

rm

APRIL 19, 1986 EVERY THURSDAY 48p

RECORD MIRROR

BLOW MONKEYS

This is Dr Robert. He plays with whips, winds up coppers and stubs cigarettes out on his friends. But is he really wicked?

FALCO • GODFATHERS

BRONSKI BEAT

PSYCHIC TV

DOUBLE

L I V E ●

HALF MAN HALF BISCUIT ●

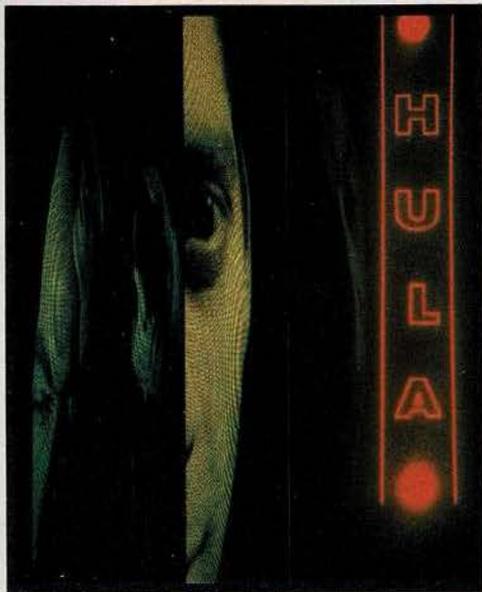
TIPPA IRIE ●

MATHILDE SANTING ●

FLESH ●

+ FIVE PAGES OF CHARTS + LIVE GUIDE

T O U R S ●
R E L E A S E S ●
N E W B A N D S ●
G O S S I P ●



COCK A HOOP

Alternative dance floor hit of the week must be 'Freeze Out' by Hula. Hula look interesting and sound great, a cross between 23 Skidoo and Gang Of Four (they'll probably hate that). Theirs is the sort of record that gets left on at all the best parties. Hula abound with imagery constructed around such concepts as muscle, tension, damning aggression and unkempt power. 'Freeze Out' is one of those assaults on the senses that knows how not to go beyond the brink. So come on, as the summer heats up you could do a lot worse than 'Freeze Out' with Hula.

AS



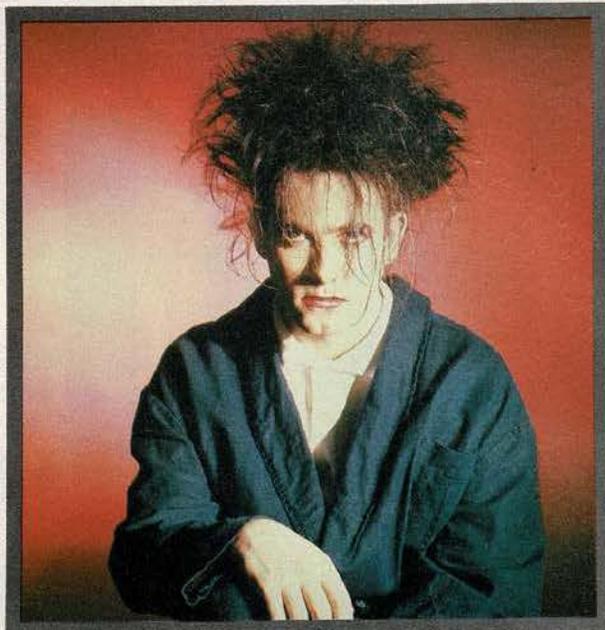
H A P P Y B A I Z E

What with the World Embassy Professional Snooker Championship about to start in Sheffield, **Chas 'n' Dave** have taken their cue and written an anthem to their heroes of 'in offs' and 'doubles off the cushion'. The song's called 'Snooker Loopy', and we at Index had hoped to make a rather tasteless quip about left hand side and deep screw, but Tony Knowles isn't in the frame, is he?

AS

TOP 10 WAYS TO BE WICKED

- 1 Invite Martin Degville to dinner and don't tell your mum!
 - 2 Stick Scruggins Sooper Glu on the rim of the toilet seat when the vicar comes round for tea!
 - 3 Tie your granny to a speaker bin while you play back the latest Jesus And Mary Chain single at 200 watts!
 - 4 Eat a plate full of kippers before going out for a date. Tell your girl/boyfriend that you once went to school with a member of New Model Army!
 - 5 Tell everybody your name is Andy Strickland and that you memorise the chord progression on the Velvet Underground's 'White Light, White Heat' every night before you go to bed!
 - 6 Plot to blow up the House of Commons. When you are taken to court plead that you were acting under the influence of the new Billy Bragg single!
 - 7 Base your manners, morals and deportment on the great Dee Generate, one time drummer with Eater!
 - 8 Buy your best friend a Drum Theatre outfit for Christmas!
 - 9 Make your dog take a member of WASP out for a walk!
 - 10 Buy a boat, lock Meatloaf in the hold and use him as ballast!
- Compiled by Wizzard Wheezes Inc (all rights reserved)



TEARS OF A CLOWN

The Cure are resurrecting their 'Boys Don't Cry' single. Originally released in June 1979, the single will be out again on Friday, April 28. The single will have new vocals, a new mix and a new look. The flip side will be 'Pillbox Tales'.

An extended 12 inch club mix will also be available featuring 'Do The Hansa'. Both 'Pillbox Tales' and 'Do The Hansa' were recorded in 1979 but were never made available at the time.

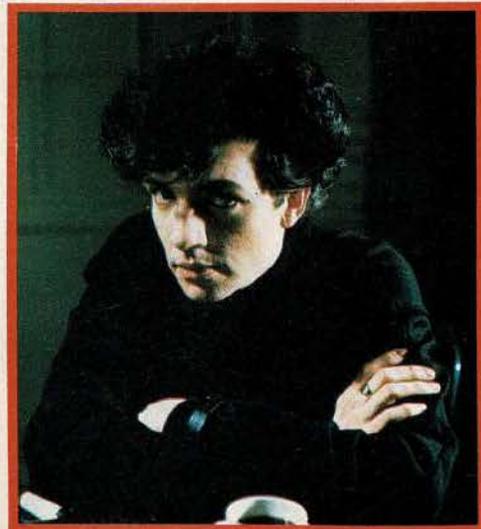
RS

POSTER PAINTS

● **Nigel Grierson** and **Vaughan Oliver** may not be familiar names to you, but their work almost certainly is. They are the partnership behind the incredible sleeves that have dressed records by Cocteau Twins, This Mortal Coil, Colourbox and other acts on the 4AD label. Their designs have received so much attention in their own right that they've now been released as a poster collection. 23 Envelope Posters, numbering 15 exquisite designs, are available from a selected number of independent retail outlets, and rather beautiful they are too.

AS





COME BACK

Pete Dinklage's back after a two year break. He'll be releasing his single 'Sinful' on Monday, April 21. The B-side is 'I Want The Moon, Mother' and both tracks were written by Dinklage. The 12 inch will feature a tribal mix of 'Sinful'.

A limited edition pack will be available with two seven inch singles in a gatefold sleeve. The additional single will feature the bonus tracks 'Sophie's Sinful (For Maurice Or Isabelle)' and 'The Joy Of Being Booped'.

Dinklage is currently in Spain staying at the Conservatoire of the Blessed Sacrament of St Hector Cortez. This certainly sounds better than hanging around in New York or Los Angeles.

RS

METAL AID FOR AFRICA

You've had Band Aid, Live Aid, Video Aid, Fashion Aid — now you've got **Hear 'N Aid**. As heavy metal acts were poorly represented on the 'We Are The World' venture, 40 top performers have appeared on the single 'Stars' to redress the balance, with all profits from the exercise going to the USA For Africa starvation appeal.

The project was initiated by **Dio** member **Jimmy Bain** and ex-member **Vivian Campbell**, and **Ronnie James Dio** co-wrote and produced the song. "I hope it will corrupt the impression that all heavy metal stars want to do is eat babies," he explained at the launch party for the record at London's Hard Rock Café last Wednesday. "It probably won't change anybody's opinion, but who gives a damn so long as it makes money."

Bob Geldof came along to christen another baby spawned from the idea he gave birth to with Band Aid. "I've had f**k all to do with this," he commented. "It's very hard not to sound like Hughie Green when talking about humanitarian things, and it is boring to go on about it, but please get people to buy this record."

The Hard Rock Café have generously offered to donate \$2,000 to the USA For Africa fund for every guitar donated to the cafe's rock museum collection by a **Hear 'N Aid** artist. **Simon Bates** from Radio One collected the first cheque for the fund when **Craig Goldy** from **Giuffria** handed over his instrument.

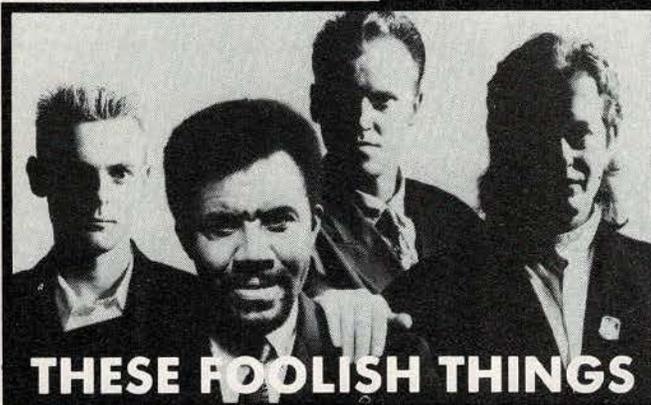
"The timing of this is ideal and admirable," said Simon of the 'Stars' project. "It's also embarrassing the hell out of a lot of politicians, who were thinking it would go away after Live Aid."

Next up... Sport Aid.

DC

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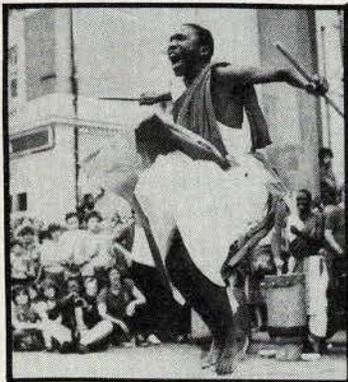
■ Cover photography by JOE SHUTTER



Heaven 17 have teamed up with **Jimmy Ruffin** for their single 'The Foolish Thing To Do', out on Monday, April 21. Written by Ian Craig Marsh, Martyn Ware and Glenn Gregory, the single features Jimmy Ruffin on vocals.

Ruffin is also featured on the flip side of the single, 'My Sensitivity (Gets In The Way)'. He met Heaven 17 last year when they recorded the miners' benefit single 'Soul Deep'.

Heaven 17 are currently working on their next studio album. It will be preceded by a cassette and compact disc compilation of Heaven 17 12 inch dance mixes. **RS**



HIT THAT PERFECT BEAT

The art of trance-inducing drumming is best served up by masters of the art, so the **Drummers Of Burundi** are returning to England for the first time since their appearance at WOMAD in 1982. Burundi is one of the most densely populated Central African countries, between Zaire and Tanzania, and historically the group would accompany the King on tour. Today they play festivals and national events.

Their special drums are made from wood that comes from a tree only found in the centre of the country, which is hollowed out and covered with dried animal skins.

Catch the beat at Bristol Colston Hall Tuesday, April 22, London Camden Dingwalls 23, London Kentish Town Town And Country Club 24.

DC

COMPILED BY

DI CROSS
ANDY STRICKLAND
ROBIN SMITH

EARBENDERS

Mike Gardner

'Why Can't This Be Love' Van Halen (WEA)

'When She Was A Girl' Wire Train (CBS LP track)

'Candyman' Siouxsie And The Banshees (Polydor LP track)

Andy Strickland

'Harlem Shuffle' Rolling Stones (CBS LP track)

'Spanish House' Felt (Cherry Red LP track)

'Candyman' Siouxsie And The Banshees (Polydor)

Diane Cross

'Driving Away From Home' It's Immaterial (Siren 12 inch)

'Godstar' Psychic TV (Temple)

'Doctor My Eyes' Faith Brothers (Siren 12 inch B-side)

Joe Shutter

'Boys Don't Cry' the Cure (Fiction new version)

'Why Can't This Be Love' Van Halen (WEA)

'Somebody Put Something In My Drink' the Ramones (Beggars Banquet)

SIDE BUSTING

"Are you the one they call rubber face?" "Yes, I believe so, but you can just call me Kate."

Here we see one of the more tender moments (a touching duet between **Rowan Atkinson** and **Kate Bush**) from the recent Comic Relief concerts in London, which included just about everyone who's ever made anyone laugh — oh, and **Lenny Henry** was there too.

AS



CROWS' ROAD

Rest assured, the **Crows** bear no relation whatever to that nauseating creature on 'Saturday Superstore'. The Crows comprise two ex-members of First Priority, whose wondrous 'Lady Christabelle' single sank faster than the Titanic and made marginally fewer headlines.

Ross and Donald of said combo have shaken off their poppiness, and probably Peter Powell's championing as a result, with 'The Sun Went In', an earnest — and no doubt unintentional — sliver of Waterboys worship.

No bad thing though, and Ross knocks spots off Mike Scott in the screamy-teeny stakes. "The best looking young guy in Scotland at the moment," enthused one, and it wasn't Ross's girlfriend!

The Crows are currently bashing out the soundtrack to a Channel 4 film set in salubrious East Kilbride, and are tenuously linked with Bobsie's latest pride and joy, 'Sport Aid'.

Let 'em peck.

LOT

FADE TO GRAY

Gregory Gray was once involved with the Perfect Crime. They were a band who built up a fine live reputation supporting the likes of U2, Eurythmics and the Police. Some say he was involved in a not-so-perfect crime when he was a member of screamy bop minor sensations Rosetta Stone. Since then he's turned down the lead in a TV series and the highly acclaimed film 'Cal' to pursue a music career. The result has been three fine singles, the latest being 'Sensual', one to rouse the emotions.

MG





Photo by Steve Rappoport/LF



PAST IMPERFECT

Funny how your past catches up with you once you're rich and famous. Recognise the smile on the face of this guitarist, or the cool sideways gaze of the bass player? All right, I know their names are on the bloody cover and yes, of course, it's **Tears For Fears** in an earlier incarnation as **Graduate**. The LP 'Acting My Age' was originally released back in 1980 and those nice people at PRT have now re-released it. So if you want to hear Roland and Curt performing such classics as 'Elvis Should play Ska' ??? — go ahead and buy one.

AS



ANOTHER PIL TO SWALLOW

PIL release their single 'Home' on Monday, April 21. Written by John Lydon and Bill Laswell, it's the second single to be taken from **PIL**'s recent album, 'Album'.

The flip side is 'Round', while the 12 inch features the full album versions of 'Home' and the seven inch version as an additional track on the B-side.

PIL are currently limbering up for their May tour.

RS



BE SEEING YOU

Blancmange release their single 'I Can See It' on Friday, April 25. Produced by Greg Walsh, who's worked with Heaven 17 and Tina Turner, the track is a complete re-recording of the song found on their album 'Believe You Me'.

RS



CHAMOIS CROONER

If you're a would-be soul-singer, literally wailing and pining for attention, what better place to do it than on the window ledge of a music manager's mother's house (in Essex, as it happens)? This was the good fortune of **Chris Sutton**, a window cleaner at the time, who was snapped up by the lady's son, swiftly signed to Polydor Records and whose debut single is 'Prince Of Justice'.

Chris, 22, was born in Westcliffe-on-Sea, where he used to "break into school, after-hours, to play piano". A white boy hooked on soul, his adolescent heroes were the Four Tops, James Brown (who he supports in London) and the Miracles.

There's also a video of the single, including "a stunning girl we found by placing an advert in the Sunday Mirror. I now have a large collection of photos of tabloid readers' wives."

'Prince Of Darkness', admits Chris, tells "the true-life story of my attraction to my manager's girlfriend... it's the classic 'best friend's girl' syndrome. The video tells the story and suggests I get the girl."

What's the future for Chris Sutton, then? A new manager, perhaps? "Oh, international success," he decides, a trifle confident.

JH

R M 5

Photo by Patrick Quigly



WHALE OF A TIME

● Never let it be said that rm isn't full of brimming with aware, concerned humanitarians. Index braved the gales for **Greenpeace's** publicity stunt on the Serpentine in London's Hyde Park.

A celebrity row was planned to advertise 'Soundwaves For Greenpeace' — five days of concerts at the Royal Albert Hall from April 21-25 — featuring pop stars and thespians alike. **Lloyd Cole, Echo And The Bunnymen, the Cure, Spike Milligan, Michael Palin, Pamela Stephenson and John Hurt** (engagements permitting) are among those appearing.

The boat took to the water, waves towered, teeth chattered and participants began to develop bad attacks of the cold feet syndrome. The vehicle proved to be on their side though, springing a leak in sympathy.

As the Greenpeace whale was being unceremoniously inflated, Index collared a few of the attendant celebs.

The Cure's **Lol Tolhurst** was caught cowering behind the Capital Radio van. "I think if you're any sort of caring person, you begin to think

about these issues as you get older."

And what was **Blancmange's Neil Arthur** doing there? "I'm mad. I'm really just a frustrated grey whale. Seriously though, it's an excellent cause."

The **Drum Theatre** contingent arrived, minus tea towel garb, but resplendent in DT sweat-shirts. "We're only in it for the money!" they guffawed. Pass the sickbag, says Index.

But on a more commendable note... Pamela Stephenson: "Greenpeace are the champions of the 20th century. Environmental conservation is the most important issue in the world and it's directly linked to so many other things, including the famine in Africa."

Index was also unashamedly overawed to grab a few words with **John Hurt**. "I'm here because I'm very sympathetic to the cause. It's very foolish to think pollution is unimportant, very idiotic in the true sense of the word."

Further Index commendations to **Graham Chapman, Kenny Lynch, Shriekback and Wet Wet Wet** for making their presence felt.

LOT

A WASTE OF TIME

Unveiled last week at London's Dominion Theatre, the extravagant musical 'Time' is... a waste of time.

The effects are truly spectacular, but as Steven Spielberg could tell you, great pieces of entertainment cannot rely on effects alone. The real trouble with 'Time', is that it's utterly impossible to care about any of the characters or become involved with them.

Rock star **Chris Wilder**, played by **Cliff Richard**, is whisked away with his backing group to another galaxy. A group of superior beings have put the earth on trial because it's become such a foul place. If **Cliff** doesn't defend the planet well enough, then Earth will be destroyed.

The plot comes across as a third rate episode of 'Doctor Who', and it's strange how a man of **Cliff's** experience can act so uncomfortably. Even the songs don't save him. Mundane, with some of the oldest cliches in the book, I could hardly remember any of them.

RS



SAKI BASTARDS

You've read the gossip, the lies, the press conference reports, and now Index brings you the first stills. Here we have **Madonna** and hubby **Sean Penn** trying to decide between the individual menu or the meal for four persons (nudge nudge) in 'Shanghai Surprise'. Suggestions that the film is to be subtitled 'Desperately Seeking Robert De Niro' have been hotly denied by the film's producers.

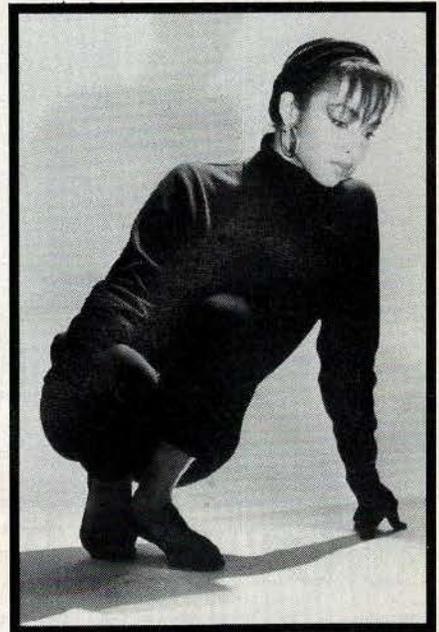
AS

DEX

● **Sade's** single 'Never As Good As The First Time' is out this week. It's a remixed version of the track that appears on her album 'Promise', and it features the vocal talents of **Leroy Osbourne**, the young London soul and jazz singer who is providing backing vocals on Sade's world tour.

'Keep Hanging On' is on the B-side of the single, while the 12 inch has an additional extended remix of 'Never As Good As The First Time'. RS

SADE'S FIRST TIME



EVELYN

GIVE IT UP

"@Champagne"

THE NEW SINGLE

KING

GIVE IT UP

AVAILABLE ON

7" + REMIXED 3 TRACK 12"

TAKEN FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK 'FRIGHT NIGHT'

12"

TA6671

Capric

7"

A6671

INDEX

girlfriends are going on the nine month world tour this conference was set up to publicise. But what about Morten? "Will Bunty be there?" asks one man. Three bodies shift under the glare of the spotlights and a hundred pairs of suddenly very interested eyes.

"I'm in a bit of a tricky situation there," answers Morten enigmatically, looking like he's trying to stifle a smile.

"So the romance is over?" presses the man.

"Romance is never over," Morten answers again, as polite as ever, and — as always — giving nothing away.

As Mike Smith says as the trio walk away at the end: "It's been a very pleasant questioning session."

Pleasant, polite, not a little boring and a bit of a waste of time — except for the chance to stare into Mags's beautiful baby blues for real, that is.

A-ha will be playing throughout Britain — but not until December 1986 and January of next year.

They're currently recording their second album, which should be ready for release in September. Meanwhile, they'll be releasing a fourth (and last) single from their debut album. 'Hunting High And Low' is the title track and should be out some time in May. Accompanying it is another highly atmospheric video (Morten turning into an eagle in flight, no less) from Steve Barron who directed their first two vids.

The full British dates are: Aberdeen Capitol Theatre December 4, Dundee Caird Hall 5, Edinburgh Playhouse Theatre 7, Newcastle City Hall 8, Sheffield City Hall 10 and 11, Nottingham Royal Concert Hall 12 and 13, Hammersmith Odeon 15-20, Brighton Centre 22, Portsmouth Guildhall 23, Bournemouth International Centre 24, Harrogate Centre January 3, Liverpool Empire 5, Manchester Apollo 6, Preston Guildhall 7, Birmingham Odeon 9 and 10, Cardiff St David's Hall 11, Newport Centre 12, Bristol Colston Hall 13 and 14, Croydon Fairfield Halls 19, Belfast King's Hall 21, Dublin — venue to be announced — 23. Tickets are on sale now from box offices and usual agents.

"Yes, nothing brings you more down to earth than having a cow lick you."

Thus speaks **A-ha's Morten Harket**, as he expounds his theory on coping with fame, fortune and fainting fans. The question had actually been of the 'how are you going to invest your money' kind, but Morten's answer that he'd buy a car was misheard by one hack. "You'd buy a cow?" he asks. "So what you want is a farm?" Mass chortles ensue, while master of ceremonies Mike Smith gets even redder and even sweeter in the most psychologically disturbing blue suit the world has yet seen. And that was the most interesting part of the whole show...

While the girls screamed outside (don't mock, five years ago it would have been me), Morten, **Mags** and **Pal** set about proving what nice boys they are. Polite, smiling — they make jokes at each other's expense — while the assembled newspeople grin obligingly like a bunch of idiot children. A-ha are playing the game — and playing it well — with touching dignity.

You learn that Pal likes pine furniture, that Morten doesn't want to be a minister but was taking a seven year course in religious studies, that Mags' and Pal's

A - H A F O R CHRISTMAS

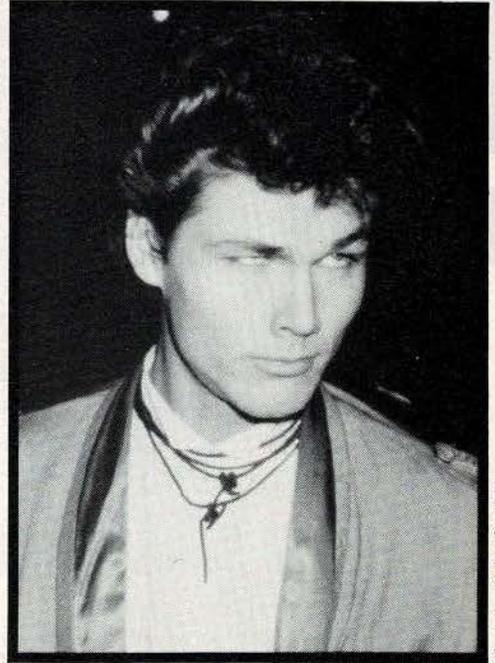


Photo by Phil Loftun/LFI

● **MORTEN WINCES** masterfully at assembled hacks, refuting all the Bunty rumours. Could this mean Eleanor and Lesley are now in with a chance?

NEWS DIGEST P. 42

10 BY 12

A **BAD**
ALBUM

**NEARLY ONE HOUR OF THE
LATEST, HOTTEST DANCE HITS.
ALL 12" REMIXES.
ALL ON ONE ALBUM.**

JAMES BROWN
Living In America

JUICY
Sugar Free

LISA LISA & CULT JAM
With **FULL FORCE**
I Wonder If I Take You Home!

NICOLE
With **TIMMY THOMAS**
New York Eyes

LOVEBUG STARSKI
House Rocker

FULL FORCE
Alice, I Want You Just For Me!

ROY AYERS
Hot

ALEXANDER O'NEAL
If You Were Here Tonight

CHERELLE
With **ALEXANDER O'NEAL**
Saturday Love

THE S.O.S. BAND
The Finest

DOUBLE

ENTENDRE

They're Swiss, they're into 'intensive love songs', but are they as chunky as white chocolate Toblerones? Di Cross thinks maybe not...



Switzerland — a country previously only renowned for clocks, banking and yummy white chocolate Toblerones — is now a declared contender for British chart placings. Shedding its mantle of apparent musical neutrality, earlier this year it unveiled its greatest pop accomplishment ever — Double (it rhymes with 'noodle', to dispense immediately with any controversy on the pronunciation front).

The runaway success of their last single 'The Captain Of Her Heart' has given the Swiss their first semblance of musical credibility. The follow-up, 'Your Prayer Takes Me Off', is a similarly schmaltzy, sycophantic slab of sentimentality served up from their album 'Blue'.

The duo behind Double, Kurt Maloo and Felix Haug, are in an out-of-the-way French town called Cognac, as their European success has earned

them a guest appearance on phone-in TV show 'Game Of The Truth' (roughly translated!), where our hasty chat interrupts rehearsals.

Are they surprised that a song so obviously suited to the European market has made so great an impact in England? "We were a little bit surprised," agrees Kurt. "The success started in the rest of Europe, but we didn't expect it to be so fast in England. But we've found that England is a very fast market. You either make it in two weeks or not at all."

Try telling that to Belouis Some, who had to release 'Imagination' three times before it dented the nation's consciousness, or Latin Quarter, whose 'Radio Africa' was resurrected no less than five times before it received its just chart position.

"England has opened up now a little maybe. Maybe a lot of people in the UK are bored with what is coming out in Britain. We are just doing our own music."

The story behind the Captain single could have come straight from the pages of a Mills and Boon slushy. Felix Haug was working as a life guard in his home town Zurich, before music biz success took him to dizzy heights, and in the course of his employment dived to the rescue of a girl in trouble in the water. The song is written for her, as the pair have been together ever since. Ahh.

So is there a similar story behind 'Your Prayer Takes Me Off'? "It's an intensive love song," explains Kurt. "When love is like a prayer it takes you off the ground. All our lyrics come from experience, but when you have an experience and you write about it, it gets mixed up with a little fantasy along the way."

"We love all the eight songs on the album. The record company decided to release that one, as we have no idea what would make the best single. When you are recording and you record eight tracks you become too close to it to select one."

The album has definite romantic overtones, washed along by a jazzy, soulful sound, although Kurt denies that jazz is a main inspiration in their work.

"I don't think that what we are doing has much to do with jazz, although we listen to a lot of it. I think it's more the attitude of jazz. Our sax player is a jazz musician, so it sounds very jazzy when he is playing."

The pair behind the duo are both accomplished musicians, hence the name, as when they are working in the studio they all double up on instruments — like an actor and his or her double who stands in for stunts.

I wonder whether Double are a one-off for Switzerland, as it's hardly a place considered to be a hot-bed for new talent.

