

42
53

DEC 14, 1985 EVERY THURSDAY 48p

PET SHOP BOYS

PARROT FASHION

NEW RECORD MIRROR

PREFAB SPRUIT
SUN CITY
GENE LOVES JEZEBEL
NEW MODEL ARMY

FIVE PAGES OF CHARTS
+ LIVE GUIDE

WIN TEARS FOR FEARS VIDEOS AND ELECTRO ALBUMS



Photo by Steve Payne

P56

When they're good, they're good but when they're BAD they're better. Mick Jones and co's London triumph reviewed



Photo by Joe Shaffer

P34

In the well established 'debauch on't road in't States' tradition we present Gene Loves Jezebel!!!!!! Wo-hoo!

NEW YEAR MADNESS

● **MADNESS** will be playing a New Year's Eve concert, and the auspicious event will be broadcast live by the BBC.

Madness will be taking to the stage at Hammersmith Odeon while the show is transmitted to the nation on 'The Whistle Test' and Radio One.

Tickets priced £5 and £8 are on sale now. On the night doors will open at 8pm and Madness are asking their fans to bring cuddly toys along to the show. These will be given to a children's charity.

RS



LITTLE WEEDS

OK, OK. So it's a silly name, but I wouldn't tell Ben and Adam that! The **Flowerpot Men** have just released 'Walk On Gilded Splinters', the old Dr John classic. A hard rock/electro offering that seems set to emulate the success of their last single, 'Jo's So Mean'. They've even managed to get Dr John to growl on the record, so they obviously know how to pull a few strings — get it?

AS





BEAR IT IN MIND

● **Simple Minds** begin their long awaited British tour in February. The dates start at Birmingham National Exhibition Centre February 23 and 24, followed by Glasgow Scottish Exhibition And Conference Centre February 26 and 27 and Wembley Arena March 2 and 3.

Tickets for the NEC, priced £8 and £7, are available by post from the Box Office, NEC, Birmingham B40 1NT. Cheques or postal orders should be made payable to NEC (Simple Minds) and don't forget to enclose a sae. Allow one week for your tickets to arrive if you send a postal order, and three weeks for your tickets to arrive if you send a cheque. Tickets for the NEC concerts will also be available from 10.30am on December 14 from the Birmingham Odeon and various agents.

For Wembley, tickets priced £8 and £7 are only available by post from Simple Minds, PO Box 2, London W6 0LQ. Cheques or postal orders should be made payable to MCP Ltd and tickets will be limited to four per application. Enclose a sae and write down an alternative night. If tickets are sold

out for your first choice, tickets for the alternative night will be sent.

Tickets for the Scottish Exhibition And Conference Centre, priced £8 and £7, will be on sale from 10am to 5pm on Saturday and Sunday December 14 and 15 from the East Concourse at the SECC. They will also be available from Ripping Records in Edinburgh and TOCTA agencies throughout Scotland. Tickets are also available by post from Box 77, GPO Edinburgh. Make postal orders payable to Regular Music and enclose a sae marked Simple Minds. Tickets are limited to four per person. Don't send a cheque because they will take too long to clear.

Simple Minds are currently touring Europe. The band have been filmed at the Ahoy Stadium in Rotterdam and this concert will be shown on 'The Tube' early next year. The Minds will release a gold picture disc album of 'Once Upon A Time' on December 16. It will come in a gatefold sleeve with a separate lyric sheet. A new Simple Minds single should be out before they tour here.

RS.

A GOOD HIDING

■ One item of apparel that can truly be said to have moved with the times is the leather jacket. In his historical and entertaining insight into the garment that has played a gargantuan role in British fashion, 'The Black Leather Jacket' (Plexus Publishing — £5.95 paperback, £10.95 hardback), Mick Farren traces the development of the article "western culture perceives as something bad".

The rising popularity of what should have been "just a simple, utilitarian garment divorced from sociology", follows the avenues of power and pop culture.

It was the modern armour of the Gestapo, worn by "freelance adventurers" like 'Buck Rogers' cartoon characters, became the streetwise symbol of toughness with the Fifties rockers, adorned icons like James Dean and Marlon Brando, and in the Seventies accompanied the outrage of punk — that "detailed investigation of terminal ugliness".



Amusingly written and well researched, the book has sociological interest as well as fashion value. DC

- 10 **HERE'S JOHNNY**
swinging the mersey
- 12 **SINGLES**
the essential overview by andree strickland
- 14 **ALBUMS**
- 16 **LIP**
heard the one about the vicar and the upwardly mobile popstar?
- 18 **STARSHIP**
from somewhere in rock's cosmic cauldron
- 20 **PET SHOP BOYS**
what on earth does that name mean?
- 24 **TERRY AND GERRY**
a right washboard of guv'nors...
- 26 **NEWS DIGEST**
everything but the icelandic tour dates
- 29 **WIN**
lotsa lovely albums
- 30 **LETTERS**
the it hon grumpy gripeshaw writes...
- 34 **GENE LOVES JEZEBEL**
with lots of raucous, sexy tales (oh yeah?)
- 40 **CROSSWORD**
anagram of simon le bon...
- 41 **BPM**
james hamilton... accept no substitute
- 46 **EYE DEAL**
special video round up
- 48 **CHARTS**
gallup top 100s, 12 inches, cds, music vids
- 50 **CHARTFILE**
the definitive analysis of this week's rock momentum
- 52 **CHARTS**
us singles and albums, disco
- 54 **CHARTS**
indie singles and albums, reggae, eurobeat
- 55 **RM/PM**
- 56 **LIVE**
paul young, bad
- 58 **NEW MODEL ARMY**
believe in the spirit of punk...
- 60 **PREFAB SPROUT**
passionate paddy mcloon
- 62 **ARTISTS AGAINST APARTHEID**
a nasty bit of botha...

■ Cover photography by IAN HOOTON

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TOURS

RELEASES

NEW BANDS

GOSSIP

Andy White

RELIGIOUS PERSUASION



E.Z.

WHITE WASH

● Bob Dylan meets John Cooper Clark and lives in Belfast! Yes, it's **Andy White**, the young man who's been making quite a name for himself since his appearance on 'Whistle Test' some months ago.

Snapped up by Stiff records, and with 'the ghost of electricity' now replaced with a pianist, we've been served up with a rather fine record, 'Religious Persuasion', the obvious choice for the debut single, has just been released, though we at Index prefer the excellent 'Things Start To Unwind' on the B-side. Definitely a young man to watch in '86. AS



ODEROUS

If Captain Beefheart had been born 15 years later, he might have been **Ted Milton**. Ted Milton made his mark with Blur (remember 'Fish Needs A Bike?'). He's back now, alone, but undaunted in his quest to make 'off the wall' percussion backed music (he can't afford a bass or guitar, presumably), the perfect foil for his highly individual lyrical bent. 'Ode: O To Be Seen Through Your Eyes!' is the man's latest offering — not destined for the top 50, but interesting in the extreme. AS

EARBENDERS

Roger Morton
'Girlicious' Sophia George
(Winner)
'Warsaw Ghetto' Nitzer Ebb (Who Knows)
'Bossa Nova Suicide' the Winterbabies (Stiff)

Eleanor Levy
'Old Rottenhat' Robert Wyatt
(Rough Trade LP)
'I Believe in Father Christmas' Greg Lake (EMI/Virgin LP)
'September Song' Lou Reed (A&M LP)

Andy Strickland
'Tiny Dynamine/Echoes In A Shallow Bay' Cocteau Twins (4AD)
'Things Start To Unwind' Andy White (Stiff B-side)
'Medicine Show' BAD (CBS LP track)

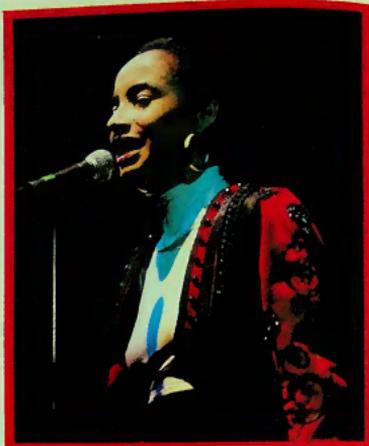


Photo by Barry Plummer

CRIME OF PASSION

● **Sade** lifts the post Christmas gloom with her single 'Is It A Crime', out a few days after Christmas. It's taken from her mega album, 'Promise'.



● You may recognise the two chaps in the photo as **Bee and Stich**, previously with the ill-fated Getting The Fear. That particular unit having recently expired, Bee and Stich formed **Immortals**. 'Rise' is the result.

An exercise in rural arousal, it combines the best elements of the Velvet with an intriguing poppiness. With such photogenic features, the lads could just find themselves flung into the arena... NC

FILM STARS

Birds of a feather! Here we see Danish popsters **DeFilm** teaming up with fellow countryman **Jesper Olsen** for smiles and access to the hallowed pages of Index. "Hey Jesper," cry DeFilm. "Keep smiling for we are needing lots of help to be staying at the top."

"You are not being the only ones!" replies Jesper. "Oi, have you lads paid to get in here?" asks Ron Atkinson.

fine young cannibals

LP, CASSETTE & CD INCLUDE JOHNNY COME HOME & BLUE. LIVE! DEC. 17TH HAMMERSMITH PALAIS

LIVE ON THE TUBE FRI. DEC. 13TH



LP, CASSETTE & CD INCLUDE JOHNNY COME HOME & BLUE. LIVE! DEC. 17TH HAMMERSMITH PALAIS



LOW PRICE BRAGG

● Billy Bragg releases a special low price three track single on December 16, 'Days Like These' features 'I Don't Need This Pressure Ron' and 'Scholarship Is The Enemy Of Romance' on the flip side. It's yours for just 99p. 'I Don't Need This Pressure Ron' is an scappella number and sounds very interesting indeed.

William is currently recording new songs for his forthcoming album.

AS

rm REBEL

As if to prove the point that rm writers really know what they're talking about, our own John Hind has made his literary debut. Following his recent article on pirate radio in these very pages, John has teamed up with Stephen Mosco to write 'Rebel Radio — The Full Story Of British Pirate Radio'. Hailed by the likes of John Peel as "required reading", our John obviously knows what he's talking about. 'Rebel Radio' is published by Pluto Press and costs £3.95.

AS

TAKE ON THE SUN

A-Ha follow up the phenomenal success of 'Take On Me' with 'The Sun Always Shines On TV' on December 16. Written by guitarist Pal Waaktaar, the single is taken from their gold debut album 'Hunting High And Low'. The B-side is 'Driftwood', once again written by Waaktaar.

'The Sun Always Shines On TV' will have another semi-animated video from Steve Barron, the man who made the riveting video for 'Take On Me'.

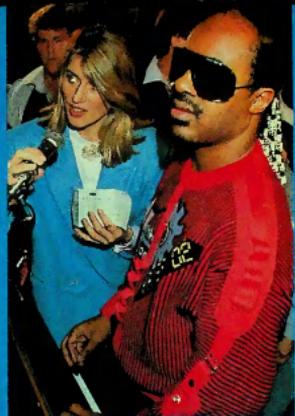
RS



LET US PREY

Had a bit of a run in with **Yeah Yeah Noh** once. Not renowned for their humility, but they're certainly renowned for hitting the business end of the indie charts, so we'll let bygones be bygones and tell you about their single 'Temple Of Convenience'. It's a jolly affair with some fidgety picky slide guitar and Derek Hammond's deadpan vocal. Yeah Yeah Noh aren't as funny or enigmatic as they think, but at least someone's waving the flag for Leicester.

AS

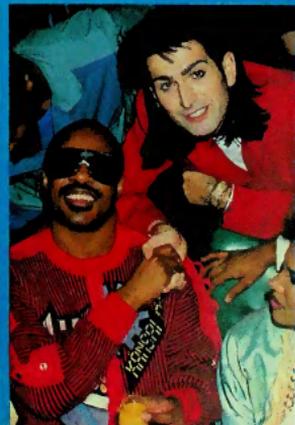


Picture by Eugene Anderson

After appearing on the Wogan show the only way up is down. And so it was that the Rt Hon **Stevie Wonder** played host to a motley bunch of liggers, well wishers and plain ol' nearly popsters at a Stringfellows afternoon soiree last week. Of course nobody was in quite the same stratosphere as Stevie, but shucks, that doesn't stop a fellow sticking his mug in the same snapshot as the great man. Pictured here being awfully nice to Mr Wonder and doing their careers not a bit of harm: **Paul** — 'oh dear, my flies came undone just before I went on stage'

— King and Selina Scott.

JR



WHAM!

85



- 1 *Everything she wants*
- 2 *Freedom*
- 3 *I'm your man*

CRS
FOX
VIDEO

ON VHS AND BETA HiFi STEREO

TOP POPS

● Intriguing, this. Index has stumbled across this record, 'You Didn't Love Me Then', by a London duo called the **Hit Parade**. Bit of a mystery because nobody seems to know much about them, apart from the fact that their record is really rather good and they're rumoured to be fronted by one Julian Henry. Take early Postcard noises, add a sugary sweet vocal and a plethora of diminished chords and there you have it — the Hit Parade!

AS



■ "I dunno Rol, this stardom business takes it out of you, dunnit?"

"Don't worry, Curt, I'll be alright after a quick drink and a swift thrashing with one of the 15 copies of our new video those nice people at rm have got to give away."

"You don't mean the one that's got 'Shout', 'Everybody Wants To Rule The World' and about 10 others on, do you?"

"That's the one, Rol. And 'Head Over Heels'. You know, the one they use that funny looking monkey in."

"Using a monkey in a pop video? Whatever next! You wouldn't get me appearing in anything like that."

"Me neither, Rol, me neither."

If, however, you would like to win a copy of **Tears For Fears'** 'Scenes From The Big Chair' video — complete with monkey — all you need do is answer these three questions, sending the answers on a postcard, to arrive no later than first post on 23rd December, stating your name, address and whether you would like VHS or Betamax. Entries to rm Tears For Fears Comp, Greater London House, Hampstead Road, London NW1 7QZ.

1
2
3

1) Tears For Fears' debut album was called
a) the Hurting, b) the Burping, c) the Flirting?

2) The keyboards player with Tears For Fears is
a) Ian Paisley, b) Ian McCaskill, c) Ian Stanley?

3) What was the name of the band Curt and Roland were in before Tears For Fears?
a) Graduate, b) Surrogate, c) Wham!?

EYE EYE!

● You want something un peu different? Then try the latest offering from **He Said**. The men behind this quintessentially avant garde project are Graham Lewis and Bruce Gilbert — also half of much loved Chinese puzzle, Wire. 'Only One I' appears to be the first in a line of rather intriguing product which features Lewis and Gilbert alongside Brian Eno and A C Marias. Definitely not for those who like their music safe and lobotomised. He Said will be releasing their debut album in 1986, and I can't wait!

NC



Photo by P.I. Nichol



SHOCKING HOWARD

● "And I say I'm the weirdest bastard in the indie scene at the moment!" A dodgy situation arose last week when **Karl Shock** headed Peter **Blake** came face to face with **Dave Howard** (he of the Canadian accent and battered organs). All ended peacefully, however, when the two crazies agreed to put together one of the more intriguing live packages to be seen at the moment. Seems their two bands have formed something of a mutual appreciation society, so look out for some crooning when the Shock Headed Peters release a new single in the New Year.

AS

NEWS DIGEST
IS ON PAGE
26



SWING OUT BROTHER

"If 'Idlewind' shows people how great Frank Sinatra was . . . that's fine," say Here's Johnny. But don't expect a jazz revival here, says Lesley O'Toole

Disregard everything you've heard to the contrary. Swing isn't some inaccessible, pseudo-trendy music form. Or so says Here's Johnny. "Idlewind" is an epic, big band-style single that's currently throwing the cognoscenti into turmoil. Are these scallies leaning on a bandwagon, paying tribute or merely succumbing to a whim? All things considered, the latter seems the glaringly obvious answer.

Singer and songwriter Colin McKay is struggling to defend himself. Struggling is the operative word. Our Col has lost his voice. "I really like Frank Sinatra," he croaks, "though I'd be the first to admit I look and sound nothing like him. It wasn't until his back catalogue was brought out that I realised how good the music was. That was supplanted by rock 'n' roll, which was brilliant, too, but we did 'Idlewind' literally as a joke, because half the band could swing anyway."

So it's not a shrewd move to attract attention? "I do get a bit annoyed when people say it's a ploy and cynical. It takes a hell of a lot to write a song completely and utterly outside the framework of what we normally do. People do love swing, and I don't mean people who buy Nina Simone albums and pretend to like them when really they only like Sade. In my opinion, the only thing Sade ever did was to show everyone how great Ella Fitzgerald and Nina Simone were."

"If 'Idlewind' shows people how great Frank Sinatra was, that's fine. I'm hardly trying to beat him at his own game because he's the most popular singer of all

time. He was the first non-crooner, the first ever pop star as we know it because he broke all the rules."

"Idlewind" is just the sort of ingenious record to restore the faith of disillusioned Radio One stalwarts. So what do the motley crew of producers decide? "Oh no, that's definitely Radio Two. It seems daytime Radio One has reached the inevitable end of the road. If your record is remotely non-conformist, it's now deemed unsuitable rather than adventurous."

"It offends the shill out of me. They completely misread everything. I've just discovered we're number two in the Radio Two playlist, but I don't know what impact Radio Two plays have on chart positions." About as much impact as Margaret Thatcher of a Marxist rally, I should imagine.

"It seems to be becoming like the Seventies again. Nowadays there's heavy metal, and everything else, broadly speaking, is pop music. I always get laughed at for saying this, but I think 10 years ago Simple Minds would have been Yes. And Tears For Fears are Genesis, at least they admit that. I think that Seventies clean-up is on its way again. We've got these seven or eight massively huge groups, the Live Aid groups, and everyone else."

"The best thing that ever happened was when the independent chart started being published. If you're number two — and you're not the Smiths or the Cult — you're quite a well known group, like the Woodentops."

And have the Live Aid groups become a trifle complacent? "Well, I was watching the Simple

Minds video the other day and I honestly thought Jim Kerr had stopped trying. It's the same as George Michael growing a beard. Personally, I think he looks like a waiter, but he reckons, "I'm the wonderful George Michael, I'm a sex symbol now". There's no way he'd have had one before he was successful. All the hippies are coming out of the closet — the poor people who have to look at Ian McNabb now." Yes indeed, a few nameless individuals would be well advised to cover their faces in copious quantities of shaving foam, pronto.

But sticking to "Idlewind" for the present, the song is hardly typical of the Here's Johnny repertoire, and together with the B-side on the 12 inch, presents possibly the greatest musical dichotomy ever on a single. "Other side boasts more traditional Radio One fodder; the sort of thing you'll be hearing from them in the future. There's no way I'd ever do anything like this again because it would be cheapened. In any case, I probably can't get away with a song like 'Idlewind', whereas someone like Sting could because he's an established songwriter."

The band's name, incidentally, doesn't hail from a dodgy appreciation of even dodgier American chat shows. Jack Nicholson devotees will recognise it as a line from that classic horror cop-out, "The Shining."

And finally, a pledge of support from one of the aforementioned cognoscenti. "The tenor player on the single, Gary Cox, is probably one of the greatest jazz musicians in the country. He said it's the best thing in swing music ever to come out of Britain. I think it's probably the only thing, but that's enough for me."

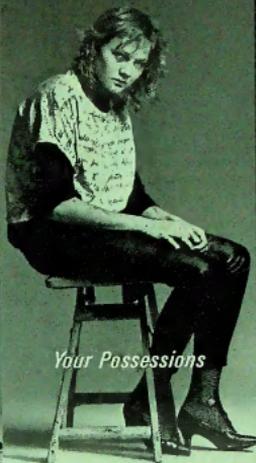
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*It'll Cost You
Your Friends*



Your Looks



Your Possessions



And Your Health

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Then your old friends will get fed up with the way it has taken over your life.

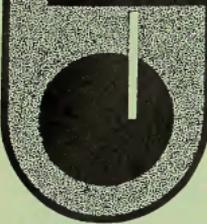
You'll sell everything in sight (or steal it) to get more and more money for your habit. You'll look ill, you'll lose weight and you'll probably feel like death.

And one day you'll wake up knowing that, instead of you controlling heroin, it now controls you.

So, if a friend does offer you heroin, tell them you can't afford it.

Even if it's free.

HEROIN SCREWS YOU UP



W I N T E R W A R M E R S

THE ORIGINAL WAILERS' 'Music Lesson' (Tuff Gong) Still as sweet as a nut after all these years, as Bob Marley, Peter Tosh, Bunny Wailer and the crew ease out an irresistible piece of melody that's as relevant in the year of Live Aid as in its conception. So simple, with none of the studio trickery it would receive today, and effortlessly classy.

MAP OF THE WORLD



HIROSHIMA GIRLS

MAP OF THE WORLD
'Hiroshima Girls' (Stigmata) America's hippest support band deliver an interesting record which owes much to the likes of REM and the Rain Parade, saved by a strong vocal from Sophia Maniti and an economic production job that doesn't swamp its individual elements for once. It's not going to set the world alight, but it's a refreshingly straightforward piece of guitar/vocal. This band will probably be "Whistle Test" tip for '86.

PULP 'Little Girl' (Fire) A curious record which mixes an obvious Sixties balladeering production with what is on the face of it, a sweet love song. Further listening reveals a cruder and more cynical lyric about the tamfoolery of blind love (and sex) by a young man who can't decide whether he's Scott Walker or Jonathan Richmond. Infinitely catchy after a few listens, but I wish I knew whether Pulp were taking the piss.

NEW MODEL ARMY 'Brave New World' (EMI) Surprisingly listenable diary from the band with supposedly "no artistic merit" — official. Sledge actually sings for once

on this angry tale of the state of the nation with a decent enough backdrop of arse kicking drums, Burlesque bass and singalong chorus. The overall effect is akin to Tom Robinson singing Killing Joke. Much more of this, and it'll be tea on the White House lawn. Not bad at all



LAIBACH 'Die Liebe' (Cherry Red) The sort of obscure European record certain to send your average music lover diving for cover. Not as nasty as Neubauten nor as commercially wacky as Kraftwerk, Yugoslavia's musical thorn in the side produce some incredibly soothing keyboard noises mixed with tapes. The sort of thing ZTT could only dream of turning into a bank account. Laibach wouldn't agree with any of this if their interviews are anything to go by, but for a bunch of Marxist joanna thumpers, they ain't that bad.

F I R E S I D E F A V O R I T E S

JAZAWAKI 'Don't Panic' (Abstract) Wasn't over impressed with this bunch on 'ORS' earlier in the year, but when you can't see them being wacky all over the place they're a much more palatable brew. Jane Wade's powerful vocal stamps all over a lot of the so called 'jazz' singers still being merclessly touted these days. Jazawaki's problem is a lack of musical identity, not uncommon in young bands with a saxophone fixation. Still, a decent enough and lively effort.

AMII STEWART AND DEON ESTUS 'My Guy, My Girl' (PRT) A mega production job makes the most of this hybrid of two classic songs from our youth. Amii and Deon do the songs justice enough, and I for one really, really hope this is a hit for them. Why? I hear you cry. Well, the thought of Amii Stewart launcing around to 'Knock on Bloody Wood' for another 10 years on our screens is too horrible to contemplate.

THE FARM 'Steps Of Emotion' (Probe) A well balanced bunch, the Farm — a chip on each shoulder, seeing themselves as 48 working class Liverpudlians up against the prejudice and apathy of the London-based middle class music business. Now, they're right to some extent, of course, but the trouble with the Farm is that they've perfected the 'local band most likely to' sound and stance without actually backing out of their 'cosy' environment with the aid of a great song or two. The brass-backed neave pop of 'Steps Of Emotion' won't do it for them.

PHRANC 'Amazons' (Stiff) The peculiarly masculine visage of Phranc (nice ambiguous name, that) stores out of the cover of this record, belying the sweet tones of the vocal, delivered here in classic Greenwich Village folk style over a sparse acoustic guitar. A list of names, which Phranc seems to have accumulated from the ranks of famous American lesbians, makes up the lyrical side of this curio, though most of the names will be unfamiliar to British listeners. Simple and effective, but what's it all about?

T U R K E Y S A W A I T I N G P A X O

THE WEDDING 'Tomorrow I Set Sail' (PRT) Off to a bad start, with the official "Worst drum beat in the world", before launching itself into a youth club U2 impression, via some busy guitar and a Bonaesque vocal delivery which doesn't exactly endear one to a new band. It all sounds nice enough, but weren't we always told at school that 'nice' was a nasty little word? They were right.

THE SNOWMAN 'Walking In The Air' (SHF)
THE GONKS 'The Gonks Are Here For Christmas' (WEA)
GINGERBREAD 'Christmas Time' (RCA) Put another log on the fire, mother! What, none left? Then chuck these damp squabs on for a start. Right, that takes care of Christmas!

ANYA 'Moscow Nights' (Rocket) If this particular young woman hadn't been seen rolling her Thunderbird eyes and chewing her not inconsiderable bottom lip on Elliott's 'Nikita' video, chances are this record would have gone straight into the bin. What we have here is a clumsy rewrite of 'Those Were The Days' which won the Eurovision Song Contest about 30 years ago. This sort of stuff is done better by the Two Ronnies.

LASH LARIAT AND THE LONG RIDERS 'Dole Queue Blues' (Big Beat) No, not those Long Riders. This is the Brit Cowpunk combo with the innocuous story of life on the dole which ends before it's hardly begun. At least the B-side manages to force a toe to tap now and again. More bull than cow!

CRUZADOS 'Motorcycle Girl' (Arista) Some of that oil-man, macho rock'n'roll, MTV style. Nothing wrong with that in its place, but that's not on my turntable, I'm afraid. Some good guitar runs — but then you can hear those at Leicester Square tube station on a good day, and those guys will never get near vinyl. Too much fuss and energy resulting in not very much at all.

reviewed by



andy strickland



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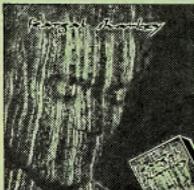
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 ■■■■ stays sharp
 ■■■ too gassy
 ■■ completely flat
 ■ the dress

Listen to the lump in his throat as he sings, choking on anger or despair; listen to the variety of emotional shades he manages to evoke.

From the burnt-out quality of 'Couldn't Care More' to the weariness of an inspired 'Suspicious Mind', it becomes clear that his greatest strength lies in underlying the sentiments and not in some vulgar outpouring of feeling.

FYC are one of the few bands around to realise the value of a sparse presentation, which creates an ideal platform for Roland's laments. 'Johnny Come Home' is a prime example, with its neurotic guitar clucking and the gawky bass line allowing some melancholy trumpet-playing to underline the tension. Adding desolation are the Spanish guitar and low-key sax on 'Funny How Love Is'.

"My home town is falling down. I'm mad about that," moans the singer in 'Blue', one of the most eloquent social comments since the Specials' 'Ghost Town', with its



BARRINGTON LEVY 'Here I Come' (Time I Records TRLP 003)

No doubt about it, Mr Barrington Levy really is sweet as honey. Though the fact that this 10 song set confirms Levy's crucial status is more testament to the majestic swoop of his vocal style than to the flexibility of his songs.

'Here I Come' is driven strictly by the upful tenor of Barrington flying for the big one; the big note, the big growl and simply the curviest, clearest vocal range in reggae.

The songs, well, that's another story. Neat, well constructed bubbling pieces of pop-wise reggae, they never really extend Levy beyond the parfunctory.

The two mammoth singles 'Under Me Sensi' and 'Here I Come' are the standouts, and the rest never make for less than sweet listening, but in the final analysis one is left wondering how much more the man could be capable of. Still, for the moment the voice will suffice. ■■■■■

Jim Reid

THE KINKS 'Backtrackin' (Starblend, Track 1 Cassette Track K 1)

This is subtitled 'The Definitive Double Album Collection', but it isn't. Nowhere near it. First, the sleeve, a cheesy painting of a railway track, would you believe, is the worst thing I've seen since Hallfax.

