

# rm

MAY 24, 1986 EVERY THURSDAY 48p

## ZODIAC MINDWARP

AND THE LOVE REACTION

'The revolution starts inside your head'

RECORD MIRROR

WOODENTOPS

B-52'S

SANDIE SHAW

RED GUITARS

MANTRONIX

MONTREUX

BAD

LIVE

EASTERHOUSE

PIL

JESUS AND MARY CHAIN

# SMITHS

## STRIKE AGAIN

● The Smiths' single 'Bigmouth Strikes Again' will now be out this week. Taken from their forthcoming album 'The Queen Is Dead', the flip side features an instrumental 'Money Changes Everything'.

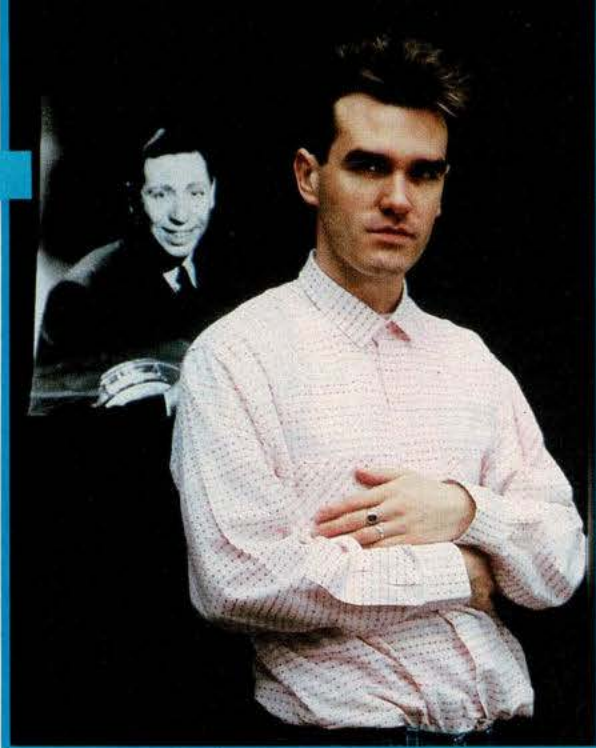
The 12 inch features the extra track 'Unloveable'. All the songs were produced by Morrissey and Marr and engineered by Stephen Street.

'The Queen Is Dead' should be out in mid June, but the actual release date will be confirmed later.

We're told that it's "90 per cent definite" that the Smiths will be playing the 'G Mex' concert on July 19, at the Greater Manchester Exhibition Centre. Other acts appearing will include New Order, the Fall, and Pete Shelley. Ticket details will be available later.

The Smiths also look likely to be playing Newcastle Mayfair on Thursday July 17.

RS



## ZODIAC TOPIO

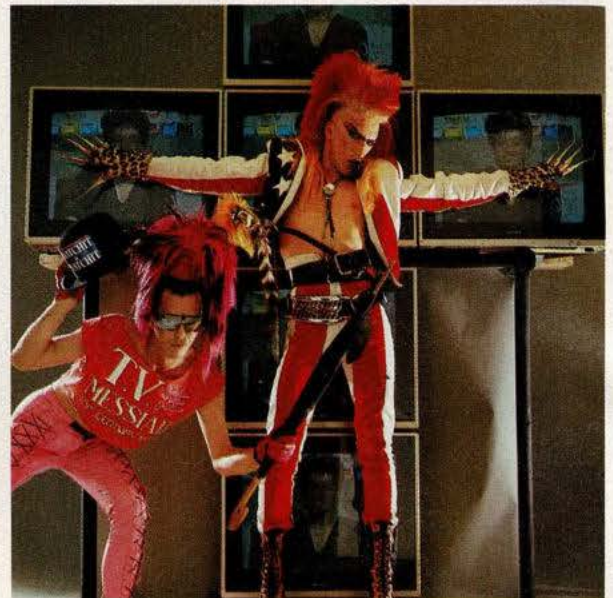
- 1 'Bits And Pisces' the Searchers
- 2 'When You Wish Upon A Star' Gemini Cricket
- 3 'Love Will Taurus Apart' Joy Division
- 4 'Can The Cancer' Suzi Quatro
- 5 'Wherever I Leo My Hat' Paul Young
- 6 'Like A Virgo' Madonna
- 7 'What A Bunch Of Sweeties' Pink Arias
- 8 'Private Cancer' Tina Turner
- 9 'Gemini Of The Tiger' Survivor
- 10 'Taurus On My Pillow' Smokey Robinson

compiled by the heavenly body

## WHO'S WHO?

The great thing about **AC/DC** is that they don't mind taking the piss out of themselves. While other heavy metal acts we could mention strut around in their own self importance, Angus, Brian and the boys continue to come up with some refreshingly straight-forward rock 'n' roll records and some wonderfully amusing videos to accompany them. 'Who Made Who', the band's new single, is no exception, with a wonderful hi-tech promo including a whole legion of little Anguses tripping off the production line. One I can handle and find quite cute — a thousand might be a few too many.

AS



## THIS WILL CRUCIFY YOU

● **Sigue Sigue Sputnik** release their second single '21st Century Boy' on Monday, May 26. The flip side is 'Buy EMI'.

Limited editions of the single will come in a special sleeve that folds out into a crucifix! The 12 inch features a 'TV Mix' of '21st Century Boy', with a nine minute version of 'Buy EMI' on the flip side.

Sigue Sigue Sputnik have also lined up a massive tour. They'll be playing Southampton Guildhall July 3, Brighton Dome 4, Guildford Civic Hall 5, Royal Albert Hall 6, Aberdeen Capitol 10, Glasgow Barrowlands 11, Newcastle City Hall 13, Middlesbrough Town Hall 14, Scarborough Futurist Theatre 15, Lincoln Ritz 16, Nottingham Royal Concert Hall 18, Sheffield City Hall 19. Manchester Apollo 20, Preston Guildhall 21, Liverpool Empire 22, Birmingham Odeon 24, Leeds Grand Theatre 27, 28, Stoke Burslem Queens Hall 29, Oxford Apollo August 1, Gloucester Leisure Centre 2, Newport Centre 3, Bristol Hippodrome 4, Poole Arts Centre 6, Cornwall Coliseum 7. Tickets go on sale May 24.

Sigue Sigue's debut album will be out soon.

RS



MIDGE

GOES

WILD

**M**idge Ure releases his fourth solo single 'Call Of The Wild' this week. The single is a brand new track written by Midge with Danny Mitchell and Colin King of the Messengers.

The flip side is a live version of 'When The Winds Blow' recorded at Wembley Arena last year on the last night of Midge's solo tour on December 23.

The 12 inch features an extended version of 'Call Of The Wild' and a bonus track 'After A Fashion'.

Midge is currently in the studio working on a new album with Ultravox, due for release this autumn. Stop Press: We've just heard that drummer Warren Cann has left Ultravox. Warren was asked to quit by the rest of Ultravox due to 'irreconcilable differences'.



## ZAM, BAM, THANK YOU WHAM!

**Wham!** will be saying farewell with a massive six hour concert at Wembley Stadium on Saturday, June 28. One of the highlights of the day will be the world premiere of Wham!'s video 'Foreign Skies', filmed on their much publicised Chinese tour. The concert will also feature a number of support acts and details of these will be confirmed in the near future.

Tickets, priced £13.50 each, are available from the Wembley Stadium box office now. They are also on sale at various locations throughout the country. There

are three credit card hotlines on 01-748 1414, 01-240 0771, and 01-439 4061. Tickets are limited to four per person.

The gates will open at 2pm. The concert will start around 4.05pm and finish around 10pm.

The very last single will be out on Monday June 2 — exactly four years after the release of their first single 'Wham! Rap'. The single will feature four tracks and come as a special double pack.

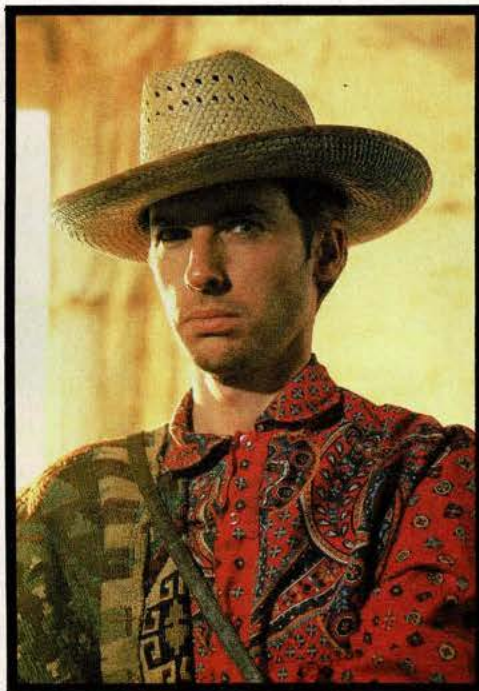
RS

## FRANKLY LUDDITE

**T**hat wacky article **Frank Tovey** re-enters the circus this week with the release of 'Luddite Joe', the single taken from his forthcoming LP 'Snakes & Ladders'. It's a suitably post-industrial tale which wouldn't have sounded out of place on Bowie's 'Diamond Dogs' a few years back.

'Luddite Joe' skips along on the back of some dangerous, dithering synths including an infuriatingly persistent chorus. Contrary to the imagery thrown up by the single itself, Frank seems to be currently ensconced in ponchos and baggy trousers for the coming summer months. Could it be that Frank's off to the land of tortillas to cheer home our gallant lads in the Cup?

AS



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our intrepid spies tell you who was sick and who was sick!

■ Cover photography by Joe Shutter



## GIRLS TALK

All your favourite female artists and more appear on the latest Stylus compilation 'Let's Hear It From The Girls', a double album featuring such chanteuses as Sade, Kate Bush, Aretha Franklin and Tina Turner. We've got 25 of the records to give away in a simple competition. Just answer these questions correctly to win.

- 1) Amii Stewart wanted you to light her: a) barbecue, b) fire, c) cigarette?
- 2) Betty Wright has experienced: a) pain, b) heartache, c) kidney stones?
- 3) What won't do for Audrey Hall: a) second-hand clothes, b) one dance, c) bottled beer?

Send your answers, plus name and address, on a postcard to 'rm Girls Competition', Greater London House, Hampstead Road, London NW1 7QZ. The first 25 cards pulled out of the post bag on the closing date Monday, June 2, win.



## E A R B E N D E R S

### Andy Strickland

'Lessons In Love' Level 42 (Polydor)

'Horrible Bein' In Love When

You're Eight 'N' Alf Clare &

Friends (BBC Records)

'Searching For The Now' Adult Net

(rediscovered Beggars B-side)

### Eleanor Levy

'The World By Storm' the Three

Johns (Abstract LP)

'Wicked Ways' the Blow Monkeys

(RCA)

'Live To Tell' Madonna (Warner

Bros)

### Jim Reid

'Bassline' Mantronix (10)

'Boy With The Best Intentions'

Animal Nightlife (demo tape)

'Stately Homes Of England' Noel

Coward (MFP Greatest Hits)

### Nancy Culp

'Love Eternal' Paul Haig (Operations

Afterglow)

'Bigmouth Strikes Again' the

Smiths (Rough Trade)

'New Mix In One Go' Yello

(Phonogram GMBH LP Import)

## T R U N K C A L L

● **Falco** follows up 'Rock Me Amadeus' with 'Vienna Calling' out on Friday, May 23. The single is taken from Falco's album 'Falco 3'.

Written by Falco with Rob and Ferdi Bolland, 'Vienna Calling' has already been a huge hit in Europe and it's also doing well in the States.

The 12 inch features a 'tourist mix' of 'Vienna Calling' and Falco's classic old hit 'Der Kommissar'. Initial quantities of the 12 inch will be available in white vinyl.

'Rock Me Amadeus' has now been a hit in around 20 countries.

RS

## GOD THANK YOU WOMAN

**Marc Almond** returns with his single 'A Woman's Story' out on Tuesday, May 27. An Almond stage favourite for some time, it's his version of the song originally recorded by Cher. The flip side is 'For One Moment', Marc's interpretation of the old Lee Hazelwood song.

The 12 inch features no less than five extra tracks. Marc has covered Procul Harum's 'A Salty Dog', Scott Walker's 'The Plague', Peter Hamill's 'Just Good Friends', Johnny Ray's 'The Little White Cloud That Cried' and Eartha Kitt's 'The Heel'.

Marc has recently returned from a successful Italian and Spanish tour and he's just started recording an epic album due for release early next year. Marc will be playing a week's residency at London Ronnie Scott's at the end of the summer. Dates will be finalised soon.

RS

# JANET JACKSON



## THE NEW SINGLE

# nasty

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12" EXTENDED VERSION  
INCLUDES  
NASTY DUB MIX

TAKEN FROM THE NEW  
JANET JACKSON  
ALBUM "CONTROL"





## FANNING THE FLAMES

While the arguments about mixing pop and politics rage on in the wake of Red Wedge, **Fire Next Time** aren't afraid to show their political colours. Geoff, Lee and the two James are members of the SWP and their debut single 'Beneath The Hammers' is a poignant tale of the crisis of capitalism in modern Britain and the human tragedies it throws up.

Musically, as so often happens in these cases, it's a far tamer affair, pleasant pop with more than a hint of Peter Skellern in the vocal dept. Still, **Fire Next Time** are putting their music where their mouth is by playing free lunchtime gigs at many colleges and polys throughout May. If you can squeeze it in between the Troops Out Soc and singing 'Zuma Zuma' down the bar after rugby, get along and have a listen.

AS

## STITCHED-BACK FOOT AIRMAN



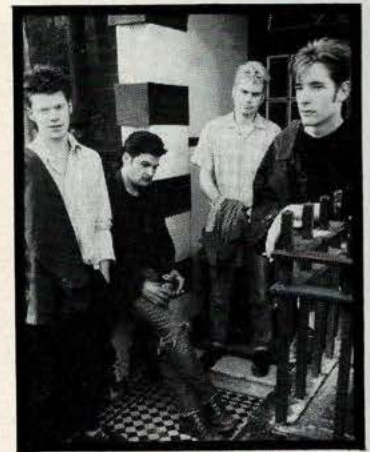
## OUCH!

I kept well away from **Stitched-Back Foot Airman** for a while. Well, it doesn't sound too promising does it? When will I learn to listen before judging these bands — they're great! The band has just released a budget price mini LP enigmatically titled 'Seven Egg-Timing Greats' and it's pretty damned wonderful stuff. One minute it sounds like 'Revolver' period Beatles, the next like the Buzzcocks, very early Scritti or Fire Engines.

Hmmm, as you can see, **Stitched-Back Foot Airman** are practically indescribable because they're original! Their music drives along on a big bass noise with some delicate guitar touches. 'Seven Egg-Timing Greats' bears repeated listening and at £3.99 who could complain?

A mate of mine described them as "arty bastards" last week, but nonetheless, there's a touch of innocent genius at work here.

AS



## ROYAL SCAM

● Just when everyone else seems to think the time is right to write punk's obituary, along come **the Janitors** with their 'Good To Be The King' single. Not previously featured in these esteemed pages, the Janitors know how to whip up a veritable storm with some truly wondrous guitar and rhythms.

Reminiscent perhaps of the Ruts' 'You Don't Know Too Much About Me' with a bit of slide chucked in for good measure, the record's been holding its own in the **rm** indie chart for some time now, so there you go — punk, dead? Not on your life. Who knows, the Janitors could clean up, you know? Look out for their LP, 'The Return Of Johnny Thunderhead' due for release in July.

AS



# COMMUNARDS

Richard Coles and Jimmy Somerville

A NEW 7" AND 12" SINGLE

**dISENChANTed**



COMMUNARDS ON TOUR  
IN THE UK

11 May  
BRISTOL HIPPODROME  
13 May  
GUILDFORD CIVIC  
15 May  
BIRMINGHAM ODEON  
17 May  
NEWCASTLE UNIVERSITY  
18 May  
COVENTRY POLYTECHNIC

20 May  
SHEFFIELD UNIVERSITY  
21 May  
LIVERPOOL UNIVERSITY  
23 May  
LEICESTER POLYTECHNIC

24 May  
LEEDS UNIVERSITY  
27 May  
NOTTINGHAM ROCK CITY  
28 May  
NORWICH UNIVERSITY OF EAST ANGLIA  
29 May  
FOLKESTONE LEES CLIFF HALL  
30 May  
LONDON ROYAL FESTIVAL HALL

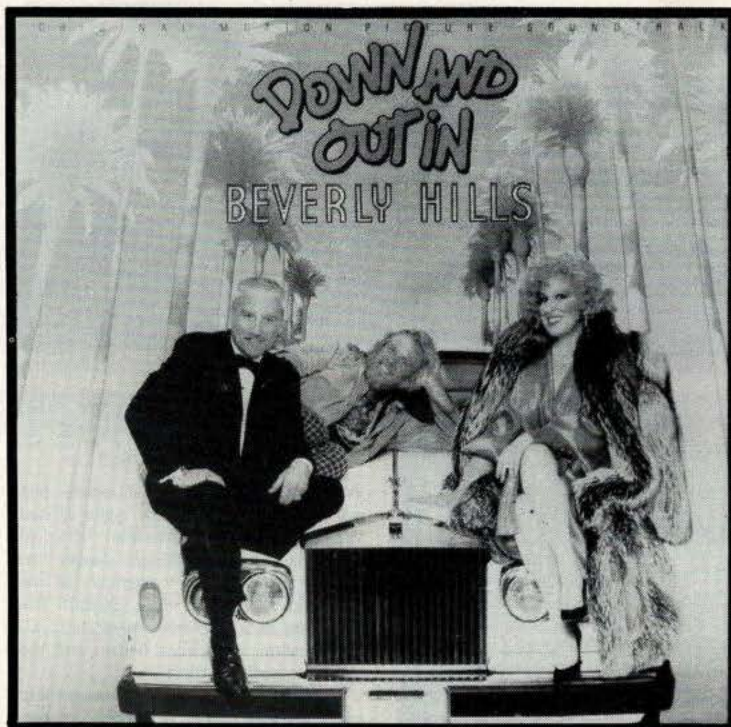


COMPILED BY  
DI CROSS  
ROBIN SMITH  
ANDY STRICKLAND



**A**s 'Down And Out In Beverly Hills' opens in this country this week, Index has 25 copies of the sound-track album to give away, including the song 'Great Gosh A Mighty' that Little Richard wrote especially for the film. To win one of these exciting gifts, answer these three questions and you'll also get a hip, swinging 'Down And Out In Beverly Hills' t-shirt to thrill your friends with at parties. Send your answers to 'rm, Beverly Hills Competition', Greater London House, Hampstead Road, London NW1 7QZ, stating your name and address. Entries to arrive by first post, Monday June 3.

- 1 Which American rockstar/comedienne made her film debut in 'The Rose'?
- 2 In which Steven Spielberg film did Richard Dreyfuss nearly get eaten by a large animal?
- 3 In which film did Nick Nolte star with Eddie Murphy?



**F**or those of you not 'in the know', as we switched-on Southerners say, Walthamstow is a friendly hamlet in North East London that's been immortalised in song by such notables as Wings ('Old Siam') and the Barron Knights. It also spawns great talent and the fact that I was born there is mere coincidence.

Now, you too can sample the delights of this wonderful place in 'Jump Away... Carlos Fandango', a new fanzine from the area including interviews with the Icicle Works and the Farmers Boys and lots of stuff on the likes of Half Man Half Biscuit, the Housemartins and where to eat, drink and be merry in Walthamstow (difficult, believe me). 'Jump Away...' costs 80p inc p&p from Simon Williams c/o 'J A... C F', 386 Forest Road, Walthamstow, London E17.

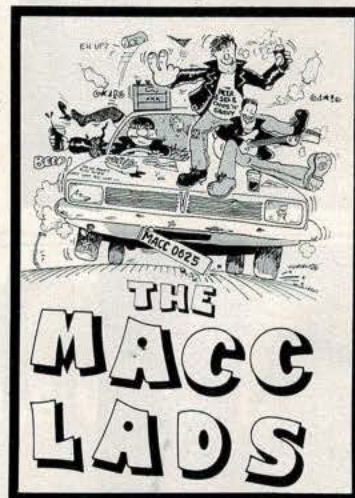
For Bunnymen fans, issue 11 of 'Bluer Skies' is now available. One of the more professional fanzines around, it includes news and info on Mac and the lads, an interview with the sadly departed Pete De Freitas, plus live reviews and an interview with Easterhouse. 'Bluer Skies' costs 60p inc p&p from 11 Landor Court, Mayville Estates, London N16 8LY.



## DIRTY MACCS

There's been much giggling behind schoolboyish hands in the **rm** office this past week to the antics of the **Macc Lads**. Basically we're talking filth, degradation, outrageous bully boy sexism and reactionary viewpoints here. Trouble is, Macc Lads do it so well that it's difficult to dismiss them.

Anyone with a song entitled 'Beer & Sex & Chips 'n' Gravy' can't be all bad, can they? Well yes, probably, but if you're from the Terry Duckworth school of machismo, and a cross between Half Man Half Biscuit and the Pistols sounds like your tipple, lock yourself in the bog with these chaps and snigger away.



AS

EL

# Lonnie Hill

## Could it be love

### New single out now



12 inch TEN T 117 & 7 inch TEN 117

## MIND OVER MATTER

'Brilliant Mind' is the latest item of **Furniture** aware pads should be adorned with. The West London five-piece's current piece de resistance is a hypnotic slice of sing-speak, guaranteed to wrap itself round your little finger given a play or two. Proving that brilliant minds don't all possess degrees, Furniture's catalogue of employment includes deejaying in a biscuit factory (?) and emptying bags of oil into skips (??). Bizarre but beguiling. **LOT**



## LEFT AT THE ALTAR?

Oh dear, the **June Brides** aren't exactly having the best of it at the moment, are they? Having finally realised that their fate lies somewhere outside the corporate halls of the big wig record companies because, apparently, Phil Wilson "can't sing", they've released their final record for Intape, 'This Town'.

Now, we haven't been the band's biggest fans in the past, but any band who can come up with the likes of 'Every Conversation' and the mighty 'No Place Called Home' deserves to be able

to make a living for a while yet. 'This Town' is a typical, quick-wristed, economic brass-punctuated ditty from Phil's continually maturing pen.

Rumour abounds that this could be the closing chapter in the Brides' story, a sad thought for a band who could so easily have become the new Madness! No, I know the music's completely different, but that English pop character is definitely there. Hang in there lads, we'd miss those shirts.

**AS**



## FANZINE RACK

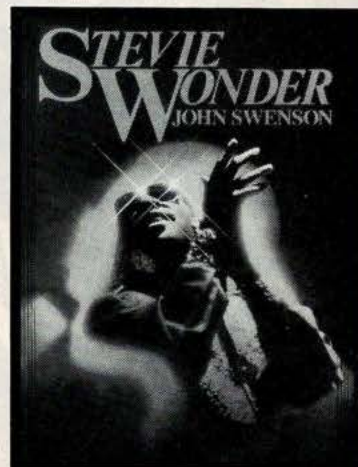
'Dexys Midnight Runners' is, not surprisingly, a one-off look at this most enigmatic of acts. It traces their image changes and vinyl output, and is a fairly interesting read even if it doesn't offer much new information to a well-informed fan of the band. Pictures are interspersed by some line drawings of Rowland and cohorts. Copies are obtainable from Angela Harpin, 10 Roby Grove, Great Sankey, Warrington, Cheshire WA5 1RW. Enclose 50p and a large sae.

The third issue of 'Street Beat' is a professional and well produced offering available from Street Beat, 5 Brookhouse Gardens, Highams Park, London E4 6LZ, plus 25p and A4 size sae. An amusing mag, giving record shopping lists, live reviews, poems, cartoons and more, including Fuzzbox, Cramps, and Depeche Mode.

**DC**

## NEWS DIGEST

**ON PAGE 54**



## BOOK 'EM

The Index bookshelves are starting to sag under the strain of new printed matter, which usually means it's time for a round-up.

'Rock Explosion' by Harold Bronson (Blandford Press — £6.95) catalogues the invasion of the American charts by British acts between 1962 and 1967. Apart from the introduction, it's really just a collection of press pictures and captions of famous Sixties acts.

'The Cars' by Philip Kamin and Peter Goddard (Sidgwick & Jackson — £6.95), is a fans only proposition. A fairly tedious account of their rise to fame, interspersed with a good selection of photos.

'Stevie Wonder' is a major biography out to celebrate the man's 36th birthday on May 13, by Rolling Stone journalist John Swenson, who has interviewed the soul star many times (Plexus Publishing — £6.95). Interesting pictures and a detailed examination of his musical career.

Two of the most boring books of the Twentieth Century are 'Supertramp' by Martin Melhuish (Omnibus Press — £9.95) and 'Gary Moore' by Chris Welch (Bobcat Books — £3.50).

'Supertramp' is filled with endless pictures of men with beards and unfortunate trousers. The copy is long winded and grovelling in the extreme. 'Gary Moore' is a thin story stretched to fit around pictures you've seen plenty of times before.

**DC and RS**

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A/TA 7159

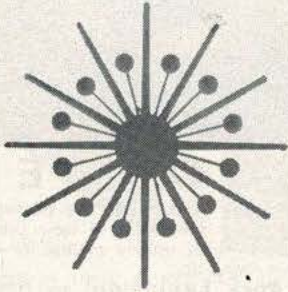
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*Epic*

**M T U M E**  
THE NEW SINGLE  
**BREATHLESS**

# the B-52's

FROM A TO B AND BACK AGAIN...



## HISTORICAL ANALYSIS: MIKE GARDNER

● The five-piece band from Athens, Georgia, weren't named after the famous American nuclear-armed bomber, as is commonly supposed. The name comes from southern slang for a big bouffant hairdo, as worn by the female members of the group.

● From its inception, the band consisted of Fred Schneider III from Newark, New Jersey (lead singer, walkie talkie and toy piano); Kate Pierson from Hackensack, New Jersey (guitar, keyboards and percussion); Keith Strickland from Athens (drums); and brother and sister Cindy (singer) and Ricky Wilson (guitar), both from Athens. Strickland is also known as Bam Bam or Paddles.

● Athens, Georgia is a college town. It has a large student population and an enviable reputation for revelry. 'Playboy' magazine voted its university the wildest campus in America. The film 'Animal House' — about America's most disgusting fraternity house — was scheduled to be filmed there until the Administration decided the movie wouldn't boost the image of a place that still holds the all-time mass streaking record. The area is famed as the birthplace of Wilson Pickett and

Little Richard and as the town where James Brown and Ray Charles grew up.

● Before she joined the band, Kate Pierson travelled to Europe and spent six months as a barmaid in Newcastle, and can honestly claim to be one of the few Americans able to understand a Geordie accent.

● They joined as a band to play local parties. Most of their early performances were on backing tape with live vocals and percussion on top. They played their first gig before a paying audience on audition night at the infamous Max's Kansas City club in New York, and were paid \$17. It had cost them \$50 to get there.

● Among their jobs in Athens, Keith and Ricky carried cases at a bus station owned by Keith's parents; Cindy was a waitress at a luncheonette; Fred was a waiter in a vegetarian restaurant as well as a cowboy, roping steers at local rodeos; Kate was a paste-up artist on the local paper and also had a fascinating job as an inspector of clay pigeons.

● The original 'Rock Lobster' was recorded in a day and a half, along

with '52 Girls', when a friend of Kate's lent them the money. It became a huge cult hit.

The song started a huge record company battle to capture their signatures. For a while, they were the hottest unsigned act in America. People ranging from Brian Eno to Frank Zappa expressed an interest in producing them. In the end, WEA won their American rights and Island netted them for the rest of the world. Island supremo Chris Blackwell took over the production chores of their debut album.

● They moved to New York. It seemed that Athens was probably glad to see the back of them. "Most people hated us," said Ricky. "We would disrupt parties and stuff." "I had bricks thrown at me," said Keith. "We were physically thrown out of discos. We would dance a little strangely and look a little strange."

"We wore high heels on our heads. Everyone would clear the floor when we got up to dance," said Kate.

● In New York they rehearsed in an old mortuary. Their business room used to have a blood letting canal in the floor.





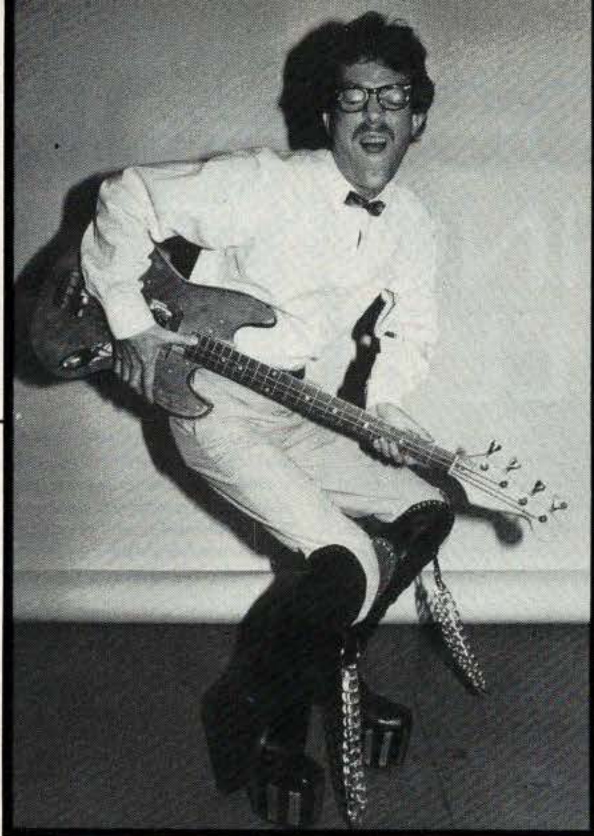


Photo by Lynn Goldsmith/Rock Shoots Ltd

● FRED SCHNEIDER III 'gets down' in his favourite pair of wellies

● Their neighbours in New York complained, according to Kate: "At a public meeting one local cookie said that we were a worse menace than the Ayatollah because at least he had the sense to ban rock music."

● Their debut album was delayed by Tony Hatch — the man most famous for the 'Crossroads' theme. He demanded to hear how many changes they'd made to his 'Downtown' — a hit on both sides of the Atlantic for Petula Clark in the Sixties — before he gave permission for their version to be pressed onto vinyl.

● Kate admits to owning 32 wigs. Both girls have a huge selection of false hairpieces created by their personal hair artist, La Verne of Salon de Venus, Athens, Georgia.

● A lot of their clothes came from secondhand stores. And a fan named Tammy Steve in New York has been known to send them huge boxes of oddments.

● They are managed by Gary Kirfirst who also handles Talking Heads.

● Ricky played guitar on Tom Verlaine's solo album 'Dreamtime'.

● They've released only four albums since 1979: 'The B52's' (1979), 'Wild Planet' (1980), 'Mesopotamia' (1982) and 'Whammy' (1983). Bits of the first two albums were remixed into 'Party Mix' (1981) and Fred Schneider made an album called 'Fred Schneider And The Shake Society' in 1984.

● 'Rock Lobster' has been used as therapy for autistic and retarded children. "Apparently it works," says Fred. "It was bringing kids around, at the Georgia Retardation Centre, and the best way to get 'em to deal with things is dance."

● They appeared on the American top daytime soap opera 'The Guiding Light'. "We were supposed to just pop into the disco they have in their fictitious town," said Keith. "There was this guy in the show who's supposed to be trying to make it in music. Fred and Cindy gave him some tips after we did our numbers."

"He had a future," said Fred, "but our acting was abysmal. We couldn't stop laughing."

● Just as they were about to enter the studio to make their fifth proper album, Ricky Wilson died of lymph cancer on October 13, 1985. The band's future is in a state of flux, though Island Records say they are still together.

● Among her favourite records, Kate lists the 1958 classic 'Miss America Organ Favourites', 'Pygmy Head Hunting Music', 'Upper Amazon Music' and 'Soothing Sounds For Children' among more orthodox choices like 'Anarchy In The UK', Talking Heads' 'Fear Of Music' and James Brown's 'Sex Machine (Live)'.

Cindy picks out tracks like Iron Butterfly's 'In A Gadda Da Vida', Sandy Nelson's 'Let There Be Drums', Peggy Lee's 'Is That All There Is' and Aretha Franklin's 'Chain Of Fools'.

Keith prefers numbers by Captain Beefheart, the Supremes, the Beatles, Jimi Hendrix, Booker T and Henry Mancini's 'Baby Elephant Walk'.

