamar Chappell Music</p> <p>13. AMMIESIA** (4.20)
(George Duke/Howard Hewett) Produced by George Duke Associate Producer Howard Hewett
Carlin Music Corp/Chappell Music</p> <p>14. MY GIRLS LOVES ME** (3.57)
(Hawk Wolinsky/Howard Hewett/Micki Free) Produced by Hawk and Howard Hewett Chappell Music/Warner Bros Music/Rondor Music (London) Ltd</p> <p>15. A NIGHT TO REMEMBER (The M & M Mix) (4.53)
(Dana Meyers/Charmaine Sylvers/Nidra Beard) Chappell Music</p> <p>16. TAKE THAT TO THE BANK (The M & M Mix) (5.17)
(Leon Sylvers/Kevin Spencer) Chappell Music</p> <p>17. THERE IT IS (Special M & M Instrumental Mix) (5.32)
(Nidra Beard/Dana Meyers/Janet Cole) Chappell Music</p> |
|--|--|---|

Produced by Leon Sylvers except: *Remixes and additional production by John Moraes for M & M Productions. Additional Percussion Luis Jardim. Additional Keyboards Lawrence Frewer. Grand Piano (on 'There It Is') Helen B. Turner. Remixes at Sarm West and Farmyard. Remix Engineers Dave Meegan and Philip Tennant. And except: ** as specifically listed.

COMPACT DISCS SELL AT THE SPEED OF LIGHT

W/E NOV 29, 1986

U S S I N G L E S

U S A L B U M S

D I S C O

CHARTS

U S S I N G L E S

- 1 4 **YOU GIVE LOVE A BAD NAME**, Bon Jovi, Mercury
- 2 1 **HUMAN**, The Human League, A&M/Virgin
- 3 3 **TRUE BLUE**, Madonna, Sire
- 4 7 **THE NEXT TIME I FALL**, Peter Cetera with Amy Grant, Warner Brothers
- 5 8 **HIP TO BE SQUARE**, Huey Lewis And The News, Chrysalis
- 6 6 **WORD UP**, Cameo, Atlanta Artists
- 7 2 **AMANDA**, Boston, MCA
- 8 9 **THE WAY IT IS**, Bruce Hornsby And The Range, RCA
- 9 10 **LOVE WILL CONQUER ALL**, Lionel Richie, Motown
- 10 16 **WALK LIKE AN EGYPTIAN**, Bangles, Columbia
- 11 13 **EVERYBODY HAVE FUN TONIGHT**, Wang Chung, Geffen
- 12 15 **TO BE A LOVER**, Billy Idol, Chrysalis
- 13 5 **TAKE ME HOME TONIGHT**, Eddie Money, Columbia
- 14 11 **I'LL BE OVER YOU**, Toto, Columbia
- 15 19 **STAND BY ME**, Ben E King, Atlantic
- 16 21 **NOTORIOUS**, Duran Duran, Capitol
- 17 23 **SHAKE YOU DOWN**, Gregory Abbott, Columbia
- 18 12 **THE RAIN**, Oran "Juice" Jones, Def Jam
- 19 22 **DON'T GET ME WRONG**, The Pretenders, Sire
- 20 20 **FREEDOM OVERSPILL**, Steve Winwood, Island
- 21 27 **C'EST LA VIE**, Robbie Nevil, Manhattan
- 22 24 **(FOREVER) LIVE AND DIE**, Orchestral Manoeuvres In The Dark, A&M/Virgin
- 23 14 **I DIDN'T MEAN TO TURN YOU ON**, Robert Palmer, Island
- 24 30 **YOU KNOW I LOVE YOU . . . DON'T YOU?**, Howard Jones, Elektra
- 25 32 **IS THIS LOVE**, Survivor, Scotti Brothers
- 26 28 **WILD WILD LIFE**, Talking Heads, Sire
- 27 35 **CONTROL**, Janet Jackson, A&M
- 28 34 **LAND OF CONFUSION**, Genesis, Atlantic
- 29 17 **EMOTION IN MOTION**, Ric Ocasek, Geffen
- 30 36 **LOVE IS FOREVER**, Billy Ocean, Jive
- 31 37 **VICTORY**, Kool And The Gang, Mercury
- 32 26 **WHAT ABOUT LOVE**, 'Til Tuesday, Epic
- 33 45 **WAR**, Bruce Springsteen, Columbia
- 34 18 **TRUE COLORS**, Cyndi Lauper, Portrait
- 35 40 **THE FUTURE'S SO BRIGHT**, Timbuk 3, IRS
- 36 38 **FOOLISH PRIDE**, Daryl Hall, RCA
- 37 39 **WELCOME TO THE BOOMTOWN**, David and David, A&M
- 38 42 **SOMEDAY**, Glass Tiger, Manhattan
- 39 43 **YOU BE ILLIN'**, Run-DMC, Profile
- 40 47 **ALL I WANTED**, Kansas, MCA
- 41 29 **SWEET LOVE**, Anita Baker, Elektra
- 42 50 **GOLDMINE**, the Pointer Sisters, RCA
- 43 31 **ALL CRIED OUT**, Lisa Lisa and Cult Jam with Full Force, Columbia
- 44 52 **FOR TONIGHT**, Nancy Martinez, Atlantic
- 45 54 **COMING AROUND AGAIN**, Carly Simon, Arista
- 46 48 **DON'T STAND SO CLOSE TO ME**, The Police, A&M
- 47 25 **I AM BY YOUR SIDE**, Corey Hart, EMI-America
- 48 53 **NAIL IT TO THE WALL**, Stacy Lattisaw, Motown
- 49 59 **FALLING IN LOVE (UH-OH)**, Miami Sound Machine, Epic
- 50 69 **AT THIS MOMENT**, Billy Vera And The Beaters, Rhino
- 51 61 **TASTY LOVE**, Freddie Jackson, Capitol
- 52 33 **TYPICAL MALE**, Tina Turner, Capitol
- 53 66 **THIS IS THE TIME**, Billy Joel, Columbia
- 54 72 **TWO PEOPLE**, Tina Turner, Capitol
- 55 62 **TOUCH ME (I WANT YOUR BODY)**, Samantha Fox, Jive
- 56 64 **TALK TO ME**, Chico DeBarge, Motown
- 57 70 **STAY THE NIGHT**, Benjamin Orr, Elektra
- 58 46 **MIDAS TOUCH**, Midnight Star, Solar
- 59 49 **LADY SOUL**, the Temptations, Gordy
- 60 76 **STOP TO LOVE**, Luther Vandross, Epic

B U L L E T I N S

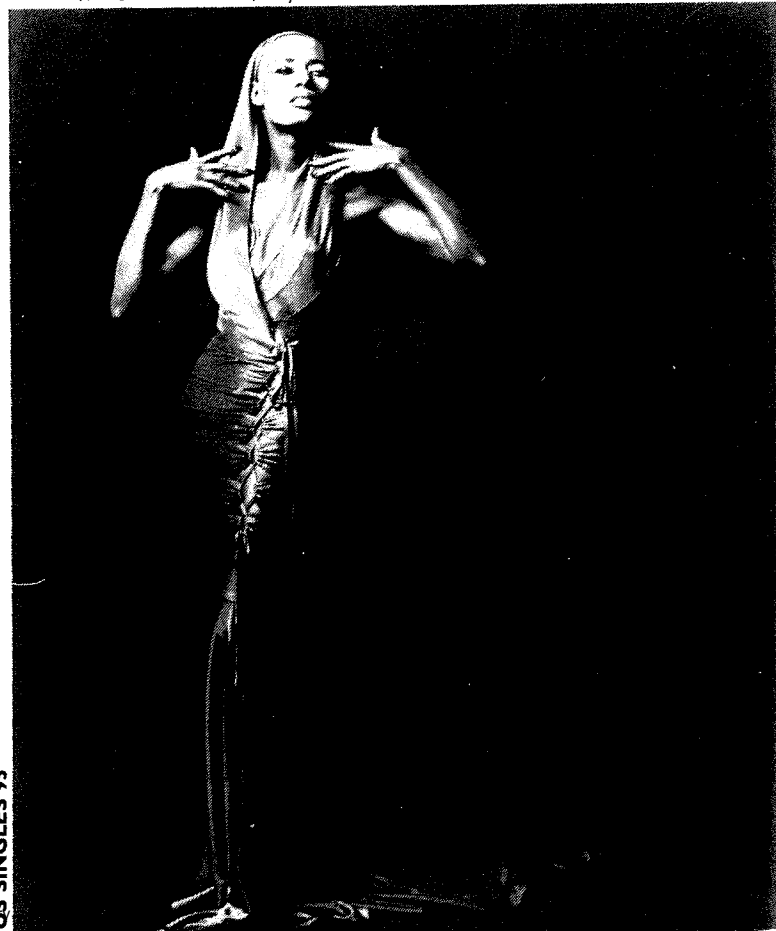
- 61 73 **WILL YOU STILL LOVE ME?**, Chicago, Warner Brothers
- 65 79 **YOU GOT IT ALL**, the Jets, MCA
- 74 92 **HEARTACHE AWAY**, Don Johnson, Epic
- 75 86 **THORN IN MY SIDE**, Eurythmics, RCA
- 76 — **LOVE YOU DOWN**, Ready For The World, MCA
- 78 87 **SOME PEOPLE**, Paul Young, Columbia
- 79 96 **KEEP YOUR HANDS TO YOURSELF**, Georgia Satellites, Elektra
- 81 84 **STRANGLEHOLD**, Paul McCartney, Capitol
- 83 — **EVERY BEAT OF MY HEART**, Rod Stewart, Warner Brothers
- 86 94 **THAT'S LIFE**, David Lee Roth, Warner Brothers
- 88 — **BIG TIME**, Peter Gabriel, Geffen

- 91 98 **FRENCH KISSIN'**, Debbie Harry, Geffen
- 92 — **BRAND NEW LOVER**, Dead Or Alive, Epic
- 93 — **CAUGHT UP IN THE RAPTURE**, Anita Baker, Elektra
- 94 — **IT'S NOT YOU, IT'S NOT ME**, KBC Band, Arista
- 95 — **I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)**, Grace Jones, Manhattan
- 97 — **THE BEST MAN IN THE WORLD**, Ann Wilson, Capitol

Compiled by Billboard

U S A L B U M S

- 1 — **BRUCE SPRINGSTEEN AND THE E STREET BAND**, Bruce Springsteen, Columbia
- 2 1 **THIRD STAGE**, Boston, MCA
- 3 2 **SLIPPERY WHEN WET**, Bon Jovi, Mercury
- 4 3 **FORE!**, Huey Lewis And The News, Chrysalis
- 5 5 **DANCING ON THE CEILING**, Lionel Richie, Motown
- 6 7 **GRACELAND**, Paul Simon, Warner Brothers
- 7 4 **TRUE COLORS**, Cyndi Lauper, Portrait
- 8 8 **WHIPLASH SMILE**, Billy Idol, Chrysalis
- 9 6 **BREAK EVERY RULE**, Tina Turner, Capitol
- 10 18 **THE WAY IT IS**, Bruce Hornsby And The Range, RCA
- 11 15 **WORD UP**, Cameo, Atlanta Artists
- 12 10 **TRUE BLUE**, Madonna, Sire
- 13 9 **THE BRIDGE**, Billy Joel, Columbia
- 14 11 **SOMEWHERE IN TIME**, Iron Maiden, Capitol
- 15 14 **RAISING HELL**, Run-DMC, Profile
- 16 16 **RAPTURE**, Anita Baker, Elektra
- 17 19 **CONTROL**, Janet Jackson, A&M
- 18 20 **NIGHT SONGS**, Cinderella, Mercury
- 19 12 **TOP GUN**, Soundtrack, Columbia
- 20 17 **"TRUE STORIES"**, Talking Heads, Sire
- 21 21 **CAN'T HOLD BACK**, Eddie Money, Columbia
- 22 13 **BACK IN THE HIGHLIFE**, Steve Winwood, Island
- 23 23 **GIVE ME THE REASON**, Luther Vandross, Epic
- 24 24 **CRASH**, the Human League, A&M/Virgin
- 25 22 **INVISIBLE TOUCH**, Genesis, Atlantic
- 26 — **EVERY BREATH YOU TAKE — THE SINGLES**, The Police, A&M
- 27 25 **EAT 'EM AND SMILE**, David Lee Roth, Warner Brothers
- 28 29 **GET CLOSE**, the Pretenders, Sire
- 29 27 **RIPTIDE**, Robert Palmer, Island
- 30 26 **DANCIN' UNDERCOVER**, Ratt, Atlantic
- 31 28 **SO**, Peter Gabriel, Geffen
- 32 32 **STAND BY ME**, Soundtrack, Atlantic
- 33 40 **JUST LIKE THE FIRST TIME**, Freddie Jackson, Capitol
- 34 30 **HEARTBEAT**, Don Johnson, Epic
- 35 36 **THIN RED LINE**, Glass Tiger, Manhattan
- 36 — **DIFFERENT LIGHT**, Bangles, Columbia
- 37 31 **THIS SIDE OF PARADISE**, Ric Ocasek, Geffen
- 38 39 **SOLITUDE/SOLITAIRE**, Peter Cetera, Warner Brothers
- 39 — **TO HELL WITH THE DEVIL**, Stryper, Enigma
- 40 43 **FAHRENHEIT**, Toto, Columbia
- 41 33 **REVENGE**, Eurythmics, RCA



U S S I N G L E S 95

WorldRadioHist

42 45 **BOOMTOWN**, David And David, A&M
 43 38 **LOVE ZONE**, Billy Ocean, Jive
 44 34 **EYE OF THE ZOMBIE**, John Fogerty, Warner Brothers
 45 35 **THE SPORT OF KINGS**, Triumph, MCA
 46 — **ARETHA**, Aretha Franklin, Arista
 47 50 **THE PACIFIC AGE**, Orchestral Manoeuvres In The Dark, A&M/Virgin
 48 37 **LIFE'S RICH PAGEANT**, R.E.M., IRS
 49 49 **WELCOME HOME**, 'Til Tuesday, Epic
 50 44 **18**, Chicago, Warner Brothers

