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NEW RECORD MIRROR

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MARC ALMOND
COMMUNARDS • ADVENTURES
ELECTRO • SQUEEZE

TOP OF THE POPS CHART — LIVE GUIDE

RELEASES •
TOURS •
NEW BANDS •
GOSSIP •

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KEEPING UP WITH THE JONES

Difficult to imagine **Grace Jones** being a slave to anything really, but her single 'Slave To The Rhythm', currently rocketing up the chart, seems to have struck a chord (she's always striking something). Grace, who's been in Blighty doing battle with Terry Wogan, is pictured here hitching a lift back to the States disguised as a Mad Max Cossack warrior — her role in the new film 'A View To A Thunderdome Beyond The Kill'.

AS

Photo by Luciano Viti/Rena



RMC60 CASSETTE OFFER ON PAGE 34



BANSHEES BASH

● Siouxsie And The Banshees will be playing a special date at the London Royal Albert Hall on November 28 to round off their tour. Tickets priced £7.80, £6.80 and £5.80 are available by post from Siouxsie And The Banshees Box Office, PO Box 2, London W6 0LQ. Make cheques and postal orders payable to MCP Ltd and don't forget to enclose a sae. Tickets are also available from usual agents, and a credit card hotline has been set up on 01-741 8989.

The opening act at the Albert Hall will be Fur Bible and some special guests will also be performing.

RS



Photo by Joe Shuster

CULTURE SUB

■ New Order will release their single 'Sub Culture' in the first week of November. It will be a radically different version from the track found on their 'Low Life' album.

New Order have announced more dates, at Preston Guildhall October 22, University of London Union 25, Sheffield University 26. The London University gig is a benefit concert for victims of the Mexican earthquake. Support acts will be James and Grab Grab The Haddock.

RS



EMOTION ROCKIT

● That Petrol Emotion are back in action with their single 'V2'. In a music world increasingly swamped by the 'I love you, darling' school of songwriting, That Petrol Emotion stand out as a band with something to say.

"The time for being subtle's over," explains guitarist and founder member John O'Neill. "That goes for both the lyrics and the music. It's raw because it has to be to make people take notice."

'V2', a song dedicated to the women of Armagh jail in Northern Ireland, tears along on a devil of a snare smack with guitars fit to take off the top of your head. "We've been playing a few gigs around the country before we go on tour with the Long Ryders," says Damien. "I think we offer an alternative to the utter crap around at the moment." We at Index agree.

AS

MONEY MAD

Paul Hardcastle's long awaited follow up to '19' will be 'Just For Money' out on October 28. Inspired by the St Valentine's Day Massacre and the Great Train Robbery, which Paul has thoroughly researched, the single features voiceovers by Bob Hoskins and Lord Laurence Olivier. A bit of an old hipster, Lord Larry heard '19' and said he'd like to get involved in a similar record.

'Just For Money' will be available in three different formats, a regular seven inch and two different 12 inch mixes. Paul is now finishing his debut album, scheduled for release in November.

RS



Photo by Joe Shutter

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■ Cover photography by IAN HOOTON

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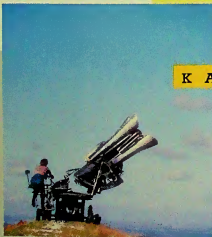


BAUHAUS LOOK BACK

A 23 track **Bauhaus** compilation album will be out on November 15. **Bauhaus 1979 - 1983** is a double album limited to 50,000 copies. They will be consecutively numbered and come packaged in a special gold foil gatefold sleeve. Included with each album will be a special photographic insert and a full colour illustrated discography to marvel at.

Among the tracks featured are 'Double Dare', 'Ziggy Stardust', 'Third Uncle', 'Spin' and 'She's In Parties'. The album also includes the very rare Bauhaus track 'The Sanity Assassin', which until now has only been available on 300 copies of a fan club single.

RS



KATE BUSTING

● Here we see **Kate Bush** in a still from the video accompanying 'Cloudbusting', her new single. The video includes some excellent staring and fist clenching, courtesy of Donald Sutherland, who appears to be playing Kate's father. The caption for this particular picture reads thus: "It took me two days to run up this bloody hill, now how do I get down?" The intricate piece of machinery seen here was borrowed from a gynaecologists' exhibition being held in a nearby town.

AS

BIBLE BASHERS

Patricia Morrison and Kid Congo used to be a part of the wonderful Gun Club. They've just put their new band **Fur Bible** together, and released a single 'Plunder The Tombs'. Buzzing **Batman** guitars do battle with Patricia's bass to wipe the floor with Goths and **Cramo** imitators alike. **Murray Mitchell** and **Desperate** on drums make up the other half of **Fur Bible**, who can be seen supporting **Siouxsie And The Banshees** on some of their British tour. Wear black!

AS



EARBENDERS

Stuart Bailie
'The Wild Colonial Boy' **Ruefex** (Kaspar Records)
'Jumping Into Love' **Champion Doug Veitch** (Molting Waves)
'Darkness Has Reached Its End' **Virginia Astley** (Elektra forthcoming single)

Robin Smith
'Cloudbusting' **Kate Bush** (EMI)
'Fortress Round Your Hear!' **Sting** (A&N)
'Ain't Nobody' **Chaka Khan** (WEA)

Andy Strickland
'Strangli' the **Alarm** (IRS LP)
'The Whole Of The Moon' the **Waterboys** (Island)
'Another Music In A Different Kitchen' **Buzzcocks** (UA)

KEEP ON KEEPING ON

Giving a welcome lift to the Northern Ireland music scene are a two piece from **Portlady**, called the **Keep**. Their first single 'Not So Wonderful' on **One By One Records** is now available on the mainland. The pair work largely with electronic equipment, and the result is a melodic, tasteful affair, dealing with a soldier's memories of **World War One**. Their efforts are especially commendable considering the less than ideal musical environment of the province.

SB



GO WEST END

The **Pet Shop Boys** release their single 'West End Girls' on **October 28**. The 12 inch features a special dance version remixed by the **Pet Shop Boys** and **Frank Roszak**.

RS



DRUM THEATRE
ELDORADO
THE DEBUT SINGLE

A6619

Epic

TX6619

● **Prefab Sprout's** single 'When Love Bricks Down' is out again this week. Originally released last year, but sadly ignored by all but those with discerning taste, this version of the single has been lusciously re-packaged. The 12-inch version contains three previously unreleased tracks, 'Spinning Belinda', 'He'll Have To Go' and 'Donna Summer'. **RS**



© Photos by Peter Siskind

sub terrain

● Glasgow may well be Britain's western city, but in the Sub Club it has one of the country's hottest nightspots. Hosted by **Graham Wilson** — Glasgow's own budding version of Richard Branson — the Sub brings you the best in musical talent from near and far. Wilson himself has not been slow to pick up on the number of bands found propping up the bar of the self same establishment, and last year started **Stampeede Records**, whose debut single 'Pressing On' by the **Jazzteers** was no less than single of the week in this here paper.

Other acts set to follow include a duo by the name of **Hue And Cry** and girl about town **Lucinda Sieger**. The most talked-about Stampeede act, however, is **Love And Money**, who recorded a track earlier in the year so thunderous that none other than **Andy Duncan Taylor** demanded to produce. It will be released now by **Phonogram** in the New Year, and is guaranteed to bring a different dimension to the Highland fling.

FR



LOCATION INFORMATION

● Wandering around London's grey streets will never be the same. Is that the pub where Pete Townshend first smashed up a guitar? Is that the house where George and Marilyn squatted together? Is that where the Clash used to rehearse? If you want to know the answer to these and other location questions, **Marcus Gray's** book 'London's Rock Landmarks' is the one for you. It also contains some interesting photos from the Sixties through to today. **London's Rock Landmarks** is published by **Omnibus Press** next week at **£4.95**.

LORD HELP US

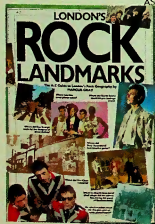
■ 'Twin Cadillac Valentine' is the title of the furious single from the **Screaming Blue Messiahs**. Any man who numbers **Wilko Johnson** among his heroes (as does **Messiah Bill Carter**) is OK with **Index**. "It's how he played, as much as what he played," muses **Bill**. "I can't even play a 12 bar. I just play the easiest thing that makes the best sound." Well, he's certainly helped the **Screaming Blue Messiahs** pile up the praise over the last year or so and the single looks set to pile up a whole lot more.

DM

CANADA GOOSE

■ Eyes peeled for the **Dave Howard Singers**. What d'ya mean who? Dave will be making his debut appearance on **British TV** on this week's 'Tube'. He's also released an EP called 'WHOSHE', further proof that the **Canadian** midway and pal **Nick Smash** may yet achieve world domination. Dave relies heavily on his trusty beat box and an antique organ to back up his **Scott Walkerish** vocals, but on live TV... well, anything could happen.

AS



6 R M



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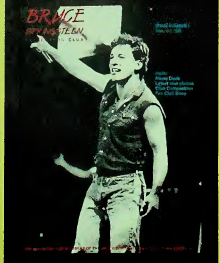


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YET MORE BRUCE

Just when we thought we'd escaped the overbearing presence of Bruce Bore, a new club starts up to keep him in our thoughts. The Bruce Springsteen Collectors' Club costs £5.75 to join, and is able to supply the Bore with imported memorabilia from the USA, Japan, Italy, Holland ('Dancing In The Dyke') and more. There's even an American flag shaped picture disc of 'Born In The USA' to bore your family and friends. Interested Bores should send for more details from PO Box 55, Northampton, NN1 4JU. Exciting, eh?

AS



FISHY PAPER

The Index fanzine avalanche continues at a crackling pace. Pick of this week's Xerox brigade is Scotland's 'Surfin' Swordfish', which comes in a lusty dayglo orange cover. It's packed with reviews and interviews on just about every indie band you can imagine: Hurray, the Soup Dragons, the Shop Assistants, and even the last ever interview given by the Loft when they played Glasgow's Splash One club a week before splitting. You can get your copy from Paul Barr, 19 Meams St, Greenock, PA15 4PX, Renfrewshire, Scotland. Send 30p plus postage.

AS



Shop Assistants
Alex-vocals
David-guitar
Sarah-bass
Ann-drums
Laura-drums

AUTUMN SALES

The Shop Assistants are five youngsters from Scotland. They recorded an EP recently and suddenly they're hailed as the greatest thing since... well, the last greatest thing. 'All Day Long' is one of those records that manages to overcome the obvious cash shortage and allow the natural charm of the band to shine through. Imagine the Mary Chain without the feedback, plus a strong female vocal, and you'll be close to the Shop Assistants' sound. Alex, David, Sarah, Ann and Laura can be seen at indie venues around the country now!

AS

SMILE AID

The results of David Bailey's much publicised backstage Live Aid photo sessions will be auctioned at Sotheby's on November 4. There are 34 portraits, all signed by David Bailey and the subjects and, needless to say, all profits will go to the Band Aid Ethiopian Relief Fund. Admission to the auction is by invitation only, but the pictures will be on show at Sotheby's on Saturday November 2nd (10am-4pm) and again on Sunday and Monday.

AS

BT BOX

Here's another way to inflate your phone bill. Just started is the Live-wire service which enables you to dial a selection of 10 music programmes from the current top 30, new releases, pop news and a megamix section. You can even leave messages on the feedback extension. Currently available to London subscribers only. Dial 006 006 and enjoy yourself. Pictured are hosts Lesley Ann Jones, Robin Eggar and a few of the gleeful BT shareholders.

AS



NEWS DIGEST IS ON PAGE 37



AT LAST . . . MUSIC FROM THE HIT TV SERIES

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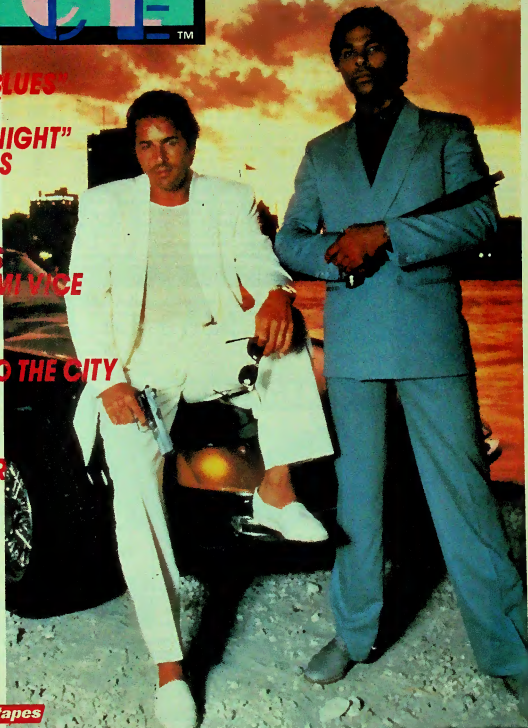
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FELT

'TOP OF THE POPS? I NEVER MISS IT!'

Lawrence, mainman of Felt, is not the easiest man in the world to pin down. "Can you ring me back after 'Top Of The Pops?'" he asks politely.

"Thanks, talk to you later." Have I got the right number, I wonder to myself? Was that Lawrence, indie hero, singer with cult band Felt who've just released another excellent single and LP, to add to the not inconsiderable pile of recordings produced by the group over several years? After all, if he'd said he was watching some impressionist film — well, fair enough, but 'Top Of The Pops'...

"Sorry about that," he apologises later. "I know it's daft but I just have to watch it. Ever since I can remember being alive I've been watching it even though I hate it usually. It's even worse now that they do this breakers thing — you don't stand a chance if you're a new band. You've got to get into the top 30."

Not that there's too much danger of Felt getting the Tuesday phone call that means a visit to the BBC. Lawrence and his group have built up a massive following among those of us who seek out our listening pleasure rather than sit back and allow ourselves to be spoon fed,

but they've never seemed too bothered about becoming pop stars, despite some truly excellent singles.

"I'd love to be on 'Top Of The Pops' myself because it's just part of the pop world, isn't it?" he explains in his thick Midlands accent. "Mind you, I'd have to draw the line at 'Razzmatazz', it's like 'Crackerjack' or something. We did actually do a TV thing in Barcelona once. We played a concert and they taped it and showed an edited version on Spanish TV. Maurice (Felt's guitarist) reckons it's OK but I'm too scared to watch it myself."

Felt have just released their single 'Primitive Painters', a superbly well paced record that builds throughout its whole 12 inches to rank among the finest singles released this year. It includes the unmistakable voice of Liz Cotteau, and is produced by the Twinn's guitarist Robin.

"I didn't think about putting this one out as a single until Robin suggested it," says Lawrence. "It wouldn't have occurred to me, because with Liz's vocals on it I didn't want people to think we were trying to use the Cocteau Twins like that. I wanted to release 'The Day The Rain Came Down', but Robin said why not put out 'Primitive Painters' as a special 12 inch only record."

I'm not about to argue with that, but what about the title, Lawrence? Who are the 'Primitive Painters'?

"That's how I think of Felt," he counters. "In the pop world we're primitive painters and equally someone like the Beatles would be to me something that I'm not, it's saying I could make a normal record with an ordinary title but I've tried and I can't do it. It's just the way I write, I'm not normal."

Anyone who knows Lawrence will tell you that he is indeed one of life's characters. He'll deny being obsessed with cleanliness while emptying your ash tray for the second time in half an hour, or while telling you what promoters do with the ham before making up sandwiches for the groups they put on. Needless to say, Lawrence never eats them. He also keeps his surname secret. "I just hate my second name. I hate it," he emphasises. "I think Lawrence sounds good on its own and I've been known as that for five years. I might actually get my surname changed, just invent one cos I like those made up pop names."

Felt have never been a group to tour relentlessly, reserving their live sorties for trying out new material or new members. Felt live is an often uncomfortable experience for band and audience. Lawrence is not one of life's natural performers.

"I'm always in a bad mood at our concerts, because we never seem to get a good sound," he says. "It's probably because we've done these support tours but as soon as you hit the first chord you know it sounds crap and after that you play like it. I reckon there have been maybe five Felt concerts ever where the sound has been good and we've played well."

"Incidentally, they're not to be found among the bootlegs in Camden Market. Someone wrote to me to say what a great gig he'd just bought on tape and it was this gig in 1983 when the lights fused — it was awful. There's even a cassette on sale of an interview I did with a fanzine. I couldn't believe it when I found out."

Andy Strickland

the Art of Noise Legs



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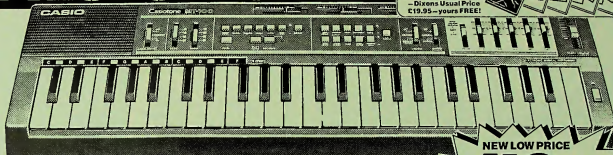
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SINGLES

WORTHIES

THE NIGHTINGALES 'What A Carry On' (Vindaloo) Robert Lloyd and his merry men return to brighten the day, with their own quirky pop music. Pete and Andy's guitars criss cross and crunch through an EP which emphasises the Nightingales' claim to the 'quiet men of indie music' crown. While others shout and stomp their leather feet, the Nightingales continue to make excellently eccentric music. Rob Lloyd's lyrics are there to be marvelled at as well. Carry on indeed.

THE ART OF NOISE 'Legs' (China Records) In which he, she, they or it continue to pick some of the best sounds around on the wrong side of the studio desk, and turn them into a fascinating piece of nonsense. I particularly like the muffled trumpets keyboard sound and the familiar guitar 'hey' shouts. Designed to be a hit with the BBC Radiophonic Workshop and maybe a few other people. Infuriatingly lovable.

ROBERT WYATT WITH THE SWAPO SINGERS 'The Wind Of Change' (Rough Trade) Firstly, this is a great record. An Afro/Anglo pop song, along the lines of the Specials' 'Nelson Mandela', with the added bonus of Robert Wyatt's straightforward and sweet down-to-earth vocals. Secondly, this record brings to light the plight of a nation under the heel of those bastards down south. The wind of change? Let's hope so — a traditional song highlighting an all too traditional human disgrace.

The Wind of Change
ROBERT WYATT WITH THE SWAPO SINGERS



on the Namibia

QUANDO QUANGO 'Genius' (Factory) A classy slice of electro/jazz/funk from Manchester's gilded wanderers, aimed at a thousand Hacienda feet. The tinkly piano and Samba beat give it a certain charm and clarity, that too much vocals would destroy at once. Not bad at all.

EURHYTHMICS AND ARETHA FRANKLIN 'Sisters Are Doin' It For Themselves' (RCA) Not the most subtle of statements, but a bloody good record. Annie and Aretha come out of the kitchen to deliver a storming number, destined to make a few teenage fans think about the lyrics — we hope. The time for subtlety is over, I'm told.

THE REST

KATE BUSH 'Cloudbusting' (EMI) Despite my dislike of the blind allegiance of Kate's followers — evidenced by contributions to the rm postbag — there's no denying her ability to make thoroughly stylistic, English sexy pop, and do it very well indeed. 'Cloudbusting' may not be as instantly accessible as 'Running Up That Hill', but it's an infatigably catchy bit of stringy nonsense nonetheless. Could be a hit.

SPECTRUM 'All Or Nothing' (Phoenix) A Sixties revival to help the Band Aid appeal and Ronnie Lane's ARMS Trust. It deserves to sell a copy or two, and reminds one of those pub bands of the mid-Seventies and, more importantly, of the ease with which America's worst have coned their way into the hearts and pockets of British 'rock' fans. 'All Or Nothing' would probably be a huge cult single, with guaranteed coverage on 'Whistle Test', if they weren't such a famous English conglomerate of musos.

TRACIE YOUNG 'Invitation' (Respond) Tracie continues in much the same vein, with a song that's pleasant but ultimately ineffectual. Good to see the young woman putting her own pen to paper, and Camelle Hines' vocal additions give a classy feel to a record destined for the wrong end of the top 60.

DAF 'Brothers' (Illuminated) More electro business from the boys who've raised more than the odd pulse beat in recent years. As always, this seems destined to find a home among the club records which rear their heads in the shops, rather than the charts. But the overly gay 'Brothers' theme seems unlikely to guarantee them a Bronski's support slot. It's all a little boring, ultimately.

JULIE ROBERTS 'Ain't You Had Enough Love' (Blurred) Classy smoother from the voice of Working Week, which would not sit uncomfortably in the current top 30. It sounds like a thousand other soul records without an awful lot to place it above the crowd. A pleasant chorus helps make it a more direct and unpretentious offering than Julie's day job outfit. Worth a listen — Tony Blackburn will love it.

DIRE STRAITS 'Brothers In Arms' (Phonogram) No denying Mark Knopfler's dexterity, or his ability to make the occasional classy pop record. 'Brothers In Arms' isn't as charming as 'Money For Nothing', but it will no doubt be blaring out of the odd Sierra or two this Christmas, as the thousand rps head off to their parents place for the festivities.

COMSAT ANGELS 'Forever Young' (Jive) Poor old Comsat. They try so damned hard, and grope between two stools all the time. Are they a classy pop band, or a group of semi-serious young rock persons with an eye on the credibility market? This is a pleasant but unimpressive record, which won't 'break' the band. They could probably all have been millionaires by now if they'd based themselves in the USA. The new *Flot Of Seagulls* anyone?

PETE TOWNSHEND 'Face To Face' (Atco) Full marks to the as-Who guitarist for staying in the fray with a song that'll probably be a hit. Great beat and brass — all borrowed heavily from Ashton Gardner And Dyke's 'Resurrection Shuffle' if my memory serves me right.

THE WALTONS 'Brown Rice' (Excellbur) Old chums from the home life surprise even me with this sassy ska interpretation of a song they've been playing for at least five years. Tony Gregson takes us through a comprehensive logging of the Year's Callar bar brigade, as Damon Lewis holds the thing together with his mighty rock steady drums. Unlikely to successfully cross the Solent however.

LWS 'Kill Or Be Killed' (10 Records) Unfortunately filled dance number, with its eyes fixed firmly on 'Saturday Superstore' station. Hit a groove early on and stays there, despite some nice noises. As I said, an unfortunate title which will probably see it left off the playlists in the current climate.

EYELESS IN GAZA 'Welcome Now' (Cherry Red) Five years on, the boys still churn out their minimalist pop with not too much effect. It'll guarantee them a few college gigs, but there's a severe lack of magic here.

THE WOLFE TONES 'My Heart Is In Ireland' (Risque) The sort of record much loved by old people in pubs, who aren't really very Irish. Alternatively popular with landlords who rapidly tie of 'Born In The USA' and 'Like A Virgin'.

reviewed by



andy strickland

BIG FLAME 'Tough' (Ron Johnson Records) Phew! This must be the most open crazy, acid spitting guitar slab made this year. The Fire Engines, GO4, they're all in there somewhere, but Big Flame are too manic to be dragged down by such comparisons. Maybe they over do it to some extent, but thank God they do. It's a scorcher.

THE FALL 'Cruiser's Creek' (Beggars Banquet) Yet another riff that makes you wonder how the Monks ever did without it, and reinforces the Fall as just extraordinary (in the humblest sense). Brix lads loose a stinging guitar strutter that, backed with a split split drum and Mark's sock-in-mouth vocals, remains one of the most exciting, raw sounds around. Great stuff to annoy the neighbours with. The AA side 'LA' should be listened to as well — it's not a B-side.

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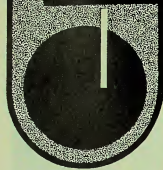
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SIMPLE MINDS 'Once Upon A Time' (Virgin V2364)

The eagerly-awaited (for me, at least) follow-up to last year's 'Sparkle In The Rain', finally slithers into our midst. Slithers is the operative word.

'Once Upon A Time' is almost too unobtrusive to leave any lasting impression. Unobtrusive doesn't imply insignificance, though. There's plenty here to ponder, more entrails to dissect than in the average biology practical.

The single, 'Alive And Kicking', is perhaps a premature précis of the album. 'Alive And Kicking' was wheeled out as the hors d'oeuvres. Consequently, the main course arrives with multitudinous morsels still wedged in the chompers. As successive courses are dished up, the same flavour recurs. Egon Ronoy would sigh and adjourn to the next eaterie. Listeners should prepare to be more discerning.

If 'New Gold Dream' was the filmic phase, 'Once Upon A Time' is the psalmody. Singalong-a-lim-hymns. 'Sanctify Yourself' is the message of Father Mind and is executed with such verve and conviction, it's difficult not to kneel and be converted.

Some peculiar instances of plagiarism seep in. A line from ABC's 'All Of My Heart' surfaces, not only word for word but virtually note for note too. Likewise, the last three lines of 'Ghost Dancing' are a quirky reworking of the ditty that rekindles images of Brownies and the Belle Stars — 'The Clapping Song'. 'Come A Long Way' is a sweetly bastardized 'Swing Low, Sweet Chariot'. Plagiarism can be artfully discreet or unashamedly blatant. Neither seems especially plausible here. Hm... bizarre.

'Ghost Dancing' is probably the track meriting closest scrutiny. The opening is a tongue-in-cheek

reiteration of the brilliant, ahead of its time, 'I Travel'. Simple Minds aren't such schmucks as to attempt to squeeze back into the epic mould — or are they? They've never presented us with answers on a golden platter and aren't about to start.

Jim Kerr was always one of our more intriguing pen-pushers. Lyrically, 'Once Upon A Time' contains a fair few platitudes. Kerr's gift is in successfully imparting them with a weighty relevance, in the same way that morals are entrenched in fairy tales. Mystique abounds, as ever, but then that's part of Simple Minds' attraction.

The music swells and surges. Shy and retiring one moment, bubbly and extrovert the next, it mellows with each hearing. After the last course, the lingering taste is infuriatingly pleasant, laid-back and inoffensive. Where do I leave the tip? ■■■■

Lesley O'Toole



TOM WAITS 'Rain Dogs' (Island ILPS 9803)

The understandable cult of Waits insists that he is a drinker, a ragged-arsed sidewalk poet, the ultimate Born Again Boho. A lot of people really go for this stuff. Me, I think he's overwhelmingly a theatrical artist, but at least he's obsessive about it — and that's what makes him worthwhile.

Waits seeks to portray the lowlife of America, the blurry view from the barstool of floating free enterprise. His music wraps itself around every American street form there is — jazz, honky tonk, blues, country and so on — while his voice is white-faced Robeson from the bottom of a bottle.

In his fascination for displaying American failures as freakish and gargantuan, he has made the perfect partner for film director Francis Ford Coppola, both as an actor ('Rumblefish' and 'Cotton Club') and, more notably, in writing the score for 'One From The Heart', a neon-lit parable of poor folk in Las Vegas.

Like Coppola, Waits evokes through bloated symbols, rather than cryptic comment or composition. So, for a

warmer vision of the lattered star-spangled banner, try Randy Newman or Springsteen. Waits' 'Boat' — earnestly gesticulations are a little too earnestly contrived, but I've marked him high just the same. That, after all, is how he aims — and there's not too much of it around. ■■■½

Dave Hill



VARIOUS ARTISTS 'One Pound Ninety Nine' (Beggars Banquet BBB1)

It's a fine idea. Beggars Banquet get to advertise 12 albums, and you get a cheap addition to your record collection. The prime track here must be 'She's In Parties', from the Bauhaus retrospective '1979-1983'.

Their surreal, atmospheric approach has dated well, and highlights the fragility of their splinter acts — Love And Rockets are a band badly in need of a front man, while Pete Murphy tries to rework Magazine's 'The Light Burns Out Of Me' and misses by miles.

Also haunted by past glories are ex-Velvet Nico and John Cale, yet these two still manage to come up with interesting, enigmatic songs here.

Listening to the ham-fisted clout of the Cull's 'Nirvana' suggests that stadium rock is just a few sales units away.

The fall are the Fall, the Hank Wangford Band have Shakin' Stevens' producer behind the desk... and it shows. Three cheers though for the Ramones' 'Bonzo Goes To Bitburg', hammering along with a condemnation of Ronnie Reagan's last blundering European field trip.

Really, who can moon at the silly price of this album? Should there be only two acts you like, it's worth your while. Now tell us, why can't there be more records at this price? ■■■½

Stuart Wallace

MIKE OLDFIELD 'The Complete Mike Oldfield' (Virgin MOC1)

It's now 12 years (and as many Mike Oldfield LPs) since the release of 'Tubular Bells'. A dual success, the concept not only secured the composer's career, but also provided the perfect launching pad for Richard Branson's Virgin empire.

'The Complete Mike Oldfield' is a celebration of the label's earliest champion. And although far from being really complete, this neatly packaged double album does seem to

cover most of Mike's musical moments. Whether it's a good idea to try and dissect earlier pieces for the purpose

of compilation is doubtful. It's not a notion that particularly appeals, and yet it's certainly a giggle to see an 'Excerpt From The Killing Fields' sharing sleeve note billing with 'Portsmouth' and the theme from 'Blue Peter'.

