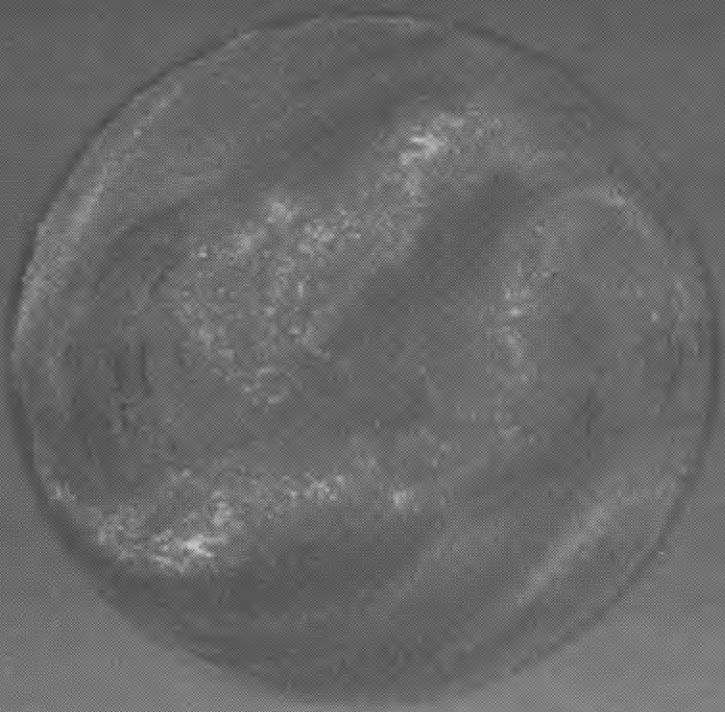


earthrise

the rainforest album

"It took 60 million years for the rainforests to evolve, and it took man 40 years to cut half of them down.

In the short space of a human life we will have undone millions of years of evolution. We are the last generation who can avert this catastrophe."



featuring

U2

EURHYTHMICS

PETER GABRIEL &

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QUEEN

DIRE STRAITS

GENESIS

STING

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PAUL SIMON

STEVE WINWOOD

ELTON JOHN

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all artists' royalties will be donated to the Rainforest Appeal

PolyGram
we care a lot

The Brand New Heavies are doing all the *right* things (the laidback grooves, the Huggie Bear look) and Cockney drummer Jan Kincaid is giving me his best Arthur Daley never-you-mind routine, but I'm not buying.

Everyone else is. The Brand New Heavies have been hailed as the latest-greatest soul / funk sensation from the UK. "An LP whose (sic) every track is sublime" raved *The Face* and "The finest funk outfit on the circuit" hollered *Company*. Chart success had eluded the band until impressive news of their sellout successes in the USA filtered back to the old country. English opinions were revised and the first Heavies LP was re-recorded and re-issued.

"Basically what we're playing is American music fused with our own kind of London accent on it — y'know, an ac-

cent we've picked up from living in London — so it has a slightly different sound to it," Jan explains, helpfully. "I think that's what's made it attractive to the Americans — it has a slightly different edge, it doesn't sound like anything else happening in America at the moment.

"It's a good album, a sampler of what we're about. There's a good range of things happening on there. I'm glad that more people are hearing it."

He has reason to sound smug, but I'd be more convinced if British "soul" groups hadn't bellied-up so many times be-

fore. With such obvious influences, what's going to make the second Heavies album any different from the first?

"We've got a few a tricks up our sleeve." What sort of tricks?

"Well, they're secret, aren't they..."

Given the chance, most musos will slip into a well-worn theme: the superiority of traditional instrumentation / live performance over the techno / recording side of things. In Jan's case the argument has a re-

spective, sepia tinge: the good old days of big-band soul.

"A lot of the sounds that were used in those times like the Fender Rhodes and the Hammond Organ and the clarinet — you can't get much better than that, not for my money anyway. The digitalised sounds have become over-used in pop music. Everyone uses the same sounds — it's nice to get away from that. It's boring otherwise.

"You can't fake live



SAME OLD THANG

music or human feeling on a computer. There'll always be a place for live music.

"It's a bit like going to the circus. If they don't have lions and trapeze artists then it's not really happening.

"We're very exciting to see live, very funky and tight. We've got a big sound — a nine piece band."

What's bringing back 70s music?

"I don't think it's ever gone away. Because it's made with feeling. The songs *mean* something — not just songs about going to a nightclub and meeting a girl and going home to bed. There's more to life than that. It's important to sing about other things because they do exist. Music's become pretty throwaway, samey. People are using the same producers. It doesn't stand up. Some of the albums that I listen to are 20, 25 years old and they still stand the test of time."

Why do the British love American soul so much?

"I dunno, I dunno. It's maybe an exotic thing. I dunno. We seem to pick up on the good stuff and ignore a lot of the bad. In Europe there's a big respect for jazz..."

Genuine respect or mere novelty?

"Nah, it goes deeper than that. It's a respect. There's a lot of older acts that play to large audiences here, but in the States they'll play to half-full clubs.

"People come out of retirement to do shows here."

CHAD TAYLOR



just
say

mo'