

# rm

FEB 8, 1986

EVERY THURSDAY

48p

RECORD MIRROR

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Photo by Ian Hootton

## RUM, SODOMY AND ST PATRICK

The Pogues will be playing their traditional St Patrick's Night concert at the Hammersmith Palais on March 17. Tickets are on sale now priced £5.50 from usual agents.

The Pogues have just finished work on their Elvis Costello produced EP which will be out in February. The Pogues will also be setting off to America to play a series of dates along the East Coast.

RS

## FREE 4-TRACK EP

Now, knowing how the curiosity of you lot knows no bounds, you'll probably already have ripped your fab free single off the cover and are about to slam it onto your record deck.

But wait! Let's just savour it for a moment. What you have in your hot sticky maulers is a masterpiece of exclusivity. We have those lovable lads from Depeche Mode with a specially remixed and exclusive preview of a track from their new album. 'Dressed In Black' won't see the light of day elsewhere until April.

And the Pet Shop Boys (remember, you read about them first in *rm*) kindly remixed a hidden chestnut and presented us with 'In The Night' (the definitive Petters version).

Flip it over and you'll be hearing two of the best and hardest from the Def Jam stable. LL Cool J gave us a sneak preview of his forthcoming album with a cut called 'Dangerous' while the Beastie Boys generously donated 'Slow And Low'. NC

### CREDITS

DEPECHE MODE DRESSED BLACK (M. GORE) Produced by Depeche Mode/Daniel Miller/Gareth Jones. Pub. by Grabbing Hands/Sonet. On Mute Records.  
PET SHOP BOYS IN THE NIGHT (N. TENNANT/C. LOWE) Produced by Pet Shop Boys/Phil Harding. Pub. by Cage Music Ltd. On Parlophone/EMI Records.  
BEASTIE BOYS SLOW AND LOW (J. SIMMONS/D. McDANIELS/R. RUBIN) Produced by R. Rubin. © CBS Inc. 1985. Courtesy CBS Records/Def Jam Records.  
LL COOL J DANGEROUS (J. SMITH/R. RUBIN) Produced by R. Rubin. © CBS Inc. 1985. Courtesy CBS Records/Def Jam Records.

## RODENT ROCK

Looks like Ozzy Osbourne is in for a touch of his own medicine on his forthcoming British tour. Ratt are the support act, the band who impressed the denim and dandruff brigade at last year's Donington bash, and they seem set to whip up a storm as Ozzy's warm-up crew. Ratt have been described as 'America's hottest new rock outfit' and were put together by Stephen Percy, who learned to play the guitar while recovering from a motorcycle accident. Need we say more?

AS



Photo by Joe Shutter

## MODE UNCLOTHED

Depeche Mode, who are currently hard at work finishing off an album in Berlin, release their single 'Stripped' on February 10.

The 12 inch version features a 'highland mix' of 'Stripped' and four other songs — 'But Not Tonight', 'Breathing In Fumes', 'Fly On The Windscreen', and 'Black Day'. Total running time is 25 minutes.

Depeche Mode have added three dates to their tour. They'll be playing Birmingham NEC April 9, Manchester Apollo 12, London Wembley Arena April 17.

Tickets for all the shows are £7 and £6 and they are available from the box office and usual agents. For the Wembley shows they are also available by mail order from Depeche Mode Box Office, PO Box 2, London W6 0LQ.

Cheques and postal orders should be made payable to MCP Ltd, add a 30p booking fee to the cost of each ticket and don't forget to enclose a sae. A credit card hotline has been set up on 01 741 8989.

Due to production difficulties, Depeche Mode's concert in Belfast on April 4 will now take place at the Belfast Maysfield Centre.

For further information send £1.50 to Depeche Mode Information Service, PO Box 326, London SW6 6RL. Make your cheques or postal orders payable to Bravado.

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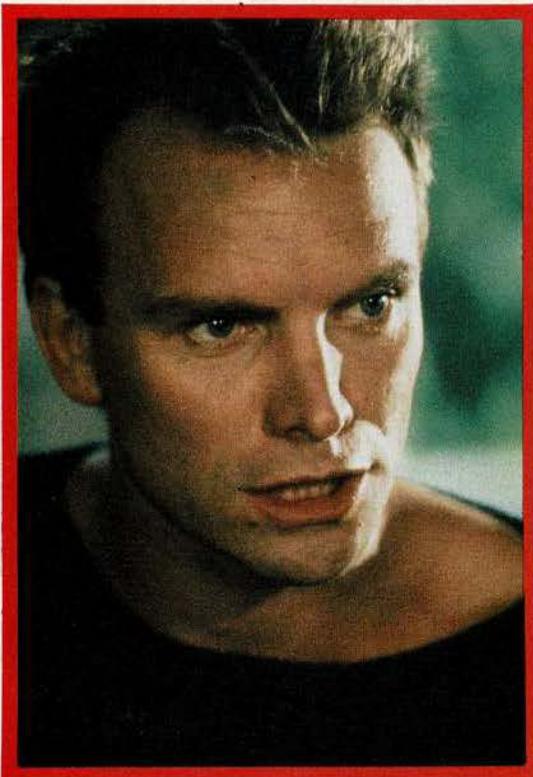
Photo by David O'Dowd

## FEELA CUTIE

● The sweet smell of a thousand pairs of newly wetted knickers wafted down London's Oxford Street, as screaming A-Ha fans converged on the HMV shop to get a good lustful look at the gleaming Adonis figures of masterful Morten, mesmerising Mags (swoon) and pert little Pal.

Index joined in with the occasional shriek as the gleesome threesome signed copies of their latest album. A near riot occurred when some fans, having purchased an album especially to have it signed by the t'rrific trio, found they'd upped and left by a side door. Index meanwhile, clutched its newly graffitied copy of 'Hunting High And Low' and smiled serenely.

EL



## STAR STRUCK

Sting releases his single 'Moon Over Bourbon Street' this week. Taken from his album 'The Dream Of The Blue Turtles', the 12 inch version has an extra track 'Fortress Around Your Heart'. Sting is continuing his world tour with a jaunt around Australia and Europe.

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quite simply the most exciting record company in the world

■ cover photography by JOE '100% proof' SHUTTER

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**TOURS** ●

**RELEASES** ●

**NEW BANDS** ●

**GOSSIP** ●

**Nancy Culp**

'Jennifer Says' Raymonde (demo tape)  
'Stripped' Depeche Mode (forthcoming Mute single)  
'Wonderful Woman' the Smiths (Rough Trade B side)

**Andy Strickland**

'Fishing' PiL (Virgin LP track)  
'Rise' PiL (Virgin 12 inch)  
'Like An Angel' the Mighty Lemon Drops (Dreamworld 12 inch)

**Mike Gardner**

'Back In The USSR' the Beatles (Parlophone)  
'And She Was' Talking Heads (EMI)  
'Living In America' James Brown (Scotti Brothers)



RUEFLEX  
FLEX

Ruefrex have lined up a selection of dates. They'll be playing Dudley JB's February 7, Kingston Polytechnic 13, Camden Dingwalls 18, Finsbury Park Sir George Robey 26, The Oval Cricketers 27, Kentish Town North London Polytechnic 6.

Following these dates, Ruefrex will be off to America for a tour.

RS



IN THE  
BEGINNING

'Absolute Beginners', the £8 million musical starring Patsy Kensit, David Bowie and Sade will be released in Britain in April. The film will open in London at the Leicester Square Theatre and the Marble Arch Odeon on Friday April 4, before being re-released nationwide on April 11.

Based on the Colin MacInnes novel of teenage London in 1958, 'Absolute Beginners' is directed by Julien Temple, renowned for his work in video and film with David Bowie, the Rolling Stones, Culture Club, Sade and the Sex Pistols. 'Absolute Beginners' is produced by Stephen Woolley and Chris Brown, the team who brought you 'The Company Of Wolves'.

Starring opposite Patsy Kensit is newcomer Eddie O'Connell, a man with even better cheekbones than Matt Dillon. Eddie plays a 19-year-old photographer called Colin, while David Bowie plays a slick advertising executive, Vendice Partners. Sade is night club singer Athene Duncannon.

Sets for the Notting Hill and Soho areas of London were recreated at Shepperton Studios. 200 extras were drilled for the Soho street life scenes and the action climaxes with a riot.

The film's soundtrack features the title track sung by David Bowie which will be out as a single on February 10. Ray Davies, Sade, Paul Weller and Patsy Kensit (pictured here) also contributed to the score. The soundtrack album will be out on February 24.

RS

SAMANTHA FOX, AN ELEPHANT



Photo by LFI

A N D M U S I C A W A R D S

"There were these three nuns, an elephant, Paul King and Samantha Fox, and says..."

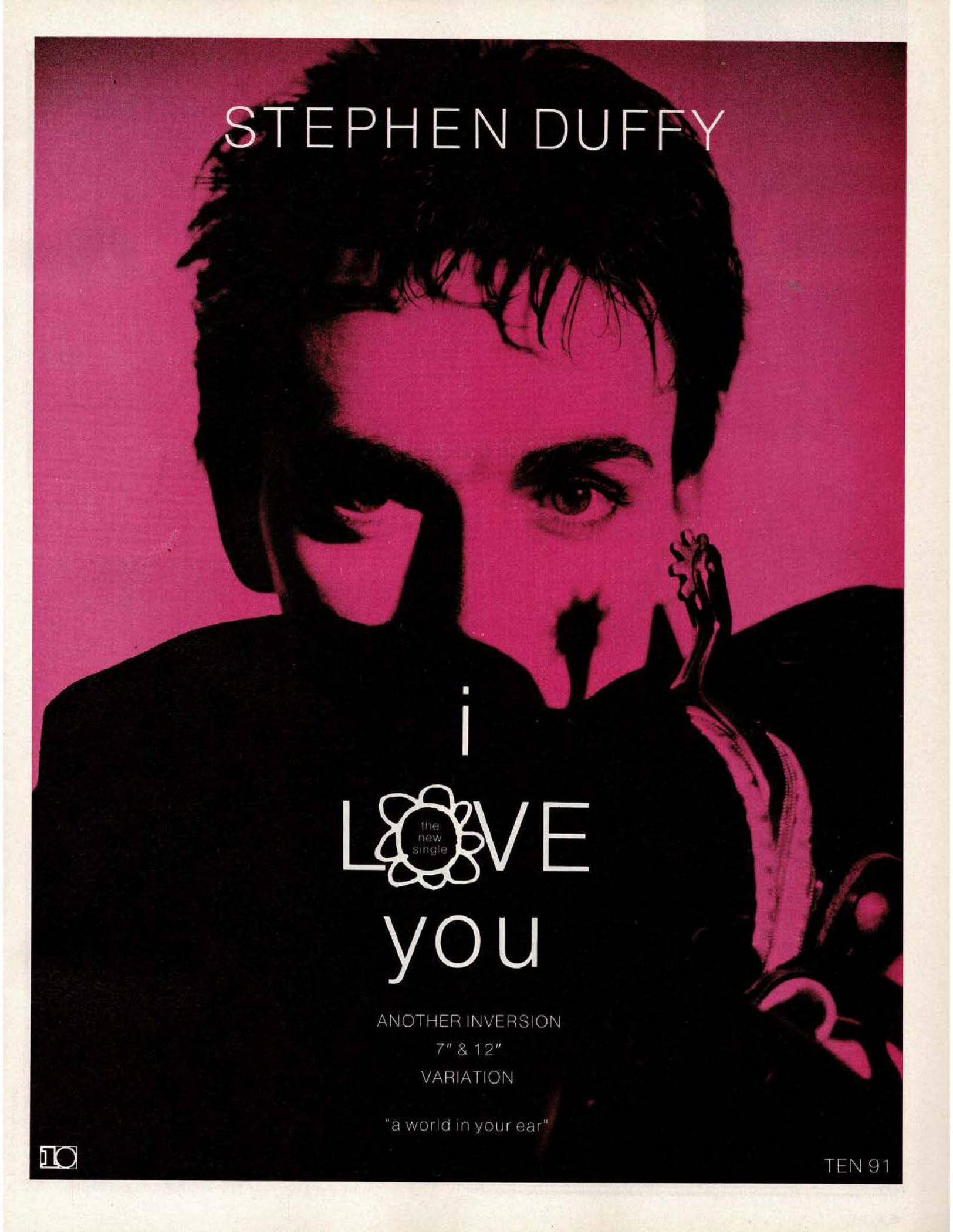
Paul King turns to the elephant and Samantha Fox, and says..."  
McCartney, Collins, Geldof and that little bloke who used to be with the Who, share a joke at a celebration for the 13th annual American Music Awards held at the Hippodrome, sorry Hippodrome Club, in London last week.

Phil Collins hosted the British segment of the show, which was beamed by satellite to the AMA headquarters in the States. Paul McCartney was presented with the Award Of Merit, Bob Geldof received the Award Of Appreciation and Wham! were named as best pop rock video group.

Bruce Springsteen scooped three awards. He won the best male vocalist in the pop rock category, best video artist and best album for his multi million seller 'Born In The USA'. Prince and Madonna, who were nominated for three categories, both came up empty handed, poor things.

The three hour show was closed by Michael Jackson and his friend actress Elizabeth Taylor leading the stars in a rendition of 'We Are The World'.

RS



STEPHEN DUFFY

i  
the  
new  
single  
LOVE  
you

ANOTHER INVERSION

7" & 12"

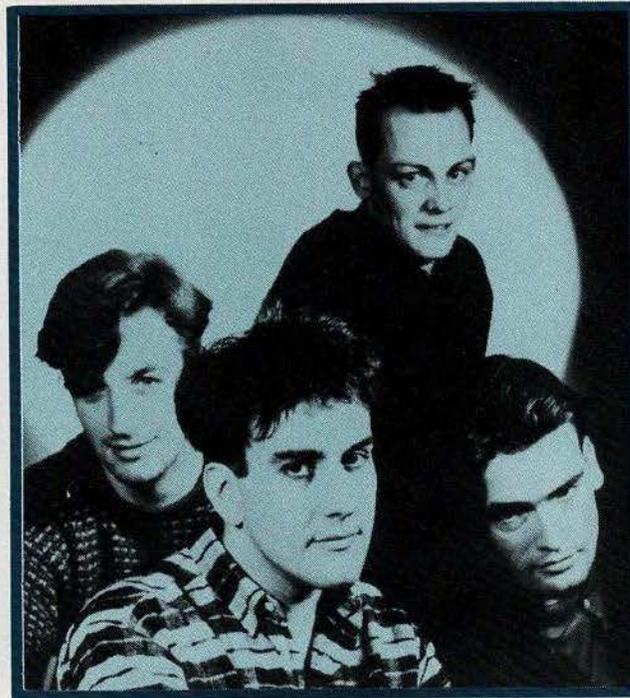
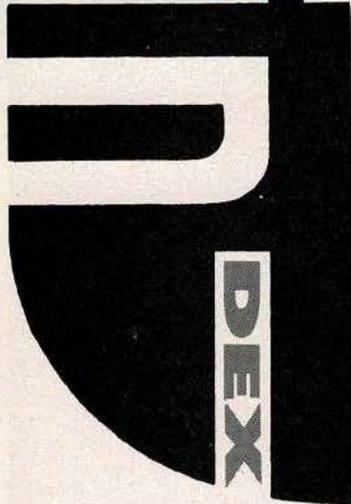
VARIATION

"a world in your ear"



TEN 91

NEWS DIGEST  
IS ON PAGE 22



## FIELDING GROOVY

The Colourfield start a tour this month, their first live dates since May '85. See them at Hull University February 20, Reading University 21, Leicester University 22, Manchester International 26, Warwick University 27, London Town And Country Club 28, Newcastle University March 1. After these dates the Colourfield will be going to America.

RS



## COME TO MILTON KEYNES

Here's something to look forward to in the summer. Marillion will be headlining an open air concert at the Milton Keynes Bowl on June 28. Four other bands will also be appearing and these will be confirmed soon.

The event is called 'Welcome To The Garden Party' and tickets priced £12.40 each, are available by post from MCP Ltd, PO Box 124, Aldridge, Walsall, West Midlands, WS9 8XX.

Cheques or postal orders should be made payable to MCP Ltd. Enclose a sae and allow three weeks for delivery. There's also a credit card hotline on 01 741 8989.

RS

ISSUE 4 40p

YEAR REVIEW **NEW ENGLAND** SCOOTER MANIA

Brimful Of Enthusiasm

BOOK STEIN MARC ALMOND KEVIN McALLISTER THE POGUES RANTING SKIFFLERS

STOUXIE AND THE BANSHEES EAST ENDERS

GARGOYLE'S KISS

THE MUSIC AND FOOTBALL FANZINE!

## A GOOD READ

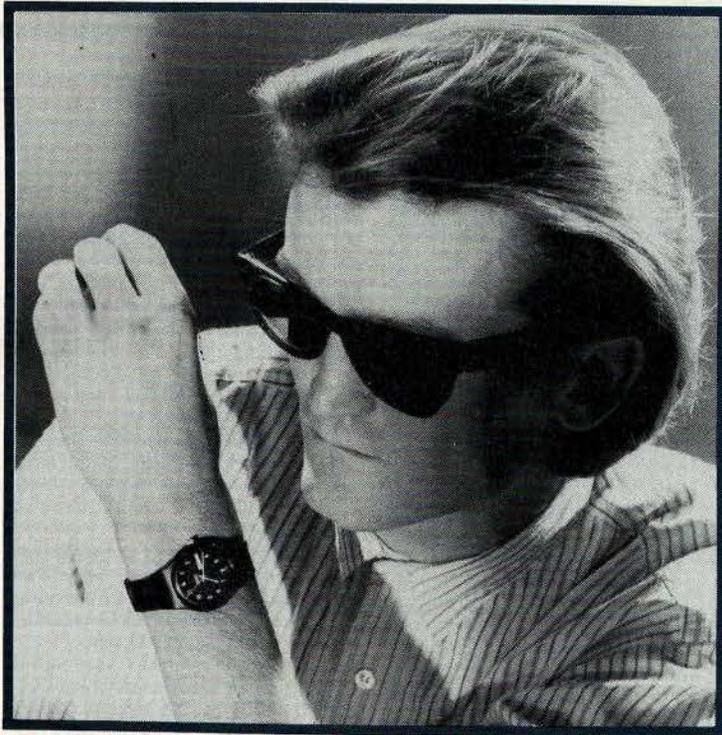
Have the very influential pages of Index really been enlightening the masses for so many months? Issue 4 of **A New England**, a fanzine we recommended when it was a mere issue 3, has just dropped upon the Index desk. One of the more thoughtful, worked on and crucial pieces of Xerox and staples, Issue 4 consists of tips for '86, a Pogues interview, a look forward to the World Cup, appreciation of Jock Stein and lots more besides. So send a first class stamp and 40p to Richard Murrill, 9 Gainsborough Close, Folkestone, Kent CT19 5NB.



## THE WAR SONG

Brilliant follow up 'It's A Man's Man's Man's World' with 'Love Is War', out on February 17. Written and produced by the band themselves in conjunction with the Stock, Aitken and Waterman team, the flip side features 'The Red Red Groovy'. The 12 inch version features the additional song, 'Ruby Fruit Jungle' (as heard on the first rm tape).

RS



## SWATCH THIS SPACE

Just to confirm that **rm** really is the one to watch, we're offering you the chance not only of free tickets for **Feargal Sharkey's** Hammersmith Odeon gig on Sunday, February 23, but also a stylish and crucial **Swatch** watch to get you there on time. We've got five pairs of tickets and ten Swatch watches and all you have to do to treat your ears and wrist is to answer these three questions and send your answers on a postcard to Feargal/Swatch competition, **rm**, Greater London House, Hampstead Road, London NW1 7QZ. Answers must arrive by February 14. First five correct entries picked out of the bin win two tickets and a watch; five runners-up each get a watch.

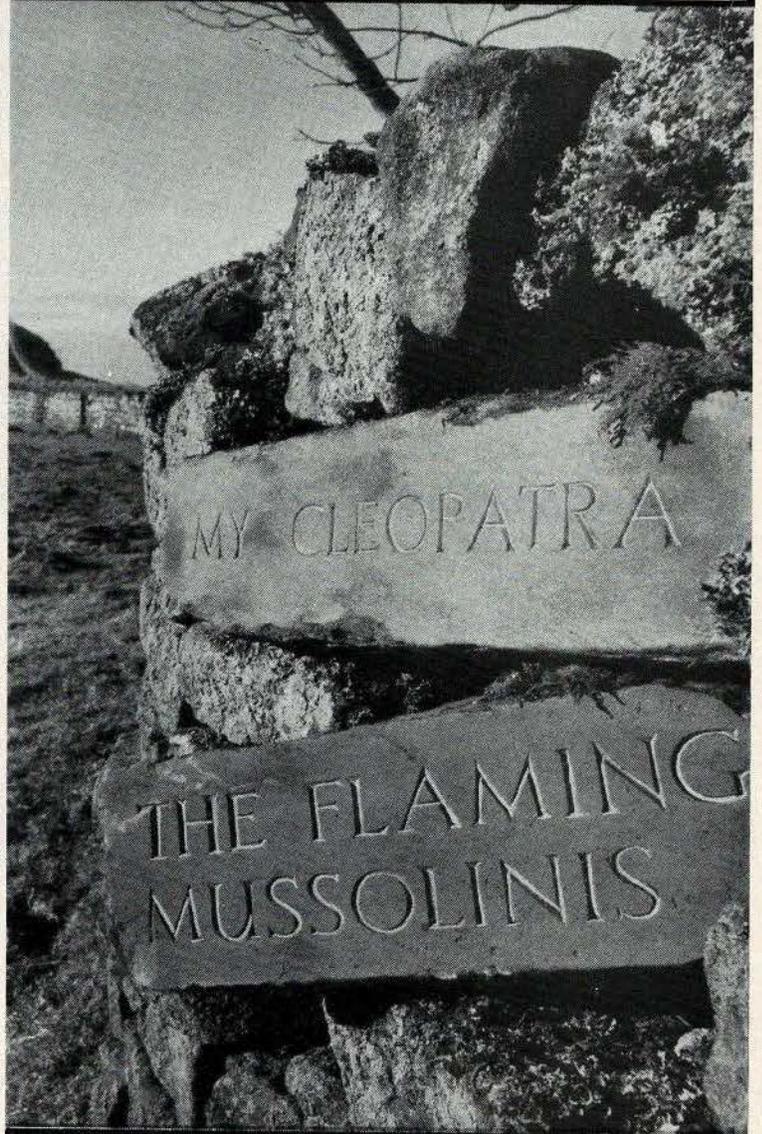
- 1 Feargal's number one single was called a) 'Julie Ocean' b) 'A Good Egg' c) 'A Good Heart'?
- 2 Feargal recorded a hit single with which of the following? a) U2 b) Madness c) That Petrol Emotion
- 3 Feargal has developed a habit of a) dropping microphones on TV b) breeding race horses c) drinking aftershave before singing?

### THE RUBBER GODDESSES' TEN ESSENTIALS FOR A SUBLIME EXISTENCE

- 1 Thai police thumbcuffs
- 2 Double locking handcuffs
- 3 Bullwhip (black, extra length)
- 4 Black rubber stockings
- 5 Six inch patent leather spike stilettos (metal tipped)
- 6 A copy of 'The Masochism Tango' by Tom Lehrer
- 7 A can of Mr Sheen and copious amounts of Johnson's Baby Powder
- 8 Opera length black rubber gloves
- 9 Slave chains, padlocks and ball gags
- 10 Attractive 18-year-old toy boy for domestic duties concerning above



# THE FLAMING MUSSOLINIS



## MY CLEOPATRA

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*Parade*

# DOES THIS MAN SUFFER FROM REMIXITITIS?

Is Paul Hardcastle one of the music industry's walking wounded? What was Phil Lynott's last record? And how did Carol Kenyon get on with Van Morrison? Mix master: Mike injuries, injuries, Gardner



**P**aul Hardcastle has hardly stepped through the door before he's rummaging enthusiastically through the pockets of his leather jacket.

His Cabbage Patch Doll-shaped face carries an expression which includes boyish excitement, barely contained glee and not a little pride.

"I've got to play you something," he says, addressing me and the already seated Carol Kenyon as he pulls a cassette tape from his pocket.

My spirits sink when he informs us that it's another remix of his current hit, 'Don't Waste My Time'.

The thought of trying to decipher some imperceptible change to the song, or stifling the yawns as 'N-n-n-n-n' jump cuts collide, makes me wish I'd turned up late.

The bounding shuffle of the single continues along its merry way while Paul nestles back into his seat with the smug confidence of a conjuror who's successfully palmed a coin without detection.

Carol Kenyon's forceful vocal drives the song to an instrumental break. Suddenly the unmistakable tones of Delbert Wilkins, the streetwise Jesus of being crucial, as created by comedian Lenny Henry, launch into a hilarious routine.

The jokes are launched quickfire and rarely miss their target. Even the old ones sound good — "A policeman pulled me up in my car. He said, could I identify myself? I looked in the mirror and said, 'Yes, it's me.'"

Each line is punctuated by ever increasing guffaws from Carol and myself. As it finishes I think, "Curses, he's done it again."

It's difficult to cast your mind back and remember life before the stutter, when saying '19' would enhance credibility a few notches; those distant days when a new remix was actually an exciting event; the days before tired comedians created a whole new act out of various permutations of, "None of them received a hero's welcome".

Who doesn't still wake up in a cold sweat, remembering when virtually every record in the chart had the words 'Paul Hardcastle remix' plastered on the sleeve?

'19' changed a modest cult success on the soul circuit, and increasingly polished resuscitator of old hits, into a household by-word. But the question remains: Why can't he do his singles properly the first time instead of tinkering with them?

"Things can always be better," he says. "After you've heard a record for a week or two, there's always moments when you think, 'That could've been better or I could change that bit, or bring another instrument in to highlight another aspect of the record.'"

**It's this fiddling** which obviously brings him inspiration. He explains how 'Don't Waste My Time' actually started off as a Lenny Henry-type track which he expanded into a proper song.

"It didn't hold up as a piece filled with jokes, so I brought Carol in. I put the piece in the middle because it was something that nobody has done before. I'm into doing different things — I'll record in a dustbin next week. It keeps me on the ball.

"I've wanted to work with Carol since the days when she sang on Heaven 17's 'Temptation'. She arrived for the session and must have thought, 'What is this guy onto?' because I was still writing the lyrics."

Since '19' Paul Hardcastle has been as much sought-after as Lord Lucan, the 'Mirror' £1,000,000 bingo prize and an injury-free day at Tottenham put together. His services have been requested by the Kane Gang, General Public and for the recent smash for the Pet Shop Boys. ("It probably wouldn't have been number one if I had done it.")

One job which he did complete was the last single by the late Phil Lynott coincidentally called 'Nineteen', but no relation to the Hardcastle offspring.

"It was the first time I'd met him, and I found him absolutely brilliant — a staggering bloke. It was a real blow when I found out he'd died.

"He was an excellent bloke. He was a bit fussy, but then again he knew what he wanted. The mixing on the single took 18½ hours.

"He actually sent flowers to my wife Dolores the next day with a note saying, 'Sorry for keeping Paul out all night'. That's the sort of bloke he was.

"He was so easy to get on with. Once he went up to the toilet while we were recording the bass part. We wanted to approach the record so that it was not just a rock record or just a soul record. We'd done it as rock until the middle section. While he was away, I picked up the bass and started slapping it — funk style. He came back and heard it and said, "Fawking hell, Paul. Dat's marvellous. I like dat. You'll have to show me how to do that later." We left it in and every time it came up in the record he'd grab the bass and start slapping it, saying, 'I'll do that one day'.

"Another time he wanted a motorbike sound on the record. He borrowed one from across the road, pushed it into the studio and started it up — gassing everybody out."

**Aside from producing** young funk band LW5, Hardcastle has been quiet on his freelance activities. Despite a reputation for reworking songs by such diverse acts as 'D' Train, Third World and Ian Dury, he's given up in preference to pursuing his own career.

