

MAR 8, 1986 EVERY THURSDAY 48p

# nm S S SPUTNIK

How the SSS tour circus turned into a bloodbath. Full colour report, p24.

RECORD MIRROR

ELVIS COSTELLO

*Heuson*

LIVE

- MR MISTER
- SOPHIA GEORGE
- JAZZATEERS
- COLOURFIELD
- MAX

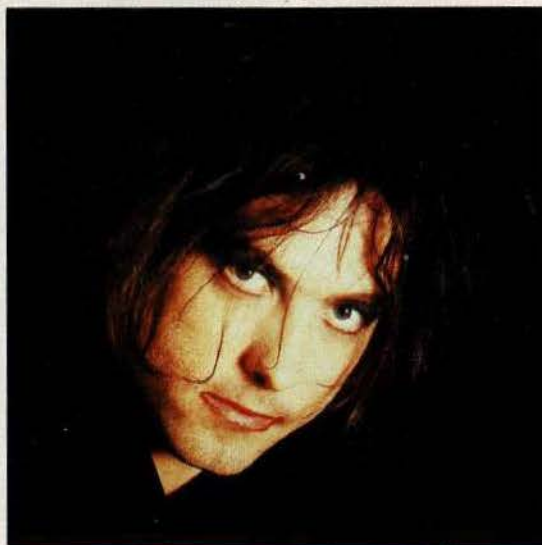
# SIOUXSIE

# CHART

- 1 'Boy Named Sioux' Johnny Cash
- 2 'Standing In The Road' Blackfoot  
Sioux
- 3 'Siouxsie Is A Headbanger' the  
Ramones
- 4 'Can The Can' Siouxsie Quatro
- 5 'Ahead Warp Factor Five' Mr  
Sioux Loo
- 6 'How Sioux Nis Now' the Smiths
- 7 'Sioux Per Man' Laurie Anderson
- 8 'Starting Together' Sioux Pollard
- 9 'Daddy's Taking Us To The Sioux  
Tomorrow' Julie Felix
- 10 Anything at all by Buffy Sainte-  
Marie

Compiled by Sitting Bull

50P OFF  
CASSETTES  
AT VIRGIN  
OFFER ON  
PAGE 42



## THE CURE FOR NUCLEAR DISARMAMENT

The Cure will play their only major British show this year at the Glastonbury Festival on June 21. They'll be one of the headlining acts at the three day festival, one of the major Campaign for Nuclear Disarmament events of the summer. Other bands are to be confirmed.

Tickets for the entire three days are £17 each, and they are on sale now from most Virgin record shops. They are also available by mail from Glastonbury Festival Ltd, CND, 22/24 Underwood Street, London N1 7JG. Make your cheques payable to Glastonbury Festival Ltd and enclose a sae. Credit card holders can phone 01-251 0027.

RS

## NO QUARTER

Latin Quarter follow up 'Radio Africa' with 'Modern Times', out on March 17. The title track of their debut album, 'Modern Times' is a song about the McCarthy anti-Communist witch hunts that took place in America during the early Fifties.

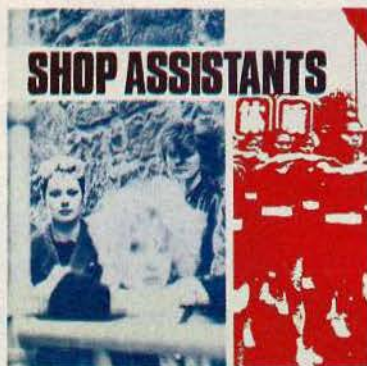
Latin Quarter are currently on a sell out tour of Europe and they'll be playing dates here starting in late April.

RS

In another unrivalled display of generosity, Index is giving away 25 copies of the Conway Brothers' debut album 'Turn It Up'. Just answer these three questions correctly to win:

- 1) The brothers come from a) Canterbury, b) Chicago, c) Cleethorpes?
- 2) Their top 20 dancefloor smash from last year was called a) Turn It Off, b) Turn It Over, c) Turn It Up?
- 3) The Conway behind the drum kit is a) Hiawatha, b) Running Bull, c) Geronimo?

Send your answers, plus your name and address, on a postcard to rm Conway Brothers Competition, Greater London House, Hampstead Road, London NW1 7QZ. The first 25 correct answers pulled out of the hat on the closing date Monday March 17, win.

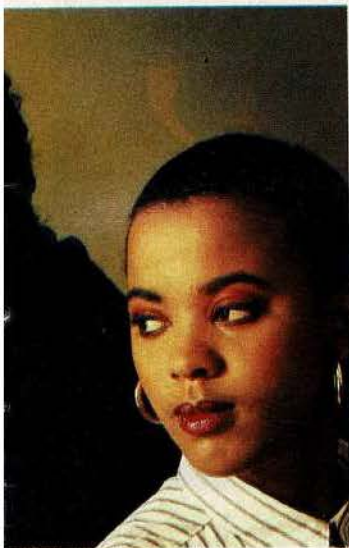


## SHOPPING AROUND

There was a time when you had to be a Cocteau, a Cult or a Smith to lodge yourself firmly at the top end of the indie charts. As if to prove that going out and playing live, providing sweaty fun nights out is still an effective way of selling records, the Shop Assistants are back on vinyl and in the limelight again.

Their single, 'Safety Net', is currently doing brisk business on the back of their tireless live sorties. With their usual mixture of buzzing guitar, growling bass and Alex's up and down vocal delivery, the Shop Assistants have established themselves as one of our more successful new acts, rubbing shoulders with the big boys and girls.

AS



# HELL'S BELLS

## MAXIMUM WARP FACTOR

Most critics have assumed that this is either a huge piss-take or the bizarre ravings of a bunch of basket cases, but Zodiac Mindwarp And The Love Reaction are so much more. Their last single, 'Wild Child' was a wonderfully odd affair, with loads of psychedelic guitar and triple-X rated vocals. 'I'm King Kong With A Hard-on', yells Zodiac on the record's flip side. Their colourful and uninhibited performances have already won them a huge cult following. Much more will almost certainly follow.

SB

LL Cool J releases his single 'Rock The Bells' on Monday. The seven inch version is the same track that 's featured on his 'Radio' album, while the 12 inch version has been extended and put through the spin dryer. The flip side of both the seven 12 inch versions is a new rap called 'El Shabazz'.

LL has no immediate plans to tour Britain, but we're living in hope.

RS



- 8 **SINGLES**  
by eleanor levy
- 10 **LANA PELLAY**  
what does she think of sss?
- 12 **ELVIS COSTELLO**  
owns up to his real name
- 16 **ALBUMS**
- 18 **EYEDEAL**  
ran, detective, out of africa
- 20 **OUTRAGE**  
who are the filthiest, most controversial groups ever?
- 22 **LIP**  
if life sounds better to music what are we doing at the janice long party?
- 28 **NEWS DIGEST**  
by robin — rambo — smith
- 29 **CHARTS**  
uk singles, lps, cds, mvs
- 31 **CHARTFILE**  
jonesy the slide rule
- 32 **CHARTS**  
us and disco
- 34 **CHARTS**  
indies, reggae and eurobeat
- 35 **RM / PM**
- 36 **LIVE**  
max, sophia george, colourfield, mr mister
- 42 **VIRGIN MONEY OFF CASSETTES OFFER**
- 43 **BPM**  
hamilton live from the ponderosa steak house
- 45 **ALEXANDER O'NEAL**  
a ladies' man speaks
- 46 **RAYMONDE**  
sex, glamour and tall tales from the lads most likely to

## EARBENDERS

**Andy Strickland**  
 'Metal And Shells' Go-Betweens (US Import LP)  
 'Del Amitri' del Amitri (Big Star LP)  
 'Hammond Song' the Colourfield (Chrysalis LP track)

**Robin Smith**  
 'Love Missile F1-11' Sigue Sigue Sputnik (Parlophone)  
 'Walk Away Renee' the Adventures (forthcoming *rm* EP)  
 'Love Comes Quickly' Pet Shop Boys (Parlophone)

**Michael Pilgrim**  
 'Jennifer Wants' Raymonde (forthcoming *rm* EP)  
 'Brand New Revenge' Max (forthcoming *rm* cassette)  
 'I Will Be Your Shelter' Housemartins (forthcoming *rm* EP)



## SAMMY'S A BIT TOUCHED

Samantha Fox releases her debut solo single 'Touch Me (I Want Your Body)' on Monday. The flip side is 'Tonight's The Night' and the 12 inch will feature an extended version of 'Touch Me (I Want Your Body)'.

Whatever happened to her team-up with Lemmy, we ask ourselves?

RS



## DJ'S DELIGHT

1976...when we were young, carefree and bought records by soul groups with outstanding dress sense.

The reason for this attack of sartorial distemper is that your old favourites Tiny, Butch, Chubby, Ralph and Pooch are back, courtesy of Dutch DJ Ben Liebrand, who's remixed the Tavares floorpackers of a decade past, 'Heaven Must Be Missing An Angel' and 'Don't Take Away The Music'. Get the 12 inch and what do you know, he's done it again with a bonus rehash of 'Whodunnit'.

Excuse me, sir, could you please adjust the volume control on your jacket?

PS

## Baby, you're a Richman

**Jonathan Richman**, the Bostonian who has been responsible for two of the best gigs witnessed by *Index* in recent years, is back with a bang... and a new LP, 'It's Time For Jonathan Richman And The Modern Lovers'. A dozen songs from the magnificently prepubescent pen of rock's oldest 'Sesame Street' viewer, including 'Double Chocolate Malted', 'Neon Sign' and the marvellous 'When I Dance'. If you like the man, you'll love this. Not only that, but Jonathan will be touring here at the end of this month. *Index* implores you to go out for a giggle. Live, the man is a genius.

AS



## NOW THAT'S WHAT I CALL JOLLY D

# FREE CASSETTE

Say one, say two, say three. Yup, before your very eyes, dear readers, is coupon number three to collect towards your free 15 track goodie-laden cassette, known in these parts as **RMC6011 — Spools Gold**.

Listen, if you thought Sick Sick Spudulike were the hottest thing in pop, forget it, brother. Here's what we've got for ya on the *rm* cassette. There's **Paul Haig's** 'Fear Of Dancing', 'Lonely Man' by the **Godfathers**, 'Sweet Thursday' by the **Icicle Works**, 'Too Much' by **Mathilde Santing**, 'The Web' by **Cabaret Voltaire**, 'Move Me' by the **Woodentops**, 'Hello Darling' by **Blancmange**, 'La Di Da' by **Doug E Fresh**, 'Jennifer Wants' by **Raymonde**, 'I Will Be Your Shelter'

by the fab **Housemartins**, 'Brand New Revenge' by **Max**, 'Wild Talk' by the **March Violets** and 'Best Of You' by the **Associates**. Did that make you gasp? Well, double gasp, 'cos there are even more tracks to be announced later.

All you have to do to get a copy of this rather nice cassette is collect the four coupons published. Coupons one and two have already appeared. To the left is number three, so just cut it out and keep it safe with the previous two weeks'. The fourth and final coupon will be available next week, so don't miss it. Remember only **FOUR** coupons (1-4) will be published, so you only have one chance to collect each coupons.

●The *rm* cassette offer is open to all readers of *rm* residing in England, Scotland and Wales only and while stocks last. The offer is not open to employees and relatives of employees of Spotlight Publications Ltd, Spotlight Magazine Distribution Ltd, Morgan Grampian Ltd, Garrad & Lofthouse and all associated and subsidiary companies. The cassette offer will appear in *rm* exclusively from issue dated February 22 to March 15, 1986. Readers are requested to collect a consecutive set of four special coupons published in *rm*. Overall four coupons will be published numbering one to four. Photocopies of coupons will not be accepted. Readers are requested to complete the special order section which will appear in the March 15 issue, enclose the set of four coupons, a strong SAE carrying a 22p stamp and send it to '*rm* Cassette Offer', PO Box 50, Harlow, Essex. Correspondence will not be entered into. Please address your queries to the Publisher, *rm*, Greater London House, Hampstead Road, London NW1 7QZ. Closing date for receipt of orders is Monday March 24. Despatch of cassettes will take place from April 7 and not before. Please allow 21 days postal delivery in the UK.



## IN FROM THE COLD

We discerning folk at *rm* pointed you towards *Great Outdoors* last year. As if to prove our faith in them was well placed, the Birmingham band are now picking up daytime radio play with the single 'World At My Shoes', and they've now released their debut LP 'Making Allowances For The Jargon'. Pop music's not ugly word when it's executed with taste and restraint, and *Great Outdoors* have learned this lesson. A young band maturing well in the public gaze, they could surprise us all by the end of the year!

AS

## HELLO, ME OLD 'COCK

Pete Shelley, the driving force behind legendary Manchester band the Buzzcocks, releases his solo single 'Waiting For Love' on Friday. Produced by Stephen Hague, who's worked with OMD and Malcolm McLaren, the single is taken from an album due for release in the spring.

Pete is planning a series of live dates in April.

RS

## DRAMATTIC

**Matt Bianco** release their album, stunningly titled 'Matt Bianco', on Monday. Produced by Phil Harding, who's worked with Princess, the album has 10 songs including the current single 'Just Can't Stand It'. Also featured is the autumn hit 'Yeh Yeh' and other dance floor delights are 'Up Front', 'Summer Holiday' and 'Undercover'.

Matt Bianco are about to set off on a major European tour, and UK dates are in the pipeline for later in the year.

RS

# Cherelle



## WILL YOU SATISFY?

NEW 12" NOW AVAILABLE

FEATURING

4 · 45 REMIX · 5 · 27 DUB REMIX



QTA 6927





## STAYING POWER

"A band with endurance" — that's what new Scottish trio **Kick Reaction** want to become. A band with hits! That too, admits vocalist and guitarist Peter Lyon, although they're not quite ready to sell their soul to the devil — yet.

"We're not in a rush to be number one," he says. "We take one day at a time, work hard and see what happens."

Kick Reaction were formed last year when the appetisingly named band Moroccan Coco struck its

last chord. With bassist Stuart Thorn and drummer Steven Barker joining Peter, they have their first single out through Glasgow's Precious Organisation — home of the soon-to-be-big Wet Wet Wet. 'Yesterday, Today, Tomorrow' is a powerfully catchy dance sound that bodes well for a group who cite Madness as a band worth emulating.

"They make good records and are still commercial," says Peter. "But it's with taste. They'll be around for a long time. Their talent is obvious." EL



Photo by Nick Knight

## BOOMING LUVERLY

Take three men with totally different haircuts, put them into a studio, take their name from a comic book... and hey presto, you're looking chartwards quicker than you can say Zero La Creche. The **Boom Boom Room** are the band. After one showcase gig and six months of demoing, they're at the fringe of the top 40 with their debut single 'Here Comes The Man'.

"We come from really different backgrounds," says vocalist Andy Nakanza. "I was in an indie, culty band, a bit like Southern Death Cult and Bauhaus; we were called Zero La Creche."

"Lushi (guitarist) was in One The Juggler. He was playing bass, but none of his songs were being used by the band. Lushi came to a Zero La Creche gig and he liked my voice and asked if I'd sing on a demo of his: It just went on from there."

"Then we got Skid in (keyboards and technical wizardry). He'd been doing lots of session work, and we got him to work on the demos. We demoed for six months, then signed a management and record deal."

That easy. Three different haircuts and an immediate rapport.

"What works about this," says Andy, "is that it's so easy. The songwriting worked so easy. In the bands I was in before, all the strong ideas were about presentation. I was playing to a bunch of haircuts every night. But this is almost happening by itself, it makes such a nice change."

"Our aim is just to make good pop records, make hard pop music and then just take the thing out and perform it live. We wanna try and build up an interest through singles before we do gigs, I'm fed up of playing in crummy holes to 20 people."

"Still, time is on our side. We've got a couple of LPs' worth of new material, the next single will be out quite soon and then we'll do an LP in about six months."

For a group coming out of nowhere, the Boom Boom Room have got everything planned down to the last detail. JR



## HEARING DOUBLE

● Going underground is a very real memory for the two lads behind **Jimmy Jimmy**, because that's where they met — busking in a Coventry subway. James O'Neil and Jimmy Kemp started playing Beatles' cover versions for passing pedestrians' pennies, and the B-side of their current single 'Songs From The Street' is a fond reminder of those days. It's a medley of old favourites: 'April Come She Will', 'Streets Of London', 'Let It Be' and 'All You Have To Do Is Dream'. The A-side is a re-release of their classic single 'Silence'.

DC



## APPENDALE FARM

● Ha! Index came across a devilish plot by those wicked folk at **Emmerdale Farm** this week. After Jack Sugden's habitual adultery, Seth's piano playing and Matt's callous murder (did he, didn't he?) of lovable old wotsisname, they've gone and sanctioned a charity record. Yes, we know, preposterous, isn't it? As if Alan Turner would ever help anyone without an ulterior motive. Anyway, if you buy a copy of 'Music From Emmerdale Farm Church' you'll be helping to swell the coffers of the Save The Children Fund. So come on, let's give them the benefit of the doubt, just this once, and hope that Seth's not playing the bloody organ!

AS

# FREE 4-TRACK EP ON MARCH 22

Hey nonny no and away we go, speeding excitedly towards an extremely important date in the discerning pop fan's calendar — March 22. That is the issue date of the **rm** that will be essential to purchase if you're at all interested in the future of rock 'n' roll.

Attached to the cover of that issue will be the second **FREE rm** 4-track solid EP, and worra collector's item it'll be.

On side one, we've got an **EXCLUSIVE** remix of New Order's legendary track 'Sub-Culture', plus tip-for-the-top Raymonde's 'Jennifer Wants', also exclusive to **rm**.

On side two, look out for Hipsway's 'Bad Thing Longing', a preview cut from their forthcoming debut LP, plus the **Adventures'** highly acclaimed version of 'Walk Away Renee', specially recorded for **rm**. So, we've pulled out all the stops for you this time.

● **Gary Glitter** was admitted to hospital last week after taking too many sleeping pills. Alan Gee, Gary's manager, says he called the doctor after he thought Gary had become too drowsy and the doctor recommended a check up in hospital. Gary was admitted to the Radcliffe Infirmary, in Oxford, and later released. "At no time was Gary's life in danger," adds Gee. "He just took one too many pills." Gary is facing his third drink driving conviction and he could end up with a jail sentence. RS

COMPILED BY  
ROBIN SMITH ● DI CROSS  
ANDY STRICKLAND  
NEWS DIGEST ON P.28



**O'NEAL**

**ALEXANDER**

The Cassette · The Album · The Voice

Features

'If You Were Here Tonight'

'What's Missing'

'A Broken Heart Can Mend'

On Tour With Cherrelle

**THURSDAY 27 FEB · HAMMERSMITH ODEON · SOLD OUT**

**FRIDAY 28 FEB · HAMMERSMITH ODEON · SOLD OUT**

**SATURDAY 1 MAR · HAMMERSMITH ODEON · SOLD OUT**

**SUNDAY 2 MAR · FAIRFIELD HALLS, CROYDON · SOLD OUT**

**MONDAY 3 MAR · HAMMERSMITH ODEON · SOLD OUT**



Life sounds better to music.

**TABU**

40-26485  
TBU 26485

## HEROES

**DAVID BOWIE 'Absolute Beginners' (Virgin)** If you're surprised, how do you think I feel? Never would I have believed that after the last two travesties of albums from a one time megagod, he'd come up with a song that again captures the sensuality and sleek perfection his name once stood for. Once more, Bowie discovers the allure of the flat note, the sneering attraction of his nasal passages as the purveyors of song, and — most of all — how downright loin-tingling out-of-tune sax can be. Of course, it sounds like 'Heroes' — but when he croaks "I absolutely love you" he's teasing your emotions on a level no-one else can. An absolute divinity returns.

**CHAKK 'Imagination (Who Needs A Better Life)' (MCA)** "A Certain Ratio!" our bronzed Adonis of a designer cried. He has a point, but there's one major difference between Manchester's finest free-fall jazz artists and the Sheffield-based Chakk. However many times I've listened to A Certain Ratio, I can't remember a single **song**. One listen to 'Imagination', though, and you're indecently hooked to those virile vocals and twangy bass. It's the difference between electronic funk hi-jinks as self-indulgence and a genuinely, spine-tingling commercial sound.

## BODINES



## OH YOU PRETTY THINGS

**WIN 'You've Got The Power' (Swamplands/London)** You've Got The Power' not **rm** Single Of The Week shock! Twice this has been released and twice it's been tipped for the top. Twice it's failed as well, but never mind. A somewhat inferior mix to the original, this is less sweaty sex — more sweetness and light. Still a turbo-charged classic though, with its thumping drums and snarling vocals from the dashing handsome Davey Henderson. Buy it!

**JAMES 'Chain Mail' (blanco y negro)** Cue woolly jumpers cue real instruments, cue singer Tim mounting the vocal scales with frightening tunefulness. James's established fans will love it. Newcomers will probably be bemused at what all the fuss is about — but give it three listens and the Mancunian foursome's charms will begin to be revealed. The whimsy of a nursery rhyme, the bite of the most gruesome of fairy tales. This isn't a single to make James lots of money, but it should make them a few more friends.

**CULTURE CLUB 'Move Away' (Virgin)** The comeback of the media darling turned media brat. It's not that expectations weren't exactly high — they just weren't there at all. Which is why George and Co will be grinning all over their faces. I can't say 'Move Away' is classic Culture Club because their music always left me cold, so that would be an insult of the vilest kind. What it is, is a sparkling production (Arif Mardin lending a hand), a creditable performance — and a very clever, radio-orientated pop tune. The seven inch is predictable Culture Club, the 12 inch is a revelation. George's tremulous warbles are pepped up with the sharpest of sharp production. Two years ago it would have been a hit just because of who it was by. Today, it might just make it on its own merit. Life's full of little surprises, isn't it?

**PETE SHELLEY 'Waiting For Love' (Mercury)** Those sweet sing-along harmonies, that happy skipping beat — this could have been by the Osmonds if it wasn't for Pete's lovable drone — although he actually seems to be singing in tune these days. The Buzzcocks were always the only band from the punk era you could safely

take home to meet your Mum, and Shelley's little boy charm still shines through every plaintive cry for affection. Gone is the overt technology of 'Homo Sapien' and back comes love and sorrow. How 'girly' — but how sweet.

**THE BODINES 'Therese' (Creation)** A label that launched the Jesus And Mary Chain doesn't deserve such a nice, clean pop sound from such nice, clean pop people as the Bodines. While those with short memories continue to herald the Mary Chain as the greatest thing since Rotten's sneer (listen to any Byrds' album with the hairdryer on and you'll have heard it all before my dears), the Bodines waltz along making toe-tapping little charmers like this. None of the fuss and 10 times the feeling.

## ...SUPER CREEPS?

**THE ROLLING STONES 'Harlem Shuffle' (CBS)** Unlike his more astute 'Dancing In The Street' partner, Mick Jagger is still trying to act like the rebellious youth of 20 years. A pointless remake — except as a piece of total self indulgence from a bunch of privileged, ageing 'rock 'n' rollers' (man) with nothing else to do. Noisy, messy and as much fun as having the hairs in your nose pulled out one by one.

