

rm

MAR 29, 1986 EVERY THURSDAY 48p

RECORD MIRROR

BRYAN FERRY

'I don't mix with a lot of other stars...
I'm sure it would be pretty boring.'
Exclusive interview, p28

PET SHOP BOYS
ABSOLUTE BEGINNERS
BRYAN ADAMS
THE POGUES

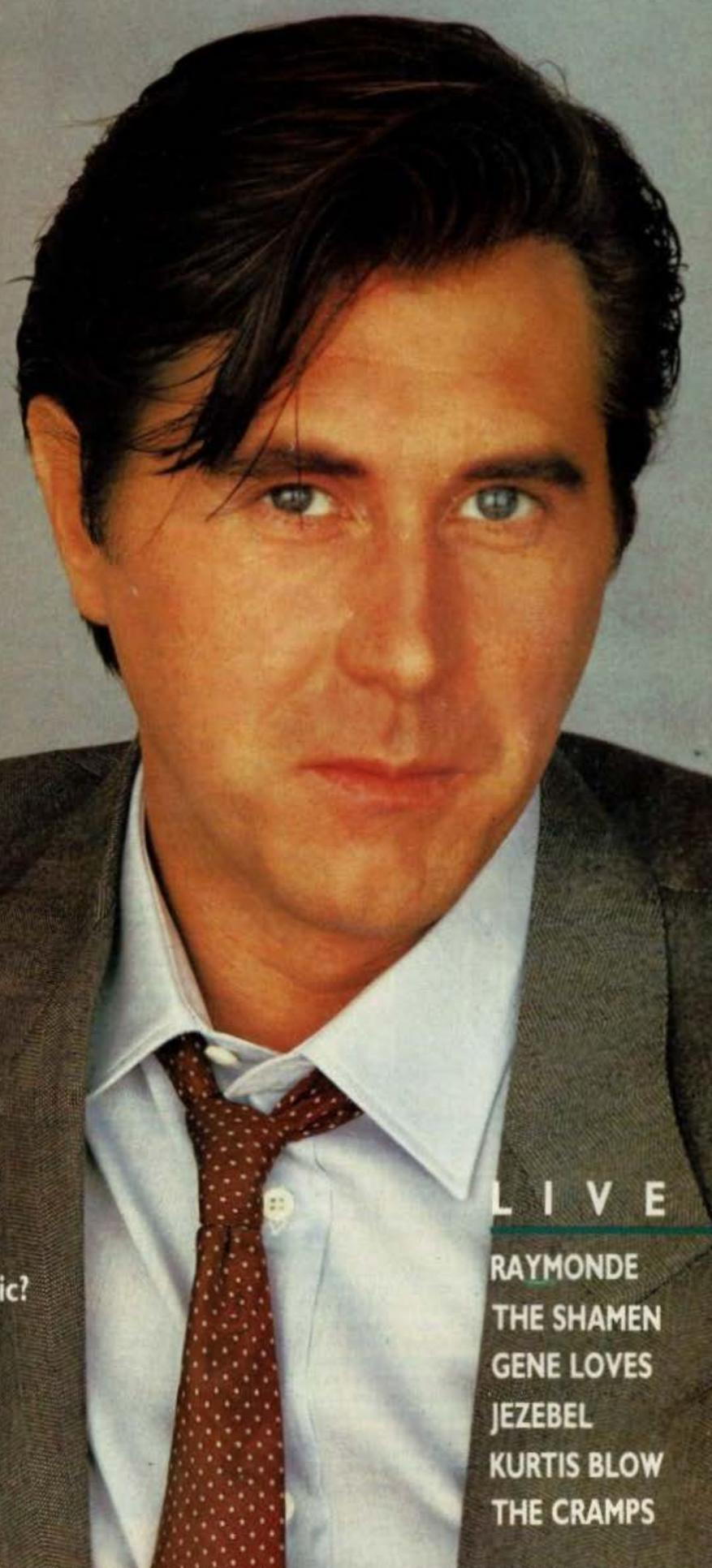
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our HMV competition

Yee-hah! Are you ready for country music?

FIVE PAGES OF CHARTS • LIVE GUIDE

LIVE

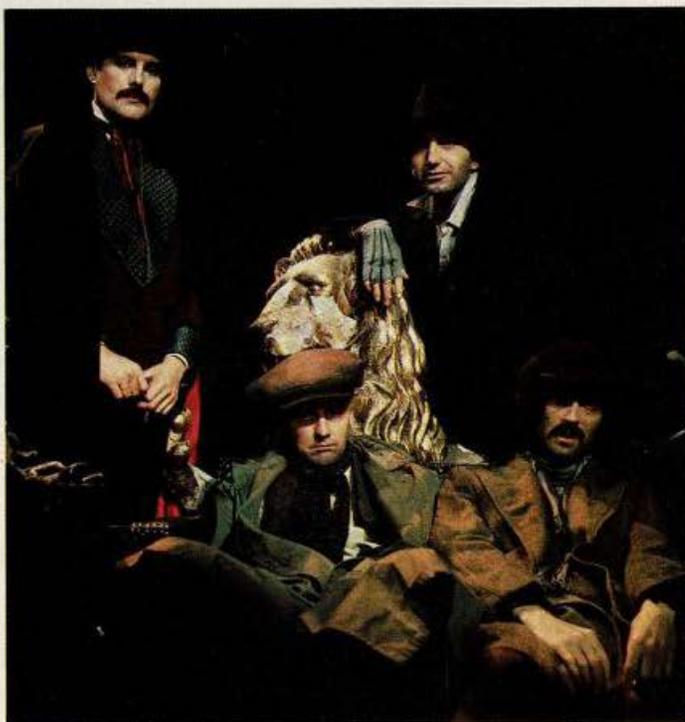
RAYMONDE
THE SHAMEN
GENE LOVES
JEZEBEL
KURTIS BLOW
THE CRAMPS



10 things we'd like to see Bryan Ferry wearing

- 1 Dunlop Greenflash trainers
- 2 Tesco's ties
- 3 Hom underpants
- 4 Nylon socks
- 5 Stripy tank tops
- 6 Slimfit shirts
- 7 A gold medallion
- 8 Satin tour jacket
- 9 A flat top
- 10 Andy Mackay sideburns

Compiled by Mr Fat Bastard —
clothes for the outsize man



QUEEN FOR WEMBLEY

Queen will headline a massive open air concert at Wembley Stadium on July 12. Also confirmed for the bill are Status Quo, the Alarm and Virginia Wolf, fronted by Jason Bonham, son of the late but great John Bonham. Queen will also be playing a date at Slane Castle, in Southern Ireland, on July 5.

Queen's show at Wembley Stadium will be the biggest outdoor concert they've played in Britain since their appearance in Hyde Park in 1976. They'll be performing on a 160 foot stage, which is being specially built for them. The stage is big enough to fill one complete end of the stadium, and there will also be a huge lighting rig.

Roger Taylor says the show will be "bigger than bigness itself".

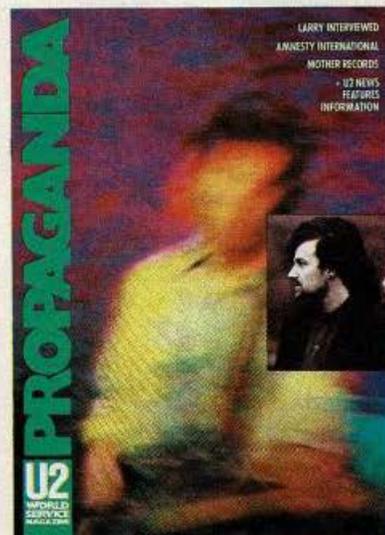
Tickets for the concert are £15 each, and they are available by mail only from Queen Wembley, RS Tickets, PO Box 4RS, London W1A 4RS. Make cheques or postal orders payable to Harvey Goldsmith Entertainments Ltd and enclose a SAE. You should allow five weeks for clearance and delivery. Tickets are limited to a maximum of six per person.

Gates for the show will open at 2pm and it should wind up around 10pm.

The Wembley show is one of a series of gigs Queen will be playing throughout Europe. We've heard some rumours that Queen will be playing some more shows in Britain, but as yet no further details are known.

Queen's soundtrack album for the film 'Highlander' should be available soon.

RS



FROM THEM 2U

Such is the interest and worldwide business generating power of U2 these days, that they've now put together a new magazine, 'Propaganda'. The idea of this magazine is to give the band's supporters 'a better look at what goes on inside U2'. If you're one of the faithful, you can thrill to all manner of U2 'trivia', though even the greatest fans may not get too excited about a lengthy interview with The Edge's guitar roadie! I kid you not. 'Propaganda' is published quarterly and costs £6 for a year's subscription from U2 World Service, PO Box 48, London N6 5RU. Cheques or POs only, payable to U2 World Service. OK, now can we have, a U2 interview please, Bono?

AS

DANCE WITH A STRANGER

Jack and Charles Reilly — hardly names which reek of aspiring pop success. **Strangers And Brothers** sound infinitely more likely candidates, and 'tis this band the brothers front.

'Sensational', the current single, is aptly titled. Weighty, streamlined pop with a nod towards rockier roots. Yee-hah! Strangers And Brothers in 'good honest pop music' shock! Charles: "We're hardly the leading innovators of our time, and we're certainly an acquired taste. You need to hear us a few times before you come up with a positive response."

Vocalist Jack is apparently a subscriber to the Book Of Bizarre Stage Antics. Not quite in the Paul King mould we hope. "I just can't help it. As soon as that beat hits the old legs, there's nothing I can do about it."

Sensational perhaps, but skint nonetheless: "Money is the root of all evil and we haven't got any so...". So catch 'em while they're still untainted, wee laddies.

LOT





SOME SINGLE

Belouis Some re-releases his single 'Some People' on Tuesday, April 1. A limited quantity will be available as a gatefold sleeve double pack, featuring live versions of 'Have You Ever Been In Love' and 'Jerusalem'.

Belouis is considering some tour dates for later in the year.

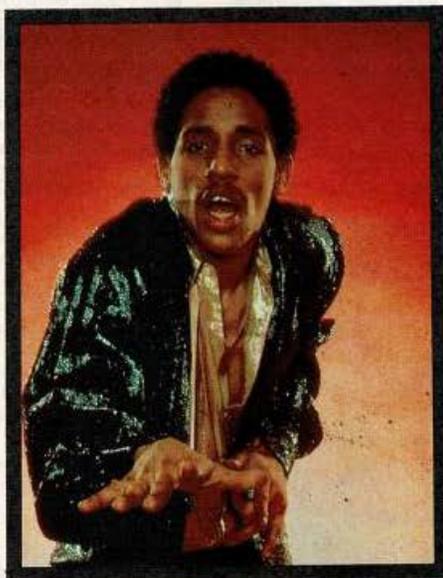
RS



PRINCE ON PARADE

● **Prince** releases his album 'Parade' on Monday, March 31. It features his current single 'Kiss', and tracks from his film 'Under The Cherry Moon' which will be out later in the year. Among the songs are 'Do U Lie', 'Girls And Boys' and 'Life Can Be So Nice'.

RS



STARSKI AND HIP HOP

A single of the week in rm, followed by a thumbs-up in Index... that's the score for **Lovebug Starski**, whose 'House Rocker' provides a fine appetiser for his April album, which has several other songs of real hit potential (check 'Baby Tell Me' and 'Amityville' with its 'Star Trek' voices). Lovebug enrolled people like D St, T-Bone Wolk from Hall & Oates' band and Dave Stewart in the scheme, and knows he's got a goer.

"I'm crossing over in so many directions it kind of scares me," he says, and he's got an admirable game-plan: "I plan to take rap music further than just a drumbeat, 'cos that's just boring. I've been doing it for over 13 years now... I'm not just a rapper, I'm an entertainer."

Starski also lays claim to inventing the very phrase 'hip-hop': "Back in '78, before rap records ever came out, I was a DJ (at Disco Fever) and I used to go on the mike stand saying 'Hip hop, don't stop, body rock', that was my favourite saying. And I was the first one to have a girl singing on a hip-hop record."

PS

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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 +



EARBENDERS

Paul Sexton

'A Goodbye' Cameo (Club single)
'Going In Circles' the Gap Band (Total Experience LP track)
'Right And Wrong' Joe Jackson (A&M)

Andy Strickland

'Dogs Are Everywhere' Pulp (forthcoming Fire EP)
Soup Dragons, recent John Peel session
'Rainy Night In Soho' the Pogues (Stiff EP track)

Eleanor Levy

'E=MC²' Big Audio Dynamite (CBS)
'Godstar' Psychic TV (Temple Records)
'The Killing Moon' Echo And The Bunnymen (Korova)

Joe Shutter

'She's My Man' Sigue Sigue Sputnik (forthcoming Parlophone LP track)
'Shellshock' New Order (Factory)
'Sweetest Thing' Gene Loves Jezebel (Beggars Banquet)



REACT ATTACK

Junior C Reaction are the devils responsible for one of the hottest pieces of pop/reggae music to reach the battered ears of the Index team for yonks. The sort of record that knows how to mix a wide appeal with some wicked production moves, more familiar perhaps to its rootsier cousins. The extended version boasts a whole host of steals that'll have your brain frazzled trying to identify them all. Top marks have to go to the vocals and the most subliminal 'heavy' bass work recorded this year. Ace!

AS



UP THE WALL

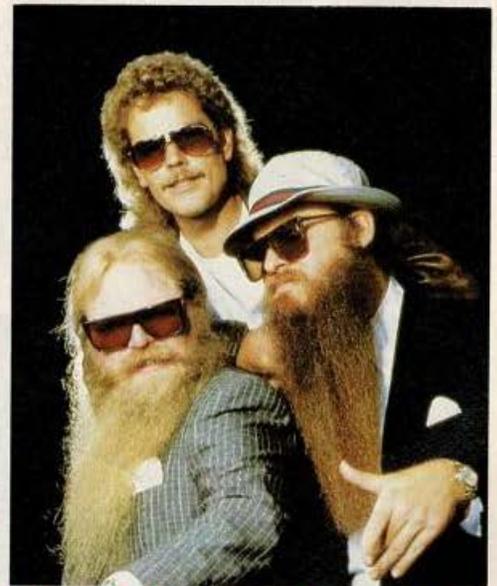
We'd almost forgotten **Wall Of Voodoo** existed until their new single arrived this week. They're back, minus the wonderful Stan Ridgway unfortunately, with a new vocalist in the shape of Andy Prieboy, an ex-mortuary caretaker, would you believe? Their single 'Far Side Of Crazy' is a pleasant enough dash through spaghetti western country, and an LP, their first for a couple of years, will be released soon.

AS

AUDIO VISUAL

Not so much a fanzine, rather a classy visual experience. That's **Abstract Magazine**, issue number six of which has landed on the Index desk. What we have here is a package, a magazine featuring interviews with Chakk, A Certain Ratio, Blurt and also an LP with tracks from the bands involved. At the moment the whole project tends to be a little narrow in the musical spectrum it covers, but a readers' survey in this issue promises to broaden things to some extent. Laudable aims, classy execution, well worth a look. Can't tell how much it is, but write for details to Sweatbox 32, Elm Road, Thornton Heath, Surrey.

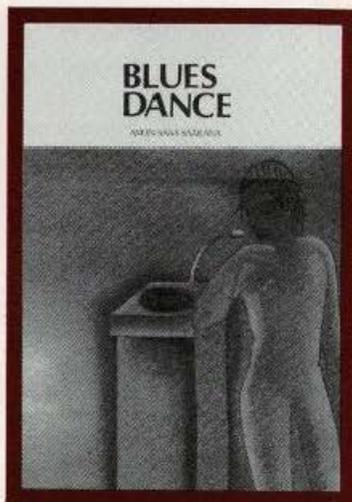
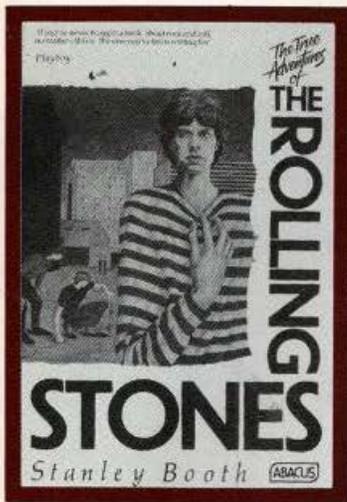
AS



SHOOT IT UP

ZZ Top, that torrid trio from Texas, release their single 'Rough Boy' on Monday, March 31. It's a remixed version of the track found on their album 'Afterburner'. The flip side is 'Delirious', while the 12 inch single features a "classic metal" mix of 'Legs'.

RS



GET IT WRITE

For anyone who likes to read about music, as well as listen to it, a couple more books have landed on the Index desk this week. **'The True Adventures Of The Rolling Stones'** is a blow by blow account of laddish behaviour by Stanley Booth (Abacus — £3.95), who was the Stones' live-in writer during those early notorious years, culminating in the 1969 tour and their appearance at the Altamont open air festival in California.

Women, drugs, music — in fact all the gory details in glorious black and white — and all the trappings of a band that, perhaps more than any other, personified

ye rock'n'roll lifestyle.

'Blues Dance' (Karnak House — £3.95 paperback, £7.95 hardback), by comparison, is a fictional portrayal of the less than glamorous life of an Afro-Caribbean youth growing up in the harsh reality of London's black community. Author Amon Saba Saakana has worked as a lecturer and freelance journalist, and spent many years as a reggae critic.

Tracing the development of character Rough Black, it follows his slide into petty theft, and then movement into Rastafarianism, tackling issues like the National Front along the way.

DC

IT'S A HEARTACHE

Culture Club's fourth album **'From Luxury To Heartache'** will be out on Tuesday April 1. The album contains 10 songs, eight of which have been co-written by Phil Pickett. Compact disc and cassette versions of the album will include extended mixes of **'Move Away'** and **'God Thank You Woman'**.

The album was recorded with producers Arif Mardin and Lew Hahn at the Mountain Studios in Montreux. The band were keen to work with Mardin after hearing his efforts with Chaka Khan. Backing vocalists on the album include Helen Terry, Jocelyn Brown and Ruby Turner.

Culture Club will also be releasing a limited edition picture disc of **'Move Away'**. The picture disc comes in a gatefold sleeve.

RS

BLACK BRITAIN ain't no rockin' in a police state.

7 & 12" single

live at the fridge saturday 29th march

7" ten 106 & 12" tent 106



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& THE SILVER BULLET BAND

AMERICAN STORM

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FEATURING THE ORIGINAL AND LIVE VERSIONS OF 'HOLLYWOOD NIGHTS'

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Life sounds better to music.



COMPILED BY
D I C R O S S
ANDY STRICKLAND
ROBIN SMITH



SWEDISH

MESSAGE?

● Tired of having your eardrums burst by those nasty loud groups with horrible haircuts? Searching for a soothing something to calm your savage breast? You could do a lot worse than check out the first single from **Sweden Thru' The Ages**.

Nope, they're not the next in a long line of Scandinavian hopefuls, but a very promising new outfit from Dundee. Their first single 'It Helps To Cry' is just the thing to whack through the Wharfedales after a nasty day battling with the current legion of tuneless wonders infesting the charts.

This charming, chirpy and infinitely melodic gem has the added bonus of being produced by local arbiter of extreme good taste — Billy Mackenzie. It's out on Snappy Records through the Cartel, and Index advises copies to be snapped up tout suite!

NC

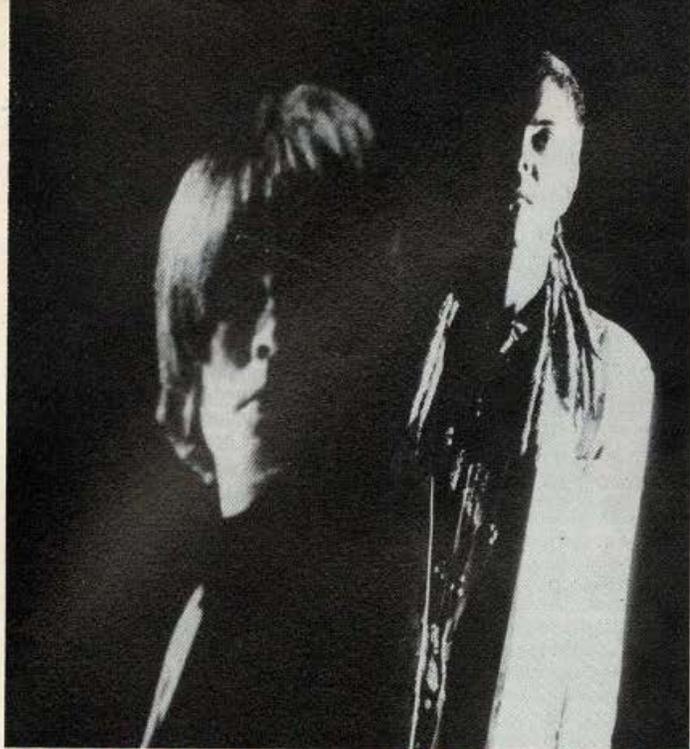


Photo by Hillary Paton

**CARRY ON
JAZZATEERS**

When you think of the amount of dross currently cluttering up charts and gig circuits, it only serves to highlight the criminal waste of talent unable to find a home at the moment. Index recently ran into Keith and Matthew of the **Jazzateers** (responsible for last year's monumentally wonderful 'Pressing On' single). The lads are currently knocking on the capital's record company doors, and if the sneak preview we received of their new material is anything to go by, someone's going to land themselves quite a catch. Competition among the umm and ah men is hotting up, and with songs like 'Religious Me' in their repertoire, it's hardly surprising. Expect a London showcase soon.

AS



GOD STAR

Well, bless me! Could have knocked us down with a feather when we saw **Psychic TV** on 'The Tube' the other week. There they were performing 'Godstar', and it's a classic. OK, so they've nicked half the riff from 'Brown Sugar', but then the song IS about Brian Jones, so why not? Apparently, Genesis P Orridge bumped into the Rolling Stone back in 1969 and considered him something rather special. Hence his tribute, 'Godstar', though it must be said there are two sides to the 'Brian was hard done by' story.

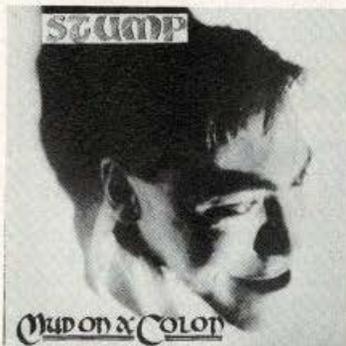
It's obvious who Genesis blames for Brian Jones' demise, but then Bri could be a bit of a pig himself at times. He walked out on his family, gave his two illegitimate kids the same name and awarded himself better wages than the rest of the band in the early days. Now that's no way to make mates, is it? Anyway, 'Godstar' is a sincere tribute and more importantly, it's a bloody good record.

AS

STUMPED

Here's a rather wonderful record. **Stump**, for it is they, have released an EP titled 'Mud On A Colon', a jumpy, bass guitar sort of record, which comes via Ron Johnson records. Difficult to describe it, really, though an Index acquaintance finds it 'hot and bothering music'. Take that as you will, but it's an appealing sound somewhat akin to a toned down Big Flame. 'Ice The Levant' is the track stubbornly stuck on the Index turntable at the moment.

AS



SILENCE IS GOLDEN



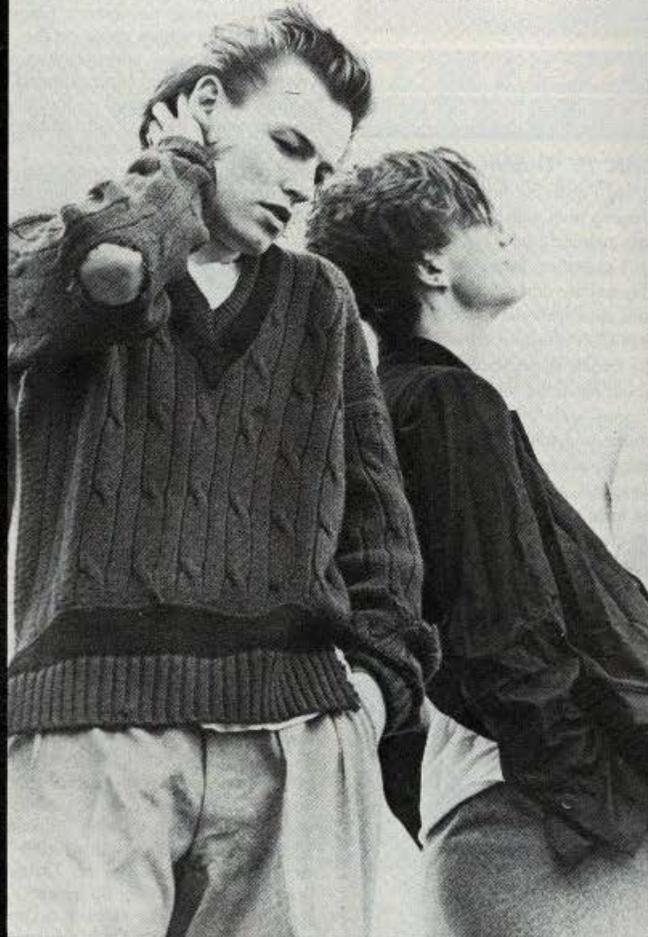
The Art Of Noise release their album 'In Visible Silence' on Monday, April 14. The album features the current single 'Peter Gunn', and other tracks include 'Opus 4', 'Eye Of A Needle' and 'Slip Of The Tongue'.

RS

NEWS DIGEST
IS ON P 22

then JERICO

And the Prejudice lies Muscle Deep...



SINGLE :

Muscle Deep
7 + 12 with *Distant Homes*

LIVE :

21 March · ULU
25 March · Marquee

TELEVISION :

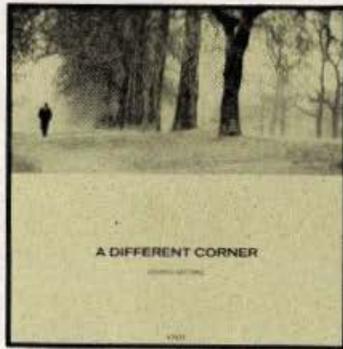
14 & 18 March · The Tube
22 March · No. 73



available from 10th March

POP STARS

GEORGE MICHAEL 'A Different Corner' (Epic) I can barely touch the typewriter keys, my lip is quivering so violently. Get out the squeeze mops, bucketfuls of crocodile tears will be shed by lonely housewives from West Penge to Nether Wallop over this deeply sensitive, moody, reflective 'lurve hurts' ballad, delivered by George in a profoundly gloomy manner. However ponderous, George does carry the whole piece on the strength of his vocal interpretation, which reminds me of Marc Almond at his most trauma-wracked — though George would never dream of being so hysterical. I distance myself, however, from rumours emanating from one corner of the rm office that it is actually Alison Moyet singing.



A-HA 'Train Of Thought' (WEA) After two such stunningly catchy singles, the Norsemen disappoint with a tune that has all the class and distinction of overcooked cauliflower. There's still the undeniable quality of production and a nice line in soaring vocals, but it'll take a lot of getting into. Still, I agree with Neil Tennant — you can appreciate A-Ha without actually liking them. You can't knock their appeal, and they do make excellent videos. But there're a couple of worrying signs — Mort is currently sliding towards premature midriff podge and it sounds like he's been listening to old Ultravox albums.

STYLE COUNCIL 'Have You Ever Had It Blue' (Polydor) From the 'Absolute Bastards' soundtrack, of course, an expertly arranged (by Gil Evans) version of a tune on 'Our Favourite Shop', with new lyrics. It's sweetly jazzy, a right summer breeze, and dovetails perfectly into the mood of said film. It is, however, faintly ridiculous when hero Colin starts miming to Weller's voice in the 'boy looking moody on bridge' sequence. One good thing about The Cinematic Epic is that it might finally debunk the myths perpetrated by Weller and his ilk about MacInnes' book. Still, nice record, boys.

FEARGAL SHARKEY 'Someone To Somebody' (Virgin) Can one actually classify Fearg as A Bona Fide Pop Star? Dash it, why not. Can't say how long it'll last in the light of this yawn-a-second angst ridden epic, which is doubtless a solid track for the album, but hardly a single. He's such a nice boy, but I never know whether to be entertained or massively irritated by his voice. Funnily enough, it sounds like something this next person might record ...

BONNIE TYLER 'If You Were A Woman (And I Was A Man)' (CBS) Answer: you could still wear the trousers. How about a Fearg/Bonnie duet, eh? Jim Steinman would doubtless get into that idea, which sounds a far more interesting proposition than this paint-by-numbers tune which goes well over the top at the end. Oddly enough, it sounds curiously similar to an early Spandau Ballet number which escapes my memory. Bonnie really should be an Epic Records recording artiste, don't you think?

Y O U N G PRETENDERS

THE GODFATHERS 'This Damn Nation' (Corporate Image) Youthfully brattish and snarling stuff from the Goddies, who capture the essence of rattling, echoey Sixties R'n'B and give it an Eighties tinge. Although whether guitar reverb can possibly be given an Eighties tinge is a matter for debate. It's all very Ronnie 'n' Reggie-tough, rough but sharp. Boys to step out the way of if they aimed a sharpened winklepicker shoe at you.

RAYMONDE 'Raymonde' (Desire) These boys have an obvious wealth of talent, but an even more obvious debt to dear Mr Morrissey, even if Phil Huish attacks his fretboard in a much heavier manner than Mr Marr. This twists and turns and flexes its muscles, but almost runs away with itself in the confusion. I much prefer the track they did for the rm EP; that was much more concise and less cluttered. With a little more discipline, they'll get there.

KINO 'Room In My Heart' (Chrysalis) This one's been echoing round my head since I first heard it, so file under 'Grower'. It jiggles around

nicely, with Sarah Gregory's versatile voice providing all the interesting textures. The song's maybe not quite there, playing something of a supporting role to Ms G, but the signs are promising.

BLACK BRITAIN 'Ain't No Rockin' (In A Police State)' (10) After Worthy Guitar Bands, we have Worthy Funk Bands. They plough a well worn if nicely turned furrow, but I find the lyrics quite excruciating — all about 'coming home from a disco', 'getting stopped by the SPG' and 'watching out for that system'. I'm sure it really does happen, but will singing about it ever change anything?

BALAAAM AND THE ANGEL 'She Knows' (Virgin) A jolly, soaring sojourn in Bunyanland, quite suitable for release at Vernal Equinox. I quite go for their airy, breathy sound, but the influences don't half poke through the catkins. (Don't mention the Cult, the Banshees, the Bunnies ...)

THE FAITH BROTHERS 'Whistling In The Dark' (Siren) I'm always put off by eternally Earnest Young Men, but this almost penetrated the wall of indifference with its Wyliesque soaring vocals, imploring quality and dead poetic lyrics. Listen quick before their brows start furrowing again.

P E R K Y !

THE QUICK 'Bed Of Nails' (A&M) I always thought the Quick were bland, but this I quite like in a quirky sort of way, and not just because of the saucy video (sex, bondage, high heels, usual stuff). It starts off like a Madonna single and continues in a cheeky mode. One doubts, however, that having given spiritual guidance to Go West will ever make them as distinctive as that particular duo.