Fred goes for Velvet Underground's 'Sister Ray', Martha And The Vandellas' 'Dancing In The Street' and songs by James Brown, the Beatles, Stargard and Dick Powell's 'I Only Have Eyes For You' from the Busby Berkeley film 'Dames'.

Ricky liked the 'Perry Mason' theme, Otis Redding's 'Tramp' with Carla Thomas, songs by Ella Fitzgerald, the Ventures, Nat King Cole and Nina Rota. All the boys liked tracks by Perez Prado, particularly his 'Patricia'.

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# VENUS

Produced by Stock/Aitken/Waterman

**BANANARAMA**

# 'MAYBE I'M TOO SHORT TO BE CONVINCING ... BUT I'M STILL TRYING'

If you're a one-legged transvestite with horrific facial growths, don't worry — you're OK. If you're a seven-stone weakling with a hare lip and flared trousers, that's fine. Even if you're an Arsenal supporter, you'd probably be all right. But if you're a total bastard, well, my dears, Rolo McGinty just doesn't want to know.

"If we're going to do this," the leader of the Woodentops explains, referring to the trials and tribulations of surviving in the music business, "I don't want to exclude people from what we're doing. Unless they're total bastards, in which case I think they're total bastards and I wish they didn't exist."

"I like the idea that our songs, although they'll be panned for being sickly sweet, can cheer people up. I'd like to do that. F\*\*k it, records have done that to me and I'm really grateful for the fact. I'd like to make someone's day with a song."

So runs the gospel according to St

Rolo, the small but perfectly formed frontman of a group which has been next year's thing for some time now, but who are finally set to thrill the world with the first long playing evidence of their collected works.

And singles of the calibre of 'Plenty' and 'Move Me' are now followed by 'Good Thing', a pleasant warble through the positive emotions, that's been picking up a fair bit of daytime radio play, which has prompted Rolo, reclining in the sun-soaked greenery of a North London backstreet, to comment:

"I think there's a certain intelligence level in people. When they're extremely intelligent, they find it very difficult to make radio records, and when they're really stupid they somehow find it very easy to write radio records. I'm somewhere in between, I think."

"If you're really intelligent it means you're too complicated," he continues, borrowing a line from 'Amadeus' by way

of explanation: "Too many notes!"

His softly spoken voice an elocution teacher's dream, he says, "I love that film. It really, really says so much, doesn't it? Our whole philosophy's been based on that; that's why there's lots of spaces in the music where the rhythm just takes over and not much else happens. And in my lyrics, I try to appear as though I've not just used 'Roget's Thesaurus'. I try to write conversationally."

This simplicity is one of the Woodentops' most endearing qualities. It's also brought forth accusations ranging from 'the Woodentops are a bunch of pseudo intellectual twats' to insults of a more personal nature.

The man's heard them all before and relates them before you get a chance to ask. He's predictably fervent in his defence of himself and the band.

"Some of the reviews for 'Good Thing'," he begins, launching into one of his marathon word sessions, "have called

it college, bedsit, self-piteous blues. I think that's really funny. 'Good Thing' could be interpreted like that, but it's not at all. It's a really optimistic song about human communication, it's not at all 'Woah, why won't anyone talk to me?'."

"I was really surprised; I've never actually been to college — I've been disgusting all my life. I jumped out of the window of education at an early age. And I've never been in a bedsit. I now live in a council flat and my life is just a million miles away from what people seem to think it is."

"And I'm not a Smiths fan," he continues, getting well into his stride. "I've never been a Smiths fan. That's not why we signed to Rough Trade. And all we've got is Smiths, Smiths, Smiths, Smiths, Smiths."

There was once a rumour that Rolo had tried to blow up Morrissey when the groups toured together — briefly — two years ago.

"No," he answers, "that was just a journalist getting excited behind the typewriter. They all do it. I must be really boring to talk to."

"It's not as if the Smiths were particularly open to us at all. We went on these three dates, got thrown off the rest of the tour for... Well, I won't tell you what for, but they weren't too taken with us at all."

As one side of the tape is used up and the machine clicks off, Rolo beams and says, "I usually get through a lot of those." You can well believe it. For someone who tells you after an hour of intense verbals, "I don't really like talking about myself", he makes a trouper's effort to do so.

Everyone you meet who's met him comes up with terms like "sweetie" or "a good laugh, is Rolo". But today, the 25-year-old frontman ("probably looking 28 at the moment, but there you go") is taking things very seriously.

He apologises for his lack of flippancy, explaining, "It's a bit early in the day for me". As more and more people tell Mrs McGinty's little boy that the Woodentops are about to pass over the threshold to greatness, he's obviously feeling the pressure.

"I dream about people who've given us bad reviews," he says. One thing in particular causes much consternation — the fact that certain people insist on finding some other band they can accuse the Woodentops of ripping off.

"You've heard some of our album," he says, "It doesn't sound at all like the Smiths. Does that even occur to you?"

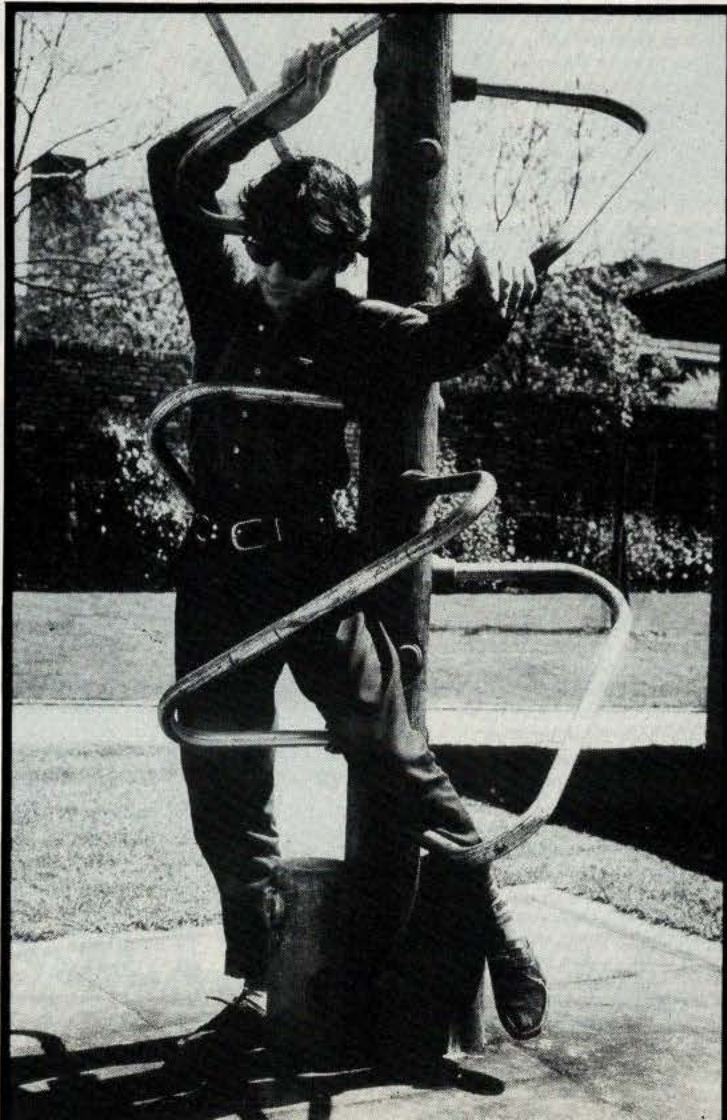
I answer truthfully that, no, it doesn't. 'Giant' is one of the most impressive, diverse debut albums I've heard in years. Rolo continues: "I think it's true that at the moment groups like the Mighty Lemon Drops, the Woodentops and the

"I'm not a Smiths fan:  
I've never been a  
Smiths fan..."

Thus spake **Rolo** of the  
**Woodentops**. What's  
more he's never lived  
in a bedsit or gone to  
college\*

Topping stuff: **Eleanor  
Levy**

Photography: **Joe  
Shutter**



\* an rm ents committee special



Shop Assistants are being clubbed together in a mass. However, everybody's going to get a bloody shock when they hear what our album's like because we're way beyond that and we always said we were. There's nothing very derivative about it.

"Also, the thing about Rough Trade — I'm sorry this is so serious, but I'm going to be even more serious here — the fact is that we owe Rough Trade a hell of a lot of money. We owe them something in the region of 100 grand, and if we just run around making cheaply-made Sixties re-hash records — 'wimp hiding behind acoustic guitar records', as I know some were saying about me — we're never going to pay them back."

**Rolo is very** adept at talking about the Woodentops as a group. Yet, for someone who is so articulate, there's never been an interview which has given a glimpse of what really makes the man tick.

"That's because I'm not confident about what I think about certain other things," he explains, "and I don't want my chance to talk on paper to be blown at this stage in my life. There's enough people doing that. I read what they say and I wish they'd keep their prattling to themselves. And I don't want to use my politics to sell my records."

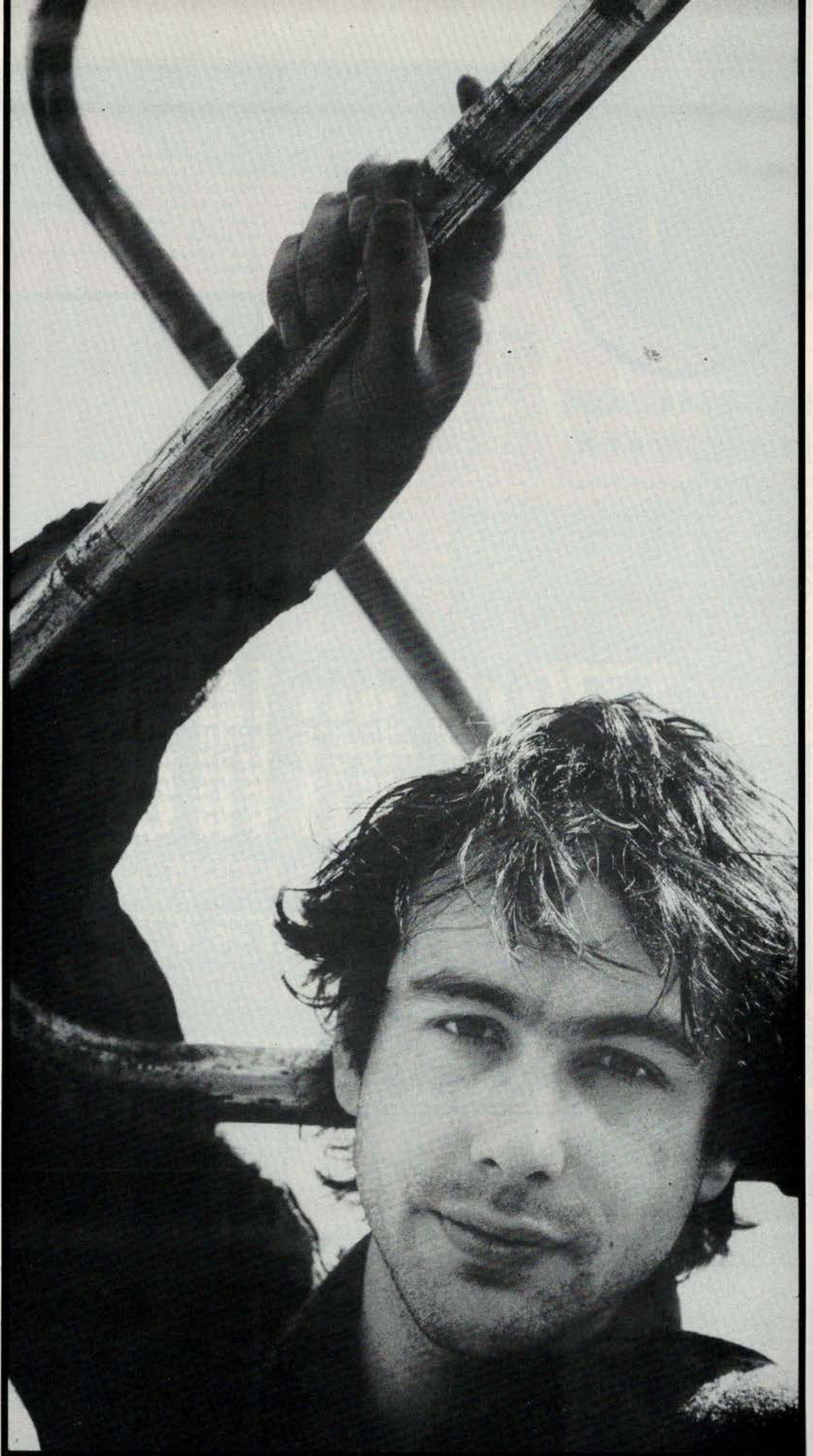
"Pop music is entertainment, sure," he continues, "and it's fun to be involved with and sometimes people do find a note that reaches you. But most of the time, it's a completely ridiculous, worthless little world with people running around in open-top Volkswagen Polos, probably on cocaine."

"I hate those people, I hate them. They, to me, are like everything that went wrong in the Seventies still bloody here. If I could trash it I would. I signed to Rough Trade because I didn't want anything to do with that. But I also wanted to make good records, and good records cost a certain amount of money."

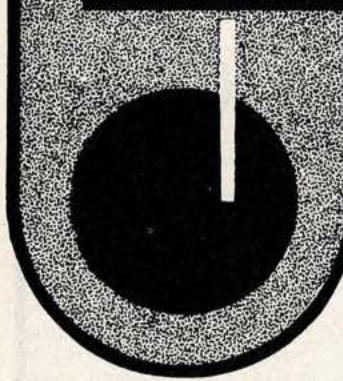
On vinyl or on stage, the Woodentops are tipped, not least by themselves, to take the well trodden path of the likes of the Bunnymen, the Commotions and (sorry, Rolo) the Smiths, and provide a small chunk of '100% pure' musical class among the suntans and cerebral deficiencies of the charts.

"What I really love is to watch live music," Rolo explains. "Sometimes you see a band and it really does put the jitters up you. It scares you sometimes. And sometimes it really romances you and sometimes it puts icicles up the back of your neck."

"I like to get that at a concert, so therefore I like to give that with one of ours. Maybe sometimes I'm too short to be convincing... but f\*\*k that, I'm still trying."

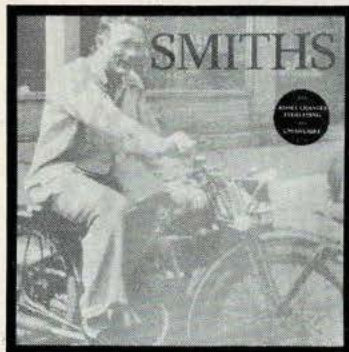


# S I N G L E S



## SINGLES OF THE WEEK

**THE SMITHS 'Bigmouth Strikes Again' (Rough Trade)** Above average Schmidts: light n'airy chiming guitars, the Big M in self-deprecating mood and (almost) a chorus. Almost a chorus because the old fellow neglected to write a second line to it. Thus we have the lyric 'Bigmouth, la da da — da', rather than 'Big mouth... another drink, oh that'll be my twelfth' or some other suitable rhyme. 'BSA' also has the line, 'Now I know how Joan Of Arc felt when the flames reached her roman nose and her Walkman melted'. The Smiths with humour.



**JANET JACKSON 'Nasty' (A&M)** Only Americans can really make records like this. 'What Have You Done For Me Lately' is taken to its logical conclusion and stripped of all

but the most primitive of melodies. What remains is a clonking, metallic speaker-shaker of a syncopation closer to electro than a chap would normally expect from producers Jam and Lewis. Ms Jackson witters on to reasonable effect about nasty boys, whatever they might be, and if that puts you off, stick to the B-side.

**STAR TURN 'Star Turn On 45 Pints' (T-Mac)** Imagine. You are at the Pig's Dick And Whistle annual disco and have just disposed of your 17th can of Rapier lager and are wondering how to disguise that wet patch on your trousers made when the vodka chaser slipped out of your hands. A comedy record comes on. On it a drunken, tuneless Northerner stumbles through pub standards to the accompaniment of a drum machine and a squeaky organ. 'Feelings', 'I Will Survive' and 'My Way' are callously slaughtered. You laugh. You dance. You keep an appointment with a toilet bowl. (NB: 'Star Turn On 45 Pints' has passed the Funny When Played For A Second Time In The Office test).

## THE REST

**LOVEBUG STARSKI 'Amityville (The House On The Hill)' (Epic)** Fairly daft horror movie lyrics over vocoder and crunching bass line with guest appearances from Kurtis Blow and Captain Kirk.

**SANDIE SHAW 'Are You Ready To Be Heartbroken?' (Polydor)** Smart-ass Lloyd Cole song performed pleasantly by a mini-skirted mum who considers Robin Smith odd. Sound judgement in both cases. Uneventful but better than the Commotions' version.

**PET SHOP BOYS 'Opportunities (Let's Make Lots Of Money)' (Parlophone)** Heaven knows why this wasn't a hit first time round. Side one, track one of the first **rm** free cassette and now re-

released, doubtless in a remixed or re-somethingorothered form. It's funny, ironic and neither hopelessly brainless or over-zealously clever. Right now Betty Page is furiously trying to remove the 'petshop' from her 'petshopboysplease' promotional jacket.



**THE THE 'Sweet Bird Of Truth' (Some Bizzare)** Brooding doomladen affair concerning an American fighter pilot shot down over a hostile Arab state — recorded before Reagan's attack on Libya, one hastens to add. Suffers from the Curse Of Only Being Available On 12 Inch; ie, is rather ponderous and drawn out.

**ROD STEWART 'Love Touch' (WEA)** Rod Stewart plays Rod Stewart in a lifeless slow 'un that could have been made at any time in the last 10 years. Does Rod Stewart have a radio in his house?

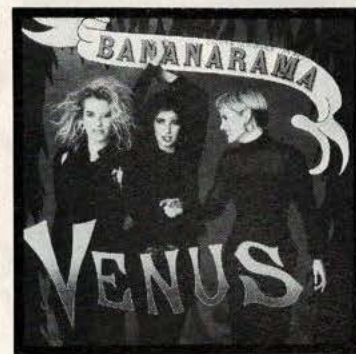
**NATIONWIDE ENGLAND SUPPORTERS 'Oh Sweet England' (Peak Records)** Rather distant terrace chorus with brass band on football picture disc featuring a constipated-looking bulldog.

**SWING OUT SISTER 'Blue Mood' (Phonogram)** Weeearrgh! This week's trendy customer: you can tell by the odd sleeve notes ('Swing Out Sister where angels dare to tread', indeed). On offer is a limp little 'disco' number with weak vocals and few lyrics. No sign of the constipated bulldog.

**MATT BIANCO 'Dancing In The Street' (WEA)** Sprightly Latin effort with lots of whistles and over-enthusiastic percussion. Meteorologically a miscalculation.

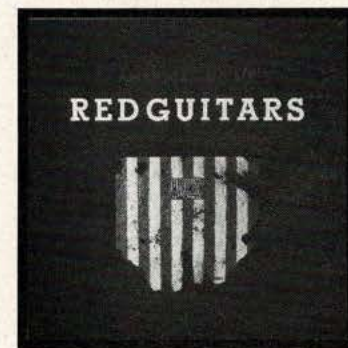
**CULTURE CLUB 'God Thank You Woman' (Virgin)** Drippy mid-Atlantic pop, in severe need of a melody presented in very pretty sleeve.

**BANANARAMA 'Venus' (London)** Please, girls. You've got lovely houses. You had loads and loads of free drinks. You've been on the front of lots of magazines. Why make another record? This is a version of Shocking Blue's 1970 hit. There's beefy DOA-style hi-NRG electronics, the odd male vocal and at one point the girls go 'Wooaarllll!' (This review was produced at the Robin Smith School of Journalism).



**JOE JACKSON 'Hometown' (A&M)** Thoughtful guitar-based twiddler that's low key throughout.

**POWER 'Work Hard' (Arista)** Oh dear. Horrid third hand Northern soul attempt. Proving that English people do have terrible trouble making 'dance' records, 'Work Hard' has all those corny ingredients we know and love — a sax solo, a drum break with the chorus chanted and the refrain 'brother, brother'. Doubtless the 'brother' referred to is a soul brother. If so, why not a few soul sisters, get downs and a couple of thangs for good measure? Self conscious pretend soul for those who equate 'funky' with loafers which cost more than £50. It also sounds like JoBoxers.

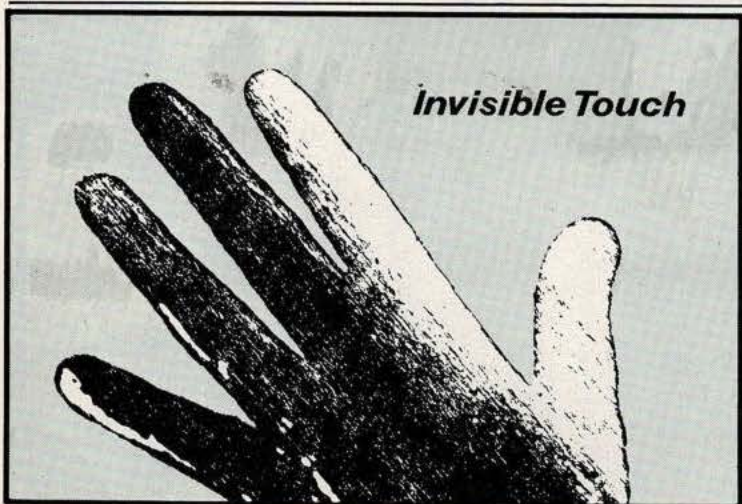


**RED GUITARS 'America And Me' (Virgin)** This week's Hell I've Got A Week To Finish My Dissertation, Better Stay Up All Night further education contender, and not too bad at that. Massed guitars and a blackboard scraper of a voice can't help, but invite PiL comparisons. The bulldog may have had a paw in this.

reviewed by



michael pilgrim



# matt bianco

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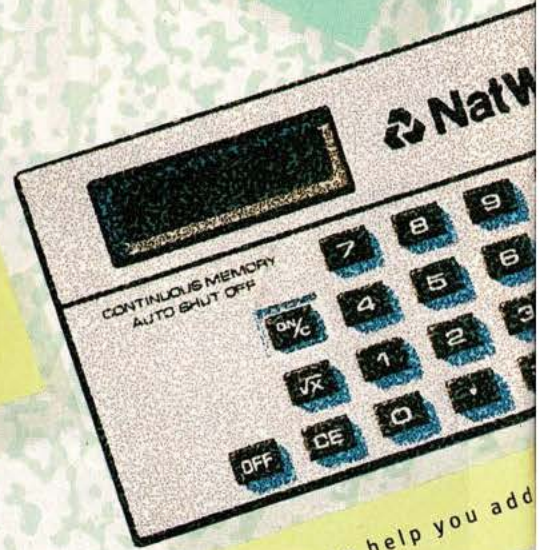
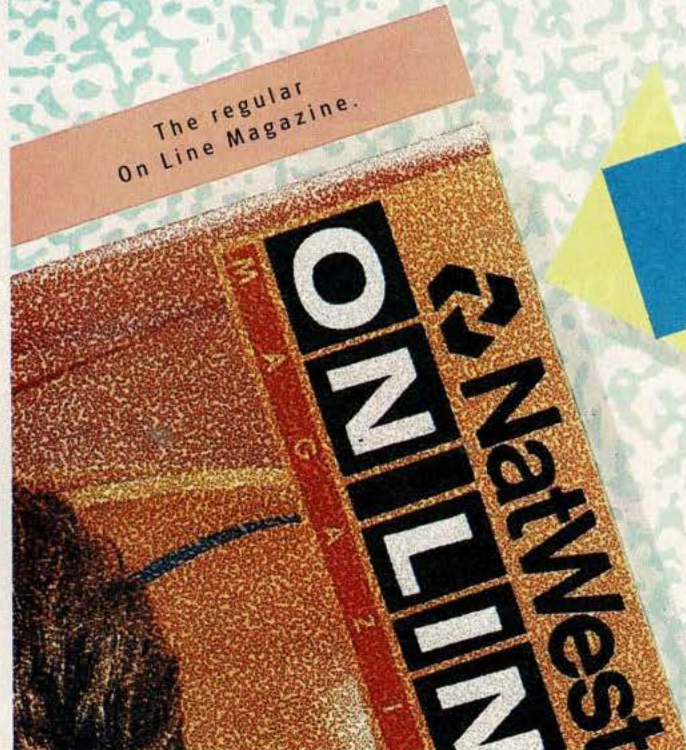
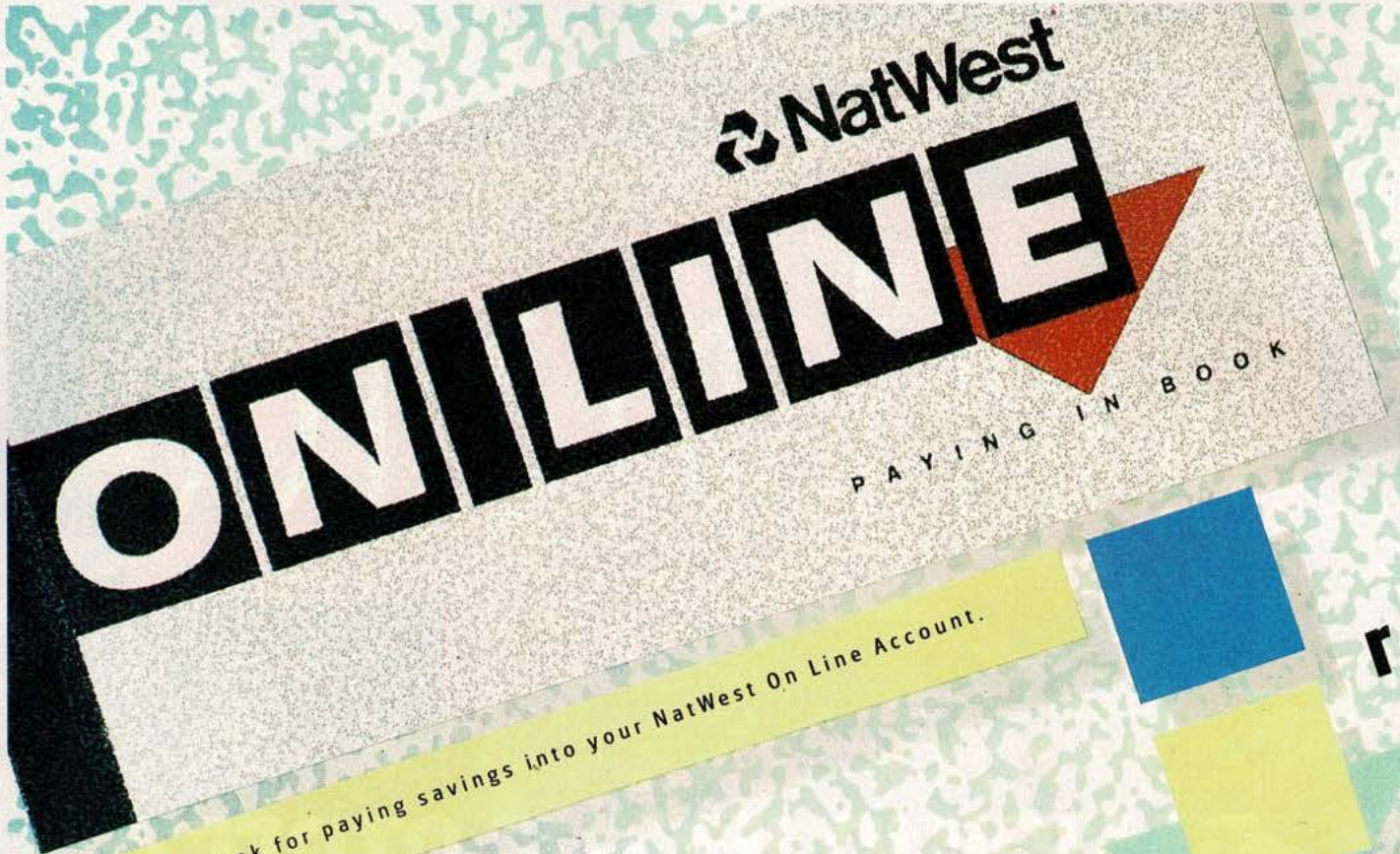
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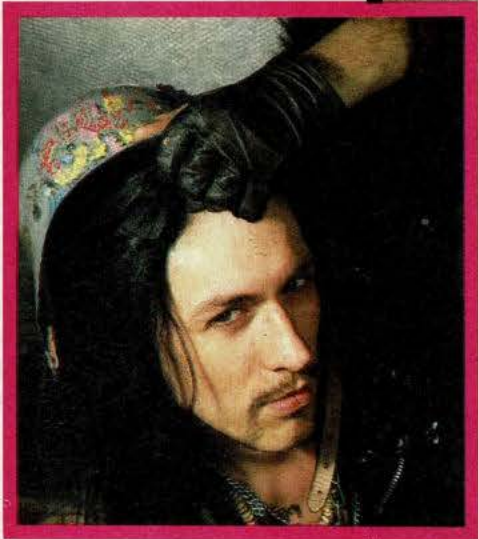


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INTRODUCING THE PHENOMENON THAT IS **ZODIAC MINDWARP** AND **THE LOVE REACTION**, A BAND WITH A PART TIME MEMBER CALLED **EVIL BASTARD** AND A SWELLING CULT FOLLOWING. **ZODIAC** AND HIS ALTER-EGO **MARK MANNING GRANT** AUDIENCE TO **STUART BAILIE**.  
PHOTOS: **JOE SHUTTER**



**'IF YOU WANNA FIND YOUR MIND, FIRST YOU GOTTA LOSE IT'**



DELIVERING THE SPASM WITH

# ZODIAC

# MINDWARP

**So maybe you** haven't heard of Zodiac Mindwarp And The Love Reaction yet. But just you wait. For we're dealing with what is potentially a 'global, boner, full-on, megastar stomper' here. When 'Wild Child', Zodiac's debut single, was released last year, it was looked upon as some kind of monstrous joke that would go away. But Zodiac is back... and how!

He's got a band together, and he's serving up the wildest, most over-the-top performances around. And with a swelling cult following behind them, and the mounting excitement surrounding the release of their 'High Priest Of Love' mini-album, I figured it was about time to take a look at this phenomenon at close quarters.

I met the Love Reaction, the band whose gung-ho bumpings and grindings make your average heavy metal band sound like easy listening. There's Cobalt Stargazer, with his trusty guitar Sleazegrinder, bassist Kid Chaos, and Slam Thunderhide on drums. They are ably assisted by roadie Gunner Funk, who once shot an Argentinian soldier at Goose Green (he brought Zodiac back the helmet) and who can kill rabbits with his teeth.

Their occasional keyboard player, Evil Bastard, is back receiving psychiatric treatment after a disastrous gig at a French horticultural festival. As to the whereabouts of the original Love Reaction drummer, Boom Boom Kaboomski, no-one seems sure. Zodiac tells me he was an extra-terrestrial space criminal who got beamed up by the Space Police. Kid Chaos insists he took some Venusian dream berries and walked off into the Fifth Dimension. ('He just evaporated!')

And of course, there's Zodiac Mindwarp himself. He's got a headful of galactic debris, and the most hyperactive crotch in the cosmos. His brain might be prone to some short-circuiting, yet it short-circuits beautifully.

Only Zodiac can sing a line like 'Jesus jumped out of my radio', and have it make sense. And only he can introduce a song about 'a snaky little thing that hangs around inside my trousers', and not have it sound like a locker room joke. The Zodiac show isn't exactly a piss-take of rock's worst excesses, but only the most humourless of prudes could find it offensive.

**At the centre** of all this is one of the most intriguing dual personalities around; and that in a business which has seen its fair share of Jekyll and Hyde characters.

There is Mark Manning, a sensitive, well-read individual from Bradford, who once drew cartoons for our very own Record Mirror. He's quiet-spoken, and enjoys discussing art, poetry and life's more aesthetic aspects.

But Mark shares a head with Zodiac Mindwarp, who wants to walk, talk and behave like a Californian Hell's Angel. In a quieter moment, Mark attempts to analyse his alter ego.

Mark: "It's not a fake, it's not an act, it's just a part of me. Zodiac's a friend of mine. He's not a bad guy, he just gets out of order sometimes..."

"I've this thing in my head called a Picasso switch. I've a theory that all creative acts, whether they're

painting, writing, music, anything, are conducted in a state of madness. Which is basically the unconscious mind unleashed. That's what Zodiac is. He's from the planet Freakout, which is in fact my unconscious mind, where reason has no say whatever and the laws of logic do not apply."

So have you got Zodiac under control, then?

Mark: "I can turn it off, yeah. About eight months ago, he was not under control; he was there all the time, and I had to really fight... You have really strange thoughts and make connections that don't exist. The whole world takes on an independence on the state of your mind, whether it's good or bad."