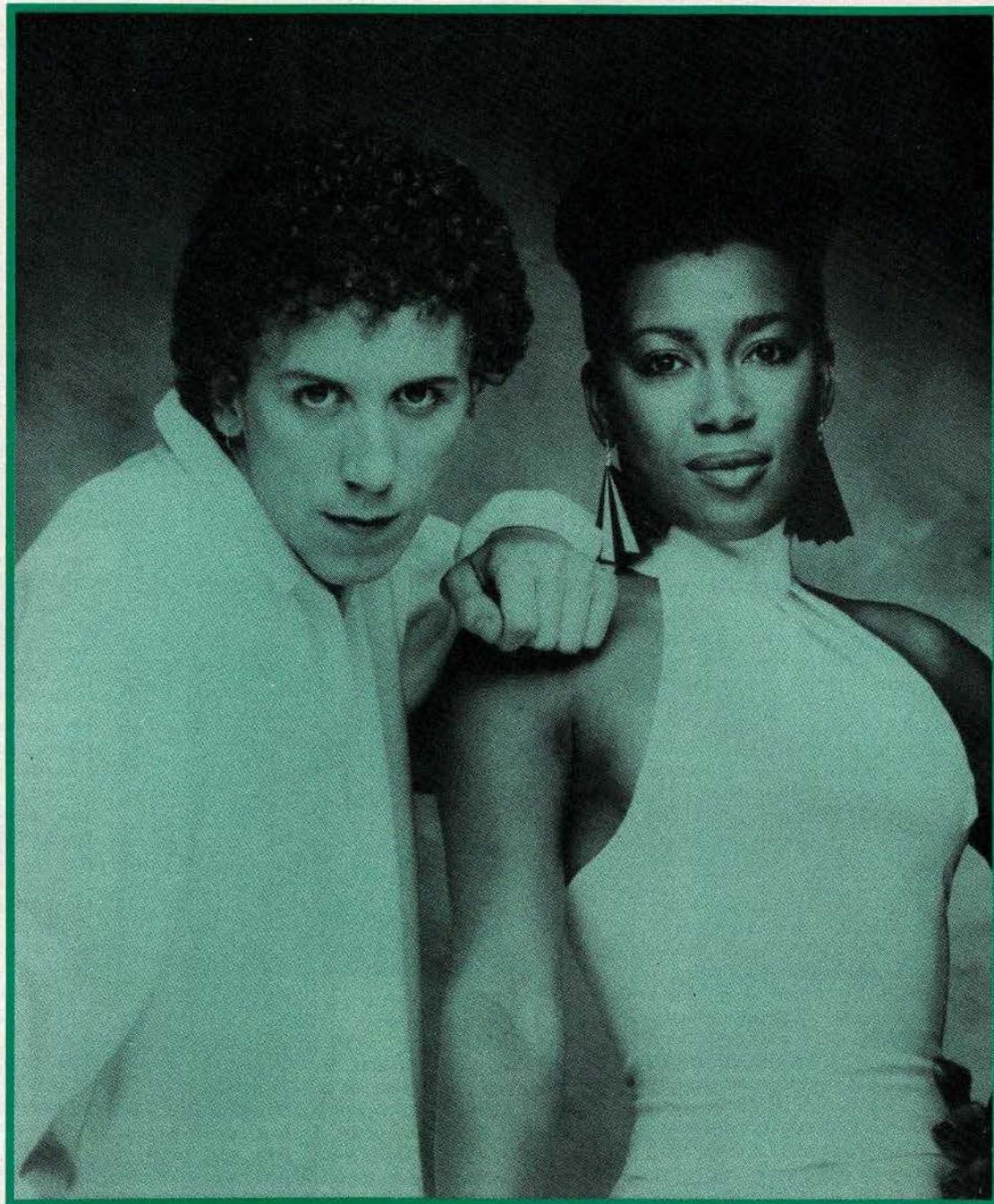
"'D' Train was a record I couldn't resist. I was going to do Marc Bolan's 'Get It On' — it was all ready to go, and then the Power Station's version became a hit so we cancelled it."

Hardcastle is far more interested in learning how to use a Synclavier — a state of the art music computer which can... er... well, what does it do, Paul?

"To tell you the truth, I don't really know," he says. "You've got screens and you can talk into it and see the waveforms of that, then you can synthesise it. It's hard to explain but it's got to the stage where you don't need a tape recorder now. You can do the lot from a keyboard."

Could you press a button and write a song?

"Yes, but you've got to put ideas into it. It's like a drum machine I can play drums but what's the point of playing drums to myself? It gives me a headache.



So all you do is put on an electronic drum kit and you say what beats come out. I've only got a tiny room at home — if I start to put a drum kit and a grand piano inside it, I couldn't even get a cassette recorder in after that."

The clinical studio-bound experience is a far cry from Carol Kenyon's recent assignments. Despite the failure of two solo singles she's still making a name for herself as a backing singer with Go West and Van Morrison.

"The one thing I learnt with Van Morrison was that spontaneity lives. When we were on stage, if the mood took him he'd just go into a section on his own. He just let rip with what he felt — it was inspiring. A lot of his band have worked with him for a long time and knew what each gesture meant. He wasn't very forthright about what he wanted. You had to be with him, watching him all the

time to interpret what he wanted. It was great in the end because everybody was in tune with him.

"I once went on tour with Suzi Quatro and it was the same show every night. With Van Morrison it was something new and different every night."

But live performance doesn't appeal to Paul Hardcastle. "I think it would be a great idea; every time I go to a gig I fancy doing it. But when I hear a record I've created from scratch, I get just as much of a buzz."

It's paying dividends — not just in record sales. 'Rainforest' has been nominated for a Grammy award while '19' has been nominated for everything else. He's already picked up three awards and the backslapping season has hardly begun. But he's had his share of flak — mainly from critics who interpreted '19' as validating the American presence in Vietnam, com-

ing as it did during the beginnings of US attempts to acknowledge the plight of veterans of the war.

"They tried to attack me on political grounds, but I don't know a lot about politics. A lot of people said it was a political record but it wasn't — it was something that I thought was worth mentioning. I didn't say war was wrong; I didn't say war was right. I just said this is what happened rather than singing, 'Darling, don't leave me' on my records, which is what most people say.

"A lot of reviewers seemed annoyed that I became successful with a record that wasn't as safe as they would like it to be. One called me a 'clever bastard'. People do that. When I was on the soul circuit and having minor hits it was, 'Oh, that's alright because he's not making much progress'. As soon as you have a big hit it's 'Come back down here'."

A  
L  
GOSSIP  
I  
COLUMN  
P

● **Let it rain, let it pour. It can't be such a bad old world if one newspaper is giving away *George Michael's* bed (complete with linen and drapes) and Georgy boy himself has suddenly become the pin-up of our future Queen. (Hmm, there's a joke in there somewhere).**

Does this mean that the butchest boy from Bushey will be awarded a title in the not too distant future? Will we have to call him 'Sir' and stop taking the Michael out of him for fear of being thrown headfirst into some nasty little dungeon in the Tower of London?

More trouble at 't' mill! That shy, retiring violet **Mark Reilly** has been flinging his fists around again, once more at a public function, but this time at the Midem Opening Gala. (Midem, for the unenlightened, is just one excuse for a gala piss-up and leg-over for the whole of the music industry.)

The protagonist in this case was equally shy, retiring and definitely unmacho **Andy Cox** of **FYC**. At the end of the show, which featured a song contest, all the artists taking part lined up on stage. A slightly tired and emotional Andy was standing on the end of the chorus line, holding, for some inexplicable reason, a yoghurt. The results were announced, with **Mai Tai** in third place, **John Parr** in second and **Matt Bianco** in first.

Astonished onlookers gasped as mild-mannered Andy walked up to Mark and presented him with a plate of yoghurt straight in the chops. Mark responded with a slightly more solid kick in the kneecaps and a full scale fight broke out.

Much later, a stunned Andy said, 'If I'd've known I was going to do it, I'd've done it to **Jennifer Rush** instead'. Ms Rush, you see, stalked off the set in disgust at the first sniff of the rowdies. There's nothing like a good bust-up to improve international relations, is there kids?

Improving relations between good old **rm** and the nation's **Barry Manilow** fans is none other than lovely Lesley O'Toole. Since her unashamedly gushing review of Mr M's London gig, Lesley has been inundated with letters praising her taste and (gulp) femininity.

She was even sent a rather garish photo of 'Our Baz' taken by a lady at a live show! Ladies, you'll be delighted to hear that it's taken pride of place on Lesley's boiler board. Bad luck, **Hipsway**, 'cos all your pics have been relegated to the funeral pyre in the car park, along with the boxer shorts, mugs and socks. . .

Seen liggig around this week was **Morten** from **A-Ha**. He actually braved it into one of London's trendy watering holes for a swift half

pint of orange juice in the wake of his assault the day before in Oxford Street's HMV shop where the sons of Scandanavia were besieged by the biggest crowd drawn by any band since the halcyon days of Duran Duran. . .

**Boy George** has deigned to return to his native shores at long last. In between shrieking at the builders at his new Hampstead abode he took time out to drop into London's Wag Club where he shocked the assembled throng by getting down, boogie-ing all over the place and dragging his glamorous escort, **Gemma** with him. Was the old Boy three sheets in the wind or was it just



■ "If a face could launch a thousand ships . . . then why can't I launch you. . . ?" "Because honey, I've got a built in life-raft stuffed down the front of my dress."

**Kenny Rodgers** serenades one of the world's only living goddesses, **Dolly Parton**. Looks like old Kenny was having a hard time keeping up with the tempo during this unforgettable duet between two of country's giants.

Next time, undo the corset another notch **Ken**, and those endless breves will be yours for the strangling. . .

spirits of a rather more natural kind that caused such revelry?

Oops! the **Purple Ponce** has been upsetting fellow artistes left right and centre on the set of his new movie 'Under The Cherry Moon'. So great were the minute one's tantrums, that **Terence Stamp**, co-star and demi-god, upped and walked out on the entire film. Wise move, Tel me old son.

Expect the next **Human League** album to be discorama 'cos **Jimmy Jam** and **Terry Lewis**, famous for their work with the **SOS Band** and **Cherelle**, are well up for producing the elusive ensemble's next elpee.

Having taken complete umbrage at our own Stuart Baillie's onslaught during a recent interview, **Mike Scott** of the **Waterboys** did the

decent thing and took a trip out of the country. A Dublin spy tells us that Mike got up on stage at the Baggot Inn in that fair city, and jammed with a few mates as the support group to local hot-shots **Light A Big Fire**. The impromptu set featured several old Dylan numbers, oh yawno enormo. . .

The surprises on the **Red Wedge Tour** just keep on coming. Latest in the line to jump on stage and do their bit were **Madness**. The chaps headed for Leicester and Birmingham and were joined for a supremely nutty rendition of 'Madness' by ex 2 Tone faves, **Jerry Dammers**, **Lynval Golding** and **Rhoda** and **Charlie** from the **Selecter**.

Not only that, but **Johnny Marr** enjoyed his chance to out **Keith Richard** Keith Richard so much, that he decided to stay around for the rest of the tour.

Fear not, **Frankie** fans, **Holly Johnson** is *not* about to quit the ranks. We have it on the highest authority that, despite reports to the contrary, there is not about to be a Holly-free zone with **Paul Rutherford** taking over the spotlight.

And on the subject of the other current red herring, we hear that **Chrysalis** have decided to turn a blind eye to **Spandau Ballet's** search for an alternative landing strip and that a single will be out very soon. Time for ear-plugs on the **National Health**.

So until next week, from under a table somewhere, farewell for now. . .

■ **Anyone who was anyone was there, along with a few thousand people who wanted to be someone, as well. This week's *Lip* award for the Hippest Lig, has to go to the breath-taking Def Jam Recordings party.**

It boasted a fine turn-out of all the bright young drunkards. **LL Cool J** and the **Beastie Boys** (pictured with **B.A.D's Den Donovan**) played a set apiece. Well, the **Beasties** had a damn good try at a set, but were unceremoniously canned off for using words a God-fearing family paper like *rm* wouldn't dare print and for showering the crowd with beer. **LL** played for a good half hour and had the joint rocking.

Standing around at the bar looking dead cool were *rm's* favourite Westway cowboys, **Big Audio Dynamite**, and their rivals for the crown, **Sigue Sigue Sputnik**, whose doyen of dodgy make-up **M Degville** is pictured with bosom buddy **B.A.D-er Don Letts**.

Even **Boy George** deigned to honour the event with his rather generously proportioned presence and pose ever so nicely with **Mr Cool J**. The revelry went on 'til the wee small hours and those out on the floor shaking a leg were thrown slightly when **DJ Rick Rubin** slipped on the odd **Led Zeppelin** track.

Meanwhile, the **Beasties** were seen cruising the corridors completely unrecognised. Not so back at their hotel, where a frazzled staff were having to cope with all the worst excesses of the true rock and roll lifestyle. The **CBS** accounts department are said to have gone into hiding when rumours of the size of the final bill filtered through. . . ►



Photo by Steve Double

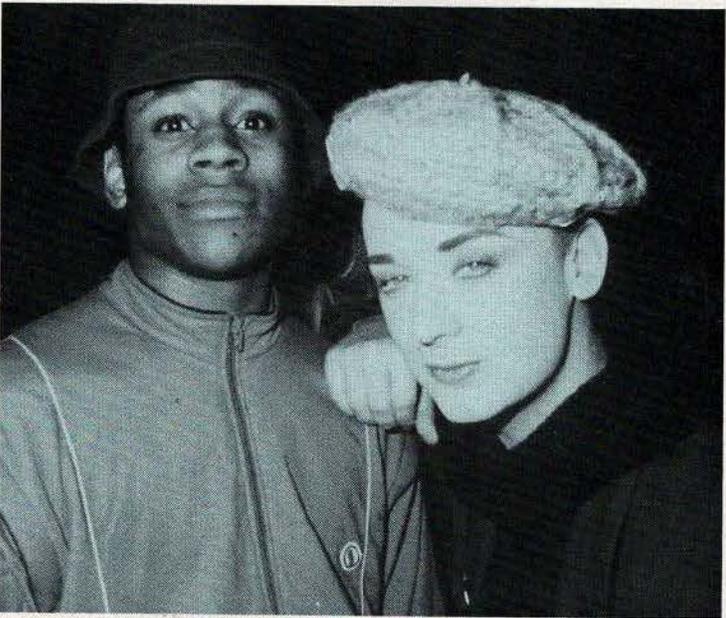


Photo by Terry Lott



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# SINGLES

## BULLSEYE

### HUE AND CRY 'Here Comes Everybody' (Stampede)

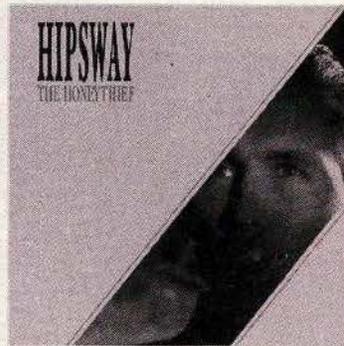
There are voices and songs aplenty but, as a rule, these intertwine with the regularity of tubes on the Northern Line. (Note for non-Londoners: not often.) Quite frankly, this voice could warble through pigswill and still emerge smelling sweeter than Chanel No5. The song itself is a glorious stomp through jazz, pop 'n' rock 'n' roll plus all stations in between. Guaranteed to get the most retiring wallflower wiggling — even my flatmate has been spotted gyrating in secret to this 'un. Honorary membership of the **rm** gels' North Of The Border Appreciation Society.



## THE PRICE IS RIGHT

**HIPSWAY 'The Honeythief' (Phonogram)** Oh, Hipsters, I could tear my hair out. The original 'Honeythief' was a perfect specimen of popist architecture, a veritable hipswayer, a swagger of a song to cut and keep. Am I getting carried away here? (Yes — Ed.) The remix, mercifully, doesn't quite murder what is ostensibly a brill song — just eliminates 99 per cent of all zest and character. In tests, eight out of 10 hepcats preferred the original. The 12 inch escapes unscathed though, so shell out the extra roubles.

**WESTERN PROMISE 'My War' (Midnight)** Liverpool's polemic



posters — and organisers of last year's 'Liver Aid' benefit — deserve plenty more than a conciliatory pat on the back. Aeons better than the habitual, worthy guitar thrash I'd expected, this is tuneful, intelligent, brazen, impassioned and all other consistent superlatives. Dare I say it, shades of the New Model Uglies? Time to go rummaging for the Union Jack.

**KICK REACTION 'Stopping To Speak'/'Yesterday Today Tomorrow' (Precious Organisation).** A gormless looking bunch if ever I saw one, but amazingly, they deliver a clean-cut, offbeat pair of poppy tunes; polished, but poignant and totally inoffensive, insidious growers of the worst possible kind. This reviewer was reduced to tangoing ape-like round turntable.

**THE GO BETWEEN'S 'Spring Rain' (Beggars Banquet)** Koala bears, Foster's lager, Mel Gibson, the Go Between — saintly creatures all. Why do all things Aussie inspire such unblinkered devotion? I know not, I care not, but the world is undoubtedly a better place for 'Spring Rain', an airy, countrified feel and a chorus that seeps right under the skin.

**SHOP ASSISTANTS 'Safety Net' EP (53rd & 3rd)** Weighs in at heavyweight following the bantamweight bout that was 'All Day Long' from the all-girl-bar-one band. Yes, I was reaching for the Disprin after 30 seconds. Yes, they're buddies of the Jesus and Mary Dirge and seem to have gone into unbridled overdrive in tribute. Healthy nonetheless, and a kick in the dentures for male chauvinist pigs everywhere.

**FRUITS OF PASSION 'Love's Glory' (Siren)** Bound to be a disappointment after the wonderfully



buoyant 'All I Ever Wanted', since which the Fruits have undergone a radical change of direction. Is Sharon Dunleavy now Glasgow's answer to Maria McKee? Why is she wearing my jumper on the single sleeve? Does this sound uncannily like 'Ways To Be Wicked'? No bad thing though. Makes a change from jangly Scotch pop.

**JUNIOR 'Come On Over' (London)** AC/DC intro, heaving heavy metal guitar solo. What is this raucous barrage of sound assaulting my delicate eardrums? Why, 'tis none other than Junior, my fair friends, he who spawned 'Mama Used To Say' back in the mists of time. Surprisingly, this ain't the lumbering turkey I feared. Either that or I'm a closet headbanger.

**BILLY JOEL 'She's Always A Woman'/'Just The Way You Are' (CBS)** Worthy reissue of the week. A pair of classic, timeless slushies to send shudders down many a weak-willed woman's spine. They don't write songs like this anymore. (Sigh, memories, memories... drifts into romantic reverie.) Christie Brinkley was understandably dazzled by the Joel magic but what else can she see in him? And no lewd suggestions please. Mort 'n' I will just retire to a quiet corner.

**SCREAMING NOBODIES 'Burger King' EP (Supreme International Editions)** Strictly not to be confused with the abrasively awful Screaming Blue Wotsits nor limp lettuce-filled burgers, this is another mob of madcap Caledonians. Wacko lyrics, pounding geeeters, manic Madness melodies, the Slits with gumption — well 'ard whopper!

**MUMMY CALLS 'Beauty Has Her Way' (Geffen)** It's a funny old thing, life. A nice guy like Robin Smith fails his driving test, the Zig Zags speak of releasing a record, and crass names chum out gratifying singles. Hot on the heels of Fra Lippo Lippi (the **rm** crew's second favourite Norwegians), Mummy Calls convincingly sidestep the worst moniker this side of the Crippled Pilgrims (no slur on our illustrious Ed intended). Okay, I'm a sucker for this brand of throwaway schmaltz but I'll bet Robin will be munching his Ripples in time to this.

**KISSING THE PINK 'One Step' (Magnet)** A once wild and eccentric bunch who gave birth to wild and eccentric records and made utter idiots of themselves on 'TOTP'. Having now recovered from the embarrassment, KTP are still too damn clever for their own good. 'One Step' is a curious mish-mash of rap 'n' pop meets Sheena Easton. 'Hold on a minute, here comes the real world'. Don White coat, wield test tube and play loud.

## BLANKETY

## BLANK

**THE DANSE SOCIETY 'Hold On' (Arista)** 'Move it in... keep it up... stay

on top... don't let it drop...' Consumer survey time. Is this an in-depth dissertation on a) the Westland Helicopter wrangle, b) neo-impressionism as an art form or c) bonking? The soundtrack itself is pulsating, streamlined synthpop but slapped wrists, Steve dear. The **rm** gels are cringing under their desks. Even more revolting than Jim Reid's Def Jam sweatshirt.

**STEPHEN DUFFY 'I Love You' (10)** The poor boy doesn't know whether he's coming or going. He's lost Tin Tin, A J and, judging from this, all semblance of how to write ace, frivolous pop tunes like 'cing On The Cake'. This record has marginally less going for it than a penguin in the Sahara.

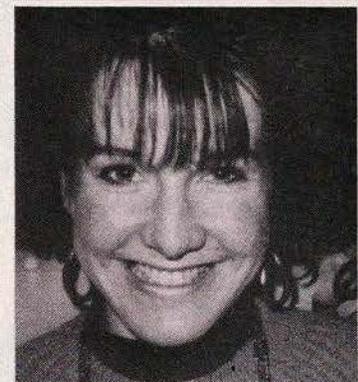
**LIP MACHINE 'Astronaut' (Disposable)** Robert King, ex-Scars person, deserves commiseration at the very least. Resounding winner of this week's award for inopportune timing. Yes, this record actually features the doomed space shuttle on its sleeve, which hardly helps one's objective evaluation of the contents. Synthesised voices over sequenced rhythms, the Thunderbirds meet Superman. Mildly wacky on first hearing, sickeningly irritating on second.

**VIOLENT FEMMES 'Children Of The Revolution' (London)** Another quirky mob who inspire neo-religious worship both sides of the Atlantic. Marc Bolan was another demi-god, so perhaps the cover isn't entirely incongruous. Stick to the original, though, unless you appreciate your music punctuated with wails akin to a strangled hyaena. In any case, 'Children Of The Revolution' is to 1986 what PW Botha is to racial harmony.

**SWANS 'Time Is Money (Bastard)' (K.422)** Another of that strange hybrid — the hot American phenomenon. Quite how people can even pretend to enthuse over this mindless garbage is beyond me. Those responsible for committing this atrocity to vinyl deserve the Curse Of Culp at the very least. Go home, Yanks.

**JOHN WAITE 'The Choice' (EMI America)** Dreamy, lilting intro — a nice mushy slush to wallow in perhaps? But no, 'tis overblown, over-long and over my shoulder after 60 seconds. Next, please!

reviewed by



lesley o'toole



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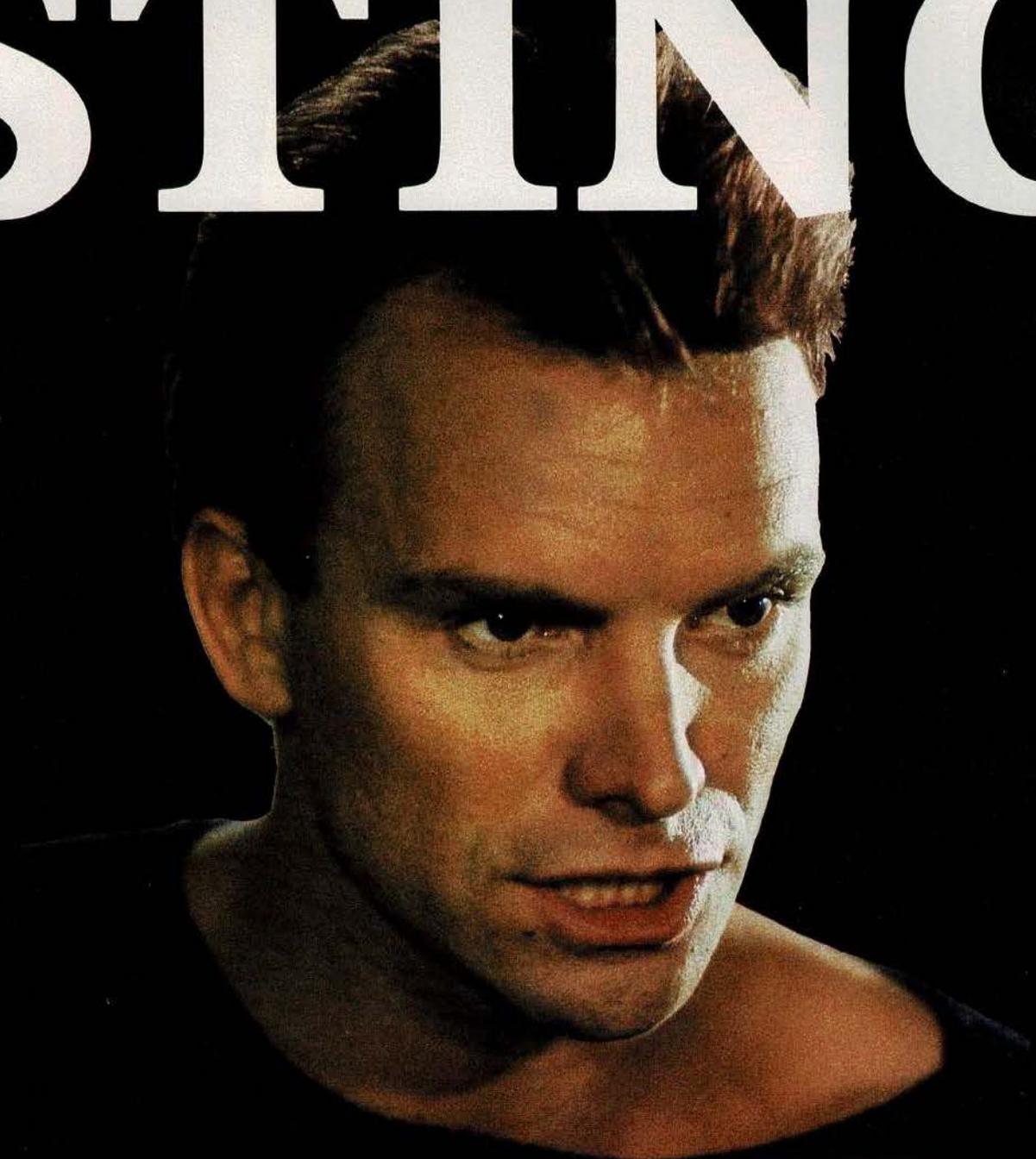
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AND THE SEA  
GOTTAKE SISTERS
- \* THE FRED PIPERS
- \* PATRICK MUMBERA  
AND THE FOUR  
BROTHERS

**PIL 'Album' (Virgin V 2366)**

The most interesting game you can play with a PiL album is to try and work out just how far it's intended sarcastically. Lydon has always been less interested in the music than in the spectacle of a credulous public rising to the bait.

The bait on 'Album' is the jolly up-tempo jangle of the single 'Rise'. Once you're hooked, PiL reel you in, and bang you over the head with a further six tracks of rudimentary heavy rock.

'Album' opens with a goodbye, or rather a farewell to John's fairweather friends, which is what 'FFF' stands for. A scraping, chugging rock number, 'FFF' sets the tone of blubbery power chords and slushy thudding drums for the rest of the album. Lydon's vocal taunt is as catchy as ever.

Over the merry hump of 'Rise', and we get down to the real grind. 'Fishing' is all nagging "crawl back into your dustbin" repetition, and 'Round' is a lolling nasal mantra. Both pieces exhibit completely crass guitar solos.

On 'That Side' of 'Album', 'Boys' bashes about chanting, "Black rubber bag, black rubber bag" and 'Home' whines along, achieving quite a successful stadium rock feel. 'Ease' shifts from ambient tinkling to a paunchy stomp, with the most hysterical guitar solos since AC/DC last jammed with ZZ Top.

Without the bleak nastiness of 'The Flowers Of Romance', or the desperate innovation of 'Metal Box', it's left to John's poetry and his perky sense of humour to keep the whole thing afloat. Even so, it's good to see that the perverse old grouch is still in love with showbiz. Gross, lazy and occasionally magnificent. ■■■■ 1/2

Roger Morton

**VARIOUS ARTISTS 'Take Cover — Zimbabwe Hits' (Discafrique AFRI LP 01)**

Posh business. After listening to this week's chunk of pallid Brit pop — all record company cash and no shove — this tribute to Zimbabwe's best comes well above the milk. 'Strewth, it's a downright joy to hear something untouched by anything other than the simple desire to cut some heart 'n' soul music.

I know next to Leon Brittan about African music, but most of the stuff here sounds real fresh. Take the caterwauling bangings and wailings of 'Kwenda Mbire', mince them through the slide easy rhythm and plinking guitars of 'B P' and then simply marvel at genuine Zimbabwean country 'n' western in 'Tarira Nguva'. Joyous, joyous stuff. ■■■■ 1/2

Jim Reid

**VARIOUS ARTISTS: 'A Whole Lot Of Soul Is Here!' (Kent)**

Honestly, truthfully, this is nothing to do with hand-me-down nostalgia, reconstructed soul boy chic or any of that fashionable tripe, but I have derived a great deal of pleasure from this latest Harboro Horace lost Sixties soul compilation. The plain fact is that every one of the mid- to late-decade dancers here is in some way enjoyable, intriguing, winningly perverse or just simply excellent.

Naturally enough, I've only heard of a handful of the artists, and naturally enough not all the music is top notch. But look at it this way: we have a bluesy cut (BB King — actually released in '71), a supperclub shouter (Donnie Burkes), novelty (Bunny Sigler), Curtis Mayfield's singing (the Impressions' 'I Need You'), mid-tempo and up-tempo cuts, happy ones and mopey ones and a number by Little Mr Lee And The Cherokees.

Educational, enjoyable, and 16 songs strong. Indulge. ■■■■

Dave Hill

**GENE CHANDLER 'Sixties Soul Brother' (Kent 049)**

If they put you on the rack and shone the light in your eyes to check your soul allegiances, you'd end up conceding that Gene Chandler may never have been in the very top drawer of soul vocalists. Well, even he admitted he wasn't a natch like Jackie Wilson or Jerry Butler. But he was worth a darn sight more than just 'Get Down', or even just 'Duke Of Earl', and here's a new Kent compilation to prove that again.

Sensibly choosing an alternative track selection to other sets already available on the good Duke, they've gone for a skimming of his days on Constellation and then Brunswick between 1964 and '68. The D Of E was his only serious pop crossover but during the Sixties he hopped into the Hot 100 on a score of occasions. Some of those excursions are among these 16, perhaps most notably his fine cover of James Brown's 'There Was A Time', mixing this time with a rummage through B-sides and even one previously unissued number, 'My Baby's Gone'.

