

NOV 9, 1985 EVERY THURSDAY 48p

TEARS FOR FEARS • CLASH
EIGHTH WONDER • MATT BLANCO
ADRIAN EDMONDSON
BOBBY WOMACK • ART OF NOISE

50p OFF ALBUMS

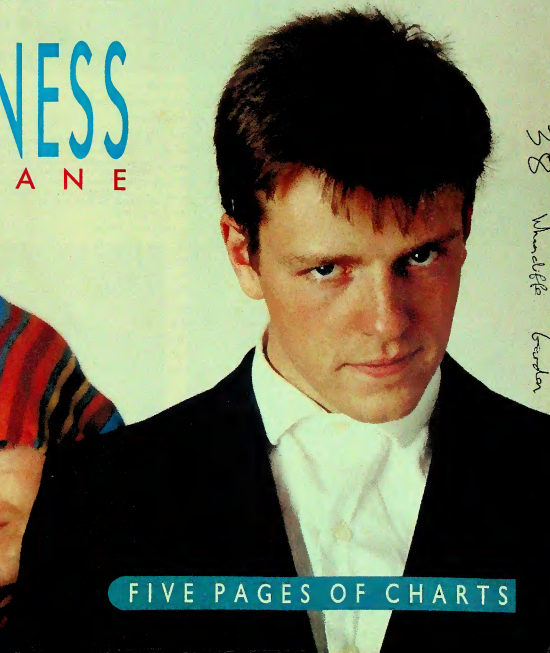
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NEW RECORD MIRROR

MADNESS

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FIVE PAGES OF CHARTS



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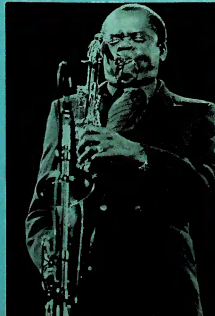
● Lesley O'Toole forgoes the chance of discovering tulips in Amsterdam for two days of parring war-balls with Tears For Fears

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● "I'm not in it for the money," laments Pathy Kensit of Eighth Wonder. Other pearly dewdrops drop from the mouth of pop's latest sugar baby love

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● Eye Deal features this week's finest other coolies through the latest Blue Note jazz video compilation

S H A R K E Y ' S D E B U T



■ Feargal Sharkey releases his debut solo album 'Feargal Sharkey' on November 11. Produced by Dave Stewart, recorded in Crouch End and mixed in Los Angeles, the album features the current single 'A Good Heart' and nine other tracks, including 'Ghost Train' and 'Ashes To Diamonds'. Feargal has also done a cover version of Bobby Womack's 'It's All Over Now', a hit for the Rolling Stones centuries ago.

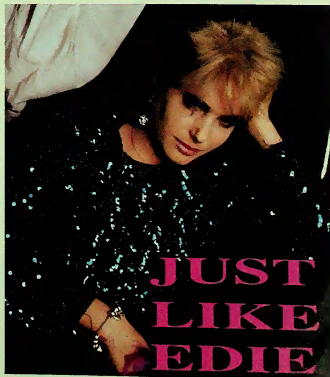
Feargal's album features many other contributions from friends and associates, including Chrissie Hynde and Maria McKee of Lone Justice.

Feargal is currently recruiting a band to play live on the 'Whistle Test' on November 19.

RS

● As if Brix wasn't busy enough with her Fall duties, she's assumed the guise of the Adult Net and released another single. 'Edie', not surprisingly, is a song about Sixties American model, starlet and Warholian face Edie Sedgwick, who seems to have been one of the young Brix's idols. As with the debut Adult Net single, 'Edie' is a more accessible slice of guitar than the Fall produce, but it's no less wonderful for that. Add Brix's sweet-as-honey vocals and you've got a great record.

AS



RELEASES ●
TOURS ●
NEW BANDS ●
GOSSIP ●

C O N T E N T S



Photo by Joe Shuttler



● **Peter Murphy** releases his debut solo single 'The Final Solution' on November 15. It's a cover of the Pere Ubu song and the first 15,000 copies of the 12 inch edition will include a free black and white poster. The B-side is 'The Answer Is Clear', which Peter wrote with Howard Hughes of Associates and Howard Hughes And The Western Approaches fame. Murphy's debut solo album will be out in the New Year.

RS



Phil for you

● **Phil Collins'** next single will be 'Separate Lives', out on November 11. Phil has teamed up with vocalist Marilyn Martin for the single. Marilyn releases her debut solo album in January.

'Separate Lives' is taken from the soundtrack of the film 'White Nights', all about a Russian ballet dancer who defects to the West but ends up back in Russia after his plane crash-lands en route to Japan.

The song was written by Stephen Bishop and produced by the legendary Arif Mardin in conjunction with Collins and Hugh Padgham. The B-side is 'Only You Know And I Know', taken from Phil's album 'No Jacket Required' — which is close to selling one million copies in Britain alone. RS

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MARCHING ORDERS

● **New Model Army** have been banned from playing America. The American Immigration Department have refused to give work permits to the band, so they've had to cancel their first tour there.

The only reason given for the surprise move was that New Model Army "have no artistic merit", and it seems the band have fallen foul of the growing atmosphere of censorship in America. NMA have lodged an appeal with the American authorities, but they'll have to wait several weeks before they hear the results.

Meanwhile, NMA release their single 'Brave New World' on November 11. Limited editions of the single will include a free bootleg 12 inch single featuring 'Young Gilted And Skint' and 'Sov (The Black Angel)'.

NMA will also be playing dates at Bournemouth Town Hall November 14, Leeds University 15, Coventry Polytechnic 16, Chippenham Goldiggers 17, Staffordshire Keele University 19, Hull University 20, Newcastle's Mayfair 21, Glasgow Queen Margaret's Union 22, Rosyth The Metro 23, Birmingham Powerhouse 24, Nottingham Rock City 25, Blackburn King George's Hall 26, Kentish Town Town And Country 27, Dunstable Queensway Hall 28, Manchester Salford University 29, Bristol Polytechnic 30.

RS



SPANISH KNIGHTS

■ It's always worth noting bands who try to strike up some sort of surround to their music and being: just so long as it's not a cover for a lack of material of course. International Brigade have more hyperbole, front and glossy photos than most, but they believe totally in what they're doing. A basic new rock format, even including touches of early Skids, makes them worth keeping an eye on. We at Index aren't totally convinced, but there's time for them to put us straight.

AS

E A R B E N D E R S

Joe Shutter
'Medicine Show' Big Audio Dynamite (CBS forthcoming LP track)
'The Parents Of Roxanne (scratch dub instrumental)' Gigolo Tony, Lacey Lace (4 Sight)
'Party's Gattin' Rough' Beastie Boys (Def Jam Recording)

Paul Sexton
'Let My People Go' the Winans (US Qwest 12 inch)
'King George Street' Squeeze (A&M LP track)
'Mr Sandman' Randy Goodrum (US LP)

Andy Strickland
'I Fought The Law' the Clash (CBS EP)
'Are You Red Y' the Clash ('Cut The Crop' LP track)
'The Bottom Line' Big Audio Dynamite (CBS)



PLEASE ACADEMY

● The Dream Academy release their third single 'Please Please Please Let Me Get What I Want' on November 11. Written by Morrissey and Johnny Marr, the song was originally recorded by the Smiths as the B-side of 'William, It Was Really Nothing'. The Academy's version is produced by Nick Laird-Clowes and Dave Gilmore.

The flip side features 'In Places To Run', taken from the Dreamers' debut album 'The Dream Academy'. The 12 inch version has two extra songs — an instrumental version of the single and an acoustic rendition of 'The Party'.

The Dream Academy have just returned from a promotional visit to the States where their first single, 'Life In A Northern Town', has just been released.

RS



● **Green On Red** are a band who managed to get in at the start of the new American invasion, at the end of last year. They're also one of the few who've lasted the course, and now they release their single 'Time Ain't Nothing'. It's a little belter of a country rock song topped off nicely with Chuck Prophet's tastefully and faithfully learned guitar licks, and the best Neil Young impression you've ever heard — from Dan Stuart. Green On Red come across to these shores yet again to tour the UK throughout November.

AS.



UFO

NEW ALBUM AND CASSETTE
MISDEMEANOR

ON TOUR ● NOVEMBER 12, EXETER UNIVERSITY ● 13, HIPPODROME, BRISTOL ● 14, DOME, BRIGHTON ● 15, UNIVERSITY OF EAST ANGLIA, NORWICH ● 16, CARDIFF UNIVERSITY ● 18, GAUMONT, IPSWICH ● 19, DE MONTFORD HALL, LEICESTER ● 21, CAPITOL THEATRE, ABERDEEN ● 22, BARROWLANDS BALLROOM, GLASGOW ● 23, LEEDS UNIVERSITY ● 24, APOLLO, MANCHESTER ● 25, BIRMINGHAM ODEON ● 27, ROYAL CENTRE, NOTTINGHAM ● 28, APOLLO, OXFORD ● 29, GAUMONT, SOUTHAMPTON ● 30, HAMMERSMITH ODEON, LONDON.

CHR 1618


Chrysalis

ZCHR 1618



● HANK WANGFORD, Billy Bragg and former Labour leader Michael Foot — expressions of true horror



● PAUL WELLER sings for peace



● JIMMY AND Richard Communard support the campaign

PROTEST AND SURVIVE

● Where will you be when the storm breaks? If you're at all concerned about your future and you live within reasonable distance of London's Hyde Park, you should have been at the mass CND Rally last week. Joining the crowd of 100,000 to listen to speeches by Joan Ruddock and Bruce Kent was a whole host of worthies putting their names and backing to the cause. Musical entertainment (the first time ever for a political rally in Hyde Park) was provided by Paul Weller, Steve White, Junior, Gil Scott-Heron, Billy Bragg and the Communards.

DC



GONE WEST

Go West release their single 'Don't Look Down — The Sequel' on November 11. Taken from their debut album, the song has been specially remixed for the single. Go West are currently in Holland rehearsing for their first ever British tour, kicking off at the Edinburgh Playhouse November 10.



■ China Crisis release their single 'The Highest High' on November 11. Taken from the group's gold album 'Flaunt The Imperfection', the B-side is a new China Crisis composition titled '96.8' and the 12 inch version also features the song 'Orange Mutt Mutt Dance'.

China Crisis are currently composing songs for the forthcoming film 'Playing For Keeps', and they'll also be appearing on 'Wagon' on November 11.

RS

HIGH CRISIS

New UDI from Maxell.

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PULLING LEGS

with the art of noise



Symbiotic doo-dahs... the sound of words rather than the meaning of words... the Art Of Noise talk to Roger Morton

● What is the Art Of Noise?

JJ: "We're a symbiotic doo-dah."

Anne: "What does that mean?"

JJ: "It's a relationship where, if A relates to B, then B is dependent on A. It's anthropology, you see, and neuropsychology."
JJ likes a joke. Along with Anne Dudley and Gary Langan, JJ is the Art Of Noise. Once upon a time, a lot of people thought that ZTT's Trevor Horn and Paul Morley were the sound and vision behind the tapping and grumbling on the 'Who's Afraid Of...' album.

The faces three grew sad at the misrepresentation, and decided that it was high time to stand on their own six legs. They eloped from ZTT, signed to China Records, and have put the legs in question out as a single 'Legs'. Does this mean, to use the bitter words of a thwarted Paul Morley, that they now wish to pursue a conventional rock career?

Anne: "Oh, that's right. We're all brazen, career-besotted individuals. In a nutshell, the truth is that the Art Of Noise started off as Gary and JJ, was taken away from them, and has now returned to its originators."

The three casually dressed, upwardly musical studio technicians met through a mutual Trevor Horn connection, and fell in with the ZTT team of schemers in 1983. For two years, they peered out from behind a curtain of Paul Morley's intellectual graffiti, which dripped from interviews and adverts, record sleeves and press hand-outs.

Anne: "Paul Morley only ever speaks on behalf of Paul Morley. You can't really envisage him as being part of a band, he hasn't got the personality."

"When it started, we'd all done other things, been other places, worked with other people, and so for us it was almost like a hobby, something that was really fun to do. Looking back, I suppose we were incredibly naive, but it all seemed to make sense at the time."

Gary: "Everything that we did made sense in the beginning, it's just it didn't really stay that way. The band was going to be anonymous, and then we suddenly discovered that people were fronting the band, saying that they were us, in some respects, and leaving us as the backroom boys. I think it would get to anyone after a while, when you realize that you're the one doing all the work, and someone else is out there reaping all the glory."

Morley's attempts to use the Art Of Noise to express his dissatisfaction with pop, his intention that they should be the ultimate joke, and the ultimate seriousness of pop music, became too great an imposition to mesh with the more earthbound desires of the worker-musicians.

Anne: "For us, the music always came first."

JJ: "All the rest was ladled on afterwards. It's not impossible for anyone to do that."

Gary: "He had to have our music before he could start spouting words. It was always a case of we'd create something and then give it to Paul, and he would think of some label to give it."

"The sleeve notes were just a by-product, a way for Paul to carry on his journalism without being a journalist."

Having flown the ZTT nest, leaving behind ruffled feathers and a writ to stop Morley and Horn using their name, the Art Of Noise now prefer to look to the future.

Gary: "The dirt-raking really bores us. We realise that we have to say something about it, but..."

A chicken plucked of all gratuitous wordiness, the "Legs" single actually seems a little bare. However, when held at the right angle the sleeve reveals a mysterious image on the back cover. By a trick of light, the Art Of Noise bring you the face of Russulo, Italian futurist of the early 1900s, and the man who invented the band's name with his touring show "The Art Of Noises".

JJ: "We thought we'd have Russulo featuring on the cover, but in an almost subliminal way, and with no verbose rubbish, so that people could make up their own minds."

A part from the oblique Russulo reference, the three Noises profess to have no other tricks up, or on, their sleeves. JJ: "We've always been simple, really. We are simple people with direct appeal. You see, in America, we've done well in the black charts purely on the rhythm and groove of what we do. That had nothing to do with publicity, and we believe, maybe naively, that is the way to go on."

Anne: "I suppose that intrinsically, we're more interested in the sound of words, than the meaning of words."

The Art Of Noise's habitual, crushed beatbox groove stalks through "Legs", towing behind it a barrelful of assorted distortions, vocal treatments, hollow sibilants, guttural noise and melodic simplicity. In other words, much the same as their previous works.

Anne: "As we don't have a lead singer, we don't have one unvarying element which identifies a group sound. We have other things which identify the sound, which might be something we do to the drums, and it would be very foolish to make a radical departure from that at this stage."

JJ: "For us, there are two sides to the coin, there's the hard, tough, black side, and there's a melodic, beautiful side and they go hand in hand."



New Single by

JUNIOR

OH LOUISE

As seen on BBC T.V.'s 'Wogan'

Also to be featured on "Superstore",
"Pebble Mill" & "Elony"

7 inch Cat. No. LON 25

12 inch Cat. No. LONX 75





SUPER LEAGUE

● No, it's not Fulham reserves posing for the traditional Xmas team photo. Index recently captured this motley crew at a New York press conference, announcing their joint 'concert of the super groups' to be held in LA the day after Boxing Day. Where, we ask, was Roger Taylor of Duran? Still smarting from the paraplegic vocal athletics of the Arcadia single? **AS**

ROCK STUFF

Indisputably, the city of Leicester lacks identity. Colin Wilson said it. Orton said it and there, I've just said it. Most pop music is coming from those parts falls neatly into the civic scheme of things too. Derivative, timid — a self-conscious concoction of what was absolutely right ... six months ago.

The Flamigos — Cliff Peacock (vocals) and Dave Summersgill (instruments) — don't quite step on all that, but their new single 'This Heat' marries most industrial rhythms with a firm knowledge of what a bass guitar should be doing on a funk record. Not quite the best export since Gary Linker, but a start. **JR**



FERRY TRIP

■ Here's a tasty little something for all you boys and girls out there dying to dig deep into what makes Bryan Ferry (and his fans) tick and tango.

The 'Bryan Ferry Magazine' is written and published by a troupe of Dutch writers and includes articles on the wit, wisdom and history of the man who launched a thousand wistful nights.

If the appreciations of the old lounge lizard are un peu precious and pretentious, then that's only to be expected. There's plenty of lascivious photos to drool over and overall it's nicely presented and well thought out.

Available from Music Sales, or direct from the publisher (PO Box 1427, 6501 Bk Nijmegen, Holland), it's a reasonable £2.50 considering the amount of information ... **NC**

BRYAN FERRY MAGAZINE



BACH

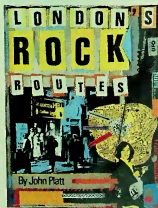
in a minute?!

● Madame Butterfly will somehow never be the same ... at least not while it rests in the immaculate hands of Korean opera singer Kimura. We are told that this special young lady is a bona-fide royal princess, and apart from a rather outré trousseau, has produced one of the finest albums of the year!

It's no less than an opera-disco fusion featuring the all-time classic diva arias Move over Maria Callas. **NC**

STREETS AHEAD

● Yet another book to scour the capital's streets for. 'London's Rock Routes' follows the careers of the Stones, Beatles, Kinks, Who, Bowie and a few others by taking us to the venues and residences of these London-based stars. John Platt's book also takes a pictorial look at the Soho of the early Sixties, and the so-called 'swinging' Sixties. One for those over 21 with a fascination for early Stones pics and a liking for mini skirts. 'London's Rock Routes' by John Platt is published by Fourth Estate on November 7, price £8.95. **AS**



A L
GOSSIP I
COLUMN P

● **Welcome to Emergency Ward Lip** — and a special pop injury supplement. A blow-by-blow account of mindless accidents starring all the cuts, bruises and contusions you love to read about. No jokes about Band Aid please.

Following **Siouxsie's** nasty fall last week, the Pogues held an injury of their own. The handsome bawvy of Irishmen are presently touring the Continent and almost came a cropper when their drummer **Andrew Ranken** savagely ripped and slashed his right hand to shreds while trying to climb inside an empty can of Special Brew. No jokes about the skin of the skinsman, please.

No Andrew, no tour, you chide. You hadn't considered **Elvis Costello** of International Rescue's Rock Recovery Unit. Elvis will stand in for the bleeding Ranken on all the Pogues' remaining dates.

London Records went a foot or two over the top with a dramatic photo session for young and aspiring **Then Jerico**. Perched atop a cliff in Bognor for some of those macho, windswept promo shots the kids love, singer **Mark Shaw** almost fell all the way down to his namesake. He was hoisted from a ledge by rescue services. Mark's hair was messed a bit and some of his

Photo by Rema



■ "... I thought this was going to be a fabulous night out, but all she's talked about is her cats, her new dishwasher, the colour scheme

for her mansion and where she buys her earrings. I think I'll drop her off at the hotel, and go for a quiet pint and a game of darts..."

make-up was smudged.

John Parr's epic single 'St Elmo's Fire (Man In Motion)' is based on the still-happening, real-life adventure of a certain **Rick Hansen**. Rick was crippled in a car crash two years ago and he is now wheel-chairing himself around the world raising money for charity.

Sticking with good ole John, **Lip** hears that a racehorse has been named after him. Readers are invited to spot the difference between Parr For The Course (horse) and the original (man). Details of the horse's worldwide recording contract will be revealed next week.

These are charitable times. A veritable vanity-case of pop stars is donating their services, as you read, to the Fashion Aid do for Ethiopia in London this week. Stars strutting across the catwalk in fab new designs are: **Boy George, Spant!, Madness, Spandau Ballet, Helen Terry's All Gold, Aswad, Nick Beggs, Feargal Sharkey, Glenn Gregory, Stephen Dufflecoat,**

Alison Myloif and Petra Burns. Hardly oil paintings... **Lip** just prays that the rag trade doesn't go into a recession as a result.

Madness were in Ireland last week. **Suggs** and **Carl** kissed the **Blarney Stone** during a spot of sightseeing en route to Dublin for a sell-out concert. Afterwards, **Suggs** performed a pop cock-up by addressing **Spandau's Gary Kemp** as **Martin**. Fortunately for all concerned, they were wearing ample blusher and mucho embarrassment was concealed.

Little **Jimmy Somerville** is the guest vocalist on the **Fine Young Cannibals'** soon to be released version of 'Suspicious Minds', which will be on their first elpee. Over in La Merica, **Clarence Clemons** has recorded a single with folkie **Jackson Browne**, which has been produced by **Narada Michael Walden**.

Clarence's richer and shorter boss **Brooce** will be collaborating on a film project next year inspired by his anthem for mindless Reaganites

TYRONE

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in Levi's and T-shirts, 'Born In The USA'. The film will tell the story of two young steel workers who hear Brooce on the radio and then set off on Odyssey to assassinate him.

Something else on films. **Lip** had words with **Jon Anderson** the other day. When the **Yes** man stopped yakking on about hobgoblins and fairies, he disclosed that he appears on the soundtrack of the hot new **Ridley** ('Alien' and 'Blade Runner') **Scott's** film, 'Legends'. The subject matter of which is — hobgoblins and fairies.

Mike Rutherford is another rock warhorse. His new solo project outside **Genesis** is **Mike And The Mechanics**, but next year **Chaka Khan** sings 'The Other Side Of The World', a song he wrote with **BA Robertson** for the film

■ "... Here I am trying to look cool, smooth and sophisticated in California, when this strange looking bloke with funny hair comes along and says he's called *Malecoln* and says he wants to have his picture taken with me. Couldn't they have sent a nice leggy model instead? I do like those floral boxer shorts, though..."



'White Nights'.

The **Lip** fashion supplement can reveal that this week we are looking very street in outfits supplied by generous and altruistic pop stars. **Matt Bianco** supplied us with high-necked, grey and black sweatshirts, which look great with **Pete Townshend's** dark blue lambswool scarves. In the evenings we can slip into Lacoste-style, four-button sports shirts as provided by **Profab Sprout**, with an "£20 a shot" **King** sweater over our shoulders.

This lot with **Third World** shorts does look a bit daft, so **Lip** is holding out for a record company promotions department to provide us with some warmer winter legwear soon. And you thought we only reviewed records.

The intoxicated ranks of Fleet Street's pop gossip columnists pitted their scandals against a dazzling team of international megastars in a glitzy West End niterie. Phew! What a scorcher it was, too. **Denny Laine** and **Rick Neyaverwakeman** (heavy, huh) did combat with teams from the Daily Maxwell, the London Standard and the eventual victors, the Stun's Bizarre team.

The **Far Corporation's Robin McAuley** found himself under citizen's arrest this week. The audacious perpetrator of the hit version of **Led Zep's** 'Stairway To The First Floor' was posing for photographers and kicking up leaves in London's Cavendish Square. McAuley was frogmarched to the local nick where he had to prove no intent to endanger the leaves.

Peering through the tasteful wooden blinds at Soho's most exclusive and expensive media watering hole, Groucho's, **Lip** spies sighted an odd arrangement of modern haircuts. Imagine the sight of Spandau manager **Steve Dagger** in conversation with Sade's **Lee Barrett** and **Robert Elms** and King's **Perry Haines**. And why was 'Hitchhiker' author **Douglas Adams** looking on, large and alarmed. It was nothing more than the nightly ritual of passing the bill.

Wacky **China Crisis** arranged an end-of-tour hoot in Birmingham for their long-suffering road manager Stuart, known to his pals as Gina Sincere (I). A moving encore raised more than a smile when Gina was joined on stage by a stripogram.

Brilliant are not getting a lot of it. Singer **June** has confessed her celibacy, which she is trying to impose upon the boys in the band. "Nothing must be allowed to interfere with the music," quoth she. **Lip** wholeheartedly agrees. There is a place for everything. The studio is full of nasty nobbly bits, too.

And, with nothing to consider, **Lip** bids the faithful a fond adieu.



Photo by LFI

■ We know **James Brown** is a bit of a legend and all that, but isn't **Rod Stewart** taking his grovelling a bit too far?

■ More casualties. What has happened to **Lloyd Cole**? Did he fall off a step ladder trying to find a **Jean Didion** book in his library, or has he been spending a bit of time down at **Skin II**? Then again, this uncomfortable attire just might have something to do with the video for the **Commodores'** 'Lost Weekend' single. No plastered again jokes, please.



Photo by Steve Rappoport



CERTAIN

MOONTWIST

SIGHT AND SOUND 7" - 3TRACK EXTENDED 12"

"...a tv show.... on your radio..."

7 ACERT4-EXTENDED 12 12ACERT 4

CERTAIN RECORDS LTD, BRUSTON MEWS LONDON, W10. DISTRIBUTED BY PRIORITY/EMI

FAR OUT

ROBIN SMITH CLIMBS A CLASSIC

● It's taken 14 years for 'Stairway To Heaven' to become a chart hit. Written by Robert Plant, and featured on Led Zeppelin's 1971 album 'Led Zeppelin IV', the band always resisted strong record company pressure to release the song as a single.

Instead, 'Stairway To Heaven' became the most requested song on American radio. A riotous crowd aspiring heavy metal guitarist tries to learn. 'Stairway To Heaven' had its most recent outing at 'Live Aid', when Plant and Jimmy Page teamed up with Phil Collins.

The man behind Far Corporation, who have taken the song into the singles chart after all this time, is producer Frank Farfan, who was responsible for Boney M's run of hits during the Seventies. The single features ex-Toto vocalist Bobby Kimball, Robin McAuley, pictured left who used to be with Grand Prix and David Barreto, from Foreigner.

Robert Plant has given his seal of approval to the single, not to mention rubbing his hands at the prospect of all those royalties.



"Hey Robert, how am I doing?"



Photo by Chalkie Davies

"Just get yourself a decent perm, Robin."



SLY + ROBBIE

NEW SINGLE
MAKE 'EM MOVE

TAKEN FROM THE FORTHCOMING FILM "GOOD TO GO"



T E D D Y P E N D E R G R A S S

NEW L.P. & CASSETTE

WORKIN' IT BACK



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R M 15

SINGLES

snore drum, the punctuating horn motifs and the walking basslines. The old law still holds true — Al Green doesn't make bad records.

JUNIOR 'Oh Louise' (London) It's a dilemma for Junior. He hit the soul/rock jackpot with 'Mama Louie To You', but now finds the British public won't accept his experimentation with smart singles like 'Communication Breakdown'. Now he goes the other way and pulls off a deliciously jaunty soul love song. It's all present and correct in every department from melody to under-achievement to these ears.



Over'. But it was obvious that all that sugary confection would soon set the teeth on edge. This is so bland and mundane it makes Sister Sledge's 'Frankie' seem dangerous.