"It's quite spooky to talk about it, 'cause it was very frightening at the time. When you get to the paranoid areas, the weird hallucinations and the fear grips, it's a very bad place."

"And that's how I coped with it, by not actually dismissing those parts, but understanding them, and using them."

And was Zodiac around before the band started?

Mark: "Yeah, though he was heavily repressed. But he could be repressed no longer. He demanded attention, and burst through and said, 'You asshole, stop repressing me! I'm gonna show you what it's all about, you just do what you want and don't give a shit about nobody else!' Which is rather an unfortunately wrong attitude, Zodiac."

"You can do it on stage, 'cause there isn't a member of the public near you, but you can't take him out. Before I was in the band, and I didn't have a place to perform, I used to get on people's tits by being this really obnoxious, loud, gross character in public. Like in nightclubs and things, molesting women and that."

"There has to be some outlet for Zodiac, but I don't think nightclubs are really the place. It's the nearest most people get to it, though. Everyone's got a little Zodiac in them, they just call it different names."

**All this talk** has made Zodiac curious, and at last he decides to venture forth. He grabs my tape recorder, and starts talking to it.

Zodiac: "These machines do not intimidate me in the slightest. Some people are intimidated, but I regard them as a canvas on which to paint."

So tell me, Zodiac, are you really such a bad guy?  
"Oh, I wouldn't say that, I think we've all got hearts of gold under these snotty exteriors. Women know I'm a beast with a heart. You can tame me, girls, but you can't put a ring through my nose — can you dig it?"

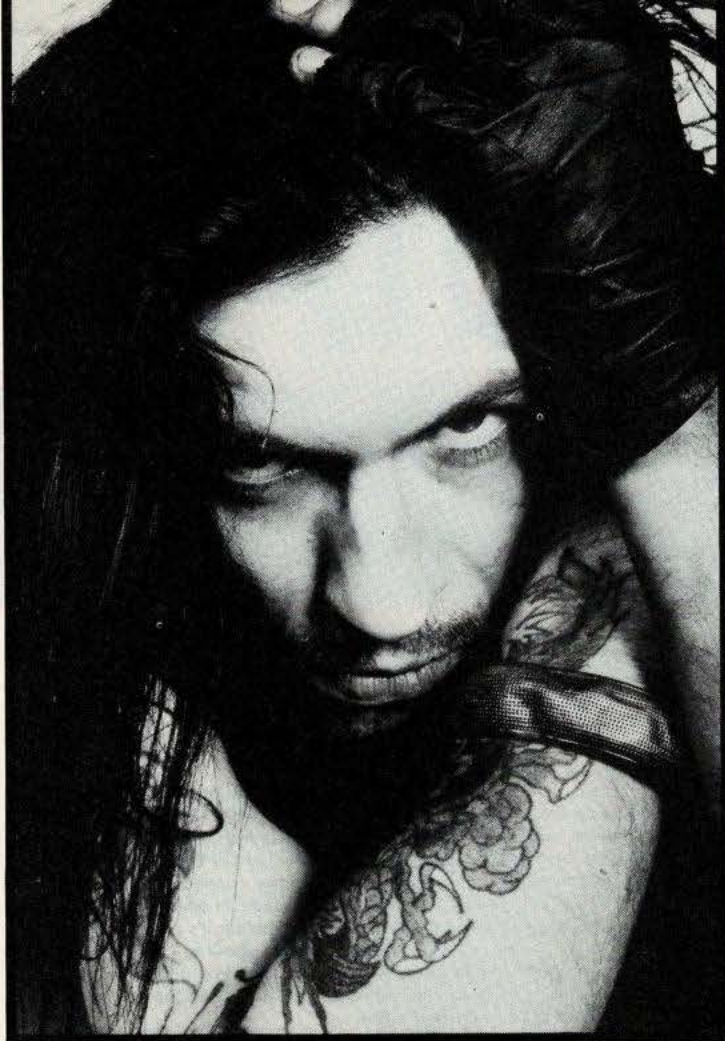
"I'm not a bad guy, I'm a good guy. But I'm tough, like Spiderman. You don't have to be a wimp with a flower to be a good guy, you can be like Batman, the Dark Knight, Daredevil. I have a telephone box in my dressing room, where I change from little wimp Manning into Zodiac, and go out there and rock the nation. Take it by storm!"

So Mark Manning is a bit of a wimp, then?

Zodiac: "Ah, he's a real little yeeugh! He hangs around art galleries and reads poetry! His favourite

CONTINUED OVER 





painter, man, can you dig — it's Renoir. What an asshole!"

Young rock fans can sometimes be very impressionable. Can you see the danger of people latching onto the wrong things about Zodiac?

Mark: "That concerns me, that's the reason we're dropping all this Nazi stuff. It means nothing to me, but people can latch onto it the wrong way."

"The thing they get from me, is they see me up there and I'm having a good time, and I obviously like those people. If you take a look round at one of our gigs, all you see is big beaming, grinning faces. Whether they think I'm a complete asshole and they're laughing at me, I don't know."

Zodiac: "I just get up there, shake it, and make it. Break down and Spasm!"

And what does Zodiac have to say about drugs?

"Zodiac doesn't do any drugs any more, he's cleaned up his act completely now. Not through any moral reasons — if you wanna take drugs, that's fine by Zodiac. I don't tell nobody what to do. But for me, you know, I fried my brain a little too much. I've gone too far, too far."

**Some people have** remarked that you look like Charles Manson.

"Man, I think Manson is a bummer, I do not like being compared with that guy. That guy is a creep, spell it, C.R.E.E.P.! Anybody who goes and kills some chick that 's havin' a baby, man, that is bad news in Zodiac's book, and I do not condone that, full stop. Manson, I hope you die in your prison! I think that answers your question."

Are you still getting telephone messages from God?

"That's stopped now. The only time that happens now is when I paint, or when I compose my songs. Then I open my receivers, and all kinds of things come through."

"But now I realise that those messages weren't from God; they were from my unconscious. It used to scare the shit out of me before, but now my unconscious is a good friend, and he leaves me alone."

Do you think more people should be like you?

"What, insane, you mean? I think yeah, if you wanna find your mind, first you gotta lose it."

"I'm more sexy than Jesus Christ, Where that's concerned, I'm an anarchist" — 'High Priest Of Love'.

So what's all this about Jesus Christ?

"Yeah, I think Jesus was kinda sexy, with his little beard and his long hair. All the women used to really freak out on Jesus, fallin' around, kissin' his feet and stuff. A sexy guy, yeah."

"Not that I'm anyway in the slightest ... what you call ... bender genders, or something. No way! I'm gonna clean up that scene, man. That's a bad influence on those children out there. Brings out the old redneck in me, tell you that much."

Are you involved in magic in any way?

"What, like abracadabra, man? Like bunnies from a hat? C'mon, man!"

I heard you were involved in the Temple Of Psychic Youth.

"No, categorically not. Genesis P Orridge is a very charming man, but I cannot get off on his art. 'Godstar' was a very nice little record, but you know,

I just find the whole thing distasteful and very disturbing. That's his Zodiac, it's not mine."

How important is sex to Zodiac Mindwarp?

"Sex is a beautiful thing. And it should also be a very selective thing, you don't just spread your seed any old where. You gotta hang around, kids, don't just give it away. It's not worth it."

"I love women. I think God's a woman, I worship women. Aphrodite, the goddess of love — all my songs are dedicated to her. I think all men should worship women, and all women should worship men. Me mainly, but other men as well."

And your ideal woman?  
"Preferably a mute," he laughs. "An ideal woman ... I think Aphrodite says it all; mother, wife, little girl. A lot of mamma in her."

What about the line, 'You talk too much, button your lip'?

"They like it when you talk to them like that. I'm not a henpecked man, I'm a fair man. That's just Zodiac being dirty — 'Shut it, and put this in your mouth, honey!'"

"And she would button her lip if she was talkin' too much. Some women talk too much, some men talk too much."

You mentioned the Mission earlier. Just what is Zodiac's mission?

"To deliver the Spasm ... what is the Spasm ... Jung called it individuation. Find yourself, be yourself, respect yourself, love yourself. If everybody does that, it'll be a good place. The revolution starts inside your head, not out of the barrel of a gun."

**'Zodiac's a friend of mine. He's not a bad guy, he just gets out of order sometimes'**



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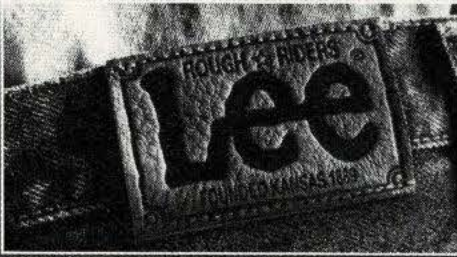


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## THE JEANS THAT BUILT AMERICA



● **What ho!! Another week goes by and we're still no nearer guessing the real truth behind Princess D's fainting fits. Personally, I think it's all to do with the fact that John Walters didn't mention her the other week in his round up of the music press. Of course he mentioned moi, so a great big kiss to this issue's honorary hero John Walters for making poor old Nancy a happy gal — even if he did have the audacity to say I resembled a Boothill Foot Tapper.**

But enough of the traumas of having a high hairdo and being a radio star, life goes on and I'm simply amazed at the amount of mega-stars and would-bes who have come out of their coffins and dusted off their dancing shoes to watch the glittering array of groups who have played this fair metropolis lately.

Last Sunday, the **Hipsway** gig at the Town And Country Club drew a shimmering crowd which included a large contingent of the **rm** wrecking crew. Dodging the screaming girls were **Jerry Dammers**, **Jamie** from the **Cult** and an odd



■ **Not to be outdone by the world famous rm wrecking crew, it seems that Status Quo have decided to take on all comers in a bit of bar-room sport. But being the macho types they are, darts were over ruled in favour of the squeak of the chalk and the smell of the green cloth. Not only that, they enlisted the help of top snooker players Jimmy White, Alex Higgins, Tony Knowles and Kirk Stevens. While potting blacks, the unlikely crew discussed the forthcoming version of 'The Wanderer' and how on earth they were going to keep their hair out of their eyes should they have to mime on 'TOTP'. Does this mean, then, that we can expect Francis Rossi to be making cameo appearances on 'Pot Black' next season, I wonder?**

**Blow Monkey** (Dr Robert, however, had obviously decided to stay at home with his cocoa in the wake of wimping out from the much vaunted snooker match between the two bands). The very next day at ye olde Camden Palace, the Hippers turned out to watch **Love And Money**, **Pete Shelley** and **Curiosity Killed The Cat** all trip through their paces.

And what's this? **Morrissey** seen out and about yet again? (Really dear, this is getting to be a disturbing habit!) Yup, this week's birthday boy was glimpsed with the rest of the **Smiffs** lads at the **Raymonde/June Brides** concert in London last week. I sincerely hope that all you lot out there did not forget His Royal Highness' Birthday and sent loads of orange Aeros and Caran d'Aches for his collection.

But let's go back to the realm of those irrepressible Glasgow laddies, **Hipsway**. If you're about to catch them on tour, you might well be wondering why guitarist **Pim** is sporting either shades or a large piece of sticking plaster. Well, it seems that last weekend he was minding his own business walking out of the Columbia Hotel en route to that night's gig in Colchester, when a troop of Liverpool fans took exception to his stylish mode of dress and walked up to him and nutted him with the riposte, "You think you're right f\*\*king cool, doncha?". Apparently there were absolutely rivers of blood running down the Lancaster Gate pavements and poor Mr Jones was practically knocked out cold.

And somebody else who was practically knocked out cold, but for a very different reason, is **George Michael**. I hear that one of his all time greatest ambitions has been fulfilled, and that at long last he's managed

to tempt **Aretha Franklin** into the studio for a quick duet. As yet there's no song title, but whatever the end result I'm sure it will be completely divine, darlings.

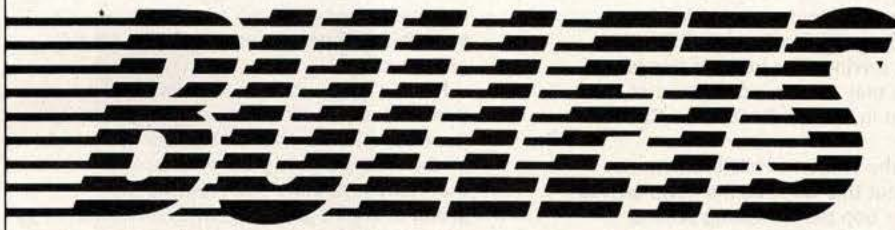
Aha! Could young love be in the air for **rm's Andy Strickland** and **Maggie** from **Fuzzbox**? Why, only the other day a blushing Andy swept into our office and announced that he and Maggie were engaged! (Well perhaps not.) So now we all know the truth behind the 17 unpublished Fuzzbox interviews, eh Strickland?

So **Eighth Wonder** are currently out in sunny California trying to find themselves a producer for their new album, are they? Best of luck cherubs, I'm sure you'll find someone infinitely suitable. . .

And get well soon felicitations to the small but perfectly formed **Limahl**, who in the cause of true art has half blinded himself. It seems that during the shooting of his latest video, he wore special contact lenses which enabled his eyes to be in colour while the rest of the film was in black and white. Unfortunately, the lenses have damaged his eyes and in mid Italian tour, he was rushed into a Milan hospital specialising in eye complaints.

Rumours concerning the over-officiousness of our very wonderful customs officers have been reaching epidemic proportions lately. The latest in the long line of strip-searched and held-up musicians were **Sonic Youth**, who last week flew in from Amsterdam only to have their entire booty of 13 guitars combed through. The strangest thing of all, though, was that **Kim Gordon's** dental floss was

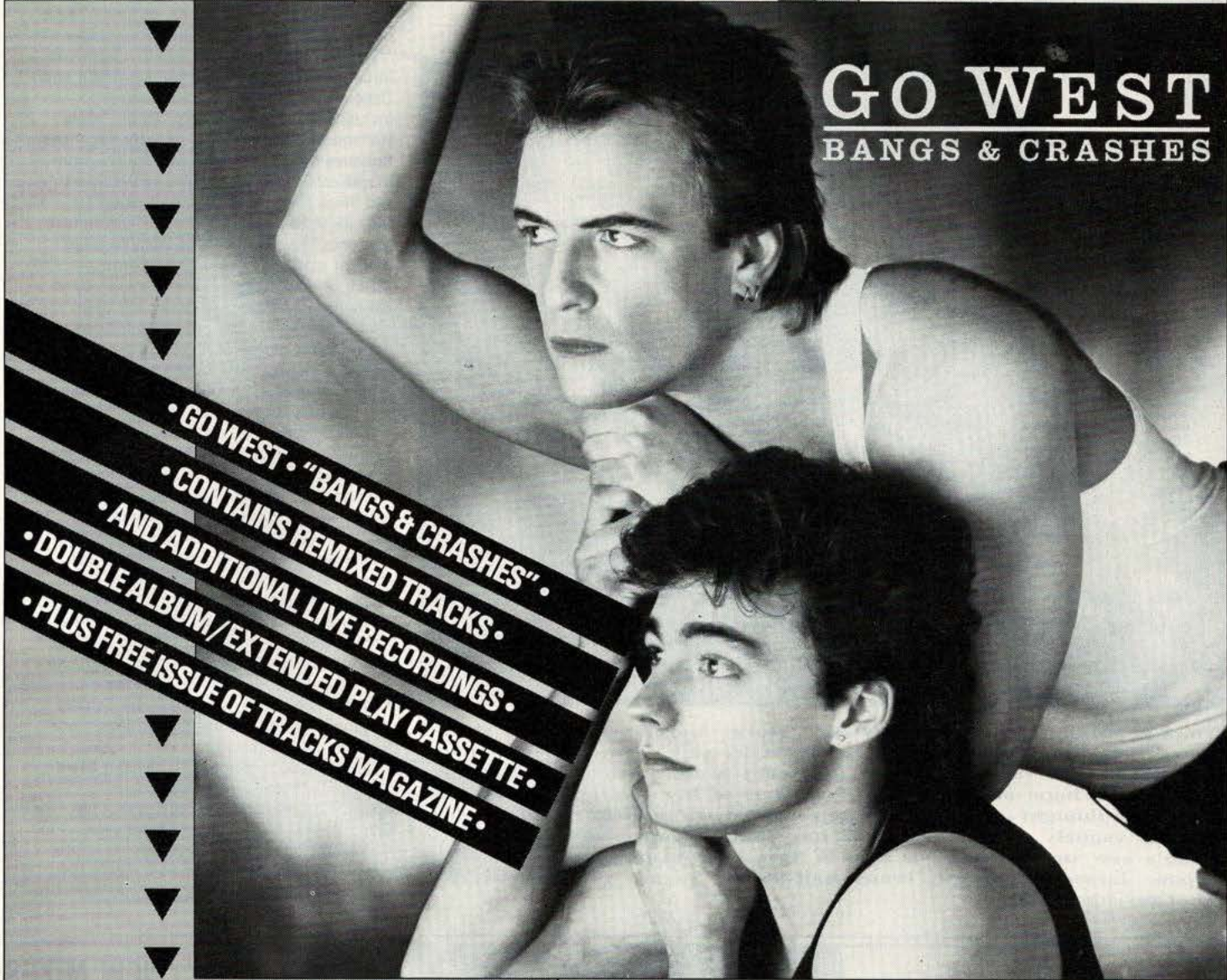
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SUBJECT TO STOCK AVAILABILITY

## FROM PREVIOUS PAGE

confiscated! Honestly, does this mean the nation's customs men all have severe plaque problems?

Ho, ho, ho, so **Sigue Sigue Sputnik's** album isn't going quite so well, is it? One of my American moles tells me that the record is taking far more than its 10 days scheduled and as a result of them falling behind, they have forfeited their chance to have their contribution to the new John Hughes film, 'Ferris Bueller's Day Off', released as a single. Instead, the honour could well be taken by **Yello's** magnificent

'Oh Yeah'. **The Dream Academy** are also contributing a song to the film.

Up in front of the beak this week was one **Joe Strummer**, who was fined £200 for drunk driving. The irony of this tale of course, is that Joe played the part of a policeman in the last **BAD** video. Such is fate . . .

I think the entire world's biorhythms must be out this week as the news arrives of another pop person falling prey to disaster. **Mark Shaw** from **Then Jericho** had a nasty run of bad luck when firstly his flight case jumped up and bit him, breaking a rib. The next day it crushed his foot

badly, while the following day it tripped him up and bruised his knee. I think that old case might be trying to tell you something, Mark sweetness . . . like get rid of it, quick . . .

**Frankie's** new single is nearer than you think. 'Wasteland' should be available in the early summer. Meanwhile the upshot of all the raucous goings-on at Montreux is that **Holly** is definitely not leaving the group to start a stud farm in Ontario, that **Paul Rutherford** still hasn't found his missing honcho moustache and that the total cost of the damage done to the equipment was just £107.57, or so **ZTT** tells us . . .

Now here's an item especially for all you in London living around the Blackheath and Greenwich area (and this, of course, includes **rm's** luscious **Betty Page**). **Jools Holland** and **Chris Difford** of local hot shots **Squeeze** are organising a special run from Blackheath Common as part of the Sport Aid 'Race Against Time'. The kick off is May 25 at 4pm and anyone wishing to take part should run off to their local Woolies, bank or post office and grab a form.

Still on the **Squeeze** front, **Jools Holland** is now completely recovered from their nasty motor crash the other week. Poor old **Gilson Lavis**, however, is still in plaster and won't be able to play for several weeks. Their manager **John Laye** is unfortunately still laid up with a broken jaw . . .

Glad tidings concerning my once favourite group of sixth form school boys the **Monochrome Set**, reached these jaded lugholes. A live album of all their finest toast-eating moments is to be made available soon. Meanwhile **Bid**, their illustrious front person, is all set (no pun intended) to leave his front room and release his first solo single. Ex fellow-conspirator **Andy Warren** is also involved. And so determined are **el Records** that the memory of the **Monochrome Set** will never fade, that their mysterious **Anthony Adverse** is currently wrapping her equally enigmatic larynx around their classic 'Eine Symphonie' for future release.

I'm not usually prone to heralding **Mark Reilly** from **Matt Bianco** as being a diamond sort, but when I heard that he only buys **rm** out of all the music rags every week, I was moved deeply. May I be the first to congratulate you on your amazing good taste, Mark . . .



Photo by Andre Csillag

■ No, I've absolutely no idea why **Boy George** and **Janet Jackson** should be found lurking around **Dionne Warwick's** dressing room, either. Is there any truth in the vicious rumour that they were, in fact, rummaging around in the hope of running off with one of her sequinned numbers? Frankly, the thought of either of these songbirds swanning around in yards of tulle is vaguely alarming. I hear too, that the upwardly mobile **Miss Jackson's** new single 'Nasty' is said to have been inspired by her old pot and pan, **James DeBarge's**, funny half-hours. Sounds like the sweetest form of revenge to me . . .

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# BABY GO BOOM



It improves your voice, it makes you a better person. **Sandie Shaw** talks about her baby, Lloyd Cole, Samantha Fox, Siouxsie and Red Wedge... Shaw things: **Robin 'now what do you think of Lemmy?' Smith**

**Having babies** and chanting for two hours each day might seem like unusual ways to improve your voice, but Sandie Shaw swears by them. Just listen to her version of Lloyd Cole's song 'Are You Ready To Be Heartbroken'. She's turned it into a superb and vital single.

Never a lady to hurry things, this is Sandie's first major work since her team-up with the Smiths a couple of years ago.

"I've been having a baby," says Sandie, peering over a cup of tea in the elegant restaurant at Fortnum and Mason. "It's lots of hard work and it takes nine months, you know."

"But having babies is a wonderful experience. I can thoroughly recommend it. It makes me feel like a total person. It improves your outlook and improves your voice. A feeling of wonder and creation is transferred to the voice."

"I love looking at baby clothes and I love going into shops just to feel them. Somebody I know is about to drop a baby soon and I can't wait to hold it. There seems to be a big baby boom going on at the moment. Everybody seems to be having them. I think that proves there's some hope for the future of the world."

But what happens when your kids come up and say, "Hey mum, we want to be pop stars"?

"I can't really see that. I'm sure they wouldn't be that silly. Can silliness be inherited? I hope not. I'm sure they'll want to do something different."

And anyway they probably wouldn't sound as good as their mother, either. I'm told Lloyd Cole was very flattered when Sandie announced she wanted to record his song. His bank balance should be well pleased, too.

"He loves my version," says Sandie. "I've made it brighter and zappier. I've Sandie-ised it. It was one of the songs we were considering. I've also been looking at songs by Elvis Costello and Billy Bragg."

"I would love to meet Siouxsie. I heard her being interviewed and she sounds exactly like me. I think she's a very interesting person and she always seems to be changing."

"My tastes are quite wide ranging, but some female singers don't really mean a lot to me."

"There still seems to be this attitude that if a girl has nice legs you can put her in a recording studio and do all sorts of stuff to her voice and bury it. Do you know what I mean?"

"That Samantha Fox single was a family record. I could see families sitting around the television joining in."

"I'm glad Samantha isn't just flashing her boobs for dirty men who can't get it up properly. She's using her body to sing. And singing is very beautiful."

**To brush up** on the tonal quality of her own voice, Sandie sits down for a couple of hours each day and chants. Over the years she's become a Buddhist and says she's a lot happier for it.

"To chant is very melodic and soothing," explains Sandie. "I feel a lot better afterwards. I also go riding around on my tricycle. I don't think a lot of other people own tricycles in London. I've only seen a couple more apart from mine, so if you see somebody on a tricycle it could be me."

"It's nice to go around in a limousine but it's also nice to get on your bike and peddle somewhere. The record company is near to where I live so it's very convenient."

This year Sandie celebrates her 22nd anniversary of being a singer. She's modest about her success, though, and doesn't really like talking about the past.

"I hate nostalgia. I think looking back is a terrible crime. I really can't remember much of what went on."

"When you're driving you don't look in the wing mirror all the time, you look ahead. Well, that's the way I want my career to go. I'm relying on myself more and more."

"I think there's a danger you can become a product and that can be a disastrous thing. Pete Townshend says you become part of the system and work but I don't go along with that. I think you can work from the outside."

"I don't care if this single doesn't make lots of money. The money has never been important to me. I just do songs because I want to do them."

**Sandie says she's** also planning on touring again, which is definitely something to look forward to.

"I want to do some college dates to begin with. I have a band largely based on guitars. I also have a sax player, which I like. I think the sax is a very feminine instrument. It makes a noise like a woman's voice."

"I went to see Everything But The Girl and I got very jealous, so I decided I must get back on the road."

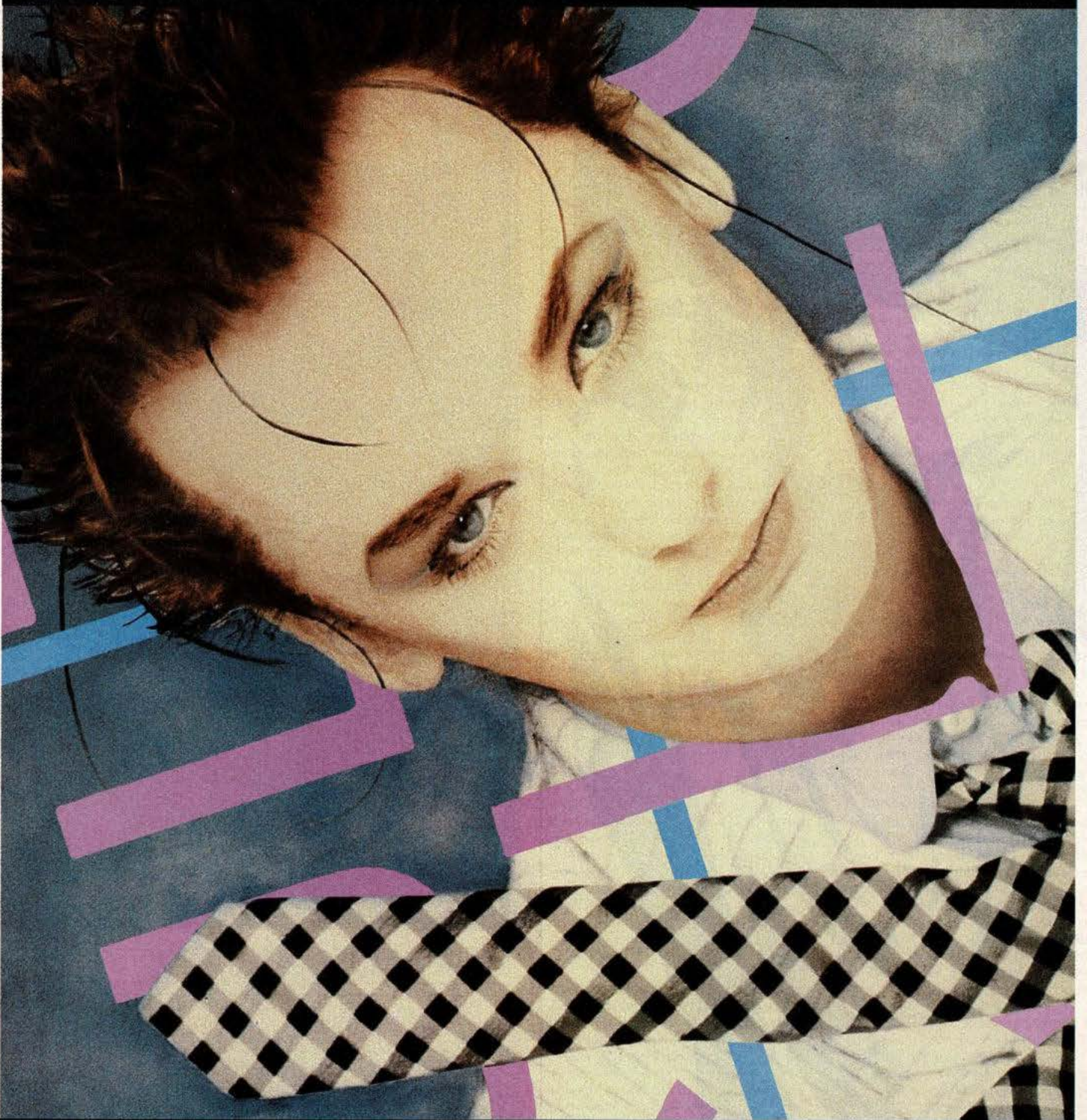
"I liked that Red Wedge idea of having lots of bands. I think every party should organise its own equivalent of the Red Wedge. I think every party should be putting its views over in that way."

"It's tremendously important to vote and everybody should take advantage of it. I'm a Buddhist so I'm a member of an international party for peace. I've done some work for the Buddhists and there are plenty of us now."

"Someday I'll probably write a book on my experiences, but it's too soon at the moment. I am a good writer and I think a book would be valid but I think I've got a lot more living to do."



# CULTURE CLUB



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# WORKING



RED GUITARS

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# FOR THE YANKEE DOLLAR



Can the **Red Guitars** move smoothly from indie cult status to major label success? And is their forthcoming LP really 'a self-aware exploration that comments on conventional uses of rock'? It's double wow! time, folks ...  
Red and the boys: **Lesley O'Toole**

**The Red Guitars** were alive and kicking long before the current proliferation of reds infiltrated the scene. Likewise, their debut single 'Good Technology' was making ructions long before Red Wedge was even a twinkle in the Labour Party's eye.

A change of vocalist and major deal later — Rob Holmes stepped in when Jerry Kidd went AWOL — Hull's finest are foisting a new single upon us in the shape of 'America And Me'.

When it hit the rusty **rm** turntable, opinion was unanimous. Men Without Hats' 'Safety Dance' revisited. Definite shades admittedly, but an iota more intelligence.

A self-confessed Walkmanite ("We really should look into pre-Walkman history, you know"), Rob is particularly reticent in assessing his own importance. "I think the Red Guitars would have survived whatever, purely on the strength of the people in the band."

Rob and guitarist Hallam Lewis are gushing with enthusiasm over the Virgin deal they signed last August. RG records will still be graced by their own One Way label but with the full financial back up of Branson's empire.

Rob: "We *did* get a very good deal. We wanted to maintain that independent twist so we've really got one foot out and one foot in."

"And some bands only get a box of matches when they sign," interjects their PR Mick Houghton.

But the major label circus is renowned for swallowing every last trace of innovation. How will the Red Guitars manage to stay creative?

Hallam: "Well, not everyone on a major becomes part of it by any means, so there is hope. In the main though, the machinery does tend to become all-pervasive."

Rob: "It is very difficult for people who are different to come through. In the last year particularly, a lot of people have really blanded out. Perhaps it's largely to do with this really American pomp rock disco thing."

"We've got these huge gladiators of rock now, like Tina Turner. She's very much the female macho type or maybe it's just the size of those earrings."

**In any case**, gone are the days of being hassled by the DHSS. Instead, the RGs had the enviable task of choosing between five deals.

Rob: "It's only since we signed with Virgin that I've actually felt confident enough to fill in forms and say my occupation is a musician."

If SSS are on Tony James' mind until five minutes before he has sex, is it the same for the Red Guitars? Rob: "I never really stop thinking about the Red Guitars."

Is that healthy? Hallam: "You are always thinking about the band and I think it has to be that way. It's like that old statistic of people supposedly thinking about sex every eight seconds."

Well, every fifth second we're thinking about music."

Rob: "So you're thinking about sex to music."

Hallam: "What are you thinking about now ... and now ... and now?"

The dearth of intelligence on show these days certainly isn't something one can expect to witness from the RGs. They don't profess to be world authorities on the wrongs and rights of the music biz but they are all graduates.

Hallam: "Going to university was a viable alternative to signing on in a sense."

Rob: "We were definitely the last of the easy-going era. It has become very job-orientated now, which is completely understandable in the climate but it's a shame that the system has become so single-minded."

Hallam: "Our being graduates isn't important though. We were never a university band; it was very much a coincidence. There were plenty of other musicians knocking around who hadn't been to university."

**Enough of this** academic lark, I'm sure you'd be more interested to know that Rob never buys new records. Horrors — the thought of it.

Hallam: "I still buy new records but only intermittently and not as much as I'd like to. There's tons of stuff worth buying but too much to know where to start really. I keep reading album reviews in the hope that there'll be something worth buying but there rarely is."

Probably because it's all re-issues. Rob: "Yes, there's definitely a general sense of looking back at all records. I don't mean in terms of the jazz thing, that's purely copying. I think the real danger is of being too retrospective, too traditionalist and revivalist."