BILL NELSON 'Wildest Dreams' (Portrait) Ah, me old mate Bill goes all commercial again after a period of extreme ambience. This combines his Red Noise era ear for melody with his more esoteric (Oriental, atmospheric) influences. Gently persuasive, if you give it the time and the space.

reviewed by



betty page

Photo by Trevor Watson

SINGLE OF THE WEEK

PSYCHIC TV 'Godstar' (Temple) Perish the thought that I'm encouraging men with manic eyes and profusely pierced parts, but Genesis P Orridge's paean to Brian Jones is devilishly catchy and curiously poignant, and who am I to question its sincerity? Gen affects a curiously naive, childlike quality in his vocals, and who else would have the temerity to rhyme 'Brian Jones' with 'the Rolling Stones' and make you smile? There's lots of authentically raunchy guitar, twiddly bits, biting bits, haunting bits, tingly bits, and we here at rm confidently predict massive crossover. It sounds just like a Sixties film theme tune, and indeed it was written for a clip about Our Bri. Even if they are taking the piss, we applaud them.



• TIM • FINN •

• NO THUNDER • NO FIRE • NO RAIN •

A NEW SINGLE

SEVEN INCH VS849
AND TWELVE INCH VS849 • 12



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

PET SHOP BOYS 'Please' (Parlophone PCS 7303)

Clean and crisp, these Pet Shop Boys — creating layer upon glossy layer of traditional early Eighties electronic trickery. Imagine Kraftwerk with a dickie bow and public school education and you've got some idea of their epic sound, with its penchant for dramatic crashes and bangs.

The Pet Shop Boys have got their musical form of dry ice down to a fine art. Their sound is to pose and be mysterious to as it wafts atmospherically around your head without adversely (or otherwise) affecting your brain. We're talking pounds not passion here, pop people.

All three recent singles appear. 'West End Girls' is still too familiar to the ear after its recent saturation of the nation's airways to be appealing, but the revamped — lyrically at least — 'Opportunities' is still a flippantly chilling little ditty and sees the PSBs at their most useful and amusing.

The current single 'Love Comes Quickly' is the duo at their most musically mature, but after only four tracks, Neil Tennant's adenoidal drone is beginning to grate.

All fairly conventionally unconventional, really. A vague veneer of experimentation covering comfortable pop sounds. The slow 'Suburbia' illustrates this perfectly. The first two bars sound like 'Moon River' — cue horrifying visions of Andy Williams and the Cookie bear — while the Al Stewart-style vocals and Richard Clayderman piano-sound are suddenly met by all these **wild** sound effects. This is the modern world, folks. This is progress.

This is also a very accomplished debut album. Perfect CD music that will appeal to the over 25 Dire Straits market as much as those seduced by the pair's meaningful stares and crumpet rating. 'I Want A Lover' could be Hazell Dean, 'Why Don't We Love Together' has definite Barry Manilow/Phil Collins crossover potential.

Extremely clever chaps, these Pet Shop Boys. No dirt, no passion — but terribly, terribly nice. ■■■½

Eleanor Levy

ROLLING STONES 'Dirty Work' (CBS 86321)

Dirty work by name, dirty work by deed. There's no need for reasoned argument here, every prejudice you ever had about the Rolling Stones applies to this maggoty heap of dead flesh on record. That the Stones carry on making records is their record company's and their indulgence. If I were to indulge this 10 song set, then that would be a lazy decadence. It is quite awful.

'Dirty Work' struts on in its rolled up jacket sleeves and 'my old lady' homilies and suddenly, like some aural Sanatogen, Mick and the boys are 20 again. They certainly haven't grown up at all. No time here to reflect that life isn't all stamped onto the back of a Stones tour jacket; this record simply reeks of offensive rock 'n' roll cliché.

It isn't just that the songs aren't very



clever or well played (raw in the Stones vocabulary meaning 'a struggle to keep time'), or that the lyrics are banal in the extreme, but that the whole swaggering bad boy blues just stinks.

Here you have the Stones getting all aggressive, all macho on 'Fight'. The Stones chanting their survival of the fittest bravado on 'Hold Back' and less stoutly but more cynically on 'Winning Ugly'. The Stones incompetently covering a reggae tune, which just coincidentally is about a girl who is 'Too Rude'. While title track 'Dirty Work' by implication suggests that it really is a woman's place to do all the dirty work.

There is on the credit side a song about nuclear war — 'Back To Zero' — but neither that, nor the clumsy copy of 'Harlem Shuffle' are enough to take the nasty taste out of your mouth.

If rock 'n' roll really does mean never having to grow up, never having to take responsibility, the Stones are still on the ball. ■

Jim Reid

WIRE 'Wire Play Pop' (Pink Pinky 7)

Back in those much touted 'good old days', there were two (at least two) bands who consistently made great pop music. Buzzcocks was one, all love songs and 'Top Of The Pops' appearances. The other was Wire — southern accents, white vinyl singles and a mastery of the three minute classic and THAT sound to boot. Big fat fuzz guitars the way the good Lord intended.

This mini LP (six tracks) is a reminder, if one were needed, of just what was so great about Wire. You shouldn't just sit there believing all the "I was there" crap that's currently being written about the band. Just listen to 'Outdoor Miner' if you despair of the existence of truly great pop music, or sing along with 'Dot Dash' or pogo to the legendary '1-2-X-U', one of the first punk classics.

Wire seemed to be everyone's own cult favourites when I was a lad, so this record comes as a crucial addition in the face of worn vinyl originals. If they're new to you, it's as good an introduction as anything and every track is worth at least one star. Unfortunately we're only allowed to give this. ■■■■■

Andy Strickland

VARIOUS ARTISTS 'Absolute Beginners — The Musical' (Virgin V 2386)

Despite whatever misgivings I may have about the valid translation of the book into a musical, the soundtrack itself stands up on its own two feet well enough.

I do suspect, however, that it gave the participants carte blanche to dive legitimately into their posey coolcat jazz mode (snore). That is, bar Bowie's charmingly gauche title song and Ray Davies' hysterical music hall romp 'Quiet Life'.

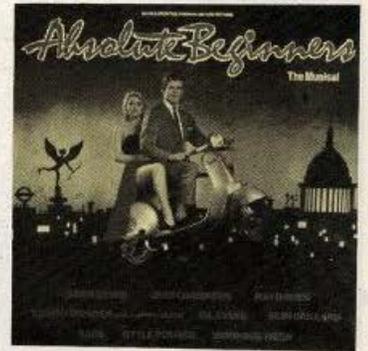
But, oh how we cringe as Patsy squeaks her way through the Eighth Wonder contribution 'Having It All'. Stick to acting, dear, because I couldn't really have you over the coals on that count!

Ultimately, though, the music for the film conjures up the feel of the Fifties far more effectively, and succeeds where the actual film fails. ■■■■

Nancy Culp

A FLOCK OF SEAGULLS 'Dream Come True' (Jive HIP 32)

Rarely have I come across a band which fills me with as much indifference as a Flock Of Seagulls. I've tried to avoid them as often as possible, but somehow I always end up



having to review their albums.

It wasn't so bad when I could laugh at their silly haircuts, but now they're utterly depressing. Today they sound as if they've become Outer Mongolia's answer to Duran Duran.

Once again all their songs sound very sparse. 'Heartbeat Like A Drum' comes over as a third rate imitation of Hall And Oates, while 'Who's That Girl' has some of the most clichéd embarrassingly awful lyrics I've heard. And what about 'Hot Tonight'? Oh my God.

I see AFOS actually have a fan club. I think the Government should investigate immediately, I'm sure it isn't good for the health of the nation. ■

Robin Smith

JAMES

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CHAIN MAIL

12" & 7"

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"I'm not sure what it's about... I don't care anyway" — N.M.E.

"Nothing worse has come out of Manchester in years — please move" — CHARLIE'S CLUB

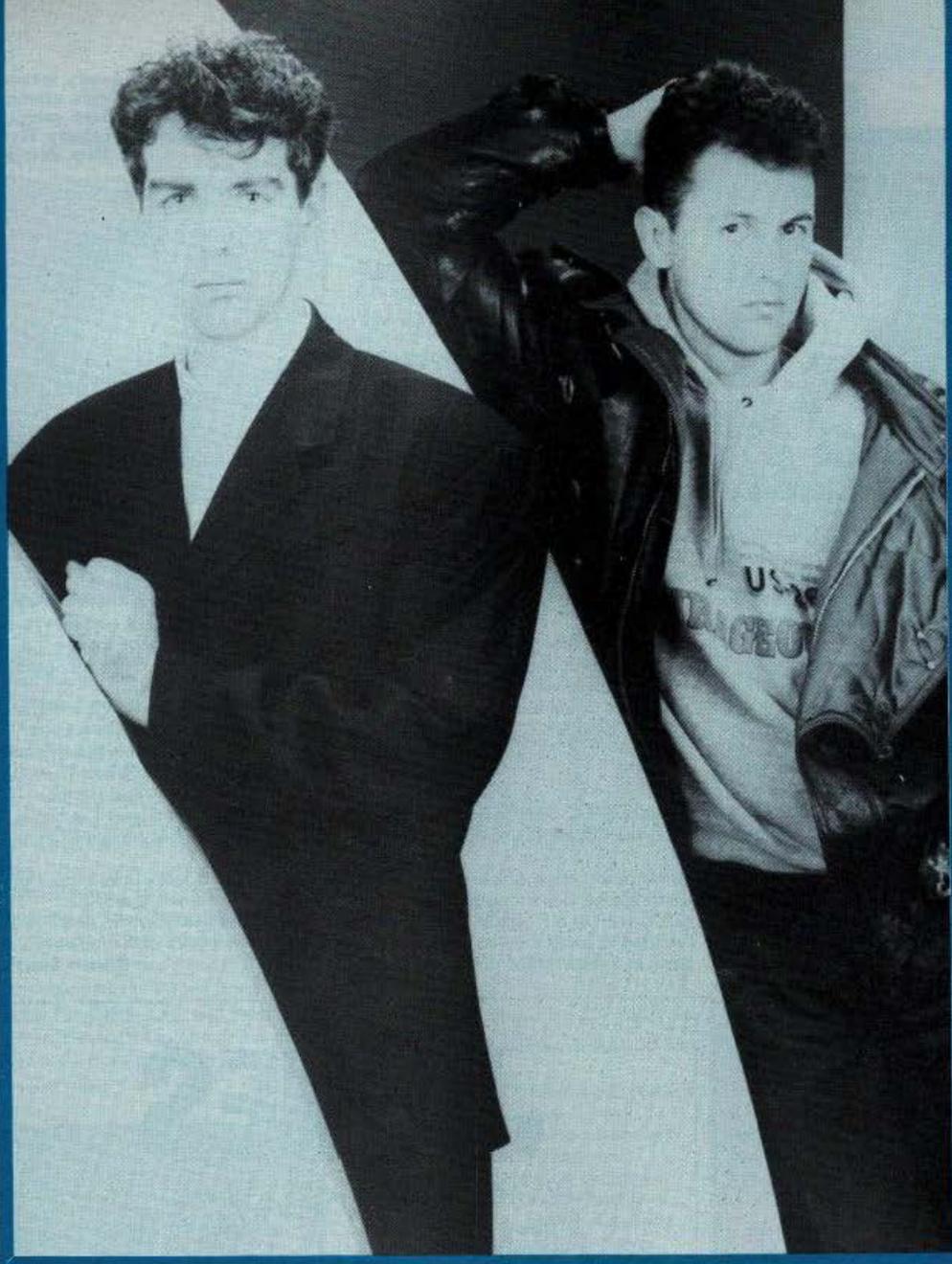
"James are raw... but it's the ugly rawness of nappy rash" — SOUNDS

"I only did it for the money" — LENNY KAYE



Distributed by WEA Records Ltd. A Warner Communications Co.





QUIET, PLEASE ENGLISH DUO AT WORK

Deadpan, understated, self-conscious, moody, honest — all fine, upstanding Anglo Saxon qualities, as endorsed by the Pet Shop Boys. Jim Reid digs beneath the surface and finds they're slush puppies after all...

On the first day of spring, Sigue Sigue Sputnik are failing to get to number one, everyone is talking about 'Absolute Beginners', Neil Tennant is giggling and Chris Lowe is dreaming of a year long holiday. He won't get it.

On the first day of spring, the Pet Shop Boys are promoting their debut album, 'Please', drinking cappuccino and wondering what a concert tour of Britain is going to do to their nerves. They shouldn't worry. I think they're going to have a good time...

On this day, Neil Tennant is over 30, balding slightly, and talking in that high pitched, camp Northern way of his. By pop standards, he is literate, articulate and sharp to the subtle deceptions of his world.

Chris Lowe is younger, is wearing training shoes and says more than people tell you he will. If you had to describe Chris Lowe's sense of humour you might say it was wry, deadpan. He seems quite sensible, which by pop standards is a surprise.

The two of them are considering their long playing record. It's a cool, self-possessed, some might say cold, record. It would sound very good on CD and reminds me of travelling through a city with no noise. This makes it a good Walkman soundtrack for the London Underground. It's an ambient record, a rather good record, but not a great record. What's great about the Pet Shop Boys...?

"In America, in Billboard magazine they said we were a very English duo," says Neil Tennant from Newcastle. "I think that's really good. I think that what people will like about us is that we are very English. We are what we are. We don't try and be something else, which is something quite rare these days.

"I know it's a bit of a cliché, but I think we're honest. We don't sing like we're black or pretend we're the Isley Brothers. We deal with music that is inherent to us."

And they do so in a quiet, understated manner. Of course, we know they know all about the game. We know that Neil sometimes writes what are called ironic lyrics. We know Neil likes words.

We know that when the Pet Shop Boys released a single called 'Opportunities (Let's Make Lots Of Money)' they were poking fun at every penniless 'lifestyle' journalist who said that MONEY, and having lots of it, was the big thing this season.

We know that they're absolutely crazy for a New York hi-NRG producer called Bobby O. And we know that, by gum, they look nervous on 'Top Of The Pops'...

"It's because we're self-conscious," says

Neil. "Our style of appearance and presentation is based on being self-conscious to some extent. Also we're not show-offs. Most people join pop groups because, basically, they're show-offs. The lead singer likes to run to the centre of the stage with people screaming at him.

"I feel a very self-conscious performer, perhaps it's because I came to it relatively late in life. That's just the way I am. It is understated, but it's also trying to avoid all the clichés."

And in doing so, they sometimes seem a bit clever-clever, if you know what I mean. Do they despise their rivals?

"I think we come across as being arrogant," says Neil, "but I don't feel like that at all. I have two views about pop music. There're records that I like and feel strongly about. Also I'm interested in pop music itself. I can be interested in something without even liking the record. A-Ha interest me as a phenomenon, I also think 'The Sun Always Shines On TV' was a good record. I like those pop groups that come up quickly and then go. In many ways it's my favourite type of pop music. I don't despise anything.

"If you do something in the public eye then that becomes your trademark. I think our trademark is that we look a bit moody and self-conscious and I think a lot of people can relate to that."

Self-conscious, understated, natural, honest, English — are the Pet Shop Boys all of these things? If they are, is there no room for that old cliché of old rock journalists... passion? Is their music, erm, passionate?

"People assume that passion is someone singing very loudly and very intensely about something. Our style of music is not passionate, but I think what we do has passion, in that it puts over what we feel. What we find exciting.

"More than anything else, what we wanna do in our records, is make records that have some sort of emotional content that produces a response in us... and one hopes in the people that hear it. We're not just producing pop songs for the sake of it, which would be an unpassionate thing to do."

But your records are so very clean, very white... Nothing raw or hi-NRG there...

"When you're making an LP, that doesn't come into it," says Neil. "The reason it doesn't sound like those hi-NRG records is that a lot of those records sound tacky, don't they? They have their tongue in their cheek.

"There's quite a high standard of production on the LP, but it's not all the same. It has highs and lows — 'Two Divided By

Zero', 'Opportunities', 'Tonight Is Forever' — they're really high, real Pet Shop Boys' records.

"The thing that may make us appear easy listening is that all of the songs have got really strong melodies, and that makes it easy to listen to. Nowadays people imagine that any group that's coming from the left field, as I think we are, has to make a noise that you've got to persevere with. I think people are so used to having to persevere with records until eventually they persuade themselves they like them, that when they hear our stuff they think it's real mainstream pop music.

"But you compare us to the pop music of Amazulu, which is neat, unpretentious and reasonably made, then you realise that we come from the left field, I think it is quite easy listening, but I don't necessarily think that's a bad thing."

It isn't. Neither is this: the Pet Shop Boys would like to take their understated manner and their good melodies and write lots of songs for other people. Wait a year or two and they might do it.

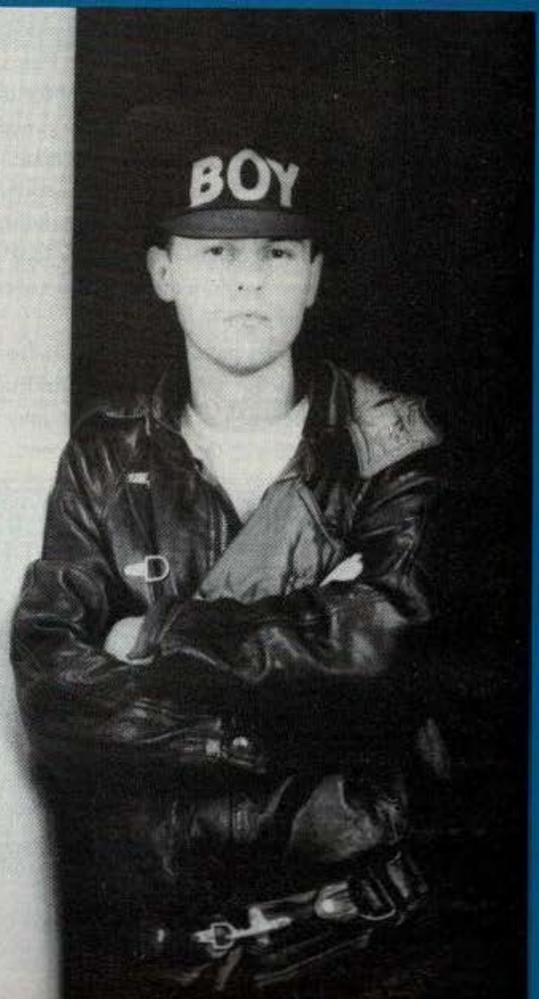
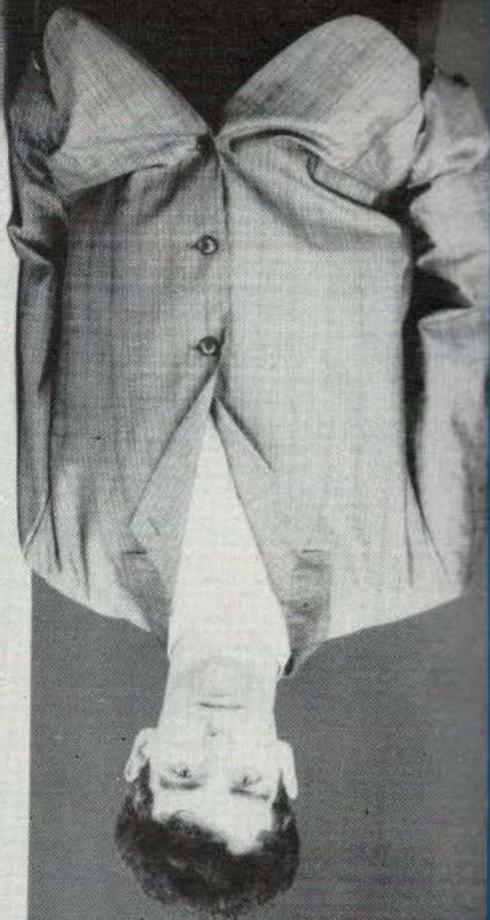
"Bobby O has all these groups that he uses to front records," says Neil. "There's something appealing about that, because the records that he makes aren't just production line pop. They're very jagged and yet they're pop at its most manufactured. But manufactured pop like that is often the most interesting. If you think of all those Ronettes records, all those Phil Spector records, Tamla Motown records, the Monkees, all of those are totally manufactured pop made in factory conditions, yet the product at the end has a tremendous amount of feeling. It's an area that interests us."

As will live performance from September on, when PSB start their first tour. Chris forgets about his training shoes and has the first word.

"We're hoping to make the live show theatrical, dead corny. We're getting in touch with a number of set designers and we want to present ourselves as different from a normal rock band. We're going to try and have different sets for each of the songs. Create a different ambience and different moods to complement the music."

Which is something to be thinking about for the time being... But on the first day of spring, Neil Tennant has a confession to make:

"We have a talent for writing slush that has yet to be tapped and I think it's best left untapped," he says.



YEEEE

Is country music really all beards, funny boots and hilariously ill-fitting hats? Could it be that some of the records are quite good? Mike Gardner says howdy to a mighty strange youth cult

According to a public opinion poll on music, country is the second most popular kind of music in Britain; second to pop and streets ahead of disco, soul, jazz and reggae. The thesis runs that it doesn't register into sales, airplay and media attention for many reasons; to admit a preference is to invite ridicule. The concerns of country — alcohol, infidelity, debt and class consciousness — are depicted journalistically and find a home with an older audience, and at its worst it is rhinestone kitsch and sentimental twaddle.

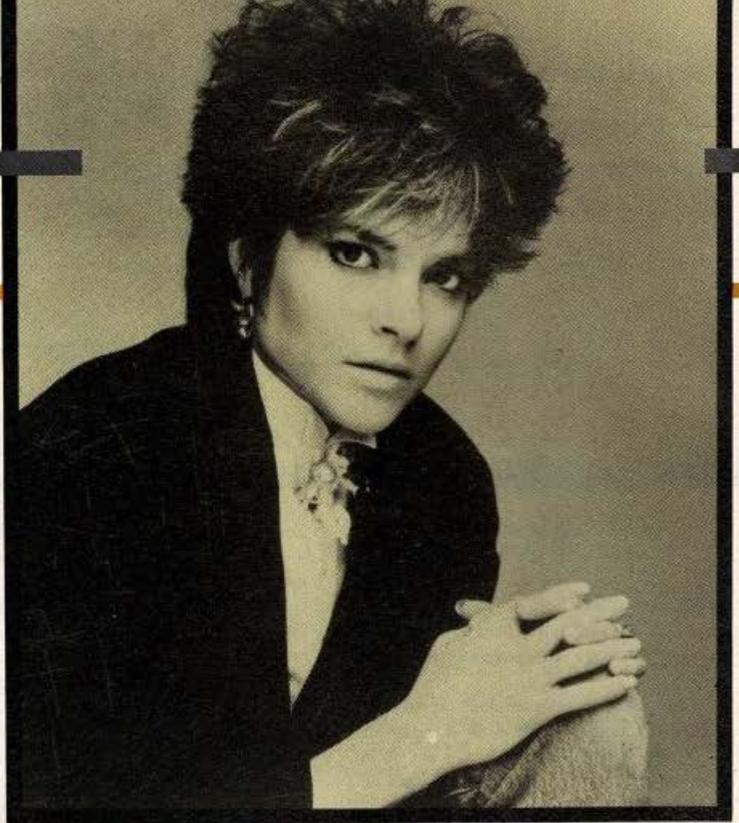
Let's face it, a slow, painful death is infinitely preferable to George Hamilton IV, while Tammy Wynette's sickly banality is treacherous enough to tar the M1 with one song.

While the old guard of Johnny Cash, George Jones, Waylon Jennings, Willie Nelson, Merle Haggard and Dolly have hit plateaux, the new bucks haven't been fast at coming forward — how else does Olivia Newton-John win a female vocalist of the year award for country?

Despite the rock influences of the Eagles, Gram Parsons and Emmylou Harris in the Seventies, the music has lain dormant for a decade, if not longer. But country music is fighting back from the preconceptions that lumber it with Radio Two listeners and media piss-takes.

The new country artists are heading back to the roots; drawing on the vigorous and distinct branches of country which include western swing, folk, gospel, bluegrass, cajun, country blues, honky tonk and Texas rock among its many varieties, rather than the stereotypical Nashville sound that has glossed itself into a parody.

The major record companies have united to push their country acts at us in a concerted campaign. But RM sorts the wheat from the chaff from the new country field in the week of the annual country music festival at Wembley and highlights some of the best of the breed.



Despite being a member of Nashville's first family, Rosanne Cash (above) has a lot of contempt for the country capital's establishment.

The Grammy-winning elder daughter of the legendary Johnny Cash says: "There's a myth that you're meant to buy — a belief system — a package deal that says if you want to make it, you have to do it this way. I don't buy any of it. I really feel that there are many individual ways to do it."

After appearing at her father's shows as a teenager, she rebelled by first preferring rock bands like the Stones, Buffalo Springfield and the Doors to country. Then she left the world of music to study drama. But she returned when in Germany she got her demos heard by Ariola Records.

During the production of her debut album in 1978 she met singer-songwriter Rodney Crowell and married him a year later. Despite a blossoming career, her songwriting was stunted by her addiction to cocaine — only cleared up when she entered the Ridge View Institute in Atlanta in January 1984.

"Now I'm taking a lot more

responsibility over my life in a million subtle ways. I've changed my thinking habits, my attitude and the way I relate to my family. Music helped. I was always documenting events in my writing in a journalistic way. I used it in a cathartic sense — music cleanses."

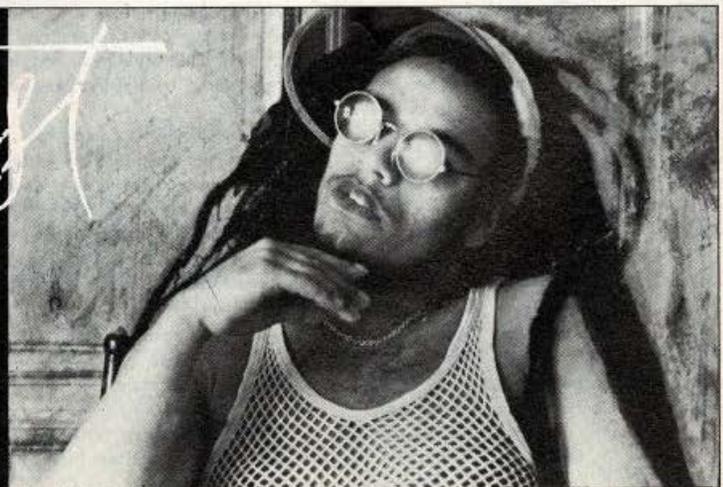
She's at the forefront of the new generation of Nashville-based musicians who are moving the old guard aside, but she doesn't align herself with the new country set.

"I see it as following my instincts. It doesn't feel right to me to see myself as part of a movement."

But she still won the Grammy for best female country singer for the album 'Rhythm And Romance', and single 'I Don't Know Why You Don't Want Me' in this year's ceremony, and the award wasn't without a little irony.

"I wrote 'I Don't Know Why You Don't Want Me' after getting nominated three years ago and losing. I ended up just driving my car in my new dress feeling sorry for myself. So I wrote this song with tongue-in-cheek self-pity. I later turned it into being about a relationship. It was very satisfying for me to win this time."

Maxi Priest
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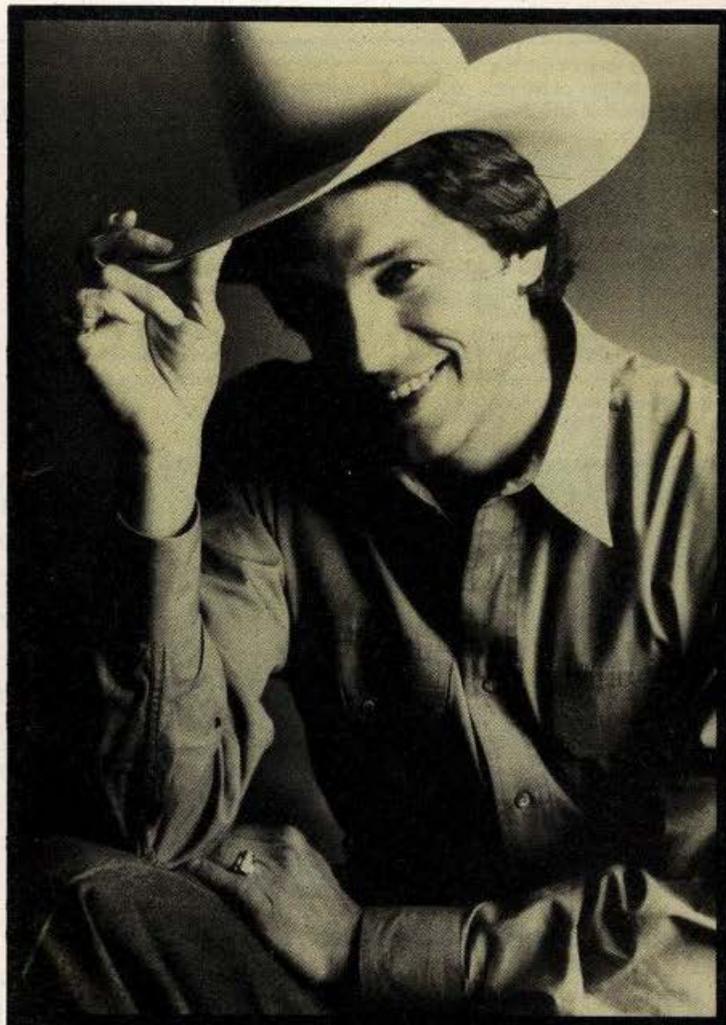
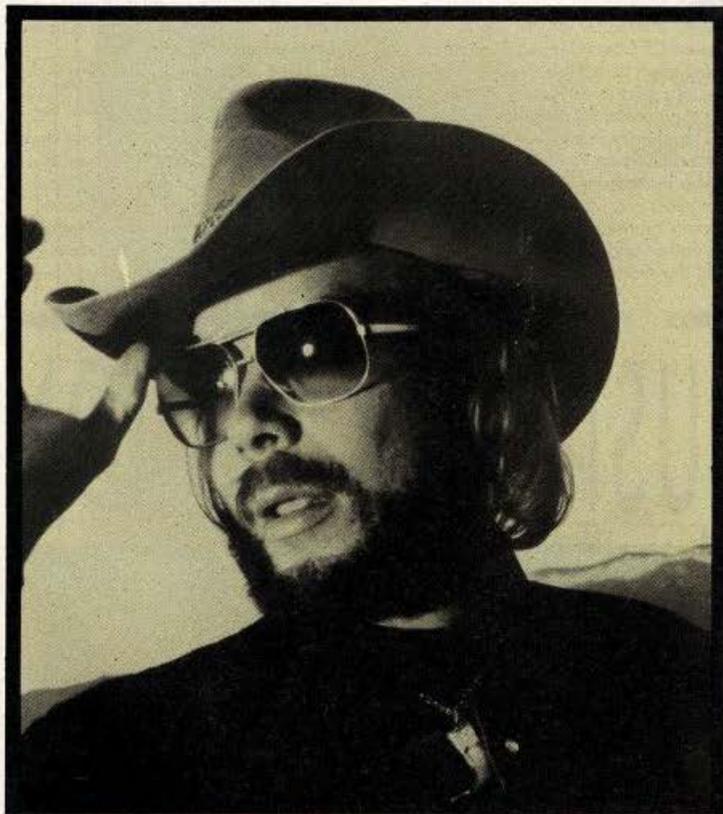
-HAR!!!

They say Hank Williams Jr (below) can be erratic, but when you've turned out no less than 50 albums, it's an occupational hazard. He's managed to step out of the shadows of his legendary father, Hank Williams Senior — one of the truly essential country figures.

Now Hank Williams Jr is one of the standard bearers of the new blend of country; traditional but with a harder beat and more contemporary concerns. He'll admit to having influences as diverse as Sam And Dave and Ted Nugent.