**AMAZULU 'Things The Lonely Do' (Island)** If Amazulu's last single was an embarrassing attempt at doing Mrs Mills in a reggae stylee, this is another nail in the coffin of a once promising band. Even a lazy, hypnotic sax solo fails to save this slow, pretty but empty-headed song. One day, there'll be a female group who won't be made to look stupid by the men they sign their careers away to.

**TOM WAITS 'In The Neighbourhood' (Island)** Credibility is the name of the game with Tom Waits. The man who made a consumptive wheeze chic here returns with a four track EP of old album tracks. The sepia-finged nostalgia of 'In The Neighbourhood' is always worth a listen, but the other three tracks don't do his perverse talents justice. Yawn.

**HÜSKER DÜ 'Don't Want To Know If You Are Lonely' (Warner Brothers)** Clumsiest title of the week. While a 100 per cent genuine Buzzcock makes an impressive comeback, here's a cheap American copy. Hüsker Dü (dig those crazy umlauts!) make accomplished guitar-thrashing records and that's that. No innovation, nothing in particular to distance them from any of the other bands who make accomplished guitar-thrashing records — except perhaps some handy hype hailing them as (another) Future Of Rock 'N' Roll. Ho-ho! Good, but not that good.

**HOWARD JONES 'No One Is To Blame' (WEA)** The credit speaks a 1,000 words. "Produced by Phil Collins and Hugh Padgham." You expect 'slick' and slick is what you get. Less offensively happy than some of Howard's past offerings, he even

sounds like vintage Elton John in some parts, which can't be bad. One for the mums and dads I think, and those of us who still believe in Father Christmas.

**THE POTATO 5 'Western Special' (Gaz's Rockin' Records)** Workman-like ska revivalists chugging along nicely with cowboy sound effects and horns to the fore. Has a certain laid-back appeal. Especially good for drinking excess amounts of sherry and falling over too. But then, what wouldn't be?

**SAMANTHA FOX 'Touch Me (I Want Your Body)' (Jive)** Isn't there something Sammy's mother forgot to tell her when she was young? Like, how not to talk to strange men offering sweeties — and how not to make a complete dick-head of yourself by letting people persuade you there's a biological correlation between having big tits and a talent for singing. The only organ of the body this late Seventies Hi-NRG wind-up is likely to move is your diaphragm as last night's Chicken Biryani comes up for air. Sammy could have had a hit with anything — why be so obvious? She's been dumped you see, and all she wants is for her man to go back and touch her. There you are girls, what's £550,000 a year and a pair of massive knockers if you haven't got the love of a good man to come home to?

**JOHN TAYLOR 'I Do What I Do...' (Parlophone)** From one person who's made her name through an ability to manipulate the emotions (and other parts) of the opposite sex, to another. Gorgeous, pouting John Taylor takes those dashing cheekbones on a solo voyage of electronic discovery with the theme from dirtiest-movie-of-the-year-but-it's-art-really, '9½ Weeks'. Breathily, butch vocals and a more subtle attempt at titillation than Sammy's effort. And such a nice picture on the cover too...

**TALK TALK 'Living In Another World' (EMI)** Can you imagine anyone growing up wanting to be a member of Talk Talk? It's not that this single — like the one before, and the one before that — is a bad song, it's not. It's accessible enough to get the right amount of radio play, but just perverse enough to guarantee a third or fourth listen will reveal an interesting 'ting' or 'ding' that you'd missed. It's just so faceless, so characterless, Talk Talk are probably the most boring band in the world.

reviewed by



eleanor levy



7" and 12" -VS 838/VS 838-12

FULL LENGTH VERSION AVAILABLE IN LIMITED EDITION DOUBLE SLEEVE

Virgin

# DAVID BOWIE



DAVID BOWIE'S TITLE TRACK FROM THE ORIGINAL MOTION PICTURE MUSICAL

# DOES SHE REALLY COME FROM GRIMSBY?

Lana Pellay was once a man, then she had a sex change. She's just released one of the best Eurobeat singles of the year and has plenty to say for herself

Story: Roger Morton

Lana Pellay's alphabet begins like this: A is for I Am Anti-Androgyn, April Ashley, and be very careful of Aids, because it is for Anybody and everybody.

That was how Lana opened her part of dancer Michael Clark's 1985 'Summer Season' at the Riverside Studios. She went on to perform 12 high-kicking jété coupées, the Dance Of The Seven 'J' Cloths, and an impersonation of God administering the Drink Of Life.

Although she wouldn't admit it, Lana likes to deal in the bizarre. A sort of homely high-priestess of high campanology, and I'm not talking about bells. Lana is now aiming her dissident talents at the pop world.

Her first single, 'Pistol In My Pocket', is a muscular slab of Eurobeat from the Divine/Dead Or Alive school of electro-pomp. Despite a lyric which rivals Chuck Berry's 'My Ding-a-ling' for sauciness, Lana maintains that lewd interpretations are all in the mind.

"People can interpret it how they want, but how I envisage it, is that I'm this big butch police woman,

running down the streets, chasing Den Watts from 'Eastenders', with a pistol in my pocket."

The refusal of Leslie Grantham, who plays Den, to appear in Lana's video, must count as one of video-art's greatest losses.

Born in Grimsby in '59, Lana found in her teenage years that she was not the macho lad the town expected. At 14, she had herself put into care, and went through a series of uncongenial jobs.

"I worked in this cafe type place, and I used to imagine that I'd be there, at the front of the shop, serving little lemon puffs to people — but I wasn't. I was stuck in the back feeding jam into doughnuts. I used to be there in the back thinking 'One day I'm going to blow this fucking place up'."

A natural channel for Lana's effervescence was the stage, and by the Seventies, the boy she then was found himself taking a drag act around working men's clubs in the north.

"I used to impersonate everybody, Shirley Bassey, Cleo Laine, Eartha Kitt, Billy Holliday, Tina Turner — it was a reasonable living, but it wasn't an ideal one."

After mixing with the Manchester scene in the late Seventies, getting to know the Fall, the Buzzcocks, and New Order, and playing the odd support date with her own band, the I Scream Pleasures, Lana eventually moved to London.

Now that she's resolved her 'square peg in a round hole' dilemma, by having a sex change, it seems odd that Lana should choose 'Pistol In My Pocket' for a first single.

"Well, I think it should be called 'I've Got A Banana In The Larder', really — what can I say?"

"I don't think there's anything rude about it. The days when I'd have given a corny 'Ooooooh!' answer are over for me.

"Of course, I know that if this didn't work out for me, and I wanted to go back and do a drag act, I'd have to shove a banana down the front of my knickers just to prove that I was a man dressed up as a woman."

For Lana, having gone through a sex change is just one small aspect of a multi-faceted life.

"I'm quite open about it, but I'm not an exhibitionist about it. I don't think that it's so important that it should come in the way of me as a person, or as an artist.

"I was on Capital Radio the other day, and someone said to me 'Oh, it must have been a trauma', and I went 'What! It's obviously more traumatic for you than it was for me'. It was no big deal. I'm pleased I've got a fanny, I don't use it all the time, but I'm pleased it's there."

In high-heels, low-cut dresses and bright red lipstick, Lana's performance on video is unashamedly sexy.

"What, sexy... me? Oooh no, doll — you make me feel like Chaka Khan, ha, ha, no, I don't feel sexy. A lot of that kind of thing is put on you subjectively. I don't feel sexy — most of the time I feel neutered.

"Somebody in a record shop saw me do a PA at Heaven the other week, and said how ugly I was. But

## SIOUXSIE AND THE BANSHEES

NEW SINGLE  
OUT NOW

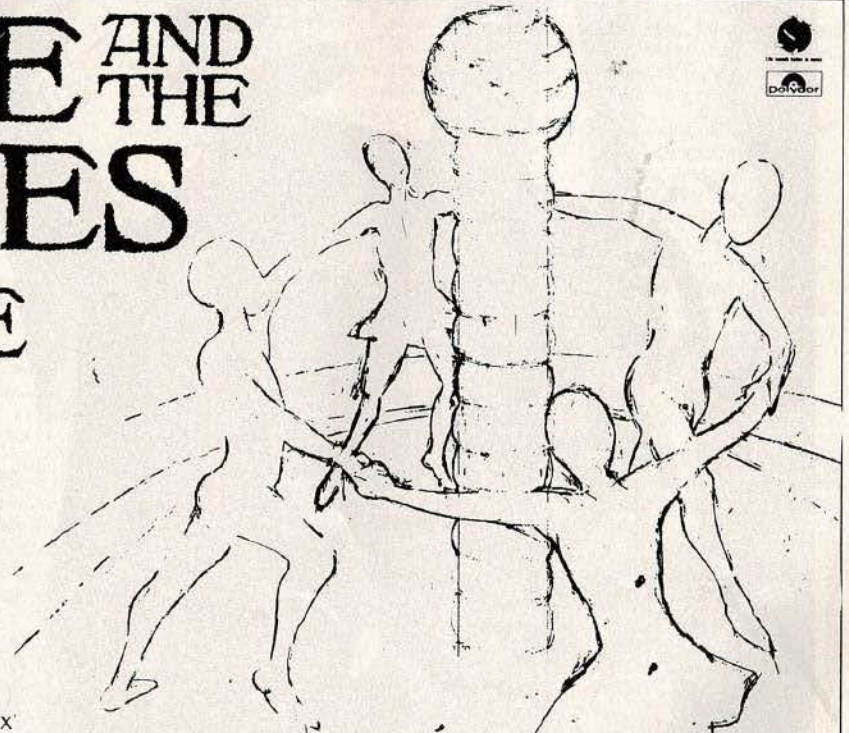
AVAILABLE ON  
7" & 3 TRACK 12"

SHE 10 · SHEX 10



TAKEN FROM THE FORTHCOMING SIOUXSIE AND THE BANSHEES ALBUM 'TINDERBOX'

# CANDYMAN



then I think at least if you're born ugly, you've got nothing to lose!"

Of her fellow performers, Lana cites Kate Bush, Paul Young and Ray Davies as preferred viewing.

"I've been madly in love with Ray Davies for years, but in general, I think I have a fairly healthy attitude about people in the business. I like almost everyone.

"There are a lot of tramps about, though. Sigue Sigue Sputnik are just explosions in a mattress factory, really. Martin Degville, is it Degville, or DOGville? Martin Dogville looks like a fluorescent advert for famine relief. Anyway, they'll have to move aside soon, because Ms Thing is here.

"I knew them ages ago, actually. Neal even asked me to marry him once."

Does Lana receive many marriage proposals?

"Not really. Not from skinny little men like him. It'd be like living with a chopstick. I've seen more fat on a chip. You see, I'm not missing that sort of thing, now, because I'm learning to love myself enough. I think I've faced the issue of loneliness head on, and that's taken a weight off me."

With a series of cameo roles in 'The Comic Strip Presents', and a small part in the 'Supergrass' movie to her credit, Lana is now planning to star in her own film 'Dish Of The Day'. Her former Comic Strip colleagues will NOT be involved.

"They gave me a bad time, I feel, with the process of changing sex and everything. They're like everyone else who sat on the garden fence throwing stones. I can't abide them, actually, and I don't mind if you print it.

"To me, a comedian has to be innately funny. I mean I'm always dead funny, me. I AM. I'm always comical, but I think one day I'd like to do something entirely serious."

You mean do something straight?

"Oh well, for heaven's sake — let's not say STRAIGHT."

Whatever 'A' stands for in Lana's Alphabet, it certainly doesn't stand for Ms Average.



**"There are a lot of tramps about, though. Sigue Sigue Sputnik are just explosions in a mattress factory, really. Martin Degville, is it Degville, or DOGville?"**

# SUZANNE VEGA

THE SINGLE

marlene

on the

wall

b/w

SMALL BLUE THING (LIVE)

OUT NOW  
ON 7" AND SPECIAL  
4-TRACK 10" E.P.

10" CONTAINS "NEIGHBORHOOD GIRLS" (STUDIO VERSION)  
PLUS "SMALL BLUE THING" AND "STRAIGHT LINES" (LIVE VERSIONS)

\*TAKEN FROM THE DEBUT ALBUM "SUZANNE VEGA"

APPEARING LIVE ON THE TUBE THIS FRIDAY



# DECLAN GETS HAPPY !!!

'King Of America' sees Elvis Costello return to form, revert to his real name — Declan Macmanus — and put the troubles of the last year behind him. In his first major *RM* interview for a number of years, Costello, sorry Macmanus, talks about his music, Live Aid, Red Wedge and his name.

Wrestling with Macmanus: *Mike Gardner*  
Declan in colour: *Chalkie Davies*

Declan Patrick Aloysius Macmanus looks far from being the washed up wreck — weighed down with the problems of a turbulent love life, alcohol excess and a writer's block — portrayed in certain sensationalist quarters. In fact, the figure sipping his umpteenth cup of coffee during an arduous round of interviews looks a picture of health.

But there's no doubt that he's created a bit of a stir by dropping his public monicker of the last nine years — Elvis Costello — for his real name. On the sleeve of his new album, 'King Of America', he refers to himself as the Tiny Hands Of Concrete, or Declan Macmanus. Even the Costello Show identity was an enforced compromise, with the singer preferring to call the ensemble the Macmanus Gang.

There were other upheavals. His 10 years marriage ended in the divorce courts. He became almost inseparable from Pogues' bassist Caitlin O'Riordan. His usual backing band of Pete and Bruce Thomas and Steve Nieve — the Attractions — were restricted to only one track on 'King Of America'.

The rest was played by various combinations of TCB — James Burton (guitar), Jerry Scheff (bass) and Ron Tutt (drums), best known for playing behind Elvis Presley in 1968 and country rock pioneer Gram Parsons — plus veteran jazz men Ray Brown and Earl Palmer, and various members of Tom Waits' and Hall and Oates' bands among others.

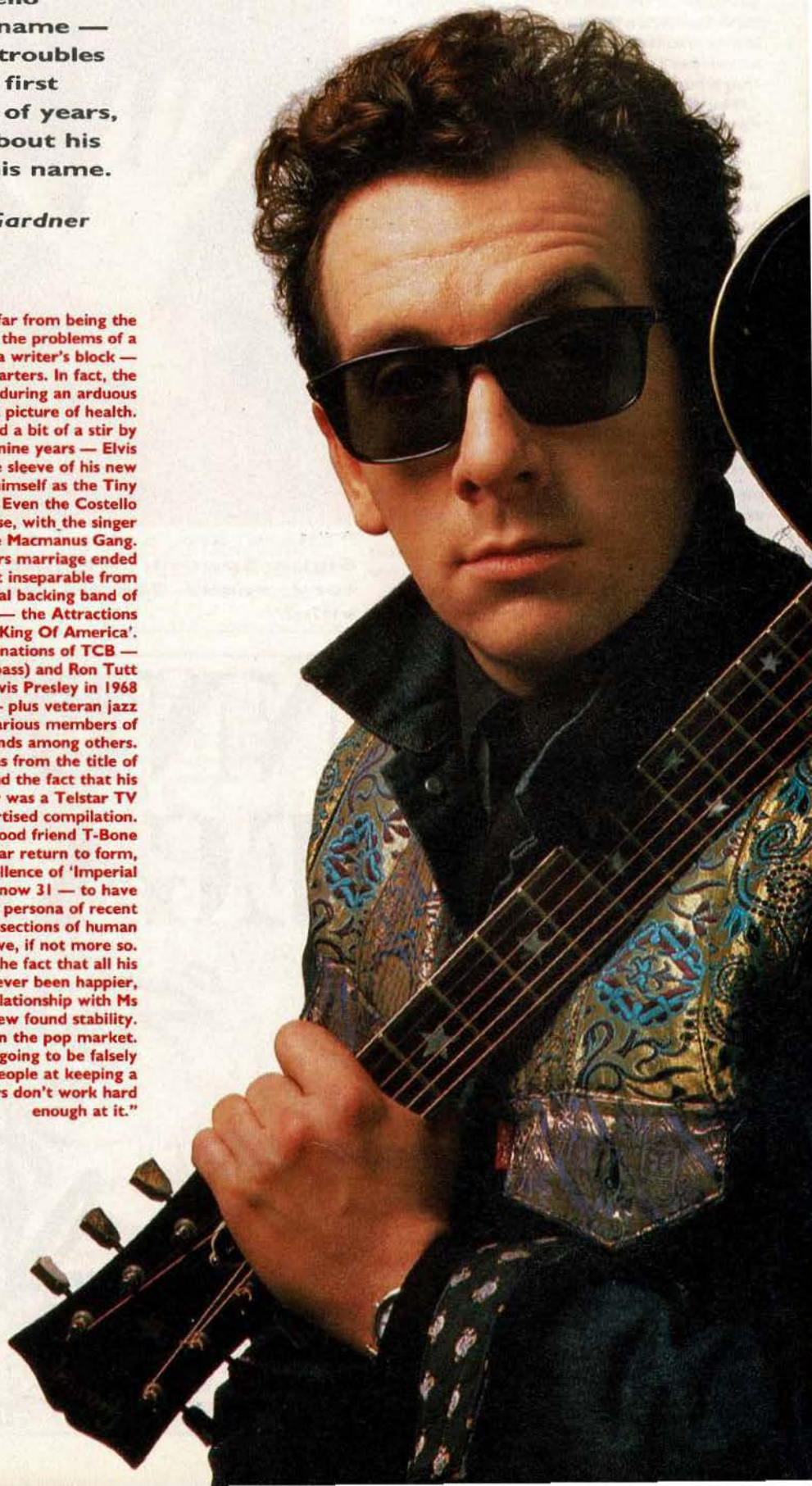
Costello watchers also drew conclusions from the title of his last album 'Goodbye Cruel World', and the fact that his only release last year was a Telstar TV advertised compilation.

But 'King Of America', produced by good friend T-Bone Burnett, has proved to be a spectacular return to form, which equals, if not surpasses, the excellence of 'Imperial Bedroom'. Those expecting the man — now 31 — to have mellowed from the brash and caustic persona of recent years, will be disappointed. His literate dissections of human foibles are still as effective, if not more so.

Personally, he'll admit no more than the fact that all his previous confusions are clearer and he's never been happier, refusing to comment further on his relationship with Ms O'Riordan and his new found stability.

But he is forthright on his position within the pop market.

"I'm just really consistent. I'm not going to be falsely modest. I'm just better than a lot of people at keeping a clearer view of what I'm doing. Others don't work hard enough at it."





● **Why have you become a born-again Declan Macmanus?**

It isn't supposed to be headline news. It's just something I did for personal reasons, most of all. It also has the objective of reminding people that there's a human being behind what ever they've come to expect or assume is Elvis Costello. Obviously I'll continue to be known under that name to a lot of people — especially my record company.

The name and image is very potent and it ties me to a time very acutely, I feel. It's not meant to be a big statement in the way it's been reported in other quarters, as some sort of artistic schizophrenia or even personal schizophrenia. It's nothing as sinister as that. It's a very simple decision.

● **After the acknowledged triumph of the 'Imperial Bedroom' album, you seemed to be treading water with the last two releases, and have been publically dissatisfied with them. What happened?**

During the last two years, I made records which owed more to the production sounds of that year, with a currently successful production team — Clive Langer and Alan Winstanley. 'Punch The Clock', the first one, was quite successful in the sense that it was the record we intended to make. It was a brash, quite aggressive sounding modern pop record, with a couple of substantial songs and a considerable amount of confections. It's ultimately not as satisfying as some of my other albums, but it was the record I intended to make.

'Goodbye Cruel World' — my last album — was a conflict between that way of making records and something akin to this album; only it went horribly wrong and got terribly confused. That's the only record of mine which I think is a bad album.

I needed to clear the way to make a better record. Stopping playing live was one of the better things I did. I'd worked for eight years with only three weeks holiday. Not touring stopped me having to consider the massive amount of words, chords and tunes that I had to memorise just to play a show. That left me more time and a lot more brain power to think about these songs.

● **So how come you recruited such legendary session musicians, as well as members of bands like Hall and Oates, Tom Waits and Los Lobos?**

T-Bone Burnett and I sat down and drew up a list of people we'd like on each track, once I'd got a good idea of the strengths, and where I'd like to place the emphasis, of each song. We started to talk about bringing in other sounds, apart from doing it solo or with the Attractions. It just got out of hand. Suddenly we started suggesting other players and we'd filled up an album in the first week.

In between takes it was just like any session, once the ice had been broken. Inevitably you'd get talking about other things you'd done. The fund of stories from the TCB guys was pretty fascinating.

It was quite pleasing that they could talk of Elvis Presley like he was the singer in the band, and not as a god or a freak, which is the way so many of those sleazy books portray him.

● **Having compiled last year's retrospective album on Gram Parsons, you must have talked about the tragic country-rock figure?**

They remembered the sessions — I thought they'd be lost in the blur of the many sessions they'd done. James Burton spoke fondly of the sessions which was quite pleasing to me because those records, 'GP' and 'Grievous Angel', mean a lot to me as a music fan. I was pleased they meant something to him because he's played on thousands of records and they can't all mean something special.

When you talk to Ray Brown about days gone by, he goes back considerably further. T-Bone was talking about some Ella Fitzgerald and Louis Armstrong record and Earl Palmer interjected: 'Of course you know that Ray was Ella's first husband'. Then Ray came back and said 'Well,

**CONTINUED OVER**

# BRYAN ADAMS

CUTS LIKE A KNIFE



**RE-ARMED**...WITH A HIT SINGLE "THIS TIME"

**RE-PACKAGED**...IN A STUNNING NEW FULL COLOUR SLEEVE

**RE-ISSUED**...AT A SPECIAL INTRODUCTORY LOW PRICE —  
BUT ONLY FOR A LIMITED PERIOD

**ALBUM, CASSETTE AND COMPACT DISC  
OUT THIS WEEK**



# GETS HAPPY !!!

FROM PAGE 13

actually, I think I played on that record'. For us it was like 'God, he played with Louis Armstrong — what's he doing here?'

After a while you think why worry about what he thinks, you can't impress him anymore than anybody else he's ever played with. You can't expect to be the greatest.

It wasn't meant to be a superstar session. There's no virtuoso showing off on this record, they play simply and with economy. Everybody who played on that record was the best we thought we could get for each song, and that includes the Attractions and that also includes the bloody vocalist — and that's me."

### ● Why is the album called 'King Of America'?

It's from the first line of the album. It's a good title — it makes people think 'What?'. It's a double-edged sword; on the one hand it's shocking and provocative to people who are too sensitive, on the other hand, there are certain thematic things within the record — without making it sound like a concept album — that recur.

Certain concerns dealing with going to America, with hopes and dreams and having disappointments, or having acceptance and accepting. There are other concerns which are the fascination of America, morbid interest in celebrity and greed. But they aren't exclusive to America, so it's very easy to read too much into it.

I think people will think it's a sort of love letter, but it's neither a love letter or a criticism. There's no political intent in the title — it's just a title."

'Brilliant Mistake' is about dreams. Each verse deals with a different disappointment with going to America. One of the elements of America is that it's based on very noble principles, that have been denied over the years. I didn't want to write something philosophical, so I chose little scenes that would illustrate something of that disappointment.