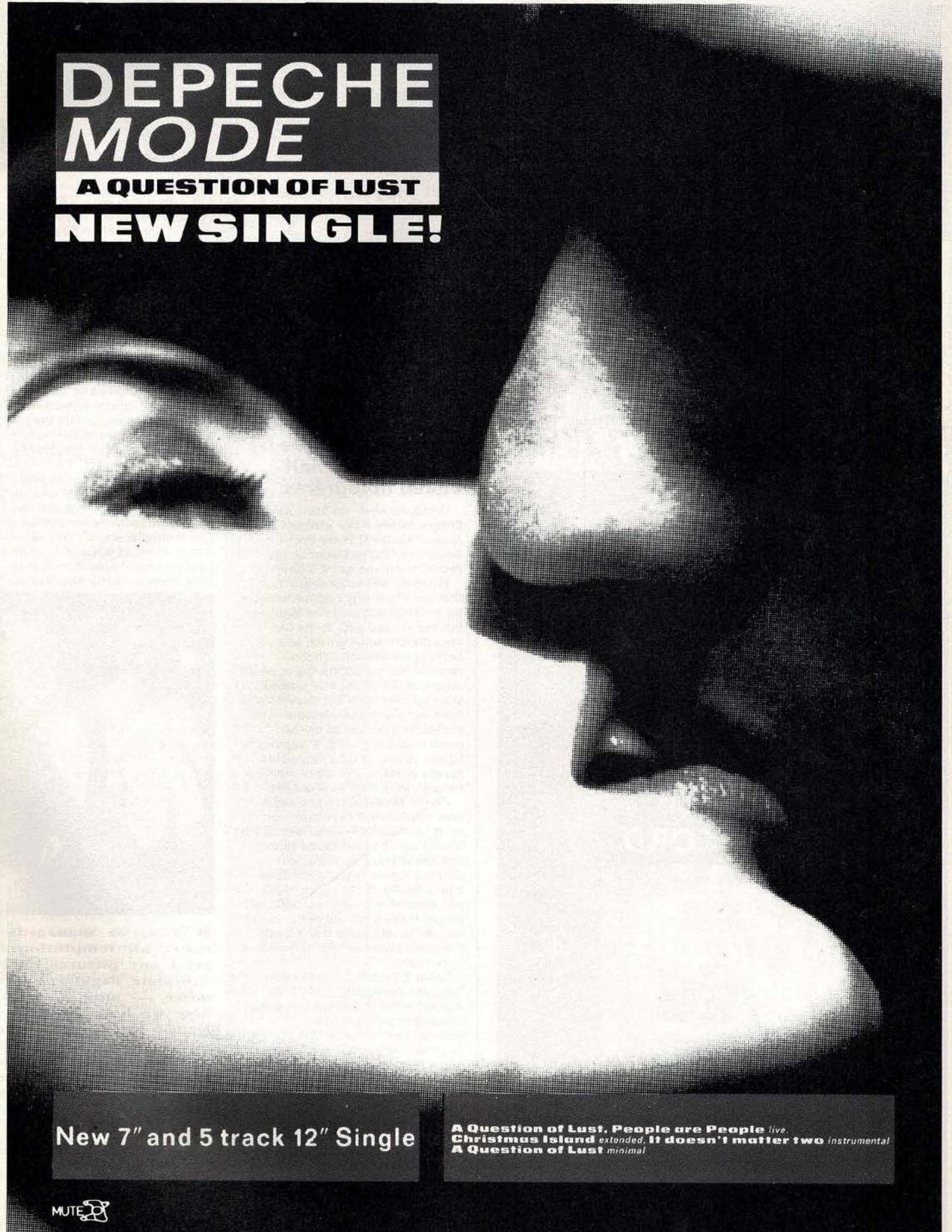
"We don't have the club scene like you do. There're not many places where you can appear so it's hard for young bands. But with new technology its going to change a lot, as you can record in your bedroom now."

Felix has hold of the receiver at this point. He's a man who perhaps is best known for his work with cult electronic band Yello in the late Seventies. Yello emphasised the use of music to accompany visuals, so does Felix see videos as an important part of Double's presentation?

"Before 'The Captain Of Her Heart' we did videos to a very basic way of shooting and they were quite funny. The 'Captain' video was shot in 24 hours. Nobody looks for details in a video the way it's happening now. One has to find another solution — not the video thing."

Although a trip to America is imminent, it doesn't look like they'll be putting in an appearance here before late summer, although they are about to go into the studio again to start work on their next album.

Producers are pressing, and Felix and Kurt rush off to finish filming and more interviews. You'll have to put your skis on lads, things are going to be less laid back from now on.



DEPECHE MODE

A QUESTION OF LUST

NEW SINGLE!

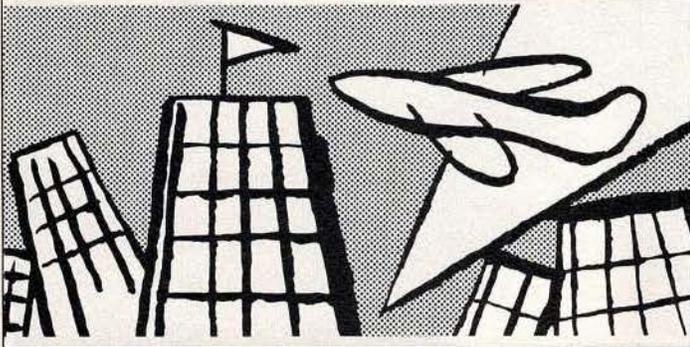
New 7" and 5 track 12" Single

A Question of Lust, *People are People* live,
Christmas Island extended, **It doesn't matter two** instrumental,
A Question of Lust minimal

MUTE 

LATIN QUARTER

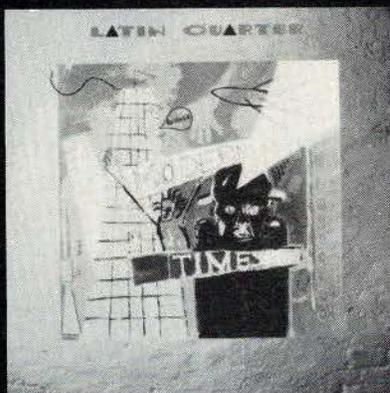
MODERN TIMES '86



ON TOUR

April	
Tue 22nd	BRISTOL Bierkeller
Wed 23rd	BRIGHTON Coasters
Fri 25th	LEICESTER Polytechnic
Sat 26th	BIRMINGHAM Polytechnic
Sun 27th	NORWICH University of East Anglia
Mon 28th	NOTTINGHAM Rock City
Tue 29th	SHEFFIELD University
Wed 30th	MANCHESTER Hacienda
May	
Thu 1st	LIVERPOOL Royal Court
Fri 2nd	EDINBURGH Electric Circus
Sat 3rd	GLASGOW University Q.M.U.
Tue 6th	LEEDS University
Wed 7th	KEELE University
Thu 8th	LONDON Town & Country Club

ON RECORD



LP, TAPE, CD
Includes "Radio Africa"
& "Modern Times".

ARISTA



A

L

G O S S I P

I

C O L U M N

P

● It may be winter outside, but inside *Lip's* ever-flowing heart it's glorious glorious spring! Well, you've got to keep up appearances, especially in the wake of all these blasted musicals featuring notable theatrical icons who lower themselves by appearing as half-baked holograms.

Whatever next, we ask ourselves, **Simple Minds** make a decent record? **Lesley O'Toole** goes off Scotsmen? **Duran Duran** do the decent thing and call it a day?

Wonders will never cease. Not that we'd normally cast nasturtiums on a nice young lady like **Madonna**, but her alleged gifts to the two limo drivers who had the task of ferrying her around London recently had us wondering at which school of stinginess she studied. We hear that upon her departure from our green and pleasant shores, she presented the two gents in question with a disposable lighter apiece. Maybe those old royalty cheques just ain't coming through as quickly as she'd like.

Oh no, **Nick Rhodes** has had a new hairdo! He's now sporting what he eloquently describes as his 'Bowie cut'. Eye-witnesses report that the Rhodes haystack has turned a rather fetching shade of blond. Really, Nicky babes, don't you know that all that peroxide will simply make it fall out in handfuls? And we're all certain that a baldy keyboard player is definitely what's not needed.

Could it be, too, that the other Duranies are getting just a trifle worried about the mega-threat that is being posed by those Scandanavian lovelies, **A-ha**? Well, you know what your dear friend **Andy Warhol** said about 15 minutes and fame, eh?

rm's luscious **Eleanor Levy** was rather amused to find herself being screamed at by thousands of young girls as she chanced to glance out of the window at last week's **A-ha** press conference. Young **EI** has not washed her left side since **Mags** brushed past her on route to the platform.

All right, it's owing up time. Which steadfastly worthy, dead

cool, ultra-hip and totally unlikely top indie group were far too embarrassed to ask someone for a copy of the **Pet Shop Boys'** album and got someone else to do it for them?

Clue: they drink Pernod, they have had the dubious pleasure of being interrogated not once, but twice, by **Miss Nancy Culp** and they make rather happy little records for a well-known Manchester label.

What's the quickest half million you've ever earned, then? Well, if you're anything like us lot of spendthrifts, it'll take you a month of Sundays to do so. Not the case, though, for **James** of last week's **rm** cover stars **Love And Money**.

When he was over in America recording their single with **Andy Taylor** at the Power Station studio, **Andy** asked him to help him out with some lyrics he needed for a film theme he was writing. So **James** knocked out a few extremely poetic words in less than half an hour, then promptly forgot about

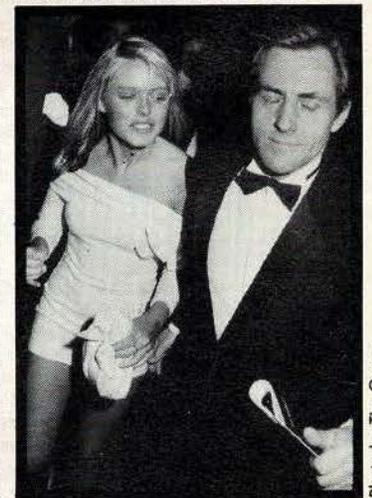
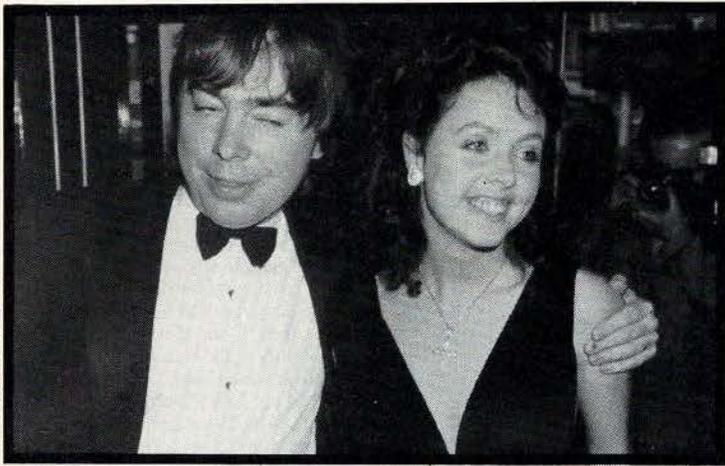


Photo by Tim Green

■ Well, we managed to resist all temptation to print any pictures of the 'Absolute Beginners' premiere — until now. For here we have **Miss Patsy Kensit** being rushed into the cinema amidst mass hysteria, and we can now exclusively reveal why that hysteria was so complete. Take a look at the bundle of material she's clutching in her hot, sticky hands.

Not that we're ones to insinuate, of course, but it does look alarmingly like a pair of matching knickers. . .



■ In case any of you are in any doubt as to the title of Andrew Lloyd Webber's next magnum opus, here's a bit of exclusive news for your digestion.

Obviously inspired by that first glimpse in the mirror each morning, he's decided to do a musical version of 'The Hunchback Of Notre Dame'. With himself in the title role, his trouble and strife Sarah seems a natural for Esmerelda.

There is absolutely no truth in the rumour that Steve Harley has been contacted to play one of the cathedral gargoyles. . .

the whole episode.

Then, just the other week, he got a phone call asking him over for the premiere of 'American Anthem' and would he, as lyricist for that film's theme song, also like to attend the unveiling of the refurbished Statue Of Liberty? (in front of **President Reagan** 'n' all).

VIP treatment has been promised, and young James stands to make a bag or two. The supreme irony of course, is that a song called 'American Anthem' has been written by two Brits!

Lip's roving reporters have had a good week for spotting various luminaries out and about shopping for clothes in London. **Andrew Ridgeley** was seen in *Ebony* in South Molton Street, minus a minder, wandering around the white shirts without a care in the world, whilst **Kelvin** from *EastEnders* was spotted trolling down Oxford Street in a natty designer coat.

Meanwhile, over in Royal Kensington High Street, those well-known lovebirds **Declan MacManus** and **Cait** were seen arm in arm taking the Saturday afternoon air.

And yes, we can reveal what is really going to happen to *Brookside*'s **Lucy Collins**! One of our spies clocked her standing on the edge of the southbound Piccadilly line platform staring at the rails long and hard.

More news on **Sigue Sigue Sputnik** coming up, (how could we possibly let a week pass without a mention of them?). Old 'Cutie **Chops**' **Mayhew** has been temporarily let off on bail until his case comes up again in the Crown Court in June.

SSS mania is currently setting Europe alight. 'Love Missile' has shot up to number five in Germany and is threatening to terrorise the rest of Europe with equal ferocity. . .

Oh dearie dearie me — trouble at the **Depeche Mode** camp? We have been hearing rather disturbing reports concerning the lack of brotherly love between the two factions in the group and have been told that all is not well, with World War Three threatening to break out at any given moment. A question of time? **Lip** sincerely hopes not.

If you are wondering why we didn't report on the mooted **Smiths**' gig in Portsmouth in May, it's because it ain't gonna be happening. So before you all rush out to buy tickets thinking you'll be witnessing the manic Mancunians, think again cos they *won't* be appearing.

Suzanne Vega has to be the unluckiest person in the western hemisphere, for not only did her tour bus get broken into and her band's luggage, cameras and clothing get pinched, but also the caddish thieves took the keys to the bus with them.

At the time, it was on a ferry from Gothenberg to Oslo and so, at the other end, no-one could get into the damned vehicle to move it.

Eventually, the band managed to persuade the captain of the ferry to let them sleep on board until they could get a replacement key the next morning. However, when the locksmith tried to force the locks, the electrics short-circuited and the coach caught fire destroying what little was left inside of their personal effects.

Obviously the band's biorhythms were all out of sorts that day. Either that, or it all has something to do with the return of Halley's Comet. . .

Halley's Comet notwithstanding **Lip** will be back next week, treading where lesser mortals dare not and pondering the seven mysteries of life from the bottom of an empty Pernod glass.

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MOB HANDED



● VIOLENT MUSIC, GIRL WHIPS BOY, BOY WHIPS GIRL...

● THE GODFATHERS TALK ABOUT THIS DAMN NATION

● STOOL PIGEON:

● MIKE MITCHELL

● MUG SHOTS:

● STEVE PAYNE

The Godfathers are about to make you an offer you can't refuse. It's called entertainment.

Fronted by two of South London's most notorious rock 'n' rollers — the Coyne brothers — here's a band which has stolen attention at every date they've played. And although their debut single on the Corporate Image label, 'Capo Di Tutti Capi' ('The Boss Of Bosses'), didn't reach the charts, it gained enough attention to suggest that the Godfathers will make their mark.

For vocalist Peter Coyne and bass-playing brother Chris, this is their second attempt at world domination. The first came with the Sid Presley Experience, a band whose demise was as disappointing as it was predictable. Too many internal arguments eventually took their toll and, in retrospect, the mob paid dearly for their personality clashes.

Things are different with the new outfit, though. Animosity has given way to companionship, the songs benefitting from a united assault against the musical establishment of the mid Eighties. Pete seems chuffed.

"There's loads more power coming through, now we've got a real group. It's less abrasive and much more sophisticated... basically they're just better tunes. The music that most

other bands are putting out these days is just unbelievably dull — they shouldn't really be anywhere near the charts."

The rest of the lads echo the frontman's sentiments, while drummer George Mazur blames much of the blandness on state of the art machinery: "The electronic keyboard sound is just too clinical and precise. I can never have a good time at those kinds of gigs. I like to go to a concert where I'm covered in sweat — a show where I'll lose three pounds in weight. I haven't seen a live performance like that in years, have you?"

Well, they're certainly few and far between, but mightn't people be deterred from going to a Godfathers gig because of the *image* of the band? After all, the Sid Presley Experience was renowned for being a right bunch of belligerent bastards.

Chris laughs at the reputation: "It wasn't an *image*... it was natural. That was the 'orrible thing about it! But we never thought of ourselves as gangsters. We used to have a good chuckle over the media's response and we're playing up to it a bit with the name of this band."

Certainly the aggressive nature of their performance seems to have been

overplayed, as Pete remarks: "People have said that our music is violent, but there are bombs going off in the Lebanon, there are bombs going off in Ulster, there's probably one going off in Oxford Street right now... and yet they say that we've got a violent image. Anyhow, we don't really think in terms of *image*. I can't see us ever being promoted by Boots 17... or wearing Doc Marten's."

"The people who do that kind of thing are always let down by their music, anyway. The greatest thing about rock 'n' roll is its spontaneity, so why falsify it all? Nobody would dare to tell us what to wear, what to say, what to do. And although I'm not quite sure how we'll end up, we're definitely not going into washed-out denims in six months. Then again, I don't think we'll be carrying around violin cases either!"

A pile of dole cheques and plenty of enthusiasm can get you a long way in pop music, but should you want to transcend that ball and chain cult status of the club world you've gotta be able to play great songs.

The Godfathers can and do. Furthermore, the twin bladed axe attack of dual guitarists Mike Gibson and Kris Dollimore gives the Godfathers a 'wall of sound' that would stand up to the most pertinent criticism. Pete is particularly proud of their adaptability.

"Our songs are about a variety of things. Boy meets girl, loneliness, girl whips boy, boy whips girl — as well as statements about what's happening in this country. For example, our new single 'This Damn Nation' is about the division between people and what we all have to go through to survive. It's terrible what's going on — people are committing suicide through frustration."

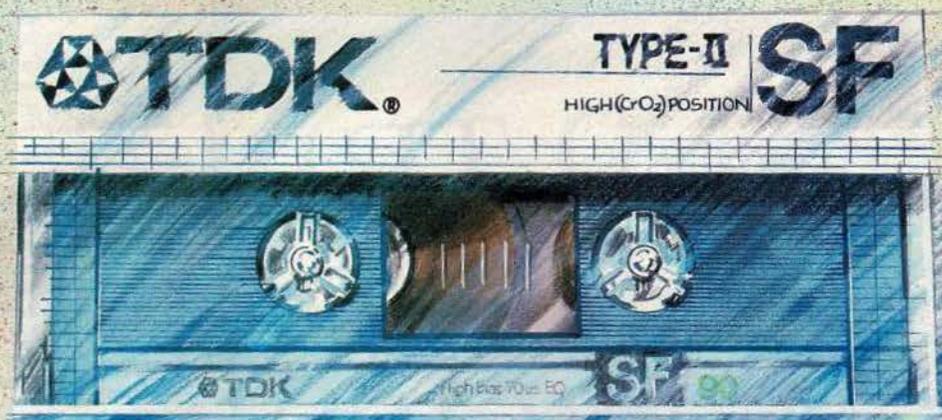
But does Pete sincerely believe that such political comment can ever change anything?

"No I don't think it will, but it'll make me feel a lot better. Anyhow, we're not a *political* band. I'd never want to be seen to be really dogmatic, like the Redskins, although I would naturally consider the Labour Party to be the lesser of two evils. They would be a bit more... what's the word? No, I can't think of a word for the Labour Party," (he laughs) "but they probably would do this country a greater service. Look what the Tories are doing to the NHS!"

"There are old age pensioners who've paid taxes for 40 or 50 years, done their bit for the nation, and at the end they can't get a hospital bed or even get their arthritis sorted out — it stinks. Every country should have basic human rights but in Britain they're being swallowed up in the panic to sell, sell, sell. God knows where all the money's going."

While the Godfathers are already known for being anti-Thatcher, it doesn't necessarily follow that they're particularly pro anything else. Indeed, Chris clearly maintains serious philosophical reservations regarding the main alternative. "Labour are a lesser evil alright... but a ginger haired geezer for Prime Minister? My God, he looks like Billy Bragg's old man!"

CHROME PERFORMANCE



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Now, you're probably thinking this man Falco is a bit of a wag, the sort of bloke Noel Edmonds would weep tears of mediocrity over. "He's stark raving bonkers, and isn't this pop world a mad, mad world?"

Actually he isn't, not in the least. Falco is playing Falco in the back of a limo on the way to Heathrow Airport. As I'm sitting next to him, I decide to play the part of a pop journalist, decline to tell him the one about the Austrian, the Russian and little Tommy Atkins, and instead whisper Amadeus into his ear.

"Nobody takes me seriously when I say he's a very good friend of mine. I meet him every week in different bars and different clubs. A couple of weeks ago he said 'Falco, you are Vienna's export man, this actor who played me in a film got an Oscar. I want you, Falco, to put the story right with a song. So that's what I did.'"

He did, and he did it well. When you're constructing a Pan European rock career, when you're skilfully eating away on pop's leftovers, when your native tongue is German, a song Like 'Rock Me Amadeus' is a veritable feast.

Falco playing Falco, has to keep one step ahead of the game. He has two dilemmas. On one hand he doesn't want to sing totally in English, on the other hand he wants to be an international popstar. This is not easy to reconcile. When pop execs talk about the world, they mean US and UK.

"You have to look at the roots of pop in the German speaking continent," says Falco. "They are definitely British — John Lennon, Mick Jagger, definitely not the Bee Gees (who are English, incidentally). What we did in the late Seventies was discover pop music for the German language. When I was at 'TOTP' yesterday kids didn't even mention that the song was in German.

"I'm not interested in any national stuff. My interest is in showbiz. What I'm doing is the same as any artist in any other place in the world — which is making entertainment. This is more difficult if you come from Europe, you have to imagine that 10 years ago the favourite group in Austria was the Royal Philharmonic."

And 10 years ago Falco — real name Johann Hoelzel — was recovering from a year at the Vienna Music Conservatory, and wondering how tortuous his route to pop fame might be. Seeing as his favourite musician was John Lennon, seeing as he decided to spend a year in Berlin, he wasn't doing himself any favours.

But he got wise. Falco returned to Vienna and recorded a song called 'Ganz Wien', which I always thought was about an Austrian football team. It wasn't, it contained the line 'All Vienna is on heroins today' — and was banned. "You can hold it as a good promotional gag," says Falco of the record. "We've got another song called 'Jeany' that was banned from German radio. We're gonna re-do it in English, that might be a good promotional gag too."

In 1981, Falco recorded what, up until now, is his

RAP AND THE AUSTRIAN WAY OF LIFE

**FALCO IS JUST ONE OF A
WHOLE NEW BREED OF
EUROPEAN POP STARS
MAKING INROADS INTO THE
BRITISH AND AMERICAN
CHARTS. ASTUTE AND READY
TO PLAY THE GAME, HE NOW
FINDS HIMSELF POISED FOR
MASSIVE INTERNATIONAL
SUCCESS.**

**LEADER OF THE WOLFGANG:
JIM REID ●**

KATRINA AND THE WAVES

THE NEW SINGLE
is that it?

FROM THE FORTHCOMING
ALBUM & TAPE
waves



most famous song. 'Der Komissar' was the first rap record in the German language and it was an international smash.

"I did it to make the German language more comfortable to rock," says Falco. "People would tell me that rap was strictly a black thing, but I don't care about colour definitions on records. I'm just gonna do it."

And he did, part showbiz, part tongue-in-cheek. All parts ironical. But that's the Falco way. As we continue to lounge in our limo, he continues to fend off my questions with clever-clever one liners. He's not giving anything away, apart from a slightly cynical regard for the trade he plies. He talks about Falco in the third person, wryly commenting on the monster he has created. He talks in impeccable English, and we glide on to the airport.

"Falco is part of this world and part of his own," he says. "Falco is very ironical, 60 per cent is true, 40 per cent is showbiz. But then nobody wants the boy next door on stage, there must be something special, our daily lives are dull enough. Hype is a bad word, but a true word. What I can do over a number of years is show people that I've got what it takes to last the course."

He looks up and talks aeroplane times with his manager, he looks down at his watch and thinks of the summer. A large tour of Germany, a tour of the rest of Europe and then America. All the time telling himself that showbiz is the same all over the world.

"When I did 'Top Of The Pops' yesterday I saw that kids are basically the same everywhere, they want to be moved. I don't think you need a music paper to explain that." Surely not, but when they're all moved by the same thing from Singapore to Stoke-on-Trent, when Anglo-American pop music has such a hold, you have to worry a little bit. But none of this is on Falco's agenda, and why should it be?

"I'm too involved in my life and my career to explain what my intentions are — 'cos my intentions are to make music. In Austria they're quite proud of me, it makes people believe that they can do it too."

In his spare time Falco mucks around on speedboats. His ambition is to be a good father to his child and that means "making money and being successful."

He doesn't think the current furore over Austrian presidential candidate — accused was criminal — Kurt Waldheim is very important. "More important is that we have a German speaking record at number five in the English charts." For a moment, Falco stops being clever-clever and is simply distasteful. But then, as our limo reaches Heathrow, there's no doubt that at this moment Falco doesn't really want to be talking to an English pop journalist.

So, we sign a truce, square the deal and shake hands. Falco, manager and assistant head for the plane and I cruise home with my feet up, thinking of tea. That's not a bad deal, and I'm sure Falco would appreciate that he's just got a bargain.



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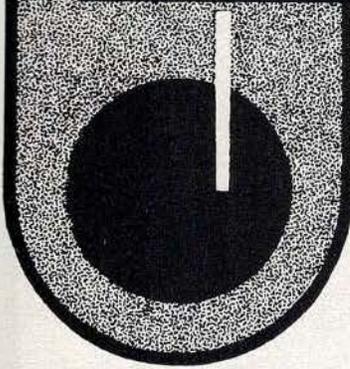
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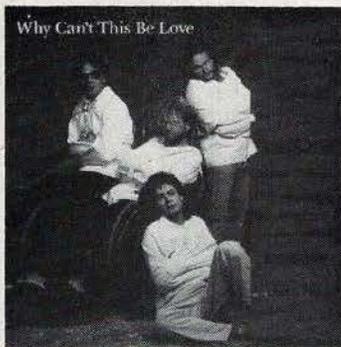


SINGLES



CHAMPIONS

VAN HALEN 'Why Can't This Be Love' (WEA) Sure, American hard rock can be easily dismissed for being a musical brontosaurus, but it's a magnificent beast in full flight. This is such an animal. This contains muscle, power and more mesmerising tricks than you'll find up a magician's sleeve. The drums lumber along while the bass notes percolate the rhythm before Eddie Van Halen adds the flesh and blood. Topped by new boy Sammy Hagar's vocals, this is quality pop — one listen is not enough.



FIRST DIVISION PACE SETTERS

FORCE MD's 'Tender Love' (Tommy Boy) The rapping boys go for the soft white underbelly of the charts with an uncharacteristic ballad that's as delicately glazed, fragile and pretty as the best Wedgwood china. Based on a filigree piano figure, the vocals coo and caress with all the sugary breathiness required. An unfair temptation for those of us with a sweet tooth.

HEAR'N AID 'Stars' (Vertigo) A Band Aid style charity disc for those who prefer to hand over their moolah with musical red meat hot off the bone. It's a gloriously gaudy collection of rabble rousing, power and glory cliché from writers Dio. Singers from Quiet

Riot, Judas Priest, Dokken and Blue Oyster Cult take their turn with guitarists from Twisted Sister, Y&T, Journey and Iron Maiden among others to pull together for a lively and surprisingly unified three minutes.

PRIME MOVERS 'Dark Western Night' (Island) The Californian band produce another evocative song of open spaces and a breezy freedom that powers with a real bite and intelligence. Led by the elegant echoed guitar texture of Gary Putman, it's the second quality release from the outfit.

MID-TABLERS

PETER GABRIEL 'Sledgehammer' (Charisma) After his sojourn with the polyrhythms of Africa on his last studio album, Gabriel takes the steamy soul stew from the cauldron of Memphis as his foundation. While he lacks the vocal fire of Wilson Pickett or Sam And Dave, he still conveys enough of a wounded animal tone to sound engaging. The Stax/Stevie Wonder's 'Superstition' flavoured horns, gospel tinged girl singers and a darkly swirling flute conjure up a sweaty climax, but it's surprisingly unadventurous for someone with his outstanding track record.



DEPECHE MODE 'A Question Of Lust' (Mute) Underneath the Spectroesque metal beat, synthesiser washes and slightly eyebrow-raising fiddle, lies a love song so strongly rooted in pre-Beatles pop that you'd be forgiven for thinking it's a Billy Fury B-side or from an obscure Brian Hyland album.

THAT PETROL EMOTION 'It's A Good Thing' (Demon) Ex-Undertones' guitarist John O'Neill continues to plough the furrow opened up by his old outfit's 'Sin Of Pride' album. But here it's allied to some vintage Television and flower power rock spices to rustle up a tasty musical morsel.

THE LARKS 'Billy Graham' (R4 Records) This nutty hotch-potch of Merseybeat, punk, northern soul and

Handel is as elegant as an ill-fitting suit, but it has a lovable charm in its attack on organised religion.

JOYCE SIMS 'All In All' (London) Driven by a clockwork ticking pulse and a chunky bass synthesiser, Joyce Sims gives herself the easy task of propelling this sturdily built dance machine with some urgent, coaxing vocals.

THE APARTMENTS 'All You Wanted' (Rough Trade) This Anglo-Australian band have breathed new life into the ethereal music fields once worked by such Sixties staples as Love and Tim Buckley with this engaging but tetchy examination of rejection and desire.

LULU KISS ME DEAD 'Speak To Me' (Big Fish) An assured second single from this Scunthorpe band whose light guitar washes, full bass and harmonies make a bright melodic diversion.

RELEGATION

MADONNA 'Live To Tell' (Sire) A somnambulant ballad which contains all the dreariness of a wet weekend in Stockton with Jennifer Rush. Written by Her Elusiveness for her husband's new movie 'At Close Range', it's clearly a piece of background scene-setting. As a single it does to the ears what snooker does for the blind.

JUICY 'Bad Boy' (Epic) After a classy steal from Mtume's 'Juicy Fruit' for 'Sugar Free', Juicy pilfer from Lewis and Jam's SOS Band blueprints to make a simple disposable dance chugger with a modicum of charm.

SCOTTISH WORLD CUP SQUAD 'Big Trip To Mexico' (Columbia) The toytown carnival of this tame celtic samba is infinitely preferable to the stiff dress of the England team. But you've got to wonder about a team whose principal asset is West Ham's Frank MacAvennie — a man with the rare taste to wear green leather trousers, also rumoured to have a pink pair stashed under the mounds of gold chains. (Yes, hell hath no fury like a Spurs supporter after a poor season.)

