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THE CURE

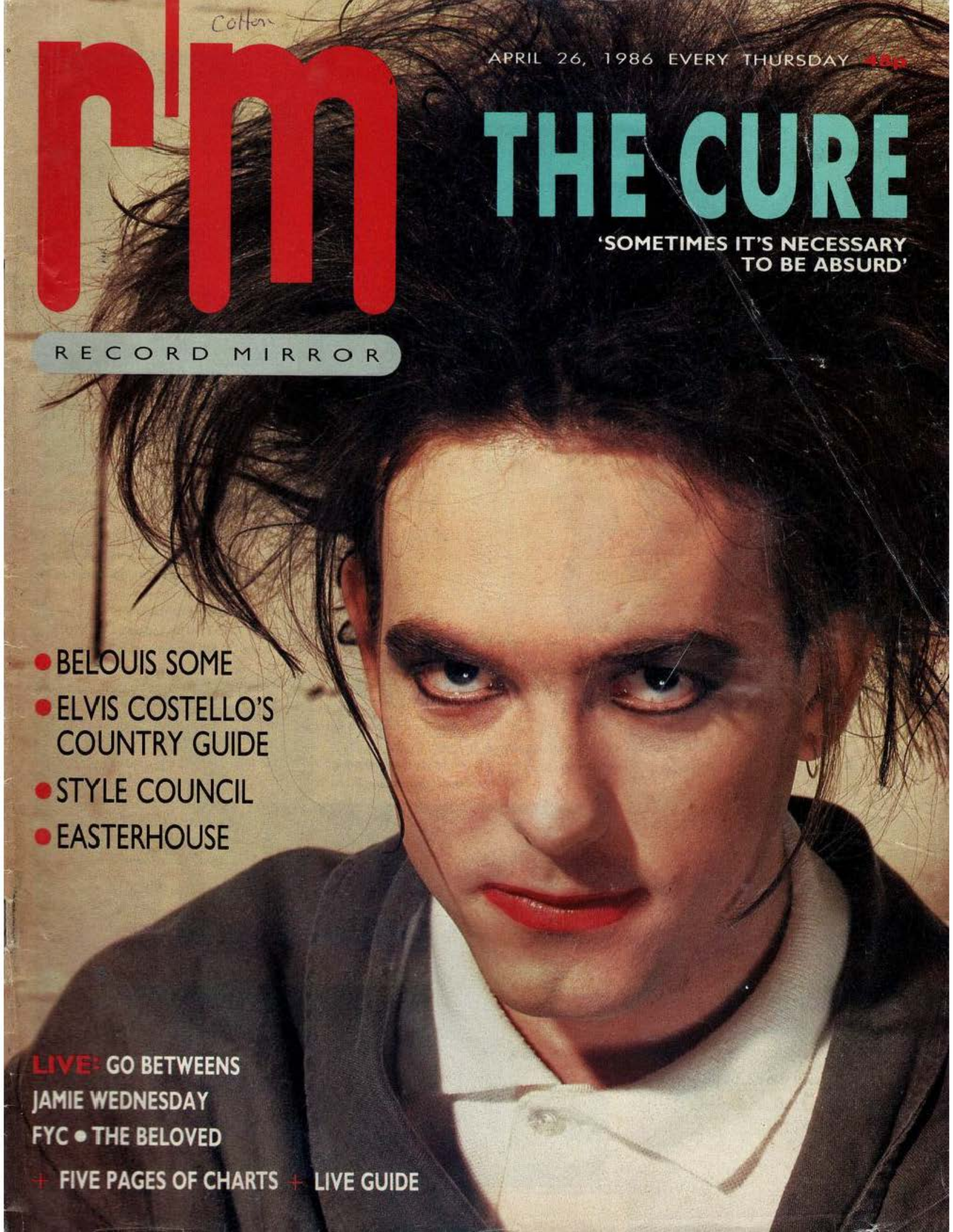
'SOMETIMES IT'S NECESSARY
TO BE ABSURD'

RECORD MIRROR

- BELOUIS SOME
- ELVIS COSTELLO'S COUNTRY GUIDE
- STYLE COUNCIL
- EASTERHOUSE

LIVE: GO BETWEEN
JAMIE WEDNESDAY
FYC • THE BELOVED

+ FIVE PAGES OF CHARTS + LIVE GUIDE



TOURS

RELEASES

NEW BANDS

GOSSIP

DEX



FOR FANTASY

● **Flesh** have always stood out in the 'great idea' stakes with their supposed mixture of the best of Chic mixed with the likes of Richard Hell. In reality, the more abrasive side of the equation got lost somewhere along the line, but this hasn't stopped them making some mighty dance music. 'The 2nd Choice' is a fine example of this, with some tremendous bass and vocals. Flesh are destined for great things, but let's hope they can recapture some of their initial 'danger' for those of us who hate dancing.

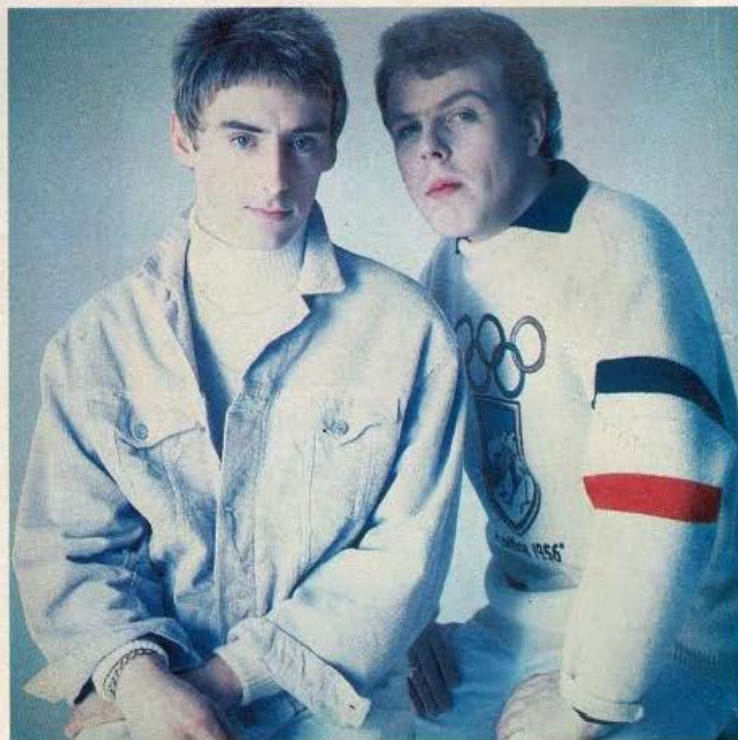
AS

WAXING LYRICAL

■ Take two men with these hit records behind them: 'For Your Love', 'Heart Full Of Soul', 'Bus Stop', 'Neanderthal Man', 'Rubber Bullets', 'I'm Not In Love', 'Lonely Boy' and 'Never Let Her Slip Away'. Sit them down together in a studio and you get, rather unremarkably, the hit 'Right Between The Eyes'. Yup, that's the debut single by **Wax**. The two chaps responsible for all those hits are Graham Gouldman, formerly a songwriter for the Yardbirds, Herman's Hermits and the Hollies and a performer with 10cc, and Andrew Gold, Californian singer/songwriter. So now you know.

JR

Photo by Simon Fowler



COUNCIL MANOEUVRES

The **Style Council** are to release their first live album. Called 'Home And Abroad', it is released on the same day, Friday May 9, as a new Style Council video 'The Style Council Live: Showbiz'. The 55 minute tape was filmed at the Council's Wembley shows last December.

The LP was recorded at various concerts towards the end of last year and features 10 tracks, 'My Ever Changing Moods', 'The Lodger', 'Headstart For Happiness', 'Call Me', 'The Whole Point Of No Return', 'With Everything To Lose', 'Homebreakers', 'Shout To The Top', 'Walls Come Tumbling Down' and 'Internationalists'.

'Home And Abroad' is available on cassette and compact disc. The CD version contains two extra tracks, 'The Big Boss Groove' and 'Our Favourite Shop'.

As previously reported in **rm**, the Style Council are currently at work on their new studio LP.

JR

10 THINGS THAT MAKE BOYS CRY

- 1 Crossbars on bikes with firm brakes
 - 2 First sightings of pubic hair
 - 3 Girls who get in first and end relationships
 - 4 Girlfriends obsessed with Levi's 501 adverts
 - 5 Teenage genital rashes
 - 6 Missing promotion by goal difference
 - 7 Brewer's droop
 - 8 Zips on trousers (ouch!)
 - 9 Having to throw your first fish back 'cos it's too small
 - 10 Not getting your own way
- compiled by T R Jerker

contents



OH LORD

New chart sensations **Hipsway** are to release their next single on Friday, May 2. Their follow up to the successful 'Honey-thief' will be 'Ask The Lord', a new version of the band's second single originally available last August. The record has been remixed by Paul O'Duffy and features a new song 'Are You Ready To Listen'. The 12 inch version features 'Ready To Listen', the seven inch version of 'Ask The Lord' and the single's original B-side 'Pain Machine'.

JR



ARGEY BHAJI

Well, far be it from us to cry 'told you so' from the highest stair of Index towers, but **Vandaloo** Records continue their inexorable move towards world domination. Not only have boss man Robert Lloyd's band, the **Nightingales**, released their own excellent LP this very week, 'In The Good Old Country Way', but those marvellous, if lately somewhat cocky, young women known as **We've Got A Fuzzbox And We're Gonna Use It** have had the punters clamouring for their EP to such an extent that a special 12 inch version with a new number — 'Aaaarrrrggghh' — has just been released. And if all that wasn't enough, recent Indexee **Ted Chippington** has been signed up by the big boys, and has a single 'She Loves You' out soon. Vandaloo — something to raita home about!

AS



MUSICAL PORTRAITS

Portrait Records are the latest company to put out a popular dance compilation, '10 By 12', featuring 12 inch versions of tracks by 10 upfront soul artists, including James Brown, Full Force, Lovebug Starski and Cherrelle and Alexander O'Neal.

To keep your compilation up to date, we've got 25 copies of the album to give away in a simple competition. Just answer these three questions correctly to win.

- 1) James Brown is living in a) Canada, b) America, c) France?
- 2) Lisa Lisa is wondering if she can take you a) home, b) to a disco, c) on holiday?
- 3) Nicole, with Timmy Thomas, has been singing about a) New York guys, b) New York skies, c) New York eyes?

Send your answers, with your name and address, on a postcard to **rm** 10 By 12 Competition, Greater London House, Hampstead Road, London NW1 7QZ. The first 25 names drawn out of the hat on the closing date — Tuesday, May 6 — win.

● **EDITOR** Michael Pilgrim ● **DEPUTY EDITOR/LP REVIEWS** Betty Page ● **NEWS EDITOR** Robin Smith ● **FEATURES EDITOR** Jim Reid ● **DESIGN** Graham Black ● **FILM/VIDEO** Eleanor Levy ● **EDITORIAL** Diane Cross, Mike Gardner ● **CONTRIBUTORS** Alex, Stuart Bailie, Nancy Culp, James Hamilton, Alan Jones, Lesley O'Toole, Roger Morton, Chris Priestley, Paul Sexton, Andy Strickland ● **PHOTOGRAPHERS** Eugene Adebari, Paul Cox, Ian Hooton, Joe Shutter, Michael Putland, Barry Plummer, Patrick Quigly, Steve Wright ● **ADVERTISEMENT MANAGER** Carole Norvell-Read ● **ADVERTISEMENT REPRESENTATIVES** Tracey Rogers, Jo Weigold ● **AD PRODUCTION MANAGER** Keith Miles ● **TELE SALES MANAGER** Eddie Fitzgerald ● **PUBLISHER** Brian Batchelor ● 1986 Morgan Grampian plc, Calderwood Street, London SE18 8QH. Published weekly by Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ. Telephone: 387 6611. ISSN 0144-5804. Typeset by Phase Communications and printed by Garrod and Lofthouse, Crawley, Sussex. Colour by CK Litho. ● **THANKS TO** Ruth Ling.

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■ Cover photography by JOE SHUTTER

ARTISTS AGAINST APARTHEID

I don't think I've ever seen so many pop people in one place: Bob Geldof, Ultravox, Scritti Politti, the Pogues, Blancmange, Billy Bragg, Mint Juleps, New Order, David Grant, Strawberry Switchblade, Dream Academy, Animal Nightlife, Kane Gang, Brilliant, Aswad, Jerry Dammers and Harry Belafonte.

All that lot were crammed into London's Donmar Warehouse last week for the launch of **Artists Against Apartheid**, pop's newest pressure group. "It's not political, because Apartheid goes beyond politics. It's anti-human behaviour," said organiser Jerry Dammers.

Springing from the desire to both culturally boycott the racist regime in South Africa and alert public opinion in Britain, AAA is the brainchild of Dammers and Dali Tambo, son of ANC President Oliver. Lending support at the launch was veteran US campaigner and diamond entertainer Harry Belafonte.

At present the organisational aims of AAA are threefold:

1 The support of a number of concerts and rallies, the principal events being Nelson Mandela Freedom Week in Paris, May 31; Anti Apartheid Freedom Festival, Clapham Common, London, June 28; Festival For The Poor Of South Africa, NEC, Birmingham, August 2.

2 A cultural boycott of South Africa by (a) encouraging artists to include clauses in their contracts forbidding the sale of their records in SA (b) A complete boycott of Sun City.

3 A benefit record, probably a re-recorded version of 'Free Nelson Mandela', featuring British acts who are big in America and well known American acts. This record would be principally aimed at the American market. Sade, Elvis Costello and Junior have already volunteered their services.

As we go to press there are unconfirmed rumours that George Michael and Stevie Wonder are to record an Anti Apartheid song together. At present this song is unconnected to AAA.

JR

COMPILED BY
DI CROSS
ANDY STRICKLAND
JIM REID

STAR STRUCK

After over a year's absence from the scene, the **Belle Stars** jump back to life this month. Slimmed down to a three piece — SJ, Miranda and Lesley — the Belle Stars have spent most of the last year recording in New York with Allan George and Fred McFarlane. The first fruit of this collaboration is the single 'World Domination', which was released on Monday, April 14. An LP will follow in the summer.



MAN ABOUT TOWN

If ever there was an unlikely star in this wacky (yawn) business, it must be **Foster Pilkington**. Admittedly he's not the most glamorous of popsters, but he came up with a very pleasing single 'In The Town Of Forgotten Talent'. A bouncy electric little number topped off with one of the best Pete Shelley impressions currently going around (and there are a few of them). Let's hear for the turtle necks and overcoat brigade.



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HIGH RISE

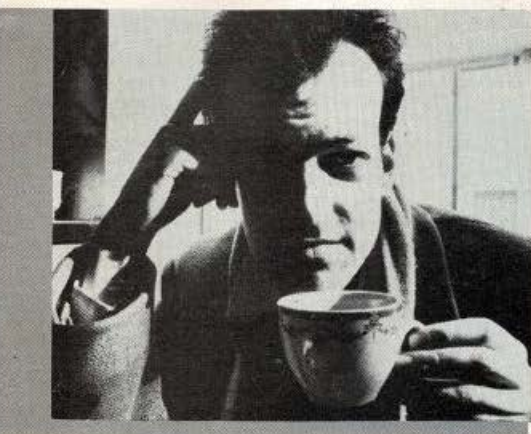
It's quite a while now since we've had any new contenders in the 'Australian band to watch' corner. **The Apartments** certainly have the right home base — Brisbane, home of the Saints and Go-Betweens — and they've finally got round to releasing their single 'All You Wanted', an effective if slightly affected song awash with acoustic guitar and Peter Walsh's slightly over the top vocal delivery. It's reminiscent of the Go-Betweens' 'Bachelor Kissie', though I'm assured that this song has been around longer, having been originally released on the Australian Hot label. With a nice feel and a catchy chorus, the Apartments are well worth spending some of your rent money on.

JR

AS

BUSH IN THE SKY

Kate Bush releases a single on Monday, April 28. Called 'The Big Sky', it is the fourth single to be taken off her double platinum LP 'Hounds Of Love'. The B-side is a brand new Kate composition 'Not This Time', while the 12 inch version contains an additional track 'The Morning Fog' as well as an extended 'Meteorological' mix of the A-side.



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EARBENDERS

Mike Gardner

'She Belongs To Me' Ramones (Beggars Banquet LP track)
'Left Of Centre' Suzanne Vega (forthcoming A&M 'Pretty In Pink' film soundtrack)
'Sledgehammer' Peter Gabriel (Charisma)

Diane Cross

'Don't Stand Me Down' Dexys Midnight Runners (Phonogram LP)
'Something Special' Stephen And Sandii (10 Records)
'The Man And His Music' Sam Cooke (RCA/LP)

Lesley O'Toole

'Shampoo Tears' Win (London)
'The 2nd Choice' Flesh (London)
'A Question Of Lust' Depeche Mode (Mute)

NEWS DIGEST P46

GOSPEL TRUTH

No surprise here, I'm afraid. **Shirley Murdock** learned to sing in church, the Calvary Baptist Young Adult Choir to be precise. The cheeky singer of the current 'Billie Jean'-like hit 'Truth Or Dare' grew up in Toledo, Ohio, imitating soul legends of the time. That's before she toured the States with 'End Time Revival Evangelistic Crusade' and got noticed by one Roger Troutman, the mainman behind the very wonderful Zapp. Shirley sang on both Zapp and Roger Troutman records before cutting her debut single and LP this year.

JR



THAT'S ALL RIGHT, MOMUS

Nick Currie, aka **Momus**, is one of those characters who knows far too much for his own good. On his current EP, 'Nicky', we find him interpreting three songs by Jacques Brel, a jaundiced French poet/songwriter popular with the young berets in the Sixties. It's hardly a laugh a minute, with its sparse instrumentation and the gut-wrenching sentiments of 'Don't Leave' and 'See A Friend In Tears', yet it makes ideal listening for those more 'profound' moments in life.

SB

WOODEN THING

The Woodentops release their single 'Good Thing' on Friday, May 2. It is backed by 'Travelling Man'. The 12 inch features extended versions of both songs, which were written by singer/guitarist Rolo McGinty.

To promote the single, the group will be touring extensively in May. Dates are: Carlisle Stars And Stripes May 7, Glasgow Rooftops 8, Edinburgh Hoochie Coochie Club 9, Aberdeen Victoria Hotel 10, Dundee Dance Factory 11, Liverpool University 13, Stoke North Staffs Polytechnic 14, Coventry Polytechnic 15, Oxford Polytechnic 16, Colchester University 17, Sheffield Limit Club 20, Huddersfield Polytechnic 21, Newcastle Riverside 22, Manchester International 23, Birmingham Triangle 24, Brighton Pavilion 26, Bristol Bierkeller 27 and London Electric Ballroom 29.

Expect the Woodentops' debut album in mid June.

JR

heavy petal mayhem



BACKYARD MIRACLE

Can the world cope with one more variant on the melodic Yank guitar band? **Miracle Legion** think the world can, and they might not be wrong. Hailing from Connecticut, this four piece — Mark, Joel, Jeff and Ray — have provided one of the best slices of post REM melody this year in their mini LP, 'The Backyard'.

AS



THE CRAZIEST, SCREWBALL COMEDY OF THE YEAR!

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PG

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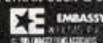
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STATE OF THE HEART

SINGLES

vocalist Michael Rose left a year ago, it seemed unlikely that Black Uhuru would continue to function creatively. Their last release, 'Conviction Or Fine' seemed to confirm this, yet here we are with an absolute monster of a record. Junior Reid has ably filled the space left by Rose, while the Sly and Robbie rhythm section is taking reggae to even more exciting extremes. Match this with a high-tech Arthur Baker production and you've got a tough cultural hybrid without rival.

THE NORTHERN IRELAND FOOTBALL TEAM 'Come On, Northern Ireland' (Hawk) Gerry Armstrong, Big Norman and the rest sing as they play football, compensating for any technical limitations with guts and spirit. And that's how they show these other teams up for the lot of big girls' bluses they are. My favourite track is 'Bingham's Boys', with the line 'beware of us, the world is scared of us'. Watch out, Brazil, you're gonna get hammered!

CURIOSITY SHOP

PIL 'Home' (Virgin) On first hearing, this comes over as just so much abstract noise, yet a few hearings reveals that there's method to his madness once again. Lydon's forceful personality is well to the fore, displaying his talent for lifting clichés, musical and verbal, and placing them in interesting contexts. It makes your

average songwriter seem so very pedestrian. This one uses a heavy metal backdrop to focus his demented wailings, finishing with a sarcastic 'home, sweet home'. I haven't a clue what he's on about.

TED CHIPPINGTON 'She Loves You' (Vindaloo) A droll rendition of the Beatles' hit by Stoke's finest, the wonderful Mr Chippington. The backing music is pure working men's club, with the Bontempi organ and the tinny rhythm box; Ted's talkover is so very deadpan, yet there's a warm lovable feel to it all. This man has got to be a star. Ted, you're an absolute prince.

FIRE NEXT TIME 'Beneath The Hammers' (Stiff) A little-known Leicester outfit have just delivered a compelling, melancholy tale of urban decay. There's a soap opera quality about the song, with its bingo halls and factory whistle, that brings to mind the Kinks' Ray Davies. A promising debut, and for the record, they're all Socialist Workers Party members.

MOMUS 'Nicky' (él)
LOUIS PHILIPPE 'Red Noses And Red Roses' (él) Those hyper-cultivated people at él records are all for improving our minds again, this time with a distinctly Gallic slant. Momus takes to interpreting three Jacques Brel songs, which he manages admirably. The songs go well with his

own world-weary temperament, and the desperation of 'Don't Leave' makes harrowing listening. Louis Philippe, a sometime philosophy teacher and chef, is well worth bending an ear to. His party piece is 'Claquettes', a French acappella version of a Foreign Legion marching theme.

RESTLESS 'Somebody Told Me' (ABC) One of the more interesting bands on the rockabilly circuit for a few years now, Restless have finally decided to hunt down mainstream recognition. This explains the introduction of a horn section, and a broader songwriter base, both of which might alienate their diehard fans. Still, while they're not a huge prospect just yet, things are looking good.

THE CURE 'Boys Don't Cry' (Fiction) A scrubbed-up version of the 1979 classic, which ranks as my favourite Cure song ever. And it's dated well, with its fresh pop sound and the little-boy-lost ache of the lyrics. I'm not sure why it's been released just now, but I certainly won't be complaining.

HARD TIMES

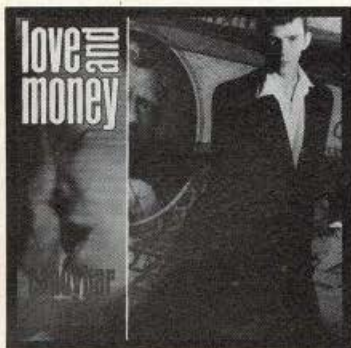
LOVE AND MONEY 'Candybar Express' (Mercury)
WIN 'Shampoo Tears' (London) A brace of hipper-than-thou Scottish acts, much vaunted by some of our *rm* ladies. Personally, I can't find a lot to get excited about here. 'Candybar Express' works a basic funk riff to death, relying wholly on

GREAT EXPECTATIONS

PETE WYLIE 'Sinful' (MDM) Miles ahead of anything else this week. Few people can combine grand passion and the commonplace the way Pete Wylie does: few people can touch on epic sentiments without sounding overblown, or see 'Joe Public' without condescending. This is magnificent. A simple, well-crafted song, graced by a sweeping, Walker Brothers-type arrangement that knocks me out every time I hear it. It's a shame that the man's recorded output is so infrequent, yet moments like this make it all worthwhile. An enormous hit, I trust.

BLACK UHURU 'The Great Train Robbery' (RAS) When

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WORLD'S FAMOUS SUPREME TEAM
7" & EXTENDED 12"
TEAM 1 & TEAM 1-12



New York studio men to sustain the record's interest. It has a pumping kick drum and a fair smattering of sex; it sounds like the kissing cousin of 'Honeythief', and that's bad.

Win are more clever in an adolescent sort of way, but again they're so stylised, so very self-conscious that it's laughable. Here, too, a flimsy song has been bolstered up with a megabucks production, with Davey Henderson's flaky vocals getting stuck well back in the mix. All this, plus a grim version of T Rex's 'The Slider' on the flip side. The death of cool? Here's hoping.

CHRIS SUTTON 'Prince Of Justice' (Polydor) This is the man they're tipping as the next big thing. Chris Sutton does a fine line in creamy soul balladeering, and I imagine he'll be making some impact in the beefcake league before long. There's talent there, but it might be a little too laid-back, too sugary for some of us.

THE BLOW MONKEYS 'Wicked Ways' (RCA) Wogan Show Syndrome has set in heavily here. Once the Blow Monkeys were thought-provoking and adventurous, now they're airbrushed, sanitised and a crashing BORE. No-one needs another tasteless dollop of this blue-eyed soul. There's still some merit in the tortured lyrics, but most of the irregular Blow Monkey's features have been bulldozed by commercial dictates. He's earning a few quid these days, but Dr Robert is rapidly becoming another faceless rock star.

LEVEL 42 'Lessons In Love' (Polydor) A change from those vulgar displays of musical prowess in the past. Mark King turns towards a more traditional pop format. And he's done it with ease and style. Club 18-30 T-shirts will wobble drunkenly to this all summer long.

THE SERVANTS 'She's Always Hiding' (Head)



THE JASMINE MINKS 'Cold Heart' (Creation) Lock up some spotty young men in their bedrooms for a while, with just a guitar and some Velvet Underground records, and this is what you'll get. Floppy-fringed existentialists who will offer gossamer melodies, two string lead breaks and an acute sense of fragility and whimsy. Of these two, the Servants are the more morose, though good with it. The Jasmine Minks benefit from duel vocals and some tasty tambourine, and they should do all right. Yet all this solemnity can't be very healthy; someone ought to take these boys out and stick a few beers down their necks.

BLEAK HOUSE

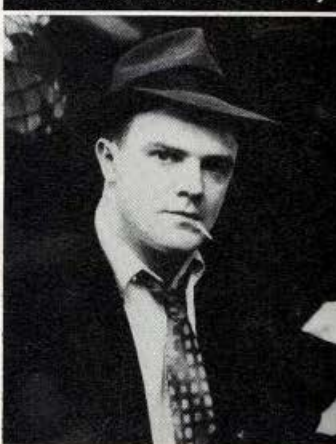
SADE 'Never As Good As The First Time' (Epic) You've probably sussed by now that there have only ever been two Sade songs; the slow one, and the very slow one. This is the slow one, with indifferent vocals limping along with the lamest excuse of a melody: it's absolute drivel, and further proof that Sade exhausted her musical potential a long time ago.