'America Without Tears' is about acceptance, following GI brides who can accept things as they are without denying themselves. It's comparing their pride with my disappointment. A technique I've used throughout the album is to tell a story to illustrate a point, and then add a personal footnote to it rather than write a personal song.

### ● What was J Henry (T-Bone) Burnett's contribution to the album?

He taught me how to leave a song alone and stop worrying it — like a dog worries a bone. He wasn't a producer who'd say 'we'll be alright when we get the girl singers on the track'. He was a producer in the sense of 'what is this song about and why are you singing it'. He was interested in the motivation of the song and it reminded me of why I'd written it.

If a false note crept into my voice he wouldn't let me get away with it. Sometimes you can do a performance that's quite dazzling — dazzling to the point where you don't realise the hollowness and it's an empty gesture. There are a lot of rock 'n' roll records like that.

I consciously left some songs off which would have changed the nature of this record. I think it's an open record. It's clearer but it's also more loving in some ways. There're still some aggressive songs where I feel bitter and angry about certain things. A song like 'Little Places' isn't exactly benevolent, but I didn't want the feeling of those songs, like 'I'll Wear It Proudly' and 'Jack Of All Parades', which are fairly open love songs, to be unbalanced by having a bitter and spiteful personal song next to it and confusing people.

That's not to say these feelings don't exist, so I think I'll make another record about the darker side of my feelings. I'm planning to make another two and a half albums this year.

I'm also planning some shows. I want them to be



shorter, for one thing, and really just pack eight or 10 songs in, that I feel are essential to that night, and concentrate on the greatest performance of those songs rather than try and do a retrospective view and recreate every night of my life.

### ● Why did you choose to produce the Pogues' debut album 'Rum, Sodomy And The Lash'?

They just chose themselves. Somehow a suggestion that I might do a single with them developed into an album and an EP. They've got really good songs and a great attitude. They don't give a damn about anything. They're not virtuosos but they're exciting. I didn't bring anything to their sound, I just made sure the songs got onto record without the interference of some idiot producer who didn't understand them.

The Specials' first album and the Pogues' were the most enjoyable records to produce because they were like catching lightning — the moment would have gone. The Pogues couldn't make 'Rum, Sodomy And The Lash' now — it would be beyond them. They've gone past that moment. The new EP is very different. That's not to say they've turned into a reggae band or something, but that was the moment to record that record.

### ● Another string to your bow was acting in the TV series 'Scully', as a mentally retarded train freak, and in the new film 'No Surrender' as an inept magician — both written by Alan 'Boys From The Blackstuff' Bleasdale. How did you get involved?

Just because I knew Alan Bleasdale and he thought I could do that role in 'Scully'. I don't know how complimentary that is. Wait till you see the role I've got in the new film. I have a few lines, but the difficulty is that because I'm well-known in another field the film gets blown out of all proportion, which is disrespectful to the main actors. I've got a lot of publicity for the film and I'm only in it for three minutes. But I have no desire to take on any massive dramatic role and make a complete idiot of myself.

### ● Last year you performed to a larger audience at Live Aid. What do you remember of it?

I don't really remember much of it. It was too terrifying. There was not only 70,000 people there but millions watching. I was supposed to play with the Attractions but the organisers were in the happy situation of having too many people say 'Yes'. So they asked some people they'd

approached to play solo in order to fit everybody in, and unfortunately that meant the Attractions couldn't play.

### ● Why did you choose to sing the Beatles' 'All You Need Is Love'?

I thought it was funny. I thought the day needed some humour because it was transparent that love is not all you need. The sad thing about the whole event was that everybody had to turn up and tune in, when really the amount of money raised — as large as it was and as noble an effort as it was — is nothing next to the problem, and nothing next to the amount of money that could be agreed at a stroke of the pen by the richer governments of the world.

It would also save us the acute embarrassment of demonstrating to every part of the world how completely bankrupt pop music is as a creative force. There was no good music. I thought everybody was dreadful apart from Patti LaBelle — the only person to perform with fire. A lot of it had to do with fear — it was a very terrifying stage to take. It was a very sad day for music but a great day for humanity.

### ● How do you feel about the current use of pop music for charitable ends?

There does seem to be a season or fashion for charity, and I'm more and more suspicious of it. I'm particularly suspicious when the objectives are very vague or can't be easily achieved. I'm doing a gig at the end of April — a couple of numbers — for a heroin rehabilitation centre in Plymouth. That seems to be a worthwhile way of spending an evening, to say 'what do we need?', 'we need beds', 'let's do a show', 'we get a bag of money and buy the beds next day', rather than some vague thing that gets tied up in legal wrangling. Meanwhile, the motivation of the people becomes increasingly suspect. I'm not talking about Bob Geldof here, but some of the things in the wake of that.

There was to be an event at the Albert Hall. It was almost designer charity. The woman who contacted our office said 'we've got some lovely letter headings, I think you'll appreciate that'. I said 'The f\*\*king people in Ethiopia are really going to be pleased with the letter heading, you stupid cow'. It's really ridiculous.

### ● What're your feelings on Red Wedge — the bandwagon for pop and politics?

Red Wedge seems to be terribly vague for something called Red Wedge. I think there are some really worthy people in it who believe they're doing a good thing and are being true to themselves in doing it, but it seems horribly vague. On the one hand, when I first heard about it, it was supposed to be promoting the Labour Party, but recently I've noticed a lot of people denying that and saying it's just to bring about political awareness.

That has a disturbingly familiar ring to it. The minute anybody in pop music utters the word 'consciousness', I start to run because it reminds me of when people used to say 'we can change the world'.

Years and years ago there was the myth that if you bought Jefferson Airplane's 'Volunteers' album, you could bring down the government and put us in some happy Utopia. All it did was make RCA a lot of money, and brought us Jefferson Starship — 'We Built This City On Rock'n' Roll' — that says everything.

OK, so they're trying to raise the political consciousness of this country — but for what reason? Who voted the government in? It was the people of this country that wanted them. It's like criticising the Sun for being a hideous bigoted paper run by a megalomaniac. But people buy it. It wouldn't stay in business if they didn't want it, so I don't know whether this vague, albeit worthy, parade of 'right on' views can do anything.

I also think that if there is any revolutionary change in this country, the first people that get shot will be pop stars — with luck.

**JUNIOR 'Acquired Taste'**  
(London LONLP 14)

Junior Giscombe is so sweet and nice and bright and charming it would be a crime to say anything nasty about him; and it is my pleasure to announce that 'Acquired Taste' offers no temptation to commit one. It's a right little sparkler.

This is genuine ability we're dealing with here, not just in the singing-and-dancing departments, but in the writing, arranging and production ones too.

All the tracks are jointly penned by Junior with a variety of musical cohorts, and together they cover a breadth of styles and moods habitually assumed to be impossible in an artist from the soul vocal tradition.

There's the surprisingly attractive

rock flash rhetoric of 'Come On Over' (also the current single) at one extreme, whilst at the other, the Golden Throat Of Clapham leads us to the peaks of romantic delirium on such as 'Look What You've Done To Me', 'Thing Called Love' and the impossibly pretty 'Louise'.

I'd say he's got it in him to make strong, innovative, non-stereotypical black British music for years to come. 'Acquired Taste' proves I'm going to be right. ■■■■■

**Dave Hill**

**ENO 'More Blank Than Frank'**  
(Editions EG ECLP65)

Can I have your immediate attention, please, because here we are discussing Godlike genius. This is a pleasantly delicate, drifting way in which to discover Eno's mid-Seventies period, the days when the man himself used to sing and all was a little more than pure ambience.

On this retrospective compilation, the tracks are taken from four of his albums (dating from 1973 to 1977), 'Here Come The Warm Jets' (just post-Roxy), 'Taking Tiger Mountain (By Strategy)', 'Another Green World' and 'Before And After Science', which you will find name-dropped by pop stars an awful lot, notably Duran Duran.

To Eno, a confessed 'non-musician', the creative process was governed by attitude, experiment, the use of pure

chance. These tracks are mostly reflective, beautifully simple, calm, self-contained vignettes which heralded the wonders of the ambient sound to come.

Float downstream (man) to 'I'll Come Running (To Tie Your Shoe)', 'Here He Comes' and 'King's Lead Hat' (an anagram of Talking Heads, of course).

Everyone knows (don't they?) that Eno has worked with Bowie, the Heads, Devo, Ultravox, U2, but have probably ignored the man's own output. Rectify that grave error instantly by seeking out this collection of wonderfully English, wonderfully quirky tunes. ■■■■■

**Betty Page**



**BANGLES 'Different Light'**  
(CBS 26659)

This album positively oozes the Sixties influences that have inspired the four California Girls, and, in the main, it is a refreshing, invigorating disc, if not exactly pushing back musical frontiers.

The Prince written, and very 1999-ish, 'Manic Monday', which starts things off, is a perfect pop single — jangly, lively and fun.

The Mamas And Papas, Small Faces, Beatles, you name them, they're all present here. 'Walking Down Your Street' could've come out of the Monkees' show, the title track, 'In A Different Light', is another uptempo stomper, while 'If She Knew What She Wants' is an excellent pop song, and would be my personal choice for the next single.

Like all good merchants of Sixties pop, love songs are definitely the order of the day, and where vocals and harmonies meet in perfect unison it's an attractive sound, although some of the slower numbers don't quite dent the awareness as much as they could. But there's not a duff track here.

For a whole LP though, it does lack variety, and where you'd be quite prepared to hear most of the tracks in isolation, an album's worth doesn't strain the imagination quite enough. ■■■ 1/2

**Di Cross**

**KING KURT 'Big Cock'** (Stiff SEEZ 62)

Lovely boys, King Kurt. Always ready to do an interview at the mention of half a pint of bitter, four bags of crisps and a round of cheese sandwiches. It's rather a shame about their records. Frankly, my dears, I think I'd rather run around the office 200 times carrying my typewriter above my head, or leap naked from the window on the third floor, than defile my ears with this.

'Big Cock' mixes Tenpole Tudor with the Stray Cats and crass rockabilly to produce a sound not unlike a cast iron

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

bath falling down three flights of stairs. A more delicate appraisal is quite beyond me, I'm afraid.

Perhaps I should try standing in the kitchen covering myself in flour and marmalade to discover the true power of this thing called King Kurt. I'm told KK are an acquired taste — but so is banging your head on a pillar of concrete. A foul album (geddit?) ■

**Robin Smith**

**SOPHIA GEORGE 'Fresh'**  
(Winner WIN LP 1)

Inevitable, really, that Sophia should release an LP to follow the success of 'Girlie Girlie', not so inevitable that it's actually quite a good record. Sure, it's a trifle hackneyed, with a touch of new style electroed rhythm, an awful lot of mid-Seventies sub-Marleyism and plenty of inoffensive lovers.

Nothing that's going to rock the world, but plenty that is very sweet without being very sickly. So check for 'Ain't No Meaning', 'It Burn Mi Belly' and 'Honestly I Do' and don't be too quick to write Ms George off as one hit wonder. ■■■■

**Jim Reid**

**THE GO-BETWEENS 'Liberty Bell And The Black Diamond Express'** (Beggars Banquet BEGA72)

It can't be too easy a task writing and recording an LP without knowing if, where or when it will ever see the light of day. It's a measure of the Go-Betweens self assuredness that 'Liberty Bell ...' is a triumph, bouncing back from the disappointment of 'Spring Hill Fair'.

Grant and Robert's songs are as sharp and lucid as ever. The great combination of driving acoustic and sweeping, colouring electric guitar sounds as beautiful and effective as ever, riding as it does on Lindy Morrison's no nonsense drums and Robert Vickers modest bass.

From the typical 'Spring Rain' to the rolling 'The Wrong Road' and the thump of 'In The Core Of A Flame', the Go-Betweens dress themselves in a whole subtle host of organ, cello and violin, without ever going over the top. In the world of this Australian quartet the song is everything, and on 'Liberty Bell And The Black Diamond Express' there are some crackers. Go-Betweens detractors, your apologies are now being accepted. ■■■■

**Andy Strickland**

**SKELETAL FAMILY**

**RESTLESS** new single - 12" and 7"

Chrysalis





Record Mirror single of the year 1985

**"...it's chewing gum baby  
for the ears  
a dashing young valium  
to soften the fear."**

**WIN POWER**

you've got the

New version remixed by Mark Berry 7" (SWPP8) 12" (SWXX8)

Limited quantities available of "YOU'VE GOT THE  
POWER (REMIX)" doublepack, which includes a free  
12" single, "UNAMERICAN BROADCASTING" and a  
colour poster (doublepack - SWDX8).



# E Y E D E A L

COMPILED BY ELEANOR LEVY



● ABOVE AND BELOW: Oriental tragedy or empty nonentity in 'Ran'?

## RAN (Cert 15 180 mins dir: Akira Kurosawa)

Akira Kurosawa's new film 'Ran' is pretty much like his last one, 'Kagemusha'. But this time he tackles Shakespeare and massacres 'King Lear' — as well as over a thousand extras.

For three — seemingly endless — hours, three Japanese brothers run amok with huge armies across stunning scenery. I know Shakespeare wrote about three sisters, but that just wouldn't be appropriate in 16th century Japan, or so Kurosawa has decided.

Lord Ichimonji, the King Lear character, spends most of the film on the brink of madness, and no wonder when a typical exchange between he and the fool runs thus: 'I'm lost... such is the human condition'. Inscrutable.

This is a version of King Lear cruelly stripped of its language, its rancid sexuality and the fearful spectre of a man denied civilisation. All that is left is a familiar story line.

Kurosawa has reduced Shakespeare's best tragedy to something very beautiful and expensive but, most of all, phenomenally boring. **Alev**

## DETECTIVE (Cert 15 95 mins dir: Jean-Luc Godard)

Dedicated — if that's the right word — to John Cassavetes, Edgar G Ullmer and Clint Eastwood, Godard himself has described his latest film as comprising "a woman, two men, a love story, a murder, a boxing match. the Mafia." As clear as mud, eh?

The notorious French director, who recently shocked European cinema goers with the outlandish philosophy of 'Hail Mary', has once again managed to pull off the kind of stunt to delight any financial backer — he's enticed France's singing superstar, Johnny Halliday, back to the big screen after an absence of 15 years. Well, that's good news for Godard with regards to the need to attract cinema audiences, but is it such good news for Halliday?

Well... playing the role of a successful boxing promoter, Halliday certainly slots into this 'comedy thriller' as neatly as do the more experienced Claude Brasseur and Nathalie Baye. But, to be truthful, that's not saying much.

Another comparatively low-budget affair, most of the 'action' takes place in or around the hotel in which the characters are staying. And with little coherent 'narrative' to speak of, you can't help but feel that Godard is, once again, using the medium simply as a controversial means of discussing the same old obsessions — money, boobs, death, boobs, women and more boobs.

Harbours an extraordinary OTT soundtrack, 'Detective' could perhaps pass for being mildly amusing. **You** may even find it moderately interesting. **I** just consider the constant intellectual snobbery of these pompous frogs to be little more than bloody infuriating!!!

**Mike Mitchell**





● ANOTHER DAY, another dodgy wig. Streep contemplates yet another Oscar acceptance speech in 'Out Of Africa'

## PROJECTIONS

... As limbs break and law suits prepare to fly with Madonna and Sean Penn coming to Britain to shoot 'Shanghai Surprise', news comes of other film projects surrounding the most glamorous screen couple since Roddy McDowell met Lassie. With Penn's 'At Close Range' preparing to open in the US, Madonna will soon be seen as an avenging rape victim in (yet another) tough tale of New York low life called 'A Certain Sacrifice'. Rumours also abound that the singer-turned-thespian will star with Faye Dunaway in a remake of 'The Sweet Smell Of Success'. Directed by photographer Terry O'Neill (who also happens to be Mr Dunaway), the idea is to have a spot of mischievous role reversal, with the two women taking on the roles originally played by Burt Lancaster and Tony Curtis. Whatever next — Bonnie Langford in 'Terminator II'?... Silly titles for silly movies anyone? While the near legendary 'Breakdancers From Mars' shows no sign of release, the appetisingly titled 'It Ate Cleveland' is currently in production in the US — completed in magnificent 'Monstervision', no less... First prize for this week though, goes to 'Sexual Perversity In Chicago'. Starring Brat Pack heart-throb Rob Lowe, it's his follow-up to the soon to be seen 'Young Blood'. In this, the gay blade from 'St Elmo's Fire' and 'The Outsiders' plays a sensitive ice hockey star. And quite magnificently too, I'm sure... Other Brat Packers in up and com-

ing films — Tom Cruise ('Risky Business, 'Legend' and 'The Outsiders') stars in 'Top Gun' with Kelly McGillis, who impressed so much in 'Witness' last year... Then, of course, there's the God-like-genius that is Matt Dillon — being not at all God-like in 'Target'. Set for a June release, Dillon plays Chris Lloyd (no, not that one), the son of ex-CIA spy Gene Hackman. Directed by Arthur Penn (who also made 'Bonnie And Clyde' and 'The Missouri Breaks'), it treads a fine line between plain dullness and blush-inducing awfulness. Dillon is, however, quite wonderful... Muscle-on-legs Dolph Lundgren is to follow his success in 'Rocky IV' with the role of He-Man in the forthcoming 'Masters Of The Universe' film... Everyone knows Dolph is half of one of society's most fashionable couples, but he and Grace Jones are soon to be rivalled by no less a duo than Meryl Streep and Jack Nicholson. With 'Out Of Africa' celebrating its 11 Oscar nominations by opening in Britain, Ms Streep (the thinking man's Samantha Fox) dons yet another impressive wig for 'Heartburn' — directed by Mike Nichols, the man who killed her off so fetchingly in 'Silkwood' and persuaded Dustin Hoffman to lose his virginity for 'The Graduate'... Talking of Nicholson, congratulations are in order for another of Hollywood's rapidly expanding waistlines — Marlon Brando. Even though he hasn't made a film for a while, Brando fans should rest assured that the colossal Living Legend will hardly starve after winning \$1,000 in a Californian lottery. Some people have all the luck...

### OUT OF AFRICA (Cert PG 161 mins dir: Sydney Pollack)

Reviewing any new Meryl Streep performance is akin to watching somebody skating on thin ice. Every hungry critic wants to be there when her luck runs out — when somehow she gets it all wrong and proves her fallibility.

After all, is it really possible that someone could prove to be so prolific, so extraordinarily consistent as Ms Streep seems to have managed of late?

Well, yes — it appears so. Furthermore, the combination of her talents — along with those of Robert Redford and director Sydney Pollack — look likely to have produced one of the year's truly momentous features.

Based on Isak Dinesen's remarkable memoir of the same name, 'Out Of Africa' is an industrious attempt to translate all the breathtaking scenery and magical atmosphere of early twentieth century Kenya to the big screen.

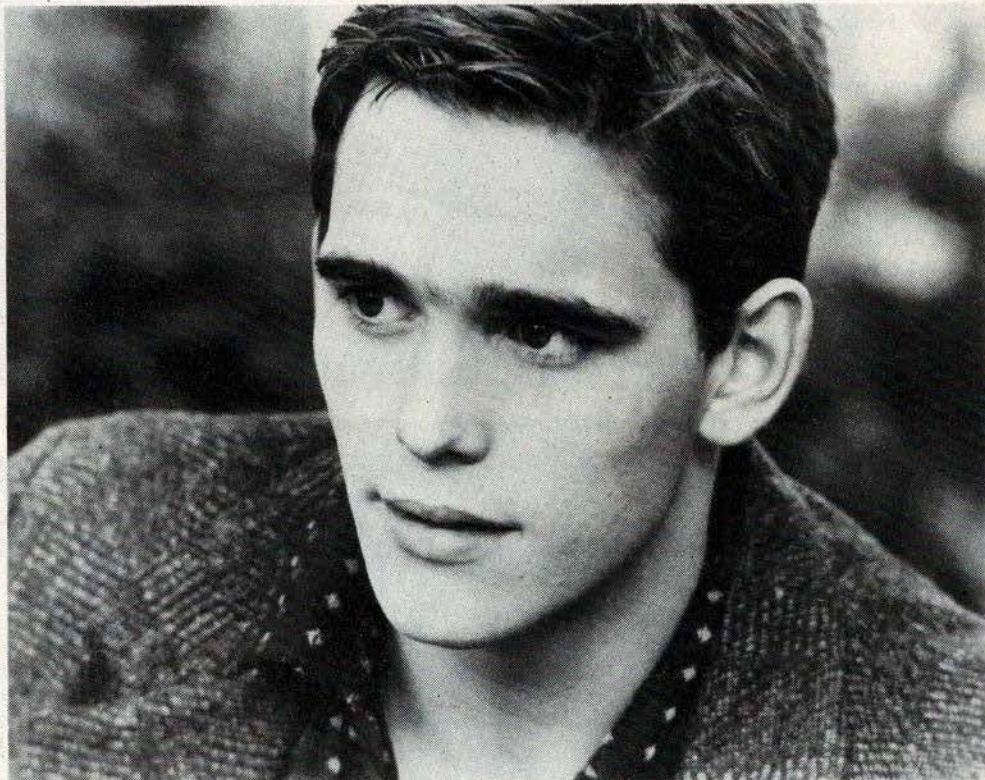
Meryl Streep plays the part of the author, whose real name was Karen Blixen. The Danish writer had arrived in Africa immediately prior to the First World War and was soon won over by the surrounding countryside — as well as by its people.

Becoming separated from her rather shitty husband, Blixen fell for maverick pioneer Denys Finch Hatton (played by Redford), and the film is concerned as much with their relationship, as it is a remarkable representation of the diversifying character of colonial Africa.

Filmed principally at Karen, an area just beyond Nairobi which was actually named after the European visitor, the director has worked well to find the kind of locations which might do justice to the mood of Blixen's writing.

Needless to say, much of that mood is a mournful one — and while there are plenty of amusing aspects to the dialogue, you'd do well to take a box of tissues along with you.

Mike Mitchell



● MATT DILLON in 'Target' — a gratuitous excuse to print a picture of a God-like-genius at work. (A large bucket bucket of cold water for Ms Levy, please — Ed.)

# FILTH!

## 10 WAYS TO GET FAMOUS THROUGH OUTRAGE

On the eve of Sigue Sigue Sputnik's number one single, we look back on pop's squalid attempts to titillate Radio One DJs and excite Fleet Street journalists. Everything and anything stupendously silly, offensive, gross or more than averagely calculating was considered — bare bums, willies, titties, gore, people saying 'blimmin' hell' on TV, and more.

The fact is, pop groups were never really outrageous. Why? Because (a) insulting women is the offensive act of a degenerate scumbag. (b) Playing with your willy at the age of 33 is silly. (c) Most of pop's 'outrage' is nowt but grovelling careerism — cf S S Sputnik. (d) Silly clothes are bad taste, not an affront to the status quo. (e) The only good thing to come out of art school was Wee Billie Smith, ball boy for Hendon Amateur Cup winning side (65-6) and owner of a black and white striped duffle coat. (f) Noel Edmonds and Mike Smith probably think so-called outrageous pop groups are 'insane', 'totally barmy' and so on, until they are distracted by Paul Daniels wearing a Harry Fenton kipper tie.

But enough of this banter. Below, please find 10 examples of what we're on about. Albert, the covers please! Albert! Albert! The covers!