His duet with Barbara Acklin, 'From The Teacher To The Preacher', really generates some action and even if there are one or two occasions when he isn't quite up to the rigours of the melodies, the set holds its head up as solid Sixties soul nostalgia, whether it's finger-snappin' or cryin' time. ■■■■ 1/2

Paul Sexton

# FULL FORCE



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# WHAT DO BILLY BRAGG, GARY KEMP AND PAUL WELLER HAVE IN COMMON?

**ANSWER: RED WEDGE.** A forlorn attempt by musicians to put the left back into Britain or a real political awakening? Red letters: **Jim Reid.** Snaps for Socialism: **Eugene Adebari** and **Steve Wright**

Most pop stars are brain-dead bozos who pick their girlfriends from model agency hand-outs and vote with their coke bills and an artistic commitment to irresponsibility.

The above has nothing to do with Red Wedge.

Red Wedge is a broad left alliance set up and motivated by a colourful collection of young musicians, actors, comedians and media people. Its aims are wide and varied, its ideological bottom line the commitment to securing a Labour victory at the next election.

To this end, the Wedge have started to take their message to the country. Through a variety of rock tours (the first of which was successfully completed last week — see over page), cabaret events, club nights and a general blitz on the media, they aim to awaken political consciousness among young people. In the main this isn't about sloganeering, but simply asking people to think.

Although elements of the pop fraternity increasingly have allied themselves to various political issues — Rock Against Racism, the anti-Apartheid movement, the miners' strike — this is the first time pop's left leaners have nailed their standard to a political party.

And therein lies a meaty dilemma. While voting Labour might come easily enough while Thatcher is in power, there would be cabbages growing out of your ears if you didn't realise that the next Labour government has to go further than any Labour government before. If you don't mind assembling components for American and Japanese multinationals, none of this should bother you. If, however, like Red Wedge, you

do, and you're allied to the Labour Party, you've got problems.

A lot of problems. Like this: if you're a Labour Party sympathiser, but not actually a paid-up Party member, and you disagree with a lot of Party policy, how are you going to change a thing? Or this: is the Labour Party just using you as a quick vote winner? And this: will Red Wedge's politics ever mean more than its pop; will most people simply see it as this week's style accessory? Something to talk about in black polo necks. And on and on you could go.

Red Wedge is not unaware of these contradictions and in truth the answers to these questions will be a long time coming. Simply, no-one can know what effect Red Wedge will have.

But we can guess and we can argue. Which is what I did with three prominent Wedgers: Junior, Communist Richard Coles and the movement's organiser, ex-Sheffield punk activist Paul Bower. I could have talked to Weller, Bragg, Lloyd Cole, Gary Kemp, Stephen Duffy, Lenny Henry, Helen Terry, Dawn French... the movement is that diverse.

● **What feedback do you expect after the tour?**

**Bower:** "Two things, really. Firstly, people to contact us by mail — which has been happening already — we're organising a Red Wedge Information Service which is going to be based around a magazine. People who have been motivated by what they've seen on stage can actually be part of something. For most people, politics has been something peripheral to their lives; writing to us they could become involved in Red Wedge in some way.

"Secondly, we'd like to rehabilitate the idea of being Socialist, of being red. The longer term aim of Red

Wedge is to rehabilitate the idea of being radical and make people proud again to say, 'Yeah, I'm red.'

"That means making people realise that being Left is not necessarily associated with being a loony or wearing an anorak and wagging your finger at people.

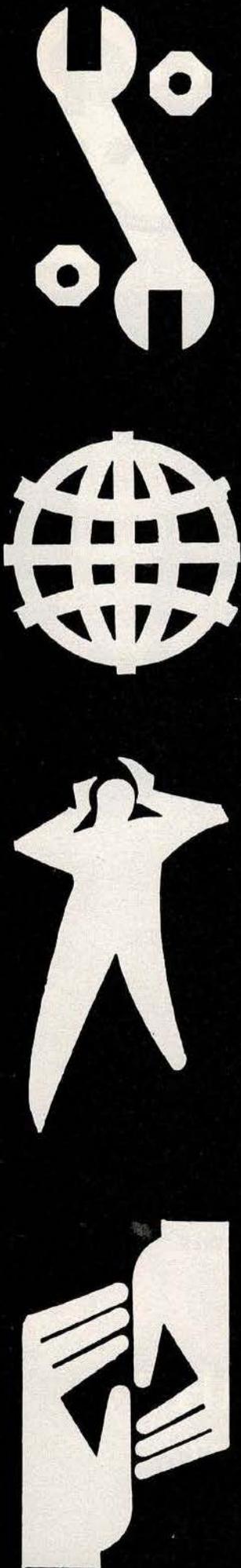
"The further we've got into this, the more we've realised that the Left and the Labour Party in general have just not been listening to people. The tour was not about lecturing people, but about listening. We'd like to give people the feeling that they could actually become part of something."

● **How close is Red Wedge to the Labour Party?**

**Richard:** "We're not a means of raising funds for the Labour Party or anything. It's not as if we're going to be paying Neil Kinnock's salary. The fact is, the stated aim of Red Wedge is to see a Labour government at the next election and really that's as far as our commitment and involvement with the party goes. It's just that it seems the best option available.

"The whole point of Red Wedge is to make people think about things, to make people realise that politics is

RED  
WEDGE





RICHARD COLES AND JUNIOR

about them. It's like consciousness-raising. It's that direct.

"It's not just a load of pop stars putting on a gig and saying, 'Hi, guys, vote Labour'. It happens to be more grassroots than that."

**Junior:** "I would be lying to people if I said, 'Yeah, I wanna go out there and tell young people to vote for Labour.' I don't want to do that. At our concerts there were plenty of Party leaflets — if it had been possible to have SDP, Liberal and Conservative leaflets as well that would have been brilliant — I think once people have read the leaflets they'd see that the lesser evil is the Labour Party."

**● How do you think the Labour Party regards you?**

**Richard:** "I think they're very aware of their own failures. They know they haven't taken the opportunities the Conservative Party has in using the media and things like that, so in that way they're quite interested in what we're doing."

"However, there is quite an uneasy feeling when you have a room half full of pop stars and half full of Labour MPs nervously shifting from foot to foot."

"I think they are aware that we're not doing this just as a favour; we demand a response from them. Also, the Red Wedge hopes to make more people aware of the Labour Party so that a lot of people who haven't been demanding things from the Labour Party will start demanding things. The Labour Party had better show itself able to meet those demands."

**Junior:** "What we're doing is saying

to people, 'This is what the Labour Party thinks, and we're saying to you, we'd like you to think that way.' If we're prepared to do that, the Labour Party had better be prepared to listen to what people have to say."

**Bower:** "Some of the party understand what we're doing, others don't. Yet I think that in six months, in terms of youth, in terms of the commitment to actually listen to youth, the Labour Party has moved forward 40 years."

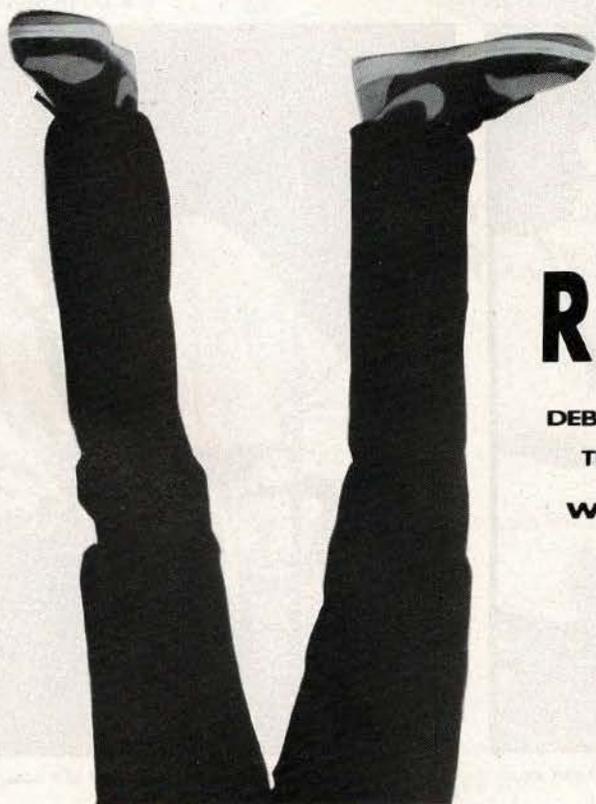
**● Finally, there are plenty of people around of the opinion that pop stars and Socialism don't mix. That the very idea of a pop star is in contradiction to Socialism . . .**

**Richard:** "My response to that is that I may not be on the dale or anything, but I see it as being in my interest to have a Labour government and see some sort of Socialist programme. As far as all the musicians on the tour were concerned, we're all Socialists and we're all interested in their issues. We all think it's important for us to commit ourselves to those ideas as well. It would be very easy for us just to sit at home and make records and do whatever we do . . . But we live here, we're citizens, we have a vote, we think it's important for us to commit ourselves to Socialism — and therefore we will."

**● You can only wish them well . . . or better still, get involved yourself.**

CONTINUED OVER

L.L. COOL J



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# MEANWHILE IN MANCHESTER

Now is the time for all good men (and women) to come to the aid of the party... which is exactly what Red Wedge sets out to do. It had to happen eventually, the only surprising thing is how long it's taken.

An organised body of pop talent standing up to be counted and waving the flag — not just for the Labour Party but moving outside party politics to register dissatisfaction with the country — this is Red Wedge.

Taking politicians out of politics, the pop stars are the new voice of disaffected youth. On the whole, it's a wonderful idea, but what about the practical operation of Red Wedge?

Well, the idea behind it is to go on tour and have a day of organised activities in each place, plus a follow-up after the event.

In Manchester, the day saw a rally in the morning, a series of debates, theatre and celebrity speakers — all organised by Manchester Young Socialists on behalf of Red Wedge.

At the Free Trade Hall, the problems of delegating responsibility became apparent. Leaving the organisation to one of the smaller, self-interested groups rather than someone with direct interest in Red Wedge, day-time events were glaringly open to manipulation of the worst possible kind.

The debate, while having one or two interesting moments, was dominated by political in-fighting — a series of shouting matches between Young Socialists, the Workers' Revolutionary Party, Militant, et al.

If this was to introduce people with no interest in politics to the Labour Party, as Red Wedge sets out to do, then I can think of no greater discouragement. People seemed at best confused and at worst totally fed up.

Add to this the fact that there wasn't a single Red Wedge leaflet or poster visible inside the building and it is more than evident that this wasn't what Red Wedge is supposed to be about. The only leaflet being handed out was in fact one urging you to join Militant!

So the day had a distinct stamp of 'washout' about it, but what about the evening?

Well, up at the thick end of the Wedge, things are considerably better organised. At the afternoon press conference the assembled Wedgies gave their own reasons for being involved. All were obviously sincere, but I wonder how they'd have felt had they spent the day at the Free Trade Hall.

But, putting that aside, these people were here for the good of the party and "to sing and dance and have a good time" (Jimmy Somerville). That is exactly what they did.

Just after 7.30, the completely sold-out Apollo Theatre welcomed the first performance of the Red Wedge tour. First on was Billy Bragg (who else?) with his incomparable brand of musical and personal politics.

With a voice, a guitar and a big nose, this man commands attention where other bands with aircraft hangars full of gear fail.

Billy Bragg truly is the people's poet and a surprisingly large proportion of the two and a half thousand present chanted along with the words — a fitting start to the evening.

Next up was Lorna Gee running head-on through all reggae styles and generally coming out on top.

The Style Council — billed as Paul Weller and friends — next. They arrived to a predictably rapturous reception and proceeded through a set which, while including a couple of songs from the last LP, was most notable for its stunning instrumentals. These latterly incorporated Jerry Dammers on keyboards and came closer in style to Booker T than Paul Weller.

With the Jazz Defektors and Dee C Lee on stage, the effect was of standing in an extremely entertaining, but nevertheless magical, railway station.



● RED WEDGE IN MANCHESTER: Paul Weller, Dee C Lee, Lorna Gee, Billy Bragg, Jimmy Somerville and Junior

And before you had time to ask, 'Should Paul Weller be wearing an expensive pullover while extolling the virtues of democratic Socialism?', on banded the Communards.

The Bronski Beat title may now be devalued by a second rate boystown band but Jimmy Somerville is as astonishing as ever. With the vocal chords of a neutered hyena and the style of Fred Astaire, he was a joy to watch.

The Communards are another in a long line of rare treats. With songs like 'Breadline Britain' and 'Disenchanted Angry Young Man', we have in our midst a socialist Sylvester.

Next, Gary Kemp doing a dodgy impression of Don McLean. (Where *did* he get that American accent?) Nice sentiment, shame about the song.

And so to Junior Giscombe, outside London for the first time in four years and given something of a raw deal. The fact is, this crowd probably all came to see someone other than poor old Junior. In spite of a polished set, he just couldn't work up much enthusiasm

from an otherwise ecstatic audience.

And it continued — with the hilarious union on stage of Johnny Marr, Andy Rourke and Billy Bragg. The latter did unspeakable things to 'Back To the Old House' and they all bugged about to old Stones numbers.

Then came the delectable Dee C Lee with Style Council behind her and approximately 1,800 male fantasies in front. Proceedings were wrapped up with the traditional 'everyone else on stage' bit and a dodgy rendering of a few old standards. The curtain lowered on an evening of exceptionally high-powered and well performed entertainment.

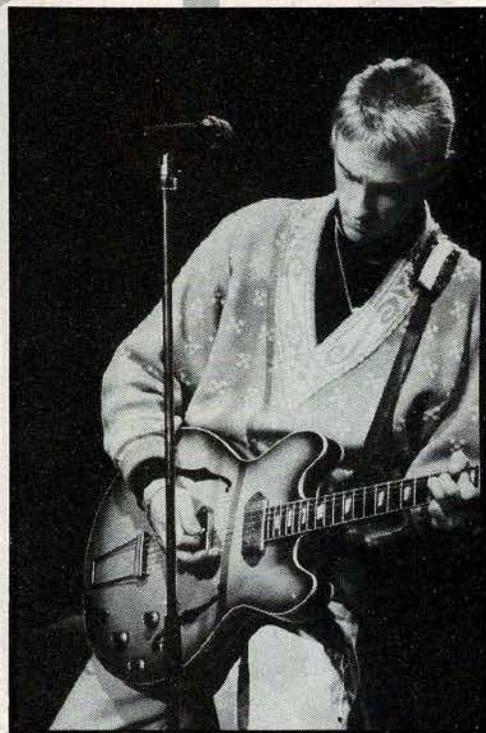
If pop has the power to change anything, then Red Wedge will do it. From this evening's showing, the power is there. A tighter grip on the whole idea is needed, but on stage everything was fine.

Altogether now. "You don't have to take this crap. You don't have to sit back and relax..."

■ Dave Sefton



● JOHNNY MARR and Billy Bragg hit the difficult top C



● PAUL WELLER struggles under the weight of a cast-off A-Ha pullover



## **Train seats reduced by up to 80% in February with a Young Persons Railcard.**

Anyone with a Young Persons Railcard can have a reduced seat.

For the whole of February you can travel on a Saver ticket at up to 80% discount any day (except Fridays on trains departing between 1200 and 2000).

A Saver ticket that normally costs £20, for

example London to Crewe, now costs £4. For more details of our offer see the special leaflet from stations and travel agents.

So if you're 16-23 now's the time to pick up a Railcard for just £12. Don't miss our offer before the seats disappear altogether.

**We're getting there  Young Persons Railcard**

# EYE DEAL



COMPILED BY  
ELEANOR LEVY

## MARLENE (Cert PG 94 mins dir: Maximilian Schell)

Marlene is, of course, Marlene Dietrich, 'the only German female superstar': elusive, enigmatic, mysterious and all the rest of it.

This is an attempt by acclaimed arty director Schell to capture some aspect of the essential Ms D by means of a semi-abortive interview, clips from her illustrious movie past, and some behind-the-scenes footage.

In this, he and his team try to extract from their subject — now in her eighties — whatever it is they think they want.

Thus, as Schell himself puts it, this is not the story of Dietrich, but "more like the search for a story." The main reason for this is simple: the star refused to be filmed.

As a result, our attentions are focused on her voice — a gruff, gravelly weapon of many dimensions, and her refusal to suffer fools — or almost anyone else — gladly. Her comments on her own career and rise to stardom are the most enlightening ones.

Dietrich professes to have been resigned to insignificance, and not especially motivated to avoid it.

She is deliciously rude about some of her most famous roles, particularly that in 'The Blue Angel', directed by Josef Von Sternberg, the man who made her a star. 'Kitsch,' she barks, repeatedly, 'too kitsch.'

During the war, Ms Dietrich refused the lure of Nazi gold, and moved to America where she became a firm forces' favourite, so thickening still more the mist of mystique which surrounds her, and whose attraction ultimately informs this film.

For Dietrich buffs and media studies types only, then. New devotees would do better to buy themselves a book.

Dave Hill



● MEANINGFUL STARES DEPT: Gary Cooper examines Dietrich's dilating pupils in 'Marlene'

## TOPPER HEADON Waking Up

New Album and Cassette  
MERH83 and MERHC 83

### TOUR DATES

Wednesday 5th February Manchester University  
Thursday 6th February Camden Palace  
Friday 7th February Goldsmith College



**THE MUPPETS TAKE MANHATTAN (Cert U  
94 mins dir: Frank Oz)**

The most complete account of the work of Jim Henson ever assembled is showing at the ICA Children's Cinema (The Mall, London SW1) during February and March.

Henson is the man who at 16 years of age invented the Muppets, and this is a well-timed season of his impressive back-catalogue.

Since 1953, he has milked and honed the concept of his Muppet creations in scores of TV shows, films and much else besides; placing his animal puppet characters against such humans as John Cleese, Dudley Moore, Peter Sellers, Orson Welles, Richard Pryor — ad infinitum.

The Muppets Take Manhattan, dating from 1984, gets its first British showing (Feb 15th -21st) and is a fine example of Henson's characterisations, inventiveness and humour.

The story is simple enough — the usual team hit New York with the aim of getting Kermit's stage musical ('Manhattan Melodies') financed and staged.

Scenarios switch and develop rapidly throughout. Witness: Kermit waiting on table in 'Pete's Lunch Bar', where rats cook the meals in surreal fashion; Piggy rollerskating through a sun-kissed Central Park after a purse-snatcher; a male rat eyeing a female rat ("Crazy body, eh?"), and a good 300 or 400 other pleasurable ideas.

There is no real cutting satire here — except Kermit briefly impersonating a nauseating Beverly Hills agent in fine style. But the joy of the Muppets (especially when they are filmed and financed well, as in this case), is the way they slot into — and subtly parody — the human world.

And watch out for numerous surprise appearances by guesting human celebrities. Fun!

**John Hind**

**PROJECTIONS**

...As *'Rocky IV'* opens in the UK, it seems that much muscled *Sylvester 'Shorty' Stallone* is a mite upset that his *Commie killing exploits in 'Rambo'* might have been misconstrued. Far from being the racist, Communist-hating thug some have labelled him, Stallone maintains he is nothing more than a caring American, fighting for Peace, Democracy and the Fifth Amendment. Rumour has it that, to counter such scurrilous gossip, his next project will see Stallone mashing a group of American Nazis in the heart of the mid-West. When will it all stop, we ask ourselves?... From *'Rambo'* to the much more appealing *'Mad Max'*. It seems reports that *Mel Gibson* is to change his leathers for a pair of football shorts and shin pads are not the vile lies that Fleet Street often likes to scare us with. 'Tis sad, but true — in possibly the strangest piece of miscasting in the history of the movies, Gibson is set to play *George Best* in the film of the Manchester United and Northern Ireland star's life, scripted by much lauded TV writer *Jack Rosenthal*. As Gibson apparently has a healthy Aussie disdain for 'Pommie Land', it'll be interesting to see whether playing such a real-life superhero (albeit one fallen very much from grace), will lure him to our shores — or whether we'll see Alice Springs substituting for Old Trafford... Opening in London this week is *'Sweet Dreams'*, the true story of another famous person, this time US country singer *Patsy Cline*, starring the much respected *Jessica Lange*... Another bio-pic in the offing is a film about Italian dictator and sporter of a natty Num-



● MARLENE: ENIGMATIC — and all the rest of it

ber One trim, El Duce himself — *Benito Mussolini*. *Marlon Brando* has apparently turned down the chance to play such an auspicious historical character... Someone who's made a living out of bearing a startling physical resemblance to said Fascist dictator is *Alexei Sayle*. He and fellow graduate of the Comic Strip, *Rik Mayall*, are currently filming the big screen version of *'Whoops Apocalypse'* at Elstree and on location in America. With *Loretta Swit* (*Hotlips* in *'M.A.S.H.'*) as the President of the United States, the film also boasts that well known *Tottenham Hotspur* supporter *Peter Cook* in attendance, together with *Shane Rimmer*. Who, you may ask? Well, none other than the man who provided the voice of Supermarionated sex symbol *Scott Tracey* in *'Thunderbirds'*. Now, there is a star...



**THE  
DANSE  
SOCIETY**

*New 7" & 3-track 12"*

*12" includes  
'Heaven Is Waiting'  
Dance Mix*

**ARISTA**

**HOLD ON**  
*(To What You've Got)*

# NEWS

DIGEST

edited by  
robin smith

● **Big Audio Dynamite** will be holding a 'Spy Party' at the West London Porchester Hall on February 6. Entrance is £3.50, unless you come dressed as a spy — then it will cost you only £3. Advance tickets are available from the Duffer Of St George, 307 Portobello Road, London W10, and usual agents. This part of the page will self destruct in 60 seconds.

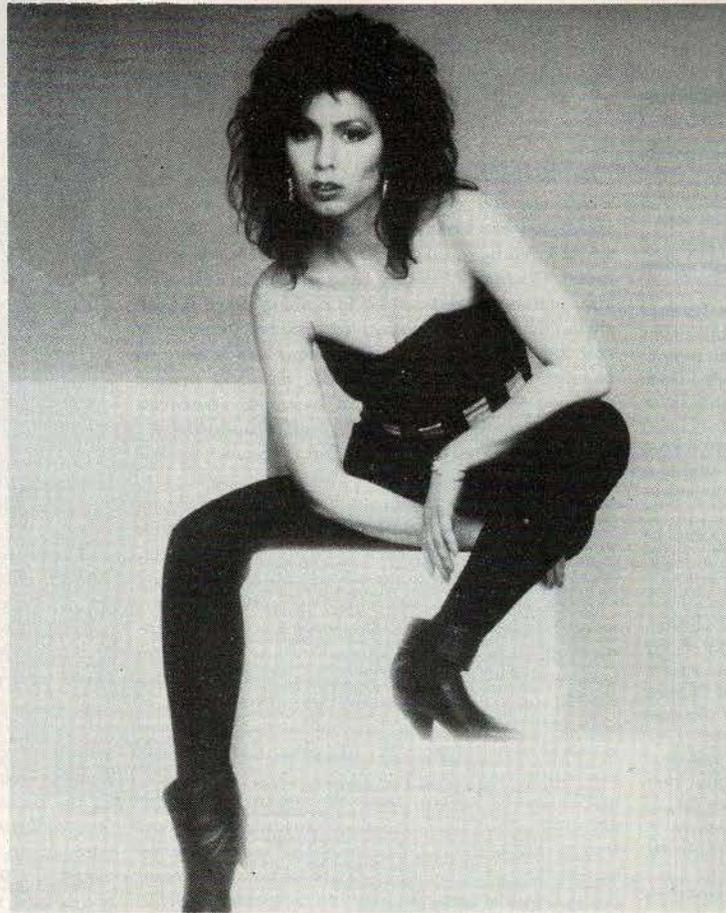
● **The Fall** will be playing the Harlesden Mean Fiddler on February 11. Admission is £4.

● **Simple Minds** will be featured in a rare 40 minute special on 'The Tube' on February 14. The last part of the programme will be devoted to Simple Minds in concert at the Ahoy Stadium in Rotterdam. If you miss the Friday night show, catch the repeat on 'The Tube' on Tuesday February 18.

● **The March Violets** release their single 'Turn To The Sky' on February 28, and they'll also be touring. Dates are Preston Paradise February 21, Manchester Polytechnic 22, Croydon Underground 23, Essex University 24, Coventry Polytechnic 26, Dudley JB's 28, Cardiff Nero's March 1, Birmingham Portland 5, Newcastle Riverside 6, Nottingham Trent Polytechnic 7, Brighton Escape Club 9, Bristol Bier Keller 11, Southampton University 12, London Electric Ballroom 13.

These will be the first dates featuring their new lead singer Cleo. A lovely girl she is, too.

● **The Cramps** have lined up a wacking tour. They'll be playing Hammersmith Odeon March 14 and 15, Sheffield University 18, Leeds University 19, Liverpool Royal Court 20, Glasgow Barrowlands 22, Edinburgh Empire 23, Aberdeen Capitol 24, Newcastle Mayfair 26, Manchester Apollo 27, Hull City Hall 28, Wolverhampton Civic Hall 29. The Cramps will also be over here in mid May.



## J E N N Y T O U R

■ Jennifer Rush plays her first ever British dates in April. She'll be opening at the Brighton Centre April 6, followed by Bristol Hippodrome 7, London Royal Albert Hall 11, Edinburgh Playhouse 13, Sheffield City Hall 15, Birmingham Odeon 17, Nottingham Royal Centre 18, Manchester Apollo 19. Tickets are £8.50, £7.50 and £6.50 excluding Edinburgh where they are £8.50 and £7.50 and the Royal Albert Hall where they are £9.50, £8.50, £7, £6.50 and £5.50.

All tickets are available now from box offices, with the exception of the Royal Albert Hall, for which they are only available by post from Jennifer Rush Box Office, PO Box 77, London SW4 9LH. Make your cheques or postal orders payable to Jennifer Rush Box Office, add a 50p booking fee to the cost of each ticket, and enclose a sae.

Jennifer's follow up to 'Ring Of Ice' will be 'Madonna's Eyes', out on February 17.

■ **Ozzy Osbourne** releases his long awaited album 'The Ultimate Sin' on February 10. Tracks include Ozzy's current single 'Shot In The Dark', 'Thank God For The Bomb' and 'Killer Of Giants'. We're told that Ozzy's show in Bradford will definitely be going ahead, despite the efforts of some local councillors to ban him. May their tongues shrivel up and turn to dust.

● **Simply Red** release their single 'Jericho' on February 17. Written by frontman Mick Hucknall, the song is a re-recorded version of the track found on their debut album 'Picture Book'.

● **Nils Lofgren**, Bruce Springsteen's little friend, plays a special one off show at the London Palladium on February 16. The concert will be a special acoustic performance called 'An Evening With Nils Lofgren'. Tickets are available from the Palladium box office and usual agents.

● **Comic Strip** stars **Adrian Edmondson**, **Rik Mayall** and **Nigel Planer** have teamed up to record a charity single. Yes, they're doing 'The Young Ones', originally a number one hit for Cliff Richard 27 years ago in 1959. The single will be out towards the end of February and the money raised will go to Oxfam and the Save The Children Fund. The cash will be used for relief work in Ethiopia and to finance anti-drugs projects in England.

● **Violent Femmes** have lined up some choice dates. They'll be playing Harlesden Mean Fiddler February 20, Manchester International March 1, Leeds Warehouse 2, London Town And Country Club 3.

● **Freddie Jackson** re-releases his single 'Rock Me Tonight' on February 10. Limited editions of the 12 inch version will include a free colour poster.

● **Frank Sinatra** releases his single 'Theme From New York, New York' on February 10. It's taken from Frank's forthcoming album 'His Greatest Hits; New York New York'.

● **Madness** will release a special double pack edition of 'Sweetest Girl' on February 14. The pack has an extra single, featuring 'Tears You Can't Hide' and 'Call Me'.

● **Hüsker Dü** release their single 'Don't Want To Know If You Are Lonely' on February 17. The 12 inch version features a live rendition of the Lennon and McCartney song, 'Helter Skelter'.

● **Sophia George** has changed her show at the Hammersmith Palais from February 9 to February 23. Tickets will be valid for the new date. Sophia's debut album 'Fresh' will be out this week.

● **Sister Sledge** release their single 'When The Boys Meet The Girls' on February 10. The flip side is 'The Boy Most Likely'.