Second, the selections... granted,

story of a husband leaving home to search of a job, also manages to place national problems in a human context.

Only two songs fall short. 'On A Promise' and 'Time Isn't Kind' find the band going for extra mileage on tempos and melodies which have served well elsewhere.

Hopefully, this is just teething problems. The Fine Young Cannibals have an emotional charge that's sorely needed just now, and they carry a lot of people's expectations into the New Year. ■■■■½

Stuart Bailie

FINE YOUNG CANNIBALS 'Fine Young Cannibals' (London LONLP 16, LONC 15)

At the butt-end of the year, when most record releases are distinctly safe, it's a great pleasure to come across a vibrant wholesome piece of vinyl. In fact, I'd go so far as to say that this is one of the better excursions of the past 12 months.

Roland Gift, old sad eyes himself, stands out as the finest of singers. While his voice might carry echoes of various soul masters, his is not a fickle exercise in style; the man is reaching for something much deeper.

DEPECHE MODE

SOME GREAT VIDEOS

JUST CAN'T GET ENOUGH
 EVERYTHING COUNTS
 LOVE IN ITSELF
 PEOPLE ARE PEOPLE (12" version)
 MASTER AND SERVANT
 BLASPHEMOUS RUMOURS
 SOMEBODY
 SHAKE THE DISEASE
 IT'S CALLED A HEART
 PHOTOGRAPHIC (live version)



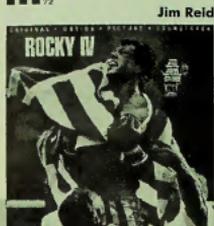
Running Time
 Approx 46 Plus



VHS Beta

MUSIC VIDEO

sides one and two contain the definitive Kinks, classic mid-to-late-Sixties snapshots. Dedicated Follower Of Fashion', 'All Day And All Of The Night', 'Set Me Free' and so on; but sides three and four offer up their consequent slide into mediocrity. Let's be honest, the likes of 'Come Dancing' have no place in any celebration of the Kinks' music. Now, a double jam-packed with all that early stuff... that really would be the snob thing.



ORIGINAL MOTION PICTURE SOUNDTRACK 'Rocky IV'
(Scotti Brothers Records Inc SCT 70272/40 70272)

There's something quite perplexing about anyone with the nerve to get a solitary hit in their career and then reproduce it a few years later.

So hello, Survivor — and well done, not only for reproducing Eye Of The Tiger for a second (make that a tenth) time — but for thinking it was worth copying in the first place.

Their 'Burning Heart' blasts this dubious soundtrack for the even more doubtful 'Rocky IV' into being. And hello, too, to Sylvester Stallone for making the cinematic equivalent by producing a film which differs from the previous three 'Rockys' only in the increasing absurdity of both plot and music.

The only music of real interest in the record provided by those happening Go West chops. But any merits of 'One Way Street' — a less doom 'Goodbye Girl' — are lost in the plodding production and overwhelming images of sweat and muscles which surround this whole macho project. Now, is this any way to change your Ho-man image, boys?

■■■ Eleanor Levy

TERRY AND GERRY 'From Lubbock To Clintwood East' (Intape IT 22)

Terry And Gerry rumage in pop's cluttered wardrobe and emerge with all sorts of weird and wonderful combinations.

Audience participation plays a large part in their shows, hence the catchy sing-a-longs, like the yodels in 'Fashion Rodeo'.

They also do a sharp line in social satire, with three minute soap operas detailing domestic life in Milton Keynes and Tunbridge Wells, while on a more serious level 'Joey' deals with the death of a heroin addict.

'Perhaps the band is just a little too narrow in their scope to attract popular recognition as yet, but that will surely come in time. ■■■/2

Stuart Baillie

RUEFREX 'Flowers For All Occasions' (Kasper KATLP 1)

There are not many bands around who could wait for eight years to release their first album, and even fewer who, after such a time, could still sound as tough and demanding as Ruefrefex.

'Wild Colonial Boy', which is included here, was one of the most powerful records this year, as the Belfast band hit out at the dumb American who finance Irish terrorism. Uncompromising lyrics are belted out by powerhouse Alan Clarke, with the band steaming along in true garage band style. At least half the songs on this record carry the same clout, but unfortunately on the lesser tracks hoary rock clichés are too much in evidence.

The main problem facing Ruefrefex lies in homersing and bringing focus to their monolithic power. Attempts to bring light and shade to bear are only partly successful, with Microdisney's Colted playing keyboards on 'Even In The Dark Hours'.

This is an interesting, more subtle venture, as is the folk track, which examines tribal rituals of birth and death, and shows they are not heading up some history cut-de-sec. 'Flowers For All Occasions' is flawed in places, yet remains a valuable first album. With any luck, we won't have to wait another eight years for a follow-up. ■■■/2

Stuart Baillie



DEAD CAN DANCE 'Spleen And Ideal' (AAD, CAD512 CAD5 12)

Named after decadent poet Baudelaire's 'Les Fleurs du Mal', this hints at a healthy disregard for authority. DCD's Brendan Perry admires the poet so much that he even looks like him.

Initially the album resembles a dirge, but as the shall-like becomes accustomed to the gloom, strange and marvellous things begin to happen. It moves between an oratorio for Westminster Abbey and the Bunyamey played at half speed.

Swelling and symphonic, the line-up sound orchestral with tympani, trombone, cello and violin brought in to supplement the talented duo.

Composed carefully with poetic lyrics, the music progresses as a single entity that refuses to be split.

It can't really be described as pop, rock, or classical music, but it is to be taken seriously. ■■■■

David Burton

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A L
GOSSIP I
COLUMN P

● Can it really almost be Christmas? Well, to all outward appearances, it would seem so. **Robin Smith** is donning his **Rambo** boots (with the holly on top) with ever-increasing frequency and **Betty Page** is already spraying artificial snow on anything that stays still for longer than 10 seconds.

Let us just say now, though, if you're reading this, oh **Roland Gift**, vocally luxuriant member of **FCY**, that none of us *r-mers* will have anything to do with those little bags of herbal beverage that we at **Lip** have heard you carry around with you... (The young chap, you see, doesn't have any truck with the nasty old tannin-loaded Ceylon ordinaire most of us mortals drink.)

And drink they did... yes, more tales of great-ligs-we-have-attended (strictly in the course of business, you understand). Our **Lip** correspondent from under the table reports that the party of the week took place to celebrate **Sade's** gig at the Royal Albert Hall in London. There was an intriguing blend of guests such as **Paul Rutherford** from Frankie, **Glenn Gregory** (who is fast becoming King Ligger), **Simon Booth** of **Working Week** plus various ex-pop

stars trying hard to get someone to take notice...

And over at the preview of **Virgie's** latest 'hot' signing, **Black Britain**, the very same bode (minus the Frankie contingent) were seen supping and liggering... our **Lip** spy pronounced the whole shebang dramatically overrated and left...

Almost as overrated but infinitely more alluring was the **Anne Pigalle** soirée at **Ronnie Scott's** last weekend. Graced by the presence of **Claudia** from **Propaganda** and **Trevor Horn**, Ms Pigalle went through a set which was camper than a row of tents and considerably more amusing than a **Jesus And Mary Chain** gig... Speaking of which, word has reached our ears that the aforementioned group has taken to employing no less than 15 bodyguards at each show.

Not that we're ones to gossip or anything, but the news from our Northern spies says that at a recent Hacienda show, people were thrown out for merely *spitting* at the support group, **Felt!** Later on that week, the Hacienda witnessed the biggest lig-that-never-was in the form of **Ruth Polsky's** birthday party. Ruth, in case you're all in the dark, is promoter for one of the biggest NY venues, and for reasons best known to herself, decided to have her birthday party amongst Manchester's low life. However, the promised shoals of superstars failed miserably to materialise and it was left up to **Mark E Smith** and the lovely **Brix**, and an extremely low profile **New Order** to give the assembled hordes their only glimpse of stars that night...

Alright, I know all you **Cult** fans out there are dying to get the latest scummy news on those lovable in loon pants... such is the hysteria which has greeted the cosmic crusaders, that at Sheffield the stage was compressed by the weight of the audience leaning against it and the



Photo by LFI

■ Obviously keen to rid herself of the world's most untouchable female tag, **Brooke Shields** has taken to posing with a real man (as opposed to the waxworks model variety she usually hangs about with). However, **Lip** wonders at the wisdom of being captured on film with Pilsbury dough boy, **Georgiepoos**.

One thing is for sure, **George** certainly looks like he had second thoughts about the whole thing and, gosh... wasn't that **Andy Warhol** he just saw running off into the distance?...

AMII STEWART. DEON ESTUS



7 Edition

7 EDIT 3310

SENSATIONAL
NEW SINGLE

MY
GUY
MY
GIRL

PRODUCED BY BARRY LONG



12 EDITL 3310

PTT



■ **Pete Townshend** assures the **Edge** that if he keeps practising, he could one day be in a very nice day job at **Faber and Faber**, too . . .

The reason for these two august guitar hackers being in the same room? "I was a party to celebrate Pete's latest multi-media project 'White City'. You know the sort of thing. You bought the album, you read the book, now eat the free food and guzzle the booze . . .

Also present and correct at the starstudded gathering were **Jeff Beck**, **Steven Berkoff** (playwright and actor), **Dave Gilmour**, **Kenny Jones**, **Lesley Ash**, fellow **U2-er Adam Clayton**, **Patsy Kensit**, **Gary Kemp**, **David Bailey** and ex-wife **Marie Helvin** . . . snooze . . . the list goes on and on . . . as do the book and the record and the video and the T-shirt and the . . .

other PA slowly started to slide into the audience. The hall was duly emptied and the stage had to be completely rebuilt before the band could go on.

While in Bristol, the gaggles on the balcony were getting down and boogieing so hard that bits of plaster and masonry started to shower down upon the unfortunates in the stalls . . .

And to cap it all, on the way to Leicester, the band's coach broke down twice and the poor bairns had to slum it in a taxi and made it onto the stage with barely seconds to spare . . . **Lip** thinks it was no less than the **Curse of Culp** (**Nancy**, that is) for refusing to partake in the Christmas Issue's flippancies.

Hold onto your hats, folks, cos it seems that **Auntie BBC** is thinking of blessing our screens with **'TOTP'** not only on Thursdays but on one other day too!! Just think, you could soon have the full delights of **Gory Davies** and **Mike Sniff** to scare the hell out of your little sister not once, but twice a week . . . What's more, the Friday yawn-city that is **'The Tube'** is all set to be repeated on Sundays, too . . .

Things They'd Rather We Didn't Know department . . . Strange but true, **Tony James** of **Signe Signe Sputnik** is the possessor of a first class degree in Systems Analysis whilst **Dan Donovan** of **Big Audio Dynamite** is indeed son and heir to ace Sixties snapper **Terence** . . .

And it's **ICI Rock Week** time again!! This larger (or should it be larger) sponsored event, starting on December 31, goes under the banner of 'When You Wish Upon A Star' and will be a series of dates when various established artists will be introducing their favourite up and coming new act. And it seems that **Paul Weller** will be introducing **Dee C Lee** . . . Not that we are drawing any conclusions there, **Paulie**, but you

seem to be giving yourself enough rope . . .

News has just reached us that there will be a **Marc Almond** (to whom we raise our hats) convention at Heaven in London on Sunday, December 15 . . . Marc will be blessing the proceedings with his glorious presence, and **Soft Cell** videos and films will be shown. It starts at 6pm and goes on 'til midnight and costs just £4 to get in . . .

And so with the revelation that there will be no **Lloyd Cole** pictures and no references to the **Smiths** or the **Associates** in next week's **Lip**, we leave you all to your own dubious devices . . .



■ "It's nothing to do with me, guv!"

Dave Stewart of the **Eurythmics** disclaims all responsibility for Amazon women **Annie** and **Aretha** as they order the photographer back into the kitchen. **Lip** says **Hoorah!** for such admirable stoicism, and in the wake of such a glowing example sent **Jim Reid** and **Robin Smith** off to the tuckshop for the 17th time in one day.

Well, the **rm** girls have got to have their cake and eat it . . .

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Q: WHAT'S THE DIFFERENCE BETWEEN THESE TWO BANDS?

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A: The lot at the top have had hits in three decades, aren't interested in psychedelia and 'aren't hippies'*

Ian Asbury, are you listening? Starship's Grace Slick, the patron saint of the psychedelic Sixties, has a message for you: the Cult shouldn't make a cult out of Jefferson Airplane, the Sixties group she was in.

"I can't really react to why bands should be influenced by what we did. I think it's probably a compliment, but the problem is I prefer to see people making their own music. Young people have to decide who they are as a generation and I'd rather have new music coming out of young people.

"I'm not even interested in psychedelic music. Twenty years ago is irrelevant, unless you're going to be a history major or a politician. What we did then was appropriate for that time and is only kind of nostalgic now. You have to study all that stuff, listen to all of it, but don't try to imitate it, not unless you do the Rich Little of psychedelic music."

Now that Starship have shed not just the Airplane but the Jefferson as well, and they've scored their first-ever American number one with the rampant technopop of 'We Built This City', Grace can afford to distance herself from those early days. But a certain fondness for them still peeps through.

"I did it because it looked like fun. I'm not a dedicated musician. I was modeling and I went to see this group called Jefferson Airplane playing at a nightclub. And I realised they were only working for two hours, they got to drink while they were on stage and the party and they got paid more than I did! That's the reason I went into it, 'cos it looked like fun."

Now, Grace is the only original group member left, which makes Starship's recent achievement *her* achievement. They're only the second group in US chart history to have top five hits in three different decades; with 'Somebody To Love' in '67, 'Miracles' in '75 and now 'We Built This City', and Grace is the only constant factor.

"I'm the only one who's been around for 100 years," she says. "They couldn't care less. The name Jefferson is simply retired. I'm kinda sorry for the rest of the group, because they're not interested in being referred to as old hippies. But there seems to be some interest in us older people, Tina Turner's maybe older than me and she's had a number one too. I'm 46 years old. If you enjoy the music, that gets across. You just do it until people don't want to see you any more."

With things in such fine perspective that'll be a while yet, and Grace does the same kind of plain talking when it's time to discuss her former lover Paul Kantner, who was ousted from the group last year. "This band has no leader, and Paul tried to be the leader. He started getting really obnoxious. He decided the whole group should dissolve. We said, 'What do you mean? Go dissolve yourself', y'know.

"He doesn't have any track record, he's not accomplished enough to be Peter Gabriel and he's not Michael Jackson either. None of us is that marvellous individually but as a group we help each

other instead of shitting on each other. He's kind of a split personality, he's supposed to be Mr Pence And Love from LA and he's going around poking the eyes out of our pictures on the posters.

"His daughter (China) is my daughter. If I hadn't had a child by him I might just say f*** you, but you can't really do that. I was an asshole a few years ago. You start thinking everyone revolves around you. Paul's being an asshole, but he'll work his way out of it."

Strong stuff. Meantime, back on the beat of their number one, is it actually a celebration of San Francisco?

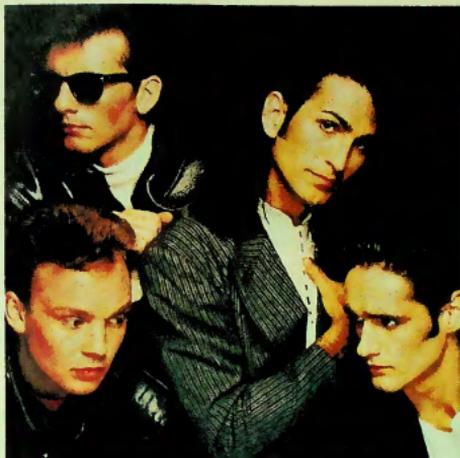
"No, we didn't really want it to mean San Francisco." In any case, the words were written by the Waitford one's lyricist, Bernie Taupin. "We've never met, we still haven't met him. I really want to work with him again. Martin Page wrote the music, and looked at these lyrics, 'Marcos plays the mamba'. He said, 'What does this mean?' and someone asked Bernie. He didn't know either."

Still Slick after all these years, and Grace is enjoying the diversity of the Starship right now.

"Mickey's R'n'B, Craig's rock and I'm wacked. I'd rather sing about a frog wearing a tie than 'Darling, come back to me'."

Paul Sexton

"No, the answer is not 'the lot at the top have five members'."



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ON VIDEO



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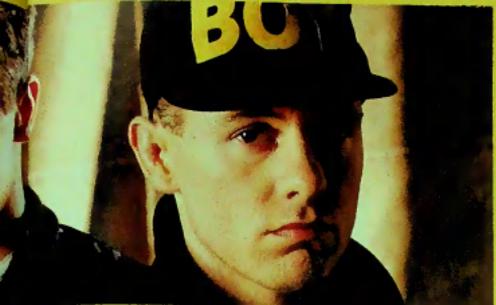
FROM STEPS IN TIME
TO BITTER SWEET

THE VIDEO SINGLES



PSB

the band that likes to say ... yes !



BEING THRUST — YES!

Chris Lowe was once an architect. Now he finds himself being quizzed by Selina Scott on 'Breakfast Time'.

Neil Tennant was once a journalist. Now he has sleepless nights worrying about doing 'Top Of The Pops'.

These Pet Shop people are Very Nice Boys, who find being in the charts somewhat incongruous, really rather odd. After much trumpeting in me, they've nudged their way up with the delicately winsome yet insidious 'West End Girls'.

Something of an unexpected thrust; it seems they'd have been content to continue in that gently subversive manner of theirs, reminiscent of early Soft Cell, mixing realism and narrative with sparse yet atmospheric dance rhythms.

Doleful, these Pet Shop Boys — enigmatic even. Let's see what makes those prickly little minds tick...

EURODISCO — YES!

Niel: "It used to be regarded as utterly tragic, didn't it? It's that 'boom clap boom clap boom clap — clap clap', that's what I particularly like about eurodisco."

Chris: "And normally they have very good tunes as well."

N: "The other thing is that it's very sad. They have these very sweet tunes, like Savage's 'Don't Cry Tonight'. A lot of the records we like are Italian.

"The other thing about eurodisco records is that they always sound like they're dead cheap. I think that's their appeal. They're a bit like punk records — they go in and get very excited by the most banal sounds. We're very attracted to banal sounds and rhythms."

C: "They'll quite often be a sound that is the sound of the moment, and every record will have that sound. At the moment, there's that vocal that goes 'oh woah oh'. This summer, on every single Italian record, there was at least one 'oh woah oh'."

N: "I think that's been the theme for 1985. Self Control started it, which, of course was originally an Italian disco record, and Laura Branigan covered it. And, of course, Baltimore used it. That was the ultimate 'oh woah oh' record. It was very clever the way that was the foundation of 'Tarzan Boy'."

C: "Before that, the synth was a popular sound. But they're constantly changing, these euro records."

N: "And they normally have good female vocalists, in the same way a lot of hi-NRG and Bobby O records do. The male vocals aren't usually very good."

"Gazebo was a big star — I think he's down the dumper a bit now — he made a great record, called 'I Like Chopin', which was a hit in every country in Europe except Britain.

"The big new eurodisco producer is the guy who produced Mary Magdalena, his wife sings on it — and he had his own record out called 'Samurai', which is brilliant. It goes 'samurai, samurai'... and it's got an 'oh woah oh' on it too.

"In fact, we're meant to be working with this producer. He's a bit tragic. He thinks he's very, very sophisticated, and he sings in that fabulous euro American accent that television presenters have."

TRASHY LYRICS — YES!

C: "Another thing they do is take songs by famous rock groups and euro-fy them, like the Simple Minds record."

N: "In Italy, records don't get released for some reason, and what they do is re-record them, note for note the same, on cheaper equipment, so it sounds the same only not as good."

C: "Although sometimes, as in the case of Simple Minds, it's a much better."

N: "But what can happen in this process is that they can acquire a kind of pathos, a sort of dignity. And they'll also make the record slightly different so they don't have to pay any royalties."

Oh woah oh! Capsi, capsicum! Don't worry. We haven't turned into a bunch of goofballs. Just running through the lyrics that inspire the Pet Shop Boys. Lyrics drenched in pathos and, um, downright banality.

"I've got this LP which is full of limp cover versions of things like '19'.

They're still fascinated by space and futuristic things. Gidea Park have made a disco version of 'Tubular Bells' called 'Tubular Affair'; it's really fab.

"Often the lyrics are very banal, there's this great one called 'Capsicum'; that's a green pepper, isn't it. And the chorus goes 'capsi capsicum oh woah oh'. That is brilliant. The banality of them often makes them strangely moving, somehow."

C: "I don't think a lot of people will appreciate things like this."

N: "The thing is, of course, that this music is terribly unhip in Europe. We go abroad and they think we're absolutely insane, they say 'You do not like Simple Minds?' They can't believe we like 'capsi capsicum'."

"I think part of the delight of it in my case is liking something obscure that's obscure for the sake of it."

C: "I think I genuinely like it, actually."

N: "I like it because it's obscure, and also because it's fantastically unobtainable, dead naif."

CONTRARY — YES!

N: "However, I wouldn't describe our music as eurodisco. Every now and then there are little bits."

"The one big one we've got is a song called 'It's A Sin'; we wrote it three years ago and haven't recorded it yet. It's got a very euro tune, it's a very euro anthem sounding record, that'll probably be on the album. It'll probably turn out as some sort of major artistic statement when we only intended to produce a piece of trash."

"Let's Make Lots Of Money" wasn't intended to be a piece of trash, but it was meant to be a bit of a laugh. But of course the way we re-recorded it, it sounded vaguely self-important. A lot of these euro songs have epic sounding productions."

"We did write a song that sounded like Gazebo, that's very euro. We'll do that ourselves, though; if we do it with a producer they'll end up making it

PET SHOP

CONTINUES OVER

Story Betty Page
Photos Ian Hooton

sound too good.

"What we've been trying to do with our B-sides is do the kind of records we'd never be able to do as A-sides, or if you got a producer in would sound too polished."

C: "We record them very quickly, we don't refine the sounds too much, and we don't even put many effects on."

N: "But we put on thousands of copy ideas at the same time."

TO THE POINT — YES!

N: "We're not noodlers. We wish it was possible to be more straight to the point. Cos when you make a record, you don't noodle around, but it takes so bloody long to do anything."

"Bear in mind that we came from the tradition of Bobby O, who makes a record in two hours, and would usually be talking to someone on the phone while you're doing the vocal, in the same room."

"Going from that to spending three weeks making 'Opportunities' drove us absolutely mad. I think that was our major shock of 1985, learning what it was like to make a real record and how boring it was. Normally we get very excited about going into the studio."

C: "We spent a week on pre-production for a single — can you believe it?"

N: "It sounded good when we talked in there and they'd already programmed it."

C: "We said this is great, let's do it."

N: "I said that sounds good to me."

Put it out. Stick the vocal on. Actually one of the best bits on 'Opportunities' is that drum bit at the start. 'West End Girls' was done in a week, which I think is about right."

PATHOS — YES!

N: "What we're setting out to do, not just the boring sitting round the studio level, is to make songs that somehow move people."

"I think 'West End Girls' is a moving record. A lot of our songs are poignant, perhaps in the way trashy euro records are, although they're not trashy."

"We've got this song called 'Rent' on our album. It goes, 'I love you, you pay the rent.' That sounds dead poignant! It depends how you look at it — rent is a very ugly word."

"We're also trying to use noises and stuff on our records, not necessarily musical ones. It gives the music a sort of context, like on 'West End Girls'; it's noises from the street. It's a very literal thing to do, but that gives the whole thing an atmosphere, sort of direct — like a film maybe."

"We can't do it on every track, it'd sound boring having street sounds on every track."

C: "Then we could've called it 'Street Sounds'."

N: "On 'Opportunities' we had the sound of scaffolding falling down. With the technology nowadays you can take any sound and give it a useful context, which is something we've always wanted to do."

"I think there is a Pet Shop Boys sound, and it's very much fuelled by

enthusiasm. If you're just noodling around in the studio, you get washy synths, you don't get anything that touches you."

"Even with 'Opportunities', when you hear it on the dancefloor, people like to sing along with the chorus, and 'West End Girls' as well."

"I like songs that have lyrics to make you feel something. I think Madonna's 'Get Into The Groove' has a really good lyric — 'Only when I'm dancing do I feel this way'."

"I love that, I wish I'd written those words. That's sort of what we're doing really, trying to produce that sort of music."

"They have to be simple to do that as well. Being simple is the most difficult thing to do. We always try and do something that's different. Although I know all pop groups say that."

AMBITION — NO!

N: "I don't really feel any emotion about the success of 'West End Girls' at all, it's funny. Cos after 'Opportunities' flopped, which I thought would be a hit, I think we very cynically thought, 'Well, I don't suppose this'll be a hit, either, we'll have to do another one'. And if that wasn't a hit, we'd get chucked off the label."

C: "I just thought we'd make a few singles, make an album, and then that'd be the end of that."

N: "Then we'd get the odd hit in Belgium!"

C: "Cos we'd already achieved everything we'd wanted to do by working with Bobby O and having a synthesiser song out on the Bobcat label."

"We never had huge ambitions; we've never said, 'We're going to be the biggest group in the world'. We wanted to make this record with Bobby O, have it on his label and buy it on import in the Record Shack, which took quite a long time to do."

"Eventually, when we could buy one of our records for £4.99 at the Record Shack, that was more exciting than entering the charts in many ways. It still excites me."

"You could buy the Dutch version of 'One More Chance', which has a really nice euro cover, and it says 'maxi single' on it. And 'West End Sunglasses', which is a mix of 'West End Girls' and Corey Hart's 'Sunglasses At Night'. That costs about £9. Those are the kind of ambitions we had."

C: "That thrills you more than being 40 in the charts."

N: "I love the way that it's such a long way round. The only way you could buy one of our records in London at one time was on import. It makes you feel you're part of some small, important thing. So we've achieved all these little ambitions, but I suppose you develop new ones."

MEDIA WHORES — NO!

N: "Oh, we won't become media whores. We're about to enter our 'being very difficult with the media' phase. We've had a quarter of a hit single and we're already doing things like that. We're already being a pain in the arse."



OP BOYS

FROM PREVIOUS PAGE

Malcolm McLaren

THE ALBUM PRODUCED BY TREVOR HORN AND STEPHEN HAGUE
ALL TRACKS RECORDED BETWEEN 1982 AND 1984

SWAMP THING

 CASSETTE CASMC1170 RECORD CAS1170



SKIFFLE WHILE YOU WORK

You'd hardly believe it. Out of the two thousand people in the hall, at least half of them are waving their arms, clicking their fingers and hollering "Bop, bop, shoo-wop, wooo, wooo, yeah!" more or less in time to the music. And they're not all drunk either.

I don't even think Terry and Gerry can believe it. After all, they're only the support band here, and they're more accustomed to modest venues. But they're sure as hell not going to stop now. With their last encore, even the bar-flies are hopping about; normally implacable hepcats are tapping their limbs and crooning away. The last time I saw anything like this was at Sunday school.

I guess you could call it a bizarre band. Acoustic guitars, double bass, a washboard and electronic drums, with a singer who sounds like a cross between Buddy Holly, Gene Pitney and Leapy Lee. From Birmingham, they've been together almost two years now, and have three singles to their credit: "Buster's On The Bread," "Clothes Shop" and "Barking On Simon." An album *From Lubbock To Clintwood East* was released last month.

Considering they have such an off-beat sound, it does no harm having them explain the origins of their musical style. Terry, their stocky bass player, explains: "When we put started off, I played guitar and Gerry sang. Then we put on double bass and harmonies and scratched a plastic plate for the rhythm. But there was a fault with the tape machine and everything went quicker, giving us this vortico sound, the fast, short song and the scratch rhythm. Sue had been interested in drumming, so we roped her into playing washboard."

Sue: "I couldn't be bothered carrying a drum kit around."

Gerry: "But I think that's one of the reasons why our communication with the audience is so successful — because of the simplicity."