AMAZULU 'Don't You Just Know It' (Island) As performed by Huey 'Piano' Smith And The Clowns in 1958, this was as close as you could get to bottling the essence of a great party. As performed by Amazulu in 1985, it's like being forced to dance to a grim Buller's house band, with your broken ankle in plaster.

EUGENE WILDE 'Don't Say No' (Fourth and Broadway) There's a thin line between a tender love song that makes you want to get sloppy and spout dumb romantic clichés (and mean them) and a glopoly dolog of syrup. Where 'Gotta Get You Home Tonight' made me want to hug the life out of my nearest and dearest, the hamfistedly similar 'Don't Say No' wouldn't inspire me to let her win at Trivial Pursuits.

SURVIVOR 'Burning Heart' (Scoti Brothers) A music-bound punch-drunk slugger from the people who brought you 'Eye Of The Tiger' for 'Rocky III' and think you're dumb enough to accept the stale liveness reheated for 'Rocky IV'. To this leaden rhythm Rocky Bobo would have difficulty dancing like an elephant and slinging like a tulip. It plods like Frankenstein in heavily starched trousers. I hope the genetically engineered Soviet boxer in the film creams him.

CLARENCE CLEMONS AND JACKSON BROWNE 'You're A Friend Of Mine' (CBS) The Boss's right hand man steps into that well-trodden grey area where Hall And Oates met Motown. The song is a big beat stamp that resembles Narada Michael Walden's recent 'Gimme Gimme Gimme' — not surprisingly, since Walden wrote and produced this. While the vocals are no great shakes, it cracks along to good effect. It also gives the Big Man a chance to unleash his wonderfully limited (but effective) King Curtis impression.

THE BIG DISH 'Prospect Street' (Virgin) The Big Dish are like one of those staple meals which are so tedious you need to go heavy on the spices to make it palatable or interesting. However, here you have the blandness in all its jangly guitar glory.

PET SHOP BOYS 'West End Girls' (Parlophone) For some reason, this spritely ambience through the studied lowlife of a city triggers off the fragrance of William De Vaughan's 'Be Thankful For What You Got' and something else that'll come to me when I least need it.

CARMEI 'I'm Not Afraid Of You' (London) I've never been enamoured with the torch song braying of Carmei, and this sombre effort is too reminiscent of Rocky Music's 'In Every Dream Home A Heartache' for me to find it vaguely appealing.

DIONNE WARWICK AND FRIENDS 'That's What Friends Are For' (Arista) After Band Aid, comes Aids Aid. It'd be funny if it wasn't so serious. This morning's paper reckons that one in 10 New Yorkers have the serious Acquired Immunity Deficiency Syndrome virus, and don't know it. I shall point you in the direction of the performers who include Stevie Wonder (with a new harmonic solo), Gladys Knight and Elton John and the noble intentions which need your support, and hope you'll ignore the appalling Buti Backerach/Carole Bayer Sagar composition.

DAWN CHORUS AND THE BLUESTITTS 'I'm Going Down' (Stiff)

LICK THE TINS 'Can't Help Falling In Love' (Sedition)
ORVILLE 'White Christmas' (Columbia)

All covers: Dawn Chorus attacks Broooooooose's 'I'm Going Down' with the subtleties of Jason in 'Friday The Thirteenth' and Rambo combined. I never did like the song anyway. Lick The Tins make a credible performance of the old Elvis weep by adding Celtic instrumentation and a vocalist with Clare Grogan's cute lip. Orville is mentioned, not because the record makes treacle taste bitter in comparison, but because his single failed last year. Apparently it had to be withdrawn because somebody wrote 'I suppose a duck is out of the question' in the run-off groove. How can you not like Keith Harris now?

reviewed by



mike gardner

SINGLE OF THE WEEK

DOUG E FRESH AND THE GET FRESH CREW 'The Show' (Cooltempo) Usually I'd prefer to shove with a hammer and chisel than listen to most of the excrement that passes for hip hop or rat rap, but Doug E Fresh's human percussion machine is as compelling as a good episode of 'Dallas'. Its success is simple — the Get Fresh Crew sound like they're enjoying themselves. Give me a wacky, out-to-lunch fun bunch every time, rather than a po-faced crowd with a half-baked message.

DOUG E. FRESH & THE GET FRESH CREW



FIRECRACKERS

QUEEN 'One Vision' (EMI) Inspired by their glorious Live Aid triumph, Queen do what they've always done best: crunch drums, mangle high opera and perform with an endearing flash and swagger — all executed in league with their bombastic energy. It's a magnificently gaudy catalogue of aural fireworks, with a brotherhood of man message climaxing mysteriously with the words "fried chicken". Luckily the track's finger lickin' good.

AL GREEN 'Going Away' (A&M) The Reverend Al is back in harness with his old sparring partner, producer Willie Mitchell, and it's like they've never been parted. With a voice which mixes the warm with the cute, caressing the notes of the song, he could sing the Budapest phone directory and you'd still be hypnotised. The backing track has all those Hi Record trademarks of the snappy

SQUIBS

DEXY'S MIDNIGHT RUNNERS 'This Is What She's Like' (Mercury) Prefaced 'An Extract From...'. It's the single Kevin Wovwed never be. But since the massed ranks of last soul rebels and intense emotion circle devleaves have been conspicuous by their absence in supporting the 'Don't Stand Me Down' LP — here it is. It's a deftly seducing from the full track and consists of a barrage of barbed poison arrows aimed at easy targets, while attempting to describe the love of his life. It's a curious and stodgy updating of Van Morrison's Colletonian soul vision of over a decade ago, but it has charm. It's the sort of thing you'll adore for five minutes and hate equally soon after.

MIDGE URE 'That Certain Smile' (Chrysalis) I've always been fascinated by the paradox of Midge Ure. He makes grandiose, swirling high pop with allusions to quality and distinction, but his success is rooted more in hard graft perspiration than cool inspiration. He's a workman who tosses out neo-symphonic ditties with the industry and efficiency of a factory. The product is always functional, adequately pleasing in design and has built-in obsolescence. While most bands unconsciously aspire to this plateau, despite mouthings to the contrary, Midge has turned this reliability into an art form.

SIMPLY RED 'Holding Back The Years' (WEA) This has an uncanny resemblance to one of those two-chord songs you had to endure lurking between the hits on a Barry White album or on the B-side of an Ace single. It starts and then finishes, with nothing of consequence between.

DAVID GRANT AND JAKI GRAHAM 'Mated' (EMI) After the masterful 'Round And Around' and the moderate 'Heaven Knows', Jaki Graham disappoints with a typically lousy Todd Rundgren ballad and a soft-focus Derek Bramble production which veers on the mushy side. It's like eating a Mars Bar with a tooth cavity: it's pleasant at first, but will soon irritate.

FIVE STAR 'RVSP' (Terni) Birmingham's Family Pearson have been producing the best disposable disco pop classics this year with 'All Fall Down' and the bubbly 'Love Talk

the hit list 100



1. Sade Promise £4.99
New Release



7. Spandau Ballet The Singles Collection £5.49
New Release



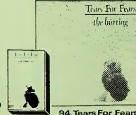
14. Level 42 World Machine £4.99



88. Bronski Beat The Age Of Consent £3.99



92. Paul Young No Parlez £4.99



94. Teens For Fears The Hurting £4.49

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2. Elton John Ice On Fire £4.99
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5. Jennifer Rush Jennifer Rush £5.99
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WHSMITH

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Collage

NEW ALBUM

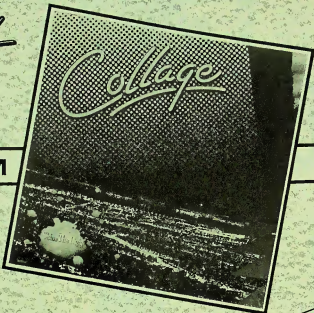
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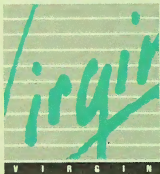
AT VIRGIN RECORD STORES



It's the greatest give-away since Band Aid. The finest free offer since Fulham sold their first team. It is the Virgin/rm Mega Hand Out.

To celebrate the opening of the London Oxford Street Virgin Megastore on Tuesday November 12, rm gives you four weeks of unadulterated generosity. You get this:

- The chance to win as many records as you can pick up in three minutes at the Oxford Street Megastore. The competition appears in next week's rm. Not open to octopuses or basketball players.
- The chance of winning as many records as you can pick up in three minutes at the Virgin Record Store in Birmingham. The competition appears in the November 30 issue.
- Two 50p off vouchers to save money on the shop price of any LP, pre-recorded cassette or CD purchased at any Virgin Record Store, AMES Record Shop or the new London Megastore. The first voucher appears below — the second is in the November 23 issue. Use the vouchers separately to save money on albums or together to save £1 on the shop price of a pre-recorded video cassette.



PLUS

THE CHANCE TO WIN AS MANY RECORDS AS YOU CAN PICK UP IN THREE MINUTES

The London Oxford Street Virgin Megastore reopens on November 12 and promises to be something of a tourist trap, as manager Tom Smith explains:

"Our pop star waxworks display is going to be a terrific attraction and then we've got our own radio station in the store, which makes it much more than a record shop. And we've got the ZZ Top car here at the moment.

"But we still stand or fall on the records. They still have to be good and I recently sent our jazz, soul and blues buyers over to America with a brief to buy every record they could find that they think we can sell between now and February.

"We've lined up a whole series of back to back events for the opening, with people like Danny Baker and Gary Crowley coming in and some Tex Mex musicians. We wanted to get away from people just signing copies of their record.

"If you went into Harrods to buy a TV, they'd treat you like a king, and that's how I want people to feel when they come here to buy their favourite records."



● GRACE JONES visits the new Virgin Megastore pop star waxwork display.

50p

Use this voucher to save 50p on the shop price of any LP, pre-recorded cassette or CD purchased at any Virgin Retail Store or AMES Record Shop and the new London Megastore.

Two x 50p Vouchers save you £1 on the shop price of any PRE-RECORDED VIDEO CASSETTE.

Closing date of offer: 31 December 1985.

Please hand to shop assistant with purchase.



No longer nutty Madness explain why they quit the gravy train and all that Zorjazz
Man From Uncle: Mike Gardner
Mad Moments: Michael Putland

PLAY IT AGAIN, SAM?



I used to be a case of one step beyond for Madness — now it's one step at a time. After over a year away from the music scene they've notched up their 21st consecutive top 20 hit with the mockingly titled 'Uncle Sam'. But it's not a success they're going to take lightly.

After the loss of keyboardist Mike Barson, the expiry of their contract with Stiff, the formation of their label Zorjazz and the building of their Liquidator studios, it's almost like starting from the beginning.

This time they've built slowly on their solid foundations. They've had to reclaim a singles chart from a fickle buying public now obsessed with Madonna and Live Aid. Even more importantly, they've had to address the problem of turning the critical acclaim of their albums into commercial success, starting with the current 'Mad Not Mad' release.

They all think the year's sabbatical from the public eye has been beneficial.

"We got a little bit embittered about the whole thing," says bassist Mark Bedford. "We were releasing so many singles, doing the same things, meeting the same people; it almost got to the point where it wasn't interesting and it became a dirge."

"It was like a long term," adds drummer Woody Woodgate. "Nine to five every day. It soon became apparent that as the years went by they all seemed to follow the same pattern. The year off was like a holiday, even though we did a lot of reorganisation and work, you've got to come back refreshed and recharged."

"Being back is a bit like a goldfish's memory. The story goes that goldfish only have a 15 minute memory. So they swim over to one side of the tank, have a look around and go 'Hmmm'. They forget all about the other side of the tank. They turn around, swim to the other side of the tank and go 'Hey, what's this? This is brand new'. I think we're like that, we haven't done it for a long time and it's a bit new," says Mark.

The band, with their long time producers Clive Langer and Alan Winstanley, Madness members seven and eight, painstakingly worked on the album. Mike Barson's departure left a gaping hole in the band's musical armoury. They had the added problem of bleeding Attraction Steve Nieve and session man Roy Davies into the Madness way of keyboards.

"It's difficult to describe it as fun to make because it was done over such a long period of time," says Mark. "It took the longest of all our albums to make which is odd as we were better prepared than ever before."

"In the past we'd leave certain things and say that Mike would cover that. Now we've all put so much energy into getting the thing right and democratic making everybody happy," says Woody.

Now the band are back they've matured to the extent that they know they're going to be labelled as the 'nutty boys' even when they're drawing their pen-

sions. They've stopped all efforts to change the public's perception of them.

"We've thrown ourselves back into working. This is the most amount of promotional work we've done for at least four years," says Woody. "We've come to the conclusion that work is work and we're not in any position to turn it down as much as we used to. We've become a bit like Michael Caine who said that as long as he was offered work he'd take it."

There was a point where we tried to change the public's attitude to us. We didn't want to be seen as wacky lovable 'nutty boys'. We tried to get a more mature impression across, it was time people realised that a lot of our songs had different nuances.

"We were concerned with not rejecting our younger audience but we also wanted the whole spectrum of record buyers. I remember we turned down 'Cracker-jack' among other TV shows, because they'd want us to be wacky and nutty and all the other things expected for young people's entertainment. We realised that it wouldn't do any good because we already had that market sewn up. So we turned work down. Now we're not in any position to try and influence any change over our listening public. There's always the danger of complacency. I don't think any of us will sit on our laurels and rely on our past record."

Madness now encompasses a mini empire which includes a studio, a record label and management company each operated by the band themselves.

"The idea behind the Zorjazz label is simple; to sign good acts and to provide a fair deal," says Carl. "We're not looking to be managers of any bands we sign. They have to stand on their own two feet. We have enough trouble dealing with our own affairs."

Already the label has had a champagne launch with the chart success of Feorgal Starkey's 'Listen To Your Father', Carl and Suggs' 'Mutants In Mega City One' under the moniker of the Fink Brothers and the 'Starvation' single in aid of famine relief in Ethiopia, Sudan and Eritrea with an all star cast that included Madness, UB40, Specials, General Public, Pioneers, Gaspar Lawal and Afrodisiak.

Already soul group Charm School have been dispatched to Sigma Sound studios, home of the Philly Sound of Gamble and Huff and Bowie's 'Young Americans'. Serifi Palits founder Tom Morley has released 'Who Broke That Love'. While Espatito, likened to early Kool And The Gang (circa 'Hollywood Swing-ing') and singer songwriter Dave Cummings, likened to Lloyd Cole, are waiting in the Zorjazz wings.

The studio has seen Jerry Dammers plotting the incarnation of Special AKA among its guests.

"We do better deals," explains Carl. "We get Afrodisiak to sing backing vocals on our album and they get free studio time in return."

Saxophonist Lee 'Kix' Thompson sums up the mood of the Madness camp. "It's as exciting now as when we released 'One Step Beyond', with Mike leaving and the record company changing. It's going to be interesting to see how it turns out — if they're accepted by the changing face of pop. If it works, all very well. If not, then we've all had a good crack."



ADRIAN...

What's wrong with Adrian Edmondson? He's not banging his head against the wall or even whimpering and bursting into tears. Damn it, he looks pretty normal as well.

Off screen, the "Young Ones" star is a pretty down to earth person — most of the time.

"The characters I play are influenced by two sides of my personality," he says. "Vivyan usually takes over when I've had a few to drink and I turn a bit violent.

"The wimps I play come from my more sensitive side. I'm a bit stupid and gullible sometimes. Somebody will say something really stupid and I'll fall for it and say, 'Oh really, is that true?' I wander around in a daze most of the time. I'm a bit of a dreamer."

A modest sort of bloke is Adrian, even though he's starring in his first feature film 'The Supergrass' at a cinema near you soon. He plays Dennis, a real wimp, who makes Adrian Mole seem like King Kong. Dennis invents a story about being a drug smuggler to impress a girl he fancies but he becomes involved with a real crime ring.

The film also stars fellow comic strip actors Nigel Planer, Jennifer Saunders, Dawn French and Alexei Sayle. Adrian shares some passionate bedroom scenes with Jennifer and fleetingly appears nude. That's not all. Nigel Planer shows a fine pair of legs in a pair of silk stockings.

"We made the film for a million pounds," says Adrian proudly. "That's about as much as Clint Eastwood's acting fee would come to in one of his films. We didn't get paid very much but that's not the point. Besides, the places we went to and the scenery were very beautiful. It's a very good film and proves you don't have to spend a fortune to make a movie."

Adrian can also currently be seen in 'Happy Families' playing Guy Fiddle, a man with a strange mission.

"He's based on a person I know in my family, but for obvious reasons I can't identify him. I'd love to play Clint Eastwood coming into town on a big horse or riding across the plains. I've seen all the Eastwood films, but I think I'm probably better at playing a prat.

"I wouldn't want to play Rambo, though. God, no. Clint has class and style when he kills people, but 'Rambo' is just violence without class. I can only laugh at that film and play it."

"I don't know what all the fuss was about over Rambo. If being macho means wearing a bit of rag around your head and smothering yourself in baby oil so that it looks like sweat, I'd rather go and give my goldfish a blow-job.

"I don't think really macho people exist anyway. I think most people are complex and more sensitive than they pretend."

Adrian, who insists he really is only 23, became involved in comedy by chance at college. Having nothing better to do at lunchtime, he and Rik Mayall would get together and do a routine at a local club. It was heré that his character Vivyan the odious punk was born.

Eventually they came to London and performed at the home of alternative comedy, the Comedy Store in Dean Street.

"I really used to bash my head against the wall in those days," reminisces Adrian. "It didn't hurt though, because I was drunk and oblivious to the pain."

Eventually, Adrian and friends signed up to the BBC and Channel Four. The rest is history.

"The BBC seems to be run by old wing-commanders and ex-nannies. They have a very traditional view of what humour should be about. We had to write an essay on why we thought our material was funny."

"The standard of British comedy isn't very high. The average situation comedy is truly awful. They say those shows are all about real life but they're not really. People in those shows just get excited about the milk being late. The writers use the same old ideas time and time again.



now that is a funny name...

A pain in the 'Supergrass' or jolly mirthful? Ade Edmondson profiled by Robin Smith

"I don't know why Nigel Planer did 'Roll Over Beethoven'. I told him I didn't like it, but for further details you should check with him."

Soon Adrian will be playing a more serious role as a subversive copywriter in an advertising agency. In January he'll also be in a new comedy show with Rik Mayall which will showcase new talent.

"Laurel and Hardy have been an influence on me, their style and timing was superb," says Adrian. "Tommy Cooper was a very funny man and I love the work of WC Fields."

"I can't say which way comedy will go from here. If I could, then I'd probably make a fortune. I don't think you can dictate to the public what they're going to see, it's up to them to create the styles and trends they want."

"We've had a fan letter from America and a fan letter from Australia, so perhaps the Comic Strip is going to be big over there like Python. I hope so."

When he's not working, Adrian likes nothing better than playing his guitar.

"I had a band at school. We used to cover old Free songs and that sort of thing," he says. "I suppose I used to like a lot of heavy metal and Wishbone Ash, they were really good."

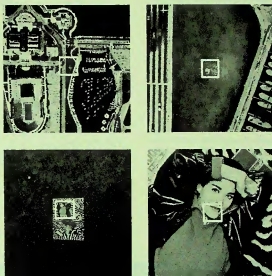
"I have a studio with a friend now and I've written some music. I must have over 700 records in my collection. They occupy one corner of a room."

"My tastes are pretty catholic. I like Alison Moyet, the Eurythmics and the Style Council. I loved Vince Clarke when Yazoo were going and Squeeze are pretty good. Jools Holland is a great keyboard player."

"I like old soul as well. The modern soul material just doesn't do anything for me. It just doesn't have the power or style of the older stuff. Oh yes, I also like country music as well. Hank Williams was marvellous at what he did."

"I'd like to make a record but I think the music business is such a dirty, cut-throat business, that I'm probably better off staying right away from it."

MIDGE
URE



That Certain Smile

NEW SINGLE OUT NOW

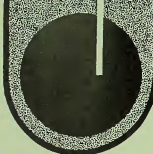
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A L B U M S



SADE 'Promise' (Epic EPC 86318)

Every picture tells a story, and by the recent press photos of Sade you should know a dilemma. What follows a six million plus debut album? What becomes of a public headline consisting of the following beauties: sex, sophistication and chic?

As problems go, this is a lot better than being out of work and living in Preston — but it's no canter. With your second LP you tread carefully. With your public profile you shoot an entirely different photo session. Cautious move. Smart move.

'Promise' is an accumulation of the last year in Sade's career. This makes it neither distant nor foreign from 'Diamond Life', it is however just a touch more diverse. And therein lies a tale.

For if 'Promise' is Sade from a slightly wider angle, it's also Sade without the complete market hopping unity of 'Diamond Life'. This album will sound sweet in nearly every kind of living room, but it'll never achieve the World Champ wine bar domination of its predecessor. 'Diamond Life' was the nearest pop comes to well heeled easy listening.

'Promise' isn't. It **does** bear the trademark of the public headline but, and to its credit, there is just enough here to disturb the effortless rhythm of before. Sade has not drifted into clichés. Instead she's suggested, albeit tentatively, that there will be life after 'Diamond Life' that's sexy, sophisticated and chic.

In short, this is close enough to the blueprint to satisfy the converted, and just far enough away to satisfy Sade's ambitions.

Starting with their biggest statement yet — the swooping and emphatic 'A Crime' — Sade pull their way through a set that alternates between the jazzed soul smooth of wine bar, to a sparser, lightly percussive evocation of the more introspective mood. It doesn't always work though. For while the spare voice, guitar, sax and percussion of 'War Of The Hearts' and 'Jezebel' is Sade at their most open and vulnerable... it is also Sade as they are most clumsily arranged.

After the seamless ride of 'Diamond Life' any tear is bound to show double.

There are holes here, but then there is plenty to be enthusiastic about. The early blaxploitation filmtrack feel to the re-modelled stage favourite 'Mr Wrong', the Iberian flavoured 'Fear' and the downbeat smooth of 'Never As Good As The First Time' and 'Mourning'.

Second albums are never easy, but 'Promise' has enough about it to suggest that it'll be worth hanging around for a third. That's when the real test will come. ■■■■

Jim Reid



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

THE CLASH 'Cut The Crap' (CBS 26601)

Well here it is — three years in the making, via a series of splits, acrimony, scattered gigs, busting and the loss of Jonesy. Stylistically, the Clash are indeed cutting the crap to some extent, with the fattest creamiest guitar sound this side of the Texas beards taking over from the spooey funk of 'Combat Rock'. It's 77 again — almost.

The chant has begun again, 'We Are The Clash' reassuring us, and 'Cool Under Heat' picking up where the terrace chants of old left off. The Clash have taken on board a few ideas to provide some relief from the roar on this record. There's some crazy bastard Stockhausen brass on 'Dictator' and sequencers on 'Are You Red...?', which is easily the best track and the nearest thing to Jonesy's BAD sound.

The nod to reggae is still there, though. 'Three Card Trick' could be an outtake from 'London Calling' minus the Jones backing vocals. The Clash are still living in the wastelands of Thatcherite Britain, ('We won't fall for that, just like your mummy and your daddy did') and encouraging, via the sleeve notes, to get out on the STREET and look for some ACTION.

Presumably, you can then while away the hours humming 'Iain Guitar Doors' to yourself in a cell somewhere as a result. 'Cut The Crap' is a little unglamorous, when the Clash have always been the most glamorous band in the world. It's a little too desperate, and it has to be said, it does have a gaping hole in midfield now that Mick's up.

'Cut The Crap' does just that, but a little bit of crap dressing never hurt

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ON 12":

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5th london, university of london
30th london, west london institute
of higher education

december
2nd birmingham, the dome
4th bristol, university
6th northampton, london university
7th ashford, oxford college
8th coventry, polytechnic

see press for further dates.

the original version of 'save it' is on the 1978 album 'hearts of fortune'



anyone and this Clash could do with some. Not a bad LP at all, but not a great one. ■■■■
Andy Strickland

ZZ TOP 'Afterburner' (Warners 925 342-1)

It always have a soft spot for ZZ Top. There's something nice and earthy about these three unlikely looking chart stars just getting on with what they do best, without wallowing in pretension.

'Afterburner' does make one or two concessions to ZZ Top's new found position as a chart band, and they've incorporated one or two softer and more commercial ideas. But the album has a fiery repertoire of songs delivered with a sense of precision and agility which never slides.

One of the greatest rhythm sections the world has ever witnessed, makes a thread which continues through the songs. And the rumbustious 'Sleeping Bag' or 'Plonk Of Women' are two of the most amusing tracks ZZ Top have produced in their long career. This album should never be too far out of your reach. Here's to 'em. ■■■■
Robin Smith

THE CARS 'The Cars Greatest Hits' (Elektra UK EKT 25)

Candy-coated, slick, well-groomed, safe — yes, the Cars are all of these things. Soft American rock it might be, but the musical motorists sure know how to change up to top gear when it comes to writing perfect, palatable pop.

The 12 tracks, gleaned from their five albums with one non-LP title, don't vary greatly in tone. The earlier ones do now sound a little dated, but Ric Ocasek knows how to score a direct hit to the heart.

The emotive 'Drive' is present, plus 'My Best Friend's Girl', 'You Might Think' and 'Let's Go' — yes, the Cars have stayed on the straight and narrow route to success, since the first LP appeared in 1978. ■■■■
Di Cross

LEVEL 42 'World Machine' (Polydor POLH 25)

Level 42 have always drifted towards the more sterile end of the sound spectrum on LPs, where the joy of their live outings or feel-forcing singles is often obscured by the classiness of their technique. 'World Machine' is perhaps more guilty of this than either 'True Colours' or 'Standing In The Light', both of which had at least half an eye on the market.

Perhaps Level 42 have secured such a position now as to be bathing in self-confidence and independence, which in turn has resulted in a slight rush of self-indulgence. The spectacle of the band trying to 'communicate' on 'The Tube' recently confirmed this. There's no doubting that 'Something About You' is the best pop/love song the boys have ever written, but the thrills don't go much beyond that track.

If an autopsy were performed on 'World Machine', the pathologist would almost certainly declare the subject's organs to be healthy and in working order. There would be no sign

of a wild, fun filled life being the cause of death. ■■■■
Andy Strickland

VARIOUS ARTISTS 'The Tube Album' (Starblend Tube 1)

Calling this 'The Tube Album' is definitely something of a misnomer, or even a blatant case of misrepresentation. One might anticipate a series of live recordings from artists who have graced or disgraced 'The Tube', but not a bit of it. Every track is either a single or album track, making the whole compilation rather a pointless exercise.

