

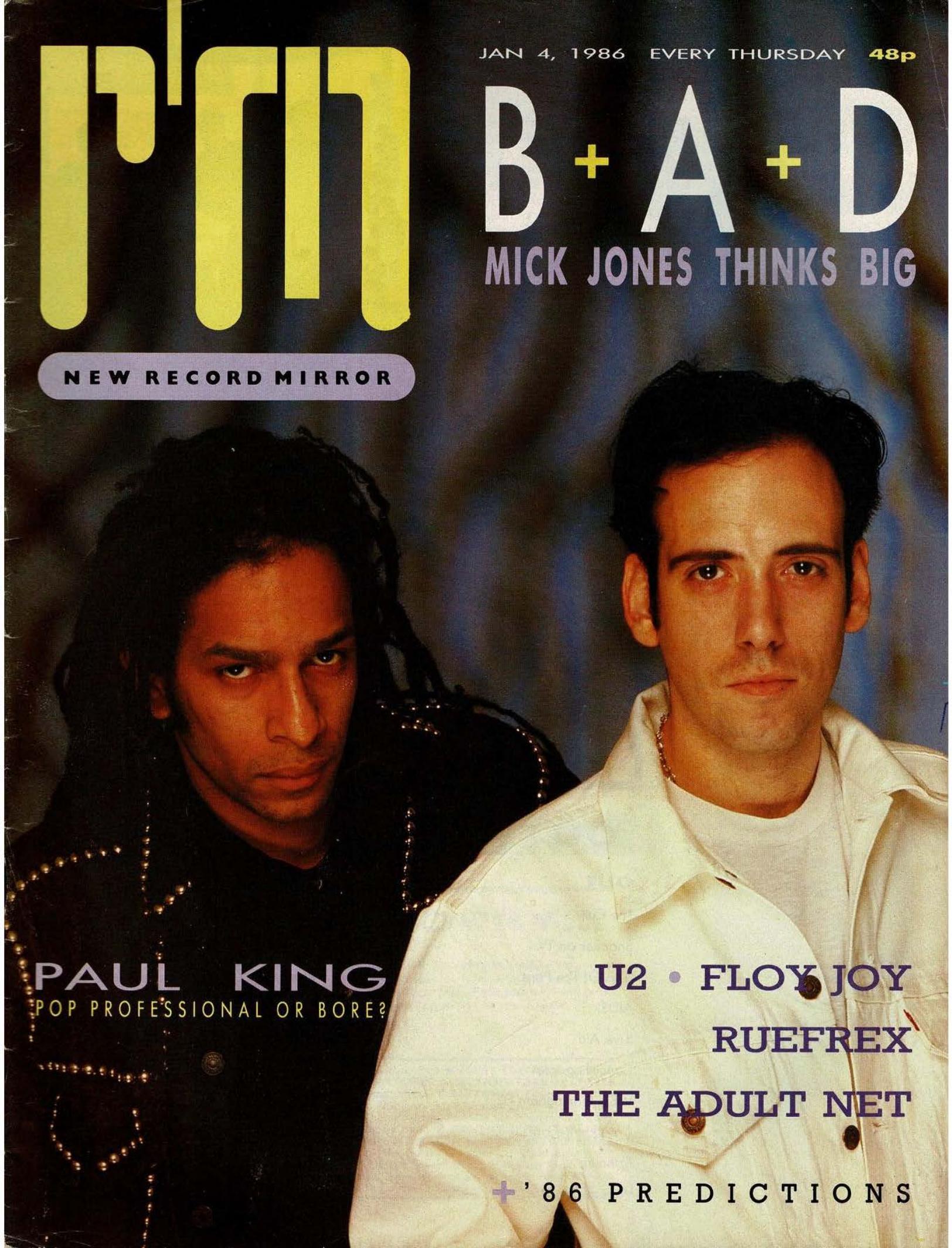
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JAN 4, 1986 EVERY THURSDAY 48p

B + A + D

MICK JONES THINKS BIG

NEW RECORD MIRROR



PAUL KING
POP PROFESSIONAL OR BORE?

U2 • FLOY JOY

RUEFLEX

THE ADULT NET

+ '86 PREDICTIONS

THRASHING ABOUT

● When a new band manages to rise above the prevailing bland-out, a stampede of record company executives is never far behind. New signing, the **Thrashing Doves**, are embarrassed about the recent hysteria they've attracted, yet they can hardly complain at the plush deal that was the result.

Brothers Ken and Brian, former members of the Climb, speak confidently about the band's spring offensive. They mention acts like BAD and Prince as ideal approaches, bands that have drawn from the best of rock and roll and combined it with hard dance rhythms. And judging from their live shows, they're on to a winner...gritty, modern songs, a saving sense of humour and a bevy of screaming ladies at the front. These boys could go far.

SB



DEX

TOURS ●
 RELEASES ●
 NEW BANDS ●
 TIPS FOR '86 ●



JAZZMASTERS

● If there was a record and a band that got away in 1985, it had to be 'Pressing On' by the **Jazzateers**. An absolute classic of a record that hardly set the airwaves or the charts alight, its mixture of sweet vocals and rarified Stones-ish guitars pushed this one miles ahead of most of the competition. While the record companies signed this Scottish band and that Scottish band, the Jazzateers got on with making the right noises. They supported Lloyd Cole And The Commotions last summer, but this year will see them pressing on in their own right. An indisputable touch of class.

AS

OUTS AND INS OF 1986

OUT

The Cult
 Snooker on TV
 'Top Of The Pops'
 AIDS
 'Live Aid'
 Cancelling tours
 WBA/Birmingham FC
 Creation Records
 Skinnies
 Vegetarianism

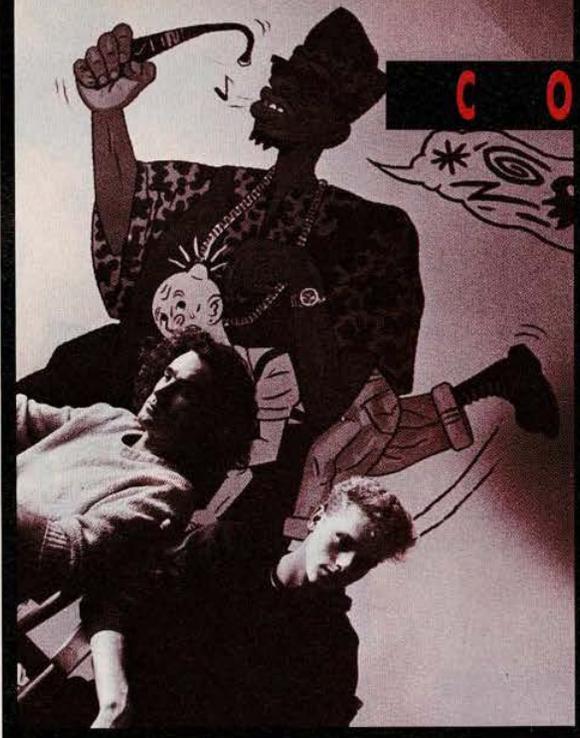
IN

Chakk
 'Match Of The Day'/'Big Match'
 'Razzmatazz'
 Celibacy
 Government action on famine
 Gigs
 Portsmouth FC/Norwich City
 Vindaloo Records
 Flesh
 Pork pies

AS

PRIDE OF PLACE

● **Pride:** a name to shout four years ago, and now a name to push in '86. Four years ago Pride were the nucleus of Sade's very fine band. While bass and sax/guitar went on to make million selling albums, co-writer ('Smooth Operator') Ray St John sought pastures new. Now St John is back with a Pride of younger lions — Christian, Nick, Paul and a drummer George, who played in Limmie And The Family Cooking — and a clutch of songs, 'Born A Fighter', 'David' and 'Heals The Pain', just looking for the big deal. Expect a big noise late spring/early summer. JR



CONTENTS

- 8 **LIZZY TEAR**
patsy kensit, duck fast...
- 10 **NEWS PREDICTIONS**
who's doing what in '86
- 14 **ALBUMS**
I I cool j, streetsounds
- 15 **XWORD**
5 down — small protruberance around the groin
- 16 **BAD**
have they seen the future of rock 'n' roll?
- 19 **LIP**
we hand out the most prestigious awards since miss stockport 1962
- 20 **CHARTFILE**
eighth wonder's chart career (shurely shome mishtake)
- 22 **EYE DEAL**
silverado, defence of the realm...
- 29 **BPM**
happy hammy's holiday happenings
- 32 **THE BEST OF THE IRISH**
light a big fire and ruefrex
- 34 **BRIX SMITH**
crazy name, crazy gal
- 35 **LETTERS**
robin smith for pope
- 36 **CHARTS**
year end, us, disco and music vid charts
- 38 **CHARTS**
reggae, eurobeat, indies
- 39 **RM / PM**
wicked vicar live at wakefield winkies
- 40 **LIVE**
pogues, quando quango, blancmange
- 42 **KING**
paul under fire, nancy under the doctor
- 44 **FLOY JOY**
set for success, but have they gone soft?
- 46 **U2**
the complete discography

■ Cover photography by IAN HOOTON
■ Fish'n' chip photography by REX
FEATURES



JAMES GANG

● Yeah, yeah, we know they've been on the verge of indie hero status for a little while, but with the big boys behind them now, it looks like James are going to cross over to a whole new audience in 1986. These Mancunian vegetarians have a wonderful sense of humour, and a sound that mixes the 'Magic Roundabout' with early Joy Division! Look out for a new single sometime in the not too distant future, when we'll bring you the full inside story of a chart band in the making. The great thing about James is that they'll achieve it on their own terms — you wait and see.

AS

CHARTS: ER, SORRY...

Our apologies. Due to this bloke going under the rather wonky nom de plume of Santa Claus, there are no super marvy Gallup charts this week. So, those of you in need of a cheap laugh before Whitney Houston appears atop the merry tree of pop

once more, check West Bromich Albion's position in the first division... Crikey, nearly forgot, the charts of the Decmeber 28 and January 4 will be in the next super baad ish of rm. Goodie, goodie gum drops...

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MORRIS MAJOR

● This is the year for all tree surgeons to, um, branch out. Sounds like the kind of screwball remark **Morris Day** would make, anyway, and with his single 'The Oak Tree' just out, he should know. It's the first release from his first solo album, 'The Color Of Success', released back in October. And if anyone mentions purple, they'd better take cover, because Morris is out from the shadow of the Princely one that obscured his time with the Time. Still, he got his own back by stealing the show in 'Purple Rain' and since then he's been a darn sight funkier than his mauve-tinted mentor. Who'd bet against him in '86? PS

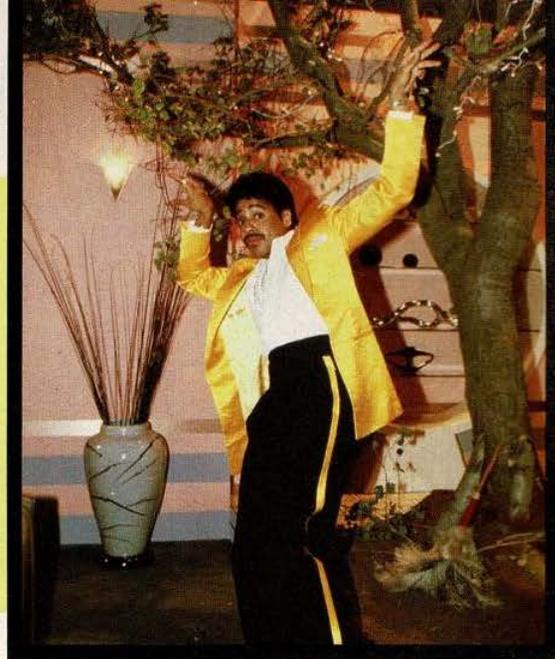


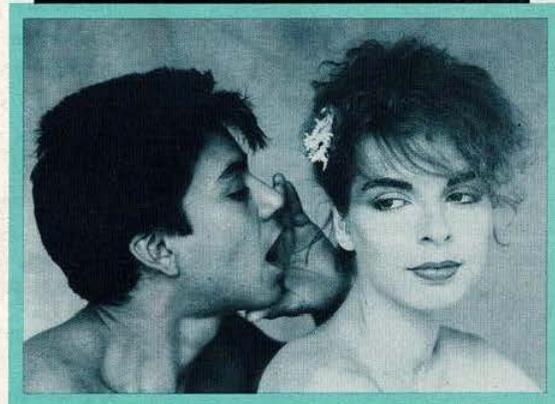
Photo by Steve Wright

MICROCOSMIC

■ Unless you're blind, stupid, or both, you'll have noticed the slight infatuation the rm staff have with **Microdisney**. They've been around for a couple of years now, sure, but last year saw them finally come of age with their excellent LP 'The Clock Comes Down The Stairs' and a series of live shows that were classy, witty and produced some of the best music not to grace a major concert platform. Towards the end of the year, a steadily growing entourage of record company scouts began to check out the off-the-wall Irishmen, so this year we predict great things for the band. Beautiful pop music with some great lyrics — Microdisney are THE ones to watch in '86. AS

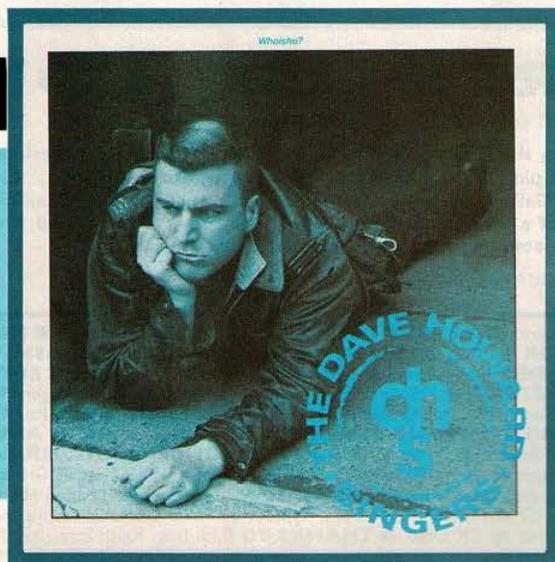
THAT'LL DO ICE-LY

● The **Winterbabies'** spartan melodies should be raising a few goose bumps in 1986. Formed two years ago, the duo of Deborah King on vocals, and Keith Bayley on drums, beat off 3,000 musical competitors to win Sony Tape's recent Rock and Pop Challenge. A frost-nipped debut single on Stiff, 'Bossa Nova Suicide' laid down their minimalist manifesto in no uncertain terms. If you caught them on 'Whistle Test' recently, with an extra touch of swordfish trombone, and a hint of performance art from Deborah, you ought to be feeling the chill by now. RM



HOWARD'S WAY

● One face that graced the pages of Index last year and went on the very next week to appear on 'The Tube', was that of Dave Howard. Together with his buddies, Dave makes up **The Dave Howard Singers**, an intriguing mixture of manic organ thumping and gentle crooning that's already had English ears twitching in the few months that Canadian born Dave has been on these shores. With one of the most hard-working, enthusiastic back-up teams behind him, this looks like being quite a year for Dave. AS





KING • TORTURE

THE NEW SINGLE FOR THE NEW YEAR

7" VERSION FEATURES GROOVIN' WITH THE KINGS

12" (P.F. EXTENDED) VERSION features

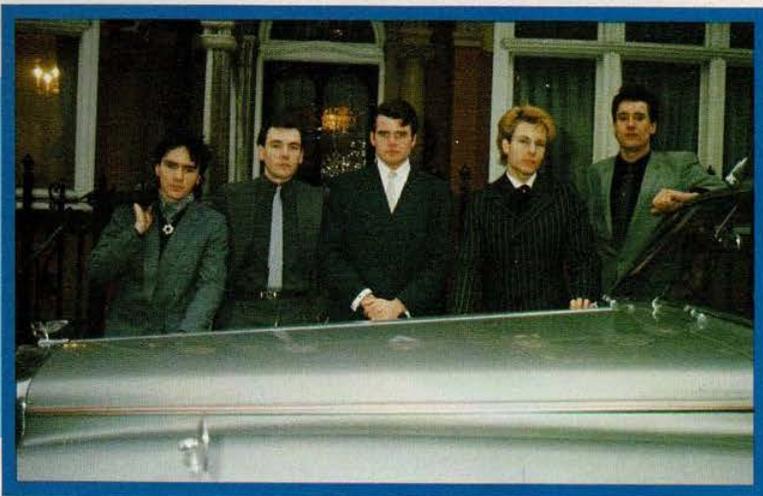
GROOVIN' WITH THE KINGS and THESE THINGS (THE REPRISE)

7 INCH: A6761 12 INCH: TA 6761

INITIAL 12" 1986
CONTAINS FREE
COLOUR CALENDAR



NINETEEN EIGHTY SIX
"... it's more than texture ..."



GET ON DON

● Rising from the ashes of the late, lamented, and rather loud Sid Presley Experience come the **Godfathers**, a London five piece fronted by the brothers Coyne — Pete and Chris to you. Their first single, the double A-side 'Lonely Man' and 'I Want You', was not quite an offer you couldn't refuse, but then it was no cement overcoat either. File under rough, ready 'n' raucous. JR



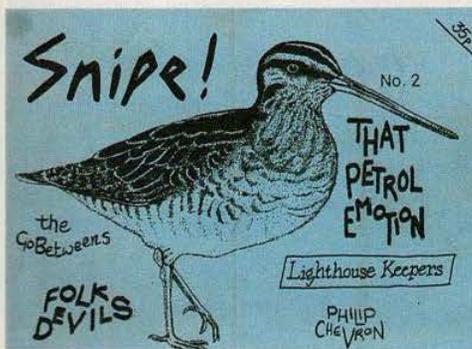
XMAS READ

■ Boxing Day. Boring as hell, isn't it? Gran's still in the loo, little sister's just thrown up another box of chocolates, and it's your turn to do the washing up again. Why not sneak off to your room for an hour and browse through a couple of fanzines that we've received this week.

'Snipe', from South London, shows a healthy interest in the GoBetweens and That Petrol Emotion and really is packed to the gills with interesting reviews and interviews.

Or how about 'Stamina', again from just south of the old river Thames, which includes a piece on the wonderful Microdisney and the Faith Brothers. There's also an interview with DJ Gary Crowley, late of this parish, and a guide to essential reading for budding Lloyd Coles. 'Stamina' is available from 128a Dawes Road, Fulham SW6, though the berks don't say how much it is. 'Snipe' is available from Mike Ticher, 157 Robinson Road, Colliers Wood, London SW17 9NS and costs 35p + postage and a large SAE.

AS

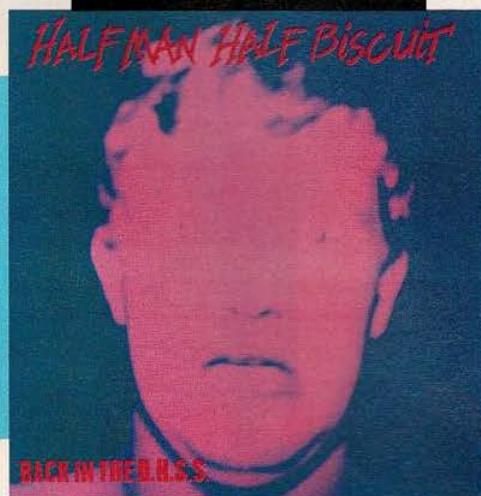


6 R M

MASH IT UP

● One of the hardest-working acts on the circuit at present is the **Potato Five**. Like the Specials and Madness some time back, the band draws on the ska/bluebeat music of the Sixties, when the likes of the Skatalites and Prince Buster popularised West Indian rhythms. They have succeeded in capturing the rootsy, sweaty atmosphere of the era, and the addition of Jamaican-born Floyd Lloyd has been a valuable asset on the vocal and songwriting front. The four tracks on their 'Ska Explosion' twelve inch are solid enough, and if they continue to develop their musical identity, then wider acclaim should follow.

SB



DIGESTIVE

● What wit, what cheek, what filth, what a name! **Half Man Half Biscuit** is the group, and 'Back In The DHSS' is their LP, currently causing a reaction that varies between tears of laughter and angry cries of 'utter crap' from rm scribblers. Liverpudlian irreverence for everything from Jim Reeves to Nerys Hughes fills the wacky little record, which fits in somewhere between Serious Drinking and the Barron Knights in the musical scale of things. You'll love it or hate it, but any band that records a song called 'Venus In Flares' is OK by me

AS





DRUM THEATRE / "LIVING IN THE PAST"

THE NEW SINGLE

A6798

TX6798

Epic

THIS YEAR'S

From Grace Jones to Kate Garner to Sade, the path out of the fashion world into the realm of pop is rather well trodden.

What's more, it usually means a lot of pretension and posing along to a soundtrack of pure bipperty-bopperty, high-street tack. This Lizzie Tear, though, is something else entirely.

Lizzie: "I hated it. I was a paid model for about nine months, and I really couldn't stand it. I did it just for the money, dollar signs in my eyes. So it wasn't a hassle giving it up. I was dying to give it up!"

You probably meet Lizzie every week. Friday night at half past five, and as 'The Tube' titles roll, her face is momentarily flashed into your living room. With regular appearances in fashion magazines, a number of TV commercials and a succession of fashion shows for the likes of Jean-Paul Gaultier (hip French designer) to her credit, Lizzie is quite a face about town. So why the about-face?

Lizzie: "I've been singing since I was really young. My dad is an opera singer, and I started to learn the piano when I was about six. I've been writing songs since I was 15, so it's just what I've always wanted to do."

In a cosy North London coffee bar, this pretender to the Star '86 throne is showing little regard for her famed im-pish looks.

Quantities of cherry pie and cream, croissants and coffee are arriving at our table, but before she is allowed to eat Lizzie has got a lot more questions to answer. I push the cassette recorder closer.

So, what do you think you've got that no other girl singer has?

"Oh no! That's such a wicked question," complains Lizzie.

"Um... I dunno. I think I've got a kind of naivety that... I sort of don't know what I'm doing yet. No, I do know what I'm doing, I'm just enjoying myself."

Lizzie puts her hand over her eyes, and thinks again.

"I don't know what to say. I've got a classical training as a background, and I use it in the songs I write. I don't know, I think I'm great. Also I'm much smaller than everyone else."

Lizzie's set of powerful demos, which vary from pop to reggae to hip-hop, have made a record deal a virtual for-

malty. Her voice is a slightly husky trill, with the hint of a US drawl. The control which gave her a distinction in her Grade A opera singing exam is there, too.

Lizzie: "My dad kept on dragging me off to all his operas, so I was listening to all that, and really getting into some of it, and at the same time I was sneaking into the living room, with my sister, on a Thursday night, and having a disco to 'Top Of The Pops.'"

At 15 Lizzie inadvertently set out on the road to modelling, with a Saturday job in Vivienne Westwood's World's End clothes shop. "It was brilliant fun. I used to buy a bottle of Cointreau every Saturday, and go in and dance it up with Jordan."

Casting an eye over Lizzie's sailor's outfit, I ask her how important the fashion aspect will be in her pop life.

"I don't buy clothes. I haven't bought any for ages. I get them by devious means. I just don't like fashion, it's a disgusting business."

"You get sick of it, you know, everyone's going, 'Ooh, have you got the latest Gaultier trousers?' and all that shit, and I'm thinking 'Oh, leave it out! Who's going to pay £400 for a sweater? I just don't take it seriously. You look at the pictures, and you laugh."

"All those people, the models and so on, are either crazy, or junkies. Really weird."

As the cherry pie gets colder, and Lizzie lights a cigarette to stave off the hunger pangs, we delve deeper into the nature of her ambitions.

The songs I've heard so far are all pretty commercial. Is that deliberate?

"No, no, no. I'm not doing anything deliberately. I'm just pleasing myself."

But you want to see yourself in the charts? "Yeah, I want to be number one."

To be a 'pop star'? "No, I want to be number one."

That is being a pop star. "Yeah, I want lots of money. I want a house in Malibu. I want to pretend I'm in 'Dynasty'. Yeah, I'd love to make movies. That would be good, but that comes with being a pop star these days."

At the moment, there are only three or four white women singers who regularly get into the charts...

"That's true," interrupts Lizzie. "But then that just leaves more room for me."

"I like other girl singers — Annie Lennox, Patti Smith, Debbie Harry, Aretha Franklin, all the obvious ones, and Gwen Guthrie, she's brilliant."

So out of, say, Madonna, Annie Lennox, and Kate Bush, who do you feel most in common with?

"I don't feel in common with anyone. I just feel I'm on my own all the time. I like being me."

What do you think about Eighth Wonder? "Oh God!" Lizzie looks pained. "You're such a ****. I can't believe it."

Have you met Patsy Kensit? "Oh, recently I have. That's because her parents have started letting her out. I don't know, I can't handle girls whose every other sentence is, 'Oh, but I'm only 17!'"

"It just makes you want to puke, doesn't it? I think it's a load of bollocks, Patsy Kensit and her band. I think she's a shit singer. She's got a lot of front, because she's an actress, but I think she's a prat."

How old are you?

"I'm..." Lizzie hesitates, "nearly 20."

The reason I asked you about Patsy Kensit was because she was a bit of a model beforehand. "Was she?" asks Lizzie. "But she's really short."

Ignoring Lizzie's lizard tongue, I press on. But that band is resented a lot, because the singer's seen just as a token pretty face, not a musician.

"Yeah, it's quite important that you don't think of me as a model, because, automatically people think that I'm stupid, and I'm not. Also, I've been into music since I was little."

"When I was three, I didn't want to be a Marie Helvin, or a Jerry Hall. I wanted to be an opera singer. By the way, I'm not actually that bitchy. I just thought I'd better say that."

The gutter press are going to go for the 'pouting, sex-kitten' line, aren't they?

"Yeah, but bollocks to all that. I love the gutter press, I read it all the time."

Do you feel you'll be able to cope with that sort of thing? "It depends on what they say. Yeah, I don't care what other people think."

Are there things that you wouldn't do? "I wouldn't do naked photographs

NAAI

Lizzie Tear might be the face on the 'Tube' every Friday night and now on the only label which interests her is the one on the lips of the... 'future star'. Profile: Roger Morton. Photos: Tobi Corney

MODEL?

for the 'Sun', not even topless. I wouldn't grass on anyone. If you treat them all right, they treat you all right, don't they?" Lizzie looks a little unsure.

What's been the attitude of men within the record business to you?

"Some are nice, and some are really horrible. I've met the type who just sit there with their legs open, and say, 'Hey baby, I'm more interested in the act than in the music'. My mouth just dropped open. I couldn't believe what I was hearing!"

Out of the 10 demos so far recorded, 'Tears Of Frustration' stands out as a classic soul-disco, love lament. But there's also a Gregory Isaacs track, and a high pressure cover of a traditional Brazilian song. What does it all mean, Lizzie?

"Variety. Variety is very important to me. You change every day. You might think that God exists one day, and He doesn't the next. You change the way you look, so why not change your music?"

"I think some of the record company people are finding it quite hard to stomach. They don't know what's going on. And that's really good. I like not fitting in."

Although she's never sung live, a backing band is being recruited, and from Lizzie's impersonation of Springsteen doing 'Born In The USA' it's obvious that this here Teardrop explodes with confidence.

"I don't want to be like 'Lizzie and the Forty-Niners'. I want a band to go touring with, and go on telly with, and rehearse with." A grin creeps over her face. "I want tasty young men, with big rippling muscles."

Brawny musicians (and old Jaguars) aside, what does Lizzie Tear want out of 1986?