After years of slogging to get acceptance in Nashville, he left the town for Cullman, Alabama. There he added the driving sounds of southern rock to the spice of R'n'B and bluegrass. His career was halted when he fell 490 feet down a mountain, requiring seven operations to piece him together.

But he recovered well enough to have twice had nine albums on the country chart at the same time — a feat never bettered. Beginners should start with his excellent compilation 'Are You Sure Hank Done It This Way?'



George Strait by name, straight by nature. George (above) is the cleanest cut country star of them all. His image of the charming Texas cowboy — crisp jeans, clean pressed shirt, clean boots and a winning smile — is for real. He was once a steer roper and a foreman to over 1,000 head of cattle. It's managed to get him the reputation of being country's male sex symbol.

He's also gained a creditable reputation, scooping all the major awards last year for being the top country male vocalist and for albums like 'Does Fort Worth Ever Cross Your

Mind'. Already his new album, 'Something Special' — with its old-time simplicity, lonesome cowboy vocals, duelling fiddles and plaintive pedal steel guitar — has marked him down as the best of the modern tears-in-the-beer honky tonk singers.

Since he signed with MCA Records five years ago, he's always had a single in the Billboard Top 100 country singles. But he's steadfastly refused to add any Nashville glitz to his natural style that contains echoes of Hank Williams, Bob Wills, Merle Haggard and George James.

CONTINUED OVER

Garage

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Life sounds better to music.

The Judds (below) are the undisputed leaders of the new country scene. The mother and daughter singing duo have enjoyed a meteoric rise to fame by their engaging style that draws on their East Kentucky roots of bluegrass and folk ballads.

Mother Naomi — pin-up of country fans — and daughter Wynonna didn't start recording until 1983 and immediately turned the country world upside down with their precise harmonies and downhome urban pop. They'd been perfecting their distinctive style for eight years previously — led by the remarkable, emotionally intense

vocals of Wynonna and the fluid harmony of her mother.

They've already won a host of awards for their debut album 'Why Not Me' — the title track gaining a best single award — but the ground had already been laid with a six-track mini-album that made the country top 20. Their first gig was in front of 10,000 people. Since then they've gained the admiration of a diverse set of rock stars from Feargal Sharkey to Neil Young to Huey Lewis.

The duo have managed to make their traditional sound into something that's fresh, relentlessly addictive and both fiercely contemporary and timeless.



Reba McEntire (above) is the newest contender for the title of Queen Of Country. She's already being cited as having a voice as good as Dolly Parton or Tammy Wynette, but she constantly reminds listeners of the legendary Patsy Cline — recently immortalised on film in 'Sweet Dreams'.

She started singing when she was five years old while accompanying her parents on the summer rodeo circuit — her father and grandfather have both held the world steer-roping champion

title. During a stopover in Cheyenne, Wyoming, her brother sang in a hotel lobby and got a quarter from onlookers. Reba piped up with a version of 'Jesus Loves Me' immediately and got a nickel.

In her teens, she combined her stage career with competing in rodeos as a barrel racer and tending cattle. Now she raises 1,200 head of cattle and produces albums as good as 'Have I Got A Deal For You' which accentuate her down-home folkiness.

WIN A COUNTRY MUSIC COLLECTION

● Now here's your chance to sample the best of the new country sounds from America. We have 10 packages of the albums selected by the music industry to lead their Discover New Country campaign. That's 10 albums for each winner. The lucky punters will win:

Rosanne Cash — 'Rhythm And Romance'. Currently the most successful solo female country star on the US charts.

Exile — 'Hang On To Your Heart'. Best known for their hit 'I Want To Kiss You All Over' and this, their latest album, is in the current US country albums top five.

George Strait — 'Something Special'. The top male performer in country circles at the present.

Don Williams — 'New Moves'. An album labelled by critics as the best from the veteran for years.

Hank Williams Jr — 'Are You Sure Hank Does It This Way'. A compilation of the best of his recent work.

Alabama — 'Greatest Hits'. One of the most successful American bands of all time. They've racked up 17 consecutive number ones in the US country charts.

The Oak Ridge Boys — 'Seasons'. The latest set from one of the most respected outfits on the scene.

The Judds — 'Rockin' With Rhythm'. The latest from the sensations of the country circuit.

Sawyer Brown — 'Shakin'. The newest act of the campaign but their album is in the US country Top 10.

Gary Morris — 'Second Hand Heart'. A UK-only compilation of his best work, currently the star in 'Dynasty II — The Colbys' as a blind country singer.

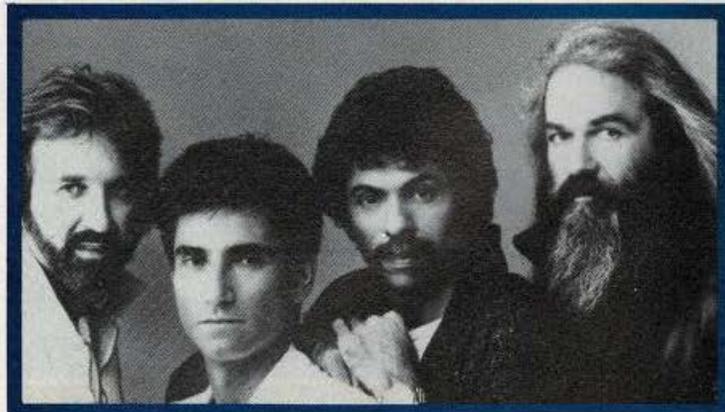
● To win this pleasure pile, just answer these three questions correctly:

- 1) Naomi Judd is Wynonna Judd's a) sister..... b) mother..... c) cousin.....
- 2) Gary Morris stars in 'Dynasty II — The Colbys' with a) Charlton Heston..... b) George Cole..... c) Charlton Athletic.....
- 3) Rosanne Cash is Johnny Cash's a) wife..... b) mother..... c) daughter.....

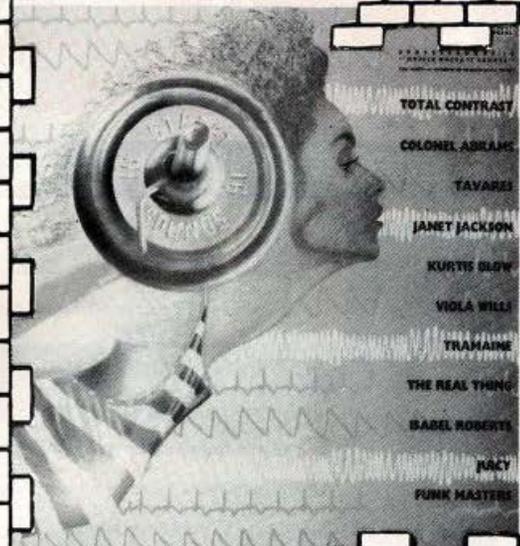
Send your answers, plus your name and address, on a postcard to: **rm** Country Competition, Greater London House, Hampstead Road, London NW1 7QZ. The first 10 correct answers pulled out of the hat on the closing date, Monday April 14, 1986, win. Yeeee-harr!



● DON WILLIAMS



● OAK RIDGE BOYS



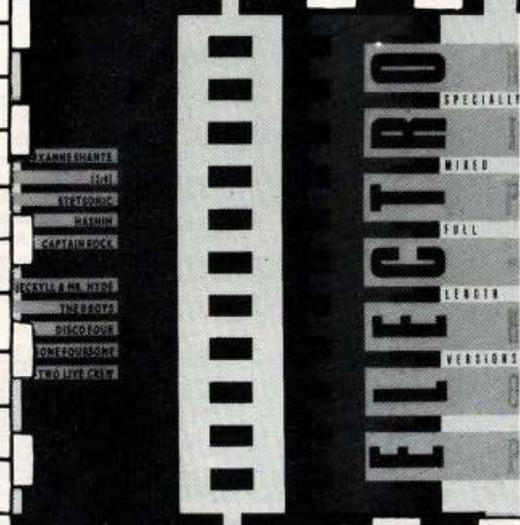
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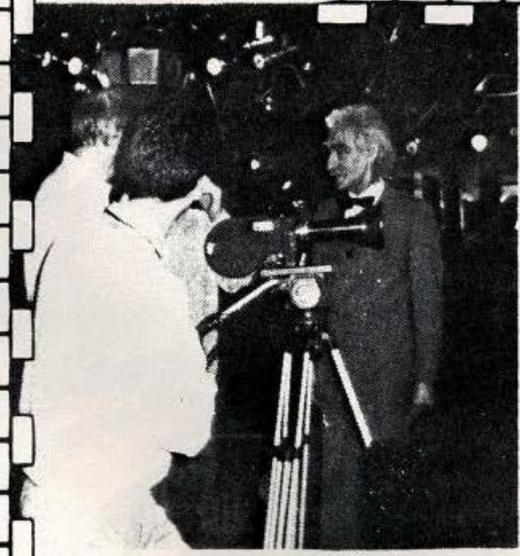
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ROCK THE HOUSE

L · E · T · T · E · R · S

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

■ After reading the article on SSS (March 8) I couldn't really sympathise with Martin Degville having to get seven stitches to his face. I'm actually surprised that after saying such things as, "You're pathetic — come on, gob then, throw things at me" that he didn't come back from the hospital with a face more like a patch-work quilt! As for Tony James' mum saying he sounded like a 'senseless animal', after she'd read the Sun story, obviously mum knows best. It's not a stage but a cage SSS need to be in, with a sign reading Sick Sick Smugniks.

They must have something — but nothing that I can see — because, hopefully, no record company would waste so much money on them, that could have been so wisely spent on others who wouldn't be such a waste of space in the charts.

Deldre Plunkett, Dublin, Ireland

Using phrases like 'Ultraviolence', whatever Mr James imagined it meant, is liable to attract a certain sort of bruiser. Can't say we didn't expect it.

■ **Poem to lament** the death of good records:

What happened to the sound of Buddy Holly music

■ I know you lot dedicated an awful lot of space recently to one James Kerr Esq, but frankly I wonder whether he knows what he's on about any more. He seems to say things without thinking and what he does come out with makes pretty boring reading. I used to be a huge Simple Minds fan, but it saddens me that they've sold out just like everyone else and make those disgusting videos at stadium gigs. Perhaps it has something to do with that beret he wears — perhaps the headband has constricted the cranium. God, they used to be so stylish, too — how can Jim stand there looking like a cross between Michael Crawford and Black Adder and expect us not to laugh? At least Bono wears sensible hats. Home taping isn't killing music, daft millinery is.

Bryan Ferry's Luscious Left Earlobe, Surrey

● Now hat's what I call music, eh? Couldn't agree more, Jim could certainly do with a bit less pressure on his frontal lobes



Photo by David Wainwright/Relay Photos

The swinging hips of the rock 'n' roll kids
The minis, the guitars, the clean vocalising
The Fifties celebration of new styles?

Where are the chords of George Harrison's guitar?
The beat of Ringo's drums
Paul's 'Yesterday' and John's 'Revolution'?
Come together, bring it back now

The scene where the Stones rolled,
What now does it offer?
Ziggy Stardust has left for Mars
The Yellow Brick Road that Elton John sang of
Has faded away in the shadow of Wham!

'Top Of The Pops' shoves in production line plastic
Presented by DJs with white teeth and false glee
The flashing gear of the Eighties
Teen pin-ups blind the eyes of one who craves pop
Ms Nargis Lal, Swanley, Kent
The other 10 volumes of this poem are available from Dave and Jo's Hamburger Basement And Baggy Rainbow Jumper Emporium, Rather Difficult Moving Before 3pm Place, Brighton

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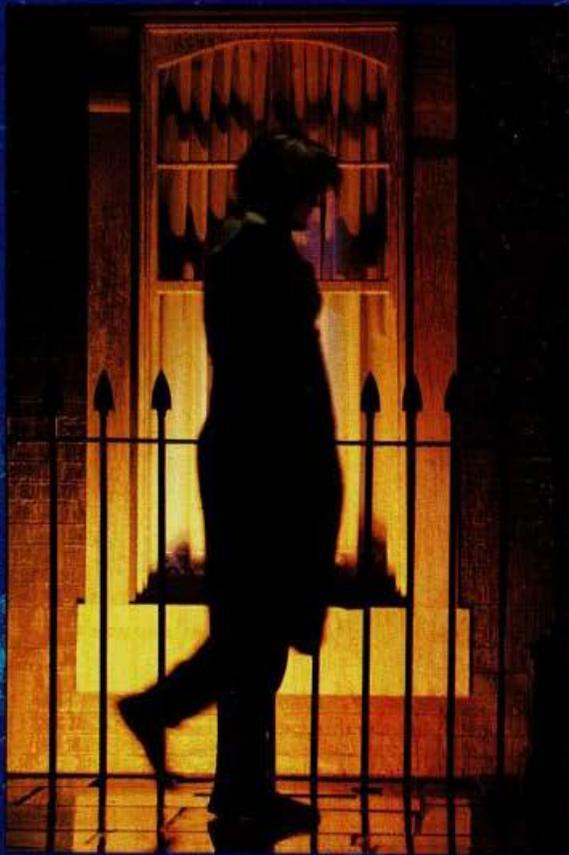
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A L A N C H A R

feared sharkey



NEW 7" SINGLE & SPECIALLY PRICED 12"



● **Cliff Richard, Hank Marvin** and the **Young Ones** storm to the top of the singles chart this week with 'Living Doll', the fifth charity record to reach number one in little more than a year, following earlier efforts by **Band Aid, USA For Africa, the Crowd** and **David Bowie and Mick Jagger**.

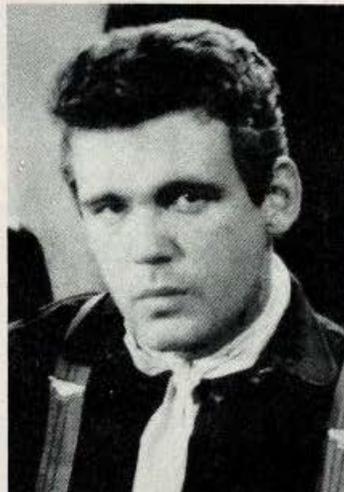
Eighty per cent of the money raised from the sale of 'Living Doll' will go to the Sudan and Ethiopia. The remainder will fund projects pertaining to drug abuse, homelessness and disability in the UK.

So far, 'Living Doll' has sold around 250,000 copies, including about 40,000 on 12-inch. It's Cliff's 11th number one, Hank's 13th, and the Young Ones' first. Originally a number one for Cliff and the **Shadows** (including Hank) in 1959, it's the ninth song to reach number one in two different versions, as the following list reveals:

TITLE — Artist (year)/Artist (year)
 Answer Me — David Whitfield (1953)/
 Frankie Laine (1953)
 Cherry Pink And Apple Blossom White
 — Perez Prado (1955)/Eddie Calvert
 (1955)



● **CLIFF...**



...**AND DUANE:** a ghostly coincidence

Singing The Blues — Guy Mitchell (1957)/Tommy Steele (1957)
 Young Love — Tab Hunter (1957)/
 Donny Osmond (1973)
 Mary's Boy Child — Harry Belafonte
 (1957)/Money M (1978)
 This Ole House — Rosemary Clooney
 (1954)/Shakin' Stevens (1981)
 You'll Never Walk Alone — Gerry
 And The Pacemakers (1963)/the
 Crowd (1985)
 I Got You Babe — Sonny And Cher
 (1965)/UB40 And Chrissie Hynde
 (1985)
 Living Doll — Cliff Richard And The
 Shadows (1959)/Cliff Richard, Hank
 Marvin And The Young Ones (1986)

Cliff and Hank thus emulate the previously unique achievement of **Gerry Marsden**, who also went to number one with different versions of the same song.

When 'Living Doll' first came to prominence 27 years ago, one of the records in the top 20 was **Duane Eddy's** 'Peter Gunn'. Just to show how spooky the pop business can sometimes be, 'Peter Gunn' is once again in the top 20, again by Duane Eddy. And, just as Cliff's updating of 'Living Doll' pairs him with one distinctly younger act, so Duane's new version of 'Peter Gunn' finds him collaborating with another, namely the **Art Of Noise**.

● Whilst a growing proportion of the chart is occupied by remakes and remixes of previous hits, it's refreshing to see unaltered recordings scaling the chart over a quarter of a century after they were first committed to vinyl. Such is the case with **Sam Cooke's** 'Wonderful World', which vaults 25 notches to number five on this week's singles chart. When originally released in 1960, 'Wonderful World' peaked at number 27. The key to its current popularity is a TV commercial. 'Wonderful World' provides the musical backdrop to the Levi 501 jeans advert.

According to my calculations, 25 years and 181 days elapsed between the record's last appearance in the chart in 1960 and its return last week. Only one recording has ever made a chart comeback after a lengthier sabbatical, namely 'True Love', a short-lived hit in 1983, some 26 years and 194 days after it completed its first chart run.

● **Heart** finally hit the top 75 this week with their single 'These Dreams'. The record was released several weeks ago, and seemed likely to become the first American number one for nearly five years to suffer the indignity of being unplaced in the British chart until a feature on 'The Tube' sparked it into life a fortnight ago. Its debut this week, and the success here of America's current number one, 'Rock Me Amadeus' by **Falco**, extends the sequence of American number ones to chart in Britain to 81. Indeed, of 113 US chart-toppers in the Eighties, only

JONES' TFILE

two have not been hits here — 'Coming Up (Live)' by **Wings** (a British B-side) and 'The One That You Love' by **Air Supply**.

● **Culture Club's** 'Move Away' is available as a limited edition (16,000) five-inch picture disc, with a free eight-page booklet. Though others may have escaped my attention, I reckon it's only the third five-inch single, following **Jona Lewie's** 'Stop The Cavalry' and a long-forgotten **Squeeze** single.

● Other special formats currently available include a **Prince-shaped** 'Kiss' picture disc, a **Whistle-shaped** 'Just Buggin'', a **Stevie Wonder** double single of 'Overjoyed' and 'I Just Called To Say I Love You' in a gatefold sleeve. Heart's 'These Dreams' is also out as a double single with 'What About Love', again in a gatefold sleeve. 'Overjoyed' is also out with a shrink-wrapped cassette featuring 'Yester-Me, Yester-You, Yesterday', 'Never Had A Dream Come True' and 'My Cherie Amour'. **Evelyn King's** 'High Horse' is similarly packaged with a cassette featuring 'I'm In Love', 'Shame' and 'Love Come Down'.

● After taking five singles off **Bryan Adams'** album 'Reckless', and in the absence of any new recordings, A&M have set about exploiting his previous LP, 'Cuts Like A Knife'. The album recently spawned its first hit single, 'This Time', and has itself made a belated chart debut three years after it was first released. Adams is one of very few Canadian acts who've made an impact on the album chart. The country's leading rock exports to the UK are **Neil Young** (16 hit albums) and **Joni Mitchell** (11). **Rush** are the top group, with eight UK album chart entries to date.

● With an impressive catalogue of over 500 seven-inch singles and ten albums already available, Old Gold recently issued its first ten 12-inch EPs. The initial batch of releases, all licensed from CBS, include four trackers by **Herbie Hancock**, **Earth Wind And Fire**, **Heatwave**, the **Isley Brothers**, **Santana** and **Spear Of Destiny**. The remaining EPs contain tracks by various musically similar acts.

Thus far the best seller in the fledgling series has been OG4002, which offers over half an hour of music from **Mtume** and the **SOS Band**.

Retailing at around £2.99, the EPs are competitively priced. More importantly, they restore to availability tracks, some deleted for two years or more, which stand as disco classics and which should never have been deleted.

CHARTFILE USA

● Finally breaking in Britain, seven months after it was first released, **Falco's** 'Rock Me Amadeus' is America's new number one — and the

first ever sung by an Austrian.

Falco also wrote the song, with Dutch brothers **Rob** and **Ferdi Bolland**, but another Austrian, **Peter Wolf**, has already helped to write a number one hit, namely 'We Built This City' by **Starship**.

Ten European countries have now supplied American chart toppers, the first from each nation being as follows: UK: Auf Wiederseh'n Sweetheart — Vera Lynn (1952) BELGIUM: Dominique — the Singing Nun (1963) FRANCE: Love Is Blue — Paul Mauriat (1968) HOLLAND: Venus — Shocking Blue (1970) EIRE: Alone Again (Naturally) — Gilbert O'Sullivan (1972) SWEDEN: Hooked On A Feeling — Blue Swede (1974) GERMANY: Fly Robin Fly — Silver Convention (1975)

NB: The group which performed as Silver Convention were American and Austrian, the session singers who recorded 'Fly Robin Fly' were German. GREECE: Chariots Of Fire — Vangelis (1982) NORWAY: Take On Me — A-Ha (1985) AUSTRIA: Rock Me Amadeus — Falco (1986)

It's interesting to note that no Italians have had number one hits, though several American-born offspring of Italian parents, including **Dean Martin**, **Frank Sinatra** and the **Four Seasons**, have reached number one.

● The **Rolling Stones'** revival of 'Harlem Shuffle' jumps eleven places to number 20 in only its third week in the chart. **Bob And Earl's** original recording of the song peaked at number 44 in 1964, and the **Traits'** cover reached number 94 two years later.

Formerly tied with the **Temptations** on 37 top 40 hits, the Stones now move ahead of the Motown veterans. The only group with more top 40 hits than the Stones is, inevitably, the **Beatles**, with 48.

● Working from its debut position of number 94 to number 89 with a bullet is 'Working Class Man' by **Jimmy Barnes**, formerly lead singer with **Cold Chisel**. In his native Australia, Barnes is already a major star. 'Working Class Man' was a number four hit there, whilst his album 'For The Working Class Man' was a number one.

● London based American chart fans can now hear four hours of US hits every Saturday. **Paul Gambaccini** makes a welcome return hosting Capital's new US chart show, as ranked by Radio & Records magazine. The show runs from 1pm to 3pm — immediately preceding **Gary Byrd's** countdown of the Billboard chart on Radio One.

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A L
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C O L U M N P

● Hoorah! came the cheer from the portals of the *rm* mansions. Three cheers for royal romance — and we most certainly are not going to mention *Prince Andrew* and *Fergie* again.

Neither are we about to divulge the gory details of the canoodling recently witnessed between *rm*'s ace shutter man **Joe Nutter** and a certain member of a rather sedate combo currently shooting up (clue there!) and down the charts. But being the nice sorts that we are, names will not be named.

Suffice to say that the London date by **Sugar Sugar Spudness** was not the rampant riot the massed ranks of her Majesty's boys in blue anticipated.

Thin on the ground, too, were celebs. All too scared of being upstaged by the hideously glamorous **Yana Ya Ya**, we expect. Indeed, the only stars, apart from **Mick Jones**, glimpsed at the apêch gig happy hour were the stars in the eyes of **Martin Degville** as he outlined his plan to get back at **Lana Pellay** for her rantings in this very magazine a few months ago...

Now, what is all this about we hear concerning **Richard Coles** of the Communards getting a bit frisky during his flight to New York recently? Did all the free champagne go to his head? Was it a case of the high altitude sending him a wee bit loco? For the wacky lad stunned the passengers by donning a spare stewardess's outfit, grabbing a tray full of drinks and then he wafted down the aisles like a good 'un...

Meanwhile over in New York City, **Jimmy Somerville** also fell prey to the call of Bacchus and got so blotto that he couldn't remember where he was staying and was forced to spend a rather outré night amongst the bag ladies of Times Square....

Such goings on! Whatever next, we ask ourselves? **Boy George** getting married, perhaps? But let us not jest at that as, according to some sources, that's not as far fetched as one might think. The world, however, waits with

bated breath...

Screams filled the air last Monday in downtown Kings Cross as the preview of Dan O'Bannon's 'Return Of The Living Dead' got under way. The reason for the shriekings, however, was nothing at all to do with the terror instilled into the audience, but simply due to the arrival of mega-gods the **Cramps** at the cinema.

Lip was well and truly awestruck to see the eternally gorgeous **Ivy**, resplendent in harem outfit and apricot fun fur, swan in the door, with **Lux Interior** bringing up the rear with a video camera on the go. Rubbing shoulders with these true stars of the cosmos were a complete set of **Banshees**, **Alan** and **Martin** from **Depeche Mode**, **Keith Allen** and **Michael Palin**.

Revellers were ushered into the upstairs bar where polythene bags full of decaying plastic corpses were suspended from the ceiling. A lurid concoction called Brain Soup was quaffed to a soundtrack of the **Cramps'** greatest hits and a rollicking good time was had by all.

Lip's newest Hollywood correspondent, one **S P Morrissey**, was still flushed last week from the barrage of compliments he received whilst over there. At the front of the queue, beating a path to the retiring one's door, was none other than **Paul Simon**. Paul rushed over to the abashed laddie whilst he was halfway through his banana split to convey his admiration for the Smiths and quoth, 'I've got all your albums, you know!'. Mr Simon then high-tailed it back to his table where sat a certain Miss **Whoopi Goldberg** — star of **Spielberg's** latest, 'The Color Purple'. Not that we're ones to insinuate that anything of an unusual nature was going on, we hasten to add...

Wahoo!!! Watch out world, cos the scourge of the Scallies, **Pete Wylie**, is about to unveil his first single in absolutely ages. **Lip** sincerely hopes that Pete's middle has deflated along with his ego...

Kurtis Blow wants to work with **Prince!** Well, who doesn't, dearie, especially in the wake of his latest corker 'Kiss', which has even got Andy Strickland's tracksuit trembling..?

Trembling with rage too is **Caït** of the **Pogues**. Contrary to reports elsewhere, the apple of **Mr Macmanus'** eye is not about to up stumps and leave that lovely group, the Pogues. "It's a vicious lie!" say, the Stiff press office and whoops, it looks like poor old Fleet Street have got it all wrong yet again (stifled titter)...

Bryan Ferry! — now there's a lad to blast your beehive — is about to do the music for a BBC TV documentary on life in the Himalayas. So keen is he to get it right, that he's even considering taking a trip there to soak up the atmosphere. Hang about, Bry, our Nancy is packing her trunk already in case you want a travelling companion!

Meanwhile **Alex Cox** ('Love Kills') is about to make a documentary in Nicaragua and has asked the **Pogues** and **Paul Weller** to contribute not only a musical offering but to go with him...



Photo by Andre Csillag

■ "Well, I always say just get yourself a good tailor and a good corset and the world will be your oyster, son." Veteran comic **Bob Hope** gives an awestruck **Boy George** one or two hot tips on how to stay far from passé. George is seen here perfecting his best **Annie Get Your Gun** pose and pondering the unfathomable mystery of how on earth **Bob** manages to get his bow-tie into such an immaculate knot. Next week, **Boy George** learns elementary macramé from **Nancy Reagan** and knots himself up a **Boeing 747**...

■ **Lip** was most pleased, of course, to hear that stoical monument to everlasting glamour **Gary Glitter** was alive and well, after his recent hospital trip and court appearance. Our admiration for old **Gazbo**, however, was compounded 100 per cent when it came to our attention that the **Girlschool** crew were about to make a stomping version of 'Do You Wanna Be In My Gang'. The possible name of this heavenly coupling? **Gary And The Girls**, of course. The single should be whooping up a storm for your aural delight in about two weeks' time. **Lip** can hardly wait...



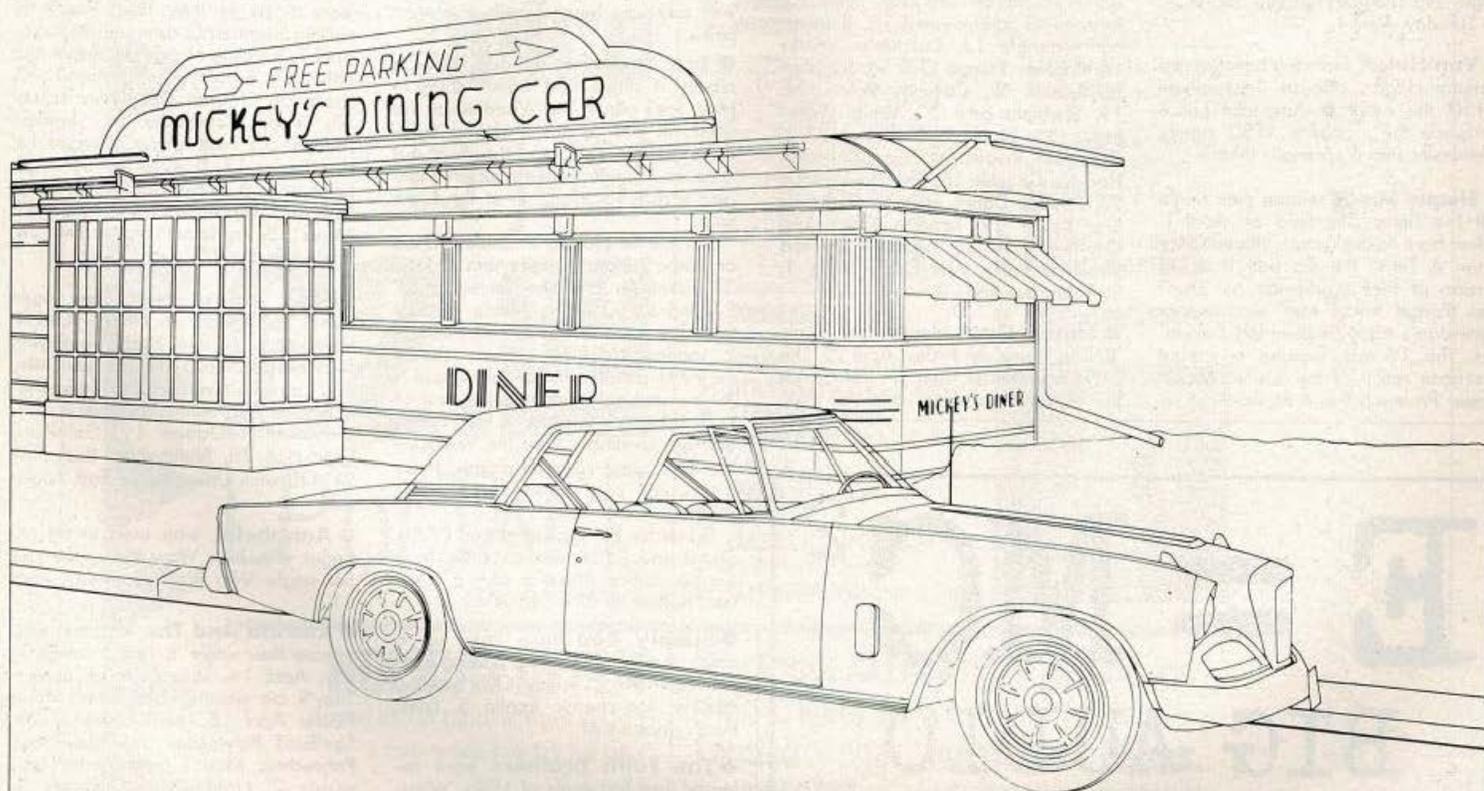
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NEWS

DIGEST

edited by
robin smith



CND GOES PSYCHEDELIC

■ The Psychedelic Furs will headline the opening night at Glastonbury Festival on Friday, June 20. It will be their first date here for almost two years, and their only appearance in Britain during the summer.

Tickets for the three day festival are £17. They are available by post from CND, 22-24 Underwood Street, London N1 7JG. Make your cheques or postal orders payable to Glastonbury Festivals Ltd and enclose a sae. Tickets will also be on sale at most Virgin record shops and at various ticket agencies. There is a credit card hotline on 01-251 0027.

The Furs are currently in Switzerland recording songs for their forthcoming album.

● **Sigue Sigue Sputnik** contacted the Police last week after two of their fans said they wanted to assassinate Margaret Thatcher!