SOPHIA GEORGE 'Lazy Body' (Winner) It looks like we've got another frustratingly inconsistent reggae artist here. 'Girlie, Girlie' had an irresistible charm and inventiveness, but 'Lazy Body' is very dreary. It's got no tune, and no inspiration, only managing to get bogged down in a sub - 'Sleng Teng' rhythm. If it's credibility Sophia's after, she'll have to find a better song than this.

HEAVEN 17 FEATURING JIMMY RUFFIN 'The Foolish Thing To Do' (Virgin) It's all a bit sad, really, that a collection of once distinguished characters should collaborate on such a banal piece of Radio 2 soul. Heaven 17 seem destined to become the very thing they once resisted — a bunch of institutionalised, clapped-out old studio hacks.

RYNER 'Runner In The Night' (10 Records) Eurocrut time, and the perfect moment for Britain to revenge itself on Norway. Since they sent us A-ha, why not pack off the worst band ever to the Eurovision bash? Zero points from the Irish judge.

reviewed by



stuart bailie

CHRIS SUTTON



PRINCE OF JUSTICE

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● And, as the demand for large amounts of white Toblerones grew louder, there was still one question on everybody's lips. Just where did the rm Ed go for his holidays? Legend has it that it was indeed no further than the wrong end of Ladbroke Grove, where he spent the entire time in a local neighbourhood dustbin on the look-out for a certain denizen of the locale, Mr Joe Strummer.

Ever since reports that Mr Strummer (45 — a conservative estimate) has been glimpsed skulking along the tree-lined route in transit to his local drinking emporium, rm reporters have been on a round-the-clock vigil trying to ensnare the old boy into burbling into a tape recorder for half an hour or so.

But lo, the quest goes on, and 'tis strongly rumoured in certain quarters that **Harrison Ford** is to be engaged in the bid for bad words from the bard of the rolling plains of W10.

Lip was honoured, nay humbled, to receive an invitation to the very select and very elite **Depeche Mode** party late last week. Held in the plush surroundings of Lacey's in London's St Martin's Lane, half of the Rough Trade distribution force turned out to forget their social principles and lig their backsides off with the best of them.

Witnesses report that some unworthy souls were seen scoffing not one, but three platefuls of the free grub at a time. The select guest list included **Lip's** favourite hedonists, **New Order**, taking time out from recording their new album to sample the Pernod (yet again).

Indeed, words have been reaching our ears of all manner of strange goings-on indulged in by that particular noble crew whilst in town. But we're far too nice to let the side down and reveal all (by the way, thanks **Barney** for that £500 cheque you sent us, sweetheart!).

Also enjoying the rumbustious disco were **Stephen** and **Neil** from **Blancmange**, **Andy Bell** from **Erasure** (but alas, **Vince** was nowhere to be seen), **Alison Moyet**, looking buoyant, trim and extremely goddess-like. **Helen Terry** held up the bar with a hoard of cronies, possibly all discussing her new, fetching black coiffure. **Ray Mayhew** and **Chris Kavanagh** from dotty **SSS**

Photo by Sheila Rock

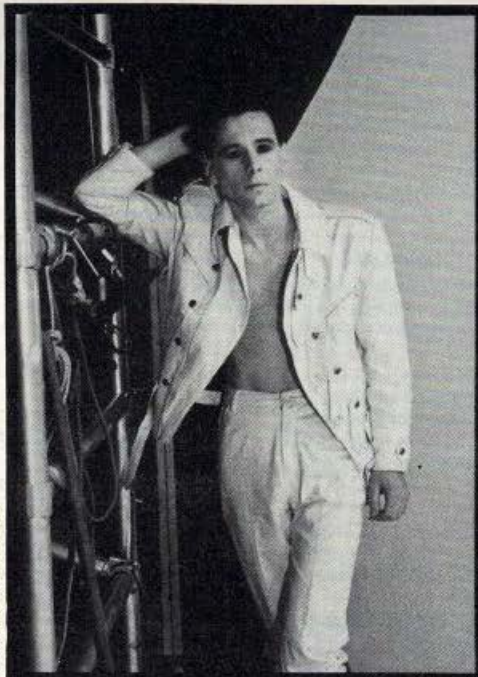


Photo by Swaine/LFI



■ All the things he said part 74. Whilst *Lip* was idly passing away those long hours before bedtime, our eyes chanced to rest on a copy of a long-dead aspiring bible for fashion victims everywhere, 'New Sounds, New Styles'.

On the front of this particular issue was a certain *James Kerr*, black haired and mascara'd blind, staring out of the cover with a discernable cheek bone factor. What was inside, however, proved to be massively interesting, as young *Jimbo* related to the interviewer his fear of becoming fat. "I'm terrified of growing flabby. You look at some people, you look into their eyes and you can see they're fat", quoth the cosmic mealy-mouthed one.

We'll resist the temptation to put any further words into his mouth and simply print the before and after pictures and let them speak for themselves. Life's a bitch, ain't it?

created havoc on the dance-floor and threatened to do a few mean pirouettes.

Mystery of the evening had to be the non-appearance of **Dave Gahan**, who apparently decided to save his energy and versatile vocal chords. **Martin Gore** looked rather dashing with a new slicked back hair-style and rather natty number in leather bondage bits and pieces. **Fletch** boogied on the floor to the Gap Band while **Alan Wilder** let his hair down for once and grinned non-stop. (Lovely teeth there laddie, show 'em off, show 'em off!).

As the evening drew to a close, the more discerning element took themselves off to Heaven and the wondrous Pyramid Club night where a bubbling **Marc Almond** was seen on the stairs modelling a new skinhead hair cut. (Must be the season for sheep shearing, what with all these shedded locks, we think.)

Now, this next item sounds to us like the most unlikely story we've ever heard in our entire lives, but seeing as it came from a reputable source, we'll risk our reputation, print and be damned. **The Stranglers** are at this very moment creating out-of-this-world sounds for their next album. Halfway through it, they decided that it would be a rather jolly jape to have a digeridoo player parping along on one track. So, the cry went out for such a rare beast, and the next thing they knew, a fellow calling himself **Paul Young** from Australia was on't blower offering his services. Come on now, CBS, we didn't think that old Paul was that hard up for work! Can't you find him some nice filing to do or something?

Wahoo! there'll be bonfires over the bonny highlands of Scotland and mass hysteria in certain quarters of the rm offices (hello **Nancy** and **Lesley!**), as two of Scotland's premier demigods, **Billy Mackenzie** and **Paul Haig**, are hotly rumoured to be working together with a view to playing a one-off date in Glasgow on May 8. Hold the Flying Scotsman! Get out the Rolls Royce! We're halfway there already.

Rumours are still circulating too, about Mr Mackenzie's current state of play vis à vis record labels. But at this particular moment, no reliable information can be had, so we'll have to leave you all in suspenders over that one.

But let's go back to Neil from Blancmange. He's sporting a rather raffish beard at present. Nothing peculiar about that, you might say — however, the reason for the facial fungus is that poor old Neil copped a rather nasty cut during a game of squash which required four stitches.

Lip was mightily relieved to find out that he wasn't about to audition for the **George Michael-less Wham!** or that he was attempting to oust **Robin Smith** from his coveted position as rm news editor.

The newly reactivated **Sandie Shaw** has been spotted out and about braving the London traffic on a three wheeled bicycle. The plucky lass has taken to wheelpower like a duck to water, so to speak, and was last seen parking her bike outside John Lewis in Oxford Street with daughter *Aimie* sitting in the pannier. Now that's the way to do it!

And **Psychic TV's** magnum opus 'Godstar' is still causing a fair old bit of consternation in the

ranks of ye olde **Rolling Stones**. A request for no less than six copies of the aforementioned ditty went out from the office of the antediluvian rock and rollers (and hang about a minute, ain't there only five members of the band, these days?), 'for closer inspection' or something along those lines, no doubt. But which wicked wag was it who slipped in a few 'Brian Jones Died For Your Sins' stickers along with the discs, then? Tut, tut . . .

Going for the world record for continuous consumption of free champagne last week were **Betty Page** and the panel members at the final of the Hippodrome's 'Starchase '86' talent contest. In fact, Ms Page humbly gave up her chance for fame, fortune and massive TV exposure, not to mention the chance to clink glasses with such luminaries as **Eve Ferret**, **Mary** of 'EastEnders' and **Mike Read**, stepping down in favour of **Sigue Sigue's** glamour twins **Ray** and **Chris** (yes, them again).

They, of course, surprised no-one by judging both bands to be of no artistic or musical merit whatsoever, and later were ejected from the place when Ray uttered mild obscenities in defence of their decision.

Eventual winners, **Pillow Fights Back**, will be attempting to set the pop world alight without their endorsement. No-one will believe this, but the Sputs drummerboys really are nice lads at heart.

And the dulcet tones of **Martin Degville** himself were heard winging their way down the **Lip** hotline recently, giving us an equally hot ear about the ongoing **Lana Pellay** saga (see pic caption). Martin has prepared an elegant riposte to Ms Pellay's recent accusations, and we hope to be publishing them in full very soon, when Martin has completed the new Sputters single and his new film script entitled 'The Cripples Of Cripplewood'. OK, we'll try not to mention SSS again before the end of the page . . .



■ Yes, it's a dog-eat-dog world here in showbizland, but after weeks of barking and snarling between luscious **Lana Pellay** and Martin 'Doggers' **Degville**, they've finally made it up. Caught by **Lip** at a Bow Wow Wow reunion party, Lana said "I was just being a dog in a manger. We're diamond pals now . . ."

LOOK!

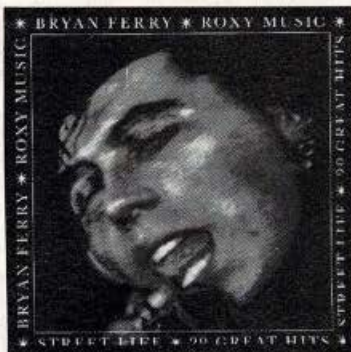


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VISION

BLANC II BLANX II



BRYAN FERRY/ROXY MUSIC 'Street Life' (EG EGTV 1)

Oh Bryan, Bryan! If it hadn't been for that mayonnaise heiress it could've been Romeo and Juliet all over again for thee and me! And oh! What a veritable delight this album is for anyone like me who has followed the career of that most eclectic of bands, Roxy Music.

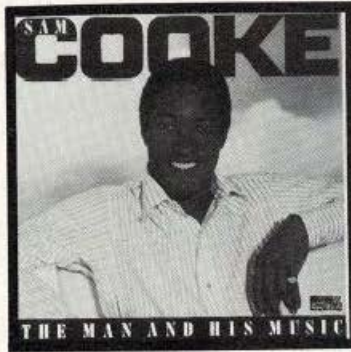
Every song brings back another fond memory of teenage years. Who could forget that riveting performance on 'TOTP' of 'Virginia Plain'? Those enigmatic lyrics! That eyeliner! And oh! Eno and the feathers! My own personal favourite piece of pop tack, 'Py-jamarama', clicks neatly into 'Do The Strand'. Ah, sweet ecstasy!

In fact, the first nine tracks of this compilation only serve to remind us how dull and lacklustre the current music scene is. In every dream home a heartache, and come 1977, Bry's own personal life provides a never-ending stream of sultry, sorrowful songs inspired by the twist of love's bitter knife.

The rough kitsch edge of the old days soon becomes finely planned into the hi-gloss of the compact disc Eighties. 'Avalon' and 'Slave To Love' represent the final end product that sees Roxy Music or Bryan Ferry (and how interchangeable are the two, anyway?) as neatly packaged and finely presented as a box of Lessiters' chocolates. And we all know what happens when you eat too many of those, boys and girls.

This is a worthy if slightly unimaginative addition to anyone's record rack. ■■■■½

Nancy Culp



SAM COOKE 'The Man And His Music' (RCA PL 87127(2) Cassette PK 87127)

Could one of soul's greatest names ever have envisaged, in even his wildest moments, that in a future incarnation he'd be using his emotive vocal tones to endorse jeans? So it is with Sam Cooke. Shot dead in a mystifying motel tragedy in 1964, that golden voice has been reactivated by an advertising jingle. What one pair of Levi's can do — unzip that sound.

This double album compilation, digitally remastered, is an excellent introduction for the uninitiated — those whose first taste of the man happened sitting in the back row of the movies on a Saturday night with a Cornetto in one hand and a packet of popcorn in the other, waiting for the feature film to start. And it's a timely reminder for those of us already won over by his depth, quality and melodramatic delivery.

He never lost his church and gospel roots. What had started with a heartfelt religious conviction on songs like 'Touch The Hem Of His Garment', kept its soulful simplicity and touching appeal when applied to love songs like 'Sad Mood' and 'You Send Me', all mixed in with classics like 'Chain Gang', 'Cupid', 'Twistin' The Night Away', 'Soothe Me' and, of course, 'Wonderful World'.

With former Stones' and Beatles' manager Allen Klein planning a film on Cooke, looking again into the events surrounding his tragic and untimely death, let's hope that will bring forth more reissues of his wonderful

work. More than 20 years may have passed, but the songs are still a good fit. ■■■■■

Diane Cross

FALCO 'Falco 3' (A&M AMA 5105)

Does he really sing in German or is he having us on? Does he take anything seriously, or is this just the campest record of the month? Who cares anyway? If you've an appreciation of the absolute idiocies of the pop world, you'll get a lot from this disc.

There aren't any killer songs here, but there's never a dull moment either. Unlike most pop people, Falco only postures when he's sticking his tongue firmly in his cheek.

Perhaps he's a cynical old bastard, but it's difficult to deny the overblown charms of mock love epics like 'Jeanny', lunatic pop-pourris like 'Rock Me Amadeus' and the crazy joke German of 'America'.

I'm sure he is singing in German, but the whole caboodle just sounds like one massive send up of his native tongue. Then again, maybe the joke's on us. ■■■■■

Jim Reid

LAURIE ANDERSON 'Home Of The Brave' (WEA 925 400-1)

So here's Laurie, with another slice of performance artichoke caught in her throat. This time she's coughed up what, by past standards, is a fairly modest affair.

It's nothing you couldn't swallow over a topless lunch with David Byrne. A dream of an American TV dinner, all chopped and dismembered into a homely weirdness.

Of the longer 'pieces', 'Smoke Rings' functions quite well as conventional pop psychoanalysis, with a Grace Jones feel to it. The Afro-shuffle and voice distortions of 'Sharkey's Night' make for a pleasant, big city sound disorientation. However the marriage between Laurie's innocent intellectualism and the lightweight, funky pop of 'Language Is A Virus' sounds horribly forced.

Elsewhere, it's all found phrases, synclavier screams and precious whispered wordiness. There's Nile Rodgers on guitar, and a somewhat cursory inclusion of William Burroughs as start-up vocal slur, for 'Late Show'.

Which, whilst acknowledging that this is primarily a soundtrack for the 'Home Of The Brave' movie, all adds up to something of an artichoke. Mostly disposable, but succulent where edible. ■■■■½

Roger Morton

MINISTRY 'Twitch' (Sire 925309-1)

Ministry is ostensibly Al Jourgensen plus multiple items of electronic gadgetry. His/their greatest output to date was the single 'Work For Love', a riveting club success and almost that elusive crossover hit.

Ministry's second album is certainly a departure, though definitely not one for the better. On the strength of 'Twitch', you'd be forgiven for assuming Al has spent the last three years ensconced in a room with the Cab's back catalogue.

The opening metal thrash 'n' stomps of 'Just Like You' seemed to augur well with its sinuous combination of synthesised voices and sultry vocals a la Mal.

The album continues in precisely the same groove with the sultry vocals becoming progressively more indistinguishable. The only decipherable line of 'We Believe' is 'genocide, suicide, patricide, cyanide'. Jolly optimistic stuff.

The beat goes on; throbbing, insistent and occasionally altering in tempo. Excellent for the dancefloor when you're too inebriated to notice the monotony. ■■■■

Lesley O'Toole

Candi McKenzie

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COSTELLO COUNTRY

Do you want Jesus to drop kick you through the goalposts of life? Then read *the* guide to what's best in country music by (gasp) eminent authority **Elvis Costello**

Well, where do you start with country music? If you think that it's sweet sticky stuff about drink, death, cheating wives, silver-haired mothers, faithful dogs, the girl at the bar, trains, temptation, trucks and rhinestone suits, then you're probably right. But here is a totally biased guide to the country music racks: all the records you can fit on the head of a pin.

Today's new country stars such as **Ricky Skaggs** and **the Judds** owe much more to the music of the Forties and Fifties, so go back to the start and hear **Bill Munroe**, the Eddie Van Halen of the bluegrass mandolin, or the scary and perfect harmonies of **the Louvin Brothers**. Try to find their 'Songs Of Tragic Life'. While 'Best Of' collections will serve you well, you should beware of later inferior re-recordings — beware of showbusiness.

Then there was **Hank Williams**, singer and writer of some of the saddest and most chilling songs in any kind of music. There is not a wasted track on his '24 Greatest Hits' Volume I and II on MGM. An original soul man, his songs have been recorded by **Ray Charles** ('Modern Sounds Of C & W') and **Al Green** as well as countless country stars. He also brought danger and sex appeal to the upright tradition, before the rock 'n' roll of **Big Joe Turner** was cleaned up for the pop kids and **Elvis Presley** was still listening to **Bill Munroe** records and thinking about 'Blue Moon Of Kentucky' (which was to be one of his first Sun recordings).



● MR MACMANUS stalks the country archives

In fact, many of the greatest rock 'n' roll singers were country singers in disguise. Later, when rock 'n' roll shoes were hung up or put in temporary mothballs, three of Sun Records' other great discoveries hit the country charts and became even bigger stars.

Johnny Cash is best known now for some of his more novelty hits ('Boy Named Sue'), but earlier collections show a sadder style as on 'I Still Miss Someone'. **Jerry Lee Lewis** started out with country songs such as 'Crazy Arms' and went on to record such gems as 'What Made Milwaukee Famous Made A Loser Out Of Me' (later done by **Rod Stewart**). His Mercury compilations and the self titled album on Elektra are worth your money.

To hear another soul singer in country disguise just listen to 'Woman Left Lonely', written by the composer of some of **Aretha Franklin** and **Percy**

Sledge's biggest hits, and one of the finest tracks on **The Best Of Charlie Rich**.

Patsy Cline, whose life story is now on celluloid, was the first woman country singer with sass and style. You'll find her knowing singing on the 'Best Of' on MCA, or the 'Sweet Dreams' soundtrack album. Her protege **Loretta Lynn** takes things further, with shocking things like 'You Aren't Woman Enough To Take My Man', 'The Pill', 'One's On The Way', all to be found on another MCA 'Best Of', but do avoid 'Pregnant Again' unless you have a strange sense of humour.

The greatest of the heartbreak singers is **George Jones**. With his tragic tone and elastic phrasing, he makes most jazz singers seem clumsy and obvious. Having recorded over 100 albums, finding the very best is hard. Even collections overlap, and you may find later re-recordings of his hits a bit lacking. If you start with the 'King Of Country Music', you'll find other re-issues on Liberty, RCA, Ace, Rounder and Mercury.

Look out for such songs as 'The Window Up Above', 'She Thinks I Still Care', 'Say It's Not You', 'Big Fool Of The Year' and even 'Good Year For The Roses' if you want the real thing. There are less good songs on the recent CBS albums, but a collection should include 'A Man Can Be A Drunk Sometime But

● **JOHNNY CASH**: he's not just 'A Boy Named Sue', bluegrass-pickers



Photo by JKA

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● **GEORGE JONES:** the greatest of the heartbreak singers

ignored by the country establishment, yet after leaving the Byrds he formed the **Flying Burrito Brothers** and recorded one of the greatest country rock 'n' roll records ever: 'Gilded Palace Of Sin'. I was asked to compile his two solo albums 'Gram Parsons' and 'The Return Of The Grievous Angel', into one self titled disc, but actually both albums are brilliant if you can still find them.

One of the best features of these last mentioned are his heartfelt duets with **Emmylou Harris**. After his early death she continued to record a mixture of Parsons' songs and country standards on two beautiful albums 'Pieces Of The Sky' and 'Elite Hotel'.

There are so many trends and styles to follow, not to mention excellent careers that span 30 years in some cases — country singers sometimes live a long time — that you need a mint to be able to afford even these recommendations. And what about **Willie Nelson's** 'Bloody Mary Morning', **Waylon Jennings'** 'The Only Daddy That Will Walk The Line', such classics as 'I'm Just An Old Chunk Of Coal But I'm Going To Be A Diamond Some Day', 'You're The Reason Our Kids Are Ugly', 'Take This Job And Shove It' and 'Drop Kick Me Jesus Through The Goalposts Of Life'.

I wish you all the very best of luck.



● **DOLLY PARTON:** check out those early recordings, partners

● **CONWAY TWITTY:** essential, and **LORETTA LYNN:** has been known to be rather shocking

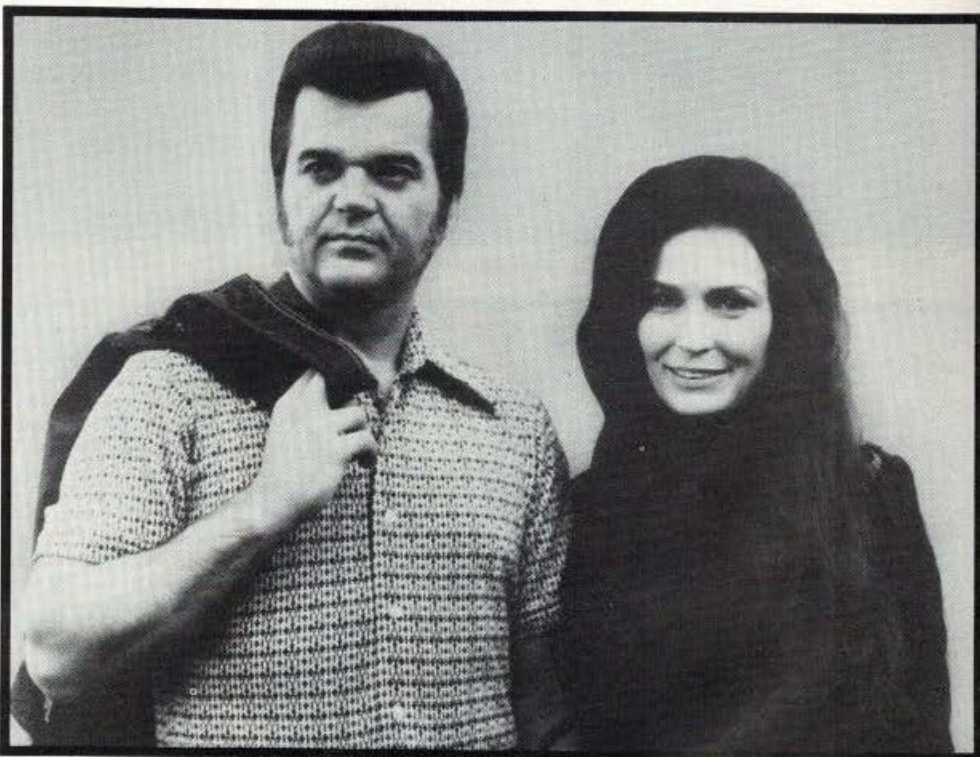
'A Drunk Can't Be A Man' and 'If Drinking Don't Kill Me Her Memory Will'.

Equally brilliant is **Merle Haggard**. Both the 'Best Of' and 'Very Best Of' are just that, including the wonderful 'I Threw Away The Rose', 'No Reason To Quit' and 'I Am The Lonesome Fugitive', whilst you shouldn't miss out on a **Conway Twitty** collection that includes 'Image Of Me' and 'Lonely Blue Boy'.

Duet records are very popular in country. **George Jones** has recorded with **Gene Pitney** (and much worse...). Among the best are **Porter Wagonner's** recordings with the young **Dolly Parton**. Their 'Burning The Midnight Oil' may be hard to find, but you'll know it by its brilliant cover and the immortal 'Her And The Car And The Mobile Home Are Gone'. There are many gems in Dolly's pre-Hollywood records, from the famous 'Jolene' to the chilling 'Down From Dover'.

The Byrds' 'Sweetheart Of The Rodeo' was my introduction to country, and started that erratic style called 'country-rock' — from the **Eagles** to the **Long Ryders**. You'll be able to get this record in cheap price re-issue by now, and it still sounds fresh.

The man behind the Byrds' change of style was also responsible (in one way or another) for the next five recommendations. **Gram Parsons** was completely



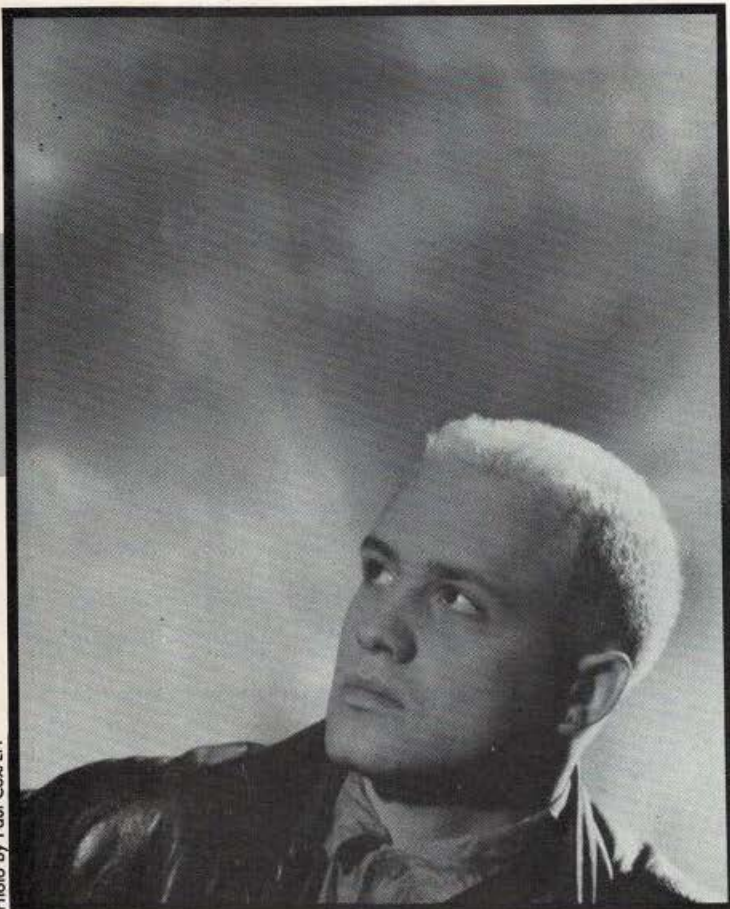


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SOME'S PEOPLE

George Michael works hard, Charles Dickens was talented and Nastassja Kinski is, er, admirable. Thus speaks Mr Belouis Some, as he talks Mike Gardner through the people he most admires

P R I N C E GEORGE MICHAEL

"He's done so many albums that are brilliant. I find it incredible that he's done so many on the trot without coming up with dross. I first got into him about the same time as I signed to EMI. A friend lent me the double album version of '1999' — a single album version was released first in Britain — and the rest is history. He has all the hallmarks of a genius. His songs are all very near awful, but there's a thin line between that and brilliance and he keeps on the right side of it.