Compiled by Billboard

47 61 **THIS TIME**, Private Possession featuring Hunter Hayes, 4th + B'way 12in
 48 45 **HAVE YOU EVER LOVED SOMEBODY/JAM TONIGHT/I DON'T WANT TO LOSE YOUR LOVE/JUST LIKE THE FIRST TIME**, Freddie Jackson, Capitol LP
 49 53 **JAM ON ME (UK RE-EDIT)**, Company B, Bluebird Records 12in
 50 41 **LET THE MUSIC MOVE U/GET DOWN**, Raze, US Grove St. 12in
 51 — **NIGHTS OF PLEASURE (MARTINELLI MIX)**, Loose Ends, Virgin 12in
 52 43 **TALK TO ME**, Chico DeBarge, Motown 12in
 53 67 **BELIEVE IT OR NOT**, Billy Griffin, Atlantic 12in
 54 44 **STEP RIGHT UP (PURE DANCE MIX)/(DUB)**, Jaki Graham, EMI 12in
 55 74 **SERIOUS/BAD LOVE**, Donna Allen, US 21 Records 12in
 56 66 **TIME (TIME TO PARTY)**, Gary L, US Sensations Records 12in
 57 — **SHOWING OUT (FREEHOLD MIX)**, Mel & Kim, Supreme Records 12in
 58 56 **PASSION AND PAIN**, Janice McClain, US MCA Records 12in
 59 34 **CONTROL (OUT OF CONTROL VIDEO MIX)**, Janet Jackson, A&M 12in
 60 54 **SLOW RIDE/SHE'S CRAFTY/RHYMIN & STEALIN/TIME TO GET ILL**, Beastie Boys, US Def Jam LP
 61 98 **I'VE GOTTA BE TOUGH/WE DON'T PLAY**, M.C. Shy-D, US Luke Skyywalker 12in
 62 77 **IKE'S RAP/HEY GIRL**, Isaac Hayes, CBS 12in
 63 52 **SLAVE OF LOVE (GO FOR BROKE REMIX)**, T.C. Curtis, Hot Melt 12in
 64 — **ONCE BITTEN TWICE SHY (REMIX)**, Vesta Williams, A&M 12in
 65 84 **BREAKOUT (NEW ROCKIN' VERSION)/(HORNY VERSION)**, Swing Out Sister, Mercury 12in
 66 63 **THIS GOOD GOOD FEELING**, Veneice, LGR Records 12in
 67 65 **IT'S O.K., IT'S O.K.**, The Force, US Jes Say 12in
 68 — **GOT THE RIGHT ATTITUDE(85 $\frac{2}{3}$)/CHASIN' A DREAM(85 $\frac{1}{2}$)/SO MUCH IN LOVE(83)/STRUNG OUT ON YOU(104 $\frac{3}{4}$)/THANK YOU FATHER (105 $\frac{1}{4}$ bpm)**, Tashan, US Def Jam LP
 69 58 **SUMMERTIME, SUMMERTIME**, Nocera, Fourth & Broadway 12in
 70 — **AN EVERLASTING LOVE IN AN EVER-CHANGING WORLD**, Mondo Kane, Lisson Records 12in
 71 — **CHAMPAGNE/WHAT DOES IT TAKE (KENNY BECK REMIX)**, Kenny G, Arista 12in
 72 78 **VICTORY**, Kool & The Gang, Club 12in
 73 — **STANLEY'S GROOVE(118)/NO NO(103)/NICE PLACE TO BE(100)/LET'S LIVE IN HARMONY(93 $\frac{1}{2}$ bpm)**, George Howard, US MCA Records LP
 74 88 **PLEASURE CONTROL**, On The House, US Bright Star Records 12in
 75 re **THE BRONX/STREET ROCK**, Kurtis Blow, US Mercury 12in
 76 90 **SHAKE YOU DOWN**, Gregory Abbott, CBS 12in
 77 76 **SACRIFICE**, Cyndi Phillips, US Atlantic 12in
 78 16 **GIVE ME THE REASON/SEE ME**, Luther Vandross, Epic 12in
 79 48 **GOIN' TO THE BANK (CLUB MIX)**, Commodores, Polydor 12in
 80 — **GOIN' TO THE BANK (CREDIT CARD MIX)**, Commodores, Polydor 12in
 81 71 **KEY TO THE WORLD**, L.J. Reynolds/THERE'S A REASON, Hi-Tension/FUNK BOX PARTY, Masterdon Committee, Rebel 12in bootleg
 82 re **MOVEMENT**, The Movement, US Underworld 12in
 83 — **I OWE IT TO MYSELF/BOP B DA B DA DA**, The Gap Band, US Total Experience LP
 84 — **MIND OVER MATTER/I FELL IN LOVE/AN IMITATION OF LOVE/LOVE IS A DANGEROUS GAME**, Millie Jackson, Jive LP
 85 83 **WE RAP MORE MELLOW**, Younger Generation, US Brass 12in
 86 92 **TO THE BEAT OF THE DRUM**, Wired, US Underworld 12in
 87 87 **THE SPEN**, Beat This, US Ace Beat 12in
 88 82 **GOLIATH**, James Brown, Scotti Bros LP
 89 70 **JEALOUSY**, Club Nouveau, Warner Bros 12in
 90 60 **REAL LOVE**, Jesse's Gang with Jesse Saunders, Geffen Records 12in
 91 — **HEAT STROKE**, Janice Christie, US SuperTronics 12in
 92 64 **FUNKY GROOVE**, Hardrock Soul Movement/Afrika Bambaataa, Streetwave 12in
 93 75 **MILLER LIGHT**, Fission, Spacematic Records 12in
 94 — **LOVELY ROAD/IF WALLS COULD TALK**, Rose Royce, US Omni Records LP
 95 — **LES ADAMS MEGAMIX**, Jaki Graham, EMI 12in
 96 81 **RIDE THE RHYTHM**, On The House with Marshall Jefferson, US Trax Records 12in
 97 — **A PATH**, Fingers Inc, US D.J. International Records 12in
 98 — **SATURDAY NIGHT (X RATED)(99 $\frac{3}{4}$ bpm)**, Schoolly D, US Schoolly D Records 12in
 99 96 **JEALOUSY/YOU CAN'T HURT ME NO MORE**, Heavy Traffic starring "V", US Atlantic LP
 100= re **SOUTH BRONX**, D.J. Scott La Rock — Blastmaster K.R.S. One & D-Nice, Streetwave 12in
 100= 89 **I'M NOT PERFECT**, Grace Jones, Manhattan 12in

Compiled by James Hamilton/Alan Jones

D I S C O

1 1 **JACK THE GROOVE**, Raze, Champion 12in
 2 8 **SHIVER (REMIX)/DUB**, George Benson, Warner Bros 12in
 3 11 **CHILLIN' OUT (REMIX)**, Curtis Hairston, US Atlantic 12in
 4 3 **I'M CHILLIN'**, Kurtis Blow, Club 12in
 5 5 **THE RAIN (REMIX)**, Oran 'Juice' Jones, Def Jam 12in
 6 4 **FALLING IN LOVE/ALTERNATIVE CLUB MIX**, Sybil, Champion 12in
 7 6 **SHOWING OUT**, Mel & Kim, Supreme Records 12in
 8 7 **NIGHTS OF PLEASURE/DANCIN' DANNY D REMIX**, Loose Ends, Virgin 12in twin-pack promo
 9 2 **MIDAS TOUCH (REMIX)**, Midnight Star, Solar 12in
 10 14 **SMALL CHANGE (SPARE A DIME MIX)**, Hindsight, Circa Records 12in
 11 24 **SEE ME/ I REALLY DIDN'T MEAN IT/SO AMAZING**, Luther Vandross, Epic LP
 12 23 **CANDY**, Cameo, Club 12in
 13 10 **JACK YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
 14 18 **GO SEE THE DOCTOR**, Kool Moe Dee, US Roof Top Records 12in
 15 12 **I CAN'T TURN AROUND**, J.M. Silk, RCA 12in
 16 27 **FACTS OF LOVE**, Jeff Lorber featuring Karyn White, Club 12in
 17 49 **BIG FUN**, The Gap Band, Total Experience 12in
 18 22 **MR BIG STUFF**, Heavy D. & The Boyz, US MCA Records 12in
 19 25 **L.A. NIGHTS/NEW YORK AFTERNOON**, Yasuko Agawa, Bluebird Records 12in
 20 15 **DON'T THINK ABOUT IT**, One Way, MCA Records 12in
 21 38 **HAPPY/WHO LOVES YOU/LADY WANTS A MAN/FEELS SO GOOD/GOTTA MAKE LOVE TONIGHT**, Surface, US Columbia LP
 22 32 **YOU CAN DANCE (IF YOU WANT TO)**, Go Go Lorenzo & The Davis/Pinckney Project featuring Boiling Point 12in
 23 28 **BARAH (THE HOUSE MIX)**, Cleavage, US Studio Records 12in
 24 20 **BREAKOUT (N.A.D. MIX)**, Swing Out Sister, Mercury 12in
 25 17 **SAMBA (TODA MENINA BAIANA MIX)**, Georgie Fame, Ensign 12in
 26 35 **BROADWAY**, Duke Bootee, HardBack 12in
 27 39 **MISUNDERSTANDING (REMIX)**, James (D-Train) Williams, US Columbia 12in
 28 13 **WORD UP/LES ADAMS CLUB MIX**, Cameo, Club 12in
 29 19 **SLOWDOWN (REMIXES)**, Loose Ends, Virgin 12in-twin-pack/promo
 30 42 **AIN'T NOTHING BUT A HOUSE PARTY**, Phil Fearon, Ensign 12in
 31 9 **(THEY LONG TO BE) CLOSE TO YOU (LARRY LEVAN REMIX)/SAVE YOUR LOVE FOR ME**, Gwen Guthrie, Boiling Point 12in
 32 33 **SWEET LOVE**, Anita Baker, Elektra 12in
 33 26 **SLAVE OF LOVE**, T.C. Curtis, Hot Melt 12in
 34 36 **PUMP THAT BASS/LIVE (GET A LITTLE STUPID . . . HO!)**, Original Concept, US Def Jam 12in
 35 29 **IT'S THE NEW STYLE**, Beastie Boys, Def Jam 12in
 36 37 **EXCITE ME**, Carlton Smith, CityBeat 12in
 37 55 **BACK TO SCHOOL**, Bunny Wailer, Solomonomic 12in
 38 30 **OUTSIDE IN THE RAIN (LARRY LEVAN REMIX)**, Gwen Guthrie, US Polydor 12in
 39 62 **CHILDREN OF THE GHETTO**, Courtney Pine, Island 12in
 40 47 **MIND GAMES (DUB GAMES)**, Cultural Vibe, US Easy Street 12in
 41 59 **THE MORNING AFTER/TAKE CHARGE/HOLD ON (FOR ME)/(YOU'RE MY) SHINING STAR**, Curtis Hairston, US Atlantic LP
 42 21 **SHOWING OUT (MORTGAGE MIX)**, Mel & Kim, Supreme Records 12in
 43 31 **DANCE YOUR WAY OUT OF THE DOOR**, Sharon Dee Clarke, Arista 12in
 44 46 **BACK AND FORTH/SHE'S MINE/FAST, FIERCE & FUNNY**, Cameo, Club LP
 45 — **TELL ME WHAT I GOTTA DO (REMIX)/EASY**, Al Jarreau, WEA 12in twin-pack
 46 51 **SET IT OUT/YOU BETTER QUIT/OH GIRL/STARRY EYES**, One Way, US MCA Records LP

CURTIS HAIRSTON
CHILLIN' OUT

'Easily the hottest import of the past fortnight... classy and catchy'

James Hamilton/RECORD MIRROR

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W/E NOV 29, 1986

EUROBEAT

REGGAE

INDIE SINGLES

INDIE ALBUMS

CHARTS

EUROBEAT

- 1 1 **ANIMAL MAGNETISM**, Darryl Pand, Nightmare 12in
 - 2 3 **WHO KNOWS WHAT EVIL**, Man Two Man, Nightmare 12in
 - 3 2 **LOVE HANGOVER**, Tracy Ackerman, Debut 12in
 - 4 7 **TIGHTROPE**, Evelyn Thomas, Nightmare 12in
 - 5 5 **READ ALL ABOUT IT**, Flirtations, Passion 12in
 - 6 4 **YOU KEEP ME HANGIN' ON**, Kim Wilde, MCA Records 12in
 - 7 6 **EYE CONTACT**, Linda Lusardi, Polo 12in
 - 8 9 **DELIVERANCE**, People Like Us (featuring Cindy Dickinson), Passion 12in
 - 9 10 **CAST ASIDE MY STUBBORN PRIDE**, Louise Thomas, R&B Records 12in
 - 10 8 **HAVEN'T WE SAID GOODBYE BEFORE**, Dollar, Arista 12in
 - 11 13 **I DON'T CARE**, Eartha Kitt, French Scorpio 12in
 - 12 — **LOVE'S THE CURE FOR ME**, James & Susan Wells, Nightmare 12in
 - 13 11 **DON'T DELAY**, Earlene Bentley, Nightmare 12in
 - 14 16 **MEMORIES**, Carolyn Harding, US Emergency 12in
 - 15 18 **TO BE OR NOT TO BE**, Jock Hattle, Italian Taurus 12in
 - 16 15 **OOH LALA**, Princess Day, US Dance-Sing 12in
 - 17 12 **FIRE ON THE MOON**, Aleph, Italian Time 12in
 - 18 — **WE CONNECT**, Stacey Q, US Atlantic 12in
 - 19 14 **MAGIC**, Gino Soccio, German ZYX 12in
 - 20 17 **WARRIORS**, Frankie Goes To Hollywood, ZTT 12in
 - 21 20 **SO GLAD**, Pepper Watkins, US TSR 12in
 - 22 19 **CRY CRY CRY**, Two Minds Crack, Sire 12in
 - 23 — **INTO THE NIGHT**, Michael Fortunati, Italian Flarenash 12in
 - 24 24 **GIVE ME YOUR LOVE**, Sisley Ferré, Dutch Hot Sound 12in
 - 25 21 **BOOMBOOM**, Paul Lekakis, Italian Esquire 12in
 - 26 23 **KNOCK ME SENSELESS**, Eastbound Expressway, Passion 12in
 - 27 25 **LOVE'S GONE MAD (REMIX)**, Seventh Avenue, Tangerine 12in
 - 28 re **KISS IN THE DARK**, Girl Talk, Dutch Boni 12in
 - 29 — **TOUCH BY TOUCH**, Joy, German OK 12in
 - 30= re **LOVE IN THE SHADOWS (REMIX)**, E.G. Daily, US A&M 12in
 - 30= 27 **GERONIMO'S CADILLAC**, Modern Talking, German Hansa 12in
- Compiled by James Hamilton/Alan Jones