With a track listing augmented by a complete side of previously unused live material (featuring favourite bits from 'QE2', 'Platinum' and 'Five Miles Out'), the best that can be said about this offering is that it's very pleasant. But there's nothing much to enthuse over either. ■■■

Mike Mitchell



ISLEY JASPER ISLEY 'Caravan Of Love' (Epic EPC 26656)

If nothing else, these Isley boys give me 'n' Betty a good chuckle with their album sleeves. They do like dressing up. Poor old Ernie Isley doesn't get a horse of his own to pose with, so when the caravan of love moves on he'll be thrumming.

But all levity aside, the younger half of the Isley Brothers' latter-day line-up (now sadly split down the middle) have shown themselves not too proud to listen to their critics, the ones who said that their first album together,

'Broadway's Clever To Sunset Blvd', was just too rock-orientated. Personally I thought they carried off that style well, but it just wasn't what was demanded by fans who wanted more of those slinky Isley 'Between The Sheets' sentiments.

Hence 'Caravan Of Love' and a return to home ground, with two songs in particular right up to the brothers' best Seventies output. They're the title tune, a sentimental appeal with authentic possibilities, and at the other end of their lyrical spectrum, a real pillow-talker called 'Inashaboo Woman' that'll keep you warm if not warmer.

In a similar spirit 'I Can Hardly Wait' is not discussing their anticipation of the next darts match. In other words, Ernie, Chris and Marvin do have the knack of putting sex to good use in their songs.

Perhaps 'Dancin' Around The World' and 'High Heat Syndrome' almost recall the whole group's solid funk triumphs of the last decade such as 'Take Me To The Next Phase'. They've managed to reintroduce an old style with originality — now we await with trepidation of other (old) half of the Isleys who return any time now with their first since the rift. ■■■■

Paul Sexton



THE ALARM 'Strength' (IRS M1RF1004)

Set 'em up and knock 'em to hell — it's the Alarm, the easiest target for a thousand poison pens since Quo.

Let's define the limits. Then I'll tell you what a great LP this is. We're talking guitar, bass and drums (plus some great piano), we're talking about a spirit and energy that — Mike Peters would be the first to acknowledge — owes much to his heroes, the Clash. But the Alarm are big boys now. They've enough of themselves to add to the basic ingredients to produce a record that has their own identity stamped across it, and mould the spirit of 1976 into a refined and exciting spirit for '85. The Alarm don't limit themselves to the rock'n'roll rollercoaster rush of songs like 'Desside' which fires the start of side two. There's room and confidence enough to take on the likes of 'Walk Forever By My Side', a piano and vocal love song.

An added extra on 'Strength' — as if songs such as 'Knife Edge', 'Spirit of '76' and 'Desside' weren't enough — is the sound these boys make. David Sharp pulls the best yet from his guitar, while Eddie Macdonald and Nigel Twist seem locked together in a rhythm section battle that ends in a dead heat. Then there's Mike Peters, who drops his fingers across the occasional acoustic guitar and sings his open heart out.

They're too honest for their own good, sometimes — words such as 'belief', 'emotional' and 'strength' are easily visible — for wordy cynics everywhere. 'Strength' is an exciting and honest LP, and if that's not why — then the musical love, under which we often cover, is an asset. ■■■■½

Andy Strickland

B MOVIE 'Forever Running' (Sire 925 272-1)

Poor old B Movie. Always somewhere on the outside looking in. 'Forever Running' is an apt title from a band who had a brief burst of glory a couple of years ago, but who have achieved little since.

This surely has to be the final film before the sun goes down, and I suspect this album has been kicking around the vaults for some time. Trouble is, B Movie seem to have difficulty forgetting those heady New Romantic days. They've really tried to dress these tracks up as much as possible, especially 'Heart Of Gold', but they all have a vacuous feel. 'My Ship Of Dreams' is just painfully embarrassing.

One thing though — B Movie do wear nice shirts. ■

Robin Smith

ANNE PIGALLE 'Everything Could Be So Perfect' (ZTT IQ7)

Anne Pigalle has a pout that would stop a tank at 50 yards, and a dodgy French accent. ZTT have billed her as one of those chantagee things, and she's certainly absorbed all the Gallic ingredients — Juliette Greco, Edith Piaf, Josephine Baker and some Jacques Brel for good measure.

She sings about being in life's bargain basement, the soft-hearted hooker who will love you even if you give her a hard time, but here the resemblance ends, as emotion gives way to caricature.

Edith Piaf may not have been exactly glamorous, but she distilled more sincerity in one phrase than can be found in the whole ZTT catalogue. Anne Pigalle has all the superficial attributes and more, but ultimately rings hollow. As authentic as a plastic model of the Eiffel Tower, or the Style Council's 'Paris Match'.

The polo-neck sweater brigade will probably adore it. Perhaps the whole thing is supposed to be tongue-in-cheek. But if that is true, then the joke wears thin after the first 10 minutes.

But maybe I'm being too precious about the whole thing. After all, it's only pop music, and as such, this is more welcome than yet another well-worn rock cliché. The 1000 Colours Waltz is a goodie, the thinking man's 'Who Were The Days, My Friend', while 'Why Does It Have To End This Way' is a cool bossa nova piece, with Trevor Horn's well-padded production

touches and a breathy talk-over.

ZTT, I suppose, should at least be given credit for brightening up the place, even if this album doesn't quite make it. It's good enough... but not bareit good. ■■■■

Stuart Bailie

ANDREW POPPY 'The Beating Of Wings' (ZTT IQ5)

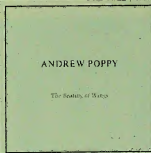
There's an almost overwhelming temptation to refer to young Andrew Poppy as a poor man's Mike Oldfield. And yet, with the current trends in retail pricing, the only cheap thing about 'The Beating Of Wings' is likely to be its contents.

Contrived, pretentious and monotonous to the point of infuriation, there's not much wrong with this LP that a total rewrite wouldn't fix. Exciting it isn't. Sure, Andrew's a great technician, but give him an inch and he'll measure it.

With any sense of emotion conspicuous by its absence, the four tracks are as inspiring and as innovative as a three year old at piano practice. But credit where credit's due. Mr Poppy does take tedium one step further than most might manage — to the gateway of eternity.

Highlight of the work is a brief moment when his 'Frames For Orchestra' almost generates a state of melody. But I can still think of a few thousand things I'd rather see his orchestra play. Dominos, for example. Come on ZTT, it's time to pull out that collective finger. ■

Mike Mitchell



ANDREW POPPY

The Beatles, at 25000

MORRIS DAY 'Color Of Success' (Warner Bros 925 320-1)

Morris Day's Time has gone... which might mean that his time, with a small it,

has come. Especially after some sneaky scene-stealing in 'Purple Rain', he's still carrying on like he thinks he's the greatest all-round entertainer since Al Jolson, but purely on musical values the man is in business.

'Color Of Success', his solo debut after the Time's demise, doesn't veer so far from their homeground as to make him unrecognisable, far from it. But you may detect faint footprints as Day tiptoes stealthily on from the sometimes relentless dance monotony of that band towards a more structured pop, and that's no bad thing.

That said, the American single 'The Oak Tree' still burns stronger on a solid beat and a chant chorus, and you could wear out a good pair of shoes with 'Love Sign', too.

But any comparisons with his Purpleness are invalid this time. But you pick up a marked similarity to the vocals and synth-sung sound of Rick James, more than ever on the ballad 'Don't Wait For Me', a typically Jamieson slow burner.

But Morris' sense of humour remains his own, as on the title song he has a woman near phoning talking about him before Greg Phillinganes throws down a murderous piano passage.

The comparison with James would no doubt make Day see red — but maybe red's replaced purple as the colour of success. ■■■■½

Paul Sexton

FRICION GROOVE 'Black Box' Atlantic (781 262-1)

Oh dear. For a year or so Friction Groove, featuring ex-Stiff Little Finger Al MacRae, have been a much-touted band in certain circles, but 'Black Box' is very short of expectations.

It's a case of identikit pop. Mark King's old boss lines, computer synths that hoot and tweet in predictable fashion and Alison Moyet vocal stylings minus the gutsy edges. There's nothing unpleasant here, but that's the point — it's all too safe, too calculated.

Of the 10 tracks, 'Time Bomb' carries the most clout, compensating for the likes of 'School Bully', which features some of the most embarrassing, sub-GCE lyrics I've heard in ages. Talent-wise, this band have got enough going for them, but they'll have to become more adventurous than this if they want to get to the front of the pack. ■

Stuart Bailie

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● We veterans of that once venerable institution, the music biz party, remember the days when these events were seen as enormous achievements in the field of conspicuous consumption and expenditure.

Such parties were lavish occasions, dripping with high protein foodstuffs, all the drink you could pack into a large haversack, and carrier bags crammed with free records, cassettes, photos and monogrammed tour gilets.

Such good times are now a thing of the past. These days your trusted correspondents have to contend with the likes of ABC's indistinguished 'do' at the once infamous Centre Point, tall and still mostly empty, in the heart of London.

The joint was stuffed with black polo neck jumpers and 501 Levi's bevy'ing it upon vile fruit juice masquerading as a cocktail. The man in the suit turned out to be big **Glenn Gregory**. **Mick**

Jones was in attendance, as was **Kate Garner** and Hari Krishna-fied **Poly Styrene!**

Lip sighted liggers everywhere looking for some action, and something to talk about other than hair-gel. Ironically the only bod to have fun that evening was ABC's very own **Martin Fry**. Fry-up was jetting back from the States to attend his own party when bad weather diverted his great iron bird to Manchester and he escaped the event scot-free. Lucky him.

Another party was raging across town, in Chelsea. There, **Squeeze** were celebrating the fact that very little has happened since they reformed in a blaze of comradeship. They're a jovial crew, and like all good sars east Londoners they can't half knock 'em back.

Squeeze come from that small but ever-present intellectual wing of the pop world, and their celebs included such media types as **Janet Street-Porter**, **Rik Mayall**, **Robbie Coltrane** and **Gareth Hunt**. Taking the piss out of their party clobber was the ubiquitous style bore **Peter York**.

British Telecom held a party too. The wealthiest company in the country launched a new 'phone-in' magazine. The idea is that if any of us feel we haven't paid enough for the privilege of having a telephone, we can call a magic number and listen, exclusively (along with another million or so ginks) to the boring platitudes of silly pop stars who need the promotion. Don't call us.

Perhaps the most disastrous party of them all was, in fact, a show during **London's Fashion Week** at Olympia. Under the **Live Aid** banner, 500 £5 tickets were sold for the **Individual Clothes Show**. OK, except the organisers didn't let on the GLC fire regulations restricted the numbers to only 410. A designer riot erupted on the streets of

Earls Court and the **Live Aid** project received its first, albeit unwitting, knock.

Those who know, or say they do, reckon **Sade's** got a rival. She is **Ruth Rogers-Wright**. Once married to that nice chap and frequently bad-tempered **Joe Jackson**, the attractive Ms

■ Exciting Welsh songstress **Bonnie Tyler** has cut a record with that eternal 'love child', **Todd Rundgren**. This astonishing fact isn't so surprising, as **Bonnie's** zillion-selling waxings are written by **Meat Loaf** personage **Jim Steinman**, and 'Hot Toddy' produced the gargantuan one's epoch-making 'Bat Out Of Hell' LP. Facts — *Lip's* just full of 'em.



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Rogers-Wright is in a band called **Moonstwit** and a record is around her next appearance at Ronnie Scott's — where Ms Adu first stepped out.

As anyone will tell you **Johnny Marr** is a man of impeccable taste and burgeoning musical ability. He is enough of a musical genius to recommend the **Impossible Dreamers**, a band he hath produced. Why then has a band with such an impeccable pedigree been slung off the **Amazulu** tour? What sordid backstage bickering brought that great venture to an abrupt halt?

Another backstage bod was **Brinsley Forde** of British lions, **Aswad**. The erudite dread was seen having a couple of Jah's with **Bobby Womack** and there is muttering of mutual recordings.

Now here's a scoop. Big hearted **Paddy Macaroni** of the **Prefabs** has a phobia of Americans. Can we talk here? Who can really blame him? Paddy and his gang took 'Steve McQueen' across the pond for a spot of promotion and he never once shook a Yankee hand lest some unspecified disease be transmitted.

George Benson likes to keep it in the family. Son **Robbie** will be playing saxophone on Daddy's imminent UK tour.

Interesting confessions from **Lucy**, the beauty in **Bryan Ferry's** glamorous life. The former Ms Helmore has confessed to thinking hunky Bri was a player of the pink obno when he was with **Roxy Music**.

Formerly **Webster of Matumbi**, **Webbie Jay Britton** has made a record for rioters. Actually he's cut it in the hope that his philosophy will dissuade dem a yout from mashing up the nation. Helping Webbie with the project are **Phil Lynott**, **Motorhead**, **Aswad** and **Denny Laine**. **Michael Jackson** storyline again. The latest

batch of God's-honest-truth preposterous rumours include one that he is to record an album of **Beatles** songs. He does own them, after all. Another is that he's demoted 30 new songs but the best story of them all is that Jacko is to play the lead in a film about the life and times of **Little Richard**. If the film closely follows the X-rated autobiography of the rock 'n' roll fruitcake it'll be enough to set your hair alight.

Dee Snyder is a very peculiar human thing. **Twisted Sister's** pretty blond lead singer has just had two of his front teeth ground down into fangs. Dee explained: "People were getting too used to the way I looked." The work will help with the cover of a compilation album due entitled 'Fangs For The Memory'. All true, we swear.

Arotha Franklin is an agoraphobic, and that doesn't mean she enjoys a good rumble either. The poor dear hates public places, which explains why her last British concert appearances lasted a meagre 35 minutes. It's also why she wouldn't leave home to film a video with **Dave** and **Annie Eurythmic**. They took the entire crew out to Chicago.

Dave is currently in Paris working with **Kiki Dee** and **Daryl Hall** and Annie is recovering in New York from the confusions of her husband in a national scandal sheet.

Lip's hot-off-the-presses newswip of the week is this: up 'n' coming post-Goths **Balaam And The Angel**, quite possibly the ugliest, hairiest band in the world, have just clinched a nice recording deal with those wonderful people at Virgin Records. This should herald much celebrating by the screaming hordes known as the Balaamy Army. **Lip** lip hooray...



Photo: Simon Fowler

■ Talking of strange bedfellows (were we?), get this. **Level 42's** supremely wacky **Mark 'Thunder-thumbs' King** and equally wacky **Alexei Sayle** have become real pals, having met on Radio One's 'Saturday Live'. It seems they share a mutual interest in hair restorers. The pair have emerged from the murky depths of a recording studio with **Monsignor Sayle's** follow-up single to 'Didn't You Kill My Brother'.



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23 Glasgow	Odion
24 Ayr	Smokes
25 Ayr	Town Hall
26 Paisley	Coshnam Bowl
27 Redcar	Academy
28 Bournemouth	Domeiza
29 Renzance	Academy
30 Plymouth	Fulcrum
31 Slough	
November	The Gardens
1 Yeovil	Winter Gardens
2 Eastbourne	Gaumont
4 Ipswich	Rock City
6 Nottingham	Dominion
7 London	Fairfield Hall
10 Croydon	Middx & Herts
12 Watford	Country Club
13 Luton	Pink Elephant
14 Manchester	Hacienda
15 Hereford	Mr T's
16 Oxford	Apollo
17 Cardiff	St David's Hall
18 Portsmouth	Guildhall
19 Chatham	Central Hall
20 Rayleigh	Pink Toothbrush
21 Stoke	Shelley's
23 Gt Yarmouth	Tower Ballroom

SE

Mark Smith might be feeling a bit queasy, but it doesn't stop him discussing the Fall's evil twists with Andy Strickland

For someone who's made an art out of intriguing if somewhat obscure sleeve notes, Mark Smith is a refreshingly straightforward person to talk to. "Hello, Mark," I say over the phone, "how are you?" "Well, actually I've got the shits today, but apart from that I'm fine, Andy!" A great start to an interview.

Excusing the Fall's main man, should a sudden attack pounce during our chat, we get down to business. It's a fact that the Fall are currently *de rigueur* in music circles. People who've never heard one of their LPs will tell you how great the new one is. People who've never seen the band live will assure you they'll be at the next gig in their town, while adding, "Is he married to the blonde girl?" — it's the truth!

"Yeah, we seem to have a lot of people on our side at the moment," says Mark, "but I don't really bother with all that. I don't take that side of things seriously — it's just journalists, isn't it? All I know is that we're working harder than ever at the moment."

That hard work includes the completion of the above mentioned LP, 'This Nation's Saving Grace', and the release of a single, 'Cruisers Creek', which hammers along on a classic Fall riff with Mark delivering his muffled words of wisdom in its wake.

"I got the title from a library on a ship we were on, but the song's about the time I worked in an office, really. The idea behind it is this sort of macabre office party where, at the end, you don't know if the people are left alive or not or whether somebody left the gas on. It's a party lyric with an evil twist."

"What was this office work you did then, Mark?"
"Oh, I just did this dock work job," says Mark. "I had to do all the paper work for the customs. It was a shitty job!"

"And what about the musical side of the single?"

"Well, Brix seems to be going through something of a golden period of great riffs at the moment. This one reminds me of some Alice Cooper song, actually."

When you think about it, the Fall seem to have been around for years. I can't remember much about music before the likes of 'Bingomaster's Breakout' cracked away on Peely's show. How many LPs is this now, Mark?
"I couldn't tell you, actually," laughs Mark. "I think it seems we've been going for so long because we put a lot of records out. We have to — to eat, things like that. I don't think we've been going any longer than someone like Dexy's, really. I got close to calling it a day when we put out 'Perverted By Language'; we were just about getting enough money to live on but things changed when we put out 'C.R.E.E.P.' as a single.

Some of your diehard fans thought you'd sold out then and gone too commercial, didn't they?"

"Yeah, well we did 'C.R.E.E.P.' to get signed by Beggars Banquet, really," he admits. "The kids obviously heard it, and as a result we've got twice as many people buying our records now. It's good to build up your audience and I'd like to make a bit more money just to reward the lads in the group, if nothing else. They've stuck with the Fall for a long time, so it'd be nice to repay their loyalty to some extent."

So what keeps the Fall ticking over? Most of their contemporaries have long since disappeared.

"I suppose it's just that we're not fed up with things. We've got a policy of playing new songs all the time, though we have actually started to play a few old favourites now. Most bands would hate working the way we do, because they don't like being put on the spot, but I think it's important not to play the same set every night. It just gets robotic and then the music suffers."

As Mark has mentioned, Brix Smith is responsible for much of the Fall's music these days. She's a fine guitarist with a penchant for classic instruments and Mark is keen to emphasise her contribution to the band.

"She's got a different attitude to the group from the rest of us," says Mark. "I suppose it's a more healthy, wholesome and straight approach to music and guitars. I was always into mutating guitars, playing them upside down and stuff but Brix has been a good influence — in my ordinary life as well as with the Fall. Some people thought she only joined the band because we got married but the lads were more into having her in the band than I was. It was strange, really, because even Carl seemed keen on Brix joining and he's never got a good word to say about anyone."

The Fall are on tour right now and it's your chance to number yourself among those who love them or those who hate them. There's certainly no middle ground, but then that's the way it should be. Hope the stomach gets better, Mark!



Photo by Caroline Bangit

FALL

What is **PREFAB SPROUT?**



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rewarding music ever to be laid
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CULTOSAURUS REX



HARKING BACK TO THE STONED AGE WITH THE CULT.

CUNEIFORMS: LESLEY O'TOOLE. PICTOGRAMS: IAN HOOTON

The Cult. Big neon glitter, hollow men, or simply a band selling sanctuary to a generation trying to fend off an unremitting stream of pop? They couldn't have penned a more pertinent list of album tracks.

Jon Astbury. A refugee from a Tardis that took the wrong flight path? A chap struggling to find his feet in a Sixties time warp?

The Cult, indie darlings turned pop stars, seem slightly entranced by the sweet smell of commercial success. They're not gloating, though, rather faintly bemused by the whole thing. Jon ought to be laughing his socks off in remembrance of positive punk and the derision heaped on it. He's not, though. For someone with a blockbuster summer hit under his belt, Jon Astbury is hardly the epitome of happiness. He looks in dire need of a holiday.

The second Cult album, 'Love', is now in the record racks. The legions who lapped up 'She Sells Sanctuary' could be forgiven for assuming there's been an awful mix-up of the pressing plant. 'She Sells Sanctuary' stands out like a prince among paupers although the paupers are donning a certain finery with each listening.

So, has Ian been listening to too many Led Zeppelin albums? Does 'Love' merit a thorough slugging?

Billy Duffy (guitarist): "Very definitely. That's not really fair though, because the music is mostly my fault. He gets all the funk but a lot of the rock! is to do with the guitar. Yes, I seriously think the album deserves a thorough slugging." And was that almost a peal of laughter from Ian?

You're not selling yourselves very well.

Billy: "Well, all I hope is that this album gets as

much of a slugging as the last single and does half as well."

Ian: "It seems as if a lot of people resent the success of so-called alternative bands. Being outside the mainstream pop thing, you tend to set yourself up for a lot more criticism. I don't understand why. As far as journalists go, I suppose some are quite old, in their thirties, and have seen our influences in the flesh. Perhaps they're embarrassed when we mention them because it's a bit uncool."

He can't possibly be referring to the rm brigade, you understand. Everyone here is youthful, sprightly and entirely free of grey hair.

Billy: "All we ever did was to be the first band to come out and say there's nothing wrong with what Led Zeppelin did. What happened in 1968 isn't the driving force behind this band, though."

Ian: "We're not trying to emulate or recreate anything. I'm inspired by the imagery and the things they said and did. The problem is that people can't understand or accept us on that level."

"So much gets mixed up with politics and the social situation of the Sixties, how much batter off everyone was then. People imagine we're into the vogueiness of the Sixties, but you can't live in the Eighties and not be influenced by that time. I think the music then was a lot more powerful and from the heart. Most music today is so contrived. A lot of bands tend to write to be acceptable to kids with political ideals."

"I see the Eighties as a melting pot of 25 years of rock or pop music, whatever you want to call it."

Billy: "Another thing is, we've been very honest. We've given answers that bands don't normally give, such as 'I don't know'. I can't remember the last time a

band said, 'I don't know'. They have to have an answer for everything and there isn't always an answer."

Despite the refusal of 'She Sells Sanctuary' to budge from the top 40 for an inordinately large number of weeks, the Cult earned only one appearance on the 'Top Of The Pops' pantomime. A direct result, of course, of their image, contrived or not. The Cult do present a fairly threatening facade. Daleks on 'Doctor Who' are one thing, perhaps the Cult on 'Top Of The Pops' are another. The things today's toddlers have to be sheltered from.

Billy: "What is threatening is when a band described as imitating dinosaurs comes up with a hit record. That is a bit intimidating. People get our faces thrust at them and some feel uncomfortable. They'd quantified us as some sort of failed band with a desire to be a glam rock dinosaur outfit."

But isn't the image a hindrance?

Billy: "Maybe people should be frightened. Perhaps that's a good thing. Life isn't nice. We're not particularly nasty people but we don't go out of our way to bend over backwards being nice. Hostility is reserved for people who've been hostile to us. We're nice people really but we are as we are. We have Monday mornings, just like everyone else."

Ian: "Basically, we're human."





Billy: "The people I'd like to intimidate are the ones who make statements like 'rock is dead', from a very conservative standpoint. One of the things you can't deny about those dinosaur bands is the fact that an awful lot of people did like them, no matter how horrible and stupidly drug-ridden they got."

Ian: "The only reason we've achieved success is because we're damn good at what we do. It's very irritating when you constantly have to go around trying to make excuses, cap in hand. I think this LP will force a lot of people to take a few steps back and have another think."

"It took us the two years prior to 'Sanctuary' to get our act together and understand the sort of music we wanted to make. 'Sanctuary' was a statement of two years of searching for ourselves. The LP is a stronger statement."

It would be considerably stronger if you could decipher the lyrics.

Billy: "Why should you have to hear the words? Is there some sort of law to that effect?"

Ian: "The lyrics are personal, important and do reflect what I'm about. But I couldn't tell you the words to some of my favourite songs — 'Jumping Jack Flash' or even famous Beatles' songs."

Billy: "That's a very good point. Pick your 10 favourite records and tell me what each one means. They'd never be right unless you asked the person who wrote them."

But not being able to hear the words only heightens your mystique.

Billy: "A little bit of mystique isn't such a bad thing. We're not normal blokes. We're not a geezer band or about that football hooligan mentality. We're very anti that pub culture, mob violence thing, which a lot of bands seem to encourage in a funny sort of way."

Ian: "We do tend to get pushed into a corner, though, and give the impression of being really arrogant and self-opinionated."

Are they angry young men? Ian: "What's an angry young man? Lots of people jump up and down, make a lot of noise and wave their arms in the air. They're not necessarily angry, though. People feel passionately about situations and may, in some way, try to change the environment. We probably do that to the same degree as most people, because we want to survive and have a future. Just because we don't have political manifestos, it doesn't mean we're not tuned in to what's going on."

"Anger is an extreme emotion, really intense, frothing at the mouth. You can be mildly upset about things and I think most people are mildly upset. But we've inherited what we've inherited — this is the time we live in."

There's just no point going round permanently upset and pissed off with life. I gave that up a while ago.

I felt myself getting hung up and depressed about everything around me. I want to live my life to the full, though, and enjoy it. I think we've got a good, positive force behind us and I hope people will feel that. You can't define it, really."

And is there a new movement, or is it a totally spurious fabrication?

Billy: "Actually, it's time for a bit of honesty here. There are just a few good bands around, that's all. There isn't a movement."

Ian: "We're not all wearing the same uniform or carrying a big banner. It's just a lot of people of the same age making not necessarily similar music, but music between contemporaries."

Billy: "You're just dragged together by external pressure. We're outside the established music scene on every level. We're considered weirdos by old people and very conservative by so-called young, thinking people."

Lunch arrives. Billy takes to accosting my tape recorder with a chip and the conversation takes a lighter tack.

Is 'She Sells Sanctuary' the best of the Cult?

Ian: "No. Some of the stuff we've done in the past was better, but whether or not that was accessible is another question. So many people criticised us for achieving success with something that wasn't necessarily our best piece of music. At the same time, though, what's the point of banging your head against a wall when you've got a lot of good songs? You do have to compromise to a certain extent."

"Sanctuary" wasn't a compromise, rather a selection of what would introduce the Cult to the widest range of people. But 'Rain' is more of a prelude to the album and doesn't dispel the dinosaur angle. Here comes the rain, I love the rain' opines Ian, sounding exactly as if he's pumped full of nasty, noxious substances.

Billy: "Shall I give a Ringo Starr answer here? 'Rain' will make the tea for us for quite a while."

And 'Love'? The album, that is.

Billy: "The new album was the easiest thing for me to do, as regards guitar playing. It's the kind of music I grew up with. Very natural. I defy anyone to say it's a contrived sound."

They asked for it. It's a contrived sound.

Ian: "But contrived is when you look at something and think, how am I going to sell records to this group of people? It's like the formula of Hi-NRG disco music — a sequencer and drum box. That's something that's been completely bred dry."

"Maybe two or three people had a lot of success with it, like Giorgio Moroder way back. People looked at that and said, we can construct a sound and sell it to the people. I'm sure some of them feel passionate about what they do, but for the majority it seems to be a means to an end."

Billy: "A few years ago, with the old punk rock, everyone was about the same thing — trying to help each other and attempting to do something to change the way things were. They didn't succeed and now the whole thing has gone back to the early Seventies."

"These mega-bands, who fill up arenas, are singing about hearts beating as one, as opposed to stairways to heaven 10 years ago. It's come full circle and always will. There's no point trying to shy away from it because things are human nature."

If Billy is responsible for the racket, does he have any aspirations to be a guitar hero or, at least, to steal a fraction of the limelight from Ian?

Billy: "Well, it's nice to be recognised for what you do, but I'd rather be recognised for penning the odd good tune. I've never had any inclination to be a singer. I need something to do while I'm standing up there. I have to have something to hold on to, the bigger the better."

That's why I use big guitars — there's more to hide behind. It wins people over, too, because they say, 'well, that's why he's such a terrible guitar player — he's got to cope with that enormous thing?'

EYE DEAL



COMPILED BY MIKE GARDNER



● **LES DIABOLIQUES**: simple Simone says kill, Vera Clouzot searches for a victim

LES DIABOLIQUES (Cert 18 114 mins dir: Henri-Georges Clouzot)

The recent death of the Oscar-winning French actress and author Simone Signoret makes this brand new 35mm print a timely opportunity to view one of her most acclaimed performances.