Hallam: "In a sense, that's what 'Tales Of The Expected' (the new album) is all about. A self-aware exploration that comments on conventional uses of rock."

But isn't looking back purely a means of escapism? Rob: "Yes, a lot of kids do get really lost in the whole ethos and time of a particular record. It doesn't matter if it's Sam Cooke and soul music or blues or jazz. They begin to practically smoke pipes."

Hallam: "I think music is naturally a very nostalgic medium which lends itself to that anyway."

Rob: "There are lessons to be learnt from that music, particularly its spirit because it's untampered by technology. If you can still make that kind of music with good technology, that's a real achievement and that's what we really want to do."

Hallam: "Quite often, you can go back and find original stuff like Tamla that's a lot better than Culture Club and Wham!."

Not to mention current stuff that's a lot better than Men Without Hats.

# L • E • T • T • E • R • S

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

■ One is getting more than somewhat aggravated by you **rm** scribes using 'compact disc' as a term of abuse. Every time you want to describe something as bland or boring, out comes the old CD reference: 'this album is CD-fodder', or 'that single is for compact discokids'. If you lot want to extend your S&M to your ears then don't blame us more sensitive souls for not joining you.

OK, so BOF types dominate the CD charts, but they dominate the LP charts too. I'll just finish up by saying PIL, Prefab Sprout, New Order and the Cocteau Twins — so there! Oh, and I'd also like to give thanks and a white Toblerone to Eleanor Levy, the thinking man's Julie Burchill who, of course, doesn't stoop so low — if you see what I mean.

**Jeff Cotton, London N1**

● Eleanor might not stoop so low for a cherished white Toblerone, but Robin Smith will do a quick dance of the seven Kit-Kat wrappers complete with fun fur and satin suspenders for a couple of Ripples

■ I just had to reply to the moaning letter in May 10's issue. I've been reading **rm** since November 1973,

every week, and believe me, much as I liked the older formats at the time, the present one is far and away the best. That goes for **any** weekly music paper of the Seventies and Eighties.

For a start, the present writing staff have a sense of style and opinion that you found only occasionally from past notables like Sunie, and which is currently led by the very wonderful Eleanor Levy (give her a raise!). Then there's the improved features, the glossy look, the nice pics, the lack of print on your fingers. I picked up a copy of **that** initialed rival for the first time in years today, and it was totally tedious, a pathetic wasting away of one of the better papers of the early Seventies.

By the way, there's a letter from a Morrissey of Streford in the June 28 1975 issue listing his favourite bands. Could this be the same Morrissey of fame and credibility? Not if you look at it, I suspect his credibility might be a bit creased.

**John Swindell, Poole, Dorset**

● One look at the letter in question and we're sure it couldn't be our favourite sparkling blue-eyed genius's work. The New York Dolls and Nico perhaps, but Billy Joel?

■ What a silly, vindictive little hypocrite Betty Page is, sniping at the way grown men supposedly faint at the sound of Kate Bush's "exceptionally little girlish" vocals. Was it not Ms Page who a few weeks back, kept going into infantile type multiple orgasms whenever Sique Sique Sputnik so much as mentioned words like "willy" or "cock"?

Was it not Ms Page who talked about her "juices jockeying" when she first came across Frankie Goes To Hollywood? In fact, do not all the **rm** ladies (Lesley, Nancy, Eleanor) review a great deal of the singles, albums, films, etc, in relation to their effect on their hormones?

So please Betty dear, try not to be so prejudiced or sexist before actually listening to the music from now on.

**Diana Holly, Easton, Bristol**

● An interesting point, but who's the real hypocrite? Ms Page for liking groups who, however talented or untalented, are at least honest in their sexuality, or Ms Bush, for saying that she doesn't try and titillate (**rm** August 31, 1985) while fondling a long, hard gun barrel during her stage show? You pays your money, you gets your oats.



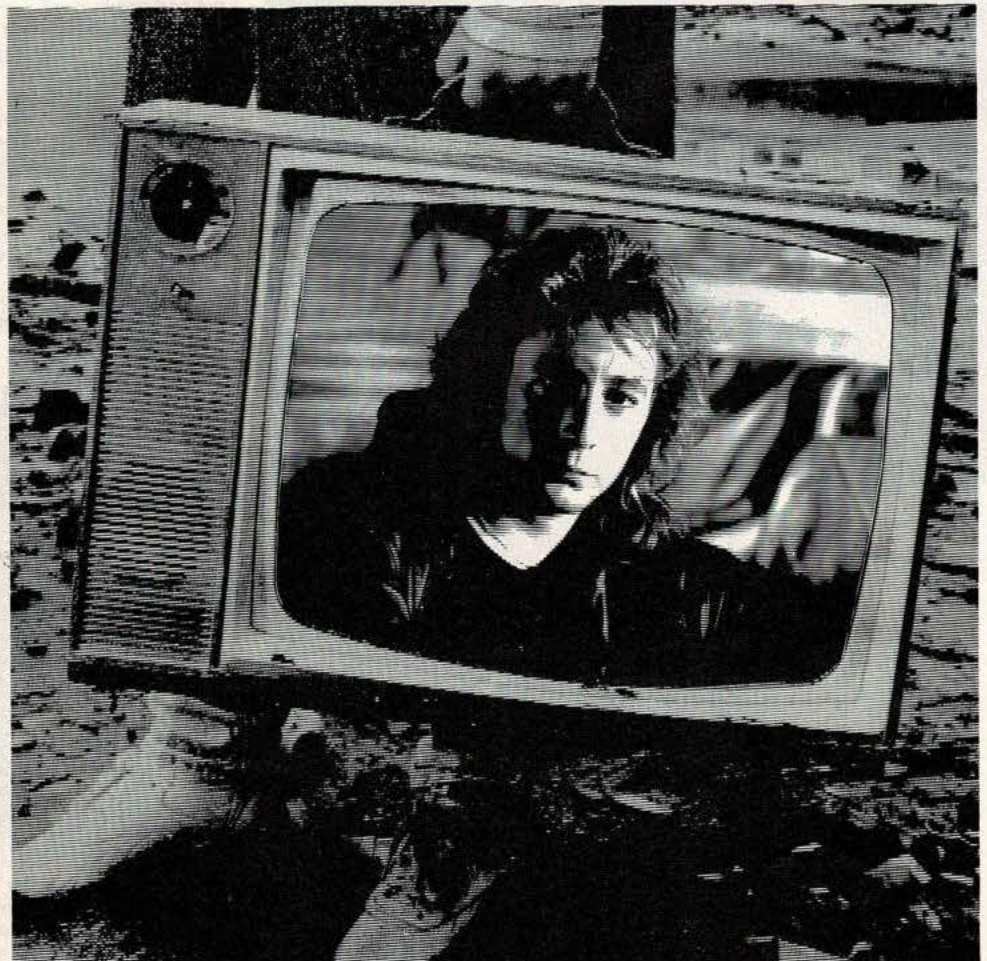
● OUR KATIE being totally non-titillatory

Photo by Valerie Clendening

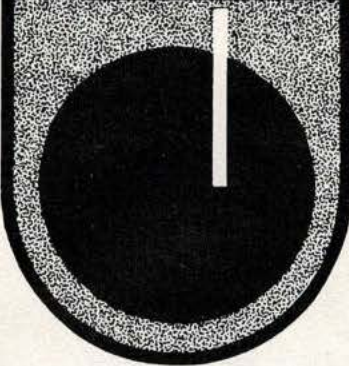
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**PETER GABRIEL 'So' (Virgin PG5)**

Peter Gabriel is a rare creature. He's fronted Genesis and survived, but still been lumped in with his less imaginative musical peers — without a thought to the unique stamp he's given to his subsequent solo work.

Yet still, he comes up with albums that feature the sort of experimentation, and genuine excitement, that others can only dream of.

'Sledgehammer', (single of the year so far?), has proved a fiery pointer to the rest of 'So'. There is the odd duck track — 'That Voice Again' and 'In Your Eyes' are a touch too complicated and overblown for their own good — but what we are left with is an album that has class and originality seeping out of its immaculate grooves.

There's 'Mercy Street' slow and moody, with layers of rhythm floating over you in smooth musical waves. The kind of song Sting would shriek at the top of his voice and call it passion.

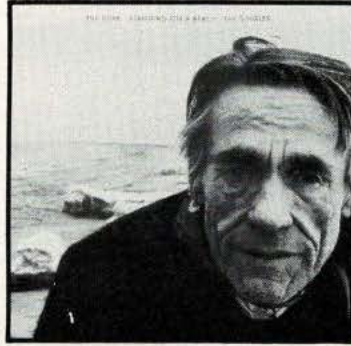
'Big Time' is a humorous dig at everyone — including himself, no doubt — whose egos rule their heads, hearts and other bits. Gabriel's almost lazy, mildly tortured vocals stand out, as they do on the duet with Kate Bush, 'Don't Give Up'.



Two rich people singing about the strain of unemployment — but Gabriel's voice is, again, the factor that keeps the song just the right side of sincerity instead of schmaltz.

Always delivering something new and distinctive, 'So' is an album to cross the boundaries of musical taste, from a man who could teach a few of the new breed of aspiring musical legends a thing or two about originality, dignity and how to try to be Otis Redding without sounding silly. ■■■■ 1/2

Eleanor Levy



**THE CURE 'Standing On A Beach — The Singles' (Fiction FIXH 12)**

If you're convinced that bulging midribs (sorry Robert), smudged lipstick and rampant hairdos aren't your scene, think again. Anyone unfamiliar with the Cure's repertoire couldn't find a better excuse for delving in than 'Standing On The Beach', a singles compilation that testifies to the longevity and continued originality of everyone's favourite loo brush.

'Killing An Arab' assumes an alarming relevance in the light of recent happenings, but what a stunner of a debut. Frantic and frenetic with Fat Bob fairly spitting out the lyrics. And full marks for educative value if it introduced anyone to its inspiration — a soul-searching tome entitled 'The Outsider'.

And outsiders the Cure have largely remained, spawning no effective imitators. Chopping, changing, smirking but never succumbing to excess (the Smith tummy and Gallup chins excluded).

The reactivated 'Boys Don't Cry' is evidence that the Cure's singles are as refreshing and innovative in '86 as in '79. The sultry, swirling 'A Forest' oozes atmosphere by the chord change and still ranks in my all-time top 10. Incidentally, connoisseurs will relish the inclusion of that elusive classic 'Charlotte Sometimes'.

All this, plus the milk bottle-bashing charm of 'The Lovecats', the squiggly, squeaking 'Caterpillar' and the stuttering 'Close To Me' featuring that seductive Smith pant (ho ho).

Get back-combing. ■■■■

Lesley O'Toole

**MARTIN STEPHENSON AND THE DAINTEES 'Boat To Bolivia' (Kitchenware KWLP5)**

'Boat To Bolivia' may be sailing in



circles around the River Tyne, but Martin Stephenson's musical and lyrical journey around the North East of England is one of the most warming experiences put on vinyl in many a day. While others use the terms 'heart and soul' to tart up their synthetic wares, Stephenson's version is hot with blood coursing through its veins, breath rushing through its lungs and aching with giddy emotion.

The album is two years of Martin George Stephenson's life — its traumas and its joys — captured with an accuracy and incisiveness that can't fail to find a resounding echo in every listener's heart and mind. The 11 song set fizzles with life due to the musical simplicity, skilful mix of bittersweet feelings and the obvious empathy between the writer and the Daintees who show a dextrous touch whether on the light jazz of 'Coleen', the alcoholic tango of 'Little Red Bottle' or the country soul of 'Caroline'.

This is an album to savour and cuddle tightly to your breast. ■■■■

Mike Gardner

**THE RAMONES 'Animal Boy' (Beggars Banquet BEGA 70)**

BIFF! They're on again, da brudders. Like a re-run of the Flintstones, here they are, your favourite cartoon family come to club you to death with their stoneage fuzzboxes and their lame-

brain humour.

They still make us laugh, but mostly because we know the jokes so well. After all, where do you go to when you start life as a Disneyland hologram caricature of dumb exhilaration? Simple... straight into the next toon. 1-2-3-4.

BANG! Album number 10, and they ain't monkeying around. Those pin-head emotions bite into the evolutionary banana, and conclude, in the title track, that even Ramone man is more than a monkey brain.

Which is something you might well doubt, given the recent Ramone retraction of 'Bonzo Goes To Bitburg's' anti-Reagan sentiments (present here as 'My Brain Is Hanging Upside Down').

Further pearls of wisdom pop up in the title song for the Alex Cox Sid'n' Nancy movie 'Love Kills' — 'When you're hooked on heroin/Don't you know you'll never win', and in the talk-in to 'Apeman Hop' — 'Fungawi unggabooga bwanabwana, etc'.

POW! Yes, it's full throttle numb-head philosophy all the way to the psychotherapy clinic. Only Dee Dee's milksop ballad 'She Belongs To Me' deviates from the 90 chord changes per minute formula. The rest is pristine goofball ramoning at its best. That gorilla handle did a good job. ■■■■

Roger Morton

**THE**  *tempest*



*Didn't We Have a Nice Time?*

NEW SINGLE

OUT NOW ON 7" & 12"

 PEST 3 12 PEST 3



Is that really Joe Strummer? Has Paul Simonon really joined Hill Street Blues? And do we really have a rare photo of Mr John Lydon smiling? But why the costumes, why the smiles, why the general air of post punk bonhomie? Well, you might be tempted to suggest that some of these people have been drinking, but the REAL reason for their unqualified peace of mind, is the fact that they all happen to be in the fab video of the new Big Audio Dynamite single 'Medicine Show'.

Yes sir, all is well in the ex-Clash camp again, with Mick Jones and the boys able to forget the past, trying not to mention the decidedly dodgy 'Cut The Crap'. And so, with Joe Strummer padded up like the Rod Steiger character in the great 'In The Heat Of The Night' flick and Paul S preparing to waste any stray rock critic, we leave this pleasant scene only pausing to ask — 'whatever happened to Slaughter And The Dogs'?

E I Video



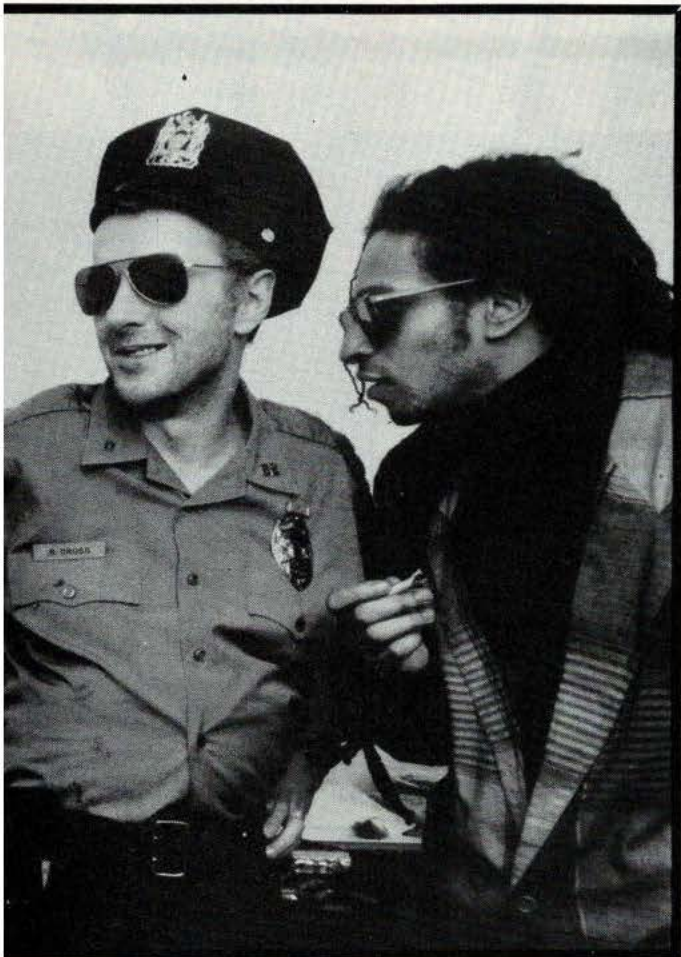
● "It's midnight, I'm wearing a spare tyre around my stomach, my last record was slaughtered and I'm standing next to this guy with a gun. Just where the hell are the Sandinistas when you need them?" Joe Strummer ponders his new career in videos.



● Aaah, those golden days when the whole world was going to quake at the sight of an English punk rock group. Nah, it never did happen did it... Still the Clash were at least the best dressed rock 'n' roll band in the world. Here Paul Simonon spots a pigeon.

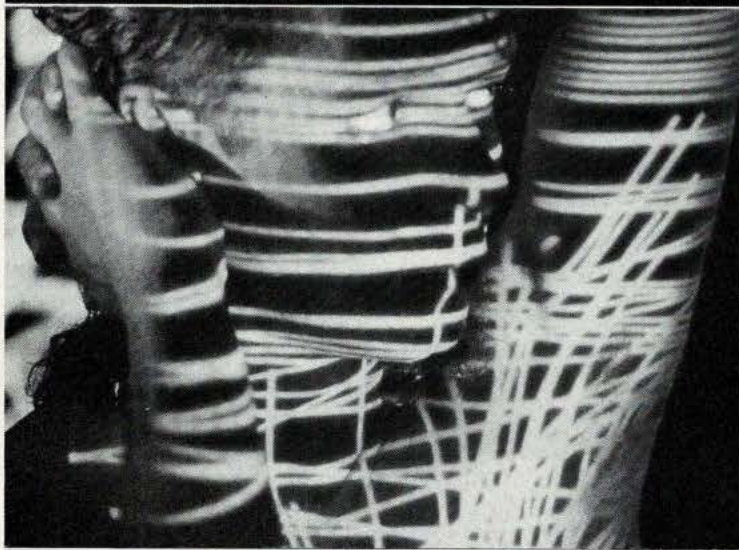


ALL PHOTOS BY ADRIAN BOOT



● John Lydon cradles the can of lager that has accompanied him to every photosession he has done since 1976. It's rumoured that John first met the can in a Finsbury Park off licence when he was 17. After taking the can on holiday with him to Margate, they settled down together and have enjoyed a healthy working relationship ever since. John Lydon is 30.

# ICEHOUSE



*Measure*  

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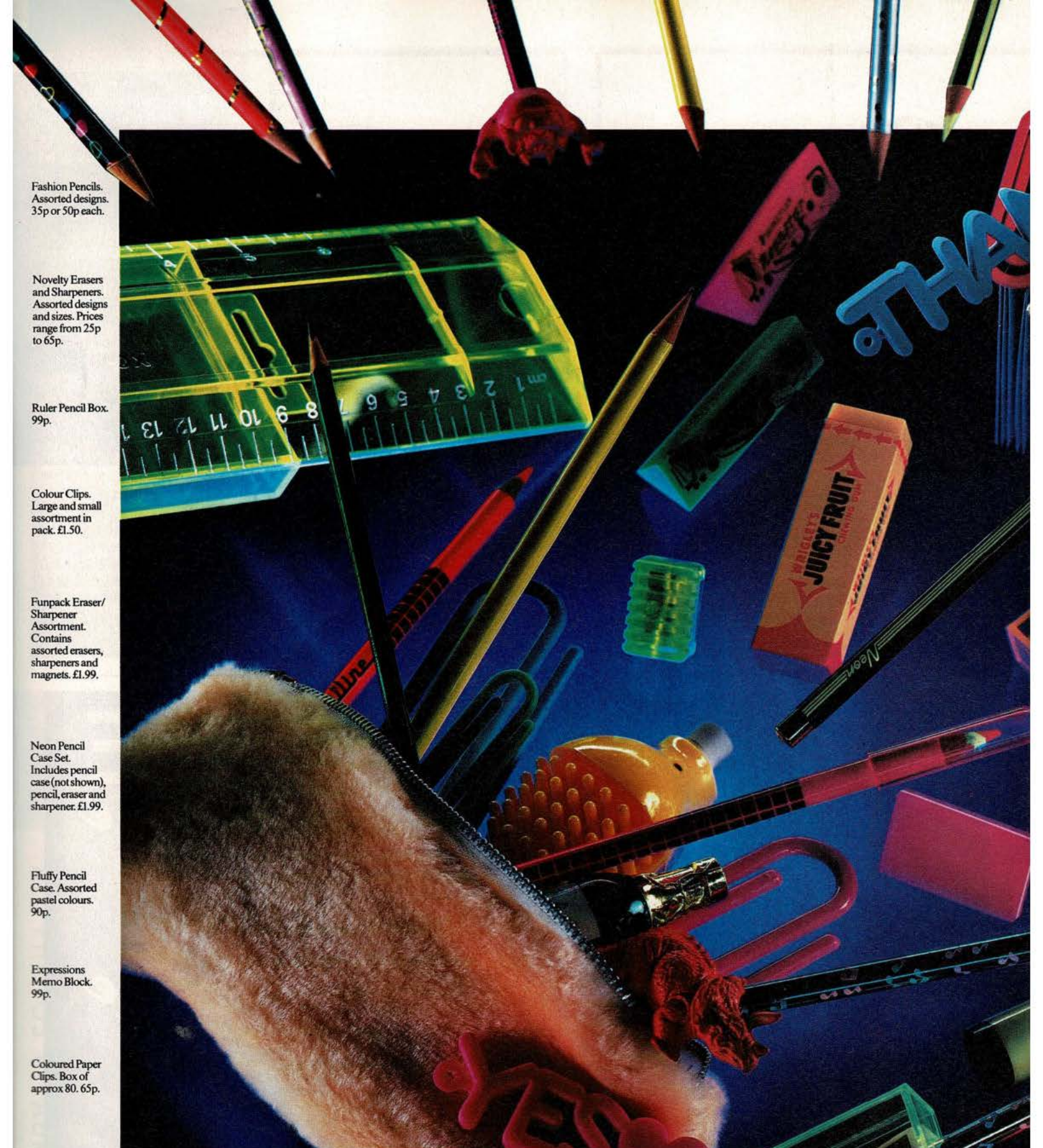
*For*  
*Measure*

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from Fungus the Bogyman Pencil Set (not shown). Contains pencil, sharpener and eraser. 99p.

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Neon Stationery Pot (not shown). Includes fluorescent coloured pens, pencils, eraser, sharpener and clips. £1.99.

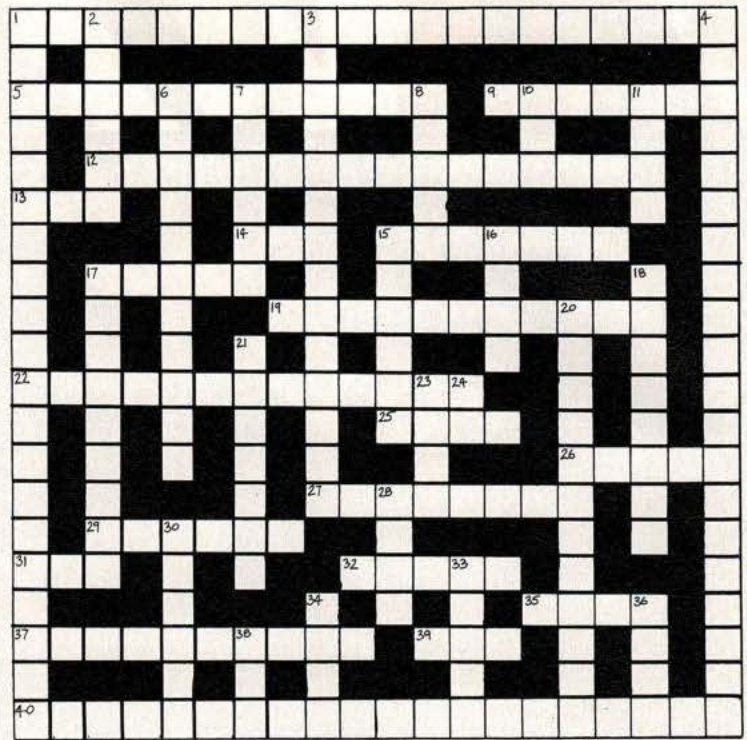
# X-WORD

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

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

## A C R O S S D O W N

- |   |   |
|---|---|
| 1 Written by Andrew performed by Sarah and Steve (3,7,2,3,5)      | 1 Spandau's debut was just the right length (2,3,1,4,5,5)                               |
| 5 Kate's rain dance song (12)                                     | 2 O Elsie what have the Damned turned you into (6)                                      |
| 9 River for the Piranhas (7)                                      | 3 Gary Moore helped Phil Lynott into the open (3,2,3,6)                                 |
| 12 It's the beginning for Karen and Mark (8,8)                    | 4 A romantic moment for Siouxsie (1,4,2,3,10)   |
| 13 Seventies pub rockers who had a hit with How Long (3)          | 6 Pete Burns is subject to a change of condition (4,2,5)                                |
| 14 Mighty group who told us the Story Of The Blues (3)            | 7 Billy Joel's girl (6)   |
| 15 Marc Almond's been telling these about Johnny (7)              | 8 Found in the Police's machine (5)   |
| 17 Young Prefab Sprout person (5)                                 | 10 Paul's bright eyed partner (3)   |
| 19 & 32 across Wishful thinking from Kurtis Blow (2,1,5,3,5)      | 11 Duke Of ---- Darts hit (4)   |
| 22 Ozzy's got no chance of hitting the target with this (4,2,3,4) | 15 Elvis went from a whisper to this (6)  |
| 25 Jones you'll find in Big Audio Dynamite (4)                    | 16 Lou who has been growing up in public (4)  |
| 26 The Rolling Stones all alone on Main Street (5)                | 17 Council's shop or Haircut 100's shirts (9)   |
| 27 Group that perfected the Art Of Falling Apart (4,4)            | 18 See 29 across  |
| 29 & 18 down Paul Young's past can be found in here (4,2,8)       | 20 The Fun Boy Three's underground passage could bring a great deal of pleasure (6,2,4) |
| 31 The Who could do this for miles (3)                            | 21 John Parr's fire (2,5)   |
| 32 See 19 across  | 23 Back in 1977 the Clash were singing about a White ---- (4)                           |
| 35 Thomas Dolby's earth (4)                                       | 24 Sunshine Band leader (1,1)   |
| 37 A manoeuvre carried out in the dark (10)                       | 28 Chorus that stand together with Paul McCartney (4)                                   |
| 39 Initially a hit for Michael Jackson (1,1,1)                    | 30 Bowie's love (6)   |
| 40 Something U2 will always remember (3,1,3,4)                    | 33 Clapton classic performed as a domino (5)  |
|   | 34 Group of people all called Kane (4)  |
|   | 36 Big yellow transport for Joni (4)  |
|   | 38 How many tribes make up a hit? (3)   |



## LAST WEEK'S ANSWERS

**ACROSS:** 1 Live To Tell, 5 Stripped, 10 Chequered Love, 12 Joe, 13 Bananarama, 16 Smiley Culture, 18 IOU, 19 Latin, 20 Black, 21 Lea, 22 Yellow, 23 Bonnie, 24 Dream, 27 Sparks, 33 Maxi, 34 Cyndi, 35 Crap, 36 Freedom, 37 Pete, 38 Marlene On The Wall.

**DOWN:** 1 Lessons In Love, 2 Victroland, 3 The Honeythief, 4 Touch, 6 Thorn, 7 I Hear You Knocking, 8 Duel, 9 Eden, 11 Rebel Yell, 12 Jim Diamond, 14 Aural, 15 Quarter, 17 Candyman, 20 Bronski Beat, 25 Sam Cooke, 26 Starr, 28 Ingram, 29 Lauper, 30 Mike, 31 Priest, 32 Kyrie.

NEW SINGLE  
12" CHS 12 2966

# Kiss That

OUT NOW  
7" CHS 2966

# MARCH OUT

ON TOUR WITH



MAY 22  
MAY 23  
MAY 25  
MAY 27  
MAY 28  
MAY 30  
MAY 31

MANCHESTER INTERNATIONAL  
AYLESBURY CIVIC  
TOWN + COUNTRY CLUB, KENTISH TOWN  
BOLTON POLYTECHNIC  
LEICESTER UNIVERSITY  
GRAYS, CIVIC HALL  
TONBRIDGE ANGEL CENTRE

Chrysalis

# RM

## THE WORLD'S MOST UPFRONT LIVE GUIDE

### WEDNESDAY 21

**BIRMINGHAM** Digbeth Irish Centre Diamond Suite LWS/3-2-1 Touchdown  
**BRISTOL** Bierkeller (22265) **Belouis Some/Eugenie Arrowsmith**  
**COVENTRY** Lanchester Polytechnic (21167) **The Mighty Lemon Drops**  
**GLASGOW** Pavilion (041-332 0478) **Hipsway**  
**HANLEY** Victoria Hall **The Cramps/Guana Batz/The Stingrays**  
**HUDDERSFIELD** Polytechnic (38516) **The Woodentops/Freight Train**  
**LEICESTER** Princess Charlotte (553956) **That Petrol Emotion**  
**LONDON** Fulham High Street Kings Head (01-736 1413) **Johnny Pinko**  
**LONDON** Fulham Palace Road Greyhound (01-385 0526) **The Maximum Effect/Well Well Well**  
**LONDON** Hammersmith Clarendon (01-748 1454) **Hand To Mouth/Karen D'Ache**  
**LONDON** Kentish Town Bull And Gate (01-485 5358) **Ted Chippington/Big Ed And His Rockin' Rattlesnakes/Chinese Gangster Element/Da Da**  
**LONDON** Oval Cricketers (01-735 3059) **The Rain/Casper Hauser**  
**LONDON** Portobello Acklam Road Bay 63 (01-960 4590) **Primal Scream/The Blue Aeroplanes/The Submarines**  
**MANCHESTER** Ritz (061-236 4355) **Balaam And The Angel/The Wild Flowers**  
**NEWCASTLE** Melbourne Street Riverside (614386) **Kalima**  
**OXFORD** Apollo (44544) **PiL/Black Britain**  
**SHEFFIELD** City Hall (735295) **Black Sabbath**

### THURSDAY 22

**BIRMINGHAM** Mermaid (021-772 0217) **The Neurotics**  
**BIRMINGHAM** Triangle Arts Centre **Belouis Some/Eugenie Arrowsmith**  
**BRADFORD** Queens Hall 1 In 12 Club (734519) **Skeletal Family/The Sinister Cleaners**  
**BRENTFORD** High Street Red Lion (01-571 6878) **Miller Family/Bam Bam**  
**BURNOPFIELD** Sun Inn **After Midnight**  
**DUNFERMLINE** Warehouse **Red**  
**LEEDS** Merrion Street Coconut Grove (455718) **The Chevalier Brothers**  
**LEEDS** Warehouse (468287) **The Mighty Lemon Drops**  
**LEICESTER** University (556282) **The Cherry Bombz/The Babysitters**  
**LIVERPOOL** Empire (051-709 1555) **Black Sabbath**  
**LIVERPOOL** Mardi Gras (051-709 2716) **The Shamen/Become The Warrior**  
**LONDON** Battersea Park Road Latchmere (01-924 3216) **Charm School**  
**LONDON** Camden Electric Ballroom (01-485 9006) **That Petrol Emotion/Marc Riley And The Creepers/The Wolf Hounds**  
**LONDON** Camden Lock Dingwalls (01-267 4967) **State Of Play/Man Maid**  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) **The Rapiers**  
**LONDON** Kentish Town Town And Country Club (01-267 3334) **Balaam And The Angel/The Wild Flowers**  
**LONDON** Malet Street University Of London Union (01-580 9551) **The Triffids/Zodiac Mindwarp And The Love Reaction/Painter And Dockers**  
**LONDON** Portobello Acklam Road Bay 63 (01-960 4590) **The Godfathers/The Pop Ikons/The Whiplash Girls**  
**LONDON** Walthamstow Town Hall **The Larks/Potato Five**  
**MANCHESTER** International (061-224 5050) **Doctor And The Medics/Kiss That**  
**MANCHESTER** Sloskys **The Pogues**  
**NOTTINGHAM** Rock City (412544) **The Cramps/Guana Batz/The Stingrays**  
**POOLE** Arts Centre (685222) **PiL/Black Britain**

### FRIDAY 23

**ALDRESHOT** West End Centre (21158) **Nico**  
**AYLESBURY** Civic Hall (86009) **Doctor And The Medics/Kiss That**  
**BIRMINGHAM** Triangle Centre **The Nightingales/Ted Chippington/We've Got A Fuzzbox And We're Gonna Use It/Bumbites/Heather Joyce**

