

HEWSON

APRIL 5, 1986 EVERY THURSDAY 48p

rm

TIPPA IRIE

"I'm not really a ladies man"

RECORD MIRROR

- FINE YOUNG CANNIBALS
- FAITH BROTHERS
- REDSKINS
- TOM WAITS
- BALAAM AND THE ANGEL

L I V E
 BIG COUNTRY
 SPUTNIK
 POGUES
 HUSKER DU



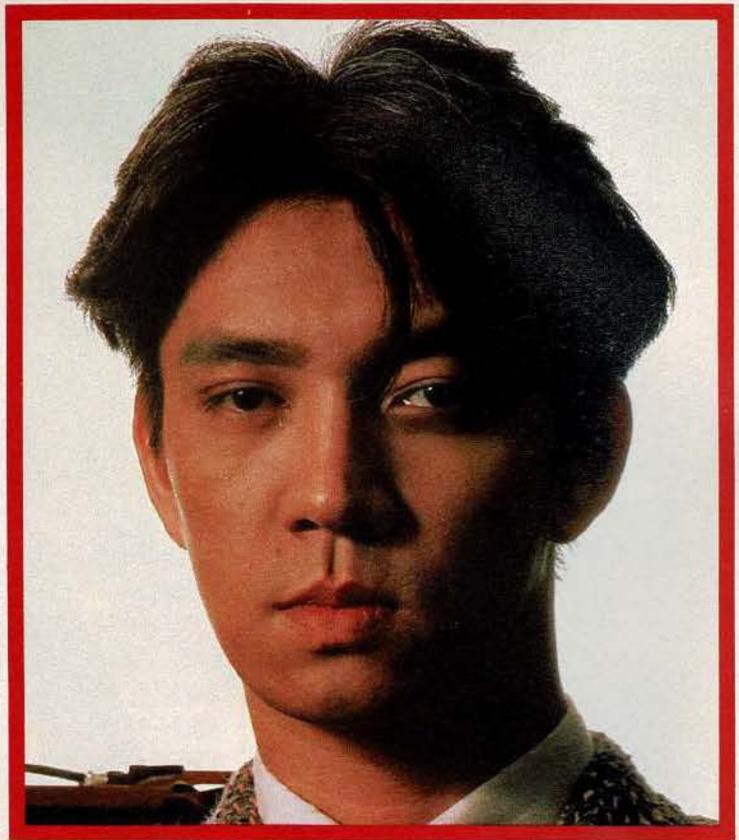
JAP HAPPY

● Here's a rather tasteful and arty competition for you sensitive lot out there. Forget all those disco compilations, we've got a **Ryuichi Sakamoto** offer that you won't be able to resist. We've got 25 copies of his new LP 'Illustrated Musical Encyclopedia', just itching to be given away, and all you have to do to win one of them is to answer the three questions below.

1. Ryuichi co-starred in which award winning film with Tom Conti:
a) 'The Man Who Fell To Earth' b) 'Bridge Over The River Kwai' c) 'Merry Christmas Mr Lawrence'?
2. He was a founder member of which celebrated Japanese band:
a) Yellow Magic Orchestra b) Be Bop Deluxe c) Big In Japan?
3. Who worked with Ryuichi on his latest single:
a) Noddy Holder b) Sting c) Thomas Dolby?

Send your answers plus your name and address to rm Ryuichi Sakamoto Competition, Greater London House, Hampstead Road, London NW1 7QZ. The first 25 correct answers out of the hat on the closing date of April 14, win.

AS



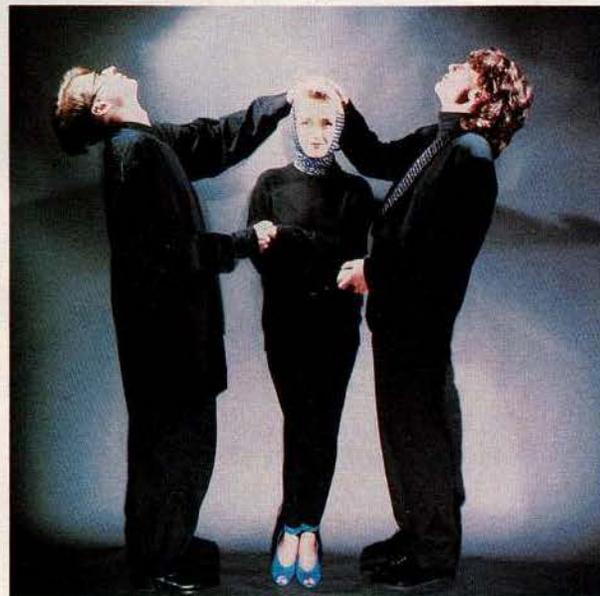
GREGORY'S GIRL

Us Brits have never been very good at being cosmopolitan, but it's always come naturally to Sarah Gregory. She spent a year or so as lead vocalist with Belgian-based band Allez Allez and (after getting hitched to Heaven 17's Glenn Gregory) joined another European-flavoured combo in 1985. They are called **Kino**, and Sarah's is the distinctive voice heard on Kino's debut single, 'Room In My Heart'.

Guitar is played by Shengel (who was a DJ in Germany), and keyboards are played by Andreas Thein, who you may recall from Propaganda. Andreas founded the band with Ralf Dorper and co-penned the legendary 'Dr Mabuse'.

When not singing, Sarah indulges in a spot of painting, and is about to have an exhibition, entitled 'Snog'. If Kino come up with anything half as good as 'Dr Mabuse', they'll have my ear any day of the week.

BP



CRACKING EP

■ Such was the furore and general riotous condition aroused by the recent rm EP that some newsagents have reported broken copies being returned. If your copy was damaged in the excitement, or in any other way for that matter, just write in to us at rm and enclose a large, 22p stamped addressed envelope, and we'll have one winging its way to you in no time. Write to rm EP, Greater London House, Hampstead Road, London NW1 7QZ.

CHARTS — WOT CHARTS?

Bitten the head off another creme egg? Frolicked in the meadows with multitudes of new-born lambs? Then you'll be full of the joys o'spring and not the least bit ruffled by the fact that there (gasp — how can we break the news?)... there are... charts missing this week. Yup, due to the Vernal Equinox and Easter deadlines, we can't print the Gallup UK Top 100s or the Billboard US charts this week. However, we will be printing the UK charts in full in next week's issue. So get back to the Cadbury's milk choccy special and accept our deepest apologies.

RISE AND SHINE

PIL will be playing their long-awaited tour in May. They kick off with Hanley Victoria Hall on Wednesday May 7, followed by Sheffield City Hall 8, Newcastle City Hall 10, Edinburgh Playhouse 11, Aberdeen Capitol 13, Glasgow Barrowlands 14, Preston Guildhall 15, Manchester Apollo 17, Scarborough Futurist 18, Leicester De Montfort Hall 20, Oxford Apollo 21, Poole Arts Centre 22, St Austell Coliseum 23, Bristol Colston Hall 25, Birmingham Odeon 26, Brixton Academy 27. Tickets are on sale now.

Joining John Lydon for the tour will be John McGeoch, Lu Edmunds, Alan Dias, Bruce Smith.

RS



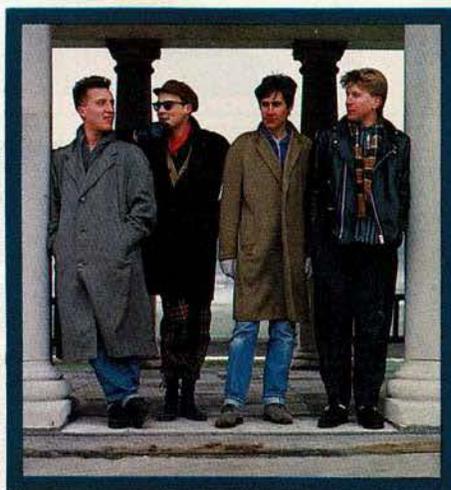
HIP THE ROAD, JACK

Hipsway release their debut album 'Hipsway' on Monday April 11, and they'll also be playing a major tour. The album features Hipsway's current single 'The Honeythief' and has eight other tracks including 'Broken Years', 'Forbidden' and 'Set This Day Apart'.

Hipsway begin their tour at Nottingham Rock City on Monday May 5, followed by Sheffield Uni-

versity 6, Birmingham Portland Hall 7, Manchester International 8, Colchester Essex University 10, London Kentish Town Town And Country Club 11, Brighton Coasters 12, Reading University 13, Leeds Polytechnic 15, Newcastle Polytechnic 16, Dundee University 17, Edinburgh Coasters 19, Aberdeen Ritzy 20, Glasgow Pavilion 21.

RS



CENTURIONS

Thank goodness London's beginning to come back into the musical reckoning. Latest contender is **the Beloved**, a Camberwell outfit who've released 'A Hundred Words', a track that was featured in Peely's festive 50. Jon Marsh's vocal delivery definitely veers toward the Bunnyesque, but the band's more picky, tricky arrangements distinguish them from the flock. Worth keeping an eye on.

AS

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contents

- 8 **TIPPA IRIE**
chatting his way to the top
- 10 **SINGLES**
by roger morton
- 14 **FAITH BROTHERS**
spirituality, sputnik and reagan
- 16 **EYEDEAL**
video roundup
- 18 **JACKSON BROWNE**
the most intelligent man in america?
- 20 **NEWS DIGEST**
- 22 **ALBUMS**
lots of jacksons!
- 24 **BALAM AND THE ANGEL**
no, not two stations on the northern line
- 26 **FINE YOUNG CANNIBALS**
we name the most miserable men in rock
- 30 **LIVES**
hüsker dü, circus circus, pogues, big country, sputnik, blue in heaven
- 32 **LIP**
who ate too much chocolate over easter?
- 34 **CHARTS**
cds, mvs and disco
- 36 **CHARTS**
indies, eurobeat
- 37 **RM / PM**
- 38 **LETTERS**
- 39 **CROSSWORD**
- 40 **TOM WAITS**
25 things you never knew
- 47 **BPM**
with grandmaster jimmy h
- 49 **HERMAN Z GERMAN**
surf and groupies
- 50 **REDSKINS**
have a cup of tea with derek hatton

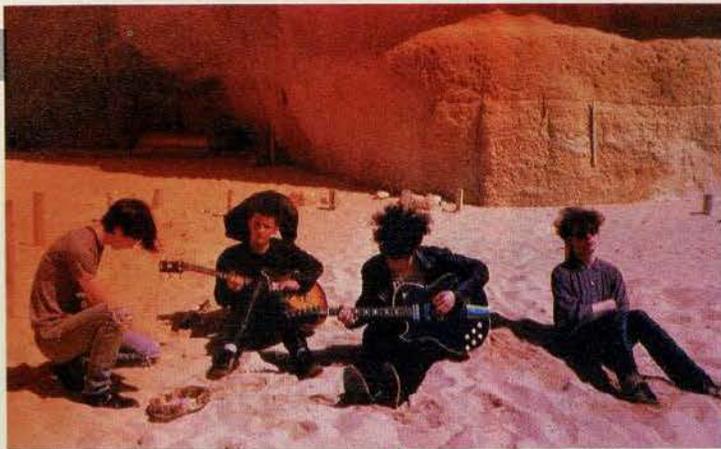
■ Cover photography by JOE SHUTTER

TOURS ●

RELEASES ●

NEW BANDS ●

GOSSIP ●



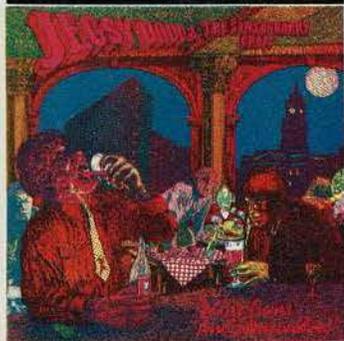
CHAIN REACTION

● Jesus And Mary Chain will be playing two dates in May. They'll be at Manchester Hacienda Wednesday May 7 and the Hammersmith Palais May 8.

Jesus And Mary Chain have just returned from an American tour. They'll be recording another single which will be out at the end of May, and they're promising a full UK tour in June.

RS

SCOUSE



● More fun from Liverpool this week in the shape of Jegsy Dodd & The Sons Of Harry Cross. Definitely name of the week, and a record that has a bit more substance than some recent and more celebrated Probe releases (see Peak Fiends).

Basically, we're talking a Liverpoolian John Cooper Clarke and the Invisible Girls, though Jegsy Dodd has more of an eye on the contemporary landscape. His LP 'Wine Bars And Werewolves' is currently gracing the Index turntable.

Jegsy Dodd & The Sons Of Harry Cross achieve that difficult mix of wackiness and poignant social comment in away that you'll normally only see on Channel 4.

AS



● Unhurried, uncluttered and untrammelled by any trend associations, **State Of Play** are about to announce their presence to the world. A four piece based in North London, State Of Play — Tony Halliday, vocals; Dean Garcia, bass; Olle Romo, drums; Julie Fletcher, percussion — have spent the last year recording their debut LP in Crouch End. The first product of this labour is the single 'Natural Colour', an ambient, multi-layered splash of subtle pop with no less than 960 voices reproduced for the chorus.

JR

R A P

STEVEN DANTE

The British soul voice for '86

*'give
it up for
love'*

7" and Extended 12" Single

Hear it on your dance floor



Chrysalis



E A R B E N D E R S

U P P E R S E T

Di Cross

'Indoor Firework' Costello Show (F Beat LP track)
'Easter Parade' Faith Brothers (Siren LP track)
'Insult' Andde Leek (private demo tape)

Andy Strickland

'Digging Your Scene' Blow Monkeys (RCA)
'Godstar' Psychic TV (Temple Records)
'Carling Black Label Advert' Cast Of Thousands (ITV)

Robin Smith

'Careless Whisper' George Michael (Epic)
'Digging Your Scene' Blow Monkeys (RCA)
'Godstar' Psychic TV (Temple Records)

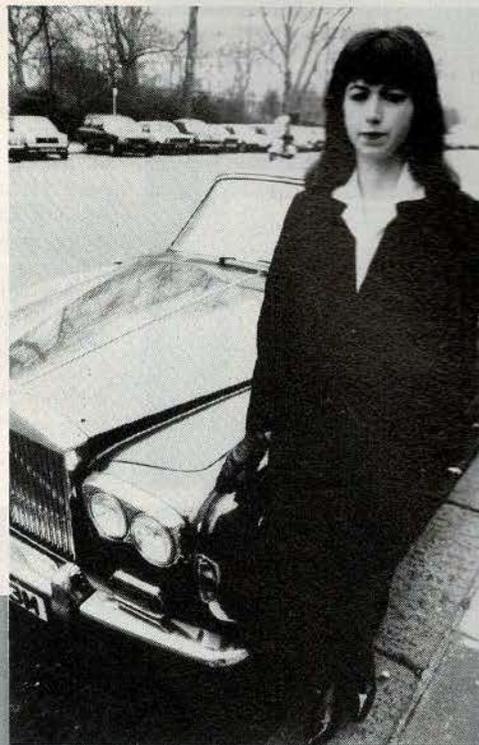
Jim Reid

'Kiss' Prince (WEA)
'Ernie Ernie Ernie, Out Out Out' Dwindling Ranks of the Hammersmith End (Private Grief)
'She Loves Me Now' Beris Hammond (Greensleeves)

Three cheers and some pink champers for **Anthony Adverse**. This intriguing person has recorded a rather wonderful version of the Monochrome Set's 'The Ruling Class' — hence the roller in the picture. Anthony claims to couple the thoughts of Gramsci (a former Juventus midfielder) with the Big Band Swing.

Backed by the musical muscle of Working Week and the finances of her/his/its stockbroker father, Anthony looks set to bring one of Bid's better numbers to the attention of the nation. Maybe she'll be singing at the bleedin' royal (yawn) wedding. It's out now on El Records, home of charismatic popular entertainment.

AS



The Bangles follow up 'Manic Monday' with 'If She Knew What She Wants', out on Monday April 7. The 12 inch features an extended and remixed version of 'Manic Monday' while a double pack edition features an early Bangles favourite, 'Hero Takes A Fall'.

The Bangles begin an American tour this week and hope to be back for some more dates here in the summer.

RS

DEX

fine young cannibals

THE NEW SINGLE ON 7" & 12" AVAILABLE FROM MARCH 31st.

funny. how love is

A BRAND NEW VERSION

12" INCLUDES LIVE VERSION OF JOHNNY COME HOME IN THIS TOWN . . .

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6th APRIL: CHIPPENHAM GOLD DIGGERS
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8th APRIL: MANCHESTER RITZ

9th APRIL: NEWCASTLE TIFFANYS
11th APRIL: GLASGOW BARROWLANDS
14th APRIL: BRADFORD ST. GEORGES HALL
15th APRIL: BIRMINGHAM POWERHOUSE
16th & 17th APRIL: LONDON TOWN & COUNTRY CLUB

SPECIAL GUESTS ON ALL DATES **WIN**

LON 88 - LONX 88



DEX

THE MA TEAM

● **New Model Army** have lined up a couple of dates this month. They'll be playing Scunthorpe Bath Friday April 11 and Carlisle Sand Centre April 12. Cash raised from the Scunthorpe show will be going to DATA, the Drug Advice And Treatment Agency. Advance tickets, priced £3, are available from DATA in Doncaster Road, Scunthorpe.

Support acts at the Scunthorpe show will be Joolz and Hammer And Sickle.

RS

VOL 2 ISSUE 2 NUMBER 12 FALL 1985

SURRENDER

MIRACLE LEGION · WIRE TRAIN · BLUE IN HEAVEN
BEN VAUGHN COMBO · RAUNCH HANDS · SMITHS

BIG APPLE TITTLE TATTLE

Hot off the early morning transatlantic flight comes issue number two of American fanzine **Surrender**, featuring Blue In Heaven, Miracle Legion, the Smiths and many many more. There's a strong U2, Waterboys, Alarm current running through this magazine, and although it lacks the humour and visual flair of its British cousins, its in-depth coverage of new American rock couldn't be bettered.

There's even a denouncement of the South African regime to prove that they're not all raging Reaganites across the pond, and an interesting look at the current New York scene.

Send two dollars (work it out for yourselves) and a suitable SAE (buy International Reply coupons) to Surrender, PO Box 9061, Forestville, CT, USA 06010.

AS



WHAT NEXT

Intrigue of the week. A rather fine band called **After This** have just released an excellent single, 'Fields'. Damn fine stuff it is, too, though Index has been wringing its hands trying to think what it reminds us all of. There's a touch of the Teardrops in there, with an excellent acoustic rhythm guitar intro and a cheeky keyboard ascent that's positively joyous. I'm afraid we know bugger all about them, other than they're produced by Alan Rankine, and they've made a great single. Isn't that enough?

AS

BALAAAM

AND THE ANGEL



SHE KNOWS

NOW AVAILABLE ON A CASSETTE SINGLE (TVS 842-12) WITH 5 EXTRA TRACKS
1. TWO INTO ONE 2. DARKLANDS 3. DREAMS WIDE AWAKE
4. SISTER MOON 5. WARM AGAIN
CONTINUOUS PLAY—OVER 20 MINUTES OF MUSIC ON EACH SIDE.
FOR THE PRICE OF A 12" SINGLE

ALSO AVAILABLE AS A LTD. EDITION 7" GATEFOLD (VSD 842) 7" (VS 842) AND 12" (VS 842-12)

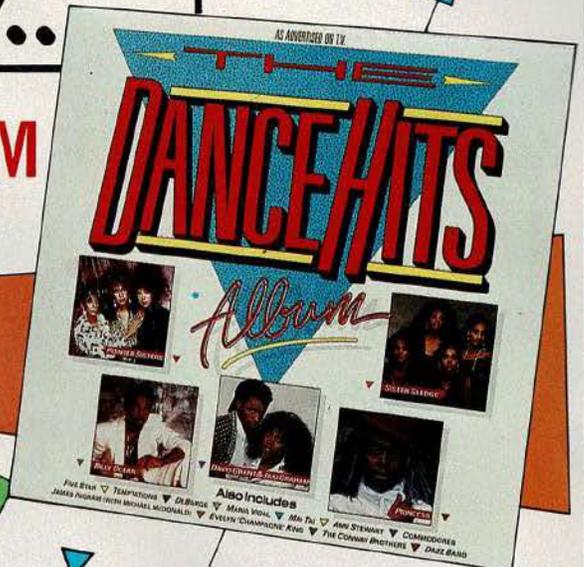
2 NEW HIT ALBUMS FOR YOUR COLLECTION!..

THE DANCE HITS ALBUM

16 GREAT HITS ON ONE SENSATIONAL ALBUM From

- PRINCESS – BILLY OCEAN
- SISTER SLEDGE – FIVE STAR
- TEMPTATIONS – DEBARGE
- MARIA VIDAL – MAI TAI
- AMII STEWART – POINTER SISTERS
- COMMODORES – JAMES INGRAM
- EVELYN 'CHAMPAGNE' KING – THE CONWAY BROTHERS
- DAZZ BAND – DAVID GRANT & JAKI GRAHAM

ALSO AVAILABLE ON XDR CASSETTE



16 SMASH HITS FROM THE BIG SCREEN

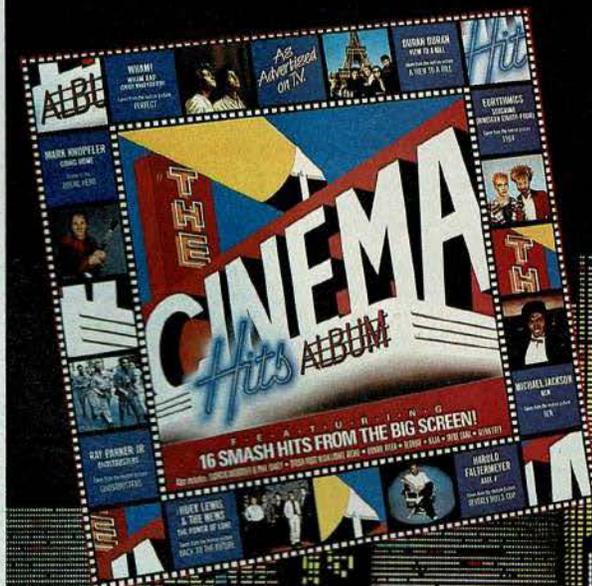
THE CINEMA HITS ALBUM

FEATURING DURAN DURAN A VIEW TO A KILL – RAY PARKER JR GHOSTBUSTERS
 HUEY LEWIS AND THE NEWS THE POWER OF LOVE – HAROLD FALTERMEYER AXEL F
 MARK KNOPFLER GOING HOME – EURYTHMICS SEXCRIME (1984) – WHAM WHAM RAP

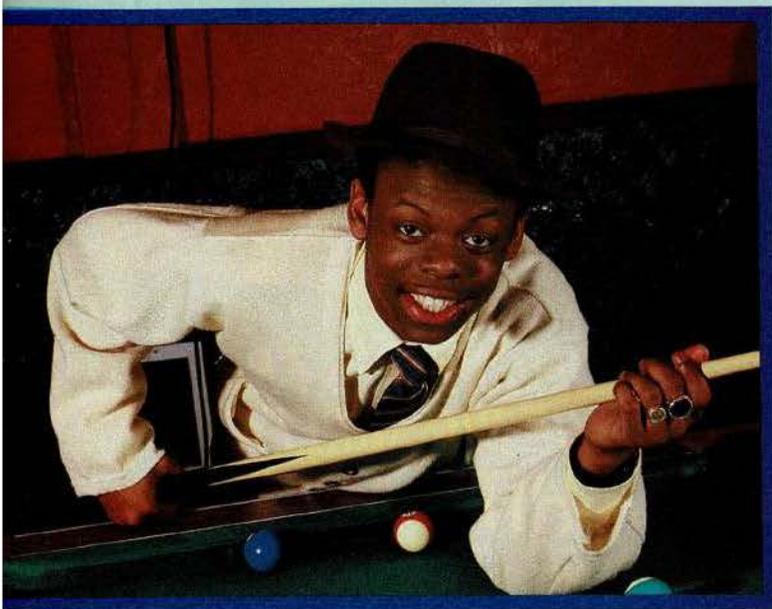
Also includes

- GIORGIO MORODER AND PHIL OAKEY – DIANA ROSS
- LIONEL RICHIE – MICHAEL JACKSON – BONNIE TYLER
- BLONDIE – KAJA – IRENE CARA – GLENN FREY

Albums and cassettes in your Record Shop Now!



TIPPA FOR THE TOP



Is Tippi Irie set to become the first MC superstar? We check the man currently saying 'Hello Darling' to the top forty
Fast talk: Jim Reid
Fast forward: Joe Shutter

Dateline: London, late March. Destination: somewhere down the crowded tat of punky slob and suburban mod called Carnaby Street. Under a bar, some shooting is going on.

Rat a tat tat, since eight in the morning. The shooting, the make up, the clothes from smart Hackett's in Fulham, they're all part of the big push. With a smile to charm the gold fillings out of your teeth, Tippi Irie is moving himself straight into the pop chart.

This video he's making, a right cheeky affair and no mistake, is the final touch. Like Smiley Culture, Tippi knows how to put the tune to pictures, a commercial alliance not too common in reggae performers.

"I started working on the video at 7.30am," says Tippi. "It's hard work, but I'm rising to the occasion. It's something I just have to do. If I keep coming up with the goods, I'll keep enjoying it. I've done a few TVs now and I'm getting the hang of all this."

At present the goods are most definitely shifting. Initially powered by huge London sales, the infectious, lilting 'Hello Darling' is set to be Tippi's first address to the whole

nation. Whether this will be another of pop-reggae's one off flirtations with the charts is open to debate, but for the moment Tippi keeps his aim well under control.

"I don't think there's much difference between Jamaican reggae and what we (the fast style English MCs) do. It's just they're in Jamaica and we're in England and we have to appeal to the people over here. Do things that people here can relate to.

"Most of my songs, I try to keep funny, but the real element of any good song is a strong chorus. Reggae here is more commercial, it's gotta be 'cos we gotta appeal to white people as well as black people. What really pleases me with 'Hello Darling' is that everyone can relate to it, grannies, black people, white people, everyone.

"I think it's best to relate your songs to things that can actually happen to someone. Every man, whether he's single or married, has to go and chat up a girl."

That may be so, but does the single relate to Tippi's own keenness for the chat?

"In a way, yeah. It's about the time I went to America. When I'm in a certain country my motto is to do what the Romans do. I talked the way they talk over there and all that.

"It was great when I was in America. I was in Brooklyn for four gigs. When I went over there it just gave me the vibes to write the lyric to 'Hello Darling'. I'd written the chorus about four years ago, but I didn't get around to finishing it, 'cos I had so many other lyrics to write.

"I'm not really a ladies' man, though I can chat girls up when I want. When I go up to a girl I usually say, 'Hello darling, what's your name, then?' If she answers that's good, if she doesn't that's life. Still, I don't go out to chat up girls now. I think I've got a girl I might settle down with."

But that's not before Tippi's on song love dalliances are played out to the full. He's already got the story line to his next single sewn up.

"The follow up to 'Hello Darling' should do well, it's called 'Heart Beat'. It's kinda like a continuation of the theme in 'Hello Darling'. In 'Hello Darling' I meet the girl in the States

and we have a relationship. In 'Heart Beat' she's gonna come over to England and I'm gonna try and persuade her to stay, but she's gonna go away."

Tippi's real life is not quite as unstable. He lives at home in Brixton with his mum and three sisters, and looking round the video shoot it seems like half his friends are here to cheer him on. He has his roots and he's proud of them.

"I don't ever want to get too big for my boots, 'cos when I'm not at the top, I'm gonna have to do something else. There's no way I'm ever gonna forget my friends.

"A lot of my friends in Brixton are out of work, but like my family they're pleased for me. They all tell me to try and keep it up.

"Brixton is OK. It's not as bad as it's made out to be. Certain of the youth are unemployed, depressed. They have nothing to do, so they gotta find ways to make money..."