Photo by LFI

### THE DOORS

West Coast mystics responsible for the worst over-the-ears and under-the-collar haircuts ever, and the wholesale hallucination of a generation. Doors devotees added to the heady brew of late Sixties Californian politics by lighting fires to pop's car port before dropping out and tuning in. They next appeared in late Seventies Liverpool rock groups. But that's not the point of this tale.

Much more important than lowering his listeners' consciousness to a drug-crazed imbecility, the Doors' lead singer/poet, Jim Morrison (pictured here), dropped his trousers on stage. It happened in Miami on March 1, 1969 and before Jimmy boy could tuck his chipolata into his lunch box, he was arrested. He died two years later in Paris, a rock martyr. A martyr to what, nobody knows.



Photo by S K R Photos

### NEW YORK DOLLS

Proto punks, who mixed glam tack with an obnoxiousness uncommon in the soporific early Seventies. Briefly managed by Malcolm McLaren, who ludicrously tried to foist an art school Communist tack to their NYC sleaze. Influenced many early English punk groups with their look, attitude, music and unfortunate personal habits. Tony James was also to pick up dress sense from here in 1986 (see Sigue Sigue Sputnik).



### SEX PISTOLS

The Sex Pistols weren't outrageous. They were either, as Lydon's current limerick goes, right or wrong. Right to swear at TV presenters, right to spike the Jubilee with the righteous 'God Save The Queen', the best British pop single ever.

Wrong to tolerate and indulge the pre-juvenile delinquency of Sid, and always completely wrong once the split had left Steve and Paul to go off with Ronnie 'Cosh Boy' Biggs.

True, they outraged people, more so than any of the other groups here, but that's because their gobbing of British hypocrisy was often spot on. To anyone with half a brain they were sometimes right, but never outrageous.

### THE PLASMATICS

The Plasmatics could only be American. The product of the trashiest culture known to woman or man, they were the trashiest rock group known to woman, man or rock journalist.

In tribute to the high-turnover, disposable economy of their homeland they blew up cars on stage. In tribute to the moral laissez-faire of their homeland, their ancient female singer, Wendy O'Williams, dangled her boobies on stage.

Everybody who'd been in the music biz long enough to lose their last remaining scruple or brain cell, drooled. The public, in an unprecedented fit of sound judgement, stayed away.



● Our 'Flying in the face of adversity' award for making an appearance at the **Eugenie Arrowsmith** bash the day after The Announcement to **George Michael**.

True, he did turn up after most of the journalists present had either gone home with the milk bottles or had passed out in a corner — but turn up he did. Three cheers for George!

The lissome Ms Arrowsmith wriggled around on stage rather ineffectually while the throng of liggers fought for a space at the bar. **John Lydon** was glimpsed with **Youth of Brilliant** discussing life without going near a bottle of Silvikrin.

Jigging about at the back were **Angie Bowie**, **Paul Morley** plus **Propaganda** wife **Claudia**, and **John McGeoch** from the **Armoury Show** (who waxed lyrical about the joys of painting and the next **Armoury Show** album that's currently being written). **Phil Daniels** bravely withstood the onslaught on crutches, having recently broken his leg playing football.

More developments on the mystery of the missing **Bunnyman**, **Pete De Freitas**. "He's currently in Jamaica to watch the cricket", quoth his PR, "and it sounds like a very sensible and sane thing to do." Yeah, thousands wouldn't believe you, Petey my son, but we will.

From one attraction to another, **Elvis Costello** (or Declan MacManus, as he is now known to the world) is once again working with old cohorts, the **Attractions**. The reunited party are currently rehearsing for a new album.

Also in the throes of creating a new album (and it's about bloody time too), the **Human League** have stunned workers at the Minneapolis studio they are bolted into by coming up with no less than three tracks in the space of three days. At this rate, it'll all be over by this time next week.

Blackmail corner item coming up! Mr Super Cool of **Depêche Mode**, **Alan Wilder**, was once engaged as a session musician for glitterpopglam band the **Rubettes!** There is no truth in the rumour that the next **Deps** album features a cover version of 'Sugar Baby Love' as a result. (For more blackmail, see pic caption!)

The **Depêche** boys were also rather amused to have been put in the dressing room next to **John Lydon** last week at 'TOTP'. "He spent most of the time shouting his head off," a sprightly **Dave Gahan** told **Lip**. The new album from the lads, 'Black Celebration', is practically all present and correct and is, we hear, dead ace.

Another tale from the dungeons at 'TOTP': seems that when the rather colourfully attired **Sigue Sigue Sputnik** turned up at rehearsals this week, one member of the floor crew came up and informed an amused **Dogville** and **James** that, "There was no need to change before you got here, you know!"

During one of her legendary intimate interviews, **Miss Betty Page** was suitably impressed to note one **Michael Jagger** wandering around the hushed aisles of Fortnum And Masons' tea rooms. He did not, however, accost her with the riposte, "You are the legendary intimate Betty Page and I wish to examine your fingers at close range".

Miss Page, 21 going on 2bleeurch, has got the entire office worried lately by keeping luncheon appointments with various Fleet Street hacks, all of whom are queueing seven abreast to pay homage to her rubber gloves, we bet.

The very low profile of **Alison Moyet** got a bit of a shock the other day while she was wandering around her local supermarket in search of a large brown sliced and some Pampers.

A woman came up to her and asked a bemused **Alf** if she'd like a job in the next **Bryan Ferry** video as one of a trio of generously proportioned ladies! The poor gel didn't have the heart to inform her accoster that she too was a warbler of some repute, and duly took down the number and promised to think it over.

Notice to all London drivers — next time you cuss that reckless motorcycle messenger who nearly takes your offside wing away with his Honda, spare a thought for **Russell Webb** of the **Armoury Show**. The leather clad hunk of the aforementioned band has taken a day job with a bike firm delivering packages in order to keep his Triumph in brake shoes and carburettors.

Meanwhile, **Richard Jobson** can be found dribbling his way down the catwalks of Paris for **Comme Des Garçons**, modelling their new range of daywear for *comme des* Scottish wideboys...

OK, what is this we hear about the long silent **Green of Scritti Politti** not wishing to have women working with him? Un peu de sexism or un peu de grande tête? Green, we should definitely be told....

Spotted out on the town last week, the normally shy and retiring **Morrissey**. The confirmed hermit of the bedchamber braved the rigours of London's Dingwalls in order to catch a set by the **Shop Assistants**.

World famous tax exiles **Frankie Goes To Hollywood** are currently residing in the green and fair city of Dublin, or so our spies tell us.

Meanwhile, over in LA, **Paul** from **Killing Joke** had a bit of a nasty turn while on holiday. Seems he slightly underestimated the size of his coffers and was forced to take a bit part in a film about punks in order to pay his fare back home!

And **Lip's** lizard of the week, the androgynous **Dr Robert**, has been suffering from a severe migraine ever since he heard the news that the



■ While rifling through our comprehensive photo files, the above little darling happened to drop at **Lip's** feet.

So what, you might think — but take a good long look at the line-up of this long vanished outfit the **Hitmen**. And while we are on the subject of outfits, gerra load of them strides, **John**. Don't see many of them this side of the Atlantic, eh?

Zoom in, though, if you will, on the gorgeous pouting specimen to the right of the chappie in the middle. Recognise those cheekbones? That sultry stare? That ultra and effortless super cool? **Alan Wilder** of **Depêche Mode** — this is your life! We won't mention **Daphne And The Tenderspots** or **Reel To Reel** either, eh, Alf?! No, that really would be too cruel... (stop laughing, **Martin**...)



Photo: Eugene Adebari

■ "Well, there I was, minding me own business, standing around at some lig or other waiting to snap **Si Le Bon** or maybe even **Kate Bush** with a bit of make-up on... Then all of a sudden, I felt the weight of 75 million dollars resting on my shoulder."

Here we have pictorial proof of the fact that *rm* photographers do actually have far more exciting jobs than taking pics of groups like **Ginger To The Rescue**.

**Eugene Adebari**, the veteran of the video shoot, is seen here with his friend whose name temporarily escapes us, and **Euge**, being a modest soul not prone to name-dropping, just blushed and shuffled his trotters when we enquired as to the name of his gaudily attired pal... Such bashfulness leaves us breathless.

**Blow Monkeys** single is chartbound.

The diagnosis appears to be that he is, in fact, suffering from shock at this turn of events. **Lip** sympathises as it has been prone to similar symptoms whenever anything by this august combo collides with the office stereo....

Thursday night at London's Embassy will never seem the same again, especially in the wake of the beano co-hosted by Radio One's glorious chief asset **Janice Long**.

The list of guests was more star-studded than **Billy Idol's** jockstrap. A flabbergasted **Marc Almond** was approached by one rather peculiar soul enquiring 'Ere, are you the singer in **Soft Cell** then? I'm a rock 'n' roll singer, you know...' **Marc's** comments are not recorded, but the shrieking on the stairs reached thunderous proportions.

**Nev** from **Belouis Some** was to be found bobbing about inbetween confessions concerning his love of latex (yet one more for **Betty** and **Nancy's** list of closet rubber sniffers).

**Robert Smith** lurked in a corner while **Then Jericho** tried desperately to be recognised. **Brilliant** held up the bar all night while **Andy Polaris** turned a pirouette or two on the dance floor.

**Ian Astbury** bobbed about with what resembled a beaver on his head before taking the stage for a quick set with **El Culto**.

**Gary Davies** and **Bruno Brookes** were content to stand on the stairs for most of the night watching **Richard Jobson** and **Pat Nevin** upholding the Celtic end of the celebrations. **Marilyn** could be seen rushing around trying to look glamorous and important with a ridiculous pigtail bolted onto the back of his head...

In fact, you tell us who wasn't there, bub... The evening came to a distinctly dubious close, however, when the **Chiefs Of Relief** had a bit of a ruck with the **Twenty Flight Rockers** at the bottom of the stairs. The two camps stood nose to nose and shouted, 'Yeah? yeah!' at each other's hairdos until the *rm* wrecking crew fell down the stairs and broke the whole thing up...



# A New breed of tape hits the Streets.

With Maxell's new UDI in your car stereo, you can make 10cc sound like 2½ litres.

Because the unique formula of UDI makes the very most of music – and of your equipment.

It holds on to the highnotes without a quaver. Punches out a rock-solid bass. Gives you more volume with less noise. More dynamic range with less distortion.

The cassette itself is built to hair-

breadth tolerances, and incredibly rugged, so it stays that way.

It keeps the tape precisely aligned to the tape heads to deliver precisely defined stereo sound. And won't let it spill, jam or stretch.

Together tape and cassette deliver immaculate performance time after time.

And all this for around £1.50. New UDI from Maxell.

Test drive it at your nearest stockist.

Maxell, UDI, and the Maxell logo are registered trademarks of Maxell Ltd. © 1988 Maxell Ltd.







**'We flaunt glamour in their faces and they can't take it' — see p27**



# SIMPLY

# RED




**THE NEW SINGLE - 'JERICHO'**

**7"** LIMITED EDITION  
IN RED VINYL

**12"** INCLUDES: JERICHO THE MUSICAL  
MONEY'S TOO TIGHT (TO MENTION)\*  
HEAVEN\* LIVE

**THE ALBUM - 'PICTURE BOOK'**  
LP · CASSETTE · COMPACT DISC

**wea**

Distributed by **wea** Records Ltd.  A Warner Communications Co.

# 'IT WAS TOO MUCH FOR THEIR TINY MINDS TO HANDLE'

FROM PAGE 25

**Thus speaks Martin Degville of the already notorious Sique Sique Sputnik tour. Can it go on? What's all the fuss about? Betty Page reports from the front line**

"We flaunt glamour in their faces and they just can't take it," says Tony James, Sputnik chief strategist, after their Coventry Poly gig which leaves the singer Martin Degville with a gash above his eye needing seven stitches.

SSS are currently rubbing themselves in people's faces on the most controversial tour since the Pistols' Anarchy outing and *rm* is right in the thick of it.

I joined the tour in Colchester last Saturday as an honorary Ultravixen (SSS female roadie) and already Fleet Street had gone mad. 'Sputnik shot down', screams the Mirror headline. 'Band kicked off stage by spitting fans.' The gig at Reading the night before has been tense. During the show, plastic glasses, coins and gob had been slung at the stage in a display of audience violence not seen since the heyday of the Damned.

Martin Degville, accused of making racist jokes, says the band were being bombarded right from the start. "I could cheerfully have murdered the first two rows and felt no remorse," he says. "But nothing seems to stop them. Maybe a bucket of pig shit would. Why can't they realise this isn't 1977?"

And that is the key. SSS are attracting the kind of audience that is a mix of the identity seeker and the troublemaker. It's like they've been storing up their anger and frustration just waiting for a band like this to vent it on. SSS are the catalyst. And they do make such good headlines.

The Fleet Street game is being played for real here. A Sun reporter is with them on the road. The Mirror did their 'Sputnik shot down' story as an angry response. In Tony James' eyes, everyone is responding to order — but that response is beyond his wildest dreams. "I'm amazed everything is going to plan. It's going like clockwork."

In their London office, preparing to leave for Colchester, the band gather and react to the morning's Press. "It's wild isn't it?" says guitarist Neal X, looking less than a rebel in a cuddly tracksuit top. "None of it's true though, and the racist thing has been twisted."

The phone rings constantly and everyone is told not to speak to anyone because the News Of The World is on the trail of a story which says that drummer Ray Mayhew threw a bottle into the audience at their Reading gig. After much provocation it seems Ray had tossed a bottle, after seeing the girls on stage being hit by plastic glasses, but he definitely hadn't hit anyone. The road crew confirmed it had harmlessly shattered on the sides of the PA system.

Tony James directs battle plans from his portable radio phone, bowler hat perched atop his pink yucca hairstyle. The man supposedly corrupting a nation's youth brings muesli with him on the road and goes fell walking at every opportunity — filth merchant has ruck sack! He ponders on forthcoming developments when, as must soon happen, the press get hold of the t-shirts (featuring Yana with penis grafted on) and discover the lyrics in 'Love Missile FI-11', which teasingly relate 'Mondo teeno giving head'. The sexualism is to come...

**Back in Colchester** the gig seems calm after Reading. The audience chants "Sique Sique Sique" and already lookalikes are appearing, sporting fishnet masks and hobbling around on high heels — and these are the men, of course. The audience here seems enraptured. They really do think that SSS are the new Pistols, and for them it's like the second coming — almost a religious experience. Later on, Martin tells me: "The press can't understand the simplicity of success. They have to analyse it." The quotable gems pour forth from his luscious, vicious lips. "The higher the heel, the higher the hair, the higher the income."

Another morning, another front page. The News Of The World has its banner headline, 'Horror of Sputnik maniac', claiming the bottle Ray had chucked at Reading had hit an innocent kid, who needed 34 stitches. Ray is immediately renamed Ray Mayhem.

A Sun photographer arrives to take pictures of these "maniacs" and the sexy Ultravixens Yana, Jessica and Alison the Amazon. Steve Wright reads out the News Of The World story on air and we get a sense of history in the making. Tour fever continues. Tony James affirms: "We won't get beaten up — we haven't criticised Queen or country". This turns out to be wishful thinking.

In Coventry on Sunday all is quiet until the gig gets underway. From my side of the stage I can hear growls emanating from the audience and it soon becomes clear that a heavy football contingent is present. They start chanting ominously. Martin, perhaps not quite judging them properly, launches into his winding-up act.

"You're pathetic," he says, when they start yelling "poser". "Come on, gob, then. Throw things at me." They put up with it for only so long. After the last number the crowd seem very uneasy, not shouting for more but chanting and jeering. The band return to the stage, perhaps unwisely. Martin falls over, and



when he gets up, leans right over the front of the heaving audience. Suddenly, something cracks and from the side of the stage I can see Martin throwing his mike into the audience, the other members of the band coming forward and yelling at the audience. Martin rushes off past me, blood pouring down his face onto his pink rubber trousers.

Mad panic ensues and someone shouts for a doctor, as it's unclear whether Martin's eye has been damaged. Someone has lobbed either a bottle or a plastic glass at his head very hard. A doctor on location administers first aid and a shaken Martin is rushed to hospital by an Ultravixen. He has seven stitches to his head and a tetanus jab. Rallying round, Tony James says: "We won't be beat. We don't want to encourage violence. We don't want to encourage the gladiator mentality. We flaunt glamour and they just can't take it."

Not long after, Martin returns, newly stitched, Sputnik t-shirt dramatically blood stained. He seems OK, asking already: "Do I look alright for a photo, Betty? It'll make me beautiful for Top Of The Pops."

However light hearted, Martin's remarks don't hide the fact that band and crew are very shaken. As someone says: "This ain't fun, this is sick." Horror stories quickly begin filtering through about fans wearing Sputnik t-shirts being beaten up and that a youth has been put through a plate glass door. Extremes of emotion have again been triggered off by Sputnik's powerful presence.

**On Monday morning**, Martin is again posing for the Sun's photographers, showing off his new scar. The Sun's late edition has run another front page story dubbing the incident "revenge attack" on the band after Reading.

Martin however remains calm as I ask him about his feelings. He says: "The more exciting the show, the more beautiful one becomes. I just told them, don't

throw your misery at me. We're going to heel our way through. I wanted to kill. I'd rather be a killer than a victim.

"We don't advocate, incite or glorify senseless violence. But we have a pulsating throb of energy. They were confronted with the most glamorous person alive and they couldn't take it. I was flaunting an uncertain sexuality in their faces and it was too much for their tiny minds to handle. They were all so ugly, I couldn't differentiate between them at all. I'm considering suing the Poly. I'm talking to my lawyer later on today, but I will still be beautiful for Top Of The Pops on Thursday."

Meanwhile Tony James has had a call from his mum who has seen the Sun story, which misquotes him as saying he condones mindless violence. "She said I sounded like a senseless animal. I said a lot of things about designer violence and that can be taken out of context. The violence in our songs is fantasy violence, it's just pretence, it's just like Miami Vice or the A-Team. This is not 1977 and Sique Sique Sputnik are about the future."

Tony then rushes off to arrange proper crush barriers for the next gig in Stoke and reveals that they're bringing a bouncer on tour because Martin has to be looked after. At the end of the day we hear the disturbing news on a Press Association wire that the police are looking for the band for questioning and that three youths have been injured at Reading. One claims to have been injured by the bottle which Ray threw. Apparently the Reading police are considering action against Ray.

How will this affect their promised booking at Nancy Reagan's Drug Aid show, which they were due to appear on with Madonna, George Michael and Stevie Wonder? Will the satellite be in orbit this time next week?

For more excitement, sensationalism and furore, watch this space next week...

# NEWS

DIGEST

edited by  
robin smith

● **Julian Lennon** plays his first British tour in May. He'll be appearing at London Royal Albert Hall May 12, 13, Birmingham Odeon 14, Dublin Stadium 16, 17, Edinburgh Playhouse 19, Manchester Apollo 20.

Tickets for the Royal Albert Hall shows are £10, £9, £7, £6 and £5. They are available from the Royal Albert Hall box office or by post from PO Box 77, London SW4 9LH. Make your cheques or postal orders payable to Julian Lennon Box Office, add a 50p booking fee to the cost of each ticket and enclose a sae. Allow 21 days for delivery. Tickets will also be available from usual agents. Tickets for the other venues are available from box offices.

Julian will release his single 'Stick Around' on March 10.

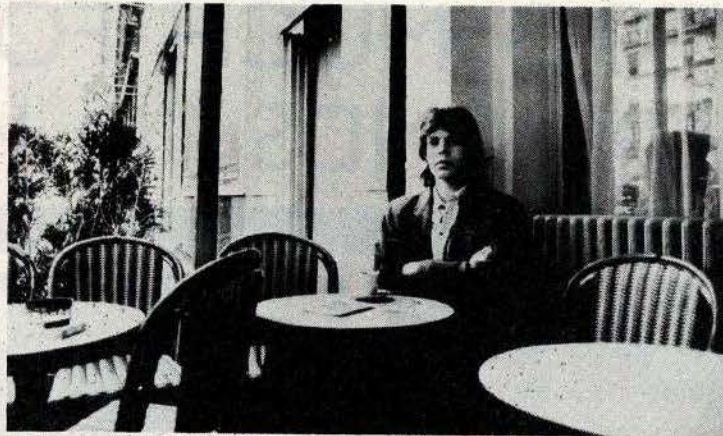
● **Bryan Adams** re-releases his classic album 'Cuts Like A Knife' on March 7. Originally out in 1983, it was the album that established Bryan's reputation in the States, with such tracks as 'Straight From The Heart'. The album has been completely repackaged in a full colour sleeve.

● **James Brown** re-releases his 'Dead On The Heavy Funk' album on March 14 (the day after Robin Smith's birthday). The album features a selection of tracks James recorded between 1974 and 1976. Cuts include 'Don't Tell It' and 'Funky President (People It's Bad)'.  
● **The Eurythmics**, John Taylor, Stewart Copeland and Bryan Ferry are all featured on the soundtrack album to the film '9½ Weeks' out on March 10.

● **The Eurythmics**, John Taylor, Stewart Copeland and Bryan Ferry are all featured on the soundtrack album to the film '9½ Weeks' out on March 10.

## STING COMP WINNERS

Calum Gray, Porthethen, Aberdeen; Fiona Donaldson, Cumnock, Ayrshire; Sally Newcombe, Tupsley, Hereford; Karl Wheeler, Darlington, Co Durham; Linda Williamson, Anfield, Liverpool 6; Ruth Pulley, Ascot, Berks; Steve Turner, Sheffield; Sharon Cotton, Northwick, Cheshire; J A Brabinger, Huddersfield, Yorks; Harin Perera, London WC1; S Kearsley, Barnsley, South Yorks; K Syme, Airdrie, Lanarkshire; John Ellis, Derrygonnelly, Co Fermanagh; Melanie Essex, Nuneaton, Warcs; Y Cameron, Nottingham; M F Loake, Surbiton, Surrey; Alex Bradley, Canterbury, Kent; Miss Harris, Bideford, Devon; Mrs B Betts, Northwick, Cheshire; Marie McNally, Reading, Berks; Lorraine Jackson, Tamworth, Staffs; P Sellwood, North Baddesley, Hants; Vanessa Marshall, Thurmaston, Leicester; Miss Mealar, Birkenhead, Merseyside; Kim Albert, Sutton, Coldfield, West Mids; Nicky Turnbull, Glenrothes, Fife; Moira Leckie, Prestwick, Ayrshire; G Tyerman, Linthorpe, Middlesborough; Mark Steven, Huntley, Aberdeenshire; Gary Rodford, Streatham, London; S Greaves, Kings Lynn, Norfolk; Ian Thomson, Currie, Midlothian; G Corrigan, St Helier, Jersey; P Stock, Bitterne Park, Southampton; Grenville Hague, Wells, Somerset; Andy Burton, Hamble, Southampton; Jim Gregson, Bacup, Lancs; Rob Byron, Gosforth, Newcastle; M Pryde, Carlisle, Cumbria; Keith Mawson, Slough, Berks; Carl Davies, Flackwell Heath, Bucks; Stewart Gynn, Launceston, Cornwall; D Nettle, Wallasey, Wirral; Brian Millard, Kidlington, Oxford; Leigh Robertson, Lichfield, Staffs; P Wright, Norwich, Norfolk; Keith Wilson, Milton Keynes, Bucks; A S Adman, London W14; I Maver, Immingham, South Humberside; R Stonelake, Chorley, Lancs.



