

OCT 12, 1985 EVERY THURSDAY 48p

36
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NEW RECORD MIRROR

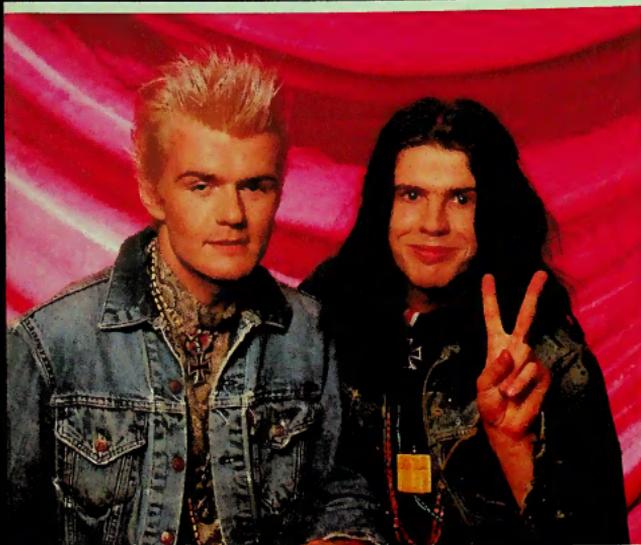
PETE
BURNS
GOES BANG

FREE!

15-TRACK CASSETTE

SIGUE SIGUE SPUTNIK
SIOUXSIE • STING
DEL AMITRI • SMITHS
CLINT EASTWOOD
BLOW MONKEYS • BRILLIANT

TOP OF THE POPS CHART + LIVE GUIDE



LOVELY

● The Cult release their album 'Love' on October 18. Recorded at Jacob's Studio in deepest Farnham, tracks include their first mega hit 'She Sells Sanctuary', their latest single 'Rain' and eight others. The Cult have just completed a Japanese tour and they're looking forward to releasing their material in America.

RS

Photo by Ian Hudson

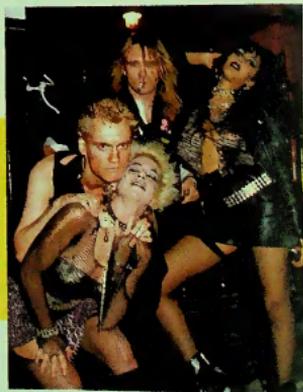


Photo by Joe Shutter

● RELEASES

● TOURS

● NEW BANDS

● GOSSIP

Out come the freaks. If you've ever wondered why London's punks still insist on wearing the clothes that seemed so shocking some eight years ago, now you can be told. They were all waiting for **Julien Temple** to come along and make a film about **Sid Vicious**. Auditions for extras in the film 'Love Kills' took place last week at 'The Crypt' and heralded the arrival of more fishnet and bum flaps than we at Index have seen for a long time. Mutton dressed as lamb?

AS

SAFETY PIN-UPS

DISNEYLAND

■ If you're sick of the hollow cries and promises so prevalent on the indie scene at the moment, you really should get an earful of **Microdisney** and their new single 'Birthday Girl'. "I think we've suffered in the past because people thought we were part of that indie scene," says guitarist Sean O'Hagan. "We're nothing to do with all those bands. We're a pop band." He's right. There's an incredible maturity to Microdisney's music, more of which can be found on their forthcoming LP 'The Clock Comes Down The Stairs'.

"Birthday Girl's about death really," says curiously named singer Blah Blah. "It's about the idea that you're born perfect and from then on you're defaced. It's all downhill towards bossness and death." Don't let this give you the impression that an encounter with Microdisney is a depressing experience. Their classy pop, touched with Sean's countryish guitar, is some of the finest music around.

AS

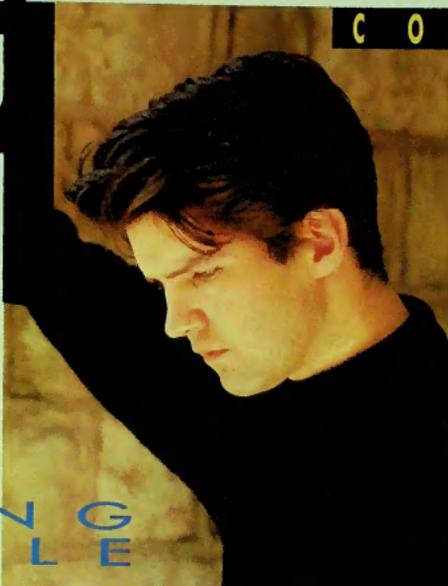
Photo by Joe Shutter



DEX

Photo by Joe Shutter

KING COLE



Lloyd Cole And The Commotons have lined up a tour. They kick off with a date at Belfast Ulster Hall November 30, followed by Dublin SFX December 1, Dublin Stadium 2, Portsmouth Guildhall 4, Hammersmith Odeon 5, Brixton Academy 6, Oxford Apollo 8, Birmingham Odeon 9, Norwich University Of East Anglia 10, Sheffield City Hall 11, Hanley

Victoria Hall 13, Manchester Apollo 14, Newcastle City Hall 15, Glasgow SEC 16.

Tickets for all shows are available now from box offices and usual agents. Support band on the tour will be Big Dish.

Lloyd And The Commotons are currently in the studio recording their second album. **RS**

THE BODINES COD BLESS PARADISE



S O M E B O D I E S

● Currently tipped for better things are the Bodines. Their debut single 'God Bless' is an express train affair that chops and changes along a devil of a riff. Singer Michael Ryan has the look of a boy with a destiny and the voice of a young McCulloch. The Bodines: they're arrogant as hell and they're the best band on Creation Records by a mile. **AS**

- 10 **SIGUE SIGUE SPUTNIK**
shock probe on rock 'n' roll futurists
- 12 **SINGLES**
scythed by nancy culp
- 14 **ALBUMS**
midge ure, abc, gaz nunan
- 18 **SIOUXSIE AND THE BANSHEES**
explosive video extravaganza
- 20 **EYE DEAL**
prizzi's honour, letter to brezhnev, black cauldron
- 22 **LIP**
ours is never buttoned
- 24 **LETTERS**
angry of streatham, this is your big chance
- 26 **NEWS DIGEST**
tips and snippets
- 27 **RMCGO**
coupon four of cassette-in-heaven
- 28 **PETE BURNS**
profile of the man with a nose for success
- 34 **X WORD**
- 35 **BPM**
big daddy james gets down
- 37 **ADELE BERTEI**
small person, big big voice
- 38 **DEL MITRI**
a refreshing and lovable pop quartet
- 40 **CHARTS**
gallup top 100s, 12 inches, cds, music vid
- 42 **CHARTFILE**
info, info, info
- 44 **CHARTS**
us singles and albums, disco
- 46 **CHARTS**
indie singles and albums, reggae, hi-nrg
- 47 **RM/PM**
the discerning person's live guide
- 48 **LIVE**
smiths, sting, adam, block music fest
- 50 **CLINT EASTWOOD**
a look back at the man with no name
- 52 **BLOW MONKEYS**
the fruity mind of one dr robert
- 54 **BRILLIANT**
yes, they're really jolly good

■ Cover photography by PAUL COX

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KEY TO SUCCESS

■ Offering an alternative to moody synthetic pop are the lightning from Manchester. After two years' constant gigging they have generated considerable interest among record companies.

A high-spirited four piece, they are aggressively young and uncompromising about their music. Any suggestion that they add brass or keyboards to the line-up gets shouted down. Take them and their music as it is. They support the Faith Brothers at London's Marquee later this month.

AW

SENDERS

Arbitration The Bottom Line (Big Audio Dynamite)

CEK The Clock Comes Down The Stairs

Recordings The Dooing Hoopie Echo

And The Bunymen (Korova)

Money City

The Boy With The Horn In His Side

the Smiths (Rough Trade)

(Moi) The Disaster Dispatch Mode

'September Song' Lou Reed (A&M)

Early Stage

Toni's Requiem Edinburgh Festival

Chorus (EMI)

Chorus A Hymnbook for the Boatman

(EMI)

The Girl Midge Use (Chrysalis)

HAIG AID

● Paul Haig has gone and produced a little better of a record. 'Heaven Help You Now', an infectious electronic dance record, seems set to push Paul beyond the realms of cult status. "It's a song about an ex-girlfriend, but no names," he tells Index. "I don't worry about whether my records are going to be hits anymore. I just love making music, though I did get the pop star treatment when we went out to Japan recently. It was weird... OK for a couple of days, but I'd hate it to be like that all the time." Paul will be setting up a tour to promote his forthcoming LP next month. Look out for Dennis Roussas' ex-keyboard player on stage with Paul!

AS



Photo: Jon Shutter



Madness follow up 'Yesterday's Men' with 'Uncle Sam', out on October 14. Taken from their brand new album 'Mad Not Mad', it's produced by Langer and Winstanley. The flip side of the single is 'Please Don't Go', composed by Chris Foreman and unavailable elsewhere. The 12 inch version features a special ray gun mix of 'Uncle Sam' and a demo version of 'Uncle Sam' performed by Lee Thompson.

RS

FLAMING GOOD

● It seems ironic that guitar bands from the States are received with such acclaim these days, while equally eligible native groups have such a difficult time. Currently hustling for our attention is the Fire, from Toxteth. They have been featured on John Peel and Janice Long sessions and have released a single, 'Stars', a confident, jangling debut. No cute American accents, I'm afraid, but well worth a listen all the same.

SB

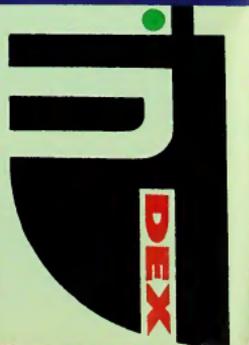


MODE BACK TRACK

● Depeche Mode's Greatest Hits album will be out on October 14. 'The Singles '81-'85' is a retrospective of the band's singles to date and features 13 tracks. The running order is 'People Are People', 'Master And Servant', 'It's Called A Heart', 'Just Can't Get Enough', 'See You', 'Shake The Disease', 'Everything Counts', 'New Life', 'Blasphemous Rumours', 'Leave In Silence', 'Get The Balance Right', 'Love In Itself' and 'Dreaming Of Me'.

Both the cassette and compact disc versions feature two extra singles, 'The Meaning Of Love' and 'Somebody'. 'Somebody' was originally released as a double A-side with 'Blasphemous Rumours'.

RS



12"

I·BELIEVE

(A SOULFUL RE-RECORDING)

PLUS

SEA SONG

TEARS
FOR
FEARS

INCLUDES TWO EXTRA TRACKS
NEW TO THE UK

SHOUT
(US REMIX)

AND

SHOUT
(DUB VERSION)

12"

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*NUMBER 1 IN BILLBOARD 12", DANCE & CLUB CHARTS

 mercury



CRIME PAYS

● If these faces seem familiar you just might have been a Birthday Party fan. Mick Harvey and Rowland S, together with Roland's brother Harry and Epic Soundtracks, have teamed up to form **Crime And The City Solution**. The band has just released its debut mini LP 'Just South Of Heaven', a more accessible concoction than former incarnations, but no less impressive. Not a name that rolls off the tongue perhaps, but one to watch. **AS**

Cabaret Voltaire release their twelfth album 'The Covenant, The Sword And The Arm Of The Lord' on October 14. The album features 10 new Kirk/Mallinder compositions, including their current single 'I Want You'. The album's intriguing title refers to a neo-Nazi splinter group who have links with the Ku Klux Klan. **RS**



● **Ten Ten** are yet another band who number **Bono Vox** among their fans. The band, from North Carolina, have just flown into Blighty to support the Waterboys and play some dates of their own. Webster, Donald, Peter and Mark sound just a little too much like U2 on their demo, but no doubt when they sign to a major their personality will shine through. **AS**

BUSH, BABY

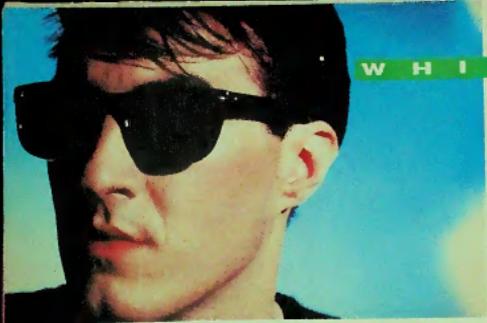
Kate Bush releases her single 'Cloudbusting' on October 14. Taken from her number one album 'Hounds Of Love', the song was inspired by 'A Book Of Dreams' and it's about the relationship between a young boy and his father. The story is also told in a video directed by Julian Doyle, for which Kate has composed some additional music. The seven inch version of Kate's single features a brand new composition 'Burning Bridge' on the b side, while the 12 inch version has an extended and completely remixed version of 'Cloudbusting' called the 'Organon Mix'. The 12 inch also features a traditional tune 'My Lagan Love', with lyrics added by Kate. **RS**



WHAT A CARD

● 'I Walked With A Zombie' is the title of a book of postcards out later this month. Peta Coplans and Stanley Becker published their very trendy works some four years ago, based on the Art Deco Hollywood style. Just take a slice of Eighties dialogue, add a suitably kitsch pic and you've got a completely new creation where more often than not the men get slated. 'I Walked With A Zombie' by Chic Pix is published by Sidgwick And Jackson at £3.95. **AS**





Prince is a bit like the furry creature in 'Gremlins' — cute, fun and an endless source of entertainment. But immerse him in fame and all these horrible, fancy-dress demons pop out of his shadow in an unpleasant series of variations on the theme. **Andre Cymone** is an exception to the rule. An ex-bass player with Prince's touring band, he's created a killer floor-filler in 'The Dance Electric'. His Purpleness and the Revolution inevitably make an appearance to prove that too many cooks don't always spoil the soup stew. **MG**



ANDRE'S REIGN

ONE FOR THE MONEY

Poor **Elvis Presley**. Never has one man's corpse had so much cause to turn. Even as Alan Bleasdale's play 'Are You Loosening Tonight' tries to reclaim Presley's reputation from the sewer-like depths to which it has been plunged since his death, provoked Elvis's most violent gyrations yet, by publishing extracts from his former wife Priscilla's kiss and tell story, 'Elvis And Me' (Century — £9.95).

The move to save Elvis's reputation is led by one Sid Shaw esquire, an unsuccessful candidate for the Elvis Presley Party at last year's Chesterfield by-election, who runs Elvis Yours — a flourishing Elvis memorabilia service and fan club.

Sid's book on Elvis, 'A King Forever' (Blandford — £12.95), will be out soon. Co-authored by Sid and Daily Star journalist Robert Gibson, it's a vastly more sympathetic telling of the King's life story.

Whatever you think of Sid, he's one of precious few in the Elvis industry who's not in the race to take something away from the man. **DH**

Catchy, distinctive, melodious and charming. When you're talking about the Liverpool based five-piece the **Tempest** it's no surprise to find these words cropping up. Glenn **Tilbrook** (of **Squeeze**) would certainly agree there, having produced the band's excellent

debut single 'Always The Same', and also the latest temper 'Bluebelle'. Singer **Mike Sherrin** says the **Tempest** sing pop songs: "We've got surprise good tunes, but ultimately it's whether the public ever hears us." The **Tempest** can be seen supporting **Squeeze** on their UK tour. **AM**

TWO

Nothing like stating the facts. **Beggars Banquet** and associated label **Situation Two** have entitled their forthcoming compilation album 'One Pound Ninety-Nine — A Music Sampler Of The State Of Things'. It features tracks from such modern delights as the **Iceberg Works**, the **Cult**, the **Fall**, **Bauhaus** and the **Ramones**.

Just so you don't get out of touch, we've got 25 of the offending articles to give away in a simple competition. Just answer these three questions correctly to win:

- 1) The **Iceberg Works** spent their early years in a; a) high chair... b) carry cot... c) perambulator... ?
- 2) Who goes to **Bitburg** according to the **Ramones**; a) **Bonzo**... b) **Goofy**... c) **Bambi**... ?
- 3) 'She's In Parties' was a hit single for; a) **Madness**... b) **Sandie Shaw**... c) **Bauhaus**...

Send your answers with your name and address on a postcard to rm **BEGGARS BANQUET COMPETITION**, Greater London House, Hampstead Road, London NW1 7QZ, by October 21. **DC**

QUID

TRAMINE ATTRACTION

Tramaine Hawkins is ready to say "Oh Happy Day" for the first time since she sang on that **Edwin Hawkins Singers** gospel crossover smash in 1969. **Edwin's** sister-in-law, who still records with the group, now has her own righteous rover with 'Fall Down', rushed released by **A&M**.

She says: "Professionally, 1969 was my first year, but I've known **Edwin** and been singing with him, gee, about 25 years."

In fact, **Tramaine's** career goes right back to the age of seven when she started singing with the **Heavenly Tones**. And although 'Fall Down' is getting its kick from the clubs, it's still an exciting buzz for **Tramaine**.

"It's not so seductive, it's not vulgar, there's too much of that. Kids need something more inspirational. That's enough of this seductiveness." **PS**



DEX
E

I FELT LIKE A SEXPISTOL'

The ultimate responsibility of Generation X is to guide the human race through the final and crucial decades of this explosive century into the enlightenment of the next one. (From "Generation X" by Charles Hamblett and Jane Deverson).

● Many cults ago, Tony James named a band after a book, but the feeling in the air that something was going to happen just fizzled, and instead a larger than life rock idol was created without him. James' original philosophy remains largely intact, but this is Generation Z, the Sex Pistols are nihilist history and this is Sigue Sigue Sputnik. The message is not destroy, but use, abuse, enjoy.

They're the types that like to rot away in cafes, scheming their schemes and then living the fantasy. The Package is complete, right down to the complete video demo album of cut-up-and-scratch bombs, sex, snuff movies, sex, explosions and sex.

And here they are, in the Mars Bar, created by SSS for one night only in The People's Club, normally a notorious blues/reggae niterie in darkest Paddington, London. The sort of place where they don't care if you're on the guest list because the fire officer said no more bodies, or real sex and sweat hole. This is the day SSS signed to EMI Records for rather a lot of refusal entry to EMI executives. A carefully contrived joke? Who cares.

Let us not discuss the 'good old days'. Let us not remember '77, sweaty, nasty clubs, boisterous pogoing audiences, feeling a sense of occasion. Remember events? Remember when you felt you were in the right place at the right time and something was really happening? Remember punk rock? This isn't quite that, but it'll do nicely.

The band floats around and mixes with the eccentric audience: semi punks, quasi goths, Clockwork Orange skins, straights, trendsies. Sleazy, huh? SSS creator Tony James has spent four years carefully planning an event like this. He is in his element. "This is great," he

enthuses. "This is just like when the Sex Pistols played the 100 Club." Yeah, you could just imagine the new Sistas getting up and grabbing a mate. Except that TJ has already provided a substitute in the form of Transsexual SS, who are indeed four transies and one guitarist, proteges he is determined to turn into the new Bushes.

Amazonian women lurk in corners with the Mick Joneses and Jimmy Purseys. The time and place and atmosphere are just right for the Sigue Sigue strut. "We'll probably be awful," says Tony, "but it doesn't matter." And he's right. It doesn't. But they rise to the occasion anyway. They're exciting, and just dangerous enough for a light to break out (it is dispersed by the lurking Amazons) and sexy enough for a skinhead to get onstage and start de-trousering.

Pressed up against a tiny stage, watching the threatening mask-like visage of Martin "Rudest Man In World" Degville, vibrating to the insistent, repetitive beat, it dicks like it hasn't done before. Songs begin to distinguish themselves from the grind: "Jayne Mansfield" and "Shoot It Up" — the latter probably their first single.

It's fun, it's spectacular, it's just rude and dirty enough to upset the right people. Members of the audience admit to illicit thoughts and tingling sensations in interesting places. SSS are still venomous, hilarious and sometimes even boring, but who else can come on at 1.30 in the morning after all the beer has run out and still please everybody?

Afterwards, a pretty jubilant TJ basks in his self-created glory. "I felt like a Sex Pistol," he confesses, with the air of a man who's achieved Nirvana. Backstage, Martin is surrounded by 'girls' of both sexes. They're living it to the hilt, but it's a legend of their own making — there are no Svengalis on these boys. Nothing's original and neither are SSS. They may be self-feeding, but they're exciting, visual, scything, and they make going to gigs an event again. They'll make great ban-able three minute disposable pop songs and trashy videos. In a world of pop Yuppies, they're very welcome. Uncle Malcolm would definitely approve.

Betty Page

● TONY 'SONY' JAMES smiles and feels like a Pistol



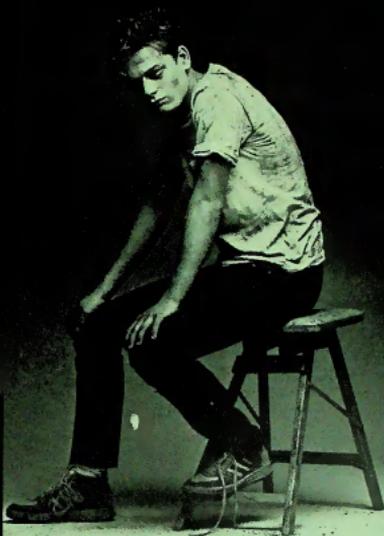
● FEARSSOME MARTIN Degville before nuzzling the mak'dr skinhead (see above, left)



**AT FIRST HE WAS
SURE HE'D NEVER BECOME
A HEROIN ADDICT.**



**NOW HE'S NOT
SURE HE'LL EVER
BE ANYTHING ELSE.**



Some people start out thinking heroin is just a bit of fun. That they'll be able to control it even if others can't.

But it's not long before the fun turns to pain.

They start looking ill, losing weight and feeling like death. They begin to take heroin not to get high any more, but just to feel normal.

And as it takes over their life, it takes over their mind too.

Until one day they wake up knowing that instead of them controlling heroin, it now controls them.

So, if a friend offers you heroin, use your brain while you still can.

And say no.

HEROIN SCREWS YOU UP

SINGLES

BOSS CATS

ECHO AND THE BUNNYMEN 'Bring On The Dancing Horses' (Korova) The first Bunnies single in over a year and as someone who's not been knocked flat by their charms previously, I was more than pleasantly surprised. Lush and lovely. Bring on the windswept videos! Mac — I'm converted. I swear I could almost hear your heart beating.

ANIMAL NIGHTLIFE 'Preacher, Preacher' (Island) Fabba beard and ace haircuts. This group are obviously a dream come true for snappers (and for once, I'm not being sarky, I just appreciate a well turned out product). The disc itself is a fairly nifty diatribe against the old sacred union. A little reminiscent of Sir Victor Godard maybe, but promising. Yes, very promising.



PAUL HAIG 'Heaven Help You Now' (Operatika Afterglow) The opening widdly bits sounded familiar and I thought, ah yes, an ex-Associate at work here. In fact, Alan Rankine produced it. Curiously charming and likeable. Trouble is, it's only re-emphasised to me how much I miss that magic Mackenzie/Rankine partnership of yore... maybe one day, eh boys?

THE ARMOURY SHOW 'Castles In Spain' (Parlophone) Having already extolled the virtues of the band's new LP, any further words of praise are icing on the cake. Possibly the strongest track on the album and I can't see any reason why this racy little stomper shouldn't be top 20, by oh, next week!

IT'S IMMATERIAL 'Ed's Funky Diner' (Siren) One of those poor unfortunate Liver bands that seem to have gotten chewed about a bit. Still, a heartwarming and tuneful record that hints towards the type of thing that made the early Tearsdrops so lovable. Not half bad-o.

JOAN ARMATRADING 'Love By You' (A&M) As always, a stunningly sensitive piece of work. She may never have another hit as huge as 'Love And Affection' but she's still in there writing magnificent wallows for all seasons, so who cares?

P P ARNOLD 'A Little Pain' (10 Records) One of the black soul voices of the Sixties, and she can still sing the young 'uns under the table.

BOOBS AND BLUNDERS

EIGHTH WONDER 'Stay With Me' (CBS) Don't get me wrong, I'm all in favour of pretty girls flaunting it a bit. Silly boys with more money than sense will always fall for this kind of thing. However, the bottom line is that the much hyped, long-awaited product sounds horrifically like a Compact Records reject. And I'm telling you people, that is so bad as to be unimaginable. Unusable, unforgettable hard-sell of a pair of big blue eyes. Does this girl have no shame? She certainly has no talent.



THE THOMPSON TWINS 'King For A Day' (Arista) The ad of desperate men... Rumoured to be the strongest track on their latest epee and, as I've no wish to enter the arena with Alannah and lose my kneecaps, let this odious noise speak for itself.

KING 'The Taste Of Your Tears' (Epic) Bad luck boys, Nancy The Knife has been waiting for you... Here we have King wheeling out their most hideous blob of calculating combat to date. No tune, no hook, it galls me that such monstrously bad songs make it onto vinyl. I'm quite happy to see Perry Hoines reaping his well-deserved rewards, but on the back of this? It's too awful even to be funny.

REM 'Wendell Gee' (IRS) I have been known to like the odd country-flavoured band before now, but I'm not quite sure of the wisdom of releasing something quite so down tempo. I fancy it won't convert many barnstormers and I'd hazard a prediction of non-hit.

ANNABELLA 'Don't Dance With Strangers' (RCA) As far from the 'Wowers as it humanly possible. Produced by the System and, accordingly, a stab at Chaka Khan-style soul. The result is gruesomely bland and no amount of lip gloss can save it. Music for Top Shop girls.

ZZ TOP 'Sleeping Bag' (WEA) I have never quite fathomed the appeal of these appalling old dinosaurs with their two and a half riffs and silly beards. It is completely beyond me how otherwise intact souls refer to so completely when ZZ Top records hit the deck. What can I say? Tiresome and more effective than a truckload of tranquilisers.

THEREZA BAZAR 'Too Much In Love' (MCA) Same pained, I'd have exactly the same pained expression as the one you have on the sleeve if I'd spent that much money with Arf Mardin and come up with this load of old cobblers.

CHAKA KHAN 'Krush Groove' (WEA) Good old Chako, all fishednet thighs and heaving bosom. I think she's fat, even if she does mock the odd duff 'un like this. I'll stick to 'Ain't Nobody' for now. Robin Smith's big toe didn't even move and that's as far a gauge as any to the quality of a Chako record.

FLOCK OF SEAGULLS 'Who's That Girl (She's Got It)' (Globe) To even have the same title as the seminal Eurhythmics stunner is sacrilege. To soil its memory with piffle is an even greater crime. Target practice coming in...

MADONNA 'Gambler' (Geffen) Oh no, Room 101. Another flamin' Madonna single. I quite liked the last one, but this is Ms Ciccone on autopilot. Another song from yet another film soundtrack ('Vision Quest'). It ain't even lucky enough to appeal to my camper sensibilities.

TOTAL CONTRAST 'Hit And Run' (London) Now here's a thought! If these boys collaborated with Madonna, the three of them could possibly wipe every dance floor out of existence. Slick and stylish, if not exactly the thing to set Nancy's feet afire. In the wake of their recent success — most probably a hit.

reviewed by



nancy culp

SINGLE OF THE WEEK

WIN 'You've Got The Power' (Swamplands) Re-issued and deservedly so. A right punchy little hussy of a pop song. So catchy, I'd dare not wear my best nylons to listen to it. Are they all deaf out there? — It has hit smacked on every groove! Swamplands may rest in peace but this sparkling little gem will nestle fondly in my record collection forever. I name this Ms Page's and my theme song... altogether now! **'YOU'VE GOT THE POWER, TO GENERATE FEAR!'**



'B' SIDE OF THE WEEK

HERB ALPERT 'This Guy's In Love With You' (A&M) Big marshmallow that I am, I got all misty-eyed when this came on. A classic cut, written by Bacharach and David, it evoked those heady days of my formative years. The unrequited crushes, the spots, the callow youths of the local lido... This guy can't sing and his trumpet playing resembles the dying throes of a manic bee caught between the double-glazing. Nevertheless, the entire rm office was unashamedly boo-hoing into their hankies after the first few bars...