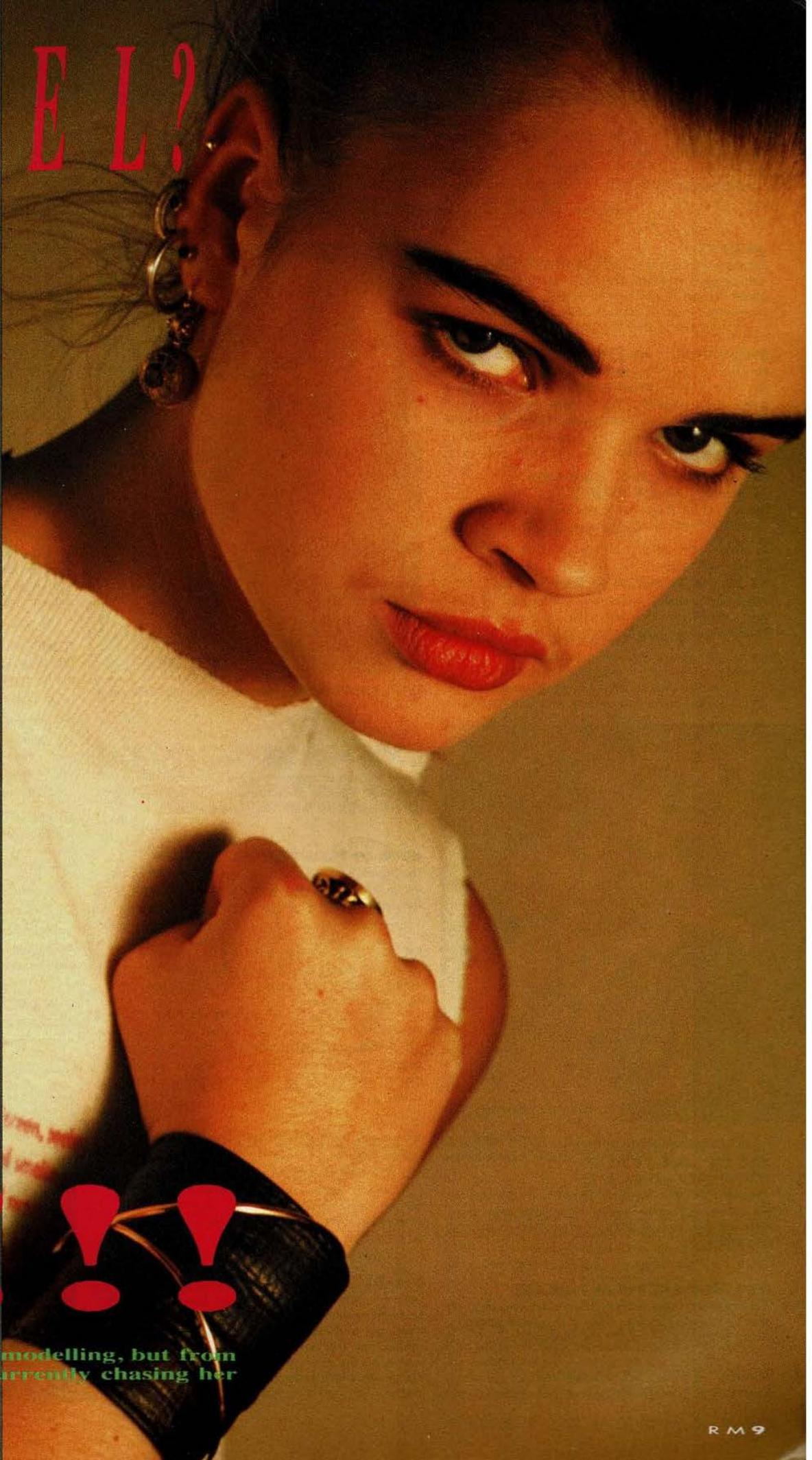
"It's important now to get the right deal, because singing is the only thing I can do, the only thing I really enjoy. I mean, I can't type. I can't do anything else but singing — it makes you sweat."

And if she met one of her heroes, David Bowie, what would she do? "I'd say, 'Oi mate, how about a duet?' Can I eat now?"

Lizzie Tear is one hungry girl. Hungry for success.

HI!!!

OK, she's done a bit of modelling, but from the countless A&R men currently chasing her



WHAT ARE THEY DOING IN '86?

Does Paul Weller's cat plan to have kittens? Will Ian Astbury have a haircut? All your questions about '86 answered by Robin Smith

ABC

Fry and friends will be spending the spring writing new material and they'll be playing dates here in May after an American tour. "They will be doing their utmost to improve the action in the charts," says a spokesperson.

MARC ALMOND

Marc will be recording a new album in March. "It will be very different from 'Stories Of Johnny', a more minimal musical style," he claims. Marc also says that he and the Willing Sinners won't be touring so heavily in '86, keeping dates "short and sharp".

BALAAAM AND THE ANGEL

Balaam And The Angel will be releasing a single in mid February followed by an album in mid March with dates to coincide.

BANANARAMA

Absolutely no chance of Bananarama touring here this year. Console yourselves with a single at the end of January and an album in late February or March.

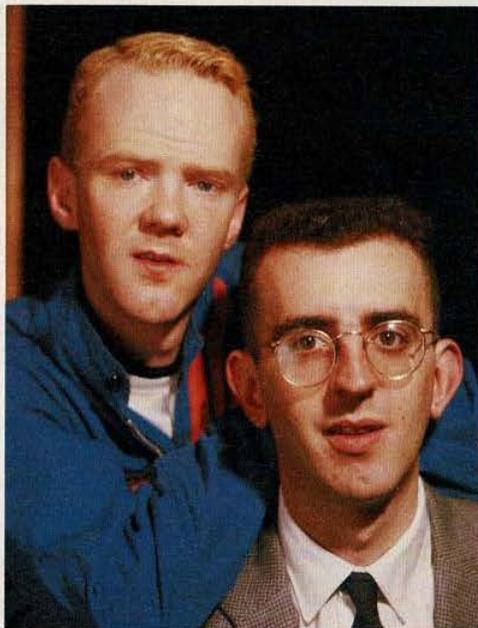


Photo by Michael Putland

● **THE COMMUNARDS:** "What are we doing in '86, Jimbo?"

Beginners' will be out in January and we understand it will be a pretty rousing tune with a video shot in Sarf London. Bowie will also be appearing in the forthcoming film 'Labyrinth', a fantasy adventure where he plays the king of the goblins. Sounds like perfect casting at last.

BRONSKI BEAT

The Bronski's first album, featuring new boy John Foster, will be out in May or June. Their follow up single to 'Hit That Perfect Beat' will be out in February.

KATE BUSH

Wait for it, Katie's thinking about doing some dates. She'll also be releasing 'Hounds Of Love' as a single and starting work on another album.

THE CLASH

Nobody knows what the Clash will be up to. At the moment they're in various parts of Europe and can't be contacted.

LLOYD COLE AND THE COMMOTIONS

Lloyd and his lads will be spending much of the time touring abroad, particularly America. They'll also be working on songs from their third album which should be on the shelves in the autumn.

PHIL COLLINS

Phil's solo career will be taking a back seat in 1986. He'll be re-uniting with Genesis to record an album and a world tour is scheduled. Phil also looks likely to be collaborating with Howard Jones on a song, but some sources say this won't see the light of day until 1987. Watch out for Collins in a forthcoming episode of 'Miami Vice'.

THE COMMUNARDS

Ricky and Jim will be gearing themselves up to release their debut album and a number of tour dates look very likely.

THE CULT

The Cult start the New Year with an American tour before releasing another single in the late spring. An album will follow in the autumn. The Cult will also be touring Europe and there should be some British dates.

THE CURE

"We'll be lazing about, having a rest and writing new material," says Robert Smith informatively.

THE DAMNED

'86 will see the Damned touring America, Japan and Europe. They'll be playing a few one off dates back home in the summer, followed by a full scale tour in the autumn. Another album will be out late in the year.

DEAD OR ALIVE

It's highly likely they'll be playing a major tour, and watch out for another album.

DEPECHE MODE

The Deppers will be embarking on an already announced tour at the end of March. There will also be an album and a single out to coincide.

DURAN DURAN

The Duranies will be reuniting in '86 and they should be starting work on an album. Tour dates are a strong possibility.

ECHO AND THE BUNNYMEN

Another album looks likely and there's a possibility of some more dates.

● **ECHO AND THE BUNNYMEN** contemplate being the first ever band to tour Venus



Photo by Paul Cox



Photo by Paul Cox

● **BALAAAM AND THE ANGEL:** Will it be a heavenly year?

BIG AUDIO DYNAMITE

Another album from Big Audio Dynamite is scheduled for the middle of the year. They'll also be playing dates, but these are likely to be isolated showcase concerts rather than a huge tour.

BLANCMARGE

Absolutely nothing available on Blancmarge, except to say they'll be releasing another single at the end of January. About time these boys pulled their fingers out.

DAVID BOWIE

Bowie's single from the soundtrack of 'Absolute

ERASURE

Vince and Andy will be touring extensively during the early part of the year. Watch out for another single from the duo and their debut album.

PAUL HARDCASTLE

Paul will be whisking his bride Dolores away for a long awaited honeymoon. Getting back to business his follow up single to 'Just For Money' will be 'Don't Waste My Time', featuring Carol Kenyon. Paul will also be off to America for a promotional visit.

TOPPER HEADON

Topper's debut solo album will be out early in the year, followed by a tour. Topper has recruited Micky Gallagher, Bobby Tench and Jimmy Helms into his band.

ICICLE WORKS

A mini album of six or seven of the Icicle Works' best known songs will be out in early February and these will all be extended mixes. Watch out for another single towards the end of February and doubtless some tour dates will follow.

BILLY IDOL

Billy is scheduled to release an album in March. He might be doing a short British tour, but when or how many dates is unconfirmed at the moment. He's also planning to do some festivals in the summer.

IRON MAIDEN

Maiden will be recording another album in the first part of the year followed by some British dates.

JESUS AND MARY CHAIN

'86 should see them branching out to terrorise the rest of the world, and they'll be working on material for another album.

ELTON JOHN

Not a lot of action from Reg over here in '86. He'll be touring Europe followed by an extensive American tour. Reg won't be releasing another album during the year.

HOWARD JONES

Howie will release another album in February and he will be playing some more dates. We're looking forward to them.

NIK KERSHAW

Tricky Nik will have another album out in the spring and he'll be doing yet another British and world tour.

KING

Paul King will be searching for an even tighter codpiece and the band will be off to conquer America. They'll also be recording another album.

DEE C LEE

Dee will be starting work on her debut solo album and there's a great possibility of some dates in her own right.

LEVEL 42

Doesn't look like we'll see much of the Levellers in '86. Early forecasts say they'll be spending much of the time touring abroad, but they'll probably find time to slip out the odd single.

MADNESS

Members of Madness will be popping up on the Red Wedge tour. The group will then be going into the studio to write some more songs. A retrospective album 'Complete Madness II' also looks likely to be released.

MADONNA

Teaming up with her husband, Sean Penn, Madonna will be making a film called 'Shanghai Surprise'. She'll also be working on another album and there is a slight chance of British dates. Then again, Paul Weller might start voting Conservative.

MARILLION

Marillion will be recording another album which should be out in the winter or early '87. They'll also probably be playing a massive outdoor festival in the summer.

MICRODISNEY

A major record company is expected to snap Microdisney up next year, but as yet nobody will confirm who these lucky people are going to be. Microdisney will be spending a lot of time writing material for another album and some dates can also be expected.



● TOPPER HEADON: "Somebody let me out of here. I've got absolutely oodles to do"

EURHYTHMICS

Dave and Annie will be recording another album and touring the world, including dates in Britain. Annie also has a role in 'Revolution', the epic film opening here in February.

THE FALL

The Fall will be off to Australia in February, followed by American dates and possibly shows in Japan. Their next album will be released in May.

FINE YOUNG CANNIBALS

FYC will be playing a tour early in the year to make up for the shows they were forced to cancel in '85. Their follow up single to 'Blue' is their cover version of Elvis Presley's hit 'Suspicious Minds'.

FRANKIE GOES TO HOLLYWOOD

A new album produced by Trevor Horn will be out in the first few months of the year. FGTH should also be touring but nothing can be confirmed yet.

DOUG E FRESH

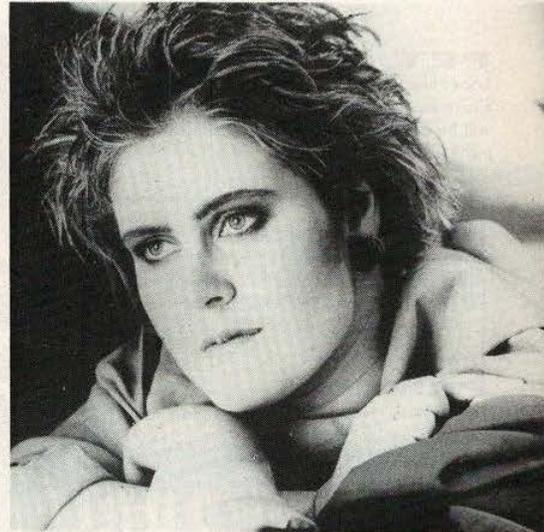
Mr Fresh will be releasing his follow up single to 'The Show' early in the year. He's also working on an album and hopes to line up a tour if he can find time.

GO WEST

Not a lot of news on what the Westies will be doing, except that they will have another album out. Disregard rumours that they'll be wearing paisley shirts.

HALL AND OATES

Daryl will be doing a solo album with some tracks produced by Dave Stewart and he might also do a solo tour. John will also be doing some solo projects involved with production and film work. Despite all this individual activity, the dynamic duo say they won't be splitting up permanently. So there.



● ALISON MOYET: "Enough of changing nappies. Let's record another album"

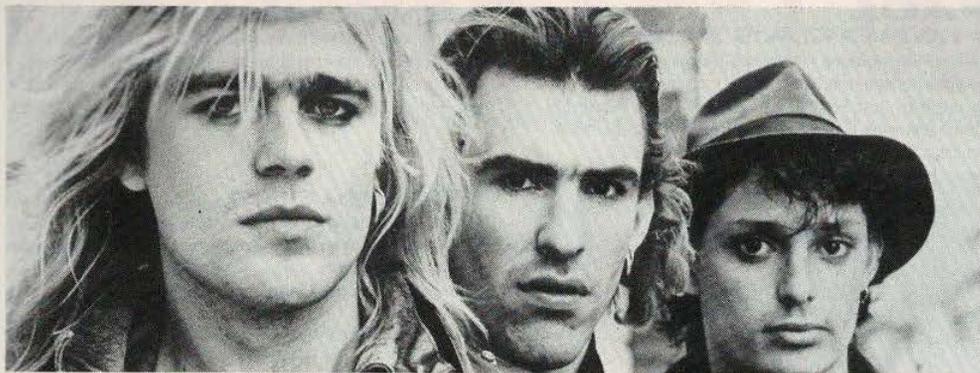
ALISON MOYET

After a bit of a lay off this year, Alison will be busy writing and recording material for an album due in the spring. She'll also be lining up a summer tour.

PETER MURPHY

Pete will be taking his cheekbones on a tour of Europe and America during the spring and he's currently auditioning musicians to form a band. His single 'Should The World Fall To Fall Apart' will be out in late January.

CONTINUED OVER



● **PLASTIC SURGERY** is a necessity for New Model Army in '86

NEW ORDER

New Order should release another single in January or February before taking a break and going on holiday. Another album should be out in the latter half of the year. New Order are also planning at least another five visits to 'Skin II'.

NEW MODEL ARMY

After their attempt to get into America, New Model Army might at last be allowed in for a short stay in February. European and British dates will follow.

OMD

These fellows are planning a tour and they'll be working on another album. They will also be releasing a soundtrack single from the forthcoming film 'Pretty In Pink'.

PET SHOP BOYS

Looks like Neil and Chris will be releasing their debut album in April. Their follow up single to 'West End Girls' will be out in early February and there are some tentative plans for a tour.

THE POGUES

Shane and friends will be off to America in the early part of the year. A single and another album will also be out and British dates will follow later in the year.

PRINCE

The small furry one will be working on his new film 'Under The Cherry Moon' but there's no release date for this. Still no news of a tour.

QUEEN

It looks as if you won't have to travel to Rio or other exotic parts of the world to see Queen in '86. They're lining up some dates for the summer. Before all that, they'll be releasing a single taken from the soundtrack album of the film 'Highlander' in the first week of February and the 'Highlander' album will follow in March. Freddie will also be working on his second solo album and this will be out before the end of the year.

ROLLING STONES

The Stones' long awaited album 'Dirty Work' will be out in March. It is produced by Steve Lillywhite. They want the album to sound as if it was recorded in an afternoon, even though they've been more than four months slogging away in the studio. No tour dates can be confirmed yet, but there just might be a burst of activity in the summer.

SADE

Sade kicks off the year with her single 'Is It A Crime', taken from her mega selling album 'Promise'. She'll then be making plans to re-conquer the world and write material for another album.

FEARGAL SHARKEY

Feargail will be spending much of the year in America and he'll also be working on another album. Busy boy.

SIGUE SIGUE SPUTNIK

SSS will release their single 'Love Missile F-111 (Shoot It Up)' in the second week of February. Their debut LP will be out in the spring. Sique Sique Sputnik will also be doing a full blown tour.

SIMPLE MINDS

There's a chance the Minds will be playing more dates here in the summer. They'll try and squeeze them in during a busy worldwide schedule.

THE SMITHS

A series of Irish dates can be expected from the Smiths in January followed by an album in February and English appearances.

SPANDAU BALLET

SB will be searching out a new record company following the recent unpleasantness with Chrysalis. They'll also be writing and rehearsing new material like mad.

SPEAR OF DESTINY

SOD will be going into the studios to record another album which should be out in the middle of the year. Dates should also follow.

BRUCE SPRINGSTEEN

Hang on to your seats, Bruce might be playing some more dates next year. He's also due to record another album.

STING

Nobody knows what Sting will be doing apart from completing his world tour. Let's hope he thinks of something fast.

STYLE COUNCIL

Various members of the Style Council will be getting involved with the Red Wedge tour, before settling down to write material for another album.

TALKING HEADS

The Heads will be spending a lot of time involved in solo projects. David Byrne will be making a film, Tina and Chris will be getting involved with the Tom Tom Club and Jerry Harrison will be making a solo album. Talking Heads hope to be back together for a tour and this should certainly involve British dates.

LIZZIE TEAR

Busy Lizzie will be rehearsing with other musicians in January preparing for an appearance on 'The Tube'. She'll be touring in February and rehearsing a single. This will either be 'Tears Of Frustration', 'Follow Me', or 'TV Temple'.

TEARS FOR FEARS

Curt and Roland say they'll be having a well earned rest, before writing fresh material. Tour dates are highly unlikely.

● **STYLE COUNCIL:** "I want to be Prime Minister"... "I want to be Secretary of State"... "And I want to be Chief Whip"

Photo by Eye And Eye

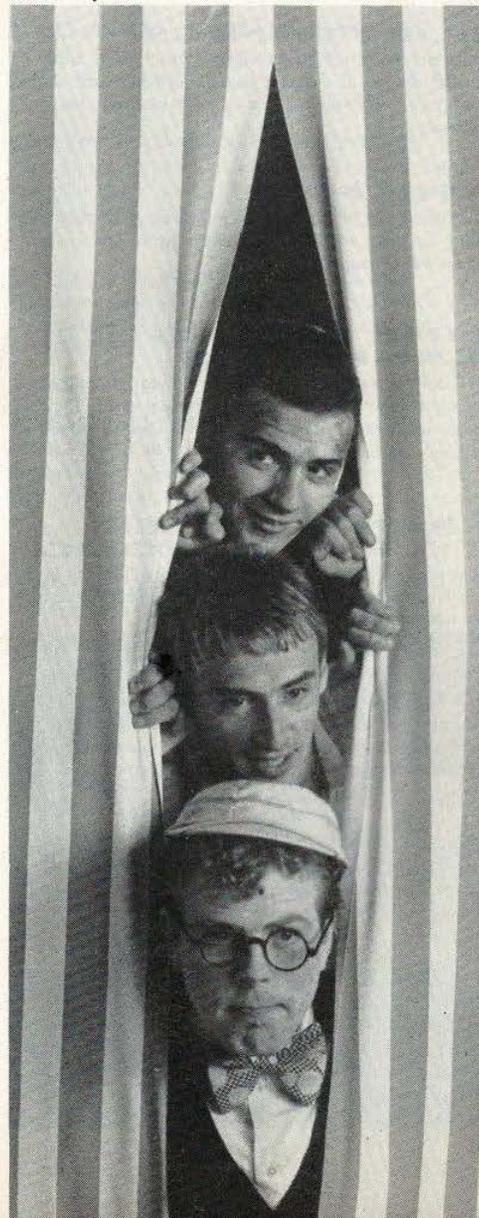


Photo by LFI

TERRY AND GERRY

Central Television will be making a documentary on T and G and this will be shown in February when Terry and Gerry's next single 'Reservation' will also be out. Terry and Gerry have been chosen to represent Birmingham's BRMB station at the European Radio Festival held in Liverpool in October.

TINA TURNER

Ms Turner looks likely to be playing shows here in the summer. Another LP will also be in the pipeline.

U2

High probability of a full scale British tour. U2 will also be rehearsing and writing material for another album.

UB40

UB40 will be releasing an album in mid May followed by a large scale nationwide tour in the summer.

THE UNTOUCHABLES

LA's finest mods will be back here touring in the spring and they're also due to release another album.



Photo by David Travis

● **TERRY AND GERRY:** A sponsorship deal from a toothpaste manufacturer seems likely

THE WATERBOYS

We hear the Waterboys will be largely concentrating on America in '86 and there's not much likelihood of British dates.

WHAM!

Another album should be out in April and it seems likely they'll be touring in the summer. A mega appearance in London's Hyde Park cannot be ruled out.

PAUL YOUNG

Mr Young will be recording another album in '86 and he'll be revisiting Hong Kong and Japan, the scene of some past triumphs. No British dates are planned.

ZZ TOP

The Texan trio are planning another album and they'll also be touring the States. At the moment it looks unlikely there will be much British action.

ZOOM BOOGIE TRIO

Formerly known as Robin and the Raynettes, South London's Conservative answer to the Redskins will be signing a lucrative deal with a major American record company. Their multi media project, 'The Penguins Of West Wimbledon', will be recorded throughout the year in New York, Paris and Los Angeles.



fine young cannibals - suspicious minds

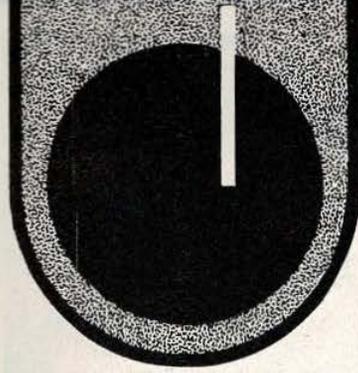
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LL COOL J 'Radio' (Def Jam/Columbia BFC 40239)

New York, New York, the Big Apple — the pot of gold at the rainbow's end for some, the nightmare end of the American Dream for many. This is the original concrete jungle — tough, uncompromising, where only the strong survive. No longer the New York ol' blue eyes sang about, this is the New York of Do or Die Bed Sty, of the Boogie Down Bronx, the New York of electro-funk, rap and the whole hip-hop phenomenon.

This, the first LP on the mighty Def Jam label (now licensed to CBS for a cool million bucks) is the sound of New York 1985 and the articulate voice of a teenager who has grown up on the city streets with hip-hop, Trouble Funk and James Brown as his main cultural influences. If Def Jam with its trade mark of deafening drum machine rhythms has taken electro to new, extreme horizons, then 19-year-old LL Cool J has to be the personification of the Def Jam sound.

Streetwise and sharp as a knife, with a vocal delivery that veers from the verbal equivalent of assault and battery to the poetic, LL delivers a rap attack that will not be denied. From the eerie sound of 'I Can Give You More'

with its Aladdin Sane type tinkling piano, to the pounding relentless drive of 'I Can't Live Without My Radio', every track on this album has its own special feel, while LL's vocal style hits all the right notes through the tongue-in-cheek anger of 'That's A Lie' to the sexual pleading of 'I Want You'.

This is without doubt one of the most successful LPs yet by a rap artist, so forget for a while the whining, over-hyped nonsense of England's new breed of pop brats and check out a sound that has style, originality and excitement. Like it or not, the future has arrived. Are you ready for it?

■■■■■ **Jay Strongman**

VARIOUS ARTISTS 'StreetSounds 15' (StreetSounds STSND15)

If any unknowing souls haven't yet picked up on StreetSounds' natty compilation LPs, commiserations and a few wry smiles are due. The latest contains 61 minutes of current club favourites which would set you back over 600 shillings elsewhere.

'Mr DJ' by the Concept is funky and amusing, and comes complete with over-dubbed weather-report, 'live' radio phone-in, and a DJ pronouncing 'This is Radio W.O.N.E. — radio for the world'.

'Get Loose' by Aleem is an updated reworking of his own 'Release Yourself'. Brass Construction's 'Give And Take' and BT Express's 'Uptown' are juicy, beefy affairs.

Caprice's '100%' and Evelyn King's 'Personal Touch' are sweet, female dance-stompers; 'One Nation' by Masquerade an inventive hip-hop meshing of Funkadelic's namesake and Parliament's 'Flash Light'.

And there's even more variety in the form of two Brit-soul specimens — Grant & Graham's wistful 'Mated'; and Princess' uncertain 'After The Love Has Gone'. The naффest track here is 'Music Is The Answer', Colonel Abrams' alternative second single.

Nevertheless, it's another joyous compilation. Quids in!

■■■■■ **John Hind**

THE BIG SOUND AUTHORITY 'An Inward Revolution' (MCA MCF 3279)

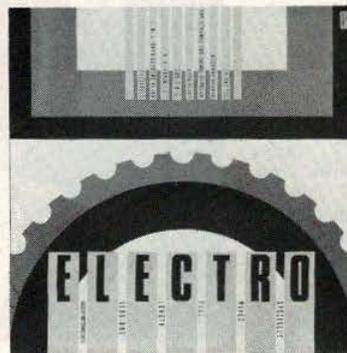
The Big Sound in question is produced by the dual vocal skills of Tony Burke (who also writes the songs) and the petite Julie Hadwen. I'm still amazed that such a huge voice should emanate from such a tiny body!

Supported by a list of musicians as large as one of Terry Wogan's pay-cheques (including an entire horn section), the end result could hardly fail to be enormous — and authoritative.

It's nice to see another band who wear their consciences openly on their sleeves and prove, yet again, that it is perfectly possible to mix social comment and observation with straightforward, down-to-earth pop songs. Almost any of the tracks here could be considered single contenders, and could do as well, if not better, than the excellent 'This House'.

As a debut offering, this material is decidedly promising, and bodes well for the future of BSA — they might even out-Weller Weller. Now that really *would* be entertaining!

■■■■■ **Mike Mitchell**



VARIOUS ARTISTS 'Electro 10' (StreetSounds ELCST10)

More often than not, the high points of SS's electro compilations are Mastermind's well-tasteful segues between tracks. It's surely time for them to be given carte-blanche on their very own album. Meanwhile, these collections of hot 12 inch singles still sell in abundance.

Outrageously, and in a ludicrously incestuous manner, all eight tracks here make at least 153 references each to other hip-hop tunes, and fit into three uninventive categories — ego rap, sci-fi beat, and turntable exercises.

Rapper Craig G asks, at the beginning of 'Transformer', why rappers always push their own ego, and then he goes on to do exactly that. 'Star Raid' by 19th Fleet tells us that 'in the future people will no longer play video games', and on 'Johnny The Fox' Tricky Dee scratches himself literally to death!

The only two impressive tracks here are 'Two, Three, Break' by Supreme Allah, who almost disappears up himself mixing unusual segments of sound together, and 'Together Forever' by Run DMC, which highlights hip-hop's continual poaching of ideas from reggae sound system music.