- 7 7 **YOU ARE EVERYTHING TO ME**, Boris Gardiner, Revue
 - 8 19 **KNIGHT IN SHINING ARMOUR**, Deborah Glasgow, UK Bubbler
 - 9 13 **WHAT THE HELL**, Echo Minott, Unity
 - 10 10 **WHAT THE HELL (PART 2)**, Echo Minott/Mighty Worries, Techniques
 - 11 15 **PUPPY LOVE**, Tiger, Thunderbolt
 - 12 6 **RAGAMUFFIN & RAMBO**, Dixie Peach, Y&D
 - 13 11 **RAGAMUFFIN YEAR**, Junior Delgado, Greensleeves
 - 14 22 **BE MY LADY**, Peter Hunningale, Street Vibes
 - 15 14 **ALL MY LOVE FOR YOU**, Michael Ellis, Big One
 - 16 8 **SHU BEEN**, Frankie Paul, Pioneer International
 - 17 26 **I.L.O.V.E.**, Wayne Marshall, Greensleeves
 - 18 20 **SIX SIX STREET**, Louisa Mark, Bushranger
 - 19 23 **BORN FREE**, Winsome, Fine Style
 - 20 17 **WHAT THE POLICE CAN DO/CRAZY**, Andrew Paul, Digikal
 - 21 29 **THIS IS REGGAE MUSIC**, Administrators, Groove And A Quarter
 - 22 16 **REGGAE SENSATION**, Sonie, Chartbound
 - 23 — **DUB PLATE PLAYING**, Johnny Osborne and Koko Tea, Greensleeves
 - 24 — **SOMEONE LOVES YOU HONEY**, J.C. Lodge, Greensleeves
 - 25 — **ROCK WITH ME BABY**, Winsome/Nerious Joseph, Finestyle
 - 26 25 **RAMBO/CONQUER ME**, Superblack and Don Angelo, Live And Learn
 - 27 12 **I'LL GET OVER IT**, Aston Essen, Fine Style
 - 28 18 **YOU'RE SO GOOD TO ME**, Frankie Paul, Techniques
 - 29 21 **BAD MAN & WOMAN**, Pato Banton, Movin' Music
 - 30 24 **IDENTIFY ME**, King Kong, Digikal
- Compiled by Spotlight Research

INDIE SINGLES

- 1 3 **SOMETIMES**, Erasure, Mute
 - 2 2 **BIZARRE LOVE TRIANGLE**, New Order, Factory
 - 3 1 **ASK**, the Smiths, Rough Trade
 - 4 20 **KISS**, Age Of Chance, Fon
 - 5 8 **THE PEEL SESSION**, Madness, Strange Fruit
 - 6 5 **LOVE'S EASY TEARS**, Cocteau Twins, 4AD
 - 7 6 **THE PEEL SESSION**, Wedding Present, Strange Fruit
 - 8 4 **THINK FOR A MINUTE**, the Housemartins, Go! Discs
 - 9 — **I WANT YOU**, Elvis Costello, Imp/Demon
 - 10 18 **THE PEEL SESSION**, Gang Of Four, Strange Fruit
 - 11 7 **HANG-TEN!**, the Soup Dragons, Subway
 - 12 9 **SERPENT'S KISS**, the Mission, Chapter 22
 - 13 15 **REALLY STUPID**, the Primitives, Lazy
 - 14 21 **THE PEEL SESSION**, New Order, Strange Fruit
 - 15 12 **LIKE A HURRICANE/GARDEN OF DELIGHT**, the Mission, Chapter 22
 - 16 11 **ROCKITT MISS USA**, Sci Fi Sex Stars, Sputniko
 - 17 19 **WONDERFUL LIFE**, Black, Ugly Man
 - 18 29 **10 NOTES ON A SUMMER'S DAY**, Crass, Crass
 - 19 16 **THE RATTLER**, Goodbye Mr McKenzie, Precious Organisation
 - 20 30 **SORRY TO EMBARRASS YOU**, Razor Cuts, Subway
 - 21 23 **LEE REMICK**, the Go-Betweens, Situation Two
 - 22 — **INTO THE GROOVY**, Ciccone Youth, Blast First
 - 23 14 **THE PEEL SESSION**, the Damned, Strange Fruit
 - 24 — **THIS IS MOTORTOWN**, The Very Things, DCL Electric
 - 25 13 **POPPIE COCK**, Pop Will Eat Itself, Chapter 22
 - 26 — **STATE OF THE NATION**, New Order, Factory
 - 27 17 **SMELLS LIKE SHIT**, Alien Sex Fiend, Anagram/Cherry Red
 - 28 24 **BLUE MONDAY**, New Order, Factory
 - 29 — **BELA LUGOSI'S DEAD**, Bauhaus, Small Wonder
 - 30 — **PANIC**, the Smiths, Rough Trade
- Compiled by Spotlight Research

INDIE ALBUMS

- 1 — **THE MOON AND THE MELODIES**, Budd/Fraser/Guthrie/Raymonde, 4AD
 - 2 1 **YOUR FUNERAL . . . MY TRIAL**, Nick Cave and the Bad Seeds, Mute
 - 3 3 **STOMPING AT THE KLUB FOOT VOLUME 3**, Various, ABC
 - 4 4 **BROTHERHOOD**, New Order, Factory
 - 5 2 **LOAN SHARKS**, Guana Batz, ID
 - 6 — **SEWERTIME BLUES**, the Meteors, Anagram
 - 7 — **SUN FAMILY**, Balaam And The Angel, Chapter 22
 - 8 11 **THE QUEEN IS DEAD**, the Smiths, Rough Trade
 - 9 10 **LONDON 0 HULL 4**, the Housemartins, Go! Discs
 - 10 7 **FILIGREE AND SHADOW**, This Mortal Coil, 4AD
 - 11 13 **QUIRK OUT**, Stump, Stuff
 - 12 14 **TALKING WITH THE TAXMAN ABOUT POETRY**, Billy Bragg, Go! Discs
 - 13 5 **FORCE**, A Certain Ratio, Factory
 - 14 6 **BLOOD AND CHOCOLATE**, Elvis Costello and the Attractions, Imp/Demon
 - 15 21 **BACK IN THE DHSS**, Half Man Half Biscuit, Probe Plus
 - 16 12 **VICTORIALAND**, Cocteau Twins, 4AD
 - 17 25 **SUICIDE**, Suicide, Demon
 - 18 24 **WATCH YOUR STEP**, Ted Hawkins, Gull
 - 19 15 **ON THE BOARDWALK**, Ted Hawkins, UnAmerican Activities
 - 20 8 **RETARD PICNIC**, the Stupids, Children Of The Revolution
 - 21 9 **IT**, Alien Sex Fiend, Anagram
 - 22 22 **WHO'S BEEN TALKING**, Robert Cray, Charly
 - 23 23 **GIANT**, the Woodentops, Rough Trade
 - 24 16 **ROOM OF LIGHTS**, Crime And The City Solution, Mute
 - 25 18 **THE UNGOVERNABLE FORCE**, Conflict, Mortarhate
 - 26 19 **FOREVER BREATHES THE LONELY WORD**, Felt, Creation
 - 27 17 **KICKING AGAINST THE PRICKS**, Nick Cave and the Bad Seeds, Mute
 - 28 — **BEND SINISTER**, the Fall, Beggars Banquet
 - 29 — **WONDERLAND**, Erasure, Mute
 - 30 20 **DOGBREATH**, Head Of David, Blast First
- Compiled by Spotlight Research



REGGAE I

REGGAE

- 1 1 **CRAZY LOVE**, Maxi Priest, 10
- 2 2 **MAN SHORTAGE**, Lovindeer, Fine Style
- 3 3 **DANCE HALL VIBES**, Mikey General, Digikal
- 4 4 **THE BEST THING FOR ME**, Audrey Hall, Germain
- 5 9 **GOLDEN TOUCH**, Janet Kenton, Hi-Power
- 6 5 **I FOUND LOVE**, Annette B, UK Bubbler

WorldRadioHistory

L · E · T · T · E · R · S

WRITE TO: RM LETTERS, GREATER LONDON

HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

■ Was Johnny Marr really involved in a car crash, or are the Smiths just fed up with playing live? I, like many thousands, was looking forward to seeing them play at the Albert Hall. Call me cynical if you like, but I think I smell a fish here. Too often groups pull out of shows at the last minute with the slightest excuse. Remember all those singers who develop colds, all those drummers who sprain their wrists, all those guitarists who slip in the bath? Aren't popsters awfully prone to minor accidents these days?

Dave Wall, London E3

● *David, such scepticism. Such lack of pity for our poor suffering pop folk. We think they have a jolly difficult time, so be grateful you get to any gigs, you miserable wretch*

■ A Pet Shop Boys remix album ... wow! I'm sure lots of other music fans are like me, fed up to the back teeth with records being remixed, repackaged and relogged. Is it just to cover up for an artist's lack of creativity? Or just another marketing ploy?

Tony Black, Brighton

● *Well, Tone, a good remix can add*

to a record, and these days at least 50 per cent of the skill going into a disc lies in the studio trickery. But there are remixer and remixer. Unfortunately some are just record company cash-ins. The new PSB LP is, we believe, quite reasonably priced, though

■ Are you lot ever going to stop writing about hip hop? Every week you seem to go overboard about some new act. Why don't you face facts, the whole lot of 'em are crap. Always have been, always will be.

Graham Wright, Newcastle

● *You are out of order, son. RM is a broad musical church and will always be*

■ I saw a band in Bristol recently called the Caretaker Race, and I wonder if the guitarist and lead singer was your very own Andy Strickland. I've seen Andy's picture in the magazine, and I'm sure it was him up there on stage.

An Admirer, Bristol

● *Well, well, well, Strickland, caught in the act. It was him, so look out for the man at other venues soon*

■ In reference to all those shamblers and cuties writing into rm last week. Why don't you f**k off. I live in Brighton and I can't escape all these poncey young men in their anoraks and stupid fringes. Half of them are students and the rest of 'em are just layabouts. Another thing about these so called 'music fans' is that they're so bloody superior; always dropping the names of foreign writers and talking about existentialism and other strange foreign dishes. But the funniest thing of all is the music they like — it's terrible.

Graham, Brighton

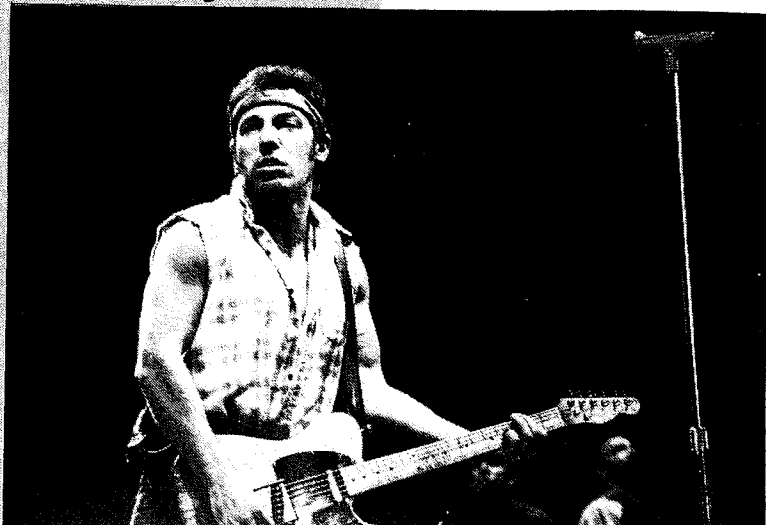
● *Hang on now Graham. They can't all be bad can they? I mean, we're all for musical diversity here. Live and let live... but I see what you mean about the sappy fringes*

■ God, hasn't everyone had enough of Bruce Springsteen by now? All we need is a five album box set of Bruce farting his way out of his 501s and your Mike Gardner would go into full time orgasm. Isn't it time to say enough is enough, and banish the New Jersey growler from our record stores for ever?

Debbie Mills, Manchester

● *Sorry, Debs, but Gardner is about the only Bruce fan around these parts, and we do have to keep him happy. As for that full time orgasm, if Spurs ever win the League again just watch him go*

● **BROOCE: farting into his 501s**



THE LOVE THE HOUSEMARTINS

7" TRACKS

Caravan of Love

When I First Met Jesus

12" TRACKS

Caravan of Love

We Shall Not be Moved

When I First Met Jesus

So Much In Love

Heaven Help Us All

(Sermonette)

CARAVAN OF

Acappella is a musical form, using voices alone, which started in the small Northern city of Hull at the beginning of the twentieth century. Out of the many hundreds of young groups now practicing acappella around the Humber-side region, perhaps one of the best known are the Housemartins, although this particular group do admit to playing instruments on their earlier recordings in order to gain wider public acceptance. Suitably shamefaced and apologetic for their dark past involving pop instruments such as the electronic guitar and the electronic bass guitar, the Housemartins now proudly present for your listening pleasure and spiritual regeneration a selection of their favourite acappella numbers. May they touch your heart. Power to the people. Respect for the steepie.



new 7 inch and five track 12 inch single

Blenders of Fine Religion Since 1983

ERASURE

COME OF AGE

Andy Bell likes drag queens and chewing nipples. **Vince Clarke** likes trucking. Together they make **Erasure**, riding on a wave of chart stardom after the odd false start and a good deal of growing up. Trying to get a word in edgeways: **Nancy Culp**

Here, guess what? I had ever such a funny thing happen to me the other day. It's like this. I went to interview this band and found that the singer practically took my job away from me. There we were, the three of us, the erstwhile shy and retiring Vince Clarke admitting that he once thought he was "the bee's knees", taking a grilling from not only myself, but also his very own partner in chimes, Andy Bell.

Andy Bell, now there's a lad who could do me out of a job and a few other things as well. But more of that later...