BULLETS

SHOOTING UP THE CHARTS



MIDGE URE



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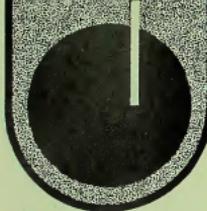
CATCH UP WITH THE BULLETS
• AT SOUNDSHOP •

THE BEST



IN SOUNDS

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



MIDGE URE 'The Giff' (Chrysalis CHR 1508)

Quite an event. I was half expecting to hear a dull selection of Ultravox out-takes, an excuse to keep the hall carpet covered in royalty cheques. But Midge emerges head high with a truly worthwhile album.

I have my reservations about a couple of tracks, but, by and large, Midge has written a selection of economical yet hard hitting tunes with a rich taste.



■ ■ ■

We begin with 'If I Was'. A fine neck tickler — there's nothing better than Ure sounding all angst ridden and desperate.

A good match for all this is 'When The Wind Blows', sung with a growing sense of conviction on every line. Next up, Midge turns out an inspired version of 'Living In The Past', the old Jethro Tull track from long ago. A good job he makes of it, too; a wacky idea but a convincing one nonetheless.

'That Certain Smile' has to be the next choice of a single, a real heartstring tugger.

The first mega epic of the album is the title track. Storm tossed

strings, industrial noises, strangled guitar and special effects mixed and matched wonderfully.

'Antilles' is the breezy instrumental starting side two. Very Sixties in its feel and construction, it sounds like one of those themes from an old spy series. Neither 'Wastelands' nor 'The Chieftain' quite work for me, but 'Echo' has an intriguing Oriental feel to it, with some stunning melancholic moments sitting there.

The album closes with the fleeting touches of 'The Giff (Reprise)' providing some lasting highly charged enjoyable incidents. It seems likely that Midge is embarking on a solo career of almost Phil Collins proportions.

■ ■ ■ ■ ■

Robin Smith

GARY NUMAN 'The Fury' (NUMA 1003)

Gary Numan smirks out of you from the cover of this LP, an invitation, a warning that the contents may corrupt, cajole — or more likely bore you to tears. We can only assume that when Gary sings, 'I need it, the sex skin habit... I'll show you something while the boys beat time', that his tongue is firmly planted in his sucked in cheeks.

If not, as may be the case, then perhaps a policeman, psychiatrist and a straitjacket should be sent for immediately. Similarly on 'Four Fascination', Gary informs us, 'If you want it, every little girl is welcome here' — what is it with this block? Musically, this LP is the same old boring keyboard plod, and slurred vocals are over, lovingly put together for Gary's own pleasure — but who else's? ■

Andy Strickland

THE ROBERT CRAY BAND 'False Accusations' (Demon Fend 43)

Spending a few hours a week in your bedroom for, say, three years, you'll be able to sound impressive enough on the guitar to fool your friends. Overloaded sounds and 100mph flourishes have become the order of the day in the guitar hero stakes and that's what makes Robert Cray such a refreshing change.

Cray's guitar blues is so clipped, so pure, that it's raw talent you're hearing, not technique. He's been given more than his fair share of rave

reviews and TV coverage of late, but there's no denying the direct simplicity of the man's music.

Hell, he can sing, too, and he looks so clean and healthy — the Muhammad Ali of guitarists. From the opening flourish of 'Porch Light', it's clear that Cray isn't about to get carried away with his new found hero status. The songs and playing here are workmanlike and often very beautiful, as on 'She's Gone'.

It's also a welcome fact that the overly sexual nature of much of the 'Bad Influence' LP has been replaced with the likes of 'We Slipped Her Mind', and 'False Accusations', in which the singer finally gets his come uppance for his previous bum infatuation. ■ ■ ■ ■ ■

Andy Strickland

THE WHO 'The Who Collection' (Impression IM DPA)

Thirty-two classic tracks including 'My Generation', 'Substitute', 'Squeeze Box', 'Magic Bus', 'Pinball Wizard' and 'Baba O'Riley'... the definitive Who collection? Well, no, it isn't. The problem lies in what the sleeve notes describe as 'Digitally Remastered'. The Who lamed — all your fave songs



without the balls.

'Hope I die before I get old', rasped Roger Daltry. Well, he didn't and neither did the songs. They survived to be subjected to the wonders of modern technology.

This is what would happen if Giorgio Moroder remixed the Sex Pistols Greatest Hits — stick with the originals. ■ ■

Di Cross

THE HEPTONES 'Swing Low' (Burning Sounds BS1064) JIMMY CLIFF 'Cliff Hanger' (CBS 26528)

A British album piece from two Jamaican acts whose careers go back to the Sixties. The Heptones were the mainstays of Kingston's classic Studio

One set-up, and — aside from the Wailing Souls — are the best close-harmony group in JA. Their album is a selection of new and reworked old tracks. One new track, 'Rock Your Things', contains the immortal vignette — 'I found cigarettes in my ashtray, and I don't even smoke... so pack your things and go'. Charming! Best bass lines on the album: 'I'm So Proud' and 'Swing Low'.

Cliff purists may dismiss Cliff's new album, but it is a refreshing diversification of the reggae beat and Jimmy's career. Some tracks are damaged by rock guitar, but elsewhere drum-programming and Eighties studio techniques bring up the material with inventive class. This album has New York written all over it. 'Papa Jimmy Give you in a new style'. Hardest rhythms: 'Hitting With Music' and 'Nuclear War'. ■ ■ ■ ■ ■

John Hind

STEVIE RAY VAUGHN 'Soul To Soul' (Epic EPC26441)

If you're open to the odd guitar hero now and again but find the much lauded Robert Cray a little too cool and clipped, then Stevie Ray is the man for you. Through three albums now, Stevie has belted out his electric blues to converts and traditionalists alike. One minute he's pulling off a wailing Hendrix solo as on 'Say What', the next bringing it down to a clipped whisper on 'Without You'.

Accusations that the man has a Hendrix fixation are however, ludicrous. The blues are his chosen territory and there's no musical masturbation here — a place for everything and everything in its place. Just when you think he's taking a stylistic breather behind that immaculate technique, he comes back on the likes of 'Look At Little Sister' with a song and style stripped to purist essentials.

The emphasis on the Vaughn guitar is understandable, of course, but the band deserves more than a mention especially on the likes of 'Empty Arms', where keyboards prove an essential foil to the six strings. It's alright now you know, we're allowed to admire musicians again — especially when they get you straight in the gut like this guy does. ■ ■ ■ ■ ■

Andy Strickland

continues over

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from previous page

ABC 'How To Be A Zillionaire!' (Neutron NTRH 3)

In search of the truly modern moment, Martin Fry, Mark White and taken faces Eden and diddy David Yarritu present their grand design for 1985.

Gasp! — as Martin pierces the glamour of money.

Sigh! — as he waxes mawkish over London.

Cry! — as love triumphs against the world.

If you judge an album by the cover, you might think that Fry has transformed ABC into four goudy Hanna-Barbera cartoon figures to avoid getting hurt by his real world obsessions of Love, Money, Vanity and Fashion. You would be right.

As ever with an ABC record, the weight of design allows the 'band' to stand 100 yards behind the artefact, and look on as the record casts spangles of dance hipper and lyrical slickness at your senses. Martin and the band are pulling your lever, and looking for three cherries. You've heard



the procedure, should you afford it?

Onto the familiar Fry 'Lexicon Of Love' phrasing, and the ringing and tinkling of synthesiser, piano and harping, this year's ABC have strapped great slabs of shuddering beatbox rhythm. Keith Le Blanc programmes the rock box, and Martin gets up on it to sing along to the hip hop and horns in self conscious, shrink-wrapped, wordy

rap pop Fry-style. Contrived? You will be.

The 'Zillionaire' scheme pays dividends on 'Fear Of The World', and on the title track where the songs are strong enough to paper over the drum-box join, and the album's three Sweetex love songs survive comfortably, outside the rhythmic thunderstorm. Elsewhere, however, the thud-rap attack leaves songs battered and bleeding. So should you pay up? A musical draw, an A(B)C aesthetic snigger, if this cartoon makes you laugh, you can afford it. ■■■ ½

Roger Morton

FAT BOYS 'Fat Boys Are Back' (WEA 252 368-1)

The lads (combined weight: 812lbs) go even more eclectic with eight new tracks on cocktail, bastardised, inter-bred music. An album full of ludicrous lyrics ('Eat some beans and very soon, everybody in the place would leave the room!'), adventurous drum-machine dub programmes; human beat-boxing (coughs and geese quacks are the latest additions) and hard-core raps.

Rhythms are mainly slow but heavy-heavy. 'Pump It Up' is a lean but mighty 96 bpm rap which would start up any dance. Most novel is the reggaeified 'Hard Core Reggae'. Exclaiming the names of JA toasters and combining every reggae cliché in the book (including decidedly fake patois) it is nevertheless heady,

outrageous stuff... Kingston and NY as bedfellows.

'Fat Boys Scratch' is heavily scratched, and 'Rock 'N' Roll' is whining and rock. 'Don't Be Stupid' has the fatties ones attacking violence, gambling and materialism.

If you're in a loud mood, this album is deft. The Fat Boys won't starve you... ■■■■

John Hind

LOVE AND ROCKETS 'Seventh Dream Of Teenage Heaven' (Beggars Banquet BEGA 66)

The gaffs are gonna be crying into their black leather hankies. If anyone out there thinks that just because three quarters of this lot used to make up Bauhaus, this new album is going to be doom, destruction and scratchy chords, then you were wrong.

Wisp' Sixties style melodies, gentle guitars, this is the stuff hippies are made of. Ouch, ouch. Howe Daniel, David and Kevin been hitting the acid tabs? Preconceptions — I had none. I had thought that they'd be trying their damndest to bury the ghost of Bow-wow, but what we have left is a completely mediocre album.

I simply don't see the point of recycling a dozen obscure old psychedelic albums and using those influences in what could be construed as a totally desperate attempt at diversity.

I dunno, maybe I'm wrong. Maybe there is a market for this. If so, I'll quite willingly admit I'm off kilter. But somehow, I don't think so. ■■

Nancy Culp



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● After a year of touring and clawing their way through Europe, **Siouxsie And The Banshees** are back home to empty a suitcase of new songs onto the heads of their British congregation.

Following the filming of a video for their new single "Cities In Dust," an un-petrified Steven Severin whispers some thoughts on the Banshees' art of videology. From Banshees to ashes and dust to...

"Siouxsie wrote the lyrics for 'Cities In Dust' after we'd played in Naples and had been to visit Pompeii. The video, which was shot in Fulham, plays with ideas of different layers of lava, with the boys as statues, and Sioux singing. It's a continuation of the 'Dazzle' video.

"There's a lot of thought goes into what we do with our videos, but you are limited by the fact that it's basically a promotional device, just a way of presenting the song. We try and get away from emphasising 'the band', and the faces of the band, but there's not a lot you can do. However you try, you can't help depriving people of their imagination. With most videos, you don't even notice the song, because there's too much going on visually."

As with past videos, the band are using Tim Pope's post-take editorial skills to add dazzle to the final product.

"We've tried to make this one more of a film than a video — it's the first time we've actually sat down and worked out a storyboard beforehand. In general we've been limited by the size of the budget we have. Our videos tend to be quite expensive, not because of the setings, but because of the special effects we use."

Opening up the video cabinet of Dr Severin's own visual tastes reveals some strangely bearded inclusions.

"I like Talking Heads' videos, and ZZ Top's are always enjoyable, but most music videos are completely lacking in imagination. I mean Cyndi Lauper, and the Pat Benatar dance troupe! Who makes those sort of things?"

Indeed, you have to be very careful where your eyes wander, as the video inspired, axe-through-the-bathroom-door songwriting on the last Banshees album proves.

"Around the time of 'Hyaena' we were watching a lot of video nasties, and obviously when you're writing songs you draw on all sorts of elements for ideas. You can't keep on listening to music for your inspiration.

"But as far as 'Hyaena' is concerned, the ideas that we used on that album are totally dead. For the new one we actually worked out the songs in a rehearsal studio instead of going straight in to record. So this one's a lot harder, it's got a lot of strong songs and melodies on it, but there's plenty of horrible stuff as well."

Enough to make your eyes pop out of your ears, for sure, but you have to wait for the new year.

● Story: Roger Morton

● Photos: Eugene Adebari



EYE DEAL

COMPILED BY ELEANOR LEVY



● THE BLACK CAULDRON

THE BLACK CAULDRON (Cert U 80 mins dir: Ted Berman and Richard Rich)

The latest Walt Disney cartoon is always an important event. This, the first for many years, is the tale of a black cauldron which has the power to unleash an invincible army of dead onto the world.

Naturally, the big badde of the piece, the Horned King, sets out to find it. His key to the mystery? None other than a clairvoyant pig — whose keeper also gets caught up in the mêlée along with a captive princess (of course) and a distinctly effete minstrel.

The story, condensed from a series of five books, has naturally been Disney-hocked to pieces, while the characters follow pretty much in the well-worn and classic mould. Ditto the jokes.

The voice-over cast list is massively impressive. Talents such as John Hurt as the evil Horned King, Freddie Jones, John Byner and Nigel Hawthorne are on aural display plus Susan Sheridan as the token female. It would appear that sexual equality has yet to permeate the Disney format. Various misogynistic jokes pepper the script.

These (small) criticisms, however, are only made from a worldly, sceptical adult point of view. With the advent of modern technology, the animational quality is simply mindblowing. The big kid in me had her mouth wide open in wonder the whole way through. Really!!!

Good clean entertainment which (sic) they don't make like this any more.

Nancy Culp

● JACK NICHOLSON and Kathleen Turner in 'Prizzi's Honour': nothing to do with the Mafia, honest

PRIZZI'S HONOUR (Cert 18 129 mins dir: John Huston)

The Prizzis are a tightly knit, wealthy New York family. Any similarity to characters — living or dead — with Mafia connections is purely coincidental — as is the fact that the head of the Prizzis is called don.

Charley Portanno (the devilishly eyebrowed Jack Nicholson) is their ace hit-man — an adopted son of the family with a fine line in garish yellow jackets. When he falls for a woman called Irene (Kathleen Turner) at a Prizzi wedding, he little realises she is his female equivalent, attending the wedding merely as an alibi before knobbling an enemy of the family. Naturally they meet again — and as you might expect, love blooms.

Some of the best moments in veteran director John Huston's latest film are those where Nicholson and Turner simply talk to each other. His slurred gangsterese is mesmerising, as every line in that increasingly podgy face strains with bemused concentration — like a retarded child desperately trying to understand the situation he finds himself in. A bit like John Wayne, really.

Kathleen Turner exudes cold, clinical professionalism under a smouldering hot exterior. It's only when this is thawed by her feelings for Charley that she finds herself in danger for probably the first time in her tough life.

A schemingly bitchy performance by Anjelica Hus-

ton as a disgraced Prizzi woman with designs on Charley becomes the catalyst for the genuinely nerve-grinding climax — made all the more shocking by the gentle lull of the two hours preceding it. 'Prizzi's Honour', you see, turns out to be too great for even the fast living, sharp-shooting Nicholson-Turner duo to overcome.

A gangster movie that makes you cry, a tragedy that makes you laugh — 'Prizzi's Honour' is a heart-warming, toe-curling little film that proves once and for all that Jack Nicholson is a genius. This man truly is the son of God.

Eleanor Levy

HAIL MARY (Cert 18 80 mins dir: Jean-Luc Godard)

Jean-Luc Godard, darling director of alternative cinema, is back to face the controversy again with this reworking of the story of the immaculate conception set in modern France.

Joseph, however, is no longer the model husband you were told about at Sunday school, but a confused and jealous taxi driver suspicious of the miracle pregnancy. Mary is a student who helps out at her father's garage, plays basketball and struggles with the enormity of what has happened to her.

Thus the shallow romance of the Bible is replaced with realistic characters and settings, and though the film may be irreverent it certainly isn't disrespectful. Godard has, however, succeeded in upsetting the Catholic church, provoking accusations from Pope John Paul II that the director has "deeply wounded believers' religious sentiment and respect for sacred things".

Godard's written reply to the Pope supposedly acknowledged the Vatican's rights over the original story and advised him to contact the Italian film distributor to voice his objections.

That little story is itself more entertaining than the film, which all too often ends up wallowing in what-is-life philosophical questioning. It's real prime art-cinema stuff in fact, but without wishing to appear blasphemous, oh my God-ard! What's the point in being alternative if you've got nothing new to say?

Pedro

● MYRIEM ROUSSEL in 'Hail Mary'



A LETTER TO BREZHNEV (Cert 15 95 mins dir: Chris Bernard)

These days, a contemporary tale of troubled love with a liberal dose of earthiness and humour is always likely to take place in Liverpool. It's as if that's the only place where "ordinary people" still exist.

'Letter to Brezhnev' is no different, with its sprinkling of Brookside and bucketful of scally antics — drinking, screwing, thieving and dreaming of "something better". It's also a superbly funny and warm story of one girl's troubled journey to the love and romance seemingly denied to "an ordinary girl from Kirkby".

Elaine (Alexandra Pigg) and Teresa (Margi Clarke) set off for a night on the town where they meet two Russian sailors, Peter (Peter Firrh) and Sergei (Alfred Molina). While Teresa and Sergei test the bed springs next door, Elaine and Peter fall in love and swear to meet again, even though the Russian ship sets sail the next day.

Against the wishes and advice of everyone except Teresa, Elaine keeps up the relationship by letter, until this is stopped by the Russian censor. A letter to the President results in a plane ticket to Russia, and Elaine prepares to jet off to the realisation of her dream.

Some incredibly funny scenes as the two girls navigate Liverpool's lusty male population combine with some excellent acting from all concerned (Margi Clarke in particular) to make this a heartwarming fairytale of realised dreams against a background of humdrum desperation. Great stuff indeed, even though a different location would make a refreshing change.

Andy Strickland

VIDEO ROUND-UP

Trumplets blast, bells ring, hearts go bang-bang for the release of the very lovable **Dead Or Alive** on video. 'Youthquake' features hip, swinging vids for the likes of 'That's The Way (I Like It)', 'You Spin Me Round' and 'In Too Deep'. Too crazy-zee for comfort... Talking of sex symbols for the Eighties — Mr Burns is nothing when compared with **Phil Collins**. Last month saw his solo video released on Virgin; now we are treated to his serious side — drumming and warbling for those dreadfully dull Genesis chops. '**Genesis — The Mama Tour**' is available from October 17... Interesting films available on video soon include **Nicholas Roeg's 'Insignificance'** (Palace Video) and '**Caravan Of Courage, An Ewok Adventure**' (CBS/Fox). Ewoks were those little cuddly animals in 'The Empire Strikes Back'. Shudder...



● 'AMERICAN WARRIOR'

AMERICAN WARRIOR (Cert 18 94 mins dir: Sam Firstenberg)

Pap, mindless power-pap! That's all there is to this film, I'm afraid.

You don't have to be fastidious to find the beef-brain prejudices rampant in 'American Warrior' highly offensive. Set in the Philippines — 'Vietnam only we won', as one character opily puts it — our gorgeous, pouping hero (Michael Dudikoff) lays waste to hundreds, maybe thousands, of slant-eyed ninjas and other assorted foreigners.

The object of his affections is an apology for womanhood who worries about her make-up while being pursued by scores of deadly ninjas. So much for the characters.

The plot is awkward and incredible, involving gun-smuggling Colombians, Frenchmen with appalling accents, a Japanese soldier hiding in the jungle under the impression World War Two is still going on, and that standby of all muddled plots, amnesia.

Having said that, if you can stomach the celineous plot and its politics you will come away from this entertained. For those of you interested in men's muscles — black or white — there's a treat in store. If that isn't enough, watch an American singlehandedly destroy hordes of cunning Orientals who try to waylay him with all manner of tops, sick and knife tricks.

'American Warrior' has a sort of seductive charm, some of which rests on the hero's handsome shoulders, the rest on the perennial appeal of martial arts. If the moral aspect worries you, it's marginally less compelling than locking yourself in the bathroom with a copy of 'Penhouse' and, I imagine, more amusing.

Aliev

PROJECTIONS

... Bad taste or art? As director **Alex Cox** — the man behind the weird and wonderful 'Repo Man' — begins shooting the story of **Sid Vicious** and **Nancy Spungen** in London, this question is inevitably raised. Seeing that 'Repo Man' was a thrilling combination of both bad taste and art, chances are 'Sid And Nancy Love Kills' will be a lot more cherishable than you may think. Time will tell... With 'Desperately Seeking Susan' still drawing the crowds, a word for **Aiden Quinn**, who plays the man who thinks he's in love with **Susan (Madonna)** but is really in love with **Rosanna Arquette**. For anyone who's interested, the role that got him the part in 'Susan' was as a live-fast-die-young dreamboat rebel who drives **Daryl Hannah** ('Splash'), **The Pope Of Greenwich Village**) off into the distance in 'Rockless'. Catch it on video now if you want to see someone being very rude to **Kim Wilde's** 'Kids In America'... Also released this week is 'Gulag', a new film starring **Malcolm McDowell** who's come a long way since his anarchy and thuggery days of 'A Clockwork Orange' and 'I...'. While Britain prepares for 'Back To The Future' mania when the film is finally released in the first week of December, small but perfectly formed star **Michael J Fox** is currently the hottest thing in America. His follow-up film, 'Teen Wolf' is beaten only by 'BTTF' in the US box office ratings. Small may be beautiful, but the prospect of a werewolf playing basketball is hardly a pleasant one... Now we're well into October it's about time we started thinking about Christmas. Festive cheer will arrive with the inordinately expensive (50 million sort) 'worth (no less) **Santa Claus — The Movie**'. Sounds like a barrel of laughs — and for that money it should be — and boasts a soundtrack including a composition by hunky-hard-man-of-rock **Bryan Adams**. Anything with **Dudley Moore** as an elf has to be a bit suspect though...

A L
GOSSIP I
COLUMN P

● Has Rambo met his match?
Has the world's most
dangerous mutton-head
cooked his goose?

By all accounts he has. The beefcake we can applaud for slacking him is six foot plus Hans Lungren — the man who it is said both frequently discuss East African affairs with none other than Grace Jones.

Hans is currently filming 'Rocky IV' with the stunningly retarded Stallone. 'Big beefy' Lungren and Stallone meet in the final conflict, but things went wrong in one of the rehearsals. A swift right hook to Stallone's frontal lobe (hard to locate even without his bandana) was followed through by a sensational jab to the ribs. The latter blow sent Rock a reeling and a rocking all

the way to the first aid box, with a cracked rib.

Hans took his boxing instruction from Grace Jones herself, who learnt everything you need to know about socking a pinhead on the jaw when she confronted Russell Harty.

Sting celebrated his 34th birthday last week, and, just to make the announcement even more preposterous, the ex-copper revealed that he likes to be pummeled stupid before his shows by a Swedish masseuse. This is all part of Sting's keep fit campaign that will be put to the ultimate test when he makes his assault on Mount Everest (the pub), pencilled in for the 1990s.

Sade's album is finished. Hard to believe it, we know, but there you have it. Or rather you will have it in about five weeks when 'Promise' (for it is called that) makes the shops.

At least someone appreciates the jazzy pop of Working Week. They may have experienced problems finding the elusive hit single, but they have secured a future in films. Week have done the score for 'Supergrass', an epic production starring the loony Comic Strip team that is premiered next month.

Pete Burns and taxis just don't mix. Since his recent spot of glib advice from a Liverpoolian cabbie, Patch has endured another incident whilst keeping an eye on the meter. Seems Pete and his good lady wife were cabbieing it back to their home in Toxteth when an army of rioting car burners surrounded their cab intent upon tearing the star limb from limb.

"They were on the roof, on the bonnet and smashing the windows; they got a police escort home," quoth a shaken Burns person. "Pete's had enough now. He's lived in Toxteth all his life but now he's moving to London because he



Photo: LFI

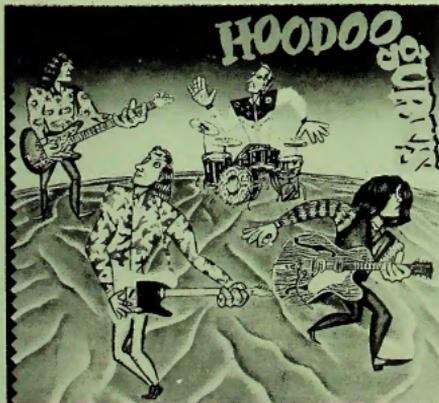
■ Contrary to popular belief, Andrew Ridgley will not be doing a cover version of a Smiths song. In actual fact, the opportunity to line Morrissey and Marr's pockets with gold has been grabbed by Mrs Steve Lillywhite, aka Kirsty MacColl, who is lending her talents to 'William (It Was Really Nothing)'.

thinks it's safer." Estate agents in Brixton have been contacted.

On a happier note, Patches has just received a 150 year old obi, a Japanese wedding sash, that was accompanied by a formal marriage proposal from a Nipponese admirer. The letter was even sanctioned by the girl's mother. The only problem is the fact that the girl is but 11 years old.

A big round of applause please for Tracey Ullman. She's promised never to make another record again.

WATCH OUT - THE HOODOOS ARE COMING!



MARS NEEDS GUITARS!

TV appearances

WHISTLE TEST - 19th November

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- 24th November SURREY UNIVERSITY, GUILDFORD. TBC
- 25th November COASTERS, BRIGHTON
- 27th November LANCASHIRE POLYTECHNIC, PRESTON
- 28th November RIVERSIDE CLUB, NEWCASTLE
- 29th November THE CELLAR, LIVERPOOL
- 30th November THE INTERNATIONAL, MANCHESTER
- 1st December HAMMERSMITH PALAIS
- 3rd December THE DOME, BIRMINGHAM
- 4th December THE NEW OCEAN CLUB, CARDIFF
- 5th December THE GRANARY, BRISTOL. TBC
- 6th December LEEDS UNIVERSITY. TBC

SEE PRESS FOR FURTHER DETAILS

Chrysalis



Despite **Saint Bob** being the most loved man in the known universe as a result of his sterling efforts raising sterling for Live Aid and other ancillary Aids, he's skint. It transpires that he's had to foot the bills himself for jattin' to and from Africa, and if it wasn't for **Paulea's** income the pair would be on the dole and we'd be holding benefits for them.

Meanwhile, highlights of the splendid Live Aid bash have been condensed into a 55 minute film that ought to be on our television screens this Christmas.

What a wag that **Freddie Mercury** is. For his 58th birthday party in Munich, the singer asked invited guests from far flung parts of the media and the like to wear costumes only in black and white. Little did the stooges know that they were being filmed for old toofy's next video.

Stephen C&A Dufflecoat can't stay out of the news. The girlfriend that **Kate St John** denied she is, turns out to be none other than **Lovely** (for verily that is her name) **Previn** — daughter of the man who has made a fortune and earned a place in our living rooms advertising television sets. We await further denials.

Asia, the zillion selling band formed out of the crumbs of **Yes**, have had to scrap the £10,000 **Roger Dean** cover of their imminent third album because it was to have been called '**Arcadia**' — which as any dim wit will tell you is the name of Le Bonehead's replacement band for the ailing **Duran Duran**.

P P Arnold (ask your folks about 'The First Cut Is The Deepest') has a new single out which she recorded in between roller-skating lessons with her son **Calvin**. P P recently starred in the worst musical in the history of worst musicals, 'Starlight Express', that demanded she zoom past

an audience of pinheads from Croydon on rollerskates. Mum's advice did just the trick for 13-year-old **Calvin**, who can be seen on four wheels belting around the set of the Beeb's series 'Up Our Street'.

The Rolling Stones' next album, their first for CBS, won't be out until next year. The delay is due to **Jagger's** fatigue after endless nights trying to hold an intelligent conversation with **Jerry Hall** and singing their insomniac offspring to sleep with renderings of 'Jumping Jack Flash'. Poor little sod.

The Thompson Twins are limbering up for their world tour in Dublin. **Alannah** has been sighted galloping around on a horse called **Bury** and **Joe** has been weight lifting. **Tom** is bearing his embarrassment well.

Baby talk. Congratulations to **Jools Holland**, **Steve Harley** and **Tom Waits** who all became proud fathers of children this week. It could have been worse.

London firemen were dragged away from nursing staff of ill repute last week to extinguish a blaze started by **Brilliant**, who had over-zealously set off one firework too many for the finale of their video being shot on the roof-tops of London's Soho.

We can all look forward to the departure of **Van Halen's** exuberant braggart **David Lee Roth**. He's put his name down for a space-shuttle flight.