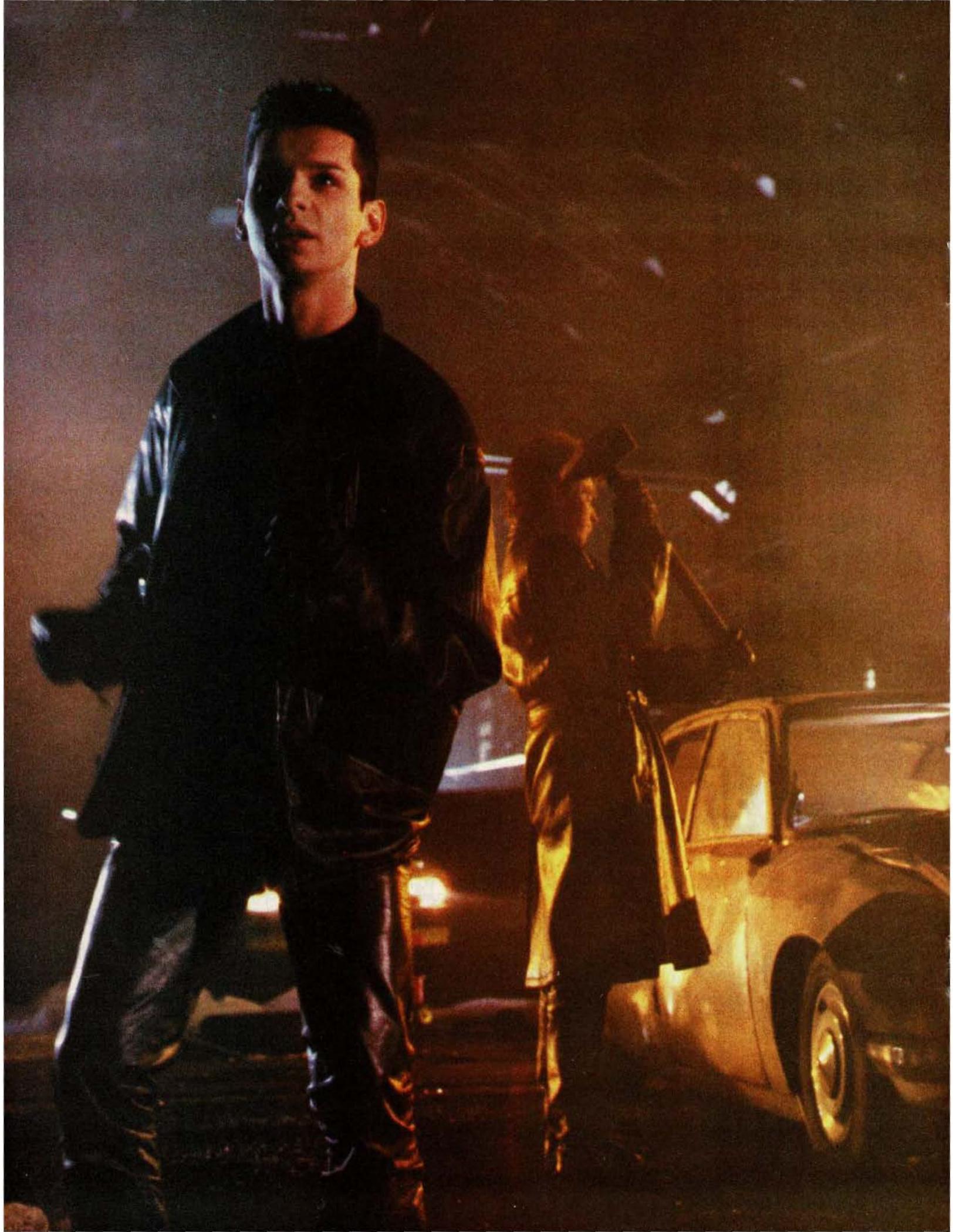


Photo by Paul Cox

● **OZZY**: Unspeakable things in Bradford

BKO Productions present **CHERRELLE & ALEXANDER O'NEAL**  
PLUS GUESTS 52ND STREET  
BY PUBLIC DEMAND EXTRA SHOW THURS 27th FEB  
FRIDAY 28th FEBRUARY & SATURDAY 1st MARCH, 7.30pm  
HAMMERSMITH ODEON, LONDON W6  
Tickets: £7.50, £6.50 & £5.50 Box office telephone 01-748 4081  
Credit card hotline 01-741 8989 (subject to booking fee)  
SUNDAY 2nd MARCH, 5.30pm & 8.30pm  
FAIRFIELD HALLS, CROYDON Tickets £7.50, £6.50 & £5.50  
Box office telephone 01-688 9291 Credit card hotline 01-680 5955

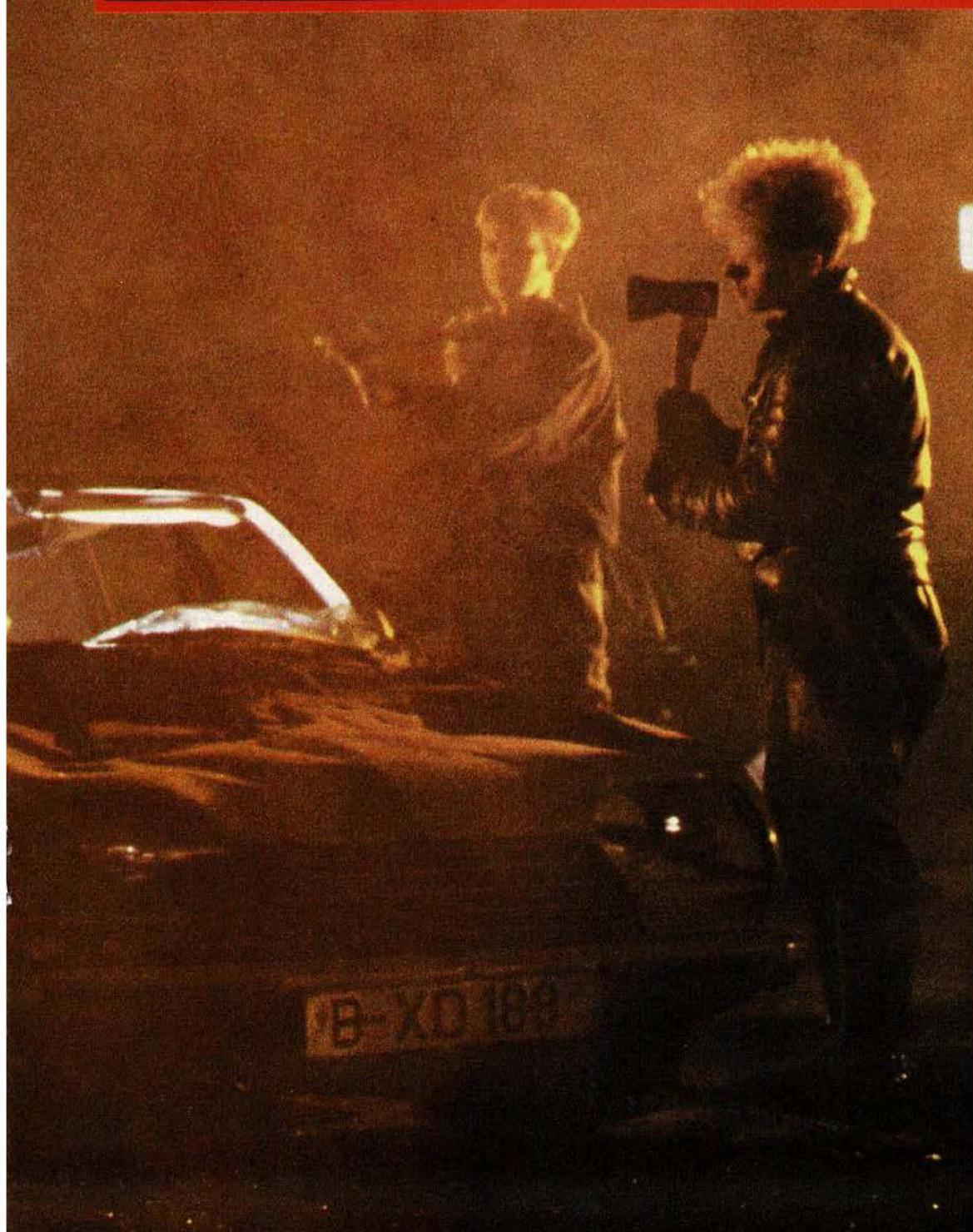






'I LOVE THE IDEA OF WEARING LEATHER AND I LOVE THE IDEA OF BEING TIED UP, BECAUSE I LOVE THE FEELING OF HELPLESSNESS...'

Heavens, what *does* Depeche Mode's Martin Gore get up to in Berlin? Smelly trousers... a little automobile reconstruction... and a Nancy Culp interview. Photography by Joe Shutter



It was the sort of drunken scenario every PR dreads. There, flat on his back in the middle of Berlin's Wienerstrasse, was Martin Gore, his black motorcycle boots akimbo and blond curly locks gracefully sweeping up the muck from the pavement.

An equally *betrunken* journalist stands over him holding a tape machine under his nose. "I'm going to do this interview lying down in the street," he'd announced earlier, inside the very trendy Jungle Club. You could dance naked on the table there and the ultra-cool Berliners would only comment on your colour scheme.

A rather merry crew of Fletch, Martin, Joe, me and our wonderful hostess, Nanni, bounced outside into the biting cold. Ho-ho, I thought. This is going to make one hell of a story. "Get down on the floor, Martin!" I shrieked.

Passers-by ignored all these high jinks as if they happened every day. "OK," I slurred into the tape recorder. "Here we are. We're in Berlin and we're outside Woolworth's. Martin, I'd like to know about your ambitions to be a male stripper!" Fletch hovered in the distance, shaking his head: "If he carries on drinking he *could* strip!"

Martin speaks from the pavement: "It's something I never really wanted to do when I was younger, but as I've... This is the sort of thing that's dangerous because it's the sort of thing that comes out wrong every time." Well, give it a go, Martin.

"I've not got great ambitions to be a stripper, but I quite like stripping." How about here? "It's not a question of not being an exhibitionist. The reason I wouldn't strip in front of Woolworth's in Berlin is it's just not the right place to do it..."

**Depeche Mode** are recording their sixth album, from which a single, 'Stripped', is about to annihilate the airwaves. It's what we in the trade would call 'a radical departure' (great rock cliché) and features (Gott in Himmel) A GUITAR!

The band is in the famous Hansa Studios, where Bowie recorded his unforgettable 'Heroes' album and where the Birthday Party did a fair old job of practically demolishing Studio 2 while

CONTINUED OVER



## CONT FROM PREVIOUS PAGE ●

recording a live album. The day before our impromptu street drama, Dave Gahan had taken us through its hallowed portals.

"The acoustics are so good down here, I usually come down and do me vocals either in the studio or outside on the landing." As soon as I put one foot inside the door, I froze. The atmosphere inside this huge, cavernous and older part of the building felt strange and oppressive. The air was so charged my hair practically stood on end.

"Oh, yeah. It is a bit weird, innit?" grins Dave. "I was down here doing the vocals for 'Shake The Disease' in the dark, last time we were here, and I was terrified. I had all noises in me headphones like whispers, and apparently sometimes you can see the shadow of the projectionist up there." He pointed to a rather eerie-looking projectionist's box. "It's a bit haunted, this studio." I was out of that door quicker than a flash.

Upstairs, in more modern surroundings, the rest of Depeche were getting stuck into recording. They'd been there for two weeks and it looked like taking another month to finish the LP.

After that it's off round the world for a tour that'll take up the best part of the next five months. They've also been filming the video, with Peter Care, for 'Stripped'.

Our first introduction to the band was on that shoot.

We'd been watching poor old Martin and Alan chugging up and down an observation platform right by the Wall, carrying a very large screen, while smoke bombs went off all around us. No wonder the guards in the look-out towers were getting ruffled!

I managed to collar Dave for an hour and ask why they were recording at Hansa.

"Mainly because we're too lazy to find another studio! And we know when we come here that it's going to be good. It's probably one of the best studios in the world. When we first came here, no-one was using the place.

"Working in London, it's difficult to get into it because we just have so many people coming to see us. We don't go through a manager or anything, the four of us. We are the managers. So we all

have our own little areas where we do our bit, and we tend to be doing that all the time rather than working."

What's yours, Dave, apart from band haircuts? He's back to a glossy shade of black after his rather unsuccessful experiment with peroxide.

"Well, I liaise with merchandising, with our plugger and with the accountants, stuff like that." Do you like doing that, then? "No, not particularly." Does that side of things grind you down? I mean, you're trying to do an album, make a video, do interviews...

"It does a bit, 'cos it's a lot of pressure. We're trying to fix up TVs and things through Neil in London, and just basically trying to keep our heads together. 'Cos you start to go a bit mad, you know.

"At the moment, we're at a stage where our success is just getting bigger and bigger everywhere, and it's not, like, stopped. So, of course, there's a lot of people trying to rip you off. You've just got to try and get on top of things."

It also means being away for rather long stretches from his wife, Joanne. Dave broke a million hearts last year when he got married suddenly and surreptitiously. Why the secrecy?

"Well, I mean, the way we got married was just, like, so casual. We'd been living together for six years or more and we just started talking about it one night — about marriage in general — and that was on me mind. Then one morning, I got up and said to her, 'Do you want to get married?' I virtually said it like that.

"I told Chris, our PR, not to tell anyone about it. Obviously, we could have played on it. It doesn't bother me to be in the daily papers but so what? Who cares? Thousands of people get married every day."

Did you feel differently afterwards? A lot of people say it makes a difference to have that bit of paper.

"No, I had a terrible hangover! Again, it's very clichéd to say that you don't feel different, but I don't. We just get on so well. Jo does a lot for me and she's always there when I need her. I miss her more and more and I always thought that was a good sign."

So you won't be taking her out on the road with you? "Well, she can come, but

it doesn't work. It's very difficult. I'm a totally different person on tour. I can be really horrible 'cos I'm so locked into what I do. When Jo's there, I like it, but if she's there every day and if I'm feeling in a bad mood, I just take it out on her. We've had screaming fights like that...

"I think on this whole tour the band have got to all really pull together. We've talked about it, and we know that we're going to have real bad times. That's something we're good at doing, otherwise we wouldn't still be together. We've gone through a lot of bad periods.

"We've not really had musical differences, but just as people. It's usually between me and Fletch. We tend to argue sometimes, but, obviously, we both really love each other" (laughs) "but definitely not in a soppy way!"

In their black leather trousers and jackets, the band look every inch the leather boys they first played to. And so to round 57 of the great leather trouser debate...

"This is another one of those myths. We've always worn leather — you can ask me mum." It's a bit rock and roll though, isn't it? "I suppose so, but leather feels nice, don't it? There's something about dirty leather trousers that I love! There's something naughty and there's something dirty and, basically, the business that we're in is dirty and naughty and it goes with the image!"

This brings us back to Martin; good old quiet and shy Martin, the still waters which run deep. In the past he has always been distinctly coy on the subject of leather, his lyrics which hint at the old taboo of S and M, and his own part in the whole shebang.

In the Wienerstrasse I decide it's high time to confront him, taking advantage of his receptive state. Back in the Intercontinental I button-hole him in the foyer. It's 2.30am and we're both so tired that we're past caring. OK, what about the leather then, Martin?

"Yeah." Are you really into it? "Yeah." In a sexual way? Silence. He smiles charmingly and begins: "I love black... I love the colour black and I love leather in general..."

But you've become noticeably more into it in the last couple of years. "We always wore it as a band, very, very early on, and then we strayed from the path." But the way you dress is very fetishistic. He smiles again, carefully. Come on! Spill the beans!

"I love wearing leather. I love wearing black, but apart from that I love the idea of..." Martin, you can't tell me you're just playing with the imagery because the way you wear it, I don't believe you! He takes a deep breath...

"I love the idea of wearing black and I love the idea of wearing leather and I love the idea of being tied up, because" (he pauses and laughs) "I love the feeling of helplessness, and that's the only reason. I'm not really into pain." Eureka!

What about 'Master And Servant'? "Well, it is about whips and chains, but it's not... As in most of my songs, I hate writing about a certain subject. I like writing songs that are maybe about a subject, but, like, take in a greater spectrum. I hate having to describe songs because if you try and describe them in a few words, you never describe them fully.

"... 'Cos sometimes I write a couple of lines and I'm not sure what they're about. I don't know exactly what I'm trying to

## 'There's something about dirty leather trousers that I love.'

say, but they fit exactly the atmosphere of the song and the music, at that point.

"I hate interviews, actually, because I find it so difficult coming across natural. I hate reading them, too. That's one reason why I don't like doing them. During the last lot we did, we were asked pretty general questions, but when I read what came out, I thought to myself, 'I've got to be really careful in the next batch', and you never are careful.

"I don't blame journalists, I blame myself for what I say. I know it's really bad. It's just a question of..." He stops and goes off at a tangent. "That's one of my favourite sayings, by the way. In fact, there's two tracks on the next album. One's called 'A Question Of Time' and one's called 'A Question Of Lust'.

"I reckon if you interview us, a lot of the time you're going to get a lot of stuff that's real rubbish. I know when you interview me, you're going to get a lot of stuff that you're not going to be interested in at all and you're going to want to make the most of the interview... so..."

So, you've given me some of the best quotes, Martin!

It's been a long, hard day. It's now 3am and time for bed after an unforgettable time. Was it watching the lads demolish three cars in succession that made the trip so good? Or was it standing by the Wall, or where Bowie stood to do his 'Heroes' vocals? No, it was spending two days with four of the most likeable and talented lads on Earth — and them not being afraid to open up a bit.

No need to worry, lads. Your secrets are safe with me...

## 'I wouldn't strip in front of Woolworth's in Berlin. It's just not the right place to do it.'



# FREE

IN NEXT WEEK'S **rm**

32-PAGE  
COLOUR

# VIDEO SUPPLEMENT

FEATURING  
THE TOP 30  
POP PROMOS  
OF ALL TIME

Ten years after 'Bohemian Rhapsody', there just isn't a band who seriously wants to make it that doesn't make a video. Millions of record industry pounds are sunk into making promos every year.

Not many are worth the money. **rm** thought it high time to look back and choose the top 30 music promos ever made — the most innovative for their time, the most visually exciting, the most memorable, the most over the top...

It's all included in a 32 page booklet, free with **rm** in the February 15 issue. Be there or be square-eyed.

## COMING SOON

- |               |                                     |
|---------------|-------------------------------------|
| <b>FEB 22</b> | Free 15-track cassette offer starts |
| <b>MAR 1</b>  | 50p off LPs at Virgin Stores        |
| <b>MAR 8</b>  | 50p off cassettes at Virgin Stores  |
| <b>MAR 15</b> | £1.00 off videos at Virgin Stores   |
| <b>MAR 22</b> | Free 4-track solid EP               |

W/E FEB 8, 1986

GALLUP UK SINGLES  
GALLUP UK ALBUMS  
COMPACT DISCS  
MUSIC VIDEO

# CHARTS

## GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SINGLES
1	6	3	<b>WHEN THE GOING GETS TOUGH THE TOUGH GET GOING</b> , Billy Ocean, Jive
2	1	7	<b>THE SUN ALWAYS SHINES ON TV</b> , A-Ha, Warner Bros
3	4	3	<b>BORDERLINE</b> , Madonna, Sire
4	2	5	<b>ONLY LOVE</b> , Nana Mouskouri, Carrere/Philips
5	3	5	<b>WALK OF LIFE</b> , Dire Straits, Vertigo
6	10	5	<b>SYSTEM ADDICT</b> , Five Star, Tent
7	12	5	<b>THE PHANTOM OF THE OPERA</b> , Sarah Brightman And Steve Harley, Polydor
8	19	3	<b>LIVING IN AMERICA</b> , James Brown, Scotti Brothers
9	8	5	<b>SUSPICIOUS MINDS</b> , Fine Young Cannibals, London
10	17	2	<b>SANCTIFY YOURSELF</b> , Simple Minds, Virgin
11	5	8	<b>BROKEN WINGS</b> , Mr Mister, RCA
12	15	4	<b>LA VIE EN ROSE/PULL UP TO THE BUMPER</b> , Grace Jones, Island
13	9	7	<b>SATURDAY LOVE</b> , Cherrelle And Alexander O'Neal, Tabu
14	34	3	<b>THE CAPTAIN OF HER HEART</b> , Double, Polydor
15	11	6	<b>YOU LITTLE THIEF</b> , Feargal Sharkey, Virgin
16	22	4	<b>LIFE'S WHAT YOU MAKE IT</b> , Talk Talk, EMI
17	14	5	<b>IT'S ALRIGHT (BABY'S COMING BACK)</b> , Eurythmics, RCA
18	—	1	<b>ELOISE</b> , Damned, MCA GRIM4
19	23	3	<b>HOW WILL I KNOW</b> , Whitney Houston, Arista
20	37	2	<b>RISE</b> , Public Image Limited, Virgin
21	29	2	<b>SHOT IN THE DARK</b> , Ozzy Osbourne, Epic
22	13	8	<b>ALICE, I WANT YOU JUST FOR ME</b> , Full Force, CBS
23	7	12	<b>WEST END GIRLS</b> , Pet Shop Boys, Parlophone
24	30	4	<b>IF I RULED THE WORLD</b> , Kurtis Blow, Club
25	25	4	<b>IMAGINATION</b> , Belouis Some, Parlophone
26	20	3	<b>IN A LIFETIME</b> , Clannad with Bono, RCA
27	32	2	<b>MY MAGIC MAN</b> , Rochelle, Warner Bros
28	16	11	<b>HIT THAT PERFECT BEAT</b> , Bronski Beat, Forbidden Fruit
29	18	12	<b>WHO'S ZOOMIN' WHO</b> , Aretha Franklin, Arista
30	70	2	<b>BURNING HEART</b> , Survivor, Scotti Brothers
31	44	3	<b>CHAIN REACTION</b> , Diana Ross, Capitol
32	35	3	<b>IF YOU'RE READY (COME GO WITH ME)</b> , Ruby Turner, Jive
33	39	2	<b>DON'T LET ME BE MISUNDERSTOOD</b> , The Costello Show/Confederates, F-Beat
34	56	2	<b>STARTING TOGETHER</b> , Su Pollard, Rainbow
35	53	2	<b>DON'T WASTE MY TIME</b> , Paul Hardcastle, Chrysalis
36	42	4	<b>RADIO AFRICA</b> , Latin Quarter, Rockin' Horse/Arista
37	40	3	<b>THE PROMISE</b> , Arcadia, Parlophone
38	26	10	<b>LEAVING ME NOW</b> , Level 42, Polydor
39	—	1	<b>TURNING AWAY</b> , Shakin' Stevens, EPIC A6819
40	21	10	<b>RUSSIANS</b> , Sting, A&M
41	43	3	<b>ONE DANCE WON'T DO</b> , Audrey Hall, Revolutionary Sounds/German
42	27	4	<b>SPIRIT OF '76</b> , Alarm, IRS
43	24	10	<b>GIRLIE GIRLIE</b> , Sophia George, Winner
44	28	13	<b>SAVING ALL MY LOVE FOR YOU</b> , Whitney Houston, Arista
45	—	1	<b>AND SHE WAS</b> , Talking Heads, EMI EMI5543
46	—	1	<b>WASTELANDS</b> , Midge Ure, Chrysalis URE3
47	59	2	<b>SIDEWALK TALK/WAS DOG A DOUGHNUT</b> , Jellybean, EMI America
48	—	1	<b>I'M NOT GONNA LET YOU</b> , Colonel Abrams, MCA MCA1031
49	51	2	<b>SWEETEST GIRL</b> , Madness, Zarjazz
50	58	2	<b>BABY LOVE</b> , Regina, Funkin' Marvellous
51	46	3	<b>HOLD ME</b> , Teddy Pendergrass/Whitney Houston, Asylum
52	—	1	<b>PAIN</b> , Betty Wright, Cooltempo COOL117
53	41	3	<b>FUNKY SENSATION</b> , Ladies Choice, Sure Delight
54	72	2	<b>SMALL TOWN</b> , John Cougar Mellencamp, Riva
55	36	12	<b>SEPARATE LIVES</b> , Phil Collins and Marilyn Martin, Virgin
56	33	4	<b>SHAKE YOUR FOUNDATIONS</b> , AC/DC, Atlantic
57	54	3	<b>I CAN'T WAIT</b> , Stevie Nicks, Parlophone
58	31	9	<b>RING OF ICE</b> , Jennifer Rush, CBS
59	52	7	<b>NEW YORK EYES</b> , Nicole With Timmy Thomas, Portrait
60	48	4	<b>GIRLS ARE MORE FUN</b> , Ray Parker, Jr, Arista
61	47	10	<b>DRESS YOU UP</b> , Madonna, Sire
62	38	4	<b>CUT ME DOWN</b> , Lloyd Cole, Polydor
63	64	3	<b>MY GUY/MY GIRL (MEDLEY)</b> , Amii Stewart And Deon Estus, Sediton
64	71	5	<b>ONE NATION</b> , Masquerade, Streetwave
65	—	1	<b>YEARS LATER</b> , Cactus World News, MCA MCA1024
66	—	1	<b>JOHNNY JOHNNY</b> , Prefab Sprout, Kitchenware SK24
67	—	1	<b>SARA</b> , Starship, RCA/GRUNT FB49893
68	57	3	<b>IT DOESN'T REALLY MATTER</b> , Zapp, Warner Bros
69	—	1	<b>SMOKIN' IN THE BOYS ROOM/HOME SWEET HOME</b> , Mötley Crüe, Elektra EKR33
70	50	10	<b>WRAP HER UP</b> , Elton John, Rocket
71	—	1	<b>UNCHAINED MELODY</b> , Leo Sayer, Chrysalis LEO3
72	45	11	<b>WALKING IN THE AIR</b> , Aled Jones, HMV
73	49	12	<b>I'M YOUR MAN</b> , Wham!, Epic
74	—	1	<b>ON THE TRAIL</b> , Prime Movers, Island IS263
75	—	1	<b>POWER OF LOVE</b> , Huey Lewis And The News, Chrysalis HUEY3

## THE NEXT TWENTY FIVE

76	78	<b>DON'T YOU (FORGET ABOUT ME)</b> , Simple Minds, Virgin
77	76	<b>A LOVE BIZARRE</b> , Sheila E, Warner Bros
78	—	<b>SILENT RUNNING</b> , Mike + The Mechanics, WEA U8908
79	79	<b>LIVING IN THE PAST</b> , Drum Theatre, Epic
80	—	<b>EDGE OF DARKNESS (EP)</b> , Eric Clapton And Michael Kamen, BBC RESL178
81	—	<b>IF YOU WERE HERE TONIGHT</b> , Alexander O'Neal, Tabu A6391
82	—	<b>SAY YOU SAY ME</b> , Lionel Richie, Motown ZB40421
83	67	<b>BABY TALK</b> , Alisha, Total Control
84	81	<b>COLD SHOULDER</b> , Evelyn Thomas, Record Shack
85	—	<b>MANIC MONDAY</b> , Bangles, CBS A6796
86	—	<b>HOW TO WIN YOUR LOVE</b> , Spencer Jones, Champion CHAMP10
87	90	<b>WEAK IN THE PRESENCE OF BEAUTY</b> , Floy Joy, Virgin
88	88	<b>IN THE MIDDLE OF THE NIGHT</b> , Taka Boom, Boiling Point/Polydor
89	87	<b>PARTY ALL THE TIME</b> , Eddie Murphy, CBS
90	—	<b>NO SHOW</b> , Symbolic Three/DJ Doctor Shock, PRT 7P345
91	—	<b>DO THEY KNOW IT'S CHRISTMAS?</b> , Band Aid, Mercury FEED1
92	—	<b>THIS TIME</b> , Inxs, Mercury INXS4
93	—	<b>KOOK NOH!</b> , Aswad, Simba
94	—	<b>DON'T TELL ME LIES</b> , Breathe, Siren SIREN11
95	82	<b>RESCUE ME</b> , Zerra One, Mercury
96	—	<b>HOLD ON TO YOUR LOVE</b> , Smokey Robinson, Motown, ZB40553
97	—	<b>SHOULDN'T HAVE BEEN LIKE THAT</b> , Fra Lippo Lippi, Virgin VS831
98	94	<b>ALIVE AND KICKING</b> , Simple Minds, Virgin
99	86	<b>THE OAK TREE</b> , Morris Day, Warner Bros
100	—	<b>SOUL KISS</b> , Olivia Newton-John, Mercury MER210

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

## GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUMS
1	1	38	<b>BROTHERS IN ARMS</b> , Dire Straits, Vertigo ☆☆☆
2	2	14	<b>HUNTING HIGH AND LOW</b> , A-Ha, Warner Bros □
3	4	16	<b>WORLD MACHINE</b> , Level 42, Polydor ☆
4	3	4	<b>THE BROADWAY ALBUM</b> , Barbra Streisand, CBS □
5	6	9	<b>ISLAND LIFE</b> , Grace Jones, Island
6	5	33	<b>THE DREAM OF THE BLUE TURTLES</b> , Sting, A&M ☆
7	7	40	<b>BE YOURSELF TONIGHT</b> , Eurythmics, RCA ☆
8	9	9	<b>WHITNEY HOUSTON</b> , Whitney Houston, Arista □ ☆
9	8	64	<b>LIKE A VIRGIN</b> , Madonna, Sire ☆☆☆
10	15	15	<b>ONCE UPON A TIME</b> , Simple Minds, Virgin □
11	13	8	<b>FINE YOUNG CANNIBALS</b> , Fine Young Cannibals, London ○
12	12	12	<b>FEARGAL SHARKEY</b> , Feargal Sharkey, Virgin □
13	10	44	<b>GO WEST</b> , Go West, Chrysalis ☆
14	14	29	<b>THE FIRST ALBUM</b> , Madonna, Sire □
15	18	6	<b>LUXURY OF LIFE</b> , Five Star, Tent ○
16	11	10	<b>NOW THAT'S WHAT I CALL MUSIC 6</b> , Various, EMI/Virgin ☆☆☆

