

rm

MAR 22, 1986 EVERY THURSDAY

48p

RECORD MIRROR

NEW ORDER

Good Old Country Visit the uoY baA'

INSIDE

- BAD
- BLOW MONKEYS
- SUZANNE VEGA
- BLACK BRITAIN
- SPUTNIK
- CIRCUS CIRCUS CIRCUS

LIVE GUIDE
+ GALLUP UK
CHARTS

10 Popular Misconceptions about New Order

- 1 They never smile
- 2 They refused to do interviews for two years
- 3 They all wear long green raincoats
- 4 Peter Hook is an arrogant thug
- 5 Gillian Gilbert doesn't play a note
- 6 Barney Sumner once sang an entire song in the right key
- 7 Steven Morris is a figment of Rob Gretton's imagination
- 8 Rob Gretton is a figment of New Order's imagination
- 9 They're all veggie-burger munching teetotalers
- 10 New Order take themselves dreadfully seriously

Compiled by Dave Harper's empty wallet



WE'RE GETTING THERE!

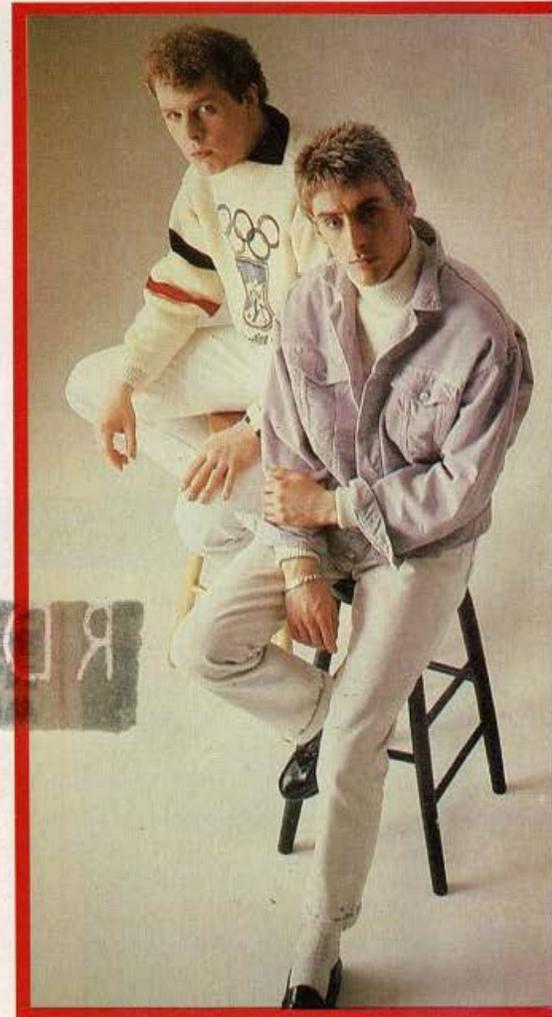
A-ha release their single 'Train Of Thought' on Monday, March 24. Written by guitarist and keyboard player Pal Waaktaar, the song is taken from their platinum selling album 'Hunting High And Low'. The flip side is the original demo version of 'And You Tell Me'.

'Take On Me' has become a number one hit in 10 countries, while 'The Sun Shines on TV' is currently a top 10 hit in seven.

A-ha will begin a world tour in the summer, but so far British dates cannot be confirmed.

"We should know something in the next few weeks," says a harassed spokesperson.

RS



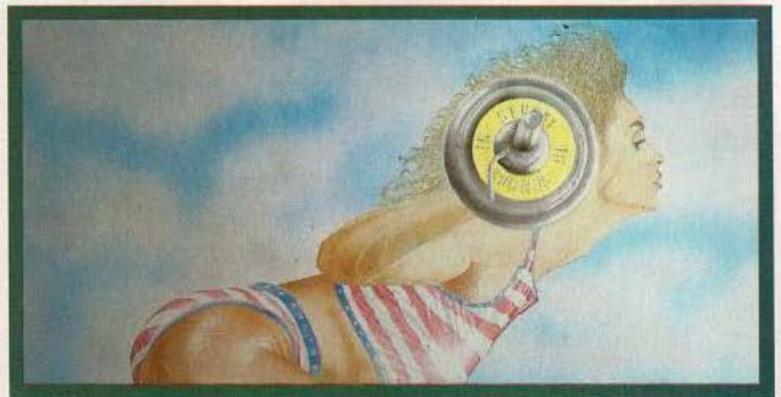
TAKE THE PLUNGE

The Waterboys play a 16 date British tour next month, their first dates here since October last year. The tour opens at Norwich University Of East Anglia Thursday, April 24, followed by London Royal Albert Hall 25, Aberdeen Ritz 27, Edinburgh Empire 28, Glasgow Mayfair 29, Newcastle Tiffans 30, Liverpool University May 2, Cardiff University 3, Chippenham Goldiggers 4, Leicester University 6, Nottingham Rock City 7, Sheffield University 8, Salford University 9, Leeds University 10, Birmingham Powerhouse 12, London Hammersmith Palais 13.

Prior to the British shows, the Waterboys will be playing a six date Irish tour. They'll be appearing at Dundalk Fairways April 6, Belfast Ulster Hall 7, Waterford Bridge 9, Cork Connolly Hall 10, Dublin Olympic 11, Galway Sea Point 12.

Tickets for the shows are on sale now.

RS



Freebie City, Handout Heaven, Gifts Galore!!! Readers, have we got something for you. Whether you're a B boy or a soul girl, look no further than this hallowed paragraph to see what could be yours for just a small flexing of the old grey matter.

We've got 25 copies of 'Streetsounds 16' and 25 copies of 'Electro 11' to give away to you chums.

'Streetsounds 16' features tracks from Colonel Abrams, Tavares, Kurtis Blow, Juicy, Funk Master, Total Contrast and many more. 'Electro 11' includes tracks from Roxanne Shante, Disco Four, Captain Rock and Hashim.

To win a copy of each LP answer the three questions below.

1 Kurtis Blow would like to rule; (a) Raynes Park, (b) Merseyside District Labour Party, (c) the world?

2 Total Contrast come from; (a) Brazil, (b) Darlington, (c) London?

3 Tavares' current hit involves a missing; (a) dog, (b) budgie, (c) angel?

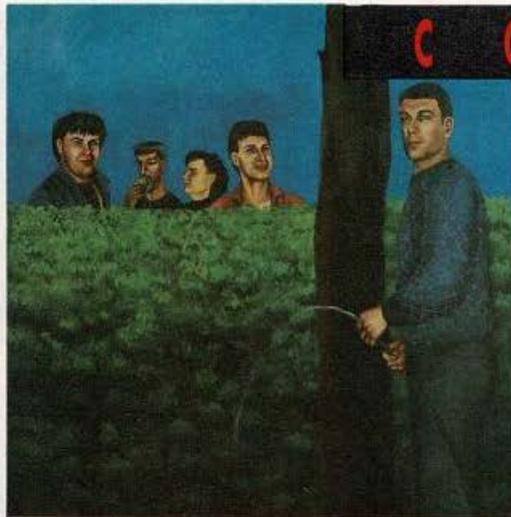
First 25 correct answers win a copy of EACH supersonic LP. Send your answers, plus your name and address, on a postcard to **rm** Mega Dance Competition, Greater London House, Hampstead Road, London NW1 7QZ. Entries must reach us by April 1.

STYLE ABSOLUTELY

The Style Council release their single 'Have You Ever Had It Blue' on Thursday, March 27. The song is taken from the soundtrack of the much talked about film 'Absolute Beginners'.

The song has been remixed by Robin Millar, with arrangements by jazz veteran Gil Evans.

RS



Painting by Joan Dawson

CURRYING FAVOUR

The Nightingales are back at last. Having spent recent months promoting Vindaloo Records, Rob Lloyd and his new line-up (well, two of them are new anyway) are back with an LP in April, 'In The Good Old Country Way'.

The Birmingham band have shifted axis somewhat, and replaced one guitar with some excellent fiddle (sorry — violin) and a whole host of bouncy rhythms. This, mixed with some of Rob's most considered and reflective songs, means this is one of their finest chunks of vinyl to date. The Nightingales are off on a European tour next week, but they'll be back for some suitably memorable gigs soonish. My god, is there no stopping the Vindaloo onslaught?

AS



BONEY MMMM

The Skeletal Family used to be one of those worthy little bands who seemed to have more credibility than ambition. They've since pulled up their socks (or should that be fishnets), brought in the not inconsiderable vocal talents of Katrina Philips and released a single, 'Restless'. Katrina, you may recall, was the voice behind the Colourfield last year, both on stage and vinyl and is, we can reveal, a bit of a card. She's since modified both vocal delivery and hairstyle, and now sounds like the ideal young woman to bridge the gap between goth and pop.

AS

C O N T E N T S

- 8 **BIG AUDIO DYNAMITE**
don lets talks video
- 12 **NEW ORDER**
it's not just about black puddings, says saucy nancy culp
- 16 **SINGLES**
examined by mike gardner
- 19 **ALBUMS**
hüsker dü, mantronix and lots more
- 20 **CHARTFILE**
with racy, pacy alan-jones
- 22 **LIP**
take two popsters, a boa constrictor and a jar of vas...
- 23 **CROSSWORD**
fun for all the family, folks
- 24 **EYED DEAL**
no surrender, young sherlock holmes, return of the living dead
- 26 **NEWS DIGEST**
robin smith is now 59
- 30 **BLOW MONKEYS**
snooker halls are trendy, too
- 32 **CHARTS**
uk singles and lps, mvs, cds, 12 inchers
- 34 **CHARTS**
us and disco
- 36 **CHARTS**
indies, eurobeat and reggae
- 37 **RM / PM**
- 38 **LETTERS**
- 39 **SUZANNE VEGA**
how punk rock influenced me
- 40 **LIVE**
prefabs, chakk, march violets and more
- 46 **BLACK BRITAIN**
rock the police state
- 47 **BPM**
james hamilton — more outrageous than sss
- 49 **CIRCUS CIRCUS CIRCUS**
what does chop chop chop mean anyway?
- 50 **SIGUE SIGUE SPUTNIK**
are they as vital as billy ocean?
- 52 **BANGLES POSTER**

■ Cover photography by Joe '6th generation rock 'n' roll' Shutter

● **EDITOR** Michael Pilgrim ● **DEPUTY EDITOR/LP REVIEWS** Betty Page ● **NEWS EDITOR** Robin Smith
 ● **FEATURES EDITOR** Jim Reid ● **DESIGN** Graham Black ● **FILM/VIDEO** Eleanor Levy ● **EDITORIAL**
 Diane Cross, Mike Gardner ● **CONTRIBUTORS** Alev, Stuart Bailie, Nancy Culp, James Hamilton, Alan Jones, Lesley O'Toole, Roger Morton, Chris Priestley, Paul Sexton, Andy Strickland ● **PHOTOGRAPHERS** Eugene Adebari, Paul Cox, Ian Hooton, Joe Shutter, Michael Putland, Barry Plummer, Patrick Quigly, Steve Wright ● **ADVERTISEMENT MANAGER** Carole Norvell-Read ● **ADVERTISEMENT REPRESENTATIVES** Tracey Rogers, Jo Weigold
 ● **AD PRODUCTION MANAGER** Keith Miles ● **TELE SALES MANAGER** Eddie Fitzgerald
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T O U R S ●

R E L E A S E S ●

N E W B A N D S ●

G O S S I P ●



LOOK OUT

Big Country release their single 'Look Away' on Friday, April 4. It's their first release for 15 months. The B-side is 'Restless Natives', taken from the film of the same name.

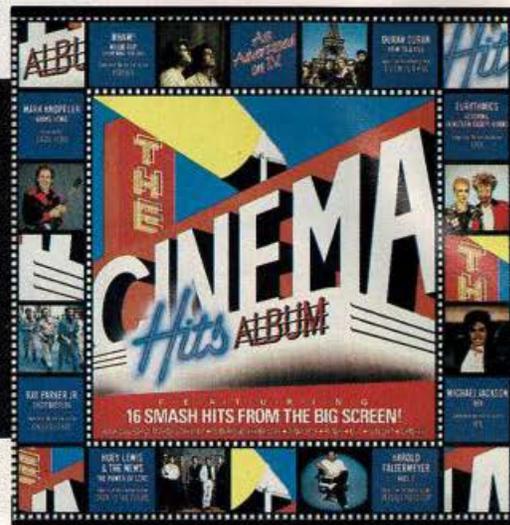
The 12 inch features an extended version of 'Look Away', and a selection of music from 'Restless Natives'.

RS

r m c a s s e t t e

Alright, alright, we were just testing to make sure you were awake. All our friends in Northern Ireland, your worries are over. Contrary to previous reports, you CAN send off for the fabulous rm cassette 'Spools Gold' as advertised in recent issues. Just follow the instructions on the coupons and we'll have a cassette winging its way across the Irish Sea before you can say 'A bottle of stout'. OK?

AS



FLICKS HITS

Yet another chance to win freebie records, you lucky people. This time we've got 25 copies of the very wonderful 'Cinema Hits Album', which features the likes of Wham!, Eurythmics, Michael Jackson, Duran Duran and many more, with hits from films such as 'Ghostbusters' and 'Beverly Hills Cop'. So save yourselves the price of a night at your local Roxy by winning one of these. Just answer the three questions below.

- 1 Michael Jackson's friend Ben was what; a) a dog, b) a rat, c) a hen?
- 2 Which pop star co-starred in the Bond film 'A View To A Kill'; a) Annie Lennox, b) Grace Slick, c) Grace Jones?
- 3 Which film featured Blondie's 'Call Me'; a) 'An American In Paris', b) 'Back To The Future', c) 'American Gigolo'?

Send your answers on a postcard to rm Cinema Hits competition, Greater London House, Hampstead Road, London NW1 7QZ. The first 25 correct answers out of the can on the closing date of Tuesday, April 1 win.

SWEET GENE

Hey charts, get ready to accommodate the new Gene Loves Jezebel single. 'The Sweetest Thing' seems certain to build on the more commercial sound and success of 'Desire', their last single, and finally catapult the Welsh wizards up the big boys' chart. Driving, melodic, darned right catchy in fact, 'The Sweetest Thing' could be a biggie, as the band move away from their cultist past and into the limelight. And why not? Index says there's nowt wrong with selling a few records.

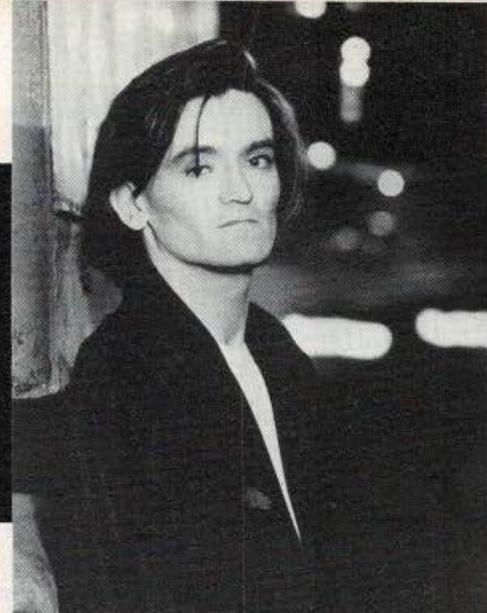
AS



compiled by PLASTIC ATTRACTION
 d i a n e c r o s s
 a n d y s t r i c k l a n d
 r o b i n s m i t h

Despite being severely unemployed on Elvis Costello's 'King Of America' album, Attraction Steve, Nieve hasn't been wasting time. He's teamed up with ex-Deaf School and Original Mirrors singer Steve Allen in the Perils Of Plastic. The result is the pop soul of 'Ring A Ding Ding'.

JR



CARRY ON SCREAMING

This week's contenders in the tartan corner comprise a pair of former jail birds, a Northern soul freak partial to African robes, a film maker and a habitual car crasher (fortunately not Andrew Ridgeley).

The **Screaming Nobodies** represent a head-on collision between manic musical chaos and frivolous pop — as exemplified by their current EP 'Burger King'. About as pallid and po-faced as the Pogues.

Apparently semi-legends in their native Edinburgh, the Nobodies' short career has been nowt if not chequered. Full marks to Zeke Manyika for blagging the

boys' free studio time under the pretext of recording his own LP.

Thence followed support slots with Orange Juice and Elvis Costello, plus production and photography duties executed by Malcolm Ross and Paul Haig.

Co-vocalists Gary Dempsey and Chidi Chickwe (!) also lent their mugs to a Bells whisky commercial, and we won't linger on the deportation from New York of the aforementioned for "currency irregularities".

All in all — rough, ready and probably certifiable.

LOT

SOMEONE CALLED SHARKEY

Feargal Sharkey's single 'Someone To Somebody' will be out on Monday, March 24. The flip side is a new Sharkey composition 'Coldwater', which he produced himself. Clever boy.

Feargal will be playing some European festivals in the summer, but no British dates have been arranged yet.

RS

C'MON!

BRONSKI BEAT

C'MON!

NEW SINGLE
ON 7" AND 3 TRACK 12"
AVAILABLE FROM 17th MARCH



THE WEDDING PRESENT

don't try to stop me, mother'

PRESENT AND CORRECT

Ooops, we missed out on this lot last year. **The Wedding Present** released one of last autumn's more frantic indie hits with 'Go Out And Get 'Em Boy', and if you missed out too — never fear. Their new single, 'Once More', is currently selling out all over the country, and includes their debut single on the back of the 12 inch. If it's possible, 'Once More' dashes along on an even faster flick of the wrist from that old guitar. Possibly the best thing to come out of Leeds since silly sock ribbons with team numbers on them.

AS



TIME WASTING

Paul Hardcastle isn't the only person who doesn't like having his time wasted. London brothers the Walkers are also ideal candidates for a time and motion study. Their classy soul debut on Club 'Hey! Don't Waste My Time', has that vital three letter word added to differentiate it from Mr Hardcastle's hit of the same name.

Ray, Bassy and Norman originally formed dance troupe Torso, who starred in Adam Ant's 'Prince Charming' and 'Stand And Deliver' videos. Now they're working with producer Bill Wolfer, former Jacksons' keyboard player, who also worked on Shalamar's 'Dancing In The Sheets'.

Keep on keepin' on. . .

DC



QUEEN OF SCOTS

Queen release their single 'A Kind Of Magic' this week. Written by Roger Taylor, the man who brought you 'Radio Ga Ga', the song is featured on the soundtrack of the forthcoming epic adventure film 'Highlander'.

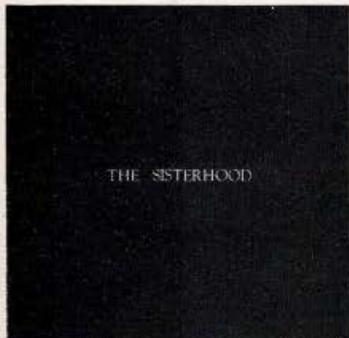
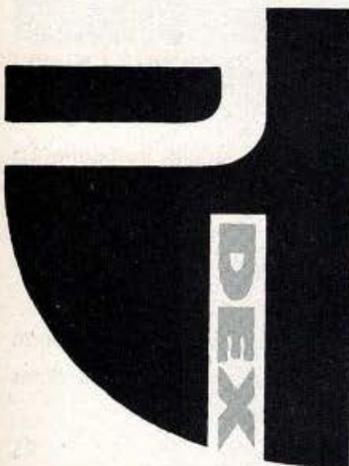
The flip side is another song from the film, 'A Dozen Red Roses For My Darling'.

Directed by Russell Mulcahy, 'Highlander' stars Christopher Lambert and Sean Connery in a tale of good versus evil spread across four centuries. The film should open in the spring.

The video for 'A Kind Of Magic' will be premiered on 'The Tube' on Friday, March 21. It incorporates some of the most extensive computer animation ever seen in a promotional film.

Queen's summer tour dates should be known soon. Already we've heard that they will be playing a massive show at Wembley Stadium in early July, with the Alarm also on the bill. More details as we get 'em.

RS



TWISTED SISTERS

Now hang on a minute. This is getting confusing. When the Sisters Of Mercy split up and regrouped into two camps, they made things a bit awkward for their not inconsiderable army of fans by squabbling over use of the same name. **The Sisterhood** (Andrew Eldritch's version) have wasted no time at all in hitting the top end of the indie charts. 'Giving Ground' treads familiar ground to these ears (you can almost hear the dry ice, if that's possible) but it's keeping the faithful happy while the Mission get their own act together. This one could run and run.

AS



THE TIME FOR LOVERS

Following the recent successes of Sophia George and Audrey Hall in the pop-reggae field, 'Time For Love' by **June Lodge** and **Ruddy Thomas** has been reactivated. Originally released a few months ago on 12 inch, the song lost out in the Christmas rush, but the signs are it will fare better this time around. Both singers have received acclaim within reggae circles, with June Lodge topping a recent Jamaican poll as best female vocalist. The song is a slinky superior piece of lovers rock, with the inimitable Sly and Robbie rhythm machine giving the whole thing maximum danceability.

SB

T H E R M E P

Ooops, it seems them old credits on the New Order track are slightly wrong. . . It should read as follows: 'Sub-Culture' (New Order). Produced by New Order and remixed by Joseph Watt. © Factory Communications 1986. © Factory Communications 1986. Published by Be Music. Apologies to all concerned.

NEWS DIGEST IS ON PAGE 26



DEPECHE MODE

BLACK CELEBRATION



NEW LP/CHROME CASSETTE/COMPACT DISC

88_86_7498888 march 31st BRIGHTON CENTRE april 2nd DUBLIN RDS CENTRE april 4th BELFAST MAYSFIELD CENTRE april 6th GLASGOW SEC april 7th WHITLEY BAY ICE RINK
april 9th BIRMINGHAM NEC april 10th BIRMINGHAM NEC april 12th MANCHESTER APOLLO april 13th BRISTOL HIPPODROME april 14th BOURNEMOUTH INTERNATIONAL CENTRE
april 16th LONDON WEMBLEY ARENA april 17th LONDON WEMBLEY ARENA

STUMM 26



THE

B·A·D

THEORY OF VIDEO

For those of you who still care about these things, B A D are about the best-looking rock group you're going to get in Britain this year. They're multi-racial, cool punkin' and at least two of them are under 25.

Their music's pretty good looking too: a subtle confection of everything that is 1986 and simply begging to be made into a video. Pity, then, that the vid for 'Bottom Line' was more than averagely rock 'n' roll in its flagrant sexism. The video for their new single, 'E=MC²' is, one hopes, a different affair.

"Some of it is filmed at the Serpentine," says Don Letts. "The idea is just to let the band play and have the song speak for itself." Letts, more than anyone else, should know how to handle the group's videos. A former video maker himself, and an early chronicler of the 1976 punk scene, Letts has a big say in all the Dynamite videos.

"I don't know if I'd want to direct our videos, though." (Luc Roeg directs 'E=MC²'). "It's difficult to watch myself and all the others all the time. It's nice to be told what to do.

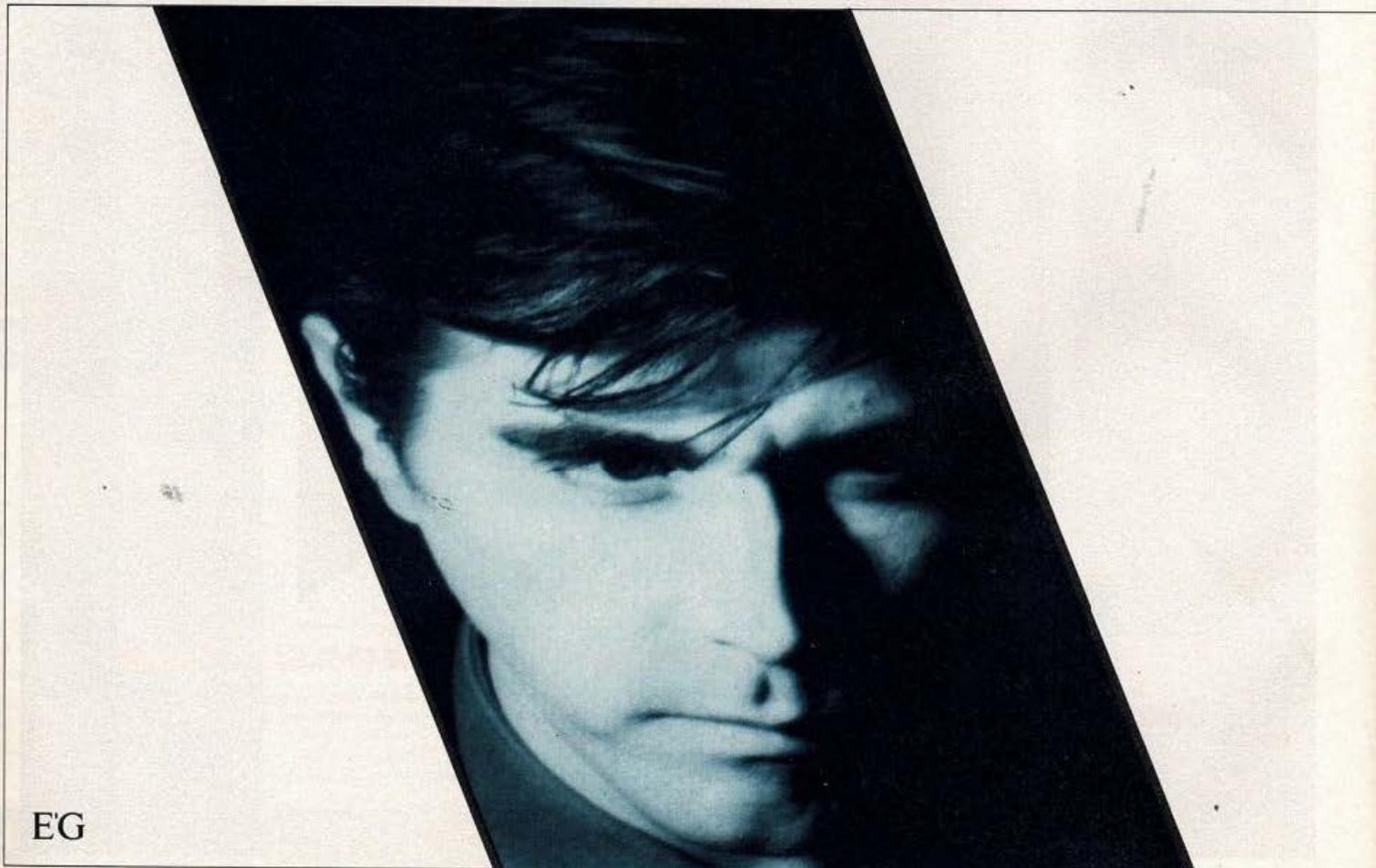
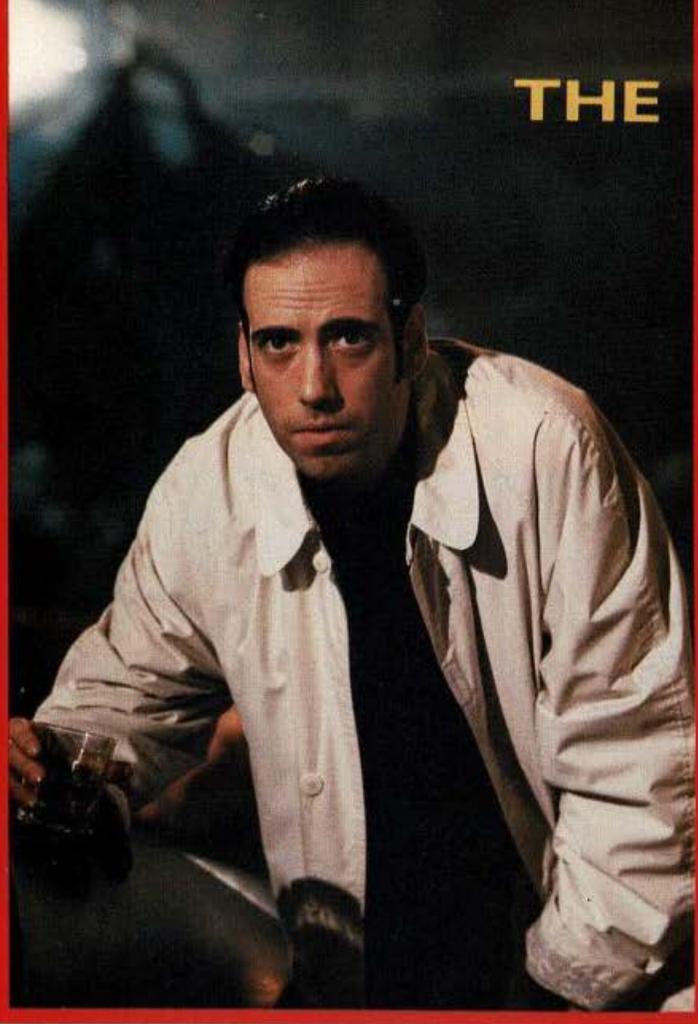
"With cinema, you can do so much more. But to me, it's just one aspect of the group — we are very much a live band. A lot of videos are used to disguise the fact that the band are ugly mother f****s and they can't perform."

B A D aren't ugly and they **can** perform, and as you read this that's just what America is finding out.

"We're playing six dates in America," says Don. "Then we're going back to England to start the next LP."

■ Jim Reid

Photos by Adrian Boot



EG



BRYAN FERRY

Is your love strong enough?

THE NEW SINGLE
7" & EXTENDED 3 TRACK 12"
FERRY4 FERRX4

- Nancy Culp**
'Black Celebration' Depeche Mode (Mute LP)
'I Don't Remember' Peter Gabriel (Charisma LP track)
'Low Life' New Order (Factory LP)
- Lesley O'Toole**
'Love Is War' Brilliant (WEA)
'The Wrong Road' The Co-Betweens (Beggars Banquet LP track)
'Bad Thing Longing' Hipsway (rm EP)
- Andy Strickland**
'And She Was' Talking Heads (EMI 12 inch)
'Kiss' Prince (WEA)
'God Star' Psychic TV (Tube video of forthcoming single)
- Mike Gardner**
'Hello Darlin'' Tippa Irie (UK Bubbler)
'Beating In My Head' Blue In Heaven (forthcoming LP track)
'Animal (F*** Like A Beast)' WASP (Music For Nations)
- Betty Page**
'Measure For Measure' Icehouse (forthcoming Chrysalis LP)
'Love Comes Quickly' Pet Shop Boys (Parlophone 12 inch)
'Love Missile F1-11' — The Bangkoks
'Mix' Sighe Sighe Sputnik (Parlophone 12 inch)



SOUTH COASTING

● The revival in the fortunes of the 'fair' city of Portsmouth continues this week with the release of a compilation cassette of local music. 'Against The Tide' is a fairly typical mixture of music from a city's young and not-so-youngsters. Covering the whole range from psychobilly and punk, to rock and weird, it's well worth a listen (particularly if you're fortunate enough to be a southerner). There's even a track from Peel favourites, Renaldo And The Loaf, though the likes of Emptifish, Red Letter Day and the other 26 (are there really 28 bands in Portsmouth?) will be unfamiliar to most. There's also an excellent booklet accompanying the cassette, and it can be yours from Bite Back, 14 Teddington Road, Southsea, Hants for £2.99 plus postage.