'Miami' **Steve Van Zant's** 'Sun City' project has expanded into an album. The seven track collection will include waxings from **Bob Dylan**, **Lou Reed**, **Miles Davis** and **Hall & Oates**. It will be amongst us all shortly.

Which only leaves us to say toodle-pip and, as always, stay tight-lipped.



Photo: Pictorial Press

■ **Horror shock revelation** — **Simon Le Bonehead** spent £396.50 (including VAT) on a haircut so that he would look good to the fish for his upside down round the world yacht race. **Lip** believes this is the most expensive haircut on record. It even pips **George Michael's** staggering £380 bill for a barnet trim prior to the making of the **Club Tropicana** video. To be fair though, most of that went on hair gel and the return air fair from **Cyprus** to **London**.

Theriza Bazar

THE NEW
SINGLE

*too much
in love*

7 INCH
AND 12 INCH
(SMOOCH MIX)
PRODUCED BY
ARIF MARDIN



MCA AND MCAT 998
MCA RECORDS

GRIFE OR PRONOUNCEMENT... BOUQUET OR BRICKBAT... WRITE TO:

L · E · T · T · E · R · S

RM LETTERS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

■ **Don't you think** it's about time everyone started to forget about Live Aid, Band Aid and all the rest of it and looked to their own lives instead? I am totally sick of hearing 'give, give, give, we need your money'. I need my money as well and can ill afford to keep giving it to a country whose government can't do anything to help themselves.

It's almost a year now since the famine began and Africa has received millions and millions of pounds, dollars, francs, pesetas and just about every other country in the world has had some disaster since. America had floods that wiped out whole crops, Brussels had the soccer riot, Bradford had the fire and then there was the Manchester disaster.

Out of all the millions that Bob Geldof raised, he's not given a penny to anyone. I think it's disgusting. You probably won't print this because it goes against what so many people were persuaded by a superstar into believing.

An ex fan of Bob Geldof

● For a start, it's a shame you haven't

got the bottle to give your name, but then you're so full of crap I'm not surprised really. Can't you see the difference between American crops being destroyed and literally millions of human beings starving to death when they needn't? As for the famine starting a year ago — wrong again, buster. Famine has become the norm in that particular part of Africa, it's not a one off

■ **Has anybody else** noticed the similarity between the new Cull single and that old classic 'Echo Beach' by Martha And The Muffins? It's been slowed down considerably but I'm sure that's the same riff, cos it's the only thing I can play on the guitar.

I thought 'She Sells Sanctuary' was a great record, but it looks like we've got another one hit wonder on our hands. I reckon the amount of styling that goes into a band is linked exactly with their lack of musical originality. Remember the Scuzz? They were playing all these riffs ages ago.

Sheila Hynde, Sheffield

● The similarity is detectable. Sheila,

but there's only so many notes in the world, you know. As for the clothes, we here at rm regularly sit round the office looking like extras from Turkish Delight ads

■ **I just had** to write and congratulate you on your new magazine. I particularly like Eyedead because even though we don't get some of the films down here it's nice to keep up with what's happening. It makes a change to read something other than pop stars mouthing off, and the film star profiles are great. I didn't realise that James Dean had only made three films. Shame isn't it, though I don't think he's quite as good looking as people make out.

Sue Halder, Newport, Isle Of Wight

● Ms Levy thanks you, Sue. Nice to know all the hard work's appreciated

■ **First of all** may I take this opportunity to congratulate you on what is a first class record/music mag. But the real reason I feel that I must

write is that lately I've been totally amazed by the record industry. Being a mobile DJ, obviously I have to buy the latest hit singles in the Top 100. This usually means spending around £15 a week or more but, after my latest jaunt to the record shop, I was horrified to find that the singles had risen not only in chart terms, but also in price to a hideous £1.55, which I consider to be excessive for seven inches of plastic.

Perhaps the record companies could throw in special offers; for example, two records for the price of one or a holiday for two in Hawaii. Anything of this nature would be fine, but for now I'm comforted by the fact that I've brought it to the attention of the people who can help us poor DJs out.

Mr Dave Knows, Cornwall

● £1.55! I'm sure they're even more expensive in this part of the world, Dave. Trying to get anything out of the record companies is a pretty thankless task — it's all down to profits, and as sales drop prices rise. A nasty spiral, Dave, but you lot aren't exactly cheap yourselves, are you?

PAT RENATAR



NEW 7 & 12" SINGLE
INVINCIBLE

7" AVAILABLE IN
A LIMITED EDITION GATEFOLD SLEEVE

7" - PAT 3/12" - PATX3

Chrysalis

■ **Whatever happened to the real Mailman** who used to answer the letters? Gone are the cutting remarks and sarcastic wit of old and in their place are nice social worker type replies. Who is this impostor? Take note m, and anyone intending to write to you, get your fingers out and put some humour and cut and thrust back into the letters page or I'll be forced to write again.

PS: I'm not going to say keep up the good work and how great m is, like some of the possums do, so there.
John, the Coventry critic

● *Piss off! Will that do you, John?*

■ **I've just read** your interview with the Pogues where they say that there are places that are a bit special for them gus-wise like Glasgow and Liverpool. Well, traditionally there is a great bond between the two.

Glaswegians and Scousers stick together in times of trouble and it's the same with our football supporters. There are fans in Glasgow who represent Merseyside clubs with their Liverpool and Everton colours just like the Scousers with Celtic and Rangers. So, on behalf of all good Glaswegians and Scousers — thanks to the Pogues. **Pete McCluskey (a loyal Celtic supporter), Glasgow**

● *There wasn't much of a bond between the two when we at m Letters recently watched the Wales v Scotland match, Pete. The things you Scots were calling Ian Rush made us blush*

■ **If I may**, five points about your Sept 28 issue.

1. The new magazine is 100% better than the old Record Mirror.
 2. To Falle of Ipswich, who is obviously as thick as the name suggests: if you had seen Live Aid or heard the numerous DJs talking about the Cars' 'Drive' you'd know why it re-entered the charts.
 3. Mr Hartman, London, Red Box's single is far from being incredibly ordinary. It's better than any of the drivz currently in the chart.
 4. It amazes me that after all these years we're still getting records released by Marc Bolan. He may have been good in his time, but to keep churning out his records is ridiculous. 5. I hate Paul Weller! He's such a prut. **Sue Conroy, Lowestoft**
- *We'll give you one and two, Sue, but you're a bit wide of the mark other than. Must be all those coastal breezes coming in from the North Sea*

■ **Thank God someone** has at last satisfied we electro lovers by publishing an electro column. The first of your electro round ups was a true and solid account of the current scene. It contained a brilliant paragraph about the lack of quality in many records because companies are publishing cuts by 'one off' groups. These songs are responsible for the stereotyped image of what constitutes an electro song — an overloud beat and 'wikki wikki' noise thrown in for good measure. Thanks.

John Ryan, Basingstoke
● *Happy to oblige, John, and rest assured there will be more electro*



● **BONKERS**, unusual mythical beast

■ **I've just heard** the new Simple Minds single and I've sussed it out. The biggest secret in the music business can now be told. Simple Minds and U2 are one and the same group, I'm sure of it. Being a bit of a U2 fan I rushed to turn up the radio when I heard the Simple Minds single and thought — funny, the Edge's guitar is a bit quiet on this one.

I seem to remember that Bono was supposed to have appeared onstage with the Minds some time, which was

obviously achieved with mirrors. Now this is very worrying for us fans, but seriously — don't you think someone should tell Chrissie Hynde? She'll never be able to sing 'I Got You Babe' again because she won't know who she's got.

Patrick Quilley, Doncaster
● *See what you mean, Patrick. Simple Minds' absence did coincide with an album and tour from U2, didn't it? As for Chrissie, we reckon she could eat them both for breakfast*

LATIN QUARTER

NEW SINGLE



No Rope as Long as Time · Radio Africa

Special Limited Edition 7" Doublepack contains Free Single "Pyramid Label" & "Voices Inside"
Look out for Latin Quarter on Tour & the new album "MODERN TIMES"



DELIGHTFUL

■ **Dee C Lee** releases her single 'See The Day' on October 14. The 12 inch version of the single features Dee's interpretations of two Paul Weller songs, 'The Paris Match' and 'Luck'.



● **Propaganda** start their first ever British tour at the end of this month. They'll be playing Sheffield University October 26, Manchester Maxwell Hall 27, Norwich University Of East Anglia 29, Nottingham Rock City 30, Leeds University 31, Liverpool Royal Court November 1, Glasgow Barrowlands 2, Coventry Polytechnic 4, Birmingham Powerhouse 5, Leicester Polytechnic 6, Hammersmith Palais 7. After this tour, Propaganda tour Europe.

● **Jerry Dammers**, the man who brought you 'Free Nelson Mandela', is getting himself involved in another political single. He's behind 'The Wind Of Change' which will raise money for the African freedom fighting organisation SWAPO. Jerry is producing and arranging the single, which features Robert Wyatt and the SWAPO singers.

● **Blancmange** have postponed their tour to December. The new dates are Glasgow Barrowlands December 1, Edinburgh Playhouse 2, Oxford Apollo 4, Guildford Civic Hall 5, Poole Arts Centre 6, St Austell Coliseum 7, Norwich University of East Anglia 9, Leicester De Montfort Hall 10, Hammersmith Odeon 11, Leeds University 13, Liverpool Royal Court 14, Bristol Studio 15, Brighton Dome 16, Birmingham Odeon 18, Manchester Apollo 19, Preston Guildhall 20, Nottingham Royal Centre 22. Tickets for the old dates will be valid for the new shows and refunds are also available.

26 R M

● **Band Aid** is giving three million dollars to immunise more than half a million children in Africa against killer diseases. The money will go towards injections against measles, tetanus, whooping cough, diphtheria, tuberculosis and polio. Five dollars is all it takes to immunise one child against all the diseases.

The money raised from the Live Aid appeal will be allocated to the United Nations Children's Fund.

UNICEF executive director James Grant explains: 'The children of Africa are the most vulnerable because of malnutrition, and therefore highly susceptible to diseases. That is why dealing with the crisis in Africa is not only a matter of emergency food but also of emergency immunisation.'

● **Carmel** plays a tour in November and her single 'I'm Not Afraid' will be out on November 1. The tour starts at Northampton Dergate Centre on November 18, followed by Leeds Polytechnic 19, Birmingham Town Hall 22, Leicester University 23, Manchester Opera House 24, London Dominion 25.

Carmel's album will be released in the New Year.

● **The Thompson Twins** have made some amendments to their tour. They've cancelled their shows at Deside Leisure Centre October 19, Leeds Queens Hall October 20 and Shepton Mallet Showering Pavilion October 22, and added a date at Manchester Apollo on October 21.

People who bought tickets for the Shepton Mallet show can get a refund or exchange them for the band's Birmingham NEC concert on October 23. Leeds and Deside ticket holders can also get refunds or exchange their tickets for the newly added Manchester date.

The Thompson Twins release their single 'King For A Day' this week.

● **Level 42** release their album 'World Machine' on October 18. The album features nine tracks, including their current single 'Something About You'.

● **Baltimore** follows up 'Tarzan Boy' with 'Woody Boy' this week. You have been warned.



SPUTNIK TAKE OFF

■ **Sigge Sigge Sputnik**, who have just signed a major deal with EMI, have lined up a series of dates at Croydon Underground October 16, Kingston Polytechnic 17, London Goldsmiths College 18, Aylesbury OTFH 19. They'll be releasing a single in January, followed by an album.

● **Midge Ure** adds three more dates to his tour, at Crowley Leisure Centre October 31, Southampton Gaumont November 20, Hammersmith Odeon November 21. Tickets are available from box offices and usual agents.

● **Tracie Young** releases her single 'Invitation' on October 18. Sharing vocals with Tracie is Camelle Hinds, who used to be with Central Line. The single also features Billy Chapman from Animal Nightlife on sax.

● **Julie Roberts**, Working Week's dynamic vocalist, releases her own single 'Ain't You Had Enough Love' this week. The single was written and produced by Jane Eugene, Carl McIntosh and Steve Nichols from Loose Ends.

● **The Big Dish** play a short tour at Aberdeen University October 11, St Andrews University 12, London Goldsmiths College 15, Ealing College of Further Education 16, University of London Union 17, London Queen Mary College 18, Canterbury Kent University 21, North London Polytechnic 22. The Dishies can also be seen in action supporting Lloyd Cole And The Commotions on their tour.

● **China Crisis** have added three dates to their tour, at Essex University October 19, Norwich University Of East Anglia 20, Chippenham Gold-diggers 21. Support band is the Escape Club.

● **The Art Of Noise**, who recently split with ZTT Records, release their single 'Legs' on October 21 through the new Chino label. Watch out for an album soon.

● **Simply Red** release their debut album 'Picture Book' on October 14. The album features 10 tracks, including their debut single 'Money's Too Tight (To Mention)'.

● **Balaam And The Angel** add a couple of dates to their tour, at Derby Blue Note October 15, Bristol Bier Keller October 20.

CD PLAYER

WINNERS

● The following have won a portable CD player: Sharon May, Invicta House, Millmead Road, Margate; Les Adams, Dorchester Road, Worcester Park, Surrey; Robert Whale, Croft Avenue, Andover.



ACCIDENTS WILL HAPPEN

■ **OMD** release their single 'La Femme Accident' on October 14. It is the third track to be lifted from their 'Crush' album. A special double pack single will also be available, featuring their first smash hit 'Enola Gay' and a live

version of 'Locomotion'. **OMD** are currently in the States, where their single 'So In Love' is breaking big. The lads have been playing dates as headliners and supporting the Power Station and the Thompson Twins.

RM-C:60

SPOOLS PARADISE

FREE

15-TRACK CASSETTE



Photos by Joe Shaffer

maxell. UL

● Brilliant, the jazz-based 'Ruby Fruit Jungle'. Berry good

● Colourbox, the almost blue 'Arena'. Red hot

RM-C:60

COUPON

FOUR

SPOOLS PARADISE

● The sand is creeping down the egg-timer. The final whistle is about to be blown. In two short weeks, we'll be biffing down the hatches on the RMC60 and you could be left out in the cold with nary a cassette to warm your Walkman. The RMC60 features 15 tracks of the season's finest, including Lloyd Cole, the Pogues, James, Brilliant and Colourbox.

But all is not yet lost. Your ears could still thrill to the crystalline perfection of the RMC60, lovingly recorded on a Maxell UL tape... but you'd better hurry up.

For this and the next two weeks we'll be printing coupons. To get your RMC60 cassette, you should collect three of the coupons, in sequence. Please remember, only consecutively numbered coupons will be accepted.

Coupon number four appears on this page, so if you've been collecting from the start, now is the time to send 'em off.

Simply fill out the necessary details on the order form below, enclose the coupons in a nice sturdy sae with a 22p stamp (2nd class) or a 31p stamp (1st class) nestling on it and send the lot to: rm cassette offer, PO Box 50, Harlow, Essex.

If you haven't been collecting from the start — there's still a chance to get the RMC60. Coupons five and six appear in the next two issues.

Closing date for this, the offer of the decade, is October 28. All cassettes will be despatched by November 1, so please allow 21 days for delivery.

ORDER COUPON

I enclose three consecutive coupons numbered to together with a p stamp. Please send me my RMC60 which will be despatched on November 1.

Name (block capitals)

Address

The rm cassette offer is open to all readers of rm residing in England, Scotland and Wales only and while stocks last. The offer is not open to employees and relatives of employees of Spotlight Publications Ltd, Spotlight Magazine Distribution Ltd, Morgan Gramplan Ltd, Riverside Press and all associated and subsidiary companies. The cassette offer will appear in rm exclusively from issue dated September 21, to October 26, 1985. Readers are requested to collect a consecutive set of three special coupons published in rm. Overall six coupons will be published numbering one to six. Any three consecutively numbered coupons will be accepted. Coupons unnumbered will not be accepted. Photocopies of coupons will not be accepted. Readers are requested to complete the special order section which will appear in the 5, 12, 19, and 26 October issues, enclose a set of three coupons, a strong SAE carrying a 22p stamp and send it to 'rm Cassette Offer' PO Box 50, Harlow, Essex. Correspondence will not be entered into. Please address your queries to the Publisher, rm, Greater London House, Hampstead Road, London NW1.

MESSIN' WITH MY MIND

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OUR FIRST RELEASES

SLAVE
DON'T WASTE MY TYME
C/W JAZZY LADY 7" & EXTENDED 12"

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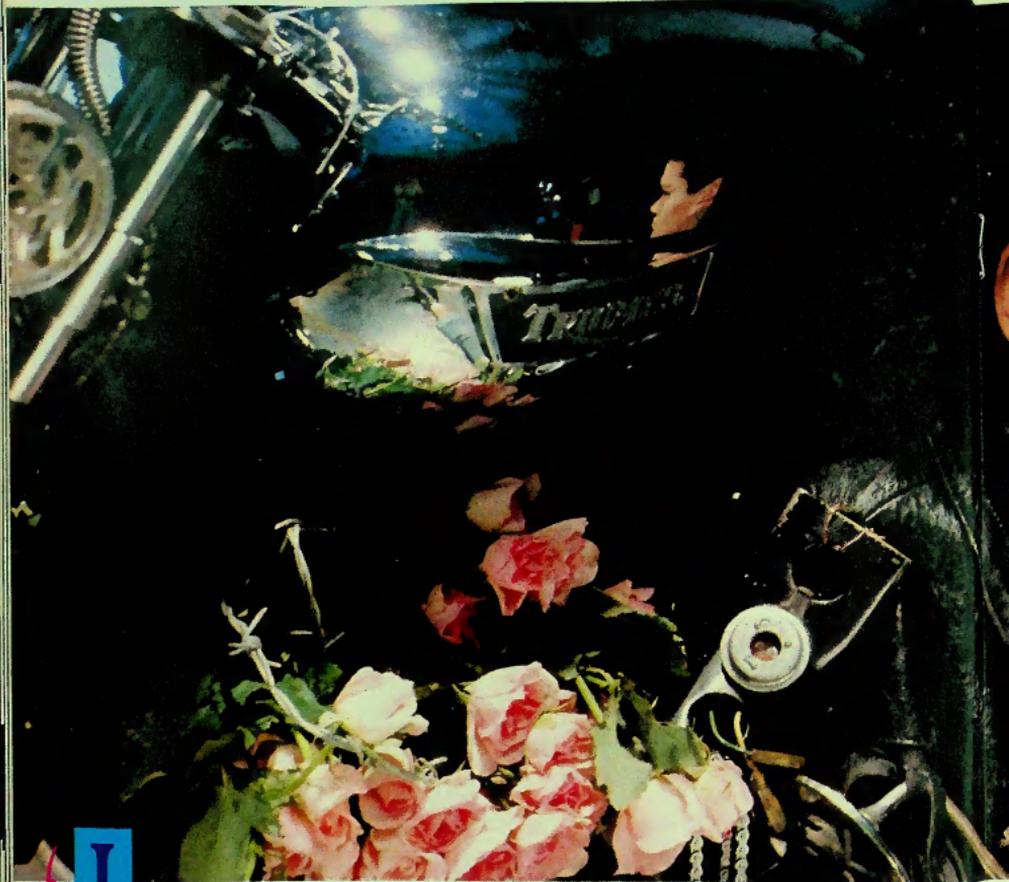
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ACERT2

S-L-A-V-E

■ DON'T WASTE MY TYME ■
■ JAZZY LADY ■

ACERT2



I JUST WANT TO GO OUT AND BUY SOME
ASPIRIN WITHOUT HAVING TO SIGN 73
AUTOGRAPHS. . .

Pete Burns profile by Betty Page.



Photography by Paul Cox

Who is the real Pete Burns? Is he the virilic bitch with no talent? The depraved, self-obsessed pervert? Or is he just the great big softie wrapped up in a façade of barbed wire? Why are we so fascinated, anyway? It may be because he appears to have it sussed, because he's a genuine character in a mass of conformist Yuppy 2000 people, or because he's painfully honest and he's succeeded against all odds in becoming famous and keeping his sanity. He's done that by maintaining a sharp sense of humour.

Pete Burns will not become a saleable commodity — there will be no Petey dolls. A lot of people don't like PB — damn him, he's got what he wants, and he's retained his dignity. Perhaps it's churlish to assume you know someone, to dig beneath the surface when they don't want you digging, but with Pete it's very tempting because he says so much yet gives away so little. When he agrees to speak, that is.

Pete has spent a long time away from the interview couch, leaving the records to speak for themselves. ("Before 'You Spin Me Round' I could've raped the Pope and no-one would've been bothered. Then I didn't talk and we got a big hit.") But now, like Prince, he's upped his profile again, perhaps to aid the progress of 'My Heart Goes Bang', the fourth single from the rampant and rollicking DOA album 'Youthquake'.

So here we are. PB in conversation with BP, something of an amateur therapy session. I fire words, he answers. Revealing? We'll see how the consciousness streams.

FOLLOWING A NUMBER ONE

Well, as it wasn't me first single (it was the ninth), even when it was number two I never expected it to be number one. It was a bonus. It's said that some people think if you don't have a number one, you're floundering. It was great just to be in the top 100 best selling pop singles that week — you've no divine right to a number one. I can't see us having another one anyway. I suppose the next thing is to have a top five single in America. We'd like to maintain it here, though. We've been around the world but this is still the most important place.

JAPAN

It was the best place. Being an artist in the music business there, the way you're treated! You do radio and TV interviews and you get TV sets as gifts. We left laden with kimonos and stuff. We did a disco PA there cos the record went top 40 but we didn't realise how quickly things had escalated. We were expecting 800 and 2,000 got turned away, the police had to escort us, the whole bit. It escalated to mania, but there it's polite mania. If you tell them to stop, they do.

SHOPPING

Yeah, I still go shopping a lot. I spent about £15,000 on clothes in Japan, I had to come through customs with four coats on and three huge Samsonite suitcases. But they were classic suits, worth four times what I spent. I got loads of presents for me, wife, too. Shopping is almost my only vice, my only irresponsibility. I don't drink, smoke, take drugs, I wouldn't like to put my money up nose and when the cupboard's bare I have to go back and write more hits. I don't mean to be vulgar spending all this money; I'm not flaunting it, I know there's lots of people in poverty and you're supposed to feel guilty, but I don't do anything else. I don't dine in expensive restaurants, I don't have a car. I'm so boring that people start checking my credit card accounts.

BODYGUARDS

I did have 15 bodyguards at one point; I was going through them like they were going out of style, but variety is the spice. The best one was Peter, he's worked with royalty. You never think you need one abroad, but European countries react differently to you. Young kids get over emotional — one of them stabbed a bodyguard with scissors trying to get to me. I didn't like living the life of a hermit, though.

NOSES

Have I found the perfect nose? I've had it done three times. Yeah, it's OK. The bad thing is that there's so much taboo, and people won't leave it alone. If you're in pictures and videos all the time and sell yourself on that, it's a pile of shit if you don't look good. And it's so painless anyway, less painful than having your ears pierced. The first one was a rush job, off with the bandages and on to TOTP. That made it heal oddly, so we had another one done. The third one was an injection to get rid of scar tissue. Nose jobs are rare in this business anyway — the bad thing is that all you get is nose jokes now. But it's just like buying a new jacket. I haven't had anything else lifted — perhaps when I'm 38, but I'm still only 26. I've no intention of letting mother nature get a hold on me. I'll show nature who's boss, take her by the balls. I have a nice plastic surgeon, though. I never leave the house without a 10p to call him.

MOUTHING OFF

I can't just turn it on or top. I can't pretend. On tour, I got bored after three dates and became a human video. I wasn't being defensive, I didn't talk because I can't switch it on and off. If you want an evening with Dame Edna, go and see Culture Club. Another reason I don't talk is that it'd be like selling me. And the more you do that, the more people feel they have rights on your life. And I'm not for sale. They think they've bought you for £2.99. I didn't talk to people and it worked — no-one thought they owned me. Part of the process of selling is to sell the artist first, but there's nothing different about us apart from the fact that we have the chance to fulfill some fantasies. I don't want people to think they know me, even though we've had hits in 17 countries. I choose who I talk to — it protects me.

SCANDAL

No, no more, but no doubt it'll happen again and I'll be laughing all the way to the bank. There was a phase where the dailies sent journalists up here to Liverpool going in places looking for my parents and offering money to people who knew me.

I got upset about that, but they couldn't have found anything out if they'd tried. You won't find me in bed with Samantha Fox. You won't find any scandal about me. I'm perfectly covered from all angles. You are public property to a degree, but it only matters that you reach the people who like the music, you end up as a moustache for the journalist to sell themselves.

AMANDA LEAR

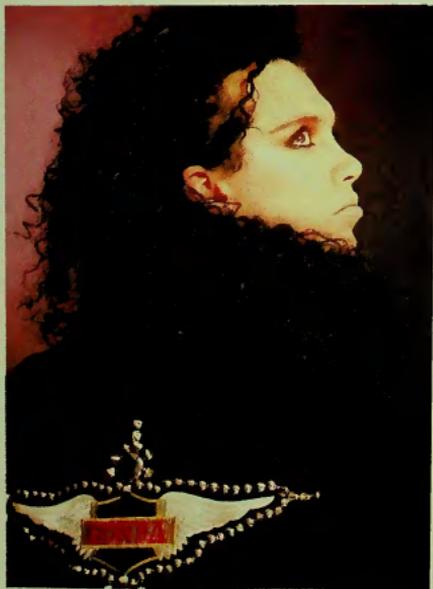
One paper said I was perspiring with Amanda Lear. Not exactly. I did meet her, at this Italian Festival we were headlining. The joke was that there was this talent contest going on too, and she thought we were in it. She swanned up in this leopardskin leotard and said 'darling, I'm sure you'll win'. She's got a brilliant sense of humour and she's really interesting — one of the best people I've met recently because she's unaware of the pop scene. She didn't know who I was and why should she? It was refreshing. I watched her trying to sell one of her paintings to David Cassidy — she didn't know who he was. It was hysterical.

FAME

I still haven't settled into it. I seem to be known everywhere my records are released. It's irritating sometimes, I do have the urge to be anonymous, observe people and things without being bothered. I couldn't go to the pictures here without more people watching me than were watching the film. The good thing is that it brings out people's polite sides, they respect you more. Taxi drivers are nice to you. Mind you, I have had some give me cassettes of things they've written cos they think I'm in need of a good song. I don't think anyone should pursue a career like this for the fame — fame doesn't pay the rent. I'm enjoying the success more. Being famous has proved to me that the music we make is a saleable commodity. It's the personal victory I like. I haven't had much peace and quiet, though. The next stage is to move into the centre of London. I can't go out here in Liverpool and I wanna start doing it.

HYSTERIA

I don't like it at all. It's very scary. I'm the same human being I always was. I just feel sorry for those who get like it — I'd rather they didn't. In Italy it's terrible, they don't just want autographs there, they want flesh. All that just drives me away, but it's sad looking at their faces. I just want to go out and buy some



30 R M

aspirin without having to sign 73 autographs. Then other people see you signing and want some too, so you end up signing people's pension books, wasting 20 minutes of your life when they'll probably just throw it in the bin when they get home anyway.

In Liverpool it's more aggressive. There was nearly an incident the other day with some schoolkids, they were really hostile. There's this attitude here that they don't like success, it reflects badly on them. I could've murdered each and every one of them but I didn't want a week's worth of front covers. Even my balcony's cordoned off now, these kids have eyes like hawks, watching you peddling away to your exercise bicycle. Living here's like being in 'Escape From New York'. There's a gradual decline going on — it's very sad, but I've had all I can take.

HAVING A GOOD BITCH

I've become quite unaware of a lot of what's going on. If I want one I have to have all angles covered. Madonna I loathed but now I worship her, she's so vital to this industry at the moment. When I was in Japan I had two front pages in their equivalent of the Sun that said 'forget Madonna, we've got Pete Burns'. I was quite flattered — I've never bored my ill in the Playboy centrefold. I can't think of anyone else to bitch about really, I've hung up my barbed tongue now. The thing is, when you're outside the business you bitch about it all the time, but now I'm in the centre of it. Since we became more successful we've become more insular if anything. It's rendered me silent.