Enough is enough. Please temper your music with a little soul in '86, b-boys. ■■■ **John Hind**

JOHNNY THUNDERS 'Que Sera, Sera' (Jungle Freud 9)

As guitarist in the New York Dolls, Johnny Thunders made the crazy, kick-ass guitar style his own, and so influenced scores of punky protegés.

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

Sadly though, in the 10 years since the band's demise, he's been playing out the role of rock and roll casualty, at the expense of making decent records.

Like 'So Alone', his last real effort, he uses a bunch of his mates in the studio, as opposed to a regular band. This explains the sloppy nature of the playing, such as the embarrassing sax breaks by Hanoi Rocks' Mike Monroe. The record is also spoiled by the now-familiar 'broom cupboard' production.

In 'Short Lives', Johnny seems to be rejecting his self-destruct behaviour, but a couple of songs later it's back to tying his mother to the kitchen stove and such. Sensitive lyric of the month must go to 'Little Bit Of Whore (In Every Girl)'.

There are occasional glimpses of his old style, as on 'Billy Boy', but we're never that far from parody, and poor stuff at that. You could have been the champ, Johnny, but now you're just a washed-up has-been.

■■■■■ **Stuart Bailie**

THE WOLFGANG PRESS 'The Legendary Wolfgang Press And Other Tall Stories' (4AD CAD 514)

There is a quality in Michael Allen's voice which conjures up the horrifying image of a yodelling Derek Jameson. This is a shame, since the rest of the Wolfgang Press publish a sound which deserves a less wailing accompaniment.

Their forte is the restrained murmur of a song, built around sparse bass lines and guitar shivers, which swells into a throbbing climax of Mexican trumpets and Hammond organs.

When the singing is kept dry and tidy, as on the chilly, acoustic tango of 'I'm Coming Home' or on the rolling drum cantata of 'My Way', subtle, paranoid textures are allowed to emerge. The other side of the page is, however, the trampling on a ramshackle version of Aretha Franklin's 'Respect' with a monumentally irritating, hobnail vocal.

So there you have it; a writhing alligator tune from their last EP 'Sweatbox', which crawls about menacingly, or the knock-kneed student poetry of 'Deserve'. The Wolfgang Press are a shaved Psychedelic Furs for the independent charts, too world weary to be bothered to turn this bleat into a bellow. ■■■ **Roger Morton**



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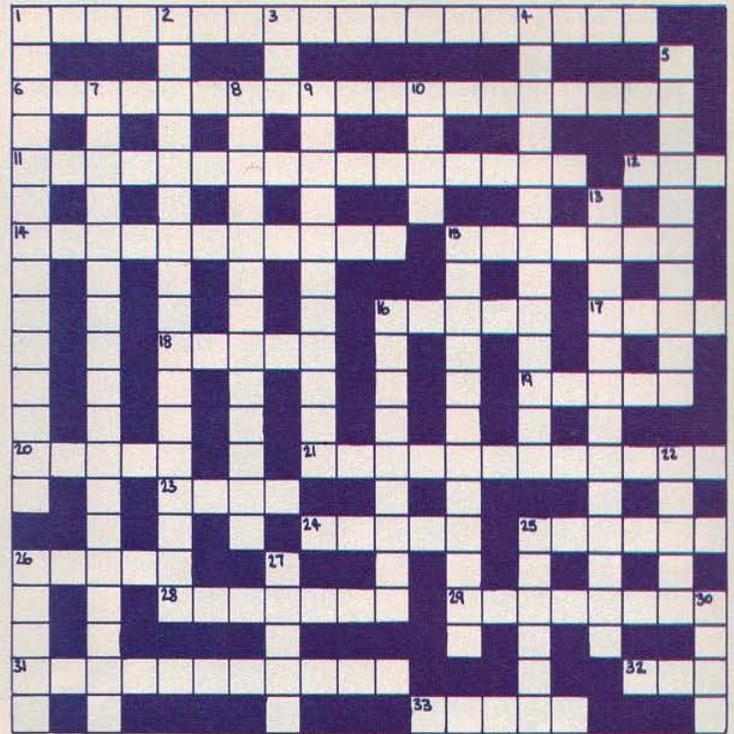
ACROSS

- 1 What the Bronskis tell their drum machine (3,4,7,4)
- 6 There's not a lot left for Princess when this happens (5,3,4,3,4)
- 11 Not an immediate hit for Total Contrast (5,1,6,4)
- 12 Neil Young's ways (3)
- 14 Talking Heads LP that could put them off recording another (4,2,5)
- 15 & 8 down King hit that demands contact (4,3,4,2,4,3)
- 16 This Eastwood is a Pale Rider (5)
- 17 The Stranglers' Mr Cornwell (4)
- 18 Paul Young's favourite nibble when he was a member of Streetband (5)
- 19 Times two for Elvis Costello tune (5)
- 20 Stones' hit in age (5)
- 21 Frankie took them to number one (6,6)
- 23 Joan Armatrading wanted to... The Pilot (4)
- 24 Vision of Blancmange (5)
- 25 Phantasmagoria group (6)

- 26 Limahl is still telling one (5)
- 28 Bowie's friend is waiting in the sky (7)
- 29 Siouxsie And The Banshees LP for night fall (8)
- 31 Group with their arms full of brothers (4,7)
- 32 It's on fire (3)
- 33 See 27 down

DOWN

- 1 Marillion keep it beating (5,2,7)
- 2 Thompson Twins looking forward, not back (5,2,6,4)
- 3 Steve Marriott's humble group (3)
- 4 Dylan LP that was recorded underground and surfaced in 1975 (8,5)
- 5 Description of Lennon (7,3)
- 7 The Everly Brothers wanted something delivered in 1959 (4,1,7,2,4)
- 8 See 15 across
- 9 Group that took The First Picture Of You (5,6)



- 10 Everything But The Girl LP that's in need (4)
- 13 I bet Stevie Wonder says this to all the girls (2,6,5)
- 15 Billy Idol's ceremony (5,7)
- 16 1983 China Crisis hit (9)
- 22 Scritti Politti's favourite colour (5)
- 25 Times two for Thompson Twins hit (6)

- 26 They're asking Do You Believe In Miracles (5)
- 27 & 33 across Windswept singer (5,5)
- 30 Billy saw these without a face (4)

ANSWERS TO XMAS X-WORD ARE ON P39



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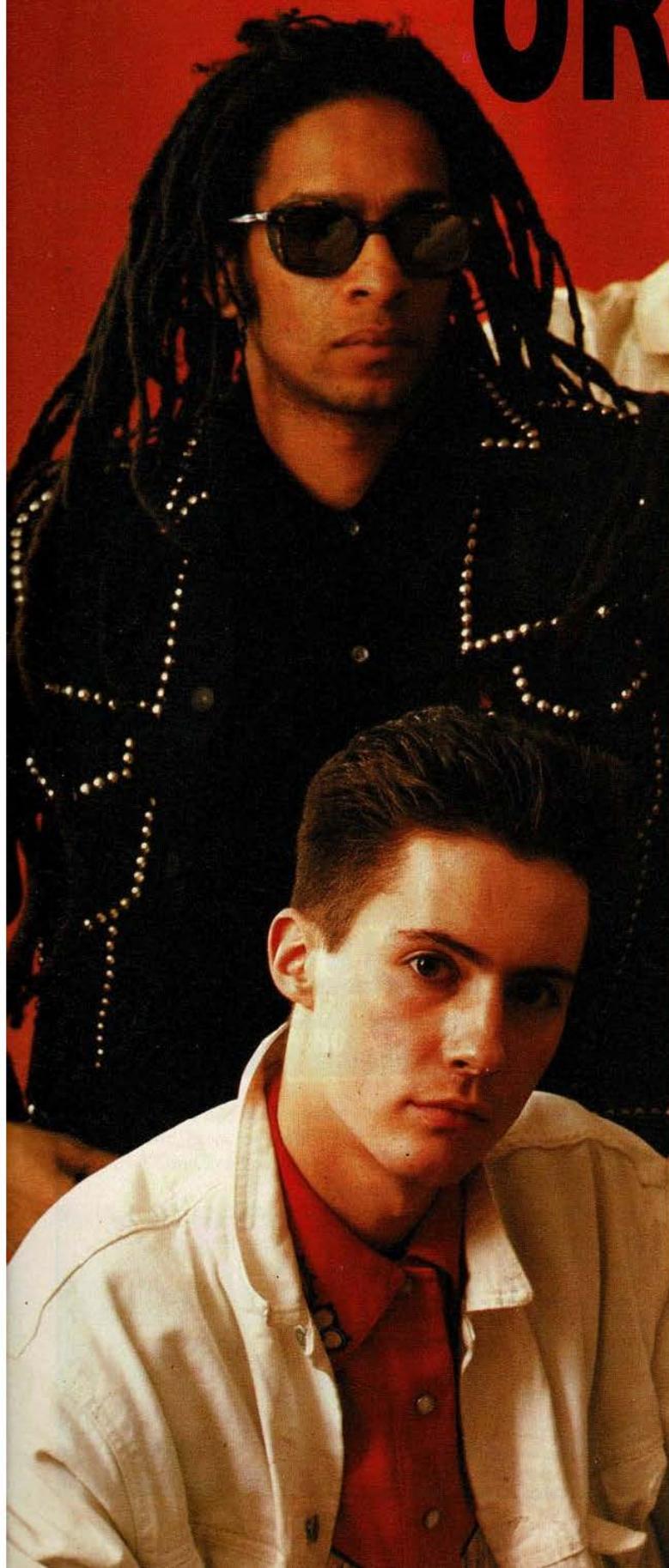
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'EITHER PUT OR SHUT UP'



... that's the message BAD have for any contenders out there. But can

they cut the rap from the crap? Swooning idolatry: Andy Strickland.

Photos: Ian Hooton

Well, now you know, it's official! As far as we discerning folk here at *rm* towers are concerned, 'This Is Big Audio Dynamite' was the best LP of 1985. The best LP of last year and the band's first — my God, what will the New Year bring for Mick Jones' crew?

It was obvious from the start that they were something a bit special. Big Audio Dynamite are about today, 1986. They're a band firmly moulded around the cinematic gloss of the Eighties with all the best that rock 'n' roll still has to offer (a sneer, a healthy disrespect, a great live show and — a guitar).

Let's face it, as we enter the slippery downhill slope towards the Nineties, who else is even in the starting stalls with these blokes? Who has their imagination? Their source of ideas?

When we conducted the first ever Big Audio Dynamite interview last November, Mick, Don, Leo, Greg and Dan were barely out of wraps. They were quietly confident. They had all the answers off pat. They were nervous.

Only a few weeks later, with a short tour and a smattering of TV appearances behind them, they're beginning to see all the groundwork bear fruit. I'm telling you now, this is the band to take us into 1986 and way, way beyond!

And all this is going to happen despite the fact that the band's record company still seem to be hoping that Mick will reform the Clash. Listen suckers, it's not going to happen — got it?

BACKS TO THE WALL, BUT FIGHTING

● The whole launch of the single 'The Bottom Line' (sixth best single of 1985 in the staff chart) seems to have been bugged up, Mick.

MICK: "Well, let's not mince words here, it got lost, didn't it? If we'd got all our promo when we needed it, when the record came out, it would have gone a lot better.

"But then again we didn't get any airplay on the single or the LP for that matter, but things are already changing since we went out and played live and now that we've been on the telly and stuff.

"Our record company has no faith in us. They think I'm a solo artist and that I'm just piddling around with this band and they think it's easier to sell the Clash.

"At least, that's what they thought. They've got a bit of a problem selling the Clash now, haven't they?

"It soon became apparent that nothing was happening as soon as 'Cut The Crap' came out, but they were still the ones who got all the full page ads, whereas when 'This Is Big Audio Dynamite' came out, there was none of that. We just got lumped in with the Clash — we didn't get a fair shake of the stick.

"Things have changed a lot already, though, because the record is a grower and we'll gain momentum all the time, and we feel it's taking off now because the group's happening. We're happening.

"We've gone out and shown that we're a real group, that we can do a show, and that's terribly important. If

CONTD
OVER

UP



FROM PREVIOUS PAGE

we don't get the audience going we're turkey, but what we get back is so large, so exciting from those people out there.

"See, loads of people didn't even know the record was out. I went into Selfridge's yesterday to do some shopping and these two geezers who work there came up and said, 'Hey Mick, what you been up to for the last three years?' I said, 'I've got a group. I'm on the telly'. They had no idea.

"Mind you, there's a bit of a stigma to your record getting lost, but shit — the Clash never really had big hits. If you've got good songs, make good videos and put on a great live show — that's what really counts."

'BOTTOM LINE' — THE REMIX

● **What's all this about the mighty Def Jam label getting their hands on 'The Bottom Line'?**

MICK: "That's right! Rick Ruben and Russell Rush, the heads of Def Jam, they came over here and we gave them the tapes of the single and a week later they sent us back a tape of the remix.

"It's kinda like a hip hop record. They've just put their own style onto it and I think they might be releasing it here as a 12 inch, which we'd really like."

DON: "The tip for '86 is, get a Def man to remix your record!"

MICK: "Yeah, cos those guys are really Def, you know? I thought, well after working with non musicians, I'll be working with Def people and as soon as I heard 'Def Jam' I thought, this is the ultimate. It's like movies for blind people."

STAGING THE DYNAMITE

● **'This Is Big Audio Dynamite' is very much a studio LP, so how did you find the tour forced you to change things?**

MICK: "We tried to keep the best elements of the song, but we knew we were going to be rougher. We were trying to take the essence of the song and still keep everything happening, but it was definitely meant to be rougher. That gig came to in London, it felt like something I'd felt before. It was an occasion."

DON: "Initially, to be honest it was terrifying. Then after five minutes it was great."

MICK: "Most groups today are so lame that they're killing it by doing the stage a disservice. They don't have any respect for the boards and they manage to be experts at one particular aspect, like video or something."

"All this is very comforting to the conglomerate record companies, cos it fits into their plan of controlled music. I can see a time when only groups who can cut it will have anyone coming to see them, because it's notoriously bad out there for live music now."

"Thinking you can just be handsome and swan around in a video is no good, because they'll all be film stars by then and so the film industry will be ****ed up as well then cos the standard of acting will drop."

THE BAD LOOK

● **How important is your image? It seems based on a future rock 'n' roll idea with guitars mixed with electro, the Beastie Boys and London streetwise.**

MICK: "We like that. We like all that. But look, you saw us here before the photo session going 'oh no, that's wrong'. We don't care at all about image really."

"Anything we see that we like, we add it to the armoury. We really like the Beastie Boys. We like aspects of the style and we like the beat, the guitar and the way it's menacing."

"We've got a sophisticated world view as well, really, and we take those things and they mean a lot more than how they appear at face value. They can mean a lot of other things, even down to something like a photograph. We play with image, cos it should be exciting."

"You can't just be dowdy and depressed, cos it's too easy to be like that these days."

THE BIG ENCORE

● **You did '1999' as an encore at your gigs. It fitted**

perfectly with your songs. Whose idea was that?

MICK: "We're great Prince fans. We always liked the Purple Ponce, and if you're gonna do a cover you should try to do something contemporary and not always be doing 'Twist And Shout' or something."

"Not that there's anything wrong with those songs, but we've got our modern equivalents. Listen, when I've got Prince's juice, I'll be walking down Podmore Road with a couple of llamas. There's no one will be able to stop me!"

DON: "The thing is we relate to what's happening now, rather than what happened in the past. All that's bullshit! I think we try to be very contemporary and express what's going on around us."

"I like the idea of someone picking up our album in 10 years time and being able to identify our culture and what was going on at the time."

MICK: "Yeah, I've always liked the idea of burying a record for 2,000 years and then it gets dug up and there it is — 1986."

BAD — THE MOVIE

● **You've described your music as 'cinematic rock 'n' roll' and plunder the movies for ideas and sound clips. What do you think of the current state of cinema?**

MICK: "These days everyone's ****ing each other, aren't they? Film people see rock music as happening and rock people are all flattered to be asked to be in people's pictures and it's a horrible incestuous thing."

"Now, directors are making videos and wasting their talents."

"What I want to know is, where are the De Niro's of today? Where are the real people? The film business isn't producing them and you get all these blokes like this 'Back To The Future' star and they're not even faces to me."

"It weakens the whole thing, cos there's no style to these people. It's all this interbreeding, casting couch stuff and it's making a mess."

BIG AUDIO DYNAMITE'S 1986

● **What do you want to see happen to the band this year?**

MICK: "I know what I want this year. I want us to have a new single out in the spring, not off the album, and a new LP out at the end of spring."

"We want to make something much simpler this time, totally just as meaningful but without as much information and a simpler rhythm, a simpler thing, the essence of what we're on about. It's a difficult brief but it's an interesting one."

"We've already attempted to be non-political, but to find ways of saying things that people have been on about for a long time, and I'm already thinking about what we'll be doing next, on top of worrying about gigs, photos and all that stuff."

DON: "What I hope will happen this year is that people will realise their strength and use it, cos they can get whatever they want like that."

"English people, right — black man telling you this — I remember at school in history they always seemed to be great people who never took no shit but now they've gone soft. I ain't got the answers to it. It's just an observation."

MICK: "I think this is a government that doesn't give a shit. So what's happening is that life is getting worthless because now you've got people with nothing to lose."

"The coldest thing in the world is Margaret Thatcher's eyes. If you're smart enough to be bitter, you should be smart enough to do something about it yourself."

DON: "I'd like to reach a lot of people this year, to feel that there's not such a great diversity among the people making music. Back in 1977 there was a feeling that we were all in the same boat, even if we weren't all into the same music."

MICK: "Yeah, I'd like to see the scene happen again. It's an attitude, isn't it? The more individuals come forward this year and paint their soapbox nice and pink and put some glitzy stuff on it, the better. Either put up or shut up and crawl into a hole. That's my message for 1986."



T L

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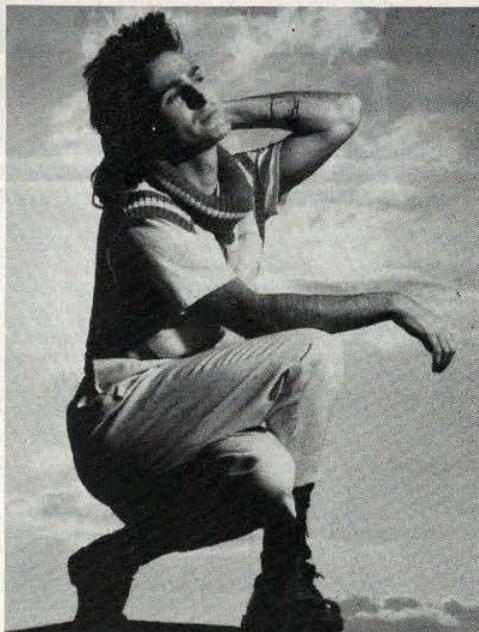
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They say revenge is sweet — so make ours a cheesecake. In the complete and utter absence of any scam, scum or just plain filth being dredged up by Lip spies this week, we proudly present THE LIP AWARDS FOR 1985.

Yes, it's time again for the poll that made grown men weep and grown women run for the hills in search of sanctuary — and we ain't talking about the Cult (for once).

So let them golden envelopes be brought forth, as the world waits and gasps . . .

- The First Annual Andrew Ridgeley I Can't Stand Up For Falling Down Award to Shane McGowan.
- The Bermuda Triangle Where Are They Now? Award to Culture Club. Runners up: Frankie Goes To Hollywood.
- The Betty Page Bondage Award to Barney Sumner of New Order.
- The Jim Kerr Don't You Forget About Me Award to Jim Kerr. (We know you're hiding your light under a bushel somewhere, Jim Lad.)
- The Mel Gibson Mad Max Award to Andrew Ridgeley, also winner of the Always Crashing In The Same Car Award.
- The Howard Jones Like To Get To Know You Well Award to Elton John and George Michael.
- The Fifth rm Vanishing PR Award to Mick Houghton. Runner up: Dave Harper.
- The Lord Lucan As A Lifestyle Award to Dave Vanian of The Damned. (We turned up for no less than three interviews and still he didn't arrive.) Runner up: the Jesus And Mary Chain.
- The Lloyd Cole 'Perfect Skin' Award to Shane McGowan. Runner up: Dee C Lee.
- The Strawberry Alarm Clock Golden Loon Pants Award to Ian Astbury.



● The Alf Garnett All Mouth And Trousers Award to Paul King.

● The Billy Mackenzie Small, Dark And Scottish Is Best Award to Davey Henderson of Win.

● The Michael Jackson Love Me Love My Plastic Surgeon Award to Pete Burns.

● The Slave To The Bacofoil Award to Martin Fry (ABC). Runner up: Boy George.

● The K Tel School Of Tasteful Art Design Award to Spandau Ballet's 'The Singles Collection'. Runner up: 'Paisley Park' by Prince.

● The Tammy Wynette D.I.V.O.R.C.E. Award to Annie Lennox. Runner up: Bronski Beat.

● The Sex Pistols More Live Expletives Not Deleted Award to Bob Geldof, for his contributions during the Live Aid transmission.

● The Morrissey Misery As An Art Award to Lloyd Cole.

● The Mick Jones I Heard They Died Last Week Award to the Clash.

● The Dave Stewart Receding Chin Award to Ian McCulloch.

● The James Dean Rebel Without A Cause Award to Morrissey. Runner up: Kirk Brandon.

● The Win You've Got The Power To Generate Fear Award to Betty Page and Nancy Culp.

● The Show Me A Party And I'll Be There Award to Glenn Gregory of Heaven 17. Runner up: Lesley Anne Jones.

● The Gary Crowley More Rabbit Than Sainsbury's Award to Janice Long.

● The Kevin Rowland Woollie Jumpers As An Art Form award to Peter Powell.

● The Nancy Culp Services To The Scottish Pop Scene Award to Leslee O'Toole (Presented by the whole of Hipsway).

● The Betty Page Muscles As An Art Form Commemorative Jar of Vaseline to Go West.

● The Joni Mitchell And Al Stewart Interesting Tracks And Sensitivity To Bedsit Dwellers 50p For The Gas Meter Bursary to Lloyd Cole And The Commotions. (Tip for next year: Microdisney.)

● The Swedish Paper Marketing Board/1848 Chartist Petition Award For A Dickens Of A Lot Of Names to the Sigue Sigue Sputnik at Abbey Road guest list. (Sponsored by Debrett's Peerage.) Previous winners: Bogshed at Bayswater men's

toilets, Sade at Ronnie Scott's.

● The Honorary Shirley Temple 'Children Should Be Overexposed Not Heard' Services To Lipping Gynslip And Bus Pass to Patthy "I'm only 17" Kensit. (Presented by Lizzie Tear.)

● The Prince/Bruce Springsteen Silver Rose Bowl for Dedication Beyond The Call Of Duty In Interviews to Mark Reilly of Matt Bianco. (Presented by Dame Paul Sexton). Runner up: Sophia George. Previous winners: Sylvester Stallone, the rm office cat.

● The First Annual Art Is Pain Esoteric Radical Polaroid Shop to Arcadia (presented by Nick Rhodes to himself).

● The Peter Powell Pearls of Wisdom Mouth Before Brain Award to Simon Le Bon (for saying "Apartheid, it's a real bummer".)



Photo by LFI

Photo by LFI

● The Reagan and Gorbachev 'Brothers In Arms' Award to Marc Almond and Jimmy Somerville.

● The Quasimodo In Conjunction With Feargal Sharkey Exquisite Natural Beauty Award (including free course of beauty treatments and hairdressing vouchers) to New Model Army. Runners-up: Balaam And The Angel.

● The Paul Weller He-Man Haircut Award to Tony James of Sigue Sigue Sputnik.

● The Dame Edna Everage Sensitive Australians Of Our Time Award to Mel Gibson. Runners-up: the Hoodoo Gurus.

● The Steve Norman Plonker Of The Year Gold Plated Dildo Award to Dirty Den of EastEnders.

● The Princess Diana Womb On Legs Award to Michelle from EastEnders. Special commendation to Michelle's Mum, Pauline.

● The Steve Norman and Martin Kemp Mastermind 1985 Engraved Glass Chalice to Dee C Lee. (Runner-up: Ian Austin).

● The Jim Reid 'Pop Is Facile' Living A Lie Gold Filofax to the Thompson Twins.



● The Purple Ponce 'Looking For The Ladder' Six Months Sabbatical In The Foothills Of The Himalayas to Mike Scott of the Waterboys.

And with that, the lights dim and the curtains descend. Remember but one thing, look ye over your shoulder before you commit the crime 'cos Lip might just be right behind you!

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

● **Shakin' Stevens** collected the fourth number one of his career, and his first Christmas number one, when 'Merry Christmas Everyone' moved to the top of the chart last week.

The Welshman, who previously reached the summit with 'This Ole House' (March 1981), 'Green Door' (August 1981) and 'Oh Julie' (January 1982), is only the second act to register more than three number ones in the Eighties, following the example of the late lamented **Jam**, who also notched up four.

Shaky's current number one was written by **Bob Heatlie** and produced by **Dave Edmunds**. It's the second number one produced by Edmunds. He fulfilled the same role on 1970's Christmas number one, 'I Hear You Knockin'', on which he was also the performer. Heatlie's biggest previous success came in 1983, when Shaky's recording of his song 'Cry Just A Little Bit' reached number three.

vaults before it charted in 1975, and surprise surprise, **Bing Crosby's** 'White Christmas', which made its 19th(!) and last chart sortie in 1962, at the age of 20.

Though 'White Christmas' is comfortably the oldest recording to be found on 'Now The Christmas Album', one of the other 17 selections thereon has much more ancient origins – that's **Mike Oldfield's** 'In Dulce Jubilo', which is based on a 14th century German melody.

● The inevitable result of the death of superstar albums released in the final quarter of 1985 was a severe (20 per cent) downturn in sales in the weeks leading up to Christmas, as compared to the buoyant market of the previous year.

In the absence of anything else, most companies put their faith and their TV advertising budgets behind multi-artist compilations, precipitating a truly ludicrous situation whereby, in the chart for December 21, 20 top 100 albums bore the credit 'Various Artists'. This is, needless to say, an unprecedented phenomenon, and one which is unique to Britain.

The other extreme is represented by America, where specialist TV merchandisers like K-Tel are generally ignored by chart compilers, and where the top 100 typically contains five various artists albums, which will almost invariably be film soundtracks.

● Something very unusual happened in 1985. **Hot Chocolate** didn't have a hit. They didn't actually release any records, so their lack of success is not surprising, but it is most unusual, coming after 15 consecutive years of hits for the group. That's the longest uninterrupted sequence of success ever achieved by any group, though it falls some way short of the record for a solo artist. That is held by one **Elvis Aaron Presley**, who first charted in 1957, and has placed at least one new hit on the chart every year since. Hot Chocolate should quickly return to hit standard in 1986, with a new single 'Heartache Number 9' due in February.

● My colleagues listed their favourite records/happenings of 1985 in *rm's* Christmas issue. Somehow I didn't get to participate in that orgy of self-indulgence, but I now offer the following list of the 20 singles which gave me most pleasure in 1985.

1 The Unforgettable Fire, **U2**. 2 Boys Of Summer, **Don Henley**. 3 Appetite, **Prefab Sprout**. 4 State Of The Heart, **Rick Springfield**. 5 Voices Carry, 'til Tuesday. 6 Friends, **Amii Stewart**. 7 Let's Go Together, **Change**. 8 Solid, **Ashford & Simpson**. 9 Running Up That Hill, **Kate Bush**. 10 Never Surrender, **Corey Hart**. 11 Who's Holding Donna Now, **DeBarge**. 12 Someone For Me, **Whitney Houston**. 13 This Is Not America, **David Bowie/Pat Metheny Group**. 14 Angel, **Madonna**. 15 Sometimes Like Butterflies, **Dusty Springfield**. 16 Obsession, **Animation**. 17 Don't Break My Heart, **UB40**. 18 Heaven, **Bryan Adams**. 19 Thinking About Your Love, **Skipworth & Turner**. 20 I'm On Fire, **Bruce Springsteen**.