AS



VIOLA WILLS

Here's a sanctified sister who's switched the controls to sultry soul and come smooching home with a winner, the freshly-remixed 'Dare To Dream'. Viola Wills is the lady, and the Streetwave 12 inch is a joybringer for anyone who had the LA lady boxed and packaged into purely pop-disco. In '79 'Gonna Get Along Without You Now' opened her chart account and that old standby's been her only entry thus far. "The funny thing about that record is it just won't die, it was released in France recently and it went right up the charts again," says Viola. "But every artist can use one of those and it's certainly kept me working." But she'd already been earning a wholesome crust for many a moon by then, right back to the late Sixties when Barry White nabbed her for the Bronco label in Watts, LA. "That was when I was a really young girl. But the real breakthrough was when Joe Cocker brought me to England in the early Seventies." That's when Viola got that Sanctified Sister handle, with old Sandpiper Lungs using her in the backing chorus for his 1972 Mad Dogs And Englishmen tour. "With Joe, another element came in, which was rock. It was kind of hard to pinpoint me, they were looking for that heavy r'n'b sound that I just didn't have." But then she never had the regular soul education in the first place. "My grandmother wanted me to be an opera singer. I went to the Conservatory Of Music and learned to read music. I had no background in soul or disco, in fact I was an old teenager before I was exposed to that." There, reckons Vi, lies the reason she's missed the mainstream: she's never known what her specialist subject is. She's taken dance honours of recent times with versions of 'If You Could Read My Mind', 'Up On The Roof' (her Eurobeat hit of 'Both Sides Now' adorns the new 12) but 'Dare To Dream' gives her a lot more style to stretch into. "It was directly inspired by Jesse Jackson, in his inaugural speech he said something about daring to dream and it was totally inspirational. I was just trying to put myself in his place and identify with what he was saying." These days Viola lives in Minneapolis, which means she gets to know the inside of planes pretty well — she travels back to LA twice a week for her UCLA course in studio technology. "I wanted to learn what is Dolby and what is one-fourth and three-fourths. Engineers say things that go right over my head." PS

BALAAAM
AND THE ANGEL

SHE KNOWS

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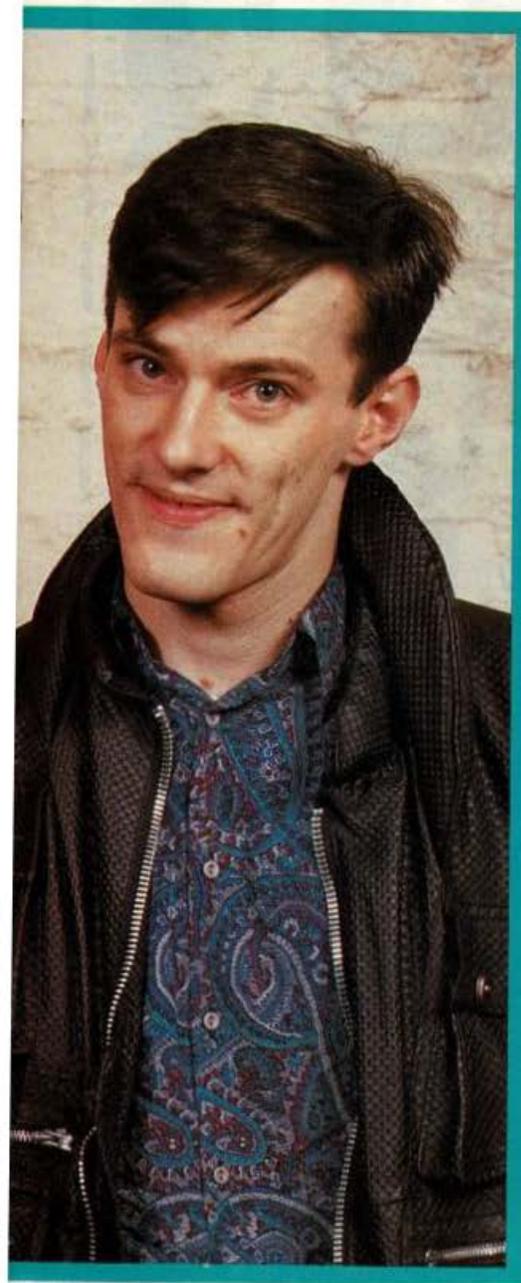
THIS BAND CAN



... usually involving copious amounts of Pernod and Asti Spumante, as consumed by Nancy Culp, risking life and limb on the road with New Order.

Photos by Joe 'Hic' Shutter

GIVE YOU A HEADACHE



It's gone midnight, and we're on the M62 between Manchester and Bradford with a complete madman at the wheel. I'm halfway under the front seat, clutching onto my handbag for dear life, whilst the lunatic next to me grins slyly, hellbent on burning up the motorway and any other unfortunate vehicle that dares to venture into his path.

I suppose if this had been 'Game For A Laugh', or some other such nauseous quiz show, the TV audiences would have been crying into their cupcakes.

From the tiny, overloaded back seat of this natty Nissen sports car, comes the plaintive cry "Ere Hooky, pull over, willya? I've gorra gerrout!" I glance over at the digital speedometer and shut my eyes.

Hooky takes the car leapfrogging over the three lanes to the hard-shoulder. We screech to a halt. An icy blast hits me as I open the car door, get out, and step straight into a snowy puddle. Barney Sumner scrambles over the tangle of arms and legs out onto the roadside where instant relief awaits him.

This is life on the road with New Order.

The reason for our unscheduled stop? Probably one too many 'Headaches', the like of which Peter Hook has gleefully been tipping down us all night. For the uninitiated, a 'Headache' is the lethal mixture of New Order's two favourite tipples — Pernod and Asti Spumante. And believe you me, a headache is what I had on that Godforsaken stretch of road.

Would I ever get back to Manchester alive? Would Hooky and Barney live to see the release of their next single 'Shell Shock'? What about the next date in Warrington?

Since my original head-on clash with them last year, New Order's chaotic musical ramblings have taken a firm grip on me. My extreme fondness for them as individuals has started to embrace their music.

Hearing their next two singles, 'State Of The Nation' and to a lesser extent 'Shell Shock', and seeing them play hotter than hell fires on that cold Friday night in Bradford, my affection for them was firmly cemented.

100 or so miles away in Coventry, Sigue Sigue Sputnik were inciting mayhem with their particular sex-soaked collection of devil's tunes. New Order were doing the same thing to the masses at the St Georges Hall. True, there wasn't a riot, but there were times when it got a wee bit sticky.

The minute they came on, the crowds at the front started their demolition act. By the end of 'State Of The Nation', the glasses and sputum were flying. Curious, all this violence they attract. You have to get right down the front to appreciate why, so that's exactly what I did.

Sandwiched between the stage and the speakers, right in line with Peter Hook's tootsies, the sheer force emanating from that stage got too much for me and I headed for the back. The intense vibrations of suppressed violence the band send out were getting to me.

The next day in the dressing room at Warrington, Hooky collars me on my accusations, in my review of their last gig at Liverpool, that most of the potentially antagonistic waves were coming from him.

"That's a pretty heavy thing to level at one person, you know," he says, strung across two chairs with a challenging look in his eyes.

"Making one person responsible for all the violence." Well, I think you provoke them, Peter.

"I know you do, but I don't. I always retaliate, I never instigate. If someone spat at you, what'd you do?" Ah, I have to admit that I'd probably want to kill them too.

"Well, what difference is there?" But you're on stage and in a position of responsibility, I say.

He leans further back in his chair and speaks even

more quietly than usual. There's that characteristic mocking tone in his voice, which almost makes me feel guilty for tackling him on the subject.

"I know, because they've put you in a position, they expect you to act in a certain way, don't they? I mean, I'd never dream of going up to somebody and spitting at them. I've thrown cans at bands that were particularly bad, but you don't bother seeing them again.

"The people who come to our gigs and spit are generally the ones who are dancing and who are at the front. It's not that they are pissed off or anything, they just do it... I don't know why. Just 'cos they've paid you £4.50! I mean, the irony of it all is that they're paying £4.50 to me, to come in to spit at me, and then they get surprised when I land them with my guitar!"

He shakes his head and sighs — he's a strange kettle of fish. On stage he stands there, fixing the audience with that potent stare of his, end of guitar at the ready.

As Gillian later points out to me: "That really gets you when they start throwing bottles. I think I look more at the audience than anyone else, apart from Hooky who tends to look out for bottles."

It's very easy to dislike Mr Hook intensely, as he swings the end of his bass about in a series of guitar-as-a-phallic-symbol poses. Yet offstage he's charming, with an enviably sarcastic wit. There's also an out-of-character gentleness about him, and I'd say, that under all the macho toughness and speedway dare devil antics, Peter Hook is one big softie.

He seems genuinely concerned with the welfare of everyone, and ends up chiding me for even writing about the pugilistic scenes at their concerts.

"The thing is, though, that you shouldn't write about it 'cos you only encourage them. If people read it, they'll go 'Ere, let's go and gob at 'im 'cos he'll have a go at us'. It's funny, innit? It's fun — 'cos people are meatheads... I'm a meathead, I don't differentiate myself. I'd probably act in exactly the same way if I were in their position. It's just position." Yes, but the thing is, that you're in a position of influence!

"Yeah, but I don't think I should be. Which is why I don't like people like Red Wedge, people who preach or sermonise. I don't think that they've got any authority."

Sadly, authority or not, they still do it. And no doubt, whether or not I write about it, the local meatheads will still be out in full force at the next New Order gig to generally sour the whole proceedings in a very adolescent fashion. This habitual violence at gigs seems to be happening with a sickening frequency.

"I think it's a terrible thing," opines Steven, "but it's the state of the nation, isn't it?" (No pun intended here, surely?)

The nasty taste of the evening is soon washed away by copious amounts of Pernod, a stonking good set and the ever-heartening sound of Barney wandering around those immortal lyrics like a lost soul.

Indeed, so good was the Bradford gig that only once did Hooky look like he was going to stop chewing gum and start chewing up the front row.

Anyway, you'll all be relieved to hear that we made it back to Manchester in one piece and partied on 'til the wee small hours down at New Order's personal investment, the Hacienda.

The next day dawns and so does another gig, this time in the middle of the so-called Warrington New Town. In reality, it looks like no more than a collection of tin and brick huts. Steven grimaces at the prospect.

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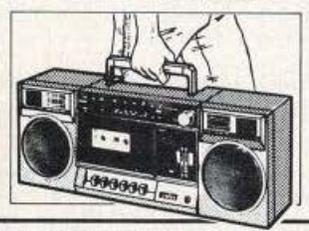
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FROM PREVIOUS PAGE

"Hmm, Warrington's a strange place." Why come here then? "Because we've never been before and I thought it was all right. I didn't realise they'd built the new bit miles out of Warrington, out of tin."

A gloom descends on the ranks and stays there throughout the evening. Inside the Spectrum Centre, a vast aircraft hanger of a place more suited to basketball matches, New Order grimly sound-check.

Catching Barney afterwards, he smiles at me in that kiddish way of his then falls face down on the table. He's looking the same colour as his yellow jumper, and the bags under his eyes could hold a week's shopping.

"Come on then, let's do this interview." He sighs and picks up an omnipresent bottle of Pernod, two plastic glasses and a carton of orange juice. Methinks this touring jape is getting to him, and after only three days on the road!

What on earth he's going to be like after the forthcoming 23 date US tour is anybody's guess.

"I hate it. I like the first six concerts, then, after that, it becomes a problem 'cos I never quite get over it. I get so worked up that after, I feel drained, really drained and it don't seem to go away, that feeling — it just builds up."

He's sprawled out on the chair in front of me with his stomach bared. His eyes are practically closing and since he has the unnerving habit of pulling at the hairs on his belly, my attention is rivetted to his navel rather than his answers.

"I am a lot happier though, and a lot more self-assured because of the group." Why, were you paralytically shy when you were younger? "Yeah, I was. I was shy of girls, not lads but girls. I couldn't speak to girls." How old were you when you first went out with one?
"Thirteen."

Well, how old were you when you lost your virginity? He chuckles and pulls himself up from the chair. "Thirteen." Was it the same one?

"Yeah, on a council estate, rough and ready, eh?" Did you think it was over-rated? Most people do at first.

"Yeah, 'cos I didn't know what to do, I was just lying there. She was 16 and I was 13. I just lay there for about five minutes then put me pants on and went 'ome. F***in' 'ell, I was too shy to move! I thought, if I move she'll f***in' think I'm a f***in' pervert or something!"

He's obviously got over both his fear of women and his fear of being a pervert, as he's now married with a kid. That's another strange thing about this band. For a group that can be remarkably punkish in attitude, they are also amazingly conventional.

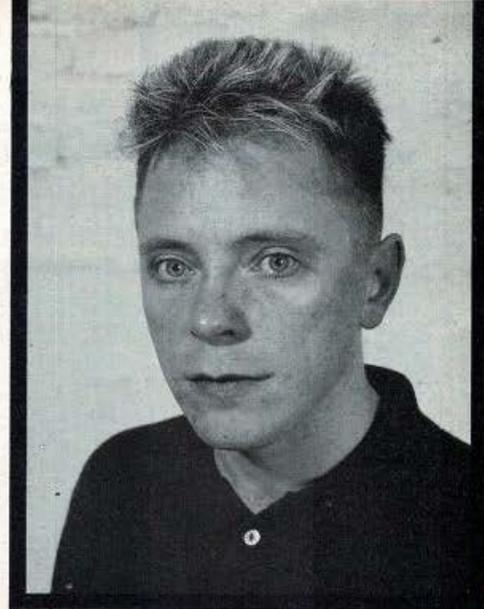
Gillian and Steven, a long time twosome, stay noticeably together off stage and congregate in corners of the dressing room, conversing in their own quiet code. She freely admits that she'd rather be back in Macclesfield than on some 30 date foreign tour.

"We're just home lovers really, me and Steve. Isn't it awful? I'm all right once I get there, it's the thought of it."

I'm consumed with curiosity as to how they met. I mean, I've heard all sorts of strange stories.

"I used to sit next to his sister in geography at school! Isn't that romantic? She used to go on about her nutty brother who was in this band called Warsaw, all the time. Then, when I was in this sort of group, we used to rehearse next door to where they did."

"We bought one of their records off him and I thought they were terrible. So we went to see if they were as terrible as I thought. After the gig, he gave us a lift back in his car," (quite a thing in Macclesfield), "and that was it! I think it was the white, see-through cheesecloth shirt that got me..."



Ho, ho, time for me to run off to the photo-files, I thought. Time, too, to head back to Manchester after a rather sobering gig.

The next day, half asleep on the train, it suddenly struck me why I like to hate this strange, erratic hotch-potch of a band.

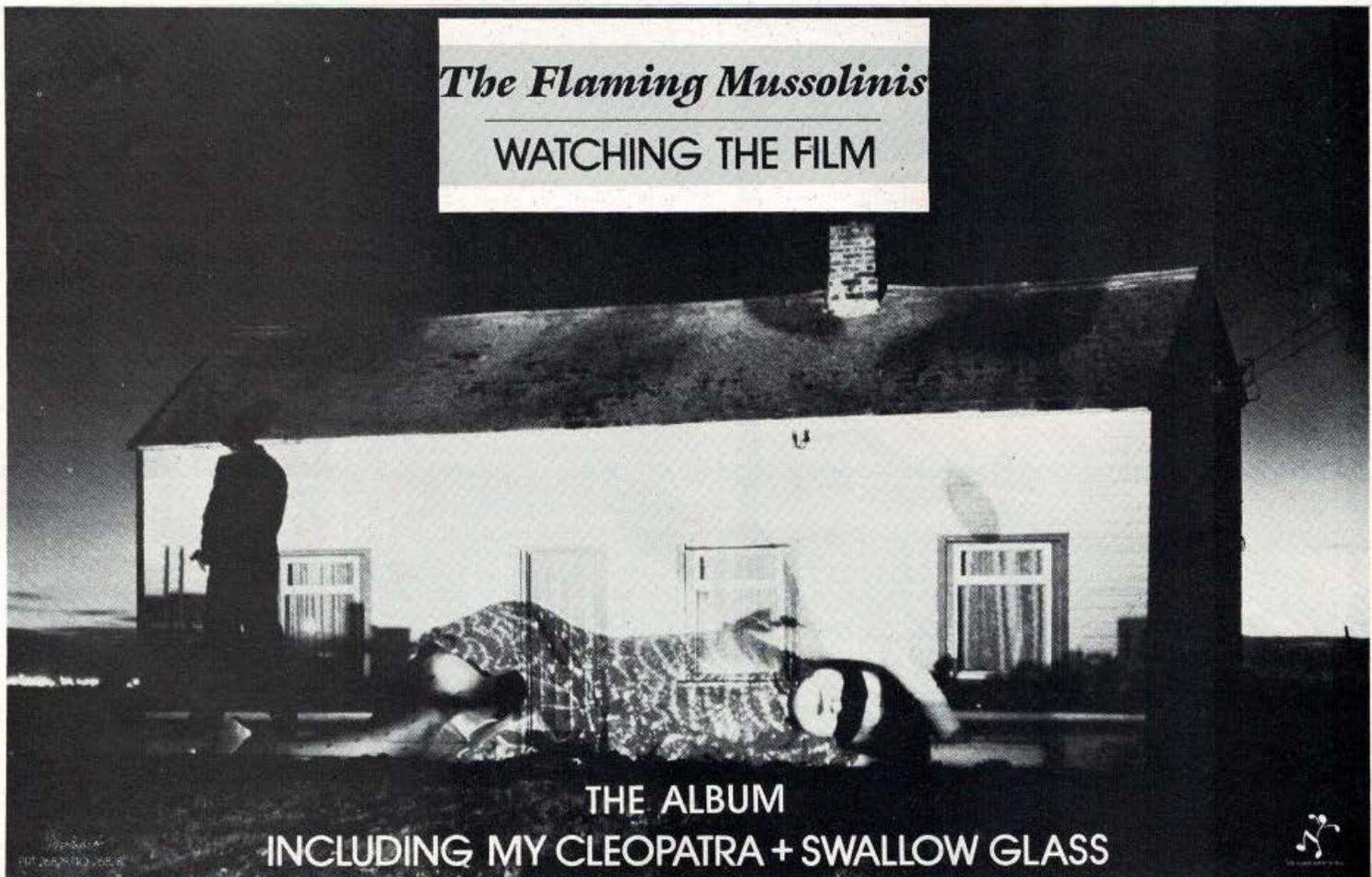
The clacking rails seemed to be singing 'Perfect Kiss' to me, but the chorus was ever-so slightly changed. It went something like this: 'I know/and you know/we believe in the big Pernod!'

Listen to the message in those well-oiled wheels, me dears. The secret of my ambivalent attitude is in the bottom of that sixth glass.

I'm drowning in New Order's peculiar charm with the best of them, and I wouldn't have it any other way — would you?

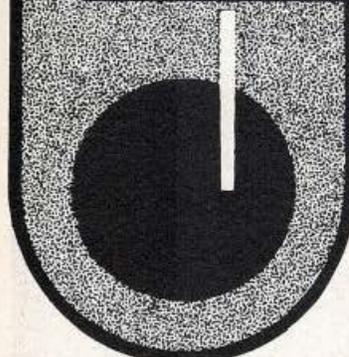
The Flaming Mussolinis

WATCHING THE FILM



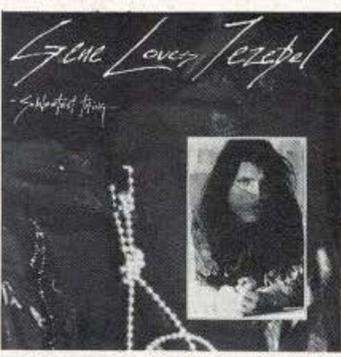
THE ALBUM
INCLUDING MY CLEOPATRA + SWALLOW GLASS

S I N G L E S



SINGLE OF THE WEEK

GENE LOVES JEZEBEL
'Sweetest Thing' (Beggars Banquet) A sparkling cocktail of pop rock with some spicy ingredients, from vintage Sixties Stones swagger, to U2's power, to the purple hazed sweetness of golden aged American psychedelia, all shaken with energy and verve. I seem to remember that this bunch were a dour collection of misery. It's nice to see what a smile can do.



GOOD SHOTS

SAM COOKE 'Wonderful World' (RCA) Re-released because of the stylish Levi 501 adverts, it serves as a timely reminder of the elegance and effortless grace of the first black singer to take on the white record business and win, without losing one iota of integrity. The first government to put Sam Cooke records on the National Health gets my vote.

JANET JACKSON 'What Have You Done For Me Lately' (A&M) Michael's baby sister turns in a barnstorming floor-filler that sweats like all good soul should. She's managed to force Jimmy Jam and Terry Lewis to leave their usual SOS

Band riff and produce a steamy mutant on Prince's breathy style.

TIPPA IRIE 'Hello Darling' (UK Bubbler) A marvellously joyous light jazzy stroll through the chat-up technique of Mr Irie. It's as lovable and cute as the Andrex puppies on TV, and many times more entertaining.

LONNIE HILL 'Galveston Bay' (10 Records) Those who like their sweet soul with that 'round midnight languidity, their horns silky smooth and vocals cooing with urgency, will like Lonnie Hill's deft piece of disposable elegance.

JERMAINE JACKSON 'I Think It's Love' (Arista) Janet and Michael's big brother — fresh from helping to launch the career of Whitney Houston — is still producing an effervescent brand of pop/soul that doesn't disgrace the family name.

FALCO 'Rock Me Amadeus' (A&M) I do find this ludicrously inane ditty enjoyable. He's an Austrian singer and not the Tottenham Hotspur centre forward. Mind you, the way the latter's being playing recently it could be him. We've certainly been playing like we haven't got a striker. Maybe next season, eh?

THE COVERS

TWISTED SISTER 'Leader Of The Pack' (Atlantic) The Shangri Las' doom tune gets a surprisingly low-key treatment from Dee Snider's masters of restraint and taste. But the gem on this disc lurks on the B-side. 'I Wanna Rock' is a raucous anthem of headbanging heaven that's preceded by a humorous introduction from their characteristically over the top video. It's wonderful nonsense.

HERMAN ZE GERMAN AND FRIENDS 'Wipe Out' (Capitol) The old Surfariis wave cruiser and 'Ready Steady Go' theme is performed with the lightness of touch you'd associate with a steamroller on a road of eggs. But what do you expect from Herman Rarebell, drummer with the excellent Scorpions?

JAMES TAYLOR 'Everyday' (CBS) While the majority of American singer-songwriters are leading the dissent against the social cost of Reagan's policies, and have stopped watching the grass grow under their feet, sleepy James Taylor lifts his head long enough to wander lethargically through Buddy Holly's love song. Dismal.

MANFRED MAN'S EARTH BAND 'Do Anything You Want To Do' (10 Records) It's difficult to listen to this without hearing the electric rush of the Eddie And The Hot Rods' original. It's even more difficult to take this disappointingly lame cover from a man who has successfully translated Dylan and Springsteen

songs into vibrant singles without losing an ounce of their bite.

TIM HEALY 'If You Could Read My Mind' (Columbia) Dennis of 'Auf Weidersehen Pe!' boldly goes where Jimmy Nail has gone before, with a hardly earthshattering version of Gordon Lightfoot's soppy love song.

S L I P S

QUEEN 'A Kind Of Magic' (EMI) Their majesties plod through 'Radio Ga Ga' territory without any pretensions to anything as lowly as a song. The theme from the new Russell Mulcahy directed film 'Highlander' is rescued from total evaporation by Freddie's spirited vocals and some marvellous, but all too brief, guitar pyrotechnics from Brian May.

LATIN QUARTER 'Modern Times' (Arista) Deceptive single, this: First it appears to be just another turgid pop single with no ideas, no finesse and no real attack — then a lyric pops up and shocks you, like lemon juice on a mouth ulcer, with its banality.

BRONSKI BEAT 'C'Mon C'Mon' (London) After the magnificence of 'Hit That Perfect Beat', the Bronski's made a case for getting the pastel shade suits and dodgy moustaches of Modern Romance out. Let's not forget the embarrassing Black Lace dancing that goes with it. 'C'Mon C'Mon' is obviously a close relative of 'Best Years Of Our Lives' or 'High Life' by its resemblance.

BRYAN FERRY 'Is Your Love Strong Enough' (EG) Despite all the 'Avalon' guitar shimmers on the verse, the chorus has enough mundanity to make Opus sound like the most sumptuous musical experience of all time. Bryan slaps on his usual sensitive wall flower at the party croon but it has about as much magic as 'Brookside's Harry Cross has smiles.

NEW ORDER 'Shellshock' (Factory) This sounds not unlike the designer label offspring of the Thompson Twins and Human League with a dash of Freeez's 'IOU' period high-jinx. Somehow I expected a bit more than treading water from the Manchester fun bunch.

reviewed by



mike gardner

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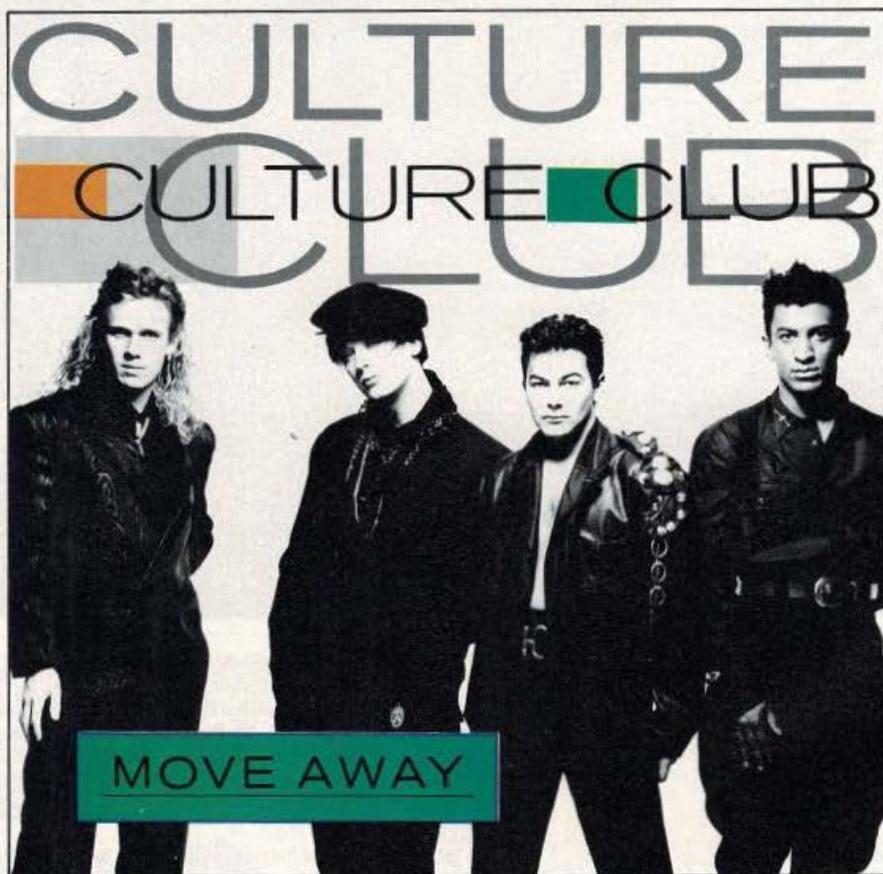
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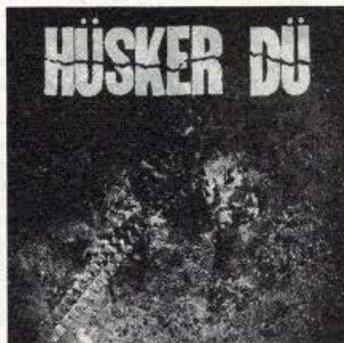
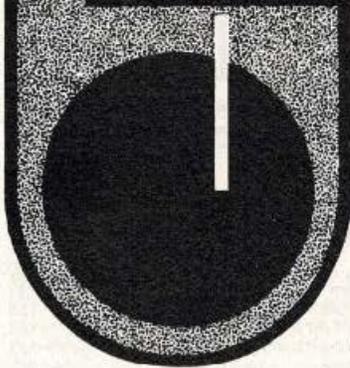
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A L B U M S



HÜSKER DÜ 'Candy Apple Grey' (Warner Brothers WX 40)

Now on their seventh album, the alternative Minneapolis role models move away from the purely primal thrash of their beginnings to embrace more conventional pop mannerisms.

The brutal, speedquake blur of Bob Mould's guitar still provides the fulcrum of the Hüsker doings, but the production is getting cleaner, and a more delicate side is emerging.

The blessing of having two such different songwriters is readily apparent on 'Candy Apple Grey'. The candy songs are from drummer Grant Hart's simple, driving melodies. The apple songs come in the form of Bob Mould's semi-formless bursts of energy.

'Crystal', 'I Don't Know For Sure', and 'Eiffel Tower High' are prime examples of Mould's bamalam Buzzcockean Ramoning. Hart's are more personal songs of love and loss: the brilliant, melodic uprush of the single 'Don't Want To Know If You Are Lonely' and the REM twang of 'Sorry Somehow'.

What sets Hüsker Dü apart, is that even with the two dreamy, acoustic tracks, and Hart's piano ballad 'No Promise', it still seems like they've only just got it under control. Two steps forward, no steps back. Bite the apple. ■■■■

Roger Morton

RED GUITARS 'Tales Of The Expected' (Virgin V2373)

The single, 'National Avenue', is either a searing, impassioned testimony of life in a northern town or a limp, insipid whinge. All depends on personal

opinion, really, and I tend to opt for the former.

In this instance though, the tales ain't of the expected variety. I'd expected a clutch of songs to rival 'National Avenue', but the only ditty to come close is the preceding single, 'Be With Me'. Haunting, echoey guitars and poignant handling of that most basic of human instincts — lurve (man). But whatever happened to progress?