MORRISSEY

We're very similar in a lot of ways, but opposites in a lot of ways as well. People take him as a complete depressant, but he delivers his humour in such a deadpan way. I can't believe how well we get on, we've been seeing a lot of each other since we met. He's great fun to be with. He does make loads of accusations, but people take them too personally, and take what he says out of context. If he spends an hour talking about the state of the economy and mentions Lady Di in passing, that's what's going to make the headlines. And the more people tell him to shut up, the louder he'll get. He has a very dry sense of humour and like me, a lot of the things he does go above people's heads.

HUMOUR

One of my greatest attributes, it's what's got me here. I'm not blowing me own trumpet, but I really do have a great sense of humour. I woke up from my nose job and the first thing I did was crack a joke. Put a machete through my head and I still would. In a business like this you need a sense of humour, you get trampled so much. I can't function in a room full of po-faced miseries.

BEING CAMP

It always makes me think of things like John Inman. And I don't think I'm that kind of camp. Camp's glam, and I do like to maintain a glamorous way of life. When we tour, I get these huge bouquets of roses like I was Dorothy Squires. I suppose that's camp. When we were in Japan, I sent my wife Lynn out for a hatpin. She went by taxi and I arranged to meet her outside the department store. I told the record company and they sent me three limos — two black ones and one white. I sat in the white one, the other two were there to make sure I got through the traffic. It was so stupid, but enjoyable. Thank God I haven't got a social conscience. I work hard, but I treat that kind of thing as a joke — I don't move without a limo.

LOOKALIKES

I feel sorry for all those people wearing f***ing eyepatches. Mine's custom made so I can see through it. I wore it the first time cos I had a black eye after the nose job, but I've toyed with them since '77. All these legions of eyepatches, it must be bloody uncomfortable. It's flattering but tell them not to bother, please!

BEING A HEART-THROB

Embarrassing. People think they're really involved with me. I'm not 16 and I never had an idol, so I can't understand those emotions. There are heart-throbs more worthy than me anyway. Sometimes this job is like being a prostitute, sitting in the red light window. People do get this unrequited love, but I'm not going to suddenly cop off with a fan cos they like me. I become more insulated by adoration.

SELF IMPORTANCE

Only for myself. I can't inflict it on other people. I've always gone for what I want anyway, made a baseline for it. It hasn't affected me. I've never been really pushed about, much to some people's grief. I don't need to throw tantrums these days — people only think I lock myself in bedrooms. Now I pick myself up, dust myself off, start all over again.

THE FUTURE

Moving down to London. Going on a guided tour of plastic surgeons. Doing the new LP. It'll be more varied, a progression from the last one but with the same producers. All I want to do is dance music — the clubs are what broke us, we depend on them, so we can't desert them. If the LP's ready on course, we'll do a tour then, so the stuff will be newer and more exciting for me. I'd rather do a PA but we're too big for it. I'm drifting on the wave of all this at the moment. I'm looking forward to the next year now, I never look back. If it doesn't bring a number one I won't be crying into me bucket of diamonds but I won't be down the pawn shop either. I don't think we'll go away...

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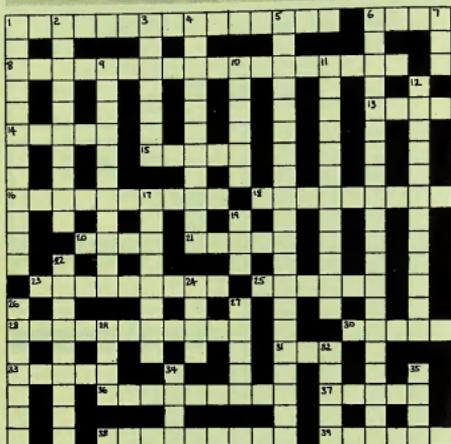


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A C R O S S

- 1 A compliment from Cliff (4,2,9)
- 6 This animal featured David Grant (4)
- 8 An up to date hit for Daryl and John (6,2,6,4)
- 13 & 39 across Thompson Twins LP that was a filler (4,3,3)
- 14 They were golden for Bowie (5)
- 15 & 19 down OMD's bomb dropping hit (5,3)
- 16 Adam's latest long player (4,2,4)
- 18 This Kool And The Gang LP requires action to be taken quickly (9)
- 20 Everything But The Girl LP in need (4)
- 21 These could be found on 45 (5)
- 23 He's advised us to Run For Cover (4,5)
- 25 & 38 across Description of Dylan's territory perhaps (6,9)
- 28 & 32 down DeBarge moved to this (6,2,3,5)
- 30 Jay Division LP their lily (5)
- 31 The Wood in the Stones (3)
- 33 Tube presenter (5)
- 36 Group that laid everybody they eat cannibals back in 1982 (4,5)
- 37 Billy Joel's houses (5)
- 38 See 25 across
- 39 See 13 across

D O W N

- 1 Bobby Womack has a lot to cross (2,4,6)
- 2 A horrible way for Diana to go (5,5)
- 3 Group that spent 1982 on an island Off Lost Souls (7)
- 4 Elvis marched them out in 1979 (5,6)
- 5 Goodbye from Michael Jackson (8,2,6,4)
- 6 Sting has to count to find out if it's real (4,2,3,7,4)

- 7 Group that made plans for Nigel (1,1,1)

- 9 24 hours of Ultravox (3,5,3)
- 10 Medical man who helped Miami Sound Machine (2,4)
- 11 He hasn't slowed down since 1983 (6,6)
- 12 Lodgers in the charis (5,7)
- 17 Bryan Adams hit that will bring him nearer to somebody (3,2,3)
- 19 See 15 across
- 22 He's calling out the dogs (4,5)
- 24 Group that saw Babylon Burning in 1979 (4)
- 26 The Colonel has been caught (7)
- 27 Stars or Devotions leader (5)
- 29 It was on according to Glenn Frey (4)
- 32 See 28 across
- 34 The Beatles sang of one on a hill (4)
- 35 Group or continent (4)

LAST WEEK'S ANSWERS

ACROSS: 1 Part Time Lover, 6 Sacred, 9 Dancing In The Street, 11 History, 12 Plus, 13 Let's Go Crazy, 14 Pop, 15 Loving You, 17 Christie, 18 Absolute, 19 Them, 21 Eddy, 23 Romance, 24 Zuma, 26 Gary, 28 Hynde, 30 Tracie, 31 Friends, 33 She's So Unusual, 34 Max, 35 The Head On The Door, 37 Heart, 38 Take Me Home

DOWN: 1 Paddy McAloon, 2 Run For Cover, 3 Things Can Only Get Better, 4 Magical, 5 Long Hot Summer, 6 Sixty Cents, 7 Rattle, 8 Don't Stop The Dance, 10 Eat To The Beat, 14 Pete Burns, 16 Yesterday's Men, 20 Mother's Talk, 22 Don Quixote, 25 Shalamar, 27 Bands, 29 Sign, 32 Bloody, 36 Dee



from previous page
moment that a lot of good records are in danger of getting lost, as nobody can afford them all... **SET IT OFF!**

HOT VINYL

SERIOUS INTENTION 'You Don't Know [Special Remix]' (US Easy Street EZ5-7512) An old Paul Simpson-produced track now in its crucial third remix, by Pablova Raban, this new loosely skittering and drifting (0-11:57)-bpm instrumental version has chiming melody and bubbly vocals washing through it to make it another 'Set It Off,' snappily up already here by Important Records (two scapellas sandwich the flip's lighter 116bpm Live/Extremal mix).

GRACE JONES 'Sledge To The Rhythm [Bloodied]' (ZTT 1215 206) Revolver Horn double-sided has the most moxie waiting in the wings of this theatrically introduced languidly rolling EP percussion patter (0-9:56)-bpm syrupy atmospheric pull up to the bumper and other past rhythms, extracted from a longer piece, the flip's instrumental 92-93bpm Jones 'The Rhythm' been even more go pop, followed by a throwaway 140bpm rigid rock beat.

SADE 'The Sweetest Taboo' (Epic TA 6609) Cool, of course, and deceptively lively, this sophisticated samba-ish 91bpm gentle jittery dance shuffler brings subtle power not unlike Grace Jones.

FACADE 'The Grooves' (US Techno Hop Records THR-4) One of the best jazz-funk instrumentals in ages, the terrific wriggling and shifting 124bpm Drive To Hollywood Version goes through all sorts of bright fresh changes without losing its catchy impetus (led by bonus alt flip). Steve Walsh should note they're pronounced "fass-and" in English, "fass-aid" in American! A potential monster.

THE WINANS 'Let My People Go' (US Owest 0-20288) The gospel singing family Winans are inspirational on the 0-11:33bpm vocal A-side, but the sizzling hot side is the Denzil Miller remixed raw instrumental flip, a strenuously pushing and pattering 0-11:12bpm burlier whir rolling momentum and all the most electric bursts of singing, massive already for how they've found it. Oh, the vinyl is marvelous!

ISLEY JASPER ISLEY 'The Caravan Of Love LP' (Epic EPC 26656) Dramatically the opposite of their disappointingly catch-all debut, the younger Isleys return on a dynamite soulful set that finds them firmly back behind the sheets for the 86bpm title track, 76bpm 'Insatiable Woman,' 94-

0bpm 'If You Believe In Love,' 81bpm 'I Can Hardly Wait,' while they're in Sly! Prince mode on the 123bpm 'High Heat Syndrome,' 113bpm 'Dance Around The World' and thunderbumb the 112bpm 'Liberation.' Great news!

THE SYSTEM 'This Is For You' (Boiling Point POSPX 768) David & Goliath sneakily twiggling, tumbling and rumbly wiggly (0-10:06)-bpm subtle soul swayer here is flipped oddly by the jerkily flying (0-14:14)-bpm Love Won't Wait For Lovin'.

DONALD BANKS 'Status-Quo' (4th + B-way 12BRW 36) Powerful still for first timers but so heavily played I've tired of it for weeks, this Washington DC rap from 1983 is a gradually building penty tapping percussive 107b/107b-107b/108-108/108-108/108-108bpm 'Natural protest' rather than Gil Scott Heron had done 'The Message,' flipped for contrast by the 77b/ Pendergrass & The Blue Notes-like 67bpm 'Just One More Chance.'

THE COOL NETS 'Have A Good Forever' (Abstract Dance ADT 5) The title goes for Minnie Riperton on a dreamy 64-102bpm smoother with waltz feel strings and oodles of cassettes, followed by its instrumental and flipped by the tougher 'D' Train-ish 105b/105bpm 'Natural Energy' instrumental.

GARDENIA 'Chiquita Linda' (Belgian Magic M 773) Chant repeated wriggly rattling and tapping 105b/105bpm Latin percussion whaver something like a more sedate Kid Creole (good inst flip), big on the Continent and due here next week (London LONK 78) at 105b/105bpm on salmon pink vinyl.

J.M. SILK 'Music Is The Key' (US DJ International Records DJ 8, 888) Out a while, disc jockey and recording artist Steve Silk 'Hurley's' electro jiggled 117b/107bpm infectious leaper has good covers of its own but so closely copies Colonel Abrams' old 'Music Is The Answer' that right now it's starting to attract strong spinoff attention (in four variations).

JEROME 'Extra Special' (Calibra CABL 206) Steve's strong 'D' Train-ish 110bpm speedy hustler is also due in a few weeks remixed by Michael Brauer (inst flip) — and it does sound as if he keeps singing "it's suspicious" instead of the title!

CAPRICE '100%' (US NIA NI-1249) The Larry Burgess-produced groaning then quaveringly wailing chick at times sounds quite Five Star-ish on a more substantial than that suggests bright and friskily lurching 110b/106bpm wiggler (dub flip), likely to do well.

PAUL LAURENCE (with Lillo Thomas & Freddie Jackson) 'She's Not A Slave' (Capitol 12C1 378) The writer/producer's own unsurprisingly tight sounding debut is a pleasant sparse gently wriggling 112b/106b swayer with a couple of chums adding conversational gently wriggling, flipped by its edit and the almost equally similar typically 109b/106b 'There Ain't Nothin' Like Your Love.'

DANTÉ 'Frank In Me' (US Panamarc PRI-1210) This particular Luther-ish

R E V I V A L S

NEW YORK can wait when faced with such a pile of hot vinyl as this is, but you — so much in fact that I haven't had time to BPM some sizzling releases, record their full runs as I know what to look for — but working on the principle that most people who record their full runs can wait until next week too! Suffice to say they are, on 12in here for the first time, **FATBACK 'Is This The Future?' (Important Records)**, **CHAMPION 'The Champ' (EPC 12-5)**, **THE MCFADDEN & WHITEHEAD 'Ain't No Stoppin' US Now' (Billy Paul, 'Bring The Family Back' [Steve's Swave 2]**, **WHODINI 'Freaks Come Out At Night' / 'Friends' [Live/IVE T 07]**. Are they hot?

Dante confusingly isn't the London based one but he's terrific on the usually sleeky jaunty jogged 107b/106b bass beat wiggler, flipped by the equally good timeless romantic slow soul 73b/106b 'On My Time'.

EUGENE WILDE 'Don't Say No Tonight' (US Philly World Records 0-96853) A pleasant 86b/106b return to the dreaminess of 'Gotta Get You Home Tonight' — and, guess what, the 93b/106b original version of that is flip. Wait for the imminent UK release.

'D' TRAIN 'Music (Paul Hurdstone Remix)' (Prelude 2740432) Over stripped of the original's vigorous texture this 0-12:10bpm raw-up remix seems oddly empty and has been getting disappointed reactions — however, the bouncy charging 120b/106b original does join the typical 120bpm 'Are You Ready For Me' as flip.

CHAKA KHAN 'Krush Groove' Can't Stop The Street (Warner Bros W89237) America's new Sharron continues the 'I Feel For You' formula with Nile Rodgers' rap replacing Melie Mel on a jittery 110b/106b tedious semi-hop rock jerker from the 'Del Jam' movie (inst flip).

LWS 'Kill Or Be Killed' (Virgin USB09-12) Kevin Gibbs and Maria Bell lead the London Weekend Five through a cranking and churning beetle bass-boomed 0-11:21b/106b lurcher with 'D' Train touches and some dastardly yowling rock guitar two-thirds through, which some may want to skip.

BERNARD WRIGHT 'Mr. Wright LP' (US Manhattan ST 53014) Along with his fast growing haunting 100bpm 'Who Do You Love' single, the Jamaica Boy is similarly wiggly but livelier on the 107bpm 'So' others and 0-10:00bpm 'Love You So,' others on a careful set being the bright woodier duetted 113bpm 'Killin' Me,' 'Rockin' like 107bpm 'You Bad,' jiggly rapped 98b-106pm 'Too Damn Hot,' bluesily Zapp-ish jolting 89b/96pm 'Brown Shoes,' dreamy slow 39b/78bpm 'Just When I Thought You Were Mine.'

RICHARD JON SMITH 'Hold On' (Live VICE T 104) Joyously surging pop-ish 124b/106b chugger, plus the more soulful nice gentle peaving 110b/106b 'Hands Off (Don't Touch),' flipped at 33b/106b by a megachord 114-115b/113b-115b/106b extract from my old James Hamilton Mughed of his past material which was only ever available as a two-packed bonus. Mills 11034f, Diana Ross 126b-0r, Simply Red 116f. You'll note some are correctors.

done on primitive equipment (one varsped, one non-sliptable food speed).

TEARS FOR FEARS 'Shout (US Remix)' (Mercury IDEA 1112) This previously US-only mix of their monotonously juddering 98bpm Maresca's 'Shout Shout (Knock Yourself Out),' is still one of New York's biggest disco hits and has a dub too is now on the 12in version of their current 'I Believe.'

M.C. CRAIG 'G' 'Shout Rap' (US Pop Art RA-142) And here's the strangely mixed 98bpm hip hop cover treatment (Def Mix and inst cover) produced by Jellybean, only on 7in a week ahead of 12in.

MADONNA 'Gambler' (Gaffan Records TA 6588) Another snappy urgent 149b-148bpm pop bouncer, produced by Jellybean, only on 7in a week ahead of 12in.

TA MARA AND THE SEEN 'Everybody Dance' (US A&M SP-12148) A group backed white girl's extraordinarily unoriginal 119b/106b blatant ripoff of Sheila E's sound, produced by Jesse Johnson, practically a copyright infringement!

JEFF LOBER 'Every Woman Needs It' (Club J&EK 23) His album's best track has been ruined by Jeff's own rambling disjointed 0-10:47bpm remix (inst too), Lutheran vocalist James 'Crab' Robinson now also creating the flip's new messy 0-11:10bpm UK Sioh Mix of 'Best Part Of The Night.'

EARL TURNER 'Love Caught You By Surprise' (US Cutting Records Inc CRI-1001) Husky sung guitar jittered slightly old fashioned 120bpm urgently surging soul jolter with a very differently mixed boxer 122b/106b dub, due here soon on island.

HT NUMBERS Beats Per Minute for those of the last two weeks' Top 75 entries sent me in *(You for fade)* *cafe/dressant ends*: **Styve Clinton** 52b/105b-105b/105b, **Depeche Mode** 134f, from Maiden 176-190-188-198-0f, **The Cure** 122f, **123f**, **124f**, **125f**, **126f**, **127f**, **128f**, **129f**, **130f**, **131f**, **132f**, **133f**, **134f**, **135f**, **136f**, **137f**, **138f**, **139f**, **140f**, **141f**, **142f**, **143f**, **144f**, **145f**, **146f**, **147f**, **148f**, **149f**, **150f**, **151f**, **152f**, **153f**, **154f**, **155f**, **156f**, **157f**, **158f**, **159f**, **160f**, **161f**, **162f**, **163f**, **164f**, **165f**, **166f**, **167f**, **168f**, **169f**, **170f**, **171f**, **172f**, **173f**, **174f**, **175f**, **176f**, **177f**, **178f**, **179f**, **180f**, **181f**, **182f**, **183f**, **184f**, **185f**, **186f**, **187f**, **188f**, **189f**, **190f**, **191f**, **192f**, **193f**, **194f**, **195f**, **196f**, **197f**, **198f**, **199f**, **200f**.

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RUNAWAY GIRL

How Adele Bertel abandoned middle class life in Ohio

for a new career in a new town (Shepherd's Bush)



Adele Bertel decided to be a singer at the age of nine. "My mother wanted me to be a doctor. She said I should get a proper job and not get involved in the cut throat music business, because I'd get ripped off."

"My parents split when I was young and I was sent off to foster homes. I didn't like any of them so I kept running away. In the end they put me in institutions to try and keep me in one place."

"It was quite fun running away. It meant I could meet up with black people and assimilate their music. The area I was from was very white and middle class, you'd get shot for just talking to anybody who was black."

Born in Cleveland, Ohio, she lived in New York before settling in Shepherd's Bush, West London. Her experiences include performing with a group of transvestite mime artists and playing in the Contortions, a notorious New York ensemble.

Adele says she finds England a more creative environment. "I was glad to leave New York. It's so dirty there. I'm sure the black plague is going to start up over there really soon."

"English people aren't so pushy. They're much fairer with each other. The charts here are really funny, though. You have football chants alongside more serious songs."

"I guess my first influences were Aretha and early Motown. There's a great quality about Motown. A

song by one of their performers could say 'I love you' or express other emotions in so many different ways. I hope I'm doing the same."

"With my voice I want to set up an ambience with songs. The great thing about a song is that when people listen to it each person will have a different interpretation."

She's performed vocals on Thomas Dolby's "Hyperactive" single and appeared on his "The Flat Earth" album as well as gracing Culture Club's "Waking Up With The House On Fire".

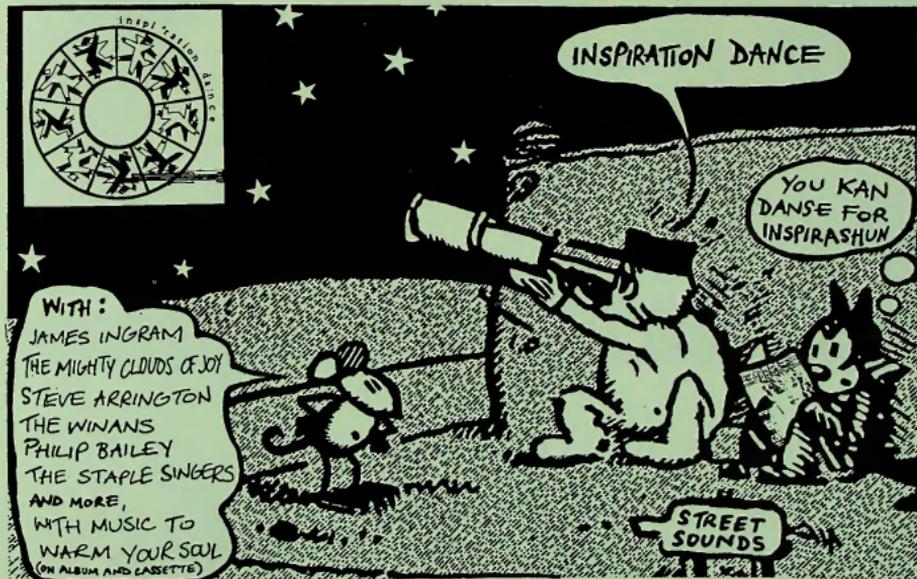
"My name has just got around," she says. "I met up with Helen Terry and then Boy George heard a single of mine and really liked it. He's really good. I don't go along with the people who are trying to knock him. He'll always survive. He's the type of person who even writes songs in his sleep."

"I really love Tom Dolby's work and eventually I got in contact with him and he produced my first single 'Build Me A Bridge'."

Adele's new single is "When It's Over", which features the distinctive vocal talent of Green Gartside. Adele has completed five tracks on her debut album, due in the spring, and she's recruiting a band for live work.

"I'm pretty visual and I want to incorporate a lot of dance in my act. But I'm not like Madonna. I guess I'm much more boyish than she is."

■ Robin Smith



del Amiri dieche dir



A DIRTY WEEKEND WITH

del

it dis the dirt on Glasgow and come clean about their lyrics. Andy Strickland listened. Russell Young snapped

Oh no, not again! The only other time I've ever sat sipping a lager in Glasgow's trendy Nica's coffee bar, a dreadful dud broke the gentle hum of young Glasgowiegen chit chat with the following introduction.

"Hello, ladies and gentlemen. Sorry we're a bit late this week, but George here had a massive hard-on and it took him two hours to get rid of it!"

On that occasion our party left shortly afterwards, and here we are again, waiting for the rest of del Amitri to trickle in, as guitarist Iain Harvie (cropped hair, nervous grin, quick temper, loser of important phone numbers) shouts across the table to be heard against an appalling backdrop of non-stop sub-reggae which runs UB40's version of 'I Got You Babe' into a bastardised Bob Marley classic which comes out as 'Funky Reggae Party'.

"Were you here the day that guy said that about George?" asks Justin Currie (great haircut, bass chords, pink checked shirt). "They're dreadful, aren't they? They've been here for about four years, you know."

"It's funny, really," adds Paul Tyagi (filthy mind, long tongue, horseman, hangover). "I had this dream the other night that we were all backstage at the Marquee and we all had hard-ons and didn't want to go onstage. We were going. We can't go on like this," and our manager Barbara was saying, 'Just get out there, lads,' it was terrible!"

"You're sick!" concludes Bryan Tolland (Celtic supporter, Rickenbacker, knitted shirt, moody girlfriend).

Welcome to del Amitri, four young men who are currently making some of the most refreshing and lovable pop music around. Their new single, 'Hammering Heart', which follows the equally excellent 'Sicks And Stones Girl', is a wonderfully pacy song, criss-crossed with Iain and Brian's running guitar lines and given heart and warmth by Justin's powerful vocals and davened lyrics. It should be a hit, but then...

The band have been a remarkably well kept secret since coming together three years ago, touring with the Fall and the Smiths. "Johnny Marr's a great guy," Justin continues. "He said, 'I'll leave my guitars on the side of the stage in case you break any strings.'"

But they've fallen into that uncomfortable middle ground where, having been snapped up by a major record company, they now find themselves struggling to be promoted properly by people who don't seem interested until the band have had a hit single. It's a bit of a chicken and egg situation and it's doing the band no good at all. Frustrating's not the word for it!

"When we first signed we thought we could keep our credibility and wouldn't have to worry about things like the charts," says Iain. "Now we're in this dilemma where they don't take much interest in us because we don't sell enough records. When our LP came out, our manager walked into a shop in the States, and they had it there on import even before you could get it in the record shop opposite our record company in London."

The music of bands like the dels makes you realise how

hit and miss the difference can be between a top 30 single and a record that doesn't even scratch the bottom end of the top 100. "Hammering Heart" is a better record than 'Brand New Friend'. There certainly wouldn't be 100 places between them in the chart if there was any justice in the world — but then...

"I think this sense of commercial creep up on you," suggests Paul. "The new single has got a more commercial sound to it, but it's still the same song that's on the LP and we're really happy with it. As long as you're happy with it yourself, that's one better than a lot of young bands today. Especially here in Glasgow, where a lot of people seem to just want to get their bands into the charts so they can afford to go drinking every night."

How are del Amitri looking up in their own city, I wonder?

"It's a bit strange around this city because everyone seems to be in a band," says Paul. "That's why Glasgow's the dirty weekend Mecca for record company A&R men. They bring their secretaries up here, get a talent scout to sort out five bands for them to watch, and no matter how awful those bands are they'll be interested in the best one, even though they'll still be really bad."

Much as your scribe likes the del Amitri sound, it has been noted that perhaps the band over-complicate things at times, their records being densely packed where perhaps a little light and shade would add the killer ingredient.

"The songs are getting less intricate now," says Iain. "We wrote a lot of the songs on the LP a long time ago and we tended to put a lot of intense effort into one song until it came out beautifully crafted. These days, we tend to think more about the song as a whole."

It has been noted that Justin's lyrics might lead one to the conclusion that he's not at his most comfortable in female company. A large number of del Amitri songs are about lost or unrequited love, and the rest of the band tell me that until recently their singer led the life of a monk!

"Somebody said that all the lyrics are revenge trips against old girlfriends," blushes Justin. "Actually, very few of them are intended to sound like that. There are lots of personal snippets thrown in there, but half of them are about fictitious people. For example, the chap who's singing 'Keepers' certainly isn't me, but the chap on 'I Was Here' is."

"I think we've got quite a wacky image really, but the people who are into the band tend to be serious young men and women. That's because in order to hear our music you have to seek it out and do that you have to be interested in music in the first place — music that's going forward."

Even though del Amitri are still a relatively inexperienced group, they've worked with some great people already. Even mega man Tom Verlaine has twiddled the knobs for the band on some early recordings. An experience that didn't prove too successful, but one which the lads will not forget in a hurry.

"He was in the country looking for young bands to produce and we were one of about three or four he got in touch with," explains Iain. "He was only really interested in one song and if we'd thought about it, it might have been better to do just that one with him. It was funny because he really doesn't like acoustic guitars; he said, 'Get rid of those guitars and don't ever buy one again. You don't use acoustic guitars on a rock'n'roll LP.' We said 'What?'"

"He was a really nice guy," says Bryan. "Trouble was, he'd make you play your guitar part about 30 times and you couldn't tell the difference. When I went in to play my bits I couldn't play a thing for two hours because he's sat there — this guitar wizard — and I'm sure he was thinking to himself, 'This guy's a dick. I think he expected us to all be great musicians and we weren't. Mind you, it was great when we were jamming together on 'Marquee Moon' and I'm going, 'No Tom, it doesn't go like that.'"

The band are currently speeding around the country on tour and if you don't see any other group this side of Christmas, do yourself a favour and get along. Live, they add a dynamism which isn't always apparent on their records, and they tell some great jokes as well. There have been many fine young bands cast aside by negligence in recent years; let's hope del Amitri won't be one of them.

Forget the pimply sensation seekers who wouldn't know a minor chord if they tripped over one. Del Amitri may yet surprise those who seem to control their destiny at present. The music's there and they deserve your attention.



