

rm

FEB 22, 1986 EVERY THURSDAY 48p

RECORD MIRROR

SIMPLE MINDS

'Live Aid should have been just the start . . . it's time to use our power to a positive end'

BPI AWARDS
BRILLIANT
DANSE SOCIETY
KURTIS BLOW
LATIN QUARTER
COMMANDO
SPIES LIKE US

L I V E

● G A L L U P
U K C H A R T S
● L I V E G U I D E

SMITHS
NEW ORDER
CHRISSIE HYNDE
ANNIE LENNOX
BAD
BANGLES

SCOTTISH AND SANCTIFIED

- 1 Archie MacPherson
- 2 Glenfiddich
- 3 Frank McAvennie
- 4 James Maxton
- 5 Flora MacDonald
- 6 Anyone who played a character called 'Jock' in a British film between 1935 and 1959
- 7 Wattie of the Exploited
- 8 Harry Lauder
- 9 Mary Queen Of Scots
- 10 Robert Louis Stevenson

Compiled by Macs Headroom



KISS ME

Prince returns with his single 'Kiss' out on February 24. Taken from his forthcoming album 'Parade', the flip side is 'Love Or Money', while the 12 inch has an extended version of 'Kiss'.

Prince's album 'Parade' will feature a number of tracks from his movie 'Under The Cherry Moon', to be released later this year. The film was made in the south of France last year. RS



YOU'LL LOVE IT

● The Pet Shop Boys follow up 'West End Girls' with 'Love Comes Quickly', out on February 24. The Pet Shop Boys are putting the finishing touches to their debut album, which should be out on March 24. It looks like they'll also be touring in September. RS

TRICK OR

A peep into the past this week, as Cheap Trick return to our shores for their first British dates in six years, and release a single 'Tonight It's You'.

It's a fusion of mild metal and AOR, from the once wacky Americans — ahh, those memories of the sultry Robin Zander, and baseball cap sporting nutcase Rick Nielsen.

Anyone thinking of checking out the back catalogue could do worse than tease their ears with the live offering, 'Cheap Trick At The Budokan', featuring the excellent single, 'I Want You To Want Me'. A rare treat.

DC

TREAT

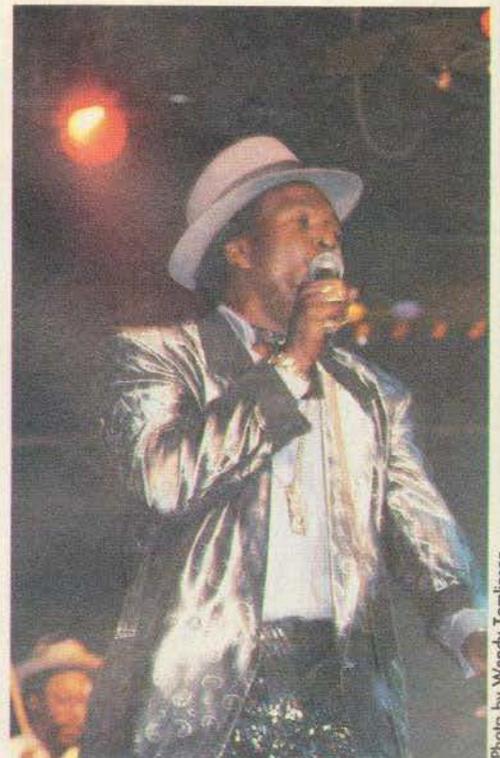


Photo by Wendy Tomlinson

FREE CASSETTE! WER-HAY!

● Yes, my little strawberry meringuenesses, on the front of **rm** is the first coupon to collect towards our simply scrumptious 15-track cassette entitled **RMC60II — Spools Gold**. Indeed it is a veritable treasure trove of shiny objects such as 'The Web' by Cabaret Voltaire, 'Sweet Thursday' by the Icicle Works and 'Hello Darling' by Blancmange.

Simply cut out and keep the coupon attached to the front cover, and we'll be printing the next three in consecutive issues. You must remember that only FOUR coupons are to be published, numbered 1 to 4, so you only have one chance to collect all four coupons.

Next week, with coupon number two, we'll be letting you know about more buried treasure aboard RMC60II. Happy collecting, and don't forget — life sounds better to Spools Gold.

For details of another **rm** offer, turn to page 16.

● The **rm** cassette offer is open to all readers of **rm** residing in England, Scotland and Wales only and while stocks last. The offer is not open to employees and relatives of employees of Spotlight Publications Ltd, Spotlight Magazine Distribution Ltd, Morgan Grampian Ltd, Garrod & Loffhouse and all associated and subsidiary companies. The cassette offer will appear in **rm** exclusively from issue dated February 22 to March 15, 1986. Readers are requested to collect a consecutive set of four special coupons published in **rm**. Overall four coupons will be published numbering one to four. Photocopies of coupons will not be accepted. Readers are requested to complete the special order section which will appear in the March 15 issue, enclose the set of four coupons, a strong SAE carrying a 22p stamp and send it to 'rm Cassette Offer', PO Box 50, Harlow, Essex. Correspondence will not be entered into. Please address your queries to the Publisher, **rm**, Greater London House, Hampstead Road, London NW1 7QZ. Closing date for receipt of orders is Monday March 24. Despatch of cassettes will take place from April 7 and not before. Please allow 21 days postal delivery in the UK.

REGGAE AWARDS

A frosty February night at the Hammersmith Palais may be as far from Kingston as you can get, but it was here that the **Fifth Official British Reggae Awards** took place.

In between short sets from Barrington Levy and Aswad, the following acts were honoured; Best British Band, Aswad; Best British Record, 'Bubbling' by Aswad; Best International Record, 'Girlie Girlie' by Sophia George; Best International Artist, Dennis Brown; Best Male Singer, Maxi Priest; Best Female Singer, Sandra Cross; Best Male DJ, Tippa Irie; Best Female DJ, Lorna Gee; Best Male Newcomer, Pato Banton; Best Female Newcomer, Paula; Special Award (for services to Reggae music) BRAFA for 'Let's Make Africa Green Again'.

WT



GO TO HELL

Dee C Lee follows up 'See The Day' with 'Come Hell Or Waters High', out on February 24. The flip side is 'Don't Mess' while the 12 inch version features an extra track 'Wow Wow Mix'. 'Come Hell Or Waters High' was written by Paul Muggleton and produced by Brian Robson. **RS**

THE ULTIMATE WIN

Make a beast of yourself in this week's competition. On offer are 12 horror filled packages featuring an autographed copy of **Ozzy Osbourne's** single 'Shot In The Dark' and a copy of the book 'Diary Of A Madman' — the story of Ozzy's life, from his tough childhood in Birmingham to infamous superstar.

All you have to do is send your answers to these simple questions on a postcard, to **Ozzy Competition**, **rm**, Greater London House, Hampstead Road, London NW1 7QZ. Answers should arrive no later than first post on March 3, and don't forget to include your name and address. The first 12 correct entries picked out win.

- 1) Which successful band was Ozzy lead singer with before going solo; a) Black Sabbath, b) Iron Maiden, c) Bucks Fizz?
- 2) Ozzy's new album is called; a) 'Saints And Sinners', b) 'Sinning In The Rain', c) 'The Ultimate Sin'?
- 3) One of Ozzy's most notorious antics was biting the head off; a) an alligator, b) a dove, c) a rabid orang utan?



Photo by Joe Shutter

- 4 **BPI AWARDS**
fame, glamour and betty page was there...
- 10 **SINGLES**
by jim reid, bung-ho!
- 12 **ALBUMS**
elvis costello pronounces
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dirtier than london's notorious soho
- 17 **DON DIXON**
the godfather of the south
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the godlike jim kerr getting very godlike
- 28 **CHARTS**
uk singles and lps, 12 inches, mvs and cds
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what your home computer's really for
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indies, eurobeat, reggae
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bangles, black, bad, benefit for colombia
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james hamilton at the controls
- 49 **KURTIS BLOW**
what would he do if he ruled the world?
- 50 **DANSE SOCIETY**
no longer gloom boom, is stevie rawlings pretty enough to go pin up?

■ Cover photography by PAUL COX

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- TOURS** ●
- RELEASES** ●
- NEW BANDS** ●
- GOSSIP** ●

THE BPI AWARDS

Overview by Betty Page. Photos by Phil Loftus/LFI

The BPI is an organisation which represents the collective interests of the UK's record companies. They're about to try and persuade us all to buy more records because 'life sounds better to music' (ie, sales are down). But on the evidence of this glitteringly decadent bash, the industry ain't exactly short of cash. Still, there's nothing like a bit of backslapping, especially in front of 150 million viewers.

We all have to give the impression that everything is going swimmingly, you see. Execs, stars, liggers, hacks, all gave a very good display for the cameras, didn't rock the boat and failed to be even mildly outrageous.

From my vantage point way back on Table 33, I was barely aware of what was happening onstage. In any case, I was within close lusting distance of Bryan Ferry (sporting carefully cultivated two days' growth of beard). He proved much more interesting to watch than the Awards themselves, which passed off with scarcely an incident.

Phil Collins launched into 'Sussudio', and was quickly back onstage to accept the Best Male Solo Artist award from Alison Moyet. He looked bored. I was rooting for Midge.

The TOTP Best Video Award was a farce, going to the exceptionally dull 'Everytime You Go Away' by Paul Young, which was so clichéd it even had a ballet dancer in it. The general consensus was that they felt duty bound to let Paul win something, since he'd grown an ill advised beard especially for the occasion.

Tears For Fears did 'Everybody Wants To Rule The World' and dazzled us all with their blindingly white teeth. On the next table, Sade tried to look excited, but knew she hadn't won anything.

Daryl Hall answered a few tedious questions from Noel Edmonds about the solo LP he's doing here with Dave Stewart, and gave the Best British LP award to a still bored looking Phil Collins for 'No Jacket Required'. I stifled a yawn, but applauded on cue for the benefit of viewers in Lithuania.

Old stalwart Joan Armatrading was up next to present the Best British Group award (yes, someone boobed and included the very Irish U2 in the nominations). I hoped it might be Eurythmics or even Tears For Fears but no, it was Dire Straitszzzzzz.

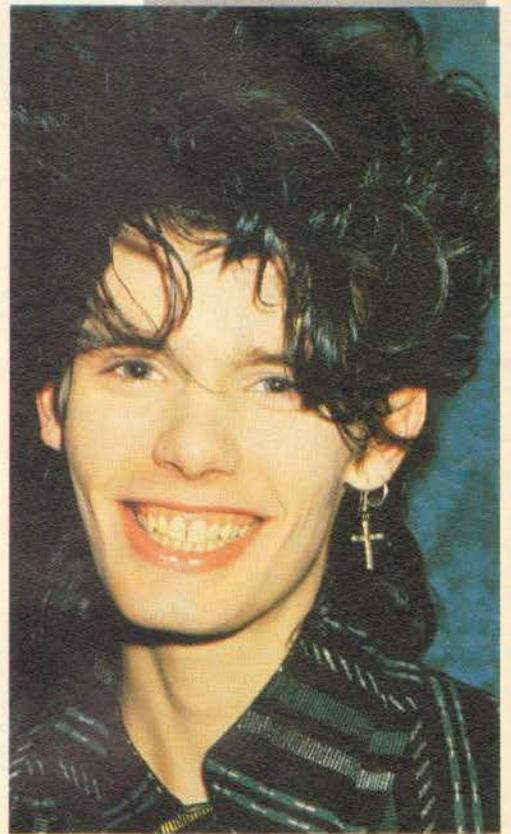
The ever lovely Hank B Marvin accepted on their behalf, but really, Mark, being in Australia was just no excuse.

Kate Bush livened things up by performing 'Hounds Of Love' dressed in a fetching equestrian style outfit before Gary 'I Know I'm Gorgeous' Davies emerged to present Radio One's Best Newcomers Trophy.

No mention of nominees here, probably because Radio One's listeners had all gone and voted for A-Ha, conveniently forgetting they're Norwegian. A mighty cheer rang out in my vicinity when Go West won, and yes, they did look surprised. They'd probably forgotten A-Ha were Scandos too.

Dear old Midge, fresh back from a 60 day world tour and honeymoon, leaped up to present Best International Solo Artist and finally got to say thank you for last year's award which he won with Mr Geldof (cue fond memories of 'holocaust was a vicar's tea party' speech).

Madonna was nominated and everyone thought she'd try and beat Prince and turn up with 25 bouncers, but she didn't come, didn't win and it was a home run by Broooce. He sent



- (TOP): NORMY baby tries to live the rock-'n'-roll lifestyle (dig those crazy shades)
- (ABOVE): CHARLIE Sexton — 6ft 4ins of lithe, angular potential guitar hero, and he's even younger than Patsy Kensit
- (LEFT): THOSE cheeky Go West boys get 'genuinely touched' with their Best Newcomers Award



a cheesy thank-you video of himself a-strummin' his trusty acoustic guitar.

Lord preserve us, however, from acceptance speeches such as that delivered by Nils Lofgren. "Bruce, we all jus' lurve you," he gurgled effusively.

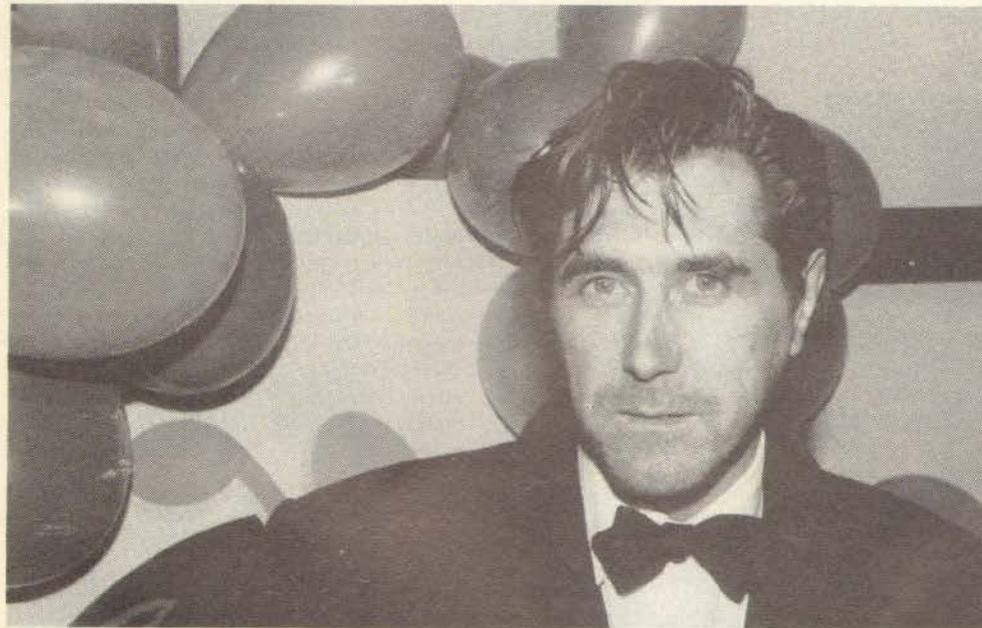
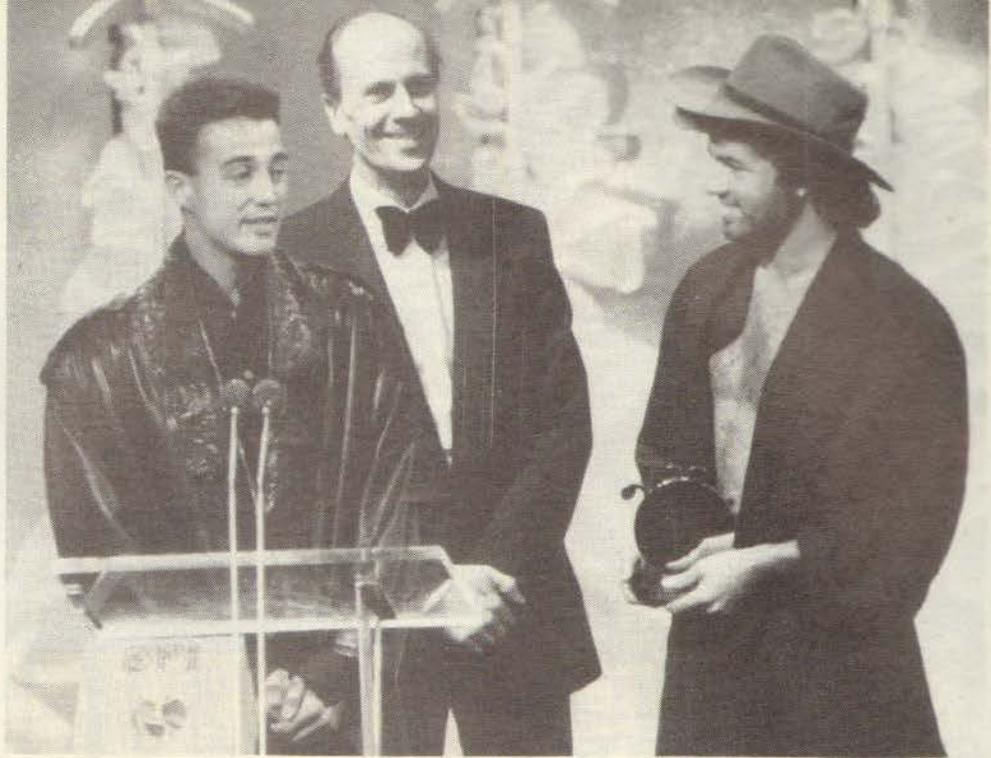
And so to the lowlight of the evening, the Special Awards for Outstanding Achievement — ie getting a lot of publicity for playing in Communist countries, 'breaking down barriers' and 'opening new markets'.

Wham!, their dear friend Elton John, plus attendant management teams, copped these for going to China and Russia respectively. Cue Norman Tebbit (sans biker's jacket, more's the pity) trying to be witty and informed. He blathered on about not understanding pop music (oh dear, that's an old Kinnock and Hatton quip), making jokes about being beheaded.

He congratulated all on being such good little capitalists ('young people creating wealth') and finally gave the official nod of approval to Live Aid, seven months too late.

Andy and George looked underwhelmed, George sporting a curious Texan-style ensemble, with bare chest and stetson. He said something sober and suitable about 'starting emotional feelings in countries with musical restrictions'.

Pony-tailed Elt got a rousing cheer and got



● (TOP RIGHT): Wham! look stunned to have won an award, Norman Tebbit looks like the proud father and George wonders who could've lifted his shirt

● (ABOVE): SMOULDERING veteran lounge lizard Bry Ferry models that Arlington Road look

● (BELOW): WACKY TV couple Mike Smith and Sarah Greene educate Sarah and Siobhan of Bananarama in the joys of bottling out



very camp and cheeky.

Unexpected winners of Best International Group were Huey Lewis And The News, all round Good Blokes, Huey saying he owed it all to Phil Lynott. Cue performance of 'Power Of Love'. Howard Jones and his amazing technical sickbag suit then rose to present Best Producer award to David Stewart, who made a curious and mildly embarrassing speech about wetting himself in the studio. Strange boy.

On to the even more predictable section: the Special Citation to Bob Geldof for being bloody minded. Even he's mellowed, wearing a tux and making jokes about 'Spitting Image' rather than criticising the government. Still, he got a standing ovation (Sade steadfastly remaining seated), but decided to give his award to promoter Harvey Goldsmith who has apparently gone uncredited for his involvement in Live Aid.

Best British 45 was presented by tanned trout farmer Roger Daltrey to Tears For Fears for 'Everybody Wants...'. Curt and Roland appearing to be on their best behaviour. But why on earth didn't Bowie and Jagger win?

The real deserving award of the evening was to Annie Lennox (Best Female Artist), and Paul Young seemed as chuffed about it as she was. What a goddess. Phil Collins strutted his stuff once more and it was all over.

Still, the cameras were off, and everyone was itching to start the serious drinking. Charlie Sexton was being shown around like the New Brooce. Mike Read wafted past with Lady Teresa Manners, Bronski Beat were sporting their finest jewellery, Bryan Ferry chatted to Level 42's Mark King, David Grant and Jaki Graham.

The serious celebs had already been spirited away (they must have trap doors in the floor of the Grosvenor House Hotel), and I trooped off in search of excitement. Some people thought they'd found it by spotting Cliff Richard chatting to Tim Rice, but the real Bacchanalia was happening in the private suites downstairs.

Elton John wasn't letting members of the press into his party, so it had to be the Chrysalis bash. Midge Ure was being his usual genial self, saying he hadn't expected to win anything (you know if they ask you to be a presenter).

Peter Cox of Go West was still in shock. With an acceptance speech like that, I believed he didn't expect to win. Paul Hardcastle (aka Frank) was heard making machine gun noises, and I knew it was time for Cinderella to leave when an esteemed member of Mr Murdoch's Wapping crew began to chew my fingers.

Wacky things like that happen in the wild and wonderful world of rock'n'roll...



RIVERSIDE SAVIOURS

God, I hate all those poxy bands that think sheer exuberance is enough, and that 'dick-a-billy' is a great form of music. Most double bass, acoustic guitar bands are a disgrace but the **RIVERSIDE TRIO** aren't! With more of an eye on country and blues, Chris Cummings, Mick Wilson and Owen Green stand quiff and shoulders above most of their contemporaries due to an obvious passion for the music they play.

The trio's album 'Flat Broke (Songs For The New Depression)' has just been released and Index strongly recommends you get to hear it. A single out soon and a return appearance on 'The Tube' will restore our faith in this most pure form of a good night out.

AS



WRIGHT CLEAN-UP

Back in 1971, **Betty Wright** and her upwardly mobile hairstyle (see above) became an overnight success with the release of 'Clean-Up Woman'.

Almost as quickly, the Miami-bred soulstress disappeared from public view after a string of minor hits including 'Shoorah Shoorah' and a much praised classic album 'Danger: High Voltage'.

Now comes 'Pain', currently gracing the top 40 with its smooth soul sound. Betty Wright is back to clean-up once more with a self-penned gut-buster, telling men what rats they are while teasing your juices with pure soulful pleasure. A little 'Pain' can be good for you.

EL

THE RM EP

a second chance

Wer-hey! We knew the free **rm EP** would be dead popular, with Depeche Mode, the Pet Shop Boys, the Beastie Boys and LL Cool J, but it seems you lot out there still aren't satisfied. We at **rm Towers** have been inundated with requests for the record, so if you couldn't get one, or your copy was damaged, here's your chance. We've pressed another thousand copies, and all you have to do is write to **rm EP, Greater London House, Hampstead Road, London NW1**, enclosing a first class stamp. First come, first served.



BOMBSHELL

You mean they've actually gone and made another record!? Yes indeed, for the first time since... well, a very long time actually, the

Television Personalities have committed themselves to vinyl and recorded the apocryphal 'How I Learned To Love The Bomb'. A rumbling riff, a nifty if somewhat Sixties chorus and Dan Tracey's plaintive story of his new found friendship with those cuddly Russians.

Quite why it's taken the TVPs so long to put out another record isn't clear, though they do seem to spend a lot of time in Europe these days. Then there's Dan's work at the Room At The Top and his new Brixton venue.

AS



SEE THE LIGHT

The **Bangles** release their second album 'Different Light' on March 3. The album contains nine songs including their hit 'Manic Monday'. The Bangles have lined up some more dates here in March. You can see them at Glasgow Queen Margaret Union March 1, Birmingham Powerhouse 4, Manchester International 5, London Kentish Town Town And Country Club 6.

RS



EARBENDERS

Di Cross

'I Still Want You' Del Fuegos (London)
'I Love You' Stephen Duffy (10 Records)
'I Want You To Want Me' Cheap Trick (Epic live LP track)

Andy Strickland

'LA' the Fall (Beggars Banquet LP track)
'Life's What You Make It' Talk Talk (EMI)
'We've Got A Fuzzbox And We're Gonna Use It' Fuzzbox (Vindaloo EP)

Joe Shutter

'Spoilt Victorian Child' the Fall (Beggars Banquet LP track)
'Fishing' PIL (Virgin LP track)
'E=MC²' Big Audio Dynamite (forthcoming CBS single)



CHAKK ATTACK

Chakk release their single 'Imagination (Who Needs A Better Life)' on February 24, and they'll also be playing their first tour for a year.

They'll be kicking off with Wolverhampton Polytechnic February 22, followed by Leeds Polytechnic 24, Liverpool University 25, Newcastle Riverside 27, Edinburgh Hoochie Coochie 28, Glasgow Strathclyde University March 1, Dunfermline Johnsons 2, Nottingham Rock City 5, Birmingham Triangle 6, Brighton Polytechnic 8, Bristol Tropic 11, Leicester Polytechnic 12, Manchester International 13.

Chakk are also planning a London show where they will appear with dance and mime troupe Trickster. They've also been booked for the 'Saturday Live' show in March. RS

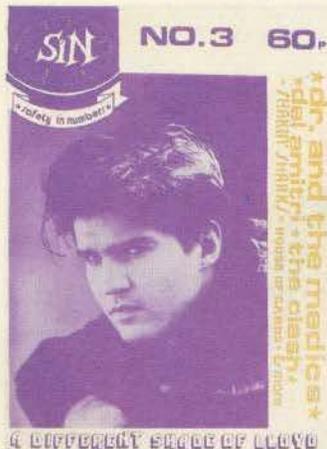
WANNA BUY A FANZINE?

Index continues to be snowed under by you fanzine types, and we'll keep mentioning them if you keep sending them.

The wonderful city of Portsmouth entered the fray this week with issue three of **Sin**, a fanzine produced primarily for the bands and fans of the city. Still, there's an interview with the Housemartins and a review of Lloyd Cole, plus del Amitri and an interesting editorial on 'The Yob Ethic'. Next issue promises interviews with a couple of Pompey players.

Issue number two of the fab **Trout Fishing In Leytonstone** has just hit the streets, with interviews with the Go Betweens, the Dels in Paris (cosmopolitan, eh?) and some witty and wonderful snippets from the pens of David and Sally.

Sin costs 60p plus postage from Ken Brown, 123 Kirby Road, Portsmouth. **Trout Fishing** from David and Sally, 36 Colville Road, London E11 for 30p plus postage. AS



IF AT FIRST YOU DON'T SUCCEED... TRY AGAIN AND AGAIN AND AGAIN

(a record company morality play)

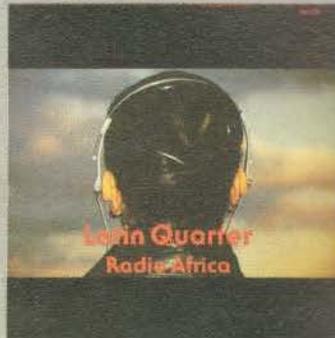
September 1984: Latin Quarter release 'Radio Africa' on Ignition Records. The single interests newly formed independent label Rockin' Horse Records.

April 1985: Remixed by Pete Hammond, the single is re-released on Rockin' Horse Records. The single manages to reach number 76 in the charts, and interests major label Arista Records. Soon after, a licensing deal is struck between Rockin' Horse and Arista.

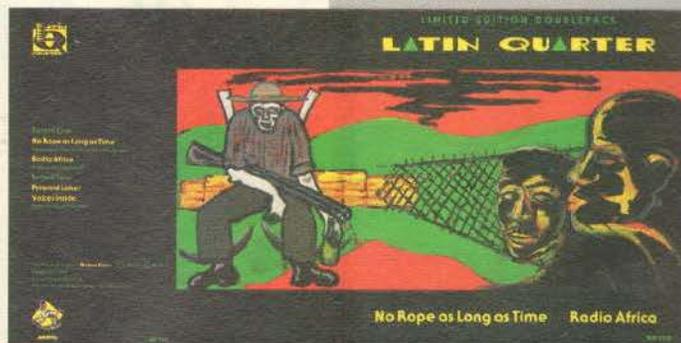


Latin Quarter Radio Africa

September 1984



April 1985



No Rope as Long as Time Radio Africa

October 1985

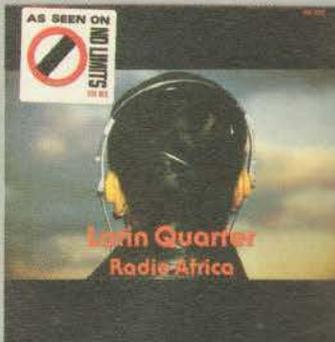
October 1985: After two singles ('New Millionaires' — July 1985) ('Modern Times' — August 1985), 'Radio Africa' is re-released as a double A-side with 'No Rope As Long As Time'. The initial quantities are with a second record. The single enters the top 100.

January 1986: Neil Ferris of PR and plugging company Ferret 'N' Spanner convinces Arista that the single is worth another shot after getting the backing of Jonathan King's 'No Limits', but with the original Rockin' Horse sleeve.

"I didn't like the sleeve for the double A-side version. The original design was far more dramatic, not so much for the public but for the media. It was a classic record and always deserved to be a hit, but the timing was never right."

February 1986: A new mix by Dennis Bovell is released. The single reaches the top 30.

MG



January 1986



February 1986

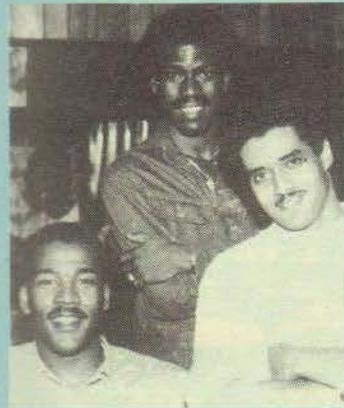
KING FOR A DAY

● 'King Holiday' is the black American musicbiz paying tribute to the late, great civil rights leader **Martin Luther King**. The release, on February 28, commemorates the first celebration of Dr King's birthday as a national holiday in the States.

Produced by Phillip Jones and World Ruler Kurtis Blow, 'King Holiday' features El Debarge, Whitney Houston, Stacey Lattisaw, Lisa Lisa with Full Force, Teena Marie, Menudo, Stephanie Mills, New Edition, James Taylor (of Kool And The Gang), the Fat Boys, Run DMC, Whodini and Melle Mel.

All proceeds go to the M L King Centre For Non Violent Social Change, in Atlanta, Georgia.

JR



● **DEXTER SCOTT King** (Dr King's son) and producers **Kurtis Blow** and **Phillip Jones** from the left.

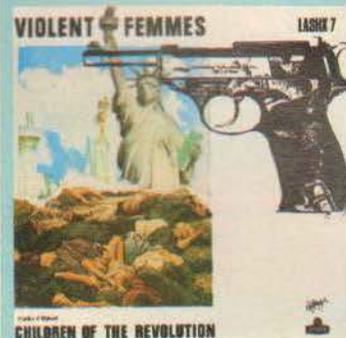
REVOLTING FEMMES

A touching tribute to Marc Bolan landed on the Index desk this week. **Violent Femmes** have recorded 'Children Of The Revolution', one of T Rex's latter day hits, and given it a suitably modern day feel courtesy of Talking Headsman Jerry Harrison at the controls.

That old riff still sounds as fresh as morning dew, and they've even dropped in some high pitched Bolanesque backing vocals for good measure.