● Chartfile is seven years old this week, a birthday which coincides with the news that, for the second year in a row, it has been voted 'favourite *rm* feature' by readers. It's a source of great pleasure to me that so many share my enthusiasm for the facts as well as the music. As I said last year, thanks to everyone who voted. It's great to be number one.

● **Sophia George's** 'Girlie Girlie' was a 10 week chart topper in her native Jamaica... **Bruce Springsteen's** 'Born In the USA' album has now passed 10 million sales in America... **Midnight Oil** made a rare debut at number one in Australia's singles chart just before Christmas with their 12 inch only release 'Species Deceases'... **Sade's** 'Promise'

album is already more successful in Sweden than 'Diamond Life', having sold over 60,000 copies – 'Promise' was recently number one in 13 European countries simultaneously according to Eurotipsheet... **Jennifer Rush's** first two albums are at number one and three in Germany. Inevitably, Sade's is the album that separates them... **Lionel Richie's** 'Can't Slow Down' album has sold over 14 million copies worldwide, including over 1,700,000 in Britain... He's still waiting for his first solo British number one, but **Elton John's** 'Nikita' has recently been top in Germany. **Gadfly's** new American single '1986' comes in four different shaped picture discs – number 1, 9, 8 and 6 – each of which depicts an appropriate number of young ladies smearing themselves with baby oil.



● **BING CROSBY** models next season's Gaultier stylesetter

COMPETITION RESULTS

● **Telstar 'Greatest Hits of 1985' Competition:** Answers: 1, Raydio; 2, Axel F; 3, Austria. LP Winners: Kaori Kotani, Barnet; Susan Marshall, Oldham; Bill Falconer, Bromborough; Gary Frankland, York; Steve Mitchell, Cardiff. Cassettes: T Grant, Wigan; Paul Cox, Torquay; Keiran Brady, Dublin; Emma Wilson, Hemel Hempstead; Sandra Richards, Bolton.

● **Now 6, Hits 3 and Christmas Album Competition:** Answers: 1, Cover Up; 2, Jimmy McShane; 3, NSPCC. LP Winners: Christine Powell, Gidea Park; JA Brown, Copthorne; John Barker, Tamworth; Neil Pollard, New Cross; Joyce Steel, The Dingle. Cassettes: Martin Bryant, Wokingham; Roy White, Newcastle-upon-Tyne; R Matthews, Ipswich; Jane Francis, Swansea and Barry Prentice, Middlesbrough.

Photo by Hattie Miles

● **BOBSEIE REFLECTS** on Band Aid's single shifting over 3,500,000 copies

● **Band Aid's** 'Do They Know It's Christmas?' is the fourth single to make two entirely separate visits to the top three, following **Fleetwood Mac's** 'Albatross' (number one in 1968, number two in 1973), **Bobby Goldsboro's** 'Honey' (number two in 1968 and 1975) and **Rod Stewart's** 'Sailing' (number one in 1975 and number three the following year).

Its current success has boosted sales of 'Do They Know It's Christmas?' to over 3,500,000 – a figure which is bound to increase steadily, as it seems destined to return to prominence every year for as long as singles charts are compiled.

● The late **Bing Crosby's** 'White Christmas' became the oldest single ever to chart when it returned to the top 75 last month.

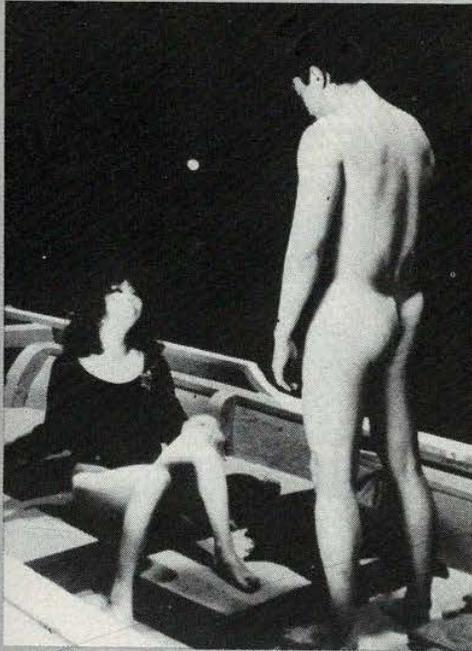
It was recorded in May 1942 and is, therefore, over 43 years old. The previous record holder was 'Lullaby Of Broadway', a small hit for **Winifred Shaw** in 1976, 41 years after it was recorded for the film 'Gold Diggers of 1935'. The only other recordings to chart after their 30th birthday are **Laurel and Hardy's** 'Trail Of The Lonesome Pine', 38 years old when it reached number two in 1977, and **Dooley Wilson's** 'As Time Goes By'. Recorded for the classic 1942 movie 'Casablanca', it reached the top 20 in 1977.

In America, the oldest hits are **Paul Wynn's** 'Shaving Cream', which had spent 29 years in the

EYE DEAL



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● "AVAST BEHIND!" Nautical high Chinks from the Land Of The Rising Bum in 'Fire Festival'



● MODELLING THE latest in huggable 'come and get me, Big Boy' girdles in 'Fire Festival'

FIRE FESTIVAL (Cert 18, 120 mins dir: Yanagimachi Mitsuo)

A small coastal town in south-west Japan is the setting for 'Fire Festival' — an exploration of the obsessive feelings one man has for the mythical goddesses of the sea and the mountain.

Tatsuo, a lumberjack, sees them as 'women' — to be fulfilled. Heavily into physical pleasures, their presence excites him and he has an unnerving habit of flaunting his frequent erections to all and sundry.

Tatsuo (Kitaoji Kinya) resents the march of progress. He angrily opposes plans to turn the fishing bays into a marine reserve, fights a move to sell up the family home which stands in the way and is appalled by the prospect of a nuclear power station being built.

His life is further complicated by the return of Kimiko, a former lover, who becomes a prostitute, dividing her time between entertaining the local fishermen and satisfying Tatsuo's appetite.

Soon a number of incidents indicate that all is not well in the town. Oil is discovered in the bays, causing the loss of tons of fish. Although never proved, an accusing finger is pointed at Tatsuo.

In the forest one day, he's overwhelmed by his closeness to the elements and at the Fire Festival, an annual men-only ritual, he makes a decision...

Director Yanagimachi Mitsuo takes full advantage of the stunning location and captures the atmosphere of a region steeped in tradition. Even the sometimes wayward subtitles in staccato style can't distract from the film's brooding and symbolic undercurrent.

'Fire Festival' won't appeal to those who like their films in an easily digestible form but as a portrait of one man's love affair with nature, it's enticing stuff.

Jane Fletcher

DEFENCE OF THE REALM (Cert 15, 96 mins dir: David Drury)

The Profumo Affair mixes with the Daily Planet and breeds a tense political thriller set in and around the hallowed portals of Fleet Street.

There's no Clark Kent to zap into tights and save the day this time. Instead, the hero is a kind of brooding, 'aware' John Pilger-style journalist — just dumb enough to be human but encased in the archetypal Man Against The System aura to help draw the viewer into the plot.

'Defence Of The Realm' tackles the thorny subject of The Public's Right To Know. A Profumo-style sex scandal surrounding the age old triangle of the MP, the Call Girl and the Commie Spy threatens to turn into a problem of 'national security' and from thereon the plot thickens.

Gabriel Byrne plays a disillusioned, cynical news reporter (a cynical journalist? Never!) who finds himself party to information about a Government cover up. Greta Scacchi ('Heat And Dust', 'The Coca Cola Kid'), is his willing helper in a quest to find out the truth.

Although there is — refreshingly — no token romance introduced between the man and woman to brighten up any lulls in the intrigue with a bit of bare flesh, it's a shame that an otherwise stylish and skilful drama should adhere so strongly to stereotyped roles for its stars to fulfil.

Another critical success for producer David Puttnam, and yet another fine performance from Denholm Elliott as the weary, drink-sodden hack Bayliss, make 'Defence Of The Realm' an intriguing, if flawed, diversion.

Eleanor Levy



● 'SILVERADO': Floppy hats, furs and flaming awful trousers

SILVERADO (Cert 15, 122 mins, dir: Lawrence Kasdan)

Deep in the heart of Hollywood, an old hat idea of heroism lifts its hoary bullet head again — and a pretty sight it ain't.

Billed by the folk at Columbia as an "all-action high adventure comedy", 'Silverado', despite its beefy Stateside build-up, is really just a corny old western with a hatful of jokes hanging off.

An utterly conventional tale of frontier folk, it is a movie so crammed with clichés you have to cow-punch yourself to make sure it's not satire (and if it's supposed to be, it didn't work).

Glowing looks and vows of vengeance are dumped on the innocent punter by the wagonload, as a trio of wronged outsiders put the baddies to flight. Yee Haw! Another killing, another round of applause.

John Cleese makes a neat enough cameo appearance at the very start, but from then on it's fatuous gung ho moralism all the way into the sunset.

Films like 'Silverado', though basically insignificant, are not harmless bits of fun, or returns to classic values. Rather, they trade on dismal simplifications of human motivations, and are ultimately just more fuel to the fire of born again American paranoia. Everyone involved should be thoroughly ashamed.

Dave Hill



● 'SILVERADO': The real man's guide to ordering a Babycham

VIDEO ROUND-UP

CRAZY FOR YOU (Warner Home Video)

Cue puerile but endearing little number originally called 'Visionquest', renamed to cash in on Madonna's completely gratuitous four minute appearance as a nightclub singer.

Chunky Mathew Modine is Lowden Swaine — choice name for a 100 per cent genuine American High Schooler whose muscles ripple while his face stays bland.

Lowden is pursuing a wrestling scholarship. Just to make things hard for himself, he is determined to drop two weight categories (bit hazy on the jargon here), in order to have a crack at unbeaten brute Shoot — a man of limited vocabulary and a square head.

Modine spends most of the film running absolutely everywhere and eating nowt. Not surprisingly, he starts to faint and develops nasty nosebleeds at awkward moments.

Enter restless artist and older woman Carlo (Linda Fiorentino). Being broke, Carla is taken in by Lowden and his father. Her sultry presence soon inflames the young man so much he submits an article on the clitoris to his school magazine. Yes, his health is affected.

One beautiful bonk in the wood later and Carla bunks off before the big fight. Bewildered boy almost loses bottle — but the vision of his quest or some such thing saves the day. Shoot is mashed.

Where was Madonna? Well, half way through — Lowden's desire for Carla beginning to out (as it were) — she sings 'Crazy For You'. Dead subtle!

Claire Standen

THOMPSON TWINS — 'Single Vision' (Virgin)

Ninety seven minutes of the Thompson Twins... sheer bliss for some, sheer agony for the rest of us. And if personal opinions count for anything, then I'm firmly in the latter category.

To be perfectly fair, all the hits are here in their full, florid glory. Some of these videos suffer horribly from the same old hack ideas churned out time and time again.

There are so many little fiddly bits of action, that in the end one is left nursing a severe migraine trying to keep up with the story line.

It is rather amusing, though, to watch Tom, Alannah and Joey go from one silly hat and costume to another.

The video for 'Doctor Doctor' is probably the best one (if I'm held over a red hot poker and made to choose) and 'You Take Me Up' with its chain gang theme is quite a laugh.

Chains and handcuffs seem to make rather a regular appearance in the Twins' videos, and I'm wondering if maybe there's a whole side to Alannah and Tom that has been previously overlooked!

The press release claims that the TTs are famous for their innovative videos — or words to that effect. Hardly, seeing as much of the footage looks like it was left over from an old Duran Duran promo.

Good value for TTs fans. Room 101 for everyone else.

Nancy Culp

FLESH FOR LULU 'Live Flesh' (Jettisoundz)

The best music video I've seen in some time, and one which a good few bands could learn from. A live recording, pure and simple, there's no 'arty' story line, no between number waffle and no smart arse editing.

Happily haphazard, with clean and uncomplicated camera work, this tape of Flesh For Lulu at London's Camden Palace shows them doing what they do best — playing no nonsense rock 'n' roll.

Loads of dry ice, make-up, leather and sweat, 'Live Flesh' presents the lads just as they are — zits 'n' all.

Far more than just another group. Do yourself a favour and slip this Flesh into the Christmas stocking of someone you fancy. You can always borrow it back.

Mike Mitchell

AMAZULU 'Moonlight Romance' (Hendring)

When will people learn, that unless it's a gripping stage show, a straight recording of a band playing live makes for very boring television.

This example of the genre, recorded at the Camden Palace in 1984, is weighed down even further by a lacklustre Amazulu performance. Considering their recent 'chartable' status, they should be quite embarrassed about this peek into their past.

Baby, it's not excitable. The video is made up of 11 songs, including all the misses, 'Cairo', 'Smilee Stylee' and 'Moonlight Romance', and excluding the hit 'Excitable'. A cover of Marley's 'War' limps along, but the cruellest twist comes with the 10 minute version of their title song 'Amazulu' which they slip in towards the end, just when you think they're going off.

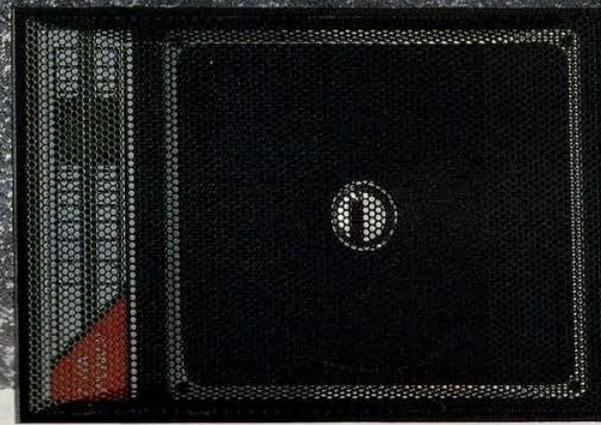
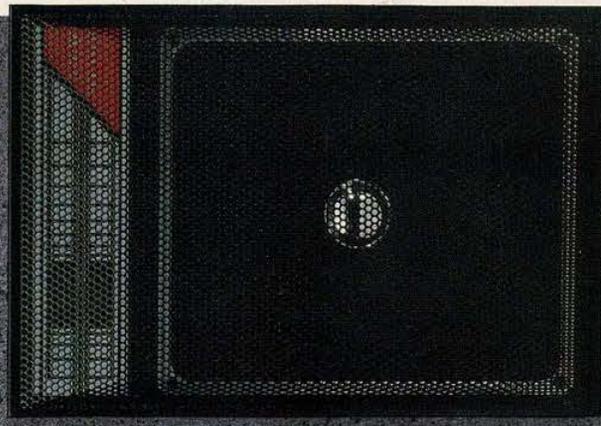
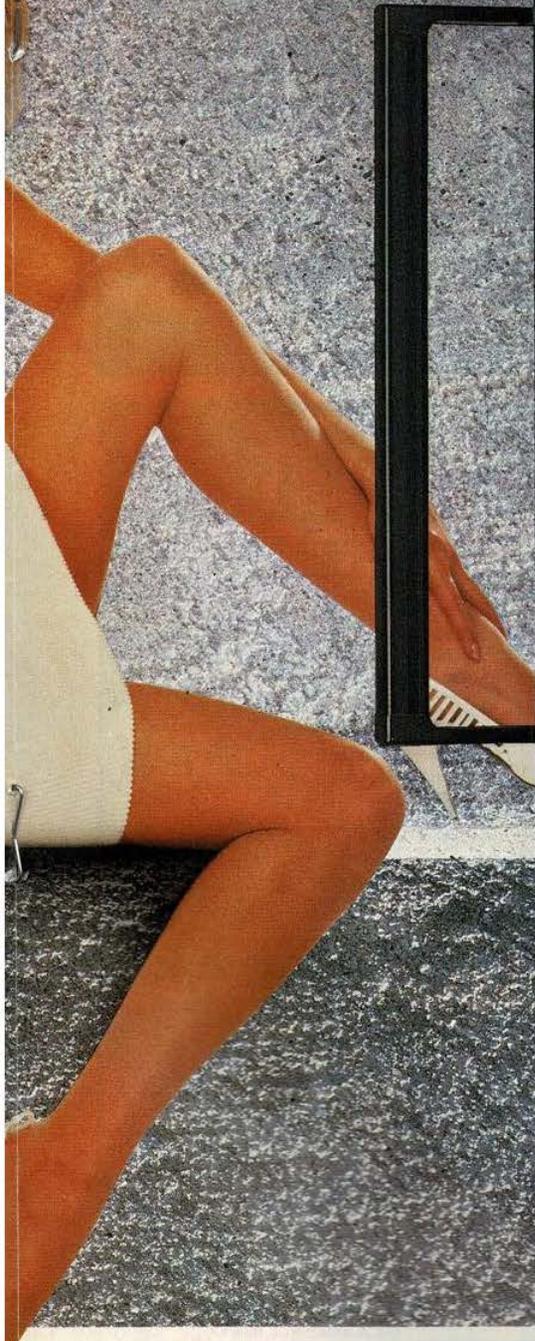
Lead singer Anne-Marie earns some sympathy for her skating voice and rag-doll skanking, both executed with an enthusiasm above and beyond the call, in the face of the plodding, reggae inna sloppee stylee coming from the band.

Lead saxophone and endless jamming just make for one big rub-a-dub the sleep out of your eyes riddim. About time people learned that most of the thrill of a live band comes from being there, live.

Roger Morton

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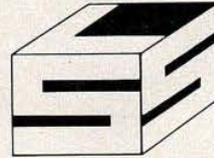
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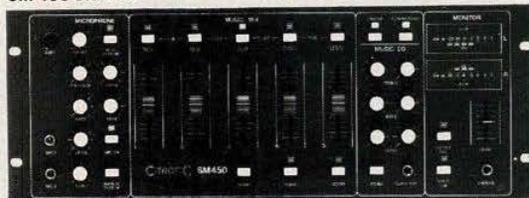


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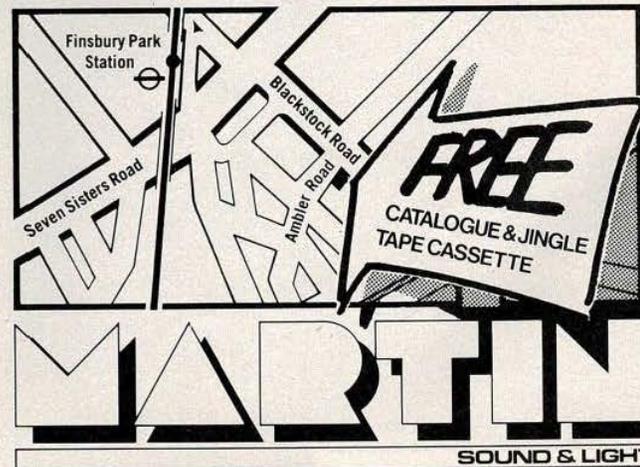
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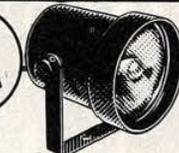


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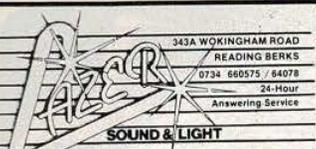
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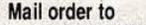
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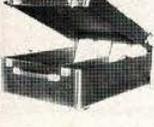
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A HAPPY NEW YEAR

BY JAMES HAMILTON

B P M

ODDS 'N' BODS

ADRIAN WEBB gathered most of the old "funk mafia" faces plus some younger newcomers for a pre-Christmas feast at **Bob Payton's Chicago Rib Shack**, to confirm that the DJ line-up at **Live Wire's** April 11-13 Bogno Regis Butlins 'Ultimate Soul Weekender' will be much as previously announced, with the significant absence of **Martin Collins** but the addition of **Colin Curtis, Jay Strongman** and **Trevor Fung**: present at the happy gathering (I felt a bit like a New York cop noting numberplates outside a Mafia wedding!) were the team of **Chris Hill, Robbie Vincent, Froggy, Pete Tong, Chris Brown, Bob Jones, Sean French, Jonathan, Colin Hudd, Nicky Holloway, Gilles Peterson, Trevor Fung**, plus **Eddie Gordon, Mervyn Anthony, John Hassinger**, WEA's **Fred Dove & Zoe Glitherow**, Kentish booker **Brian Rix**, Dartford Flicks owner **Mike Keam**, Camberley Frenchies manager **Bob 'The Knob' Houlton**, many female accomplices and myself — the cosa nostra revealed? . . . **Gilles Peterson's** odd spelling has been explained at last: he's half Swiss, half French, and his real surname is something impossible! . . . **Disco Mix Club's** next **3rd International DJ Convention** has been confirmed for London's **Hippodrome** again on Sunday March 16, when the World Final of the **1986 Technics DJ Mixing Championship** will also be held (the separate UK Final having been there on Feb 26) . . . **C. J. Carlos**, reeling from the politics of the last few weeks, remains piratical at heart and would have returned to the airwave on any station, **TKO** happening to be the one that gave him the best offer — unfortunately on the old **Solar** wavelength, which is all that's really caused confusion . . . **CJ** incidentally has been resident now for two and a half years at Dalston's **Oasis**, longer than

anyone else has lasted in that area . . . **TKO** is fully automated using a machine that plays both sides of four cassettes without anyone having to be there, which will disappoint the **DJ's** "pirate busters" should they think they've found a whole studio! . . . Thursday (2) **Steve Walsh, Tosca** and others open up **Streatham Gems**, while **Nicky Holloway & Trevor Fung** soul St. Martins Lane **Laceys** weekly . . . Sunday (5) **Bob Jones, Chris Bangs, Ed Stokes, Russ B & Tony Fernandez** dive "In At The Deep End" at Canvey **Goldmine** for a night of interesting music . . . Wednesday (8) **Belfast Soul Club** meets at Derrigahy Lisburn Road's **Ferraris** in the **Stagecoach Inn**, but £1 tickets are required in advance from **Terry Corr** at 7 Colenso Court, Belfast BT9 5BB (enclose SAE) — which seems a bit complicated . . . **BBC2's** terrific two-part **Arena** special 'The Apollo Story' was made especially poignant by the death shortly before it of the featured 'Big' **Joe Turner**, the Kansas City shouter whose belting vigorous R&B needed little adaptation to become rock 'n' roll — such of his classics as 'Shake, Rattle And Roll' and 'Flip, Flop And Fly' were covered in the mid-'50s by **Bill Haley** and **Elvis Presley**, but for sheer power and lusty exuberance his originals could not be bettered . . . I could write reams about my own experiences at the famous Harlem showcase, which I used to visit weekly when living in New York during 1964, but suffice at this stage to say that one notable appearance I caught there, actually in 1967, was the debut of the **Parliaments** singing 'Testify (I Wanna)' in shimmying baggy lime green satin suits — the same group led by **George Clinton** who subsequently got spaced out and **Funkadelicized** as **Parliament!** . . . **Eon Irving** (Chelsea **Mainsqueeze**) tips the Jennifer/Jocelyn-ish first album by **Shirley Murdock** due soon on **US Elektra** and sent him from the States as a test pressing . . . **Torso**, realising that being a great dance troupe on **Radio London's** Soul Night Out broadcasts doesn't exactly reveal their talent in peoples' living rooms, seem set to start recording on **A&M** so that they can be heard too! . . . **Pet Shop Boys** 'West End Girls' keeps reminding me of **Al Stewart** singing **William De Vaughn's** 'Be Thankful For What You've Got' — how about you? . . . **Robbie**

Vincent would have enjoyed playing **Baby Boomer Trivial Pursuits** with **Chris Hill** over Christmas rather more had **Chris** not cheated by learning the answers first! . . . Christmas has yet to happen as I write this for a foreshortened deadline, without time to do any full reviews, but as in the last issue all the major releases were at least mentioned with their **BPMs** you should be as up to date as possible at this early stage: however, due here now are **Rochelle 'My Magic Man'** (Warner Bros **W8838T**), the **Lisa-Lisa-ish** (0-112½bpm) jiggly pop nagger with kids appeal, **Kurtis Blow 'If I Ruled The World'** (Club **JABX 26**), and it appears possibly **James Brown 'Living In America'** (Scotti Brothers **TA 6701**) — back to normal next week . . . **HAPPY NEW YEAR!**

HIT NUMBERS Beats Per Minute for the Top 75 entries on 7in from the two weeks before Christmas, when most in fact were seasonal novelties of little interest now although you may want to note them for future reference (f/c/r for fade/cold/resonant ends): **Bruce Springsteen** 'Hometown' 58-58½/117-118½zf, **Santa** 29/58-58½-61½/123-141-65-142-Of, **Wham!** 106½zf, **Iron Maiden** 0-137½-167½-176-170-Of, **The Concept** 121½zf, **Jennifer Rush** (0-) 110%zf, **Inspirational Choir** 0-69½-71-Or, **Paul McCartney & Frogs** 49-Or, **Weekend** 122¼-Of, **Orville** 0-48-Of, **Mike Oldfield** 0-90½zf, **Slade** 122-127-129-131-Or, **Peter Dinklage** Or, **Bryan Adams** 76¼-Or, **Full Force** 0-100¾-Of, **Mud** 66½-Or, **Mr Mister** 49½zf, **Bryan Ferry** 0-38½/77f, **Bing Crosby** 0-46/92-47½/95-Of, **John Anderson Big Band** 191f, **Bonnie 'n' Todd** 0-81-0-81f.