"I've yet to see him live. On his last tour I had tickets, dead centre in the fourth row, but I had to give them away because I had to record that night. I like the way he can keep people interested in a business and marketing sense, as well as musically.

"He could have got a lot of press and gone for the jugular when he formed the Paisley Park stable, but he's just let it build nicely. The way he's worked with so many musicians shows he has a lot of concentration and willpower. I don't think there's a musician around who wouldn't want to be in that position, but few have got what it takes. He's obviously a workaholic.

"My favourite songs are 'Let's Go Crazy', 'Purple Rain', '1999' and especially 'Little Red Corvette' — the lyrics are amazing, it's so cheeky to draw that analogy between a car and a girl."

"He's a talented guy and a hard worker. He's got a good voice and that's what made Wham! work. At the time I hated 'Wham! Rap' but I actually quite like it now. I like 'Freedom' and 'Everything She Wants', the latter is their best song. People say that he steals from all the old Motown songs, but all those songs are great influences to have, and George Michael does it so well.

"I think it's important for an artist to ignore the fickle side of the business — to stick to the roots and substance. I think George Michael has coped well. He comes across as a nice bloke. I've met him a few times and he's always been charming. I've seen him surrounded by lots of people, all asking for autographs. A lot of older people get embarrassed, but it's a good sign that George Michael can make them feel at ease, as he does with everybody. I like the way he's in control of everything; and that's hard, traumatic work. I think he wants to achieve so much more and you can see that he has a definite path. He's someone I do admire."

ROBERT DE NIRO

"He did 'Raging Bull'. I found his dedication to his profession as an actor incredible. He had to put on so much weight to portray Jake La Motta in his later years. His parts are so diverse, but he always puts so much effort into making them individual characters rather than just Robert De Niro acting a role."



● PRINCE: The right side of brilliance



● MICKEY ROURKE: Entertaining

PHIL RAMONE

"I like all the production work he's done, particularly his work with Billy Joel. He's one person I met in New York last week. I was being really boisterous while he was sitting in a corner of a studio like a dad watching some engineers at work. I was chatting away to him for 20-30 minutes until somebody introduced us.

"He has a way of making an artist sound like themselves. Most producers want their touch on everything. It's a sad state where a producer is more important than the artist. People like Ramone, Chris Thomas and George Martin are so good you'd never know they were on a record. They never swamp a performer. I'd love to work with Phil Ramone. He was working with these remix engineers and he was enjoying it in a positive way, letting them get on with it and bringing their ideas out. His ego is under control."

CHARLES DICKENS

"He started as a political garbage writer in magazines, but he tried to do it in a more subtle way. If you read it you can see the point he was trying to make. He was a talented guy. I like his characters, they are so amusing. His works are the best way of finding out what life was like in those days. He was very strongly against the oppression of the people, he was particularly against the legal profession who he thought were slugs.

"I was never interested in the Victorian age at school, it was all about social reforms, 1832 Reform Act and railways — not as interesting as Charles I and Henry VIII. Now I'm older I find it more interesting."

"I'm not in favour of putting blatant politics in music. A songwriter spouting off in a political way usually makes them look tacky and very stupid. Very few of us are Dylans. We're not well-versed and we're very young — we know what we want and what we hate but don't know how to express it. My songs are more moral in their messages than political. I'd like it to be stronger but I usually bottle it.

"I'm not in favour of Red Wedge. It's not convincing. I couldn't stand underneath their banner because I don't agree with everything they say. I believe in their support of CND and Greenpeace but I can't agree with their policies like nationalising the banks. If they went about it in a far more open-minded way, they'd have my support. It seems that if you're not a staunch socialist or a Labour Party person then you're not welcome. If they'd called it a young person's charter and made it more social than political then it'd be more constructive and healthy."

MICKEY ROURKE

"He's a very exciting actor. I loved 'Year Of The Dragon'. I want to see 'Rumblefish' and everybody tells me he's good in '9½ Weeks'. He plays sleazeballs but he's always entertaining. In Britain everybody wants to be a pop star, in America they all want to be actors. It's the royalty of America."

NASTASSJA KINSKI

"She's got child-bearing hips. I don't admire her for any other reason."



● NASTASSJA KINSKI: Um, sorry

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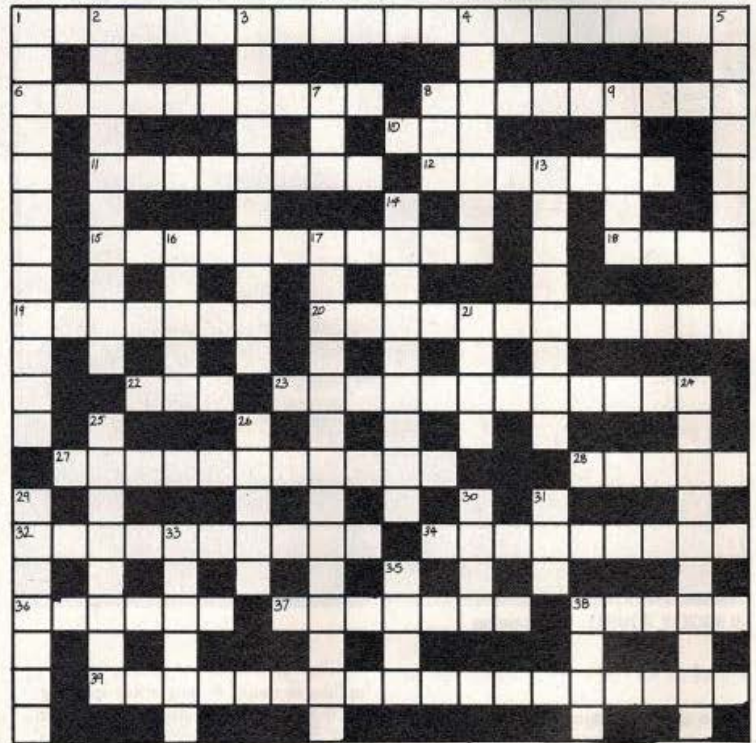
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A C R O S S D O W N

- 1 If you haven't, go and watch Absolute Beginners (4,3,4,3,2,4)
- 2 Adam Ant's celebration of his type of music (4,2,4)
- 3 In which Feargal got his Teenage Kicks (10)
- 4 Their rose was so red (7)
- 5 Graveyard for the Boomtown Rats and another animal (9)
- 6 An old song given the Young Ones' treatment (6,4)
- 7 Singer found in ELO but not really (3)
- 8 Elton produces flames from an unlikely source (3,2,4)
- 9 If you double this you'll get a hit for the Belle Stars and Natasha (3)
- 10 Reggae type music (3)
- 11 Billy Ocean really is a ladies' man (5,3)
- 12 Bruce Foxton must have felt like this after leaving the Jam (5)
- 13 Group that wanted to Use It Up Wear It Out (7)
- 14 Something the Rolling Stones have never been afraid of (5,4)
- 15 What Latin Quarter have been tuned into (5,6)
- 16 Toy or New York (5)
- 17 Nothing's been heard from them since they took a Stairway To Heaven (3,11)
- 18 Rank member of Japan (4)
- 19 A Kinks classic (4)
- 20 There's a sting in the tail of this Lloyd Cole song (12)
- 21 A Depeche Mode, Yazoo and now Erasure (5)
- 22 Whitney wants to find out if this single is successful (3,4,1,4)
- 23 Prince hit full of trees and flowers (7,4)
- 24 Ultravox drummer (6,4)
- 25 Stevie's lover wasn't always with him (4,4)
- 26 Early Elvis Costello single that could have been written for Alf (6)
- 27 The Jam found themselves in this town (7)
- 28 Nick, who started singing when Limahl left Kajagoogoo (5)
- 29 Of Depeche Mode, Yazoo and now Erasure (5)
- 30 & 38 down She's put Marlene On The Wall (7,4)
- 31 The Style Council's hot summer (4)
- 32 Billy Joel's female (6,4)
- 33 You could get a splinter from Elvis's heart (6)
- 34 This former member of the Eagles told us about The Boys Of Summer (3,6)
- 35 A Spandau brother (4)
- 36 Early Elvis Costello single that could have been written for Alf (6)
- 37 The Jam found themselves in this town (7)
- 38 Of Depeche Mode, Yazoo and now Erasure (5)
- 39 A good time was had by all especially Phil Fearon and Galaxy (10,8)
- 38 See 29 down

LAST WEEK'S ANSWERS

- ACROSS:** 1 Cuts Like A Knife, 8 Falco, 10 Alexander O'Neal 12 PIL, 13 No One Is To Blame, 16 Ena, 17 Sanctify Yourself, 18 Careless Whisper, 20 Alf, 21 Funeral Pyre, 23 Free, 24 Pornography, 25 Eden, 27 Friends, 28 Yesterday, 32 One, 33 Glittering Prize, 35 Dead Giveaway, 36 Ian Dury.
- DOWN:** 1 Chain Reaction, 2 The Colour Of Spring, 3 Leave, 4 Kid, 5 Airport, 6 Ike, 7 Harlem Shuffle, 9 Cyndi Lauper, 11 Aim, 14 Songs, 15 Murray Head, 17 Silent Running, 19 Sarah, 22 Larry, 26 Sinatra, 27 Fields, 29 Sunday, 30 ELP, 31 Peter, 34 Rain



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ME Series

DOES SOCIALISM = SOUL?

No, cry Easterhouse, worthy young men with a message

and a good tune. Move over Red Wedgers, your time is up.

Politicoxip: Joe Shutter

Story: Lesley O'Toole

● Take a pair of eloquent Mancunian brothers, plus cohorts. Add a constructive awareness of all that's wrong in society. Throw in a notorious Glaswegian housing estate, from which they take their name. This is Easterhouse.

Politicoxip comes in all shapes and forms. Easterhouse's is convincing and palatable, as demonstrated by their 'Inspiration' EP, dedicated to the memory of IRA hunger striker Bobby Sands.

Andy and Ivor Perry (vocalist and guitarist respectively) could pontificate on the subject for hours. But are they on this planet to enlighten or entertain?

Andy: "To entertain as a means to enlightenment. Obviously, music is entertainment, it would be foolish to say otherwise. But, outside of that, if you want to make something educational, it can be done."

Easterhouse's last single 'Whistling In The Dark' dealt with the miners' strike. They feel the Irish situation deserves even more publicity.

Ivor: "Ireland isn't such a trendy issue but we'd like to change a few people's minds. The sheer fact that Bobby Sands starved himself to death proves he wasn't a mad dog or a criminal. He wasn't a traitor; he was fighting a war he believed in."

As with any admirable attempt to get a message across, the sentiment occasionally gets overlooked. In any case, the slightest exposure is welcomed with open arms.

Andy: "Obviously, it's nice to get on the radio, if just for our Mum and Dad."

Ivor: "We were in the Sunday Express recently and all the family are going. 'They're not dickheads, they're not nobodies.'"

Andy: "They can understand that, but if it's a music paper, they just say, 'What the f***'s this?'"

So what of Easterhouse's fellow brothers-in-arms — the Braggs and Redskins of this world? Isn't their fundamental fault that they're preaching to the converted?

Andy: "That's one aspect, but it's a bit more subtle than that. They're just repeating the same mistakes, the same weaknesses that have always characterised left wing pop music."

"Basically, Billy Bragg isn't going anywhere. He's preaching the same things that have been heard for the last 20 years. The same with Red Wedge. What it boils down to is a group of young musicians going out to get votes for Neil Kinnock."

Succinctly put, but not so much of the young. Half of them are the wrong side of 25, way over the hill.

Ivor: "And they even admit their motives. Billy Bragg says he doesn't know why he supports Labour, except that it's the only alternative."

Andy: "His general attitude is that people won't accept



what they don't understand and that's the worst error he could make. We are confident that people who want to listen will understand anything we can think of and produce."

Ivor: "In a way, it's very condescending, telling people they haven't got the guts or intelligence to assimilate those ideas. They want something built within the same framework and the Labour Party has existed for over 100 years. It's not a radical concept for a Labour party to be in power."

And it's not merely the politicians that get their goat. It's the clichéd belief that socialism equals soul, as if this is the only worthwhile musical vehicle. Ivor: "We just can't understand it."

Andy: "It's as if workers wouldn't listen to anything else except soul and funk. It's the same hackneyed idea. Obviously, we want to get in there and change things." (Political band in heavy metal shock?)

"People don't care if I look like a skin or whether we play soul music. If you've got a tune and lyrics, people will listen. They don't need to be cosseted."

But it's a historical problem. The whole music industry revolves around being unashamedly condescending towards its life blood — the record buyers.

Ivor: "Yes, they're always given the lowest common denominator. That's why we want to raise the level of people's acceptance and the level of intelligence you can achieve in a piece of music."

Andy: "The trouble is, you get into that situation where you come up against the record company saying, 'It's too complicated, the public won't buy it'. It's not that they fundamentally believe that, rather that they're unwilling to take the risk. In the end, for all the bullshit, no one knows what makes records sell. No-one has ever found a consistent hit formula."

Dubious tales have been circulating of Easterhouse's frustration and subsequent audience assaults at gigs. You have been warned, don't stand there like a zombie on auto-pilot.

Ivor: "Things might be different if we became hip like James. I saw them at the Hacienda one time. The place



was packed but nobody would go near the stage to watch them. They went down like a lead balloon. The next time I saw them though, they were dead hip and there were 600 people really taking off."

Andy: "It's a bit dissatisfying in the end, the realisation that if you're hip, people will listen. In the same way, credibility isn't about writing good songs."

"That's why it's very important to have a sense of your own worth, from a purely practical point of view, in order to have any hope at all. If you're thinking 'what do they want us for?', it's bound to blunt your thinking and your ability to tell people what you want and why."

Unlike a few I could mention, Easterhouse do attempt to mingle their politics with music that's comparatively

easy on the ear.

Andy: "You hear a political band and you think you're going to get a couple of tinny guitars, someone playing an out of time Motown beat and a load of wordy garbage."

"We've concentrated on playing good songs as an integral part of what we do. People say the two don't tie in but, in terms of commerciality, it's a surefire success."

"Pop itself is very childish and, in a sense, we'd like to think of it as a maturing process. A lot of people can sit down and write clever songs. Lloyd Cole is really clever but he's got nothing to say."

Ivor: "There's nothing of himself; it's just wordplay. He's totally flat and uncharismatic. They're just a Yuppy band."



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P R O M I S E S

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● **Jamie Reid is** a political artist. His work is no 'Vote Labour' polemic, but a continual critique and re-assessment of the Britain we live in. His designs for the Sex Pistols put a pin through the Queen's nose, mocked the banality of consumer society and generally poked around the rotting carcass of the Body Politic. Jamie Reid is a romantic — he must be, he supports Fulham.

The Jamie Reid that sits in front of me is 37 years old and not very rich. This Jamie Reid went to art school with Malcolm McLaren, lived in Paris and watched 1968, played semi-pro football and then cut his artistic teeth on the underground press of the early Seventies.

Reid worked for the Suburban Press, lambasting small town smugness, while in his spare time designing posters and stickers that wittily covered everything from the 1974 miners' strike to the usefulness of shoplifting West End stores. Typical was the slogan 'Keep Warm This Winter — Make Trouble'. And then came the Sex Pistols.

"I still don't think that period's understood," says Jamie. "To me what happened with the Pistols was a natural conclusion of what I did on the Suburban Press."

And the natural conclusion to the Sex Pistols is... 'Leaving The Twentieth Century', Reid's film, book and record project with 'Letter To Brezhnev' star and girlfriend Margi Clarke.

A recent exhibition of Reid's art in London linked his work with the Pistols and before with his planned set designs for 'Leaving The Twentieth Century'. The thread was clearly visible.

"We've just completed a promo for 'Leaving The Twentieth Century'. There'll be a book with the film, and a novel that is totally Margi's. My exhibition is the first stage of 'Leaving The Twentieth Century'.

"The film is a fairy story for adults, a plea for hope. These are very cynical, nihilistic times. It's fashionable to be cynical these days. I am a communicator, I'm communicating something in 'Leaving The Twentieth Century'. Not hope as a con, but something people can respond to.

"I was once asked to do a campaign for CND, I think they expected real bloody imagery from me, but I wanted imagery full of hope."

Reid finds little hope in the current pop scene, though. "The record companies have taken over again. It's more depressing than before the Pistols started."

He's investing his time in film now, though he sees problems ahead.

"The Americans are looking upon Britain as one big film lot. We've got to make sure we're in control of it." With the Pistols, people like Branson were only there to press the records.

Control is a key word in Reid's life, it's the main reason he's turned down the countless easy numbers offered his way.

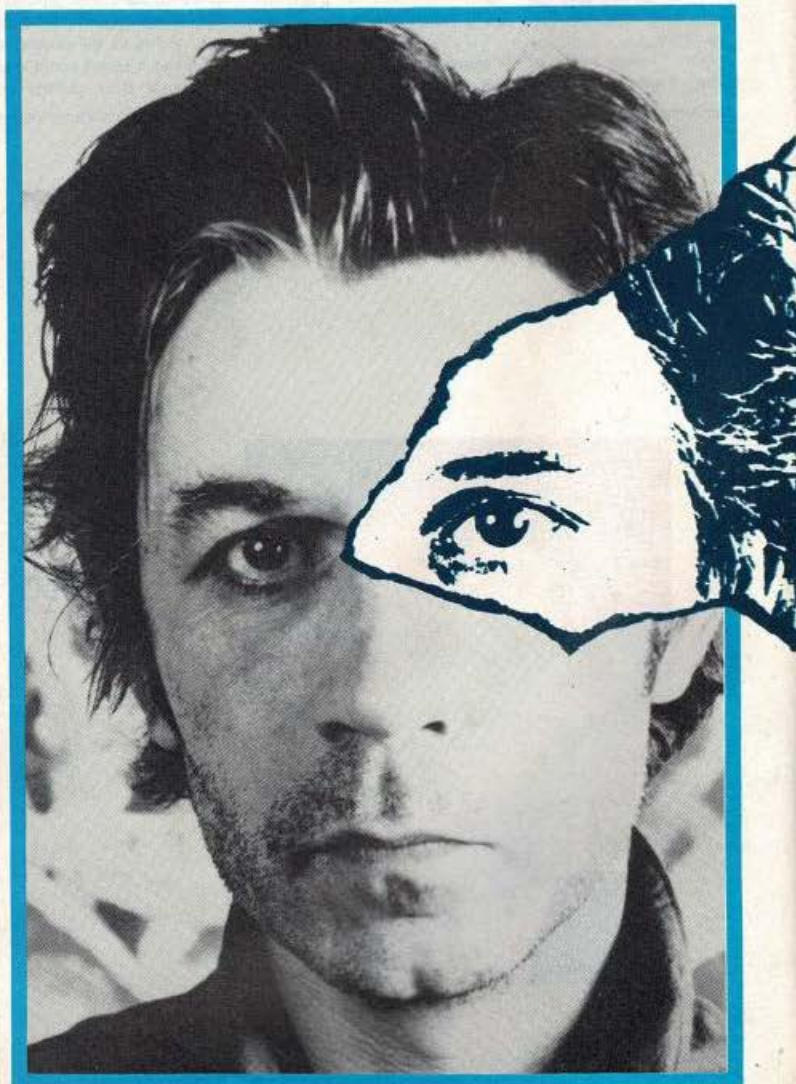
"I wouldn't take a cushy job," he says. "I'd never be anything other than a revolutionary. I think the tide's turning in Britain. I don't think the boot can be put in much further."

Jamie Reid says this with a smile. You can only wish him well.

LEAVING THE TWENTIETH CENTURY

vacant

JAMIE REID, THE MAN WHO DESIGNED THE SEX PISTOLS SLEEVES, TALKS ABOUT HOPE AND LEAVING THE TWENTIETH CENTURY. FAMILY TIES: JIM REID



A black and white close-up portrait of Peter Gabriel. He has dark, wavy hair and is looking directly at the camera with a neutral expression. He is wearing a dark, high-collared garment. The background is a plain, light color.

sledgehammer

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CRYING ALL THE WAY TO LE BANK

The Cure are absolutely massive in France. As they prepare to release a re-recorded version of their classic 'Boys Don't Cry', we step across the channel and find out what all the fuss is about. Is it le image or is it le music? O La La, who knows? **French letters:** Eleanor Levy
Gallicgraphy: Joe Shutter

It's strange. Very strange. A sleek, black car careers around the Place de la Concorde — one of Paris's premier tourist spots and a place where life is cheap and car insurance worthless.

Two mopeds rush after it with a horrifyingly green mini in hot pursuit. The limo pulls up at a top hotel, bodies pour out and are immediately surrounded as the pursuing vehicles draw up and their occupants jump out. A pat here; an autograph there; flash bulbs popping.

Scenes you'd expect for Madonna maybe. Scenes the likes of King and Eighth Wonder must spend their nights dreaming of. But for the Cure?

This description isn't offered in the interest of dramatic embellishment to an otherwise dull story. The Cure are far from dull; their music has spoken eloquently for itself for the last seven years and will continue to do so. But you could never really look at Robert Smith, Laurence Tolhurst or even the dashingly "hunky" Simon Gallup and feel the word 'superstar' coming to mind.

France, however, has succumbed totally to the Cure's charms. The band are number one in the nation's music

polls. Not just for best band, but for best singer, best songwriter, best musicians, best dress, best band beginning with a 'c' ending in an 'e' and with a member called Boris.

They've just released 'Close To Me' and Robert, Lol and Simon are spending a weekend in Paris promoting it. Porl Thompson and Boris Williams are away on holiday, so Lol is finding himself miming to the drums for the first time in two years. His place on keyboards is being taken by Martin. Martin works in a solicitor's office in the City and is Lol's flatmate.

Back home, the new single is the early Cure classic 'Boys Don't Cry' — remixed and with a new vocal, so Robert didn't have to mime to the old, higher pitched one when they shot the video. It's taken from the forthcoming greatest hits album 'Standing On A Beach' — the title coming from the first line of 'Killing An Arab'.

"We've come to the end of our Polydor contract and if we don't release it with our blessing, they'll release it anyway," explains Robert. "And if we have any more singles, it'll have to be a double album — which would be rather tedious."



In their home land, as 'famous' people go, the Cure have maintained a fair degree of privacy and anonymity. Successful without making too much of a fuss about it. Consequently, they seem to view their success in France with mixed feelings.

There's an underlying feeling of wide-eyed wonder, like a brilliant but ugly child suddenly finding a string of admirers at his adolescent door. There's also simple human embarrassment at such open displays of devotion. Quite simply, the Cure are the biggest thing to happen to France since Joan Of Arc's heart refused to burn at Rouen.

"The only bad thing about this is being known," Robert says ruefully. "It's got to the stage where I really can't go anywhere."

Everyone's sitting in a dressing room. They've been here since 1.30 in the afternoon and are due to remain until half past 10. The Cure are appearing on 'Champs Elysee', a gloriously tacky programme that Lol describes as "Wogan" and 'Top Of The Pops' rolled into one".

The assembled bodies are waiting with baited breath as Laurence wrecklessly agrees to allow Robert to cut his hair, half an hour before they are due to be seen live by 15 million French people. An hour before, Robert had gone off to have his photo taken with some fans and entered a room to find 20 other Robert Smiths looking back at him. It's been an interesting trip.

"The people who do talk to you are usually the last people you want to



talk to you," Robert explains. "Even when you're unknown, the people who try to get backstage are either trying to blag a free drink or they're so forward ..."

"I never went backstage when I went to see people — except once for the Psychedelic Furs. And I tried to get backstage once for the Bunnymen, but they wouldn't let me in.

"If you're out, you might go up to someone and say, 'I liked your last record', but it's a bit different to going up to someone and saying, 'I must give you my soul.' Usually their motives are very sound, but it just becomes very trying somehow."

But why France particularly? Laurence puts it down to the French national character. Having spent some months living in Paris during one

particularly uneasy stage of the Cure's development, he believes that the French have always had an eye and a passion for detail. As he explains later that evening over a rare drink, he thinks it's this quality in the group that's been latched onto — the great care everyone takes to get the whole package of the Cure exactly right. "Dedication," as Robert puts it.

"With the group, we've always wanted to play elsewhere," Robert explains. "It would have been death to try and be successful in England before we got anywhere else."

"The same way we started in England, we started here," Lol



CONTINUES OVER ▶



ORCHESTRAL MANŒUVRES IN THE DARK



IF YOU LEAVE

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continues. "I think there's a bit more respect for us because of it. We're almost adopted sons; we're not an English group who are coming to play in France. We're a group they've known over the years."

"I think people have this horrible English attitude when they go abroad and say 'well, you must like us, we're British'. We've never had that attitude because we went to different countries at the very beginning before we were known in Britain."

Robert nods in agreement. "When we play a concert here, we've probably met personally about a 1,000 people in every audience we play."

"And I've slept with half of them!" adds Simon. Someone suggests setting up a special creche at every concert for the fruits of these passions.

"37 people on the guest list!" announces Robert. "Most of them under two!"

The Cure have long been considered a 'serious' band. In other words, their music is what has made their name, even though Robert's make-up and free-form hair have made him something of a 'face'. Robert, Lol and Simon are, though, far from stodgy, obsessive musos. They're three of the most genuinely funny people you could meet, reminding you of a latter day 'Goons', complete with silly voices and quick-fire gags.

Simon is the witty one — short, sharp replies — he doesn't like brown and says so very loudly in front of the director of the top rated television show in France. She was wearing a brown suit at the time.