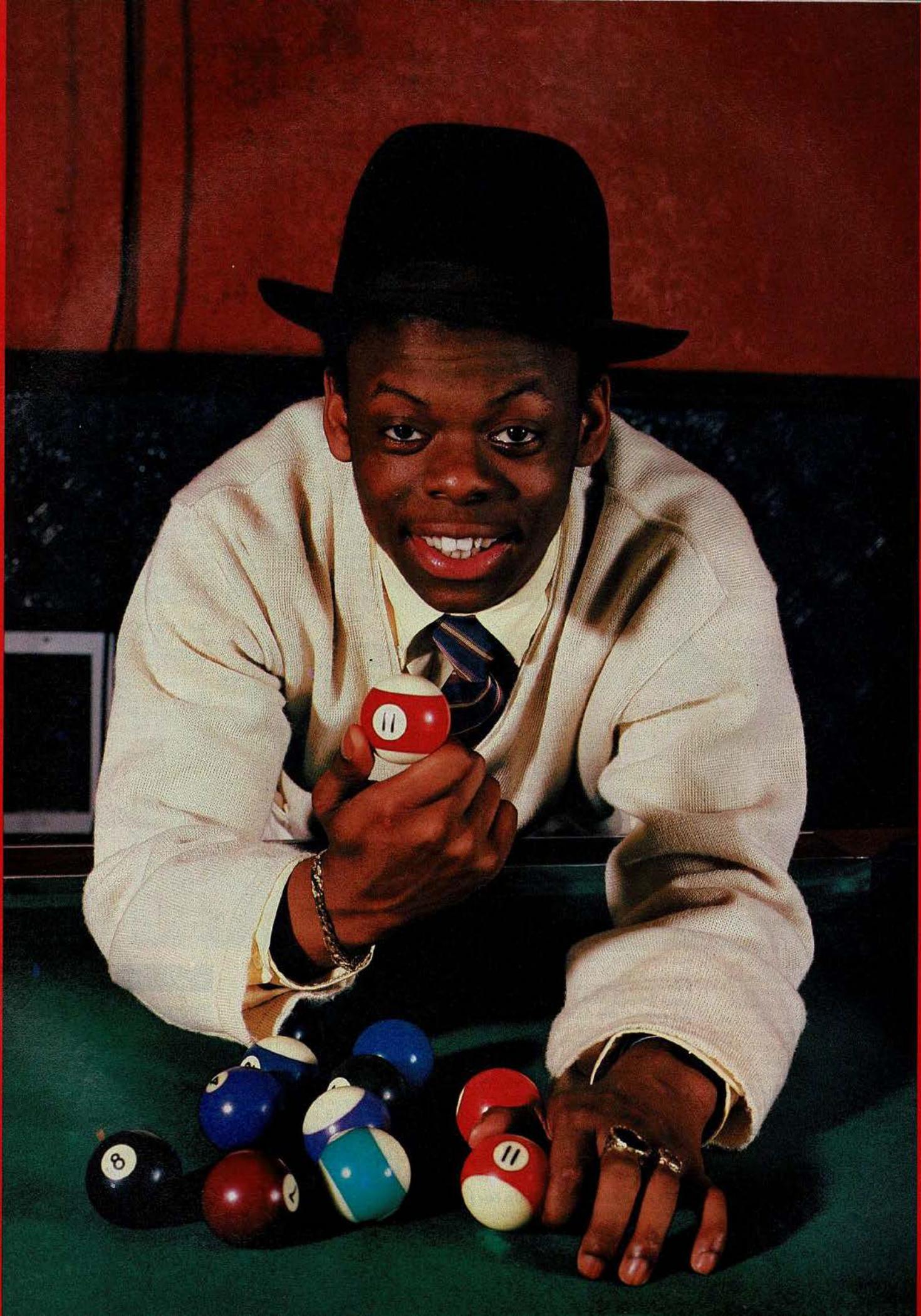
If Tippi hadn't taken up the microphone, he would have been a plasterer, but it was the influence of his father's blues parties that persuaded him to hand in his trowel.

"It was through my dad that I got into reggae. I was interested in all sorts of music when I was at school. I used to be in a steel band and I even won soul dancing competitions.

"Then I got into reggae. My dad used to have his own sounds system and used to entertain his crowd in the basement of our house. After being influenced by all of that I decided that MC-ing was what I wanted to do..."

And so far that's been a pretty sensible decision. Tippi downs his pool cue and gets ready for the next shot in the video. He's got it all in the frame now — the next single, the short tour of LA... Tippi Irie could well be the first home grown reggae MC to really stay in there with all the other pop people. And it couldn't happen to a nicer bloke.

"I suppose my ambition is to settle down with my girl and have a nice little house and a nice little car and look after my son Micha. I'd like to make sure my family was alright, but really I just want to live a normal life. I don't wanna do anything exciting as such."



spindly guitar sound. The singer has a pliant, plaintive voice, and the B-side 'Confessions' is almost better than the A-side, which is very good indeed. I would like to know more.



THE BOLSHOI 'Away' (Beggars Banquet) A re-animator type resuscitation is here carried out on the disinterred body of one of rock's three basic chord structures. Propped up on some Johnny Marr-isms, the corpse swings along with a surprising sensuality. A haunting, languid vocal comes from inside, and, before you know it, you're dancing in its arms. Very much Gene Loves Jezebel territory, and nothing to set the clocks spinning forward, but for this last time, I'll be swept off my feet.

REPLAY AND RELAX

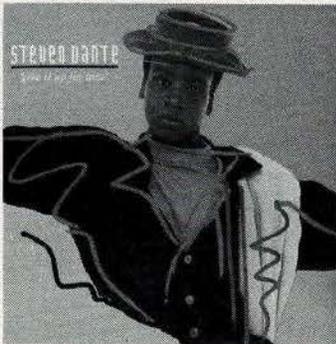
TIM FINN 'No Thunder, No Fire, No Rain' (Virgin) Frighteningly plangent guitars affect a lurching Bryan Ferry type rhythm, and sweep us away into a world of pastoral sweetness. Were it not for the printed lyrics, I could have been thoroughly lulled by the wash of vaguely folksy sensurround, and the John Foxx inflexions. It transpires, however, that Mr Finn sings not of caterpillars and garden plants, but of death by toxins in chemical plants. English whimsy 'n' strings, with a firm jaw-line and a concerned line in lyrics.

FLOY JOY 'Friday Night In This Cold City' (Virgin) Thankfully less saccharine soaked than 'Weak In The Presence Of Beauty', Floy Joy's follow up is a warming piece of even-tempered pop. Meaty drumming and sax curlicues step aside for a luminous Desy Campbell vocal, which makes the most of a slightly chorus heavy song. Next time you're ever so alone and adrift in clubland, this gentle sign of big city alienation might, also, bring a forced smile to your face. Almost.

RECORD AND RECONSIDER

STEVEN DANTE 'Give It Up For Love' (Cooltempo) I think you'd call it 'A crisp electro-funk work out'. 'The British soul voice for '86' (or so the adverts claim) is not actually given

much to do on this Colonel Abrams type jiggle, but what he does do suggests a larynx of considerable strength. Otherwise, chopped keyboards, heavy percussion and twitching bass. A downpayment on dancefloor adventures to come, I hope.



DAVID GRANT 'Close To You' (Chrysalis) A shimmering, velveteen ballad for the small hours, swollen up with an averageness which is, I suppose, David Grant's strongest selling point. A showcase for nothing in particular, except perhaps for those doey eyes. Might work better as a duet... with Shane MacGowan, for example.

BIG COUNTRY 'Look Away' (Phonogram) The Status Quo of Eighties' swagger rock stick with the formula, surprise, surprise, and come up with a sure fire Janice Long hit, surprise, surprise. This is real pro stuff. That ever galloping beat parts the dust for a spaghetti western intro. Stuart reins in the guitars for a verse of love-lorn yearning, and then highland flings the band into the hard-sell, pulse pumping chorus. A great song, a proud song. I think I might hate it.

MACATTACK 'Art Of Drums' (Baad Records) Four extended mixes of the same basic beat from two some time Trouble Funksters, provide a heart-attack's worth of bug-eyed gogo percussion. Normally I'd head for the nearest respirator. But the variety of raps, and the slurs and slithers of found synth noise, pump just enough oxygen to keep the brain half-alive.

SIMPLE MINDS 'All The Things She Said' (Virgin) The sleeve says it all, really. Only half of Jimbo's make-up caked face peers out, and we all know what has happened to the other half. The once alive and kicking side of Jim Kerr's ego is again proved to be quite dead and bereft. It must be to release this predictable, meandering track from 'Once Upon A Time'. No amount of Robin Cash vocal-aid can make up for the ever widening gaps in SM productions. And as the gaps get wider, Jim gets wider and becomes an easier target. Which reminds me... perhaps all the Amnesty International support is something to do with fear of a prison diet.

BELOUIS SOME 'Some People' (Parlophone) The re-release of a pre-fame B Some single, which skips along in a bipperty-bopperty manner, without any of the borrowed sexuality of 'Imagination'. Men At Work might carry this off without looking fearfully awkward.

FINE YOUNG CANNIBALS 'Funny How Love Is' (London) The gold lamé suits seem to have blunted the edge on the Youngsters cannibalistic instincts. This is a lightweight arrangement of sorrowful, acoustic soulfulness, which quite cleverly manages to make Roland's voice seem ever so ordinary. Role on the next Elvis cover.

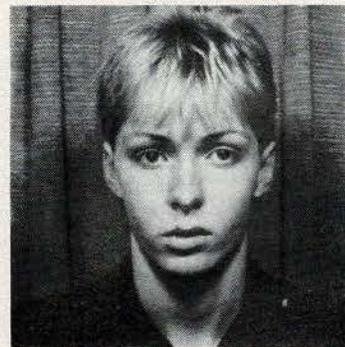
REJECT AND REVILE

DOUBLE 'Your Prayer Takes Me Off' (Polydor) Now, it seems to me that Double can do ever such pretty things with that blurry, bleu mood of melancholy. But can the Swiss play the blues? Not on the evidence of this non-song, which sees Kurt and Felix failing to work up a funky head of sexy steam. Not even imported soul vocals from Liz McComb, and a wobbly electro bass, can cover up Felix's mad desire to ravage his flugel (er, grand piano). Double should seduce, not strut. Hard luck boys — typecast already.

TRACY ACKERMAN 'Don't Want It (Don't Need It)' (Boiling Point) Tracy has worked with both Gary Numan and Pink Floyd, which might explain why her alleged 'dance' record grinds along at such a painfully slow pace. I did try to dance to it, but got embarrassed about having to stand on one leg for five minutes at a time. A voice a bit like Sheena Easton's, but not really that good.

ASHFORD AND SIMPSON 'Time Talkin' (EMI) Squalid as a rock soundtrack to some up-beat jingoistic American movie, like 'Rocky IX', or something. Or, 'how to extinguish distinguished voices by feeding them knee-jerk, techno-disco-rock fodder'. Duran Duran are quite good at this sort of thing, I seem to remember.

reviewed by



roger morton

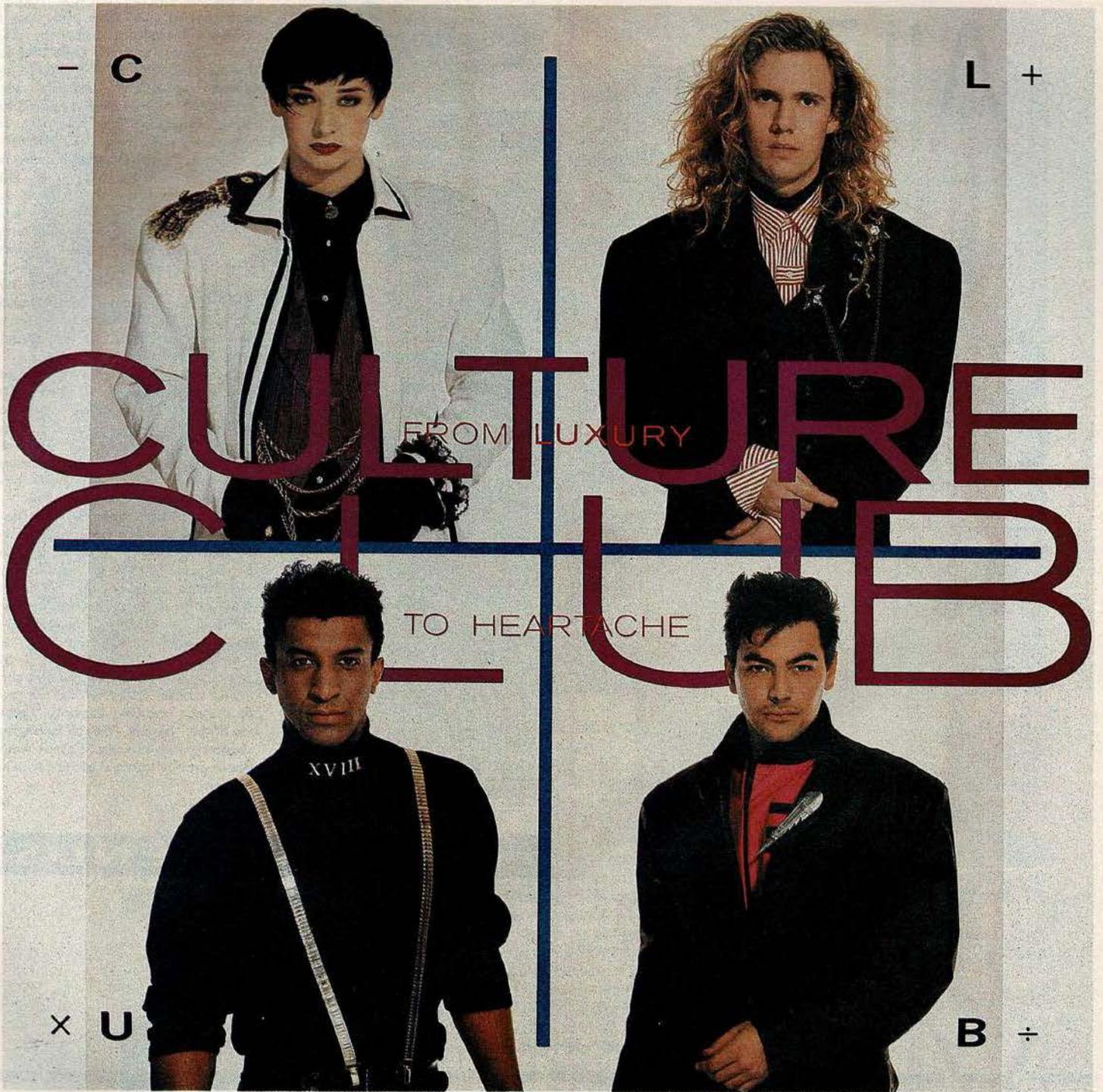
REWIND AND REJOICE

THE MEMBRANES 'Everything's Brilliant' (In Tape) The best lyrics of the week come, out of tune and out of their time, in the form of this clangorous bash from the old time indie shamblers. John Robb's threadbare wail analyses the Eighties, finds 'Several holes in the High Street, people hiding in the holes', and concludes that 'The Nineties are closer than the Fifties'. Yes, this is it, the antidote to 'Absolute Beguilers', the soundtrack of irony banging tin pots in a Northern garden shed. Long live the professional amateurs.

NITZER EBB 'Warsaw Ghetto' / 'So Bright So Strong' (Power Of Voice Communications) A vicious little baby, this one. English boys, Nitzer Ebb, adopt severe Germanic mannerisms in a DAF/Kraftwerk style, and produce by far the best dance record of the week. Whatever you might think of the Spartan, almost sado-masochistic trappings, there's no denying a microscopically perfect production, and a crunching, see-saw, metal funk rhythm. Three mixes of 'Warsaw Ghetto', the minimal electro scamper of 'So Bright...', and even a cute hint of Pete Murphy-ism in the vocals. Stand to attention, while you dance.

THE THREE JOHNS 'Sold Down The River' (Abstract Records) John, John and John are grumbling about something. It might be the fate of Liverpool City Council, it might be the fate of the miners, it might be the sorry state of Western democracy. Gruff guitars spiral off in all directions, a dog barks in time, and something at the back of my mind doubtfully raises the spectre of the Gang Of Four. A hefty repetition of the nagging title gets my goat, but whatever went floating down the Mersey, this still gets my vote. Quirky!

THE HIGH FIVE 'Cold Steel Gang' (No-Go Records) I suspect that the High Five come from Liverpool, or would like to come from Liverpool. I suspect that they are smart, neat young men, with a slightly unhealthy interest in the Sixties. But I know that the High Five make smart, unpretentious Brit-pop songs, which demonstrate how best to under-use a



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A SIDE ALL THE THINGS SHE SAID

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B SIDE 1 PROMISED YOU A MIRACLE (EXTENDED U.S. REMIX)*

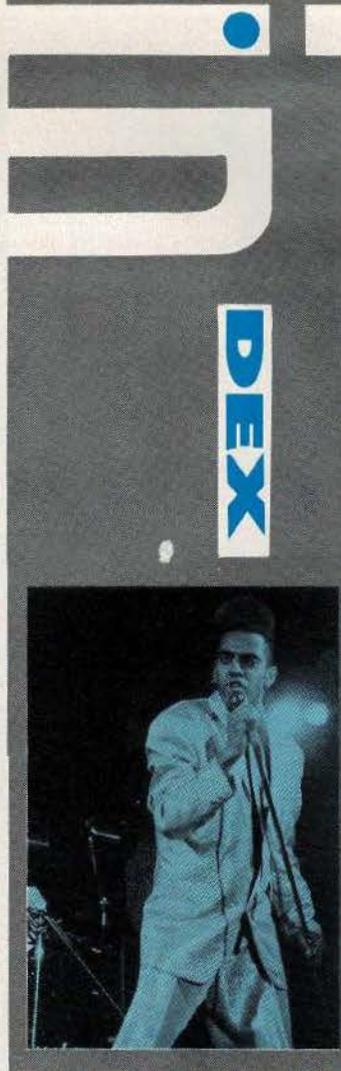
2 DON'T YOU (FORGET ABOUT ME) LIVE*

Previously Unavailable *

VS860



VS860/12



● The boy with the rock solid rockabilly quiff perched on a sharp black body is **Colbert Hamilton**, dubbed by SSS's Martin Degville as **Black Elvis 2000** for the purposes of the SSS tour. Colbert has a mean range of suits and a mean range of Elvis-inspired stage techniques, and has been warming up audiences with his entertaining Eighties brand of rock'n'roll.

Colbert first started performing in pubs in his native Birmingham doing Elvis numbers, then he met his first band, the Hellraisers, who quickly acquired a local rockabilly cult following. After releasing an LP with the Hellraisers on a local label, he went solo.

"I got a new band together," says Colbert, "and we started doing a session with Phil Lynott. He produced and played bass on some demos, but unfortunately he died in the middle of it."

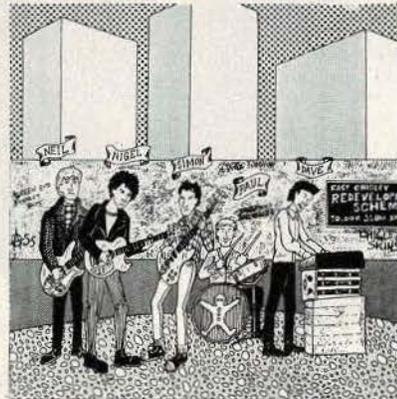
Colbert came up trumps after this setback, when Sputnik Neal X asked him on the SSS tour. "I had to get a band together really quickly. They wanted me cos they loved the image, but the band I had first were too heavy metal. I dropped them during the tour — the new band have only been with me a few weeks."

Colbert's had a good reaction: "There were really only two gigs that were bad — I've had people spitting at me, but people usually respond to me. One audience started fighting over my shirt, it was dead wild. My movements are very spontaneous, whatever I wanna do. I don't like working out patterns."

Colbert doesn't have a deal at the moment, and is looking for one. His plans include another university tour, and maybe a session with Dave Edmunds. "People are bored," he says, "they're looking for something with an edge." Colbert would like to provide that, and not just with his trousers.

BP

PEAK FRIENDS



Well, things are certainly proving to be more than just a one hit wonder as far as **Half Man Half Biscuit** are concerned. Not content with causing a stir with their 'Back In The DHSS' LP (as featured in Index earlier this year), the Liverpoolian quintet are currently beating the pants off all-comers with their EP 'The Trumpton Riots'.

Singer and chief wit Nigel still insists that the biscuit boys see their musical activities as "just a hobby", but how long can this last in the wake of mega London gigs, furious record sales and even mentions on Radio Four?

In the long established tradition of British wacky pop/punk, Half Man Half Biscuit do not sound a million miles away from forefathers the Shapes (remember 'Batman In The Launderette'?). Not only that, but both bands, plus the more musically refined Piranhas, have been championed in their day by John Peel. More spurious trend connections next week, folks.

AS

NEWS DIGEST IS ON P.20



For all you budding superstars who want a pro-quality synthesizer — the new **Yamaha DX100** is the business!

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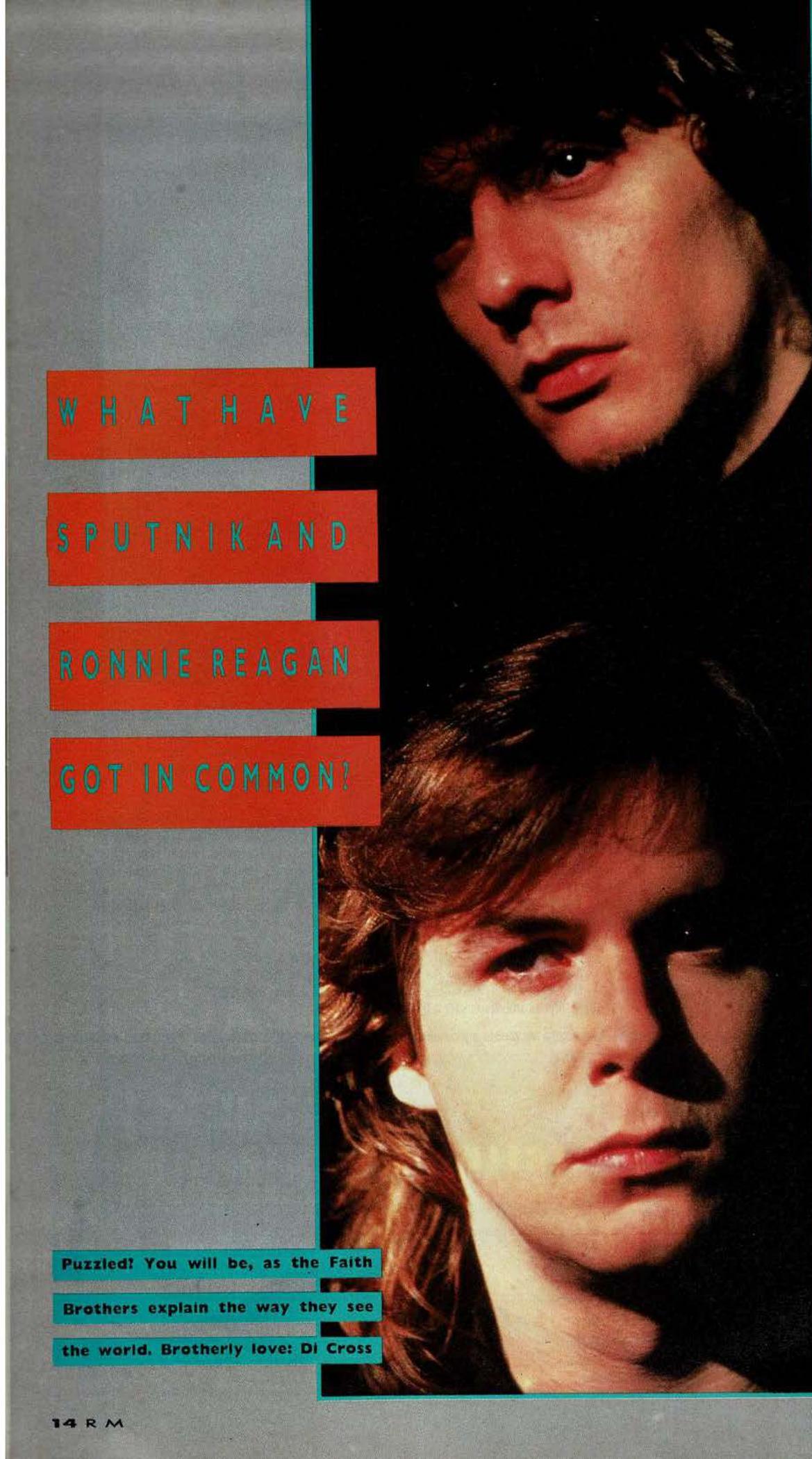
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WHAT HAVE

SPUTNIK AND

RONNIE REAGAN

GOT IN COMMON?

Puzzled? You will be, as the Faith

Brothers explain the way they see

the world. Brotherly love: Di Cross

No one would consider judging an author without first reading the book, so surely a band's intentions are best searched for in the lyrics of their songs?

Whilst categorising is a job best left to filing clerks, the words accompanying a rhythm should inspire you to think with more than your feet. Early publicity and initial articles' attempts to compartmentalise an act are often more damaging than they are helpful.

And so it is with the Faith Brothers, whose emergence a year ago was greeted with a hastily applied 'political' stamp — sub-section 'Fulham Court'. But it would be a serious dereliction of duty to dismiss them as just another act to jump on the Socialist bandwagon. Their songs are certainly socially conscious, but the lyrics have a poetical quality and a mystical charm that sets them apart from the sloganeers.

"We've suffered over the last year as there was complete confusion as to what it is we're trying to do," explains lead singer and guitar player Billy Franks.

"We expressed a sort of Socialist sympathy in the beginning of it and then got a Socialist stamp which was really unfair. We are more anti-capitalist than we are pro-Socialist, and the two got mixed up.

"Historically, there is a tendency that if you take sides you set out with the greatest intentions, but end up being just an accomplice to murder. Political decisions affect people's lives, you can't get away from that, but if you rush over to the side that seems to feel the way you do, the minute you get there it's a terrible disappointment, because you find that they don't.

"As far as I'm concerned all governments kill in the name of freedom: Socialist, capitalist or otherwise. It's always the same cause, so it almost becomes irrelevant.

"We did go to the first Red Wedge meeting, and it was our last. It would be very easy for us, being in a situation where we could get greatness by association, by associating ourselves with the possible leader of the country and various prominent pop stars. It's like another excitement, but rather than get involved for our own reasons, we thought we could do more on our own."

Their track 'Fulham Court' drew attention to the plight of the council estate in West London where Billy and Faith Brothers' bass player and co-founder Lee Hirons grew up. It was understandably a subject for close examination when it came out, although the pair are tired of having their intentions continually seen to be confined to such a small area.

"It's something that we've valued for, like, years and years. We do care if anyone thinks it's corny, but it was just something we valued and didn't want to see torn apart," continues Billy.

"We felt we had to play an active role, seeing as we had access to the media and stuff. We felt we might be able to help just by drawing that little bit more attention to it. In the end it was absolutely useless because everyone couldn't give a toss, they are just worried about their own careers.

"We were asked about it a lot. At

every interview it was, 'So what's happening about Fulham Court now then?' Really progressive questioning."

Lee: "The place is just dead now. There's no-one around. There was a bloke around the other day taking photos because of the forthcoming bye-election, and he couldn't believe it. It's dead, there's no-one. There used to be kids everywhere, it's frightening."

The new single, 'Whistling In The Dark', is a remixed version of a track off their excellent debut album 'Eventide', and the first one they have produced themselves. Again, it is a pertinent and passionate evocation of modern society.

Billy: "Our lyrics do express a desire for change, and political change is maybe the first rung on the ladder, but it is not the ultimate. You need to change people and make them feel. You can't force them to change, you cannot dictate, you can't make them feel.

"That's what's the matter with so many so-called political bands, a lot of it is to do with their own credibility — taking sides. It's so easy to do benefits or attach your name to the miners or whatever it may be.

"What we do is in a much more spiritual sense than a political one. Political is such a grubby word.

"It's very difficult for people to stay in contact with their real feelings as everything we do and everything we feel is almost being brought down to a second-hand nature, where you can dismiss starving in Ethiopia by buying a 12 inch Band Aid record. You are almost able to live on this superficial level.

"If it makes life more difficult for us then so be it, but rather than move away from that deeper kind of spiritual feeling we have for the music, we hope to provoke it in other people. It makes it more exciting to stick with it."

As if a natural progression from their first single (released a year ago) 'The Country Of The Blind', a live version of Jackson Browne's 'Doctor My Eyes' appears on the B-side of the current 12 inch, which also boasts a live version of the album track 'Easter Parade'.

"To quote H G Wells, 'In the country of the blind the one-eyed man is king'. That's an argument that a lot of artists and a lot of poets and mystics have been using for years and years. Throughout history it has been put in various ways, and it's worth keeping alive, but it's also worth expanding on.

"It's saying that you have to see beyond logic and reason, because it's logic that gives you the probability of nuclear destruction. The position we're in is defended by logic. How many people do you know who would go along with that logic? If someone walks around with a banner saying 'The end is nigh', how many people would find that ridiculous? Most. The only good thing that guy can turn round and say in the end is, 'What do you want, proof?', because that's all he has.

"Basically, I'm absolutely obsessed by emotional freedom, the idea of it. I've got to the point where I feel I understand what it is.