Sitting in a pub near Mute HQ, the pair are cautious, but nevertheless still excited, by the prospect of their latest single, 'Sometimes', thrusting them onto TOTP. The single is sitting comfortably in the top 40, and although this won't be the first time around for Vince (he's had quite a run of it, what with Depeche Mode, then Yazoo and the Assembly), but it certainly is for Mr Bell, who seems suitably excited at the prospect of displaying some nice little outfit on screen.

So, is Vince, the old hand, nostalgic about his days of being a virtual resident of the show?

"Sometimes. I live right near Shepherds Bush and I look at Television Centre as I drive passed... I'm really excited, but also I haven't worked before for this amount of time without getting anything."

I might add here, that this is a very talkative Vince we have today, and as far away from the old, somewhat less than vocal incarnation as Andy Bell is from going into a monastery. Vince, I'm surprised you've come out of yourself so much, you have such a reputation for being 'O, silent one' in interviews. Is it Andy's influence?

V: "It's age! No, well, yeah, it's him a little bit."

A: "I've really bolstered you up, haven't I? I've given him a new lease of life!"

Vince looks a trifle nonplussed and peers cautiously sideways as if he's about to jump on the table and do the Can Can.

V: "I don't know. I just think I can relate to people better than I could before and I feel much happier now. Content, really. It's just getting older 'n' that, and not being so paranoid about

things. Feeling more secure."

So do you feel a lot more secure about your abilities as a songwriter, perhaps?

V: "Erm, no. I feel more realistic about them. I've learnt that's all luck, 'cos, a couple of years ago, I really believed I was, like, the bee's knees, and I thought, well, I might get to an age where I really started believing that for life."

Before Erasure, did you go through a period of self-doubt?

V: "Well, only probably with Erasure. Not really self doubt, but realising the truth. It just brings you back to earth, you know. 'Not everything you do goes in the charts, boy! Take note! So, then you start thinking, 'well, now I'm gonna start working', and you really sort of put your mind to it."

Putting his mind to it meant 18 months of hard gigging, putting out a clutch of fine, but ignored, singles and a damned snazzy album which failed to hit where it should have. All a bit disheartening maybe, but Vince and Andy are grateful more than anything to the legion of die-hard fans who recently slept rough and followed them round the country on a 12 date tour. ("All credit to 'em as well," says Vince.) Something to do with Andy's onstage antics and warm hearted approach to his audience, perhaps?

If you've ever seen Erasure live, you'll know exactly what I mean. Should your attention ever start to ill-advisedly wander from the superb set, there's always Andy, flinging himself around in complete abandon, sporting some ludicrously uninhibited (polite description) costume. Usually sprayed on — or suitably revealing...

A: "That's Gypsy Rose Lee for ya!"

Earlier, Andy mentioned that he loved the film 'Gypsy' and that it was something of an inspiration. That and the whole vaudeville thing. ("I like the idea of a cardboard pantomime stage..."). Ah, but Andy, Gypsy Rose Lee didn't have a set of male genitalia on display, did she?

A: "Well, I can't help it, can I?"

Since Vince has come out of himself





so much lately, does this mean that maybe he'll be next on stage in a dress? Once again, Vince looks dubious.

V: "I think I'd be too conscious of myself. You're conscious of yourself enough, anyway."

A: "I really love drag queens. I think that anything that you're really into, you should just try yourself. When I first came down here, that was one of the things I thought. 'Oh well, if I can't make any money, perhaps I should do that.'"

Would you like to have boobs to complete it? He looks thoughtful for a moment and then, ever so slightly wistful. "Mmm, well, I mess about... Like lots of times I pretend that I've got them."

What, stuff socks in bras and things?

A: "No, not *stuff* them, but sort of go like *that*..." (sticks chest out). "I do think they're nice though. Nipples are nice too... Nice and chewy! It's really funny, there was this film on the other day and this girl was taking her top off and she had nothing on underneath and I found myself going like *that*," (bobs from side to side of an imaginary TV screen), "to see her boobs, you know!"

At this point, the conversation inevitably gets back to Andy's, umm, *outré* dress sense. Andy mentions that he's been thinking of having a nice rubber Roman tunic made up. At the magic mention of rubber, I perk up. A-ha! Do we have another secret rubber fetishist here?

"Not really, but I like clinging things that show your shape off or make up your shape if you haven't got it. I mean, like, it's just having a good time, dressing up like that. It's something to hide behind, and then you get these prats, like that bloke who reviewed a gig the other week, saying 'Oh, the whole gender bender business was out two years ago'. And I thought, 'what a w**ker, that's not what's going on at all.'"

Don't you think, though, that that's how the nation might possibly see you and not understand the humour underneath the show?

A: "Yeah, that's what's going to happen. It's like the Daily Mirror said something like 'the outrageously camp singer'..."

V: "But he's not... It's so..."

A: "Paper thin! They just see something and think 'Oh, *that's* it!'. I don't think people would appreciate it unless they were queens and they're into that sort of tacky humour. It's like a whole sort of culture, you know?"

Do they see Erasure as contributing to gay culture, then?

Vince says he's not sure, though Andy would certainly like to think that's the case. "It has to be really, with a gay singer who says he's gay."

V: "I think it's an education for other people."

A: "But even the gay press can be so cynical. You have to be, like, a real right-on activist to make the grade."

V: "But I think that's good, that we're not right-on activists."

A: "What do you mean?"

V: "Well, I think that people just review it as an entertainment."

Yes, um, just talk amongst yourselves chaps, I'll just paint my nails or something...

A: "What was it like with Yazoo? I

mean, what was your life like at that time?"

V: "Well, no one sort of really talked to anybody else really..."

Well, yes, mine's a Pernod and orange and while we're off the subject, I thought that your version of 'Gimme Gimme Gimme' was totally brilliant. Wouldn't that have been the most obvious way to get a hit — to put that out and cut short the long wait for a top 40 breaker?

A: "Yes, it's the whole cover version thing, though."

V: "It's not very interesting to do, is it?"

A: "It's, sort of, looking for an easy way out." He then goes off at a tangent, having just had a brainstorm.

"We went to Dublin a while ago to do a TV show, and I went to the gay centre and walked in and there was this bloke and he said 'Oh, you remind me of someone. I know, you look like Andy Bell out of Erasure.' I went, 'Who?' and he was talking for a little while and I said, 'How did you hear about Erasure?' and he started saying that he'd heard the songs and then he went 'Oh, and I read this interview in *rm* and that guy is so up front!'. 'Oh, actually that's me', I said, and he said, 'God, that was really like, *political*'. You know, just because it was so up-front. And I wouldn't regard myself as political. I think that the main aim is just to be honest to yourself. Tell the truth."

All right then, if we're playing the truth game, Vince, you always seem reluctant to talk about the past...

V: "Well, that's because people ask us most of the time, why you left this and why you left that... Or do you mean the past before that?"

No, most people don't want to talk about the past before that.

V: "Well, that's reality though, innit?"

So what you're doing is fantasy?

V: "Yeah."

What's reality to you then?

V: "Reality? Reality's working in a factory or at a desk. That's what everybody else is doing."

Andy steps in and takes back the interviewer buck.

A: "It doesn't make it reality though, does it?"

V: "I don't know. It does in a way."

A: "But before you started writing songs and you were working in a factory, and cleaning windows at the airport, you must have thought to yourself, 'Oh, if only I could be a pop star?'"

V: "Yeah, that's right, you do."

A: "Well, that's what you are now."

V: "That can't be all there is, can there?"

By now, Andy is right into the swing of it and it seems such a shame to interrupt him...

A: "But you must have another ambition though?"

V: "I'd like to do driving. I'd like to get an HGV licence."

(Pardon me while I just creep out here and start typing up the end dots...)

A: "Why's that, though? Is that for the skill of driving, or 'cos it's a macho sort of a job?" (Vince, macho? That's one I wouldn't have come up with.)

V: "Er, no, 'cos I've always liked driving and you're doing a job where you've got no one watching you and that's what I used to hate about work, you know. There's someone over you all the time and with driving..."

E Y E D E A L



COMPILED BY ELEANOR LEVY

ROUND MIDNIGHT (Cert 15 dir: Bertrand Tavernier)

What with the vogue for rediscovering jazz every couple of years and the media hype surrounding new talents such as Courtney Pine, any film that features a jazz soundtrack is bound to appeal to at least anyone wearing a black beret and polo-neck jumper. 'Round Midnight' is French director Bertrand Tavernier's tribute to legendary jazz saxophonist Bud Powell and to the be-bop jazz of the late Fifties.

The setting is Paris, where a drink and drug addled Powell blossomed in his declining years. The story is that of the young Frenchman who in real life struck up an unlikely friendship with the dying musician. The casting is superb, the director has veteran saxophonist Dexter Gordon playing the demoralised genius Dale Turner ("I'm tired of everything except the music"), and he has surrounded him with the likes of Herbie Hancock and Wayne Shorter to ensure that whatever music is played, is played with class and authenticity.

But the story is very sentimental. The young Frenchman, played by Francois Cluzet — who looks like a Gallic version of Dustin Hoffman — just happens to be a one-parent family man who often deserts his waif-like young daughter to worship at the altar of his jazz hero. This leads to much simpering and cries of anguish. And as if that wasn't enough, he runs around after his tottering mentor like a whipped dog.

A difficult character to sympathise with, let alone like. Still, there's always the soundtrack and the startlingly effective performance of Dexter Gordon to lift the film out of the 'oddball' category into something actually worth seeing.

Colin Booth

CROSSOVER DREAMS (Not certificated dir: Leon Ichaso)

Ruben Blades — so-called king of the salsa capital of the world, New York — says that salsa is "the only pop music with balls". He may be right, he definitely made a lot of friends when he played in London a few months ago with his unique blend of politics and dance, but the kind of macho undertones of his approach is a bit hard to take.

In 'Crossover Dreams', he plays Rudy Veloz, a salsa singer and songwriter who dreams of making it big in the pop world of 'crossover' music. He leaves his roots and deserts his friends, as fame and fortune beckon, only to fall flat on his face. His first and only LP is a flop, his money runs out and his ex-girlfriend runs off and marries a dope-smoking dentist.

Like his music, 'Crossover Dreams' is a movie with a message: stay true to yourself and things will work out fine. The best thing about the film is the music — at least, all the music which isn't of the crossover variety. The worst thing about it is the 'I am a great artist and no-one understands me' whimpering of the hero. That and the fact that all the women have nothing to do except perform in bed or the kitchen.

"She's a nice girl", says Rudy of his chum's new girlfriend, "and she's a great cook". It beats me how Blades can claim to sing songs about overcoming repression, when he takes for granted all the sexual oppression that goes on around him.

Colin Booth

● DEXTER GORDON: a demoralised sax-blowing genius in 'Round Midnight'



● A HARRASSED housewife spots a stray member of Sigue Sigue Sputnik in 'Critters'.



CRITTERS (Cert 15 dir: Stephen Herek)

Either written by a committee of 400 catatonic hacks, or by a word processor switched to auto pilot, 'Cretins', sorry, 'Critters', is very much in the mould of 'Tuesday The 17th', 'Return Of The Living Dead, Pt III' and every other film you've ever seen in which middle-class WASP Americans fight off vicious creatures attempting entry through their vent-shafts.

Rated 15, instead of the usual 18, 'Critters' thinks it has the teenie market all sewn up (aliens, weapons, Spielbergisms, horror, special effects and teen seduction), but all the alls add up to very little indeed.

The Critters are small, furry red-eyed creatures, half Gremlin/half rodent, who roll along the floor firing occasional darts into folks' necks and make noises reminiscent of unshaven men in raincoats. Arriving in the countryside outside Kansas City, with Mad Max-style alien humanoids in pursuit, they proceed to terrify Mom, Pop, little junior and their sexually precocious daughter, whose tumble in the hay is cut short by a Critter leaping into her boyfriend's gut.

All this sounds fairly amusing on paper, but the moments of humour are thin on the ground. The director seems to have had no idea whether to go all-out for surrealism, or simply play safe. . . So he chooses the latter. Rather than have his tongue *deep* in his own cheek, he seems to have placed it more in the direction of the financiers' arseholes.

There are odd visual jokes and one liners of merit ("I'll get Harv, you call the Army" and "Mom's going to be really grossed out when she hears about *this*"), but the rest of the time it's pure cliché. ("The phone's dead" et cetera.)

'Critters' ends with the ubiquitous camera pan across to a sequel hidden in the corner. Gross.

John Hind

MIDNIGHT

MOVES

● 'Round Midnight' is "the first commercial film that has tried to record a piece of jazz history". **Leslie Goffe** talks to **Herbie Hancock**, who appears in the film and arranged the music for it, and finds out why

● This week sees the opening of 'Round Midnight', the story of a jazz musician whose life is plagued with disease, drugs and alcohol, until he dies alone, unrewarded. It is a delicate, romantic story, which encapsulates the tragic lives of many of the jazz greats like Bud Powell, Lester Young and Charlie Parker. That the lead role is played by a jazz musician, Dexter Gordon, back from the 'dead' and a life not unlike his role, makes the whole film particularly powerful.

"The film is a landmark," says Herbie Hancock, who arranged many of the old classics, wrote some of the new ones and takes the role of Eddie Wayne in the film. He says if there were clichés in the film they were there because that was the jazz life. "Many times, genius was misunderstood and mistreated. The musicians turned that suffering into beauty, though they were still suffering inside."

Hancock, probably better known now for his 'scratch' album 'Rockit' than for his work as one of the major jazz pianists and composers of his time, says that the film is most important because it is the first commercial film that has tried to record a piece of jazz history.

"This film could not have come out of America," Hancock explains. "No Hollywood director would have gambled on getting money for a film about a music which still does not get respect at home."

Hancock says that Europeans, and especially the French, have more respect for jazz than do Americans. "They have a national jazz orchestra in France," Hancock says. "We still do not have one in the States."

Hancock is the new generation of jazz musician. He is a pragmatist. "There are less jazz tragedies about today," he says. "Not that jazz musicians are getting rich. But we are better able to survive these days." He says that musicians are better educated about the business side of things these days, and are less likely to end up singing the blues.

"The music has gone from the dingy clubs to the concert hall," he says. "And films like 'Round Midnight', which capture the beauty of the music, help jazz to be considered a major art form all around the world."