Laurence is the one with an uncanny knack of looking like Tony Hancock. He comes complete with an almost constant put-upon frown as he fulfils his role as the butt of the other two's jokes.

What Robert has is a voice. Like a cross between Vyvyan and Joyce Grenfell, it blows your ear drums out when you listen back to it on tape. Yet still, in Britain, Robert can come over as a very introspective — a little bit eccentric — young man.

"Most of the time when we do interviews in the British press, they've got a pre-conceived idea, a very dated idea, of what we're like," he explains.

"A lot of people want us to be serious. I mean, we **are** serious. Obviously on a trip like this, we're hardly going to be walking around being miserable, because it's two days away and it's really funny."

"But sometimes it's necessary to be absurd. You doing this — there's not really been any sort of plan about it. You've actually seen **us**..."

"As we are," says Laurence. Robert continues: "As if you weren't here. There's been no changes. Well, some people may be slightly more reserved than they may have been." (Casting long, lingering look in the general direction of Simon). "You haven't run up to someone and punched them in the mouth yet."

"There's still this evening," he answers.

"But obviously, there are people who want a 'serious' interview with the Cure because, even for me, there's a side to us which **is** serious — which would be dreadful to lose. If we purely

'I WOULD RATHER BE IN THIS PARTICULAR CURE THAN ANY OF THE OTHER ONES'



did things like 'The Love Cats' I'd hang myself. It's nice to be able to do both.

"Like, if I read an interview with Morrissey — if I ever did; I don't think I've ever read one because he's such a boring bastard — but if he's going to say, 'Life is so cak' then, you think, 'Kill yourself or I will!', because it's the same for everyone."

"Things generally are absurd and pretty awful most of the time, but I'm in a better situation than anyone I know, so it seems two-faced of me to walk around moaning. Everyone in any room I'm ever in is going to die the same as I am, so there's no point in bleating about it."

France appears to view the Cure in a different way to Britain, judging from the reactions they generate this weekend.

"We've been made into a more



visible group," is how Robert describes it. "There's pictures of us in the middle of magazines." One track-suited presenter of a programme Robert and Simon had appeared in on the previous day, even asks whether the Cure, as such a visual band, spent much time thinking about their music. Not clever.

That may have been a particularly stupid individual, but it does highlight the differences in perception of this band. Throughout the weekend, Robert delights in promoting how "hunky" the Cure are. A serious statement of aesthetics?

"No, that was very tongue in cheek — as you can imagine," he explains, grinning at the thought of it. "Although I think we **are** now Simon's back. One of our favourite occupations when we're abroad is to read the German equivalent of 'Smash Hits'. You could seriously laugh yourself insensible at the people who are in it. Like, most people in groups with 'hunky' written underneath..."

"Feargal Sharkey!" offers Simon helpfully.

"...are grotesque. I mean, one of the three in A-ha looks like he's seriously subnormal. The thin kiddie. He looks mental.

"But my idea of hunkiness is Simon. Before, when it was just me, Laurence and Simon in the group, no-one ever really bothered about what we looked like, which was fine. Now, we have to. With five people you have to, otherwise it looks like the Village People. If we let everyone wear what they wanted to wear, Lol would certainly arrive in something **rather** ridiculous.

"We just had five suits made each, so that wherever we go we look similar. It's so we don't lose each other — a bit like wearing a yellow flag above your head. Who's in the band this week? Ah — he must be, he's got a suit on."

Two years ago I interviewed Robert just after 'The Top' had appeared. He'd only just left the Banshees and was looking tired and drained of life. Today, he seems more confident and relaxed. More aware of his and the band's potential, generally more contented.

"From time to time when doing this, I have gone through phases when I've been particularly unable to... string two sentences together, yes. But it's not been a pose, it's been necessary because I've never really been convinced about what I'm going to say next.

"But I'm a lot more confident now, because I think what we do now is more 'sound' in a way. The way that we do things is more sound. I would rather be in this particular Cure than any of the other ones." (Laurence nods in approval). "Though I like the 'Pornography' Cure, but it was a pretty savage thing."

"Pretty destructive, wasn't it?" agrees Lol.

"But I like this one," Robert continues. "If I had to be in a group, I'd like to be in this particular group because everything about it is really good."

E N D S



Photo by Steve Wright

▲ THE MIGHTY LEMON DROPS, BOARDWALK SATURDAY CLUB, MANCHESTER

The Waltoners look like they present a healthy treat — it's said that they've been dragged up too quickly in the wake of the Bodines, and what they really need is more time — but they're certainly well on their way.

Onwards and upwards. The Mighty Lemon Drops are currently riding on the crest of the much-welcomed return of the 'pop group': three minute songs, half hour sets: bliss. They wear their hearts and influences very much on their sleeves — but then where's the harm in that?

Harking back to the early Liverpool bands (Bunnymen, Teardrops), crossed with the more rigorous punch of, say, a Buzzcock or an Undertone, the total effect is very impressive indeed. Once in a while the 'borrowing' becomes a little too blatant — you find yourself playing spot the bit off 'Crocodiles' on several occasions — but on the whole they seem to prove that lending an ear to your musical past can actually be a very good idea.

The Lemon Drops play tight, carefully-controlled pop music with an edge like a Gillette Gil. The criticisms of a band so obviously derived from others are clearcut. But at this stage of their career they can weather the blows with ease.

They are dynamic, powerful and buzzing — well deserving of their place in the ranks of the New Popsters. Alongside the Woodentops, the Shop Assistants, the Soup Dragons and the Pastels, the Lemon Drops stand up well. Watch this space.

■ Dave Sexton

■ FINE YOUNG CANNIBALS, THE RITZ CLUB, MANCHESTER

The underaged and overaged punters of Manchester are out in force tonight — pop pickers of the world united to pay homage to those Fine Young Cannibals. And all the fine young trademarks are there — the now-legendary silly dance, the undeniably superb voice, and the quite phenomenal dependence on other people's songs and ideas.

Speaking personally, 'Johnny Come Home' was probably THE single of last year, and 'Blue' a lesser, but still admirable follow-up. But, alas, there the story ends. The rest of their set comes across with about as much force as a dead hedgehog, and not noticeably much more interesting. Projected like a selection of forgotten B-sides, the rest of the set made the couple of singles shine even more by comparison.

By about half way through the set, things pick up a little, but no sooner have you had time to say "Was that the fifth cover version or the sixth?", than they're off, little more than 35 minutes after their arrival.

Now, call me old fashioned, but while this may be expected of the likes of the Jesus Daisy Chain and the more esoteric end of the market, I always thought that a pop group such as FYC were expected to provide something more than this rag-bag of cover versions and B-sides.

So the audience must call for more, and are granted a splendid version of 'Suspicious Minds' for an encore, but not good enough, I'm afraid, to make up for what has gone before — below average bordering on the banal, far too short and certainly not sweet enough.

They're certainly cannibals, they may be young, but on tonight's showing 'fine' is the last word I'd use to describe them.

■ Dave Sexton

LIVE

■ JAMIE WEDNESDAY, THE TOWN AND COUNTRY CLUB, LONDON

You could put it all down to growing pains. Throughout 1985, Jamie Wednesday were a marvellous support band, knocking out a score of brilliant gigs around town. We anticipated great things.

Now here's the problem. The Jamies are much too talented for the confines of indie-land, but cutting it in the major league has been a frustrating experience to date. Endless tours of London's two-bit pubs has won some recognition, but has cost heavily in terms of enthusiasm. Once, their version of the TV theme 'White Horses' was shambolic and happy-go-lucky, now it's lost most of its fizz. Singer Jim has always had a snotty attitude to life, but now he seems to be retiring behind a harder cynicism.

'Sweet Charity' still shines through, with its well crafted build-up and a high-kicks ending that Frankie Vaughan would be proud of. Or there was the buoyant 'Story Of My Life', with Lyndsey playing some fine Herb Albert trumpet. All hopes are pinned on their forthcoming single, 'We Three Kings'. I love the brass arrangement and all those 'la, la la' singalongs. I love its freshness and its lack of pretention. If proof was needed that the band is big on originality, then this is the one to do it.

Jamie Wednesday have achieved a lot in a short space of time, but to move on further they need some outside assistance. They ought to be recognised as a classic pop combo, but could just as easily be ignored, which would be criminal. My money is still on them to pull it off.

■ Stuart Baillie

▼ SOUP DRAGONS, BAY 63, LONDON

Soup Dragons come in more than one variety. There are the fat, burbling creatures from TV's kiddy classic 'The Clangers', then there are the young Scots who make more readily definable noises.

Sean Soup Dragon initiates proceedings with an apology. "Sorry if I look a bit red-faced tonight, I'm allergic to London water." It's virtually his sole utterance all evening. Sean is hardly the epitome of yer average young indie upstart. One wonders if he'd rather be at home watching 'EastEnders'.

The Soup Dragons are sheer adolescent angst. A soundtrack for callow youths in bedsits and sensitive music fans everywhere.

It's thrashy, twangy and usually tuneful, bar the intriguingly titled 'Man About Town With Chairs'. I recalled the beginning and end but nowt else in between! This was the exception, not the rule.

Sean owes much to the John Lydon school of off-key vocal delivery, though the addition of much la-la-ing and bah-bah-ing offsets the occasional flatness.

The band as a whole also support James' jumpers-as-stage-wear campaign, with a little more taste than their mentors.

'Too Shy To Say', which seemed to typify Sean, saw the lyrics at their most poignant and the music at its most poppy. "I've fallen in love with the daffodil that sits upon your window sill" is the lament, sung with such candour you can't help but smile and succumb.

'So Sad I Feel' is the slowie, bound to hit home with anyone undergoing heavy relationship turmoil (man).

There's more to the Soupies than a maudlin obsession with boy-meets-girl. The lyrics, much like Morrissey's, are brimming with understated wit.

The Soup Dragons are still young enough to be convincing and endearing. Let's hope they're not caught in a timewarp in five years' time.

■ Lesley O'Toole



Photo by Patrick Quigley



Photo by Robin Palmer

◀ GO BETWEEN, TRIANGLE, BIRMINGHAM

When there's nothing new to offer, fill the vacuum with guitars. The Go Between are another in the endless class of bands who've graduated from Morrissey's wardrobe. All art, no heart, they are heading halfway to obscurity with quirky lyrics, an elasto-legged singer and a handful of throwaway songs.

Everything an art school band should have, they've got. You want angst, then listen to 'The Wrong Road'. You want to party, then 'Spring Rain' will perk you up with a little cranked up country. Most of the rest is light, choppy, practised and utterly forgettable.

The Go Between do just that, moving between old limits marked out by the Smiths, Waterboys, Icicle Works and Bunynmen. Perm any two and you know everything about them.

As an ageing dancer in a new movie once said: "A good review in the Record Mirror is one of the world's most useless objects." In that case the Go Between are brilliant.

■ Tony Halpin

■ TAVARES, CHARLIE CHAN'S, LONDON

It's Seventies night in Walthamstow and the one-hit-wonder delights of the Hues Corporation and A Taste Of Honey are resuscitating the memories. The audience is filled with males who are only a flared trouser bottom away from being haggard versions of medallion men and women whose 'Dynasty' fashions on a Woolworth's budget give them shoulder pads that wouldn't be out of place on the nose tackle of the Los Angeles Raiders.

The family Tavares are singing to backing tapes, determined to prove that they have a bright future as well as a cosily familiar, if not exciting, past. At least the wide lapelled sequinned jackets and bouffant afros have given way to a casual style of dress. But the new relaxation of their dress sense also continues into their recent songs which were all in the anonymous mode of sloppy mid-Seventies soul. All presented at the beginning of their set, the audience indifference was audible by the amount of chatter. The hits like 'Don't Take Away The Music' and 'It Only Takes A Minute' were hastily executed with half-hearted dance routines and truncated medleys became the order of the day.

The only fun came when the embarrassing introductions — "I'm Chubby, born in the house of Gemini" — gave way to some spirited acappella singing in the face of tape machine failure. The backing tracks to 'More Than A Woman' and 'Heaven Must Be Missing An Angel' put them back on their weary course of being trapped in the past forever.

■ Mike Gardner

■ THE BELOVED, THE WHITE HORSE, LONDON

Just look what I've let myself in for; four sombre young men in batik print shirts, a slide show of architecture, statues, and groovy geometric designs, earnest guitar strumming and a bass guitar with a lot of shimmering chorus pedal, slow, hypnotic rhythms and monumental chord changes.

Out in front stands Jon Marsh, who's going to unburden his soul on us if it kills him. He gazes heavenward with a vulnerable look on his face, and then declaims 'I will be your April fool'. He's got a very bad case of unrequited love. Halfway through 'Honour Me', he twists the mike above his head and the cable gets caught round his neck. It looks so very poetic. I wonder if he did it on purpose.

I hate adolescent angst, that slushy emotional area that New Order farmed out so successfully in the past. I think it's stuff and nonsense, and it's even more redundant this time around. And so, the first half hour of the Beloved's set passes by: ridiculously sincere, ridiculously humourless.

It could have been a leaden, one-dimensional affair throughout, yet it wasn't. The single, 'A Hundred Words' broke the mould, with more melody, a quickening of pace and a more original attack. This is a good song by anyone's standards, as is the proposed follow-up, 'How Can You Say (You Don't Miss Me)'. Jon even smiles a few times, and the others relax noticeably. Now *this* is a band I could go for.

■ Stuart Bailie

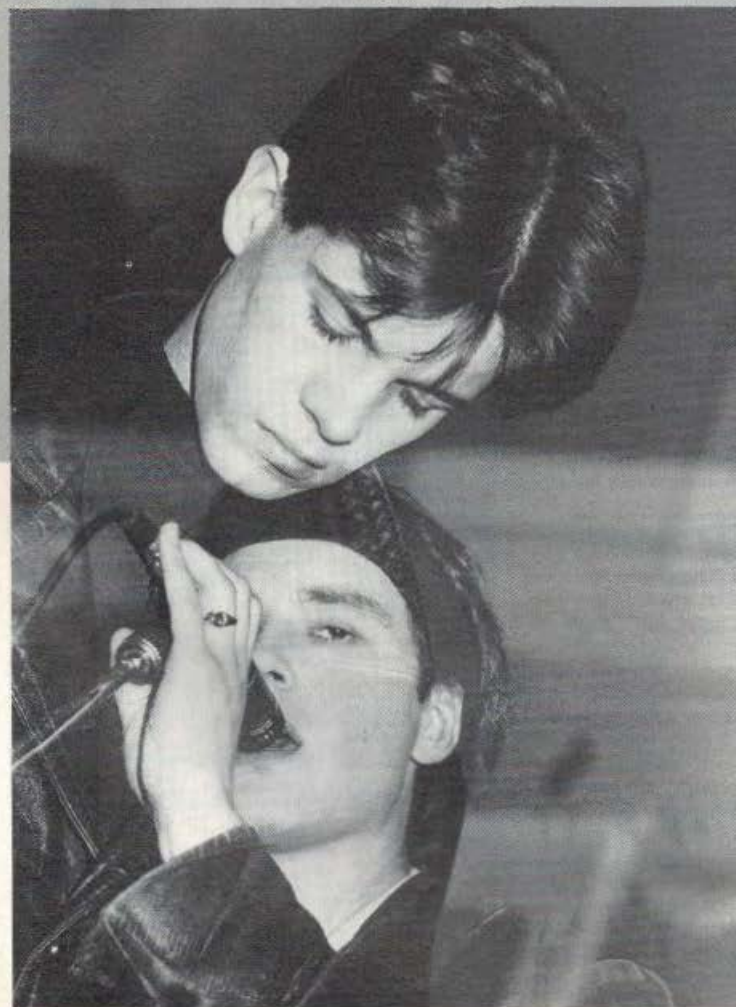


Photo by Patrick Quigly

◀ FELT, CLARENDON, LONDON

If any one band has regularly committed ritual suicide during its celebrated career, then it must be Felt. Whether juggling their line-up to accommodate personality clashes, or choosing acoustically nightmarish venues for their showcase gigs, Lawrence and his band have certainly not played it safe.

Tonight he discards his guitar completely, opting instead for the role of the freewheeling frontman; though he seems at a loss during the instrumental passages, standing arms crossed, daring any musician to make even one error. Stand-in guitarist Neil battles competently to recreate Maurice Deebank's finer moments and everything seems to be in place as we're whisked through 'Spanish House' and 'The Day The Rain Came Down'.

The Clarendon's cavernous interior destroys Felt's more poppy masterworks, though it suits the Cocteau-produced 'Primitive Painters' era to a tee. Thus, the likes of 'Sunlight Bathed The Golden Glow' are lost to all but the most avid Felt fetishist for whom almost any Felt gig is a joy. A newcomer at my side pronounces them bland, an understandable reaction to the non-stop onslaught of Lawrence's monotone, the lyrics being indecipherable tonight. They dashed off and returned for a passable run through of Wire's 'Outdoor Miner', a nod to another band who know how to play pop. It's very much a greatest hits set tonight, with no hint of the supposed soon-come instrumental LP (what will Lawrence do onstage then?). Still, if anyone's worth seeing when they're treading water, it's Felt.

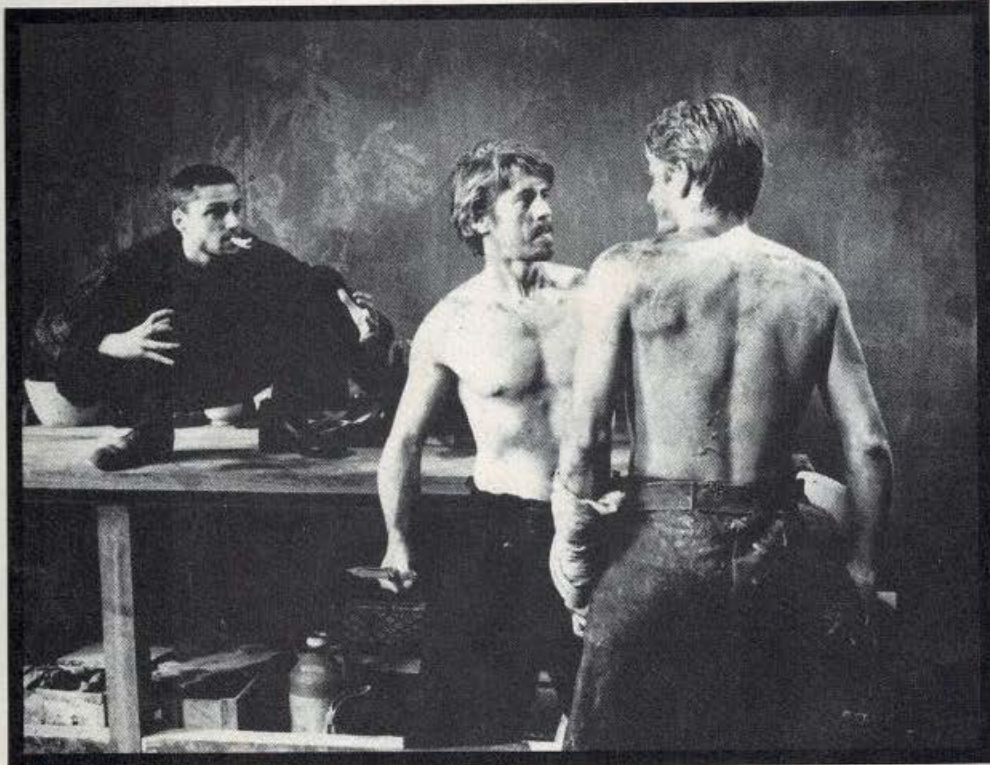
■ Andy Strickland

EYE DEAL



COMPILED BY ELEANOR LEVY

● 'CARAVAGGIO': too art-è for its own good ●



CARAVAGGIO (Cert 18 93 mins dir: Derek Jarman)

I warn you, Derek Jarman's latest will give you time-war confusion unless you bear in mind that his 'Caravaggio' is set in the 1940s. I think it's called a combination of small budget and artistic licence.

It's the life story of Italian painter Michelangelo Caravaggio, whose provocative paintings made him the Johnny Rotten of the Renaissance period. The main character is played by Nigel Terry and comes over as a cross between Clint Eastwood and Peter Bowles in 'Lytton's Diary'.

Jarman argues that the driving force behind Caravaggio's genius was his self-inflicted torture over his probable homosexuality. Having seen this, I'd say that he was probably just another incurable neurotic, as are most geni.

The plot unfolds as Caravaggio meets Ranuccio (Sean Bean), gambling in a tavern. He is attracted to him by his rakish good looks (and thick Yorkshire accent, we assume) and asks him to model for one of his paintings. Ranuccio brings along his doxy, the unusually beautiful Lena. A right little madam, in more ways than one, and played to brattish perfection by newcomer Tilda Swinton. A peculiar triangular relationship begins — with tragic results.

The film is cleanly shot and lingers lovingly on the hordes of beautiful men therein. It is a confusing experience, as Jarman takes such vast liberties with the fact and presents us with 50% fiction. An inventive way to get round a potential purse basher, but far too art-è for its own good.

Nancy Culp

REMO: UNARMED AND DANGEROUS (Cert PG dir: Guy Hamilton)

Burly New York cop Sam Makin is 'killed off' in a docklands brawl, only to be resurrected by an anonymous organisation. His name is changed to Remo Williams and this exclusive group have chosen him to protect the nation from all things nasty and un-American. But first, he must get into shape...

"You move like a pregnant yak", comments his tutor Cuin, a Korean nationalist with a weakness for soap opera.

Remo's rigorous martial arts training commences with precarious balancing routines, an abstinence from the dreaded hamburger, and lung-power exercises with the Oriental master atop his chest. ('Cuins help you breathe more easily', a lesser hack might be tempted to add.)

His first project is to investigate a crooked armaments corporation and their involvement in the space programme. Uncovering their seamy activities leads to all kinds of horrors, including a hairy fight scene on top of the Statue of Liberty.

Naturally enough, our hero prevails, and even manages some romantic intrigue en route, by way of Kate Mulgrew as Major Fleming.

Based on 'The Destroyer' series of adventure books, (of which there are some 62), this is the first of what could be a long line of big-action films. Coming over as a cross between 'Moonraker', 'Enter The Dragon' and 'Death Wish', 'Remo' is a ripping yarn of some merit. No more, no less.

Stuart Baillie

CRIMEWAVE (Cert PG 86mins dir: Sam Raimi)

Crush and Coddish are a pair of Detroit rodent exterminators, who indulge in 'frying' humans as a sideline. When, in the execution of this latter service, they are disturbed, things start to hot up. The witnesses must be removed.

So begins an evening of mayhem, as the two heavies set-to wasting a large section of the population. Their next target is Nancy, our gritty heroine. Can anyone out there save her?

Enter stock character number four, Vic Ajax; a bespectacled nerd with a minimum of savvy, but a lot of heart. Even if Nancy has spurned him in favour of Renaldo the Heel, Vic determines to come to her aid. This involves all sorts of hairy escapes, with the obligatory car chase at the end.

As you may have guessed, subtlety is not one of this film's distinctive traits. We're dealing with comedy of the slapstick variety here, that falls somewhere between 'Tom And Jerry' and 'The Perils Of Penelope Pitstop'. It's sometimes very funny, such as when the eavesdropping Crush has a fork driven into his nose, but an hour and a half of goofy fun becomes tedious. The 'person falling into the packing trunk, marked Uruguay' gag just isn't worth a laugh.

Director Sam Raimi (of 'The Evil Dead' renown) has made a big issue out of using this comic book/cartoon style, but while a cartoon compresses its hi-jinx into 15 minutes, this drags on a lot, lot longer.

Stuart Baillie

● 'REMO WILLIAMS': pregnant yaks come fighting back



RED DAWN

He once managed the Velvet Underground, now he makes films about Puerto Ricans and waits for the Russians to invade. Paul Morrissey interviewed by **Eleanor Levy**

Among those whose preoccupation is in looking back, not forward, the Velvet Underground are the band to epitomise Sixties junk culture. Wild, young, beautiful — druggie — people playing at being misunderstood, free-loving youth.

Paul Morrissey was their manager — friend and partner of Andy Warhol and the man who directed the much lauded films 'Trash', 'Heat' and 'Bad' that showed New York low life in all its grainy naturalism-as-fantasy glory. Films that were praised particularly by the kind of people who write 'diegesis' instead of 'story' and 'auteur' or 'metter en scene' when they mean a director who's made a good movie or two.

These films were — and are still — seen as 'alternative', forward thinking pieces of art cinema. Paul Morrissey must be killing himself laughing. Meeting him as he prepares for a day of interviews to promote his latest film 'Mixed Blood', instead of being faced by an ageing hippy, preaching Sixties philosophies and love to all, you have a man who makes Ronnie Reagan sound like Billy Bragg.

We're talking solid, American reactionary thinking here, people! We're talking paranoia of the first order — better dead than red. We're talking death to the Russians, death to the pinkos and death to the Libyans. In the light of recent events, Paul Morrissey must be one happy man.

But back to 'Mixed Blood'. Morrissey's latest work follows more in the vein of his early Seventies classic schlock-horror films, 'Flesh For Frankenstein' and 'Blood Of Dracula', than his previous delvings into Sixties sub-culture.

A tale of teenage drug gangs in New York's seedy Alphabet City, it has been greeted by as mixed as set of reactions as you could imagine. Magazines which should know better have been blinded by

the Morrissey name and pronounced it a near masterpiece. Others have dismissed it as totally worthless. Neither is true, but as a 'comedy', it gets few laughs.

"You didn't laugh much?" asks Morrissey incredulously. I say I had — at the ham acting and dialogue if nothing else — but that no-one else had seemed to appreciate young Puerto Ricans being thrown off buildings. Shot in a naturalistic, 'documentary' style, most people didn't realise it was meant to be a joke.

"How funny," he answers in his camp, New York whine, "you mean they thought it was a documentary?" He laughs again. "It's the opposite of a documentary. It's so *contrived*."