E U R O B E A T

- | | | |
|----|------|---|
| 1 | 1 | HE'S NUMBER ONE , Fantasy, US Spring 12in |
| 2 | 5 | HIT THAT PERFECT BEAT (REMIX) , Bronski Beat, London 12in |
| 3 | 7 | MAGIC , Brian Soares, US Night Wave 12in |
| 4 | 2 | DANCE , Joy St. James, US Pink Glove 12in |
| 5 | 4 | CUBA LIBRE (REMIX) , Modern Rocketry, US Megatone 12in |
| 6 | 6 | SHOCKWAVE , David Knopfler, makingwaves 12in |
| 7 | 8 | WITH YOU I COULD HAVE IT ALL , Cissy Houston, Glitter 12in |
| 8 | 15 | DON'T TAKE AWAY THE MUSIC (REMIX) , Tavares, Dutch Capitol 12in |
| 9 | 12 | FAIRY TALE , Rose, Italian Disco Magic 12in |
| 10 | 3 | NO FRILLS LOVE (REMIX) , Jennifer Holliday, Geffen Records 12in |
| 11 | 10 | PREACHER PREACHER , Animal Nightlife, Island 12in |
| 12 | 9 | SHANGHAI , Lee Marrow, German Chic 12in |
| 13 | 14 | IN BLUE , Data, Proto 12in white label |
| 14 | 18 | ANOTHER BOY IN TOWN , Two Girls, US Popular 12in |
| 15 | 20 | BOTH SIDES NOW , Viola Wills, US Wide Angle 12in |
| 16 | 16 | ORIENTAL EYES/INSTRUMENTAL , Rewind, German Bellaphon 12in |
| 17 | 17 | ONE MAN'S MEAT , The Hudsons, Wheelchair 12in |
| 18 | 11 | REFLECTIONS , Evelyn Thomas, Record Shack 12in |
| 19 | 13 | YOUNG, FREE AND SINGLE , Boney M., German Hansa 12in |
| 20 | 19 | ON FIRE (REMIX) , Madleen Kane, US TSR 12in |
| 21 | 21 | CASANOVA ACTION , Latin Lover, Dutch Sound Shop 12in |
| 22 | 23 | IT TAKES A LIFE TIME , Cheryl Hardy, Canadian RCA/Italian Papagayo 12in |
| 23 | 28 | BORN TO BE ALIVE , Kelly Marie, Passion 12in |
| 24 | 22 | IN SEARCH OF LOVE , Barry Manilow, US RCA 12in |
| 25 | re | TONIGHT , Ken Laszlo, Italian MEM 12in |
| 26 | 24 | WHENEVER YOU NEED SOMEBODY (PULL IT OFF MIX) , O'chi Brown, Magnet 12in |
| 27 | 26 | SAY YOU'LL NEVER , Lian Ross, German ZYX 12in |
| 28 | 30 | MUSIC IS MY THING/UNDER CONTROL , Samantha Gilles, Belgian Infinity 12in |
| 29 | — | I LIKE YOU (REMIX) , Phyllis Nelson, US Disconet LP promo |
| 30 | = 25 | LIGHT UP MY HEART (REMIX) , Angie St. Phillips, US TSR 12in |
| 30 | = 27 | SATISFY , Soif De La Vie, German Uff Zick 12in |
- Compiled by James Hamilton/Alan Jones

FRESH FROM

STAR

5

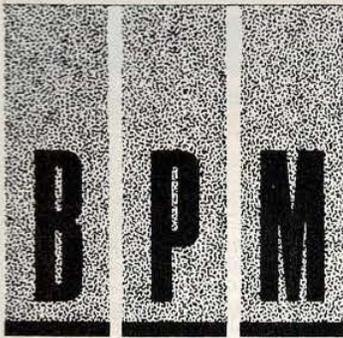
SYSTEM ADDICT

4 TRACK 12"
(includes M&M Remix)

2 TRACK 7"

taken from the album **LUXURY OF LIFE**
available on Record, Cassette, AND NOW COMPACT DISC.





from previous page

D I S C O

- 1 2 **SATURDAY LOVE**, Cherrelle with Alexander O'Neal, Tabu 12in
- 2 1 **ALICE I WANT YOU JUST FOR ME**, Full Force, CBS 12in
- 3 3 **MR DJ**, the Concept, 4th + B'way 12in
- 4 4 **SHE'S STRANGE/LES ADAMS MEGAMIX/ROOM 123**, Cameo, Club 12in twin-pack
- 5 11 **WARRIOR GROVE**, DSM, 10 Records 12in
- 6 5 **THE SHOW**, Doug E Fresh And The Get Fresh Crew, Cooltempo 12in
- 7 10 **AFTER THE LOVE HAS GONE ('BAD' MIX)**, Princess, Supreme Records 12in
- 8 9 **SAVING ALL MY LOVE FOR YOU**, Whitney Houston, Arista 12in
- 9 6 **ONE NATION**, Masquerade, Streetwave 12in
- 10 14 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista 12in
- 11 13 **MY MAGIC MAN**, Rochelle, US Warner Bros 12in
- 12 7 **YOUR PERSONAL TOUCH**, Evelyn 'Champagne' King, RCA 12in
- 13 12 **LET MY PEOPLE GO/RAW INSTRUMENTAL**, the Winans, Qwest 12in
- 14 8 **IF I RULED THE WORLD**, Kurtis Blow, US Mercury 12in
- 15 17 **YOU DON'T KNOW (SPECIAL REMIX)**, Serious Intention, Important Records 12in
- 16 15 **CHIEF INSPECTOR**, Wally Badarou, 4th + B'way 12in
- 17 19 **MUSIC IS THE ANSWER/DUB MIX**, Colonel Abrams, PRT 12in
- 18 16 **NEW YORK EYES**, Nicole (with Timmy Thomas), Portrait 12in
- 19 18 **UPTOWN EXPRESS**, BT Express, Streetwave 12in
- 20 25 **WHO DO YOU LOVE**, Bernard Wright, US Manhattan 12in
- 21 24 **100%**, Caprice, Lovebeat International 12in
- 22 29 **DO ME BABY**, Meli'sa Morgan, Capitol 12in
- 23 20 **SUGAR FREE/FOREVER AND EVER**, Juicy, US Private 1 Records LP
- 24 21 **DO YOU REALLY LOVE YOUR BABY**, the Temptations, Motown 12in
- 25 23 **TELL ME (HOW IT FEELS)**, 52nd Street, 10 Records 12in
- 26 50 **THE THINGS THAT MEN DO**, Krystol, US Epic 12in
- 27 40 **GIRLIE GIRLIE**, Sophia George, Winner 12in
- 28 49 **LIVING IN AMERICA**, James Brown, US Scotti Brothers 12in
- 29 34 **MAKE 'EM MOVE (REMIX)**, Sly And Robbie, Island 12in
- 30 31 **FUNKY SENSATION**, Ladies Choice, LGR Records 12in
- 31 28 **GO HOME (REMIX)**, Stevie Wonder, Motown 12in
- 32 22 **CARAVAN OF LOVE**, Isley Jasper Isley, Epic 12in
- 33 37 **MATED**, David Grant And Jaki Graham, EMI 12in
- 34 47 **YOU ARE MY LADY**, Freddie Jackson, Capitol 12in
- 35 32 **LOVE'S GONNA GET YOU**, Jocelyn Brown, US Warner Bros/Jellybean 12in
- 36 43 **LADIES/BASSLINE/HARDCORE HIP-HOP**, Mantronix, US Sleeping Bag Records LP
- 37 46 **TRAPPED**, Colonel Abrams, MCA Records 12in
- 38 26 **I'M NOT GONNA LET/SPECULATION**, Colonel Abrams, MCA Records LP
- 39 41 **GUILTY**, Yarbrough And Peoples, Total Experience 12in
- 40 27 **TOO TOUGH (REMIX)**, Lonnie Reaves, US Qwest 12in
- 41 38 **COLDER ARE MY NIGHTS/MAY I?/THE MOST BEAUTIFUL GIRL**, the Isley Brothers, Warner Bros LP
- 42 59 **RAISE THE ROOF**, the Conway Brothers, 10 Records 12in
- 43 39 **DAY BY DAY**, Shakatak with Al Jarreau, Boiling Point 12in
- 44 63 **ARTIFICIAL HEART/HIGH PRIORITY/WILL YOU SATISFY?/YOU LOOK GOOD TO ME**, Cherrelle, US Tabu LP

- 45 36 **NEPENTHE/LET ME DOWN EASY**, Skipworth And Turner, 4th + B'way 12in
- 46 55 **AIN'T THAT THE TRUTH**, Frankie Kelly, 10 Records 12in
- 47 64 **KEEP THAT SAME OLD FEELING/ALWAYS THERE**, Side Effect, Streetwave 12in
- 48 69 **GIVEHERSOMEATTENTION/I'M FASCINATED/MAGIC**, the Temptations, Motown LP
- 49 67 **I WOULDN'T LIE/I'LL GIVE ANYTHING TO HAVE YOU BACK**, Yarbrough And Peoples, US Total Experience LP
- 50 65 **FREAK IN ME**, Danté, US Panoramic 12in
- 51 35 **SECRET RENDEZVOUS**, René And Angela, Champion 12in
- 52 56 **SET IT OFF**, Harlequin Four's, US Jus Born Prod 12in
- 53 48 **THERE AIN'T NOTHIN' (LIKE YOUR LOVIN')/SHE'S NOT A SLEAZE**, Paul Laurence, Capitol 12in
- 54 45 **INSPECTOR GADGET**, the Kartoon Krew, Champion 12in
- 55 33 **HIT AND RUN**, Total Contrast, London 12in
- 56 42 **HOW CAN I GET NEXT TO YOU**, Chapter 8, US Beverly Glen Music LP
- 57 54 **GET LOOSE**, Aleem (featuring Leroy Burgess), US NIA 12in
- 58 60 **THE MAGIC, THE MOMENT**, Subject, US Pow Wow 12in
- 59 82 **RSVP (NICK MARTINELLI MIX)**, Five Star, Tent 12in
- 60 57 **THE HEAT OF HEAT/BIG BAD WORLD**, Patti Austin, Qwest LP
- 61 61 **AFTER LOVING YOU**, Omari, Recent Future Records 12in
- 62 30 **GIVE AND TAKE**, Brass Construction, Capitol 12in
- 63 44 **HIGH HORSE/CHEMISTRY OF LOVE**, Evelyn 'Champagne' King, RCA LP
- 64 72 **THAT'S A LIE/ROCK THE BELLS, LL Cool J**, US Def Jam LP
- 65 — **I'M AVAILABLE/YOU'RE MY LAST CHANCE**, 52nd Street, 10 Records 12in
- 66 52 **PARTY LIGHTS**, the Circle City Band, US Circle City Records 12in
- 67 62 **JAZZ GROOVE**, DSM, 10 Records 12in
- 68 70 **ANGEL PT 1**, David Sea, Move 12in EP
- 69 66 **NO SHOW**, Symbolic Three featuring DJ Dr Shock, US Reality 12in
- 70 51 **THE SCREAMS OF PASSION**, the Family, Warner Bros/Paisley Park 12in
- 71 re **LEAVE ME NOW/I SLEEP ON MY HEART (REMIX)/WORLD MACHINE**, Level 42, Polydor 12in promo
- 72 73 **I CAN GIVE YOU MORE**, LL Cool J, US Def Jam 12in
- 73 83 **WHO'S ZOOMIN' WHO (US REMIXES)**, Aretha Franklin, Arista 12in
- 74 53 **KEEP ON**, Bobby Mardis, US Profile 12in
- 75 58 **MAUREEN**, Sade, Epic LP
- 76 79 **IT DOESN'T MATTER/COMPUTER LOVE**, Zapp, Warner Bros LP
- 77 98 **GOT TO GO**, Ester, US Studio Records 12in
- 78 68 **GENIUS**, Quando Quango, Factory 12in
- 79 — **WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING**, Billy Ocean, US Jive 12in
- 80 — **WE GOT THE FUNK**, Positive Force/RAPPER'S DELIGHT, Sugarhill Gang, Streetwave 12in promo
- 81 re **CONFUSION**, Aleem, US Atlantic 12in
- 82 75 **BOSS TRES BIEN**, Quartette Tres Bien, StreetSounds LP
- 83 92 **I'VE GOT MY EYE ON YOU**, Black Ivory, US Panoramic 12in
- 84 re **A LOVE BIZARRE**, Sheila E, US Warner Bros/Paisley Park 12in
- 85 77 **THE TRUTH**, Colonel Abrams, MCA Records 12in
- 86 74 **LIKE THIS**, Chip E Inc. featuring K. Joy, US D.J. International Records 12in
- 87 — **OOH, WHAT A FEELING/BUMPIN' GUM PEOPLE**, the Gap Band, US Total Experience LP
- 88 97 **SOMETHING ABOUT YOU**, Level 42, Polydor 12in
- 89 84 **IF I GAVE YOU MY HEART**, Tommy Tate, Move 12in
- 90 85 **ONE OF US FELL IN LOVE**, Teddy Pendergrass, Elektra LP
- 91 re **STAY IF YOU WANNA**, Tony Ransom, US Expansion Records 12in
- 92 91 **THE SHOW (REMIXES)**, Doug E Fresh And The Get Fresh Crew, Cooltempo 12in
- 93 re **LEGS**, Sun, AIR City Records 12in
- 94 87 **WHODUNIT (REMIX)**, Tavares, Dutch Capitol 12in
- 95 re **THE OAK TREE**, Morris Day, US Warner Bros 12in
- 96 81 **PROGRAMMED FOR LOVE/HOT**, Roy Ayers, CBS LP
- 97 76 **(I NEED SOME) SUNSHINE**, Direct Drive, DDR Records 12in
- 98 re **THE HEAT IN ME**, Linda Clifford, US Red Label 12in
- 99 86 **MOONHOPPER/STROLLIN'/DON'T WASTE MY TIME**, Paul Hardcastle, Chrysalis LP
- 100 100 **SCRATCHIN' TO THE FUNK**, Doctor Funnkenstein and DJ Cash Money, US Sound Makers Records 12in

Compiled by James Hamilton/Alan Jones

Year end disco chart on page 37, year end eurobeat chart on page 38

THE CUT
THE RHYME

DEFINITIVE

WE WILL MOVE YOU

DANCE

DANCE

GO

GO

...arriving SOON

EURYTHMICS

NEW SINGLE

it's alright – (Baby's coming back)

AVAILABLE ON 7" & 12"

12" includes extra track

tous les garçons et les filles

*Originally recorded on a portastudio in
London during spring 1985*



RCA

LIGHT A BIG FIRE



Photo by Joe Shutter

Punchier than McGuigan, more bunny than Wogan, the Ruefrefx and Light A Big Fire are the Irish bands of the moment. From Belfast and Dublin respectively, they are at the apex of a downhome Irish music scene that pays scant regard to the faddish musical treadmill of the mainland. Spiky, pertinent and to the point, both groups garnish their music with a rough honesty currently missing from the top 75. Now read on . . .

Twelve months ago, Dublin band Light A Big Fire made a brief appearance on that international monument to bad taste, 'Europe A Go-Go'. Like a spiky-top Eurovision Song Contest, the programme showed exactly why we don't have Spanish doo-wop bands in our charts — for the simple reason that they are so very dreadful.

To be honest, I can't remember the Dublin section, I was probably zombie-bound by that stage. I gather though, that it was quite good, and it did attract the attention of American producer Craig Leon, who demanded to work with Light A Big Fire. The band was on its way.

Since then, they have released a mini-album, 'Gunpowders', have built up a solid following in Ireland, and are being persuaded to present their talents to the mainland. Hence, the London appearance of their singer, songwriter, and self-styled Bohemian, Tommy McLaughlin.

As with Ireland's two main exports, Geldof and Wogan, Tommy has been smitten by a serious case of the blarney. At the slightest of promptings he's off, in rather a curious accent that reflects his travels; from his native Belfast to Dublin, via New York and Oregon. The LABF story begins thus . . .

Tommy: "I answered an ad in a record shop, and came across the band. They were all amateurs — the bass player had only had his guitar for three weeks, but they were into really hitting their instruments. They asked me to sing '10.15', a Cure song, which was a gift, as it had no tune and hardly any lyrics. So I had a bash, and it's gone on from there.

"I don't know if it's luck, or managerial skill, but it's all been going well. We've never worried about acclaim or anything."

Like their northern counterparts the Ruefrefx, the band's keenly amateur attack has been their saving grace. This, and the lyrics of Mr McLaughlin.

This is a man with a wicked sense of humour, and a fascination with the more unsavoury aspects of life. Indeed, the album comes across like some sort of freak show, with Tommy playing out all sorts of peculiar characters. Like the hung-up Mr No-one in 'CIA', poisoned by jealousy and feelings of inadequacy. Tom explains.

"The guy who sings 'CIA' is 'a weak and desperate man', and when I sing it, I have to be that person. Hopefully, the listener will be able to see both the dilemma of the man singing, and also step back and see how contemptible he is."

Influence hunters, trying to pin down the band, have suggested acts as diverse as Elvis Costello, the Boomtown Rats and Abba. Tommy hoots with amusement. I ask if the cutting humour of Lou Reed might be in there.

Tommy: "To be honest, I haven't heard a great deal of his stuff. I like 'Street Hassle', and how he writes the way people talk. There's none of this 'I'll love you 'til the twelfth of never'. No-one ever says that, it's more 'I'll

love you, maybe 'til my next dole cheque comes through."

Spending a fair part of his youth singing in folk clubs enabled Tommy to distance himself from rock music. This could explain the freshness of his approach, and his ear for a good tune.

'Green Boys', which might well be their next single, was first sung in an Andersonstown folk club, and caused quite an upset. It later had a Dublin TV producer citing a section of the Offences Against The State Act. On first hearing, it sounds harmless enough, with a pretty 'Danny Boy' type melody. But a close inspection reveals why it might have given a few people the jitters:

"Green Boys, get paid, for walking through the centre of the hit parade. Automatic instruments, reckoning trajectories to their hearts. In another place, they'd be eating foreign dishes and the local tarts. But not here, the green boys are here."

And like the Ruefrefx's Paul Burgess, Tommy found himself being accused of all kinds of political transgressions. He explains his intentions in the song.

"There's the Nationalist green, the British Army green, and green, as in inexperienced. I wanted it to mean all those things.

"You see army foot patrols in Belfast, and you can tell that they're freaked. This wasn't what they signed up for, they were just bored with living in Stoke. I lived in Stoke, and it's just like Belfast.

"So they're walking around what looks like their home town, walking backwards, carrying a huge radio, or something. And they don't know why they're there. They're only 18, they should be off having a good time somewhere. All they know is that someone could take a shot at them at any time."

In the course of the conversation, we touch on most of the songs on the album, and each time an informed and thought-provoking explanation emerges. Whether he is dealing with local fruitcakes, sexual politics or the Lone Ranger, he expresses himself with an agility that is only rarely witnessed in the world of rock and roll.

For that reason alone, he should go far. Not having seen the band live, I can't predict their impact when they play the UK in the spring. Somehow though, I've got the feeling that they'll be something special.

A TALE OF TWO CITIES

The Ruefrefx, from Belfast, and Light

A Big Fire, from Dublin, are set to

become the biggest Irish musical

imports since the Bachelors . . .

Irish angle: Stuart Bailie

RUEFREFX

Last summer, Paul Burgess, drummer and songwriter of the Ruefrefx, made a trip from Belfast to London. He brought with him a few spare shirts and some copies of the band's latest record, which he hoped to plug. He hasn't been home since.

His reason for staying was the interest created by the record. 'The Wild Colonial Boy' shook a lot of people up with its tough condemnation of Americans who supply the guns that cause so much carnage in Ireland. 'It really gives me quite a thrill, to kill from far away', exclaims the armchair terrorist from Wisconsin, who finances 'freedom fighting' across the sea, yet is intent on 'keeping the niggers down' at home.

Hard-hitting stuff, especially when harnessed to a pummelling beat and a leather-lungs vocal style. And then there was the record sleeve, which showed an armalite rifle, wrapped up ready for posting. A cynic might argue that all the controversy had been planned out in advance.

Paul: "The whole thing seems contrived with hindsight, but that wasn't the case. This was to have been our last single, and it was more a case of 'up yours'. We hadn't expected it to catch on."

The press loved it all the same and things continued to snowball with a radio session, a record deal, and a number of dates around the Capital. This time it was singer Alan Clarke who drew the attention, with his aggressive stage presence.

Even in the smallest of clubs, Alan

was to be found scaling PA systems and lighting rigs. Built like a hod-carrier, but singing like some bad-tempered choirboy, he unsettled big city audiences whose idea of a wild evening was to see some Americans playing Sixties songs. Some saw the buzzsaw guitar and the excess of energy as just a re-hash of the punk formula. Paul disagrees.

"We're not entirely happy with the punk tag, as some of the stuff we're doing couldn't remotely be described as that. We are influenced by the spirit and passion of that time though. Music at the minute could do with a boot up the arse, with all this adult-orientated rock about. People are looking to live action, to bands with something to say.

"Having said that, a lot of our songs are more complete and realised — I think they're good songs by anyone's standards. The energy's great — Alan swings off the lights when the mood takes him. But we've got to learn to keep it in check. We're looking for a marriage of the two elements."

Their debut album, 'Flowers For All Occasions', sees this blend of power and thought emerging. Recorded in a matter of days, it captures the urgency of the band, but also allows the more subtle areas to show through. The title track is a good example, an emotional ballad with a storyline of pregnancy, marriage and death. At the end, the father is found dead in an alleyway, with all-too-familiar consequences.

"And the clergy sang it out, their damnation and their prayers. And

police and politicians blame sectarian affairs. . . . There are flowers for all occasions. Floral tributes to the dead orange lillies, shamrock green. Bloody scarlet, poppy red.'

While a passage like this is clearly against violence of any kind, people often try to detect bias in the Ruefrefx's stance. The band are still fuming after being approached by a TV producer who was looking for a loyalist group to complete a programme on Irish music.

And if further proof of their non-sectarian basis is needed, then the Ruefrefx recently played a major part in organising a benefit for Lagan College, Ulster's only school to successfully integrate Protestant and Catholic children. A former English teacher, Paul is only too aware of the limitations of the present education system that keeps the two religious groups apart.

"We worked really hard at the benefit, and we were disappointed at the response. As far as integrated education goes, I think it's conspicuous by its absence just now. I think that if the facilities were more readily available, then a lot more people would join in."

It's been a long haul for the Ruefrefx, whose original line-up came together eight years ago. During that time they released four fine singles, and even split up for a while. It seemed that the chance to move on to greater things had long since passed, so it's heartening to see them finally getting some recognition. But why has

it taken so long?

Paul: "We've always been inconsistent — I'm sure for some people frustratingly so. Every time you expect a consolidated Ruefrefx campaign to back up some press, it never comes. Hopefully, this time around it will.

"A Dublin paper reviewed our last single and said, 'Yet another gem from the Lord Lucans of pop' . . . I think that was a fair comment."

And with that, a chuckling Paul Burgess herds the band out of the pub, and off to Soho's Chinatown. The Lord Lucans of pop should be hitting the headlines any day now.



Photo by Eugene Adebari

JUST LIKE EDIE

The Adult Net = Brix Smith
= Mark E Smith of the Fall's
wife = the author of 'Edie', a
song about an Andy Warhol
student = a piece by Nancy
Culp = a photo by Joe
Shutter

The wind may be whistling wildy outside and the snow may be threatening to fall, but nothing on earth could dampen the spirits of Brix E Smith. Not only is she "madly in lurve" and in one of the hottest indie bands, she also has her very own band, the Adult Net, alive and kicking.

Hot on the heels of 'Incense And Peppermints', which just nudged the bottom end of the nation's chart, comes a new single, equally as charming as the first, 'Edie'.

This self-penned number is, in fact, only the second-ever song that Brix wrote. Brix has had a real passion for Edie since she was a teenager.

Edie, in case you don't know, was a star of Andy Warhol films in the Sixties. She became something of a cult figure.

But let's ask Brix to illuminate further: "Edie was a girl who was so full of life, just vibrant and absolutely gorgeous. She had so much style, and was an amazing character, but at the same time, there was just like a cloud of doom over her head.

"She was really tragic and I just think that that kind of mixture in a personality is fascinating. I think she's a really good character in recent American history... it's more often that men in history are remembered — there's not that many women. People probably think of Martha Washington or Rosa Parkes.

"Edie was like a modern pop icon. She just lived life really fast and people described her as just like the most captivating and enchanting girl. Everyone would like to be that, wouldn't they?"

Sitting there, with her boot brush false eye-lashes, blonde hair and acres of black eyeshadow, Brix could herself have stepped out of one of Warhol's films.

She also possesses a curiously attractive blend of vulnerability and determined single-mindedness. She says of the Sixties thing, however, that she's not consciously trying to revive it. Nevertheless, she does have a great fondness for the trash of that era.

"I love things like 'Bewitched' and 'I Dream Of Jeannie'. I just think that Sam in 'Bewitched' is it!"

The Adult Net is, as far as she's concerned, a fun project. Basically, the

Fall takes up most of her time, so thoughts of live dates and recording an album with the Adult Net, have rather had to take a back seat of late.

"When I came over here, the idea was for me to have a solo career that Mark would produce. Beggars gave me the chance to do it. I didn't know how it'd turn out."

So, just how did Brix meet Mark in the first place? It's quite apparent from her glow that they're terribly happy. She relates the tale of how she was introduced to a Fall record, 'Slates', by her best friend, despite her definitely not wanting to hear anything by "another hard-core band from England".

"I couldn't believe it, it was so brilliant. I was fascinated 'cos I couldn't understand the lyrics which really got to me..."

"Two weeks later, we saw in the paper they were playing in Chicago, so we went along. Lisa (my friend) met somebody and took off and I was left alone there, like really depressed, and I went down to the bar and we just bumped into each other and that's how we met.

"And we're never apart! I'm a great believer in fate and destiny. If you want to do anything bad enough, you can do it. I proved it! I think we knew each other 24 hours before the word marriage came up!

"We spent six days together before I left home and then I came over to

England two weeks later. I just knew in my bones that it was the right thing."

Brix Smith is a great believer in omens, and as if to prove the point, every time she mentions Mark, the fruit machine next to us in the pub hits the jackpot.

She's aware that she's fallen on her feet.

"Y'know, at first, it was just like the Linda McCartney syndrome and they didn't know how to take me and I had to fight that, tooth and nail, and play as hard as I could. Every night I had to go and prove myself."

No need to try any more, Brix. Both the single and your work with the Fall speaks for itself. One thing is for sure, Brix's star is on the ascendant and, oh, in case you're wondering, she's a Scorpio. ■



L • E • T • T • E • R • S

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

■ **Did you see** that film the other day, 'Martin', about a modern day vampire? Well, guess who he reminded me of? Yes, that piggy in the mirror, Robert Smith, and when you look at him in the wardrobe on the sleeve of 'Close To Me' it looks just like he's coming out of a coffin. There are other clues, too; listen to the lyrics of 'Kyoto Song' and 'A Night Like This', but in particular to the lyrics of 'The Blood': "I'm paralysed by the blood of Christ." Hidden meanings? Yes, I'm certain that Robert Smith is Nosferatu, so beware.

Van Helsing, Wigan

● *Robert Smith is far too cuddly and sensitive to be a vampire. He prefers Lager Top to maiden's blood and 'the blood of Christ' is a reference to red wine, actually*

■ **During the Seventies** Elton

John came out and admitted he was gay, and then to everybody's surprise he went off and got married. You may be wondering what all this is leading up to; well, I'm angry at the way Elton has cunningly disguised his tendencies in a song called 'Nikita'. What, I hear you all cry, that simply super love song about that beautiful girl portrayed in the video of the same name? Nikita is a man's name in Russia, and I feel bad about that because my poor cousin Nikita is having terrible trouble because people think he has a girl's name. Why not sing about John or Richard instead of putting my poor cousin through this misery? Sorry about all this, but I felt compelled to write after suffering weeks of torment of people saying, "What a beautiful name for a girl!"

Paul Romanov, Doncaster

● *Hmmm, we'll take your word for it, Paul, but did you know that Paul was a girl's name in ancient Egypt?*

■ **What's going on** here? I always thought that your writers were quite enlightened chaps and chappesses until I read Andy Strickland's recent interview with Tina Weymouth. Not bad, I thought as I skimmed through it, until I read the last sentences. "... A woman who genuinely believes she was put on this planet to 'make noise and make more of us.'" Well, Mr Strickland, some of us young women can think of better things to do than sit at home having babies while chauvinist pigs like you swan off round the world mixing it with the stars.

Hilary Blake, Swansea

● *Mr Strickland is still protesting his innocence on this one, Hilary, claiming that it was the noise bit he was pointing out and not the babies bit. Knowing him as we do, we're willing to give him the benefit of the doubt, but I'd send it to your local Women's Action group, anyway*



● **ROBERT SMITH:** Too cuddly to be a vampire

■ **In your Dec 14** issue, someone called Gene Loves Jezebel said, 'We don't want to grow up and face the big world of ugly Howard Joneses'. Well, dear me — all I can say is talk about the pot calling the kettle black!

Steven Long, Portsmouth

● *Oh come, come. There are writers on certain other papers who would do anything for Gene Loves Jezebel!*

■ **I heard recently** that Feargal Sharkey is Eamonn Andrews' son. I don't know whether that's true or not, but I'm more interested in knowing whether or not Lloyd Cole is the son of Jeffrey Archer. Just look at that picture of him on the back of *rm* (Nov 23). Oh, and have you noticed Derek Hatton masquerading as Billy Corkhill in 'Brookside'?

Anon, Nottingham

● *Eamonn Andrews' son is in Cactus World News, is called Feargal but is no relation at all to Sharkey. As for the Lloyd Cole/Jeffrey Archer connection, don't be so silly. Lloyd is a Socialist and lover of literature and therefore could not possibly be related to Mr Archer*

■ **With regard** to your piece on New Model Army (*rm*, Dec 14) titled 'We sold our house to watch them'. Personally, I'd sell my house to get away from them!