"Freedom is something you have to accept for yourself. The minute you extend your freedom into someone



else's, by taking away theirs, you destroy the very nation of it. That's something that human beings have never been able to comprehend, that you cannot, as a last resort, kill to save your freedom, because that in itself destroys the very principle that you are supposedly defending and that is a massive global contradiction.

"Somehow you have to stop people living in fear, which is hard. Since Hiroshima and Nagasaki you have to face the facts, that as a species we could die. And at the end of that there's going to be this little footnote that says that man was outlived by f**king dinosaurs. If you don't consider that an insult, then you really are in the country of the blind.

"There ain't no superhuman space being that is going to come down, there ain't no god that's going to put his hand out and say 'stop'. You have to live with choice, we have to choose ourselves."

One of the greatest travesties of last Christmas was the wall of indifference that greeted their melodramatic and soulful single 'Eventide', a song that perhaps more than any other spelt out their disregard for the superficiality surrounding the charts. But then, to meet them they are strikingly down-to-earth, unpretentious, with a heart-felt conviction in their work and a refreshing disrespect for the machinations of the music industry.

Billy has a remarkably emotive voice, which, harnessed to some proudly proficient accompaniment, has earned them much respect as a live act.

"But we're up against Sigie Sigie Sputnik and stuff, which is just showing the business to be what it is, an absolute monster of superficiality. They epitomise not just the music industry, but people's attitude towards life, the superficial things, designer violence.

"The Sputniks being the group everyone is paying attention to and Ronald Reagan being president have an incredible link with what people want. They want Sigie Sigie Sputnik because it tallies with the video age, the technological age, the superficiality and bombardment of trivial information, in the same way that they want a cowboy to run the United States — because it's interesting and it stops you thinking and worrying, which releases you from having to face the facts about yourself.

"If we're going to do anything and it's going to be a sensation, we'd much rather it be the work that we do, the records that we make. That seems a pretty difficult thing to achieve, to do anything that could be considered a work of art. It sounds a ridiculous thing to even attempt, but it is the very thing that makes it exciting, because we are quite alone in that I think, that it is our main objective.

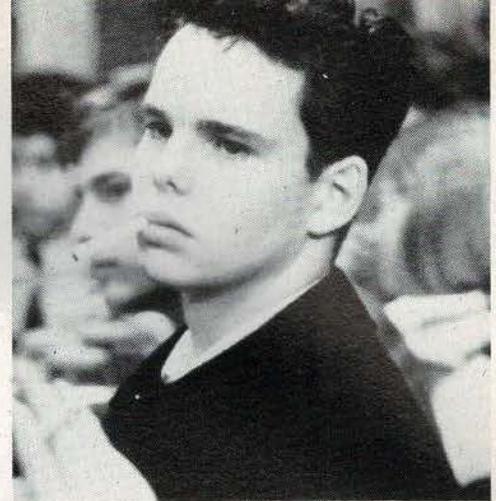
"To varying degrees, other bands make sensations out of other things; their dress sense, their naughty videos or their allegiances to political parties and stuff. That is where they want to cause a sensation, or where they **need** to cause a sensation, because their work lacks it.

"We're just trying to do it through our work and through our live performance. We're a pretty admirable bunch, really!"

E Y E D E A L



COMPILED BY
ELEANOR LEVY



HIGH NOON (Cert U 85 mins dir: Fred Zimmermann)

'High Noon' is a western that deals with those trusty old issues of love, courage and man's need to face up to deadly challenges to prove himself. And not an Indian in sight.

Gary Cooper is the ageing marshal of a dusty old town who faces one last gun fight against a gang of desperados in black hats. Risking the loss of his Quaker bride on their wedding day by confronting these men, he is the archetypal Hollywood hero — pre-dating Eastwood, Stallone et al and with more dignity in that solid jaw and those sad eyes than a thousand John Waynes.

Director Zimmermann builds up the tension relentlessly as the hour approaches for the final shoot-out. Their time is our time — what we see on screen is the whole 85 minutes leading up to High Noon itself.

What this film has more than anything is beautiful performances from Cooper, who won an Oscar for his troubles, Lloyd Bridges, looking remarkably like his son Jeff who's currently to be seen in the over rated 'Jagged Edge', and Grace Kelly who brings a touch of pure, icy sophistication to her heroine as she fights to choose between her strong religious beliefs and consequent abhorrence of all violence, and the man she loves.

Add a spine tingling classic soundtrack and you have one of Hollywood's finest moments. TV doesn't do it justice. Everyone should see it at least twice, and this timely theatrical re-release is the perfect opportunity.

Eleanor Levy

● HIGH DRAMA and high passion for Gary Cooper and Grace Kelly in 'High Noon'



VIDEO ROUND-UP

You've thrilled to the video on 'Top Of The Pops', now you can have slinky **Diana Ross** gyrating in that becoming Sixties fashion of hers in your very own home. 'Chain Reaction' is just one of the tracks on '**Visions Of Diana Ross**' (PMI), a greatest hits (and misses) compilation from the skinniest woman in the world. Also for your amusement come 'Why Do Fools Fall In Love', 'Eaten Alive' and three others including the highly erotic (ho, ho) 'Muscles'. Fun... Also from PMI is '**John Lennon: Live In New York City**', a record of the only major US concert the great man did in the time between the **Beatles** split and his death in 1980. Filmed in 1972, it features many of Lennon's most cherishable tracks including 'Power To The People', 'Mother', 'Come Together' and 'Imagine'. Some dodgy flat notes and hippy philosophising, but bags of interest value all the same... Yet more music compilations — '**The Hits 4 Video Selection**' (RCA Columbia Video UK) has few highs (**Blow Monkeys** and those gorgeous **Wham!** boys) and plenty of lows (**the Bangles**, **Clannad** and **Bono, Latin Quarter, Thompson Twins**zzzzz...), while '**Video Hits II**' (the Video Collection) has the even more exciting **Nik Kershaw, Mai Tai** 'sex on two legs' **Ocean**. It does have **Bryan Ferry**, and **Depeche Mode** performing 'Stripped', though, (or 'Strope'd' as the press release put it) and at a special low price it's as interesting as such things will ever be... Best film on offer at this time is '**Catholic**

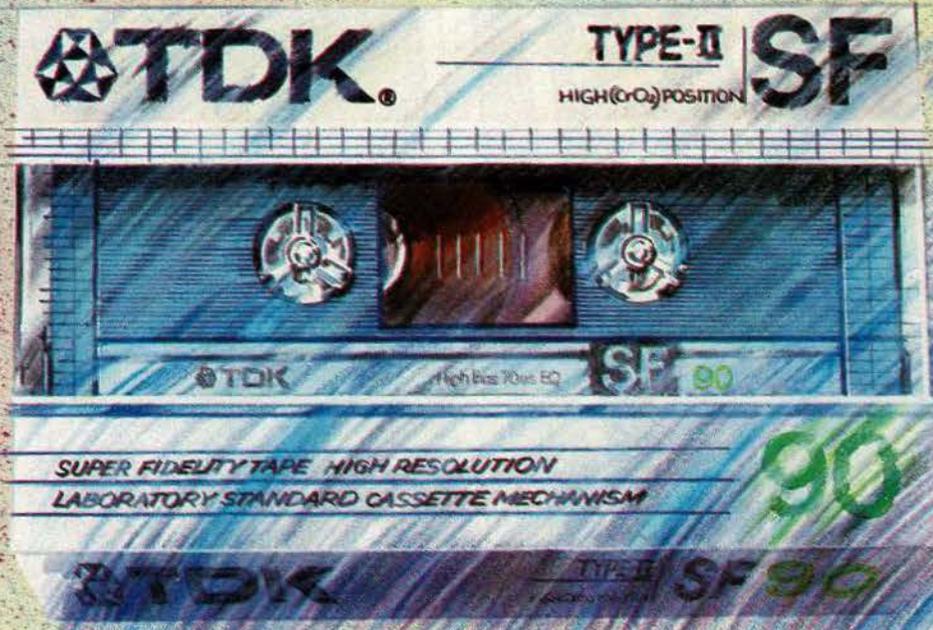
● '**CATHOLIC BOYS**': smoulder while you smoke, says the younger Mr Dillon (I didn't choose this picture — honest — EL)

Boys' (Thorn EMI). Starring **Andrew McCarthy** (from '**St Elmo's Fire**') and **Kevin Dillon**, **Matt's** look-a-like (and sound-a-like) younger brother, it's a fast and very funny tale of five friends caught up in a Catholic school run by smiling monk **Donald Sutherland**... 'If you're looking for a perfect body... here's **Jamie Lee Curtis**', runs the blurb. And '**Perfect**' (RCA Columbia Video UK) is the name of this lightweight film with muscles everywhere apart from the storyline. Jamie Lee stars with **John Travolta** in a tale of love, deceit and public corruption among the long-limbed occupants of a Californian health club... Talking of muscles, **Brigitte Nielsen** has plenty on show in '**Red Sonja**' (Thorn EMI). So does **Arnold Schwarzenegger**, who co-stars in this revenge tale that packs in magical talismans, lots of murders and some of the best ham acting around... Which is something that could never be said of **Doctor Who**. The BBC are continuing to release some old episodes of the show and this month it's **Tom Baker's** turn to take on the good doctor's persona, ably aided by **Louise Jameson** as **Leela** in '**The Robots Of Death**' (BBC Video)... For people with a similar taste for low budget TV sci-fi, the second cassette of **Blakes 7** appears at the same time. '**Duel**' (BBC Video), follows the previously released '**The Beginning**' and is really fab.

● THOSE CATHOLIC boys celebrating the approach of the number seven Pope-mobile



CHROME PERFORMANCE



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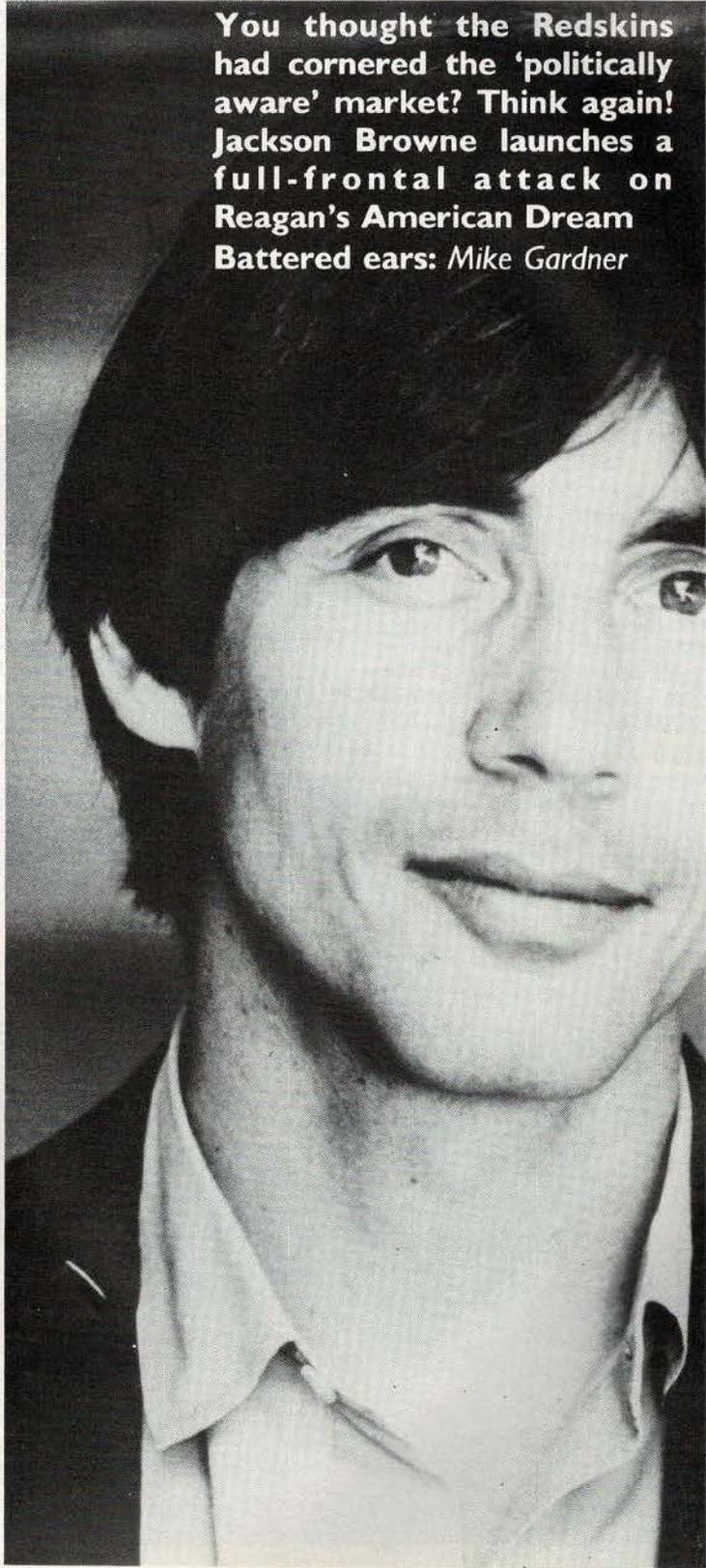
FAITH brothers

**whistling
in the
dark**



THE MOST

You thought the Redskins had cornered the 'politically aware' market? Think again! Jackson Browne launches a full-frontal attack on Reagan's American Dream
Battered ears: *Mike Gardner*



INTENSE MAN IN ROCK

American singer Jackson Browne has taken on Sylvester Stallone's musclebound hero John Rambo in a fight to the death. He's hoping to prove that the pen is mightier than the ArmaLite rifle and rocket launcher in the battle for the hearts and minds of young America.

His album, 'Lives In The Balance', and single, 'For America', form the most outspoken musical condemnation so far of his country's domestic and foreign policy, continuing a series of albums from established major American artists like Springsteen, Don Henley and John Cougar Mellencamp that have re-opened political debate in popular music Stateside.

While the ethics and comic book heroism of Stallone's mythical figure and one man army have been embraced by the American government and people, Browne's album counts the moral and social cost of his country's current course. He focuses on the recent military adventures of the US in Central America and the Middle East, and the domestic victims of those forays — the old, the sick, the farmers and the outcast veterans of Vietnam.

"There's a real struggle going on: a real attempt to gain something we lost in Vietnam. Our valour and honour was besmirched, and we lost the sense that we are on the side of right and that we can win. Now you have a lot of people who want to re-win the Vietnam war and come away victorious — it's a national delusion.

"'Rambo' portrayed it as 'we could have won but were kept from winning — Congress didn't really let us have a chance'. The idea is that it's the same sort of people in Congress now who are trying to keep us from winning in Central America, where we can win.

"Win?" he sneers on the word. "It's not a sporting event. There're people under those bombs and people's lives in the balance when we discuss aid to the Contras in El Salvador. To have Reagan discuss it as a geo-political chess game is a very cold way of approaching something that really means whether or not you give money to an army that has no chance of winning but really attacks civilians. Putting pressure on the Sandinistas means killing people — farmers and little children — it's well documented by human rights organisations.

"The Contras believe they are in a holy war and they're stamping out the Communist sea. America is being told this by generals who are the former heads of the national guard of one of the most brutal dictatorships in the history of Latin America; one installed and maintained by America.

"It's being put to the American people that we're 'facing off' against the Communists again — and this time we won't lose. That appeals to people on a very basic level. Americans are very

attached to their self-image of somebody who protects their homeland and the rest of the world from threats of evil or conspiracy."

After years of popular white rock music neglecting 'real issues', Browne has noted the trend towards a more overt political commentary in American pop — no surprise in England where such sentiments are two a penny, but in America it could be commercial and social suicide.

"Political things are taken with a large amount of distrust and apprehension, especially if you mix politics and entertainment. Americans try and separate the political from their real lives. The whole electoral system is designed so you hire somebody to do the job of working those things out and thinking about it for you.

"But there is a trend in American music to take a look at America and take stock of what's happening in social areas. Things are getting very critical in the United States.

"There's a lot of benefits to promote awareness of Vietnam veterans' rights and health care. There's a general atmosphere of family farms decaying and a lot of homelessness.

"A lot of government programmes have been cut since 1980, some having to do with taking care of the marginally sane. So the streets are full of crazy people who really should be in a hospital or at least have access to some sort of programme or medicines. We have a lot of old people who had a productive life, but are now on a park bench someplace. That's part of the American reality but it's not part of the American dream; work hard, be a contributing member of society, serve your country — and end up with nothing."

It seems a strange thing to hear from a man whose song 'Take It Easy' — a huge success for the Eagles — is generally perceived as an anthem for the smug, laidback affluence of California, mecca of the American Dream.

"It's absolutely wrong. California has every kind of weather and environment. It's got incredible slums as well as affluent neighbourhoods. But maybe all the world sees is the one thing we export which is that Hollywood garbage about sunshine and limousines.

"'Take It Easy' is about looking for something in a hurry and telling yourself to 'cool out', find a place to made a stand and relax. It's not a manifesto advocating that you relax for the rest of your life and lay out in the sun. People are always condensing all that stuff about California into one thing."

But he concedes that the modern American troubador hasn't helped much in the past to combat the American malaise; himself included.

"I think the British think of me as being

very introspective and very self-absorbed. And it's certainly been true that my work has been like that, but it would be. Everything does get internalised but 'Lives In The Balance' is directed outward. But there's no reason why people should pick up my albums to see if I've changed. Even I think of artists in terms of what they did six, eight or 10 years ago, but things change."

Browne puts his current political activity down to his background of living in a Mexican quarter of Los Angeles as a child. His father encouraged his children to march in the great civil rights demonstrations of the Sixties and the later demonstrations against the bombing of North Vietnam.

"It was through this that I got a tremendous distrust of politicians." It was made worse when he leafleted on behalf of President Johnson, who stood on the platform of no bombing, only to turn around and plaster the area after winning the election. Browne's mother was arrested in the ensuing demonstrations. After his career took off in the early

Seventies, he appeared at many benefits, mainly for ecology and in particular the 'No Nukes' alliance of top stars like Bruce Springsteen. He even got arrested for blocking a road outside an unsafe nuclear reactor.

"I don't do much for 'No Nukes' now because once you've illuminated the issues and people know how dangerous it is, the only problem that remains is how to phase out the technology. There are no new reactors being built in America and people are against nuclear power — it's not a big issue any more.

"The issue is whether the government will turn a deaf ear to what people want, and that leads onto Central America. We have a problem with our role in the world. We are very attached to the idea that we invented democracy and freedom and we can dispense it.

"But we don't believe in self-determination and the right of people to decide for themselves about their own destiny or respect that right. It's a fight over the dissemination of ideas in America and asking questions about that role. If I can do it in a song and get away with it, then that's what I'll do."

• TIM • FINN •

• NO THUNDER • NO FIRE • NO RAIN •
A NEW SINGLE
SEVEN INCH VS849 AND TWELVE INCH VS849-12

NEWS

DIGEST

edited by
robin smith

● **Fine Young Cannibals** will be playing another date at the London Kentish Town Town And Country Club on Thursday, April 17. Their concert there on the Wednesday night has sold out.

● **Win** follow up the excellent 'You've Got The Power' with 'Shampoo Tears' out on Friday, April 25. The flip side is 'Empty Holsters' and the 12 inch contains a cover of the classic T Rex song 'The Slider'.

● **Forty heavy metal** stars have banded together to fight famine in Africa and aid agriculture in the USA. Under the name of Hear 'N' Aid, they'll be releasing their single 'Stars' on Friday, April 11. Among the stars featured are Ronnie James Dio, Ted Nugent and Rob Halford of Judas Priest.

POGUES' SINGER HIT BY CAR

■ **Shane MacGowan** of the Pogues was seriously injured in a road accident last week. After leaving a restaurant with film director Alex Cox, Shane was hit by a cab. He was rushed to hospital with a fractured arm, torn ligaments in his leg and cuts to his face.

Following an operation, Shane has an arm and a leg in plaster. He is expected to stay in hospital for at least a week and the Pogues' first tour of France, where all the shows sold out several weeks ago, has been cancelled.

The Pogues recently finished several songs for Alex Cox's 'Love Kills' film, which tells the story of Sid Vicious.

● **Icehouse** are back in action, and they'll be releasing the single 'No Promises' on Monday, April 7.

● **Billy Ocean** follows up 'When The Going Get Tough' with 'There'll Be Sad Songs (To Make You Cry)' this week. The 12 inch features two extra tracks, 'The Long And Winding Road' and 'Suddenly'. Billy will be announcing a British tour soon.

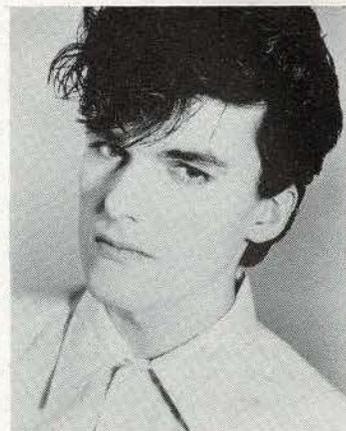
● **Jean-Michel Jarre** releases his eighth album 'Rendez-vous' on Friday, April 4. A single 'Fourth Rendez-vous' will be released a week later.



● **The Escape Club** play the London Marquee on Monday, April 14. Their album 'Whitefields' will be out at the end of the month.

■ **The Blow Monkeys** release their second album 'Animal Magic' on Monday, April 7, and the follow up to their hit single 'Digging Your Scene', 'Wicked Ways', will be out on April 21.

To coincide with these releases, the Monkeys will be touring. Catch 'em at Aylesbury Friars April 18, Folkestone Leas Cliff Hall 19, Nottingham Rock City 21, Leicester Polytechnic 22, Leeds University 23, Manchester Hacienda 24, Dundee University 25, Glasgow University of Strathclyde 26, London Town And Country Club 28, Birmingham Portland 29, Bristol Bierkeller May 1, Cardiff University 2, Warwick University 3, Norwich UEA 4.



● **Talk Talk** begin a tour this month. They'll be playing Norwich University Of East Anglia Monday, April 28, Nottingham Royal Centre 29, Leeds University 30, Edinburgh Playhouse May 2, Newcastle City Hall 3, Manchester Apollo 4, Birmingham Odeon 6, Hammersmith Odeon 7.

● **Laurie Anderson** has released her album 'Home Of The Brave' recorded live at her Union City, New Jersey concert last summer. She will also be playing London Hammersmith Odeon on May 24, 25 and 26.

The Secret Value
of Daydreaming

Julian
Lennon

New album produced by Phil Spector

Debut UK Tour

CASMC 1171 CAS 1171 May 12 Royal Albert Hall · May 14 Birmingham Odeon · May 16/17 Dublin Stadium · May 19 Edinburgh Playhouse · May 20 Manchester Apollo ·



● **The Cocteau Twins** fourth LP 'Victorialand' will be released on Friday, April 4. All instruments on the nine tracks are played by Robin Guthrie, with saxophone and tabla contributions from Richard Thomas of Dif Juz.

● **Madonna** releases her single 'Live To Tell' on Monday, April 14. Taken from her forthcoming album, the song is also featured in her husband Sean Penn's latest film project 'At Close Range'.

Madonna produced 'Live To Tell' with Pat Leonard.

● **George Clinton** releases his single 'Do Fries Go With That Shake' on Monday, April 7. It's taken from his album 'R&B Skeletons (In The Closet)'. George has recently teamed up again with Thomas Dolby to write the music for the forthcoming George Lucas film 'Howard The Duck'.

● **Morris Day**, the Minneapolis funkster, releases his single 'The Color Of Success' on Monday, April 28. Morris has just been offered a contract for three films, following his performance in 'Purple Rain'.

● **Kid Creole And The Coco-nuts** release their single 'Caroline Was A Drop-Out' on Monday, April 7. Taken from last summer's album 'In Praise Of Older Women And Other Crimes' the song was written and produced by August Darnell. The flip side is another album track, 'You Can't Keep A Good Man Down'.



FLOY JOY ON FRIDAY

■ **Floy Joy**, who release their single 'Friday Night' this week, have lined up a tour. They'll be playing Leicester Polytechnic Friday, April 18, Sheffield Leadmill 19, Manchester Boardwalk 20, Buckinghamshire College Of Further Education 22, Newcastle Polytechnic 25, London Raw Club 26, London Ronnie Scotts 27, Leeds Coconut Club 29, Liverpool University 30, Kent Wye College May 1.

The flip side of the single features a special 'Joyce Davenport Mix' of 'Friday Night'. Joyce Davenport is the gorgeous lady lawyer in 'Hill Street Blues'.

WEMBLEY HOSTS HIP HOP SHOWS

● A massive hip hop festival will be held at Wembley Arena on Saturday, July 19. Star rappers, MCs, quick mixers and break DJs will be showing themselves off.

There will be two shows on the day, one beginning at 12 midday and the other starting at 6pm. Tickets for either show are £4.50, £7.50 and £9.50, or if you want to see both they are £8, £12 and £15. They are available by post from StreetSounds/Streetwave Fresh '86, 1 Haven Green, London W5. Cheques or postal orders should be made payable to StreetSounds Fresh '86 and don't forget to enclose a sae.

For up to the minute information on UK Fresh '86, you can call the hotline on 01-998 2939 or 01-400 8303.

COMPETITION WINNERS

Live Wire winners — first prize (Sony compact disc players): S Branchflower, St Albans, Herts; Brian Powell, Romford Essex. Second prize (British Telecom curlew cordless telephones): N Drury, Chiswick, London W4; M Marriott, Aylesbury, Bucks. Third prize (Aiwa FM/AM radio headsets): Geoff Riddick, Warrington, Cheshire; F Fletcher, Shirecliffe, Sheffield; Keith Mawson, Slough, Berks; M Lester, Chiswick, London W4; G Trembath, Kippax, Leeds.

WHITNEY HOUSTON

... is simply stunning

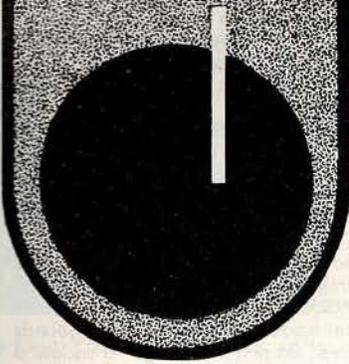


the new single is...

GREATEST LOVE OF ALL

7" & 3-track 12"
Now Available
Re-mixed from the album
"Whitney Houston"

ARISTA



CULTURE CLUB 'From Luxury To Heartache' (Virgin C2380)

The Boy has a new Mireille Mathieu haircut, a conscience and an album that, on first hearing, is soothing in the extreme. But the aural candy blandly soon ceases to ease pain, even if Arif Mardin has used his finest emery board to file Culture Club's rough edges down to an immaculately smooth finish.

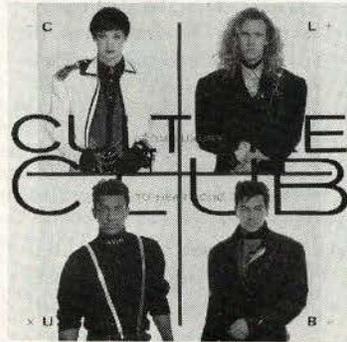
It's easy to be unkind about CC, and most of the **rm** office wasted no time in being extremely so, but you can't deny that they've pulled out all the stops in the quality dept. Arif's taken them in hand and put a spark into some decidedly ordinary songs.

'Move Away' is OK, but would've suited Madonna far better; 'I Pray' is spunky funk, with the marvy Jocelyn Brown on backing vocals, but then

'Work On Me Baby' and 'Gusto Blusto' do nothing to discourage my ever increasing feeling that Culture Club can be intrinsically irritating.

'Heaven's Children' is a smoother ride, but George's voice sounds speeded up. Side Two, and you have the distinctive Mardinesque boom-thwack sound on 'God Thank You Woman', sub gospel in 'Reasons', welcome quirks on 'Too Bad', quasi country and western on 'Come Clean', and trademark Mardin funk again on 'Sexuality'.

So there you have it. Lyrically, George seems to be questioning his success (lots of references to heartache and emptiness), but it's a bit difficult for him to sound emotive when his voice gets so squeaky it sounds like a caricature. In fact, parts of 'Luxury' would make a fine soundtrack to a



Culture Club cartoon series, sounding as it does like the worst excesses of the Jackson Five.

It really isn't that bad, but I would like to have been moved a little more. I wish they'd hit back with simple, bold, emotional songs, but now they're so produced that each LP should come with a free compact disc player. Some **real** heartache might've provided more originality. ■■■■

Betty Page

**JERMAINE JACKSON 'Precious Moments' (Arista 207 087)
JANET JACKSON 'Control' (A&M AMA 5106)**

It's spring and the Jackson family have public spiritedly attempted to mop up the world's oil glut by swamping us with vinyl. These are the first to appear, and we can expect more from big sister Rebbie, medium sister LaToya and, of course, Michael.