THE MATCHROOM MOB WITH CHAS AND DAVE 'Snooker Loopy' (Rockney) Denied the opportunity to write the long-awaited sequel to 'Ossie's Dream', the professional Cockneys take on Steve 'Interesting' Davies and chums. This is a mildly amusing seaside postcard ditty, but where's Tony Knowles, Alex 'Hurricane' Higgins and Kirk Stevens? Obviously having a lot more fun with various combinations of the seven deadly sins.

MAKIN' TIME 'Pump It Up' (Countdown) The new face of mod seems just as spotty as the old. After last year's sparkling debut single 'Here Is My Number', this slick but characterless reading of Elvis Costello's hard-edged clarion cry is a dismal disappointment.

STEPHEN AND SANDII 'Something Special' (10 Records) An inconsequential duet from Stephen Duffy and Sandii of the Japanese group the Sunsets, recorded in Tokyo on Christmas Day. It sounds like they'd have been better employed snoozing in front of the Queen's speech like the rest of us.

AURRA 'You And Me Tonight' (10 Records) Curt and Starleanna, the former Slave lead singers, get one of those languid bass riffs to perk up one of those boil-in-the-bag disco songs that have the lasting qualities of invisible ink.

THE CONTROLLERS 'Stay' (MCA) If this sloppy soul smooch was food, it'd have the flavour of a well-chewed piece of gum.

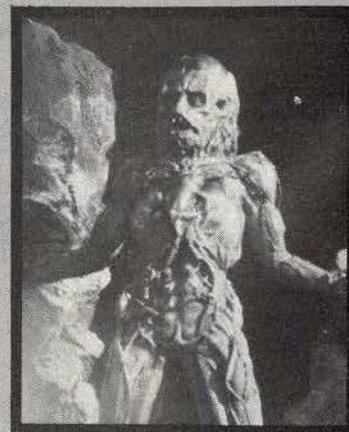
KEEL 'Because The Night' (Vertigo) Produced by Kiss's Gene Simmons, the Californian heavy metal outfit do to Bruce Springsteen's best composition what the Luftwaffe did for London's architecture during the Blitz.

CACTUS WORLD NEWS 'Worlds Apart' (MCA) After the fizzy 'Years Later' British debut, this Dublin band tread water with an attempt at a full-pelt energy charge that sags from too few ideas and no real excitement.

INTIMATE STRANGERS 'Raise The Dragon' (IRS) Another slick but anonymous Euro-sounding single that could have them dancing around their sombreros in Benidorm this summer, or even Stockton if the weather perks up.

LOU RAWLS 'Are You With Me' (Epic) No, we're with the Nationwide. It's the way I tell 'em.

reviewed by



mike gardner

LESSONS IN LOVE

BRAND NEW
7" AND 12" SINGLE

LEVEL

42



3 track extended 12"
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L • E • T • T • E • R • S

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

■ Dear rm, how astute of you to pick up on a great new band like Love And Money. Time was when I'd look at other music papers to find out about fresh new talent, but not anymore. A further pat on the back to the sterling work done in Index every week. You put your rivals to shame.

Tom Smith, Derby

● What can we say Tom, we're humbled. Needless to say, we'll keep you informed on all that's new and groovy

■ I really thought rm was getting its act together until I read Robin Smith's Herman Ze German piece. Rarely have I read such a load of sexist twaddle. The article was not only degrading to women, its rancid, squirming tone was just one long apology for the most sickening and stupid elements of rock 'n' roll. Please, no more lapses.

Danny Wilson, Sheffield, Yorks

● Hmm, the Herman Ze German feature caused as much consternation in the rm office as it seems to have caused with our readers. Needless to say, steps are being taken to tie Robin Smith to his typewriter and cover his body in copies of the Sun

■ Hasn't anyone out there noticed how good Channel 4's new black music and chat programme 'Club Mix' is? With Smiley Culture's cheeky presentation and a neat mix of serious and interesting topics, plus good music, it's about the best youth programme on telly at the moment. Move over Jools and Paula.

Bobby Crankshaw, Reading

● Quite agree Bobby, we could do with more of that and much less of Paula Yates in frilly undies squirming on beds

■ God, if I read another word about 'Absolute Beginners' I'll strangle someone. Unfortunately, I was one of the mugs taken in by all the hype, and last week I trooped along to watch the wretched flick. All I can say to anyone who hasn't seen it... DON'T. The acting is appalling, the songs are boring, the story is non-existent and it's about as funny as watching paint dry. Please rm, print no more.

Lucy Briggs, Ealing, London

● The subject of 'Absolute Beginners', Patsy Kensit and the Future Of The British Film Industry is now officially closed



■ Isn't it great to see Big Audio Dynamite doing so well in the charts. You can say all you want about Hipsway, Sique Sique Sputnik and the Pet Shop Boys, but BAD are the only new group doing anything remotely new. Their mix of rock and hip hop is

truly the music for 1986. Why is it, then, that rm is the only music paper to have consistently supported the group?

Sarah Blackley, Portsmouth
● Why? Because we appear to be the only music paper that still actually cares about music

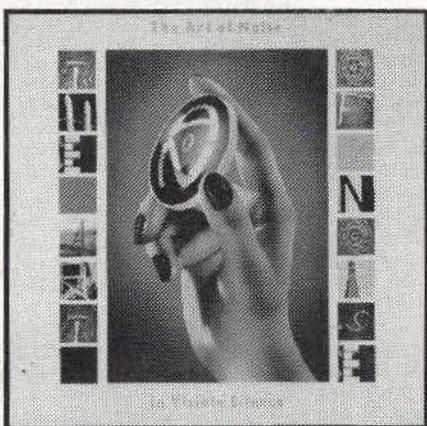
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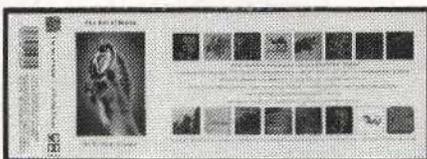
have
you ever
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EYE DEAL



COMPILED BY
ELEANOR LEVY

MIXED BLOOD (Cert 18 97 mins dir: Paul Morrissey)

There's nothing like a bit of cheap exploitation cinema to get the tongues wagging.

Exploitation? Well, because the subject is 'd-r-u-g-s' — and while this country still treats the problem of juvenile druggies with hush-voiced concern and social worker sympathy, Americans have lived with the problem for so long that it's now considered fair game for comedy. Have you heard the one about the Englishman, the Irishman and the 12-year-old smack-head?

This is the environment in which 'Mixed Blood' plies its grimy trade. It's the tale of Rita La Punta — 'mother' to a gang of juvenile drug pushers; too young to go to jail if arrested for their crimes, but old enough to be pushed off buildings, shot in the head and strangled by a rival drug gang, anxious to get control of their territory for their own trade.

'A comedy', runs the publicity. Only no-one actually laughs as more and more of the beautiful teenage boys are wasted in blood-red close-up. What **is** funny is the ham acting and the loopy dialogue that is so bad it must be intentional. Judging by Morrissey's previous love of low brand trash films (Andy Warhol's 'Flesh For Frankenstein', 'Blood Of Dracula', 'Flesh', 'Heat' and 'Trash' itself), it obviously is.

Morrissey's usual obsessions are there — all the characters are astonishingly beautiful, standing out against the grime of the Lower East Side of New York. All the killings are shown in their full-blooded glory. No 'designer violence' here, a la 'Miami Vice' or 'The A Team'. Morrissey does a fine line in bits of brain left sticking to walls after being shot out of some poor Puerto Rican's skull.

'Mixed Blood' is an unpleasant film. If this is what American society considers a good laugh, then God help the rest of us, because where America leads, Britain unfortunately follows.

One of the most depressing films I've ever seen, 'Mixed Blood' makes you leave the cinema feeling dirty and needing a bath. As a chilling indictment of one school of present day American thought, it's a fascinating study. As the piece of entertainment that the director swears it is — it stinks.

Eleanor Levy

● BEAUTY AND sleaze combine in the depressing 'Mixed Blood'

Mike Mitchell

THE STUFF (Cert 15 87 mins dir: Larry Cohen)

Well, it had to happen. Hot on the heels of exploding aircraft, collapsing bridges and towering infernos, the 'disaster movie' has now reached new heights: behold the invasion of killer ice-cream!

Looking a lot like a McDonald's milkshake, The Stuff is the premier food product in the United States. A sort of 'wholesome food' American-style, The Stuff's major appeal lies in the fact that it costs nothing to produce (it comes from a hole in the ground) and is remarkably easy to promote (it's addictive).

Not everyone's too chuffed by this culinary revolution though, and the dream dessert rapidly becomes a nightmare for one small boy after he sees it roaming around in the fridge — alive! So where's the galloping gourmet now that his country really needs him?

Unsurprisingly, the rival dairy companies are a trifle (ouch! — Eye Deal Ed) fed-up with the situation too. Hit by slumping sales figures, one of them even goes so far as to employ an industrial spy, Moe Rutherford, in order to investigate their competitor's wonder-product.

Paid to discover The Stuff's ingredients, Moe is soon struck by a much more immediate concern regarding America's fastest food. Are the people eating **it**, or is **it** eating them?

Masterly underplayed by the hilarious Michael Moriarty, Moe becomes suspicious and is quick to team up with the reactionary child in a joint attempt at halting this surge of the world's first ever vanilla-flavoured invader.

In an entertaining film, Larry Cohen has again proved that cinema with a serious message can be fun. More than just a superficial analysis of the junk food generation where people don't care about what they consume, 'The Stuff' is an amusing analogy of what's really eating away at the Western world. Gullibility.

Mike Mitchell



STUFF AND NONSENSE

Out there in the black night — around every corner and lurking in dark alleyways — is The Stuff. A modern terror for the junk society, waiting to gobble you up, just as **you** have gobbled endless streams of Big Macs, shakes and fries.

'The Stuff' is the latest film from Larry Cohen, ex-scriptwriter for 'Columbo' and a man who has since made his name through writing and directing off-beat exploitation movies like 'Bone', 'Black Caesar' and the demon-baby horror flick 'It's Alive'. 'The Private Files Of J Edgar Hoover' and 'Q — The Winged Serpent' also confirmed him as a prominent figure in an ever developing market for teenage cinema.

'The Stuff' is a satirical assault on our modern eating habits and, again, is likely to be enjoyed most by the younger elements of its audience.

'Yes, it's particularly appealing to teenagers because they eat a lot of junk food and drink those shakes,' Larry explains. 'Nobody knows what's in them — they're purely chemical!' Larry explains.

Then the film is a serious attack on junk culture? 'Sure,' he answers. 'Even though it's a comedy, I do take this film seriously. It **is** about something. Few pictures these days are **about** anything.'

'I have a bizarre sense of humour and I'd rather tell something in a funny way. My pictures are like political cartoons. This one's about the inherent problems in the fast-food cycle. Sometimes political cartoons are more effective than a long editorial.'

'I'm not a fanatic, but I am concerned about the future well-being of my children. The situation's extraordinary... People stopped eating meat because of all the added hormones. Instead they ate fish. Now we've discovered all the fish are poisoned by pollution. So the latest thing is 'natural' food — but you don't know what you're picking up there either! It's amazing that we're able to survive at all. The human being is a truly amazing machine.'

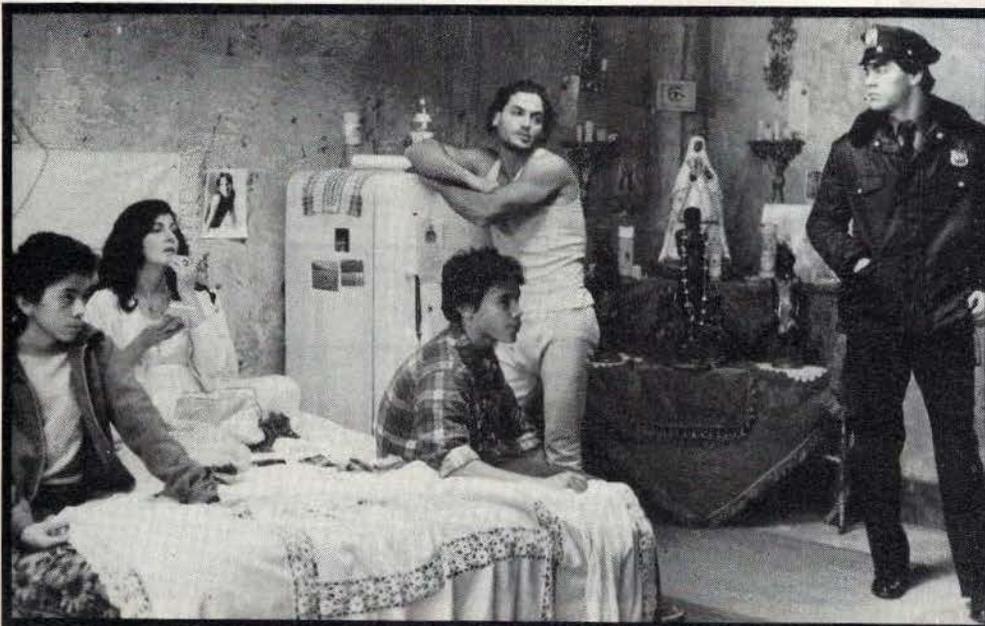
It's not only people's eating habits which are of concern to Cohen. In 'The Stuff' the military figure is portrayed as a particularly ludicrous character.

'In America we're having a resurgence of Ramboism right now,' he laughs. 'A total revisionism of history. And there are so many popular vigilante movies — 'Death Wish', 'Dirty Harry' and so on. But what really **is** amazing, is that all the young people who protested against the unjust Vietnam war — who all got their heads bashed by the police — are all running out to see 'Rambo'.'

'They've forgotten. They've been taken in completely by the whole new craze. They're the ones who're going to see 'Death Wish' and voting for Ronald Reagan. It's an amazing reversal.'

'Americans forget really quickly. They can go through a whole Watergate situation and 10 years later again be taken in by the same kind of lies and again fall into the same cycle of gullibility. As a critical humorist, my job is **not** to go with the current trend!'

Mike Mitchell



A L B U M S

SIOUXSIE AND THE BANSHEES 'Tinderbox' (Polydor SHEL 3)

There's something a little sad about this. Ten years of sailing the same doomed ship across the same writhing, poisonous sea.

Every now and then, they wreathe themselves in their cold obsessions, and step overboard to whip up a swirl of hissing, icy pop. But is this band walking on water, or is it drowning in its own whirlpool? Neither... just treading water.

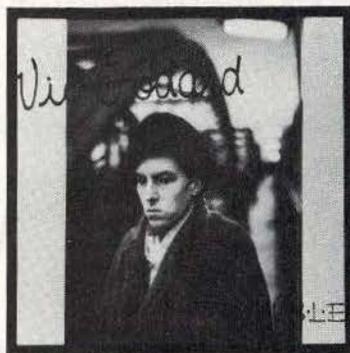
As a Banshees' album, this is actually quite good. A shade lighter than 'Ju Ju', less ragged than 'Hyaena', and far safer than 'Kaleidoscope'. The Banshee principle is intact. The ice-hag voice claws at our fears and insecurities, those hollow drums scatter nicely, and that top-heavy, spider bite guitar swoops and chills.

We already know the sickle-sharp pleasures of the obvious pop moments, 'Cities In Dust' and 'Candyman'. As for the rest, 'Parties Fall' builds into a clever melodrama of morbid alienation and inverted harmonies, 'This Unrest' is a sleepless mood piece, for late night landscapes, and 'Land's End' is a tender, flickering Siouxsie rhyme.

But where does all that get us? Still aboard the same ship, savouring the odd deathly thrill, but looking more and more like rock troopers.

The Banshees should be writing film scores for thriller movies. In isolation, 'Tinderbox' is a gale, but in history, it's a dead sea. ■■■■

Roger Morton



THE COCTEAU TWINS 'Victorialand' (4AD CAD 62)

The Cocteau Twins have always dealt in moods rather than words. Like singing along to a favourite song that you can't quite work out the words to, you make the appropriate noises, however meaningless, and it all feels right somehow.

'Victorialand' is just what you'd expect a Cocteau Twins album to sound like — ambient sounds; beautiful vocals — one moment soaring heavenward, the next quiet and understated.

In a way, it's **too** much like you'd expect. There's no challenge laid down by those soothing sounds; no surprises.

Titles like 'Lazy Calm' and 'Little Spacey' sum up the feel of this album perfectly. It's to sit back and absorb for inner tranquility rather than stimulation, reminiscent of the instrumental sections of 'Low' or 'Heroes'.

Indeed, Throughout The Dark Months Of April Or May' has a definite 'Warsawa' feel about it. Visions of chanting and wailing walls abound.

For what it is, 'Victorialand' is well up to the Cocteau's exceptional standards. But for a band whose name is synonymous with experimentation, it's a little safe to be a classic. ■■■■

Eleanor Levy

VIC GODARD 'T.R.O.U.B.L.E.' (Rough Trade Rough 86)

Some five years ago, long before Sade and her Soho cohorts had shoehorned their way into fashionable jazz, he was there. Vic Godard had already turned his back on his punk

beginnings, and moved to the great saloon stylists of old: Tony Bennett, Vic Damone and Sinatra. He crooned, played with swing rhythms, and warmed a few hearts along the way.

'T.R.O.U.B.L.E.' was recorded in 1983, but shelved because it 'wasn't commercial'. His singing might be wobbly, sure, but Vic's delivery is immaculate, and his lyrical talents second to none.

Listen to the deft observations in 'Chain Smoking' or 'Stop That Girl' (a latin revamp of the 1981 single), or the down-at-heel pathos of 'Miss Sadie'. It's scrappy in places, but sometimes it's just awesome. And there's a special thumbs-up to Working Week's Simon Booth for a sympathetic production throughout.

One of life's great underachievers, Vic Godard will never be consistent or ambitious enough to secure any real status in the music world. Thankfully though, a record like this occasionally emerges to remind us of a neglected talent, and one of the more charming personalities around. A good album, and a must for young lovers everywhere. ■■■■

Stuart Ballie



TAVARES 'The Very Best Of Tavares' (Capitol) SHALAMAR 'The Greatest Hits' (Stylus)

As personalities, the family Tavares — Pooch, Ralph, Chubby, Butch and Tiny — rank alongside the Invisible Man and Steve 'Interesting' Davies. They were always a faceless second division outfit. But under the production wings of ex-Motown man Freddie Perren they were able to produce the professional goods to Perren's

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

commercial acumen. Even when the lyrics were pure banality, like 'Whodunit', there was that zesty sound and soothing unison singing to pull you around to their dance classics.

For three years they produced quality disposable pop that's still the first to hand when radio DJs get fed up of today's pap; songs like 'More Than A Woman', 'It Only Takes A Minute', 'Don't Take Away The Music' and 'Heaven Must Be Missing An Angel'.

Shalamar's ship also came in when they teamed up with producer Leon Sylvers after they were created by US TV's 'Soul Train'. With cousins Jody Watley and Jeffrey Daniel handling the visual side and Howard Hewett taking care of vocal business, they hit the disco pop nerve of 1982 with unerring accuracy with the tracks from the 'Friends' album.

But the formula of quality, melody and good promotion was a one-off as the clearly off-target 'The Look' release that followed their golden age showed. But songs like 'I Can Make You Feel Good', 'There It Is' and earlier gems like 'Make That Move', 'Take That To The Bank' and 'I Owe You One' make this a treasure trove of pop. Both ■■■■

Mike Gardner

ART OF NOISE 'In Visible Silence' (China Records WOL 2)

A smug record. Art Of Noise might have promised you a sound, but in their finest moments — 'Beatbox', 'Moments In Love', 'Close To The Edit' — they were only defining the limits of their ambition.

'In Visible Silence' is a safe, conservative record. A record that simply skirts around the noises and textures and themes that the Art Of Noise have already fully explored. It's a comfortable record, one for the red framed glasses and CD set. Smart arse, but not smart. Cowardly.

Of course that doesn't mean it doesn't sound nice, but just as their competent cover of 'Peter Gunn' was a pointless exercise, the rest here is mere fluff to a good idea.

As wallpaper goes, this is nicely textured. ■■■½

Jim Reid



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HEAR NO EVIL

SEE NO EVIL

SPEAK NO EVIL

Erm, well, the **Blow Monkeys** aren't exactly *innocent* young boys... Their *Seven Deadly Sins* are extracted by Eleanor 'Wicked Glint' Levy. Portraits of Dorian Gray: Joe Shutter

● The musical grapevine has always been a-buzz with stories about Dr Robert. Tongues wag, fingers point, while hearts bleed with love — or loathing.

It's simple, really. You either succumb totally to the most perfect set of teeth since the Osmonds, or fling cries of 'arrogant bastard' Doctor-ward.

The most enviable cheekbones in pop are currently accommodating a glass of red wine — their third — in the bar of the YMCA in London's Tottenham Court Road. Initial aloofness is gradually displaced by self-mocking humour and a tendency to giggle.

Beside him is Mick, Blow Monkeys bassist — a true gentleman in bowler and strategically placed sideburns. After two years of threatening to take over the charts with their unique blend of sleek and sleaze, the Blow Monkeys finally got the hit their disciples craved for and their attackers feared.

The sublime 'Digging Your Scene' is now followed by 'Wicked Ways', another track from the quartet's second album 'Animal Magic', and a title likely to add extra fuel to the rumours that the good Doctor is already a soul beyond redemption — nudge, nudge, wink, wink, say no more.

"I'm not very wicked," pouts Robert, while Mick looks into his Pils. But if they're not wicked, what is it all about?

What is 'Wicked Ways' about?

Robert: "It's like most of the other songs on the LP — which are about guilt, I suppose. It's sort of self-effacing and guilt ridden."

Guilt about what?

R: "I'm not going to tell you." (Long pause to reconsider). "Well, everybody's got wicked ways haven't they? Haven't they?" (Casting desperate glance towards Mick). Mick: "Yup."

R: "Well, it started off as quite a sexual thing, I think. That's what I wanted. The demo had whips on it and stuff like that, but when RCA heard it — not that I pay any attention to what they say — they said it was going to be a single and we wanted to make a video for it that would get shown, so we edited out the whips. There is a scream on the end, though."

A scream of pleasure or pain?

R: "Well, they're inextricably mixed on that particular song."

Why whips in the first place?

R: "They were supposed to be sounds of me whipping myself. It was just a phase I was going through." (Half smile, eyes glinting).

"What that song is about is the way that I just don't get on with women very well. It's not that I hate women or don't understand them, I find that I just don't get on with them. It's usually always my fault."

What's the nastiest thing you've ever done to someone?

R: "I once put a cigarette out on a friend's forehead... In a cab... By mistake. That was pretty wicked. Oh!" (warming to the subject), "one of the wickedest things I ever did — oh Jesus, I don't know if I ought to say this," (pause, brain whirrs round, smile comes to the half pursed lips), "you know that TV show 'The Wide Awake Club'? They ask flippant questions all the time and the presenter said 'What did you give your mother on Mother's Day?'. I just said 'Oh, she's been dead 10 years.' And she was watching it. She took it well though. She's looking OK now."

"I don't know why I say things like that. It wasn't even funny. It's really perverse and it gets me in trouble. It embarrassed them, which is what I wanted it to do because it took the attention off me. Which is really stupid when you've deliberately gone on television..."

M: "I can't be wicked, I'm just a really nice bloke. I like to impress people."

R: "It's true. Nev, the sax player, is wicked, Tony, the drummer's Welsh and wicked, but Mick's just a really nice lad. His sideburns are wicked though."

What other wicked ways do these Blow Monkeys indulge in, then?

R: "I like winding up policemen. I live in Brixton and I hate 18-year-old rookie cops coming up to me and asking me what I'm doing — when I'm just innocently hanging around a public toilet — or something."

What do you do to them?

R: "Just childish things like calling them names and running away. We've got an air rifle — well, a friend of mine's got an air rifle — and he quite likes, you know... aiming it."

"I lie a lot as well. That's my wickedest trait. I'm a pathological liar and it gets me in trouble."

A pair of pathological, guilt ridden liars, obsessed with policemen and facial hair? What other sins can they be guilty of? Envy?

M: "Not really."

R: "Yes you are! You're envious of me."

M: "What colour am I?" (bassist turns, becoming shade of pink), "I do envy Robert. He's on the front cover of the album and I'm on the back."

R: "Ooh! Now we're getting to it?"

But back to envy — Robert?

R: "I envy Paul Weller because he's so thin. I envy Billy Bragg because he's such a great guitar player," (I swear, not a trace of a smile accompanies this statement), "and I envy... No, there's no-one else."

"I wish I didn't have facial hair. That's what I envy about women. I

think that instead of having a nose job — which some people say I need as well — I'll probably have electrolysis. It's quite expensive — but it's pretty painless."

You come across as being very narcissistic and obsessed with your appearance. Do you suffer from vanity?

R: "I think you've got to, to a certain extent — everybody does. I'm not a walking ego — not like some people I know."

"I'm just confident about our music and where we stand with it. There's nothing guilty about glamour — as long as you do it well. Maybe I am a bit showbiz — or tacky — or a bit Shirley Bassey, but I like that. I think Marc Almond's turning into Shirley Bassey. He's good — I like him. I like people like that."

M: "I'm vain about my sideburns. I'm infatuated with them. If I think one side is higher than the other, I shave them off and start again. I've had them since I was about two. They've been off a few times. I won't let any hairdresser touch them. I do it all myself."

After one 'deadly sin', another — lust. Are you a lustful person, Robert?

R: "Yeah."

Any particular type you lust after?

R: "No, I'm not fussy."

What about greed?

R: "Gweed?"

No, greed.

R: "Oh, g-r-eed." (Laughing at himself and looking pointedly at Mick who looks as though he's about to deny it). "Oh, come on..."

M: "I never experienced greed until we got in the charts, then I just wanted it to keep going up. I suppose that's a form of greed."

R: "Yes, but what about what you eat?"

M: (Reddening more) "Yeah, I'm very lucky. I've always been nine stone, I can eat what I want."

R: "You've got worms! No, he's greedy. I've never seen anyone eat like that."

M: "While he **doesn't** eat. We've been together two years and I've never seen him eat."

R: "I don't think I have a weight problem, but I'm paranoid about it because I used to be fat. I still think I could lose a stone — at least. When we started the group I was really fat. It was like Pere Ubu wasn't it?"

M: "Nearly put me off joining the band."

R: "I'm greedy for chocolate. I still shoplift for chocolate — family bars from Woolworths. If I got caught it'd be so embarrassing."

Why do you think you do that?

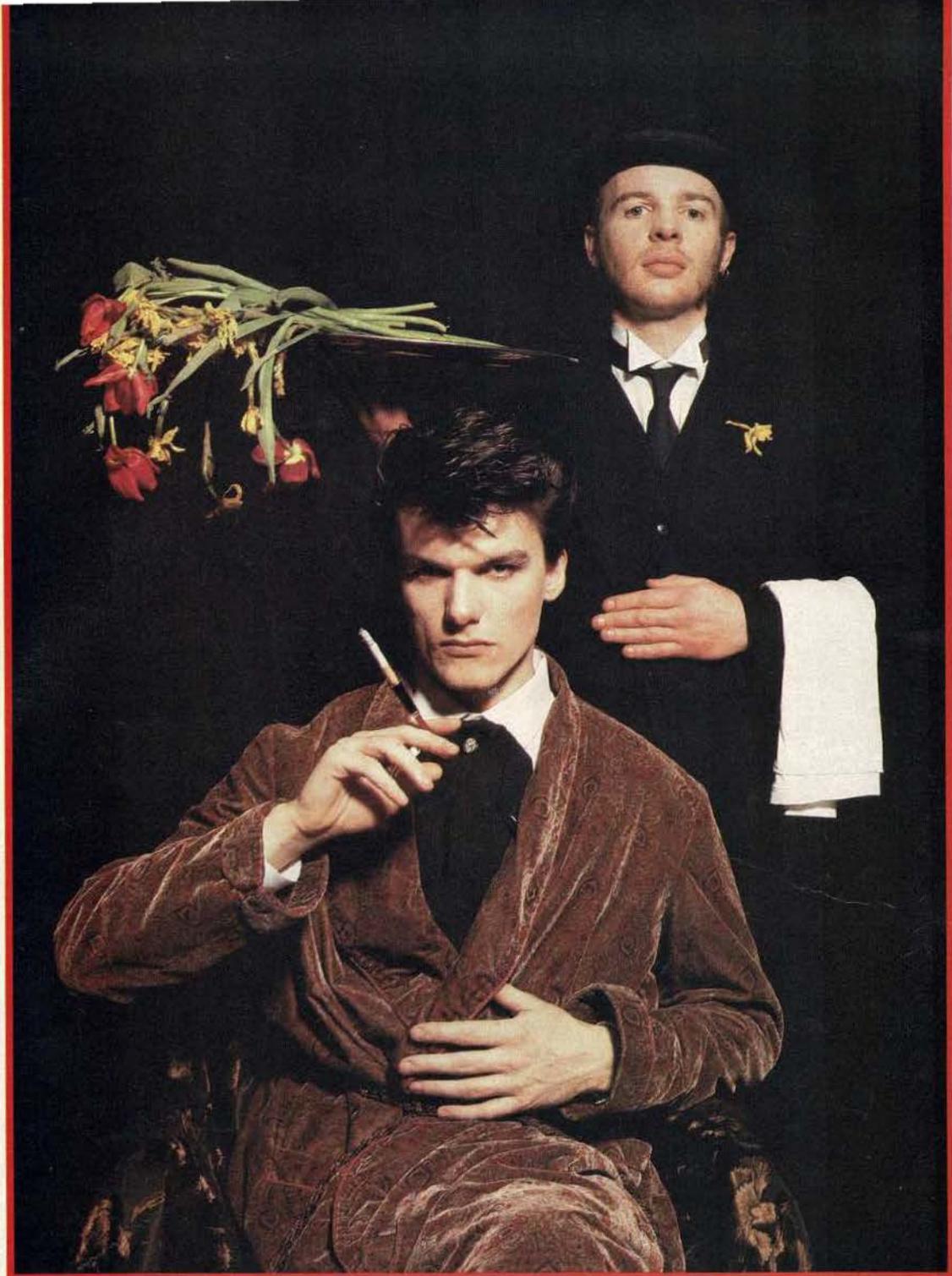
R: "The glamour! No, I don't know."