**BRISTOL** Old Profanity Showboat (293301) **Fear Of Darkness**  
**CARDIFF** Bogeyes (26168) **Medusa**  
**COVENTRY** General Wolfe (88402) **The Robert Calvert Band**  
**DROGHEDA** Boxing Club **Stockholm Monsters**  
**EDINBURGH** Jailhouse (031-557 3073) **Napalm Stars**  
**HAILSHAM** The Crown Lifestyle  
**LEEDS** IF Club **Easterhouse**  
**LONDON** Camden Lock Dingwalls (01-267 4967) **The Potato Five/Sceptre**  
**LONDON** Malet Street University Of London Union (01-580 9551) **Sonic Youth/Lydia Lunch**  
**LONDON** Northampton Square City University (01-250 0955) **Potato Five**  
**MANCHESTER** International (061-224 5050) **The Woodentops/Freight Train**  
**MANCHESTER** Sloskys **The Pogues**  
**OXFORD** Polytechnic (68789) **The Cherry Bombz/The Babysitters**  
**SCUNTHORPE** Hagar Club Crosby Hotel **The Neurotics**  
**ST AUSTELL** Coliseum (4261) **PiL/Black Britain**  
**STOKE** North Staffs Polytechnic (412416) **The Mighty Lemon Drops/The Glory Boys**  
**YEOVIL** Gardens **Dumpy's Rusty Nuts**  
**YORK** Bishopthorpe Road **Winning Post Bogshed**

### SATURDAY 24

**AYLESBURY** Wellhead Inn (622733) **The Mighty Lemon Drops**  
**BIRMINGHAM** Triangle Arts Centre **Nashville Teens/SPT**  
**COVENTRY** Lanchester Polytechnic (21167) **Balaam And The Angel/The Wild Flowers**  
**COVENTRY** Warwick University (417220) **Love And Rockets**  
**DUNSTABLE** Queensway Hall **The Cherry Bombz/The Babysitters**  
**EDINBURGH** Sighthill Park **Blues 'N' Trouble/The Styngrites/Red/The Blood Uncles/Camera Shy/The Play/Oi Polloi** (Free festival - starts 12-noon)  
**LONDON** Camden Lock Dingwalls (01-267 4967) **Cayenne/Big Ma And The Famous Blue Note Rhythm Kings**  
**LONDON** Covent Garden Rock Garden (01-240 3961) **A Bigger Splash**  
**LONDON** Hammersmith Odeon (01-748 4081) **Laurie Anderson**  
**LONDON** Leicester Square Comedy Store **The Macc Lads**  
**LONDON** Oval Cricketers (01-735 3059) **Desmond Dekker**  
**LONDON** Strand The Coalhole **The Reflection AOB**  
**MANCHESTER** Apollo (061-273 3775) **Black Sabbath**



● **DR & THE MEDICS:** Manchester, Thursday; Aylesbury, Friday; London, Sunday

**MANCHESTER** International (061-224 5050) **Belouis Some/Eugenie Arrowsmith**  
**MANCHESTER** Little Peter Street Boardwalk (061-228 3555) **The Shamen/Head**  
**MANCHESTER** University Union (061-273 5111) **Smiley Culture**  
**RETFORD** Porterhouse (704981) **The Robert Calvert Band**  
**SOUTHAMPTON** Woolston The Cliff **Posing For Money/The Ratz/Mad Thatchers**

### SUNDAY 25

**BIRMINGHAM** Odeon (021-643 6101) **PiL/Black Britain**  
**BIRMINGHAM** Railway (021-359 2283) **Jah Children**  
**BRIGHTON** Old Vic (24744) **The Macc Lads**  
**BRIGHTON** Pavilion Theatre (682127) **The Woodentops/Freight Train**  
**BRISTOL** Hippodrome (299444) **Black Sabbath**  
**LEEDS** Polytechnic (430171) **The Mission/Pauline Murray And The Storm/The Batfish Boys**  
**LONDON** Camden Lock Dingwalls (01-267 4967) **The Models/Back To Back/Red Hot 'N' Blue**  
**LONDON** Kentish Town Town And Country Club (01-267 3334) **Belouis Some/Eugenie Arrowsmith**  
**LONDON** Oxford Street 100 Club (01-636 0933) **Courtney Pine Quintet**  
**NEWCASTLE** Melbourne Street Riverside (614386) **Twenty Flight Rockers/Jaywalkers**  
**NOTTINGHAM** Rock City (412544) **The Cherry Bombz/The Babysitters**  
**PORTSMOUTH** Guildhall (824355) **The Cramps/The Stingrays/Guana Batz**  
**SAFFRON WALDEN** Museum Grounds **R Cajun And The Zydeco Brothers/Whippersnapper/Martin Carthy/Eavesdropper/New House Band**

### MONDAY 26

**BRISTOL** Bierkeller (22265) **The Woodentops/Freight Train**  
**BRISTOL** Studio (25069) **The Cramps/The Stingrays/Guana Batz**  
**CARDIFF** PC's **The Deep**  
**COLCHESTER** St Marys Arts Centre (577301) **That Petrol Emotion**  
**HARLOW** Country Music Club **Firewater**  
**LEICESTER** De Montfort Hall (544444) **Black Sabbath**  
**LIVERPOOL** Bootle Old Fire Station Engine  
**LONDON** Brixton Academy (01-326 1022) **PiL/Black Britain**  
**LONDON** Camden Lock Dingwalls (01-267 4967) **Blood On The Saddle/T'Pau**  
**LONDON** Fulham High Street Kings Head (01-736 1413) **Street Arabs**  
**MANCHESTER** Withington Mulberrys **Halcyon Daze**  
**NOTTINGHAM** Mardi Gras (862368) **The Stiffs**  
**READING** Majestic **Belouis Some/Eugenie Arrowsmith**  
**SHEFFIELD** University (24076) **The Cherry Bombz/The Babysitters**

**BIRMINGHAM** Odeon (021-643 6101) **Black Sabbath**  
**BRISTOL** Hippodrome (299444) **PiL/Black Britain**  
**CROYDON** High Street Underground (01-760 0833) **Belouis Some/Eugenie Arrowsmith**  
**EASTCOTE** Field End Road Clay Pigeon **The Jets**  
**FETCHAM** Riverside Club (375713) **Twenty Flight Rockers/The Body Politic**  
**HULL** Adelphi Club (48216) **The Neurotics/Dead Penguins/Sex Kittens/Cherry Blobs**  
**HULL** Tower Ballroom (228110) **The Cherry Bombz/The Babysitters**  
**LONDON** Fulham Palace Road Greyhound (01-385 0526) **The Macc Lads/The Last Party**  
**LONDON** Hammersmith Palais (01-748 2812) **Steel Pulse**  
**LONDON** Harlesden Mean Fiddler (01-961 5490) **Easterhouse**  
**LONDON** Kentish Town Town And Country Club (01-267 3334) **Doctor And The Medics/The Golden Horde/Zodiac Mindwarp And The Love Reaction/Kiss That**  
**LONDON** Wardour Street Marquee (01-437 6603) **Love And Rockets**  
**MANCHESTER** Little Peter Street Boardwalk (061-228 3555) **Big Ed And His Rockin' Rattlesnakes/Ted Chippington**  
**NEWCASTLE** Mayfair (323109) **The Mission/Pauline Murray And The Storm**

## ▼ PiL, CITY HALL, SHEFFIELD

From defining the parameters of a whole movement and living out the stylised 'bad boy' image to the bitter end, John Lydon has since moved into the area of actually making music.

Amongst the latest manifestation of PiL there is enough musical talent to finally remove the image of 'John Lydon and backing band' so evident on previous live excursions. John McGeogh (Magazine, the Armoury Show) and Hugo Burnham (Gang Of Four) are both allowed to add their stamp to the proceedings (on guitar and drums respectively). The cumulative effect being a music to rival that incredible voice.

I don't think there'll ever be anyone to come close to the spectacle of Lydon on stage. Considerably mellowed, but no less petulant or enigmatic for that, his is now a post-punk pantomime of put-down and acerbic side-swipe. And he has much to contend with — from the start the soul of punk is still haunting him as strong as ever. And the strongest manifestation of this: gob.

He'll probably never shake it off now — people are always going to spit at him. As soon as he walks on stage he makes his position perfectly clear: "Spitting is corny and very old fashioned — if you keep spitting I shall just walk off." The gobbers are deterred, briefly, and the set begins with the excellent 'Fair-Weather Friend' from 'Album'.

Live, stuff from the latest LP takes on a different life. Stripped of the Bill Laswell enormous production, this is much more clearly an extension of very early PiL.

The set is a powerhouse of all the best PiL stuff. They no longer shy away from playing old material. I mean, they're even doing 'Pretty Vacant' on the tour — a concession of major dimensions.

And, gobbing aside, Lydon even seems to be enjoying himself — his approach is more wry and sardonic than sneering.

His, truly, is the most magnificent voice ever to come out of the business — many have tried but none come close to capturing that 'dragged across miles of broken glass' edge that Lydon produces with such consummate ease.

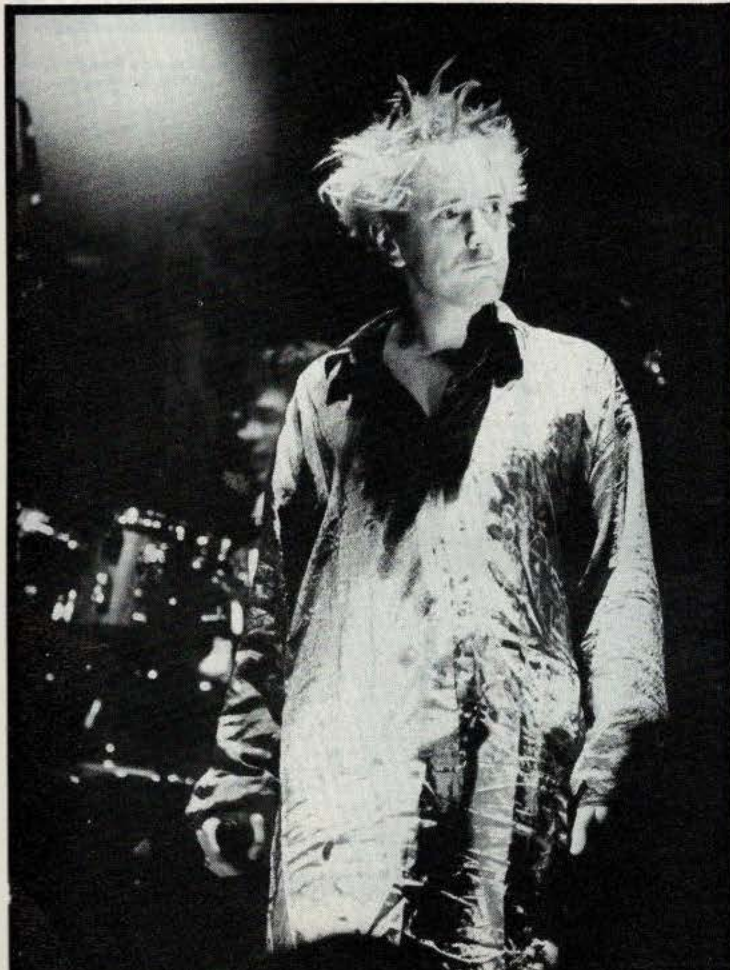
After a hilarious interlude, successfully ridiculing the daft tradition of set, applause, encore — Lydon's off-stage chat deliberately broadcast to the audience: "I don't want to do another one. I'm bored of Sheffield" — but return they do.

Back on stage to a chorus of 'Anarchy' from the crowd and a suitable response from The Man: "Anarchy? Did I hear you shouting 'Anarchy' Sheffield? Surely that should be 'Apathy'."

PiL perform 'Rise', then get 30 seconds into 'Blow Ups' when Lydon pulls the whole thing to a dead stop. Someone has thrown a billiard ball at him and, sensibly enough, Lydon calls a halt to the proceedings.

A great pity. PiL are pop giants and certainly deserve better than this kind of treatment. Reaping the problems sown by an entirely different age, I really think it's about time the audience grew up with the band. All credit to the band. The audience could try harder.

**Dave Sexton**



## ► TED CHIPPINGTON & FRIENDS, RAYMOND REVUE BAR, LONDON

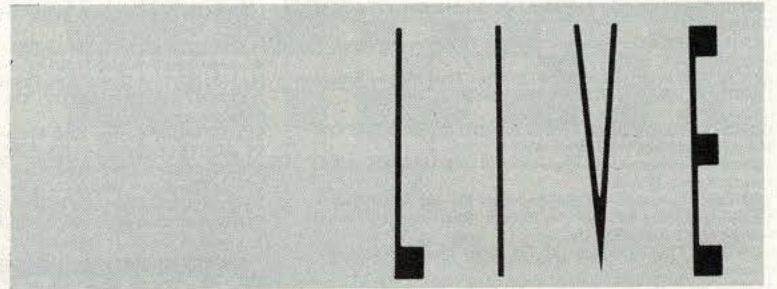
The mighty Ted Chippington continues his assault on a nation's sensibilities by entering the realms of the chat show. A non televised one this, performed before a largely invited audience and boasting an intriguing list of guests including Mark E Smith, Keith Allen, Derek Hobson ('New Faces' and 'That's My Dog' and one of Ted's heroes), Vi Subversa, Fuzzbox and Rob Lloyd.

So, you get the picture, Ted's version of Tarby And Friends with some tantalising musical interludes. Problem is, as any smug hack will willingly tell you, all pop stars think it's easy to interview someone, and they all fail miserably with their initial efforts.

Thus, after an excellent introduction by the man himself, encapsulating all that's best in a 'Chippington revisited' set, we get some agonisingly embarrassing silences as Ted dries up beside his more experienced guests. Keith Allen in particular uses all his 'Comic Strip old pro' guile to put Ted on the spot, but thankfully it all backfires as Mark E Smith comes to Ted's rescue and crushes Allen with some well chosen words.

The Fuzzbox are irresistibly enthusiastic with their almost acappella version of 'Tutti Frutti', proving they don't know their East from their West, and Bob And Vi serenade us with 'Keep Lyin' I Love It'. Tonight is a wonderful, refreshing idea that deserves full marks for the sheer variety of the entertainment alone. Whether Ted Chippington will be hosting 'Come On Down' within the year, remains uncertain. Top entertainment indeed!

**Andy Strickland**



## ■ BILLY MACKENZIE AND PAUL HAIG, THE CARDINAL FOLLY, GLASGOW

The prospect of a musical pairing between Paul Haig and Billy Mackenzie was something I viewed as being either a potential mystical experience or a shambolic and disastrous debacle.

Would the shy and retiring Mr Haig get trampled underfoot by the overwhelming presence and near legendary vocal chords of Mr Mackenzie? Would they even manage to get it together and arrive at the church on time even? But my fears and apprehensions were soon wafted out of the window in the face of one of the most uplifting and sparkling gigs it's been my joy to witness so far this year.

The blending of two such different voices worked well from the word go and there were no upstaging antics from Billy. Indeed, rarely have I seen such an utter disposal of egos to get on with the matter in hand. The set was heavily biased towards Haig's songs — Billy doing the honours on the sublime 'Reach The Top' while Paul took the limelight for a gritty 'Heaven Help You Now'.

It was glaringly obvious that neither of them have enjoyed themselves so much in ages as they swung into a magnificently soppy version of 'Love Eternal'.

A John Barryed 'Better This Way' was the only nod in the direction of the Associates camp, while predictability refused to show its face as we were treated to an unlikely selection of cover versions. 'Walking On Thin Ice', eh? I never thought I'd see myself getting on down to a bloody Yoko Ono song!

Alas, all good things have to come to an end and the final piece de resistance — a sort of Associates meet Killing Joke — was an absolute stunner. No encore, but by then I was up on Cloud Nine. Neither myself nor the audience could have cared less. Definitely, a one in a million occasion.

**Nancy Culp**

Photo by Steve Wright

Photo by Patrick Quigly

Photo by Karen McConnell



### ▼ THE JESUS AND MARY CHAIN, HAMMERSMITH PALAIS, LONDON

It must have been a night of conflicting feelings for the Jesus And Mary Chain. They ought to have been pleased at their warm reception after such a long absence, yet playing in such vulgar surroundings, with a hall crammed well to bursting point, can't have been too much fun.

They started with a selection of their very prettiest pop songs; any band would be proud to have 'Taste Of Cindy' and 'Just Like Honey' in their greatest hits selection. Their American tour has given a new discipline to their playing, which pushed their much-hailed melodies even more to the front.

'Candy Talkin', (which appeared on a recent promo single) was particularly fine, sounding like a cross between the Shangri-Las and Johnny Cash. As the hype fades away, the Reid brothers' ear for a good tune will surely be their mainstay.

Jim Reid was as undemonstrative as ever; even when William strummed his acoustic and the audience sang along to 'Cut Dead', he seemed distinctly nonplussed. New recruit John Moore hammered competently on his modest kit, though the ba, ba ba, boom rhythm is becoming a touch predictable. There was one new song in 'Hit', a taster from a forthcoming EP, plus a sombre choice of cover version in Can's 'Mushroom'.

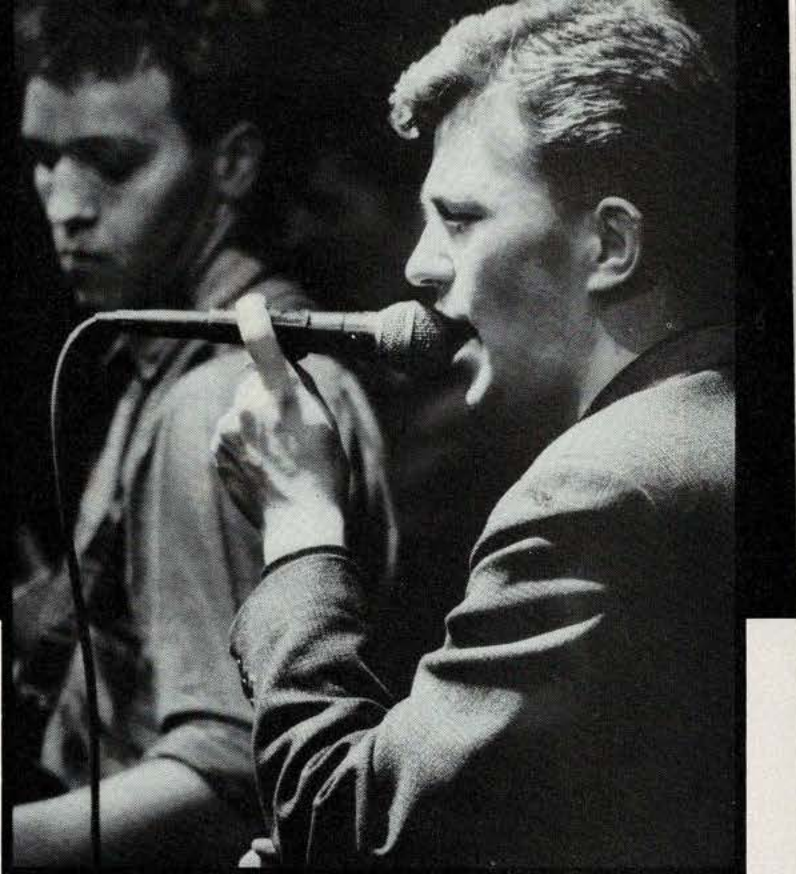
The more violent side of the Mary Chain seems to have subsided, with feedback only really surfacing on 'In A Hole'. A manic flashing of white lights was used for 'The Living End', and was one of the rare moments that the band managed to break free from the rock and roll atmosphere of the Palais.

A handful of teen anthems culminated in an extended 'Never Understand', for what must have been their longest ever performance in the capital. And with tonight marking the band's official promotion to the league of top rock bands, they proved beyond all doubt their right to enjoy such popular appeal.

Stuart Bailie



Photo by Patrick Quigly



### ▲ EASTERHOUSE, THE TRIANGLE, BIRMINGHAM

I have never been so depressed by the prospect of a gig where only about 40 people turned up, and so glad by the end that I had been one of them.

So let's get to the heart of it. Easterhouse play passionate, brooding songs of revolution, aimed straight at the soul and the soles.

Andy Perry's voice is as pure as his vision, unsettling and edged with menace. He writes lyrics that spit like acid against the world, each song an angry denial of the status quo.

'Whistling In The Dark' serves early notice that this is a band who take pride in playing well. Confrontation and inspiration mark their music as disciplined, involved and annoyingly catchy.

Ivor Perry's guitar cuts through with precision, leaving a sinister and startlingly fresh impression.

'Get Back To Russia' is simply the finest song I have heard this year. A driving and increasingly paranoia-inducing sound builds as Perry unleashes a steady stream of invective.

It was a little surprising to find a song from Springsteen, capitalist rock's favourite son, in the set, but the 'Downtown Train' took power from Perry.

Easterhouse were inspiring because they were committed, as so few bands are. Their politics still seem simple and stupid, but they produce music of rare fire and purpose.

How Easterhouse will survive the corruptions of fame I don't know. But fame's coming, because they're the best sounding housing estate in the business. See them early before the anger dilutes.

Tony Halpin

### ■ WIN, THE WAG, LONDON

Occasionally the coolest commodity this side of an Arctic sojourn, Davey Henderson's laconic cockiness melted at an alarming rate tonight. The boy was alternately flat, hoarse and unfunny, guitars were hopelessly out of tune and Win were at least three goals down before half time.

The opener 'Empty Holsters' — slow, tacky and graced by that laidback growl of a vocal — promised much but was followed by little of the habitual and wicked winning ways.

'UnAmerican Broadcasting's biting brazenness hardly had its teeth sharpened before grinding to an embarrassing halt mid-tune.

The normally irrepressible Davey persevered though, introducing 'Beautiful Sky' as "a great wee song, one of the best you've heard in ages". Fortunately, it was as close to a truism as Davey Henderson ever comes, even if the sky in question was somewhat cloudy on this airing.

The musty cover of Bolan's 'The Slider' was painful enough without the added insult of being introduced as 'F\*\*\* Me Slowly'. Er, thanks but no thanks. The Spartan wit was failing miserably.

The stomping pomp-pop of 'You've Got The Power' salvaged a few traces of the wilful Win we know and love(!). The song is still the finest example of a song with a latent message in its anti-heroic stance.

The current single 'Shampoo Tears' is clearly Jimmy Tarback to the former's Tony Hancock. One can succumb to its cloying refrains and not considerable plus points though, given time.

Less slop, more pop please.

Lesley O'Toole

# FREE

# «3»»»

FEATURING:

BIG AUDIO DYNAMITE

THAT PETROL EMOTION

THE THREE JOHNS

TRACK EP  
ON JUNE 7

● As June so often has the irritating little habit of busting out all over, we here at **rm** (radical munificence our speciality) have decided to accompany this seasonal bout of expansiveness with a series of breathtaking magazine events. Yes, next month **rm** will be positively pregnant with goodies.

With the June 7 issue we'll be giving away a totally super 3-track solid EP featuring an exclusive Big Audio Dynamite track, plus cuts from exciting up'n'comers That Petrol Emotion and the Three Johns.

With the June 14 issue — brace yourselves — there'll be a totally def-initive electro supplement, lovingly compiled by a team of experts, and including the chance to win bucketfuls of electro LPs.

Next, in the June 21 issue, there'll be a lip-bitingly massive competition overhang — win oodles of hi-fi and compact disc prizes with a total value of £5,000!

The **rm** June Jamboree — woo-orrghhh!

FALCO

# FALCO



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W/E MAY 24, 1986  
 GALLUP UK SINGLES  
 GALLUP UK ALBUMS  
 COMPACT DISCS  
 TWELVE INCH

# CHARTS

## GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST
1	1	3	<b>THE CHICKEN SONG/I'VE NEVER MET A NICE SOUTH AFRICAN</b> , Spitting Image, Virgin
2	2	4	<b>ON MY OWN</b> , Patri LaBelle/Michael McDonald, MCA
3	3	5	<b>LESSONS IN LOVE</b> , Level 42, Polydor
4	7	5	<b>SLEDGEHAMMER</b> , Peter Gabriel, Virgin
5	17	3	<b>SPIRIT IN THE SKY</b> , Doctor And The Medics, IRS
6	11	4	<b>SNOOKER LOOPY</b> , Matchroom Mob with Chas And Dave, Rockney
7	4	10	<b>ROCK ME AMADEUS</b> , Falco, A&M
8	13	8	<b>WHY CAN'T THIS BE LOVE</b> , Van Halen, Warner Bros
9	25	2	<b>ROLLIN' HOME</b> , Status Quo, Vertigo
10	5	5	<b>LIVE TO TELL</b> , Madonna, Sire
11	8	7	<b>GREATEST LOVE OF ALL</b> , Whitney Houston, Arista
12	20	3	<b>ROCK LOBSTER</b> , B52s, Island
13	14	7	<b>THERE'LL BE SAD SONGS (TO MAKE YOU CRY)</b> , Billy Ocean, Jive
14	10	7	<b>CAN'T WAIT ANOTHER MINUTE</b> , Five Star, Tent
15	6	10	<b>WHAT HAVE YOU DONE FOR ME LATELY?</b> , Janet Jackson, A&M
16	34	3	<b>ADDICTED TO LOVE</b> , Robert Palmer, Island
17	16	6	<b>ALL AND ALL</b> , Joyce Sims, London
18	9	5	<b>I HEARD IT THROUGH THE GRAPEVINE</b> , Marvin Gaye, Motown
19	55	2	<b>HOLDING BACK THE YEARS</b> , Simply Red, Elektra
20	35	4	<b>SET ME FREE</b> , Jaki Graham, EMI
21	12	8	<b>A DIFFERENT CORNER</b> , George Michael, Epic
22	18	6	<b>YOU AND ME TONIGHT</b> , Aurra, 10 Records
23	29	6	<b>ROUGH BOY</b> , ZZ Top, Warner Bros
24	19	6	<b>I'LL KEEP ON LOVING YOU</b> , Princess, Supreme
25	22	4	<b>BOYS DON'T CRY</b> , Cure, Fiction
26	15	9	<b>A KIND OF MAGIC</b> , Queen, EMI
27	—	1	<b>WHO MADE WHO</b> , AC/DC, Atlantic A9425
28	39	4	<b>SINFUL</b> , Pete Dinklage, MDM
29	23	7	<b>TENDER LOVE</b> , Force MDs, Tommy Boy
30	—	1	<b>MINE ALL MINE/PARTY FREAK</b> , Cashflow, Club JAB30
31	36	5	<b>IF SHE KNEW WHAT SHE WANTS</b> , Bangles, CBS
32	26	4	<b>YOUR LATEST TRICK</b> , Dire Straits, Vertigo
33	21	7	<b>LOOK AWAY</b> , Big Country, Mercury

34	—	1	<b>LOVE TOUCH (FROM LEGAL EAGLES)</b> , Rod Stewart, Warner Bros W8668
35	—	1	<b>I CAN'T WAIT</b> , Nu Shooz, Atlantic A9446
36	24	11	<b>SECRET LOVERS</b> , Atlantic Starr, A&M
37	—	1	<b>CAN'T GET BY WITHOUT YOU</b> , Real Thing, PRT 7P352
38	65	2	<b>BAD BOY</b> , Miami Sound Machine, Epic
39	85	2	<b>TIME</b> , Freddie Mercury, EMI
40	53	2	<b>BASSLINE</b> , Mantronix, 10 Records
41	45	5	<b>RULES AND REGULATIONS (EP)</b> , Fuzzbox, Vindaloo
42	28	9	<b>THE FINEST</b> , SOS Band, Tabu
43	47	3	<b>OVER THE WEEKEND</b> , Nick Heyward, Arista
44	32	10	<b>WONDERFUL WORLD</b> , Sam Cooke, RCA
45	30	7	<b>ALL THE THINGS SHE SAID</b> , Simple Minds, Virgin
46	31	10	<b>LIVING DOLL</b> , Cliff Richard And The Young Ones, WEA
47	—	1	<b>DISENCHANTED</b> , Communards, London LON89
48	33	10	<b>TOUCH ME (I WANT YOUR BODY)</b> , Samantha Fox, Jive
49	27	6	<b>JUST SAY NO</b> , Cast Of Grange Hill, BBC
50	54	3	<b>ASK THE LORD</b> , Hipsway, Mercury
51	43	12	<b>YOU TO ME ARE EVERYTHING</b> , Real Thing, PRT
52	51	3	<b>FREEWAY OF LOVE</b> , Aretha Franklin, Arista
53	49	3	<b>THE HEART OF ROCK AND ROLL</b> , Huey Lewis And The News, Chrysalis
54	37	3	<b>THE BIG SKY</b> , Kate Bush, EMI
55	50	2	<b>SITTING ON TOP OF THE WORLD</b> , Liverpool F C, Columbia
56	62	2	<b>HUNGRY FOR HEAVEN</b> , Dio, Vertigo
57	59	8	<b>BACK WITH THE BOYS AGAIN/GET IT RIGHT</b> , Joe Fagin, Towerbell
58	48	4	<b>IF YOU LEAVE</b> , Orchestral Manoeuvres, Virgin
59	75	2	<b>GIVE IT UP</b> , Talk Talk, Parlophone
60	61	2	<b>WICKED WAYS</b> , Blow Monkeys, RCA
61	60	2	<b>YOU CAN'T BLAME LOVE</b> , Thomas And Taylor, Cooltempo
62	57	6	<b>WHAT YOU NEED</b> , INXS, Mercury
63	44	9	<b>STROLLIN' ON</b> , Maxi Priest, 10 Records
64	—	1	<b>COMPUTER LOVE</b> , Zapp, Warner Bros W8805
65	—	1	<b>IF YOUR HEART ISN'T IN IT</b> , Atlantic Starr, A&M AM319
66	40	7	<b>DRIVING AWAY FROM HOME (JIM'S TUNE)</b> , It's Immaterial, Siren
67	66	2	<b>INTO THE MOTION</b> , Cool Notes, Abstract Dance
68	38	6	<b>STARS</b> , Hear 'n' Aid, Vertigo
69	—	1	<b>CANDYBAR EXPRESS</b> , Love And Money, Mercury MONEY1
70	63	3	<b>WHAT YOU GONNA DO ABOUT IT</b> , Total Contrast, London
71	41	5	<b>A QUESTION OF LUST</b> , Depeche Mode, Mute
72	67	3	<b>R.O.C.K. IN THE USA</b> , John Cougar Mellencamp, Riva
73	52	7	<b>SOME PEOPLE</b> , Belouis Some, Parlophone
74	42	8	<b>TRAIN OF THOUGHT</b> , A-Ha, Warner Bros
75	56	4	<b>IT ONLY TAKES A MINUTE</b> , Tavares, Capitol

## THE NEXT TWENTY FIVE

76	—	—	<b>ON THE BEACH</b> , Chris Rea, Magnet MAG294
77	—	—	<b>AMITYVILLE (THE HOUSE ON THE HILL)</b> , Lovebug Starski, Epic A7182
78	76	—	<b>IT CAN BE DONE</b> , Redskins, Decca
79	—	—	<b>LET'S GO ALL THE WAY</b> , Sly Fox, Capitol CL403
80	89	—	<b>ALL I NEED IS A MIRACLE</b> , Mike And The Mechanics, WEA
81	79	—	<b>S.O.S.</b> , Oliver Cheatham, Champion
82	97	—	<b>NEW ROSE</b> , Damned, Stiff
83	78	—	<b>BORN TO ROCK 'N' ROLL</b> , Cliff Richard, EMI
84	73	—	<b>CHAIN REACTION</b> , Diana Ross, Capitol
85	96	—	<b>LONELINESS</b> , Brendan Shine, Play
86	74	—	<b>A NIGHT TO REMEMBER</b> , Shalamar, Solar
87	87	—	<b>LOVE'S GONNA GET YOU</b> , Modern-Nique featuring Larry Woo, 10 Records
88	94	—	<b>FIRE ON THE WATER</b> , Chris De Burgh, A&M
89	—	—	<b>THE PROMISE YOU MADE</b> , Cock Robin, CBS A6764
90	93	—	<b>THE GREAT TRAIN ROBBERY</b> , Black Uhuru, Real Authentic Sound
91	—	—	<b>PRIVATE LIFE</b> , Grace Jones, Island IS273
92	—	—	<b>(I'LL NEVER BE) MARIA MAGDALENA</b> , Sandra, 10 Records TEN78
93	95	—	<b>SUNSHINE</b> , Imagination, R & B
94	—	—	<b>WHAT'S MISSING</b> , Alexander O'Neal, Tabu A7191
95	—	—	<b>STAY</b> , Controllers, MCA MCA1052
96	91	—	<b>TO ALL THE MEN I'VE LOVED BEFORE</b> , Shirley Bassey, Towerbell
97	90	—	<b>DON'T YOU (FORGET ABOUT ME)</b> , Simple Minds, Virgin
98	86	—	<b>OH L'AMOUR</b> , Erasure, Mute
99	84	—	<b>ROBIN OF SHERWOOD (EP)</b> , Clannad, RCA
100	80	—	<b>LOVE IN YOUR EYES</b> , Limahl, EMI