Though 30 years old, this murder melodrama still packs a hell of a clout. The director Clouzot deserves his reputation as the French "master of suspense"; a label given to him after the excellent 'Wages Of Fear'.

The plot is set in a French school where a menage à trois exists between the headmaster, his wife and another teacher. Paul Meurisse plays a hideous bully who humiliates and intimidates both his partners in a way that makes J R Ewing look like Santa Claus. His ego-crushed wife, played by Vera Clouzot, timidly controls the purse strings while Signoret is the cool, self-assured mistress.

The women make an alliance and hatch the perfect murder on their tormentor. All is fine until nerves fray and the body disappears. The bold and inventive narrative leads to an ingenious ending that is as breathtaking as it is shocking. A notice at the end of the film advises the audience not to reveal the ending and spoil it for future audiences. Suffice to say the audacious finale will leave you speechless anyway.

The film runs for a fortnight from Friday October 25 at London's Scala Cinema.

Matthew Dylan



● **CATHOLIC BOYS**: Donald Sutherland's happy to play a murder victim

CATHOLIC BOYS (Cert 15 104 mins dir: Michael Dinner)

An amiable, lightweight comedy set in the early Sixties, one of the nicest things about this film is seeing Donald Sutherland as the hard but fair Brother Thaddeus, headmaster of St Basil's, a strict Roman Catholic boys' school in Brooklyn.

Andrew McCarthy (also to be seen in 'St Elmo's Fire') is believable 'nice' boy Michael Dunn whose grandmother wants him to be Pope. Kevin Dillon borrows many of big brother Matt's mannerisms as the rebel Rooney to whom fate deals a cruel blow, while in the middle of an illicit grape with a convent school Lolita. And quite right, too.

It's a load of sentimental twaddle, really. The boys and nice young Brother Timothy (John Heard) overcome the sadistic Brother Constance and everything's hunky dory when, of course, it would never be. It's harmless enough though and, like 'Grange Hill' at its best, genuinely makes you feel 15 again — and that can't be bad.

Eleanor Levy

US PROJECTIONS

Let's stroll down New York's Broadway and see who's big in the Apple's cinemas. Here's the top grossing movies in the US of A — the ones we'll be seeing between now and next spring:

AGNES OF GOD Jane Fonda leaps out of her leotard long enough to play a court-appointed psychiatrist who's investigating the case of a teenage nun who's accused of murdering her newborn baby. She engages in a fight over the nun with the Mother Superior played by Anna Boncrafi.



● **KISS OF THE SPIDER WOMAN:** The judges of 'Murder Of The Year'

COMMANDO Big Arnold Schwarzenegger dumps the sword of Conan The Barbarian to become Colonel John Matrix. The Barbarian. Matrix is the former leader of an elite military group who is forced back into service when his daughter is kidnapped. It taps into America's insatiable demand for musclebound heroes who can't say anything more meaningful than "Huh?" but can beat the crap out of everyone. It's taken a phenomenal \$8 million in only three days.

JAGGED EDGE A movie made by Richard Marquand, director of *The Revenge Of The Jedi*, and starring Jeff Bridges as a publisher who's suspected of murdering his wife by taking a hunting knife and pretending she's the Sunday roaster. Complications arise when his female attorney falls in love with him but is not sure he's not the murderer.

INVASION USA See the review of 'Commando'. Take out Schwarzenegger and add the flying fists of fury belonging to Chuck Norris. This time the retired government agent takes on a terrorist group that has invaded the 'Land Of The Free' and the 'Home Of The Brave'. Paranoia, anyone?

CREATOR Peter O'Toole is an eccentric scientist who tries to bring his dead wife back to life — 25 years after her death. It also stars Mariel Hemingway.

AFTER HOURS Scorsese's newie, a black comedy starring Rosanna Arquette from *Desperately Seeking Susan*. It follows the story of a terrible date when Paul (Griffin Dunne) meets Rosanna Arquette and suffers absurd, humiliating experiences. The film is already being talked about in terms of Oscar nominations for its deft handling of the paranoia of New York city life and the hell of being a single person in one of the most crowded cities in the world.

MARIE A true story starring Sissy Spacek. She plays a woman who is appointed chairman of the state parole board. She soon finds that she's in the middle of a clency-selling racket, led by the state governor, a man she admires.

THE EMERALD FOREST An American engineer working in the Amazon region has his son kidnapped by a primitive tribe. Ten years later he finds the boy, now a teenager, but finds he's been adopted by the tribe's chief and doesn't want to return. Directed by John Boorman — the man behind *Zardoz* and *'Excalibur'* — it opens in London in two weeks' time.

VOLUNTEERS Tom Hanks, star of *Bachelor Party*, plays a yuppie in the Sixties who ends up in the Peace Corps in Thailand. He's supported by John Candy, the slob from *Brewster's Millions*, in the slapstick that bounds.

BACK TO THE FUTURE The giant success of the summer and due here in December. It stars Michael J



● **ELVIS COSTELLO** contemplates his famous disappearing act

Fox, who can be seen on Channel 4's *'Family Ties'* sitcom every Saturday. Fox is zipped back in time 30 years and meets his parents — before they got married. His dad is a political wimp and mother a Monroque bombshell. Our hero accidentally interrupts their first meeting — the one he'd always heard about — and his mother-to-be falls for him. It's already grossed over \$160 million and it's the film Huey Lewis wrote *'The Power Of Love'* for.

PEE-WEE'S BIG ADVENTURE Top American comic but unknown over here, Pee Wee Herman extends his persona through a series of adventures, apparently based on looking for his prized possession — his bicycle!

TEEN WOLF Michael J Fox again. This time he's turned into a wolf which, not unaturally, turns him into a celebrity who has a special fondness for lamp posts.

PLENTY The cast for David O'Hare's play is ridiculous: Meryl Streep, Charles Dancy, Sting, John Gielgud, Ian McKellen and Tracey Ullman. Meryl plays Susan, desperately seeking the excitement she had in the wartime era as a courier for British Intelligence. She wanders through life as though it ended in May 1945, making life a misery for herself and everyone around her.

MAXIE A romantic comedy about a couple who move into a Victorian house in San Francisco and encounter the spirit of a former occupant. Remember *'The Ghost And Mrs Muir'*?

KISS OF THE SPIDER WOMAN William Hurt, star of *Body Heat* and *'Gorky Park'*, plays an Argentinian homosexual imprisoned for molesting a minor. He adores the extravagantly female Hollywood stars and tells his favourite movie plots every night. His cell mate is the exact opposite — heterosexual, gruff and prides himself on living without illusions. The pair are slowly converted to each other's point of view.

PROJECTIONS

After his life-like performance as a mentally deficient British Railway guard in TV's *'Scully'*, **Elvis Costello** extends his acting ability even further with *Rosco de Ville*, a magician with an ailing rabbit in *'No Surrender'*. The film, due in January, is the first written by *Alan Bleasdale*, the acclaimed writer of *'Boys From The Blackstuff'*, *'Scully'* and the *Elvis* stage play *'Are You Lonesome Tonight...'* While the grim reaper has been tragically swapping his scythe around the greats of Hollywood over the past few weeks, it's been interesting to see how our own TV networks have been coping with the problem of adequate tributes to the fallen idols. It was a full points win for the BBC who managed to honour *Yul Brynner* with *'The King And I'* — the musical in which he played the King of Siam over 4,500 times on stage, film and TV. Auntie Beeb even dug up *Carol Reed's* wonderful *'The Third Man'* to display *Orson Welles'* excellent portrayal of the scrupulous black marketer *Harry Lime*. (Can we have *'Citizen Kane'*, *'The Magnificent Ambersons'* and *'Fox Falls'* on soon, please?) They even proved they had a crystal ball department by showing *Rock Hudson* in *'Giant'* only a few days before his death. ITV could only manage the pilot episode of *'MacMillan And Wife'* — a series Hudson hated — which featured the tasteless spectacle of Hudson looking for a coffin for most of the tedious two hours... One star who hasn't been given the treatment was *Simone Signoret*, but her Oscar-winning performance in *'Room At The Top'* was shown on TV last week. That's the past covered, let's go into the future — Stardate 90123 to be precise. Yes, it's time to dust down those old jokes about how many ears *Captain James T. Kirk* of *'The Enterprise'* has. There — a left ear, a right ear and a final frontier (front ear) Geddit? Guess yourselves. Yes, it's time for *'Star Trek IV'*, about to start filming after evading *Klingons*, *Romulans* and film critics. Rumour says the pensionable crew — *Scotty*, *Spock*, *McCoy*, *John*, *Uhuru* and *Chekov* — are about to be joined by *Eddie Murphy* as soon as he's finished *'Beverly Hills Cop II'*... It's over to the most overworked eyebrows in Hollywood where *Roger Moore* gives us this touching insight into his acting talent — "If I kept all my bad notions I'd need two houses". Only two houses, I hear you ask. He must live in the Taj Mahal... *Madonna* is supposedly considering a lead in a screen biography of the pneumatic Hollywood siren *Mae West*. The same is being said of *Bette Midler* for a rival production... The first feature-length film from the Comic Strip — the new age matfoss of humour — has come under the heavy hands of the British Board of Film Censors. *'Supergirl'* contained a reference to oral sex which was ripped out to give it a '15' certificate. Personally I don't see what's wrong in talking about sex. Maybe they objected because it's rude to talk with your mouth full... *David Bowie* has been signed to write and perform the score to *Raymond Briggs'* *'When The Wind Blows'* — an animated full-length feature about the dropping of a nuclear bomb. Cartoonist *Briggs* is probably best known for *'The Snowman'*, also made by the same animation company. It will be only the fifth full-length animated feature to be made in Britain. The studios, TVC, also made *'Yellow Submarine'* featuring some up-and-coming Liverpool group from the Sixties... Speaking of music, the latest addition to *David Putnam's* modest budget features is *'Knights And Emeralds'*. It concerns the rivalry between two marching bands and features 'yer actual *Warren Mitchell* as the bandmaster of the inept musicians...

ELECTRO ROUND-UP

The latest in a long line of hip-hop releases concerned with making people aware of the world's problems is 'Hard Core' by **Micky Slick** (Pleasure Records). Surprisingly enough this import hails from Sweden, but it's as tough as anything that's come out of New York recently and Micky has a message in his music: 'They've spent a million dollars on the military. But I ain't got enough to feed my family, this world is hard core...'. Add to that a strident, menacing drum track reminiscent of **Time Zone's** 'World Destruction' and you've got an excellent 12 inch that can't be ignored.

'Move' by the **Funk Crew** on Philadelphia's Sunshine record label is more social commentary, this time about the police bombing of a building occupied by members of the outlawed Move organisation. Musically the track is a bit disjointed, the dubside being the best bet for dancers, but the song's rap and its use of radio and TV reports make it a lot more interesting than the average electro cut. Recommended listening.

On a happier note, but equally hard, is **Sparky D's** 'She's So Def' (NIA). Already popular on import, selling out in some stores on the day it came in, this starts off with Chic's 'Good Times' chart before settling into a solid dance groove complete with some wicked breaks and a well above average rap, could be massive. Another track fresh off the plane is 'Johnny The Fox' by **Tricky Tee** and **Mantronix** (Sleeping Bag). Powerful stuff this, it rocks along to good effect without missing a trick, although not a classic cut.

I don't know if **M C Tony Tee** is any relation to Tricky Tee but his 'Get Busy (Bluechip)' isn't a million miles away in style from 'Johnny The Fox', more upbeat but also a guaranteed floor filler.

Man Parrish is no stranger to the electro scene, his 'Hip Hops Be Bop' being one of the movement's all time classics. 'Boogie Down Bronx', his last release, was also huge but 'Home Boy' (Sugarcoap), the man's latest, is a bit of a disappointment. Although the old drum machine beat is as tough as usual, the rhythm isn't quite there and the whole thing bashes

along fairly aimlessly.

Two tracks worth watching out for, but as hard to get hold of, are 'Aw Shucks' and 'Jack The Boss' both by **Jack Master Funk** (House Records). Creating a buzz amongst DJs and dancers, these two cuts are in the same quirky vein as **Strafe's** 'Set It Off'. 'Aw Shucks' is definitely the better of the two and with a bit more exposure it's got the potential to be a left field dance smash.

A quick mention here for Britain's very own **Hard Rock Soul Movement**, whose electro version of 'Do It Anyway You Wanna' (Elite) is finally in the shops. Although the A-side is good, the flip side 'Hard Rock Throwdown' is brilliant and has quickly become a b-boy favourite. Vinyl dynamite!

Other tunes getting attention from crews across the country are 'Bite This' by **Roxanne Shante** (Pop Art), 'Summer Jam' by **GNP** (Somersault), 'The Ten Laws Of Rap' by the **Showboys** (Profile) and 'Triple Threat' by the **Z-3 MCs** (Beauty And The Beast), all worth checking out. **Jay Strongman**



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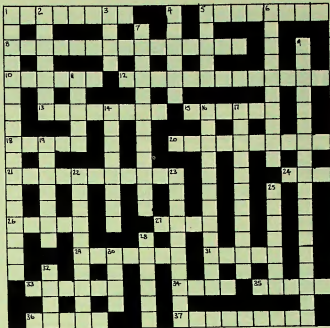
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ACROSSDOWN

- 1 The Alarm have been training to improve this (8)
 5 Where the Style Council go for refreshment (4,4)
 8 Pete Burns should see a doctor and tell him this (2,5,4,4)
 10 This group are Living On Video (5,1)
 12 Getting like this helps Madonna (4,3,6)
 13 A warning to stay away from Doctor Dream (4,4)
 15 7th Heaven have a good time (3,3)
 16 Bruce's days (5)
 20 Steve Arrington's touch told him (4,2,4)
 21 They go together for Mai Tai (4,3,4)
 24 Perfect for Scritti Politti (3)
 26 Her last LP was titled Minx (5)
 27 Perfect for Lloyd Cole (4)
 29 Add a couple of philistines to these for a Colourfield LP (7)
 31 Found in the machine by the Police (5)
 33 Eddy Grant told us of one on the rampage (6)
 34 Adam's insects (4)
 35 Madonna's divine messenger (5)
 36 He was leaving On A Jet Plane with Paul and Mary (5)
 37 Group singing for aid (6,3)
- 1 Level 42 can't say what it is (9,5,3)
 2 This group saw Clouds Across The Moon (3,4)
 3 They had their first hit in 1979 with Hold The Line (6)
 4 Group that had More Than A Feeling in 1977 (6)
 5 Joe Strummer's conflict (5)
 6 They made the Crossing and found themselves in Steeltown (3,7)
 7 Kate's dogs (6,2,4)
 9 Pat Benatar finds romance when at war (4,2,1,1,1)
 11 He had Char (5)
 14 How to address Freddie Mercury (2,3,2)
 16 Phil Collins wants another (3,4,5)
 17 The Human League were feeling this in 1983 (1,1)
 19 Neil Young will never change these (3,4)
 22 This group were Big In Japan (10)
 23 Dean Friedman could thank these for having a hit (5,5)
 25 Do this and then Bang A Gong (3,2,2)
 28 & 32 down This way suits Cameo (4,4)
 30 Mr Galagher (4)
 32 See 28 down



LAST WEEK'S ANSWERS

ACROSS: 1 Takes A Little Time, 9 Elkie Brooks, 11 Oliver's Army, 12 Elvis, 13 Dead, 14 ABC, 15 Miami, 16 Ocean, 20 Fat, 21 End Of The Century, 25 Flee, 26 Blue Turtles, 27 EMI, 30 Act Of War, 32 Reckless, 34 CCS, 35 Exile, 36 World, 38 Sheena, 39 Silly, 40 Iron, 41 Turn, 42 Tops

DOWN: 1 The Power Of Love, 2 King In A Catholic Style, 3 Steve McQueen, 4 The Dream Of The 5, 6 Too Rye Ay, 6 Mided, 7 Five Star, 8 Service, 10 Kiss Me, 17 Innocence Is No, 18 Chiquitta, 19 Or Alive, 22 Culture Club, 23 Excuse, 24 Slow Train, 28 Mac, 29 Conway, 31 Red Box, 33 Lament, 34 Crush, 37 Snop

Mai Tai

*The Rules Of Love
 (Groove Side)
 Am I Losing You Forever
 (Smooth Side)
 Two great new tracks
 on a superb value Single
 Taken from the Album/Cassette
 "History" V 2359/TCV 2359*

VS R22
 VS R22-12

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RM LETTERS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 9QZ

■ **I've just seen** a really crappy 'Forty Minutes' documentary about teenagers called 'Inbetween Days', which reminds me that the Cure are the most brilliant group ever, equalled only by Marc and the Smiths. I also thought I'd let you know that I'm proud to have been in the same room when Neil Kinnoch delivered his wonderful speech. Mind you, I've been to a Wham! concert as well. Also, I'd just like to say, all power to Sara Keay! **Richard the Royalist, Wales**

● **Came on Mr Hattersley,** we recognised your writing

■ **Dear "ex fan of Bob Geldof"** (rn, Oct 12). I'm writing on behalf of the old woman in an African food camp in an area torn by war and blackened by death from hunger, on behalf of the women who have no milk left in their breasts to feed their dying babies, on behalf of the helpless but hard-working peasants who have no influence on world governments, including their own.

Not only do you have the nerve to compare the massive human disaster in

Africa to the man-made soccer riot in Brussels, but you also compare it to the flooding of crops in America. You must really be a sick person if you cannot distinguish between the terrible indignity of famine and the loss of crops in a rich Western country. What a selfish and callous person you are.

● **Nagris Lal, Swanley, Kent**

● **Couldn't agree more,** Nagris, thank you

■ **I must say** I think your new magazine is brilliant, but may I make one observation? I've been looking forward to reading news of the offshore radio stations and now that we have a new era of Pirate Radio, it would be good to have a page on the subject, and radio in general. How about it?

● **Philip Westmoreland, Bedfordshire**

● **Your wish is our command.** Turn instantly to page 28 and read on...

■ **Tell me someone,** what the hell is Julia of Croydon on about? The Pogues, one of the ugliest bands in



● **NICE band,** Shane about the face...

file under popular

45 rpm stereo

Here's Johnny

perform

"idlewild"
"A SENSATIONAL
SWINGING SOUND"

frankly the riddlemayswing...

7" - PB 40391 and 3TRACK 12" - PT 40392 versions from RCA

Britain? The Pogues... my, my, Julia, we do need glasses, don't we? The Pogues are not only an excellent band (why wasn't 'Dirty Old Town' a huge hit?) but they are also a band of good looking beings, too. I for one wouldn't mind being on the receiving end of Shane McGowan's lash.

● **Morticia, the sleazy one, Birmingham**

● **Oh dear,** the state of the nation's youth. Hope your guide dog's well, Morticia

■ **So the Smiths** have finally made a video, and a very tasteful job it is, too. The Smiths don't need any of your terribly 'arty' shots of a pair of perfectly made-up lips miming the words whilst in the background a pale blue sheet sweeps over someone's amazingly trendy hairstyle. The Smiths just do a good down-to-earth performance video with close ups of Johnny and Morrissey testefully showing off his left nippel whilst moving his arms about gracefully and showing us his wonderful blue eyes. Well done, lad.

● **Clare A, Berkshire**

● **We knew they wouldn't be able to hold out for too long,** Clare. We reckon Johnny Marr was waiting till his hair grew right before entering the video world

■ **I am so shocked and disgusted** that 'Yesterday's Men' by Madness only reached number 18 in the charts. I think Suggs' singing on this song is

the best performance of his career. I admit I'd like to change their musical style once in a while, and Madness are without doubt one of these.

They are the most talented band since the Beatles in my opinion. Judging by the chart position though, it seems that their fans have deserted them, so I'm begging all you kids - grow up just like Madness have done, and change with the times.

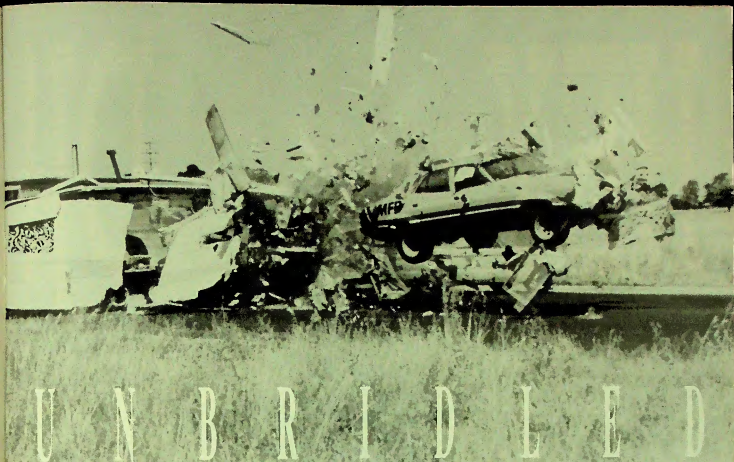
● **Tim Pusey, Heston, Middlesex**

● **How many more times...** Does it matter what position in the charts a record reaches? Tim? If you like it and can afford to buy it, what else do you want? Don't start thinking like a record company

■ **Angry? I was** bloody furious while listening to the Sunday Top 40 show and consulting rm to find the chart placings of my current favourites. 'Is It A Dream' by the Damned was down one measly place to number 35 and wasn't thought worthy of playing. Later in the programme, 'Knock On Wood' by Amii Stewart (rereleased crappy disco auldie) which had gone down six places was played in full. Shouldn't there be some criterion as to what it's worthy of being played, or is it down to the musical tastes of whoever does the top 40 show?

● **Jenky, somewhere in Wales**

● **If you haven't learned the facts** about those who pull the strings of the nation's radio by now, Jenky, you must be very young or very stupid. You could always buy the record you like and play it at home, you know



U N B R I D D L E D

GENEROSITY

**Yup, the rm milk of human kindness dept hits the road again . . .
Read on for more details of our latest dazzling display of
benevolence**

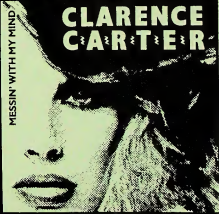
Starting in the November 2 issue and continuing throughout the month, rm will be extravagance itself. First off, you can **win a Philips CD555 Sound Machine**, worth around £399. It's the very latest system, and the first to combine a compact disc player, stereo radio, cassette recorder and graphic equalizer all in one wonderfully ergonomic transportable unit, with detachable hi-fi speakers. It's unique, it's got immense snob value, and we've got five to be whisked away in an easy competition. Our cup runneth over in the November 9 issue too, when we commence the **Virgin Mega Handout**. For four weeks we'll be giving away **two vouchers worth 50p** each to save on the price of any LPs on sale at any Virgin store, including the brand new Megastore in London's Oxford Street, which is re-opening on November 12. Put the two 50p vouchers together and you can save £1 on any pre-recorded videocassettes. Ah, but the pre-festive season of charity doesn't end there. You can also win the chance to **take away as much as you can carry in three minutes** from a Virgin megastore, absolutely free. Two of these legalised lootings can be bagged, one in the Birmingham store and one in the new Oxford Street megastore. And this orgy of largesse continues right into December.



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FROM A VERY SPECIAL
MAN**

**CLARENCE CARTER
MESSIN' WITH MY MIND
7" & THREE TRACK EXTENDED 12"**

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ORDER FROM E.M.I.



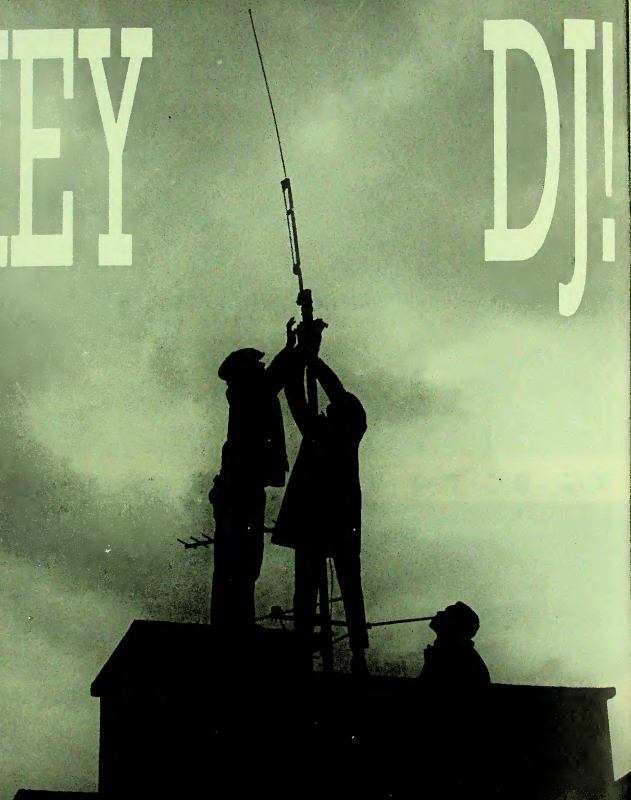
MESSIN' WITH MY MIND

**CLARENCE
CARTER**



HEY

DJ!



As Government legislation increases its assault on pirate radio, John Hind looks at the current state of play, and records the highlights of Eighties' rebel radio. Photos: Leon Morris

The first half of this decade witnessed a re-emergence of pirate radio with a vengeance. Over 100 pirate stations have appeared sporadically across the UK. The stations have varied from black music and mainstream pop stations, to those catering for Greeks, gays, humourists, the politically-inclined and coal miners.

There were two reasons for this re-emergence. A philosophical belief in the right to broadcast freely and a desire for much broader and brighter music programming.

Fresh impetus arrived for the pirates in 1983 when a booster discovered a clause in the Wireless Act of 1949 saying radio apparatus could not be seized until a case came to court. The green light was on for the rebel stations.

A view from a street in Crystal Palace, South London, proved testimony to the pirate spirit. Here scores of illegal transmitting coils perched on the roofs of shops. Minuscule set-ups involving biscuit tin and wire, they were dwarfed by the gigantic, costly BBC transmitter nearby. But if you switched on a radio and spun the dial, they'd all sound just as clear.

Moods changed, though, with the tougher Telecommunications Act of last year and the pirates have been increasingly on the run since.

Now pessimism, shut-downs and internal warfare pervade the pirate scene.

Early next year a new two year Government experiment in community radio will start. Twenty licences will be handed out by the Home Office. The experiment is a joke, given that its combined total transmitter power will be less than half that of BBC Radio London. But during the last few months, many pirate stations have been closing down with the aim of appearing to be good while their applications are considered. Popular soul stations like Horizon and Solar are among them.

Many other matters have not been in the pirates' favour lately. The Department of Trade and Industry (DTI) has recently imported powerful new American tracking equipment, and hired the services of private detectives to follow DJs from their homes, in their increasingly effective campaign to shut down all inland stations.

London Greek Radio has lost 30 transmitters in 15 months, and LWR (the soul/reggae station in London) now disappears within a week of each appearance. Set-ups such as 'K-Jazz' (London's jazz pirate) stand less chance of raids because they only operate on Sunday, when the DTI personnel are washing their cars.

On the high seas, though, the DTI keeps round-the-clock observation on the mainstream rock/pop pirates Caroline and Laser.

They needn't have travelled so far. Laser DJ Charlie Wolffs was recently ordered to accompany their silly piss-take record '1 Spy For The DTI'.

Nobody knows what the situation will be next year. It looks like it might be bad.

So, on the eve of Government's likely destruction of pirate radio, let's dwell on the highlights and oddities of the Eighties rebel radio boom.

DREAD BROADCASTING CORPORATION

DBC existed between 1981 and 1984 and was the wildest music station to appear in the UK. It broadcast the full range of black sounds, with heaviest accent on reggae. Their style of presentation was nothing short of electric. Miss P (now on Radio 1, Sundays) had the sweetest, sexiest voice on the station. Lepke and Chuckie's shows brought a new dimension to the airwaves. Using echo, reverb, sirens, and inventive jingles and DJ talk, their shows were genuinely and thoroughly entertaining.

Additionally, Papa Meka, aged 13, was the youngest, most raucous DJ on the air.

"Let a Radio 1 DJ try and do what we did," says Miss P. "They couldn't. Cueing records, mixing in jingles, answering the door, making tea. We'd run down the road to get cigarettes while the turntable was running, hear the record on the radio in the shop, and get back in time to cue the next one."

DBC's other speciality was trapping Post Office/DTI

personnel in the lifts of tower-blocks used for transmission.

BREAKFAST PIRATE RADIO

Keith Allen, former barstol inmate, stand-up comic and member of the Comic Strip team, ran station BPR for a relatively short period in 1983. BPR's raison d'être was humour and outrage.