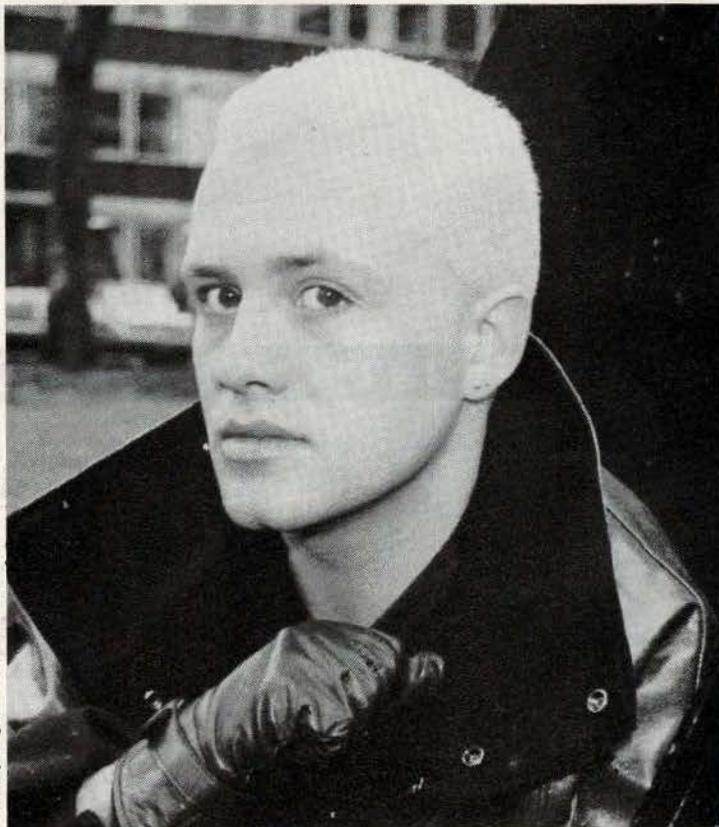


Photo by Eugene Adebarn

UK SINGLES 25

- 17 16 13 **PROMISE**, Sade, Epic ☆ ☆
- 18 48 2 **ROCKY IV**, Original Soundtrack, Scotti Brothers
- 19 22 11 **EASY PIECES**, Lloyd Cole And The Commotions, Polydor □
- 20 20 10 **HITS 3**, Various, CBS/WEA ☆ ☆
- 21 29 60 **ALCHEMY**, Dire Straits, Vertigo ☆
- 22 23 12 **THE CLASSIC TOUCH**, Richard Clayderman/RPO, Delphine □
- 23 25 50 **NO JACKET REQUIRED**, Phil Collins, Virgin ☆ ☆ ☆
- 24 31 33 **LITTLE CREATURES**, Talking Heads, EMI □
- 25 21 3 **HIGH PRIORITY**, Cherrelle, Tabu
- 26 17 13 **THE SINGLES COLLECTION**, Spandau Ballet, Chrysalis ☆ ☆ ☆
- 27 26 85 **PRIVATE DANCER**, Tina Turner, Capitol ☆ ☆
- 28 19 13 **JENNIFER RUSH**, Jennifer Rush, CBS ☆
- 29 27 13 **ICE ON FIRE**, Elton John, Rocket ☆
- 30 35 135 **QUEEN GREATEST HITS**, Queen, EMI ☆ ☆ ☆
- 31 24 49 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury ☆ ☆
- 32 32 20 **HOUNDS OF LOVE**, Kate Bush, EMI ☆
- 33 30 17 **LOVE SONGS**, George Benson, K-Tel ☆ ☆
- 34 34 50 **RECKLESS**, Bryan Adams, A&M ☆
- 35 47 9 **ROCK A LITTLE**, Stevie Nicks, Parlophone
- 36 51 4 **MACALLA**, Clannad, RCA
- 37 37 87 **BORN IN THE USA**, Bruce Springsteen, CBS ☆ ☆ ☆
- 38 39 70 **THE UNFORGETTABLE FIRE**, U2, Island ☆
- 39 45 4 **JAZZ SINGER**, Neil Diamond, Capitol ☆
- 40 36 13 **THE LOVE ALBUM**, Various, Telstar ☆
- 41 28 7 **MUSIC OF THE ANDES**, Incantation, Nouveau Music □
- 42 42 30 **GREATEST HITS VOL 1 AND 2**, Billy Joel, CBS ☆
- 43 38 7 **LOVE OVER GOLD**, Dire Straits, Vertigo ☆ ☆
- 44 62 13 **THE POWER OF CLASSIC ROCK**, LSO, Portrait □
- 45 43 12 **SONGS TO LEARN AND SING**, Echo and The Bunnymen, Korova □



- 95 96 3 **NO PARLEZ**, Paul Young, CBS ☆ ☆ ☆
- 96 86 2 **STRENGTH**, Alarm, IRS
- 97 72 22 **BAGGARIDDIM**, UB40, Dep International/Virgin □
- 98 — 1 **BAT OUT OF HELL**, Meat Loaf, Epic/Cleavela EPC82419
- 99 — 1 **GREATEST HITS OF THE COMMODORES**, Commodores, Telstar Star 2249
- 100 92 2 **LIVE AFTER DEATH**, Iron Maiden, EMI RIP1

☆☆☆ Triple Platinum (900,000 sales) ☆☆ Double Platinum (600,000 sales)  
 ☆ Platinum (300,000 sales) □ Gold (100,000 sales) ○ Silver (60,000 sales)

MUSIC VIDEO

- 1 1 **THE VIRGIN TOUR**, Madonna, WEA
- 2 3 **THE UNFORGETTABLE FIRE**, U2, Island
- 3 2 **WHAM! '85**, Wham!, CBS/Fox
- 4 4 **RUPERT AND THE FROG SONG**, Paul McCartney, Virgin
- 5 11 **GREATEST FLIX**, Queen, PMI
- 6 7 **LIVE IN RIO**, Queen, PMI
- 7 9 **DANCE ON FIRE**, the Doors, CJC
- 8 14 **THE SINGLE FILE**, Kate Bush, PMI
- 9 10 **THE VIDEO**, Wham!, CBS/Fox
- 10 5 **ARENA**, Duran Duran, PMI
- 11 6 **LIVE AFTER DEATH**, Iron Maiden, PMI
- 12 12 **NOW, THAT'S WHAT I CALL MUSIC VIDEO 6**, Virgin/PMI
- 13 13 **"UNDER A BLOOD RED SKY" LIVE AT REDROCK**, U2, Virgin/PVG
- 14 8 **ALCHEMY LIVE**, Dire Straits, Polygram
- 15 18 **THIS IS VIDEO CLASH**, the Clash, CBS/Fox
- 16 20 **SCENES FROM THE BIG CHAIR**, Tears For Fears, Polygram
- 17 — **PRIVATE DANCER TOUR**, Tina Turner, PMI
- 18 — **THE VIDEO EP**, Madonna, Warner
- 19 — **RECITAL OF THE SCRIPT**, Marillion, PMI
- 20 — **LIVE — THE MAMA TOUR**, Genesis, Virgin/PVG

Compiled by Spotlight Research

COMPACT DISCS

- 1 1 **BROTHERS IN ARMS**, Dire Straits, Vertigo/Phonogram
- 2 2 **WORLD MACHINE**, Level 42, Polydor
- 3 4 **BE YOURSELF TONIGHT**, Eurythmics, RCA
- 4 3 **ISLAND LIFE**, Grace Jones, Island
- 5 5 **LOVE OVER GOLD**, Dire Straits, Vertigo/Phonogram
- 6 15 **THE BROADWAY ALBUM**, Barbra Streisand, CBS
- 7 7 **THE DREAM OF THE BLUE TURTLES**, Sting, A&M
- 8 8 **FEARGAL SHARKEY**, Feargal Sharkey, Virgin
- 9 9 **PROMISE**, Sade, Epic
- 10 — **HOUNDS OF LOVE**, Kate Bush, EMI
- 11 11 **MAKIN' MOVIES**, Dire Straits, Vertigo/Phonogram
- 12 16 **HUNTING HIGH AND LOW**, A-Ha, Warner Brothers
- 13 12 **ICE ON FIRE**, Elton John, Rocket/Phonogram
- 14 14 **NO JACKET REQUIRED**, Phil Collins, Virgin
- 15 — **MACALLA**, Clannad, RCA
- 16 — **ALCHEMY — DIRE STRAITS LIVE**, Dire Straits, Vertigo/Phonogram
- 17 10 **FACE VALUE**, Phil Collins, Virgin
- 18 6 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury/Phonogram
- 19 — **LIKE A VIRGIN**, Madonna, Sire
- 20 20 **EASY PIECES**, Lloyd Cole And The Commotions, Polydor

Compiled by Spotlight Research



UK SINGLES 14

- 46 41 12 **GOLD**, Barbara Dickson, K-Tel ☆
- 47 53 33 **MISPLACED CHILDHOOD**, Marillion, EMI ☆
- 48 58 35 **FACE VALUE**, Phil Collins, Virgin ☆ ☆
- 49 33 115 **UNDER A BLOOD RED SKY**, U2, Island ☆ ☆
- 50 40 81 **DIAMOND LIFE**, Sade, Epic ☆ ☆ ☆
- 51 49 4 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista
- 52 — 1 **THE DANCE HITS ALBUM**, Various, Telebell TVLP8
- 53 57 7 **MAKIN' MOVIES**, Dire Straits, Vertigo ☆ ☆
- 54 75 2 **SUDDENLY**, Billy Ocean, Jive
- 55 46 14 **AFTERBURNER**, ZZ Top, Warner Bros □
- 56 56 16 **LOVE**, Cult, Beggars Banquet □
- 57 77 4 **STOP MAKING SENSE**, Talking Heads, EMI □
- 58 44 8 **HEART AND SOUL**, Barry White, K-Tel □
- 59 66 2 **MISTRAL'S DAUGHTER**, Nana Mouskouri/Variou, Carrere
- 60 52 13 **GREATEST HITS OF 1985**, Various, Telstar ☆
- 61 50 22 **LEAVE THE BEST TO LAST**, James Last, PROTV ☆
- 62 79 29 **THE KENNY ROGERS STORY**, Kenny Rogers, Liberty ☆
- 63 59 2 **SWEET INSPIRATION**, Inspirational Choir, Portrait PRT10048
- 64 65 33 **ALL THROUGH THE NIGHT**, Aled Jones, BBC □
- 65 93 5 **PSYCHOCANDY**, Jesus And Mary Chain, Blanco Y Negro
- 66 85 5 **BACK TO THE FUTURE**, Original Soundtrack, MCA
- 67 74 4 **HELLO, I MUST BE GOING!**, Phil Collins, Virgin ☆
- 68 63 3 **SUZANNE VEGA**, Suzanne Vega, A&M
- 69 99 35 **BOYS AND GIRLS**, Bryan Ferry, EG ☆
- 70 71 14 **CARS GREATEST HITS**, Cars, Elektra ○
- 71 64 5 **DIRE STRAITS**, Dire Straits, Vertigo ☆
- 72 68 120 **CAN'T SLOW DOWN**, Lionel Richie, Motown ☆ ☆ ☆
- 73 55 13 **LOVE HURTS**, Elaine Paige, WEA ☆
- 74 80 16 **BLUE SKIES**, Kiri Te Kanawa/Nelson Riddle, London □
- 75 67 3 **WAR**, U2, Island ☆
- 76 61 10 **THE SECRET OF ASSOCIATION**, Paul Young, CBS ☆ ☆
- 77 — 1 **ALEXANDER O'NEAL**, Alexander O'Neal, TABU TBU26485
- 78 69 16 **THE SINGLES 81-85**, Depeche Mode, Mute □
- 79 91 3 **COMMUNIQUE**, Dire Straits, Vertigo ☆
- 80 84 16 **WEST SIDE STORY**, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon □
- 81 83 3 **VOICES FROM THE HOLY LAND**, BBC Welsh Chorus, BBC
- 82 — 1 **LISTEN LIKE THIEVES**, INXS, Mercury MERH82
- 83 — 1 **STEVE McQUEEN**, Prefab Sprout, Kitchenware KWLP3
- 84 54 15 **THE COMPLETE MIKE OLDFIELD**, Mike Oldfield, Virgin ○
- 85 94 5 **PICTURE BOOK**, Simply Red, Elektra ○
- 86 81 5 **VERY BEST OF CHRIS DE BURGH**, Chris De Burgh, Telstar □
- 87 — 1 **BACK IN THE DHSS**, Half Man/Half Biscuit, Probe Plus PROBE4
- 88 78 10 **SO RED THE ROSE**, Arcadia, Parlophone
- 89 — 1 **NEW GOLD DREAM (81 82 83 84)**, Simple Minds, VIRGIN V2230
- 90 88 3 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 91 87 2 **ELIMINATOR**, ZZ Top, Warner Bros
- 92 82 8 **ALF**, Alison Moyet, CBS ☆ ☆ ☆
- 93 73 8 **STREET SOUNDS 15**, Various, StreetSounds
- 94 76 2 **THIS IS BIG AUDIO DYNAMITE**, Big Audio Dynamite, CBS

W / E FEB 8, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

# CHARTS

## U S S I N G L E S

- 1 1 **THAT'S WHAT FRIENDS ARE FOR**, Dionne Warwick and Friends, Arista
- 2 2 **BURNING HEART**, Survivor, Scotti Brothers
- 3 3 **I'M YOUR MAN**, Wham!, Columbia/CBS
- 4 7 **WHEN THE GOING GETS TOUGH**, Billy Ocean, Jive
- 5 11 **HOW WILL I KNOW**, Whitney Houston, Arista
- 6 13 **KYRIE**, Mr Mister, RCA
- 7 8 **SPIES LIKE US**, Paul McCartney, Capitol
- 8 4 **TALK TO ME**, Stevie Nicks, Modern
- 9 15 **LIVING IN AMERICA**, James Brown, Scotti Brothers
- 10 12 **CONGA**, Miami Sound Machine, Epic
- 11 10 **GO HOME**, Stevie Wonder, Tamla
- 12 16 **THE SWEETEST TABOO**, Sade, Portrait
- 13 6 **MY HOMETOWN**, Bruce Springsteen, Columbia/CBS
- 14 5 **SAY YOU, SAY ME**, Lionel Richie, Motown
- 15 23 **SARA**, Starship, Grunt
- 16 20 **LIFE IN A NORTHERN TOWN**, Dream Academy, Warner Brothers
- 17 9 **WALK OF LIFE**, Dire Straits, Warner Brothers
- 18 24 **SILENT RUNNING**, Mike And The Mechanics, Atlantic
- 19 22 **A LOVE BIZARRE**, Sheila E. Paisley Park
- 20 18 **SIDEWALK TALK**, Jellybean, EMI America
- 21 31 **SECRET LOVERS**, Atlantic Starr, A&M
- 22 14 **I MISS YOU**, Klymaxx, MCA/Constellation
- 23 27 **TARZAN BOY**, Baltimora, Manhattan
- 24 28 **THE SUN ALWAYS SHINES ON TV**, A-Ha, Warner Brothers
- 25 33 **DIGITAL DISPLAY**, Ready For The World, MCA
- 26 35 **KING FOR A DAY**, Thompson Twins, Arista
- 27 17 **GOODBYE**, Night Ranger, Camel/MCA
- 28 37 **THESE DREAMS**, Heart, Capitol
- 29 19 **PARTY ALL THE TIME**, Eddie Murphy, Columbia/CBS
- 30 38 **RUSSIANS**, Sting, A&M
- 31 36 **HE'LL NEVER LOVE YOU (LIKE I DO)**, Freddie Jackson, Capitol
- 32 21 **ALIVE AND KICKING**, Simple Minds, A&M/Virgin
- 33 30 **EVERYTHING IN MY HEART**, Corey Hart, EMI America
- 34 39 **DAY BY DAY**, the Hooters, Columbia/CBS
- 35 44 **NIKITA**, Elton John, Geffen
- 36 42 **STAGES**, ZZ Top, Warner Brothers
- 37 25 **SMALL TOWN**, John Cougar Mellencamp, Riva
- 38 49 **BEAT'S SO LONELY**, Charlie Sexton, MCA
- 39 34 **YOU'RE A FRIEND OF MINE**, Clarence Clemons and Jackson Browne, Columbia/CBS
- 40 50 **SANCTIFY YOURSELF**, Simple Minds, A&M
- 41 56 **THE SUPER BOWL SHUFFLE**, Chicago Bears Shufflin' Crew, Red Label
- 42 48 **THIS COULD BE THE NIGHT**, Loverboy, Columbia/CBS
- 43 29 **TONIGHT SHE COMES**, the Cars, Elektra
- 44 54 **ROCK IN THE USA**, John Cougar Mellencamp, Riva
- 45 53 **ANOTHER NIGHT**, Aretha Franklin, Arista
- 46 43 **SOMEWHERE (FROM WEST SIDE STORY)**, Barbra Streisand, Col/CBS
- 47 55 **(HOW TO BE A) MILLIONAIRE**, A&C, Mercury
- 48 60 **WHAT YOU NEED**, INXS, Atlantic
- 49 32 **FACE THE FACE**, Pete Townshend, Atco
- 50 26 **IT'S ONLY LOVE**, Bryan Adams and Tina Turner, A&M

- 51 58 **LET'S GO ALL THE WAY**, Sly Fox, Capitol
- 52 59 **NIGHT MOVES**, Marilyn Martin, Atlantic
- 53 51 **CARAVAN OF LOVE**, Isley Jasper Isley, CBS Associated
- 54 41 **SEPARATE LIVES**, Phil Collins and Marilyn Martin, Atlantic
- 55 64 **GOODBYE IS FOREVER**, Arcadia, Capitol
- 56 65 **NO EASY WAY OUT**, Robert Tepper, Scotti Brothers
- 57 40 **EVERYBODY DANCE**, Ta Mara and The Seen, A&M
- 58 46 **OBJECT OF MY DESIRE**, Starpoint, Elektra
- 59 52 **BROKEN WINGS**, Mr Mister, RCA
- 60 69 **BOP**, Dan Seals, EMI-America

## B U L L E T I N S

- 61 66 **STRENGTH**, the Alarm, IRS
- 62 80 **I'M NOT THE ONE**, the Cars, Elektra
- 64 77 **MANIC MONDAY**, Bangles, Columbia
- 66 75 **NEEDLES AND PINS**, Tom Petty And The Heartbreakers and Stevie Nicks, MCA
- 69 91 **CALLING AMERICA**, Electric Light Orchestra, CBS Associated
- 71 79 **DO ME BABY**, Meli'sa Morgan, Capitol
- 72 84 **TENDER LOVE**, Force MD's, Warner Brothers/Tommy Boy
- 75 81 **LIVE IS LIFE**, Opus, Polydor
- 77 94 **I'D DO IT ALL AGAIN**, Sam Harris, Motown
- 79 — **ROCK ME AMADEUS**, Falco, A&M
- 83 — **ADDICTED TO LOVE**, Jennifer Holliday, Geffen
- 84 — **I LIKE YOU**, Phyllis Nelson, Carrere
- 86 97 **LYING**, Peter Frampton, Atlantic
- 88 — **NO FRILLS LOVE**, Jennifer Holliday, Geffen
- 91 — **THE POWER OF LOVE**, Jennifer Rush, Epic
- 92 — **JIMMY MACK**, Sheena Easton, EMI America
- 93 98 **LIFE'S WHAT YOU MAKE IT**, Talk Talk, EMI America
- 94 — **LET ME BE THE ONE**, Five Star, RCA
- 95 — **I NEED YOU**, Maurice White, Columbia
- 97 — **WOOD BEEZ**, Scritti Politti, Warner Brothers

Compiled by Billboard

## U S A L B U M S

- 1 1 **THE BROADWAY ALBUM**, Barbra Streisand, Columbia/CBS
- 2 2 **PROMISE**, Sade, Portrait
- 3 4 **HEART**, Heart, Capitol
- 4 5 **SCARECROW**, John Cougar Mellencamp, Riva
- 5 3 **MIAMI VICE**, Soundtrack, MCA
- 6 6 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
- 7 8 **WELCOME TO THE REAL WORLD**, Mr Mister, RCA
- 8 9 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 9 7 **AFTERBURNER**, ZZ Top, Warner Brothers
- 10 10 **KNEE DEEP IN THE HOOPLA**, Starship, Grunt
- 11 16 **ROCKY IV**, Soundtrack, Atlantic
- 12 13 **ROCK A LITTLE**, Stevie Nicks, Modern
- 13 14 **ONCE UPON A TIME**, Simple Minds, A&M/Virgin
- 14 12 **IN SQUARE CIRCLE**, Stevie Wonder, Tamla
- 15 11 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 16 18 **FRIENDS**, Dionne Warwick, Arista
- 17 17 **WHITE NIGHTS**, Soundtrack, Atlantic
- 18 15 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 19 19 **THE DREAM OF THE BLUE TURTLES**, Sting, A&M
- 20 20 **GREATEST HITS**, the Cars, Elektra
- 21 23 **MEETING IN THE LADIES ROOM**, Klymaxx, MCA/Constellation
- 22 21 **RECKLESS**, Bryan Adams, A&M
- 23 24 **HERE'S TO FUTURE DAYS**, Thompson Twins, Arista
- 24 22 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 25 28 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista
- 26 27 **WHITE CITY — A NOVEL**, Pete Townshend, Atco
- 27 26 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 28 25 **SO RED THE ROSE**, Arcadia, Capitol
- 29 30 **READY FOR THE WORLD**, Ready For The World, MCA
- 30 31 **PACK UP THE PLANTATION — LIVE**, Tom Petty And The Heartbreakers, MCA
- 31 32 **HOW COULD IT BE**, Eddie Murphy, Columbia/CBS
- 32 34 **7 WISHES**, Night Ranger, Camel/MCA

'SURELY THE BEST SOUL EXPONENT'



COME ON OVER

The Guardian



The New Single

On 7 inch LON 84 & 12 inch LONX 84



12 inch contains extra track "Mama Used To Say"

33 33 **ALL FOR LOVE**, New Edition, MCA  
 34 29 **POWER WINDOWS**, Rush, Mercury  
 35 35 **SEVEN THE HARD WAY**, Pat Benatar, Chrysalis  
 36 36 **HUNTING HIGH AND LOW**, A-Ha, Warner Brothers  
 37 43 **THE DREAM ACADEMY**, The Dream Academy, Warner Brothers  
 38 38 **UNDER LOCK AND KEY**, Dokken, Elektra  
 39 40 **NERVOUS NIGHT**, the Hooters, Columbia  
 40 47 **MIKE AND THE MECHANICS**, Mike And The Mechanics, Atlantic  
 41 41 **ASYLUM**, Kiss, Mercury  
 42 46 **STRENGTH**, the Alarm, IRS  
 43 39 **THAT'S WHY I'M HERE**, James Taylor, Columbia/CBS  
 44 44 **LOVIN' EVERY MINUTE OF IT**, Loverboy, Columbia/CBS  
 45 45 **LISTEN LIKE THIEVES**, INXS, Atlantic  
 46 — **AS THE BAND TURNS**, Atlantic Star, A&M  
 47 50 **PICTURES FOR PLEASURE**, Charlie Sexton, MCA  
 48 42 **LIVE AFTER DEATH**, Iron Maiden, Capitol  
 49 37 **EMERGENCY**, Kool And The Gang, De-Lite  
 50 — **HOW TO BE A MILLIONAIRE**, ABC, Mercury  
 Compiled by Billboard

41 48 **THE OAK TREE**, Morris Day, Warner Bros 12in  
 42 67 **HOLD ME**, Teddy Pendergrass (with Whitney Houston), Asylum 12in  
 43 69 **IN THE MIDDLE OF THE NIGHT**, Taka Boom, Boiling Point 12in  
 44 55 **LOVE'S GONNA GET YOU**, Jocelyn Brown, US Warner Bros/Jellybean 12in  
 45 43 **DO ME BABY**, Meli'sa Morgan, Capitol 12in  
 46 71 **DON'T STOP THAT GO GO BEAT**, Effectron, Night Beat 12in white label  
 47 49 **THE THINGS THAT MEN DO**, Krystal, US Epic 12in  
 48 32 **YOUR PERSONAL TOUCH**, Evelyn 'Champagne' King, RCA 12in  
 49 80 **OBJECT OF MY DESIRE**, Starpoint, Elektra 12in  
 50 36 **WARRIOR GROOVE**, D.S.M., 10 Records 12in  
 51 53 **COLDER ARE MY NIGHTS**, The Isley Brothers, Warner Bros 12in  
 52 52 **KEEP ON**, Bobby Mardis, US Profile 12in/Bluebird/10 promo  
 53 84 **SKIPS A BEAT**, Warp 9, Motown 12in  
 54 68 **SYSTEM ADDICT (M&M REMIX)**, Five Star, Tent 12in  
 55 30 **SAVING ALL MY LOVE FOR YOU**, Whitney Houston, Arista 12in  
 56 73 **TOO TOUGH (REMIX)**, Lonnie Reaves, US Qwest 12in  
 57 59 **WILL YOU SATISFY?/ARTIFICIAL HEART**, Cherrille, Tabu LP  
 58 65 **PASSION**, Bata Drum, Champion 12in  
 59 60 **FIRE**, Fire Fox, Atlantic 12in  
 60 47 **MUSIC IS THE ANSWER/DUB MIX**, Colonel Abrams, PRT 12in  
 61 77 **WE GOT THE FUNK**, Positive Force, Streetwave 12in  
 62 94 **CURIOSITY**, The Jets, MCA Records 12in promo  
 63 70 **LOVE CAUGHT YOU BY SURPRISE**, Earl Turner, 4th + B'way 12in  
 64 62 **HOT (REMIX)/DUB REMIX**, Roy Ayers, US Columbia 12in  
 65 56 **HOW CAN I GET NEXT TO YOU/IT'S MY TURN**, Chapter 8, US Beverly  
 Glen Music LP

66 72 **WHO DO YOU LOVE**, Bernard Wright, US Manhattan 12in  
 67 64 **100%**, Caprice, Lovebeat International 12in  
 68 — **FOOL'S PARADISE (100%abpm)/NOW OR NEVER (37%abpm)/DO YOU  
 STILL LOVE ME? (42%abpm)**, Meli'sa Morgan, US Capitol LP  
 69 61 **MY MIND IS MADE UP**, Keith Sweat, US Stadium 12in  
 70 57 **IN THE MORNING TIME**, Tramaire, US A&M 12in  
 71 76 **TOUCHING AND CARING**, Nina Simone, US VPI Records LP  
 72 87 **BEST FRIENDS . . . CRAZY MIXX/ . . . SUPER MIXX!!!**, Eddie Towns (E.T.),  
 US Total Experience 12in  
 73 74 **BABY DON'T STOP ME**, Quest For Life, US SeaBright 12in  
 74 45 **GIRLIE GIRLIE**, Sophia George, Winner 12in  
 75 — **100% (TAKE IT TO THE MAX)**, Caprice, Lovebeat International 12in  
 76 91 **IF YOU SHOULD EVER BE LONELY (STREET MIX)**, Val Young, US Gordy  
 12in  
 77 82 **WHAT'S MISSING/IF YOU WERE HERE TONIGHT**, Alexander O'Neal,  
 Tabu 12in  
 78 78 **\$UCCESS IS THE WORD**, 12-41, US Fresh Records 12in  
 79 89 **HOLD ME TIGHT**, Robert White, Calibre 12in  
 80 re **SPECULATION/TABLE FOR TWO**, Colonel Abrams, MCA Records LP  
 81 — **ONE MORE TIME (US REMIX)**, Third World, CBS 12in  
 82 51 **AFTER THE LOVE HAS GO-GO GONE**, Princess, Supreme Records 12in  
 83 — **CLOUDNINE**, Mystery Assignment, US Metropolis 12in  
 84 90 **I CAN'T LIVE WITHOUT MY RADIO**, L.L. Cool J, CBS/Def Jam 12in  
 85 15 **BASSLINE**, Mantronix, US Sleeping Bag Records LP  
 86 — **LOVE ITCH**, Roshelle Fleming, US Prelude 12in  
 87 58 **ALL I WANT IS MY BABY**, Roberta Gilliam, US Sutra 12in  
 88 92 **ROCK THE BELLS**, L.L. Cool J, CBS/Def Jam LP  
 89 — **BORDERLINE (JELLYBEAN REMIX)**, Madonna, Sire 12in  
 90 50 **NEW YORK EYES (REMIX)**, Nicole with Timmy Thomas, Portrait 12in  
 91 — **THE SUPER BOWL SHUFFLE**, The Chicago Bears Shufflin' Crew, US Red Label  
 12in  
 92 83 **DON'T CHA GO NOWHERE**, Donald Dee, US Sutra 12in  
 93 — **LOOK WHAT YOU'VE DONE TO ME (INSTRUMENTAL) (0-103bpm)**,  
 Junior, London 12in white label  
 94 — **MEDLEY (ALAN COULTHARD MEGAMIX)**, Change, WEA 12in promo  
 95 93 **SPECIAL/LOVE IS SERIOUS/LET'S GO ROCKIN' (TONIGHT)**, The  
 Stylistics, US Streetwise 12in  
 96 100 **MY DOWNTOWN LADY**, Reaction, US Strawberry Records Unltd. 12in  
 97 63 **FREAK IN ME**, Danté, US Panoramic 12in  
 98 — **WHAT I LIKE/SCRATCH VERSION**, Two Live Crew, US Fresh Beat Records  
 12in  
 99 re **NO SHOW (0-102%abpm)**, Symbolic Three featuring DJ Dr Shock, PRT 12in  
 100 = re **SHE'S SO GOOD TO ME**, Luther Vandross ('The Goonies'), Epic LP  
 100 = re **YOU BLOW MY MIND**, Stimulus featuring Milton Smith, US Roulette 12in  
 100 = re **DOUBLE DEF FRESH**, Hardrock Soul Movement, Elite 12in