Terry: "Musically, it's the tacky things in rock and roll we like. If it's rubbish, we're much more likely to go for

it." While the on-stage patter at your average rock gig consists of "This song is called..." or "Thanks, you're a wonderful audience", Terry and Gerry specialise in all kinds of comic repartee: one-liners, quips at each other's expense, and audience-slugging. This, along with the witty nature of their songs can lead to a very entertaining evening. It can, at times, fall rather flat, though, and has drawn criticism that they are just another wacky alternative band, some muesli-in-the-basket cabaret act. Gerry disagrees: "It's difficult not to get branded a trivial band. I don't think getting people to sing along with you is particularly crass, it's quite good. There's a large gap between us and Black Lace. I think...

"That's the trouble, though. People who look as if they're singing serious songs on stage get taken seriously — like the Bunnymen — even if what they're singing is innane. Our lyrics are very important, but because we look happy, people say we're trivial."

Indeed, if you listen to the lyrics you'll find that behind the humour lies a good deal of sharp comment. Style-consciousness is ridiculed in "Clothes Shop" and "Fashion Rodeo", while "Kennedy Says" looks at America's blind allegiance to its leaders. They are also adept at what Gerry calls "contemporary social politics". That's quite a mouthful, but what I think he means is they try to present insights into certain lifestyles. Mini soap-operas, you could call them.

There's Dennis and Brian on the touchline every Saturday or the ravings of a "Mr. Angry", or the isherette in Leicester Square who's in love with a movie star. I ask them about their fascination with the less exotic aspects of life, and the inhabitants of Milton Keynes.

Gerry, real name Nigel Coalville, explains: "I used to work in a bank, and the whole lifestyle was nine to five. I don't agree with people who criticise all that chartered accountant stuff, as some people do it that successfully

Terry and Gerry have released an album called 'From Lubbock To Clintwood East,' but they're from Brum. What can it mean? Washboard blues: Stuart Baillie Photography; Steve Payne

and led interesting lives. But it's when your life becomes so boring and mundane that you don't really think about living, you're just biding your time until you snuff it. The fun element comes through because we've done a lot of those things ourselves. In "C.A.R.S." there's a kid driving a Citroen 2CV insured in daddy's name — that was me!"

But even if they mean well, there is the danger of them getting caught in the rut of continually writing "clever" songs. This is why I think the raw emotional edge of "Joy", which tells of the death of a heroin addict, is a welcome departure from the fun style, as is the ballad "How Long Johnny". But maybe I'm getting too po-faced here...

There's got to be a good reason why they called the album *From Lubbock To Clintwood East*. Buddy Holly came from Lubbock, didn't he?

Gerry: "It's our nickname for Birmingham. Every time we finish a gig, we say, 'Let's get back to Lubbock.'"

Terry: "There's this bit in 'The Buddy Holly Story' when he punches out a Nashville producer who wouldn't let the Crickets play on the record, and he shouts, 'Let's get the hell back to Lubbock!'"

And Clintwood East? Terry: "Well, it is an anagram of Cline Eastwood. It's an imaginary suburb of Birmingham."

Gerry: "It's like saying 'It's a long way from Brixton to Tunbridge Wells.'" And with that, they race off to their next venue.

I hardly think this lot will become megastars, but endless touring has earned them rip-roaring shows nationwide, which can't be bad. Rock music isn't just about serious posing and wearing this week's fashion. It should provide some entertainment as well. And if you can't remember the last time you really enjoyed yourself at a gig, the Terry and Gerry Show should be coming your way soon. Watch out for a battered transit van with 'Destination Lubbock' on the front.

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NEW
SINGLE**



**THE
NEW
SINGLE**



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TO THE BEAT
'COS THIS
IS HOT
MEAT**



**OUT
NOW**



NEWS DIGEST

● **King** follow up 'Taste Of Your Tears' with 'Torture' out on December 27. It's taken from their album 'Bitter Sweet'.

● **Sigue Sigue Sputnik** will be playing their historic concert in London's Abbey Road Studios on December 13 and not December 8, as previously announced.

● **Doug E Fresh** releases a 12 inch single on December 13 featuring 'Just Having Fun (Do The Beat Box)' and 'The Original Hunan Beat Box', tracks he recorded in 1984. The single is available on Streetwave.

● **Bronski Beat** release a special 'Club Mix' of their single 'Hi! That Perfect Beat' this week. Twiddling the knobs was Ian Levine.

● **STA** will be playing a special one off date at London Heaven on December 12. Their first single 'Heaven' will be out on January 10.



POGUES IN IRELAND

■ The Pogues have managed to slot in a series of Irish gigs to their busy schedule. They'll be playing **Waterford Bridge Hotel, December 27, Tralee Hollands Hotel 28, Dublin SFX 29, 30, Belfast Ulster Hall 31, Dundalk Fairways January 1, Claremorris Beaten Path 2, Limerick Savy 3, Galway Leisuredale 4, Cork St Henry's 5.**

● **The Men They Couldn't Hang** have added a selection of dates to their tour. They'll be playing **Bedford Corn Exchange December 17, Salisbury Arts Centre 18, London George Robey 20, London Mean Fiddler 23, 24.**

● **Billy Connolly** releases a live album 'Wreck On Tour' on December 13. The album was recorded during Billy's 14 date sell out appearances at the London Palladium.

● **The Icicle Works**, who have just returned from their second tour of Canada, have lined up a few dates this month. They'll be playing **London Electric Ballroom December 16, Rhyd Dixland 18, Manchester International 19, Liverpool Royal Court 21.**

● **Far Corporation**, who notched up a hit with 'Stairway To Heaven', release their album 'Division One' this week.

● **The Screaming Blue Messiahs** have lined up a couple of London concerts. They'll be playing the **Electric Ballroom December 16** and **Dingwalls Christmas party 19.**

● **ABC's** single 'Ocean Blue' will be out on January 3. ABC have just returned from America where they enjoyed massive success with 'Be Near Me'.

GELDOF FIGHTS VIDEO PIRATES

● Following our report last week on pirates illegally selling bootleg Band Aid tapes, the International Federation of Phonogram and Video Producers has joined forces with Bob Geldof to try and stop the trafficking.

Not only have illegal videos of the Band Aid and Live Aid Events been on sale in Europe, pirate tape cassettes of 'Live Aid' have also been released and counterfeit copies of 'Do They Know It's Christmas?' and 'We Are The World' are also available. Some of the illegal cassettes are marked 'for African famine relief' but no money goes to Ethiopia.

Many of the tapes are made in Indonesia, and they are available in the Middle East and Europe. Apparently the Indonesian Government has even been collecting taxes on illegal cassettes sold in the country.

The Federation wants the British Government to put pressure on the Indonesian Government. Spearheading the campaign is Tory MP Jeremy Hanley, who calls the bootlegging 'Unacceptable, greedy and shameful'.

Bob Geldof also has some strong words to say about the pirates: 'When you buy these tapes you are killing someone. The pirates are putting money for food, water and transport in their pockets.'

● **Ozzy Osbourne** adds a date to his sell out tour, at Hammersmith Odeon on February 26. Watch out for Ozzy's single 'Shot In The Dark' out on January 20 and his official biography 'Diary Of A Madman' out on January 24.

● **The Conway Brothers** follow up their hit single 'Turn It Up' with 'Raise The Roof', out this week. The 12 inch version features a 'London Mix' (whatever that is) of 'Turn It Up'.

● **The Isley Brothers** release their album 'Masterpiece' on December 16.

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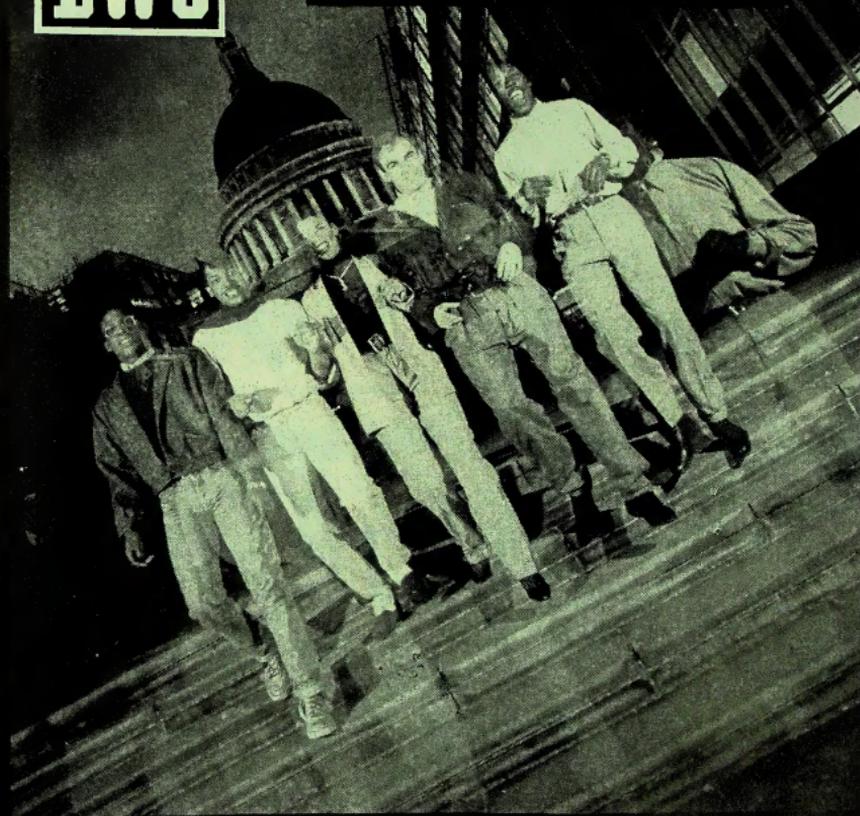
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Mega-grab-bag-blag y'all! Yup, in a fit of unprecedent-ed generosity, platter-purchasing largesse and downright stupidity, we are giving away a cool 200 albums. Nope, this has now to do with silly season top 100 Bob Dylan LPs, this is the real Van McCoy. 100 copies of the very best of hip-hop, be-bop with the très fantastique 'Streetsounds Electro 10'. Featured acts include Run DMC, Roxanne Shante, Freestyle and Tricky Tee.

But that's only the start of it, because we're also giving away one more ton of fun. Yessiree, some of the best moments in jazz ever on 'Streetsounds Jazz Juice'. Featured acts include: Art Blakey, Gilberto Gil and Eddie Jefferson. That's 100 of the best. To get your hands on these vinyl delights, just follow this page and enter the two competitions printed below.

● **First off, to win a copy of 'Streetsounds Electro 10' (an' remember, we've a 100 of the bleeders) answer the following question.**

- (1) Rapping is associated, in the main, with one area of New York. Is it:
 (a) Andy Warhol's Factory
 (b) the Mineshaft Club
 (c) the South Bronx?
 First 100 correct entries win a 'Streetsounds Electro 10' LP.

● **To win a copy of 'Streetsounds Jazz Juice' answer the following question.**

- (1) Which artist is on the 'Jazz Juice' LP:
 (a) Billy Idol
 (b) Miles Davis
 (c) Simon Le Bon?
 First 100 correct entries win a copy of 'Jazz Juice'.

Answers to the 'Streetsounds Electro 10' question should be labelled **rm Electro Competition**. Answers to the 'Jazz Juice' question should be labelled **rm Jazz Competition**.

Send your answers, plus your name and address, on a postcard to **rm LP FEVER**, Greater London House, Hampstead Road, London NW1 7QZ. Answers should reach us by no later than December 23.



MAX HEADROOM



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HIS BOOKS

L E T T E R S

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

■ **I'm predicting** a population boom next year, thanks to Jennifer Rush continuing the surge of hit records that are slow and smoothy. People should realise that long exposure to such nonsense is likely to produce a race of marons in the near future, unlike when I was a twinkle in my mum's eye and was conceived to a backdrop of T Rex and Sweet while my parents were on a camping holiday in Devon. God only knows what the offspring of niners listening to the new Jesus And Mary Chain LP will look like. I shudder to think.

● **Lloyd Eldred, Gloucester**

■ **Humam, know what you mean, Uoyd, it's a worrying thought.** As your parents were camping while listening to Sweet, does this mean they were hearing "Wigwam Bam"?

■ **Well done rm** for your excellent feature on the Alarm touring America. It makes a change from the usual boring old dog out pieces, where Mike Peters becomes the butt of some journalist's bad night out or row with the girlfriend. 'Strength' is certainly one of the best LPs this year, as anyone who'd bothered to listen to it properly could tell. Also, it was good to read a travelogue of the places our favourite band visits, so well done, Andy Strickland.

● **Len Ostery, Swindon**
 ■ **Andy Strickland's after a job on the Hollywood programme**

■ **I am writing** re your issue of Nov 30. First the good points. The highlight was the Arcotic review. It's time someone put these pompous bores in their places. Let's face it, Duran Duran are the most cross band ever. Second highlight was the letters page's answer to the moron who wrote defending Queen. 'Who on earth can take Freddie Mercury seriously? 'One Vision'? The only vision they have is of lots of money.

Now for the bad points. Mainly Andy Strickland's constant posing. Believe it or not, Andy, there were



● **JAMC: too much sucking of the psychocandy?**

some great records made before 1977, and as for praising the Alarm — is this man a complete prat? Lastly, the fact that a bunch of bores like UB40 try to make out their watered down reggae is better than Jamaican, well, all I can say is it's typical of rip off bores like this to get more success than the originals. Let's face it, reggae is Jamaican cultural music and should not be exploited by English musicians in search of the quick buck, OK?

● **CB, Northern Ireland**
 ■ **UB40 are continually praised by the very people you accuse them of ripping off, so I think that takes care of that one.** Andy Strickland is going to see

Wishbone Ash in a week's time. Nuff said?

■ **Ever since** I have been reading music papers, there has been a tendency in music journalism to continually discredit a certain section of the music industry. This year the short straw has been drawn by American guitar bands. Thus by the time I came to read Mr Larkin's live review of Green On Red, my temper was already on a short fuse. I find it beyond belief that he can justify the band's poor performance by the length of their haircuts, sideburns and cowboy boots. There is no mention in

the review of musical content whatsoever, despite the band having two LPs.

● **Graham Wilde, Oldham**
 Take your point about lack of musical criticism in some live reviews, Graham, but as for US guitar bands drawing the short straw, who'd ever heard of GOR, Long Ryders, REM and the Rain Parade before this year?

■ **I find myself** agreeing with Hugh Besson's letter. To me it is important to have reviews which tell us something about the new releases. The problem is that most of us don't get a chance to hear 90 per cent of new records. So we have to depend on the music papers to give us an idea on the rest of the new stuff.

I pay 48p each week to be able to keep myself informed of what's going on within the music scene. For that 48p I expect a good chart service (I get the best), an interesting section of chart trivia via Chartfile, a fair amount of gossip and a couple of pages of reviews. But these unfortunately often bear no resemblance to the records they're supposed to be about. Yes, be entertaining, but leave the singles and LP pages to someone who at least justifies the title of 'reviewer'.

● **Roger Cooper, Coventry**
 ■ **Just because you don't agree with a review, doesn't mean it's no good.** I detect that you're really jealous of all the free records the reviewers get

■ **I really think** that rm's 'Spool's Paradise' tape is absolutely great. Because I don't have enough money to buy records, I was really grateful to have music like Win's 'You've Got The Power' and del Amiri's 'Heard Through A Wall' — the first time I'd heard them. I see rm is going from strength to strength, and is a much better read than some of the over-glossed pop magazines I've read in the past.

● **New Order fan, Brixton**
 Yup, I think we've really got it taped this time

Marc Bolan

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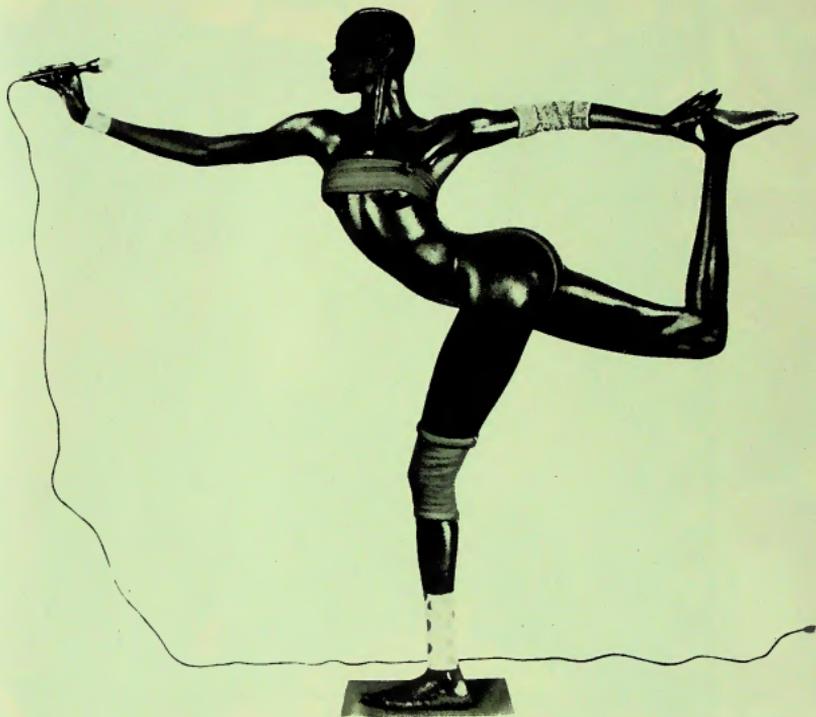
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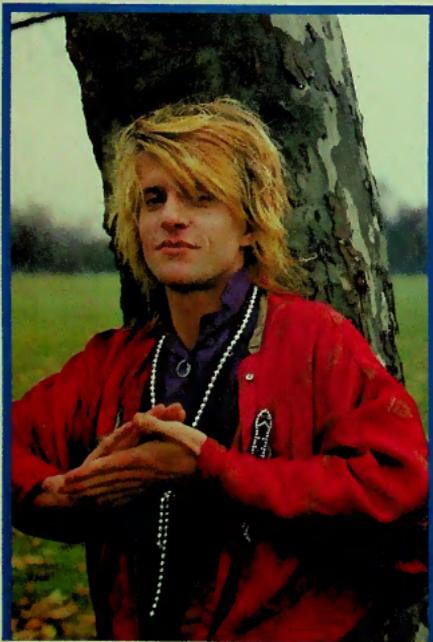


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GENE LOVES

'WE DON'T WANT TO GROW UP AND FACE THE BIG WORLD OF UGLY HOWARD JONES'

Here are three things you should know about Gene Loves Jezabel. 1) They are fronted by identical twins, names of Mike and J (Aston). 2) They are a veteran indie band, favourites of Janice Long and have recently been described as 'dark and Gothic'. 3) Rather a lot of strange (and smutty) things happened on their Stateside tour.

Right now they are tired, jet-lagged and cold after three months' hacking round America in a van, and frankly I'm not surprised.

A gallant effort, considering their only marathon tour to date had consisted of a paltry 15 dates. But, as they're always adamant to point out, it was all worthwhile.

Mike: "We travelled 12,000 miles, it was a killer. The gigs were great fun, though, and we got lots of media interest."

By virtue of your being taken British weirdos? J.: "No, the difference between America and Britain, in a liberal sense, is college radio which breaks a lot of new bands. There hasn't actually been a massive amount of press pushing this weird twin image."

Mike: "There are a lot of popular misconceptions about America. We actually get a residual amount of teenyboppers buying our records and going wild, without ever having seen us. That helps get a bit of momentum behind us. People think 'Where are the synthesizers?' though."

"It's good because we surprise people. They don't know the nature of the group or what it's about, but then they don't know that in England, let alone anywhere else. There's a lot of mystery to the band, which I think has helped us."

Helped in what respect? Mike: "It's helped me as a human being and as a creative person. It means we can stand back and write, and not become involved in the political side." Doesn't the whole image make people overly wary though? J.: "The most curious thing is that

recently we've been lumbered with this very dark Gothic image. We were never lumped in with these Baccava bands before. The difference between us and them is that they deal with darkness and alienation, while we've always dealt in colour and communication."

Mike: "We certainly haven't helped ourselves. We haven't talked to the press for a long time but that's because we went to New York to record with John Cale and it didn't work out. He picked us and it was very flattering but, at the same time, a big risk."

J.: "If people are wary of us, that's their problem. We still make glorious music for a lot of people. People have isolated us, rather than vice versa. We're always willing to come out and talk to anyone. We're very social creatures, we'll knob anyone!"

Mike: "We are unconventional, though. A lot of our history has occurred by accident. If we were ever a very successful band, a very solid person would have to write our biography. A few mental homes would have to be visited."

Working with GLJ is evidently a tortuous experience. Their original guitarist recently split the ranks to pursue the idyllic lifestyle of a basket weaver.

Don't be surprised if their American tour manager does the same thing. J.: "He cracked up after three weeks and demanded to be flown back to New York. He'd only been doing it for 15 years."

Marcus: "He used to head beat the steering wheel. And he'd turn round and talk and we'd nearly come off the road." Mike: "It wasn't the van that bothered him, it was the antics of the band — from clinic to courthouse. He said, 'You guys! D'ya think you're Led Zeppelin or something? Get that girl out of my bed!'"

So GLJ were besieged by groupies? Mike: "We certainly were, had to turn them away. No, I was very clean. It was Marcus really. He's got a six-month suspended sentence hanging over him."

Marcus: "I told the police to go away and multiply, basically. They put me in a cell with three black men and I got them all singing 'Old Man River'. I didn't want to go to sleep because I thought they might flick me over in the night and do something awful. Nobby had to bail me out. I think that was the final straw." (Nobby being the unfortunate tour manager — so named because of his resemblance to ace footballer of yore, Nobby Stiles.)

JEZEBEL



STORY: LESLEY O'TOOLE

PHOTOGRAPHY: JOE SHUTTER

Marcus: "We used to have a hotel phone bill. Each day, Nobby would hit his briefcase, shriek, 'You've just spent 180 bucks!' and shout at the receptionist. Tom would just say, 'You guys have blown my float.' You'd end up going red in the face trying to wind him up." Tom being the replacement tour manager.

GLJ even caused a minor local news sensation. J: "Two girls of about 13 followed us for about eleven hours. Their parents reported them missing and eventually tracked them down to us. Our roadies were interviewed on TV."

Hmmm, just what is it about these wacky boys? After facing the ordeal of a GLJ confrontation, a poor, harassed ABC reporter took it upon himself to smash the hotel door to smithereens. Waa-hoo!

With twins Mike and J Aston's skills bolstered by Marcus on drums, James on guitar and Peter on bass, life goes on. Their latest single 'Desire' is the 'best yet,' according to their adverts. Well, is it?

J: "We've written songs that are good — 'Shame,' 'Bruises,' 'Cow.' The thing is, if you put our records together, they're all very different."

Mike: "It's a bizarre record even by our own standards. The whole thing was approached in a way it shouldn't have been. It's all completely back to front."

And if you're unsure what a back-to-front record sounds like, pop down to your local and pocket this 'un.

Mike: "It's been played four times on daytime radio, which is a bit of a shock. I don't listen to Radio 1, never have in my entire life."

In which case have GLJ the capacity to be huge? Will they ever be more than one of the myriad Janice Long fave raves?

Mike: "Of course. We're good looking, we're good singers." And they're still on an indie label, hoping to emulate

stalemates the Cult perhaps. "What they've done is wonderful. Means Beggars can spend more on our next record."

J: "We see the indie thing as a kind of kindergarten. We're very Peter Pan-ish characters, very childish. We didn't want to grow up and face the big world of Madonnas and ugly Howard Joneses. They all get fat when they're successful and we're very *reusch* thin things."



● GENE LOVES JEZEBEL (L-R): Peter, James, Mike, J, Marcus

Marcus: "I'm just dreaming about going shopping at Sainsbury's."

Mike: "We're definitely more capable of doing what we want now. We're ready because there's no aspect we can't control now and that's the autonomy we've always aspired to."

J: "It's taken a long time for us to arrive at that. It was almost like going through puberty and adolescence all over again, the way you have to deal with people and earn their respect."

Time to peruse the state of pop. All parties are unanimous in their condemnation.

Mike: "You used to have pop music and things that were seen as an alternative but now it's all become so narrow and insular. It scares me a bit. It takes enthusiasm, naivety and stupidity for anything radical to happen."

And is anything radical ever likely to

happen again?

"It will when people stop saying you need some idea of the history of pop music. Once people stop looking back towards the Bob Dylans and Rolling Stones and embrace what they're putting on the turntables as something new."

J: "The industry has absorbed the haircuts and that whole aesthetic."

Mike: "And once it reaches a peak of people talking about big bands and big stars, there'll be a reaction. We're almost there and it's got to happen."

GLJ won't be sitting round twiddling their thumbs and waiting for the Revolution. But when it happens, victory to the Thin Things.



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Class 11 P	329.00
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Class 13 P	369.00
Class 14 P	389.00
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Class 13 P	369.00
Class 14 P	389.00
Class 15 P	409.00
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Class 17 P	449.00
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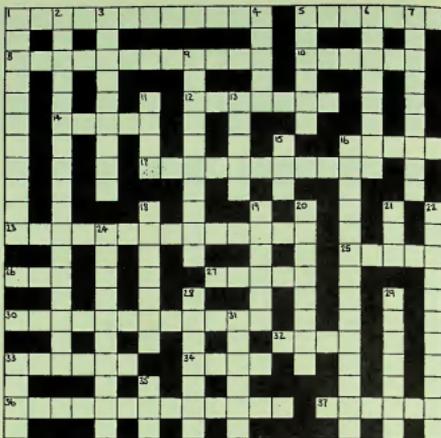
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A C R O S S D O W N

- Across**
- They open and close automatically for Rush (5,7)
 - Group that had 1982 hit with Cry Boy Cry (4,3)
 - It results in rain (1,2)
 - 1982 Eurovision Song Contest winner with A Little Peace (6)
 - She was Walking On Sunshine (6)
 - & 4 down The sweetest number one from 1969 (5,5)
 - The Who's bus (5)
 - Time in which you can cast your vote (8,3)
 - Culture Club's best selling single of 1983 (5,9)
 - UK's 1982 Eurovision entry who went One Step Further (5)
 - Sea 19 down
 - A place for the Eagles to stay in California (5)
 - Kate's dogs (6,2,4)
 - She's made a Promise (4)
 - He takes it all according to Abba (6)
 - There was a kind of this all over the world (4)
 - Clare Grogan was happy in this group (7,6)
 - Sixties power or pot men (6)
- Down**
- Red's drawings can tell a story (7,4)
 - Mick wants to know who you're playing for (5,4,3,3,2)
 - Queen were tuned into this (5,2,2)
 - See 14 across
 - Bounteous Rats republic (6)
 - Bomb dropping OMD hit (5,3)
 - Here's looking at Queen (3,6)
 - Phil Collins has had enough and wants to be back on familiar ground (4,2,4)
 - 1977 Deniece Williams number one (4)
 - Maytals leader (5)
 - New Order's life (3)
 - Nicolai McLaren's operatic success (5,9)
 - Doug E Fresh is telling us this (3,4)
 - & 26 across Take a look at this Dee C Lee hit (3,3,2)
 - A relation of Madness (5,3)
 - Tom Robinson's baby (3)
 - A farewell to the ladies from Go West (7,4)
 - It's hard for Feargal to find (1,4,5)
 - Dire Straits LP that turned to gold (7)
 - Apache and Dance On were two of their many hits (7)
 - Fade To Grey group (6)
 - One of them is your man (4)
 - Bobby Dent wrote one to Billy Joe (3)



LAST WEEK'S ANSWERS

- ACROSS** 1 Stairway To Heaven, 9 Sleeping Bag, 10 I Believe, 11 Electric, 13 Bluebells, 16 Pelican, 17 Tymes, 18 Hello, 19 Ernie, 20 Rocksteady, 22 Lizzy, 24 Penny, 25 King, 26 USA, 28 Cry, 29 Echo, 34 Animation, 35 Robert Palmer, 36 Rhythm

- DOWN** 1 Sisters Are Doin' It For, 2 A New England, 3 Rip It Up, 4 Tuba, 5 High Land

- Hard Rain, 6 Alive And Kicking, 7 Love, 8 Billy Mackenzie, 12 I'll Fly For You, 14 Ice On Fire, 15 Island, 17 Themselves, 18 Heaven Up Here, 21 Apple, 23 Your Song, 27 Speak, 30 Time, 31 Parr, 32 City, 33 Both

- WINNER** (Nov 23): Terry Egan, Kings Heath, Northampton
- WINNER** (Nov 30): P Fletcher, Coleford, Gloucestershire

MR. DJ THE CONCEPT
GET LDDGBE ALEEM
MUSIC IS THE ANSWER
MATE AND TAKE BRASS CONSTRUCTION
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EVILYN 'CHAMPAGNE' KING
EVELYN 'CHAMPAGNE' KING

STREET SOUNDS

TWO EXTRA TRACKS ON CASSETTE VERSION.