Two girls approached Sigue Sigue after a concert in Leicester and said they would make a video of the assassination attempt in return for £50,000. Sigue Sigue Sputnik immediately contacted the Police and the Special Branch were brought in.

A spokesman for Sigue Sigue Sputnik's record company says that two girls were questioned and then released.

● **Sade** has become very tired and emotional on her European tour. At a concert in Frankfurt she's said to have left the stage sobbing, "Hold tight to your love, I've lost mine."

Sade's rumoured to have had an upset with her boyfriend, but her record company is putting her behaviour down to extreme tiredness.

● **Tim Finn**, the former frontman with Split Enz, releases his debut solo single 'No Thunder, No Fire, No Rain' on Tuesday, April 1.

● **Van Halen**, featuring new vocalist Sammy Hagar, release their album '5150' this week. In American police parlance the numbers 5150 signify somebody who is criminally insane.

● **Simple Minds** release their single 'All The Things She Said' on April 1. Taken from their platinum album 'Once Upon A Time', the flip side is a live version of their worldwide hit 'Don't You (Forget About Me)' recorded at Rotterdam's Ahoy Stadium last December. The 12 inch features a special American remix of the Simple Minds' classic 'Promised You A Miracle'.

● We hear **Foreigner** are splitting up, although nothing could be confirmed as rm went to press. Lead singer Lou Gramm is said to be recording a solo album in London.

● **Cargo** release their single 'Don't Stop Your Love' this week.

● **The Go-Betweens** have announced a long list of eagerly awaited dates. They'll be playing Croydon Underground on Thursday, April 10, Manchester International 11, Birmingham Triangle 12, Colchester Works 13, Brighton Escape Club 15, Kingston Polytechnic 17, Coventry Polytechnic 19, Sheffield Limit 20, Leeds Warehouse 21, Nottingham Zhivagos 22, Glasgow Rooftops 24, Edinburgh Hoochie Coochie 25, Aberdeen Venue 26, Dundee Dance Factory 27, Bristol Bier Keller 29, London Town And Country Club 30, London Oxford Street St Paul's Arts Centre May 1, Swansea University 2.

● **Status Quo** release their single 'Rolling Home' on Friday, April 25. This is the first release from the band since the departure of Alan Lancaster. Quo

should be announcing the new members in the band shortly, and don't forget their appearance with Queen at Wembley Stadium on July 12.

● Two members of **Bronski Beat** were injured while filming a video last week. John Foster had a gash in his right leg which needed stitches and Larry hurt his face when a carnival float they were jumping on moved off too quickly. Fortunately their injuries weren't serious, but one of the extras was taken to hospital with a broken pelvis.

● **Joe Jackson** is back with an album, a single and British dates in May. Joe's album 'Big World' is out this week, it was recorded during three days at New York's Roundabout Theatre. A single from the album 'Right And Wrong' is available at the same time.

Joe will be playing Wembley Arena on May 24 and Birmingham Odeon 27. Tickets for Wembley, priced £8.50, £7 and £5.50 are available by post from Joe Jackson Box Office, PO Box 2, London W6 0LQ. Cheques should be made payable to XL Talent, add a 40 pence booking fee to the cost of each ticket and enclose a sae. Tickets are also available from the Wembley box office and all usual agents. There is a credit card hotline on 01-741 8989.

Tickets for Birmingham priced £7.50, £6.50 and £5.50 are available from the box office. There is also a credit card hotline on 021-643 2040.

● **Simply Red** have lined up a clutch of dates. They'll be playing London Town And Country Club Sunday, May 4, Manchester Apollo 5, Edinburgh Coasters 6.

● **The Faith Brothers** have released their first single of 1986, 'Whistling In The Dark'. The B-side features a live version of 'Easter Parade', and the 12 inch has the additional track 'Doctor My Eyes' — a live rendition of the Jackson Browne song.

TAX THREAT TO TICKET PRICES

● The budget could mean you'll soon be paying more for concert tickets.

Groups and artists from abroad will be taxed by the Government on the money they earn when they play here. The system before was that they took the money home and paid a percentage to their own taxmen.

It's been estimated that visiting artists could lose more than 20 per cent of the money they earn from concerts here. To offset this, ticket prices will have to go up.

Some promoters also believe the tax will dissuade some acts from playing here. Even though visiting groups could claim back the money they pay here against the tax they pay back home, this would take at least 18 months and the money wouldn't be available for immediate investment.

"It will cause immense resentment," says Danny Betesh of promotions firm Kennedy Street Enterprises. "The tax is bound to put up ticket prices, although it's difficult at this stage to say by how much."

● **Black Britain**, who have just released their debut single 'Ain't No Rocking (In A Police State)', will be playing London Brixton Fridge on Saturday, March 29.

● **The Redskins** have added some more dates to their tour. They'll be playing Brighton Coasters on Monday, April 7, Reading Majestic 8, Bristol Bier Keller 9, Birmingham Portland 10, Liverpool, Croxteth Community School 12, Leeds Warehouse 14, Sheffield Leadmill 15, Nottingham Zhivagos 16, Hull Tower 17, Dundee Fat Sams 20, Edinburgh Hoochie Coochie 21, 22, Croydon Underground 24, Cardiff Neros 25, Portsmouth Polytechnic 26, Brixton Fridge 27.

● **INXS**, who will release their single 'What You Need' on Friday, April 4, have lined up a tour. They'll be playing Manchester Apollo on Tuesday, May 13, Leeds University 14, Edinburgh Playhouse 16, Sheffield University 17, Birmingham Odeon 19, Guildford Civic Hall 20, Nottingham Rock City 21, Norwich University of East Anglia 22.

● **Annabella**, who used to be the singer with Bow Wow Wow, releases her single 'War Boys' on Friday, April 11.

● **Katrina And The Waves**, who release their single 'Is That It' on Monday, April 14, have lined up a tour. They'll be playing Harlesden Mean Fiddler April 18, Leeds University 29, Sheffield Polytechnic 30, Newcastle Polytechnic May 1, Manchester University 2, Nottingham University 3, Bristol Studio 4, Birmingham Powerhouse 6, London Town And Country Club 7, Norwich University Of East Anglia 8, Cambridge Homerton College 9, Southampton University 10.

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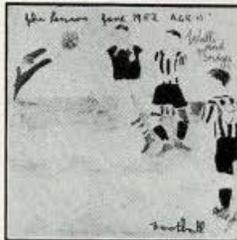
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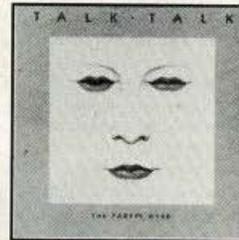


- ▶ **KATE BUSH** The Dreaming
- ▶ **DEEP PURPLE** Burn
- ▶ **KRAFTWERK** Trans-Europe Express
- ▶ **HAWKWIND** In Search of Space
- ▶ **WHITESNAKE** Saints & Sinners
- ▶ **WINGS** Greatest Hits
- ▶ **WINGS** London Town



- ▶ **JOHN LENNON** Walls & Bridges
- ▶ **WINGS** Band on the Run
- ▶ **STRANGLERS** Black & White
- ▶ **STRANGLERS** Live
- ▶ **STRANGLERS** The Men in Black
- ▶ **QUEEN** Sheer Heart Attack
- ▶ **QUEEN** Jazz
- ▶ **QUEEN** A Day At the Races
- ▶ **PINK FLOYD** Meddle
- ▶ **DEEP PURPLE** Machine Head

- ▶ **DEEP PURPLE** Stormbringer
- ▶ **JEFF BECK** Truth
- ▶ **THE UNDERTONES** The Sin of Pride
- ▶ **SCORPIONS** Animal Magnetism
- ▶ **SCORPIONS** Love at First Sting
- ▶ **ROGER WATERS** Music from the Body



- ▶ **TALK TALK** The Party's Over
- ▶ **BUZZCOCKS** Singles Going Steady
- ▶ **BUZZCOCKS** Another Music in a Different Kitchen
- ▶ **SAXON** Strong Arm of the Law
- ▶ **SAXON** Denim and Leather
- ▶ **THE ROLLING STONES** Rewind
- ▶ **THE ROLLING STONES** Undercover



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E Y E D E A L



COMPILED BY
ELEANOR LEVY

WHITE NIGHTS (Cert PG 136 mins dir: Taylor Hackford)

If 'White Nights' had been cut after the first five minutes, it would've made a great video. The opening sequence shows ballet star Mikhail Baryshnikov at his supreme best; taunted and humiliated by a temptress, he dances as a soul in torment before hanging himself in a shocking climax.

Yet the promise of this beginning goes unfulfilled, and from here on in the film hurtles downhill at a cracking pace.

Baryshnikov is dancer Nikolai 'Kolya' Rodchenko, who defected to the West some years ago. When his BO (British Orient) flight is forced to crash land in Siberia, Kolya is in big trouble.

On to the scene comes dippy American Raymond Greenwood (Gregory Hines), a black tap dancer who turned his back on Uncle Sam after a particularly bad trip in Vietnam.

The KGB assign Raymond and his Russian wife, played by Isabella Rossellini, to 'convince' Kolya to

stay in the homeland but Raymond, out of favour with the authorities and deprived of 'subversive' pop music, is finding Russia an inhospitable place. He soon agrees to make an escape bid with Kolya back to the West so the expected baby Greenwood can grow up 'free'. Daddy seems to have forgotten that he wasn't that struck with the States in the first place.

Lines like "I'm no hero — I'm just a dancer" are enough to send even the most soft-centred ballet fan screaming from the cinema, and even though director Taylor Hackford ('An Officer And A Gentleman') is smart enough to feature Hines and Baryshnikov dancing together, the rest, I'm afraid, is pure bunkum.

Jane Fletcher

THE GIRL IN THE PICTURE (Cert 15 88 mins dir: Cary Parker)

John Gordon-Sinclair returns to his wimpish, romantic, sub-Woody Allen character (as seen in 'Gregory's Girl') for this new Scottish production.

In a nutshell the main story involves John as Alan, a

wedding photographer working for 'Smile Please Studios', edging out his girlfriend from their shared flat, having a fling with a dope-smoking "lassie", and drooling over a 'dream-girl' whom he sights walking the streets of Glasgow.

But will true love prevail? Of course it will.

As in the quaint, eccentric style of 'Gregory's Girl', though, there is much else on offer — a plethora of droll one-liners, a collection of bizarre sub-characters, and an amusing portrayal of everyday Scottish life in action.

The main stumbling block for the discerning viewer is why on earth Alan would want to get shot of his original art-student girlfriend in the first place. Played by newcomer Irina Brook, she is an Anne Pigalle-ish creature who absolutely oozes the stuff.

Despite this, some lame editing and no real belly-laughs, it's a study of human relationships with many surreal touches, most memorably the horrendous vicar played by Rikki Fulton. Go see!

John Hind

D.A.R.Y.L. (Cert PG 1hr 40 mins dir: Simon Wincer)

Daryl looks as if he's just a bright 10 year old child, but he's a... Well, I won't tell you. I wouldn't want to spoil the surprise.

After he's found wandering around the country, Daryl is adopted by a loving all-American couple, but it soon becomes clear that he's not all that he seems. The scene is set for a science fiction thriller set in the unlikely location of the cosy suburbs of Florida. 'Daryl' is an intriguing and often perplexing story with plenty of suspense.

A lively cast cope equally well with the Disneyesque elements of the story and the blacker sides of the plot.

The film is very well paced, featuring one of the best car chases I've seen since 'Bullitt' and some spectacular flying action. Go along and see it, but don't take your kid brother. You never know what sort of ideas it will give him.

Robin Smith



DAVID GRANT

CLOSE TO YOU

New 7 & Extended 12" Single

Produced by Derek Bramble

Chrysalis



● ABOVE: With Joyce Deans in 'The Girl In The Picture'. Right: a sensitive pose

"I SHOULD HAVE BEEN A TREE"

So says John Gordon-Sinclair, star of 'Gregory's Girl' and 'Hot Metal' — now chasing 'The Girl In The Picture'

// I was beginning to wonder why I wasn't enjoying the theatre. Then I realised it's because most of it is shit."

John Gordon-Sinclair seems not at all enamoured by what passes for stage drama in this day and age. And he's equally unimpressed with the world of television, despite his current starring role in the black comedy series about Her Majesty's gutter press, 'Hot Metal'.

"I try to stay well clear of most television, because I strongly dislike it," he confesses. "I don't even trust people who watch it regularly."

The world of film is a different ball-game, though. "I love the medium and what it can do," he enthuses. "I love the work involved in it, and its own special language. If I could work and live in films forever, I would."

John was born in Partick, Glasgow, in 1962. An ex-member of Glasgow Youth Theatre, he's the laddie who, at 18, became Scotland's youthful answer to Woody Allen in 'Gregory's Girl'.

As Gregory, the sweet schoolboy in search of the

meaning of life (a girl?), he helped make the cheapo film the huge international success of 1979, 1980... and 1981! Now 23 years old, and with Gregory's acne still intact, he can be seen as the lead role in the new Glaswegian 'romantic epic' 'The Girl In The Picture'.

He shall forever, though, be remembered for Gregory. How much of him was in the character?

"At the time, I think it was very close to the real me. Although I certainly don't love football. I think I was the only person in Scotland not to. I really can't see what all the fuss is about."

John farts at this juncture in the interview. "I have some bowel trouble at the moment," he confesses.

From farts to art — how does John view his acting skill?

"I know f**k all about acting, to be honest. It just seems to happen."

"In the scenes where I was lying in the park with Clare Grogan in 'Gregory's Girl', for example, I honestly can't remember thinking about anything. It either

happens or it doesn't. Doing this latest film, it took me three or four days to focus on things."

John's currently enjoying a lot of success — but what criticisms would he have of himself?

"Quite a lot, physically. But the main thing is that I spend a lot of time depressing myself. I'm not very good at just living any more. I don't like socialising, other than in small groups. I like colours, sky, clean air and stuff, actually. I think maybe I should have been a tree."

Terrible insecurity, and yet — so tall?

"Yes, but that's a problem in itself. And I currently have this terrible fear of dying, which has re-appeared at various stages in my life. I haven't taken to carrying skulls and sleeping in a coffin, but it does worry me."

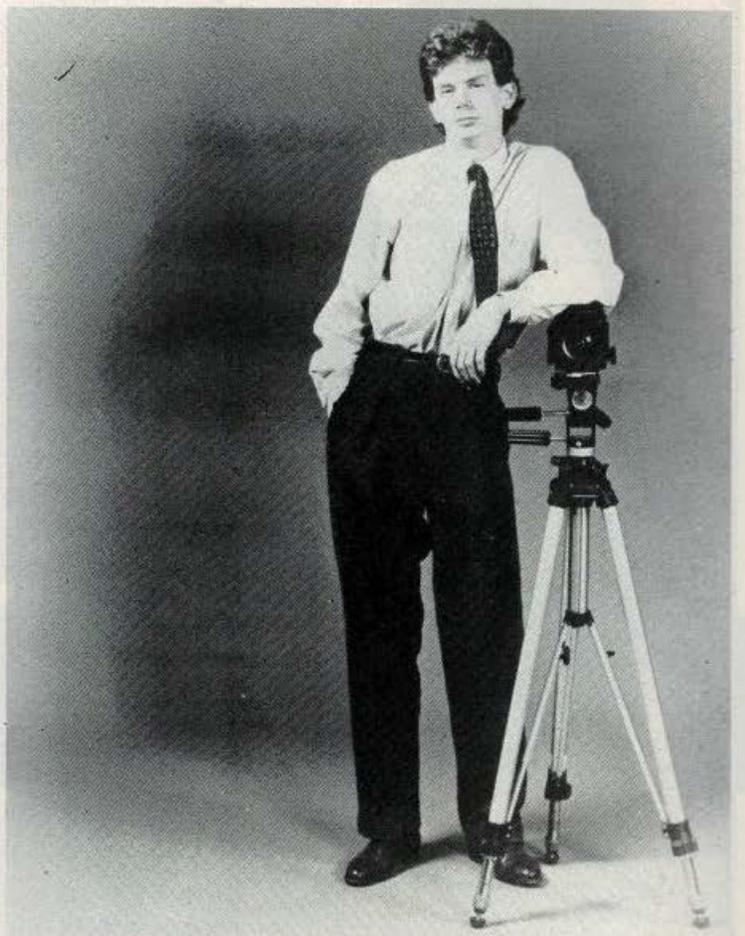
But you'll be immortalised on film, John.

"Yes, yes, there is that."

What's the future for John Gordon-Sinclair then — apart from dying?

"Well, dying is one thing I can bank on. Besides that, I want to be a film director."

John Hind



HITLIST

NEW 7 & 12 INCH SINGLE

INTO THE FIRE





"My lord, one thing is certain — they'll make musicals one day about the glamour-studded 1950s."

Colin (Absolute Beginners)

Back in 1949, Gene Kelly, Frank Sinatra and Jules Munshin proclaimed "We're going on the town", and the New York streets came alive with music, dance and a clutter of life and colour that set the standard for every musical to follow.

Today, 30 years after the end of the musical's finest era, Julien Temple's 'Absolute Beginners' aims to recreate some of the much missed magic of that time. Only, instead of Brooklyn, the Bronx or Broadway, his heroes are treading the streets of London — a London of the 1950s with chic neon signs and the even chicer phenomenon of the upwardly mobile teenager.

Those who've read Colin MacInnes' book will, naturally, be judging the film against the source. The rest of us, and by far the majority of those who'll eventually see the film no doubt, will have to judge it purely on its own terms: a Hollywood musical — in a glamorised (mythical?) London of the past.

'Absolute Beginners' looks like a wild, technicolour dream. Some have scoffed at the stylised recreation of late Fifties' Soho as being inaccurate and immersed in a false sense of nostalgia, but Temple and his team

have managed to capture exactly the light, the colour and the 'wonder' that night time still brings to that area of the capital.

The opening sequence is pure 'Guys And Dolls' — exaggerated movement, throwaway dialogue — a carefully choreographed introduction to the characters we are going to come to know as the film unfolds. Or otherwise, but more of that later. . .

The final sequence, in an equally nostalgic recreation of Notting Hill as it erupts in the race riots of the time, is pure 'West Side Story', with its balletic fights and tight choreographed riot sequences. In these two sets, Temple's dream shows some sign of fulfilment. It's what comes in between that causes the problems.

It's a much louted theory that times of economic hardship bring a sudden resurgence in the musical — fulfilling a public's need for pure entertainment as pure escapism.

Which is why few musicals have dealt with 'serious' issues. 'The Sound Of Music' dealt with the Nazi threat to one part of Europe, 'Cabaret' with another, but they're rare examples among the abundance of little



UM,

cinematic Utopias that classics like 'Seven Brides For Seven Brothers' or 'The Wizard Of Oz' created.

Mixing musicals and 'a message' is never easy, and 'Absolute Beginners' ultimately ends by being unconvincing in both areas. True, the scene in which Colin stumbles on a meeting being addressed by a Hitleresque Oswald Mosley is chilling in its undercurrent of evil, but you get the impression that Temple is trying so hard to show these things that he forgets one of the most essential ingredients of a great musical — humour. It is indeed an honour for this magazine to be able to boast that **rm** is mentioned in the only joke in the entire film.

Another shortcoming is the lack of solid characters. It's very difficult to care about any of the people up there on the screen. Eddie O'Connell is impressive as Colin — sharp, suitably sulky — a potential angry young man if ever there was one. Ray Davies is gently pathetic as the dusty, tired old dad.

What is missing are the female occupants of this hip, swinging world. They exist only in cameo roles.

Old Hollywood musicals boasted goddesses like Judy Garland, Anne Miller, Cyd Charisse and Jane Russell. 'Absolute Beginners' has Patsy Kensit.

Now, Patsy has shown in the past ('Silas Marner' on TV at Christmas being the most recent example) that she is a much better actress than she is a singer. She's not exactly given much to work with, though, for the character of Crepe Suzette. In fact, she's so drippy you expect to see a little puddle of slime trailing after her when she leaves.

Patsy looks stunning, but all she's asked to do is wiggle her thighs, pout and say 'Oh Colin' before bursting into yet more tears. Disastrous.

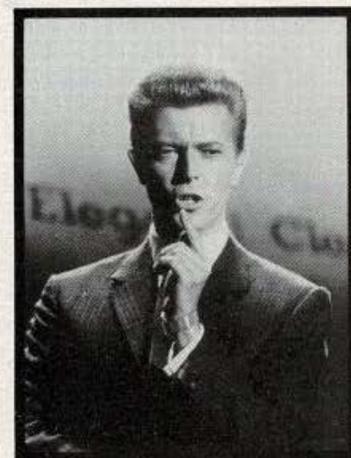
Most of all though, being a self-confessed musical, 'Absolute Beginners' should have good music. Well. . .

Rather than having one or two people write all the songs to give the thing some kind of unity, the performers have tended to write their own pieces. So, Sade wrote Sade's song, Tenpole Tudor wrote Tenpole Tudor's song et cetera, et cetera. A mish-mash of styles, a mish-mash of quality. Only Bowie's title song and the Patsy Kensit number 'Having It All' really stand out — the former as a great tune, the latter as a good musical set piece.

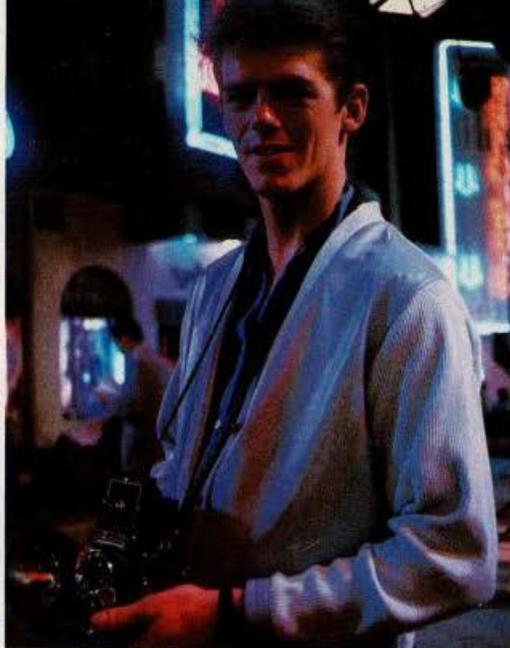
In some respects though, 'Absolute Beginners' does offer a breath of fresh air to the British film industry. It didn't bring in token American stars to sell it on, it didn't make Notting Hill look like the South Bronx and it does — fleetingly, as Colin walks about in the hazy summer sun — capture something of an age and an optimism and a sense of style that you want to believe really existed — even if it didn't.

Rather than a piece of 'stimulating, intellectual cinema', this is a 'movie', pure, simple — and enjoyable. Worth seeing? Definitely. Worth the hype? Hmmm. . .

EL



'ABSOLUTE
BEGINNERS'
REVIEWED BY
ELEANOR LEVY
AND JIM REID



'Absolute Beginners' is set very much in the pop media world of 1986. It is the culmination of every little thread that ever led to the rich pattern of the new visual literacy: pop videos, properly designed magazines, lifestyle over life, gesture over 'authenticity'. It is a film of its time; it only happens to tell a tale of 1958.

What this film says about homegrown 'youth culture', what it says about wider British society and whether it really is the saviour of the British film industry are altogether murkier issues.

Clearly director Julien Temple (a video child if ever there was) wanted 'Absolute Beginners' to say **something**. Clearly with the commercial pressures on the film (over budget and desperate to attract an American audience) his options were limited.

Commerce aside, though, 'Absolute Beginners' fails in its evocation of the birth of British teen, because its techniques place it firmly within the seamless slipstream of TV pop video.

Aside from the opening and closing shots of the film — trad musical and good on it — 'Absolute Beginners' reads like a narrative linked from video set piece to video set piece. Eddie and Patsy are supposed to be late Fifties kids (though not with her swinging Sixties outfits, surely?), but they could just as easily be the lead singers in the latest revivalist pop band.

Likewise, when Sade sings is she playing a role, or simply being herself — Eighties pop's stylish backward glance at light jazz and soul?

Calling the set pieces 'videos' is unfair, though. The action here is enormous. The Bowie ad man sequence and the Ray Davies (pure Madness) house of fun slapstick being particularly good. It looks lovely and is a pretty, immensely stylised working out of Eighties pop visuals. An Eighties version of the Fifties that says much more about Eighties preoccupations than anything else.

And what does it say about teenage? Not a lot really. Sure, like the novel, the film alludes to commerce's selling of teen. But more unconvincing is the film's clumsy addition of a Mosleyite speech and a shoddy property scandal to the story. While both scenes are undoubtedly designed as sharp comment on the underbelly of a corrupt society, in the context of the rest of the film they just look plain gratuitous. A sop to the film's original intentions, perhaps?

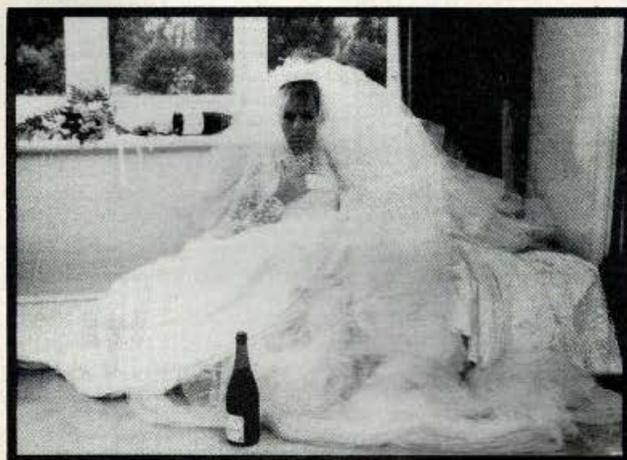
Which leads us to the crux of the problem. Is it possible to make expensive British films without bowing to the buck? Although Temple bravely resisted the more obvious concessions to the Americans (inserting famous yank actors and so on) the film's pop video compartmentalisation does look rather like a handy guide to MTV viewers.

As an entertainment it's fine enough. But as the future of the British film industry — you could make 14 'Letters To Brezhnev' and 14 'My Beautiful Laundrette's for the price of one 'Absolute Beginners'.

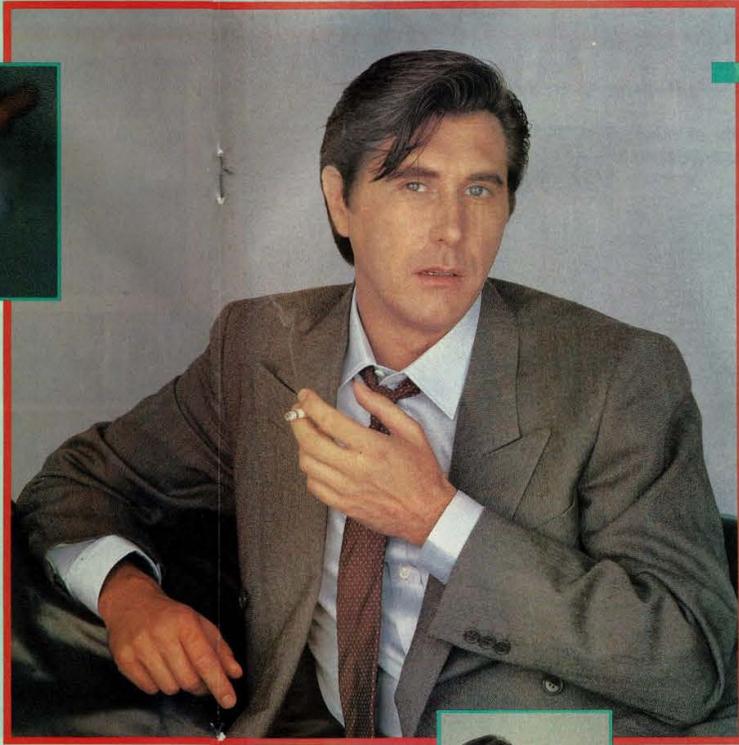
It may be about British culture, but the making of 'Absolute Beginners' says an awful lot more about our subjugation to American culture. And that is the final irony.

JR

ABSOLUTELY...



● **KEY TO PHOTOS** (clockwise from top left): Eddie O'Connell as photographer Colin and Patsy Kensit as Creep, sorry Crepe, Suzette; Sade lumbers under the weight of 17 feet false eyelashes; Eddie attempts to raise a few bob for the production budget by photographing stray yanks; a riot goin' on; Crepe Suzette realises the horrid truth; David Bowie as Vendice Partners



I HAVE PLENTY OF VICES

Bryan Ferry likes Sigur Sigur Sputnik, fancies owning a farm but isn't sure about the Wogan show. He's also partial to a spot of lunch with Robin Smith

Bryan Ferry never wanted to be a brain surgeon or the first man to walk on the moon. When he was a lad growing up in the North East, he always knew he was destined to be an artist.

"I told my parents I didn't want to be a brain surgeon or something ordinary," remembers Bryan. "I told them I wanted to be creative. I think they were a bit worried about me because I didn't want a regular job. But they supported me in everything I did. I had very little to rebel against."

"My dad was the nicest guy I ever knew. I dedicated my last album to him. He's been dead for two years now, but I still miss him. I think I always will."

"At school I was always very good at essays. I hated maths and that sort of thing. I really used to enjoy writing ideas down. It came quite naturally to me."

Were you bullied at school?
"No. I don't think people picked on me because I was quite tall. I also tended to mix with an older age group. I organised a mountaineering club when I was at school. The Lake District was nearby so we'd all go off there."

"I used to get crazed for doing things. I had a paper round so I could save up for a bike. I put a lot of time into getting it to look just right. I've always liked to have a lot of space around me."

"I still have an ambition to one day own a farm. I don't think I'd like to milk the cows, though. I probably wouldn't be very good at it."

"My father was a countryman and I think I am at heart. I like to be able to breathe freely."

Not that there's much time for Bryan to go flitting through the countryside just at the moment. He's currently involved in a flurry of promotion work for his single 'Is Your Love Strong Enough' and he'll shortly be making another album.

It's just as well that I thought I'd treat him to a spot of lunch at one of his

favourite French restaurants just off the King's Road in London. I have the steak. Bryan has the calf's liver and the conversation is as rich and lively as the food.

Bryan's single is featured on the American soundtrack of the forthcoming film 'Legend', which is directed by Ridley Scott. Is it just right: be the song to break him across America?

"I've never been really big there," he says. "Perhaps it's because I haven't gone for the sort of killer choruses in my songs they seem to like. I've never fitted into the musical mould there. I don't know whether they've liked my degree of Englishness."

"Other people have done better than me there. I have to admit it. It's easy to be consumed with jealousy in this business, but fortunately I'm not."

And even at the age of 40 Bryan thinks his career still has plenty of time to develop.

"I think many people used to be middle aged once they'd passed the age of 30. But I think that most people have a younger healthier state of mind today. The Sixties disrupted the old order somewhat. Pop music now has a broader base. It's enjoyed by a lot more people."

"I have no plans for an early retirement. I couldn't afford to do it."

"Why do you reckon you've lasted for so long?"

"I think I've never rammied myself down the public's throat. When I think I have something important to say I'll say it. But I don't always demand attention. I think I'm sincere about what I do as well as, God knows, I work hard. When I'm in the studio I give my best."

"I really enjoyed doing this single. It is the first time I've actually been commissioned to do a song and it meant I could devote all my time to just one song over a period of weeks."

"I don't really know who had the idea to use me. Perhaps Ridley Scott's children have liked my work."

"The song is about the struggle of good against evil. That eternal conflict."