Compiled by James Hamilton/Alan Jones

# BOBBY MARDIS

## KEEP ON

12" Now Available on UK release

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W/E FEB 8, 1986

INDIE SINGLES

INDIE ALBUMS

REGGAE

EUROBEAT

# CHARTS

## INDIE SINGLES

- 1 1 **DAYS LIKE THESE**, Billy Bragg, Go! Discs
- 2 9 **SHE SELLS SANCTUARY**, the Cult, Beggars Banquet
- 3 6 **BLUE MONDAY**, New Order, Factory
- 4 2 **ECHOES IN A SHALLOW BAY**, Cocteau Twins, 4AD
- 5 3 **TINY DYNAMINE**, Cocteau Twins, 4AD
- 6 — **GIVING GROUND**, the Sisterhood, Merciful Release
- 7 10 **WHISTLING IN THE DARK**, Easterhouse, Rough Trade
- 8 19 **SUB-CULTURE**, New Order, Factory
- 9 15 **LET THEM EAT BOGSHED**, Bogshed, Vinyl Drip
- 10 4 **REVOLUTION**, Chumba Wumba, Agitpop
- 11 17 **CRUISER'S CREEK/LA**, the Fall, Beggars Banquet
- 12 — **THE PERFECT KISS**, New Order, Factory
- 13 — **BITTERSWEET**, New Model Army, Quiet!
- 14 20 **SLAMMERS**, King Kurt, Stiff
- 15 — **KOOL NOH**, Aswad, Simba
- 16 5 **REVOLUTION**, the Cult, Beggars Banquet
- 17 16 **RAIN**, the Cult, Beggars Banquet
- 18 29 **PEARLY DEWDROPS' DROPS**, Cocteau Twins, 4AD
- 19 12 **IT WILL COME**, the Woodentops, Rough Trade
- 20 22 **FLAG DAY**, the Housemartins, Go! Discs
- 21 11 **CAN YOUR PUSSY DO THE DOG?**, the Cramps, Big Beat
- 22 — **BUBBLING**, Aswad, Simba
- 23 7 **V2**, That Petrol Emotion, Noise A Noise
- 24 — **INCUBUS SUCCUBUS**, X-Mal Deutschland, 4AD
- 25 — **FLOWER**, Sonic Youth, Blastfirst
- 26 — **RELIGIOUS PERSUASION**, Andy White, Stiff
- 27 14 **LIKE AN ANGEL**, Mighty Lemon Drops, Dreamworld
- 28 34 **DAY AND NIGHT**, Balaam And The Angel, Chapter 22
- 29 13 **NO PLACE CALLED HOME**, the June Brides, Intape
- 30 27 **SPIRITWALKER**, the Cult, Situation Two

Compiled by Spotlight Research

## INDIE ALBUMS

- 1 1 **BACK IN THE DHSS**, Half Man Half Biscuit, Probe Plus
- 2 — **DAMNED BUT NOT FORGOTTEN**, the Damned, Dojo
- 3 2 **LOVE**, the Cult, Beggars Banquet
- 4 — **LIVE II — HORRIBLE MUSIC, FOR HORRIBLE PEOPLE BY THIS HORRIBLE BAND**, the Meteors, Dojo
- 5 3 **THE SINGLES 81 - 85**, Depeche Mode, Mute
- 6 8 **DREAMTIME**, the Cult, Beggars Banquet
- 7 5 **RUM, SODOMY AND THE LASH**, the Pogues, Stiff
- 8 4 **1979 - 1983**, Bauhaus, Beggars Banquet
- 9 6 **HATFUL OF HOLLOW**, the Smiths, Rough Trade
- 10 7 **FRANKENCHRIST**, Dead Kennedys, Alternative Tentacles
- 11 — **THE OLD AND THE NEW**, A Certain Ratio, Factory
- 12 15 **LOW-LIFE**, New Order, Factory
- 13 22 **NIGHT OF A THOUSAND CANDLES**, the Men They Couldn't Hang, Imp/Demon
- 14 23 **LIVE AT THE WHITEHOUSE**, the Exploited, Suck
- 15 — **POWER, CORRUPTION AND LIES**, New Order, Factory
- 16 18 **TREASURE**, Cocteau Twins, 4AD
- 17 12 **THE CLOCK COMES DOWN THE STAIRS**, Microdisney, Rough Trade
- 18 9 **LIFE'S A RIOT WITH SPY VS SPY**, Billy Bragg, Go! Discs
- 19 11 **THIS NATION'S SAVING GRACE**, the Fall, Beggars Banquet
- 20 16 **MEAT IS MURDER**, the Smiths, Rough Trade
- 21 — **WE WON'T BE YOUR F\*\*\*ING POOR**, Various, Mortarhate
- 22 24 **NAIL**, Scraping Foetus Off The Wheel, Self Immolation/Some Bizzare
- 23 21 **FALSE ACCUSATIONS**, the Robert Cray Band, Demon
- 24 10 **BAD INFLUENCE**, the Robert Cray Band, Demon
- 25 — **OLD ROTTENHAT**, Robert Wyatt, Rough Trade
- 26 13 **THE CHRONICLE OF THE BLACK SWORD**, Hawkwind, Flickknife
- 27 19 **SPLEEN AND IDEAL**, Dead Can Dance, 4AD
- 28 14 **THERE ARE EIGHT MILLION STORIES**, the June Brides, the Pink Label
- 29 20 **SHOWDOWN**, Albert Collins, Johnny Copeland & Robert Cray, Sonet
- 30 17 **ONE POUND NINETY-NINE — A MUSIC SAMPLER OF THE STATE OF THINGS**, Various, Beggars Banquet

Compiled by Spotlight Research

## R E G G A E

- 1 1 **ONE DANCE WON'T DO**, Audrey Hall, Germain
- 2 3 **SWEET REGGAE MUSIC**, Nitty Gritty, Unity Sound
- 3 4 **KOOL NOH**, Aswad, Simba
- 4 5 **GIMME SOME OF YOUR SOMETHING**, Nitty Gritty, Greensleeves
- 5 6 **THE EXIT**, Dennis Brown, Unity Sound
- 6 2 **GIRLIE GIRLIE**, Sophia George, Winner
- 7 10 **MUSIC LESSON**, the Original Wailers, Tuff Gong
- 8 9 **PARTY NITE**, Undivided Roots, Entente
- 9 7 **TIME FOR LOVE**, Ruddy Thomas/JC Lodge, Greensleeves
- 10 12 **SAVING ALL MY LOVE**, Pauline Thomas, NK Records
- 11 22 **KILL UP A SOUND**, Goldie Ranks, Roots Connection
- 12 11 **YOU'RE LYING**, Sandra Cross, Ariwa
- 13 8 **PRETTY GIRL**, John Holt, Three Kings
- 14 14 **UNDERCOVER LOVER**, Josey Wales, SCOM
- 15 13 **WHAT ONE DANCE CAN DO**, Beris Hammond, Revue
- 16 — **SELECT HIM GOOD**, Little Clarkie And The Offbeat Posse, Jah Tubbys
- 17 — **DANCING TIME**, Aisha, Ariwa
- 18 15 **SPECIAL LADY**, Nerious Joseph, Fashion
- 19 17 **I'M IN LOVE**, Carol Campbell, Sea View
- 20 — **STROLLING ON**, Maxi Priest, 10
- 21 16 **GOT TO FIND A WAY**, Lorna Gee, Ariwa
- 22 18 **SOUND DOCTOR**, Mikey General, Fashion
- 23 21 **GET UP STAND UP**, Barrington Levy, MGR
- 24 25 **NATURAL MYSTIC**, Bob Marley And The Wailers, Daddy Kool
- 25 26 **THE TELEPHONE/SLENG TENG FINISH ALREADY**, Tippie Irie, UK Bubblers
- 26 27 **HUSTLE THEM A HUSTLE**, Andrew Paul, Fashion
- 27 19 **ISRAEL**, Dennis Brown, Natty Congo
- 28 23 **YOUNG, FREE AND SINGLE**, Barrington Levy, Blue Mountain
- 29 20 **GLAD YOU'RE AROUND**, Paulette Tajah, Exclusive
- 30 28 **NO WORK ON SUNDAY**, Tenor Saw, Germain

Compiled by Spotlight Research

INDIE ALBUMS 2



## E U R O B E A T

- 1 1 **LOVE'S GONE MAD**, Seventh Avenue, Record Shack 12in
- 2 2 **PISTOL IN MY POCKET**, Lana Pella, Sublime 12in
- 3 5 **BOTH SIDES NOW**, Viola Wills, US Wide Angle 12in
- 4 26 **TONIGHT**, Ken Laszlo, Italian MEM 12in
- 5 10 **I'M THE ONE YOU WANT**, Les Lee, US Mega Bolt 12in
- 6 3 **HIT THAT PERFECT BEAT (REMIX)**, Bronski Beat, London 12in
- 7 4 **MAGIC**, Brian Soares, US Night Wave 12in
- 8 7 **CUBA LIBRE (REMIX)**, Modern Rocketry featuring Jo-Lo, US Megatone 12in
- 9 16 **FLY TO ME**, Aleph, Italian Disco Magic 12in
- 10 — **AMERICA**, Cruisin' Gang, Italian Cruisin' 12in
- 11 12 **CHARLESTON/FEEDBACK**, Den Harrow, Italian Baby LP
- 12 — **ONE BITE (JOHN MORALES REMIX)**, Street Angels, Calibre 12in
- 13 — **MIDNIGHT LOVER**, Bernadette, German CBS 12in
- 14 — **TAKE ME AND YOU'LL WIN**, Kay Franzese, Dutch Injection 12in
- 15 14 **DON'T YOU WANT MY LOVE (REMIX)**, Nicole, US Portrait 12in
- 16 8 **SHOCKWAVE**, David Knopfler, makingwaves 12in
- 17 15 **WHENEVER YOU NEED SOMEBODY (PULL IT OFF MIX)**, O'chi Brown, Magnet 12in
- 18 — **MIDNIGHT LOVER**, People Like Us, Passion 12in white label
- 19 — **IF YOU SHOULD EVER BE LONELY (CLUB MIX)**, Val Young, US Gordy 12in
- 20 20 **YOU THINK YOU'RE A MEDLEY**, Divine, Proto 12in white label
- 21 9 **STRANGER IN A STRANGE LAND/RUNNING AROUND IN CIRCLES**, Parnala Stanley & Paul Parker, US TSR 12in
- 22 — **EXOTIC AND EROTIC**, Sandy Marton, German CBS 12in
- 23 21 **FAIRY TALE**, Rose, Italian Disco Magic 12in
- 24 18 **LET US DANCE JUST A LITTLE BIT MORE**, Secret Service, German Sonet 12in
- 25 11 **DANCE**, Joy St. James, US Pink Glove 12in
- 26 6 **HE'S NUMBER ONE**, Fantasy, US Spring 12in
- 27 24 **FOR YOUR SWEET INFORMATION**, P.J. Marcus, Italian Cruisin' 12in
- 28 19 **CASANOVA ACTION**, Latin Lover, Dutch Sound Shop 12in
- 29 23 **BORN TO BE ALIVE**, Kelly Marie, Passion 12in
- 30 = **FANTASY (REMIX)**, Lian Ross, German ZYX 12in
- 30 = **BOLERO**, Fancy, Swedish Mega 12in

Compiled by James Hamilton/Alan Jones

# ALAN JONES' CHART FILE

● A fortnight ago, I mentioned that it was comparatively rare for the fourth single from an album to prove the most successful — but one band in the chart is currently enjoying their biggest ever hit with the seventh single from their ten-track debut album!

In order of release their singles, and the highest positions they reached are as follows: 'Hide And Seek' (number 113), 'Crazy' (number 144), 'All Fall Down' (number 15), 'Let Me Be The One' (number 18), 'Love Take Over' (number 25), 'RSVP' (number 45) and 'System Addict', which became their first top 10 single last week.

I am, of course, referring to Romford's first family of pop, **Five Star**, comprising the Pearson siblings Stedman (21 years old), Doris (19), Lorraine (18), Deniece (17) and Delroy (15), whose introductory long player 'Luxury Of Life' has provided rich pickings for their record company, Tent. The only tracks from the album not released as singles — 'Now I'm In Control', 'Say Goodbye' and 'Winning' — are up to the same high standard as the other tracks and, though it seems unlikely that they will become singles, they would certainly not disgrace the group if they did.

'Luxury Of Life' has been in the album chart for six months, selling nearly 100,000 copies. The current success of 'System Addict' has inspired it to new heights, and last week it entered the top 20 for the first time, whilst in London alone it's top ten. In America and on the continent it's also proved a popular item with world sales approaching half a million.

The delightful Lorraine recently admitted that the family's strongest musical influence has been **Michael Jackson** — his 'Thriller' being the favourite album of every member of the group. Well, they're not quite hitting the same high numbers yet as Mad Mike, but they have taken seven top 200 chart entries off 'Luxury Of Life' — one more than Michael had from 'Thriller'.

● **Jennifer Rush's** 'The Power Of Love' clings precariously to its chart life this week — its 33rd consecutive week in the top 75. It thus establishes a new record for longest uninterrupted chart career for a single by a woman, beating the 32-week residency of 'Amazing Grace' by **Judy Collins** in 1970/1971.

Though it has surpassed the record set by 'Amazing Grace' for number of consecutive weeks in the chart, 'The Power Of Love' is most unlikely to match the former title's cumulative weeks on the chart — 67, amassed between 1970 and 1973.

Furthermore, 'Grace' was a hit when the chart was a mere 50 titles long. Imposing the same cut-off point on 'The Power Of Love' its reduces its run of continuous chart presence to 28 weeks. However, 'Grace' was successful before the advent of the 12 inch single, a configuration not suited to ballads like 'The Power Of Love'. Since 1983, 12 inch sales have been included in the chart, but if we simulate the charts of the Sixties and Seventies by including sales of seven inch singles only, 'The Power Of Love' would have spent 32 straight weeks in the top 50 — the same as 'Amazing Grace'. You pays your money...

Talking of 12 inch singles... The larger format was first used for singles towards the end of 1976, and many thought it would be a short-lived and unsuccessful gimmick. Instead, 12 inch singles have become an integral part of the scene, taking a steady 30 per cent of the singles market.

● After remixing literally dozens of other people's hit singles, **John 'Jellybean' Benitez** finally has one to call his own, thanks to the newly charted 'Sidewalk Talk/Was Dog A Doughnut'.

Jellybean's remake of 'Was Dog A Doughnut', an American hit for its writer **Cat Stevens** in 1977, was originally the flip of 'Sidewalk Talk', penned by and featuring backing vocals by **Madonna**, but dancefloor reaction to 'Was Dog A Doughnut' forced EMI to upgrade it to joint top billing.

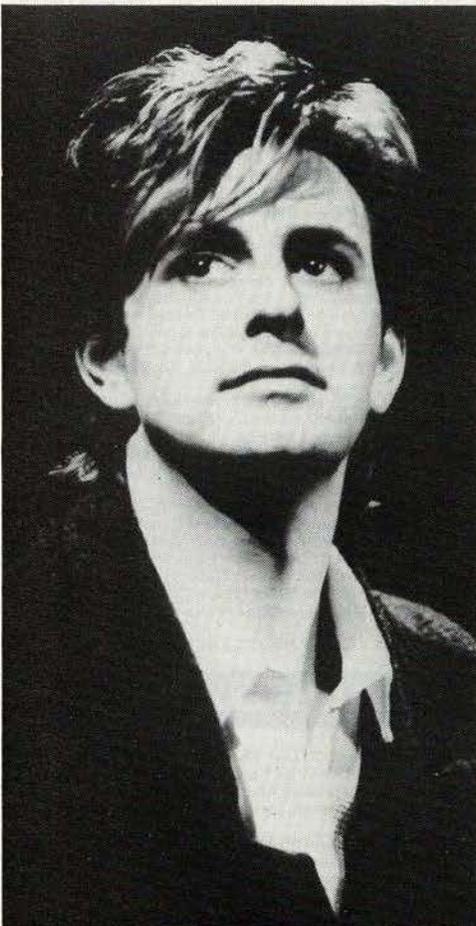
A hypnotic if rather uninspiring piece, it is unedited on seven inch, clocking in at around seven minutes and 50 seconds (7.59 as indicated by the label). Though many 12 inch versions of hits have considerably longer playing times, only five seven inch hits are of greater duration, as follows:

'**INSIDE LOOKING OUT**' — **Grand Funk Railroad** (9m 27s) A 33 $\frac{1}{3}$  rpm release which secured US chart regulars GFR — they had 19 hits — their only British chart entry in 1971, albeit a single week at number 41.

'**FREE BIRD**' — **Lynyrd Skynyrd** (9m) A hit three times over, which sold over 300,000 copies without ever making the top 20.

'**BIKO**' — **Peter Gabriel** (8m 56s) Another 33 $\frac{1}{3}$  rpm single. His label wanted to edit it, but Gabriel successfully argued that to shorten it would be to lessen the impact of 'Biko' as a political song for the sake of commerciality. Few radio programmers were willing to subject their listeners to such a lengthy and unrelenting protest song, and consequently it made a poor chart showing, peaking at number 38.

'**O SUPERMAN**' — **Laurie Anderson** (8m 21s) It sold over 250,000 copies, but Laurie Anderson's left field hit was voted worst record of 1981 by readers of all the major music papers — an accolade even **Black Lace** would be proud of.



● **SCRITTI'S GREEN**: an unexpected top tenner in America with 'Perfect Way'.

'**LOVE LIKE A MAN**' — **Ten Years After** (8m) A 'live' 33 $\frac{1}{3}$  rendition of the **Alvin Lee** classic. Jointly credited as A-side with a rather shorter (3m 14s) studio version of the same song.

● **Diana Ross** returns to the top 40 for the first time since 1982, with 'Chain Reaction', the third single from her album 'Eaten Alive'. Ross's 1981 defection from Motown to Capitol has not been an overwhelming success, and informed sources suggest that the prestige of having Ross on their label roster has so far cost Capitol over £3,000,000. Even better informed sources suggest that Lady Di will return to Motown once she's fulfilled her commitment to Capitol, probably in 1987. Certainly, Ross is on very good terms with Motown chief **Berry Gordy**, who personally assured her that only with her approval would the 400 or so completed masters of unreleased songs she cut at Motown ever see the light of day.

● No change in the top three of Billboard's US singles chart, but **Billy Ocean** emerges as a potential threat at number four, whilst two artists who went all the way last time — **Whitney Houston** and **Mr Mister** fill the next two places with fast rising newies.

● **Miami Sound Machine** are familiar to British record buyers for 'Dr Beat', but 'Congo' is their first US hit. Selling primarily to Latin audiences, it has had a long slow chart climb. It enters the top 10 this week, 17 weeks after making its chart debut. **Baltimora's** 'Tarzan Boy' — up four places to 23 — has also been climbing for 17 weeks, but has started to move more quickly. If it ever gets to the top, it will undoubtedly have spent longer climbing the charts than any other number one.

Another possible future number one is **James Brown's** 'Living In America', which vaults six places to number nine this week. Brown last made the top 10 in 1968 with 'Say It Loud — I'm Black And I'm Proud', and has never had a number one.

Brown's hit and those of **Survivor** (number 2) and **Robert Tepper** (number 56) help the soundtrack of 'Rocky IV' to move up to number 11 in the albums chart, beating the peak of its immediate predecessor, 'Rocky III', which reached number 15. 'Rocky II' peaked at 147, and the original 'Rocky' went to number four in 1977.

Expect similar success for the soundtrack from 'Quicksilver', which includes future hits from **Roger Daltrey** ('Quicksilver Lightning'), **Peter Frampton** ('Nothing At All'), **Fiona** ('Casual Thing'), **John Parr** and **Marilyn Martin** ('Through The Nights') and, more immediately, **Ray Parker Junior** and **Helen Terry's** duet 'One Sunny Day'.

● Amongst the artists making their first appearance in the US chart this week are two ladies who've had number one hits in Britain, and are now trying to conquer their homeland — **Jennifer Rush** and **Phyllis Nelson**. Phyllis is off to a better start — her British flop 'I Like You' opens its account at 84 — but Jennifer, in at 91 with 'The Power Of Love', has made an unspectacular start everywhere before blasting her way to the top.

● The week's highest debut is **Falco's** 'Rock Me Amadeus', in at 79. Countrymen **Opus** climb to number 75, and for the first time ever Austria has two acts in the US singles chart.

● Finally, two years after it was first released, **Scritti Politti's** 'Wood Beez' is a hit. Though big in Britain, and an American critics' favourite, the record made no impact at all when first released in 1984. Its re-issue follows the unexpected top 10 success of 'Perfect Way'.

# mm

## WEDNESDAY 5

**BIRMINGHAM** Peacocks (021-643 6751) **Sister Crow/Ten Days That Shook The World/Land Of The Giants/This Yabis**  
**BRENTFORD** High Street Red Lion (01-560 6181) **Living Daylights**  
**BRIGHTON** Zap Club **Champion Doug Vietch**  
**CAMBRIDGE** Burleigh Arms (316881) **John Otway**  
**CARDIFF** West Butte Street Dowlais Inn **Statues Of Us**  
**CROYDON** Underground (01-760 8833) **Trojan/Snowblind**  
**DERBY** Fighting Cocks **Just Blue**  
**DUNSTABLE** Wheatsheaf (62571) **Pride Of Passion**  
**GLASGOW** The Fixx (041-248 2859) **The Shamen**  
**LEEDS** Coconut Grove (455718) **Frank Felix/Malcolm McFarlane/Cliff Rogers/Chris Davis**  
**LEICESTER** Princess Charlotte (553956) **Peter and the Test Tube Babies**  
**LONDON** Camden Lock Dingwalls (01-267 4967) **Tim Haines/Gun Wharf/Too 22/Avanti**  
**LONDON** Hammersmith Clarendon (01-7481454) **Evil I/Dark Asylum**  
**LONDON** Hammersmith Odeon (01-748 4081) **Marillion/Beltane Fire**  
**LONDON** Herne Hill Half Moon (01-274 2733) **Juice On The Loose**  
**LONDON** Mile End Queen Mary College **Jumping Jehosephats/Cut Loose (Anti-Apartheid Benefit)**  
**LONDON** Old Bond Street Embassy Club (01-499 4793) **The Dream/Dreamscape**  
**LONDON** South Bank Queen Elizabeth Hall (01-928 3191) **Manu Dibango**  
**LONDON** Wardour Street Marquee (01-437 6603) **Chrome Molly/Tragedy**  
**MANCHESTER** Ritz (061-238 4355) **Easterhouse**  
**MANCHESTER** University (061-273 5111) **Topper Headon**  
**NEWCASTLE** City Hall (320007) **OMD**  
**OXFORD** Polytechnic (64777) **Burnessence**  
**PERTH** Plough Inn (22251) **Tredegar**  
**SOUTHAMPTON** University (556291) **Fear Of Darkness**

## THURSDAY 6

**BATH** Pavilion (25628) **Gorilla My Dreams/The Elephant Men/Pink Italians**  
**BELFAST** Avonell Leisure Centre **Ozzy Osbourne**  
**BOURNEMOUTH** St Stephens Hall **Wilko Johnson**  
**BRIGHTON** Zap Club **Forced Entertainment/Okapi Fever**  
**BRISTOL** Tropic Club (49875) **The Wedding Present/The Flatmates**  
**COLCHESTER** Crypt (573174) **Banal**  
**COVENTRY** Lanchester Polytechnic (21167) **Play Dead**  
**CROYDON** Fairfield Hall (01-688 9291) **Clannad**  
**DUNDEE** University (23181) **Strangers and Brothers**  
**EDINBURGH** Jailhouse (031-557 3073) **The Heart Industry**  
**FELTHAM** Airman (01-890 2112) **Antz Avenue**  
**FOLKESTONE** Leas Cliff Hall (53193) **Sophia George**  
**FOLKESTONE** Toff Club **Johnny Seven**  
**GLASGOW** Salt Mine Lucifers (041-248 4600) **The Primevals/Jazz Party**  
**HIGH WYCOMBE** Nags Head (21758) **5 O'Clock Approach**  
**HULL** Adelphi (48216) **Asgard/Red Line**  
**LIVERPOOL** Cavern (051-236 7964) **Western Promise/Ministry Of Love**  
**LONDON** Brixton Fridge (01-326 5100) **Deadbeats/Equestrian Statues**  
**LONDON** Camden Dublin Castle (01-485 1773) **Living Daylights**  
**LONDON** Dean Street Gossips **Louisiana Red/Good Rockin' Block and Band**  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) **John Otway/The Lampshade Sisters**  
**LONDON** Fulham Kings Head (01-736 1413) **Wolfie Witcher**  
**LONDON** Hammersmith Clarendon (01-748 1454) **Bad Karma Beckons/Love Flute**  
**LONDON** Mornington Crescent Camden Palace (01-387 0428/9) **Topper Headon**  
**LONDON** Oxford Street 100 Club (01-636 0933) **John Cooper Clarke/The Vulcans**  
**LONDON** Wardour Street Marquee (01-437 6603) **Erasure**  
**LONDON** Wardour Street Wag Club (01-437 5535) **STA**  
**LONDON** Woolwich Coronet (01-317 8687) **The Fall**  
**LUTON** Switch Club (38825) **Elephant Tassle/The Veil**  
**MANCHESTER** Apollo Theatre (061-273 1112) **Mötley Crüe/Cheap Trick**  
**MANCHESTER** University (061-273 5111) **Inca Babies**

## THE WORLD'S MOST UPFRONT LIVE GUIDE

**NOTTINGHAM** The Garage (501251) **Peter And The Test Tube Babies**  
**OXFORD** Pennyfarthing (246007) **Zeb Dragon/Frozen Zone**  
**PLYMOUTH** Polytechnic (21312) **Rent Party**  
**PORTSMOUTH** Grannys (824728) **County Line**  
**ROMFORD** Rezz Club (255666) **Louder Than Words/Webcore**  
**SELBY** Gaffers **Pjama Party**  
**SHEFFIELD** City Hall (735295) **Feargal Sharkey**  
**STOKE ON TRENT** Wagon And Horses (752132) **Stormlord**  
**WHITSTABLE** Harbour Lights **English Rogues**

## FRIDAY 7

**ABERDEEN** Venue (22255) **Nervous Choir/Strangers And Brothers**  
**ALDERSHOT** White Swan **Boogie Chillen**  
**BELFAST** Avonell Leisure Centre **Ozzy Osbourne**  
**BIRMINGHAM** Grand Hotel **Rent Party**  
**BLAIRGOWRIE** The Gig (2802) **The Heart Industry**  
**BRIGHTON** Zap Club **Forced Entertainment/Shrew Kings**  
**BURTON ON TRENT** Central Park (63265) **Black Rose**  
**CLITHEROE** Wellsprings (23870) **The Stiffs**  
**COVENTRY** General Wolf (88402) **Pallas**  
**GLASGOW** Strutz **The Bomb Party**  
**HASTINGS** Crypt (444675) **Johnny Seven**  
**HIGH WYCOMBE** Bucks College (446330) **Buddy Curtess and the Grasshoppers**  
**KIRKCALDY** St Clair Tavern **Tredegar**  
**LEEDS** University (439071) **Feargal Sharkey**  
**LEICESTER** De Montfort Hall (544444) **OMD**  
**LETCHWORTH** Plinston Hall (672003) **Trux**  
**LIVERPOOL** Krackers (051-708 8815) **The Munchies**  
**LONDON** Brixton Fridge (01-326 5100) **Bikini**  
**LONDON** Camden Dublin Castle (01-485 1773) **Juice On The Loose**  
**LONDON** Camden Lock Dingwalls (01-267 4967) **Steve Marriott's Packet Of Three/The Nashville Teens**  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) **The Balham Alligators/The Panic Brothers**  
**LONDON** Greenwich Tunnel Club (01-858 0895) **Spitz**  
**LONDON** Herne Hill Half Moon (01-274 2733) **Freakshow/Johnny Seven/Easter And The Totem**  
**LONDON** Houghton Street LSE (01-405 7686) **The Redskins/Hank Wangford Band (South African Trade Union Benefit)**  
**LONDON** Malet Street London University (01-580 9551) **The Bangles/Silent Movies/Ring Of Roses**  
**LONDON** Mile End Queen Mary College **Mighty Lemon Drops/The Wedding Present**  
**LONDON** New Cross Goldsmiths College (01-692 1406) **The Brilliant Corners/Topper Headon**  
**LONDON** Palmer's Green The Fox (01-886 9674) **John Otway**  
**LONDON** Walthamstow Town Hall **Doctor And The Medics/Jamie Wednesday/The Bolshoi/The Glass Factory**  
**MANCHESTER** Band On The Wall (061-832 6625) **Shaper**  
**MANCHESTER** International (061-224 5050) **Zoot and the Roots**  
**NEWCASTLE** City Hall (320007) **Mötley Crüe/Cheap Trick**  
**NORTHAMPTON** Roadmenders (21408) **Tell Tale Hearts/Spacemen 3/Coloured Pencils**  
**NORWICH** Moulin Rouge (628708) **The Avons/Big And Beautiful/Red Harvests/Under A Glass Bell**  
**NOTTINGHAM** Clifton SU Hall **Erasure**  
**OXFORD** Pennyfarthing (246007) **Explorer**  
**PEEBLES** Cross Keys (20748) **Twice Bitten**  
**READING** Paradise Club (56847) **Fear Of Darkness**  
**REDDITCH** Palace Theatre (68484) **Alan Price**  
**SHEFFIELD** Polytechnic (76062) **Dumpys Rusty Nuts**  
**UXBRIDGE** Brunel University (39125) **Jah Warriors**  
**WEST BROMWICH** Coach and Horses (021-588 2136) **Goats Don't Shave**  
**WORTHING** Assembly Hall (202221) **Clannad**