THE UK'S MOST AUTHORITY TIVE DJ AND DISCO ...
BY JAMES HAMILTON



● SHEENA EASTON "Do It For Love" (EMI 12EMI 5536) Had this black dance-style 115½bpm lurching bright strutter arrived on import by some unknown it would have been snapped up by all the hip jocks. The fact it didn't doesn't deserve to make a difference, but doubtless will not actually try great. It's worth trying, though.

Steve Walsh amazingly passed on the food to spend instead a liquid afternoon (evening and night), moving on during closing hours with myself. Heaven's 'gay funk' DJ Damon Rochester, Stringfellows jockey Marie Thompson and Hombre lighting girl Analie to Tin Pan Alley's A&C Club (just like "The Winchester Club", know what I mean?). Marie Thompson got her prestigious gig just two weeks after starting DJing for the first time ever in a pub — her stinklight black PVC dress so impressed Stringfellows' main jock Tig'r (sic 'em) she was offered a top afternoon in the middle of a Saturday night (don't it make ya sick?). ... 4th + B'way as stated will continue, run by newly promoted Adrian Sykes ...

Cameo's rock pailer into at Hammersmith Odeon was so appalling I nearly walked out there, but thankfully I stayed a while as about 20 minutes into the show they actually started singing (frowned though by deafening amplified instruments, which became too much for me) — to choose between two sometimes confusingly similar groups, the Gap Band are much better fun live ... Graham Gold at last has realised an ambition, sitting in on Capital Radio for the Sunday 1.5am Steve Collins slot both last and this weekend (is), playing and brilliantly mixing (Roberts Gilliam/Ester, wow!) the black music that from experience he knows Londoners really love all — exciting listening at such an early hour, but then club-sewers will love all ... CJ Carlos (obviously, considering of all the Solar jocks he had most star potential, has started broadcasting illegally again on TKO instead of being good and waiting for the community radio licences to be announced ... Tony Manson thinks it's a great shame that he and others have done this when there's a real possibility they could do so legally soon, and as far as he is concerned those DJs and their breakaway activities have BUT HELL beyond no pale having no connection now with Solar or that station's licence application as SLR (South London Community Radio) ...

Radio Teez soul jock Mike Prior links with New York KISS fm DJ Bussy every Saturday 7.15pm to run down the Big Apple's hot hits ... Kenni James it is who starts Radio Mercedesville Monday evenings, any confusion over his spelling being due to the inaccuracies of a Radio Wawa column in another supposedly streetwise paper — sorry to Kenni, and to Kenny Jaymes (who now apparently is resident jock at Luton's Tropicana Beach, ex-Sands) ...

Christmas means that next week we combine two issues of *Fun*, with the Hammy Awards and my Capital Radio New Year's Eve four hour party tape's running over the year end chart, appearing until January 4 — however, regular Disco and Rock charts will appear in every issue ... DJ release post your chart returns NOW and again on Monday December 30 ... MERRY

CRIMBLE continues over

ODDS 'N' BODS

PETE WATERMAN craftily keeps nicking other records' riffs to boost his own resumes, cleverly choosing instrumental disco monsters that didn't cross fully over the first time, and now he re-emphasises them psha psha "Set it off" (goddit?) remix of O'Chi Brown "Whenever You Need Somebody" (Magnet MAGR 288) which in Princess "Bad" style starts off instrumentally just like Harlequin Four's! ... D.S.M. "Warrior Groove" (10 Records DAZZ 45-13) as threatened has been reissued minus its excellent scratching for the rather fractured and empty seeming O' 110bpm "The Saga Continues" and "Warrior Dub" versions, although some remains in subdued form on "Jazz Groove". Aretha Franklin's 108½-109-108½-108-108bpm Dub and full length Acappella ... Cherelle cracked it, the first import album track to top our Disco chart fall over and not just in London for no knowing how long — and Full Force reached runner-up position ahead of UK release too! ...

CBS have taken so much flak over not recognising Cherelle's hit potential — Tony Blackburn really parodied them on air last week! — that they've been embarrassed into snatching her back from Streetwave to release themselves on January 10 (let's hope they alert the sales force) ... Streetwave meanwhile is releasing back-to-back on one 12in the first two Doug E. Fresh singles, from different US labels.

Vinterertainment's *The Original Human Beat Box* (when he was merely Dougie Fresh) and Enjoy's *Just Having Fun* (Do The Beat Box?) Bonus (lesson #1 — did he change his name's spelling to get some DEF initials?) ...

Streetsounds '15' has the current hits by the Concept, Evelyn "Champagne" King, Princess "Bad", David Grant & Jaki Graham, Colonel Abrams (Music Is the Answer), Brass Construction, B.T. Express, Caprice, Lonnie Brooks, Alem, while Streetsounds Electro 10 includes Full Force, Tricky Tee, L Cool J, and the Jazz mix LP is now finally due after it seems my enthusiastic comments about it containing the ultra-rare Quartette Tres

Bien gave the track's owners Decca thankfully short-lived second thoughts! ... Colonel Abrams' LP (MCA Records MC6 6001), The Temptations *Touch Me* LP (Motown ZL72413) are out here now, the Isley Brothers' *Waterstep* LP (Warner Bros 925347-1) is due next week, while on 12in Yarbrough & Peoples' *Guilty* (Total Experience FT49906) should be out too ... Lionel Richie's album isn't now expected until January 12, his next single being a duet with Sheila E (it'll all depend on the tempo!) ... Marvin Gaye "Romantically Yours" LP (US Columbia FC 40208) is better waited for on UK release, all slushy standards "in stuff" ... Symbolic Three featuring DJ Dr Shock "No Show" (US Reality D-250) is a chick-led answer to "The Show" which although quite jolly in its word-switching insinua "fairy cake" instead of "frosted flecks" adds nothing else new to the original inventive format ... John Morales has remixed The Winans, and

Masquerade in another rap version remix is due imminently with a reprinted sleeve on which Morgan Khan's eloquent message will actually be legible ... Natasha King's old 102½bpm "AM-FM" and its alternative 110bpm Megamix pressing has been reshipped by Ecstasy to meet sudden underground demand, before proper re-release in the new year — another *Royale Delite* like sleeper? ... Stevie Wonder was so late at his Stringfellows Christmas luncheon last week it was a bit like waiting for him to deliver a new album, but once he'd delivered a rambling speech and been photographed the grooming buffet was finally opened to queuing crowd grabbers (slurp slurp!) — amongst whom I waited with Greg Edwards, Chris Tarrant, Richard Allison (aka Capital Radio), Simon Bates, Ranking Miss P, Pete Ritzema, John Walters (Radio One), Dave Gregory (Essex Radio), Five Star and Doty Green ...

BEATLES BEAT
INSTANT MIX 12"
REMIXED BY EENE
HIT THAT PERFECT BEAT



from previous page
H O T N Y N L

JOHN ANDERSON BIG BAND Glenn Miller Medley (Masters Choice) 12GEN 1, via EMI/Priority) Mobile/Morj-type jocks may remember me raving about this Bellini band leader's essential seven in a year ago. In 'The Mordam/Ammerican Patrol/Little Brown Jug/Pennsylvania 6-6000' medley, you get an ungimmicky timeless twist beat. Well, he's tinkered needlessly with the 12:30pm beat but at least now on 12 inch it should be easier to order, and will do unless you can find the still superior seven inch a likely find in the years! Incidentally, **BLACK LACE** 'Hokey Cokey' (Flat Records 12LACE 3) will do for parties as well, especially the "X-rated" pressing with a filthy Agadoo (Have A Screw) too!

JAMES BROWN 'Living in America' (US Scotti Brothers 429 05310) Mr Brown comes storming back firing on all cylinders in a traditionally styled if lighter textured skipping rope strutter, prodco-penned by Dan Hartman for the 'Rocky IV' film, in 114bpm R&B Dance and Soundtrack LP, 0-11314bpm Instrumental Versions — so get down and do the double bump, it's a brand new year, UH!

BLACK IVORY 'I've Got My Eye On You' (US Pinarco Records Inc PRI-1207) Setting up a compulsively striding and swinging beefy 113/4bpm momentum that just don't quit, this tradition-rooted solid dancer is topped off with terrific wailing vocal group singing and some chat (113bpm inst flip, mislabelled on my copy).

LADIES CHOICE 'Funky Sensation' (LGR Records LGR 010) As reported the naggingly joggling Glenn McCreight original and Krystina Young Johnson Tina B/A/Rica Bambataas & the Jazz 5 'Funky Sensation' versions have been revived in London clubs, so to meet the demand here's a homegrown straightforward chok-sung, just reworked in 101/2bpm LP: Tempo-Mix and harder 98/4bpm Mid-Tempo-Mix, OK in their own right.

KEYNOTES 'The Things That Men Do' (US Epic 49-05319) Not another 'After The Dance Is Through' — it couldn't be the girl who sang that is dead — but the disc does pass the possible shock of its very once jugged jury 111bpm electronic 'billiard ball' high beat. It's an equally good wiggler jettler with the remaining girls nagging through the busy rhythm (Radio City Records), a flashy bop.

B.T. EXPRESS 'Uptown Express' (Streetswax MKHAN 62) Here the longer and leaner 117/16-117/16bpm Club Version of their infectious locomoting return to their decade old original style is rightly the A-side (so it's an edit and acoustic flip).

BOBBY MARDIS 'Keep On' (Bluebird/10 BRT 20) Now likely really to take off, this Kashif' co-penned (0-117-117/16) break-118bpm chunky furcher is catchy enough to be a solid club hit (inst flip).

CAPRICE '100%' (Lovebeat International 10V 1T, via Lightin'/Spartan) Leroy Burgess-produced American answer to Five Star, a groaning and quaveringly wailing chok-sung (frisky 117bpm wiggler (duo flip) already big on import).

C-BANK (featuring ELEANOR MILLS) 'Good To The Last Drop' (10 Records Next Plateau TEN 103-12) Likely to hang on in hard dancing discos for ages without breaking overground, here's another yiddim for 'Set It Off' fraks — rambling and slurching through the 116bpm vocal Long and Short Versions, really getting loose on the 118/4bpm Dub and, especially, piano played 118/4bpm Salsa Version.

STEPHANIE MILLS 'Grand Back' (US MCA Records MCA-23598) Gratuitous

AN UPDATE on those irritatingly few of the recent UK Hi-NRG/Remix releases that have reached us: **DOMINIE TATE** 'The Village People' (MCA Records 50HOT51) Playing up the into-the-'High America' similarity this edit's together 127/16bpm remakes of 'In The Navy/Macho Man/YMCA' with no clever tricks at all, but it's flipped by (for the first time here) the always superior once eagerly sought percutively extended 124/16-126/16-126/16bpm original US promo remix of 'YMCA'; **KELLY MARIE** 'Born To Be Alive' (Passion PASH 1250) Untidy though enthusiastic (0-125/4bpm remix of the old Patrick Hernandez waltz stinger with a 'strange' surging (0-113/4bpm) Arr. You Ready For Love! flip); **RAEMON** 'Private Joy' (T-Mac OZT 001, via PRT) Five Star-ish waltz youthfully sung cantering (0-113/4bpm) Prince-penned frisky furcher; **DEBBIE SHARP** 'Zapped By Love' (Go!tempo COOLX 118) Michael Love-Smith may have written this well-made and much promoted 87/16-175/4bpm 'Maneater' clone earlier but it still sounds unforgettably like 'Part-Time Lover'; **PHYLIS NELSON** 'I Like Your' (Carere CART 368) Tremulously well-but clumsily old-fashioned 122bpm disco center with dreadful breaks and proven limited appeal; **LISA** 'Temp' Me' (Fantasia Records LISA 11) Friskily rushing 138bpm gallopier still getting some play; **PEARLY GATES** 'Action' (Boyztown UK 12BOYS 101) Cynically well crafted 123/4bpm Hi-NRG by numbers, with influences from all over, to bow in still producer George Hargreaves' label; **RIKKI** 'Seven Days A Week' (OK OKL-009, via PRT) Glaswegian 123/4bpm galloper like DOA doing 'Body Rock' still sticking in some gay charts; **THE TECHNOS** 'Foreign Land' (PRT 12TECH 4101) Joyously jaunty (0-128/4bpm) backbeat bouncer worth sticking with as a 'strange' surging (0-113/4bpm) Arr. You Ready For Love! flip; **(Conifer CFZ 1000)** Chok-sung drearily chugging 112bpm German Eurobeat hit flipped by its slightly livelier 113bpm 'Call My Name' remix; **ANGIE GOLD** 'Timebamb' (Passion PASH 1248) Shortwinded 130bpm F&T clone; **TRACY CARMEN** 'Rescue Me' (Infrastructure INFRA 21, via MISEMI) Fontella Bass's soul classic widely revived in 138/4bpm basically similar style by the Liverpoolian ex-director (and beneficiary) of Greg Wilson's new label; **THE RAH BAND** 'The Crunch '85' (RCA PT 40482) Fairly pointless 133/4bpm remake of Richard Hewson's 1977 debut hit with a better brassier 134/4bpm Jazz Mix flip; **LINE** 'The Greatest Hits LP' (Polydor 627 612-1) Not being over familiar with the originals I can't say how different these new remixes are, but M&M get at the 122bpm 'Angel Eyes' while Mark Kamins and the Latin Rascals re-jig the 124bpm 'Unsuspected Lovers'; 137bpm 'Your Love'; 124/4bpm 'Gully'; 131/4bpm 'Come And Get Your Love'; 122/4bpm 'Babe We're Gonna Love Tonight'; 122bpm 'Take It Up', all big in their day for Canada's own RAH Band equipped D-V-I disco dup.

ugly electro edit effects appeal on an otherwise 'Medicine Show/Plane Love', if ponderous, Nick Martinelli-produced 0-108bpm pent-up jittery backbeat jolter, doubtless inspired by Chaka Khan's current direction (inst/inst flip).

TEDDY PENDERGAST 'Workin' It Back' LP (Elektra EKT 26) Often with singalong chik support, Teddy successfully returns to his lushly romantic old smooth style on Liquid Grocs 67/24bpm 'One Of Us Fell In Love', Womack And Womack's sultry 68/4bpm 3/4bpm 'Lonely Color Blue' (then 1007/4bpm 'Love Emergency' too), the 7bpm 'Love 42' 158bpm 'Let Me Be Chained', joggng 80/4bpm 'Want You Back In My Life', only getting faster for the 1007/4bpm 'I'm A Diva' (revised 'Felt Like Dancing' (Just as well in the circumstances).

GLENN JONES 'Everlasting Love' (US RCA Victor PD-14242) Goodie Bratwurst co-produced mid-way typical classy genre 98bpm soul swayer, flipped by the Leon Siversly self-produced languidly rolling 103/4bpm 'I Mean Me Half Way There' for extra value (if you don't already have his old 'Finesse' LP).

TOMMY TATE 'If I Gave You My Heart' (Move Records MIB 3, via Charly) Hottest on a 4-track 12in by the southern southern soulster (who I never realised replaced Ollie in the Nightingales), this excellent pent-up 109/4bpm bubbly jitter is traditional real soul with modern appeal too. Worth hearing.

52nd STREET 'You're My Best Chance' (10 Records TEN 89-12) Moodily crescendoing atmosphere 8-111/4bpm rolling rubber loaded with superficial gimmicky effects — Vincent Price (Thriller) type rap included — doubtless to disguise the fact it ain't that special, edit, and pleasant better cool 103bpm 'I'm Available' flip.

HIT NUMBERS Beats Per Minute for last week's Top 75 entries on 12in (for 1984): 104/4bpm 'I'm Available' (100) 136bpm 'Bad Aid' 115/16 'Cameo' 0-106/4bpm 'Shakin' Stevens' 50/4-102/106-107/4bpm 'The Karate Kid' 97/4bpm 'John 138/4-138/4bpm 'Sting' 0-28/4bpm 'Colton Abrams' 116bpm 'Julian Lennon' 107/4bpm 'The Karate Kid' 97/4bpm 'Cliff Richard' 33/4bpm 'Sophia George' 0-182/4-82/4bpm 'Black Lace' 106/4bpm 'The Best Of Thompson Twins' 121r, DSM 0-111/4bpm.

DISCO DATES

FRIDAY (13) Dave Groovy with Disco John Leech and Ian Reading hosts Essex Radio's return Soul Night Special at Southend Zero 8. Robbie Vinson joins Gary Campbell at Harlow Whispers. Jeff Young & Pete Tong get rhythmic at Gt. Barnmouth Aquatics. Dave Rawlings has his annual 'Trainers party' at Basingstoke Marlinas (fancydressers free before 10pm). Terry Davis reports for a Christmas Special at the Sun Function at The Junction in Clapham Junction. Westsus Suite (St Johns Hill), Saturday (14) WVS PA at Brighton's The Club Savannah; **Monday (16)** Kev Hill & Russ B hold a '70s Soul Sweet Session' at a Christmas Special at the Sun Function at Kingston Cinema/Singer/Rock/Relitas at Harlow Whispers. RJ's Clarence Street Party at Kingston Cinema/Singer/Rock/Relitas at Harlow Whispers. Prestige & Strawberry Alices. Tuesday (17) Superfly presents Ranking Misp & more reggae stars at an MCA/Singers/Singer-Jays special contest (open only to WVS & West residents) in Bristol's Mecca Music Shop. **Wednesday (18)** Dave Lotentzen & Jon Alsop have Odyssey live and Gop PAs for the Radio Four Christmas party at Dunfermline Night Magic; **Friday (20)** Tony Doran and Glenn Thompson have the Cool Notes live for Invicta Radio's Castlestern XXX Australian beach party at Hagley Badgers Set; **Sunday (23)** Brian Davis and Glenn Thompson have the Cool Notes live at Craymo Wood Ashlons (open other nights as normal); **New Year's Eve (31)** Kelly Mars headlines at Edinburgh Fire Island, while at both Christmas and New Year's Eve Rob Marley has Under-18s 2-5pm allayers at Bolton Dance Factory.

THE BROTHERS
BRAND NEW SINGLE ON 7" (TEN 83) AND 12" (TEN 8312) EXTENDED VERSION

Real The Cool

NEXT WEEK

DOUBLE XMAS ISSUE

Daarrhllings! Absolutely sooooooper of you to be with me. Well ... not exactly with me. Y'see, I'll be spending the Xmas hols on daddy's private mountain in the Alps. However one shall be taking along one's copy of the **double mega Christmas rm** on holiday. So we shall all be together after all. And what fun we shall have. **THE POGUES** will be there, so will **SIMON LE BON**, **MADONNA**, **PHIL COLLINS** and the **REDSKINS**. But that's not all. Wedged in between the mince pies and useful tips on how to avoid Leslie Crowther, there will be an extra special **rm/Livewire competition**. Yes, that's your chance to win **TWO Sony compact disc players**, **TWO British Telecom cordless telephones** and **FIVE Aiwa radio headsets**. All this for only 48p.
rm: everything but the reindeer, next week



EVELYN KING

Champagne

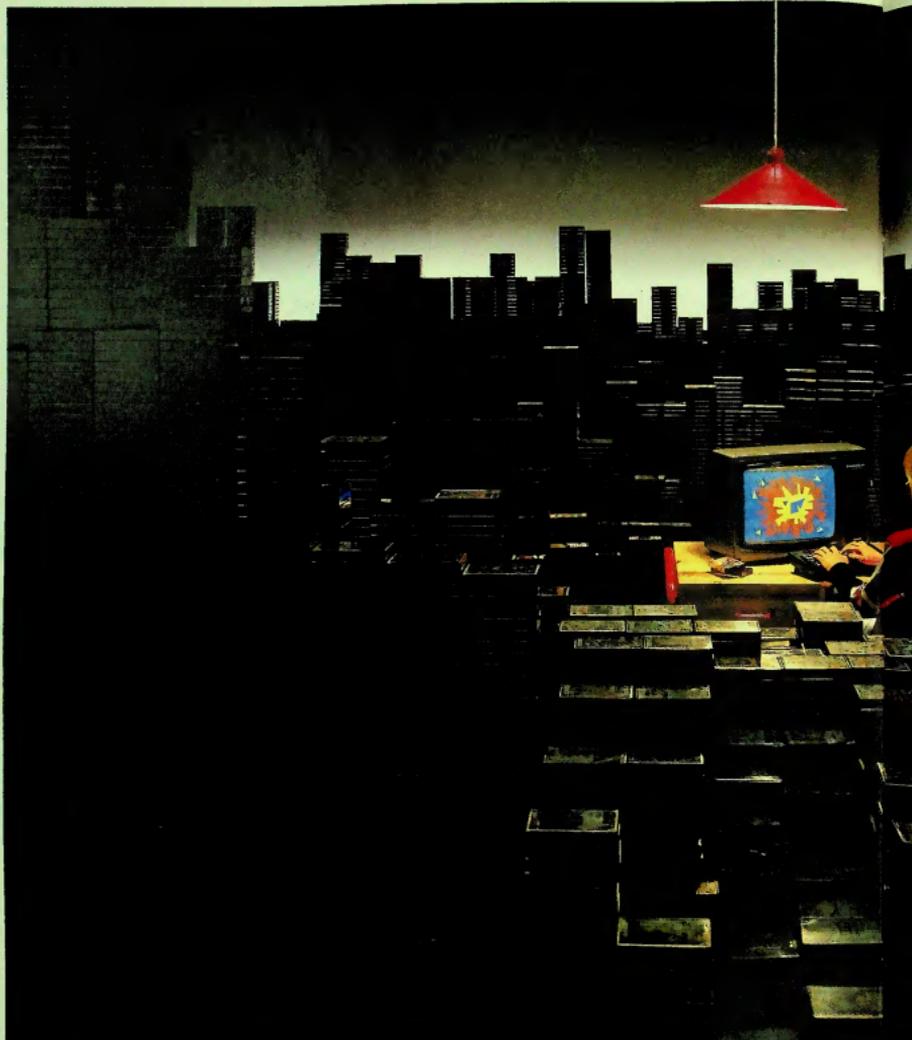
a long time coming

featuring the hit

YOUR PERSONAL TOUCH

RCA

New Long Player
on RCA Records and Tapes



**Trying to play all the games you can get for the Sinclair
(About 5,000 times.)**



Sinclair Spectrum could kill you.

How would you like to be blasted out of the sky by anti-aircraft guns?

Or perhaps you'd prefer to be vapourised by a Thargoid starship.

Or eaten for breakfast by mutant rats.

Well, you have all this and more to look forward to, if you get a Sinclair Spectrum +.

Because there are more games available for the Spectrum + than any other home computer.

(About 5,000 the last time we counted.)

Not all of which lead to such sticky ends, we might add.

You may, for instance, rather battle it out on the chess board with a Russian grand master. Or cross swords with Nick Faldo on the golf course.

You won't just have the pick of the current titles either.

You'll get first shot at the new ones too. Because most of them become available for the Spectrum + before anything else.

And because there are so many other Spectrum owners there are more books and magazines and clubs to join.

So if you get a Spectrum +, you may well end up in a Grand Prix pile-up.

And your chances of being killed by Gremlins are very high.

But you'll never die of boredom.

sinclair

EYE DEAL



COMPILED BY ELEANOR LEVY



● WILLIAM IDOL. Real sneer, real sweat, real dirt



● MADONNA RECEIVES a rather flea-bitten lucky rabbit's foot from Zachary P Gross, of Deer Creek, Arizona

CAME A HOT FRIDAY (Cert PG 105 mins dir: Ian Mune)

The New Zealand film industry sounds like one of those sarcastic jokes, in line with famous book titles like 'Great Swiss Naval Battles', 'Derek Jameson's Elocution Course' and 'The Arsenal Book Of Attacking Football'. The hopes aren't high for a country whose greatest cultural achievement is Alanah Currie of the Thompson Twins. (We'll ignore opera singer Kiri Te Kanawa on the grounds of diminishing the humour of the last line.)

'Come A Hot Friday' refreshingly dispels all doubts about their competence. It's a comic adventure that contains the warmth, loving care and gentle humour of a vintage British Ealing comedy. The characters are vividly drawn with cartoon strokes which never stray into parody.

The storyline of two silver-tongued conmen running out of luck after pulling 'the big sting' in small town Tainui Junction is set the beginning of a kaleidoscope of compelling sub-plots and vignettes. The characters — a Moon who thinks he's Zorro, a murderous casino boss, a downtrodden wife, a flirtatious nymph, a dumb stooge, the elegant thespian cheat and his 'Wash Harry' sidekick — all interweave with almost balletic grace.

Set in 1949, the film is strong on period detail and sharp on humour. It's good to see that the Australians haven't sewn up the Antipodean film market yet.

Mike Gardner

VIDEO ROUND-UP

MADONNA 'Madonna Live — The Virgin Tour' (Warner Music Video)

Here it is, the video the nation's pop perverts have been waiting for, though in truth it's far more likely to appeal to your little sister than your old man's Page Three fantasies. There's only one gratuitous 'this is Madonna's bum' shot.

And quite rightly so, because the overriding impression of 'Madonna Live' is of a woman who can sing a bit, dance a bit, look fantastic a bit and appeal to everyone a bit. This, of course, is enough to be a star these days.

The sound and visuals of this video are excellent, with some wonderfully silly choreography and equally silly costumes, but these alone would not be enough to keep all but the most frenzied pop follower entertained.

The great thing about Madonna as it obvious here, is that she's accumulated a formidable collection of great pop songs and they're all here to be savoured. 'Like A Virgin', 'Into The Groove', 'Holiday', 'Material Girl' and more — all classics.

She's even perfected the theatrics — shedding a crocodile tear during 'Holiday' to get the audience cooing out of her sweaty palm, and putting in enough costume changes to shame Danny La Rue.

For sheer unbridled energy, professionalism, songs, sight and sound, this is one helluva 50 minutes' worth of a great pop star. Now, if only we could get her to hide the top of her thighs.

Andy Strickland

RUPERT AND THE FROG SONG (Virgin Video)

Hop 'till you drop, eh? As Rupert celebrates his 65th birthday, it seems that Macca is not the only one who realises the profit potential of this loveable bear.

Consequently, Virgin Video have now taken a leaf out of the McCartneys' pond and unleashed this 26 minute programme which incorporates three animated stories.

Prospective purchasers should be warned though, they're not all Rupert tales. 'The Oriental Nightfish' is built around a Paul McCartney song, and 'Seaside Woman' is already famed for having won an award at the Cannes Film Festival for 'Best Animated Short'.

Nevertheless, the major attraction here is obviously the riveting title feature — the video of the hit single, of the stuffed toy, of the book, of the cartoon character, of the original idea — 'Rupert And The Frog Song'.

With character voices contributed by June Whitfield, Windsor Davies and the old mappy himself, and with dodgy check trousers again being in vogue, it's bound to appeal to all generations of Rupert admirers.

Whatever your taste in music, video, or trouser, one thing's for certain — at an RRP of just £9.99, McCartney has again spawned one of the season's biggest hits. You have been warned.