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

## GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST
1	1	5	<b>STREET LIFE — 20 GREAT HITS</b> , Bryan Ferry/Roxy Music, EG
2	2	2	<b>LOVE ZONE</b> , Billy Ocean, Jive
3	4	53	<b>BROTHERS IN ARMS</b> , Dire Straits, Vertigo
4	3	24	<b>WHITNEY HOUSTON</b> , Whitney Houston, Arista
5	5	3	<b>THE COLLECTION</b> , Earth Wind And Fire, K-Tel
6	10	31	<b>WORLD MACHINE</b> , Level 42, Polydor
7	7	9	<b>HITS 4</b> , Various, CBS/WEA/RCA
8	11	29	<b>HUNTING HIGH AND LOW</b> , A-Ha, Warner Bros
9	13	5	<b>THE MAN AND HIS MUSIC</b> , Sam Cooke, RCA
10	12	3	<b>COMIC RELIEF: UTTERLY UTTERLY LIVE</b> , Original TV Soundtrack, WEA
11	9	30	<b>ONCE UPON A TIME</b> , Simple Minds, Virgin
12	6	7	<b>THE GREATEST HITS</b> , Shalamar, Stylus
13	8	2	<b>HOME AND ABROAD</b> , Style Council, Polydor
14	50	12	<b>PICTURE BOOK</b> , Simply Red, Elektra
15	17	2	<b>PRINCESS</b> , Princess, Supreme
16	26	5	<b>ON THE BEACH</b> , Chris Rea, Magnet
17	27	2	<b>LET'S HEAR IT FROM THE GIRLS</b> , Various, Stylus
18	—	1	<b>MOONLIGHT SHADOWS</b> , Shadows, ProTv PROLP8
19	23	1	<b>LUXURY OF LIFE</b> , Five Star, Tent
20	15	2	<b>SANDS OF TIME</b> , SOS Band, Tabu
21	37	13	<b>THE COLOUR OF SPRING</b> , Talk Talk, EMI
22	—	1	<b>RAISED ON RADIO</b> , Journey, CBS CBS26902
23	18	8	<b>PLEASE</b> , Pet Shop Boys, Parlophone
24	22	8	<b>5150</b> , Van Halen, Warner Bros







UK ALBUMS 94

- 25 14 65 NO JACKET REQUIRED, Phil Collins, Virgin ☆☆☆
- 26 41 4 GREATEST HITS, Marvin Gaye, Telstar □
- 27 24 2 SECRET DREAMS AND FORBIDDEN FIRE, Bonnie Tyler, CBS
- 28 19 7 SUZANNE VEGA, Suzanne Vega, A&M ○
- 29 29 15 WELCOME TO THE REAL WORLD, Mr Mister, RCA □
- 30 25 150. QUEEN GREATEST HITS, Queen, EMI ☆☆☆
- 31 21 2 DAVE CLARK'S TIME, Original Cast, EMI
- 32 28 35 HOUNDS OF LOVE, Kate Bush, EMI ☆
- 33 16 7 HEART TO HEART, Various, K-Tel ○
- 34 — 1 WINNER IN YOU, Patti LaBelle, MCA MCF3319
- 35 36 48 LITTLE CREATURES, Talking Heads, EMI □
- 36 — 1 SLEIGHT OF HAND, Joan Armatrading, A&M AMA5130
- 37 20 7 RENDEZVOUS, Jean Michel Jarre, Polydor ○
- 38 — 1 HEADED FOR THE FUTURE, Neil Diamond, CBS CBS26952
- 39 49 10 THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS ○
- 40 31 55 BE YOURSELF TONIGHT, Eurythmics, RCA ☆☆☆
- 41 33 6 ANIMAL MAGIC, Blow Monkeys, RCA
- 42 39 79 LIKE A VIRGIN, Madonna, Sire ☆☆☆
- 43 40 75 ALCHEMY, Dire Straits, Vertigo ☆
- 44 56 6 HIPSWAY, Hipsway, Mercury
- 45 44 64 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆☆☆
- 46 58 5 CONTROL, Janet Jackson, A&M
- 47 45 2 SISTERS ARE DOIN' IT Various, Towerbell
- 48 59 3 THE OTHER SIDE OF LIFE, Moody Blues, Polydor
- 49 32 3 TRUTHDARE DOUBLEDARE, Bronski Beat, Forbidden Fruit
- 50 61 5 IN VISIBLE SILENCE, Art Of Noise, China
- 51 51 6 AFTERBURNER, ZZ Top, Warner Bros □
- 52 46 11 DIFFERENT LIGHT, Bangles, CBS
- 53 34 59 GO WEST, Go West, Chrysalis ☆
- 54 77 3 STOP MAKING SENSE, Talking Heads, EMI □
- 55 42 11 BALANCE OF POWER, Electric Light Orchestra, Epic
- 56 — 1 URBAN BEACHES, Cactus World News, MCA MCG6005
- 57 64 13 RUMOURS, Fleetwood Mac, Warner Bros ☆☆☆
- 58 63 48 THE DREAM OF THE BLUE TURTLES, Sting, A&M ☆
- 59 62 2 BLUE SKIES, Kiri Te Kanawa/Nelson Riddle, London □
- 60 54 24 ISLAND LIFE, Grace Jones, Island □
- 61 67 65 RECKLESS, Bryan Adams, A&M ☆
- 62 — 1 SO LUCKY, Rose Marie, A1 RMLP2
- 63 71 22 LOVE OVER GOLD, Dire Straits, Vertigo ☆☆☆
- 64 95 6 JENNIFER RUSH, Jennifer Rush, CBS ☆
- 65 30 7 PARADE, Prince And The Revolution, Warner Bros ○
- 66 35 12 HITS FOR LOVERS, Various, Epic □
- 67 47 4 MOVIN', Jennifer Rush, CBS
- 68 84 15 SPARKLE IN THE RAIN, Simple Minds, Virgin □
- 69 — 1 MISTRIAL, Lou Reed, RCA PL87190
- 70 — 1 LOVE HURTS, Elaine Paige, WEA WX28
- 71 — 1 BOYS DON'T CRY, Cure, Fiction SPELP26
- 72 86 25 NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin ☆☆☆
- 73 69 50 FACE VALUE, Phil Collins, Virgin ☆☆☆
- 74 65 130 UNDER A BLOOD RED SKY, U2, Island ☆☆☆
- 75 55 22 MAKING MOVIES, Dire Straits, Vertigo ☆☆☆
- 76 93 135 CAN'T SLOW DOWN, Lionel Richie, Motown ☆☆☆
- 77 89 11 ALEXANDER O'NEAL, Alexander O'Neal, Tabu ○
- 78 81 102 BORN IN THE USA, Bruce Springsteen, CBS ☆☆☆
- 79 48 5 TINDERBOX, Siouxsie And The Banshees, Wonderland
- 80 74 4 RAPTURE, Anita Baker, Elektra
- 81 66 17 ROCKY IV, Original Soundtrack, Scotti Brothers □
- 82 52 6 ROCK ANTHEMS 2, Various, K-Tel

- 83 38 8 ABSOLUTE BEGINNERS, Original Soundtrack, Virgin ○
- 84 87 85 THE UNFORGETTABLE FIRE, U2, Island ☆
- 85 85 8 HEART, Heart, Capitol
- 86 73 10 HIS GREATEST HITS — NEW YORK NEW YORK, Frank Sinatra, Reprise ○
- 87 53 5 VICTORIALAND, Cocteau Twins, 4AD
- 88 43 7 THE TV HITS ALBUM VOL 2, Various, Towerbell
- 89 — 1 FIRST LADY OF SOUL, Aretha Franklin, Atlantic/Sty SMR8506
- 90 — 1 DIRE STRAITS, Dire Straits, Vertigo 9102021
- 91 98 17 SUDDENLY, Billy Ocean, Jive □
- 92 60 44 THE FIRST ALBUM, Madonna, Sire ☆
- 93 — 1 SPORTS, Huey Lewis And The News, Chrysalis CHR1412
- 94 99 2 BOAT TO BOLIVIA, Martin Stephenson/Daintees, Kitchenware
- 95 75 8 DIRTY WORK, Rolling Stones, Rolling Stones/CBS □
- 96 57 14 EATEN ALIVE, Diana Ross, Capitol
- 97 — 1 RIPTIDE, Robert Palmer, Island ILPS9801
- 98 83 2 THE FINAL FRONTIER, Keel, Vertigo
- 99 — 1 PRIVATE DANCER, Tina Turner, Capitol TINA I
- 100 97 23 FINE YOUNG CANNIBALS, Fine Young Cannibals, London □

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

## COMPACT DISCS

- 1 1 STREET LIFE, Bryan Ferry/Roxy Music, EG/Polydor
- 2 2 BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
- 3 5 WHITNEY HOUSTON, Whitney Houston, Arista
- 4 — HOME AND ABROAD, the Style Council, Polydor
- 5 — ON THE BEACH, Chris Rea, Magnet
- 6 4 RENDEZVOUS, Jean-Michel Jarre, Dreyfus/Polydor
- 7 3 NO JACKET REQUIRED, Phil Collins, Virgin
- 8 — THE VERY BEST OF MARVIN GAYE, Marvin Gaye, RCA
- 9 19 WELCOME TO THE REAL WORLD, Mr Mister, RCA
- 10 6 WORLD MACHINE, Level 42, Polydor
- 11 15 SUZANNE VEGA, Suzanne Vega, A&M
- 12 8 LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
- 13 — HIPSWAY, Hipsway, Mercury/Phonogram
- 14 12 ISLAND LIFE, Grace Jones, Island
- 15 13 BE YOURSELF TONIGHT, Eurythmics, RCA
- 16 9 THE OTHER SIDE OF LIFE, the Moody Blues, Threshold/Polydor
- 17 16 TINDERBOX, Siouxsie And The Banshees, Wonderland/Polydor
- 18 — LIVES IN THE BALANCE, Jackson Browne, Asylum
- 19 18 THE COLOUR OF SPRING, Talk Talk, EMI
- 20 — MIKE + THE MECHANICS, Mike + The Mechanics, WEA

Compiled by Spotlight Research

## TWELVE INCH

- 1 1 LESSONS IN LOVE, Level 42, Polydor
- 2 4 SLEDGEHAMMER, Peter Gabriel, Virgin
- 3 3 ON MY OWN, Patti LaBelle And Michael McDonald, MCA
- 4 7 ALL AND ALL, Joyce Sims, London
- 5 2 ROCK ME AMADEUS, Falco, A&M
- 6 5 THE CHICKEN SONG/I'VE NEVER MET A NICE SOUTH AFRICAN, Spitting Image, Virgin
- 7 13 SPIRIT IN THE SKY, Doctor And The Medics, IRS
- 8 — MINE ALL MINE/PARTY FREAK, Cashflow, Club/PRO/POLJABX30
- 9 6 LIVE TO TELL, Madonna, Sire
- 10 15 ROCK LOBSTER, B-52's, Island
- 11 17 WHY CAN'T THIS BE LOVE, Van Halen, Warner Bros
- 12 9 YOU AND ME TONIGHT, Aurra, 10 Records
- 13 — I CAN'T WAIT, Nu Shooz, Atlantic A9446T
- 14 — WHO MADE WHO, A/C/DC, Atlantic A9425T
- 15 8 WHAT HAVE YOU DONE FOR ME LATELY?, Janet Jackson, A&M
- 16 — SET ME FREE, Jaki Graham, EMI 12JAKIX7
- 17 — ADDICTED TO LOVE, Robert Palmer, Island 12IS270
- 18 20 BASSLINE, Mantronix, 10 Records
- 19 12 I'LL KEEP ON LOVING YOU, Princess, Supreme
- 20 10 CAN'T WAIT ANOTHER MINUTE, Five Star, Tent

"ONE BASTARD GOES IN  
& ANOTHER COMES OUT"

MEDICINE SHOW

# ALAN JONES' CHARTFILE

## CHARTFILE USA

● **Whitney Houston** made chart history last week by becoming the first woman ever to string together three consecutive number one singles. She achieved her hat trick a year and a week after her first single 'You Give Good Love' made its chart debut. It subsequently peaked at number three — a more than creditable performance for a new artist, but one which has paled into insignificance in view of her subsequent achievements. The stunning Ms Houston's singles chart career to date could hardly be more impressive.

Title  
YOU GIVE GOOD LOVE  
SAVING ALL MY LOVE FOR YOU  
HOW WILL I KNOW  
GREATEST LOVE OF ALL

Date (pos)	Hst pos	Wks on chart
May 11 1985 (67)	3	21
Aug 17 1985 (53)	1	22
Dec 7 1985 (60)	1	23
Mar 29 1986 (54)	1	9*

\* up to and including 24 May 1986

Amongst the many hundreds of women who've had American hits, none has started out with a more sustained sequence of major hits — and only **Diana Ross** (five) and **Olivia Newton-John** (four) have had more solo number ones.

It's not without significance that the greatest threat to Whitney's current chart topper comes from a woman whose popularity rivals her own — **Madonna**. If, as expected, 'Live To Tell' unseats 'Greatest Love Of All', then Madonna will also have had three number one hits.

● Amongst last week's singles chart newcomers was the recent British hit 'Peter Gunn' by the **Art Of Noise** and **Duane Eddy**. Its success brings Eddy his first American hit since 1964, and allows the **Henry Mancini** composition to become only the fourth song to hit in four different decades — the Fifties, the Sixties, the Seventies and the Eighties. Originally a hit for **Ray Anthony** in 1959, it was successfully revived by **Duane Eddy** in 1960, and **Eumir Deodato** in 1976.

The first song to prove its enduring popularity by spanning four decades was 'Since I Don't Have You'. A hit for the **Skyliners** in 1959, **Chuck Jackson** in 1964, **Eddie Holman** in 1970, and **Art Garfunkel** in 1979, it made its Eighties debut in a version by **Don McLean** in 1981.

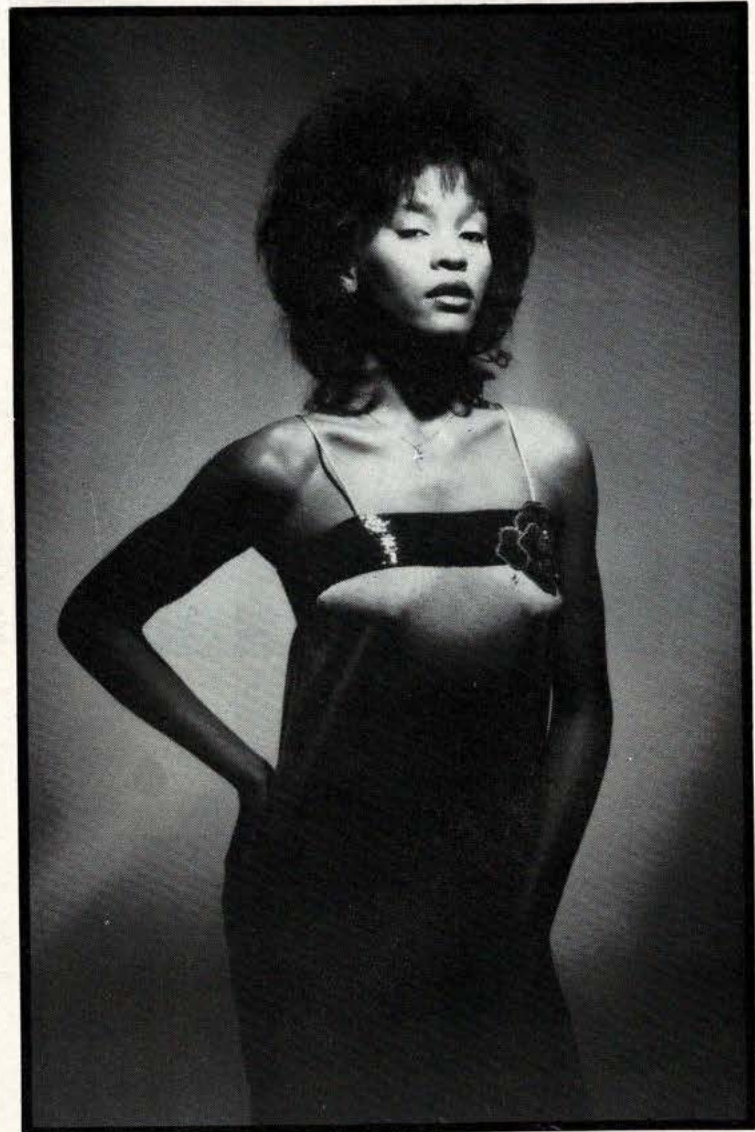
A few weeks later actress/comedienne **Bernadette Peters** successfully exhumed 'Dedicated To The One I Love'. Originally a minor hit for the **Shirelles** in 1959, it was number three for them when re-issued in 1961, and subsequently charted in versions by the **Five Royales** (1961), the **Mamas And The Papas** (1967) and the **Temprees** (1972).

'Dedicated To The One I Love' made its Eighties comeback a week before 'All I Have To Do Is Dream'. The first and most successful version of this **Felice and Boudleaux Bryant** song was a number one hit for the **Everly Brothers** in 1958. It later charted for **Richard Chamberlain** (1963), **Glen Campbell** and **Bobbie Gentry** (1970) and the **Nitty Gritty Dirt Band** (1975). Its Eighties comeback was in the form of a duet performed by **Andy Gibb** and **Victoria Principal** who, as Private Eye would have it, were then involved in keen discussions of a Ugandan nature.

● Following **Falco's** smash 'Rock Me Amadeus', another bilingual song has cracked the American charts. It's the Anglo-Spanish disco ditty 'Don Quichotte', sung, rather perversely, by the French group **Magazine 60**. The song was a Eurosmash last year, but has not so far been released in the UK, though CBS have the rights.

Another former Eurohit currently climbing the US chart is **Trans-X's** 'Living On Video'. Recorded in Germany by Canadians in 1983, it subsequently sold over three million worldwide. It was a major hit here only a year ago.

● Hardly a week goes by without **Jimmy 'Jam' Harris** and **Terry Lewis** figuring in this column — and with good reason. Apart from the fact that as writers and producers they are jointly responsible for several of the records which have given me most



● WHITNEY: An impressive chart career

enjoyment this year, their chart achievements are becoming increasingly noteworthy.

Their latest triumph took place last week, when the **SOS Band's** 'The Finest' and **Janet Jackson's** 'Nasty' entered Billboard's Hot One Hundred to swell the number of Harris/Lewis compositions in the chart to six. The others: **Patti Austin's** 'The Heat Of Heat', the **Force MDs'** 'Tender Love', **Cherelle** and **Alexander O'Neal's** 'Saturday Love' and **Janet Jackson's** 'What Have You Done For Me Lately'.

Not for eight years has one songwriting team enjoyed so many simultaneous smashes. Then it was the **Bee Gees** in general and

**Barry Gibb** in particular who ruled the roost. For four consecutive weeks (29 April — 26 May) no less than eight songs in the Hot One Hundred were written by Barry. On all eight he was jointly credited with some or all of his brothers. **Robin** helped to write seven of the songs, **Maurice** six, and **Andy** two.

That year was a banner year for the Gibbs. Fourteen songs they wrote made the Hot One Hundred, seven of them reaching number one where they stayed for a combined total of 25 weeks. For 12 weeks in a row their compositions occupied both of the top two slots, and on April 8 five of the top eight songs were Gibb com-

positions. In 1978 as a whole, songs written/co-written by Barry Gibb spent a total of 241 weeks on the chart. Robin's total was 159 weeks, Maurice's 139 weeks and Andy's 45.

Harris and Lewis are unlikely to achieve quite the same degree of success, but they do have two more immediate chart contenders in Alexander O'Neal's 'What's Missing' and Cherrelle's 'Oh No, It's U Again'. In Britain, where they recently had five simultaneous hits they have four surefire smashes on the starting blocks: Cherrelle's 'Artificial Heart', the SOS Band's 'Borrowed Time', Janet Jackson's 'Nasty' and Alexander O'Neal's 'What's Missing'.

## CHARTFILE UK

● Sales of Whitney Houston's debut album have now topped 500,000 in Britain, though it has been ruthlessly exploited for both singles (five so far) and to provide tracks for compilations. The current album chart features five collections boasting tracks lifted from Whitney's album — 'How Will I Know' is on 'Hits 4', 'Someone For Me' is on 'Let's Hear It From The Girls', 'Saving All My Love For You' appears on both 'Sisters Are Doin' It' and 'Hits For Lovers' and 'Take Good Care Of My Heart', her duet with **Jermaine Jackson**, is on 'Two's Company'.

The album chart is playing host to ever more compilations which seem to draw from ever fewer artists' repertoires. The result is that the same tracks turn up again and again on different albums — surely diminishing the appeal of all?

A few examples: **Elaine Paige** and **Barbara Dickson**'s 'I Know Him So Well' is on K-Tel's 'Heart To Heart' — the eighth album it has graced. Similarly, Cherrelle and Alexander O'Neal's still warm 'Saturday Love' is on the Cherrelle album, 'Hits For Lovers', 'Two's Company' and '10x12', and will appear on a fifth album shortly. **Jennifer Rush**'s 'The Power Of Love' also appears on four albums.

The future of the record industry surely depends on finding and nurturing new talent, not producing endless compilations of old hits, and the sooner record companies realise this the better.

● **Ryder**'s 'Runner In The Night' made the worst chart showing of any British Eurovision entry for over 20 years. It failed to reach the top 75, and has sold less than 5,000 copies. Only two previous Eurovision entries have failed to bother the chart compilers — **Matt Monro**'s 'I Love The Little

Things' (1964) and **Patricia Bredin**'s 'All' (1957). Since the charts then were rather shorter (30 titles long in 1957, and 50 in 1964) their failure to register does not indicate that they were any less successful than 'Runner In The Night'. On the contrary, from what information I can glean, it appears that 'All' came close to charting, whilst 'I Love The Little Things' made the top 50 of Radio Caroline's chart, and was therefore presumably close to making the official Record Retailer/Music Week listings.

● This week I was going to congratulate **Tina Turner** on spending 100 weeks in the chart with her 'Private Dancer' album — but a fortnight ago it suddenly dropped out for the first time since it was released.

For the moment, then, **Nana Mouskouri** remains the only female centurion, courtesy of her 1969 'Over And Over'. It spent 105 weeks on the chart, but dropped out on several occasions, so Tina's 98 consecutive appearances on the chart represent a new record for a woman.

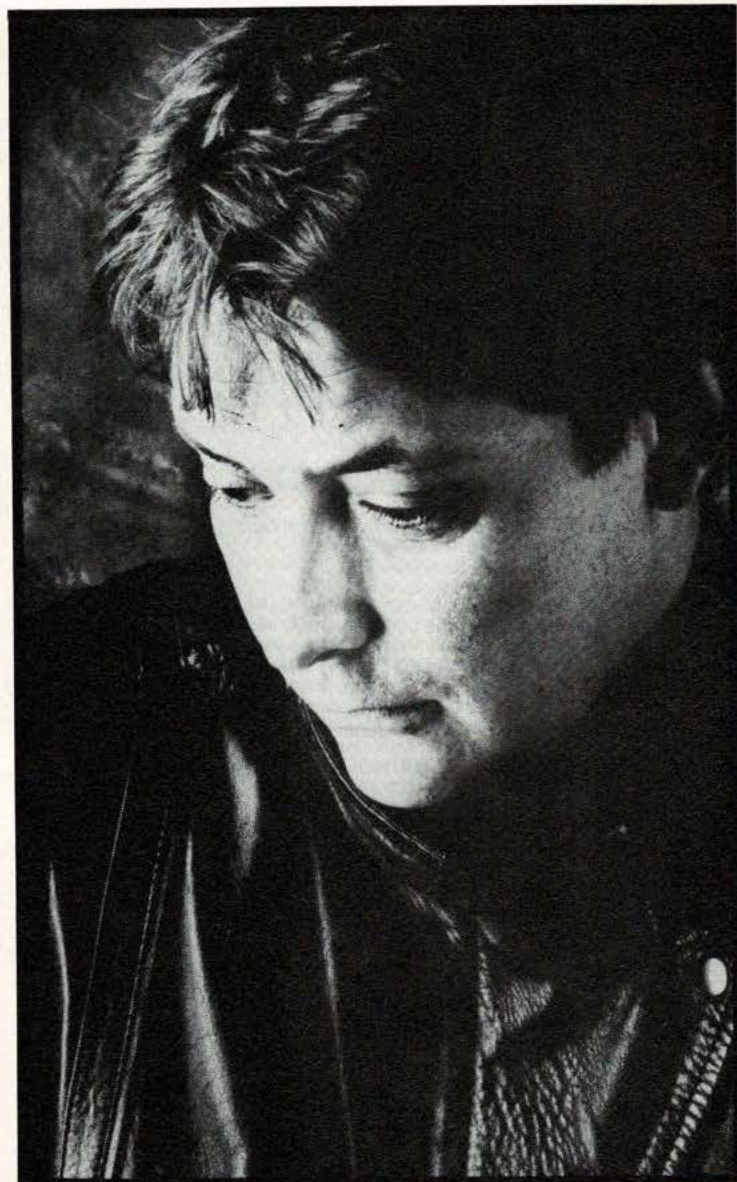
Another album by a woman nearing 100 weeks on the chart is Madonna's 'Like A Virgin'. It has survived for 79 weeks, but it has recently been flagging noticeably, and may also struggle to reach 100 weeks.

Meanwhile, Billboard reports that Tina Turner is recording preliminary vocal tracks for her follow-up to 'Private Dancer'. The mixture will apparently be much the same, with contributors including **Terry Britten**, **Mark Knopfler** and **Rupert Hine**. The album, as yet untitled, is tentatively (ie — unrealistically) set for September release.

● Once overwhelmingly more popular abroad than at home, **Chris Rea** has steadily improved his following in Britain to the point where he's on the brink of becoming a megastar here too.

Chris's first album, 'Whatever Happened To Benny Santini', was released in 1978. Domestically it sunk without trace, but it was received enthusiastically throughout the rest of Europe and in America, where it was certified gold for selling over 500,000 copies.

Rea has subsequently released a further seven albums, each proving to be a major international success, though only the last three have made the top 50 in Britain. The turning point came in 1984, when 'Wired To the Moon' reached number 35. Last year 'Shamrock Diaries' did even better, reaching number 15. All very pleasing for Chris, as the 35 year



● CHRIS REA: Will Britain succumb to this man's talents? Um...

old from Middlesbrough confided to American radio listeners recently: "At last I feel I'm successful... I'm told I sell millions of albums in the rest of the world, but what I really want is a top 10 album in Britain — then I'll know I've arrived." He nearly arrived five weeks ago, when his latest album

'On The Beach' debuted at number 11. It remains tantalisingly close to the top 10, and the recent release of the title track as a single is unlikely to harm its chances of making it. Meanwhile, in Germany and Ireland, both Rea strongholds, 'On The Beach' is already firmly entrenched in the top 10.

BIG AUDIO DYNAMITE



OUT NEXT WEEK

W/E MAY 24, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

# CHARTS

## U S S I N G L E S

- 1 1 GREATEST LOVE OF ALL, Whitney Houston, Arista
- 2 5 LIVE TO TELL, Madonna, Sire
- 3 11 ON MY OWN, Patti LaBelle And Michael McDonald, MCA
- 4 2 WEST END GIRLS, Pet Shop Boys, EMI America
- 5 9 IF YOU LEAVE, OMD, A&M
- 6 4 WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson, A&M
- 7 7 TAKE ME HOME, Phil Collins, Atlantic
- 8 8 BAD BOY, Miami Sound Machine, Epic
- 9 12 I CAN'T WAIT, Nu Shooz, Atlantic
- 10 14 ALL I NEED IS A MIRACLE, Mike And The Mechanics, Atlantic
- 11 3 WHY CAN'T THIS BE LOVE, Van Halen, Warner Brothers
- 12 13 SOMETHING ABOUT YOU, Level 42, Polydor
- 13 16 BE GOOD TO YOURSELF, Journey, Columbia/CBS
- 14 15 IS IT LOVE, Force MD's, Warner Bros/Tommy Boy
- 15 6 YOUR LOVE, the Outfield, Columbia/CBS
- 16 18 MOVE AWAY, Culture Club, Virgin/Epic
- 17 10 ADDICTED TO LOVE, Robert Palmer, Island
- 18 21 CRUSH ON YOU, the Jets, MCA
- 19 23 THERE'LL BE SAD SONGS (TO MAKE YOU CRY), Billy Ocean, Jive
- 20 25 NOTHIN' AT ALL, Heart, Capitol
- 21 26 A DIFFERENT CORNER, George Michael, Columbia/CBS
- 22 27 NO ONE IS TO BLAME, Howard Jones, Elektra
- 23 20 NEVER AS GOOD AS THE FIRST TIME, Sade, Portrait
- 24 22 ROUGH BOY, ZZ Top, Warner Brothers
- 25 32 HOLDING BACK THE YEARS, Simply Red, Elektra
- 26 28 TOMORROW DOESN'T MATTER TONIGHT, Starship, Grunt
- 27 30 MOTHER'S TALK, Tears For Fears, Mercury
- 28 33 I WANNA BE A COWBOY, Boys Don't Cry, Profile
- 29 31 ALL THE THINGS SHE SAID, Simple Minds, A&M/Virgin
- 30 17 KISS, Prince And The Revolution, Paisley Park
- 31 37 RAIN ON THE SCARECROW, John Cougar Mellencamp, Riva
- 32 40 WHO'S JOHNNY (SHORT CIRCUIT THEME), El DeBarge, Gordy
- 33 38 VIENNA CALLING, Falco, A&M
- 34 19 HARLEM SHUFFLE, the Rolling Stones, Rolling Stones/CBS
- 35 44 TUFF ENUFF, Fabulous Thunderbirds, CBS Associated
- 36 24 AMERICAN STORM, Bob Seger And The Silver Bullet Band, Capitol
- 37 46 LIKE NO OTHER NIGHT, .38 Special, A&M
- 38 41 WHERE DO THE CHILDREN GO?, the Hooters, Columbia/CBS
- 39 49 YOUR WILDEST DREAMS, Moody Blues, Polydor
- 40 29 MANIC MONDAY, Bangles, Columbia/CBS
- 41 48 THE LOVE PARADE, Dream Academy, Reprise
- 42 45 PRETTY IN PINK, Psychedelic Furs, A&M
- 43 53 WHEN THE HEART RULES THE MIND, GTR, Arista
- 44 34 STICK AROUND, Julian Lennon, Atlantic
- 45 36 ROCK ME AMADEUS, Falco, A&M
- 46 35 LET'S GO ALL THE WAY, Sly Fox, Capitol
- 47 54 OUT OF MIND, OUT OF SIGHT, Models, Geffen
- 48 43 RIGHT BETWEEN THE EYES, Wax, RCA
- 49 60 DANGER ZONE, Kenny Loggins, Columbia
- 50 63 IF SHE KNEW WHAT SHE WANTS, Bangles, Columbia
- 51 76 SLEDGEHAMMER, Peter Gabriel, Geffen
- 52 71 ONE HIT (TO THE BODY), the Rolling Stones, Rolling Stones

- 53 74 NASTY, Janet Jackson, A&M
- 54 64 DIGGING YOUR SCENE, Blow Monkeys, RCA
- 55 — DREAMS, Van Halen, Warner Bros
- 56 — LIKE A ROCK, Bob Seger And The Silver Bullet Band, Capitol
- 57 58 IF YOUR HEART ISN'T IN IT, Atlantic Starr, A&M
- 58 — MOUNTAINS, Prince And The Revolution, Paisley Park
- 59 61 THE HEAT OF HEAT, Patti Austin, Qwest
- 60 39 WHAT YOU NEED, INXS, Atlantic