Admittedly, the diversity of the acts featured does reflect 'The Tube's' wide-ranging roster of past performers. Then again, it would have been infinitely preferable to spy the odd contribution from someone young, vibrant and happening. The Alison Moyet and Paul Youngs of this world may welcome a few more roubles flowing into the coffers, but hardly require this sort of second-rate exposure.

Obviously, there are good and bad points. PVC's memorable 'Johnny Come Home', Billy Bragg's 'Strange Things Happen' and 'Talking Heads' 'Girlfriend Is Better' number among the former. The total no-hopers exude a blandness than bland concoction of pop — Belone Fire and Les Enfants springing to mind.

A constant source of bemusement to me, is the question of who actually forks out for these oddball elpees. ■■■■
Lesley O'Toole

ALAN VEGA 'Just A Million Dreams' (Elektra E60 434-1)

If Alan Vega's brain was surgically removed and placed on an agar plate of ZZ Top effects pedals, I'm quite convinced that it would soon wobble over and start to boogie. You see, these days, Alan's brain wants to rock out.

There is, in fact, only one dream on this record, the one where the touse-haired, leather clad New York boy gets to programme a drum machine and mouth idiot rock clichés over 'raunchy' multi-layered guitars.

We have here songs entitled 'Hot Fox', which isn't about a perspiring quadruped; 'Wild Heart' which isn't about cardiology, and 'Shooting For You' which isn't about guns.

'Ra Ra Baby' is the only track which gives cause for hope, containing as it does a faint echo of Vega's 'Suicide' period psycho-electro paranoia. Furthermore, Billy Idol is much, much funnier. ■■■■
Roger Morton



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■ **Why is everyone** making such a fuss about Tom Waits? I watched him on 'The Tube' and couldn't understand a word he was singing. He seemed more like Frank Sinatra's granddad than the hottest thing to cross the Atlantic in recent months. I realise that he's doing something quite adventurous and original, but that's not really enough to warrant all the hype about the man. I'd rather listen to the Cult any day.

Sean Coyne, Newcastle

● No doubting the man's pedigree, Sean, even if he's not your cup of tea. How can you make more sense of Ian Astbury's vocal phrasing, though?

■ I see in your excellent magazine that Prefab Sprout have released

'When Love Breaks Down' yet again. As a fan of the group, I'm a touch concerned that we're being sold a bit short, as we haven't had a new single for ages. Paddy McAloon is one of the best young songwriters around at the moment. I can't believe he's dried up or doesn't have any suitable songs lying around. Come on, Prefabs, pull your finger out and give us a new single. 'When Love Breaks Down' was great the first time — but the third?

Julia Allen, Oldham

● See what you mean, Julia. It got lost first time around in the Christmas rush and now it looks set to do the same again

■ The **rm cassette offer**, you pointed out, is only open to readers in England, Scotland and Wales. What on earth are you doing about your Northern Ireland readers? We are as much a part of the UK as anyone living in London, Cardiff or Glasgow, and I feel we should be entitled to this offer. I sincerely hope you will see the error of your ways as I am about to send away my coupon.

Matthew Smith, Belfast

● OK, Matthew, we stand corrected. The *rm* milk of human kindness dept would like to announce to all NI readers that they are perfectly entitled to send off for the greatest cassette of recent times, and pronto.

■ **Why in your** new format have you not allowed more space for news and reviews of Compast Discs? Expected release dates of the discs and extra track details, for instance. You could even quote the catalogue numbers. Not much to ask, is it? CDs are getting really popular, you know, and you should realise this.

Mark Kelland, Wellingborough

● Alan Jones' 'Charlie occasionally brings up CD crucial matters, but generally the release dates and music are the same as the LP. Also, none of us can *rm* afford the bloody things



● TOM WAITS: What is this man singing about?

■ **So Queen were** so inspired by Live Aid that they rushed off and wrote the single 'One Vision', using a David Bailey photograph taken backstage at Live Aid for the sleeve.

Indeed it was a most inspiring event. It inspired most of us to put our hands in our pockets and send money to those less fortunate than ourselves. Apparently it's inspired Fat Freddie and friends to further increase the size of their already inflated bank balances.

They provided one of the high spots of 'Live Aid', it's a pity they couldn't continue the good work and donate the profits from the single to the same worthy cause, in the same way that the Cars donated the proceeds from 'Drive'. To be inspired by something like that to help yourself has to be one

of the most uncharitable gestures of the year.

Lee Crees, Windsor, Berkshire

● I can see your point, Lee. I expect they see it as a charitable gesture to offer us the dubious benefits of their songwriting genius. As if they didn't have enough money already...

■ **It's nice to** see Sgt Pepper is still alive and kicking and having a new lease of life in 'Pop Life' by Ponce and 'The Whole Of The Moon' by the Waterboys. Huh, and I thought those acid-drenched days had gone forever. But they're here again.

Is this really a good thing or is it best to let it be? What do you think?

Billy Shears, Wigan

● We here at *dayglo rm* have decided

that whatever the *Cult* wear, paistry is most definitely not a good thing

■ **Dear Clare** (rm Oct 26), reading your letter, it seems you wanted the Smiths to make a video. Well, I for one did not. In this age of commercialism with remakes and expensively made video promos, I had great faith in Morrissey and the lads steering clear of such unnecessary garbage. Now they've surrendered to the world of pop and made a video, which probably did nothing for its chart position. I agree it's very tasteful, but I hope the Smiths didn't pay much for it. I say promote singles properly by playing live and forget videos.

Johnny Marr's nipple, Aberdeen

● That video *g'd* shown all over the world. It would have taken the Smiths years to promote it live to that number of people. Videos make sense when the band and music are worth watching and listening to in their own right

■ I have just read the article by Dave Hill called *A Guide To Pink Culture* (rm, 26 Oct). It was nothing more than two pages of homosexual propaganda. I find such blatant abuse of the music press disgraceful. Many young kids read *rm* and they are led to believe, through articles such as this, that a homosexual life is something to be desired. It is not! If homosexuals were proud of what they do, they wouldn't hide behind the pleasant sounding name 'gays'. I am not anti-homosexual, but I am sick of hearing homosexuals saying how much they enjoy their lifestyle. Heterosexuality is a beautiful thing, too, you know.

Thomas Holte, Aston, Birmingham

● My, my, Thomas, what are we trying to hide? Why does a gay person talking about being gay constitute propaganda and you talking about being heterosexual constitute something 'beautiful'? Each to his/her own

■ **Thank you** for giving space to the Communards in your magazine to talk openly, normally and humorously about gays and homosexuality. As a young gay man myself, who went through hell recently when I decided to tell my parents, I appreciate knowing other people can talk openly about their sexuality and not be treated as abnormal. I had no idea that Tchakovsky was gay and I'm sure my music teacher doesn't realise, either. Keep up the good work with *rm* and long may you continue to oppose bigotry and stay open minded.

Richard Booth, Paignton

● I think you've just answered Thomas Holte's letter, Richard

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LIFE OF REILLY

CLEETHORPES... DÜSSELDORF... JUST TWO OF THE GLAMOROUS SETTINGS IN THE WORLD OF MATT BIANCO. WHICKER REPORT: PAUL SEXTON



Photo by LEI

● **Citizens of Cleethorpes**, take a bow... this should be a proud moment, especially if you say "Yeh Yeh" to Matt Bianco. The one-man Matt, that's singer, musician and producer Mark Reilly, rates Cleethorpes as one of the formative places in his dancin' past.

The Matt Bianco image has always been rooted in the London club scene, particularly those cool and jazzy places smart enough to be playing "Matt's Mood." But Mark reveals that a few years back he was getting his club kicks in a very different neck of the woods with not a cocktail in sight.

"I used to go to other places when I was into Northern Soul," he says. "I had a friend who took it a lot more seriously than I did, but I used to go to these places with him when they had all-dayers. We went to Blackpool, St Yves, Cleethorpes, places like that — quite a long way away, really."

"This was when the funk scene was just starting up. I was more into the new soul stuff than the old Northern things. I remember there was an oldies and a newies room, and I used to listen to the new stuff. I saw Brass Construction once at an all-dayer in Blackpool."

Maybe it sounds a long way from Brass Construction to Georgie Fame — about the same as the distance from Cleethorpes back into London — but Mark (don't call him Matt, even if he is pretty much on his own) has weathered the blast from snorting defenders of Georgie's "Yeh Yeh," gulped in loads of airplay and a big hit cover. Anyway, when Mr Fame took the record to number one here for his very first hit around the Christmas of '64, it wasn't an original even then.

"The only slagging off I've had is for doing a cover version at all," Reilly reckons. "I suppose you either love it or hate it. Actually, there wasn't much I could do to change it. I just added a few Matt Bianco things and, apart from that, kept it as it was."

The song was written by three guys pre-Fame, among them Jon Hendricks, and there's a great version of it on Lambert, Hendricks and Bovarn's "Live At The Newport Jazz Festival" album — a version which also showed up on the "Jazz Club 2" set recently.

"People keep asking me if I've heard what Georgie Fame thinks of it," says Mark. "I haven't got a clue. Seeing as he didn't write the song, he probably ain't too interested. Back to Maxwell House, George."

Mark's decidedly uncontroversial on the subject of Matt's reduction in numbers — all he says about the split is that it was amicable. They just didn't want to work together any more, there was no ill-feeling — the old routine. But he does admit it's not so much fun when you're in a strange country and there's no-one to go out with (this is the emotional bit, by the way).

"I've been doing TV and things in loads of different places recently... Holland, Germany... and I must admit when you don't know anyone it's not so good being on your own. I went to a few clubs at night. I went to some really funny ones in Germany — really odd. No-one smiles, no-one's having a good time. They all go just to pretend they're having a good time. Mind you, I was in Düsseldorf, that might explain it." On my own experience of the place, I know what he's getting at.

Still, he can't knock those kindly Continentals. They've been more faithful to Matt Bianco (dare it be said) than people here. "Yeh Yeh" has just gone straight in at number 15 in Germany, and the album's just about to go platinum. It's gone gold in six countries. Europe in general has really taken to us. That's what kept us going when we weren't doing so well here. But I always knew we'd come back."

The second Bianco album is in the workshop now. Mark's finished Eurochopping for a while so he can get down to business. He's aiming for another single immediately after Christmas, then the album around a month later. Any more of those high-class instrumentals on the way, Mark? "Well, we did one on the B-side of the single, called 'Smooth'... we might do another one on the next single." If you hear about a sudden jump in the number of cocktail bars in St Yves, you'll know why.

BREAD AND CIRCUSES



Are Monty Python the funniest thing that ever lived?
More importantly, are they rich?

Our parrot: John Hind

● If you're not yet pushing 20, it's unlikely that you witnessed TV comedy's finest (18 hours, in the form of 36 programmes broadcast by the BBC between 1969 and 1974. With Eighties television humour so staid and uninspiring, the current long-awaited re-release of Monty Python's Flying Circus comes like a breath of fresh air — and a boot in the rear to lame satire shows.

Last month saw the release of eight Python shows on BBC's Video label, and this week another four slip onto the racks. No self-respecting eccentric, surrealist or wagner should miss the most outrageous and bizarre programmes ever to slip through the BBC's nets. Witness 'Dancing Teeth', 'Killer Cars', 'Eric The Halfbit', 'Spam', 'Far Too Much Cannibalism', 'The Dirty Hungarian Phrasebook', and literally hundreds of other cockeyed and odd ball sketches.

Monty Python were (are?) Graham Chapman, Terry Jones, Michael Palin, Eric Idle, Terry Gilliam and John Cleese, six gentlemen who collectively knock the socks off any other group of humourists. Since moving away from TV-Python, they've made three cinema films together and worked in just about every other medium.

Their films together were suitably outrageous stuff. 'Holy Grail' was full of medieval muck, madness and plague. 'Life Of Brian' caused religious demonstrations outside American and English cinemas, and had Mary Whitehouse and Malcolm Muggeridge whining on TV for it to be censored. And the most recent, 'Meaning Of Life', was a Hollywood financed expedition through the stages of man's life, which came with buckets of vomit, sex in the classroom, lots of fish, blood, guts, 45 Roman Catholic children, and some gratuitous photographs of penises.

"We only did 'Meaning Of Life' because they gave us the money with no questions asked," remembers Terry Gilliam. "We just said it would be about fish. End of conversation."

How are the subversive gentlemen keeping... in 1985?

"I've just moved to Maidstone in Kent," says Graham Chapman, qualified doctor and the most eccentric of the Pythons. "I got fed up with having my car vandalised in London. The countryside and a bigger house

seemed rather pleasant."

Are you incredibly rich?
"Never! I can't be bothered dealing with money. And I'm bored with being ripped off a treat. There must be a simpler, fairer way of organising the tax system!"

Why have Python now semi slip up?

"What's happened is that we've gone solo for our sanity. So we're spending time on our own films and 'projects'."

Was the atmosphere very volatile in Python?

"I remember throwing chairs across the room at John Cleese," remembers Terry Jones, the Welsh idealist/anarchist and film-director. "There is still a residual warmth among the team, but I can't see us doing anything collectively for a long time."

"What we have to do is come up with a good idea, first," says Chapman.

"Python doesn't work so well as a group anymore," says Terry Gilliam. "Everybody has their own projects, diversions, companies, wives and kiddie-winkles. We have a real love/hate relationship in Python, a terrible marriage. We're always fighting but we all really admire each other a lot."

"Since we've stopped doing Python I've been angry far less," declares Michael Palin, the boyish Oxford-educated Python who can be seen (in one video-tape released this week) being prosecuted for publishing 'The Dirty Hungarian Phrasebook'.

What were the TV shows like to make?

"Exhilarating and extremely fun," says Chapman, "but I personally found performing the sections in the TV studio a strain. It was a major contribution to me hitting the bottle."

John Cleese used to have to go and lie down on a settee because the whole regime became just too much for him. Some time later he joined a therapy group.

"I am certainly not much interested in talking about Python any more, as it seems to relate to my activities in an earlier era," states John Cleese, the tall, lanky gentleman who wrote Python material with Chapman at Chapman's home in Highgate.

Terry Gilliam, who animated the cartoon segments in the Python shows,





and appeared in numerous short manic-quises, remembers the Python days fondly. "I used to work seven days a week and all night long. People at the time thought we were on drugs. Not true! It was adrenalin, natural chemicals going crazy inside your head because you haven't slept for days... It's much cheaper in the long run!"

How did the BBC react to Python when it appeared on the scene?

"At first they assumed we'd be one more in a line of late-night satire shows," remembers Chapman. "I think they became rather embarrassed by what we did on Python, but they left us alone for a while. Censorship came later when they started reading our scripts in advance. The Director General's staff would say 'You can't use the word shit, and we would say 'But we used it in programme three'. And they said 'Oh!' and they'd go away and check. Then they said 'You can only use shit, or another swear-word, once in each show.'"

What was the criteria for a good Python sketch?

"We didn't use anything that seemed too much like any sketch that had appeared before," explains Jones.

"We never discussed, then, what our scripts meant, but we were very conscious of structure and whether it

was funny. We'd throw out pages and pages of material at meetings"

Given that Python was such a pias-take of television, how do the genre rate TV nowadays?

"It seems no longer as exciting as it was. I can remember when my father bought a 'KB New Queen' television set in 1957," says Palin. "I watched everything and it's been gradual disillusionment ever since. The novelty's worn off and the cliches have killed it for me. The cliches of presentation — opening title, title music, tone of announcer, Robin Day etc, etc, etc..."

With Python we tried to make TV surprising! Nowadays I regard spending an evening watching TV as an evening wasted."

What's the current state of TV comedy in their view?

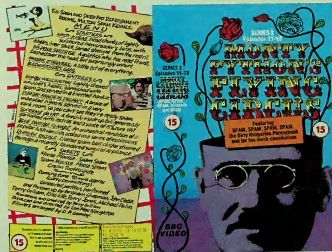
"Situation comedy is so wishy-washy... you've seen it all so many times before. I liked the spirit of 'The Young Ones', but there're just so few people being original."

Is the world more or less in need of surrealism and satire nowadays?

"More in need!", declares Jones. "In the late Sixties and early Seventies we had a benign government and a general sense of idealism. Now England's gone sour, to my mind. There's no debate in politics and the media's all about trivia... But life goes on."

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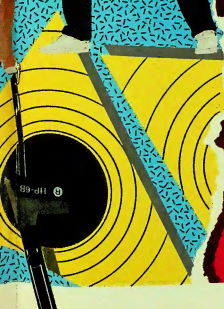
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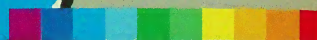
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BRIDALSWEET...



THE JUNE BRIDES DECLARE WAR ON DRABBNESS

STORY: STUART BAILIE

ALTERED IMAGE: JOE SHUTTER

Urchin pop, that particularly spotty brand of music that charmed its way into the charts in the late Seventies, has been resurrected, and very successfully too, by indie darlings the June Brides.

Like their favourite bands, the Undertones and the Buzzcocks, they favour a scratchy, careering musical attack, while brandishing sublime melodies and an inventive use of trumpet and viola for good measure. Style-wise, with their Ox-fam costumes and Doctor Martens, they also refuse to concede to trends, and yet their efforts have been endorsed by the many punters who have put their album, *There Are Eight Million Stories*, to the top of the independent charts. Indeed, success has been so overwhelming that instead of wearing his army surplus specs to the dale office, bass player Ade now wears contact lenses, "as a disguise".

Singer and guitarist Phil tries to make sense of the band's popularity.

"There are two records in the charts now — the disco record and the American rock crossover. There's so much drab about that people go over the top about something a bit different."

His disdain for the drabness of the music business is shared by Jon, the trumpet player. "You watch the Tube and see Elton John and Robert Palmer. What are these 40-year-olds doing on a programme that's supposed to be new and exciting? It's so worrying. They're ignoring everything that's really good at the moment. All they want is recycled rubbish."

Like a gang of resistance fighters plotting to carry off some musical coup, they talk of recreating a short time post-punk when the major record labels were completely upstaged by the more creative independents. Viola player Frank talks about 'catching record companies with their trousers down again', but admits that this is now less likely to happen. Jon disagrees.

"When the record companies pump all their money into bands like Eighth Wonder, and see the Roving Boys fall flat on their faces, and then pay a million pounds to Sique Sique Sputnik, you wonder... they obviously don't know what they're doing."

And when I ask about major company interest in the band, it emerges that there hasn't been any. You're right, boys, they don't know what they're doing!

Two raw, but well-acclaimed singles, 'In The Rain' and 'Every Conversation' have preceded the album. Indeed, during the two years since their inception, the music press has been almost unreserved in its praise of the June Brides, though there has been a tendency to portray them as a bunch of gloomy boy outsiders. This stems partly from their shyness and their sombre attire. But it can also be traced to Phil's morose lyrics. Lines like "When everyone says I feel low" or "In back street desolation, brittle bones are cracked," add to the impression that they are intense, fragile chappies. Bees, the guitarist, denies this. "We're sensitive to

things, sure, but not sensitive as in... wimpy."

Phil pulls a Norman Wisdom grin and adds, "Most bands go out of their way to project a big macho image, and just because we don't say that, they say we're wimps. I try to write about the problems of human relationships just because it's more natural to me than singing, 'I want your body, baby' or 'Let's get it on'. If I sang that, I'd feel such a fool!"

Anyway, their new single, 'No Place Called Home', finds them more confident and positive than ever, while the flip side, 'We Belong', is positively cheerful. Was this a conscious development, Phil?

"Yes, I was worried about being seen as a bit of a moon, so I thought I'd write about something that's a change. 'No Place Called Home' is still mooney, though. What we actually do on stage is a statement in itself. We try to bring about the joy of communicating or feeling."

And as the band insists, their music is far from being depressing, as is proved on stage. Awkwardness and reserve gives way to unbridled abandon as all six soulful flyers, And this, claims Jon, is the whole point of it all.

"We want people to go away from a gig smiling and thinking, 'God, I want to be in a band like that. I want to buy a guitar — or a viola tomorrow.'"

So, should you hear the screechings of scores of viola apprentices in your area, don't be alarmed. It's only the influence of the June Brides, trying to bring a little variety to everyone's world. Ladies and gentlemen, let us toast the Brides.

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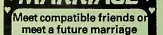
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NEWS DIGEST

● **Aretha Franklin** releases her single 'Who's Zoomin' Who' on November 15. It's the title track of her recent album, and the 12 inch features the extra track 'Sweet Bitter Love'.

● **Billy Bragg**, the Hank Wangford Band and the Frank Chickens play dates at the Manchester Apollo, December 27 and Birmingham, October 28. The shows are in addition to their appearance together at Hammersmith Odeon on December 29.

● **Nik Kershaw** releases his single 'When A Heart Beats' on November 18. His next album should be out in the spring, when he hopes to be touring here.

● **Hour In The Shower** release their single 'We Are The World' on November 8. It has nothing to do with the USA For Africa song, and the band say they wrote it some time ago. The band play a couple of dates, at the London Embassy, November 11 and London Le Beat Route December 2.

● **Tracey Ullman** releases her greatest hits album 'Forever (The Best Of Tracey)' on an additional 4. The album includes 'They Don't Know', 'Move Over Darling' and 'My Guy'.

TOUCH DOWN FOR TOUR

■ **The Untouchables** fly in for a tour this month. Supported by *Make It Time*, they'll be playing Brighton University November 19, Egham Royal Holloway College 20, Leicesters University 21, Oxford Polytechnic 22, Coventry Polytechnic 23, Norwich USA 24, Preston Polytechnic 26, Stafford College 27, Newcastle University 28, Manchester University 30. The Untouchables will be releasing another single shortly.



CHRISTMAS GIFT

■ **Midge Ure** plays a special Christmas date at Wembley Arena on December 23. The concert is called the Christmas Gift, and lots of surprises and festivities are promised. Tickets priced £7.50 and £6.50 are on sale now from the box office, Keith Prowse and usual agents. For credit card bookings phone 01-741 8989.

● **Beki Bondage**, who now much prefer to be known just as Beki, releases her debut solo single 'Don't Turn Away' on November 15. The 12 inch version contains an extended 'disco bastard mix' of the song and an additional track 'Hard To Get'.

● **Sting** has added some dates to his tour. He'll be playing Manchester Apollo January 7, Newcastle City Hall 10, Edinburgh Playhouse 15, London Royal Albert Hall 22, 24. Tickets for Manchester, Newcastle and Edinburgh are priced £8.50 and £7.50 and they are available from box offices and usual outlets. Tickets for the Albert Hall priced £12.50, £10, £8 and £5 are available from the box office and usual agents. Albert Hall tickets are also available by post from RS Tickets, PO Box 4RS London W1A 4RS. Make your cheques or postal orders payable to Harvey Goldsmith Entertainment Ltd, and add a 50p booking fee to the cost of each ticket and enclose a sce. There is also a credit card hotline on 01-589 9465.

● **Huey Lewis And The News** follow up 'Power Of Love' with 'Heart And Soul' on November 11. It's being released as a special 33 rpm EP, with a live version of 'Hope You Love Me Like You Say You Do', 'Heart Of Rock 'N' Roll' from Huey's 'Sports' album, and a live version of 'Buzz Buzz Buzz'. Huey and his lads hope to be here in the spring for a tour.

● **Double**, featuring Felix Haug a former member of Yello, release their single 'The Captain Of Her Heart' on November 15. It's taken from their forthcoming debut album 'Blue'.

● **Al Green** releases his single 'Going Away' this week. It's produced by Willie Mitchell who was responsible for Al's successes in the early Seventies.

● **Doug E Fresh** is officially releasing his electro single 'The Show' over here. Cooltempo have picked the single up from the States, where it's been a huge hit. Doug E is an originator of the New York rap-human beat box scene, and he's the champion of many human beat box tournaments. 'The Show' is a crazy combination of two themes — music from the American kids show 'Inspector Gadget', and the Beatles classic 'Michelle'.

DURAN DURAN ON FILM

● Duran Duran unveil their sci fi adventure video 'Arena' on November 11. Directed by Russell Mulcahy and Simon Le Bon, 'Arena' features Doctor Duran Duran who returns to earth to do battle with the five lads who have stolen his name. The Mad Doctor is played by Milo O'Shea, who played the evil Doctor Duran in the film 'Bambule'.

● **Simply Red** have been forced to cancel their gig at Edinburgh Coasters on November 28, because the building has rather inconveniently burnt down. Instead, they'll be playing Glasgow Rooftops on the same night. Simply Red have also cancelled their gig of Glasgow Ultra Tech on December 2.

● **Live Aid** might be shown again. We hear rumours the BBC is planning to screen highlights of the marathon concerts on New Year's Eve. Not only that, it seems likely that 'Don't They Know It's Christmas', the song that started the whole Band Aid movement, will be out again sometime in November.

● **Wham!** and Barry Manilow are due to meet in court this week. Barry claims that Wham!'s hit 'Last Christmas' is copied from his song 'Can't Smile Without You'. If he's successful in proving the similarity, he could make millions. The outcome should be known within the next few weeks.

● **Vitamin Z** release their debut album 'Rites Of Passage' on November 8. The band are supporting Midge Ure on tour.