The inherent politicism of early singles like 'Good Technology' seems to have been swamped by a wave of meandering and occasionally cliched verbosity. 'I've got 15 years of tears in my eyes' indeed. Yik. The Guitars are heading towards being more ponderous than Prefab, to coin a Robin Smith phrase.

'Play your music, make me cry' opines Rob Holmes on 'Sweetwater Ranch'. Sorry old boy, this raises precious few lumps in the throat.

Good old-fashioned rock is all very well, but it's about as ripe for the picking as last year's strawberries. ■■■■

Lesley O'Toole

MANTRONIX 'The Album' (10 Records DIX 37)

OK, you admit defeat. After two sides of maximum Mantronix there's no alternative. 'The Album' doesn't so much beat you into submission, it hits you, firmly mind, from every direction. There's more crammed into this record than President Marcos' travelling suitcase. It's a veritable front store window for all of hip hop's tricks and turns.

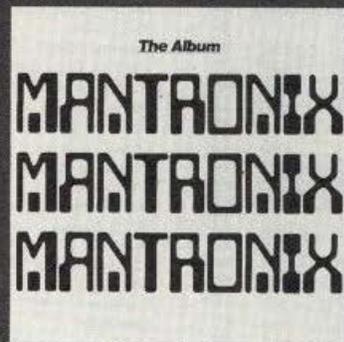
... And sometimes it's all a bit too

much. Mantronix — Mantronik and M C Tee — have battered and beaten the beat until, at times, it's almost out of control. Consequently, while 'The Album' is never less than compelling, it is not always smooth listening.

There are plenty of fine moments: 'Needle To The Groove', great big slurps of orchestrated electro; 'Hard Core Hip Hop', feisty, exuberant, dance fest showdown; 'Ladies', light, loping, body groove. There is also the permanent, perpetual hammering of a mind-numbing rap which does nothing at all for this disc's potency.

And there you have it. A record that's difficult to ignore, but in the final analysis a record just too jammed, too beaten, too fussed to make it into the frame. ■■■■

Jim Reid



THE FLAMING MUSSOLINIS 'Watching The Film' (Portrait PRT 26828)

Oh dear, I'd always managed to steer clear of this band, and this LP only serves to confirm my worst fears. How a group of competent musicians can put so much time and effort into such a limp bunch of songs is totally beyond me.

The Flaming Mussolinis have absolutely perfected their art, namely injecting enough musical muscle and vocal posturing into their frankly dire material, that there must be a great many people who think this is 'a great pop band'.

Great pop, unfortunately for the Flaming Mussolinis tends to rely on good songs, but only the hook of 'Swallow Glass' comes anywhere near

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

to being memorable. 'Watching The Film' has to be the blandest, cockiest pop/rock record I've heard for a very long time, with too much effort being channelled into totally the wrong things. ■½

Andy Strickland

GREGORY GRAY 'Think Of Swans' (CBS 26655)

An awkward album. The angst ridden Scottish songwriter writes massively over-produced rambling tunes. His voice is somewhere between a very bad impersonation of Feargal Sharkey and the vintage growl of Alex Harvey.

Quite where CBS are trying to place Gregory is beyond me. The songs all sound as if they've come from some dreary Seventies concept album. What about these lines from 'Strawberries'? "The strawberry out of your reach, what is the price you'd pay, is it growing into telephone numbers" — pretty deep, huh?

I could think of little else but taking this record off. ■

Robin Smith

FRANK SINATRA 'His Greatest Hits' (Reprise WX32/92-3927-1)

Oh Francis, why didn't you retire when you still had cheekbones and something resembling that once rich voice of yours?

'New York, New York' was probably Frankie baby's last fling with a winning, jacket-over-the-shoulder show stopper, and it begins this patchy retrospective of the maestro's later work.

The lazy 'Summer Wind' or 'Girl From Ipanema' match it for vintage Sinatra charm, but this collection suffers from too many bad covers of songs from the Sixties that Frankie shouldn't have touched with the proverbial barge pole. 'Mrs Robinson' and 'Yesterday' are particularly painful.

With faves like 'My Way', 'Something Stupid' and 'Strangers In The Night', it's Frankie as the waist fills out and the hundredth Las Vegas season beckons. Still cool, but just beginning to verge on the ridiculous. Doo bee doo bee do indeed. ■■■■

Eleanor Levy

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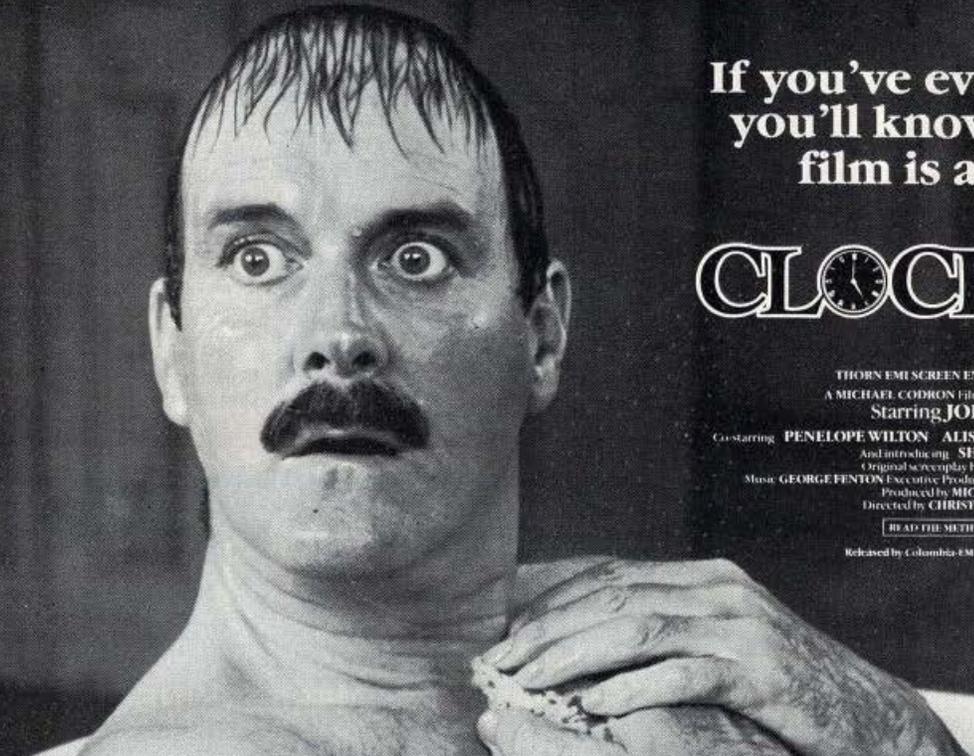
A L A N J O N E S ' CHART FILE

● **mm's exclusive survey of 1985's top acts is based on the year's top 3,500 singles and 7,000 albums as determined by Gallup. The points totals shown on the right of artists' names indicate their relative popularity. For example, for every 1,520 Madonna singles sold, record shops shifted 647 singles by Jennifer Rush, and 533 by Tears For Fears. Each point represents approximately 1,800 sales for singles, and 2,500 for albums. The singles and albums rankings used to derive the tabulations which follow are available from Gallup, 202 Finchley Road, London NW3 6BL, for £100.**

TOP SINGLES ARTISTS 1985

1	16	Madonna	1520
2	—	Jennifer Rush	647
3	71	Tears For Fears	533
4	—	King	520
5	—	Bruce Springsteen	510
6	3	Wham!	490
7	—	Paul Hardcastle	465
8	—	Elaine Paige and Barbara Dickson	443
9	—	Dead Or Alive	421
10	31	Sister Sledge	386
11	—	Feargal Sharkey	374
12	20	Shakin' Stevens	363
13	—	Go West	355
14	—	Marillion	354
15	—	Foreigner	353
16	41	Eurythmics	352

17	—	David Bowie and Mick Jagger	348
18	—	Phyllis Nelson	340
19	—	A-Ha	332
20	25	Prince	321
21	18	Kool And The Gang	320
22	—	Philip Bailey and Phil Collins	304
23	—	Harold Faltermeyer	303
24	2	Band Aid	290
25	68	Billy Ocean	281
26	—	Whitney Houston	281
27	—	Ashford And Simpson	279
28	—	Billy Idol	278
29	—	Dire Straits	278
30	—	UB40 with Chrissie Hynde	277
31	51	Paul Young	274
32	—	Colonel Abrams	272
33	35	Elton John	270
34	—	Simple Minds	260
35	40	Phil Collins	258
36	10	Duran Duran	246
37	—	Midge Ure	245
38	11	Howard Jones	242
39	—	Stephen Tinton Duffy	237
40	1	Frankie Goes To Hollywood	242
41	4	Stevie Wonder	239
42	—	Mai Tai	237
43	—	Crowd	234
44	—	Bonnie Tyler	216
45	22	Tina Turner	210
46	5	Nik Kershaw	209
47	33	Alison Moyet	203
48	—	Level 42	192
49	—	USA For Africa	191
50	—	UB40	191
51	—	Five Star	190
52	—	Kate Bush	188
53	—	Red Box	188
54	—	Commodores	186
55	—	Bryan Adams	183
56	—	Russ Abbot	178
57	—	Amii Stewart	176
58	—	Cars	171
59	—	Cult	170
60	—	Baltimora	169
61	—	Dee C Lee	168
62	—	Bronski Beat and Marc Almond	167
63	—	David Grant and Jaki Graham	163
64	26	Style Council	162
65	—	Steve Arrington	156
66	—	Princess	155
67	—	Loose Ends	149
68	76	Scritti Politti	147
69	—	DeBarge	145
70	—	Sarah Brightman/Paul Miles-Kington	144
71	—	Strawberry Switchblade	144
72	—	Phil Collins and Marilyn Martin	143
73	—	Cool Notes	141
74	—	Pat Benatar	141
75	—	Fine Young Cannibals	140
76	—	Jermaine Jackson	140
77	6	Paul McCartney	139
78	—	Pet Shop Boys	136
79	—	Talking Heads	136
80	—	John Parr	135
81	—	Animation	132
82	—	Art Of Noise	131
83	—	Opus	130
84	—	Amazulu	129
85	—	Jimmy Nail	128
86	—	Glenn Frey	127
87	96	David Bowie	127
88	—	David Cassidy	126
89	83	ZZ Top	125
90	—	Bryan Ferry	121



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91	23	Chaka Khan	121
92	—	Marti Webb	118
93	—	China Crisis	118
94	—	Freddie Mercury	115
95	—	Rah Band	112
96	39	Smiths	112
97	12	Thompson Twins	112
98	8	Lionel Richie	111
99	—	Power Station	109
100	—	Kirsty MacColl	108
AND, LAST BUT NOT LEAST:			
1997	—	Was (Not Was)	0.2

SINGLES OVERVIEW

● **Madonna** defied all her critics in 1985, by selling more than twice as many singles as any other act. She became the first woman to sell three million singles in a calendar year, joining an elite group previously comprising (in order of attainment), **The Beatles, Olivia Newton-John and John Travolta, Boney M, Frankie Goes To Hollywood** and **Wham!** She also became the first woman ever to top the singles artists rankings in any year.

In all, she had eight top 10 singles in 1985, beating the previous record of seven established by **Frankie Laine** in 1954, and equalled the following year by **Ruby Murray**.

Runner-up in the artist rankings was **Jennifer Rush**, whose lofty position was almost entirely due to the overwhelming success of 'The Power Of Love'. It was the only million selling single of 1985, and the first ever by a woman. It was also the first single by a woman to become the number one single of any year — not bad for an artist who was completely unknown in this country a year ago.

Some things, though, never change. The Anglo-American duopoly remained intact with British acts filling 65 of the top positions, and Americans 28, despite occasional hits from continental, Australian and Canadian acts. The top three American acts were white, but most of the others were black — with the notable exception of the integrated **USA For Africa** supergroup.

Top international act was Norway's **A-Ha**, closely followed by the German **Harold Faltermeyer**. Faltermeyer was the number one instrumental act, largely due to his gold single 'Axel F', which peaked at number two — as high as any instrumental has climbed since 1973, when the **Simon Park Orchestra's** 'Eye Level' reached number one.

Of 1984's top 10 acts, only **Wham!** claimed a similar perch in 1985; this despite a 12 month gap between releases. 1984's runaway champions **Frankie Goes To Hollywood** were even less productive, their only single of the year being a remixed version of the title track from their album 'Welcome To The Pleasure Dome'. Accordingly, they dropped to 40th place in the rankings. Currently ensconced in Holland, where they are recording new songs, it will be interesting to see how they fare in 1986.

TOP ALBUM ARTISTS 1985

1	18	Dire Straits	638
2	35	Bruce Springsteen	557
3	62	Phil Collins	539
4	—	Madonna	502
5	—	Tears For Fears	388
6	10	U2	310
7	30	Paul Young	296
8	8	Sade	294
9	98	George Benson	286
10	14	ZZ Top	230
11	13	Alison Mayet	226
12	19	Eurythmics	204
13	4	Wham!	188
14	5	Queen	184
15	45	Marillion	183
16	—	Kate Bush	177
17	20	Spandau Ballet	173
18	12	Howard Jones	166
19	34	Meat Loaf	158
20	22	Tina Turner	155
21	7	Billy Joel	154
22	40	Simple Minds	150
23	—	Barbara Dickson	147
24	58	James Last	145



Photo by LFI

● **MADONNA: Top singles artist, wer-wer-wer-hoo!**

25	—	Aled Jones	140
26	32	Elaine Paige	135
27	23	Elton John	134
28	—	Foreigner	133
29	—	Kenny Rogers	132
30	—	Bryan Adams	128
31	—	Bryan Ferry	127
32	53	Chris De Burgh	119
33	—	Go West	117
34	—	Elvis Presley	115
35	—	Talking Heads	114
36	57	Bronski Beat	113
37	31	Smiths	111
38	6	Ultravox	105
39	43	Prince And The Revolution	104
40	16	David Bowie	104
41	11	Frankie Goes To Hollywood	104
42	—	Level 42	100
43	—	Sting	100
44	29	UB40	96
46	42	Richard Clayderman	89
47	17	Duran Duran	87
48	1	Lionel Richie	87
49	56	Iron Maiden	81
50	68	Depeche Mode	80
51	—	Billy Idol	79
52	—	Marc Bolan And T Rex	78
53	44	Style Council	78
54	—	Domingo/Brightman/Maazel/Etc	78
55	—	King	77
56	38	Chas And Dave	71
57	—	Jennifer Rush	70
58	70	Beatles	70
59	—	Lloyd Cole And The Commotions	69
60	—	Commodores	68
61	—	Bob Dylan	67
62	—	Bernstein/Te Kanawa/Carreras	67
63	—	Eagles	66
64	55	Cure	65
65	92	Eric Clapton	65
66	15	Nik Kershaw	65
67	26	Black Lace	64
68	—	Cult	62
69	49	Echo And The Bunnymen	61
70	—	London Symphony Orchestra	61
71	25	Shakin' Stevens	61
72	3	Bob Marley And The Wailers	60
73	—	Grace Jones	60
74	—	Billy Ocean	59
75	—	Scritti Politti	58
76	—	Cars	57
77	37	Genesis	57
78	—	Clannad	57
79	—	Russ Abbot	56
80	9	Thompson Twins	54
81	60	Mike Oldfield	54
82	73	Stevie Wonder	53
83	66	Pink Floyd	53
84	28	Status Quo	51
85	—	Midgie Ure	50
86	—	China Crisis	50
87	—	Joan Armatrading	50
88	85	Daryl Hall And John Oates	48
89	99	Billy Bragg	47
90	—	Elvis Costello	47
91	—	Pat Benatar	47
92	71	Howard Keel	47
93	—	Chris Rea	45
94	84	Roxy Music	44
95	52	Jean Michel Jarre	44
96	—	Freddie Mercury	44
97	63	Simon And Garfunkel	44
98	—	Power Station	42
99	27	Big Country	42
100	39	Barbra Streisand	42
2471	—	Rocking Revels	0.2

ALBUMS OVERVIEW

● After trailing behind **Phil Collins** and **Bruce Springsteen** for much of the year, **Dire Straits** stormed past their rivals in December, to emerge as the year's top albums artists.

Their triumph was largely due to the overwhelming popularity of 'Brothers In Arms', which yielded a trio of hit singles and sold over a million copies to become the year's best selling album. Two other albums sold a million in the survey period — **Phil Collins' 'No Jacket Required'** and **Madonna's 'Like A Virgin'**.

Bruce Springsteen had his best year ever, and finished as runner-up behind **Dire Straits**. At one stage all seven of Bruce's albums were in the charts at the same time; the greatest domination of the chart since 1977, when the death of **Elvis Presley** precipitated a massive influx of his albums.

In 1985, Presley remained big business, selling nearly 300,000 albums. He had 58 albums amongst the year's 7,000 best sellers, as compiled by Gallup, and analysed by yours truly, 15 more than the second most prolific act, **James Last**. Others with multiple entries in the rankings included **Frank Sinatra** (31), **David Bowie** (30), **Beatles** and **Dylan** (both 28), **Rolling Stones** (27), **Hawkwind** (25), **Status Quo** (25), **Eric Clapton** (25), **Elton John** (22), **Jimi Hendrix** (22), **Neil Diamond** (21) and the **Who** (20). No less than 1,172 albums bore the credit 'Various Artists'.

As in the singles chart, Madonna led the female contingent. In 1983, only five of the top 100 album artists were women. In 1984, the figure increased to 10, and last year it edged up still further to 11. Early indications are that 1986 will see women advancing still further. 25 years after her death, **Billie Holiday** sold over 75,000 albums to finish in 13th place. Her standing has improved considerably in recent years, thanks to a steady stream of re-issues. Some 15 of her albums featured in the top 7,000.

1984's top artist, **Lionel Richie** sunk to 48th place; not surprising since he failed to deliver anything new in 1985. Similarly, **Michael Jackson**, who was runaway winner in 1983, and second last year, dropped to 101st place in 1985, the only artist in last year's top 20 to go absent from this year's top 100.

Altogether, 59 of 1984's top 100 artists re-appeared in the top 100 in 1985, a much higher figure than in the singles chart, where only 29 acts featured in the top 100 in both years.

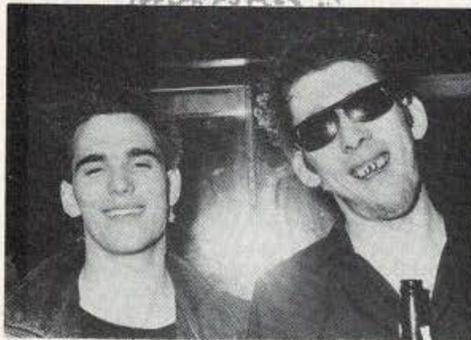
Indigenous acts took 67% of the chart action, Americans 25% and the rest of the world just 8%.

A L
GOSSIP I
COLUMN P

● Oh dear, this week Lip is having to play guardian to the public's morals... especially in the wake of *Sweaty Betty Page's* sexploits on the road with *Sigue Sigue Sputnik*.

All we can say is, **Martin Degville**, you've got a hell of a lot to answer for

A very distressed **Marc Almond** phoned just the other day with a sad tale. The reason for the distressed one's tears and trauma? It appears that some nasty bounder had just broken into his car, which was parked outside Battersea Dogs Home. The thief made off with Marc's precious briefcase containing not only his telephone book but also his diaries, his notebooks, ideas for songs and demo tapes.



■ But Lo! What is this? A pact between the devil (otherwise know as the scourge of Camden Town, **Shane McGowan**) and the deep blue sea (otherwise know as **Matt Dillon**)? A scurrilous plot to undermine the sanity of swooning girls everywhere, mayhap? No, none of these — for not only Mr Dillon but also two of the Kennedy saplings have succumbed to the lure of the gentle Irish littings of the **Pogues**. Both parties have been glimpsed at recent Pogues gigs in America, having a right royal knees up in the front row. This particular snap of the happy loving twosome brings to mind those immortal lyrics, 'My, my, someone fetch a priest/You can't say no to the Beauty and the Beast...'

22 R M

Marc is most anxious to get back the books and that irreplaceable phone directory, so if anyone can shed any light on the whereabouts of the articles, could they please contact **Jane at Some Bizzare** on 01-631 3140. There'll be no questions asked and a reward for info leading to their return. What Lip is dying to know, however, is just what was **Monsieur Almond** doing in a car outside Battersea Dogs Home in the first place? There's a million and one jokes there...

And the joke was most certainly on the **Bangles** last week. The lovely lasses from languorous LA recently complained that the Great British male is all mouth and no trousers and ah gee, wasn't it a shame that no-one came backstage to say hi? On hearing about their sad plight, those rum old rakes **King Kurt** decided to do their gallant knights-in-shining-armour act and ran off to the Town And Country Club in Kentish Town to see the gals play live. After the gig, being the sensitive sort of chappies they are, the lads all bungled backstage and announced: "Hi, we're here to f**k the Bangles!" But being delicate shrinking violets, the Bangles found the ardour of the King Kurt lads just a wee bit over the top... and had the poor boys ejected from the premises.

Honestly, girls, you just don't know when you're well off! Just think, it could've been worse, you could have had to have taken Betty's place on the SSS tour...

Seems too, that young Ms Page is not the only one to have had heinous lies printed about saintly personage. Apparently **Tina Turner** has also recently been the subject of much unholy conjecture. An irate A&M person practically chewed Lip's ear off t'other day in order to set the record straight. So, for all your information, the pneumatic Ms T is *not* having an affair with **Bryan Adams** (yup, it was news to us too) and she had most definitely not been seen with him out and about in Hawaii in a series of passionate clinches. In fact, the nearest to a passionate clinch either of them got was onstage in front of 20,000 people at a recent gig where Bry was a guest...

Pity poor old **Rik Mayall**. He of **Young Ones'** fame has been collared by the MU for back subscriptions to the tune of £140. Well, you may ask yourselves, is this because he has just formed a supergroup with **Pete Townshend** and **Bono**? Is he about to make a solo album and sign for a million pounds to EMI? No, it's none of these — the hapless fellow has gotten stung because he appears in the latest **Young Ones'** video playing a guitar. Joke is, that in the promo he isn't playing it — he's miming to the dulcet twangings of one **Hank B Marvin!**

While we're on the subject of the Young Ones, the **Comic Relief** jape at the Shaftesbury Theatre on April 4, 5 and 6, will now be featuring the talents of **Howard Jones**, **Kate Bush** and **Alison Moyet**. It'll also be filmed by the BBC for a future screening and Lip is most pleased to hear that at least 20 per cent of the profits will be going to British based charities...

Now here's a thing, the **Pogues** writing a spot of film music? Not to be outdone by the likes of **New Order**, **Shane** and **Co** have done a tune or two for the new **Sid** and **Nancy** bio-flick 'Love Kills'. Also featured on the soundtrack will be contributions from **Johnny Thunders** and **Iggy Pop**...

Members of the press were out in characteristic force last Sunday, at the hideously early hour of 1.30pm to witness the previews of 'Absolute Beginners'. When not engaged in contributing to



Photo by John O'Connor

■ OK world, here we have the picture they dreaded seeing the light of day. We've been aching to publish this for centuries, and following fair **Gillian Gilbert's** revelations of how **Steven** won her heart whilst wearing a glamorous white cheese-cloth shirt the temptation proved too much. This is the closest to the garment that we could find, so, here we have, three quarters of **New Order**, before the lure of the big Pernods got them. Oh those fresh-faced yet intent stares! Gasp! **Barney Sumner** posing as underage jailbait clad in a pair of 501's a whole three years before the rest of the world bought theirs! Sadly, these visions of youthful beauty have long since matured into those roguish contours we know and love today. But the sight of **Peter Hook's** truly horrendous trousers is an experience we at Lip would not care to have repeated.

the snores in the stalls, the **rm** wrecking crew could be heard shrieking as this very organ was mentioned not only in the course of the film, but also as our august editor got a name check in the credits at the end. 'Twas the only highlights of the afternoon, don't you know...

Whoops... doing the banana split from both Virgin Records and the mighty **Some Bizzare** empire in a complete spring clean are **Cabaret Voltaire**. We hear that this unexpected course of action was entirely amicable and comes as a result of **Mal** and **Richard** wishing to concentrate more on forming a management and production company...

Fuzzbox will definitely be supporting **EI** Sputteroonies next week at the request of **Tony James**. Also, their current highly collectable EP, which was originally a limited edition number, is about to be re-released due to overwhelming amounts of lusting men cluttering up the Virgin megastore in search of a copy. The new issue will be on a crazee psychedelic coloured vinyl...

A pop star's life is not always a happy one. Ask poor old **Skin**, of **Hipsway**, who was forced to stay in bed with a rotten dose of flu and watch his stunningly forceful debut on 'TOTP'. Meanwhile, the rest of the Hipsway lads were painting the fair town of Glasgow tartan...

Until next week then, when the truth will be revealed about **Robin Smith** and the five cans of coke in the back of the transit van...

X-WORD

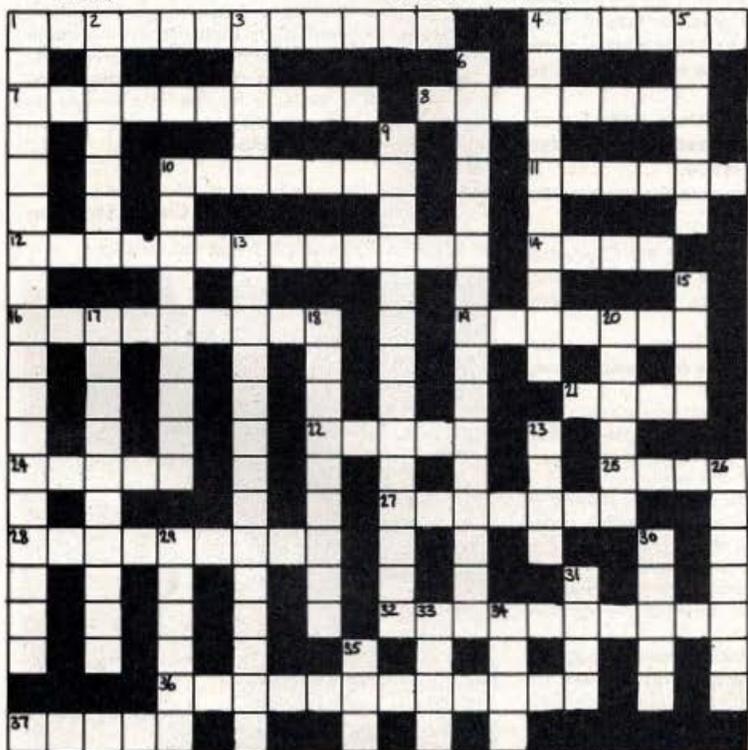
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A C R O S S S D O W N

- 1 Females for Pet Shop Boys (4,3,5)
- 4 Marc Almond's been telling stories about him (7)
- 7 They're not difficult for Lloyc Cole to fit together (4,6)
- 8 Nightbirds who have been working Day By Day with Al Jarreau (8)
- 10 Madonna would have put money on this being a hit (7)
- 11 Japans' spirits (6)
- 12 Sightings that Ultravox told us about (7,2,4)
- 14 Anna, Benny, Bjorn and Frida (4)
- 16 He wanted to Tell Her About It in 1983 (5,4)
- 19 There's no escape for Colonel Abrams (7)
- 21 & 26 down It's all Queen wanted us to do in 1980 (4,3,4)
- 22 Material for the Moody Blues nights (5)
- 24 They invited us to Come Dancing in 1983 (5)
- 25 Love has been successful for them (4)
- 27 So this is what Linx were singing about (7)
- 28 He had 1980 number one with Crying (3,6)
- 32 Free Nelson Mandela was a worthy hit for them (7,1,1,1)
- 36 Ray Parker's hit could remove 11 across (1,2)
- 37 The best selling Christmas record of all time (5)
- 1 Time to call the heart mechanic (4,4,6,4)
- 2 They've been doin' it for themselves (7)
- 3 A chart academy (5)
- 4 Mating singer (4,6)
- 5 You'll find her in a kit (6)
- 6 A sign that Midge is making someone happy (4,7,5)
- 9 Planted by David Sylvian (9,5)
- 10 This is all Bruce tells you about (5,4)
- 13 She answers the phone for Sade (6,8)
- 15 Time spent at the races (1,3)
- 17 & 30 down Pretenders LP that can get you to make a move (8,2,5)
- 18 You'd have to put on your red shoes if David Bowie said this (4,6)
- 20 They'll be watching Every Breath You Take (6)
- 23 The Young Cannibals are OK (4)
- 26 See 21 across
- 29 It was as good as a rest for Tears For Fears (6)
- 30 See 17 down
- 31 They know Tonight She Comes (4)
- 33 Jethro Tull were Living In The _____ (4)
- 34 She starred in the film Mask (4)
- 35 1970 hit for the Jackson Five (1,1,1)

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MODERN TIMES

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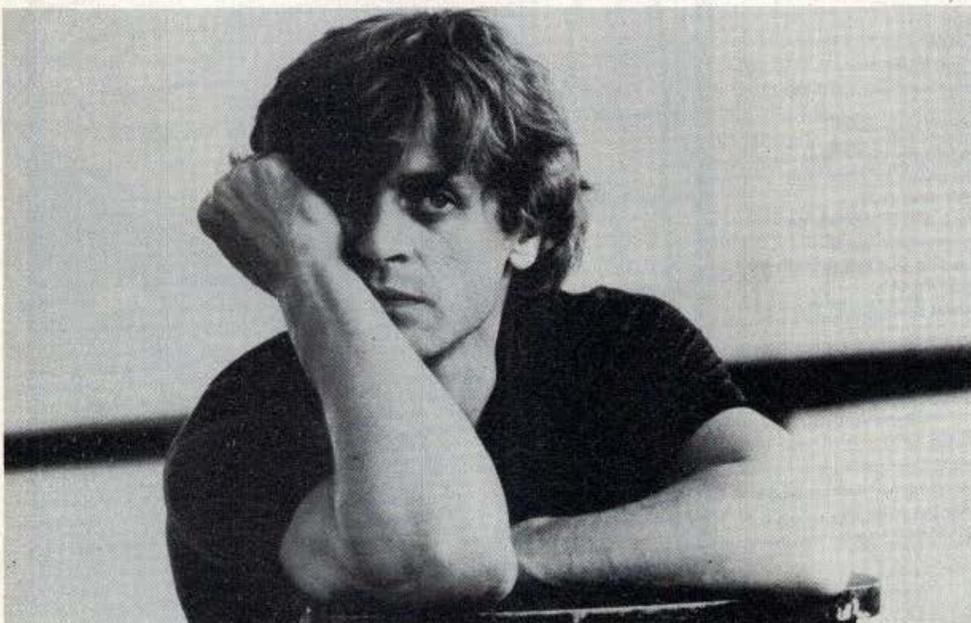
Taken from the album "Modern Times"

ARISTA

E Y E D E A L



COMPILED BY ELEANOR LEVY



'White Nights' is one more in the ever increasing line of 'let's be nasty to Commies' films from our peace-loving friends from the grand ol' US of A. Starring Mikhail Baryshnikov (a dancer with the Bolshoi Ballet until his defection to the West in 1970) and jazz dancer Gregory Hines, it's proved a controversial choice for this year's Royal Film Performance because of its somewhat dodgy ideology among the Soviet soft shoe shuffles. It opens to us plebs on March 21, but because of protocol we're not allowed to tell you about it until the Royal eyeballs have perused it.