● **HERBIE HANCOCK** as Eddie Wayne, asks Francois Cluzet to capture his jacket for posterity in 'Round Midnight'

BOBBY MCFERRIN
SPONTANEOUS INVENTIONS

1. MEXICO
2. SCRAPPLE FROM THE APPLE
3. HONEYSUONLE ROSE
4. BREEZ-POP
5. CALI WIND
6. FASCINATING RHYTHM
7. IT'SY BITSY SPIDER
8. THINKIN' ABOUT YOUR BODY
9. DRIVE
10. OPPORTUNITY
11. GOT THE FEELIN'
12. WALKIN'
13. BLACKBIRD
14. MANANA IGUANA

Directed by **BUO SCHALLLE**
Filmed live at the **Avastros** theatre in **Hollywood** on **February 29, 1986**
A **Private** activity of a **Private** artist

EMI
5 099999 114527
TOTAL RUNNING TIME: 48:07

BOBBY MCFERRIN 'Spontaneous Inventions' (PMI)

Bobby McFerrin in any other form than in person — whether on vinyl, or here on video — is a compromise. But it is a compromise that will have to do. His uncompromising, amazing solo vocal improvisations are unlikely to be seen at any but the smallest venues, and by those who already know him.

For those who don't, he conducts an orchestra via central parts of his anatomy. He thumbs his chest like a bass guitar, slaps his hands, strange sounds emanate from his mouth. This live performance, taped in Los Angeles, strangely fails to convey much of the McFerrin magic. The audience seems subdued, and a little intimidated when he goes on his wanderings among them. The sound quality also does not demonstrate his highest notes, low ones, nor subtle things in between. As compromises go, this video will do for now, but his record company are going to have to come up with more creative ways of marketing McFerrin if he is to get his just recognition.

Leslie Goffe

Photo by Roger Sinek



Photo by Patrick Quigly



▲ THE GOAT PEOPLE, THE MUNRO, LIVERPOOL

Up above the stage, a man in sunglasses is applying padding to his face with surgical tape. On stage there are two guitarists, drum and bass unconventionally roaring over a 'vocalist' who is roaring into a megaphone.

For this is a performance by the Goat People. And the result is little short of magnificent. A persistent and unavoidable wall of sound, which owes more to severe psychiatric disorders than to any desire to be pop stars. Disposable and commercial this is not.

Fifteen minutes into the 'show', and our surgically-taped dangler is holding-up the names of well-known actors, while the lead megaphoner is oblivious to the succession of Howard Keels and Mickey Rooney's dangling over his head.

Wilfully perverse, certainly, but possessed of a good deal more genuine entertainment value than a fistful of most indies you care to mention. By now the small, packed room consists almost entirely of people looking enormously puzzled, but all (well, almost all) seem to be enjoying themselves.

The Goat People are the noisiest, most pretentious, worst-prepared group of pure and undiluted inspiration in the North West.

Believe it or not (and it doesn't matter if you don't), this is entertainment. This is fun.

Dave Sexton

■ COCTEAU TWINS, PORTSMOUTH GUILDHALL

What a strange, but fascinating, experience. The Cocteau Twins seem to have thrown off the shackles of playing to just a crowd of meninblack and are now attracting fans from all walks of life. Standing by the bar, the conversations varied from Prince to Polanski, and avant garde to Status Quo. And far from being a miserable bunch, everyone seemed to be in a happy and expectant mood.

For the majority of the audience it must have been their first experience of the Cocteau Twins live, and no one really knew what to expect. Maybe that was why when the three mop tops began their set, everyone stood in awe, motionless. It was quite an amazing scene, and the first time I have ever seen the front row not even dancing to the headline band.

It was like the scene in 'Close Encounters' when the mother ship arrives at Devil's Mountain and the onlookers just stare in amazement. The concert was just as entrancing.

The beautiful strains of 'Love's Easy Tears', 'Plain Tiger' and 'Pink Orange Red' swept from the stage, and Elizabeth Fraser's vocals were simply stunning. Only on a few songs did her wide ranging voice come close to a shriek, but otherwise she put every effort into achieving the hypnotic tones of the Twins on record.

Apart from the music, very little is given away by the band onstage. Liz sways as she sings and clicks her fingers to the beat, while Robin stares around the hall like a baby that has just been woken up. Simon simply concentrates on his guitar work.

'Hitherto' and 'Pearly-Dewdrops' Drops' were greeted with roars of approval from the crowd, and Liz responded throughout with a beaming smile and a "thanks very much".

The Cocteau's music is as complete as it ever will be. Maybe now they could add some visuals to enhance the moving qualities of their performance.

Nick Robinson

■ THE MISSION, QUEEN MARGARET UNION, GLASGOW

Confetti rained down on the crowd, 'The Dambuster's March' belted out of the speakers and the Mission eventually clambered on stage to be met with a roar of seemingly unanimous approval. But towards the end of 'Wasteland', the band's first offering, I became conscious of my attention wandering. I looked around desperately for some light relief and, finding none, reverted to thumb-twiddling, nose wrinkling, acquaintance spotting — anything to avoid the plain truth that was staring me in the face; the Mission are dull.

So dull, in fact, that they surpass the bounds of mere mediocrity, existing somewhere in the outer bounds of nothingness itself. I hereby put them forward as a yardstick with which to measure the dullness of other bands. Would the ensemble currently furthest from your heart write a song as trite as 'Serpent's Kiss', all about 'chasing shadows', 'the silence' and 'where the children play'? Would they provide an abject lesson in how to murder a fine song, as the Mission did with 'Like A Hurricane' tonight? Would they be corny, unimaginative and patronising enough to dish out flowers to an Eighties audience?

Let us picture the tortured artist, crouched over the instrument of his choice, scribbling furiously on a grubby piece of paper. He rhymes 'stay with me' with 'lay with me', blushes profusely, discards the piece of paper and retires for a cup of tea, resolving never to reveal this rare moment of artistic constipation to anyone.

The Mission are startlingly unoriginal. This was watered down Doors and a humourless Motorhead rolled into one. Yet another band peddling measured mysticism and laboured doom, gloom and darkness. It's about as shocking as discovering you share a birthday with your twin brother. If only Jim Morrison was still alive, he could be boring us all to tears with his fifth solo album, recorded in America and aided by Jimmy Page and countless other old boffs. But oh no, he had to go and die, leaving the door wide open for innocuous opportunists who can't even dredge up a load of old cock in an interesting way. If only there was a little more honesty and love in this world, then perhaps people wouldn't have to exorcise their feelings of guilt, pain and black despair through insipid revivalist drivel like the Mission. If only.

Digby Smode

◀ BON JOVI, HAMMERSMITH ODEON, LONDON

It was a lot easier in the old days. Before 'Beat It', Run-DMC and all that, it was perfectly kosher to assume that American rock bands were so much old tosh. But alas, no longer, and in unguarded moments, you just might find yourself saying that the last couple of Bon Jovi singles have been all right. To the band's credit, they do have a more direct, melodious edge than some of their peers, and on the first of their London dates there are many exuberant people and an inordinate amount of leather fringing.

Within five minutes you get smoke bombs, hydraulic platforms, tons of lights and fists pumping along to 'Raise Your Hands'. Not so bad at all. Ditto the next half hour, with a selection from the band's three albums, including 'Breakout', 'Tokyo Road' and the inevitable 'You Give Love A Bad Name'. You're just starting to concede that their success might be deserved, when they have to go and blow it all.

One by one, the old rock clichés come through. An otherwise decent ballad, 'Silent Night', gets swamped by dry ice (ho hum), there are costume changes and a very foul drum solo. Worst of all is when Jon Bon Jovi scales the PA stack and gets various parts of the crowd to wail 'Yoh, Aye Yeagh, Yoah', or something like that. Even the devotees were getting embarrassed by all this.

Perhaps unwisely, they encored with a tame version of Thin Lizzy's 'The Boys Are Back In Town', which reminded some of us how well all this has been done in the past. Still, the fringe jackets all had a fine time, and went home eagerly clutching their four quid tour programmes and the much-coveted 'Slippery When Wet' T-shirts.

Stuart Bailie



Photo by Steve Wright

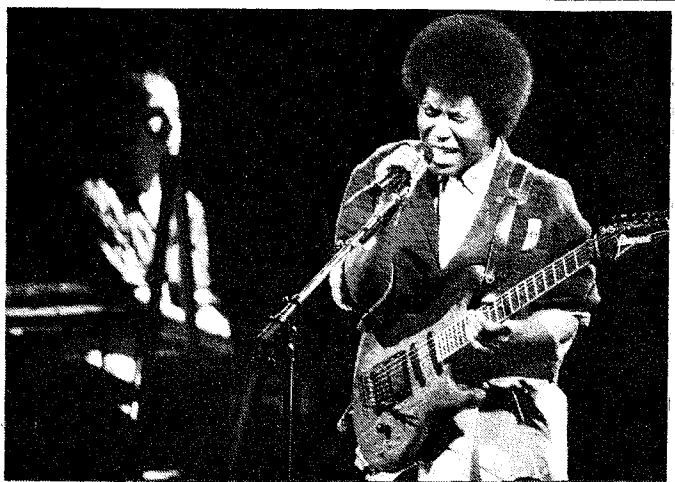


Photo by Geoff Swaine

▲ JOAN ARMATRADING, WEMBLEY ARENA, LONDON

Not a lot has changed since the last time I saw Joan Armatrading. True, 18 months have passed. She's now playing Wembley Arena instead of Hammersmith Odeon. And she's an album further along in her ever expanding repertoire.

But Joan Armatrading is still unique. A fashionable rather than out-of-style, she's been concocting her sublime blend of rock, pop and the blues on album and live on stage for as long as I can remember. She may not have many hit singles, but she still manages to fill Wembley with a mixture of Cortina-driving casuals, older yuppies and a large lesbian contingency, for whom she is something of a heroine.

Her performance, like her music, is sexless. She holds her guitar like a weapon — in the old sense of the word — and not as a phallic substitute. She is relaxed and totally in tune, treating the audience like old friends. But rather than mellow with age and experience, Joan has become rockier than ever — a sort of British black woman equivalent of Bruce Springsteen, without the hype.

She ends with her ritualised anthem 'Willow', which has everyone — and I mean everyone — singing and swaying along. For those few minutes I actually believe, naive as it seems, in loving my neighbour. Not to worry, it soon wore off as I left the Arena and actually saw who my neighbours had been.

Edwin J Bernard

▲ HUGH MASEKELA, THE INTERNATIONAL, MANCHESTER

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Dave Sexton

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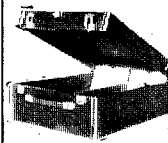
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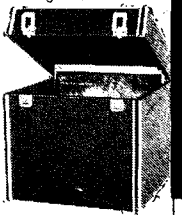


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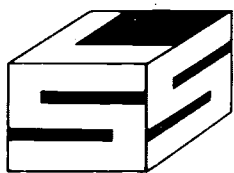
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SWANSEA — SATURDAY December 6th YMCA, Kingsway. 11am-4pm 40p (10am — £1). 021-236 8648.

CARDIFF — FRIDAY December 5th — Central Hotel, St. Mary Street. 11am-5pm 40p (10am-£1).

BIRMINGHAM — FRIDAY November 28th — Central Hall, Corporation Street, 11am-5pm 50p (10am £1).

BRISTOL — SATURDAY November 29th — Transport House, Victoria Street, 11am-5pm 50p (10am £1)

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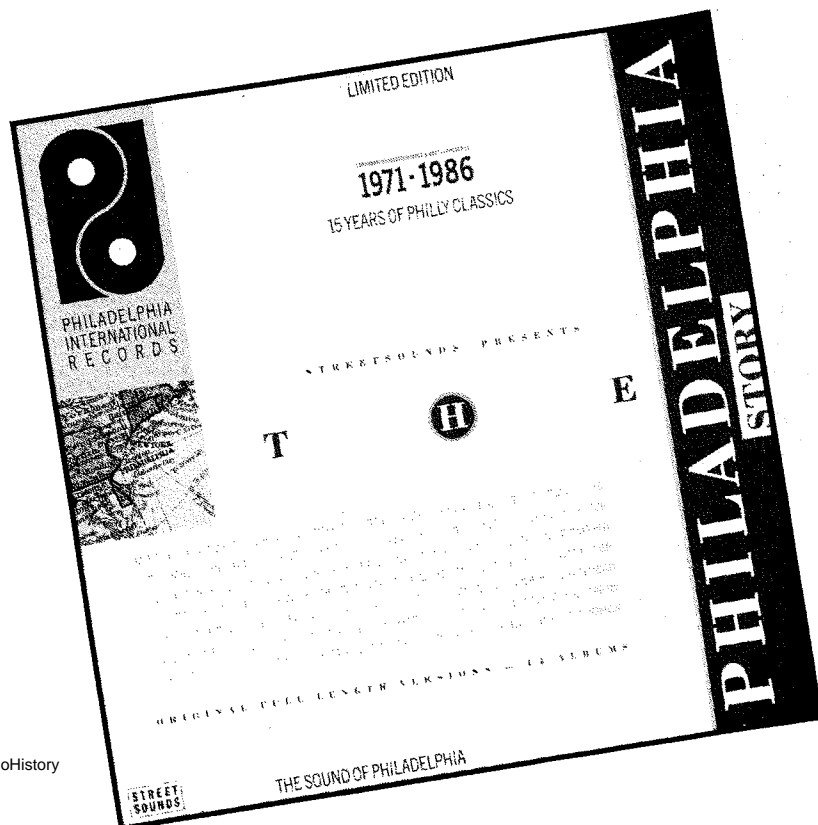
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Baby, five of you out there are going to be real lucky cats. Just listen up. We've got five copies of StreetSounds' 'The Philadelphia Story' to give away. Impressed yet? Just read on. The deal is this: 'The Philadelphia Story' covers the history of Philadelphia International Records through no less than 14, yes 14, albums! Featured artists include the O'Jays, Harold Melvin and the Blue Notes, Archie Bell and the Drells, Billy Paul, Teddy Pendergrass and many, many more. To win one of these boxed sets of super soul, answer the following three questions:

- 1 The O'Jays got around by: a) Concorde, b) The number 19 bus, c) A Love Train?
- 2 Billy Paul had a 'thing' going on with: a) Mrs Jones, b) Mrs Smith, c) Alas Smith and Jones?
- 3 The Three Degrees had a year of: a) Fun, b) Flu, c) Decision?