"It seems a lot of films these days have a special song. I guess the makers are trying to appeal to the young market and it certainly seems to work."

Do people ever send you scripts? Have you even thought of having a go at acting?
"Yes. I've seen some scripts, but I don't want to act. I don't think I'd enjoy it. Somebody like Bowie is good at acting because he enjoys it so much. But I really don't have the inclination to do it. 'Absolute Beginners' looks very promising and I hope it's a big film in America because in order to succeed that's where the bucks are."

"I really like being in control of myself. In a television studio or on a film set other people are in control. I think they want me to do a bit of chat on the Wogan show, but I don't know if I will."

"I'm a tremendously private person. I can be very secretive when I want to be. I like people to interpret my music."

There are plans afoot to release a retrospective Roxy Music album, featuring tracks by Bryan with the band. It will be a double album featuring such great songs as 'Virginia Plain'.

"I look back on the old days and think it was a great deal of fun," continues Bryan. "There'll be some promotional film for the album and we've been looking at some of the old clips. There's a very early

video done by some art students. It's very good.

"Today, though, I find that the state of videos is a bit sad. I think a record or a cassette is a contract between the performer and the listener. That artist makes a statement and it's up to the listener to interpret what the artist is saying for himself. With videos that doesn't happen. It's all laid out before you. That's probably why I make my videos as obscure as I can."

"Obviously the business has changed quite a lot from when I started. In some ways it's a lot easier to get started, because of all the equipment which has been developed. You can go into your bedroom and emerge with some really decent demos."

"But whether some bands will have the staying power of, say, the Rolling Stones, remains to be seen. The business is a lot faster. Bands used to have the time and needed the time to build up a loyalty to each other. These days the turnover is quicker and success often happens much quicker. There's a lot of money to be made quickly."

"I'm sure the problem of being rich, young millionaires contributed towards the Wham! split. I never had the problem of being a rich, young millionaire. I didn't start selling singles until I was 25."

What have you been listening to recently, Bryan?
"I liked Sigur Sigur Sputnik. I'm one of the few people I know who actually liked their single. It had a sort of Giorgio Moroder Eurobeat to it which I liked."

Did he really? Ah well, that's probably why then. I also like that Prince record and Madonna. She's very fast, very New York, very street. I like her approach.

"What's Ozzy Osbourne like, have you talked to him? There should always be room for crazy people in this business. But I don't mix with a lot of other stars... I'm sure it would be pretty boring."

Do you have any vices, Bryan?
"I have plenty of vices but I wouldn't want them to be publicised. I really should give up smoking, though. I smoke 10 a day, more when I'm in the studio or during interviews. It's good they were trying to clobber smokers in the budget."

How do you feel about politics mixed with pop? Did you go along to any Red Wedge dates?
"I don't think trying to make political statements in songs is valid, at least it's not for me. I wouldn't want to make those kind of statements. I'm not going to wear a cloth cap, a muffler and a pair of clogs and start waving a red flag."

"I'm in a so called privileged position and you're supposed to feel a bit guilty if you're in a privileged position. But I've worked hard for everything I've achieved."

"I think the only cause I would lend support to is the anti-heroin movement. I've had friends who have been heroin addicts. They either thought it was a glamorous thing to get involved with or because they just wanted to experiment."

"Heroin leads to degradation. The trouble is it's so easy to get here. It's one of the cancers in Britain."

Perhaps Bryan will be able to fit in a benefit concert on a tour he's planning. He'll probably tour after the release of his next album.

"Over here I'd like to do about three or four dates. Perhaps 5,000 to 10,000 seats. The trouble is suitable places in Britain are very limited, the live scene seems to have been worn down a bit."

As Bryan peers into his second cup of coffee, the final question I ask is what he thought about Jerry Hall's book, where she mentions some of the details of their romance.

"I don't think her memory is good on certain points. I think things have become hazy with the passing of time."

"I suppose I could write a book myself, but the time isn't right yet. There's so much left for me to achieve and I have a lot more living to do."

EAT YOUR ART OUT

Win a Fine Young Cannibals painting, five cassette units, FYC tour tickets and albums

Dang those poons! RM goes all arty shock! Yes, in this exceptionally cultured fine young competition, brought to you by those genteel HMV people, in conjunction with those dapper Fine Young Cannibals, you can win a glittering spread of goodies.

Lookeeee here — first prize is a specially commissioned, exclusive signed painting of the Fine Young Cannibals' LP cover, measuring 4ft by 4ft, plus a pair of tickets for FYC's London gig at the Town And Country Club on April 16.

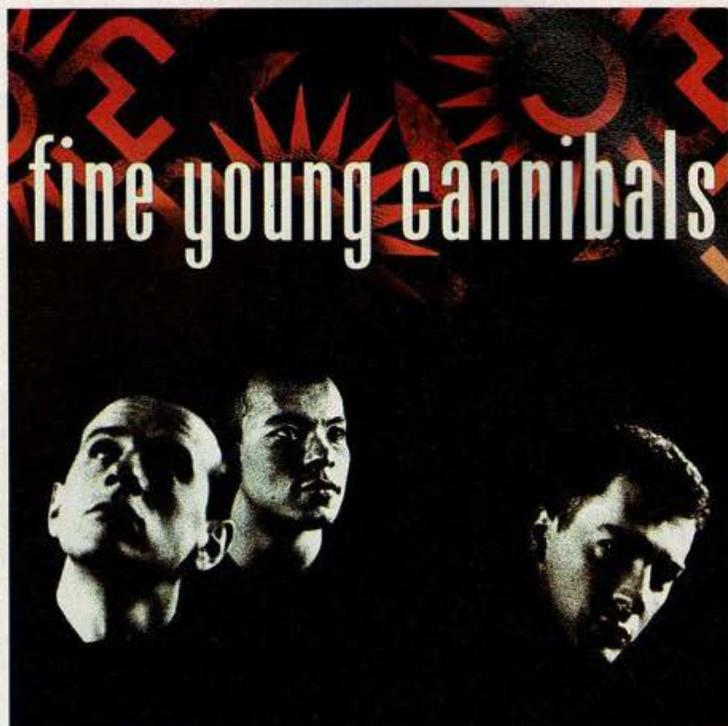
There's five second prize packages, each comprising an Akai PM-R3 portable cassette unit, a Fine Young Cannibals album cassette, and a pair of tickets for the FYC tour, which kicks off at Chippenham on April 6.

For third prize, there's the chance to scoop the top 20 HMV albums from your local HMV store (there are 40 throughout the country).

And there's 25 runners-up prizes of the FYC album, too.

Whaaaaaa! And all you have to do to win one of these fab prizes is answer these three simple questions, and send the answers on a postcard to: HMV/FYC Competition, RM, Greater London House, Hampstead Road, London NW1 7QZ. Closing date for entries is April 7.

1. Where does Roland Gift come from?
2. What does HMV stand for?
3. Both Fine Young Cannibals singles 'Johnny Come Home' and 'Suspicious Minds' reached which highest position in the national charts?



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W/E MAR 29, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 COMPACT DISCS
 MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	4	2	LIVING DOLL, Cliff Richard And The Young Ones, WEA ○
2	1	10	CHAIN REACTION, Diana Ross, Capitol
3	2	3	ABSOLUTE BEGINNERS, David Bowie, Virgin
4	22	2	TOUCH ME (I WANT YOUR BODY), Samantha Fox, Jive
5	30	2	WONDERFUL WORLD, Sam Cooke, RCA
6	19	4	YOU TO ME ARE EVERYTHING, Real Thing, PRT
7	5	6	HI HO SILVER (THEME FROM BOON), Jim Diamond, A&M
8	3	7	MANIC MONDAY, Bangles, CBS
9	6	4	KISS, Prince And The Revolution, Paisley Park
10	7	3	MOVE AWAY, Culture Club, Virgin
11	15	5	KYRIE, Mr Mister, RCA
12	26	2	PETER GUNN, Art Of Noise And Duane Eddy, China
13	12	5	DIGGING YOUR SCENE, Blow Monkeys, RCA
14	13	3	HARLEM SHUFFLE, Rolling Stones, Rolling Stones
15	8	5	(NOTHING SERIOUS) JUST BUGGIN', Whistle, Champion
16	—	1	A KIND OF MAGIC, Queen, EMI QUEEN7
17	10	5	LOVE MISSILE F1-11, Sigue Sigue Sputnik, Parlophone
18	11	8	DO YOU BELIEVE IN LOVE/THE POWER OF LOVE, Huey Lewis And The News, Chrysalis ○
19	21	4	LOVE COMES QUICKLY, Pet Shop Boys, Parlophone
20	16	3	NO ONE IS TO BLAME, Howard Jones, WEA
21	17	6	THE HONEYTHIEF, Hipsway, Mercury
22	9	6	THEME FROM NEW YORK NEW YORK, Frank Sinatra, Reprise ○
23	14	10	WHEN THE GOING GETS TOUGH THE TOUGH GET GOING, Billy Ocean, Jive □
24	37	3	SECRET LOVERS, Atlantic Starr, A&M
25	36	4	OVERJOYED, Stevie Wonder, Motown
26	18	6	ROCK ME TONIGHT (FOR OLD TIMES SAKE), Freddie Jackson, Capitol
27	58	2	ROCK ME AMADEUS, Falco, A&M
28	20	7	IF YOU WERE HERE TONIGHT, Alexander O'Neal, Tabu
29	25	6	HEAVEN MUST BE MISSING AN ANGEL, Tavares, Capitol
30	—	1	SHELLSHOCK, New Order, Factory (7)FAC143
31	24	10	HOW WILL I KNOW, Whitney Houston, Arista
32	31	5	CALLING AMERICA, Electric Light Orchestra, Epic
33	44	2	HELLO DARLING, Tippa Irie, UK Bubblers/Greensleeves
34	65	2	E=MC², Big Audio Dynamite, CBS
35	40	3	DARE TO DREAM, Viola Wills, Streetwave
36	27	9	DON'T WASTE MY TIME, Paul Hardcastle, Chrysalis
37	28	7	SILENT RUNNING (ON DANGEROUS GROUND), Mike And The Mechanics, WEA
38	23	9	BURNING HEART, Survivor, Scotti Brothers
39	32	4	POGUETRY IN MOTION, Pogues, Stiff
40	—	1	COME ON COME ON, Bronski Beat, Forbidden Fruit BITE7
41	29	9	STARTING TOGETHER, Su Pollard, Rainbow ○
42	34	4	CANDYMAN, Siouxsie And The Banshees, Wonderland
43	43	4	UNDER A RAGING MOON, Roger Daltrey, 10 Records
44	41	6	THIS TIME, Bryan Adams, A&M
45	—	1	IS YOUR LOVE STRONG ENOUGH, Bryan Ferry, EG FERRY4
46	60	3	THE THINGS THE LONELY DO, Amazulu, Island
47	—	1	AFTER ALL THESE YEARS, Foster And Allen, Ritz RITZ106
48	35	10	ONE DANCE WON'T DO, Audrey Hall, Revolutionary Sounds/Germain
49	49	4	SO MACHO, Sinitta, Fanfare
50	33	8	ELOISE, Damned, MCA ○
51	48	3	LIVING IN ANOTHER WORLD, Talk Talk, EMI
52	67	2	WHAT HAVE YOU DONE FOR ME LATELY?, Janet Jackson, A&M
53	61	2	MARLENE ON THE WALL, Suzanne Vega, A&M
54	52	2	GALVESTON BAY, Lonnie Hill, 10 Records
55	—	1	THE FINEST, SOS Band, Tabu A6997
56	46	4	COME HELL OR WATERS HIGH, Dee C Lee, CBS
57	—	1	HIGH HORSE, Evelyn 'Champagne' King, RCA PB49891
58	38	5	HOUNDS OF LOVE, Kate Bush, EMI
59	42	3	I DO WHAT I DO (9½ WEEKS THEME), John Taylor, Parlophone
60	54	6	ANOTHER NIGHT, Aretha Franklin, Arista
61	45	10	LIVING IN AMERICA, James Brown, Scotti Brothers
62	64	2	ONLY LOVE CAN BREAK YOUR HEART, Mint Juleps, Stiff
63	39	8	AND SHE WAS, Talking Heads, EMI
64	70	2	LOVE IS WAR, Brilliant, Food
65	71	2	A GOODBYE, Cameo, Club
66	—	1	STROLLIN' ON, Maxi Priest, 10 Records TEN84
67	—	1	THESE DREAMS, Heart, Capitol CL394
68	—	1	TALK TO ME, Stevie Nicks, Parlophone R6124
69	—	1	IT'S ALL GONE, Chris Rea, Magnet MAG(T)283
70	—	1	CAN'T HELP FALLING IN LOVE, Lick The Tins, Sedition EDIT3308
71	—	1	SHE KNOWS, Balaam And The Angel, Virgin VS842
71	—	1	ROCK 'N' ROLL GYPSY, Saxon, Parlophone R6112
73	—	1	I'M IN LOVE, Ruby Turner, Jive JIVE118
74	57	4	I CAN'T LET YOU GO, 52nd Street, 10 Records
75	—	1	SWEETEST THING, Gene Loves Jezebel, Beggars Banquet BEG156

THE NEXT TWENTY FIVE

76	76	HEY DON'T WASTE MY TIME, Walkers, Club
77	81	BACK WITH THE BOYS AGAIN/GET IT RIGHT, Joe Fagin, Towerbell
78	79	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin ○
79	88	JUST LIKE THAT, Gemini, Polydor
80	89	I CAN'T HOLD BACK/BURNING HEART, Survivor, Scotti Brothers
81	—	BROKEN WINGS, Mr Mister, RCA PB49945
82	98	TRUTH OR DARE, Shirley Murdock, Elektra
83	93	THIS IS MY LIFE, Eartha Kitt, Record Shack
84	—	LA VIE EN ROSE/PULL UP TO THE BUMPER, Grace Jones, Island IS240
85	—	MUSCLE DEEP, Then Jerico, London LON86
86	—	STICK AROUND, Julian Lennon, Charisma CB420
87	100	SARA, Starship, Grunt
88	92	PRECIOUS LITTLE DIAMOND, Fox The Fox, Epic
89	83	RHYTHM OF YOUR LOVE, Isabel Roberts, Hot Vinyl
90	—	EDGE OF DARKNESS (EP), Eric Clapton And Michael Kamen, BBC RESL178
91	—	THE HOLIDAY SUITE, Simon May Orchestra, BBC RESL181
92	—	PROSPECTS, Made In England, Red Bus RBUS2208
93	91	IMAGINATION, Chakk, MCA
94	—	GODSTAR, Psychic TV/Angels Of Light, Temple TOPY009
95	—	GOTTA FIND A WAY, Russ Brown, 10 Records TEN122
96	—	DO YOU REMEMBER ME, Jermaine Jackson, Arista ARIST655
97	—	MODERN TIMES, Latin Quarter, Rockin' Horse RH108
98	—	THE TIME WARP, Damian, Sedition EDIT3311
99	—	THE TRUMPTON RIOTS, Half Man Half Biscuit, Probe Plus TRUM1
100	—	FIELD WORK, Ryuichi Sakamoto/Thomas Dolby, 10 Records TEN112

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

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	—	1	HITS 4, Various, CBS/WEA/RCA HITS4
2	1	45	BROTHERS IN ARMS, Dire Straits, Vertigo ☆ ☆
3	3	16	WHITNEY HOUSTON, Whitney Houston, Arista □
4	—	1	BLACK CELEBRATION, Depeche Mode, Mute STUMM26 ○
5	2	4	HITS FOR LOVERS, Various, Epic ○
6	11	7	WELCOME TO THE REAL WORLD, Mr Mister, RCA
7	4	57	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ ☆
8	5	9	ROCKY IV, Original Soundtrack, Scotti Brothers □
9	10	3	THE HYMNS ALBUM, Huddersfield Choral Society, HMV
10	8	47	BE YOURSELF TONIGHT, Eurythmics, RCA ☆
11	15	6	EATEN ALIVE, Diana Ross, Capitol
12	12	5	THE COLOUR OF SPRING, Talk Talk, EMI ○
13	6	27	HOUNDS OF LOVE, Kate Bush, EMI ☆
14	9	3	BALANCE OF POWER, Electric Light Orchestra, Epic
15	18	21	HUNTING HIGH AND LOW, A-Ha, Warner Bros ☆
16	14	2	HIS GREATEST HITS — NEW YORK NEW YORK, Frank Sinatra, Reprise
17	16	22	ONCE UPON A TIME, Simple Minds, Virgin ☆
18	17	40	LITTLE CREATURES, Talking Heads, EMI □
19	—	1	STREETSONDS HIP HOP ELECTRO II, Various, Streetsounds ELCST11
20	19	3	ALEXANDER O'NEAL, Alexander O'Neal, Tabu
21	21	3	CUTS LIKE A KNIFE, Bryan Adams, A&M
22	20	16	ISLAND LIFE, Grace Jones, Island □
23	7	4	NIGHT BEAT 2, Various, Stylus ○
24	24	6	ALONE, Nana Mouskouri, Philips
25	13	7	JONATHAN KING'S ENTERTAINMENT FROM THE USA, Various, Stylus □
26	29	40	THE DREAM OF THE BLUE TURTLES, Sting, A&M ☆
27	34	10	ROCK ME TONIGHT, Freddie Jackson, Capitol
28	22	51	GO WEST, Go West, Chrysalis ☆
29	28	23	WORLD MACHINE, Level 42, Polydor ☆
30	25	11	THE BROADWAY ALBUM, Barbra Streisand, CBS □
31	30	3	DIFFERENT LIGHT, Bangles, CBS
32	27	17	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin ☆ ☆ ☆

UK SINGLES 4





- 4 6 THE SINGLE FILE, Kate Bush, PMI
- 5 4 THE VIRGIN TOUR, Madonna, WEA Music
- 6 — VIDEO HITS 2, Wienerworld/Video Collection
- 7 4 WHAM! '85, Wham!, CBS/Fox
- 8 10 THE UNFORGETTABLE FIRE, U2, Island Pictures/Lighting
- 9 9 GREATEST FLIX, Queen, PMI
- 10 11 "UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG
- 11 18 NO JACKET REQUIRED, Phil Collins, Virgin/PVG
- 12 7 LIVE IN RIO, Queen, PMI
- 13 — LIVE AT THE NEC, Status Quo, Channel 5
- 14 14 LIVE AFTER DEATH, Iron Maiden, PMI
- 15 — MIRAGE TOUR, Fleetwood Mac, Channel 5
- 16 — THE FIRST CHAPTER, Bronski Beat, Channel 5
- 17 12 ALOHA IN HAWAII, Elvis Presley, Virgin/PVG
- 18 13 LIVE AT THE APOLLO, Hall And Oates, RCA/Columbia
- 19 15 CHESS MOVES, RCA/Columbia
- 20 16 DANCE ON FIRE, the Doors, CIC

Compiled by Spotlight Research

C O M P A C T D I S C S

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

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- 33 26 2 MATT BIANCO, Matt Bianco WEA
- 34 35 56 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆ ☆ ☆
- 35 32 71 LIKE A VIRGIN, Madonna, Sire ☆ ☆ ☆
- 36 41 57 RECKLESS, Bryan Adams, A&M ☆
- 37 23 8 THE DANCE HITS ALBUM, Various, Towerbell □
- 38 47 67 ALCHEMY, Dire Straits, Vertigo ☆
- 39 33 5 KING OF AMERICA, Elvis Costello, F Beat
- 40 36 36 THE FIRST ALBUM, Madonna, Sire ☆
- 41 40 2 MASTERS OF METAL, Various, Powersaw/K-Tel
- 42 46 16 ROCK A LITTLE, Stevie Nicks, Parlophone
- 43 31 2 NEITHER WASHINGTON NOR MOSCOW, Redskins, Decca
- 44 — 1 9012 LIVE — THE SOLOS, Yes, ATCO 7904741
- 45 — 1 THE ALBUM, Mantronix, 10 Records DIX37
- 46 59 2 PHANTASMAGORIA, Damned, MCA
- 47 38 13 LUXURY OF LIFE, Five Star, Tent □
- 48 42 6 SPORTS, Huey Lewis And The News, Chrysalis ○
- 49 49 20 PROMISE, Sade, Epic ☆ ☆
- 50 57 4 PICTURE BOOK, Simply Red, Elektra ○
- 51 44 3 THE CINEMA HITS ALBUM, Various, Towerbell □
- 52 37 5 RUMOURS, Fleetwood Mac, Warner Bros ☆ ☆ ☆
- 53 69 122 UNDER A BLOOD RED SKY, U2, Island ☆ ☆ ☆
- 54 65 142 QUEEN GREATEST HITS, Queen, EMI ☆ ☆ ☆
- 55 60 14 MUSIC OF THE ANDES, Incantation, Nouveau Music ○
- 56 50 4 LIVES IN THE BALANCE, Jackson Browne, Asylum
- 57 54 3 MASTER OF PUPPETS, Metallica, Music For Nations
- 58 52 42 FACE VALUE, Phil Collins, Virgin ☆ ☆
- 59 62 7 SPARKLE IN THE RAIN, Simple Minds, Virgin □
- 60 56 77 THE UNFORGETTABLE FIRE, U2, Island ☆
- 61 39 9 SUDDENLY, Billy Ocean, Jive □
- 62 43 92 PRIVATE DANCER, Tina Turner, Capitol ☆ ☆
- 63 81 14 MAKIN' MOVIES, Dire Straits, Vertigo ☆ ☆
- 64 70 14 LOVE OVER GOLD, Dire Straits, Vertigo ☆ ☆
- 65 58 94 BORN IN THE USA, Bruce Springsteen, CBS ☆ ☆ ☆
- 66 48 6 THE ULTIMATE SIN, Ozzy Osbourne, Epic
- 67 51 15 FINE YOUNG CANNIBALS, Fine Young Cannibals, London □
- 68 67 20 ICE ON FIRE, Elton John, Rocket ☆
- 69 45 5 A DATE WITH ELVIS, Cramps, Big Beat
- 70 77 11 JAZZ SINGER, Neil Diamond, Capitol ☆
- 71 78 4 BIG COCK, King Kurt, Stiff
- 72 76 88 DIAMOND LIFE, Sade, Epic ☆ ☆ ☆
- 73 73 20 THE SINGLES COLLECTION, Spandau Ballet, Chrysalis ☆ ☆
- 74 63 7 PRECIOUS MEMORIES, Ann Williamson, Emerald Gem
- 75 95 2 THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS
- 76 66 11 HELLO, I MUST BE GOING, Phil Collins, Virgin
- 77 53 4 FINYL VINYL: RAINBOW LIVE 1978-84, Rainbow, Polydor
- 78 93 3 MIKE AND THE MECHANICS, Mike And The Mechanics, WEA
- 79 84 11 MACALLA, Clannad, RCA ○
- 80 79 17 HITS 3, Various, CBS/WEA ☆ ☆
- 81 71 5 SEVENTH STAR, Black Sabbath/Tony Iommi, Vertigo
- 82 — 1 AFTER ALL THESE YEARS, Foster And Allen, Ritz, RITZLP0032
- 83 86 127 CAN'T SLOW DOWN, Lionel Richie, Motown ☆ ☆ ☆
- 84 — 1 VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC REC564 ○
- 85 55 3 SUZANNE VEGA, Suzanne Vega, A&M
- 86 — 1 BLUE, Double, Polydor POLD5187
- 87 91 40 ALL THROUGH THE NIGHT, Aled Jones, BBC □
- 88 80 11 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
- 89 68 20 JENNIFER RUSH, Jennifer Rush, CBS ☆
- 90 — 1 IN SQUARE CIRCLE, Stevie Wonder, Motown ZL72005 □
- 91 — 1 WAR, U2, Island ILPS9733 ☆
- 92 — 1 COMMUNIQUE, Dire Straits, Vertigo, 9102031 ☆
- 93 87 8 BACK IN THE DHSS, Half Man/Half Biscuit, Probe Plus
- 94 82 11 STOP MAKING SENSE, Talking Heads, EMI □
- 95 64 4 PIECE BY PIECE, John Martyn, Island
- 96 — 1 NEW GOLD DREAM, Simple Minds, Virgin V2230 □
- 97 89 40 MISPLACED CHILDHOOD, Marillion, EMI ☆
- 98 83 12 DIRE STRAITS, Dire Straits, Vertigo
- 99 — 1 BAT OUT OF HELL, Meat Loaf, Epic/Cleveland EPC82419 ☆ ☆ ☆
- 100 97 19 FEARGAL SHARKEY, Feargal Sharkey, Virgin □

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

M U S I C V I D E O

- 1 2 ALCHEMY LIVE, Dire Straits, Polygram
- 2 1 STOP MAKING SENSE, Talking Heads, Palace/PMI
- 3 3 LIVE IN NEW YORK CITY, John Lennon, PMI



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W/E MAR 29, 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 4 **ROCK ME AMADEUS**, Falco, A&M
- 2 1 **THESE DREAMS**, Heart, Capitol
- 3 3 **SECRET LOVERS**, Atlantic Starr, A&M
- 4 5 **ROCK IN THE USA**, John Cougar Mellencamp, Riva
- 5 10 **KISS**, Prince And The Revolution, Paisley Park
- 6 9 **WHAT YOU NEED**, INXS, Atlantic
- 7 7 **NIKITA**, Elton John, Geffen
- 8 2 **SARA**, Starship, Grunt
- 9 13 **LET'S GO ALL THE WAY**, Sly Fox, Capitol
- 10 11 **THIS COULD BE THE NIGHT**, Loverboy, Columbia/CBS
- 11 15 **MANIC MONDAY**, Bangles, Columbia/CBS
- 12 8 **KING FOR A DAY**, Thompson Twins, Arista
- 13 18 **ADDICTED TO LOVE**, Robert Palmer, Island
- 14 14 **SANCTIFY YOURSELF**, Simple Minds, A&M
- 15 6 **KYRIE**, Mr Mister, RCA
- 16 19 **TENDER LOVE**, Force MDs, Warner Brothers/Tommy Boy
- 17 17 **BEAT'S SO LONELY**, Charlie Sexton, MCA
- 18 12 **HOW WILL I KNOW**, Whitney Houston, Arista
- 19 30 **WEST END GIRLS**, Pet Shop Boys, EMI America
- 20 31 **HARLEM SHUFFLE**, Rolling Stones, Rolling Stones/Columbia
- 21 24 **CALLING AMERICA**, Electric Light Orchestra, CBS Associated
- 22 23 **NO EASY WAY OUT**, Robert Tepper, Scotti Brothers
- 23 25 **I CAN'T WAIT**, Stevie Nicks, Modern
- 24 43 **WHY CAN'T THIS BE LOVE**, Van Halen, Warner Brothers
- 25 20 **(HOW TO BE A) MILLIONAIRE**, ABC, Mercury
- 26 33 **I THINK IT'S LOVE**, Jermaine Jackson, Arista
- 27 16 **SILENT RUNNING**, Mike And The Mechanics, Atlantic
- 28 39 **WHAT HAVE YOU DONE FOR ME LATELY**, Janet Jackson, A&M
- 29 34 **SO FAR AWAY**, Dire Straits, Warner Brothers
- 30 37 **YOUR LOVE**, the Outfield, Columbia/CBS
- 31 40 **OVERJOYED**, Stevie Wonder, Tamla
- 32 35 **LIVE IS LIFE**, Opus, Polydor
- 33 28 **NIGHT MOVES**, Marilyn Martin, Atlantic
- 34 32 **I'M NOT THE ONE**, the Cars, Elektra
- 35 22 **ANOTHER NIGHT**, Aretha Franklin, Arista
- 36 48 **AMERICAN STORM**, Bob Seger And The Silver Bullet Band, Capitol
- 37 47 **TAKE ME HOME**, Phil Collins, Atlantic
- 38 49 **BAD BOY**, Miami Sound Machine, Epic
- 39 45 **FOR AMERICA**, Jackson Browne, Asylum
- 40 46 **SATURDAY LOVE**, Cherrelle With Alexander O'Neal, Tabu
- 41 21 **THE SWEETEST TABOO**, Sade, Portrait
- 42 53 **I DO WHAT I DO (THEME FROM 9½ WEEKS)**, John Taylor, Capitol
- 43 29 **WHEN THE GOING GETS TOUGH THE TOUGH GET GOING**, Billy Ocean, Jive
- 44 57 **IF YOU LEAVE**, OMD, A&M
- 45 52 **SOMETHING ABOUT YOU**, Level 42, Polydor
- 46 54 **A LITTLE BIT OF LOVE (IS ALL IT TAKES)**, New Edition, MCA
- 47 26 **LIVING IN AMERICA**, James Brown, Scotti Brothers
- 48 27 **LIFE IN A NORTHERN TOWN**, Dream Academy, Warner Brothers
- 49 60 **I CAN'T WAIT**, Nu Shooz, Atlantic
- 50 44 **A LOVE BIZARRE**, Sheila E, Paisley Park
- 51 50 **BOP**, Dan Seals, EMI America

- 52 51 **DO ME BABY**, Meli'sa Morgan, Capitol
- 53 42 **TARZAN BOY**, Baltimore, Manhattan
- 54 — **THE GREATEST LOVE OF ALL**, Whitney Houston, Arista
- 55 62 **GREAT GOSH A MIGHTY (DOWN AND OUT IN BEVERLY HILLS THEME)**, Little Richard, MCA
- 56 41 **DAY BY DAY**, the Hooters, Columbia
- 57 38 **RUSSIANS**, Sting, A&M
- 58 74 **ALL I NEED IS A MIRACLE**, Mike And The Mechanics, Atlantic
- 59 59 **THE POWER OF LOVE**, Jennifer Rush, Epic
- 60 — **IS IT LOVE**, Mr Mister, RCA

B U L L E T S

- 65 — **ROUGH BOY**, ZZ Top, Warner Brothers
- 66 71 **FEEL IT AGAIN**, Honeymoon Suite, Warner Brothers
- 67 72 **STICK AROUND**, Julian Lennon, Atlantic
- 70 73 **WHISPER IN THE DARK**, Dionne Warwick, Arista
- 71 85 **RESTLESS**, Starpoint, Elektra
- 72 — **NEVER AS GOOD AS THE FIRST TIME**, Sade, Portrait
- 73 79 **CALL ME**, Dennis De Young, A&M
- 74 84 **RIGHT BETWEEN THE EYES**, Wax, RCA
- 78 88 **ON MY OWN**, Patti Labelle And Michael McDonald, MCA
- 81 86 **A GOOD HEART**, Feargal Sharkey, A&M/Virgin
- 86 89 **YOUR SMILE**, Rene And Angela, Mercury/Phonogram
- 87 — **ABSOLUTE BEGINNERS**, David Bowie, EMI America
- 89 94 **WORKING CLASS MAN**, Jimmy Barnes, Geffen
- 90 95 **SHOT IN THE DARK**, Ozzy Osbourne, CBS Associated
- 96 — **LOVE AND ROCK AND ROLL**, Greg Kihn, EMI-America