Ronnie Reagan, Battersea

● *It takes all sorts Ronnie, I'd sell my house for a new typewriter right now*

■ **What kind of moron** is this Jay Strongman? How dare he make such scathing remarks about Laura Branigan's new single! And not only do you refuse to interview this brilliant lady but you do a feature on Doug E Fresh! What's up with *rm* these days? Are you all morons? Tell Jay Strongman to keep away from Camberwell and the surrounding area, or he won't be a strongman much longer — more like a dead man.

Laura Branigan's left nipple, Camberwell, London SE5

● *Laura Branigan rather than Doug E Fresh? I think many people will agree on who's the real moron here*

■ **I predict that** 1986 will see the rebirth of punk rock. Enough of all these American bands and their twangy bloody guitars. Be gone, you wimpy English bands who just want to get on the Janice Long show. The Buzzcocks seem set to make a return to the top of the influencing pile as a whole crop of bands come along with great love songs played with panache. No, I'm not talking about people like Sigue Sigue Sputnik, but the likes of the Vibrators and UK Subs who are still to be found on the gig circuit.

Chris the anarchist, Luton

● *Luton? My God, you're off your King Rocker, Chris. They've only just come to terms with Nick Lowe up there, haven't they?*

■ **I do wish** record shops would employ staff with some knowledge of the charts. I've just had a 'disagreement' with one dopey assistant who was putting last year's Band Aid records into the No 24 chart position in the rack. I tried to point out to her that the re-release has a different B side and sleeve, but all to no avail, I'm afraid. It's a shame because some unsuspecting person will buy it thinking it's a new version, and although I realise the money will still get through to the trust, nobody wants to buy exactly the same record twice, do they?

Alan Market, Derby

● *We sympathise with the shop's customers, Alan. Remember the famous Boney M record where they just re-released it with the A-side swapped for the B-side and it got back into the charts? People are people, as they say, and pretty stupid with it at times*

■ **Will you do** some work for a change (of a detective nature) and find out who the two dancers were on 'Top Of The Pops' on December 5? One had blond hair and a blue jacket, the other had a fab cross on, really long blond hair and looked like a male Madonna. Ta.

The horniest girl on Thursday night, London

● *Nothing could be simpler, Horny. The blue jacket belongs to Willy Scrunge, a well known sewage worker from Crawley who will be calling round to see you next Thursday. The male Madonna was none other than our very own Robin Smith and he's waiting for your call now*

■ **How could you** let that utter prat Mike Mitchell write such a prejudiced and biased 'review' of Propaganda's 'Wishful Thinking' (*rm*, Nov 30)? What on earth possessed you to give him the job of reviewing an album by a group who he wouldn't understand even if he had their ideas and ambitions rammed in his face? I couldn't believe my eyes when I read his insane ramblings. 'Wishful Thinking' is far from dull, giving a new insight into the songs. However, I don't think Mike Mitchell could appreciate this because his brain cell wouldn't go that far, and anyway he likes dreadful trash like Fine Young Cannibals. His 'review' didn't contain one piece of constructive criticism, so it was obvious he didn't like the band in the first place, though that's no excuse for humourless remarks such as calling Claudia "the girl with the gift of the grab". Ha bloody ha!

Robbie Gregory, Deeping St James, Lincs

● *We on the letters page rather liked that line ourselves, Robbie. You're entitled to your opinion, just as Mike is*

W/E JAN 4, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

CHARTS

YEAR END U S S I N G L E S

- 1 CARELESS WHISPER, Wham!, Columbia
- 2 LIKE A VIRGIN, Madonna, Sire
- 3 WAKE ME UP BEFORE YOU GO-GO, Wham!, Columbia
- 4 I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
- 5 I FEEL FOR YOU, Chaka Khan, Warner Bros
- 6 OUT OF TOUCH, Daryl Hall And John Oates, RCA
- 7 EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury
- 8 MONEY FOR NOTHING, Dire Straits, Warner Bros
- 9 CRAZY FOR YOU, Madonna, Sire
- 10 TAKE ON ME, A-Ha, Warner Bros
- 11 EVERY TIME YOU GO AWAY, Paul Young, Columbia
- 12 EASY LOVER, Philip Bailey And Phil Collins, Columbia
- 13 CAN'T FIGHT THIS FEELING, REO Speedwagon, Epic
- 14 WE BUILT THIS CITY, Starship, Grunt
- 15 THE POWER OF LOVE, Huey Lewis And The News, Chrysalis
- 16 DON'T YOU (FORGET ABOUT ME), Simple Minds, A&M
- 17 CHERISH, Kool And The Gang, De-Lite
- 18 ST. ELMO'S FIRE (MAN IN MOTION), John Parr, Atlantic
- 19 THE HEAT IS ON, Glenn Frey, MCA
- 20 WE ARE THE WORLD, USA For Africa, Columbia
- 21 SHOUT, Tears For Fears, Mercury
- 22 PART-TIME LOVER, Stevie Wonder, Motown
- 23 SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista
- 24 HEAVEN, Bryan Adams, A&M
- 25 EVERYTHING SHE WANTS, Wham!, Columbia
- 26 COOL IT NOW, New Edition, MCA
- 27 MIAMI VICE THEME, Jan Hammer, MCA
- 28 LOVERBOY, Billy Ocean, Jive
- 29 LOVERGIRL, Teena Marie, Epic
- 30 YOU BELONG TO THE CITY, Glenn Frey, MCA
- 31 OH SHEILA, Ready For The World, MCA
- 32 RHYTHM OF THE NIGHT, DeBarge, Gordy
- 33 ONE MORE NIGHT, Phil Collins, Atlantic
- 34 SEA OF LOVE, Honeydrippers, Es Paranza
- 35 A VIEW TO A KILL, Duran Duran, Capitol
- 36 THE WILD BOYS, Duran Duran, Capitol
- 37 YOU'RE THE INSPIRATION, Chicago, Full Moon/Warner
- 38 NEUTRON DANCE, Pointer Sisters, Planet
- 39 WE BELONG, Pat Benatar, Chrysalis
- 40 NIGHTSHIFT, Commodores, Motown
- 41 THINGS CAN ONLY GET BETTER, Howard Jones, Elektra
- 42 ALL I NEED, Jack Wagner, Qwest
- 43 FREEWAY OF LOVE, Aretha Franklin, Arista
- 44 NEVER SURRENDER, Corey Hart, EMI-America
- 45 SUSSUDIO, Phil Collins, Atlantic
- 46 STRUT, Sheena Easton, EMI-America
- 47 YOU GIVE GOOD LOVE, Whitney Houston, Arista
- 48 THE SEARCH IS OVER, Survivor, Scotti Bros
- 49 MISSING YOU, Diana Ross, RCA
- 50 SEPARATE LIVES, Phil Collins And Marilyn Martin, Atlantic
- 51 RASPBERRY BERET, Prince And The Revolution, Paisley Park

- 52 SUDDENLY, Billy Ocean, Jive
- 53 THE BOYS OF SUMMER, Don Henley, Geffen
- 54 ONE NIGHT IN BANGKOK, Murray Head, RCA
- 55 IF YOU LOVE SOMEBODY, SET THEM FREE, Sting, A&M
- 56 OBSESSION, Animotion, Mercury
- 57 WE DON'T NEED ANOTHER HERO (THUNDERDOME), Tina Turner, Capitol
- 58 MATERIAL GIRL, Madonna, Sire
- 59 BETTER BE GOOD TO ME, Tina Turner, Capitol
- 60 HEAD OVER HEELS, Tears For Fears, Mercury

YEAR END U S A L B U M S

- 1 BORN IN THE USA, Bruce Springsteen, Columbia
- 2 RECKLESS, Bryan Adams, A&M
- 3 LIKE A VIRGIN, Madonna, Sire
- 4 MAKE IT BIG, Wham!, Columbia
- 5 PRIVATE DANCER, Tina Turner, Capitol
- 6 NO JACKET REQUIRED, Phil Collins, Atlantic
- 7 BEVERLY HILLS COP, Soundtrack, MCA
- 8 SUDDENLY, Billy Ocean, Jive
- 9 PURPLE RAIN, Prince And The Revolution, Warner Bros
- 10 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
- 11 CENTERFIELD, John Fogerty, Warner Bros
- 12 EMERGENCY, Kool And The Gang, De-Lite



DISCO 13

- 13 BUILDING THE PERFECT BEAST, Don Henley, Geffen
- 14 SPORTS, Huey Lewis And The News, Chrysalis
- 15 VITAL SIGNS, Survivor, Scotti Bros
- 16 BREAK OUT, Pointer Sisters, Planet
- 17 BIG BAM BOOM, Daryl Hall And John Oates, RCA
- 18 WHEELS ARE TURNING, REO Speedwagon, Columbia
- 19 THE UNFORGETTABLE FIRE, U2, Island
- 20 AGENT PROVOCATEUR, Foreigner, Atlantic
- 21 I7, Chicago, Full Moon/Warner Bros
- 22 CAN'T SLOW DOWN, Lionel Richie, Motown
- 23 NEW EDITION, New Edition, MCA
- 24 DIAMOND LIFE, Sade, Portrait
- 25 MADONNA, Madonna, Sire
- 26 AROUND THE WORLD IN A DAY, Prince And The Revolution, Paisley Park
- 27 BROTHERS IN ARMS, Dire Straits, Warner Bros
- 28 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 29 WHITNEY HOUSTON, Whitney Houston, Arista
- 30 VALOTTE, Julian Lennon, Atlantic
- 31 THE POWER STATION, The Power Station, Capitol
- 32 ESCAPE, Whodini, Jive
- 33 MAVERICK, George Thorogood, EMI-America
- 34 RHYTHM OF THE NIGHT, DeBarge, Gordy
- 35 TOOTH AND NAIL, Dokken, Elektra
- 36 STOP MAKING SENSE, Talking Heads, Sire
- 37 THE BIG CHILL, Soundtrack, Motown
- 38 SOUTHERN ACCENTS, Tom Petty And The Heartbreakers, MCA
- 39 DREAM INTO ACTION, Howard Jones, Elektra
- 40 JESSE JOHNSON'S REVUE, Jesse Johnson's Revue, A&M
- 41 WELCOME TO THE PLEASURE DOME, Frankie Goes To Hollywood, Island
- 42 FACE VALUE, Phil Collins, Atlantic
- 43 SWEEP AWAY, Diana Ross, RCA
- 44 ICE CREAM CASTLE, The Time, Warner Bros
- 45 THE NIGHT I FELL IN LOVE, Luther Vandross, Epic
- 46 NIGHTSHIFT, Commodores, Motown
- 47 ONLY FOUR YOU, Mary Jane Girls, Gordy
- 48 KING OF ROCK, Run DMC, Profile
- 49 HEARTBEAT CITY, Cars, Elektra
- 50 THE DREAM OF THE BLUE TURTLES, Sting, A&M
- 51 CRAZY FROM THE HEAT, David Lee Roth, Warner Bros
- 52 MEETING IN THE LADIES ROOM, Klymaxx, MCA/Constellation
- 53 THE WOMAN IN RED — SOUNDTRACK, Stevie Wonder, Motown
- 54 BY YOURSELF TONIGHT, Eurythmics, RCA
- 55 THE ALLNIGHTER, Glenn Frey, MCA
- 56 A PRIVATE HEAVEN, Sheena Easton, EMI-America
- 57 I FEEL FOR YOU, Chaka Khan, Warner Bros
- 58 VOLUME ONE, Honeydrippers, Es Paranza
- 59 ALL THE RAGE, General Public, IRS
- 60 AMADEUS, Soundtrack, Fantasy

U S S I N G L E S 5



Photo by LFI

Y E A R E N D D I S C O

- 1 **TWILIGHT**, Maze featuring Frankie Beverly, Capitol 12in
- 2 **TRAPPED**, Colonel Abrams, MCA Records 12in
- 3 **I WONDER IF I TAKE YOU HOME**, Lisa Lisa and Cult Jam with Full Force, CBS 12in
- 4 **TURN IT UP**, Conway Brothers, 10 Records 12in
- 5 **FEEL SO REAL**, Steve Arrington, Atlantic 12in
- 6 **GIRLS ON MY MIND**, Fatback, Atlantic/Cotillion 12in
- 7 **SET IT OFF**, Harlequin Four's, US Jus Born Prod 12in
- 8 **BAD HABITS**, Jenny Burton, Atlantic 12in
- 9 **I'LL BE GOOD**, René And Angela, Club 12in
- 10 **HISTORY**, Mai Tai, Virgin/Hot Melt 12in
- 11 **SINGLE LIFE**, Cameo, Club 12in
- 12 **RHYTHM OF THE NIGHT**, DeBarge, Gordy 12in
- 13 **HANGING ON A STRING (CONTEMPLATING)**, Loose Ends, Virgin 12in
- 14 **SAY I'M YOUR NUMBER ONE**, Princess, Supreme Records 12in
- 15 **I WANT YOUR LOVIN' (JUST A LITTLE BIT)**, Curtis Hairston, London 12in
- 16 **WHO COMES TO BOOGIE?**, Little Benny And The Masters, Bluebird/10 12in
- 17 **NEVER CRY AGAIN/LAY YA DOWN EZ**, Kleeer, Atlantic 12in
- 18 **GENIE ON THE SHELF**, Brooklyn Bronx And Queens, Cooltempo 12in
- 19 **STEP BY STEP/BEST PART OF THE NIGHT**, Jeff Lorber, Club 12in
- 20 **TAKES A LITTLE TIME**, Total Contrast, London 12in
- 21 **SETTLE DOWN**, Lillo Thomas, Capitol 12in
- 22 **LET ME BE YOUR EVERYTHING**, A Touch Of Class, US Atlantic 12in
- 23 **YOU SHOULD HAVE KNOWN BETTER**, TC Curtis, Virgin/Hot Melt 12in
- 24 **ON A CROWDED STREET**, Barbara Pennington, Record Shack 12in
- 25 **SILVER SHADOW**, Atlantic Starr, A&M 12in
- 26 **OPERATOR**, Midnight Star, Solar 12in
- 27 **GLOW**, Rick James, Motown 12in
- 28 **ROUND AND AROUND**, Jaki Graham, EMI 12in
- 29 **KEEP ON JAMMIN'**, Willie Hutch, Motown 12in
- 30 **SPEND THE NIGHT**, the Cool Notes, Abstract Dance 12in
- 31 **THE SHOW**, Doug E Fresh And The Get Fresh Crew, Cooltempo 12in
- 32 **THE MORE THEY KNOCK THE MORE I LOVE YOU**, Gloria D Brown, 10 Records 12in
- 33 **CHIEF INSPECTOR**, Wally Badarou, Fourth & Broadway 12in
- 34 **SAVE YOUR LOVE (FOR NUMBER ONE)**, René And Angela, Club 12in
- 35 **AFTER THE DANCE IS THROUGH**, Krystol, US Epic 12in
- 36 **SOLID**, Ashford And Simpson, Capitol 12in
- 37 **BACK IN STRIDE**, Maze featuring Frankie Beverly, Capitol 12in
- 38 **LOVER UNDERCOVER/SO DELICIOUS/LET'S PLAY TONIGHT**, Fatback, Cotillion LP
- 39 **THINKING ABOUT YOUR LOVE**, Skipworth And Turner, Fourth & Broadway 12in
- 40 **ANYTHING**, Direct Drive, DDR/Polydor 12in
- 41 **STATUS-QUO**, Donald Banks, Fourth & Broadway 12in
- 42 **LIKE I LIKE YOU**, Aurra, 10 Records 12in
- 43 **(I'LL BE A) FREAK FOR YOU**, Royalle Delite, Streetwave 12in
- 44 **ATTACK ME WITH YOUR LOVE**, Cameo, Club 12in
- 45 **LET'S GO TOGETHER**, Change, Cooltempo 12in
- 46 **MOVE CLOSER**, Phyllis Nelson, Carrere 12in
- 47 **YOU'RE THE ONE FOR ME (PAUL HARDCASTLE REMIX)**, "D" Train, Prelude 12in
- 48 **WHAT ARE WE GONNA DO ABOUT IT**, Mercy Mercy, Ensign 12in
- 49 **CAN I?**, Cashmere, Fourth & Broadway 12in
- 50 **BABY DON'T HOLD BACK YOUR LOVE**, Bridge, Atlantic 12in
- 51 **MYSTERIOUS**, Twilight 22, WEA 12in
- 52 **HIT AND RUN**, Total Contrast, London 12in
- 53 **YAH MO B THERE (JELLYBEAN REMIX)**, James Ingram, Qwest 12in
- 54 **I9**, Paul Hardcastle, Chrysalis 12in
- 55 **LET'S TALK (ABOUT SEX)**, One Way, MCA Records 12in
- 56 **IN THE GROOVE**, Madonna, Sire 12in
- 57 **DANGEROUS/CHANGE YOUR WICKED WAYS (REMIXES)**, Penny Ford, Total Experience 12in
- 58 **STAND UP**, Howard Johnson, A&M 12in
- 59 **STRONGER TOGETHER**, Shannon, Club 12in
- 60 **DANCIN' IN THE KEY OF LIFE (REMIX)**, Steve Arrington, Atlantic 12in
- 61 **THEME FROM SHAFT**, Eddy And The Soul Band, Club 12in
- 62 **GIVE AND TAKE (REMIX)**, Brass Construction, Capitol 12in
- 63 **ROMEO WHERE'S JULIET?**, Collage, MCA Records 12in

DISCO 10

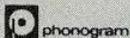


Photo by RETNA

- 64 **YOU DON'T KNOW (SPECIAL REMIX)**, Serious Intention, Important Records 12in
 - 65 **BREAK THE ICE**, Michael Lovesmith, Motown 12in
 - 66 **AIN'T THAT THE TRUTH?**, Frankie Kelly, 10 Records 12in
 - 67 **WICKI WACKY HOUSE PARTY**, the Team, EMI 12in
 - 68 **YOUR PERSONAL TOUCH**, Evelyn 'Champagne' King, RCA 12in
 - 69 **BUTTERCUP**, Carl Anderson, Streetwave 12in
 - 70 **MOVIN'/INSTRUMENTAL**, 400 Blows, Illuminated 12in
 - 71 **LET MY PEOPLE GO/RAW INSTRUMENTAL**, the Winans, Qwest 12in
 - 72 **THIS IS FOR YOU**, the System, Boiling Point 12in
 - 73 **LET ME BE THE ONE**, Five Star, Tent 12in
 - 74 **FAN THE FLAMES**, Barbara Pennington, Record Shack 12in
 - 75 **WHAT'S MISSING**, Alexander O'Neal, Tabu LP
 - 76 **PERSONALITY**, Eugene Wilde, Fourth & Broadway 12in
 - 77 **ON THE ONE**, Lukk featuring Felicia Collins, Important Records 12in
 - 78 **CURIOUS**, Midnight Star, Solar 12in
 - 79 **LOVE ME TONIGHT**, David Simmons, Atlantic 12in
 - 80 **COULD IT BE I'M FALLING IN LOVE?**, David Grant And Jaki Graham, Chrysalis 12in
 - 81 **ROCK ME TONIGHT (FOR OLD TIME'S SAKE)**, Freddie Jackson, Capitol 12in
 - 82 **SAY YEAH**, the Limit, Portrait 12in
 - 83 **SECRET RENDEZVOUS**, René And Angela, Champion 12in
 - 84 **ONE LOVE (REMIX)**, Atlantic Starr, A&M 12in
 - 85 **IN YOUR CAR**, the Cool Notes, Abstract Dance 12in
 - 86 **FIDELITY**, Cheryl Lynn, CBS 12in
 - 87 **ALL OF ME FOR ALL OF YOU**, 9.9, RCA 12in
 - 88 **THE HEAVEN I NEED**, the Three Degrees, Supreme Records 12in
 - 89 **I'M SO HAPPY**, Julia And Company, London 12in
 - 90 **NIGHTSHIFT**, the Commodores, Motown 12in
 - 91 **IT'S ALL OVER NOW/MY SENSITIVITY GETS IN THE WAY/THIS IS THE NIGHT FOR LOVE/THE OTHER SIDE OF THE WORLD**, Luther Vandross, Epic LP
 - 92 **TAKE YOUR HEART AWAY**, Kleeer, Atlantic 12in
 - 93 **SHE'S NOT A SLEAZE/AIN'T NOTHIN' (LIKE YOUR LOVIN')**, Paul Laurence, Capitol 12in
 - 94 **LOVERIDE**, Nuance featuring Vikki Love, Fourth & Broadway 12in
 - 95 **FRIENDS**, Amii Stewart, RCA 12in
 - 96 **ALL FALL DOWN**, Five Star, Tent 12in
 - 97 **LOVE TAKE OVER**, Five Star, Tent 12in
 - 98 **CLOUDS ACROSS THE MOOD**, the RAH Band, RCA 12in
 - 99 **MUTUAL ATTRACTION/OH WHAT A FEELING/IF YOU WANT MY LOVE**, Change, Cooltempo LP
 - 100 **DANCING IN THE KEY OF LIFE (ORIGINAL)/SHE JUST DON'T KNOW/TURN UP THE LOVE**, Steve Arrington, Atlantic LP
- Compiled by James Hamilton/Alan Jones

out now

7" & extended 12". JAB 26, JABX 26.



kurtis blow

if i ruled the world

W/E JAN 4, 1986
 EUROBEAT
 REGGAE
 INDIE SINGLES
 INDIE ALBUMS

CHARTS

YEAR END EUROBEAT

- 1 **ENDING UP ON A HIGH**, Seventh Avenue, Record Shack 12in
- 2 **REFLECTIONS**, Evelyn Thomas, Record Shack 12in
- 3 **SORRY WRONG NUMBER**, Evelyn Thomas, Record Shack 12in
- 4 **HOMOSEXUALITY/THANK GOD FOR MEN**, Modern Rocketry, US Megatone LP
- 5 **VANITY**, Carol Jiani, Record Shack 12in
- 6 **CLOSE TO PERFECTION (REMIX)**, Miquel Brown, Record Shack 12in
- 7 **RSVP**, James And Susan Wells, Fanfare 12in
- 8 **VERTIGO**, Barbara Pennington, Record Shack LP
- 9 **ANOTHERBOY IN TOWN**, Two Girls, US Popular 12in
- 10 **STRANGER IN DISGUISE**, Marsha Raven, Record Shack 12in
- 11 **UNEXPECTED LOVERS**, Lime, Polydor 12in
- 12 **LET ME FEEL IT**, Samantha Gilles, Belgian Infinity 12in
- 13 **THE EASY WAY OUT**, Miquel Brown, Record Shack LP
- 14 **BOYS COME AND GO**, April, Record Shack 12in
- 15 **ENDLESS ROAD**, Time Bandits, CBS 12in
- 16 **NO FRILLS LOVE (REMIX)**, Jennifer Holliday, Geffen Records 12in
- 17 **BELIEVE IN THE BEAT**, Carol Lynn Townes, Polydor 12in
- 18 **STARGAZING**, Earlene Bentley featuring Sylvester, Record Shack 12in
- 19 **THEY SAY IT'S GONNA RAIN (ZULU MIX)**, Hazell Dean, Parlophone 12in
- 20 **EAT YOU UP**, Angie Gold, Passion 12in
- 21 **NEW YORK CITY**, Village People, Record Shack 12in
- 22 **I BELIEVE IN DREAMS**, Jackie Rawe, Fanfare 12in
- 23 **I LIKE YOU**, Phyllis Nelson, Carrere 12in
- 24 **BLACK KISSES**, Curtie And The Boom Box, RCA 12in
- 25 **SINDERELLA**, Betty Wright, US Jamaica 12in
- 26 **LET THE NIGHT TAKE THE BLAME**, Lorraine McKane, Carrere 12in
- 27 **FUTURE BRAIN**, Den Harrow, Italian Baby 12in
- 28 **THE FIGHTER**, Arpeggio, US Nissim Records 12in
- 29 **BIT BY BIT**, Stephanie Mills, MCA Records 12in
- 30 **TUNNEL OF LOVE**, Carol Cooper, US Profile 12in

Compiled by James Hamilton/Alan Jones

REGGAE

- 1 1 **GIRLIE GIRLIE**, Sophia George, Winner
- 2 2 **ONE DANCE WON'T DO**, Audrey Hall, Sky Note
- 3 5 **YOU'RE LYING**, Sandra Cross, Ariwa
- 4 7 **GIVE ME SOME OF YOUR SOMETHING**, Nitty Gritty, Greensleeves
- 5 8 **THE TELEPHONE/SLENG TENG FINISH ALREADY**, Tippa Irie, UK Bubblers
- 6 9 **ISRAEL**, Dennis Brown, Natty Congo
- 7 10 **GOT TO FIND A WAY**, Lorna Gee, Ariwa
- 8 24 **SPECIAL LADY**, Nerious Joseph, Fashion
- 9 15 **EXIT**, Dennis Brown, Unity Sound
- 10 3 **WHAT ONE DANCE CAN DO**, Beris Hammond, Revue
- 11 13 **SWEET REGGAE MUSIC**, Nitty Gritty, Unity Sound
- 12 18 **PARTY NITE**, Undivided Roots, Entente
- 13 12 **TROUBLE IN AFRICA**, Papa Levi, Mango/Island
- 14 17 **PRETTY GIRL**, John Holt, Three Kings
- 15 4 **TIME FOR LOVE**, Ruddy Thomas/JC Lodge, Greensleeves
- 16 19 **ROCK A DUB**, Johnny Osbourne, Germain
- 17 23 **DREAMING OF MY LITTLE ISLAND**, Judy Boucher, Orbitone
- 18 16 **BUBBLING**, Aswad, Simba
- 19 11 **THE BIG MATCH/ASHER AT THE AUCTION**, Asher Senator, Fashion
- 20 29 **GIVE ME THE MIX**, Wayne Marshall, Jah Tubbys
- 21 22 **NO WORK ON SUNDAY**, Tenor Saw, Germain
- 22 6 **TEMPO**, Anthony 'Red' Rose, Firehouse
- 23 25 **HUSTLE THEM A HUSTLE**, Andrew Paul, Fashion
- 24 — **MUSIC LESSON**, the Original Wailers, Tuff Gong
- 25 21 **NO SOUND LIKE WE**, Johnny Osbourne, Greensleeves
- 26 20 **I'M IN LOVE**, Carol Campbell, Sea View
- 27 14 **NUFF PERSONALITY**, Smiley Culture, Culture
- 28 — **GET UP STAND UP**, Barrington Levy, MGR Productions
- 29 — **KOOL NOH**, Aswad, Simba
- 30 30 **NO TOUCH ME STYLEE**, Frankie Paul, SCOM