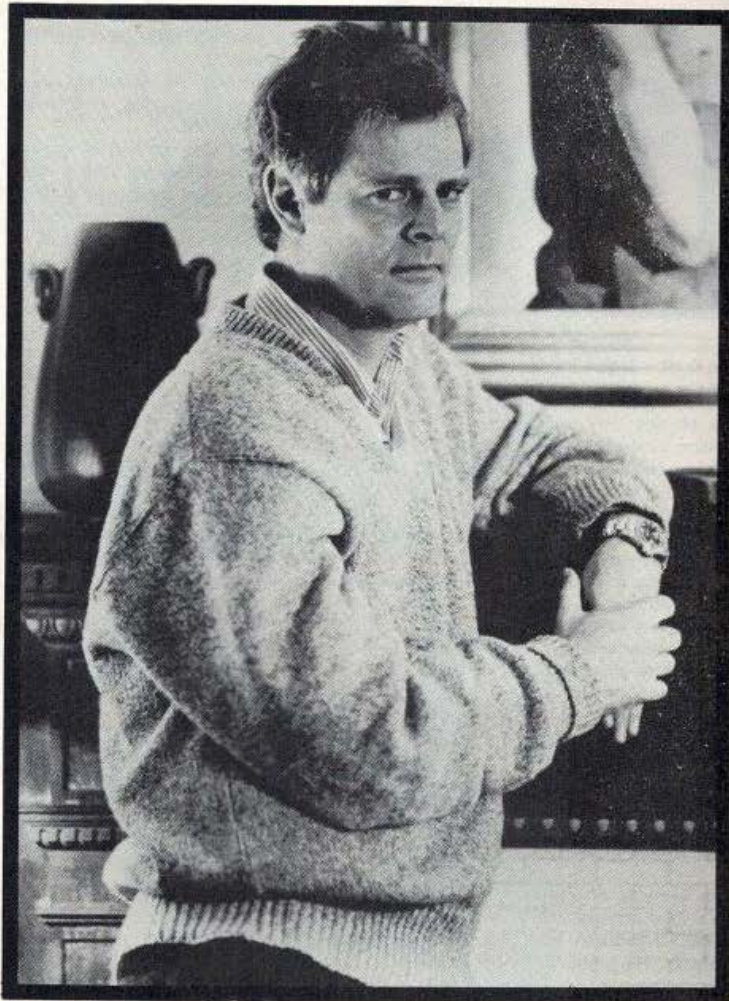
But why make the film in the first place?

"Because I'd always wanted to make a movie with Puerto Ricans. Nobody makes movies with them." Morrissey then takes the opportunity to berate the society that has created the situation he's poking fun at.

"Heroin, cocaine, heroin, cocaine. Urban life has come to a pretty ridiculous situation where this is all pretty much OK. Nobody cares."

I point out that in this country, teenage junkies are still a 'hot story' — still worth plonking on the front page to sell your paper. We're not yet ready to laugh about it, because the concern and publicity value hasn't yet been channelled into something else.

"Really?" he answers, genuinely surprised and not quite understanding the point being made. "Well, that's one of the come-ons of drugs. Kids with their self-pity and their self-interest. They want to be taken *seriously*. They want their drug problem and their mummy problem and this and that problem taken seriously.



● PAUL MORRISSEY: "urban life has come to a pretty ridiculous situation"

And I never could do that, so I make fun of that. They don't like that."

I wonder to myself that making fun of something never changes it, but Morrissey obviously isn't in this business to be a social worker. Surely, as manager of the Velvet Underground, he was one of the major figures in promoting the lifestyle he now condemns? He, not surprisingly, doesn't agree.

"Yes, but when they sang a song about heroin, that was 20 years ago. They were a kind of variety act. All the groups were just out to make money.

"It's a long time, 20 years. You have to take it in the context of its age. You could write a song about being happy; you could write a song about heroin. But

it's become in the last 20 years almost institutionalised in the sense that, if you really want to impress rock and roll newspapers, you pretend to be a serious drug addict, you scream at the top of your lungs as if you've something serious to say and then you impress a few people that you're serious and important to rock and sell a few albums and make a lot of money.

"The big money is made by those who do the top 40 bubblegum stuff, because that's where human life belongs."

Although there's a great deal of truth in what Morrissey says, it should be remembered that most of the drug exposés

continues over

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Patti



from previous page

of recent years have been about the makers of that very bubblegum music he admires so much, but never mind.

I wonder — briefly — if Mr Morrissey is winding me up. To accuse popular music of being shallow is one thing. To see Bruce Springsteen as an agent of the Communist threat is another. Now, I'm the last person to defend the Singing Hamburger, but to liken him to Hitler is maybe going a bit far. Dig this...

"This screamed-hatred stuff is an excitement to drug abuse. It really causes misery to poor parents when their children are all dead.

"They shout over these hideous amplifiers like they're Hitler or Goebbels, screaming at their Fascist hordes Except Nazis were far less crazed and energised than the group of people in front of these scream-bands."

The irony is, of course, that all Morrissey's films are concerned with just the moral degradation he pours so much scorn on. He argues that he's just showing what happens, not promoting them.

The man has an obsession with sin. And a yearning for a return to 'Victorian values'. (Now where have we heard that before?) In which case, his films would never be shown.

"Well, I wouldn't approve of my films if we did return to Victorian values. If we were living by Victorian values, I'd

have no need to make my movies."

But just what are these values he believes in so much?

"Well, whatever the Victorian values are." Yes, that's crystal clear, Mr Morrissey. But there's more...

"The thing is that the kids all despise America, which has invented all this liberalism and given them their rock and roll and their drugs and sex and they despise them for it. They hate the hell out of it. They hate Reagan and they hate the missiles in Europe.

"And what they crave is the absence and the removal of the missiles in Europe so the Kremlin will come in and put to death everybody who doesn't maintain 'Victorian values'.

"People in France and in England — and some in America — they desperately want Moscow to come and they want America to get out. And when America moves out, Moscow moves in and Moscow puts to death all the rock and rollers, puts to death the drug addicts, and anybody who doesn't behave in the strictest, more puritanical way."

Some people might suggest that Paul Morrissey is suffering from some heavy paranoia concerning our friends in the Soviet Union. Remarks like "the idea that Marcos was bad was invented by the pro-Kremlin press in the West" would seem to indicate as much. When I suggest this, he looks at me pityingly.

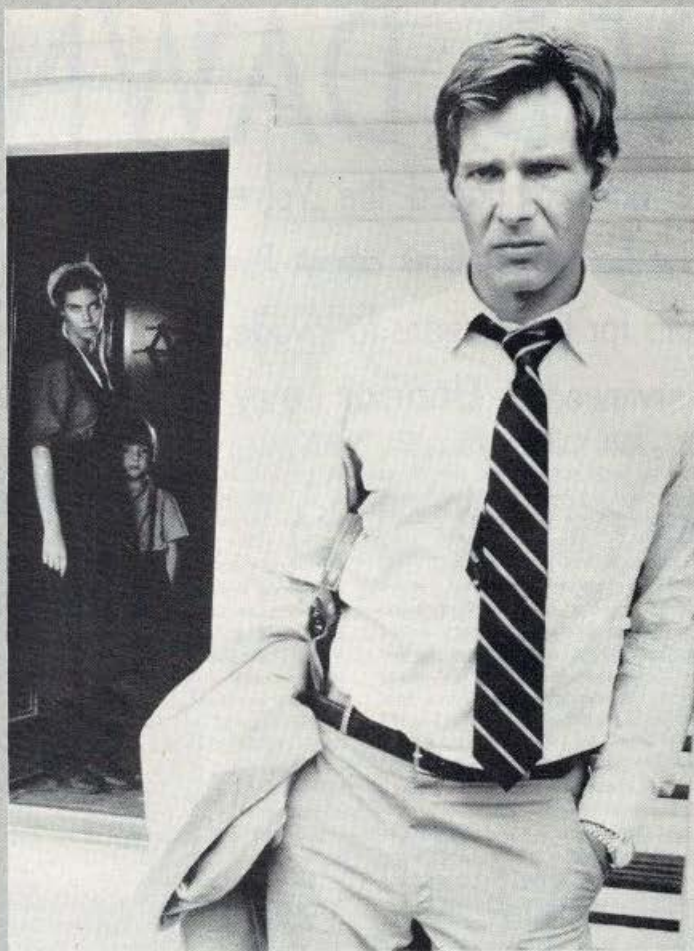
"Paranoia? Well, what is it when you want to surrender to Moscow?"

At the time of talking, America had just made its first attack on Libya from war ships off her coast. They'd not yet destroyed the French Embassy or distributed the gifts that F1-11 bombers can bring. Morrissey's comment on the situation highlights chillingly the mentality that allowed it to happen in the first place.

"It was such a minimal action; such a nothing action. They should have blown up the whole country." Prophetic stuff.

The biggest joke of all: the 'Rambo' mentality live and well in the body of a man who epitomised Sixties 'alternative' society. Now that is funny.

● MORRISSEY'S 'Mixed Blood': "so contrived"



COMPETITION

Although ignored at the recent Oscars, Peter Weir's **'Witness'** was many people's choice as the best film of last year.

The Australian director told the story of a big city cop, going amongst the Amish community — a fundamentalist religious sect that refuses to take on the worldly trappings of modern society. When one of the young Amish boys witnesses a murder, a mystery linked to police corruption is unearthed and the cynical officer of the law, played to perfection by Harrison Ford, finds himself up against two slight problems.

One — his colleagues want to kill him. Two — he begins to fall for the young Amish woman whose son he's trying to protect. Played by Kelly McGillis, who apparently had a very hard time at the expense of Mr Ford's famed coldness to his female co-stars, the couple's on-screen magic is one of the film's highlights.

Now, CIC are making **'Witness'** available on video — and it's one of the few films that could stand up to watching again and again. With our usual good taste and judgement, **Eye Deal** is able to offer five copies of this classic film to the senders of the first five correct answers to these three simple questions. Entries should be sent to **'rm Witness Competition'**, Greater London House, Hampstead Road, London NW1 7QZ, to arrive by first post on Tuesday, May 6 1986. Please state whether you want VHS or Betamax.

- 1) What was the name of Harrison Ford's character in 'Star Wars'?
a) Napoleon Solo, b) Han Solo, c) Ham Salad?
- 2) Harrison Ford had a small role in which Francis Ford Coppola film about the horrors of Vietnam?
a) 'The Deer Hunter', b) 'The Outsiders', c) 'Apocalypse Now'?
- 3) Peter Weir's previous films 'Gallipoli' and 'The Year Of Living Dangerously' starred one of the most God-like creatures ever to set foot on Earth. Was it
a) Glenn Hoddle, b) Mel Gibson, c) Matt Dillon?

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- 56 72 61 RECKLESS, Bryan Adams, A&M ☆
- 57 68 9 RUMOURS, Fleetwood Mac, Warner Bros ☆ ☆ ☆
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- 60 64 14 ROCK ME TONIGHT, Freddie Jackson, Capitol
- 61 52 18 LOVE OVER GOLD, Dire Straits, Vertigo ☆ ☆
- 62 48 13 SUDDENLY, Billy Ocean, Jive □
- 63 42 4 BOYS AND GIRLS, Bryan Ferry, EG
- 64 39 7 THE HYMNS ALBUM, Huddersfield Choral Society, HMV ○
- 65 69 7 DIFFERENT LIGHT, Bangles, CBS
- 66 54 24 PROMISE, Sade, Epic ☆ ☆
- 67 44 7 THE CINEMA HITS ALBUM, Various, Towerbell □
- 68 100 2 AFTERBURNER, ZZ Top, Warner Bros □
- 69 74 126 UNDER A BLOOD RED SKY, U2, Island ☆ ☆
- 70 51 81 THE UNFORGETTABLE FIRE, U2, Island ☆
- 71 47 7 BALANCE OF POWER, Electric Light Orchestra, Epic ○
- 72 45 15 THE BROADWAY ALBUM, Barbra Streisand, CBS □
- 73 — 1 FALCO 3, Falco, A&M AMAS105
- 74 — 1 CONTROL, Janet Jackson, A&M AMAS106
- 75 89 2 JENNIFER RUSH, Jennifer Rush, CBS ☆
- 76 78 96 PRIVATE DANCER, Tina Turner, Capitol ☆ ☆
- 77 — 1 THE SINGLES COLLECTION, Spandau Ballet, Chrysalis SBTVI ☆ ☆
- 78 75 10 ALONE, Nana Mouskouri, Philips
- 79 62 11 SPARKLE IN THE RAIN, Simple Minds, Virgin □
- 80 — 1 MACALLA, Clannad, RCA PL70894 ○
- 81 — 1 OUT OF AFRICA, Original Soundtrack, MCA MCF3310
- 82 95 16 DIRE STRAITS, Dire Straits, Vertigo
- 83 59 18 MAKIN' MOVIES, Dire Straits, Vertigo ☆ ☆
- 84 — 1 COMMUNIQUE, Dire Straits, Vertigo 9102031 ☆
- 85 79 5 STREETSOUNDS HIP HOP ELECTRO 11, Various, Streetsounds
- 86 — 1 AFTER ALL THESE YEARS, Foster And Allen, Ritz RITZLP0032
- 87 87 11 JONATHAN KING'S ENTERTAINMENT FROM THE USA, Various, Stylus □
- 88 53 4 BIG WORLD, Joe Jackson, A&M
- 89 — 1 NEW GOLD DREAM, Simple Minds, Virgin V2230 □
- 90 91 21 HITS 3, Various, CBS/WEA ☆ ☆
- 91 67 15 HELLO, I MUST BE GOING, Phil Collins, Virgin
- 92 58 98 BORN IN THE USA, Bruce Springsteen, CBS ☆ ☆ ☆
- 93 83 131 CAN'T SLOW DOWN, Lionel Richie, Motown ☆ ☆ ☆
- 94 50 6 MATT BIANCO, Matt Bianco WEA
- 95 85 8 NIGHT BEAT 2, Various, Stylus ○
- 96 73 8 PICTURE BOOK, Simply Red, Elektra ○
- 97 — 1 BAT OUT OF HELL, Meat Loaf, Epic/Cleveland EPC82419 ☆ ☆ ☆
- 98 — 1 THE SINGLES 81-85, Depeche Mode, Mute MUTEL1
- 99 77 18 MUSIC OF THE ANDES, Incantation, Nouveau Music ○
- 100 97 4 THE WORKS, Queen, EMI ☆

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- 1 1 BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
- 2 2 WHITNEY HOUSTON, Whitney Houston, Arista
- 3 6 RENDEZVOUS, Jean-Michel Jarre, Dreyfus/Polydor
- 4 — THE COLOUR OF SPRING, Talk Talk, EMI
- 5 — ABSOLUTE BEGINNERS, Soundtrack, Virgin
- 6 3 DIRTY WORK, Rolling Stones, Rolling Stones/CBS
- 7 4 BE YOURSELF TONIGHT, Eurythmics, RCA
- 8 7 WELCOME TO THE REAL WORLD, Mr Mister, RCA
- 9 8 WIND AND WUTHERING, Genesis, Charisma/Virgin
- 10 15 HOUNDS OF LOVE, Kate Bush, EMI
- 11 9 ISLAND LIFE, Grace Jones, Island
- 12 — BIG WORLD, Joe Jackson, A&M
- 13 17 THE SINGLES COLLECTION, Spandau Ballet, Chrysalis
- 14 10 LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
- 15 11 WORLD MACHINE, Level 42, Polydor
- 16 — GO WEST, Go West, Chrysalis
- 17 — DIRE STRAITS, Dire Straits, Vertigo/Phonogram
- 18 19 KING OF AMERICA, the Costello Show, RCA
- 19 18 WHO'S ZOOMIN' WHO?, Aretha Franklin, Arista
- 20 14 MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram

Compiled by Spotlight Research



UK SINGLES 52

MUSIC VIDEO

- 1 1 ALCHEMY LIVE, Dire Straits, Channel 5
- 2 2 THE VISIONS OF DIANA ROSS, Diana Ross, PMI
- 3 3 THE HITS 4 VIDEO SELECTION, RCA/Columbia
- 4 — 9012 LIVE, Yes, Polygram
- 5 4 STOP MAKING SENSE, Talking Heads, Palace/PMI
- 6 5 THE SINGLE FILE, Kate Bush, PMI
- 7 7 THE VIRGIN TOUR, Madonna, WEA Music
- 8 9 LIVE IN RIO, Queen, PMI
- 9 20 GREATEST FLIX, Queen, PMI
- 10 13 THE HIGH ROAD, Roxy Music, Channel 5
- 11 18 LIVE, Big Country, Channel 5
- 12 17 MIRAGE TOUR, Fleetwood Mac, Channel 5
- 13 — "UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG
- 14 6 VIDEO HITS 2, Various Artists, Wienerworld/Video Collection
- 15 15 DANCE ON FIRE, The Doors, CIC
- 16 12 THE UNFORGETTABLE FIRE, U2, Island Pictures/Lightning
- 17 — RECITAL OF THE SCRIPT, Marillion, PMI
- 18 11 WHAM! '85, Wham!, CBS/Fox
- 19 19 THE VIDEO, Wham!, CBS/Fox
- 20 14 LIVE AFTER DEATH, Iron Maiden, PMI

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TWELVE INCH

- 1 1 ROCK ME AMADEUS, Falco, A&M
- 2 2 A DIFFERENT CORNER, George Michael, Epic
- 3 13 WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson, A&M
- 4 4 ALL THE THINGS SHE SAID, Simple Minds, Virgin
- 5 5 THE FINEST, SOS Band, Tabu
- 6 17 YOU AND ME TONIGHT, Aura, 10 Records
- 7 — LIVE TO TELL, Madonna, Sire/WEA
- 8 3 A KIND OF MAGIC, Queen, EMI
- 9 15 CAN'T WAIT ANOTHER MINUTE, Five Star, Tent
- 10 9 LOOK AWAY, Big Country, Mercury
- 11 — LESSONS IN LOVE, Level 42, Polydor POL
- 12 11 SECRET LOVERS, Atlantic Starr, A&M
- 13 7 YOU TO ME ARE EVERYTHING, Real Thing, PRT
- 14 — A QUESTION OF LUST, Depeche Mode, Mute/SPC
- 15 6 WONDERFUL WORLD, Sam Cooke, RCA
- 16 — ALL AND ALL, Joyce Sims, London PRO
- 17 10 TOUCH ME (I WANT YOUR BODY), Samantha Fox, Jive
- 18 14 E=MC², Big Audio Dynamite, CBS
- 19 — DRIVING AWAY FROM HOME (JIM'S TUNE), It's Immaterial, Siren/EMI
- 20 19 THIS IS LOVE, Gary Numan, Numa

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A L A N J O N E S ' CHARTFILE

● 'Live To Tell' returns **Madonna** to the chart after an absence of five weeks, her longest dry spell since 1984. It's Mrs Penn's 11th single and, inevitably, her 11th top 20 hit. Surprisingly, considering how understated and restrained it is, it is also one of her highest debuting discs, as the following table reveals:

TITLE	DATE (POS) OF CHART ENTRY	HIGHEST POS	WKS ON CHART
Holiday	14 Jan 84 (53)		6-11
Lucky Star	17 Mar 84 (47)		14-9
Borderline	2 Jun 84 (74)		56-4
Like A Virgin	17 Nov 84 (51)		3-18
Material Girl	2 Mar 85 (24)		3-10
Crazy For You	8 Jun 85 (25)		2-15
Into The Groove	27 Jul 85 (4)		1-14
Holiday			
re-entry	3 Aug 85 (32)		2-10
Angel	21 Sep 85 (10)		5-9
Gambler	12 Oct 85 (20)		4-12
Dress You Up	7 Dec 85 (12)		5-11
Borderline			
re-entry	25 Jan 86 (15)		2-9

● With the **sixth** single from her gold debut album, **Whitney Houston** has her fourth hit via her sterling interpretation of 'The Greatest Love Of All'. As her album contains only 10 tracks, it's inevitable that some duplication has occurred, but it's interesting to note that Arista originally threw away 'The Greatest Love Of All' as the B-side of Whitney's second single, 'Someone For Me' (ARIST 614), which failed to reach the top 75, peaking, in fact, at number 118. That single was preceded by 'Hold Me', Whitney's duet with **Teddy Pendergrass**, which first surfaced in June 1984 on Asylum E9720, and eventually reached number 46 earlier this year after being re-issued with a new number (EKR32).

The rest of Whitney's singles output, with catalogue number and chart peaks, are as follows: 'You Give Good Love/Thinking About You' (ARIST 625, number 93), 'Saving All My Love For You/All At Once' (ARIST 640, number one), 'How Will I Know/Someone For Me' (ARIST 656, number five). The current issue of 'The Greatest Love Of All' (ARIST 658) has 'Thinking About You' on the B-side.

Another former B-side resurrected to take centre stage is **Double's** 'Your Prayer Takes Me Off', which entered the top 100 last week. It originally appeared as the flipside of 'The Captain Of Her Heart'. In its new bid for chart honours 'Your Prayer' is designated as 're-touched', though to my untutored ears there's very little difference, and for punters who like both Double singles, 'The Captain Of Her Heart' would obviously be a better purchase.

Finally, **Five Star's** biggie 'Can't Wait Another Minute' surfaces this week in its original version, by another group of siblings, who trade collectively as **Lewis**. They are 'Rock A Doodle Doo' hitmaker **Linda Lewis** and her younger sisters **Shirley** and **Dee Dee**. If you want to hear their version of 'Can't Wait Another Minute', you'll find it on the flip of their first single 'If The Love Fits'.

● "I have noticed," writes Paul Robertson of Hinkley, "that this year there has been a succession of reggae singles crossing over to the main pop charts — **Sophia George**, **Audrey Hall**, **Tippa Irie** and now **Maxi Priest**. My use of the word 'succession' is deliberate; it seems that at any given time only one reggae song can make it really big. Does history bear this out? Has there, for example, ever been more than one reggae song in the top 10 at a time?"

Good question, Paul, and one that set me sifting through the charts of the last 20 or so years in search of an answer. For the purpose of the exercise I defined reggae as everything from bluebeat, ska and calypso to lovers' rock, and the various newer forms of reggae. In general, it seems to be true to say that



Photo by Adrian Beart/RETINA

● **MADONNA**: out of the chart for only five weeks, now back with her 11th top 20 hit

the market can stand only one major reggae crossover at a time, but in the late Sixties/early Seventies it was quite commonplace for two or three singles to be in the top 30 simultaneously.

On November 29, 1969, three reggae records were featured in the top 10 for the first and so far only time. Spearheading this historic triumvirate was **Jimmy Cliff's** 'Wonderful World, Beautiful People' at number seven. Number eight was the **Upsetters'** double A-sided smash 'Return Of Django/Dollar In The Teeth', and at number nine was **Harry J and the All-Stars'** classic 'The Liquidator', still an enormously popular record in the clubs in my native West Midlands.

1970 and 1971 were actually the peak years for reggae crossovers. In 1971, two reggae records were in the top 10 on several occasions, and on 17 July, **Greyhound** were number six with 'Black And White', **Dave and Ansil Collins** were at seven with 'Monkey Spanner' and **Bob & Marcia's** 'Pied Piper' was number 13.

If you think reggae has a raw deal here, it's still far better represented in chart terms than it is in America, where, apart from a brace of reggae singles apiece for homegrown talents **Johnny Nash** and **Stevie Wonder**, the only reggae record to make the top 10 is **Desmond Dekker and the Aces'** 'Israelites', which climbed to number nine in 1969.

It's a situation which grieves US-based reggae labels like Real Authentic Sound (RAS), but the sad truth is that white Americans consider **UB40** and the **Police** to be reggae, whilst their black compatriots look to soul for their inspiration — and, if the current US black charts are to be believed, they're also rather partial to **Falco**!

● My recent observation that **Jimmy 'Jam' Harris** and **Terry Lewis** were writers of singles chart entries for **Janet Jackson**, the **SOS Band**, **Alexander O'Neal** and the **Force MD's** in consecutive weeks prompted several readers to enquire whether any writer(s) had previously been represented in the chart by more different acts at the same time.

From what I have managed to establish, it seems to be a very rare feat indeed — and I'm pretty sure that the only songwriters to juggle hits by more than four artists at once are **John Lennon** and **Paul McCartney**.

The **Beatles'** tunesmiths wrote hits for five simultaneously charted acts on several occasions, and once only were credited as writers on hits by **six** different acts.

That happened in the chart for week ending 3 February 1966, when the top 50 contained the following Lennon-McCartney originals: by the **Beatles** — 'We Can Work It Out/Day Tripper', by **Peter Sellers** — 'A Hard Day's Night', by **St Louis Union**, and also by the **Truth** — 'Girl', and by the **Overlanders**, and in another version by **David And Jonathan** — 'Michelle'.

Further to this matter, Jim Taylor of Woking observes: "Whilst I appreciate the Jimmy Jam/Terry Lewis situation, surely my local hero **Paul Weller** deserves a mention. As I recall, when Polydor re-issued all the **Jam** singles in 1983, at least 10 of them went back into the charts at the same time — and most, if not all, were written by Paul Weller. Can you confirm?"

Sure can, Jim. In fact it was on 5 February 1983 that Paul Weller's chart domination was at its peak. That day, a total of 13 Jam singles were featured in the top 75. Eleven were written by Paul alone. A 12th gave equal billing to **Ray Davies'** song 'David Watts' and Paul's 'A Bomb In Wardour Street'. The last Jam single, 'News Of The World', was written by **Bruce Foxton**. Never before, or since, has one writer — or indeed one recording act — been on the chart via so many records.

CHARTFILE USA

... written this week before I saw the new American chart, so please forgive any major chart happenings I may seem to have ignored.

● It's a safe bet that Madonna's 'Live To Tell' is continuing its speedy progress towards the top 10. When it gets there — as it surely will — it will be her eighth top 10 hit, a sequence which has been unbroken since she first hit the top 10 with 'Borderline' in 1984.

The only other woman to have eight top 10 hits in the Eighties is **Diana Ross**, who last reached the target a year ago with 'Missing You' (incidentally, when feting Ms Ross for reaching number one in Britain with 'Chain Reaction' I said it wasn't a hit in America. Actually, it reached number 95 in Billboard). Madonna and Diana's closest rivals are **Sheena Easton** and **Olivia Newton-John**, both of whom have had six top 10 hits this decade, though they both missed out with their last singles — Sheena's 'Do It For Love' reached number 29, Livvy's 'Soul Kiss' stopped at 20.

● Once considered too esoteric to merit having their singles released in America, **Orchestral Manoeuvres In The Dark's** subtle charms have now earned them three consecutive American hits, the latest and biggest of which, 'If You Leave', is even now tripping up the top 20. It was preceded by 'Secret', which reached number 63, and 'So In Love', which rose to number 26.

● **Dire Straits'** 'Brothers In Arms' has been America's number one compact disc for 32 weeks. Since the chart has been in existence for less than a year, you could say they've dominated it. In Britain 'Brothers In Arms' has had an even greater run at the top of the CD chart — 49 weeks. That is to say, it has been number one ever since it first came out.