Compiled by Billboard

U S A L B U M S

- 1 1 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 2 2 **PROMISE**, Sade, Portrait
- 3 3 **HEART**, Heart, Capitol
- 4 4 **SCARECROW**, John Cougar Mellencamp, Riva
- 5 5 **WELCOME TO THE REAL WORLD**, Mr Mister, RCA
- 6 6 **THE BROADWAY ALBUM**, Barbra Streisand, Columbia/CBS
- 7 7 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
- 8 8 **THE ULTIMATE SIN**, Ozzy Osbourne, CBS Associated
- 9 9 **KNEE DEEP IN THE HOOPLA**, Starship, Grunt
- 10 10 **ONCE UPON A TIME**, Simple Minds, A&M/Virgin
- 11 18 **FALCO 3**, Falco, A&M
- 12 14 **LISTEN LIKE THIEVES**, INXS, Atlantic
- 13 11 **AFTERBURNER**, ZZ Top, Warner Brothers
- 14 12 **NERVOUS NIGHT**, the Hooters, Columbia
- 15 15 **PICTURES FOR PLEASURE**, Charlie Sexton, MCA
- 16 28 **PRETTY IN PINK**, Soundtrack, A&M
- 17 20 **AS THE BAND TURNS**, Atlantic Starr, A&M
- 18 19 **DIFFERENT LIGHT**, Bangles, Columbia/CBS
- 19 17 **IN SQUARE CIRCLE**, Stevie Wonder, Tamla
- 20 13 **ROCKY IV**, Soundtrack, Scotti Brothers
- 21 24 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 22 22 **MEAN BUSINESS**, the Firm, Atlantic
- 23 16 **FRIENDS**, Dionne Warwick, Arista
- 24 21 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 25 25 **GREATEST HITS**, Alabama, RCA
- 26 39 **LIVES IN THE BALANCE**, Jackson Browne, Asylum
- 27 23 **ROCK A LITTLE**, Stevie Nicks, Modern
- 28 38 **RIPTIDE**, Robert Palmer, Island/Atlantic
- 29 26 **MIKE AND THE MECHANICS**, Mike And The Mechanics, Atlantic
- 30 27 **HERE'S TO FUTURE DAYS**, Thompson Twins, Arista
- 31 32 **THE DREAM ACADEMY**, the Dream Academy, Warner Brothers
- 32 29 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 33 47 **CONTROL**, Janet Jackson, A&M
- 34 34 **LOVIN' EVERY MINUTE OF IT**, Loverboy, Columbia/CBS
- 35 36 **ALL FOR LOVE**, New Edition, MCA
- 36 44 **PLAY DEEP**, the Outfield, Columbia
- 37 30 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista
- 38 37 **HOW TO BE A ZILLIONAIRE**, ABC, Mercury
- 39 31 **PRIMITIVE LOVE**, Miami Sound Machine, Epic

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40 33 **THE DREAM OF THE BLUE TURTLES**, Sting, A&M
 41 42 **DO ME BABY**, Meli'sa Morgan, Capitol
 42 — **KING OF AMERICA**, the Costello Show, Columbia/CBS
 43 — **LIVE IN NEW YORK CITY**, John Lennon, Capitol
 44 40 **READY FOR THE WORLD**, Ready For The World, MCA
 45 35 **MEETING IN THE LADIES ROOM**, Klymaxx, MCA/Constellation
 46 41 **GREATEST HITS**, the Cars, Elektra
 47 — **HIGH PRIORITY**, Cherrille, Tabu
 48 46 **RADIO**, LL Cool J, Columbia/CBS
 49 45 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
 50 — **ICE ON FIRE**, Elton John, Geffen
 Compiled by Billboard

D I S C O

1 1 **(NOTHING SERIOUS) JUST BUGGIN'**, Whistle, Champion 12in
 2 4 **DARE TO DREAM (LONDON REMIX)**, Viola Wills, Streetwave 12in
 3 5 **WHAT HAVE YOU DONE FOR ME LATELY (REMIX)**, Janet Jackson, A&M 12in
 4 8 **I'M NOT GONNA LET YOU (RICHARD JAMES BURGESS UK REMIX)**, Colonel Abrams, MCA Records 12in
 5 12 **YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76-86)**, The Real Thing, PRT 12in
 6 2 **SUGAR FREE (DEO/REMIXES)/FOREVER AND EVER**, Juicy, Epic 12in
 7 — **THE FINEST**, The SOS Band, Tabu 12in
 8 9 **DO YOU LOVE ME (REMIX)**, Durell Coleman, Fourth & Broadway 12in
 9 18 **ROCK ME TONIGHT**, Freddie Jackson, Capitol 12in
 10 7 **HEAVEN MUST BE MISSING AN ANGEL/WHODUNIT/DON'T TAKE AWAY THE MUSIC (BEN LIEBRAND REMIXES)**, Tavares, Capitol 12in
 11 15 **GOTTA FIND A WAY**, Russ Brown, 10 Records 12in
 12 40 **SERIOUS**, Serious Intention, London/Pow Wow Records Inc 12in
 13 10 **THE RIVER (CLUB VERSION)/SUNSHINE (INSTRUMENTAL)**, Total Contrast, US London 12in
 14 14 **GALVESTON BAY (EXTENDED RE-EDIT)**, Lonnie Hill, 10 Records 12in
 15 6 **IF YOU WERE HERE TONIGHT/WHAT'S MISSING**, Alexander O'Neal, Tabu 12in
 16 25 **SECRET LOVERS/WHEN LOVE CALLS/ONE LOVE (DANCE MIX)**, Atlantic Starr, A&M 12in
 17 3 **LADIES**, Mantronix, 10 Records 12in
 18 11 **DON'T WASTE MY TIME**, Paul Hardcastle, Chrysalis 12in
 19 30 **TRUTH OR DARE (REMIX)**, Shirley Murdock, Elektra 12in
 20 31 **LOVE'S GONNA GET YOU**, Jocelyn Brown, Warner Bros 12in
 21 20 **STRUNG OUT (DANCE MIX)**, Paul Laurence, Capitol 12in
 22 — **MINE ALL MINE**, Cashflow, US Atlanta Artists LP
 23 37 **HIGH HORSE (REMIX)**, Evelyn 'Champagne' King, RCA 12in
 24 16 **WE CAN MAKE IT HAPPEN**, Prince Charles and The City Beat Band, PRT 12in
 25 29 **HEY! DON'T WASTE MY TIME**, The Walkers, Club 12in
 26 45 **DO FRIES GO WITH THAT SHAKE**, George Clinton, US Capitol 12in
 27 17 **RHYTHM OF YOUR LOVE**, Isabel Roberts, Hot Vinyl 12in
 28 13 **MY MAGIC MAN**, Rochelle, Warner Bros 12in
 29 23 **I CAN'T LET YOU GO (REMIX)/(NEW YORK REMIX)**, 52nd Street, 10 Records 12in
 30 24 **HOW WILL I KNOW (JELLYBEAN REMIX)**, Whitney Houston, Arista 12in
 31 19 **WHEN I THINK OF YOU/WHAT HAVE YOU DONE FOR ME LATELY/FUNNY HOW TIME FLIES/HE DOESN'T KNOW I'M ALIVE**, Janet Jackson, US A&M LP
 32 32 **YOU CAN DO IT (IT'S SO EASY)**, Dino Terrell, Lovebeat International 12in
 33 51 **CHAIN REACTION (DANCE REMIX)**, Diana Ross, Capitol 12in
 34 — **CAUGHT UP IN THE RAPTURE (0-91 1/2)/BEEN SO LONG (78)/MYSTERY (0-84 1/2)**, Anita Baker, US Elektra LP
 35 26 **PARTY FREAK (LATIN RASCAL EDIT)**, Cashflow, US Mercury 12in
 36 64 **WHAT'S MISSING (REMIX)**, Alexander O'Neal, US Tabu 12in
 37 — **PRISONER OF LOVE (UK RE-EDIT)**, Millie Scott, 4th + B'Way 12in
 38 41 **KISS**, Prince And The Revolution, Warner Bros/Paisley Park 12in
 39 60 **STAY (97 1/2)**, The Controllers, US MCA Records 12in
 40 34 **(YOU ARE MY) ALL AND ALL (0-109 1/2)**, Joyce Sims, London 12in
 41 46 **IF YOU WANT LOVE**, Tullulah Moon, Total Control 12in
 42 28 **A GOODBYE/I'VE GOT YOUR IMAGE/IT'S SERIOUS/ON THE ONE**, Cameo, Club 12in twin-pack
 43 22 **LIVING IN AMERICA**, James Brown, Scotti Brothers 12in
 44 33 **HEADLINE NEWS/PASSION/I DON'T WANT TO WAKE UP (FEELIN' GUILTY)**, William Bell, US Wilbe Recording Corporation LP

45 21 **WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING**, Billy Ocean, Jive 12in
 46 — **WONDERFUL WORLD (128-129-0)/A CHANGE IS GONNA COME (0-58-57-0)/CUPID (122-120bpm)**, Sam Cooke, RCA 12in
 47 36 **PRISONER OF LOVE**, Mildred Scott, US 4th + B'way 12in
 48 47 **DUB THE TENSION/RELEASE THE TENSION**, JA Groove, US Studio Records 12in
 49 69 **IF YOU SHOULD EVER BE LONELY (STREET MIX/CLUB MIX)**, Val Young, Gordy 12in
 50 56 **GIVE IT UP FOR LOVE**, Steven Danté, Cooltempo 12in
 51 50 **YOU CAN'T BLAME LOVE**, Thomas & Taylor, US Thom/Tay 12in
 52 27 **I'M NOT GONNA LET YOU (TIMMY REGISFORD US REMIX)**, Colonel Abrams, MCA Records 12in
 53 38 **YOU NEED MORE CALYPSO (CLUB VERSION) (114 1/2)/SURPRIZE (126bpm)**, Ralph MacDonald, London 12in
 54 44 **OVERJOYED**, Stevie Wonder, Motown 12in
 55 — **TENDER LOVE (0-35bpm)**, Force MD's, Tommy Boy/Island 10in promo
 56 — **LOVE'S GONNA GET YOU**, Modern-nique featuring Larry Woo, US Next Plateau 12in
 57 79 **ARE YOU WID IT (116bpm)**, Private Possession, US Mega Bolt 12in
 58 76 **CAUGHT IN THE MIDDLE**, James Cobbin & Prime Cut, US Tuckwood 12in
 59 39 **IF I RULED THE WORLD**, Kurtis Blow, Club 12in
 60 68 **FIRESTARTER**, Tease, US Epic 12in
 61 73 **HELLO DARLING**, Tipha Irie, UK Bubblers 12in
 62 — **I'LL KEEP ON LOVING YOU (FIRST MIX)**, Princess, Supreme Records 12in
 63 80 **MAKE ME THE ONE (0-102bpm)**, Crown Heights Affair, US Releaseme 12in
 64 78 **SLOWLY**, September, 10 Records 12in
 65 42 **ALL I WANT IS MY BABY**, Roberta Gilliam, WEA 12in
 66 58 **LOVE MONEY (REMIX 86)/FORT KNOX**, Funk Masters, Tai Wan 12in
 67 75 **MY LATIN LOVER (114 1/2)**, Q-Pid Featuring Nikki Q, US Sunnyview 12in
 68 86 **BROOKLYN'S IN THE HOUSE**, Cut Master D.C., US Zakia Records 12in
 69 — **OPEN YOUR DOOR (90 1/2)**, Guinn, US Motown LP
 70 52 **SUCCESS IS THE WORD (1-2-4)**, US Fresh Records 12in
 71 43 **THIS IS THE HOUSE (GHETTO TO CONDO MINIMUM MIX)**, Three Degrees, Supreme Records 12in
 72 66 **LOVE'S ON FIRE**, Aleem featuring Leroy Burgess, US Atlantic 12in
 73 — **STROLLIN' ON (EXTENDED REMIX) (0-93-93 1/2-0bpm)**, Maxi Priest, 10 Records 12in
 74 re **(GET UP I FEEL LIKE BEING A) SEX MACHINE**, James Brown, Boiling Point 12in
 75 71 **CAN YOU FEEL IT?**, Original Concept, US Def Jam 12in
 76 88 **COMPUTER LOVE (REMIXES)**, Zapp, US Warner Bros 12in
 77 54 **ZOOMIN' TO THE FREEWAY (LES ADAMS MEGAMIX)**, Aretha Franklin, Arista 12in
 78 — **STYLE (PETER GUNN THEME)**, Grandmaster Flash, US Elektra 12in
 79 35 **WILL YOU SATISFY?**, Cherrille, Tabu 12in
 80 49 **UP FRONT**, Matt Bianco, WEA 12in
 81 91 **MYSTERY OF LOVE (INSTRUMENTAL/DUB/ORIGINAL BASEMENT MIXES)**, Fingers Inc. US Dj International Records 12in
 82 — **WHAT I LIKE (117 1/2)**, Anthony And The Camp, US Warner Bros/Jellybean 12in
 83 97 **SAMBA (121 1/2-121 3/4-0)/BAY WOLF BLUES (122 3/4)/MAKING LOVE (0-102 1/2-51 1/2-102 3/4-0bpm)**, Rob Mullins, US RMC Records LP
 84 63 **BASSLINE/NEEDLE TO THE GROOVE**, Mantronix, 10 Records LP
 85 — **THE ONE I NEED (0-91 1/2)/TEASER (116)/BE FREE (0-122 1/2)**, Shirley Murdock, Elektra LP
 86 re **PERSONAL COLUMN/DANCING IN OUTER SPACE**, Atmosfear, Elite 12in
 87 92 **LOVE WILL FOLLOW (49 1/2-99bpm)**, George Howard, US TBA LP
 88 77 **I LOVE ONLY YOU**, Ruth Dawes, US Profile 12in
 89 85 **FOOL'S PARADISE**, Meli'sa Morgan, US Capitol LP
 90 53 **DON'T WASTE MY TIME (ESSENTIAL WELL-HARD CRUCIAL REMIX)**, Paul Hardcastle, Chrysalis 12in
 91 — **OH YEAH!**, Direct Drive featuring Stan Sultzman, DDR Records 12in
 92 89 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, US Atlantic 12in
 93 — **YOU AND ME TONIGHT (108 1/2)**, Austra, 10 Records 12in promo
 94 90 **GAMES**, 94 East, US Hot Pink LP
 95 — **TOUCH ME (I WANT YOUR BODY)**, (105bpm), Samantha Fox, Jive 12in
 96 57 **TURN YOUR LOVE (RIGHT AROUND)**, Projection, Elite 12in
 97 re **CAN'T GET CLOSE TO YOU/CLOSE TO WHO?**, Nicci, Debut 12in
 98 — **I'M IN LOVE**, Ruby Turner, Jive 12in
 99 81 **ROCK THE BELLS (REMIX)**, LL Cool J, Def Jam 12in
 100 82 **DON'T STOP THAT GO GO BEAT**, Effectron, MDM Records 12in
 Compiled by James Hamilton/Alan Jones

ESCAPES 24th MARCH

KICKIN' N' FIRIN' No 1

it's
SERIOUS

B-BOYS
BEWARE

SERIOUS
intention


IMPORT(ANT)

7" LON 93
12" LONX 93

W/E MAR 29, 1986
 EUROBEAT
 REGGAE
 INDIE SINGLES
 INDIE ALBUMS

CHARTS



INDIE ALBUMS 5

EUROBEAT

- | | | |
|----|----|---|
| 1 | 1 | LOVE'S GONE MAD (EUROBEAT MIX), Seventh Avenue, Record Shack 12in |
| 2 | 3 | YOU'RE A BEAT, Eastbound Expressway, Passion 12in |
| 3 | 4 | DANGER FOR LOVE, Deborah, German ZYX 12in |
| 4 | 2 | ANOTHER NIGHT (DANCE MIX), Aretha Franklin, Arista 12in |
| 5 | 7 | CHAIN REACTION (DANCE REMIX), Diana Ross, Capitol 12in |
| 6 | 6 | PRISONER OF LOVE, Mildred Scott, US 4th + B*way 12in |
| 7 | — | ANOTHER DAY COMES, ANOTHER DAY GOES, Kiki Dee, Columbia 12in |
| 8 | — | GIVE ME UP, Michael Fortunati, Belgian Ariola 12in |
| 9 | — | THIS GIRL'S BACK IN TOWN, Paul Jabara, US Warner Bros LP |
| 10 | 9 | FLY TO ME, Aleph, Italian Disco Magic 12in |
| 11 | — | RADIATION, Barbara & Simone, Italian Good Times 12in |
| 12 | 11 | ALL PLAYED OUT, L.I.F.E., US Dance-Sing 12in |
| 13 | — | HEAVEN IN YOUR EYES, Mike Weyman, German D.R. 12in |
| 14 | 14 | MIDNIGHT LOVER, People Like Us, Passion 12in |
| 15 | — | TWIST MY ARM, Pointer Sisters, US RCA 12in |
| 16 | re | ROMANTIC VIDEO, New Romance, German Polydor 12in |
| 17 | 10 | PISTOL IN MY POCKET, Lana Pella, Sublime 12in |
| 18 | 8 | THIS IS MY LIFE, Eartha Kitt, Record Shack 12in |
| 19 | 16 | I ENGINEER, Animation, US Casablanca 12in |
| 20 | 12 | PEOPLE SAY IT'S IN THE AIR, The Herreys, Canadian Chateau 12in |
| 21 | re | MIDNIGHT RADIO, Taffy, German Ariola 12in/US Emergency remix |
| 22 | 18 | DIAL MY NUMBER, The Back Bag, German Transparent 12in |
| 23 | 15 | LIFELINE DANCING, Pattie Brooks, US Easy Street 12in |
| 24 | 24 | SECLUSION, Shawn Benson, US TSR 12in |
| 25 | 27 | TONIGHT, Ken Laszlo, Italian MEM 12in |
| 26 | 22 | COME ON, Alan Barry, Italian Time 12in |
| 27 | 5 | STRANGER, Linda Imperial, US Pink Glove 12in |
| 28 | 25 | BOLERO, Fancy, Swedish Mega 12in |
| 29 | 19 | THEME FROM 'DYNASTY', Kat Mandu, Canadian Matra 12in |
| 30 | 26 | BROTHER LOUIE, Modern Talking, German Hansa 12in |
- Compiled by James Hamilton/Alan Jones

REGGAE

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

INDIE SINGLES

- | | | |
|----|----|--|
| 1 | 2 | THE TRUMPTON RIOTS EP, Half Man Half Biscuit, Probe Plus |
| 2 | 1 | POGUETRY IN MOTION, the Pogues, Stiff |
| 3 | 4 | STRIPPED, Depeche Mode, Mute |
| 4 | 3 | SHEEP, the Housemartins, Go! Discs |
| 5 | 5 | GIVING GROUND, the Sisterhood, Merciful Release |
| 6 | 8 | SOMEWHERE IN CHINA, the Shop Assistants, 53rd & 3rd |
| 7 | 7 | HOT GIRLS IN LOVE (EP), the Cherry Bombz, Lick |
| 8 | 6 | SEETHROUGH, the Guana Batz, ID Records |
| 9 | 10 | XXSEX, We've Got A Fuzzbox And We're Gonna Use It, Vindaloo |
| 10 | — | EVERYTHING'S BRILLIANT, Membranes, Intape |
| 11 | 24 | ONCE MORE, Wedding Present, Reception |
| 12 | 11 | ALL DAY LONG, the Shop Assistants, Subway Organisation |
| 13 | 13 | CAN YOUR PUSSY DO THE DOG?, the Cramps, Big Beat |
| 14 | 28 | UPSIDE DOWN, the Jesus And Mary Chain, Creation |
| 15 | 12 | HERE COMES THE MAN, Boom Boom Room, Fun After All |
| 16 | 9 | LIKE AN ANGEL, Mighty Lemon Drops, Dreamworld |
| 17 | 17 | THERESE, Bodines, Creation |
| 18 | 21 | BLUE MONDAY, New Order, Factory |
| 19 | 15 | THE FILTH AND THE FURY, Icons Of Filth, Mortarhate |
| 20 | 32 | TIME IS MONEY (BASTARD), Swans, K422 |
| 21 | 20 | WHISTLING IN THE DARK, Easterhouse, Rough Trade |
| 22 | 22 | LET THEM EAT BOGSHED, Bogshed, Vinyl Drip |
| 23 | 40 | MAKES NO SENSE AT ALL, Hüsker Dü, SST |
| 24 | 18 | SHE SELLS SANCTUARY, the Cult, Beggars Banquet |
| 25 | 35 | BIBLE OF THE BEATS, Age Of Chance, Riot Bible |
| 26 | 26 | HOW I LEARNED TO LOVE THE BOMB, TV Personalities, Dreamworld |
| 27 | 34 | RELIGIOUS PERSUASION, Andy White, Stiff |
| 28 | 36 | BITTERSWEET, New Model Army, Quiet! |
| 29 | 14 | GI, 400 Blows/23 Skidoo, Saderal |
| 30 | 23 | REVOLUTION, Chumba Wumba, Agitpop |
- Compiled by Spotlight Research

INDIE ALBUMS

- | | | |
|----|----|---|
| 1 | 2 | A DATE WITH ELVIS, the Cramps, Big Beat |
| 2 | 1 | BIG COCK, King Kurt, Stiff |
| 3 | 3 | BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus |
| 4 | 4 | PAINT YOUR WAGON, Red Lorry Yellow Lorry, Red Rhino |
| 5 | — | LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS, the Go-Betweens, Beggars Banquet |
| 6 | — | BLACK CELEBRATION, Depeche Mode, Mute |
| 7 | 5 | RUM, SODOMY AND THE LASH, the Pogues, Stiff |
| 8 | 9 | LOVE, the Cult, Beggars Banquet |
| 9 | 6 | DAMNED BUT NOT FORGOTTEN, the Damned, Dojo |
| 10 | 15 | FIRST AVALANCHE, Rose Of Avalanche, LIL |
| 11 | 11 | WIRE PLAY POP, Wire, The Pink Label |
| 12 | 8 | THE SINGLES '81-'85, Depeche Mode, Mute |
| 13 | 10 | THE OLD AND THE NEW, A Certain Ratio, Factory |
| 14 | 14 | KALEIDOSCOPE WORLD, Chills, Creation |
| 15 | 7 | SEVEN SINGLES DEEP, the Icicle Works, Beggars Banquet |
| 16 | 12 | HELD DOWN TO VINYL... AT LAST!, the Guana Batz, ID Records |
| 17 | 16 | LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs |
| 18 | 13 | FRANKENCHRIST, Dead Kennedys, Alternative Tentacles |
| 19 | 29 | DREAMTIME, the Cult, Beggars Banquet |
| 20 | — | LOW-LIFE, New Order, Factory |
| 21 | 22 | LIVE II — HORRIBLE MUSIC FOR HORRIBLE PEOPLE BY THIS HORRIBLE BAND, the Meteors, Dojo |
| 22 | — | 1979-1983, Bauhaus, Beggars Banquet |
| 23 | 19 | TREASURE, Cocteau Twins, 4AD |
| 24 | — | GREATEST HITS, John Otway, Strikeback |
| 25 | 17 | HATFUL OF HOLLOW, the Smiths, Rough Trade |
| 26 | 18 | WORLDS APART, Subhumans, Blurg |
| 27 | 28 | MIDNIGHT MADNESS AND BEYOND, GBH, Rough Justice |
| 28 | — | ANTHOLOGY VOLUME II, Hawkwind, Samurai |
| 29 | 23 | FLIP YOUR WIG, Hüsker Dü, SST |
| 30 | — | SALOME, the Enid, Enid |
- Compiled by Spotlight Research

● Arooooooooootch! 'Ello me old darlings, howsabout this little lot hovering in next week's gor blimey bless my soul rm — darlin' Tippa Irie,

fulsome Fine Young Cannibals, fabby Faith Brothers, beefcakes Balaam And The Angel, rampant Redskins, toughstuff Tom Waits.... coooooerrr! rm — makes

everything else look like a fairy on a rock cake. (© Quaint North London Expressions Inc.)

RM

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 26

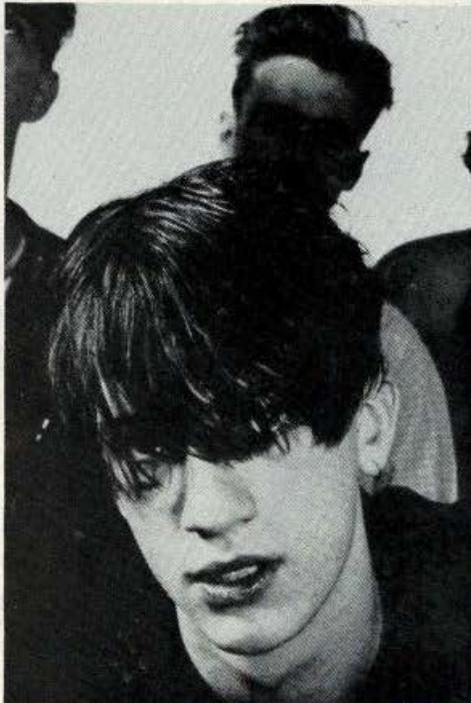
BRIGHTON Zap Club **The Membranes/Bad Tune Men/The Shrubs**
DUDLEY JB's (53597) **Blue Toys**
EDINBURGH Jailhouse **Skanga**
EDINBURGH Queen Mary College **Zero Zero**
HASTINGS The Crypt (444675) **Nation**
LONDON Bellingham Bonnies (01-698 3293) **Contact**
LONDON Camden Dublin Castle (01-485 1773) **The Balham Alligators**
LONDON Camden Electric Ballroom (01-485 9006) **Hüsker Dü/Shock Headed Peters/Mighty Ballistics Hi-Power/Phranc**
LONDON Hackney Amhurst Road Club **Mankind** (01-985 1973)
Zodiac Mindwarp And The Love Reaction/Maximum Effect/The Wanderers
LONDON Hammersmith Odeon (01-748 4081) **Big Country**
LONDON Herne Hill Half Moon (01-274 2733) **The Barflies**
LONDON Kentish Town Town And Country Club (01-267 3334) **Rosa King And The Upside-Down Band/Meantime/The Big Town Playboys/Tunji**
LONDON Oval Cricketers (01-735 3059) **The Potato 5**
LONDON Portobello Acklam Road Bay 63 (01-690 4590) **The Shop Assistants/The Bodines/The Close Lobsters**
LONDON Wardour Street Marquee (01-437 6603) **Twenty Flight Rockers**
PORTSMOUTH Granny's (824728) **The Babysitters/Zoodoll**
STOKE Shelley's (32209) **King Kurt**

THURSDAY 27

AYLESBURY Civic Centre OTFH Club (86009) **The Knives/Funhouse/Little Darlins/Whole World Wide/The Shout**
BIRKENHEAD Stairways (051-647 6544) **The Icicle Works**
BLACKPOOL Sax Club (294364) **Riverside Trio**
CROYDON Underground (01-760 0833) **Half-Man Half-Biscuit/Gone To Earth**
DUNSTABLE Queensway Hall (603326) **The Enid**
LIVERPOOL Unity Theatre **The Ministry Of Love/Jennifer John Band**
LONDON Battersea Park Road Latchmere (01-223 3549) **The Barflies**
LONDON Covent Garden Rock Garden (01-240 3961) **Colenso Parade**
LONDON Dean Street Gossips **The Bluberry Hellbellies**
LONDON Hammersmith Odeon (01-748 4081) **Tangerine Dream**
LONDON Kentish Town Bull And Gate (01-485 5358) **35th Of May**
LONDON Livingstone Road, Livingstone House North East London Polytechnic **The Neurotics/The Boss/Big J** (Red Wedge Event)
LONDON The Mall ICA Theatre (01-930 3647) **Swans/King Baah/Research**
LONDON New Cross Royal Albert (01-692 1530) **The Ya Yas**
LONDON Oxford Street 100 Club (01-636 0933) **Peter And The Test Tube Babies/Long Tall Texans**
LONDON Porchester Road Porchester Hall (01-229 9950) **James/The Guo Brothers**
LONDON Portobello Acklam Road Bay 61 (01-690 4590) **The Membranes/ATV/The Shrubs**
LONDON Shepherds Bush Wellington **Pauline Gillan/Tilt**
LONDON Sydenham Greyhound **The Mint Juleps**
LONDON Wardour Street Wag Club (01-437 5534) **Flesh**
LONDON Woolwich John Wilson Street Coronet **Red Wedge Cabaret**
MANCHESTER Apollo (061-273 3775) **The Cramps**
OXFORD Apollo (244544) **New Order/Chatshow**
SOUTHEAST Queens Hotel (32823) **Doctor And The Medics/Zodiac Mindwarp And The Love Reaction/The Ladykillers**
STIRLING Dalgliesh Court Rainbow Rocks Club (62232) **Biancmanage**

FRIDAY 28

BOURNEMOUTH Academy (304535) **Misty In Roots/Black Roots**
BIRMINGHAM Centre (203131) **New Order**
BRISTOL Hippodrome (299444) **Big Country**



● **BODINES:** Mighty fine in London, Wednesday

COVENTRY Stoney Stanton Road 11 O'Clock Red Bar (685187) **Matt Fretton**
HASTINGS Crypt (444675) **Brazil**
HULL City Hall (20123) **The Cramps**
LEICESTER International (20471) **Psychedelic Filberts**
LONDON Brixton Fringe (01-326 5100) **Buddy Curtess And The Grasshoppers**
LONDON Brixton Old White Horse (01-274 5537) **The Mint Juleps/Skint Video/Hank Wangford Band**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Wedding Present/The Clinch**
LONDON Harrow Road Bishop Bridge Maintenance Depot Test Dept (7.30 Start. Info-01-633 1296)
LONDON Hoxton Square Bass Clef (01-729 2476) **Kalima**
LONDON West India Dock Road Buccaneer (01-515 2048) **TV Personalities/Bad Karma Beckons**
MANCHESTER International (061-224 5050) **52nd Street**

SATURDAY 29

BIRMINGHAM Digbeth Civic Hall (021-235 2423) **GBH/English Dogs/Out of Order**
BRENTFORD High Street Red Lion (01-571 6878) **GB Blues Company/Root Jackson**
COVENTRY Hand And Heart (618037) **Death Warmed Up/The Condemned**
HALIFAX Kibbutz **The Heads**
HARLOW The Square (25594) **Real By Reel/The Price**
HEBDEN BRIDGE Trades Club (845265) **Big Joe And The Alamo**
HULL Adelphi Club (48216) **The Godfathers/Vicious Circle**
LONDON Brixton Fringe (01-326 5100) **Black Britain**
LONDON Brixton Old White Horse (01-274 5537) **The Wedding Present**
LONDON Hammersmith Clarendon (01-748 1454) **The Bluberry Hellbellies/The Men Who Came In From The Cold/The Meteors**
LONDON Harrow Road Bishop Maintenance Depot Test Dept (7.30pm start. Info-01-633 1296)

LONDON New Cross Royal Albert (01-692 1530) **Hershey And The 12-Bars**
LONDON Portobello Acklam Road Bay 63 (01-690 4590) **The Potato 5**
MANCHESTER International (061-224 5050) **The Jazz Butcher/Surf Drums**
POOLE Arts Centre (685222) **New Order**
STOCKTON Dovecot Arts Centre (611625) **Half Man Half Biscuit/The Attic**
WOLVERHAMPTON Civic Hall (21359) **The Cramps**

SUNDAY 30

BIRMINGHAM Powerhouse (021-643 4715) **Mac Curtis/Riverside Trio/Rhythm Boys**
DUDLEY JB's (53597) **Red Beards From Texas**
FETCHAM Riverside (375713) **King Kurt/The Highliners**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Flare Up/Fire On Ice**
LONDON Harrow Road Bishop Bridge Maintenance Depot Test Dept (7.30pm start. Info-01-633 1296)
LONDON The Mall ICA Theatre (01-930 3647) **Loose Tubes/Pinski Zoo**
LONDON Mornington Crescent Camden Palace (01-387 0428/9) **Pat Thomas/Highlife International/Take Five/Gary Taylor**
LONDON Wood Green Brabant Road TU Centre **The Mint Juleps/Sarah Jane Morris And Friends**
MARPLE Bowling Green **Virtual Earth**
SHEFFIELD Limit Club (730940) **Swans**
WOLVERHAMPTON Scruples (53754) **The Shop Assistants**

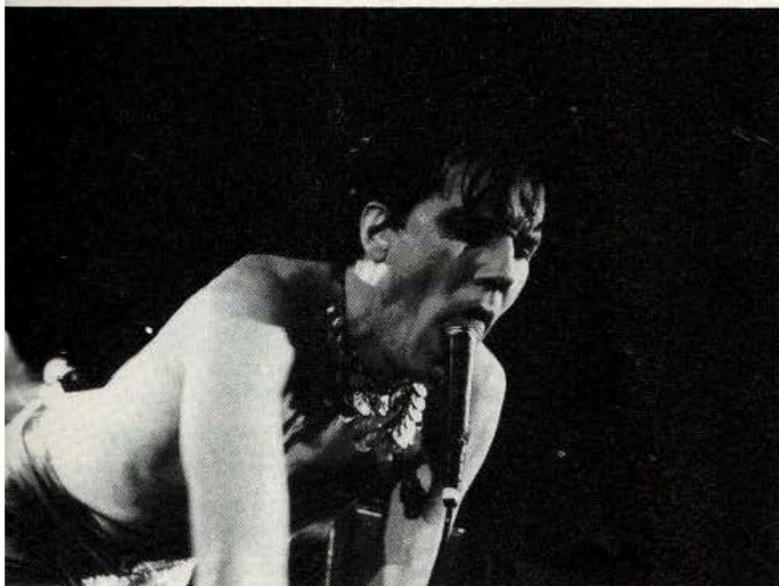
MONDAY 31

EAST KILBRIDE Peaches Majority
LEEDS Warehouse (468287) **Swans**
LONDON Camden Dublin Castle (01-485 1773) **Rent Party**
LONDON The Mall ICA Theatre (01-930 3647) **Half Man Half Biscuit**
LONDON Margery Street New Merlin's Cave (01-837 2097) **The Norm/The Heavy Dancers**
LONDON Wardour Street Marquee (01-437 6603) **Blood Fire Posse**
LONDON Wardour Street Wag Club (01-437 5534) **El Sonido De Londres**
NOTTINGHAM The Cabin **Gah-Ga**
NOTTINGHAM Rock City (412544) **Doctor And The Medics**

TUESDAY 1

BILLINGHAM Swan She
BOLTON Hawthorne's Piano Bar **Fragile Friends**
BRIGHTON Club Savannah (681800) **Nation**
CROYDON London Road Cartoon (01-688 4500) **Eavesdropper**
DUBLIN SFX Hall **Accept/Dokkeu**
DUNDEE Tindalls **The Wedding Present**
GODALMING Chiddingfold Club **The Bloodhounds**
LEEDS Adam And Eves (456724) **Restless/The Nitros**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Cindy Jackson And Joe Public**
LONDON Fulham Swan (01-385 1840) **Arena Strange**
LONDON Kentish Town Bull And Gate (01-485 5358) **Big Jim And The Figaro Club**
LONDON The Mall ICA Theatre (01-930 0493) **Mathilde Santing**
LONDON Oxford Street 100 Club (01-636 0933) **GBH/Extract**
LONDON Tufnell Park Boston Arms (01-272 3411) **King Kurt/Frenzy/Roche And The Sarnos**
MAIDSTONE Sunset Club **The Original Johnny Seven**
MILTON KEYNES The Point **Norma Lewis**
NEWCASTLE Riverside (614386) **The Shop Assistants**
SHEFFIELD George IV (344922) **Haze**
YORK Lynx Club (646072) **Brian Thacker**

LIVE



Photos by Patrick Quigly



■ THE SHAMEN, QUEEN MARGARET UNION, GLASGOW

From the secluded core of granite city at a student pantomime perform the Shamen. Sparse keyboards and Derek McKenzie's diffused vocals do not cut the ice amongst this indifferent crowd. Only pounding percussion and thumping basslines compensate for ill-concealed influences.