"It was a reaction to all the other pirates in London," says Keith. "They were all talking in terms of not rocking the boat. So, of course, I went completely the other way and filled the station with filth."

Unknown to listeners, Keith played all the DJs (in different voices). He was aided and abetted by the likes of Robbie Coltrane and Rik Mayall.

"We used to transmit every fortnight, but sometimes — if we didn't fancy doing it — we'd come on the following week and say 'Did you catch us last week? What a laugh!'. We used to lie so much."

"Our first transmission site was a church spire in Islington. The vicar gave us the power source. We used to run the aerial from the spire 180 feet up, into his back garden. It was great because he couldn't care less about what we were doing, and we had him on the God-sal one day singing 'Jerusalem' on his guitar. Our last site was from outside the Metropolitan Police training college in Hendon. In the end I got really fed up with climbing buildings and trees."

RADIO COLIN

Even more outlandish, it seems, than BPR was the small-scale Radio Colin, heard broadcasting across Lincolnshire during 1982. Also known as Colin FM, the station was totally erratic in content, often starting with chats on topics as diverse as the house-training of terriers, and the art of cheese-grating, degenerating into obscene Estelner phone-ins.

Sandy Cunniffe, the psychology student behind the station, says: "Before the transmitter was blown from its location one windy night I'd put out a total of almost 60 hours of rubbish. We made front page news with the headline 'Pirate radio station scandalises Spalding businessmen'. I'm hoping I'll be able to set up shop again very soon."

The station has left behind a legacy of eccentric programming, whatever happens.

RADIO ENOCH

Enoch was an offensive right-wing station broadcasting in Coventry during the early Eighties. Originally it was called Two Spires Radio.

Little is known about the pirates, who closed down operators after Home Office investigators came close to nabbing them. The station broadcast a bizarre cocktail of bulletins, dogma, music, self-indulgence and all round moral nonsense. All DJs spoke in ridiculously over-the-top Queen's English.

A typical half-hour Sunday broadcast would include, for example, short snippets of Winston Churchill's speeches, military music, answers to listeners' letters, pieces of racist material and criticism of Coventry's local government.

On the other side of the political spectrum, stations such as Sheffield Piece Radio (1984) and London's Our Radio (1985) have similarly rocked the boat. When one of the members of Our Radio was caught and went to court, before the station closed down, the prosecution described him as part of "an anarchist, terrorist and homosexual radio station". One politically motivated pirate that never got caught was Radio Arthur, that broadcast early morning messages to Nottinghamshire miners telling them to strike last year.

What caused most outrage is that the station broadcast over the news programmes of official Nottingham station Radio Trent, on the same frequency. Audiences thought that Trent was putting out the biased material, and phoned in their hundreds to complain.

LWR

In an empty council flat in South London, inside a makeshift sound-proofed studio, a DJ in a pullover is playing soul music on LWR. Despite 20 raids the station has kept going, on and off, for two years.

The DJ has his headphones on, but notices a red light flashing to indicate someone is at the door. Could it be a raid? No, it's the next show's DJ.

The equipment is safe, this time.

● **'REBEL RADIO — The Full Story of British Pirate Radio', written by John Hind and Stephen Mosco, is published in November by Pluto Press**



WHEN THE WIND BLOWS

Jerry Dammers and Robert Wyatt wipe away post-Live Aid complacency with a Namibian support song to retribulate your conscience. Dave Hill reports



The 'Wind Of Change' is another pop song about that most troubled of the Earth's major land masses. But the aims of creator Robert Wyatt, the SWAPO singers and producer Jerry Dammers differ considerably from the Band/Live Aid project.

In musical terms, the contrasts are obvious. Unlike 'Feed The World', this is a single with a genuinely cross-cultural sound. Jerry Dammers explains: 'Yes, it's very definitely a sort of mash of different things. The horn arrangement is pretty typically mine, and that's a sort of mix up of ska and some of that South African township jazz. Then there's that influence of South African pop in the guitars, especially, and in the general rhythm of it. Someone said the drums sound like Charlie Watts!'

The record's acknowledgement of various styles of African music is symbolic of its broader recognition that charity alone cannot end poverty on that continent. The original idea came from the Namibia Support Committee, a British-based body whose aim is to publicise the plight of that territory, and to help sustain the efforts of its representative SWAPO — the South West African Peoples' Organisation — to free it from occupation by the troops of neighbouring South Africa, the home of apartheid.

The Committee have launched a Repression And Political Prisoners Campaign, to help those who have been jailed and, illegally, tortured by representatives of the South African regime. The NSC claims that there are now 250,000 South African troops in Namibia — one for every 13 Namibians.

More details of Namibia's history and the NSC's activities will be available on the single's sleeve and/or on an insert in the 12 inch version.

'The Wind Of Change' is a version of a song on the SWAPO Singers' own album 'One Namibia One Nation'. The B Side, simply entitled 'Namibia', is a combination of a poem specially written for the record and a song called 'Namibia Inkananda Vets' (Namibia Is Our Home) by the SWAPO cultural group Onyika, whose album 'The Torch' is available on IDAF Records.

All royalties will go to the SWAPO members on the record, and so to the organisation itself, but 'The Wind Of Change' is not really a benefit record as such.

"Sometimes ideas are as important as money," says Jerry. "We're trying to push things one step further than Band Aid or Starvation" (the Ethiopia benefit record he co-ordinated through Madness' label, Zor Jazz), in that SWAPO is a genuine organisation fighting for peoples' rights. In that sense it's much more of a political record to which Robert, myself and all the other musicians who are not members of SWAPO have given their services free.

Robert Wyatt you'll remember as the plaintive singer on the brilliant 'Shipbuilding', and the man behind 'Nothing Can Stop Us', a Rough Trade compilation album of his many and varied singles for the label. He has been confined to a wheelchair for the last 10 years since falling from a window during a party. He had previously been drummer and singer for the experimental jazz group Soft Machine.

"The people who responded to Bob Geldof's appeal did so very genuinely, and it makes you realise how much goodwill there is. Unfortunately there was always that Knoch Powell angle to it, which is that 'these foreigners can't look after themselves'. It also didn't point out that the West takes out of Africa about six times as much as it puts in, and has done so for years and years. In a way I'd have to be hard and say that Band Aid simply added to the racist oppression in the world. A certain terrible smugness has settled over us," Robert explains.

"Some people really do think that the famine has been solved by Band Aid, which is absolute garbage. They really believe all those people have been fed," adds Jerry Dammers.

There is a long way to go yet. The message of 'The Wind Of Change' is that we're gathering there.



1
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SPOOLS PARADISE

FREE

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Photo by Paul Cox

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● ABC, the cinemascope mix of 'Fear Of The World'. That's rich

RMC:60

COUPON

S I X

SPOOLS PARADISE

● Has your Walkman been making funny noises? Does it groan every time you try to slip in your favourite Ozzy Osbourne and Barry Manilow tapes? It's just trying to tell you to collect three consecutively numbered coupons and send off for the RMC60. The 15 track free cassette is recorded on wonderful Maxell UL tape, and features the Pogues, Lloyd Cole, Brilliant and so much more.

This week we've printed the final coupon in our six week series. Simply collect together any three consecutively numbered coupons. Fill out the details on the order form below and send it all off to *rm* Cassette Offer, PO Box 50, Harlow, Essex. Don't forget to enclose a sturdy SAE with 22p stamp for second class delivery or a 31p stamp for first class. Remember, only consecutively numbered coupons will be accepted.

Closing date for the offer is October 28. All cassettes will be despatched on November 1. Allow 28 days for delivery.

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NEW 4-TRACK 12"

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AFRICAN BREEZE

FEATURING JONATHAN BUTLER ON GUITAR

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COAL TRAIN

7 MINUTE - MEGAMIX

Hugh Masekela



THE UK'S MOST AUTHORITY DJ AND DISCO COLUMN

BY JAMES HAMILTON



ODDS N' BODS

AGAINST ALL expectations it's **Confronto** who are rushing out **Doug E. Fresh** here — however there may be a hiccup due to its use of the **Inspector Gadget** theme, and a snatch of the **Beatles' 'Michelle'**. . . **Evelyn 'Champagne' King 'Your Personal Touch'** (RCA PT 63916) is due here now (why does it make me want to sing the lyrics "in Bahia"?). . . **John Morales** still has amongst other versions an unreleased nine minute vocal remix of **Fatback's 'Is This The Future?'** featuring **Evelyn Thomas**, which he's offering to **Important Records**. . . **Cat Stevens' original** very similar 'Was Dog A Doughnut?' is being whispered as a possible single release — meanwhile **Dutch** pressings have helped put **Jellyman's** album version back in the chart. . . **The Team's** follow-up could be flipped by a janglebell-ed 'Wicki Wacky Christmas Party' if it's out soon enough, and **CBS** permitting **Roy Ayers** could be adding vibes to 'Rock Creek Park', as well as to **Frankie Kelly**. . . **The Three Degrees** have belatedly been remixed, but **Donald Banks** is another from **Atlantic** to guarantee 'No further mixes will be available'. . . **Al Jarreau** joins **Shaktak** for the blandly pleasant (but only commercially) (0-1045) **Day By Day** (Boiling Point POSPX 770), due simultaneously in two weeks. . . **Alan Coulthard's** previously mentioned 0-117) **Remix of Gloria Gaynor 'I Will Survive'**, instrumentally much revamped with new breaks and Chic-ish guitar, has been promoted to gauge reaction before possible release. Flipped by his galloping medley of her early hits. . . **Jeff Lorber's** single has actually been cancelled, along with his tour (could is US label change be in the air?) — and **Eugene Wilde's** UK visit has been postponed until the new year, when he'll headline a live artiste full **Philly World** package along with **Chambers** and **Josanna Gardner**. . . **North West DJ Association** hold their first major equipment exhibition on Sunday February 16, 1986, at Offerton's **Belgrave Hotel** in Stockport, stand space being bookable from **David Jon** on 767 5311. . . **TV-am's** **Acis-aloud 'Wide Awake Club'** last Saturday was possibly an inopportune but certainly had all red blooded big boys wide awake when **Eighth Wonder** made



● **MOONTWIST 'Sight And Sound'** (Certain Records 12CART 4, via Priority/EMG) Sade meets Cleo Laine (actually it's Ruth Rogers-Wright, ex-Mrs Joe Jackson) for a lethargically mannered fashionable slow 76/38bpm meander, interesting and full of haunting atmosphere if not immediately danceable

their TV debut, fronted (and that really is the word!) by the delightfully ingenious sex kitten **Patsy Kensit** whose elbow raising, tummy flashing, knee cocking routine climaxed with her shoulder strap coming undone as all the group rolled on the floor (their shuffling tiny-voiced samba (0-1132) 66bpm 'Open Your Mind' was promoted to encouraging DJ reaction, as flip to the outright pop jervily jumping breathy (0-1706) **'Stay With Me'** and (0-1376) **'Loser In Love'**. (CBS TX 6594) — if Britain has to have a homegrown **Madonna**, make it here. . . **Radio London's** **Soul Night** out this Thursday (24) hits **Croydon's Cinemas** last week at **Hammersmith Palais**, despite plugging it on his show **Tony Blackburn** sure enough drew a

blank with the dancers by playing **Ready For The World**. . . Friday (25) **Essex Radio's** second monthly **Soul Night** Special is at **Braintree's Essex Bar** on the A10 with **Dave Gregory**, **Disco John Leech** and star **PAs** live on air 11-12pm, sandwiched by **Tony Monson** in the studio 9pm-1am following **Dave's** normal 8pm stint. . . Sunday (27) **Leiston's Bluebird Records** shop celebrates the start of its regular Sunday opening with **Chiffoni Radio's** soul show broadcasting live from **St. Martin Collins** introducing **PAs** on air behind the counter. . . **Happy Hippo Jerry Nipkiss**, now summer's over, has moved his Saturday **Severn Sound** 95FM soul show from 4-7pm to the current 7-10pm, and would welcome

extra mailing list attention c/o **Severn Sound**, PO Box 388, Gloucester GL1 2DQ. . . **Steve Walsh**, unable any longer to divide his loyalties, sadly leaves **Capital** to start a Sunday evening 7-9pm soul show on **Radio London** 94.9FM from next week, Nov 3. . . **Peter Young's** **Soul Collar** collides show returns to **Capital Radio** 36.8FM on Sunday nights 11pm-1am. . . **London's** airwaves may have lost **Solar** and **Horizon**, but between busts there are still **LWR** 32.15FM, **KISS-FM** 53.95FM, **JBO** 104.5FM. **Phil Easton** of **Liverpool's** **Radio City** and **Sonny King** this Friday start running a contest for **Female DJs**, sort of the prize being a voice test or **CD** (details from **Sonny** on 051-263 5307). **John Jassop** in the 1-5am snooze shift on **Radio City** 93.7FM isn't specifically a soul jock but the majority of his non-needle music is black. . . **Paul Laurence** 'She's Not A Slezaz' has met black radio resistance in the States, some programmers thinking the line "they called her loose pussy" sounds like "they called her loose pussy". . . **Stevie Wonder** topped **Black 45's** **Tramaine Club** Play in **Billboard's** US charts — 'Fall Down', on promo here at least, has been clumsily re-edited (it loses the beat!) into a new hybrid 1181bpm Long Version. **Sly & Robbie** 'Make Em Move' featuring **Doug E. Fresh** has been slightly speeded up on promo 12in to 114bpm. **Andy Harvey** hints dancers at **Worthing Carica** (Wed/Sat) far prefer 'They Say It's Gonna Rain' by **Kerry Delius** to **Harold Dean** (who's now also in a percussion started 0-115pm **Zulu Mix**). . . **Derek Boland** has earnestly joined the mixing team of **Froggy** and **Simon Harris**, who are planning their own label (whatever happened to **Krack?**). . . **The PDM Perry Daniels** two Saturdays ago at **Dorfford Cheeks** sent up **Dirty Dave Shire** & **Wild Nagmaur Geoff West** efforts of the previous night by synching **Stephanie Mills 'Madison Song'** right through **Harlequin Four's**, and **Colonel Abrams** through the instrumental of **Country Warriors** **Tam B Up's** **Worrell** (after a 12in of **Locksmith 'Unlock The Funk'** **Blackback** on 0-443-24048). . . **Gwen McCrae 'Funky Sensation'** (and indeed **Afrika Bambaataa 'Jazzy Sensation'**), which never really went away for jocks with any sense, along with **Archie Bell & The Drells 'Don't Let The Love Get You Down** from their **Where Are You Going When The Party's Over?** LP are the latest big buzz **London releases** — all this energy wasted finding outlets when there are so many good newbies being ignored. . . **Dotty Green** 'As In North Wales at **Llanudochair's** **Speakeasy Bar** and **Toyoyu's** **Mirrors** Friday (25). . . **Don Henley** and **Stacy** are on **Min-Y Don Hotel** Saturday. . . **Pete Tong** joins **Paul Oakford** & **Tavor Fung** at **Streatham Chaplins** Friday (25), and

CONTINUES OVER

STATUS-QUO

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BRW 36/12 BRW 36



from previous page

closes Disco '85 at Purifies's *Circus Tavern Saturday 26*. Gary Stevens moves over from funky Friday to help *Bika Whittaker for this Saturday's* fanciest Halloween party at the *Woodwich's Dover Castle pub by the Collyer*, where Mike & Normally teams with *Mark Galvin for soulful Sat/Jun*. Sunday (27) *Hastings Pie's* noon-midnight *slidway has Chris Hill, Jeff Young, Alan Allen, Paul Wernham, Dave Hayes, Dougie Decker, Grant*. ... *Princess PAs* at *Charing Cross Heaven for Damon Rochester's* "Squ Funk" Tuesday (28). Thursday (31) *Blackburn Peppermint Place's* refurbished Pepps & reopens as *Kaleidoscope*, booked as ever by *Gary Nickson*. ... *Paul Taylor* is back at *Burnley's Angels*, redecorated and renamed now as *Claret's*, doing *waltz Thurs/Linky Sat 10pm-2am*. ... *John Mayhew* is currently doing it at *Lancaster's The Studio*. ... *Dave Hutchy's Hutchinson* mixes soul Sundays at *Bradford's* brand new *Imps Nitescene* with 10,000 watts sound system, three decks, digital disto, sampler, harmonizer, drum machine, spare styli. ... *Studio 22* plays live music with *mix spots by Mix Wizard & Double G* Fridays at *Birmingham Band End's Fox And Goose*, and upfront *newies with Dave, Dave, & The Crew Tues/Wed* at *Hegley Road's Duck Inn* (next to Liberty). ... *Neil Fincham* now *stays in Edinburgh's Green Street Tues/Fri/Sat*, newly decorated with more to come. ... *Cramond Perry* does *Edinburgh's brand new Tutties* in their own 250 VIP disco club Fridays, with free champagne. ... *Chris Britton*, literally *Trapped* at *Tottenham's Westeros* (the other Sunday nights out he doesn't funk so much as *Popstar's* *Queen's Empire Ballroom*. ... *Phil Howell*, after nearly four years at *Derby's Blue Note*, took a year off looking to set up his own private nursing home business but now has returned, with *BBC Radio Derby* afternoon presenter *Chris Baird*, at *Burton on Trent's Crown's*. ... *Dave Clark* has added *Tues/Wed* at *Rainham (Essex)* *Yesterdays*, a non-dancing winebar/pub under the same ownership as his other gigs, *Barking's Chains (Sat/Thu)* and *Cowpers (Fri/Sun)*. ... *Nicky Leek* (South Yardley), unbury in a car crash, had £700 worth of records stolen which she's been having to reheat before insurers pay up. ... *Islands's* mailing list *Dix* chart returns each off this week, leaving us basically with our old faithful upfront chart contributors (making this week's *Disco 100* as current as possible). *The Loyls* please note, instead of a fortnight out of date, and - surprise, surprise - *Island's* own product did a lot better. ... SET IT OFF!

KLEERU 'Never Cry Again' (Atlantic A908T) Basically boosted here, the excellent solidly rocking and catchy soul chugger now for added value is flipped by the guys' superb Afro disco worthy slickly sensuous (c.105) bpm Lay Ya Down E2, and ambient lucrily cantering 116 1/2 bpm 'Winners'.

FRANKIE KELLY 'Ain't That The Truth' (10 Records Ten 87-12) That has been easier to find when first on record, would so much attention have been focussed on it? Copying every inflection and detail from Marvin Gaye's early 70s style, it's an immediately familiar sounding 107 1/2-108 bpm weaving and tugging swayer, extremely well done even if it's only a copy. Still, the original's no longer around.

QUANDO QUANGO 'Ganibus' (Factory Records FACT 137) Mark Kamins-produced terrific really infectious bounding and choogling 122-100 bpm jazz-funk instrumental with bursts of Latin influence and occasional mentions of the Manchester foursome's group name instead of the tune's title (chunkily jolting 90's bpm reggae-ish 'This Feeling' flip).

HUGH MASEKELA 'African Breeze' (Live Afrika JIVE T 10) The trumpet totterer joined by delicately picked flamy fingered guitar. Jonathan Butler for an exhilarating breezily bounding 121 bpm jazz instrumental romp, on 4-track 12in with a Hot African Mix of his old US dance hit iggy driving 121 1/2 bpm 'Don't Go Loose In Baby', which also dominates a medleying Megamix.

ROY AYERS 'Virgo' (LP 'You Might Be Surprised' CBS 26653) Exploding on a very tight, digital set that, coinciding with his visit, has the sales advantage of being out here ahead of imports, is this jekily lurching 115 bpm jazz-funk instrumental with Branford Marsalis sax, others produced by Roy being the smoochy vocal 30'60 bpm 'For You', Jean Carne dueted piano 80 bpm title track and dry electronic 107 1/2 bpm 'Can I See You', while (mainly better) James Mtume produced the juicy funk 83 bpm 'Programmed For Love' with one of Roy's mellow mumble raps, smacks a 115 bpm purple stratter 'Hot', tautly joggling 115/57 1/2 bpm 'Night Flye', and current 113 1/2 bpm 'Slip N' Slide'.

EUGENE WILDE 'Don't Say No' (Fourth & Broadway 12BRW 35) Presumably our British copies of this romantically aching lovey 86 bpm smoother leave off the 'Tonight' from its title to prevent too much confusion with its awfully similar 'Gotta Get You Home Tonight' - which has been replicated on our flip by the M&M Mix of his still **SIMPLICIOUS** credited charmingly slow 104 1/2 bpm 'Let Me Feel It' disco classic.

NO TIME to review an ever growing mound of imported vinyl - which hurts, as they suffice to say the same vinyl we bought these are the ones! **Play a fortune teller** - they include **RHM** McANALD, **TYZIK**, **PRIME TIME**, **ROSIE GAINS** (for Good Times), **NICOLE** (for New York Eyes), **STROKE**, **HUMAN BODY**, **LOGG** (featuring Leroy Burgess, while on 12in are **FULL FORCE** (like Colonel Abrams), **THE JUSTICE** (for Me!), **SUBJECT** 'The Magic, The Moment' (like Colonel Abrams), **NILE RODGERS** 'State Your Mind'/'Stay Out Of The Light' (Remixes), **THE SMOKE MACHINE** (for Me!), **SWEET COOKIE** 'Heartbreaker', **FIRE FOX**, **FLINK**, **KASHI** 'Crystal World' (You Look Marvellous), **HANSON & DAVIS** 'Tonight'. One day, someone, exit me!

JULIE ROBERTS 'Ain't You Had Enough Love?' (Bluebird/D BRT 19) Sneakily nagging weaving slow 92 bpm swayer instantly recognisable as being produced by the Loose Ends, and something of a pro, flipped by the charm-productive ballster bounce but still down tempo purposed 79 1/2 bpm 'More Than One Night' for double-sided value.

RICK CLARKE 'Love With A Stranger' (Local Records LR 11, via 01-808 5180) A light voiced Tottenham crooner teams with writer/producer John Collins for a nice relaxed bass joggling tranquil subtle swayer 88 bpm (70 flip), worth finding as it's a likable rag.

PRINCESS 'After The Love Is Gone' (Supreme Records SUPET 103, via PRT) Out in shops by Monday, this disappointingly empty 90's-90's bpm rerun of the already standard Stock-Aitken-Watson-produced Princess formula - and this after one record (and several remixes!) - is evidently the result of political pressures, and of course there are indeed some remixes coming.

PAUL HARGREAVE 'Just For Money' (Chrysalis CASH 1) The vain glory of being immortalised on a pop hit doubtless persuaded Laurence Olivier to contribute the hammy intonations that have served him through the last 20 years, while Bob Hoskins repeats his Long Good Friday gangster characterisation amongst other soundtrack dialogue and effects on an overly cluttered, 8-115 bpm jittery follow-up to '19', concerning the Great Train Robbery and St Valentine's Day Massacre (old style slightly Christmasy 0-122x-0 bpm 'Back In Time' instrumental flip).

THE ART OF NOISE 'Legs' (China Records WOK X 5, via Chrysalis) Self produced away from Trevor Horn, starting with a snatch of 1940s big band music this then lurches into another best-never 115-0 bpm moronic frisky chugger.

SUN LEVEE (AIR City Records 12AR 3704, via PRT) One of my lairs from about 18 months ago (and on 12in here, this 'Atomic Dog'-type hard 'n' heavily trucking simple 105 bpm bang best chugging funk chant) is a great melody it should do even better if the commercial sleeve repeats their LP's pic of a ludicrously shoddy pair of pants.

CLARENCE CARTER 'Messin' With My Mind' (Certain Records)

12ACERT 1, via Priority/EMI) The distinctive gravely puffing blind soul-blueser is still lookin' for a fox after all these years on a timeless lively 123 bpm leaper which may be too fast for some today but reeks with class (two more goodies as flip). As Clarence & Calvin (Scott) he covered the Womack brothers' 'It's A Wonderful Life' before even the Rolling Stones.

OMARI 'After Loving You' (LISA RICHARDS' Hooked On Your Love' (Recent Future Records 12 RFR 001, via PRT) Both from a white back and totally different import labels, moaning Mr Omari keeps grooving on a delectably joggling 105 bpm Lamont Dorian 'Roots'-ish rhythm while young Lisa's sometime 'sleeper' is a simple little 102 1/2 bpm disco nagger, both in two mixes back-to-back on one 12in.

SNOWBOW AND THE OLD BAND 'Bring On The Rain' (ARC Records CRAX 001, via 0702-557813) White rapper/percussionist Mark 'Snowbow' Groves, previously better known as Essex DJ Mad Max, raps 'n' taps an all-British 107 bpm go beat (lacking a bit in dynamics), lipped by the more routine MC-style 100 bpm 'When Snowbow's Rocking The Mike' and short 'n' snappy 102 bpm 'I ain't percussion workout' 'Guanquano R.L.' A brave effort.

LIFESIZES 'Get Serious' (Pressure Records 12HAVE 1) Presumably if unpigshotted attempt to duplicate the juddery rolling 109 bpm Kish-f-style sound, the tumbling beats being a bit too distractingly prominent 115 flip).

BAR-KAYS 'Your Place Or Mine' (Club JABX 22) Monotonous mumbled and chanted jerry 102 bpm Minneapolis basher (dub too) unlikely to repeat its US back success here although there's still shop demand for the flip's old 0-112 bpm 'Sexomatic'.

PRINCE AND THE REVOLUTION 'Pop Life (Extended Version)' (Warner Bros/Paisley Park WBSS57) Unusually interesting (0-10115-975-0 bpm) Wallysudy, more pop than soul.

HIT NUMBERS Beats Per Minute for those that reached me of last week: Top 75 entries on *Jim (Wor for Love)*, 86154, King 104-104, Total Contrast 116, Wally Badarou 101c, Soul 30-120f, 647s-0r, A Flock Of Seagulls 144c.

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NEWS DIGEST

● **The Associates** release their single 'Take Me To the Girl' on October 21. The flip side is 'Perhaps', taken from the album of the same name, while the 12 inch version features 'The Girl That Took Me' and an instrumental version of 'Take Me To The Girl'.

● **Billy Bragg** plays a special show at the Hammersmith Odeon on December 29. His three hour concert will start at 4pm. Tickets are on sale from October 25.

● **Dan Hartman** follows up 1 Can Dream About You' with 'Get Outta Town'. The song is featured in the film 'Fletch'.

● **Midge Ure** adds a date to his tour, at the Hammersmith Odeon on November 22.

● **Thomas Leer** releases his album 'Scale Of Ten' this week. The album has 10 tracks, including his three singles 'International', 'Heartbeat' and 'Number One'.

● **New Model Army** have cancelled their date at the Hammersmith Palais on November 19. Instead, they'll be playing the Town and Country Club in Kenilworth on November 27. They've also added a date at Keele University on November 19.

● **Bruce Springsteen** and Bob Geldof have been added to the list of stars appearing on 'Sun City', the anti-apartheid single. The record has been recorded by Artists Against Apartheid, a Band Aid type organisation formed by former Springsteen guitarist Steve Van Zandt, and it should be out on November 11. An album, also called 'Sun City', will follow. Godley And Creme will be directing a 'Sun City' video and money raised from the single and album will be going to anti-apartheid organisations.



CANNIBAL BLUES

■ **Fine Young Cannibals** hope to eat up the charts again with 'Blue', out on November 1. The single was produced by Paul Hardcastle and recorded in just one day. FYC have been in the studio putting the finishing touches to their debut album, and they'll also be playing a short series of dates in December. See them at Edinburgh Assembly Rooms December 11, Glasgow Barrowlands 12, Hull City Hall 14, Manchester Maxwell Hall 15, Birmingham Powderhouse 16, Hammersmith Palais 17.

● **The Cars** release a compilation album 'The Cars Greatest Hits' on November 4. The album includes their single 'Drive', which has raised over £160,000 for the Ethiopia appeal.

● **Tina Turner** and Bryan Adams team up to release a single, 'It's Only Love'. The 12 inch version features a stunning live version of the song, recorded when Bri and Tina toured Europe together.

● **The Power Station** single 'Communication' will be out on October 28. A 12 inch extended remix of the single will be available.

DYNAMITE

● **Big Audio Dynamite** release their debut album 'This Is Big Audio Dynamite' on November 1, and they've also lined up a tour. They kick off at Leeds Warehouse on November 14, followed by Manchester International 15, Leicester Polytechnic 16, Birmingham Triangle 17, Nottingham Rock City 21, Sheffield Leadmill 23, Kentish Town Forum 28.

There have been some developments in the Mick Jones Vs Clash legal story. Mick and his lawyer are denying they're trying to stop the Clash using the name the Clash. Instead, they're just trying to sort out some money problems.

● **ZZ Top** release their album 'Afterburner' on November 4. The album features 10 new songs including their current single 'Sleeping Bag'.