But — at the risk of a lonely demise in the Tower or a candlelit dinner with Sarah Ferguson — here's a picture of Mikhail looking serious, artistic and pleasantly sensitive to be going on with. We'll be reviewing the film in full in next week's issue.

NO SURRENDER (Cert 15 100 mins dir: Peter Smith)

Alan Bleasdale's first writer's credit for the big screen provides further evidence of his mastery of taking a sensitive issue, and battering it with a hard-bitten, mordant humour until the sad stupidity of it all comes tumbling out.

Using a cast of stalwart Irish actors, and 'Boys From The Black Stuff' faces, Bleasdale, with the assistance of Peter Smith's gritty, very British direction, transfers the problems of Northern Ireland to a contemporary Liverpool setting.

A Protestant gunman arrives in Liverpool on New Year's Eve to blackmail his old mate, former man of violence Billy McCracken (Ray McNally), into providing a place of refuge.

The gunman's arrival coincides with that of the new manager for the seedy Charleston nightclub, Mike Moriarty (Michael Angelis), whose bewilderment at the club's strange set-up rapidly turns to fear, as he discovers the nasty goings on behind the scenes.

In a semi-farcical plot progression, Billy hides the gunman amongst a coach load of Protestant OAP's

who are heading for a knees-up at the Charleston, unaware that a bus full of rival Catholics in fancy dress, a group of senile geriatrics, and a lousy pop group are heading the same way.

The ensuing nightclub scenes fall somewhere between 'Cal', and Monty Python, as rival senior citizens fight it out.

Elvis Costello pops up as a neurotic magician, and Michael Angelis, supported by Bernard 'Yosser' Hill as the dumb bouncer, gives a performance of laconic brilliance as he wades through the mayhem.

Bleasdale's masterstroke is to act out the Irish struggle with a bunch of pathetic, old has-beens, whose cantankerous stubbornness is, through their decrepitude, made to seem both sad, and absurd.

Although penetrating in its insight, and laced with a grotesque, black humour, 'No Surrender' is far from grim.

Bleasdale's stoic humanitarianism shines through his characters, and a hopeful ending leaves you with the impression of a hard-hitting, but caustically funny movie.

Roger Morton

YOUNG SHERLOCK HOLMES (Cert PG 109 mins dir: Barry Levinson)

The unmistakable stamp 'Spielberg' is all over 'Young Sherlock'. Its infectious brand of humour, its romanticism and its Indiana Jones style special effects could be by no other hand.

Set in a chocolatey American version of Dickensian London — all twinkling gas lamps and cobbled alleys — the film is a plausible speculation on what might have happened had Holmes met Watson while still at school.

A truly ripping yarn this, with the obligatory mad professor Waxflutter (yes, Waxflutter, played by Nigel Stock), his beautiful niece Elizabeth (Sophie Ward) and the inscrutably devilish villain Rathe (Anthony Higgins). Enigmatic deaths and clues, a rather nasty bunch of Egyptian religious freaks and a nice, solid revenge motive form the basis of the plot.

Nicholas Rowe follows success in 'Another Country' with a suitably aloof performance as Young Sherlock. The ingredients of his insufferability later in life are to be found in his colossal self-possession — he always is right.

That keeps the Conan Doyle devotees happy, but the character gains charm from the vulnerability of adolescence.

There are countless ingenious links with the legend's traditions: the famous pipe is a gift from the youthful Watson, the deerstalker is derived from the late Waxflutter and the famous cloak from the infamous villain Rathe — better known later as Moriarty.

Already well-meaning and ineffectual at 15, Alan Cox is a great little Watson. A fondness for custard tarts and keeping well out of danger are firmly established as the cornerstones of his character. Great stuff.

Hard to find anything to criticise, let alone dislike, here — except a tendency for certain scenes to go over the top in Gremlin-style horror, which mashes rather oddly with the more traditional 'gothic' macabre.

The kids loved it though, and so (ahem) did I.

Claire Standen

● I WARNED you about that F Plan diet, Watson



**THE RETURN OF THE LIVING DEAD (Cert 18
91 mins dir: Dan O'Bannon)**

Most script-writers residing in Hollywood probably don't write anything intelligent, perceptive or sincere because they reckon complete cak is easier and makes more bucks. The great shame is that their utterly desperate films waste so much money which could otherwise be donated to the blind or other needy causes.

'Return Of The Living Dead' is a case in point — it is so manically eager to keep our attention that it completely exhausts us into a state of boredom... Much like 'Dynasty', as it happens.

It gives us detailed gruesome violence on a mass scale — people vomiting, writhing human flesh in a furnace, a man pick-axing another in the skull and then sawing his head off, a naked emaciated woman severed at the waist and chained to a table — and much more besides. This film must certainly be on the cutting-edge of what is or is not allowed by censors at this moment.

To summarise the story: An army chemical canister leaks in an embalming establishment. Bits of animals, and then a man, come alive. He's cut-up by our 'heroes', who take the — living — body to a mortuary where it's burnt to cinders. Unluckily, it starts to rain and the smoke from the body is transferred to the soil of a grave-yard where a group of LA-style punks are partying.

A female punk becomes so horny that she strips off all her clothes — and remains this way for the remaining two-thirds of the film (both living and dead). A hundred buried bodies, in varying conditions of decay, then come alive and wreak havoc.

The zombies get their kicks by crunching into their victims' heads and eating out their brains. "It takes my pain away" explains one.

The music score is hideous and includes the Damned and numerous-California punk/gothic bands.

This is the first film directed by Dan O'Bannon (who co-wrote the admittedly more interesting 'Dark Star' and 'Alien'). Hopefully, it will also be his last.

John Hind



● IS IT 'Return Of The Living Dead' or just Joan Collins' morning make-up session for 'Dynasty'?

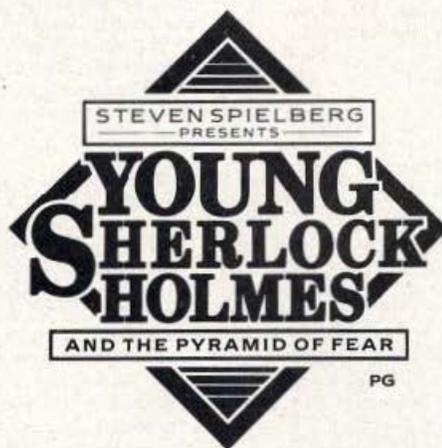
VIDEO ROUND-UP

Some choice movies have been finding their way onto video in the months since the post-Christmas lull. Virgin Video serve up a light French delicacy from arty director **Claude Chabrol** (well, he's French, so he must be arty) entitled '**Cop Au Vin**' — a lightly steaming stew of "mystery, murder, greed, passion and drama". Sounds yummy. Also from Virgin comes '**Stephen King's Nightshift Collection**'. Wonderfully horrible for those nights when you're all alone in the house... CBS/Fox are to follow the release of the third 'Star Wars' film '**Return Of The Jedi**' with another grizzly little tale — **Wes Craven's** bloody '**A Nightmare On Elm Street**'. Not to be watched just before bedtime. One to look out for in April is the speedy release of **Penelope Spheeris's** low budget tale of disaffected American youth '**The Boys Next Door**'. With stunning performances from **Charlie Sheen** and **Maxwell Caulfield** (yes, that Maxwell Caulfield from '**The Colbys**'), it was one of the best films of last year and no

to be missed... Most interesting music video of the moment is the nostalgic '**British Rock — The First Wave**' (RCA/Columbia), which boasts a commentary by **Michael York** that is as dire as such things generally are, but some classic clips of Swinging Sixties hep cats like **the Beatles**, and **Herman's Hermits**. . . 007 fans everywhere will be stunned to know that from March 27 they can have **Grace Jones**, **Tania Roberts** and **Roger Moore's** miraculous performing eyebrows in the terminally boring '**A View To A Snore**' — sorry, '**A View To A Kill**' (Warner Home Video)... Two more of last year's film highlights will be available on video in April. **Madonna** will soon be appearing in your very own living room in the fast and funny '**Desperately Seeking Susan**' (Rank) — out April 7. And for those who like their sex symbols tall and steely eyed, there's '**My Beautiful Laundrette**' (Virgin), complete with the highly talented **Daniel Day Lewis** and **Gordon Warneke** — appearing for public consumption on April 18.



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NEWS

DIGEST

edited by
robin smith

HAIRCUT DRUMMER HELPS BUNNYMEN

● **Echo And The Bunnymen** have confirmed that drummer Pete de Frietas has left the group. In the immediate future, the Bunnymen will be using Blair Cunningham (former Haircut 100 sticksman) for recording and touring. Blair will be drumming with the Bunnymen on their American tour, and when they play the Royal Albert Hall on April 24 as part of the Greenpeace week of concerts.

The Bunnymen are currently recording a single for release in late April, and they will be working on their next album in May.

"Pete de Frietas is now a sex God," says a Bunnymen spokesman.

● **Atlantic Starr** have lined up a couple of dates. They'll be playing Hammersmith Odeon on Saturday, March 22, Croydon Fairfield Halls 23. They'll be playing two shows at the Odeon, one at 6.30pm and the other at 9.30pm.

● **Patti Austin** releases her single 'The Heat Of Heat' on Monday, March 24. It's taken from her latest album 'Gettin' Away With Murder'.

● **David Grant's** single 'Close To You' will be out on Monday, March 24. The song was written by David Bob Carter and Derek Bramble. David used to work with Bob during his heady days with Linx.



PET SHOP PLEASURE

■ **The Pet Shop Boys** release their debut album 'Please' on Monday, March 24. The album features 10 tracks including their current single 'Love Comes Quickly'. The Pet Shop Boys have just returned from America where 'West End Girls' is in the top 40.

They are currently preparing for their first tour in September.

● The soundtrack from '**Absolute Beginners**' will be available in three different formats. An album will be out on Monday, March 24, featuring 10 songs from the soundtrack including some incidental music. On Tuesday, April 1 a double album will be released featuring 22 tracks, and a compact disc will be available on the same day.

● **Suzanne Vega**, who releases her single 'Marlena On The Wall' this week, has added a show at London's Piccadilly Theatre on April 27. Her first appearance there has sold out, so Suzanne will be playing an extra concert at 6.30pm on the same night. Tickets are now available.

● **King Kurt**, the most outrageous thing since Sarah Ferguson's double chin, have added a choice selection of dates to their tour. Be appalled at Cleethorpes Winter Gardens March 25, Stoke Shelleys 26, Blackburn King Georges Hall 27, Dunstable Civic Hall 28, Leatherhead Riverside 30, Lowestoft Kelly's 31, London Savoy Ballroom April 1, 2, Portsmouth Grannies 4, Bradford Dollars And Dimes 6, Birmingham Portland 7, Taunton Kingston's 8. More dates might be added later.

● **Mazarati**, the new boys on Prince's Paisley Park label, release their debut album 'Mazarati' on Monday, March 24. Tracks include '100 MPH', 'Lonely Girl On Bourbon Street', and 'Strawberry Label'.

● **Whitney Houston** releases her single 'Greatest Love Of All' on Monday, March 31. The track was originally a top 30 hit for George Benson in 1977.

● **Kate Bush**, Alison Moyet, Howard Jones, Bob Geldof and Midge Ure will be appearing at the Comic Relief series of shows at the Shaftesbury Theatre in London on Friday, April 4, 5, 6. Money from the shows will be going towards relief work in the Sudan, and to fund various anti-heroine projects in Britain.

● **George Michael's** single 'A Different Corner' will be out on Monday, March 24. The single was recorded earlier this year in Paris, and George played all the instruments on it himself.

● **Twisted Sister** have added a date to their tour. They'll be playing Hanley Victoria Halls on Saturday, April 19. Twisted Sister re-release their single 'Leader Of The Pack' this week.

● **Audrey Hall's** album 'Eight Little Notes' is now officially released in Britain. Audrey's hit 'One Dance Won't Do' has been added to the tracks.

21st CENTURY SPUTNIKS

● **Sigue Sigue Sputnik** will follow up 'Love Missile F1-11' with '21st Century Boy' out in April — and it looks as if this single will be upsetting the guardians of Britain's morals again.

It seems likely that the band will be mounting a poster campaign for the single depicting Martin Degville being crucified. They might also have this grisly scene on the single sleeve itself.

SSS were forced to cancel their concert at Leeds Polytechnic last week, when they were told security arrangements were inadequate and the safety of the band and their fans couldn't be guaranteed.

● **The Rolling Stones** release their long awaited album 'Dirty Work' on Monday, March 24. Recorded in Paris and mixed in New York, the album features 10 tracks including their hit 'Harlem Shuffle'.

● **James** play a London date at the Porchester Hall on Thursday, March 27. Their debut single 'Chain Mail' has just begun to attack the charts.

● **Gary Glitter** has been fined £2,000 and banned from driving for 10 years after his third drink driving offence. Gary appeared before magistrates at Bicester in Oxfordshire.

● **The Godfathers** play London Marquee on Thursday, April 17. Watch out too for their 12 inch single, 'This Damn Nation'.

● **High Five**, a band from Liverpool, have released their debut single 'Cold Steel Gang'.

● **Live Aid** picked up two awards at the British Academy Of Film And Television Arts' presentations at the weekend. The event received an award for the best outside broadcast, and an award for television originality.

■ Double follow up 'Captain Of Her Heart' with 'Your Prayer Takes Me Off' on Thursday, March 27. It's a remixed version of the track featured on their debut album 'Blue'.



matt bianco

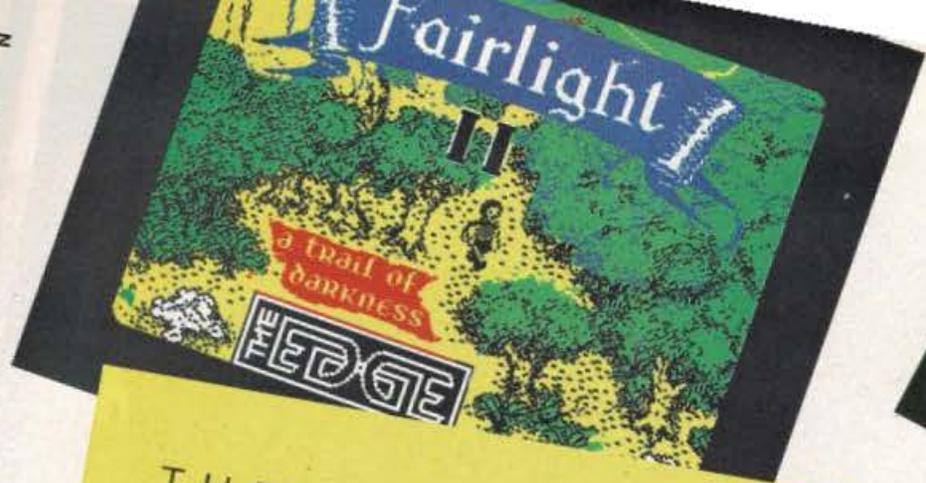


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JUST CAN'T STAND IT

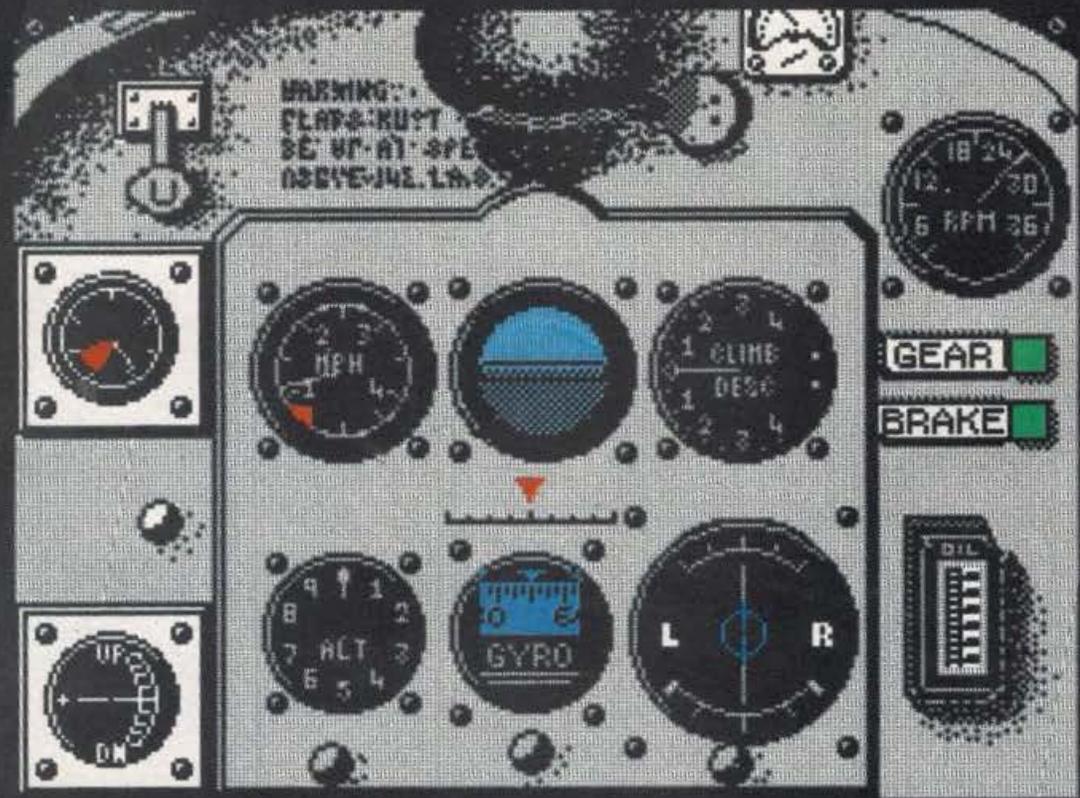
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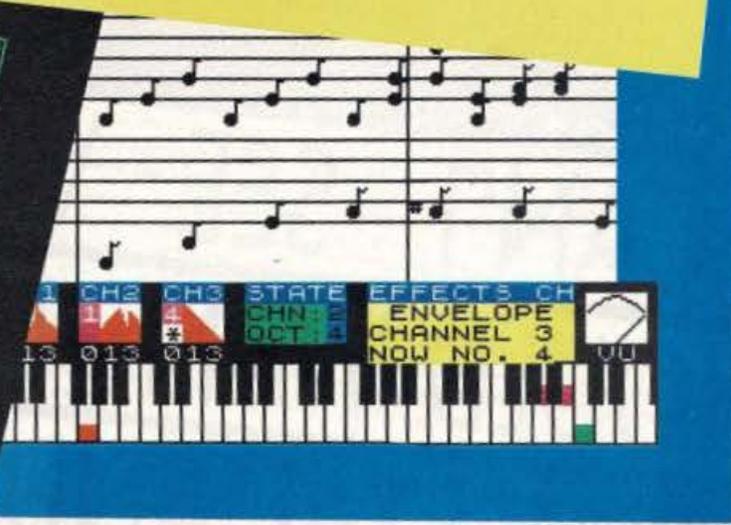
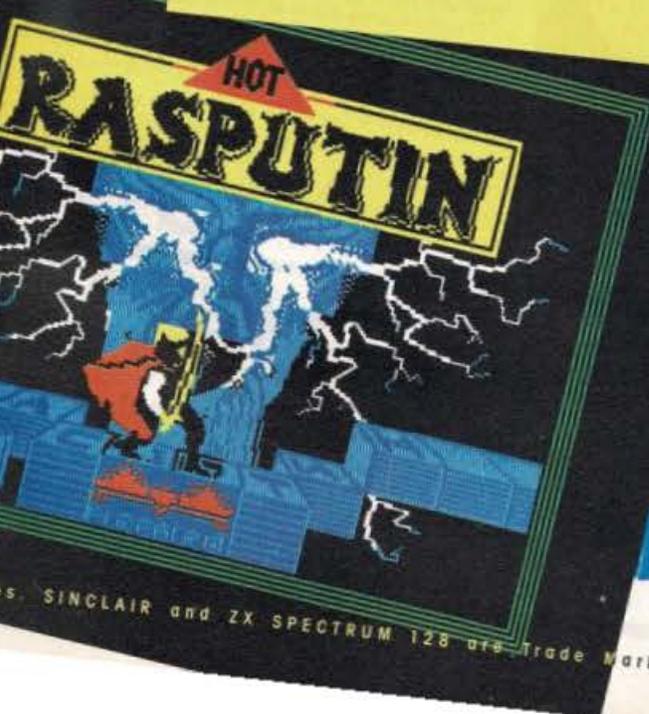


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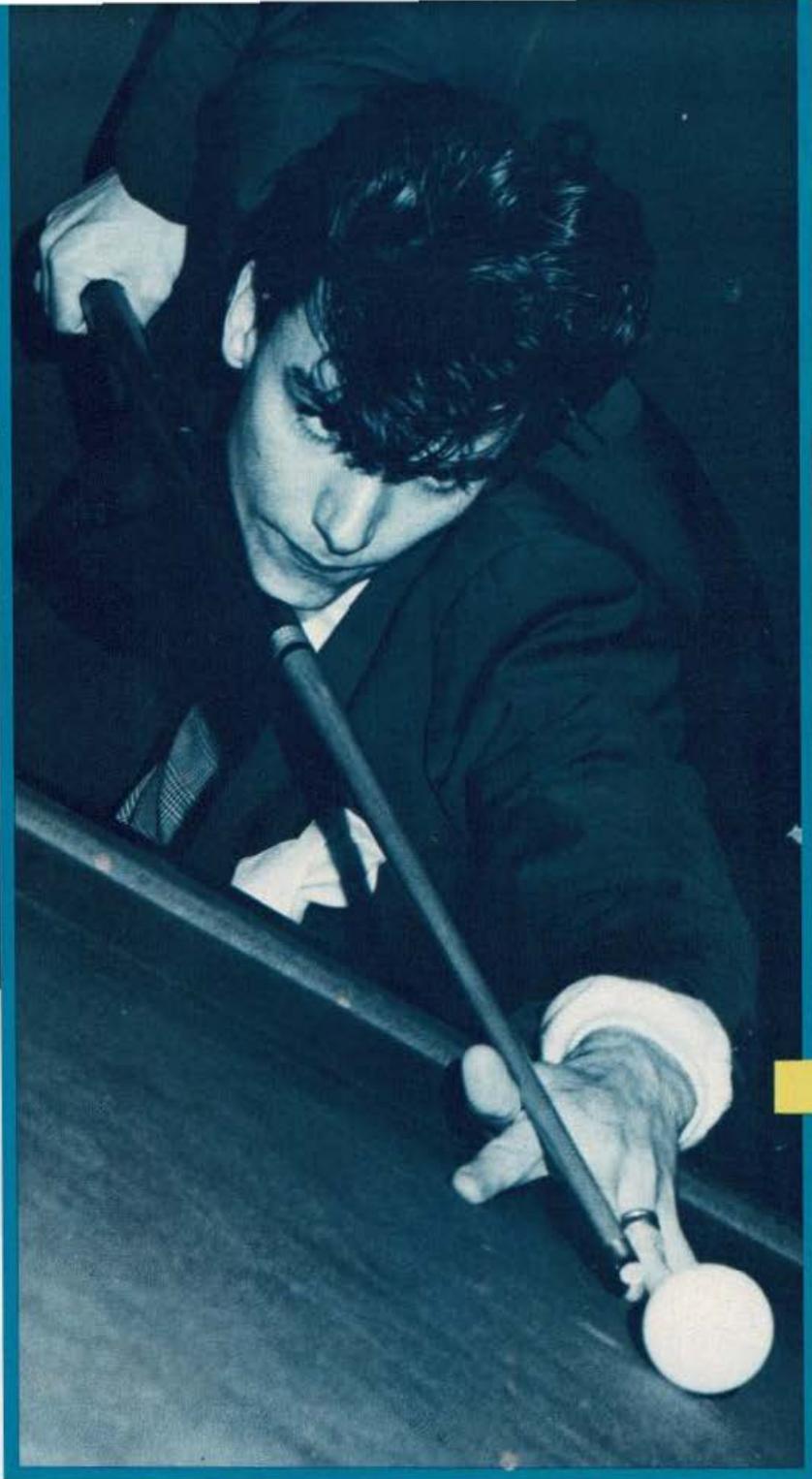
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 YOU BUY IT. BY THE WAY, THERE ARE
 THOUSANDS MORE IF EVER YOU DO BEAT THE
 PANTS OFF THOSE TWO.



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Have the Blow Monkeys got the Top 20 snookered, or is 'Digging Your Scene' just one more hit off the cushion? Monkey business: Robin Smith. Snooker snaps: Patrick Quigly

You can't imagine Doctor Robert sailing around the world, climbing mountains, or trekking through Canadian forests wrestling grizzly bears before breakfast. When it comes to getting away from the breathless world of pop, the chief Blow Monkey prefers the gentlemanly art of snooker to more rugged hobbies.

In fact, the good Doctor even used to make a living out of it. He'd chalk his favourite cue, put a fiver or two in his top pocket and play matches for money.

"I used to play after hours matches," reminisces Robert. "It was very illegal, but quite exciting. It wasn't exactly as Hollywood as a lot of those old films you see, but it helped out when I was on the dole.

"You'd put some money down and take on anybody who was interested. It was a good way of learning about the game. Some of the matches would last for hours. Afterwards you would stumble out into the dawn. It was

'I CAN'T SEE WHY ANYONE SHOULD WANT TO PUT ME ON A PEDESTAL AND WORSHIP ME'



very romantic in a way.

"I think that snooker is the last bastion of the unemployed. I was getting about £20 when I was on the dole, and I think anybody will agree, you need some extra money just to get by.

"As far as I'm concerned everybody has a duty to vote Labour at the next election. Mrs Thatcher has been getting away with some terrible things. The working classes are being eroded, the only people benefiting from her policies are a small minority in the country.

"I sympathise with the Red Wedge, but I didn't want to do the tour in case people mistakenly thought it was just a career move. I also didn't want to appear next to Gary Kemp."

Even though he's finally more secure, Robert still can't resist the odd snooker game for money. Recently he won £100 in an after hours match with a partner.

"I'm no expert, but I'd say that Robert is good little mover. Blow Monkey Mick has a fine fluid style too. Mick tells me the Monkeys also enjoy a round or two of golf.

"I started playing snooker when a friend took me down to a club," continues Robert. "You meet a lot of old timers who hang out in these places and you pick up a lot of tips about the game.

"I like snooker because it's totally engrossing and relaxing. It's totally different from music. My favourite player is Jimmy White. He has an aggressive sort of style which I really appreciate.

"Mind you, some of the clothes those snooker players wear are awful, and look at those haircuts as well. Some players would do well to improve their dress sense."

For our game. Robert is attired in a neat polo neck, smart jacket and checked trousers. A silk handkerchief casually perches in his top pocket. Mick is dressed in baggy trousers and a bowler. Standing together they look like Sherlock Holmes and Doctor Watson.

Unfortunately your **rm** team loses to the Monkeys 34 to 99. Okay, Robert, what's going wrong?

"You need to relax more. You're not getting the feel of the cue properly, move it in and out more gently. You should aim for the centre of the ball and try not to launch it like a missile. You should put your hand down more and space your legs out. Your balance is all wrong.

"You play billiards like Frank Bruno trying to paint a picture with boxing gloves on. If I were you I'd take up table tennis."

Robert's heard Aretha Franklin plays snooker, and if she's ever in the country he'd like to play a match or two with her. He's also open to offers from anybody else who fancies their chances.

Robert's also a pretty mean chess player and spends many hours at the board. He has a collection of chess books and studies all the elaborate moves.

"I've been playing since I was six or seven. My uncle taught me. I like it because it's a game of tactics. It keeps your mind sharp and your brain alert.

"Relaxing with playing snooker and chess helps me to write better songs. My dream is to own my own snooker table. In fact I'd like to have two, one for each room. But they're very expensive, some of the best ones cost up to £2,000 each.

"One day I'd like to open a high tech snooker club. I think it's time snooker changed its image. You'd have lots of snooker tables with music and dancing going on. I'm sure it would be a great success."

And with the rise of the Blow Monkeys, perhaps his dream will come true.

"I have the potential to become one of the best songwriters in Britain today," says Robert. "I tend to be a traditional songwriter. I write about love. But my songs are about love in its many forms. Love is a constant inspiration. I have exercise books which I fill with songs."

A sensitive man is Robert. He likes reading the works of Oscar Wilde and other old writers and poets.

"Music should be magic. I think pop stars should have responsibilities to make it so. In 1986 there should be no excuses, every song should be good.

"I want music to have the same kind of excitement I heard when I first listened to 'Metal Guru'. The song didn't have to make sense, it just suggested something that sent a shiver down the spine. It was just an exciting attitude that stopped you dead in your tracks. It begged you to listen."

Haven't you become a bit annoyed when some people say you sound a little too close to Marc Bolan for comfort?

"I think I did sound like him in the early days, and what's wrong with that? But journalists who say that now are lazy people. They're not thinking, they're not looking into the music. I sound no more like Marc Bolan than Lloyd Cole sounds like Lou Reed.

"It seems that some music is stagnant at the moment. It seems that some bands are almost embarrassed to have a good time. They have the potential but they're not realising it. Even the indie scene isn't what it was, because the larger record companies have started to muscle in on it and tap it.

"I'm annoyed that even today there still aren't that many outlets for music in Britain. Radio One is still very complacent, it's still run like a gentlemen's club."

How are you coping with the pressures of being a star, Robert?

"I can't see why anyone should want to put me on a pedestal and worship me. It's all a bit confusing.

"I still live above a shop in Brixton and I'm happy there. I wouldn't say I'm particularly materialistic, and certainly there's nothing about us which is contrived. Everything that happens just happens."

Right on cue, Robert. Right on cue.