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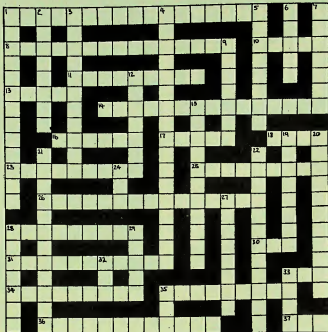
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 8 Proof that Simple Minds are not dead (5,3,7)
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 11 Genesis' keyboards player (4,5)
 13 Killing Jake's love was like this (5)
 14 & 19 down Long Ryders search (7,3,3,3,5)
 16 They're asking is it A Dream (6)
 17 It goes with ebony (5)
 18 The Cat's downpour (4)
 23 It was difficult to see this Alison Moyet hit (9)
 25 Vocal person (5,4)
 26 The Rolling Stones could help you in this way in 1980 (9,6)
 28 Mike Scott's group know the sea (9)
 30 Ark label (3)
 31 No one is sure about the state of this group (4,2,5)
 33 Tina's former partner (3)
 34 Group that live in a man's world (9)
 35 The Specials wanted us to become lazy in 1981 (2,7)
 36 Five Star know what it takes to assume power (4,4,4)
 37 Matt's agreement (3)
- 1 Home for The Cars (9,4)
 2 Tom Waits' wet animals (4,4)
 3 The Eurythmics never did tell us what they were made of (5,6)
 4 Donna Summer and Musical Youth would both give this (1,3,4)
 5 Billy Ocean hit that was a surprise (8)
 6 Group that gave us The Works (5)
 7 The Style Council's paying guests (7)
 9 Glenn from Heaven (7,7)
 12 Group that had a Heart Of Glass (7)
 15 A farewell from Go West (7,4)
 19 See 1,4 across
 20 Guitarist from E Street (4,7)
 21 Seen through Duran Duran's eyes (1,4,2,1,4)
 22 Part of The Who's collection (2,10)
 24 Mr Sayer (3)
 27 A lovely bunch you'll find with Kid Creole (8)
 28 Nik Kershaw tried to cut him down to size (4,3)
 29 Favourite piece of Haircut 100's clothing (5)
 32 Reversible Steely Dan LP (3)
 33 Pop person (4)
 35 He's Hungry For Heaven (3)



LAST WEEK'S ANSWERS

ACROSS: 1 Take On Me, 4 Dire Straits, 8 In Square Circle, 9 Van, 11 The Last Kiss, 13 Ami!, 14 Every Time You Go Away, 15 Girl Crazy, 16 David Bowie, 17 Andrew, 19 Park, 20 Songs, 23 Frank Sinatra, 24 Kiss, 27 Shout, 28 Cotton, 29 Sesse, 30 Keep Moving, 32 Mad Not Mad, 33 Stewart

DOWN: 1 This Is England, 2 Kiss The Bride, 3 Maria Vidal, 5 Races, 6 Alabama Song, 7 Shakin' Stevens, 10 Howard Jones, 12 I Wonder If I Take, 18 Eurythmics, 19 Princess, 21 Innocence, 22 Encore, 25 Susanna, 26 You Home, 27 Sodomy, 31 Mono

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IMPORTANT RECORDS misled me last week: instead of an initial 4-track promo it was just two new. (May 1983)
M&M mixes of **Fatback** 'Is This The Future?' back-to-back commercially, the instrumental long vocal and US issued dub.

Wally Badarou's 12in has quietly become a 3-tracker with an added even more percussive 100%bpm Precinct 13 mix, while (as promised, with no new remixes) **Total Contrast** has added a free bonus 12in containing 'The Basement Tapes', a drifting 0.57bpm instrumental 'Sunshine' and old jolting 112%bpm 'Next Time I'll Know Better'. **Wally** incidentally has a massive 17 DJ lead at the top of the **Disco** chart over **Total Contrast**, although both acts' sales are falling now in specialist shops...

Radio One last week had yet to play **Wally Badarou** even once, evidently giving the excuse that there are too many instrumental hits at the moment so they're just playing **Jan Hammer's**; maybe there are instrumentals in the chart because the public likes them, which means that as licence fee funded public servants surely — forgive me if I seem naive — the **BBC** have a duty more than any other broadcasters to play the records real people (rather than radio producers) think are popular, and deserve to hear? **RCA** have repressed 1,000 copies of the 'Ris'in' To The Top' featuring old **Kenn Burke** 'Changes' LP, to meet an order from **Bluebird Records**, and **Capitol** rather late in the day have finally released **René & Angela's** 1981 'Wall To Wall' LP, containing of course 'Secret Rendezvous'...

MCA have reissued **One Way** Let's Talk (A&J Sax) presumably for the party season, as it was massive for months in pub clubs without the crossover sales it deserved.

Champion picked up **The Kartoon Krew** 'Inspector Gadget'... **Evelyn Thomas's** excellent 'Louis Shouder', like **Instant Funk's** 'Got My Mind Made Up', is the first due for rush release following the predictable flop of 'Reflections'... **Will King** 'Backed Up Against A Wall' has been remixed on import with a tougher intro, and **Keni Stevens** 'Night Moves' is now in a new **M&M's** US remix of **Michael Lovemitch** returns the grand piano to rightful dominance (a patch lead had fallen out without anyone noticing



PRINCESS 'After The Love Has Gone' (Supreme Records SUPET 103) With amended title, totally new vocal and 100%+100bpm restructured rhythm, the commercial pressings in a move to counter widespread criticism of the white label version already use what was intended to be the (first) remix — but, although better, it's still just another Princess record (semi-instrumental Senza Voice flip).

for lunch between remixing **52nd Street** (with a new percussive drive) and **Barbara Pennington** 'Out Of The Darkest Night', he finds following our campaign that the demand for "creative marketing" remixes has dropped off by 50 per cent but he's still mixing things before they're released, as always intended... **Brass Construction's** 'Vintage Brass Medley' was originally 17 minutes long and under **EMI's** supervision had to be edited down by **John** cutting into each tune rather than reducing the total included, so no wonder it's overly jerky — but even so the sequencing could have been smoother for UK floor acceptance... **M&M's** US remix of **Michael Lovemitch** returns the grand piano to rightful dominance (a patch lead had fallen out without anyone noticing

during the original remix session!)... **Motown** had their hand forced into releasing **Lionel Richie's** new single 'Say You, Say Me' ahead of schedule when **Columbia Pictures**, distributors of the **Mikhail Baryshnikov/Gregory Hines** starring film 'White Nights' of which it's somehow the 'title' song, circulated it on tape to major US radio stations off their own bat (his album isn't due until December); a dreary 32-64-98-0-64-dpm slowie with a disconcertingly abrupt brief tempo change, it's only flipped by his old 122%bpm 'Can't Slow Down' (**Motown ZB40421**)... **BPMs** are easily calculated wrong by people new to the **Scene**, who may feel tempted to copy those already printed here — but then their own calculations when there's nothing to copy can end up

embarrassingly adrift (rm, where you know we get it right!)... I realize many DJs get records in the mail which they legitimately put in their charts to show floor reaction, but to counteract the residual 'maling list syndrome' with a 'third cash factor' here for cross-reference with the main **Disco** chart are the **Top 20** actual sellers in specialist shops (last weekend): 1 **Doug E Fresh**, 2 **Evelyn King** 12in, 3 **René & Angela** 30", 4 **Serious Intention**, 5 **52nd Street**, 6 **Princess**, 7 **Wally Badarou**, 8 **Riley Jasper Isley LP**, 9 **Frankie Kelly**, 10 **The Concept**, 11 **Total Contrast**, 13 **Grace Jones** 12in, 14 **Evelyn King LP**, 15 **DSM**, 16 **Roy Ayers LP**, 17 **Kashif LP**, 18 **Full Force**, 19 **Paul Laurence LP**, 20 **Cherelle LP** — some difference! — possibly to embarrass record pluggers even more the following are reported almost entirely on DJ play rather than sales (the last seven with no sales charted at all): **Donald Banks**, **The Team**, **Paul Laurence** 12in, **Eugene Willie**, **Cool Notes**, **Gardenia**, **Ready For The World**, **Freddie Jackson**, **Trouble Funk**, **Shakatak** (promo), **Clarence Carter**, **Morris Day**, **Leisa Dove** (promo), **Canute**, **Nicci** (four charts, unlike some new ones, are fully researched — rm, where you know we get it right!)... **Paul Hardcastle** is of course selling strongly at the moment, but so far after two weeks of largely unenthusiastic DJ reactions there's been little evidence that he's happening on the floor (ol soul clubs anyway), although if you think he deserves inclusion his position at 4 in sales would put him at 34 overall... **René & Angela** 'I'll Be Good' finally topped US 12in sales in **Billboard**... **Paul Laurence's** 8-side, despite **EMI's** insistence to the contrary, still trails waaaay behind the DJ plays of 'She's Not A Sineaz'... **DJs** into **Ready For The World** 'Oh Sheila' might now finally get their fingers out and start playing its superior inspiration, **Sheila E's** 'The Glamorous Life'... **Kleeer** have left **Atlantis**, so as no further singles will be on the label 'I Lay Ya Down 52' is at least a 8-side — maybe rather more — and flip it for themselves?... **Pete Tong's** Sunday **Invicta Radio** solo show returns to being three hours long... **North London's Contrast Radio** 90FM will be back early next month, manned by some well known black jocks... **Thursday** (?) **London Leicester Square's The Store** becomes the weekly **Steve Reflexions** (good name for a song!) hosted by **Simon Goffe** with **Steve Walsh** the first of a guest roster including **GJ Carter**, **Chris Stewart**, **Lyndon T**, while **Styweste** joins **Norman Scott** at **Luton's Bolts** in the **Tropicana**... **Nicky Holton's** soul wessender on the **Club 18-30** campaign **Brigade Regis** the **Friday** (10) with **Jaff Wynn**, **Martin Collins**, **Chris Brown**, **Bob Jones**, **Gilles Peterson**, **Robin Warner**, **Joe Field**, continues over

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ALL IN THE FAMILY

Bobby Womack on his brothers, on Paul Young and on the Rolling Stones. Story: Paul - paul shoes - Sexton



Soul legends have the strangest effect on some people — like the little girl who came up to Bobby Womack while we were talking to ask for his autograph and was so in awe that she made a complete hash of spelling her own name for him. And on people like the collected members of the Rolling Stones. Bobby's just reinforced a friendship with them that goes right back to the summer of 1964 when his 'It's All Over Now' became the Stones' first number one.

While soul scores just as many points now as it did back then, and if you're looking for the next 'Dancing in the Street' you might need look no further than something up and coming from the new Sam and Dave... Mick Jagger and Bobby Womack. BW's quite heavily involved on the nearly-ready Stones album. "I did a lot of background arrangements. I played some guitar, and I did two vocals with Mick," says Womack. "One of them is called 'Harlem Shuffle' (Bob and Earl's top 10 hit from '69) and then Mick wrote a song called 'Going Back To Memphis' which I think is a hit. Keith's got some great songs as well."

Paul Young is another member of the appreciation society and once again it's mutual, but Bobby's been around long enough to make his enthusiasm of the tempered variety. "I love Paul. I really liked 'Every Time You Go Away'. We were supposed to do an interview together but I had never heard of Paul until that song, 'cos I don't pay attention to nobody until they make me pay attention. I'm not saying the stuff wasn't good, I just hadn't heard it.' Still, they spent quite a bit of time together while Bobby was here for his live nights at Hammermith. Odoan and Paul joined him on stage one night for a version of 'Everything Must Change'.

Plenty of Paul Young fans — hell, plenty of Rolling Stones fans — may never have heard a Bobby Womack record knowingly, although with his two sets of concerts here in the past 18 months and the success of 'Tell Me Why' and 'I Wish He Didn't Trust Me So Much', he's harder to ignore than ever. The testimony from the artists themselves is the best of all. Womack's made it back after several years of hellish personal nightmares with a full appreciation of who he is and what he means.

A conversation with Bobby Womack is liberally sprinkled with blunt talking and constant references to the big bad world, the toughness of the business and how he knows he won't be hot for ever. He's more of a realist, more in touch than most stars of half his magnitude, but that sort of honesty does raise hackles from time to time — even in the Womack family.

That becomes apparent when we talk about the long-proposed reunion album by the remaining Valentinos, otherwise the four Womack brothers. "For us to do it, everybody's got to be in, and Cecil's a little strange at times. He does a lot of talking but he doesn't deliver. I'm going to do it and then tell him to come on down. Why should I wait on him when I'm the leader of this thing anyway? I should be getting Cecil together, he's my younger brother. It's just that I respect him a lot, because he is a talent. But I'm always saying 'Cecil, we could accomplish so much together'."

The one lady for whom Bobby breaks that rule of tempered praise is his London stage singing partner these last two visits, and the star of the duet 'No Matter How High I Get', Altrinna Grayson. "She is one of the strongest lead vocalists I have ever heard," he says. "I'm getting ready to record her. I didn't last year because it was too fast. I took her out of Wendy's and all the people were screaming for her wherever she'd go, and she started saying 'I'm confused...'. As most people would be if they'd been plucked from a hamburger store in Nowheresville, USA, and turned into the sort of star that Altrinna's incredible voice deserves."

"She doesn't like me saying that now [about Wendy's], she says, 'Bobby I'm embarrassed'. I say 'Embarrassed about what?' Everybody comes from

somewhere. The people think that's real. A lot of people out there work in fast food stores. She understands that now and I said if you keep that innocence you will always be successful. The day you start thinking you are what they think you are, that's the day it's over."

Bobby Womack can dispense that kind of advice only through having been through the mill himself. "I had to grow up as a person to grow up as a writer. I lost a son and a brother and I said I will not let them push me in a corner ever again. But in the early days I didn't know what I was getting into, being recognised, being an record, I was into that." The Soul Survivor has been there and that's where the counselling comes from. "That's what the Stones call me," he says. "The Counsellor."

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ARISTA

GORE, GHOUL AND GOTHIC

Flesh For Lulu deny all these things.

Stuart Bailie listens.

Ian Hooton snaps

Contradictory impressions abound when confronted with *Flesh For Lulu*. A band once associated with the gothic doom brigade, they sing about ladies of dubious virtue and cats in tumble driers. And then they come up with some sensitive ballad. While you might take them for your average rock and roll lunkheads, they possess one of the most articulate rhythm sections around, with Kev on bass and James on drums. As a band, they feel they have been badly misrepresented, and are very keen to put the record straight.

Formed in 1981 by James and singer-guitarist Nick, their initial recognition coincided with the Balkave phenomenon; an excuse for some pretty young things to parade their Rocky Horror Show costumes and sing about bogymen under the bed. The group's abandoned live performances and their delight in the larger-than-life endeavored them to this set, and for a brief but short-lived period they played alongside such acts as the Sisters Of Mercy and Specimen. Yet the scene was lacking in real substance, and when sales of fishnet and mascara eventually plummeted, so too did the fortunes of *Flesh For Lulu*. Polydor terminated their contract in January this year. They had released

three singles, 'Roman Candle', 'Subterranean' and 'Restless', and a self-titled album which was recorded using a session bass player, prior to Kev's arrival.

A deal with indie label Statik provided a much more liberal working atmosphere, as demonstrated on 'Blue Sisters Swing', a crazed mini-album that sounded as if a lot of frustrations were being vented.

Nick: "It was a real antidote; we just thought, let's go in there and kick out." In it, they reaffirmed their roots within the broader rock and roll tradition, paying homage to the likes of the Doors, the Stooges and the Velvet Underground. Another reason for their newfound enthusiasm was the influence of American producer Craig Leon, who has worked with the Ramones, Blondie and Suicide. So how did the band come across Craig?

Nick: "He was in the Statik office and heard a mix of 'Blue Sisters' and said, 'I can sort that noise out, I can make that mess worthy of being a record.'"

Kev: "He has such a broad knowledge of music, from cajun to blues, that he was able to take all our ideas and place them in the right context."

This partnership has further developed with the

recording of their new album, 'Big Fun City', with the band moving away from their whom-bam-thank-you-mam attack to a more restrained, thoughtful approach. Was this a conscious decision?

Guitarist Rocco: "Yes, we wanted a cleaner, clearer sound, but to keep the rough edges."

Nick: "I used to get on stage and shout my songs at the audience... now I've learnt that people tend to flinch and walk away, it's better to serenade people." But what do you think the diatribe will make of all this?

Nick: "Some of our fans, the crazy ophelits, punky rock and rollers might be a bit disillusioned if they're wanting more of the same, but we want to play to everyone. That's our spur." But do not despair if you are of the crazy ophelits variety, as the vintage Lulu form is still there, notably in 'Vaguelly Human' and the barnstormer 'Laundromat Kal'. What's all that about?

Kev: "It's about putting small animals in washing machines — I guess that's Nick's astral imagination at work."

And 'Baby Hurricane' is the new single?

Nick: "Yeah, some people say it's putting a down on women."

But don't women get a raw deal in your lyrics?

Nick: "Women give me a raw deal sometimes. I don't think we're chauvinistic, but it wouldn't bother me if people thought we were. I think this Ramba thing, this real macho thing stinks. I think they're just wrong. And feminists are just plain boring."

Not one to mince his words, is our Nick, a young man given to impulsive outbursts. He was recently given a barracking by the other three after urging fans in an interview not to buy their first album, 'cause it's 'orrible.

There's some violent imagery on the 'Blue Sisters' album; in 'Black Tattoo' you talk of 'colouring you black and blue'.

Rocco: "Actually, that's about a mythical creature, half-unicorn and half-oniglopes."

I suppose that serves me right for trying to be smart. Many of your influences, the New York trash bands,



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celebrated a sleazy, drugs-riddled lifestyle. What do you feel about all that?

Kevin: "It's ridiculous, all this role-playing, like Hanoi Rocks — 'Ja, ze rock and roll, ze decadence'. And a lot of young kids don't realise the stupidity of it all, it's like, 'This is what we think we ought to be, so this is what we're gonna be.'"

James: "Ours is more a desire for an uptime happiness, but we're trying to shake all that off."

What do you think about the likes of Sigue Sigue Sputnik and the Threading Doves, who're trying to blend rock and roll and electronic equipment?

Kevin: "I think it's a good idea to try and harness technology, but it's not the only way. They'll have to watch they don't end up like Dead Or Alive."

James: "Actually, on our latest demo we've used an Afrika Bambaataa style drum track, but natural, instinctive rhythms will always be important."

And you've also got a country feel on the album, on 'Just One Second'?

Nick: "Yes, we've always listened to Hank Williams and Gram Parsons, songs we could listen to on the tour bus. I also feel that the song's quite an achievement lyrically; we tried to go for a more subtle approach."

An achievement it most certainly is, as the song deals with a series of melancholy pictures, depicting life's cheaper moments. While earlier songs made their impact like a sledgehammer on the back of your head, the better parts of 'Big Fun City' make use of understatement and delicate changes in mood. It, two years ago, someone had told me I'd be raving about a country-style ballad by Flesh For Lulu, I'd have been greatly amused, but I think this new record will up-end many people's preconceptions.

In terms of success, they have a tough task ahead, but when the public insists on accommodating the absurd sneer of Billy Idol and the fifteenth single released from 'Born In The USA' then I don't see why Flesh For Lulu shouldn't enjoy greater recognition. Any final words, gentlemen?

Kevin: "Come and see us live, don't be afraid."

James: "We don't bite... only occasionally."



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CLASH

COMBAT CALLING, SANDINISTA ROCKIN' ... NO ELVIS, BEATLES OR THE ROLLING STONES

Photo by Joe Shuster



● **A myth begins!** Paint splattered, short haired, angry — a myth is born. It is 1976 and members of the happy music press are invited to a showcase gig by a new band set to take the world by storm. Choking on their free wine, they vainly hide behind their 36 inch loon pants. For assorted breadheads, deadheads and airheads this was something of a culture shock. They hadn't reckoned on Strummer, Jones, Simonon and Crisles (aka Chimes). They hadn't reckoned on the Clash.

Months later, March 18, 1977, the band sign to CBS as a corporate answer to those tiresome Sex Pistols and release a single 'White Riot' (1977). While Rottem and McLaren dedicated themselves to cash, money and anti glamour, the Clash built themselves a solid base of slogans and run-ins with the law (who always win) which secures them a reputation and career still limping on toward the arse end of 1985.

Their debut LP 'The Clash', released three weeks after 'White Riot', makes them stars. A record which sounds like it was recorded in an hour or two, but has more balls than Adidas, includes a crop of instant classics: 'London's Burning', 'Career Opportunities' and 'Georgeland'.

The punks love it, but probably don't realise the significance of the presence of Murvin/Peery's 'Police And Thieves'. Tucked away on side two it's the first sign that the Clash have one amphetamine eyed set towards the black music scene in all its guises.

Singles are what 1977/78 is about, and the Clash release four in just over a year. In tandem they build up a considerable live reputation and headline the odd Anti Nazi rally in London. Heady days lived out to a soundtrack of 'Complete Control' (perhaps their finest early moment), 'Clash City Rockers', the astonishing 'White Man' in Hammersmith Palais' and 'Tommy Gun' which includes "the best one note guitar solo ever put to vinyl". Buzzcocks fans disagree and it is like the Stones and the Beatles all over again.

The critical backlash had to happen of course, and it comes with the delivery of the much awaited 'Give 'Em Enough Rope' LP, released on November

11, 1978. "It's just heavy metal," claim the purists, pointing to the production credit for Sandy Pearlman, a man more used to twiddling studio knobs with Blue Oyster Cult than London's finest. He goes to see the Clash, orders them to buy new equipment and turns them into an effective rock outfit.

'Safe European Home', 'Julie's Been Working For The Drug Squad', 'Drug Slabbing Time' and Mick Jones' pleading 'Stay Free' are all great songs. But there is a feeling that the Clash are being groomed by those around them for mainstream stardom — an anathema to their fans who forgive them when the Safe European Tour comes to town. The Clash are marvellous, backed with a huge multi-faceted backdropp and supported by the Sits. To the real Clash fan, the sleeve of 'Give 'Em Enough Rope' is the worst thing about it. The LP sets about mythologising the band's own past and we all fall for it. 'I have been a washer up' — indeed!

Six months later 'The Cost Of Living EP' hits the decks, including 'I Fought The Law', and the anthem for pirates everywhere 'Capitol Radio'. A double LP, 'London Calling' is released on December 14, 1979, and immediately hailed as something of a masterpiece. There is an increasingly apparent nod to reggae with 'Guns Of Brixton' and the excellent version of 'Revolution Rock'. It takes a bit of time to take on board a double LP from the Clash, but the value for money aspect helps.

Those of us who'd popped to 'I'm So Bored With The USA' on the first LP, note with slight concern the abundance of American references — cowboy hats, American tours, a liking for big American cars. The boys have seemingly deserted the Westway for Hollywood. The title 'London Calling' seems misplaced.

The title track is released as a single as we move into the Eighties and yesterday's punk heroes begin to hit the charts with astonishing regularity. The Clash enjoy great success with the single 'Bankrobber', released in July 1980, a mighty dub song with Strummer's increasingly croaked voice signalling a hit.

Things seem to be going smoothly, but little does anyone suspect what the Clash have up their ambitious sleeve.

'**Sandinista**', released on December 12, 1980, is a little too much to handle. A triple LP containing no less than 36 tracks just has to be too ambitious, fussy and unfocused. It is, even the band's most ardent fans will admit, an unsuccessful experiment. Too much studio nonsense — dub this and that with the occasional great song. It would have made a great single LP, but the Clash's penchant for following black music has gone a little haywire. Nonetheless, the rapwise 'The Magnificent Seven' released on April 10, 1981, is a classy single.

'Combat Rock' is for many the Clash LP they'd been waiting for since 'London Calling'. Released on May 14, 1982, it is a remarkably mature record. Funky as hell, with some wonderful clapping rhythms and an economy of sound and arrangement that do the band proud. 'Rock The Casbah', released as a single a month later, is still as classic — the Clash at their best even without Jones's searing Les Paul. He is to claim later that his influence pushed the Clash on beyond rock and into their reggae and funk expeditions.

If this is indeed the case, then it comes as an even bigger surprise to hear his wonderful bleatings on 'Should I Stay Or Should I Go' released on September 17, 1982, a sub-Stones guitar riff which you either love or hate. Perhaps Mick Jones really meant those words, for he wasn't to appear again, save for a crop of re-releases and special offers that plugged the gaping hole between 'Should I Stay' and the Clash's new single and line up.

This is England', still lodged in the charts, is bought eagerly by starved Clash fans, though in truth it lacks spirit. Swamped by legal hassles, claims and counter claims which mean the name the Clash may be frozen for posterity, the single isn't the Clash of their best. Maybe Mick Jones really was the Lynch pin. He's currently coming up trumps again, accompanied by old cohort Don Letts, in Big Audio Dynamite. Topper Headon also releases a single this month.



Photo by LF

GRAPHY

STONES IN THE CLASH OVERVIEW: SPIT AND DISCOGRAPHY: ANDY STRICKLAND

KUUF! KEEF UP!!

HOP
LITTLE
KE
NERVOUSLY



Photo by Justin Thomas

UK DISCOGRAPHY

SINGLES

- Mar 77 **WHITE RIOT/1977**
 May 77 **REMOTE CONTROL/London's Burning**
 Sept 77 **COMPLETE CONTROL/The City Of The Dead**
 Feb 78 **CLASH CITY ROCKERS/Jail Guitar Doors**
 (WHITE MAN) IN HAMMERSMITH
 Jun 78 **PALAIS/The Prisoner**
 Nov 78 **TOMMY GUN/1-2 Crush On You**
 Feb 79 **ENGLISH CIVIL WAR/Pressure Drop**
 May 79 **THE COST OF LIVING EP**
 Dec 79 **LONDON CALLING/Armageddon Time**
 Jan 80 **LONDON CALLING/ARMAGIDEON TIME**
 July 80 **Justice tonight Kick It Over 12"**
 Nov 80 **BANKROBBER/Rocker's Galore ... UK Tour**
 Jan 81 **THE CALL UP/Stop The World**
 Jan 81 **HITSVILLE UK/Radio One**
 Apr 81 **THE MAGNIFICENT SEVEN/The Magnificent Seven**
 Dec 81 **THIS IS RADIO CLASH/Radio Clash**
 Dec 81 **THIS IS RADIO CLASH, RADIO CLASH**
 (Radio 5, Radio 6 12"
 Apr 82 **KNOW YOUR RIGHTS/First Night Back In London**
 Jun 82 **ROCK THE CASBAH/Long Time Jark**
 Jun 82 **ROCK THE CASBAH/Multi-tape Dance**
 Sept 82 **SHOULD I STAY OR SHOULD I GO**
 (Straight To Hell)
 Nov 82 **COMPLETE CONTROL LONDON**
 CALLING/Bank Robber, Clash City Rockers special
 cassette single
 Sept 85 **THIS IS ENGLAND/Do It Now**

ALBUMS

- Apr 77 **THE CLASH**
 Nov 78 **GIVE 'EM ENOUGH ROPE**
 Dec 79 **LONDON CALLING**
 Dec 80 **SANDINISTA**
 May 82 **COMBAT ROCK**

All records released on CBS



Photo by P. Terranova

Pictures clockwise: Benefit for Sid Vicious, Music Machine, Dec '78; Current line-up; Hangin' out in '77; With Pursey and Steve Jones, "Clash On Parole" tour, July '78; "Daddy Was A Diplomat"; "Combat Rock" posin' '82; Re-united with Terry Chimes, USA '83.