Do you think you secretly want to get caught? (rm photographer offering helpful psychoanalysis).

R: "Maybe that's what it is. I want to get caught and I want to be punished."

How would you like to be punished though? (rm photographer suddenly more interested). Now we're getting to it!

R: "I don't know. Force me to eat it I suppose. Punishment's a very personal



thing and I'm not prepared to divulge how I'd like to be punished... In case you print it.

"I'm a bit paranoid about my weight though, it's a touchy subject. Go and get me a sandwich!"

So Mick's greedy for food — what about gluttony in its other forms?

M: "A glutton for punishment? Umm. I'm deliberately late sometimes — to see what people's reactions would be. Probably to see how far people will go in chastising me."

Both secretly masochists then?

R: "I'm not secret, no."

M: "I told you, I'm a nice boy."

R: "You know, it's the old cliché. If you have a strict, semi-religious upbringing, where you're taught to be ashamed of your body or sex, then as soon as you get out in the big wide world on your

own, you're bound to explore... And that's what I did. I was lucky. I'm not going to say any more." (smirking)

"Lucky that I didn't catch... any fatal diseases!"

A final deadly sin — anger? Robert's a Chelsea supporter. He must be full of rage and hatred.

R: "When we rehearse and stuff, and someone makes a mistake, I don't have to say anything, it's just a look."

M: "I've got all these bruises down my leg where I've been kicked for playing bum notes. That's why I'm a glutton for punishment because I do it deliberately."

R: "I've got a very bad temper, I can't control it. My parents — oh God, I'll get in trouble for this — but my mother has a very violent temper and we used to fight. She hit me once with a guitar

— my acoustic guitar — right over the head.

"I retaliated — sort of. Not on her, but I started thumping the wall quite hard — I don't tend to hit people. She called the police and they came round to our flat."

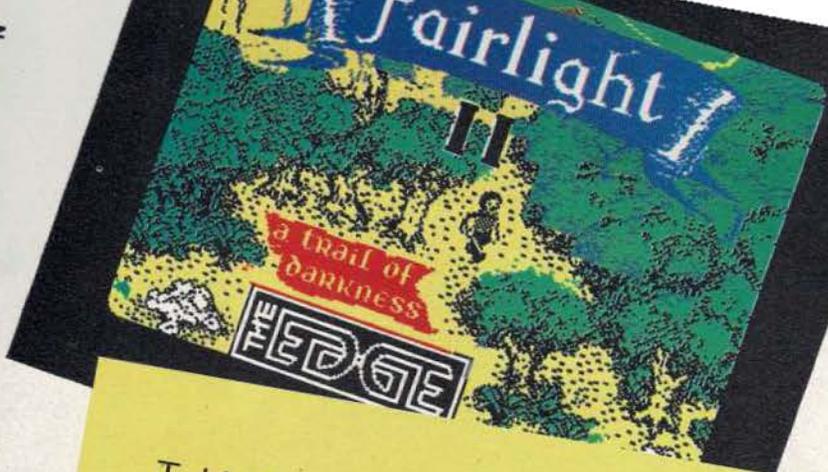
"These two guys were young. I was about 16 — just about leaving, and they must have been 18 and they were like the Freud squad. They were trying to tell me what I should be doing in life. That's why I've got this thing about policemen. I enjoy dressing up... No, maybe not."

But what of the future? How will a world run by Blow Monkeys shape up?

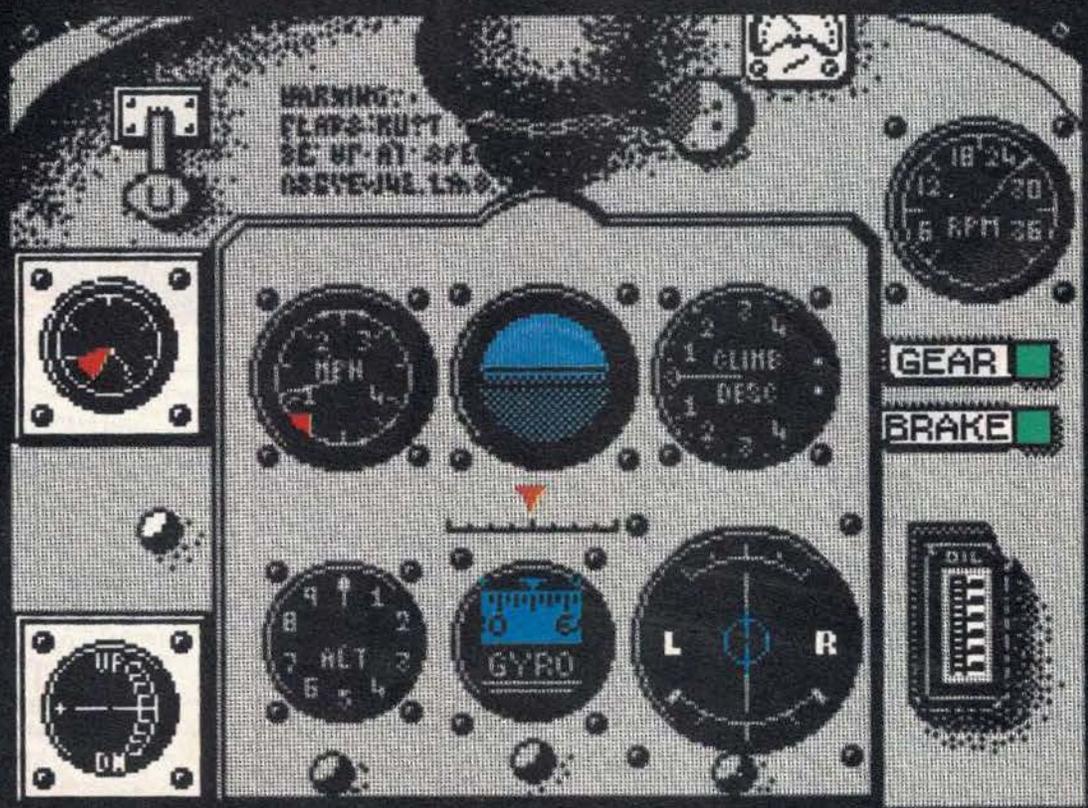
M: "I won't be satisfied until I see thousands of clones with L-shaped sideburns."

R: "God forbid."

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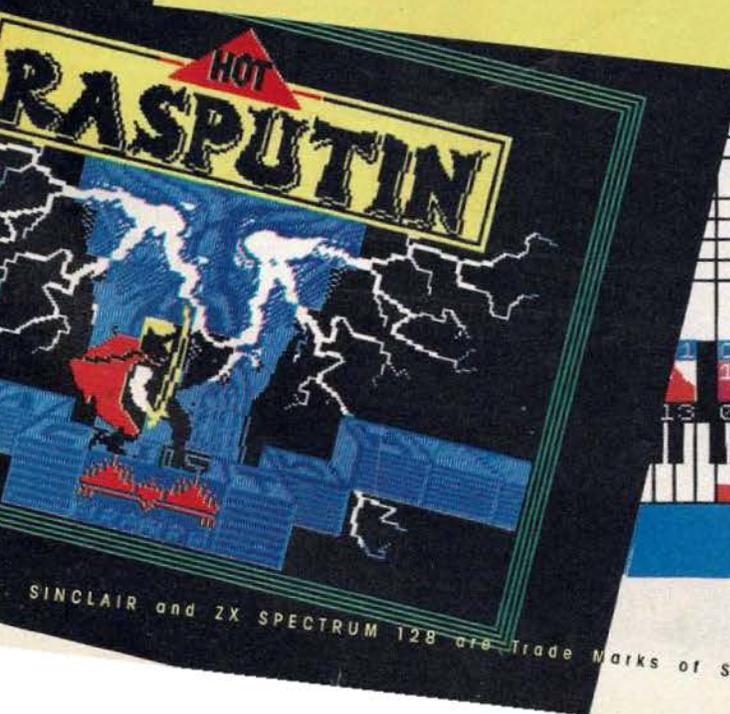


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Genesis P Orridge, Salvador Dali of pop, discusses his obsession with Brian Jones, Psychic TV, Samantha Fox and sex with a trembling Robin Smith. Starshots: Joe Shutter

From beyond the grave. Brian Jones has given his approval to Psychic TV's 'Godstar' single. According to Psychic TV's leader Genesis P Orridge, the Rolling Stones guitarist, who was found dead in his swimming pool in 1969, left a very special message on a tape when they recorded their tribute to him.

They left the tape running and shut off all exterior sound. When they played the tape back, they heard the distinctive sound of somebody tapping out the rhythm of the song.

"The atmosphere in the studio went very cold. The engineers really freaked out," says Genesis. "We heard the exact rhythm of the chorus of the song 'And you were so beautiful. You were so very special'. It was a strange metallic noise. I'm sure it was Brian."

"I didn't believe in mysterious spiritual things. I only believed in the power of the brain. But now I think I will have to change my opinion."

"I have been to Brian's grave to commune with him. But quite honestly I don't think he's there. I think he has yet to come back to earth."

Genesis became obsessed with the life and times of Brian Jones when he was a teenager. He bought one of the Stones' early singles 'Come On' and he went to a recording of the TV Show 'Thank Your Lucky Stars', 'The Tube' of its day.

"I had a free ticket so I went along to the studio. I remember coming round a corner and there was Mick Jagger. I nearly knocked a Coke out his hand."

"I asked for his autograph and he invited me up to the canteen to meet the rest of the Rolling Stones. I looked at Brian and there seemed to be this kind of glow about him. He was ethereal."

"I always liked the way Brian held his head. There was a certain kind of arrogance about him. He was also the innovator in the Stones. If someone brought out a new instrument he would be the first person to have it. If he was alive today he would be using Emulators and that kind of thing."

"When Brian died, the Stones died. As far as I am concerned he made the group. When the Stones did 'Sunday Night At The London Palladium', he came on wearing make up and extravagant clothes. The papers were full of it for days afterwards. He had class and style."

OF BRIAN

"In many ways Brian became the Stones' scapegoat. They were becoming smarter. They were getting all the smart lawyers and managers in. He began to be squeezed out.

"Today, I think the Stones are desperate. 'Harlem Shuffle' was quite pathetic. It was ironic it was released the same week we released 'Godstar'. We certainly seem to have got better reviews."

Researching, writing and recording 'Godstar' took a year. Genesis says he's notched up an overdraft with his labour of love.

"I don't know why it's taken so long to record this tribute, it just happened that way," he says. "I think we've done the single in the best possible taste."

Before recording the single, Genesis says he wrote to Brian's parents asking them if they would approve his project. They wrote back saying that although their son's death still upset them deeply, he could go ahead with their blessing.

In his quest for information about Brian, Genesis even managed to track down the mortician who embalmed

Brian's body.

"He told me Brian's insides were so rotten that he would have died in six months' time anyway," says Genesis. "There was no way his body could cope with that amount of drink and drugs."

It seems likely that the single will rekindle bad memories for the people who knew Brian closely. Genesis tells me that the Stones definitely don't approve of what he's done. But with the tragic death of Brian, this is hardly surprising.

He was found dead in the swimming pool at his home in Hartfield, Sussex on July 3, 1969. The coroner's report said high levels of alcohol and barbiturates were in Brian's bloodstream, but attributed his death to "misadventure".

For years though, there have been many rumours and much speculation about Brian's demise. Since he recorded 'Godstar', Genesis says he's been picking up information about Brian's last hours.

He's heard a tale that on the night of Brian's death an aide was hastily despatched to the house to "Clear things up". He's also heard of a Sixties pop star who says he knows what really happened on the night Brian died, but has never

told the full story.

Even though the Sixties were quite a tragic time, Genesis says they were very stimulating as well, and he'll never forget them.

"Creatively it was a very exciting period. There was a really good underground press which had something to say. I'm not ashamed to say I love the Sixties, even though people might put a hippy label on me.

"We've been told by people like Malcolm McLaren that we must forget the Sixties, that we must go around in black. I'm sure that's why a lot of the youth today is troubled so much."

Even at the age of 36, with a wife and two kids, Genesis says that music with the ever uncompromising Psychic TV is still his passion.

"If this single reaches out to a wider audience for us then I'm happy. I'm certainly ready to do 'Top Of The Pops' or 'Saturday Superstore'. I have two children, I'm a total person.

"All of Psychic TV's work has been individual projects. In the past we have done things just for a selection of our audience. Sometimes we haven't even advertised them because they've been so specialised. Psychic TV are so strong. We're capable of doing anything.

"We've done a very good pop single. I hate the fact that pop has so often been turned into a dirty word. Good pop singles become classic songs for all time. I have a collection of classic pop singles at home."

To prove his point, Genesis says he'd like nothing better than to work with

Samantha Fox!

"I saw her on breakfast television this morning. She was on an aircraft carrier or something, surrounded by all these sailors banging out a tune on bombs and bits of weapons. It was fantastic.

"Her song is an unpretentious pop single. It doesn't pretend to be anything it isn't. Samantha's a very lucky girl to achieve all that she's achieved at the age of 19.

"I've tried to develop many ways to stimulate myself. I want to be the Salvador Dali of pop, not the Phil Collins. If I had wanted to be a star in the traditional sense I would have done it years ago.

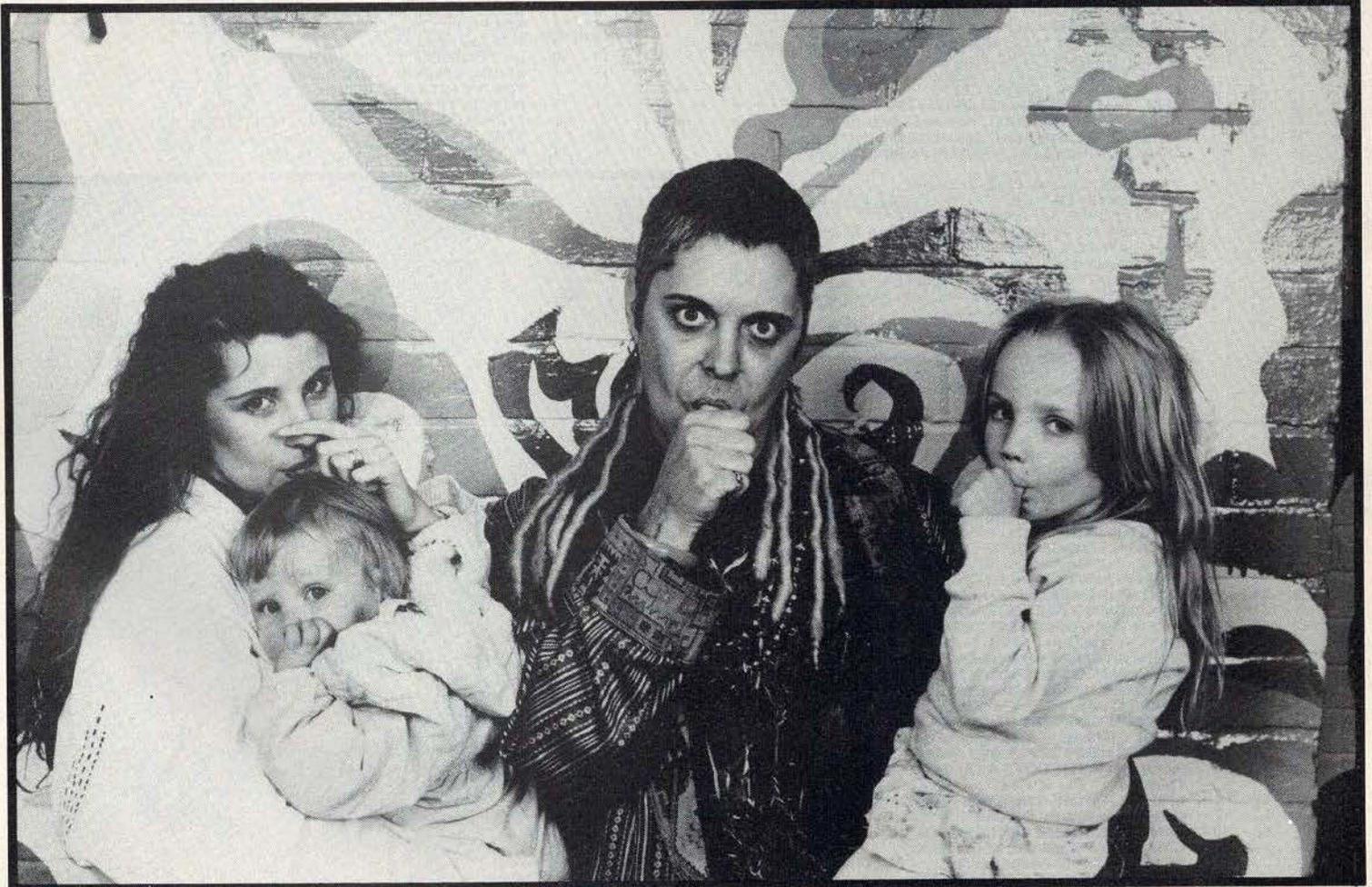
"Psychic TV is a wonderful band to be in, we stimulate on all levels. Sexuality has always been at the roots of pop music. If you go to a pop concert you should feel as excited as the first time you get off with a girl. On stage I like to grab people.

"I think that sex has been sanitised and packaged in a nice neat way by many people. George Michael has castrated it. At one concert we did in Germany people were throwing dildos and teddy bears on stage. What a wonderful situation that was."

At a concert in Switzerland, Genesis says he got so involved when he did 'Godstar' that he broke down into floods of tears.

"It all came up inside me, I felt very touched by the song and the meaning. The song is an honest tribute to Brian and what he did. I hope he is proud."

● GENESIS P with wife Paula and daughters Gensse and Caresse. Brian Jones is here, in spirit



W/E APR 19, 1986

GALLUP UK SINGLES
GALLUP UK ALBUMS
TWELVE INCH
COMPACT DISCS
MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST & SONG
1	2	3	A DIFFERENT CORNER, George Michael, Epic ○
2	1	5	LIVING DOLL, Cliff Richard And The Young Ones, WEA □
3	5	5	ROCK ME AMADEUS, Falco, A&M
4	7	4	A KIND OF MAGIC, Queen, EMI
5	4	5	TOUCH ME (I WANT YOUR BODY), Samantha Fox, Jive ○
6	3	5	WONDERFUL WORLD, Sam Cooke, RCA ○
7	6	7	YOU TO ME ARE EVERYTHING, Real Thing, PRT ○
8	9	3	TRAIN OF THOUGHT, A-Ha, Warner Bros
9	15	2	ALL THE THINGS SHE SAID, Simple Minds, Virgin
10	18	2	LOOK AWAY, Big Country, Mercury
11	10	6	SECRET LOVERS, Atlantic Starr, A&M
12	8	5	PETER GUNN, Art Of Noise And Duane Eddy, China
13	11	5	E=MC², Big Audio Dynamite, CBS
14	36	2	CAN'T WAIT ANOTHER MINUTE, Five Star, Tent
15	14	3	HAVE YOU EVER HAD IT BLUE, Style Council, Polydor
16	37	5	WHAT HAVE YOU DONE FOR ME LATELY?, Janet Jackson, A&M
17	23	4	THE FINEST, SOS Band, Tabu
18	12	13	CHAIN REACTION, Diana Ross, Capitol □
19	17	9	HI HO SILVER (THEME FROM BOON), Jim Diamond, A&M
20	25	4	C'MON C'MON, Bronski Beat, Forbidden Fruit
21	13	6	ABSOLUTE BEGINNERS, David Bowie, Virgin
22	29	4	IS YOUR LOVE STRONG ENOUGH, Bryan Ferry, EG
23	22	5	HELLO DARLING, Tippa Irie, UK Bubblers/Greensleeves
24	19	7	OVERJOYED, Stevie Wonder, Motown
25	16	8	KYRIE, Mr Mister, RCA
26	—	1	JUST SAY NO, Cast of Grange Hill, BBC RESL183
27	40	5	MARLENE ON THE WALL, Suzanne Vega, A&M
28	58	2	DRIVING AWAY FROM HOME (JIM'S TUNE), It's Immaterial, Siren
29	24	8	DIGGING YOUR SCENE, Blow Monkeys, RCA
30	21	7	LOVE COMES QUICKLY, Pet Shop Boys, Parlophone
31	20	10	MANIC MONDAY, Bangles, CBS
32	26	7	KISS, Prince And The Revolution, Paisley Park
33	46	2	GREATEST LOVE OF ALL, Whitney Houston, Arista
34	—	1	THIS IS LOVE, Gary Numan, Numa NU16
35	28	11	DO YOU BELIEVE IN LOVE/THE POWER OF LOVE, Huey Lewis And The News, Chrysalis ○
36	44	4	STROLLIN' ON, Maxi Priest, 10 Records
37	—	1	I'LL KEEP ON LOVING YOU, Princess, Supreme SUPE105
38	55	2	SOME PEOPLE, Belouis Some, Parlophone
39	—	1	YOU AND ME TONIGHT, Aurra, 10 Records TEN71
40	27	6	MOVE AWAY, Culture Club, Virgin
41	—	1	STARS, Hear 'n' Aid, Vertigo HEAR1
42	52	2	TENDER LOVE, Force MDs, Tommy Boy
43	54	3	WHY CAN'T THIS BE LOVE, Van Halen, Warner Bros
44	30	4	SHELLSHOCK, New Order, Factory
45	49	2	THERE'LL BE SAD SONGS (TO MAKE YOU CRY), Billy Ocean, Jive
46	45	4	AFTER ALL THESE YEARS, Foster And Allen, Ritz
47	59	4	CAN'T HELP FALLING IN LOVE, Lick The Tins, Sediton
48	43	6	THE THINGS THE LONELY DO, Amazulu, Island
49	47	7	SO MACHO, Sinitta, Fanfare
50	32	6	HARLEM SHUFFLE, Rolling Stones, Rolling Stones/CBS
51	—	1	ROUGH BOY, ZZ Top, Warner Bros W2003
51	—	1	ALL AND ALL, Joyce Sims, London LON94
53	51	3	SERIOUS, Serious Intention, London
54	34	9	THE HONEYTHIEF, Hipsway, Mercury
55	62	2	PRISONER OF LOVE, Millie Scott, Fourth & Broadway
56	31	8	(NOTHING SERIOUS) JUST BUGGIN', Whistle, Champion
57	41	8	LOVE MISSILE FI-11, Sigue Sigue Sputnik, Parlophone
58	35	9	ROCK ME TONIGHT (FOR OLD TIMES SAKE), Freddie Jackson, Capitol
59	71	2	FUNNY HOW LOVE IS, Fine Young Cannibals, London
60	69	2	TRUTH OR DARE, Shirley Murdock, Elektra
61	33	6	NO ONE IS TO BLAME, Howard Jones, WEA
62	38	13	WHEN THE GOING GETS TOUGH THE TOUGH GET GOING, Billy Ocean, Jive □
63	61	4	I'M IN LOVE, Ruby Turner, Jive
64	70	3	SOMEONE TO SOMEBODY, Feargal Sharkey, Virgin
65	56	3	A BROKEN HEART CAN MEND, Alexander O'Neal, Tabu
66	42	6	DARE TO DREAM, Viola Wills, Streetwave
67	39	9	THEME FROM NEW YORK NEW YORK, Frank Sinatra, Reprise ○
68	63	4	THESE DREAMS, Heart, Capitol
69	50	9	HEAVEN MUST BE MISSING AN ANGEL, Tavares, Capitol
70	64	3	BACK WITH THE BOYS AGAIN/GET IT RIGHT, Joe Fagin, Towerbell
71	75	2	RIGHT BETWEEN THE EYES, Wax, RCA
72	—	1	ELOISE, Damned, MCA GRIM4
73	53	10	IF YOU WERE HERE TONIGHT, Alexander O'Neal, Tabu
74	—	1	WHAT YOU NEED, Inxs, Mercury INXSS
75	—	1	WE'VE GOT THE WHOLE WORLD AT OUR FEET, England World Cup Squad 1986, Columbia DB9128

THE NEXT TWENTY FIVE

76	79	THE HEAT OF HEAT, Patti Austin, Qwest
77	73	THIS IS MY LIFE, Eartha Kitt, Record Shack
78	88	IF YOU WERE A WOMAN (AND I WAS A MAN), Bonnie Tyler, CBS
79	76	SHE KNOWS, Balaam And The Angel, Virgin
80	78	GIVE IT UP FOR LOVE, Steven Dante, Cooltempo
81	82	GODSTAR, Psychic TV/Angels Of Light, Temple
82	93	YOU'D BETTER NOT FOOL AROUND, Haywoode, CBS
83	95	GRAPEVINE, Edwin Starr, Hippodrome
84	—	STARTING TOGETHER, Su Pollard, Rainbow RBR4
85	80	GOTTA FIND A WAY, Russ Brown, 10 Records
86	83	THE MUSIC OF GOODBYE, Melissa Manchester/Al Jarreau, MCA
87	97	PROSPECTS, Made In England, Red Bus
88	—	SANCTIFY YOURSELF, Simple Minds, Virgin SM1
89	85	MODERN TIMES, Latin Quarter, Rockin Horse
90	87	IMAGINATION, Belouis Some, Parlophone
91	—	YOUR PRAYER TAKES ME OFF, Double, Polydor POSP784
92	90	YOU CAN DO IT (IT'S SO EASY), Dino Terrell, Lovebeat International
93	84	IRRESTISTIBLE, Stephanie, Carrere
94	100	LOVE'S GONNA LAST, Steve Myers, Pressure
95	86	SHEEP, Housemartins, Go! Discs
96	—	I'M FASCINATED, Temptations, Motown ZB40621
97	—	NO PROMISES, Icehouse, Chrysalis CHS2978
98	—	SNOOKER LOOPY, Matchroom Mob with Chas And Dave, Rockney POT1
99	—	A LOVE BIZARRE, Sheila E, Warner Bros W8890
100	—	HERE I GO AGAIN, Toyin, Criminal BUS1

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

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST & ALBUM
1	1	4	HITS 4, Various, CBS/WEA/RCA ☆
2	2	48	BROTHERS IN ARMS, Dire Straits, Vertigo ☆ ☆ ☆
3	6	24	HUNTING HIGH AND LOW, A-Ha, Warner Bros ☆
4	3	3	PLEASE, Pet Shop Boys, Parlophone
5	5	19	WHITNEY HOUSTON, Whitney Houston, Arista □
6	4	2	PARADE, Prince And The Revolution, Warner Bros
7	11	7	HITS FOR LOVERS, Various, Epic ○
8	9	60	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ ☆
9	13	25	ONCE UPON A TIME, Simple Minds, Virgin ☆
10	7	10	WELCOME TO THE REAL WORLD, Mr Mister, RCA □
11	16	2	RENDEZVOUS, Jean Michel Jarre, Polydor
12	30	2	THE GREATEST HITS, Shalamar, Stylius ○
13	43	2	HEART TO HEART, Various, K-Tel ○
14	8	3	DIRTY WORK, Rolling Stones, Rolling Stones/CBS
15	12	12	ROCKY IV, Original Soundtrack, Scotti Brothers □
16	18	3	5150, Van Halen, Warner Bros
17	14	50	BE YOURSELF TONIGHT, Eurythmics, RCA ☆ ☆
18	15	4	BLACK CELEBRATION, Depeche Mode, Mute ○
19	36	2	THE TV HITS ALBUM VOL 2, Various, Towerbell
20	21	3	ABSOLUTE BEGINNERS, Original Soundtrack, Virgin
21	—	1	ANIMAL MAGIC, Blow Monkeys, RCA PL70910
22	20	3	STREET SOUNDS 16, Various, Streetsounds
23	24	30	HOUNDS OF LOVE, Kate Bush, EMI ☆