Flip the single over for more traditional Violent Femmes fare. 'Heartache' revisits the territory of the wonderful 'Gone Daddy Gone'.

AS



BRM



CHICKEN FEED

Growing up in a farmhouse in the wilds of Wales, with no electricity and just your family and 32 chickens for company, is hardly a conventional platform from which to launch a successful singing career. There was no 'singing in the church choir from the age of seven' send-off for **Eugenie Arrowsmith** — a talented 20-year-old songstress whose debut single, 'Dancing In My Heart', is evidence enough of her impressive vocal capabilities.

After escaping to London at 17, and brief dalliances in a model agency and as a nanny, she teamed up with producer John McBurney. The resulting single is out on February 17 for your aural entertainment, with a soul and jazz influenced debut album 'Faith' to follow.

DC

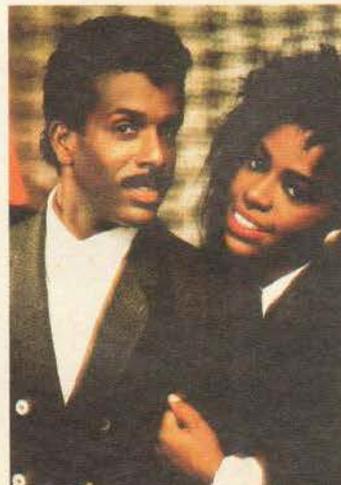
WELL WARPED

Warp 9 have just released their first single on Motown, the dance-floor favourite 'Skips A Beat'. The pair have already earned themselves a deserved reputation for songs like 'Nunk', 'Light Years Away' and 'No Man Is An Island'.

Katherine Joyce can claim to be a fully fledged Kid From Fame, having attended the New York School For The Performing Arts.

Chuck Wansley has performed for the Pope at the Vatican Theatre in Rome, President Kenyatta of Kenya and audiences of half a million in America with his old group Up With People. Already Warp 9's second album 'Fade In, Fade Out' is high in the import charts.

MG

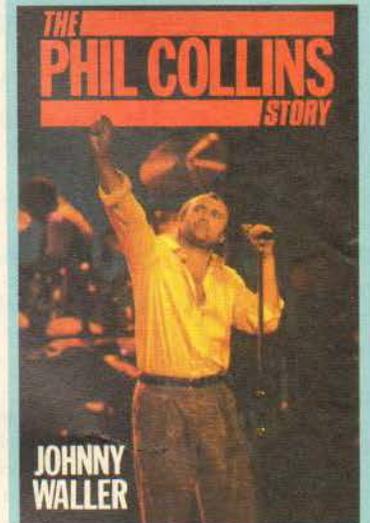


COLLINS CUT-OUT

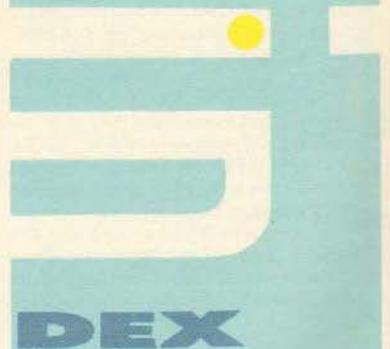
Cobbled together from old press cuttings, Johnny Waller's book **'The Phil Collins Story'** (Zomba — £3.95) reveals nothing about the human dynamo that you won't have read dozens of times before. With poor quality paper, and few pictures, Waller has even plundered a couple of my features on Collins. A cheque, or at least a credit at the front of the book, would have been nice.

Hope you enjoyed your advance, Johnny.

RS



NEWS DIGEST IS ON PAGE 18



DEX

COMPILED BY
DIANE CROSS
ROBIN SMITH
ANDY STRICKLAND

10
RECORDS

EUGENIE ARROWSMITH

Dancing in my heart

E·A



7" AND 12" SINGLE • TEN 95 TEN 95-12

SINGLE OF THE WEEK

EARL SIXTEEN 'Mother To Be' (56 Hope Road)

A stupendous record: sweet, sweet aching vocals atop the gooeyest syrup-coated rhythm this side of heaven. A disc like this, simple, moral, political — in the common or garden 'it could happen in your own life' sense — is what great pop can be.

Earl sings like a bird about the plight of a 16-year-old girl, seven months pregnant — 'without a band of gold' — and lonely — without her parents love — and nails it right on the social charter with glamour, pride and beautiful uplifting music.

This is no agit pop seminar, making glamour out of squalor, but is like all the most affecting tear-stained tales: the work of people who want glamour, but sure as hell know about squalor.

SWINDLE OF THE WEEK

SIGUE SIGUE SPUTNIK 'Love Missile F1-11' (Parlophone)

Moses parted the sea, but pop's pigs just get their snouts wet over a storm in a teacup.

If you've heard this nonsense, you'll know it's not the worst record ever made, just one of the most boring: the two note hard Moroder angle, the breaking ex-Gen X guitar and the cut-up film dialogue (done by DJs in NYC at least three or four years ago).

After the bore, you're left with the gore: the bloody and bloody silly SSS comic book futurism — as out of space as Dan Dare, only not as funny. A cold sloganeering, immoral cesspit.

The 'concept' — the real purpose of which is to save T James' career — would be laughable if Sputnik were selling anything other than their vain, piggy selves.

But it's them with their charming little bouquets like 'Ultra violence' and tarty 'Clockwork Orange' wet dreams, who are the product.

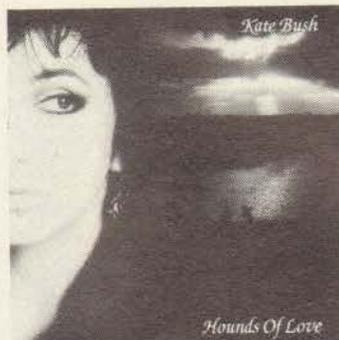
The thing is though, like all beasts of violence, Sputnik couldn't knock the skin off a rice pudding, and when judgement day comes and they say it

was just a little art school prank between a change of stilettos everyone will forgive them. I won't.

POP SQUAD

KATE BUSH — 'Hounds Of Love' (EMI) — wouldn't know a space age 'concept' if it came and met her on Wuthering Heights. She does, however, chuck more into her records than a whole gaggle of painted boys.

All mock, muted orchestration and thumping mock tribal drums, this is Kate simply being Kate. This record could be nobody else, and whether that makes you want to roll around in



a sandpit is strictly up to you.

I reckon GRACE JONES — 'Love Is The Drug' (Island) — would feel right at home in the sandpit. This — one more instalment in the reselling of Grace, a product well past its sell-by date — is not the stuff such frivolities are made of.

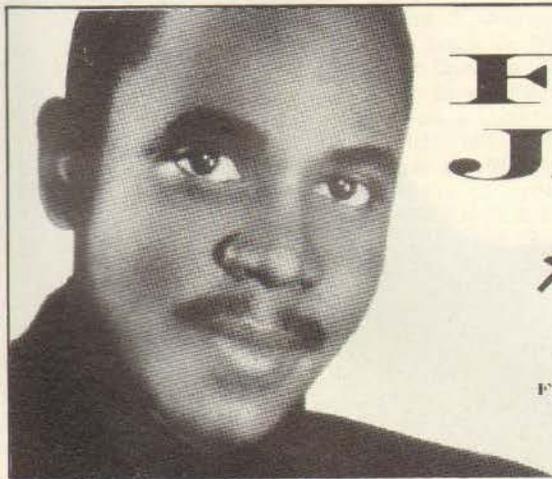
This was passable in 1980, but after a collection of bumbling, moronic chat show fiascos, I can't look at Grace without thinking fruitcake.

PAUL HAIG — 'Love Eternal' (Operation Afterglow), the man most likely to in '82, '83 and '84 —

has finally hit a full stop with his crooning piece of sing-along-a-Bowie, which is really, and I mean really, nothing to get overwrought about.

While from the same label, AFTER THIS — 'Fields' (Operation Afterglow) — suggest an altogether different ailment. After This remember when all records on independent labels used to be 'ethereal', but forget that in truth this had more to do with rock journalists forgetting to swallow their pills and swallowing their dictionaries instead. In consequence nothing was ever ethereal, but that doesn't stop this being very dreamy — in a soppy sort of way, of course.

Those there's nowt soppy with EUGENIE ARROWSMITH — 'Dancing In My Heart' (10 Records) — whose huskier-than-thou vocal stance is no cover for a transparent song. Antiseptic. While the MINT JULEPS — 'Only Love Can Break Your Heart' (Stiff) — are merely desperate. Sure they are a fine acappella group but this is just a cowardly, cowardly cover.



FREDDIE JACKSON

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DANCE SQUAD



CHERRELLE — 'Will You Satisfy' (Tabu) — unlike Ms Arrowsmith, is no personality and all production.

'Saturday Love' was good enough to get in the frame, but this latest effort proves that without hook, line and melody, her Jam/Lewis production team are as much Mogadon mix as the next knob twister.

In contrast, **JUICY — 'Sugar Free'** (Epic) — is a hip and hypnotic journey through the tastiest of upwardly mobile disco hallmarks. Where this scores over Cherrelle is in its all encompassing, never ending warmth. **DUREL COLEMAN's 'Do You Love Me'** (Fourth And Broadway) is the most sprawling dance shot this week.

A feisty concoction of tight drums, sharp keyboards and subtly shifting background moods, this is superior stuff, and Mr Coleman actually has a soul voice.

While **BOBBY MARDIS — 'Keep On'** (Bluebird) — is merely compact, competent and fast enough.

Nothing pacy about **VIOLA WILLS — 'Dare To Dream'** (Streetwave) — though. Looping, bass-propelled and slightly out of focus, I'd dare anyone to tackle this after a bucketful of their favourite brew and live to tell the tale. One for



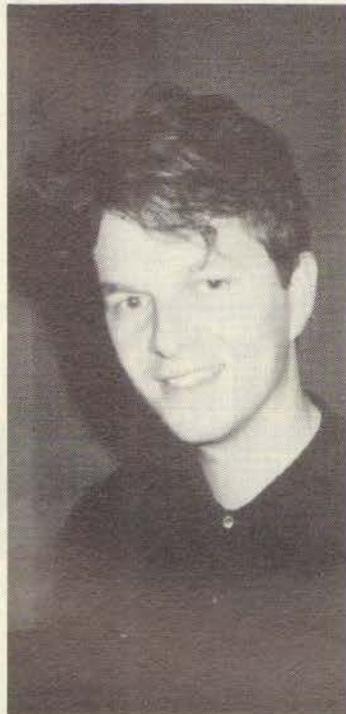
those rare moments.

Whereas **TOTAL CONTRAST — 'The River'** (London) — wouldn't even dare pretend they were rare. This is similar to the pleasing 'Takes A Little Time', jaunty, jerky and a lot of other things beginning with J... but not quite the business.

A time ago you'd have thought **TOPPER HEADON — I'll Give You Everything'** (Mercury) — had no business being in a dance section, but this Jimmy Helms sung soul mover is just a little bit more than pastiche. Just a little bit mind...

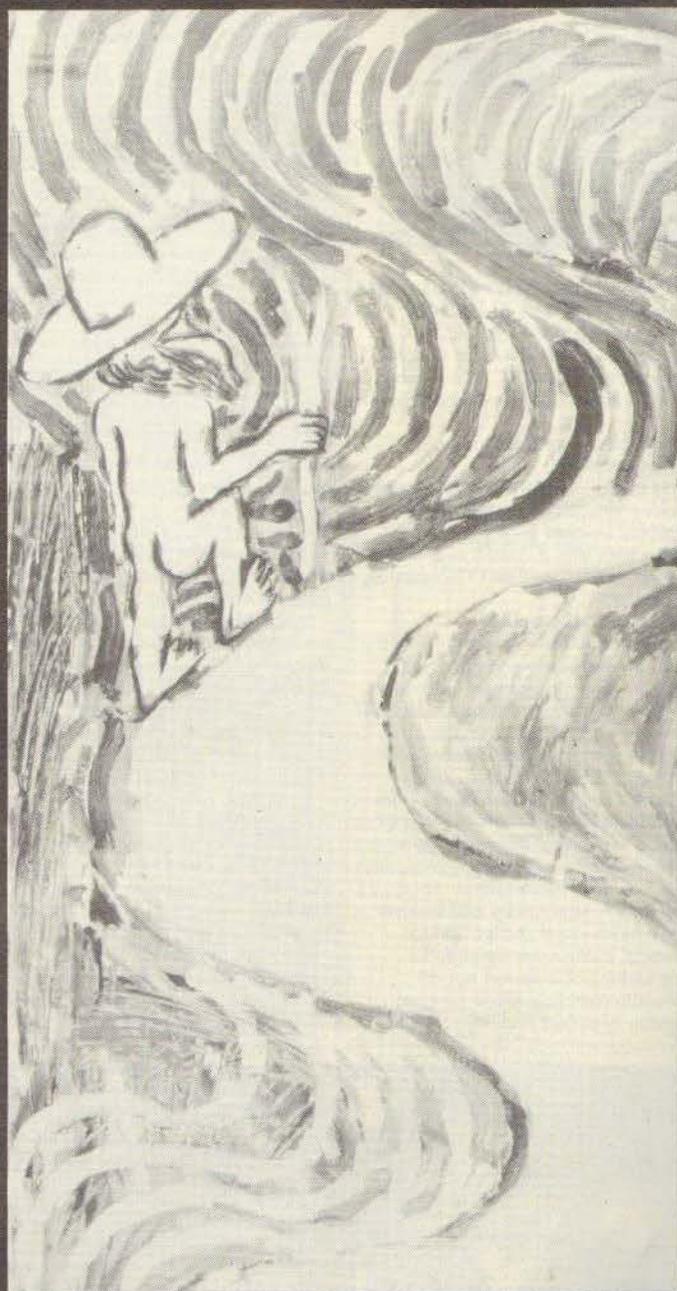
The inclusion of **RUDDY THOMAS — 'Time For Love'** (Greensleeves) — might seem something of a swizz. Out for a while, this delightful slow and low (light) lovers is set to be picked up by EMI, don't miss it. Or **LANA PELLAY's 'Pistol In My Pocket'** (Sublime). Raucous, aggressive Eurobeat with more than its fair degree of saucy suggestion.

reviewed by



jim reid

SIMPLY RED JERICHO



THE NEW 7 INCH
AND 4 TRACK 12 INCH SINGLE

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

'Poisoned Rose' is an aching jazz/blues lament on the wafer thin gossamer between pleasure and pain."

"And he did do Live Aid."
 "Oh, he did that as well, did he? Well, he's alright on music..."

"He's got members of Elvis Presley's great band of 1968 — James Burton, Jerry Scheff and Ron Tutt — plus members of Los Lobos, Hall and Oates Band, and sidemen from Tom Waits and Fats Domino's bands, not forgetting the Attractions."

"And there're black comedies like the full-filt country railroad drive of 'The Big Light' — a blurry-eyed look at a hungover morning with a mouth like a budgie cage floor. Or the game show hustle and country shuffle of 'Glitter Gulch'."

"Don't forget the sport he has with characters like the heart-hopping 'Jack Of All Parades'."

"Yeah, yeah, alright, but apart from dramas, documentaries, current affairs, natural history, music, comedy and sport — what has Elvis Costello ever done for us?"

"Well, he can play his cover version of 'Don't Let Me Be Misunderstood' on my chat show when ever he likes."

"Oh, shut up, Wogan." ■■■■■

Mike Gardner

VIOLENT FEMMES 'The Blind Leading The Naked' (London SLAP 10)

The trouble with the Violent Femmes is that they just won't quite let on if they're kidding and, dammit, I'm sure they are half the time.

What else is there to conclude when the surrealist reverse side sleeve pic shows the hick-looking trio perched in a hairdressing salon with their arms shoved down the insides of giant fish (honestly), and when side two track two is a cover of Marc Bolan's 'Children Of The Revolution'?

It's a mad, mad guitar sound they have which explores country reels and 12-bar blues with equal energy and zeal, and they match the sound with the kinds of tales of love and death that have pervaded rural US music since way before rock 'n' roll.

Why are they doing this? It's a joke, I know it, a cryptic comment on Reaganite revivalist propaganda and all that. Or could it be...? Who can

be sure? But whatever else the Violent Femmes do (or don't do), they certainly, er, rock, and do so without embarrassment. ■■■■

Dave Hill

THE CRAMPS 'A Date With Elvis' (Big Beat WKA 46)

The latest return of those lovable loonies from the swamplands is always a noteworthy occasion. However, this time I was severely disappointed. Maybe it was simply because, not being a wild Elvis fan, I missed the joke on some of the tracks. (I had the feeling that a lot of the songs were Presley piss-takes.)

That's not to say that the whole thing is a stoomer. It does include that deliciously rude single 'Can Your Pussy Do The Dog?'. Most of the tracks are so rude that I was left gasping at the wondrous filth of it all. What's all this about 'The Hot Pearl Snatch', then, Lux?

I feared for the morals of our children when I heard 'What's Inside a Girl' and giggled at their Nancy and Lee pastiche 'Kizmiaz'.

Sadly, though, musically it lacks the famous Cramps bonecrunch and I kept wanting to run back to my 'Smell Of Female' album. The cover, however, is a masterpiece, so I'd give that five stars and the album ■■■■.

Nancy Culp

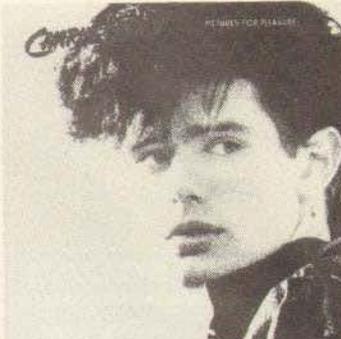
VARIOUS ARTISTS 'Krush Groove' (Warner Brothers 925 295 1)

There is a point to this record — it's the soundtrack of a film. There is, however, little point in your buying this record. 'Krush Groove' is by all accounts a terrible film, and if this loosely assembled collection of musical lost baggage is anything to go by, that's no surprise.

There are strong moments here, as in the Blow man's 'If I Ruled The World' and L.L. Cool J's 'I Can't Live Without My Radio', but too much is so wrong. There's flab pap from the risible Fat Boys; Debbie Harry's truly horrible disco auto destruction 'Feel The Spin'; 1999 revisited with a pair of crutches from Sheila E and junk, as always, from the sweater-wearing Force MD's.

On the strength of the LP, 'Krush Groove' is not a film about hip hop, but a hip hop 'vehicle' for the record biz. ■■

Jim Reid



CHARLIE SEXTON 'Pictures For Pleasure' (MCA MCG 6002 MCGC 6002)

He looks like Matt Dillon, they said. He sounds like Billy Idol, they said. What sweet perfection, I thought — and only sweet 17, too! Heavens, it sounded too good to be true.

It was, of course. A severe soundalike and a serious haircut problem make Charlie Sexton not quite the man of mega-god proportions some would have you believe.

Instead, young Charlie (What style! What moodiness! What smouldering teen rebel eyes!) produces a professional, technically perfect debut — the sound cut as clean as those ravishing cheekbones, the songs as workmanlike as the production is not.

Courtesy of Keith Forsey — who helped give Billy Idol his current super-successful 'Rebel Without A Brain' sound — that production takes the songs and endows them with the same kind of magic which helped resurrect Billy, fairly biting at your nerves.

The comparisons with Mr. Idol are endless. This album shows, though, that he is still young enough to make as good a writer as he is a 'Face'. The ultra-commerciality of tracks like 'Restless' and 'Pictures Of Pleasure' is certainly there, but 'You Don't Belong Here' has a definite 'mean and moody' attraction and is a sharp sign of what **may** be to come.

An enjoyable, if almost completely soulless, pop album. For most artists with a view to their 15 minutes of fame, that would be enough. For someone being hailed as the 'future of rock 'n' roll' — a big tut-tut and a 'must try harder' on his school report. This is the age of the teenage bland-out. ■■■■

Eleanor Levy



THE COSTELLO SHOW 'King Of America' (F-Beat ZL 70946)

"Give me a gin and tonic. No make that a double. I need it; I just bought the new Costello album. Pah! I mean, what has Elvis Costello ever done for us?"

"He makes excellent dramas, sir."
 "Huh, pardon?"

"He makes excellent dramas, sir. There's a delicious eternal triangle of deceit on 'Lovable' — a bouncy country rock with a caustic sting in the tail — co-written by Cait O'Riordan of the Pogues."

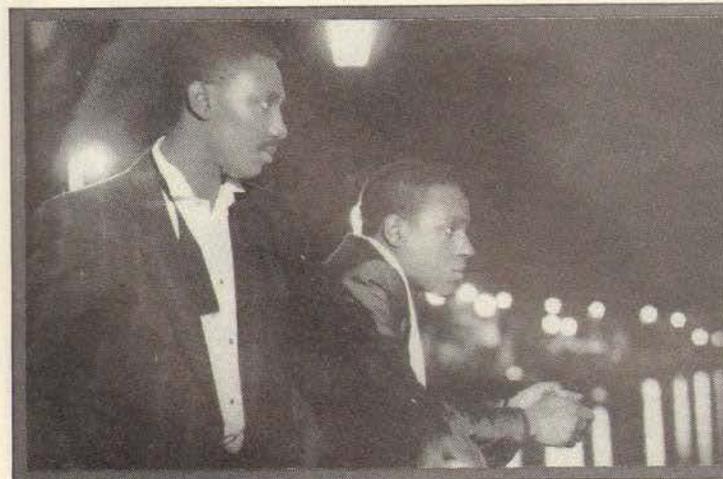
"And there're splendid documentaries like 'American Without Tears', an accordion-garnished waltz about the disillusionment of G.I. brides and how they stopped being homesick."

"Yeah, yeah, granted. Dramas and documentaries..."

"There's current affairs. There's a lot of bitterness about 'sedated homes of England' on 'Little Palaces'."

"Bitterness? How could you avoid it? But..."

"There's natural history and incisive human behavioural studies. 'Indoor Fireworks' deftly rakes through the dying embers of a soured but still passionate romance with a pungent aftertaste of defeat and hope. While



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 THE RIVER



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THE TEARS OF A CLOWN
THE TRACKS OF MY TEARS
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HOLD ON TO YOUR LOVE

ONLY WHILE STOCKS LAST



A

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GOSSIP

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COLUMN

P

The **rm** staff were of one accord — life sounds better with the **Sigue Sigue Sputnik** single blaring out



Photo by Pictorial Press

■ "Well, I used to be a really well known pop star, until one day I was passing this building site and a voice called to me from on high. 'Reg,' it said, 'Reg, just think what a life on top of the scaffolding would do for your muscles! Think of the effect it'd have on your sex life! Think, no more attending those tiresome little award ceremonies and having to buy the wife a new dress for the occasion!' So I have succumbed to the lure of the donkey jacket and the plastic helmet and I can honestly say, it's better than working for a living."

Or better than being **Elton John** for a living, we trow. Especially if it means dressing up like a building site Bert for your next video . . .

of the stereo. 'Tis reckoned by some that it could even reach the top of the pile. Which is just as well in a land where **Billy Ocean** is the best of a very bad bunch. **rm** say SSS to rule the world and please can we have some more of those promotional leather jockstraps as **Robin Smith** has been through six this week so far?

Delightfully dinky **Barney Sumner** from **New Order** made the day for a tired and emotional **Nancy Culp** when he rang from darkest Manchester t'other Friday to discuss the local lowlife and the previous Saturday's 'From Manchester With Love' debacle.

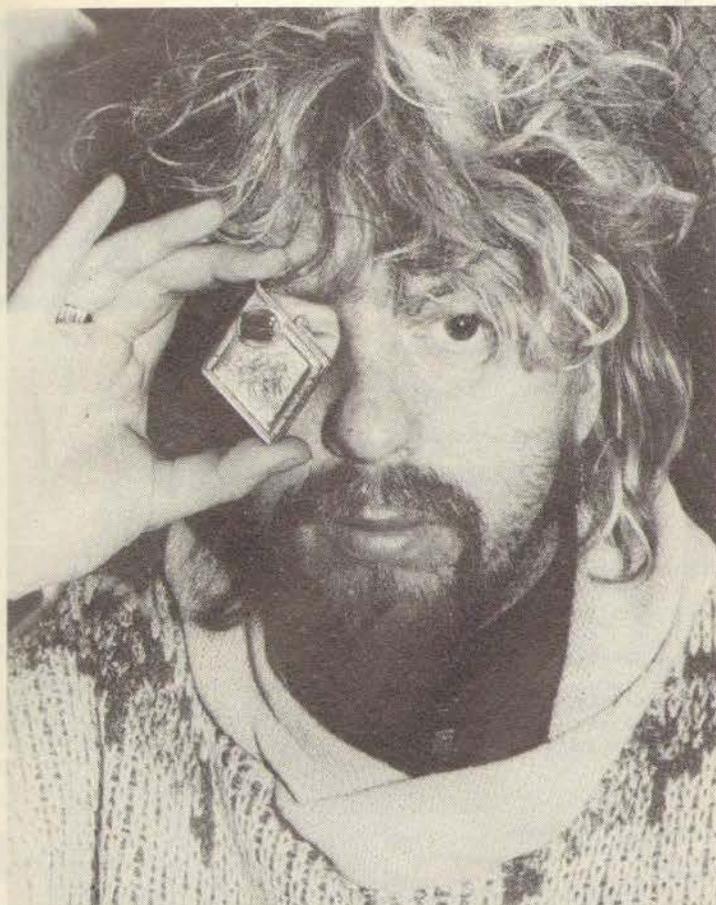
Seems that all was not lovey-dovey backstage, what with none of the three groups exchanging a word, and the sub-zero temperatures causing a flu-ridden Barney to go on stage with icicles hanging off his nose.

The ever effusive Mr S also let it slip that **New Order** have just returned from America where they attended the première for the new brat pack movie, 'Pretty In Pink'. Seems, too, that the next two **New Order** singles, 'Bizarre Love Triangle' and 'Shell Shock' are well under way, too . . . **Lip** can hardly wait . . .

Slip of the week issued forth from the lips of mighty DJ **Bruno Brookes**. After playing the latest platter from the **Del Fuegos**, Bruno enthused, 'and that was the new one from Del Fuegos. Nice one, Del!' Hence, this week's Mouth Before The Brain award.

And this week's Closet Rubber Sniffers award goes to **Go West!** Yes, the latest additions to the ever increasing list were spotted this week at the BPI awards, assaulting a garment sported by the legendary intimate **Betty Page**, and inhaling the pervasive aroma. Form a queue here, boys, to get mentioned next week!

Mentioned this week and every other week, as you may have noticed, is Norway's biggest claim to fame since their immortal mention in a Beatles song — **Mort Market**. The lad has just bought a London pad to the tune of £300,000! South Kensington is about to play host to the gorgeous pouting one, so **Lip** predicts a sudden and overwhelming interest



■ No, *Dave Stewart* is not about to propose marriage to *Elizabeth Taylor*, neither is he thinking of having one eye out and replacing it with the pictured gem. Apparently, the little beaut was found by a friend of a friend somewhere up north by means of a metal detector.

The pendant is said to have once been the property of *Richard III* and, according to the legend attached, brings untold good luck to the wearer. So Dave, forever on the lookout for a good vibe or two to latch onto, tried it for size and pronounced it rather far out . . .

in the Kensington museums as a result.

Big sobs have issued forth from Woking — **Paul Weller's** Respond label has returned to the dust from whence it came. The fate of **Vaughan Toulouse** and other such un-notables was not clear at the time of going to press, and **Lip** could barely contain its snickers . . .

And from snickers to knickers . . . the burning question of the week is, does **John Taylor** wear any? Seriously, though, Johnny babe is about to stun the world with his first solo single! Nancy is sharpening her knife in eager anticipation . . .

And following a stormer of a set at London's Town And Country Club last Tuesday, could it be that the much-loved **Cabaret Voltaire** are about to license themselves elsewhere other than through Virgin Records? And what are all these rumours we keep hearing concerning the equally well-loved **Billy Mackenzie**? (Cue, it has

nothing to do with him being drunk in charge of a mulberry bush in a park in the middle of Edinburgh last weekend.)

Spotted deep in conference over dinner last week at London's Kensington Hilton were the motley crew of **Dave Gilmour, Stuart Adamson, Jeff Beck, Steve Howe, Richard Thompson, Hank Marvin** and **Eric Clapton**. What all these people had in common is a matter of some debate, and **Lip** sincerely hopes that it isn't another multi-media project that was under discussion.

Yahoo! Gerraloadov this bill, then, you lucky people in Scotland! **Simple Minds** and **Lloyd Cole** could well be appearing together in the not too distant future for a mega-gig at Ibrox Park! With that revelation, **Lip** is already on its way to Kings Cross station, with bags packed, heading for the land of Caledonians. Expect us same time next week . . .

Cherelle



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3 MANCHESTER, apollo
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9 NEWCASTLE, city hall
10 EDINBURGH, playhouse
11 GLASGOW, barrowlands
17 LIVERPOOL, royal court
18 BRISTOL, colston hall
19 PORTSMOUTH, guildhall
21 CRAWLEY, leisure centre
22 HAMMERSMITH, odeon
23 HAMMERSMITH, odeon
24 HAMMERSMITH, palais



SIREN D 14

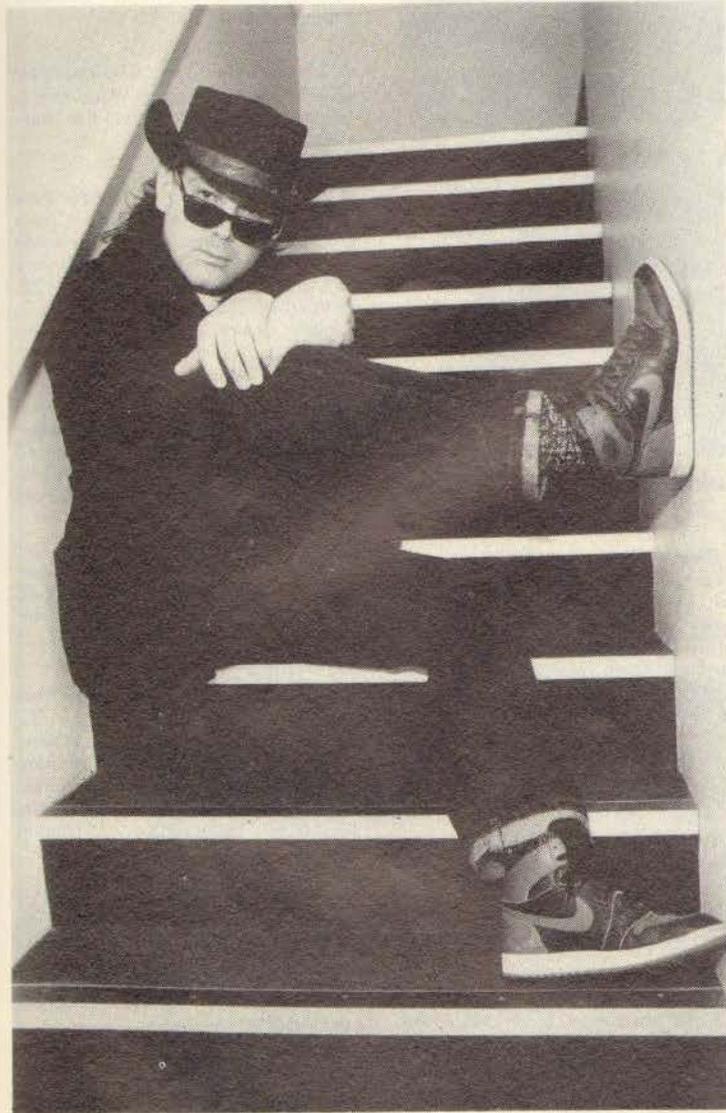


THE GODFATHER

This man is big in North Carolina. He's called Don Dixon and he's produced everyone from

REM to the Fetchin' Bones. Now he's about to chart in Blighty with his own 45 'Praying

Mantis' Story: Mike Gardner



They call him the Don — the Godfather of North Carolina's blossoming music scene. Don Dixon has built up a strong reputation for making offers that young groups can't refuse. Already REM, Guadalcanal Diary, Let's Active, Bongos and Fetchin' Bones have used his production skills, but countless other bands have used him as their oracle and advisor.