Mike Mitchell

ROBYN HITCHCOCK AND THE EGYPTIANS
'Gotta Let This Hen Out' (Jet/Soundsz)/
HÜSKER DÜ 'Makes No Sense' (Hendring)/
HÜSKER FEMMES 'No, Let's Start Over'
(Polygram)

And what here we here? Three videos of bands playing prestigious London dates, that's what. And a very mixed bag they are, too.

The first finds Robyn Hitchcock And His Egyptians cooped up in Soho's sweaty Marquee Club. Interspersed with short, almost subliminal, cuts of 'story related' commentary, the video is just about as dull as it's possible to get. Decapitated action men, TV scroaching, a man with a light bulb head (he's the con turn himself on) and lots of woffy about the Hipsos.

Maybe one day Robyn will indulge in the ultimate Syd Barrett impersonation — and bugger off for

good.

Still, at least he's not as ugly as Hüsker Dü. They've struck it lucky and found their way to the Camden Palace. They must have found their way 'cos nobody would've taken them along.

Perfectly filled, there are 19 numbers on the 'Makas No Sense' video. That's too many. Nineteen too many. Bands like this just aren't funny anymore.

Not it seems, it Mike Mansfield. Remember the astonishingly silly 'Supersons'? Well, here he's produced the most sensible and most entertaining of videos for the Violent Femmes.

The tunes help, of course. Thrashing through their own brand of religious rock 'n' roll, here is a band who are traditional enough to be melodic and yet creative enough to be different. Full marks.

Mike Mitchell

PROJECTIONS

... With Phil Collins riding high in the charts with 'Separate Lives', we see the latest in a lo-ming line of songs from film soundtracks making it into the charts. Things reached their logical conclusion recently when 'Visionquest', the film starring Matthew Modine ('Birdy' and 'Mrs Soffel') and featuring Madonna as a nightclub singer, was re-titled after one of the songs she sings in it, for its release by Warner Home Video. No doubt working on the assumption that the song was a bigger hit than the slightly lacklustre film ever could be, it's now called 'Crazy For You'... The dreary 'Separate Lives' incidentally, comes from 'White Nights' — yet another film about sensitive artists defecting to the free, affluent, perfect, etc, etc, West. Gregory Hines (most recently seen in 'The Cotton Club') and real-life Russian defector Mikhail Baryshnikov team up in a tense



● WELL, KNOCK me sideways with the complete works of Joan Didion... a couple of villains line up their next scam in 'Came A Hot Friday'

BILLY IDOL 'Vital Idol' (Chrysalis Video)

It's not often I hang my head in shame, blush deeply, and humbly acknowledge that I have made a mistake... That I was — gasp — wrong.

Strange but true, I once wrote something not very nice about Mr. William Idol. Even stronger still, watching some of the videos on display here, I realise that obnoxious young Billy is a genuine, Supermationated star.

This collection of six videos is almost half an hour of Billy's ego on display for all to see. Some like 'White Wedding' and 'Dancing With Myself' have already been available on previous Idol vids, which is a bit of a cheek to say the least, but they are some of the sweetest, most humorously tacky videos of recent years.

'Dancing With Myself' in particular, directed by Toke Hooper of Texas Cholesterol Massacre fame, is all clanging bodies and whorled shots of poor Billy's body wracked with pain as two million waits of electricity pass through his tense little form.

As videos go, it's a marginally interesting compilation and fans will love it because it shows the Idol image off to lip curling, disdainful perfection.

One of the few true pop cartoons, Billy Idol is a comic book creation who shows the trashiness of Eighties 'Rock 'n' Roll' more honestly than a thousand long-haired, sincere 'pop stars with a message' could.

Of course, personally wise, he probably is an irritating little bit — but at least this video shows some sort of life and imagination lurking behind the pop star cliché.

Eleanor Levy

THE LAST STARFIGHTER (Heron Home Entertainment)

To make a sci-fi movie you need some good effects, plenty of space battles, a great sense of humour, and, oh yes, a few actors and a plot.

In fact the more spectacular the effects and the weaker the plot, the better the film. If you follow that recipe you'll end up with a movie like 'The Last Starfighter'.

If you expect an answer to the mysteries of life, go to see a stabilised film. But if you're a big kid who likes the hero to win every time, this film is for you.

It has to be said that the plot and some of the dialogue are about as new as a British Rial sandwich, but the space battles are state of the art computer graphics. A single frame of the starfighter sequences took five minutes to compute on the world's biggest computer.

But back to the plot. Local kid has nothing to do but play the video game, gets highest score ever, is whisked off by aliens to fly their starfighter, and saves the universe. Yes, that's it, but it is very well done, with a fine performance from Lance Guest as the young Alex, especially when he has to cut or his 'simuloid' double planted on Earth so no-one will suspect he is missing.

If you bear in the mind the PG rating, are not too sceptical and not afraid of enjoying escapism, then this is the best family sci-fi video this year.

Keith Errington



● RUPERT. A small irritating bear sensibly disguises his appalling taste in trousers

East-West thriller that gives both men ample opportunity to display their diverse dancing talents. With Lionel Richie's latest single also in evidence, give me Gene Kelly any day... Another thriller already out in America and due for a February release over here is 'Jagged Edge'. It's been causing noisy reactions in US cinemas and indeed, at the showing Eye Deal was present at, the audience was much more entertaining than the film — unless of course, your idea of entertainment is hearing fearful descriptions of women's nipples being sliced off. It stars Jeff Bridges as a man accused of killing his wife and Glenn Close as the attorney who is hired to defend him and ends up falling for her successful, sophisticated client. Bridges was last seen as the lovable alien in John Carpenter's 'Starman' and this latest role is quite a change of style for someone who will go down in history as the man who, at the end of narrating an in-depth, highly analytical two hour study of the history of popular music, clapped his hands together and uttered the immortal line 'Back 'n' roll — phew!'. One of Jeff Bridges first major roles was as Clint Eastwood's sidekick in the superior and highly said 'Thunderbolt and Lightning'. And in the wake of 'Pale Rider' success, Eastwood's next project is to direct one of the episodes in Steven Spielberg's 'Amazing Stories' series for the NBC television network. Martin Scorsese is among other directors guesting on the enterprise...

W/E DEC 14, 1985
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 COMPACT DISCS
 MUSIC VIDEO

ARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	Artist
1	2	5	SAVING ALL MY LOVE FOR YOU	Whitney Houston, Arista
2	1	4	I'M YOUR MAN	Wham!, Epic □
3	3	6	SEE THE DAY	Den C Lee, CBS
4	5	4	SEPARATE LIVES	Phil Collins and Marilyn Martin, Virgin
5	12	2	DRESS YOU UP	Madonna, Sire
6	24	2	DO YOU KNOW IT'S CHRISTMAS	Band Aid, Mercury
7	4	10	A GOOD HEART	Feargal Sharkey, Virgin □
8	9	5	SAY YOU SAY ME	Lionel Richie, Motown
9	23	4	WEST END GIRLS	Pet Shop Boys, Parlophone
10	38	2	MERRY CHRISTMAS EVERYONE	Sister Searns, Epic
11	7	6	THE SHOW	Doug E Fresh, Cooltempo
12	6	8	DON'T BREAK MY HEART	US40, Dep International
13	13	4	DON'T LOOK DOWN	Go West, Chrysalis
14	19	5	WE BUILT THIS CITY	Starship, RCA
15	8	10	ROAD TO NOWHERE	Talking Heads, EMI
16	17	3	SPICES LIKE US	Paul McCartney, Parlophone
17	—	1	SANTA CLAUS IS COMIN' TO TOWN/ MY HOME TOWN	Bruce Springsteen, CBS, A&T 73
18	11	10	MIKITA	Eton John, Rocket 80
19	33	4	DON'T YOU JUST KNOW IT	Amazulu, Island
20	20	5	HATED	David Grant and Jaki Graham, EMI



Photo by LFI

UK SINGLES 5

Photo by LFI

21	16	6	THAT'S WHAT FRIENDS ARE FOR	Dionne Warwick and Friends, Arista
22	21	4	SUN CITY	Artists Against Apartheid, Manueltan
23	14	12	TAKE ON ME	A-Ha, Warner Bros. Manhattan
24	35	2	SHE'S STRANGE	Cameo, Club
25	15	5	ONE VISION	Quincy, EMI
26	39	3	HIT THAT PERFECT BEAT	Bronski Beat, Forbidden Fruit
27	10	25	THE POWER OF LOVE	Jennifer Rush, CBS □
28	25	6	WHEN LOVE BREAKS DOWN	Presha Sprout, Kitchenware
29	18	7	SISTERS ARE DOIN' IT FOR THEMSELVES	Eurythmics and Anetha Franklin, RCA
30	27	3	WHEN A HEART BEATS	Nik Kershaw, MCA
31	31	6	AFTER THE LOVE IS GONE	Princes, Supreme
32	—	1	LAST CHRISTMAS	Wham!, Epic, WHAM!
33	—	1	RUN TO THE HILLS	Iron Maiden, EMI, EM95542
34	43	2	WRAP HER UP	Eton John, Rocket
35	41	2	LEAVING ME NOW	Level 42, Polydor
36	22	13	SOMETHING ABOUT YOU	Level 42, Polydor □
37	45	3	WALKING IN THE AIR	And Jones, HFFY
38	28	8	BROTHERS IN ARMS	Dire Straits, Vertigo
39	61	2	GIRLIE GIRLIE	Sophia George, Winner
40	—	1	MR DJ	Cokpit, Fourth & Broadway, BRW40
41	26	8	UNCLE SAM	Madonna, Zetajaz
42	63	2	MOKEY COKEY	Black Lace, Fair
43	29	3	HEART OF LOTHIAN	Marillion, EMI
44	28	2	RUSSIAN, SING ARM	—
45	26	18	TRAPPED	Colonne Abrams, MCA □
46	32	8	STAIRWAY TO HEAVEN	Far Corporation, Arista
47	30	3	REVOLUTION	Cult, Beggers Banquet
48	57	2	BECAUSE	Janet Levine, EMI
49	—	1	RING OF ICE	Jennifer Rush, CBS, A&T45
50	46	2	WINDSWEEP	Bryan Ferry, EG

51	37	8	HOWARDS WAY THEME	Simon May Orchestra, BBC
52	34	6	LOST WEEKEND	Lloyd Cole and The Commotions, Polydor
53	40	7	THE WHOLE OF THE MOON	Waterboys, Ensign
54	53	2	THE TRUTH	Colonne Abrams, MCA
55	59	4	WHO'S ZOOHIN' WHO?	Arctur Franklin, Arista
56	70	2	REVOLUTION	Thompson Twins, Arista
57	54	3	DO YOU BELIEVE IN MIRACLES	Slade, RCA
58	58	2	INSPECTOR GADGET	Karson Krow, Champion
59	60	2	IT'S IN EVERY ONE OF US	Cliff Richard, EMI
60	50	10	CARAVEL	Madonna, Geffen
61	—	1	CHRISTMAS PARTY EP	Weekend, Lifestyle, XY1 (2)A
62	52	4	GAMBLER OF LOVE	Isley Jasper Isley, Epic
63	—	1	WALKING IN THE AIR (FROM THE SNOWMAN)	Peter Aspy, Sinifone of London, Sill, LAD1
64	49	5	RSVP	Five Star, Tent
65	—	1	ABIDE WITH ME	Inspirational Choir, Posnart, A4997
66	—	1	PICTURES IN THE DARK	Mike Oldfield/And Jones/Arista, Virgin
67	44	9	THE TASTE OF YOUR TEARS	King, CBS
68	42	6	BLUE	Fine Young Cannibals, London
69	75	2	WARRIOR GROOVE	DMX, 10 Records
70	51	4	YOU ARE MY LADY	Freddie Jackson, Capitol
71	73	4	THE HEART AND SOUL EP	Huey Lewis And The News, Chrysalis
72	—	1	WORDS WITH THE SHAMAN	David Sylvian, Virgin, VBS35
73	—	1	LOVING YOU'S A DIRTY JOB	Bonnie Tyler And Todd Rundgren, CBS, A&662
74	—	1	WHITS CHRISTMAS	Keith Harris And Orville, Columbia, DB9121
75	74	1	OH LOUISE	Janior, London

THE NEXT TWENTY FIVE

76	95	—	WE ALL STAND TOGETHER	Paul McCartney and Frog Chorus, Parlophone
77	92	—	MERRY XMAS EVERYBODY	Slade, Polydor
78	—	—	CHRISTMAS TIME	Bryan Adams, A&M, AM237
79	—	—	WE CAN WORK IT OUT	Beadles, Parlophone, B339
80	88	—	AGAIN	Jimmy Tarback, Safari
81	—	—	BRING ON THE DANCING HORSES	Echo And The Bunnymen, Korona, K2W43
82	—	—	BROKEN WINGS	Mr Mister, RCA, PB49945
83	—	—	I JUST CALLED TO SAY I LOVE YOU	Stevie Wonder, Motown, TMG1349
84	65	—	ECHOES IN A SHALLOW BAY	Cocceau Twins, A4D
85	89	—	GO HOME	Stevie Wonder, Motown
86	—	—	ONE NATION	Manoovader, Streetwave, KHAN59
87	—	—	CLOUDBUSTING	Kate Bush, EMI, KB2
88	—	—	FOR YOU	Snowy White, RA, FORD
89	—	—	TONIGHT SHE COMES	Cars, Elektra, EK330
90	85	—	P MACHINERY	Prospaganda, ZTT
91	—	—	LOVELY THIS CHRISTMAS	Mud, Rab, RAK187
92	91	—	MEDLEY 1985	Village People, Record Shack
93	77	—	LET MY PEOPLE GO	Wilson, Questwest
94	—	—	I'M GONNA TEAR YOUR HOUSE DOWN	Paul Young, CBS, TA6762
95	—	—	WHITE CHRISTMAS	Bing Crosby, MCA, BING1
96	97	90	DON'T YOU (FORGET ABOUT ME)	Simple Minds, Virgin, VS749
97	—	—	PLEASE, PLEASE, PLEASE LET ME GET WHAT I WANT	Dream Academy, Blanco Y Negro
98	—	—	GLENN MILLER MEDLEY	John Anderson Big Band, Modern, GLENI
99	80	—	ALMOST SEEMS (TOO Late TO TURN)	Clannad, RCA
100	82	—	IF I WAS	Midge Ure, Chrysalis

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

GALLUP UK ALBUMS

1	1	2	NOW THAT'S WHAT I CALL MUSIC 6	Various, EMI/Virgin
2	4	3	NOW THE CHRISTMAS ALBUM	Various, EMI/Virgin □
3	2	2	HITS 3	Various, CBS/WEA
4	3	5	THE SINGLES COLLECTION	Squadra Butler, Chrysalis
5	7	30	BROTHERS IN ARMS	Dire Straits, Vertigo □
6	5	9	LOVE SONGS	George Benson, K-Tel
7	9	5	PROMISE	Sade, Epic
8	6	5	GREATEST HITS OF 1985	Various, Telstar □
9	56	1	LIKE A VIRGIN	Madonna, Sire □
10	10	5	LOVE Hurts	Elnae Paige, WEA □
11	8	5	THE LOVE ALBUM	Various, Telstar □
12	19	4	I LOVE A PARTY	Russ Abbot, K-Tel □
13	15	4	GOLD	Barbara Dickson, K-Tel □
14	16	14	LEAVE THE BEST TO LAST	James Last, PROTV □
15	3	5	ON FIRE	Fiona James, Ruckles
16	31	6	JAMBOREE BACK NUMBER 3	Clas and Dave, Rockney □
17	18	5	JENNIFER RUSH	Jennifer Rush, CBS □
18	35	2	PARTY PARTY 2	Black Lace, Telstar □
19	20	22	GREATEST HITS VOL 1 AND 2	Billy Joel, CBS □

- 20 23 6 REMINISCING — THE HOWARD KEEL COLLECTION, Howard Keel, Telstar
- 21 26 5 THE POWER OF CLASSIC ROCK, London Symphony Orchestra, Parlophone
- 22 14 8 WORLD MACHINE, Level 43, Polydor □
- 23 25 41 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury □
- 24 32 4 ALED JONES AND THE BBC WELSH CHORUS, Aled Jones/BBC Welsh Chorus, 10 Records □
- 25 17 6 ROCK ANTHEMS, Various, K-Tel □
- 26 27 6 GREATEST HITS OF THE COMMODORES, Commodores, Telstar □
- 27 12 3 EASY PIECES, Ugly Cole and The Commoclot, Polydor □
- 28 12 12 HOUNDS OF LOVE, Kate Bush, EMI □
- 29 36 8 WEST SIDE STORY, Bernstein/The Kanawa/Carreras, Deutsche Grammophon □
- 30 40 4 THE CLASSIC TOUCH, Richard Clayderman/RPO, Delphine □
- 31 21 7 ONCE UPON A TIME, Simple Minds, Virgin
- 32 24 6 AFTERBURNER, ZZ Top, Warner Bros
- 33 39 5 THE EASTENDERS' SINGALONG ALBUM, EastEnders, BBC
- 34 43 42 NO JACKET SHARKEY, Feargal Sharkey, Virgin □
- 35 22 4 FEARFUL SHARKEY, Feargal Sharkey, Virgin □
- 36 33 8 THE SINGLES 81-85, Depeche Mode, Mute □
- 37 30 2 SO RED THE ROSE, Arivada, Parlophone
- 38 56 3 CHRISTMAS ALBUM, Slide, Telstar □
- 39 51 6 OVATION — THE BEST OF ANDREW LLOYD WEBBER, Various, K-Tel □
- 40 29 4 SONGS TO LEARN AND SING, Echo and The Bunnymen, Karava □
- 41 54 36 GO WEST, Go West, Chrysalis □
- 42 34 21 THE KENNY ROGERS STORY, Kenny Rogers, Liberty □
- 43 38 4 BITTER SWEET, King, CBS □
- 44 41 14 BAGGARDINO, UB40, Decca International
- 45 45 12 QUEEN GREATEST HITS, Queen, EMI □
- 46 50 10 BALLADS, Elva Presley, Telstar
- 47 — 1 ISLAND LIFE, Various, Island GJ
- 48 37 4 TELLYHITS, Various, StylosBBC
- 49 47 21 THE FIRST ALBUM, Madonna, Sire
- 50 44 8 LOVE, Cade, Bizarre □
- 51 63 79 BORN IN THE USA, Bruce Springsteen, CBS □
- 52 — 1 WHITNEY HOUSTON, Whitney Houston, Arista 206978
- 53 49 25 MISPLACED CHILDHOOD, Marillion, EMI □
- 54 — 1 VELVET WATERS, Various, Stylos SFR8507
- 55 43 4 RECKLESS, Bryan Adams, Island GJ
- 56 46 8 AT THE END OF THE DAY, Fureys and Davy Arthur, K-Tel □
- 57 61 32 BE YOURSELF TONIGHT, Eurythmics, RCA □

- 96 55 3 PSYCHOCANDY, Jesus And Mary Chain, Blanco y Negro
 - 97 98 24 LOVE OVER GOLD, Dire Straits, Vertigo □
 - 98 27 27 FACE VALUE, Phil Collins, Virgin □
 - 99 81 6 CARS GREATEST HITS, Cars, Elektra □
 - 100 70 3 DOG EAT DOG, Joni Mitchell, Geffen
- ♦ ♦ Triple Platinum (300,000 sales) ♦ ♦ ♦ Double Platinum (600,000 sales)
 ♦ Platinum (300,000 sales) □ Gold (100,000 sales) □ Silver (60,000 sales)



MUSIC VIDEO

- 1 2 RUPERT AND THE FROG SONG, Paul McCartney, Virgin
- 2 1 ARENA, Duran Duran, PFI
- 3 3 LIVE AFTER DEATH, Iron Maiden, PFI
- 4 5 SCENES FROM THE BIG CHAIR, Tears For Fears, Polygram
- 5 — IMAGINE — THE FILM, John Lennon, PFI
- 6 4 THE MAMA TOUR — LIVE, Genesis, Virgin/PVG
- 7 6 LIVE IN RIO, Queen, PFI
- 8 7 THE VIDEO Wham!, CBS/Fox
- 9 10 GREATEST FLUX, Queen, PFI
- 10 13 "UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG
- 11 8 THE VIDEO EP, Madonna, Warner Music
- 12 14 THE SINGLE FILE, Kate Bush, PFI
- 13 13 THE VIDEO SINGLES, Paul Young, CBS/Fox
- 14 9 PRIVATE DANCER TOUR, Tina Turner, PFI
- 15 11 VITAL IDOL, Billy Idol, Chrysalis
- 16 16 ALCHEMY LIVE, Dire Straits, Polygram
- 17 — LIVE '85, Polygram
- 18 — WE ARE THE WORLD — THE VIDEO EVENT, PFI
- 19 19 NO JACKET REQUIRED, Phil Collins, Vrgy/PVG
- 20 — WE WILL ROCK YOU, Queen, Peppermint

Compiled by Spotlight Research



- 58 79 2 PERFORMANCE, Various, Telstar
- 59 62 73 DIAMOND LIFE, Sade, Epic
- 60 59 5 LIPSTICK POWDER AND PAINT, Shakin' Stevens, Epic □
- 61 60 5 THE LEGEND OF BILLIE HOLIDAY, Billie Holiday, MCA □
- 62 48 9 THE GIFT, Midge Ure, Chrysalis □
- 63 78 4 MAKE IT BIG, Team 1 Epic □
- 64 72 25 THE DREAM OF THE BLUE TURTLES, Sting, A&M □
- 65 52 25 LITTLE CREATURES, Talking Heads, PFI
- 66 58 6 HUNTING HIGH AND LOW, A-Ha, Warner Bros
- 67 77 27 BOYS AND GIRLS, Bryan Ferry, EG □
- 68 67 107 ASTRA, Asia, Geffen □
- 69 67 107 UNDER A BLOOD RED SKY, U2, Island □
- 70 99 2 MORE GREEN VELVET, Various, Telstar
- 71 75 7 THE COMPLETE MIKE OLDFIELD, Mike Oldfield, Virgin □
- 72 57 18 NOW THAT'S WHAT I CALL MUSIC 5, Various, EMI/Virgin
- 73 68 77 PRIVATE DANCER, Tina Turner, Capitol □
- 74 42 8 UNDER NOW 2, Various, Chrysalis/MCA □
- 75 64 2 THE PRINCIPLES TRUST COLLECTION, Various, Telstar □
- 76 74 3 PAUL HARCADCASTLE, Paul Herculcast, Chrysalis
- 77 73 1 AMAZING GRACE, Judy Collins, Telstar STAR2265
- 78 73 1 MACALLA, Clannad, RCA
- 79 89 2 THE SECRET OF ASSOCIATION, Paul Young, CBS □
- 80 100 25 ALL THROUGH THE NIGHT, Aled Jones, BBC □
- 81 65 8 LIVE AFTER DEATH, Iron Maiden, EMI □
- 82 91 8 BLUE SKIES, Kiri Te Kanawa/Nelson Riddle, London
- 83 71 1 ROCK A LITTLE, Stevie Nicks, Parlophone PCS7300
- 84 71 1 PICTURE BOOK, Simply Red, Elektra
- 85 84 112 CAN'T SLOW DOWN, Lionel Richie, Motown □
- 86 80 52 IN SQUARE CIRCLE, Stevie Wonder, Motown ZL27005
- 87 — 1 VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC □
- 88 97 2 MEMORIES, Brendan Shine, Play
- 89 85 3 SLAVE TO THE RHYTHM, Grace Jones, Island
- 90 66 6 THE UNFORGETTABLE FIRE, U2, Island □
- 91 82 2 THE TV HITS ALBUM, Various, Teleball □
- 92 88 12 LUXURY OF LIFE, Fly Star, Ten □
- 93 83 20 THE SNOWMAN, Howard Blake, CBS CBS71116
- 94 — 1 COME OUT AND PLAY, Twister Sister, Atlantic 7812751
- 95 — 1



Photo by Steve Roseport

ALAN JONES' CHART FILE

● **Whitney Houston** moves decisively to the top of the singles chart this week with her debut hit 'Saving All My Love For You', just seven weeks after it reached number one in the USA.

The stunning 22-year-old former model is the fourth American lady soloist to top the British charts this year following **Phyllis Nelson**, **Madonna** and **Jennifer Rush**. This is the most ever. 'Saving All My Love For You' was written by veteran American songwriters **Gerry Goffin** and **Michael Masser** in 1978, and first appeared later that year on **Marilyn McCoo** and **Billy Davis Junior's** album 'Marilyn And Billy'.

It's 46 year-old Goffin's second British number one, coming 21 years after the first — **Herman's Hermits'** 'I'm Into Something Good', which he penned with his erstwhile wife **Carole King**.

Masser, 45, has never before written a British number one, but came near in 1983, when 'Tonight I Celebrate My Love', which he also wrote with Goffin, was a number two hit for **Roberta Flack** and **Peabo Bryson**.

The two have collaborated on many hits including 'So Sad The Song' (**Gladys Knight**) and 'Theme From Mahogany (Do You Know Where You're Going To)' for **Diana Ross**.

The latter was an American number one — one of seven for Goffin and three for Masser. In both Britain and America, 'Saving All My Love For You' is

● **WA-HOO!** The groovily attired swingster on the right is related to the somewhat more soberly dressed number one singles artist below. **Whitney Houston** and **Dionne Warwick** are cousins, alright?



probably the first number one hit to focus attention on an adulterous relationship.

● Last week, **Julian Lennon's** new single 'Because' debuted on the chart, to join his late father John's 'Jealous Guy'. It's the first instance of father and son having their own simultaneous hits in the top 75.

There has, however, been a previous father and daughter who've had hits at the same time — **Frank and Nancy Sinatra** who had overlapping hits in 1966 ('Strangers In The Night' and 'How Does That Grab You Darlin?') and repeated the feat in 1967, when, of course, they also joined forces for the number one hit 'Somethin' Stupid'.

And, earlier this year, a mother and daughter nearly managed to chart simultaneously. **Miguel Brown** was in the top 75 while daughter **Sinitta** was bubbling just outside the top 100, both with high energy offerings.

While John and Julian appear on different hits at present, John's former Beatles colleague **Ringo**



Starr and his son **Zak Starkey** can both be heard drumming on Artists Union Against Apartheid's 'Sun City' hit.

Meanwhile, there's confusion surrounding the relationship between **Whitney Houston** and fellow chartmaker **Dionne Warwick**. Various newspapers have described Dionne as Whitney's aunt. In fact, though she's twice Whitney's age, Dionne — 44 this Thursday (12th) — is her first cousin. Dionne shares her birthday with Frank Sinatra, who is 70 this week.

● It's 10 years since **Judy Collins** last dented the British charts with her album 'Judith'. This week she returns to the chart with 'Amazing Grace', a new album comprising re-recordings of her better known songs and versions of 'When A Child Is Born', 'Bridge Over Troubled Water' and others.

The album is one of 11 in the current chart on the Telstar label, the highest total ever for a TV merchandised label. Collins also contributes to another Telstar album, 'Performance — The Very Best Of Tim Rice And Andrew Lloyd Webber' on which she sings 'I Know Him So Well' and 'Another Suitcase In Another Hall'.

It's interesting to note that, though the rest of the album utilises Lloyd Webber/Rice regulars like **Elaine Paige**, **David Essex** and **Murray Head**, former **Culture Club** vocalist **Helen Terry** makes a surprise appearance with a strangely uninspired version of the old **Marti Webb** hit 'Take That Look Off Your Face'.

● **Sting's** album 'The Dream Of Blue Turfles' has been in the chart for six months, selling upwards of 150,000 copies. Now, that's not up to **Police** standards, but it's not bad. However, Sting must be slightly miffed that after four singles from the album he's still waiting to add to the top 20 hit he picked up in 1982 with 'Spread A Little Happiness'.

The first Turfles' single, 'If You Love Somebody Set Them Free', peaked at 26. Subsequently, 'Love Is The Seventh Wave' reached 11, 'Forever Around Your Heart' 49, and 'Russians' is struggling after a debut position of 48.