UK SINGLES 27, UK ALBUMS 38

24	25	8	THE COLOUR OF SPRING, Talk Talk, EMI ○
25	10	2	FROM LUXURY TO HEARTACHE, Culture Club, Virgin ○
26	23	74	LIKE A VIRGIN, Madonna, Sire ☆☆☆
27	33	5	THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS
28	53	145	QUEEN GREATEST HITS, Queen, EMI ☆☆☆
29	28	54	GO WEST, Go West, Chrysalis ☆
30	19	5	HIS GREATEST HITS — NEW YORK NEW YORK, Frank Sinatra, Reprise ○
31	29	26	WORLD MACHINE, Level 42, Polydor ☆
32	22	43	THE DREAM OF THE BLUE TURTLES, Sting, A&M ☆
33	—	1	TURBO, Judas Priest, CBS CBS26641
34	26	43	LITTLE CREATURES, Talking Heads, EMI □
35	42	59	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆☆☆
36	27	9	EATEN ALIVE, Diana Ross, Capitol
37	31	19	ISLAND LIFE, Grace Jones, Island □
38	74	2	SUZANNE VEGA, Suzanne Vega, A&M
39	17	6	THE HYMNS ALBUM, Huddersfield Choral Society, HMV
40	32	6	ALEXANDER O'NEAL, Alexander O'Neal, Tabu
41	80	16	LUXURY OF LIFE, Five Star, Tent □
42	88	3	BOYS AND GIRLS, Bryan Ferry, EG
43	—	1	HIPSWAY, Hipsway, Mercury MERH85
44	49	6	THE CINEMA HITS ALBUM, Various, Towerbell □
45	38	14	THE BROADWAY ALBUM, Barbra Streisand, CBS □
46	—	1	ROCK ANTHEMS 2, Various, K-Tel NE1319 ○
47	34	6	BALANCE OF POWER, Electric Light Orchestra, Epic ○
48	66	12	SUDDENLY, Billy Ocean, Jive □
49	39	70	ALCHEMY, Dire Straits, Vertigo ☆
50	47	5	MATT BIANCO, Matt Bianco, WEA
51	70	80	THE UNFORGETTABLE FIRE, U2, Island ☆
52	62	17	LOVE OVER GOLD, Dire Straits, Vertigo ☆☆☆
53	54	3	BIG WORLD, Joe Jackson, A&M
54	46	23	PROMISE, Sade, Epic ☆☆☆
55	40	39	THE FIRST ALBUM, Madonna, Sire ☆
56	67	45	FACE VALUE, Phil Collins, Virgin ☆☆☆
57	73	3	HEART, Heart, Capitol
58	69	97	BORN IN THE USA, Bruce Springsteen, CBS ☆☆☆
59	68	17	MAKIN' MOVIES, Dire Straits, Vertigo ☆☆☆
60	52	18	FINE YOUNG CANNIBALS, Fine Young Cannibals, London □
61	48	20	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin ☆☆☆
62	58	10	SPARKLE IN THE RAIN, Simple Minds, Virgin □
63	51	19	ROCK A LITTLE, Stevie Nicks, Parlophone
64	44	13	ROCK ME TONIGHT, Freddie Jackson, Capitol
65	61	9	SPORTS, Huey Lewis And The News, Chrysalis ○
66	37	6	CUTS LIKE A KNIFE, Bryan Adams, A&M
67	87	14	HELLO, I MUST BE GOING, Phil Collins, Virgin
68	59	8	RUMOURS, Fleetwood Mac, Warner Bros ☆☆☆
69	45	6	DIFFERENT LIGHT, Bangles, CBS
70	—	1	FEARGAL SHARKEY, Feargal Sharkey, Virgin V2360 □
71	—	1	CHILDREN IN THE NIGHT, 52nd Street, 10 Records DIX25
72	50	60	RECKLESS, Bryan Adams, A&M ☆
73	96	7	PICTURE BOOK, Simply Red, Elektra ○
74	55	125	UNDER A BLOOD RED SKY, U2, Island ☆☆☆
75	35	9	ALONE, Nana Mouskouri, Philips
76	—	1	THE TV HITS ALBUM, Various, Telebell TVLP3 ○
77	63	17	MUSIC OF THE ANDES, Incantation, Nouveau Music ○
78	77	95	PRIVATE DANCER, Tina Turner, Capitol ☆☆☆
79	41	4	STREETSONDS HIP HOP ELECTRO II, Various, Streetsounds
80	—	1	AMERICAN DREAMS, Various, Starblend SLTD12
81	79	91	DIAMOND LIFE, Sade, Epic ☆☆☆
82	64	3	MEAN BUSINESS, Firm, Atlantic
83	78	130	CAN'T SLOW DOWN, Lionel Richie, Motown ☆☆☆
84	57	11	THE DANCE HITS ALBUM, Various, Towerbell □
85	56	7	NIGHT BEAT 2, Various, Stylus ○
86	93	2	GREATEST HITS VOL 1 AND 2, Billy Joel, CBS ☆
87	72	10	JONATHAN KING'S ENTERTAINMENT FROM THE USA, Various, Stylus □
88	—	1	BEST OF BLONDIE, Blondie, Chrysalis CDLTV1 ☆
89	—	1	JENNIFER RUSH, Jennifer Rush, CBS CBS26488 ☆
90	—	1	MISPLACED CHILDHOOD, Marillion, EMI MRL2 ☆
91	86	20	HITS 3, Various, CBS/WEA ☆☆☆
92	85	7	LIVES IN THE BALANCE, Jackson Browne, Asylum
93	—	1	CARS GREATEST HITS, Cars, Elektra EKT25 ○
94	—	1	JAZZ SINGER, Neil Diamond, Capitol EAST12120 ☆
95	90	15	DIRE STRAITS, Dire Straits, Vertigo
96	76	9	THE ULTIMATE SIN, Ozzy Osbourne, Epic ○
97	98	3	THE WORKS, Queen, EMI ☆
98	71	8	KING OF AMERICA, Elvis Costello, F Beat
99	89	4	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC
100	—	1	AFTERBURNER, ZZ Top, Warner Bros WX27 □

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



UK SINGLES 28

COMPACT DISCS

1	1	BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
2	4	WHITNEY HOUSTON, Whitney Houston, Arista
3	—	DIRTY WORK, Rolling Stones, Rolling Stones/CBS
4	5	BE YOURSELF TONIGHT, Eurythmics, RCA
5	3	NO JACKET REQUIRED, Phil Collins, Virgin
6	—	RENDEZVOUS, Jean-Michel Jarré, Dreyfus/Polydor
7	2	WELCOME TO THE REAL WORLD, Mr Mister, RCA
8	—	WIND AND WUTHERING, Genesis, Charisma/Virgin
9	6	ISLAND LIFE, Grace Jones, Island
10	11	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
11	8	WORLD MACHINE, Level 42, Polydor
12	18	GREATEST HITS, Queen, EMI
13	12	ONCE UPON A TIME, Simple Minds, Virgin
14	14	MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram
15	13	HOUNDS OF LOVE, Kate Bush, EMI
16	15	PROMISE, Sade, Epic
17	7	THE SINGLES COLLECTION, Spandau Ballet, Chrysalis
18	—	WHO'S ZOOMIN' WHO?, Aretha Franklin, Arista
19	9	KING OF AMERICA, the Costello Show, RCA
20	20	ELVIS COSTELLO — THE MAN, Elvis Costello, Demon

Compiled by Spotlight Research

MUSIC VIDEO

1	1	ALCHEMY LIVE, Dire Straits, Channel 5
2	2	THE VISIONS OF DIANA ROSS, Diana Ross, PMI
3	3	HITS 4 VIDEO COLLECTION, RCA/Columbia
4	4	STOP MAKING SENSE, Talking Heads, Palace/PMI
5	7	THE SINGLE FILE, Kate Bush, PMI
6	6	VIDEO HITS 2, Various Artists, Wienerworld/Video Collection
7	5	THE VIRGIN TOUR, Madonna, WEA Music
8	8	THE MAKING OF ARENA, Duran Duran, PMI
9	13	LIVE IN RIO, Queen, PMI
10	16	LIVE IN CONCERT, Dio, Channel 5
11	12	WHAM! '85, Wham!, CBS/Fox
12	18	THE UNFORGETTABLE FIRE, U2, Island Pictures/Lightning
13	10	THE HIGH ROAD, Roxy Music, Channel 5
14	19	LIVE AFTER DEATH, Iron Maiden, PMI
15	—	DANCE ON FIRE, the Doors, CIC
16	11	LIVE IN NEW YORK CITY, John Lennon, PMI
17	14	MIRAGE TOUR, Fleetwood Mac, Channel 5
18	17	LIVE, Big Country, Channel 5
19	—	THE VIDEO, Wham!, CBS/Fox
20	20	GREATEST FLIX, Queen, PMI

Compiled by Spotlight Research

TWELVE INCH

1	2	ROCK ME AMADEUS, Falco, A&M
2	1	A DIFFERENT CORNER, George Michael, Epic
3	7	A KIND OF MAGIC, Queen, EMI
4	8	ALL THE THINGS SHE SAID, Simple Minds, Virgin
5	10	THE FINEST, SOS Band, Tabu
6	4	WONDERFUL WORLD, Sam Cooke, RCA
7	5	YOU TO ME ARE EVERYTHING, Real Thing, PRT
8	3	LIVING DOLL, Cliff Richard And The Young Ones, WEA
9	13	LOOK AWAY, Big Country, Mercury
10	6	TOUCH ME (I WANT YOUR BODY), Samantha Fox, Jive
11	11	SECRET LOVERS, Atlantic Starr, A&M
12	9	PETER GUNN, Art Of Noise And Duane Eddy, China
13	—	WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson, A&M/Polydor
14	12	E=MC ² , Big Audio Dynamite, CBS
15	—	CAN'T WAIT ANOTHER MINUTE, Five Star, Tent/RCA
16	15	TRAIN OF THOUGHT, A-Ha, Warner Bros
17	—	YOU AND ME TONIGHT, AURRA, IO Records/EMI
18	14	HAVE YOU EVER HAD IT BLUE, Style Council, Polydor
19	—	THIS IS LOVE, Gary Numan, Numa/PRT
20	—	I'LL KEEP ON LOVING YOU, Princess, Supreme/PRT

A L A N J O N E S ' CHARTFILE

● **George Michael** registers his sixth number one hit in less than two weeks this week, as his solo smash 'A Different Corner' displaces **Cliff Richard And The Young Ones'** 'Living Doll' at the top of the singles chart.

George has previously visited the summit as a member of **Wham!** with 'Wake Me Up Before You Go Go', 'Freedom' and 'I'm Your Man', solo with 'Careless Whisper' and as a member of **Band Aid** on 'Do They Know It's Christmas'. No other artist has appeared on as many number one singles in the whole of the Eighties.

Even more impressively, and somewhat surprisingly, 'A Different Corner' is the very first number one single to be conceived, written, arranged, produced, played and sung entirely by the same person.

● Several readers have drawn attention to the fact that **Cliff Richard** carved himself a unique niche in chart history by becoming the first artist to achieve a number one hit single in four different decades when he returned to the top recently with 'Living Doll'.

In the Fifties, he scored with 'Living Doll' and 'Travelling Light'. In the Sixties he topped with 'Please Don't

other trios of siblings to achieve separate top 20 hits are **Donny, Marie and Jimmy Osmond**, and the **Sarstedt** brothers, namely **Robin, Peter and Richard**, the latter of whom recorded as **Eden Kane**.

● Following the overwhelming success of **Sam Cooke's** reissued 'Wonderful World' re-popularised by its use in TV's Levi 501 advert, Motown this week re-release **Marvin Gaye's** classic 'I Heard It Through The Grapevine', which appears in an alternate version of the ad.

Advance orders for Gaye's record, a number one hit in 1969, have topped 30,000, and its success seems assured even though an updated version of the song with its title abbreviated to 'Grapevine' is currently bubbling under for Marvin's former Motown stablemate **Edwin Starr**.

● The formidable **Miss Eartha Kitt** returned to the chart last week, when her latest single 'This Is My Life' made its debut.

Eartha's first hit, 'Under The Bridges Of Paris' made its introductory appearance on the chart on 1 April 1955, therefore her latest success

returned most recently with 'Treat Her Like A Lady', a hit which bridged 1984/1985. Their latest single, 'I'm Fascinated', may earn them more chart honours.

A group which could conceivably return to the chart and deprive the Stones of their proud record is **the Four Seasons**. They first charted nearly a year before the Stones, in October 1962, but have been absent since 1977. Their new single 'The Book Of Love' is shaping up like a chart contender.

Amongst duos, the undisputed longevity champs are **the Everly Brothers**. Their most recent hit, the **Paul McCartney** song 'On The Wings Of A Nightingale' was in the chart in 1984, 27 years after they opened their account with 'Bye Bye Love'.

Returning briefly to **Eartha Kitt**, it's noticeable that each of her five hits has peaked at a lower position than its predecessor, something which has been commented on by reader **Michael Kelly** of Manchester. **Michael** wonders whether any artist has had more consecutive hits of descending magnitude. Wonder no more, **Michael**, because the wild and wacky **Alice Cooper's** entire chart career was a downward spiral. **Alice's** first hit 'School's Out', peaked at number one, subsequent hits reaching four, six, 10, 12, 44, 61, 62 and 66.

● **Jennifer Rush's** 'The Power Of Love' has now sold over three million copies around the world. The latest country to fall under its spell is Spain, where it appears twice in the top 10. The original English version is at number seven, the Spanish re-make at number one.

CHARTFILE USA

● **Prince** collects the third number one of his career this week with 'Kiss', the first single from his new album 'Parade', whilst 'Manic Monday', which he wrote for the **Bangles**, moves up to number two.

His last album, 'Around The World In A Day', yielded four hits, but no number ones. The last, 'America', spluttered to a halt at number 46, so the number one posting of 'Kiss' is a major triumph.

In slightly less than three years, 12 songs written by **Prince** have made America's top 10, something no other writer can rival. Here's the list, and unless otherwise stated, **Prince** is also the artist.

- 1 **Little Red Corvette** (number six, 1983)
- 2 **Delirious** (number eight, 1983)
- 3 **When Doves Cry** (number one, 1984)
- 4 **Let's Go Crazy** (number one, 1984)
- 5 **Purple Rain** (number two, 1984)

- 6 **I Feel For You**, **Chaka Khan** (number three, 1984)
- 7 **I Would Die For U** (number eight, 1985)
- 8 **Sugar Walls**, **Sheena Easton** (number nine, 1985)
- 9 **Raspberry Beret** (number two, 1985)
- 10 **Pop Life** (number seven, 1985)
- 11 **Kiss** (number one, 1986)
- 12 **Manic Monday**, **Bangles** (number two, 1986)

Two more songs written/co-written by **Prince** have peaked at number 11 — his own 1980 hits 'I Wanna Be Your Lover', and 'A Love Bizarre', a hit only weeks ago which he wrote with and for **Sheila E.**

● With 'Addicted To Love' surging to number three in the singles chart, **Robert Palmer** is enjoying unprecedented success in America. His album 'Riptide' has sold nearly 500,000 copies, and this week sprouts to number 15 to become the most successful of nine albums he's placed on **Billboard's** listings. His previous best effort: 1979's 'Secrets' which reached number 19.

● **Chris Marshall** of **Penzance** writes: "At various times in the past you have mentioned the fact that **George Burns** had an American hit at the age of 83, but who's the oldest woman to have a hit? Is it **Tina Turner** or, perhaps, **Ella Fitzgerald**?"

In fact, **Chris**, the oldest woman to have a hit record is comedienne **'Moms' Mabley**. Born **Loretta Mary Aitken** in **Brevard, California** in 1897, she recorded several best-selling albums of comedy material, but her only hit single, ironically, was a straight version of the classic 'Abraham, Martin and John'.

In a battle for chart honours with **Smoky Robinson And The Miracles**, in 1969, when she was 72 years old, 'Moms' was narrowly beaten, her version peaking at number 35, the **Miracles'** at number 33. She died in 1975.

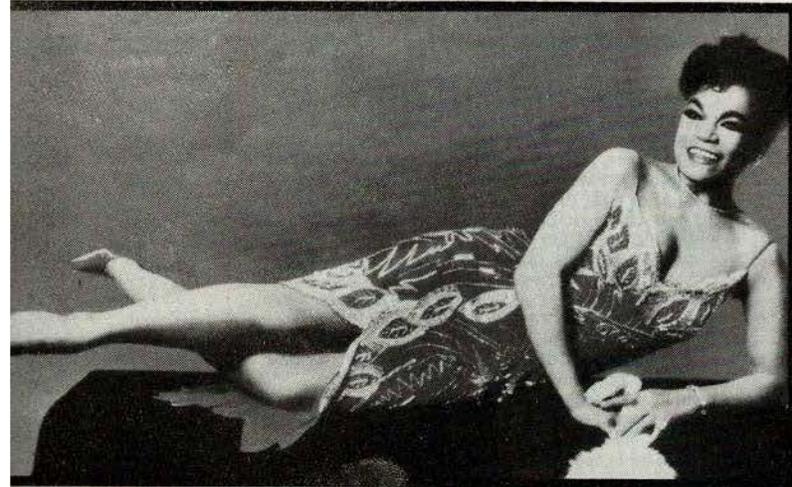
KENT RECORDS

AN APPRECIATION

● Started as a Northern Soul offshoot by **Ace Records** in 1982, **Kent Records** recently released its 50th album in a series which now includes a wide spectrum of black American music from the Sixties and Seventies.

Kent has an enviable and well deserved reputation amongst soul buffs, for constantly unearthing obscure classics and creating interest in hitherto unknown recording artists.

Much of the credit for its success is due to **Adrian Croasdell**. **Croasdell**, a Northern Soul fan since



● **EARTHA KITT**, premier goddess, celebrates a chart career spanning 31 years

Tease', 'I Love You', 'The Young Ones', 'The Next Time/Bachelor Boy', 'Summer Holiday', 'The Minute You're Gone' and 'Congratulations'. He very nearly missed out in the Seventies, making his mark four months before the end of the decade with 'We Don't Talk Anymore'.

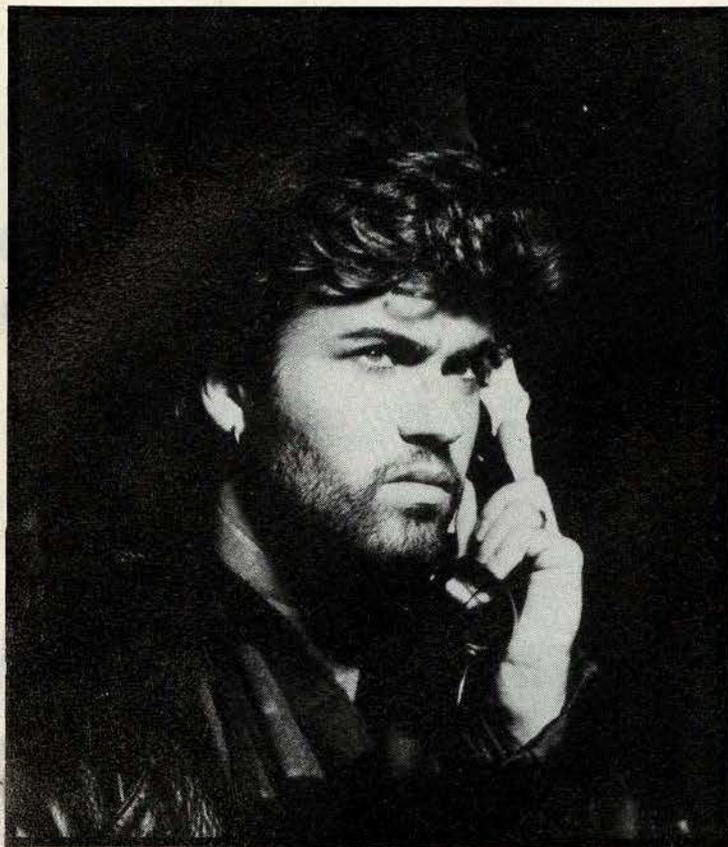
● 'What Have You Done For Me Lately', the first of several hit singles from **Janet Jackson's** stunning album 'Control' accelerates sharply this week to earn her a deserved first top 20 hit.

She's the third of **Ma and Pa Jackson's** offspring to reach the top 20, following in the footsteps of big brothers **Michael** (first hit — 1972) and **Jermaine** (1980). The only

extends the 58-year-old enigma's chart career to more than 31 years, the lengthiest of any woman.

Amongst male soloists, only **Frank Sinatra** has a longer chart career, stretching from 1954 right up to the present day. However, if we exclude re-entries of old hits (ie — 'New York, New York') **Frank's** active chart career is 26 years, less than **Eartha's**.

Using the same criterion to establish which group has the longest active chart life, the **Rolling Stones** take the honours. Their chart debut was on 25 July 1963, their latest appearance this week. Trailing the **Stones** are **the Shadows**, whose streak of new hits stretched from 1960 to 1981. In third place are **the Temptations**, who first scored in 1965 with 'My Girl', and



● **GEORGE MICHAEL** waits anxiously on the 'phone to see if he's reached number one ...

1968, with a massive collection of rarities, was recruited at the outset to compile the series, a role he continues to fulfil, whilst penning enthusiastic sleeve notes under his nom de plume of Harboro Horace.

Kent's first album, 'For Dancers Only', was released in August 1982, and was aimed fairly and squarely at the Northern circuit, comprising almost exclusively 100 mph stompers. It was hugely successful, introducing to a wider audience artists like **Mary Love** — a sort of low budget Los Angeles version of **Diana Ross** — and **Danny Monday**.

After a couple more successful compilations, Kent issued its first individual artist albums — **Dyke And The Blazers'** 'So Sharp', and 'The Impressions', the first of four albums on the label by the legendary group, and a 24 carat soul classic which includes both 'It's Alright' and 'Gypsy Woman', one of **Curtis Mayfield's** most effective songs.

Subsequent releases have included albums by **Bobby Bland**, **Irma Thomas**, **Jackie Wilson** and **Chuck Jackson**, amongst others, but fully two thirds of the label's output comprises various artists compilations.

Croasdell explains: "Though there are numerous groups who've made two or three good records, most aren't worthy of a full album. Quality counts for a lot at Kent — 85 to 90 per cent of tracks we release are taken from original masters using latest technology — and unless an artist's work merits an album, we'd rather not bother. It's better to put out high quality compilations."

With 18-20 albums scheduled for release in the next 12 months, the Kent series is expanding rapidly, but for how long? After all, only a finite

number of records have been made, and most are way outside the parameters of Kent Records.

"I can see the Kent series running to 200 or 250 albums," says Croasdell. "There are still great records to be discovered, but I'm finding fewer and fewer. At one time they were ten a penny, now they're like gold dust."

With that, he sprints to the stereo, eager to share his newest find, a young **Melba Moore** singing 'The Magic Touch'. For Croasdell it's a crusade: "I get enormous pleasure from seeing records like this being released, and knowing that people will enjoy them," he says.

He's particularly proud of the two Kent albums devoted to the recordings of **Maxine Brown**, a powerful, emotive singer who influenced numerous better known artists, including Dusty Springfield.

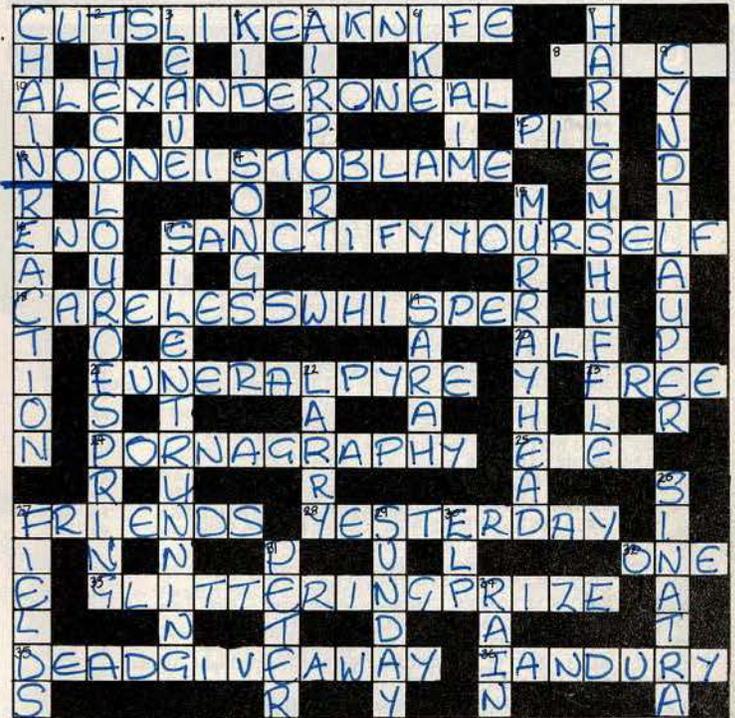
"Maxine was a great talent," he asserts. "I met her in America last year, she was playing jazz clubs and making demos. She was slightly shocked and very gratified that she was remembered in England, particularly as she never had a hit here. "That's a situation Kent is trying to remedy with the release of 'It's Torture', a gritty and potent soul stirrer which deserves wide attention."

On the album front, Kent's second 50 is off to a good start with 'The Funk 'N' Soul Revolution', which resurrects some hard to find early Seventies classics, including tracks by **the Chilites** and **Hamilton Bohannon**. Future releases will include albums by **Ike and Tina Turner's** backing group **the Ikettes**, the first Mary Love album issued anywhere in the world, and many more compilations. As the man says, a whole lot of soul is here, so why not check it out?

X - WORD

SOMETHING FOR NOTHING... FIRST CORRECT ENTRY WINS A £5 RECORD TOKEN

ENTRIES TO: **FBI, X-WORD, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ**



ACROSS DOWN

- 1 Bryan's record makes an incision (4,4,1,5)
- 8 Spurs player found in the charts (5)
- 10 He knows what would happen if You Were Here Tonight (9,5)
- 11 This group have just released a single and an album (1,1,1)
- 12 Howard won't tell who the culprit is (2,3,2,2,5)
- 13 Producer of the Unforgettable Fire (3)
- 14 Jim Kerr's been telling us to do this (8,7)
- 15 There wasn't much to shout about on this George Michael hit (8,7)
- 16 Alison's LP (3)
- 17 The death of the Jam could have resulted in this (7,4)
- 18 What Queen wanted to break (4)
- 19 Indecent Cure LP (11)
- 25 Everything But The Girl LP found in need (4)
- 26 Amii Stewart had plenty of these in 1985 (7)
- 27 Beatles' classic that wasn't a hit until 1976 (9)
- 28 The number of steps beyond for Madness (3)
- 29 It was awarded to Simple Minds in 1982 (10,5)
- 30 This 1983 Shalamar hit was easy to spot (4,8)
- 31 He had a number of Reasons To Be Cheerful (3,4)
- 32 Another number one hit should automatically follow this one (5,8)
- 33 After winter we get this Talk Talk LP (3,6,2,6)
- 34 What Depeche Mode wanted to do in silence (5)
- 35 Pretenders hit for Mr Creole (3)
- 36 The Motors' place of departure (7)
- 37 Tina's River Deep Mountain High partner (3)
- 38 The Stones' dance (6,7)
- 39 This girl just wanted to have fun (5,6)
- 40 Back in 1977 Elvis's was true (3)
- 41 Performed from the big choir (5)
- 42 He spent One Night In Bangkok, playing Chess perhaps (6,4)
- 43 Mike does this On Dangerous Ground (6,7)
- 44 Thin Lizzy's girl from 1979 (5)
- 45 U2 drummer (5)
- 46 Ol' blue eyes (7)
- 47 You could find Big Country out in these, but not if they're on fire (6)
- 48 The best day for Blondie's girl (6)
- 49 This trio gave us a Fanfare For The Common Man (1,1,1)
- 50 Gunn or Gabriel (5)
- 51 The Cult got caught in this (4)

LAST WEEK'S ANSWERS

- ACROSS:** 1 Whitney Houston, 5 Billie, 9 Bronski Beat, 13 Miami Vice, 14 Because, 15 Twisted Sister, 17 Mandy, 18 Emotion, 19 Easy, 22 Life, 23 Silly Love, 26 Innocence, 28 Respect, 31 Stars, 32 Waves, 33 Cat, 34 Ready, 36 Mike Scott, 37 Steely Dan, 38 Island, 39 Holiday, 40 Errol
- DOWN:** 1 We Built This City, 2 Iron Maiden, 3 One Vision, 4 October, 6 I'm Your Man, 7 Loose Ends, 8 Sun City, 10 Start, 11 Treat Her Like A Lady, 12 Glory Days, 16 Drive In Saturday, 20 Say You Say Me, 21 Boardwalk, 23 She's Strange, 24 Heels, 25 Under The, 27 Council, 29 Seven Seas, 30 The Cutter, 35 Gold

W/E APR 19, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

CHARTS

U S S I N G L E S

- 1 2 **KISS**, Prince And The Revolution, Paisley Park
- 2 3 **MANIC MONDAY**, Bangles, Columbia/CBS
- 3 6 **ADDICTED TO LOVE**, Robert Palmer, Island
- 4 1 **ROCK ME AMADEUS**, Falco, A&M
- 5 8 **WEST END GIRLS**, Pet Shop Boys, EMI America
- 6 5 **WHAT YOU NEED**, INXS, Atlantic
- 7 7 **LET'S GO ALL THE WAY**, Sly Fox, Capitol
- 8 9 **HARLEM SHUFFLE**, the Rolling Stones, Rolling Stones
- 9 12 **WHY CAN'T THIS BE LOVE**, Baltimora, Manhattan
- 10 10 **TENDER LOVE**, Force MD's, Warner Brothers/Tommy Boy
- 11 4 **ROCK IN THE USA**, John Cougar Mellencamp, Riva
- 12 14 **WHAT HAVE YOU DONE FOR ME LATELY**, Janet Jackson, A&M
- 13 15 **YOUR LOVE**, the Outfield, Columbia/CBS
- 14 19 **TAKE ME HOME**, Phil Collins, Atlantic
- 15 20 **AMERICAN STORM**, Bob Seger And The Silver Bullet Band, Capitol
- 16 16 **I CAN'T WAIT**, Stevie Nicks, Modern
- 17 18 **I THINK IT'S LOVE**, Jermaine Jackson, Arista
- 18 23 **BAD BOY**, Miami Sound Machine, Epic
- 19 11 **SECRET LOVERS**, Atlantic Starr, A&M
- 20 26 **IF YOU LEAVE**, OMD, A&M
- 21 22 **SO FAR AWAY**, Dire Straits, Warner Brothers
- 22 29 **GREATEST LOVE OF ALL**, Whitney Houston, Arista
- 23 13 **THESE DREAMS**, Heart, Capitol
- 24 24 **OVERJOYED**, Stevie Wonder, Tamla
- 25 30 **I DO WHAT I DO**, John Taylor, Capitol
- 26 28 **SATURDAY LOVE**, Cherrelle with Alexander O'Neal, Tabu
- 27 32 **SOMETHING ABOUT YOU**, Level 42, Polydor
- 28 36 **I CAN'T WAIT**, Nu Shooz, Atlantic
- 29 37 **ALL I NEED IS A MIRACLE**, Mike And The Mechanics, Atlantic
- 30 31 **FOR AMERICA**, Jackson Browne, Asylum
- 31 46 **ON MY OWN**, Patti Labelle And Michael McDonald, MCA
- 32 17 **NIKITA**, Elton John, Geffen
- 33 40 **IS IT LOVE**, Mr Mister, RCA
- 34 21 **THIS COULD BE THE NIGHT**, Loverboy, Columbia/CBS
- 35 49 **LIVE TO TELL**, Madonna, Sire
- 36 44 **ROUGH BOY**, ZZ Top, Warner Brothers
- 37 45 **NEVER AS GOOD AS THE FIRST TIME**, Sade, Portrait
- 38 38 **A LITTLE BIT OF LOVE (IS ALL IT TAKES)**, New Edition, MCA
- 39 51 **BE GOOD TO YOURSELF**, Journey, Columbia
- 40 52 **MOVE AWAY**, Culture Club, Virgin/Epic
- 41 33 **LIVE IS LIFE**, Opus, Polydor
- 42 42 **GREAT GOSH A'MIGHTY (DOWN AND OUT IN BEVERLY HILLS THEME)**, Little Richard, MCA
- 43 47 **FEEL IT AGAIN**, Honeymoon Suite, Warner Brothers
- 44 48 **STICK AROUND**, Julian Lennon, Atlantic
- 45 25 **CALLING AMERICA**, Electric Light Orchestra, CBS Associated
- 46 53 **TOMORROW DOESN'T MATTER TONIGHT**, Starship, Grunt
- 47 35 **HOW WILL I KNOW**, Whitney Houston, Arista
- 48 27 **SARA**, Starship, Grunt
- 49 54 **RESTLESS**, Starpoint, Elektra
- 50 43 **KYRIE**, Mr Mister, RCA
- 51 34 **NO EASY WAY OUT**, Robert Tepper, Scotti Brothers