● **Mathilde Santing** plays a couple of dates, at London Ronnie Scott's on November 3 and the Show Theatre on November 4. Tickets are available from the box offices and usual agents.

● **Alison Moyet** adds a date to her tour, at the Hatfield Forum on October 31. The show will be filmed for 'Whistle Test'.

ROYAL VISION

● **Queen's** first single this year will be 'One Vision', released on November 4. Queen hadn't planned to release any material before the end of the year, but they were so inspired by Live Aid they decided to bring out this song.

Queen say they want their single to be a message to the world. A 10 minute documentary film is being made for television as well as video. Both have been shot by the Torpedo Twins, better known as Rudi Dolezal and Hannes Rossacher, who have worked with David Bowie, Stevie Wonder and the Police.

'One Vision' was recorded in Munich and in London. The single bag will feature a photograph by David Bailey of the group backstage at Wembley, immediately after their appearance at Live Aid.

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MEMORABILIA

LIVING IN THE PAST

I don't really have heroes and heroines. I've been asked that so many times recently and I don't really have any as such. I obviously have lots of singers I admire. I tend to like a lot of jazz and a lot of singers from the Fifties and Sixties — big ballad singers. I like people like Eartha Kitt. I'm a great one for loving all the real divas! They don't make them like that any more!

It's awful when people say you're steeped in nostalgia but I find that's mostly all I listen to. A lot of Sixties singers, people with the big voices like **Dusty (Springfield)** and **Gene Pitney** — he's a real favourite of mine. **Johnny Ray**, **Billy Fury**, **Bessie Smith** — I'm a real fan of blues and things. I listen to some country but on the whole I prefer **Merle Haggard** and **Nancy Sinatra** and **Lee Hazelwood**. I've got all Nancy and Lee's albums! They write such strange songs. Lee Hazelwood's solo albums are really good as well.

I love reading biographies, you know, the 'to hell and back' variety. The **Bessie Smith** biography was great. I'm also a big **Jayne Mansfield** fan. 'The Girl Can't Help It' I loved. She was unbelievable, her figure defied any laws! I never really got into **Marilyn Monroe**. I like her films but I've never been a fan. I liked reading **Jayne Mansfield's** biographies. There were two or three out at one time which were really good and fascinating. She got really heavily into black magic and all sorts of things.

There's also a singer from the Thirties called **Libby Holman** who I really love. I like the stuff she did round about the Fifties with just her and a piano. She's got this deep, deep voice and she did the weirdest arrangements of all these incredible torch songs. She had an incredible life. All her husbands died strange deaths and her first one was murdered.

Her life was surrounded by murder and intrigue. She had a really long affair with **Montgomery Clift**. She died a mysterious death — she choked to death on the fumes from her own car. Everyone thought she was murdered. She was amazing — if ever you dig out any of her stuff from around the Fifties, the last stuff she did when she was quite old, it's really great. And she's got such an amazing voice.

Peggy Lee — I saw her recently — she is amazing! She looks incredible and she sounded fantastic. I saw her at this tiny little club in New York. **Nina Simone** is another one. I love all her stuff.

CONTEMPORARIES

I'd have to think really hard. There's a lot of things I like. I'll buy the odd album by this person or that person. I like some of the **Eurythmics** things because I like **Annie Lennox's** voice. She's got a wonderful voice. I loved that last single ('There Must Be An Angel'). I bought an album by **Propaganda** which I quite like. I heard a couple of tracks and I liked the tunes and the huge production is unbelievable!

I love **Julian Cope**. I think he should get more recognition. I think his past two solo albums have been really, really great. He writes really good songs. I also like **Nick Cave** a lot and **Siouxsie**... I like most of the stuff on **Some Bizzare**. Not just because I'm on **Some Bizzare**, but I actually do like it. I'm a real **Tom Waits** fan too. One of my favourite LPs is the 'One From The Heart' soundtrack. It's my favourite film. It's so fabulous...

And **Billy Mackenzie** — I think he's great. He's wonderful. I think it's great that he's getting recognition now.

He's very like me. He had his charts done by the same person I did and we're really similar in a lot of ways. I feel quite an affinity towards him. I don't know him awfully well. I've only met him a couple of times but I really like him. I like his kind of personality. He's got a great reputation too! I think he's one of my favourites.

I believe **Billy** is going to be really successful. Even if he blows it, he'll probably come back up again, that's part of

his charm. I think he's got something really good so he'll survive in the end whatever.

People like me and him are survivors and whatever we do, we'll always come through with something else and reappear like a nasty wart that won't go away!

CLAIRE RAYNER

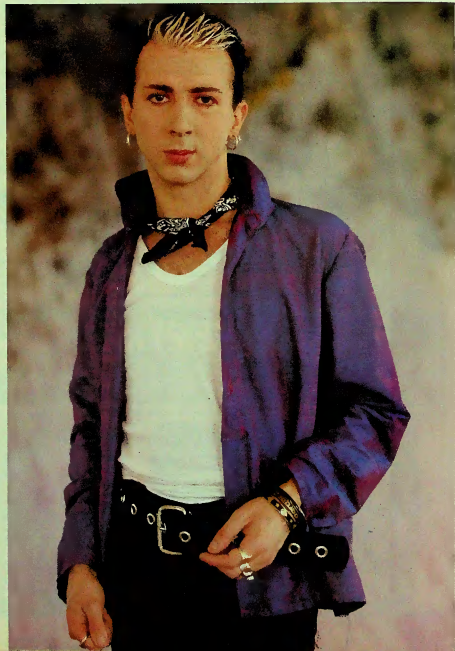
She's one of my heroines — I think she's just amazing. She's incredible. I saw her on a chat show the other week and they were talking about the permissive society or something. Every time somebody said something, she'd go, 'Rubbish dear, rubbish. That's rubbish. This is how it is...' and her answers were really good and she could back all her facts up. So I love **Claire Rayner** — she's a heroine.

Even in these cynical days a lad should have some-

one to look up to. Marc Almond documents the idols

past (and present) who've inspired him. Iconography

by Nancy Culp. Photography by Mike Putland




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W/E OCT 26, 1985
GALLUP UK SINGLES
GALLUP UK ALBUMS
TWELVE INCH
COMPACT DISCS
MUSIC VIDEO

CHARTS



GALLUP UK SINGLES

THIS WEEK	LAST WEEKS	POWER OF LOVE, Jennifer Rush, CBS
WEEK	IN CHART	TAKE ON ME, A-Ha, Warner Bros
1	18	TRAPPED, Colonel Abrams, MCA
2	5	GAMBLER, Madonna, Geffen
3	11	MIAMI VICE THEME, Jan Hammer, MCA
4	7	ST ELMO'S FIRE (MAIN IN MOTION), John Parr, London
5	10	ALIVE AND KICKING, Simple Minds, Virgin
6	7	IF I WAS, Midge Ure, Chrysalis
7	8	NIKITA, Elton John, Rocket
8	2	LEAN ON ME (AH-LI-A), Red Box, Sire
9	19	REBEL YELL, Billy Idol, Chrysalis
10	4	SLAVE TO THE RHYTHM, Grace Jones, Island
11	9	SOMETHING ABOUT YOU, Level 42, Polydor
12	14	ELECTION DAY, Arcadia, Parlophone NSR
13	18	LIPSTICK POWDER AND PAINT, Susan Stevens, Epic
14	18	PART TIME LOVER, Seave Wonder, Motown
15	11	RAIN, Cui, Seggars Banquet
16	12	HOLDING OUT FOR A HERO, Bonnie Tyler, CBS
17	17	SINGLE LIFE, Cameo, Club
18	19	THE TASTE OF YOUR TEARS, King, CBS
19	15	DANCING IN THE STREET, David Bowie and Mick Jagger, EMI America
20	37	BODY ROCK, Mats Wilander, EMI America
21	13	BRING ON THE DANCING HORSES, Echo And The Bunnymen, Korova
22	31	YEH YEH, Marc Bianco, WEA
23	22	SHES SO BEAUTIFUL, Cliff Richard, EMI
24	1	CLOUDBUSTING, Kase, Bush, EMI K&B
25	39	SLEEPING BAG, ZZ Top, Warner Bros
26	24	THIS IS ENGLAND, Club, CBS
27	40	KING FOR A DAY, Thompson Twins, Arista
28	16	ANGEL, Madonna, Sire
29	40	A SWEET TAOO, Sade, Epic
30	36	THE POWER OF LOVE, Fezral Sherkey, Virgin
31	23	I BELIEVE, Tears For Fears, Mercury
32	47	LOVE TAKE OVER, Five Star, Tent
33	25	DON'T BREAK MY HEART, UB40, Dep International/Virgin DEP22
34	1	CITIES IN DUST, Siouxsie and The Banshees, Wonderland SH9
35	1	CLOSE TO ME, Cure, Fiction
36	1	ILL BE GOOD, Rene and Angela, Club
37	30	THE BOY WITH THE THORN IN HIS SIDE, Smiths, Rough Trade
38	26	THE POWER OF LOVE, Huey Lewis And The News, Chrysalis
39	41	ROAD TO NOWHERE, Talking Heads, EMI
40	32	LA VANDER, Marillion, EMI
41	27	RUNNING FREE, Iron Maiden, EMI
42	34	THE LODGERS, Styke Council, Polydor
43	5	UNCLE SAM, Maddest, Zarjaz/JAZZ
44	52	HIT AND RUN, Total Contrasts, London
45	47	HOWARD'S WAY THEME, Simon May Orchestra, BBC RESL174
46	1	LA FEMME ACCIDENT, Orchestral Manoeuvres, Virgin VS81
47	60	FORTRESS AROUND YOUR HEART, Sing, A&M
48	1	STAIRWAY TO HEAVEN, Far Corporation, Arista ARIST639
49	50	AFTER THE FIRE, Roger Daltrey, ID Records
50	52	THE HEAVEN I NEED, Thelma Houston, Supreme
51	54	INVINCIBLE (BILLIE JEAN), Pat Benatar, Chrysalis

54	51	YOU ARE MY WORLD, Communards, London
55	35	KNOCK ON WOOD/LIGHT MY FIRE, Ami Stewart, Sedition
56	57	CHIEF INSPECTOR, Wally Badarou, Fourth & Broadway
57	38	BRAND NEW FRIEND, Lloyd Cole and The Concoctions, Polydor
58	7	BIG DEAL, (THE), Sobby, G. B.S.C.
59	58	THEY SAY IT'S GONNA RAIN, Hazel Dean, Parlophone
60	1	POP LIFE, Prince and The New Power Generation, Warner Bros WB858
61	1	BROTHERS IN ARMS, Dire Straits, Verso/DSTR.1
62	59	LOOKING FOR LEWIS AND CLARK, Long Ryders, Island
63	1	PROFOUNDLY IN LOVE WITH PANOLIA, Ian Dury, EMI EPT334
64	44	BODY AND SOUL, Mo'Nique, Virgin
65	75	IT'S A MAN'S MAN'S MAN'S WORLD, Brilliant, Food
66	46	THE BIG MONEY, Rush, Vertigo
67	87	OH SHEILA, Ready For The World, MCA
68	1	LOVE LETTER, Marc Almond, Some Bizarre B0AK2
69	74	WHO'S THAT GIRL (SHE'S GOT IT), A Flock Of Seagulls, Jive
70	54	I GOT YOU BABE, UB40 With Christie Hynde, Dep International
71	49	INTO THE GROOVE, Madonna, Sire
72	45	JUST LIKE HONEY, Jesus And Mary Chain, blanc y negro
73	43	TARZAN BOY, Baltimore, Columbia
74	61	MY HEART GOES BANG, Dead Or Alive, Epic
75	61	RUNNING UP THAT HILL, Kate Bush, EMI

THE NEXT TWENTY FIVE

76	86	STAY WITH ME, Eighth Wonder, CBS
77	55	ONE OF THE LIVING, Tina Turner, Capitol
78	68	WHITE WEDDING, Billy Idol, Chrysalis
79	73	HAVE A GOOD FOREVER, Cool Noses, Abstract Dance
80	70	YOU CAN WIN IF YOU WANT, Modern Talking, Hagnest
81	82	MUSIC, D Train, Prelude
82	78	THIS IS FOR YOU, System, Boiling Point
83	40	THE WHOLE OF THE MOON, Wazartony, Ensign ENT520
84	95	IS THIS THE FUTURE/WICKY WACKY, Fastback, Impasto
85	—	WE ARE THE TEAM, Team, EMI EMS533
86	80	THE WAY LOVE'S SUPPOSED TO BE, Tony Stevens, Ritz
87	85	COME TO ME (I AM WOMAN), Su Pollard, Rainbow
88	—	WE DON'T NEED ANOTHER HERO (THUNDERDOME), Tina Turner, Capitol USA
89	—	DON'T SAY NO, Eugene Wilde, Fourth & Broadway BRW35
90	—	I LIKE YOU, Phyllis Nelson, Carrere CAR365
91	90	SHE SELLS SANCTUARY, Cui, Seggars Banquet
92	81	HUNGRY FOR HEAVEN, Dio, Vertigo
93	99	BUBBLING, Aswad, Simba
94	—	YOU REALLY TOUCH MY HEART, Ami Stewart, Sedition EDIT3307
95	—	DISCIPLINE OF LOVE, Robert Palmer, Island IS242
96	—	STATUS QUO, Donald Banks, Fourth & Broadway BRW36
97	—	HARD TIMES FOR SOUVIERS, James Holliday, Geffen
98	—	ROCK ME BABY, Johnny Nash, 2000 AD FED/9
99	—	MAGGIE, Jim Davidson, Relax LAX4
100	96	THEME FROM TRAVELLING MAN, Duncan Browne, Towerbell

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



GALLUP UK ALBUMS

1	5	2	LOVE SONGS, George Benson, K-tel
2	1	1	LIFE AFTER DEATH, Iron Maiden, EMI RIPI
3	1	1	OUT NOW 2, Various, Chrysalis/MC OUTV2
4	1	1	LOVE, Cui, Seggars Banquet BSG45
5	1	5	HOUNDS OF LOVE, Kase, Bush, EMI
6	2	49	LIKE A VIRGIN, Madonna, Sire It Is
7	2	2	THE GIFT, Midge Ure, Chrysalis
8	1	1	THE SINGLES 81-85, Depeche Mode, Mute MUTE1
9	23	1	BROTHERS IN ARMS, Depeche Mode, Mute MUTE2
10	1	1	WORLD MACHINE, Level 42, Polydor POLD42
11	1	1	WEST SIDE STORY, Bernstein/Tc Kinawa/Carreras, Deutsche Grammophon DGS15313
12	16	15	GREATEST HITS VOL. 1 & 2, Billy Joel, CBS
13	7	16	VITAL IDOL, Billy Idol, Chrysalis
14	1	19	THE FIRST ALBUM, Madonna, Sire
15	11	4	EXPRESSIONS, Various, K-tel
16	6	11	NOW THAT'S WHAT I CALL MUSIC 5, Various, EMI Virgo 5
17	8	18	MISPLACED CHILDHOOD, Marillion, EMI
18	1	1	STRENGTH, Alarm, IRS IRMF004
19	14	1	BOYS AND GIRLS, Bryan Ferry, EG
20	13	20	THE KENNY ROGERS STORY, Kenny Rogers, Liberty
21	15	14	UNDER A BLOOD RED SKY, U2, Island
22	7	100	NO JACKET REQUIRED, Phil Collins, Virgin

MUSIC VIDEO

- 1 1 NO JACKET REQUIRED, Phil Collins, Virgin/PVG
- 2 2 THE VIDEO EP, Madonna, Warner Music
- 3 3 PRIVATE DANCER, Tina Turner, PML
- 4 5 LIVE UNDER A BLOOD RED SKY: LIVE AT REDROCK, U2, Virgin/PVG
- 5 4 LIVE IN RIO, Queen, PML
- 6 6 RICOCHET, David Bowie, Virgin/PVG
- 7 6 THE SINGLE FILE, Kate Bush, PML
- 8 7 YOUTHQUAKE, Dead Or Alive, CBS/FX
- 9 8 Y&B COMEBACK SPECIAL, Eurythmics, Virgin/PVG
- 10 9 GREATEST FLUX, Queen, PML
- 11 10 RECITAL OF THE SCRIPT, Marillion, PML
- 12 13 ALCHEMY LIVE, Dire Straits, Polygram
- 13 13 THE VIDEO, Wham!, CBS/FX
- 14 17 THE VIDEO ALBUM, Duran Duran, PML
- 15 19 THE VIDEO SINGLES, Paul Young, CBS/FX
- 16 16 BEHIND THE IRON CURTAIN, Iron Maiden, PML
- 17 17 NOW, THAT'S WHAT I CALL MUSIC VIDEO 5, Various, PML/Virgin
- 18 18 DUCK ROCK, Midge Ure, Virgin/PVG
- 19 12 LET THERE BE ROCK, A.C.D.C., WHV
- 20 11 ANIMALIZE, LIVE UNCONSCIOUS, Kiss, Embassy

Compiled by Video Week Research



UK TWELVE INCH 16

COMPACT DISCS

- 1 1 HOUNDS OF LOVE, Kate Bush, EMI
 - 2 3 BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
 - 3 4 MISPLACED CHILDHOOD, Marillion, EMI
 - 4 2 WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Idol
 - 5 5 LIKE A VIRGIN, Madonna, Sire
 - 6 6 NO JACKET REQUIRED, Phil Collins, Virgin
 - 7 12 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury/Phonogram
 - 8 11 BORN IN THE USA, Bruce Springsteen, CBS
 - 9 20 SPORTS, Huey Lewis And The News, Chrysalis
 - 10 7 LEGEND, Bob Marley And The Wailers, Island
 - 11 16 BE YOURSELF TONIGHT, Eurythmics, RCA
 - 12 12 GREATEST HITS VOLUME 1 AND VOLUME 2, Billy Joel, CBS
 - 13 13 PRIVATE DANCER, Tina Turner, Capitol
 - 14 13 BOYS AND GIRLS, Bryan Ferry, EMI/Polygram
 - 15 18 HELLO, I MUST BE GOING, Phil Collins, Virgin
 - 16 19 ALF, Alison Moyer, CBS
 - 17 14 FACE VALUE, Phil Collins, Virgin
 - 18 8 DIAMOND LIFE, Sade, Epic
 - 19 15 GREATEST HITS, Queen, EMI
 - 20 11 COSI FAN TUTTI FRUTTI, Squeeze, A&M
- Compiled by Spotlight Research

T W E L V E I N C H

- 1 2 TRAPPED, Colonel Abrams, MCA
 - 2 1 THE POWER OF LOVE, Jennifer Rush, CBS
 - 3 1 TAKE ON ME, A-ha, Warner Bros.
 - 4 4 MIAMI VICE THEME, Jan Hammer, RCA
 - 5 3 ALE AND KICKING, Simple Minds, Virgin
 - 6 5 SLAVE TO THE RHYTHM, Grace Jones, Island
 - 7 7 GAMBLER, Madonna, Geffen
 - 8 16 SOMETHING ABOUT YOU, Level 42, Polydor
 - 9 9 ELECTION DAY, Arcadia, Polygram
 - 10 6 REBEL YELL, Billy Idol, Chrysalis
 - 11 9 SINGLE LIFE, Cameo, Club
 - 12 11 NIKITA, Elton John, Rocket
 - 13 15 ST. ELMO'S FIRE (MAN IN MOTION), John Parr, London
 - 14 15 CLOUDDUSTING, Kate Bush, EMI
 - 15 8 IT WAS, Midge Ure, Chrysalis
 - 16 11 CITIES IN DUST, Sioxsie And The Banshees, Wonderland
 - 17 14 RAIN, Cuius Regem Cuius, EMI
 - 18 14 BRING ON THE DANCING FLOORS, Echo And The Bunnymen, Korum
 - 19 11 LA FEMME ACCIDENT, Orchestral Manoeuvres, Virgin
 - 20 10 LEAN ON ME (AH-LI-AYO), Red Box, Sire
- Compiled by Gallup

- 24 18 34 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ◊
- 25 12 5 IN SQUARE CIRCLE, Steve N Sidero, MCA
- 26 10 8 THE HEAD ON THE DOOR, Mötley Crüe, Warner Bros.
- 27 21 1 THE DREAM OF THE BLUE TURTLES, Sting, A&M ◻
- 28 1 1 HOW TO BE A MILLIONAIRE, ABC, Neutron NTRH3
- 29 33 2 RAIN DOGS, Tom Waits, Island
- 30 26 66 DIAMOND LIFE, Sade, Epic ◊ ◊ ◊
- 31 19 5 HERE'S TO LIFE, David Byrne, Virgin/PVG
- 32 27 70 PRIVATE DANCER, Tina Turner, Capitol ◊ ◊
- 33 23 35 THE UNFORGETTABLE FIRE, U2, Island ◊
- 34 1 1 THE VIDEO BOOK, Simply Red, EMI/Parlophone
- 35 30 5 THE TV HITS ALBUM, Various, EMI ◊ ◊
- 36 28 170 QUEEN GREATEST HITS, Queen, EMI ◊ ◊
- 37 25 35 RECKLESS, Rick Springfield, CBS ◊
- 38 24 13 LUXURY OF LIFE, Five Star, Tenet
- 39 22 72 BORN IN THE USA, Bruce Springsteen, CBS ◊
- 40 41 5 REBEL YELL, Billy Idol, Chrysalis
- 41 1 1 BLUE SKIES, Kiri Te Kanawa/Nelson Riddle, London KTKTI
- 42 30 3 MAD NOT MAD, Madness, Zarzozo
- 43 31 7 LEAVE THE BEST TO LAST, James LaBrie, ProTV
- 44 39 4 THE LEGEND OF BOBBY DARIN, Bobby Darin, Atlantic/Stylus
- 45 37 7 MACALLA, Clonard, RCA PL/0894
- 46 45 37 BAGGARIDDIM, Libby, Dep International
- 47 32 5 SO MANY RIVERS, Bobby Womack, MCA
- 48 29 4 AT THE END OF THE DAY, Furrys, K-tel ONE 310 ◻
- 49 25 8 BE YOURSELF TONIGHT, Eurythmics, RCA ◊
- 50 15 8 OPEN TOP CARS AND GIRLS IN T-SHIRTS, Various, Telstar
- 51 35 8 SPORTS, Huey Lewis And The News, Chrysalis
- 52 34 7 HEARTBEAT CITY, The Cars, Elektra ◻
- 53 38 14 BELIEVE YOU ME, Bamnang, London LONLPH
- 54 52 69 ELIMINATOR, ZZ Top, Warner Bros ◊ ◊
- 55 40 2 IQ8 - ZANG TUMB TUM SAMPLED, Various, ZTT
- 56 40 1 COVENANT, SWORD AND ARM OF THE LORD, Calabar Volstars, Sone Bazzaz, CVI
- 57 1 1 THE SECRET OF ASSOCIATION, Paul Young, CBS ◊
- 58 46 30 ALF, Alison Moyer, CBS ◊ ◊ ◊
- 59 45 50 LITTLE CREATURES, Talking Heads, EMI
- 60 43 18 ALCHEMY, Dire Straits, Vertigo ◊
- 61 48 45 FACE VALUE, Phil Collins, Virgin ◊ ◊ ◊
- 62 50 20 LIBRA, Wilson Joffe, CBS
- 63 61 2 THE WHO COLLECTION, Who, Impression
- 64 44 3 RUM, SODDY AND THE LASH, Fogus, Sire
- 65 42 11 REULIN IN THE YEARS, Szelezy Dan, MCA DANVI
- 66 9 7 BALLADS, Elvis Presley, Telstar
- 67 79 3 RATTLENAKES, Lloyd Cole And The Commotions, Polydor
- 68 64 20 CAN'T SLOW DOWN, Lionel Richie, Motown ◊
- 69 10 27 VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC ◻
- 70 91 27 THE COLLECTION, Ultravox, Chrysalis ◊ ◊ ◊
- 71 57 18 LOVE OVER COULD, Dire Straits, Vertigo ◊
- 72 76 17 SUDDENLY, Billy Ocean, Jive ◻
- 73 56 25 ALL THROUGH THE NIGHT, Aled Jones, BBC ◻
- 74 51 18 OUR FAVOURITE SHOP, Style Council, Polygram
- 75 36 21 WAR, U2, Island ◊
- 76 60 17 SUZANNE VEGA, Suzanne Vega, A&M
- 77 63 2 GO WEST, Go West, Chrysalis
- 78 65 29 HEART, Heart, Capitol E2403721
- 79 1 1 LEGEND, Bob Marley And The Wailers, Island BMWI ◊ ◊ ◊
- 80 47 5 THIS IS THE SEA, Waterboys/Ocean, EMI
- 81 47 5 HITS ON OPERA, London Symphony Orchestra And Kimeria, Sire/SFR8505
- 82 1 1 MAKIN' MOVIES, Dire Straits, Vertigo ◊
- 83 73 16 STOP MAKING SENSE, Talking Heads, EMI
- 84 54 7 RUN FOR COVER, Gary Moore, 10 Records ◻
- 85 1 1 REGGAE HITS VOL 2, Various, Jettstar JELP1002
- 86 1 1 MY TRIBUTE, Bryn Yennin, World WSTR9665
- 87 94 13 VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar
- 88 87 6 HUNDREDS AND THOUSANDS, Bronski Beat, Forbidden Fruit
- 89 67 4 WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT
- 90 67 4 LIVE AT THE APOLLO, David Hall And John Oates, RCA
- 91 53 5 YOU MIGHT BE INTERESTED, Roy Ayers, CBS CBS26653
- 92 1 1 MAKE IT BIG, Wham!, Epic
- 93 85 50 DON'T STAND ME DOWN, Dexy's Midnight Runners, Mercury
- 94 84 6 CUPID AND PSYCHE '85, Seriziti Politzi, Virgin ◻
- 95 71 19 CREEDENCE COLLECTION, Creedence Clearwater Revival, Impression
- 96 68 2 WIDE AWAKE IN AMERICA, U2, Island (USA)
- 97 77 14 SINGLE LIFE, Cameo, Club
- 98 74 12 NO FREE LUNCH, Green On Red, Mercury MERM78
- 99 1 1 HITS OUT OF HELL, Meat Loaf, Epic
- 100 96 2

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UK SINGLES 26

ALAN JONES' CHART FILE

● **Jennifer Rush** retains her commanding lead of the top of the singles chart with **The Power Of Love** number one for the third straight week. The single has now sold over 600,000 copies and has quickly established itself as the year's fourth best seller, behind **Elaine Paige** and **Bernie Dickson's** 'I Know Him So Well', **Madonna's** 'Into The Groove' and **Paul Hardcastle's** '19', which last second place to Madonna only this week.

Rush's superiority is such that she should remain top for at least a couple more weeks, though ultimately she may be passed by either **A-ha** or **Elton John**, both of whom are closing in. Curiously, each of this year's 15 chart toppers — **Band Aid**, **Foreigner**, **Paige** and **Dickson**, **Dead Or Alive**, **Collins** and **Bailey**, **USA For Africa**, **Phyllis Nelson**, **Paul Hardcastle**, **The Crowd**, **Sister Sledge**, **the Eurythmics**, **Madonna**, **UB40** and **Christie Hurdle**, **Bowie** and **Jagger** and **Jennifer Rush** — have been by acts or combinations of acts previously without a number one. If A-ha or Elton John take over at number one, the sequence will continue, though it's likely to come to an end fairly soon as both **Wham!** and **Frankie Goes To Hollywood** are preparing new singles for release.

● Few record buyers will be more than slightly aware of the name **Holly Knight**, but the roven-haired American has been responsible for writing some fine hit singles in recent months, including 'Obsession' by **Animation**, 'One Of The Living' by **Tina Turner**, **Pat Benatar's** 'Invincible' and **Hear's** current American hit, 'Never'.

Ms Knight was keyboard player with **Spider**, who achieved a modicum of success in America with songs like 'New Romance (It's A Mystery)' and 'It Didn't Take Long' five years ago. Since then she's spent most of her time writing songs, and occasionally playing keyboards for her clients, such as **Rod Stewart**, who has recorded a couple of her songs for his next album. Holly recently formed her own band, **Devicé**, and signed a recording contract with **Chrysalis Records**. Devicé's first album is due some time early next year. It'll be interesting to see if the newly-divorced Holly takes the same liberated woman approach to her own singing career that she consistently conveys through her lyrics for other women.