## B U L L E T S

- 61 75 DON QUICHOTTE, Magazine 60, Baja
  - 62 78 LISTEN LIKE THIEVES, INXS, Atlantic
  - 63 69 I MUST BE DREAMING, Giuffria, Camel/MCA
  - 64 80 HAS ANYONE EVER WRITTEN ANYTHING FOR YOU?, Stevie Nicks, Modern
  - 69 86 MAD ABOUT YOU, Belinda Carlisle, IRS
  - 71 82 THE FINEST, SOS Band, Tabu
  - 72 79 LIVING ON VIDEO, Trans-X, Atco
  - 76 89 FIRE WITH FIRE, Wild Blue, Chrysalis
  - 77 — SECRET SEPARATION, the Fixx, MCA
  - 79 90 WE DON'T HAVE TO TAKE OUR CLOTHES OFF, Jermaine Stewart, Arista
  - 82 88 PETER GUNN, The Art Of Noise featuring Duane Eddy, China
  - 83 — HEADED FOR THE FUTURE, Neil Diamond, Columbia
  - 84 — YOU SHOULD BE MINE (THE WOO WOO SONG), Jeffrey Osborne, A&M
  - 85 — ONE STEP CLOSER TO YOU, Gavin Christopher, Manhattan
  - 90 — FEMALE INTUITION, Mai Tai, Critique
  - 93 — DIVIDED HEARTS, Kim Carnes, EMI America
- Compiled by Billboard

## U S A L B U M S

- 1 1 WHITNEY HOUSTON, Whitney Houston, Arista
- 2 2 5150, Van Halen, Warner Brothers
- 3 4 LIKE A ROCK, Bob Seger And The Silver Bullet Band, Capitol
- 4 3 PARADE, Prince And The Revolution, Paisley Park
- 5 5 PRETTY IN PINK, Soundtrack, A&M
- 6 9 RAISED ON RADIO, Journey, Columbia
- 7 7 CONTROL, Janet Jackson, A&M
- 8 6 DIRTY WORK, Rolling Stones, Columbia/CBS
- 9 12 PLEASE, Pet Shop Boys, EMI America
- 10 8 RIPTIDE, Robert Palmer, Island
- 11 10 PLAY DEEP, the Outfield, Columbia/CBS
- 12 11 HEART, Heart, Capitol
- 13 13 FALCO 3, Falco, A&M
- 14 — WINNER IN YOU, Patti LaBelle, MCA
- 15 16 SCARECROW, John Cougar Mellencamp, Riva
- 16 15 BROTHERS IN ARMS, Dire Straits, Warner Brothers
- 17 14 PROMISE, Sade, Portrait
- 18 20 NO JACKET REQUIRED, Phil Collins, Atlantic
- 19 19 DIFFERENT LIGHT, Bangles, Columbia/CBS
- 20 18 TURBO, Judas Priest, Columbia/CBS
- 21 24 TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated
- 22 21 WELCOME TO THE REAL WORLD, Mr Mister, RCA
- 23 23 PRIMITIVE LOVE, Miami Sound Machine, Epic
- 24 17 THE ULTIMATE SIN, Ozzy Osbourne, CBS Associated
- 25 22 AFTERBURNER, ZZ Top, Warner Brothers
- 26 26 MIKE AND THE MECHANICS, Mike And The Mechanics, Atlantic
- 27 48 LOVE ZONE, Billy Ocean, Jive
- 28 28 GREATEST HITS, Alabama, RCA
- 29 39 THE OTHER SIDE OF LIFE, the Moody Blues, Polydor
- 30 30 KNEE DEEP IN THE HOOPLA, Starship, Grunt
- 31 32 WORLD MACHINE, Level 42, Polydor
- 32 25 LISTEN LIKE THIEVES, INXS, Atlantic
- 33 34 THE JETS, the Jets, MCA
- 34 36 BIG WORLD, Joe Jackson, A&M
- 35 35 FROM LUXURY TO HEARTACHE, Culture Club, Virgin/Epic
- 36 27 NERVOUS NIGHT, the Hooters, Columbia/CBS
- 37 — STRENGTH IN NUMBERS, .38 Special, A&M

# CHRIS PAUL

*"expansions '86" (expand your mind) featuring David Joseph*



A Classic re-juvenated

BRW 48  
12 BRW 48



38 33 **AS THE BAND TURNS**, Atlantic Starr, A&M  
 39 40 **ONCE UPON A TIME**, Simple Minds, A&M/Virgin  
 40 29 **MASTER OF PUPPETS**, Metallica, Elektra  
 41 41 **ROCK A LITTLE**, Stevie Nicks, Modern  
 42 47 **PICTURE BOOK**, Simply Red, Elektra  
 43 37 **THE SECRET VALUE OF DAYDREAMING**, Julian Lennon, Atlantic  
 44 31 **LET'S GO ALL THE WAY**, Sly Fox, Capitol  
 45 — **GTR**, GTR, Arista  
 46 38 **LIVES IN THE BALANCE**, Jackson Browne, Asylum  
 47 43 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury  
 48 — **ACTION REPLAY**, Howard Jones, Elektra  
 49 50 **FINE YOUNG CANNIBALS**, Fine Young Cannibals, IRS  
 50 42 **THE BROADWAY ALBUM**, Barbra Streisand, Columbia/CBS  
 Compiled by Billboard

47 — **ONE FOR THE MONEY**, Sleeque, US Easy Street 12in  
 48 44 **OPEN YOUR DOOR**, Guinn, Motown 12in  
 49 45 **THROUGH THE NIGHT**, Blue Moderne, US Roll Records 12in  
 50 — **HUNGRY FOR YOUR LOVE (0-109 3/4)/I'LL TAKE YOU ON (0-109 1/2-0)/HOLD ON TO YESTERDAY (38bpm)**, Hanson & Davis, US French Records 12in  
 51 37 **SHADOWS OF YOUR LOVE**, J.M. Silk, US DJ International Records 12in  
 52 38 **MAIN THING/MAIN DUB**, Short featuring Kim Marsh, US Easy Street 12in  
 53 — **GIVE ME UP (119 3/4bpm)**, Beau Williams, US Capitol 12in  
 54 35 **YOU TO ME ARE EVERYTHING (REMIX)**, Real Thing, PRT 12in  
 55 — **YOUNG HEARTS RUN FREE (M&M REMIX)/INSTRUMENTAL**, Candi Staton, Warner Bros 12in promo  
 56 40 **DIAL MY NUMBER**, Pauli Carman, US Columbia 12in  
 57 87 **I CAN'T WAIT (TO ROCK THE MIKE)**, Spyder D (featuring DJ Doc), US Profile 12in  
 58 39 **BROOKLYN'S IN THE HOUSE**, Cut Master D.C., US Zakkia Records 12in  
 59 — **BANG ZOOM (LET'S GO-GO)/HOWIE'S TEED OFF**, The Real Roxanne with Hitman Howie Tee, US Select Records 12in  
 60 — **TURNED ON TO YOU**, (Eighties) Ladies, United Records 12in  
 61 82 **TROW THE DICK/TROW THE D./DUB MIX**, Ghetto Style with 2 Live Crew, US Luke Skyy Walker Records 12in  
 62 53 **PRAYIN' (GOSPEL MIX)**, Harold Melvin & The Bluenotes, Stateside 12in  
 63 57 **RAZZLE DAZZLE**, Michael Jeffries, Warner Bros 12in  
 64 50 **MY LATIN LOVER**, Q-Pid featuring Nikki Q, US Sunnyview 12in  
 65 77 **TELL ME TOMORROW/IF IT MAKES YOU FEEL GOOD**, Princess, Supreme Records LP  
 66 54 **INTO THE MOTION**, The Cool Notes, Abstract Dance 12in  
 67 55 **I HEARD IT THROUGH THE GRAPEVINE**, Marvin Gaye, Motown 12in  
 68 74 **BROOKLYN'S IN THE HOUSE (REMIX)/SHE'S GOOD TO GO**, Cut Master D.C., US Zakkia Records 12in  
 69 51 **I'LL KEEP ON LOVING YOU (DUB & SCRATCH REMIXES)**, Princess, Supreme Records 12in  
 70 71 **GO-GO SWING**, Chuck Brown & The Soul Searchers, US Future 12in  
 71 73 **JACK YOUR BODY — HOME MADE/CLUB YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in  
 72 86 **ONE BODY**, Marc Reed, 20/20 Records 12in  
 73 — **CAPTURED (110bpm)**, Dexter Wansel featuring The Jones Girls, 10 Records 12in promo  
 74 64 **THE HEAT OF HEAT (CLUB HEAT MIX)**, Patti Austin, Qwest 12in  
 75 — **NO WAY BACK (125 1/4bpm)**, Adonis, US Trax 12in  
 76 62 **MY ADIDAS**, Run-D.M.C., US Profile 12in  
 77 63 **PEE-WEE'S DANCE**, Joeski Love, US Winterainment 12in  
 78 78 **TAKE A PIECE OF ME**, Booker Newberry, Omni 12in  
 79 69 **WHAT'S MISSING (REMIX)**, Alexander O'Neal, Tabu 12in  
 80 — **LOVE ME ANYWAY (0-101 3/4-101 3/4bpm)**, W.Q.B.C., Expansion Records 12in  
 81 66 **MY SECRET FANTASY**, The Controllers, US MCA Records LP  
 82 70 **DON'T BOTHER TO KNOCK**, Cognac, Rise Records 12in  
 83 58 **THE FOOLISH THING TO DO**, Heaven 17 featuring Jimmy Ruffin, Virgin 12in  
 84 61 **CAUGHT IN THE MIDDLE**, James Cobbin & Prime Cut, Lovebeat International 12in  
 85 72 **MYSTERY OF LOVE (INSTRUMENTAL/DUB/ORIGINAL BASEMENT MIX)**, Fingers Inc, US DJ International Records 12in  
 86 49 **HOLD IT, NOW HIT IT**, Beastie Boys, Def Jam 12in  
 87 65 **SECRETS**, Linda Tillery, US 411 Records LP  
 88 48 **SOUL POWER**, James Brown, Boiling Point 12in  
 89 79 **MYSTERY**, Anita Baker, US Elektra 12in  
 90 80 **A LOVE BIZARRE, PARTS I AND II**, Sheila E, Warner Bros/Paisley Park 12in  
 91 68 **FINE YOUNG TENDER/LOVE'S ON FIRE/DANCE TO THE GROOVE**, Aleem featuring Leroy Burgess, Atlantic LP  
 92 — **TELL ME IT'S TRUE**, Ian Foster, MCA Records 12in promo  
 93 98 **BYE-BYE**, Janice, US 4th + B'way 12in  
 94 — **DON'T LET LOVE GET YOU DOWN (94 3/4bpm)**, Matthew David, Bluebird/10 12in  
 95 88 **LOVE ZONE**, Billy Ocean, Jive LP  
 96 89 **OFF THE HOOK**, C.M. Dance, US Midnight Sun 12in  
 97 67 **RELEASE THE TENSION/DUB THE TENSION**, J-A Groove, US Studio Records 12in  
 98 90 **JUST ANOTHER LOVER/EXTENDED MIX**, Johnny Kemp, US Columbia 12in  
 99 — **GO BANG! # 5**, Dinosaur L, US Sleeping Bag Records 12in  
 100 = re **ARE YOU WID IT**, Private Possession, US Mega Bolt 12in  
 100 = re **POINT OF NO RETURN**, Earlene Bentley, Champion 12in promo  
 100 = 96 **ANYTHING WORTH HAVING/COVER GIRL/BRING YOUR LOVE AROUND**, Johnny Kemp, US Columbia LP  
 Compiled by James Hamilton/Alan Jones

**D I S C O**

1 3 **(YOU ARE MY) ALL AND ALL**, Joyce Sims, London 12in  
 2 7 **MINE ALL MINE/PARTY FREAK (LATIN RASCAL EDIT)**, Cashflow, Club 12in  
 3 1 **THE FINEST**, The SOS Band, Tabu 12in  
 4 2 **YOU AND ME TONIGHT**, Aura, 10 Records 12in  
 5 4 **WHAT HAVE YOU DONE FOR ME LATELY (REMIX)**, Janet Jackson, A&M 12in  
 6 8 **EXPANSIONS '86**, Chris Paul featuring David Joseph, Fourth & Broadway 12in  
 7 6 **LOVE'S GONNA GET YOU**, Modern-nique featuring Larry Woo, 10 Records 12in  
 8 15 **JUMP BACK (SET ME FREE)**, Dhar Braxton, Fourth & Broadway 12in  
 9 5 **ON MY OWN**, Patti LaBelle and Michael McDonald, MCA Records 12in  
 10 14 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, Atlantic 12in  
 11 12 **DO FRIES GO WITH THAT SHAKE**, George Clinton, Capitol 12in  
 12 9 **YOU CAN'T BLAME LOVE**, Thomas & Taylor, Cooltempo 12in  
 13 10 **YOU AND ME TONIGHT (MIDNIGHT MIX)**, Aura, 10 Records 12in  
 14 20 **BASSLINE (STRETCHED)/LADIES (REVIVED)**, Mantronix, 10 Records 12in  
 15 11 **SERIOUS**, Serious Intention, London/Pow Wow Records Inc 12in  
 16 22 **MINE ALL MINE (MARK BERRY REMIXES)**, Cashflow, Club 12in  
 17 33 **AMITYVILLE (THE HOUSE ON THE HILL)**, Lovebug Starski, Epic 12in  
 18 13 **I'LL KEEP ON LOVING YOU**, Princess, Supreme Records 12in  
 19 27 **SET ME FREE**, Jaki Graham, EMI 12in  
 20 46 **HEADLINES**, Jaki Graham, US Solar 12in/German LP  
 21 43 **ALL AND ALL (MANTRONIK MEGA MIX)**, Joyce Sims, London 12in  
 22 19 **NOVELA DAS NOVE (SPIDER WOMAN)/CHIEF INSPECTOR (PRECINCT 13)**, Wally Badarou, Fourth & Broadway 12in  
 23 47 **DESTINY**, D.S.M., Elite 12in  
 24 23 **WHAT YOU GONNA DO ABOUT IT (REMIX)**, Total Contrast, London 12in  
 25 21 **STAY**, The Controllers, MCA Records 12in  
 26 24 **S.O.S.**, Oliver Cheatham, Champion 12in  
 27 28 **CAN'T WAIT ANOTHER MINUTE**, Five Star, Tent 12in  
 28 16 **GOTTA FIND A WAY/INSTRUMENTAL**, Russ Brown, 10 Records 12in  
 29 26 **PRISONER OF LOVE (UK RE-EDIT)**, Millie Scott, 4th + B'way 12in  
 30 29 **LESSONS IN LOVE/WORLD MACHINE**, Level 42, Polydor 12in  
 31 17 **A NIGHT TO REMEMBER (M&M REMIX)**, Shalamar, MCA Records 12in  
 32 100 **SET FIRE TO ME/INFERNO DUB**, Willie Colón, US A&M 12in  
 33 18 **TENDER LOVE**, Force MD's, Tommy Boy/Island 12in  
 34 31 **GIVIN' IT (TO YOU)**, Skyy, Capitol 12in  
 35 36 **SOMETHING ABOUT YOU (US REMIX)/LESSONS IN LOVE**, Level 42, Polydor 12in  
 36 25 **BORROWED LOVE/EVEN WHEN YOU SLEEP/NOTHING BUT THE BEST/SANDS OF TIME/NO LIES**, The SOS Band, Tabu LP  
 37 32 **CAUGHT UP IN THE RAPTURE/BEEN SO LONG**, Anita Baker, Elektra 12in  
 38 46 **MIDAS TOUCH/CLOSE ENCOUNTERS**, Midnight Star, German Solar LP  
 39 83 **COMPUTER LOVE (REMIXES)**, Zapp, Warner Bros 12in  
 40 30 **HEADLINE NEWS (EXTENDED REMIX)**, William Bell, Tout Ensemble 12in  
 41 52 **CAN'T GET BY WITHOUT YOU (REMIX)**, Real Thing, PRT 12in  
 42 34 **IT ONLY TAKES A MINUTE (BEN LIEBRAND REMIX)**, Tavares, Capitol 12in  
 43 — **BURNIN' LOVE (115 1/4bpm)**, Con Funk Shun, US Mercury 12in  
 44 42 **WHEN I THINK OF YOU**, Janet Jackson, A&M LP  
 45 41 **WHERE YOU GONNA BE TONIGHT?/STICKY SITUATION/FIRST TIME MAKING LOVE**, Willie Collins, Capitol LP  
 46 56 **STYLE (PETER GUNN THEME)**, Grandmaster Flash, Elektra 12in

NEW 7 & 12" SINGLE  
**DEXTER WANSEL**  
 FEATURING THE JONES GIRLS  
 CAPTURED  
 TEN 86 & TEN 8612

W/E MAY 24, 1986

EUROBEAT

REGGAE

INDIE SINGLES

INDIE ALBUMS

# CHARTS

## EUROBEAT

- 1 1 REFLEX ACTION, Louise Thomas, R&B 12in
- 2 6 OH L'AMOUR/GIMME GIMME GIMME, Erasure, Mute 12in
- 3 3 E.S.P. (EXTRA SENSUAL PERSUASION), Hazell Dean, EMI 12in
- 4 4 MALE STRIPPER, Man 2 Man Meet Man Parrish, US Recan 12in
- 5 5 YOU'RE A BEAT, Eastbound Expressway, Passion 12in
- 6 2 ANOTHER DAY COMES (ANOTHER DAY GOES) (NIGHTMARE MIX), Kiki Dee, Columbia 12in
- 7 8 RUNNING AWAY FROM LOVE, Astaire, Passion LP bonus 12in
- 8 — IN THE HEAT OF A PASSIONATE MOMENT, Princess, Supreme Records LP
- 9 15 I LOVE MY RADIO (MIDNIGHT RADIO) (US REMIX), Taffy, US Emergency 12in
- 10 9 I'M YOUR MAN, Barry Manilow, RCA 12in
- 11 12 AMERICAN LOVE, Rose Laurens, German WEA 12in
- 12 11 LIKE A TIGER, Michael Zager, US Mosaic 12in
- 13 — THIRD TIME LUCKY, Pearly Gates, Funkin' Marvellous 12in
- 14 13 AGAIN, Do Piano, French EMI 12in
- 15 7 KEEP ON ROCKIN', Hemyf, Italian Missing 12in
- 16 16 VENUS, Bananarama, London 12in
- 17 — GET OUT OF MY LIFE, Lady Lily, Italian Papagayo 12in
- 18 20 DISENCHANTED, The Communards, London 12in
- 19 21 IRRESISTIBLE, Stephanie, Carrere 12in
- 20 24= ROCK IT DOWN TO MIDNIGHT, Diebold & Co, US Night Wave 12in
- 21 10 NOTHING IN COMMON, Wagner, Italian Best 12in
- 22 27 HUMANOID INVASION, Laser Dance, Dutch Hot Sound 12in
- 23 re LOVE'S GONE MAD (EUROBEAT MIX), Seventh Avenue, Record Shack 12in
- 24 24= LOOKIN' BACK, Lucky Ross, Italian Rainbow 12in
- 25 18 BURNING, Sapphire, Passion 12in
- 26 re WE ARE THE BOYS, Until December, US 415/Columbia 12in
- 27 re PRISONER OF LOVE, Millie Scott, Fourth & Broadway 12in
- 28 14 IT ONLY TAKES A MINUTE (BEN LIEBRAND REMIX), Tavares, Capitol 12in
- 29 22 LADY O, Paul Rein, Swedish Alpha 12in
- 30 — NEVER CAN SAY GOODBYE, Sonia & Nancy, Belgian ARS 12in

Compiled by James Hamilton/Alan Jones

## REGGAE

- 1 1 BOOPS, Supercat, Technique
- 2 5 IT'S YOU, Sandra Cross, Ariwa
- 3 2 STROLLIN' ON, Maxi Priest, 10
- 4 7 AM I THE SAME GIRL, Winsome, Fine Style
- 5 3 HOLD TIGHT, Dennis Brown, Live And Learn
- 6 4 HERE I GO AGAIN, Toyin, Criminal
- 7 6 SHE LOVES ME NOW, Beres Hammond, Greensleeves
- 8 12 LEGAL, King Kong, Greensleeves
- 9 20 LOVESICK, Super Black, Unity Sounds
- 10 8 SECRET LOVER, Marie Baines/Bobby Floyd, Joe Frazier
- 11 11 CAN'T TAKE THE PRESSURE, Al Campbell, Greensleeves
- 12 24 I'M A CHANGED MAN, One Blood, Level Vibes
- 13 10 HELLO DARLING, Tippa Irie, Greensleeves/Priority
- 14 13 MAN IN A HOUSE, Nitty Gritty, Greensleeves
- 15 — STEP BY STEP, Dennis Brown, Diamonds
- 16 14 JUST CAN'T FIGURE OUT, Mighty Diamonds, Trojan
- 17 28 HIPO, Junior Delgado, Now Generation
- 18 9 SECRET THUNDERBIRD DRINKER, Pato, UK Bubblers
- 19 — LEAVE PEOPLE BUSINESS, Admiral Tebbett, Techniques

- 20 25 LOSING WEIGHT, Gregory Isaacs, Blue Mountain
- 21 15 LAZY BODY, Sophia George, Winner
- 22 18 BUBBLE WITH I, Asher Senator, Fashion
- 23 16 RUN FOR COVER, Little John, High Power
- 24 19 LOVE IS IN THE AIR, Michael Gordon, Fine Style
- 25 17 BAD MEMORY, Peter King, Fashion
- 26 29 GREAT TRAIN ROBBERY, Black Uhuru, RAS
- 27 — BABY HANG UP THE PHONE, Lloyd Parks, Trojan
- 28 — RUMOURS OF LOVE, Winston Reedy, Inner Light
- 29 27 HOT STUFF, Junior Delgado, Fashion
- 30 30 LET OFF MASS, Pinchers, Saxon

Compiled by Spotlight Research

## INDIE SINGLES

- 1 1 RULES AND REGULATIONS EP, Fuzzbox, Vindaloo
- 2 3 WHAT'S INSIDE A GIRL, Cramps, Big Beat
- 3 2 A QUESTION OF LUST, Depeche Mode, Mute
- 4 4 SOMETHING TO BELIEVE IN, the Ramones, Beggars Banquet
- 5 9 THE TRUMPTON RIOTS EP, Half Man Half Biscuit, Probe Plus
- 6 7 TOO MANY CASTLES IN THE SKY, Rose Of Avalanche, Fire
- 7 8 RIVER OF NO RETURN, Ghost Dance, Karbon
- 8 5 GODSTAR, Psychic TV and the Angels Of Light, Temple
- 9 6 GOOD THING, the Woodentops, Rough Trade
- 10 — NEW ROSE, the Damned, Stiff
- 11 16 INSPIRATION, Easterhouse, Rough Trade
- 12 11 STATE OF MIND, Chumba Wumba, Agit Matter
- 13 10 IT'S A GOOD THING, That Petrol Emotion, Demon
- 14 19 THIS TOWN, June Brides, Intape
- 15 17 OH L'AMOUR, Erasure, Mute
- 16 12 SHELLSHOCK, New Order, Factory
- 17 — THE OFFICIAL COLOURBOX WORLD CUP THEME, Colourbox, 4AD
- 18 15 BLUE MONDAY, New Order, Factory
- 19 — BABY I LOVE YOU, Colourbox featuring Lorita Grahame, 4AD
- 20 29 TINY DYNAMINE, Cocteau Twins, 4AD
- 21 — GIMME GIMME GIMME, Leather Nun, Wire
- 22 18 SOMEWHERE IN CHINA, the Shop Assistants, 53rd & 3rd
- 23 14 LIKE AN ANGEL, the Mighty Lemon Drops, Dreamworld
- 24 22 PUMP IT UP, Makin' Time, Countdown/Stiff
- 25 — WALKING ON YOUR HANDS, Red Lorry Yellow Lorry, Red Rhino
- 26 — THERESE, Bodines, Creation
- 27 23 IN THE RAIN, June Brides, The Pink Label
- 28 20 ALL DAY LONG, the Shop Assistants, Subway Organisation
- 29 — ECHOES IN A SHALLOW BAY, Cocteau Twins, 4AD
- 30 — AWAY, the Bolshoi, Beggars Banquet

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## INDIE ALBUMS

- 1 1 VICTORIALAND, Cocteau Twins, 4AD
- 2 2 MANIC POP THRILL, That Petrol Emotion, Demon
- 3 3 WORLD BY STORM, the Three Johns, Abstract
- 4 7 BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus
- 5 4 BLACK CELEBRATION, Depeche Mode, Mute
- 6 5 A DATE WITH ELVIS, the Cramps, Big Beat
- 7 6 REMBRANDT PUSSY HORSE, Butthole Surfers, Red Rhino Europe
- 8 8 THE UNACCEPTABLE FACE OF FREEDOM, Test Dept, Some Bizzare
- 9 19 LOW-LIFE, New Order, Factory
- 10 13 RUM, SODOMY AND THE LASH, the Pogues, Stiff
- 11 12 FIRST AVALANCHE, Rose Of Avalanche, LIL
- 12 10 WIRE PLAY POP, Wire, The Pink Label
- 13 11 DEAD BY CHRISTMAS, Hanoi Rocks, Rawpower
- 14 9 MAN IN A SUITCASE, Ted Chippington, Vindaloo
- 15 16 TREASURE, Cocteau Twins, 4AD
- 16 21 PAINT YOUR WAGON, Red Lorry Yellow Lorry, Red Rhino
- 17 25 LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS, the Go-Betweens, Beggars Banquet
- 18 29 NO MINOR KEYS, Blues 'N' Trouble, Ammunition Communication
- 19 18 GARLANDS, Cocteau Twins, 4AD
- 20 14 BIG COCK, King Kurt, Stiff
- 21 15 T.R.O.U.B.L.E., Vic Godard, Rough Trade
- 22 17 THE OLD AND THE NEW, A Certain Ratio, Factory
- 23 23 GREED, Swans, K.422
- 24 24 DAMNED BUT NOT FORGOTTEN, the Damned, Dojo
- 25 22 CIRCUSES AND BREAD, Durutti Column, Factory/Benelux
- 26 28 MOUTH OF THE NIGHT, Psychic TV, Temple
- 27 27 1979-1983, Bauhaus, Beggars Banquet
- 28 — LAST DANCE BEFORE THE HIGHWAY, the Turbines, Big Time
- 29 — MONSTER WALKS THE WINTER LAKE, David Thomas, Rough Trade
- 30 — FLIP YOUR WIG, Hüsker Dü, SST

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# EYE DEAL



COMPILED BY ELEANOR LEVY

● BETTE MIDLER and Richard Dreyfuss: up and in...



## DOWN AND OUT IN BEVERLY HILLS (Cert 15 dir: Paul Mazursky)

David and Barbara Whiteman are your average Beverly Hills couple. He (Richard Dreyfuss) is rather big in hangers, keeps himself in trim by bonking the maid and doesn't love his wife anymore. She (Bette Midler) is a bored housewife, rather big all over complete with a Yogi to relieve the strain of being rich.

They're clean, bright and modern, they don't even mind a black record producer (Little Richard) moving in next door and bringing the property prices down. A nice cosy lifestyle for a nice cosy couple with a nice cosy anorexic daughter and a nice cosy faggot of a son. Just like you and me, eh?

Suddenly, all is disrupted when Jerry (Nick Nolte), a bum living off the streets around Beverly Hills, finds his not-so-trusty dog has run away. Deciding to end it all, he chooses the Whiteman's swimming pool to drown himself in.

Unfortunately for us, David sees him, saves him, takes him into the bosom of the family and we have to sit through the rest of the film faced with piles of self-satisfied humour, stereotyped situations and a predictable window on the empty existence of the Californian rich that ends up just as loathsome as the lifestyle it purports to parody.

Once you realise this, it's only the performances from the always watchable Richard Dreyfuss and Nick Nolte who make it worth hanging around. Nolte teaching the Whiteman family pet to eat dog food by sampling the tin of 100% beef Bonzo himself is one of the more savoury moments of the film. Bette Midler occasionally slips into her usual irreverent self, but is a little subdued. You expect more somehow.

Surprisingly, the star of the film is Little Richard. Well, he plays himself really, but what a character.

One to watch with your cynicism — and your IQ — in abeyance.

Eleanor Levy

● NICK NOLTE and dog: 'Down And Out In Beverly Hills'



## HE DIED WITH HIS EYES OPEN (Cert 18 dir: Jacques Deray)

Based on Robin Cook's novel of the same name, 'He Died With His Eyes Open' is a fascinating French murder mystery, meticulously made, with all the wit, poise, artistry and bare boobs that we've come to expect from our European cousins.

Cunningly cast, it may interest some of you to know that the boobs in question belong to one Charlotte Rampling, while much the smarter scripting seems to be written in favour of her principal co-star, Michel Serrault. My money says he enjoys the shared shower scene the best. (I think you need a cold shower yourself, dear: Eye Deal Ed).

The enviable Serrault plays the part of a curiously independent cop called Staniland. An inspector of the Homicide Division, Staniland becomes understandably intrigued by the death of a fallen-from-grace classical pianist, Charly Berlinger, whose body is found savagely attacked on a railway line.

Subsequent investigation leads the insolent officer into an alluring spider's web of intrigue and sensuality — the sort of place where you'd only expect to find the most beautiful, the most deadly of all living creatures. This is the world of the femme fatale, Barbara. Mirrored marvellously by the languid Ms Rampling, Barbara dresses to kill — and presumably smiles out of the same motivation.

A woman of fire and ice, Barbara appears rampant and rewarding one moment; dramatically dispassionate the next. This raging ambiguity regarding her moods and emotions is confusing, but not wholly unsympathetic of the general nature of the film's narrative. After all, it is French. So, along with the subtitles you really ought to expect plenty of red herrings... Mostly half-dressed, of course.

Mike Mitchell

## RUNAWAY TRAIN (Cert 18 dir: Andrei Konchalovsky)

If you're looking for some meaty symbolism, this is the film to go for.

Manny (John Voight) is the wildest of all the wild animals in a maximum security prison. The prison's chief warden, with whom Manny is locked in a bitter, personal battle of wills, is called Ranken — pronounced 'Reagan'.

Prison hero Manny escapes with his buddy-to-be, Buck (Eric Roberts), to trudge through the frozen wilderness of America's Northwest territory, and hitch a ride on the biggest train they can find.

This is where the plot gets sly. By a cruel twist of cinema-fate, our two dumb, wild animal runaways find themselves imprisoned again, on a dumb, wild animal, runaway train.

Is it a train, or is it a leaderless American society gone berserk, we ask ourselves, as the loco locomotive speeds up, and the film slows to a cruising adventure/disaster movie pace. And where is Ranken/Reagan?

A token of feminine faith in society is supplied in the guise of fellow passenger, Sara (Rebecca De Mornay) who, remarkably enough, manages to sleep through the first thunderous third of the action.

As the two 'pieces of human waste' convicts head up a siding to nowhere, and the boys in the control room juggle disaster alternatives, Sara's faith is set against Manny's 'headbutt the universe' nihilism.

From an original script by Akira Kurosawa, 'Runaway Train' is a relentlessly brutal film, peopled by that ever popular US type, 'the dumb shit, with the redeeming inner-nobility'.

Voight's performance as the silver-toothed hard man won him the Golden Globe Award for Best Actor, but there are times when his beefcake frenzy strays into comical parody.

Roger Morton



# MAD MAX

## STARCHASER: THE LEGEND OF ORIN (Cert PG dir: Steven Hahn)

Things are pretty grim in Mineworld, the secret underground kingdom of the planet Trinia. Human slaves lead a miserable life, drilling away under the rule of tyrannical Zygon and his army of robots. No reprieve from constant hard labour and savage beatings is likely, until Orin, a plucky youngster, stumbles across a magic sword hilt and determines to set his people free.

Billed as the first ever animated feature film in 3-D, 'Starchaser: The Legend Of Orin' is a children's space adventure, where laser beams and fantasy creatures made of spare machinery and flesh appear to lunge out of the screen. Once that novelty has worn off, there's little to recommend.

Much to the fury of Zygon (the Ian MacGregor of cartoons), Orin escapes from Mineworld to the surface of the planet, where he teams up with Dagg, a macho cigar-chewing space smuggler who owns the spaceship Starchaser.

When Dagg is captured by Zygon's henchmen, it is left to Orin — aided and abetted by that magic hilt — and the Princess Aviana, whose dad is Trinia's governor, to confront Zygon and expose his devilish ways.

For a kid's film, most of the action is surprisingly adult. Villains are given 'laser enemies', Orin is warned not to get fresh with Aviana and it didn't escape my notice that a wilful fembot (female robot — geddit?) is quickly turned into a purring pleaser by Dagg; "Get your human hands off me... you've no right probing around in me," she protests as Dagg wields his spanner. (Could this be the first recorded technological rape?)

OK, so much of this will fly right over the heads of most children, but just as disturbing is the emphasis on violence. Dismembered robotic limbs and a fair number of decapitated heads clutter the spectacular fight scenes and it's a sobering thought that the loudest cheer from the adolescent audience goes up when a misguided robot blows out his own brains.