- 52 56 **RIGHT BETWEEN THE EYES**, Wax, RCA
- 53 67 **MOTHERS TALK**, Tears For Fears, Mercury
- 54 39 **BEAT'S SO LONELY**, Charlie Sexton, MCA
- 55 69 **ALL THE THINGS SHE SAID**, Simple Minds, A&M/Virgin
- 56 61 **CALL ME**, Dennis De Young, A&M
- 57 66 **WHERE DO THE CHILDREN GO**, the Hooters, Columbia/CBS
- 58 41 **KING FOR A DAY**, Thompson Twins, Arista
- 59 72 **NO ONE IS TO BLAME**, Howard Jones, Elektra
- 60 68 **ABSOLUTE BEGINNERS**, David Bowie, EMI America

B U L L E T S

- 61 — **THERE'LL BE SAD SONGS (TO MAKE YOU CRY)**, Billy Ocean, Jive
- 63 73 **CRUSH ON YOU**, the Jets, MCA
- 65 — **NOTHIN' AT ALL**, Heart, Capitol
- 66 77 **HOLDING BACK THE YEARS**, Simply Red, Elektra
- 67 84 **I WANNA BE A COWBOY**, Boys Don't Cry, Profile
- 72 80 **SHOT IN THE DARK**, Ozzy Osbourne, CBS Associated
- 76 90 **PRETTY IN PINK**, Psychedelic Furs, A&M
- 80 88 **HANDS ACROSS AMERICA**, Voices Of America, EMI America
- 87 92 **MUTUAL SURRENDER (WHAT A WONDERFUL WORLD)**, Bourgeois Taff, Island
- 88 — **UNDER THE INFLUENCE**, Vanity, Motown
- 89 96 **IF YOU WERE A WOMAN (AND I WAS A MAN)**, Bonnie Tyler, Columbia/CBS
- 91 — **THE LOVE PARADE**, Dream Academy, Reprise
- 92 — **ONCE IN A LIFETIME**, Talking Heads, Sire
- 94 — **TUFF ENUFF**, Fabulous Thunderbirds, CBS Associated
- 95 — **YOUR WILDEST DREAMS**, Moody Blues, Polydor
- 97 — **IF YOUR HEART ISN'T IN IT**, Atlantic Starr

Compiled by Billboard

U S A L B U M S

- 1 1 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 2 2 **HEART**, Heart, Capitol
- 3 13 **5150**, Van Halen, Warner Brothers
- 4 3 **PROMISE**, Sade, Portrait
- 5 5 **FALCO 3**, Falco, A&M
- 6 8 **PRETTY IN PINK**, Soundtrack, A&M
- 7 6 **THE ULTIMATE SIN**, Ozzy Osbourne, CBS Associated
- 8 4 **SCARECROW**, John Cougar Mellencamp, Riva
- 9 21 **DIRTY WORK**, Rolling Stones, Columbia
- 10 7 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
- 11 9 **WELCOME TO THE REAL WORLD**, Mr Mister, RCA
- 12 14 **DIFFERENT LIGHT**, Bangles, Columbia/CBS
- 13 11 **LISTEN LIKE THIEVES**, INXS, Atlantic
- 14 — **PARADE**, Prince And The Revolution, Paisley Park
- 15 18 **RIPTIDE**, Robert Palmer, Island
- 16 10 **THE BROADWAY ALBUM**, Barbra Streisand, Columbia/CBS
- 17 15 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 18 12 **KNEE DEEP IN THE HOOPLA**, Starship, Grunt
- 19 22 **PLAY DEEP**, the Outfield, Columbia/CBS
- 20 50 **TURBO**, Judas Priest, Columbia
- 21 16 **PICTURES FOR PLEASURE**, Charlie Sexton, MCA
- 22 19 **AS THE BAND TURNS**, Atlantic Starr, A&M
- 23 23 **LIVES IN THE BALANCE**, Jackson Browne, Asylum
- 24 24 **GREATEST HITS**, Alabama, RCA
- 25 26 **CONTROL**, Janet Jackson, A&M
- 26 20 **NERVOUS NIGHT**, the Hooters, Columbia/CBS
- 27 17 **AFTERBURNER**, ZZ Top, Warner Brothers
- 28 27 **IN SQUARE CIRCLE**, Stevie Wonder, Tamla
- 29 25 **ONCE UPON A TIME**, Simple Minds, A&M/Virgin
- 30 31 **PRIMITIVE LOVE**, Miami Sound Machine, Epic
- 31 34 **MASTER OF PUPPETS**, Metallica, Elektra
- 32 33 **ALL FOR LOVE**, New Edition, MCA
- 33 30 **MIKE AND THE MECHANICS**, Mike And The Mechanics, Atlantic
- 34 — **THE SECRET VALUE OF DAYDREAMING**, Julian Lennon, Atlantic
- 35 29 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 36 36 **HIGH PRIORITY**, Cherrelle, Tabu
- 37 38 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury

MARVIN GAYE

HIS CLASSIC SINGLE

I HEARD IT THROUGH THE GRAPEVINE

b/w CAN I GET A WITNESS



AVAILABLE ON 7 INCH AND EXTENDED 12 INCH

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THAT'S THE WAY LOVE IS AND YOU'RE A WONDERFUL ONE



THE ORIGINAL VERSION OF THE SONG FEATURED IN THE **501** COMMERCIAL



- 38 — PLEASE, Pet Shop Boys, EMI-America
- 39 39 KING OF AMERICA, the Costello Show, Columbia/CBS
- 40 40 HOW TO BE A ZILLIONAIRE, ABC, Mercury
- 41 43 LET'S GO ALL THE WAY, Sly Fox, Capitol
- 42 35 LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS
- 43 32 MEAN BUSINESS, the Firm, Atlantic
- 44 37 ROCK A LITTLE, Stevie Nicks, Modern
- 45 28 ROCKY IV, Soundtrack, Scotti Brothers
- 46 47 TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated
- 47 — LIKE A ROCK, Bob Seger And The Silver Bullet Band, Capitol
- 48 — OUT OF AFRICA, Soundtrack, MCA
- 49 49 BALANCE OF POWER, Electric Light Orchestra, CBS Associated
- 50 42 FRIENDS, Dionne Warwick, Arista

Compiled by Billboard

D I S C O

- 1 1 THE FINEST, The SOS Band, Tabu 12in
- 2 3 SERIOUS, Serious Intention, London/Pow Wow Records Inc 12in
- 3 39 YOU AND ME TONIGHT, Aurra, 10 Records 12in
- 4 2 WHAT HAVE YOU DONE FOR ME LATELY (REMIX), Janet Jackson, A&M 12in
- 5 4 GOTTA FIND A WAY/INSTRUMENTAL, Russ Brown, 10 Records 12in
- 6 12 (YOU ARE MY) ALL AND ALL, Joyce Sims, London 12in
- 7 5 YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76-86), The Real Thing, PRT 12in
- 8 16 DO FRIES GO WITH THAT SHAKE, George Clinton, Capitol 12in
- 9 9 SECRET LOVERS, Atlantic Starr, A&M 12in
- 10 8 PRISONER OF LOVE (UK RE-EDIT), Millie Scott, 4th + B'Way 12in
- 11 13 WHAT'S MISSING (REMIX)/A BROKEN HEART CAN Mend, Alexander O'Neal, Tabu 12in
- 12 7 MINE ALL MINE, Cashflow, US Atlanta Artists LP
- 13 14 TENDER LOVE, Force MD's, Tommy Boy/Island 12in
- 14 33 I'LL KEEP ON LOVING YOU, Princess, Supreme Records 12in
- 15 10 (NOTHING SERIOUS) JUST BUGGIN', Whistle, Champion 12in
- 16 6 DARE TO DREAM (LONDON REMIX), Viola Wills, Streetwave 12in
- 17 26 THE HEAT OF HEAT (CLUB HEAT MIX), Patti Austin, Qwest 12in
- 18 11 GALVESTON BAY (EXTENDED RE-EDIT), Lonnie Hill, 10 Records 12in
- 19 47 HEADLINE NEWS (EXTENDED REMIX), William Bell, Absolute Records 12in
- 20 — SET ME FREE, Jaki Graham, EMI 12in white label
- 21 20 LOVE'S GONNA GET YOU, Modern-nique featuring Larry Woo, US Next Plateau 12in
- 22 23 HEAVEN MUST BE MISSING AN ANGEL/WHODUNIT (BEN LIEBRAND REMIXES), Tavares, Capitol 12in
- 23 31 STAY, The Controllers, MCA Records 12in
- 24 28 HIGH HORSE (REMIX), Evelyn 'Champagne' King, RCA 12in
- 25 19 TRUTH OR DARE (REMIX), Shirley Murdock, Elektra 12in
- 26 18 PARTY FREAK (LATIN RASCAL EDIT), Cashflow, US Mercury 12in
- 27 17 WHEN I THINK OF YOU/WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson, A&M LP
- 28 38 YOU CAN'T BLAME LOVE, Thomas & Taylor, US Thom/Tay 12in
- 29 15 YOU CAN DO IT (IT'S SO EASY), Dino Terrill, Lovebeat International 12in
- 30 29 CAUGHT UP IN THE RAPTURE, Anita Baker, US Elektra LP
- 31 58 I CAN'T WAIT (DUTCH MIX), Nu Shooz, US Atlantic 12in
- 32 21 THE RIVER/DUB VERSION, Total Contrast, US London 12in
- 33 25 GIVE IT UP FOR LOVE, Steven Danté, Cooltempo 12in
- 34 27 FINE YOUNG TENDER/LOVE'S ON FIRE/MORE THAN A MILLION/CONFUSION/DANCE TO THE GROOVE, Aleem featuring Leroy Burgess, Atlantic LP
- 35 44 MYSTERY OF LOVE (INSTRUMENTAL/DUB/ORIGINAL BASEMENT MIXES), Fingers Inc, US DJ International Records 12in
- 36 36 WONDERFUL WORLD/CUPID/A CHANGE IS GONNA COME, Sam Cooke, RCA 12in
- 37 32 DO YOU LOVE ME (REMIX), Durell Coleman, Fourth & Broadway 12in
- 38 22 LADIES, Mantronix, 10 Records 12in
- 39 41 THE ART OF DRUMS, Macattack, Baad Records 12in
- 40 69 NOVELA DAS NOVE (SPIDER WOMAN) (101 3/4bpm), Wally Badarou, 4th + B'way 12in promo
- 41 91 A NIGHT TO REMEMBER (M&M REMIX) (109bpm), Shalamar, MCA Records 12in promo
- 42 47 STYLE (PETER GUNN THEME), Grandmaster Flash, US Elektra 12in

- 43 65 SHADOWS OF YOUR LOVE, J.M. Silk, US DJ International Records 12in
- 44 24 I'M NOT GONNA LET YOU (RICHARD JAMES BURGESS UK REMIX), Colonel Abrams, MCA Records 12in
- 45 37 LOVE'S GONNA GET YOU, Jocelyn Brown, Warner Bros 12in
- 46 51 ROCK ME TONIGHT, Freddie Jackson, Capitol 12in
- 47 56 FIRESTARTER, Tease, Epic 12in
- 48 52 PRISONER OF LOVE, Mildred Scott, US 4th + B'way 12in
- 49 53 BROOKLYN'S IN THE HOUSE, Cut Master D.C., US Zakia Records 12in
- 50 — IT ONLY TAKES A MINUTE (BEN LIEBRAND REMIX), Tavares, Capitol 12in promo
- 51 — CAN'T WAIT ANOTHER MINUTE, Five Star, Tent 12in
- 52 80 ARE YOU WID IT, Private Possession, US Mega Bolt 12in
- 53 87 LET'S MAKE LOVE, T.C. Curtis, Hot Melt 12in
- 54 34 DON'T WASTE MY TIME, Paul Hardcastle, Chrysalis 12in
- 55 62 GO-GO GADGET, Louie Oxley, Cooltempo 12in
- 56 61 ON MY OWN, Patti LaBelle and Michael McDonald, US MCA Records 12in
- 57 70 STROLLIN' ON (EXTENDED REMIX), Maxi Priest, 10 Records 12in
- 58 60 COMPUTER LOVE (REMIXES), Zapp, US Warner Bros 12in
- 59 54 DREAMIN'/OPEN YOUR DOOR, Guinn, US Motown LP
- 60 — JACK YOUR BODY — HOME MADE/CLUB YOUR BODY (122)/STEVE 'SILK' HURLEY (125 3/4)/DUB YOUR BODY (121 3/4bpm), Steve 'Silk' Hurley, US Underground 12in
- 61 42 WHAT'S MISSING/IF YOU WERE HERE TONIGHT, Alexander O'Neal, Tabu 12in
- 62 81 PEE-WEE'S DANCE, Joeski Love, US Vintertainment 12in
- 63 50 CAUGHT IN THE MIDDLE, James Cobbin & Prime Cut, US Tuckwood 12in
- 64 49 FOOL'S PARADISE/DO ME BABY, Meli'sa Morgan, Capitol LP
- 65 — JUMP BACK (SET ME FREE) (115 1/4bpm), Dhar Braxton, US Sleeping Bag Records 12in
- 66 35 SUGAR FREE (DEO/REMIXES)/FOREVER AND EVER, Juicy, Epic 12in
- 67 40 IF YOU WANT LOVE, Tuluah Moon, Total Control 12in
- 68 71 ALL PLAYED OUT, L.I.F.E., Lovebeat International 12in
- 69 — HOLD IT, NOW HIT IT (95 3/4bpm), Beastie Boys, US Def Jam 12in
- 70 re CHAIN REACTION (DANCE MIX), Diana Ross, Capitol 12in
- 71 55 I CAN'T LET YOU GO (NEW YORK REMIX), 52nd Street, 10 Records 12in
- 72 76 OVERJOYED, Stevie Wonder, Motown 12in
- 73 46 STRUNG OUT (DANCE MIX), Paul Laurence, Capitol 12in
- 74 30 HEY! DON'T WASTE MY TIME, The Walkers, Club 12in
- 75 48 KISS, Prince And The Revolution, Warner Bros/Paisley Park 12in
- 76 63 WE CAN MAKE IT HAPPEN, Prince Charles and The City Beat Band, PRT 12in
- 77 — I'M FASCINATED, The Temptations, Motown 12in
- 78 64 BASSLINE, Mantronix, 10 Records LP
- 79 79 RELEASE THE TENSION/DUB THE TENSION, J-A Groove, US Studio Records 12in
- 80 93 MY LATIN LOVER, Q-Pid Featuring Nikki Q, US Sunnyview 12in
- 81 72 TAKE A PIECE OF ME, Booker Newberry, US Omni 12in
- 82 59 A GOODBYE/I'VE GOT YOUR IMAGE/IT'S SERIOUS/ON THE ONE, Cameo, Club 12in twin-pack
- 83 75 CAN'T GET OVER YOU, Shara, Unit 7 Records 12in
- 84 68 HAVE YOU EVER HAD IT BLUE (UNICUT VERSION), Style Council, Polydor 12in
- 85 — HE'LL NEVER LOVE YOU (LIKE I DO), Freddie Jackson, Capitol 12in promo
- 86 88 MAKE ME THE ONE, Crown Heights Affair, US Releaseme 12in
- 87 83 I'M NOT GONNA LET YOU (TIMMY REGISFORD US REMIX), Colonel Abrams, MCA Records 12in
- 88 — DANCING IN THE STREET (0-117 1/2/235)/SUMMER SONG (96)/SMOOTH (120)/FLY BY NIGHT (94/188bpm), Matt Bianco, WEA LP
- 89 66 DON'T STOP THAT GO GO BEAT, Effectron, MDM Records 12in
- 90 re A LOVE BIZARRE, PARTS I AND II, Sheila E, Warner Bros/Paisley Park, 12in
- 91 — DON'T STOP YOUR LOVE/COVER ME, Cargo, WEA 12in
- 92 67 HOW WILL I KNOW (JELLY BEAN REMIX), Whitney Houston, Arista 12in
- 93 — CENTRAL LINE (119 1/2bpm), Level 3, US Fleetwood Records 12in
- 94 — LOVE IS WAR, Brilliant, WEA/Food 12in
- 95 re VERY REAL WAY (REMIX), The Winans, Qwest 12in
- 96 99 CHILDREN OF THE NIGHT/I'M AVAILABLE/NEVER GIVE UP ON YOU/SMILING EYES, 52nd Street, 10 Records LP
- 97 — RAZZLE DAZZLE (110 3/4bpm), Michael Jeffries, US Warner Bros 12in
- 98 78 JUST ANOTHER LOVER, Johnny Kemp, US Columbia 12in
- 99 98 SAMBA/BAY WOLF BLUES/MAKING LOVE, Rob Mullins, US RMC Records LP
- 100 — THE JAMMIN' NATIONAL ANTHEM/INSTRUMENTAL, Steve Arrington, US Atlantic 12in

Compiled by James Hamilton/Alan Jones



MILLIE SCOTT
PRISONER OF LOVE
 LIMITED EDITION U.S. REMIX FREE WITH 12" SINGLE

12 BRWD 45

SEE HER BREAK OUT ON SOLID SOUL THIS FRIDAY 6.30 PM.

W/E APR 19, 1986
 EUROBEAT
 REGGAE
 INDIE SINGLES
 INDIE ALBUMS

CHARTS

EUROBEAT

- | | | |
|-----|-----|--|
| 1 | 1 | YOU'RE A BEAT , Eastbound Expressway, Passion 12in |
| 2 | 3 | ANOTHER DAY COMES (ANOTHER DAY GOES) , Kiki Dee, Columbia 12in |
| 3 | 2 | LOVE'S GONE MAD (EUROBEAT MIX) , Seventh Avenue, Record Shack 12in |
| 4 | 4 | GIVE ME UP , Michael Fortunati, Belgian Ariola 12in |
| 5 | 10 | E.S.P. (EXTRA SENSUAL PERSUASION) , Hazell Dean, Parlophone 12in |
| 6 | 5 | THIS GIRL'S BACK IN TOWN , Paul Jabara, US Warner Bros LP |
| 7 | 6 | DANGER FOR LOVE , Deborah, German ZYX 12in |
| 8 | 7 | KEEP ON ROCKIN' , Hemyl, Italian Missing 12in |
| 9 | — | REFLEX ACTION , Louise Thomas, R&B 12in |
| 10 | 23 | CHAIN REACTION (DANCE REMIX) , Diana Ross, Capitol 12in |
| 11 | 20 | PRISONER OF LOVE , Mildred Scott, US 4th + B'way 12in |
| 12 | — | MALE STRIPPER , Man 2 Man & Man Parrish, US Recan 12in |
| 13 | 17 | TWIST MY ARM , Pointer Sisters, US RCA 12in |
| 14 | 11 | AGAIN , Do Piano, French EMI 12in |
| 15 | 8 | NOTHING IN COMMON , Wagner, Italian Best 12in |
| 16 | — | C'MON C'MON (MISS PIGGY REMIX) , Bronski Beat, London 12in |
| 17 | — | IT ONLY TAKES A MINUTE (BEN LIEBRAND REMIX) , Tavares, Capitol 12in promo |
| 18 | 12= | ANIKANA-O , Afrika System, Italian X-Energy 12in |
| 19 | — | LOVE HOSTAGE , Jessica Williams, Mexican Mastered 12in |
| 20 | 12= | LOVE WAVES , Patty Heart, Belgian ARS 12in |
| 21 | — | OH L'AMOUR , Erasure, Mute 12in white label/US Sire LP |
| 22 | re | MIDNIGHT RADIO , Taffy, German Ariola 12in |
| 23 | 21 | ANOTHER NIGHT (DANCE MIX) , Aretha Franklin, Arista 12in |
| 24 | re | I LOVE MY RADIO (MIDNIGHT RADIO) (US REMIX) , Taffy, US Emergency 12in |
| 25 | 15 | SECLUSION , Shawn Benson, US TSR 12in |
| 26 | re | THIS IS MY LIFE , Eartha Kitt, Record Shack 12in |
| 27 | — | YOU'RE MY FIRST, YOU'RE MY LAST , Linda Jo Rizza, German ZYX 12in |
| 28 | 24 | KING OF HEARTS , Martinique, German ZYX 12in |
| 29 | — | SHY SHY SUGARMAN , Jack's Project, German Ariola 12in |
| 30= | 25 | ICE COLD LOVE , Madigan, Italian On The Road 12in |
| 30= | — | FASHION , Parking, Italian Power 12in |
| 30= | re | DESTINY TIME , Roy, Italian MEM 12in |
- Compiled by James Hamilton/Alan Jones

REGGAE

- | | | |
|----|----|--|
| 1 | 1 | HELLO DARLING , Tippa Irie, Greensleeves/Priority |
| 2 | 2 | I'M A CHANGED MAN , One Blood, Level Vibes |
| 3 | 3 | SHE LOVES ME NOW , Beris Hammond, Greensleeves |
| 4 | 7 | CAN'T TAKE THE PRESSURE , Al Campbell, Greensleeves |
| 5 | 9 | STROLLIN' ON , Maxi Priest, 10 |
| 6 | 5 | LEGAL , King Kong, Greensleeves |
| 7 | 6 | HERE I GO AGAIN , Toyia, Criminal |
| 8 | — | IT'S YOU , Sandra Cross, Ariwa |
| 9 | 19 | HOLD TIGHT , Dennis Brown, Live And Learn |
| 10 | — | BOOPS , Supercat, Technique |
| 11 | 4 | HOT STUFF , Junior Delgado, Fashion |
| 12 | 8 | SELECTOR HIM GOOD , Little Clarkie And The Offbeat Posse, Greensleeves |
| 13 | 12 | PAIN , Jean Adebambo, New Generation |
| 14 | 11 | DANCE MOVES (EP) , Tippa Irie & Pato Banton, UK Bubblers |
| 15 | 10 | CAN'T BUY ME LOVE , Bonito Starr, New Generation |
| 16 | 20 | BUBBLE WITH I , Asher Senator, Fashion |
| 17 | 14 | PARTY NITE , Undivided Roots, Entente |
| 18 | 22 | LOVE IS IN THE AIR , Michael Gordon, Fine Style |
| 19 | 16 | CAN'T HOLD ME , Al Campbell, Unity Sounds |
| 20 | 27 | SWEET REGGAE MUSIC , Nitty Gritty, Unity Sound |
| 21 | 17 | BAD MEMORY , Peter King, Fashion |
| 22 | 13 | CLARK'S BOOTY/YOU HAVE TO GIRLIE GIRLIE , Little John/Tonto Irie, Unity Sound |
| 23 | 18 | JOY IN THE MORNING , Dennis Brown, Live And Learn |
| 24 | 29 | KEEP ON DANCING , Frankie Paul, Greensleeves |
| 25 | 15 | ONE DANCE WON'T DO , Audrey Hall, Germain |
| 26 | — | LOVING ON AFRICAN BORDER , King Kong, Striker Lee |
| 27 | — | JUST CAN'T FIGURE OUT , Mighty Diamonds, Trojan |
| 28 | 21 | USED TO BE MY LOVER , Nitty Gritty, Unity Sound |
| 29 | 25 | GIVING THE LOVE/NO SKIN UP , Axeman, Fashion |
| 30 | 28 | TWICE NICE , Junior Delgado, Legal Lite |
- Compiled by Spotlight Research

INDIE SINGLES

- | | | |
|----|----|--|
| 1 | 1 | SHELLSHOCK , New Order, Factory |
| 2 | 2 | GODSTAR , Psychic TV and the Angels Of Light, Temple |
| 3 | 6 | XXSEX , We've Got A Fuzzbox And We're Gonna Use It, Vindaloo |
| 4 | 3 | THE TRUMPTON RIOTS EP , Half Man Half Biscuit, Probe Plus |
| 5 | 4 | SWEETEST THING , Gene Loves Jezebel, Beggars Banquet |
| 6 | 10 | THIS DAMN NATION , the Godfathers, Corporate Image |
| 7 | 12 | STRIPPED , Depeche Mode, Mute |
| 8 | 8 | SOMEWHERE IN CHINA , the Shop Assistants, 53rd & 3rd |
| 9 | 5 | POGUETRY IN MOTION , the Pogues, Stiff |
| 10 | 11 | GIVING GROUND , the Sisterhood, Merciful Release |
| 11 | 24 | RESERVATION , Terry & Gerry, Intape |
| 12 | 9 | ALL DAY LONG , the Shop Assistants, Subway Organisation |
| 13 | 19 | ONCE MORE , Wedding Present, Reception |
| 14 | 14 | HOT GIRLS IN LOVE (EP) , the Cherry Bombz, Lick |
| 15 | 22 | SHE GREW UP , Jake Burns And The Big Wheel, Survival/Rigid Digits |
| 16 | 18 | SHE SELLS SANCTUARY , the Cult, Beggars Banquet |
| 17 | — | CUT THE CAKE , the Wolfhounds, The Pink Label |
| 18 | 17 | BLUE MONDAY , New Order, Factory |
| 19 | 31 | TINY DYNAMINE , Cocteau Twins, 4AD |
| 20 | 15 | SEETHROUGH , the Guana Batz, ID Records |
| 21 | 16 | EVERYTHING'S BRILLIANT , the Membranes, Intape |
| 22 | — | AWAY , Bolshoi, Beggars Banquet |
| 23 | 7 | SHEEP , the Housemartins, Go! Discs |
| 24 | 25 | SUB-CULTURE , New Order, Factory |
| 25 | 27 | RAYMONDE , Raymonde, Desire |
| 26 | 21 | CAN YOUR PUSSY DO THE DOG? , the Cramps, Big Beat |
| 27 | — | ECHOES IN A SHALLOW BAY , Cocteau Twins, 4AD |
| 28 | — | WHISTLING IN THE DARK , Easterhouse, Rough Trade |
| 29 | 29 | LET THEM EAT BOGSHED , Bogshed, Vinyl Drip |
| 30 | — | THERESE , Bodines, Creation |
- Compiled by Spotlight Research



● INDIE SINGLES 15

INDIE ALBUMS

- | | | |
|----|----|---|
| 1 | 1 | BLACK CELEBRATION , Depeche Mode, Mute |
| 2 | 2 | A DATE WITH ELVIS , the Cramps, Big Beat |
| 3 | 3 | BACK IN THE DHSS , Half Man Half Biscuit, Probe Plus |
| 4 | 5 | BIG COCK , King Kurt, Stiff |
| 5 | 9 | MAN IN A SUITCASE , Ted Chippington, Vindaloo |
| 6 | 7 | RUM, SODOMY AND THE LASH , the Pogues, Stiff |
| 7 | 11 | WIRE PLAY POP , Wire, The Pink Label |
| 8 | 4 | PAINT YOUR WAGON , Red Lorry Yellow Lorry, Red Rhino |
| 9 | 12 | LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS , the Go-Betweens, Beggars Banquet |
| 10 | 6 | GREED , Swans, K.422 |
| 11 | 10 | LOW-LIFE , New Order, Factory |
| 12 | 8 | DAMNED BUT NOT FORGOTTEN , the Damned, Dojo |
| 13 | 23 | LIFE'S A RIOT WITH SPY VS SPY , Billy Bragg, Go! Discs |
| 14 | 13 | THE SINGLES '81-'85 , Depeche Mode, Mute |
| 15 | 17 | CIRCUSES AND BREAD , Durutti Column, Factory/Benelux |
| 16 | 21 | HATFUL OF HOLLOW , the Smiths, Rough Trade |
| 17 | 16 | HELD DOWN TO VINYL... AT LAST! , the Guana Batz, ID Records |
| 18 | 30 | FLIP YOUR WIG , Hüsker Dü, SST |
| 19 | 22 | TREASURE , Cocteau Twins, 4AD |
| 20 | 15 | LOVE , the Cult, Beggars Banquet |
| 21 | — | PULP BEATING 1984 AND ALL THAT , the Membranes, Criminal Damage |
| 22 | — | GEORGE THOROGOOD AND THE DESTROYERS , George Thorogood And The Destroyers, Demon |
| 23 | — | SINGLES 1983-1984 , the Toy Dolls, Volume |
| 24 | — | GLAD 'N' GREASY , the Beat Farmers, Demon |
| 25 | 24 | THE OLD AND THE NEW , A Certain Ratio, Factory |
| 26 | 27 | BAD INFLUENCE , the Robert Gray Band, Demon |
| 27 | 19 | POWER, CORRUPTION AND LIES , New Order, Factory |
| 28 | 28 | ANTHOLOGY VOLUME II , Hawkwind, Samurai |
| 29 | 25 | DREAMTIME , the Cult, Beggars Banquet |
| 30 | 14 | 1979-1983 , Bauhaus, Beggars Banquet |
- Compiled by Spotlight Research