Compiled by Spotlight Research

INDIE SINGLES

- 1 1 **ECHOES IN A SHALLOW BAY**, Cocteau Twins, 4AD
- 2 5 **KICK OVER THE STATUES**, the Redskins, Abstract Dance/Priority
- 3 2 **REVOLUTION**, the Cult, Beggars Banquet
- 4 3 **TINY DYNAMINE**, Cocteau Twins, 4AD
- 5 7 **SHE SELLS SANCTUARY**, the Cult, Beggars Banquet
- 6 14 **BRAINBOX**, the Three Johns, Abstract
- 7 11 **CAN YOUR PUSSY DO THE DOG?**, the Cramps, Big Beat
- 8 12 **SLAMMERS**, King Kurt, Stiff
- 9 4 **SUB-CULTURE**, New Order, Factory
- 10 9 **BLUE MONDAY**, New Order, Factory
- 11 6 **DESIRE**, Gene Loves Jezebel, Situation Two
- 12 15 **NO PLACE CALLED HOME**, the June Brides, Intape
- 13 39 **NEEDLE GUN**, Hawkwind, Flicknife
- 14 8 **RAIN**, the Cult, Beggars Banquet
- 15 26 **CRUISER'S CREEK/LA**, the Fall, Beggars Banquet
- 16 19 **EDIE**, the Adult Net, Beggars Banquet
- 17 18 **GREEN BACK DOLLAR**, the Men They Couldn't Hang, Demon
- 18 32 **REVOLUTION**, Chumba Wumba, Agitpop
- 19 27 **UPSIDE DOWN**, the Jesus And Mary Chain, Creation
- 20 13 **IT WILL COME**, the Woodentops, Rough Trade
- 21 36 **TOWER BLOCK ROCK**, Twenty Flight Rockers, ABC
- 22 22 **THE WIND OF CHANGE**, Robert Wyatt with the SWAPO Singers, Rough Trade
- 23 23 **SPIRITWALKER**, the Cult, Situation Two
- 24 34 **THE PERFECT KISS**, New Order, Factory
- 25 43 **WALK ON GILDED SPLINTERS**, The Flowerpot Men, Compost
- 26 24 **RESURRECTION JOE**, the Cult, Beggars Banquet
- 27 — **WHIMPEEZ**, Peter And The Test Tube Babies, Trapper
- 28 16 **V2**, That Petrol Emotion, Noise A Noise
- 29 38 **LET THEM EAT BOGSHED**, Bogshed, Vinyl Drip
- 30 28 **PLUNDER THE TOMBS**, Fur Bible, New Rose

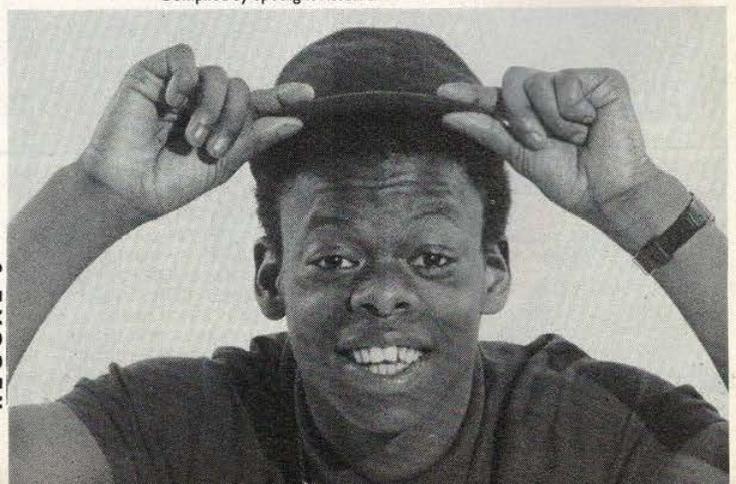
Compiled by Spotlight Research

INDIE ALBUMS

- 1 2 **THE SINGLES 81 - 85**, Depeche Mode, Mute
- 2 1 **LOVE**, the Cult, Beggars Banquet
- 3 3 **FRANKENCHRIST**, Dead Kennedys, Alternative Tentacles
- 4 4 **1979 - 1983**, Bauhaus, Beggars Banquet
- 5 13 **BACK IN THE DHSS**, Half Man Half Biscuit, Probe Plus
- 6 6 **THE CHRONICLE OF THE BLACK SWORD**, Hawkwind, Flicknife
- 7 5 **DREAMTIME**, the Cult, Beggars Banquet
- 8 7 **ONE POUND NINETY-NINE — A MUSIC SAMPLER OF THE STATE OF THINGS**, Various, Beggars Banquet
- 9 18 **SPLEEN AND IDEAL**, Dead Can Dance, 4AD
- 10 10 **RUM, SODOMY AND THE LASH**, the Pogues, Stiff
- 11 17 **FROM LUBBOCK TO CLINTWOOD EAST**, Terry And Gerry, Intape
- 12 11 **FALSE ACCUSATIONS**, the Robert Cray Band, Demon
- 13 8 **QUE SERA, SERA**, Johnny Thunders, Jungle
- 14 19 **MEAT IS MURDER**, the Smiths, Rough Trade
- 15 9 **NAIL**, Scraping Foetus Off The Wheel, Self Immolation/Some Bizzare
- 16 16 **HATFUL OF HOLLOW**, the Smiths, Rough Trade
- 17 14 **OLD ROTTENHAT**, Robert Wyatt, Rough Trade
- 18 23 **THE CLOCK COMES DOWN THE STAIRS**, Microdisney, Rough Trade
- 19 20 **ORIGINAL SIN — LIVE**, Theatre Of Hate, Dojo
- 20 22 **BAD INFLUENCE**, the Robert Cray Band, Demon
- 21 30 **TERMINAL TOWER**, Pere Ubu, Rough Trade
- 22 26 **VENGEANCE**, New Model Army, Abstract
- 23 12 **LOW-LIFE**, New Order, Factory
- 24 25 **TREASURE**, Cocteau Twins, 4AD
- 25 29 **POWER, CORRUPTION AND LIES**, New Order, Factory
- 26 — **THIS NATION'S SAVING GRACE**, the Fall, Beggars Banquet
- 27 24 **STOMPIN' AT THE KLUB FOOT VOLUME 2**, Various, ABC
- 28 — **THE LOST WEEKEND**, Danny And Dusty, Zippo/Demon
- 29 28 **GARLANDS**, Cocteau Twins, 4AD
- 30 — **AS THE VENEER OF DEMOCRACY STARTS TO FADE**, Mark Stewart And The Mafia, Mute

Compiled by Spotlight Research

REGGAE 5



THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 1

ABERDEEN Venue (641931) **Old Nicks Eternity Ballroom**
ASHFORD Old Prince Of Wales (20520) **Dover Buskers**
DUNDALK Fairways (35425) **The Pogues**
LONDON Camden Dublin Castle (01-485 1773) **Balham Alligators**
LONDON Frith Street Ronnie Scott's (01-439 0747) **George Melly**
LONDON Harlesden Mean Fiddler (01-961 5490) **New Q Tips**
LONDON The Mall ICA (01-930 0493) **Microdisney/Discobolisk/Primal Scream/Zeke Manyika**
LONDON Putney Half Moon (01-788 2387) **Fairport Convention**
SOUTHAMPTON West Indian Club (433957) **Instigators/Obsvious Action/The Sack**
WAKEFIELD Rooftop Gardens (382569) **Sex Kittens/The Hive** (Mini Live Aid)

THURSDAY 2

CLAREMORRIS Beaten Path **The Pogues**
CROYDON Underground (01-760 0833) **The Funkrew**
HARLOW The Square (25594) **Surreal McCoy/Catch 22**
HEREFORD Market Tavern (56325) **Easy Money**
LONDON Camden Lock Dingwalls (01-267 4967) **John Cooper Clarke/Roy Bremner/John Sparks/Ronnie Golden/The Dialtones/Fiasco Job Job/Bob Flagg/BA Loon/Kit Hollerback/Gary Howard/Lynsey Moran/Arnold Brown/Ian McPherson/Owen O'Neill/Nick Lyne/The Vulcans**
LONDON Dean Street Gossips **Rent Party**
LONDON Frith Street Ronnie Scott's (01-439 0747) **George Melly**
LONDON Gordon Street Bloomsbury Theatre (01-387 9629) **Harvey And The Wallbangers/Park The Tiger**
LONDON The Mall ICA (01-930 0493) **Courtney Pine Quintet/Julie Roberts**
LONDON Wardour Street Marquee (01-437 6603) **State Trooper**
NOTTINGHAM Mardi Gras (862368) **Gah Ga**
OXFORD Pennyfarthing (246007) **Charlie Mouse**
POOLE Britannia (687047) **Sex Kittens**
WOLVERHAMPTON Sheraton (24514) **Bolshoi/Primal Trash**
YEOVIL Johnson Hall (22884) **Fairport Convention**

FRIDAY 3

BLETCHLEY Leisure Centre (77251) **Fairport Convention**
BRISTOL Tropic (49875) **Force Majeur**
GLASGOW Scottish Exhibition Centre (041-248 3000) **Elton John**
LEATHERHEAD Riverside (375713) **Bluberry Hellbellies**
LIMERICK Savoy (44644) **The Pogues**
LONDON Camden Lock Dingwalls (01-267 4967) **The Glitter Band**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Piranhas/The Stand**
LONDON Frith Street Ronnie Scott's (01-439 0747) **George Melly**
LONDON Gordon Street Bloomsbury Theatre (01-387 9629) **Harvey And The Wallbangers/Park The Tiger**
LONDON Harlesden Mean Fiddler (01-961 5490) **The Rapiers**
LONDON Kentish Town Bull And Gate (01-485 5358) **Lone Stars**
LONDON Lewisham Labour Club (01-852 3921) **Juice On The Loose**
LONDON The Mall ICA (01-930 0493) **Dee C. Lee/Black Britain/Jazz Defektors/Paul Weller**
LONDON Palmers Green The Fox **Rent Party**
LONDON Putney Half Moon (01-788 2387) **Boogie Woogie Brothers Blues Band**
LONDON Wardour Street Marquee (01-437 6603) **Flesh For Lulu**
WEYMOUTH Verdis (779842) **Sweeney Todd**

SATURDAY 4

BOURNEMOUTH International Centre (297297) **Sting**
GLASGOW Leisureland (21455) **The Pogues**
GLASGOW Scottish Exhibition Centre (041-248 3000) **Elton John**
GLASTONBURY Rock Nite Club **Fear Of Darkness**
LONDON Camden Lock Dingwalls (01-267 4967) **The Cobras with Mick Green/The DT's**
LONDON Covent Garden Rock Garden (01-240 3961) **The Rapiers**
LONDON Frith Street Ronnie Scott's (01-439 0747) **George Melly**
LONDON Fulham High Street Kings Head (01-736 1413) **Piranhas**
LONDON Gordon Street Bloomsbury Theatre (01-387 9629) **Harvey And The Wallbangers/Park The Tiger**
LONDON Harlesden Mean Fiddler (01-961 5490) **Juice On The Loose**
LONDON Hammersmith Broadway Clarendon Downstairs (01-748 1454) **Bluberry Hellbellies**
LONDON The Mall ICA (01-930 4093) **Potato 5/The Friday Club/The Rapiers/Jerry Dammers**
LONDON Oxford Street 100 Club (01-636 0933) **Jazz Afrika**
LONDON Putney Half Moon (01-788 2387) **Steve Marriotts Packet Of Three**
LONDON South Bank Queen Elizabeth Hall (01-928 8800) **Alan Price**
LONDON Wardour Street Marquee (01-437 6603) **Flesh For Lulu**
LONDON Wembley Arena (01-902 1234) **Barry Manilow**
READING Paradise Club (576847) **Diatribes/John Peel Show**
SALISBURY City Hall (334432) **Fairport Convention**
SHEFFIELD Leadmill (754500) **Quando Quango**

SUNDAY 5

ABERDEEN Metro (583275) **City Lights**
CORK Sir Henry's **The Pogues**
DUDLEY JB's (53597) **Steve Gibbons**
HASTINGS Mr Cherries (422705) **Colin Fullwell Jazz Band** (lunchtime)
HARLOW The Square (25594) **Dave Barrett/Charlie Connor**
LLANHAREN Rugby Club (222209) **Explorer**
LONDON Camden Lock Dingwalls (01-267 4967) **Black September**
LONDON Coronet Street Bass Clef (01-729 2476) **Terry Smith Blues Band with Jo Anne Kelly**
LONDON The Mall ICA (01-930 0493) **Billy Bragg's Surprise Folk Night**
LONDON Wembley Arena (01-902 1234) **Barry Manilow**
LONDON Wimbledon Theatre (01-540 0362) **Fairport**

CHRISTMAS X-WORD ANSWERS

ACROSS | Bruce Springsteen, 5 Ashford And Simpson, 11 Him, 13 Baltimore, 15 Lover Come Back To Me, 17 AC/DC, 18 Eliminator, 21 I'm On Fire, 22 Hole In My Shoe, 24 Cindy, 26 Hook, 28 Love Like Blood, 30 Mai Tai, 31 D Train, 32 Thinking Of You, 33 Glow, 36 Joe, 37 Crush, 38 Bragg, 39 Night Time, 43 Airport, 44 Hats, 45 No Regrets, 46 Mason, 47 Reed, 48 So Far Away, 49 Head Over Heels, 54 Do The, 56 Easy Lover, 59 Crowd, 60 Dream Into Action, 62 She Sells Sanctuary, 64 XTC, 65 Time Zone, 71 Day, 72 Band Aid, 74 Divine, 75 All Fall Down, 77 Egyptian Reggae, 78 Billy Ocean, 81 Echo And The Bunnymen, 83 Eric Clapton, 85 Hey, 86 Smuggler's Blues, 87 Damned, 88 Sad Songs, 91 One More, 92 Stevie Wonder, 94 Angie Baby, 96 Hammer, 97 REM, 98 Chris Difford, 102 Africa, 103 My Sweet Lord, 105 ZTT, 106 New Model Army, 110 Do What You Do, 111 The Heat Is On, 115 New, 116 Boss, 117 Cherry Oh Baby, 120 Perfect, 121 Kid, 122 Say I'm Your Number One, 123 Exorcising, 124 Stewart

Convention

NEWCASTLE UPON TYNE City Hall (320007) **Elton John**
NORWICH Mischief Tavern (623810) **Electric Company**
STEVENAGE Bowes Lyon House (353175) **Family Of Noise**

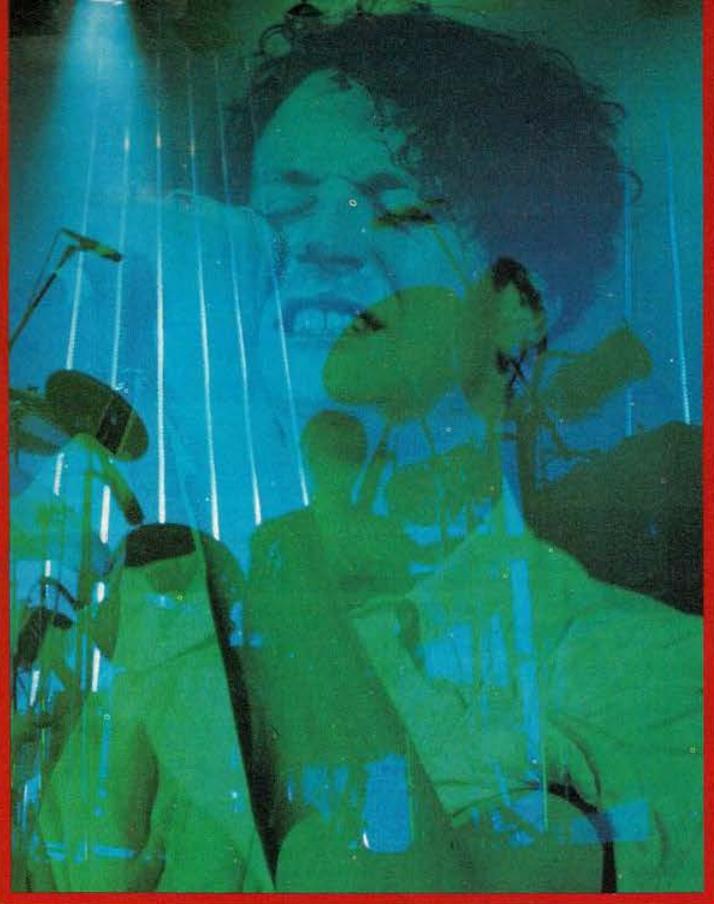
MONDAY 6

ABERDEEN Metro (583275) **Bash Street Kids**
BATH Moles (333423) **Hey Belava**
BIRMINGHAM Dome (021-622 2233) **Kelly Marie**
CROYDON Cartoon (01-688 4500) **The Chase**
LONDON Covent Garden Rock Garden (01-240 3961) **Black Shape/Bufallo Wartz**
LONDON Fulham High Street Kings Head (01-736 1413) **Double Agent**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Voyeur/Ian Fox**
LONDON Harlesden Mean Fiddler (01-961 5490) **Cast Of Thousands**
LONDON Herne Hill Half Moon (01-274 2733) **The Wild Ones/Fun City/These Four Walls**
LONDON Kilburn National Ballroom (01-328 3141) **The Wolfstones**
LONDON Old Bond Street Embassy Club (01-499 4793) **Beautiful Strangers/Vis A Vis/The Reigning/Halcyon Daze**
LONDON Oval Cricketers (01-735 3059) **Ben Bright Combo**
LONDON Wembley Arena (01-902 1234) **Larry Manilow**
MANCHESTER Ardwick Apollo (061-273 3775) **Sting**
NEWCASTLE UPON TYNE City Hall (320007) **Elton John**
WEST BROMWICH Coach And Horses (021-588 2136) **QED**

TUESDAY 7

DUDLEY JB'S (53597) **The Rivals**
EDINBURGH Peaches **New Image**
GILLINGHAM Southern Belle (Medway 50947) **Johnny Seven**
HALIFAX Greetland Sportsman Inn **The Noble Kind**
LONDON Covent Garden Rock Garden (01-240 3961) **Solid Ground/Tenk Mix**
LONDON Cricklewood Production Village (01-450 8969) **School For Scandal**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Adrian Legge/Irish Mist**
LONDON Hammersmith Broadway Clarendon Downstairs (01-748 1454) **Greeting No 4/Tiny Town**
LONDON Harlesden Mean Fiddler (01-961 4590) **Jump Boy**
LONDON Kentish Town Bull And Gate (01-485 5358) **Dirty Work**
LONDON Old Bond Street Embassy Club (01-499 4793) **Too 22/Visual Thinking**
MANCHESTER Ardwick Apollo (061-273 3775) **Sting**
NEWCASTLE UPON TYNE City Hall (320007) **Elton John**
WHITSTABLE Harbour Lights (275218) **City Blues Band**

DOWN | Bob Geldof, 2 Propaganda, 3 Gold, 4 Eye To Eye, 6 Flash, 7 Do They Know It's Christmas, 8 Dream, 9 Secret, 10 No Jacket Required, 11 Human's Lib, 12 Money's Too Tight, 14 Another, 16 Marillion, 19 I Got You Babe, 20 Is Vic There, 23 Slow, 25 Loving The Alien, 27 Between The Wars, 29 Boy George, 34 Leo Sayer, 35 Who's That Girl, 36 Johnny Come Home, 37 Cover Me, 40 Games, 41 We Don't Need Another Hero, 42 Bono, 50 Daddy, 51 View, 52 Loose, 53 Blue Jean, 55 Everytime You Go Away, 57 She's The, 58 Village, 61 Moon, 62 Soul Deep, 63 Union, 66 Virgins And Philistines, 67 Life In A Northern Town, 68 REO Speedwagon, 69 Elvis Costello, 70 Paul Hardcastle, 73 Apple, 76 Lemmy, 79 Nena, 80 Pig Bag, 82 Them, 84 Night And Day, 86 Since Yesterday, 89 Hold Me Now, 90 Limahl, 93 Tide, 95 Big Chair, 99 In The Heart, 100 Simon Le Bon, 101 Hard, 104 Wood Beez, 107 Redskins, 108 Hello, 109 Step Off, 112 Street, 113 Go West, 114 Sade, 118 Yard



▶ BLANCMANGE, HAMMERSMITH ODEON, LONDON

It is always heartening, even for the most seasoned of performers, to be warmly received by a London audience. Blancmange, though not quite managing to sell out Hammersmith Odeon, still tempted a sufficient quantity of the faithful to part with their hard-earned cash.

Loyal support is a valuable commodity — difficult to earn, even more difficult to sustain, and all too often taken for granted. But not by Blancmange. If the audience was right behind them from the word go, it must also be said that the band were right behind the audience.

Augmented for live work by a guitarist, drummer, two eye-catching backing singers, and, last but not least, two tape recorders, Blancmange delivered a well balanced set with verve and style. Their songs are sensitive and lyrical, if at times a little naive, and attractively packaged and presented.

It would be easy, too, to point out the restrictions that working with pre-recorded tapes impose on musicians. But the restraints they placed on the band only seemed to make for a more unrestrained performance. There was no heartfelt emotional posturing, just delight in being able to use their musical talents and observational ability to communicate with their audience.

Good, possibly great, pop music, easily digestible.

■ Andy Girdwood

▶ THE ALARM, ROYAL COURT THEATRE, LIVERPOOL

I left during the encore's mock-classical guitar interlude (and apparently missed the celebrity guest rendition of 'Merry Christmas Everybody'). Otherwise, I gave the Alarm a good run for their money. But then I've dogged these boys' steps all the way down the road from Rhyl pier, and never mind the spirit of '76.

The last time I saw them on Mathew Street, they were a mediocre mod band called Seventeen. So, I get perverse pleasure from finding them now, up to some of their old tricks — running around comparing guitar-licks like the instruments were embroidered willy warmers and trading in the reactive clichés of the football crowd.

The Alarm still look second-hand, but they've extended their repertoire to include 'ballads' and hi-ho-silver-lining stomp. Not to mention the rank sentimentality which projects the punk era as heart-wrenching heroism.

Money for old hope, the end of the pier show. But it's in town all the same and Gary Glitter, no less, was perched regally in the Royal box for the occasion. And he should know a bandwagon when he sees one.

The Alarm have success written right through them. The light shows which pick out the forest of supportive hands, song introductions swimming in sincerity and the sheer richness of stylistic suggestion. The Alarm suggest pub-rock and stadium shows, boogie-on-down and folk-heroics. They bring to mind everybody but themselves.

The umbilical cord which links this synthesised style with the present is Mike Peters' voice. Connecting back through the Dylanesque, dry-roast confidentiality of Rod Stewart, and forwards through McCartney's smooth chuckle, it finally splays into now-ish echoes of Jake Burns, Kirk Brandon and Ian Astbury.

A time tunnel is a better image for his sound. It drenches us in the past as we plunge thrillingly down it, towards a distant point where there glows an image of The Birth Of Rock 'n' Roll. "This is 'Absolute Reality,'" he declares to the hushed crowd, and I hang my head in fearful humility. How will we all ever get back to the future?

■ Roger Hill



► QUANDO QUANGO, THE HACIENDA, MANCHESTER

Glance once and the image of a cocktail bar quartet will burn onto the back of your skull. Open an ear, for a second, and the lyric will destroy that vision.

Quando's feedback stems not from the slash of a Woolworth's guitar. More subtle than that, it spreads itself across the entire band's image. It slips neatly into the vocals before swinging across the stage to join Simon Topping's slap-happy conga punctuation. Quando Quango are an electro beat which constantly searches for the exit signs. At times, it nearly makes it.

The carnival atmosphere of 'Go Exciting' remains the classic example of this. Connie takes the lead vocals away from Mike Pickering and drags the music screaming into all the theatrical colour of a Brazilian festival sideshow. This brief interlude allows Pickering to throw his might into a swinging jazzless sax solo.

Then it's back to the hypnotic pops and slaps of the most minimal form of live disco. Unbelievably, it works. You have to search and search to find the reason why (Quando are the most awkward of line ups), but you can't deny your right foot which pounds to the repetition.

Just as your interest begins to fade, the comic hook of 'Low Rider' halts your sly progress towards the bar. The song is stripped of all its original thick soul genius. The dark mystique is replaced by a lightweight bubbling dance. Again, it shouldn't work. Again, it does.

The band take great risks. They turn cliches inside out. It would be so easy for them to allow the music to slide into a sickly, poppy mess. The temptation must be huge but the band remain dogmatic. The final song epitomises their commendable attitude. The Hacienda version of 'Genius' slips neatly away from the burdens of familiarity.

Ironically, the aura of cool which Quando Quango have long since injected into their home club works against them. The applause dies in seconds. Intriguing.

■ Michael Middlehurst

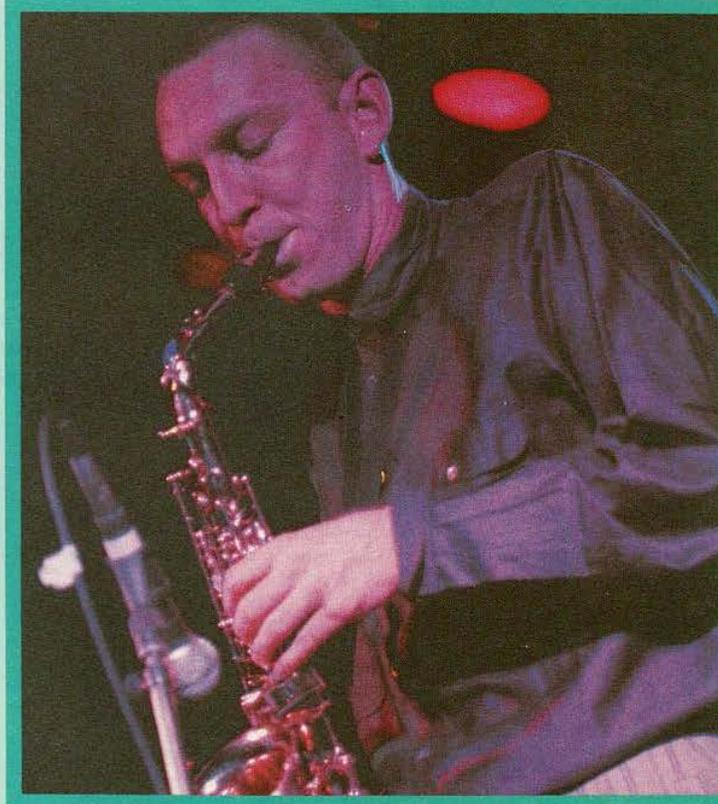


Photo by Steve Wright

► THE COMSAT ANGELS, SAVANNAH CLUB, BRIGHTON

Take a selection of successful bands — Duran, Spandau, Echo, Tears For Fears for example. Take out all the interesting and original bits, and you'd be left with an outfit remarkably like the Comsat Angels.

Bland is an understatement. It's a bit like eating a plate of spaghetti — one mouthful and you know what the rest is going to be like. Two, and you've had enough.

I'd like to tell you about some of their songs, but the faint impressions they made barely lasted further than the thin ripples of applause. I do remember one particular line, though, 'Seconds turned to minutes, turned to hours'. More like years.

An unmemorable bunch of lads. The lead singer mumbled a few well rehearsed quotes in between songs. "You wouldn't believe the equipment problems we've had this evening... but that's not your problem. This one's called..."

Rats. A brief monologue on the technical deficiencies of their sound system would have been a lot more interesting than what ensued.

I remember a fuzzy-haired keyboard player getting very excited every now and then, and trying to enthuse the audience into doing the same. The latter in turn responded with as much gusto as a concrete mannequin.

To their credit, both sides stuck it out to the end. Even an encore was politely requested, though it is difficult to clap and look at your watch at the same time. Still, a great cure for insomnia.

■ Tim Jeffery

◀ THE POGUES, THE UNIVERSITY, LIVERPOOL

If your idea of a good night out is drinking 12 pints of Guinness and jumping up and down until you're violently sick, then you'll find no better soundtrack for your exploits than the Pogues.

In this state of mind, and seen through a drunken haze, the Pogues are probably the best band in Britain. Just don't go sober.

Tonight, the venue was a heaving testimony to this philosophy — a sweaty, drunken mass of revelling humanity, partying along with these punky, not-really-Irishmen.

On stage, there's no one to match them. They bounce and thump along at a ferocious pace, attacking each song with the same manic lack of let-up. In a sober state, however, certain things spring to mind. Every song is exactly the same. It's formula Pogues — four bars of twiddly mandolin then, wallop! The rest of the song is a race between individual members of the band, to see who can get to the end first.

For a live performance, this is just fine. The Pogues are probably the most fun you can have with your clothes on. But ponder the question of how they can completely sell out Liverpool, without ever appearing in the singles chart. This is the essential problem for a band whose popularity is dependent upon the alcoholic state of its audience.