● **George Benson's** 'The Love Songs' follows its explosive number five debut on last week's album chart by jumping to number one this week in the face of fierce competition. Comprising a dozen tracks recorded between 1978 and 1984 (see Chartlog for details), it's the 42-year-old guitarist/vocalist's eighth album chart entry, and his first number one, as the following table illustrates:

GEORGE BENSON'S HIT ALBUMS				
Date Of Chart Entry	Title	Albums	Wks On Chart	His Chart Peak
19 Mar 1977	In Flight		19	23
18 Feb 1978	Weekend In LA		47	1
24 Mar 1979	Giving Inside		24	14
	Your Love			
26 Jul 1980	Gave Me The Night		3	40
14 Nov 1981	The George Benson Collection		19	34
11 Jun 1983	In Your Eyes		3	53
26 Jan 1985	20/20		9	19
19 Oct 1985	The Love Songs		1	2*

*Benson's earlier albums were on the Warner Brothers label, but 'The Love Songs' is leased to TV marketing specialists K-Tel. It's his 10th number one album since they were formed in 1972. All but one of his company's previous chart toppers have been multi-artist compilations, with **Perry Como's** '40 Greatest Hits' (1976) the only exception.

● Fully half of the albums in this week's top ten are new entries to the chart, an occurrence for which I can find no precedent. Leading the way is **Iron Maiden's** 'Live After Death', which came within an ace of beating



● **KING:** Coventry boat-lovers' fourth hit

George Benson to number one, and the **Cult's** 'Love'. Following close behind the newcomers, at number 11, is a re-entry to the chart, **Leonard Bernstein's** 'West Side Story', which was originally released in May, and spent 13 weeks in the chart, reaching number 18. Few would have expected it to return to the chart at a higher position; the highest position, indeed, for any chart re-entry since **Elvis Presley's** '40 Greatest Hits', which re-charted at number five the week after his death in 1977.

● As mentioned last week, the new Telstar Records compilation 'Ballads' is the 90th Elvis Presley album to make the chart.

Presley had two LPs in the first ever album chart, published in 1956, and has been its most regular visitor ever since. He's topped every single year — though in 1968 he appeared for only one week with 'Clambake'.

Though he died in 1977, Presley's albums are still released regularly, and invariably sell well enough to chart, a fact vividly illustrated by the fact that Presley has had more album chart entries in the Eighties than any other act — his tally of twenty being comfortably superior to runner-up **James Last's** total of 14. Presley's next chart entry seems likely to be 'Elvis' Christmas Album'. First released in 1957, it made the top ten in 1971, and is about to be re-issued, digitally re-mastered and on green vinyl.

I N B R I E F

● For some inexplicable reason, New Zealand has been written by **Dylan** fever. The current Kiwi album top ten features three of Bob's albums: 'Empire Burlesque' (number three), 'Infidels' (number six) and 'Masterpieces' (number eight)... Some of Sweden's best-known heavy metal bands have got together under the name **Swedish Metal Aid** to record a single, 'Give A Helping Hand', with proceeds going to African famine relief... And in Norway, the country's leading daily newspaper, **Verdens Gang**, recently cleared its front page of news and carried instead a large picture of A-ha, with the caption 'number one in America'. Domestically, however, the **Monroes** are even bigger than A-ha. They are currently number one in the country's singles and albums charts.

Their album 'Face Another Day', has established itself as Norway's all-time best seller, with sales of 180,000 copies. Not bad for a country of 4,000,000 people. American publishers **Plerion Press** continue their rock and roll reference series with two books devoted to the **Beatles**, **Here There And Everywhere** and 'Beatlefan'. 'HT&E' is sub-titled 'The First International Beatles Bibliography 1962-1982', and it is an awe-inspiring document. It's a Carol Terry, has painstakingly recorded details of date, publication and content of every Beatles story she could find. Amongst the references, 600 books, 3800 magazine articles, 1200 newspaper articles, 100 Beatles-related periodicals and much more. A staggering, labour intensive volume, though ultimately one of very limited appeal. A more satisfying read is provided by 'Beatlefan', which is simply a bound reprint of 'Beatlefan' magazine's first twelve issues, originally published between 1978 and 1980. A high quality fanzine which acted (and may still act, for all I know) as a clearing house for Beatles information gleaned from other sources. 'Beatlefan' also provided its own news, reviews, reminiscences and interviews to a very high standard. Worth investigating. Further details of both books can be obtained from **Plerion Press**, PO Box 1808, Ann Arbor, Michigan 48106, USA. Each contains nearly 300 A4 pages... Virgin has rush-released a new 12-inch of **Simple Minds** 'Alive & Kicking' single (VS81713), which includes an additional track, a live version of 'Up On The Catwalk' recorded in Glasgow last January...

CHART LOG ALBUMS

13088) CASSETTE: The Love Songs (K-Tel NE 4001); **Cassette CZ 2318:** **Give Me The Night/Lady Love Me (One More Time)/Love X Love/New Day/Feel Like Makin' Love/20:20/Never Give Up On A Good Thing/Inside Love (Sex Personal)/No One Emotions/Your Eyes/Turn Your Love Around/The Greatest Love Of All.**

Intelligent compilation features ten hit singles plus 'New Day' and 'No One Emotion'. See Chartlog for further details.

MIDGE URE: The Gift (Chrysalis CHR 1508); **Cassette ZCHR 1508**

If 'Woz/When The Wind Blows/Living In The Past/The Certain Smile/The Gift/Aniles/Wastelands/Edo/The Chieftain'Shred/The G8 (Reprise).

Cried's top solo album very nearly entered the charts at number one last week, but was narrowly beaten by **Kat Buell's** 'The Hours Of Love'. It may never come that close again, which is a pity, since it's a rich and varied selection of songs comprising nine originals and a cover of **Jethro Tull's** 'Living In The Past'.

Of his decision to include three instrumentals ('Aniles', 'Edo' and 'The Chieftain') on the album, Midge comments: 'I like instrumentals — I wish Ultravox would do more of them — so I took the opportunity to do a few on my own. Ultravox is great, but being in a group always involves compromise, and I wanted the chance to indulge myself a bit.'

JULIO IGLESIAS: Libra (CBS 26623); **Cassette 40-26623**

Ni Te Tenga, Ni Tu Otrida/Tu Y Yo/No Gal You Under My Scarin/Dire'Abri En Portugal/Felicidade/Esta Cabarete/Coracao Apaixonado/Ni Tu Gato Gris, Ni Tu Perro Fei/Todo Y Nada

JUSTIN HAYWARD: Moving Mountains (Towerbell TOWPL 15); **Cassette ZC10W 15**
 Justin Hayward/Moving Mountains/Silverbird/It's Just A Game/Lost And Found/Goodbye/Who Knows/The Best Is Yet To Come.

Moody Blues veteran Hayward, 39, resumes his solo career after a five year hiatus. Like his earlier albums **Songwriter** (number 28, 1977) and **'Night Flight'** (number 41, 1980), this one consists largely of self-penned ballads, though this time there is also a cover version of **Clifford T Ward's** hymnal 'The Best Is Yet To Come'.

CREDENCE CLEARWATER REVIVAL: The Credence Collection (Impression IMPD 3); Cassette IMDK 3

Suzie Q! Put A Spell On You/Proud Mary/Born On The Bayou/Boring/Good Golly Miss Molly/Keep On Choogin'/Bad Moon Rising/Lodi/Green River/Commotion/Cotton Fields/Down On The Corner/Fortunate Son/Traveler/ Band What?/Stop The Rain/Up Around The Bend/Rum Through The Jungle/Lockin' Out My Back Door/Long As I Can See The Light/Heard It Through The Grapevine/Have You Ever Seen The Way/Hey Tonight/Sweet Hitch-Hiker.

CCR were America's pre-eminent singles band in the late Sixties/early Seventies, leaning heavily on the talents of singer/guitarist/guitarist John Fogerty, who wrote nineteen of the 24 tracks on this classic compilation.

TOM WAITS: Rain Dogs (Island ILPS 9803); Cassette ICT 9803

Singapore/Clap Hands/Cemetery Polka/Jockey Full Of Bourbon/Tango 18 They're Screamin' Big Black Mariah/Diamonds And Gold/Hung Down Your Head/Time/Rain Dogs/Mid-Town/9th and Hennepin/Gun Street Girl/Union Square/Blind Love/Walking Spanish/Downtown Train/Bride Of Rindog/Anywhere I Lay My Head

The tenth album of Waits' career, and already his most successful. Of the previous nine, only 1983's 'Swordfishtrombones' charted, peaking at number 81.

SUZANNE VEGA: Suzanne Vega (A&M AMS072); Cassette AMC5072

Cracking/Freeze Tag/Marlane On The Wall/Small Blue Thing/Straight Lines/Underflow/Some Journey/The Queen And The Soldier/Knight Moves/Neighbourhood Girls.

Much touted 25-year old native of New York, who has been described as potentially the most powerful post-singer since Bob Dylan.

S I N G L E S

KING: The Taste Of Your Tears/Crazy Party (CBA A6618); 12 TA6618 includes extra track Alone Without You (The Reprise); 12 Poster Bag QT6618 (limited edition)

Coventry band's fourth hit is a ballad for their forthcoming album (is yet unlisted) which will be out next month.

PAT BENATAR: Invincible (Inst) (Chrysalis PAT3); 12 PAT3 includes two extra tracks Promises In The Dark (Live) and Heartbreaker (Live)

After two top thirty hits (her first with 'We Belong' and 'Love Is A Battlefield', the delectable Ms Benatar goes for a hat-trick with 'Holly Knight' and Simon Clinia's theme from the film 'The Legend Of Billie Jean'. 'Invincible' also appears on Pat's forthcoming (seventh) album 'Seven The Hard Way'.

ZZ TOP: Sleeping Bag/Party On The Patio (Warner Brothers W2001); 12 W2001T

'Sleeping Bag' is taken from the band's new album 'Afterburner', 'Party In The Patio' from 'El Loco'. Their sixth hit.

A FLOCK OF SEAGULLS: Who's That Girl (She's Got It)/(Inst) (Live JIVE 106); first 10,000 copies include free square picture disc featuring montage of 'I Ran', 'Telecommunication', 'Wishing', 'The More You Live, The More You Love' and 'Space Age Love Song'. 12 JIVET 106 includes extra track Who's That Girl (Extended Version)

Now a trio comprising Mike Score (lead vocals), All Score (drums) and Frank Moudsley (bass), A Flock Of Seagulls are just putting the finishing touches to their fourth album 'Dream Come True', from which this, their seventh hit single comes.

THOMPSON TWINS: King For A Day/Rollunder (Arista TWINS57); 12 TWINS127; 12 Remix TWINS227

Second single from the album 'Here's To Future Days'.

WALLY BADAROU: Chief Inspector (Hill Street Version) (Fourth & Broadway BRW 37; 12 12BRW 37)

As a session musician, thirty year old Wally, a Parisien of African extraction, has appeared on many hits including Ms 'Pop Muzik', the Gibson Brothers' 'Cuba' and Grace Jones' 'Private Life'.

TOTAL CONTRAST: Hit And Run/Hit And Run (London LON 76); 12 inc extra track Hit And Dub

Second success for 'Tokos A Little Time' hitmakers. From forthcoming album 'Total Contrast'.

STING: Fortress Around Your Heart/Shadow In The Rain (A&M AM 286)

Third single from Police man's first solo album 'The Dream Of The Blue Turtles'.

COOL NOTES: Have A Good Forever/Natural Energy (Abstract Dance AD5); 12 ADTS

ECHO & THE BUNNYMEN: Bring On The Dancing Horses/Over Your Shoulder (Korova KOW 43);



Photo: LFI

● TOM WAITS: 'Rain Dogs' is his biggest UK success

12 KOWT 43 includes extra track Bed Bugs And Ballyho

The Bunnyman's first single in well over a year was recorded in Brussels last month with producer Laurie Latham of Paul Young/Stranglers fame. Aside only to be included on band's forthcoming album

BRILLIANT: It's A Man's Man's Man's World (Crash The Car (Food FOOD 5); Square Pic Disc FOOD 5PV; 12 FOOD 5T includes two extra tracks It's A Man's Man's Man's World (Ext Version) and It's A Dub Dub Dub World (Mad Professor Mix)

First hit for June Montana (vocals), Jimi Cuty (guitar) and Youth (bass).

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WE OCT 26, 1985

US ALBUMS
US SINGLES
DISCO

CHARTS

US SINGLES

- 1 2 SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista
- 2 3 PART TIME LOVER, Stevie Wonder, Motown
- 3 1 TAKE ON ME, A-Ha, Warner Brothers
- 4 5 MIAMI VICE THEME, Jan Hammer, MCA
- 5 10 HEAD OVER HEELS, Tears For Fears, Mercury
- 6 4 OH SHEILA, Ready For The World, MCA
- 7 6 LONELY O' NIGHT, John Cougar Mellencamp, Riva
- 8 9 FORTRESS AROUND YOUR HEART, Song, A&M
- 9 11 I'M GOING DOWN, Bruce Springsteen, Columbia/CBS
- 10 15 YOU BELONG TO THE CITY, Glenn Frey, MCA
- 11 12 LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS
- 12 7 MONEY FOR NOTHING, Dire Straits, Warner Brothers
- 13 17 WE BUILT THIS CITY, Starship, Grunt
- 14 16 I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Paul Young, Columbia/CBS
- 15 8 DANCING IN THE STREET, Bowie/Jagger, EMI America
- 16 18 BE NEAR ME, ABC, Mercury
- 17 19 ONE NIGHT LOVE AFFAIR, Bryan Adams, A&M
- 18 21 YOU ARE MY LADY, Freddie Jackson, Capitol
- 19 24 LAY YOUR HANDS ON ME, Thompson Twins, Arista
- 20 29 SEPARATE LIVES, Phil Collins And Marilyn Martin, Atlantic
- 21 23 AND WE DANCED, the Hooters, Columbia/CBS
- 22 22 SUNSET GRILL, Don Henley, Geffen
- 23 27 NEVER, Heart, Capitol
- 24 26 LOVE THEME FROM ST. ELMO'S FIRE, David Foster, Atlantic
- 25 28 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
- 26 13 CHERISH, Kool And The Gang, De-Lite
- 27 35 BROKEN WINGS, Fly By Night, RCA
- 28 14 DRESS YOU UP, Madonna, Sire
- 29 33 BOY IN THE BOX, Corey Hart, EMI America
- 30 36 SO IN LOVE, OMD, A&M/Virgin
- 31 37 ONE OF THE LIVING, Tina Turner, Capitol
- 32 20 FOUR IN THE MORNING (I CAN'T TAKE ANYMORE), Night Ranger, Camel/MCA
- 33 31 A NITE AT THE APOLLO LIVE!, Daryl Hall And John Oates, RCA
- 34 44 SOUL KISS, Olivia Newton-John, MCA
- 35 41 PERFECT WAY, Scritti Politti, Warner Brothers
- 36 49 SLEEPING BAG, ZZ Top, Warner Brothers
- 37 43 THE NIGHT IS STILL YOUNG, Billy Joel, MCA
- 38 52 ALIVE AND KICKING, Simple Minds, A&M
- 39 42 GIRLS ARE MORE FUN, Ray Parker Jr., Arista
- 40 46 I MISS YOU, Klymaxx, Columbia/Constellation
- 41 25 FREEDOM, Wham!, Columbia/CBS
- 42 34 COMMUNICATION, the Power Station, Capitol
- 43 30 CRY, Godley And Creme, Polydor
- 44 32 DON'T LOSE MY NUMBER, Phil Collins, Atlantic
- 45 62 SISTERS ARE DORN' IT FOR THEMSELVES, Eurythmics And Aretha Franklin, RCA
- 46 — ELECTION DAY, Arcadia, Capitol

- 47 57 RUNNING UP THAT HILL, Kate Bush, EMI America
- 48 38 G-A-T-T-Y, John Caffery And The Beaver Brown Band, Scotti Brothers
- 49 48 BORN IN EAST LA, Cheech And Chong, MCA
- 50 51 STAND BY ME, Maurice White, Columbia/CBS
- 51 54 LIKE TO GET TO KNOW YOU WELL, Howard Jones, Elektra
- 52 55 AFTER THE FIRE, Roger Daltrey, Atlantic
- 53 — WRAP HER UP, Elton John, Geffen
- 54 58 I'LL BE GOOD, Reni And Angela, Mercury
- 55 45 WEIRD SCIENCE, Oingo Boingo, MCA
- 56 53 ALL OF ME FOR ALL OF YOU, P.P. RCA
- 57 70 THE OAK TREE, Morris Day, Warner Bros
- 58 60 OBJECT OF MY DESIRE, Starpoint, Elektra
- 59 66 PARTY ALL THE TIME, Eddie Murphy, Columbia
- 60 39 ST. ELMO'S FIRE (MAN IN MOTION), John Parr, Atlantic

B U L L E T S

- 61 64 AND SHE WAS, Talking Heads, Sire
 - 62 71 TO LIVE AND DIE IN LA, Wang Chung, Geffen
 - 63 73 HURTS TO BE IN LOVE, Gino Vannelli, CBS Associated
 - 68 — DO IT FOR LOVE, Sheena Easton, EMI America
 - 70 85 TEARS ARE FALLING, Kiss, Mercury
 - 71 75 CUIE TE QUIERO, Kayra And The Waves, Capitol
 - 72 80 TARZAN BOY, Baltimore, Minuteman
 - 73 82 EVERYBODY DANCE, Ta-Mara And The Seen, A&M
 - 77 — EMERGENCY, Kool And The Gang, De-Lite
 - 78 — CHARM THE SNAKE, Christopher Cross, Warner Brothers
 - 80 — YOU'RE A FRIEND OF MINE, Clarence Clemons And Jackson Browne, Columbia
 - 83 90 TALK TO ME, Quizzicalfish, Geffen
 - 84 95 CONGA, Miami Sound Machine, Epic
 - 86 — TOO YOUNG, Jack Wagner, Qwest
 - 87 — SHOCK, Motels, Capitol
 - 95 — HOME SWEET HOME, Mötley Crüe, Elektra
- Compiled by Billboard

U S A L B U M S

- 1 1 BROTHERS IN ARMS, Dire Straits, Warner Brothers
- 2 2 WHITNEY HOUSTON, Whitney Houston, Arista
- 3 7 MIAMI VICE, Soundtrack, MCA
- 4 6 SCARECROW, John Cougar Mellencamp, Riva
- 5 3 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
- 6 4 THE DREAM OF THE BLUE TURTLES, Sting, A&M
- 7 5 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 8 8 HEART, Heart, Capitol
- 9 12 IN SQUARE CIRCLE, Scieva Wonder, Tama
- 10 9 RECKLESS, Bryan Adams, A&M
- 11 11 NO JACKET REQUIRED, Phil Collins, Atlantic
- 12 10 GREATEST HITS VOL 1 AND II, Billy Joel, Columbia/CBS
- 13 13 LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS
- 14 16 ROCK ME TONIGHT, Freddie Jackson, Capitol
- 15 15 EMERGENCY, Kool And The Gang, De-Lite
- 16 18 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
- 17 17 READY FOR THE WORLD, Ready For The World, MCA
- 18 14 MAKE IT BIG, Wham!, Columbia/CBS
- 19 19 HUNTING HIGH AND LOW, A-Ha, Warner Brothers
- 20 21 SECRET OF ASSOCIATION, Paul Young, Columbia/CBS
- 21 26 LIVE AT THE APOLLO, Daryl Hall And John Oates, RCA
- 22 23 LIKE A VIRGIN, Madonna, Sire
- 23 20 BACK TO THE FUTURE, Soundtrack, MCA
- 24 22 THEATRE OF PAIN, Mötley Crüe, Elektra
- 25 20 ASYLUM, Kiss, Mercury
- 26 24 BOY IN THE BOX, Corey Hart, EMI America
- 27 37 CONTACT, Pointer Sisters, RCA
- 28 32 NERVOUS NIGHT, the Hooters, Columbia/CBS
- 29 29 WORLD WIDE LIVE, Scorpions, Mercury
- 30 28 AROUND THE WORLD IN A DAY, Prince And The New Power Generation, Paisley Park

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12": 12 TAKE 4

- 31 33 **LITTLE CREATURES**, Talking Heads, Sire
 32 25 **7 WISHES**, Night Ranger, Capricorn/MCA
 33 31 **BE YOURSELF TONIGHT**, Earth, Wind & Fire
 34 **SACRED HEART**, Dio, Warner Bros./Polygram
 35 **HERE'S TO LIFE**, The Flys, Thompson Twins, Arista
 36 43 **KNEE DEEP IN THE HOOPLE**, A&M, Mercury
 37 44 **HOW TO BE A ZILLIONAIRE**, ABC, Mercury
 38 38 **INVASION OF YOUR PRIVACY**, RCA, Atlantic
 39 42 **SOUL TO SOUL**, Stevie Nicks, Epic
 40 35 **STANDING ON THE EDGE**, Cheap Trick, Epic
 41 37 **ST ELMO'S FIRE**, Soundtrack, Atlantic
 42 36 **MASK OF SMILES**, John White, EMI America
 43 39 **SUDDENLY**, Billy Ocean, Jive/Arista
 44 — **WALK TO THE REAL WORLD**, Mr. Mister, RCA
 45 47 **CRUSH**, OMD, A&M
 46 49 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen
 47 41 **THE POWER STATION**, The Power Station, Capitol
 48 40 **LITTLE BAGGARDIM**, U2, A&M
 49 46 **TOUGH ALL OVER**, John Caffery and The Beaver Brown Band, Scotti Brothers
 50 50 **DREAM INTO ACTION**, Howard Jones, Elektra
 Compiled by Billboard

D I S C O

- 1 4 **CHIEF INSPECTOR (VINE STREET)/(HILL STREET)**, Wally Badarou, 4th + B Way 12in
 2 1 **SINGLE LIFE**, Cameo, Club 12in
 3 2 **TRAPPED/DUB**, Colonel Abrams, MCA Records 12in
 4 3 **ROMEO WHERE'S JULIET?**, Collage, MCA Records 12in
 5 6 **SET IT OFF**, Harlequin Four, US Jax Born Prod 12in
 6 8 **HIT AND RUN**, Total Contrast, London 12in
 7 5 **I'LL BE GOOD**, René & Angela, Club 12in
 8 11 **THIS IS FOR YOU (REMIX)**, The System, Boiling Point 12in
 9 9 **NEVER CRY AGAIN (REMIX)**, Kleeer, Atlantic 12in
 10 7 **(I'LL BE A) BREAK FOR YOU**, Royale Deluxe, Sire/Warner 12in
 11 22 **SLAVETO THE RHYTHM (DROUGED)**, Grace Jones, ZTT 12in
 12 19 **THE SHOW/LA-DI-DA-DI**, (Blow E. Fresh and The Get Fresh Crew, US Reprise Records 12in
 13 21 **STATUS QUO**, Donald Banks, 4th + B Way 12in
 14 15 **WE ARE THE TEAM/ROCK CREEK PARK**, The Team, EMI 12in
 15 16 **THE HEAVEN I NEED**, The Three Degrees, Supreme Records 12in
 16 23 **SLIP N SLIDE**, Roy Ayers, CBS 12in
 17 12 **I'LL BE GOOD (HARK BERRY REMIX)**, René & Angela, Club 12in
 18 38 **THE SWEETEST TABOO**, Jade, Epic 12in
 19 18 **FALL DOWN (SPIRIT OF LOVE)**, Transame, A&M 12in
 20 42 **SHE'S NOT A SLEAZE (THERE AIN'T NO THIN' (LIKE YOUR LOVIN'))**, Paul Laurence, Capitol 12in
 21 36 **YOU DON'T KNOW (SPECIAL REMIX)/LIVE EXPERIMENTAL MIX**, Serious Intention, US Easy Street 12in
 22 50 **IS THIS THE FUTURE?**, Fabback, Important Records 12in
 23 17 **AIN'T NO THIN' LIKE IT (M&M REMIX)**, Michael Lovemich, Motown 12in
 24 10 **LOVE TAKE OVER**, Five Star, Tent 12in
 25 64 **SECRET RENDEZVOUS**, René & Angela, Champion 12in
 26 43 **AIN'T THAT THE TRUTH**, Frankie Kelly, US TW 12in
 27 49 **CARAVAN OF LOVE/DANCIN' AROUND THE WORLD/INSATIABLE WOMAN/CAN HARDLY WAIT**, Isley Jasper Isley, Epic LP
 28 24 **HOT PURSUITE**, Skipworth & Turner, 4th + B Way 12in
 29 26 **NATURAL ENERGY/HAVE A GOOD FOREVER**, The Cool Notes, Atlantic Dance 12in
 30 45 **YOUR PERSONAL TOUCH**, Evelyn "Champagne" King, US RCA Victor 12in
 31 29 **WHAT ARE WE GONNA DO ABOUT IT?**, Mercy Me, Ensign 12in
 32 — **"VIRGO"**, Roy Ayers, CBS LP
 33 77 **SET IT OFF**, M&M Records, Sire/Warner 12in
 34 14 **TAKES A LITTLE TIME**, Total Contrast, London 12in
 35 37 **LET MY PEOPLE GO (RAW INSTRUMENTAL)/EXTENDED MIX**, The Winans, US Qwest 12in
 36 91 **DON'T SAY NO TONIGHT**, Eugene Wilde, 4th + B Way 12in
 37 38 **EMOTIONS**, Scorpions, Elektra
 38 13 **ONE LOVE (REMIX)**, Atlantic Starr, A&M 12in

- 39 39 **I'LL BE YOUR FRIEND**, Precious Wilson, Jive 12in
 40 31 **SAY I'M YOUR NO. 1**, Princess, Supreme Records 12in
 41 62 **YEH YEH/SMOOTH**, Marc Basso, WEA 12in
 42 59 **LET'S GET IT MY BABY**, Roberta Collins, US Sutra 12in
 43 34 **GETTING CLOSER**, Haywood, CBS 12in
 44 66 **ROCK CREEK PARK/WALKING IN RHYTHM**, The Blackbyrds, Sire/Warner 12in
 45 32 **HIGH FASHION/THE SCREAMS OF PASSION/MUTINY/YES/SUSANNAH'S PAJAMAS**, The Family, Warner Bros./Polygram Park LP
 46 46 **WHO DO YOU LOVE**, Bernard Wright, US Manhattan 12in
 47 44 **THE DANCE ELECTRIC**, André Cymone, CBS 12in
 48 20 **ON THE ONE**, Lulu (featuring Felicia Collins), Important Records 12in
 49 25 **PART-TIME/LOVER (REMIX)**, Stevie Wonder, Motown 12in
 50 75 **CHIQUITA LINDA/INSTRUMENTAL**, Gardella, London 12in
 51 78 **MUSIC (PAUL HARDCASTLE REMIX)**, D Train, Prelude 12in
 52 65 **KNEES STAND UP (US REMIX)**, Howard Johnson, A&M 12in
 53 69 **GET LOOSE, Alone!** (featuring Leroy Burgess), US NIA 12in
 54 77 **SHO YU HIGH**, Chuck Brown & The Soul Searchers, US TTD 12in
 55 — **FREAKS COME OUT AT NIGHT**, Whodunnit, Jive 12in
 56 56 **SHE'S A GO-GETTER**, Fabback, Atlantic 12in
 57 30 **STOP PLAYING ON ME**, Vikki Love, US 4th + B Way 12in promo (KRUSH GROOVE) CAN'T STOP THE STREET, Chaka Khan, Warner Bros 12in
 59 83 **THE OAK TREE/INSTRUMENTAL**, Morris Day, Warner Bros 12in
 60 90 **BUBBLING**, Aswad, Sire 12in
 61 — **GENIUS**, Quando Quango, Factory 12in
 62 33 **I WISH HE DIDN'T TRUST ME SO MUCH**, Bobby Womack, MCA Records 12in
 63 41 **YOU BLEW IT**, The World Famous Loud Ladies, Champion 12in
 64 92 **TELL ME HOW IT FEELS**, Szold Street, 10 Records 12in
 65 51 **A LITTLE PAIN**, P.P. Arnold, 10 Records 12in
 66 40 **ZIG ZAG/QUEST (REMIX)**, Brass Construction, Capitol 12in
 67 — **AIN'T YOU HAD ENOUGH LOVE?** MORE THAN ONE NIGHT, Julie Roberts, Bluebird 10 12in
 68 61 **EXTRA SPECIAL**, Jerome, Calibre 12in
 69 54 **GO HOME/STRANGER ON THE SHORE OF LOVE**, Stevie Wonder, Motown LP
 70 95 **SWEET SURRENDER**, Jeff Tysak (featuring Maurice Starr), US Polydor 12in
 71 44 **WAS DOG A DOUGHNUT?**, Jellybean, Dutch EMI America LP
 72 70 **EVERY WOMAN NEEDS IT (REMIX)**, Jeff Lorber, Club 12in promo
 73 73 **YOU NUFF BUMP N'PT**, 2EU'S THEME, EU, US TTD 12in
 74 93 **ZITTY LADY/DON'T WASTE MY TIME**, Slave, Certain Records 12in
 75 58 **A LOVE BIZARRE**, Stella E, Warner Bros/Polygram LP
 76 94 **KILL OR BE KILLED**, LWS, Virgin 12in
 77 52 **STILL SMOKIN' (HUG-A-BUT)**, Trouble Funk, 4th + B Way/TTD 12in
 78 85 **100%**, Caprice, US NIA 12in
 79 — **YOU ARE MY LADY**, Freddie Jackson, Capricorn 12in
 80 — **I CAUGHT YOU OUT/DUB MIX**, Oxy Green, Hot Melts 12in promo
 81 81 **JUST ANOTHER LONELY NIGHT**, The O'Jays, Philadelphia International 12in
 82 — **WHAT'S THAT YOU SLIPPED INTO MY WINE/BABY DON'T BREAK MY BACK**, Prime Time, US Total Experience LP
 83 27 **YOU WEAR IT WELL (M&M REMIX)**, El DeBarge with DeBarge, Gony 12in
 84 — **MESSIN' WITH MY MIND**, Clarence Carter, Certain Records 12in
 85 — **OH SHEILA**, Ready For The World, MCA Records 12in
 86 89 **AFRICAN BREEZE**, Hugh Masekela with Jonathan Butler, Jive Afrika 12in
 87 89 **BREAK IN ME**, Dennis US Panoramix 12in
 88 — **NO LOOKING BACK**, Canasta, EMI 12in
 89 80 **LOVE SO FINE**, Sahara, Elite 12in
 90 80 **AIN'T NO STOPPIN' US NOW**, McFadden & Whitehead/BRING THE FAMILY BACK, Bity Paid, Sire/Warner 12in
 91 — **SANTA CRUZZ/YOU NEED MORE CALYPSO/SURPRISE**, Ralph MacDonald, US Polydor LP
 92 88 **HARD TIMES FOR LOVERS**, Jonathan Holliday, Geffen Records 12in
 93 97 **RAISE THE CURTAIN/OUT OF THE DARKEST NIGHT**, Barbara Pennington, Record Shack LP
 94 67 **GIVE AND TAKE**, Brass Construction, US Capitol 12in
 95 99 **LOVE TAKE OVER (THE LIMITED EDITION MIX)**, Five Star, Tent 12in
 96 74 **I WANNA BE BELONGED BY YOU**, Michael Wycoff, US Valley Vax 12in
 97 — **AFTER THE LOVE IS GONE**, Princess, Supreme Records 12in promo
 98 — **IT DON'T MEAN A THING IF IT AIN'T GOT THAT SWING**, Diane Schuur, US PAUSA LP
 99 — **SMILE**, Jeff Tysak, US Polydor LP
 100 84 **YOUR PLACE OR MINE/SEXOMATIC**, Bar-Kays, Club 12in
 Compiled by James Hamilton/Alan Jones