● Zoot suit alors, have I got something for you babes. Heh, I'm not talking about that bazooma in my pocket, I'm not even talking about the smile on my rinky dink face, I'm talking **rm**, Britain's hunkiest music magazine. Next week's **rm** isn't a magazine, it's a wonderland treasure trove, a pink banana with knobs on, it's very, very good, with **the Cure, Paul Weller, Rowan Atkinson** and **Belouis Some**. **rm**: next week

RM

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 16

BEESTON Charlie's Barn **The Macc Lads**
CARDIFF Nero's (45987) **The Three Johns**
HASTINGS The Crypt (444675) **The Mighty Lemon Drops**
LONDON Covent Garden Rock Garden (01-240 3961) **Here's Johnny/Radioactivity**
LONDON Hammersmith Clarendon (01-748 1454) **The Soup Dragons/Hangman's Beautiful Daughter/1,000 Violins/Gol Service**
LONDON Hammersmith Odeon (01-748 4081) **The Temptations/Power**
LONDON Kentish Town Bull And Gate (01-485 5358) **Rip Strip And F**k It/Vee V V/Tongue/And Now The Screaming Starts**
LONDON Kentish Town Town And Country Club (01-267 3334) **Fine Young Cannibals**
LONDON Oval Cricketers (01-735 3059) **Jamie Wednesday**
LONDON Walthamstow Town Hall Complex WAH 17 **Half Man Half Biscuit/The Wedding Present/A Witness/Gone To Earth**
LONDON Wembley Arena (01-902 1234) **Depeche Mode**
NEWCASTLE Tiffanies (612526) **Big Audio Dynamite/The Chiefs Of Relief/The Beastie Boys/Sipho**
NOTTINGHAM Theatre Royal (472328) **Big Country**
NOTTINGHAM Zhivagos (470398) **The Redskins**

THURSDAY 17

ABERDEEN Ritzy (21135) **Big Audio Dynamite/The Chiefs Of Relief/The Beastie Boys**
BRIGHTON Zap Club **The Larks/Torture Garden**
BRISTOL Tropic Club (49875) **The Mighty Lemon Drops**
CROYDON High Street Underground (01-760 0833) **Danielle Dax/Fields Of The Nephilim**
KINGSTON Polytechnic (01-546 8340) **The Go-Betweens**
LEEDS Warehouse (468287) **Cactus World News**
LEICESTER Princess Charlotte (553956) **Half Man Half Biscuit**
LONDON Battersea Park Road Latchmere (01-223 3549) **Charm School**
LONDON Camden High Street Electric Ballroom (01-485 9006) **The Go-Betweens**
LONDON Hammersmith Odeon (01-748 4081) **The Temptations/Power**
LONDON Kentish Town Bull And Gate (01-485 5357) **Potato 5/35th Of May**
LONDON Kentish Town Town And Country Club (01-267 3334) **Fine Young Cannibals**
LONDON Oxford Street 100 Club (01-636 0933) **Beltane Fire**
LONDON Portobello Acklam Road Bay 63 (01-960 4590) **Red Crayola/The Television Personalities/Edward Barton**
LONDON Woolwich John Wilson Street Coronet **Winston Reedy/Jah Warrior**
MANCHESTER Band On The Wall (061-832 6625) **Courtney Pine Quintet**
SHEFFIELD City Hall (735295) **Big Country**

FRIDAY 18

ABERDEEN Venue **The Three Johns**
BATH Moles Club (333423) **The Larks**
COVENTRY Foleshill Road General Wolfe (688402) **Red Beards From Texas/Canyon/Sipho**
EDINBURGH Empire **Big Audio Dynamite/The Chiefs Of Relief/The Beastie Boys**
LEICESTER Polytechnic (555576) **Floy Joy**
LONDON Hammersmith Odeon (01-748 4081) **The Temptations/Power**
LONDON Harlesden Mean Fiddler (01-961 5490) **Katrina And The Waves**
LONDON Putney Zeeta's (01-785 2101) **Mari Wilson**
LONDON Wardour Street Marquee (01-437 6603) **Buddy Curtiss And The Grasshoppers**
LONDON Wembley Arena (01-902 1234) **James Brown**
LOWESTOFT Kellys South Pier Ballroom **The Real Thing/One Touch**
MANCHESTER Apollo Theatre (061-273 3775) **Big Country**
MANCHESTER International (061-224 5050) **Cactus World News**
PRESTON Myerscough College Of Agriculture And Horticulture **Ted Chippington**

SATURDAY 19

CARDIFF St Davids Hall (371236) **The Temptations/Power**
COVENTRY Polytechnic (21167) **The Go-Betweens/Rumblefish**
GLASGOW QMU (041-339 9784) **Big Audio Dynamite/The Chiefs Of Relief/The Beastie Boys/Sipho**
HULL Adelphi (448387) **Pulp/The Wolfhounds/Turncoats**
LONDON Bolsover Street Central London Polytechnic (01-636 6271) **Alternative TV/Ut**
LONDON Brixton Fridge (01-326 5100) **Dance Exchange**
LONDON Brixton Old White Horse (01-274 5537) **The Shrew Kings/The Rain Gods**
LONDON Camden Lock Dingwalls (01-267 4967) **Desmond Dekker/Bass Dance**
LEICESTER Polytechnic (555576) **Cactus World News**
LONDON Dalston Junction Crown And Castle Lip Service
LONDON Harlesden Mean Fiddler (01-961 5490) **Blues 'N' Trouble**
LONDON South Bank Royal Festival Hall (01-928 3191) **The Inspirational Gospel Choir**
LONDON Wembley Arena (01-902 1234) **James Brown**
MANCHESTER International (061-224 5050) **Half Man Half Biscuit/Gone To Earth**
MANSFIELD Country Club **R Cajun And The Zydeco Brothers**
SHEFFIELD Leadmill (754500) **The Vanishing Point/Floy Joy**
STRATHCLYDE University **The Three Johns**
SWANSEA St Philips Community Centre **Icons Of Filth/Varukers/Shrapnel**

SUNDAY 20

CROYDON High Street Underground (01-760 0833) **Zodiac Mindwarp And The Love Reaction/Stiletto Ranch**
HULL Adelphi (448387) **John The Monkey/The Three Johns/3 Action/Swift Nick**
LONDON Camden Dublin Castle (01-485 1773) **Big Town Playboys**
LONDON Frith Street Ronnie Scotts (01-439 0747) **A Certain Ratio/Danger Zone**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Floy Joy**
NEWCASTLE City Hall (320007) **Big Country**
SHEFFIELD Limit Club (730940) **The Go-Betweens**
WARRINGTON Spectrum Arena (813700) **The Temptations/Power**

MONDAY 21

BIRMINGHAM Odeon Theatre (021-643 6101) **The Temptations/Power**
BIRMINGHAM Portland **Big Audio Dynamite/The Chiefs Of Relief/the Beastie Boys/Sipho**
LEEDS Warehouse (468287) **The Go-Betweens**
LONDON Kensington Gore Royal Albert Hall (01-589 8212) **Nik Kershaw/Kim Wilde/Belouis Some/Drum Theatre/Spike Milligan (Greenpeace Benefit)**
LONDON Wardour Street Marquee (01-437 6603) **FM**
PRESTON Polytechnic (58382) **The Three Johns**
SOUTHAMPTON Riverside (436840) **Cactus World News**

TUESDAY 22

BRISTOL Bierkeller (22265) **Latin Quarter**
BRISTOL Colston Hall (291768) **The Drummers Of Burundi/Djolliba**
IPSWICH Gaumont Theatre (53641) **The Temptations/Power**
LIVERPOOL University (051-709 4744) **The Three Johns**
LONDON Finsbury Park Sir George Robey (01-263 4581) **John Otway**
LONDON Kensington Gore Royal Albert Hall (01-589 8212) **Lloyd Cole And The Commotions/Blancmange/Wet Wet Wet/Graham Chapman/Neil Innes/Michael Palin/Marie Helvin (Greenpeace Benefit)**
LONDON Kentish Town Bull And Gate (01-485 5358) **Bogshed/The Wolf Hounds**
LONDON Oxford Street 100 Club (01-636 0933) **Then Jericho**
NOTTINGHAM Rock City (412544) **Big Audio Dynamite/The Chiefs Of Relief/the Beastie Boys/Sipho**
NOTTINGHAM Zhivagos **The Go-Betweens**
PORTSMOUTH Polytechnic (819141) **Cactus World News**



BRONSKI BEAT C'MON! C'MON!

NOW AVAILABLE

12" TROPICAL MIX BY IAN LEVENE

7" BRONSKI SHAPED PICTURE DISC



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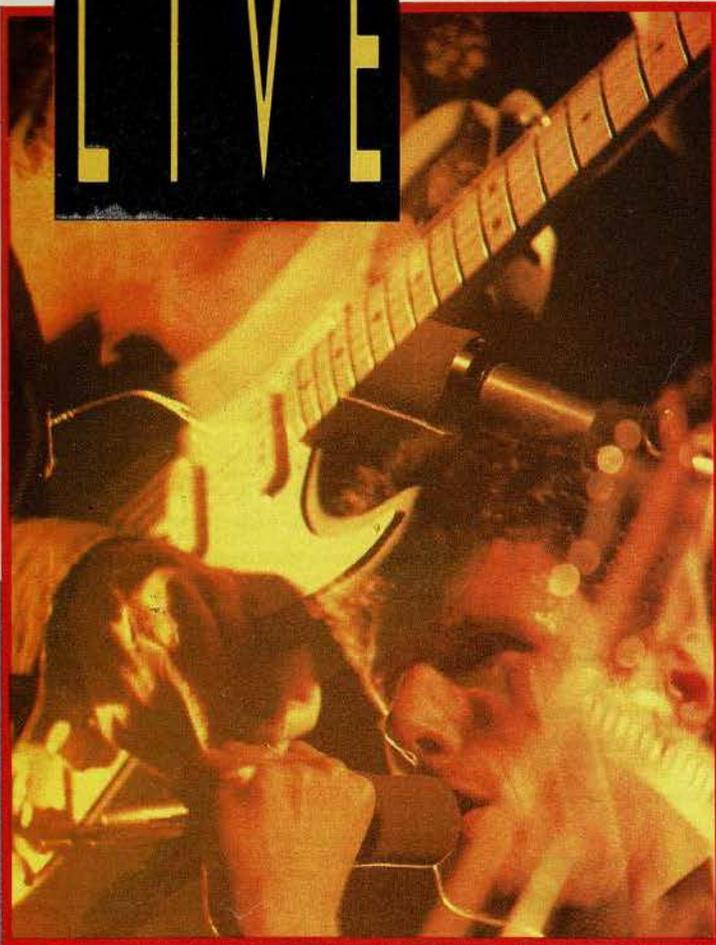


Photo by Patrick Quigly

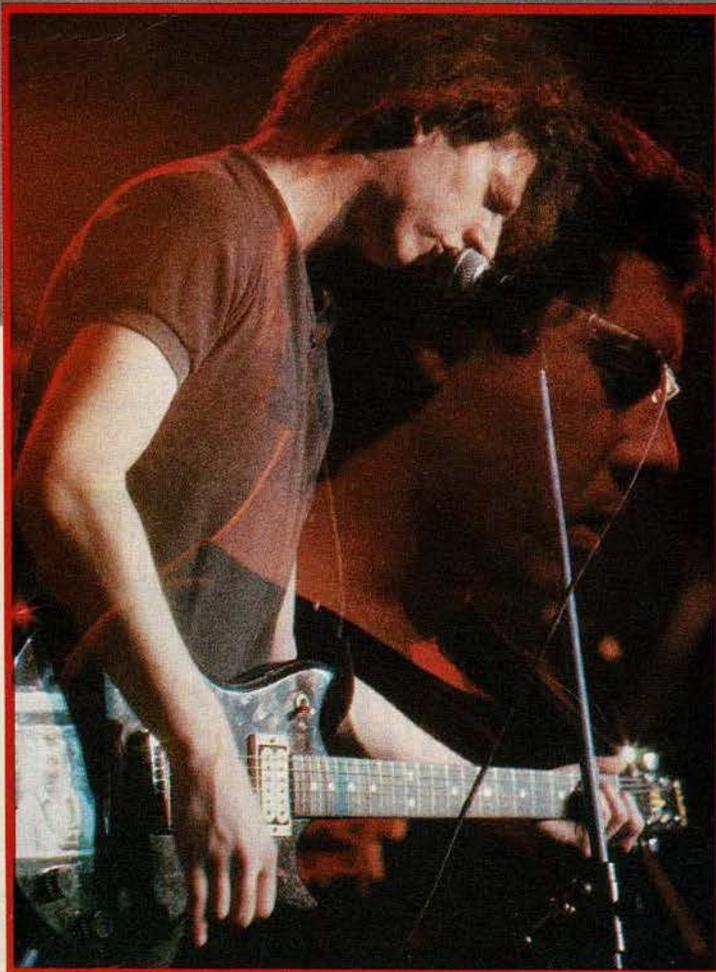


Photo by Patrick Q.

◀ HOWARD HUGHES AND THE WESTERN APPROACHES, MARQUEE, LONDON

So you thought that cowboy rock was dead, did ya? Think again, honeybuns, 'cos it ain't. It's very much alive and wiggling its booted foot thanks to Howard Hughes, the man who has been known to hammer the joanna for the Associates and collaborate with Peter Murphy. The Western Approaches are, apparently, his main concern.

I do wonder why lads, British born and bred, should have such an unnatural fascination with the wild and woolly West. And dare I mention a small fascination with Talking Heads, while I'm at it? Howard's David Byrne-ish vocals do nothing to dissipate that sweeping generalisation, either, and the crackly, quirky rhythms of say, 'Montana' or 'Texas' call to mind more than one song by that particular outfit.

The band have an intriguing three guitar front line, with one playing pseudo-steel pedal sounds, one adding colourful highlights while Howard himself contributes rather enigmatic (ie inaudible) rhythms.

On the plus side, he's an energetic frontman with a certain indefinable charisma. The repertoire is sound enough and the flat-out attack manages to prompt an alarming degree of body jerking amongst the audience.

The highpoint of the set has to be their current single, 'West Of The Pecos'. Somehow, it pulls tighter and harder than the rest of the material. Even so, the Western Approaches could well be doomed to a life of being labelled 'a damn good little support group'. After all, a man who makes a great second-in-command isn't always necessarily a natural leader.

■ Nancy Culp

■ MATHILDE SANTING ENSEMBLE, ICA, LONDON

A study of the audience often tells you more than a study of the band, and is usually infinitely more entertaining. Thus it is in the case of Tilly Santing, for sweet and angelic though she is, Ms S is hardly the most dynamic of performers. So, back to the audience.

It's not one to frequent such things as 'gigs', where one might have to 'stand up'. Everyone has a seat, like one does at the theatre. One is a post-hippy Yuppie, and one sports copies of designer clothes. One skims the colour supps but always reads Simon Frith in the Observer. One is credible, thus one is treating this event like an arté happening.

And so, back to the band, a six piece 'ensemble' featuring a violinist, double bass player and two drummers (one specialising in percussion, of whom more later). Mathilde, hiding behind the folds of a voluminous man's suit, smiles a lot and, when she opens her mouth, out comes a voice sent from Heaven.

She starts with 'Something Good' and interprets it better than Julie Andrews did in 'The Sound Of Music'. Her clarity of tone and range is a joy to hear. The band build up 'textures' around her in a jazzy manner, complementing finely-wrought ballads like 'Our Days', 'I'm Not Mending Broken Hearts' and 'Little Girl Blue', the last of which is from her forthcoming LP 'Out Of This Dream'.

It is, however, hard to keep a straight face during the 'percussion solo' (although the rest of the audience do), which culminates in a series of ridiculous parping noises. It is really 'happening'.

Highlight of the performance is when Mathilde wanders up the central aisle singing 'Why Try To Change Me Now', almost acapella, but absolutely pitch perfect. It is all very nice and polite, and since Ms Santing doesn't project much personality, the mind starts to wander. There's no doubting her natural talent, but really seeing her live is on about the same excitement level as New Age Music or an avant garde poetry recital.

■ Betty Page

◀ HALF MAN HALF BISCUIT, TOWN AND COUNTRY CLUB, LONDON

"What did God give us, Neil?" "He gave us a few good jokes, a couple of riffs and some Birkenhead accents, Nigel. All we need, in fact, to make a few bob before the second hand of popular music disposability comes round and knocks us off the dial."

Now I've chuckled along with the rest of them to the 'DHSS' LP and eagerly bought — yes, **bought** — my copy of 'Trumpton Riots', but live and through a swamp of a PA at one of the Capital's larger venues, Half Man Half Biscuit are great for about 10 minutes.

It all starts superbly with their best riff and best terrace chant, 'F**kin' 'Eil It's Fred Titmus' and at least half the audience immediately launch into their best pogo and air punching routine. Those who've paid their £3.50 after reading about the band in the press stand largely bemused at the back, certain they've seen all this before somewhere.

Perhaps the band should take to handing out lyric sheets for those not in the know. It's a crime to waste the 'Echo And The Bunny — Men' joke an ignorant ears and few but the converted can pick out '99% Of Gargoyles Look Like Bob Todd' or 'I Hate Nerys Hughes', though we all know 'Time Flies By When You're The Driver Of A Train' (I hope Gordon Murray's getting the royalties).

Half Man Half Biscuit are good for a couple of singles yet, but live they're strictly a participation sport.

■ Andy Strickland

► TIPPA IRIE AND PATO BANTON, OAKLANDS CENTRE, BIRMINGHAM

It can be hard climbing up onstage to give your all at the best of times, but it is even harder when someone fires a gun into the roof of the hall just before you are due on.

Pato and Tippa had arrived to be met by about 600 punters streaming out into the road after a budding cowboy had done his best to ruin the night.

But, in the best showbiz traditions, the show had to go on — a wise decision, since all hell might have broken out had it not.

Newly-crowned chart star Tippa and his sparring partner Pato Banton clambered onto their makeshift stage and, not surprisingly, looked rather edgy.

After urging the crowd to put away their bad vibes along with their weapons, they linked arms and launched into a fearless set. But it was hard to relax and enjoy it amid such a distinctly heavy atmosphere.

However, the title track to their recent 'Double Trouble' EP was dynamite, witty lyrics nestling comfortably atop pulsating rhythms.

'Hello Darling' has shot Tippa into the charts, where the cheeky Cockney is sure to remain. 'Secret Thunderbird Drinker' should ensure Pato joins him there.

There's much evidence the pair are the finest DJs in the country, spitting out words faster than bullets from a machine gun to tell of incidents from everyday life, backed by almost annoyingly catchy tunes.

Actually watching them in action is a different matter: after the photographer had his camera torn apart, we felt it was time to leave.

■ Ian Birrell

Photo by Robin Palmer



■ WAKE UP AFRIKA, MARDI GRAS, LIVERPOOL

In a city noticeably lacking in social diversions, thank the Lord for 'The Sun At Night', the Thursday night stint at the Mardi. At this time the seemingly impossible is allowed to happen: people of taste and discretion are given a relatively free hand to promote an evening's entertainment.

The result is the most consistently high standard of bands for many a mile, ranging from the genuinely inspired and new, passing through the 'just plain silly' to the truly wonderful.

This evening was a pot pourri of all three — with bits of Psychic TV somehow managing to find their way into the building to stand for the Silly Party, new band the Train Set proving that there's life in the area yet, and similarly Wake Up Afrika, the headliners this evening.

Given the kind of interest starting to circulate about this lot (the kind that says 'just sign on the dotted line and we take possession of your souls'), I don't feel that I would exactly be putting my career on the line by stating quite firmly that this is a name of which you will hear much, much more.

And not without due cause, for Wake Up Afrika are that rare thing: a shit-hot, unpretentious pop band with a line in good songs, searing delivery and impeccable presentation.

In the New Faces Arena of the pop meat market they win on all levels. Their sound is one that started in the white funk-consciousness of back yonder, but has done that thing which so much pop has failed to do, and has moved on from that to the recognition of the power to be had from strong, hard songs.

Both danceable and listenable, Wake Up Afrika are a rare delight, and full marks to whichever of the 'interested parties' get their hands on them first. Between them, 'The Sun At Night' and Wake Up Afrika provide more than ample reason to stick around. Remember where you heard it first.

■ Dave Sefton

► LIP MACHINE, EL CAMBALACH, EDINBURGH

Lip Machine drew a capacity crowd of hipsters, all curious to see what the fuss was about. Everyone who is anyone in Edinburgh turned up. What they heard was hard-hitting street funk — Bootsy Collins without the glamour, with a spicing of Latin influence.

Lip Machine is like having Neil Armstrong, Pele and God all in one band. It's obvious that with the right backing, they will create a big sound and an even bigger splash.

Clean cut kid Ernesto Leal tanned some happy skins, especially during 'Toucan Play', in which he's joined by some hot fire trumpet playing. Their first single, 'Rocket Love', moved well, if slightly pretentiously, but the lyrics were down-to-earth, at least. Emotion, hope and inspiration were the main ingredients of the Lip Machine package.

Vocalist Robert King, formerly of the Scars, commanded the crowd: "Move your feet — Pele had feet — he could use them, he made a million. You could do the same." Give this man a job doing voiceovers for TV commercials!

The new single 'Our World', a semi-Scottish melodic chant of confidence, brought the set to a close. It was a short, sharp but sustaining performance. Give the wolf a taste, but keep him hungry.

Lip Machine are certainly setting themselves apart from the run of the mill end of British pop/funk which is currently overpopulated by wimpy white boys. The grass is greener on this side of the grove; I await their next harvest with interest.

■ Dave Whitelock

Photo by David Orr



■ FLESH, THE BASS CLEF, LONDON

So many soul-funk bands seem to sacrifice all aggression for a bland, pop crossover notion of cool professionalism. You might call it 'The Five Star Effect'.

This is not a temptation that Flesh give in to. Emerging from an arty Glasgow/Postcard artery, the four white boys and two black girls propel a brazen soul attack, hard enough to make your flesh creep right off the bone.

This Flesh is all muscle, no fat, pumped up into a glistening display of soul vitality, by two sets of stammering keyboards and a pair of gospel tinged, razor-cut voices.

In dangerously clingy red dresses, Janice and Coral smile, sweat and stretch songs to their limits. The Flesh dance moves through the Grace Jones rhythms of their first single 'You Can't Help', relaxes into a song about overdosing for love, and takes in a hyper-crunch, funk version of Sly And The Family's 'You Can Make It If You Try'.

Current Flesh single and dancefloor front runner 'Second Choice' is actually the closest the band come to formula soul-pop, so it's a shame they played it twice. The rolling rhythm of possible third single 'Rescue Me' is a more deserving case for repetition.

For the most part, however, the band exude a warmth and intelligence rare to behold in the cold soul world. There's gold in this Flesh-pot, iron in this soul.

■ Roger Morton

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NEWS

DIGEST

edited by
robin smith

● **The Smiths** are back with a single, 'Bigmouth Strikes Again', out on May 16. It was recorded at the end of last year along with the B-side 'Money Changes Everything' and 'Unloveable', which features on the 12 inch.

The band also have a new line-up, following the departure of bassist Andy Rourke after their recent Irish tour. New member Craig Gannon, a Mancunian session musician who was once with Aztec Camera, will first be seen on the 'Whistle Test' on May 20, when the Smiths will perform tracks from their forthcoming LP 'The Queen Is Dead', which should be out at the end of May. No live dates have yet been confirmed, but are planned for the near future.

● **Marvin Gaye's** classic 1969 single 'I Heard It Through The Grapevine' will be out again this week. The flip side is 'Can I Get A Witness' while the 12 inch also features 'That's The Way Love Is' and 'You're A Wonderful One'.

● **The Ramones**, who release their double A-side single 'Something To Believe In/Somebody Put Something In My Drink', on Monday, April 28, have lined up a tour. They'll be playing Hammersmith Palais May 4 and 5, Brighton Top Rank 7, Poole Arts Centre 8, St Austell Coliseum 9, Bristol Studio 11, Birmingham Odeon 12, Preston Guildhall 13, Newcastle Mayfair 15, Edinburgh Empire 16, Leeds University 17, Manchester Apollo 18, Nottingham Rock City 19.

● **Aretha Franklin** re-releases her 'Freeway Of Love' single on Tuesday, April 29.



DYNAMITE DATES

■ **Big Audio Dynamite** have announced the second leg of their tour. They'll be playing Aylesbury Friars Saturday, May 3, Brighton Coasters 4, St Austell Cornwall Coliseum 5, Chippenham Goldiggers 7, Kilburn National Ballroom 8. Their date on Saturday, April 19 in Edinburgh has been changed from the Empire to the Queens Hall.

● **Sophia George** follows up 'Girlie Girlie' with 'Lazy Body' out this week. The single also features 'Can't Live Without You'. Both tracks are taken from Sophia's debut album 'Fresh'.

● **INXS** will be playing the London Royal Albert Hall on Tuesday, June 24. The show will start at 8pm and tickets priced £5 and £6 are available from the Royal Albert Hall box office and usual agents.

● **Big Country** say they won't be appearing at the Royal Albert Hall on April 23 in one of the concerts for Greenpeace. Although Big Country say they support the Greenpeace cause, they say they had never previously agreed to be part of the bill.

● **Belouis Some** will be playing a concert at the London Town And Country Club in Kentish Town on Monday, May 26. Belouis will also be taking part in a Greenpeace benefit show at the London Royal Albert Hall on Monday, April 21.

Belouis is currently lining up his first major tour. More details will be known soon.

● We hear the **BBC** are planning a satellite link up with the American MTV video channel to broadcast a video special.

It could happen next month, with the pop extravaganza lasting for more than 10 hours on BBC 2. The show would probably start off with a two hour programme on making videos, followed by the satellite link up.

● **BBC 1** will be showing the **Alarm** in concert live by satellite from the UCLA in California on Wednesday, May 7 at 11.30pm.

● **Nick Heyward** releases his single 'Over The Weekend' on Monday, April 28.

● **Steve Harley** follows up his breathtaking impersonation of the Phantom Of The Opera, with his single 'Heartbeat Like Thunder' out on Monday, April 21.

● **Aswad** will be playing the London Royal Albert Hall on Sunday, May 25. Tickets priced £8 and £6 are available from the box office and usual agencies.

● **Limahl** releases his single 'Love In Your Eyes' on Monday, April 21.

● **OMD** release their single 'If You Leave' on Monday, April 21. Taken from the forthcoming film 'Pretty In Pink', the single is already a hit in the States. The 12 inch features a love version of 'Locomotion'.

● **Stephen Duffy** has teamed up with Sandii of Sandii And The Sunsetz, and together they release their single 'Something Special' this week. The single is taken from Stevie's forthcoming album 'Because We Love You', and also features on the soundtrack from the forthcoming film 'Knights And Emeralds'.

● **Sigue Sigue Sputnik** drummer, Ray Mayhew, has been remanded on bail at a Reading Magistrates court, charged with maliciously wounding three students. The court decided that the case must be heard in a crown court, and Ray was remanded until June 4 for committal proceedings.

● **Diana Ross** follows up 'Chain Reaction' with 'Experience' out on Monday, April 21.

● **Then Jerico** have lined up a series of London shows. They'll be playing the 100 Club Thursday, April 24, Clarendon May 4, Wag Club 7, Electric Ballroom 12, Marquee 21.

● **Peter Frampton** releases his single 'All Eyes On You' on Monday, April 21.

● **Twisted Sister** release their single 'You Want What We Got' on Monday, April 21.

● **Patti Labelle**, who releases her single 'On My Own' on Monday, April 21, plays her first British concert for 10 years at the Hammersmith Odeon on Sunday, May 11. Tickets are on sale now.

● **The Godfathers** have lined up a string of dates for April and May. They'll be playing Glasgow Sugarbeat Thursday, April 24, Aberdeen Venue 25, Oxford Polytechnic May 1, Cardiff Nero's 3, London Clarendon Ballroom 9, Liverpool Polytechnic 10, London Bay 63 22. More dates will be announced soon.

● **Love And Money** will release their debut single 'The Candybar Express' on Friday, April 25.