W/E OCT 12, 1985

GALLUP UK SINGLES

GALLUP UK ALBUMS

TWELVE INCH

COMPACT DISCS

MUSIC VIDEO

ARTISTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST
1	2	16	THE POWER OF LOVE, Jennifer Rush, CBS
2	1	5	IFI WAS, Frigate Line, Chrysalis
3	4	4	LEAN ON ME (MILKY WAY), Red Box, Sire
4	10	9	TRAPPED, Colonel Abrams, MCA
5	5	6	PART TIME LOVER, Stevie Wonder, Motown
6	3	5	REBEL YELL, Billy Idol, Chrysalis
7	3	6	DANCING IN THE STREET, David Bowie and Mick Jagger, EMI America 1
8	6	4	ANGEL, Madonna, Sire
9	7	7	HOLDING OUT FOR A HERO, Bonnie Tyler, CBS 0
10	27	5	ST ELMO'S FIRE (MAN IN MOTION), John Parr, London
11	12	8	BODY ROCK, Marcia Vidal, EMI America
12	—	1	ALIVE AND KICKING, Simple Minds, Virgin V5817
13	9	6	LAVENDER, Marillion, EMI
14	36	3	TAKE ON ME, A-Ha, Warner Bros
15	11	7	THE POWER OF LOVE, Huey Lewis and The News, Chrysalis
16	21	5	SINGLE LIFE, Curious Club
17	17	5	SHE'S SO BEAUTIFUL, Cliff Richard, EMI
18	13	3	THE LOGGERS, Joyce Conical, Polydor
19	20	2	RUNNING FREE, Iron Maiden, EMI
20	—	1	GAMBLER, Madonna, GEM/ABC A6585
21	14	9	KNOCK ON WOOD/LIGHT MY FIRE, Amii Stewart, Section
22	22	6	I'LL BE GOOD, René and Angela, Club
23	26	2	THE BOY WITH THE THORN IN HIS SIDE, Smiths, Rough Trade
24	24	4	CLOSE TO ME, Cure, Fiction
25	28	2	LOVE TAKE OVER, Five Star, Tent
26	31	2	RAIN, C+C, Beggins BARS
27	15	11	BODY AND SOUL, Mai Tai, Virgin
28	16	10	TARZANA, Toni Braxton, MCA
29	19	5	BRAND NEW FRIEND, Lloyd Cole and The Communications, Polydor
30	—	1	MIAMI VICE THEME, Jan Hammer, MCA/MCA 1000
31	39	4	SOMETHING ABOUT YOU, Lewis 42, Polydor
32	23	4	MY HEART GOES BANG, Dead Or Alive, Epic
33	—	1	SLAVE TO THE RHYTHM, Grace Jones, Island IS206
34	—	1	THIS IS ENGLAND, Clash, CBS ASD12
35	25	11	I GOT YOU BABE, UB40 With Christie Hynde, Dep International
36	18	3	IT'S CALLED A HEART, Depeche Mode, Mute
37	29	12	INTO THE GROOVE, Sade, Epic A6609
38	—	1	I BELIEVE, Tears For Fears, Mercury IDEAL 1
39	—	1	LIPSTICK POWDER AND PAINT, Shakin' Stevens, Epic A4610
40	51	2	YEH YEH, Plus One, WEA
41	—	1	NIKITA, Elton John, Rocket 259
42	47	2	THE HEAVEN I NEED, Three Degrees, Supreme
43	—	1	SWEET TABOO, Sade, Epic A6609
44	40	3	STRENGTH, Alarm, IRS
45	30	11	DRIVE, Cars, Elektra 0
46	30	11	JUST LIKE HONEY, Jesus And Mary Chain, Blanco Y Negro NEG17
47	34	15	MONEY FOR NOTHING, Dire Straits, Vertigo
48	31	11	SAY I'M YOUR NUMBER ONE, Princess, Supreme
49	33	9	RUNNING UP THAT HILL, Kate Bush, EMI
50	46	4	ROMEO WHERE'S JULIET, Collage, MCA
51	—	1	THE BIG MONEY, Rush, Vertigo RUSH12
52	42	14	WHITE WEDDING, Billy Idol, Chrysalis 0
53	37	11	I WONDER IF I TAKE YOU HOME, Lisa Lisa & Cult Jam & Full Force, CBS
54	38	9	ALONE WITHOUT YOU, King, CBS
55	45	5	I'LL BE A BREAK FOR YOU, Royale Delite, Streetwave
56	52	2	RUGGED AND MEAN, BUTCH AND ON SCREEN, PB Squad, Project
57	—	1	YOU ARE MY WORLD, Commanders, London LON177
58	57	2	AFTER THE FIRE, Roger Daltrey, 10 Records
59	35	4	IS IT A DREAM, Damned, MCA
60	60	2	WHO NEEDS LOVE LIKE THAT, Frasure, Mute
61	55	2	ONE OF THE LIVING, Tina Turner, Capitol CL374
62	41	7	DON'T STOP THE DANCE, Bryan Ferry, EG
63	62	2	LOOKING FOR LEWIS AND CLARK, Long Ryders, Island
64	69	5	HOT FUN, Thin Helens, Mercury
65	53	4	JOLENE, Strawberry Switchblade, Korova
66	—	1	ROAD TO NOWHERE, Talking Heads, EMI EM15530
67	70	2	GETTING CLOSE, Jayeadeo, CBS
68	64	2	I WISH HE DIDN'T TRUST ME SO MUCH, Bobby Womack, MCA
69	—	1	MUSIC, Tram, Topic T240431
70	—	1	IT SAYS IT'S GONNA RAIN, Hazell Dean, Parlophone R6107
71	—	1	I CAN DREAM ABOUT YOU, Dan Hartman, MCA
72	60	2	A GOOD HEART, Fergal Sharkey, Virgin VS808
73	60	2	FALL DOWN (SPIRIT OF LOVE), Tramaire, A&M
74	44	7	YESTERDAY'S MEN, Madonna, Zortrax
75	—	1	YOU CAN WIN IF YOU WANT, Modern Talking, Magnet

THE NEXT TWENTY FIVE

76	71	COMET TO ME (I AM WOMAN), Su Pollard, Rainbow
77	88	BLIND IN TEXAS, WASO, Capitol CL374
78	88	HEARTBEAT CITY, Cars, Elektra
79	67	PREACHER PREACHER, Animal Nightlife, Island
80	—	CAN'T STOP THE STREET (KRS-10 GROOVE), Chaka Khan, Warner Bros W8923
81	—	FEEL EMOTION, Twiggys, Arista AR57435
82	82	HARD TIMES FOR LOVERS, Jennifer Holliday, Geffen
83	72	WOODPECKERS FROM SPACE, Video Kids, Epic
84	65	HAVE A GOOD FOREVER, Cool Notes, Abstract Dance ADS
85	65	SHE SELLS SANCTUARY, Gals, Beggins BARS
86	75	AIN'T NOTHIN' LIKE IT, Michael Lovemitch, Motown
87	100	INTO THE GROOVE (MEDLEY), Hirsig featuring Tracy Ackerman, Debut
88	61	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
89	63	SHOULDN'T DO THAT, Kaja, Parlophone
90	91	TOO MANY GAMES, Maza featuring Frankie Beverly, Capitol
91	—	BUBBLING, Aswad, Simba SIM101
92	76	SUNSHINE, Warren Mills, Jive
93	93	IT'S MY LIFE, Talk Talk, EMI
94	99	I WANT YOU, Cabaret Voltaire, Some Bizzare
95	86	SET IT OFF, Masquerade, Streetwave
96	—	TWO RIVERS, Adventurers, Chrysalis ADV1
97	89	I'LL BE YOUR FRIEND, Precious Wilson, Jive
98	—	THE WAY LOVE'S SUPPOSED TO BE, Tony Stevens, Ritz RITZ083
99	—	BIG DEAL (THEME), Bobby G, BSC RES151
100	—	IN BETWEEN DAYS, Cure, Fiction FICS22

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

GALLUP UK ALBUMS

1	2	47	LIKE A VIRGIN, Madonna, Sire 0 0
2	1	3	HOUNDS OF LOVE, Kate Bush, EMI 0
3	3	21	BROTHERS IN ARMS, Dire Straits, Vertigo 0
4	4	9	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin 0
5	5	16	MISPLACED CHILDHOOD, Marillion, EMI 0
6	9	16	IN SQUARE CIRCLE, Stevie Wonder, Motown
7	10	14	VITAL IDOL, Billy Idol, Chrysalis 0
8	7	12	THE FIRST ALBUM, Madonna, Sire 0
9	16	18	BOYS AND GIRLS, Bryan Ferry, EG 0
10	8	12	THE KENNY ROGERS STORY, Kenny Rogers, Liberty 0
11	15	6	THE HEAD ON THE DOOR, Cure, Fiction
12	11	33	NO JACKET REQUIRED, Phil Collins, Virgin 0 0
13	9	3	HERE'S TO FUTURE DAYS, Thompson Twins, Arista 0
14	33	2	EXPRESSIONS, Various, K-tel
15	17	32	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury 0
16	—	1	I MAD NOT MAD, Madness, Zortrax ZLP1
17	13	98	UNDER A BLOOD RED SKY, U2, Island 0
18	19	70	BORN IN THE USA, Bruce Springsteen, CBS 0
19	21	53	THE UNFORGETTABLE FIRE, U2, Island 0
20	20	68	PRIVATE DANCER, Tim Turner, Capitol 0 0
21	14	4	OPEN TOP CARS AND GIRLS IN T-SHIRTS, Various, Telstar
22	18	2	STREET SOUNDS ELECTRO 9, Various, StreetSounds
23	29	64	DIAMOND LIFE, Sade, Epic 0 0 0
24	23	5	SPORTS, Huey Lewis And The News, Chrysalis



GALLUP UK SINGLES 46

Photo by Joe Shutter



GALLUP UK SINGLES 96

COMPACT DISCS

1	1	HOUNDS OF LOVE, Kate Bush, EMI
2	—	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Inland
3	2	BROTHERS IN ARMS, Dire Straits, Virgin/Phonogram
4	7	NO JACKET REQUIRED, Phil Collins, Virgin
5	6	GREATEST HITS, Queen, EMI
6	3	MISPLACED CHILDHOOD, Marillion, EMI
7	4	THE UNFORGETTABLE FIRE, U2, Island
8	5	LEGEND, Bob Marley And The Wailers, Island
9	8	BOYS AND GIRLS, Brian Ferry, EMI/Polydor
10	9	BORN IN THE USA, Bruce Springsteen, CBS
11	12	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury/Phonogram
12	14	BE YOURSELF TONIGHT, Eurythmics, RCA
13	11	FACE VALUE, Phil Collins, Virgin
14	10	HEARTBEAT CITY, The Cars, Elektra
15	10	DIAMOND LIFE, Sade, Epic
16	13	THE DREAM OF THE BLUE TURTLES, Sting, A&M
17	15	THE BEST OF THE EAGLES, The Eagles, Asylum
18	20	BAGGARDIM, UB40, Dig International/Virgin
19	—	DARK SIDE OF THE MOON, Pink Floyd, Harvest
20	—	Compiled by Spotlight Research

TWELVE INCH

1	2	TRAPPED, Colonel Abrams, MCA
2	4	IF I WAS, Midge Ure, Chrysalis
4	15	THE POWER OF LOVE, Jennifer Rush, CBS
5	13	ALIVE AND KICKING, Simple Minds, Virgin
6	5	SINGLE LIFE, Cameo, Club
7	1	PART TIME LOVER, Steve Wonder, Motown
8	12	I'LL BE GOOD, René And Angela, Club
9	3	DANCING IN THE STREET, David Bowie and Mick Jagger, EMI America
10	—	SLAVE TO THE RHYTHM, Grace Jones, Island
11	—	LEAN ON ME (AMERICAN BEACH), Red House, Island
12	6	KNOCK ON WOODLIGHT MY FIRE, Ami Stewart, Sedition
13	5	ANGEL, Madonna, Sire
14	20	LOVEY TAKE OVER, Five Star, Tent
15	7	THE LODGERS, Style Council, Polydor
16	11	THE BOY WITH THE THORN IN HIS SIDE, Smiths, Rough Trade
17	—	RAIN, Cui, Beggar Banquet
18	16	RUNNING FREE, Iron Maiden, EMI
19	—	SOMETHING ABOUT YOU, Level 42, Polydor
20	—	CLOSE TO ME, Cure, Fiction
		Compiled by Gallup

GALLUP UK SINGLES 96



Photo by Paul Slatery

• 25	43	11	LUXURY OF LIFE, Five Star, Tent
• 26	51	3	THE TV HITS ALBUM, Various, Telebell
• 27	30	16	THE DREAM OF THE BLUE TURTLES, Sting, A&M □
• 28	56	5	BAGGARDIM, UB40, Dig International
• 29	25	118	QUEEN GREATEST HITS, Queen, EMI ♦ ♦
• 30	27	33	RECKLESS, Bryan Adams, A&M □
• 31	12	3	ASYLUM, Kiss, Mercury
• 32	35	13	GREATEST HITS VOL 1 AND 2, Billy Joel, CBS
• 33	37	3	LEAVE THE BEST TO LAST, James Last, ProTV
• 34	28	5	RUN FOR COVER, Gary Moore, 10 Records □
• 35	34	3	SO MANY RIVERS, Bobby Womack, MCA
• 36	46	19	OUR FAVOURITE SHOP, Style Council, Polydor □
• 37	44	5	THIS IS THE SEA, Waterboys, Chrysalis ♦ ♦
• 38	34	3	RUM, SODOMY AND THE LASH, Pogues, Siff
• 39	4	9	STORIES OF JOHNNY, Marc Almond, Some Bizzare
• 40	22	2	ALF, Alison Moyet, CBS ♦ ♦ ♦
• 41	39	12	HEARTBEAT CITY, The Cars, Elektra □
• 42	32	23	BE YOURSELF TONIGHT, Eurythmics, RCA ♦
• 43	38	3	LIVE AT THE APOLLO, Dory Lenoir And John Oates, RCA
• 44	75	2	THE LEGEND OF BOBBY DARIN, Bobby Darin, Atlantic/Little
• 45	89	16	LITTLE CREATURES, Talking Heads, EMI
• 46	47	28	THE SECRET OF ASSASSINATION, Paul Young, CBS ♦
• 47	41	18	FACE VALUE, Phil Collins, Virgin ♦ ♦
• 48	67	47	ELIMINATOR, ZZ Top, Warner Bros ♦ ♦
• 49	46	17	CUPID AND PSYCHE '85, Scritti Politti, Virgin □
• 50	66	3	REBEL YELL, Billy Idol, Chrysalis
• 51	56	6	WORLD SERVICE, Spic of Destiny, Epic/Burning Rome
• 52	45	5	RATTLESNAKES, Lloyd Cole And The Commotions, Polydor
• 53	31	27	GO WEST, Go West, Chrysalis □
• 54	60	43	ALCHEMY, Dire Straits, Vertigo ♦
• 55	57	3	ENCORE, Mari Wong, Starblend
• 56	52	4	DON'T STAND ME DOWN, Dexys Midnight Runners, Mercury
• 57	61	103	CAN'T SLOW DOWN, Lionel Richie, Motown ♦
• 58	—	1	THE DREAM ACADEMY, Dream Academy, Blanco y Negro, BYN6
• 59	19	12	THE WORKS, Queen, EMI ♦
• 60	48	15	WAR, U2, Island ♦
• 61	65	6	SACRED HEART, Dio, Vertigo
• 62	49	4	HUNDRETS AND THOUSANDS, Bronski Beat, Forbidden Fruit
• 63	24	7	THE FURY, Gary Numan, Numa
• 64	77	16	ALL THROUGH THE NIGHT, Aled Jones, BBC □
• 65	50	12	WIDE AWAKE IN AMERICA, U2, Island (USA)
• 66	16	6	THE COLLECTOR, The Roots, Chrysalis ♦ ♦ ♦
• 67	64	37	STOP MAKING SENSE, Talking Heads, EMI
• 68	—	1	FALSE ACCUSATIONS, Robert Gray Band, Demon FEND43
• 69	—	1	THE WHO LEGACY, Who, Impression/IMP4
• 70	94	10	SINGLE LIFE, Cameo, Club
• 71	62	6	COSI FAN TUTTI FRUTTI, Squeeze, A&M
• 72	53	23	SUDDENLY, Billy Joel, Jive □
• 73	—	1	BALLADS, Elvis Presley, Telstar STAR2764
• 74	—	15	LOVE OVER GOLD, Dire Straits, Vertigo ♦
• 75	70	24	LEGEND, Bob Marley And The Wailers, Island ♦
• 76	76	25	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC □
• 77	48	7	MAKE IT BIG, Wham!, Epic ♦ ♦ ♦
• 78	71	12	PHANTASMA, Phantasia, Demco, MCA
• 79	59	2	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT
• 80	84	14	HELLO, I MUST BE GOING, Phil Collins, Virgin ♦
• 81	54	2	THIS NATION'S SAVING GRACE, Fall, Beggars Banquet
• 82	67	3	EATEN ALIVE, Diana Ross, Capitol
• 83	63	5	PIECES, Julian Lloyd Webber/LSO, ProTV
• 84	100	23	MR BAD GUY, Freddie Mercury, CBS □
• 85	93	4	FOUR STAR FEVER, Various, Kitef
• 86	55	7	FLAUNT THE IMPERFECTION, China Crisis, Virgin □
• 87	—	1	THE ARTISTS VOL 3, Womack & Womack/O'Jays/SOS/Ktear, StreetSounds ART13
• 88	95	52	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ♦
• 89	86	2	YOUTHQUAKE, Dead Or Alive, Epic
• 90	70	5	HEAVEN KNOWS, Jaki Graham, EMI
• 91	—	1	LABOUR OF LOVE, UB40, Dig International LPDEF5
• 92	92	4	BEST OF EAGLES, Eagles, Asylum
• 93	81	11	VERY BEST OF CHRIS DE BURG, Chris De Burgh, Telstar
• 94	73	14	HAKIN MOVIES, Dire Straits, Vertigo ♦
• 95	68	17	STEVE McCOEN, Prefab Sprout, Kischeenware
• 96	—	1	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland EPC82419
• 97	74	3	THE SMALL PRICE OF A BICYCLE, Iocle Works, Beggars Banquet
• 98	99	2	DREAMTIME, Cui, Beggars Banquet BEG547
• 99	83	2	NO PARLEZ, Paul Young, CBS
• 100	—	1	MAXIMUM SEX, Alice Sex Fiend, Anagram GRAM24

♦ ♦ ♦ 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	THE VIDEO EP, Madonna, Warner, MCA
• 2	—	NO JACKET REQUIRED, Phil Collins, Virgin/PVG
• 3	2	PRIVATE DANCER TOUR, Tina Turner, PVI
• 4	3	LIVE IN RIO, Queen, PVI
• 5	4	LIVE UNDER A BLOOD RED SKY, U2, Virgin/PVG
• 6	5	GREATEST FLIX, Queen, PVI
• 7	8	THE SINGLE FILE, Kate Bush, PVI
• 8	10	RECITAL OF THE SCRIPT, Marillion, PVI
• 9	6	ANIMALIZE, LIVE UNRECORDED, Kiss, Embassy
• 10	12	LET THERE BE ROCK, AC/DC, WHV
• 11	9	ALCHEMY LIVE, Dire Straits, Polygram
• 12	7	'88 COMEBACK SPECIAL, Elvis Presley, Virgin/PVG
• 13	13	THROUGH THE CAMERA EYE, Rush, Embassy
• 14	8	KEIRANGI VIDEO COMPILATION, PVI/Virgin
• 15	17	THE SONG REMAINS THE SAME, Led Zeppelin, WHV
• 16	20	VIDEO EP, Marillion, PVI
• 17	16	THE VIDEO SINGLES, Paul Young, CBS/Fox
• 18	15	THE VIDEO, Wham!, CBS/Fox
• 19	14	THE COLLECTION, Ultravox, Palco/PVG
• 20	11	NOW, THAT'S WHAT I CALL MUSIC VIDEO 5, Various, PVI/Virgin
		Compiled by Spotlight Research

ALAN JONES' CHARTFILE

CHARTFILE USA

● **'The Power Of Love'** by Jennifer Rush moves decisively to number one on this week's singles chart, replacing the previous incumbent, **Midge Ure's** 'If I Was', after just one week.

'Power' reaches pole position on its sixteenth week in the top 75, to become the slowest number one of all time. The previous record of 15 weeks was established by **Dead Or Alive's** 'You Spin Me Round (Like A Record)' in 1984.

'The Power Of Love' has had even more of a rollercoaster chart career than did 'You Spin Me Round', and is the first record to top the charts after falling on an separate occasions inside the top 75. Its full chart career to date: 65-49-51-45-44-47-46-44-43-47-49-42-36-15-2-1.

Rush is the third woman to reach number one this year, following **Phyllis Nelson** ('Move Closer') and **Madonna** ('Into The Groove'). All had a hand in writing their hits — Rush with **Cathy DeRouge**, **Phyllis Nelson** and **Gander DeRouge**, and **Madonna** with former beau **Steve Bray**, and **Phyllis Nelson** alone — quite an accomplishment considering that the only previous instance of a woman writing herself a number one occurred in 1978, when **Kate Bush** wrote words and music to 'Wuthering Heights'.

With Rush at number one in the singles chart, and **Madonna** returning to the top of the album listings, women simultaneously top both charts for only the second time ever. The feat was previously achieved in 1980, when **Barbara Streisand** single-handedly turned the trick with the single 'Woman In Love' and the album 'Gaily'.

The Streisand hit was the first number one to borrow its title, stock and barrel from a previous chart topper, specifically **Frankie Laine's** 1956 hit. And Jennifer Rush is the second, coming within a year of **Frankie Goes To Hollywood's** identically titled offering.

CBS withdrew the full length (six minutes and one second) seventh-inch version of 'The Power Of Love' a couple of weeks ago, replacing it with a four minutes 20 seconds remix, which differs significantly from the identically titled radio edit and the original. The new version pushes the synthesiser back in the mix, and accentuates the percussion, emphasising the record's debt to 'Vienna' — an irony which will not be lost on outgoing chart topper Midge Ure.

● With 'The Gambler' poised to become her seventh top ten single in less than a year, **Madonna** will undoubtedly be Britain's top singles act in 1985.

So far this year she's sold 2,200,000 singles, while no other act has sold even a million. Sales data for the first nine months of 1985, as compiled by Gallup and computed by yours truly, show the following to be the top twenty singles acts so far:

- 1 **Madonna** (1000), 2 **Tears For Fears** (405), 3 **Bruce Springsteen** (264), 4 **Elaaine Paige** and **Barbara Dickson** (363), 5 **King** (360), 6 **Paul Hardcastle** (350), 7 **Prince** (332), 8 **Dead Or Alive** (330), 9 **Sister Sledge** (305), 10 **Foreigner** (287), 11 **Eurythmics** (283), 12 **Phyllis Nelson** (273), 13 **Kool & The Gang** (251), 14 **Phillip Bailey** and **Phil Collins** (249), 15 **David Bowie** and **Mick Jagger** (242), 16 **Harold Faltermeyer** (241), 17 **Marillion** (240), 18 **Go West** (236), 19 **Ashford & Simpson** (229), 20 **Billy Ocean** (226). (Figures in brackets show the relative popularity of acts. For example, for every 1000 Madonna singles sold, record shops shifted 405 singles by Tears For Fears).

Madonna has already accumulated 63 weeks on the singles chart this year, putting her well clear of closest rivals **Bruce Springsteen** (42 weeks) and **Tears For Fears** (41 weeks). With another 11 charts to go, she'll certainly top **Frankie's** 68 weeks of chartdom, the top figure for 1984, though

Adam And The Ants' Eighties record of 91 weeks on the chart in a calendar year (1981) is safe. In slightly more danger, particularly if WEA follow America's lead and release 'Dress You Up' as the next Madonna single in the near future, is **Ruby Murray's** record of eighty weeks on the chart, which was established in 1955, and has yet to be bettered by any other woman.

Madonna has five singles in the year-to-date top fifty, her highest placing being third with 'Into The Groove', which trails **Paul Hardcastle's** '19', and **Elaaine Paige** and **Barbara Dickson's** 'I Know Him So Well', comfortably the year's best seller. If it retains its lead (doubtful, since the final quarter of the year always provides a blockbuster or two) it will be the first time a **Benny Andersén/Bjorn Ulvaeus** and/or **Tim Rice** composition has been the year's top song.

Benny and Bjorn's best shot in this category came in 1976, when **Abba's** 'Dancing Queen' was the year's fourth best selling single. The following year saw **Tim Rice's** lyrics helping **Julie Covington's** recording of 'Don't Cry For Me Argentina' to become the second most popular song of the year, as measured by sales.

Seven of the top twenty singles acts thus far in 1985 are also among the top twenty album acts for the year. It's been a good year for albums, with sales booming, and the top three acts have sold more than a million albums each. In overall sales, **Bruce Springsteen's** seven albums have sold considerably more than **Phil Collins'** three, but on sales of individual albums **Phil's** 'No Jacket Required' is the year's

number one, ahead of **Springsteen's** 'Born In The USA' and **Tears For Fears'** 'Songs From The Big Chair'.

Here's the top twenty artists, again with an index of relative popularity: 1 **Bruce Springsteen** (1000), 2 **Phil Collins** (923), 3 **Dire Straits** (762), 4 **Tears For Fears** (644), 5 **Madonna** (581), 6 **Paul Young** (539), 7 **U2** (462), 8 **Billion Moyet** (422), 9 **Eurythmics** (339), 10 **Howard Jones** (314), 11 **Wham!** (313), 12 **Meat Loaf** (265), 13 **Marillion** (255), 14 **ZZ Top** (252), 15 **Tina Turner** (249), 16 **Foreigner** (248), 17 **Prince** (235), 18 **Sade** (220), 19 **Queen** (218), 20 **Smiths** (203).

● **MADONNA:** over two million singles sold in the UK alone in '85



Photo: Peter Anderson

● **'Oh Sheila'**, the debut single from **Ready For The World**, made two notches in Billboard's Hot 100 singles chart, to take over pole position from **Dire Straits**. The six man group from Michigan, all under 21, is the youngest to reach the top this year.

Aha and **Whitney Houston** continue to close in on the top, but **Stevie Wonder** leaps five places from number ten to number five, and his 'Part-Time Lover' looks increasingly likely to be the next number one. **Wonder** swaps places with **Madonna's** 'Dress You Up', which was her sixth top five hit in a row.

Fastest mover within the chart is **Roy Parker Jr's** 'Girls Are More Fun', up twenty places to number 57. It's the first single from his new album 'Sex And The Single Man'.

For the second week in a row, the highest new entry is a movie theme. Last week it was **Phil Collins** and **Marilyn Martin's** 'Separate Lives' (from *White Nights*), this week it's the turn of **Wang Chung**, whose theme from *To Live And Die In LA* debuts at number 84. One place lower is **Katrina And The Waves'** third US hit 'Que Te Quiero'. Released in Britain nearly two years ago, it peaked at number 84.

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Burnett, who wrote, produced and sings this Rambo parody, 41-year-old Burnett's erstwhile colleagues are giving the record heavy support, though he now works for the opposition, as breakfast deejay with Bradford LR station, Pennine Radio.

TRAMINE: Fall Down (Spirit Of Love)/Fall Down (Spirit Of Love) (A&M AM 281); 12 — AMY 281 includes two more versions of 'Fall Down (Spirit Of Love)'

Though this uptempo dance disc is her first solo hit, Tramine has featured in the UK charts before — 16 years ago, when she was one of the 46-voice choir who made up the Edwin Hawkins Singers, who very nearly had a number one hit with 'Oh Happy Day'. Tramine is married to Edwin's brother Walter, and still records with the group, as well as maintaining solo careers in both secular and religious music.

SU POLLARD: Come To Me (I Am Woman)/You Don't Really Want Me (Rainbow BBR 1) 7-inch only

First hit for Su Pollard, aka Peggy, the scatty chambermaid from BBC TV's 'Hi-De-Hi'. The 35-year-old from Nottingham appeared in stage productions of 'Grease' and 'Godspell' and was formerly a member of all-girl group Midnight News.

THE LONG RYDERS: Looking For Lewis And Clark/Child Bride (Island IS 237). Also available on 7-inch twinpack with Southside Of The Story/If I Were A Bramble

Comprising Sid Griffin (guitar, harmonica, vocals), Greg Sowders (drums), Stephen McCarthy (guitar, banjo, vocals) and Tom Stevens (bass, vocals), the Long Ryders are one of the most successful and very exciting of the new generation of guitar bands based in Los Angeles.