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

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	9	CHAIN REACTION, Diana Ross, Capitol
2	8	2	ABSOLUTE BEGINNERS, David Bowie, Virgin
3	2	6	MANIC MONDAY, Bangles, CBS
4	—	1	LIVING DOLL, Cliff Richard And The Young Ones, WEA YZ65
5	6	1	HI HO SILVER (THEME FROM BOON), Jim Diamond, A&M
6	13	3	KISS, Prince And The Revolution, Paisley Park
7	17	2	MOVE AWAY, Culture Club, Virgin
8	7	4	(NOTHING SERIOUS) JUST BUGGIN', Whistle, Champion
9	4	5	THEME FROM NEW YORK NEW YORK, Frank Sinatra, Reprise
10	3	4	LOVE MISSILE F1-11, Sigue Sigue Sputnik, Parlophone
11	9	7	DO YOU BELIEVE IN LOVE/THE POWER OF LOVE, Huey Lewis And The News, Chrysalis
12	20	4	DIGGING YOUR SCENE, Blow Monkeys, RCA
13	27	2	HARLEM SHUFFLE, Rolling Stones, Rolling Stones
14	5	9	WHEN THE GOING GETS TOUGH THE TOUGH GET GOING, Billy Ocean, Jive
15	18	4	KYRIE, Mr Mister, RCA
16	23	2	NO ONE IS TO BLAME, Howard Jones, WEA HOW9
17	22	5	THE HONEYTHIEF, Hipsway, Mercury
18	26	5	ROCK ME TONIGHT (FOR OLD TIMES SAKE), Freddie Jackson, Capitol
19	38	3	YOU TO ME ARE EVERYTHING, Real Thing, PRT
20	14	6	IF YOU WERE HERE TONIGHT, Alexander O'Neal, Tabu
21	31	3	LOVE COMES QUICKLY, Pet Shop Boys, Parlophone
22	—	1	TOUCH ME (I WANT YOUR BODY), Samantha Fox, Jive FOXY1
23	10	8	BURNING HEART, Survivor, Scotti Brothers
24	12	9	HOW WILL I KNOW, Whitney Houston, Arista
25	16	5	HEAVEN MUST BE MISSING AN ANGEL, Tavares, Capitol
26	—	1	PETER GUNN, Art Of Noise & Duane Eddy, China WOK6
27	15	8	DON'T WASTE MY TIME, Paul Hardcastle, Chrysalis
28	21	6	SILENT RUNNING (ON DANGEROUS GROUND), Mike And The Mechanics, WEA
29	11	8	STARTING TOGETHER, Su Pollard, Rainbow
30	—	1	WONDERFUL WORLD, Sam Cooke, RCA PB49871
31	28	4	CALLING AMERICA, Electric Light Orchestra, Epic
32	29	3	POGUETRY IN MOTION, Pogues, Stiff
33	19	7	ELOISE, Damned, MCA
34	34	3	CANDYMAN, Siouxsie And The Banshees, Wonderland
35	25	9	ONE DANCE WON'T DO, Audrey Hall, Revolutionary Sounds/German
36	45	3	OVERJOYED, Stevie Wonder, Motown
37	58	2	SECRET LOVERS, Atlantic Starr, A&M
38	24	4	HOUNDS OF LOVE, Kate Bush, EMI
39	30	7	AND SHE WAS, Talking Heads, EMI
40	46	2	DARE TO DREAM, Viola Wills, Streetwave KHAN66
41	42	5	THIS TIME, Bryan Adams, A&M
42	62	2	I DO WHAT I DO (9½ WEEKS THEME), John Taylor, Parlophone
43	52	3	UNDER A RAGING MOON, Roger Daltrey, 10 Records
44	—	1	HELLO DARLING, Tippa Irie, UK Bubbles/Greensleeves TIPPA4
45	35	9	LIVING IN AMERICA, James Brown, Scotti Brothers
46	63	3	COME HELL OR WATERS HIGH, Dee C Lee, CBS
47	33	7	I'M NOT GONNA LET YOU, Colonel Abrams, MCA
48	60	2	LIVING IN ANOTHER WORLD, Talk Talk, EMI
49	50	3	SO MACHO, Sinitta, Fanfare
50	39	4	LOVE IS THE DRUG, Grace Jones, Island
51	37	11	SYSTEM ADDICT, Five Star, Tent
52	—	1	GALVESTON BAY, Lonnie Hall, 10 Records TEN111
53	36	8	RISE, Public Image Limited, Virgin
54	65	5	ANOTHER NIGHT, Aretha Franklin, Arista
55	47	4	SEX MACHINE, James Brown, Boiling Point
56	40	5	STRIPPED, Depeche Mode, Mute
57	59	3	I CAN'T LET YOU GO, 52nd Street, 10 Records
58	—	1	ROCK ME AMADEUS, Falco, A&M AM278
59	57	3	SHEEP, Housemartins, Go! Discs
60	66	2	THE THINGS THE LONELY DO, Amazulu, Island
61	—	1	MARLENA ON THE WALL, Suzanne Vega, A&M AM309
62	43	9	THE CAPTAIN OF HER HEART, Double, Polydor
63	41	9	BORDERLINE, Madonna, Sire
64	—	1	ONLY LOVE CAN BREAK YOUR HEART, Mint Juleps, Stiff BUY241
65	—	1	E=MC², Big Audio Dynamite, CBS A6963
66	32	11	ONLY LOVE, Nana Mouskouri, Carrere/Philips
67	—	1	WHAT HAVE YOU DONE FOR ME LATELY?, Janet Jackson, A&M AM308
68	53	3	JERICHO, Simply Red, WEA
69	44	7	TURNING AWAY, Shakin' Stevens, Epic
70	—	1	LOVE IS WAR, Brilliant, Food FOOD6
71	—	1	A GOODBYE, Cameo, CLUB JAB28
72	49	11	WALK OF LIFE, Dire Straits, Vertigo
73	48	5	SUGAR FREE, Juicy, Epic
74	56	10	IMAGINATION, Belouis Some, Parlophone
75	54	4	CRY TO HEAVEN, Elton John, Rocket

THE NEXT TWENTY FIVE

76	94	HEY DON'T WASTE MY TIME, Walkers, Club
77	70	LOVE'S GONNA GET YOU, Jocelyn Brown, Warner Bros
78	—	TALK TO ME, Stevie Nicks, Parlophone R6124
79	68	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
80	72	LIFE'S WHAT YOU MAKE IT, Talk Talk, EMI
81	88	BACK WITH THE BOYS AGAIN/GET IT RIGHT, Joe Fagin, Towerbell
82	—	AFTER ALL THESE YEARS, Foster And Allen, Ritz RITZ106
83	81	RHYTHM OF YOUR LOVE, Isabel Roberts, Hot Vinyl
84	89	TURN TO THE SKY, March Violets, Rebirth
85	84	IT'S ALL GONE, Chris Rea, Magnet
86	—	IF I RULED THE WORLD, Kurtis Blow, Club JAB26
87	—	CAN'T HELP FALLING IN LOVE, Lick The Tins, Sedition EDIT3308
88	—	JUST LIKE THAT, Gemini, Polydor FOSP782
89	—	I CAN'T HOLD BACK/BURNING HEART, Survivor, Scotti Brothers A6989
90	79	ONE STEP, Kissing The Pink, Magnet
91	—	IMAGINATION, Chakk, MCA FON2
92	86	PRECIOUS LITTLE DIAMOND, Fox The Fox, Epic
93	—	THIS IS MY LIFE, Eartha Kitt, Record Shack SOHO61
94	82	THE TRUMPTON RIOTS (EP), Half Man Half Biscuit, Probe Plus
95	97	YOU'VE GOT THE POWER, Win, Swamplands SWPP8
96	—	THESE DREAMS, Heart, Capitol CL394
97	78	SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista
98	—	TRUTH OR DARE, Shirley Murdoch, Elektra EKR36
99	80	IN THE NEIGHBORHOOD, Tom Waits, Island
100	—	SARA, Starship, Grunt FB49893

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

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	44	BROTHERS IN ARMS, Dire Straits, Vertigo ☆☆☆
2	3	3	HITS FOR LOVERS, Various, Epic
3	2	15	WHITNEY HOUSTON, Whitney Houston, Arista □
4	4	56	NO JACKET REQUIRED, Phil Collins, Virgin ☆☆☆
5	5	8	ROCKY IV, Original Soundtrack, Scotti Brothers □
6	6	26	HOUNDS OF LOVE, Kate Bush, EMI ☆
7	14	3	NIGHT BEAT 2, Various, Stylus ○
8	7	46	BE YOURSELF TONIGHT, Eurythmics, RCA ☆☆
9	12	2	BALANCE OF POWER, Electric Light Orchestra, Epic
10	24	2	THE HYMNS ALBUM, Huddersfield Choral Society, HMV
11	20	6	WELCOME TO THE REAL WORLD, Mr Mister, RCA
12	13	4	THE COLOUR OF SPRING, Talk Talk, EMI
13	8	6	JONATHAN KING'S ENTERTAINMENT FROM THE USA, Various, Stylus □
14	—	1	HIS GREATEST HITS — NEW YORK NEW YORK, Frank Sinatra, Reprise WX32
15	28	5	EATEN ALIVE, Diana Ross, Capitol
16	15	21	ONCE UPON A TIME, Simple Minds, Virgin ☆
17	10	39	LITTLE CREATURES, Talking Heads, EMI □
18	17	20	HUNTING HIGH AND LOW, A-Ha, Warner Bros ☆
19	22	2	ALEXANDER O'NEAL, Alexander O'Neal, Tabu
20	18	15	ISLAND LIFE, Grace Jones, Island □
21	30	2	CUTS LIKE A KNIFE, Bryan Adams, A&M
22	11	50	GO WEST, Go West, Chrysalis ☆
23	23	7	THE DANCE HITS ALBUM, Various, Towerbell □
24	19	5	ALONE, Nana Mouskouri, Philips

UK SINGLES 46



25	9	10	THE BROADWAY ALBUM, Barbra Streisand, CBS □
26	—	1	MATT BIANCO, Matt Bianco WEA WX35
27	38	16	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin ☆☆☆
28	27	22	WORLD MACHINE, Level 42, Polydor ☆
29	21	39	THE DREAM OF THE BLUE TURTLES, Sting, A&M ☆
30	32	2	DIFFERENT LIGHT, Bangles, CBS
31	—	1	NEITHER WASHINGTON NOR MOSCOW, Redskins, DECCA FLP1
32	26	70	LIKE A VIRGIN, Madonna, Sire ☆☆☆
33	25	4	KING OF AMERICA, Elvis Costello, F Beat
34	54	9	ROCK ME TONIGHT, Freddie Jackson, Capitol
35	29	55	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆☆☆
36	39	35	THE FIRST ALBUM, Madonna, Sire ☆
37	62	4	RUMOURS, Fleetwood Mac, Warner Bros ☆☆☆
38	35	12	LUXURY OF LIFE, Five Star, Tent □
39	33	8	SUDDENLY, Billy Ocean, Jive □
40	—	1	MASTERS OF METAL, Various, Powersaw/K-Tel NE1295
41	44	56	RECKLESS, Bryan Adams, A&M ☆
42	42	5	SPORTS, Huey Lewis And The News, Chrysalis □
43	46	91	PRIVATE DANCER, Tina Turner, Capitol ☆☆☆
44	93	2	THE CINEMA HITS ALBUM, Various, Towerbell TVLP9
45	78	4	A DATE WITH ELVIS, Cramps, Big Beat
46	76	15	ROCK A LITTLE, Stevie Nicks, Parlophone
47	45	66	ALCHEMY, Dire Straits, Vertigo ☆
48	34	5	THE ULTIMATE SIN, Ozzy Osbourne, Epic
49	37	19	PROMISE, Sade, Epic ☆☆☆
50	59	3	LIVES IN THE BALANCE, Jackson Browne, Asylum
51	63	14	FINE YOUNG CANNIBALS, Fine Young Cannibals, London □
52	51	41	FACE VALUE, Phil Collins, Virgin ☆☆☆
53	43	3	FINYL VINYL: RAINBOW LIVE 1978-84, Rainbow, Polydor
54	41	2	MASTER OF PUPPETS, Metallica, Music For Nations
55	81	2	SUZANNE VEGA, Suzanne Vega, A&M
56	68	76	THE UNFORGETTABLE FIRE, U2, Island ☆
57	65	3	PICTURE BOOK, Simply Red, Elektra □
58	57	93	BORN IN THE USA, Bruce Springsteen, CBS ☆☆☆
59	—	1	PHANTASMAGORIA, Damned, MCA MCG3275
60	31	13	MUSIC OF THE ANDES, Incantation, Nouveau Music □
61	80	17	EASY PIECES, Lloyd Cole And The Commotions, Polydor □
62	66	6	SPARKLE IN THE RAIN, Simple Minds, Virgin □
63	16	6	PRECIOUS MEMORIES, Ann Williamson, Emerald Gem
64	52	3	PIECE BY PIECE, John Martyn, Island
65	55	141	QUEEN GREATEST HITS, Queen, EMI ☆☆☆
66	79	10	HELLO, I MUST BE GOING, Phil Collins, Virgin
67	49	19	ICE ON FIRE, Elton John, Rocket ☆
68	40	19	JENNIFER RUSH, Jennifer Rush, CBS ☆
69	47	121	UNDER A BLOOD RED SKY, U2, Island ☆☆☆
70	71	13	LOVE OVER GOLD, Dire Straits, Vertigo ☆☆☆
71	67	4	SEVENTH STAR, Black Sabbath/Tony Iommi, Vertigo
72	61	23	LOVE SONGS, George Benson, K-Tel ☆☆☆
73	60	19	THE SINGLES COLLECTION, Spandau Ballet, Chrysalis ☆☆☆
74	36	5	WHERE E'ER YOU WALK, Aled Jones, IC Records
75	64	18	THE CLASSIC TOUCH, Richard Clayderman/RPO, Delphine □
76	70	87	DIAMOND LIFE, Sade, Epic ☆☆☆
77	48	10	JAZZ SINGER, Neil Diamond, Capitol ☆
78	72	3	BIG COCK, King Kurt, Stiff
79	58	16	HITS 3, Various, CBS/WEA ☆☆☆
80	84	10	WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
81	85	13	MAKIN' MOVIES, Dire Straits, Vertigo ☆☆☆
82	98	10	STOP MAKING SENSE, Talking Heads, EMI □
83	95	11	DIRE STRAITS, Dire Straits, Vertigo ☆☆☆
84	73	10	MACALLA, Clannad, RCA □
85	50	6	ALBUM/CASSETTE, Public Image Limited, Virgin
86	77	126	CAN'T SLOW DOWN, Lionel Richie, Motown ☆☆☆
87	89	7	BACK IN THE DHSS, Half Man/Half Biscuit, Probe Plus
88	74	36	GREATEST HITS VOL 1 AND 2, Billy Joel, CBS ☆
89	99	39	MISPLACED CHILDHOOD, Marillion, EMI ☆
90	96	3	JOHN LENNON LIVE IN NEW YORK, John Lennon, Parlophone
91	53	39	ALL THROUGH THE NIGHT, Aled Jones, BBC □
92	—	1	ELIMINATOR, ZZ Top, Warner Bros W3774
93	91	2	MIKE AND THE MECHANICS, Mike And The Mechanics,
94	—	1	NUMA RECORDS: YEAR 1, Various, Numa NUMA1004
95	—	1	THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS
96	100	20	AFTERBURNER, ZZ Top, Warner Bros □
97	56	18	FEARGAL SHARKEY, Feargal Sharkey, Virgin □
98	90	3	SOUL KISS, Olivia Newton John, Mercury
99	87	3	TOTAL CONTRAST, Total Contrast, London
100	83	9	HIGH PRIORITY, Cherrille, Tabu

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

UK SINGLES 59



MUSIC VIDEO

1	1	STOP MAKING SENSE, Talking Heads, Palace/PMI
2	15	ALCHEMY LIVE, Dire Straits, Polygram
3	2	LIVE IN NEW YORK CITY, John Lennon, PMI
4	4	WHAM! '85, Wham!, CBS/Fox
5	3	THE VIRGIN TOUR, Madonna, WEA Music
6	6	THE SINGLE FILE, Kate Bush, PMI
7	7	LIVE IN RIO, Queen, PMI
8	10	GREATEST FLIX, Queen, PMI
9	13	ARENA, Duran Duran, PMI
10	5	THE UNFORGETTABLE FIRE, U2, Island Pictures/Lighting
11	16	"UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG
12	8	ALOHA IN HAWAII, Elvis Presley, Virgin/PVG
13	12	LIVE AT THE APOLLO, Hall And Oates, RCA/Columbia
14	17	LIVE AFTER DEATH, Iron Maiden, PMI
15	20	CHESS MOVES, RCA/Columbia
16	9	DANCE ON FIRE, the Doors, CIC
17	11	THE VIDEO, Wham!, CBS/Fox
18	14	NO JACKET REQUIRED, Phil Collins, Virgin/PVG
19	22	WORLD WIDE LIVE, the Scorpions, PMI
20	—	THIS IS VIDEO CLASH, the Clash, CBS/Fox

Compiled by Spotlight Research

COMPACT DISCS

1	1	BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
2	3	BE YOURSELF TONIGHT, Eurythmics, RCA
3	4	WHITNEY HOUSTON, Whitney Houston, Arista
4	2	NO JACKET REQUIRED, Phil Collins, Virgin
5	6	HOUNDS OF LOVE, Kate Bush, EMI
6	—	THE SINGLES COLLECTION, Spandau Ballet, Chrysalis
7	5	ONCE UPON A TIME, Simple Minds, Virgin
8	12	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
9	9	GO WEST, Go West, Chrysalis
10	11	PROMISE, Sade, Epic
11	—	GREATEST HITS, Queen, EMI
12	7	WORLD MACHINE, Level 42, Polydor
13	14	FACE VALUE, Phil Collins, Virgin
14	8	ISLAND LIFE, Grace Jones, Island
15	10	THE DREAM OF THE BLUE TURTLES, Sting, A&M
16	13	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury/Phonogram
17	17	THE BROADWAY ALBUM, Barbra Streisand, CBS
18	15	LITTLE CREATURES, Talking Heads, EMI
19	19	GREATEST HITS, the Cars, Elektra
20	18	HELLO, I MUST BE GOING!, Phil Collins, Virgin

Compiled by Spotlight Research



GENE LOVES JEZEBEL

SWEETEST THING

BEGGARS BANQUET

"I'VE BEEN WONDERING WHERE IT IS YOU'RE HIDING"

MARCH
 19th HUDDERSFIELD Huddersfield Polytechnic
 21th GLASGOW Technical College
 22nd NEWCASTLE Tiffans
 23rd PRESTON Paradise Club

SEVEN INCHES AND TWELVE INCHES

"TALK ABOUT IT"

W/E MAR 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 | 2 | THESE DREAMS, Heart, Capitol |
| 2 | 1 | SARA, Starship, Grunt |
| 3 | 4 | SECRET LOVERS, Atlantic Starr, A&M |
| 4 | 7 | ROCK ME AMADEUS, Falco, A&M |
| 5 | 6 | ROCK IN THE USA, John Cougar Mellencamp, Riva |
| 6 | 3 | KYRIE, Mr Mister, RCA |
| 7 | 10 | NIKITA, Elton John, Geffen |
| 8 | 9 | KING FOR A DAY, Thompson Twins, Arista |
| 9 | 11 | WHAT YOU NEED, INXS, Atlantic |
| 10 | 15 | KISS, Prince And The Revolution, Paisley Park |
| 11 | 12 | THIS COULD BE THE NIGHT, Loverboy, Columbia/CBS |
| 12 | 5 | HOW WILL I KNOW, Whitney Houston, Arista |
| 13 | 16 | LET'S GO ALL THE WAY, Sly Fox, Capitol |
| 14 | 14 | SANCTIFY YOURSELF, Simple Minds, A&M |
| 15 | 19 | MANIC MONDAY, Bangles, Columbia/CBS |
| 16 | 8 | SILENT RUNNING, Mike And The Mechanics, Atlantic |
| 17 | 20 | BEAT'S SO LONELY, Charlie Sexton, MCA |
| 18 | 32 | ADDICTED TO LOVE, Robert Palmer, Island |
| 19 | 29 | TENDER LOVE, Force MDs, Warner Brothers/Tommy Boy |
| 20 | 23 | (HOW TO BE) A MILLIONAIRE, ABC, Mercury |
| 21 | 13 | THE SWEETEST TABOO, Sade, Portrait |
| 22 | 24 | ANOTHER NIGHT, Aretha Franklin, Arista |
| 23 | 31 | NO EASY WAY OUT, Robert Tepper, Scotti Brothers |
| 24 | 33 | CALLING AMERICA, Electric Light Orchestra, CBS Associated |
| 25 | 35 | I CAN'T WAIT, Stevie Nicks, Modern |
| 26 | 17 | LIVING IN AMERICA, James Brown, Scotti Brothers |
| 27 | 18 | LIFE IN A NORTHERN TOWN, Dream Academy, Warner Brothers |
| 28 | 30 | NIGHT MOVES, Marilyn Martin, Atlantic |
| 29 | 21 | WHEN THE GOING GETS TOUGH, Billy Ocean, Jive |
| 30 | 40 | WEST END GIRLS, Pet Shop Boys, EMI America |
| 31 | 47 | HARLEM SHUFFLE, Rolling Stones, Rolling Stones/Columbia |
| 32 | 36 | I'M NOT THE ONE, the Cars, Elektra |
| 33 | 39 | I THINK IT'S LOVE, Jermaine Jackson, Arista |
| 34 | 44 | ALIVE AND KICKING, Simple Minds, A&M/Virgin |
| 35 | 38 | LIVE IS LIFE, Opus, Polydor |
| 36 | 26 | STAGES, ZZ Top, Warner Brothers |
| 37 | 43 | YOUR LOVE, the Outfield, Columbia/CBS |
| 38 | 22 | RUSSIANS, Sting, A&M |
| 39 | 48 | WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson, A&M |
| 40 | 45 | OVERJOYED, Stevie Wonder, Tamla |
| 41 | 28 | DAY BY DAY, the Hooters, Columbia/CBS |
| 42 | 25 | TARZAN BOY, Baltimore, Manhattan |
| 43 | 52 | WHY CAN'T THIS BE LOVE, Van Halen, Warner Brothers |
| 44 | 27 | A LOVE BIZARRE, Sheila E, Paisley Park |
| 45 | 49 | FOR AMERICA, Jackson Browne, Asylum |
| 46 | 51 | SATURDAY LOVE, Cherrelle with Alexander O'Neal, Tabu |
| 47 | 73 | TAKE ME HOME, Phil Collins, Atlantic |
| 48 | 56 | AMERICAN STORM, Bob Seger And The Silver Bullet Band, Capitol |
| 49 | 55 | BAD BOY, Miami Sound Machine, Epic |
| 50 | 42 | BOP, Dan Seals, EMI America |
| 51 | 46 | DO ME BABY, Meli'sa Morgan, Capitol |
| 52 | 57 | SOMETHING ABOUT YOU, Level 42, Polydor |

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|----|----|---|
| 53 | 60 | I DO WHAT I DO (THEME FROM 9½ WEEKS), John Taylor, Capitol |
| 54 | 59 | A LITTLE BIT OF LOVE, New Edition, MCA |
| 55 | 37 | THAT'S WHAT FRIENDS ARE FOR, Dionne Warwick and Friends, Arista |
| 56 | 34 | GOODBYE IS FOREVER, Arcadia, Capitol |
| 57 | 67 | IF YOU LEAVE, OMD, A&M |
| 58 | 41 | CONGA, Miami Sound Machine, Epic |
| 59 | 61 | THE POWER OF LOVE, Jennifer Rush, Epic |
| 60 | 74 | I CAN'T WAIT, Nu Shooz, Atlantic |

B U L L E T S

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|----|----|---|
| 61 | 65 | ALL THE KINGS' HORSES, the Firm, Atlantic |
| 62 | 71 | GREAT GOSH A'MIGHTY, Little Richard, MCA |
| 71 | 78 | FEEL IT AGAIN, Honeymoon Suite, Warner Bros |
| 72 | — | STICK AROUND, Julian Lennon, Atlantic |
| 73 | 89 | GOODBYE, Night Ranger, Camel/MCA |
| 74 | — | ALL I NEED IS A MIRACLE, Mike And The Mechanics, Atlantic |
| 78 | 92 | I ENGINEER, Animotion, Casablanca |
| 79 | 95 | SHELTER ME, Joe Cocker, Capitol |
| 84 | 97 | RIGHT BETWEEN THE EYES, Wak, RCA |
| 85 | — | RESTLESS, Starpoint, Elektra |
| 86 | 94 | A GOOD HEART, Feargal Sharkey, A&M/Virgin |
| 88 | — | ON MY OWN, Patti LaBelle And Michael McDonald, MCA |
| 89 | — | YOUR SMILE, Rene And Angela, Mercury |
| 94 | — | WORKING CLASS MAN, Jimmy Barnes, Geffen |
| 95 | — | SHOT IN THE DARK, Ozzy Osbourne, CBS Associated |
- Compiled by Billboard

U S A L B U M S

- | | | |
|----|----|--|
| 1 | 1 | WHITNEY HOUSTON, Whitney Houston, Arista |
| 2 | 2 | PROMISE, Sade, Portrait |
| 3 | 4 | HEART, Heart, Capitol |
| 4 | 6 | SCARECROW, John Cougar Mellencamp, Riva |
| 5 | 3 | WELCOME TO THE REAL WORLD, Mr Mister, RCA |
| 6 | 5 | THE BROADWAY ALBUM, Barbra Streisand, Columbia/CBS |
| 7 | 8 | BROTHERS IN ARMS, Dire Straits, Warner Brothers |
| 8 | 9 | THE ULTIMATE SIN, Ozzy Osbourne, CBS Associated |
| 9 | 7 | KNEE DEEP IN THE HOOPLA, Starship, Grunt |
| 10 | 10 | ONCE UPON A TIME, Simple Minds, A&M/Virgin |
| 11 | 11 | AFTERBURNER, ZZ Top, Warner Brothers |
| 12 | 15 | NERVOUS NIGHT, the Hooters, Columbia |
| 13 | 12 | ROCKY IV, Soundtrack, Scotti Brothers |
| 14 | 18 | LISTEN LIKE THIEVES, INXS, Atlantic |
| 15 | 17 | PICTURES FOR PLEASURE, Charlie Sexton, MCA |
| 16 | 13 | FRIENDS, Dionne Warwick, Arista |
| 17 | 14 | IN SQUARE CIRCLE, Stevie Wonder, Tamla |
| 18 | 32 | FALCO 3, Falco, A&M |
| 19 | 23 | DIFFERENT LIGHT, Bangles, Columbia/CBS |
| 20 | 21 | AS THE BAND TURNS, Atlantic Starr, A&M |
| 21 | 19 | BORN IN THE USA, Bruce Springsteen, Columbia/CBS |
| 22 | 22 | MEAN BUSINESS, the Firm, Atlantic |
| 23 | 16 | ROCK A LITTLE, Stevie Nicks, Modern |
| 24 | 30 | NO JACKET REQUIRED, Phil Collins, Atlantic |
| 25 | 33 | GREATEST HITS, Alabama, RCA |
| 26 | 26 | MIKE AND THE MECHANICS, Mike And The Mechanics, Atlantic |
| 27 | 27 | HERE'S TO FUTURE DAYS, Thompson Twins, Arista |
| 28 | 47 | PRETTY IN PINK, Soundtrack, A&M |
| 29 | 24 | SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury |
| 30 | 29 | WHO'S ZOOMIN' WHO, Aretha Franklin, Arista |
| 31 | 31 | PRIMITIVE LOVE, Miami Sound Machine, Epic |
| 32 | 25 | THE DREAM ACADEMY, the Dream Academy, Warner Brothers |
| 33 | 28 | THE DREAM OF THE BLUE TURTLES, Sting, A&M |
| 34 | 34 | LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS |
| 35 | 20 | MEETING IN THE LADIES ROOM, Klymaxx, MCA/Constellation |
| 36 | 39 | ALL FOR LOVE, New Edition, MCA |
| 37 | 37 | HOW TO BE A ZILLIONAIRE, ABC, Mercury |
| 38 | 54 | RIPTIDE, Robert Palmer, Island/Atlantic |
| 39 | — | LIVES IN THE BALANCE, Jackson Browne, Asylum |

WIN

LOTS OF HIGHLY
EXCITING THINGS
IN THE HMV/FINE
YOUNG CANNIBALS
COMPETITION

- specially commissioned
- 5' x 5' painting off FYC's album
- Five Akai portable cassette units
- FYC albums and cassettes
- FYC tour tickets
- Top 20 HMV LPs

ALL IN NEXT WEEK'S RM

40 36 **READY FOR THE WORLD**, Ready For The World, MCA
 41 41 **GREATEST HITS**, the Cars, Elektra
 42 — **DO ME BABY**, Meli'sa Morgan, Capitol
 43 38 **HUNTING HIGH AND LOW**, A-Ha, Warner Brothers
 44 — **PLAY DEEP**, the Outfield, Columbia
 45 40 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
 46 46 **RADIO**, LL Cool J, Columbia/CBS
 47 — **CONTROL**, Janet Jackson, A&M
 48 35 **PACK UP THE PLANTATION — LIVE**, Tom Petty And The Heartbreakers, MCA
 49 49 **LIVING IN THE BACKGROUND**, Baltimora, Manhattan
 50 50 **STRENGTH**, the Alarm, IRS
 Compiled by Billboard