'Snake Charmer' and 'Stay In Bed' are a trance-like potion of pop and swirling guitars, a hypnotic structure broken by their inability to hold the spell. The potion weakens.

Bass man Colin Angus takes over lead vocals for a song from the debut 12 inch single 'I Don't Like The Way The World Is Turning'. He is a scanty figure who bares a striking resemblance to Ian Curtis, with maybe that same neurotic edge.

Guitar effects thrash through each song and seem to breathe an Egyptian air. Black polo-necks, lime green corduroys and cardigans conjure up images of the Everly Brothers. Harmonious in dress but no so in voice. Scarcely 10 bodies are left watching the Shamen, the bass player introduces the last number and comments: "You are such a nice audience. I'd like to take you home with me". It really wouldn't have been too hard to do.

■ Dave Whitlock

■ SUPERTRAMP, ROYAL ALBERT HALL, LONDON

Watching the 1986 version of Supertramp is a bit like watching a horse run with its hind legs tied together. There's no doubt that the departure of Roger Hodgson has severely unbalanced the group's efficiency. At their best, the group found a pleasing equilibrium between the rather ponderous compositions of Richard Davies and the melodic tweeness of Hodgson's high-pitched whine. Both acted as an antidote to each other and created a healthy diet of sound.

Now the band have sadly relegated the Hodgson compositions to the archives. So the heavily Sloane and Benetton/Lacoste wearers were left bemoaning the fact that songs like 'Dreamer', 'Give A Little Bit', 'The Logical Song', 'Breakfast In America' and 'It's Raining Again' were noticeably absent. Some would say that was a blessing in disguise. But when you're left with pedestrian material like 'Cannonball' and the politically ambiguous 'Brother Where You Bound', you feel a bit cheated.

The highlights were few — the sax duel between John Helliwell and Scott Page in 'Bloody Well Right', the ensemble crescendo in 'Rudy' to the accompaniment of the old London to Brighton in three minutes film, and a rousing 'Goodbye Stranger'. The rest was an ever increasing frequency of yawns.

■ Mike Gardner

● **HEALTH WARNING:** Neither of the positions demonstrated by Lux Interior are recommended by the Spotlight physician

▲ THE CRAMPS, HAMMERSMITH ODEON, LONDON

Yeah, it was about time the Cramps came over, wasn't it? I mean, things were getting far too nice around here. Although for a while, I was worried that they'd been chewing on one too many jellos and had lost their bite.

Opening with a raucous version of 'Heartbreak Hotel', Lux Interior strode across the stage in gold lame trousers, so tight that they left little to my fevered imagination. Subtle this group ain't. It's sex and sleaze all the way. In 'Hot Pearl Snatch' Ivy swayed tantalisingly in her Arabian Nights outfit. New member Fur, another goddess-like vision with a pink mohican and a black plastic ra-ra skirt, fits the group like a good fur should.

The atmosphere up in the gods where I was, seemed rather sterile. That was until Lux howled 'What's Inside A Girl?' when his rampantly sexual impersonation of Frankenstein meets Elvis had me about ready to storm down to the front and show him. 'Do The Clam' came next and my fears that this was about to be a premature ejaculation were banished. 'Most Exalted Potentate Of Love' closely followed by 'Good Taste'. Yee-haa!

The Cramps certainly tread the paths others fear to tip toe down, and the point was well and truly hammered home when, during the second encore, Lux did exactly what he'd been threatening to do all night. He dropped his pants, dismembered a mike stand and clutched the hub of it to his modesty in a grotesque penile extension.

I chuckled. The lovely ladies onstage wiggled their botties and mass hysteria tore the lid off the Odeon. Yahoo! It's great to have the old dears back, now will someone please pass those bromide tablets?!

■ Nancy Culp

► KURTIS BLOW, TOWN AND COUNTRY CLUB, KENTISH TOWN, LONDON

Knowing about these things, you wouldn't be at all surprised if I told you that Kurtis Blow loves London, England. You wouldn't be surprised if I told you Kurtis likes a change of outfit: gorgeous studded white leather coat to downhome butch denim. Kurtis has the body for it, so you wouldn't be surprised.

Nothing about KB's show would surprise you in the least. Slick, showbiz and practised, these are a few of Mr Blow's favourite things. Which is a pity, because in London, England, I think Kurtis underestimated his audience. Sure, he played his best known tunes, but trick 'n' tinsel versions of 'The Breaks' and 'Party Time' were not what this crowd wanted.

In London, England, electro is about the only music real young people listen to on real city streets. A hardcore London hip hop audience knows its stuff and is due more respect and more value for its six quid than yet another perfunctory parade of streetbeat clichés.

I'm not saying Kurtis is no entertainer. He is, right to the bottom of the bottom line. And that's the problem. Gesture and fake grimace trotted out for an hour or so, is, in the final analysis, corrupting. Kurtis not only showed little respect for his audience, he showed little respect for his own material. And that's the greatest crime of all.

■ Jim Reid

Photo by Z. Rodak



◀ **GENE LOVES JEZEBEL, THE LEADMILL, SHEFFIELD**

Gene Loves Jezebel picked their time well. It had been a black day, it was a bleak venue and they got a meady audience.

But while all the omens might have looked bad, Gene Loves Jezebel turned out to be a huge surprise. It may have appeared like a Gothic requiem from the outset, but it turned out to be an evening packed with unexpected twists.

It was clear the band weren't going to muck around. The Aston twins provided a dual assault, swapping microphones and vocal duties with abandon, each outwitting the other in symbolic gestures and dance sequences.

Gone are the days of directionless thrashing, constant repetition and indifferent material. Instead G Loves J have added a new commerciality alongside tracks from last year's 'Immigrant' album.

'Shame', 'Stephen' and 'Worth Waiting For' sounded refreshed next to the recent single 'Desire' and newie 'The Sweetest Thing'. And while they have retained their character, they are channelling their sound to a wider audience.

Throughout the set they never drift onto the Cult's path of hippy histrionics. Even when it started to become slightly tiresome J and Michael provided enough visually to hold the attention.

A surprisingly enjoyable evening. If they can capture the energy on the new album, there's no reason why they shouldn't enjoy widescale success.

■ **Dominic Roskrow**

▶ **RAYMONDE, ACKLAM HALL, LONDON**

It was the most distressing sight I've witnessed in many a long moon. An illness-racked James Maker battling with not only a bad throat but also an impossibly implacable crowd.

Standing amongst the wall-to-wall Morrissey clones, I felt as out of place as a stripper at a vicar's tea-party. This lot were not here to dance but to scowl, in an unimpressed fashion, at these showy upstarts.

And there was poor old James, looking like a will of the wisp in an elephant house, yodelling his way manfully through 'My Speeding Heart'. The band left him two bars behind and the audience remained unmoved. Even the forceful blast of 'Raymonde', the new single, failed to move one hair of those snottily upward-turned quiffs.

It became quite apparent, halfway through the extremely short set, that Raymonde were not about to win any new fans. James sat down by the stage while Phil Huish twanged away at his guitar with his heart fast disappearing back down the Westway from whence it came.

It was only with 'Son Of The Soil', that the evening started to take off. It's a dramatic, soul-jerking piece de resistance, which prompted an outbreak of head wagging and body writhing within the audience. However, their previous indifference had taken the band to the point of no return. That, coupled with the odious burden of what they'd been given to live up to. The song descended into a sub-Who-let's-trash-the-stage-and-sod-the-audience affair.

Final judgement reserved for another time, another place....

■ **Nancy Culp**

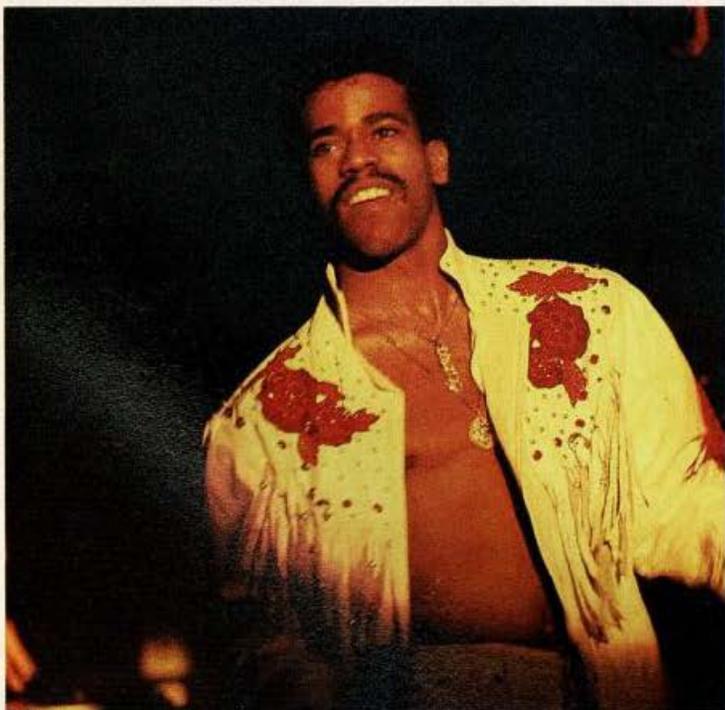


Photo by Steve Wright

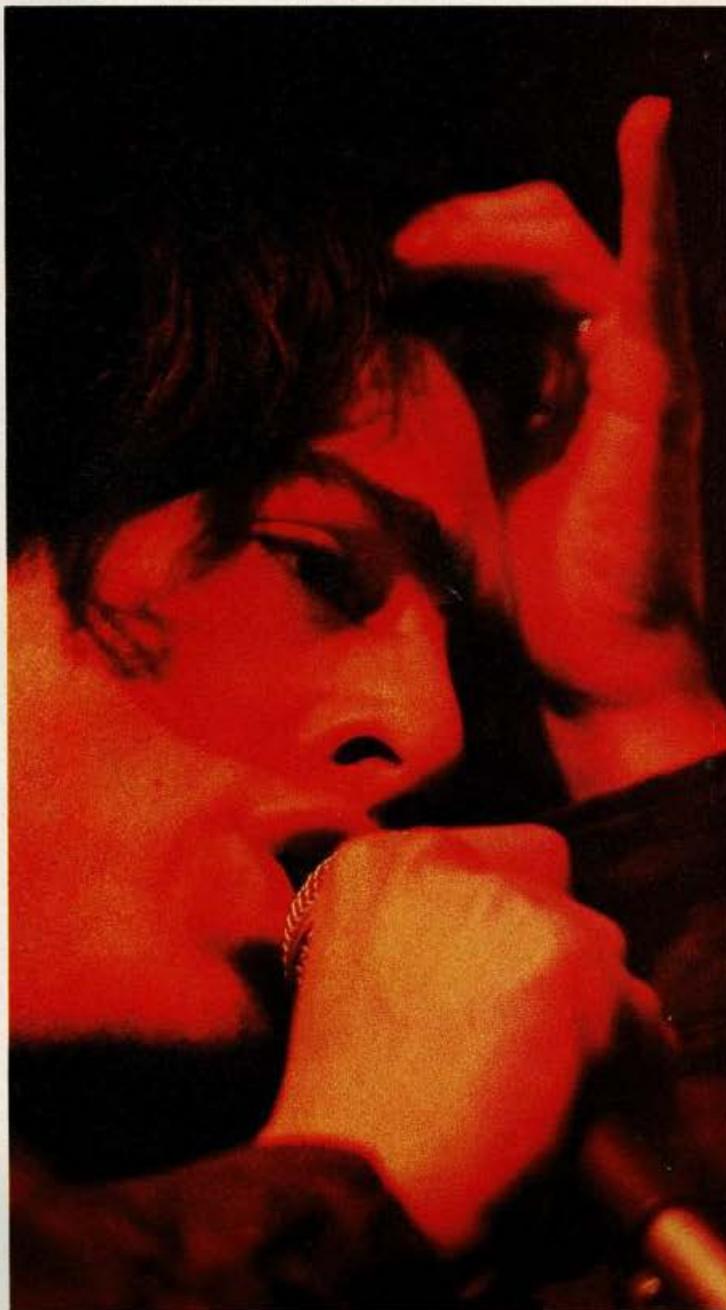
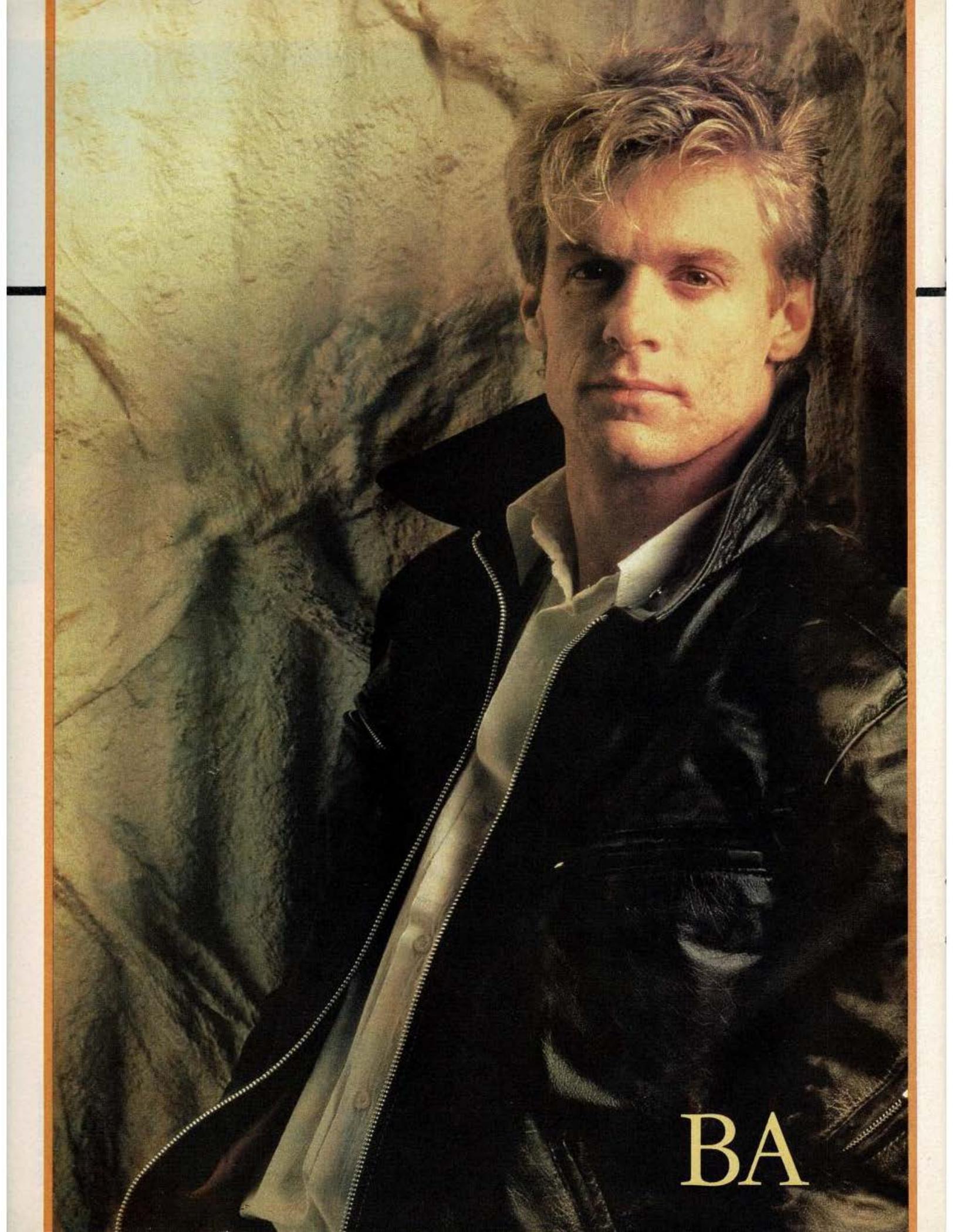


Photo by Patrick Quigly



BA

'ALL I EVER WANTED WAS A GARDEN'

Now that might not sound like the utterance of reckless Bryan Adams, but beneath the craggy exterior is a sensitive fellow who appreciates heather and refused to write a song for a pro-war film, reveals a stunned Eleanor Levy.

There's a rumour that's been circulating for a while now, that blond haired, blue eyed megastar rocker Bryan Adams is actually just a 'normal bloke'.

Despite vast amounts of success (and a little money), the gossip goes, he's just like you or me. A little cocky perhaps, very sure of himself, but the sort of 'regular guy' you'd take down the local for a game of darts, a packet of cheese and onion crisps and a conversation on whippet breeding.

On a recent trip to the Royal Albert Hall to see a certain group who are far too boring to mention because it would destroy any credibility Bryan might have had (Supertramp, actually), his press officer was late in arriving. Apologising for his tardiness by explaining his car was stuck in traffic, Bryan sensibly advised him, "you should have caught the bus, it stops right outside." What a guy.

Even more interesting is that Bryan was only really there to meet a woman he's admired from afar to such an extent that he even wrote a song for her — a certain Mrs Diana Windsor, hip hopping royal of our time and future Queen of England.

Now, Bryan's never actually admitted that the track 'Diana' is about Earl Spencer's favourite daughter, and even now is characteristically guarded about it.

"I never really commented either way," he smiles with a twinkle in the eye. "I only said it's possible."

But was she aware who Bryan Adams was?

"No," he shakes his head. "Well, she might've been, but I don't think she made it aware to me. I nearly mentioned that I wrote a song called 'Diana' to her, but I didn't want to toot my own horn, you know? It was nice to meet her, though."

"I was really thrilled. In fact, I had my little Canadian pin on my lapel and Charles commented, 'Oh, you're Canadian — how nice.'"

Bryan Adams is currently in England writing material for his next album, the follow up to the successful 'Reckless' that finally established him over here after some years of American success.

To bridge the gap between the two albums, his record company have just re-released the 1984 album 'Cuts Like A Knife' and from that, the single 'This Time'. It's a much less raucous Bryan Adams than 'Reckless' — more sensitive musician than butch rock 'n' roller — but the singer and guitarist is pleased that it's made a reappearance.

"I'm glad — it's good people can get to hear it. It is different to 'Reckless' but it's a good album. It's my growing years."

Bryan Adams is a strange phenomenon. He appeals to the most diehard Metal disciple yet writes great 'pop' tunes like 'Run To You' or the present single.

He's also become something of a blue jeaned Adonis — ie, girls like him. Despite the odd tendency to adopt rock 'n' roller 'guitar as extension of your willy' poses on stage, his publicity shots have the soft focus glow of a 'Dynasty' star.

On producing one of the offending articles for him to sign for my Adams obsessed sister, he grimaces noticeably and groans.

In fact, he doesn't look a thing like his pictures. It's not just that you can see the imperfections and blemishes that the camera hides, you just wouldn't know it was the same person. You well believe that Bryan Adams could walk around the streets without anyone recognising him — a situation he no doubt enjoys. Cocky he a may be, publicity seeker he most definitely isn't.

Bryan Adams is a cautious man. Reading through piles of cuttings from previous interviews, you're left with very little idea of what he's really like. He doesn't give much of himself away. Is it a deliberate thing, I wonder?

"Could be," he answers, eyes twinkling once more.

One thing Bryan Adams does talk about, though, is his childhood.

Much of it was spent roaming around the world, as his father was posted from one country to another through his army work. Young Bryan led a fairly nomadic existence right up until the end of his extensive world tour last year.

It seems that in all this time, what he really wanted in life was a garden of his own — something his current success has finally allowed him to possess.

"I always wanted a place where I could do my fiddling," he explains. "My garden's really weird. It's in Vancouver, on a slope. The front of it is really flat and then it goes through this giant cliff hang. At the bottom of the cliff there's this lovely patch of grass so you can look up at the cliff and at the house. And the cliff's now been planted with heather and stuff, so it's really pretty."

His father's military roots and a childhood spent steeped in all things to do with warfare and battles, has also left Bryan with strong carefully thought out views on the role of the armed services in today's world. It's also left him with a healthy mistrust of all things militaristic.

"There's going to be a film coming out called 'Top Gun,'" he explains. "It's a really good film (starring Tom Cruise and Kelly McGillis) but they asked me to write a song for it. I started to get involved and then I thought 'now hang on, this film's very pro the American war effort and I'm not gonna be an advertising force for that' — so I backed out."

"Right now, there are aircraft carriers off the coast

of Libya and there's this mighty military muscle flex which is really off and I'd rather just not be involved, you know?

"I really like America, it's great there and I have a great time. I'm just not fond of military war efforts anywhere, I don't care who you are."

"I come from a real family of military people too. My father was pro military — still is — and my grandfather. The best days of his life were in the war. They never stop talking about those days. Not necessarily the war itself — just the times, because there was a great camaraderie then, people never forget that."

"There isn't that kind of union of males working together now, you know what I mean? The unions are getting abolished. Look at the coal miners situation. Those miners — all they've done all their lives is work in the coal mines and now, because of the way technology's advancing, they're out of a job."

"That camaraderie between men — that could be one of the things that war's all about, that sort of male, macho flexing."

Bryan sees being in a band as one of the few ways you can still experience that camaraderie today. Certainly, he argues, modern warfare has no place for such things.

"People don't realise that," he continues. "That fist to fist, hand to hand combat thing is pretty much over with."

His family had wanted the young Bryan to follow the Adams tradition of a military career, but his ideas on attack were more to do with the aural variety. He admits that if Canada ever found itself in a Vietnam type situation, he'd be more likely to rush for the nearest airport than a gun.

"It's territorial isn't it," he says. "If someone's going to come into your back yard and try to take your place off you, I think you have a right to say 'get off my land!'. But, if you're going over to a Vietnam situation where men were in a land they didn't know and were taught to fight in the jungle — it's stupid. That's just ignorant, it doesn't prove or solve anything."

"The thing about the South African situation now — where people outside are becoming more aware of Apartheid with songs like 'Sun City' — they're going through major changes, they're going through growing pains and every country's done that. But you can't, as outsiders, muscle in on it and say 'don't do that!'."

"Over the years we've all done the same. America had the civil war, Russia had the Revolution — everyone's had human conflicts and I don't think there's any way round that. They have to go through those growing pains and realise it for themselves."

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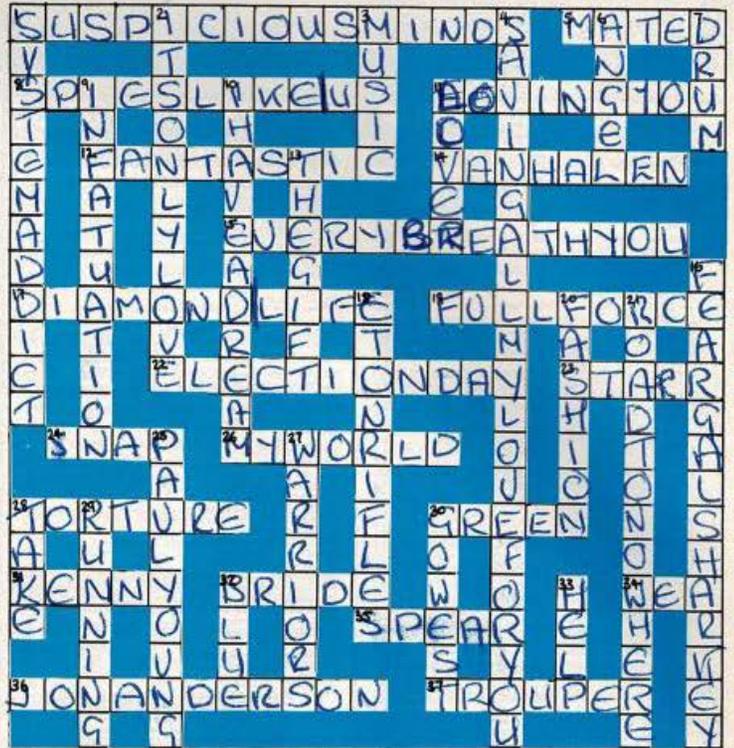
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ACROSS

- 1 FYC have their doubts (10,5)
- 5 Jaki and David get together (5)
- 8 James Bond's favourite chart sound (5,4,2)
- 11 A hit for 16 down that shows he has A Good Heart (6,3)
- 12 Is this your opinion of Wham!?
- 14 They jumped into the charts in 1984 (3,5)
- 15 & 28 down Classic Police record (5,6,3,4)
- 17 It was followed by a Promise (7,4)
- 19 There's no holding back, 'cos they want Alice (4,5)
- 22 A time for voting for Arcadia (8,3)
- 23 Ringo or Edwin (5)
- 24 Card game for the Jam (4)
- 26 In 1980 Secret Affair claimed ownership of everything (2,5)
- 28 Listening to King could result in this (7)
- 30 Strange colour for onions (5)
- 31 Rogers or Evereff (5)
- 32 Elton wanted to kiss her in 1983 (5)
- 34 Warners, Elektra and Asylum (1,1,1)

DOWN

- 35 A weapon of destiny (5)
- 36 Yes singer who got together with Vangelis to tell some Short Stories (3,8)
- 27 It was super for Abba (7)
- 1 Five Star admit they are dependent on something (6,6)
- 2 It's not a lot for Bryan and Tina (3,4,4)
- 3 First love of John Miles (5)
- 4 Whitney's been doing this for a rainy day (6,3,2,4,3,3)
- 6 Madonna's heavenly messenger (5)
- 7 Simon's boat or Japan's tin instrument (4)
- 9 Rod was suffering from this in 1984 (11)
- 10 1979 Abba hit, I wonder if it came true (1,4,1,5)
- 11 Did she ever return to Pete Burns? (5)
- 13 A present from Midge (3,4)
- 16 He's accused someone of being light fingered (7,7)



- 18 They were armed by the Jam (4,6)
- 20 Dedicated followers of this will know about Bowie's 1980 hit (7)
- 21 Follow Talking Heads down here if you've no particular place to go (4,2,7)
- 25 He knows The Secret Of Association but he's not letting on (4,5)
- 27 Gary Numan's fighters (8)
- 28 See 15 across
- 29 Kate going up that hill (7)
- 30 Cox and Drummie collectively (2,4)
- 32 Monday, Jean, Zoo or Eyes (4)
- 33 Beatles song covered by Tina Turner on Private Dancer LP (4)

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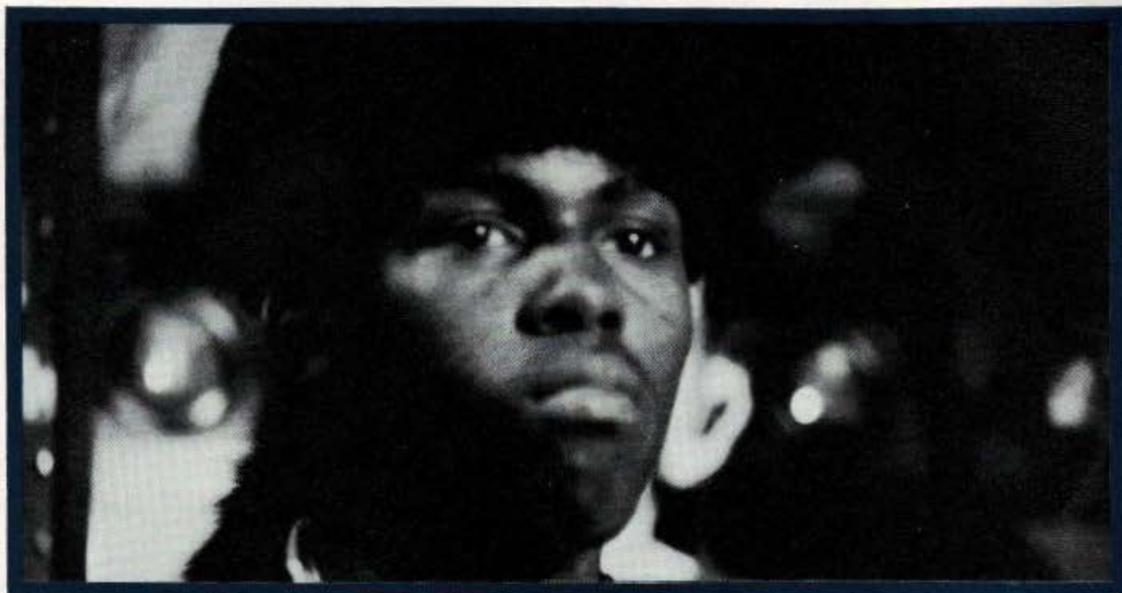