THE THREE DEGREES: The Heaven I Need/Gimme Gimme Gimme Supreme SUPE 102; 12 — SUPET 102

Though a consistently popular cabaret act, the Three Degrees hadn't had a hit for nearly six years until this dancefloor favourite made the grade last week, belatedly becoming their 13th hit.

The song was written and produced by the hottest hitmakers of the moment, Mike Stock, Matt Aitken and Peter Waterman, who performed similar chores on Princess' 'Say I'm Your Number One' and Haywood's 'Getting Closer'. As producers only, they're also responsible for Dead Or Alive's 'My Heart Goes Bang', Hazell Dean's 'They Say It's Gonna Rain' and Brilliant's remake of 'It's A Man's, Man's, Man's World'.

IRON MAIDEN: Running Free (Live)/Sanctuary (Live) EMI 5532; 12-inch 12EMI 5532 includes extra track Murders In The Rue Morgue (Live)

The metal merchants' first single in nearly a year is a live version of their first hit, from 1980. The new version, recorded at Los Angeles' Long Beach Arena, has already reached a higher position than the original. Artist royalties from this, Maiden's 13th hit, go to a variety of organisations dedicated to fighting drug abuse. None of the tracks on the single will appear on the band's forthcoming double live package 'Live After Death'.

ROGER DALTRY: After The Fire/It Doesn't Satisfy Me 10 Records TEN 69; 12 — TEN 6912

Daltry sings Townsend for the seventh hit of his solo career, taking in five different labels over a 12-year period. His first solo hit, a version of Leo Sayer's 'Giving It All Away', remains his most successful.

BOBBY WOMACK: I Wish He Didn't Trust Me So Much/Get To Be With You Tonight MCA 994; 12 — MCAT 994

Womack's third appearance in the single chart in a year, following 'Tell Me Why' and 'No Matter How High I Get I'll Still Be Looking Up To You', which he co-wrote and sung for Wilder Fenton. From his hit album 'So Many Rivers'.



● THE FALL: eternal indie chart darlings in Gallup top 100 entry shock

MATT BIANCO: Yeh Yeh/Smooth WEA YX46; 12 — YZ46T

Club deejays prefer the flip 'Smooth' to the official A-side, a routine rehash of George Fame's 1965 chart topper. They've been right before, forcing 'Sneaking Out The Back Door' to accept second billing to its flip 'Mat's Mood'. Matt Bianco's album 'Whose Side Are You On' has just gone top twenty in Holland and Germany.

HAYWOOD: Getting Closer/My Kind Of Hero CBS 6A582; 12 — TX6824 includes extra track Getting Closer (Inst)

Fourth top 75 entry for London girl who seems forever doomed to remain on the brink of stardom. Her first single, 'At A Time Like This' remains her most successful, despite its barely respectable number-48 chart peak.

ANIMAL NIGHTLIFE: Preacher, Preacher/Bittersweet Island IS 245; 12 — 1215 245, includes extra track Preacher, Preacher (Altared)

THE SMITHS: The Boy With The Thorn In His Side/tba Rough Trade RT 191; 12 — RT 191

THE CULT: Rain/Little Face Beggars Banquet BEG147; 12 — BEG147T includes extra track (Here Comes The Rain Their last single, 'She Sells Sanctuary', achieved a degree of crossover hitherto thought impossible for a band so idiosyncratic, spending 17 weeks in the chart and reaching number 15. Their new one's off to a good start too, though it's more likely to stimulate demand for their new album than it is to become a major hit.

A L B U M S

KISS: Asylum Vertigo VERH 32; cassette — VERHC 32 (chrome tape)
King Of The Mountain/Any Way You Slice It/Who Wants To Be Lonely/Trial By Fire/It's Alive/Love's A Deadly Weapon/Tears Are Falling/Seriously Crush/Radar For Love/Uh! All Night.

Ten characteristically uncompromising metal cuts on this, the band's 11th chart album from 17 releases. Here's the leg: Kiss (uncharted, 1974), Higher Than Hell (uncharted, 1974), Dressed To Kill (uncharted, 1975), Destroyer (number 22, 1976), Alive (number 49, 1976), Rock And Roll Over (uncharted, 1976), Love Train (uncharted, 1977), Alive II (number 60, 1977), Double Platinum (uncharted, 1978), Dynasty

(number 50, 1979), Unmasked (number 48, 1980), The Elder (number 51, 1981), Killers (number 42, 1982), Creatures Of The Night (number 22, 1982), Lick It Up (number seven, 1983), Animalize (number 11, 1984) and Asylum (number 12, 1985).

VARIOUS: Street Sounds Electro 9 (Street Sounds ELCT 9; cassette ZCELCT 9)

The Show — Doug E Fresh & The Get Fresh Crew; Bad Boys — Bad Boys featuring K Love, The Home Of Hip Hop — D-S's Terminator — Kid Frost; World Class — The World Class Wreckin' Crew; Needle To The Groove — Mantronix, The Fat Boys Are Back — Fat Boys; The Roof Is On Fire — Rock Master Scott and The Dynamic Three.

Another ESO's worth of funk for a five, and another Street Sounds Electro charbuster, their ninth in less than two years.

THE FALL: This Nation's Saving Grace (Beggars Banquet BEGA 67; cassette BEGG 67 includes three extra tracks 'Vixen/ Couldn't Get Ahead/Petty Thief/Last Mansion/Bambast/Barny/What You Need/Spit Victorian Child/LA/Gut Of The Quantifier/My New House/Paint Work/L Am Dama Suzuki/To Niroachment: Yorbles.

JOHN FOX: In Mysterious Ways (Virgin V2355; cassette TCY 2355)
Stars On Fire/Lose All Sense Of Time/Shine On/Enter The Angel/In Mysterious Ways/What Kind Of Girl This Side Of Paradise/Stepping Softly/Enter The Angel II/Morning Glory.

MARC ALMOND: Stories Of Johnny (Some Bizzare/Virgin FAITH1; cassette FAITH1)
Traumas, Traumas, Traumas/Stories Of Johnny/The House Is Haunted/Love Letter/The Flesh Is Willing/Always/Contempt/I Who Never/My Candle Burns/Love And Little White Lies.

BOBBY DARIN: The Legend Of Bobby Darin (Sydus/Atlantic SMR 8504; cassette SMC 8504)

Spish Splash/Dream Lover/Mock The Knife/Lazy/River/Early In The Morning/Queen Of The Hop/My Bonnie/I Got A Woman/Plain Jane/What If I Say/Things/Multiplication/Beyond The Sea (La Mer)/Clementine/You Must Have Been A Beautiful Baby/Baby Face/Artificial Flowers/Nature Boy/Can't Give You Anything But Love/Won't You Come Home Bill Bailey?

Lack of space allows only a track listing this week, but I'll be discussing this album more fully next week in Charlie's.

W/E OCT 12, 1985

U S A L B U M S
U S S I N G L E S
D I S C O

CHARTS

U S S I N G L E S

- 1 3 OH SHEILA, Ready For The World, MCA
- 2 1 MONEY FOR NOTHING, Dire Straits, Warner Brothers
- 3 4 TAKE ON ME, A-Ha, Warner Brothers
- 4 6 SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista
- 5 10 PART TIME LOVER, Stevie Wonder, Motown
- 6 8 LONELY OL' NIGHT, John Cougar Mellencamp, Riva
- 7 9 DANCING IN THE STREET, Bowie/Jagger, EMI America
- 8 2 CHERISH, Kool And The Gang, De-Lite
- 9 13 MIAMI VICE THEME, Jan Hammer, MCA
- 10 5 DRESS YOU UP, Madonna, Sire
- 11 12 FORTRESS AROUND YOUR HEART, Sting, A&M
- 12 14 I'M GOING DOWN, Bruce Springsteen, Columbia/CBS
- 13 20 HEAD OVER HEELS, Tears For Fears, Mercury
- 14 7 FREEDOM, Wham!, Columbia/CBS
- 15 19 LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS
- 16 11 DON'T LOSE MY NUMBER, Phil Collins, Atlantic
- 17 16 CRY, Godley And Cream, Polydor
- 18 27 I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Paul Young, Columbia/CBS
- 19 23 FOUR IN THE MORNING (I CAN'T TAKE ANYMORE), Night Ranger, Columbia/MCA
- 20 24 THE WAY YOU DO THE THINGS YOU DO MY GIRL, Daryl Hall And John Oates, RCA

- 21 30 ONE NIGHT LOVE AFFAIR, Bryan Adams, A&M
- 22 18 C-I-T-Y, John Caffery And The Beaver Brown Band, Scotti Brothers
- 23 28 BE NEAR ME, ABC, Mercury
- 24 32 YOU BELONG TO THE CITY, Glenn Frey, MCA
- 25 31 WE BUILT THIS CITY, Starship, Grunt
- 26 29 SUNSET GRILL, Don Henley, Geffen
- 15 ST ELMO'S FIRE (MAN IN MOTION), John Parr, Atlantic
- 27 33 AND WE DANCED, the Hoopers, Columbia/CBS
- 29 36 YOU ARE MY LADY, Freddie Jackson, Capitol
- 30 34 LAY YOUR HANDS ON ME, Thompson Twins, Arista
- 31 17 DARE ME, Poison-Sister, Planet
- 32 39 LOVE THEME FROM ST ELMO'S FIRE, David Foster, Atlantic
- 33 38 NEVER, Heart, Capitol
- 34 37 COMMUNICATION, the Power Station, Capitol
- 35 41 WHO'S ZOOBIN' WHO, Aretha Franklin, Arista
- 36 40 BOY IN THE BOX, Corey Hart, EMI America
- 37 45 SEPARATE LIVES, Phil Collins And Marilyn Martin, Atlantic
- 38 26 POWER OF LOVE, Huey Lewis And The News, Chrysalis
- 39 44 SO IN LOVE, OMD, A&M/Virgin
- 40 52 ONE OF THE LIVING, Tina Turner, Capitol
- 41 50 BROKEN WINGS, Mr Mister, RCA
- 42 21 POP LIFE, Prince And The New Power Generation, Warner Brothers
- 43 22 WE DON'T NEED ANOTHER HERO, Tina Turner, Capitol
- 44 49 TONIGHT IT'S YOU, Cheap Trick, Epic
- 45 51 WEIRD SCIENCE, Onco Bongo, MCA
- 46 47 YOU WEAR IT WELL, El DeBarge w/DeBarge, Gordy
- 47 25 EVERY STEP OF THE WAY, Johnnie Wright, EMI America
- 48 54 BORN IN EAST LA, Cheech And Chong, MCA
- 49 56 I MISS YOU, Klymaxx, MCA/Constellation
- 50 59 PERFECT WAY, Sirtori Politti, Warner Brothers
- 51 55 ALL OF ME FOR ALL OF YOU, Jaki Jay, Arista
- 52 72 GIRLS ARE MORE FUN, Ray Parker Jr, Arista
- 53 63 THE NIGHT IS STILL YOUNG, Billy Joel, MCA
- 54 63 SOUL KISS, Olivia Newton-John, MCA
- 55 35 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN), Pat Benatar, MCA
- 56 34 LIKE TO GET TO KNOW YOU WELL, Howard Jones, Elektra
- 57 58 STAND BY ME, Maurice White, Columbia/CBS
- 58 62 AFTER THE FIRE, Roger Daltrey, Mercury
- 59 42 I DON'T YOU BABE, UB40 w/Christie Hynde, A&M
- 60 43 FREEWAY OF LOVE, Aretha Franklin, Arista

B U L L E T S

- 61 69 OBJECT OF MY DESIRE, Scorpions, Elektra
 - 63 70 RUNNING UP THAT HILL, Kate Bush, EMI America
 - 64 68 SCREAMS OF PASSION, the Family, Paisley Park
 - 66 76 I'LL BE GOOD, Renee And Angela, Mercury
 - 65 79 AND SHE WAS, Talking Heads, Sire
 - 70 83 THE OAK TREE, Morris Day, Warner Bros
 - 72 82 PARTY ALL THE TIME, Eddie Murphy, Columbia
 - 76 81 HURTS TO BE IN LOVE, Gino Vannelli, CBS Associated
 - 78 86 EYE TO EYE, Co West, Chrysalis
 - 79 85 BLUE KISS, Jane Wardin, IRS/MCA
 - 82 89 KAYLEIGH, Marillion, Capitol
 - 83 90 REMO'S THEME (WHAT IF), Tommy Shaw, A&M
 - TO LIVE AND DIE IN LA, Vixen Chung, Geffen
 - 85 8 QUE TE QUERO, Katrina And The Waves, Capitol
 - 87 — EVERYBODY DANCE, Ta Mara And The Seen, A&M
 - 88 — I'LL BE THERE, Kenny Loggins, Columbia
 - 89 — YOU'RE IN LOVE, Rat, Atlantic
- Compiled by Billboard

U S A L B U M S

- 1 1 BROTHERS IN ARMS, Dire Straits, Warner Brothers
- 2 2 THE DREAM OF THE BLUE TURTLES, Sting, A&M
- 3 3 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
- 4 5 WHITNEY HOUSTON, Whitney Houston, Arista
- 5 4 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 6 9 SCARECROW, John Cougar Mellencamp, Riva
- 7 7 RECKLESS, Bryan Adams, A&M
- 8 10 HEART, Heart, Capitol
- 9 6 GREATEST HITS VOL 1 AND II, Billy Joel, Columbia/CBS
- 10 8 NO JACKET REQUIRED, Phil Collins, Atlantic
- 11 11 MAKE IT BIG, Wham!, Columbia/CBS
- 12 12 BACK TO THE FUTURE, Soundtrack, MCA
- 13 14 EMERGENCY, Kool And The Gang, De-Lite
- 14 13 THEATRE OF PAIN, Mötley Crüe, Elektra
- 15 21 LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS
- 16 19 LIKE A VIRGIN, Madonna, Sire
- 17 27 READY FOR THE WORLD, Ready For The World, MCA
- 18 18 WHO'S ZOOBIN' WHO, Aretha Franklin, Arista
- 19 26 HUNTING HIGH AND LOW, A-Ha, Warner Brothers
- 20 20 BOY IN THE BOX, Corey Hart, EMI America
- 21 23 ROCK ME TONIGHT, Freddie Jackson, Capitol
- 22 22 SECRET OF ASSOCIATION, Paul Young, Columbia/CBS
- 23 17 WORLD WIDE LIVE, Scorpions, Mercury
- 24 16 7 WISHES, Night Ranger, Cameo/MCA
- 25 15 AROUND THE WORLD IN A DAY, Prince And The New Power Generation, Paisley Park



Photo by Petra

U S A L B U M S
U S S I N G L E S 13

26	24	BE YOURSELF TONIGHT, Eurythmics, RCA
27	30	CONTACT, Pointer Sisters, RCA
28	—	MIAMI VICE, Soundtrack, MCA
29	29	SACRED HEART, Dio, Warner Brothers
30	28	LITTLE CREATURES, Talking Heads, Sire
31	25	INVASION OF YOUR PRIVACY, Raze, Atlantic
32	34	NERVOUS NIGHT, the Hooks, Columbia/CBS
33	36	HALL AND OATES LIVE AT THE APOLLO, Daryl Hall And John Oates, RCA
34	33	SUDDENLY, Billy Ocean, Jive/Arista
35	39	STANDING ON THE EDGE, Cheap Trick, Epic
36	38	MASK OF SMILES, John Waite, EMI America
37	37	THE HISTORY MIX VOLUME 1, Godley And Creme, Polydor
38	31	ST ELMO'S FIRE, Soundtrack, Atlantic
39	—	ASYLUM, Kiss, Mercury
40	40	LITTLE BAGGARDDIM, UB40, A&M
41	32	THE POWER STATION, The Power Station, Capitol
42	35	FABLES OF THE RECONSTRUCTION, REM, IRS
43	42	PRIVATE DANCER, Tina Turner, Capitol
44	41	DREAM INTO ACTION, Howard Jones, Elektra
45	45	NO LOOKIN' BACK, Michael J. Fox, Warner Brothers
46	47	TOUGH ALL OVER, John Caffery And The Beaver Brown Band, Scotti Brothers
47	43	RHYTHM OF THE NIGHT, DeBarge, Gordy
48	46	FLY ON THE WALL, AC/DC, Atlantic
49	49	UNGUARDED, Amy Grant, A&M
50	44	SHOCK, the Motors, Capitol

Compiled by Billboard

D I S C O

1	1	SINGLE LIFE, Cameo, Club 12n
2	2	TRAPPED, Colonel Abrams, MCA Records 12n
3	5	ROMEOWHERE'S JULIETT, Collage, RCA Records 12n
4	21	I'LL BE GOOD, René & Angela, Club 12n
5	21	CHIEF INSPECTOR (VINE STREET)/(HILL STREET), Wally Badouo, 4th + B'way 12n
6	7	SET IT OFF, Harlem 100's US Jive Born Prod 12n
7	6	(I'LL BE A) FREAK FOR YOU, Royale Dntix, Streetwave 12n
8	4	ONE LOVE (REMIX), Atlantic Starr, A&M 12n
9	9	LOVE TAKE OVER, Five Star, Top 12n
10	23	I'LL BE GOOD (MARK BERRY REMIX), René & Angela, Club 12n
11	9	TAKES A LITTLE TIME, Total Contrast, London 12n
12	11	NEVER TRY AGAIN (REMIX), Kleeer, US Atlantic 12n
13	11	WHAT ARE WE GONNA DO ABOUT IT?, Mercy Mercy, Emign 12n
14	18	THE HEAVEN I NEED, The Three Degrees, Supreme Records 12n
15	17	SAY I'M YOUR NO. 1, Princes, Supreme Records 12n
16	13	FALL DOWN (SPIRIT OF LOVE), Trama, A&M 12n
17	32	STATUS-QUO, Donald Byham, US Capitol/Spy Records 12n
18	19	AIN'T NOTHING LIKE IT (REMIX), Michael Lovesmith, Motown 12n
19	64	HIT AND RUN, Total Contrast, London 12n
20	16	PART-TIME LOVER (REMIX), Stevie Wonder, Motown 12n
21	60	WE ARE THE TEAM/ROCK CREEK PARK, The Team, EMI 12n promo
22	27	THIS IS FOR YOU (REMIX), The Spent, US Mirage 12n
23	15	ON THE ONE, Lika featuring Felicia Collins, Important Records 12n
24	24	TWILIGHT/BACK IN STRIDE (REMIX), Max featuring Frankie Beverly, Capitol 12n
25	14	EMOTIONS, Scarpino, Elektra 12n
26	26	HOT PURSUIT, Skopworth & Turner, 4th + B'way 12n
27	—	HAVE A GOOD FOREVER/NATURAL ENERGY, The Cool Notes, Abstract Dance 12n
28	20	HI FASHION/SUSANNAH'S PAJAMAS/MUTINY IN THE SCREAMS OF PASSION/The Family, Warner/Pasadena Play LP
29	31	YOU'RE THE ONE FOR ME (PAUL HARRCASTLE REMIX), "D" Train, Prelude 12n
30	37	I WISH HE DIDN'T TRUST ME SO MUCH/GO TO BE WITH YOU TONIGHT, Bobby Womack, MCA Records 12n
31	—	THE SWEETEST TABOO, Sade, Epic 12n
32	35	THE SHOW (LA-DI-DI), Deaf & Fresh and The Get Fresh Crew, US Reality Records 12n
33	30	SLIP n SLIDE, Roy Ayers, CBS 12n

34	—	SLAVE TO THE RHYTHM (BLOODED), Grace Jones, ZTT 12n
35	29	A LITTLE PAIN, P.P. Arnold, 10 Records 12n
36	34	GO HOME/STRANGER ON THE SHORE OF LOVE/ SPIRITUAL WALKERS/OVERGIDDY/WHEREABOUTS/NEVER IN YOUR SUN, Grace Wonder, Planet 12n
37	22	YOU BLEW IT, The World Famous Mad Lads, Champion 12n
38	35	I'LL BE YOUR FRIEND, Precious Wilson, Jive 12n
39	40	ZIG ZAG/CONQUEST (REMIXES), Brass Construction, Capitol 12n
40	48	TRAPPED (REMIX), Colonel Abrams, MCA Records 12n
41	47	YOU WEAR IT WELL, (P&M REMIX), El DeBarge with DeBarge, Gordy 12n
42	51	STOP PLAYING ON ME, Viki Love, US 4th + B'way 12n promo
43	54	GETTING CLOSER, Hayward, CBS 12n
44	43	WHO DO YOU LOVE, Bernard Wright, US Mulhacastan 12n
45	44	SHE'S NOT A SLAVEZ/THERE AIN'T NO THAMIN' (LIKE YOU/LOVIN'), Paul Laurence, Capitol 12n
46	33	THE DANCE ELECTRIC, Andra Cymone, CBS 12n
47	28	STAND UP TO FINE, Howard Johnson, A&M 12n
48	25	I WONDER IF I TAKE YOU HOME, Lisa Lisa and Cult Jam with Full Force, CBS 12n
49	42	STILL SMOKIN' (HUG-A-BUT), Trouble Funk, 4th + B'way/TD 12n
50	12	SEXUAL THERAPY, Phil Pual, Total Experience 12n
51	53	GET UP OFF THAT THING (GODFATHER II), Scream'n' Tony Baxter, 4th + B'way 12n
52	43	A LOVE BIZARRE, Sheila E, Warner Bros/Pasadena Play LP
53	38	GIVE AND TAKE, Brass Construction, US Capitol 12n
54	36	AIN'T THAT THE TRUTH, Frankie Kelly, US TWTI 12n
55	41	SHE'S A GO-GETTER, Fatback, Atlantic 12n
56	100	YEH YEH SHOOTY!, Ines Bianco, WEA 12n
57	61	ALL I WANT IS MY BABY, Roberta Gilliam, US Sutra 12n
58	—	YOU DON'T KNOW (SPECIAL REMIX), Serious Intention, US Easy Street 12n
59	39	LET ME HOLD YOU, Sonique, Cooltempo 12n
60	44	HARD TIMES FOR LOVERS, Jennifer Holiday, Gelfen Records 12n
61	56	HEAVEN KNOWS (REMIX), Jai Graham, EMI 12n
62	92	GET LOOSE, Axiom (featuring Leroy Burgess), US NIA 12n
63	86	SET IT OFF, Macouarade, Streetwave 12n
64	50	(KRUSH GROOVE) CAN'T STOP THE STREET, Chaka Khan, Warner Bros 12n
65	—	LET MY PEOPLE GO (RAW INSTRUMENTAL), The Winans, US Quest 12n
66	—	EXTRASPECIAL, Jerome, Caliber 12n
67	74	RAISE THE CURTAIN/ON OF THE DARKEST NIGHT, Barbara Pennington, Record Shack LP
68	58	JAZZ RAP/INSTRUMENTAL, Cargo, Carogold Productions 12n
69	—	I AMNABA BEYOND BY YOU, Michael Wycol, US Valley Vax 12n
70	88	AMERICA/A MEETS DAY/DX, Curtis Blow, US Mercury 12n
71	37	LOVE'S FINE, Sabas, E-Tee 12n
72	—	SHO YUH RIGHT, Chuck Brown & The Soul Searchers, US TED 12n
73	82	BODY ROCK (JELLY BEAN MIX), Maria Vidal, EMI America 12n
74	—	KILL OR BE KILLED, L.V.S., Virgin 12n promo
75	80	L.O.S. (LOVE ON SIGHT), Colors, 4th + B'way 12n
76	63	MAIN ATTRACTION (REMIX), Brooklyn Bronx & Queens, Cooltempo 12n
77	68	SPECIALIZE IN LOVE, Sharon Brown, Virgin 12n
78	—	KNEE-UP LOVE YOU SO, Bernard Wright, US Mulhacastan LP
79	1	THE DAY THE HORRI DAY, US Warner Bros 12n
80	76	AFTER-OLDER GIRL, Howard Johnson, A&M LP
81	79	BODY AND SOUL (REMIX), Mai Tai, Virgin/Hot Met 12n
82	62	BASS AND TROUBLE/MAKE 'EM HOW, Sly & Robbie, Island LP
83	46	SO IN LOVE, Nici, Debat 12n
84	—	CHICQUA LINDA, Gardella, Belgian Magic 12n/London promo
85	—	DON'T SAY NO, Eugene Wilde, US Philly World Records 12n
86	49	WAS DOG A DOUGHNUTT, Jellybean, EMI America LP
87	87	BUBBLING, Awood, Simba 12n
88	—	EVERY WOMAN NEEDS IT, Jeff Lorber, Club 12n promo remix/LP
89	81	LOVE/SOMEBODY WON'T SLEEP/TONIGHT/MOVE ON, Frederick, US West LP
90	—	GETTA TALK OVER (THE LIMITATION MIX), Five Star, Tene 12n
91	69	UP OFF THE WALL, Paul Scoot/DON'T TAKE YOUR LOVE, Everest, US Ace Beat 12n
92	84	HOLD ON, Claudia, Bluebird 10 12n
93	—	INSATIBLE WOMAN/CARAVAN OF LOVE/I CAN HARDLY WAIT, Babydancer, Epic LP
94	—	PREACHER, PREACHER/(ALTARED), Animal Nightlife, Island 12n
95	—	STAND UP (REMIX), Howard Johnson, US Capitol LP
96	96	SECRET RENDEZVOUS, René & Angela, US Capitol LP/Champion 12n promo
97	—	SHO NUFF BUMPIN', EU, US TED 12n
98	—	SET IT OFF, Sabas, US Jive Born Prod 12n
99	—	FREAK IN ME, Davex, US Pamarcine 12n
100	—	SWEET SURRENDER, Jeff Tysak featuring Maurice Starr, US Polydor 12n

Compiled by James Hamilton/Alan Jones



Julie Revere

NEW SOLO SINGLE

"AIN'T YOU HAD ENOUGH LOVE"

OUT NOW ON "7" & 12" BR19 BR191



W/E OCT 12, 1985

H I - N R G
R E G G A E
INDIE SINGLES
INDIE ALBUMS

- H I - N R G
- 1 REFLECTIONS, Evelyn Thomas, Record Shack 1/2n
 - 2 VANITY, Carol Jani, Record Shack 1/2n
 - 3 VERTIGO, Barbara Pennington, Record Shack LP
 - 4 I LIKE YOU, Phyllis Nelson, US 12n
 - 5 ANOTHERBORN IN TOWN, Two Girls, US Popstar 1/2n
 - 6 WHISPER TO A SCREAM, Bobby O'Clairda Barry, US Memo/Vision
 - 7 THE MEN IN MY LIFE, Mike J. & The Piston 1/2n
 - 8 I CAN LOSE MY HEART TONIGHT, C.C. Cach, German Hansa 1/2n
 - 9 THEY SAY IT'S GONNA RAIN, Hazel Dwan, Parlophone 1/2n
 - 10 EATEN ALIVE (REMIX), Diana Ross, Capitol 1/2n
 - 11 NO FRILLS LOVE, Jennifer Holliday, Geffen Records LP
 - 12 LOVIN' IS REALLY MY GAME (REMIX), Sylvester, US Megatone 1/2n
 - 13 I HEAR TALK (REMIX), Bucks Fizz, US Discomet LP
 - 14 STANDING, Nick Easdale & Loleata Holloway, US Rocky 1/2n
 - 15 THE FIGHTER, Arpeggio, US Ninja Records 1/2n
 - 16 STREET FIGHTER, Michael Vail & The Four Seasons, US Carb 1/2n
 - 17 CLOSE TO PERFECTION (REMIX), Michael Brown, Record Shack 1/2n
 - 18 FUTURE BRAIN, Dee Marrow, Italian Baby 1/2n
 - 19 NIGHT LIGHT, Jack's Progress, German Ariola 1/2n
 - 20 STARBURST LOVER, Boiling Point, Canadian Power 1/2n
 - 21 THEEDDUB, Angus Gird, Passion 1/2n (white label)
 - 22 FANTASY REMIXES/TURDAY NIGHT, Liza Ross, German ZYX 1/2n
 - 23 ACTION!, Pearly Gates, Boytown UK 1/2n
 - 24 BLACK KISSES, Curlic & The Boom Box, RCA 1/2n
 - 25 DON'T LEAVE ME THIS WAY (SYLVESTER MIX), Jeanie Tracy, US Megatone 1/2n
 - 26 HOLD ME, Laura Branigan, US Atlantic 1/2n
 - 27 YOU MAKE MY HEART GO BOOM, Mother Cube And The Boom Tube, Sonic Solution 1/2n
 - 28 WIND BENEATH MY WINGS, Manage, US Profile 1/2n
 - 29 BODY ROCK (MEGAMIX), Maria Vidal, Dutch Chart 1/2n bootleg
 - 30 MY HEART GOES BANG, Dead Or Alive, Epic 1/2n
 - 31 CHERI CHERI LADY, Modern Talking, German Hansa 1/2n
 - 32 —
- Compiled by James Hamilton/Alan Jones