39 25 **IF I RULED THE WORLD**, Kurtis Blow, Club 12in
 40 38 **SERIOUS**, Serious Intention, US Pow Wow 12in/London promo
 41 73 **KISS**, Prince And The Revolution, Warner Bros/Paisley Park 12in
 42 41 **ALL I WANT IS MY BABY**, Roberta Gilliam, WEA 12in
 43 66 **THIS IS THE HOUSE (GHETTO TO CONDO MINIMUM MIX)**, Three Degrees, Supreme Records 12in
 44 78 **OVERJOYED**, Stevie Wonder, Motown 12in
 45 — **DO FRIES GO WITH THAT SHAKE**, George Clinton, US Capitol 12in
 46 70 **IF YOU WANT LOVE**, Tullulah Moon, Total Control 12in
 47 85 **DUB THE TENSION/RELEASE THE TENSION**, J-A Groove, US Studio Records 12in
 48 52 **ANOTHER NIGHT (DANCE MIX)**, Aretha Franklin, Arista 12in
 49 42 **UP FRONT**, Matt Bianco, WEA 12in
 50 68 **YOU CAN'T BLAME LOVE**, Thomas & Taylor, US Thom/Tay 12in
 51 58 **CHAIN REACTION (DANCE REMIX)**, Diana Ross, Capitol 12in
 52 37 **SUCCESS IS THE WORD**, I2-41, US Fresh Records 12in
 53 44 **DON'T WASTE MY TIME (ESSENTIAL WELL-HARD CRUCIAL REMIX)**, Paul Hardcastle, Chrysalis 12in
 54 — **ZOOMIN' TO THE FREEWAY (LES ADAMS MEGAMIX)**, Aretha Franklin, Arista 12in
 55 51 **THE RIVER (EXTENSIVE REMIX)**, Total Contrast, London 12in
 56 — **GIVE IT UP FOR LOVE**, Steven Danté, Cooltempo 12in white label
 57 54 **TURN YOUR LOVE (RIGHT AROUND)**, Projection, Elite 12in
 58 36 **LOVE MONEY (REMIX 86)/FORT KNOX**, Funk Masters, Tai Wan 12in
 59 49 **SKIPS A BEAT (CLUB MIX)**, Warp 9, Motown 12in
 60 — **STAY (97 1/2bpm)**, The Controllers, US MCA Records 12in
 61 77 **A LOVE BIZARRE, PARTS I AND II**, Sheila E, Warner Bros/Paisley Park 12in
 62 72 **SIDEWALK TALK/WAS DOG A DOUGHNUT**, Jellybean, EMI America 12in
 63 63 **BASSLINE/NEEDLE TO THE GROOVE**, Mantronix, 10 Records LP
 64 — **WHAT'S MISSING (REMIX)**, Alexander O'Neal, US Tabu 12in
 65 30 **PAIN**, Betty Wright, Cooltempo 12in
 66 47 **LOVE'S ON FIRE**, Aleem featuring Leroy Burgess, US Atlantic 12in
 67 74 **BABY LOVE**, Regina, Funkin' Marvellous Records 12in
 68 re **FIRESTARTER**, Teasa, US Epic 12in
 69 65 **IF YOU SHOULD EVER BE LONELY (STREET MIX/CLUB MIX)**, Val Young, Gordy 12in
 70 39 **IT DOESN'T REALLY MATTER (REMIX)**, Zapp, Warner Bros 12in
 71 56 **CAN YOU FEEL IT?**, Original Concept, US Def Jam 12in
 72 40 **FUNKY SENSATION**, Ladies Choice, Sure Delight 12in
 73 — **HELLO DARLING**, Tippa Irie, UK Bubblerz 12in
 74 — **PETER GUNN**, The Art Of Noise featuring Duane Eddy, China Records 12in
 75 — **MY LATIN LOVER (114 1/2bpm)**, Q-Pid Featuring Nikki Q, US Sunnyview 12in
 76 57 **CAUGHT IN THE MIDDLE**, James Cobbin & Prime Cut, US Tuckwood 12in
 77 64 **I LOVE ONLY YOU**, Ruth Dawes, US Profile 12in
 78 48 **SLOWLY**, September, 10 Records 12in
 79 — **ARE YOU WID IT (116bpm)**, Private Possession, US Mega Bolt 12in
 80 — **MAKE ME THE ONE (102bpm)**, Crown Heights Affair, US Releaseme 12in
 81 re **ROCK THE BELLS**, LL Cool J, Def Jam 12in
 82 80 **DON'T STOP THAT GO GO BEAT**, Effectron, MDM Records 12in
 83 61 **YOU BLOW MY MIND**, Stimulus featuring Milton Smith, US Roulette 12in
 84 50 **LET MY PEOPLE GO (M&M REMIX)**, The Winans, Qwest 12in
 85 46 **FOOL'S PARADISE/DO YOU STILL LOVE ME?**, Meli'sa Morgan, US Capitol LP
 86 — **BROOKLYN'S IN THE HOUSE**, Cut Master D.C., US Zaktia Records 12in
 87 62 **HOW TO WIN YOUR LOVE**, Spencer Jones, Champion 12in
 88 97 **COMPUTER LOVE (REMIXES)**, Zapp, US Warner Bros 12in
 89 — **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, US Atlantic 12in
 90 55 **GAMES**, 94 East, US Hot Pink LP
 91 — **MYSTERY OF LOVE (INSTRUMENTAL) (116 1/2-116-115 1/2bpm)/ORIGINAL/CLUB MIX/DUB (119 1/4bpm)**, Fingers Inc., US DJ International Records 12in
 92 87 **LOVE WILL FOLLOW (49 1/2/99bpm)**, George Howard, US TBA LP
 93 100 **FUNKY SENSATION**, Gwen McCrae, Atlantic 12in
 94 92 **SHE'S THE ONE**, Cabo Frio, US Zebra Records LP
 95 69 **BEST FRIENDS**, Eddie Towns (ET), US Total Experience 12in
 96 60 **DOUBLE DEF FRESH**, Hardrock Soul Movement, Elite 12in
 97 — **SAMBA/MAKING LOVE**, Rob Mullins, US RMC Records LP
 98 — **DANCING IN THE STREET (0-117 1/2/235)/FLY BY NIGHT (94/188)/SUMMER SONG (96bpm)**, Matt Bianco, WEA LP
 99 81 **TOUCHING AND CARING**, Nina Simone, US VPI Records LP
 100 88 **CLOUD NINE**, Mystery Assignment, Virgin 12in
 Compiled by James Hamilton/Alan Jones

D I S C O

1 1 **(NOTHING SERIOUS) JUST BUGGIN'**, Whistle, Champion 12in
 2 3 **SUGAR FREE (DEO/REMIXES)/FOREVER AND EVER**, Juicy, Epic 12in
 3 4 **LADIES**, Mantronix, 10 Records 12in
 4 2 **DARE TO DREAM (LONDON REMIX)**, Viola Wills, Streetwave 12in
 5 14 **WHAT HAVE YOU DONE FOR ME LATELY (REMIX)**, Janet Jackson, A&M 12in
 6 9 **IF YOU WERE HERE TONIGHT/WHAT'S MISSING**, Alexander O'Neal, Tabu 12in
 7 7 **HEAVEN MUST BE MISSING AN ANGEL/WHODUNIT/DON'T TAKE AWAY THE MUSIC (BEN LIEBRAND REMIXES)**, Tavares, Capitol 12in
 8 6 **I'M NOT GONNA LET YOU (RICHARD JAMES BURGESS UK REMIX)**, Colonel Abrams, MCA Records 12in
 9 5 **DO YOU LOVE ME (REMIX)**, Durell Coleman, Fourth & Broadway 12in
 10 12 **THE RIVER (CLUB VERSION)/SUNSHINE (INSTRUMENTAL)**, Total Contrast, US London 12in
 11 10 **DON'T WASTE MY TIME**, Paul Hardcastle, Chrysalis 12in
 12 19 **YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76-86)**, The Real Thing, PRT 12in
 13 11 **MY MAGIC MAN**, Rochelle, Warner Bros 12in
 14 27 **GALVESTON BAY (EXTENDED RE-EDIT)**, Lonnie Hill, 10 Records 12in
 15 13 **GOTTA FIND A WAY**, Russ Brown, US Jump Street 12in
 16 8 **WE CAN MAKE IT HAPPEN**, Prince Charles and The City Beat Band, PRT 12in
 17 15 **RHYTHM OF YOUR LOVE**, Isabel Roberts, Hot Vinyl 12in
 18 21 **ROCK ME TONIGHT**, Freddie Jackson, Capitol 12in
 19 17 **WHEN I THINK OF YOU/WHAT HAVE YOU DONE FOR ME LATELY/ THE PLEASURE PRINCIPLE/NASTY/HE DOESN'T KNOW I'M ALIVE/ FUNNY HOW TIME FLIES/CONTROL**, Janet Jackson, US A&M LP
 20 16 **STRUNG OUT (DANCE MIX)**, Paul Laurence, Capitol 12in
 21 22 **WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING**, Billy Ocean, Jive 12in
 22 18 **LIVING IN AMERICA**, James Brown, Scotti Brothers 12in
 23 34 **I CAN'T LET YOU GO (REMIX) (NEW YORK REMIX)**, 52nd Street, 10 Records 12in
 24 28 **HOW WILL I KNOW (JELLYBEAN REMIX)**, Whitney Houston, Arista 12in
 25 33 **SECRET LOVERS/ONE LOVE (DANCE MIX)/WHEN LOVE CALLS**, Atlantic Starr, A&M 12in
 26 23 **PARTY FREAK (LATIN RASCAL EDIT)**, Cashflow, US Mercury 12in
 27 71 **I'M NOT GONNA LET YOU (TIMMY REGISFORD US REMIX)**, Colonel Abrams, MCA Records 12in
 28 75 **A GOODBYE/I'VE GOT YOUR IMAGE/IT'S SERIOUS/ON THE ONE**, Cameo, Club 12in twin-pack promo
 29 24 **HEY I DON'T WASTE MY TIME**, The Walkers, Club 12in
 30 29 **TRUTH OR DARE (REMIX)**, Shirley Murdock, Elektra 12in
 31 32 **LOVE'S GONNA GET YOU**, Jocelyn Brown, Warner Bros 12in
 32 31 **YOU CAN DO IT (IT'S SO EASY)**, Dino Terrell, Lovebeat International 12in
 33 20 **HEADLINE NEWS/PASSION**, William Bell, US Wilbe Recording Corporation LP
 34 35 **(YOU ARE MY) ALL AND ALL**, Joyce Sims, US Sleeping Bag Records 12in
 35 26 **WILL YOU SATISFY?**, Cherrille, Tabu 12in
 36 43 **PRISONER OF LOVE**, Mildred Scott, US 4th + B'way 12in
 37 53 **HIGH HORSE (REMIX)/SHAME/TAKE A CHANCE**, Evelyn 'Champagne' King, RCA 12in
 38 45 **YOU NEED MORE CALYPSO (CLUB VERSION)/SURPRIZE**, Ralph MacDonald, London 12in

SEPTEMBER

AVAILABLE NOW ON 7" + 12" *slowly*

TEN 68  TEN 68-12

W/E MAR 22, 1986

EUROBEAT
REGGAE
INDIE SINGLES
INDIE ALBUMS

CHARTS

EUROBEAT

- | | | |
|-----|-----|--|
| 1 | 1 | LOVE'S GONE MAD (EUROBEAT MIX), Seventh Avenue, Record Shack 12in |
| 2 | 4 | ANOTHER NIGHT (DANCE MIX), Aretha Franklin, Arista 12in |
| 3 | 3 | YOU'RE A BEAT, Eastbound Expressway, Passion 12in |
| 4 | 2 | DANGER FOR LOVE, Deborah, German ZYX 12in |
| 5 | 7 | STRANGER, Linda Imperial, US Pink Glove 12in |
| 6 | 6 | PRISONER OF LOVE, Mildred Scott, US 4th + B'way 12in |
| 7 | 11 | CHAIN REACTION (DANCE REMIX), Diana Ross, Capitol 12in |
| 8 | 17 | THIS IS MY LIFE, Eartha Kitt, Record Shack 12in |
| 9 | 5 | FLY TO ME, Aleph, Italian Disco Magic 12in |
| 10 | 16 | PISTOL IN MY POCKET, Lana Pella, Sublime 12in |
| 11 | 10 | ALL PLAYED OUT, L.I.F.E., US Dance-Sing 12in |
| 12 | 8 | PEOPLE SAY IT'S IN THE AIR, The Herreys, Canadian Chateau 12in |
| 13 | 18 | ONE BITE (JOHN MORALES REMIX), Street Angels, Calibre 12in |
| 14 | 9 | MIDNIGHT LOVER, People Like Us, Passion 12in |
| 15 | 12 | LIFELINE DANCING, Pattie Brooks, US Easy Street 12in |
| 16 | 13 | I ENGINEER, Animation, US Casablanca 12in |
| 17 | 14 | DESTINY TIME, Roy, Italian MEM 12in |
| 18 | 15 | DIAL MY NUMBER, The Back Bag, German T transparent 12in |
| 19 | 27 | THEME FROM 'DYNASTY'/THE BREAK ('86 VERSION), Kat Mandu, Canadian Matra 12in |
| 20 | 20 | IF YOU SHOULD EVER BE LONELY (CLUB MIX), Val Young, Gordy 12in |
| 21 | 19 | ONE MORE SHOT, Oh Romeo, US MEMO 12in |
| 22 | 21 | COME ON, Alan Barry, Italian Time 12in |
| 23 | 22 | MOSKOW DISKO (1986 VERSION), Telex, German Rush 12in |
| 24 | 30= | SECLUSION, Shawn Benson, US TSR 12in |
| 25 | 23 | BOLERO, Fancy, Swedish Mega 12in |
| 26 | — | BROTHER LOUIE, Modern Talking, German Hansa 12in |
| 27 | 28 | TONIGHT, Ken Laszlo, Italian MEM 12in |
| 28 | 24 | MY DELIGHT, Solid Strangers, German ZYX 12in |
| 29 | re | DEVIL ON MY SHOULDER, Angel Chorus, 10 Records 12in |
| 30= | re | OCHO RIOS, Paul Jabara, US Warner Bros 12in |
| 30= | 25 | ICE COLD LOVE, Madigan, Italian On The Road 12in |
- Compiled by James Hamilton/Alan Jones

REGGAE

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|----|----|---|
| 1 | 11 | SHE LOVES ME NOW, Beris Hammond, Greensleeves |
| 2 | — | HELLO DARLING, Tippa Irie, Greensleeves/Priority |
| 3 | 2 | I'M A CHANGED MAN, One Blood, Level Vibes |
| 4 | 5 | HOT STUFF, Junior Delgado, Fashion |
| 5 | 1 | ONE DANCE WON'T DO, Audrey Hall, Germain |
| 6 | 3 | SELECTOR HIM GOOD, Little Clarkie And The Offbeat Posse, Greensleeves |
| 7 | 12 | PAIN, Jean Adebambo, New Generation |
| 8 | 4 | SWEET REGGAE MUSIC, Nitty Gritty, Unity Sound |
| 9 | 6 | GIVING THE LOVE/NO SKIN UP, Axeman, Fashion |
| 10 | 7 | PARTY NITE, Undivided Roots, Entente |
| 11 | 9 | CLARK'S BOOTY/YOU HATE TO GIRLIE GIRLIE, Little John/Tonto Irie, Unity Sounds |
| 12 | 14 | TIME FOR LOVE, Ruddy Thomas/JC Lodge, Greensleeves |
| 13 | 8 | DANCE MOVES (EP), Tippa Irie & Pato Banton, UK Bubblers |
| 14 | — | CAN'T TAKE THE PRESSURE, Al Campbell, Greensleeves |
| 15 | 15 | KILL UP A SOUND, Goldie Ranks-Roots Connection |
| 16 | 10 | UNTIL YOU COME BACK TO ME, Just Dale, Ariwa Sound |
| 17 | 20 | YOU'RE MY LADY, Patrick Rose, Seaview |
| 18 | — | SAVING ALL MY LOVE, Pauline Thomas, NK Records |
| 19 | 21 | LOVE TO SHARE, John Holt/Alton Ellis, Basket |
| 20 | — | UNDERCOVER LOVER, Josey Wales, SCOM |
| 21 | 23 | LOVE WILL FIND A WAY, Trevor Walters, Adelphi |
| 22 | — | MUST WORK ON SUNDAY, King Kong, Striker Lee |
| 23 | 18 | REGGAE MUSIC WE WANT, Don Angelo, Unity Sound |
| 24 | 13 | THIS GIRL IS MY LOVER, Mr Lee, Unity Sound |
| 25 | 16 | USED TO BE MY LOVER, Nitty Gritty, Uptempo |
| 26 | 17 | GIMME SOME OF YOUR SOMETHING, Nitty Gritty, Greensleeves |
| 27 | 19 | KEEP ON DANCING, Frankie Paul, Greensleeves |
| 28 | 29 | LOVELY LADY, Gregory Isaacs, TP |
| 29 | 26 | KOOL NOH, Aswad, Simba |
| 30 | 30 | WHAT ONE DANCE CAN DO, Beris Hammond, Revue |
- Compiled by Spotlight Research



● INDIE SINGLES 3 and 19

INDIE SINGLES

- | | | |
|----|----|--|
| 1 | 2 | POGUETRY IN MOTION EP, the Pogues, Stiff |
| 2 | 3 | THE TRUMPTON RIOTS EP, Half Man Half Biscuit, Probe Plus |
| 3 | 5 | SHEEP, the Housemartins, Go! Discs |
| 4 | 1 | STRIPPED, Depeche Mode, Mute |
| 5 | 4 | GIVING GROUND, the Sisterhood, Merciful Release |
| 6 | 8 | SEETHROUGH, the Guana Batz, ID Records |
| 7 | 6 | HOT GIRLS IN LOVE (EP), the Cherry Bombz, Lick |
| 8 | 7 | SOMEWHERE IN CHINA, the Shop Assistants, 53rd & 3rd |
| 9 | 10 | LIKE AN ANGEL, Mighty Lemon Drops, Dreamworld |
| 10 | 14 | XXSEX, We've Got A Fuzzbox And We're Gonna Use It, Vindaloo |
| 11 | 9 | ALL DAY LONG, the Shop Assistants, Subway Organisation |
| 12 | 24 | HERE COMES THE MAN, Boom Boom Room, Fun After All |
| 13 | 13 | CAN YOUR PUSSY DO THE DOG?, the Cramps, Big Beat |
| 14 | — | GI, 400 Blows/23 Skidoo, Sadereal |
| 15 | 12 | THE FILTH AND THE FURY, Icons Of Filth, Mortarhate |
| 16 | 18 | SPRING RAIN, the Go-Betweens, Beggars Banquet |
| 17 | 23 | THERESE, Bodines, Creation |
| 18 | 11 | SHE SELLS SANCTUARY, the Cult, Beggars Banquet |
| 19 | — | FLAG DAY, the Housemartins, Go! Discs |
| 20 | 21 | WHISTLING IN THE DARK, Easterhouse, Rough Trade |
| 21 | 22 | BLUE MONDAY, New Order, Factory |
| 22 | 15 | LET THEM EAT BOGSHED, Bogshed, Vinyl Drip |
| 23 | — | REVOLUTION, Chumba Wumba, Agitpop |
| 24 | 16 | ONCE MORE, Wedding Present, Reception |
| 25 | — | WILD COLONIAL BOY, Ruefref, Kasper/Stiff |
| 26 | 20 | HOW I LEARNED TO LOVE THE BOMB, TV Personalities, Dreamworld |
| 27 | — | KICK OVER THE STATUES, the Redskins, Abstract Dance/Priority |
| 28 | — | UPSIDE DOWN, the Jesus And Mary Chain, Creation |
| 29 | — | LA RAIN, Rose Of Avalanche, LIL |
| 30 | 28 | DAYS LIKE THESE, Billy Bragg, Go! Discs |
- Compiled by Spotlight Research

INDIE ALBUMS

- | | | |
|----|----|---|
| 1 | 1 | BIG COCK, King Kurt, Stiff |
| 2 | 2 | A DATE WITH ELVIS, the Cramps, Big Beat |
| 3 | 3 | BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus |
| 4 | — | PAINT YOUR WAGON, Red Lorry Yellow Lorry, Red Rhino |
| 5 | 7 | RUM, SODOMY AND THE LASH, the Pogues, Stiff |
| 6 | 5 | DAMNED BUT NOT FORGOTTEN, the Damned, Dojo |
| 7 | 4 | SEVEN SINGLES DEEP, the Icicle Works, Beggars Banquet |
| 8 | 9 | THE SINGLES '81-'85, Depeche Mode, Mute |
| 9 | 6 | LOVE, the Cult, Beggars Banquet |
| 10 | 8 | THE OLD AND THE NEW, A Certain Ratio, Factory |
| 11 | — | WIRE PLAY POP, Wire, The Pink Label |
| 12 | 17 | HELD DOWN TO VINYL... AT LAST!, the Guana Batz, ID Records |
| 13 | 18 | FRANKENCHRIST, Dead Kennedys, Alternative Tentacles |
| 14 | 12 | KALEIDOSCOPE WORLD, Chills, Creation |
| 15 | 11 | FIRST AVALANCHE, Rose Of Avalanche, LIL |
| 16 | 14 | LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs |
| 17 | 21 | HATFUL OF HOLLOW, the Smiths, Rough Trade |
| 18 | 26 | WORLDS APART, Subhumans, Blüurg |
| 19 | 13 | TREASURE, Cocteau Twins, 4AD |
| 20 | — | THE CLOCK COMES DOWN THE STAIRS, Microdisney, Rough Trade |
| 21 | — | NIGHT OF A THOUSAND CANDLES, the Men They Couldn't Hang, Imp/Demon |
| 22 | 16 | LIVE II — HORRIBLE MUSIC FOR HORRIBLE PEOPLE BY THIS HORRIBLE BAND, the Meteors, Dojo |
| 23 | 27 | FLIP YOUR WIG, Hüsker Dü, SST |
| 24 | 25 | THREE-WAY TIE (FOR LAST), The Minutemen, SST |
| 25 | — | GARLANDS, Cocteau Twins, 4AD |
| 26 | — | BATTLE SCARRED, Condemned '84, Oi! |
| 27 | 19 | THIS NATION'S SAVING GRACE, the Fall, Beggars Banquet |
| 28 | 15 | MIDNIGHT MADNESS AND BEYOND, GBH, Rough Justice |
| 29 | 10 | DREAMTIME, the Cult, Beggars Banquet |
| 30 | 24 | THE CHRONICLE OF THE BLACK SWORD, Hawkwind, Flicknife |
- Compiled by Spotlight Research

● Phееееewaaargh! There'll be absolutely no more filth in next week's excruciatingly exciting rm — just the extremely staid Pogues, the moralistic, Pet Shop Boys, the entirely politically sound Redskins, chipper Bryan Adams, spiffing stuff on 'Absolute Beginners', the Hüsker Doobries and mucho macho more!

RM

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 19

BIRMINGHAM Peacocks (021-643 6751) *The Wedding Present/The Membranes*
COLCHESTER Essex University (863211) *The March Violets*
HUDDERSFIELD Polytechnic (38156) *Gene Loves Jezebel*
LEEDS University (439071) *The Cramps*
LIVERPOOL Royal Court (051-209 4321) *Tangerine Dream*
LONDON Brixton Fridge (01-326 5100) *The Virgin Prunes*
LONDON Finsbury Park Sir George Robey (01-263 4581) *John Cooper Clarke/Pete Thomas' Deep Sea Jivers/Ronnie Golden/Hammer And Sickle*
LONDON Hammersmith Clarendon (01-748 1454) *Potatoe Jo/Innocent Days*
LONDON Kentish Town Bull And Gate (01-485 5358) *The Scarecrows/The Primitives*
LONDON Kilburn National Ballroom (01-328 3141) *Sigue Sigue Sputnik*
LONDON Oval Cricketers (01-735 3059) *Jamie Wednesday*
LONDON Portobello Acklam Road Bay 63 (01-960 4590) *Bogshed/The Big Brothers/Stump*
MANCHESTER King Street West Berlin (061-834 5536) *Attila The Stockbroker/The Levellers/All Over The Carpet*
MANCHESTER University Union (061-273 5111) *The Chevalier Brothers/The Bloodfire Posse/The Godfathers/Flag Of Convenience/Howard Hughes And The Western Approaches/Desert Wolves/Craig Charles*
NOTTINGHAM Rock City (412544) *Hüsker Dü*
PRESTON Clouds (57473) *The Enid*
SHEFFIELD The Limit (730940) *The Cherry Bombz*

THURSDAY 20

BIRMINGHAM University (021-455 9777) *The Nightingales/We've Got A Fuzzbox And We're Gonna Use It/Ted Chippington/Big Ed And His Rockin' Rattlesnakes/Sensible Footwear*
BRADFORD St Georges Hall (752000) *Tangerine Dream*
CROYDON High Street Underground (01-760 0833) *Twenty Flight Rockers/The Scarecrows*
LIVERPOOL Royal Court (051-209 4321) *The Cramps*
LONDON Brixton Town Hall *The Unholy Trinity/The Neurotics/The Brixton Bank Manager/Poly Styrene (CND Benefit)*
LONDON Dean Street Gossips *The Potato Five*
LONDON Elephant And Castle London College Of Printing del Amtril
LONDON Hammersmith Clarendon (01-748 1454) *The Housemartins/His Latest Flame/Miaoow/Porky The Poet*
LONDON Kilburn National Ballroom (01-328 3141) *The Redskins/Potato 5/The Forest Hill Billies*
LONDON Leicester Square Hippodrome *The Big Bang!*
LONDON Malet Street London University (01-580 9551) *Chalice UK/Attacco Decente/The Big J/Jerry Dammers*
LONDON Oxford Street 100 Club (01-636 0933) *The Exploited/Blood Uncles*
LONDON Wardour Street Marquee (01-437 6603) *Pendragon/The Cast*
LONDON Wardour Street Wag Club (01-437 5534) *STA*
LONDON West India Dock Road Succaneer (01-515 2048) *The Clockwork Orange*
LONDON Woolwich Coronet *The March Violets/The Duellists/The Mighty Lemon Drops*
NEWCASTLE Riverside (614386) *Jonathan Richman And The Modern Lovers*

FRIDAY 21

CLEETHORPES Winter Gardens (62925) *The Cherry Bombz*
GLASGOW Strutz (041-552 4601) *Into A Circle/Mary*
GLASGOW Technical College (041-332 7090) *Gene Loves Jezebel*
HARROGATE The Centre (68051) *Tangerine Dream*
LEICESTER Princess Charlotte (553956) *John Cooper Clarke*
LIVERPOOL Klub Krackers (051-708 8815) *Pink Industry/The Weather Prophets*
LONDON Camden Dublin Castle (01-485 1773) *John Otway*
LONDON Camden Lock Dingwalls (01-267 4967) *Jimmy Jimmy/The Glory Boys/Back 2 Back*
LONDON Euston Road Shaw Theatre (01-388 1394) *Art Blakey And The Jazz Messengers/IDJ/The Jazz Defektors/Jazz Five*
LONDON Harlesden Mean Fiddler (01-961 5490) *Jake Burns And The Big Wheel*



● **CHEVALIER BROS: Manchester, Wednesday**
LONDON Kentish Town Bull And Gate (01-485 5358) *Potato Five*
LONDON Kentish Town And Country Club (01-267 3334) *Wendy May's Locomotion*
LONDON Malet Street London University (01-580 9551) *Balaam And The Angel/Jazz Butcher/The Guana Batz/Blyth Power/Then Jerico/The Shop Assistants/Anther Green World/Webcore*
LONDON Saxon Road Saxon Hall *The Mint Juleps*
MANCHESTER International (061-224 5050) *Hüsker Dü*
NEWCASTLE City Hall (320007) *Big Country*
PETERLEE Technical College Attila *The Stockbroker/Red London/Upoor*
SHREWSBURY Park Lane The Fridge *The June Brides*

SATURDAY 22

BIRMINGHAM Portland *The Cherry Bombz/Dogs D'Amour/The Babysitters*
CARDIFF Nero's (45987) *Doctor And The Medics*
DUDLEY JB's (53597) *The June Brides*
DUNDEE Caird Hall (28121) *Big Country*
GLASGOW Barrowlands (041-552 4601) *The Cramps*
LONDON Brixton Old White Horse (01-274 5537) *The Wedding Present*
LONDON Euston Road Shaw Theatre (01-388 1394) *Art Blakey And The Jazz Messengers/IDJ/The Jazz Defektors/Jazz Five*
LONDON Fulham Palace Road Greyhound (01-385 0526) *The Poison Girls/The Marvels/Rory McLeod*
LONDON Hammersmith Clarendon (01-748 1454) *A Certain Ratio/The Dentists/The Claim/Heist/Slab*
LONDON Malet Street London University (01-580 9551) *Quando Quango/Love And Money/Big Dish/Curiosity Killed The Cat/Phranc/Long And The Short Of It/John Lanahan/Jeremy Hardy/Sensible Footwear/Brown Paper Bag Brothers/Urban Warriors/Vicious Boys*
LONDON Oval Cricketers (01-735 3059) *Desmond Dekker/Blues And Trouble*
MANCHESTER International (061-224 5050) *Jonathan Richman And The Modern Lovers/Frank Sidebottom*
NEWCASTLE Tiffanys (612526) *Gene Loves Jezebel*
NOTTINGHAM Royal Concert Hall (472328) *Tangerine Dream*
SHEFFIELD Leadmill (754500) *Hüsker Dü/Mighty Ballistics Hi-Power*

SUNDAY 23

BIRMINGHAM Peacocks (021-643 6751) *Rubella Ballet/The Bang Sisters*
BIRMINGHAM Powerhouse (021-643 4715) *Hüsker Dü/Mighty Ballistics Hi-Power*
BRIGHTON Escape Club (606906) *Twenty Flight Rockers/Four Guns*
Chuck Farley (Eve)
CROYDON High Street Underground (01-760 0833) *Fields Of The Nephilim/The Shop Assistants*
EDINBURGH Empire *The Cramps*
EDINBURGH Playhouse (051-557 2590) *Big Country*
IPSWICH Gaumont (53641) *Twisted Sister*
LINCOLN Ritz *Tangerine Dream*
LONDON Camden Lock Dingwalls (01-267 4967) *Dancing In English/Before The War/Dirt Dance*
LONDON Dalston Crown And Castle (01-254 3678) *The Mint Juleps*
LONDON Frith Street Ronnie Scotts (01-439 0747) *Carmel*
LONDON Kentish Town Town And Country Club (01-267 3334) *Jonathon Richman And The Modern Lovers*
LONDON Oval Cricketers (01-735 3059) *Laverne Brown Band (Lunch) Steve Marriot's Packet Of Three (Eve)*
LONDON Oxford Street 100 Club (01-636 0933) *James Blood Ulmer And George Adams Quartet*
LONDON Putney Half Moon (01-788 2387) *Loudon Wainwright III*

MONDAY 24

ABERDEEN Capitol (583141) *The Cramps*
BRIGHTON Club Savannah (681800) *Bloodfire Posse*
BRIGHTON Dome (682127) *Tangerine Dream*
BURTON ON TRENT Cafe D'Amour *The Desperadoes*
CROYDON Cartoon (01-688 4500) *Shooting Party*
EAST KILBRIDE Claremont Theatre *Majority/On Thin Ice/Original Sins*
EDINBURGH The Place (031-226 5301) *Heart Industry*
GRAVESEND Red Lion (66127) *The Enid*
LEEDS Ritzy's Hidden Bay (434519) *The Shop Assistants/The Wedding Present/The Passmore Sisters*
LEICESTER Princess Charlotte (553956) *Hüsker Dü/The Hunters Club/Mighty Ballistics Hi-Power*
LONDON Brixton Fridge *Juice On The Loose/Ron Kabana/Geraint Watkins/Melanie Harold/The Panic Bros/The Radical Sheikhs/Big Town Playboys*
LONDON Hammersmith Clarendon (01-748 1454) *STA Mission/The London Losers*
LONDON Kentish Town Bull And Gate (01-485 5358) *Strange Frontiers/Taal*
LONDON Kentish Town Town And Country Club (01-267 3334) *James Blood Ulmer/George Adams Quartet/The Guest Stars/Mandy Bell With Kevin Christian Quartet*
LONDON Mail ICA (01-930 0493) *Angela Carter/Richard Coles/Stephen Luscombe/Marje Mellows/Sarah-Jane Morris/David Rees/Steve Swindells/Edmund White/Jeanette Winterson (AIDS Benefit)*
LONDON Oval Cricketers (01-735 3059) *A Bigger Splash/Strange Moves*
LONDON Wardour Street Wag Club (01-437 5534) *Rent Party*
STOKE Shelleys (322209) *Alaska/Phantom/FM*

TUESDAY 25

BIRMINGHAM Odeon (021-643 6101) *Big Country*
BIRMINGHAM Powerhouse (021-643 4215) *Half Man Half Biscuit/Gone To Earth/Geggy Dodd And The Sons Of Harry Cross*
BRISTOL Bierkeller (22265) *Hüsker Dü/Mighty Ballistics Hi-Power*
BRISTOL Hippodrome *Tangerine Dream*
CROYDON High Street Underground (01-760 0833) *The Enid*
LEEDS Adam And Eve's (455724) *The Meteors/The Krewmen*
LONDON Douglas Way Albany Empire (01-691 3333) *Debby Bishop And Bruce Cole/Domino Theory/Camberwell Now/In Zoo Square/Ian Mitchell's Albanian Folk Group*
LONDON Hammersmith Odeon (01-748 4081) *Twisted Sister*
LONDON Harlesden Mean Fiddler (01-961 5490) *Roomful Of Blues/The Big Bang!*
LONDON The Mail ICA (01-930 3647) *Durutti Column*
LONDON Wardour Street Marquee (01-437 6603) *Then Jerico*
NEWCASTLE Riverside (614386) *Jayne County*
STOKE Shelleys (322209) *The Shop Assistants*

L · E · T · T · E · R · S

WRITE TO: RM LETTERS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

■ **Honestly, I just had to write.** I've been wondering if any of these new bands have brains. I turned to the singles page of **rm** and saw all these ridiculously named bands: the Shop Assistants, Screaming Nobodys, Mummy Calls!?!