All of this is in stark contrast to the success of the three singles so far lifted from the album in America. 'If You Love Somebody...' reached number three, 'Forever Around Your Heart', number six, and 'Love Is The Seventh Wave' leaps eight places this week to number 23. The album has also been considerably more successful and is already more than half way towards its second million sales.

● **Madonna** this week becomes the first artist to place eight singles in the top 10 in a calendar year, the latest being 'Dress You Up'.

Five of her hits have come from the million-selling 'Like A Virgin' album. The only other act to pluck five top 10 singles from an album is **Michael Jackson**, whose 'Thriller' album yielded the hits 'The Girl Is Mine' (with Paul McCartney), 'Billie Jean', 'Beat It', 'Wanna Be Saying Something', and 'Thriller'.

For good measure, Jackson's album nearly produced another top 10 hit in P/T ('Pretty Young Thing'), which reached number 11.

It's unlikely that WEA will pull a sixth single off Madonna's album. Instead the word is that 'Borderline' from 'The First Album' will be given a second chance to prove itself in the singles stakes, having peaked at number 66 when first released last year. Meanwhile, 'Dress You Up' has been released as a 12 inch picture disc. Other special formats recently made available:



A cassette version of the **Cult** EP featuring 'Revolution', 'All Souls Avenue', 'Judith' and 'Sunrise'. A car-shaped picture disc of **Mike Post's** 'Hill Street Blues', Dito the **Cars'** 'Tonight She Comes', An **Orville** picture disc of 'White Christmas', A **Slade** 12 inch twispack housing 'Do You Believe



In **Miracles'** and a bonus disc with 'Auld Lang Syne', 'You'll Never Walk Alone' and 'Santa Claus Is Coming To Town'.

A **Band Aid** picture disc of 'Do They Know It's Christmas'.

A white vinyl seven inch of **Phil Collins** and **Marilyn Martin's** 'Separate Lives'.

A 10 inch remix of the **Pet Shop Boys'** fab 'West End Girls'.

A 12 inch picture disc of 'Spies Like Us' and a shaped picture disc of 'We All Stand Together', both by **Paul McCartney**.

A second 12 inch version of **Bronski Beat's** 'Hit That Perfect Beat' (BITER 6).

● Last week, various artists' compilations filled four of the top six berths in the album chart. This week they've done even better, accounting, for the first time ever, for the top three places in the chart.

Number one is EMI/Virgin's 'Now That's What I Call Music 6', a 30 track compilation paced by four number one hits ('A Good Heart', 'There Must Be An Angel', 'I Got You Babe' and 'If I Was'). It also contains recent biggies like 'Nikita', 'Running Up That Hill', 'One Vision' and 'We Don't Need Another Hero' and current chart climbers like 'Separate Lives' and 'Maiden'. Altogether it contains nearly two hours of chart hits, housed in a deluxe gatefold sleeve. One of the best of the series, 'Now 6' has already sold upwards of 500,000 copies.

Number two is 'Now The Christmas Album', a simple, but brilliant, variation on the 'Now' theme which brings together 18 yuletide classics, from **Big Crosby's** '1942 recording 'White Christmas' to the year-old 'Do They Know It's Christmas' on a single album. Replete with all the obvious favourites like 'I Believe In Father Christmas' (**Greg Lake**), 'Merry Xmas Everybody' (**Slade**) and 'Happy Xmas (War Is Over)' by **John and Yoko** it's the definitive Christmas party album, and one which will double as a regular seasonal visitor to the chart, with or without the massive advertising support which has already seen it sell over 200,000 copies.

Supporting the two 'Now' albums is 'Hits 3'. A clear number one in Yorkshire (honest!), 'Hits 3' pools the resources of WEA and CBS and draws tracks from myriad other labels. Unfortunately, it doesn't include **Dee C Lee's** 'See The Day', and plays host to only two number ones. Also, it includes a couple of turkey like 'It's A Man's Man's Man's World' and 'Loving You's A Dirty Job' amongst crackers like 'Drive', 'The Sweetest Taboo' and 'Dancing In The Dark'. Unfortunately, with the 'Now' albums in the marketplace, any compilation of a slightly lower standard has to take second billing.

ALL FOR NOTHING

● To buy 'Now 6', 'Now Christmas' and 'Hits 3' from your local branch of W.H. Bootsworth will set you back nearly 20 notes. That's not bad — it would cost you closer to £120 to buy the individual singles. Thanks to the generosity of CBS and EMI, Chartfile has got 10 copies of each album on offer at a total cost of nothing. That's free, gratis and without charge. All you have to do to win a copy of each — that's three fabbo LPs — is answer the following brainteasers: 1, 'Holding Out For A Hero' was a hit after being featured in which TV series? 2, What is Bolivar's real name? 3, 'Do They Know It's Christmas' benefits the Band Aid Trust. But which other charity is receiving a portion of the royalties from the sale of the album 'Now That's What I Call Christmas?' Winners will be the senders of the first ten correct entries picked out of the postbox.

The answers to all the questions can be found on the album's sleeves, so go to it! Send your entry as soon as possible. The closing date is next Wednesday (18th December). We will try to get the albums despatched to winners before Christmas. Send your entry to: Chartfile Christmas Competition, RM, Greater London House, Hompsford Road, London NW1. As always, entries should be on postcards, or the back of an envelope. Please indicate clearly if you prefer an LP or cassette.

CHARTFILE USA

● No change of number one, as **Mr Mister** hang on for a second week, but they're being pressed hard by **Lionel Richie**, up to three with 'Say You Say Me', and **Eddie Murphy**, comedian turned singer, whose 'Party All The Time' exploded from nine to four, and, in so doing, becomes the biggest hit written and produced by Motown star **Rick James**. Rick's previous best placing was number seven, for the **Mary Jane Girls'** 'In My House', a hit earlier this year. His biggest hit in his own right remains 'You And I', his introductory smash from 1978, which peaked at 13.

After entering the chart last week at 91, **James Brown** is this week's fastest mover, rocketing 27 places to number 64 with the **Charlie Midnight/Dan Hartman** song 'Living In America'.

'Emergency', **Kool And The Gang's** 19th top 40 hit, holds at 21, while **ZZ Top's** 'Sleeping Bag' climbs two notches to number eight, equalling their best ever placing on the chart, achieved last year by 'Legs'.

● There's little change on the album chart, where the 'Miami Vice' soundtrack retains pole position for the seventh week in a row. In the ten weeks since it was released it has sold three million copies, a record for a TV soundtrack.

Kate Bush's 'Hounds Of Love' album moves up to number 30, equalling the highest position attained by Kate's 'Running Up That Hill' single. 'Hounds' is one of only four albums in the top 30 on both sides of the Atlantic, along with **Dire Straits'** 'Brothers In Arms', **Tears For Fears'** 'Songs From The Big Chair' and **Billie Joel's** 'Greatest Hits Volumes 1&2'.

● **JAMES BROWN: US chart success ensures regular supply of smart silky bomber jackets**



Photos by LEI

W/E DEC 14, 1985

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CHARTS

U S S I N G L E S

- 1 1 BROWN WINGS, Mr Mister, RCA
- 2 2 SEPARATE LIVES, Phil Collins And Marilyn Martin, Atlantic
- 3 5 SAY YOU, SAY ME, Lionel Richie, Motown
- 4 9 PARTY ALL THE TIME, Eddie Murphy, Columbia/CBS
- 5 4 NEVER, Heart, Capitol
- 6 7 ELECTION DAY, Arcadia, Capitol
- 7 11 ALIVE AND KICKING, Simple Minds, A&M
- 8 10 SLEEPING BAG, ZZ Top, Warner Brothers
- 9 13 I MISS YOU, Klymaxx, MCA/Constellation
- 10 3 WE BUILT THIS CITY, Starship, Grunt
- 11 8 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
- 12 14 SMALL TOWN, John Cougar Mellencamp, Riva
- 13 15 PERFECT WAY, Scritti Politti, Warner Brothers
- 14 16 THAT'S WHAT FRIENDS ARE FOR, Dionne Warwick/Friends, Arista
- 15 12 LAY YOUR HANDS ON ME, Thompson Twins, Arista
- 16 17 TONIGHT SHE COMES, The Cars, Elektra
- 17 6 YOU BELONG TO THE CITY, Glenn Frey, MCA
- 18 19 WALK OF LIFE, Dire Straits, Warner Brothers
- 19 23 TALK TO ME, Stevie Nicks, Motown
- 20 20 WRAP HER UP, Elton John, Geffen
- 21 21 EMERGENCY, Kool And The Gang, De-Lite
- 22 27 BURNING HEART, Survivor, Scotti Brothers
- 23 31 LOVE IS THE SEVENTH WAY, Sing, A&M
- 24 18 SISTERS ARE DOIN' IT FOR THEMSELVES, Eurythmics and Aretha Franklin, RCA
- 25 28 OBJECT OF MY DESIRE, Starpoint, Elektra
- 26 32 CONCA, Miami Sound Machine, Epic
- 27 33 YOU'RE A FRIEND OF MINE, Cilena/Browne, Columbia/CBS
- 28 37 IT'S ONLY LOVE, Bryan Adams and Tina Turner, A&M
- 29 35 DO IT FOR LOVE, Sheena Easton, EMI America
- 30 38 EVERYBODY DANCE, Ti Paro And The Seen, A&M
- 31 41 SPIES LIKE US, Paul McCartney, Capitol
- 32 44 GO HOME, Stevie Wonder, Tamla
- 33 40 GOODBYE, Night Ranger, Camel/MCA
- 34 22 MIAMI VICE THEME, Jim Hammer, MCA
- 35 25 PART-THE LOVER, Sonny Wonder, Motown
- 36 24 YOU ARE MY LADY, Freddie Jackson, Capitol
- 37 45 I'M YOUR MAN, Wham!, Columbia
- 38 39 SUN CITY, Artists United Against Apartheid, Manhattan
- 39 26 ONE OF THE LIVING, Tim Turner, Capitol
- 40 46 SEX AS A WEAPON, Pat Benatar, Chrysalis
- 41 42 TO LIVE AND DIE IN LA, Wong Chung, Geffen
- 42 47 FACE THE FACE, Pete Townshend, A&O
- 43 48 SIDEWALK TALK, Jillybean, EMI America
- 44 55 MY HOMETOWN, Bruce Springsteen, Columbia
- 45 50 WHEN THE GOING GETS TOUGH THE TOUGH GET GOING, Billy Ocean, Jive/Arista
- 46 30 HEAD OVER HEELS, Tears For Fears, Mercury
- 47 29 BE NEAR ME, ABC, Mercury
- 48 36 LOVE THEME: ST ELMO'S FIRE, David Foster, Atlantic

- 49 54 EVERYTHING IN MY HEART, Corey Hart, EMI-America
- 50 60 HOW WILL I KNOW, Whitney Houston, Arista
- 51 53 COUNT ME UP, New Edition, MCA
- 52 34 SOUL KISS, Olivia Newton-John, MCA
- 53 62 A LOVE BIZARRE, Sheila E, Paisley Park
- 54 61 THE BIG MONEY, Rush, Mercury
- 55 68 THE SUN ALWAYS SHINES ON TV, A-Ha, Warner Brothers
- 56 58 TARZAN BOY, Baltimore, Manhattan
- 57 52 TOO YOUNG, Jack Wagner, Qwest
- 58 43 RUNNING UP THAT HILL, Kate Bush, EMI America
- 59 69 THE SWEETEST TABOO, Jade, Portrait
- 60 49 TAKE ON ME, A-Ha, Warner Brothers

B U L L E T S

- 63 76 LIFE IN A MODERN TOWN, Dream Academy, Warner Brothers
- 64 91 LIVING IN AMERICA, James Brown, Scotti Brothers
- 67 74 EVERYTHING MUST CHANGE, Paul Young, Columbia/CBS
- 69 77 LEADER OF THE PACK, Twisted Sister, Atlantic
- 70 73 CAN YOU FEEL THE BEAT, Lisa Lisa And Cult Jam With Full Force, Columbia/CBS
- 71 86 GO, Asia, Geffen
- 72 92 DIGITAL DISPLAY, Ready For The World, MCA
- 74 88 ONE VISION, Queen, Capitol
- 85 — DAY BY DAY, Hooters, Columbia
- 86 — SOMEWHERE, Barbara Streisand, Columbia
- 89 93 THE HEART IS NOT SO SMART, El DeBarge with DeBarge, Rerey
- 90 96 CARAVAN OF LOVE, Ivy Jasper Ivy, CBS
- 91 — SECRET, OMD, A&M/Virgin
- 92 97 DON'T SAY NO TONIGHT, Eugene Wilde, Philly World
- 93 — BEAT'S SO LOVELY, Charlie Sexton, MCA
- 94 — HELL NEVER LOVE YOU (LIKE I DO), Freddie Jackson, Capitol

Compiled by Billboard

U S A L B U M S

- 1 1 MIAMI VICE, Soundtrack, MCA
- 2 2 HEART, Heart, Capitol
- 3 3 SCARECROW, John Cougar Mellencamp, Riva
- 4 4 AFTERBURNER, ZZ Top, Warner Brothers
- 5 5 BROTHERS IN ARMS, Dire Straits, Warner Brothers
- 6 6 IN SQUARE CIRCLE, Stevie Wonder, Tamla
- 7 13 THE BROADWAY ALBUM, Barbara Streisand, Columbia
- 8 9 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 9 7 WHITNEY HOUSTON, Whitney Houston, Arista
- 10 11 POWER WINDOWS, Rush, Mercury
- 11 8 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
- 12 10 ROCK ME TONIGHT, Freddie Jackson, Capitol
- 13 12 THE DREAM OF THE BLUE TURTLES, Sting, A&M
- 14 15 KNEE DEEP IN THE HOOPLA, Starship, Grunt
- 15 16 GREATEST HITS, The Cars, Elektra
- 16 14 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
- 17 19 WELCOME TO THE REAL WORLD, Mr Mister, RCA
- 18 18 NO JACKET REQUIRED, Phil Collins, Atlantic
- 19 20 LIVE AFTER DEATH, Iron Maiden, Arista
- 20 17 RECKLESS, Bryan Adams, A&M
- 21 21 LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS
- 22 22 GREATEST HITS VOLUME I AND II, Billy Joel, Columbia/CBS
- 23 25 ONCE UPON A TIME, Simple Minds, A&M/Virgin
- 24 23 HERES TO FUTURE DAYS, Thompson Twins, Arista
- 25 27 EMERGENCY, Kool And The Gang, De-Lite
- 26 24 HUNTING HIGH AND LOW, A-Ha, Warner Brothers
- 27 26 ASYLUM, Koo, Mercury
- 28 33 HOW COULD IT BE, Eddie Murphy, Columbia/CBS
- 29 34 SWEET DREAMS, Soundtrack, MCA
- 30 31 HOUNDS OF LOVE, Kate Bush, EMI America
- 31 35 SUN CITY, Artists United Against Apartheid, Manhattan

GOING OUT SISTER

"BLUE MOOD"

where Angels dare to tremble!

12" SINGLE
MEXX 207



- 32 28 **READY FOR THE WORLD**, Ready For The World, MCA
- 33 30 **LITTLE CREATURES**, Talking Heads, Sire
- 34 29 **SOUL KISS**, Olivia Newton-John, MCA
- 35 40 **WHITE NIGHTS**, Soundtrack, Atlantic
- 36 38 **THAT'S WHY I'M HERE**, James Taylor, Columbia/CBS
- 37 32 **HOW TO BE A ZILIONAIRE**, ABC, Mercury
- 38 45 **MEETING IN THE LADIES ROOM**, Klymaxx, MCA
- 39 41 **DO YOU WITH MIRRORS**, Aerosmith, Geffen
- 40 41 **DO YOU**, Shena Easton, EMI-America
- 41 42 **MAKE IT BIG**, Wham!, Columbia/CBS
- 42 42 **SOUL TO SOUL**, Stevie Ray Vaughan, Epic
- 43 36 **NERVOUS NIGHT**, The Moochers, Columbia
- 44 48 **WHITE CITY — A NOVEL**, Pete Townshend, A&O
- 45 46 **LISTEN LIKE A ZILIONAIRE**, Jinx, Atlantic
- 46 49 **7 WISHES**, Night Ranger, Columbia/CBS
- 47 43 **CONTACT**, Pointer Sisters, Planet
- 48 39 **SECRET OF ASSOCIATION**, Paul Young, Columbia/CBS
- 49 57 **THE LAST COMMAND**, Wasp, Capitol
- 50 50 **UNDER A RAGING MOON**, Roger Daltrey, Atlantic

Compiled by Billboard

D I S C O

- 1 2 **SATURDAY LOVE**, Cherrelle with Alexander O'Neal, US Tabu LP
- 2 5 **AICEI WANT YOU JUST FORMAL**, Full Force, US Columbia 12in
- 3 3 **YOUR PERSONAL TOUCH**, Evelyn "Champagne" King, RCA 12in
- 4 9 **HRDJ**, The Concepts, 4th + 8 Way 12in
- 5 1 **THE SHOW**, Doug E. Freshhead The Get Fresh Crew, Cooltempo 12in
- 6 6 **WARRIOR GROOVE**, DSM, Eitel 10 12in
- 7 10 **SHE'S STRANGE/LES ADEANS MEGAMIX/ROOM 123**, Cameo, Club 12in twin-pack
- 8 4 **LET MY PEOPLE GO/RAW INSTRUMENTAL**, The Winans, Qwest 12in
- 9 11 **AFTER THE LOVE HAS ONE (BAD MIX)**, Princess, Supreme Records 12in
- 10 7 **CHIEF INSPECTOR**, Wally Badarou, 4th + 8 Way 12in
- 11 8 **SAVING ALL MY LOVE FOR YOU**, Whitney Houston, Arista 12in
- 12 12 **YOU DON'T KNOW (SPECIAL REMIX)**, Serious Incident, Important Records 12in
- 13 14 **DO YOU REALLY LOVE YOUR BABY**, The Temptations, Motown 12in
- 14 17 **ONE NATION**, Masquerade, Sirecovey 12in
- 15 16 **MY MAGIC MAN**, Rochelle, US Warner Bros 12in
- 16 15 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista 12in
- 17 36 **MUSIC IS THE ANSWER/DUB MIX**, Colonel Abrams, PRT 12in
- 18 19 **IF I RULED THE WORLD**, Kurtis Blow, US Mercury 12in
- 19 13 **TELL ME (HOW IT FEELS)**, 12nd Street, 10 Records 12in
- 20 21 **GIVE AND TAKE**, Brass Construction, Capitol 12in
- 21 22 **100%**, Caprice, Lowebest International 12in
- 22 23 **UPTOWN EXPRESS**, B.T. Express, US King Davis Records 12in
- 23 18 **CARAVAN OF LOVE**, Ikey Jasper, Epic 12in
- 24 32 **TOO TOUGH (REMIX)**, Lonnie Raveet, US Qwest 12in
- 25 45 **TRAPPED**, Colonel Abrams, MCA Records 12in
- 26 27 **GO HOME (REMIX)**, Stevie Wonder, Motown 12in
- 27 44 **I'M NOT GONNA LET SPECULATION**, Colonel Abrams, MCA Records LP
- 28 29 **SUGAR FREE/FOREVER AND EVER/BAD BOY**, Jazzy, US Privisia Records LP
- 29 20 **AINT THAT THE TRUTH**, Frankie Kelly, 10 Records 12in
- 30 30 **NEW YORK EYES**, Nicole (with Timmy Thomas), US Porcraz LP/UK 12in promo
- 31 71 **YOU ARE MY LADY**, Freddie Jackson, Capitol 12in
- 32 33 **HIT AND RUN/SUNSHINE**, Total Contrast, London 12in twin-pack
- 33 26 **MATED**, David Grant & Jaki Graham, EMI 12in
- 34 31 **AFTER LOVING YOU**, Acorn, Recent Future Records 12in
- 35 38 **HIGH HORSE/CHEMISTRY OF LOVE/SLOW DOWN/I'M SCARED**, Evelyn "Champagne" King, RCA LP
- 36 39 **PARTY LIGHTS**, The Circle City Band, US Circle City Records 12in
- 37 41 **HOW CAN I GET NEXT TO YOU**, Chapter 8, US Beverly Glen Music LP
- 38 46 **THE HEAT OF HEAT/ONLY A BREATH AWAY/BIG BAD WORLD**, Part II Austin, Qwest LP
- 39 43 **COLDER ARE MY NIGHTS/MAY I/THE MOST BEAUTIFUL GIRL/IF I LEAVING**, The J.B.s, Warner Bros LP

- 40 48 **MAKE 'EM MOVE (REMIX)**, Sly & Robin, Island 12in
- 41 25 **SECRET RENDEZVOUS**, Beal & Angella, Champion 12in
- 42 24 **GIVERHOMESOME ATTENTION/I'M FASCINATED/SHE GOT TIRED OF LOVING ME/MAGIC TOUCH/HE/HO LOVER**, The Temptations, Motown LP
- 43 35 **HAUREN/NEVER AS GOOD AS THE FIRST TIME**, Jade, Epic LP
- 44 47 **LOVE'S GONNA GET YOU**, Jocelyn Brown, US Warner Bros/Jaybabe 12in
- 45 49 **GIRLIE GIRLIE**, Sophia George, Winner 12in
- 46 58 **THE SCREAMS OF PASSION**, The Family, Warner Bros/Paisley Park 12in
- 47 76 **WHO DO YOU LOVE**, Bonanza Brothers, US Polygram 12in
- 48 34 **NEPENTH/LET ME DOWN EASY**, Skaywalk & Turner, 4th + 8 Way LP
- 49 51 **INSPECTOR GADGET**, The Karsoon Crew, Champion 12in
- 50 28 **DAY BY DAY**, Skaywalk with Al Jarreau, Boiling Point 12in
- 51 69 **RAISE THE FUTURE**, Fabrics, Important Records 12in
- 52 42 **SET IT OFF**, Harlequin Four, US Jus Born Prod 12in
- 53 40 **KEEP ON**, Bobby Mardis, US Profile 12in
- 54 74 **DO ME BABY**, Meli's Morgan, Capitol 12in
- 55 88 **RAISE THE ROOF**, The Conway Brothers, 10 Records 12in
- 56 81 **THE MAGIC, THE MOMENT/MOMENTAL MIX**, Subject, US Pow Wow 12in
- 57 57 **THERE AIN'T NO THIN' (LIKE YOUR LOVIN')/SHE'S NOT A SLEAZE**, Paul Laurence, Capitol 12in
- 58 50 **GUILTY**, Yarbrough & Peoples, US Total Experience 12in/UK promo
- 59 37 **WHODUNIT/HEAVEN MUST BE MISSING AN ANGEL (REMIXES)**, Tavares, Dutch Capitol 12in
- 60 85 **IS THIS THE FUTURE? (M&M REMIX)**, Fabrics, Important Records 12in
- 61 52 **TELL ME (HOW IT FEELS) (M&M STYLE)**, 52nd Street, 10 Records 12in
- 62 54 **GENIUS**, Q-ando Quango, Factory 12in
- 63 61 **(I NEED SOME) SUNSHINE**, Direct Drive, DDR Records 12in
- 64 89 **R.S.V.P. (PARTINELLINO/RALES MIX)**, Five Star, Tent 12in
- 65 55 **STRIKING OUT**, Paul Laurence, US Capitol LP
- 66 64 **OH LOUISE**, Junior, London 12in
- 67 68 **GO HOME**, Stevie Wonder, Motown 12in
- 68 80 **ALL I WANT IS MY BABY**, Roberta Gilliam, US Suara 12in
- 69 73 **LEGS**, Sun Air City Records 12in
- 70 62 **FREAK IN ME**, D'Antis, US Parovis 12in
- 71 71 **THE THINGS THAT MEN DO**, Krystal, US Epic 12in
- 72 91 **THAT'S ALL**, LL Cool J, US Def Jam LP
- 73 50 **WRAPPED AROUND YOUR FINGER/I WOULDN'T LIE**, Yarbrough & Peoples, US Total Experience LP
- 74 70 **GET LOOSE**, Alem (featuring Leroy Burgess), US N/A 12in
- 75 67 **FREAKS COME OUT AT NIGHT**, Whodunnit, Jive 12in
- 76 77 **SOMETHING ABOUT YOU**, Level 42, Polydor 12in
- 77 77 **I CAN'T LIVE WITHOUT MY RADIO/CAN GIVE YOU MORE**, LL Cool J, US Def Jam 12in
- 78 66 **IT DOESN'T REALLY MATTER/ITCHIN' FOR YOUR TWITCHIN'**, Zapp, Warner Bros LP
- 79 99 **WARRIOR GROOVE (THE SAGA CONTINUES)/JAZZ GROOVE**, DSM, 10 Records 12in
- 80 60 **SAY YOU SAY ME**, Lionel Richie, Motown 12in
- 81 81 **FUNKY SENSATION**, Ladies Choice, IGR Records 12in
- 82 82 **WHO'S ZOOMIN' WHO (US REMIX)**, Aretha Franklin, Arista 12in
- 83 86 **KNEES STAND UP (US REMIX)**, Howard Johnson, A&M 12in
- 84 89 **GO TO GO**, Enter, US Studio Records 12in
- 85 83 **THE HEAT IN ME**, Linda Clifford, US Red Label 12in
- 86 83 **DO IT ANYWAY YOU WANNA (JAM, JAM)**, Handrock Soul Movement, Eirex 12in
- 87 87 **LEAVING ME NOW/SLEEP ON MY HEART (REMIX)**, Level 42, Polydor 12in
- 88 re **ON THE RADIO**, Miguel Brown, Record Shack 12in
- 89 89 **NO SHOW**, Symbolic Three (featuring DJ Dr Shock, US Really 12in
- 90 90 **THE TRUTH**, Colonel Abrams, MCA Records 12in
- 91 84 **PROGRAMMED FOR LOVE/HOT/VIROGO**, Roy Ayers, CBS LP
- 92 re **GPSY WOMAN/SO MANY RIVERS**, Bobby Womack, MCA Records LP
- 93 re **FIRE**, Fire Fox, US Atlantic 12in
- 94 95 **WHEN YOU NEED SOMEBODY**, O'Jays Brown, Magnet 12in
- 95 86 **DO NOT WASTE MY TIME/MOONHOPPER/KING TUT**, Paul Hardcastle, Chrysalis LP
- 96 96 **JOHNNY THE FOX**, Tricky Tee, US Sleeping Bag Records 12in
- 97 97 **LIVING IN THE CITY**, James Brown, US Scotti Brothers 12in
- 98 97 **ONE OF US FELL IN LOVE/LOVE 4/2**, Teddy Pendergrass, Elektra LP
- 99 99 **LIKE THIS**, Chip E. Inc. (featuring K. Jay, US D.J.), Intercontinental Records 12in
- 100 100 **ANGEL PT 1**, David Sex, Move LP

Compiled by James Hamilton/Alan Jones

24 minutes of devastating street music : **D.S.M. Warrior Groove**

REMIX JAZZ 4513

- A** ① **Warrior Groove**: The saga continues
- B** ① **Warrior Dub**: The final chapter
- ② **Jazz Groove**



W/E DEC 14, 1985

EUROBEAT
REGGAE
INDIE SINGLES
INDIE ALBUMS

ARTS

E U R O B E A T

- 1 HE'S NUMBER ONE, Fantasy, US Spring 12in
 - 2 NO FRILLS LOVE (REMIX), Jennifer Holliday, Geffen Records 12in
 - 3 CUBA LIBRE (REMIX), Modern Rockery, US Megatone 12in
 - 4 DANCE, Joy Se, James, US First, Globe 12in
 - 5 HIT THAT PERFECT BEAT (REMIX), Bromski Beat, London 12in
 - 6 ANOTHER BOY IN TOWN, Two Girls, US Popular 12in
 - 7 SHANGHAI, Lee Marrow, German Chic 12in
 - 8 MAGIC, Brian Soares, US Night Wave 12in
 - 9 WITH YOU I COULD HAVE IT ALL, Crazy Houston, Glitter 12in
 - 10 REFLECTIONS, Evelyn Thomas, Record Shack 12in
 - 11 PREACHER PREACHER, Animal Nightlife, Island 12in
 - 12 SHOCK WAVE, David Knopfler, making waves 12in
 - 13 DON'T TAKE AWAY THE MUSIC (REMIX), Tavernes, Dutch Capital 12in
 - 14 IN BLUE, Disc, Proto 12in white label
 - 15 YOUNG, FREE AND SINGLE, Boney M, German Hansa 12in
 - 16 HOLD ME, Laura Brangan, US Atlantic 12in
 - 17 CASANOVA ACTION, Latin Lower, Dutch Sound Shop 12in
 - 18 BORN TO BE ALIVE, Kelly Marie, Passion 12in white label
 - 19 ON FIRE (REMIX), Madleen Kane, US TSR 12in
 - 20 ORIENTAL EYES INSTRUMENTAL, Reworked, German Bellaphon 12in
 - 21 SATISFY, Soil De La Vie, German Ulf Zick 12in
 - 22 THE FIGHTER, Arpeggio, US Naxos Records 12in
 - 23 I LIKE YOU, Phyllis Nelson, Carriere 12in
 - 24 SAY YOU'LL NEVER, Ian Ross, German 2X 12in
 - 25 THEY SAY IT'S GONNA RAIN (ZULLU MIX), Hazel Dean, Parlophone 12in
 - 26 VERTIGO, Barbara Pennington, Record Shack LP
 - 27 I HEAR TALK (REMIX), Bucks Fizz, US Discotek LP
 - 28 CUPID, Adia, Carriere 12in
 - 29 MUSIC IS MY THING UNDER CONTROL, Samantha Gillis, Belgian Infinity 12in
 - 30 LIGHT UP MY HEART (REMIX), Angie St. Phillips, US TSR 12in
- Compiled by James Hamilton/Alan Jones

EUROBEAT is the new name by which gay club DJs are calling the now outmoded and not strictly accurate HI-NRG, although the criteria behind this chart remain the same.