- R E G G A E
- 1 BUBBLING, Aswad, Simba
 - 2 I DO/ANOTHER LOVER, Ishman/Sister Madge, Tree Root
 - 3 GOLDEN HEN, Tenor Saw, Uptempo
 - 4 RING THE ALARM, Tenor Saw, Techniques
 - 5 DO YOU BELIEVE, Home 'N' Taxi
 - 6 ICKIE ALL OVER/LIFE STORY, Wayne Smith/Tonia Irie, Greenleafs
 - 7 HERE I COME, Dennis Brown, Tads
 - 8 WILDPIRE, Dennis Brown, Yvonne Special
 - 9 RAGAMUFFIN, Dennis Brown & Freddie McGregor, Greenleafs
 - 10 GROOVY LITTLE THING, Berni Hammond, Harmony House
 - 11 I DON'T WANNA BE LONELY, Johny Osborne, HawkEye
 - 12 HOG IN A ME MINTY, Nitty Gritty, Greenleafs
 - 13 FOOLS FIGHTING, Home 'N' Taxi, Greenleafs
 - 14 PURE WORRIES, Dixie Peach, Jih Tubbs
 - 15 CHICKEN FLAP, Horseman/Ricky Ranking, Magic Shoot
 - 16 INFERIORITY COMPLEX, Frankie Paul, Blue Mountain
 - 17 GIMME YOUR LOVEVIBES AND TRIBULATIONS, Wayne Marshall, Jih Life
 - 18 DANCING MOOD, Max! Priest, ID
 - 19 RUN COME, Sugar Minott, HawkEye
 - 20 CARROT AND ONION, Pate Anthony, CSA
 - 21 EASY LOVING, John Holt, Uptempo
 - 22 YOU'RE LYING, Sandra Cross, Ariva
 - 23 YOU'LL NEVER KNOW, Karen Dionne, Nice 'n' Kool
 - 24 MASH UP THE TELLY, Pato Banton, UK Bubbler/Greenleafs
 - 25 CASH UP IN A LIE, Sandra Reid, Sir George
 - 26 BE BO DANCE, Paul, Rock 'n' Groove
 - 27 GIVE ME YOUR LOVE/REAL THING, Barrington Levy, Time
 - 28 I LOVE YOU, Sister Audrey, Ariva
 - 29 BECAUSE I'M A WOMAN, Carlene Davis, Orbitone
 - 30 DREAMING OF A LITTLE ISLAND, Judy Boucher, Orbitone
- Compiled by Spotlight Research

INDIE SINGLES

- 1 RAIN, the Cuts, Beggars Banquet
 - 2 THE BORN WITH THE THORN IN HIS SIDE, the Smiths, Rough Trade
 - 3 IT'S CALLED A HEART, Depeche Mode, Pluto
 - 4 DAY AND NIGHT, Balam And The Angel, Chapter 22
 - 5 SHE SELLS SANCTUARY, the Cuts, Beggars Banquet
 - 6 BUBBLING, Aswad, Simba
 - 7 DIRTY OLD TOWN, the Pogues, Stiff
 - 8 WHO NEEDS LOVE LIKE THAT, Erasure, Mute
 - 9 STAY WITH ME, the Goats, Lambs To The Slaughter
 - 10 BLUE MONDAY, New Order, Factory
 - 11 RESURRECTION JOE, the Cuts, Beggars Banquet
 - 12 PRIMITIVE PAINTERS, Folk, Cherry Red
 - 13 BAD MOON RISING, the Meteors, Mad Pig
 - 14 MAKES NO SENSE AT ALL, Husker Du, SST
 - 15 ROAD TO RACK AND RUIN, King Kurt, Stiff
 - 16 DON'T SLIP UP, Pete Whiplash, Creation
 - 17 WELL WELL WELL, the Woodentops, Rough Trade
 - 18 I'M DOING TIME IN A MAXIMUM SECURITY TWILIGHT HOME, Alien Sex Fiend, Anagram/Cherry Red
 - 19 JAMES BOND (LIVES DOWN OUR STREET), the Toy Dolls, Volume
 - 20 THE GREEN FIELDS OF FRANCE, the Men They Couldn't Hang, Imp/Demon
 - 21 IRONMASTERS, the Men They Couldn't Hang, Imp/Demon
 - 22 SPIRIT WALKER, the Cuts, Situation Two
 - 23 THE PERFECT KISS, New Order, Factory
 - 24 VILLAGE FIRE, James Factory
 - 25 PEARLY DEWDROPS' DROPS, Cocteau Twins, 4AD
 - 26 RUNAWAY, 400 Blows, Illuminatio/Vertigo
 - 27 ALL DAY LONG, the Shop Assistants, Chapter Organization
 - 28 LOVE ME (EP), Balam And The Angel, Subway 22
 - 29 UPSIDE DOWN, the Jesus And Mary Chain, Creation
 - 30 TUPELO, Nick Cave And The Bad Seeds, Mute
- Compiled by Spotlight Research



INDIE ALBUMS

- 1 RUM, SODOMY AND THE LASH, the Pogues, Stiff
 - 2 THIS NATION'S SAVING GRACE, the Fall, Beggars Banquet
 - 3 DREAMTIME, the Cuts, Beggars Banquet
 - 4 THE SMALL PRICE OF A BICYCLE, the Klicke Works, Beggars Banquet
 - 5 NIGHT OF A THOUSAND CANDLES, the Men They Couldn't Hang, Imp/Demon
 - 6 RED ROSES FOR ME, the Pogues, Stiff
 - 7 COLOURBOX, Colourbox, 4AD
 - 8 LOW-LIFE, New Order, Factory
 - 9 FALSE ACCUSATIONS, the Robert Cray Band, Imp/Demon
 - 10 BAD INFLUENCE, the Robert Cray Band, Demon
 - 11 HATFUL OF HOLLOW, the Smiths, Rough Trade
 - 12 HELD DOWN TO VINYL... AT LAST!, the Gambia Brat, ID Records
 - 13 THERE ARE EIGHT HUNDRED STORIES... In June Brides, the Frisk Label
 - 14 NEW DAY RISING, Husker Du, SST
 - 15 MY SELL OF FEMALE, the Cramps, Big Beat
 - 16 JUST SOUTH OF HEAVEN, Crime And The City Solution, Mute
 - 17 HEAT IS MURDER, the Smiths, Rough Trade
 - 18 HEAD OVER HEELS, Cocteau Twins, 4AD
 - 19 WHAT DOES ANYTHING MEAN? BASICALLY, the Chameleons, Sonik
 - 20 TREASURE, Cocteau Twins, 4AD
 - 21 GARLANDS, Cocteau Twins, 4AD
 - 22 NATIVE SONS, the Long Ryders, Zippo/Demon
 - 23 MAXIMUM SECURITY, Alien Sex Fiend, Anagram/Cherry Red
 - 24 OFF THE BONE, the Compulsion, Illegal
 - 25 EXTRACTIONS, Dif Juz, 4AD
 - 26 WILD CHILD, the Untouchables, Stiff
 - 27 SCRIPT OF THE BRIDGE, the Chameleons, Skatik
 - 28 UNKNOWN PLEASURES, Joy Division, Factory
 - 29 THE SMITHS, the Smiths, Rough Trade
 - 30 LIQUID HEAD IN TOKYO, Alien Sex Fiend, Anagram/Cherry Red
- Compiled by Spotlight Research

● What you want is a magazine that can function like a tapestry. A magazine which lends a consistent mood to the environment in which it is seen. A magazine which weaves **LLOYD COLE** together with **DARYL HALL**, delicately juxtaposes **400 BLOWS** with **THE FLAMING MUSSOLINIS** and adds textures of **THE CURE** and **MATT DILLON**, topping up with an essential guide to **NAMEDROPPING**. **rm**: upsetting the traditional notion of a music magazine, every Thursday.

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 9

BATH Runo Rooms, Buddy Curtiss And The Grasshoppers
BIRMINGHAM Mermaid (01-272 017) No Delusions/
 Chumbaumba/Reality Control
CAMBRIDGE Arts Theatre (352001) Harvey And The
 Wallbangers
EDINBURGH Napier College (01-447 720) Rent Party
LONDON Camden Digwails (01-267 4957) The Nomads/
 Lighthouse Keepers
LONDON Euston Square Theatre (01-388 1394) The Beverly
 Sisters
LONDON Finbury Park St George Roby (01-263 4581) 1000
 Mexicans/Shop Coco
LONDON Hammersmith Odeon (01-748 4081) Bobby
 Womack
LONDON Herne Hill Half Moon (01-274 2733) Gene Trrp/
 Balance Of Power
LONDON Kenish Town Town and Country Club Del Amtritz/
 The Waterboys
LONDON Kiburn National Animal Nightlife
LONDON Tottenham Court Road Demonium (01-580 9562) Van
 Morrison
LOUGHBOROUGH University (266600) Terry And Gerry
MANCHESTER Band On The Wall (061-832 6625) Earl Oskin
MANCHESTER Hacienda (061-236 5053) The Fall
NORWICH Forum (612907) Astla The Stockbroker/The
 Neurotics
NOTTINGHAM Royal Courts (472328) Squeeze
PORSMOUTH Guildhall Everything But The Girl/The
 Apartments
ROCHESTER Young Club The Membranes
ROCHESTER Cherry Tree (74171) Dumpty's Rusty Nuts
SHEFFIELD Leadmill (754500) Deep Sea Divers
SOUTHAMPTON Joiners Arms (25637) Flick Spital And
 The Risky Picnic/The Mad Thatchers/The Cement Guard/
 Maurine Foster (Charity 62)

THURSDAY 10

ABERDEEN Venue (22255) Desolation Angels
BRIGHTON Dome (68127) Spear Of Destiny
CAMBRIDGE Arts Theatre (352001) Harvey And The
 Wallbangers
CARDIFF University (396421) Gary Glitter
CIPPENHAM Goldgates (656444) Hazell Dean/Miquel
 Brown/Kelly Marlo/Seventh Avenue/Lisa
EDINBURGH Coasters (01-228 2525) The Armory Show
EDINBURGH Playhouse (031-557 590) David Cassidy
GLASGOW Barrowlands (041-552 4601) Siouxsie And The
 Banshees
GUILDFORD University (65017) Rory Bremner
LANCASTER University (65201) Deep Sea Divers
LEEDS Polytechnic (430771) The Fall
LEICESTER Princess Charlotte (553956) Balaam And The
 Angel
LONDON Camden Digwails (01-267 4967) Twenty Flight
 Rockers
LONDON Hammersmith Odeon (01-748 4081) Bobby
 Womack
LONDON Mile End Queen Mary Hall (01-980 4811) The
 Patsy/The Shop Assistants
LONDON Oval Cricketers (01-735 3059) John Cooper
 Clarke/The Rubbarb Tarts
LONDON Soho Way (01-437 5334) The Mint Juleps
MANCHESTER Band On The Wall (061-832 6625) Sonido De
 Londres
MANCHESTER University (061-273 5111) The Membranes/O
 Clock
NEWCASTLE City Hall (320007) Squeeze
PLYMOUTH Hexagon (266103) Peter And The Test Tube
 Babies
READING Hexagon (591591) Everything But The Girl/The
 Apartments
SHEFFIELD City Hall (732595) Judie Tzuke
STOKE Hanley Grand Hotel Terry And Gerry/The
 Unouchables
SWANSEA University (25678) Buddy Curtiss And The
 Grasshoppers

FRIDAY 11

ABERDEEN Capital Theatre (23141) David Cassidy
ABERDEEN Venue (22255) The Armory Show

BIRMINGHAM Mermaid (021-272 0127) Yeah Yeah Noh/
 The Noseflutes/Lucky Mighy
BRIGHTON Sussex University (698111) Barrington Levy/Bass
 Culture
CAMBRIDGE Arts Theatre (352001) Harvey And The
 Wallbangers
COVENTRY Polytechnic (21167) Spear Of Destiny
DUDDLEY Jls (53597) Balaam And The Angel
EDINBURGH Playhouse (031-557 2590) Siouxsie And The
 Banshees
GLOUCESTER Leisure Centre (36498) Everything But The
 Girl/The Apartments
INVERNESS Ice Rock (35711) Desolation Angels
LANCASTER St Martin's College (63446) Deep Sea Divers
LIVERPOOL Krackers Klub (031-208 8815) Tormas/Shattered
 Dolls
LONDON Acrs Lane Lambeth Town Hall The June Brides/
 The Mekons/City Not Country/Silbhorn Marxist/Spike
 Like Paint
LONDON Bristolon Fridge (01-326 5100) Wilko Johnson With
 Norman Wat-Roy
LONDON City University (01-250 0955) Buddy Curtiss And
 The Grasshoppers/Impossible Dreamers
LONDON Euston Road Show Theatre (01-388 1394) Frank
 Chickens/Sheila Smith/Fanghetto Trio
LONDON Greenwich Tunnel Club (01-858 0895) The Bobsho/
 Storm Of Glass
LONDON Hammersmith Clarendon (01-748 1454) Red Lorry
 Lorry/The Membranes/Southern Salvation
LONDON Hammersmith Odeon (01-748 4081) Bobby
 Womack
LONDON Herne Hill Half Moon (01-274 2733) TV
 Personalizer/The Mighty Lemon Drops/1000 Virgins
LONDON New Cross Goldsmiths College (01-691 0981) Rent
 Party Compared To Who
LONDON Old Kent Road Ambulance Station The Pastels/
 Shop Assistants
LONDON Tottenham Court Road Demonium (01-580 9562) Van
 Morrison
MANCHESTER International (061-224 5050) The Long Yards
OXFORD Polytechnic (68789) Amazulu
PENZANCE Demelias Peter And The Test Tube Babies/
 Four Design
POOLE Arts Centre (670521) Blancmange
STAFFORD College Of Further Education 3 O'Clock
SWAFFHAM Labour Club (0760 21407) Astla The
 Stockbroker

SATURDAY 12

BASINGSTOCK Pig And Whistle (23330) Boogie Children
 Band
BIRMINGHAM Odeon (021-643 6101) Spear Of Destiny
BRIGHTON Dome (68127) Blancmange
CAMBRIDGE Technical College (63271) Zeke Manyika/Dr
 Love/International Rescue
LONDON Cartoon (01-688 4500) Steve Marriott's Packet
 of Three
GUILDFORD University (65017) Animal Nightlife
LONDON Victoria (42411) Deep Sea Divers
IPSWICH Gaumont (53641) Judie Tzuke
LANENHATH Liberty Club Buddy And The Grasshoppers
LIVERPOOL Royal Court (031-720 4321) Squeeze
LONDON Camden Digwails (01-267 4967) Wilko Johnson/
 The Boogie Brothers Blues Band
LONDON Camden Electric Ballroom (01-485 9006) Angle
 Bowie
LONDON Chalk Farm Enterprise The Pastels/The Shop
 Assistants
LONDON Claring Cross Road Astoria Theatre (01-437 6564)
 Parker/Charlot/Eddy Armani/Equatorial Statues/KGB/The
 Poppers/OAK/Christie/Da Euphony Kiko/Hour In The
 Shower/Big Business/Da Da/The Motivators/And He Said
 I'm Sorry/Pursey (lots more)
LONDON Finbury Park St George Roby (01-263 4581) The
 Unouchables
LONDON Fulham Greyhound (01-523 0787) 1000 Mexicans/
 Sang Froid
LONDON Greenwich Tunnel Club (01-858 0895) The Frank
 Chickens/Worker's Library/Shaman
LONDON Hammersmith Odeon (01-748 4081) Bobby
 Womack
LONDON Oval Cricketers (01-735 3059) Eddie And The Hot
 Rods
LONDON Putney Half Moon (01-788 2387) Nick Lowe And
 His Cowboy Outfit

LONDON Soho Marquee (01-437 6603) The Icicle Works/
 Gene Trrp
MANCHESTER University (061-273 5111) Balaam And The
 Angel
NEWCASTLE City Hall (320007) Siouxsie And The
 Banshees
NORWICH University Of East Anglia (56161) The Fall
PORSMOUTH Polytechnic (891414) Hugh Masekela
SHEFFIELD Leadmill (754500) Dr And The Medic/Junk
SOUTHAMPTON University (536291) Rent Party
ST ANDREWS University (73145) Fruits Of Passion/The Big
 Dish

SUNDAY 13

BIRMINGHAM Powerhouse (021-643 4713) Animal Nightlife
BLACKBURN Windsor Suite Twenty Flight Rockers
BRIGHTON Centre (203131) The Thompson Twins
BRIGHTON Escape Club (594469) The Gunslingers
BRIGHTON Richmond (603974) Peter And The Test Tube
 Babies (incluclne) Icons Of Film/The Varkers (evening)
BRISTOL Colston Hall (291768) Blancmange
BROMLEY Churchil Theatre (01-460 0677) Harvey And The
 Wallbangers
CROYDON Cartoon (01-688 4500) Dumpty's Rusty Nuts
CROYDON Underground (01-740 0833) Red Lorry Lorry
 Lorry/Too House Camp
EDINBURGH Hoopoe Hoopoe (031-229 7069) Fruits Of
 Passion
HIGH WYCOMBE Nag Head (21756) Brewers Droop/Blues
 Shakers/The Stuffers/The Ashby Folk Band/The Mad
 Spod
LONDON Camden Digwails (01-267 4967) Lonely Heart/
 The Flowerwalks/Cat House Combo/Horror
LONDON Camden Dublin Centre (01-485 1773) Bill Hurley
 And The Endorcers
LONDON Covent Garden Rock Odeon (01-240 3961) Boys
 From Brazil/Saest Pace
LONDON Hammersmith Clarendon (01-748 1454) Tempole
 Tutor/The Cardiacs/The Janitors/Byth Power
LONDON Victoria Half Moon (01-788 2387) Nick Lowe And
 His Cowboy Outfit
MANCHESTER Apollo (061-273 3757) Squeeze
NEWCASTLE City Hall (320007) David Cassidy
STEVENAGE Sows Lyon House (333175) Balaam And The
 Angel/Fruits Of Nephilim/The Vanishing Point
WOKINGHAM Angels (879912) Little Sister

MONDAY 14

BIRMINGHAM Odeon (021-643 6101) Blancmange
BRISTOL Colston Hall (291768) Judie Tzuke
BRISTOL L-Shaped Room The Pastels/The Shop Assistants
EDINBURGH Playhouse (031-557 2590) Tom Waits
LEICESTER De Montfort Hall (544644) Siouxsie And The
 Banshees
LONDON Hammersmith Odeon (01-748 4081) Squeeze
LONDON Hatfield Peace Fielder (01-981 5450) The Icicle
 Works/Gene Trrp
LONDON Putney Half Moon (01-788 2387) Rent Party
NEWCASTLE Apollo (061-273 3757) Van Morrison
NOTTINGHAM Rock City (412544) Spear Of Destiny
READING Hexagon (591591) The Fall

TUESDAY 15

BIRMINGHAM Odeon (021-643 6101) Van Morrison
BLACKBURN King George's Hall (592582) The Guana Banz
BRIGHTON Escape Club (594469) The Pastels/The Shop
 Assistants
EDINBURGH Playhouse (031-557 2590) Spear Of Destiny
LONDON Camden Dublin Centre (01-485 1773) Rent Party
MANCHESTER Apollo (061-273 3757) Siouxsie And The
 Banshees
MANCHESTER Hacienda (061-236 5051) Everything But
 The Girl
NEWCASTLE City Hall (320007) The Thompson Twins
NOTTINGHAM Rock City (412544) The Fall
OXFORD Apollo (44544) Blancmange
PORSMOUTH Guildhall (824355) Judie Tzuke
SOUTHAMPTON Queensway Labour Club (433975) Icons Of
 Film/The Varkers/Saest Pace
STOKE Shelley (22209) Tempole Tutor

BLACK MUSIC FESTIVAL, WEMBLEY ARENA, LONDON

Imagine it's 7am and you're an egg in an egg-cup. A knife takes off the top of your head and a toast soldier is twirled about inside your being.

An alternative mode of existence, seated amongst the horrendous acoustics of Wembley Arena and being assaulted by a hopelessly indistinguishable mash of sounds. A mite soul-destroying.

This was the case during some, or most, of a day at the GLC's first black music festival (in reality organised by the up and coming Identity/Kennedy Street organisation). An admirably intended package of sounds was near shafted by naff mixing and a fair amount of on-stage self-indulgence which failed to cut ice. Why do so many acts fail to break through the cavernous buildings that are Wembley, Earls Court et al?

Leaving aside the popcorn (75p) and screeching between-act mc Patti Boulaye, the day started proper with LWS. If they had toned down their rock-style lead-guitar and gone for a cleaner, simpler sound, their London-style funk would have been much better appreciated.

Zeke Manyika suffered from a similar lack of subtlety. Despite his uninhibited, enchanting twirls around the stage, and a decent boss-driven version of '17 Faces', a classy vibe never surfaced.

Who would have guessed Amazulu would pull off the coup of the day? It's fair to assume — given singer Annie's bore-waisted, unremitting running-on-the-spot, head-twirling athletics — that she is rather a healthy lady. And the band reached a sound quality and energy which left some of the other acts standing. Despite their heavy borrowing from reggae acts, they were quite a treat, especially during the drummer's foisting session and Tan Tan's wild sax-blow.

D-Train arrived to a warm reception (guitarist scampering, Prince-like, around the stage in high-heels). Given this was their first visit for years, the sound was disappointing... but a good groove was reached mid-act. 'Walk On By' was particularly eloquent.

Much of Third World's performance was in the vein of Peter Tosh's rockist-reggae. It was only during their spared-down percussion and dub breaks that the sound bloomed. Their excellent 'Now That We've Found Love' (complete with rap, dub and attack on apartheid) went down a storm.

Which leads us to the wondrous Chaka Khan. Her voice can be pure beauty, or just an indistinguishable whine, and tonight it was the latter — along with the quite unforgettable lead-guitar breaks. All the classic songs, except when honed down to two instruments, were an undanceable mess.

... And this is where your reviewer left for three Paracetamol. Headache permitting, though, I'll be back next year, eager and waiting.

■ John Hind



Photo: Patrick Cuyly

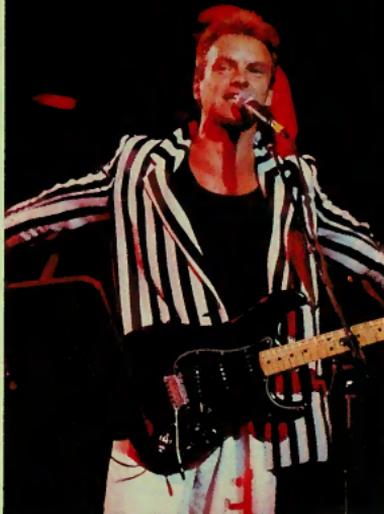


Photo: Michael Pelford

STING, RADIO CITY, NEW YORK ▲

Sold out was plastered all over the fly posters; but selling in would have been more appropriate. Sting has come full circle in the ten years since the Police's first single, 'Nothing Achieving', a punk thrash.

Well, there were no spiky tops tonight. A 5,000-strong audience emerged from basements and subways after Hurricane Gloria had swept the streets of New York clean. And why? To see Sting singing, skanking and flailing his arms like a white Bob Marley along with America's highest paid black session musicians, including Branford Marsalis (athletic bass and capper soul) and Omar Hakim (drums). Sting frequently withdrew from the limelight to allow these classy jazz/blues professionals the freedom to rock.

When up front, Sting charmed the audience with warmth, charisma and energy. He danced with the band, racing from corner to corner of the stage and introduced songs to cheers of delight on a simply lit stage. A mix of solo and Police songs were punctuated by occasional drum solos and overly-long jamming sessions.

'Love Is The Seventh Wave' and the new love song, 'If You Love Somebody Set Them Free' plus 'Roxanne' and 'Message In A Bottle' were ecstatically received, leading to the match-and-lighter-igniting ritual.

The audience are here for him. He's sexy, fit, charming, intelligent and rich. Therein lies his appeal — an icon of achievement and a natural performer.

■ Vicki Ivory

ADAM ANT, APOLLO THEATRE, MANCHESTER ►

A hall packed with ghosts. A bouncing balcony struggling dangerously to contain a mass of violent hysteria. A team of bouncers earning a year's pay in an hour, full of all the electric intensity which surrounds a gig by one of Britain's finest ever traditional pop stars. The ghosts are dancing in the aisles.

But that was then, and this is now. Surprisingly, it isn't such a sad sight. Those who remain are intent on recreating a five year old magic. With an acting career re-fuelling his thirst for action, Adam Ant is content to rekindle the dying embers of his former glories.

The result is mass hysteria on a minor scale. And a half-empty hall. Even tonight, it's a tale of two gigs. A tired lumbering band who can barely hint at their Glitteresque background. A band who manage to drag all the hypnotic genius away from the enigmatic perfection of 'Prince Charming' and 'Stand And Deliver', and Adam Ant who passionately, desperately fights to drag it back. A strange cocktail indeed, and a tribute to the pop star's sheer professionalism as he kicks away the ominously hovering pangs of boredom. A ninety minute performance sees him utilise every trick in his back pages. Such irony. It is only the stodge apathy of the band which forces him to perform with such style.

That said, we have to wait until the very last song of the set before both band and frontman combine to produce the catalyst for crowd ecstasy. This is 'Kings of the Wild Frontier', a great song and the only truly worthwhile four minutes of the evening.

Following this, the 20 minute encore is worthy of little more than a mild ripple of applause as the band are seen to be supporting their own tired egos. Forced into a corner, Adam retires to pure sex. Unashamed titillation and, without doubt, the soft option.

Entertaining, Mr Ant, but worthless nostalgia all the same. Ant music for Then People.

■ Michael Middlehurst



Photo: Steve Wright

THE SMITHS, BARROWLANDS, GLASGOW ▶

Manchester's first and foremost haven't played in Scotland for over a year, but when they hit Glasgow it was as if they'd never been away. The Smith boys practically incited a riot.

The Barrowlands ballroom became one huge seething mass right from the opening chords of 'Shakespeare's Sister', the *bête noire* of the repertoire, which even I had to admit a sudden liking for as it punched its way out of the PA.

Morrissey, the man who launched a thousand struggling quiffs, was in full florid flight, making high art out of heartache and transmitting that to an audience who were but putty in his hands. The now famous torso peeked out from behind a large green jumper as he cooed, teased and seduced the crowd to such an extent that had he demanded instant genocide, they'd have done it and gone down smiling. There's something incredible about the loyalty and devotion this man and his band inspire.

Never ones to be predictable, they snuck in a James song — 'What's The World' as well as proving they don't take themselves too seriously by doing a humorous mix and match version of 'Rusholme Rufians' and 'Marie's The Name [Of His Latest Flame]', the latter being an Elvis Presley nugget said to have influenced the former Smiths track.

The set included two new songs — 'Frankly Mr Shankly', and the real scorcher 'Big Mouth Strikes Again'. By now a stream of fainting bodies flowed across the stage as boy after boy was pulled clear of the steaming mass. But in the heat, all the old favourites were there, including the latest single 'The Boy With The Thorn In His Side', which has firmly put the Smiths back on the chart map. Each song was tighter than the last, and by the time the opening notes of 'Heaven Knows I'm Miserable Now' sounded out, the ballroom erupted with volcanic activity. It's still the song that strikes home the hardest.

For dramatic climaxes, you can't beat 'Meat Is Murder'. Always emotive, here it came complete with blood red lighting and sound effects. Even the diehard Glaswegian carnivores must have experienced intense guilt when Morrissey intoned 'no, no, no, IT'S MURDER!' to a soundtrack of cattle in their death throes. Four encores later, the St John's Ambulance brigade were on double overtime.