Send your answers on a postcard to 'rm Philadelphia Competition', Greater London House, Hampstead Road, London NW1 7QZ. Answers should reach us by Monday December 8. The first five correct entries will win a copy of the 14 LP boxed set.



NEWS

DIGEST

edited by
andy strickland



QUO START DREAMIN'

■ **Status Quo** release 'Dreamin'' on Friday, November 28. The single is taken from the band's album 'In The Army Now', and the special 12 inch version features a 'Quo Christmas Cake Mix'; seven legendary Quo tracks turned into one long mix.

● **The Pogues** have added three dates to their tour. See them at Kilburn National Ballroom December 4, Dublin Olympic 19 and Dublin SFX 20.

● **The Beastie Boys** release their LP 'Licence To Ill' this week. Produced by Rick Rubin and including 13 wicked tracks, the Beasties claim that this LP is a protest against folk music.

● **We've Got A Fuzzbox And We're Gonna Use It** have made yet more changes to their wacky tour. They now play Leeds Polytechnic on December 9 not November 25, Birmingham Odeon on December 11 instead of the Diamond Suite on December 9, Nottingham Rock City on December 15 and their London gig is now at the Astoria on December 17.

● **The Moody Blues** have added three more concerts to their forthcoming tour. They now play extra dates at Oxford New Theatre Wednesday, December 3, Liverpool Empire 11, Birmingham Odeon 12.

● **Level 42** kick off their mammoth world tour in 1987 starting with dates in the UK. They play Birmingham NEC March 24, 25 and London Wembley Arena March 28, 29, 30, 31. Tickets are on sale now priced £8.50 and £7.50. Their LP 'World Machine' recently achieved double platinum status.

● **James Brown** releases yet another single this week. 'How Do You Stop' is taken from the 'Gravity' LP, and is backed with 'Repeat The Beat'.

● **The Redskins**, who are currently writing material for their next LP, play Strathclyde University November 29, Manchester Polytechnic December 1, Trent Polytechnic 6, London Town And Country Club 7. All these gigs are deemed to be benefits for worthy causes.

● **Nik Kershaw** has released details of his New Year tour. He plays Manchester Apollo January 15, Liverpool Royal Court 16, Birmingham Odeon 20, Bristol Colston Hall 23, Cornwall Coliseum 24, Basildon Festival Hall 31, London Town And Country Club February 3 and 4, Nottingham Royal 10, Sheffield City Hall 11, Newcastle City Hall 13, Preston Guildhall 14, Bradford St George's Hall 15.

● **Flesh For Lulu**, newly signed to Beggars Banquet, release their debut single for the label on Monday, December 1. 'Idol' is described as 'a glorious pop thrash', and the band can be seen performing such delights at London's Electric Ballroom on December 8.

● **Twelfth Night** play two London gigs at the end of the week. Catch them at the Marquee November 28, 29. Tickets are £4.

● **SOS Band** release a single to coincide with their two London dates. They play Hammersmith Odeon November 30 and December 1, and the single 'Even When You Sleep' will feature in the shows.

● **The Triffids** release another LP this week on the Australian HOT Records label. 'In The Pines' was recorded in a woolshed 600kms south east of Perth, straight into an eight track recorder. The LP, described as 'a surprising companion piece to 'Born Sandy Devotional'', will retail at no more than £4.99.

● **The Shadows** release their version of 'The Theme From 'EastEnders' and 'Howard's Way' on Friday, December 5.

● 'Miami Vice' TV star **Don Johnson** releases another single this week. Hunky Don will be filling the airwaves with 'Heartache Away', coupled with 'Love Roulette'. A limited edition picture disc has also been released.

● **The Naturalites** release their single 'Lately' this week.

● **Miami Sound Machine** release a remix of their current US hit 'Falling In Love' this week.

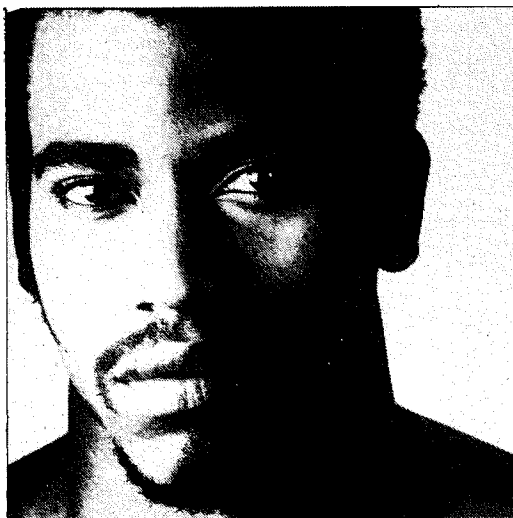
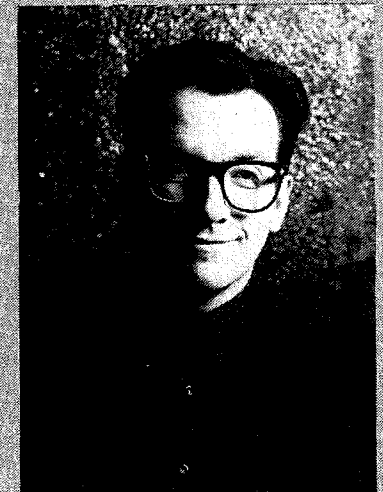
● **Iron Maiden**, Britain's most successful hard rock act, did the gentlemanly thing recently when they handed over a cheque for £25,531.70 to the NSPCC. The sum was the total income from their final show at Hammersmith Odeon on November 9.

● Would you believe **Greg Lake** re-releases his classic Christmas single 'I Believe In Father Christmas' on Monday, December 1.

● **The Smiths** have re-arranged their recently cancelled *Artists Against Apartheid* concert in aid of the Anti-Apartheid Movement for Friday, December 12. The gig will now take place at the Brixton Academy, **not** the Royal Albert Hall. Tickets are priced £7.50 and are on sale now from the usual sources.

On December 2, the Smiths will be recording a session for the John Peel show that will go out before the end of the year, whilst on December 14 they will be performing a new song on the 'Southbank Arts Of The Year' TV show. Busy chaps, eh?

● **Elvis Costello** has been forced by ticket demand to add several dates to his tour. The man now plays London Royal Albert Hall on January 26, 27, 28. Tickets cost £10.50, £9.50 and £8.50 and are on sale from usual agents now. There is also a new date at Brighton Dome on February 5, tickets costing £8.50 and £7.50 go on sale on November 28.



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BPM

ODDS 'N' BODS

LOOSE ENDS' commercially released 'Nights Of Pleasure' appears to be a single 12 inch containing **Nick Martinelli's** 103bpm mix and just **Dancin' Danny D's** 104 $\frac{3}{4}$ bpm Dub Version (not his vocal remix, once again), plus the older 120 $\frac{1}{2}$ bpm 'Let's Rock' ... **Dancin' Danny Poku** has in fact joined **Pete Edge** running **Cooltempo**, the black music team at **Virgin** now being **Mervyn Anthony** and **Justin Lubbock** ... UK promo copies of 'Mr Big Stuff' are flipped for collectors by the rapping and chanting 96 $\frac{3}{4}$ bpm 'Uptown's Kicking It', credited to **The Uptown Crew** despite the lyrics going "my name is **Heavy D**" — "and we are **The Boyz**", evidently unscheduled here and (although it sounds awfully familiar) not due yet even in the US ... **Les Adams** has concocted a 106 $\frac{1}{2}$ -111-121 $\frac{1}{4}$ -0bpm **Jaki Graham** 'Megamix' (EMI 12JAKIX 9) out of 'Set Me Free/The Closest One/Step Right Up', and has done a much smoother 114 $\frac{3}{4}$ bpm Into The Street Mix of **Sharon Dee Clarke** 'Dance Your Way Out Of The Door' (Arista ARIST 22682), other current remixes including an emptier 0-115 $\frac{3}{4}$ -0bpm **Commodores** 'Goin' To The Bank (Credit Card Mix)' (Polydor POSPA 826), **Phil Harding's** 130bpm Cupid Mix of **Billy Ocean** 'Love Really Hurts Without You' (Supreme Records SUPETX 110), a much chunkier 109 $\frac{3}{4}$ bpm New York Mix of **O'chi Brown** 'Two Hearts Beating As One' (Magnet MAGT 297R), **Dancin' Danny D's** go-ish 100bpm Party Time mix of **Octavia** '2 The Limit' (Cooltempo COOLR 131), and a US **Warner Bros** promo-only 0-108 $\frac{3}{4}$ bpm

Victor Flores Passion Mix of **Jeff Lorber** 'Facts Of Love' (selectively mailed out by **Phonogram** here) ... **Mel & Kim's** Freehold Mix is indeed 119bpm ... **Cooltempo**, who will be releasing it, warn that shops selling bootleg copies of the **Naturals** 'Funky Rasta' run the risk of a visit by the **BPI** ... **Maceo & The Macks'** ancient 'Across The Tracks', currently so hot it's only just outside our **Disco** chart, is apparently being bootlegged here with the **Jackson Sisters** 'I Believe In Miracles' as flip ... **Cultural Vibe** has been repressed in the US with a brand new mix of 'Dub Games' ... **David Grant** has left **Chrysalis** to sign with **Polydor** ... **Patti LaBelle** duetted 'On My Own' at her **Hammersmith** shows with drummer **John Ingram**, from the family group **Ingram**, and his sister **Barbara Ingram** was one of the three backing girls (in fact she was hardly able to walk as a lighting rig had recently fallen on her feet) ... London's **WBS** returned with a strong signal, and is one of at least six black music stations now cockily running right through the week ... **Freddie Jackson** 'Tasty Love' topped US Black 45s, **Cameo** 'Word Up' and then the **Communards** 'Don't Leave Me This Way' Club Play in **Billboard** ... **Bobby Nunn** of the original **Coasters** died aged 61 from a heart attack in Los Angeles on November 5, just as elements of his group's old style seem to be resurfacing in some of today's rap records ... Thursday (27) **Redhill's** old **Busbys** reopens as **Millionaires**, with **Paul Fernandez** of **Purley Scarlets** there every Friday and looking for PAs on 0268-727412 (office hours) ... **Robbie Vincent** souls **Didcot's** revamped **Rio Friday** (28), when **Tony Blackburn** joins **Chris Britton** at **Tottenham Websters** ... **Nick Lloyd** of **Swindon Pasha** (Tues/Thurs) had his records stolen from his car, mainly seven inch singles, some rubber-stamped with his nickname "Funky Banana" or with "Pasha Nightclub". He's offering £100 reward, call Swindon Police on 0793-28111 ... **Randy Crawford's** totally tempoless 'Almaz' is lovely for listening, but is it really a floor-filler? ... **Gap Band** 8 — **One Way** 9, **Hip Hop Electro** 15 —



FISSION 'King Of Swing' (Streetwave UKHAN 4) Retitled so that **Radio One** won't have to advertise a brand of beer, and remade using different recordings of the **Glenn Miller** tunes to get around copyright problems, this amusing 97 $\frac{3}{4}$ -0bpm rap 'n' scratch by **Howierd The Duck** and **DJ Szeps** is indeed the already raved about and now widely available 'Miller Light' (in two vocal versions, plus beats and the 119bpm 'Private Dicks').

Serious Beats 1, **Hibernians** 4 — **Hamilton Academicals** 0 ... **DER RUMP DUMP DUM DUM DUM DUM.**

HOT VINYL

CURTIS HAIRSTON 'Chillin' Out (Remix)' (Atlantic A9335T) Already huge on import, this **Timmy Regisford** remixed **Jocelyn Brown**-tempoed catchy 98 $\frac{3}{4}$ bpm juggler (dub/edit too) is here joined by his LP's introverted jolting (0-)109 $\frac{1}{2}$ bpm 'Hold On (For Me)'.

HEAVY D. & THE BOYZ 'Mr Big Stuff' (MCA Records MCAT 1106) Hottest hip hop of the day, this **Andre 'Dr Jeckyll'** Harrell-produced jerkily jittering 98 $\frac{3}{4}$ bpm rap revolves

around **Jean Knight's** repeatedly scratched-in 1971 classic of the same name (inst flip).

OLIVER CHEATHAM 'Celebrate' (Champion CHAMP 12 25) Back in typically fine form, traditionally soulful **Oliver** glides through a **Phil Harding** mixed satisfying (0-)121bpm wriggly canterer (dub flip), possibly the strongest he's done since 'Get Down Saturday Night'.

M.C. SHY-D 'I've Gotta Be Tough' (US Luke Skywalker GR-104) Bragging young **Peter Jones** sounds far from shy rapping his own praises to a fluidly ticking light (0-)117bpm beat with the scating from **Earth Wind & Fire's** 'Biyo' scratched in, the tougher 111 $\frac{3}{4}$ bpm 'We Don't Play' flip mixing in the **Motown Spinners'** guitar from 'It's A Shame' (instrumental too).

continues over

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FOR P.W.L

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SUPETX 110



A STATEMENT IN SOUL



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BPM

from previous page

VICIOUS RUMOR CLUB 'Whole Lotta Love' (US Sunnyview SUN 447) Run-DMC's use of rock guitars was followed by the Beastie Boys borrowing actual Led Zeppelin riffs, the logical conclusion being this 103 1/2 bpm rap version of Zep's biggest heavy metal hit! Quite funny if not entirely def (dub flip), it's a likely crossover.

GENERAL KANE 'Hairdooz' (Motown ZT 41034) George Clinton-esque madly jaunty jiggling 0-106 3/4-107-0 bpm rap 'n' chant full of silly voices and fun, flipped by the less danceable sombre 113 1/4 bpm 'Crack Killed Applejack' narrative rap about an athlete killed by drugs.

AL JARREAU 'Tell Me What I Gotta Do' (WEA U8523TF) This John Luongo-remixed tortuous gently jiggle 90 1/2 bpm swayer now it's properly out is a twin-pack, minus its promoted dub, but with the nasally scatted tensely accelerating 97 3/4-101 1/4 bpm 'Roof Garden', jazzily skipping 0-113 1/2 bpm 'Easy' and slinky 86 1/2 bpm 'Distracted' oldies, all with dramatic vocalese and surging brassy accents.