R E G G A E

- 1 GIRLIE GIRLIE, Sophia George, Winner
- 2 YOU'RE LYING, Sandra Cross, Ariva
- 3 WHAT ONE DANCE CAN DO, Boris Hammond, Revue
- 4 GOT TO FIND A WAY, Lorna Gee, Ariva
- 5 ONE DANCE WON'T DO, Audrey Hall, Sky Note
- 6 TEMPO, Anchoa, Red Ross, Firhouse
- 7 THE BIG MATCH/ASHER AT THE AUCTION, Asher Senator, Fashion
- 8 THE TELEPHONE/SELENG TENG FINISH ALREADY, Tippi Irie, UK Bubblerz
- 9 ISRAEL, Dennis Brown, Nasty Congo
- 10 BUBBLING, Aswad, Nimitz
- 11 IT TIME FOR LOVE, Ruddy Thomas/JC Lordji, Greenleaves
- 12 ROCK A DUB, Johnny Osborne, German
- 13 PRETTY GIRLIE, The Three Kings
- 14 NO WORK ON SUNDAY, Tenor Saw, German
- 15 HUSTLE THEM A HUSTLE, Andrew Paul, Fashion
- 16 NO TOUCH ME STYLE, Frankie Paul, SCOM
- 17 TROUBLE IN AFRICA, Pops Levi, Margogiland
- 18 YOU'RE MY SPECIAL LADY, Nervious Joseph, Fashion
- 19 GIVE ME SOME OF YOUR SOMETHING, Nitty Gritty, Greenleaves
- 20 DREAMING OF MY LITTLE ISLAND, Judy Boucher, Orbital
- 21 LOVE THE WAY IT SHOULD BE, Pat Kelly, Fashion
- 22 NUFF PERSONALITY, Smiley Culture, Culture
- 23 I'M IN LOVE, Carol Campbell, Sea View
- 24 PARTY NITE, Undivided Roots, Entense
- 25 CAN'T GET OVER LOSING YOU/DISRESPECTFUL WOMAN, Gregory Isaacs, Fidei
- 26 I DO/ANCIENT LOVER, Ishman/Sister Madge, Tree Roots
- 27 RING THE ALARM, Tenor Saw, Techniques
- 28 LIVE AND LOVE, Dennis Brown, Greenleaves
- 29 RUN COME, Junior Delgado, Unity/Crystal
- 30 GROOVY LITTLE THING, Boris Hammond, Harmony House

Compiled by Spotlight Research

I N D I E S I N G L E S

- 1 ECHOES IN A SHALLOW BAY, Cocteau Twins, 4AD
 - 2 REVOLUTION, the Cult, Beggars Banquet
 - 3 TINY DYNAMITE, Cocteau Twins, 4AD
 - 4 SUB-CULTURE, New Order, Factory
 - 5 KICK OVER THE STATUES, the Redskins, Abstract Dance/Priority
 - 6 CAN YOUR PUSSY DO THE DOGG?, the Cramps, Big Beat
 - 7 RAIN, the Cult, Beggars Banquet
 - 8 THE FINAL SOLUTION, Peter Murphy, Beggars Banquet
 - 9 SHE SELLS SANCTUARY, the Cult, Beggars Banquet
 - 10 THE HOP, Theatres Of Hate, Stiff
 - 12 BRAINBOX, the Three Johns, Abstract
 - 13 IT WILL COME, the Woodentops, Rough Trade
 - 14 DESIRE, Gene Loves Jezebel, Situation Two
 - 15 GREEN BACK DOLLAR, the Men They Couldn't Hang, Demon
 - 16 SLAMMERS, King Kurt, Stiff
 - 17 CRAWFISH, Johnny Thunders and Patxi Paladini, Junque
 - 18 EDIE, the Adult Net, Beggars Banquet
 - 19 CRUISER'S CREEKLA, the Fall, Beggars Banquet
 - 20 THE WIND OF CHANGE, Robert Wyatt with the SWAPO Singers, Rough Trade
 - 21 BLUE MONDAY, New Order, Factory
 - 22 CHANGE OF HEART, CHANGE OF MIND (S.O.F.T.), Robert Cray Band, Demon
 - 23 UPSIDE DOWN, the Jesus And Mary Chain, Creation
 - 24 HEAVENLY ACTION, Erasure, Mute
 - 25 YUMMER YUMMER MAN, Danielle Dax, Awesome
 - 26 SPIRITWALKER, the Cult, Situation Two
 - 27 RESURRECTION JOE, the Cult, Beggars Banquet
 - 28 FLAG DAY, the Housemartins, Go! Discs
 - 29 THE BATTLE CONTINUES, Conflict, Marmarata
 - 30 FOUR A'S AT MAIDA VALE, Marc Riley And The Creepers, Incape
- NO PLACE CALLED HOME, the June Brides, Incape
Compiled by Spotlight Research

I N D I E A L B U M S

- 1 1979 - 1983, Bauhaus, Beggars Banquet
 - 2 LOVE, the Cult, Beggars Banquet
 - 3 THE SINGLES 81 - 85, Daphne Black, Mute
 - 4 THE CHRONICLES OF THE BLACK SWORD, Hawkwind, Fikcivoli
 - 5 FROM LUBBOCK TO CLINTWOOD AVE, Terry And Bizz, Incape
 - 6 NAIL, Scraping Foetus Oil The Wheel, Self Immolation/Some Bizzare
 - 7 ONE POUND NINEY-NINE — A MUSIC SAMPLER OF THE STATE OF THINGS, Various, Beggars Banquet
 - 8 DREAMTIE, the Cult, Beggars Banquet
 - 9 RUM, SODDY AND THE LASH, the Pogues, Stiff
 - 10 HATFUL OF HOLLOW, the Smiths, Rough Trade
 - 11 NIGHT OF A THOUSAND CANDLES, the Men They Couldn't Hang, Imp/Demon
 - 12 FALSE ACCUSATIONS, the Robert Cray Band, Demon
 - 13 TREASURE, Cocteau Twins, 4AD
 - 14 STOMPIN' AT THE KLUB FOOT VOLUME 2, Various, ABC
 - 15 LOW-LIFE, New Order, Factory
 - 16 OLD ROTTEN HAT, Robert Wyatt, Rough Trade
 - 17 THIS NATION'S SAVING GRACE, the Fall, Beggars Banquet
 - 18 THERE ARE EIGHT MILLION STORIES . . . , the June Brides, The Pink Label
 - 19 BAD INFLUENCE, the Robert Cray Band, Demon
 - 20 GARLANDS, Cocteau Twins, 4AD
 - 21 LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs
 - 22 MEAT IS MURDER, the Smiths, Rough Trade
 - 23 NATIVE SONS, the Long Ryders, Zippo/Demon
 - 24 MONKEY'S BREATH, the Hermans, Hind Jig
 - 25 THE CLOCK COMES DOWN THE STAIRS, Microdancer, Rough Trade
 - 26 TERMINAL TOWER, Pere Ubu, Rough Trade
 - 27 WARTS 'N' ALL — LIVE IN AMSTERDAM, Marc Riley And The Creepers, Incape
 - 28 LOVE KILLS NYC, Sid Vicious, Konexion
 - 29 THE LEGENDARY WOLFGANG PRESS AND OTHER TALL STORIES, the Wolfgang Press, 4AD
 - 30 POWER, CORRUPTION AND LIES, New Order, Factory
- Compiled by Spotlight Research

INDIE SINGLES II



THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 11

CHESTER Detside Leisure Centre (81231) Dire Straits
COVENTRY Lanchester Polytechnic (21167) Lash Larlat And
 The Longriders/Hank Wangford/Chevalier Brothers
GLOUCESTER Leisure Centre (36498) Sister Sledge
LEICESTER Princess Charlotte (53396) Pauline Gillan Band
LIVERPOOL Krakows (051-708 8815) Peltongiers
LONDON Camden Lock Dingwells (01-267 4967) June Brides/
 Big And Beautiful
LONDON Finsbury Park Sr George Robey (01-263 4581) The
 Franchise/Yeah Jazz
LONDON Greenwich Tunnel (01-858 0895) Sensible
 Footwear/Touch
LONDON Hamersmith Broadway Clarendon Downstairs (01-
 748 1454) On The Waterfront/Karen D'Acche
LONDON Hamersmith Odson (01-748 4081) Blancmane
LONDON Kensal Town And Country Club (01-267 3334) John
 Cale/Nico And The Faction/Brightest Corners
LONDON Kilburn National Ballroom (01-328 3141) Boothill
 Foot Tappers
LONDON Old Bond Street Embassy (01-499 4743) The Edge/
 Fever Tree/Scan Candy
LONDON Wembley Arena (01-902 1234) Elton John
MANCHESTER Hacienda (061-236 2051) Erasure
MANCHESTER UMIST (061-236 9114) Immaculate Fools/
 Deep Sea Divers/The Godfathers (Manchester For Africa
 Benefit)
NEWCASTLE UPON TYNE Hay (320007) Blue Oyster
 Cult/Girlschool/Staetropster
NEWCASTLE UPON TYNE (320008) Men They Couldn't
 Carry/Face The Faith/Dark Asylum
SHEFFIELD City Hall (752595) Lyle Cold And The
 Business
SOUTHAMPTON Queens Hotel (36012) Dr Feelgood
SUNDERLAND The Banker (650020) UK Subs/Condemned
 14
WATERFORD Bridge Hotel Rent Party

FRIDAY 13

BANBURY Wheatheaf (665256) Rafer
BATH Theatre Royal (650865) Glee Club
BIRMINGHAM Triangle (01-359 3979) These Tender
 Virtues
BRIGHTON Red Lion (01-548 6181) Little Sister
BRIGHTON Sussex University (6981) Little Sister
BRIGHTON The Eyes/The Unbelievables
Bristol Gundry (28272) The Business
CARLISLE Stars And Stripes (4631) Shop Assistants
CROYDON General Wolfe (88402) Mournblade
EDINBURGH J's (53597) The Business
EDINBURGH Playhouse (01-557 2590) Paul Young
GLASGOW College Of Art And Technology (041-323 0681) A
 Certain Rate
GLASGOW University (041-339 8697; Hank Wangford/
GLOUCESTER Leisure Centre (36498) Echo And The
 Bunnymen
HARROGATE Harrogate Centre (68051) Sister Sledge
LIVERPOOL Hay (051-236 3949; Stiffs
LONDON Abbey Road Recording Studios (01-286 1141) Sigge
 Sigge Spunkit/Flowerpot Men/Cassandra Complex
LONDON Bowler Street Polytechnic Of Central London (01-
 636 6271) The Redskins/Boothill Foot Tappers
LONDON Briton Academy (01-326 1022) Marillion
LONDON London Old Horse House (01-274 5537) Benjamin
 Zephaniah/Inn Saville/Maria Tilly
LONDON Finsbury Park Sr George Robey (01-263 4581)
Baltham Alligators
LONDON Fulham Kings Head (01-736 1413) Eddie And The
 Hot Rods
LONDON Hamersmith Broadway Clarendon Downstairs (01-
 748 1454) All About Eve/Neo Nightmares
LONDON Hamersmith Odson (01-748 4081) Nils Lofgren
LONDON Hamersmith Odson (01-748 4081) Nils Lofgren
LONDON Kensal Town Ball And Gate (01-485 5338) Jamie
 Wednesday
LONDON Mile End Queen Mary College (01-360 4811)
 Boothill Foot Tappers
LONDON Woolwich Thames Polytechnic (66-865-0818) June
 Brides/Kipper Surprise (Safe Women)/Troop: Benefit
NEWCASTLE UPON TYNE City Hall (320007) The Alarm
NOTTINGHAM Yorker (42391) The Gift
SHEFFIELD University (24076) Jerry And Gerry
SHEPHTON MALLET Showers Pavilion (82225) Dire Straits
STORK On Trent Heavy Metal Hall (74441) Lloyd Cole
 And The Commotions/The Big Dish
YORK Lync Club (64607) Walsh With Mother/Antigua

MANCHESTER Ardwick Apollo (061-273 3775) Lloyd Cole
 And The Commotions/The Big Dish
OXFORD Jericho Tavern (54502) George Haslam's
 Megamix
ST AUUSTEL Cornwall Coliseum (Par 4004) Marillion
SHEFFIELD Leadmill (754500) Microdrones
SHEPHTON MALLET Showers Pavilion (82225) Dire Straits
WYOMOUTH Valley (779942) Spiff
YORK Rugby Club (646072) Sweet Things

SUNDAY 15

BIRMINGHAM National Exhibition Centre (021-780 4141) Dire
 Straits
BIRMINGHAM Odson (021-643 6601) Echo And The
 Bunnymen
BIRMINGHAM Powerhouse (021-643 6715) Balkam And The
 Angels/Ferry And Gerry/Busset/Sir Drums/Scarcrow/
 The Great Outdoors
BRIGHTON Conference Centre (23331) Marillion
CROYDON Fairford/Walks (01-688 9991) Sister Sledge
DUNDEE Dance Factory (26836) Hank Wangford Band
EDINBURGH Hayhouse (031-557 2930) Paul Young
EDINBURGH Loch Hill (031-278 1155) Nik Lofgren
LEICESTER Princess Charlotte (533956) LK
LONDON Hamersmith Odson (01-748 4081) The Alarm
LONDON Kensal Town Ball And Gate (01-485 5338) Lone
 Star
LONDON Kensal Town And Country Club (01-267 3334)
LONDON North Finchley Torridge De Lintone
LONDON North Finchley Torridge (01-445 4710) Steve
 Harris And His Pack Of Thieves
LONDON Shepherd's Bush (054-812 3597) Living On The Past
NEWCASTLE UPON TYNE City Hall (320007) Lloyd Cole
 And The Commotions/The Big Dish
WINCHESTER Royal Club (61186) Suburbia
WINDSOR Theatre Royal (33885) Fairport Convention

MONDAY 16

BIRMINGHAM National Exhibition Centre (021-780 4141) Dire
 Straits
BIRMINGHAM Odson (021-643 6101) Echo And The
 Bunnymen
CARLISLE Stars And Stripes (4631) The Business
EDINBURGH Queens Hill (031-668 2117) Hank Wangford/
GLASGOW Scottish Exhibition Centre (041-248 3000) Lloyd
 Cole And The Commotions/The Big Dish
LONDON Camden High Street Electric Ballroom (01-485 8006)
 The Icicle Works/Screaming Blue Messiahs/Coleman
LONDON Hamersmith Odson (01-748 4081) The Alarm
LONDON Hamersmith Odson (01-748 2812) Gary Glitter/
 Colleen Hamilton And The Hairzooz/The Rapiers
LONDON Wadour Street Pyrate (01-437 6603) Roaring
 Buns
NEWCASTLE UPON TYNE City Hall (320007) Nils Lofgren
TAUNTON The Park VOK
WORTHING Assembly Hall (202221) Fairport Convention

TUESDAY 17

BEDFORD Corn Exchange (879712) Men They Couldn't
 Hang/The Swamp
BIRMINGHAM National Exhibition Centre (021-780 4141) Paul
 Young/Silence
BLACKBURN Harvey Schiff
CRAWLEY Leisure Centre (73431) Sister Sledge
CROYDON Undergrove (01-670 0831) Waka Jaxx/Dire Straits
DALETHETH Eel Valley College/Hank Wangford
GLASGOW Scottish Exhibition Centre (041-248 3000)
 Marillion
HIGH WYCOMBE Occans (444511) Allen Sex Filled
LEEDS Adam And Eve (465674) King Kurt/All Over The
 Carpet
LONDON Hamersmith Broadway (01-385 0526) UK Subs
LONDON Hamersmith Odson (01-748 4081) Dire Straits
LONDON Hamersmith Odson (01-748 4081) Fine Young
 Cannibals
LONDON Kilburn National Ballroom (01-328 3141) Echo And
 The Bunnymen
LONDON Oxford Street 100 Club (01-436 0931) UK Subs/Joey
 Bazooka
MANCHESTER Ardwick Apollo (061-273 3775) Nik Lofgren

THURSDAY 12

BIRMINGHAM National Exhibition Centre (021-780 4141) Cliff
 Richard
BIRMINGHAM Odson (021-643 6101) The Alarm
BONNOR Regis Spa (863786) Singled Out
CARDIFF Bogus (26168) The
CARLOW Severalls Hotel (31308) Rent Party
CHESTER Detside Leisure Centre (81231) Dire Straits
DERBY Blue Note (423697) George Fama And The Blue
 Flowers
DUNDEE Unity (23181) Divine
EDINBURGH Queen Margaret College (031-339 1990) Hank
 Wangford
ELLSMERE PORT Ellsmere Arms (051-339 3044) Tokyo
ENFIELD Middlesex Polytechnic (01-368 1299) Chevalier
 Brothers
HASTINGS Crypt (444675) The Wait/Violet Circuit
HIDDERSFIELD Polytechnic (38156) Stephen Duffy
KELE University (92541) Gary Giller/Tempole Tude
LONDON Camden Lock Dingwells (01-267 4967) The
 Vapours
LONDON The Bollock Brothers/Steve Hage
LONDON Camden High Street Electric Ballroom (01-485 8006)
 Allen Sex Filled/Ring Of Roses/UK
LONDON Finsbury Park Sr George Robey (01-263 4581) Swift
 Stashier/Har Merman
LONDON Hamersmith Odson (01-748 4081) Nils Lofgren
LONDON Lower Clapton Road (020-745 9122) The
 Potato
LONDON Oxford Street 100 Club (01-436 0931) Microdrones
MANCHESTER Ardwick Apollo (061-273 3775) Gary Glitter
MANCHESTER Polytechnic (061-273 1662) A Certain Rate
MANCHESTER University (061-273 8141) Lash Larlat And
 The Longriders
NEWCASTLE UPON TYNE Riverside (614286) Doctor And
 The Medics
OXFORD Parnley Lodge (246007) Out Of Reach
ROSS ON WYVE Price Of Wales Leisure Centre
ST AUUSTEL Leisure Valley (40102) Echo And The
 Bunnymen
SHEFFIELD Leadmill (754500) Simply Red
WOKINGHAM Angus Candy House (3448) (789973) The
 Vapours
YORK Royal Club (646072) Robb And The Hot Red

SATURDAY 14

AYLESBURY Cafe Centre (86009) The Business
BATH (33344) The Man Lizards
BIRMINGHAM National Exhibition Centre (021-780 4141) Cliff
 Richard
BIRMINGHAM Odson (021-643 6101) Sister Sledge
BRIGHTON Sea Bae Bar (42544) Legend
BRISTOL Gundry (28272) Larry Miller
BRIGHTON J's (53597) The Business
COLCHESTER St Marys Art Centre Albion Band
CROSSKEYS Crosskeys Institute (270301) Steve Marriott's
 Pack Of Cards
CROYDON Carocan (01-688 4000) Little Sister
DURHAM University The Edges (Nonsuch) 583333 Twenty
 Flight Rockers/Naphtha Hearts/Shotgun Brides/Jaywalkers
 (Live Aid)
EDINBURGH Playhouse (01-557 2590) Paul Young
WILEY Johnson
KETERING Wilton Kubo Centre (51901) Vanakasi/Sex Boy
 Federation/Death Sentence/Blood/Heavy Discipline
LONDON Briton Frigg (01-326 5100) Epoxit/Winter
 Baltham
LONDON Camden Lock Dingwells (01-267 4967) Matchbox
LONDON Kensal Town The Crypt (01-930 0209) X Men/
 Surfadelica
LONDON Finsbury Park Sr George Robey (01-263 4581)
 Wiley Johnson
LONDON Hamersmith Broadway Clarendon Downstairs (01-
 748 1454) Blackhead/Renters/The Public Hens
LONDON Marygrove Street New Marlins Cafe (01-837 2037)
 V-Sax X
LONDON Stoke Newington Three Crowns (01-254 2264) The
 Beatnuts
LONDON Wyke Kingston Park 63 Ardian Park (01-960 4590)
 Buzza 941667/OK D'Am

◀ PAUL YOUNG, WEMBLEY ARENA, LONDON

What a struggle. On Sunday night, Paul Young often looked like a marathon runner battling to make the finishing tape. It seems work abroad has taken its toll on his voice again. If I was his bank manager or doctor, I'd be a little worried.

Too often, the excesses of the show reduced Paul's voice to tatty gasps while he struggled to regain control. Not that all this affected the audience adulation in any way.

Judging by the pearls, perms and pastel twin-sets, it seems that Paul has rather curiously moved into the Shakin' Stevens market place. Screams? You betcha. Especially as Paul seems to be in competition with Paul King over who can buy the lightest leggings. Maybe they have the same tailor.

The last time I saw Paul at Wembley, I thought he had a lot more control over the situation and his band. He'd learnt quickly during his meteoric rise to fame and he was really slick.

Now he seems to have regressed and become the clumsy boy next door again, all touchy smiles and 'love me because I'm a bit dumb' expressions.

Often the band swamped him, particularly on 'Tomb Of Memories' and 'Love Will Tear Us Apart', where they left him flustered and standing in the dust.

'Woman' was a little bit tacky when he stripped off his top and flexed his pectorals. Not that the girl in front of me with the monster pair of binoculars had many complaints. You should have seen me stripped for action on the beach in Rio last year, dear, no contest.

The show did have its magnificent moments, with Paul and his band cohesive and sharp. The old faithful 'Wherever I Lay My Hat' had panache and bite and 'I'm Gonna Tear Your Playhouse Down' had Paul really leaning into the song, half-voiced and full of conviction.

I could have done with a lot more moments like that. I hope the second night was better.

■ Robin Smith



Photo by Ijira Mustio

▶ THE JESUS AND MARY CHAIN, THE HACIENDA, MANCHESTER

If the energy expended by the amplification of The Jesus And Mary Chain could have been channelled into electricity, instead of just noise, it would have lit up Manchester for at least a month. That would've been infinitely more practical.

This band were like actors without a script. I didn't know any of the songs, I didn't want to. What's all the fuss about? Why did no-one leave? Why did I have to stay and watch?

I thought Manchester audiences had more sense. What a waste of a PA stage, money and a lot of people's time. It's amazing what can be done with good media salesmanship and a reasonable amount of 'press'.

Only slapheads and posers clapped or danced and even they were looking over their shoulders for allies in their misguided applause for this morass of Bedouin drags.

I stayed until the end, just in case, and even the band looked bored. There was no encore (thank God!) and only polite applause at the end. It occurred to me that even the name 'Jesus And Mary Chain' sounds like an expletive.

Whatever it was that dragged these good Manchester punters out on a freezing Tuesday night — to listen to what can only be likened to the sound of a thousand cats being painfully and simultaneously put to death — is beyond me. Good sound effects though, if you like motorway pile-ups.

Take out the bookmark, and burn the book...

■ John Slater



Photo by Steve Wright

▼ DOCTOR AND THE MEDICS, THE BIERKELLER, BRISTOL

Question: When is a joke not a joke? Answer: When you've paid £3.50 to hear it and it's not even funny.

Honestly, where do people get the inclination? Put them in front of telly cameras (here to film the Medics For Whistle Test) and they'll get excited about anything.

When it comes to the bottom line, this gig was about people dressing up silly and little else. The sound had all the clarity of a raspberry heard from the outside of a gorilla outfit. So there!

No, I mustn't get carried away by silliness. The first time I saw Doctor And The Medics, I found them perversely interesting, quite bearable and even in bits, quite good.

The second time, I thought the idea was wearing thin, and the third time I felt mildly insulted. Please, credit me with a bit more intelligence than a chimp.

I must admit though, while watching the front row on the video later that evening it's an easy mistake to make. If the likes of Joy Division can be held responsible for putting empty intellectualism back into rock, then this band can be held responsible for gross banality.

Teenagers who actually still sit around in circles on a Saturday night listening to 'Dark Side Of The Moon' merely need their heads knocking together sharply to a soundtrack of the Ramones' 'Rocket To Russia'. I was tempted to take names and addresses and organise some quick therapy sessions, but it would have been a never ending task.

Don't ask me how many encores they played. I stuck the main set before the Afghan coats and stretch of patchouli oil had me running for the door, pausing only to grab a barf bag on the way.

■ Andy Lurkin

▶ THE HOODOO GURUS, KRACKERS, LIVERPOOL

Imagine a cold, dark corridor with a bar at one end, a stage at the other and absolutely no atmosphere in between. This is the venue that nobody built.

Into this vacuum-packed, shrink-wrapped, grossly old hole come what is now an accepted part of the current music scene. The same old rockist rubbish masquerading as something new and different.

Imagine Motorhead without comic relief, Judas Priest without the high camp and Kiss without the kitsch. This is the Hoodoo Gurus and never have I seen such an appalling misrepresentation of contemporary music.

But, what truly perplexes me is the array of colourful, post-punk and gothic heirdos in the audience. Some of them even appear to be enjoying themselves.

This is presumably symptomatic of the drive that these people are used to and are now prepared to accept without question. The Hoodoo Gurus weren't even a good heavy metal band.

Would this disgraceful travesty please go back whence it came? At least the Australians as a race collectively appear sufficiently blinkered to fully appreciate this mindless dross.

This is a public health warning. Avoid the dreadful Hoodoo Gurus at all costs.

■ Dave Sefton

▼ THE SHOP ASSISTANTS, THE UNIVERSITY, LEEDS

Down in the subway at midnight, something stirs. Snopl It could so easily be the Postels. Crackle! Or something not too dissimilar to the Buzzcocks. Pop! Or even, yes, even Bonanorama. They could be all this and more.

The Shop Assistants are four girls and one boy; a rare sight. They play 'name that tune', raging at the sun but busking at the moon.

Their brand of '65 'I can't believe it, tell me it's not true' happy-go-lucky tunes made a welcome change from the class of '83/'84.

So cool, so right, so naive. Right on the nail and twice as hard, a talent for coming up with classy pop, power and punk anthems that put their present day peers to shame. I talk of 'All That Ever Mattered' and 'All Day Long', the high spots of an evening which, to be honest, found the Shop Assistants not at their best and quite lost in a venue of such enormity.