## SATURDAY 8

**ABERDEEN** Venue (22255) **The Blubbery Hellbellies**  
**BIRMINGHAM** Odeon (021-643 6101) **OMD**  
**CARDIFF** Nero's (45987) **Alien Sex Fiend**  
**EDINBURGH** Playhouse Theatre (031-557 2590) **Mötley Crüe/Cheap Trick**  
**HADLEIGH** Easthouse (822055) **Bluestone**  
**HATFIELD** Polytechnic (68343) **Dig Vis Drill/Pulp/Mr Morality/Henry Normal**  
**HULL** Adelphi Club (448387) **Janitors/3 Action/Happy Content**  
**LEICESTER** International Hotel (20471) **Hang The Dance**  
**LIVERPOOL** Brady's (051-236 3959) **Peter and the Test Tube Babies**

**LIVERPOOL** Royal Court (051-709 4321) **The Smiths/New Order/The Fall (Liverpool Council Benefit)**  
**LONDON** Aldwych Waldof Hotel **Rent Party**  
**LONDON** Bethnal Green Green Gate (01-739 4290) **Steve Marriott's Packet Of Three**  
**LONDON** Brixton Acre Lane Lambeth Town Hall (01-274 7722) **Big Flame/Attila The Stockbroker/TV Personalities/Mark Miwurdz/The Temps/Porky The Poet/Paul Faggot**  
**LONDON** Chalk Farm Enterprise **The Wedding Present/The Macarthy's**  
**LONDON** Fulham Palace Road Greyhound (01-385 8526) **The Mekons/Bogshed**  
**LONDON** Kentish Town Bull and Gate (01-485 5358) **Wilko Johnson**  
**MANCHESTER** Band On The Wall (061-832 6625) **Victor Brox**  
**OXFORD** Jericho Tavern (54502) **Sargeant Bilko's Krazy Combo/The Katburglars**  
**POOLE** Arts Centre (685222) **Clannad**  
**PORTSMOUTH** Rockgarden Pavilion (21992) **Truffe/County Line**  
**SHEFFIELD** Leadmill (754500) **A Certain Ratio**  
**SOUTHSEA** Rock Garden **Truffe/County Line**  
**WENDOVER** Division One Club **The Mighty Lemon Drops**  
**WOKINGHAM** Angies (789912) **John Otway**  
**YORK** University (412328) **Zoot and the Roots**

## SUNDAY 9

**BIRMINGHAM** Odeon Theatre (021-643 6101/2) **Mötley Crüe/Cheap Trick**  
**BLACKBURN** King George's Hall (582582) **Peter And The Test Tube Babies**  
**BRADFORD** Queens Hall Cellar Bar (392712) **Never Forever**  
**BRISTOL** Colston Hall (291768) **Clannad**  
**DUBLIN** SFX **Ozzy Osbourne**  
**LEEDS** Robin Hood **The Prowlers /IK**  
**LONDON** Camden Dublin Castle (01-485 1773) **Rent Party**  
**LONDON** Camden Lock Dingwalls (01-267 4967) **Important Notice/The Last Band/Safe In Bed/Sorayas Blues Boys/Rhythm System**  
**NEWCASTLE** City Hall (320007) **Feargal Sharkey**  
**OXFORD** Jericho Tavern (54502) **Wild Willy Barrett**  
**PEEBLES** Cross Keys Hotel (20748) **Tredegar**  
**PORTSMOUTH** Salutation (820015) **County Line (Lunch and Eve)**  
**SHERNESS** Naxley Road Belvedere SC **Eddie Vincent**

## MONDAY 10

**CARDIFF** St Davids Hall (42611) **Mötley Crüe/Cheap Trick**  
**COVENTRY** Lanchester Polytechnic (21167) **Cabaret Voltaire**  
**DUBLIN** SFX **Ozzy Osbourne**  
**DUNSTABLE** Wheatsheaf (62571) **English Rogues**  
**EDINBURGH** Playhouse (031-557 2590) **Feargal Sharkey**  
**LEEDS** Adam and Eves (456724) **Bailey's Return/Psychic Dance/One and One**  
**LONDON** Camden Dublin Castle (01-485 1773) **Rent Party**  
**LONDON** Haringay Lasers **The Fall**  
**LONDON** Putney Half Moon (01-788 2387) **Wilko Johnson**  
**NEWCASTLE** Riverside (614386) **Zoot and the Roots**  
**SOUTHPORT** Theatre (40404) **Clannad**  
**SHEFFIELD** City Hall (735295) **OMD**  
**STOKE** Shelleys (322209) **Pallas**  
**SUNDERLAND** 029 Club **Tredegar**  
**YORK** Rugby League Social Club **Peter And The Test Tube Babies**

## TUESDAY 11

**BRISTOL** Old Profanity Showboat (293301) **I Am 7/The Elephant Men**  
**CARDIFF** Chapter Arts Centre **Statues Of Us**  
**GLASGOW** Barrowlands (041-552 4601) **Feargal Sharkey**  
**HULL** Peppermint Park **Pallas**  
**LEEDS** University (439071) **The Blubbery Hellbellies/Johnny Jumps The Bandwagon**  
**LONDON** Camden Lock Dingwalls (01-267 4967) **Then Jerico**  
**MANCHESTER** Band On The Wall (061-832 6625) **Supercombo**  
**MIDDLESBROUGH** Ossies (813465) **Tredegar**  
**NOTTINGHAM** Rock City (412544) **The Jesus And Mary Chain/Hunters Club**  
**READING** Majestic **The Guana Batz/The Krewmen**  
**SHEFFIELD** University (24076) **Skin**  
**STOCKTON** Dovecot Arts (611625) **The Attic**  
**STOKE** Shelleys (322209) **Restless/The Pharaohs**

## ■ BIG HEAT, CRICKETERS, LONDON

Pub-circuit soul revivalists or thrusting new r'n'b rebels? The verdict on Big Heat seems to lean towards the first option, judging by the ease with which they slipped into the surroundings (no room at the inn, not much anyway) and the familiarity of their sound. That verdict might limit their possibilities but it only helps 'em give you a bloomin' good night's music.

Just in case the name didn't get its claws into you, this is the mob whose A&M-labelled and Costello-produced 'Watch Me Catch Fire' last year was greeted with kind words but closed wallets. The Bradford fire tragedy suddenly happened and made it the most tasteless title around.

Since then, all quiet. But they've lost none of the compact soulfulness of that 45 and put flesh on the bones with a really chunky horn section.

The Heat's two lead singers couldn't differ much more. Bill Hurley is all tortured looks and meaningful stares — well, not all, actually, because his vocal range is admirable. Drew Barfield, meanwhile, has a far more fragile voice but undoubted writing skills as 'Fire' confirmed. He'll probably also tell you he looked that way before Mick Hucknall.

Hurley wants to be a cross between Otis Redding (stealing his staccato "Got ta-got ta-got ta" vocal punctuation) and Elvis Presley (the slick hair, Vegas shirt and a dubiously souled-up 'I Just Can't Help Believing').

When the cover is more called for, they do it well, as with David Ruffin's 'My Whole World Ended'. On their own material, when the horns hit fifth gear, they really cook with 'Counting The Years And Tears', their best up-pacer by some way.

The fearfully-mustachioed sax player, who looks like the villain from a Charlie Chaplin film, is worth it on his own. With Attraction Pete Thomas holding it all down on the drums, it's really muso's stuff as well. Only medium heat commercial-ly, perhaps, but bubbling up just enough.

■ Paul Sexton

## ▼ MARK STEWART AND THE MAFIA/23 SKIDOO, THE POLYTECHNIC, LEEDS

Dry ice. A delicious, pulsating downtrack rhythm resounds. Cue action! Enter 23 Skidoo with megaphones, the martial arts and body blow for blow psychorhythms.

All too much for the out of touch. But for those on their toes the funk and dance-rocksteady scratching are hitting home. 'Coup' and people are actually dancing.

23 Skidoo break 'n' shake it so hard that sooner or later the penny will drop. If it hasn't already, then here's instant enlightenment. They were good — very, very good. Check 'em out.

The attraction of Mark Stewart, to me, has always been his undoubtedly brilliant lyrics and his impersonal, cold and dangerous statements. However, on this occasion, his style was well and truly cramped by the Mafia.

Bloody good musicians — but the trouble was, they knew and revelled in it. Imagine, guitar solos in between songs!

To be fair, people were dancing, but Mark wasn't too chuffed. He spent most of his time to the back or side of the stage, with a bottle, crossing his arms and looking rather pissed off.

After the records, the live versions are noticeably tame. The Mafia, in between Hendrix impersonations, managed to destroy 'We're All Prostitutes' — a record I'm now embarrassed to own.

Without the will, Mark had lost the killer instinct, his manic edge. It was inevitable that he would be unable to rise above the wall of "Rock muzak — we've heard it all before". The message was lost ... or was it? "We're all prostitutes..."

If Skidoo were music before ego, then the Mafia were the opposite. They lacked the tension which Skidoo managed to maintain throughout their set. There's flab on that hill!

■ Richard Paddison

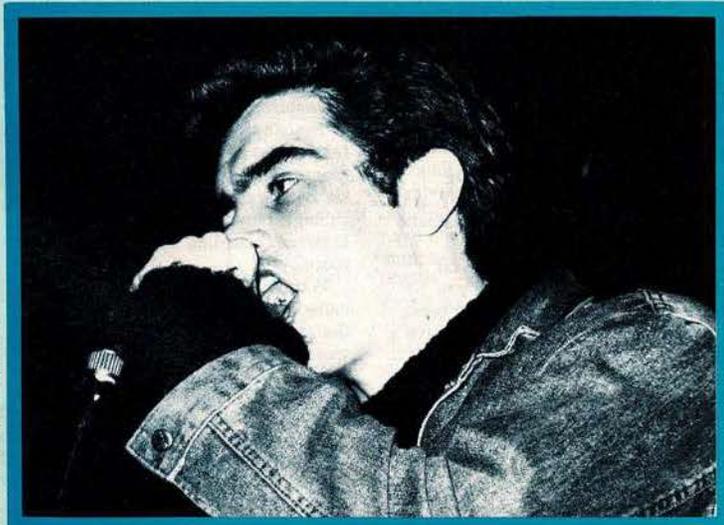


Photo by Stephen Robinson

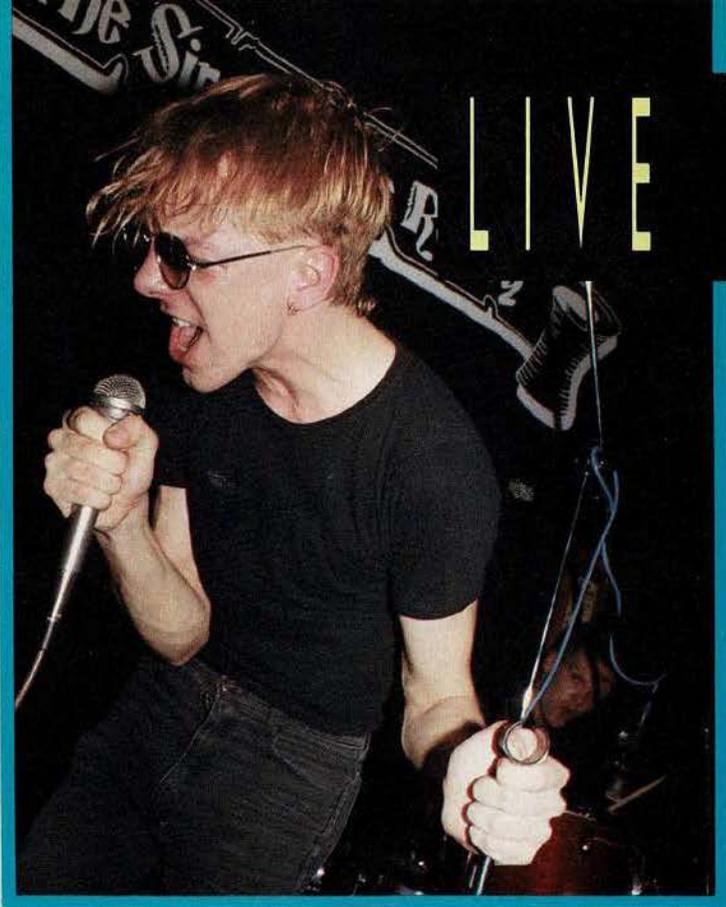


Photo by Steve Double

## ▲ THAT PETROL EMOTION, SIR GEORGE ROBEY, LONDON

Q. What have Guinness and 'Lettuce' got in common?

A. That Petrol Emotion.

While not enjoying the same success as compatriot Feargal Sharkey, TPE have managed, nevertheless, to surround themselves with devoted cognoscenti who recognise excellence when it hits them in the face.

Anyone who doubted their ability was likely to spill his Guinness as a beautiful, controlled chaos was unleashed onto the dancefloor. They delivered a tight set combining an overtone of psychedelia with an undercurrent of thrashing rock.

The mixed crowd was thoroughly warmed up by the time 'Lettuce' blared out and was ecstatic as the first chords of the single 'V2' hit the collective eardrum.

Frontman Steve Mack's performance was electric. Its excitement and energy climaxed in over half an hour of encores that included the magnificent 'Lizard Man'. Many still weren't satisfied, though, and clamoured for more, even though the band was already at the bar.

Halfway through, John O'Neill drew attention to Bloody Sunday. 'Life Blood' followed to celebrate its anniversary. With the guitar machine gunning over a staccato of drum beats, TPE presented an ideal mixture of thoughtful politics and entertainment.

It was obvious that most people there knew the band, and were prepared to queue well over 500 yards down the road on the off-chance of getting in, but I'm sure those who'd never seen them are now well and truly converted.

■ David Burton

## ■ BOGSHED, UPSTAIRS, BRISTOL

The new breed, dig 'em or detest 'em, are here and packed into a venue marginally smaller than your average shoe box. Outside, it's cold enough to freeze the breath in your lungs, but inside it's a hot, smelly, steaming sauna.

The dancefloor clears of invading masses of Welsh string dancers (the new breed's answer to the pogo) and Bogshed launch into an hour of aural and amiable physical violence. You slam me against the wall, then I'll slam you against the wall. Fun!

Now, being a fairly old fashioned sort of chap, I like tunes to my rock'n'roll. But what I also appreciate is spirit! Anger, arrogance and, in the case of Bogshed, the manic sense of the utterly absurd.

Few titles can top 'Mechanical Nun' or the classic (wait for it) 'Amazing Roy North Penis Band'. Noisy little wretches they may be, but there are one or two tunes there. Take, for example, the whooping glory of 'Panties Please'. Wonderful.

Could these small-time Grumbleweeds really be the ones who are going to resurrect the spirit of popular music? Maybe not, but mechanical nuns, fat lad exam failures and a hunchbacked Mark Smith-type yelling over the rhythmic din of a cement mixer is far preferable to the freeze-dried, shrink-wrapped dullness of A-Ha.

■ Martin Whitehead

# IN DEFENCE



... and other terribly unhip notions. Cactus World News go on and on and on the road.

**Wayne Sheehy sticks** his boots up on the dressing room table and chugs at his cheap lager. He's a happy man.

He confesses to being a 'tour animal', one of that curious breed which thrives on dog-eared cheese sandwiches, dank hotel rooms and the

ever-present aroma of armpit.

Just so long as they let him loose to hammer away at his drums every night, and a couple of punters give him a bit of encouragement.

It's rock and roll, that's what it is. It's a way of life that almost became extinct with the advent of the video, but stubbornly refuses to die out.

Cactus World News are playing it the hard way. In the past three months, they've played some 50 gigs, first as support to the Cult, and then on a smaller headline tour, starting in their native Ireland.

That's more dates than some bands have played in their entire careers. But with their second single, 'Years Later', making a healthy impact on the charts, it seems that the slog has been justified.

They claim to be the world's ugliest band, although I suspect the New Model Army might give them a run for their money.

Janice Long said that singer Eoin looks like a roadie. I'd say a lot of roadies might take exception to that remark.

Visually, they might be non-starters, yet the reaction to their arrival on the scene has been almost entirely positive. Guitarist Frank reflects on their honeymoon period with the media.

"The whole promotion of Cactus World News has been very low key and yet a lot of people have been talking about us.

"It's really strange, people keep coming up to you and saying, 'How come you've got all this hype, then?' And I say, 'Sorry, I don't understand.'"

So what is all the fuss about? We have a bunch of blokes from Dublin who share an evangelical belief in the power of rock and roll.

Frank speaks of the Alarm with admiration, and while the bands differ musically, both have this overwhelming enthusiasm onstage. Some might say all this conviction is naive and misplaced, yet the growing number of Cactus fans suggests that it's still valid.

Eoin gives it loads when he sings; the word 'passion' has been used by other hacks in the past. His acoustic guitar combines well with Frank's electric, which has an attacking, *moderne* feel to it, despite some obvious reference points.

The songs are tailored to give maximum relief to all this energy, with crashing chord changes and dramatic flourishes.

If you think the Alarm are a bit absurd, then the chances are you might think the same about this crew.

But don't take my word for it, have a listen to 'Years Later'. It's got the opening whoop from the Sweet's 'Blockbuster', the guitar riff from 'And Then He Kissed Me', and a chord change straight out of Springsteen's 'Born To Run'.

It's a song about coming to terms with hardship, about being on the

dole, and going through periods of soul searching.

"Closing the doors of the past, now it's disappeared," cries Eoin amid the adrenalin buzz of the song. You may have seen the video on TV AM recently.

Eoin: "We got an alarm call at 7.30 that morning, so we could get up and watch the thing."

Feargal: "And it was on for 2½ billionths of a second."

Frank: "The girl introducing it says, 'This is 'Later Years', by Cactus News World.' Then after it was over, she says, 'Cor, I bet that woke you up!'"

**All sorts of dubious stories** have been filtering back from the Cactus camp about their on-the-road adventures.

There's the one about Eoin falling 10 feet off the stage, smashing his glasses, and being carried away by six bouncers. Or the one about Wayne riding a bicycle downstairs in a Limerick boarding house. And there's more...

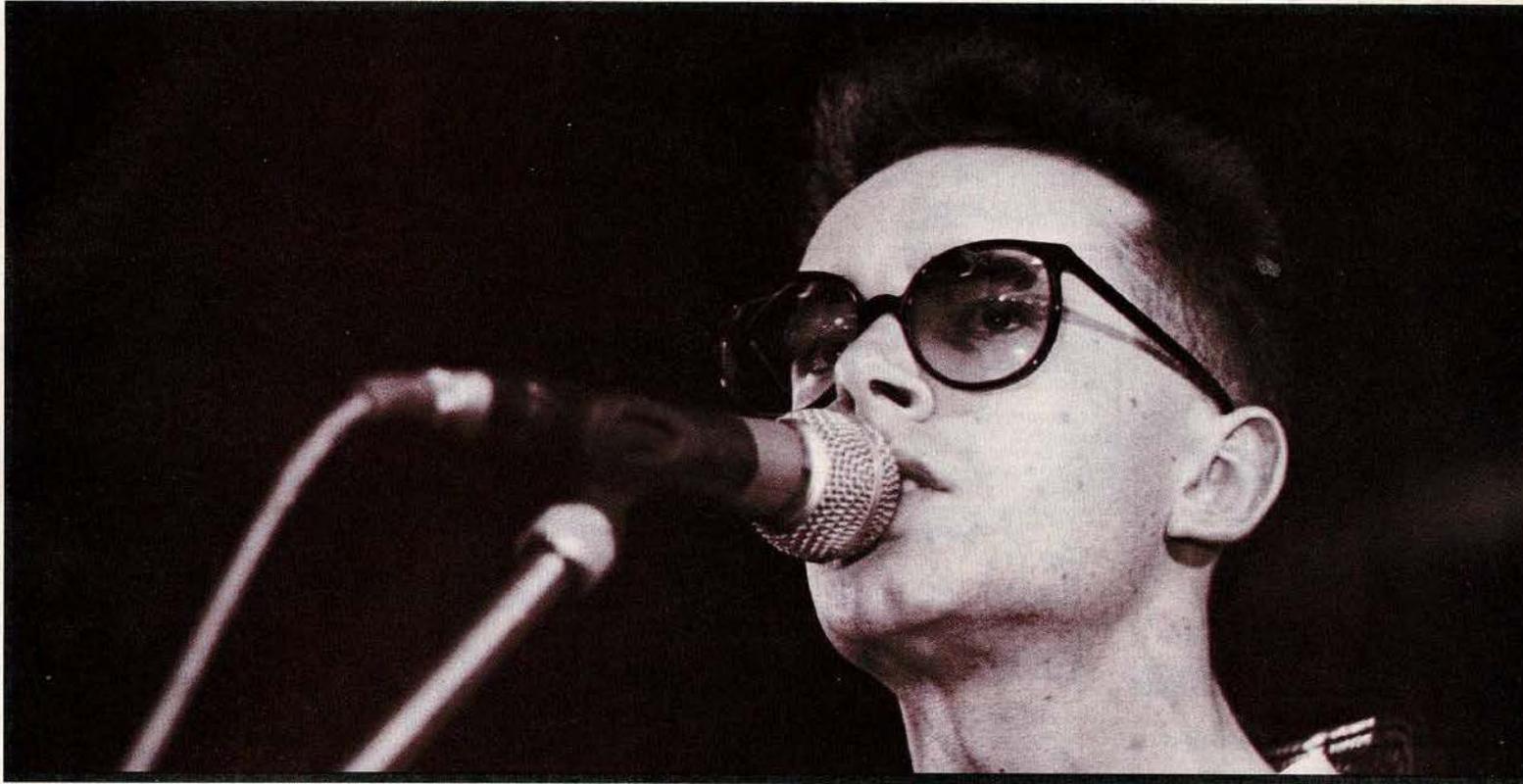
Wayne: "We arrived at this place called Navan, on the Irish tour, and all the roads were frozen up. The crew were humping the gear up steps with two inches of ice on them.

"Eventually we got around to playing, but after about three songs, there was a power failure."

Eoin: "150 people in a black room. We bought each other drinks, and had a bit of a chat."



# OF THE GIG



Live live oh **Stuart Bailie.** Photographs and hamburgers **Steve Payne**

Wayne: "We got back up, but then there was a total black-out. So I started playing this silly drum beat, and Frank got this torch and started strobing me, and then strobing the audience!"

Eoin: "It's been a real up-and-down tour. We had our first sell-out in Cork, and then we were playing to 35 people in Tralee the next night."

So have you been smashing up hotel rooms, then?

Frank: "That's not fashionable these days, is it?"

Eoin: "We do other things... we pretend we're plugs and keys. When we arrive at the next guest house, we close the door and all go mad for a few minutes behind the door."

After being stuck together for three months now, you must be aware of each other's personal habits. (They laugh.) Which is the one who doesn't change his socks regularly?

Feargal: "That's Wayne."

Wayne: "Watch it!"

Eoin: "Feargal's very big on physical exercise."

Wayne: "He goes for a run every morning... to the bathroom and back."

Eoin: "In slow motion!"

Frank: "If you want to know any facts of the world like how many gallons of petrol a service station holds, ask Feargal. This is the man who invented Trivial Pursuit."

Eoin: "Wonderfax, an endless source of information."

**That Feargal the** bass-player, is Eamonn Andrews' son is very, very old news by now. Even so, that didn't stop a Fleet Street hackette trying to come up with some dirt about the link.

Wayne: "We've dealt with that."

Feargal: "She tried to say that I hated my father. She actually took the 'not' out of my sentence, and turned a positive into a negative. It was very unpleasant, but it's all over now."

Wayne: "She's doing well with a wooden leg, we hear."

**When I wrote** about the band a few months ago, I had a moan about some of Eoin's lyrics. To my mind, splattering a pop song with words like 'sin', 'icons' and 'retribution' is strictly no-go.

It's all too easy to come up with woolly lyrics about the meaning of the universe (Celtic rock bands seem to have a monopoly on this), but ultimately it all amounts to nothing. Hollow drums make the greatest sound, as they say.

Bono Vox says that Eoin is a poet, I disagree. I can't think of one rock lyric that is any better than third-rate poetry.

The humpty-dumpty rhythms of song and the need for vocal clarity usually ensure that. Still, I'd rather hear simple lyrics sung with real emotion than some pompous turd bellowing away.

Eoin: "I thought about what you said. You isolated one case, one particular song. You know, I think about that nearly every time I sing that song now. But I'm not going to stop singing it."

I didn't like it at all.

Eoin: "A song like that, it's not quite as it seems. You could say that the lyrics were someone else's voice, reflecting someone else's experience."

But it's the whole bombastic rock bit I hate. I think those stadium bands like U2, Simple Minds and the Waterboys stink. The mystical poet crap.

Frank: "Everyone takes it on different levels. When I listen to the Waterboys, I listen to the music first. I think it's great, but maybe if I listened to the lyrics I might agree with you."

Eoin: "I'm not into old-fashioned definitions of poet and artist; they have much broader meanings these days."

"It's up to people to judge for themselves. You can say Jim Kerr's lyrics are shit, or you can say he's great."

"I think the Pogues' 'Pair Of Brown Eyes' is brilliant" (Wayne makes growling noises) "because it's down to earth and yet still carries a lot of emotion."

Wayne: "But it's easy to be poetic with 16 pints of Guinness in you."

You've missed the point.

Wayne: "You bastard! You're just talking about the Pogues to annoy

me."

But listen, Eoin, we're not going to catch you climbing up scaffolding, waving a white flag, are we?

Feargal: "I don't think Eoin's got the strength to do that."

**So it's another** afternoon, another town for the Cactus bunch. Another tedious press interview, and then it's off to the local radio station for an on-the-air chat.

Check in at the grimy hotel, soundcheck, junk food and then the gig. That they've been doing this without a let-up for three months now leaves me in awe of their stamina and dedication.

It's a Monday evening, and a half-filled college venue, but the band still get up there and give it the full welly.

When I first saw them play last October, they were sloppy and uninspiring. Tonight, they're a hundred times better.

Eoin now has the confidence to make his mark on the stage, and Frank's coming along well (perhaps too well) as a guitar hero.

More importantly, the songs are no longer buried in a blur, and I imagine you'll be hearing a lot more of songs like 'Jigsaw Street' and 'Worlds Apart' in the future.

The crowd of admirers in the dressing room afterwards is a healthy sign. Wayne takes another chug of his beer and smiles. It's called job satisfaction.

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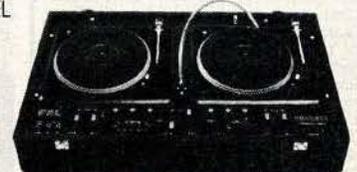
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RM LETTERS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

■ **The old bugger's** gone and done it again. Just as everyone writes him off, John Lydon (Rotten to you, punks) pops up again and produces a single that fair knocks the spots off the competition.

'Rise' is a classic, showing that along with the old manic vocal, John has now become the proud owner of an incredibly developed sense of melody and dynamics.

He's quite simply a genius, the Beethoven of his day, a classical musician for the Eighties. Eat dirt, doubters.

**Thomas Slessenger, Blackburn**  
● *Not a bad little single, we agree!*

■ **What's all this** Clannad with Bono business I hear on my radio? I thought he was supposed to be some Irish punk rock singer who went on to fame and fortune, not someone auditioning for the Spinners. Folk music like this should not be encouraged, it's dull, dull, dull.

Incidentally, how many folk singers does it take to change a light bulb?

Ten — one to put the new one in and nine to sing about the old one!

**Karen Dawson, Cardiff**  
● *How's your dad Les, Karen?*

■ **I'm writing** to say thank you. It was such a joy to see James in last week's rm. Now people will know who

James are all over this land. And yes, Tim, I think you will be just like Coca Cola and you can rot my teeth any time.

Thank you again, rm, for making my day. Just one more thing — when will you be having Morrissey again in your magazine?