● 'Dirty Work' is the **Rolling Stones'** 30th top 10 album in America, a total exceeded only by **Frank Sinatra** (36 top 10 albums) and **Bing Crosby** (31).

The Stones first made the top 10 in 1964 with '12 x 5', and but for the untimely release of two compilations ('Sucking In The Seventies', which peaked at number 15 in 1981, and 'Rewind', which reached number 86 three years later) the Stones' sequence would be 30 consecutive top 10 albums.

L · E · T · T · E · R · S

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

■ What the hell are you trying to do, frighten us all to death? I'm talking about that picture of the Rolling Stones in last week's *Chartfile*. It's absolutely sickening! Just look at Charlie Watts, he looks as though he's 60 years old! I don't want to see pictures of these daft old bastards, I want to see big colour pictures of Lesley O'Toole. In fact, I want to see at least half of *rm* devoted to pictures of Lesley. So you'd better oblige me or else I'll smear you across the walls like strawberries and cream.

(Lots of love Lesley XXX)

Fred Titmus, Wigan

● No-go I'm afraid Fred. Lesley is only accepting applications for the position of O'Toole escort from north of the border

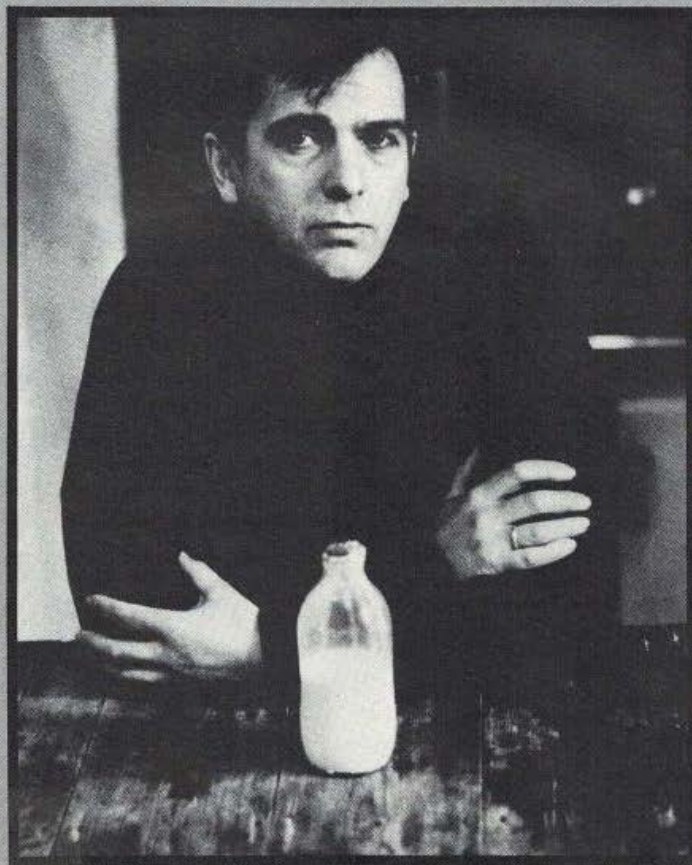
■ Congratulations on last week's feature on the one and only Jackson Browne — a gent very underestimated in my opinion.

Let's face it, it's about time somebody made a stand about dear OLD Ronnie — old being the main point. This guy has led his life, so he does not care what happens to the people around him, it's only the younger generation that has got the damn guts to stand up to the geriatric old turd. I say good on yer, Jackson, and good on yer, *rm*!

Mark Knopfler's would-be sex slave, Ipswich

● Yup, Jackson's transgression from the coffee table to the soap box has been welcomed in these quarters as well, although whether we can take anyone considering sex with Dire Straits seriously is another matter

■ Rock and roll's fifth generation
Are, I feel, a sick sensation
Firing hate and adoration
Neither worth a toss



■ Much as I think it is necessary to have a constant input of fresh faces on the music scene, perhaps it is a reflection of the sad state of the current situation when I am constantly excited at 'the old pros'. Pete from Kings Lynn suggested a futurist/new romantic revival, I suggest world domination by a man who has uniquely managed to inject a new feel to every single venture: may I humbly welcome back Peter Gabriel. A man, incidentally, with the undeniable honour of being the only musician who can handle a film score with sensitivity, professionalism and perfection in 'Birdy'.

Lee Barbien, Kingston, Surrey

● Don't know about 'Birdy', but we'll forgive him for the excellent track 'Biko'. As for Genesis and a single called 'Sledgehammer' ... no thanks

Haters hate too hard and long
But DJs say the hype is wrong
Many will not play the song
And this is not our loss

Those who love them cannot know
That the Sputniks are in this game
for dough

Does the crowd at a Sputniks
show

Learn from what they've seen
Or does it fill their empty lives
With sex and violence
glamourised?

Got wise young now idolised
By wise guys of 13.

From someone who doesn't think that they're the most glamorous living person, I merely claim that I'm probably one of the best poets to emerge from Bognor Regis in recent years. Ok?

● I thought poetry writing required originality, and, let's face it, nothing to do with Sputnik has an iota of that — and the hype story's old news

■ I've only just fully recovered from the news of Shane MacGowan's accident. Oh my, it's too much to bear. Oh, tell me someone, are the teeth and those superb ears still okay?!

Anyway, through your fabo mag I'd like to say get well soon, Shane, and if you ever happen to drift/stagger in my direction I'll be at the ready with strawberry instant whip and the hot coconut oil, a way for a quick recovery.

Morticia the sleazy one, Birmingham

● *rm* wishes Shane a hasty recovery also, although, to cap it all, we must admit to being more partial to Matt Dillon in the looks department

ADVERTISEMENT

THE GENETIC MATERIAL IS NEEDED BY THE THING IN THE LAB

FROM PAGE 35

MONDAY MORNING...

HO HUM...ANOTHER WEEK OF LOOKING DOWN THE WRONG END OF A TELESCOPE.

JEEPS! COME AND LOOK AT THIS.. OH! GOD

THE MASS MOVES AND HEAVES...

AND GIVES BIRTH TO...

The Flaming
Musical
NEW SINGLE
MASUKA DAN

ON TOUR WITH INXS

MAY 13TH. MANCHESTER Apollo
14TH. LEEDS University
16TH. EDINBURGH Playhouse
17TH. SHEFFIELD University
19TH. BIRMINGHAM Odeon
20TH. QUILFORD Civic Hall
21ST. NOTTS. Rock City
22ND. NORWICH University of East Anglia

W/E APRIL 26, 1986

CHARTS

U S A L B U M S

U S S I N G L E S

D I S C O

U S S I N G L E S

- 1 1 KISS, Prince And The Revolution, Paisley Park
- 2 3 ADDICTED TO LOVE, Robert Palmer, Island
- 3 5 WEST END GIRLS, Pet Shop Boys, EMI America
- 4 2 MANIC MONDAY, Bangles, Columbia/CBS
- 5 9 WHY CAN'T THIS BE LOVE, Baltimora, Manhattan
- 6 8 HARLEM SHUFFLE, the Rolling Stones, Rolling Stones
- 7 4 ROCK ME AMADEUS, Falco, A&M
- 8 12 WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson, A&M
- 9 13 YOUR LOVE, the Outfield, Columbia/CBS
- 10 14 TAKE ME HOME, Phil Collins, Atlantic
- 11 6 WHAT YOU NEED, INXS, Atlantic
- 12 22 GREATEST LOVE OF ALL, Whitney Houston, Arista
- 13 18 BAD BOY, Miami Sound Machine, Epic
- 14 15 AMERICAN STORM, Bob Seger and the Silver Bullet Band, Capitol
- 15 7 LET'S GO ALL THE WAY, Sly Fox, Capitol
- 16 17 I THINK IT'S LOVE, Jermaine Jackson, Arista
- 17 10 TENDER LOVE, Force MD's, Warner Brothers/Tommy Boy
- 18 20 IF YOU LEAVE, OMD, A&M
- 19 21 SO FAR AWAY, Dire Straits, Warner Brothers
- 20 27 SOMETHING ABOUT YOU, Level 42, Polydor
- 21 31 ON MY OWN, Patti Labelle And Michael McDonald, MCA
- 22 28 I CAN'T WAIT, Nu Shooz, Atlantic
- 23 25 I DO WHAT I DO, John Taylor, Capitol
- 24 35 LIVE TO TELL, Madonna, Sire
- 25 29 ALL I NEED IS A MIRACLE, Mike And The Mechanics, Atlantic
- 26 26 SATURDAY LOVE, Cherrille with Alexander O'Neal, Tabu
- 27 11 ROCK IN THE USA, John Cougar Mellencamp, Riva
- 28 33 IS IT LOVE, Mr Mister, RCA
- 29 16 I CAN'T WAIT, Stevie Nicks, Modern
- 30 19 SECRET LOVERS, Atlantic Starr, A&M
- 31 36 ROUGH BOY, ZZ Top, Warner Brothers
- 32 37 NEVER AS GOOD AS THE FIRST TIME, Sade, Portrait
- 33 40 MOVE AWAY, Culture Club, Virgin/Epic
- 34 39 BE GOOD TO YOURSELF, Journey, Columbia/CBS
- 35 24 OVERJOYED, Stevie Wonder, Tamla
- 36 23 THESE DREAMS, Heart, Capitol
- 37 44 STICK AROUND, Julian Lennon, Atlantic
- 38 43 FEEL IT AGAIN, Honeymoon Suite, Warner Brothers
- 39 30 FOR AMERICA, Jackson Browne, Asylum
- 40 46 TOMORROW DOESN'T MATTER TONIGHT, Starship, Grunt
- 41 32 NIKITA, Elton John, Geffen
- 42 59 NO ONE IS TO BLAME, Howard Jones, Elektra
- 43 55 ALL THE THINGS SHE SAID, Simple Minds, A&M/Virgin
- 44 63 CRUSH ON YOU, the Jets, MCA
- 45 53 MOTHERS TALK, Tears For Fears, Mercury
- 46 49 RESTLESS, Starpoint, Elektra
- 47 61 THERE'LL BE SAD SONGS (TO MAKE YOU CRY), Billy Ocean, Jive
- 48 65 NOTHIN' AT ALL, Heart, Capitol
- 49 52 RIGHT BETWEEN THE EYES, Wax, RCA
- 50 38 A LITTLE BIT OF LOVE (IS ALL IT TAKES), New Edition, MCA
- 51 34 THIS COULD BE THE NIGHT, Loverboy, Columbia/CBS
- 52 57 WHERE DO THE CHILDREN GO, the Hooters, Columbia/CBS

- 53 41 LIVE IS LIFE, Opus, Polydor
- 54 56 CALL ME, Dennis De Young, A&M
- 55 42 GREAT GOSH A'MIGHTY (DOWN AND OUT IN BEVERLY HILLS THEME), Little Richard, MCA
- 56 67 I WANNA BE A COWBOY, Boys Don't Cry, Profile
- 57 — A DIFFERENT CORNER, George Michael, Columbia
- 58 45 CALLING AMERICA, Electric Light Orchestra, CBS Associated
- 59 47 HOW WILL I KNOW, Whitney Houston, Arista
- 60 60 ABSOLUTE BEGINNERS, David Bowie, EMI America

B U L L E T S

- 61 66 HOLDING BACK THE TEARS, Simply Red, Elektra
- 63 76 PRETTY IN PINK, Psychedelic Furs, A&M
- 64 — RAIN ON THE SCARECROW, John Cougar Mellencamp, Riva
- 67 91 THE LOVE PARADE, Dream Academy, Reprise
- 69 80 HANDS ACROSS AMERICA, Voices Of America, EMI America
- 70 — VIENNA CALLING, Falco, A&M
- 71 88 UNDER THE INFLUENCE, Vanity, Motown
- 75 — WHO'S JOHNNY (SHORT CIRCUIT THEME), El DeBarge, Gordy
- 77 94 TUFF ENUFF, Fabulous Thunderbirds, CBS Associated
- 78 89 IF YOU WERE A WOMAN (AND I WAS A MAN), Bonnie Tyler, Columbia/CBS
- 80 87 MUTUAL SURRENDER (WHAT A WONDERFUL WORLD), Bourgeois Tagg, Island
- 81 95 YOUR WILDEST DREAMS, Moody Blues, Polydor
- 86 97 IF YOUR HEART ISN'T IN IT, Atlantic Starr, A&M
- 90 — OUT OF MIND OUT OF SIGHT, Models, Geffen
- 94 — INNOCENT EYES, Graham Nash, Atlantic
- 95 — SAY IT, SAY IT, EG Daily, A&M
- 96 — LEAD A DOUBLE LIFE, Loverboy, Columbia

Compiled by Billboard

U S A L B U M S

- 1 3 5150, Van Halen, Warner Brothers
- 2 1 WHITNEY HOUSTON, Whitney Houston, Arista
- 3 5 FALCO 3, Falco, A&M
- 4 2 HEART, Heart, Capitol
- 5 9 DIRTY WORK, Rolling Stones, Columbia/CBS
- 6 14 PARADE, Prince And The Revolution, Paisley Park
- 7 6 PRETTY IN PINK, Soundtrack, A&M
- 8 4 PROMISE, Sade, Portrait
- 9 47 LIKE A ROCK, Bob Seger and the Silver Bullet Band, Capitol
- 10 7 THE ULTIMATE SIN, Ozzy Osbourne, CBS Associated
- 11 8 SCARECROW, John Cougar Mellencamp, Riva
- 12 12 DIFFERENT LIGHT, Bangles, Columbia/CBS
- 13 15 RIPTIDE, Robert Palmer, Island
- 14 10 BROTHERS IN ARMS, Dire Straits, Warner Brothers
- 15 11 WELCOME TO THE REAL WORLD, Mr Mister, RCA
- 16 19 PLAY DEEP, the Outfield, Columbia/CBS
- 17 20 TURBO, Judas Priest, Columbia/CBS
- 18 17 NO JACKET REQUIRED, Phil Collins, Atlantic
- 19 25 CONTROL, Janet Jackson, A&M
- 20 13 LISTEN LIKE THIEVES, INXS, Atlantic
- 21 38 PLEASE, Pet Shop Boys, EMI America
- 22 27 AFTERBURNER, ZZ Top, Warner Brothers
- 23 16 THE BROADWAY ALBUM, Barbra Streisand, Columbia/CBS
- 24 18 KNEE DEEP IN THE HOOPLA, Starship, Grunt
- 25 22 AS THE BAND TURNS, Atlantic Starr, A&M
- 26 26 NERVOUS NIGHT, the Hooters, Columbia/CBS
- 27 21 PICTURES FOR PLEASURE, Charlie Sexton, MCA
- 28 23 LIVES IN THE BALANCE, Jackson Browne, Asylum
- 29 30 PRIMITIVE LOVE, Miami Sound Machine, Epic
- 30 31 MASTER OF PUPPETS, Metallica, Elektra
- 31 24 GREATEST HITS, Alabama, RCA
- 32 33 MIKE AND THE MECHANICS, Mike And The Mechanics, Atlantic
- 33 34 THE SECRET VALUE OF DAYDREAMING, Julian Lennon, Atlantic
- 34 28 IN SQUARE CIRCLE, Stevie Wonder, Tamla
- 35 46 TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated
- 36 29 ONCE UPON A TIME, Simple Minds, A&M/Virgin

NEW 7" AND 12" SINGLE
GO GO GADGET

LOUIE OXLEY

HIP HOP AND HAPPENING! I'M GETTING HAPPY FEET....

7" COOL 121



12" COOL X 121

37 37 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
 38 48 **OUT OF AFRICA**, Soundtrack, MCA
 39 32 **ALL FOR LOVE**, New Edition, MCA
 40 41 **LET'S GO ALL THE WAY**, Sly Fox, Capitol
 41 35 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
 42 44 **ROCK A LITTLE**, Stevie Nicks, Modern
 43 36 **HIGH PRIORITY**, Cherrille, Tabu
 44 39 **KING OF AMERICA**, the Costello Show, Columbia/CBS
 45 — **THE KNIFE FEELS LIKE JUSTICE**, Brian Setzer, EMI America
 46 42 **LOVIN' EVERY MINUTE OF IT**, Loverboy, Columbia/CBS
 47 — **RADIO**, LL Cool J, Columbia
 48 40 **HOW TO BE A ZILLIONAIRE**, ABC, Mercury
 49 — **PRECIOUS MOMENTS**, Jermaine Jackson, Arista
 50 — **BIG WORLD**, Joe Jackson, Capitol

Compiled by Billboard

D I S C O

1 1 **THE FINEST**, The SOS Band, Tabu 12in
 2 3 **YOU AND ME TONIGHT**, Aurrá, 10 Records 12in
 3 4 **WHAT HAVE YOU DONE FOR ME LATELY (REMIX)**, Janet Jackson, A&M 12in
 4 2 **SERIOUS**, Serious Intention, London/Pow Wow Records Inc 12in
 5 5 **GOTTA FIND A WAY/INSTRUMENTAL**, Russ Brown, 10 Records 12in
 6 6 **(YOU ARE MY) ALL AND ALL**, Joyce Sims, London 12in
 7 8 **DO FRIES GO WITH THAT SHAKE**, George Clinton, Capitol 12in
 8 10 **PRISONER OF LOVE (UK RE-EDIT)**, Millie Scott, 4th + B'Way 12in
 9 12 **MINE ALL MINE/NEED YOUR LOVE/SPENDING MONEY**, Cashflow, US Atlanta Artists LP
 10 19 **HEADLINE NEWS (EXTENDED REMIX)**, William Bell, Absolute Records 12in
 11 7 **YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76-86)**, The Real Thing, PRT 12in
 12 14 **I'LL KEEP ON LOVING YOU**, Princess, Supreme Records 12in
 13 21 **LOVE'S GONNA GET YOU**, Modern-nique featuring Larry Woo, 10 Records 12in
 14 11 **WHAT'S MISSING (REMIX)/A BROKEN HEART CAN MEND**, Alexander O'Neal, Tabu 12in
 15 23 **STAY**, The Controllers, MCA Records 12in
 16 9 **SECRET LOVERS**, Atlantic Starr, A&M 12in
 17 40 **NOVELA DAS NOVE (SPIDER WOMAN)/CHIEF INSPECTOR (PRECINCT 13)**, Wally Badarou, 4th + B'Way 12in
 18 13 **TENDER LOVE**, Force MD's, Tommy Boy/Island 12in
 19 17 **THE HEAT OF HEAT (CLUB HEAT MIX)**, Patti Austin, Qwest 12in
 20 50 **IT ONLY TAKES A MINUTE (BEN LIEBRAND REMIX)**, Tavares, Capitol 12in
 21 31 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, US Atlantic 12in
 22 41 **A NIGHT TO REMEMBER (M&M REMIX)**, Shalamar, MCA Records 12in
 23 28 **YOU CAN'T BLAME LOVE**, Thomas & Taylor, US Thom/Tay 12in
 24 34 **FINE YOUNG TENDER/LOVE'S ON FIRE/MORE THAN A MILLION/DANCE TO THE GROOVE**, Aleem featuring Laroy Burgess, Atlantic LP
 25 35 **MYSTERY OF LOVE (INSTRUMENTAL/DUB/ORIGINAL BASEMENT MIXES)**, Fingers Inc, US DJ International Records 12in
 26 51 **CAN'T WAIT ANOTHER MINUTE**, Five Star, Tent 12in
 27 27 **WHEN I THINK OF YOU**, Janet Jackson, A&M LP
 28 — **EVEN WHEN YOU SLEEP/BORROWED LOVE/SANDS OF TIME/NOTHING BUT THE BEST**, The SOS Band, Dutch Tabu LP
 29 65 **JUMP BACK (SET ME FREE)**, Dhar Braxton, US Sleeping Bag Records 12in
 30 15 **(NOTHING SERIOUS) JUST BUGGIN'**, Whistle, Champion 12in
 31 18 **GALVESTON BAY (EXTENDED RE-EDIT)**, Lonnie Hill, 10 Records 12in
 32 24 **HIGH HORSE (REMIX)/TAKE A CHANCE**, Evelyn 'Champagne' King, RCA 12in
 33 25 **TRUTH OR DARE (REMIX)**, Shirley Murdock, Elektra 12in
 34 16 **DARE TO DREAM (LONDON REMIX)**, Viola Wills, Streetwave 12in
 35 20 **SET ME FREE**, Jaki Graham, EMI 12in white label
 36 43 **SHADOWS OF YOUR LOVE**, J.M. Silk, US DJ International Records 12in
 37 26 **PARTY FREAK (LATIN RASCAL EDIT)**, Cashflow, US Mercury 12in
 38 33 **GIVE IT UP FOR LOVE**, Steven Danté, Cooltempo 12in
 39 39 **THE ART OF DRUMS**, Macattack, Baad Records 12in
 40 30 **CAUGHT UP IN THE RAPTURE/MYSTERY**, Anita Baker, US Elektra LP
 41 38 **LADIES/DUB INSTRUMENTAL**, Mantronix, 10 Records 12in

42 53 **LET'S MAKE LOVE**, T.C. Curtis, Hot Melt 12in
 43 55 **GO-GO GADGET**, Louie Oxley, Cooltempo 12in
 44 56 **ON MY OWN**, Patti LaBelle and Michael McDonald, US MCA Records 12in
 45 85 **HE'LL NEVER LOVE YOU (LIKE I DO)**, Freddie Jackson, Capitol 12in
 46 37 **DO YOU LOVE ME (REMIX)**, Durrell Coleman, Fourth + Broadway 12in
 47 49 **BROOKLYN'S IN THE HOUSE**, Cut Master D.C., US Zakia Records 12in
 48 36 **WONDERFUL WORLD/CUPID/CHAIN GANG/A CHANGE IS GONNA COME**, Sam Cooke, RCA 12in
 49 — **SOUL POWER/DON'T TELL IT**, James Brown, Boiling Point, 12in
 50 62 **PEE-WEE'S DANCE**, Joeski Love, US Vintertainment 12in
 51 42 **STYLE (PETER GUNN THEME)**, Grandmaster Flash, US Elektra 12in
 52 48 **PRISONER OF LOVE**, Mildred Scott, US 4th + B'way 12in
 53 — **WORLD MACHINE (0-114)/LESSONS IN LOVE (0-113 bpm)**, Level 42, Polydor 12in
 54 52 **ARE YOU WID IT**, Private Possession, US Mega Bolt 12in
 55 22 **HEAVEN MUST BE MISSING AN ANGEL/WHODUNIT (BEN LIEBRAND REMIXES)**, Tavares, Capitol 12in
 56 44 **I'M NOT GONNA LET YOU (UK REMIX)**, Colonel Abrams, MCA Records 12in
 57 68 **ALL PLAYED OUT**, L.I.F.E., Lovebeat International 12in
 58 32 **THE RIVER/SUNSHINE (INSTRUMENTAL)**, Total Contrast, US London 12in
 59 95 **VERY REAL WAY (REMIX)/LET MY PEOPLE GO (M&M REMIX)**, The Winans, Qwest 12in
 60 59 **OPEN YOUR DOOR/DREAMIN'**, Guinn, US Motown LP
 61 29 **YOU CAN DO IT (IT'S SO EASY)**, Dino Terrell, Lovebeat International 12in
 62 47 **FIRESTARTER**, Tease, Epic 12in
 63 54 **DON'T WASTE MY TIME**, Paul Hardcastle, Chrysalis 12in
 64 69 **HOLD IT, NOW HIT IT**, Beastie Boys, US Def Jam 12in
 65 61 **WHAT'S MISSING/IF YOU WERE HERE TONIGHT**, Alexander O'Neal, Tabu 12in
 66 63 **CAUGHT IN THE MIDDLE**, James Cobbin & Prime Cut, US Tuckwood 12in
 67 — **I HEARD IT THROUGH THE GRAPEVINE**, Marvin Gaye, Motown 12in
 68 80 **MY LATIN LOVER**, Q-Pid featuring Nikki Q, US Sunnyview 12in
 69 46 **ROCK METONIGHT**, Freddie Jackson, Capitol 12in
 70 58 **COMPUTER LOVE (REMIXES)**, Zapp, US Warner Bros 12in
 71 79 **RELEASE THE TENSION/DUB THE TENSION**, J-A Groove, US Studio Records 12in
 72 97 **RAZZLE DAZZLE**, Michael Jeffries, US Warner Bros 12in
 73 — **RECONSIDER (0-106 1/2 bpm)**, The Main Attraction, US RCA Victor 12in
 74 75 **KISS**, Prince And The Revolution, Warner Bros/Paisley Park 12in
 75 — **YOUR SMILE (35 7/8 1 3/4)/SECRET RENDEZVOUS '86 (100% 0-99 1/3-99-99 1/2 bpm)**, René & Angela, Club 12in white label
 76 — **THE FOOLISH THING TO DO**, Heaven 17 featuring Jimmy Ruffin, Virgin 12in
 77 71 **I CAN'T LET YOU GO (NEW YORK REMIX)**, 52nd Street, 10 Records 12in
 78 re **FREAK IN ME**, Danté, Bluebird/10 12in
 79 77 **I'M FASCINATED**, The Temptations, Motown 12in
 80 91 **DON'T STOP YOUR LOVE/COVER ME**, Cargo, WEA 12in
 81 78 **BASSLINE/HARDCORE HIP-HOP**, Mantronix, 10 Records LP
 82 57 **STROLLIN' ON (EXTENDED REMIX)**, Maxi Priest, 10 Records 12in
 83 87 **I'M NOT GONNA LET YOU (US REMIX)**, Colonel Abrams, MCA Records 12in
 84 60 **JACK YOUR BODY — HOME MADE/CLUB YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
 85 45 **LOVE'S GONNA GET YOU**, Jocelyn Brown, Warner Bros 12in
 86 — **INTO THE MOTION**, The Cool Notes, Abstract Dance 12in promo
 87 64 **FOOL'S PARADISE/DO ME BABY**, Meli'sa Morgan, Capitol LP
 88 93 **CENTRAL LINE**, Level 3, US Fleetwood Records 12in
 89 89 **DON'T STOP THAT GO BEAT**, Effectron, MDM Records 12in
 90 98 **JUST ANOTHER LOVER**, Johnny Kemp, US Columbia 12in
 91 re **LOVE'S GONNA LAST**, Steve Myers, Pressure 12in
 92 100 **THE JAMMIN' NATIONAL ANTHEM/INSTRUMENTAL**, Steve Arrington, US Atlantic 12in
 93 90 **A LOVE BIZARRE, PARTS I AND II**, Sheila E, Warner Bros/Paisley Park 12in
 94 re **WHAT I LIKE**, Anthony And The Camp, US Warner Bros/Jellybean 12in
 95 86 **MAKE ME THE ONE**, Crown Heights Affair, US Releaseme 12in
 96 — **WHAT YOU GONNA DO ABOUT IT (DANCE REMIX)**, Total Contrast, London 12in white label
 97 70 **CHAIN REACTION (DANCE MIX)**, Diana Ross, Capitol 12in
 98 74 **HEY! DON'T WASTE MY TIME**, The Walkers, Club 12in
 99 re **JOHNNY THE FOX**, Tricky Lee, US Sleeping Bag Records 12in
 100 re **HELLO DARLING**, Tippi Irie, UK Bubblerz 12in
 Compiled by James Hamilton/Alan Jones