■ Alfie Noakes

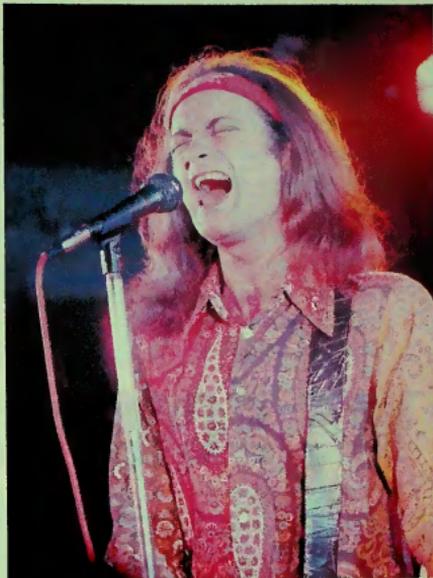


Photo by Steve Wright

◀ BIG AUDIO DYNAMITE, KENTISH TOWN FORUM, LONDON

An intriguing dilemma: how to take one of the last guitar heroes in town and mix him with a technical, studio based backdrop of tapes and effects on record, then put him and his band on stage and make them marry the two sides of modern rock 'n' roll in front of the anachronistic situation of the live audience?

It's no small credit to Mick Jones' belief in his own talent and control of his fellow musicians (via a series of nods, grins and whispers) that Big Audio Dynamite threw off all the obvious pitfalls and came out on top.

Sure, some of the songs suffered to some extent, there was no way that Don Letts' one finger keyboard effects playing could produce the wonders of the recorded 'Medicine Song', though he came close. And why didn't Mick's guitar echo out the magnificent intro to 'The Bottom Line'?

But to point out these problems would be to deny the obvious hint of magic, the spark that seemed to surround the gig. It was a bit special.

It was great to see Jonesy treading the boards again, but BAD have already carved enough of an identity for themselves, not to be hindered too much by lingerings from the past.

The banks of TV screens flickered at the stage side while Mick stroked his incongruously modern guitar, grinned out from beneath his stubble with initial hesitancy before announcing "The Clash died last week".

From the story of sex in the Eighties ('Stone Thames'), to the authentic and hard funk of 'BAD' with Don Letts rapping his locks off, the band won over the audience completely (in spite of a few lying glosses) while the Flintstones put in a TV appearance.

For a future vision of a band forged by technology, Big Audio Dynamite are making all the right moves. Encoring with Prince's '1999' seemed to make perfect sense as we danced into the night.

The performance was a little scruffy in places, but give these boys six months and there'll be few around to touch them.

■ Andy Strickland

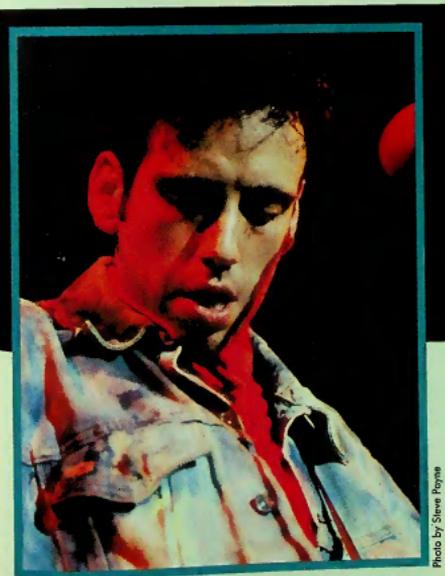


Photo by Steve Poyne

Photo by Steve Wright

What can inspire such fervour in New Model Army fans? Could it be the band's attitude? Their value for money shows? Or the free food at sound checks? Lesley O'Toole joins the NMA package tour, co-starring Jools and the Psycho Surgeons, a tour where even support bands get treated fairly. Camera: Steve Payne



● NMA fans prepare to give their life savings to buy tickets

'WE SOLD OUR HOUSE

A Friday night in Glasgow, young Scots are in search of that all-encompassing 'good time' and the Bradford Package is up for grabs. The prospect sounds marginally less inviting than a night in front of the telly but it came, it saw and it nearly conquered.

The components were New Model Army, poet Jools, and the Psycho Surgeons.

The intention was to break down the barriers of the perennial headline/support band concept. You know what I mean. Poor old support band belts its guts out to an empty hall. Punters are much more fascinated by alcohol than support bands.

New Model Army will be £4,000 out of pocket at the end of the experiment. It's evidently something they have faith in.

Justin: "The whole idea of this tour is to offer an alternative. We appear supporting Jools and that's completely wrong and very strange as far as most people are concerned. The expected attitude is, 'We are the superstars and we should have nothing to do with support bands'."

Rob: "Punk smashed a lot of this rock star business and a lot of people pretend to still believe in that. Not a lot of bands are doing what we are though, or even trying to do it."

Jason: "We offer the punters a complete entertainment package and they just can't handle it."

All highly commendable, but isn't this just a drop in the ocean? Is there any hope of altering long-standing in rock traditions? Justin: "Well, it's in your hands, our hands, the hands of anyone involved with music on a professional level, plus anyone who goes to gigs."

"Don't stand at the back and say, 'Oh, I don't want to see the support band'. Get involved and give them a chance. They might be great in a year.



● NEW MODEL ARMY: 'Rock 'n' roll is worse than the Indian caste system'

which most people do give their life savings to buy tickets



MOOSE: The wife of a 'strangled slug'

TO WATCH 'EM'

"This tour is costing us a lot of money and a lot of heartache, but to me, it's in our interest to try and recreate some kind of feeling."

Few bands these days inspire such a devoted body of fans. But why New Model Army? The key is their attitude.

Rob: "Perhaps a basic clue is the simple fact that we let people into soundchecks. We've heard that other bands kick people out — 'We're stars, they're punters, they shouldn't be here.' It's a load of bollocks."

"When we played in Coventry, the venue was a massive gymnasium and it was absolutely freezing. About 50 people had hitched to the gig and I don't think any other band would have brought a pair of paraffin heaters with their own money, to heat the place up."

"And that's not us trying to be anything, it's just what normal, decent people would do."

Justin: "To some extent, it's just us offering hospitality to people who've bothered to come and see us."

Justin: "We let them in, heat them up and feed them."

And how many bands save the leftovers from their slap-up dinner for the fans? When New Model Army and co. had taken their fill, spare morsels were diligently packed up in doggy bags and carried back for the mob they affectionately call 'the following'.

All this suggests that the majority of bands aren't normal, decent people.

Justin: "Most bands seem to be cut off, but then we can be pretentious Pop stars when we want to, though probably to a lesser extent than most. I don't think we're the only group who behave like this, but I would say we're further from the spirit of '77 now, than we were in 1975."

"Rock 'n' roll is even more ivory tower, irrelevant, outless and separated from most people's lives."

Rob: "For all the good 1977 did, the whole thing has deteriorated completely. Whereas before we had 30 year-old dogs, now you've got 17 year-old dogs. If Moose was in the Cult, that's what he'd be."

Justin: "The whole musical hierarchy makes me pretty sick. Rock 'n' roll is worse than the Indian caste system. Main bands don't talk to their support bands and don't travel on the same bus as their crew. Certainly not."

Jason (alias Moose): "We eat, drink, live and sleep with our crew."

And yet the US State Immigration Department refuses to let these role models of decency step foot on their shores, deeming them of 'of no artistic merit'. Justin: "I find it strange that we can play in Poland and East Germany, but not America."

In the light of New Model Army's avowed moralistic stance, the situation is doubly ridiculous.

Rob: "They were even billed in the press as New Moral Army."
Who dictates what artistic merit is, in any case? REO Speedwagon? Foreigner?

Justin: "And what artistic merit do Cruise missiles have?"

At this point we'll digress swiftly towards the artistic merit of Joolz. The woman claims to have the voice of a "strangled slug", but poetry is definitely her forte. She is something of a super star in Canada, whence she recently returned.

"I played a fortnight's residency in Vancouver. I couldn't believe it when I got there, because they treated me like David Bowie."

"They were demented, buying me all these flowers and really expensive presents. All the daily papers were doing pieces on me. It was a colossal culture shock."

So why hasn't the entire universe heard of Joolz? Because the British people never appreciate what they've

got of their own. You've got some bloody good poets, but everyone says, 'Oh, poetry, Yuk!'

"Abroad, they can accept something that's a bit different. British people tend to say, 'Well, is it punk or is it heavy metal? I'm a heavy metal person so I don't listen to punk.'"

Is what you're doing peculiar then? "Yes, I think it is. I'm 30 years old. It must be pretty peculiar to look like this and be standing up in Glasgow on a Friday night reciting poetry."

Following a spate of signing dodgy bands by the dozen, EMI have decided to branch out and sign a poet — Joolz. The first fruit of this incongruous union is a single called 'Love Is ... Sweet Romance'.

"'Love Is' is like the ultimate, best piece of fun I've ever had in my entire life transferred to vinyl — like the best party you've ever been to. I don't know if it'll sell but I'd like people to feel the love I put into it."

"It's like the best Christmas present I could have, except for my new clogs."

"I intend to achieve world domina-

tion within the next five years. I'm lucky really because a rock band's life is really short. Unless you're Status Quo, of course, but then I look at them as a curse inflicted on mankind by God for our misdeeds. I could inflict myself on the British public for the rest of eternity and they'd enjoy it in the long run." They just might.

And finally, a few words from the recipients of the doggy bags, the legion of clog-wearers and crimped hairstyles — The Following. I don't mean to be patronising, but they really are one, big, happy family. As one of them, Mel, says, "We come to the gigs now to see each other, just as much as to see the band."

Kat is 18, nicknamed the Seal by virtue of a quite incredible laugh, and makes lamp shades by Royal Appointment. She is taking her summer holiday to follow the New Model Army tour. I was taken along to see them at the Marquee one evening, by some very drunk punks. It all followed on from there. They really believe everything they say in their songs. They're not a band putting on a front."

Linda and Sharon, aged 19 and 20 respectively, spent six weeks living in a van and trekking round Europe for the New Model Army tour.

And where did they raise the capital? Believe it or not, they sold their house and bought the van.

Linda: "That just shows how nutty we are. I'd always wanted to go round Europe anyway but I wouldn't have done it if the band hadn't been playing."

Sharon: "The cost of living was extortionate though and we didn't really account for that. One drive was really long and we just couldn't afford the petrol. The band gave us £50 because they really wanted us there to support them."

And The Following's tip for the top in '86 is the Psycho Surgeons. They've already adopted the role of fan club organisers. Linda: "They are brilliant. The best support band I've ever seen."

A sentiment shared by all, not to mention Joolz and New Model Army themselves.

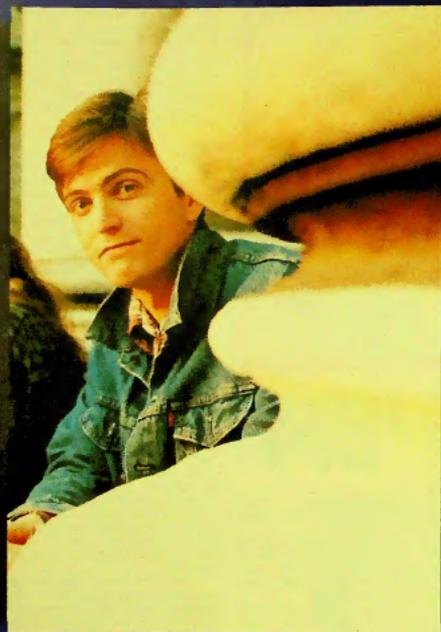
Protect dying British Industries. Get the white coats out and stream at the Psycho Surgeons and support bands everywhere. And get down to that clog factory. As Jason says, "My girlfriend used to wear patent leather shoes, but I've got her clogged!"



THE PSYCHO SURGEONS: The world's best support band

THE TEN PASSIONS OF PADDY McALOON

Indian food, the chocolate dilemma, Orson Welles and other secrets. Pre-fab Sprout's Paddy McAloon confesses to Mike Gardner



SONGWRITING

"I realise that a lot of what I do is a justification for existing. Some people, I get the feeling, could retire, keep their self-esteem and be happy in a nice house by the sea. I'm not like that. I've got to do things. It worries me. I wish I could be more relaxed and didn't have to do something to feel as though I wasn't wasting time. I'm obsessed with time. I've got to write all the time. I think I'll look back at 70 and think about all those days I've wasted."

"I believe that the smartest thing I ever did was learning the guitar at 13 and realising that all my heroes wrote their own songs. I can mark the years and the months by the songs I've written and know that I haven't squandered my time."

"It's a drug. I live for the high of writing something good and that'll keep me afloat for a couple of days in terms of self-esteem. It's all a matter of 'Can I still cut it'. God knows what it's like for an athlete when your body runs down. At least as a songwriter you might change pace, sell out or bland out, but you can pride yourself on a good turn of phrase or a great tune."

'WHEN LOVE BREAKS DOWN'

"As soon as I wrote the chorus I knew it was good. But since then I've recorded it so many times that it becomes like somebody else's song. When I've sung it a lot it becomes like a cover version. I've felt like that in concert when people have shouted for things we're not doing. I've felt insulted. It's like they've asked me to do 'Tears Of A

Clown' or 'Two Tribes' or something. It's difficult to explain. I can only cope with the recent songs — the thing I wrote last week and the audience hasn't heard yet."

"The ideal situation is when people who aren't interested in bands, or don't follow an artist's career — or better still, think they're not interested in music — hear it on the radio and that becomes the song they associate with their teenage years. I love that feeling. Imagine when you're 30 or 40 and thinking that 'When Love Breaks Down' did something."

LOOKING BACK

"I like to compare years and months. It acts as a fuel to keep me going. I use the past as a reinforcement for what I'm doing now. I like to re-read things, things from when I was 18 or 19. Some of them are disappointing and just seem childish, but others you realise you never fully appreciated. I'm not a daydreamer. But more than being inspired by songwriters and musicians I get feelings from things I've done or songs I've recorded and it gives me food for now."

READING

"It's something I haven't done a lot of in the last few years because I got guilty when I'm not writing. Guilt is the propellant to make me work. I have to stop reading biographies because as soon as I start reading about somebody, they pop off. I was in Canada recently and I bought

a book on Orson Welles. Dave Bruce of the Kane Gang is an expert on Orson and I've been fascinated with him for years. I'd just finished reading it when I was told he'd died."

"Orson was intriguing because his greatest work of art was his life — not even his films. So many of his films were unmade or unfinished and a lot of that had to do with him. He'd finish writing a film and then get bored. I can understand that — you've written something and you think your work's done, but it's not."

"We recorded another LP after 'Steve McQueen' in 12 days. I knew I'd go mad if I was only known for 'Steve McQueen' songs until next year, or whenever the cycle of an album every 18 months comes around. I did it for my own sanity, to literally keep me thinking I had more to offer. We did it cheaply — as something to stand back from the circus of being highly produced. The next record will be glossy and a big production because I like that as well — like 'Thriller' and 'Two Tribes'. At the same time I like demos like the Beatles' 'Let It Be' or the feeling you get from Bob Dylan's 'The Basement Tapes'. So we did the record. Maybe it's a dangerous impulse. Maybe I should be more cautious. Maybe I'd be more successful if I was a bit more cold-hearted towards the process of being in a studio."

SECRET PROJECTS

"I have to have secret projects. I'm just a big kid. I'd write something. Because I write a lot of songs, I can't just leave it. I have to put them under a little banner. So I have



● WA-10001 Padley demonstrates unusual songwriting technique involving Alter Egos and plenty of rest

different kinds of LPs. I've written a cartoon LP — but it's hard to describe.

"People think I'm a serious songwriter — very wordy, all the chord changes, acoustic guitars and ballads. But they always miss the point, that that is the sound of poverty. 'Swoon' was the sound of abject poverty, nothing wrong with poverty, but the LP was dictated by circumstance and necessity. So I have other projects — like the cartoon album. A lot of Sprouts fans will probably hate it. There's a song called 'Thriller' — an alternative universe version of Michael Jackson's song.

"I have another secret project that'll be a classic but I won't say in case somebody steals the idea. I want to work out and relax, because we got such a heavy-handed press for 'Swoon' and I'm so earnest in interviews that I feel people miss the point. I'm not, the serious person people think I am, but I can be intense. The kind of things I write or listen to go right across the board. My whole point about music is that everybody is like that. Music is the soundtrack to your life. It sounds corny, but it's there. People use my records in the same way they use Lionel Richie or Queen's records, and you can't be too busy about it."

MERYL STREEP

"She's fabulous — she's absolutely beautiful and a great actress. I went to New York to see an Epic Records executive and found out he lived in the same street as Meryl Streep. I felt like a groupie but he wasn't interested in that fact. She lives in SoHo on Franklin Street or

Avenue. I was so excited — I felt like a kid again. I fancy her like mad."

FOOD FAN

"I'm really thin, but I eat loud. I'm not a gourmet. The Calameres in London. I go to a Greek restaurant called The Calameres or an Indian called Khan's, both are near Queensway. I remember going into Khan's once after I'd bought a white suit. It was a classic chain reaction — a pint of lager just sailed across the table and over the jacket. I'd only bought it that afternoon.

"My younger brother Michael makes the best omelettes in the world. On tour we have a caterer, Joanne, who's brilliant, and we eat very well, but you miss out on all the things you have at home, like beans on toast and omelettes."

CHOCOLATE

"It's the pop star's dilemma — does he have discipline or does he indulge in chocolate and get spotty? I choose to be spotty. It's a family weakness — my father lost his teeth aged 13 or 14 on chocolate because his parents lived in a corner shop.

"To appease my hunger for it, I buy it and don't eat it. At this moment I have a Hershey bar from America, a full box of After Eight mints, Wendy's just given me some chocolate mints and I have a packet of chocolate biscuits. I love Milky bars, Dairy Crunch, Thornton's orange choco-

late bars, Bourneville and going down London's South Molton Street (sounds like Duran Duran, doesn't it?) for Thornton's rangerine creams and strawberry creams."

CIGARS

"I can't smoke now. I'm literally allergic to it because my chest is so weak. This could be because of my past indulgences. I loved little cheap cigars. Henry Winterman's Cafe Cremes I gave them up last year when I got some three hour ones from Havam on the duty free. I'm such a compulsive that I thought 'These aren't any good for me, so I'll get rid of them as quickly as possible'. So I smoked them. I changed to a shade of green and got a huge swelling on my face from it."

HOMESWEETHOME

"Every time I get off the plane in Newcastle, it's like the Pope — I'm tempted to kiss the ground. For such a long time we thought we couldn't make records in Newcastle. Now we can, our insularity has got worse. When we're on tour we act as though we're still there. Everybody's accents get more and more dense as the tour progresses.

"But the one place I can't wait to get back to is my bedroom. It's just a small box. I do everything there. There's only room for a bed and some keyboards mounted up, a drum machine and a picture of conductor Pierre Boulez on the wall. But that's where I'm happiest of all."

WALLS COME TUMBLING

Or quite simply, apartheid is disgusting. Little Stevie talks about 'Sun City' Catalogue of horror: Roger Morton. Photography: Joe Shutter

When Johnny Rotten

rhymed 'holiday in the sun' with 'new Belsen', he wasn't talking about Sun City, South Africa.

Since 1977, however, the prevailing pop climate has shifted from nihilism to altruism, the most recent signal of the new mood coming in the form of the Artists United Against Apartheid 'Sun City' album and single.

The man responsible for bringing together Bono, Jimmy Cliff, Bob Dylan, Lou Reed, Bruce Springsteen and many other pillars of pop is Little Steven Van Zandt, formerly of Springsteen's E-Street Band.

Little Steven: "The idea just came from what's been happening in South Africa. I'd been looking at it for a few years, and last year I decided it was time to write about it."

Inspired partly by Peter Gabriel's lament for the death in detention of South Africa's black student leader, Steve Biko, Little Steven made two information-gathering trips to South Africa in 1984.

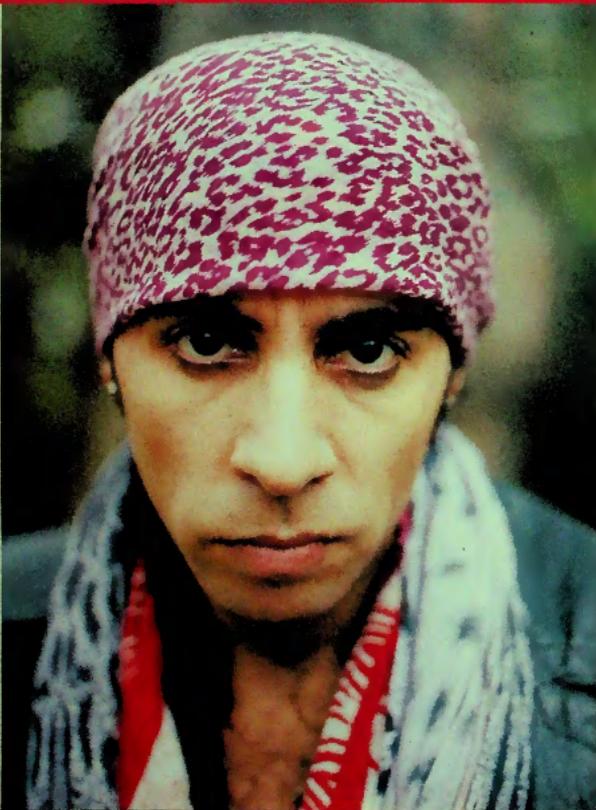
Little Steven: "I wrote an album when I was in Africa, and when I got back I decided I didn't want to wait until I'd finished the album, so I would put a single out. I was going to bring in five or six people to represent different kinds of music, and it just kind of grew on its own really. The response was quite amazing."

"A lot of artists really wanted to talk about South Africa, and make a statement about it. So when they came into the studio to record the single, we encouraged them to do something on their own, to express whatever they wanted to."

From 'Sun City', the one track written by Little Steven, the project ballooned into an uplifting album of rock, rap, jazz and blues, featuring over 50 major performers, often refreshingly out of character.

Little Steven: "The rappers would all do their own raps, and other songs started to be formed. Peter Gabriel's thing turned into a song, Miles Davis played something which we made into its own song, Gil Scott-Heron did his own thing, and then at the end Bono brought in a song too. So it really became an album very naturally."

Although eventually released on EMI's American



ING DOWN



● LITTLE STEVEN with Bruce

subsidiary, Manhattan Records, Little Steven did not have an easy time finding a deal for the album. Even in the land of free speech an all-star line-up counts for little when you step outside the zone of conservative silence. The album was rejected by six different companies.

Little Steven: "There's no such thing as a political record in America. Especially one which openly criticizes Reagan in the lyrics. I guess the bottom line is that they just don't think it would sell. So it was too controversial for them. I didn't understand that, but then I never do. I don't know where the controversy is in singing about people being murdered in the streets."

The current spots of rioting, in response to the appalling conditions in South Africa's black homelands, had already begun at the time of Little Steven's visits. Sun City's complex, in the middle of the impoverished Bophuthatswana homeland, seemed to make it the perfect symbol of apartheid's racist oppression.

Little Steven: "Pressure is applied to the so-called 'homelands' to become independent. Four of them have done this, including Bophuthatswana, which is where Sun City is. Now, no-one recognises that independence, of course. Everyone knows that it's just a scam by the South African government. The ultimate idea is to get all of the blacks out of South Africa, and take away their citizenship, what little they have now, so that they then have to come back as migrant workers — which means they have even less power."

"So, whenever someone goes down and plays Sun City they usually say, 'We're not violating any boycott, we're playing in an independent country.' Well, first of all the case, and every time anybody goes and plays there, they help to justify the re-location policy, which is exactly what the government wants. So it's a serious thing, and a lot of people are still doing it."

The United Nations Special Committee on Apartheid publishes a list of artists who have performed in South Africa since January 1981. Amongst those who have, for whatever reason, trusted their stuff in Botha's backyard are Shirley

Bassez, Elkie Brooks, David Essex, Hot Gossip, Elton John, Queen, Cliff Richard, Leo Sayer, Rod Stewart, Toto Cosío, Bonnie Tyler and Kim Wilde. And that's just the British contingent. Little Steven, however, is not about to pronounce judgement on their activities.

Little Steven: "I don't want to make value judgements about them, about those who have gone before, because maybe they were confused, maybe they swallowed some of the South African government's propaganda. I'm sure some of them went for the money. What's important now, after this record, is that they don't go back. Hopefully, that 'confusion' will be put right."

One of the artists quoted on why they became involved in the 'Sun City' album, Daryl Hall of Hall and Oates, reveals that a number of years ago they turned down two million dollars to play in Sun City. As the South African government well knows, that sort of money buys a lot of confusion.

The un-confused Little Steven hopes that the effect of the record will go beyond furthering the cultural boycott of apartheid.

Little Steven: "I want it to do two other things as well. To send a signal to the black South African, some sign of solidarity, particularly from those of us in countries where our governments absolutely support the South African government — there's no question about that."

"The other thing I wanted to accomplish was, by focusing on South Africa, and seeing the great exaggeration of racism that it is, hopefully people will begin to see themselves a little better. There's racism and bigotry here, and I don't think we do enough about it. We kind of turn our backs on it, and pretend it's not there."

As the violence continues, and Britain and America stall on economic sanctions against South Africa, the Reagan edict on Keith Le Blanc's 'Sun City' track, 'Revolutionary Situation', becomes more and more ironic. "I believe the results we have had in this constructive engagement with South Africa justify our continuing on that score," says Reagan. At the

moment, the score in South Africa is over 670 deaths as a result of state violence, in under a year.

Little Steven: "It's right down, the road from Johannesburg to Soweto, maybe ten miles at the most, and it's going from one entirely different world to another. The white neighbourhood is just very much like a normal, suburban neighbourhood, and as you go into the black areas, there's no lights, no electricity, a smoky haze over the whole thing, and tiny houses with lots of families in them. In the white areas, it's like nothing is going wrong, nothing of all, just business as usual, and meanwhile, there's a war going on, and people are being killed every day!"

In practical terms, 'Sun City', will, through its donation of all royalties, provide a sizeable injection of funds into the Africa Fund freedom organization. In musical terms, it's a rare mixture of talent, from Joey Ramone to Miles Davis, with a span of brilliant performances, and a special bonus in the form of Bono's bluesy 'Silver And Gold' — the best thing he's done in ages.

Meanwhile, in South Africa, over a thousand blacks are being held in detention under the Emergency Laws, and the black 80 per cent of the population is restricted to 14 per cent of the land area.

Little Steven: "The homelands are very desolate, hundreds of miles outside the cities, just kind of desert, almost. There's no farmland, no work, really nothing. They re-located the black against their will. They'd wreck the town, wreck the school, wreck the church, put them on a truck, and off they go. Almost like going to a concentration camp, only they're not actually fenced in."

When Johnny Rotten rhymed 'holiday in the sun' with 'new Belsen', he might well have been talking about Sun City. A holiday in other people's misery, anyone?

38

Wham! Video

QUEEN "ONE VISION" · FEARGAL SHARKEY "A GOOD HEART"
 KATE BUSH "RUNNING UP THAT HILL (A DEAL WITH GOD)" · UB40 (GUEST VOCALS CHRISSE HYNDE) "I GOT YOU BABE"
 MADNESS "UNCLE SAM" · MARILLION "LAVENDER" · BRYAN ADAMS & TIMA TURNER "IT'S ONLY LOVE"
 PET SHOP BOYS "WEST END GIRLS" · THOMPSON TWINS "KING FOR A DAY" · SIMPLE MINDS "ALIVE AND KICKING"
 DEPECHE MODE "IT'S CALLED A HEART" · JAKI GRAHAM & DAVID GRANT "MATED" · GARY MOORE "EMPTY ROOMS"
 THE CULT "REVOLUTION" · BALTIMORA "TARZAN BOY" · IAN DURY "PROFOUNDLY IN LOVE WITH PANDORA"
 CLIFF RICHARD "SHE'S SO BEAUTIFUL" · UB40 "DON'T BREAK MY HEART" · ARCADIA "ELECTION DAY"



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