Now he's stepped from behind the mixing desk for an album, 'Most Of The Girls Like To Dance But Only Some Of The Boys Do'. Already the single 'Praying Mantis' — to be released next week — has been a hit in several European countries.

Born in Lancaster, North Carolina, Dixon believes that the south-eastern corner of America was the best place to be in the Sixties for music, because of the varied diet you could get.

"I was lucky to have a sister who was eight years older than me, and managed to be at the perfect age for rock'n'roll. I instinctively knew all the songs like 'Hound Dog' and 'Green Door' and all the great R'n'B records.

"It was all influential, because when I was four years old I went into one of those little voice booths and did a recording of 'Tutti Frutti'. It still sounds pretty good! My rock'n'roll sister did the 'Three Little Piggies' and my middle sister did 'The Lord's Prayer'.

"I'm as young as you can be and still have isolated pockets of influences. With the Beatles, the global village shrank and music became much more linear, much more the same.

"In the middle Sixties, people in California were completely ignorant of the Stax-Volt stuff of Otis Redding and Sam and Dave. They'd never heard of country and western — which was everyday stuff to me. Plus I got the Beach Boys and the Standells from California and bands like the Inmates from New York.

"While Motown was aimed at black urban areas, and filtered into the white collegiate market, the majority of R'n'B was aimed at the rural southern and

south-eastern market in general."

After years of playing in bands where "we'd have to play a country song, followed by a soul song and then the owner would pick up his fiddle and call a square dance every 15 minutes", he formed Arrongance. A band which supported everybody from the Cars to Jefferson Starship to Triumph without hitting the big time.

"North Carolina never got recognition like other places because we never had a Berry Gordy, someone to shape the bands with a commercial angle. At this period in the late Sixties and early Seventies there wasn't a lot of sentiment to sell out. A lot of things were done in spite of the record business. There wasn't enough maturity, money and resources to organise and whip the stuff into a presentable shape."

Armed with a reputation for fair dealing and great experience of the music industry, Dixon became the father figure to a host of younger bands like REM.

"We dragged a lot of people along in Arrongance. People saw us make mistakes and were able to circumvent them when they hit the same problems. It wasn't any plan of mine to get into that position. It's just that when people called me up I'd talk to them, and if I had the time I'd work with them."

He admits he's surprised at the sudden outbreak of attention given to the area.

"It's like being in a wave — the rise is so gradual — you don't realise what's going on. At some point you do and it all comes crashing down around you, then you see all this stuff. The trip is so linear, so slow and in such tiny pieces that you never know where you are going.

"Every wave crashes and gets swept back into the ocean. So you get the whole backlash aspect of that, in terms of too much publicity and people being too analytical about it and reading too many things into it. It's still just a bunch of stupid jerks sitting around making music. It's not a big deal."

Secrets In The Street

THE SINGLE BY

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edited by
robin smith



POETIC POGUES

■ The Pogues release a four track EP 'Poguetry In Motion' on February 24. Produced by Elvis Costello, the EP features 'London Girl', 'The Body Of An American' and 'A Rainy Night In Soho' written by Shane, and 'Planxty Noel Hill' written by Pogues' banjo player Country Jem Finer. 'Planxty Noel Hill' is an instrumental dedicated to traditional Irish musician Noel Hill, who took exception to the Pogues attitude to Irish music.

If you want to see the Pogues at the Hammersmith Palais on March 17, hurry up and buy your tickets. There aren't many left.

● **Elton John's** single 'Cry To Heaven' will be out on February 21. A special limited edition double pack will be available with a single featuring a rock'n'roll medley of 'Whole Lotta Shakin' Going On', 'I Saw Her Standing There' and 'Twist And Shout' on the A-side, and 'Your Song' on the B-side. Both sides were recorded live during Elton's Summer Of Love concert at Wembley Stadium in 1984.

● **Depeche Mode** have denied reports that they'll be playing a concert in aid of Greenpeace at the Royal Albert Hall in April. Instead they'll be abroad.

● **Billy Bragg** plays a date at the Deptford Albany Empire on March 8. It's a fund raising concert in aid of print workers. Support acts have not been confirmed.

● **Icehouse** return with their single 'No Promises' out on February 24. It's taken from their album which will be due out in the spring.

● **Gene Loves Jezebel** have lined up a tour — their first dates for some time. See them at Brighton Sussex University March 7, Colchester Essex University 8, Swansea Marina 11, Stoke On Trent Keele University 12, Bangor University 13, Birmingham Polytechnic 14, Coventry Polytechnic 15, Sheffield Leadmill 16, Manchester Fagins 18, Huddersfield Polytechnic 19, Newcastle Tiffanys 22. More dates will be added later.

● **The Godfathers** have lined up some dates. They'll be playing Leeds University March 4, Huddersfield Polytechnic 5, York Links Club 6, Wolverhampton Polytechnic 7, Manchester University 19.

● **Brenda And The Big Dudes**, a black band from South Africa, release their single 'Bongani' here this week. They've collected eight platinum discs back home, and have played to audiences of 90,000.

● **Wham!** are rumoured to be lining up a massive open air concert in the summer. It seems likely the venue will be Wembley Stadium, the scene of the Live Aid extravaganza. There could also be a chance that they'll be playing other big dates elsewhere.

● **Double** release their debut album 'Blue' on February 28. Their hit 'Captain Of Her Heart' is featured on the album with seven other tracks. All the songs were written by Kurt Maloo and Felix Haug and recorded in Germany and Switzerland.

● **Cherelle and Alexander O'Neal** have added an extra date to their tour. They'll be playing the Hammersmith Odeon March 3.

● **New Order**, who release their single 'Shell Shock' in mid March, have lined up some dates. They'll be playing Wolverhampton Civic Hall February 27, Bradford St Georges Hall 28, Warrington Spectrum Arena March 1, Brighton Centre 28, Poole Arts Centre 29.

● **Aretha Franklin** follows up 'Who's Zoomin' Who' with 'Another Night' out this week. A special remixed extended version will be out on February 24, produced by Narada Michael Walden.

● **Mechanical Man**, the five piece London based band, follow up their debut single 'Pressure Situation' with 'Say The Word' out on February 24.

● **Jimmy Jimmy**, the hot duo from Coventry, re-release their single 'Silence' this week. They'll also be playing Coventry Lanchester Polytechnic March 6, Coventry Tile Hill Disabled Sports Centre 8, Reading University 11, London Hippodrome 13, London Dingwalls 21.

● **Circus Circus Circus** release a three track EP on February 24. Tracks featured are 'Six Gears To Heaven', 'Wooden Man' and 'Butcher Bitches'. Circus Circus Circus will be hitting the road in March. Dates will be announced later.

● **Foster Pilkington** releases his debut single 'In The Town Of Forgotten Talent' on March 10. He'll also be playing the Fulham Greyhound March 2, London Camden Palace 4, Harlow The Square 7.

KENT 50

001. FOR DANCERS ONLY V. Artists
002. FOR DANCERS ALSO V. Artists
003. SLOW 'N' MOODY BLACK AND BLUESY V. Artists
004. DYKE AND THE BLAZERS So Sharp
005. THE IMPRESSIONS It's All Right
006. ON THE SOUL SIDE V. Artists
007. FLOORSHAKERS The Never Ending Impressions
008. THE IMPRESSIONS Keep On Pushing
009. THE IMPRESSIONS Time Is On My Side
010. IMA THOMAS Time Is On My Side
011. SOUL CLASS OF '84 V. Artists
012. THE IMPRESSIONS People Got Ready
013. MOVING ON UP V. Artists
014. IKE & TINA TURNER The Soul Of Ike & Tina
015. SHOES V. Artists
016. WHERE THE GIRLS AREN'T V. Artists
017. FOOTSTOMPERS V. Artists
018. Z.Z. HILL Dues Paid In Full
019. PURE SOUL V. Artists
020. ON THE UP-BEAT V. Artists
021. GEMS V. Artists
022. CLUB SOUL V. Artists
023. HOT CHILLS & COLD THRILLS V. Artists
024. SOUL SPIN V. Artists
025. SOUL AGENTS V. Artists
026. DANCING TIL DAWN V. Artists
027. JACKIE WILSON The Soul Years
028. MAXINE BROWN One In A Million
029. KENT STOP DANCING V. Artists
030. CRY CRY CRYING V. Artists
031. LEAPERS, SLEEPERS & CREEPERS V. Artists
032. THE SHIRAZES Soulfully Yours
033. CHUCK JACKSON M. Emotion
034. SOUL UPRISING V. Artists
035. WINNER TAKES ALL V. Whisper To A Scream
036. ALLEN DAVIS The Tyrone Davis Story
037. TYRONE DAVIS The Tyrone Davis Story
038. THE SOUL OF A MAN V. Artists
039. RIGHT BACK WHERE WE STARTED FROM V. Artists
040. MEANWHILE, BACK AT THE GO GO V. Artists
041. SOUL SERENADE V. Artists
042. BRAINSTORMERS V. Artists
043. NEW YORKERS The Soul V. Artists
044. BOBBY BLAND The Soul V. Artists
045. TEARS IN MY EYES V. Artists
046. IT'S TORTURE & 15 OTHER GREAT SOUL DESTROYERS
047. A WHINE BROWN Like Heaven Before
048. A WHOLE LOT OF SOUL IS HERE V. Artists
049. GENE CHANDLER Sixties Soul Brother
050. KENT 50 V. Artists

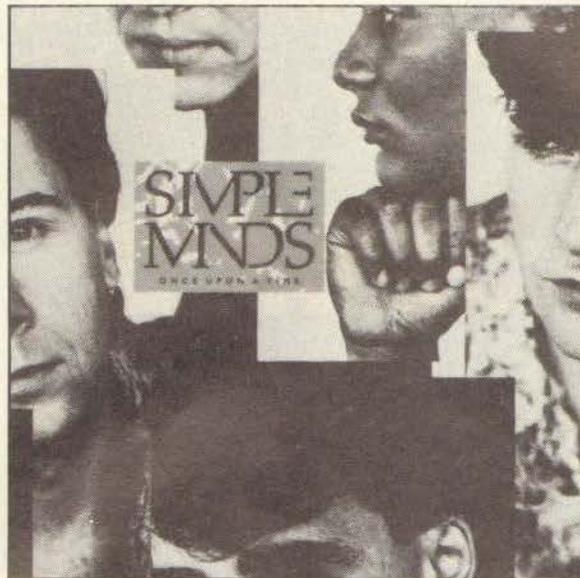
KENT 50 OUT NOW INITIAL COPIES IN COLOURED VINYL & WITH FREE POSTER



SPUTNIK PACK THE PUNCHES

■ **Sigue Sigue Sputnik** have added some dates to their tour. They'll be playing Cardiff New Ocean Club March 6, Dundee Dance Factory 15 and the London Kilburn National 19. Supporting them at the National will be the Black Elvis 2,000 and some Thai boxers putting on a display of their martial arts! Tickets for the Kilburn concert are £5 from the box office.

SIMPLE MINDS



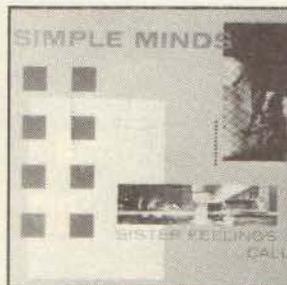
'ONCE UPON A TIME'

LP/Cassette/C.D. including 'ALIVE & KICKING', 'SANCTIFY YOURSELF'
 now available on limited edition Gold Picture Disc

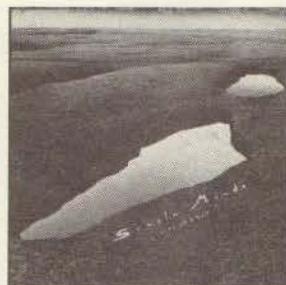
(Don't You) Forget 8 other classic Simple Minds albums



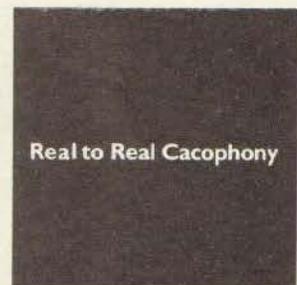
Sons & Fascination



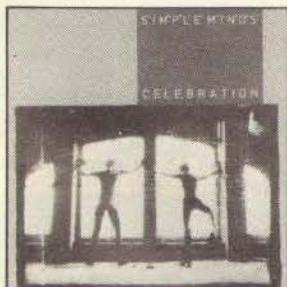
Sister Feelings Call



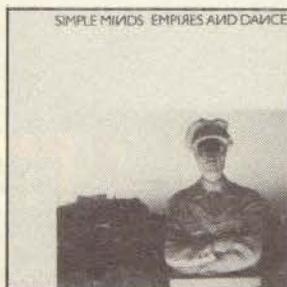
Life In A Day



Real to Real Cacophony



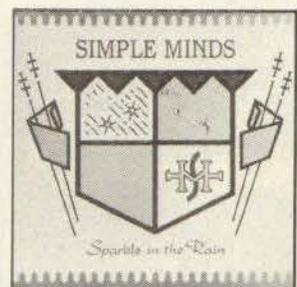
Celebration



Empires & Dance



New Gold Dream 8182 8384



Sparkle in The Rain

and many 12" singles still available including

The American · Promised You A Miracle · Glittering Prize · I Travel ·
 On The Waterfront · (Don't You) Forget About Me



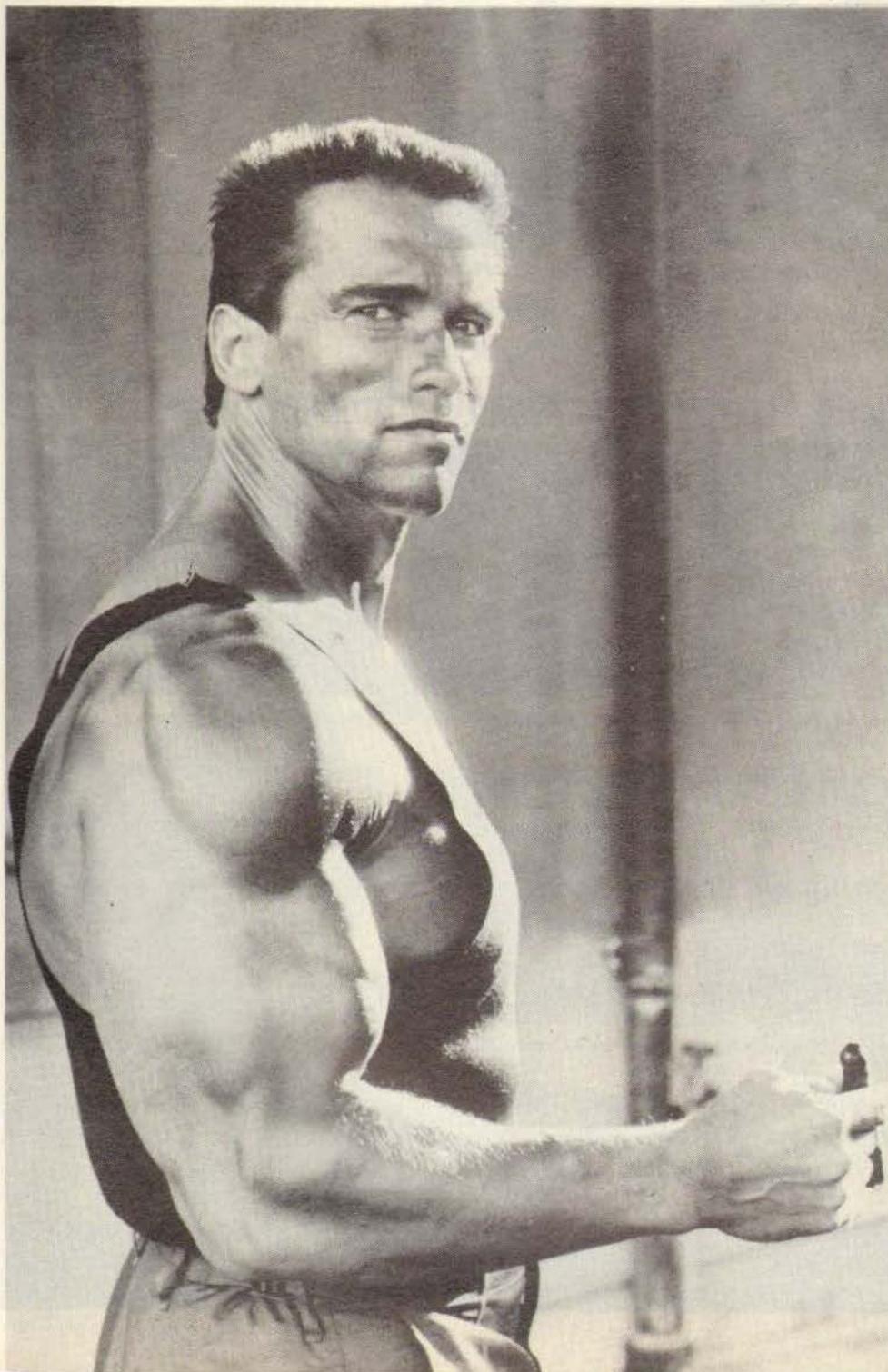
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E Y E D E A L



COMPILED BY
ELEANOR LEVY

● ARNIE 'I can't believe this macho bullshit' Schwarzenegger in 'Commando'



COMMANDO (Cert 18 90 mins dir: Mark L Lester)

Arnold 'I eat Green Berets for breakfast' Schwarzenegger is feeling mean. Faces from the past have shattered his peaceful, away-from-it-all lifestyle by kidnapping his daughter in a bid to get Arnie, as retired commando John Matrix, to do 'one last job'.

Arnie has no intention of doing it, but is determined to rescue his offspring before time runs out.

Inevitably, this means our hero gets the chance to splatter a multitude of armed villains across the screen in a variety of ingenious ways.

As the minutes tick by, he picks up unwilling accomplice Cindy (Rae Dawn Chong), who has some of the best lines and gives the film a tongue-in-cheek appeal. With Arnie's guttural accent strangling the dialogue, it's impossible to take it seriously anyway.

Unfortunately, the victim of the plot, Jenny, is saccharine sweet — OK at first, but leaves a nasty taste after a while — and before long, sympathies side with the kidnapers for having to suffer her.

'Commando' should carry a health warning (it's so noisy), and the brain-numbing rat-a-tat-tat of gunfire seems a complete waste of time anyway. Arnie possesses a secret weapon, you see — his scowl.

So ferocious, it has the capacity to floor attackers in an instant if he so much as looks in their direction.

Although 'Commando' is marginally better than some of the all-action movies spawned in recent years, it's still just a vehicle for Schwarzenegger to flex his (admittedly) impressive muscles and comes as something of a disappointment after 'The Terminator'.

As Arnie lays into yet another unfortunate extra, even Cindy shrieks: "I can't believe this macho bullshit!" No dear, neither can I.

Jane Fletcher

SHAKER RUN (Cert 15 dir: Bruce Morrison)

The setting is New Zealand, the plot is a car chase and the weather's fine. There's not much more to 'Shaker Run' than that, but the film rolls along so harmlessly, it disarms the harsh word. Take sandwiches.

Amiable American Judd Pierson (Cliff Robertson) and his trusty mechanic Casey Lee (Leif Garrett) are stony broke.

The love of their life — and the real hero of the film — is Shaker — a pink and black 'Trans Am'. Distinctly Evil-Knievelish, the car runs the length of the film without refuelling once. Handy in the circumstances.

To raise money, Judd reluctantly becomes involved with the beautiful Dr Christine Rubin (Lisa Harrow) who pays him to drive her and her unknown cargo to a drop-off point — no questions asked.

Chased by all sides, Judd soon learns that he is carrying a deadly virus, with potential as a biological weapon. Rubin mistakenly believes it will be safest with the CIA. Quite **why** is not clear.

What is clear, though, is that Judd sees himself as a reincarnation of John Wayne and so does she. He even has the hat and the corny lines.

Nothing wrong with that, the stunts are good, but the main reason for staying the course is the landscape of quaint towns and countryside. A great advert for New Zealand itself — even if the film isn't.

Claire Standen

MR LOVE (Cert 15 91 mins dir: Roy Battersby)

David Puttnam's one man attempt to re-create the golden age of whimsical British comedies continues with this lovingly crafted tale of the Don Juan of Southport.

Those expecting a bawdy romp with Robin Asquith baring his spotty rump may feel cheated, but those who like the amiable gentleness of Peter Seller's 'Being There' and the great Ealing comedies will find much to enjoy.

The tale starts with the death of Donald Lovelace, municipal gardener. His legend is cemented when the formerly staid man is honoured with the presence of a dozen women at his funeral — to the amazement of his family and friends.

The story that unfolds contains an inventive catalogue of great British eccentricity, from the spider woman to the mysterious Pink Lady, from cinema

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from previous page

usherette who turns into a star to the high class call-girl with an opera singer for a daughter.

Ex-Mirror and Daily Star showbusiness writer Kenneth Eastaugh, weaves a neat fable of love-starvation and fulfilment. But his script is well served by a cast which stars Barry Jackson as the quiet hero, Julia Deakin as Melanie — the Scarlett O'Hara of the projection booth and Helen Cotterill as the Barbara Woodhouse of the eight-legged world.

Mike Gardner

SPIES LIKE US (Cert PG 102 mins dir: John Landis)

Those silly 'Mr Americas', Chevy Chase and Dan Aykroyd, effortlessly ham it up in this, their first ever film collaboration. And it's disappointing.

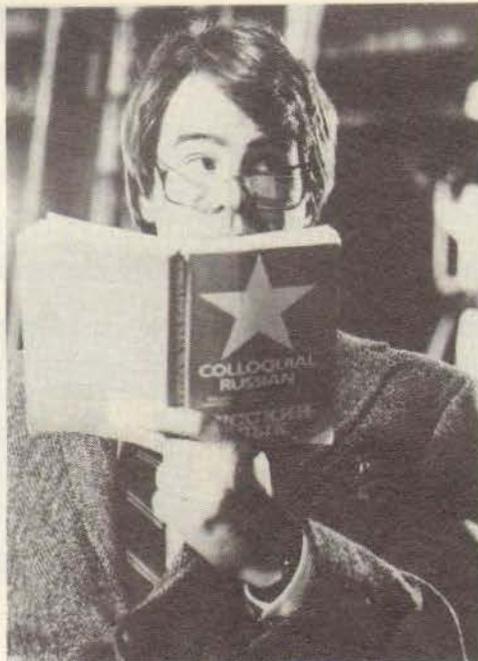
Having worked together on 'Saturday Night Live' and achieved separate success — Aykroyd in 'The Blues Brothers', 'Trading Places' and 'Ghostbusters', Chase in 'Fletch' — you'd think they could manage more than a good-humoured but unmemorable comedy.

Chase and Aykroyd play a couple of CIA misfits, caught cheating in their internal exams. For this very reason, they are employed as decoys in a desperate struggle (yawn) for 'World Power'.

Crazed General Sline (Steve Forrest — last seen in the yukky 'Hollywood Wives' mini series), believes they will divert attention from the true agent (Donna Dixon), whose mission is to provoke the Russians into starting World War III. What a surprise! The boys botch the job, foil the plot, save the day and end up with a pretty lady apiece!

It's no surprise either, to find director John Landis (of brilliant 'An American Werewolf In London', 'Animal House' and 'Into The Night' fame), doing his usual aggravating trick of popping in faces you go mad trying to place — from the legendary B B King to Monty Python's Terry Gilliam. Maybe he was bored too.

And be warned. The Paul McCartney track of the



● 'SPIES LIKE US': Hey Chevy, hear the one about the man who went up to the Russian Embassy and asked 'Is Len in?'

same name doesn't make it into the film, but just about accompanies the end credits.

Like the pasty-faces of Chase and Aykroyd, which occasionally you get confused, the film is irredeemably bland.

To be seen by fans only.

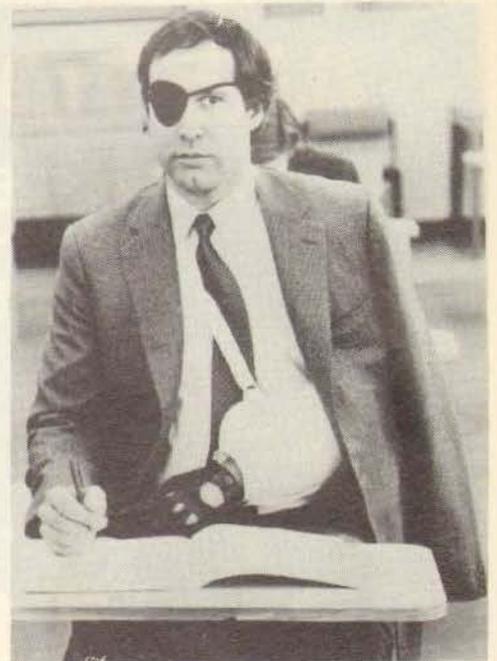
Claire Standen

THE QUIET EARTH (Cert 15 91 mins dir: Geoff Murphy)

Zac Hobson (Bruno Lawrence), is a top security scientist who wakes up one morning to discover that the world's population has vanished.

Sounds idyllic, doesn't it? Just imagine ... Noel Edmunds, Jimmy Hill, Gary Davies and Nana Mouskaka — all gone in a flash.

Ol' Zac doesn't see it quite like that, though. In fact he's somewhat dismayed by the whole set up. After all, ransacking unprotected shop windows does have a limited appeal, particularly if you've got nobody to



impress with your ill gotten gains.

And, indeed, that's the film's lesson. Take away other people and you'll soon discover that Pose-potential doesn't really amount to much. Eventually all material wealth becomes trivial — only people can have any real value.

So, the big question of the hour has to be whether or not Zac will find anyone else alive. Without giving away any more than the film makers already have, let's just say that bold Bruno does have one or two co stars.

Generally speaking, the film is both an entertaining and a thought provoking one. While Americanised attitudes and ideals come in for a thoroughly warranted spanking, it's worth stressing that Human Nature doesn't score too well either.

If you're looking for an ultimate message, it's probably that — in the long run — we all get exactly what we deserve. And if you deserve less, then you'll probably go to see 'Rocky IV' instead.

Mike Mitchell

ZONE TROOPERS (Cert 15 86 mins dir: Danny Bilson)

Take one old war movie, an old sci-fi film, a dash of wet Roman countryside and about a handful of benevolent aliens. Stir. Simmer for about an hour and a half. I've got one here that I made earlier.

With Rambo-like efficiency, the 'Iron' Sarge Stone wipes out an entire division of Germans in the first five minutes. Only four GI's left, they are somehow 10 miles behind enemy lines with a strange force making their compasses utterly useless.

Cue shipwrecked alien. That is how the story goes on. But that's not where the fun lies. This is a tribute to old B movies. The plot is simple, the costumes are convincing and the special effects don't have to be too spectacular.

The effect is rather like watching a load of grown men playing at war and really enjoying it. I can't remember seeing any bloodstains on any of the wounded or dead!

The simplicity of this film is its strength. Humour, action, even romance — albeit shortlived — are all part of this wartime fairy story. And like the best of his genre, are instantly forgettable.

This is a must for all those fans of Forties and Fifties films. Everything is familiar and has been done a thousand times before. I wonder if they even needed to write a script.

David Burton



THE B MOVIE back with a bang in 'Zone Troopers' ●



There's not a lot of misery in my face, I probably feel guilty about that

How a boy from the slums of Glasgow became a man with a political conscience. Jim Kerr explains why Simple Minds are campaigning for the freeing of political prisoners and why he still thinks rock can change things. Story: Tony Fletcher

"Through the years, when you look at Simple Minds, we seem to have been involved in so many things. At the beginning the sort of art-rock thing, after which our second album was in with Jay D. and still like that. Then it moved on, so that at one point we were in the same bracket as Heaven 17 — electronic. And then, hey presto! It just appeared that of them we were always a rock band."

Jim Kerr is attempting to explain the origins of Simple Minds. It's not easy. We're in Belgium, where the band's visit has taken on the proportions of the Second Coming, the group having just spent an unprecedented six weeks at the top of both the singles and albums charts.

All over the world the story is the same. 'Once Upon A Time', their ninth album, and 'Alive And Kicking', the first single cut from it, are hovering somewhere ominously around the top of the charts. Preceded by the worldwide smash 'Don't You Forget About Me' and their appearance on the Philadelphia leg of Live Aid, Simple Minds have become Big News.

And the Simple Minds touring machine isn't doing things by halves either. Four nights in Belgium sees the band play to 33,000 people. Now the circus comes to Britain. Fifty thousand satisfied customers later, and then they'll be off to America for four months to capitalise on the group's newly-found stardom over there.

A WORKING CLASS HERO IS SOMETHING TO BE
Jim Kerr was born 26 years ago. His father is an electrician's labourer, and Mrs Kerr senior works in a cake shop. The young Kerr and family were moved out of the Gorbals into a new housing scheme that Jim fondly dubs 'the new slums'. He's immensely proud of his humble origins.

"It was a brilliant sense of community there — it's rubbish to say that things like high-rise flats never work. I remember lying in bed as a kid, and it used to be like counting sheep to get to sleep. There were 22 floors in the flats and six houses on every floor, and I knew every family. I used to test myself. You knew pensioners, you knew kids... it was f***ing brilliant."