## STONES SHUFFLE BACK

■ **The Rolling Stones** release their long awaited single 'Harlem Shuffle' this week. It's taken from their forthcoming album 'Dirty Work'. The 12 inch features a 'London Mix' of 'Harlem Shuffle' by Steve Lillywhite and a 'New York' version mixed by Steve Thompson and Michael Barbiero.

'Harlem Shuffle' is accompanied by a semi- animated video directed by Ralph Balishi. Older readers will remember that he was the man responsible for the notorious 'Fritz The Cat' movie.

● **Taka Boom**, Chaka Khan's kid sister, releases her debut solo album 'Middle Of The Night' on March 14. Chaka sings backing vocals on some of the tracks.

● **The Mint Juleps**, who have just released a cover of Neil Young's 'Only Love Can Break Your Heart', are playing a series of dates to mark the last days of the GLC.

See them at London Piccadilly Theatre March 9, London Bass Clef 11, London Brixton Fridge 17, London Hackney Black Music Fair at Saxon Youth Centre 21, Warrington Spectrum Arena 22, London Dalston Crown And Castle 23, London Royal Albert Hall 26, London Sydenham Rub A Dub Club 27, London Brixton White Horse 28, Derby Assembly Rooms 29, London Wood Green Trade Union Centre 30, London South Bank Jubilee Gardens 31.

● **The Flaming Mussolinis** release their debut album 'Watching The Film' on March 10.

● **Strange Cruise** will now be appearing at the London Hippodrome on March 13 (Robin Smith's birthday), not March 5.

● **Patterns In Peru**, a new band from Nottinghamshire, release their debut single 'This Is The Night' on March 10. Patterns In Peru describe their work as "modern pop music with a soulful feel". Ooh weee.

● **The Skeletal Family** release their single 'Restless' this week. The flip side is 'What Goes Up', and the 12 inch features the extra track 'Split Him In Two'.

● **Bill Nelson** releases his single 'Wildest Dreams' this week, followed by his album 'Getting The Holy Ghost Across' on April 7.

● **'The Cinema Hits Album'**, featuring 16 songs from film soundtracks, is out this week. Among the toons you'll find Duran Duran's 'A View To A Kill', and Ray Parker Junior's 'Ghostbusters'.

● **Marilyn Martin**, who teamed up with Phil Collins on 'Separate Lives', releases her debut album 'Marilyn Martin' on March 10. The 10 tracks include a rendition of Phyllis Nelson's 'Move Closer'.

● **Honeymoon Suite**, who have just unveiled their debut album 'The Big Prize', release their single 'Feel It Again' on March 10. They'll be playing a one off date at the London Marquee on March 13 (Robin Smith's birthday).

● **Frank Sinatra** releases his album 'His Greatest Hits' New York, New York, on March 10. The album spans the years 1962 to 1980, featuring such classics as 'I Get A Kick Out Of You', 'My Way', 'The Lady Is A Tramp' and 'Moon River'.

## QUO MEMBER IN LEGAL ROW

● **Status Quo**, bass player Alan Lancaster has gone to court to stop the other members of the band working without him.

Lancaster is seeking an injunction to stop guitarists Francis Rossi and Rick Parfitt using the name Status Quo and recording and performing without him.

During the opening of the case it was alleged that Rossi and Parfitt had recorded an album without Lancaster. The case is expected to last for a few more days.

## WHAM! SPLIT

■ **George Michael says Wham!** are definitely splitting. As a farewell, they're planning a massive concert in the summer at Wembley Stadium, and a final album should be out in the early autumn.

"It's the most amicable split in pop history," said George Michael on television. "Some time ago we decided that everything we wanted to achieve had been achieved. We decided to record a few more singles and play Wembley Stadium in the summer."

George continued that he and Andrew wanted to make an official announcement that Wham! was over, but he decided to go it alone when he learned that Wham!'s management company, Nomis, was being taken over by Kunick Leisure, which has strong South African connections. He said he couldn't tell Andrew of his decision, because Andrew was on holiday and hadn't left a phone number!

George Michael is due to release his solo single 'A Different Cover' on March 24, and George and Andrew will be flying to Los Angeles to record a final Wham! single which will be out in May. George Michael's solo album looks like it will be out next year.



W/E MAR 8, 1986

GALLUP UK SINGLES

# CHARTS

## GALLUP UK SINGLES

THIS WEEK LAST WEEK WEEKS IN CHART

1	2	7	×	CHAIN REACTION, Diana Ross, Capitol
2	1	7	×	WHEN THE GOING GETS TOUGH THE TOUGH GET GOING, Billy Ocean, Jive □
3	7	2		LOVE MISSILE F1-11, Sigue Sigue Sputnik, Parlophone
4	10	4	×	MANIC MONDAY, Bangles, CBS
5	3	6	×	STARTING TOGETHER, Su Pollard, Rainbow
6	5	6		BURNING HEART, Survivor, Scotti Brothers
7	6	7		HOW WILL I KNOW, Whitney Houston, Arista
8	4	5	×	ELOISE, Damned, MCA
9	8	6		DON'T WASTE MY TIME, Paul Hardcastle, Chrysalis
10	28	3	×	THEME FROM NEW YORK NEW YORK, Frank Sinatra, Reprise
11	18	5	×	THE POWER OF LOVE/DO YOU BELIEVE IN LOVE, Huey Lewis And The News, Chrysalis ○
12	25	3	×	HEAVEN MUST BE MISSING AN ANGEL, Tavares, Capitol
13	24	4	×	IF YOU WERE HERE TONIGHT, Alexander O'Neal, Tabu
14	34	2	×	(NOTHING SERIOUS) JUST BUGGIN', Whistle, Champion
15	12	6	×	RISE, Public Image Limited, Virgin
16	37	3	×	HI HO SILVER (THEME FROM BOON), Jim Diamond, A&M
17	19	5	×	AND SHE WAS, Talking Heads, EMI
18	26	2	×	HOUNDS OF LOVE, Kate Bush, EMI
19	13	7	×	LIVING IN AMERICA, James Brown, Scotti Brothers
20	27	7	×	ONE DANCE WON'T DO, Audrey Hall, Revolutionary Sounds/German
21	9	9	×	SYSTEM ADDICT, Five Star, Tent
22	15	3		STRIPPED, Depeche Mode, Mute
23	11	7	×	BORDERLINE, Madonna, Sire ○
24	29	5		I'M NOT GONNA LET YOU, Colonel Abrams, MCA
25	39	4		SILENT RUNNING (ON DANGEROUS GROUND), Mike And The Mechanics, WEA
26	17	7	×	THE CAPTAIN OF HER HEART, Double, Polydor
27	—	1	×	KISS, Prince And The Revolution, Paisley Park WB751
28	16	5	×	TURNING AWAY, Shakin' Stevens, Epic
29	50	2	×	KYRIE, Mr Mister, RCA
30	20	8	×	IMAGINATION, Belouis Some, Parlophone
31	45	3	×	THE HONEYTHIEF, Hipsway, Mercury
32	48	2	×	DIGGING YOUR SCENE, Blow Monkeys, RCA
33	23	9		WALK OF LIFE, Dire Straits, Vertigo
34	14	9		ONLY LOVE, Nana Mouskouri, Carrere/Philips
35	43	2	×	LOVE IS THE DRUG, Grace Jones, Island
36	41	3		ROCK ME TONIGHT (FOR OLD TIMES SAKE), Freddie Jackson, Capitol
37	21	8	×	RADIO AFRICA, Latin Quarter, Rockin' Horse/Arista
38	—	1	×	POGUETRY IN MOTION, Pogues, Stiff BUY243
39	42	2	×	CALLING AMERICA, Electric Light Orchestra, Epic
40	—	1		CANDYMAN, Siouxsie And The Banshees, Wonderland SHE10
41	22	11	×	THE SUN ALWAYS SHINES ON TV, A-Ha, Warner Bros ○
42	30	9	×	THE PHANTOM OF THE OPERA, Sarah Brightman And Steve Harley, Polydor
43	33	8	×	LIFE'S WHAT YOU MAKE IT, Talk Talk, EMI
44	67	2		THE RIVER, Total Contrast, London
45	46	3		SUGAR FREE, Juicy, Epic
46	51	2		SEX MACHINE, James Brown, Boiling Point
47	53	2		CRY TO HEAVEN, Elton John, Rocket
48	36	12	×	BROKEN WINGS, Mr Mister, RCA
49	31	6		SANCTIFY YOURSELF, Simple Minds, Virgin
50	58	3		THIS TIME, Bryan Adams, A&M
51	32	8	×	LA VIE EN ROSE/PULL UP TO THE BUMPER, Grace Jones, Island
52	—	1		LOVE COMES QUICKLY, Pet Shop Boys, Parlophone R6116
53	47	7	×	IF YOU'RE READY (COME GO WITH ME), Ruby Turner featuring Jonathan Butler, Jive
54	—	1		YOU TO ME ARE EVERYTHING, Real Thing, PRT 7P349
54	—	1		OVERJOYED, Stevie Wonder, Motown ZB40567
54	—	1		SHEEP, Housemartins, Go! Discs GOD9
57	68	2		WILL YOU SATISFY, Cherrille, Tabu
58	35	6		SWEETEST GIRL, Madness, Zarjazz
59	—	1		SO MACHO, Sinitta, Fanfare FAN7
60	—	1		JERICHO, Simply Red, WEA YZ63
61	60	5		PAIN, Betsy Wright, Cooltempo
62	—	1		I CAN'T LET YOU GO, 52nd Street, 10 Records TEN114
63	55	3		LADIES, Mantronix, 10 Records
64	38	6	×	SHOT IN THE DARK, Ozzy Osbourne, Epic
65	—	1		UNDER A RAGING MOON, Roger Daltrey, 10 Records TEN81
66	75	2		JUST CAN'T STAND IT, Matt Bianco, WEA
67	40	6		MY MAGIC MAN, Rochelle, Warner Bros
68	66	4		FEMALE INTUITION, Mai Tai, Virgin
69	56	4		MOON OVER BOURBON STREET, Sting, A&M
70	52	11		SATURDAY LOVE, Cherrille And Alexander O'Neal, Tabu
71	49	8	×	IF I RULED THE WORLD, Kurtis Blow, Club
72	64	3		ANOTHER NIGHT, Aretha Franklin, Arista
73	44	9	×	SUSPICIOUS MINDS, Fine Young Cannibals, London
74	—	1		HERE COMES THE MAN, Boom Boom Room, Fun After All FUN101
75	—	1		COME HELL OR WATERS HIGH, Dee C Lee, CBS A6869

## THE NEXT TWENTY FIVE

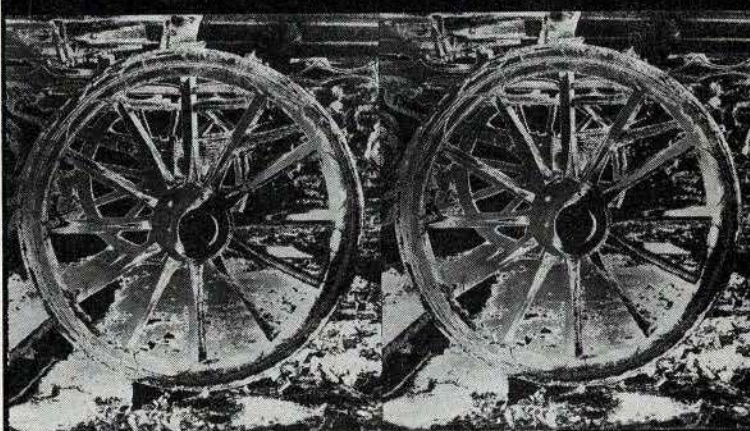
76	82		HEARTACHE NUMBER 9, Hot Chocolate, RAK
77	80		DON'T TELL ME LIES, Breathe, Siren
78	62	×	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
79	59		THE POWER IS YOURS, Redskins, Decca
80	96		ONE STEP, Kissing The Pink, Magnet
81	—		SECRET LOVERS, Atlantic Starr, A&M AM107
82	—		RHYTHM OF YOUR LOVE, Isabel Roberts, Hot Vinyl HV18
83	—		DO YOU LOVE ME, Durell Coleman, Fourth & Bro BRW42
84	91		MADONNA'S EYES, Jennifer Rush, CBS
85	—		LOVE IS WAR, Brilliant, Food FOOD6
85	—		BACK WITH THE BOYS AGAIN/GET IT RIGHT, Joe Fagin, Towerbell TOW84
87	—		STRUNG OUT, Paul Lawrence, Capitol CL393
88	—		ONLY LOVE CAN BREAK YOUR HEART, Mint Juleps, Stiff BUY241
89	93		HOLD ON (TO WHAT YOU'VE GOT), Danse Society, Society
90	—		THE TRUMPTON RIOTS (EP), Half Man Half Biscuit, Probe Plus
91	—		TURN TO THE SKY, March Violets, Rebirth VRB27
92	78		SEPARATE LIVES, Phil Collins And Marilyn Martin, Virgin
93	100	×	MERRY CHRISTMAS EVERYONE, Shakin' Stevens, Epic
94	—		NIGHT RUN, UFO, Chrysalis UFO2
95	—		PRECIOUS LITTLE DIAMOND, Fox The Fox, Epic A6911
96	—		PISTOL IN MY POCKET, Lana Pella, Sublime LIME101
97	85		DRESS YOU UP, Madonna, Sire
98	—		FIELD WORK, Ryuichi Sakamoto/Thomas Dolby, 10 Records TEN112
99	—		DON'T YOU WANT MY LOVE, Nicole, Portrait A6933
99	—		NATIONAL AVENUE (SUNDAY AFTERNOON), Red Guitars, Virgin VS832

Compiled by Spotlight

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

## NEW ALBUM

RED LORRY YELLOW LORRY RED LORRY YELLOW LORRY



Paint Your Wagon Paint Your Wagon

NEW LP OUT FRI 7 MAR Mar 5 Brighton Richmond  
FIRST UK 5000 INCLUDE Mar 6 Kingston Poly  
FREE NUMBERED 7" OF Mar 7 Birmingham Mermaid  
UNRELEASED MATERIAL Mar 8 London Clarendon  
HI-JACK THEM AT: Mar 9 Croydon Underground  
Mar 10 Coventry Busters

OUT NOW

W/E MAR 8, 1986

GALLUP UK ALBUMS  
COMPACT DISCS  
MUSIC VIDEO

# CHARTS

## GALLUP UK ALBUMS

THIS LAST WEEKS  
WEEK WEEK IN CHART

1	1	42	<b>BROTHERS IN ARMS</b> , Dire Straits, Vertigo ☆☆☆
2	2	13	<b>WHITNEY HOUSTON</b> , Whitney Houston, Arista □
3	4	54	<b>NO JACKET REQUIRED</b> , Phil Collins, Virgin ☆☆☆
4	3	6	<b>ROCKY IV</b> , Original Soundtrack, Scotti Brothers
5	5	44	<b>BE YOURSELF TONIGHT</b> , Eurythmics, RCA
6	7	4	<b>JONATHAN KING'S ENTERTAINMENT FROM THE USA</b> , Various, Stylus
7	—	1	<b>HIT'S FOR LOVERS</b> , Various, Epic EPC10050
8	9	48	<b>GO WEST</b> , Go West, Chrysalis ☆
9	14	24	<b>HOUNDS OF LOVE</b> , Kate Bush, EMI ☆
10	6	18	<b>HUNTING HIGH AND LOW</b> , A-Ha, Warner Bros ☆
11	11	2	<b>KING OF AMERICA</b> , Elvis Costello, F Beat
12	13	19	<b>ONCE UPON A TIME</b> , Simple Minds, Virgin □
13	8	2	<b>THE COLOUR OF SPRING</b> , Talk Talk, EMI
14	20	37	<b>LITTLE CREATURES</b> , Talking Heads, EMI □
15	12	13	<b>ISLAND LIFE</b> , Grace Jones, Island □
16	16	37	<b>THE DREAM OF THE BLUE TURTLES</b> , Sting, A&M ☆
17	18	5	<b>THE DANCE HITS ALBUM</b> , Various, Towerbell
18	10	8	<b>THE BROADWAY ALBUM</b> , Barbra Streisand, CBS □
19	17	20	<b>WORLD MACHINE</b> , Level 42, Polydor ☆
20	19	68	<b>LIKE A VIRGIN</b> , Madonna, Sire ☆☆☆
21	28	4	<b>WELCOME TO THE REAL WORLD</b> , Mr Mister, RCA
22	22	3	<b>ALONE</b> , Nana Mouskouri, Philips
23	15	10	<b>LUXURY OF LIFE</b> , Five Star, Tent ○
24	21	3	<b>THE ULTIMATE SIN</b> , Ozzy Osbourne, Epic
25	24	33	<b>THE FIRST ALBUM</b> , Madonna, Sire □
26	23	53	<b>SONGS FROM THE BIG CHAIR</b> , Tears For Fears, Mercury ☆☆
27	29	4	<b>PRECIOUS MEMORIES</b> , Ann Williams, Emerald Gem
28	—	1	<b>PIECE BY PIECE</b> , John Martyn, Island ILPS9807
29	36	6	<b>SUDDENLY</b> , Billy Ocean, Jive
30	29	17	<b>PROMISE</b> , Sade, Epic ☆☆
31	—	1	<b>FINYL VINYL: RAINBOW LIVE 1978-84</b> , Rainbow, Polydor P0DV8
32	32	64	<b>ALCHEMY</b> , Dire Straits, Vertigo ☆
33	33	14	<b>NOW THAT'S WHAT I CALL MUSIC 6</b> , Various, EMI/Virgin ☆☆☆
34	30	16	<b>FEARGAL SHARKEY</b> , Feargal Sharkey, Virgin □
35	25	4	<b>ALBUM/CASSETTE</b> , Public Image Limited, Virgin
36	—	1	<b>LIVES IN THE BALANCE</b> , Jackson Browne, Asylum EKT31
37	31	12	<b>FINE YOUNG CANNIBALS</b> , Fine Young Cannibals, London ○
38	41	17	<b>JENNIFER RUSH</b> , Jennifer Rush, CBS ☆
39	—	1	<b>NIGHT BEAT 2</b> , Various, Stylus SMR8613
40	58	3	<b>SPORTS</b> , Huey Lewis And The News, Chrysalis ○
41	27	2	<b>SEVENTH STAR</b> , Black Sabbath/Tony Iommi, Vertigo
42	39	39	<b>FACE VALUE</b> , Phil Collins, Virgin ☆☆
43	50	17	<b>ICE ON FIRE</b> , Elton John, Rocket ☆
44	45	4	<b>SPARKLE IN THE RAIN</b> , Simple Minds, Virgin
45	40	89	<b>PRIVATE DANCER</b> , Tina Turner, Capitol ☆☆
46	71	3	<b>EATEN ALIVE</b> , Diana Ross, Capitol
47	35	119	<b>UNDER A BLOOD RED SKY</b> , U2, Island ☆☆
48	43	74	<b>THE UNFORGETTABLE FIRE</b> , U2, Island ☆
49	38	14	<b>HITS 3</b> , Various, CBS/WEA ☆☆☆
50	—	1	<b>BIG COCK</b> , King Kurt, Stiff SEEZ62
51	47	2	<b>RUMOURS</b> , Fleetwood Mac, Warner Bros
52	49	54	<b>RECKLESS</b> , Bryan Adams, A&M ☆
53	37	139	<b>QUEEN GREATEST HITS</b> , Queen, EMI ☆☆☆
54	62	85	<b>DIAMOND LIFE</b> , Sade, Epic ☆☆☆
55	—	1	<b>JOHN LENNON LIVE IN NEW YORK</b> , John Lennon, Parlophone PCS7301
56	55	3	<b>WHERE E'ER YOU WALK</b> , Aled Jones, 10 Records
57	44	91	<b>BORN IN THE USA</b> , Bruce Springsteen, CBS ☆☆☆
58	34	2	<b>A DATE WITH ELVIS</b> , Cramps, Big Beat
59	—	1	<b>PICTURE BOOK</b> , Simply Red, Elektra EKT27 ○
60	68	7	<b>ROCK ME TONIGHT</b> , Freddie Jackson, Capitol
61	54	11	<b>LOVE OVER GOLD</b> , Dire Straits, Vertigo ☆☆
62	51	16	<b>THE CLASSIC TOUCH</b> , Richard Clayderman/RPO, Delphine □
63	56	8	<b>JAZZ SINGER</b> , Neil Diamond, Capitol ☆
64	53	34	<b>GREATEST HITS VOL 1 AND 2</b> , Billy Joel, CBS ☆
65	46	8	<b>MACALLA</b> , Clannad, RCA ○
66	—	1	<b>SOUL KISS</b> , Olivia Newton John, Mercury MERH77
67	—	1	<b>TOTAL CONTRAST</b> , Total Contrast, London LONLP15
68	42	18	<b>AFTERBURNER</b> , ZZ Top, Warner Bros □
69	—	1	<b>BLUE</b> , Double, Polydor P0LDS187
70	61	21	<b>LOVE SONGS</b> , George Benson, K-Tel ☆☆
71	60	15	<b>EASY PIECES</b> , Lloyd Cole And The Commotions, Polydor □
72	59	13	<b>ROCK A LITTLE</b> , Stevie Nicks, Parlophone
73	80	9	<b>DIRE STRAITS</b> , Dire Straits, Vertigo ☆
74	72	5	<b>BACK IN THE D.H.S.S.</b> , Half Man/Half Biscuit, Probe Plus
75	48	17	<b>THE SINGLES COLLECTION</b> , Spandau Ballet, Chrysalis ☆☆☆
76	63	8	<b>STOP MAKING SENSE</b> , Talking Heads, EMI □
77	66	11	<b>MAKIN' MOVIES</b> , Dire Straits, Vertigo ☆☆
78	52	2	<b>SEVEN SINGLES DEEP</b> , Icicle Works, Beggars Banquet
79	90	37	<b>ALL THROUGH THE NIGHT</b> , Aled Jones, BBC □
80	88	17	<b>GREATEST HITS OF 1985</b> , Various, Telstar ☆