KENNY G 'Champagne' (Arista ARIST 12686) Pleasant doodling and tootling 105 1/2 bpm jazz-funk sax instrumental coupled with a sparse 103 1/2 bpm Kenny Beck remix of 'What Does It Take (To Win Your Love)' (plus its original edit) and an also emptier 0-112 3/4 bpm Froggy remix of 'Hi, How Ya Doin?'.

CHUCK BROWN & THE SOUL SEARCHERS 'Family Affair' (US Future Records & Tapes F-0017) Chuck's releases are becoming as predictably frequent as once were that other Brown's, James, this being a powerful only slightly go-go-ed 90-90 1/2 bpm revival of Sly & The Family Stone's singalong classic, flipped by a 45-0 bpm 'The Christmas Song' and including a "Santa says nope to dope" poster!

PRIVATE POSSESSION featuring HUNTER HAYES 'This Time' (Fourth & Broadway 12BRW 55) Quietly sneaked out here, this New York-recorded urgently bounding 120 1/2 bpm skittery house galloper has a strong Colonel Abrams-ish vocal, Darryl Pandey-ish rap and dub mix.

ROSE ROYCE 'Fresh Cut' LP (US Omni Records 90557-1) Mainly for downtempo listening, with the Grover Washington-saxed whimsily delicate 82 1/4 bpm 'Lonely Road' getting most attention despite the Nick Martinelli-produced Chaka-ish throbbing 100 bpm 'Doesn't Have To Be This Way' (their US single) and Arthur Baker-produced similarly purposeful 98 bpm 'If Walls Could Talk' having some floor potential, these producers and more creating the juddery 109 1/4 bpm 'Fighting Chance'.



PATTI LaBELLE surprised many with one of the best live shows in a long time at Hammersmith Odeon two weekends ago. Looking stunning, yet very basic and human under the glitter, she kicked off her shoes, jumped up and down in gospel frenzy, lent her furs to people in the audience, and, cracking open a Heineken, said "I don't like drinking out of a can ... but I will". Burp! The sudden appearance of Bobby Womack on stage almost stole the show, everyone spontaneously leaping to their feet, but in the end it was definitely Patti's night. A blinder!

plaintive 94 bpm 'Magic Doll', cantering 116 1/2 bpm 'Listen Up', Temptations-reviving 0-47 1/2-95 bpm 'Just My Imagination', sweet 87 3/4-0 bpm 'I Found Someone', soulful slow 28 1/2-57 bpm 'You're My Peace Of Mind' and 0-36 bpm 'I Know I'm In The Mood'.

TASHAN 'Chasin' A Dream' (US Def Jam 44-05960) With echoes of Martin Luther King's 'I Have A Dream' speech, this hypnotically drifting 85 1/2 bpm hip-hop-blues lament pits moaning writer/producer Tashan Rashad against mournful girls and some acid guitar, but it's his straightforwardly soulful 'Got The Right Attitude' flip that's proving more accessible, another weaving 85 1/2 bpm slowie almost duetted with wailingly punctuating Alyson Williams.

THE GAP BAND 'Gap Band 8' LP (US Total Experience 2700-1-T) A lazily assembled set, sweat only being expended on the 'Big Fun' hit and the pop star-namechecking attractive brassy building jiggle faster seeming 87 1/2-89 1/2 bpm 'Bop B Da B Da Da (How Music Came About)', their swaying 104 1/2 bpm 'I Owe It To Myself' possibly even using Prime Time's original backing track, while others are the Stevie Wonder-ish mushily rolling repetitive 103 1/2 bpm 'Don't Take It Away'. Cameo-ish rambling 105 bpm 'Get Loose, Get Funky', swaying wriggly beat-tripping 99 1/2 bpm 'Keep Holding On', slushy 57/28 1/2 bpm 'I Can't Live Without Your Love' and 0-28 1/2-57 bpm 'I'll Always Love You'.

THE SOS BAND 'Even When You Sleep' (Tabu 650128 6) Classy if predictable Jam & Lewis created sultry calm rolling 0-98 1/2 bpm soul ticker, remixed four ways, cool on import but coinciding now with a UK visit.

MELLAA 'Free' (US Dance Floor DF 1209) Dodgy reissue of Larc Records material, the topside miscredited as Mellaa & Co 'Be Free', a certainly mellow old jauntily jogging brassy soulful 96 1/2-95 3/4-95 1/2-96-95 3/4-95 1/2 bpm undulating swayer with unison "shoo da doo da" chants, flipped by two beautiful deep soul smoochers by Walter Jackson/Jerry Butler-like **LANIER & CO.**, the 70 3/4-71 bpm 'I Just Got To Have You' and possibly more familiar 76 1/2-76 1/2 bpm 'After I Cry Tonight'.

SALT-N-PEPA 'Beauty And The Beat' (US Next Plateau NP50053) The sing-song girl rappers set up a mesmeric 94 1/2 bpm sultry groove over jittery lurching and scratching electro and human beats, with snatches of Little Stevie Wonder's 'Fingertips' mixed in, flipped by the beefier slightly different 97 3/4 bpm 'Part II At Warp Speed' (both with instrumentals too).

STEVE PARKS 'Movin' In The Right Direction' (US Dance Floor DF-1210) Of uncertain vintage, this Curtis Mayfield-styled Smokey Robinson-accented flute-tootled nervily jittering 0-108 1/2-108 3/4-110 bpm light wriggler is what's selling a four-tracker that also includes dated treatments of Mary Wells 'The One Who Really Loves You' and Drifters' 'Under The Boardwalk'.

HEAVY TRAFFIC STARRING "V" 'Heavy Traffic starring "V"' LP (US Atlantic 81682-1) Solid female funk produced by Brian Holland, the chunkily lurching 110 bpm 'Jealousy' also being on 12 inch, others being the sleazily rolling 91 bpm 'You Can't Hurt Me No More (It's Gone With The Wind)', soulfully saxed 0-98 1/2 bpm 'Coming Down With Love', slightly Madonna-ish 118 1/2 bpm 'If You're Gonna Mess With Me', lurching 108 bpm 'Deep In It', driving 113 1/2 bpm 'Promises In The Dark', striding 108 1/4 bpm 'Hand Made Love', cranking 115 1/4 bpm 'Let's Go Crazy (Let's Get Lost In Love)', throbbing 108 1/4 bpm 'SOS (Help Me Boy)'.

LIBRA LIBRA 'I Like It' (US Chicago Connection Records CC8601) Mournfully sung like a less dramatic Darryl Pandey, this effective simple nagging 120 1/2 bpm house bouncer (in four mixes) has been around a few weeks and after a hi-NRG false start seems to be building into a big one.

CLAUDJA BARRY 'Down And Counting' (Epic 650047 6) Cantering 121 3/4 bpm recent US hi-NRG hit surprisingly getting some soul support here on promo despite being nowhere near "house", although it does have some amusing Grace Jones-ish lispng put-down lines and catchy male chants (dub flip).

CALIFORNIA EXECUTIVES 'I Don't Know Why' (US Williams Records WR-100) A must for all Sixties deep soul vocal group freaks, this meandering and crescendoing 0-33 1/4-66 1/2 bpm smoothie slow wailer will wash them with delight, coupled by a shorter version plus the similarly excellent if less stunning 56/28 bpm 'I Can't Let You Go' (inst too).

MELBA MOORE with FREDDIE JACKSON 'A Little Bit More' (Capitol 12CL 431) Pleasant enough slushy formulaised 0-38 1/2-77 bpm radio ballad for standing still to (edit, and more soulful 81 1/2 bpm 'When We Touch' flip). Her album's much admired 105 1/2 bpm 'Falling' floater is her new US single.

TIMEX SOCIAL CLUB 'Mixed Up World' (Cooltempo COOLX 139) Phil Harding remixed tedious directionless 111 bpm jitterer flipped now for added strength by Dancin' Danny D's 103 1/2 bpm remix of the more 'Rumors'-like though still not brilliant 'Thinkin' About Ya'.

ROBBIE NEVIL 'C'Est La Vie' (Manhattan 12MTX 14) Mai Tai-inspired jerky lurcher in two different versions, Arthur Baker's 102 1/2 bpm mix being more straightforward than Michael Brauer's tricky teasing ambiguous 104 bpm beat treatment.

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(MILLERLIGHT)



I was late in the afternoon on the last day of the Christmas term. Ebenezer Scrooge looked out of the rattling windows of the Detention Blocke at Bleak House Comprehensive Schoole, where he had been Headmaster for fifty years. The snow was falling thickly, covering the Playgrounde that he had kept closed for the past ten years. Scrooge smirked as Mrs Cratchit, Wife of the Caretaker, slipped and fell on the ice, making a gashe on her thin knee. A red stain grew on the snow.

Inside, Scrooge felched a vicious crack around the head of Tiny Tim, the Cratchits' crippled son, using his bony fist. 'Hurry up boy,' snarled Scrooge. 'Write out "I must not say Merry Def Christmas" one thousand times.'

Tiny Tim wept piteously, 'But please Sir' he cried 'I have had no Schoole Dinner and I am too weak to write. I must go and help my parents.'

'Scumbagge' rasped Scrooge, whacking Tim on the ear with a metal ruler until a thin stream of watery blood trickled from his ear. 'Your ignorant parents are better off without you. Stop bleeding and start writing if you know what is good for you.'

Suddenly, a tremendous clappe of thunder crashed round the sky and a brilliant flash of lightning lit up the gloomy Detention Blocke. Tiny Tim's frail body shot out of the chair with frighte, and he tried to run for the door. But the effort was too much and he crumpled pathetically onto the floor. Scrooge started to kick him to bring him round, first in the head and then in the ribs.

Suddenly, an electric shout reverbed around the room.

'SCROOGE! SCROOGE! SCROOGE!'

Three Fluorescent Phantoms grew out of Tiny Tim's broken body and ghouled over the room towards Scrooge. He covered in the corner, shaking so violently that his bony knees were knocking like a drum machine.

'WE ARE THE GHOSTS OF CHRISTMAS PAST, CHRISTMAS PRESENT AND CHRISTMAS FUTURE. You have One More Chance to mend your ways before we cast you into the Big Detention Blocke in the Sky, where you will be forced to eat Schoole Dinners for eternity while being flayed with your own cane. Repent! REPENT!'

'Not Schoole Dinners!' wailed Scrooge. 'Anything but Schoole Dinners! I repent - I do, honestly I do!'

'Then sign this Solemn Oath and Understanding that we have brought with us,' ordered the Fluorescent Phantoms, holding out a square parchement covered with small print. 'Read it now.'

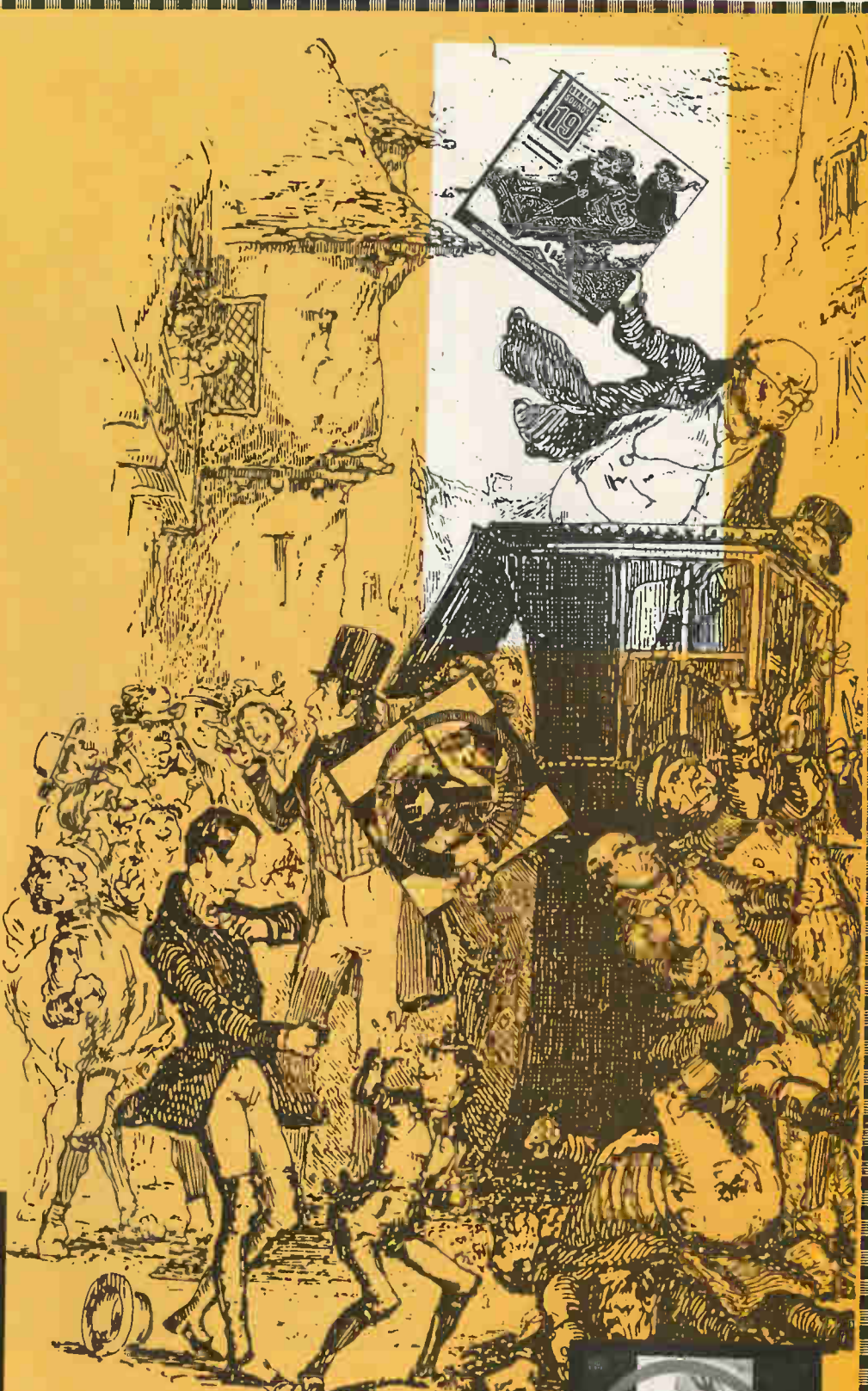
Scrooge read out the Oath.