Oh well, I was prepared to forgive and forget until I turned to the indie charts, only to be bombarded with more; Bogshed!, Chumba Wumba, the Mighty Lemon Drops (even), Half Man Half Biscuit. Oh, come on! I've saved the worst 'til last, just to give you all a good laugh.

Scraping Foetus Off The Wheel! Hal Rather you than me. What does it all mean?

Andrew Eldritch's Y-fronts, Brighton

● *What about this one — ... Or Was He Pushed? Good, eh? Don't know what it all means, though*

■ **Radio One DJ** Simon Bates is a total prat. Anyone with at least half a brain will agree that EMI's new £4 million hype, Sique Sique Sputnik, and that dreadful single have got to be the worst thing that has ever happened to British music. Banning the record from his show was the best thing he ever did.

So why on earth did he suddenly change his mind when the single just happened to go crashing straight into the top 10 and decide to degrade his otherwise acceptable show with such mindless, moronic crap?

Well I suppose there's his own popularity to consider, and Mike Read didn't do himself any favours slugging off FGTH.

Well Bates, I don't give a f**k about my popularity so I for one will be standing by my opinion. Sique Sique are CRAP!

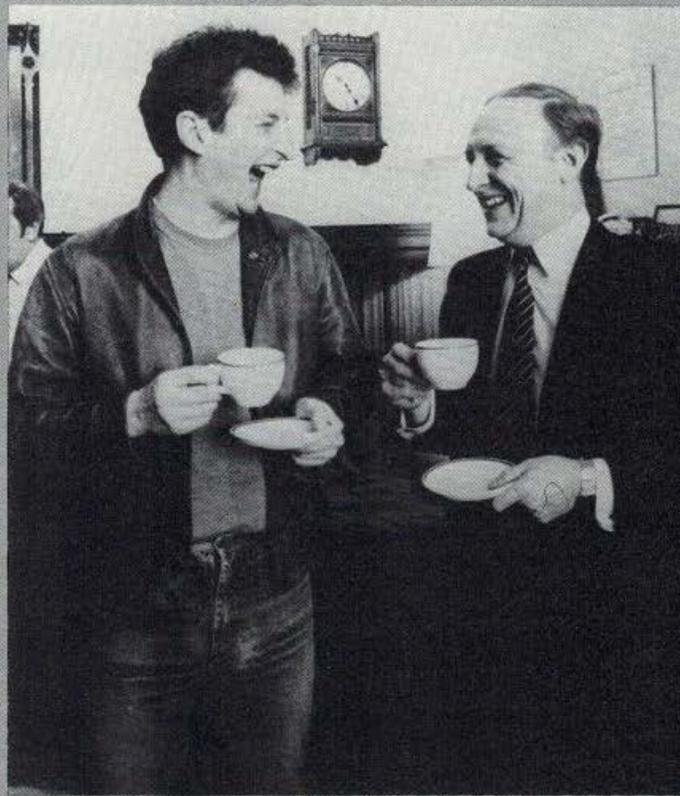
Disgusted Radio One Listener, Yorkshire

● *Another one rising to the SSS bait. Some people are such suckers*

■ **I actually agree** with one thing John Lydon said in your recent interview — about how two-faced certain people are. It's pathetic how everybody's now saying how great he is and making out that they were always big Pistols' fans anyway. Take Mike Read and Janice Long's continuing comments following John's performance on 'Top Of The Pops' — crawling isn't a strong enough word.

Saying things like "One of the best performances I've ever seen on this programme". Creep, Creep. Best performance?! Unfortunately, John comes from the Captain Sensible school of miming, he couldn't take a cue if it hit him on the head!

It's just so annoying to see all these people trying to convince us that they've always thought John Lydon was a demi-god. Funny ... I can never recall seeing Mike Read with a mohican haircut and safety pins.



■ **This Red Wedge thing makes me cross. OK, everyone's entitled to say what they think of this lousy Government, but when musicians group together to influence impressionable fans towards a particular party, they're no better than the politicians they decry. For although that may not be the intent, it is the effect.**

And anyone who claims not to be impressionable is being insulted by having the views of Weller and co rammed down their throat, instead of being allowed to draw their own conclusion on the state of the country.

Has Billy Bragg forgotten the words he once wrote, "I don't want to change the world, I'm not looking for a new England"?

Stephen Davies, Llandudno

● *Wed Reg, apparently, are claiming only to be 'increasing political awareness' rather than persuading people to vote for Neil 'Lovely, lovely' Kinnock. You still get to put your 'X' where you want to...*

I could be wrong, I could be right.
Maria the Magic Typist, Ashford, Kent

● *Give it a few more years, and he will*

■ **Any chance of putting Billy Bragg on the next plane to Russia?** Everything's nationalised there and there's no **rm**, or rock 'n' roll, just lousy state-run dull radio.

Really, the guy's a pain in the neck — why bother to interview him?

rm and Free Enterprise Radio fan, Guildford, Surrey

● *Oh come on, he still has entertainment value when he mouths off, whether you agree with him or not. Be tolerant, kiddies*

■ **Has anyone else** noticed the remarkable resemblance of Iva Davies of Icehouse to the young Frank

Sinatra?

I hear that Bowie is being considered for the part of Sinatra in a forthcoming film. Someone should tell the producers about Mr Davies' similarity before Bowie is miscast!

A Reflection

● *Darling, Mr Bowie is always miscast, haven't you seen 'Absolute Beginners'?*

■ **I'd like to ask you a question** which I hope you will answer seriously.

In your interviews, why do you always censor the word 'F**k'? Well you don't really censor it, you put stupid asterisks in the place of 'uc' which I think highlights it. Otherwise, it would just be another word in the sentence. Everyone knows what you are disguising with the asterisks so why bother? It's only a word which I'm sure you lot at the **rm** office use quite a lot!

A Redundant Cooling Tower, Wigan

● *Aaah — fooled you! You thought it was an expletive, when all along we were hiding the fact that we'd censored the word 'Fork'*

■ **I am writing** to congratulate you or your recent article on Madness and their single life. I believe Madness are the best group to come out of London's Camden Town. They have entertained people with their records and concerts for the last six years and they have also done a lot for charity; Greenpeace, CND, Ethiopia, etc. Madness are not having the success they deserve for their latest material, which is sad.

Scriffian Girling, Old Catton, Norwich

● *Best group to have come out of Camden Town, eh? You quite clearly haven't heard Robin Smith performing famous Wishbone Ash solos (1427-1975) on mandolin outside Mornington Crescent tube of an evening. Take your point, Scriffian*

■ **I'd like to write** a few words on behalf of a certain Marc Almond. Why is it that people seem to think it's really hip to buy records by A-Ha, Wham! and other clothes hangers. Genuine, talented singers like Marc are dismissed as old hat, but he's the only one who sings from the crutch and writes from the soul. A modest young man who writes about the sleaze, slime and truth of life.

A Devoted Gutterheart

● *Waarrmph! Sings from the crutch? Hell, we knew that Neal X 'Where is brown ale bottle hidden?' photo would attract the wrong sort of reader*

■ **I was intrigued** by the photograph in a recent Index. Daryl Hall and Dave Stewart were correctly identified, but the third person went unnamed. I think you'll find she is none other than Canadian singer/songwriter Joni Mitchell, not the studio cleaner, as you said.

Robert J Walker, Ilfracombe, Devon

● *Um, yes. It was intended to be joke, actually. At least we think it was a joke. (Editor swiftly consults Index compilers...)*

■ **I was delighted** to see Jim Reid's reference to Brighton Mid-Seventies Hamburger And Pizza Culture in his singles reviews. Well done, Jimmy. And where can I get these Robin Smith mandolin solos?

Jaz, Rather Late Getting Up Street, East Sussex

● *To which the rm Asterisk Creation Department replies with a phase involving a piece of cutlery with three prongs (see earlier letter for full understanding of this remark)...*



Is Suzanne Vega the start of a new folk boom? Was she really influenced by punk rock? And what does she think of our very own Morrissey?
Folk stories: Mike Gardner

THE POET OF

GREENWICH

village



Have you heard the one about the kid from 'Fame' who turned out all right? Or the folk singer who'd rather be a member of the Velvet Underground and admits to sharing the same black humour as Morrissey of the Smiths?

Meet Suzanne Vega — the singer/songwriter who's leading the New York folk movement belatedly into this decade with singles like 'Small Blue Thing' and the currently re-released 'Marlene On The Wall'.

Already her ethereal, introspective, almost neurotic style of music — owing nods of acknowledgement to such diverse people as Paul Simon, Laurie Anderson and Lou Reed — has secured her self-titled debut album a modest run in both the British and American LP charts.

Born in Santa Monica, California, 26 years ago to a Puerto Rican father and an American mother, she's lived in New York since the age of two. Her first love was dancing, which she studied at the infamous High School of Performing Arts — the real-life home of the film and TV series 'Fame'.

"I was there before the film. After the movie it had a new glamour and probably changed the attitude of a lot of the kids there. A lot of the kids I knew were fairly arrogant and, I must admit, I was too. Everyone who goes there feels misunderstood in some way and it's heightened because everybody has a special talent and wants to be noticed. It was worse for me because I had the sort of competitive nature that if I couldn't be the best, then I'd be the worst — I'd get noticed somehow. It becomes fairly unhealthy after a while."

Her interest in music grew when she realised the joy of dance classes was dependent on who played piano. While majoring in English at college, she was

auditioning at the many Bohemian folk clubs in Greenwich village.

"I was always being told that I was too shy, too quiet — a nice folkie girl. 'If you'd been born 10 years before you'd be a big star, but now... come back when you're more professional'. There was one side to me which said I had the talent and another which kept pulling me off stage. I'd get up and be overwhelmingly shy and hostile to audiences — sort of 'what are you looking at?'."

After years of writing songs and being influenced by Woody Guthrie, two events changed her direction. The first was seeing Lou Reed and the second was experiencing the British punk scene.

"I went to Lou Reed almost by mistake. To me rock'n'roll was noise and who needs more noise in New York City? But his songs really stuck out. They weren't safe — they really went out on a ledge. It made me feel horribly uncomfortable and that was something I couldn't forget. At his best he doesn't write about run of the mill things. He writes with complete unpretension about things he knows in a way that's so direct it's uncomfortable."

"When I came to Britain I saw punk in a different way to what I'd seen in America. In New York punk was rich middle class kids ripping their shirts and making a lot of noise about nothing. In Britain I saw it as a means of personal expression."

"Before that, the only kind of anger I'd seen expressed was black or Puerto Rican. White people in America don't express anger so directly — it's masked, subtle and ironic. It was the first time I'd seen anger expressed by white people and it made an impression on me. As soon as I came back to New York I started to write in a different way."

Now she's at the forefront of a whole new generation of Greenwich Village inhabitants all poised to slide into her slipstream.

"I was in a quandary about how to define myself. We all consider ourselves to be folk writers — but that's not to say that it's folk music. There are a whole lot of people who won't listen to folk and say 'it's so gauche, so overly sincere and so naive'. But it is possible to write music that's simple and unaffected but can still be in vogue. It's now a lot more contemporary than people think."

Her album was co-produced by Lenny Kaye, the ex-rock critic and guitarist with Patti Smith's band.

"Since my own experience had been very conservative, I thought it'd be good to have Lenny in as a random element. I ended up having to defend electric guitars and drums to him which is not something you'd expect from someone who played with Patti Smith. He wanted strings. I thought — 'how disgusting, what sort of girl do you think I am?'. In the long run he made me keep an open mind."

"There are two sides that fight against each other in me. One wants to be in control, very proper and restrained. The other wants to be John Cale — completely unpredictable and challenging."

"I may look like I come from Connecticut and sound like I come from California but I have a New York sensibility. There's a definite humour that comes from New York. It's a form of the black humour you find in most cities."

"I sense it in Morrissey of the Smiths' writing. To me Morrissey is very funny, but most people think he's depressing. He's actually brilliant in the way he puts two lines together and is completely absurd, but it works well."

LIVE

► DANIELLE DAX, THE LEADMILL, SHEFFIELD

Remember when CB radio first became popular, and people spent hours chasing each other over the frequencies before eventually stopping to chat about something mundane like the weather?

It always seemed to me to be a lot of effort for little reward. As a source of entertainment it had its moments, but it was an ultimately pointless way to pass the time.

So it is with Danielle Dax. She spends much of her time fiddling with the frequencies, searching for a wavelength to communicate on. Only occasionally does she become fully tuned in, and then she's off, flitting away to find some other avenue to explore.

Perhaps that is her greatest strength. Undoubtedly she has an impressive vocal range, and when she does strike home, she does so effectively. But in a set that included the odd unaccompanied ballad, a Lemon Kittens number or two and both sides of the new single, those moments were widely spread.

Blame it on the late night start of the set, or the ever swelling number of revellers impatient for the disco to start, but Danielle Dax seemed to be struggling to get across to her audience.

I suspect that she doesn't know herself where to focus her talent. Perhaps she isn't worried about it, but pleasing all the people some of the time at the expense of consistency could prove to be an unwise tactic.

Once the novelty value wears off, you begin to ask yourself where it'll all end up. And like CB, it all becomes dull and meaningless.

■ **Dominic Roskrow**



Photo by Zbysiu Rodak



Photo by Patrick Quigly



Photo by Patrick Quigly

▲ CHAKK, UNIVERSITY OF LONDON

It's difficult to know what to make of all this Chakk furor. On the one hand they talk all North London loafer boy rock strategies, on the other hand their music comes straight from the northern industrial funk camp. They talk big media and they sound a very English thing. Two concepts not exactly mutually exclusive, but...

Hell, we're here to talk about a live rock show in a University hall, and as that, it was all pretty fine. Chakk are aggressive, loud and surprisingly **clear** for all of it. Unlike their north country predecessors, A Certain Ratio and Cabaret Voltaire, they hide nothing in muffle or suggestion. They leave no question marks hanging in the air, they don't 'go for it'... they simply **demolish** it.

Having a collection of noticeable tunes — 'She Conceives Destruction', 'Out Of The Flesh' and 'Imagination' — helps matters, so does having one of the most stylish bassists to dare play in a white English rock band.

Chakk may not be the next biggest thing, but there **is** something brewing there.

■ **Billie Smith**



Photo by Lewis Zolek

◀ **THE STARGAZERS, THE RAPIERS, THE POTATO FIVE, BUDDY CURTESS AND THE GRASSHOPPERS, THE TOWN AND COUNTRY CLUB, LONDON**

Patron of this evening's 'Hot Hop' was Gaz Mayall, DJ at the celebrated Rockin' Blues Club, and champion of sweaty dance music in all its more rootsy varieties.

His first selection was the Stargazers, well up in the credibility stakes just now with an appearance in 'Absolute Beginners', alongside jazz veteran Slim Galliard. Their music is largely derived from Forties bebop and jump jive, with just a pinch of Bill Haley's showbiz flair. Some marvellous barp-barping sax came courtesy of John Wallace, while Clark Kent clone Peter played some dapper guitar.

Faves included 'Rocket Ship To The Moon', 'Groove Baby, Groove', and Harry Belafonte's 'Hey Marie'. And as with all the bands tonight, they were unashamedly retro.

'Ladies and gentlemen, welcome to 1961!' exclaims a Rapiere. It's tremelo guitars and neat dance steps a go-go; it's four guys with a serious Shadows/Duane Eddy fixation. There was a sprightly version of 'Brand New Cadillac', a plodding 'Hippy Hippy Shake', plus an interesting reworking of that Tudor showstopper, 'Greensleeves'. Somewhere, Henry VIII plucks at his lute and smiles.

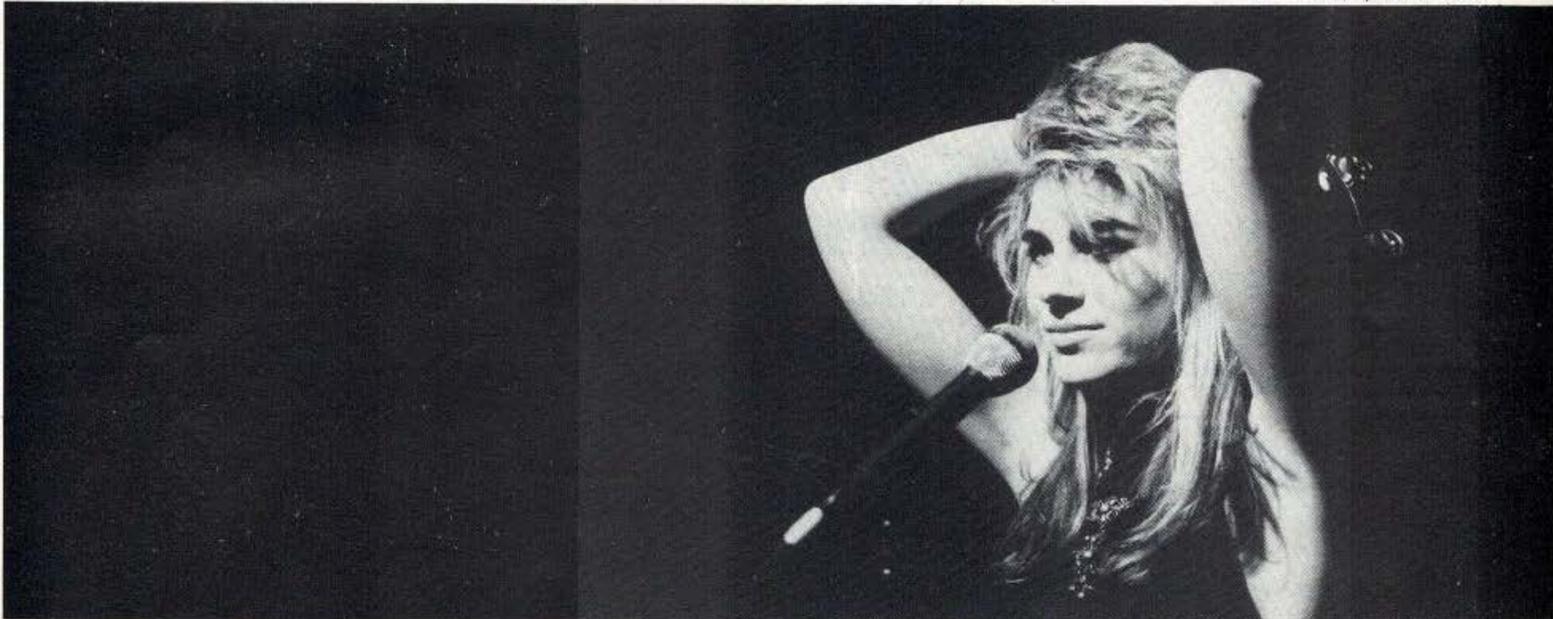
These pages have already given the Potato Five a cautious thumbs up. 'Tear Up' shows a potential for modern, relevant music, but they must also avoid slavish imitations of ska's finer moments.

Which leaves that Buddy Curtess lot (see left). They've ditched those awful drape coats, but there's still the Blues Brothers' routines, the finger-clicking and the ass wiggling. Their debut single 'Shoobee Baby' wasn't that bad; Floyd Dexter is actually a decent singer, but any band to finish with a cover of 'Shout' deserves to be labelled a cabaret act. An appearance on 'The Two Ronnies' now seems inevitable.

It was a shame to end an otherwise splendid evening on this note. Mere revival isn't that healthy, but carried off well it can excite and inspire new hybrids of grass-roots music. Cheers then, Gaz. And keep on rockin'.

■ **Stuart Bailie**

Photo by Graham Black



◀ **PREFAB SPROUT, HAMMERSMITH ODEON, LONDON**

All of this can only be about paying tribute to the master. At the risk of stating the obvious, Prefab Sprout are almost all about songwriting.

To see them under the clinical Odeon spotlight, picking impeccably through their (immaculate) 'Swoon', 'Steve McQueen' back catalogue, is therefore a fairly dull way to spend an evening. Unless, that is, you are prepared to suspend your discernment from each and every polished syllable of Paddy's magical lyrics. You close your eyes and either fall under the spell, or fall under the seat.

From under the seat, it was possible to see Wendy's ivory thin limbs twisting prettily to the Sprout beat. Around her, however, the stage was still, and the eye fell to considering just which England cricketer Paddy McAloon models himself on. The Prefab stage show does not exactly knock you for six.

Which leaves the songs. Twenty one in all, lined up back to back, with only a brief introduction and a touch of post-tour McAloon Italian, to break them up.

A medium-paced 'Appetite' opens the scoring, followed by a mock-jolly jig entitled 'Tiffanys' from the forthcoming 'Protest Songs' album.

The first single 'Lions In My Own Garden' brings out Paddy's harmonica, and for a while, Wendy departs, to leave McAloon to play folky pub entertainer on acoustic guitar.

From there on in, it's all the 'hits', from 'Faron Young' to 'When Love Breaks Down'. A songbook of tight-wristed strumming, minor chords, unlikely shifts of pace, and Wendy's ethereal oooh-wooh, set against Paddy's poem-speak. Which reminds me... what has happened to Aztec Camera?

■ **Roger Morton**

▲ **MARCH VIOLETS, ESCAPE CLUB, BRIGHTON**

Rumours abounded: the March Violets had sold out. The press release revealed the ominous signs. "After years in the indie charts the time had come to make a decision — whether or not to go to a larger record company and present the Violets to a larger audience."

The audience waited with anticipation to see what would emerge from the puff of dry ice. Enter Cleo, gyrating hips, curling shoulders and titillating the audience, who respond by reaching out and pawing her leather clad thighs. Gone are the sultry gothic glares, Cleo is smirking and pouting and loving every minute of it, practising for the centrespread shots which must be just a shutter click away.

The rest of the Violets seem quite content with this arrangement and let Cleo steal the limelight, although a strong challenge was put up by Loz's hideous frilly red shirt, so loud it was in danger of creating feedback. So much for the cataclysmic change of image.

Musically it's a more subtle evolution. The new single 'Turn To The Sky' and 'Never Look Back' emerge on vinyl as well produced synthetic pop/rock, but performed live they buzz with raw energy, alongside the harder edge of 'Walk In The Sun' and other favourites.

Old and new happily blend, virtually indistinguishable, providing temporary relief for Violet devotees, but disappointment is inevitable sooner or later. It's written all over Cleo's face. "We want to be bigger than the Beatles." John Lennon may giggle in his grave, but watch out Alan Jones, the March Violets are coming!

■ **Tim Jeffrey**

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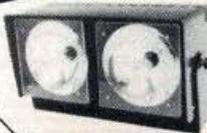
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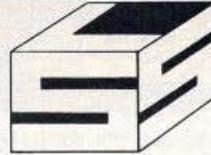
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POLICE POLICE ME

Black Britain are perhaps the most promising funk band in England, and they have this to say on their debut single 'Ain't No Rockin' (In A Police State)'. Are they good and are they right? Words: Di Cross

The key to producing a successful and acceptable dance record must pose quite a problem to anyone thinking of doing it. In a land where Frankie can be banned for the blatant sexuality of 'Relax', and yet Sige Sige Sputnik are hailed as the saviours of rock for a little ditty about sex, violence and 'shooting it up', what the hell's the answer? Possibly two of the most popular dance records of recent years. And this could well be the third: Black Britain's healthy slab of funk cum rock cum punk — 'Ain't No Rockin' (In A Police State)'.

Ain't no rocking in a what? Uh oh! Glasses of water all round in the Radio One canteen, please.

"I think it already got banned," laughs lead singer Ron Elliston. "They are already fighting shy of it, it's pretty obvious — it doesn't fit in."

Guitarist/piano player Michael Jones explains further: "It's not what they want to have to play on the radio. It's not cosy, it's not safe. They can't put a jingle at either end of it as they do for every other record. It'll stick out like a sore thumb, and that's why they don't want to play it."

Ron: "They are trying to push it away and keep it under the carpet, but very quietly, without making too much noise about it. It's really annoying and disappointing to get that kind of reaction."

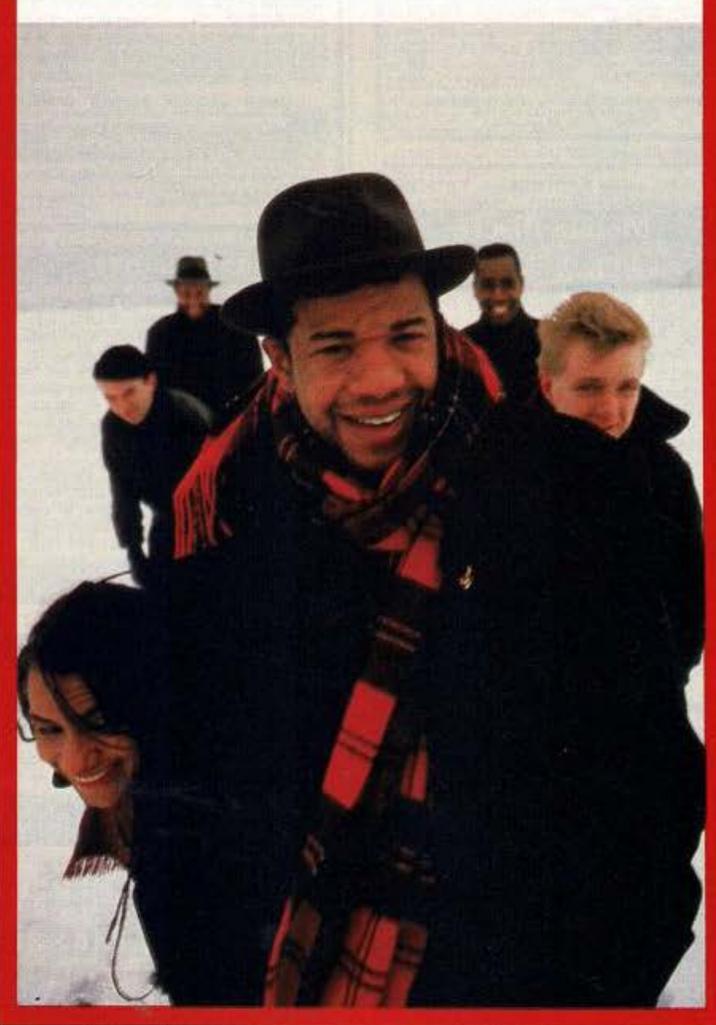
Michael: "It shows what a joke Radio One is, really."

Apart from Ron and Michael, Black Britain consists of Ron's younger brother Kevin on keyboards and trumpet, Mick A'Court who handles percussion, and Roderick Hart, whose unreliable automobile has resulted in his non-appearance, on bass guitar and synth.

All attended the same Hornchurch educational establishment during their youth ('next to the brewery!'), and have been playing together for nearly five years. Despite the name, the band has a colour ratio of three to two. Black Britain — an anachronism?

Ron: "It started off as just a sheer joke, a gimmick. Then, once we realised how powerful the name was we kept going with it. It's automatically going to get some people's backs up."

"Everyone's got their own interpretation of that name. No two people, if you ask them, will say the same thing. We're not trying to be like all the other bands; we just want to do



what we want as much as possible."

Michael: "The whole thing is really that there're so many people saying, 'You can't sing that, you can't do that, they won't have that.' Why shouldn't we be able to sing about anything we want to?"

Mick: "Especially if it's relevant!"

Kevin: "Music is a form of communication; it's just the same as talking. People are just scared of what should go on a record."

Ron: "All the English bands that are big now could have been thought up by record companies. There's nothing genuine about any of them; there's no coming out and saying, 'This is what

we want to do' and doing it."

Michael: "It's all cosy, cosy, as long as everyone can fit in and smile about it. They turn up on 'Saturday Superstore' and compare suntans and that's about it. If anyone's got something to say they don't want to know. It's like 'Blue Peter', isn't it, Radio One?"

Ron: "There must be kids of 15 or 16 who want to start up bands, who've got great ideas, but they are just totally held back. It's disgusting. It seems strange that we're like the only black band around at the moment, of a funk nature anyway, doing what we're doing, which is weird."