BY JAMES HAMILTON

B P M

ODDS 'N' BODS

LAST WEEK I tried to draw attention to the Rolling Stones sleeve's offensively racist caricature of black people by deliberately using certain inflammatory words in their shameful historical context (prompted by the sleeve's period art style), for which I apologise if they, in turn, gave unintentional offence — as a champion of black culture, I used them to express my own sense of disgust, which should have been made more clear... Rayners Lane Record & Disco Centre's press embargo being broken elsewhere, I can reveal that owner **Andy Phippen's** "hot product" (due now on Island in April) is a dynamic remake at the 'Set It Off' tempo of **Lonnie Liston Smith's** 'Expansions', performed by South Harrow **Bogarts** DJ/one man band **Chris Paul** — possibly another **Paul Hardcastle**?... **Streetwave** having missed the remake, are instead following most recently **Bluebird**, and originally **RCA**, re-re-re-re-issuing the **Lonnie Liston Smith** original in their DJ Limited Edition series... **Alexander O'Neal's** UK follow-up will be reissued 'A Broken Heart Can Mend', with 'What's Missing' (presumably the US remix) at last as an A-side not until after that... **Colonel Abrams's** 'Speculation (Remix)' will be flipped by his soulful 'Table For Two', which surely could have been a change of pace hit in its own right... **EMI's** originally stated intention was for the **Tavares** reissue to be a one-off no matter how successful, hence its having all three of the hottest **Ben Liebrand** remixes, but now two more will make a follow-up, 'It Only Takes A Minute/More Than A Woman'... **LL Cool J's** B-side so-called Original Version of 'Rock The Bells' confusingly really was the original, subsequently re-recorded faster with scratching for the issued LP version, that now being remixed with yet more scratching (most noticeably a 'Good Times' cut) as his current A-side — all clear?... **Viola Willis** has a Diva Remix due, but a **Three Degrees** remix will not now be out, after all... **Five Star** actually have something fresh, not from their album, due next week, the 106%bpm 'Can't Wait Another Minute' which was produced in Los Angeles by **Richard James Burgess**... **William Bell** will finally be out here on **Absolute**, through **Pinnacle**... **Samantha Fox's** sexily groaning 108bpm 12 inch is far better than the seven inch and an alternative "blue" version is promised soon, too!... **Pete Waterman** is having to do yet another remix of **Princess 'Af-**



DJ CHEESE (above), as briefly mentioned last week, won the **Technics International DJ Mixing Championships** at the **Disco Mix Club's 3rd International DJ Convention** two Sundays ago. The event in general was the biggest yet, so big in fact that next year's seems likely to spread across two days of forum discussions in a proper convention centre, complete with an equipment exhibition, all for much the same money. **Jonathan King** proved the most stimulating speaker of a long, hot, tiring day at **The Hippodrome** this year (something like 2,800 people turned up), but by far the greatest attraction was the mixing. When you realise the judges included star remixers **John Morales**, **Ben Liebrand**, **Pete Waterman**, **Les Adams**, **Alan Coulthard**, **Sanny X**, plus **Paul Hardcastle**, **Greg James** (American mixing jock/sound installer now running Hammersmith's **Spin Offs** disco store), **Sheila Ferguson** of the **Three Degrees**, and myself, you'll see that the result should have been beyond dispute. Certainly the crowd went wild whenever anything hip hop was played, as the third placed **Orlando Voorn** from Holland did himself discover in his own hard set (his hot mix combined **One Way** "let's talk about"/**Ian Dury** "sex and drugs and rock and roll"), yet in his acceptance speech he complained "Is this a scratching competition or a mixing competition?" — sentiments repeated by others. The third place was in fact a tight decision as other worthy contenders included Denmark's fast moving **Mick Hansen**, Sweden's hip hopping **Roger Tuuri**, and Belgium's dynamic **Chris Kastaar**, so Orlando should count himself lucky. Second, almost inevitably, was Manchester's **Chad Jackson**, largely repeating his UK Championship-winning set with the added gimmick of scratching blindfolded, as well as behind his back, with his nose, elbow and foot. He was however beaten at his own game by **New York's Cheese**, who also scratched behind his back (much faster than Chad), with a boot, and handcuffed! More importantly, though, what he did with the few records he used was brilliant, creating his own beats to the judges draw-dropping astonishment, and repeatedly backspinning to the exact same "get fresh crew" point in one record without using headphones. No, he didn't synchronise long running beat on beat, bar on bar mixes, but that's been done already and now it's 1986 and mixers have other skills to master. Anyway, **Cheese** (who flew straight back to Canada for two gigs before returning) and **Chad** are currently touring the UK in a friendly "battle of the scratchers" which should be worth catching — more than could be said of the Convention's other supposedly star turn, by **Jermaine Jackson**, whose lacklustre lip-synched performance was only enlivened when young **Warren Mills** jumped on stage to whip up more reaction.

● **DISCO MIX CLUB** are selling for £5 (£6 abroad) a C60 cassette of the six best International mixers' live championship performances (PO Box 89, Slough, Berks SL1 8NA).

ter **The Love Has Gone** for its US B-side — incidentally, a **Stock-Aitken-Waterman** touring roadshow of the acts they produce seems likely in the summer... **StreetSounds/Streetwave** hope to hold a massive **UK Fresh 86** hip hop jam at **Wembley Arena** on July 19... **Radio London's** Soul Awards night this Thursday (27) at **Hammersmith Palais** is likely to be sold out, so beware of ticket touts... Scotland's cable TV subscribers via the same service also get **Radio Six**, on which the **Craig Davis** presented 'Eurobeat Show' is repeated three times during Saturdays... **Janet Jackson** topped US Black 45s in **Billboard**, more from airplay than sales even though she also topped 12 inch Sales (and **Colonel Abrams** Club Play)... **Seventh Avenue PA** for **Adrian Parkin's** weekly gay nights at **Huddersfield 42nd Street** Good Friday and **Whalley Munroes** (in **The Sandpiper**) Easter Sunday... **Soho's Le Beat**

Route remembers **Marvin Gaye** on video next Wednesday (2)... **Graham Gold** should maybe move to South Norwood as he funks **Crackers** Fridays and **Limelight** Saturdays there (and isn't in Peckham now at all)... **Val Young's** Valentine's Day husband is actually **Dennis 'Shorty' Andrews**, of **Process And The Doo Rags** (who-ops, **Motown** gave me the wrong nickname!)... Easter Bunnies can and will be funky — **GET LOOSE!**

DISCO DATES

GOOD FRIDAY (28) **Nicky Holloway**, **Jay Strongman**, **Martin Collins**, **Chris Brown**, **Gilles Peterson** & **Jonathan Moore** jazz-soul & warehouse party at 1-7 Boundary Row off London's Blackfriars Bridge Road; **Jeff Young & Eon Irving** at **Kensington Gardens** celebrate the return to TV of 'Soul Train' (actually now called 'Solid

Soul', 6.30-7pm Fridays from April 11); **Chris Hill** joins **Colin Hudd & John Rush** for **Dartford Flicks'** annual charity allnighter.

BANK HOLIDAY MONDAY (31) **Steve Walsh**, **CJ Carlos** & **Tim Westwood** head **Hammersmith Palais's** all-star 3pm soul party; **Colin Curtis**, **Kev Edwards**, **Jonathon**, **Richard Searling** & **Kenni James** head **Leicester Studio's** alldayer: **Mike Allen**, **Martin John**, **King Enri**, **Mad Max**, **Perry Danials**, **Dave Coates** & **Geoff Watts** funk **Deptford Champs'** (ex-Cheeks) alldayer; **Martin Collins**, **Bob Masters**, **Paul Clark**, **Joe Field**, **Graham Gold**, **Chris Bangs** and more (including **Tavares**?) soul **Luton California's** 6pm-midnight bash; **The Dude**, **Kev Ashman**, **Paul French** and more funk **West Malling Greenway's** 6pm **Kent Soul Festival**.

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BPM

from previous page

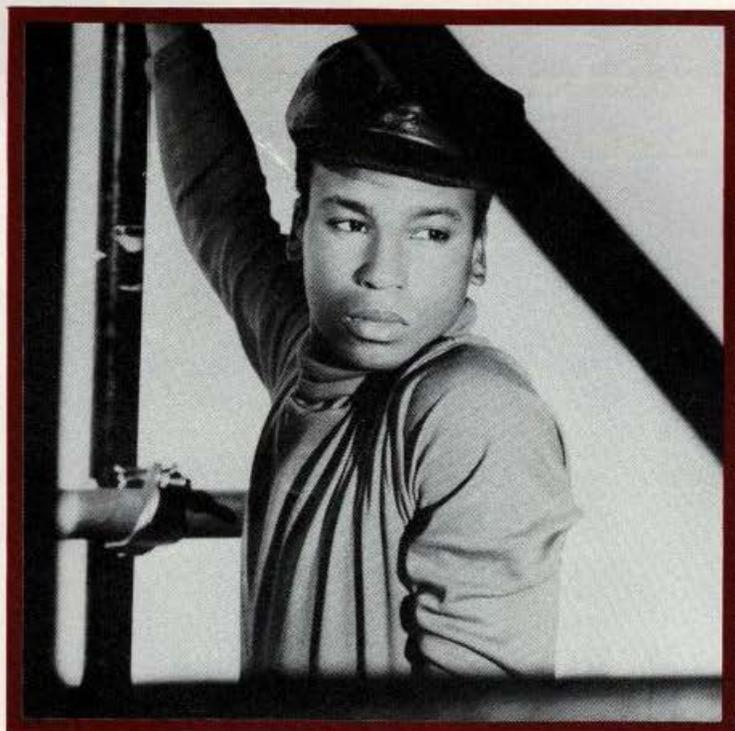
HOT VINYL

CASHFLOW 'Mine All Mine' (LP 'Cashflow' US Atlanta Artists 826 028-1 M-1) Londoners, say "YO!" Fat-back's 'I Found Lovin' has been remade note for note at 105½bpm, but with new words! It'll be the Larry (Cameo) Blackmon-produced guys' UK A-side, flipped by their now eclipsed 'Party Freak' import hit, while the LP's brightly snapping 115bpm 'Can't Let Love Pass Us By' gets a wriggle on too. Other hot albums I've no time to BPM are **ALEEM Featuring Leroy Burgess 'Casually Formal' (Atlantic 781 622-1)**, **ANITA BAKER 'Rapture' (US Elektra 60444-1)**, **GUINN 'Guinn' (US Motown 6168ML)**, the latter two excellent soul listening more than dancing maybe, at first.

MODERN-NIQUE featuring Larry Woo 'Love's Gonna Get You' (US Next Plateau NP50040) Combining the styles of all our currently favourite soul singers — O'Neal, Vandross, Abrams, etc — this soaring spirited 117½bpm skipper should be huge (four mixes).

PRINCESS 'I'll Keep On Loving You' (Supreme SUPET 105) Stock-Aitken-Waterman strike paydirt again with a melodically spurting 118½bpm nagger whose hook may not hit you at first but will after two more plays (inst flip).

FINGERS INC. 'Mystery Of Love' (US D.J. International Records DJ 892) A new 'Set It Off' for mixers, the 116½-116-115½bpm Instrumental bumbles and pshta-pshtas through swimmy synth (Pete Tong synchs it with Sister Sledge 'Lost In Music'), the boxier Ori-



STEVEN DANTÉ 'Give It Up For Love' (Cooltempo COOLX 118) Britain's own rechristened Danté returns with a Steve Harvey-produced nervily wriggling 113½bpm Colonel Abrams/Total Contrast copying canterer already much mixed by DJs (inst flip).

ginal, Club and Dub Mixes all being 119½bpm.

MAN FRIDAY 'Love Honey, Love Heartache' (US Vinyl Mania VMR 002) Larry Levan-mixed and huge in New York (it's a disco record shop's label), this hauntingly adventurous 117½bpm minimalist looper is as exciting as Russ Brown or Liquid Liquid and should be heard (inst flip).

AURRA 'You And Me Tonight' (10 Records TEN 71-12) Out fully on April 7, this lightly jiggling 108½bpm buoyant shuffler has some telling lines of chat (more direct 109½bpm edit, and chunkier 104bpm 'Keep On Dancing' flip).

THE CONTROLLERS 'Stay' (US MCA Records MCA-23611) Using

Loose Ends' 'String' rhythm, this lovely 97½bpm soul swayer (in five mixes!) is very good except many potential buyers are waiting for the imminent album instead.

SUN CITY 'Let Me See Your I.D.' (US Manhattan V-56015) Sizzling hip hop, this truly all-star hard, def 'n' fresh jerky 115½bpm rap intriguingly has some langorous monologue by Gil Scott-Heron and Miles Davis' muted horn (three mixes).

CROWN HEIGHTS AFFAIR 'Make Me The One' (US Releasee RMR 12123) Maybe needing radio help to hit the floor, this lovely gently chugging 0-102bpm soulful jogger has great vocals and some catchy pauses in the beat (inst flip).

PRIVATE POSSESSION (featuring Hunter Hayes) 'Are You Wid It' (US Mega Bolt MB-5556) Guess what, Colonel Abrams meets Serious Intention at 116bpm (in four mixes), with nice gospel-y R&B vocal support from Les Lee.

ANTHONY AND THE CAMP 'What I Like' (US Warner Bros/Jellybean 0-20449) Anthony Malloy is Serious Intention's voice, and sounds it on a Jellybean-produced 117½bpm shuffling lurcher that's more of a song than 'Serious' (in four versions).

Q-PID FEATURING NIKKI Q 'My Latin Lover' (US Sunnyview SUN 434) Female sung simple routine but insistently effective 114½bpm bassily bounding disco lurcher (useful dub/beats).

PATTI AUSTIN 'The Heat Of Heat' (Qwest W8798TX) M&M's Club Heat remix of her Jam & Lewis-prod/penned 'Saturday Love'-ish (though less catchy) (0-)112½bpm tripping swayer is flipped by a more sultry instrumental Latin Heat version, and her older 116bpm 'Hot! In The Flames Of Love', all classy if subdued.

MAZARATI '100 MPH' LP 'Mazarati' (US Paisley Park I-25368) After a boring half-tempo preamble, Prince's new boys crank into a bouncily strutting 106½-0bpm rambling groove written by and obviously featuring the purple one himself, like a less forceful 'Love Bizarre'. I've just spent £10 only to see this is due here (K925368)!

HIT NUMBERS

BEATS PER MINUTE for last week's top 75 entries on seven inch (l/c/r for fade/cold/resonant ends): **Cliff Richard/Young Ones** 0-124½-0c quickly palling MoR novelty, **Samantha Fox** 105½/f surprisingly good pop disco, **Art Of Noise/Duane Eddy** 119½/f piledriving disco remake, **Sam Cooke** 128-129-0r vintage MoR classic, **Tippa Irie** 134/67f cheery reggae crossover swinger, **Lonnie Hill** 96½-97-97½/f hot MoR soul swayer, **Falco** 93f stuttering German disco nagger, **Suzanne Vega** 28/56-55-0r folksy "singer/songwriter", **Mint Juleps** 20½/41-41½/f soulful Neil Young revival, **Big Audio Dynamite** 130¼/f melodic post-punk pop skipper, **Janet Jackson** 114½/c taut disco chugger, **Brilliant** (0-)107¾/f 'Change Of Heart' clone, **Cameo** 47½-95f black pop slowie.

KINO

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AIN'T THAT THE TRUTH **FRANKIE KELLY**
MORE THAN ONE NIGHT **BOBBY MARDIS**
KEEP ON **WARRIOR GROOVE D.S.M**
RAISE THE ROOF **JULIE ROBERTS**
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WAS MOSES A POGUE?



AND IF SO, WHY WASN'T IT MENTIONED IN THE DEAD SEA SCROLLS? WHY DOES MATT DILLON 'LIKE THEIR SHIT'? WHY ARE THE POGUES TOPS WITH THE KENNEDYS? ANSWERS AND THEORIES: DI CROSS. PHOTOS: PATRICK QUIGLY

t's official — Matt Dillon is a Pogues fan! Just back from their first 10 date sell-out American tour, the band reckon Pogues-mania has hit the State's stars and punters alike.

"We did a press show at the Limelight, which is this sweat-hole with an ultra-hip New York audience," explains whistle player Spider Stacy. "All of a sudden Matt Dillon comes up, and he was going just as crazy as the ordinary punters. He says: 'Hey, you guys like the Clancy Brothers, I was raised on that shit. You guys, I really like your shit!'"

Acoustic guitarist Phil Chevron continues: "He serenaded me in the dressing room with a Clancy Brothers song 'All The Way Joe'. They were Irish, and were quite big in America. They were a big influence on Bob Dylan and stuff."

"Then we talked about our teeth."

"He's got caps too. Underneath that mountainous row of gleaming teeth there are stumps."

Phil's features are characterised by a perfectly sculptured, and prominently positioned, gold incisor.

Spider: "It's like Phil's the 'before' and Matt's the 'after'."

Phil: "There's hope for us all after that."

Although promoted as the clean-cut all

American teenager, Matt Dillon is actually of Irish extraction, which makes his infatuation with the music more understandable.

Phil: "He came to see us twice, and he said he'd love to come again."

Banjo and mandola player Terry Woods joins us at this point: "He said he'd visit me in Ireland. That was the last conversation."

Spider: "He might end up joining the Pogues. His family are Irish, and one of them used to be in the 'Magic Roundabout'."

Phil: "He was a guitar playing rabbit."

Spider: "Yeah, his name was Dillon spelt D I L L O N so people wouldn't think it was Bob Dylan!"

Phil, Spider and Terry are now safely back in their favourite Camden Town local, a stark contrast to the bright lights of New York. But it's left its mark. The customary Guinness swilling Pogues provide a humorous sight sucking mint green Marguerita cocktails up yellow straws — a habit formed in the VIP lounge at New York's Limelight.

Spider, peering out from beneath an elegant flat cap, is sporting an emerald green sweat band emblazoned with the colours of popular basketball team the Boston Celtics. Their first trip to America has been a success.

"It was more than we expected," continues Phil.

"They took us to their hearts. It doesn't matter where we go in the world, it's the same reaction, just so long as we go there and play. People don't have any preconceptions, they take us as they find us."

Spider: "Everyone was really friendly. It's a really good place."

So it's now 'The Pogues — friends of the stars' is it? Matt Dillon, it appears, wasn't the only celebrity to check them out. The audience in Boston included

representatives of that famous political family, the Kennedys.

John Kennedy Jnr, JFK's son, and his cousin Joseph Kennedy, Robert Kennedy's son, stopped the campaign train when they heard the Pogues were in town. Joe Kennedy is currently running for election to the eighth ward — the Massachusetts Congress seat once held by his legendary uncle.

Spider: "They were organising a fund raising thing in the club where we were playing, in a couple of weeks from then, so they had come to discuss this with the owner of the club. They were in the Metro, and we were playing in Spit DVA which is next door."

Terry: "It used to be the Boston Tea Party."

Spider: "And they said 'who's the band playing next door?', and the owner said 'it's the Pogues', so they came in and stayed for the whole set. We didn't meet them though. I expect they'll be getting in touch with us if and when he's elected to the White House!"

Former New York Doll David Johansen, and David Keith, who starred in 'An Officer And A Gentleman' were also among the audience. Pretty good going really, considering that the current British hit EP 'Poguetry In Motion' hasn't been released there yet, and their entire back catalogue is only available on import, the 'Rum, Sodomy And The Lash' LP going for about \$15.

Terry: "I wouldn't say we were really big, but we created a stir. There was a great deal of interest. The reviews we had in the general New York papers were good. Normally New York can be so blasé because they see so many new bands. You can either be successful or slagged off completely, and we were lucky enough to be successful."

Phil: "We were also lucky enough that they took us seriously. They didn't see us as a novelty."

"The college radio station thing, which has grown over the last five years in America, has helped us, because they are aware of what's going on in Europe, and they play the best of it, and people do read the English music press and stuff. That would have all come to nothing, though, if we hadn't delivered when we got there."

An hour and a half into our lunchtime chat in their favourite watering hole, and there's still no sign of lead singer and chief Pogues Shane MacGowan. Apparently "jetlagged from the damage" of the American outing, a posse, headed by manager Frank, is dispatched to his Kings Cross abode to try once again to rouse him.

He eventually staggers into the pub, looking not a little bit green, and barely awake. "America? Yeah, it's a wonderful place — tall buildings, tall women and

lots of people wearing identity bracelets."

Spider: "This was a bad move. He hasn't had time to wake up."

Barman Andy, also fresh back from the American jaunt, obligingly plies him with a pint of Guinness in an attempt to rectify the situation. "Other groups take their drug dealers on tour, we take our barman!" jokes Phil.

The pressures of having a top 30 single have obviously increased the demands on the group. How are they finding life as superstars then?

Phil: "We might now get driven from airports in limousines, but we've still only got like five quid in our pockets."

"It had come to the point where we'd become so popular, the LP was very successful, and the only reason we weren't getting a hit single was because Radio One weren't playing it during the day. They can't ignore us any longer."

Spider: "They must be aware of how we're received in America — they keep their eyes on that sort of thing. If a band starts breaking over there, they are going to look a bit stupid."

Phil: "It's nice that they've changed their minds."

Terry: "Thanks be to God!"

Phil: "I've nothing against Radio One anymore!"

But have they anything against Noel Hill, the man 'Planxty Noel Hill' on the EP, is dedicated to? Mr Hill is a traditional concertina player, who got a little uptight about the Pogues.

"He said we were very unlovely," sniggers Phil. "An abortion of Irish music."

Terry: "Forgetting the fact that the band has never stated that it was playing traditional Irish music. It's just a general selection of music. He was being very narrow-minded."

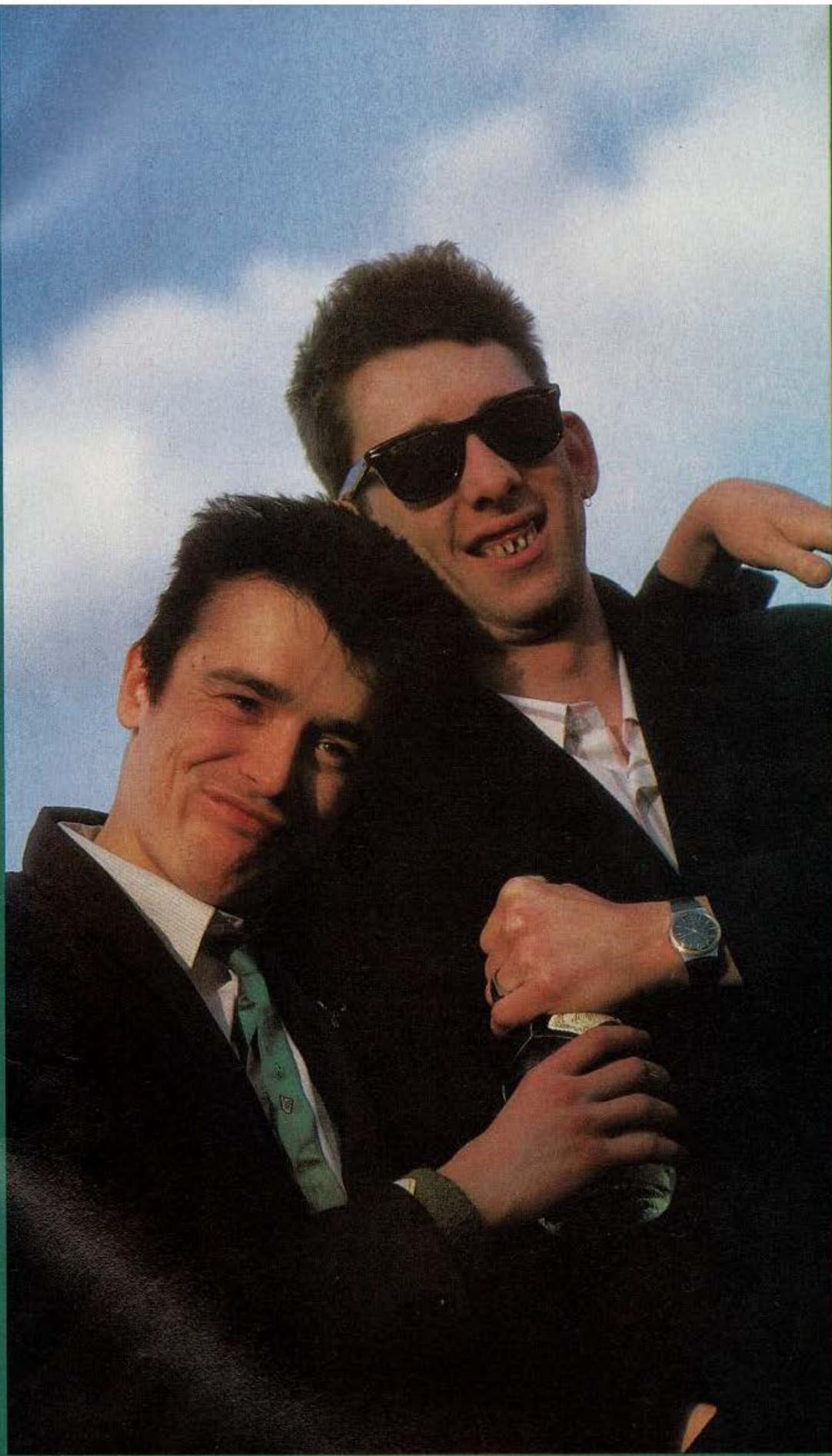
"A lot of it might come down to an envious situation. There's a certain section of the traditional community who have been playing music for a long time, who couldn't attract flies to a gig. I'm not saying that's him, but the Pogues are attracting a lot more people, besides Irish, to their gigs."

Spider: "People like him should maybe be grateful, because we're providing a bridge and drawing attention to it. People who in a 1,000 years wouldn't have thought of picking up one of Noel Hill's records, might investigate it a bit further."

A planxty is traditionally a sort of stately tune, often written by musicians and called after their patrons. So the Pogues planxty is more than a little tongue-in-cheek.

Phil: "We're not against him really. In fact, we've given him far too much publicity. If he's got a sense of humour he'll appreciate it, if not, he's a complete w**ker."

St Patrick's Day is an important date in



the Pogue diary. Their traditional Hammersmith gig to celebrate the event has already become something of an institution.

The manager was even moved to ask the band to play a slow number to give the heaving ceiling a rest before the next onslaught.

So how do the Pogues celebrate St Patrick's?

Phil: "We play gigs. When I was a kid I used to be in the school choir, and we used to sing outside the GPO to the Irish St Patrick's Day parade."

Terry: "I used to go to the parade. My father used to be interested in music, so I'd be dragged along to it."

Shane: "I get drunk, drinking Guinness with Creme de Menthe in it. It's really bad for you. Over here, green Guinness is in, and I always have at least one. You can either do it with Creme de Menthe or food dye. I wouldn't advise you to drink more than one, though."

Phil: "They are far more St Patrick's conscious in America. In Ireland it's quite a religious occasion, over there it's like Christmas. You can't go into a shop without seeing shamrocks and leprechauns."

Although there won't be another album until the autumn, the Pogues are busying themselves working on the soundtrack of 'Love Kills' — the modern 'love' story of Sid Vicious and girlfriend Nancy Spungen. An "auxiliary Pogue" since his work on the video for 'A Pair Of Brown Eyes', director Alex Cox — also the man behind cult movie 'Repo Man' — has invited them to submit musical suggestions for this, his latest venture.

Shane: "It's called 'Hot Dogs With Everything'! It's about c**k s**king and fixing up in Soho. I'm turning into a cultural historian."

Mr Cox is also hoping to produce a documentary in Nicaragua, and the Pogues have been invited to be one of the bands to take part — sort of Shane meets the Sandinistas!

Punk's finest hour happened well before the immaculate conception of the Pogues. In those days Phil was leading Irish band the Radiators From Space, Terry was playing folk music, Shane was responsible for the elegantly titled Nipple Erectors and Spider reckons he was a member of the Millwall Chainsaws — although there's no vinyl evidence available to substantiate this fact.

Spider: "Spiritually we've always been Pogues. We just didn't realise until three and a half years ago. It just suddenly happened."

"The Pogues are probably the lost thirteenth tribe. Someone will dig up some papyrus scroll somewhere and it'll mention the Pogues. Moses was probably a Pogue."



SPLATTER!!



● 1 'Scanners', dir: David Cronenberg

● 2 'Videodrome', dir: David Cronenberg

● 3 'Return Of The Living Dead', dir: Dan O'Bannon

● 4 'The Exorcist', Linda Blair possessed by the Devil

● Brrrr, brrrr, brrrr goes the chainsaw. Thud goes the head, falling on the floor. Splat go the eyeballs, globules of aqueous humour trickling down the blood splattered cheek.

Lick your lips and bid ye welcome to the world of the splatter movie. Be they strange aliens bursting out of people's stomachs, brains exploding through villainous telepathy or innocent young virgins possessed by the Devil, the stars of the modern day splatter movie have been providing their appetising menu of gore, slime and bloodied cadavers since the early days of Hammer Horrors and before.

With the release of Dan O'Bannon's delightfully trashy 'Return Of The Living Dead', we have the chance once again to meet those nice, brain slurping zombie folk, first revealed back in 1968 with the release of George A Romero's seminal splattee 'Night Of The Living Dead'.

Indeed, it was Romero — the man behind other bloodthirsty romps like 'The Crazies', 'Zombie: Dawn Of The Dead' and the collaboration with horror writer Stephen King, 'Creepshow' — who first coined the term 'splatter movie'.

Author John McCarthy, whose 'Splatter Movies: Breaking The Last Taboo Of The Screen' (Columbus Books, £7.95) is the most comprehensive study of this most gungy of genres, describes splatter movies thus:

"(They) aim not to scare their audiences, necessarily, nor to drive them to the edges of their seats in suspense, but to **mortify** them with scenes of explicit gore. In splatter movies, mutilation is indeed the message — many times the only one."

The good thing about splatter though, is that you know it's not **really** Doctor Frankenstein's intestines dangling on the end of that spear in 'Andy Warhol's Flesh For Frankenstein', even if it is in glorious 3-D and the offending organs appear as though they're about to drop into your lap. Designer violence eat your heart out (and liver and kidneys and spleen...).

Strangely enough, lots of people don't seem to like vast amounts of human offal spurting about in front of their eyes and the splatter movie has been blamed for everything from mass murder to tooth decay in the under fives.

While that vile purveyor of woman-hating schlock cinema, Brian DePalma, is endowed with industry acceptability and respect for his nasty little films in which it's always the beautiful, promiscuous woman who gets chopped, mangled or drilled into the floor for her 'loose' ways, the splatter films offer truly 'right on', radical texts — **everyone** gets it, regardless of age, sex and social standing. That's real equality for the modern world.

Eleanor Levy