Jermaine — the original sex symbol and lead singer of the family — has been ploughing a neat pop/soul furrow with consistency and dogged determination to remain the most individualistic of the family. Using a fair selection of Los Angeles' top musicians and famous names like Whitney Houston and Stevie Wonder, he's crafted yet another seamless album.

What the set lacks in character is made up for with melody and every trick of dynamics in the book from the cute 'I Think It's Love' to the straight

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

balladry of 'If You Say My Eyes Are Beautiful' (with Ms Houston). While it's never startling, it's always listenable and you at least feel he's trying hard.

Janet is the real surprise of the pair. Gone is the worthless pop of her last two albums. Teamed up with steaming hot production duo Jimmy Jam and Terry Lewis, she's headed straight for the dancefloor and there's not a 'Fame' leotard in sight.

The hard dance tracks, 'Nasty', the single 'What Have You Done For Me Lately', the title track and 'When I Think Of You' are complemented by the pop of 'He Doesn't Know I'm Alive' and the best ballads Jam and Lewis have worked on outside of Alexander O'Neal in 'Funny How Time Flies (When You're Having Fun)' and 'Let's Wait A While'. After this, Janet is the Jackson they'll have to catch.

Jermaine ■■■■ 1/2 Janet ■■■■ 1/2

Mike Gardner

JOE JACKSON 'Big World' (A&M JWA 3)

May the heavens preserve us from singer-songwriters stuck in the late Seventies. Three sides of Joe Jackson masquerading as the bitter expatriate, pouring out bucketful after bucketful of scathing comment, is my idea of a Chinese water torture.

Back in 1978, when Mr J made his debut, I was in there with the rest of them, applauding his abilities. But now, nearly eight years on, that whining,

SUZANNE VEGA

THE SINGLE

marlene

on the wall

b/w
SMALL BLUE THING (LIVE)

OUT NOW
ON 7" AND SPECIAL
4-TRACK 10" E.P.

10" CONTAINS "NEIGHBORHOOD GIRLS" (STUDIO VERSION)*
PLUS "SMALL BLUE THING" AND "STRAIGHT LINES" (LIVE VERSIONS)

*TAKEN FROM THE DEBUT ALBUM "SUZANNE VEGA"



half-choked voice of his makes my ears curl up in horror.

What was witty and original then is downright tedious now. 'Tonight And Forever' for instance, could have been a left-over from the 'Look Sharp' sessions, while 'It's A Big World' sounds so Randy Newmanish that I had to restrain myself from wrenching the damn thing off the turntable.

The anti-British tone reaches its zenith on 'Forty Years', and Joe leaves us in no doubt that he is monstrously disillusioned with the mother country. (Well, we don't buy his records any more, do we?) I severely question the intent behind all his ingratiating pro-Americanisms.

However, there is one song which is the saving grace amongst this welter of Yankee sycophancy. 'We Can't Live Together' is a genuinely heart-rending ballad, the like of which he always shone at. Sad really, to see someone take themselves so damned seriously. Musos, schmusos. ■■

Nancy Culp

VARIOUS ARTISTS

'Streetsounds 16' (Streetsounds STSND 16)

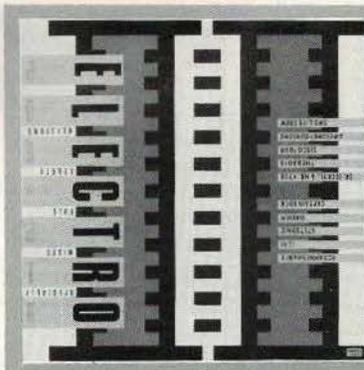
VARIOUS ARTISTS

'Streetsounds Hip Hop Electro 11' (Streetsounds ELCST 11)

QUINCY JONES, THE ISLEY BROTHERS, ISLEY JASPER ISLEY

'The Artists Volume 4' (Streetsounds ARTIS 4)

It's possible to blink and see Streetsounds albums flying through the air, if you've had a few drinks. This week sees three more — three more



vivid covers, three more variations on the selling of the American soul.

'Streetsounds 16' is the least interesting of the bunch. Now that every region has its own Tony Blackburn, every city its own cruising pirate station, everyone knows about the poppier end of soul. '16' covers the waterfront pretty competently, standouts being Kurtis Blow's 'If I Ruled The World' and Viola Wills' 'Dare To Dream'.

'Electro 11' is a different kettle of swish. Quite simply, the Streetsounds Electro series is the only cheap way of keeping abreast of the US hip hop scene. The current missive contains at least two tracks that have only been available on import for a couple of weeks and with import 12 inches costing nearly the same as this 10 track feast, that's got to be good value.

And then... there isn't really any ground breaking stuff here. The Awesome Foursome's 'Monster Beat' is

neat enough, 'Just Say Stet' by Stetsonic is vibrant, but only 'Success Is The Word' by 12:41 has enough variety to distance itself from some of its more bludgeoning pals. A word of caution — 'Girls — Part 2' by the B Boys is not only typical sexist banter rap, it is extremely rude.

Nothing too rude on the third Streetsounds offering this week. The Artists Volume 4, like volumes 1, 2 and 3 before, is just very good. It's difficult to be comprehensive on a mere 12 track disc, tracks like 'Stuff Like That', 'Ai No Corrida', 'Harvest For The World', 'Between The Sheets', 'Summer Breeze' and 'Caravan Of Love' do manage to encapsulate the truly awesome range of talent on display here. Soul from an altogether cooler box. ■■■■ and ■■■■½ and ■■■■½

Jim Reid

WIRE TRAIN 'Between Two Words' (CBS 26670)

San Franciscan Kevin Hunter started Wire Train as a design project at college, and if he was still getting marked on it, he'd be getting good grades. Bono of U2 made Wire Train's debut set 'In A Chamber' his personal favourite of 1984 and 'Between Two Words' sees the band growing steadily with their literate and atmospheric guitar rock.

Though the band can take nods of acknowledgement to bands like REM, U2, Byrds and Television, they've created a sparkling brand of American rock with light flavourings of its British

counterpart. At their best, a song like 'Skills Of Summer' moves with the grace and power of Carl Lewis; with economy, poetry and fizzy entertainment.

They possess the deftness of touch to re-interpret Dylan's 'God On Our Side' with enough surprise and tension to make it their own, and songs like 'I Will', 'When She Was A Girl' and 'Love, Love' highlight the potentially excellent partnership between Hunter and recently departed guitarist Kurt Herr. ■■■■½

Mike Gardner

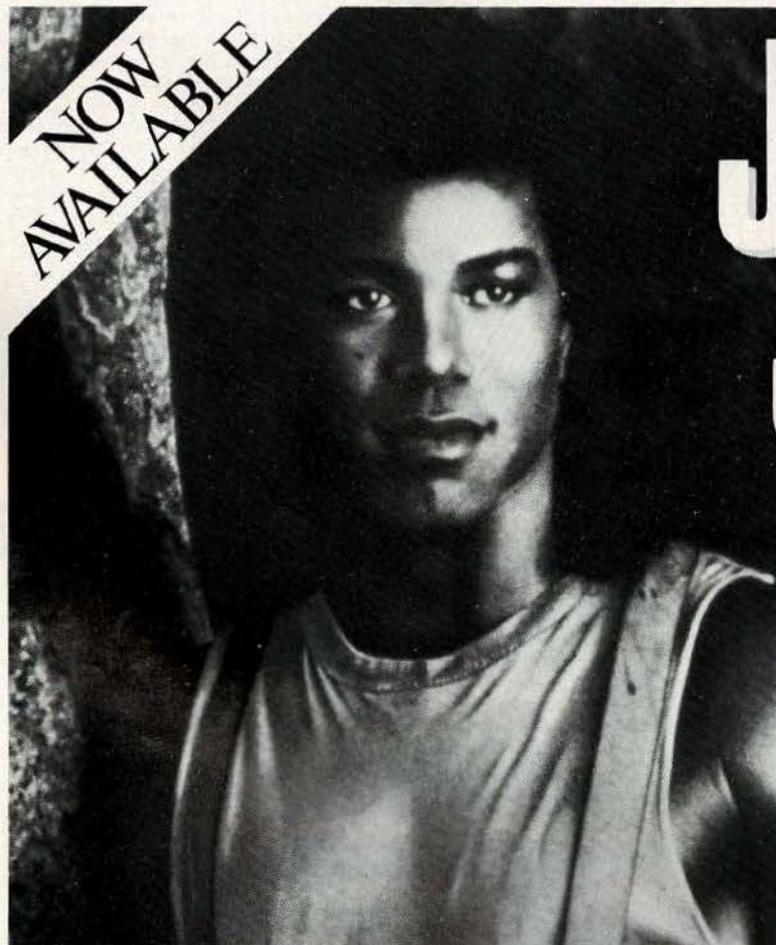
VARIOUS ARTISTS 'Masters Of Metal' (Powersaw NE 1295)

Fourteen slices of mean mutha mayhem — or so they'd have you believe. On paper, the line up — which includes Iron Maiden, Scorpions, Motorhead and Black Sabbath — and a timespan that takes in tracks from 1976 to the present day and a brief to rock, is an exciting prospect. But the result is a motley crew of misfits. On the plus side, there're old favourites like Lemmy's 'Ace Of Spades', the excellent Scorpions power their way through 'No One Like You' and Dio liven up proceedings with the energy burst of 'Stand Up And Shout'.

On the negative side there's the off-form Saxon and Gary Moore's skeleton in the closet 'Back On The Streets' from 1978; Whitesnake's 'Fool For Your Loving' hasn't stood the test of time, and Judas Priest's 'Deceiver' is plain laughable. ■■

Mike Gardner

NOW AVAILABLE



Jermaine Jackson

i think it's love

12" MEGA-MIX Including
 "our love story," "voices in the dark," "i hear heartbeat" and "do you remember me?"

5 tracks mega-mixed by Alan "The Judge" Coulthard.

Re-mixed from the album "Precious Moments"

ARIST 22655

ARISTA

SMALLTOWN BOYS

I was cured of two things up in Leamington Spa. One was a huge hangover from the night before, and the other was a huge misconception about Balaam And The Angel.

I had always thought that the Morris brothers were condemned until eternity to play the three weird witches of the indie underworld.

For two years their pop cauldron had bubbled over with all things B-eautiful. Eye of Bolan, Buzzcocks' tongue and Banshees' wing were stirred into a dark broth, and served up as three powerful singles on their own Chapter 22 label.

This year, however, we find Balaam on Virgin Records, and a new single, 'She Knows' is upon us. Downstairs in their regular Leamington Spa studio the debut Balaam LP, complete with marimbas, cellos and trombones, is almost finished. Set for spring release, it's a surprisingly bright kaleidoscope of pop.

Balaam may still look like three witches, but upstairs in the kitchen they're talking like three wise men. Or at least, Jim and Mark are. Des never gets a word in.

Jim (guitar): "To be perfectly honest, ever since we started we've insisted that we're not the type of band that everyone keeps telling us we are. A lot of it's down to people looking at the image and trying to fit the music into what they think our image is, rather than taking the music as a starting point."

Mark (bass): "We've never said that we are the indie band who are never going to sign to a major label, and don't want to get a top 40 single and all the rest of it. Most bands that do say that are talking

a pile of shit."

'Entertainers with credibility' is how the band see themselves. They have no overt political stance. They are not aligned with any other bands. They have no fashion interest.

The problem is that, since they refuse to define themselves, journalists keep trying to do it for them. Balaam have been compared to everybody and lumped in with every movement. For three brothers, who formed the band specifically to do something different, all this is more than a little irritating.

Jim: "The range of bands we've been compared to is ridiculous. It starts off somewhere like Steppenwolf and ends up at the other end with the Sex Pistols."

Mark: "We've got too many influences. I can't see how a band can go through life and just listen to one strain of music, then form a band that plays one strain of music and say, 'This represents my life'. They must have really boring lives!"

Jim, Des and Mark were all raised in Cannock, Staffordshire, which is hardly the centre of crazy living itself.

Anyone brought up in the sleepy smalltown atmosphere of never ending Sunday afternoons will at some time have felt a strong urge to leave. The Morris brothers' decision to stay in and around Cannock therefore seems to be a little odd.

Mark puts it into perspective: "In that small town there are so many different feelings, things you go through. Growing up and losing all your mates, just simple things, and there are so many different ways of describing that in words and in

music. That's what we do in our songs."

Jim: "Cannock is a constant source of inspiration because you're in a situation where, if you're open minded, liberal minded, whatever it is, then you're in a minority."

"In a small town, people all reinforce the same stereotypes without even thinking about it. It's the same anywhere, so it's unfair to point the finger at Cannock."

Without Cannock,

Balaam And The Angel wouldn't be quite the same. Although they've talked about it too much, it's the confrontation with smalltown smugness which fuels their songs, and at the same time keeps their feet on the ground.

Mark: "For five years I did an apprenticeship with five other lads. Now they actually started off with ambition. They wanted to do things in life. But by the time they had been around a few girls and clubs, and they had got their cars, they were starting to get bored. The next step was marriage."

"I had to get out of it because I was beginning to see sense in it."

Jim: "If you opt for that way of life then that's fine, but there are so many people who don't even think about it."

"That's almost the crux of what we set out to do, what the lyrics mean. The most straightforward way that's come out is on the 'Love Me' 12 inch. There's a song called 'Thought Behind It All' which was the most direct way of putting across that argument. There are other aspects to them, but a lot of the lyrics boil down to that idea of 'it doesn't matter what you do, as long as you make a choice about it.'"

It was Jim's choice to give up his job as a music teacher, and Des's and Mark's to retire gracefully from jobs as a gas fitter and a fork-lift truck mechanic. What they didn't choose, however, was the process of trial by haircut that their entry into the pop parade would provoke.

Jim: "It's really difficult to come to terms with the idea that because you look a certain way, people expect you to act or talk or write music in a certain style."

Mark: "I just want my hair long because I want it long. I don't do it to sell records. If I wanted to sell records..."

Jim: "It would do us more good if we cut our hair and cleaned up a bit."

"We're not associated with anyone, and never have been. Everyone else can go on with their business, and we'll do what we do. It's a bit like Depeche Mode, or someone like that. Depeche Mode exist, they're there, they write singles, they're a big indie band, they're in the charts but you don't align them with anyone else. They just write good pop songs and you always get the impression that at heart they're just normal blokes anyway. That's how I view us."

Of course, they're not 'just normal blokes anyway', or Balaam wouldn't be sitting in a Leamington Spa studio, wrestling with the niceties of pop fashion. What they do have, however, is a healthy contempt for heavy-handed

commercialism.

Mark: "Who was that band I saw the other night? They had a really contrived image. It was Drum Theatre... I was absolutely disgusted. How are people supposed to swallow that?"

As Mark points out, 10 years after punk, exploiting your image has just become an embarrassing bore.

Mark: "People like Boy George finished off the whole point of looking outrageous. Outrageous things don't really shock people any more. They're more shocked by something like long hair now, especially when you're in a cafe and you dunk your hair in the beans."

So that's how he gets that tousled look? "We rarely even put a small picture of ourselves on our sleeves. Maybe with the next single we could do it. Sort of 'Hi, girls!'"

Des (getting a word in at last): "That would put Midge Ure out of business."

Mark: "No, to be a pin-up you've got to have a receding hair line, like Howard Jones or Midge. Either that, or you have to be under five foot-tall, like Nik Kershaw."

Jim: "The best one's Phil Collins."

Des: "It's like a balloon, his head."

Mark: "Sorry, Phil."

Jim: "We love you, really."

At this point the band's manager, Craig, points out that Phil-the-balloon shares their record label, and they might bump into him one day. Mark decides to change tack.

Mark: "Looks-wise, nothing matters now. People should stop thinking about it. You've just got to get down to the music."

And getting down to the music means just that. For all it matters to the Balaam boys, the Red Wedge could be a lump of Edam.

Mark: "The only thing we're selling is the music. That's all we've got to offer. We're not offering any revolution."

"I'm sick of having politics shoved down my throat, and I'm sick of bands using politics to promote their own ventures. When bands realise that they can't change the world, they can only ease the pain, the music scene will be a better place."

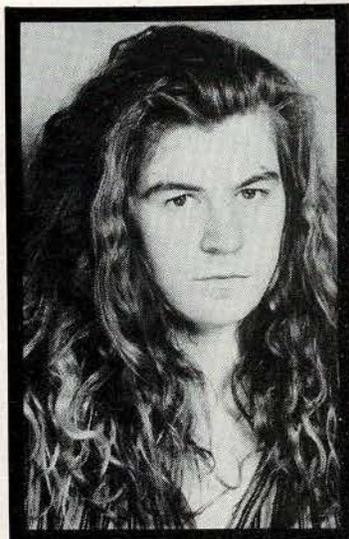
So what is this Balaam And The Angel creature? Of course it isn't a Goth and it isn't a hippy, nor, as someone suggested, is it an aspiring druid.

That night, in the pub, the answer comes. Mark is enthusiastically recounting selected tales from his rock and roll memories. As he recalls the time on the Cult tour, when the beer ran out at Glasgow Barrowlands, and Ian Astbury broke a finger trying to take on the audience, it clicks.

The Balaam brothers are musical purists. Nearly normal lads, yes. Smalltown insights, yes. But above all else, they have a passion for live music, pure music, which comes from being brought up on a high-fibre diet of saintly bands, from Magazine to the Sex Pistols.

Which simply means that their first album should be downright angelic.

'CANNOCK IS A CONSTANT SOURCE OF INSPIRATION' SAY BALAAM AND THE ANGEL OF THEIR MINUSCULE MANOR*. CAN THIS BE POSSIBLE? ANGEL WITH DIRTY PHRASES: ROGER MORTON. ANGEL EYES: JOE SHUTTER



* a never been north of Hendon production



● BALAAM (L-R) Jim, Mark, Des

THE BOLSHØI

BEGGARS © BANQUET

"If they ain't got you one way, they got you another"

A Way

A SINGLE

PRODUCED BY MICK GLOSSOP
FOR THE SMOOTHSIDE ORGANISATION

FINE YOUNG CANNIBALS

D I N N E R P A R T Y

This is a play in three parts, entitled the Fine Young Cannibals' Dinner Party. It bears some resemblance to the Mad Hatter's Tea Party, and involves the Alice character (me), being almost eaten alive in a posh Indian restaurant. The characters, apart from Alice, are as follows.

Roland Gift, I will call the Panther. He prowls around in a haughty, distant manner, indeed behaving as if he is God's gift to womankind. David Steele I will call the Squirrel, because he has a snubby nose and talks with a nasal Birmingham accent than can become very irritating. Andy Cox I will call the Owl, because he has such manic, staring eyes and just watches, without saying much.

The Fine Young Cannibals may well be the most laconic men in rock, and today are definitely the most miserable and deliberately defensive. In their defence, I must say that they have just spent all day doing photosessions, having been up since five in the morning, so probably the last thing they wanted to do was an interview. However, as we all know, the game must be played.

It might be useful to insert your tongue in your cheek before you read this. Oh, and by the way, FYC are being put through this terrifying ordeal in order to promote their new single. 'Funny How Love Is', which is actually rather good. On with the action.

THE PRE-PRANDIAL ACT

Alice: How was the American tour? I hear it was quite riotous.

Panther: No, not really, apart from one gig where someone let off some CS gas. Mostly they were really good gigs, it was a really good feeling. The reaction surprised me, and so did the people. A lot of them were trendy, which is a surprise because a lot of Americans don't know how to dress. Bjorn Borg came to our NY gig, and Talking Heads came to see us in LA. But I never want to get in that situation again of doing interviews all day and then playing, which we did.

A: Did you find yourself coming out with the same things all the time?

P: Yeah, cos they always ask the same questions. Like where did you get the name from. Which you're definitely not going to ask...

A: Do you find yourself having to justify your existence all the time?

P: Yeah, you do, don't you, which is silly, but you know what it's all about don't you, you learn very fast.

(Rest of band busy ordering yoghurt drinking cocktails. I duck in memory of the Matt Bianco Incident).

A: Being constantly on the road can't do wonders for your creativity.

P: No, what we'll have to do is take some time off and write, there's no point in rushing the next album, cos it'll just turn out shit. There's always pressure, but we won't bend to company pressure.

... or how to eat an expensive meal and be as miserable as sin. We introduce the Panther, the Squirrel and the Owl, and ask whether FYC ever considered a career as gravediggers. Your host: Betty Page Photographic evidence: Joe Shutter

If they start getting upset then we just stop answering the phone.

A: You really have grown up in public, though.

P: That's not such a bad thing.

A: Did you expect that?

P: I think everyone has an idea of how it's going to be, what it's about before they start. You know you're going to be busy, you know you're going to be looked at, that you're going to have to account for yourself at some stage in the game, so anyone who complains is an arsehole really. Basically, you know you've got to play the game. But I could quite gladly have stayed in bed today...

THE HORS D'OEUVRES

A: OK you two, you haven't said anything yet. You look rather dazed.

Owl: We've become recluses. P: Dave wants to be the Brian Wilson.

Squirrel: Only a thin one.

A: You must be pretty knackered.

S: I've been more knackered at various times in my life. I did a sponsored walk once when I was a kid. I can't really complain. It's not like working in a bank. Nobody makes you do it; it's our own choice.

A: You couldn't possibly have expected the '16 interviews in one day' syndrome when you first started.

S: Well, we could say no if we really wanted to, couldn't we? Maybe we should start doing that.

A: Why don't you enjoy doing interviews?

S: Don't know, it's always a bit of a funny situation, isn't it? A lot of them are very boring. It's the boringness rather than anything else. It's not so bad if you get one every two weeks, but when you get six in a day... But there's worse things in life than being bored... like losing a limb or something. We're not this bad in every interview we do.

P: We're only being bad cos it's you. S: Yeah, mainly.

A: Oh, thanks. S: We're only joking.

A: It's OK, I'm used to this laconic Birm-

ingham humour. Tell me what you thought of America, if you fancy.

S: What can I say about America...

A: Did it excite you? Did you meet any interesting people? Do you want to go back there?

S: I wouldn't mind going back to New York. But then again I wouldn't really care if the whole place fell into the sea. It was good seeing Jerry Lee Lewis playing in a club, that was great. I like Robert De Niro too.

P: I liked him in 'Raging Bull'. That's how I get when I'm drunk. That's why I've given up drinking.

A **(in attempt to instil life into dead bodies)**: I like the new single very much.

S: Have you heard the B-side? I really like it. It's my favourite thing we've done. It's just the three of us, not even a drummer. It's very unusual.

O: It's got 5/4 clapping on it. P: It's a new direction.

A: You're pretty contrary, aren't you?

S: Oh yeah. I don't really think I have anything to say that's interesting. Not today.

A: You can't be expected to fizz all the time.

P: It's like fat days and thin days. S: I don't have that many fat days.

A: Please, have a fat minute, just for me. Be a sport.

S: Well, the interview's going really well so far, isn't it? Got some good stuff here.

A: I wanted to get something new and interesting out of you.

S: I don't think anyone's said anything about us, whether good or bad, that has even any relevance, and it never does. You don't even get a slight impression of what we're like.

A: What do you feel is the most relevant thing then, that hasn't come out in an interview and should've done?

P: In our group? Clothes. S: Shoes.

A: You're being facetious.

P: I like getting my make-up put on.

S: We like thinking we're Michael Caine in 'Alfie'.

(Cue far too many in-jokes and obscure references to lines in the film. Alice hopes she'll wake up soon).

THE MAIN COURSE

A: You currently have this very wild image, you know, after the Matt Bianco Incident. Everyone thinks you're the wild men of rock.

S: And it's going to get worse. We are wild.

P: That was nothing. There's things that we've done that you've never heard about and never will.

A: Oh, pray tell. S: It's better that you don't know.

O: It'll involve legal proceedings, a lot of litigation.

A: Dare I ask what prompted such a spectacular attack?

P: Jennifer Rush. O: It was meant for her.

If we'd found the right target, people would've respected us for it. But that's the way life is, isn't it?

A: What have you got against Jennifer Rush?

O: Apart from the fact that she's a talentless, ugly cow?

A: You must bump into most bands on your travels.

S: We never even speak to any of them. All bands are objectionable, including us. I'd say hello to Prince if he came up, though, he came to our gig in LA, apparently.

A: What would you like to achieve next? Anonymity?

O: I think so yes, that would make me very happy, being a recluse.

S: I suppose the best thing would be if we could just release the records. Stick them out and see what happens.

A: Have you heard any music recently that you've actually liked?

S: The new Prince single. There doesn't seem to be much that's any good. What do you like?

A: A lot of different things. Eno, Prince, Go West, Sigue Sigue Sputnik...

S: Do you like Plastic Bertrand as well? You must if you like Sigue Sigue Sputnik. He's certainly more revolutionary.

A: I'm not saying it's revolutionary, but at least it's interesting.

S: Martin Degville used to make shirts for me in Birmingham. It's funny, I see all these new groups and they're all about five years older than me. I thought they had to be something really wild and it's just Euro. I thought some great noise would come out and overwhelm me. I wouldn't mind if it was really terrible, but it's not even that. Who else do you want slugged off? Go West? It's not really worth it. It must be hard being a journalist when all you've got to write about is crap.

A: It's down to what you consider is crap.

P: Sigue Sigue Sputnik.

A: Do you see it as your duty to maintain a low profile in the face of such media overkill?

S: I don't really care about the media, to be honest. I don't like having a picture with a huge spot on my face, but as long as there's no spots I don't really care. It's if you get one on the end of your nose, they look really stupid.

A: You'd rather things are judged on musical merit?

S: Don't really care what it's judged on. The very idea of writing about music is ridiculous anyway, if you think about it.

A: I have to make a living out of it.

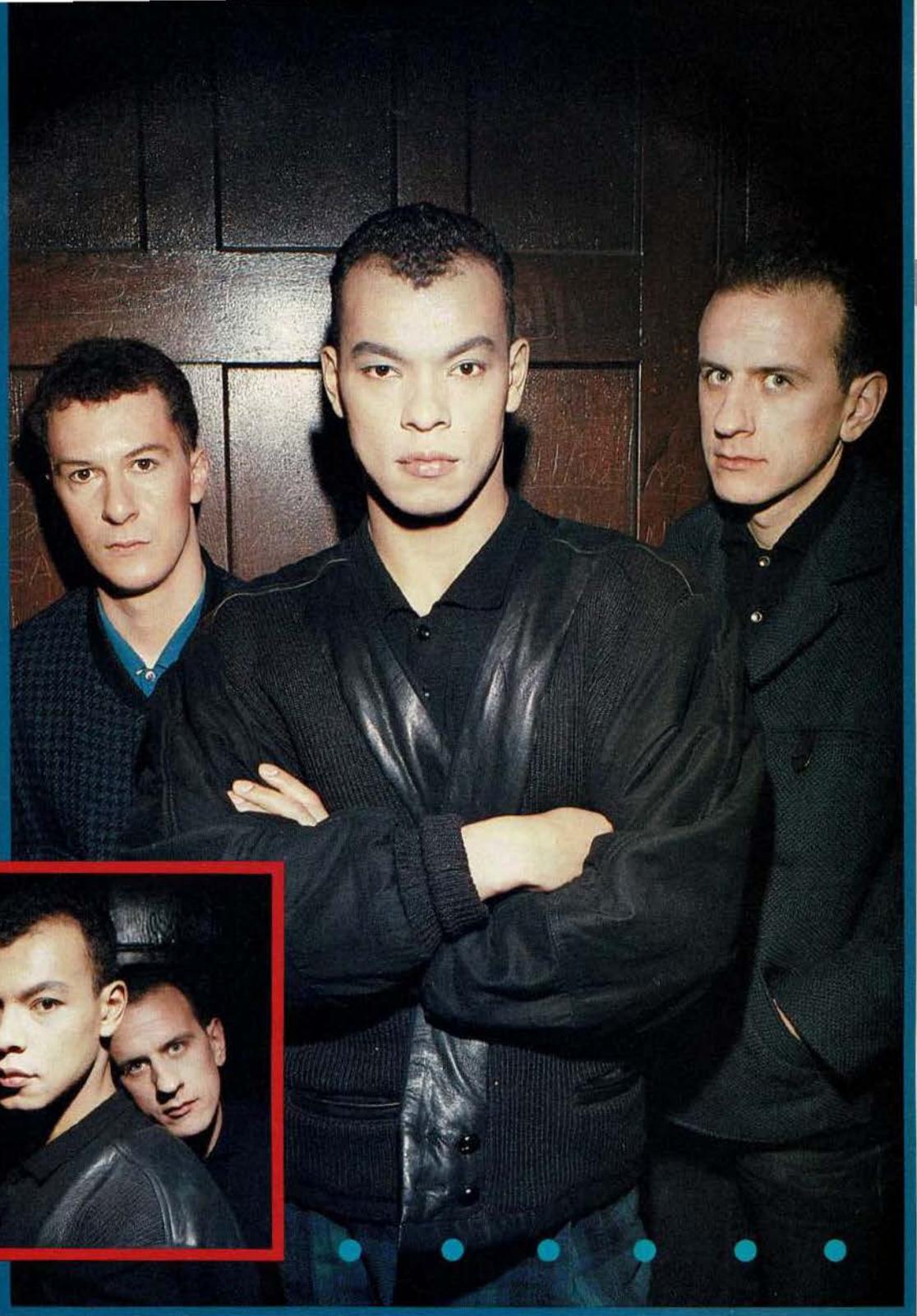
S: It's good that some people are, it keeps you off the streets.