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BY JAMES HAMILTON

B P M

ODDS 'N' BODS

CHAD JACKSON did his scratch mix stretched across four decks, and demonstrated the technique on last Thursday's 'Blue Peter'! ... **Morgan Khan** could find the timing of his **Mike Allen Roadshow** alldayer at Wembley Arena in July clashes with the **New Music Seminar** in New York, where all the biggest hip hop acts are already booked for club appearances ... **Geno Washington** stood in at Bognor for **Georgie Fame**, who irritatingly cancelled all UK gigs to go to Finland ... **Tavares, Real Thing**: now wouldn't **Tony Etoria's** 1977 hit 'I Can Prove It' (GTO) make a good remix? ... **Chrysalis** picked up **Thomas & Taylor** (from all the transatlantic calls he makes, Lamar Thomas's 'phone bill should soon be as big as **Mike Carr's**), **4th + B'way** took **Private Possession**, and **Streetwave** have 12:41 ... **Alan Coulthard's** previously promoted Meganix is now **Haywoode's** 12in flip ... **Janet Jackson's** follow-up Stateside is 'Nasty', although even these jocks are wondering why it isn't 'When I Think Of You' ... **The SOS Band's** imminent album sounds so exactly as you'd expect of another set from **Jam & Lewis** it's virtually a self parody, but good, if that's your thing ... 48-year-old **Kelly Isley**, known in earlier days as O'Kelly, of the original enduring **Isley Brothers** trio sadly died from a heart attack on Easter Monday ... just a little bit softer now ... **Whitney Houston's** 'Greatest Love Of All' video was shot at Harlem's **Apollo Theater**, where I saw her cousin **Dionne Warwick** on the same bill as the **Isley Brothers** (presumably with **Jimi Hendrix** on guitar) way back in 1964 —



THE CONTROLLERS 'Stay' (MCA Records MCAT 1052) Hanging on Loose Ends' 'String' rhythm, the gently soulful fellas weave a sinuous 97 $\frac{3}{4}$ bpm swayer that's here flipped by its radio edit and their older more falsetto friskily wriggling 113 $\frac{3}{4}$ bpm 'Undercover Lover'.

which was when, while working in New York, I met **Sam Cooke** in **Sammy Davis Jr's** dressing room at the **Copacabana**, then had a long chat with him sitting together at a Jamaica Ska dance demonstration in Greenwich Village, and on a third even more memorable encounter drove back to his **Warwick Hotel** suite together with New Orleans R&B pioneer **Lloyd Price**, whose **Slide Hampton**-fronted big band we'd been to see at yet another club (in common with many here, I'd in fact first seen Sam in October 1962 at the **Woolwich Granada** on tour with **Little Richard** — whose New York hotel suite I could tell you some stories about, too!) ... **Sam Cooke**, not to seem too banal, was a very nice guy. He was so great-

ly loved, from his incredibly influential time as lead singer of the **Soul Stirrers** gospel group onwards, that his violent death shook black America as much as that of President Kennedy, everyone in the soul music business going around with tears in their eyes ... **'Motown Remembers Marvin Gaye'**, due here soon, is a great LP of unreleased tracks largely from the Sixties, stuff that then would have sounded too much like other issued material to make sense but now reeks of nostalgia even though everything is actually unknown — 6T's dancers will flip to the familiar resonances of such as 'That's The Way It Goes', while 'Baby I'm Glad That Things Worked Out So Well' could be another 'Frankie' ... **Chris Hill**, who's only a year

younger than me, joins **Colin Hudd** hosting **Dartford Flicks'** first ever Sixties Night this Saturday (19) ... **David Rodigan, Tim Westwood & Chris Forbes** head a mighty clash Sunday (20) 2pm at Chippenham **Goldiggers**, where young **Barrie Thyer** mixes Thur/Fri/Sat ... CBS's **Julian Palmer** joins **Jonathon More** at Mayfair **Legends'** Sunday **Wax** club (20) ... Manchester mafiosi **Mike Shaft & Colin Curtis** funk **Wigan Pier** every Tuesday ... **Simon Goffe**, not content with packing Thursdays at Leicester Square's **Secret Rendezvous** in **The Store** (this week's guest **Lyndon T**), souls Sundays at South Norwood's plush **Limelight** ... Essex has a new Sunday pirate on 103.8FM cheekily called **JFM South** ... **KISS-fm**, who've sneakily snuck in between **Radio London** and **Capital** on 95.4FM, have a 2pm alldayer Sunday week (27) at Kentish Town's **Town And Country Club** starring all the top London jocks you can imagine ('North London posse!') ... **Phil Fearon**, famed for recording at his Kensal Rise family home's own studio, now finds his brothers **Lenny** and **Paul** have started their own 20/20 label in the kitchen! ... **Ralph Tee** and **Damon Rochefort** are mulling over future plans, one very real possibility however being their own record company financed by an Arab club owner, with almost inevitably some freelance disco promotion work as a more immediate stop-gap ... **StreetSounds** revamp their **HINRG** LP series with an **Ian Levine**-compiled 'Eurobeat' set, and soon start three new series of go go, P'funk, and smoochers ... **Streetwave's** next DJ Limited Edition 12-inchers will be **Donald Byrd** 'Dominoes (Live)' **Wilbert Longmire** 'Black Is The Color/' **MFSB** 'Mysteries Of The World', **Dexter Wansel** 'Life On Mars/' **Willie Bobo** 'Always There' but no mention of 'Expansions' ... **Cliff Richard's** revival should have been of 'Goodbye Sam, Hello Samantha', considering the amazing coincidence that the top three of a fortnight ago made! ... **Prince** 'Kiss' topped US Club Play, 12in Sales and Black 45s in **Billboard** ... Milwaukee urban radio station

continues over

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from previous page

WLUM admits to speeding records up by three per cent, which makes everything sound brighter, and rival stations duller! ... **Budd Arthur**, PR Counsel to the **American Federation of Musicians**, corrects the impression that all US radio stations before transferring a record to cartridge tape have first to hire an **AFM** union member to put the stylus on the record — "record turners", as they're called, used indeed to be widespread but now only a couple of Chicago stations are left employing such old timers (the last survivors of an arrangement that gave employment to musicians displaced by all-record programming, cumbersome but surely more satisfactory for listeners than our own "need-letime" arrangement?) ... **RELEASE THE TENSION!**

HOT VINYL

PATTI LABELLE and **MICHAEL McDONALD** 'On My Own' (MCA Records **MCAT 1045**) Straining at the leash to race up the charts and do a Whitney, this exquisite lushly swaying 92½bpm duet must surely be another 'Saving All My Love For You'. There's hardly a DJ that doesn't predict it'll be a number one.

WILLIAM BELL 'Headline News' (Absolute Records **12LUTE 1**, via Pinnacle) Many also anticipate great things from this soul veteran's return, without perhaps noticing that — especially in the newly extended 95bpm 12in remix — it's largely a gently swaying girls cooed title line looking for not that much of an eventual song, admittedly amidst the most relaxed soulful atmosphere imaginable. We all love it, but unfortunately soulful atmosphere alone is not that widely appreciated.

HEAVEN 17 featuring **JIMMY RUFFIN** 'The Foolish Thing To Do' (Virgin **VS 85915**) Forget all preconceptions about the backing band, this is a 100 per cent deep soul slowie, full of stylish wee small hours sophistication in three 44-



LIVE WIRE's first Trading Places Soul Weekender at Bognor Butlins completely succeeded in adding new life and blood to the weekender concept, justifying promoter Adrian Webb's gamble in leaving his old Showstoppers partners and taking the original Caister DJ team with him. All 5,000 sweat-soaked groovers, many from outside the South-East, were 'in the place to be' last weekend! Despite a few hitches with accommodation, the holiday camp's facilities were far superior, Butlin's staff having an almost American attitude in their desire to serve (this was the first such event ever allowed here). Huge venues housed the main Superbowl, Warehouse and Jazz Village rooms, with a proper theatre for US attraction (pictured above) Kleerer's three hot concerts. Kleerer in fact were amazed by it all, and couldn't envisage anything similar being staged in America. Dexter Wansel was also about, amongst PAs, while lunchtime acts the Team Ten Band jammed jazz and Sixties veteran Geno Washington discovered the "whoa whoa" chant! Jocks were old lags Chris Hill, Robbie 'Speedy' Vincent, Pete Tong, Chris Brown, Colin Hudd, Froggy, Bob Jones, Sean French (once a real Red Coat there!), plus young bloods Nicky Holloway, Gilles Peterson, Trevor Fung, Jay Strongman, Kev Hill, Ian Reading, with Colin Curtis and Jonathan made specially welcome South Of Watford. Musically, things were changed. Instead of jazz and Seventies, the extremes had become electro and Sixties, soul purism having a struggle. The 'Garage' groove of Serious Intention and J.M. Silk met Mantronix and Nu Shooz. Aurra was biggest newie, but Marvin Gaye and James Brown led the oldies that really signified. Camp radio WBBC plugged Thomas & Taylor, Fred Dove's WEA record stall did a staggering £2,000 of business, but the most incredible statistic was that, not including other canned beer, 228,480 pints of lager were consumed or slopped all over the sodden floor — that's 46 pints per person (and I for one had none)! Bognor, The Sequel, is already set for October 24-26, although as Chris Hill said during the Supremes & Four Tops 'Reach Out And Touch (Somebody's Hand)' finale. 'This is the one the others'll have to live up to'. He was referring also, of course, to this coming weekend's new-look Caister, which as a comparison could be even more interesting (unfortunately family commitments are keeping me from it).

Obpm versions ... and that's not all, there's also an ace 105¼-106½-106-107½-108bpm treatment of Luther Vandross's 'My Sensitivity (Gets In The Way)'. You won't believe it!

MARC REED 'One Body' (20/20 Records **MOR 001**, via Jet Star) The other Fearons (see Odds 'n' Bods) kick off their kitchen table label with a Kashif-ish chunkily lurching 112¾bpm pusher by a Luton lad who's just turned 20 (dub flip), and it gets stronger the longer it's on.

THE WINANS 'Very Real Way' (Qwest **W8744T**) The gospel stars' previously snappy EWF-ish album track totally remixed into a much more subtle taut bubbly sparse (0-105¾-107½-107¾bpm loper, with a dub and flipped by two previously issued versions of 'Let My People Go' (M&M's remix misleadingly called a New Club Mix).

IVY 'Tell Me' (US Heat **HS12-2032**) Stand by your woman! In her scorching Betty Wright-style scolding conversational

rap 'n' smooch 71bpm slowie, Ivy soul-searingly joins all those ladies who've wanted their men to quit playin' around and pay attention to them. On the longer flip, her man comes right back at her, none too convincingly! Heartache city.

CHOICE REUNION 'Free And Easy' (US Les-Wes Record Co **L/W 12001**) Excellent Temptations-style traditional soul vocal group interplay and attractive harmonica set to a strange tugging slowed-down seeming 96-0bpm beat (inst flip), worth hearing.

THE COOL NOTES 'Into The Motion' (Abstract Dance **ADT 8**, via RCA) Well sung but disappointingly derivative 'Change Of Heart'-type 102¾bpm rolling plodder produced in Philly by Bobby Eli, flipped by the less ambitious 108½bpm 'Look What You've Done' and (0-)101¾bpm 'Come On Back To Me'.

WALLY BADAROU 'Novela Das Nove (Spider Woman)' (4th + B'way **12BRW 44**) Somewhat specialist samba-ish breezily skittery (0-)101¼bpm latin-jazz instrumental, flipped by the previously limited percussive 101bpm Precinct 13 remix of 'Chief Inspector'.

KEN KENDRICKS 'Feels So Good' (Elite **DAZZ 51**) The Antigua-born Blackstones' member sounds impressively assured if not terribly assertive on a pleasant lightly pent-up sinuous little 113¾bpm wriggler, sorta Smokey meets Kashif, with gentle sax and feathery rhythm (inst flip).

HIT NUMBERS

BEATS PER MINUTE for last week's top 75 entries on seven inch (f/c/r for fade/cold/resonant ends): **Simple Minds** 104/52-0r turgid untidy fan fodder, **Big Country** 128r brightly striding AoR, **Five Star** 106¾f Madonna-pitched black pop, **Whitney Houston** 0-65-0r rousing slush, **Billy Ocean** 0-80-0r wet slush, **Force MD's** 0-35-0c static slush, **Belouis Some** 112½f jerky pop, **It's Immaterial** 111¾-112f Jonathan Richman-type terrific British "road" song, **Millie Scott** 110¾-110¾f joyful swaggering R&B stormer, **Shirley Murdock** (0-)121f 'Lady Marmalad' meets 'Billie Jean', **Fine Young Cannibals** 0-68-67/134-0r spurring rhythmic ambiguity, **Eartha Kitt** (0-)122f melodic Eurodisco, **Wax** 186f Collins/Joel-tempo pop, **Balaam And The Angel** (0-)135f guitar group pop.

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NUMBER ONE IN 1976, THE REAL THING ARE CURRENTLY RELIVING THEIR GLORIES AS 'YOU TO ME ARE EVERYTHING' CHARTS FOR THE SECOND TIME ROUND. CAN THEY CAPITALISE ON THEIR SECOND BREAK? STORY: JIM REID



● THE REALIES as they are now, older and wiser in the dress sense dept

THE TEN YEAR ITCH

Punk rock was just a secret password, the Labour government were laying the ground rules for what is now called the SDP, West Ham were getting stuffed in the Cup Winners' Cup and the Real Thing were number one. 'You To Me Are Everything' was the first mighty blast from a band that were to go on to be arguably Britain's most consistent soul-pop outfit.

Mixing a subtle selection of last dance ballads with outright groovers, the best being the sublime 'Can You Feel The Force', the Real Thing were an underrated precursor to London's late Seventies jazz-funk scene. But now they're back, trading on a Froggy remix of their own spirit of '76, and they're tasting chart success for the first time since 1980.

Just what have they been up to? "Since 1980 we've just been working on new material," says Chris Amoo, other band members being Eddy Amoo, Ray Lake and Dave Smith. "Eddy and I have got a studio built into our house in Liverpool and we go to work there every day.

"We've also been busy doing loads of gigs. Mainly in discos and dancehalls, a lot of 'em abroad. Ray and I have done some solo singles so generally we've just been ticking along."

Ticking along has also meant the band staying close to their Toxteth roots.

"Eddie and I have a community radio show we've been doing for a while," says Chris. "Ray has done some social work, working with young children."

Staying so close to home, it's been difficult for the band to ignore the

events of the last few years. Their powerful 'Children Of The Ghetto' was covered recently by Philip Bailey on his 'Chinese Wall' LP.

"'Children Of The Ghetto' was all about what actually has happened in the last few years," says Chris. "In some ways the song was a bit of a problem for us. Record companies see us as a pop group and anytime we get into anything deeper, they don't wanna know.

"To some extent it forces black bands to aim at the Radio One market. 'Children Of The Ghetto', needless to say, would not have got played on Radio One.

"Discos are the only way of breaking black records, that's one of the reasons that so many dance records sound the same. If something's not in the predominant groove, it doesn't get played."

Fair enough as a summation of current airplay politics, but Chris has other things on his mind as well: like breeding dogs for instance.

"I show dogs, it's a hobby of mine," he says modestly. "I've won the Hound group at Crufts and I won Top Pup all breeds in 1985."

Somehow I don't think Chris is going to have as much time for the old bow wows now that the Real Thing are back in the driving seat. Not that they're unprepared for their current success.

"We always knew we'd get back with the right song," says Chris. "The way it's happened is just like the first time.

"We're listening to a lot of material at the moment, getting ready for the follow up. An LP's no trouble, we've got so much material just waiting."



● AS THEY were 10 years ago, when they borrowed their 14 inch flares from Robin Smith

JOY, PLEASURE AND HEDONISM

Bronski Beat name the
top 10 things in life

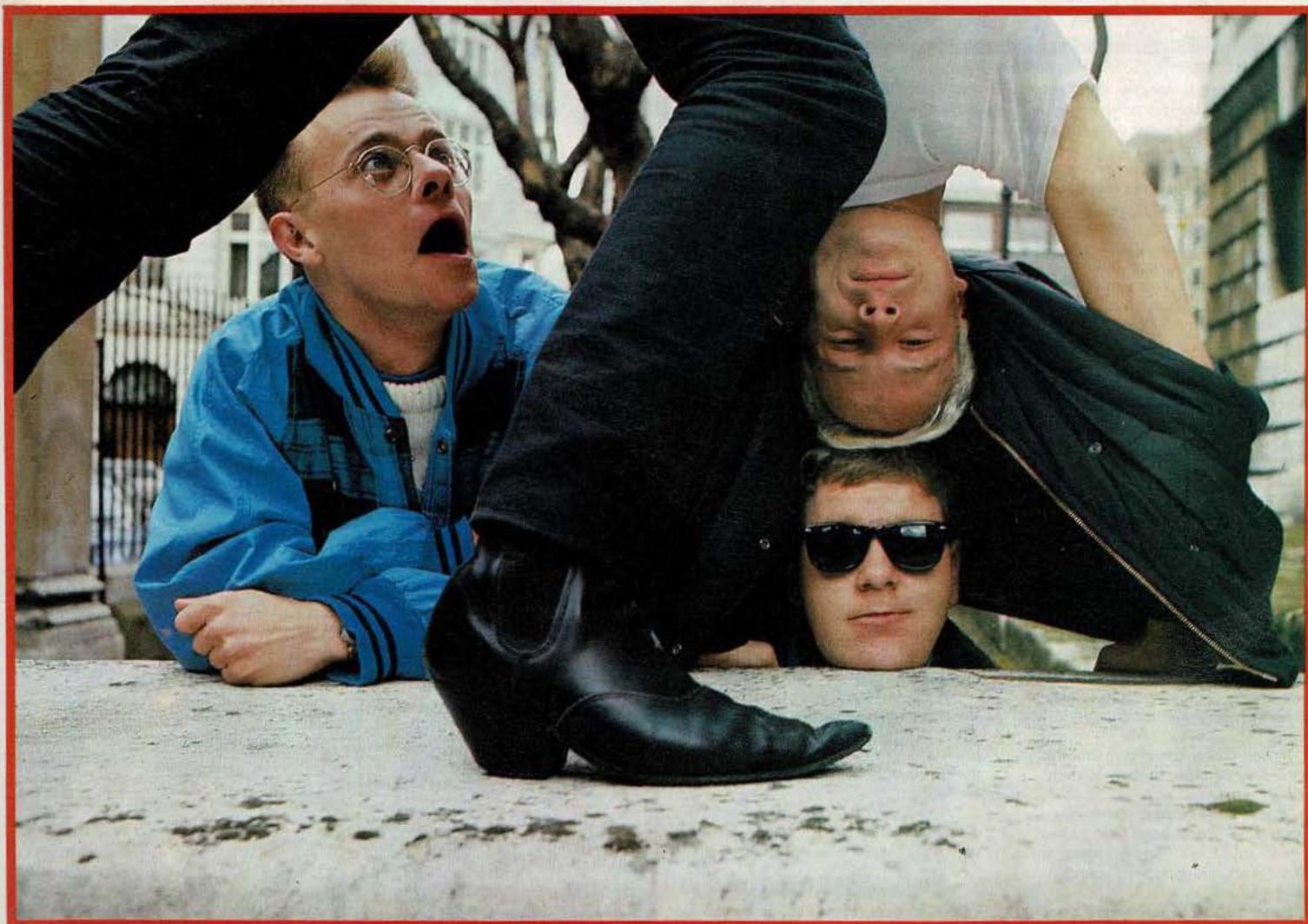
Pleasure principle: **Mike Gardner**
Photo fun: **Patrick Quigly**

● **LARRY STEINBACHEK**

1) **Friends:** "Being a busy person, I really enjoy being with my friends because the rest of the time I'm surrounded by big-headed record company people. I've kept most of my old friends. In fact, John was one of my old friends and now he's in the band."

2) **Making home videos:** "I've got a Video 8 camera, Steve's got one and John's just bought one. We try and make a video diary of everything that's happened, whether we're recording or travelling or on holiday. When I get home I compile and edit it together. I've experimented before, but never had the money to afford a system. It'll be something to look back on in 20 years' time and it'll still be fresh."

3) **Travelling:** "I enjoy travelling. As a kid I always dreamt of travelling to far off lands, but my parents weren't well-off, so we only went on one holiday. The most exciting place I've been to is Arizona, around the Grand Canyon. Me, Steve and our manager hired a car and just drove around the desert. We hired a plane and



flew through the canyon. It was really amazing. I haven't been anywhere really exotic, but we plan to go to the Far East on this tour. John and I had planned to go to Thailand and had all the painful injections, but our work in the band meant we couldn't go. So we went to New York instead, which isn't exotic."

4) **Making records with Steve and John:** "It's got to be the biggest pleasure, apart from number eight. It's much more fun since Jimmy Somerville left. The fun went out of the old Bronskis as soon as we made an album because there was one person who thought it was one big headache being in a band. It's been a joy since John's joined us — we've come up with fresher ideas. It's been like a family working on a project — not just musicians, producer and engineer — we've all had a strong commitment to the album 'Truth, Dare Or Double Dare'."

5) **Eating in dead expensive restaurants at the record company's expense:** "I particularly like this because the record companies take so much off you. It's one way of getting them back. You look at the menu and order the most expensive things, plus a lot of champagne. My favourite restaurant is in Paris, I can't remember its name. I wouldn't go there if I had to pay for it, because I don't believe in paying lots of money for good food. My favourite restaurant in London is MacDonalds."

6) **Working hard:** "I've got one of those brains that never stops working, and I get really frustrated if I have an idea and can't do it. So working really gets me going. I really enjoy putting lots of effort into a project — I can't do anything half-heartedly."

7) **Horror movies:** "One of my favourite visual mediums, because they're funny, scary and fun. Most people who see them enjoy being scared. I think it's a good release. My favourite at the moment is 'Return Of The Living Dead' which I saw last week. It's amazing. It's got good music, with people like the Cramps. It's a punk zombie movie. It's not too gory but it made me jump out of my seat a couple of times. I prefer the over-the-top gory films to the psychological thrillers, because the latter abuse women too much; the gory films just destroy everyone, man, woman and child all get blown up."

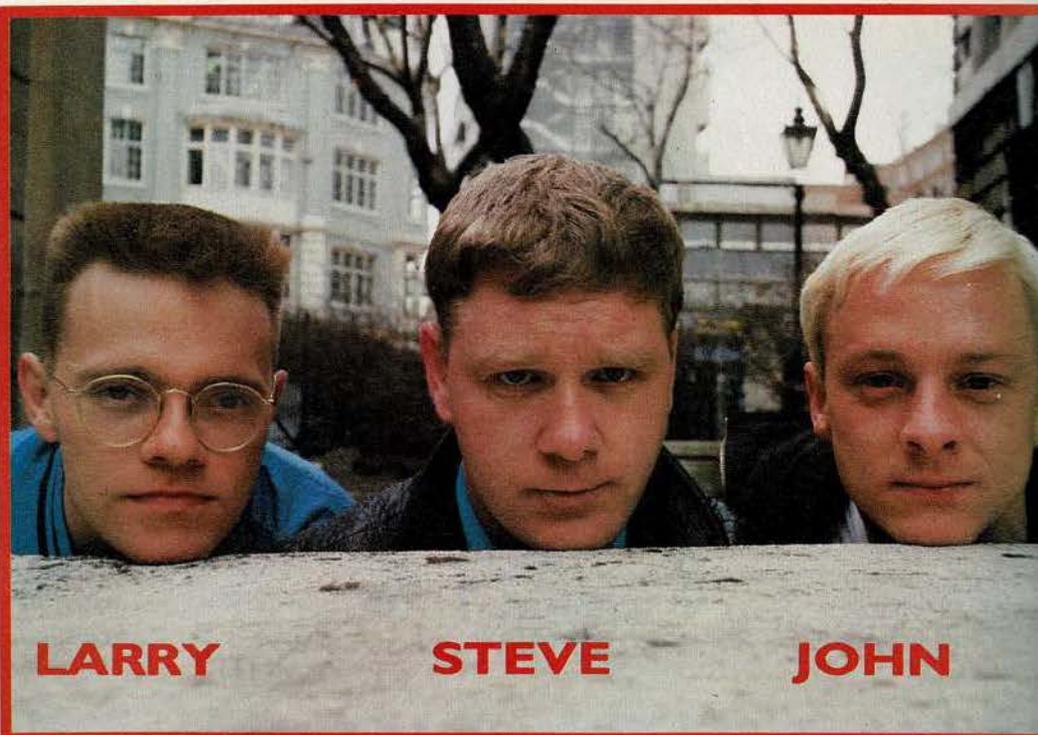
8) **Making love:** "A personal pleasure for me. It's something I enjoy and always have done since I was quite young. I shall say no more."

9) **Being able to help needy causes:** "Since I was at school, I've enjoyed doing voluntary work. I did work at a riding school for the disabled and some voluntary work for handicapped kids. Now I'm in a group I can do even more work. We can give money, do gigs and raise publicity. I think I was drawn towards the problems of handicapped people because one of my best friends at school had spina bifida and I was really close to him. A lot of friends would shy away because it's a very obvious disability, whereas you realise that people's brains are still the same. It's just that they can't communicate. It's really good for someone to help somebody and give that love and friendship."

10) **'EastEnders':** "It's the best thing on TV. I'm an EastEnders myself, I was born in Hackney. I really relate to some of the characters and I like the charm of the way it is written. I think it's very honest. (No, I'm not like Lofty, John!) I like the way they take everyday problems and deal with them in a way no other primetime television programme does. They don't shy away from anything really, but I don't think they've dealt with being gay very much. But it's good to have an excellent performer like David Dale as Mr Fisher treated in such a matter of fact way; the same with Michelle getting pregnant and Angie taking an overdose. I know Mary Whitehouse gets outraged, but I think they should show things like that because it's an everyday problem and people should see it portrayed."

● JOHN — JON

1) **Being in Bronski Beat:** "It's the best thing that's ever happened to me since being born. I've been making music since I was six, and on stage since I was eight with my father in pantomimes and amateur dramatics. Since then I've been in choirs and bands in Newcastle. Knowing Larry, I came down and auditioned for Bronski Beat and passed. It's a great satisfaction getting something out on vinyl, especially when 'Perfect Beat' did so well."



2) **Working out in a gym:** "I do swimming and lots of physical exercise. I like to keep myself on top form and my brain in working order. In this industry you can get too emotionally worked up about things with a mind that goes 100 mph — a good workout satisfies. I used to do gymnastics when I was younger. I was in the Essex under-14s team. I fancied being a gymnast until I went to senior school, started smoking and bunking off school and went downhill. At the age of 25 I'm still proud I can do it."

3) **Listening to compact discs:** "A great pleasure. I've recently been getting into Miles Davis."

4) **Keeping in touch with friends:** "Where I used to live in Newcastle there were many bands who were friends of mine. They haven't got money to buy equipment so I send them money. I keep in touch with what they're doing. I usually stick with my friends for a long time — I'd known Larry for nine years before I joined Bronski Beat."

5) **Keeping up with current affairs:** "I like to keep up with what's happening in the world because it affects us all. I don't usually read newspapers and I try not to listen to the news. I usually meet up with friends and have discussions."

6) **Having to get up in the morning:** "I'm not a person who lies-in in the morning. The sun comes streaming into my bedroom and I'm usually awake by seven o'clock. I try and work-out before breakfast. I find sleeping such a waste of time sometimes."

7) **Shopping at Sainsbury's:** "I love going into supermarkets and pushing my trolley around. It's great when they put 'Perfect Beat' on while you're walking around."

8) **Listening to people's problems:** "We get a lot of letters from young kids who've got problems at home. We recently had a letter from a young girl who was being sexually abused by her father and she's had to leave home. I spend an hour and a half a day writing to people telling them to calm down and sort themselves out. I usually advise people not to be too rash in their actions."

9) **Being asked to sing in the street by Bronski Beat fans:** "A couple of weeks ago we were at the Acropolis in Athens and three coachloads of manic, screaming teenagers spotted us. They got me to sing and perform 'Perfect Beat'. I loved it."

10) **Laughing at people making complete fools of themselves:** "I love it when we go to posh restaurants and see people sticking their little fingers out and talking about how the world's run and they don't know a thing."

● STEVE BRONSKI

1) **Travelling to foreign countries:** "I love Germany. It's a totally different culture and the food's different. I particularly like Berlin — it's the New York of Europe; it goes around the clock."

2) **Nice meals with friends:** "I like to treat my friends to a good meal — usually steaks or hamburgers. I really like Indonesian food and I hope to go to Indonesia this year on tour."

3) **Having a laugh at the music press:** "Sometimes you read things you know aren't true and it's good to laugh at it. If you ever take it seriously it'll end up affecting you. The funniest thing I've ever read was someone describing me as an overstuffed sausage."

4) **Writing music:** "It's very easy to work with them. There's more of an interaction between us now that Jimmy's left and we're all writing songs."

5) **Relaxing at home, feet up, watching 'EastEnders':** "It's dead true to life and you can relate to it and understand people's problems. It's got good stories."

6) **Buying records:** "I recently bought the complete collection of the New York Dolls which is something I've wanted for a long time. I've been listening to a lot more Seventies music recently, like Patti Smith. I like classical music as well — things like Mozart and Bach and a lot of the avant garde stuff."

7) **Going back to Glasgow for a few days:** "I don't miss it, but I like to visit for a few days — it's a real friendly city. I do miss potato scones, Scottish sausage and Barr's Irn Brew."

8) **Giving friends presents:** "I've always been into it. When I couldn't afford it, I used to go into those tacky gift shops and buy small plastic moustaches and ping pong balls. Nowadays it's Portastudios and equipment — things that are useful to them."

9) **Sailing up the Thames to Richmond:** "It's very enjoyable and relaxing. It's nice to watch the scenery change between Westminster and Richmond. My grandfather used to take me out in a small boat in Arbroath but I'd get frightened because it was so small. I used to go rowing on Loch Lomond — it's good for the muscles."

10) **Celebrating with champagne on a special occasion:** "Any excuse — birthdays, releasing singles, getting into the charts — but it mustn't be cheap champagne which just gives you a headache."

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