81	86	2	<b>NEW GOLD DREAM</b> , Simple Minds, Virgin
82	70	8	<b>WHO'S ZOOMIN' WHO</b> , Aretha Franklin, Arista
83	65	8	<b>HELLO, I MUST BE GOING!</b> , Phil Collins, Virgin ☆
84	64	124	<b>CAN'T SLOW DOWN</b> , Lionel Richie, Motown ☆☆☆
85	75	17	<b>THE LOVE ALBUM</b> , Various, Telstar ☆
86	57	7	<b>HIGH PRIORITY</b> , Cherrelle, Tabu
87	82	2	<b>SPEAKING IN TONGUES</b> , Talking Heads, Sire
88	89	12	<b>ALF</b> , Alison Moyet, CBS ☆☆☆
89	69	18	<b>CARS GREATEST HITS</b> , Cars, Elektra ○
90	91	37	<b>MISPLACED CHILDHOOD</b> , Marillion, EMI ☆
91	95	2	<b>MODERN TIMES</b> , Latin Quarter, Rockin' Horse
92	77	14	<b>THE SECRET OF ASSOCIATION</b> , Paul Young, CBS ☆☆
93	76	8	<b>WAR</b> , U2, Island ☆
94	74	5	<b>STEVE McQUEEN</b> , Prefab Sprout, Kitchenware
95	67	20	<b>LOVE</b> , Cult, Beggars Banquet □
96	93	7	<b>COMMUNIQUE</b> , Dire Straits, Vertigo ☆
97	73	3	<b>ELIMINATOR</b> , ZZ Top, Warner Bros
98	87	11	<b>MUSIC OF THE ANDES</b> , Incantation, Nouveau Music ○
99	79	2	<b>THE SINGLES 81-85</b> , Depeche Mode, Mute
100	—	1	<b>PAUL HARDCASTLE</b> , Paul Hardcastle, Chrysalis CHR1517 ○

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

## MUSIC VIDEO

1	1	<b>STOP MAKING SENSE</b> , Talking Heads, Palace/PMI
2	2	<b>THE VIRGIN TOUR</b> , Madonna, WEA
3	4	<b>WHAM! '85</b> , Wham!, CBS/Fox
4	5	<b>THE UNFORGETTABLE FIRE</b> , U2, Island
5	11	<b>THE SINGLE FILE</b> , Kate Bush, PMI
6	6	<b>LIVE AFTER DEATH</b> , Iron Maiden, PMI
7	14	<b>THE VIDEO</b> , Wham!, CBS/Fox
8	3	<b>ALOHA IN HAWAII</b> , Elvis Presley, Virgin/PVG
9	—	<b>LIVE AT THE APOLLO</b> , Hall And Oates, RCA/Columbia
10	13	<b>"UNDER A BLOOD RED SKY" LIVE AT REDROCK</b> , U2, Virgin/PVG
11	15	<b>ARENA</b> , Duran Duran, PMI
12	12	<b>DANCE ON FIRE</b> , the Doors, CIC
13	7	<b>ALCHEMY LIVE</b> , Dire Straits, Polygram
14	8	<b>GREATEST FLIX</b> , Queen, PMI
15	10	<b>LIVE IN RIO</b> , Queen, PMI
16	18	<b>NO JACKET REQUIRED</b> , Phil Collins, Virgin/PVG
17	—	<b>CHESS MOVES</b> , RCA/Columbia
18	9	<b>RUPERT AND THE FROG SONG</b> , Paul McCartney, Virgin
19	17	<b>WHAT WE DID THE FOLLOWING YEAR</b> , the Style Council, Polygram
20	—	<b>PRIVATE DANCER TOUR</b> , Tina Turner, PMI

Compiled by Spotlight Research

UK SINGLES 29, UK ALBUMS 21



## COMPACT DISCS

1	1	<b>BROTHERS IN ARMS</b> , Dire Straits, Vertigo/Phonogram
2	2	<b>NO JACKET REQUIRED</b> , Phil Collins, Virgin
3	3	<b>BE YOURSELF TONIGHT</b> , Eurythmics, RCA
4	7	<b>WORLD MACHINE</b> , Level 42, Polydor
5	14	<b>ONCE UPON A TIME</b> , Simple Minds, Virgin
6	9	<b>ISLAND LIFE</b> , Grace Jones, Island
7	16	<b>LOVE OVER GOLD</b> , Dire Straits, Vertigo/Phonogram
8	13	<b>SONGS FROM THE BIG CHAIR</b> , Tears For Fears, Mercury/Phonogram
9	—	<b>GO WEST</b> , Go West, Chrysalis
10	5	<b>HOUNDS OF LOVE</b> , Kate Bush, EMI
11	4	<b>WHITNEY HOUSTON</b> , Whitney Houston, Arista
12	8	<b>THE DREAM OF THE BLUE TURTLES</b> , Sting, A&M
13	10	<b>THE BROADWAY ALBUM</b> , Barbra Streisand, CBS
14	6	<b>HUNTING HIGH AND LOW</b> , A-Ha, Warner Brothers
15	11	<b>PROMISE</b> , Sade, Epic
16	—	<b>FACE VALUE</b> , Phil Collins, Virgin
17	—	<b>MAKIN' MOVIES</b> , Dire Straits, Vertigo/Phonogram
18	—	<b>HELLO, I MUST BE GOING!</b> , Phil Collins, Virgin
19	15	<b>LIKE A VIRGIN</b> , Madonna, Sire
20	12	<b>ROCK A LITTLE</b> , Stevie Nicks, Parlophone

Compiled by Spotlight Research

# ALAN JONES' CHARTFILE

● **Diana Ross** registers the second number one hit of her solo career this week as 'Chain Reaction' moves to the top of the singles chart.

The newly married singer has had 36 solo hits since she left the **Supremes**, but only 'I'm Still Waiting' (1971) was a number one. Her last single, 'Eaten Alive', the title track of the album which contains 'Chain Reaction', spent a single week in the chart, at number 71, and the single before, 'Missing You', failed entirely to reach the top 75, all of which makes her current success more remarkable.

Some 14 years and 161 days elapsed between 'I'm Still Waiting' loosening its grip on the chart crown and 'Chain Reaction' claiming it. Ross thus establishes a new record for duration between number one hits by an artist, shattering the old mark set by **Frank Sinatra** in 1966, when 'Strangers In The Night' became his second number one, 11 years and 238 days after his first.

**Cliff Richard** is the only other artist to recapture the number one spot after an absence of over 10 years, waiting 11 years and 124 days between 'Congratulations' (1968) and 'We Don't Talk Any More' (1979).

I have excluded from my calculations artists who had number one hits as soloists and as part of a group, though if I had included them **Harry Belafonte** would win at a canter, having waited over 27 years between his solo number one, 'Mary's Boy Child' (1957) and **USA For Africa's** 'We Are The World', on which both he and Diana Ross sung.

'Chain Reaction' is the sixth number one written by **Barry and Robin Gibb**, and the fifth by their brother **Maurice**. All three are credited with writing the four songs they took to number one as the **Bee Gees** — 'Massachusetts' (1967), 'I Gotta Get A Message To You' (1968), 'Night Fever' (1978) and 'Tragedy' (1979).

Barry and Robin also penned **Barbra Streisand's** number one 'Woman In Love'. In America the Gibbs' songwriting skills are usually even better appreciated — Barry has written 16 number ones, Robin 13 and Maurice 11 — but despite their standing as songsmiths, and Miss Ross's enduring popularity as a singer, 'Chain Reaction' was a stiff Stateside, reaching number 85 in the Black singles chart, and failing to reach the Hot One Hundred at all.

● One of the most consistently popular acts of the eighties has been **Madness**, but if recent trends are anything to go by, they're losing their grip.

The Nutty Boys' first 20 singles each reached the top twenty, the 21st, 'Uncle Sam', broke the sequence by peaking at 21, and the 22nd, 'The Sweetest Girl', is in decline after reaching only number 35. Indeed, each of the last five Madness singles has peaked at a lower position than its predecessor.

Though they haven't been in the top 20 for over six months, Madness have still had more top 20 hits in the eighties — 18 — than any other band, though they have dropped behind **Shakin' Stevens**, who has registered 19 hits in the eighties, 18 solo and one duet with **Bonnie Tyler**.

● **Dire Straits's** 'Brothers In Arms' remains at number one for the eighth week in a row, and the twelfth week in all.

Three other albums have reigned for 12 weeks in the eighties, but none has managed to hang on for a thirteenth. They are: 'Kings Of The Wild Frontier' by **Adam And The Ants** (1981), 'The Kids From Fame' (1982) and **Bob Marley And The Wailers's** 'Legend' (1984). Only 'Legend' completed its 12 weeks at the top uninterrupted.



● **LADY DI:** Supreme once more

## CHARTFILE USA

● **Mr Mister's** Kyrie remains at number one in Billboard's singles chart for a second week, as its sales top 500,000. The song, whose title is Greek for "Lord Have Mercy", was written and recorded inside three hours.

● Welcome back to **Little Richard** who belatedly gathers his 21st US hit with 'Great Gosh A'mighty!', which debuts at number 87. Apart from a short lived chart single with **Canned Heat** in 1972, Richard has been absent from the chart since 1970. His return has many parallels with the recent success of **James Brown**. Both men are in their fifties (Richard's 53, Brown is 57). Both have their comeback hits featured in successful movies (Brown's in 'Rocky IV', Richard's in 'Down And Out In Beverley Hills') and both are produced by **Dan Hartman**.

Little Richard's hits span 31 years. That's pretty good, but Frank Sinatra was a chart regular from 1940, when he was with **Tommy Dorsey's** band, to 1980, when he charted most recently.

● After 23 weeks in the album chart, **Kiss's** 'Asylum' has sold over 500,000 copies to earn a gold disc. The group has charted 17 albums, and all but three have gone gold. Kiss also have 18 hit singles to their credit, the highest total for any heavy rock band.

● **Whitney Houston's** eponymous debut album jumps to number one on the album chart this week, 50 weeks after it first entered the listings.

Only one album has taken longer to reach number one in the last decade — the '**Fleetwood Mac**' album, a chart topper after 58 weeks in 1976. Other slow climbers: **Huey Lewis's** 'Sports' (39 weeks to reach the top in 1984) and **Bryan Adams's** 'Reckless' (38 weeks in 1985).

Houston's album has already sold three million copies and yielded two number one singles. The only other debut album to reach number one itself whilst spawning two number one singles is **Men At Work's** 'Business As Usual'.

● After making its singles chart debut at number 99 three weeks ago, **the Cure's** 'In Between Days' immediately dropped out of the chart. It thus earns the dubious distinction of becoming the first single to spend a solitary week in the American chart since **Billy Lemmons's** novelty disc 'Six Packs A Day' checked in and out of the chart simultaneously on 26 March 1977.

● Nearly ten years after their first hit, 'Crazy On You', **Heart** are bigger than ever.

Their latest album, entitled simply 'Heart', was their first to reach number one. It's still in the top ten, eight months after release, and has outsold all their previous eight albums.

It has yielded three consecutive top ten singles, namely the fast rising number four hit 'These Dreams', 'What About Love', a number ten hit last August, and 'Never', number four in December.

● **Ozzy Osbourne** has the biggest album of his post-**Black Sabbath** career as 'The Ultimate Sin' improves six places to number 13 this week. Earlier Osbourne efforts: 'Speak Of The Devil' (number 14, 1982), 'Diary Of A Madman' (16, 1981), 'Bark At The Moon' (19, 1983) and 'Blizzard Of Oz' (21, 1981). An EP, 'Mr Crowley', released only as a picture disc in 1982, reached number 120.

## IN BRIEF

Seriously deranged Texan band **Gadfly**, who've amused us before with their wacky waxings, have a new American single, 'Ovis Aries', a tribute to the humble sheep, issued in a limited edition of 1000 copies in hand-knitted woollen sleeves! It's the first in what they promise will be an occasional series of releases "giving rightful credit to the animals that made America great." Already planned is a stanza in honour of the Prairie dog. 'Big Bill' Gadfly's folksy 'Black Widow Spider' will not be recorded, since his fellow flies decided the Black Widow should be squashed, not celebrated in song... 'Stripped' is **Depeche Mode's** fifteenth hit... **The Alarm's** 'Strength' and **Madonna's** 'Like A Virgin' albums are both newly available as picture discs in very limited quantities... **The Style Council's** next single is 'Have You Ever Had It Blue', due in five weeks (Polydor CINE1)... Arista are to release a **Thompson Twins** hits compilation... An unprecedented 12 albums in the top 100 have completed a year's uninterrupted chart service, which both reflects the remarkable durability of certain albums, and serves as an indictment of the artists who made them. Amongst those who have had their latest album in the chart for over a year: **Madonna** (68 weeks), **Tina Turner** (89 weeks), **Bruce Springsteen** (91 weeks) and **Lionel Richie** (124 weeks). Won't somebody please stop living off their royalties and make a new album?

My list of New York hits (**Chartfile**, 22 February) correctly included **Tom Browne's** 'Funkin' For Jamaica', but not its parenthetical sub-title (('NY')), and I erred three weeks ago when I named **Tight Fit's** 'Fantasy Island' as the first number one on the Jive label. It was, of course, 'The Lion Sleeps Tonight'.

W/E MAR 8, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

# CHARTS

## U S S I N G L E S

- |    |    |  |
|----|----|--|
| 1  | 1  | KYRIE, Mr Mister, RCA  |
| 2  | 3  | SARA, Starship, Grunt  |
| 3  | 2  | HOW WILL I KNOW, Whitney Houston, Arista                                 |
| 4  | 10 | THESE DREAMS, Heart, Capitol   |
| 5  | 9  | SECRET LOVERS, Atlantic Starr, A&M                                       |
| 6  | 8  | SILENT RUNNING, Mike And The Mechanics, Atlantic                         |
| 7  | 5  | THE SWEETEST TABOO, Sade, Portrait                                       |
| 8  | 4  | LIVING IN AMERICA, James Brown, Scotti Brothers                          |
| 9  | 7  | LIFE IN A NORTHERN TOWN, Dream Academy, Warner Brothers                  |
| 10 | 12 | KING FOR A DAY, Thompson Twins, Arista                                   |
| 11 | 17 | ROCK IN THE USA, John Cougar Mellencamp, Riva                            |
| 12 | 6  | WHEN THE GOING GETS TOUGH, Billy Ocean, Jive                             |
| 13 | 19 | NIKITA, Elton John, Geffen   |
| 14 | 29 | ROCK ME AMADEUS, Falco, A&M  |
| 15 | 13 | TARZAN BOY, Baltimore, Manhattan   |
| 16 | 16 | RUSSIANS, Sting, A&M   |
| 17 | 23 | WHAT YOU NEED, INXS, Atlantic  |
| 18 | 18 | DAY BY DAY, the Hooters, Columbia/CBS                                    |
| 19 | 25 | THIS COULD BE THE NIGHT, Loverboy, Columbia/CBS                          |
| 20 | 21 | SANCTIFY YOURSELF, Simple Minds, A&M                                     |
| 21 | 22 | STAGES, ZZ Top, Warner Brothers  |
| 22 | 11 | A LOVE BIZARRE, Sheila E, Paisley Park                                   |
| 23 | 26 | BEAT'S SO LONELY, Charlie Sexton, MCA                                    |
| 24 | 30 | LET'S GO ALL THE WAY, Sly Fox, Capitol                                   |
| 25 | 27 | (HOW TO BE) A MILLIONAIRE, ABC, Mercury                                  |
| 26 | 33 | MANIC MONDAY, Bananas, Columbia/CBS                                      |
| 27 | 31 | ANOTHER NIGHT, Aretha Franklin, Arista                                   |
| 28 | 41 | KISS, Prince And The Revolution, Paisley Park                            |
| 29 | 20 | THAT'S WHAT FRIENDS ARE FOR, Dionne Warwick and Friends, Arista          |
| 30 | 15 | CONGA, Miami Sound Machine, Epic   |
| 31 | 34 | NIGHT MOVES, Marilyn Martin, Atlantic                                    |
| 32 | 39 | TENDER LOVE, Force MDs, Warner Brothers/Tommy Boy                        |
| 33 | 36 | GOODBYE IS FOREVER, Arcadia, Capitol                                     |
| 34 | 14 | BURNING HEART, Survivor, Scotti Brothers                                 |
| 35 | 38 | NO EASY WAY OUT, Robert Tepper, Scotti Brothers                          |
| 36 | 40 | CALLING AMERICA, Electric Light Orchestra, CBS Associated                |
| 37 | 37 | NEEDLES AND PINS, Tom Petty And The Heartbreakers with Stevie Nicks, MCA |
| 38 | 46 | ADDICTED TO LOVE, Robert Palmer, Island                                  |
| 39 | 43 | I'M NOT THE ONE, the Cars, Elektra                                       |
| 40 | 48 | I CAN'T WAIT, Stevie Nicks, Modern                                       |
| 41 | 24 | I'M YOUR MAN, Wham!, Columbia/CBS  |
| 42 | 28 | DIGITAL DISPLAY, Ready For The World, MCA                                |
| 43 | 44 | BOP, Dan Seals, EMI America  |
| 44 | 53 | LIVE IS LIFE, Opus, Polydor  |
| 45 | 56 | I THINK IT'S LOVE, Jermaine Jackson, Arista                              |
| 46 | 32 | THE SUN ALWAYS SHINES ON TV, A-Ha, Warner Brothers                       |
| 47 | 51 | DO ME BABY, Meli'sa Morgan, Capitol                                      |
| 48 | 60 | YOUR LOVE, the Outfield, Columbia/CBS                                    |
| 49 | 86 | ALIVE AND KICKING, Simple Minds, A&M/Virgin                              |
| 50 | 71 | WEST END GIRLS, Pet Shop Boys, EMI America                               |

- |    |    |  |
|----|----|--|
| 51 | 62 | OVERJOYED, Stevie Wonder, Tamla                            |
| 52 | 72 | FOR AMERICA, Jackson Browne, Asylum                        |
| 53 | 52 | I'D DO IT ALL AGAIN, Sam Harris, Motown                    |
| 54 | 58 | LE BEL AGE, Pat Benatar, Chrysalis                         |
| 55 | 35 | HE'LL NEVER LOVE YOU (LIKE I DO), Freddie Jackson, Capitol |
| 56 | 45 | SAY YOU, SAY ME, Lionel Richie, Motown                     |
| 57 | 69 | SATURDAY LOVE, Cherrelle with Alexander O'Neal, Tabu       |
| 58 | 42 | SPIES LIKE US, Paul McCartney, Capitol                     |
| 59 | 59 | LET ME BE THE ONE, Five Star, RCA                          |
| 60 | 75 | WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson, A&M       |

## B U L L E T S

- |    |    |  |
|----|----|--|
| 62 | 73 | SOMETHING ABOUT YOU, Level 42, Polydor                     |
| 64 | 67 | THE POWER OF LOVE, Jennifer Rush, Epic                     |
| 68 | 77 | ALL THE KINGS HORSES, the Firm, Atlantic                   |
| 71 | 89 | A LITTLE BIT OF LOVE, New Edition, MCA                     |
| 73 | —  | I DO WHAT I DO (THEME FROM 9½ WEEKS), John Taylor, Capitol |
| 76 | —  | BAD BOY, Miami Sound Machine, Epic                         |
| 80 | 88 | HEART'S ON FIRE, John Cafferty, Scotti Brothers            |
| 81 | —  | IF YOU LEAVE, OMD, A&M                                     |
| 82 | 87 | THE MEN ALL PAUSE, Klymaxx, MCA/Constellation              |
| 85 | 90 | IN MY DREAMS, Dokken, Elektra                              |
| 86 | —  | FEEL IT AGAIN, Honeymoon Suite, Warner Bros                |
| 87 | —  | GREAT GOSH A'MIGHTY, Little Richard, MCA                   |
| 88 | 93 | TWIST MY ARM, Pointer Sisters, Planet                      |
| 90 | 95 | WHERE ARE THEY NOW?, Synch, Columbia/CBS                   |
| 92 | —  | I CAN'T WAIT, Nu Shooz, Atlantic                           |
| 95 | —  | SHELTER ME, Joe Cocker, Capitol                            |
| 98 | —  | I ENGINEER, Animotion, Casablanca                          |
- Compiled by Billboard

## U S A L B U M S

- |    |    |   |
|----|----|---|
| 1  | 3  | WHITNEY HOUSTON, Whitney Houston, Arista                            |
| 2  | 2  | PROMISE, Sade, Portrait   |
| 3  | 1  | WELCOME TO THE REAL WORLD, Mr Mister, RCA                           |
| 4  | 4  | THE BROADWAY ALBUM, Barbra Streisand, Columbia/CBS                  |
| 5  | 6  | HEART, Heart, Capitol   |
| 6  | 5  | SCARECROW, John Cougar Mellencamp, Riva                             |
| 7  | 7  | KNEE DEEP IN THE HOOPLA, Starship, Grunt                            |
| 8  | 8  | BROTHERS IN ARMS, Dire Straits, Warner Brothers                     |
| 9  | 13 | THE ULTIMATE SIN, Ozzy Osbourne, CBS Associated                     |
| 10 | 10 | ONCE UPON A TIME, Simple Minds, A&M/Virgin                          |
| 11 | 11 | ROCKY IV, Soundtrack, Scotti Brothers                               |
| 12 | 12 | FRIENDS, Dionne Warwick, Arista                                     |
| 13 | 9  | AFTERBURNER, ZZ Top, Warner Brothers                                |
| 14 | 14 | ROCK A LITTLE, Stevie Nicks, Modern                                 |
| 15 | 15 | BORN IN THE USA, Bruce Springsteen, Columbia/CBS                    |
| 16 | 20 | NERVOUS NIGHT, the Hooters, Columbia                                |
| 17 | 16 | IN SQUARE CIRCLE, Stevie Wonder, Tamla                              |
| 18 | 18 | MEETING IN THE LADIES ROOM, Klymaxx, MCA/Constellation              |
| 19 | 17 | SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury                  |
| 20 | 21 | THE DREAM ACADEMY, the Dream Academy, Warner Brothers               |
| 21 | 33 | LISTEN LIKE THIEVES, INXS, Atlantic                                 |
| 22 | 22 | PACK UP THE PLANTATION — LIVE, Tom Petty And The Heartbreakers, MCA |
| 23 | 35 | PICTURES FOR PLEASURE, Charlie Sexton, MCA                          |
| 24 | 24 | WHO'S ZOOMIN' WHO, Aretha Franklin, Arista                          |
| 25 | 25 | AS THE BAND TURNS, Atlantic Starr, A&M                              |
| 26 | 26 | THE DREAM OF THE BLUE TURTLES, Sting, A&M                           |
| 27 | 28 | MIKE AND THE MECHANICS, Mike And The Mechanics, Atlantic            |
| 28 | 23 | READY FOR THE WORLD, Ready For The World, MCA                       |
| 29 | 29 | HERE'S TO FUTURE DAYS, Thompson Twins, Arista                       |
| 30 | 19 | MIAMI VICE, Soundtrack, MCA   |
| 31 | 34 | PRIMITIVE LOVE, Miami Sound Machine, Epic                           |
| 32 | 38 | MEAN BUSINESS, the Firm, Atlantic                                   |
| 33 | 31 | HUNTING HIGH AND LOW, A-Ha, Warner Brothers                         |
| 34 | 46 | DIFFERENT LIGHT, Bangles, Columbia/CBS                              |
| 35 | —  | GREATEST HITS, Alabama, RCA   |
| 36 | 41 | LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS                   |