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PHOTO

W/E OCT 26, 1985

H I - N R G
R E G G A E
INDIE SINGLES
INDIE ALBUMS

H I - N R G

- 1 1 REFLECTIONS, Evelyn Thomas, Record Shack 12in
- 2 6 I LIKE YOU, Phyllis Nelson, Carrere 12in
- 3 5 FUTURE BRAIN, Dan Harrow, Italian Baby 12in
- 4 7 NO FRILLS LOVE, Jennifer Holiday, Geffen Records LP
- 5 8 ANOTHER BOY IN TOWN, Two Girls, US Popular 12in
- 6 14 THE FIGHTER, Arpeggio, US Nisam Records 12in
- 7 4 VERTIGO, Barbara Pennington, Record Shack LP
- 8 12 LOVIN' IS REALLY MY GAME (REMIX), Sylvester, US Megatone 12in
- 9 13 I HEART TALK (REMIX), Bucks Fizz, US Disconet LP
- 10 3 THE WAY IT'S GONNA RAIN (INDIAN SUMMER MIX), Hazell Dean, Parlophone 12in
- 11 2 VANITY, Carol Jani, Record Shack 12in
- 12 17 TIMEBOMB, Ange Gold, Postion 12in white label
- 13 23 ACTION, Peary Gates, Postion UK, 12in
- 14 — CONGA (REMIX), Miami Sound Machine, US Hot Tracks LP
- 15 20 SAVING MYSELF, Oh Romeo, US "O" Records 12in
- 16 10 EATEN ALIVE (REMIX), Diana Ross, Capitol 12in
- 17 19 NIGHTFLIGHT, Jack's Project, German Ariola 12in
- 18 — M'Y OBSESSION, Phier D, Marshall, US Atlantic 12in
- 19 22 CLOSE TO PERFECTION (REMIX), Miquel Brown, Record Shack 12in
- 20 16 I CAN LOSE MY HEART TONIGHT, C.C. Catch, German Hansa 12in
- 21 15 STREETFIGHTER, Frankie Valli & The Four Seasons, US Curb 12in
- 22 9 THE MEN IN MY LIFE, Miriam Lee, Pastion 12in
- 23 — VOULEZ VOUS (REMIX), The First, German Ariola 12in
- 24 16 DON'T LEAVE ME THIS WAY (SYLVESTER MIX), Jeanie Tracy, US Megatone 12in
- 25 18 WHISPER TO A SCREAM, Bobby O'Claudja Barry, US Memo/Vision 12in
- 26 — TAKE ME NOW, Persession, Canadian Power 12in
- 27 — LOVE SYSTEM, The Twins, German Hansa 12in
- 28 — POLICEMAN (QUEEN OF THE NEON JUNGLE), Lorna Wright, MDM 12in
- 29 29 FANTASY (REMIX), Lian Ross, German ZFX 12in
- 30 21 BODY ROCK (MEGANIX), Maria Vidal, Dutch Chart 12in bootleg
- 31 — Compiled by James Hamilton/Alan Jones

R E G G A E

- 1 1 BUBBLING, Aswad, Simba
- 2 2 DO YOU BELIEVE, Home T4, Taxi
- 3 9 YOU'RE LYING, Sandra Cross, Ariva
- 4 4 RING THE ALARM, Tenor Saw, Techniques
- 5 10 CHICKEN FLAP, Horseman/Ricky Ranking, Magic Shoot
- 6 6 WILDFIRE, Dennis Brown, Fredette McGreggor, Greenleafs
- 7 17 EASY LOVING, John Hole, Utopeme
- 8 13 FOOLS FIGHTING, Frankie Paul, Greenleafs
- 9 5 GROOVY LITTLE THING, Berik Hammond, Harmony House
- 10 19 DYNAMIC, Paula, Rhino
- 11 1 LONELINESS, Junior English, U Mat
- 12 3 I DOJANICANT LOVER, Ishman/Sister Madge, Tree Roots
- 13 7 GOLDEN HEN, Tenor Saw, Utopeme
- 14 — YOU'LL NEVER KNOW, Coran Dickson, Nice 'n' Kool
- 15 11 I KICK ALL OVER/LIFE STORY, Wayne Smith/Tonto Irit, Greenleafs
- 16 20 TAKE A TIPPLERY BANTAN, Daddy Colonel, UK Bubbliers
- 17 21 DREAMING OF A LITTLE ISLAND, Judy Boucher, Orbicome
- 18 — WHAT ONE DANCE CAN DO, Berik Hammond, Revue
- 19 28 PURE WORRIES, Dixie Peach, Jah Tubbys
- 20 16 HERE I COME, Dennis Brown, Tads
- 23 3 DALLAS/DYNASTY, Captain Sinbad, M.A.B.
- 24 8 RAGGAHUFFIN, Dennis Brown & Freddie McGreggor, Greenleafs
- 22 12 DANCING MOOD/STROLLING, Maxi Priest, 10
- 24 — NO TOUCH ME STYLEE, Frankie Paul, SCOM
- 25 27 STRICTLY CULTURE, Dan Carlos, SCOM
- 26 25 CARROT AND ONION, Fed Anthony, CSA
- 27 15 HOG IN A ME MINTY/RUN DOWN THE WORLD, Nitzy Gritty, Greenleafs
- 28 14 I DON'T WANNA BE LONELY, Johnny Osbourne, Hawkeye
- 29 24 GIMME YOUR LOVE, Alton Ellis/Wayne Marshall, Jah Life
- 30 22 RUN COME, Sugar Minott, Hawkeye
- 31 — Compiled by Spotlight Research

INDIE SINGLES

- 1 1 RAIN, the Cult, Beggars Banquet
- 2 2 THE BOY WITH THE THORN IN HIS SIDE, the Smiths, Rough Trade
- 3 3 IT'S CALLED A HEART, Depeche Mode, Mute
- 4 4 SHE SELLS SANCTUARY, the Cult, Beggars Banquet
- 5 6 WHO NEEDS LOVE LIKE THAT, Erasure, Phon
- 6 4 DAY AND NIGHT, Roban And The Angels, Chapter 22
- 7 13 RESURRECTION JOE, the Cult, Beggars Banquet
- 8 — WHEN IT ALL COMES DOWN, Icicle Works, Beggars Banquet
- 9 9 BUBBLING, Aswad, Simba
- 10 7 DIRTY OLD TOWN, the Pogues, Stiff
- 11 18 ALL DAY LONG, the Shop Assistants, Subway Organization
- 12 21 BLUE MONDAY, New Order, Factory
- 13 12 SPIRITUAL WALKER, the Cult, Situation Two
- 14 5 PRIMITIVE PAINTERS, Felt, Cherry Red
- 15 — SHE'S WICKED, the Fuzztones, ABC
- 16 8 BAD MOON RISING, the Meteors, Mad Pig
- 17 23 IRONMASTERS, the Men They Couldn't Hang, Imp/Demon
- 18 19 ROAD TO RACK AND RUIN, King Kuff, Stiff
- 19 14 MAKING NO SENSE AT ALL, Husker Du, SST
- 20 16 I'M DOING TIME IN A MAXIMUM SECURITY TWILIGHT HOME, Alien Sex Fiend, Anagram/Cherry Red
- 21 — THE PERFECT KISS, New Order, Factory
- 22 15 THIS SIDE OF HEAVEN, Play Dead, Tanz
- 23 — WELL WELL WELL, the Woodentops, Rough Trade
- 24 — PEARLY DEWDROPS' DROPS, Cocteau Twins, 4AD
- 25 20 THE PEOPLE'S LIMOUSINE, the Coward Brothers, Imp/Demon
- 26 25 RUNAWAY, 400 Blows, Illuminated/Priority
- 27 26 VILLAGE FIRE, James, Factory
- 28 — KEEN, The Peril Ensemble, The Pink Label
- 29 11 REVOLUTION, Chumba Wumba, Agipopi
- 30 11 IF THERE'S A HEAVEN ABOVE, Love And Rockets, Beggars Banquet
- 31 — Compiled by Spotlight Research

INDIE ALBUMS

- 1 2 FALSE ACCUSATIONS, the Robert Cray Band, Demon
- 2 1 RUM, SODOMY AND THE LASH, the Pogues, Stiff
- 3 5 DREAMTIME, the Cult, Beggars Banquet
- 4 — ONE POUND NINETY NINE — A MUSIC SAMPLER OF THE STATE OF THINGS, Various, Beggars Banquet
- 5 3 THIS NATION'S SAVING GRACE, the Fall, Beggars Banquet
- 6 10 THERE ARE EIGHT MILLION STORIES . . . June Brides, the Pink Label
- 7 4 MAXIMUM SECURITY, Alien Sex Fiend, Anagram/Cherry Red
- 8 8 THE SMALL PRICE OF A BICYCLE, the Icicle Works, Beggars Banquet
- 9 11 HATFUL OF HOLLOW, the Smiths, Rough Trade
- 10 6 RED ROSES FOR ME, the Pogues, Stiff
- 11 — HALBER MENSCH, Entanserunde Neuhäuser, Some Bizzare
- 12 17 MEAT IS MURDER, the Smiths, Rough Trade
- 13 13 BAD INFLUENCE, the Robert Cray Band, Demon
- 14 9 NIGHT OF A THOUSAND CANDLES, the Men They Couldn't Hang, Imp/Demon
- 15 19 LOW-LIFE, New Order, Factory
- 16 7 IGNITE THE SEVEN CANNONS, Felt, Cherry Red
- 17 28 DIFFERENT FOR DOMEHEADS, Various, Creation
- 18 — THE METEORS LIVE, the Meteors, Dojo
- 19 21 TREASURE, Cocteau Twins, 4AD
- 20 25 SMEL OF FEMALE, the Cramps, Big Beat
- 21 18 NEW DAY RISING, Husker Du, SST
- 22 16 HELD DOWN TO WINDY . . . AT LAST!, the Guana Batz, ID Records
- 23 12 I'M ALRIGHT, Loudon Wainwright III, Demon
- 24 24 NATIVE SONS, the Long Ryders, Zippo/Demon
- 25 — LIVE AND JUMP, the Cavalier Brothers, Bisqueet Cheval
- 26 22 OFF THE BONE, the Cramps, Illegal
- 27 15 COLOURBOX, Colourbox, 4AD
- 28 — THE MINI ALBUM, the Sex Pistols, Chass
- 29 29 SEVENTH DREAM OF A TASTE HEAVEN, Love And Rockets, Beggars Banquet
- 30 — ZEN ARCADE, Husker Du, SST
- 31 — Compiled by Spotlight Research

● Next week you might very well not see Holey's Comet, but you will be able to feast your eyes on the next very special issue of *rm*. There, nestling coily on your newspaper's counter, will be a magazine chock full of scrumptious goodies . . . such as a very exclusive MIXTURE interview, the ARMOURY SHOW caught hot in the act, ABC direct from New York and BIG AUDIO DYNAMITE straight from the Westway . . . we also promise, faithfully this time, PAUL HAIG, plus the usual charts, info and other autumnal madness . . . Every Thursday.

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 23

BIRMINGHAM Triangle Balaam And The Angel
BOURNEMOUTH Town Hall (763135) The Fall/Alex
 Chilton
CROYDON Fairfield Halls (01-488 9291) Billy Connolly
GALWAY Leisure Land (7687) Madness
GLASGOW Barrowlands (041-551 4601) REM
GUILDFORD Civic Hall (67314) Everything But The Girl/
 The Apartments
LONDON Braxton Fridge (01-326 5100) Communards/Happy
 End/Winter Babies
LONDON Hammersmith Odson (01-748 4081) Spear Of
 Destiny
LONDON Leicester Square Empire (01-437 1466) The Lucy
 Show
LONDON Hall ICA (01-930 3647) The Chiefs Of Relief/Dark
 City/Then Jericho
LONDON Mile End Queen Mary College (01-980 4811) The
 Flaming Messalini
LONDON Dominion (01-580 9562) Tom Waits
MANCHESTER Apollo (061-273 3775) Blancmange
MANCHESTER Hacienda (061-236 5051) Primal Scream/
 Mad Whiplash/The Weather Prophets
MEDWAY College Attila The Stockbroker
RAYLEIGH Park Toothbrush (770033) Deep Sea Divers
SOUTHEA Ocean Road Basin Club (811551) Wilko
 Johnson/Lenny Trench

THURSDAY 24

ABERDEEN Venue (22255) Latin Quarter
BELFAST Queen's (214800) Attila The
 Stockbroker
CHICHESTER Festival Theatre (78112) Alison Moyet
LONDON Fairfield Halls (088 9291) Billy Connolly
CROYDON Underground (01-760 0833) Balaam And The
 Angel/The Scarescrows
GLASGOW Barrowlands (041-552 4601) China Crisis
LEEDS Warehouse (430432) Robyn Hitchcock And The
 Egyptians
LONDON Braxton Fridge (01-326 5100) The Communards/
 Happy End/Winter Babies
LONDON East Sheen The Bull (01-876 2345) The Lucy Show
LONDON Finsbury Park Sir George Robey (01-263 4581)
 Murray Limen
LONDON Greenwich Tunnel Club (01-858 0895) Wilko
 Johnson/The Yas
LONDON Hammersmith Odson (01-748 4081) Siouxie And
 The Banshees/The Scientists
LONDON Hammersmith Palais (01-748 2812) Spear Of
 Destiny
LONDON Hammersmith Riverside (01-748 3354) Microdisney/
 100 Volts/Fourth Estate
LONDON Houghton Street London City Of Economics (01-
 436 568) Suzanne Vega
LONDON Hall ICA (01-930 0493) Flesh/Max And Spizz/Big
 Business
LONDON Soho Wag Club (01-437 5534) LW3
LONDON Dominion (01-580 9562) Tom Waits
LOUGHBOROUGH University (266600) Level 42
MANCHESTER International (061-224 5050) Terry And
 Gerni
MANCHESTER Polytechnic (061-273 1162) The Jazz Butcher
MANCHESTER University (061-273 5111) The Guano Bats
NEWCASTLE UPON TYNE Mayfair (321109) Marc Almond
NEWCASTLE UPON TYNE Riverside (614386) The
 Woodentops/The Strength
PORTSMOUTH Polytechnic (819141) del Anziani
RAYLEIGH Park Toothbrush (770033) Doctor And The
 Architects/The Last Laugh
SHEFFIELD City Hall (735295) Blancmange

FRIDAY 25

BELFAST Mayfield Centre (241633) Madness
BRISTOL University (735035) The Fall
COVENTRY Polytechnic (21167) Sigue Sigue Sputnik/
DARLINGTON Arts Centre (403271) The Jazz Butcher/A
 Wilton
DUDLEY JB's (35597) Band Of Outsiders
GURHAM University (64466) Deep Sea Divers

EDINBURGH Coasters Marc Almond
LEICESTER De Montfort Hall (544444) Everything But The
 Girl/The Apartments
LIVERPOOL Krakiers Klub Night Rain Parade/The
 Munchies/Old As The Hills Brothers
LONDON Braxton Old White Horse (01-487 3440) The Frank
 Chickens
LONDON Central London Polytechnic (01-436 6271) Doctor
 And The Medics/The Trudy
LONDON Covent Garden Rock Garden (01-240 3961) Wilko
 Johnson
LONDON Greenwich Tunnel Club (01-858 0895) Tenpole
 Tudor/The Yas
LONDON Hammersmith Clarendon upstairs (01-748 1454)
 Balaam And The Angel/The Lucy Show/The Scarescrows/
 The Outskirts
LONDON Hammersmith Odson (01-748 4081) Siouxie And
 The Banshees/The Scientists
LONDON Harlesden Mean Fiddler (01-961 5490) Maria
 Muldaur
LONDON Oxford Street 100 Club (01-436 0933) Baltam
 Alligators/Electric Bluebirds/Deaf Heights/Cajun Accel
 Zipp Gump And The Bayou Bigshots
MANCHESTER International (061-224 5050) The
 Woodentops
NORWICH University Of East Anglia (52068) Spear Of
 Destiny
NOTTINGHAM Royal Court (472328) China Crisis
SOUTH Fulgum Centre (38669) The Cult
STONINGTON Sussex University (69811) The Fall
WINDSOR Iron College (68418) Markey And The
 Walibangers

SATURDAY 26

ABERDEEN Venue (22255) The Icicle Works
BELFAST Mayfield Centre (241633) Madness
BIRMINGHAM NEC (021-780 4141) George Benson
BRISTOL Polytechnic (456261) The Yakomettes Annetty
 Interventione benifici
CARDIFF University (394211) The Cult
CHESTER Northgate Arena (812311) Spear Of Destiny
GLASGOW Queen Margaret Union (01-234 1565) Marc
 Almond
GLASGOW SEC (041-240 3000) UB40
GLOUCESTER North Gloucestershire Polytechnic The Lucy
 Show
GUILDFORD Surrey University (65072) Misty In Roots
HIGH WYCOMBE Nags Head (353175) Wilko Johnson/T
 Model Slim
KINGS LYNN Football Stadium Blue And Gold The
 Groundhogs
LEEDS Azoria (490914) Zoot The Roots/XR In Contact/IK
 The Tier Garden/Hang The Dance/Seven Chinese
 Brothers/The Citron Girls/Road Runners/Brendan
 Cook/Voices From The East/The Clams
LEEDS University (43071) Blancmange
LIVERPOOL Polytechnic (051-236 2451) Deep Sea Divers
LIVERPOOL Royal Court (051-709 4321) REM
LONDON Camden Dublin Castle (01-485 1773) Juice On The
 Loose
LONDON Clerkenwell Close Horseshow (01-253 6068)
 Seething Walls
LONDON Finsbury Park Sir George Robey (01-263 4581) The
 Baltam Alligators
LONDON Fulham Kings Head (01-736 1413) Gene
 Washington/Ram Jam Band
LONDON Greenwich Tunnel Club (01-858 0895) Steve
 Marriot's Packet Of Three/Bandits At 4 O'Clock/Show
 For Scandal/Big Louis
LONDON Hammersmith Clarendon (01-748 1454) The Guano
 Bats
LONDON Hammersmith Odson (01-748 4081) Siouxie And
 The Banshees/The Scientists
LONDON Hammersmith Riverside (01-748 3354) The June
 Brides/The Mighty Lemon Drops
LONDON Islington Town Hall (01-272 9092) Wounded
 Soldier/100 Mexicans/Sawjazz (European Nuclear
 Disarmament band)
LONDON Hall ICA (01-930 0493) Curiosity Killed The Cat/
 Dante/The Friday Club
MANCHESTER Apollo Theatre (061-273 5775) Billy Connolly
MANCHESTER U.M.I.S.T. (061-236 4114) Robyn Hitchcock
MANCHESTER And The Egyptians
NORWICH University Of East Anglia (652068) The
 Apartments

PORTSMOUTH Polytechnic (819141) The Frank Chickens
SALFORD University (051-236 2577) Prefab Sprout/Hurrah
SHEFFIELD City Hall (735295) Level 42
SHEFFIELD Lindmill (754500) Jazz Defektor
SHEFFIELD University Occasion Centre (277704) New Order

SUNDAY 27

BIRMINGHAM NEC (021-780 4141) UB40
BIRMINGHAM Powerhouse (021-443 4215) REM
BIRMINGHAM Repatory Theatre (021-336 4455) Harvey
 And The Walibangers
BRIGHTON Escape Club (669596) Doctor And The Medics
BRISTOL Studio The Cult
CORK Opera House (20222) Alison Moyet
CROYDON Underground (01-760 0833) The Woodentops/
 Breathless
DUBLIN SXK (741775) Madness
DUNDEE Dance Factory (26836) The Icicle Works
IPSWICH Gaumont (53641) Everything But The Girl/The
 Apartments
LEEDS Coconut Grove (434826) Mari Wilson/Dutch Kickben
 Bounce
LEICESTER De Montfort Hall (54444) Blancmange
LIVERPOOL Philharmonic (051-709 3789) China Crisis
LONDON Finsbury Park Sir George Robey (01-263 4581) John
 O'wail
LONDON Harlesden Mean Fiddler (01-961 5490) The Rain
 Parade
LONDON Hall ICA (01-930 3647) Man Jumping/Arto
 Lindsay's Ambitious Lovers
LONDON New Cross Regal Club That Petrol Emotion/The
 June Brides/The Wofthounds
LONDON North Finchley Torrington (01-445 4710) Juice On
 The Loose
LONDON Soho Marquee (01-437 6603) The Lucy Show
MANCHESTER Apollo (061-273 3775) Level 42
MIDDLESBROUGH Town Hall (24532) Billy Connolly
STEVENAGE Bowes Lyon House (53175) Tenpole Tudor/
 Blyth Powerligned Brides

MONDAY 28

BLACKBURN King George's Hall (802579) Marc Almond
BRIGHTON Top Rank (061704) Everything But The Girl/
 The Apartments
DUBLIN SXK (741775) Madness
EDINBURGH Polytechnic (021-552 2590) George Benson
EXETER University (77911) The Cult
HULL City Hall (20123) Marino The Band (Liv Aid)
LONDON Camden Dublin Castle (01-485 1773) Juice Otway
LONDON Finsbury Park Sir George Robey (01-263 4581)
 Fairport Convention
LONDON Hammersmith Palais (01-748 2812) REM
LONDON Junction Road Boston Club The Woodentops/The
 June Brides/Magee
LONDON Whitnastown Assembly Hall Alien Sex Fiend
MANCHESTER Apollo (061-273 3775) China Crisis
MANCHESTER Hacienda (061-236 5251) Miguel Brown
MIDDLESBROUGH Town Hall (24532) Billy Connolly
NOTTINGHAM Royal Centre (472328) Blancmange

TUESDAY 29

BIRMINGHAM Odson (021-443 4101) China Crisis
CROYDON Underground (01-760 0833) Dr Feelgood
LEEDS University Roly Smith Hall (439071) Boothill Foot
 Tappers/Blubbery Heilbellies
LEICESTER University Student Union (556282) Prefab
 Sprout
LIVERPOOL Royal Court (051-709 4321) Level 42
LONDON Camden Dugwells (01-267 4672) The Jayne/Jayne/
 The Edge
LONDON Camden Dublin Castle (01-485 1773) Deep Sea
 Divers
LONDON Hammersmith Palais (01-748 2812) REM/The Jazz
 Butcher
LONDON 100 Club Oxford Street (01-436 0933) Tenpole
 Tudor/The Queer Boys
MANCHESTER City (061-236 4355) Marc Almond
SHEFFIELD University (44076) Prefab Sprout/Hurrah
STOKE ON TRENT Shelley's (32029) Alien Sex Fiend

▶ THE WATERBOYS, KENTISH TOWN FORUM, LONDON

O h dear, all that stadium trekking seems to have taken its toll on Mike Scott and his Waterboys. If you were looking for the subtlety, the light and shade which became a hallmark of this man's 'big' music, then this wasn't the place to be. The Waterboys have stripped everything to its roots, no fills and no time to let anything break up the sheer grandiose nature of the music.

From the opening rush of 'Don't Bang The Drum', they leapt willfully into an aural onslaught which reduced the components of this fine band to a loud mush. Gone were the occasional solos from Scott himself, gone too the vocals and keyboard sorties of previous years where the ears were allowed a breather and Mike Scott found some soul. No, these days it's 'wham bam, good evening Alabama' as the Waterboys pranced and pored through 'Be My Enemy', 'Medicine Bow' and anything else they could reduce to a four-chord riff and play into the ground.

Now, usually we'd leave it at that, but your reviewer cares for this band a great deal. When Karl Wallinger hammered out the intro to 'Girl Called Johnny' the reasons for liking this band at last showed themselves. Great songs and, until recently, no bullshit. Again on 'All The Things', Scott's voice soared above us in a rare moment that allowed the music to communicate with rather than assault its audience.

At a gig spanning the full Waterboys repertoire, it soon became apparent that one and a half hours of sea, mountains, churches and spirits becomes a little tiring. As a young lady beside me muttered, 'oh for something with a bit of act in it!' Mike Scott's music has become a little too 'big' for its boots.

■ Andy Strickland

SQUEEZE, HAMMERSMITH ODEON, LONDON

T hese days, Squeeze can play 'Hits Of The Year' in more ways than one. It's one of the many solid singalongs on the very cosy 'Fan Tullit Fruit' album, but it also describes a really outstanding return to the home stage by Dapford's own. Except that it was Hits Of The Year, 1978-85, and hung the three years' inactivity.

An opener of some melodic promise by the Tempest, the Liverpool band being produced by Glenn Tilbrook, set a good standard even if their sound might just have been commandeered from Cook Da Books. Another thumbs-up was the advance knowledge that Squeeze had had weeks and weeks of American touring to iron out the rough spots.

They played a set whiter than white and crisply ironed with all the creases just as you like them. The boys arrived in town tighter than they ever were in the old days, not a note out of place and delivering spot-on versions of a huge catalogue of memories.

Three of those to start with 'Another Nail In My Heart', 'In That Love' and 'In Quinliveness', the last being one of several well-chosen LP tracks of yore. Others which followed were 'Separate Beds' ('Her father seemed to like me, I helped him fix his car...') and 'Mess'd Around'. Then the best four on the new record, including the dramatically underrated 'Last Time Forever', with Frankie Howard (aka Jools Holland) gleefully using a sledgehammer to crack a keyboard. And the lyrics of new pieces like 'King George Street' prove that Chris Difford's writing is as well tuned-in to real life as it ever was.

All but two of their 'Singles Going Steady' got an outing, with 'Cool For Cats' notably absent. Each of those revivals played with a freshness that wouldn't have been possible without that long layoff: 'Up The Junction', particularly, still scores, and Tilbrook admirably dapped for the Paul Carrack vocal on 'Templed'. His vocals all through were faultless, his guitar adroit and the liaison between his and Difford's voices and the chiming bass of Keith Wilkinson was a treat. Jools got his party pieces in, an extravagant band introduction and a neat bit of boogie-woogie. We got ours with a four-part audience input on 'Black Coffee In Bed' and by closing time we'd all remembered how good the original EastEnders were.