T.C. CURTIS



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REGGAE

INDIE SINGLES

INDIE ALBUMS

CHARTS

EUROBEAT

- 1 1 **YOU'RE A BEAT**, Eastbound Expressway, Passion 12in
 - 2 2 **ANOTHER DAY COMES (ANOTHER DAY GOES)**, Kiki Dee, Columbia 12in
 - 3 5 **E.S.P. (EXTRA SENSUAL PERSUASION)**, Hazell Dean, Parlophone 12in
 - 4 9 **REFLEX ACTION**, Louise Thomas, R&B 12in
 - 5 3 **LOVE'S GONE MAD (EUROBEAT MIX)**, Seventh Avenue, Record Shack 12in
 - 6 4 **GIVE ME UP**, Michael Fortunati, Belgian Ariola 12in
 - 7 12 **MALE STRIPPER**, Man 2 Man & Man Parrish, US Recan 12in
 - 8 6 **THIS GIRL'S BACK IN TOWN**, Paul Jabara, US Warner Bros LP
 - 9 8 **KEEP ON ROCKIN'**, Hemy, Italian Missing 12in
 - 10 16 **C'MON! C'MON! (REMIX)**, Bronski Beat, London 12in
 - 11 — **WE ARE THE BOYS**, Until December, US Columbia 12in
 - 12 24 **I LOVE MY RADIO (MIDNIGHT RADIO) (US REMIX)**, Taffy, US Emergency 12in
 - 13 15 **NOTHING IN COMMON**, Wagner, Italian Best 12in
 - 14 17 **IT ONLY TAKES A MINUTE (BEN LIEBRAND REMIX)**, Tavares, Capitol 12in
 - 15 — **BURNING**, Sapphire, Passion 12in
 - 16 14 **AGAIN**, Do Piano, French EMI 12in
 - 17 21 **OH L'AMOUR**, Erasure, Mute 12in
 - 18 27 **YOU'RE MY FIRST, YOU'RE MY LAST**, Linda Jo Rizzo, German ZYX 12in
 - 19 26 **THIS IS MY LIFE**, Eartha Kitt, Record Shack 12in
 - 20 18 **ANIKANA-O**, Afrika System, Italian X-Energy 12in
 - 21 7 **DANGER FOR LOVE**, Deborah, German ZYX 12in
 - 22 10 **CHAIN REACTION (DANCE REMIX)**, Diana Ross, Capitol 12in
 - 23 13 **TWIST MY ARM**, Pointer Sisters, US RCA 12in
 - 24 20 **LOVE WAVES**, Patty Heart, Belgian ARS 12in
 - 25 19 **LOVE HOSTAGE**, Jessica Williams, Mexican Mastered 12in
 - 26 23 **ANOTHER NIGHT (DANCE MIX)**, Aretha Franklin, Arista 12in
 - 27 30= **FASHION**, Parking, Italian Power 12in
 - 28 re **FLY TO ME**, Aleph, Italian Disco Magic 12in
 - 29 re **BOLERO**, Fancy, Swedish Mega 12in
 - 30 re **DIAL MY NUMBER**, The Back Bag, German Transport 12in
- Compiled by James Hamilton/Alan Jones

REGGAE

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

INDIE SINGLES

- 1 1 **SHELLSHOCK**, New Order, Factory
 - 2 2 **GODSTAR**, Psychic TV and the Angels Of Light, Temple
 - 3 3 **XXSEX**, We've Got A Fuzzbox And We're Gonna Use It, Vindaloo
 - 4 4 **THE TRUMPTON RIOTS EP**, Half Man Half Biscuit, Probe Plus
 - 5 5 **SWEETEST THING**, Gene Loves Jezebel, Beggars Banquet
 - 6 — **A QUESTION OF LUST**, Depeche Mode, Mute
 - 7 — **SOLD DOWN THE RIVER**, Three Johns, Abstract
 - 8 10 **GIVING GROUND**, the Sisterhood, Merciful Release
 - 9 8 **SOMEWHERE IN CHINA**, the Shop Assistants, 53rd & 3rd
 - 10 7 **STRIPPED**, Depeche Mode, Mute
 - 11 9 **POGUETRY IN MOTION**, the Pogues, Stiff
 - 12 23 **SHEEP**, the Housemartins, Go! Discs
 - 13 12 **ALL DAY LONG**, the Shop Assistants, Subway Organisation
 - 14 16 **SHE SELLS SANCTUARY**, the Cult, Beggars Banquet
 - 15 18 **BLUE MONDAY**, New Order, Factory
 - 16 22 **AWAY**, Bolshoi, Beggars Banquet
 - 17 — **LIKE AN ANGEL**, the Mighty Lemon Drops, Dreamworld
 - 18 11 **RESERVATION**, Terry And Gerry, Intape
 - 19 — **GOOD TO BE KING**, the Janitors, Intape
 - 20 6 **THIS DAMN NATION**, the Godfathers, Corporate Image
 - 21 13 **ONCE MORE**, the Wedding Present, Reception
 - 22 14 **HOT GIRLS IN LOVE (EP)**, the Cherry Bombz, Lick
 - 23 30 **THERESE**, Bodines, Creation
 - 24 21 **EVERYTHING'S BRILLIANT**, the Membranes, Intape
 - 25 29 **LET THEM EAT BOGSBED**, Bogshed, Vinyl Drip
 - 26 20 **SEETHROUGH**, the Guana Batz, ID Records
 - 27 24 **SUB-CULTURE**, New Order, Factory
 - 28 — **A HUNDRED WORDS**, the Beloved, Flim Flam
 - 29 — **ONLY LOVE CAN BREAK YOUR HEART**, the Mint Juleps, Stiff
 - 30 — **WE ARE THE WORLD**, Chumba Wumba, Agit Matter
- Compiled by Spotlight Research



INDIE ALBUMS 4, 16

INDIE ALBUMS

- 1 1 **BLACK CELEBRATION**, Depeche Mode, Mute
 - 2 3 **BACK IN THE DHSS**, Half Man Half Biscuit, Probe Plus
 - 3 2 **A DATE WITH ELVIS**, the Cramps, Big Beat
 - 4 — **VICTORIALAND**, Cocteau Twins, 4AD
 - 5 6 **RUM, SODOMY AND THE LASH**, the Pogues, Stiff
 - 6 7 **WIRE PLAY POP**, Wire, The Pink Label
 - 7 11 **LOW-LIFE**, New Order, Factory
 - 8 5 **MAN IN A SUITCASE**, Ted Chippington, Vindaloo
 - 9 10 **GREED**, Swans, K.422
 - 10 8 **PAINT YOUR WAGON**, Red Lorry Yellow Lorry, Red Rhino
 - 11 4 **BIG COCK**, King Kurt, Stiff
 - 12 9 **LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS**, the Go-Betweens, Beggars Banquet
 - 13 15 **CIRCUSES AND BREAD**, Durutti Column, Factory/Benelux
 - 14 18 **FLIP YOUR WIG**, Hüsker Dü, SST
 - 15 12 **DAMNED BUT NOT FORGOTTEN**, the Damned, Dojo
 - 16 19 **TREASURE**, Cocteau Twins, 4AD
 - 17 14 **THE SINGLES '81-'85**, Depeche Mode, Mute
 - 18 17 **HELD DOWN TO VINYL... AT LAST!**, the Guana Batz, ID Records
 - 19 13 **LIFE'S A RIOT WITH SPY VS SPY**, Billy Bragg, Go! Discs
 - 20 30 **1979-1983**, Bauhaus, Beggars Banquet
 - 21 20 **LOVE**, the Cult, Beggars Banquet
 - 22 — **THE UNACCEPTABLE FACE OF FREEDOM**, Test Dept, Ministry Of Power/Some Bizzare
 - 23 16 **HATFUL OF HOLLOW**, the Smiths, Rough Trade
 - 24 — **TEST TUBE CONCEIVED**, Robert Calvert, Demi Monde
 - 25 22 **GEORGE THORGOOD AND THE DESTROYERS**, George Thorgood And The Destroyers, Demon
 - 26 — **FALSE ACCUSATIONS**, the Robert Cray Band, Demon
 - 27 27 **POWER, CORRUPTION AND LIES**, New Order, Factory
 - 28 28 **ANTHOLOGY VOLUME II**, Hawkwind, Samurai
 - 29 — **LIKE AN ARROW**, Hugh Lloyd-Langton, Gas
 - 30 29 **DREAMTIME**, the Cult, Beggars Banquet
- Compiled by Spotlight Research

● OK chummies, brace your floodgates for the onslaught that is next week's thunderstorming **rm**. Coming down in sheets we'll have **Hipsway**, the **Ramones** and **Five Star**. **rm** — what a splashing good read...

pm

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 23

BRIGHTON Coasters Latin Quarter
BRISTOL Bierkeller (22265) Cactus World News
BRISTOL Roxy FM
EGHAM Royal Holloway College (4453) A Certain Ratio
IPSWICH Caribbean Club Atila The Stockbroker
LEEDS Adam And Eves (456724) The Toy Dolls/The Heads
LEEDS University (439071) The Blow Monkeys
LONDON Camden Lock Dingwalls (01-267 4967) The Drummers Of Burundi/Djoliba Band
LONDON Finsbury Park Sir George Robey (01-263 4581) Pete Thomas' Deep Sea Jivers/Ronnie Golden/Irish Mist/Felch Brothers
LONDON Kensington Gore Royal Albert Hall (01-589 8212) Mike Oldfield/Judie Tzuke/Maggie Riley/The Men They Couldn't Hang/Pamela Stephenson/Joolz (Greenpeace Benefit)
LONDON Leicester Square Empire Ballroom (01-437 1446) Big Audio Dynamite/The Chiefs Of Relief/The Three Wise Men/Sipho/Whistle
LONDON Putney Half Moon (01-788 2387) Bob Kerr's Whoopee Band
LONDON Putney Zeeta's (01-785 2101) Juice On The Loose
LONDON Wardour Street Wag Club (01-437 5534) Who The Hell Does Jane Smith Think She Is/Panic Brothers
NOTTINGHAM Royal Centre (472328) The Temptations/Power
WOLVERHAMPTON Cleveland Arms Rouen/Park Crescent



● BLOW MONKEYS: All over the place next week

CARDIFF Nero's (45987) The Redskins
CHELMSFORD Essex Institute Of HE Terry And Gerry/ Gone To Earth/Sugar Ray Ford And The Hot Shots
DUNDEE University (23181) The Blow Monkeys
EDINBURGH Hoochie Coochie (031-229 7069) The Go-Betweens
EXETER Willand Verber Manor (33312) The Enid
FETCHAM Riverside Club (375713) Rubella Ballet/Fever Tree
KINGSTON Polytechnic (01-546 8340) Doctor And The Medics
LEICESTER Polytechnic (555576) Latin Quarter
LEICESTER Princess Charlotte (553956) The June Brides
LEIGHTON BUZZARD Crosskeys Firerhythm
LONDON Camden Electric Ballroom (01-485 9006) Laurel Aitken/Potato 5/Howlin' Wilf And The Werewilfs/The Deltones
LONDON Camden Lock Dingwalls (01-267 4967) Topper Headon/Kiss That
LONDON Cricklewood Broadway Circlewood Hotel Seething Wells/Arloe Barlow/Shiela Hyde
LONDON Deptford High Street Crypt The Shamen/Bicycle Thieves/Whizz
LONDON Kensington Gore Royal Albert Hall (01-589 8212) The Cure/The Waterboys/Shriekback/Andrew Sachs/Joolz/Kenny Lynch (Greenpeace Benefit)
LONDON Malet Street London University (01-580 9551) The Three Johns/The Bolshoi/The Janitors
LONDON Wood Green Brabant Road TU Centre Zodiac Mindwarp And The Love Reaction
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Swing Out Sister
NEWCASTLE Polytechnic (328761) Floy Joy
NORWICH Premises Art Centre Grunt Grunt A-Go-Go Club (660362) We've Got A Fuzzbox And We're Gonna Use It/Eton Crop/Godburger

SATURDAY 26

ABERDEEN Venue (22255) The Go-Betweens
BANGOR University (53709) Cactus World News
BEDFORD Boys Club Enchantment/Animation
BIRMINGHAM Polytechnic (021-236 3969) Latin Quarter

BOURNEMOUTH Pavilion Ocean Room Potato 5/The Agency
CARDIFF Bogeys (26168) Wilko Johnson
COLCHESTER Essex University (863211) The Three Johns/Eton Crop
DUDLEY JB's (53597) John Otway/Goats Don't Shave
GLASGOW QMLU (041-339 9784) Pete Shelley/Ten Ten
GLASGOW Strathclyde University (041-339 8697) The Blow Monkeys
LEICESTER Princess Charlotte (553956) Fruits Of Passion/The Tempest
LONDON Chalk Farm Haverstock Hill Enterprise (01-673 8228) The Shamen
LONDON Covent Garden Rock Garden (01-240 3961) The Glitter Band
LONDON Kentish Town Bull And Gate (01-485 5358) Wilko Johnson/Panic Bros
LONDON Tottenham Court Road Raw Club Floy Joy
MANCHESTER International (061-224 5050) The Scientists
SHEFFIELD Leadmill (754500) The June Brides/Rollin' Thunder
TOTNES Civic Hall (864499) Atila The Stockbroker

SUNDAY 27

ABERDEEN Ritzy (21135) The Waterboys
CHELtenham Town Hall (523690) Billy Bragg/Atila The Stockbroker/The Neurotics/The Patrol
COVENTRY Lanchester Polytechnic (21167) Cactus World News
DUNDEE Dance Factory (26836) The Go-Betweens
FETCHAM Riverside Club (375713) Howard Hughes And The Western Approaches
GLASGOW Mayfair Ballroom (041-332 3872) The Wages Of Sin/The Believers
LANCASTER Brix Club (63621) The Janitors/Shout Bam A Lam
LIVERPOOL Hope Street Everyman Bistro (051-709 4776) Ministry Of Love
LONDON Bayswater Porchester Hall James/The Guo Brothers
LONDON Frith Street Ronnie Scott's (01-439 0747) Floy Joy
LONDON Fulham Palace Road Greyhound (01-385 0526) The Meteors/The Rock O'Tones
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Kalima
NORWICH East Anglia University (52068) Latin Quarter
PETERBOROUGH Glasshouse 4,000,000 Telephones/His Wife Refused
SHEFFIELD Leadmill (754500) Jonathan Richman And The Modern Lovers

MONDAY 28

BIRMINGHAM Portland Cactus World News
EDINBURGH Empire The Waterboys
LEEDS Warehouse (468287) Jonathon Richman And The Modern Lovers
LIVERPOOL System Club (051-236 7816) Pete Shelley/Ten Ten
LONDON Kentish Town Town And Country Club (01-267 3334) The Blow Monkeys
NORWICH East Anglia University (52068) Talk Talk
NOTTINGHAM Rock City (412544) Latin Quarter

TUESDAY 29

BIRMINGHAM Portland The Blow Monkeys
BRISTOL Bierkeller (22265) The Go-Betweens
GLASGOW Mayfair (041-332 3872) The Waterboys
LEEDS Coconut Grove (455718) Floy Joy/The Atlantics
LONDON Kentish Town Town And Country Club (01-267 3334) Jonathon Richman And The Modern Lovers
NOTTINGHAM Rock City (412544) Pete Shelley/Ten Ten
NOTTINGHAM Royal Centre (472328) Talk Talk
SHEFFIELD University Octagon Centre (24076) Latin Quarter
STOKE Shelleys (32209) Cactus World News
WOLVERTON Football Club Firerhythm

FRIDAY 25

ABERDEEN Venue (22255) Pete Shelley/Ten Ten

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NEWS

DIGEST
edited by
jim reid

● **Mick Jagger and Daryl Hall** are to team up on the theme song to the new Walt Disney film 'Ruthless People'. The track will be produced by Dave Stewart.

● **Bonnie Tyler** releases her new LP on Monday, April 28. It's entitled 'Secret Dreams And Forbidden Fire'.

● **The Ramones** have made a slight alteration to their forthcoming UK tour. The Edinburgh gig, originally scheduled for May 16 at Edinburgh Empire has been changed to May 14 at Edinburgh Playhouse. All tickets purchased for the original date will be valid.

● **Streetsounds** are to launch a new series celebrating Washington DC's vibrant go go scene. The first album, out on Friday, April 25, is called 'Gotta Go Go'.

● **Greenpeace's** show at the Albert Hall tonight (April 23), has been cancelled. Refunds are available from point of purchase.

● **Queen** have added two dates to their UK tour. The dates are at Newcastle St James Park July 9 and Manchester Maine Road Football Ground on July 16. Status Quo will support on both dates.

Tickets for the Newcastle gig are priced £13 plus 50p booking fee from Queen Newcastle, RS Tickets, PO Box 4RS, London W1A 4RS, cheques payable to Harvey Goldsmith Entertainments Ltd. Enclose a stamped addressed envelope. Tickets are limited to six per applicant. Tickets for the Manchester show are available by post from Kennedy Street Enterprises, PO Box 4, Altrincham, Cheshire WA14 2JQ. Tickets are priced at £13.50 including 50p booking fee, again limited to six per applicant. Make cheques payable to Kennedy Street Enterprises and enclose a stamped addressed envelope. Tickets for either show are available from credit card bookings on 01-748 1414.

● **Mike And The Mechanics**, recently in the charts with 'Silent Running' release a follow up on Monday, April 28. 'All I Need Is A Miracle' features on the band's LP 'Mike And The Mechanics'.

● Polydor Records are to release a mammoth **Velvet Underground** retrospective called, simply, 'The Velvet Underground Boxed Set'. The set includes the 'Velvet Underground And Nico', 'White Light/White Heat', 'The Velvet Underground' and 'VU' LPs, all in original sleeves, plus an album of unreleased material called 'Another View'.

SOME TOUR

■ **Belouis Some**, has set up his first national headlining tour. The South London peroxide boy sets off at **Leicester Polytechnic May 17, Norwich University 18, Leeds Warehouse 19, Nottingham Rock City 20, Bristol Bierkeller 21, Birmingham Triangle Club 22, Manchester International 24, Croydon Underground 25, London Kentish Town, Town And Country Club 26, Reading Majestic 27, Brighton Coasters 28.**

● **Roger Taylor** has left Duran Duran, or rather he hasn't. Following reports in a national newspaper that Taylor had quit the group, Duran's management company issued the following statement:

"Roger Taylor decided last September, with the full consent of all members of Duran Duran, to take an indefinite sabbatical. Roger was mentally and physically exhausted after five years of non-stop world-wide activity with Duran, he also wanted to fulfil a life long ambition, not related to the music business, which is to run his own farm. Roger Taylor will always be an original Duran Duran member, and although he will not be participating in the forthcoming Duran Duran studio album, his position will be filled by outsiders until such a time as Roger feels that he is ready to return."



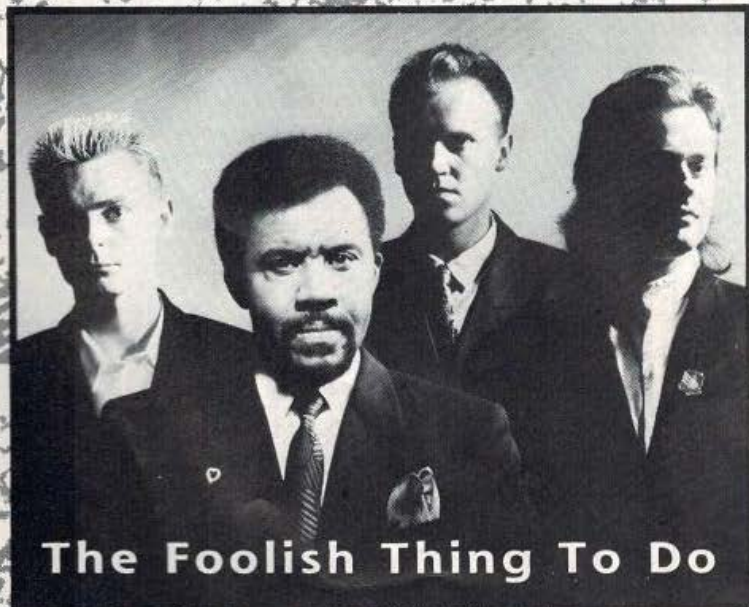
● **The Daintees** are to release their debut LP 'Boat To Bolivia' on Friday, May 9. The Daintees play London Mean Fiddler, Monday, April 28, Dundee University May 3, Newcastle Riverside 6, Liverpool Polytechnic 7, Manchester University 8, Leeds Marquee 9, Leicester University 10, Sheffield University 13, Bath Moles 15, Aylesbury Division One Club 17, Surrey University 18 and London Royal Holloway College 19.

● **Comic Relief's** releasing an LP recorded at the recent charity show at the Shaftesbury Theatre. The LP, called 'Utterly, Utterly Live', will be released on Monday, April 28 with an hour long BBC documentary on the shows three days earlier. All proceeds from the record will go to charity.

● **Huey Lewis And The News** release 'The Heart Of Rock 'N' Roll' on Monday, April 28.

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BY JAMES HAMILTON

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ODDS 'N' BODS

JOHN MORALES is remixing **Candi Stanton** 'Young Hearts Run Free', for re-release... **Cashflow** will have two separate 12 inch versions, due on white label now, 'Mine All Mine (LP Version)/Party Freak (Latin Rascal Edit)' plus a four-tracker with two different rather less **Fatback**-like **Mark Berry** remixes, his dub, and 'Party Freak' again... **Chris Paul**'s finished 'Expansions 86' features a surprise guest vocalist, **David Joseph!**... **Princess**'s three-track remix is due Monday with **Pete Waterman**'s Funky Sisters Dub Mix as A-side, **Cheese 'n' Chad**'s techno-hop cut-ups as flip... **City Beat** picked up **Crown Heights Affair** for a **Les Adams** remix (with stronger intro)... **Froggy** is starting his own **Master Disk** label through **Streetwave**, releases to include a Decade Remix of **Crystal Grass** 'Crystal World', **Kreamcycle** 'No News, Good News', **Dr Jeckyll & Mr Hyde** 'Fast Life/'The Challenge' — wot, no **Intruders?**... **Portsmouth**'s plucky little **Domino Records** label is reissuing **Hamilton Bohannon** 'Let's Start II Dance Again' (DOM 3T, via Charly)... **Kelly Marie**'s love-hate Hi-NRG 1980 pop chart-topper 'Feels Like I'm In Love' has been remixed by **Vince DeGiorgio** for his Canadian **Power** label... **Anita Baker** 'Rapture' LP (Elektra 960 444-1) is now out here, as is the intelligent **Bognor**-aimed **Kleeer** 'Kleeer Winners — The Best Of Kleeer' (Atlantic WX 42)... **Choice Reunion**'s review last week should read 86-0bpm... **Guinn** 'Open Your Door' is on 12 inch here May 12, just ahead of their album... **Oliver Cheatham**'s London-recorded new **Champion** LP will include a 'Get



The S.O.S. BAND 'Sands Of Time' LP (Tabu TBU 26863) Not actually out here until May 6, but already white labelled and about on import, this is so predictable it's almost a self-parody of Jam & Lewis's past productions! You'll know exactly what to expect of the 101¼-0bpm 'Borrowed Love' ('Change Of Heart' for instance), 98½bpm 'Even When You Sleep', 86¾-0bpm title track, 104½bpm 'Nothing But The Best', (0-)110¼bpm 'The Finest', 105½bpm 'Two Time Lover', 0-87¾-0bpm 'Do You Still Want To?' Even the Princely pumping 123½bpm 'No Lies' is good, though. You know what you like, you like what you know.