Photo by LFI



Photo by Francis Smith

W/E NOV 9, 1985
GALLUP UK SINGLES
GALLUP UK ALBUMS
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CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	20	THE POWER OF LOVE	Jennifer Rush, CBS
2	2	7	TAKE ON ME	A-Ha, Warner Bros
3	4	5	NIKITA	Stevie Nicks, Rockers
4	12	5	A GOOD HEART	Feargal Sharkey, Virgin
5	3	13	TRAPPED	Colonel Abrams, MCA
6	9	8	SOMETHING ABOUT YOU	Level 42, Polydor
7	19	3	DON'T BREAK MY HEART	UB40, Dep International/Virgin
8	5	5	GAMBLER	Madonna, Geffen
9	6	2	ST LEO'S FIRE (MAN IN MOTION)	John Parr, London
10	7	3	ELECTION DAY	Arcaïa, Parlophone
11	10	5	ALIVE AND KICKING	Simple Minds, Virgin
12	15	4	THE TASTE OF YOUR TEARS	King, CBS
13	17	6	YEH YEH	Mist Bisco, WEA
14	8	5	MIAMI VICE THEME	Jan Hammer, MCA
15	11	5	LIPSTICK POWDER AND PAINT	Shakin' Stevens, Epic
16	29	3	STAIRWAY TO HEAVEN	Ft Corporation, Arista
17	26	5	ROAD TO NOWHERE	Talking Heads, EMI
18	38	2	SISTERS ARE DOING IT FOR THEMSELVES	Eurythmics and Anetha Franklin, RCA
19	13	5	SLAVE TO THE RHYTHM	Grace Jones, Island
20	20	3	CLOUDBUSTING	Kate Bush, EMI
21	23	3	CHAINS IN DUST	Suzanne and The Banquets, Wonderland
22	31	3	HOWARD'S WAY THEME	Sinbad May Orchestra, BBC
23	39	3	BROTHERS IN ARMS	Dire Straits, Vertigo
24	16	9	IF I WAS	Hidge Line, Chrysalis
25	14	12	LEAN ON ME (AHH! AYO)	Red Box, Sire
26	18	9	REBEL YELL	Billy Idol, Chrysalis
27	21	4	BRING ON THE DANCING HORSES	Echo And The Bunnymen, Korona
28	34	3	UNCLE SAM	Madness, Zetoca
29	22	4	KING FOR A DAY	Thompson Twins, Arista
30	40	5	YOU ARE MY WORLD	Communards, London
31	—	1	JUST FOR MONEY	Paul Hardcastle, Chrysalis, CASH!
32	—	1	THE SHOW	Doug E Fresh, Cooltempo, COOL! 16
33	23	10	PART TIME LOVER	Suzie Wonders, Motown
34	27	4	SLEEPING BAG	ZZ Top, Warner Bros
35	28	11	HOLDING OUT FOR A HERO	Bonnie Tyler, CBS
36	24	3	IT'S ONLY LOVE	Bryan Adams and Tina Turner, A&M
37	—	1	LOST WHEED	Lloyd Cole and The Commotions, Polydor, Colos
38	25	6	RAIN	Cult, Beggars Banquet
39	56	2	THE WHEED OF THE MOON	Waterboys, Ensign
40	32	12	BODY ROCK	Mura Vidal, EMI America
41	43	4	HIT AND RUN	Tina Turner, Capitol
42	30	10	DANCING IN THE STREET	David Bowie and Mick Jagger, EMI America
43	33	9	SINGLE LIFE	Carma, Club
44	35	5	SWEETEST TABOO	Sade, Epic
45	43	3	PROFOUNDLY IN LOVE WITH PANDORA	Ian Dury, EMI
46	47	4	BIG DEAL (THEY'RE)	Eddy G, BBC
47	46	4	CHIEF INSPECTOR	Wally Badarou, Fourth And Broadway
48	42	3	LA FEMME ACCIDENT	Orchestral Manoeuvres in the Sky, Virgin
49	—	1	THAT'S WHAT FRIENDS ARE FOR	Dionne Warwick and Friends, Arista, ARIST1638
50	52	2	EMERGENCY	Kool And The Gang, De-Lite
51	40	1	THE DAY	Dee C Lee, CBS
52	36	8	ANGEL	Madonna, Sire
53	51	1	TALKING IN MY SLEEP	Evelyn "Champagne" King, RCA, PB49915
54	47	2	SECRET RENDEZVOUS	Steve And Angeli, Champion, CHAMPS
55	58	3	OH SHEILA	Ready For The World, MCA
56	—	1	WHEN LOVE BREAKS DOWN	Profil Sprout, Kitchenware
57	54	—	TEARS ARE FALLING	Kool, Vertigo, KISS
58	62	4	IT'S A MAN'S MAN'S MAN'S WORLD	Brilliant, Food



59	73	2	TELL ME (HOW IT FEELS)	52nd Street, 10 Records
60	—	1	AFTER THE LOVE HAS GONE	Princesa, Supreme, SUPE103
61	—	1	BLUE	Five Young Gamblers, London, LON79
62	41	5	THIS IS ENGLAND	Clash, CBS
63	37	9	SHE'S SO BEAUTIFUL	Cliff Richard, EMI
64	—	1	GIVE AND TAKE	Bran Cooverston, Capitol, CL377
65	67	2	STAY WITH ME	Eight Wonder, CBS
66	—	1	ROCK ME BABY	Johnny Nash, 2000 AdSierra FED 19(7)
67	—	1	AIN'T THAT THE TRUTH	Frankie Kelly, 10 Records
68	—	1	CAN YOUR PUSSY DO THE DOG	Cramps, Big Beat, NS110
69	—	1	LOVE TAKE OVER	Five Star, Tent
70	44	9	CLOSE TO ME	Cure, Fiction
71	51	8	ILL BE GOOD	Rene and Ange, Club
72	53	10	LOVE LETTER	Place Almond, Some Bizzare
73	—	1	SUBCULTURE	New Order, Factory FAC, 133
74	—	1	COMMUNICATION	Power Station, Parlophone, RL14

THE NEXT TWENTY FIVE

76	72	1	HUNGRY FOR HEAVEN	Do, Vertigo
77	—	1	LOVE YOUR LOVER	Blancmange, London, BLANC10
78	86	—	ACE OF HEARTS	Chris Rea, Magnet
79	81	—	THE WAY LOVE'S SUPPOSED TO BE	Tony Stevens, Ritz
80	—	1	WE BUILT THIS CITY	Scars, RCA, FB49929
81	83	—	I LIKE YOU	Phyllis Nelson, Carerra
82	—	1	DON'T YOU (FORGET ABOUT ME)	Simple Minds, Virgin
83	100	—	MARLENA ON THE WALL	Suzanne Vega, A&M
84	—	1	YOU ARE MY LADY	Freddie Jackson, Capitol, CL379
85	80	—	DON'T SAY NO	Eugene Wilde, Fourth & Broadway
86	91	—	WIND OF CHANGE	Robert Wyatt & The SWAPO Singers, Rough Trade
87	85	—	STATUS QUO	Donald Black, Fourth & Broadway
88	—	1	YOU DON'T KNOW	Serious Intention, Important, TAN8
89	78	—	AM I LOSING YOU FOREVER	Pat Taiz, Virgin
90	87	—	HARD MAGIC	Dionne Warwick, RCA
91	94	—	(I'LL NEVER BE) MARIA MAGDALENA	Sandra, 10 Records
92	—	1	LEAVE IT TO LUCK	Topper Headon, Mercury, MER201
93	84	—	BUBBLING	Award Label, Spectrum, The Phoenix
94	96	—	YOU REALLY TOUCH MY HEART	Amy Stewart, Sedition
95	95	—	TAKE ME TO THE GIRL	Associates, WEA
96	93	—	ALL OR NOTHING	Spectrum, The Phoenix
97	—	1	BITE THIS	Roxanne Shante, 10 Records, TEN88
98	98	—	JEALOUSY	Francis Rossi And Bernard Frost, Vertigo
99	—	1	BLIND IN TEXAS	Hyundai, CL374
100	92	—	FROZEN HEART	JM, Portrait

◆ Platinum (one million sales) □ Gold (\$50,000 sales) ○ Silver (250,000 sales)



UK SINGLES 17

GALLUP UK ALBUMS

1	2	4	LOVE SONGS	George Benson, K-tel
2	1	1	AFTERBURNER	ZZ Top, Warner Bros, WX27
3	1	2	ONCE UPON A TIME	Simple Minds, Virgin
4	3	3	OUT NOW 2	Various, Chrysalis/MCA
5	6	7	HOUNDS OF LOVE	Kate Bush, EMI
6	7	25	BROTHERS IN ARMS	Dire Straits, Vertigo
7	6	3	THE SINGLES 81-85	Depeche Mode, Mute
8	5	51	LIKE A VIRGIN	Madonna, Sire
9	—	1	POWER WINDOW	Rush, Vertigo, VERH31
10	8	3	LOVE, CULT, BEGGARS BANQUET	Cult, Beggars Banquet
11	10	3	WORLD MACHINE	Level 42, Polydor
12	—	1	SLAVE TO THE RHYTHM	Grace Jones, Island Gracie
13	9	3	LIVE AFTER DEATH	Ian Maiden, EMI
14	11	7	MIAMI VICE	Various, BBC
15	12	4	THE GIFT	Various, Chrysalis
16	13	3	WEST SIDE STORY	Bernstein/To Kaniwa/Carreras, Deutsche Grammophon
17	14	17	GREATEST HITS VOL 1 AND 2	Billy Joel, CBS
18	17	13	NOW THAT'S WHAT I CALL MUSIC 5	Various, EMI/Virgin
19	15	18	VITAL IDOL	Billy Idol, Chrysalis
20	16	16	THE FIRST ALBUM	Various, MCA, Sire
21	24	68	DIAMOND LIFE	Sade, Epic
22	—	1	ROCK ANTHEMS	Various, K-tel
23	18	6	EXPRESSIONS	Various, K-Tel, NE1309
24	—	1	HUNTING HIGH AND LOW	A-Ha, Warner Bros, WX30
25	19	37	NO JACKET REQUIRED	Phil Collins, Virgin
26	23	102	UNDER A BLOOD RED SKY	U2, Island
27	—	1	CARS GREATEST HITS	Cars, Elektra, EKT75

UK SINGLES 64



MUSIC VIDEO

- 1 LIVE AFTER DEATH, Iron Maiden, PMI
 - 2 LIVE IN RIO, Queen, PMI
 - 3 NO JACKET REQUIRED, Phil Collins, Virgin/PVG
 - 4 THE SINGLE FILE, Kate Bush, PM
 - 5 THE VIDEO EP, Madonna, Warner Bros
 - 6 RICOCHET, David Bowie, Virgin/PVG
 - 7 UNDER A BLOOD RED SKY: LIVE AT REDROCK, U2, Virgin/PVG
 - 8 PRIVATE DANCER TOUR, Tina Turner, PMI
 - 9 GREATEST FLUX, Queen PM
 - 10 ALCHEMY LIVE, Dire Straits, Polygram
 - 11 DOES HUMOUR BELONG IN MUSIC, Frank Zappa, PMI
 - 12 '86 COMEBACK SPECIAL, Eva Presley, Virgin/PVG
 - 13 THE VIDEO ALBUM, Duran Duran, PMI
 - 14 BERLIN LIVE, Neil Young, Polygram
 - 15 LIVE AT HAMMERSMITH, Kate Bush, PMI
 - 16 LET THERE BE ROCK, AC/DC, WEA
 - 17 THE VIDEO, Wham!, CBS/UA
 - 18 YESTERDAY, TODAY, FOREVER, Moscow 25, MGM/UA
 - 19 YOUTHOUKAE, Dist. Or Alive, CBS/Fox
 - 20 RECITAL OF THE SCRIPT, Marillion, PMI
- Compiled by Video Week Research

COMPACT DISCS

- 1 2 BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
 - 2 1 HOUNDS OF LOVE, Kate Bush, EMI
 - 3 5 NO WEST STORY, Various, Deutsche Grammophon
 - 4 4 NO JACKET REQUIRED, Phil Collins, Virgin
 - 5 6 WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Island
 - 6 — BLUE SKIES Kiri Te Kanawa/Nelson Riddle Orchestra, London
 - 7 7 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury/Phonogram
 - 8 9 BOYS AND GIRLS, Bryan Ferry, EMI
 - 9 3 MISPLACED CHILDHOOD, Marillion, EMI
 - 10 19 FACE VALUE, Phil Collins, Virgin
 - 11 17 DIAMOND LIFE, Sade, Epic
 - 12 11 LEGEND, Bob Marley & The Wailers, Island
 - 13 15 PRIVATE DANCER, Tina Turner, Capitol
 - 14 8 LIKE A VIRGIN, Madonna, Sire
 - 15 10 BORN IN THE USA, Bruce Springsteen, CBS
 - 16 13 BE YOURSELF TONIGHT, Eurythmics, RCA
 - 17 — ALCHEMY LIVE, Dire Straits, Vertigo/Phonogram
 - 18 — LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
 - 19 16 ALF, Alison Moyet, CBS
 - 20 — THE UNFORGETTABLE FIRE, U2, Island
- Compiled by Spotlight Research

TWELVE INCH

- 1 1 TRAPPED, Colonel Abrams, MCA
- 2 2 TAKE ON ME, A-ha, Warner Bros
- 3 5 SOMETHING ABOUT YOU, Level 42, Polydor
- 4 3 THE POWER OF LOVE, Jennifer Rush, CBS
- 5 9 NIKITA, Susan John, Roadies
- 6 12 A GOOD HEART, Feargal Sharkey, Virgin
- 7 14 DON'T BREAK MY HEART, UB40, Dep. International/Chrysalis
- 8 9 ALIVE AND KICKING, Simple Minds, Virgin
- 9 4 MIAMI VICE THEME, Jan Hammer, MCA
- 10 10 7 SLAVE TO THE RHYTHM, Grace Jones, Island
- 11 — THE SHOW, Doug E. Fresh, Columbia
- 12 8 GAMBLER, Madonna, Geffen
- 13 10 ELECTION DAY, Arcadia, Parlophone
- 14 — STAIRWAY TO HEAVEN, Far Corporation, Arista
- 15 — JUST FOR MONEY Paul Hardcastle, Columbia
- 16 18 CITIES IN DUST, Siouxsie and The Banshees, Wonderland
- 17 YEH YEH, Heat Waves, WEA
- 18 — ROAD TO NOWHERE Talking Heads, EMI
- 19 — SISTERS ARE DOING IT FOR THEMSELVES, Eurythmics and Aretha Franklin, RCA
- 20 11 ST ALDHOVE FIRE (Main in Motion), John Parr, London

- 28 20 0 MISPLACED CHILDHOOD, Marillion, EMI □
- 29 21 36 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury □ ☆
- 30 26 72 PRIVATE DANCER, Tina Turner, Capitol □ ☆
- 31 32 74 BORN IN THE USA, Bruce Springsteen, CBS □ ☆
- 32 25 22 BOYS AND GIRLS, Bryan Ferry, CBS □ ☆
- 33 45 9 BAGGARIDIM, UB40, Dep International
- 34 31 16 THE KENNY ROGERS STORY, Kenny Rogers, Liberty □
- 35 48 3 AT THE END OF THE DAY, Kenny Rogers, Liberty □
- 36 37 2 THE COMPLETE MIKE OLDFIELD, Mike Oldfield, Virgin
- 37 38 122 QUEEN GREATEST HITS, Queen, EMI □ ☆
- 38 47 3 HITS ON OPERA, London Symphony Orchestra And Kerner, Stylos
- 39 28 9 LEAVE THE BEST TO LAST, James Last, ProTV □
- 40 51 20 LITTLE CREATURES, Talking Heads, EMI
- 41 27 20 THE DREAM OF THE BLUE TURTLES, Sting, A&M □
- 42 36 7 REBEL YELL, Billy Idol, Chrysalis
- 43 40 10 THE HEAD ON THE DOOR, Fiction, RCA
- 44 41 3 BLUE SKIES, Kiri Te Kanawa/Nelson Riddle, London
- 45 34 57 THE UNFORGETTABLE FIRE, U2, Island □
- 46 30 37 RECKLESS, Bryan Adams, A&M □
- 47 42 7 THE TV HITS ALBUM, Various, Teleball □
- 48 — 1 THE LAST COMMAND, Wasp, Capitol, W&S2
- 49 56 27 BE YOURSELF TONIGHT, Eurythmics, RCA ☆
- 50 35 15 LUXURY OF LIFE, Five Star, Trent
- 51 29 7 HERE'S TO FUTURE DAYS, Thompson Twins, Arista □
- 52 43 3 REELIN' IN THE YEARS, Steely Dan, MCA □
- 53 54 47 ALCHEMY, Dire Straits, Vertigo ☆
- 54 46 3 MACALLA, Chasidy, RCA
- 55 55 71 ELIMINATOR, ZZ Top, Warner Bros ☆ ☆
- 56 33 4 RAIN DOGS, Tom Waits, Island
- 57 22 3 STRENGTH, Alarn, IRS
- 58 44 3 PICTURE BOOK, Simply Red, Elektra
- 59 79 2 STEVE MCQUEEN, Prefab Sprout, Kitchenware
- 60 39 7 IN SQUEE CIRCLE, Savoy Wonder, Mowson □
- 61 — 1 OVATION — THE BEST OF ANDREW LLOYD WEBBER, Various, K-Tel, ONE1111 □
- 62 65 107 CAN'T SLOW DOWN, Lionel Richie, Motown ☆ ☆ ☆
- 63 68 2 ORIGINAL MASTERS, Jethro Tull, Chrysalis, ITTVI
- 64 52 2 UNDER A RAGING MOON, Roger Daltry, 10 Records
- 65 — 1 REMINISCING — THE HOWARD KEEL COLLECTION, Howard Keel, Telstar, STAR2259
- 66 — 1 EVENTIDE, Fash Brothers, Sire, SIREN1P
- 67 — 1 HAVE A GOOD FOREVER, Cool Nines, Abstract Dance, ADLPI
- 68 — 1 GREATEST HITS OF THE COMMODORES, Commodores, Telstar, STAR2249
- 69 84 52 ALF, Alison Moyet, CBS ☆ ☆ ☆
- 70 49 9 MAD NOT MAD, Madness, Zetart □
- 71 53 6 STREET SOUNDS ELECTRO 9, Various, Streetsounds
- 72 19 22 FACE VALUE, Phil Collins, Virgin ☆ ☆
- 73 57 19 LOVE OVER GOLD, Dire Straits, Vertigo ☆ ☆
- 74 64 4 SUZANNE VEGA, Suzanne Vega, CBS
- 75 — 1 JAMBORAE BAC NUMBER 3, Chris and Dave, Rockney, ROC9314 □
- 76 67 20 ALL THROUGH THE NIGHT, Aed Jones, BBC □
- 77 77 41 STOP MAKING SENSE, Talking Heads, EMI
- 78 75 32 THE SECRET OF ASSOCIATION, Paul Young, CBS ☆
- 79 76 2 WHOSE SIDE ARE YOU ON, Matt Bianco, WEA □
- 80 92 31 GO WEST, Go West, Chrysalis
- 81 50 3 HOW TO BE A ZILIONAIRE, ABC, Neutron
- 82 60 2 JOHN PARR, John Parr, London
- 83 81 7 THIS IS THE SEA, Waterboys, Enigma
- 84 46 5 THE WHO COLLECTION, Who, Impression
- 85 — 1 MY TRIBUTE, Bryn Yerm, Word, WSTR9665
- 86 83 4 LIBRA, June Jagger, CBS
- 87 58 7 SO MANY RIVERS, Bobby Womack, MCA
- 88 93 19 WAR, U2, Island ☆
- 89 78 6 WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆ ☆
- 90 99 5 BALLADS, Elvis Presley, Telstar
- 91 95 2 BAT OUT OF HELL, Judas Priest, Epic/Cleveland ☆ ☆ ☆
- 92 — 1 BEST OF THE 20TH CENTURY BOY, Marc Bolan and T Rex, K-Tel, NEI297 □
- 93 — 1 THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit, BITPLI □
- 94 71 6 THE LEGEND OF BOBBY DARIN, Bobby Darin, Atlantic/Sygas
- 95 80 13 RUM, SODOMY AND THE LASH, Pogues, Sill □
- 96 74 18 MAKIN' MOVIES, Dire Straits, Vertigo ☆ ☆ ☆
- 97 89 20 THE COLLECTION, Ultravox, Chrysalis ☆ ☆ ☆
- 98 87 9 RATTLESNAKES, Lloyd Cole And The Commotions, Polydor □
- 99 — 1 MAKE IT BIG, Wham!, Epic, EPK36311 □ ☆
- 100 85 3 LEGEND, Bob Marley And The Wailers, Island

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



ALAN JONES' CHARTFILE

● **'The Power Of Love'**, by Jennifer Rush, remains at number one for the fifth straight week this week, and becomes the longest reigning single by a woman since 1970, when **Freda Payne's** 'Band Of Gold' clung on for six weeks, before being dethroned by **Matthews Southworth** and **'Woodstock'**.

Having successfully fought off a takeover bid from **Aha**, Rush now faces a formidable challenge from **Eton John**, **Feargal Sharkey** and **Wham!**, whose 'I'm Your Man' is released next Monday. The same day sees the release of Rush's first album, which has advance orders from dealers of nearly 200,000.

● **Paul Hardcastle's** 'Just For Money' is the week's highest new entry, though its debut at number 31 is somewhat less spectacular than was that of '19', which crashed onto the chart at number four. **Sir Laurence Olivier** has a key role as narrator of news stories on Hardcastle's latest, and becomes the oldest known participant in a chart hit, at the age of 78.

● **George Benson** recaptures his position at the top of the album chart with **'The Love Songs'** despite a strong debut from **ZZ Top's** long awaited 'Afterburner'. Benson's album has sold 200,000 copies in four weeks, and is the fifth former number one to return to the top of the chart this year.

● The first act to spend a hundred weeks on the album chart in a calendar year was the **George Mitchell Minstrels** in 1962. Since then, the ton has been achieved nearly 40 times, with as many as five acts reaching the target in the peak year of 1970. Before this year, however, only four acts had topped 130 weeks on the chart in a single year — **Tom Jones** (135 weeks in 1968), **Simon and Garfunkel** (167 weeks in 1972), **David Bowie** (182 weeks in 1973 and 198 weeks in 1983) and

Michael Jackson (136 weeks in 1984) — but they've now been joined by the three following acts:

● **Bruce Springsteen:** 'Born In The USA' is Bruce's only current chart rider, but three months ago all seven of his albums were listed. Altogether this year, the Boss has spent 170 weeks on the chart, made up as follows: 'Born In The USA' (45 weeks), 'The River' (36), 'Born To Run' (30), 'Darkness On The Edge Of Town' (28), 'The Wild, The Innocent And The E Street Shuffle' (12), 'Greetings From Asbury Park NJ' (10) and 'Nebraska' (9).

● **U2:** A total of 156 weeks in the chart this year from their six albums, five domestic releases and the American import **'Wide Awake In America'**, which was recently certified gold for sales in Britain of 100,000 copies — a new record for an import, beating the old mark set by the Style Council's mini-album which was kept out of the charts at Polydor's insistence. U2 breakdowns: 'Under A Blood Red Sky' (45 weeks), 'The Unforgettable Fire' (45), 'War' (37), 'Wide Awake In America' (15), 'October' (6) and 'Boy' (4).

● **Dire Straits:** The recent release of its title track as a single has arrested the slide of Dire Straits' 'Brothers In Arms' album. Moving up this week to number six, it has been a top 10 ever-present since debuting at number one 25 weeks ago, and is one of four of the group's albums on this week's chart. Dire Straits' total of 136 weeks on the chart this year includes contributions from 'Alchemy' (44 weeks), 'Love Over Gold' (31), 'Makin' Movies' (25) and 'Dire Straits' (10), as well as 'Brothers In Arms'. If it's the end of the year, a row Dire Straits have topped 100 weeks on the chart, last year their total was 113 weeks. 'Makin' Movies' has become one of the top 12 albums of all-time, based on chart longevity, and is currently on its 20th chart week, compared to 135 for 'Love Over Gold', 106 for 'Dire Straits' 85 for 'Alchemy', 25 for 'Brothers In Arms' and 18 for 'Communion'. In a row Dire Straits have spent 576 weeks — over 10 years — in the album chart since their 1978 debut. That's more than U2 (356 weeks since their 1981 debut) or Springsteen (293 weeks since 1975) and one of the 15 top scores of all-time.

COMPILATIONS ROUND-UP

● Though they contain few hits, quite the best series of compilation albums issued this year are the five concept albums put together by **Alan Warner** for **EML**. Moderately priced at £3.99, 'Dream Babies' (EG2605731), 'Death Glory And Retribution' (EG2605741), 'You Heard It Her First' (EG2605751), 'In The Beginning' (EG2605711) and 'Put On Your Dancing Shoes' (EG2605721) contain some fascinating material.

● **'Dream Babies'** celebrates the girl group sound which was a feature of the Sixties. Amongst its 16 tracks are **Merry Clayton's** powerful 'It's In His Kiss', which pre-dates **Betty Everett's** hit version; two previously unreleased tracks by the fabulous **Crystals** — 'In The Morning' and 'When The Right Boy Comes Along' — and **Cher's** 'Dream Baby' written and produced by husband **Sony Bono** in the style of **Phil Spector**. Indeed, Spector's influence is a feature of the whole album, though the only track he actually had anything to do with was 'The Exciters' 'All Grown Up', which he wrote with **Ellie Greenwich** and **Jeff Barry**.

● **'Death Glory And Retribution'** brings together 15 death discs, protest songs and answer records. In the former category are **Eric Sledge's** 'Jody Reynolds', **DOA's** 'Bloodstone' and the classic 'Dead Man's Curve' by **Jan and Dean**. Protest songs include **Jody Miller's** 'Home Of The Brave' and **Bob Gibson's** version of **John Prine's**

admirable anti-war, anti-drugs song 'Sam Stone'. Fully half the album is dedicated to answer records, in which the fictional characters in original hits like 'Ricky Don't Take 'Your Love To Town', 'Take Good Care Of 'My Baby' and 'He's 'Home To Go' are taken to task. All use adaptations of the tune of the original hit.

● **'You Heard It Her First'** is an album of original versions of songs which subsequently become hits for other people. Particularly fascinating are **Sharon Marie's** 'Thinkin' Bout 'You Baby', which later re-surfaced as 'Darlin'' became a big hit for the **Beach Boys**, and 'Toy Boat', a 1954 recording by the **Bees** which became the blueprint for **Chuck Berry's** eventual chart topper 'My Ding A Ling'. Here too are **Sonny James'** original country version of **Cliff Richard's** hit 'The Minute You're Gone' and **Lori Lieberman's** 'Killing Me Softly With His Song', subsequently a hit for **Roberta Flack**.