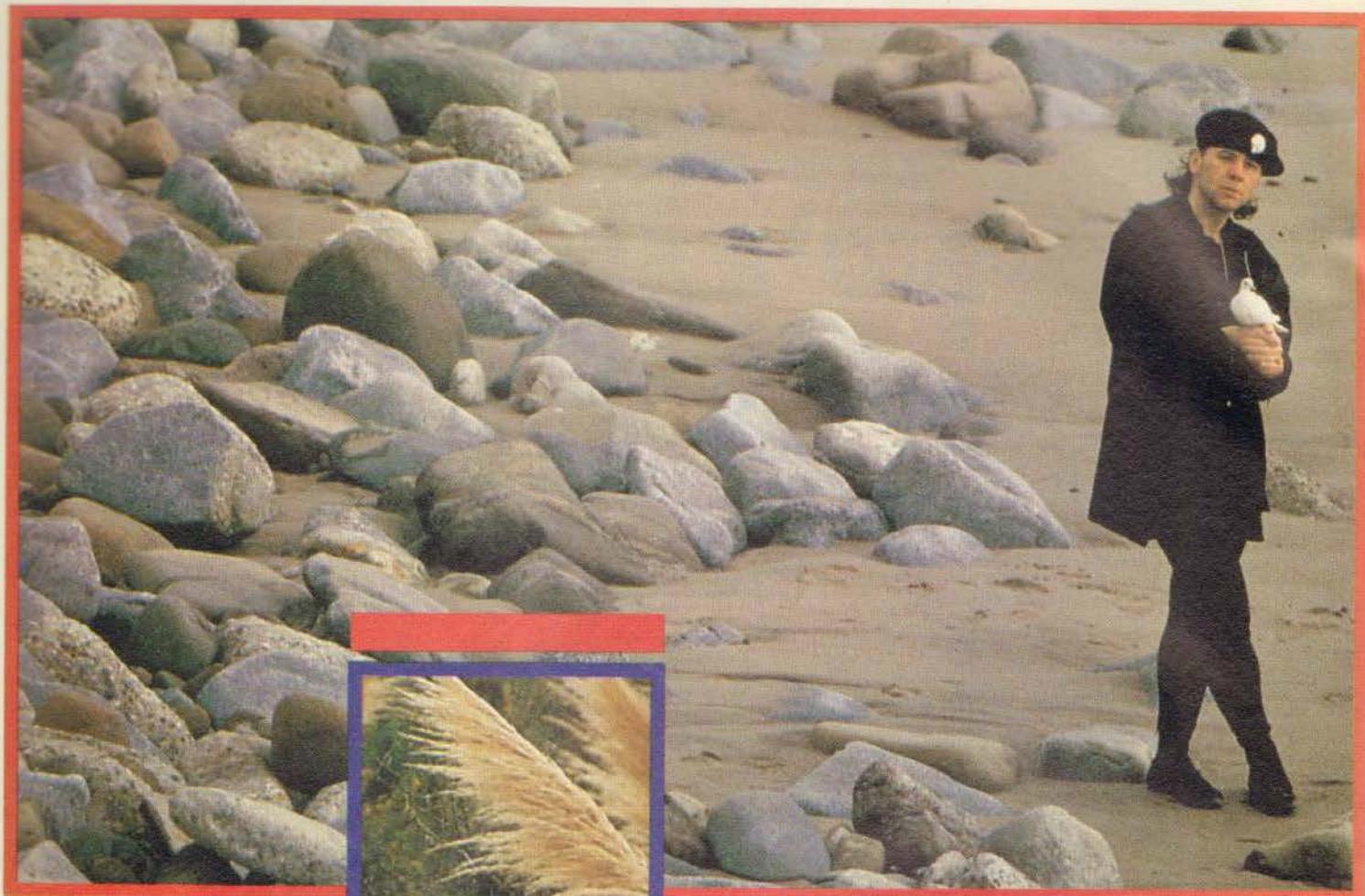
"I love the working classes, but I think they're their own worst enemies. My dad educated himself. He used to work, essentially navvying, and then at night he'd maybe go and see a Shakespeare play. And then he used to go back into work and tell the other guys, and their attitude would be like, 'Don't try and better yourself!'"

"I remember when I was about eight or nine, writing down lines of words. I wasn't a swot at school or anything. I did everything everybody else did, like football, but I just had this thing about words. But I didn't dare tell anybody, because the mardy in a place like Glasgow is that if you want to point or act, you've got to come from Vienna or one of those cultural paradises. Luckily, all that's changed now."

Picked off to the local Catholic school at the age of 11, Kerr met Charlie Burchill and Brian McGe, guitarist and original drummer with Simple Minds. With Charlie in particular, Jim developed a lifelong friendship that has formed the central pivot of the Minds' determination and commitment. Not that forming a band was high on the curriculum of a heavily religious school.

"I used to totally believe in it all," recalls Jim. "And then I began to get these feelings that there was something queer about a God based on fear, that God will punish you if you do this or that. I just

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from previous page

thought 'What kind of a God could it be that punishes anybody?'

"I was 14 or 15 then, and going to church suddenly became so unspiritual. My Ma would say, 'You'd better go to church now', and my Dad would say, 'Ah, it's crap all that!'. Our house was like that though — a picture of Christ on one wall, a picture of Lenin on another, and a picture of John Kennedy on another!"

● At the same time as he started questioning his religion and his background, Kerr was knocked dead by the first Roxy Music album. Suddenly a whole new world opened up. For Jim and Charlie, life became a whirlwind of concerts and records.

The duo quickly stood out from their schoolmates.

"I remember coming up to the age of 16, and I wasn't interested in getting a Cortina, going to soul clubs or getting a girlfriend. I was into artier things. On leaving school, I had the chance to join the Civil Service, which for the background I was from would have meant I'd have done well. But then it came to the summer holidays and Charlie and I hitch-hiked to London to see the Sex Pistols."

Three weeks later the duo found themselves in a train station in Milan, having hitched across Europe. They never got to see the Sex Pistols, but they learnt an awful lot about life.

"There was a feeling of advancement and creation within that



trip, and a feeling of breaking the ties with Britain as well. Europe is such a big place. Because it's an island, there's a feeling that Britain's still superior. Which it isn't."

On their return, fired by the spirit of punk, Jim and Charlie formed their first band.

Though Johnny And The Self Abusers remains a bit of a joke, for Jim, Charlie and Brian it was ample education. The band's one single, released at the tail end of 1977, remains a typical punk anachronism — not that punk could claim to have changed their lives.

"I wasn't attracted to tons of it," reflects Jim. "I was attracted to the energy and fire, and the spirit. But I wasn't attracted to the politics of it. As a character myself, I seem to be a

pretty positive person, so the attitude of 'destroy' or 'anarchy' seemed a pretty ugly language to me."

They took the snippets of punk that excited them, but still admitted their pre-punk influences. They quickly found a manager in local label boss Bruce Findlay, who is still at the helm.

Although the band soon signed a respectable deal with Arista, their hotchpotch of influences failed to set the British public alight. If their debut album 'Life In A Day' saw them off to a reasonable start, the follow-up 'Real To Real Cacophony' bombed.

"We were largely naive on the first two or three records," Jim readily admits. "They were really at the mercy of our influences more than our self-confidence — there was a lot of hiding going on there. Nowadays that's almost the death of a band, but for some reason we got through."

● Shunned in Britain, and without the resources to look to America, Jim and Charlie turned the band's attentions to the Continent. The response from European audiences was positively encouraging, and accentuated the band's love of touring.

To many at home, their European stance seemed like a denial of their Glaswegian roots, a criticism Jim still cannot deny.

"I don't feel British at all, I feel European. I love Europe, I love

European culture. When I was in Scandinavia, it reminded me of Scotland. They're on the same sort of line geographically, with the sea and the air. We came over to Europe initially because nothing was happening for us at home, and we discovered tons going on over here. I remember when we were in Paris, a bomb going off in a synagogue. We were in Munich a week later, and a bomb went off in a train station there. You could feel Europe almost a-fire.

"We came back and wrote our first 'credible' album, 'Empires And Dance'. Some of the critics were saying, 'What's all this about bombs and guns? There're no wars, they were all fought years ago'. Three months after the album came out, Britain was a-fire with Toxteth and Brixton... I felt good, because we'd picked up on that in Europe."

'Empires And Dance' was not a great hit, but it did restore Simple Minds' credibility. Leaving Arista for Virgin, the double album 'Sons And Fascination'/'Sister Feelings Call' saw them achieve some long-overdue success.

The hits started coming with 'Promised You A Miracle' and 'Glittering Prize', while the album 'New Gold Dream' made the top five. The transformation from European visionaries to mid-Atlantic rock band was completed with the Steve

'When we started off there was nae political feelings whatsoever. Now we're really throwing ourselves in'

Lillywhite-produced 'Sparkle In The Rain' from which came 'Waterfront' and 'Speed Your Love To Me'.

Two years and a much deserved break later, Simple Minds are back with 'Once Upon A Time', their first US success.

"THIS SONG IS FOR MY SON, AND ALL THE CHILDREN OF THE WORLD."

Simple Minds were in Australia when their British press officer introduced Jim Kerr to Chrissie Hynde — Pretenders' singer and mother of Kink's mainman Ray Davies' child. Romance blossomed, and at the end of that leg of the Minds tour, the pair shot over to New York to get married, surprising everyone. The tour ended with nine nights at the Hammersmith Odeon with more attention focused on Kerr's wedding ring than the rather half-hearted live show.

Two years later, and the happily-married Kerr becomes the man with a conscience. 1986 sees Simple Minds form a bond with Amnesty International, a charity Kerr considers to have a cliquy reputation, but one which symbolises their concern for world — and not just British — harmony.

"In 1985 my kid was born, and I became, almost overnight, much more politically determined. Because you do become more responsible. It's a shame that I'm so selfish. I wasn't like that anyway, but that's how it happened to me."

Coupled with the responsibility of being a parent is that of being a rock

'I'm not trying to be Mister Humble, but I look at some guy in Glasgow with two kids at school and he hasn't got a job. That's pressure'

star, one that Kerr is determined not to betray.

"We've been forced to take a stand," he confesses, "because kids are coming to gigs and they're asking much more than 'Where do you get your hair cut?' They're asking 'Who's your God?', 'Who's your politician?', 'What's your church?', 'Who's your hero?' They're forcing us into a corner."

"When we started off there was nae political feelings whatsoever — on our first few records we're like voyeurs, watching and noting things down. Now we're really throwing ourselves in. It's not because we think we know all the answers, but we've learnt much more in the past two or three years."

"We're much more aware of our position in as much as the amount of people who buy our records, and who come and see us, and that it's time to use that power to a positive end."

"We're in this position and we've got to try and do something with it, not let ourselves get like the monster bands of the Seventies who actually wasted a great opportunity. We haven't got any answers but if we can point them in a way that might help then I think we should."

● This responsibility and involvement goes beyond simply making donations to Amnesty International. They are taking the charity on tour across

America, with stalls at every concert. The group will even be 'adopting' prisoners.

I ask about the artistic pressures Simple Minds must face: is there not a fear that they can't get any more successful than this?

"So we drop back," says Jim matter-of-factly. "Then the real test will be if we can rise up again. We enjoy it so much that I fight pressure with pressure — I look at somebody else's pressure. I'm not trying to be Mister Humble, but I look at some guy in Glasgow with two kids at school and he hasn't got a job, and Christmas is coming up. That's pressure."

Then can't you do anything about that?

"On a one-to-one level, probably not, because he's still not the worst-off guy in the world, is he? He doesn't get the shit beaten out of him by some secret police. So I feel for him, I can associate myself closer with him than someone in a jail in Argentina, but when it comes to actual physical help, I'd rather help the guy in Argentina."

"Live Aid never really affected me that much, I must admit," says Jim somewhat coldly. "I admire Geldof's determination but nothing else."

"I read someone saying that it was the event of the last 10 years, and there won't be one to touch it in the next 10, but Live Aid should just have

been the start. Maybe in the case of Simple Minds it was the start. People ask us 'What are you going to do next?', but I don't want to say. Let's just do this one push and see how it goes. See if we can achieve something."

"I do think that however many million people buy your records, or come to see you live, they're coming to see something that isn't ugly, that isn't violent. I think that in itself could be the start of something."

"It all starts getting a bit like 'Sixties idealism' — I mean the Sixties must have been a brilliant time, but there just seems to have been so much talk and not enough action. I actually believe in rock music again."

But the world doesn't become a better place for it.

"Well, it affects certain individuals, and that's a start."

Certain individuals were affected in the Sixties, and the world's in a worse mess than ever ...

"Well, look, you write and you try, or you write and you don't try."

Obviously you try, but you talk about your belief in rock music ... People have been trying to change things through rock music for years.

Jim calms down. "Well, as I was saying earlier on, at the end of the day it doesn't matter one iota when it comes to military juntas. But my nature is still that you try. Maybe I'm naive because I've been dealt a good hand. There's not a lot of misery in my face — I probably feel guilty about that."

continues
next week

BREATH



DON'T TELL ME LIES

AVAILABLE ON 7" AND EXTENDED 12"

W/E FEB 22, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 COMPACT DISCS
 MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SONG	ARTIST
1	1	5	WHEN THE GOING GETS TOUGH THE TOUGH GET GOING,	Billy Ocean, Jive □
2	9	4	STARTING TOGETHER,	Su Pollard, Rainbow
3	4	3	ELOISE,	Damned, MCA
4	14	5	CHAIN REACTION,	Diana Ross, Capitol
5	10	5	HOW WILL I KNOW,	Whitney Houston, Arista
6	2	5	BORDERLINE,	Madonna, Sire □
7	3	7	SYSTEM ADDICT,	Five Star, Tent
8	15	4	BURNING HEART,	Survivor, Scotti Brothers
9	5	5	LIVING IN AMERICA,	James Brown, Scotti Brothers
10	8	5	THE CAPTAIN OF HER HEART,	Double, Polydor
11	12	4	RISE,	Public Image Limited, Virgin
12	7	7	ONLY LOVE,	Nana Mouskouri, Carrere/Philips
13	25	4	DON'T WASTE MY TIME,	Paul Hardcastle, Chrysalis
14	13	7	WALK OF LIFE,	Dire Straits, Vertigo
15	23	3	TURNING AWAY,	Shakin' Stevens, Epic
16	6	9	THE SUN ALWAYS SHINES ON TV,	A-Ha, Warner Bros □
17	22	6	IMAGINATION,	Belouis Some, Parlophone
18	11	7	THE PHANTOM OF THE OPERA,	Sarah Brightman And Steve Harley, Polydor
19	24	6	RADIO AFRICA,	Latin Quarter, Rockin' Horse/Arista
20	32	3	AND SHE WAS,	Talking Heads, EMI
21	16	6	LA VIE EN ROSE/PULL UP TO THE BUMPER,	Grace Jones, Island
22	19	6	LIFE'S WHAT YOU MAKE IT,	Talk Talk, EMI
23	—	1	STRIPPED,	Depeche Mode, Mute 7BONG10
24	43	2	MANIC MONDAY,	Bangles, CBS
25	18	4	SANCTIFY YOURSELF,	Simple Minds, Virgin
26	17	7	SUSPICIOUS MINDS,	Fine Young Cannibals, London
27	39	5	ONE DANCE WON'T DO,	Audrey Hall, Revolutionary Sounds/German
28	20	4	SHOT IN THE DARK,	Ozzy Osbourne, Epic
29	21	10	BROKEN WINGS,	Mr Mister, RCA
30	40	3	I'M NOT GONNA LET YOU,	Colonel Abrams, MCA
31	30	5	IF YOU'RE READY (COME GO WITH ME),	Ruby Turner featuring Jonathan Butler, Jive
32	26	6	IF I RULED THE WORLD,	Kurtis Blow, Club
33	28	4	MY MAGIC MAN,	Rochelle, Warner Bros
34	48	2	IF YOU WERE HERE TONIGHT,	Alexander O'Neal, Tabu
35	41	4	SWEETEST GIRL,	Madness, Zarjazz
36	62	3	THE POWER OF LOVE/DO YOU BELIEVE IN LOVE,	Huey Lewis And The News, Chrysalis
37	27	9	SATURDAY LOVE,	Cherrelle And Alexander O'Neal, Tabu
38	29	8	YOU LITTLE THIEF,	Feargal Sharkey, Virgin
39	—	1	HEAVEN MUST BE MISSING AN ANGEL,	Tavares, Capitol TAV1
40	33	7	IT'S ALRIGHT (BABY'S COMING BACK),	Eurythmics, RCA
41	—	1	THEME FROM NEW YORK NEW YORK,	Frank Sinatra, Reprise K14502
42	38	14	WEST END GIRLS,	Pet Shop Boys, Parlophone □
43	46	2	STAGES,	ZZ Top, Warner Bros
44	63	2	MOON OVER BOURBON STREET,	Sting, A&M
45	42	3	PAIN,	Betty Wright, Cooltempo
46	35	10	ALICE, I WANT YOU JUST FOR ME,	Full Force, CBS
47	34	4	DON'T LET ME BE MISUNDERSTOOD,	The Costello Show/Confederates, F-Beat
48	55	2	SILENT RUNNING (ON DANGEROUS GROUND),	Mike And The Mechanics, WEA
49	36	14	WHO'S ZOOMIN' WHO,	Aretha Franklin, Arista

50	44	5	HOLD ME,	Teddy Pendergrass/Whitney Houston, Asylum
51	—	1	HI HO SILVER,	Jim Diamond, A&M AM296
52	31	5	IN A LIFETIME,	Clannad with Bono, RCA
53	—	1	SHE'S ALWAYS A WOMAN/JUST THE WAY YOU ARE,	Billy Joel, CBS A6862
54	74	2	FEMALE INTUITION,	Mai Tai, Virgin
55	—	1	SUGAR FREE,	Juicy, Epic
56	—	1	WE CAN MAKE IT HAPPEN,	Prince Charles/City Beat Band, PRT 7P348
57	—	1	ROCK ME TONIGHT (FOR OLD TIMES SAKE),	Freddie Jackson, Capitol CL358
58	37	13	HIT THAT PERFECT BEAT,	Bronski Beat, Forbidden Fruit □
59	—	1	LADIES,	Mantronix, 10 Records TEN116
60	—	1	THIS TIME,	Bryan Adams, A&M AM295
61	54	3	UNCHAINED MELODY,	Leo Sayer, Chrysalis
62	—	1	ANOTHER NIGHT,	Aretha Franklin, Arista ARIST657
63	—	1	THE HONEYTHIEF,	Hipsway, Mercury
64	51	3	SMOKIN' IN THE BOYS ROOM/HOME SWEET HOME,	Möley Crüe, Elektra
65	52	3	WASTELANDS,	Midge Ure, Chrysalis
66	59	3	YEARS LATER,	Cactus World News, MCA
67	70	2	SEX AS A WEAPON,	Pat Benatar, Chrysalis
68	—	1	THE POWER IS YOURS,	Redskins, Decca F3
69	66	3	SARA,	Starship, RCA/Grunt
70	67	2	LIVING IN THE PAST,	Drum Theatre, Epic
71	56	15	SAVING ALL MY LOVE FOR YOU,	Whitney Houston, Arista □
72	49	4	SIDEWALK TALK/WAS DOG A DOUGHNUT,	Jellybean, EMI America
73	—	1	EVERYBODY WANTS TO RULE THE WORLD,	Tears For Fears, Mercury IDEA9 □
74	72	2	DON'T YOU (FORGET ABOUT ME),	Simple Minds, Virgin
75	53	4	SMALL TOWN,	John Cougar Mellencamp, Riva

UK SINGLES 29 UK ALBUMS 44



THE NEXT TWENTY FIVE

76	96	HERE COMES THE MAN,	Boom Boom Boom, Fun After All
77	—	WILL YOU SATISFY,	Cherrelle, Tabu A6927
78	76	ON THE TRAIL,	Prime Movers, Island
79	—	JUST CAN'T STAND IT,	Matt Bianco, WEA YZ62
80	64	JOHNNY JOHNNY,	Prefab Sprout, Kitchenware
81	—	DIGGING YOUR SCENE,	Blow Monkeys, RCA PB40599
82	—	DON'T TELL ME LIES,	Breathe, Siren SIREN11
83	94	MY CLEOPATRA,	Flaming Mussolini, Portrait
84	83	HOLD ON TO YOUR LOVE,	Smokey Robinson, Motown
85	—	I'M YOUR MAN,	Wham!, Epic A6716 □
86	87	I LOVE YOU,	Stephen Duffy, 10 Records
87	87	COME ON OVER,	Junior, London
88	—	SKIPS A BEAT,	Warp 9, Motown ZB40503
89	—	WHEN THE BOYS MEET THE GIRLS,	Sister Sledge, Atlantic A9486
90	81	SHOULDN'T HAVE BEEN LIKE THAT,	Fra Lippo Lippi, Virgin
91	—	I KNOW THAT MOOD,	Shooting Party, Siren SIREN12
92	89	I MISS YOU,	Klymaxx, MCA
93	—	DO YOU LOVE ME,	Durell Coleman, Fourth & Broadway BRW42
94	—	WRAP HER UP,	Elton John, Rocket EJS10

LOOK-FOR-THIS
IT'S HOT

STREETWAVE

DARE TO DREAM

VIOLA WILLS

VIOLA WILLS
 DARE TO DREAM
 (LONDON MIX)

B/W BOTH SIDES NOW
 AVAILABLE ON 7" AND 12"

95	90	INSATIABLE WOMAN, Isley Jasper Isley, Epic
96	77	IN THE MIDDLE OF THE NIGHT, Taka Boom, Boiling Point/Polydor
97	82	YOU'RE IN LOVE, Ratt, Atlantic
98	—	ONE STEP, Kissing The Pink, Magnet KTP8
99	79	THIS TIME, INXS, Mercury
100	—	DANCING IN THE USA, Boss, WEA X8838

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

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	40	BROTHERS IN ARMS, Dire Straits, Vertigo ☆☆☆
2	21	52	NO JACKET REQUIRED, Phil Collins, Virgin ☆☆☆
3	7	42	BE YOURSELF TONIGHT, Eurythmics, RCA ☆☆
4	6	11	WHITNEY HOUSTON, Whitney Houston, Arista □
5	2	16	HUNTING HIGH AND LOW, A-Ha, Warner Bros □
6	5	6	THE BROADWAY ALBUM, Barbra Streisand, CBS □
7	8	4	ROCKY IV, Original Soundtrack, Scotti Brothers
8	—	1	THE ULTIMATE SIN, Ozzy Osbourne, Epic EPC26404
9	4	11	ISLAND LIFE, Grace Jones, Island □
10	10	3	THE DANCE HITS ALBUM, Various, Towerbell
11	3	18	WORLD MACHINE, Level 42, Polydor ☆
12	13	8	LUXURY OF LIFE, Five Star, Tent ○
13	23	2	JONATHAN KING'S ENTERTAINMENT FROM THE USA, Various, Stylus
14	9	66	LIKE A VIRGIN, Madonna, Sire ☆☆☆
15	12	17	ONCE UPON A TIME, Simple Minds, Virgin □
16	11	35	THE DREAM OF THE BLUE TURTLES, Sting, A&M ☆
17	16	46	GO WEST, Go West, Chrysalis ☆
18	15	31	THE FIRST ALBUM, Madonna, Sire □
19	36	22	HOUNDS OF LOVE, Kate Bush, EMI ☆
20	20	35	LITTLE CREATURES, Talking Heads, EMI □
21	38	51	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆☆
22	14	2	ALBUM/CASSETTE, Public Image Limited, Virgin
23	19	15	PROMISE, Sade, Epic ☆☆
24	18	10	FINE YOUNG CANNIBALS, Fine Young Cannibals, London ○
25	17	14	FEARGAL SHARKEY, Feargal Sharkey, Virgin □
26	22	12	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin ☆☆☆
27	24	62	ALCHEMY, Dire Straits, Vertigo ☆
28	34	19	LOVE SONGS, George Benson, K-Tel ☆☆
29	—	1	ALONE, Nana Mouskouri, Philips PHH3
30	25	14	THE CLASSIC TOUCH, Richard Clayderman/RPO, Delphine □
31	27	12	HITS 3, Various, CBS/WEA ☆☆
32	40	4	SUDDENLY, Billy Ocean, Jive
33	26	87	PRIVATE DANCER, Tina Turner, Capitol ☆☆
34	42	2	PRECIOUS MEMORIES, Ann Williamson, Emerald Gem
35	46	117	UNDER A BLOOD RED SKY, U2, Island ☆☆☆
36	33	6	MACALLA, Clannad, RCA
37	37	137	QUEEN GREATEST HITS, Queen, EMI ☆☆☆
38	50	83	DIAMOND LIFE, Sade, Epic ☆☆☆
39	32	15	JENNIFER RUSH, Jennifer Rush, CBS ☆
40	51	52	RECKLESS, Bryan Adams, A&M ☆
41	45	89	BORN IN THE USA, Bruce Springsteen, CBS ☆☆☆
42	49	72	THE UNFORGETTABLE FIRE, U2, Island ☆
43	39	32	GREATEST HITS VOL 1 AND 2, Billy Joel, CBS ☆
44	31	2	WELCOME TO THE REAL WORLD, Mr Mister, RCA
45	28	13	EASY PIECES, Lloyd Cole And The Commotions, Polydor □
46	60	15	THE LOVE ALBUM, Various, Telstar ☆
47	56	16	AFTERBURNER, ZZ Top, Warner Bros □
48	30	11	ROCK A LITTLE, Stevie Nicks, Parlophone
49	29	15	THE SINGLES COLLECTION, Spandau Ballet, Chrysalis ☆☆☆
50	43	15	ICE ON FIRE, Elton John, Rocket ☆
51	61	37	FACE VALUE, Phil Collins, Virgin ☆☆
52	47	14	GOLD, Barbara Dickson, K-Tel ☆
53	58	9	MAKIN' MOVIES, Dire Straits, Vertigo ☆☆
54	54	9	LOVE OVER GOLD, Dire Straits, Vertigo ☆☆
55	76	12	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆☆
56	48	6	JAZZ SINGER, Neil Diamond, Capitol ☆
57	55	6	WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
58	35	5	HIGH PRIORITY, Cherrelle, Tabu
59	92	6	HELLO, I MUST BE GOING!, Phil Collins, Virgin ☆
60	65	3	BACK IN THE D.H.S.S., Half Man/Half Biscuit, Probe Plus
61	82	122	CAN'T SLOW DOWN, Lionel Richie, Motown ☆☆☆
62	69	6	STOP MAKING SENSE, Talking Heads, EMI □
63	73	7	DIRE STRAITS, Dire Straits, Vertigo ☆
64	57	18	LOVE, Cult, Beggars Banquet □
65	44	3	STEVE McQUEEN, Prefab Sprout, Kitchenware
66	89	10	ALF, Alison Moyet, CBS ☆☆☆
67	77	16	CARS GREATEST HITS, Cars, Elektra ○
68	41	9	MUSIC OF THE ANDES, Incantation, Nouveau Music ○
69	64	15	GREATEST HITS OF 1985, Various, Telstar ☆
70	—	1	THE WEDGE, Pallas, Harvest SHVL850
71	52	35	MISPLACED CHILDHOOD, Marillion, EMI ☆
72	75	15	LOVE HURTS, Elaine Paige, WEA ☆
73	—	1	SPORTS, Huey Lewis And The News, Chrysalis CHR1412 ○
74	—	1	ELIMINATOR, ZZ Top, Warner Bros W3774 ☆☆
75	78	35	ALL THROUGH THE NIGHT, Aled Jones, BBC □
76	100	2	SPARKLE IN THE RAIN, Simple Minds, Virgin
77	98	5	COMMUNIQUE, Dire Straits, Vertigo ☆
78	66	5	SUZANNE VEGA, Suzanne Vega, A&M
79	63	10	HEART AND SOUL, Barry White, K-Tel ○
80	90	18	BLUE SKIES, Kiri Te Kanawa/Nelson Riddle, London □
81	87	6	WAR, U2, Island ☆
82	74	5	ROCK ME TONIGHT, Freddie Jackson, Capitol
83	72	2	LES MISERABLES, Original London Cast, First Night
84	59	15	THE POWER OF CLASSIC ROCK, LSO, Portrait □
85	70	17	THE COMPLETE MIKE OLDFIELD, Mike Oldfield, Virgin ○
86	67	14	SONGS TO LEARN AND SING, Echo and The Bunnymen, Korova □
87	68	3	LISTEN LIKE THIEVES, INXS, Mercury
88	88	37	BOYS AND GIRLS, Bryan Ferry, EG ☆
89	—	1	WHERE E'ER YOU WALK, Aled Jones, 10 Records DIX21
90	—	1	VERY BEST OF CHRIS DE BURGH, Chris de Burgh, Telstar STAR2248 □
91	94	2	MAKE IT BIG, Wham!, Epic

92	96	3	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland International
93	85	7	BACK TO THE FUTURE, Original Soundtrack, MCA
94	84	4	THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS
95	81	18	WEST SIDE STORY, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon □
96	—	1	EATEN ALIVE, Diana Ross, Capitol ROSS2
97	95	5	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC
98	62	24	LEAVE THE BEST TO LAST, James Last, ProTV
99	—	1	SEVEN THE HARD WAY, Pat Benatar, Chrysalis CHR1507
100	—	1	THE GIFT, Midge Ure, Chrysalis CHR1508 □

☆☆☆ 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	STOP MAKING SENSE, Talking Heads, Palace/PMI
2	2	THE VIRGIN TOUR, Madonna, WEA
3	4	ALOHA IN HAWAII, Elvis Presley, Virgin/PVG
4	5	WHAM! '85, CBS/Fox
5	6	GREATEST FLIX, Queen, PMI
6	12	LIVE IN RIO, Queen, PMI
7	3	THE UNFORGETTABLE FIRE, U2, Island
8	7	ALCHEMY LIVE, Dire Straits, Polygram
9	16	RUPERT AND THE FROG SONG, Paul McCartney, Virgin
10	18	"UNDER A BLOOD RED SKY", U2, Virgin/PVG
11	11	THE SINGLE FILE, Kate Bush, PMI
12	22	THE VIDEO, Wham!, CBS/Fox
13	8	LIVE AFTER DEATH, Iron Maiden, PMI
14	10	PORTRAIT OF AN ALBUM, Frank Sinatra, MGM/UA
15	9	DANCE ON FIRE, the Doors, CIC
16	—	THE VIDEO EP, Madonna, Warner Music
17	17	WHAT WE DID THE FOLLOWING YEAR, the Style Council, Polygram
18	—	NO JACKET REQUIRED, Phil Collins, Virgin/PVG
19	15	ARENA, Duran Duran, PMI
20	20	WORLD WIDE LIVE, the Scorpions, PMI

Compiled by Spotlight Research

COMPACT DISCS

1	1	BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
2	—	WHITNEY HOUSTON, Whitney Houston, Arista
3	3	BE YOURSELF TONIGHT, Eurythmics, RCA
4	2	ISLAND LIFE, Grace Jones, Island
5	8	PROMISE, Sade, Epic
6	9	NO JACKET REQUIRED, Phil Collins, Virgin
7	4	WORLD MACHINE, Level 42, Polydor
8	5	THE DREAM OF THE BLUE TURTLES, Sting, A&M
9	14	ONCE UPON A TIME, Simple Minds, Virgin
10	7	HOUNDS OF LOVE, Kate Bush, EMI
11	13	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
12	15	MACALLA, Clannad, RCA
13	6	HUNTING HIGH AND LOW, A-Ha, Warner Brothers
14	10	THE BROADWAY ALBUM, Barbra Streisand, CBS
15	18	FEARGAL SHARKEY, Feargal Sharkey, Virgin
16	—	WHO'S ZOOMIN' WHO?, Aretha Franklin, Arista
17	—	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury/Phonogram
18	—	FINE YOUNG CANNIBALS, Fine Young Cannibals, London
19	—	GO WEST, Go West, Chrysalis
20	11	MISPLACED CHILDHOOD, Marillion, EMI