If anyone anywhere had any doubts about the Smith's ability and importance, and even they themselves might have doubted that at some point, witnessing them here on peak form must make even the most hardened sceptic realise that there can be no stopping them now.

■ Sadie Thompson

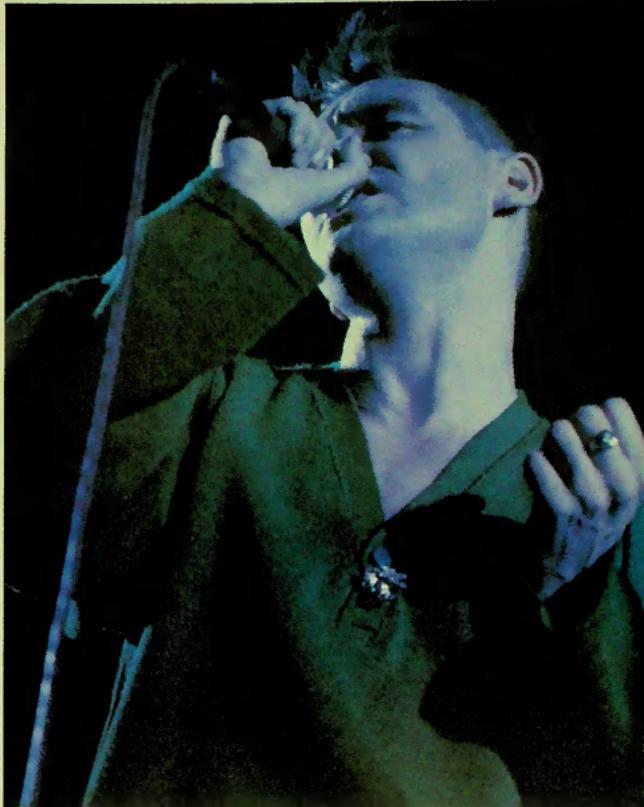


Photo: Steve Wright

◀ WET WET WET, ELECTRIC SCREEN, LONDON

A host of gullible bods, myself included, came to witness Wet Wet Wet, lured by the promise of their being hot hot hot.

Darlings of Glasgow's aptly titled Precious Organisation, the Wets have been attracting the kind of press attention that signals only one thing — hip hip hip.

Marti Pellow and his sprawling contingent of fellow Wets and brass bandsters scudged fitted onto the stage of the intimate Electric Screen. The overly cluttered and multi-faceted sound most definitely didn't fit. Nothing meshed, everything collided.

Additional brass sections of Hammersmith Odeon or the Royal Albert Hall are a totally different kettle of fish. This one was not only superfluous but downright embarrassing. As if the trumpet twirling and turkey impersonations weren't enough to endure, the three sported shirts to truly turn the stomach.

But let's not dwell on the negative. Marti's vocal charisma was evident, shining through the musical fog like a Bahá'í beacon. The boy has it all — the face, the cheekbones, the presence and the precocity. The songs, along with the rest of the band, somehow paled into insignificance. A couple, however, 'Home And Away' and 'Don't Let Me Be Lonely Tonight', managed to struggle through the mire — hinting at a soul-tinged melting pot of pop.

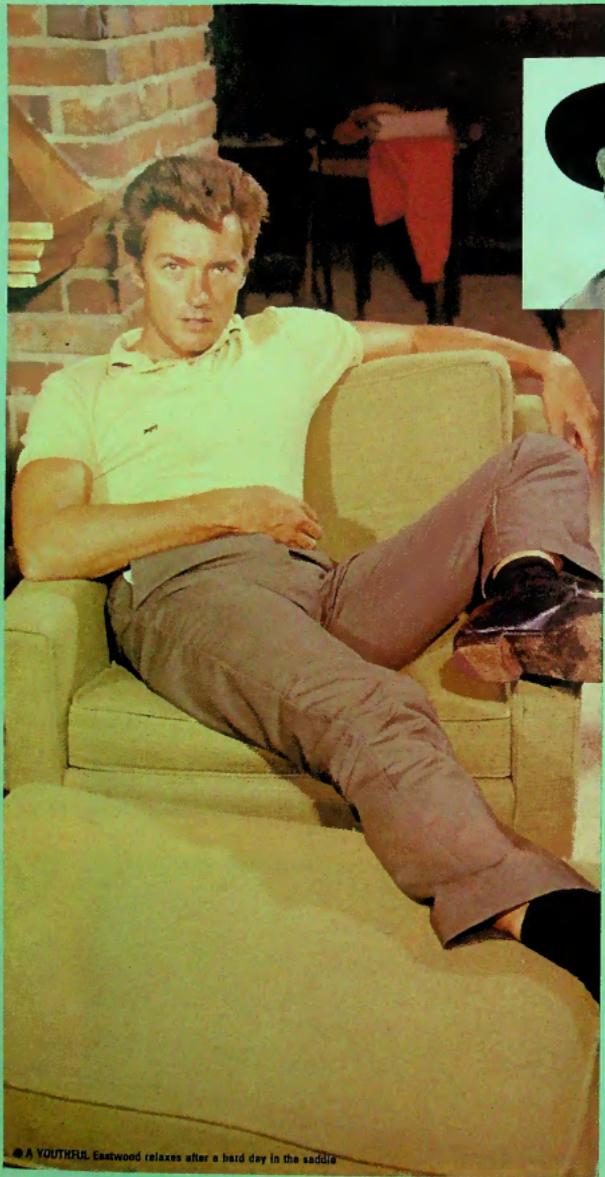
Wet Wet Wet? Make that Marti Marti Marti.

■ Lesley O'Toole



Photo: Steve Payne

● GREYING AT the edges but still deadly — Clint as the Pale Rider



Whatever a person's view of Clint Eastwood as an actor or director, you have to admit he's worn better than most Hollywood icons of his generation.

Although now in his fifties, he is still one of the great movie sex symbols. The skin may be wrinkled and the stomach muscles relaxed, but one look of those cold, penetrating eyes is still enough to turn a thousand pairs of knees (of both sexes) to a horrible, wobbly mess.

Still one of the most prolific stars in cinema, Eastwood has released four films in the last 18 months: 'Sudden Impact,' 'Tightrope' and 'City Heat' (in which he starred with Burt Reynolds) are now joined by 'Pale Rider' — a definite return to form for the actor-director.

'Pale Rider' is Eastwood's 30th film as a star (31st if you include 'Le Streghe' [The Witches], Eastwood guested in one part of this five segment Italian film for producer Dino De Laurentiis). It's also his eleventh as director and sees him back in that well-worn saddle, making a valiant effort to hide the allergy to horses legend has it he suffers from.

'Pale Rider' is Eastwood as the fans came to love him. Slow talking, cool, wryly humorous — he is still the fastest gun in the west, east... The Man With No Name has survived 20 years of social change — surfacing most recently in the Mad Max trilogy, proving it's a persona that transcends both years and continents. Mel Gibson may be the leather-clad young pretender, but the king is still in there — greying at the edges, but giving it all he's got.

Clinton Eastwood Junior was born on May 30, 1930. The elder of Clinton and Ruth Eastwood's two children, his family hailed from a San Francisco still in the throes of the Depression. Eastwood Senior had studied to be an accountant but the family moved to wherever work was available.

An awkward adolescent, the young Clinton was unusually tall for his age and reached his present six-foot four at the tender age of 15. Years of moving around had made making friends difficult for him and some biographers have drawn heavy parallels between this and the 'loner' characters of his films. Eastwood himself describes this time in his life thus:

'I was the original hang-up man... I just drew a sort of invisible coat of armour around myself.'

It wasn't until leaving school that Eastwood's confidence began to grow. Very much an independent soul at heart, he left home and ended up working in a lumber camp in Oregon. Unlike some of the Silver Screen's 'macho' heroes whose private lives would be more likely to reveal flower arranging or stamp collecting as hobbies than shooting Mexicans, Eastwood seems to have lived his early life like a scene from one of his own films.

He may well be destined to sing 'I Talk To The Trees' 15 years later in 'Paint Your Wagon', but at that time he was more likely to be butch and uproot-

● A YOUTHFUL Eastwood relaxes after a hard day in the saddle

THE ENFORCER

An in-depth study of The Man With No Name (aka Clint Eastwood) as he returns to form with 'Pale Rider'. Thesis: Eleanor Levy

ing the things from Mother Earth than indulging in 'girly' conversations with shrubberies.

Eastwood's break into acting came about in unusual circumstances. A film crew from Universal Film Studios was visiting the army base that housed 20-year-old Private Clint Eastwood during his two years National Service. Unlike the characters he played in 'Where Eagles Dare' and 'Kelly's Heroes', Eastwood's active service entailed nothing more than giving swimming classes to new conscripts — no doubt doing his physique for more good than a spell in the Korean jungle would have.

When the film crew arrived, someone spotted Eastwood's dashing good looks and suggested he try to break into movies once he'd paid his debt to Uncle Sam. In 1954, having just married Maggie Johnson — a secretary and part-time model who he'd met while she was studying at the University Of California — Eastwood approached Universal. After initial indifference, he had a screen test and wound up with a six-month contract.

Paying his acting dues meant bit parts in b-movie after b-movie. Most notably, these included two fine examples of cinematic trash — 'Revenge Of The Creature' and 'Tarantula' in 1955. The latter film was to re-emerge 13 years later when it could be witnessed projected onto the walls during the disco scene in 'Coogan's Bluff'.

Eastwood's big break came in 1958 when — his contract with Universal Films ended — he landed the part of Rowdy Yates in the TV western series 'Rawhide'. Playing Rowdy, the genial all-American cowboy, took up nearly eight years of Eastwood's life, spawned seven series and gave him his first taster for directing when he was allowed to make some trailers for the show. The promise of directing a whole episode however, never materialised.

Eastwood's disappointment at this probably added to his need to break away from the TV series format. When he was offered the lead in a low budget western to be shot in Spain by an Italian, he didn't exactly jump at the chance, but it gave him and Maggie a chance for a holiday in Europe, so he accepted.

The film's director, Sergio Leone, was most impressed that Eastwood only wanted a \$15,000 fee. He had wanted Henry Fonda or Steve Reeve for the part, but both refused. All the actors except Eastwood were local and dubbed with American accents, while Leone himself hardly spoke a word of English. Eastwood's Italian wasn't up to much either, but somehow the two men communicated. Between them, they created the character Eastwood was to become world famous for — The Man With No Name.

When the actor returned to do another series of 'Rawhide', he thought he'd just made a film called 'The Magnificent Stranger'. When he read that a film 'Per Un Pugno Di Dollari' by director Bob Robertson was a massive success in Europe, he was hardily interested. Soon the news began to filter through though, that 'A

Fistful Of Dollars' as it had come to be called, had made him a star. Everywhere, that is, except in his homeland.

America was soon to follow the rest of the world though, in its adoption of Eastwood's steely-eyed, cool, solitary and, at times, monstrously violent, 'heroes'. Through the following two films in the Spaghetti Western trilogy ('For A Few Dollars More' and 'The Good, The Bad And The Ugly') and the Americanisation of the character in 'Hang Em High' and 'Coogan's Bluff', Eastwood became a top box office star. By 1972 he was the top box office star.

In 1971 The Man With No Name was brought bang up to date with 'Dirty Harry'. No longer a cowboy, Eastwood became a tough San Francisco cop — Inspector Harry Callahan. Hardened after the death of his wife in a drunk-driving accident, he is a vigilante with a badge — doing 'what a man has to do' to bring about justice. Adapted variously by right wing vigilante groups, the gun lobby and anarchists for his refusal to obey bureaucracy and rules, the character of Dirty Harry reviled many but, like The Man With No Name, was and still is undeniably attractive.

If anyone else had piled bodies upon bodies of dead bounty into the back of a truck during the final scene of 'For A Few Dollars More', it would have been a trifle unsuitable. Tacky even. Eastwood's characters though, are the macho ideal — inflated and overblown so much that they become witty parodies of themselves — but always touched with a tremendous amount of dignity... and sheer style.

1971 had also seen Eastwood directing his first film. 'Play Misty For Me' earned him some of the highest critical acclaim of his career and proved that a keen cinematic brain lurked behind the pretty, brutal exterior. Since then, he has directed 11 films — including 'Pale Rider'. Increasingly looking for new ideas and angles, his recent films have seemed to lack much of the punch of the early days.

In 1984, Dirty Harry was resurrected for a fourth time. 'Sudden Impact' was a commercial, if not critical, success and helped recoup much of the money lost on earlier projects like 'Honkytonk Man' which had died a death at the box office. Clint as a dying Country and Western star had about as much appeal as waking up after a hard night's drinking to find you've pulled Bob Monkhouse.

'Sudden Impact' won back the crowds but you couldn't help thinking that Clint was looking a bit old to be thrusting his 44 Magnum around.

Eastwood is now 55. A father of two children (son Kyle starred in 'Honkytonk Man' and daughter Alison was in 'Tightrope') and with his marriage to Maggie ended, the character of the 'Pale Rider' seems to fit more comfortably than his previous few roles on those still powerful shoulders. Eastwood once said: 'I just still believe that everybody ought to know his job and do it well — or find something else to do.'

By those criteria, Clint Eastwood could find himself stuck in that shapely leather saddle till the cows come home.



● "COME ON punk — make my day!" Magnum chic in 'The Enforcer'



● THE MAN With No Name takes a breather between killing Mexicans in 'A Fistful Of Dollars'



LET IT ALL BLOW

RELIGION, SEX, REVENGE, GUILT...
JOHNNY MORRIS... THESE ARE THE
THINGS THAT PREOCCUPY THE STRANGE
MIND OF THE BLOW MONKEYS' DR
ROBERT, REVEALS A GASPING LESLEY
O'TOOLE. PHOTOGRAPHY: JOE SHUTTER

Many moons ago, my path was crossed by a single called "The Man From Russia." What attracted me to the record was the singer's speech impediment. "The Man From Russia" somehow had an appealing awfulness about it. Furthermore, the band in question also sported the most tasteless moniker this side of the Jesus And Mary Chain. The Blow Monkeys are one kitsch combo.

Mouth and moust Doctor Robert is a striking-looking character — tall with stark features and severely plucked eyebrows. Bass player Mick Anker takes the biscuit in terms of weariness, or at least his meandering sideburns do. The comparatively normal remaining pair are drummer Tony Kiley and saxophonist Neville Henry. At least the lads boast a suitably off-the-wall sense of humour as demonstrated in the video for their new single, "Forbidden Fruit." "Benny Hill meets Norman Wisdom," says Doctor Robert.

"Forbidden Fruit" is the latest in a line of wittily neglected Blowies fodder, "Wild Flower" and "Atomic Lullaby" being other notable 45s. Critical acclaim has fallen into their lap more than once; a hit single, so far, has not.

The Blow Monkeys are glib, glam 'n' sleazy. Like Madonna, they get away with it. Give them an inch and they'll blow down your nape and set the old spine fairly tingling.

So are the Blow Monkeys aiming, like countless others, to make alternative pop music?

"Well, we already do. Alternative in that it's unlike anything else. When you hear our records on the radio, if you're lucky enough to catch a rare airing, it seems to me to be really upfront and energetic. In a way, it doesn't suit the radio because it tends to jump out. I actually get awfully embarrassed, well, embarrassed in a nice way. I think, 'oh God, this really does sound alive.'"

Avoluptuous new LP, "Animal Magic" — the follow-up to "Limping For A Generation" — is ready and waiting. Its release date is "a point of conjecture," the record company being a trifle concerned that a November release would see the Blow Monkeys competing with the Barron Knights and others of that dreadful ilk, as the Christmas rush gets under way.

"Animal Magic" is Dallas to "Limping For A Generation's" Dynasty — a superior variation on the same theme.

"I wrote all the new songs in one go to try to achieve a more continuous feel. Lyrically, they prey on the same kind of things; a preoccupation with guilt, sex, revenge and all the things I've been going through these last nine months. Mostly religion, though."

This doesn't come as a total bolt from the blue. "Forbidden Fruit" is a virtual rewrite of the Adam and Eve saga, while the new album is littered with religious imagery. Seems as though the Doc has a curious

fascination for the subject. Is he particularly religious then?

"No, but I quite possibly could be soon." A cryptic answer, if ever I heard one. "Well, it's a last resort. I've tried most other things. No, that sounds more flippant than I meant it to. Religion isn't a crutch and I'm not religious in the sense that I'm a Christian or a Buddhist."

"When I wrote the first LP, I was writing about experiences I hadn't really gone through as opposed to love, which I find easiest to write about. Since then, I've been through a lot outside of that."

So is the new LP a progression along the lines of "Forbidden Fruit" — less cluttered and more directional?

"Yes. "Forbidden Fruit" is a good introduction because it's very, very simple lyrically but it's another song that preys on guilt."

But don't simple lyrics often imply banality?

"Yes, but that's something you have to be careful about. I'm never banal. I used to go in the opposite direction. I could sing 'I'm sorry' or 'I love you' but it's really about how you sing it."
"I came to the conclusion that I'm not really a wordsmith. I'm more of a musician. The music part comes very easily. I really don't have to think about it."



Shrinking sexes are an essential addition to every other record these days. The Blow Monkeys rely heavily on the instrument but it is an integral part of the sound rather than an embellishment, weaving its own intricate melodies.

"I don't play sax myself and I've never been particularly interested in brassy playing, but all my songs start off with a brass riff. They're not soul brass lines or out and out jazz but a sort of bastard hybrid. The whole feel now is less jazzy, especially the drumming and bass playing. The sax is still very understated though."

Any luminaries guesting on the album?

"Not luminaries but people I admire like Eek-A-Mouse. We tried to get hold of Johnny Morris."

What? Not the legendary Johnny Morris of much-mourned "Animal Magic"?

"Yes. Animal magic is the best of the whole album and I'd written a script for the title track which I wanted him to read out. He was very hard to get hold of and when we finally got him on the phone, he wanted to hear it there and then. It was about everything I've already mentioned — sex, religion, guilt. He wasn't impressed. I thought it would have been a really good career move for him."

The Blow Monkeys have frequently been misplaced, perhaps due to their general demeanour. Are they an elitist conglomeration in any sense?

"I don't know how people see us. Maybe we're elitist in that not many people have got the records. If we were elitist, we'd have signed to 4AD. It was certainly never an intention, completely the opposite really."

Comparisons with the Smiths and Lloyd Cole did abound for a while but...

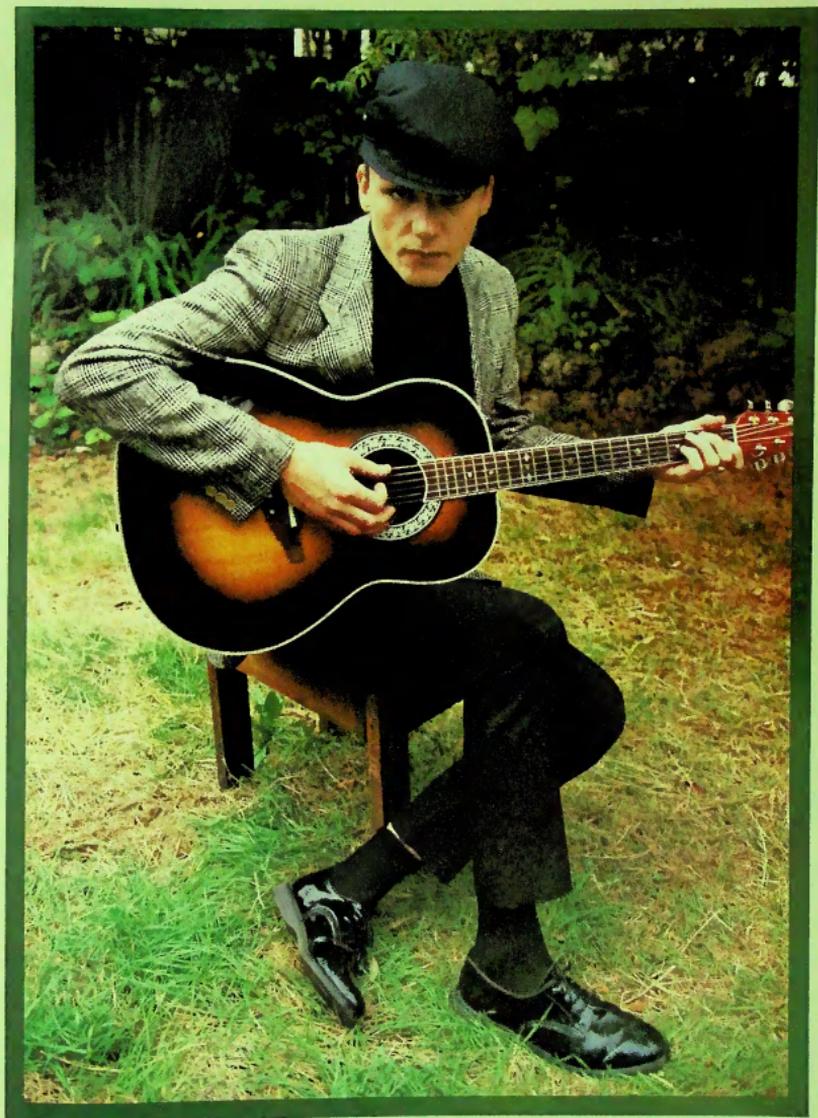
"The major difference between us and them is that I'm far more influenced by black music which, in different forms, is the root of most of the records released these days. When those influences became second or third hand, through David Bowie or Marc Bolan, I think you're in trouble. The basis isn't quite there and the music isn't quite believable."

"I was obviously too young to buy those records by Sam Cook and Curtis Mayfield, so I've spent the last three years spending ludicrous amounts of money, trying to rediscover them."

And finally, time for the most frequently posed question. Why Doctor, Doc?

"Well, I have a lot of stock answers for that, like the world is my surgery. The truth is that it was a nickname I was given because, for some reason, I was always a bit of an agony aunt at school. When I was younger, I was a lot more effeminate than I am now and I think males found it easier to talk to me about things they wouldn't normally discuss. That's how the name arose and at least I always gave good advice."

There's a rather wonderful track on the Blow Monkeys' LP, name of "Digging Your Scene." They took the words right out of my mouth.





● YOUTH

Brilliant, in tandem with their distinguished new single, really are rather brilliant, an assertion for which I make no apologies whatsoever.

June Montana is the sultry-voiced chanteuse, former Killing Jaker and bad boy Youth plays bass, and Jimi Cauly is the psychedelic guitarist (or so sayeth the press release).

Not content with having the gall to christen themselves Brilliant, the trio are defying the convention that says, thou shalt not cover legendary soul classics or the wrath of the cognoscenti shall fall upon thee.

Brilliant, the collective, aren't entirely new. The moniker has graced several line-ups, but their latest foray looks set to finally get them noticed. The song is James Brown's 'It's A Man's Man's Man's World'. The cover is neither a copy nor a cringe-inducer, but a rootsy beat-box gem.

So why Brilliant, Brilliant? Youth: "Why not? It's a good name and it's used a lot in conversation. It crops up everywhere so when people hear it they might remember the name of the group."

Jimi: "It's surprising really, that the word hasn't gone out of fashion. A lot of people still use it."

The Brilliant of yore boasted a vocalist of father sex, and a sound a hundred light years removed from the current offering. Isn't this a bit of a radical departure?

June: "Only this track really. For people who know Brilliant's music, the follow-up is very similar. We just thought we'd try something new although we've also matured a lot."

Youth: "A lot of groups start off really poppy and then get into their arty conceptual stuff afterwards. We've done it the other way round and this is much more rewarding. Writing pop

BRILLIANT

songs is a real challenge."

Jimi: "And it's a lot harder writing pop songs than it is to write conceptual, existentialist music."

June: "We've done all our experimenting and now we're getting down to some serious work. I actually enjoy this much more."

Frontman Marcus was ousted from the line up some two years ago. June was the perennial friend of a friend, a vocalist whose reputation preceded her.

June: "My audition was very original. Youth played me three tracks and said, 'do you like it?' I said 'yes' and he said, 'okay, you're in the group.' That was it."

Youth: "Well, I'd seen all these model types who looked really good, but when we tried to get them to sing, it was so depressing because none of them could. I'd heard June had a brilliant voice and she looked right so I just said, 'well, you'll do.'" Charming, eh?

The current project is hardly the fulfillment of an A&R man's dream. Indeed, this song wasn't even scheduled to be the first release.

Youth: "The second single has got a much better reaction but it just wasn't ready and we wanted to release something before Christmas."

It's hardly an obvious choice for a single, being something of a laid-back night time record, but it certainly appears to be sending flurries of excitement down all the right corridors.

It's A Man's Man's Man's World' has been tackled previously, with varying degrees of aplomb, but

only by men men men — namely the oddball Residents and gutsome curlyhead Leo Sayer. With a female at the helm though, the song slants in a different direction entirely. It assumes the mantle of near-perfect soundtrack for those butch women with minimalist haircuts and DMs. Does June have any



● JUNE

feminist sentiments?

June: "Well, I'm not a strong feminist but I do have a few feminist leanings. A lot of feminists are just too ridiculous for words, you really have to laugh at them, and their 'we hate men' bit. When the movement started, I thought it was a really good idea and they seemed to be getting lots done. The thing is, they're self-destructive as well."

They're blind to the fact that they're ruining it for themselves. You have to live in the world with men, so it's pointless trying to fight it."

Personally, I like having doors opened for me.

June: "I think most women do really, deep down. It's nice to be treated like a lady."

And what do the boys make of the bra-burning brigade?

Jimi: "It's the separatists who are the drag."

Youth: "I think they're mugs really because it's not such a big issue these days. Women can basically do what they like. If they can get away with a better deal and have men swanning all over them, that's even better."

June: "Yes, just look at Madonna." As far as the music business goes though, there are still domains of in-



BRILLIANT

BRILLIANT, THE GROUP, ARE REALLY JOLLY GOOD. AFTER TWO YEARS IN THE WILDERNESS, THEY'RE SUDDENLY TINGLING EVERYONE'S SPINES, INCLUDING LESLEY O'TOOLE'S. BRILL PIX BY JOE SHUTTER



JOE SHUTTER

taste male prejudice: record companies, for example.

June: "Yes, even at Warner Brothers. You can get to be Head of Radio or Head of Press but I can't imagine there being a female chairman. Women never get to the top five in a record company. I'll take ages before that happens."

Youth: "Well, more women should set up their own record companies."

June: "They are doing it slowly but it won't happen overnight. It's still a real struggle. Even if you look at female magazines, the executive editors are invariably male."

Youth: "I'm sorry, I apologise for the entire male population."

Jimi: "It's really stupid because women are so good at organising things."

Youth: "It's difficult being a man too, you know. I think I'd rather be a woman... then I could go into women's changing rooms and watch them undress!"

June: "Being a girl, though, you do have the best of both worlds. You can join in boys' games but if boys join in girls' games, they're considered cisites, it's basically about using it to your own advantage."

But let's return to the music. Brilliant do seem poised on the brink of a brilliant breakthrough. Is it all a bit overwhelming, having everyone singing your praises 24 hours a day?

June: "Yes, after two years of people ignoring you, all of a sudden everyone's interested. I feel really weird. Yesterday, I had a real freak-out and was so depressed, as if I was in a time warp. No one could understand it but that's the reason really."

Youth: "We did plan it all very carefully though."

June: "But even if you plan things, it's still very strange when it actually happens. I always thought I'd be totally prepared."

Ah well, they have their diversions. June is taking evening classes in improvisation. Hope she's perfecting the 'No, I'm not that girl you saw on Top Of The Pops' last night' role.

Youth and Jimi, meanwhile, are busy brandishing cans of spray paint and spreading The Word at the dead of night. So, if there's a brilliant spot of Brilliant graffiti on your wall, you know

who's responsible. Steer clear of the boys in blue though, Youth has already been arrested once.

Jimi is something of an artist by trade, lending his hand to cartoons and stained glass windows amongst other things. He's also a non-music fan, possessing neither a record player nor a single slab of vinyl.

Just a word about the B-side before signing off. 'Crash The Car' is a quite magnificent feat and feat of electronic engineering. Get into the groove.

And speaking of arrests... the three almost spent a night behind bars during the filming of their video. Something to do with an excessively loud firework display apparently. In any case, I challenge you to pursue the vid in question and keep a straight face. Er... brilliant.