The band's blunt honesty and black looks provide a poignant and pleasing contrast to much of the candyfloss pop cluttering up the charts. Dare I mention Sick Sick Spud-U-Like?

Michael: "It's just all hype. But there's nothing rebellious about it, nothing unsafe. It's totally safe, totally pre-packaged, easy to digest for the radio DJs, easy to get into the Sunday papers and it all looks nice. It's not threatening anybody. They're not saying anything, and it sounds like a pile of shit."

Compromise isn't a word in Black Britain's vocabulary. There are few bands whose debut singles could be seen as quite such declarations of intent, pointing a stern finger at the establishment in the no nonsense fashion of 'Ain't No Rockin'...'

Mick: "It's about things that have happened to us and what you see happening to other people over here, but it also goes for other places in the world where you've got dictatorships or police states. There're lots of countries where it goes on, so you can put it on an international basis."

Michael: "In this country, since the Police Bill, the whole thing is now accenting on policing because there's a rise in crime. But all you do if you have more police is to increase crime, but they want that to happen. They then give the police more powers which they never take away."

These words of wisdom, however, are harnessed to a highly danceable and very commercial sound. But will it get the message across?

Michael: "The whole idea is that it is going to affect people. If you make records that sound so good, people will listen to them who wouldn't normally. The sort of songs that have these sort of suggestive lyrics, that make people think, are normally tucked away on the 'John Peel Show' and the music's so obscure that most people aren't going to bother."

If all this sounds too deep and heavy for you, just get a load of the video — it's fun.

Ron: "If you think about it, life has got that humorous tinge to it. The worst situations you can look at and say, 'I shouldn't really be laughing or smiling, it's really out of order', but everytime there's always a little weird sense of humour there."

BY JAMES HAMILTON

STOP PRESS

● New York's Cheese won Sunday's International Mixing Championships, seriously scratching even when handcuffed! Closely second was Chad Jackson, and third Holland's Orlando Voorn — who grumbled "Was this a mixing or a scratching competition?" It was state of the art, 1986 stylee.



52nd STREET's 'I Can't Let You Go' now has a less languid 102½bpm New York Remix showing the original Extended A-side onto the 12in flip with the Jazz Version (10 Records TEN 11413), while in other vinyl revamps America's Mildred does indeed here become **MILLIE SCOTT** for the 0-110½bpm UK re-edit of her gloriously whomping brassy 'Prisoner Of Love' (4th + B'way 12BRW 45) with the dub version's intro and rap break spliced into it, and **CHERRELLE** has a belated clumsy (0-)100½bpm Remix of 'Will You Satisfy?' (Tabu QTA 6927) with a more interesting 100½bpm Dub-Dance Remix flip.

B P M

ODDS 'N' BODS

NEW YORK's brand new **Stringfellows** opened last Wednesday with a live two-way satellite TV link that joined it to the original London club both visually and musically, **Tigrr** spinning the sounds in the big Apple and **Marie Thompson** here — forget International DJ Mixing, how about Intercontinental?! ... 4th + B'way are rushing **Circuit's** 1984 version of 'Release The Tension' for the first time on 12in here, to counteract **J-A Groove's** new treatment and cash in on its **Colonel Abrams** connection ... **London** had already circulated white labels of **Serious Intention 'Serious'** (LONX 93) before last week's import review was printed ... **Cherry Red's** associated labels are getting really involved with go go, **Baad Records** releasing not only **Macattack** but also the equally hard to find **Osiris 'War On The Bullshit'** (plus a 'Roots Of Hip Hop' EP), and **Dance** the brand new **Ayre Rayde 'Sock It To Me'** plus oldies and newies by **Chuck Brown & The Soul Searchers** — drop the bomb! ... **Cooltempo**, after the track was first circulated privately on cassette a year go, is the label that finally picked up the exciting instrumental 'Go Go Gadget' by **Louie Oxley** (keyboardist on **Tyrone Brunson's** 'The Smurf') ... **Island's** go go movie 'Good To Go' is now scheduled for a summer release, with a UK visit from **Trouble Funk** and/or **EU** to coincide ... **L.L. Cool J's** labels were wrongly printed, the slower long B-side version of 'Rock The Bells' being the new one, so no wonder everyone still prefers the shorter scratching A-side LP version — now

it's out here (Def Jam/CBS TA 7003) the 12in also includes the foul mouthed new exciting unaccompanied rap interplay 'El Shabazz' ... **Arista** actually added the US 0-119bpm Dub Mix to their 12in of **Aretha Franklin 'Another Night'** (ARIST 22-657) before rapidly eclipsing it with the current **Les Adams** megamix ... 12in copies of the 10in promoted tempoless **Force MD's 'Tender Love'** will be flipped for the first 10,000 by the hip hop 'Force MD's Meet The Fat Boys' (owned jointly by **WEA**, hence the limited edition) ... **Theresa Davis** featuring **Jerry Butler** is now also on US 12in, as for a while evidently has been **Andrew Barrax** ... **Sam Cooke's** rippling 128-129-Obpm 'Wonderful World' classic from 1960, used in the Levi's 501 commercial, has been reissued on 7in with the 130bpm 'Chain Gang' (RCA PB 49871), and on 4-track 12in, all also being on a new double album 'The Man And His Music' (PL 87127) ... **William Bell** when last heard was still up for grabs, a deal with **Virgin** having fallen through ... **Steve Collins** has returned to **Capital Radio's** Sunday 1-5am pre-dawn shift, the great thing about his record selection being that nearly all are from what **Robbie Vincent** calls "the little label collection", largely unfamiliar (though new), and very soulful indeed — there's always something worth jotting down to try and buy — however, the bad news is that **Froggy** seems to be alternating with him and will be back this weekend ... **Adrian Allen** (South Shields **Chelsea Cat**) has so impressed 'em at **Radio Tees** he sits

in hosting the next two Saturday's 6pm 'Nightlife' soul shows ... **Alan James Jewell** actually came back just for the 3rd International DJ Convention all the way from Hong Kong, where he's still **Bacchus's** star DJ at **Hollywood East**, a video jock on live TV, and starts a radio show in May on **British Forces Broadcasting Service** (not surprisingly maybe the colony's hottest station!) ... **Cherrelle** with **Alexander O'Neal's** 'Saturday Love' remix was actually by an uncredited **John Morales**, who's also just remixed the **Shalamar** oldies 'Take That To The Bank', 'There It Is' and 'A Night To Remember' for a bonus 12in that'll be twin-packed with a TV merchandised hits LP, only the latter title's remix being due on regular commercial 12in too, slightly in advance ... **Disco Mix Club** could soon have a rival, modelled more on the US **Hot Tracks** and **Disconet** concept ... **Jemaine Jackson** is getting back together with his

brothers in the **Jacksons** for their next LP, and with **Michael Jackson** for his too — it seems his label move away from **Motown** and **Berry Gordy Jr's** grasp has helped heal those family recording rifts ... **Michael Jackson** and **Prince** are both oddly getting to look ever more like mid-Fifties black rock 'n' roll superstar **Little Richard**, one of whose apt sayings is "make-up can't fix up!" ... America's record labels are running scared of news reports that several independent pluggers have mafia connections, this new payola scandal causing them to stop using even innocent pluggers — meanwhile, **Billboard** continues incorporating easily manipulated radio playlists along with sales in its charts, the root cause of the problem (at least **Whitney Houston** 'How Will I Know' and **René & Angela** 'Your Smile' have each just successively topped the US Black 45s chart while number one in

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sales too) ... Keith Sweat as long suspected is really Keith Crier of the group GQ ... Bronx dancers have a new move called "the helicopter", one guy standing and twirling another by the waist over his head in spreadeagled rotor style ... CJ Carlos still funks like a good 'un, but he's also discovered there's money to be made out of both Spanish and Jewish teenage nights (he's Portuguese himself!) ... I can't understand why the terrific Alyson Williams 'Yes We Can Can', much played on radio, is so slow to go in discos ... DJs, early Easter deadlines mean we need your charts by Monday morning, so break with habit and please post 'em NOW! ... GET LOOSE!

HOT VINYL

ALEXANDER O'NEAL 'What's Missing (Remix)' (US Tabu 4Z9 05361) Once past a superfluous cheap intro this 111bpm Louil Silas Jr remix of his current UK hit's hottest 12in dance side strides more strongly than before with beefier beat and rolling repetition building infectious intensity around a fresh break (inst flip). Essential!

THE S.O.S. BAND 'The Finest' (Tabu Ta 6997) Comfortingly familiar 109 $\frac{1}{2}$ bpm steadily driving Jam & Lewis roller with Alexander O'Neal's eagerly anticipated contribution amounting to some mumbling, and a few echoing phrases (acappella interrupted instrumental, and old 67 $\frac{1}{2}$ bpm 'I Don't Want Nobody Else' flip).

THE ART OF NOISE featuring DUANE EDDY 'Peter Gunn' (China WOKX 6) Duane's twangy guitar recreates his 1959 instrumental classic while the Noise's typical 120bpm beat thrashes on through varied breaks to create floor-pounding power. Talk about hot!

RUSS BROWN 'Gotta Find A Way' (10 Records TENT 122) Excitingly adventurous and already the new Harlequin Four's, not only because it slides into the 'Set It Off' cymbal beat, this fascinating mournfully sung 112 $\frac{1}{2}$ bpm mesmeric rambling builder has yet to be as big in sales charts as it is with DJs (inst/edit flip). I love it!

TIPPA IRIE 'Hello Darling' (UK Bubbler's TIPPA T4, via EMI/Priority) Far removed from routine reggae, this smash-bound gorgeous breezily swinging 134/67bpm fluid story song delight should get all but dullards hopping on the good foot (two inst mixes too) — it rapidly topped Capital Radio's requests.

JAZZY D 'That's What I Did (For You Baby)' (US Techno Hop Records THR-9) Do give this terrific jaunty rapping 115bpm hip hop basher a chance as it just keeps getting better the longer it's on, with jazzy piano and human beat box boosting the catchy groove (inst/acappella too), Dyn-o-mite!

ZAPP 'Computer Love' (US Warner Bros 0-20440) Three subtly quite different mixes of this lovely atmospheric slinky slow smoocher, with typical vocoder offsetting soulful Shirley Murdock — the (0-) 86 $\frac{1}{2}$ bpm Extended version, 85bpm Remix, 84 $\frac{1}{2}$ bpm Instrumental — are joined on 12in by 1980's classic 105 $\frac{3}{4}$ bpm 'More Bounce To The Ounce' P'funk groove.

GEORGE CLINTON 'Do Fries Go With That Shake' (US Capitol V-15219) Marathon episodic solidly smacking (0-) 113bpm P'funk groove with just two bursts of goofy ensemble vocal amidst the all important powerhouse beat (Scratch Medley flip adding 112bpm bits from 'Pleasures Of Exhaustion').

MACATTACK 'The Art Of Drums' (Baad Records 12 HIP-NO 1, via Cherry Red) Sadly killed in a car crash at Christmas, the young Trouble Funk drummer was playing for Chuck Brown & The Soul Searchers at Washington DC's Black Hole when I met him exactly a year ago, and not even he had a copy of his then brand new but until now maddeningly elusive go go rarity! A monotonous hypnotic rhythm jiggler there in the original 106bpm rap plus three more 105 $\frac{1}{2}$ bpm versions (two inst), it was inspired in name more than sound by The Art Of Noise.



MANTRONIX 'The Album' (10 Records DIX 37) Dangerously late UK release for the solid hip hop set, its hot 0-102 $\frac{3}{4}$ bpm 'Bassline' being due soon remixed and flipped by a 'Ladies' remake, although there are still the classic 98bpm 'Needle To The Groove', its 97 $\frac{1}{2}$ bpm 'Mega-Mix', and the violent 96bpm 'Hard-core Hip-Hop'.

RUBY TURNER 'I'm In Love' (Jive JIVE T 118) Tina Turner-ish mellow strong (0-)97 $\frac{1}{2}$ bpm swayer with equal AoR appeal, flipped (inst too) by the usefully 'When The Going Gets Tough'-like 124 $\frac{1}{2}$ bpm 'I'm Livin' A Life Of Love'.

CITY HEAT 'Ba Ya (Means I Love You)' (US HQ Records HQ 92844) Richly arranged with real old fashioned instruments, this soulful chaps sung and scatted moodily undulating 50/100-100 $\frac{3}{4}$ -100 $\frac{1}{2}$ -100 $\frac{1}{2}$ -101-100 $\frac{3}{4}$ -100 $\frac{1}{2}$ bpm jiggly soaring builder (inst flip) could become a bit of a grabber. Remember jazz-funk!

EASTBOUND EXPRESSWAY 'You're A Beat' (Passion PASH 12 53) Ian Levine's girls-sung simple jolly 120bpm canterer attempts to do for Eurobeat what his Evelyn Thomas-sung 'High Energy' did for Hi-NRG. Is he splitting hairs?

THE ROLLING STONES 'Harlem Shuffle' (Rolling Stones Records TA 6864) Improved on 12in, there's a clean Steely Dan-ish 121 $\frac{1}{2}$ -122-0bpm NY Mix and more muddily Bob & Earl-ish 0-121-121 $\frac{1}{2}$ bpm London Mix. The sleeve's cartoon coons could just as well be crows.

CONNIE 'Funky Little Beat' (US Sunnyview SUN 431) Warm a while Stateside, this appealing lightweight 117 $\frac{3}{4}$ bpm combination of familiar elements — "London"-style sing-song chick, smurfs, swaying synth, chattering beats (good inst flip) — deserves not to be overlooked here.

DEBORAH COOPER 'For Love Is All I Need' (US World To World Records Inc WWR-W 212) From its opening breath rap and first hint of 'Our Day Will Come' melody, this superb sweetly wailed gentile yet gritty 82 $\frac{1}{4}$ -83 $\frac{3}{4}$ -85 $\frac{1}{2}$ -86-87-41 $\frac{1}{2}$ -87-88bpm drifter is so steeped in pure Sixties soul it'll make veteran fans' spines tingle!

ALFIE 'That Look' LP (US Motown 6146ML) On Alfie Silas's disappointingly patchy debut Motown set, out a while, her cheerfully bounding 119 $\frac{1}{2}$ bpm title track strutter has got deserved soul support and should be a single.

CAMEO 'A Goodbye' (Club JABXD 28) The 12in twin-pack with this experimental rock-ish 47 $\frac{1}{2}$ -95bpm slowie thankfully has four oldies, the lushly lurching slow 77 $\frac{1}{2}$ bpm 'I've Got Your Image', jerkily leaping 124 (intro) 122 $\frac{1}{2}$ -121 $\frac{1}{2}$ -121 $\frac{3}{4}$ -120 $\frac{1}{2}$ -121bpm 'It's Serious', funkily snapping 114 $\frac{1}{2}$ -114 $\frac{1}{2}$ bpm 'On The One', and hurriedly jolting 0-124 $\frac{1}{2}$ bpm 'Just Be Yourself'.

JUNIOR 'Acquired Taste' LP (London LONLP 14) Acknowledging the wry title, he makes it easy for us on the good slinkily purposeful 104 $\frac{1}{2}$ bpm 'Not Tonight' and attractively swaying pent-up (0-)103 $\frac{1}{2}$ bpm 'Look What You've Done To Me'.

HIT NUMBERS

BEATS PER MINUTE catching up to last week's Top 75 entries on 7in (1tr for fade/resonant ends): David Bowie 114f doleful midtempo swayer, Culture Club (0-) 132f slick canterer, Howard Jones 47 $\frac{1}{2}$ /95-0r static slow ticker, Rolling Stones (0-)121f uninspired Bob & Earl remake, Pogues 'Planxty Noel Hill' 0-164-162f Irish jig/'London Girl' 169 $\frac{1}{2}$ -172f bog rock, Siouxsie & The Banshees 152-154-156-157-155-0r fan fodder, Real Thing 104-103 $\frac{3}{4}$ f nostalgic pop-soul, Stevie Wonder 83-0f innocuously lapping slowie, Viola Wills (0-) 96 $\frac{1}{2}$ f gorgeous crossover swayer, Sinitta 129f corny Hi-NRG (an updated 'Bobby's Girl?'), Housemartins 212-206-208-0r nervy beat group pop, Atlantic Starr 39 $\frac{3}{4}$ /79 $\frac{1}{2}$ -79 $\frac{1}{4}$ f slushy slowie, Talk Talk 110f insistent surger more mood than song, John Taylor 82-164/82-164f episodic juddering then racing video pop, Amazulu 105f mildly exotic MoR wriggler, Jocelyn Brown 108 $\frac{1}{2}$ -0r jittery soul.

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THE MONSTERS OF MOORVILLE HALL

Something dark lurks in the corners of a country hotel. It is Sigue Sigue Sputnik, hiding from the world. Betty Page concludes her tour diary, and witnesses the changing face of SSS when the publicity time bomb explodes. Photos: Joe Nutter



● THINK PINK: high hair, high ideals, high time to stop the violence and start the sex

MONDAY MARCH 3 MOORVILLE HALL HOTEL, STOKE

I am busy trying to salvage some semblance of integrity after 'the night before'. Headlines are ringing in my ears: 'On The Road Sex Shocker', perhaps? 'The Day I Became A Fallen Woman', maybe? I decide to deny everything and save it for the memoirs.

The Moorville Hall Hotel is a hunting lodge-style pile, with motel chalets running alongside. This is where the band are staying, and it's just like 'Crossroads'. Ray is being extremely silly with his new monkey puppet. Martin is preparing himself for yet another Sun scoop photo of his scar. He seems OK after spending a night in shock.

Suddenly your super soaraway page seven Wapping fella Garry 'Eighth Sputnik' Bushell has a 'bright idea'. We play 'let's invent a love affair for Martin'. (Don't believe anything you read in the papers, kids). And guess who's going to be the 'girlfriend'?

I am cajoled into inserting myself in the now legendary back seat of the sexy exy Jaguar, in a provocative manner. Martin gets on top of me, I pout at the camera, and Martin very expertly indulges in some aural sex. Yes, he snogs my ear. 'Outrageous Singer Bites Girl's Ear Shock'.

Extricating ourselves from this amorous clinch, Martin suddenly announces to the world: "Betty Page, the only woman ever to give me an erection." I feel suitably flattered.

We then do 'Loving Couple Pose No 94', my arms round his neck, me looking adoringly past the fishnet into his eyes. Aaaaah. Snap, snap. A story is constructed: Mr Degville (sexuality — dubious) is having a raver with Betty Page, singer with Stiletto Sex, and number one SSS fan. The things I get myself into ... (thank goodness it's never printed).

Ear suitably ravished (I'll never wash it again, darling), in my guise as 'Scoop' Page, I wrestle the payphone out of

sweaty Fleet Street mitts and set to writing my 'bloodbath' exclusive, after perusing the morning's scandal sheets. The Star have called them 'Sicky Sicky Sputnik', claiming 'the air was thick with obscenities' (absolute bollocks, darling).

The Mirror says they're 'the worst behaved, least talented band we ever came across'. The Sun call Coventry a 'Bop Concert'. Love them or hate them, no one can ignore the Sputniks. But the hate is maybe getting out of hand.

An odd atmosphere surrounds the band, like they know it's going too far, and they're learning the hard way. A special 'security advisor' is to be brought in for the rest of the tour — he has worked with Duran Duran.

News keeps filtering through all day in the wake of Coventry. Everyone feels hounded, like a bunch of fugitives on the run. The president of Reading Student's Union is seeking to get them banned from all colleges ('refuse a platform to this obscene band', etc). This news is greeted with derision.

The atmosphere continues to be tense. We all expect to find news reporters under the pool tables. But for the gracious Yana and Neal, life goes on. They relax in the hotel jacuzzi trying to believe that they're not in the centre of a whirlpool. Tony darts in and out, batphone constantly at the ready.

Someone on Breakfast TV has said 'The Rolling Stones were the Sigue Sigue Sputnik of their day'. Yes, Mr James approves. He's busy calculating the true publicity value of their burgeoning collection of front pages — each tabloid banner job being worth some £30,000. He's also worked out that one in ten people coming to the gigs are buying a t-shirt — that normally only happens at Hammersmith Odeon.

Neal emerges from the leisure area, glowing. He's been avoiding the papers for one good reason. "When I get home I'm going to line them all up and read them then," he says. "It all sounds so

exciting I can hardly believe I was there. The tour's been quite calm and relaxing, really. I certainly never thought this single would go top 30, let alone top 10. It was a complete shock because it's our most tuneless song.

"The next one's '21st Century Boy', and that's the one I thought would be huge." He drifts off back to his chalet. The impossible quiff is having a day off.

Martin is coping manfully under the pressure. He's thinking about what he said to the punters in Coventry last night. "I couldn't believe how personally they took it," he says. "I could hear them saying 'how dare he say that to me'. Can't they realise I'm just trying to get things going?" No, obviously they're too threatened by Martin when all wigs are let loose. Yana, who remains sweetly philosophical, hopes that everyone will have forgotten about it by the end of the week.

We're all drinking again, but I can absolutely assure the world that this band do not take drugs. The news about the Reading police comes through, and Ray starts to look worried.

The press contingent decide to take the band out for a curry. Neal and Tony opt for a bijou cordon bleu job, so the rest of us leg it into Leek for an Indian. As we enter, the waiters look like they're experiencing severe palpitations. "Have you booked a table?" squirms one. No-nonsense Jessica replies: "If you don't want us here, we'll leave."

The timid chap backs down, ushering us past a table of squawking young females, who've already decided to be aggressive. "You will sit down and be quiet," whispers the head waiter, trembling. "Oh, we really are very nice," I reply charmingly. It's strange how the Spuds bring out over-the-top tendencies in people.

The 17-year-old girls start off by bragging: "You're Sigue Sigue Sputnik, aren't you? We think you're fab." But one approaches Martin, acting cockily and de-

manding autographs. Martin takes umbrage, but controls himself.

She throws her pad at Ray, saying "you're next". This is too much for Mr Degville and he throws pen and paper across the room. "We won't buy your records now," she sneers. "We don't need people like you to buy our records," counters Martin, who is in severe danger of losing his temper (not a pretty sight).

The tension is diffused by the now smarming Indian waiters, who've decided we're OK and now they want a photograph. A record sleeve appears by magic, and he wants us all to sign it.

I perfect my Stiletto Sexqueen signature. Ray later goes and makes peace with the female population of Leek and no prawn bhuna is thrown.

The waiter has so entered into the spirit of things that he asks Martin: "Do you take your coffee like you or like me?" He obviously hadn't read about the racist jokes...

● THIS MAN had saucepans for Christmas



Having hit Leek with our travelling freakshow, we return to safe haven in the knowledge that it has been shaken to its very foundations. *

TUESDAY MARCH 4 SHELLEY'S, STOKE-ON- TRENT

I decide to stay an extra day to see what happens at tonight's gig. There is a gloom hanging over the breakfast room when it's confirmed that the single's only gone to number three. Still, there are more newspapers to read. Martin's scar photo makes the front page of the Sun. How much longer before Fleet Street tires of them, chews them up and spits them out?

Mmmmm... Martin smells lovely this morning and is resplendent in gorgeous (self-made) blue PVC trousers. His eye is swelling up today and he's considering wearing an ice hockey mask, painted black, for tonight's show. "I'll ignore the hecklers tonight," he assures everyone. "I'll consciously tone it down, anyway."

He flicks through the papers and catches sight of a photo of himself in the Star. He hates it. "I've got a horrible smile," he says. "That's why I never laugh in pictures."

Lord Bushell of Wapping is tearing around trying to get a quote from Teddy Taylor MP of the 'outraged of Westminster' variety. Instead, he gets hold of one Peter Bruinvels, MP for Leicester East, and asks for a comment on the saucy nature of the Sputnik t-shirts. He returns, looking gleeful, with a notebook full of words like 'obscene', 'poor taste', 'grave offence' and 'repulsive'.

Mr Bruinvels hopes the police intervene to ban this vile merchandising which depicts a 'masturbating transsexual'. Filth thrown at pop kids Pt 99. 'SSS make the Pistols look like the Osmonds' — discuss.

Time is again killed at the bar, the hotel proprietor now really getting the feel of having a controversy under his roof. Martin phones his mum to say he's OK — the Sun have already tracked her down and are after his brother. There aren't many Degvilles in Walsall.

They're after the usual 'he was a right little devil when he was a young 'un' type stuff'. 'From Teenage Rebel To Sick Shock Rocker' etc. All Martin will say is: "I wanted to be a superstar from the minute I came out of my mother's womb." I can believe it.

Neal enters, with the words "I feel like George Michael!" Who doesn't, dear? His Whitney Houston obsession is growing by the minute, too. Wild Whitney fantasies are written all over his enviable cheekbones.

The idea is bandied about that they might go onstage and play for seven minutes in a kind of wild and crazy 'Stars On 45' Sputnik medley. "They all sound the same anyway," voices chorus unashamedly. This explains why they'll have no trouble recording the album in 10 days (in LA, with Giorgio Moroder, again).

Martin notices an interview with Angie Bowie in one of the papers and relates his story of when they met. "She said to me 'You look great'. So I said 'At least I've got a bit of imagination and style'. And she said 'Well, if you're gonna be an asshole...'" Typical Degville.

A young gel with a badminton racquet cautiously approaches the fearsome Deggers. Will she get the rough end of his stick? She begs for a signature. "Have you got a bullet?" he retorts. This boy is seriously hard. Shortly after being regaled

with shocking stories of Neal's naked sleepwalking sorties, it's off to Shelley's niterie for the soundcheck.

The world's press seem to have descended on the place, all eager for blood. We go and look at their first serious crash barrier, and it's like something out of 'Rollerball'. Martin is frisky again, posing with a ghastly yellow guitar doing a country and western version of 'Sex Bomb Boogie' and practising his neat line in pelvic thrusts against my body.

The 'security advisor' is rushing around with a walky talky, making sure there are no bottles or glasses in the place. There is an air of extreme apprehension. After the soundcheck, the band are whisked off for a meeting with their agent. When they finish, it's agreed that we'll see a very different show tonight.

There certainly won't be any more irresponsible racist jokes coming from Martin. It seems to have sunk in that it's an inexcusable thing to stand on stage and do, even if there's nothing sinister behind it.

The tourbus rushes them to the stage door minutes before they go on, to avoid any trouble. Three bouncers stand menacingly behind the crash barrier, in front of the band. Everyone's waiting for trouble, but it doesn't come. Martin says nothing to bait the audience, and the band storm into 'Sex Bomb Boogie'.

This isn't the Martin we know and love. He reaches out for the audience's grabbing hands, and says "You're the most beautiful audience I've seen so far. I love you, Stoke." Do I sense a slight cynicism here? Because there's nothing being thrown, and no gobbing, the band concentrate on providing a thrilling spectacle, and they do blistering versions of 'Jayne Mansfield' and 'She's My Man', Yana coming upfront for a quick session of simulated doggy style sex with Martin. The accent is wholly on sex and glamour.

It's a brilliant show, but the band come offstage looking bored: the beast has been tethered. "Yeah, wow, what a nice band that was," mouths the house DJ. That just about sums it up.

The morning after, and it's time to go home. I don't want to go. Life won't seem the same again. Ray is spirited off to Reading police station with Martin; Neal and Tony get on the train to do a Daily Mail interview. Me and Nutter shuffle off, in a daze.

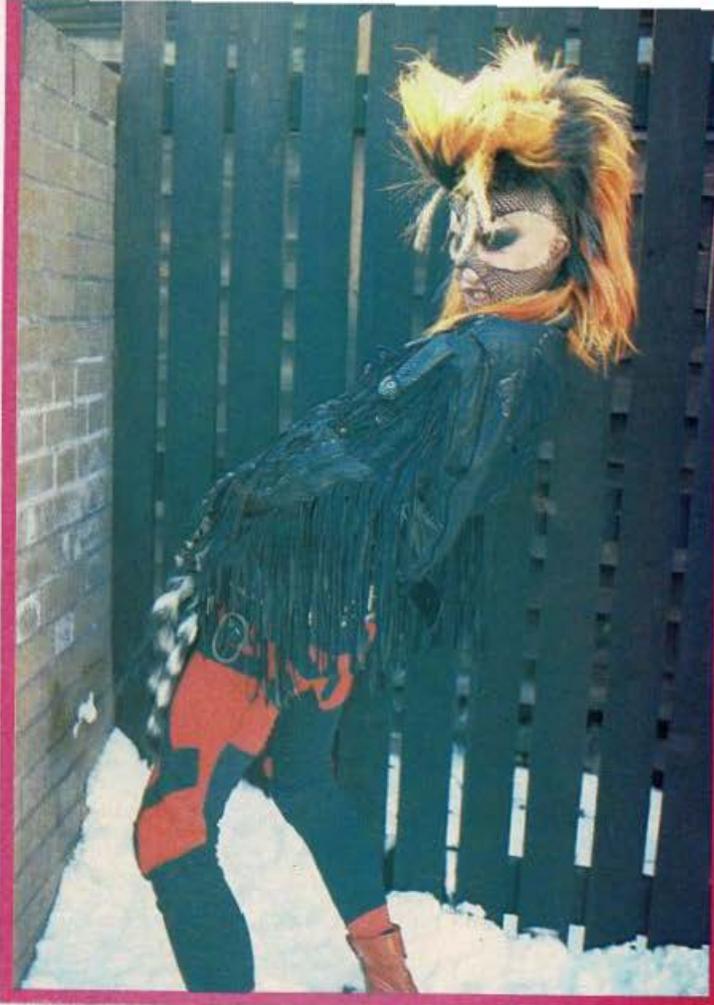
Neal's words are left ringing in my ears. "Shall I tell you what Tony James got for Christmas? The man corrupting the youth of Britain got a set of saucepans for Christmas. Well radical!"

THE AFTERMATH

Ray is charged on three counts of wounding; Tony makes an impassioned speech at Dunstable, re-emphasising that the band aren't about violence; Martin is hit again — by a coin — at Leicester, and storms offstage: 'Love Missile' stays at number three in the charts.

The tour goes on, but the nationals are getting bored. The massive publicity of the last week has failed to push SSS to the top spot. The furore continues, but the general consensus is that they'll be hard pushed to keep the momentum going until the next single.

Have SSS shot their bolt? Will Tony James still be thinking the masterplan is operative this time next month? What next — blasphemy? Will I continue to have faith in the power of high heels, high hair and high drama? That's for me to know and you to wonder...



● DISGUSTING SHOCK rocker violates public wall horror

● WORLD DOMINATION by 1987? (Hang on, isn't that what Duran Duran said...)



r/m

THE BANGLES