Compiled by Spotlight Research



UK SINGLES 19

W/E FEB 22, 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 HOW WILL I KNOW, Whitney Houston, Arista
- 2 3 KYRIE, Mr Mister, RCA
- 3 2 WHEN THE GOING GETS TOUGH, Billy Ocean, Jive
- 4 9 SARA, Starship, Grunt
- 5 7 LIVING IN AMERICA, James Brown, Scotti Brothers
- 6 8 THE SWEETEST TABOO, Sade, Portrait
- 7 11 LIFE IN A NORTHERN TOWN, Dream Academy, Warner Brothers
- 8 12 SILENT RUNNING, Mike And The Mechanics, Atlantic
- 9 3 BURNING HEART, Survivor, Scotti Brothers
- 10 5 THAT'S WHAT FRIENDS ARE FOR, Dionne Warwick and Friends, Arista
- 11 15 SECRET LOVERS, Atlantic Starr, A&M
- 12 13 A LOVE BIZARRE, Sheila E, Paisley Park
- 13 6 I'M YOUR MAN, Wham!, Columbia/CBS
- 14 19 THESE DREAMS, Heart, Capitol
- 15 10 CONGA, Miami Sound Machine, Epic
- 16 17 TARZAN BOY, Baltimora, Manhattan
- 17 22 KING FOR A DAY, Thompson Twins, Arista
- 18 28 DAY BY DAY, the Hooters, Columbia/CBS
- 19 26 RUSSIANS, Sting, A&M
- 20 21 THE SUN ALWAYS SHINES ON TV, A-Ha, Warner Brothers
- 21 23 DIGITAL DISPLAY, Ready For The World, MCA
- 22 30 NIKITA, Elton John, Geffen
- 23 32 STAGES, ZZ Top, Warner Brothers
- 24 33 SANCTIFY YOURSELF, Simple Minds, A&M
- 25 27 HE'LL NEVER LOVE YOU LIKE I DO, Freddie Jackson, Capitol
- 26 37 ROCK IN THE USA, John Cougar Mellencamp, Riva
- 27 35 THIS COULD BE THE NIGHT, Loverboy, Columbia/CBS
- 28 36 WHAT YOU NEED, INXS, Atlantic
- 29 34 BEAT'S SO LONELY, Charlie Sexton, MCA
- 30 14 SPIES LIKE US, Paul McCartney, Capitol
- 31 18 TALK TO ME, Stevie Nicks, Modern
- 32 20 SAY YOU, SAY ME, Lionel Richie, Motown
- 33 39 (HOW TO BE) A MILLIONAIRE, ABC, Mercury
- 34 38 ANOTHER NIGHT, Aretha Franklin, Arista
- 35 40 LET'S GO ALL THE WAY, Sly Fox, Capitol
- 36 16 GO HOME, Stevie Wonder, Tamla
- 37 25 WALK OF LIFE, Dire Straits, Warner Brothers
- 38 42 NIGHT MOVES, Marilyn Martin, Atlantic
- 39 48 MANIC MONDAY, Bangles, Columbia/CBS
- 40 56 ROCK ME AMADEUS, Falco, A&M
- 41 24 MY HOMETOWN, Bruce Springsteen, Columbia/CBS
- 42 31 I MISS YOU, Klymaxx, MCA/Constellation
- 43 46 GOODBYE IS FOREVER, Arcadia, Capitol
- 44 47 NO EASY WAY OUT, Robert Tepper, Scotti Brothers
- 45 29 SIDEWALK TALK, Jellybean, EMI America
- 46 54 NEEDLES AND PINS, Tom Petty And The Heartbreakers with Stevie Nicks, MCA
- 47 53 TENDER LOVE, Force MDs, Warner Brothers/Tommy Boy
- 48 52 BOP, Dan Seals, EMI America
- 49 57 I'M NOT THE ONE, the Cars, Elektra
- 50 55 CALLING AMERICA, Electric Light Orchestra, CBS Associated
- 51 41 EVERYTHING IN MY HEART, Corey Hart, EMI America

- 52 — KISS, Prince And The Revolution, Paisley Park
- 53 63 DO ME BABY, Meli'sa Morgan, Capitol
- 54 66 I'LL DO IT ALL AGAIN, Sam Harris, Motown
- 55 43 GOODBYE, Night Ranger, Camel/MCA
- 56 67 LIVE IS LIFE, Opus, Polydor
- 57 68 ADDICTED TO LOVE, Robert Palmer, Island
- 58 44 PARTY ALL THE TIME, Eddie Murphy, Columbia
- 59 45 ALIVE AND KICKING, Simple Minds, A&M/Virgin
- 60 — I CAN'T WAIT, Stevie Nicks, Modern

B U L L E T S

- 63 73 LE BEL AGE, Pat Benatar, Chrysalis
 - 64 74 I LIKE YOU, Phyllis Nelson, Carrere
 - 70 83 JIMMY MACK, Sheena Easton, EMI America
 - 72 81 LET ME BE THE ONE, Five Star, RCA
 - 74 — I THINK IT'S LOVE, Jermaine Jackson, Arista
 - 75 84 THE POWER OF LOVE, Jennifer Rush, Epic
 - 76 — OVERJOYED, Stevie Wonder, Tamla
 - 79 94 YOUR LOVE, the Outfield, Columbia/CBS
 - 80 85 SOMETHING ABOUT YOU, Level 42, Polydor
 - 83 88 STEREOTOMY, Alan Parsons Project, Arista
 - 85 89 IT' ALRIGHT (BABY'S COMING BACK), Eurythmics, RCA
 - 86 95 SATURDAY LOVE, Cherelle With Alexander O'Neal, Tabu
 - 88 92 ALL THE KINGS HORSES, the Firm, Atlantic
 - 92 98 THE MEN ALL PAUSE, Klymaxx, Constellation/MCA
 - 93 — IN MY DREAMS, Dokken, Elektra
 - 94 — A LITTLE BIT OF LOVE, New Edition, MCA
 - 95 — WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson, A&M
- Compiled by Billboard

U S A L B U M S

- 1 1 PROMISE, Sade, Portrait
- 2 3 WELCOME TO THE REAL WORLD, Mr Mister, RCA
- 3 2 THE BROADWAY ALBUM, Barbra Streisand, Columbia/CBS
- 4 5 WHITNEY HOUSTON, Whitney Houston, Arista
- 5 4 HEART, Heart, Capitol
- 6 6 SCARECROW, John Cougar Mellencamp, Riva
- 7 7 BROTHERS IN ARMS, Dire Straits, Warner Brothers
- 8 8 KNEE DEEP IN THE HOOPLA, Starship, Grunt
- 9 10 AFTERBURNER, ZZ Top, Warner Brothers
- 10 11 ROCKY IV, Soundtrack, Scotti Brothers
- 11 12 ONCE UPON A TIME, Simple Minds, A&M/Virgin
- 12 9 MIAMI VICE, Soundtrack, Scotti Brothers
- 13 14 FRIENDS, Dionne Warwick, Arista
- 14 13 ROCK A LITTLE, Stevie Nicks, Modern
- 15 15 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 16 16 IN SQUARE CIRCLE, Stevie Wonder, Tamla
- 17 17 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
- 18 19 MEETING IN THE LADIES ROOM, Klymaxx, MCA/Constellation
- 19 50 THE ULTIMATE SIN, Ozzy Osbourne, CBS Associated
- 20 23 HERE'S TO FUTURE DAYS, Thompson Twins, Arista
- 21 18 THE DREAM OF THE BLUE TURTLES, Sting, A&M
- 22 25 THE DREAM ACADEMY, the Dream Academy, Warner Brothers
- 23 28 READY FOR THE WORLD, Ready For The World, MCA
- 24 34 NERVOUS NIGHT, the Hooters, Columbia
- 25 29 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
- 26 26 WHITE CITY — A NOVEL, Pete Townshend, Atco
- 27 22 RECKLESS, Bryan Adams, A&M
- 28 21 GREATEST HITS, the Cars, Elektra
- 29 33 MIKE AND THE MECHANICS, Mike And The Mechanics, Atlantic
- 30 30 PACK UP THE PLANTATION — LIVE, Tom Petty, MCA
- 31 31 HUNTING HIGH AND LOW, A-Ha, Warner Brothers
- 32 32 UNDER LOCK AND KEY, Dokken, Elektra
- 33 20 WHITE NIGHT, Soundtrack, Atlantic
- 34 24 NO JACKET REQUIRED, Phil Collins, Atlantic
- 35 45 AS THE BAND TURNS, Atlantic Starr, A&M
- 36 27 ROCK ME TONIGHT, Freddie Jackson, Capitol
- 37 37 PICTURES FOR PLEASURE, Charlie Sexton, MCA

LOVE IS WAR

OUT NEXT WEEK!

A BRILLIANT SINGLE

Distributed by **WEA** Records Ltd.  A Warner Communications Co.

38	38	ALL FOR LOVE , New Edition, MCA
39	39	STRENGTH , the Alarm, IRS
40	41	LISTEN LIKE THIEVES , INXS, Atlantic
41	42	PRIMITIVE LOVE , Miami Sound Machine, Epic
42	43	LOVIN' EVERY MINUTE OF IT , Loverboy, Columbia/CBS
43	48	HOW TO BE A ZILLIONAIRE , ABC, Mercury/Polygram
44	36	SO RED THE ROSE , Arcadia, Capitol
45	40	SEVEN THE HARD WAY , Pat Benatar, Chrysalis
46	—	OUT OF AFRICA , Soundtrack, MCA
47	49	STEREOTOMY , the Alan Parsons Project, Arista
48	35	7 WISHES , Night Ranger, Camel/MCA
49	46	POWER WINDOWS , Rush, Mercury
50	—	DIFFERENT LIGHT , Bangles, Columbia/CBS

Compiled by Billboard

39	23	ONENATION (DEF MIX) , Masquerade, Streetwave 12in
40	41	IF YOU SHOULD EVER BE LONELY (STREET MIX)/CLUB MIX , Val Young, Gordy 12in
41	31	HOW TO WIN YOUR LOVE , Spencer Jones, Champion 12in
42	—	UPFRONT , Matt Bianco, WEA 12in
43	25	IF YOU'RE READY (COME GO WITH ME) , Ruby Turner, Jive 12in
44	63	WHAT HAVE YOU DONE FOR ME LATELY , Janet Jackson, US A&M 12in
45	83	TURN YOUR LOVE (RIGHT AROUND) , Projection, Elite 12in
46	62	SUCCESS IS THE WORD , 12-41, US Fresh Records 12in
47	33	COLDER ARE MY NIGHTS , The Isley Brothers, Warner Bros 12in
48	53	YOU CAN DO IT (IT'S SO EASY) , Dino Terrill, US New Image 12in
49	35	SYSTEM ADDICT (M&M REMIX) , Five Star, Tent 12in
50	30	KEEP ON , Bobby Mardis, Bluebird 10 12in
51	57	THE THINGS THAT MEN DO , Krystal, US Epic 12in
52	67	LET MY PEOPLE GO (M&M REMIX) , The Winans, Qwest 12in promo
53	52	FOOL'S PARADISE , Melisa Morgan, US Capitol LP
54	40	BORDERLINE (JELLY BEAN REMIX) , Madonna, Sire 12in
55	50	BASSLINE , Mantronix, US Sleeping Bag Records LP
56	59	DON'T STOP THAT GO GO BEAT , Effectron, Night Beat 12in white label
57	75	DOUBLE DEF FRESH , Hardrock Soul Movement, Elite 12in
58	29	GET LOOSE , Aleem (featuring Leroy Burgess), Streetwave 12in
59	34	HOLD ME , Teddy Pendergrass (with Whitney Houston), Asylum 12in
60	85	GOTTA FIND A WAY , Russ Brown, US Jump Street 12in
61	55	IN THE MORNING TIME , Tramaine, US A&M 12in
62	39	NEW YORK EYES , Nicole with Timmy Thomas, Portrait 12in
63	89	(YOU ARE MY) ALL AND ALL , Joyce Sims, US Sleeping Bag Records 12in
64	100	ANOTHER NIGHT (DANCE MIX) , Aretha Franklin, Arista 12in
65	—	THIS IS THE HOUSE (WHERE OUR LOVE DIED) (FIRST MIX) , Three Degrees, Supreme Records 12in white label
66	77	BABY DON'T STOP ME , Quest For Life, US SeaBright 12in
67	70	YOU BLOW MY MIND , Stimulus featuring Milton Smith, US Roulette 12in
68	—	STRUNG OUT (DANCE MIX) , Paul Laurence, Capitol 12in promo
69	87	SPECULATION/TABLE FOR TWO , Colonel Abrams, MCA Records LP
70	76	FEMALE INTUITION , Mai Tai, Virgin/Hot Melt 12in
71	71	DON'T CHA GO NOWHERE , Donald Dee, US Sutra 12in
72	re	THE HEAT OF HEAT/ONLY A BREATH AWAY , Patti Austin, Qwest LP
73	54	IF YOU WANT LOVE , Tula Moon, US Beauty and The Beat 12in
74	96	ONE DANCE WON'T DO , Audrey Hall, Germain Records 12in
75	—	TRUTH OR DARE , Shirley Murock, Elektra 12in promo
76	re	MY DOWNTOWN LADY , Reaction, US Strawberry Records United 12in
77	91	BEST FRIENDS ... CRAZY MIXX , Eddie Towns (E.T.), US Total Experience 12in
78	re	FUNKY SENSATION , (97½-99½-98-100½-99bpm), Gwen McCrae, Atlantic 12in
79	81	OH SHEILA (M&M REMIX) , Ready For The World, MCA Records 12in
80	—	CAN'T GET CLOSE TO YOU/CLOSE TO WHO? , Nicci, Debut 12in
81	69	ONE MORE TIME (US REMIX) , Third World, CBS 12in
82	—	I SHOULD'A LOVED YA/SATELLITE MUSIC , Cool Runners, Streetwave 12in promo
83	84	HOW CAN I GET NEXT TO YOU , Chapter 8, US Beverly Glen Music LP
84	re	LOVE CAUGHT YOU BY SURPRISE , Earl Turner, 4th + B'way 12in
85	—	SO UNSELFISH (IT'S OKAY, IT'S OKAY) (0-103¼-0bpm), Full Force, CBS 12in
86	re	LOVE ITCH , Roshelle Fleming, US Prelude 12in
87	92	NO SHOW , Symbolic Three featuring DJ Dr Shock, PRT 12in
88	80	PASSION , Bata Drum, Champion 12in
89	56	THE OAK TREE , Morris Day, Warner Bros 12in
90	re	LOVE IS SERIOUS/SPECIAL/LET'S GO ROCKIN' (TONIGHT) , The Stylistics, US Streetwise LP
91	68	CLOUD NINE , Mystery Assignment, Virgin 12in
92	—	INSATIABLE WOMAN , Isley Jasper Isley, Epic 12in
93	—	SHE'S THE ONE (111 bpm), Cabo Frio, US Zebra Records LP
94	—	GALVESTON BAY (EXTENDED RE-EDIT) (96½-97-97½bpm), Lonnie Hill, 10 Records 12in white label
95	100	DANCING ON THE NILE , Cairo, Champion Records 12in white label
96	re	SHE'S SO GOOD TO ME , Luther Vandross ("The Goonies"), Epic LP
97	42	IN THE MIDDLE OF THE NIGHT , Taka Boom, Boiling Point 12in
98	re	GOT TO GO , Ester, US Studio Records 12in
99	93	MY MIND IS MADE UP , Keith Sweat, US Stadium 12in
100	re	TOUCHING AND CARING , Nina Simone, US VPI Records LP

Compiled by James Hamilton/Alan Jones

D I S C O

1	1	MY MAGIC MAN , Rochelle, Warner Bros 12in
2	2	IF I RULED THE WORLD , Kurtis Blow, Club 12in
3	3	I'M NOT GONNA LET YOU (REMIX) , Colonel Abrams, MCA Records 12in
4	14	LADIES/DUB INSTRUMENTAL , Mantronix, 10 Records 12in
5	4	LIVING IN AMERICA , James Brown, Scotti Brothers 12in
6	20	SUGAR FREE (DEO/REMIXES)/FOREVER AND EVER/BAD BOY , Juicy Epic 12in
7	6	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING/CLUB MIX , Billy Ocean, Jive 12in
8	17	(NOTHING SERIOUS) JUST BUGGIN' , Whistle, Champion 12in white label
9	9	IT DOESN'T REALLY MATTER (REMIX) , Zapp, Warner Bros 12in
10	5	ALICE I WANT YOU JUST FOR ME! , Full Force, CBS 12in
11	15	DON'T WASTE MY TIME , Paul Hardcastle, Chrysalis 12in
12	13	SATURDAY LOVE , Cherrille with Alexander O'Neal, Tabu 12in
13	7	PULL UP TO THE BUMPER (REMIX)/GRACE JONES MUSCLE MIX/LA VIE EN ROSE , Grace Jones, Island 12in
14	11	BABY LOVE , Regina, Funkin', Marvellous Records 12in
15	24	WE CAN MAKE IT HAPPEN , Prince Charles and The City Beat Band, PRT 12in
16	19	HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC/WHODUNIT (BEN LIEBRAND REMIXES) , Tavares, Capitol 12in
17	26	WHAT'S MISSING/IF YOU WERE HERE TONIGHT , Alexander O'Neal, Tabu 12in
18	16	FUNKY SENSATION , Ladies Choice, Sure Delight 12in
19	21	SIDEWALK TALK/WAS DOG A DOUGHNUT , Jellybean, EMI America 12in
20	43	DO YOU LOVE ME (REMIX) , Durell Coleman, Fourth & Broadway 12in
21	27	PAIN , Betty Wright, Cooltempo 12in
22	10	BABY TALK , Alisha, Total Control 12in
23	re	ROCK ME TONIGHT , Freddie Jackson, Capitol 12in
24	18	A LOVE BIZARRE, PARTS I AND II , Sheila E, Warner Bros/Paisley Park 12in
25	61	WHEN I THINK OF YOU/NASTY/FUNNY HOW TIME FLIES/THE PLEASURE PRINCIPLE/HE DOESN'T KNOW I'M ALIVE , Janet Jackson, US A&M LP
26	48	THE RIVER (CLUB VERSION)/SUNSHINE (INSTRUMENTAL)/THE RIVER (DUB VERSION) , Total Contrast, US London 12in
27	8	WHO'S ZOOMIN' WHO , Aretha Franklin, Arista 12in
28	36	DARE TO DREAM , Viola Wills, US Wide Angle 12in/Streetwave promo remix
29	38	SKIPS A BEAT (CLUB MIX) , Warp 9, Motown 12in
30	28	HOW WILL I KNOW (JELLY BEAN REMIX) , Whitney Houston, Arista 12in
31	51	ALL I WANT IS MY BABY , Roberta Gilliam, WEA 12in
32	22	COLD SHOULDER , Evelyn Thomas, Record Shack 12in
33	32	HEADLINE NEWS/PASSION/HEAVY ON THE LOVE SIDE , William Bell, US WRC LP
34	45	PARTY FREAK (LATIN RASCAL EDIT) , Cashflow, US Mercury 12in
35	12	SATURDAY LOVE (REMIX) , Cherrille with Alexander O'Neal, Tabu 12in
36	—	WILL YOU SATISFY?/WHEN YOU LOOK IN MY EYES/YOU LOOK GOOD TO ME (REMIX) , Cherrille, Tabu 12in
37	—	HEY DON'T WASTE MY TIME , The Walkers, Club 12in
38	47	RHYTHM OF YOUR LOVE , Isabell Roberts, Hot Vinyl 12in white label

T.D.A.

FACES OF FREEDOM

1, 2 & 3

12 INCH SINGLE

MOP 12.1 DISTRIBUTED BY ROUGH TRADE & THE CARTEL

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

● **Billy Ocean** continues at number one in the singles chart, with a comfortable lead over the chasing group led by **Su Pollard** and **the Damned**, both enjoying their first top 10 hits.

Diana Ross, on the other hand, reached the top 10 for the 13th time in her solo career with the **Bee Gees**-penned 'Chain Reaction'. She's the first woman to have more than a dozen top 10 hits. Her last, 'Work That Body' in 1982, put her in a tie with long-time champion **Shirley Bassey**, who logged her hits between 1957 and 1973. Both women are likely to be overtaken before too long, by **Madonna**, who has had 10 top 10 hits since 1984.

● A notable feature of this week's chart is the number of oldies returning to prominence — **Billy Joel's** 'Just The Way You Are', **the Tavares'** 'Heaven Must Be Missing An Angel', **Frank Sinatra's** 'Theme From New York, New York' (see separate feature) and **Huey Lewis's** 'The Power Of Love'.

The latter, already enjoying a new lease of life due to its exposure in the film 'Back To The Future', surges into the top 40 again this week after being performed on the prestigious British record industry awards show on BBC TV last week.

Kate Bush, **Tears For Fears** and **Phil Collins** all made guest appearances on the show, and in each case their latest albums have made dramatic upward movements in this week's chart, particularly Collins' million-selling 'No Jacket Required', which celebrates the first anniversary of its chart debut by vaulting 19 places to number two.

There is much wrong with the awards — the constant references to **Wogan** who means nothing to

overseas audiences, the lack of lucidity demonstrated by award winners, and the sham of miming, when the assembled guests could have made it a memorable 'live' event — but there's no denying the positive and dramatic impact it has on record sales.

Apart from the guests cited above, even those who featured briefly on video clips — for example **Dire Straits**, **Eurythmics** and **Bruce Springsteen** — were rewarded by increased record sales. If, as **George Michael** and **Elton John** insist, the awards are ludicrous and a waste of time, they nevertheless provide a worthwhile boost to record sales, and will undoubtedly continue.

● **Ruby Turner's** outstanding remake of the **Staple Singers'** 1974 hit 'If You're Ready (Come Go With Me)' has climbed into the top 30, topping the number 34 peak of the original. Ruby's debut album, due in March, should include her update of another classic, 'I'd Rather Go Blind', which was a hit for **Chicken Shack** in 1969. Ruby performed the song with stunning power and conviction on 'The Tube' a fortnight ago. Indeed, her appearance on the show was the most memorable since her namesake **Tina Turner's** eye-opening triumph in 1984.

● Nearly six years after it was recorded, **Frank Sinatra's** 'Theme From New York, New York' has cracked the top 50.

Originally released in 1980, it peaked at number 59, but has sold steadily ever since. Recently it became a much requested record in gay discos, prompting WEA to officially re-promote it. The original seven-inch has now been joined in the marketplace by

a 12-inch and (big) apple shaped picture disc, Sinatra's first released in these configurations.

On a slightly different note, 'Theme From New York, New York' is one of over 500 songs which mention America's largest city in their titles. Of these an even dozen have become British hits, making New York the most namechecked city in chart history. Here's a list of the songs whose titles contain the city's name, or derivative thereof:

- 1 Boy From New York City — **Darts** (a number two hit in 1978)
- 2 Native New Yorker — **Odyssey** (5, 1977)
- 3 From New York to LA — **Patsy Gallant** (6, 1977)
- 4 New York Groove — **Hello** (9, 1975)
- 5 Funkin' For Jamaica — **Tom Browne** (10, 1980)
- 6 New York Mining Disaster 1941 — **Bee Gees** (12, 1967)
- 7 New York City — **T Rex** (15, 1975)
- 8 A Night In New York — **Elbow Bones and the Racketeers** (33, 1984)
- 9 New York Eyes — **Nicole and Timmy Thomas** (41, 1986)
- 10 Theme From New York, New York — **Frank Sinatra** (41, 1986)
- 11 New York, New York — **Gerard Kenny** (43, 1978)
- 12 Another Lonely Night In New York — **Robin Gibb** (71, 1984)

In addition to the above, New York has directly inspired several other hits — 'Central Park Arrest', 'Lullaby Of Broadway' and 'The Big Apple' to name but three — and is mentioned in the lyrics of many more, for example 'Pop Muzik', 'Dancing In The Street' and 'Livin' In America'.

The only city which comes near to rivaling New York's popularity amongst hitmakers is London, which lends its name to the titles of 10 hits. Curiously, London wasn't mentioned at all until 1974, when **Ralph McTell** set the ball rolling with 'Streets Of London' (revived by the **Anti-Nowhere League** in 1982). Since then **Wings**, **ELO**, **T Rex**, **the Clash**, **Charlie Harper**, **XTC**, **Light Of The World**, **Chas & Dave** and **Bucks Fizz** have all incorporated its name into the title of a hit. T Rex are alone in having hits about London and New York.

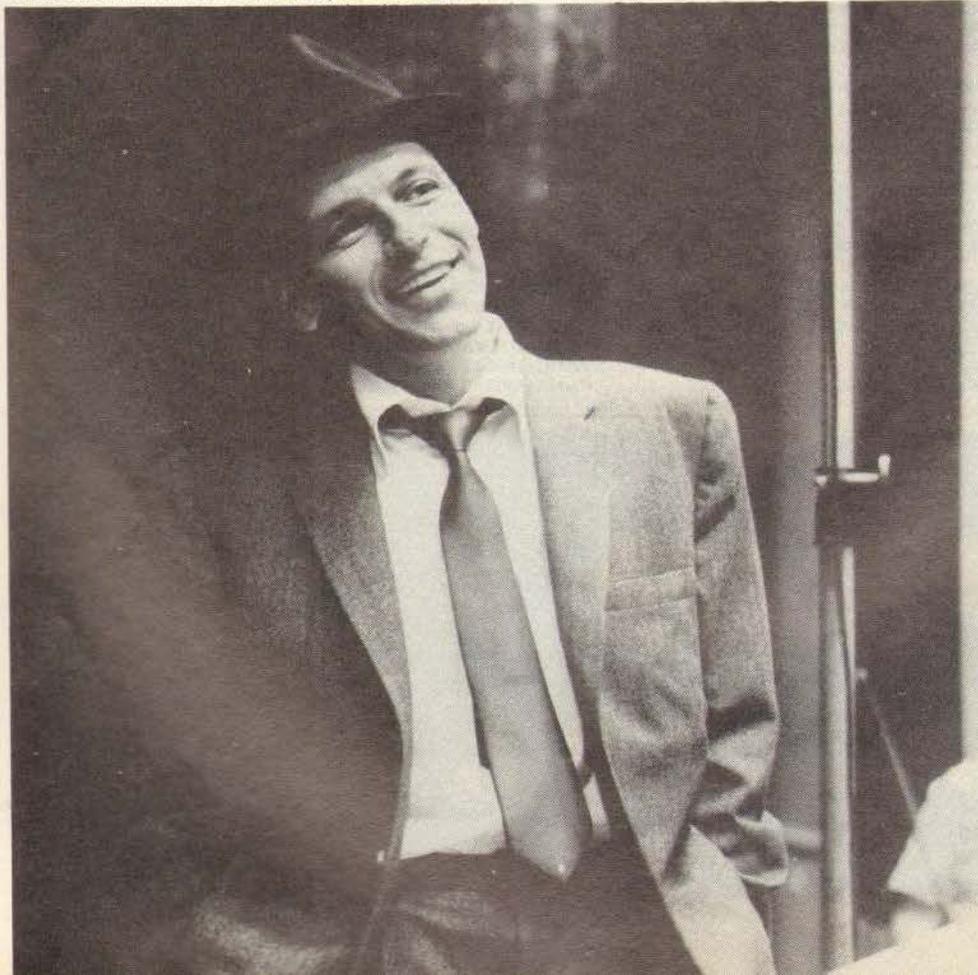
● Gremlins in the works last week caused one typographical error, and one omission. Billy Ocean returned to the number two spot in 1977, not number one as stated, and the **U2/Dire Straits** feature was printed without its all-important first paragraph which read: "U2 established a new record for chart longevity last week, when their 'Under A Blood Red Sky' album registered its 115th week on the chart. The previous record for a 'live' album was 114 weeks, established by 'Johnny Cash At San Quentin' in 1971." I hope that what followed now makes more sense than it did last week.

● A fond farewell to **Paul Gambaccini**, who recently departed from Radio One for Manchester's Piccadilly Radio.

From his five minute contributions to **Michael Wale's** show in the early Seventies to his recent **Masters Of Rock** series, Gambaccini has consistently shown himself to be a most astute and authoritative observer of the rock scene. His weekly US chart show was informative and amusing, his comments concise and accurate.

There are conflicting versions of how he came to leave the Beeb. Whatever the truth, Radio One has lost its shrewdest and most professional broadcaster and Piccadilly Radio has gained a valuable asset. Let's

● THE ORIGINAL Frankie cracks the top 50 and the gay disco circuit!



hope that rumours that he will present an ILR network album chart show, or US chart show, are true. He deserves to be heard nationally, not just in the Manchester area.

CHARTFILE USA

● **Whitney Houston** retains the leadership of Billboard's American Hot One Hundred singles chart with 'How Will I Know', but is coming under increasing pressure from two groups who each reached number one on their last outings — **Mr Mister** and **Starship**, now challenging with 'Kirie' and 'Sara' respectively.