A: Nice to know I'm completely redundant.

S: I don't mind, it's not like being a mercenary. I still think things like RM have a function, though.

A: Maybe you should cease talking and become enigmas.

S: It's free advertising, isn't it?
 A: You don't think positive press does a thing for you?
 S: It just doesn't. We didn't do one interview until we had a single in the charts. We bypassed the whole thing cos no-one wanted to write about us.
 A: Stop being negative and say what you do like.
 S: I like Jerry Lee Lewis, the 'Repo Man' soundtrack. I used to like The The, but they haven't done anything for about 10 years. I like Madonna, she has some good songs.
 O: I like pushbikes, watching old films. And I love eating lentils.
 A: Is that a meaningful experience for you?
 O: It can be very deep. I also like killing cats — not so much these days. Perhaps I shouldn't go into that.
 S: There was this great programme on in LA called 'Divorce Court' where they have divorces on TV, that's pretty good.
 A: People like to completely humiliate themselves on American TV.
 S: That's what we do really, that's what we're doing new. I find myself deeply humiliated.

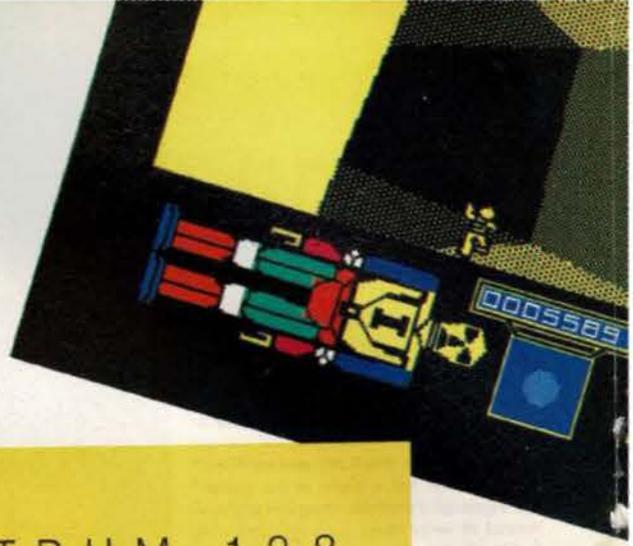


● THE PRINCIPAL characters: Squirrel (David Steele), Panther (Roland Gift), and Owl (Andy Cox).

A: By this interview?
 S: If we could get away with it I'd never do another ever again. You make a record and then spend a year making up all these reasons why you did this and that.
 O: And where you got the name from.
 A: I never asked that.
 S: You'd get a slap round the face if you did.
 A: I'm just trying to get to the real you.
 S: You won't get there, you never will.
 A: You're so enigmatic. I feel you must be deeply interesting people but you're just too afraid to... S: Let them out? You could be wrong, you could be right... you'll never know.
 O: We'll never know, either.

(Exeunt omnes, Alice hoping they all choke on their chapatis).

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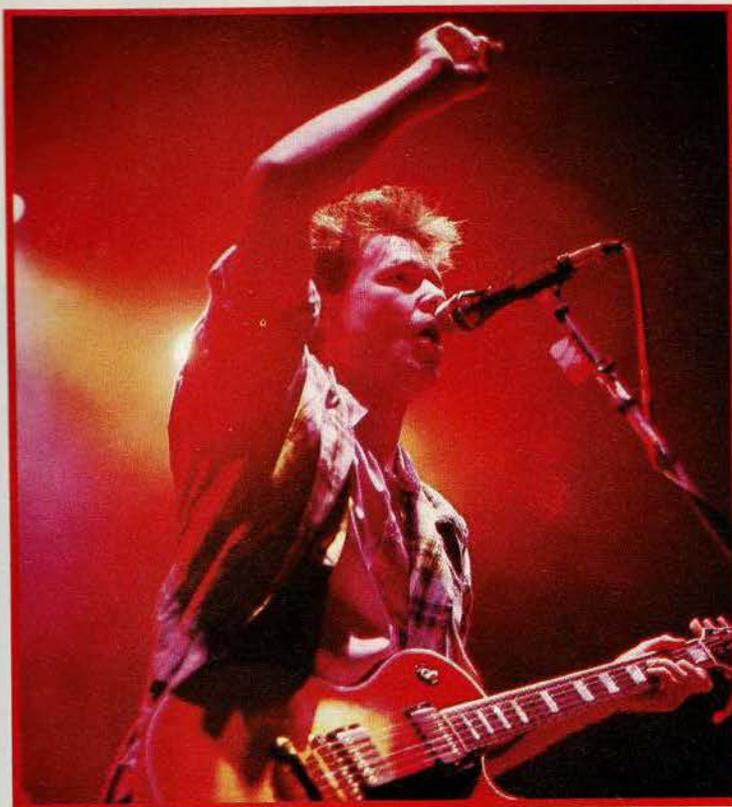


Photo by Karen McConnell

◀ BIG COUNTRY, PLAYHOUSE, EDINBURGH

"Here we go, here we go, here we go". The Big Country faithful were out in force tonight, filling the Playhouse to capacity, ready to salute their heroes. People whooped with joy, jumped up and down, punched the air and a girl next to me nudged her mate and said, "Oh that Stuart's awfully nice". Big Country could have done a version of 'Ace Of Spades' and got away with it, such was the blind adoration of their following.

Surrounded by a stage set which Hawkwind would have been proud of, the band moved through the standards, throwing in the odd new song for good measure. 'Fields Of Fire' is still a wonderfully powerful song, but it's a shame that Big Country haven't moved on more since 'The Crossing'.

Where the band's music was once interesting and innovative it now plods perilously on the wrong side of boring. Stuart Adamson, Bruce Watson and Tony Butler jumped up, down and around enthusiastically while the crowd lapped up every chord change, but there was something missing, something hollow about this performance.

'Remembrance Day' (a new song), 'Where The Rose Is Sown' and 'Steeltown' were all played competently enough, but practically the entire set suffered from a common denominator of tedious similarity. 'Look Away', which may be the next single, was a slight change, but it's the sort of sluggish stomp rock that Slade have made their hallmark.

But it wasn't all bad. 'Chance' provided some welcome light relief as it fell like manna from, well, Dunfermline. More songs, more axe-wielding, more jumping in the air, and then it was time for the audience to get into the time-honoured ritual of screaming for an encore. "Beware of American actors with nuclear weapons", said Mr Adamson and 'Flame Of The West' followed, greeted by thunderous applause.

Big Country cannot be accused of being a second generation Led Zepelin because there is considerable evidence to suggest that they actually care about a number of issues. One of the problems of major success is that it tends to result in a loss of vision, which is a great shame since their debut LP promised so much. I admire the band's stance, I tip my hat to them for entertaining the paying customer, but I have to say that their music hardly touched me at all.

■ Patrick Small

▼ CURIOSITY KILLED THE CAT, UNIVERSITY OF LONDON UNION

Bright eyed and bushy tailed with noses wet and coats a-gleaming, Curiosity Killed The Cat are the kind of gorgeous, pouting aspiring pop heroes that Spandau Ballet once threatened to be.

Even with their percussion stuck somewhere in central London and one half of the brass section running on well after the set's underway, Curiosity played sharp, looked sharp and wiggled their bottoms manfully.

Singer Ben has a less whiney Mark King-style vocal delivery that mixes with the sub-Spandau-as-white-boys-on-funk sound to a not unpleasant effect.

Curiosity Killed The Cat aren't musical whizz kids, nor are they the tuneless puppets rumour had it they were. Their bass orientated pop sound is effectively catchy and on tracks like 'Ease It Up', they've penned tunes tailor-made for the higher reaches of the fun 40.

Their greatest asset is their enthusiasm. Unlike Quando Quango and the Big Dish, who shared the bill this evening and are both far more musically appealing — to these ears anyway — Curiosity look like they're enjoying being out there in front of people — narcissism is the name of the game.

These boys are dying to be adored and look like they're loving the processes by which they are going to achieve this. Good clean pop for the Levi's 501 advert generation. Flintlock were never like this.

■ Eleanor Levy

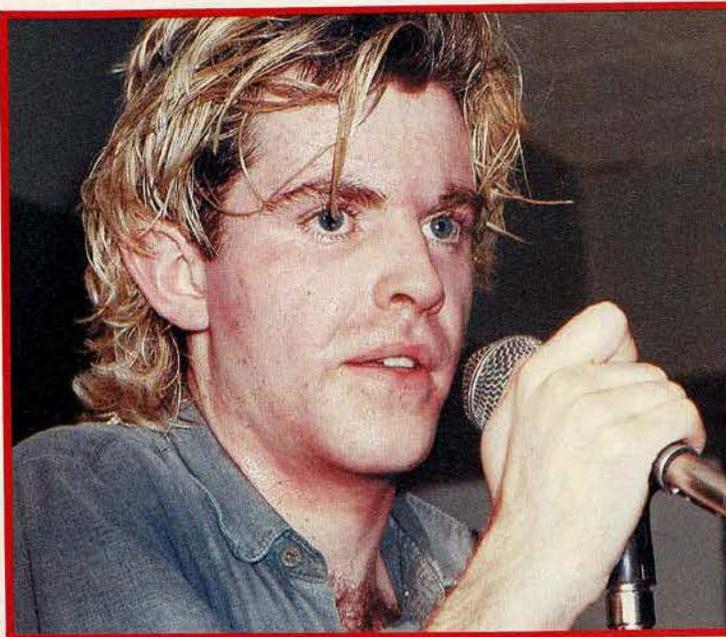


Photo by Joe Shutter

▲ BLUE IN HEAVEN, UNIVERSITY OF ULSTER, BELFAST

Every now and again Blue In Heaven's lead singer Shane O'Neill leans his back, wipes his fallen blond locks behind his ears, and shoots a leer into the audience that should have a government health warning. His mouth contorts into a wicked smile of true malevolence and his stare challenges the audience to bruise themselves against the band's ferocious energy charge.

Blue In Heaven play an edgy, neurotic rhythm'n'blues that's as tense as an overwound watchspring and teeters on the edge of an explosion. The sound contains many influences — not least of which are the Velvet Underground, Iggy And The Stooges, and U2 — but the band resemble the bastard offspring of the Doors and the spiky thrust of the early Stones.

In the voice of singer Shane O'Neill they have the swagger of Iggy Pop and a cutting edge of hot cheese wire around a bare throat. He dances like a spastic chicken Jagger without the dance lessons of James Brown and Tina Turner. When their glorious rush of sound works — with O'Neill and Eammon Tynan's guitars clashing in a kingdom-come battle that counterpoints the steadiness of bassist Declan Jones and drummer David Clarke — they raise the adrenalin level to double that of most on the current circuit. They have a way to go before they conquer all, but with songs like 'Pretty Dress' and 'Be Your Man', they're on the way.

■ Mike Gardner



Photo by Patrick Quigly

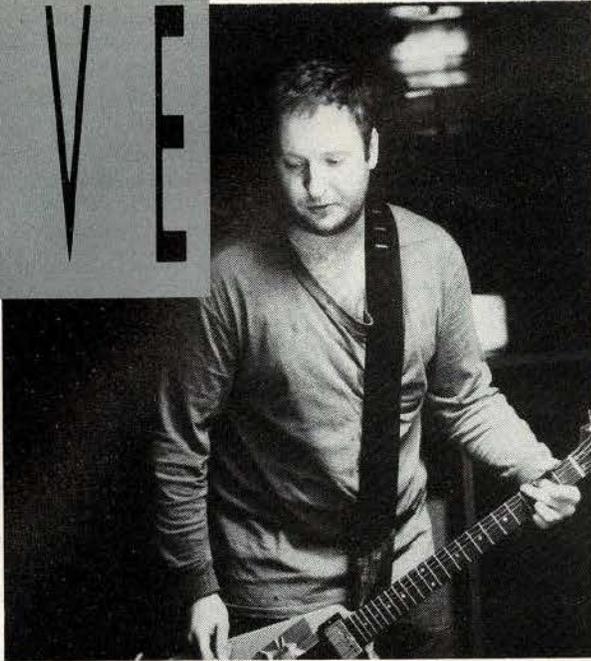
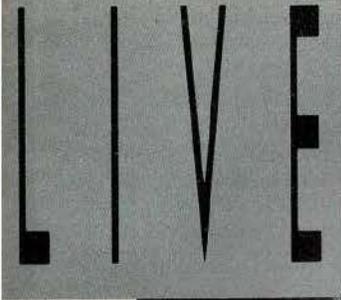


Photo by Steve Wright

▼ THE POGUES, HAMMERSMITH PALAIS, LONDON

In the true tradition of New Year in Trafalgar Square, and filling every spare kitchen utensil with petrol on the night before the Budget, St Patrick's Day just wouldn't be the same without the statutory Pogues gig in Hammersmith.

Last year's bash at the Clarendon saw Pogue-mania reaching unprecedented levels. It was just *the* place to be, don't you know? People were scaling the outside walls and squeezing themselves through minuscule top windows to attend. I was reliably informed that a pair of thigh length waders, no less, was required before access could be gained to the over-worked men's loo.

This year's two nights at the Palais could only be viewed as progress. For one thing it's on ground level, so you were faced only with the risk of descending as far as the basement if the bricks and floorboards decided enough was enough.

Emerald football shirts, shamrocks and the Irish flag were obligatory apparel for the initiated, as support acts started whipping things into a frenzy. The Pogues were given a welcome usually reserved for home coming FA Cup winners when they staggered onto the stage — Pogue celebrations obviously having preceded their appearance by several hours.

The most striking thing about the whole thing is that it's good, unpretentious FUN. In these days when 'designer violence' is a phrase to drop, and appearances are everything, the Pogues truly entertain.

There's rarely an ugly incident when they play. Youthful exuberance isn't translated into bottle throwing or gobbing, despite the excessive amounts of alcohol consumed.

Faster numbers like 'Sally McLennane', and the traditional 'Paddy Of The Railway', reduce the ensemble to a gyrating mass, whilst slower songs like 'Dirty Old Town' and 'A Pair Of Brown Eyes' induce feverish swaying, ending after more than one and a half hours with their emotive rendition of 'Waltzing Mathilde'. Special mention also to a very disenchanted looking Cait, for being the first female to proffer a version of 'I'm A Man You Don't Meet Every Day'.

The temperature soared to a point where remaining stationary was akin to standing in a sauna in your winter woollies. Everyone danced, many sang along, and someone let off the fire extinguisher. Perhaps it is lighthearted to the point of near ridiculousness, but the fun is infectious. Until next year, then ...

■ Di Cross

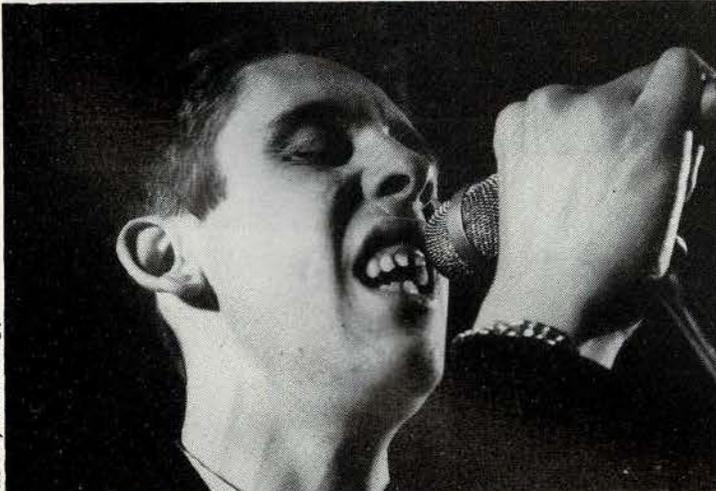


Photo by Emma Savory

◀ HÜSKER DÜ, LIVERPOOL UNIVERSITY

Whoever it was at the 'hip' end of the music press that originally proclaimed Hüsker Dü as the ultimate solution to the current state of the music business must really have dreaded this moment, when Hüsker Dü in all their ... erm ... resplendent glory would play live in Britain. Because, and let us make no bones about this, Hüsker Dü are three sweaty, fat, American garage mechanics (clock that choice, stained t-shirt at left — Ed) playing the sort of music that could quite conceivably embarrass Motorhead.

Point taken — what people are looking for is an alternative with more substance and noise — but hardcore — this? Do me a favour. If this is an outstanding example of that particular phenomenon, then AC/DC and the aforementioned Motorhead, quite seriously, belong in the hardcore charts alongside Hüsker Dü.

This evening was, indeed, quite a spectacle. The hipsters were out in force on the strength, I would hazard a guess, of the name rather than any knowledge of the musical content. And what they were treated to was a posturing display of good time, low down, kick ass rock 'n' roll the like of which I hoped never to have to witness again as long as I lived.

The Hoodoo Gurus spring to mind as a further example of this appalling travesty — let's call it Born Again Heavy Metal for want of a better label — and the mere fact that people are prepared to accept this regurgitated third rate drivel is more a sign of the times than the simple fact that it exists.

Five years ago this kind of thing would have been allowed to slowly work itself into the ground with its nasty little sentiments, sordid male fantasies and puerile macho posturing. But now they are the darling of the hip press. Know your enemy, and avoid them at all costs.

■ Dave Sefton

■ SSS/FUZZBOX/BLACK ELVIS 2000, KILBURN NATIONAL BALLROOM, LONDON

There'd been rumours circulating all day that trouble was brewing. The police were outside, people were being searched on the way in ... but I needn't have fretted. I knew it'd be OK when a voice somewhere yelled 'Hey, you an Ultra-vixen?' I was amongst friends tonight.

This audience was *their* audience — clones everywhere in fishnet, fur, leather, rubber, with quiffs lovingly created in honour of Neal's and hair extensions in profusion. Yes, it did look like an explosion in a mattress factory and it was wonderful.

Colbert Hamilton (aka Black Elvis 2000) threw himself into an impressively energetic rock'n'roll performance, wearing a very sharp suit and practising some very sharp knee jerks. He has mucho charisma, and with exactly the right band behind him could go far.

Fuzzbox looked like an explosion in a paint factory, with matching paintbrush hairstyles, but rather mystified the audience with their naive plinketty-plunk charm. Let's hope they're not just a novelty act.

All I was really waiting for was the familiar sound of that intro tape, and the insistent throb of Mr James' space bass. I immediately commenced shaking it all about. The audience swayed like a rough sea, proving yet again that Sique Sique Sputnik and indifference cannot occupy the same space. The atmosphere out front was intense, somewhat aggressive (cue debate: does SSS music incite violence?), highly charged but damned sexy.

I find myself constantly having to defend my liking of this band, but I'll say it again: it's a love or hate situation, and I love it. Yup, the songs sound the same, but 'Go M.A.D.' was especially electrifying. It made you want to rush down the front and tear all your clothes off. I didn't, I hasten to add.

Some fools let off some tear gas halfway through, but the band played on. I'm sure they felt they didn't really get the audience going full throttle, but they did two encores (a stupendous 'Rocket USA') and everyone looked thoroughly satiated afterwards.

I wonder what they'll do next like everyone else, but there sure ain't many bands who make me write words like 'so f***ing sexy and exciting' in my sweaty notebook. Provoking emotional responses is OK by me. Let's go go go, go M.A.D....

■ Betty Page

A O L
G O S S I P I
C O L U M N P

past. The 1986 end of things was represented by **Neil Tennant** of the **Pet Shop Boys**. There he was, minding his own business, when **Nancy Culp** and **Betty Page** accosted the unsuspecting chap with shrieks of, 'Drop yer drawers, Tennant!', only to have the moment captured by a barrage of Fleet Street photographers falling over themselves to snap Neil being kissed by the two glamour goddesses.

The flashbulbs went crazy, much to everyone's amusement, and Neil pondered on the inevitable three-in-a-bed revelations that were about to follow. Well, it'll do the boy's reputation no end of good, they snickered. Meanwhile, the party participants studiously ignored the pretty pictures and gawped at each other instead.

John Foxx crept out of hibernation, as did **Graham Lewis** of newly reactivated **Wire**. **Edwyn Collins**, **Pete Dinklage** (looking much slimmer after our cruel remarks last week), **Mal** from the **Cabs**, **Richard Jobson**, **Steve Severin** (whoops, twice in one week, Stevie babe, steady on!) quaffed the free liquor. **Margi Clarke** (Jamie's wife) and **Alexandra Pigg** represented the goddess brigade in the absence of **Miss Siouxsie** or any other female luminary.

Don Letts and **Dan Donovan** of **BAD** bounced around in anticipation of their long-overdue hit. And Neil Tennant wisely passed up the opportunity to pose for pictures with the one genuine Sex Pistol, **Glen Matlock**, who these days looks like a travelling salesman. There wasn't a dry glass in the house until the white wine ran out at nine o'clock, so **Lip** made its excuses and left...

What ho! Three wonders of the western world play secret gig shock! Well, not exactly, but at last Monday's ICA AIDS benefit, the **Communards**, **Erasure** and **Stephen Luscombe** from **Blancmange** came out to support the worthy (if unpublicised) cause. Singing Rice Krispie **Jimmy Somerville**, duetted on 'Lover Man' and 'Forbidden Love' with superlative newcomer **Sarah-Jane Morris**.

Erasure did a rousing version of **Abba's** 'Gimme Gimme Gimme A Man After Midnight' whilst **Stephen L** gathered half the **Taboo** crowd onstage to sing along with **Hazell Dean** on 'I Have A Dream' (and yes, Betty and Nancy were there too). The whole shebang dissolved into an on-stage party with **Leigh Bowery** determined to upstage the lot of them by practically dancing on the piano. Camp was not the word, darlings...

And while we're on the subject of things camp, we hear that the illustrious **Mari Wilson** has resurfaced, singing with a jazz band. So hot are they, that **Ronnie Scott** has asked her to play a season at his club in the near future. **Lip** says hurrah for the return of the demi-goddess...

And what do we have here? Oh, wouldn't life be boring without one more episode from the eventful lives of **Lip's** favourite rowdies, **King Kurt**. **Jim**, guitarist with the band, was unfortunate enough to have his flat broken into. However, **Jim** caught the burglar in the act, gave chase and caught him by the leather jacket as the terrified tealeaf threw himself through the bathroom window. But so impressed were the band by the burglar's agility, that they'd like it to be known that if that person, who is currently

● We bring you this week's *Lip* bolted down by our shoes to the floorboards for fear of being swept away on a gale-force wind to Outer Mongolia. 'Cor, strewth, luvaduck!' went up the cry from Greater London House as the editor's wig was blown clean off his head into a Camden gutter...

But let's move swiftly on from the cornucopia that is Camden to magnificent Mayfair. Or to be more precise, the Hamilton Gallery. Therein lie the opening celebrations for **Jamie Reid's** new exhibition. Jamie Reid is, in case that last sentence was greeted with choruses of 'who?', the man responsible for the **Sex Pistols** record sleeves.

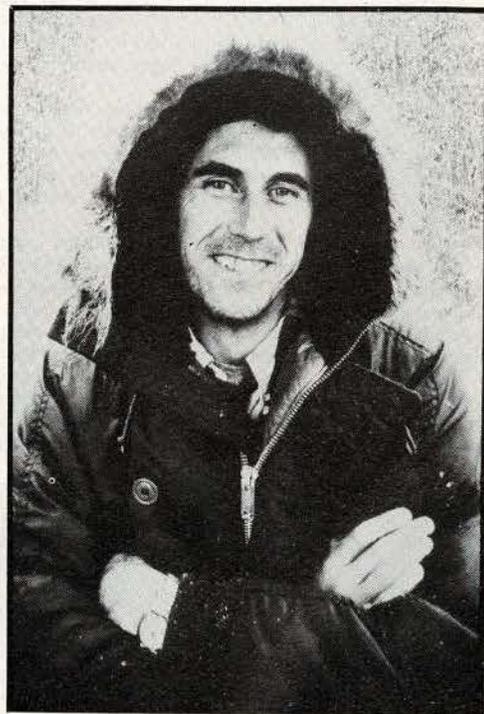
And a right old exhibition this one turned out to be. It was wall-to-wall ghosts of the Seventies

Stop laughing you lot at the back! A star is born



■ In our infinite wisdom, we decided that lately there had been one too many nice pictures of **Bryan Ferry**. Now in the good old days, it was the duty of gossip columnists to make ribald remarks about our **Bry's** latest sartorial disaster. So to carry on that time-honoured tradition — and to prove to all you youngsters that he wasn't always the arbiter of elegance we know and love today — we delved deep into our files to bring for your delight and wonder, the best of the worst of

Bryan Ferry. How fondly we remember that immortal first picture when he's sporting a stuffed tiger on his shoulder and a pair of **US Astronaut** cast off trousers. Or what about the truly disastrous gaucho outfit paraded on the 'Stranded' tour? Or the dead rat he so tastefully modelled around 'Another Time, Another Place'. Ladies and gentlemen — five easy lessons on how not to look your best when the cameras are going crazy.



Well, there I was with a team of huskies....

minus his jacket, is reading this, they'd like to offer him a part as a stunt man in their next video! Now that's what I call magnanimous . . .

The gremlins got well and truly into the works at **Big Country's** opening date in Newcastle. Seems the poor old mixing desk couldn't cope with all those 15 minute guitar solos and just gave up the ghost. But, being the stoics they are, they carried on regardless and played for two hours (sounds like hell on earth to us) then announced that everyone was invited to a free repeat performance in April . . .

Hoorah! Disco diva **Divine** is planning a visit to the UK in the not too distant future, so get them sequinned frocks ready. Hoorah! Could it be true that **Michael Phillip Jagger** is none too pleased with **Psychic TV's** paean to **Brian Jones**, 'Godstar' . . .?

Hoorah! rm unsigned faves **Max**, are currently negotiating themselves a nice little deal so's they can unleash their first vinyl delight on an unsuspecting world . . .

What! **John McGeoch**, the **Armoury Show's** very talented guitarist, is about to take French leave and play with **John Lydon** for a while . . .

Gasp! **Martin Fry** to model for the American Filofax Haute Couture Guide! Also representing the world's most elegant and stylish men are **Steve Dagger**, **Chris Sullivan**, **Jasper Conran** and **Daniel Day-Lewis** . . .

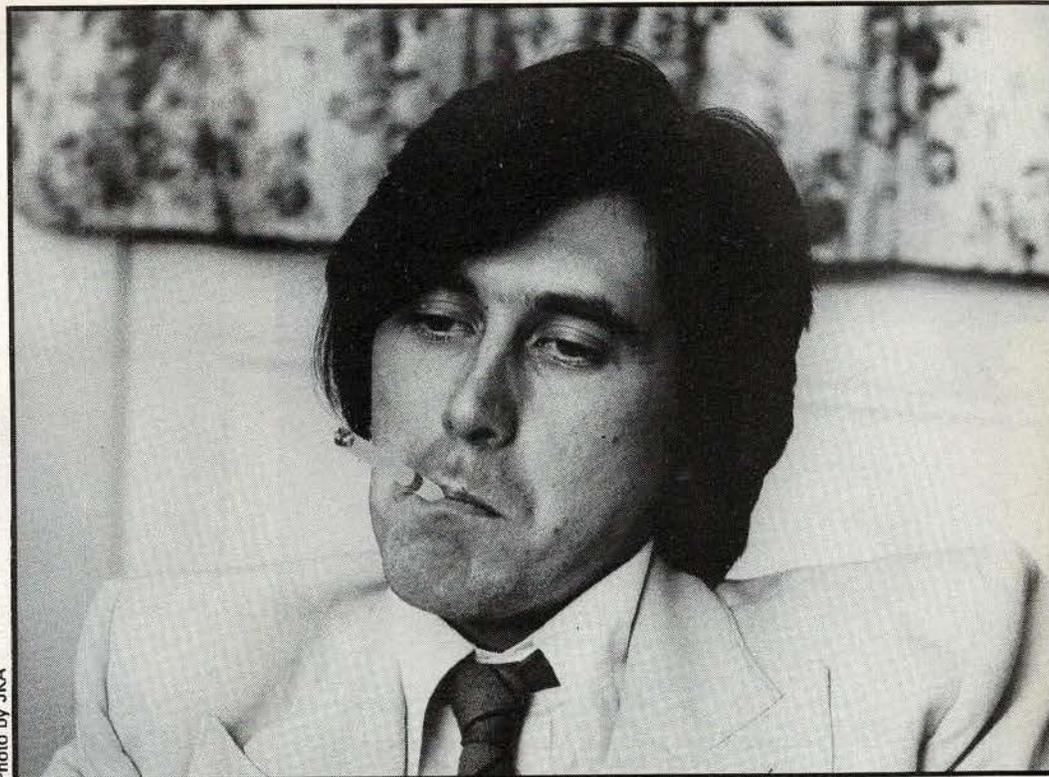
Next week, more revelations from the bottom of **Jim Reid's** briefcase and the case of **Martin Degville** versus **Lana Pellay** with fingernails and fuzzy wigs at 50 paces . . .