**TALULAH MOON**

AVAILABLE NOW IN THE UK

**IF YOU WANT LOVE**

10007 12 70007

**TOTAL CONTROL RECORDS**

EMI

- 37 27 **WHITE CITY — A NOVEL**, Pete Townshend, Atco
- 38 30 **GREATEST HITS**, the Cars, Elektra
- 39 36 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 40 42 **HOW TO BE A ZILLIONAIRE**, ABC, Mercury
- 41 39 **STRENGTH**, the Alarm, IRS
- 42 44 **ALL FOR LOVE**, New Edition, MCA
- 43 43 **STEREOTOMY**, the Alan Parsons Project, Arista
- 44 32 **UNDER LOCK AND KEY**, Dokken, Elektra
- 45 45 **OUT OF AFRICA**, Soundtrack, MCA
- 46 37 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 47 40 **RECKLESS**, Bryan Adams, A&M
- 48 50 **RADIO**, LL Cool J, Columbia/CBS
- 49 48 **SO RED THE ROSE**, Arcadia, Capitol
- 50 — **ROMANCE 1600**, Sheila E. Paisley Park  
Compiled by Billboard

## D I S C O

- 1 2 **(NOTHING SERIOUS) JUST BUGGIN'**, Whistle, Champion 12in
- 2 3 **SUGAR FREE (DEO/REMIXES)/BAD BOY/FOREVER AND EVER**, Juicy, Epic 12in
- 3 4 **I'M NOT GONNA LET YOU (RICHARD JAMES BURGESS UK REMIX)**, Colonel Abrams, MCA Records 12in
- 4 7 **LADIES/DUB INSTRUMENTAL**, Mantronix, 10 Records 12in
- 5 9 **DO YOU LOVE ME (REMIX)**, Durell Coleman, Fourth & Broadway 12in
- 6 25 **RHYTHM OF YOUR LOVE**, Isabel Roberts, Hot Vinyl 12in
- 7 1 **MY MAGIC MAN**, Rochelle, Warner Bros 12in
- 8 12 **DARE TO DREAM (LONDON REMIX)/US MIX**, Viola Wills, Streetwave 12in white label
- 9 11 **WHAT'S MISSING/IF YOU WERE HERE TONIGHT**, Alexander O'Neal, Tabu 12in
- 10 13 **WE CAN MAKE IT HAPPEN**, Prince Charles and The City Beat Band, PRT 12in
- 11 6 **WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING**, Billy Ocean, Jive 12in
- 12 5 **LIVING IN AMERICA**, James Brown, Scotti Brothers 12in
- 13 8 **IF I RULED THE WORLD**, Kurtis Blow, Club 12in
- 14 14 **HEAVEN MUST BE MISSING AN ANGEL/WHODUNIT/DON'T TAKE AWAY THE MUSIC (BEN LIEBRAND REMIXES)**, Tavares, Capitol 12in
- 15 23 **GOTTA FIND A WAY**, Russ Brown, US Jump Street 12in
- 16 15 **THE RIVER (CLUB VERSION)/SUNSHINE (INSTRUMENTAL)**, Total Contrast, US London 12in
- 17 20 **WHEN I THINK OF YOU/NASTY/THE PLEASURE PRINCIPLE/FUNNY HOW TIME FLIES/WHAT HAVE YOU DONE FOR ME LATELY**, Janet Jackson, US A&M LP
- 18 10 **DON'T WASTE MY TIME**, Paul Hardcastle, Chrysalis 12in
- 19 26 **PARTY FREAK (LATIN RASCAL EDIT)**, Cashflow, US Mercury 12in
- 20 17 **HOW WILL I KNOW (JELLYBEAN REMIX)**, Whitney Houston, Arista 12in
- 21 24 **WILL YOU SATISFY?**, Cherrelle, Tabu 12in
- 22 22 **HEADLINE NEWS**, William Bell, US WRRC LP
- 23 16 **IT DOESN'T REALLY MATTER (REMIX)**, Zapp, Warner Bros 12in
- 24 36 **STRUNG OUT (DANCE MIX)**, Paul Laurence, Capitol 12in
- 25 18 **PAIN**, Betty Wright, Cooltempo 12in
- 26 94 **I CAN'T LET YOU GO (REMIX)/JAZZ VERSION**, 52nd Street, 10 Records 12in
- 27 — **YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76-86)**, The Real Thing, PRT 12in
- 28 31 **BABY LOVE**, Regina, Funkin' Marvellous Records 12in
- 29 19 **ROCK ME TONIGHT**, Freddie Jackson, Capitol 12in
- 30 35 **HEY! DON'T WASTE MY TIME**, The Walkers, Club 12in
- 31 60 **DON'T WASTE MY TIME (ESSENTIAL WELL-HARD CRUCIAL REMIX)**, Paul Hardcastle, Chrysalis 12in
- 32 32 **YOU CAN DO IT (IT'S SO EASY)**, Dino Terrell, US New Image 12in
- 33 42 **WHAT HAVE YOU DONE FOR ME LATELY (REMIX)**, Janet Jackson, US A&M 12in
- 34 38 **ALL I WANT IS MY BABY**, Roberta Gilliam, WEA 12in
- 35 47 **LOVE MONEY (REMIX 86)/FORT KNOX**, Funk Masters, Tai Wan 12in
- 36 57 **FOOL'S PARADISE**, Meli'sa Morgan, US Capitol LP
- 37 21 **ALICE I WANT YOU JUST FOR ME!**, Full Force, CBS 12in
- 38 29 **PULL UP TO THE BUMPER (REMIX)**, Grace Jones, Island 12in
- 39 44 **UP FRONT**, Matt Bianco, WEA 12in
- 40 30 **FUNKY SENSATION**, Ladies Choice, Sure Delight 12in

- 41 50 **GALVESTON BAY (EXTENDED RE-EDIT)**, Lonnie Hill, 10 Records 12in white label
- 42 34 **ANOTHER NIGHT (DANCE MIX)**, Aretha Franklin, Arista 12in
- 43 74 **PRISONER OF LOVE**, Mildred Scott, US 4th + B'way 12in
- 44 — **THE RIVER (EXTENSIVE REMIX)**, Total Contrast, London 12in
- 45 — **SECRET LOVERS (40/80-79 3/4-0bpm)/ONE LOVE (DANCE MIX) (108 1/2bpm)**, Atlantic Starr, A&M 12in
- 46 28 **WAS DOG A DOUGHNUT/SIDEWALK TALK**, Jellybean, EMI America 12in
- 47 40 **IF YOU SHOULD EVER BE LONELY (STREET MIX/CLUB MIX)**, Val Young, Gordy 12in
- 48 48 **TURN YOUR LOVE (RIGHT AROUND)**, Projection, Elite 12in
- 49 54 **SUCCESS IS THE WORD**, 12-41, US Fresh Records 12in
- 50 46 **HOW TO WIN YOUR LOVE**, Spencer Jones, Champion 12in
- 51 75 **DON'T CHA GO NOWHERE**, Donald Dee, US Sutra 12in
- 52 33 **WHO'S ZOOMIN' WHO (DANCE MIX)**, Aretha Franklin, Arista 12in
- 53 — **YOU NEED MORE CALYPSO (CLUB VERSION)**, Ralph MacDonald featuring Dennis Collins, US Polydor, 12in promo
- 54 78 **GAMES**, 94 East, US Hot Pink LP
- 55 76 **YOU BLOW MY MIND**, Stimulus featuring Milton Smith, US Roulette 12in
- 56 — **HIGH HORSE (REMIX)**, Evelyn 'Champagne' King, RCA 12in white label
- 57 53 **COLDER ARE MY NIGHTS**, The Isley Brothers, Warner Bros 12in
- 58 58 **TRUTH OR DARE (LP VERSION)**, Shirley Murdock, Elektra 12in white label
- 59 79 **(YOU ARE MY) ALL AND ALL**, Joyce Sims, US Sleeping Bag Records 12in
- 60 37 **SKIPS A BEAT (CLUB MIX)**, Warp 9, Motown 12in
- 61 89 **CAN YOU FEEL IT?**, Original Concept, US Def Jam 12in
- 62 87 **KING HOLIDAY**, King Dream Chorus & Holiday Crew, US Mercury 12in/promo
- 63 73 **TOUCHING AND CARING**, Nira Simone, US VPI Records LP
- 64 41 **A LOVE BIZARRE, PARTS I AND II**, Sheila E., Warner Bros/Paisley Park 12in
- 65 39 **COLD SHOULDER**, Evelyn Thomas, Record Shack 12in
- 66 51 **LOVE'S ON FIRE**, Aleem featuring Leroy Burgess, US Atlantic 12in
- 67 re **BEST FRIENDS ... CRAZY MIXX**, Eddie Towns (ET), US/Total Experience 12in
- 68 100 **PASSION**, Bata Drum, Champion 12in
- 69 re **LOVE'S GONNA GET YOU**, Jocelyn Brown, Warner Bros 12in
- 70 52 **IF YOU'RE READY (COME GO WITH ME)**, Ruby Turner, Jive 12in
- 71 — **CAUGHT IN THE MIDDLE**, James Cobbin & Prime Cut, US Tuckwood 12in
- 72 55 **HOLD ME**, Teddy Pendergrass (with Whitney Houston), Asylum 12in
- 73 43 **BABY TALK**, Alisha, Total Control 12in
- 74 81 **IN THE MORNING TIME**, Tramaine, US A&M 12in
- 75 re **SATELLITE MUSIC/I SHOULD'VE LOVED YA**, Cool Runners, Streetwave 12in
- 76 re **MY DOWNTOWN LADY**, Reaction, US Strawberry Records Unltd. 12in
- 77 67 **LET MY PEOPLE GO (M&M REMIX)**, The Winans, Qwest 12in
- 78 91 **CLOUD NINE**, Mystery Assignment, Virgin 12in
- 79 66 **THIS IS THE HOUSE (GHETTO TO CONDO MINIMUM MIX)**, Three Degrees, Supreme Records 12in white label
- 80 65 **IF YOU WANT LOVE**, Tulliah Moon, US Beauty and The Beat 12in
- 81 64 **DOUBLE DEF FRESH**, Hardrock Soul Movement, Elite 12in
- 82 — **DUB THE TENSION (122 1/2bpm)/RELEASE THE TENSION (122 1/2-122 1/2bpm)**, J-A Groove, US Studio Records 12in
- 83 — **FIRESTARTER (95 1/2bpm)**, Tease, US Epic 12in
- 84 69 **THE THINGS THAT MEN DO**, Krystal, US Epic 12in
- 85 90 **I LOVE ONLY YOU**, Ruth Dawes, US Profile 12in
- 86 — **YOU CAN'T BLAME LOVE (CLUB VERSION) (101 3/4-101 3/4bpm)**, Thomas & Taylor, US Thom/Tay 12in
- 87 77 **BASSLINE/HARDCORE HIP-HOP**, Mantronix, US Sleeping Bag Records LP
- 88 85 **LOVE IS SERIOUS/SPECIAL**, The Stylistics, US Streetwise LP
- 89 re **INSATIABLE WOMAN**, Isley Jasper Isley, Epic 12in
- 90 93 **FEMALE INTUITION**, Mai Tai, Virgin/Hot Melt 12in
- 91 — **MAYBE TOMORROW (91 1/2-92bpm)**, Perri, US Zebra Records LP
- 92 92 **I CAN'T STOP (51-103 1/2-104 1/2-104 1/2-105 1/2-104 1/2bpm)**, Theresa Davies featuring Jerry Butler, US DJ 7in
- 93 99 **ONE MORE TIME (US REMIX)**, Third World, CBS 12in
- 94 — **OVERJOYED**, Stevie Wonder, Motown 12in
- 95 — **WHAT YOU GONNA DO ABOUT IT/ENTANGLED**, Total Contrast, London LP
- 96 re **MY MIND IS MADE UP**, Keith Sweat, US Stadium 12in
- 97 71 **SHE'S THE ONE**, Cabo Frío, US Zebra Records LP
- 98 70 **DON'T STOP THAT GO GO BEAT**, Effectron, MDM Records 12in
- 99 — **THE HUNT**, Jimmy Scott, Move 12in
- 100 56 **KEEP ON**, Bobby Mardis, Bluebird 10, 12in

Compiled by James Hamilton/Alan Jones

**THE THREE DEGREES**

**THIS IS THE HOUSE**  
(WHERE LOVE DIED)

AVAILABLE NOW ON 7"  
AND 3 TRACK 12"

SUPER (T) 104

SUPREME RECORDS  
& STATEMENT IN SOUL



W/E MAR 8, 1986  
 EUROBEAT  
 REGGAE  
 INDIE SINGLES  
 INDIE ALBUMS

# CHARTS

## EUROBEAT

- |     |    |   |
|-----|----|---|
| 1   | 1  | LOVE'S GONE MAD (EUROBEAT MIX), Seventh Avenue, Record Shack 12in                                       |
| 2   | 2  | PISTOL IN MY POCKET, Lana Pellay, Sublime 12in  |
| 3   | 3  | ANOTHER NIGHT (DANCE MIX), Aretha Franklin, Arista 12in   |
| 4   | 4  | FLY TO ME, Aleph, Italian Disco Magic 12in  |
| 5   | 11 | PRISONER OF LOVE, Mildred Scott, US 4th & B'way 12in  |
| 6   | —  | YOU'RE A BEAT, Eastbound Expressway, Passion 12in white label   |
| 7   | 12 | DANGER FOR LOVE, Deborah, German ZYX 12in   |
| 8   | 9  | ALL PLAYED OUT, L.I.F.E., US Dance-Sing 12in  |
| 9   | 21 | PEOPLE SAY IT'S IN THE AIR, The Herreys, Canadian Chateau 12in  |
| 10  | 17 | STRANGER, Linda Imperial, US Pink Glove 12in  |
| 11  | 5  | MIDNIGHT LOVER, People Like Us, Passion 12in  |
| 12  | 14 | LIFELINE DANCING, Pattie Brooks, US Easy Street 12in  |
| 13  | 15 | CHAIN REACTION (DANCE REMIX), Diana Ross, Capitol 12in  |
| 14  | 20 | DIAL MY NUMBER, The Back Bag, German Transparent 12in   |
| 15  | 8  | ONE BITE (JOHN MORALES REMIX), Street Angels, Calibre 12in  |
| 16  | 10 | THIS IS MY LIFE, Eartha Kitt, Record Shack 12in   |
| 17  | 7  | BOTH SIDES NOW, Viola Wills, US Wide Angle 12in   |
| 18  | 19 | IF YOU SHOULD EVER BE LONELY (CLUB MIX), Val Young, Gordy 12in  |
| 19  | 13 | MIDNIGHT LOVER, Bernadette, German CBS 12in   |
| 20  | 26 | MOSKOW DISKO (1986 VERSION), Telex, German Rush 12in  |
| 21  | re | MY DELIGHT, Solid Stangers, German ZYX 12in   |
| 22  | —  | I ENGINEER, Animotion, US Casablanca 12in   |
| 23  | 16 | TONIGHT, Ken Laszlo, Italian MEM 12in   |
| 24  | 22 | BOLERO, Fancy, Swedish Mega 12in  |
| 25  | —  | LIVIN' FOR THE CITY, Sylvester, US Megatone 12in  |
| 26  | 6  | CHARLESTON, Den Harrow, Italian Baby LP   |
| 27  | —  | COME ON, Alan Barry, Italian Time 12in  |
| 28  | —  | ICE COLD LOVE, Madigan, Italian On The Road 12in  |
| 29  | re | DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL (BEN LIEBRAND REMIXES), Tavares, Capitol 12in |
| 30= | 30 | ROMANTIC VIDEO, New Romance, German Polydor 12in  |
| 30= | 29 | FIRE ME UP, Astaire, Passion 12 white label   |
| 30= | 27 | SECLUSION, Shawn Benson, US TSR 12in  |
- Compiled by James Hamilton/Alan Jones

INDIE SINGLES 13



## INDIE SINGLES

- |    |    |  |
|----|----|--|
| 1  | 1  | STRIPPED, Depeche Mode, Mute                                 |
| 2  | 3  | GIVING GROUND, the Sisterhood, Merciful Release              |
| 3  | —  | SEETHROUGH, the Guana Batz, ID Records                       |
| 4  | 2  | SOMEWHERE IN CHINA, the Shop Assistants, 53rd & 3rd          |
| 5  | 4  | HOT GIRLS IN LOVE (EP), the Cherry Bombz, Lick               |
| 6  | 6  | WHISTLING IN THE DARK, Easterhouse, Rough Trade              |
| 7  | 22 | ALL DAY LONG, The Shop Assistants, Subway Organisation       |
| 8  | 7  | TIME IS MONEY (BASTARD), Swans, K.422                        |
| 9  | 9  | SPRING RAIN, the Go Betweens, Beggars Banquet                |
| 10 | 12 | SHE SELLS SANCTUARY, the Cult, Beggars Banquet               |
| 11 | 10 | DAYS LIKE THESE, Billy Bragg, Go! Discs                      |
| 12 | 27 | KICK OVER THE STATUES, the Redskins, Abstract Dance/Priority |
| 13 | —  | HARD, the Jazz Butcher, Glass                                |
| 14 | —  | GIVE IT TO ME, the Gents, Prism                              |
| 15 | 16 | CAN YOUR PUSSY DO THE DOG?, the Cramps, Big Beat             |
| 16 | —  | HOW I LEARNED TO LOVE THE BOMB, TV Personalities, Dreamworld |
| 17 | 17 | ONCE MORE, Wedding Present, Reception                        |
| 18 | 15 | TINY DYNAMINE, Cocteau Twins, 4AD                            |
| 19 | 18 | HERE COMES THE MAN, Boom Boom Room, Fun After All            |
| 20 | 5  | LIKE AN ANGEL, Mighty Lemon Drops, Dreamworld                |
| 21 | 8  | KOOL NOH, Aswad, Simba                                       |
| 22 | 13 | RELIGIOUS PERSUASION, Andy White, Stiff                      |
| 23 | 11 | BLUE MONDAY, New Order, Factory                              |
| 24 | —  | WILD COLONIAL BOY, Ruefex, Kasper/Stiff                      |
| 25 | —  | FLAG DAY, the Housemartins, Go! Discs                        |
| 26 | 23 | ECHOES IN A SHALLOW BAY, Cocteau Twins, 4AD                  |
| 27 | —  | RAIN, the Cult, Beggars Banquet                              |
| 28 | 24 | THE BATTLE CONTINUES, Conflict, Mortarhate                   |
| 29 | 29 | BIBLE OF THE BEATS, Age Of Chance, Riot Bible                |
| 30 | —  | THERESE, Bodines, Creation                                   |
- Compiled by Spotlight Research

## REGGAE

- |    |    |   |
|----|----|---|
| 1  | 1  | ONE DANCE WON'T DO, Audrey Hall, Germain                                      |
| 2  | 4  | CLARK'S BOOTY/YOU HAVE TO GIRLIE GIRLIE, Little John/Tonto Irie, Unity Sounds |
| 3  | 11 | I'M A CHANGED MAN, One Blood, Level Vibes                                     |
| 4  | 3  | SELECTOR HIM GOOD, Little Clarkie And The Offbeat Posse, Greensleeves         |
| 5  | 2  | SWEET REGGAE MUSIC, Nitty Gritty, Unity Sound                                 |
| 6  | 16 | DANCE MOVES (EP), Tippa Irie & Pato Banton, UK Bubblers                       |
| 7  | 6  | HOT STUFF, Junior Delgado, Fashion  |
| 8  | 14 | DANCING TIME, Aisha, Ariwa  |
| 9  | 13 | GIVING THE LOVE/NO SKIN UP, Axeman, Fashion                                   |
| 10 | 7  | GIMME SOME OF YOUR SOMETHING, Nitty Gritty, Greensleeves                      |
| 11 | —  | SHE LOVES ME NOW, Beris Hammond, Greensleeves                                 |
| 12 | —  | DANCEHALL CRAVE, Dixie Peach, Sweetcorn                                       |
| 13 | 18 | THIS GIRL IS MY LOVER, Mr Lee, Unity Sound                                    |
| 14 | 10 | TIME FOR LOVE, Ruddy Thomas/JC Lodge, Greensleeves                            |
| 15 | 17 | KILL UP A SOUND, Goldie Ranks, Roots Connection                               |
| 16 | 8  | REGGAE MUSIC WE WANT, Don'Angelo, Unity Sound                                 |
| 17 | 19 | PARTY NITE, Undivided Roots, Entente  |
| 18 | —  | PAIN, Jean Adebambo, New Generation   |
| 19 | 15 | SAVING ALL MY LOVE, Pauline Thomas, NK Records                                |
| 20 | 5  | KOOL NOH, Aswad, Simba  |
| 21 | —  | KEEP ON DANCING, Frankie Paul, Greensleeves                                   |
| 22 | —  | LOVE WILL FIND A WAY, Trevor Walters, Adelphi                                 |
| 23 | 27 | GIRLIE, GIRLIE, Sophia George, Winner   |
| 24 | 9  | UNTIL YOU COME BACK TO ME, Just Dale, Ariwa Sound                             |
| 25 | 21 | WHAT ONE DANCE CAN DO, Beris Hammond, Revue                                   |
| 26 | 28 | YOU'RE LYING, Sandra Cross, Ariwa   |
| 27 | 12 | MUSIC LESSON, the Original Waiters, Tuff Gong                                 |
| 28 | 20 | THE EXIT, Dennis Brown, Unity Sound   |
| 29 | 22 | UNDERCOVER LOVER, Josey Wales, SCOM   |
| 30 | 23 | CONVICTION OR FINE, Black Uhuru, RAS  |
- Compiled by Spotlight Research

## INDIE ALBUMS

- |    |    |  |
|----|----|--|
| 1  | —  | A DATE WITH ELVIS, the Cramps, Big Beat  |
| 2  | 1  | BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus                                    |
| 3  | —  | SEVEN SINGLES DEEP, the Icicle Works, Beggars Banquet                                  |
| 4  | 2  | DAMNED BUT NOT FORGOTTEN, the Damned, Dojo   |
| 5  | 3  | LOVE, the Cult, Beggars Banquet  |
| 6  | 27 | THE SINGLES '81-'85, Depeche Mode, Mute  |
| 7  | 4  | FIRST AVALANCHE, Rose Of Avalanche, LIL  |
| 8  | —  | HELD DOWN TO VINYL... AT LAST!, the Guana Batz, ID Records                             |
| 9  | 12 | KALEIDOSCOPE WORLD, Chills, Creation   |
| 10 | 20 | RUM, SODOMY AND THE LASH, the Pogues, Stiff  |
| 11 | 8  | DREAMTIME, the Cult, Beggars Banquet   |
| 12 | —  | MIDNIGHT MADNESS AND BEYOND, GBH, Rough Justice  |
| 13 | 6  | THE OLD AND THE NEW, A Certain Ratio, Factory  |
| 14 | 5  | THIS IS OIL, Various, Oi Records   |
| 15 | 23 | HATFUL OF HOLLOW, the Smiths, Rough Trade  |
| 16 | 9  | LIVE II — HORRIBLE MUSIC, FOR HORRIBLE PEOPLE BY THIS HORRIBLE BAND, the Meteors, Dojo |
| 17 | 15 | LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs                                  |
| 18 | 11 | LOW-LIFE, New Order, Factory   |
| 19 | 7  | WORLDS APART, Subhumans, Blurug  |
| 20 | 21 | 1979-1983, Bauhaus, Beggars Banquet  |
| 21 | 17 | TREASURE, Cocteau Twins, 4AD   |
| 22 | 18 | THIS NATION'S SAVING GRACE, the Fall, Beggars Banquet                                  |
| 23 | —  | CLOSER, Joy Division, Factory  |
| 24 | 24 | NIGHT OF A THOUSAND CANDLES, The Men They Couldn't Hang, Imp/Demon                     |
| 25 | 16 | FLIP YOUR WIG, Hüsker Dü, SST  |
| 26 | 10 | FALSE ACCUSATIONS, the Robert Cray Band, Demon   |
| 27 | 26 | NAIL, Scraping Foetus Off The Wheel, Self Immolation/Some Bizzare                      |
| 28 | 13 | FRANKENCHRIST, Dead Kennedys, Alternative Tentacles                                    |
| 29 | 25 | THE CHRONICLE OF THE BLACK SWORD, Hawkwind, Flicknife                                  |
| 30 | 30 | BATTLE SCARRED, Condemned '84, Oi!   |
- Compiled by Spotlight Research

● Still reeling from the shock of all the scrumptious goodies packed into the chocolate box that is this week's **rm**? Well you'd better sit down, my little hazelnut whirls. The March 15 issue is another tantalising taste tingling knockout. Just feast your eyes on this lot; there's **Sigue Sigue Sputnik**, **Mike Rutherford**, the **Housemartins** and **Balaam And The Angel** amongst the delights on offer. **rm**, the icing on the cake...