Down Saturday Night Part 2'... **Chicago**'s hot **DJ International Records** signed **Loleatta Holloway**... **Kleeer**, now they've actually been dropped by **Atlantic**, want to sign direct to a UK label for the world as they appreciate that (like so many US black acts) their profile is higher in Europe than at home... **Adrian Allen**, previously the **Sex Dwarf** at **South Shields**' **Chelsea Cat** but now **Teeside**'s **Soul Brother Numero Uno**, starts his own weekly 7-10bpm black music show from next Wednesday (30) on **Radio Tees** — well done!... **Pete Tong** has created a stir featuring **Dusty Springfield**'s soulful old 'Just A Little Lovin' on his Sunday evening **Invicta Radio** show... **Bognor**'s oldies (especially **Marvin Gaye**) obviously had most impact but, although no "chart" as such was compiled, it seems tough newbies included **Aura**, **George Clinton**, **Serious Intention**, **J M Silk**, **Steve 'Silk' Huxley**, **Fingers Inc**, **Private Possession**, **Dhar Braxton**, **Nu Shooz**, **Russ Brown**, **Mantronix** 'Ladies', **Joeski Love**, **Cut Master DC**, **Macattack**, **Joyce Sims**, **Aleem**, **Modern-nique**, **Alexander O'Neal** 'What's Missing',

Janet Jackson 'When I Think Of You', **Cashflow** 'Mine All Mine', **Thomas & Taylor**, **Michael Jeffries**, **Chris Paul** (off acetate)... **Atlantic Starr**'s **Bognor** biggie was in fact their old 'Silver Shadow'... **Chris Hill** feared it was an ill omen when the record he'd planned as the finale anthem, the **Supremes & Four Tops** 'Reach Out And Touch (Somebody's Hand)' (rather than **Diana Ross**'s), snapped in two as he took it off the turntable on the very first night, but luckily **Colin Hudd** had a copy as well so Sunday's finale featured that, then **Vera Lynn** 'We'll Meet Again' and **Detroit Spinners** 'I'll Be Around' — all the DJs, having held hands, then sloping off stage only to reappear (running around behind scenes) from the other side over and over again!... **Colin Curtis**, soldiering on despite being taken ill just before one of his sets, reckons the North will be even better represented at October's **Bognor** now that word's got back... "Bugger **Bognor**", the famous last words of **George V** (the king who put the Regis into **Bognor** by his patronage of the place), could make a suitable slogan for **Showstop-**

per Promotions T-shirts after their latest mafia-lacking **Caister!**... Saturday (26) **Nicky Holloway** has another **Do At The Zoo (Regents Park)** with **Martin 'Caister' Collins**, **Pete Tong**, **Chris Brown**, **Gilles Peterson**, **Chris Bangs**... **Andrew Holmes** funks **Manchester's International Club (Anson/Dickenson Roads)** next Wednesday (30), then weekly from May 21... Thursday (1) the **Cool Notes** play live with **Take Five** and guest PAs plus **Simon Goffe** at the **Woolwich Coronet**... Belfast's new **Soul In The City** moveable venue club holds once monthly soul-funk-jazz nights for around 100 fans so far, contact **Steven Brodie** at 3 Rochester Drive, Cregagh, for news of the next one... **Peter C Helyer** wants more presenters to join him on Cardiff's in-store **Radio Top Shop** — send tapes and details to him at 8 Petrel Close, Lavernock Park, Penarth CF6 2U (the only pay is from selling commercial airtime for the station)... **Hardcore Groove Masters**, a five strong **Mastermind**-style mixing/classic funk DJ team just back from a winter in

continues over

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from previous page

Holland's clubs, wants North London gigs (Ilford-Acton) on 01-597 6572 (ask for Robin)... UK mixing runner-up Jon Davis's fame has become such that at a Cornish wedding the best man asked for a demonstration as all the guests had read about him, and even the grannies got bobbing to his scratched up 'Set It Off'... Mildred Scott, glamorous young looking veteran since 1967 of *The Glories*, *Quiet Elegance* and *Cut Glass*, is called Mildred at home but happily answers to Millie too!... Q-Pid Featuring Nikki Q was actually cut a year ago... May Bank Holiday deadlines loom, and although it never makes much difference when we ask DJs this, PLEASE post your chart returns NOW to arrive by Tuesday!... **RELEASE THE TENSION!**

HOT VINYL

MODERN-NIQUE featuring Larry Woo 'Love's Gonna Get You (Watch Out Baby For Love)' (10 Records TEN T 123) Steve Arrington's rhythm bubbles through an excellent very current sounding soul vocal for a madly infectious here 116 $\frac{3}{4}$ bpm romp (in four mixes) that's hot on import and sure to smash. Why do so many DJ's spell 'em as Monique?

DHAR BRAXTON 'Jump Back (Set Me Free)' (US Sleeping Bag Records SLX-00019) Snapped up already by 4th + B'way here, this is like a female Russ Brown but breezier and brighter, a more soulful Lisa Lisa/Rochelle/Shannon, jammed through an emulator and bounced all over a leaping light 115 $\frac{1}{4}$ bpm electro beat with bounding bass (in five versions). Brill!

MARVIN GAYE 'I Heard It Through The Grapevine' (Motown ZT 40702) Never exactly unavailable, this instant chart re-entry proves conclusively that Britain's mass public has to SEE music on TV to be motivated into buying it. What happened to ears? Anyway, on 12 inch the 115 $\frac{1}{4}$ -118 $\frac{1}{2}$ -118 $\frac{3}{4}$ bpm classic joins the similarly Norman Whitfield produced 54/108-



TKA 'One Way Love' (US Tommy Boy TB 866) Total Knowledge in Action, four Latinos from Spanish Harlem, follow in Lisa Lisa's footsteps on another bright little 117 $\frac{1}{4}$ bpm hip hop pop lurcher, co-prod/mixed by the Latin Rascals (two dubs).

109 $\frac{1}{2}$ -110 $\frac{1}{2}$ -112-110 $\frac{1}{2}$ bpm 'That's The Way Love Is' and seminal 168bpm 'Can I Get A Witness', 171bpm 'You're A Wonderful One' Holland-Dozier-Holland stompers.

SHALAMAR 'A Night To Remember (The M&M Mix)' (MCA Records SHALT 3) John Morales' typically percussive though still brightly rolling (0-)109bpm remix oddly has a dreadful rhythm-losing edit, half a beat out, before the vocals begin (inst, and original 90 $\frac{1}{2}$ bpm 'Sweeter As The Days Go By' flip).

JAMES BROWN 'Soul Power' (Boiling Point POSPX 783) Four-tracker with this classic 1971 funk (veering fractionally through 105 $\frac{3}{4}$ -105-104 $\frac{3}{4}$ etc), the sinuous short 100 $\frac{1}{2}$ -102 $\frac{1}{2}$ bpm 'Don't Tell It', sinister 50bpm 'King Heroin' and original unissued 0-67-69bpm demo of 'It's A Man's World' (which he played to me in August 1964!).

STEVE 'SILK' HURLEY 'Jack Your Body' (US Underground UN-101) Steve, who I've met, is actually J M Silk himself (and white, photos showing his black vocalists), his appearance now on a label other than DJ International Records being a mystery, especially as the repeated name "J M Silk" is the only lyric over the typical 122bpm garage groove of 'Jack Your Body' — Home Made'. In 'Jack Trax' style there are four variants on this groove, the 125 $\frac{3}{4}$ bpm 'Steve "Silk" Hurley' repeating

that name, while (with 'Set It Off' pshta pshta beats) the 122bpm 'Club Your Body' and 121 $\frac{3}{4}$ bpm 'Dub Your Body' merely repeat the overall 'Jack Your Body' title. Another mystery, considering the current popularity of this Colonel Abrams derived sound, is why his similar 'Music Is The Key' first US disco smash never did anything here last autumn.

LOVEBUG STARSKI 'Amityville (The House On The Hill)' (LP 'House Rocker' Epic EPC 26878) Co-prod/penned by Kurtis Blow in bouncy 88bpm go go hip hop style and already huge with B Boys, this horror movie impersonations-filled rapping update of 'Monster Mash'/'Dinner With Drac' screams out to be a single here, and surefire smash. Whatever happened to my Transylvania Twist?

JANICE 'Bye-Bye' (US 4th + B'way BWAY-424) "Kate Bush meets Shannon", says Chris Hill, boosting this maddening monotonous jaunty 113 $\frac{1}{2}$ bpm teen nagger, full of gibberish emulator hooks and silly little breaks between brief Bush-like bursts (in five versions). Massive if kids get to hear it, almost another Whistle.

MICHAEL JEFFRIES 'Razzle Dazzle' (US Warner Bros 0-20450) From Goldie Hawn's new American Football movie 'WildCats', and big at Bognor, this Hawk Walinski co-prod/penned jittery jiggly (0-)

110 $\frac{3}{4}$ bpm wriggler has some of that 'Plane Love' doom-laden drive but is much bubblier (inst Dub Version too).

LEVEL 3 'Central Line' (US Fleetwood Records FW 005) Timmy Regisford & Boyd Jarvis are fast becoming famous as remixers, writers and producers, here wearing all three hats in various combinations for — guess what? — another Colonel Abrams-ish 119 $\frac{1}{2}$ bpm garage groove, a good one (less vocal flip).

BEASTIE BOYS 'Hold It, Now Hit It' (US Def Jam 44-05369) The white punk rappers get genuinely hip hop as they plug White Castle budget burgers and generally gangster rock over scratched 95 $\frac{1}{2}$ bpm cuts from several famous break beats (in three versions).

LEVEL 42 'Lessons In Love' (Polydor POSPX 790) Another bass thrummed lurching 0-113bpm pop chugger, reviewed here because its flip includes the Wally Badarou dominated exciting 0-114bpm electro-samba skittering 'World Machine', long their LP's hottest dance cut.

KATRINA AND THE WAVES 'Is That It?' (Capitol 12CL398) Steeped in the brassy mid-Sixties Stax sound, this beefily chugging 114 $\frac{1}{2}$ -0bpm R&B pastiche may be by some popsters but it's darned good, and I love it!

THE MAIN ATTRACTION 'Reconsider' (US RCA Victor PW-14322) "Even the President can make mistakes", prophetically sing the guys amidst Jacksonesque yelps and hard driving (0-)106 $\frac{1}{2}$ bpm beats reminiscent of The System's 'You Are In My System', with a dubby Dance Mix and sub-Prince 130bpm 'Private Spot' flip.

SWEET "G" 'Waiting For Your Love' (US The Fever SF 803) Prod/co-penned by Juicy, mixed by Grandmaster Flash, this quite nagging juddery 97 $\frac{1}{2}$ bpm swayer follows the Kurtis Blow format being a soulful rap with sung choruses, and scating fade (inst flip).

THE TEMPTATIONS 'A Fine Mess' (US Motown 1837MF) Very pleasant soulfully jogging 96bpm title song from a new Ted 'Cheers' Danson movie, flipped on seven inch by **SMOKEY ROBINSON'S** 116 $\frac{1}{2}$ bpm 'Wishful Thinking'.

HIT NUMBERS

BEATS PER MINUTE for last week's top 75 entries on seven inch (f/c/r for fade/cold/resonant ends): **Grange Hill Cast** 120 $\frac{3}{4}$ -122c amateurish anti-drugs song, **Gary Numan** 43 $\frac{1}{2}$ -87-Or glum fan fodder, **Princess** 118 $\frac{3}{4}$ catchy soul bouncer, **Aurra** 108 $\frac{1}{4}$ wriggly black pop, **Hear'n Aid** (0-)108 $\frac{1}{2}$ -108-107-110-111 $\frac{1}{2}$ -110f all-star metal chugger, **ZZ Top** 0-79f mournful rock slowie, **Joyce Sims** 109 $\frac{1}{4}$ nagging electro-soul, **INXS** (0-)115 $\frac{1}{4}$ exciting rock-funk, **England World Cup Squad** 124 $\frac{1}{2}$ r 'Y Viva Mexico'.

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DUE TO EARLY DEMAND SEVEN INCH & TWELVE INCH EXTENDED DANCE MIX IN LIMITED EDITION RUSH RELEASE BAG

Well, er, his record company reckon he is, and at only 18 **Steven Dante's** got plenty of time to prove it
Soul inferno: Jim Reid

IS THIS MAN THE FUTURE OF BRITISH SOUL?

He's one of the new breed. Young, black, British and perfectly aware of all the options. He's grown up with the pop charts, checked his roots, knows about the right clothes shops and what might just be number one in lovers' rock listings at the moment. He's a London boy.

Like Sade, Loose Ends or Andy Polaris, Steven Dante is part of the new (Southern) British pop mainstream, where white boys insist on the latest import funk and black performers move easily amongst the ever refined world of pop promotion and packaging.

It's inevitable then that Steven's new single — 'Give It Up For Love' — was tailor-made for London discos and pubs, and that Steven's clothes and the sleeve to Steven's single are just as tailored.

"Being in London you're sorta open to everything. You can listen to all sorts of radio stations, you can take in all kinds of music," he says.

"When I was younger I used to listen to lovers' rock and reggae most of the time, but I'm open to all sorts of music. I'm a records person. I take each record as it comes."

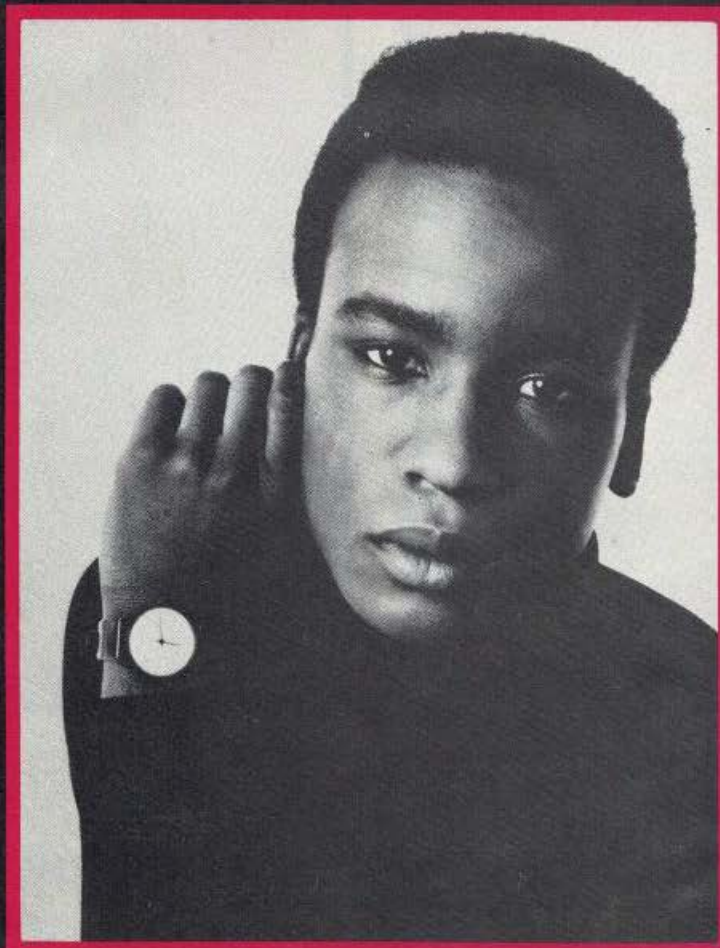
At just 18, Steven has plenty of time to define his own angle on the soul/pop scene. At the moment his work is strictly mainstream, but Steven has other plans for the future.

"It's really weird for me, 'cos I like so many different things," he says. "The records so far have been geared towards the market, but I'd like to be adventurous and do loads of different things."

"It's true that few British soul acts manage to maintain a career. Every record is geared towards the clubs with the hope that it'll break. I'd just like to do it differently, but you can only do things gradually."

Indeed, and that's what Steven has been doing for the last three years.

"When I was younger I wanted to be an actor," he says. "I went to



drama school and studied for a while. I started writing songs at home when I was 15, just being creative. Writing songs made me want to sing.

"I was staying with a relative at the time, and a friend of my relative's heard my voice and liked it. I did a demo with another friend on guitar. It was really basic. We recorded it on a

tape recorder."

Basic maybe, but good enough to attract the attention of Jean Peul 'Bluey' Maunick, guitarist/songwriter with Light Of The World. Jean Peul had worked with a number of British jazz funk bands and was desperate to find a new voice to front a band that would be a vehicle for his music.

"I was introduced to Bluey, and although he liked my voice he thought I needed a few voice lessons which I got on with. Pretty soon a number of publishing companies were interested in us. After we'd done a bit of time in the studio the record company came in for us."

Bluey set about writing a selection of songs, and last summer the hopeful pair set out for New York where they recorded their first single — 'So Long' — under the Dante moniker. Produced by Marcus Miller and Ray Bardani (two thirds of the Luther Vandross production team) 'So Long', though a commercial failure, announced Steven Dante's arrival as a vocalist of some promise.

And then he went back to voice classes. "I still go to lessons, I have lots of little different things I do in between recording. I'm involved in the music biz all the time; listening to new songs, checking out the radio, everything."

This year has seen Dante become Steven Dante. Bluey still has a co-writing credit on the Steve Harvey produced 'Give It Up For Love', but it's Steven Dante — 'England's most exciting soul discovery for very many moons' — that the record company is pushing. You can see the slogan and catch the face on just about every hoarding in London. Is Steven about to become a pin-up?

"This is all very serious," he says. "To me it's a job. A full time job, a career, not a joke. I wanna have fun while I'm doing it, but I've gotta take it seriously. It's quite flattering really when people talk about me as a pin-up. Image is definitely important, though if the image complements the music that's great."

It sure is, and therein lies a problem: is Steven about to become Britain's first voice of soul, or is he set to do a Five Star job? His intentions are straight enough, but only time will tell.

MODERN-NIQUE

Love's Gonna Get You

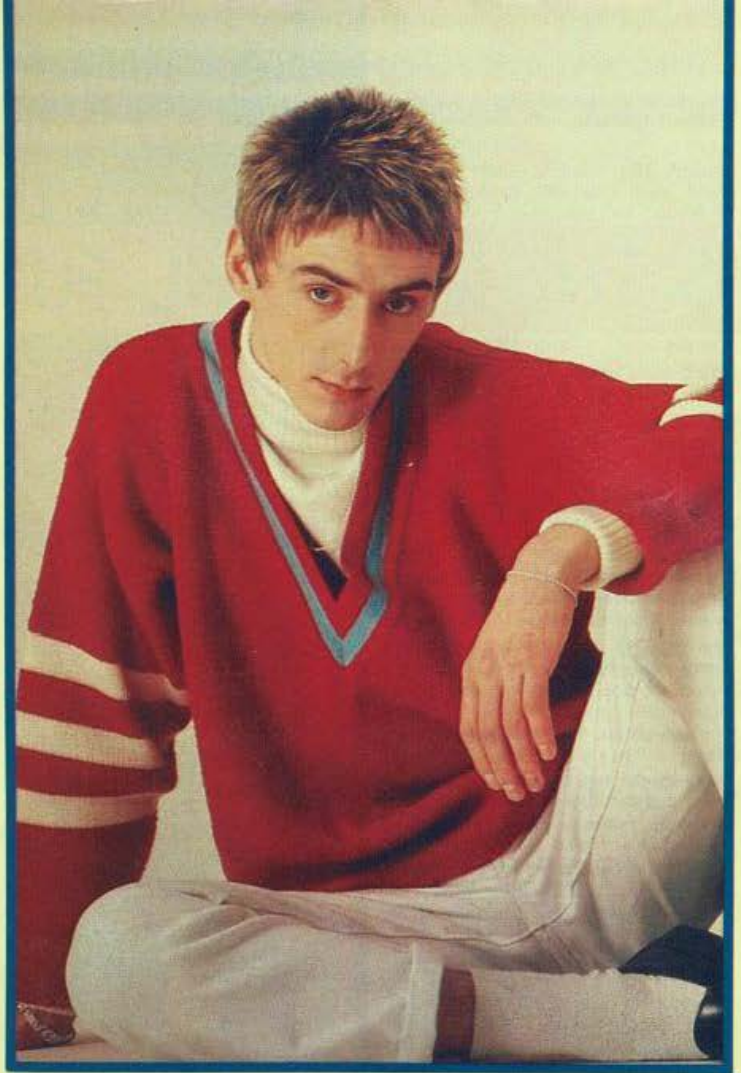
UK Release on 10 Records

12" TEN 123



7" TEN 123

WHO ONCE WANTED
A VASECTOMY, ONLY
WEARS LIPSTICK TO
MATCH HIS SHIRTS,
AND LIKES
'BROOKSIDE'?



... wacky Paul Weller, that's who! The probing pen of Robin Smith uncovers 32 things you never knew about Mr Style Council himself!



● Paul Weller was born on May 25, 1958 in Woking, Surrey. He was lucky not to become a polio victim when he was a baby. An outbreak of the disease in the area killed two children.

● Paul's father, John Weller, was an amateur boxing champion. He was featured in the opening shots of 'Grandstand', the famous BBC sports show.

● Paul played his plastic guitar in the cinema aisle, when his mum took him to see an Elvis Presley film.

● In one of his school reports, Paul's science master said he was "A troublesome and destructive boy". Paul much preferred the arts and scored C+ in English and A in poetry.

● Paul says his childhood heroes were the Beatles, the Herd and Amen Corner.

● Paul left school with three CSEs.

● Margaret Thatcher would have been proud of Paul in 1977. "When the Tories are in power people have more money in their pockets," he said in May of that year.

● Paul and the Jam once played a free concert on a pavement in Soho. They performed for nearly an hour.

● He likes poems by Shelley, the work of Sillitoe and of course Colin MacInnes. When bands signed to his Respond label, he would present them with a copy of 'Absolute Beginners'.

● Like Bowie and Kate Bush, Paul dislikes flying. On the Style Council's Australian concert tour, the Style Council took a 13 hour trip overland rather than travel by plane for an hour between Melbourne and Sydney.

● Paul doesn't seem to have been too impressed by Australia. On a tour of beautiful Sydney harbour, he fell asleep in the boat.

● Paul enjoys watching 'Brookside'. He's not fond of newspapers and prefers to read the news on Teletext.

● Paul once considered having a vasectomy, but a doctor talked him out of it, saying he was too young. Paul says that kids would be too much of a responsibility for him; he's never had the desire to have any children.

● Paul has been a vegetarian since 1978. In December, 1977, he had food poisoning after a Chinese takeaway meal in Aylesbury.

● Princess Di and her husband didn't recognise the Style Council when they played Live Aid. A promoter had to put them in the picture.

● Central Television barred Paul from appearing on a children's quiz show after the Style Council's controversial video for 'Come To Milton Keynes'.

● Milton Keynes Development Corporation offered the Style Council a trip around the city's places of interest to prove that it wasn't such a bad place after all, but Paul declined the offer. In defence of the song, Paul says it's about urban life in general, and not specifically about Milton Keynes.

● The Style Council were the first band ever to be invited to make a video in Poland by the Polish authorities. They shot 'Walls Come Tumbling Down' in Warsaw.

● Paul says one of his fantasies is to wake up at six am on a Sunday morning in a sunny field.

● Paul tried to help 20-year-old coma victim Tim Quehen. He sent him a tape urging him to get better.

● Paul smashed up his record player when he got annoyed with it. But somebody gave him a new one for his birthday.

● Paul always has his suits made with three buttons on the jacket. He likes a three to five inch vent at

the back of his jackets and high narrow collars.

● Paul only wears make up if it matches the clothes he's wearing. He likes lipstick to match the colours of his shirts. Paul likes shopping in Paris and Milan but he also likes Liberty's in London, where he's been spotted with Dee C Lee. He buys his Bass Weejun tassel loafers from Simmons in Covent Garden, at £60 a pair.

● Paul says he would be more than happy if pop stars were paid less. In one of his most radical moments he also said that the only way to deal with people who hunt foxes is to shoot them.

● Paul claims that if he wasn't in the Style Council he'd probably be a deck chair attendant.

● Paul's favourite Jam LP is 'Sound Affects'. "It'll always last," he said when the Jam split in 1982.

● Most people think Paul worries constantly about his image. Not so: in 1983 he admitted: "I don't really mind making a tit of myself."

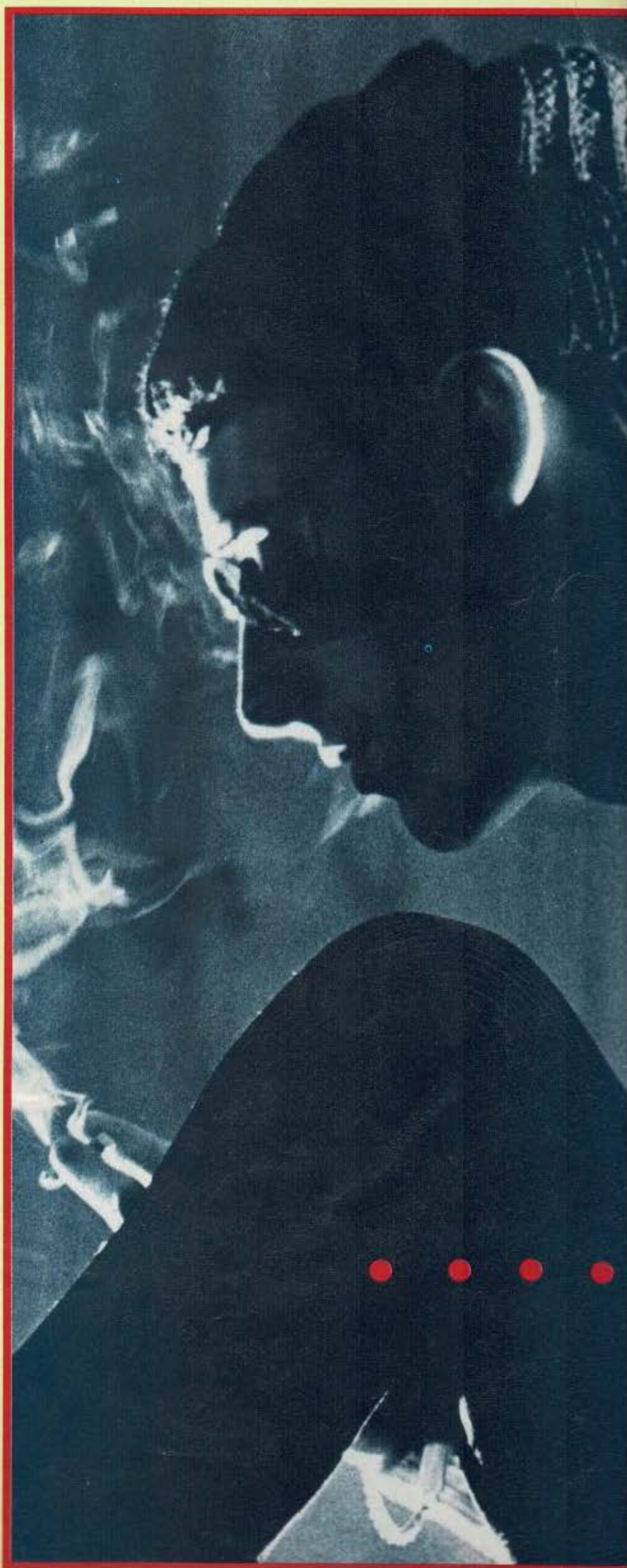
● Not one to mince words about his contemporaries, he said: "U2 and Echo And The Bunnymen are embarrassing — so dated. I find them cynical and think they're very smug groups."

● He thinks the quickest way of provoking a revolution in the UK is to ban beer and shut down pubs. "People would be out in the streets being really militant," he claimed in 1984.

● Along with quite a number of 'A' level French students (although he himself never was one), he never quite grasped the essence of existentialism. "It's a bit above me," he admitted.

● Despite his current support for Red Wedge, he wasn't always right behind the Labour Party. In 1984 he launched a vitriolic attack on Neil Kinnock: "The Labour Party at the moment are trying for a bit of a facelift, especially Neil Kinnock, the new bright young hope in Tracey Ullman's video. I find it embarrassing, really. People don't vote for policies anymore, they just vote for personalities."

● The photograph on the right shows Paul posing amidst clouds of cigarette smoke, which caused a lot of criticism at the time. He later admitted it was a mistake: "I was wrong, I admit it. It is really corny to think that a cigarette looks pretty cool, it's bullshit. You never see pictures of people dying of cancer, do you?"



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"FUNNY HOW TIME FLIES

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