Valentino? Pah! No competition!



Photo by Ian Dickson

Photo by JKA



Bry ponders the mystery of the cosmos

Jerry flashing her root canal surgery while **Bryan** does his **Fu Man Chu** impersonation

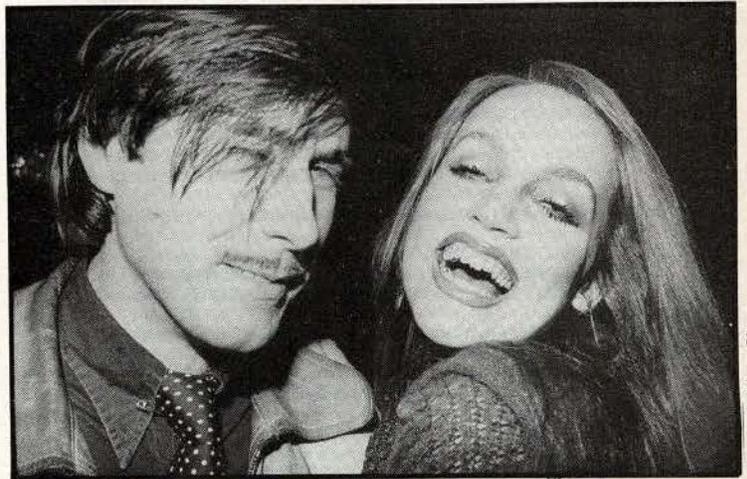
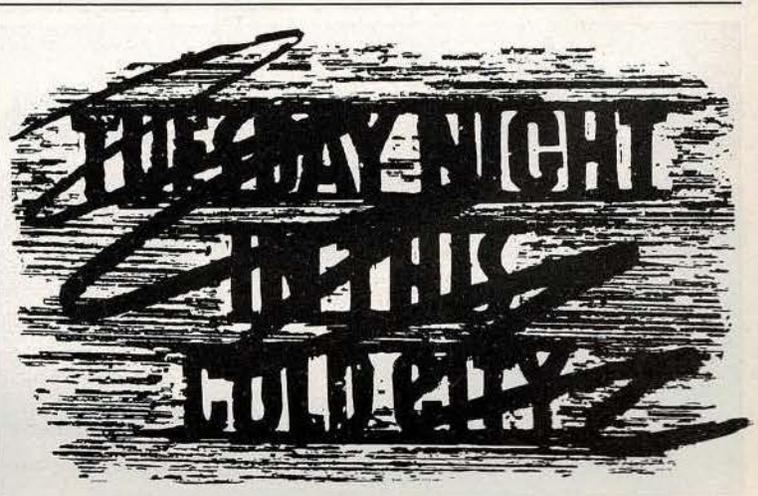


Photo by Kate Simon



W/E APR 5, 1986
 D I S C O
 COMPACT DISCS
 MUSIC VIDEO

CHARTS

D I S C O

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|----|----|--|
| 1 | 7 | THE FINEST , The SOS Band, Tabu 12in |
| 2 | 3 | WHAT HAVE YOU DONE FOR ME LATELY (REMIX) , Janet Jackson, A&M 12in |
| 3 | 1 | (NOTHING SERIOUS) JUST BUGGIN' , Whistle, Champion 12in |
| 4 | 2 | DARE TO DREAM (LONDON REMIX) , Viola Wills, Streetwave 12in |
| 5 | 11 | GOTTA FIND A WAY , Russ Brown, 10 Records 12in |
| 6 | 16 | SECRET LOVERS/WHEN LOVE CALLS/ONE LOVE (DANCE MIX) , Atlantic Starr, A&M 12in |
| 7 | 5 | YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76-86) , The Real Thing, PRT 12in |
| 8 | 12 | SERIOUS , Serious Intention, London/Pow Wow Records Inc 12in |
| 9 | 36 | WHAT'S MISSING (REMIX)/A BROKEN HEART CAN MEND , Alexander O'Neal, Tabu 12in |
| 10 | 6 | SUGAR FREE (DEO/REMIXES)/FOREVER AND EVER , Juicy, Epic 12in |
| 11 | 4 | I'M NOT GONNA LET YOU (RICHARD JAMES BURGESS UK REMIX) , Colonel Abrams, MCA Records 12in |
| 12 | 8 | DO YOU LOVE ME (REMIX) , Durell Coleman, Fourth & Broadway 12in |
| 13 | 32 | YOU CAN DO IT (IT'S SO EASY) , Dino Terrell, Lovebeat International 12in |
| 14 | 14 | GALVESTON BAY (EXTENDED RE-EDIT) , Lonnie Hill, 10 Records 12in |
| 15 | 19 | TRUTH OR DARE (REMIX) , Shirley Murdock, Elektra 12in |
| 16 | 13 | THE RIVER (CLUB VERSION)/SUNSHINE (INSTRUMENTAL) , Total Contrast, US London 12in |
| 17 | 22 | MINE ALL MINE , Cashflow, US Atlanta Artists LP |
| 18 | 18 | DON'T WASTE MY TIME , Paul Hardcastle, Chrysalis 12in |
| 19 | 26 | DO FRIES GO WITH THAT SHAKE , George Clinton, US Capitol 12in |
| 20 | 21 | STRUNG OUT (DANCE MIX) , Paul Laurence, Capitol 12in |
| 21 | 17 | LADIES , Mantronix, 10 Records 12in |
| 22 | 10 | HEAVEN MUST BE MISSING AN ANGEL/WHODUNIT/DON'T TAKE AWAY THE MUSIC (BEN LIEBRAND REMIXES) , Tavares, Capitol 12in |
| 23 | 9 | ROCK ME TONIGHT , Freddie Jackson, Capitol 12in |
| 24 | 23 | HIGH HORSE (REMIX)/TAKE A CHANCE/SHAME , Evelyn 'Champagne' King, RCA 12in |
| 25 | 35 | PARTY FREAK (LATIN RASCAL EDIT) , Cashflow, US Mercury 12in |
| 26 | 34 | BEEEN SO LONG/CAUGHT UP IN THE RAPTURE/MYSTERY , Anita Baker, US Elektra LP |
| 27 | 31 | 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, A&M LP |
| 28 | 40 | (YOU ARE MY) ALL AND ALL , Joyce Sims, US Sleeping Bag Records 12in/London promo |
| 29 | 25 | HEY! DON'T WASTE MY TIME , The Walkers, Club 12in |
| 30 | 37 | PRISONER OF LOVE (UK RE-EDIT) , Millie Scott, 4th + B'Way 12in |
| 31 | 15 | IF YOU WERE HERE TONIGHT/WHAT'S MISSING , Alexander O'Neal, Tabu 12in |
| 32 | 46 | WONDERFUL WORLD/A CHANGE IS GONNA COME/CUPID , Sam Cooke, RCA 12in |
| 33 | 39 | STAY , The Controllers, US MCA Records 12in |
| 34 | 55 | TENDER LOVE , Force MD's, Tommy Boy/Island 10in promo |
| 35 | 20 | LOVE'S GONNA GET YOU , Jocelyn Brown, Warner Bros 12in |
| 36 | 27 | RHYTHM OF YOUR LOVE , Isabel Roberts, Hot Vinyl 12in |
| 37 | 28 | MY MAGIC MAN , Rochelle, Warner Bros 12in |
| 38 | 62 | I'LL KEEP ON LOVING YOU (FIRST MIX) , Princess, Supreme Records 12in |

DISCO 20



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|----|----|---|
| 39 | 56 | LOVE'S GONNA GET YOU , Modern-nique featuring Larry Woo, US Next Plateau 12in |
| 40 | — | FINE YOUNG TENDER/MORE THAN A MILLION/DANCE TO THE GROOVE , Aleem featuring Leroy Burgess, US Atlantic LP |
| 41 | 24 | WE CAN MAKE IT HAPPEN , Prince Charles and The City Beat Band, PRT 12in |
| 42 | 33 | CHAIN REACTION (DANCE REMIX) , Diana Ross, Capitol 12in |
| 43 | 41 | IF YOU WANT LOVE , Tululah Moon, Total Control 12in |
| 44 | 29 | I CAN'T LET YOU GO (REMIX)/(NEW YORK REMIX) , 52nd Street, 10 Records 12in |
| 45 | 53 | YOU NEED MORE CALYPSO , Ralph MacDonald, London 12in |
| 46 | 50 | GIVE IT UP FOR LOVE , Steven Danté, Cooltempo 12in |
| 47 | 38 | KISS , Prince And The Revolution, Warner Bros/Paisley Park 12in |
| 48 | 48 | RELEASE THE TENSION/DUB THE TENSION , JA Groove, US Studio Records 12in |
| 49 | 58 | CAUGHT IN THE MIDDLE , James Cobbin & Prime Cut, US Tuckwood 12in |
| 50 | 51 | YOU CAN'T BLAME LOVE , Thomas & Taylor, US Thom/Tay 12in |
| 51 | 69 | OPEN YOUR DOOR/PEOPLE WILL BE PEOPLE , Guinn, US Motown LP |
| 52 | 44 | HEADLINE NEWS/PASSION/I DON'T WANT TO WAKE UP (FEELIN' GUILTY) , William Bell, US Wilbe Recording Corporation LP |
| 53 | — | THE HEAT OF HEAT (CLUB HEAT MIX) , Patti Austin, Qwest 12in |
| 54 | 42 | A GOODBYE/IT'S SERIOUS/I'VE GOT YOUR IMAGE/ON THE ONE , Cameo, Club 12in twin-pack |
| 55 | 81 | MYSTERY OF LOVE (INSTRUMENTAL/DUB/ORIGINAL BASEMENT MIXES) , Fingers Inc, US DJ International Records 12in |
| 56 | 63 | MAKE ME THE ONE , Crown Heights Affair, US Releasee 12in |
| 57 | 60 | FIRESTARTER , Tease, US Epic 12in |
| 58 | 57 | ARE YOU WID IT , Private Possession, US Mega Bolt 12in |
| 59 | 47 | PRISONER OF LOVE , Mildred Scott, US 4th + B'way 12in |

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"PUSHING BACK THE HANDS OF TIME"

7" and EXTENDED 12"

CBE 702

CBE 1202

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EXCEPTION

"SLAP YOU BACK"

12" CBE 1201

7" CBE 701

CITYBEAT

RECORDS - BANGOR

Distributed by wea Records Ltd. A Warner Communications Co.

HEAR THEM ON THE DANCE FLOOR...

- 60 52 **I'M NOT GONNA LET YOU (TIMMY REGISFORD US REMIX)**, Colonel Abrams, MCA Records 12in
- 61 93 **YOU AND ME TONIGHT**, Aurra, 10 Records 12in promo
- 62 68 **BROOKLYN'S IN THE HOUSE**, Cut Master D.C., US Zakia Records 12in
- 63 82 **WHAT I LIKE**, Anthony And The Camp, US Warner Bros/Jellybean 12in
- 64 95 **TOUCH ME (I WANT YOUR BODY)**, Samantha Fox, Jive 12in
- 65 76 **COMPUTER LOVE (REMIXES)**, Zapp, US Warner Bros 12in
- 66 73 **STROLLIN' ON (EXTENDED REMIX)**, Maxi Priest, 10 Records 12in
- 67 70 **SUCCESS IS THE WORD**, 12:41, US Fresh Records 12in
- 68 64 **SLOWLY**, September, 10 Records 12in
- 69 67 **MY LATIN LOVER**, Q-Pid Featuring Nikki Q, US Sunnyview 12in
- 70 75 **CAN YOU FEEL IT?**, Original Concept, US Def Jam 12in
- 71 78 **STYLE (PETER GUNN THEME)**, Grandmaster Flash, US Elektra 12in
- 72 65 **ALL I WANT IS MY BABY**, Roberta Gilliam, WEA 12in
- 73 61 **HELLO DARLING**, Tippa Irie, UK Bubblers 12in
- 74 84 **BASSLINE**, Mantronix, 10 Records LP
- 75 86 **PERSONAL COLUMN/DANCING IN OUTER SPACE**, Atmosfear, Elite 12in
- 76 re **LOVE'S GONNA LAST**, Steve Myers, Pressure 12in
- 77 83 **SAMBA/MAKING LOVE**, Rob Mullins, US RMC Records LP
- 78 54 **OVERJOYED**, Stevie Wonder, Motown 12in
- 79 66 **LOVE MONEY (REMIX 86)/FORT KNOX**, Funk Masters, Tai Wan 12in
- 80 99 **ROCK THE BELLS (REMIX)**, L.L. Cool J, Def Jam 12in
- 81 100 **DON'T STOP THAT GO GO BEAT**, Effectron, MDM Records 12in
- 82 30 **HOW WILL I KNOW (JELLYBEAN REMIX)**, Whitney Houston, Arista 12in
- 83 72 **LOVE'S ON FIRE**, Aleem featuring Leroy Burgess, US Atlantic 12in
- 84 92 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, US Atlantic 12in
- 85 87 **LOVE WILL FOLLOW**, George Howard, US TBA LP
- 86 85 **THE ONE I NEED/TEASER/BE FREE**, Shirley Murdock, Elektra LP
- 87 49 **IF YOU SHOULD EVER BE LONELY (STREET MIX/CLUB MIX)**, Val Young, Gordy 12in
- 88 — **DIGGING YOUR SCENE (REMIX)**, Blow Monkeys, RCA 10in
- 89 89 **FOOL'S PARADISE**, Meli'sa Morgan, US Capitol LP
- 90 — **CAN'T GET OVER YOU**, Shara, Unit 7 Records 12in
- 91 — **NOT TONIGHT/LOOK WHAT YOU'VE DONE TO ME**, Junior, London LP
- 92 — **I THINK IT'S LOVE (REMIX)**, Jermaine Jackson, Arista 12in
- 93 — **LET ME SEE YOUR I.D.**, Sun City, US Manhattan 12in
- 94 94 **GAMES**, 94 East, US Hot Pink LP
- 95 — **ON MY OWN**, Patti LaBelle and Michael McDonald, US MCA Records 12in
- 96 — **THRILL ME/JAZZY LADY (REMIX)**, Slave, Certain 12in
- 97 — **I'D LIKE TO GET YOU/DON'T WASTE MY TIME**, Slave, Certain LP
- 98 98 **I'M IN LOVE**, Ruby Turner, Jive 12in
- 99 — **VERY REAL WAY (REMIX)/LET MY PEOPLE GO (M&M REMIX)**, The Winans, US Qwest 12in
- 100 re **DANCING IN THE STREET/FLY BY NIGHT/SUMMERSONG**, Matt Bianco, WEA LP

Compiled by James Hamilton/Alan Jones

● DISCO 15, 86



COMPACT DISCS

- 1 1 **BROTHERS IN ARMS**, Dire Straits, Vertigo/Phonogram
- 2 4 **BE YOURSELF TONIGHT**, Eurythmics, RCA
- 3 2 **NO JACKET REQUIRED**, Phil Collins, Virgin
- 4 3 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 5 18 **ISLAND LIFE**, Grace Jones, Island
- 6 6 **THE SINGLES COLLECTION**, Spandau Ballet, Chrysalis
- 7 8 **ONCE UPON A TIME**, Simple Minds, Virgin
- 8 11 **LOVE OVER GOLD**, Dire Straits, Vertigo/Phonogram
- 9 — **KING OF AMERICA**, the Costello Show, RCA
- 10 7 **HOUNDS OF LOVE**, Kate Bush, EMI
- 11 16 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury/Phonogram
- 12 12 **WORLD MACHINE**, Level 42, Polydor
- 13 — **WELCOME TO THE REAL WORLD**, Mr Mister, RCA
- 14 15 **MAKIN' MOVIES**, Dire Straits, Vertigo/Phonogram
- 15 — **ALCHEMY LIVE**, Dire Straits, Vertigo/Phonogram
- 16 13 **HELLO, I MUST BE GOING!**, Phil Collins, Virgin
- 17 — **COMMUNIQUE**, Dire Straits, Vertigo/Phonogram
- 18 9 **FACE VALUE**, Phil Collins, Virgin
- 19 10 **PROMISE**, Sade, Epic
- 20 — **ELVIS COSTELLO — THE MAN**, Elvis Costello, Demon

Compiled by Spotlight Research

MUSIC VIDEO

- 1 1 **ALCHEMY LIVE**, Dire Straits, Polygram
- 2 2 **STOP MAKING SENSE**, Talking Heads, Palace/PMI
- 3 5 **THE VIRGIN TOUR**, Madonna, WEA Music
- 4 4 **THE SINGLE FILE**, Kate Bush, PMI
- 5 3 **LIVE IN NEW YORK CITY**, John Lennon, PMI
- 6 6 **VIDEO HITS 2**, Various Artists, Wienerworld/Video Collection
- 7 7 **WHAM! '85**, Wham!, CBS/Fox
- 8 12 **LIVE IN RIO**, Queen, PMI
- 9 10 **"UNDER A BLOOD RED SKY" LIVE AT REDROCK**, U2, Virgin/PVG
- 10 15 **MIRAGE TOUR**, Fleetwood Mac, Channel 5
- 11 — **LIVE IN CONCERT**, Dio, Channel 5
- 12 — **THE VIDEO SINGLES**, the Style Council, Channel 5
- 13 17 **ALOHA IN HAWAII**, Elvis Presley, Virgin/PVG
- 14 8 **THE UNFORGETTABLE FIRE**, U2, Island Pictures/Lightning
- 15 14 **LIVE AFTER DEATH**, Iron Maiden, PMI
- 16 9 **GREATEST FLIX**, Queen, PMI
- 17 — **LIVE**, Big Country, Channel 5
- 18 — **HITS 4**, Various Artists, RCA/Columbia
- 19 20 **DANCE ON FIRE**, the Doors, CIC
- 20 — **THE MAKING OF ARENA**, Duran Duran, PMI

Compiled by Spotlight Research

COMPETITION WINNERS

Feargal Sharkey tickets and watch to: Miss T Klein, Hounslow, Middx; Sarah Carroll, Barnet, Herts; Lynda Cunningham, London SW2; Lynn Meader, Barnshurst, Kent; Mrs I Griffin, Edgware, Middx. Watches only to: Steve Kinge, Bletchley, Bucks; Derrick Jameson, Stoneleigh, Surrey; Robin Loader, Wimbourne, Dorset; Mr N T Wilkinson, Grimsby, South Humberside; Alison Pickening, Southwell, Notts.

Gregory Issacs: Paul Chapman, Brentford, Middx; Julie Eyre, Kentish Town, London NW5; Dale Seymour, High Wycombe, Bucks; Mike Anthony, Wimbourne, Dorset; Martin Ling, Enfield, Middx.



W/E APRIL 5, 1986
 EUROBEAT
 INDIE SINGLES
 INDIE ALBUMS

CHARTS

EUROBEAT

- | | | |
|----|------|---|
| 1 | 2 | YOU'RE A BEAT , Eastbound Expressway, Passion 12in |
| 2 | 1 | LOVE'S GONE MAD (EUROBEAT MIX) , Seventh Avenue, Record Shack 12in |
| 3 | 7 | ANOTHER DAY COMES, ANOTHER DAY GOES , Kiki Dee, Columbia 12in |
| 4 | 8 | GIVE ME UP , Michael Fortunati, Belgian Ariola 12in |
| 5 | 3 | DANGER FOR LOVE , Deborah, German ZYX 12in |
| 6 | 9 | THIS GIRL'S BACK IN TOWN , Paul Jabara, US Warner Bros LP |
| 7 | 10 | FLY TO ME , Aleph, Italian Disco Magic 12in |
| 8 | 11 | RADIATION , Barbara & Simone, Italian Good Times 12in |
| 9 | 13 | HEAVEN IN YOUR EYES , Mike Weyman, German D.R. 12in |
| 10 | 6 | PRISONER OF LOVE , Mildred Scott, US 4th + B'way 12in |
| 11 | 16 | ROMANTIC VIDEO , New Romance, German Polydor 12in |
| 12 | 15 | TWIST MY ARM , Pointer Sisters, US RCA 12in |
| 13 | 12 | ALL PLAYED OUT , L.I.F.E., Lovebeat International 12in |
| 14 | 20 | PEOPLE SAY IT'S IN THE AIR , The Herreys, Canadian Chateau 12in |
| 15 | 19 | I ENGINEER , Animation, US Casablanca 12in |
| 16 | 14 | MIDNIGHT LOVER , People Like Us, Passion 12in |
| 17 | 4 | ANOTHER NIGHT (DANCE MIX) , Aretha Franklin, Arista 12in |
| 18 | 23 | LIFELINE DANCING , Pattie Brooks, US Easy Street 12in |
| 19 | 22 | DIAL MY NUMBER , The Back Bag, German Transparent 12in |
| 20 | 26 | COME ON , Alan Barry, Italian Time 12in |
| 21 | re | ONE MORE SHOT , Oh Romeo, US MEMO 12in |
| 22 | — | KING OF HEARTS , Martinique, German ZYX 12in |
| 23 | 24 | SECLUSION , Shawn Benson, US TSR 12in |
| 24 | — | CHARLESTON (REMIX) , Den Harrow, Italian Baby 12in |
| 25 | re | DEVIL ON MY SHOULDER , Angel Chorus, 10 Records 12in |
| 26 | 18 | THIS IS MY LIFE , Eartha Kitt, Record Shack 12in |
| 27 | 21 | I LOVE MY RADIO (MIDNIGHT RADIO US REMIX) , Taffy, US Emergency 12in |
| 28 | 5 | CHAIN REACTION (DANCE REMIX) , Diana Ross, Capitol 12in |
| 29 | — | DANCIN' IN MY SLEEP , Secret Ties, US Night Wave 12in |
| 30 | = re | ICE COLD LOVE , Madigan, Italian On The Road 12in |
| 30 | = re | DESTINY TIME , Roy, Italian MEM 12in |

Compiled by James Hamilton/Alan Jones



● INDIE ALBUMS 1 and 18



● INDIE SINGLES 5

INDIE SINGLES

- | | | |
|----|----|--|
| 1 | — | SHELLSHOCK , New Order, Factory |
| 2 | — | GODSTAR , Psychic TV and the Angels Of Light, Temple |
| 3 | 1 | THE TRUMPTON RIOTS EP , Half Man Half Biscuit, Probe Plus |
| 4 | 2 | POGUETRY IN MOTION , the Pogues, Stiff |
| 5 | — | SWEETEST THING , Gene Loves Jezebel, Beggars Banquet |
| 6 | 9 | XXSEX , We've Got A Fuzzbox And We're Gonna Use It, Vindaloo |
| 7 | 5 | GIVING GROUND , the Sisterhood, Merciful Release |
| 8 | 6 | SOMEWHERE IN CHINA , the Shop Assistants, 53rd & 3rd |
| 9 | 3 | STRIPPED , Depeche Mode, Mute |
| 10 | 4 | SHEEP , the Housemartins, Go! Discs |
| 11 | 44 | ONLY LOVE CAN BREAK YOUR HEART , the Mint Juleps, Stiff |
| 12 | 10 | EVERYTHING'S BRILLIANT , the Membranes, Intape |
| 13 | 16 | LIKE AN ANGEL , the Mighty Lemon Drops, Dreamworld |
| 14 | 7 | HOT GIRLS IN LOVE (EP) , the Cherry Bombz, Lick |
| 15 | 11 | ONCE MORE , Wedding Present, Reception |
| 16 | 13 | CAN YOUR PUSSY DO THE DOG? , the Cramps, Big Beat |
| 17 | 12 | ALL DAY LONG , the Shop Assistants, Subway Organisation |
| 18 | 24 | SHE SELLS SANCTUARY , the Cult, Beggars Banquet |
| 19 | 18 | BLUE MONDAY , New Order, Factory |
| 20 | 8 | SEETHROUGH , the Guana Batz, ID Records |
| 21 | 20 | TIME IS MONEY (BASTARD) , Swans, K422 |
| 22 | 17 | THERESE , Bodines, Creation |
| 23 | 21 | WHISTLING IN THE DARK , Easterhouse, Rough Trade |
| 24 | 15 | HERE COMES THE MAN , Boom Boom Room, Fun After All |
| 25 | 31 | KICK OVER THE STATUES , the Redskins, Abstract Dance/Priority |
| 26 | 43 | CUT THE CAKE , the Wolfhounds, the Pink Label |
| 27 | — | SAY IT LOW , Tools You Can Trust, Red Energy Dynamo |
| 28 | — | RAYMONDE , Raymonde, Desire |
| 29 | 36 | FACES OF FREEDOM , TDA (Test Dept), Some Bizzare |
| 30 | 40 | TINY DYNAMINE , Cocteau Twins, 4AD |

Compiled by Spotlight Research

INDIE ALBUMS

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

Compiled by Spotlight Research

● And here's another absolutely wonderful issue of *rm* for you to look forward to after you've made yourselves sick on all those absolutely 'orrid Easter eggs. We've got the absolutely sensational **Depeche Mode**, the absolutely sassy **52nd Street** plus **Anna Domino** and **Blue In Heaven**. *rm* — absolutely.