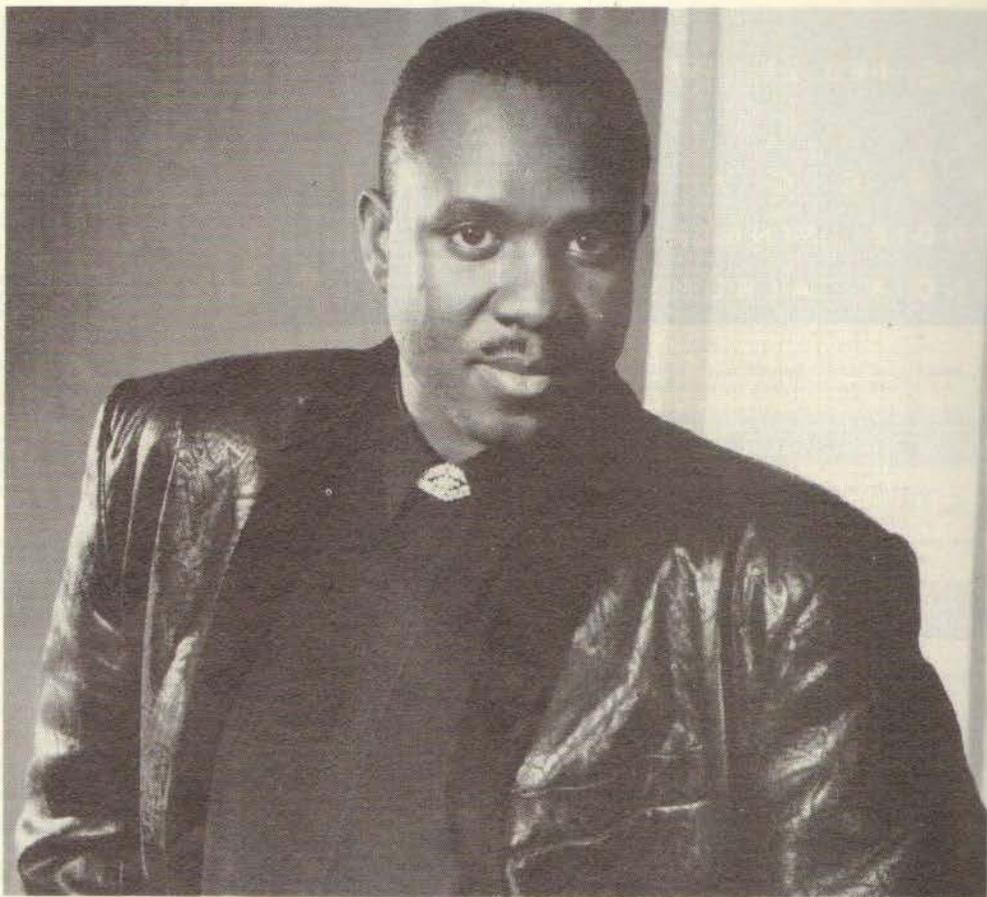
After a rapid ascent, Billy Ocean's 'When The Going Gets Tough...', tipped by many to repeat its UK success, has dipped from its peak of number two to number three. Another band fancied to go all the way, **Survivor**, slide six places to number nine with their single 'Burning Heart'. The record was America's best-selling single a fortnight ago, but due to the vagaries of Billboard's chart system, which takes account of nearly 220 radio stations' playlists as well as around 190 retail outlets, it failed to top the hot one hundred.

● If Whitney Houston is the most talented emerging American female vocalist (and she is), then **Freddie Jackson** must be her male counterpart.

The suave New Yorker has been cited by everyone from **Stevie Wonder** to **Rod Stewart** as their favourite new singer. In America, Freddie has been enormously successful in the past few months. His debut album 'Rock Me Tonight' has been on the chart for nine months, selling two million copies and yielding three major hit singles — 'Rock Me Tonight' (number 18), 'You Are My Lady' (number 12) and 'He'll Never Love You Like I Do', up two notches this week to number 25.

'Rock Me Tonight' made nonsense of its pop chart placing by selling nearly a million copies. Its popularity was more accurately measured in Billboard's black singles chart, where it enjoyed six weeks at number one — the longest run at the top of the chart by a debuting artist since 1977. In Britain, 'Rock Me Tonight' underachieved dramatically, failing to make the top 75 when issued last May. Happily that little oversight is rectified this week, as the re-issued single checks into the chart.

● Highest newcomer in Billboard's singles chart this



● **FREDDIE JACKSON**: Rod 'n' Stevie's fave new singer

week is 'Kiss', the first single from **Prince's** new album 'Parade'. It debuts at number 52, becoming one of four Prince songs in the top 60, all climbing with bullets. The others: 'A Love Bizarre' by **Sheila E** (up one place to 12), 'Manic Monday' by **the Bangles** (up from 48 to 39) and 'Do Me Baby', by **Melissa Morgan**, which improves 10 places to number 53. 'Do Me Baby' remains the number one single in Billboard's Black Singles Chart this week.

Amongst the other singles making their first

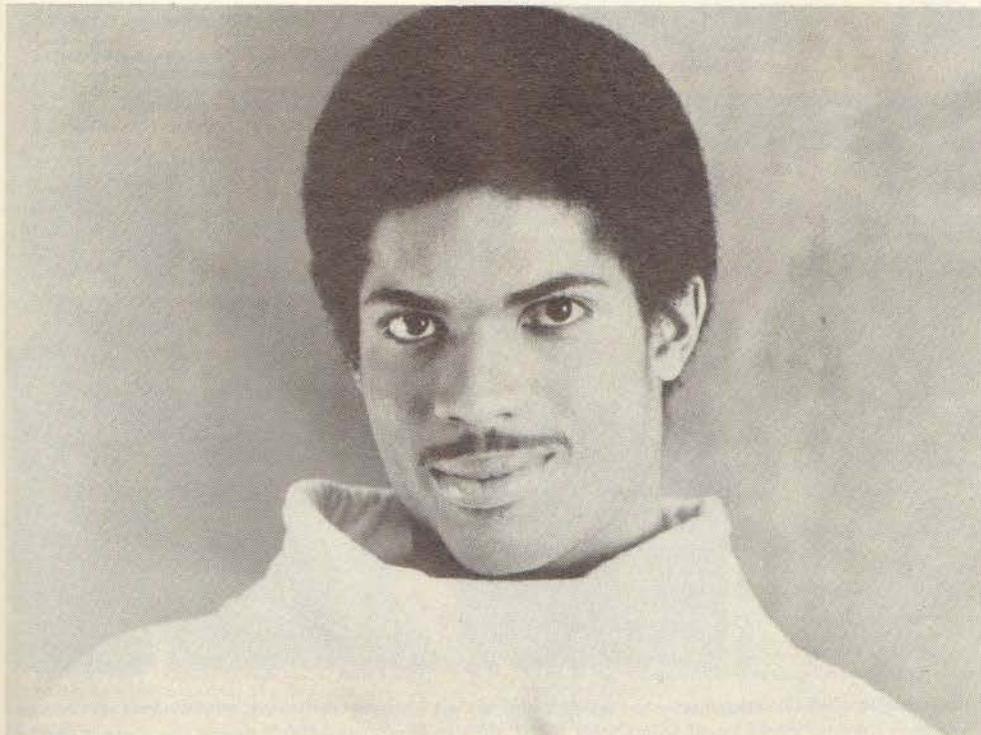
appearance in the hot one hundred is 'Overjoyed', the third single from Stevie Wonder's double platinum album 'In Square Circle'. Stevie also helped to write **Jermaine Jackson's** new hit 'I Think It's Love', in at 74, and **Smokey Robinson's** 'Hold On To Your Love', which is bubbling under.

Jermaine isn't the only member of the Jackson family to return to the top one hundred this week — sister **Janet** is back with 'What Have You Done For Me Lately', her first pop hit since the introductory 'Young Love' in 1982. Altogether five of the nine Jackson siblings have made solo chart forays, a total unrivalled by any other family. We've already established that Janet's first hit was 'Young Love', but do you remember those of Michael, Jermaine, **LaToya** and **Rebbie**? Michael's was 'Got To Be There' (1971), Jermaine's was 'That's The Way Love Goes' (1972), LaToya's was 'Heart Don't Lie' (1984) and Rebbie's was 'Centipede', later in the same year.

Janet helped write her current smash with **Jimmy 'Jam' Harris** and **Terry Lewis**, who penned two other chart climbers — **the Force MD's** ballad 'Tender Love' and **Cherelle and Alexander O'Neal's** 'Saturday Love'. Both of these songs, and 'What Have You Done For Me Lately', are also in the black top 20.

● **INXS** move up eight places to number 28 with 'What You Need', which thus tops the number 30 peak of their 1983 hit 'The One Thing'. Along with the **Divinyls**, INXS represent Australia in the current multi-national singles chart which also includes a Trinidadian, a Nigerian, an Irishman, Norwegians, Canadians, Austrians and numerous Brits and Yanks. There are no Germans in the chart, but the fast rising hits by **Jennifer Rush** and **Falco** were both recorded in Germany.

Over on Billboard's Jazz albums chart, guitar virtuoso **Stanley Jordan's** first album, 'Magic Touch' stays at number one for the 34th week. Released nearly a year ago, the album has sold over 350,000 copies and has established Jordan, now putting the finishing touches to his next album, as a major attraction. It includes a stunning seven minutes version of the **Beatles'** 'Eleanor Rigby'.



● **STANLEY JORDAN**: America's number one jazz virtuoso for 34 weeks

W/E FEB 22, 1986
 EUROBEAT
 REGGAE
 INDIE SINGLES
 INDIE ALBUMS

CHARTS

EUROBEAT

- 1 1 LOVE'S GONE MAD (EUROBEAT MIX), Seventh Avenue, Record Shack 12in
- 2 8 FLY TO ME, Aleph, Italian Disco Magic 12in
- 3 2 PISTOL IN MY POCKET, Lana Pellay, Sublime 12in
- 4 3 CHARLESTON, Den Harrow, Italian Baby LP
- 5 4 BOTH SIDES NOW, Viola Wills, US Wide Angle 12in
- 6 5 ONE BITE (JOHN MORALES REMIX), Street Angels, Calibre 12in
- 7 11 ANOTHER NIGHT (DANCE MIX), Aretha Franklin, Arista 12in
- 8 10 MIDNIGHT LOVER, Bernadette, German CBS 12in
- 9 — LIFELINE DANCING, Pattie Brooks, US Easy Street 12in
- 10 12 MIDNIGHT LOVER, People Like Us, Passion 12in white label
- 11 — STRANGER, Linda Imperial, US Pink Glove 12in
- 12 21 IF YOU SHOULD EVER BE LONELY (CLUB MIX), Val Young, Gordy 12in
- 13 6 SECLUSION, Shaun Benson, US TSR 12in
- 14 7 I'M THE ONE YOU WANT, Les Lee, US Mega Bolt 12in
- 15 — OVERNIGHT SUCCESS, Teri DeSario, German Epic 12in/US Disconet remix
- 16 22 BOLERO, Fancy, Swedish Mega 12in
- 17 9 DIAL MY NUMBER, The Back Bag, German Transparent 12in
- 18 13 FOR YOUR SWEET INFORMATION, P.J. Marcus, Italian Cruisin' 12in
- 19 — OCHO RIOS, Paul Jabara, US Warner Bros 12in
- 20 14 AMERICA, Cruisin' Gang, Italian Cruisin' 12in
- 21 16 THIS IS MY LIFE, Eartha Kitt, French Black Scorpio 12in
- 22 15 TONIGHT, Ken Laszlo, Italian MEM 12in
- 23 — MY DELIGHT, Solid Strangers, German ZYX 12in
- 24 17 TAKE ME AND YOU'LL WIN, Kay Franzes, Dutch Injection 12in
- 25 19 YOU THINK YOU'RE A MEDLEY, Divine, Proto 12in white label
- 26 — HIT THE STREETS TONIGHT, Patsy Gallant, Dutch High Fashion 12in
- 26 — NEVER SAY GOODBYE (BEN LIEBRAND REMIX), Poussez, Dutch High Fashion 12in
- 28 — FIRE ME UP, Astaire, Passion 12 white label
- 29 26 PEOPLE SAY IT'S IN THE AIR, The Herreys, Canadian Chateau 12in
- 30 30 PULL UP TO THE BUMPER (REMIX), Grace Jones, Island 12in

Compiled by James Hamilton/Alan Jones

REGGAE

- 1 1 ONE DANCE WON'T DO, Audrey Hall, Germain
- 2 2 SWEET REGGAE MUSIC, Nitty Gritty, Unity Sound
- 3 6 TIME FOR LOVE, Ruddy Thomas/JC Lodge, Greensleeves
- 4 10 PARTY NITE, Undivided Roots, Entente
- 5 3 KOOL NOH, Aswad, Simba
- 6 8 SELECTOR HIM GOOD, Little Clarkie And The Offbeat Posse, Greensleeves
- 7 9 GIMME SOME OF YOUR SOMETHING, Nitty Gritty, Greensleeves
- 8 23 CLARK'S BOOTY/YOU HAVE TO GIRLIE GIRLIE, Little John/Tonto Irie, Unity Sounds
- 9 13 UNTIL YOU COME BACK TO ME, Just Dale, Ariwa Sound
- 10 5 SAYING ALL MY LOVE, Pauline Thomas, NK Records
- 11 4 MUSIC LESSON, the Original Wailers, Tuff Gong
- 12 7 GIRLIE, GIRLIE, Sophia George, Winner
- 13 21 I'M A CHANGED MAN, One Blood, Level Vibes
- 14 12 THE EXIT, Dennis Brown, Unity Sound
- 15 20 HOT STUFF, Junior Delgado, Fashion
- 16 11 DANCING TIME, Aisha, Ariwa
- 17 — CONVICTION OR FINE, Black Uhuru, RAS
- 18 — THIS GIRL IS MY LOVER, Mr Lee, Unity Sound
- 19 24 UNDERCOVER LOVER, Josey Wales, SCOM
- 20 22 KILL UP A SOUND, Goldie Ranks, Roots Connection
- 21 — I WANNA LOVE YOU GIRL, Cocoa Tea, Gold Disc
- 22 16 YOU'RE LYING, Sandra Cross, Ariwa
- 23 17 REGGAE MUSIC WE WANT, Don Angelo, Unity Sound
- 24 14 WHAT ONE DANCE CAN DO, Beris Hammond, Revue
- 25 15 PRETTY GIRL, John Holt, Three Kings
- 26 19 I'M IN LOVE, Carol Campbell, Sea View
- 27 18 SPECIAL LADY, Nerious Joseph, Fashion
- 28 26 NATURAL MYSTIC, Bob Marley And The Wailers, Daddy Kool
- 29 — THE USER, Horace Andy, Music Hawk
- 30 29 GET UP STAND UP, Barrington Levy, MGR

Compiled by Spotlight Research

INDIE SINGLES

- 1 1 GIVING GROUND, the Sisterhood, Merciful Release
- 2 — HOT GIRLS IN LOVE (EP), the Cherry Bombz, Lick
- 3 10 LIKE AN ANGEL, Mighty Lemon Drops, Dreamworld
- 4 2 DAYS LIKE THESE, Billy Bragg, Go! Discs
- 5 3 WHISTLING IN THE DARK, Easterhouse, Rough Trade
- 6 14 ONCE MORE, Wedding Present, Reception
- 7 7 OUT FROM THE VOID, Antisept, Endangered Musik
- 8 4 SHE SELLS SANCTUARY, the Cult, Beggars Banquet
- 9 — SOMEWHERE IN CHINA, the Shop Assistants, 53rd & 3rd
- 10 5 KOOL NOH, Aswad, Simba
- 11 27 ALL DAY LONG, The Shop Assistants, Subway Organisation
- 12 9 BLUE MONDAY, New Order, Factory
- 13 19 KICK OVER THE STATUES, the Redskins, Abstract Dance/Priority
- 14 6 BITTERSWEET, New Model Army, Quiet!
- 15 20 RELIGIOUS PERSUASION, Andy White, Stiff
- 16 — TIME IS MONEY (BASTARD), Swans, K.422
- 17 15 TINY DYNAMINE, Cocteau Twins, 4AD
- 18 37 OUR VOICE IS TOMORROW'S HOPE, Liberty, Mortarhate
- 19 16 SUB-CULTURE, New Order, Factory
- 20 — HOW I LEARNED TO LOVE THE BOMB, TV Personalities, Dreamworld Dream
- 21 12 ECHOES IN A SHALLOW BAY, Cocteau Twins, 4AD
- 22 13 BIBLE OF THE BEATS, Age Of Chance, Riot Bible
- 23 22 LET THEM EAT BOGSHED, Bogshed, Vinyl Drip
- 24 28 IT WILL COME, the Woodentops, Rough Trade
- 25 26 UPSIDE DOWN, The Jesus And Mary Chain, Creation
- 26 38 RAIN, the Cult, Beggars Banquet
- 27 8 REVOLUTION, Chumba Wumba, Agitpop
- 28 23 INCUBUS SUCCUBUS, X-Mal Deutschland, 4AD
- 29 29 SLAMMERS, King Kurt, Stiff
- 30 17 THE BATTLE CONTINUES, Conflict, Mortarhate

Compiled by Spotlight Research

INDIE ALBUMS

- 1 1 BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus
- 2 2 DAMNED BUT NOT FORGOTTEN, the Damned, Dojo
- 3 4 LOVE, the Cult, Beggars Banquet
- 4 6 RUM, SODOMY AND THE LASH, the Pogues, Stiff
- 5 7 LIVE II — HORRIBLE MUSIC, FOR HORRIBLE PEOPLE BY THIS HORRIBLE BAND, the Meteors, Dojo
- 6 5 THE OLD AND THE NEW, A Certain Ratio, Factory
- 7 3 WORLDS APART, Subhumans, Blurg
- 8 8 LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs
- 9 9 FRANKENCHRIST, Dead Kennedys, Alternative Tentacles
- 10 — KALEIDOSCOPE WORLD, Chills, Creation
- 11 17 DREAMTIME, the Cult, Beggars Banquet
- 12 11 THE SINGLES 81 - 85, Depeche Mode, Mute
- 13 15 HATFUL OF HOLLOW, the Smiths, Rough Trade
- 14 21 TREASURE, Cocteau Twins, 4AD
- 15 29 POWER, CORRUPTION AND LIES, New Order, Factory
- 16 25 FALSE ACCUSATIONS, the Robert Cray Band, Demon
- 17 12 LOW-LIFE, New Order, Factory
- 18 22 GARLANDS, Cocteau Twins, 4AD
- 19 10 MANIPULATE, Ausgang, FM
- 20 13 1979 - 1983, Bauhaus, Beggars Banquet
- 21 — BATTLE SCARRED, Condemned '84, Oi!!
- 22 16 THIS NATION'S SAVING GRACE, the Fall, Beggars Banquet
- 23 24 THE CHRONICLE OF THE BLACK SWORD, Hawkwind, Flickknife
- 24 19 NIGHT OF A THOUSAND CANDLES, the Men They Couldn't Hang, Imp/Demon
- 25 18 THE CLOCK COMES DOWN THE STAIRS, Microdisney, Rough Trade
- 26 — CLOSER, Joy Division, Factory
- 27 27 STOMPIN' AT THE KLUB FOOT VOLUME 2, Various, ABC
- 28 14 WE WON'T BE YOUR F***ING POOR, Various, Mortarhate
- 29 20 VENGEANCE, New Model Army, Abstract
- 30 23 THERE ARE EIGHT MILLION STORIES, the June Brides, the Pink Label

Compiled by Spotlight Research



INDIE SINGLES 28

● YABBY DABBA doo, have we got something for you little people of this floating nuclear reactive island of ours. And another thing, why do potatoes cost so much these days? And what about... well, what about what's in *rm* next week? Yeah? OK: Chakk, OMD, Charlie Sexton and David Bowie plus a mega special Robin Smith 32 years on this earth celebration...

RM

WEDNESDAY 19

BATH Speakeasy **The Glee Club**
BELFAST Plaza **The Outcasts**
BRIGHTON Escape Club (606906) **Zoot And The Roots**
BRIGHTON Zap Club **Hank Wangford Band**
BRISTOL Colston Hall (291768) **OMD**
CARDIFF New Ocean Club (485600) **King Kurt**
EDINBURGH Brunton Theatre **Watch With Mother**
HASTINGS The Crypt (753633) **Tools You Can Trust**
LEEDS Adam And Eve's (456724) **Peter And The Test Tube Babies**
LEEDS Coconut Grove (455718) **Dick Morrissey And Tim Mullen/George Melly And John Chiltons Feetwarmers**
LEEDS University (439071) **Misty In Roots**
LEICESTER Princess Charlotte (553956) **The Cherry Bombz**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Duffo**
LONDON Hammersmith Odeon (01-748 4081) **Ozzy Osbourne/Ratt**
LONDON Oval Cricketers (01-735 3059) **Jamie Wednesday/The Hat Band**
LONDON Wardour Street Wag Club (01-437 5534) **Workers Playtime/Hour In The Shower/STA**
MANCHESTER Hacienda (061-236 5051) **Cabaret Voltaire**
NORWICH East Anglia University (505401) **Pallas**
PLYMOUTH Eastlake Street Monroes Club **Felt**
PORTSMOUTH Guildhall (824355) **Feargal Sharkey**
TIPTON Willingsworth High School **Heart Party (Live Aid)**

THURSDAY 20

BRIGHTON Zap Club **The Screaming Blue Messiahs**
BRISTOL Old Profanity Showboat (293301) **Zoot And The Roots**
COLCHESTER The Works **The Cherry Bombz**
CRAWLEY Leisure Centre (37431) **OMD**
FOLKESTONE Pulman Wine Bar (52524) **Gizmo**
GLASGOW Rooftops **The Housemartins/His Latest Flame**
GRAVESEND Red Lion (66127) **Pallas/Burnessence**
KIDDERMINSTER Revolution Club **The Beastie Boys**
LIVERPOOL Krackers Club (051-708 8815) **The Mighty Lemon Drops**
LONDON Camden Lock Dingwalls (01-267 4967) **The Godfathers**
LONDON Covent Garden Rock Garden (01-240 3961) **Hackney 5-0/Blood Brothers**
LONDON Dean Street Gossips **Georgie Flame And The Blue Flames**
LONDON Hammersmith Odeon (01-748 4081) **Ozzy Osbourne/Ratt**
LONDON Harlesden Mean Fiddler (01-961 5490) **The Violent Femmes**
LONDON Kentish Town Bull And Gate (01-485 5358) **Red Hot And Blue/Riverside Trio**
LONDON Kilburn National Ballroom (01-328 3141) **The Redskins**
LONDON Malet Street London University (01-580 9551) **Eugenie Arrowsmith**
LONDON Mornington Crescent Camden Palace (01-387 0428/9) **Gary Glitter**
LONDON Plaistow Prince Alfred **Eddie Vincent**
LONDON Portobello Road Acklam Hall **Easterhouse**
LONDON Wardour Street Marquee (01-437 6603) **Mr Mister**
NEWCASTLE Riverside (614386) **Cabaret Voltaire**
OXFORD Playhouse (247133) **Harvey And The Wallbangers**
RAYLEIGH Pink Toothbrush (770003) **The Chiefs Of Relief**
SHREWSBURY Oak Hotel **The Bodines**
SWANSEA Marina Club (54131) **King Kurt**

FRIDAY 21

ABERDEEN The Venue (22255) **Hipsway**
BRIGHTON Sussex University (698114) **Doctor And The Medics**
BRISTOL University (735035) **Zoot And The Roots**
BURNLEY Prince Albert (24788) **The Stiffs**
CRAWLEY Leisure Centre (37431) **Feargal Sharkey**
DUDLEY JB's (53597) **Tenpole Tudor**
EGHAM Royal Holloway College (4453) **Rent Party**
HULL Adelphi Club (48216) **The Guana Batz**
LONDON Camden Dubin Castle (01-485 1773) **Juice On The Loose**
LONDON Camden Lock Dingwalls (01-26 4967) **Wilko Johnson**

THE WORLD'S MOST UPFRONT LIVE GUIDE

LONDON Deptford Crypt **Zodiac Mindwarp And The Love Reaction**
LONDON Greenwich Tunnel Club (01-858 0895) **The Cherry Bombz**
LONDON Hackney Brooksby's Walk Chats Palace (01-986 6714) **The Mekons**
LONDON Hammersmith Odeon (01-748 4081) **Ozzy Osbourne/Ratt**
LONDON Harlesden Mean Fiddler (01-961 5490) **Swimming Pool Q's**
LONDON Malet Street London University (01-580 9551) **The Enid**
LONDON Middlesex Polytechnic **Mighty Lemon Drops**
LONDON Oval Cricketers (01-735 3059) **The Groundhogs**
LONDON Palmers Green Fox (01-886 9674) **The Strawbs**
LONDON Wardour Street Marquee (01-437 6603) **Pallas**
NARBERTH Queen's Hall **King Kurt**
NORTHAMPTON Regent Club **Norma Lewis**
NORTHAMPTON Roadmenders (21408) **Peter And The Test Tube Babies**
SALFORD Willows (061-736 8541) **Harvey And The Wallbangers**
SHREWSBURY Park Lane Fridge **The Bodines**
UXBRIDGE Brunel University (39125) **The Flamingo Mussolinis**



● HOUSEMARTINS: Glasgow, Thursday

SATURDAY 22

ABERDEEN The Venue (22255) **The Housemartins/His Latest Flame**
AYLESBURY Civic Centre (86009) **King Kurt**
AYLESBURY Civic Centre OTFH Club (86009) **Wild Willy Barrett**
BRISTOL Yesterdays (297690) **Zoot And The Roots**
CARDIFF Nero's (45987) **The Mystery Girls**
COVENTRY Warwick University (417220) **Battle Of The Bands National Final**
DUDLEY JB's (53597) **Swimming Pool Q's**
EASTLEIGH College Of FE (614444) **Checkpoint Charlie And The Keep Left Signs (Live Aid)**
LEICESTER University (556282) **The Colourfield**
LONDON Acton Bumbles **The Shrew Kings**
LONDON Bolsover Street Central Polytechnic (01-636 6271) **Frank Sidebottom**
LONDON Brixton Old White Horse (01-673 8228) **The Wolfhounds/Go! Service/Hangman's Beautiful Daughters/The Mighty Lemon Drops**
LONDON Camden Lock Dingwalls (01-267 4967) **Zoot And The Roots**
LONDON Cricklewood Hotel **Zodiac Mindwarp And The Love Reaction**
LONDON Fulham Kings Head (01-736 1413) **Deep Sea Jivers**
LONDON Fulham Palace Road Greyhound (01-385 0526) **1000 Mexicans**
LONDON Hackney Brooksby's Walk Chats Palace (01-986 6714) **Jamie Wednesday**
LONDON Hammersmith Clarendon (01-748 1454) **The Stingrays/Frenzy/Rochee And The Sarnos/The Flags/A Certain Ratio**
LONDON Hammersmith Odeon (01-748 4081) **Feargal Sharkey**
LONDON Liverpool Road Pied Bull **Boogie Bros Blues Band**
LONDON Oval Cricketers (01-735 3059) **Wilko Johnson**

LONDON Wardour Street Marquee (01-437 6603) **Pallas**
MANCHESTER Polytechnic (061-273 1162) **The March Violets**
MANCHESTER University (061-273 5111) **Sophia George**
OXFORD Pennyfarthing (246007) **John Otway**
READING Bulmershe College (663387) **Buddy Curtess And The Grasshoppers/Rent Party**
SHEFFIELD Leadmill (754500) **The Chiefs Of Relief**
SHERBORNE Milborne Port medley Cottage **English Jazz Quartet**
STEVENAGE Gordon Craig Theatre (354568) **Harvey And The Wallbangers**

SUNDAY 23

BIRMINGHAM NEC (021-708 4141) **Simple Minds**
BIRMINGHAM Odeon (021-643 6101) **Ozzy Osbourne/Ratt**
BRIGHTON Escape Club (606906) **Wilko Johnson/The Shakers**
CARDIFF St David's Hall (426111) **OMD**
DERBY Playhouse (363275) **Harvey And The Wallbangers**
FETCHAM Riverside Club (37571) **The Bolshoi**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Crime Of Passion/The Scheme**
LONDON Hammersmith Clarendon (01-748 1454) **Conflict (Anti-Apartheid)**
LONDON Hammersmith Odeon (01-748 4081) **Feargal Sharkey**
LONDON Hammersmith Palais (01-748 2812) **Sophia George**
LONDON Oval Cricketers (01-735 3059) **Zoot And The Roots (Lunch) Meantime (Even)**
OXFORD Jericho Tavern (54502) **Wild Willy Barrett**
WOKINGHAM Angies (789912) **Prime Time**

MONDAY 24

BIRMINGHAM NEC (021-780 4141) **Simple Minds**
BIRMINGHAM Odeon (021-643 6101) **Ozzy Osbourne/Ratt**
EXETER University (263263) **Buddy Curtess And The Grasshoppers**
LONDON Battersea Latchmere (01-223 3549) **Wild Willy Barrett**
LONDON Elephant And Castle New Moon Club **The Shrew Kings**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Jamie Wednesday/Floyd (Anti-Apartheid Benefit)**
LONDON Hammersmith Odeon (01-748 4081) **OMD**
LONDON New Cross Goldsmiths College (01-692 1406) **John Otway**
SOUTHAMPTON Riverside (436840) **Peter And The Test Tube Babies**
STOKE Shelley's (322209) **Pauline Gillan**
THATCHAM Silks (65562) **Fair Exchange**
WEST BROMWICH Coach And Horses (021-488 2136) **Red Shoes**
YORK Lynx Club **Zoot And The Roots**

TUESDAY 25

BIRMINGHAM Peacocks (021-643 6751) **The Mekons**
LEEDS Adam And Eve's (456724) **The Guana Batz/Mission Impossible**
LEEDS University (439071) **Blue Oyster Cult**
LONDON Brixton Ritzy **Christy Moore**
LONDON Camden Dublin Castle (01-485 1773) **Jumping Jehosophats**
LONDON Camden Lock Dingwalls (01-267 4967) **The Shop Assistants/Children On Stun**
LONDON Hammersmith Odeon (01-748 4081) **OMD**
LONDON Leicester Square Comedy Store **Scab Candy/Apeximp**
LONDON Mile End Queen Mary College (01-980 4811) **New Model Army/Ghostdance**
LONDON Oxford Street 100 Club (01-636 0933) **The Meteors**
LONDON Wardour Street Marquee (01-437 6603) **One The Juggler**
LONDON Warwick Road Princess Royal **Eddie Vincent**
LONDON Woolwich Tramshed (01-855 3371) **The Recruits/Sarean Quarter/Invisible Sandwiches**
MANCHESTER Band On The Wall (061-832 6625) **District Six**
OXFORD Polytechnic (68789) **Pendragon**
REDCAR Coatham Bowl **Pallas**
STOCKTON Dovecot Arts (611625) **The Housemartins**
STOKE Shelley's (322209) **King Kurt**

● 'From Manchester, With Love', it was billed. But love was the last thing in the air on this freezing cold Saturday night at Liverpool's Royal Court Theatre. From the moment the punters crushed ribs to get in the one open door, they were treated like cattle, being herded into the hall and ordered about by security people with power complexes. If this is true Socialism...

Inside, there seemed to be an air of confusion and little sign of any continuity. New Order appeared onstage with no general introduction from any representative of the Liverpool council, indeed none of the bands stated why they were supporting the cause. This might've been helpful to us soft Sotheners who aren't au fiat with the politics of the situation.

The first sign of a united front was after the Fall trundled off, and Margi Clarke, local cult heroine and star of 'Letter To Brezhnev', appeared onstage, sang two ditties and gave Derek Hatton a massive build-up.

Cue big cheer for the bad boy, cue Del instigating an embarrassing chant of 'Maggie Maggie Maggie, Out Out Out'. Informed sources revealed that Derek had donned a shiny new leather jacket just before going on stage, in order to appear comfortably rock'n'roll.

He mouthed off about the fight in Liverpool leading the way for the fight in the rest of the country, thanked the bands, and made a pathetic joke about having had to ask his kids who Morrissey was. Neil Kinnock would have been proud.

It was so long before the Smiths finally came on, they can't have been amused. They obviously refused to be part of the 'finale', when local band the Lloyd Connection plus members of the three bands, plus the Redskins and John Cooper Clarke, were supposed to come on and do a rousing version of 'Maggie's Farm' and send us all home feeling rebellious.