■ Paul Sexton

▶ VIRGINIA ASTLEY, RIVERSIDE STUDIOS, LONDON

T he sweetest girl in all the world? This winsome performance by the flaxen haired child with the voice of a clear, highland stream will have done little to alter her homely image. Virginia and her supporting violins, guitars, cello and drums could have been playing in your mum's kitchen to a family gathering, chewing wholemeal bread and sunflower seeds in lime to the music.

The petals of Virginia's fey floweriness were even more conspicuous tonight, in contrast to the short opening set of thrusting, busking blues from Martin Stephenson. The jaunty Georgeie self-confidence of the former Dainties guitarist made it somehow harder to take Virginia's nervy, apologetic gabbling between songs.

With a full band to flesh out her delicate keyboard melodies, Virginia's songs can turn into surprisingly powerful sweeps of nostalgia. 'Scoring' is a distal train of a song, racing through Dorset countryside, and 'I Live In Dreams' is a forest flute swirl of fantasy. On the new single, 'Tender', Virginia's voice slips into blue-sky neutral, and coasts and floats into a countryside reverie.

Ah, the rural sensibility! No matter how much Virginia dresses in black and writes about war and executions, her voice is too pure, and her songs too misty to escape the village maiden tag. Undoubtedly there is more to her than that, but you just have to look at the corduroy jackets and beads in the audience to see where her current appeal lies.

For the moment, she's a chocolate soldier who needs to run away from the fireside, a sugar and spice puppet, held on tpoates by a daisy chain of geniality. If she wants to escape the constricting niche of niceness, she had better stop bringing her little nieces on stage to join in on backing vocals. Too nice, by a pigtail and a half.

■ Roger Morton

Photo by Jez Shuster

Photo by Steve Payne

▼ **BOBBY WOMACK, HAMMERSMITH ODEON, LONDON**

One day, when my little daughter asks me how black America's music came to be the marvellous thing it is, the life, times and artistry of Bobby Womack will provide the perfect primary metaphor. The plaudits heaped on the various members of the Womack clan in the last two years have occasionally got out of hand. An intellectual sentimentality for a past soul era has often underscored even the most erudite accounts of their undeniable worth, and the rock credibility which has come Bobby Womack's way (typically late) may well account for this night's audience being predominantly white. Further, the show was flawed by the star's frequent inaudibility (due to his [otherwise excellent] band, turning it up too loud. The man deals in subtlety, not bombast).

These quibbles aside, though, nothing can detract from the fact that this show was an indication. The live Bobby Womack evokes every phase of black music's modern evolution, and why not? After all, he's lived through them all. As a boy he sang and played with a gospel group, and his howling, guitar-led singing style owes much to the church tradition.

So too did the show's chemistry — great emotional ebbs and flows with explosive climaxes, many of them reached (almost in more senses than one) with his breathtaking co-vocalist Alltrina Grayson. Womack's music covers also the tough strut of classic R&B, the cool ache of narrative soul, and the kitchen sink politics of real domestic life and real human death. Not for nothing was he billed the Soul Survivor — so many of his contemporaries are dead.

And with what pleasure he must have performed 'It's All Over Now' for the fourth of five sold out nights. The fact that the song is still attributed to the Rolling Stones instead of Womack (who wrote it and — as part of the Valentinos — first recorded it), remains the classic example of how a white-ruled society repays the black man for his pain(s).

■ Dave Hill

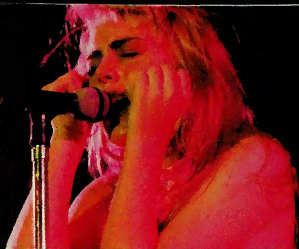


Photo by Steve Wright

▲ **EIGHTH WONDER, THE UNIVERSITY, LIVERPOOL**

Here it is: the review they didn't want to be written, and shortly you'll be able to see why. I'll give you a clue — it rhymes with 'type' as in 'casting' and 'ripe' as in 'for the picking'. Yes, old friend of the rich and famous: *Type*.

Like the Royal Mint, Eighth Wonder's sole motivating force is the creation of money. Not that there's anything wrong with money, nor the desire to make buckets of the stuff. It's just that taken entirely in isolation, without any of the traditional obstacles (talent, originality and musical ability), it all becomes very dull.

But you've heard all about them, so you may be remotely interested in a more specific description of this particularly nasty musical travesty.

Well, take our much-vaunted sex kitten — Patsy Kensit. Quite frankly, should the sight of this patently talentless sixth former provoke anything other than mild embarrassment, I would be somewhat surprised.

Dressed like a particularly gaudy Christmas tree decoration, and with all the style and grace of a *Witness* surm heff, Patsy Kensit does for feminism what Anita the Hun did for community relations. And that was the highlight of the show. From thereon in, it was all downhill.

With their public profile higher than Everest, you get the sickening feeling that they're going to do rather well. Personally, I dearly hope they emulate the Roaring Boys and get hipped out of existence.

The whole spectacle, apart from baring a depressing insight into what gets a record deal these days, is all a little bizarre. The overall impression is of a band dressed to look like Haircut 100 and sound like Wham! when they should really all be playing in Hawkwind (no, honestly).

Have you ever noticed how, by reading the last sentence of a review, you can always find out what the reviewer thought? Well, here it is. Eighth Wonder are godawful.

■ Dave Sifton



Photo by Eugene Adabent

► **THE BOLSHOI, TUNNEL CLUB, LONDON**

A lone figure, clad in black leather, stood silently at the microphone in the centre of the stage. His weight shifted almost imperceptibly from foot to foot in a challenging, slightly mocking fashion. Once it was satisfied that everyone was sitting a little uncomfortably, it began to sing a poignant song, called 'Ports Of Amsterdam', accompanied only by a Fender Stratocaster slung apparently carelessly, across the figure's shoulder.

Trevor Tanner, the pivot around which the Bolshoi revolve, had begun to perform. Trevor Tanner is not in the least careless. And if Trevor Tanner is performing, he demands that his audience care, too.

As the red lights and misery of the ports of Amsterdam faded into the past, it became apparent that the figure was no longer alone. Companions had been found to help threaten and cajole the assembled throng into a semblance of awareness. A state that was to be implacably resisted to the last.

Base player Nick Chow, drummer Jan Kalicki and keyboard man Paul Clark rose to the challenge with collective flair. They provided a dynamic backdrop which lent authority to Trevor's incisive guitar and well observed lyrics. Apparently to no avail.

The Bolshoi gave their all right to the end. Their audience accepted it with a modicum of gratitude. But, when a gauntlet is flung down with the kind of force Trevor Tanner imparts to it, a certain amount of resistance must be expected. When the challenge is finally accepted, and his audience realise that they too are on stage, companions of the lone figure, the Bolshoi will be unstoppable.

■ Andy Girdwood



Photo by Steve Payne



There aren't many people in the world like Billy Mackenzie, but maybe that's just a blessing in disguise. I'm not sure that this tired old business could actually take more than one of 'em.

Mention Billy and a thousand colourful little clichés seem to trip effortlessly off wide-eyed, impressionable writers' pens. However, I defy anyone to have met him and not come away totally bowled over and disarmed by the man's charm. From the minute I daintily fell flat on my face off the train at Dundee station, my feet never touched the ground.

Being such a beneficent host, he hauled me around Dundee on a whistle stop tour. One minute I was having tea poured down me amidst the friendly clutter of a close relative's house; the next I was perched tremulously on the edge of a chair chez Mr Mackenzie Senior, while the latter eagerly stuck the latest Associates' promo on the video and sang loudly along with it. In the meantime, his offspring was curling up with embarrassment behind the kitchen serving hatch.

To see these boys in their natural habitat is always an enlightening experience, but not quite so enlightening as being dragged out of a taxi still in transit and thrust into the Dundee branch of 'Next'. Once inside, young William, oblivious to my beetroot impersonation, leisurely chose for himself a selection of essential undergarments.

"Do you often take journalists shopping for underpants?" I enquired, trying hard to look invisible under the noon shop lighting. The only answer I got from the old charmer was one of those infamous grins, as much a part of the great Billy Mackenzie mythology as the five thousand tall tales, the whippets, the spend, spend, spend mentality and last but never least, that magical, transcendental voice. They say the devil looks after his own...

Contrary to what one could be persuaded to believe, Billy is a man of strong morals. "I was always wild, but at the same time, if I found £2 in the street, I'd hand it into the police station. I hate things like thieving."

So what about the Catholic upbringing then? It is quite noticeable in its influence over the Mackenzie clan — plastic Madonnas on the shelf and all that...

"I'm very matter of fact about it now. God's a bit of a bore actually. It would be alright if he was wearing a pair of 501's and a T-shirt and a pair of shoes out of Johnson's with a flat top — he'd be a bit more believable... and Mary, she'd be better in a pencil skirt suit, then I'd be able to take it a bit. It's the image that's just such a bore. I don't like God's clothes!"

Quite fittingly, Billy has been told by an astrologer that he was a heretic in a previous life, and with quotes like that rolling off his tongue, I could well believe it.

Walking through the streets of Dundee, it would appear that the entire population look upon him as some sort of beloved clan leader, which, considering the size of his family, is probably not a million miles away from the truth. He, in turn, watches over his flock

with a fierce protectiveness. He finds the unemployment situation extremely distressing and talks longingly of once more opening up a shop so that his cousin and brother can have work.

It's heart-rending to see crowds of kids, with nothing better to do, cluttering up Dundee's many shopping centres. The sight is made all the more depressing when you realise that stuck up this far north, the likelihood of them finding a better way is quite slim.

"I genuinely am interested in people. If I could afford to, I would give half my money to unfortunate people and happenings. At school I used to have it in my heart that one day I'd like to go over and help people in Third World countries. I am interested in the welfare of people.

"I'm in fact very easily moved by things and I'm moved by young people's boredom in the city because I know what it was like myself. It was torture, because you were just a thing and you weren't a person and that's horrible."

The day before the interview, Billy had made an appearance at the Dundee version of Live Aid, and it was obvious from his demeanour that in doing so, it was most certainly not to promote himself. Which is more than can be said for some of those who trumpeted so loudly about taking part in the original version of Live Aid. Well, you know what they say about empty vessels...

Modesty is not a quality that one might think the man possesses, but there's a whole side to him that the public don't see in the dazzle of his more outlandish attributes. He quite openly admits that the idea of fame and fortune makes him feel awkward.

"There's something about being really hugely successful that really embarrasses me. It's the fuss attached to it and the prissiness. I like other people having it, but myself... I'm more modest about music. It's all a head and heart thing with me. It should never be talked about, it should be savoured. I think that with the Associates, the music will take care of itself, because I'm not desperate and I don't want to say to everybody — 'Look, buy me, I'm wonderful'."

"If I'd had success with 'The Affectionate Punch' or 'Fourth Drawer Down' or whatever, I'd have burnt myself out!

"I'm the sort of person who needs all my own way all the time. When it's all commercialised and it's hit factory, then it bores me. If I was really wanting the Associates to be like whoever is considered successful, then I would've worked really hard and done all these tours of America and maybe not even spill up from Alan Rankine.

"I do what I do intuitively. I don't want to exhaust all my fantasies about music and all my experiences and sicken myself in one go. I just want to savour the fantasy of it. It's just like sex. You get more of a thrill imagining what it would've been like rather than checking out the feet and the elbows."

"The new single 'Take Me To The Girl', that's about sex as well! It's got a broad lyrical content, it's about my views on art and in two lines, I'm just dismissing some people and art and things in society and me and somebody that I liked and things like that."

Following on in the wake of 'Perhaps', Billy seems to be getting a bit more personal with his lyrics. 'Perhaps' was so intimate, that at times it was like living in his underpants. Heartbreak city or what?

"The thing is that the heartstrings didn't get lacerated properly until I was about 26, so that was a long time wasn't it? I was just totally oblivious to everything other than the big world out there, and I was like a hypnotised person. I just had to touch everything."

"I should have been dead a few times... through car accidents... but me and Alan, we had the best laughs ever. We were that much into the laughs that we forgot about our health and well being... We could have killed each other. Alan was even more ridiculous than me as far as that's concerned and I thought right, if I move myself away from this situation, he'll get better and I didn't want to see him wasted. Together we were just ridiculous."

Even so, the hedonism of the old days now seems to be just a fond memory. Billy Mackenzie has almost melted out, and has even gone so far as to buy his own house in Dundee. Security may beckon, but he's not prepared to sell himself.

"If I wanted the money, I'd do most things. I was asked to do. I was asked to do 'Absolute Beginners' and get a part in that, and I was asked to do a couple of other things... a West End musical... but I didn't like the material and I don't think I'm ready for acting."

"I prefer to get lost in other people, I don't want to be reminded of myself all the time. When it's all you, you, you it gets so bloody boring. If really was secure, conscious I would have stayed with Alan and had my half million pounds, but I hate playing the game, it actually makes me ill."

"To me, happiness is just going about the country in the car and looking at nature. That's what I really thrive on."

A man of simple sensibilities, perhaps. But in a world of complicated primadonnas, he's like a breath of fresh Dundonian air.

OUTSPOKEN, CHEEKY, SPONTANEOUS, CHARMING — THAT'S BILLY

MACKENZIE. THE BOY WITH THE TRANSCENDENTAL VOICE SPIRITS NANCY

CULP AROUND HIS DUNDEE HAUNTS. PHOTOGRAPHY: EUGENE ADEBARI



I DON'T LIKE GOD'S CLOTHES!



THE COMMUNARDS'

GUIDE TO PINK CULTURE

Everyone knew about Bronski Beat, because Bronski Beat were about letting everyone know.

After Tom Robinson, they were history's first loudly, overtly, absolutely unapologetically gay pop stars.

Of course, the threesome who gave us 'Smalltown Boy' and 'The Age Of Consent' are now of the past. The circumstances of Jimmy Somerville's departure have now been documented ad nauseam elsewhere. But, behind all the acrimony, it seems clear that the wee Glaswegian with the Heavenly voice wanted the group to become more militant than ever, while Larry and Steve had slightly different ideas.

Jimmy's new partnership-of-equals with the charming, softly-spoken keyboard and sax player Richard Coles is partly an attempt to achieve what he felt the Bronskis were in danger of lacking. The Communards take their name from the French republican revolutionaries of 1871, and have so far devoted their pop endeavours to the ongoing battle to end discrimination against gay people; their single 'You Are My World' is an

excellent celebration of gay romance, and most of their gigs have been benefits.

After some 15 years of slow but steady progress, the gay liberation movement is going through a bad patch.

The history of gay people has been one of courageous struggle towards the light in the face of persecution. The danger now is that misplaced social paranoia will force them back into the shadow of fear. The following list bears witness to those shadows and the struggle to escape them. It is not composed entirely of gay people, and few of those who are or were gay ever made that side of themselves public. Nor have many of them — as Jimmy and Richard point out — done much directly for the rights of gay people.

But what unites them is that all have in some way given comfort, dignity or just plain enjoyment to gay people.

Some were suggested by me, others by the two Communards. Hopefully, your Pink Perspective will be broadened by their remarks. Now, read on...

JAMES DEAN

Richard: He's a figure a lot of gay men can identify with... or lust after! I don't think he ever did anything heroic, but he's the one who sort of invented the lost teenager-type image.

Jimmy: So many young men have based their whole identity on him. The most ridiculous thing was that nobody really knew or realised that he was gay. Did you read about how Elizabeth Taylor had the hots for Rock Hudson, but Rock had the hots for James Dean? What was it they called him? The Hollywood Ashtray.

DH: What's your favourite of his films?

Jimmy: Oh, 'Rebel Without A Cause'. It's that whole innuendo thing between him and Sal Mineo, especially the part when they're in the high school, and Sal opens his locker and he's combing his hair in the mirror and there's those photographs of all those men who are his heroes. And in the reflection you can see James Dean in the background. Just beautiful.

Richard: It's that red jacket as well...

Jimmy: And there's that scene at the end where Sal Mineo gets shot and James Dean takes him in his arms... I mean it's obvious what the whole intention was... but they could never make it, like, really openly gay, and so they let on that there was some relationship based on being good friends.

DONNA SUMMER

[A controversial, one this, since Ms Summer became a Born Again Christian and denounced homosexuality as a sin a couple of years ago — yet she owes her success to gay audiences.]

Jimmy: Disco music was created by gays for gays in the beginning, in New York in the Seventies. That's what she came out of, the same as Grace Jones. So she was created by gays to entertain gays.

Richard: But then the created turned against the creators.

DH: Why has that kind of female image been so popular among gay men over the years?

Richard: Well, that's a very difficult one to answer, I've

never really liked Donna Summer myself, or any of these tacky disco things.

Jimmy: I think it depends on how tacky you are!

Richard: I think it's a bit derogatory. It's like man creating an image of how they want a woman to look, and sort of imposing that upon a woman.

Jimmy: I don't think it's necessarily derogatory. A lot of it is, like, comp. Gay men will write songs and employ women to sing them as a sort of disguise.

CHRISTOPHER ISHERWOOD

Richard: Again, it's funny, these people are identified with gay culture, or described as gay writers, but I don't think they've done much for gay people.

Jimmy: Yes, and they are always associated with this air of decadence. I mean, I loved 'Goodbye To Berlin', but why not go on to write another book about something more positive?

Richard: There's two famous ones, aren't there? That, and another one — 'Mr Norris Changes Trains' which they jointly based the film 'Cabaret' on. The hero is an Englishman living in Berlin at the time of the Nazis' rise, and how he goes to all the gay clubs there and meets all these decadent, bohemian Berliners. He has an affair with a baron who has an affair with the Sally Bowles character (played by Liza Minnelli in the film). All this is set against the rise of Fascism. I like his writing, but sometimes it seems so ambiguous.

JOAN COLLINS

Richard: Oh, she's just as camp as Christmas.

Jimmy: She's a bit like a hi-energy singer.

Richard: Again, it's a grossly inadequate portrayal of a woman, but she's just dead funny.

Jimmy: It's the way it comes over. It's really wicked and camp, I suppose. It's that whole thing about queens — that wicked sense of humour a lot of them do possess.

DH: I think she's just Mrs Thatcher in drag.

Jimmy: Well, her three favourite women are the Queen, Mrs Thatcher and Princess Di.

Richard: It's just that the character of Alexis is so funny. We always try to write down and remember some of her phrases for future use. But 'Dynasty' is so over the top that no-one takes it seriously. It is so outrageously camp.

MONTGOMERY CLIFT

Jimmy: Well, I've never understood the fascination for him.

Richard: Nor have I.

Jimmy: My ex-filmmate just adores him. He thinks he's just like, wonderful. I think he's the same in every film.

Richard: Well, he's a nice looking boy, isn't he?

Jimmy: That's probably what it is. With these gay heroes there's always a sexual thing as well. It's not just admiring them for what they've done.

DH: Are there any of his films you particularly like?

Richard: What's that one with Elizabeth Taylor where she plays the heiress in it and he tries to murder her to get all the money? That's wonderful.

Jimmy: My favourite one is where he plays a priest. It's about this old guy who's committed a murder.

Montgomery Clift has to go into this graveyard because he's in such turmoil about what he should do, and he's holding on to the railings, and behind him is this huge great cross. It's just amazing. Really brilliant. (Much titling all round)

QUENTIN CRISP

Jimmy: I know he's turned into a reactionary old queen, but I admire him for taking that really brave step, totally rejecting the accepted male identity. 'How To Become A Virgin' was like a great public statement. I loved his speeches when they took him to court. Absolutely brilliant.



STORY DAVE HILL

PHOTOS MICHAEL PUTLAND

DH: Why has he become the kind of figure he is now?

Richard: Well, he's become a virgin, I suppose. He's become clean and accepted and rather sanitised. He presents this image of being a grandmother, with his blue rinse and lavender water, and living in the Chelsea Hotel. Really cosy and uncontroversial. He's fulfilled that desperate longing for acceptance. But earlier on, to have the courage to dress like that and walk round London in the Thirties and Forties getting beaten up... that's quite heroic, isn't it?

BOY GEORGE . . . ?

Richard: I don't think what Boy George has done is very positive at all. You see, you can go round looking like a jumble sale or something, provided you don't scare the children. But if Boy George's idea of sex is having a cup of tea... I don't think that's very scary.

BILLIE HOLLIDAY

Jimmy: I really admire her, for what she had to go through. People adored her and thought she was wonderful, but she couldn't go to the same places as the rest of the band, and she had a room with no lights as a dressing room. She was totally denied any identity because she was black, at the same time as so many people really adored her.

TCHAIKOVSKY

Richard: The first great musical poofster! (great merriment ensues at this point)

RICHARD'S GREAT AUNT SHEILA

Richard: She was a lesbian and she was wild! She was the first gay person I ever came across. She adapted this totally bitchy image. She used to wear jodhpurs and these really heavy tweed coats, and she was a violinist. She lived with this woman in Notting Hill Gate. They used to go to the Loke District every summer to do painting in oils. She was fab. The penny didn't drop until after she was dead that she was actually a big dyke! She was brilliant!

FOOTNOTES FOR FURTHER DEBATE

Gore Vidal, Harvey Milk (murdered deputy mayor of San Francisco), Sylvester, Oscar Wilde, Colin Maclennan, Terence Higgins, Dusty Springfield, Evelyn Waugh, Carl Lewis (?!), Little Richard, Doris Day (you'd be surprised), Andrew Logan, Tom Robinson, Joe Orton, Derek Jarman, Tennessee Williams, and on and on and on and on...



ADVENTURES

GO WEST

If you're a six-piece Anglo-Irish quality pop combo, what can you do but go and show Uncle Sam that you're brilliant? Eleanor Levy watches the Adventures get a standing ovation in New York. Photos by Andy Freeberg/Retna

It's typical really. You brave storm, tempest and the trial that is US immigration to travel 6,000 miles to the throbbing metropolis of Manhattan, and here you are, drinking London Gin and Russian vodka with a load of Irish people in an English pub.

The world is indeed a strange, important place — and many strange important questions raise themselves through the course of a lifetime. Why are trees green? Why does the fluff in your belly button always return after you've picked it out? And why aren't the Adventures the biggest group in the known universe (bar one or two others, of course)?

Answers? don't know, don't care and give it time, friend, give it time. The Adventures have just spent two months touring America with newly anointed musical megadogs Tears For Fears. While Curt and Roland have been attracting more followers than the Pied Piper had rats, the Adventures have been eating, drinking (in small quantities), and falling in love. They've been playing a few tunes too.

All this has culminated in four nights at New York's famous Radio City Music Hall — but plus more confidence, life and determination to succeed than ever before.

The dreamy atmosphere of their current single 'Two Rivers' is seen by some as the make-or-break record from this six piece Irish-English band. It's their fourth single, following on from a series of high quality, melodic releases that have all somehow failed to dent the Fantastic Four, despite generally favourable responses. The Adventures' main problem is simple. Those who've heard them love them, but not many people have heard of them.

And so we find Pat and Eileen and Spud and Terry and Tony and Paul plus solace, entourage, trekking across the grand old U S of A, perfecting their craft and setting the foundations for a musical future in which America is sure to figure.

Their music has been described by some as bland and boring. Actually, it's melodic, subtle and boasts tunes of some bite and beauty. An America that produced the likes of Simon & Garfunkel and the Mamas And The Papas would, therefore, seem the natural ancestral home — musically at least — of songs like 'Send My Heart', the band's first US release, which shows the vocal trio of Terry Sharpe, Spud Murphy and Eileen Gribben off to its magnificent best.

"I love America," says Spud, one of the four Belfast-based band members. "And I love this city. I don't want to go home. We've had our ups and downs between us all while we've been here, but it's been a great experience — good for the band and good for us all."

Spud's background is hardly that of your super-smooth moderne pop star. An ex-crooner for the likes of the Boomtown Rats and Sciff Little Fingers, his days behind the scenes as a frustrated crooner (he has a sharp line in Frank Sinatra suits and once sang 'High Hopes' backed by a youthful Bananarama) have finally come to fruition. The proverbial caterpillar turning into a butterfly!

"Indeed," he nods, then grimaces. "Well, I don't know if it's quite that."

It's been an eventful two months for the band. One of the strangest moments on the US tour was when Terry lost his voice and the rest of the band, plus assorted roadies, decided to keep the show on the road and perform as the Dead Handsomes without him. While drummer Paul Crowder delivered heartfelt renditions of 'Ziggy Stardust' and 'Let's Spend The Night Together', Spud donned his jeans and white T-shirt to treat the bemused audience to his finest Bruce Springsteen impression with 'Dancing In The Dark', in which Eileen's and guitarist Pat Gribben's five year old daughter Claire was brought up on stage for the musical interlude.

"I think generally the crowd didn't know what had hit them," says Spud, chuckling to himself. "It's good to do things like that though. A lot of bands probably just wouldn't have bothered to go on. I'd like to do it again — if we rehearsed the songs."

Impressions of America among other members of the band were mixed. Terry's only comment was, "I didn't like waking up in those cities made of glass with hundreds of buildings like cigarette lighters jutting up into the sky." Bassist Tony Ayre's thoughts were of a slightly more personal nature.

"I love New York — as they all say. I hated Texas because I had a cold there, Oklahoma was too sweaty and

I fell in love in Vancouver."

Oklahoma was also the place where the band's infamous tour bus broke down, complete with flooded toilet, in 100 degrees of heat and not another watering hole for 50 miles. It's a glamorous life being a pop star.

"For a while in the middle, we all couldn't wait to get home," admits Pat, the main man behind the Adventures' pure guitar sound.

"I can't wait to get home," adds Eileen — the person who keeps the Adventures' collective feet firmly on the ground with a refreshing no-nonsense attitude to the machinations of the music industry.

On the third night of supporting Tears For Fears at Radio City, Pat and Eileen had emerged from the stage door to be greeted by a large round of applause from the waiting fans. Eileen's quickening step and pulled faces showed her feelings pretty clearly.

"It's so embarrassing," she cringes. "I mean, I don't particularly want to be famous — believe it or not, I've got Claire and Pat — I don't need everything that comes with 'fame'. The only thing I like about the music is getting up there and playing."

Eileen provides a perfect foil to the other two vocalists. While Terry is a cool and professional frontperson on stage ("If you've got a handsome face in the band you may as well push it," reasons Spud), Eileen takes it upon herself to run to the front and bully the crowd out of their torpor. The standing ovations and cheers the band won at Radio City were due in no small way to Eileen's hard work.

"I was literally fighting last night," she says on the morning of the last show in New York. "I've never fought so hard in my entire life — I was taking on the world. Why not? If I'm going out on stage and making a complete fool of myself, why shouldn't the audience join in? For God's sake, I'm a mother — I've got a five year old daughter, and if I can jump up and down and look bloody stupid so can they! It makes me mad when they just sit there and play it cool."

For all the Adventures' success on the Tears For Fears tour — culminating in an anthemic rendition of 'Shout' on stage with Messrs Smith, Orzabel et al on the final night — they need a hit single to prove they can make it on their own. From the high of performing in 18,000 seater stadiums in the States, their return to Britain will see them back once more struggling to persuade the British public that their lives will be a little more fulfilled if they feature a copy of the group's debut album 'Theodore And Friends'. Although perhaps a little overproduced, it was a stunningly mature debut album and 'Two Rivers', the fourth single to be taken off it, deserves to be a hit.

The Adventures' down-to-earth normality means no flashy images and no easy group identity to pick up on for people whose interest in music is fickle. Some people's answer has been to try and steer the band into a situation where Terry becomes not just the public face of the band, but almost the only face of the band.

"It's easier for people to identify with one face than seven," offers Pat by way of explanation. Which is, of course, true — but it never did Madness any harm.

To make the Adventures just another band with a pretty lead singer would be the greatest shame of all, for if anything really distinguishes the Adventures from any other band playing easy listening pop music for a wide audience, it's the three singers, working together as one, using their voices to deliver Pat's tunes in a way no single person could. Luckily, no-one can talk about the situation the Adventures are in with more intelligence and knowledge than the band themselves, which bodes well for the future — whether 'Two Rivers' is the song destined to break them or not. There's plenty more where that came from.

One final thing about the Adventures is their ability to keep what they do in sharp perspective. After a morning's roaming around Manhattan for suitable locations for the photosession, and vast doses of tedium as the photographer desperately tries to think of interesting ways to arrange six people who don't want to have their picture taken, the question comes up of what the group themselves think would make the ideal picture of the Adventures?

"Without us being there," answers Pat.

"With another band entirely," adds Terry, while Pat nods in agreement and adds wryly: "We'd probably sell more records that way as well."



● TERRY SHARPE relaxes at the Brooklyn Bridge

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THE SMITHS