● **'In The Beginning'** features latter-day stars' earlier and less successful ventures into the recording studios. Hear **Rod Stewart** tackle **Sam Cooke's** 'Shake, Shake' — as the **Intertwens** — and their quirkier cover of the **Rascals'** US hit 'You Better Run', recorded in 1966; **Billy Joel** as the vocalist on the **Hassles'** cover 'Night on My Mind'; and **David Bowie** getting bluesy on 'I Pity The Fool' but sounding like a hundred other faceless Sixties singers on his own song 'You've Got A Habit Of Leaving'. There's also early cuts by **Dave Edmunds** (with **Love Sculpture**), **Nick Lowe** (with **Kippington Lodge's** **Warren Zevon**), **Boz Scaggs** and others, though **Ron Springfield**, whose name is on the sleeve, is inexplicably absent.

Finally, 'Put On Your Dancing Shoes'. Apart from love, dancing has been celebrated in more songs than on any subject. Here, the material is of variable quality, but never less than interesting. Amongst the delights, **Vanelli's** tell us how to do 'The Push', the **Larks** wax lyrical about 'The Jerk' and **Johnny Darrow** explains 'The Spider Walk'. My favourite is the **Human Beinz's** revival of the **Isley Brothers'** song 'Nobody But Me', an American hit in 1968, a highly danceable ditty which unfortunately includes the most banal lyrics of all-time including the word 'No' 46 times, and 'Nobody' over 100 times in less than two and half minutes.

CHARTFILE USA

● **Jan Hammer's** 'Miami Vice Theme' jumps to number one on Billboard's Hot One Hundred single chart this week, becoming the first instrumental chart topper since **Vanelli's** 'Charlies First Fire' in 1982.

It's the first IV theme to reach the summit since 1976, when **Rhythm Heritage's** 'Theme From SWAT' and **John Sebastian's** 'Welcome Back' (from 'Welcome Back Kottler') both went to number one.

Hammer wrote, produced, engineered and played 'Miami Vice Theme' and is, surprise, surprise — the first Czechoslovak to have an American number one. Thus far in 1985, only 35 per cent of number ones (eight out of 23) have been by Americans, the lowest figure ever.

● Hammer's successor at number one could be another song from 'Miami Vice', **Glenn Frey's** 'You Belong To The City', which moves up to place number four. Also closing last is 'Separate Lives', **Phil Collins'** and **Marilyn Martin's** duet from the film 'White Nights'. A runaway box office success, 'Movie' also contains the week's highest new entry, 'Say 'You, Say Me' by **Lionel Richie**.

Debuting at number 40, it looks certain to extend **Richie's** post-Commodores streak of top ten hits to nine. The song will also appear on his upcoming third solo album, due in December.



● IS **HARDCASTLE** in it just for money?

W/E NOV 9, 1985

U S A L B U M S
U S S I N G L E S
D I S C O

CHARTS

U S S I N G L E S

- 1 2 MIAMI VICE THEME, Jan Hammer, MCA
- 2 1 PART TIME LOVER, Stevie Wonder, Motown
- 3 4 HEAD OVER HEELS, Tears For Fears, Mercury
- 4 6 YOU BELONG TO THE CITY, Glenn Frey, MCA
- 5 7 WE BUILT THIS CITY, Starship, Grunt
- 6 3 SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista
- 7 15 SEPARATE LIVES, Phil Collins And Marilyn Martin, Atlantic
- 8 5 TAKE ON ME, A-Ha, Warner Brothers
- 9 10 BE NEAR ME, ABC, Mercury
- 10 18 LAY YOUR HANDS ON ME, Thompson Twins, Arista
- 11 20 BROKEN WINGS, Mr. Mister, RCA
- 12 17 NEVER, Heart, Capitol
- 13 14 ONE NIGHT LOVE AFFAIR, Bryan Adams, A&M
- 14 16 YOU ARE MY LADY, Freddie Jackson, Capitol
- 15 9 LOVIN' EVERY MINUTE OF IT, Lowerboy, Columbia/CBS
- 16 21 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
- 17 8 FORTRESS AROUND YOUR HEART, Sung, A&M
- 18 13 I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Paul Young, Columbia/CBS
- 19 22 LOVE THEME FROM ST. ELMO'S FIRE, David Foster, Atlantic
- 20 11 OH SHEILA, Ready For The World, MCA
- 21 27 ONE OF THE LIVING, Tina Turner, Capitol
- 22 12 LONELY OL' NIGHT, John Cougar Mellencamp, Riva
- 23 23 AND WE DANCED, The Hoosters, Columbia/CBS
- 24 30 SOUL KISS, Olivia Newton-John, MCA
- 25 32 SLEEPING BAG, ZZ Top, Warner Brothers
- 26 28 SO IN LOVE, OND, A&M/World
- 27 26 BOY IN THE BOX, Corey Ford, EMI America
- 28 33 ALIVE AND KICKING, Simple Minds, A&M
- 29 35 ELECTION DAY, Arcadia, Capitol
- 30 31 PERFECT WAY, Scritti Politti, Warner Brothers
- 31 36 I MISS YOU, Klymaxx, MCA
- 32 19 I'M GOING DOWN, Bruce Springsteen, Columbia/CBS
- 33 25 SUNSET GRILL, Don Henley, Geffen
- 34 34 THE NIGHT IS STILL YOUNG, Billy Joel, MCA
- 35 43 PARTY ALL THE TIME, Eddie Murphy, Columbia/CBS
- 36 37 GIRLS ARE MORE FUN, Ray Parker Jr., Arista
- 37 39 SISTERS ARE DOIN' IT FOR THEMSELVES, Eurythmics/Arista Franklin, RCA
- 38 40 WRAP HER UP, Elton John, Geffen
- 39 42 RUNNING UP THAT HILL, Kase Babu, EMI America
- 40 — SAY YOU, SAY ME, Lionel Richie, Motown
- 41 24 MONEY FOR NOTHING, Dire Straits, Warner Brothers
- 42 51 SMALL TOWN, John Cougar Mellencamp, Riva
- 43 45 OBJECT OF MY DESIRE, Scarpino, Elektra
- 44 59 TONIGHT SHE COMES, The Cars, Elektra
- 45 61 WALK OF LIFE, Dire Straits, Warner Brothers
- 46 46 AMERICA, Prince And The New Power Generation, Paisley Park
- 47 47 I'LL BE GOOD, Real And Anger, Mercury
- 48 52 DO IT FOR LOVE, Sheena Easton, EMI America
- 49 29 DANCING IN THE STREET, Bowie/Jagger, EMI America

- 50 56 EMERGENCY, Kool And The Gang, De-Lite/Phonogram
- 51 64 BURNING HEART, Survivor, Scotti Brothers
- 52 58 YOU'RE A FRIEND OF MINE, Clarence Clemons And Jackson Browne, Columbia/CBS
- 53 55 TO LIVE AND DIE IN LA, Wang Chung, Geffen
- 54 48 AFTER THE FIRE, Roger Daltrey, Atlantic
- 55 38 GHERGIN, Kool And The Gang, De-Lite
- 56 41 DRESS YOU UP, Madonna, Geffen
- 57 49 LIKE TO GET TO KNOW YOU WELL, Howard Jones, Elektra
- 58 62 HURTS TO BE IN LOVE, Gino Vanelli, CBS Associated
- 59 65 TEARS ARE FALLING, Kiss, Mercury
- 60 54 AND SHE WAS, Talking Heads, Sire

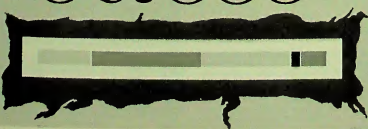
B U L L E T I N S

- 61 — LOVE IS THE SEVENTH WAVE, Sung, A&M
- 62 68 EVERYBODY DANCE, Ti Hara And The Seen, A&M
- 63 73 CONGA, Miami Sound Machine, Epic
- 64 67 TARZAN BOY, Baltimore, Manhattan
- 66 78 FREEDOM, Pointer Sisters, RCA
- 67 — THAT'S WHAT FRIENDS ARE FOR, Dianne And Friends, Arista
- 68 70 CHARM THE SNAKE, Christopher Cross, Warner Brothers
- 70 77 TOO YOUNG, Jack Wagner, Quest
- 71 74 SUN CITY, Artists United Against Apartheid, Manhattan
- 72 79 EVERYDAY, James Taylor, Columbia
- 73 60 GOODYBYE, Night Ranger, Camel/MCA
- 82 — SMALL TOWN GIRL, John Caffery And The Beaver Brown Band, Scotti Brothers/Epic
- 87 — FACE THE FACE, Pete Townshend, Atlantic

U S A L B U M S

- 1 1 MIAMI VICE, Soundtrack, MCA
- 2 2 BROTHERS IN ARMS, Dire Straits, Warner Brothers
- 3 4 SCARECROW, John Cougar Mellencamp, Riva
- 4 3 WHITNEY HOUSTON, Whitney Houston, Arista
- 5 5 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
- 6 8 HEART, Heart, Capitol
- 7 7 IN SQUARE CIRCLE, Stevie Wonder, Tamla
- 8 6 THE DREAM OF THE BLUE TURTLES, Sung, A&M
- 9 9 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 10 10 RECKLESS, Bryan Adams, A&M
- 11 11 NO JACKET REQUIRED, Phil Collins, Atlantic
- 12 12 GREATEST HITS VOL. I AND II, Billy Joel, Columbia/CBS
- 13 13 LOVIN' EVERY MINUTE OF IT, Lowerboy, Columbia/CBS
- 14 14 ROCK ME TONIGHT, Freddie Jackson, Capitol
- 15 15 HUNTING HIGH AND LOW, A-Ha, Warner Brothers
- 16 16 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
- 17 17 READY FOR THE WORLD, Ready For The World, MCA
- 18 18 MAKE IT BIG, Wham!, Columbia/CBS
- 19 19 EMERGENCY, Kool And The Gang, De-Lite
- 20 20 SECRET OF ASSOCIATION, Paul Young, Columbia/CBS
- 21 22 ASYLUM, Kiss, Mercury
- 22 30 KNEE DEEP IN THE HOOPLA, Starship, Grunt
- 23 27 LITTLE CREATURES, Talking Heads, Sire
- 24 26 CONTACT, Pointer Sisters, RCA
- 25 25 LIKE A VIRGIN, Madonna, Sire
- 26 28 NERVOUS NIGHT, The Hoosters, Columbia/CBS
- 27 23 THEATRE OF PAIN, Mötley Crüe, Elektra
- 28 21 LIVE AT THE APOLLO, Daryl Hall And John Oates, RCA
- 29 32 HERE'S TO FUTURE DAYS, Thompson Twins, Arista
- 30 38 WELCOME TO THE REAL WORLD, Mr. Mister, RCA
- 31 24 BOY IN THE BOX, Corey Hart, EMI America
- 32 — POWER WINDOWS, Rush, Mercury
- 33 34 HOW TO BE A ZILLIONAIRE, ABC, Mercury

SSS



new single
produced by dexter wansel
available on 7" and 12"
12" includes special remix of city life

ten-85 
ten-85 12 

- 34 29 **AROUND THE WORLD IN A DAY**, Prince And The Revolution, Paisley Park
- 35 36 **SOUL TO SOUL**, Stevie Ray Vaughan, Epic
- 36 33 **BE YOURSELF TONIGHT**, Eurythmics, RCA
- 37 39 **SACRED HEART**, D.C. Warner Brothers
- 38 51 **HOUNDS OF LOVE**, Kiki Bush, EMI America
- 39 40 **CRUSH**, OMD, A&M/Erge
- 40 31 **BACK TO THE FUTURE**, Soundtrack, MCA
- 41 — **SOUL KISS**, Olivia Newton-John, MCA
- 42 48 **COLOR OF SUCCESS**, Morris Day, Warner Brothers
- 43 35 **WORLD WIDE LIVE**, Scorpions, Mercury
- 44 45 **UNDER A RAGING MOON**, Roger Daltrey, Atlantic
- 45 37 **7 WISHES**, Night Ranger, Camel/ECI
- 46 49 **EATEN ALIVE**, Dain Rose, RCA
- 47 50 **MISPLACED CHILDHOOD**, Marillion, Capitol
- 48 47 **SUDDENLY**, Billy Ocean, Jive/Arista
- 49 47 **ST. ELMO'S FIRE**, Soundtrack, Atlantic
- 50 46 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen

Compiled by Billboard

D I S C O

- 1 1 **CHIEF INSPECTOR (VINE STREET)/(HILL STREET)**, Wally Badarou, 4th + B'way 12in
- 2 5 **HIT AND RUN**, Total Contrast, London 12in
- 3 **THE SHOW/LA-DI-DA-DI**, Doug E. Fresh and The Get Fresh Crew, Cooltemp 12in
- 4 3 **TRAPPED**, Colonel Abrams, MCA Records 12in
- 5 7 **SLAVE TO THE RHYTHM (BLOODED)**, Grace Jones, ZTT 12in
- 6 2 **SINGLE LIFE**, Cameo, Club 12in
- 7 14 **YOU DON'T KNOW (SPECIAL REMIX)**, Serious Intention, Important Records 12in
- 8 4 **SECRET RENDEZVOUS**, René & Angela, Champion 12in
- 9 11 **STATUS-QUO**, Donald Banks, 4th + B'way 12in
- 10 26 **YOUR PERSONAL TOUCH**, Evelyn "Champagne" King, RCA 12in
- 11 15 **AIN'T THAT THE TRUTH**, Frankie Kelly, 10 Records 12in
- 12 16 **WE ARE THE TEAM/ROCK CREEK PARK**, The Team, EMI 12in
- 13 9 **THIS IS FOR YOU (REMIX)**, The System, Boiling Point 12in
- 14 8 **ROMEO WHERE'S JULIET!**, Collage, MCA Records 12in
- 15 23 **TELL ME (HOW IT FEELS)**, 12nd Street, 10 Records 12in
- 16 12 **NEVER CRY AGAIN (REMIX)/LAY YA DOWN EZ**, Kleeber, Atlantic 12in
- 17 16 **SET IT OFF**, Harlequin Four's, US Jus Born Prod 12in
- 18 21 **IS THIS THE FUTURE?**, Fatback/WICKY WACKY, Fatback Band, Important Records 12in
- 19 20 **SHE'S NOT A SLEAZE/HERE AIN'T NOthin' (LIKE YOUR LOVIN')**, Paul Laurence, Capitol 12in
- 20 17 **I'LL BE GOOD**, René & Angela, Club 12in
- 21 24 **LET MY PEOPLE GO/RAW INSTRUMENTAL**, The Wintans, US Qwest 12in
- 22 10 **(I'LL BE A) FREAK FOR YOU**, Royale Delta, Streetwave 12in
- 23 76 **GIVE AND TAKE/DUB VERSION/VINTAGE BRASS MEDLEY**, Brass Construction, Capitol 12in
- 24 19 **THE SWEETEST TABOO**, Safie, Epic 12in
- 25 18 **THE HEAVEN I NEED**, The Three Degrees, Supreme Records 12in
- 26 25 **DON'T SAY NO TONIGHT**, Eugene Wilde/LET HER FEEL IT, Simplicious, 4th + B'way 12in
- 27 40 **AFTER THE LOVE IS GONE**, Princess, Supreme Records 12in
- 28 28 **KNEES STAND UP (US REMIX)**, Howard Johnson, A&M 12in
- 29 36 **WARRIOR GROOVE**, DSM, Elite 12in white label
- 30 30 **WAS A GOOD FOREVER/NATURE ENERGY**, The Cool Notes, Abstract Dance 12in
- 31 32 **SLIP + SLIDE**, Roy Ayers, CBS 12in
- 32 32 **CHIQUITA LINDA**, Gardella, London 12in
- 33 39 **"VIRGO"/HOT/PROGRAMMED FOR LOVE**, Roy Ayers, CBS LP
- 34 **CARAVAN OF LOVE/INSTANTIALE WOMAN/DANCIN' AROUND THE WORLD**, Ikey Jasper/Idley, Epic LP
- 35 47 **FALL DOWN (SPIRIT OF LOVE)**, Tramaine, A&M 12in
- 36 27 **FALL DOWN (SPIRIT OF LOVE)**, Tramaine, A&M 12in
- 37 — **ALICE I WANT YOU JUST FOR ME!**, Full Force, US Columbia 12in
- 38 45 **OH SHEILA**, Ready For The World, MCA Records 12in
- 39 84 **MR.DI.**, The Concept, US Tackwood Records 12in
- 40 60 **YOU ARE MY LADY**, Freddie Jackson, Capitol 12in

- 41 33 **AIN'T NOthin' LIKE IT (M&M REMIX)**, Michael Lovesmith, Motown 12in
- 42 41 **I'LL BE YOUR FRIEND**, Precious Wilson, Jive 12in
- 43 38 **ALL I WANT IS MY BABY**, Roberta Gillum, US Surra 12in
- 44 31 **LOVE TAKE OVER**, Five Star, Ten 12in
- 45 48 **FREAKS COME OUT AT NIGHT/FIREBIRDS**, Whodini, Jive 12in
- 46 — **THE HEAT OF HEAT/ONLY A BREATH AWAY/ANYTHING CAN HAPPEN HERE**, Patti Austin, US Qwest LP
- 47 51 **ROCK CREEK PARK/WALKING IN RHYTHM**, The Blackbyrds, Streetwave 12in
- 48 65 **SEDUCTION**, Val Young, Gordy 12in
- 49 36 **SET IT OFF**, Madquairns, Streetwave 12in
- 50 37 **AIN'T YOU HAD ENOUGH LOVE?**, John Roberts, Bluebird/10 12in
- 51 — **STRUNG OUT/RACISMI!!**, Paul Laurence, US Capitol LP
- 52 43 **YEH YEH/SMOOTH**, Matt Bianco, WEA 12in
- 53 52 **DAY BY DAY**, Shakazz with Al Jarreau, Boiling Point 12in promo
- 54 71 **THE YER EYES**, Nicole (with Timmy Thomas), US Portrait LP
- 55 46 **SHO YUH RIGHT**, Chuck Brown & The Soul Searchers, US TTD 12in
- 56 72 **STILL SMOKIN' (HUG-A-BUT)**, Trouble Funk, 4th + B'way/TTD 12in
- 57 58 **MESSIN' WITH MY MIND**, Clarence Carter, Carstan Records 12in
- 58 42 **WHO DO YOU LOVE**, Bernard Wright, US Manhattan 12in
- 59 70 **AFRICAN BREEZE**, Hugh Masekela with Jonathan Butler, Jive/Afrika 12in
- 60 39 **THE OAK TREE**, Morris Day, US Warner Bros 12in
- 61 — **I'M SCARED/SLOW DOWN/WI CHANGE IS CONNA COME/ CHEMISTRY OF LOVE/HIGH HORSE**, Evelyn "Champagne" King, US RCA Victor LP
- 62 35 **I'LL BE GOOD (MARK BERRY REMIX)**, René & Angela, Club 12in
- 63 — **SATURDAY LOVE** (with Alexander O'Neal)/WILL YOU SATISFY?, Cherrelle, US Tabu LP
- 64 69 **MUSIC (PAUL HARCADISTE REMIX)**, "D" Train, Prelude 12in
- 65 56 **BUBBLING**, Awwad, Simba 12in
- 66 50 **I WISH HE DIDN'T TRUST ME SO MUCH**, Bobby Womack, MCA Records 12in
- 67 44 **GETTING CLOSER**, Hayward, CBS 12in
- 68 — **I WISH THAT I WERE OLDER**, Leila Dove, Streetwave 12in promo
- 69 54 **WHO'S FINE**, Sahara, Elite 12in
- 70 — **MOVIE SONG/CONDITION OF THE HEART/SAY YOU LOVE ME/I WANNA HAVE LOVE WITH YOU**, Kashif, US Arista LP
- 71 57 **GENIUS**, Quando Quango, Factory 12in
- 72 61 **I CAUGHT YOU OUT**, Doty Green, Hot Mel 12in
- 73 90 **NO LOOKING BACK/INSTANT AL DISCOVERY**, Caruete, EMI 12in
- 74 49 **GET LOOSE**, Alem (featuring Leroy Burgess), US NIA 12in
- 75 93 **MAKE 'EM MOVE (REMIX)**, Sy & Robbie, Island 12in promo
- 76 92 **PARTY LIGHTS**, The Circle City Band, US Circle City Records 12in
- 77 91 **GOOD TIMES**, Ron Gales, US Epic LP
- 78 89 **AM I LOSING YOU FOREVER/THE RULES OF LOVE**, Mai Tai, Virgin/Hot Mel 12in
- 79 88 **AFTER YOU**, Bernard Wright, US Manhattan LP
- 80 62 **WAS DOG A DOGHNUT?**, Jellybean, Dutch EMI America LP (KRUSH GROOVE) CAN'T STOP THE STREET, Chaka Khan, Warner Bros 12in
- 82 re **SHO NUFF BLUFF/MEU'S TENSE**, EU, US TTD 12in
- 83 90 **BIG NOISE**, Busc, US Prism 12in
- 84 68 **ALOVE BIZARRE**, Sheila E, Warner Bros/Paisley Park LP
- 85 re **SOMEthing ABOUT YOU**, Level 42, Polydor 12in
- 86 80 **SO IN LOVE**, Nicci, Boiling Point 12in
- 87 — **WHODUNNIT (REMIX)**, Tawares, Dutch Capitol 12in
- 88 74 **SWEET SURRENDER**, Jeff Tyzik featuring Maurice Starr, US Polydor 12in
- 89 77 **JAZZY LADY/DON'T WASTE MY TIME**, Slave, Certain Records 12in
- 90 82 **SMILE**, Jeff Tyzik, US Polydor LP
- 91 — **SHE JUST DON'T KNOW**, Steve Avigrone, Atlantic 12in
- 92 98 **GUILTY/WHAT'S THAT YOU SLIPPED INTO MY WINE! BET CHA'**, Prime Time, US Top Experience LP
- 93 78 **AFTER LOVIN' YOU**, Omari, Recent Future Records 12in
- 94 — **INSPECTOR GADGET**, The Kartoon Krew, US Profile 12in
- 95 — **LOVE CAUGHT YOU BY SURPRISE**, Earl Turner, US CRI 12in/4th + B'way promo
- 96 — **FIRE**, Eric Fox, US Atlantic 12in
- 97 81 **CAN YOU FEEL THE BEAT**, Lisa Lisa and Cult Jam with Full Force, CBS 12in
- 98 99 **THE DANCE ELECTRIC**, Andre Cymone, CBS 12in
- 99 re **CONFUSION**, Alem, US Atlantic 12in
- 100 re **YOU NEED HORE CAL PISO/SANTA CRUZ**, Ralph MacDonald, US Polydor LP

Compiled by James Hamilton/Alan Jones



Reggie *in the Park*

SPECIAL NEW YORK MIX

WRITTEN AND PRODUCED BY
PETER GOWIN
ON
SOUNDS OF THE FUTURE

W/E NOV 9, 1985

H I - N N R G
R E G G A E
I N D I E S I N G L E S
I N D I E A L B U M S

CHARTS

H I - N N R G

- 1 1 REFLECTIONS, Evelyn Thomas, Record Shack 12in
 - 2 3 VERTIGO, Barbara Panyngrain, Record Shack LP
 - 3 4 ANOTHER BOY IN TOWN, Two Girls, US Regular 12in
 - 4 2 FUTURE BRAIN, Don Harrow, Italian Baby 12in
 - 5 7 I HEAR TALK (REMIX), Bucks Fizz, US Disconet LP
 - 6 5 THE FIGHTER, Arpeggio, US Nium Records 12in
 - 7 8 LOVIN' IS REALLY MY GAME (REMIX), Sylvester, US Megastone 12in
 - 8 7 I LIKE YOU, Phyllis Nelson, Carcano 12in
 - 9 9 HIGH ABOVE THE CLOUDS/UNDERING INSTRUMENTAL, Narda Michael Walden, US Warner Bros 12in
 - 10 22 TEMPT ME, Lisa, Fantasy 12in
 - 11 20 CUPID, Aida, Carrere 12in
 - 12 12 HOLD ME, Laura Branigan, US Atlantic 12in
 - 13 10 ACTION!, Pearty Gazes, Boygroup UK 12in
 - 14 16 PREACHER/PREACHER, Animal Nappella, Island 12in
 - 15 23 SHANGHAI, Leo Marrow, German Chic 12in
 - 16 — HE'S NUMBER ONE, Fantasy, US Spring 12in
 - 17 19 WHISPER TO A SCREAM, Bobby O'Claudia Barry, US MenoVision 12in
 - 18 13 TIME BOMB, Ange, Gold, Passion 12in
 - 19 15 CONGA (REMIX), Miami Sound Machine, US Hot Tracks LP
 - 20 26 SAVING MYSELF, Oh Romeo, US "O" Records 12in
 - 21 — DON'T TAKE AWAY THE MUSIC (1985 BEN LIEBRAND REMIX), Tevares, — Dutch Capitol 12in
 - 22 14 FANTASY (REMIX)/SATURDAY NIGHT, Lia Ross, German ZYX 12in
 - 23 11 THEY SAY IT'S GONNA RAIN (INDIAN SUMMER MIX), Hazel Dean, Parlophone 12in
 - 24 23 LET ME TAKE YOU DANCING, David Karr, US Dance-Sync Records 12in
 - 25 — JONIS THERHYTHM, Grace Jones, ZTT LP
 - 26 18 NO FRILLS LOVE, Jennifer Holiday, Geffen Records LP
 - 27 24 EATEN ALIVE (REMIX), Diana Ross, Capitol 12in
 - 28 — TIME TO SAY I LOVE YOU, Arabesque, German ZYX 12in
 - 29 15 NIGHTLIGHT, Jack's Project, German Aristo 12in
 - 30 27 MY OBSESSION, Meri D. Marshall, US Atlantic 12in
 - 30 30 THEY SAY IT'S GONNA RAIN (ZULU MIX), Hazel Dean, Parlophone 12in
- Compiled by James Hamilton/Alan Jones

R E G G A E

- 1 1 BUBBLING, Aswad, Simba
 - 2 2 YOU'RE LYING, Sandra Cross, Ariva
 - 3 10 WHAT ONE DANCE CAN DO, Bria Hammond, Revue
 - 4 4 KING THE ALARM, Nitty Gritty, Techniques
 - 5 8 FOLKS FIGHTING, Frankie Paul, Greenfevies
 - 6 11 I DO ANCESTRAL LOVER, Ijuana/Sister Madge, Tree Roots
 - 7 14 ROCK A DUB, Johnny Obdurate, German
 - 8 — TEMPO, Anthony Red Rose, Silverhouse
 - 9 5 EASY LOWDOWN, John Holt, Upstempo
 - 10 3 DO YOU BELIEVE, Home T4, Taxi
 - 11 7 GROOVY LITTLE THING, Bria Hammond, Harmony House
 - 12 20 ISRAEL, Dennis Brown, Natty Congos
 - 13 13 GOT TO FIND A WAY, Lorna Goe, Ariva
 - 14 24 NO TOUCH ME STYLE, Frankie Paul, SCOM
 - 15 12 GOLDEN MEN, Tenor Saw, Upstempo
 - 16 17 LOVE THE WAY IT SHOULD BE, Pat Kelly, Fashion
 - 17 — NUFF PERSONALITY, Smiley Culture, Culture
 - 18 23 WURRIES AND TROUBLE, Tannox, UK Bubbler
 - 19 4 TAKE A TRIP/RYC BANTAN, Daddy Colonel UK Bubbler
 - 20 — RUN COME, Junior Delgado, Unity/Crystal
 - 21 16 YOU'LL NEVER KNOW, Karen Dickson, Nice 'n' Kool
 - 22 — TROUBLE IN AFRICA, Papa Levi, Mangoltsland
 - 23 HOLD ME, Bobby Floyd And Marie Baines, Revue
 - 24 9 WILDFIRE, Dennis Brown/John Holt, Vaseline Special
 - 25 26 DREAMING OF MY LITTLE ISLAND, Jody Boucher, Orbstone
 - 26 — NEW KIND OF SOUND, Erroll Bellot And The Oilbeaz, Jah Tubbs
 - 27 18 STRICTLY CULTURE, Don Carlos, SCOM
 - 28 30 DALLAS/DYNASTY, Capeton Simba, MAB
 - 29 27 ICKIE ALL OVER/LIFE STORY, Wayne Smith/Tonto Irie, Greenfevies
 - 30 9 I DON'T WANNA BE LONELY, Johnny Osborne, Hawkeye
- Compiled by Spotlight Research

● In next week's *rm*: Lloyd Cole, Simple Minds, Cabaret Voltaire, nasty bog paper, incomprehensible 5,000 word articles on Bog Shed, ink we don't waste!