It all started going sour when Chris Dean of the Redskins felt moved to tell everyone why he hadn't backed Red Wedge (who cares?) and how 'friggin' obvious' it was that Hatton was more of a man than Kinnock. Another Redskin tried to tell the working classes what to do. The whole thing was rapidly turning into a farce, with none of the promised musicians returning to the stage except Barney Sumner, who hid behind his guitar with embarrassment as Mike Lloyd harangued the audience.

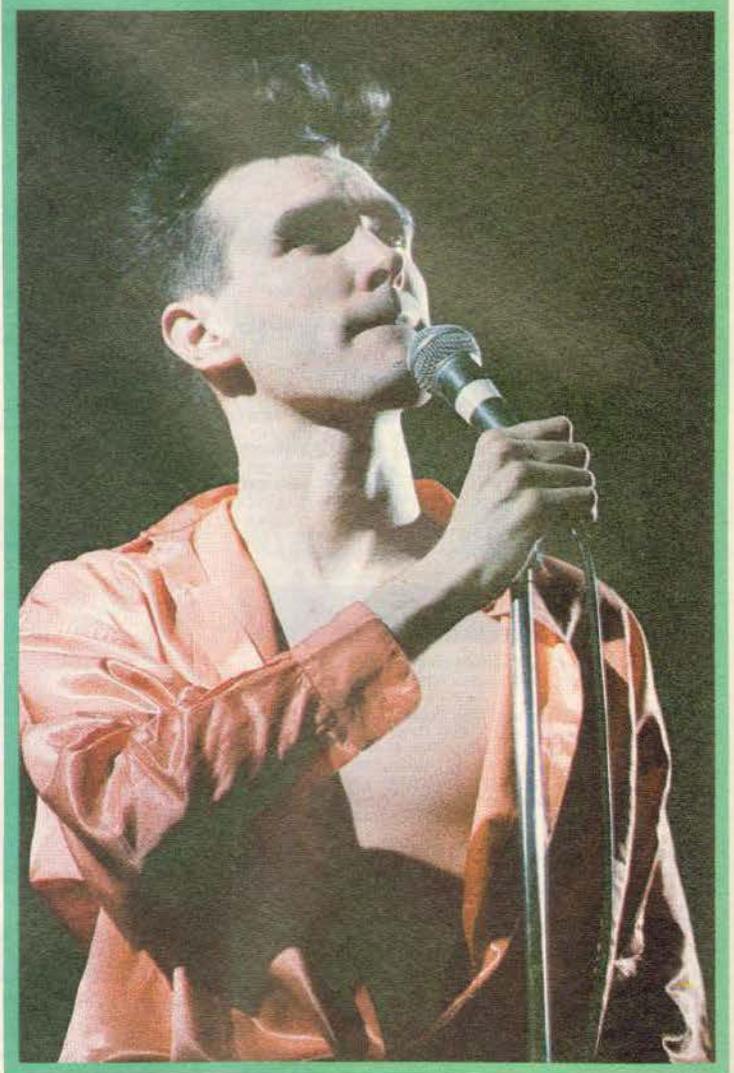
When the ramshackle band finally launched into the song, Lloyd's singing was so bad that the audience started throwing cans. He then started throwing cans at them, at which point everyone sensibly decided to leave. It made a mockery of the whole thing.

Nobody presented a united front. It was divide and rule all the way, politics reduced to personalities scoring points off each other, and Derek Hatton doing a very bad impersonation of a 'man of the people'. The only credit going was due to Ronnie Flood, who at least managed to persuade three Mancunian bands to forget their local rivalry and appear onstage together.

It was his work that raised £5,000 for the cause. As for the audience, I fear they're little the wiser as to why they're being asked to keep on keeping on...

Betty Page

FROM MANCHESTER WITH LOVE



Photos by Steve Wright

NEW ORDER

New Order, live, generally have the effect of provoking me into gales of uncontrollable laughter. Hearing Barney struggling to find the lost C sharp is always a painful experience.

Maybe in the best of possible worlds, you'd just have New Order minus his vocal pyrotechnics, because the music moves, breathes, and crashes in where others fear to tread. Who else would start a song like a Wagnerian opera and end it, getting-on-down like Gloria Gaynor?

New Order were first on and the chill was barely off the cavernous hall. 'Perfect Kiss', the opening number, should have been the perfect way to thaw it out, but who knows why it didn't?

The crowd surged and threatened the habitual violence that has become part and parcel of New Order gigs. (Personal-

ly, I think it's all to do with Peter Hook swinging his bass around as if he's about to stomp out and decapitate the audience with the end of it.)

The band careered into a tinny-sounding 'Temptation' but somehow seemed remarkably subdued. The atmosphere was severely lacking on this occasion. I hardly smiled once and usually I'm on the floor with tears in my eyes.

The shining diamond in the set, however, was the song destined to become their single. 'Shell Shock', a return to 'Perfect Kiss' territory, rumbled and smouldered along nicely.

The sound was appalling throughout and the band only really seemed to get going with a spirited rendition of 'Age of Consent'. Indeed, it was only during 'Face Up' that I even managed a smirk and that was partly due to Barney screwing up the lyrics quite magnificently.

'I don't really know how idealistic it is for a lot of groups to get together, other than to do something practical like raising money. There's not really much you can do other than get people to think'

Johnny Marr

The rather truncated set ended with 'Love Will Tear Us Apart', something I've not heard live since Ian Curtis was with 'em. Szeve Morris took to the drum stool and thrashed away like Fred Flintstone, astride his brontosaurus.

Then all of a sudden, it was over. I felt almost let down! On a good night, New Order can still touch me in a way that's completely illogical, but tonight they hardly crinkled my edges.

Shame, really, that there was no encore because I'm sure they were only just getting into the swing of it. Given another 15 minutes or so, they'd've been steaming like good 'uns.

Oh well, maybe next time, eh chaps? A case of wrong time and wrong place, methinks.

Nancy Culp

THE FALL

Was this the sound of capitalism crashing to the ground? Or Liverpool youth rebelling? Or just Derek Hatton breaking wind backstage? No, no and possibly, but I don't think so.

Instead, the crashes, bangs, heavenly voices and wallops are there to accompany the Fall onto the stage — and herald the one set of the evening that didn't suffer from being a mite anticlimactic.

Reason being simple — not much was expected because, for one reason or another, this was my first encounter with Mark E Smith and Co in the flesh. They had nothing to live up to and so disappoint they could not — and did not.

From the opening of 'My New House', the Fall wove and growled their way around their own brand of slicing, guitar-slashing 'weird shit'.

'Bombast' saw Mark E accentuating his 'Ts' in a vitriolic manner that would have had any self respecting diction coach writhing in joy.

Fairly spat out was Smith's delivery, none more so than on 'LA', where his guttural noises held a pleasantly tortured air about them. Ecstasy or indigestion? Who can tell?

'Rouche Rumble' and 'Couldn't Get Ahead' highlighted the band's ability to make one sentence into a whole song. One line was repeated with varying degrees of venom, time and time again until the hairs in your nose curled with pleasure — or you fell asleep. It all depended on your susceptibility to the grimy charms of Mark E or the equally intense attraction of Brix, whose biorhythms were obviously in tune for this performance.

The Fall are the model for every American 'new wave' band who have ever appeared on the soundtrack of dodgy TV shows or 'teen rebel' films. Only one difference — the Fall are good. More power to them.

Eleanor Levy

THE SMITHS

I suspect Morrissey had either been indulging in a pre-gig aperitif of Chateau Sans Inhibition, or he'd been excessively annoyed at the exhibition Del-boy Hatton had just made of himself. Either way, Steven Patrick seemed extraordinarily physical tonight.

He launched himself into 'Shakespeare's Sister', arms a-flailing. The band all seemed very nervous and jumpy, doubtless partly because they were previewing a healthy chunk of material from the forthcoming LP, 'The Queen Is Dead'.

I'd been puzzled during the (far too) long build-up to their appearance onstage to hear a George Formby number. The joke soon became clear, and it certainly won't be funny any more. A staccato chord from the gorgeously cute Johnny Marr heralded a new song which was comical in the extreme. 'Vicar In A Tutu' would be more at home in a Brian Rix farce, where such figures of fun do tend to slide down bannisters.

To compound the agony, they followed with 'Frankly Mr Shankly', a laughably vaudevillian concoction about a 'flautent pig' who writes bad poetry. Music hall, here they come. I never much liked 'Rusholme Ruffians', but it was blessed sanctuary after those two horrors.

It was thus pure joy to hear 'The Boy With The Thorn In His Side', Morrissey singing sweetly and confidently, the sound gelling for the first time. Not even the sight of Morrissey baring his flesh (again) seemed to rouse the audience, however. They remained sullen and unwilling to create any kind of atmosphere.

Morrissey overcompensated by being uncharacteristically aggressive, rolling his rrrrrs and growling like a heifer on heat. 'Meet Me At The Cemetery Gates' was identikit Smiths, but after a frenetic 'Nowhere Fast', 'There Is A Light' shone like a beacon. It's the closest the Smiths have ever got to writing a real love song — simple, natural and quite touching.

That, and the cracking next single, 'Big-mouth Strikes Again', would indicate that at least half the new album will be worth waiting for. We all sang along to 'William', and that was it. A shortish set that never really got steaming, but prickled in places.

A limp crowd reaction ensued, but they came back with 'Meat Is Murder', Morrissey singing 'Do you know how sausages die?' We laughed. Another encore was on the cards, but never materialised.

I wonder if the Smiths regretted the whole thing. Good for them, though, to disappear quickly, considering the travesty that was to follow. They themselves survived with dignity intact, but a patchy immediate future is indicated. The backlash refuses to start here, but I fear they'll soon have to learn to tread more carefully.

Betty Page

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BELFAST MAYSFIELD CENTRE
FRIDAY 4th APRIL 7.30 p.m.
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(Tickets for Kings Hall still valid)

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WEDNESDAY 16th APRIL 7.30 p.m.
THURSDAY 17th APRIL 7.30 p.m.
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THURSDAY 10th APRIL 7.30 p.m.
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SATURDAY 12th APRIL 7.30 p.m.
Tickets: £7.00, £6.00
Available from B/O Tel: 061 273 1112. Financially Records, Video Records Bury and UK Travel Chester.

BRISTOL HIPPODROME THEATRE
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MONDAY 14th APRIL 7.30 p.m.
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Available from B/O Tel: 0202 297297

NEW ALBUM "BLACK CELEBRATION" OUT 17th MARCH ON MUTE

HARP BEAT

Harp Beat - the Best Beat of all



▲ BIG AUDIO DYNAMITE, THE PORCHESTER HALL, LONDON

The best thing that ever happened to Big Audio Dynamite was the Clash releasing 'Cut The Crap' last autumn. Compared with the retarded yelpings of Strummer's gang, the emergent BAD seemed all the more fresh and forward-looking.

They promised so much — the excitement of rock music with the dance potential of the New York beat box. At their London gig last November, everyone was rooting for them and Mick Jones responded with emotion and grit. It was a wonderful event.

So tonight was the Spy Party. First off was an electro work-out of the James Bond theme while, on the screen behind, Sean Connery and James Coburn (white polo-neck, natch) punched out the commies and bedded the blondes.

Mick Jones wore his Michael Caine glasses and a lab coat. It was espionage chic all right, but so what?

It was a dismal venue, and a sound system to match. Perhaps this explains the excruciatingly bad vocals and the ramshackle musicianship.

Yes, if you're setting yourself up as a hip dancefloor combo, this just won't do. While 'Medicine Show' and 'Bottom Line' might have shone through, most of the material was shallow and poorly executed.

And on first hearing, their new songs didn't have a lot to offer. There was a gushy emotional one all about 'blue eyes' and 'London town' that sounded like a re-write of the Clash's 'Groovy Times' or the Alarm on a very good night.

The only song to really cut it all evening was Prince's '1999', the best song they played by miles.

At the moment, it's style and charisma that are holding the BAD show together. But that's not enough.

Tonight was just predictable rock and roll with some clever gestures thrown in and we know Mick Jones is capable of so much more.

At the risk of sounding like a smart ass, it really is time to cut the crap.

■ Stuart Baile

► EASTERHOUSE, THE RITZ, MANCHESTER

A disembodied voice cut through the chatter, inviting us to "Manchester's finest, ladies and gentlemen — Easterhouse." A fanfare filled the Ritz as introductory music kicked the gig into gear, then silence. A lesson in how to totally abuse your intro.

Better late than never, the drumsticks clicked four times and we were listening to 'Out On Your Own', seemingly appropriate as Easterhouse were nervous and used the first number as a child would a comforter.

Not a particularly visual band, Easterhouse rely on their musical ability rather than physical agility. The brand of rock they belt out has Manchester written through it to the last bite.

Hundreds of stamping, trainer-clad feet helped the single 'Whistling In The Dark' gain momentum as a sea of hands reached for the roof.

One or two numbers seemed to just hang around like old Christmas tree decorations gathering dust, while others shone through with power, glory and enthusiasm.

The audience settled into the set but applause was reserved, even only polite sometimes, until the conversion was complete.

The new faithful joined forces with the old. Seats emptied as virtually the whole congregation melted towards Easterhouse's private guitar and pulse-racing bass, with Andy Perry's smooth vocals completing the nuptials.

Easterhouse have nearly made it. No problems bar the cold start and lack of volume control. Sounds became noise as we approached the pain barrier and I retreated lest my ears bleed.

Gone are the chords of doom and gloom from the Manchester circuit. Happy new era.

■ John Slater



▲ BLACK, THE EMBASSY, LONDON

Ladies and gentlemen, welcome to heartbreak city. Night after night, band after band plays its heart out here at the supposedly favoured hangout of myriad A & R men.

There must be thousands like Black. Once much-touted and latterly dropped by a major, the Scouse stalwarts refuse to resign themselves to that ego-deflating 'pub rock' circuit.

Black, though, are undoubtedly misnamed since theirs isn't the sombre, depressive message one might suppose. To illustrate the point, 'Wonderful Life' is a tongue in cheek demonstration of elementary yet uplifting songwriting.

'Simple certainly doesn't signal simplistic in the Black book. 'Wonderful Life' would endure itself to an audience of Radio 1 and Radio 2 listeners simultaneously.

Vocalist Colin Vearncombe is one of that seldom-witnessed breed who seems completely oblivious to the fear of compromising himself. Hence the success of poignant, pertinent songs like this, guaranteed to leave a lump in the old throat.

It would be easy to dwell on the negative side of tonight's performance. The Bunnymen-esque torrent of dry ice was enough to send the most resilient A & R man scarping, not to mention the worst sound this side of an Arthur Scargill tirade. And as for the clichéd fag-in-hand stance, no comment.

Nothing impeded the obvious talent on show, though. In contrast to the melodic flow of 'Wonderful Life', 'Widemouth' is an old song with a die-hard dancefloor appeal.

On songs like this and 'Blue', Black employ a barrage of synthesised sound without ever descending to a clinical or contrived feel. Perhaps this is one of their intrinsic qualities, along with a voice and a conviction.

The spark prevails with that same alarming insistence as the lack of a record deal.

■ Lesley O'Toole

■ THE BANGLES, THE BIERKELLER, BRISTOL

The Bangles: four girl American pop. Catchy, accessible... manipulative? A tease for the boys or a drop of the real stuff? A tasty conundrum put to the test at a jumpin' Bierkeller.

The first few songs almost confirmed my worst fears. "Are y'all havin a good time?" Arrgh. Express train to Gringeville.

It could only get better... and it did. First an old Alex Chilton song, 'The Boy's Got It Bad'. My hard heart softened, I gazed into the bassist's eyes, it was love.

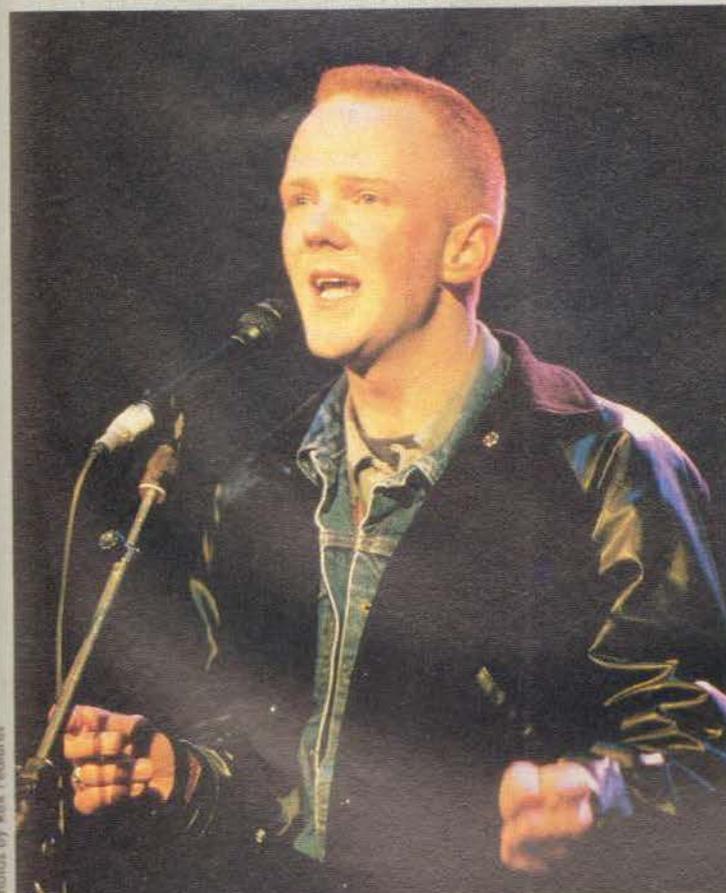
From that moment, it was plain sailing. I hadn't heard a set build like this for ages — from a whisper to real live 1-2-3-4 feedback mania.

Forget their much touted male compatriots, these girls could eat the whole lot of them for breakfast. If only people started taking the Bangles seriously, this could well be their year. Don't miss out.

■ Martin Whithead



LIVE



◀ COLUMBIAN VOLCANO BENEFIT, ALBERT HALL, LONDON

On November 19, 1985, the Nevado del Ruiz volcano erupted in Columbia killing 25,000 people and making 50,000 homeless.

On a freezing night in February, the Albert Hall erupted with stars, stilletoes and saxophones.

The whole frantic paradox was organised by Colombian composer and bass player Churcho Merchan. Provoked into action by the news reports from Columbia, Churcho drew together his host of warm-hearted music biz contacts, and hey presto... on the heels of Live Aid, Farm Aid and Labour Party Aid, we have Volcano Aid!

As our witty compere for the evening, Steve Blacknell said: 'Whatever next? Lemonade'. Tonight at the Albert Hall, all traces of cynicism and compassion fatigue were buried under the weight of camaraderie, bonhomie and good publicity.

To the crushing disappointment of the sold out auditorium, the London School of Samba failed to show up. Presumably, they had samba'd into the Serpentine. So the first band to dive into the cavernous chill of Victoria's folly were Latin America's finest, El Sonido de Londres. Featuring a singer with lapels fatter than Bernard Manning, and an impressive display of floral shirts, congas and trumpets, the Sondidos prepared the way for the pop parade proper.

A brief monologue from the Comic Strip's Gary Dreadful (Peter Richardson), a desperately chirpy link from Blacknell, and Working Week were on.

Despite a few early sound problems, and a pair of vertigo inducing stilletoes, singer Julie Roberts out Sade'd Sade, to run through four songs including a stunning version of 'Sweet Nothing'. A leather clad Jaki Graham sauntered on to compete with Julie, on vocals, and high heels.

Jaki, the girl who, according to Blacknell, has the biggest, most genuine smile in the business, then returned on her own for a smooth 'Heaven Knows'.

Harry Enfield, alternative comedy's wacky aristocrat, papered over the join to allow Jimmy Sommerville and Richard Coles to assemble the Communards.

All rosy cheeks, and little twirls, Jimmy's bluesy trill seemed somewhat out of place in the hall's space-hangar ambience. But with the assistance of Animal Nightlife's saxophonist 'Sentimental Journey' was sent echoing to the back of the hall.

Tonight's surprise package came in the shape of a straw-hatted Mike Oldfield, accompanied by one time Kado Belle Maggie Reilly. Mike took us on a leafy stroll down memory lane, with an acoustic 'Moonlight Shadow'.

A touch of Blacknell hyperbole about 'out of this world response', and 'electrifying atmosphere backstage' had us winging away to Columbia for Joan Shenton's gentle Latin American tunes. Ponchos, maraccas, straw hats, and que... was that Churcho on bass, or was it Manuel, from Fawly Towers?

Further cultural enlightenment was supplied courtesy of the barefooted Columbian Dance troop, who jiggled, and shuffled endearingly.

The less than endearing Dave Gilmour and his band lumbered on for some heavy guitar pyrotechnics, which went down a storm with the non-Annie Lennox faction of the audience. (Yes, Annie's coming.)

Harry Enfield saw fit to come back and tell us that someone had stolen his penis, and made it into a sleeping bag. And then it was time for the big aaah.

Aaah. There was Pete Townshend, accompanied by his daughter on piano. The sprightly Pete busked his way through some fetching acoustic blues, a wheezing 'Quadrophenia' and a bouncy rendering of the Beat's 'Save It For Later'.

The last time that Pete played Bertie's ballroom, none other than Davey Bowie was in the audience. Alas, Dave couldn't make it tonight, but the next best thing was coming up.

Suspicious that most people were there to see the febrile Lennox were confirmed by the ecstatic reception she got. A page boy in black, Annie sung just one song, a note perfect, nerve rending cover of Stevie Wonder's 'Blame It On The Sun'.

A technical problem or six later, and a hunched Chrissie Hynde, accompanied by Pretender Robert McIntosh, is punching her way through 'Back To The Chain Gang'.

In psychedelic Horse And Hound riding gear, Chrissie rolls up her sleeves, ruffles her hair, and cranks up the guitar even more for Bob Dylan's 'Property Of Jesus'.

And then... A HISTORICAL MOMENT IN POP. Annie and Chrissie dueting on KC And The Sunshine Band's old hit 'Give It Up', with Pete Townshend on guitar and the audience on its feet. The Albert Hall finally erupts.

Tonight's concert should have raised over two hundred thousand pounds for the volcano victims. The sad part about it is that the Columbian Government itself appears to be doing little to help them. Isn't it a shame that these days it seems fashionable to leave compassion to pop stars?

■ Roger Morton

A R E B R I L L I A N T T H E O D D E S T T R I O I N R O C K ?

Jimi keeps a Michael Jackson doll in an aquarium. June has never said 'I love you' to anybody and used to sing with the Dream Academy. And Youth? Well, just being Youth would be strange enough for most people. Weird words: Stuart Bailie.

Brilliant pictures: Eugene Adebari



● **"You look like Donna Summer!"**
"You look like Jimi Hendrix's sister!"
"I look like a tart, you mean," says June.

She's all decked out in leather and fishnet for the closing scenes of the new Brilliant video, 'Love Is War'. It's about an up-tempo sophisticate who tires of her glamorous lifestyle and goes back to the cheesy part of town and her downbeat buddies. Youth and Jimi play the two colourful hoodlums who live in a wrecked motor.

"It was supposed to be a futuristic Japanese setting," Jimi says with some disappointment. "But it's ended up like something out of *Top Cat*."

A lowish budget had ruled out some of the more ambitious ideas. The lads had wanted to crash through the ceiling in jet-packs, and wreck the place. But the record company said no.

Jimi: "It's my ultimate dream, to arrive somewhere by jet-pack. It's really weird. They've been around for years, yet no-one ever hears anything about them. It's like a conspiracy. So this time round, I just had to settle for a jet-pack outfit."

The band have been working out all week at a dance studio to perfect their off-the-wall routines. Jimi's girlfriend is slightly peeved. "He never dances when he goes out, but look at him now!" And sure enough, he's twisting and spinning away with great gusto, cutting quite a sight in his blue Cuban-heeled boots and silver racing leathers.

A few hours later, though, things start to go amiss. June swings a guitar over her shoulder and clunks Youth

over the head. Poor Youth is ready to drop as it is. He's suffering badly from the flu, and is becoming increasingly zombie-like. He only just manages to last out to the end, much to the relief of a very jittery director. All you sadists out there can try and spot which parts of the video were shot just before his collapse.

While the lads were filming the opening shots in their crazy, customised car, I took the opportunity to ask June about the 'sultry chanteuse' angle that so many people have picked up on.

June: "It's the impression people get from me. I quite like the mysterious element. I think to an extent that's what I am. But with the media, they have to label you, you can't just be a singer. What's a chanteuse anyway?"

"Maybe it's because of the way I sing, laid-back even when the music's raunchy. That's just me, I always hold back."

● **Looking at her** now, it's hard to believe that this is the girl who sang backing vocals on the Dream Academy's delicate 'Life In A Northern Town'.

"I was in both bands at the same time, and then it came to the crunch. Brilliant was more of a commitment when the deals came up, so I went with them. It's more me. And who wants to be a backing singer when you can be a lead singer?"

"But there was no bad feeling. Me and Kate still share a flat, and I get on

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"But there was no bad feeling. Me and Kate still share a flat, and I get on

really well with Nick and Gilbert. They've only just started taking me seriously after 'Man's World' — they said 'Hey, you can really sing!'"

And with 'Life In A Northern Town' selling well in America, June has just returned from New York, where she sang with them again on 'Saturday Night Live'. Now, though, it's back to some hard graft with her own band.

"Brilliant are a dancefloor-orientated band. That's one of the reasons why I left the Dream Academy. Even if you play in front of twenty people, and one dances, then that's an achievement."

What if no-one dances?

"Even if they don't leave until the end, then at least you've reached some people."

And she's justifiably proud of the way in which her voice is developing. The early Brilliant was exciting, but hugely chaotic, and didn't give June the opportunity to develop her talents.

"We had a lot of fun in those days, but we weren't achieving anything. We played all the time, so we never had the time to sit down and write, and think about what we were doing. It got really boring. And with eight people all trying to get their ideas across, it was just a mish-mash. It was eight people, not a real group."

At one stage in our chat, Cameo's 'She's Strange' is mentioned.

"I loved it. That was my song. Everyone used to say that was me... no-one knew where I was coming from. Even my friends think I'm mysterious; just

when they think they're getting to know me, I'll do something different."

"When I was at school, I was hailed so much, just because I wasn't into working two years, getting married and having kids. They thought I was really odd."

The lyrics you sing are always tongue-in-cheek or have some twist to them. Why's that?

"I can't sing love songs, with all those obvious clichés — I'd feel too stupid. I'm not that sort of person, I've never said 'I love you' to anybody, so I'm not going to sing it."

"I remember the first time someone said they loved me, and I just laughed. It was terrible afterwards, I felt so awful. I was just eighteen. I don't know if it was embarrassment or what... it was just weird. I don't know what love is, up to now."

● **The plan had been** to interview Youth and Jimi at the video shoot also, but they were so tired that we agreed to postpone it. So three days later, I call down at Jimi's house, in a rather dodgy part of South London.

It's a bizarre household, where grand pianos, motorbikes, crucifixes and dentist chairs associate freely. There's even a Michael Jackson doll in the aquarium. It comes as no surprise to learn that Jimi is largely responsible for the visual impact of the band; he designs their posters and record sleeves, and painted the superb jackets they wore on the video.

Youth, meanwhile, is playing with the

hi-fi. He sticks on a recording of an American FM station.

"Listen to this; this is about 1980, 1981, just before I left Killing Joke. I started getting into this Kiss station. It... changed my life completely."

"On the weekends, they have DJs who come in and do live mixing. They have four copies of the same record playing at the same time, all going through effects, like echo and tape loops. It's totally psychedelic, like washing the sounds and sending them off into orbit. Visual sounds."

"We were doing three years ago what Big Audio Dynamite are doing now, and everyone's saying it's the brand new thing. We've moved on from that now."

"Big Audio Dynamite's songs are a lot better, though; ours weren't really songs, they were just like jamming. A sound attack on the senses... songs had very little to do with it!"

● **I remember seeing** Brilliant play live two years ago, and being at a loss what to make of them. One of the pioneering British bands to realise the potential of electro music, they specialised in searing, metallod demolition work; their 1984 single 'Wait For It' still sounds magnificent.

Then they would start up into some awful, disorganised piece of crap. And I remember a dreadlocked Youth, resplendent in his technicolour coat, losing himself in Jimi Hendrix's epic acid fizzle, 'Purple Haze' — 'Excuse me, while I kiss the sky'.

Jimi (Cauty)'s weird-out guitar style has always been one of the unpredictable factors in the band, coming from nowhere just when you had the song figured out. While their writing may have become more organised, there's always this anarchic edge to what they do.

Jimi: "I'm fairly undisciplined in the studio. I just go in and do the stuff off the top of my head. I don't usually have anything worked out, but I think that makes the whole thing more human."

"If I was the only one making a record, it would consist of loads of guitars coming in all over the place... from outer space. But I don't think anyone would buy a record like that."

Coming back to the single 'Love Is War', it's got a very polished production to it, like the work Jimmy Jam and Terry Lewis did with Change and the SOS Band. Was that deliberate?

Youth: "Yeah, that was deliberate. It's just the contemporary sound of dance music. Rather than sound like a Seventies funk thing, we wanted to go for an Eighties dance groove."

On the way home, I try to make some sense of the Brilliant set-up. I try to reconcile jet-packs, psychedelic funk, a mystery girl and strange things in aquariums, and I fail. I think about three characters who shouldn't have the slightest thing in common, and yet they're in a band together. And then I realise the beauty of it all. Brilliant don't make the slightest bit of sense. Long live nonsensical bands.

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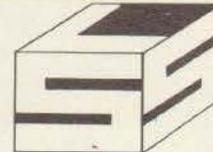
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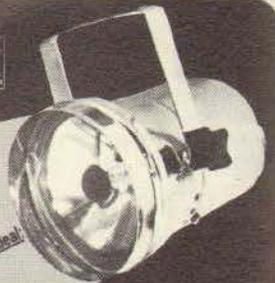
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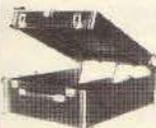
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BY JAMES HAMILTON

BPM

ODDS 'N' BODS

DES MITCHELL won Newcastle Walkers' DJ Mixing heat and could actually give Birmingham winner **Chad Jackson** a fright at the final — funnily enough he entered after watching Chad in Brun, where he lives himself (jocking at Kingswinford's **Christopher's American 2** and the **Powerhouse** all dayers) — best runner-up being Wakefield's **Keith Peters**, local hopeful **Keith Pringle** suffering from nerves on the night... Edinburgh **Electric Circus's** heat winner was Paisley's **George Little**, with **Jeff Cree** and **John Scott** as runners up...