Tonight belonged to the Pogues, and I'm sure nobody doubted it. I'm equally sure that nobody could remember it next morning. Might I tentatively suggest that the Pogues consider giving away at least six pints of Guinness with every record? Their grip on the industry would forever be secure.

■ Dave Sefton

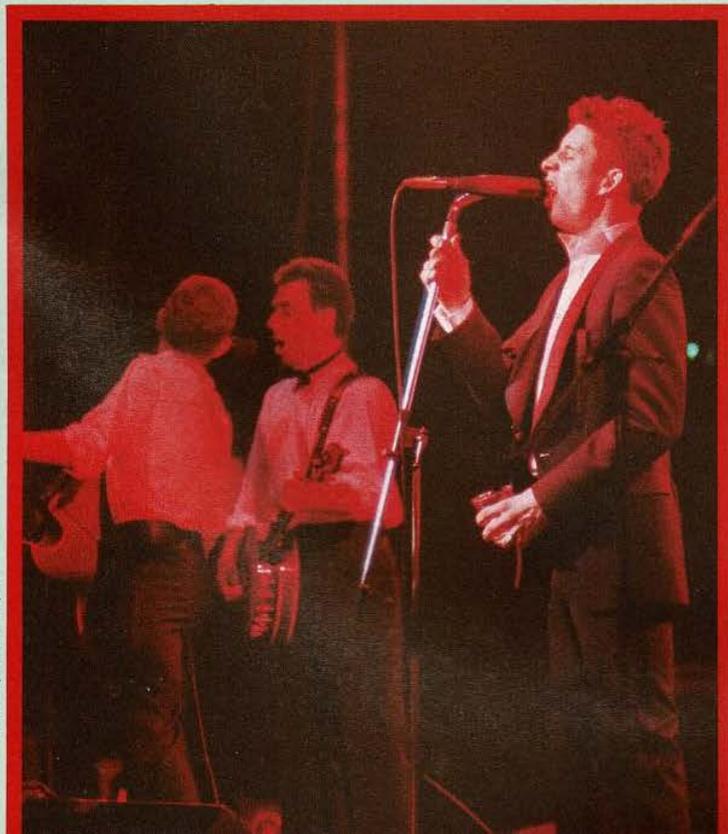


Photo by Steve Payne

Paul

KING

Pop professional or bore?

This man says he is not (a) a calculating come-on merchant or (b) a mid-Seventies pomp rocker. Nancy Culp gasps in disbelief. Mike Putland points the lens

They told me he was a charmer. They told me he would totally win me over and, readers, how dearly I wanted to give Paul King that chance.

I didn't exactly care for King, but my curiosity was vaguely aroused by the idea of meeting the object of my derision and seeing if Paul King the persona and Paul King the man (and he is a man, me dears, not a boy) spoke the same language.

At the photo session, he posed perfectly and exquisitely professionally. Paul also had so much make-up on that he looked as if he had been airbrushed. The photographer was moved to comment that it was like "photographing Liberace".

I was absolutely determined to crack this beautifully applied veneer. I wanted to see if the whole King thing was indeed the calculated, Machiavellian project as I saw it (and I'm not alone there) or whether I was being a mite too cynical.

The interviews I'd read and the records I'd studiously listened to yielded no real sense of what this person was really like. Granted, there was the overwhelming sense of knowing what he wanted nailed soundly into each and every paragraph. But still the essential truth evaded me.

I start off by quizzing him about King's direction. When I saw them live recently, I was struck by how rock and roll the whole shebang was. I found I had to continually remind myself that this was 1985, not 1973.

There was loads of dry ice and sub-expressionist scenery, catwalks and screaming guitar and keyboard solos. The whole thing shrieked 'musos' and some of Paul's antics I found, frankly, embarrassing. "I think essentially what we perform live is very rock and roll. A lot of people are surprised by that, and pleased," he counters.

● Don't you think though, that doing 15 minute keyboard solos in the middle of numbers is all a bit regressive?

"Um, aggressive?" No, regressive. "I believe we go forwards, to be quite honest. We don't throw up rehased 1973 at all. It's very, very contemporary. I consider myself contemporary and very much aware of my times. I believe what we do is individual. For my own opinion, I

believe what we do is worthwhile and I'm very proud of it."

(The old autoquote starts at this point, and I'm struck by the fact that no matter what I throw at him, he throws it back with an almost avuncular air. He tolerates me, though I have a feeling he finds me overbearing.)

● You've said that before.

"Well, I have to keep telling people, 'cos you see, to read the press of this band in this country, you wouldn't believe that. That's totally ignored and sidestepped."

● Well, why do you think that is?

"I think it would be embarrassing for the record press in this country, now, to do an about-face and endorse this band. A lot of the actual qualities and distinctions that the press promote in bands that they see as in favour, are actually a lot of the qualities that this band have."

● Don't you think that you're setting yourselves up to be knocked down?

"We're doing it our way and a lot of the areas where our critics find ammunition to attack us are, in my opinion, simply our way of doing it. We create our own hoops and jump through them. I don't read the reviews of this band. I don't even bother. It's pretty predictable. I could write them for you."

● One of the main criticisms I have of King is that you do seem to be so very calculating.

"Well, you're wrong. I could also say a lot of the journalists in this country I find very predictable and calculating. One person sets down a precedent and the rest follow. Who's being individual here? My answer is that everything is calculated. It's all contrived; only nature is natural."

● What about all this manipulating of young girls' emotions then, Paul? I mean undoing your flies onstage at Hammy Odeon . . .

"I didn't undo my flies. I tell the story 'cos I think it's quite funny. I'm not actually trying to turn them on sexually."

● Oh yes you are.

"To be quite honest there's nothing about the thought of a 14 or 15 year old girl being turned on by me which turns me on in the slightest."

● No, it was more all that business on the catwalk with the pole up between your legs. I thought, 'Oh no, what is this person doing?'

"This person's performing! Delivering his show!" Do you do it on purpose then? "What, to actually get at the critics? No, I see that as being a bit of risqué . . . a bit of, sort of, danger . . . rock and roll, whatever you want to call it."

"I think it's quite funny, actually. Now, I can imagine if certain other artists in this country who, shall we say, have a healthy press profile, were to do something like that, it would be wild. If Paul King does it, then it's manipulating the emotions of young girls. You can't win on that level as far as I'm concerned."

● I just thought it was a rather tacky thing to do. If one is going to express one's sexuality, I would've thought that there were other ways of doing it.

"The sexuality — it's there. It's something that we, I, have used. It wasn't something we went for. It was put on us. They wanted somebody for that space and seeing that opportunity, I took it. I'm not going to be a hypocrite and say I didn't."

● Don't you think you're selling yourself short as a person?

"Well, let's put it like this. There was a box available. And this whole business is about getting attention. I've never said that I'm a sex object. I've only ever done one interview about my sexuality and that interview has, time and time again, been re-used and re-quoted. The popular press wants you to play out a role and it is not necessarily the role you want."

● But by doing what you did at Hammersmith Odeon you are just falling into their trap!

"No, I don't think so, 'cos I have it in total control from my point of view."

● You said in a couple of interviews that you'd like to be the Tommy Steele of the Eighties.

"I think I'd rather be Buttons in 'Prince Charming'! Why did I use the Tommy Steele analogy? Well, I thought it'd get up a lot of people's noses! I think I have, on a personal level, many directions I can move into and I think it'll be as an entertainer. I think that by the end of this decade, we're going to be regarded as a very influential force in music."

● Someone gave you a Yukio Mishima book for your birthday, didn't they? What did you think of it?

"Erm, I found it quite depressing, actually, in the sense of his lifestyle and what he was. It's not something I relate to — particularly the sexuality."

● So have you never considered homosexuality as an option?

"No, it's never appealed to me. I can admire my own sex and I can find beauty in it, but never ever in a sexual sense. I'm only turned on by women . . . and dogs!!"

● Why did you let yourself be photographed with page three girls?

"Which page three girl are you thinking of now?" The twins in rubber dresses. Were they actually friends of yours? "No, it was pure camouflage. As I was saying earlier, I'm in a position where they'll either create stories, sort it out from other angles or you give them the story. I gave them the story."

● Were you trying to camouflage something else?

"I have a private life to lead. It really does exist!"

● You don't feel a great need, then, to use your medium as catharsis for your innermost turmoil?

"No, I do believe that it's something you should share. I am moving into a position with an audience who are very susceptible and I can offer advice, whatever you want to call it, thoughts, meanings."

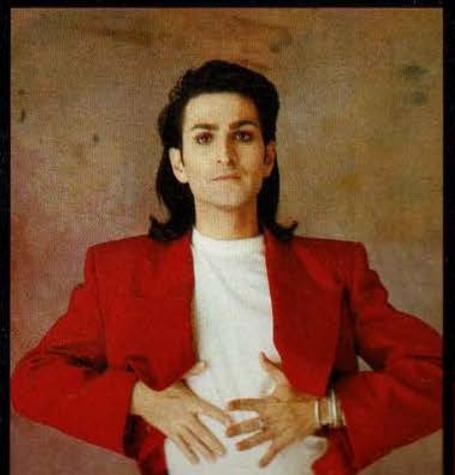
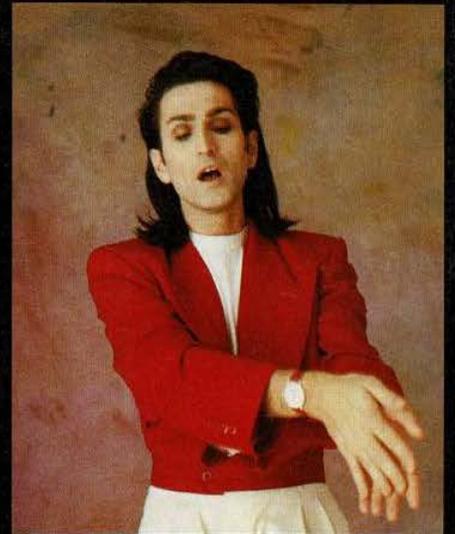
● What's your fan mail like, then?

"Oh, mixtures. There's teenties, there's agonies, there's perverts. There are people who want answers to things, but I've never seen myself as a spokesman for my generation."

So, there we have it, folks. Maybe I was overly on the offensive and that's why the true heart of Mr King barely emerged.

Ultimately, though, it seemed a pointless exercise to put the knife in. He was never one jot less than polite and charming, although it was in the way that came over alarmingly similar to those 'News At Ten' items featuring our beloved PM.

Paul King would make a great politician.





● FLOY JOY: Desi (left) and Mike

Agatha Christie fans, gather round. This is the story of how Mike Ward and Desy Campbell fought hurricanes and desertions to bring you the new Floy Joy album, 'Weak In The Presence Of Beauty'.

In the summer of '84, brothers Michael and Shaun Ward put out the first Floy Joy album, 'Into The Hot', featuring the lilting tones of reggae singer Carroll Thompson. Their collection of soul-pop tunes was well received, and a band was formed to spread the word.

The start of this year, however, found Mike Ward out of the hot, and all on his tod. The band had dissolved, Shaun had left, and Carroll had returned to her solo career.

How did it all happen, boys?

Desy: "There was a breakdown in communication. We just decided that we couldn't write songs for Carroll any more."

Mike: "Carroll always had her solo career, anyway. She was living in London, and the band was in Sheffield, so there wasn't that much communication when we were writing."

Desy: "Mike just couldn't find any inspiration to write for Carroll."

Although Floy Joy's record company, Virgin, were happy to have Ms Thompson back on solo terms, her departure seems to have led to a lot of floy-in-the-ointment soul searching for the band.

Mike: "'Into The Hot' was written and recorded long before we met Carroll. She came in after the event, so to speak, to do the lead vocal. But because she was quite popular, she got a lot of attention, which I actually didn't mind."

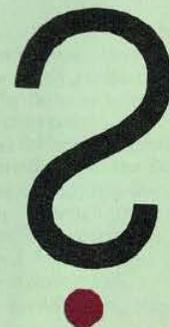
Desy: "But I think the music stood up on its own anyway."

Mike: "It was basically a mis-match of singer and group. 'Into The Hot' suffered because Carroll, through no fault of her own, is a lightweight singer, and it needed someone with a bit more body to their voice."

After writing partner, Shaun, had left to follow his own musical conscience, Mike found himself all alone with just his saxophone. However, they take their music seriously in Yorkshire.

You're not going to give up easily if you grew up in Sheffield, listening to Four Tops singles with members of Cabaret Voltaire.

HAVE FLOY JOY
LOST THEIR EDGE



Floy Joy's 'Into The Hot' was one of the best LPs of '84.

Has a change of personnel and a further sojourn in the States

turned them soft? Joy boy: Roger Morton. Photography:

Eugene Adebari

Desy Campbell was promoted from backing vocals to lead, and Rob Clarke was resuscitated after a gruelling ABC world tour, to add the bass line to the Floy Joy three.

Mike: "I'm the only person left off the first album. It's kind of like an Agatha Christie story... and then there was one."

Desy: "People are just going to have to understand that it's a new project now."

A new project which leaves behind the rather misleading and somewhat tacky artwork on the sleeve of the last album. The wacky plastic toys, contraceptives, cigar butts and clashing colours had all the class of a bootleg, K-Tel flexi-disc.

Mike: "It was a mistake. I'd like to go down in print as saying 'I hate that cover.' I refused to have it in the house. If we re-release it, it should be released in a brown paper bag, which would be an improvement."

With a total of five girl singers in Floy Joy's history, this is the first time the band has had a male lead vocalist.

Mike: "You get to a point where you realise you're writing for girls all the time, and you're putting forward your own thoughts through a girl. With a male vocalist, you can be yourself a lot more, lyrically speaking. We found that it toughened up the music as well."

Written in Sheffield, and recorded in Detroit and New York, the new material is produced, like the last album, by Don Was. If you can hear a strange whistling noise in the background, don't blame the producer.

Mike: "That hurricane which hit New York happened when Desy was recording some of the vocals. We ignored all the 'abandon ship' warnings that were going round. New York was deserted. Times Square was deserted. All the streets were empty, and the restaurants were taped up; and we were 23 flights up, recording the vocals, with the hurricane going on round us!"

Bravery indeed, but are the 'Weak In The Presence Of Beauty' songs as weak in the knees as some would have it? Why the need to record in America at all?

Mike: "If you go to Detroit to record, you can talk to those people. They understand about feeling in music. In England you say Billy Stewart to a producer, and

he thinks you're talking about a football player.

"With English guys going to America, you get a kind of cross-fertilisation. There's a plastic feel to the music, which is good in a way, because a lot of American music now is very bland. Especially black soul music; it's very bland, lyrically and in every other way. With the exception of people like Gil Scott-Heron. But if you get English people going there, you get a sharper, less reverent approach."

Perhaps the damage was done while mixing with Aretha Franklin, Martha Reeves and Levi Stubbs, to record a sing-a-long promo jingle for the Mayor of Detroit? Whatever the reason, Mike and Desy seem to be well sold on the American way of music.

Desy: "In New York, if you want to work hard, and achieve something, you can do it. People admire you for it. You say you're a musician, and they go, 'Oh, that's great!' whereas over here, it doesn't mean a thing."

To these ears, the first single, 'Weak In The Presence Of Beauty', and some of the album tracks, too, have a very soft American sound. Almost what you might call Adult Orientated Rock.

Mike: "You think so? I think you've got to look at the lyrics, and understand what's going on behind them."

"If you hear the 12 inch of 'Weak In The Presence', it's much harder than the seven inch. It's got a really hard Marc Bolan-type guitar on it. But music doesn't have to hit you in the face to be hard, or to have a lot of thought and intelligence behind it."

"I mean, how hard do you want? There are things on this album, like 'Too Drunk to Funk', which are harder than anything else I've heard in this country. When we go out live, we'll be doing a lot like that."

A nine piece live band is planned for early 1986, but for the time being Mike and Desy have to sit and fence with carping journalists.

Mike: "I know what you're saying about the single. It does sound American in a lot of ways. But the lyric is sincere, and it's not contrived."

"We've already had a bit of adverse reaction from some people, but obviously you lose your pet journalists, and gain



others. If a guy turns up in flares, looking like a 'Blue Peter' presenter, he's just not going to like our music."

"We get a lot of misunderstanding from journalists. I mean, if you've been listening to the Jesus And Mary Chain for the last six months, and then you listen to our music, you're probably going to hate it. But there's no reason why you couldn't like both."

For a man who was once in Sheffield punk/funk experimentalists Clock DVA (but had to leave when he ran out of black clothes), Mike Ward has come a long way.

Mike: "Life doesn't start with Eno. There was music before that. There are so many bands now who take their influences from, say, the Doors, as if life started with the Doors. I mean, they're brilliant, but why can't you take your influences from somewhere else? For me, it was growing up with Motown, jazz and soul."

You have to admit that the man has a point. But will Mike's sly, wry soul poems fit in with a scene which thrives on soppy clichés?

Mike: "I don't see why the lyrics should be neglected, just because it's soul. I mean, good soul music has the greatest

lyrics. Look at Smokey Robinson. Bob Dylan called him the greatest American poet."

"I don't class our music as soul music, anyway. It's just music. There's even a track on the album which sounds like Queen!"

'Just music' it may be, but someone in the Floy Joy faction has been talking about 'soul music for the underdog'. Which underdog? Where?

Mike: "Did I say that? It must have been Rob. It's just that there's a kind of vibe running through some of the tracks, where it's about one guy who's down on his luck. That's in 'Chinese A Go Go', and 'Penny In My Pocket', and 'Friday Night'. So it's that kind of thing. Rather than saying, 'Everybody dance!' it's about real life."

"'Penny In My Pocket' is about being unemployed, and living in a provincial town. So is 'Friday Night', which is about the frustration of wanting to break out. The underdog would be those people. It was supposed to be humorous, though."

So that's what it's all about. The joy of Floy Joy: weak knees, soft hearts, hard heads, and diamond melodies. Mystery solved.

IS THIS THE GREATEST BAND IN THE

● **U2: fab or foolish, polished or pompous? Love them or loathe 'em, nobody can deny their shot at celestial status. Profile: Andy 'Pompey' Strickland**

The first time I stumble across U2, there seems no obvious reason to expect them to become the mythologised mega group we know today. That transition, from headlining a students' freshers ball in Central London Poly in September, 1980, to becoming perhaps the greatest young rock band on the planet by 1985, is a strange one.

Four school chums from Dublin, singer Paul Hewson (Bono to you, the first punk in school), Dave Evans (The Edge), Adam Clayton and Larry Mullen come together to make music in the summer of 1978.

They release their debut record 'U23', a three track EP, 18 months later in Eire. It is to spur them on to become Ireland's hottest and most popular band since the Boomtown Rats.

Who'd have guessed that the two would share the stage of Wembley Stadium in four and a half years' time in front of the whole world and his brother?

It doesn't take U2 long to get snapped up by Island Records, after some premature interest from CBS. May 1980 sees the release of their debut British single '11 O'Clock Tick Tock' which is also to be included on their live LP two and a half years on.

At this time the band are still very much an unknown quantity as far as the British market is concerned, and they tour England throughout the summer of 1980 before releasing 'A Day Without Me' and returning to Dublin to record their debut LP 'Boy', released in October to widespread critical acclaim.

It still stands up as a great LP, especially as a debut, and all the classic U2 ingredients are already there. The Edge's guitar soars away on those wonderful harmonics or chugs along on chunky, echoing chords, while Larry hits those drums HARD and Adam plays the sort of bass that wouldn't occur to many practitioners.

Then, of course, above it all, there's Bono's voice — already possessing a confidence and passion, if not quite the control it would soon become endowed with.

Essentially, U2 would not challenge the basics of the 'Boy' LP until four years later, when Brian Eno would finally push the band into a new sound and style.

'Boy' baffled a lot of people. An Irish band not singing about 'suspect devices' in the north and not even



Photo by Paul Slattery

● EARLY U2 snaps showing embryonic hand on shoulder pose

WORLD?

aping the showband antics of the Rats? Young men, serious as hell, surrounded by words like 'optimistic' and 'positive' which would become entrenched in the U2 vocabulary.

It already seems a safe bet that this is no one-hit wonder. A young boy's face stares from the cover, reflecting the innocence and beginning of a band's career, but in fact they've already been picked up by America's number one agency, and with the Yanks completely behind them — and renowned for their love of all things Irish — their international success seems fairly certain. By May, 1981, 'Boy' has charted in America.

'Fire', released in July, 1981, gives the band their first British chart single, though it couldn't be described as a hit. It is followed in October by 'Gloria' — a foretaste of the second LP which charts — but still doesn't worry the top half of the chart too much.

Not that this bothers the band, or their record company too much, as Island are more used to dealing with strictly albums bands rather than teen idols.

Everyone connected with the band knows what is and isn't important in their career, and their faith in Bono and the boys is rewarded when 'October' is finally released.

Immediately latched onto as a 'Christian' LP, 'October' goes straight into the chart at number 11 and within a month, U2 have earned their first silver disc.

An 18 date, sold-out tour of Britain establishes them as the hottest young act on the circuit, and a long line of journalists tries in vain to get Bono to talk about his faith.

The singer prefers to leave his songs to talk for themselves. 'Gloria' and 'I Threw A Brick Through A Window' are close enough declarations as far as he's concerned. U2 are not about to let themselves become the Cliff Richards of modern rock music.

By January 1982, the band are playing their first 'homecoming' gig, at Dublin's RDS in front of 5,000 adoring fans, before flying straight off back to America to complete the 'October' tour. March 1982, 'A Celebration' is released and charts, again without exactly being a hit. The band play to festival audiences before settling down to start work on their third LP in the autumn.

Such is their standing in Ireland now, that politician Garret Fitzgerald drops into the studio to see the band at work on the LP that will become 'War'.

The contents of this LP are previewed in January, 1983, with the release of 'New Year's Day', undoubtedly one of the band's finest moments, with The Edge bringing some excellently echoing piano to the song which becomes their first top 10 hit in Britain and finds few rivals as single of the year.

This is the year that has been dubbed 'the year of the guitar' and this record certainly adds to that slogan, enhanced by the release of 'War' in March.

Producer Steve Lillywhite gives the band an incredibly classy and somewhat harder edge to their sound, matching the lyrical content perfectly. 'Sunday Bloody Sunday' becomes an

instant U2 anthem as the band finally confront the issues they've been accused of side-stepping to some extent in the past.

"This LP is more like graffiti where the previous records were impressionistic," reveal the band. Their special audience relationship pays dividends, and the LP shoots straight to the top of the chart while the band are off conquering America.

Later in March, 'Two Hearts Beat As One' is released and in April the band receive their first American gold disc as 'War' enters the US top 10.

November, 1983, and 'Under A Blood Red Sky', U2's first live LP, is released. This record is the perfect summary of their live show, now honed down to one of the most stirring and powerful visual and aural assaults to be found.

Bono's new confidence as frontman extraordinaire makes one or two onlookers wince. Does he really mean it when he talks about the sun shining in our hearts?

Or is it all getting a bit too near to showbiz for comfort? 'Under A Blood Red Sky' seems to have been released to sum up the first chapter in the U2 story.

The next 11 months see U2 become rock superstars with all the honours and hassles associated with such success. Bono becomes something of a recluse as far as the press is concerned, and in September, 1984, 'Pride (In The Name Of Love)' is released as the first fruit of the new U2/Eno collaboration. It reaches number three in the UK singles chart.

One month later 'The Unforgettable Fire' is released, charts at number one and raises a few eyebrows. Some U2 fans seem confused at Eno's interpretation of their heroes' music, which now includes slowed-down instrumental tracks and other oddities.

But there's enough of The Edge and U2's own personality to ensure the LP is a huge success, and the band embark on their biggest ever tour.

The title track is released as a single in April, 1985, and enters the singles chart at number eight, signalling a new start for the band. Eno's intervention has succeeded because the band have successfully wrapped up one chapter and started on the next.

'The Unforgettable Fire' opens up new possibilities for the future. The musical slate is to some extent wiped clean.

Summer, 1985, sees the release of 'Wide Awake In America' as a live mini LP that the band immediately denounce, as it only contains four tracks. None of this stops people buying it, of course, and they climax the year by appearing at 'Live Aid' where Bono very nearly steals the show.

As with most acts appearing this day, U2's LP sales increase considerably, but Bono actually sets off to Ethiopia to do more than sing. He even finds time to appear on Little Steven's 'Sun City' project, in a beard.

As the year ends, U2 announce that they intend to make themselves available to Amnesty International in 1986, in any way the clarity thinks they can best be used to promote the cause. No future recording plans have yet been announced.

U2 DISCOGRAPHY

SINGLES

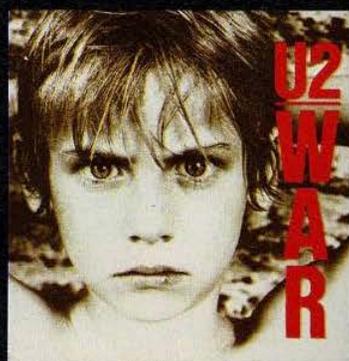
- Sept 79 **U23 EP** Out Of Control/Boy Girl/Stories For Boys
- Feb 80 **ANOTHER DAY**/Twilight
- May 80 **11 O'CLOCK TICK TOCK**/Touch
- Aug 80 **A DAY WITHOUT ME**/Things To Make And Do
- Oct 80 **I WILL FOLLOW**/Boy Girl (live)
- July 81 **FIRE**/I Swallow (double pack included live versions of 11 O'Clock Tick Tock/The Ocean/Cry/The Electric Co)
- Oct 81 **GLORIA**/I Will Follow (live version)
- Mar 82 **A CELEBRATION**/Trash Trampoline And The Party Girls
- Jan 83 **NEW YEAR'S DAY**/Treasure (Whatever Happened To Pete The Chop), (12 inch included live versions of Fire/I Threw A Brick/A Day Without Me)
- Mar 83 **TWO HEARTS BEAT AS ONE**/Endless Deep (double pack included Two Hearts — remix/New Year's Day — remix, 12 inch Club Mix featured Two Hearts/Endless Deep/New Year's Day)
- Sep 84 **PRIDE** (In The Name Of Love)/Boomerang II (12 inch featured Boomerang I/Boomerang II/4th Of July)
- May 85 **THE UNFORGETTABLE FIRE**/A Sort Of Homecoming (double pack featured Love Comes Tumbling Down/60 Seconds In Kingdom Come/Three Sunsets)

ALBUMS

- Oct 80 **BOY**
- Oct 81 **OCTOBER**
- Mar 83 **WAR**
- Nov 83 **UNDER A BLOOD RED SKY**
- Oct 84 **THE UNFORGETTABLE FIRE**
- Jun 85 **WIDE AWAKE IN AMERICA**



Photo by Pictorial Press



SIZZLING SOON

●HOWDY, dowdy, Lord Chip Hop here, on vacation from the League Of Gentlemen Antipodean cruise - y'know, Chippy, Chippy, Chippy the Bush Kangaroo, all that sort of stuff... Well, I'm back in Blighty for two reasons - the dastardly aroma of fish'n'chips down the public house section of the Fulham Palace Road, and the wonderful, wonderful freebies that rm will be handing out over the next few weeks.

Why, not since the wholesale handing over for gratis and for free of our American colonies in '76 has anyone been guilty of such lunatic generosity. Starting from February 8, rm will be wrapping these little goodies in their finest fish'n'chip paper.... a FREE four track EP on God's finest vinyl a Dickens of a 15 track cassette, and possibly the greatest ever booklet, given away with rm in February 1986.

Yup, three salty goodies to tempt the taste of any cod fancier. Remember: a free EP, a free cassette and a free booklet/magazine. More details soon.



NEXT ISSUE ON SALE THURSDAY JAN 9