I N D I E S I N G L E S

- 1 1 RAIN, the Cult, Beggars Banquet
 - 2 3 THE BATTLE CONTINUES (EP), Conflict, Mortsarite
 - 3 2 THE BOY WITH THE THORN IN HIS SIDE, the Smiths, Rough Trade
 - 4 10 THE WIND OF CHANGE, Robert Wyatt with the Swago Singers, Rough Trade
 - 5 4 IT'S CALLED A HEART, Depeche Mode, Mute
 - 6 16 CRUISERS CREEK/LA, the Fall, Beggars Banquet
 - 7 5 SHE SELLS SANCTUARY, the Cult, Beggars Banquet
 - 8 7 DAY AND NIGHT, Balaam and the Angel, Chapter 22
 - 9 — V2, The Party Emotion, Noise A Noise
 - 10 11 BLUE MONDAY, New Order, Factory
 - 11 12 ALL DAY LONG, the Shop Assistants, Subway Organization
 - 12 6 BUBBLING, Aswad, Simba
 - 13 13 TOWER BLOCK ROCK (EP), Twentry Fight Rockers, ABC
 - 14 — FLAG DAY, the House Martins, God Dads
 - 15 25 BABY HURRICANE, Flesh For Lulu, Sazik
 - 16 — THE PERFECT KISS, New Order, Factory
 - 17 — CAN YOU PUSSY DO THE DOG, the Cramps, Big Beat
 - 18 — YOU ONLY LIVE TWICE, Secretariat
 - 19 30 REVOLUTION, Chumba Wumba, Akipop
 - 20 8 MAKES NO SENSE AT ALL, Higginer Dn, SST
 - 21 43 IRONMASTERS, the Men They Couldn't Hang, Imp/Demon
 - 22 14 WHEN IT ALL COMES DOWN, Icicle Works, Beggars Banquet
 - 23 21 PRIMITIVE PAINTERS, Felt, Cherry Red
 - 24 29 PEARLY DEDWARDS' DROPS, Cocteau Twins, 4AD
 - 25 18 RESURRECTION JOE, the Men They Couldn't Hang, Imp/Demon
 - 26 27 WELL WELL WELL, the Woodentops, Rough Trade
 - 27 19 UPSIDE DOWN, Jesus And Mary Chain, Creation
 - 28 28 DON'T SLIP UP, Meat Whiplash, Creation
 - 29 15 SPIRIT WALKER, the Cult, Situation Two
 - 30 45 AIKEA-GUINEA (EP), Cocteau Twins, 4AD
- Compiled by Spotlight Research

I N D I E A L B U M S



Photos by Creative Signal

I N D I E A L B U M S

- 1 1 LOVE, the Cult, Beggars Banquet
 - 2 2 THE SINGLES 81-85, Depeche Mode, Mute
 - 3 3 ONE POUND NINETY NINE — A MUSIC SAMPLER OF THE STATE OF THINGS, Various, Beggars Banquet
 - 4 6 DREAMTIME, the Cult, Beggars Banquet
 - 5 4 RUM, SODDY AND THE LASH, the Pogues, Stiff
 - 6 5 FLIP YOUR WIG, Hater Dn, SST
 - 7 11 THIS NATION'S SAVING GRACE, the Fall, Beggars Banquet
 - 8 10 HATFUL OF HOLLOW, the Smiths, Rough Trade
 - 9 7 FALSE ACCUSATIONS, the Rough Copy Band, Demon
 - 10 9 MONKEY'S BREATH, the Mercers, Post Pig
 - 11 15 SEVENTH DREAM OF A TEENAGE HEAVEN, Love And Rockets, Beggars Banquet
 - 12 — LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, God Dads
 - 13 28 NATIVE SONS, the Long Ryders, Zeppol/Demon
 - 14 13 THERE ARE EIGHT MILLION STORIES . . . June Brides, the Pink Label
 - 15 19 NIGHT OF A THOUSAND CANDLES, the Men They Couldn't Hang, Imp/Demon
 - 16 29 LOW-LIFE, New Order, Factory
 - 17 16 MAXIMUM SECURITY, Alien Sex Fiend, Anagram/Cherry Red
 - 18 24 MEAT'S MURDER, the Icicle Works, Beggars Banquet
 - 19 24 HEAT IS JUMPING, Chavalier Brothers, Disques Cheval
 - 20 23 LIVE AND JUMPING, Chavalier Brothers, Disques Cheval
 - 21 — TREASURE, Cocteau Twins, 4AD
 - 22 — SMELL OF FEMALE, Cramps, Big Beat
 - 23 — LET THIS HEN OUT, Robyn Hitchcock And The Egyptians, Midnight Music
 - 24 8 HALBER MENGEN, Entaszarade Newabans, Some Bizarre
 - 25 25 IGNITE THE SEVEN CANNONS, Felt, Cherry Red
 - 26 27 CULTURE, the Cramps, Big Beat
 - 27 30 HEAD OVER HEELS, Cocteau Twins, 4AD
 - 28 — DIFFERENT FOR DOMEHEADS, Various, Creation
 - 29 26 THE PRESIDENT'S TAPES, Nik Turner's Inner City Unit, Picknife
 - 30 17 HELD DOWN TO VINYL . . . AT LAST!, the Guano Bax, ID
- Compiled by Spotlight Research

Bronski Beat, Pete Murphy and Go West. Not in next week's *rm*: if it comes off your hands or an exclusive interview with 1,000 Queens. *rm*: on the rubbish

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 6

BIRMINGHAM Peacock (021-643 6751) The Yakometics
BRADFORD 1 in 12 Club (734519) Brigandage
BRIGHTON Saxophon Club A Certain Ratio
BRIGHTON Zap Club (775867) Jeff Nuttall/Ric Mottram
CARDIFF University (396421) Level 42
CARLISLE Stars And Stripes (46361) Dr Feelgood
EDINBURGH Playhouse (031-557 2590) Sade
GLASGOW Scottish Exhibition Centre (041-248 3000) Billy Connolly
HASTINGS The Crypt (444675) Quarterboys
HAYLING ISLAND Burebasca
LEEDS University (42431) Marc Almond And The Willing Sinners
LLELS Adam And Eve (456274) The Fits/The Stupid/Famnis Imposters
LONDON Hammersmith Odeon (01-748 4081) Cliff Richard
LONDON Horsley Town Hall (01-961 5490) That Petrol Emotion/June Brides
LONDON Oval Cricketers (01-735 3059) Amanda Mexicana/Cut The Wire
LONDON Tottenham Court Road Dominion (01-580 9562) Midge Ure
MANCHESTER Polytechnic (061-273 1162) Hipsway
SHEFFIELD Leadmill (294500) Back Door
SHEFFIELD Octagon Centre University (27704) The Cult
SHEFFIELD University (27704) Haze
SOUTHAMPTON University (586122) Lenny Henry
SWANSEA The Mayfar (53142) Rick Nelson/Bobby Veal/Deel Shannon/Bo Diddley/The Marvellettes/Frankie Ford

THURSDAY 7

ABERDEEN Rezy (21135) Dr Feelgood
BARNET Middlesex Polytechnic (01-449 9254) Rent Party
BIRMINGHAM Graspop (021-643 1563) June Brides
BIRMINGHAM Odeon (021-643 6101) Rick Nelson/Bobby Veal/Deel Shannon/Bo Diddley/The Marvellettes/Frankie Ford
BLACKBURN King George's Hall (582579) Flesh For Lulu
CAMBRIDGE Guildhall (332851) Green On Red
CARDIFF University (396421) Prefab Sprout
COVENTRY Warwick University (417220) Gil Scott-Heron/American Facade
FOLKSTONE Lee Cliffe Hall (53193) Captain Sensible
GLASGOW Scottish Exhibition Centre (041-248 3000) Billy Connolly
HATFIELD Polytechnic (68143) Buddy Curter And The Grasshoppers
LEEDS University (439071) The Cult
LIVERPOOL Braxley's (051-276 9559) The Fits
LONDON Camden Palace (01-387 0428) The Wedding
LONDON Cowens Garden Shelter (01-240 3961) The Wedding Present/Walkers
LONDON Finsbury Park St George Robey (01-263 4811) Wilko Johnson
LONDON Hammersmith Odeon (01-748 4081) Cliff Richard
LONDON Hammersmith Palas (01-748 2812) Propaganda
LONDON Kentish Town Hall And Country Club (01-267 3191) Amantilla
LONDON Oval Cricketers (01-735 3059) John Otway
LONDON Tottenham Court Road Dominion (01-580 9562) Cool
MANCHESTER Ardwick Apollo (061-273 3775) Madness
NEWCASTLE-UPON-TYNE Riverside Centre (614386) Hipsway
PORTSMOUTH Polytechnic (811041) That Petrol Emotion/The Walt
RATONIGH Pink Toothbrush (770023) Bad Manners
SHREWSBURY Frigate The Groundhogs
SOUTHAMPTON Gaumont (229771) Dexy's Midnight Runners
WOLVERHAMPTON Civic Centre (21359) Sioxious And The Banshees/Scientists

FRIDAY 8

BRIGHTON Zap Club (775867) Sonic Youth/Brian Patten
BRIGHTON Red Lion (35033) Green On Red
COVENTRY Warwick Arts Centre (47114) Harvey And The Walkengers

COVENTRY Warwick University (417220) Captain Sensible/The Plays Jays/Buddy Curter And The Grasshoppers/June The Gem
EDINBURGH Hoochie Coochie (031-229 7069) Hipsway
EDINBURGH Playhouse (051-557 2590) King
EDINBURGH Queen Margaret College (031-399 1990) Dr Feelgood
GLASGOW Scottish Exhibition Centre (041-248 3000) Billy Connolly
GUILDFORD Surrey University (65017) Lenny Henry
HEMEL HEMPSTEAD Pavilion (64485) New Order
LIVERPOOL Crookers (051-708 8815) Rubella Ballet/Dementia
LIVERPOOL Royal Court (051-709 4321) The Cult
LIVERPOOL University (051-709 4344) Madness
LONDON Camden Dublin Castle (01-485 1773) Juice On The Loose
LONDON Finsbury Park St George Robey (01-263 4581) John Otway
LONDON Hammersmith Odeon (01-748 4081) Cliff Richard
LONDON Mile Street University Of London Union (01-380 9551) A Certain Ratio/The Very Thing/The Hunger
LONDON Stoke Newington Town Hall (01-986 3123) Amanda
NEWCASTLE-UPON-TYNE City Hall (61206) Rick Nelson/Bobby Veal/Deel Shannon/Bo Diddley/The Marvellettes/Frankie Ford
NORWICH University Of East Anglia (56161) Level 42
NOTTINGHAM Trent Polytechnic (46725) Boot Hill Foot Tappers
NOTTINGHAM Colson (57473) Chelsea/The Fits
SCUNTHORPE Baths (842332) Flesh For Lulu
STAFFORD College Of Further Education (42361) Blubberrly Hellbellies
WOLVERHAMPTON Polytechnic (28521) Aitla The Stockbroker

FRIDAY 9

ABERDEEN Capitol (21341) King
AYLESBURY Civic Hall (86009) Marc Almond And The Willing Sinners
AYLESBURY Wellhead Inn June Brides
BLACKPOOL Opera House (27786) Sade
BRETFORD Red Lion (01-560 6181) Juiceassica
BRIGHTON Conference Centre (203131) Tears For Fears
BRIGHTON Polytechnic (681286) Rent Party
COLCHESTER Essex University (562111) Prefab Sprout/Murrah
COLNE Francis (683465) The Fits
LEICESTER Hargreave Centre (44433) Rick Nelson/Bobby Veal/Deel Shannon/Bo Diddley/The Marvellettes/Frankie Ford
HEREFORD Market Tavern (56325) Blubberrly Hellbellies
INVERNESS Caledonian Hotel (35181) Dr Feelgood
LANCASTER University (65201) The Fall
LONDON Greenwich Tunnel (61456 0091) Plays Jays/Yin Spite Of All That
LONDON Hammersmith Odeon (01-748 4081) Cliff Richard
LONDON Kingsway Town Hall (01-607 8940) Amanda
LONDON Ludbrook Grove Bay 63 (01-960 4590) Sonic Youth/Membranes
LONDON Soho Marquee (01-437 6603) Dummy's Rusty Nuts
LONDON South Haze Attila The Stockbroker
MANCHESTER Ardwick Apollo (061-273 3775) The Cult
MANCHESTER International (061-224 5005) Microdisney
NOTTINGHAM Colson (57473) The Fall
ST AUSTELL Coliseum (Par 4004) Sioxious And The Banshees/Scientists
SWANSEA Lee Cliffe (2754500) Green On Red
SHREWSBURY Shrewsbury School (4135) Harvey And The Walkengers
SOUTHAMPTON Gaumont (229771) Madness
TROWBRIDGE Peewees (2332) The Yakometics
WOLVERHAMPTON Polytechnic (28521) Boothill Foot Tappers

SUNDAY 10

BIRMINGHAM Odeon (021-643 6101) Tears For Fears
BRIGHTON Red Lion (35033) Green On Red
BRIGHTON Hippodrome (29944) Sioxious And The Banshees

BRISTOL Yestersday Club (29760) Boothill Foot-tappers
BRISTOL Leisure Centre (37431) Madness
CROYDON Underground (01-760 0833) Sonic Youth/The Membranes
DUNDEE Duane Fawcett (645470) Hipsway
EDINBURGH Playhouse (031-557 2590) Go West/16 Tones
HARROGATE Centre (68051) Sade
LONDON Hammersmith Odeon (01-748 4081) Level 42
LONDON Hammersmith Palas (01-748 2812) New Order
LONDON North Faculty Torrington (01-445 4710) Rent Party
LONDON Piccadilly Theatre (01-47 4506) Billy Connolly/Simon Callow/The Commanders/Tom Robinson/Matthie Sancing And Friends (Presty Palcomas Ben Gay Switzerland Band) (051)
LONDON Soho Marquee (01-437 6603) Exodus
LONDON Wood Green Brabant Road Centre Actlla The Stockbroker
MANCHESTER Apollo (061-273 3775) Rick Nelson/Bobby Veal/Deel Shannon/Bo Diddley/The Marvellettes/Frankie Ford
PRESTON Guildhall (21721) The Cult
SHEFFIELD University (27704) Marc Almond And The Willing Sinners
STEVENAGE Bowes Lyon House (53175) Twenty Flight Rockers

MONDAY 11

BIRMINGHAM Odeon (021-643 6101) Tears For Fears
BRIGHTON Conference Centre (203131) Evely Brothers
BRIGHTON Top Box (73267) Prefab Sprout
BRISTOL Colson Hall (29768) Rick Nelson/Bobby Veal/Deel Shannon/Bo Diddley/The Marvellettes/Frankie Ford
CARDIFF University (396421) Sioxious And The Banshees/Scientists
CHESTER Rendezvous Microdisney
DUBLIN Baggott Inn (76130) Hank Wangford/Band
EDINBURGH Preservation Hall (031-226 3816) Haze
HARROGATE Centre (68051) Sade
LONDON Argyll Street Palladium (01-437 7373) Billy Connolly
LONDON Bronx Fringe (01-326 5100) Sun Ra And His Arcezz/Back Door
LONDON Camden Dingwells (01-267 4967) Yes Let's/Bood Brothers/Tender Object
LONDON Hammersmith Odeon (01-748 4081) Level 42
LONDON Hammersmith Palas (01-748 2812) The Fall
LONDON Old Bird Street Embury (01-499 4979) The Wanders/Injuncton/Care For A Waltz/How In The Shower
LONDON Tottenham Court Road Dominion (01-580 9562) Dexy's Midnight Runners
LONDON Wardour Street Plaque (01-437 6603) The Bopkins
MANCHESTER Ardwick Apollo (061-273 3775) Go West/Bites
NEWCASTLE-UPON-TYNE Tiffney's (612526) Gil Scott-Heron
NOTTINGHAM Royal Concert Hall (472328) King
SOUTHPORT New Theatre (46904) Harvey And The Walkengers

TUESDAY 12

ABERDEEN Capitol (21341) Madness
BIRMINGHAM Odeon (021-643 6101) Tears For Fears
BIRMINGHAM Powerhouse (021-643 4715) Marc Almond And The Willing Sinners
BRISTOL Hippodrome (29944) Go West/16 Tones
CAMBRIDGE Burgh Air (316881) John Otway
EDINBURGH Playhouse (031-557 2590) The Cult
GLASGOW Marquee (041-332 3872) Hipsway
GLASGOW Saxons Club (041-332 8111) Haze
LONDON Argyll Street Palladium (01-437 7373) Billy Connolly
LONDON Hammersmith Odeon (01-748 4081) Level 42
LONDON Hammersmith Palas (01-748 2812) The Fall
LONDON Tottenham Court Road Dominion (01-580 9562) Dexy's Midnight Runners
MANCHESTER Ardwick Apollo (061-273 3775) Evely Brothers
MANCHESTER Band On The Wall (061-632 6625) Deep Sea Jivers
MANCHESTER University (061-273 3111) This Fine Art
NOTTINGHAM Royal Concert Hall (472328) King
PRESTON Polytechnic (58182) Captain Sensible



SUSANNE VEGA, LONDON SCHOOL OF ECONOMICS, LONDON

In the steamy atmosphere of a packed LSE, the coolest person was Susanne Vega. Bravely starting with an acapella 'Tom's Diner' she gripped the audience with her waltz charm and strong melodies and never let go. Aided by a four piece band with a deft touch, she wove a lattice of atmosphere and style that hypnotised and compelled the listener to surrender.

Although rooted in folk, she contorts and mutates the form into a quality sweatmeat of dynamism, drama, life and power. She delivers most of her songs in an ice-cool, dispassionate whisper which she alternates with a sweet tone that

SPEAR OF DESTINY, HAMMERSMITH ODEON, LONDON

Belligerence can be fun! You'd better believe it. Just ask Kirk Brandon or, better still, ask any member of tonight's packed house. Hardly famed for their compromising attitude, Spear Of Destiny have a lesson or two to deliver — and prisoners are rarely taken.

From the plebeian preliminaries of 'World Service' through to their closing claims on liberation, this impeccably rehearsed six piece maintained an assault with overwhelming confidence and undiminished vigour. No punches pulled here — and in an age of highly fashioned fickleness, we could all do with a few more displays such as this.

Poignancy, I suppose, would have to be the key word. It's now three years since the Falklands fiasco and, whatever one's standpoint, 'Young Men' does seem to jar the system more and more with each performance. Tonight it felt akin to a thump in the guts. Perhaps we're learning, or maybe we're just getting older. Either way Kirk's not going to allow anyone to forget. Hence the recently recorded 'Mickey' which adorns SOD's latest album. A sensitive song for simple folk, tonight's rendition would have moved all but the completely unfeeling.

To Brandon the antagonist, life and politics are inseparable. It wouldn't be any more difficult for him to justify the political number, than it is for anyone else to warrant the writing of a love song. But unlike the balladeer, Brandon is seldom shy as to the provocation of his heart felt anthems. 'This one's for Ian MacGregor,' he spat by way of introductions to 'Harkon County'. Then, as if to remind his audience that a Spear Of Destiny show is far from just another escapist's convention, he demanded of the buoyant front row, 'What did the miners' strike mean to you?'

Rock history won't label Kirk Brandon the greatest poet of our generation, but with thought provoking performances as engaging as this, he must surely deserve commendation for such a crusading spirit.

■Mike Mitchell

NEW ORDER, THE GUILDHALL, PRESTON

"Hello everyone, it's nice to be here...". As New Order launched into their third song, and at the same time an element of the audience erupted into a mass of mindless and destructive violence, the irony of the whole situation was difficult to avoid.

But leave behind you the antics inside the zoological confines of the audience. Let us turn to the actual performance, sadly overshadowed by events out front. New Order have something of a reputation for making live performances seem like an extended soundtrack, into which an audience happens to have wandered. This was never less true than on this evening's New Order.

Leave aside the arguments of whether or not a band such as this should perform their best-known tunes. If they do, then the argument should be whether it works or not — in this case a firm and indisputable 'yes'. Opening with the legendary 'Ceremony', they assailed an audience who, in spite of the 'Spot the Brain Cell' contingent, seemed to fully appreciate such a change of attitude.

At long last, a truly human face to a band who, over the years, have gradually acquired humanity and approachability in their music. It's difficult to reconcile the two opposing emotions: revulsion at the generally appalling antics of a sector of the audience and admiration for a generally wonderful performance.

Two strange thoughts came to mind — particularly strange was a feeling of total sympathy for the bouncers — all of whom had to wade into the throng from which the rest of us so speedily retreated. The other feeling was of complete understanding for a band simply not prepared to come back for an encore.

Sometimes they must wonder why they bother. New Order outstrip just about all competition and, on their showing tonight, there is virtually nobody to touch them. So why should they still have to face this kind of thing? If people still fail to hit each other at gigs in Preston, why should bands of the calibre of New Order bother playing there? Bernard Albrecht's final comment, something to do with the 'bloody awful evening', was a mark of how fed up the band must generally have felt. Pears before swine.

■ Dave Sefton

conveys character and strength. Paradoxically the effect achieves a strong intimacy.

Her band are a paragon of restraint, laying light undercurrents of keyboard which are sprinkled with shards of electric guitar to create a sound that draws you to her 'songs of romance and mental health'.

She played her stunning self-titled debut album in its entirety with the melody twists of 'Small Blue Thing', the talking blues of 'Crackin' and the delicate 'Underdog' among the many highlights. It was an hour as refreshing and comforting as a hot bath. The queues of people outside, trying to hustle spare tickets for the sold out show, knew it would be something special — and they weren't wrong.

■Mike Gardner



Photos by Steve Payne



◆ HIPSWAY, STRATHCLYDE UNIVERSITY UNION, GLASGOW

Saturday night in Glasgow and most people are out in search of that abstract and often elusive commodity called a good time. Hipsway, to their credit, succeeded in making this possible.

Lead singer Skin floats around the stage confidently, as well he might, being in possession of one of the most effective, soulful voices around at the moment. In my book, he's a strong contender for the 'Golden Larynx Award 1985'. The rest of the band are no pushovers either, with a percussionist and a second guitarist augmenting the basic Hipsway unit, they amount to a formidable musical force. The early part of the set was highlighted by two songs, 'Tinder' and a convincing cover of the Commodores' 'Sailified'.

"Are there any lovers here tonight?" asks Skin, as the band drifts into the sod story of 'Forbidden'. Hipsway feel pain but draw back from apportioning blame.

"Broken Years" is greeted by a warm reception from the crowd and when drummer Harry Travers comes in, you know these boys mean business. To place Hipsway in the appropriate soul/funk niche is to demean them. They have somehow conceived a way of presenting their music in a refreshingly original manner, exposing the likes of Spandau Ballet as the real pretenders they are.

After a couple of new songs we are treated to 'Ask The Lord' which nearly brings the house down. And why not?

◆Patrick Small

◆ THE WOODENTOPS, RIVERSIDE CLUB, NEWCASTLE

The annui chic perfected by Paris youth has come to Tyneside. If a potentially great venue like the Riverside opened, say in Manchester, you'd expect full houses and a buzz in the air. But all you get in Newcastle is a half-empty audience, a few bored looking haircuts and vacant faces, with no urge to develop that potential. The North East can sometimes be so insular. It makes the Falklands seem like a continent.

Strength, the support act, aren't much to write home about. Tell the truth, I'm sick of hearing this kind of gothic horror. But let me just say one thing positive: their collective straightness makes them one of the most truly bizarre sights out. Sique Sique Spatnik, please note, and disappear for ever.

Once the Woodentops had got the crisy nonsense of their 'Move Me' single out of the way, moments of folkish beauty filtered through a murderous sound system. Live, these secondhand beatniks (that's right, all their beats are nicked) obviously inanely simplify their vinyl work.

And maybe the surface should be scratched beneath but they do nothing to make me want to sharpen my nails. One big problem is their singer, Rolo. He's one of those mannered performers to whom one is tempted to donate a season ticket to the Arsenal.