RM

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 2

BRADBOURNE Five Bells (3334) *The Sleazybeats*
BRIGHTON Old Vic (24744) *Wild Flowers*
CHATHAM Churchills Turning World/Passion Play/Paul Roland
CROYDON Cartoon (01-688 4500) *Charmed Life*
CROYDON Underground (01-760 0833) *Wrathchild/Helter Skelter*
EDINBURGH Lothian Road Rumours *The Wedding Present/This Poison*
HULL Adelphi (48216) *The Shop Assistants/Johnny/The Carbon Chain*
LEICESTER Princess Charlotte (553956) *Chatshow*
LONDON Bellingham Visions (01-698 3293) *Larry Wallis And The Love Pirates Of Doom*
LONDON Dean Street Gossips *The Clockwork Orange*
LONDON Euston Road Shaw Theatre (01-388 1394) *The Winans/Spirit Of Watts*
LONDON Hackney Brooksbys' Walk Chats Palace (01-986 6714) *The Dostoyevskys*
LONDON Hammersmith Clarendon (01-748 1454) *TV Personalities/Riot Of Colour/Go! Service*
LONDON Harlesden Mean Fiddler (01-961 5490) *Albania/Bandits At 7 O'Clock/Guest House Charade*
LONDON Portobello Acklam Road Bay 63 (01-960 4590) *The Godfathers*
NEWCASTLE Riverside (614386) *The Waterboys*
ROMFORD Rezz (25566) *The Mighty Lemon Drops*
SHEFFIELD City Hall (735295) *Big Country*
STOKE Shelleys (32209) *The Meteors*

LONDON Mornington Crescent Palace (01-387 0428/9) *Skeletal Family*
LONDON Portobello Acklam Road Bay 63 (01-960 4590) *Zodiac Mindwarp And The Love Reaction/All About Eve/The Clockwork Orange*
MANCHESTER Apollo Theatre (061-273 3775) *Big Country*
MANCHESTER Little Peter Street Boardwalk (061-228 3555) *Bogshed/A Witness*
SELBY Gaffers (708284) *The Stiffs*
SOUTHEND Reids *The Shakers*

PERTH The Plough (22251) *The Wedding Present*
READING London Street Paradise Club (56847) *John Cooper Clarke/Lost Weekend*

SUNDAY 6

FRIDAY 4

ALDERSHOT West End Centre (21158) *Tommy Chase Quartet*
BRADFORD Manningham Lane Royal Standard (727898) *The Immigrantz/The Heads*
COLCHESTER Arts Centre *The Temple Gods/Short Story/The Room Service/The Curious Band*
COVENTRY Stoney Stanton Road 110'Clock Red Bar (685187) *Street Culture*
LONDON Brixton Fridge (01-326 5100) *The Potato 5/The Deltones*
LONDON Covent Garden Rock Garden (01-240 3961) *The Pop Icons*
LONDON Euston Road Shaw Theatre (01-388 1394) *The Winans/Spirit Of Watts*
LONDON The Mall ICA Theatre (01-930 0493) *Mathilde Santing*

BRAMPTON RAF Brampton KGB
BRIGHTON Escape Club (606906) *The Bliffs/Parker's Love Doll*
GLASGOW Strutz (041-552 4601) *The Wedding Present*
HATFIELD Polytechnic Elephant House (68343) *The Powerhouse Roadshow*
LIVERPOOL Hope Street Everyman Bistro (051-709 4776) *The Lawnmower*
LONDON Euston Road Shaw Theatre (01-388 1394) *Jazz Warriors*
LONDON Greek Street Le Beat Route (01-734 6308) *Too Cold For Hans/Bottom Line/49 Scream/The Actors*
LONDON Oval Cricketers (01-735 3059) *The Zodiacs (Lunch)*
**Climax Blues Band (Eve)
SHEFFIELD Limit Club (730940) *Skeletal Family/Some Party?*
WOKINGHAM Angies (789912) *Eddie Monsoon***

THURSDAY 3

BRADFORD Morley Street Queens Hall (392712) *The Spectre/Natural Riddim*
DARTFORD The Orchard (77331) *Victoria Wood*
GRAVESEND Prince Of Wales *The Len Bright Combo*
HIGH WYCOMBE Nags Head (21758) *Dog Town Rhythm*
LONDON Battersea Park Road Latchmere (01-223 3549) *Charm School*
LONDON Brixton Fridge (01-326 5100) *Sophia George/The Deltones/Lorna Gee/Sista Culcha (Women Only night)*
LONDON Camden Electric Ballroom (01-485 9006) *Christian Death/Living In Texas/Fields Of Nephilim/Car Crash International/Asmodi Bazaar/Jayne County*
LONDON Covent Garden Rock Garden (01-240 3961) *The Pop Icons/Nerve X*
LONDON Dean Street Gossips *The Stargazers*
LONDON Euston Road Shaw Theatre (01-388 1394) *The Winans/Spirit Of Watts*
LONDON Herne Hill Half Moon (01-274 2733) *The Rapiers*
LONDON Kentish Town Town And Country Club (01-267 3334) *Half Man Half Biscuit/Geggy Dodd And The Sons Of Harry Cross/Brenda And The Beachballs*
LONDON The Mall ICA Theatre (01-930 0493) *Mathilde Santing*

SATURDAY 5

AYLESBURY Wellhead Inn (622733) *Charmed Life*
BEDFORD Boys Club (54321) *Alternative TV/Funhouse*
BOURNEMOUTH Pavilion *Buddy Curtiss And The Grasshoppers*
CROSSKEYS Institute (270301) *5TA*
DUDLEY JB's (53597) *Howard Hughes And The Western Approaches*
LONDON Bellingham Bonnies (01-698 3293) *Lone Wolf*
LONDON Brixton Fridge (01-326 5100) *Dance Exchange*
LONDON Deptford Crypt Culture Crusader Club (01-690 8832) *The Bolshoi/Dark Asylum/Rote Kapelle/All That's Fiction/Please Return My Dog*
LONDON Euston Road Shaw Theatre (01-388 1394) *The Winans/Lavine Hudson*
LONDON Hammersmith Clarendon (01-748 1454) *Felt/The Blue Aeroplanes/The Weeds/Action Pact*
LONDON The Mall ICA Theatre (01-930 0493) *Mathilde Santing*
LONDON Margery Street New Merlin's Cave (01-837 2097) *The Farm*
MANCHESTER International (061-224 5050) *Ministers Of The Groove/Jo Mambo*
MANCHESTER Little Peter Street Boardwalk (061-228 3555) *The Mighty Lemon Drops/The Waltonons*

MONDAY 7

BRIGHTON Old Vic (24744) *Cause And Effect*
COVENTRY Pilgrim Club *The Mighty Lemon Drops*
LONDON Dean Street Gossips *Alice In Wonderland Zodiac Mindwarp And The Love Reaction*
LONDON Oval Cricketers (01-735 3059) *The Len Bright Combo*
LONDON Putney Half Moon (01-788 2387) *Raw-Ho*
WEST BROMWICH Coach And Horses (021-588 2136) *FBI/Cairo*

TUESDAY 8

CROYDON Cartoon (01-688 4500) *Chad Valley*
DUDLEY JB's (53597) *Mondo Carne*
LEEDS Adam And Eve's (456724) *Frenzy/Fireball XL5*
LEEDS Warehouse (468287) *Skeletal Family/Some Party?*
LONDON Camden Dublin Castle (01-485 1773) *Clive's Jive 5*
LONDON Herne Hill Half Moon (01-274 2733) *Little Sister*
READING Majestic *The Redskins*
SHEFFIELD Leadmill (754500) *The Wedding Present*
SOUTHSEA Portland Hotel (825126) *Big Jim And The Figo Club*
STOKE Shelleys (32209) *The Mighty Lemon Drops*
YORK Lynx Club (646072) *Ron Burnett*



● REDSKINS: Reading, Tuesday



L • E • T • T • E • R • S

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

■ It's quite a while since the BPI Awards show was on TV. I enjoyed it, but I want to comment on a statement Gary Davis made. He said that record companies are waiting to hear material and told new bands to, "keep sending those tapes in".

Well, I'm a musician from Sri Lanka now living in London and struggling for a break. I have a three-track demo-tape which I have personally taken to many of the major record companies and have been shocked at the shabby treatment I have received.

In some cases my package was returned unopened or with my photos and letter to them ripped up. Is this the regular treatment major companies dish out to struggling musicians?

Harin, London WC1

● No. What Gary Davis actually said was "keep sending those tapes in". Tape being, of course, an abbreviation of topiary, a sort of tree trimmed into an unusual shape. As for the record companies, we can but say, keep trying

■ I wish to complain about the hypocritical standards of BBC Radio 1. A while ago they banned 'Relax' by Frankie Goes To Hollywood just

because it was about gay sex. Yet, they have the audacity to play 'Hounds Of Love' by Kate Bush.

Robin Kelly, West Heath, Birmingham

● The *rm* staff, experts in all branches of debauchery and perversion, really can't find anything that rude. Oh Well...

■ Could you please send me the words to 'Rappers Delight' by the Sugarhill Gang or could you print them in your mag for me because I always donate 48p towards your wages. If you don't I'll knock 10 tons of shit out of whoever is in the big chair! And stop missing the x-word out!

Paul Weller, Hartlepool

● Aarootch! Just you try it...

■ I've been buying *rm* since before you hopped with Popswoop (remember Glen?) since you frisked with Disc (remember Fresco Le Raye?) and since you fused with Noise! What's the next merger — Betty Page's 'Rubber And Home', Robin Smith's 'Nude Cookery Course' or Jim Reid's 'Drinker's Guide To Journalism'?

Andrew, Edinburgh

● Don't be so vulgar

■ I think it's time you had an interview with the wondrously gorgeous and highly talented Mr David Sylvian. There must be loads of people who, like me, want more news of his musical and video career.

Going from the sublime to the ridiculous, a few words on Sique Sique Sputnik. They are of course, expensive rubbish, but at last there's something new in the charts something new splashed over the newspapers.

And I'm madly jealous of one Ms Betty Page, I wanted to be the one to corrupt Martin Degville!

Before I go, many thanks for the wonderful EP — brilliant stuff, especially Raymonde. The new Smiths? Who knows? A blank video tape, Christchurch

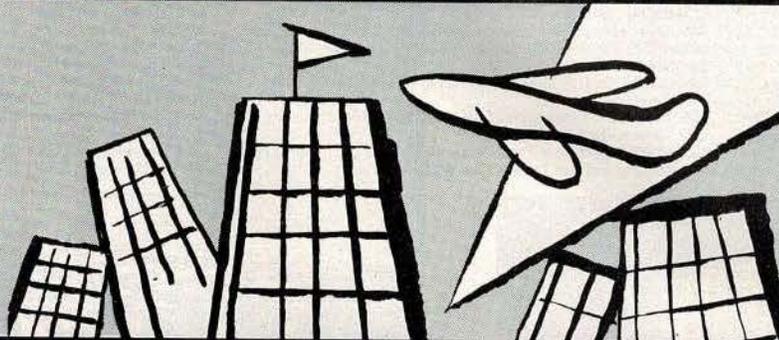
● Can't imagine anyone wanting to corrupt the tedious Mr Degville. Giving him a frontal lobotomy would be far more useful and fun...



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ACROSS DOWN

- 1 It separates Madonna from everything (10)
- 2 They built this city (8)
- 3 Current whereabouts of James Brown (6,2,7)
- 4 See 20 across
- 5 She's had hits with Gloria and Self Control (5,8)
- 6 It takes Cherrelle all day Sunday to recover from this (8,4)
- 7 Neil Young will never change these (3,4)
- 8 Kate's trying to escape from these (6,2,4)
- 9 & 10 across He was responsible for the Move, ELO and Wizzard (3,4)
- 11 Safety dancers without hats (3)
- 12 Teardrop Explodes children (4)
- 13 David or Eddy (5)
- 14 This Mary was a hit for Creedence Clearwater Revival (5)
- 15 Crisis country (5)
- 16 He accepted a once In A Lifetime chance to sing with Clannad (4)
- 17 An even 42 (5)
- 18 Group that discovered the Head On The Door (4)
- 19 Seen shining on TV (3)
- 20 Foreigner's provocateur (5)
- 21 A relation Of Madness (5,3)
- 22 4 down dreamed of these (4,7)
- 23 Neville Keighley used his Imagination to come up with this name (7,4)
- 24 The Cult went full circle to have a hit (10)
- 25 Taylor from Duran or Queen (5)
- 26 He loves his children and hopes the Russians do too (5)
- 27 1973 confrontation for ELO (8)
- 28 James (---) Friedman (4)
- 29 Rod Stewart has never spoken a truer word (4,4,1,5)
- 30 He couldn't get the laugh right for Band Aid (5,7)
- 31 Don't You Just Know It was a hit for them (7)
- 32 Group that saw Clouds Across The Moon (3,4)
- 33 Page, Plant, Jones and Bonham (3,8)
- 34 The only number one for Jimi Hendrix (6,5)
- 35 He wants to be cut down (5,4)
- 36 The Eurythmics don't want us to worry (3,7)
- 37 If it melts Jennifer could get wet (4,2,3)
- 38 After a number of hits they're used to the Luxury Of Life (4,4)
- 39 They took Ziggy Stardust into the charts in 1982 (7)
- 40 Feargal advised us to ----- To Your Father (6)
- 41 Eaters that took The First Picture Of You (5)



- 34 You won't hear this label shouting about its success (4)
 - 36 Ocean Blue group (1,1,1)
 - 37 Ray Parker Jnr has more of this with the girls (3)
- ANSWERS (MARCH 22)**
ACROSS: 1 West End Girls, 4 Johnny, 7 Easy Pieces, 8 Shakatak, 10 Gambler, 11 Japan, 12 Visions In Blue, 14 Frida, 16 Billy Joel, 19 Trapped, 21 Play, 22 Satin, 24 Kinks, 25 Cult, 27 Romance, 28 Don McLean, 32 Special AKA, 36 Ghostbusters, 37 White
DOWN: 1 When Love Breaks Down, 2 Sisters, 3 Dream, 4 Jaki Graham, 5 Nikita, 6 That Certain Smile, 9 Brilliant Trees, 10 Glory Days, 13 Smooth Operator, 15 A Day, 17 Learning To, 18 Let's Dance, 20 Police, 23 Fine, 26 The Game, 29 Change, 30 Craw, 31 Cars, 33 Past, 34 Cher, 35 ABC
Winner: Emma Lynch, Wimbledon, London SW20

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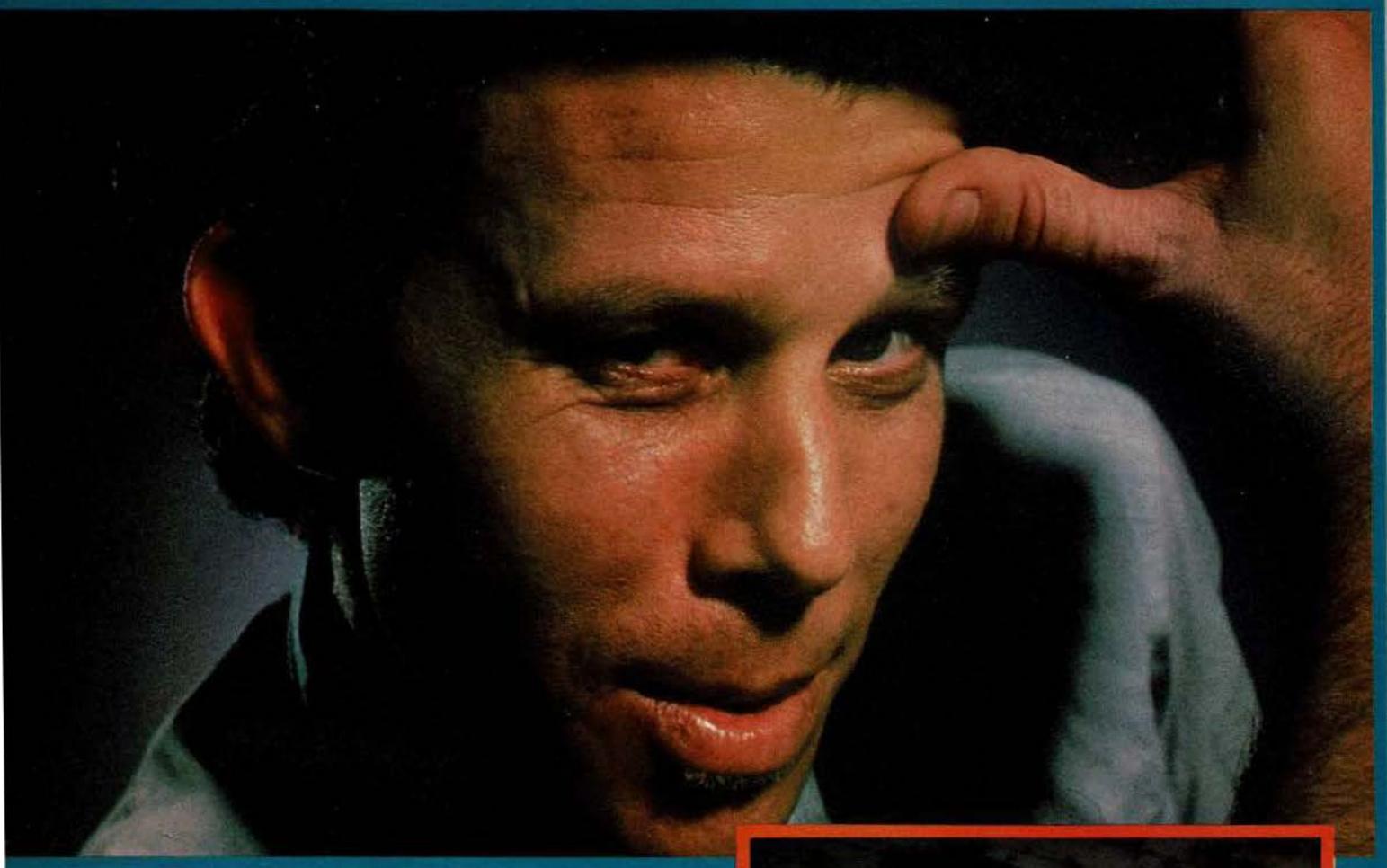
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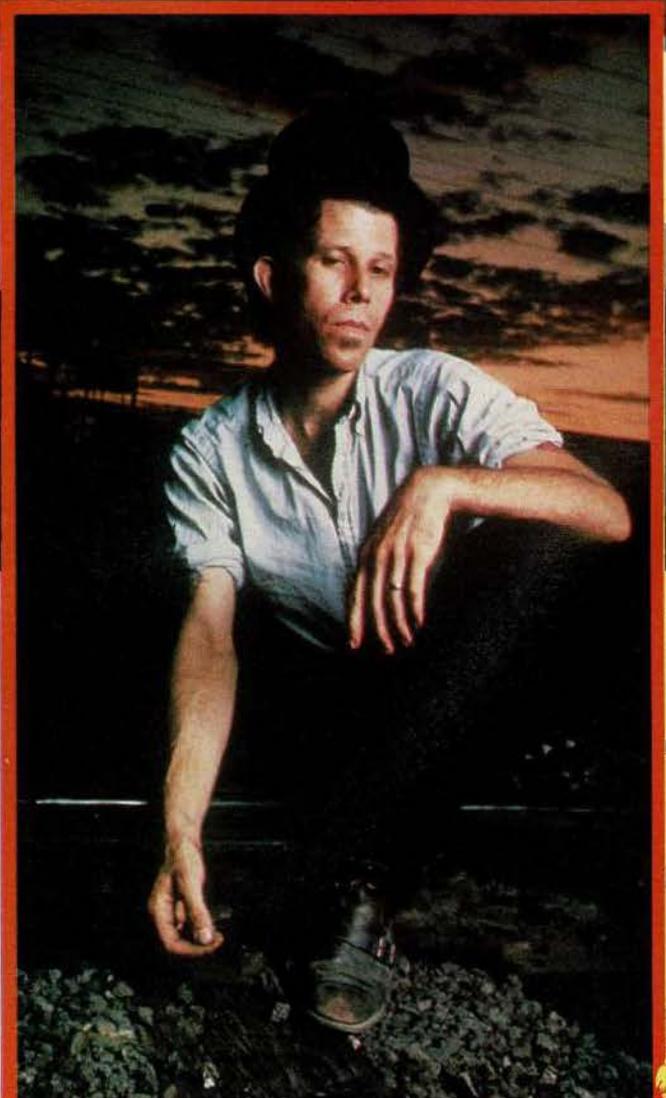
25 THINGS

THAT MAY
(OR MAY NOT)
BE TRUE ABOUT

TOM WAITS

Researcher: Mike Gardner

40 R M





● **Tom Waits doesn't** exactly tell lies but he has a tendency to embellish the truth, so take all the following information with a pinch of sodium chloride.

● **He was born** on December 7, 1949, in the back of a yellow cab in the parking lot of Murphy Hospital, Pomona, California, the only son of school teaching middle class parents and brother to two sisters. He was raised in Southern California. His parents divorced when he was 10 years old. His father has remarried twice, while his mother remarried a private investigator.

● **He started playing** in a soul band called the Systems at his High School before becoming a professional accordion player in a polka band. He soon became more interested in jazz and ethnic music, no doubt influenced by the high percentage of blacks and Hispanics at his school.

● **He's made 10** albums: 'Closing Time' (1973), 'Heart Of Saturday Night' (1974), 'Nighthawks At The Diner' (1976), 'Small Change' (1977), 'Foreign Affairs' (1978), 'Blue

Valentine' (1978), 'Heart Attack And Vine' (1980), 'The Soundtrack To One From The Heart' (1983), 'Swordfishtrombones' (1983), 'Rain Dogs' (1985). He's also had two retrospective compilations: 'Bounced Checks' (1981) and the superior 'The Asylum Years' (1984).

● **When he lived** in Los Angeles he used the rundown Tropicana Motor Hotel as a tenuous homebase, crammed full of pawnshop junk and with a piano in the kitchen. He drank hard, stayed out all night and kept company with the colourful subterranean kooks of the city.

● **He was once** a bouncer in a club in Philadelphia. "In the summer you'd get 25 Hell's Angels coming into town. The management gave me the arm of a chair to defend myself. It was like a toothpick to a Hell's Angel."

● **The Eagles covered** '01 '55' on their 'On The Border' album to give Tom Waits his first compositional success, but his opinion of the band is less than favourable. "The only good thing I can think to say about an Eagles album is that it keeps the dust off your turntable."

● **He is mad** about cars and usually manages to reel off an extensive list of the various cars he's owned in most interviews. His favourite make is a Buick. He has an elaborate tattoo on his arm with the word 'Nighthawk' — the name of a car club.

● **He was once** romantically involved with singer Rickie Lee Jones. Her 'Chuck E's In Love' was written about one of Waits' close friends — Chuck E. Weiss. She can be seen sprawling over the hood of a car with Waits leering over her on the back of the 'Blue Valentine' sleeve.

● **He took 18** months to finish the soundtrack to Francis Ford Coppola's 'One From The Heart' — a film starring Terri Garr, Nastassja Kinski and Frederick Forrest. He ended up ensconced in a tiny office in Coppola's Zoetrope Studios working from descriptions of what Coppola called his 'lounge operetta', rather than from a script.

● **During work on** 'One From The Heart' he met and married scriptwriter Kathleen Brennan — also a playwright and short story writer.

● **Both of the** couple's children have coincided with the release of his last two albums — 'Swordfishtrombones' in 1983 gave the couple a girl, Kelle Simone, and 'Rain Dogs' from last year added Casey Xavier.

● **He has moved** from Los Angeles to New York. He says, "Manhattan is like living inside an engine. Actually, I came here for the quiet. I was misinformed."

● **Bruce Springsteen has** frequently sung Waits' 'Jersey Girl' on stage — a song written about Kathleen Brennan. The pair sang the song together during a date on Bruce's mammoth 'Born In The USA' tour.

● **He now belongs** to the same management stable as U2. Before that he was managed by Herb Cohen, a man used to harnessing such eccentric talents as Frank Zappa, Mothers Of Invention, Captain Beefheart and the truly unique Wild Man Fisher.

● **His favourite piece** of graffiti was seen in a club in East St Louis in the toilets of 'The Dark Side Of The Moon'. It reads: 'Love is blind; God is love; Ray Charles is blind; therefore, Ray Charles must be God'.

● **He's appeared in** many films — 'Cotton Club', 'Rumblefish', Sylvester Stallone's 'Paradise Alley', 'Wolfen', Robert Duvall's 'The Stone Boy' and 'The Outsiders'. His 'One From The Heart' music gained an Oscar nomination and he's recently contributed two songs to the film 'Streetwise'.

● **He's just completed** his first starring role in the film 'Down By Law'. He plays an unemployed disc jockey who breaks out of jail with two others in the winter swamps of Louisiana. The film also stars John Lurie, saxophonist

with Waits' backing band, the Lounge Lizards. It's due to be premiered at this year's Cannes Film Festival.

● **Due to lack** of time, he's had to turn down the lead in 'There Ain't No Candy Mountain' — a film about a New York kid who searches for a legendary guitar maker in Nova Scotia. He says it broke his heart to refuse the role.

● **He's currently working** on a musical drama with Chicago's acclaimed Steppenwolf Theater Company called 'Frank's Wild Years'. It's based on a song on 'Swordfishtrombones' where Frank gives up on the rat race and torches his house with his wife and dog in it. The play continues with Frank going to Las Vegas to make a big splash as an accordion player/entertainer and ending up despondent and penniless before dreaming himself back home. He's writing it with his wife.

● **Those perplexed by** his last album's title, 'Rain Dogs', will have to be satisfied with this explanation: "You'll find it mostly in Lower Manhattan. After a rainstorm, the dogs get caught. Somehow the water washes away their whole trail and they can't get back home. So about four in the morning you see all these stranded dogs on the street and they look at you like, 'Won't you help me, sir, please?'"

● **His video for** 'Downbound Train' included the legendary boxer Jake La Motta — subject of the Martin Scorsese/Robert De Niro film 'Raging Bull'. Despite doubts about videos — he's only made two — he used award winning director Jean Baptiste Mondino whose work Waits likens to Fellini. He says: "Besides, I get to wear a dress in this video. I don't get many opportunities to wear a dress these days."

● **At a show** in New York he was two hours late in starting. After four numbers he apologised for the delay. He confessed: "I was shampooing the dog. And he likes to have a moisturiser, too. Once you start with toiletries, there's no end in sight."

● **He claims he** once played a Gay Liberation Benefit. He says the worst thing is that he had to follow black comedian Richard Pryor who'd just completed his act by screaming, "Kiss my rich black ass, you faggots" before storming off stage. Tom Waits poured petrol on the inflammatory situation by starting his show with the old show standard 'Standing on the corner watching all the girls go by'.

● **Finally some choice** lines: "I'm so broke I can't even pay attention"; "What I usually do is write two songs and put them in a room together and they have babies"; "You look the sort of guy who'd sell a rat's ass for a wedding ring — and I'm the sort of guy who'd order a dozen of them"; "I still like music, it gives me something to complain about"; "Champagne for my real friends — Real pain for my sham friends"; and "On my grave stone I want it to say — 'I told you I was sick'."

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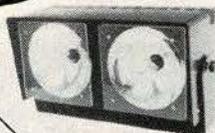
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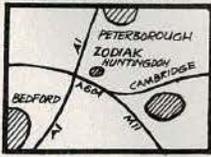
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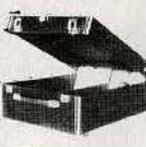
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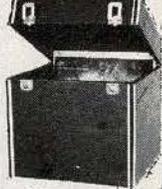


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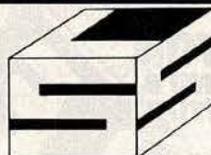
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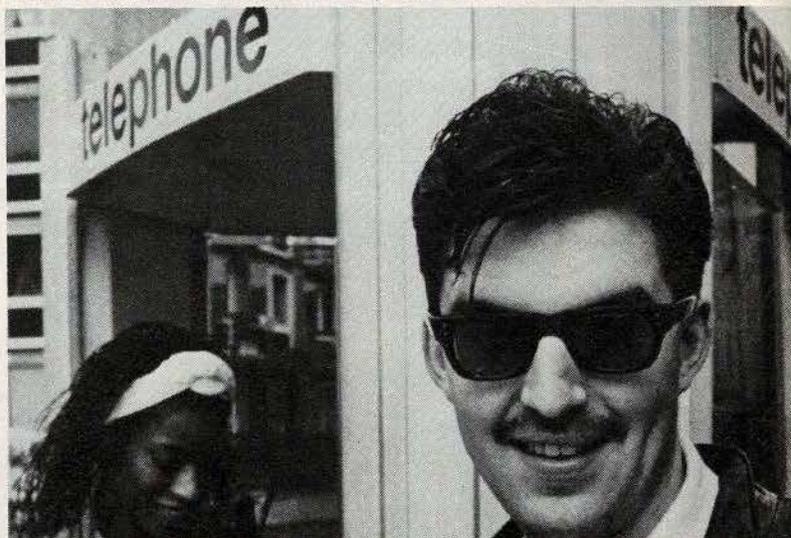
BY JAMES HAMILTON

B P M

ODDS 'N' BODS

'WONDERFUL WORLD' had even more TV exposure when, during the Oscars, it was heard on the soundtrack of 'Witness' — although Sam Cooke rightly has the hit, in fact the Levi's jeans version is a remake by Tony Jackson of Paul Young's backing singers... The Controllers' 'Stay' is due here now flipped by their older 'Undercover Lover'... Joyce Sims has been on 109½bpm UK white label but a new Mantronik remix will be added to the full release next week... Total Contrast's LP track 'What You Gonna Do About It' has been remixed by Timmy Regisford as their late April follow-up... Princess is being remixed by International DJ Mixers Cheese, Chad 'n' Orlando, plus producer Pete Waterman, all four new versions being intended for the same four-track 12 inch... TC Curtis's fluidly cantering 117¼bpm 'Let's Make Love', widely promoted, is out on April 14... Gwen McCrae's original 'Funky Sensation' is due with others on a 'Dance I.D.' compilation LP from WEA... WEA also picked up Cargo 'Don't Stop Your Love' (YZ66T), which deal hopefully made enough to cover Mike Carr's 'phone bill... West London's JBC 104.75FM stays on air through the week, other pirates who've reverted to traditional weekend only operation including (when last heard) Fame 94.4FM, KISS 93.95FM, LWR 92.1FM, and the poppier Starpoint 88.55FM... Russ Brown's day job is crimping at his own Soul Scissors hair salon in New York, but the 24 year old singer/keyboardist has gospel roots (showing through the dye?)... New York City's

legendary Paradise Garage has to close later this year when its lease expires — with the best sound system in the world plus DJ Larry Levan, the club immediately became the British contingent's awe inspiring favourite during a Disco Forum visit in early 1979, since which nothing's really beaten it... Doug E Fresh & The Get Fresh Crew 'The Show' is the latest of only six singles ever to win a gold disc for officially certified US sales of over 500,000 copies on 12 inch, others being Barbra Streisand & Donna Summer 'No More Tears (Enough Is Enough)', Kurtis Blow 'The Breaks', Frankie Smith 'Double Dutch Bus', Afrika Bambaataa & Soul Sonic Force 'Planet Rock', Madonna 'Angel/Into The Groove' — the Recording Industry Association of America's certification may not however be all embracing as not every label belongs, or seeks certification... King Kut DJ Cheese cuts up Lowestoft Ziggies Thursday (3), then the next night the differently spelt Ziggs (as Streamham's revamped Chaplins is now known) for Paul Oakenfold & Trevor Fung's first Friday Project Club night... Nicky Holloway has totally converted London Bridge Tooley Street's Royal Oak with painted artwork canvas banners which cover the original decor so it no longer looks like a pub on his Special Branch Fridays... Jeff Young joins Danny Smith souling Gt. Yarmouth's Aquarius Friday (4), when Paul Wright, Pete Haigh, Steve Barker & Dave Hamer funk Blackpool's Dixieland... Deptford Albany Empire's Friday over-21s Spirals stars Steve Walsh (4), CJ Carlos (11), with resident Simon Goffe — Steve's Soul Set night will in fact return to The Hippodrome on May 14... David Brook funks Fridays at Middlesbrough's Norma Jean bar below the bus station... Seventh Avenue PA at Wolverhampton's Silver Web Saturday (5), and Kabbala PA with Jonathan More and guest Robert Elms at Mayfair Legends' new Sunday Wax club (6)... Chris 'Connie' Crooks (0332-384658) is after more Eurobeat/Hi-NRG gigs around Derby... Essex jock Mike Morgan is the new mana-



FRESH BEAT DJ Tim Westwood introduces a daily different hot newie (soul Mon-Thur/hip hop Fri-Sun) on London's new round the clock telephone service, Dial-A-Beat (00-771 1188 — yes, that's 00). It's only another ploy for British Telecom to make yet more money out of unsuspecting diallers, and although a shareholder I feel bound to warn you that each two minute call will cost you 86p (46p cheap rate). Instead of two calls you could buy a seven inch, which'll last a lifetime. Think about it.

ger of Braintree's Lion Records shop, offering discounts to bona fide DJs even on import orders... Hammer-smith Spin Offs record/equipment shop owner Greg James reveals all his mail order customers from Finland order nothing but electro, and tons of it!... rm's long established Disco chart is compiled with scrupulous honesty from reported floor-filling plays by, and some sales to, "black music" DJs (biased towards plays with sales boosting mainly the rising newies), which means that unlike some others we resist the easy temptation to chart records competitively just because they are new, even if the truthful result may at times seem boringly static — and yet we're still accused by pop DJs of being "upfront"!... Eurobeat, which seems to create more controversy in some quarters than our effort is worth, is merely compiled from whatever DJ gay charts we happen to receive, so

don't blame us!... GET LOOSE — RELEASE THE TENSION!