Harlequin Four's 'Set It Off' has to be the record most used by competing mixers, others the judges are getting sick of including **Whistle** 'Just Buggin', **Tears For Fears** 'Shout', the **James Brown** 'Sex Machine' intro, and dialogue from 'Thunderbirds'... **The Technics DJ Mixing Championships** UK final at London's **Hippodrome** next Wednesday (26) has as first prize a **Citronic Trent 2** console incorporating two SL 1200 decks, the World champion on March 16 winning the **Thorn EMI Video Jockey Console** with a year's supply of video disc software worth over £6,600 — a purpose designed club video system, this has been on impressive display at all the heats... **Thorn EMI Business Communications** will in fact lease their VJC video mixing console to clubs for about £50 a week, projection and/or monitor screen systems adding relatively little to the total (the instantly cued VHD video disc programmes are specially made for professional purposes only and in monthly updated production, not to be confused with



'Just Buggin' while they wait for their exciting debut single to hit the chart here, hip hoppers **WHISTLE** are (left to right) 21 year old writer/rapper **KD**, 17 year old composer **Jazz** and 20 year old cutmaster **Silver Spinner**, all from Brooklyn... and the latter, like so many other hip hoppers from that New York borough, being of Jamaican origin.

the more limited commercial type of video discs); for further details **Ted Edgerton** on 021-502 5182 — and remember, this gives you continuous video sequenced track by track in any running order you want, just like mixing records!... **10 Records** have picked up (and needlessly rejigged) **Lonnie Hill** 'Galveston Bay', **Lovebeat International** got **Dino Terrell**, **EMI** are remixing **Roshelle Fleming** (and forming a new dance label), while **Warner Bros** are finally releasing **Jocelyn Brown** in a fortnight — a pity she dropped off our chart this week!... **Frankie Johnson Jr** 'Whenever You Call Me', white labelled before Xmas, is now on **Debut** (DEBTX 3003)... **Frank Sinatra's** high kicking 56/112-109-107-74-96-0bpm crowd rousing party classic 'The Theme From "New York New York"' is now on a hit-bound 4-track 12in (Reprise K14502T) along

with a quickstepping live 'My Kind Of Town'... **John Rocca's** new 105½bpm Hot Mix of **Evelyn Thomas** 'Cold Shoulder' (Record Shack SOHORT 60) replaces its subtle soul drive with a more basic blatant bounce for the pop market, while **Alan Coulthard's** 112½bpm remix of **Sister Sledge** 'When The Boys Meet The Girls' (Atlantic A9486T) is jerkily stripped down, delayed and echoed... **Les Adams' Musclemix** is being added to the **Grace Jones** album... **Evelyn 'Champagne' King's** remixed 'High Horse' 12in in three weeks will include her classic 'Shame'... **Hardrock** have remixed **Projection**... **Froggy & Simon Harris's** total remix with new added rhythm of the **Real Thing's** 10 years old 'You To Me Are Everything' is imminent. **Hot Chocolate** 'Heartache No 9' (Rak 12RAK 386) has pattering 130½bpm rhythm reminiscent of **Steely Dan** 'Do It Again' and lyrics

like **Wilson Pickett** 'Engine Number 9'... **The Boss** 'Dancing In The USA (Medley)' (WEA X8838T) although a purpose built 119...142½-134½bpm **Bruce Springsteen** soul-like medley merely segues the songs together about as competently as a mobile jock could do using the originals... **The Cool Notes** are currently recording with Philadelphia producer **Bobby Eli**, while **Dexter Wansel's** upcoming LP will feature two numbers by the **Jones Girls**, who are otherwise now defunct as a group... **Taka Boom** shakes ass, and anything else that waggles, to crowd pleasing effect at her PAs!... London's legendary **Fatman Graham Canter** is back at Soho's refurbished **Le Beat Route**, as "greeter" rather than DJ, with **Change** playing live this Sunday (23) plus an interesting California-style "slave market" on

continues over

DURELL COLEMAN

"DO YOU LOVE ME?"

SLIPPING SOUL INTO
A DANCE MOULD

 BRW 42 

BPM

from previous page

Thursdays (the winning bidder gets to take her prize hunk for a free dinner at L'Escargot!)... **The Real' Chris Hill & Eddie Gordon** start **Skindeep Saturdays** (22) at Dagenham AJs in Green Lane (where, when it was the **Royal Oak**, Chris began jocking!)... Birmingham Hi-NRG mixer **Tony de Vit** opens **Boos** opposite Shifnal railway station on Monday (24)... Tuesday (25) **Vaughan Toulouse** starts the partying **Poppers** at London Charing Cross Road **Buzby's**... Essex Radio's **Tony Monson** revives soul-jazz oldies Tuesdays at Rye Park's **Rye House Tavern** near Hoddesden... **Flash Gordon** joins **Richard Dean** seriously funkng Bristol's **Reeves** on Thursday... BBC2 **'Arena's** go go documentary was very disappointing, restricted as it was to **Island**-packed acts, whereas the **Def Jam**-signed young **Junk Yard Band** for instance could have really rocked the house... **Effectron** 'Don't Stop That Go Go Bear' should be listened to alongside 1982's **Micki Jessup** 'Take It Easy When You Get Down' (US Starplex), hint hint, while **Kevin Ashton** (Chichester Hospital Radio) suggests **Billy Ocean's** hit is kinda like **Queen** 'Body Language', and **Felix Prince Jr** (San Diego, California) reckons **Total Contrast** 'The River' is like **Starpont** 'Restless'... **Colonel Abrams** LP topped US Club Play, **Melissa Morgan** Black 45s in **Billboard**... **GET LOOSE**

HOT VINYL

RUSS BROWN 'Gotta Find A Way' (US Jump Street JS 1001)

The biggest blast since Whistle, although probably too subtle for mass acceptance, this mournfully sung monotonous nagging 112 $\frac{3}{4}$ bpm rambler builds mesmerically through rock guitar, plonking piano, and eventually — guess what — the 'Set It Off' cymbal beat, with a dynamic instrumental flip too. Jump to it!

JANET JACKSON 'Control' LP (US A&M SP-5106) Michael's kid sister is produced now by Jam & Lewis on an



DURELL COLEMAN, in 'Do You Love Me', has one of the month's hottest soul singles, and he's currently over here PAing up and down the country. In Roanoke, Virginia, as a child he started out singing in the High Street Baptist Church Choir — surprise, surprise! — before eventually heading west to Los Angeles for fame and fortune, which he found on retiring as undefeated champion after 13 straight weeks of winning US TV's 'Star Search' talent show. Catch him if you can.

excellent set whose standouts are the jauntily jolting **Vanity** 6-ish sassy 103 $\frac{3}{4}$ bpm 'Nasty', coolly attractive 0-116 $\frac{1}{4}$ bpm 'When I Think Of You', delightfully yelped 0-120 $\frac{1}{2}$ -0bpm 'He Doesn't Know I'm Alive', smoochy Jones Girls-ish 0-77 $\frac{1}{4}$ -0bpm 'Funny How Time Flies (When You're Having Fun)', which isn't to forget the strutting 0-114 $\frac{1}{2}$ bpm 'What Have You Done For Me Lately' (remixed on 12in), 116 $\frac{3}{4}$ bpm 'The Pleasure Principle', 0-120-120 $\frac{1}{2}$ -0bpm title track, 114bpm 'You Can Be Mine', 21 $\frac{1}{2}$ /43-0bpm 'Let's Wait Awhile'. Superb singing and tight production, pure class.

FUNK MASTERS 'Love Money (Remix 86)' (Tai Wan TWD 1950)

Originally on Master Funk in 1981 but now remade, rather than remixed, this cleanly striding compulsive sprightly 120bpm instrumental has enough catchy twiddles to be another (faster) 'Twilight', with a jazzier possibly even better 'Fort Knox' version as double-A side flip.

VIOLA WILLS 'Dare To Dream (London Remix)' (Streetwave MKHAN 66)

Now starting with attractively doodling piano, which reappears especially during the improved tighter new mix's tougher break, this

lovely languidly drifting (0-)96 $\frac{1}{2}$ bpm swayer is flipped by the import's original version and 132bpm Hi-NRG 'Both Sides Now'.

DINO TERRELL 'You Can Do It (It's So Easy)' (US New Image NIR 1122)

Prod/penned by cult figure **Leroy Burgess**, so guaranteed to sell in London, this soulfully moaned though slightly untidy 105 $\frac{1}{3}$ -0bpm tigger is phrased in Luther style but with a sharper gospel accent (strong instrumental too).

PRINCE CHARLES and **THE CITY BEAT BAND** 'We Can Make It Happen' (PRT 12P 348)

Late Seventies-style sinuously 116 $\frac{1}{2}$ bpm exotic jungly jiggler with haunting spaghetti western-style whistling and breathy simple "everybody dance to the music" lyrics (plus three edited rhythm track variations).

ISABELL ROBERTS 'Rhythm Of Your Love' (Hot Vinyl HVD 018)

Pleasantly sung smoothly bubbling 115 $\frac{1}{2}$ bpm looper in class US style (inst flip), taking off fast now it's finally out after weeks of white label radio play.

MYSTERY ASSIGNMENT 'Cloud Nine' (Virgin VS-852-12) The acappella

started here 0-118bpm electronically backed though vocally faithful revival of the **Temptations'** 1968 psyche-soul oldie (dub/edit flip) seems to have more pop than funk support so far.

THE WALKERS 'Hey Don't Waste My Time' (Club JABX 27)

Produced in LA by **Bill Wolfert**, this trio from the original **Torso** dance troupe chant a singalong simple breezy 114 $\frac{3}{4}$ bpm pop-disco jolter with a **Wham!**-style rap halfway (dub/edit flip), real shoggirl fodder.

JOYCE SIMS '(You Are My) All And All' (US Sleeping Bag Records SLX-17)

Mantronik-produced jittery (0-)109 $\frac{3}{4}$ bpm electro backed soul, squeakily wailed against the beat to create interesting nagging tension (in four versions).

STEVE MYERS 'Love's Gonna Last' (Pressure 12HAVE 6)

Nicely saxed and soulfully groaned relaxing 89 $\frac{1}{2}$ bpm swayer produced by **Lifesighs**, with a chix-chorused richer semi-instrumental Club Mix flip.

EDDIE "SKI" WHITE 'Baby Be Mine' (US Smokin' TAI 121114)

Out last summer but now hotter than ever after a do at the zoo, this soulfully crooned rumbling languid 109 $\frac{3}{4}$ -110 $\frac{1}{2}$ bpm roller has a deadly catchy little synth twiddle (inst and two (0-)110 $\frac{1}{2}$ bpm bonus beats).

PAUL LAURENCE 'Strung Out (Remix)' (Capitol 12CL 393)

On 12in here ahead of the US, his 'Billie Jean'-ish sparsely ticking 114 $\frac{1}{2}$ bpm anti-drugs morality tale is thankfully now minus the album's beat-jarring edit.

MAI TAI 'Female Intuition' (Virgin/Hot Melt VS 844-12)

The intriguingly cut up conversationally started 110 $\frac{3}{4}$ bpm Intuition Mix is most striking except the other two 111bpm versions of this Chic/Sister Sledge-ish intense spurter are probably easier to use. Soul purists may scoff, but it's really not bad.

HIT NUMBERS

BEATS PER MINUTE for last week's Top 75 entries on 7in (l/c/r for fade/cold/resonant ends): **Bangles** 121 $\frac{3}{4}$ -0r Prince-penned **Madonna**-ish looper, **ZZ Top** 152 $\frac{1}{4}$ fr frantic rock, **Alexander O'Neal** 81 $\frac{1}{4}$ fr hot smoocher, **Mike + The Mechanics** 131/65 $\frac{1}{2}$ pop swayer, **Scing** 62 $\frac{1}{2}$ -0r swirling 'My Forgotten Man'-type melancholy, **Drum Theatre** 0-122 $\frac{1}{2}$ -123 $\frac{1}{4}$ -123-0r video pop, **Pat Benatar** 126 $\frac{1}{4}$ rock disco, **Mai Tai** 111fr Chic-ish pop disco.

WARREN MILLS

THE NEW SINGLE

TELL ME WHAT YOU WANT

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"I'd get all the rich people to give up their money and give it to the poor"

"The Grandfather of Rap, the Godfather of Rap, the King of Rap, I get called all those things. The Old Man of Rap, that's what Dick Clark called me. At 26, I guess I am."

Kurtis Blow has become the venerable sage of a whole music culture in America, the land he reveres and reviles at the same time. And he knows he's the best.

"Considering the work I've done, and the other groups that I've worked with, and all the appearances I do as the King of Rap, I guess that gives me the edge. Doug E Fresh and Run-DMC can't get on national television."

After six years the network rapper also happens to be making his deepest ever incision in the British charts with 'If I Ruled The World', deeper even than 'Christmas Rappin', went at Yule '79. Blow loves that fact and, after so many visits and so much hard work in Britain, thinks he has the reasons.

"I didn't really give it any thought, but now that I do think about it, I see why: it's one of those raise-the-consciousness type of records and it does have that go-go beat which is really hip in England right now. People in England are really hip, the white pop audience, more so than here. I don't think you have so much racism."

That's something that's rankled with Kurtis through all his years of hip-hop hits towards black superstardom: the fact that his records won't cross to pop.

He looks upon the current success as quite a statement of all that he is.

"There's a lot of competition right now, maybe 'If I Ruled The World' hit the nail right on the head and made people realise what really hard times it took for me to get where I am. It's almost as if I deserve that title."

And if he really did rule the world? "Well, first of all I'd stop all the hunger. I'd get all the rich people to give up their money and give it to the poor. Isn't that terrible?"

"Priority Number Two, I'd try to stop crime — or the lack of poverty could take care of that. After that, definitely I would stop terrorism, it's just terrible."

"I'd definitely love all the girls... I haven't done that yet. I've loved quite a few but not all of them... I'd probably get rid of all the competition and would make my records go pop!"

Who does he think of as the competition?

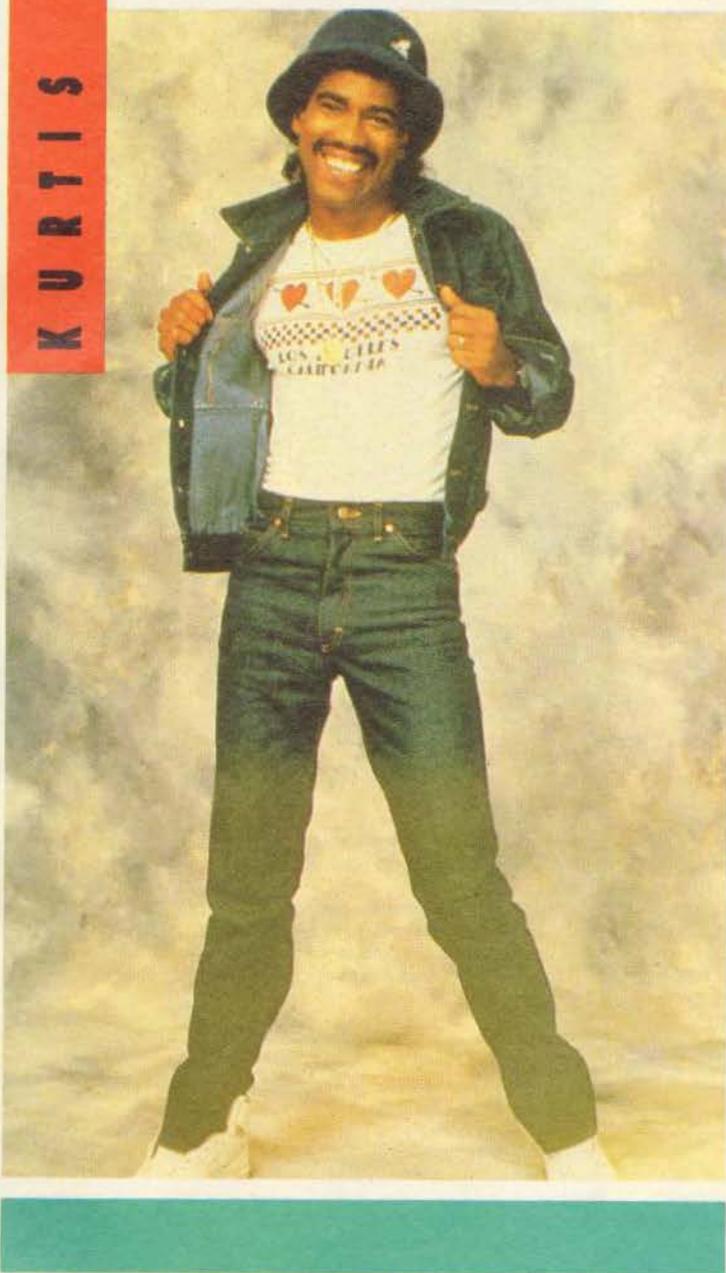
"Doug E Fresh... Melle Mel... LL Cool J... Run-DMC... the Fat Boys... even though I do write for them and we're all family, the people don't believe that we're friends. Doug E Fresh and I just had a fight," he says with a smile in his voice. "He stole one of my stage tricks. But we're friends again now."

What of the Def Jam label as a whole? Kurtis did have a role in 'Krush Groove', which of course is more or less the Def Jam story.

"It's great that Russell Simmons (co-founder of the label with Rick Rubin) got a break. We went to college together, we're old friends. I'm real

KURTIS BLOW

ROBIN HOOD OF RAP OR BIG MOUTH?



proud of the whole Def Jam label, I think it's so new and so powerful, it'll do really well.

"Krush Groove" was really hard work, because I had to do the soundtrack (which featured 'If I Ruled'), the Fat Boys album and my 'America' album. That's why I couldn't get a dominant part in the movie — I was supposed to be the Russell Simmons character, but I had to step back."

Is there enough room for all that competition he mentioned?

"Yeah, there's enough money for us all to make, if we just sit down and really communicate, have some coordination so that we don't clash with our albums and have nine albums on

the chart at the same time."

As Kurtis says this, one of his team in the background clearly disagrees, and KB breaks off from our conversation to start arguing with him.

"Huh? You think all nine would go gold?" Then, having sorted him out, he comes back: "I haven't had a gold album yet!"

This is a young man — yep, still young despite being a rap veteran — who knows he has some limitations but doesn't let any of them get in the way.

"I just had the biggest hit in the States in the last three months, but Doug E Fresh did very well, he could be considered one of the big rappers, and Run-DMC are one of the biggest

groups — they sell more records than I do."

The Responsible Spokesman image is quite something when I remember the callow young man I interviewed at Phonogram Records around Christmas '79. He's developed that attitude the hard way, as he describes when we discuss his strenuous touring schedule and in particular the Fresh Fest tours which incorporate the very best rappers of the moment.

"We've done two so far, we're doing the third in June. It's a real live festival and we just tour the whole country and pack in 20,000 every night, no problem. It lasts about three months but, oh boy, is it fun!"

"But I've learned through the years that you can't mess with drugs, man; as a matter of fact I don't mess with drugs and go on stage at all, never do I do that. I see a lot of young rappers who get strung out and freebase and everything and it's real sad. I did it too when I first started and I just hope people can learn that it's not cool."

About that latest album of his, 'America'... there seems to be a certain ambivalence there?

"There's an irony in that. 'America' is a record that's making people conscious that terrorism is out there, so watch out for it, and asking why are people perceiving America this way?"

"It's not really, 'Don't you love America? it's WHY don't you love America?'" he laughs. "Hey, I never really thought of it like that before!"

"I DO love America, it's a great country — I don't really care for a lot of the secret politics of the CIA and what they do, but what can I say? I do love it but I'm scared now, you can't go out of the country without being scared of terrorism and I want to know why. I used to go to Europe and people loved to be with Americans, but not now."

You see. Not just some dumb rapper going "Huh-huh-huh" all the time. Now Kurtis's latest consciousness campaign is on 'King Holiday', the black super-group record in aid of the Martin Luther King Foundation. It's a big soulful singalong by the King Dream Chorus and Holiday Crew, including Whitney Houston, Full Force, El DeBarge, Teena Marie, New Edition and many more, and Kurtis was heavily involved.

"Surprisingly enough, Dexter King (Martin's son) called Kurtis Blow to help with this song. He said he wanted to do it for his father and about half-way through the conversation I realised who he was and I said, 'Oh my God, it's him'. He sounded so much like his father, I was really crazed by it. Obviously I agreed to help in any way possible. I got all the other rappers to come along, and JT from Kool And The Gang and Stephanie Mills and lots of other artists. I wrote the rap, the music and the lyrics. I didn't get the credit for it, but it doesn't matter."

If Kurtis Blow did rule the world, God, he'd brag about it all day long, but in between there'd be a damn good helping of common sense.

Paul Sexton

Remember long overcoats, teenage angst and gloomy Northern music? So do Danse Society, but they'd rather forget it. These days singer Steve Rawlings is a pin up, and Indie ethics are something you put in a takeaway. Society pages: Roger Morton. Barnsley beefcake: Duncan Harvey



Don't sulk or scheme, sulk AND scheme. As Danse Society attempt to re-locate to the up-market part of the pop community, singer Steve Rawlings demonstrates that you can do both.

On the sleeve of the band's new single, a bronzed, topless image of Steve exposes its ampits in crucifixion pose, and gazes seductively at the title 'Hold On'. For a band who once exuded a doomy, wasted youth aura, this is a new scheme entirely.

In the interview, however, Steve is selling nothing.

Part sulky, part modest and part defensive, he seems reluctant to talk at length, about himself or the band. With his girlfriend Barbara by his side, and the hotel barman to hand, he'd rather talk about soap operas... or his motorbike.

"It's a Triumph T 100, but it's out of action at the moment. I need a new cylinder head. So if anyone out there in readerland has got a cylinder head for a 1962 T 100, I could do with it."

The last record that Steve bought was the Jesus And Mary Chain's 'Psychocandy'.

*I get ahead on my motorbike
I feel quick in my leather boots
My mood's black with my jacket on'*

(The Living End' from 'Psychocandy')

It's funny that it should be that record. With Danse Society's recently airbrushed, Eighties dance-rock sound, Steve seems to be biking down a completely different highway from the JAMC.

The not so happy-go-lucky chap, always dressed in black, tells me that they're all heading for the same pot of gold, anyway.

"Even if they're trying to be the anti-pop group, that still makes them part of the establishment. But I think they do want to be part of it. They've said themselves, that they write good pop songs, and that's what

they're about doing. It's the same for Danse Society. It's just about writing good pop songs, and making lots of money.

"You can stand against the business as much as you like, but whatever level you're on, you're part of it anyway, and if you're going to do it — DO IT. Don't do it half way, and then hold back."

So whatever happened to the Danse Society of old? The six lads from Barnsley, trying to provide a post-punk alternative to chart drass. It could be David Cassidy on that single sleeve.

"I don't think it could be David Cassidy. What happened to the wasted Danse Society? The head down the toilet approach? Well, it was partly our decision, and it was partly suggested but yeah, we decided to sort of go for it. If you've got it, use it.

"It just reflects a desire to progress, and not to play to the same audience the whole time, to break away." Won't some people feel betrayed by that?

"I don't think so. If they take that kind of narrow-minded attitude, then they can go and find someone else to get into."

1985 was a low-profile year for Danse Society. They released 'Say It Again', which got to number 82, watched a lot of telly; and a new keyboard player, Dave Whitaker, was found to take the place of Lyndon Scarfe.

Then, in November, the band nipped over to America, to work with producer Steve Thompson. They'd heard his work with Belouis Some, and were "well impressed".

'Hold On' was recorded in NY. Hands were shaken in LA. Billy Idol's guitarist was introduced to Steve, and crazy Latin American taxi-drivers were experienced.

All this jet-setting and hob-nobbing makes you seem like Duran Duran, Steve. What's the difference?

"The difference is that they're all millionaires, and we're all skint and living in Barnsley."

Do you want to be in their position?

"Yeah. The music business is a game, anyway, and people use it and abuse it. Sigue Sigue Sputnik play it well at the moment. I mean, you say the position that Duran Duran are in, but it could be Simple Minds. They're in the same position, but they use it in a different way."

If you did have that much money, how would you use it?

"I'd buy a mansion in Barnsley, and paint it purple."

In the past, Danse Society have been accused of making a brooding, portentous noise, which implies great meaning but actually says nothing. According to Steve, 'Hold On', and the new mini-album, due out in April, 'Heaven Again', should change all that.

"I'm more concerned with the lyrics these days. It's a bigger part of what we do now, than before, but it's still just a personal message you're trying to get across.

"People seem to think the new single's a bit indirect, but to me it has a specific meaning. It's about keeping up with situations around you, and holding on to what you've achieved. But people can take out of the song whatever they want.

"I don't think I've got any particular messages to put across to the people."

Danse Society have always said that they have an 'honest', 'natural' approach to what they do. Yet the people Steve admires at the moment — Sigue Sigue Sputnik, the Jesus And Mary Chain, PiL — seem to take the opposite attitude.

"I've never really liked the idea of trying to be manipulative like that, like Adam Ant, or ABC — putting on an act."

IS THIS THE DEATH OF POST PUNK POP?



Not even acting the tortured artist?

"I am a tortured artist. I have to do interviews like this. I'll get you a drink, but only if you start to be nice to me."

Oh dear. The tight-lipped Mr Rawlings is getting a mite fed up with all these niggling questions. When the cornered artist starts to display signs of rising irritation, there's only one thing to do. Niggle some more.

What are you most frightened of, Steve?

"Getting AIDS." Steve's girlfriend begins to look a little annoyed at this point.

Is that likely?

"No, I don't think so."

Barbara: "Well, he can't say yes, with me sitting here, can he?"

Moving right along now, Steve, how far is the Danse Society sound affected by what you listen to? Both 'Hold On' and 'Say It Again' have been more in the high-tech, disco-rock mould than before.

"That's always been an aspect of what we've done,

like the original 'Heaven Is Waiting', and 'Wake Up' were both dance orientated. We just decided to push it more in that direction.

"I listen to other stuff, and if we like it we rip it off, or use it in a different way. That's what everybody does, basically."

But not everybody wants to admit it.

"No, but I think it's definitely what everybody does. It's pretty difficult to be totally original in 1986."

Do you have a sense of humour about what you do?

"I used to have a sense of humour about it, but it got lost somewhere along the way."

Does that mean you're not as enthusiastic as you used to be?

"It's less enthusiasm, and more dedication. The will to get on, more than just blind enthusiasm. I want to progress, to get better."

Anything else?

"Yeah. I want to be rich."

No artistic ambitions?

"Look... I like doing it, I like being in the studio, I like making records, and writing lyrics, and I like working with other people. That's it."

Do you like doing interviews?

"No, not much."

Looks like it's time to find something nice to talk about. And what could be nicer than the cosy world of TV soaps?

"Yeah, I watch a lot of telly. All the soap operas — 'Gems', 'Sons And Daughters'. I'm a big omnibus person. I wait for the weekends, and then it's 'Brookside' on Saturday, and 'EastEnders' on Sunday."

Which is your favourite?

"I'm not sure. I sort of vary between 'Brookside' and 'EastEnders'. Sometimes I think 'EastEnders' tries too hard to be controversial. All that stuff about Den having a sexual relationship with a drag act. 'Coronation Street' is the worst, though, when it tries to be outrageous. I'm not so much into 'Dynasty' or 'The Colbys', though."

Having found something that Steve did want to talk about, it seemed best to quit while ahead. It was only later that the **RM** interrogation squad realised it had forgotten to ask the most important question.

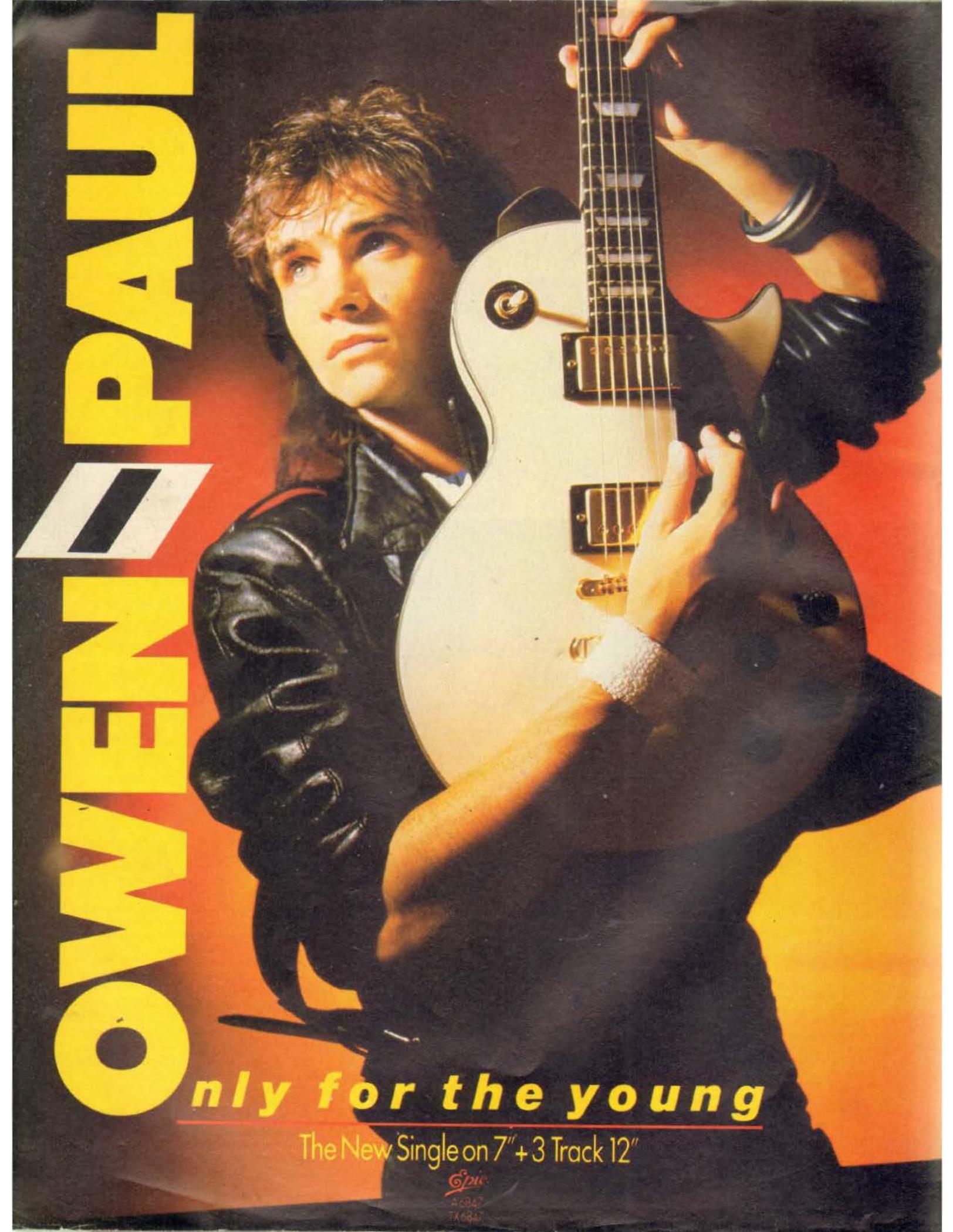
The following evening, an odiously star-ridden party allows that burning question to be put to Steve. The singer is looking chuffed, having just made eye contact with Samantha Fox. The time was right.

Did you shave your armpits for the single sleeve?

"No. I didn't need to. One of these days, I suppose I might have a sudden growth of body hair."

For the sake of the new, high society Danse Society, let's hope not.

OWEN PAUL



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