All in all, this band is yet another tooth in today's great big yawn of mediocrity. So half and half, I can't even be bothered to dislike them. Young Parisiens, take back your ennui. It's infectious.

◆Simon Beck

◆ PROPAGANDA, THE UNIVERSITY, SALFORD

Frankie may have been ZTT's vision of the quintessential pop band. Propaganda may have begun as little more than a string to the bow, a credible diversion. But has the bubble burst? Will Holly and cohorts ever be more than venerable has-beens? I doubt it somehow.

Propaganda then may burgeon into the next jewels in the crown. Presumably they'll have a duet on their hands, a duet other than a song title. The resolute Germanic streak versus the peek along Brit-pop's dark corridors. With 'Doctor Mabuse' and 'Jewel/Duel', Propaganda opened the door. The comparative failure of 'P-Machinery' has left it swinging by the hinges.

The beginning of the first Propaganda tour proper was eons away from the media saturation which surrounded FGH. From a prestigious fortnight's residence at the Ambassadors Theatre to a chilly Sunday night in a somewhat less than packed Salford University. Where? Well, quite. It all seemed remotely incongruous.

If 'Dream Within A Dream' is the highlight of Propaganda's debut LP, it was a dire disappointment as a live curtain-raiser. The belligerent but beguiling conversational tone lost all its impact as Suzanne bottled to escape from the murky mix. ZTT hearts must have been palpating. The soundman subsequently took a firm grip on proceedings, allowing Suzanne to more than compensate with er... a whistling quasi-John Cooper Clarke rendition of 'Duel, Wild!

And was that really an eminent Scots rhythm section of yore? Brian McGhee turned out booming, thunderous peals of drum solos and dour-faced Derek Forbes plucked his bass, beamed and positively pogoed. "Eee. Simple Minds was never like this, eh Bri?"

Suzanne and Claudia interchanged frequently. If there's a power struggle over supremacy at the mike, they kept it under wraps and concentrated on purveying a complete entertainment package. Very visual, very buoyant and very foreign. If Propaganda hailed from Solihull or some other salubrious setting, I have a feeling the Maxwell Hall would have boasted an audience of minuscule proportions.

Without meaning to sound disparaging, I'd say Propaganda are a show band. The songs are pure pop theatre and impeccably acted, as such. The cover of Lou Reed's classic, 'Femme Fatale', invited a slating but cleverly side-stepped one. It presumably came as a welcome concession to the punters there for curiosity purposes only. In any case, it was hardly essential to be familiar with the players in order to appreciate the play. Green but keen. Pleasure gleaned.

◆Lesley O'Toole



Tears For Fears are nearing the conclusion of their Leonard Apple world tour. The strain is becoming apparent. It's late afternoon, the day after their Amsterdam show and eyelids are being propped open in a concerted effort to feign some enthusiasm for an interview. The stint at the hotel's nightclub — spent drinking and talking (Curt and drinking and frugging furiously (Roland) — has taken its toll.

Despite a string of chartbusters, Messrs Orzabal and Smith have never quite attained the profile of superleague pop group. They're sweeping the board across the water but we Brits have been a trifle slow to heap adulation on their shoulders. Not that the chaps harbour any resentment...

Roland: "The point is, most bands are promoted to appear bigger than they are. We've actually sold more albums in America than Wisnani have, but big deal. It's just all ego shit."

Curt: "We're the biggest band in this room at the moment and that's all that matters really. If we just continue on the way we are, it probably means we'll be around quite a while."

Is that the general masterplan then?

Roland: "No." So, in fact, we can expect to witness the imminent demise of Tears For Fears?

Curt: "Definitely. We're splitting up after this tour anyway." Before any fans among you start emitting high-pitched distress signals, relax and take it all with a pinch of salt. Persuading Curt and Roland to be serious is a bit like asking the tide to turn; let, not very easy.

Curt: "You don't think we're actually going to be serious people, do you?" Roland: "We're just a couple of wind-up merchants." About the only truisms to emanate from his lips all afternoon.

Next to trundle off the production line will be a feature-length vid, comprising assorted TFF artefacts.

Roland: "It's called 'Scenes From The Big Chair'. There's a bit of documentary, bit of interview, bit of live stuff and a few of the videos that people may not have seen before. It's a very good representation of what we're about. I think we come across as we really are."

And how long is it? I enquire innocently.

Roland: "That's a bit of a personal question, isn't it? Actually, it's 90 minutes." And features lots of wacky on 't road happenings — or does it?

Curt: "We're a couple of extremely serious, boring individuals. We're the sort of people who preach the gospel in New Orleans."

Roland: "We're quite normal really. Well, I wouldn't say we're like you, we're fairly normal." I resist the temptation to bestow a spot of GBH on him.

Do they feel their opinions are actually relevant?

Roland: "Definitely. Probably more relevant than most people's. I've studied long and hard, thought long and hard and read all the right books." Curt: "Can we get off the subject of sex please?" Roland: "I've thought long and hard, and now I know."

Know what? The answer to life itself?

Roland: "Yup. 42."

Curt: "22."

Oh dear. Let's revert to the documentary. Roland: "It's basically a summary of our career so far. We're going to take a long break because no one is really in need of another Tears For Fears album for a while. People are getting a bit sick of us really."

Do they ever feel like screaming: "Stop the world I want to get off?" Roland: "No, I think stop the world I want to get on."

Curt: "And I just think world shut your mouth. It would be really nice to go away, forget about work for a bit and enjoy life until we come back with our Cockney phase. Music used to be a hobby but since it's become a job, you have to find a new hobby."

Roland: "In fact, we'll be coming back as a black soul band but before that, we're going to try and make people forget about us so we can start from scratch."

Why the urge to start afresh?

Curt: "Because it's more exciting."

So Tears For Fears no longer excites you?

Curt: "It does but we'd probably lose that if we carried this on through next year and then brought out an album as a direct result."

Do you ever feel the need to do something totally outrageous musically? Roland: "We do. 'Big Chair' is pretty outrageous, pretty avant-garde." Curt: "And he's making a cough album."

'WE'RE JUST A COUPLE



OF WIND UP MERCHANTS' CHANTS'

Are Curt 'n' Rol the Arfur and Terry of rock?

Or are they just a tad tired?

Story: Lesley O'Toole

Photography: Ian Hooton

Roland: "We've produced a solo piano album by a guy called Leonard Apple. It's called 'A Village Called Love'. He's a New York scriptwriter and a very avant garde jazz pianist. There's a beautiful moment in the middle of the second half when he stops playing, coughs and starts again."

Personally, I never fell for the charms of 'Songs From The Big Chair'. It was the faltering but unimpeachable innocence of 'The Hurting' that was so appealing.

Roland: "Oh God. Lots of people do prefer 'The Hurting' and I really can't understand why. I can't stand the first album. I didn't like the way it was recorded. It was a painful experience. 'Songs From The Big Chair' has far more depth. It's more mature and the singing and playing are better. Probably what makes the whole thing infinitely less endearing."

"The third album will probably be really smooth. We'll probably record it in late '86 but there's no hurry. We don't need the money. I'm still on the dole actually."

Curt: "That's the worst thing about all this press. The dole people are bound to cotton on in the end. This is the kind of thing that really worries me. The dole officer might actually realise I've got a job."

Do you ever sit down and question the legitimacy of your earnings?

Roland: "Definitely."

Curt: "That's why he's thrown it all into a big hole called a studio." Roland and Ian Stanley, TFF's stalwart keyboard player, are co-directors of a studio ten miles outside Bath. The very same studio can claim the dubious honour of churning out the year's most appallingly insidious dirge, namely Red Box's 'Leon On Me'. But Roland is still holding his head up high.

And what idea do they have of themselves — class? Whimpy? God's gift to adolescent pop fans? Roland: "I don't think we're remotely classy." Curt: "We really have got a huuuuge loss factor. Didn't you see me fall over on stage last night?"

Roland: "I think we're middle class." But definitely not working class hero-y? Curt: "No, not working class hero-y, just expiring middle class."

At the grand old age of 24, Tears For Fears have accomplished more than many. Do they ever feel old beyond their years?

Roland: "Yeah, I feel 25. No, definitely. The amount of experience that has been crammed into so few years."

Curt: "24 going on 50."

And what knowledge have they garnered on their world jaunt?

Roland: "We've learnt never to do an eight month tour again, although I think everyone should do it once in their lifetime."

Come 1990, will people be saying 'Tears For Fears? Who?'?

Curt: "Yes, we'd like to be very transient. We've got no desire to be remembered."

Roland: "Here today, gone tomorrow. It would be very nice to walk down the street without being noticed. The problem is, every time I go out I have to say 'Whooooee. It's me!' so it's really difficult to be inconspicuous."

Curt: "Yes, it's hard to be anonymous when you've got this huge neon sign above your head saying 'Hey, Look at me!'"

Roland: "I also have the word 'two' emblazoned on my forehead." Which presumably lights up in luminous green letters at frequent intervals.

And finally, hypothetical question time: if their life stories were being filmed [at chance but what the hell], who would they choose to play themselves?

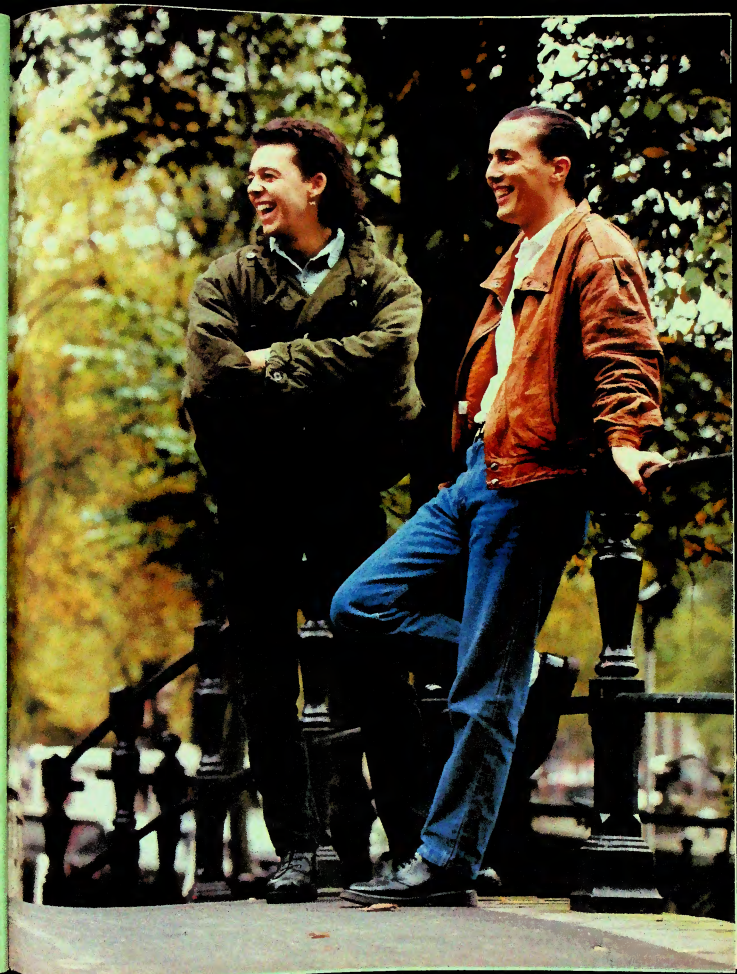
Curt: "Dustin Hoffman. Or a young Marlon Brando. Or Tom Connors. But definitely not David Bowie. Actually, I'd love Steve Martin to play me."

Roland: "He could do both of us. He could just walk funny."

Curt: "Yeah, he'd have to have one normal eye and one with a big bag under it."

Roland: "You bastard! And he'd have to have one normal ear and one that sticks out."

Physical defect paranoia sets in, luminous green letters light up on foreheads and I wish my tape recorder from the ensuing fracas.





WONDERFUL WORLD BEAUTIFUL PEOPLE

Are Eighth Wonder the final word in pop packaging or are they truly fab? Pedro Romhanyi goes looking for a Patsy

Like it or not, pop music is slicker, glossier and more polished than it's ever been before. Only look at the success of glossy pop magazines to see how form has become more important than content.

Where once a healthy dissatisfaction with mainstream art, music and fashion encouraged the diversity of punk, 2 Tone and the New Romantics, today the gospel is 'Make It Big', exemplified in Eighth Wonder.

There is a traditional, apolitical approach to pop, trading on strong, catchy, three-minute

songs, stylish presentation and overriding pop sensibility. If that makes them sound totally unremarkable, it should be added they're already capable of working that long-standing recipe for success with as much polish as their peers.

Unsurprisingly the release of their first single, 'Stay With Me' has received considerable attention from the glossies and scorn from the opposing camp. Which would you read, Patsy?

"One magazine did a survey among schoolkids that showed that they were really

interested in finding out more about us, simply on the strength that I was 17 and they liked the look of the rest of the band." She'd rather get that kind of reaction than be trendy in a more established magazine sense. "You've got to decide what you want, and I want us to excite people in the same way as I used to feel when I'd go to a Haircut 100 concert — go mad, and come out feeling that being a teenager was the most exciting thing in the world. I don't want to depress people with the state of the world, or how it may end tomorrow. We want them to have a good time and feel good inside."

The boys: "Despite the fact that pop's often dismissed as throwaway, we want to be a credible pop band. We want to appeal to people who like Wham! but who also like the Sting album or the Eurythmics. We'd rather appeal to those tastes than be like these so-called trendy bands like Cult or Killing Joke. If you take a look at what they're doing, they're even more conventional than bands that are doing things straight down the line."

Aside from credibility then, the current pop climate has evolved new standards of presentation for tomorrow's stars. The crossover appeal of someone like Wogan is considerably more important now than, say, the dauntless worthiness of John Peel. More than ever before the pop star is a bosom buddy with Fleet Street

competing for precious copy space with page three girls and soap opera gossip. Today's perfect pop star doesn't appeal exclusively to youth, but across all ages.

In lead singer Patsy Kensit Eighth Wonder have their "star". For years now, she's been slowly perfecting the art of getting noticed, acting on TV, appearing in next year's musical of 'Absolute Beginners', modelling, hanging out in clubs, dating pop stars, and still, she's "just 17".

Patsy: "Ever since I was about four, I've wanted to be famous, and I've worked for it. What I want most of all is to be more famous than anything EVER. I'm not in it for the money, I want recognition. I want people to want to write about me, I want to feel wanted."

"When we go on stage, I love that feeling of whipping the males in the audience into a frenzy by doing some suggestive poses. I love all that! And if fame means that one day I might not be able to go down to my local British Home Stores to buy some knickers, then I won't mind."

Those suggestive poses she mentions are reminiscent of the George Michael school of showmanship, and sexuality is without doubt their most played-upon attribute.

Take the photos. Patsy stands in the foreground in microscopic lamé dress, pouting for all she's worth, with the band behind her displaying more restrained masculine cool. Live, such restraint is cast aside, as the ninth wonder of the world, the most indiscreet Barbarella-style swimsuit of all time, is adopted, along with a series of classic cock-rock poses. The soft porn influence of Fleet Street rearing its head?

Patsy: (laughing) "I don't think that's soft porn. I never sell myself cheap. It gets very hot on stage, and it's more comfortable to wear a swimsuit. It looks quite sexy and it feels good, while helping me to project an image. Bridgit Bardot wasn't resorting to soft porn in the way that she used her body for the enjoyment of others, and anyway, despite what I look like, if the music wasn't any good, people wouldn't want to watch."

Eighth Wonder are poppier and glossier than any band so young and new have been before. The bottom line is if you love the charts, you're going to love them. If you don't, they're still going to be hard to avoid. For the present, they are more than capable of gaining people's attention. Whether they maintain it depends on the quality of their music living up to the standard of their presentation.

E Y E D E A L

COMPILED BY MIKE GARDNER



● Robbie Coltrane finds a suitable venue for Handel's *Water Music*

● SUPERGRASS: Ex-Crossroader Ronald Allen says: "Oh no, not stake again!"



THE SUPERGRASS (Cert 15 105 mins dir: Peter Richardson)

The trouble with the Comic Strip's humour is that it's too clever, too knowing and too aloof. The audience is invited to admire the intellectual depth of their comic references, smirk with smug satisfaction at spotting the jokes and notch points for registering their subtleties. Like their patchy TV series, the Comic Strip works best when it embraces broad farce and doesn't treat it like an unmentionable disease worthy of the 'Carry On' team only.

'The Supergrass' is a triumph of style over content and is closer to 'Beat Generation' and 'Susie' than the hysterical 'A Fistful Of Travellers Cheques' and 'Five Go Mad'. It centres on Mummy's boy Dennis (Ade Edmondson) coming back from a Cornish holiday and trying to impress his would-be girlfriend (Dawn French) with a story about drug smuggling. He's overheard by an off-duty policeman and hauled into interrogation where he plays along to get the supergrass rewards. He is accompanied on his stake-out by ex-lovers Sgt Duncan (director Peter Richardson) and WPC Reynolds (Jennifer Saunders). Reynolds poses as Dennis's girlfriend, to the chagrin of Duncan, and they stumble across a real drug smuggling ring.

It's all played quietly and has the aura of a Children's Film Foundation Saturday morning thriller, if it wasn't for the hysterical comic creations of Alexei Sayle as a motorcycle cop who wants to get into the plain clothes division, ex-'Crossroads' man Ronald Allen as an inspector who wants to become a priest and a solid reprise of Ade Edmondson's now-famed wally act.

While it isn't the disaster of the Alos Smith and Jones lolly 'Morons From Outer Space' (probably the worst film this year), too many characters are wasted in a cast that includes Nigel Plamer, Robbie Coltrane, Darryl Peacock and Keith Allen among others.

It's a pleasant diversion but if you want a real belly laugh then I suggest you head for 'Police Academy II'.

Lauren Auder

CAT'S EYES (Cert 15 94 mins dir: Lewis Teague)

Can a cat cross a busy road without being killed? Can a dummy in a shop window be made of living breathing flesh? And can that same cat save that same living breathing dummy from a fate even more horrible than being forced to listen to the last Spandau Ballet single? These questions and more are what this latest film from master of suspense Stephen King is all about.

Like his previous 'Firestarter', the story's protagonist is Drew Barrymore — good clean Aryan darling of American cinema, growing up fast since her sickly sweet 'ET' appearance and desperately trying to prove that not all child stars are brats with brooms.

The evil-faced James Woods ('Videodrome', 'Once Upon A Time In America') turns up as Morrison, a smoker involved with the distasteful Quitters Inc organisation that forces people to quit the evil weed by doing nasty things to their important little places — and not so important, come to that. A meandering, complicated plot that sees the feline hero in a race to save the blue-eyed Barrymore from an evil force lurking within the walls of her nice, all-American bedroom.

Not one of the most startlingly abrasive of films, but King's mind always manages to turn up something to intrigue — if not set the old knees wobbling with the fear of classics like 'Carrie', 'Solom's Lot' or 'The Shining'.

Eleanor Levy



MUSIC VIDEO ROUND-UP

... How can a two hour video featuring Michael Jackson, Diana Ross, Lionel Richie, Marvin Gaye, Four Tops, Temptations and Stevie Wonder fail? Easy, when it's smeared in Hollywooddrama Backslapovision. 'Motown 25 — Yesterday, Today, Forever' (MGM/UA) is one of those stomach-churning TV celebrations where cameras reed dystemically from cue-cards and everyone displays crocodile tears, hugs and kisses. But the calibre of the artists is such that they can overcome the yuk. Special commendations go to Marvin Gaye's 'What's Going On' and a cue-cardless rap that contains both dignity and integrity; the Four Tops and the Temptations rocking up a storm together and a truly awesome display of muscular pyrotechnics from Michael Jackson's 'Billie Jean'.

The video compilation is an interesting barometer of a record company's commitment to an artist. 'Pat Benatar Hit Videos' (RCA/Columbia) is a case in point. You can see the budget and the quality of visual ideas deeping upward in direct proportion on her four songs. While 'Anxiety [Get Nervous]' is dull to the point of comatose, 'Love Is A Battlefield' is an accomplished jigsaw of narrative, drama and dance and shows what can happen when you get all of Michael Jackson's 'Beat It' team — director Bob Giraldi and choreographer Mike Peters — and a halfway decent song.

But it doesn't always work. Bob Giraldi completed all four sections of 'Jermaine Jackson

Dynamite Videos' (RCA/Columbia) and they are all awful from the 'Black Godfather' act of 'Do What You Do' to the Pia Zadora dust of 'When The Rain Begins To Fall'. The latter proves that all her films should have a government health warning.

'Dead Or Alive's' six track 'Youthquake' (CBS/Fox) compilation, featuring two tracks from their first LP and hits like 'You Spin Me Round', 'In Too Deep' and 'My Heart Goes Bang' is an appalling

concoction of delicious tack, a sense of humour and a fountain of ideas. Who can resist Pete Burns as a loquax in 'Lover Come Back To Me' — kitsch glorious kitsch.

The name **David Bowie** has hidden a multitude of sins. The transgressions used to be confined to the written word — biographies pelted with the sensitive handling of the Incredible Hulk — and analysis that probes as deep as a celery stick through Formica. Now the crimes are committed on video. '**Ricochet**' (Virgin) is a one hour 'on the road' documentary that follows the Thin White Duke through parts of the Far East leg of his 'Serious Moonlighting' tour. The live performances are restricted to four songs including 'Heroes', 'Fame' and the title track. The bulk of the material is Bowie wandering around Tokyo, Singapore and Bangkok trying to absorb each culture in the few minutes between landing at an airport and being on stage. Inserted between endless shots of Bowie's bleached blond locks in the back of a car, are incongruous sub-plots about Japanese kids struggling to buy tickets. The whole mess has the awful aura of anything Bowie does sell, so why make it intelligible? There's a wonderful moment where a Thai spiritualist drinks from a bowl and proceeds to spit jets of the liquid in Bowie's face. Bowie probably felt a total berk, trying to attribute some meaning to the ceremony. I know how his feels.

Speaking of twerps, **Venom's 'Video Nightmare'** (Polygram) — a four-track EP — is the sort of thing that gives heavy metal a bad name. These guys take the video nasty approach to music, stage-craft and videos — nothing succeeds like excess. It would be good to revel in their satanic tackiness, if it wasn't a total yawn.

Top Of The Pops' producer Michael Hurll once imparted the wisdom that the most exciting music in television terms was heavy metal. He obviously hadn't seen **Wrathchild's 'Live From London'** (Handling). The small screen's tendency to reduce all physical impact makes them look pathetic — especially when dressed like an astro from 'Mad Max' in Wardour Street. This live concert from the Marquee Club shows up the deficiencies of attempting to



● Woody Shaw's one Blue Note cornetto

every nuance of inter-action between performers, the elaborate stage and lighting effects and the audience. Jim Yukich's camera doesn't stop for a second as it swoops and dollies back around the stage in an almost poetic choreography of visuals. The soundtrack is crisp enough to hear every instrument, but dirty enough to have presence. I swear I could feel the heat coming through the old cathode ray tube. For 90 minutes it is possible to be captivated by the audacious sweeps across the stage. The only criticism is the one concession to the film being classified as a video nasty — bassist Steve Harris wearing West Ham sweat bands on his wrists. I mean, think of the horrendous effect on kids, Steve. Surely you can have a more wholesome habit.

But Jim Yukich doesn't always have the golden touch. His film of **Genesis' 'The Mama Tour'** (Virgin) is a 105 minute section of their Birmingham NEC concert from nearly two years ago. While Phil Collins and chums aren't the most visual of personas, they do have one of the most spectacular light shows around. I have to tell you this because you'd never know this from the video. This is one show that could have benefited from being shot in the harsher medium of video than the muddy effect of film stock. The 10 tracks include 'Mama', 'Home By The Sea', 'The Cage', 'Abacab', supposedly digitally-recorded but my review copy suffered from an aural version of a peatouper. The highpass comes at the end when the old warhorse 'Turn It On' becomes a rock'n'roll medley that includes virtually every Sixties song you could name and more; and then includes the bizarre sound of hardened Genesis fans singing 'Karma Chameleon' — obviously the drugs hadn't worn off by then, to paraphrase Phil Collins.

A more recent concert is last June's **Ian Dury And The Blockheads'** reunion, here captured in a one hour video under the title '**Hold On To Your Structure**' (Picture Music International). This suffers from the opposite problem to Genesis. It's on video but would contain more atmosphere and warmth on film stock. All the usual songs are here; 'Wake Up And Make Love To Me', 'What A Waste', 'Hit Me With Your Rhythm Stick' and the inevitable 'Sex And Drugs And Rock And Roll' — all present and correct. But the celebratory occasion is hardly conveyed. The cameramen work hard to get shot after shot of sweaty face after sweeter face. But it soon becomes very wearing. You yearn to see the elegant drumming patterns of Charlie Charles, to see exactly what Chaz Jankel is doing or how manic Dave Payne is leaning when he's not playing. But the director obviously told them — "no shots below the neck". It's only when guitarist Wilko Johnson starts his headless chicken strutting that we're aware there's a

stage and the Blockheads aren't suspended in mid-air like Cheshire Cats.

Frank Zappa's 'Does Humor Belong In Music?' (Picture Music International) — a one hour record of his latest band — could show the Blockheads' video makers a thing or two. But both bands are shown to be ploughing a similar field — documenting the foibles and follies of humans. The difference is that Frank sprinkles tons of snarl and acid cynicism into his serivings. But the standard of musicianship on display from both bands is noteworthy.

But if it is the pursuit of excellence you are chasing then look no further than '**Volume One — One Night With Blue Note — Preserved**' (Picture Music International). This is one hour of the cavalcade of jazz stars who gathered in New York in February to celebrate the relaunch of the celebrated Blue Note record label. It is an astonishing concert from start to finish — conveying an electricity and emotional fire that's rare. Herbie Hancock, trumpeter Freddie Hubbard, drummers Tony Williams and Art Blakey and the incredible guitaristry of Stanley Jordan shows you exactly why the 'new jazz' never took off in Britain — we just weren't good enough. This is musical artbrota — drink your fill...

● Ian Dury bristles with excitement



● Wacko Jacko gets back to macho tactics

capture the dynamics of these "rock warriors" with static cameras, a flat, atmosphereless sound and pyrotechnics that go 'pop' when they should quake the very ground you stand on.

Iron Maiden's 'Live After Death' (Picture Music International) shows what can be done, with the right resources. What could have been a mundane record of their concert at Long Beach, California, in March this year, has been turned into a visual symphony by director Jim Yukich. The film not only shows Iron Maiden in a ferocious mood, but captures



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GRACE
JONES