HOT VINYL

ALEXANDER O'NEAL 'What's Missing (Extended Remix)' (Tabu QTA 6244) CBS have only gone and done it again! Against all expectations, although a short version of the attractive shuffling (0-) 99½bpm 'A Broken Heart Can Mend' is indeed nominal lead track, the four-track 12 inch is dominated by the (0-)111bpm US remix and instrumental of his hottest dance hit, potentially another 'Saturday Love' if ever A-sided properly but as was its LP version here just thrown away as an added attraction for converted fans. The soulfully smooth yet snappy 115½-0bpm 'Are You The One' reappears too.

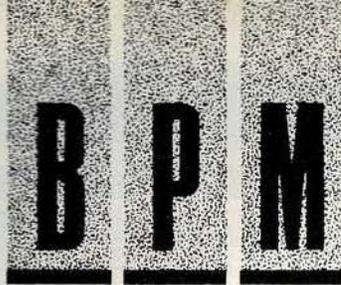
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CONVICT OF THE GROOVE!

MILLIE SCOTT
PRISONER OF LOVE

BRW 45/12 BRW 45





from previous page



PROJECTION 'Turn Your Love (Right Around)' (Elite DAZZ 48) has been remixed by Max LX and Dave VJ of Hardrock with busier 0-108 $\frac{3}{4}$ bpm electro beats which lose many of the original's recognisable influences, although the 'Twilight' blip remains, so that singer Doreen's cool "London" vocal is even more to the fore — however, the flip's 109bpm Chris Madden Allstars Remix cuts it up (and things in) much more amusingly to triple def fresh effect.

LOUIE OXLEY 'Go-Go Gadget' (Cooltempo COOLX 121) With bursts of introductory applause, here at last is the insanely jaunty (0-)99 $\frac{3}{4}$ bpm jiggly jumping go go instrumental by Tyrone Brunson's 'Smurf' keyboardist (with goofy interjections and choring girls) that was originally in circulation here on cassette a year ago. Bang on the groove today, it'll wriggle you out of your skin!

ALEEM Featuring LEROY BURGESS 'Fine Young Tender' (LP 'Casually Formal' Atlantic 781 622-1) A cult in London's 'sweatier' dives, Leroy groans and moans through a sassy set of electro backed soul niggers on which hottest to trot is this jiggly bright 115-0bpm snapper, segueing into the murkier 112bpm 'Dance To The Groove', the jolting 106 $\frac{1}{4}$ bpm 'More Than A Million' and 104 $\frac{1}{2}$ bpm 'Two Faces' joining their wriggling import 116 $\frac{3}{4}$ bpm 'Love's On Fire' and older 0-104bpm 'Confusion' singles while in lush slow mood are the 0-67-0bpm 'Think' and 0-73-0bpm 'Stay'. Mm-hmm.

ANITA BAKER 'Rapture' LP (US Elektra 60444-1) A wonderfully consistent listening set, her overdue sequel to 1983's 'Songstress' confirms the ex-Chapter 8 singer as a major soul-jazz voice to rival and surpass the likes of Roberta Flack. Sexiest bass lines are on the 0-91 $\frac{1}{2}$ bpm 'Caught Up In The Rapture', 78bpm 'Been So Long', Rod Temperton's 0-84 $\frac{1}{2}$ bpm 'Mystery', dreamier being the 87-90bpm 'Sweet Love', 66-0-66-69bpm 'You Bring Me Joy', 90bpm 'No One In The World', 96bpm 'Same Ole Love', 126/63bpm 'Watch Your Step'.

JANET JACKSON 'When I Think Of You' (LP 'Control' A&M AMA5106) Fully detailed on import, her excellent Jam & Lewis-produced "grown-up" set's standout has proved to be this hesitantly sung almost rhumba-like 0-116 $\frac{1}{4}$ bpm attractive cool joyful jitterer, with beat

boosting pants and a delightful giggle as it nears the end.

GUINN 'Open Your Door' (LP 'Guinn' US Motown 6168ML) Seven strong, the Guinn Family boys and girls have a consistently listenable relaxed soul set with this smoothly wailing 0-90 $\frac{1}{2}$ bpm slinker its hottest dancer, the more upbeat 0-113bpm 'People Will Be People' getting action too, although for quality you won't miss amidst the 84 $\frac{1}{2}$ bpm 'Dreamin'', 91 $\frac{1}{2}$ bpm 'I Can't Live Without You', 92 $\frac{1}{4}$ bpm 'Slow Down', 0-74 $\frac{1}{2}$ bpm 'Sincerely', 120bpm 'Tell Me', 0-62 $\frac{3}{4}$ bpm 'Give Everything You Got For Love'.

MAXI PRIEST 'Strollin' On (Extended Remix)' (10 Records TEN 84-12) Not now so noticeably based (as was his old original) on the Jazz Crusaders' 'Way Back Home', this remixed remake is a pleasant smoothly bubbling 0-92-93 $\frac{1}{2}$ -0bpm catchy reggae loper that's proving easier to programme than the more inventive 'Hello Darling'. Murder!

PATTI LaBELLE and MICHAEL McDONALD 'On My Own' (US MCA Records MCA-23607) Preluding her imminent album and not very good value on import 12 inch flipped by the naff old 'Stir It Up', this gorgeous dreamy lush 92 $\frac{1}{2}$ bpm swaying smoochy duet could be another 'Saving All My Love For You' when released here, just you wait!

SUGAR 'Can't Fight The Feeling' (US Blue Records Inc BDS 100016) Although at first these Blue Lovett-produced cooing and weaving (0-)110-0bpm girls don't sound that special, they get quite hypnotic once some sax has joined in and the rhythm becomes somewhat — dare I say? — Slave-ish (inst/edit flip).

JOHNNY KEMP 'Just Another Lover' (US Columbia 44-05368) Copenned and supervised by Kashif, quite obviously, this friskily lurching (0-)119bpm pent-up breathy bouncer with female and group support (in three versions) also now sounds synonymous with "London" and could equally be by Five Star or the Cool Notes!

RALPH MacDONALD 'You Need More Calypso' (London LONX 91) Dennis Collins' drab vocals are much less evident on the harder Dub Mix of this mildly exotic 114 $\frac{3}{4}$ bpm flowing jitterer, on four-track 12 inch with the tautly percussive 126bpm 'Surprize' and Bill Withers-sung dreamy old 0-46/92bpm 'In The Name Of Love'.

ROB MULLINS 'Soulscape' LP (US RMC Records RMC 1005) Young looking white jazz keyboardist with the self explanatory 121 $\frac{1}{2}$ -121 $\frac{3}{4}$ -0bpm 'Samba', blazing 122 $\frac{3}{4}$ bpm 'Bay Wolf Blues', moody 0-102 $\frac{3}{4}$ /51 $\frac{1}{2}$ -102 $\frac{3}{4}$ -0bpm 'Making Love', for specialists.

SHARA 'Can't Get Over You' (Unit 7 Records UNST 1) Stuttery started girl sung 106bpm "London" lurcher like so many others, though slick of its type (dub flip).

JERMAINE JACKSON 'I Think It's Love' (Arista ARIST 12655) Stevie Wonder's influence as co-writer ensures this happily lurching 127 $\frac{1}{4}$ bpm speedy swinger could be tricky on some floors.

SHIRLEY MURDOCK 'The One I Need' (LP 'Shirley Murdock!' Elektra EKT 32) A rival to Jennifer Holliday on the slowies, Roger Troutman's Zapp soulmate sears, sighs and scats this 0-91 $\frac{1}{2}$ bpm quiet storm stunner, such dancers as the Jackson 5-ish 116bpm 'Teaser', urgently lurching 120bpm 'No More' (with catchy "phone" lines), empty jig-

gling 0-122 $\frac{1}{4}$ bpm 'Be Free' and Hi-NRG 131 $\frac{1}{2}$ bpm 'Danger Zone' sounding less special (though vocally good).

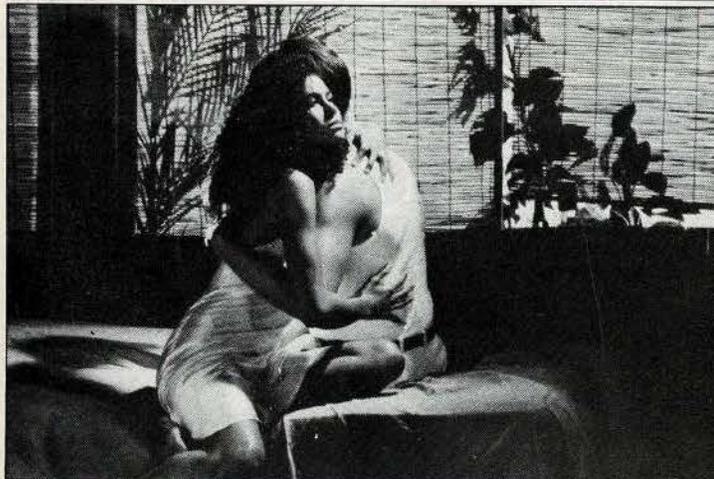
THE IT 'Donnie' (US D.J. International Records DJ 893) Chip E, JM Silk and the Chicago crew all have a hand in this rambling, moaning, chattering and bubbling 117 $\frac{3}{4}$ bpm Garage groove (four mixes) which'll fit with the Colonel, Serious Intention and stuff.

PIZZAZ 'How Ya Gonna Get Down (If You Don't Get Up)' (US Blue Records Inc B 10017) Nice squealing sax leads into the hoarsely soulful questioning chaps on a remorsefully weaving 108 $\frac{1}{4}$ bpm funky shuffler (inst/edit flip).

MYSTRAL featuring Kevin Power 'Pushing Back The Hands Of Time' (City Beat CBE 1202, via Beggars Banquet/WEA) Kevin confusingly sounds higher pitched than his uncredited singing partner Debbie Sharp on a Princess like jittery 111 $\frac{3}{4}$ bpm pusher (96 $\frac{1}{2}$ bpm instrumental 'Twilight' flip — no, not that one!).

HIT NUMBERS

BEATS PER MINUTE for last week's top 75 entries on seven inch (llcr for fade/cold/resonant ends): Queen 65-0-130f finger poppin' fan fodder, New Order 122f jumbled electro pop, Bronski Beat 0-130c plastic palmtree salsa, Bryan Ferry (0-)78 $\frac{1}{2}$ /39 $\frac{1}{2}$ f dreary dirge, Foster & Allen 25/50-0r Irish ballad, The SOS Band 109 $\frac{3}{4}$ sc(r) 'Saturday Lover'-like hot soul, Evelyn 'Champagne' King 0-117 $\frac{3}{4}$ f hurrying black pop, Maxi Priest 0-92-93 $\frac{1}{2}$ -0r catchy reggae, Heart 79/39 $\frac{1}{2}$ f surging slowie, Stevie Nicks 103f Tina Turner meets Cher, Chris Rea 0-111 $\frac{1}{2}$ f husky limp canterer, Lick The Tins 135r Irish jig-A-Hula Elvis revival, Saxon 0-135-0r raucous metal, Ruby Turner 0-97 $\frac{3}{4}$ f careful Tina Turner clone.



A Novel of Love For Romantics from

THE FORCE M.D.'S

TENDER LOVE

(Produced by Jimmy Jam & Terry Lewis)



IS/12IS 269





...and now this week's feature about surfing and groupies

It's not just the unemployment, inner city riots, or the car industry that's wrong with this country. Herman Ze German, who's just released his single 'Wipe Out', has a startling new revelation to make about the state of Britain today. The lack of groupies.

"I don't know where all the groupies here go," he says. "I don't think I've ever had one in Britain since the days when I first started touring here. I don't think groupies really exist here. Girls abroad seem to have a much more professional attitude."

Herman Ze German, who's better known as Herman Rarebell, the drummer with heavy metal band the Scorpions, is a man of experience. He gets in plenty of practice on world tours, which have been known to last more than a year.

"In Japan I have to lock myself in my hotel bedroom. The Japanese girls are very generous. They always give you nice presents. But Japanese girls are not really to my taste. How can I put this? I like something I can really hold in my hands. I like girls with nice breasts.

"I think American girls are the best in the world. They are so free and they give the best blow jobs.

"American women are very independent. They know exactly what they want and how to get it."

Now, if you're thinking that all this talk is rather sexist, Herman just wouldn't agree with you.

"I don't think I'm being sexist. I am just being honest.

When a girl comes into my room she knows why she is there. We enjoy each other and then in the morning it's over. The sex is a very enjoyable, healthy experience for both of us. Sex is lovely. It's nothing to be ashamed about. Some women are like oil paintings. They are so beautiful."

Herman, however, doesn't spend all his spare time engaging in passionate bedroom pursuits. He likes hanging out on the beach in California, surfing, wind sailing and scuba diving. It's hardly surprising he decided to do a cover version of the old Surfaris hit 'Wipe Out'.

"At home in Germany the tune was very popular when I used to play the American air force bases," continues Herman. "Memories of it have always stayed with me. The tune lingers with you. It's very catchy.

"We recorded it very spontaneously. I think we got the spirit of it really well.

"I did a video with all my friends on the beach. There's a shot where I slap some girls' bottoms as if I'm playing the drums. The girls lined up to have their bottoms slapped.

"Some of them said, 'Hi Herman, can we be in your video?' I said 'no, go away, your bottoms are not good enough'. I had to be very selective.

"I love the surfing lifestyle. Some of those surfers are

crazy. The bigger the waves the better they like it. I admire people who do not show fear."

Herman's had the odd brush with death himself. Out scuba diving, he's come face to face with killer sharks.

"I've had some terrifying experiences with sharks. I could feel my heart pounding. Sharks are unpredictable creatures. You never know just when they might turn on you.

"But the sharks do not put me off water sports. If God decrees you are going to die, then there is nothing you can do about it. After all, you could be crossing the street and get knocked down by a bus. If it's time, it's time."

And, of course, Herman has to impress the girls. Grace Jones is a close neighbour of his California home, and a game of snap isn't likely to get her around for a cup of tea.

When he's not out on the surf, Herman is concentrating on writing his first film screenplay which he's keeping secret for the moment. At the end of the summer he'll also be re-uniting with the Scorpions to record another album. It seems likely they'll be touring Britain again early in '87.

"I hope we finally have a hit here," says Herman. "We've been number one in South America for months, but we've yet to have a truly big hit here. Perhaps a lot of English people have been watching too many war films."

'SEX AND REVOLUTION ARE VERY CLOSELY LINKED'



Well, now we know, the Redskins' tour is not just about Clause Four and the plight of sheep dip operatives in Upper Wensleydale. Political commentary: Stuart Bailie
Socialist snaps: Patrick Quigly

The Redskins are on the road again, and Chris Dean has lost his voice. It's hardly surprising really. In the past two days, he's performed live twice, singing in that distinctive rasping voice of his, as well as launching onstage attacks on everything from Neil Kinnock to 'Sick Sick Wombat'.

He's done at least 10 interviews, he's had a lengthy debate with Liverpool councillor Derek Hatton and he's given his manager a lot of earache about the band's progress.

Any normal set of vocal chords would have packed in long ago. Sitting at the front of the tour bus, he's now confined to using animated gestures (very **loud** gestures), much to everyone else's amusement. Luckily, I had managed to get my interview earlier that day. I started by asking him if the Redskins' debut LP could be termed a 'concept album'.

Chris: "Course it's a concept album. I don't think the Redskins could do anything apart from the concept album. I think we make concept singles.

"There's something there just from the title, for starters. In the same way that you say 'Neither Washington Nor Moscow' — neither Capitalism nor State Capitalism. Neither this system nor that, but something completely different. All the songs on the album carry a different political system than that which is churned out by everyone else.

"No matter how many similarities you say there are between us and Billy Bragg and Paul Weller, they would never make a record like that. It's different politics."

But I'd say the reason why the Redskins have always fallen short of popular success is that people rarely talk about the music.

Chris: "Is that us falling short, or journalists falling short?"

Paul: "So you think we cover the music with the politics like some sort of smokescreen?"

"But we're not going to get beaten back into a

corner. The politics might get bad press here and there, which might confuse people about the music, but we're not backing down. You just end up doing what everyone else does."

Chris: "It's like fighting with two fists. Sometimes you lead with your right and sometimes with your left. During the miners' strike it would have been indulgent to the point of extremity if we'd talked as much about music as politics. That would have been criminal."

Martin: "But what we've always said is if the music's not up to scratch, no-one's gonna listen to it anyway."

So what about the criticism that you're just ripping off old soul records?

Paul: "It's all that inverted racism with the press and with musicians, where black musicians are given a lot of credibility. Not that they don't deserve it, but we know black musicians, and we know how openly they talk about lifting ideas from everywhere."

Chris: "Far more than we do, even though we steal mercilessly. True genius is in developing something. Imitation might be the sincerest form of flattery, but it makes naff records."

But wasn't 'Bring It Down' a rip-off of the Four Tops' 'Bernadette'?"

Chris: "But it wasn't — that's a classic example. Loads of people have said that, but it's actually a steal from the Fall."

'It Can Be Done' reminds me of the Isley Brothers' 'Shout'.

Paul: "It's just that mambo dance. It's a Latin clavé rhythm in that song."

Chris: "It's a mambo clavé, bolshevik rhythm. But coming back to the stealing thing, everyone's always stolen. James Brown was just a third-rate imitation of Little Richard for five years. I think he even used his name for a while."

"But who gives a shit? Who cares if Lenin used ideas from Karl Marx, or that Marx used ideas from Hegel?"

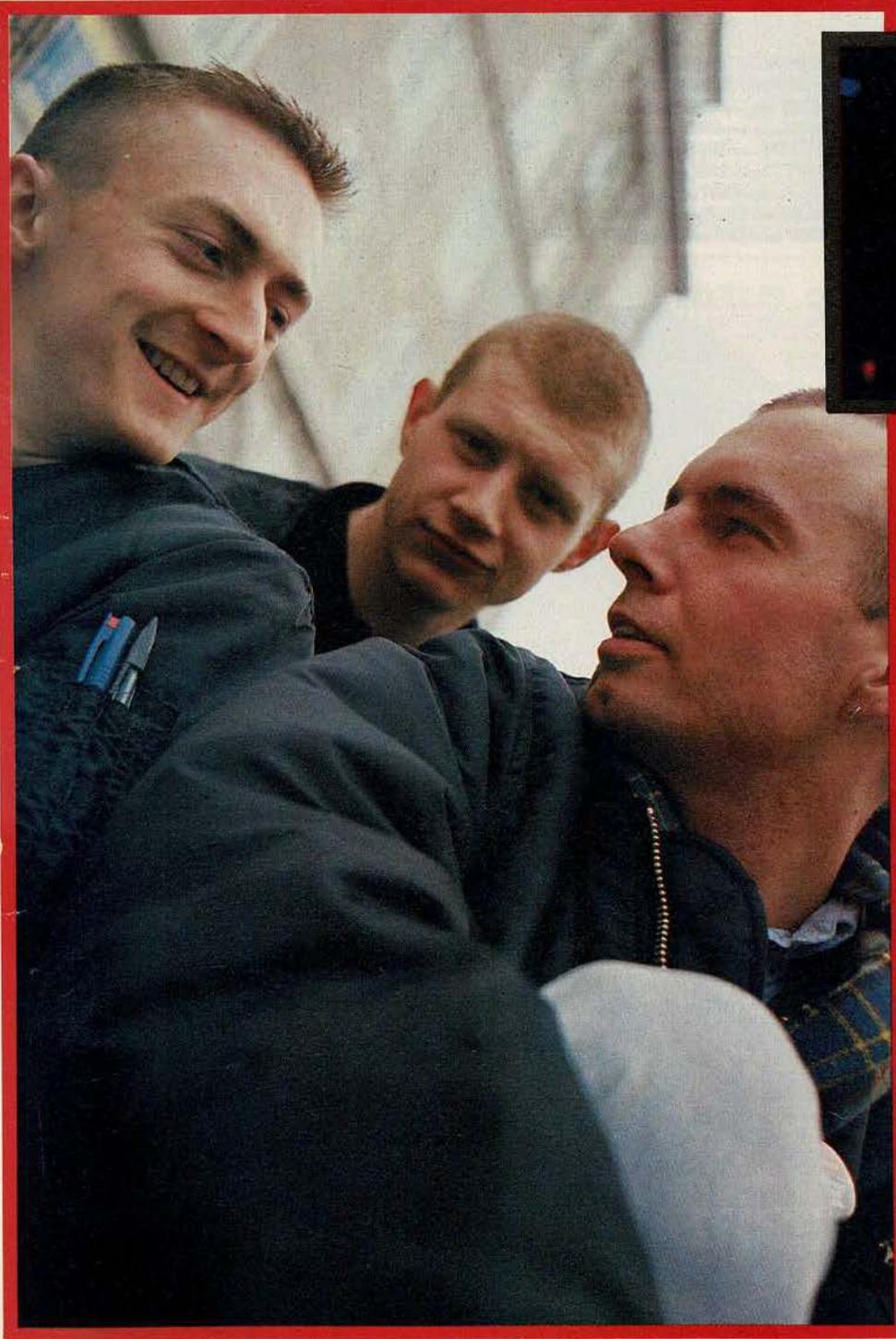
Hegel?

Chris: "Yeah. You know. 'Hegel, Don't Bother Me' — that revolutionary anthem."

They've done it again. Just when you want the Redskins to talk about their music, and to persuade the public that they actually make listenable, vibrant records, they have to continually return to Socialist dogma.

It's a shame, because the Redskins are an exciting band, both live and on record. 'Neither Washington Nor Moscow' is an impressive debut album, even if it has been delayed for ages and it includes a lot of songs that have already appeared elsewhere.

The band's progression is best illustrated in a re-recording of their second single 'Lean On Me'. In its original form it was scrappy and amateur, now it's played with confidence and imagination. He might never be hailed as a male Sade, but Chris Dean's voice has improved dramatically of late, and Martin Hewes and Paul Hookham are now a rhythm section



of distinction.

After defecting to the Redskins from the Woodentops last summer, drummer Paul is now a valuable component in the band's sound, with an aggressive style that is tempered by a solid grasp of dancefloor dynamics. He's also the only revolutionary Socialist I know who confesses to owning a copy of Abba's 'Dancing Queen'.

Paul: "I feel comfortable with the band on this tour. I was in a real panic on the 'Bring It Down' tour last year, I was just thrown in. I thought I did a good job, but it wasn't as if I was at home."

By releasing a ballad like 'The Power Is Yours', was the band consciously trying to turn people's preconceptions of the band on their heads?

Chris: "It might have turned their conceptions, but it didn't move their wallets, 'cause they didn't buy it. Yet all the praise that that record received has been ridiculous."

"When you put out a record as odd as that, it's a risk, a gamble. But we do like to throw people who have a fixed idea of what we sound like."

I also liked the more subtle lyrics on 'Power'. I'd rather have that than be beaten over the head with slogans.

Chris: "There's a place for both. Propaganda can work on different levels. They use it on all levels, like the distortion and misinformation on the news. Or on a more subtle level, having fits on page three, and bingo. That's much more clever propaganda. In terms of lyrics, I don't want to get stuck in the rut of writing 'clever' lyrics, like Elvis Costello."

Martin: "I don't want to boost his ego, but I think he writes the best lyrics around. I'm a Socialist, and I think he captures those ideas well. People accuse the Redskins of crudity and sloganeering, but no-one accuses Billy Ocean of that when he sings 'When the going gets tough, the tough get going', which is

equally crude.

"The difference is that we're talking about ideas. Take 'Keep On Keeping On' — that's just four words, but that slogan encapsulated a whole mood that was shared by thousands of people during the miners' strike. That's not crude in the slightest, it's very articulate."

Towards the end of 1981, just as the Redskins were starting to emerge, the 18 year old Chris became involved in writing for a music paper. Under the name X Moore. His first main feature was an enthusiastic account of the week-long Right To Work march. Starting in Liverpool, the march went 80 miles, ending at the Conservative Party Conference in Blackpool.

Martin: "That one was massive, a thousand people. At that time, with unemployment going over two million, it was the first big march. There had been the People's Marches before; they moaned about things, but the Right To Work march actually talked about what could be done about it."

"The atmosphere was amazing that week, I fell in love on that march. All those people together, that feeling of solidarity, it was incredibly strong."

Was it important in shaping your political outlook?

Martin: "It was one of the more obvious ones. So was the time we played that GLC gig and got trashed by the National Front. That was the first time I'd really faced it and really been frightened of it."

What age were you when you joined the Socialist Workers' Party?

Chris: "I was 16 when I signed, though I'd been hovering around for a while before that."

And do you think you were mature enough then to suss out what was going on?

Martin: "Yeah, it's the simplicity of it all. A nine year old kid could grasp Socialist ideas. The best time to become a Socialist is when you've just left school, while you're still in the process of thinking. At that stage you can grasp things more easily; once you start work, your mind just goes to sleep."

Chris: "But it's not like the Moonies, where you have some kind of a religious conversion. So that march wasn't that dramatic. I wasn't in love, you see."

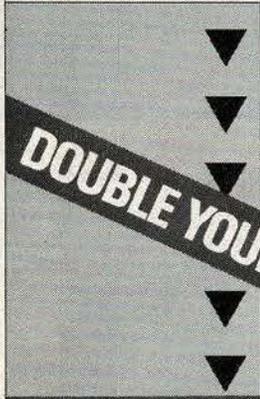
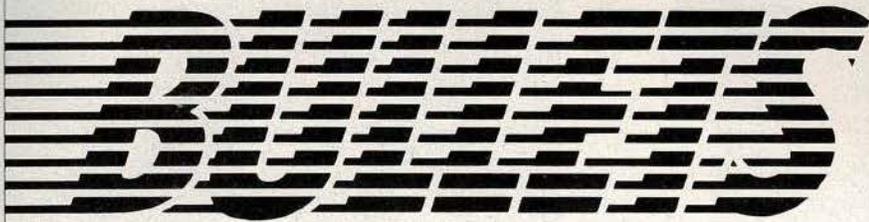
There was a piece in the feature where you talked about some girl. You said you were 'overpowered by her enthusiasm'.

Martin: "He was just trying to get off with her. He didn't manage it 'til a couple of weeks after."

Chris (colouring): "Sex and revolution are very closely linked ... it's a well-known fact."

There's a moment's silence, as the great debating machine finds himself on unfamiliar terrain. But not for long. There's some spluttering, and a series of mental gear changes. Then he's off again.

"You can be blasé about the pattern of events; how strikes start, how to organise a dispute, but when people do struggle ..."



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