**Brian Snowdon, Leeds**

● *We always try to keep on the ball, Brian (no pun intended). Rest assured that when the Smiths get some new vinyl our way, we'll cover them BEST*

■ **I felt I** had to write about Mr King (rm, Jan 18) who says he was annoyed that the Madness New Year's Eve party finished at 11.50. Just remember that this band have families so they would probably want to see the New Year in with them.

As for not having any special guests, who wants them with Madness playing? I would have loved to go to the gig, but work stopped me getting the miles and miles to London in time.

**Miss C McLaughlin, Middlesbrough**

● *Madness' families were probably getting on down at the gig themselves, Miss C*

■ **In your July 23** issue, 1983, what is 9 down in the crossword? It has kept me on the edge of my seat now for two and a half years. rm '86



● **ROTTEN: on the rise again**

is great, but how about some more Osmonds, Abba, Nana Mouskouri (she's in the charts, you know).

Incidentally, Hughie from Bethnal Green (rm, July 23, 1983) please leave Eurythmics alone. They ain't done you any harm. Sorry I left it so long to write, but I couldn't find a pen! **'Culp' follower, Cardiff**

● *Nice to hear from you at last. We were wondering when you'd get round to it. Some people!*

■ **Who does Eddy** Grant think he is (rm, Feb 1)? He says he's bigger and better than Bob Marley, which is absurd. Bob Marley meant something more than music to a whole generation of black people, and even in death his influence and message live on.

Eddy Grant, on the other hand, is little more than a jumped-up North London pop boy who knows how to

write a catchy tune. There's a world of difference between the two.

**Sharon Pope, Birmingham**

● *To be fair to Eddy, we don't think he was claiming to be better than Bob Marley, just that he had sold more records — a fact!*

■ **God help us!** Is your James article (rm, Jan 25) indicative of the new face of popular music? Rarely in the history of music papers have I seen such a complete bunch of idiots talking such rot. They look like a bunch of rejects from a Rupert annual, for Chrissakes. I know the music scene isn't exactly buzzing at the moment, but this cannot be the answer, can it?

**Dee Straught, Hamilton**

● *Know what you mean about the gear, Dee, but didn't we all laugh at Boy George and Marilyn at first? It just might catch on. Tank tops rule!*

■ **How dare Eleanor** Levy suggest in her singles reviews (rm, Jan 25) that cheese isn't erotic. I happen to work in a cheese shop and I can tell you that nothing could be further from the truth. Sure some cheeses are a bit strong and do cool the ardour somewhat by the end of the day, but give me a nice ripe Brie or a crumbly piece of Caerphilly and there's no holding me.

Even those naughty little cheesy spread squares have their uses, you know, especially when you're on the counter for a whole day with Louise. Excuse me, I'll have to pop off to the cold store.

**Ken Peters, Wensleydale**

● *What sort of people have we got as readers? I think we should be told*

# BILLY OCEAN

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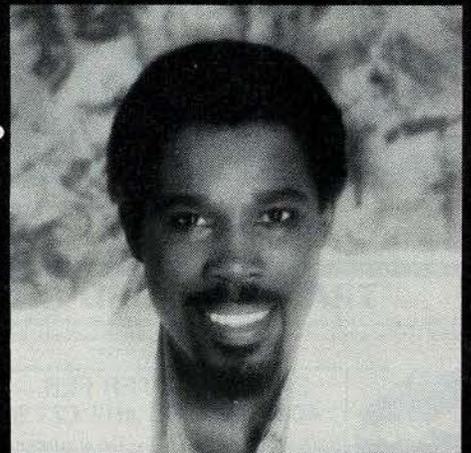
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B P M

## ODDS 'N' BODS

**GEORGIE FAME** has been booked for a bluesy bar-room session at **Live Wire's** April 11-13 Bognor Regis **Trading Places Soul Weekender** — yeh yeh! — where the star live attraction will be **Kleeer**, doing three concerts. . . **Hammersmith Odeon's** next **New York Jazz Explosion** on May 3/4 features **Oui** centrefold **Phyllis Hyman**, pianist **Ramsey Lewis**, fiddler **Noel Pointer**, and once again trumpeter **Tom Browne**. . . **B Boys** really did jam Old Bond Street when **CBS** refused to admit a crowd of "real people" specially invited by **Rick Rubin** to the UK launch party of his **Def Jam** label at **The Embassy**, where instead such crucial hip hoppers as **Boy George**, **Lemmy of Motorhead**, and **Janet Street-Porter** were admitted to watch rapper **LL Cool J** (the conversation level rose again after his first number) and the pathetic foul mouthings of the **Beastie Boys** (like little kids saying "piss, burn, willy") — the food was good, though! . . . **Five Star** turned down **Walt Disney's** offer of a US TV cartoon series based on the family group — is their father/manager mad? . . . **Regina**, who pronounces her name "Regeena" even though the correct Latin is "Regyna", has a more soulful 114½bpm remix with extra **David Sanborn** sax due on heart shaped picture disc (promoted on regular 12in). . . **Billy Ocean's** UK 12in does indeed now include the Club Mix, making it the same four-track format as the import — so why wasn't it from the start? . . . **Juicy 'Sugar Free'** is being rushed out here. . . **Grover Washington Jr's** fast stuttery circa 126bpm instrumental 'Poppin', almost



**ARETHA FRANKLIN 'Another Night (Dance Mix)' (US Arista AD-1-9454)** Sounding much like Tina Turner doing 'Jump To It', Lady Soul's soaring and surging 119¼-119½-0bpm chugger has been remixed by Steve Thompson & Michael Barbiero so that amongst their other chattering rhythm implants her opening "you will remember my name" gets the '19' stutter treatment. A four-tracker with Dub/Radio Mix/Edit in America, the UK pressing next week (**Arista ARIST 12657**) may well be different.

electro in character if not sound, seems the main attraction on 'A House Full Of Love: Music From The Bill Cosby Show' (US Columbia LP). . . **Isabell Roberts'** smoothly bubbling 118½bpm 'Rhythm Of Your Love' (Hot Vinyl) is creating interest on promo ahead of release in 10 days. . . **Streetwave**, with piles of unsold stock from 1984, are reissuing the 122½bpm rapping **Divine Sounds** 'What People Do For Money' (MKHAN 11), while **Viola Wills'** UK 12in now will include 'Both Sides Now' as a third track. . . **DDR Records** are compiling a DJ mailing list on 0782-331925. . . **Manchester Mix Studio** (061-740 5419), purpose built by and for DJs, offers services like mixing tuition, customised jingles and full practice/dubbing facilities — the studio's **Dave Fawcner** sent me some of his own inventive mixes, one unbelievably melding together 'Mouldy Old Dough/'

'They're Coming To Take Me Away Ha Ha/' 'Oops Up Side Your Head/' 'Michael Row The Boat Ashore', all at the same time! . . . **DevonAir Radio's** blues presenter **Dave Treharne** hosts his monthly Hot Dance Night with upfront soul, oldies, all kinds of blues and the **Big Town Playboys** live at Willand's **Verbeer Manor** this Friday (7), which might be something different for Devonians. . . Manchester's first allnighter of '86 on Saturday — or rather Sunday (9) as it starts at 1am, confusingly in a club called **Thursdays!** — stars **Chad Jackson**, **Pete Haig**, **Andrew Holmes**, **John Mortimer** and London's waggiest **Julian Palmer**. . . **Terry Davis** is playing traditional and deep soul, ancient and modern, on Wednesdays at Bermondsey's free admission **Bugles** in Grange Road — a similar set-up to **Bob Jones** and **Ed Stokes'** longer established Mondays at London

**Bridge's Royal Oak** in Tooley Street. . . Essex jock **Mad Marx**, revealed as demon go-go-jazz-rap percussionist '**Snowboy**' on his own recent single, is retiring temporarily from DJ work to play percussion for **Polydor**-pacted **Chris Sutton**. . . Deptford club **Cheeks** is now called **Champs**, having dropped its short-lived gay policy in favour of upfront funk, with **Wild Magnum Geoff Watts** back as main weekend jock. . . Bristol's **Nigel Halkes**, a keen correspondent to these pages since he was 14, now studying in London and jocking, as '**Nik**', at Deptford **Winstons** (Tuesdays), has landed a regular spot on the pop panel in **Peter Powell's** Sunday morning **Radio One** show. . . **Prince** returns to soul on his upcoming 'Parade' album, much of which, however, continues the Lennonesque flavour of his last one. . .

continues over

# DURELL COLEMAN

## "DO YOU LOVE ME?"

SLIPPING SOUL INTO  
A DANCE MOULD



BRW 42



# B P M

from previous page

The Mohawks' 1968 underground club classic 'The Champ' (Pama) later became an equal monster in New York as a break beat from about 1976, and had **Tommy Boy** managed to locate the rights (in fact **Sparta-Florida** publish it), it could have replaced the embargoed **Herman Kelly** 'Dance To The Drummer's Beat' for a commercial release of **Double D & Steinski's** Lesson Three — The History Of Hip Hop' megamix — is it too late now? ... **GET LOOSE!**

## HOT VINYL

**ALEXANDER O'NEAL** 'What's Missing' (Tabu QTA 6391) What a surprise! In a completely unannounced move, his much demanded calmly striding 111½bpm soulfully pent-up massive album track — a logical follow-up stylistically to 'Saturday Love' — has been thrown away instead as an added B-side attraction on the reissued 'If You Were Here Tonight'. This latter, always an unrealised potential smash in its own right, is a tranquil 81½bpm smoocher with interesting Indian tablas in its fadeout, and an alternative more delicate Soft Version mix. At least the 12 inch makes good value, but what a waste!

**WHISTLE** ('Nothing Serious) Just Buggin' (Champion CHAMP 12-12) Rushed out on white label to counteract Mantronix, this terrifically exciting extremely similar but much more widely appealing gimmicky 0-102-0bpm go go hip hop rap 'n' scratch, produced by UTFO's Kangol Kid and Howie Tee, brilliantly makes a musical melody out of the word "bug" cut up by emulator (inst/edit flip). The next Full Force?

**MANTRONIX** 'Ladies' (10 Records TEN 116-12) Still extremely good in its own right if with narrower more strictly club appeal than Whistle, which shares the same beat, this infectiously jittery go go-influenced 102bpm Full Force-style hip hopper has a new dub and edit as flip. A pity 'Just Buggin' had to come along and steal its thunder.

**STIMULUS** featuring Milton Smith 'You Blow My Mind' (US Roulette RD 2016) Produced by Tyrone Brunson's keyboardist Louie Oxley, of still unreleased 'Go-Go Gadget' fame, this naggingly moaned 0-110bpm wriggler may seem a bit monotonous until its useful stark space-filled break, but I've a hunch it's the sort of thing that, once known, could hang on for months in London's sweatier dives (good dub flip too). It's certainly got the groove.

**ROBERTA GILLIAM** 'All I Want Is My Baby' (WEA U8828T) Warm for months on import, Roberta's very soulfully squalled, wailed and worried sneaky 101½bpm downtempo swayer (inst flip) is less commercial than Betty Wright maybe but joins her as the distaff side's most impressive soul single of the moment. Let it creep up on ya!

**TOTAL CONTRAST** 'The River (Club Version)' (US London 886 032-1) Adding a touch of the Colonel Abrams and much studio skill (courtesy of Steve Harvey) to their original 'Takes A Little Time' formula, this jittery 119bpm leaper lets the rhythm dominate and seems somehow insubstantial. As well as a beefy Dub Version and edit, the US 12in includes the attractive 0-97½bpm instrumental 'Sunshine' which was twin-packed with their last hit here.

**ISLEY JASPER ISLEY** 'Insatiable Woman' (Epic TA 6861) This lovely 76bpm slinky smoocher in 'Between The Sheets' style was their album's next hottest cut, and now it's on 12.inch is evidently being twin-packed with 'Caravan Of Love' (although that may just be the 7 inch).

**WARP 9** 'Skips A Beat' (Motown ZT40504) The erstwhile electroponic phunkers join the ranks of Colonel Abrams copyists on a jittery 112½bpm bouncer, in four M&M mixes, which some are finding useful.

**JANET JACKSON** 'What Have You Done For Me Lately' (US A&M SP-12167) Jimmy Jam & Terry Lewis now totally revamp Michael's kid sister, giving her a Vanity 6 style that'll be even more apparent on her upcoming album, this sharply strutting stark 114bpm smacker muttering more like 'A Love Bizarre' (dub/acappella flip). As ex-members of The Time, it's the closest they've been to Prince since.

**HARDROCK SOUL MOVEMENT** 'Double Def Fresh' (Elite DAZZ 46) Max LX and Dave VJ really get into the pshta pshta pshta 'Set It Off' rhythm for



Photo by Joe Shutter

**Russell Simmons**, his manager, claims **LL Cool J's** 'Radio' LP (now out here, CBS/Def Jam 26745) in the USA is out-selling **Barbra Strisand**, who happens to have the top Pop LP in **Billboard** — where **Sade** topped Black LPs, **Grace Jones** 'Slave To The Rhythm' Club Play.

four different versions (the B-side's two called 'Def Hypnosis' of a monotonous but ever-changing Kraftwerk-ish 110bpm electronic instrumental, scratched and cut while it drones along.

**CASHFLOW** 'Party Freak (Latin Rascal Edit)' (US Mercury 884 454-1) Anguishedly groaned — presumably in ecstasy? — and rapped basic Cameo-style 108bpm weaving modern funk actually co-produced by Larry Blackmon (in two mixes plus the 98½bpm 'It's Just A Dream'), not terribly special although possibly useful for mixers.

**JB's ALLSTARS** 'Alphabet Army' (2-Tone CHS TT 1229) Curtis Mayfield-ish Dee Sharp has been drafted in to lead this dated Jackson 5-style 105bpm jitterer in support of better facilities for schoolteachers. Three vocal mixes are all dwarfed by the flip's exciting fast 118½bpm bass and brass jazz instrumental 'The Al. Arm', worth checking.

**THE WINANS** 'Let My People Go' LP (Qwest 925 344-1) Inessential although nice for listening, the inspirational set does have the EWF-ish throatily jolting jaunty 103½bpm 'Very Real Way', girls duetted 93½bpm

'Choose Ye' and soulful 107¾bpm 'Perfect Love' as "dancers" amongst the slowies.

**LUTHER VANDROSS** 'She's So Good To Me' (LP 'The Goonies' Epic EPC 70264) For dedicated Vandross completists, his pleasant typically meandering (0-102½bpm downtempo drifter is (so far) only available as his sole contribution to an otherwise rather rocky sound-track set.

## HIT NUMBERS

**BEATS PER MINUTE** for last week's Top 75 entries on 7 inch (f/c/r for fade/cold/resonant ends): **Simple Minds** 127¾f hot pop pounder, **Clannad** 0-33½-Of largely tempoless, **Ozzy Osbourne** 123¾f droning rock, **Rochelle** 112f hot black pop, **PiL** 84¾f murky monotony, **The Costello Show** 95-94½f mournful Nina Simone/Animals oldie, **Madness** 64½f dreary slow pop, **Paul Hardcastle** 50¼-100½f club-aimed sneaky half-stepper, **Regina** 115f perky Madonna clone, **Jellybean** 115¼c Madonna-penned jitterer, **Survivor** 97¾f plodding AoR from 'Rocky IV', **John Cougar Mellencamp** 122¾-123-122¾-0r Springsteen clone.

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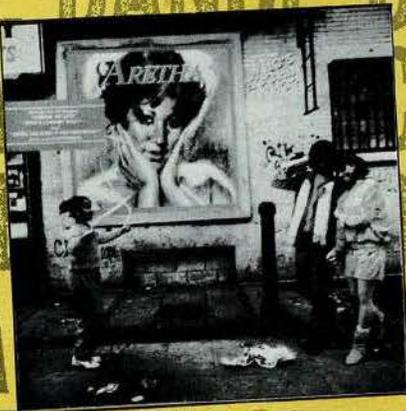
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- SOS BAND - JUST THE WAY YOU LIKE IT 5:49
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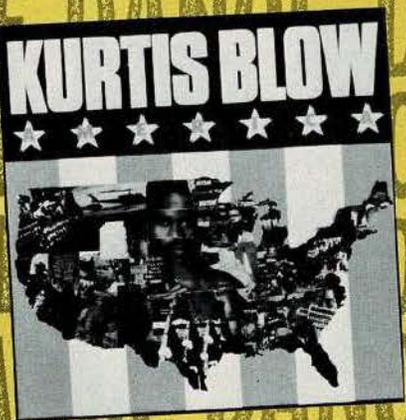
- MAITAI - HISTORY 5:49
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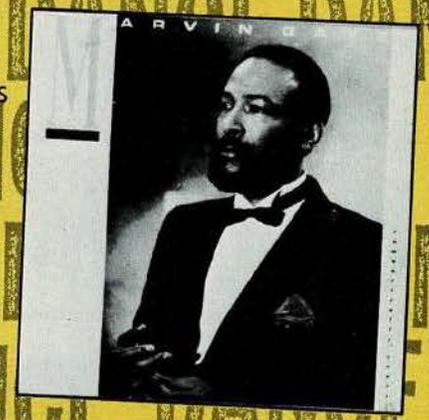
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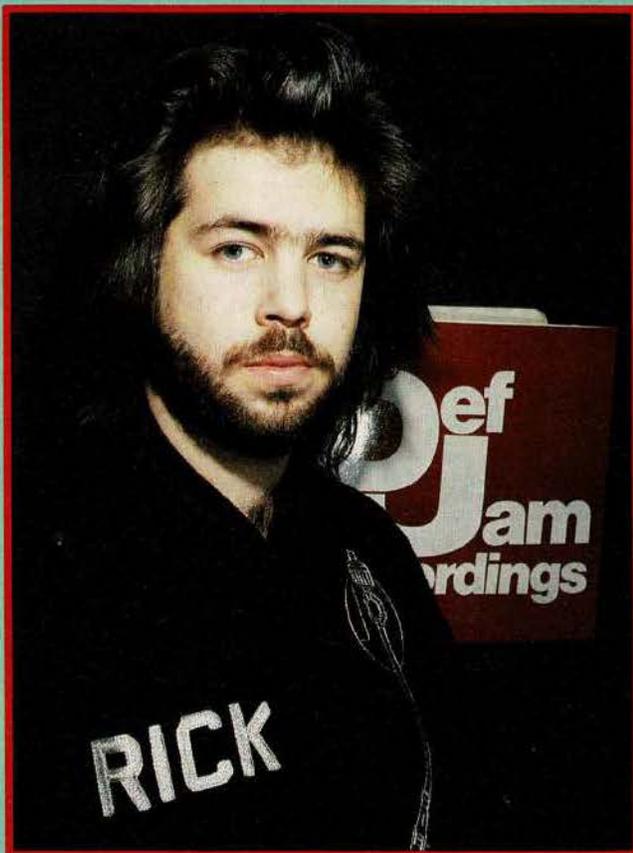
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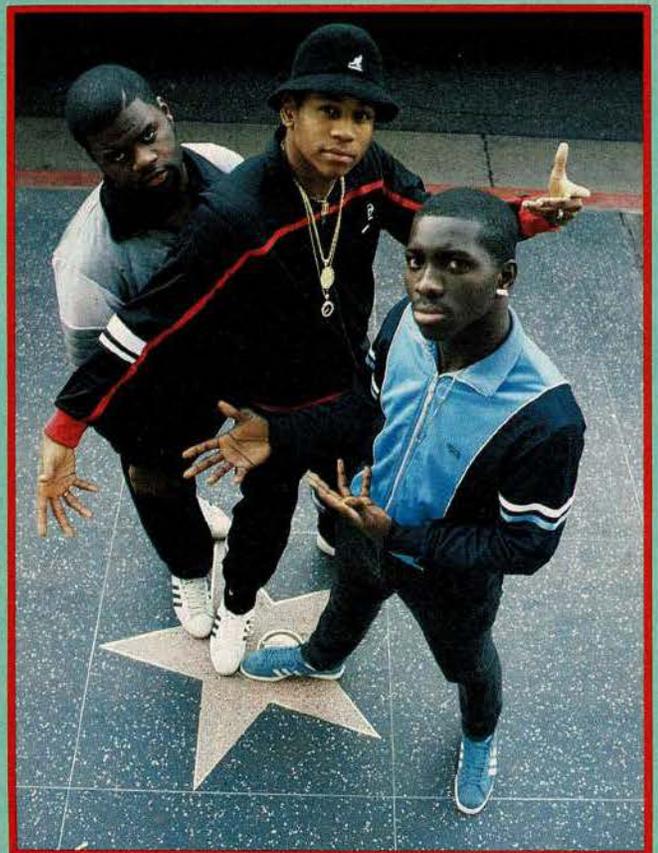
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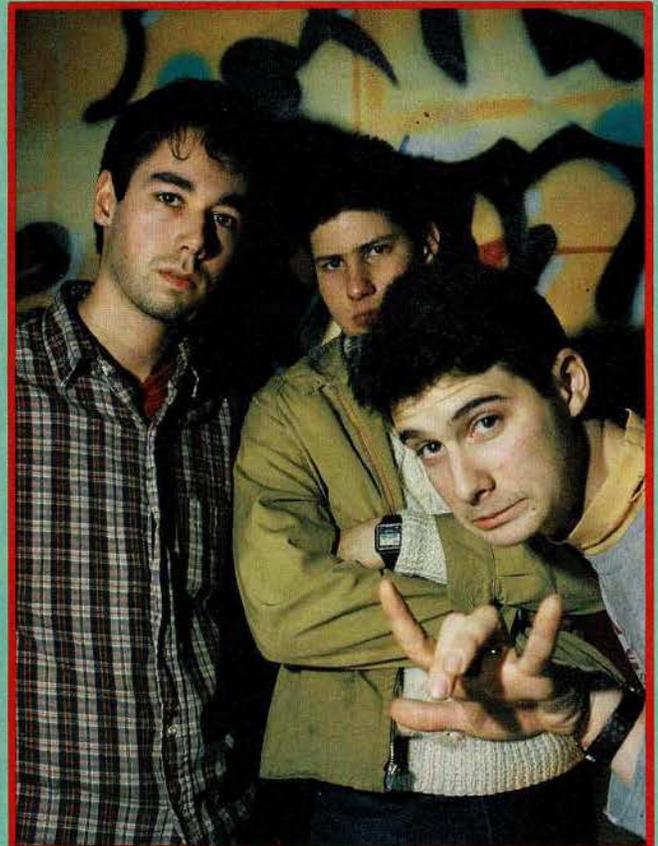
● RICK RUBIN: 'All music on Def Jam is going to be teen-oriented, regardless of whether it's black or white, and it'll usually be extreme'



● LL COOL J: Essential ingredient in the Def Jam plan for world domination

# EXTREME METAL, TOTAL RAP, TEEN MUSIC...

... that's the word from Rick Rubin, the big man at the most exciting record label in the world, Def Jam. Jam jaw: Paul Sexton. Def depiction: Joe 'Leather Pants' Shutter



● BEASTIE BOYS: The King Kurt of rap?

**Meet a couple** of guys. Kinda big on the record scene at the moment. One says this: "Today I can go back to my high school and I'm a hero with all the black kids, they love our records." The other says this: "I don't think I'm smart enough to guess what people like."

You prefer the guy who's a little self-effacing, more than likely. Who doesn't think he's the second coming of soul like the other fella? You don't get the choice. They're both typical plainspeak by Rick Rubin, eight months ago still a student at a New York college and now, with his partner Russell Simmons, already the subject of a major motion picture and presiding over an empire of rap, hip-hop and ... dammit, you put the labels on, Rick.

"All the music on Def Jam is going to be teen-oriented, regardless of whether it's black or white, and it'll usually be extreme." You've heard the Beastie Boys record, the heavy metal hip-hop of 'She's On It', it's extreme. The relentless rap of LL Cool J and 'I Can't Live Without My Radio', the same.

"Even an r'n'b ballad is not going to sound like any of the r'n'b ballads on the radio now," says Rick, mapping out the Def Jam gameplan as we sit chatting in his small bedsit in Brooklyn. It's hard to believe that this is the home of the biggest new label in the record business, and that until a few months ago the whole thing was being run from Rick Rubin's college dorm.

"I just moved here since September," says Rubin. "It's difficult now. There's a lot of different hats to be worn." There's record executive, producer, manager, filmmaker ... "I'm going out of my mind, there's so much shit to be done and there are offers for lots of other really good things that I want to do."

"Like, I'm probably going to be producing the next Big Audio Dynamite album which is a good thing for me to do. I like the guys and I think the relationship could really work. I'm really happy with the way the remix (of 'The Bottom Line'/'Bad') came out. It's the first record I've ever been involved in with people singing on it," he smiles. "But at the same time there's a rawness about them that's not foreign to me."

**Rubin's combination with Russell Simmons**, mapped out with just a little sense of theatre added here and there in the film 'Krush Groove', is the teaming of two different musical tastes and two identical ambitions. "Russell's really into the more r'n'b things and I'm into the rock and roll, noisy type of thing. My favourite two groups of all time are probably AC/DC and Trouble Funk.

"I've always been a performer in one sense or another," says Rick, who's originally from Lido Beach, Long Island "I used to be a magician when I was a kid, I gave up magic when I got my guitar.

"I went to a high school that was famous for its race riots. It was always in the news — 70 per cent white and 30 per cent black, and it was a really segregated town. There's a black part of town, like a ghetto, and a poor white part of town and a rich white part of town, and they all go to one high school and it's really rough because of it. That's how I got involved in rap music.

"I was a fan of hardcore music" — the wall of metal noise that was predicted by some to be the next HM — "and the kids in my high school couldn't care less about hardcore music. They all liked what their older brothers and sisters liked, which was Led Zeppelin, the Rolling Stones, the Who, which is strange because those were groups that were dead and over. And the black kids were much more progressive. They were always waiting for the new rap record to come out."

Rick wanted to tape the rap and work in his type of music. "It was more than putting rap and hardcore together ... anyone who tells you that they're making records for themselves and they don't care what anyone thinks is kind of f\*\*\*ed up, y'know. Why bother? I really

wanted to make records that people liked and which sold. It didn't work with hardcore, but now it's good to be able to do something new and people are accepting it."

And the more they accept it, the longer the Def Jam roster of artists grows. "There's a bunch," says Rick. Then he reels off the current first team: "Jazzy Jay, LL, the Beastie Boys, the (Original) Concept, Jam Master Jay from Run DMC as a solo artist, the Hollis Crew, Juice (who's an r'n'b singer — he's right in the middle of an album that's really great), Tashan (who's another r'n'b singer), and I'm currently hunting down Slayer." That's the AC/DC in him because, believe me, Slayer is one very loud and very revolting metal band.

One name Rubin missed off the list, but a real prospect anyway, is the Junkyard Band, due with a Def Jam debut any time now, a double-sider of 'The Word' and 'Sardines'. "They're a go-go group from DC, they're all between 10 and 15 years old, and they play on garbage because they couldn't afford to buy instruments." Rick showed us the video. Try to imagine Musical Youth pretending to be Chuck Brown and the Soul Searchers, hike the cred way up, and here's a hit band.

"It's also cool that Island Records dumped all this money into go-go and I think we have the only go-go record anyone really likes," Rubin says, switching to his business hat which he keeps on for a theory about his audience. "The kids who are the fans, the poor kids, don't want to be LL Cool J. They want to be Michael Jackson. It's getting a little better now because Run DMC are so popular that kids do look up to them.

"It has to do with the fantasy of the extreme, just like when artists who don't have that much money start to make money. I really try to work with them on how to handle it, because it's terrible. They really don't know how. Russell's had trouble with the artists in his production company. Kurtis Blow has literally blown away millions of dollars. Even the Beastie Boys who come from fairly wealthy backgrounds — it's impossible. They say, 'We've spent that money, we need more.'"

**The 'Krush Groove'** movie that maps the story of Rubin and Simmons turned out, says Rick, "crappy". "It was like a 'G' rated 'R' movie," (translation: '18' that should have been a 'U') "it was rated 'R' because of the language. None of us really likes Sheila E too much," he says of the incongruous star of the film.

But soon (change of hats again) Rubin starts directing another movie, a "1940s kind of gangster movie" starring Run-DMC. "It's almost like a Clint Eastwood kind of a film." Amazing how Rubin seems the natural choice for things he's never done before, like producing a BAD album when he's only ever produced rap and hip-hop before, and directing a film when he's never done that before either. "I just graduated from NYU in Film and TV. I co-directed the Beastie Boys video and I did a lot of projects in school, but I look at it more as a creative function than a technical function. I'm going to have a lot of good people around me."

Films he'd go and see — that's the RR principle of cinema, just like it's records he'd go and buy. That's really the only rule of Def Jam. "We're not really secretive in the studio, because we don't do things that people can steal. I think we make more of a feeling than a particular sound, and you can't steal that.

"I never really got into this business to make money. It's happening, which is nice, but that attitude allows Russell and me to make the records we make, not going for that hit sound. I don't think I'm smart enough to guess what people like, but I know what I like and I know if I like it enough, someone else might.

"Most of the groups we're interested in getting, it's not like this big battle between record companies to see who can get 'em, because most people couldn't care less about the stuff we're doing." More fool them.



● **RUN DMC** with Jam Master Jay: Def Jam artistes with expensive tastes in headwear



● **BAD**: Their next album may be produced by Rick Rubin



● **AC/DC**: Are these people really hipper than Doug E Fresh?

Photo by Chris Walter

# PREFAB



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