If this is the charmless cinematic diet fed to today's offspring, then they're going to find any action film of the future (Rambo IX?) quite a tricky intellectual exercise.

Jane Fletcher

## ● 'RUNAWAY TRAIN': meaty symbolism on the loco locomotive



# COMPETITION

Some things in life are too precious to give away. Such is the way **Eye Deal** feels about the stupendous new release from Warner Home Video, 'Mad Max Beyond Thunderdome'. We've got five copies of this nerve-tingling film sitting in a locked drawer, and if we must part with them, then we don't want to give them to just **anyone**.

But if you want to possess Mel Gibson, Tina Turner and a cast of thousands fighting their way through all that Bartertown can throw at them (and when you remember Bartertown's powered by shit, that's not a pleasant prospect), just answer these three not-so-simple-but-pretty-easy-really, questions, and send your entries to 'rm Mad Max Competition', Greater London House, Hampstead Road, London NW1 7QZ, stating your name, address and whether you want VHS or Betamax. Entries should arrive by first post Monday, 2 June 1986.

1. Mel Gibson made his feature film debut in  
a) 'Tim', b) 'Mad Max', c) 'The River'?
2. Gibson starred in two films directed by Peter Weir. Which of the following was **not** directed by him?  
a) 'The Year Of Living Dangerously', b) 'Mrs Soffel', c) 'Gallipoli'?
3. Where was Mel Gibson born?  
a) Scotland, b) America, c) Australia?

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# NEWS

DIGEST

edited by  
robin smith

● **Loose Ends** release their single 'Stay A Little While Child' on Tuesday, May 27. The 12 inch features the extra track 'Ooh, You Make Me Feel'.

● **Love And Rockets** release their single 'Kundalini Express' on Monday, June 2. The flip side is 'Lucifer Sam', while the 12 inch features 'Holiday On The Moon'.

● Limited editions of the American version of **Level 42's** album 'Hit Machine' will be available from Friday, May 30. The album will sell for the same price as a British album.

● **Working Week** release their single 'Rodrigo Bay' on Tuesday, May 27. Written by Simon Booth and Larry Stabbins, 'Rodrigo' is one of the songs featured on the 'Absolute Beginners' soundtrack.

● **Chakk** release their single 'Big Hot Blues' on Tuesday, May 27. The flip side is 'Cut The Dust'. Chakk will play the Womad Festival on July 18.



## VENUS ON RECORD

■ **Bananarama** release their single 'Venus' this week. It's their first single since 'Do Not Disturb' out in September 1985. Produced by Stock, Aitken and Waterman, 'Venus' is Bananarama's version of the old pop classic originally recorded by Shocking Blue.

**Bananarama** will release their third album 'True Confessions' on Friday, June 20.

● **After Band Aid**, Live Aid and Sport Aid, comes Nuke Aid. Russian musicians are planning a series of benefit concerts for the victims of the Chernobyl disaster. The scheme is being promoted by the Young Communist League, who are urging bands to take part in charity concerts.

Leading Soviet rock star Alla Pugacheva is backing the project. She appeared in a concert with Sting in Italy and we've heard she's approaching both Sting and Elton John for help.

Money raised from the concerts will go to the 92,000 people who were evacuated from around Chernobyl and the families of people who died.

■ **Dee C Lee** releases her single 'Hold On' this week. It's taken from her album 'Shrine' out in July. The 12 inch features an extended version of 'Shrine' and the bonus track 'Welcome'.

● **Television stations** could soon stop showing videos. Record companies have decided they want to start charging a £300 fee each time one of their videos is shown, but programmes like 'Top Of The Pops' say they simply won't be able to afford such large fees.

The record companies' trade organisation, the British Phonographic Industry, has given the BBC and ITV until the end of this month to pay up. If they refuse, then it's likely record companies will stop supplying videos.

Record companies argue that videos have become so expensive to make it's about time they made some money back. They say that television stations in the rest of Europe already pay for their videos.

● **The Skeletal Family** have lined up some dates. They'll be playing Bradford 1 In 12 Thursday, May 22, Aberdeen Venue 23, Glasgow QMU 24, Dundee Dance Factory 25, Cleethorpes Pier 26, Leicester Princess Charlotte 28, Dudley JB's 30, London Mean Fiddler 31, Manchester Boardwalk June 1.

## MINDS ADD TWO SHOWS

● **Simple Minds** will be playing two extra outdoor shows. They'll be playing a second date at Glasgow Ibrox Stadium on June 6 and a second show at the Milton Keynes Bowl on June 22.

All unsuccessful postal applications for Simple Minds' concert at Ibrox on June 7 will automatically receive tickets for the Friday show. Tickets for the June 6 show, priced £11.50, are also on sale now at local record shops and other outlets.

Simple Minds will be supported by Doctor And The Medics and the Waterboys on June 22. More acts will be announced later. Tickets for Milton Keynes priced £12.80 are available by post from MCP Ltd, PO Box 123, Aldridge, Walsall, West Midlands WS9 8XX and don't forget to enclose a sae. Postal orders only are now being accepted and these should be made out to MCP Ltd. A credit card hotline is in operation on 01-741 8989. Tickets will also be on sale at various agents throughout the country.

● **Fra Lippo Lippi**, the Norwegian trio who are nearly as good looking as A-ha, release their debut album 'Songs' on Tuesday, May 27. The album contains 10 songs including their classic single 'Shouldn't Have To Be Like That'.

● **Bronski Beat** have cancelled their shows at London's Saddlers Wells Theatre because of "unforeseen technical production difficulties". Bronski Beat hope to reschedule the shows as soon as possible.

● **Housemartins** release their single 'Happy Hour' on Monday, May 26. The flip side is 'The Mighty Ship' while the 12 inch also features 'Sitting On A Fence' and an acappella rendition of 'He Ain't Heavy'.

● **Cherelle** releases her single 'Artificial Heart' this week. The song is taken from her album 'High Priority' which has already spawned her hits 'Saturday Love' and 'Will You Satisfy'.

● **The World's Famous Supreme Team** release their debut album 'Rappin'' on Tuesday, May 27. The album has nine tracks including 'Hey DJ'.

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BY JAMES HAMILTON

B P M

## ODDS 'N' BODS

**DIANA ROSS**, now living in London on Chelsea Embankment, turned up to lend moral support to her sometime **Supremes** partner **Cindy Birdsong** at the **Hippodrome's** gay night recently, where she came face to startled face with her notorious lookalike — and, my dear, if looks could kill! . . . **Champion** definitely have UK rights to **Harlequin Four's** 'Set It Off' and, while the A-side will remain unaltered, **Herbie Mastermind** is remixing the original master tape for what may well turn out to be a special edition twinpack of different mixes (including an instrumental) . . . **Jeff Young's** plays of it on **Radio London** have created fantastic interest in 1982's previously rare and always underground proto-"garage" groove, **Dinosaur L** 'Go Bang! # 5' (US Sleeping Bag), a fascinating fast 0-130½-130-129½-129-128½-126½-129-Obpm avant garde ramble with some of the hi-hat schlurp now known as "the 'Set It Off' beat" — and it'll soon be out here on **Tim Palmer's** burgeoning **CityBeat** label! . . . **Eighties Ladies** 'Turned On To You', originally on US **Uno Melodic** and currently much revived in London's sweeter dives, has turned up here credited to just "Ladies" on "**United Records**" (but only under certain counters) . . . **Cashflow's** US 12 inch is much better value than their separate UK singles, all four of the 'Mine All Mine' mixes plus 'Spending Money' being on the one piece of vinyl (US Atlanta Artists 884 722-1) . . . **be\*hop & Fresh** are rushing next week **Cut Master DC** 'Brooklyn's In The House' (remix and original back-to-back) . . . **Lovebug Starski's**



**THE COOL NOTES'** new single may not be too alluring, but you can't say that about the new image of Heather and Lorraine! Now all they and the guys need is some slickly synchronised puppet-like choreography, and they could teach that Pearson mob a thing or two!

UK sleeve suggests that those really are the voices of **Captain Kirk**, **Scotty, Spock** and even **Bela Lugosi** on 'Amnityville', not impersonations — although they are in fact the latter, by one **Ron Darian** . . . **Ian Levine** has been commissioned to create a **Chic**-like group called **Moonstone** for **Warner Bros**, in a mega-bucks seven album international deal . . . **EMI** may be going through some staff changes, which hopefully won't affect the disco side, following the departure of

managing director **Peter Jamieson** . . . I can't tell yet, but which two lads and a Welsh rarebit will be starting their own label come September? . . . **Damon Rochefort** and **Ralph Tee** have, as anticipated, started their own West End PR/management company, **Style Inc**, already plugging such hits as **Oliver Cheatham**, **Cool Notes** and more . . . **Jon Williams** has landed on his feet too, doing A&R for **Malaco Records** here, so that's **The Street**

**Scene's** founding trio taken care of . . . **StreetSounds** are about to have a rival, **Serious Records**, who release their first double LP 'Upfront 1' next week (at single LP price) containing current hits by **Princess**, **Joyce Sims** (remix) **George Clinton**, **William Bell**, **Cool Notes**, **Willie Collins** (title track), **TC Curtis**, **Crown Heights Affair** (original), **Steve 'Silk' Hurley**, **Total Contrast**, **Spyder-D**, **Ice-T**, **MC Boob**, **Cut Master DC**, plus two megamixes of all these — impressive, huh? . . . **UK Fresh '86** as rather suspected may not feature exactly the same artist line-up as first announced, and will be staged as two separate (afternoon and evening) shows with no artist duplication — so that's two tickets you'll need . . . **Steve Walsh** had his second Soul Set at **The Hippodrome** last Wednesday, in a radio studio stage set that if it wasn't sponsored by a double-glazing company was a missed commercial opportunity — Steve is undeniably a commanding presence, but at a venue like that he should realise that there is more to DJ-ing than merely looking large and shouting . . . **Home Office** prevarication has, as anticipated, encouraged several soul pirates to return to London's FM airwaves during weekdays, among those heard recently being **LWR 92.1**, **TKO 102.4**, **TRAX 103.35**, and ever present **JBC 104.7** . . . **Steve Collins** in his 4-6am show on **Capital Radio** only plays some soul plus bland pop instead of the independent label soul gems that used to make him such essential listening — aren't they still non-needletime? . . . **Disco Mix Club's** trip to the **New Music Seminar** in New York is getting so big they're having to fly **British Caledonian** (with first class perks) rather than **Virgin** as before . . . **Jellybean**, with an album due on his new label **Chrysalis** (and **Adele Bertei** singing its first single), is making selected US club appearance — so how about a trip behind the turntables here too? . . . '**Chess**', the musical, had its preview party at the still not quite finished **Limelight** (built, as in New York, inside a church) . . . **Morecambe** continues over

## Tessa Niles

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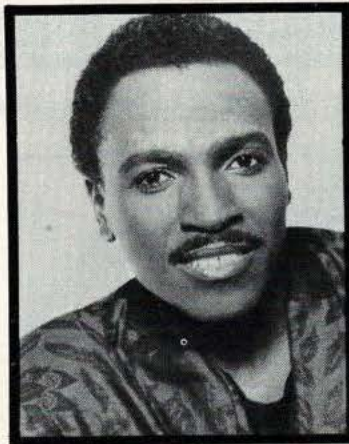
# BPM

from previous page

Pier has sunk by three feet into the sand following the jumping up and down at a Mod alldayer, and is closed to music events until repaired! (Morecambe's northern soul allnites continue the last Friday every month temporarily at the **Charlton Club** on the prom-prom-prom tiddly-om-pom-pom) ... Friday (23) Northampton's **Whirlwind** with MCs **Jay Rock & Wild Ski** join **UD4** at Bristol's **Sunset Rendezvous** (behind the Inkerman pub) ... Sunday (25) Eccles **Silver Screen's** 2pm purist soul alldayer has a strong Scottish element with **Richard Searling, Kev Edwards, Billy Wildman, Keni James, Ray Rose, Billy Davidson, Bob Jeffries, Tom Jackson** ... Bank Holiday Monday alldayers include **Martin Collins, Bob Jones, Danny Smith** and more at Linton (Cambridge) **Chilford Hall** from 3pm, **Steve Allen** and more at Hunstanton's **Club Alexia** from 4pm, **Steve Walsh, CJ Carlos** and a cast of thousands at **Hammersmith Palais** from 4pm, **Chris Brown, Big H, Sean French, Johnnie Walker, Sandy Martin** and more at Padworth (Reading) **The Out Of Town Club's** barbeque from 4pm ... **Chris Forbes, Tim Westwood & Jasper** solidly soul London Leicester Square's **Maximus** every Wednesday ... **Les Adams**-trained attractive **Aniela**, until recently at Soho's **Le Beat Route**, mixes everything slickly at Harlow's **Whispers** Fridays now ... **BILLYboy's** artist is **Gerry Trew**, not **Tew** ... **RELEASE THE TENSION!**

## HOT VINYL

**CANDI STATON 'Young Hearts Run Free (Extended M&M Mix Eighty-Six)' (Warner Bros W8680T)** John Morales' much stretched and restructured (O-)115¼-116-115½-116½-117-117½-118-117½-Obpm "Decade Remix" of her classic canterer (it hit the UK chart exactly 10 years ago this week!) now funnily sounds more correct than the nervier 115¼-116-



**NEW YORK'S** singing postman has had his excellent debut LP overstickered on import for UK release, **WILLIE COLLINS 'Where You Gonna Be Tonight?' (Capital EST 2012)**. Recently reviewed in full, its hottest cuts on a generally ladies-aimed lurve set are the smoothly wriggling 0-113½bpm title track and romantic candlelit 45½-Obpm 'First Time Making Love'. Make that special delivery, my man!

116½-117½bpm short original, which is joined as flip by an Instrumental M&M Mix emphasising the modern overdub's elements.

**SLEEQUE 'One For The Money' (US Easy Street EZS-7524)** As I said to Jerry at the shop after only a few bars, "No, take it off, I want to groove to this in the privacy of my own home!" A fabulous breezily bounding (O-)114¼-Obpm mixture of garage rhythm, bouncy acoustic piano and wailing lady with lots of space (in four Paul Simpson mixes) and infectious charm.

**BLUE MODÉRNE 'Through The Night' (US Roll. Records SUN 440)** Ish Ledesma (of Foxy)-prod/penned with a hi-hat schlurping 106¾-Obpm 'Set It Off' beat (in five mixes), this girlie group wailed and souled sneakily satisfying multi-layered swayer looks like being large!

**WILLIE COLÓN 'Set Fire To Me' (US A&M SP-12181)** Snorting along at a slick "Latin Jazzbo" lick, this 116½bpm largely instrumental percussion sizzler — with if anything an even beefier scatting Inferno Dub flip — encompasses garage,

soca, disco, Santana and Candido. Jingo ba la?

**YANG 'Power's In Your Mind' (US Jump Street JS 1003)** Imagine Russ Brown duetting loosely with Annie Lennox over a catchily cantering percussive wriggly 113¼bpm garage beat that's compulsive in the extreme (four mixes), and you won't even stop to sweat!

**MATT BIANCO 'Dancing In The Street' (WEA YZ72T)** The two Marks, Reilly and Fisher, have revamped their frisky samba-ish album track into a madly happy 115½-115¾-117½-115½bpm carnival kicker with wide appeal (inst on flip).

**THE REAL ROXANNE WITH HITMAN HOWIE TEE 'Bang Zoom (Let's Go-Go)' (US Select Records FMS 62269)** Full Force create a fascinating 0-99¼-Obpm framework for braggin' Roxanne and fierce cuttin' Howie as a hollow beat and scratching segue into human beat box backed melodic real soul singing, 'Alice' go go hip hopper, and a Bugs Bunny finish! (Howie cuts even more on the stark 102bpm 'Howie's Teed Off' flip, including (as Southall Barbarella's jock Darryl Lee spotted) Brick's 'Dazz'. Definitely fresh!

**SPYDER-D (FEATURING D.J. DOC) 'I Can't Wait (To Rock The Mike)' (US Profile PRO-7103)** Are you ready for the rap to Nu Shooz? Essential in a mix at 103½-Obpm (inst flip), that's what this is — and it's a hot one!

**MIDNIGHT STAR 'Headlines' LP (German Solar TSR 330202)** Now also on exactly similar 12 inch (but with a longer dub flip, **US Solar O-66851**), the title track tight insistent 0-103½-103½bpm go go-ish jiggler has inevitable "read all about it" hooks and I've already heard it being sung in the street. So, that's the immediate hit, but it's a strong set too with the Shalamar-ish (O-) 117bpm 'Midas Touch', slinky 80bpm 'Close Encounters', jogging 101½bpm 'Close To Midnight', jolting 110½bpm 'Dead End', smoochy 103/51½bpm 'Stay Here By My Side', crawling 65½bpm 'Searching For Love', dated (O-) 122½bpm 'Engine No. 9', trite (O-) 122½bpm 'Get Dressed', confirming their superstar status.

**SHOT Featuring Kim Marsh 'Main Thing' (US Easy Street EZS-7523)** Bumbling and tugging in dated sorta Slave-ish style, this chick-keened jiggy

weaving roller was maddening to monitor as it's 102½(intro)-103½-105½-105½-105-106¾-105½bpm — and then the dub is 102¾(intro)-104½-105¾-105¼-105½-106½-105½bpm I deserve overtime!

**CHUCK BROWN & THE SOUL SEARCHERS 'Go-Go Swing' (US Future F 0007)** On the other hand I did not resent one moment of BPM-ing this marathon lazily rambling live jam (0-94-94½-94-93½-93-92½-93½-93-93½-95¼-94½bpm) which — rather as I saw them do at Washington DC's Black Hole last year — medleys jazzily through Lionel Hampton's 'Midnight Sun', King Pleasure's 'Moody's Mood For Love', and the 'Woody Woodpecker' theme in amongst the good natured go go framework. Likewise the continuing 'Here We Go Again' flip (0-94¾-94-92-93½-94½-93-94½-93½bpm) makes great play of the Viscounts' 'Harlem Nocturne', and a snatch of 'The Message'. Suberb, and excellent home listening too.

**CON FUNK SHUN 'Burnin' Love' (US Mercury 884-762-1)** A punchy bassline helps push this Total Contrast-copying (O-)115½bpm wriggly canterer, smoothly done in three versions if less exciting than other more adventurous imports this week.

**MATTHEW DAVID 'Don't Let Love Get You Down' (Bluebird/10 BRT 23)** Archie Bell & The Drells' old 'Where Are You Going When The Party's Over?' LP has been much sought since last year as the buzz has built in London's sweater dives over its original version of this creditably recreated 94¾bpm moody jogger (useful inst flip) — which is only a stopgap, as now CBS have been forced into scheduling the Bell original here.

## HIT NUMBERS

**BEATS PER MINUTE** for last week's Top 75 entries on seven inch (f/c/r for fade/cold/resonant ends): **Status Quo** 142¾-Or heads down boogie, **Liverpool Football Team** 125¼c martial fan fodder, **Mantronix** 102½/r hip hop, **Simply Red** 87f haunting classy smoocher, **Thomas + Taylor** 102½-102¾f hot soul swayer, **Blow Monkeys** 107¾-107¼f messy rambler, **Dio** (O-) 132-132-f Meat Loaf-ish metal, **Miami Sound Machine** (O-)181f 'Frankie Can't Hurry Love', **Cool Notes** 0-103¼f plodding black pop, **Talk Talk** 87f sombre dull slowie (a synch with Simply Red?).

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twelve inch version  
contains three mixes  
plus one new track

over twenty three  
minutes of music

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# PET SHOP BOYS OPPORTUNITIES

[let's make lots of money]



**Mantronix** are currently the most vicious rap attack coming from New York City. Can they stand the pace or are they just another flash in the pan?

Story: Jim Reid

**They both live** the life. It's not a conscious thing; you either know the city or you don't. They both do. Mantronik and MC Tee don't have to write books about it — they don't even write songs about it. It's just there in their music: fast, hard, furious, thieving, ugly, exhilarating. If you know the city it's the only place to be.

Mantronix's new single, 'Bassline', is like the city — it's the best of things and it's the worst of things. If you can walk (man) your way through a West End crowd, carry on three conversations at the same time, recite the England World Cup Squad backwards to a hot dog salesman, knock off an arcade game and still grab the tube home with your brains unscrambled, then buy this. If not, buy yourself an armchair and a copy of the last Lloyd Cole LP.

The Mantronix story began, of course, in the heart of the city — New York's Downtown Records in fact. Mantronik was working his time there, mixing records and introducing DJs to new discs. In December 1984 he met MC Tee.

"He was my customer," says Mantronik. "I had this drum beat I wanted to lay down and he said he'd rap over it with some friends. In the end we didn't need his friends. We just recorded it together on a four track for £50 and within a couple of months we had a record out."

Not just a record; a hit record. 'Fresh Is The Word' was snapped up by the incomparable Sleeping Bag Records and was a 12 inch Stateside hit. Within a few months Mantronix found themselves huddled straight at the front of the queue with every other fresh faced, track suited rap duo. Knowing this is a fast turnover racket, they held themselves, and early this year released one of the most complete electro albums of the last few years.

'The Album' was a real beg, steal or borrow clash of rhythms where the bass was never heavier. At times it was fairly uncomfortable listening, the whole frantic noise brewing into an uneasy urban nightmare or the perfect city speed — depending on your prejudices. If the Beastie Boys were cartoon music, then this was the sound of the subway at mad hour.

**'The Album'**, like all of Mantronix's music, is all surface. There is nothing deep here, nothing sinister. There is real life and there are pop records — Mantronix keep to this. And they plan their career.

"As far as I'm concerned people like Doug E Fresh do things too quickly," says Mantronik. "Doug did really well with 'The Show', but he got messed up by it as well. The record probably got put together by accident. It was a one off that I can't see him repeating. That's fairly typical of rap though, people



Photo by Coneyl Jay

# ADVANCED MANTRONIX

get a massive hit and then they disappear, they can't sustain it. We wanna be around a long time; we wanna build up slowly. If we just keep going, one day we'll hit something and then all the work will stand us in good stead. We'll have something to build on."

So far things have gone fairly smoothly, though perhaps Mantronix are more popular in Britain than their native land.

"People haven't really noticed us in America the way they have in England," says Mantronik. "They're just into beat and rap in the US rather than the more progressive music that we do. In America a lot of stations don't wanna play rap; they just wanna fill their shows with old stuff, formula."

Their success among the UK hip hop fraternity is about to be bolstered this summer when they headline one of the Fresh Festival dates at Wembley. But for

the moment the duo are having a word or two about the lyrical content of the Mantronix rap. Should it be serious or just for the funnies?

MC Tee: "I write about day to day things, the kind of things that people actually go through. It's just there; you don't have to make it up. You just don't know what's gonna sell, though. At the moment Run DMC have got this song about wearing Adidas sports clothes and they've hit the right time and moment for it. You just don't know what's gonna stick — that's the thing about rap music."

Mantronik: "If people want rap to come across, they've gotta be more serious. All these songs about cartoon shows and stuff just isn't good enough. For me, I'd never do anything like that."

And then I stop taking notes and we start talking about TV shows. This ain't serious; it's murderous.

# MONTREEEEURGH!

**Q:** When is Switzerland not a neutral country? **A:** When the entire music biz descends on the Montreux

Pop Festival and consumes so much alcohol that it ends up with a severe case of acid tummy. A photo

essay by Eugene 'Cor, It Wasn't Half A Lark' Adebari, as told to a quivering Betty Page

**Aaaaah, the free** drink, the Alps, the hacks, the stunning scenery, the free drink, Lake Geneva, the photocalls, the free drink, the sun, the parties, the free drink... not to mention the free drink.

This is the Montreux Rock And Pop Festival, a five day pop star-infested mega bash, the music business person's annual excuse to make complete and utter fools of themselves, fall over and maybe do a little bit of work in between. (But not too much).

There were plenty of horrid individuals evident this year, proving yet again that pop stars are facile, decadent and enjoy fiddling while Chernobyl melts down, utterly unaware that the rest of the globe is being doused in radioactive rain.

Of course, everyone who was anyone that's got a single out was there, dahling, but Frankie caused the largest fuss by being just completely gross, and staging a cheap 'smash the gear' publicity stunt, which worked.

So who was nestling among the obscure. Euro novelty acts? Well, there were lumbering rock dinosaurs Genesis, cheerful rocksters Big Country (Stuart Adamson sporting a cheeky titter), the Pet Shop Boys keeping well out of the limelight, Five Star and their dad, Patsy and Eighth Wonder, Queen, Double, INXS, Depeche Mode, Eurythmics, A-Ha, Elvis Costello, Joe Jackson, Cock Robin (Cock who?) and simply oodles more who obviously didn't do anything outrageous enough to get noticed.

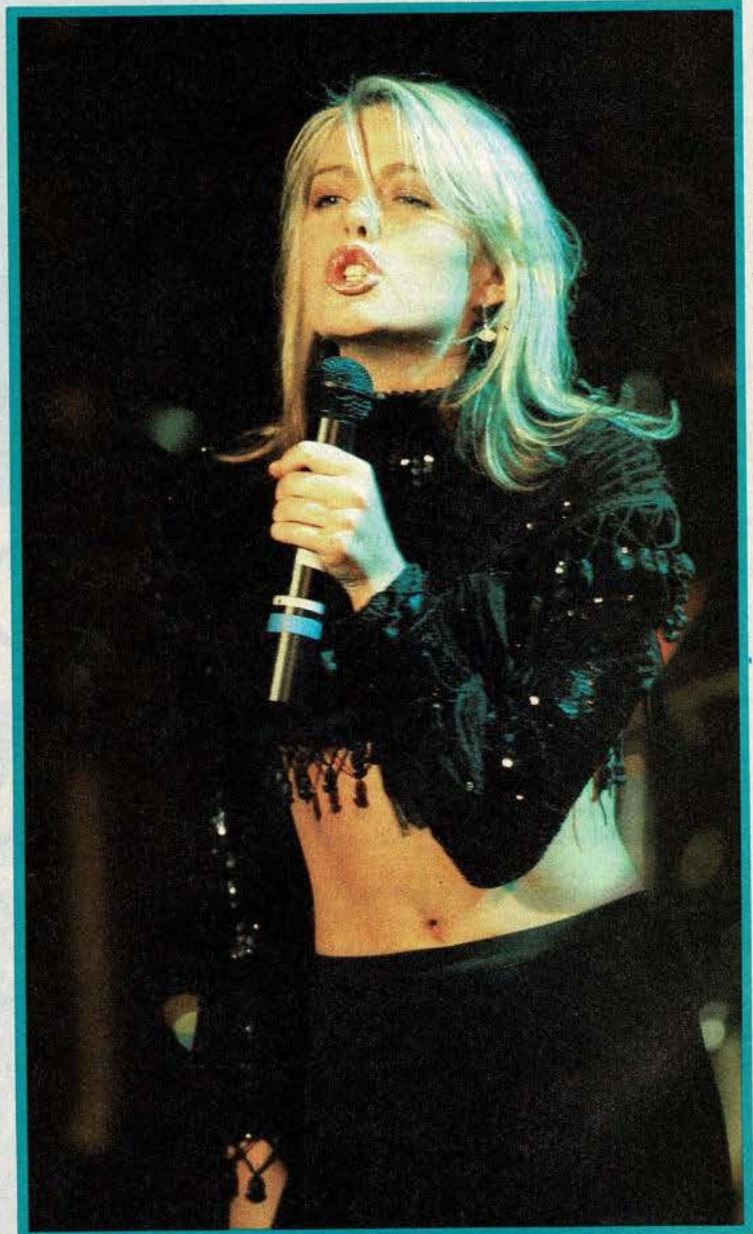
**Our man on** the spot with the Box Brownie reports that Frankie completely took over the week's highlight, which was the Queen megabash, held on a boat on Lake Geneva. Freddie Mercury sat in the corner with his minder all night, leaving the wacky contingent of press photographers to attempt a Frankie wind-up by jumping around and chanting 'Here We Go'.

A couple of girls appeared and stripped off, but Frankie's bouncers kept the two parties well apart, to the boy snappers' chagrin.

Phil Collins didn't come, and most of the photographers missed the sight of FGTH smashing their equipment due to a prior engagement with a glass and a bottle. The whole thing was a scam anyway, the equipment was all old, and even Holly seemed to realise it was a cheap stunt.

So what else happened? Elvis Costello was unsportingly harassed by reporters, Joe Jackson went 'wild', Morten Harket's minder got nasty if he so much as glimpsed a lens, the Frankies kept yelling 'let's de-kek him, lads', (rough translation: 'let us forceably remove his trousers, chaps'), hurled insults at Belouis Some and ordered four crates of beer at the Hyatt Hotel (a snip at £4 a bottle). And systematically drank them all. Absolutely wild, eh? When are they all going to get proper jobs?

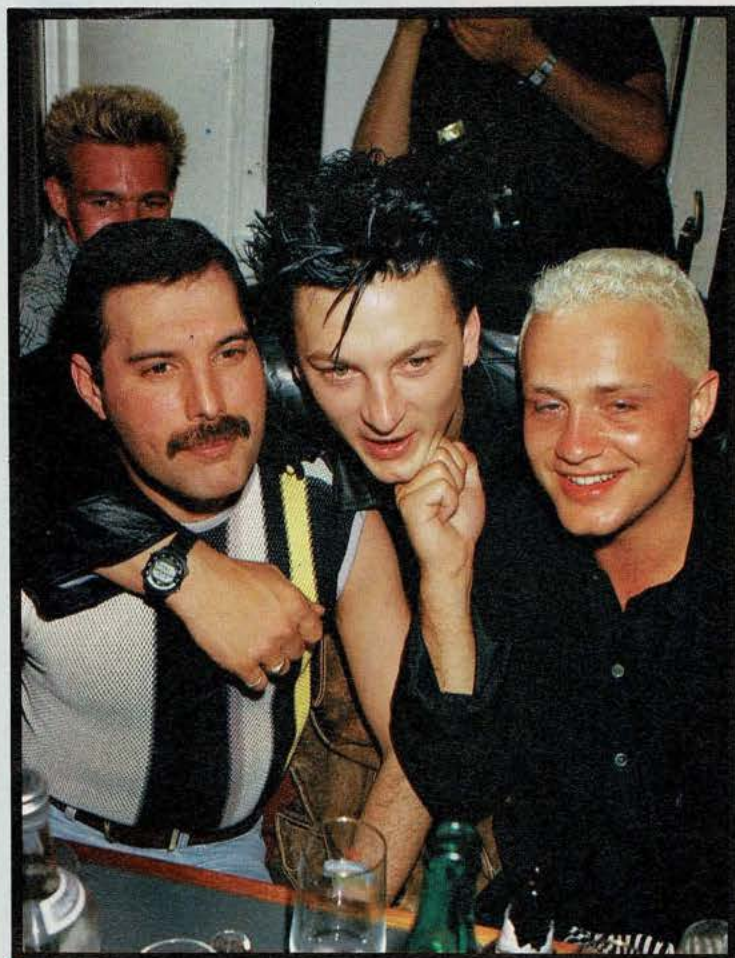
It's just another episode in that grand soap opera called rock and roll.



● **Announcing the winner of this year's Definitive Pout Award, an up and coming young performer, name of Patsy Kensit. Purse those lips any harder and someone will cast a fishing line from the audience. Ms K (or 'Special K' to her friends), knows that if she flashes her midriff, the world will watch. And watch. And watch...**



● This is where it all happened: jolly magnificent Swiss scenery, plus in the corner, jolly 'exciting' rock'n'roll band of Australian extraction, INXS, who appear to be exceptionally cool dudes, trying to look like Duran in their 'shades'n'leather are it' phase.



● Those nice Queen chaps threw a boat party, so naturally along came King Liggers Mark O'Toole and naked wrestling partner Belouis 'Nev' Some, who seemingly needed to give Mr O'Toole the benefit of his fist to prevent him falling in Freddie Mercury's lap.

Some of us are sticking to orange juice (a bargain at £95 a glass). Eurythmical mad genius Dave Stewart checks out Patsy 'Legs' Kensit's earlobe and exchanges tips about peroxide volumes. Pasty darling, you could do much worse than have Mr Stewart twiddling your knobs.



● Gosh, that orange juice is proving popular. Here we see a clean shaven, somewhat pouchy Paul Rutherford concentrating on the important thing in life: a substantial refill. Grow yer 'tache back quick, dear, all that flesh is too much to bear. Surely Uncle Fred can stand the competition.



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