'I, Ebenezer Scrooge do solemnly swear that as from this day Schoole Dinners shall be only burgers, soul food and fried chicken; that lessons will start at eleven in the morning and end at eleven fifteen; that afternoons shall be kept for sports, fashion shows, hip hop jams and blues dances; that all children may wear headphones during school hours; that all Schoole Outings to Museums shall be replated forthwith by Outings to the Beste Disco in Towne; that any pupil who does not bunk off at least once a week shall be forced to bunk off the whole of the following week; that Bleak House Comprehensive Schoole shall be renamed the Colde Crush Comprehensive Disco and Fun Palace.'

Scrooge paused, his face was horribly screwed up and what was left of his heart had sunk into his misery slippers. 'These things do I solemnly swear' he sighed and, still quaking, signed the square parchement.

With a noiseless flash the Fluorescent Phantoms faded into thin air and in their place rose Tiny Tim, flexing new muscles and dancing around from foot to foot. On the floor, next to him, was a massive twenty-thousand watt beat box. Scrooge watched in amazement as Tiny Tim slotted what looked like a tiny rectangular book, labelled 'Streetsounds 19', into the beat box and ran over to the Schoole PA system.

'GETTE DOWNE, GETTE FRESH!' he shouted into the microphone. And so began the 1986 Christmas Partye that nobody ever forgot.



Showing Out (Freehold Mix) · Mel & Kim You Got The Love (Extended Vocal) · The Source featuring Candi Staton Falling In Love (Long Version) · Sybil L.A. Nights · Yasuko Agawa Jam Tonight · Freddie Jackson Jack The Groove · Raze Ain't Nothing But A House Party (Raise The Roof Mix) · Phil Fearon Samba (Toda Menina Baiana Mix) · Georgie Fame 2 The Limit (Extended Version) · Octavia Give Give Give (Extended Mix) · Disco Aid Chrome cassette contains 2 bonus tracks not on album.



STREETSOUNDS 19
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Enough to make even Scrooge Smile

IN DEFENCE OF VOYEURISM

The Communards' new single, 'So Cold The Night', is about a sensitive subject. But then, when we catch the band in sexually repressive Dublin, practically everything is a sensitive subject. That is, until the Communards have won over their Irish fans

Story: **Jane Wilkes**

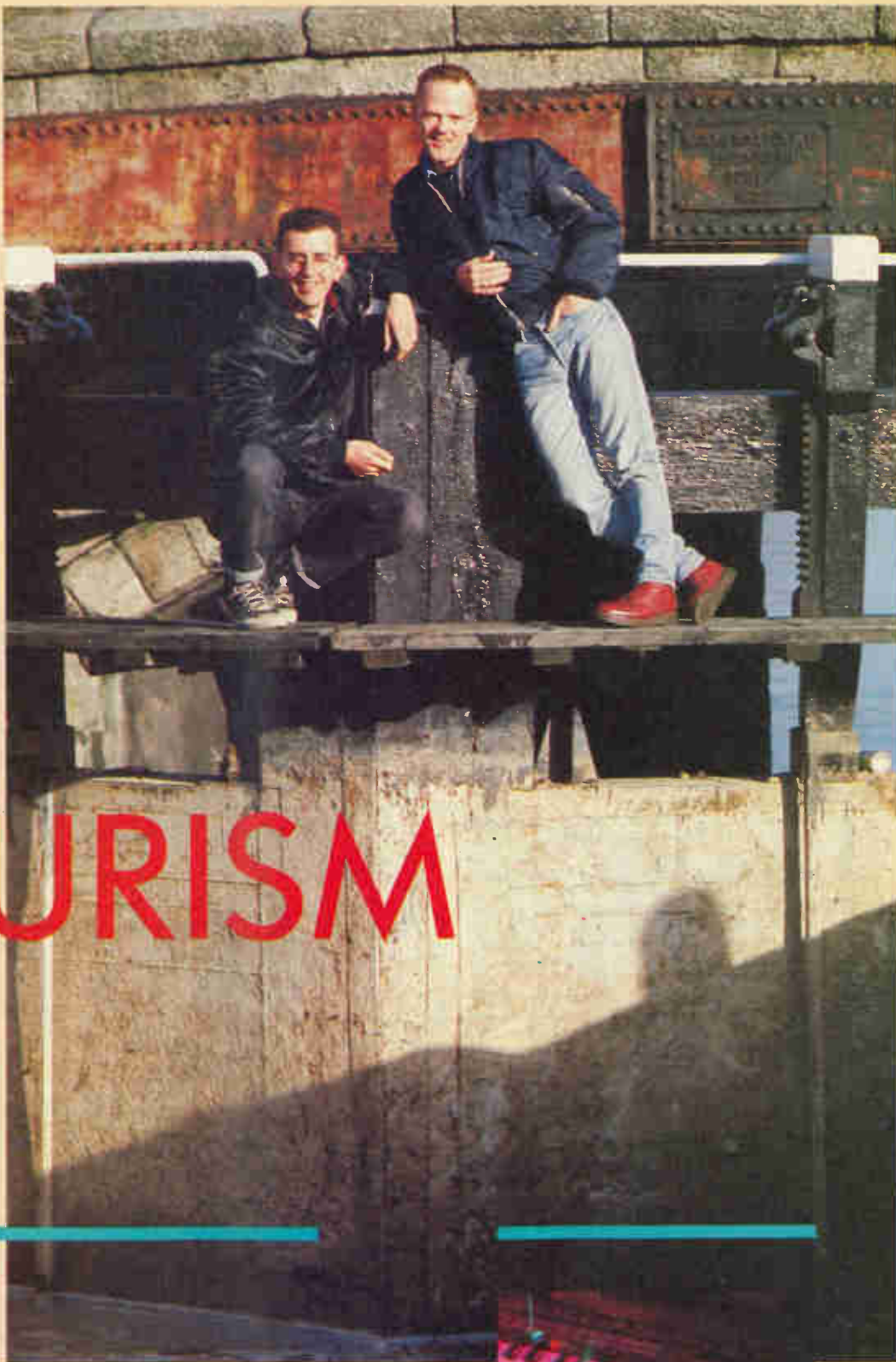
Photography: **Patrick Quigly**

The Republic of Ireland, with its idyllic scenery and relaxed way of life, is also a country of repressive sexual laws. The traditional landscapes are matched by equally traditional lifestyles and opinions. Within this national community there is no place for any 'permissive' activity. A referendum held this year on the divorce and abortion laws, revealed that only one in six of the population wished to see these abolished.

It must strike rather a contradictory note to the young people in Dublin, who've been brought up within a society that even prohibits the use of contraception, to find the Communards on their doorstep. Far from being wary of this country's law — which places the three male members of the band in the criminal category (homosexuality is outlawed too) — they openly display their sexual politics for all to analyse. How would this socially prehistoric nation take to their blatant flaunting of the mores? With a riot, that's how. A riot of

tumultuous approval.

"On stage we couldn't hear what we were doing for people singing along," says Jimmy Somerville, the young Scot who's given a host of gay men some hope for the future, a feeling of comradeship that someone out there *really* does understand. This is also the Jimmy Somerville who, because of the Communards' pop band status, has been turned into a pop idol — by young girls. Tonight, according to both Jimmy and Richard Coles, the situation was extreme. Not only was there a multitude of 'We love you Jimmy' banners, there were girls holding their heads and screaming till their voices were hoarse. Most astonishing of all, one young lady became disassociated from her bra, the item



finding a resting place at Jimmy's feet!! How does he cope with this fanatical female element?

"It's not that these girls don't understand that I'm gay. At all pop concerts you get screaming girls. It's the release of energy. They don't love me or anything like that. It's the build up of emotional energy that's inside them. If you take a Wham! concert, they don't really love George Michael. I had pictures of Donny Osmond on my wall when I was young."

Richard: "It's not the person you love. It's the images. It was David Cassidy for me. I used to dream for hours about him."

Jimmy: "There were boys up there at the front who, if it had been acceptable and the norm for boys to scream, then they would have been screaming too. But it's more acceptable for the girls to scream, so they do. The boys get just as excited, but because of their conditioning, they express it totally differently."

So it seems the young people in Dublin haven't been caught up in the repressive social conditions that their elders have had imposed on their lives. This was confirmed when, halfway through the set, Jimmy announced that there would be a collection by the Gay Action Group for AIDS. There was no stony silence. Instead, a resounding roar of approval was heard, and an equally encouraging clink of money as it dropped into the buckets outside.

Jimmy: "The only difference between the Republic of Ireland and the British Isles is that the church has got a stronger hold. It's more organised, so it's easier to suppress sexual activity."

Richard: "At that last referendum, 80-year-old nuns and priests were coming out to vote for the first time in their lives."

"A couple of years ago there was the case of a gay man who had been cruising in Phoenix Park, and a couple of youths got him and beat him to death. They killed him. They were taken to court, but the judge let them off with a suspended sentence. He actually described them as doing a public service!"

It is more important now than ever before, in today's climate of homophobia, that a group like the Communards exists to represent the outcast gay minority.

Jimmy: "The gay politics of it all is really important, but so is the sensuality, the emotions that are felt. It's dangerous to see gays just as a clinical term again. That's what's happening because of the AIDS thing. Everyone sees gays as connected with hospitals and disease. The whole thing about desire and emotions and sensuality, you cannae lose grip with that because that's one of the most important things."

Richard: "For a lot of people, especially older people, their image of a gay man is like, say, Larry Grayson, a sexless clown. Or a much more dangerous one is the AIDS plague carrier image. I think it's important that people understand that being gay is actually about sex, love and attraction to someone of the same sex."

It is these emotions that the Communards try to bring across in their songs, but as their new single, 'So Cold The Night', depicts, a healthy emotional desire for another person can be more than just a little confusing, especially for young gay teenagers. This song describes Jimmy's emotions as he watches a boy undress from a window, and promises

that someday it'll be him who's undressing him.

Jimmy: "The song is about voyeurism. That might be taken badly, but for some people it is very important. Like when I was young, 13 or so, I didn't know how to cope with my feelings, my emotions, so it was something I found myself doing all the time. There was an attraction to boys, but it was an attraction I couldn't do anything about because I was so confused. It's also about desire, a desire that everyone tells you you can't have. It's also a celebration, a celebration of your desire for something."

"So Cold The Night' can be taken lots of different ways. It can also be taken in a bad way, because voyeurism can lead, in a different situation, to violence and rape. But at the same time, it's important, important to gay people now. There are probably thousands of 13-year-old gay boys and lesbians looking at people and wondering why they're attracted to them, wondering why they're so sad and depressed and feel so alone."

Richard (in a totally camp, un-Richard like affectation): "There's nothing like a bit of desire to get your juices flowing, is there?"

Jimmy: "But desire is important. Your desire determines a lot about your sexuality and what your needs are. If you're denied that, then it's not fair. Especially when other people can do what they want quite freely and happily and in the open."

"In a way, it's a defiant stance too. It could be quite smutty. I actually think it is quite seductive and smutty. But it's defiant too. It's a f**k you. I have these feelings too and I want to express them."

Although the Communards are seen, first and foremost, as a gay band (which is quite ironic, considering that most of the 10 members are heterosexual females), there is far more to the Communards than their sexual politics. As their name

suggests, they have serious socialist overtones. You get the impression, as Richard reiterates the events of Paris 1879, that this little history lesson has been repeated to death.

"It is taken from the Paris commune of 1879, in which the citizens of Paris, at the time of the Franco-Prussian war, took control of the city and set up a commune, which is the first time it had ever really happened, in Europe anyway. So they ran Paris along these democratic communal lines for a while. Then the army finished the war, came back and massacred the whole lot of them."

"We thought it was such an important event in history, especially when most people's knowledge of French history is restricted to Marie-Antoinette."

Jimmy: "The communards thing was the first ever socialist achievement without having any communist attachments. Basically, it was people taking control of their lives and making a stand. That's what we're all about. We don't want anyone to dictate, run our lives, telling us what we can and can't do with our bodies. I'm a quite intelligent 25-year-old man, a bit mad, but quite intelligent. I can make that decision for myself."

Was there no counterpart event in British history?

Richard: "Well, we could have called ourselves the Peterloo Massacre, I suppose, but it's important to us that we're not just seen as a being an English band. More and more we're thinking in terms of Europe."

Paris, in particular, it seems. Not only because of their name, but also because this is the city where their first single, 'You Are My World', initially took off. And the affinity between Paris and the Communards looks set to remain. They would prefer to be based there. A little off-shore business retreat!

Jimmy: "We're getting EEC passports. I don't see myself as being British. I find it really insulting. I said this during a concert that was being filmed in Germany. There

were loads of British soldiers there from a nearby camp. They were shouting 'One for the British, one for the British', and I said, 'Excuse me, I'm not British'. I've never heard so much booing and hissing in my life. I was saying to myself 'Shut up Jimmy, You're gonnae get lynched!'"

Their internationalist perspective comes as no surprise. Along with their support for Anti-Apartheid, Gay Switchboard, CND, Gay Men's Health Crisis and Red Wedge, it is part and parcel of their socialist theory.

Richard: "I really hate that attitude of the British that Britain is where it is and everywhere else is an adjunct to it. Like that newspaper headline: 'Fog in the Channel — the continent isolated'. Such imperialist rubbish. We should be thinking far more in international terms."

Jimmy: "Culturally, the British know nothing about Europeans. They know the French eat frogs legs, the Italians have great big mamas who cook lots of pasta, the Germans lost the war and the Dutch wear clogs. I find this attitude really gross."

Richard: "This malaise needs challenging. We try to do this in terms of music. We try to bring as many musical influences in as possible, and try to have as varied a mixture of styles and sounds as possible."

I'm sure the youth of Dublin received every word of Communard-ism with open minds.

Richard: "It's not on the scale of the road to Damascus, but we are opening their eyes, making them think a little bit differently, letting them know there is a contradiction."

Maybe it is the affinity of their situations, both the young Dubliners and Communards Jimmy and Richard having their sexuality repressed by their respective societies, that rewards the Communards with such an appreciative audience in the Republic of Ireland.



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