# rm

## THE WORLD'S MOST UPFRONT LIVE GUIDE

### WEDNESDAY 5

**BIRMINGHAM** Peacocks (021-643 6751) The Weather Prophets/Mighty  
**BRIGHTON** Richmond (603974) Red Lorry Yellow Lorry/Sins Of Omission  
**DUDLEY** JB's (53597) Breaking Point  
**DUNSTABLE** Queensway Hall (603326) Sigie Sigie Sputnik  
**DUNSTABLE** Wheatsheaf (62571) Summerhouse  
**HASTINGS** The Crypt (444675) Knives  
**HULL** Troggs Bar (20261) Haze  
**LEEDS** University (439071) Steel Pulse  
**LONDON** Camden Dublin Castle (01-485 1773) The Stargazers/The Panic Brothers  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) A Bigger Splash  
**LONDON** Kentish Town Town And Country Club (01-267 3334) Burning Spear  
**LONDON** Wardour Street Marquee (01-437 6603) The Grip  
**MANCHESTER** Hacienda (061-236 5051) King Kurt  
**MANCHESTER** International (061-224 5050) The Bangles/Silent Movies  
**NOTTINGHAM** Rock City (412545) Chakk  
**PRESTON** Lancashire Polytechnic The Red Wedge Comedy Tour

### THURSDAY 6

**BIRMINGHAM** Powerhouse (021-643 4715) Norma Lewis  
**BRISTOL** Tropic Club (49875) Felt  
**CARLISLE** Stars And Stripes (46361) The Edge  
**KINGSTON** Polytechnic (01-546 8340) Red Lorry Yellow Lorry/Sun House Opera  
**LIVERPOOL** Cafe Berlin The Ministry Of Love  
**LONDON** Brixton Fridge (01-326 5100) Jazz Warriors/The Winterbabies  
**LONDON** Camden Lock Dingwalls (01-267 4967) Forest Hillbillies/The Company  
**LONDON** City Polytechnic Wilko Johnson  
**LONDON** Kentish Town Town And Country Club (01-267 3334) The Bangles  
**LONDON** Malet Street London University (01-580 9551) Gene Loves Jezebel/Ghostdance  
**LONDON** Mornington Crescent Camden Palace (01-387 0428/9) The Chiefs Of Relief  
**LONDON** Oval Cricketers (01-735 3059) Snakes Of Shake/35th Of May  
**LONDON** Oxford Street 100 Club (01-636 0933) The Kick/Sparkle Soulcaste/Thirteen Days  
**LONDON** Portobello Acklam Road Bay 63 (01-960 4590) The Pale Fountains/The Weather Prophets/The Servants  
**LONDON** Putney Half Moon (01-788 2387) The Bluberry Hellbellies  
**LONDON** Woolwich Coronet Theatre Doctor And The Medics/The Shop Assistants/Zodiac Mindwarp And The Love Reaction/The Babysitters  
**MANCHESTER** International (061-224 5050) Dislocation Dance/Yargo  
**NEWCASTLE** Riverside (614386) The March Violets/The Mighty Lemon Drops  
**NOTTINGHAM** Mardi Gras (862368) Pet Hate/Hot Lipz  
**OXFORD** Polytechnic (68789) The Guana Batz  
**PORTSMOUTH** Polytechnic (819141) Root Jackson And The GB Blues  
**STOCKTON** Dovecot Arts Centre (611625) District Six  
**WEST BROMWICH** Coach and Horses (021-582 2136) Straight Eight  
**WOKINGHAM** Angies (789912) Leading Edge  
**WOLVERHAMPTON** Scruples (53754) Uncle Sam

### FRIDAY 7

**ABERDEEN** Victoria Hotel (582255) District Six  
**BIRMINGHAM** Mermaid (021-772 0217) Red Lorry Yellow Lorry/Rumblefish/Shout Bamalam

**BRIDLINGTON** Kiss Club (672491) General Wolf  
**BRIGHTON** Sussex University (698114) Gene Loves Jezebel  
**CARLISLE** Front Page (34188) The Stems  
**DUDLEY** JB's (53597) Tara Zara  
**HARLOW** The Square (25594) Attila The Stockbroker/Foster Pilkington/Hammer And Sickle  
**HULL** Unity Club (225483) Tools You Can Trust  
**LEICESTER** International (20471) Rare Breed/The Shakers  
**LIVERPOOL** Krackers Klub (051-708 8815) The Enid  
**LIVERPOOL** System Club (051-236 7816) The March Violets  
**LONDON** Brixton Fridge (01-326 5100) A Popular History Of Signs  
**LONDON** Covent Garden Rock Garden (01-240 3961) Wilko Johnson  
**LONDON** Greenwich Tunnel Club (01-858 0837) A Bigger Splash/The Motive  
**LONDON** Kentish Town Town And Country Club (01-267 3334) Buddy Curtis And The Grasshoppers/The Stargazers/Potato 5  
**LONDON** Malet Street London University (01-580 9551) Chakk/Trickster/Heist  
**LONDON** Oval Cricketers (01-735 3059) Rent Party  
**LONDON** Palmers Green The Fox (01-886 9674) Geno Washington And The Ram Jam Band  
**MANCHESTER** International (061-224 5050) Sigie Sigie Sputnik/Black Elvis 2000/Colbert Hamilton  
**MANCHESTER** Slosky's Gary Glitter  
**NEWCASTLE** Riverside (614386) Kurtis Blow  
**NORTHAMPTON** Black Lion (39472) Spaceman 3  
**OXFORD** Pennyfarthing (246007) Port In A Storm  
**PENZANCE** Demelzas Poetic Injustice/Blue Touch Paper  
**READING** Paradise Club (56847) The Cherry Bombz  
**SALFORD** The Willows (061-736 8541) Harvey And The Wallbangers  
**SHEFFIELD** Polytechnic (760621) The Red Wedge Comedy Tour  
**UXBRIDGE** Brunel University (39125) Erasure  
**WOKINGHAM** Angies (789912) Jive Alive



● BANGLES: Manchester Wed

### SATURDAY 8

**ABERDEEN** Venue (22253) The June Brides  
**BIRMINGHAM** West Hill College (021-472 7245) General Wolfe  
**BRIGHTON** Polytechnic (819141) Chakk  
**CARDIFF** Nero's (75987) The Guana Batz  
**COVENTRY** Lanchester Polytechnic The Housemartins  
**EXETER** University (263263) Playthings  
**HULL** Adelphi (48216) The Shop Assistants/Tools You Can Trust/Last Crusade  
**LEICESTER** Polytechnic (555576) Sigie Sigie Sputnik  
**LIVERPOOL** Polytechnic (051-236 2981) The Cherry Bombz  
**LONDON** Brixton Fridge (01-326 5100) Dance Exchange  
**LONDON** Deptford Crypt The Pyjama Sutra/Dark Asylum/There Goes Algy/The Ides Of March  
**LONDON** Douglas Way Albany Empire (01-691 3333) Billy Bragg/High Fire (SOGAT 82 Benefit)

**LONDON** Hammersmith Clarendon (01-748 1454) Red Lorry Yellow Lorry/The Bolshoi/Blyth Power/Gangland Funeral/Furniture  
**LONDON** Oval Cricketers (01-735 3059) Geno Washington And The Ram Jam Band  
**LONDON** Putney Zeeta's (01-788 1900) Denise Black And The Kray Sisters  
**MANCHESTER** International (061-224 5050) The Redskins  
**MANCHESTER** Polytechnic (061-273 1162) The Red Wedge Comedy Tour  
**OXFORD** University (511732) One Stop The World/The Slee Club  
**SALFORD** The Willows (061-736 8541) Harvey And The Wallbangers  
**SALISBURY** Arts Centre (21744) Black Roots  
**SHEFFIELD** Leadmill (754500) Danielle Dax  
**TRURO** William IV Poetic Injustice  
**WEST BROMWICH** Coach And Horses (021-588 2136) Totally Suspect  
**WINDSOR** Arts Centre (859336) Prime Time  
**WOKINGHAM** Angie (789912) Rebecca Wolf  
**WOLVERHAMPTON** Scruples (53754) Steve Gibbons Band

### SUNDAY 9

**ALDRESHOT** Volunteer Boogie Chillen  
**BIRMINGHAM** Powerhouse (021-643 4715) Sigie Sigie Sputnik  
**BRIGHTON** Escape Club (606906) The March Violets/The Mighty Lemon Drops/Torture Garden  
**CROYDON** Underground (01-760 0833) Red Lorry Yellow Lorry/The Flags  
**LONDON** North Finchley Torrington (01-445 4710) The Balham Alligators  
**NEWCASTLE** Riverside (614386) She  
**OXFORD** Pennyfarthing (246007) Tara Zara  
**SOUTHAMPTON** Mayfair (223076) Steele Pulse/Jungelman  
**WOKINGHAM** Angies (789912) Red City Rockers

### MONDAY 10

**COVENTRY** Busters Red Lorry Yellow Lorry  
**COVENTRY** Warwick University (417220) District Six  
**HUDDERSFIELD** Polytechnic (38126) Haze  
**LEEDS** University (439071) Red Wedge Comedy Tour  
**MANSFIELD** Brigadoun Shotgun Wedding/Scumdribblers  
**NEWCASTLE** Tiffany's (612526) Southern Silhouette  
**SHEFFIELD** University Maze Bar (24076) Mr Morality/Henry Normal  
**SOUTHAMPTON** The Angel The Act  
**WALSALL** Wednesbury The Anchor Flowers In The Dustbin/Feud

### TUESDAY 11

**BIRMINGHAM** University (021-455 9777) The Man Upstairs/Terry And Gerry/The Boaty Man  
**BRIGHTON** Escape Club (606906) Striptease/No Geraniums/Sweet Dragons/Burn  
**BRISTOL** Tropic Club (49875) Chakk  
**LONDON** Fulham Kings Head (01-736 1413) Word Of Mouth  
**LONDON** Hoxton Square Bass Clef (01-729 2476) The Mint Juleps/Danger Zone/Gilles Peterson  
**LONDON** Liverpool Road Pied Bull (01-837 3218) Denise Black And The Kray Sisters  
**LONDON** Camden Palace (01-387 0428/9) ESP  
**LONDON** Old Bond Street Embassy The Winterbabies  
**MANCHESTER** Fagins The Housemartins/His Latest Flame  
**MANCHESTER** Hacienda (061-236 5051) Kurtis Blow  
**NORWICH** Theatre Royal (628205) Harvey And The Wallbangers  
**SHEFFIELD** Leadmill (754500) Psychic TV  
**STOKE** Shelley's (322209) The Redskins  
**SWANSEA** Marina Gene Loves Jezebel

# LIVE

## ► SOPHIA GEORGE, MANCHESTER UNIVERSITY

I don't think Manchester's heard of Sophia George yet. Punters were thinner on the ground than whiskers on Cheggers' chin.

The band appeared, heads bobbing and weaving like shadow boxers in the slow motion strobelight, two girl backing singers — all pastels and smiles. And then Sophia, grinding her stuff to the suggestive lovers-rock: red hot and cookin'.

Although the band were working on firm rocksteady foundations, I found most of Ms George's lyrical content poor and her voice monotonous. Still, she's a keen performer with plenty of stage presence and not a little bottle: "We cater for all tastes" she yelled, and then moved into a rock 'n' reggae version of Dire Straits' 'Do The Walk'. Weird.

Sophia ended, predictably, on 'Girlie Girlie', exiting mid-song while the band jammed through what must have been the 15 inch version of the tune, before she returned to sing the finale. It was pleasant enough stuff, but you can only live for so long on a single hit. Methinks her voice is just a touch too weak to take her very far. I'd love to be proved wrong.

■ John Slater

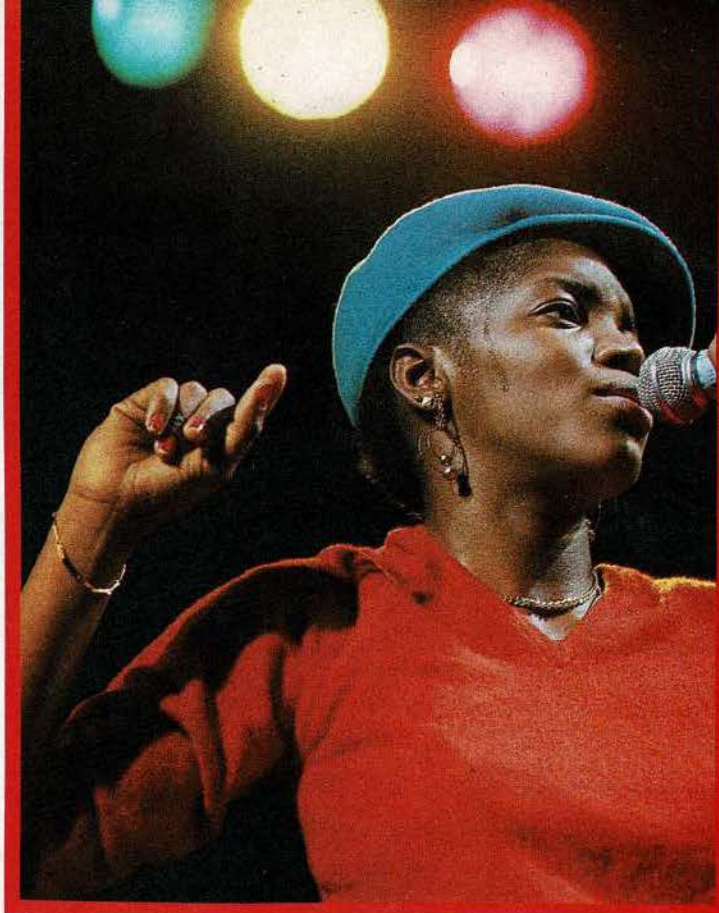


Photo by Steve Wright

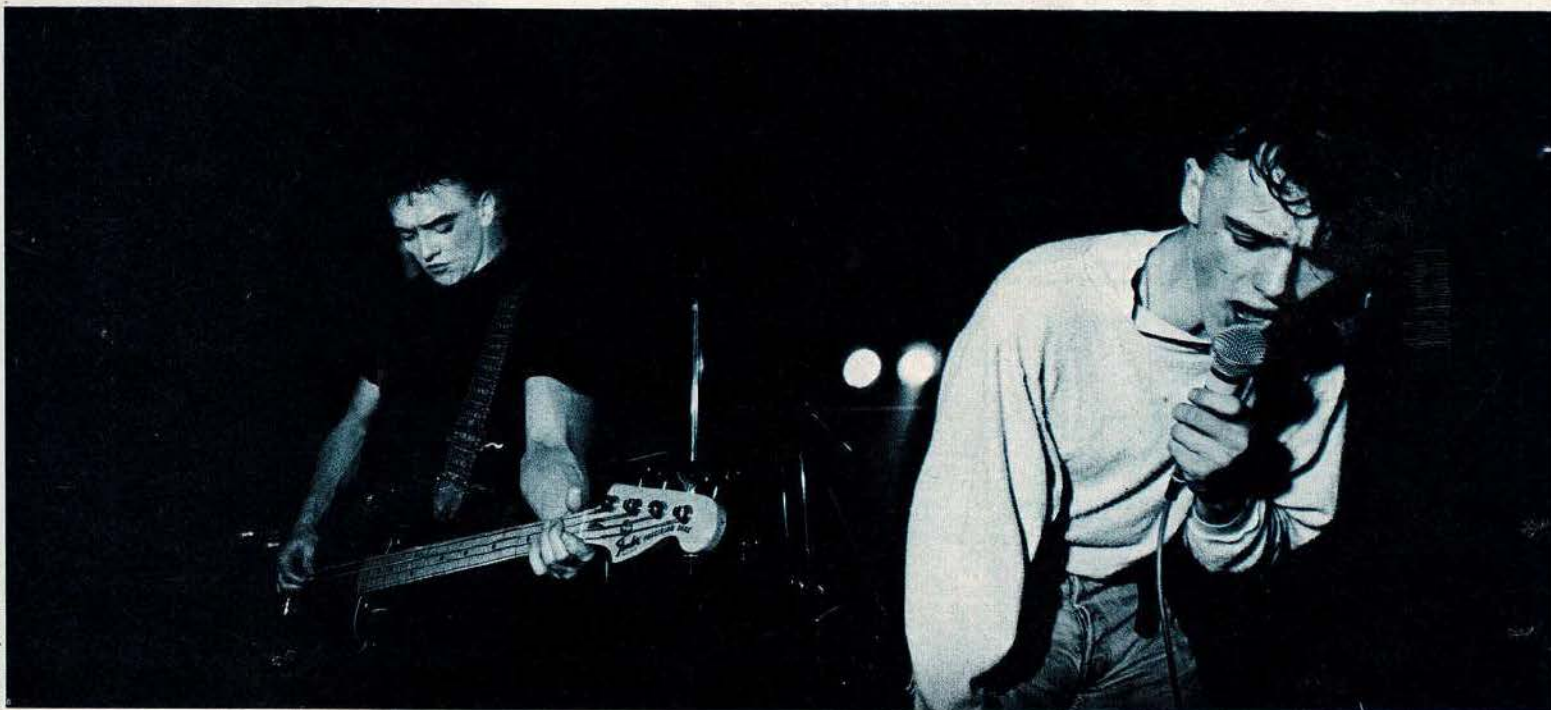


Photo by Lewis Ziolek

## ■ JAZZATEERS, STRATHCLYDE UNIVERSITY, GLASGOW

Far removed from the over-rich, multi-mega-mix, lip-sync-gloss, are the Jazzateers. All others, too numerous to mention, should cringe and hide under their various copyist rocks. No sell out! No second-hand songs! Time certainly hasn't impaired the Jazzer's sound: a post Postcardian theme of thrash-street-rock'n'pop.

Singer Matthew towers, his shadow seeps into a bemused but accommodating audience, from where he banters student hecklers and the 'Tony' James Gang. He swiftly assumes custody while the band introduce themselves with an instrumental — a little Sixties beat group frenzy.

For a brief moment the set rides on a wave of tediousness, but 'Pressing On',

the last single, and that litany of brilliance 'Religiously' reel them into shore.

Occasionally the deep trill of Matt's voice would lead me into a chorus of 'Wild Child'. He does sound quite like the old Velveteer, except Lou Reed seldom strayed out an octave.

Out on probation from Flesh, Mackie augments the bickering binge between the guitars, while the other axe, possessed, crashes out and brings the set to an end. The electric guitar has always been the devil worth knowing.

I do look upon the night's entertainment with slight apprehension. It's hard to shake off that Orange Juice legacy. The Jazzateers supply an impression, distilled and not diluted, I just wonder it's strong enough.

■ Dave Whitelock

## ► MR MISTER, THE MARQUEE, LONDON

Special mention tonight for a subtle, soulful and inspiring opening set goes to aspiring hit maker and brill singer/songwriter Andde Leek, lulling everyone into a false sense of aural enjoyment.

And then for the great American bland-out. Mr Mister can't be used to having their artistic freedom crammed into a dive like the Marquee, and it must be said that what lulls a 4,000 seater stadium into a submissive stupor, doesn't translate well into a 400 capacity London club, proving stifling rather than stimulating.

You can't fault the band though: they're keen, enthusiastic, friendly and good at what they do. But here lies the crux of the problem: the songs are largely indistinguishable — safe, harmless, innocuous and often very forgettable.

I'd tried familiarising myself with the current LP during the day, which should have served as a warning. It's not until silence descended over the office that I realised it had ended without even denting my consciousness.

The AOR LP production that Americans favour for recorded work, is transferred into something much more shocking when produced live. What on vinyl had been tuned down into a balanced, if unvarying, soporific sound, is transformed into ear-splitting guitar scales, migraine-inducing drumming and the other musical trappings of heavy rock.

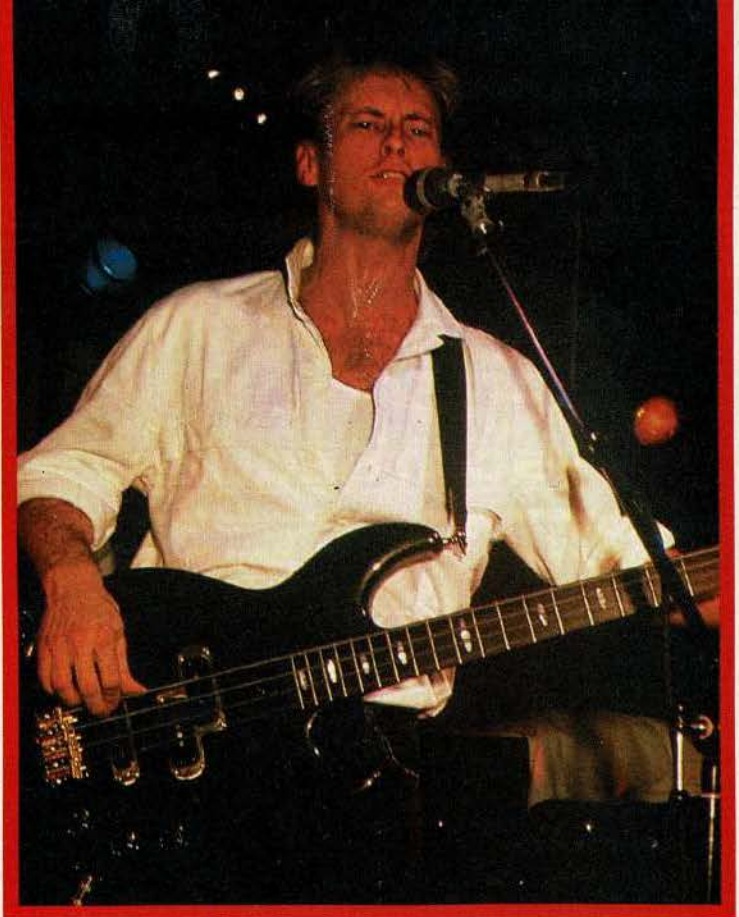
I should have learnt my lesson after seeing John Waite on the strength of his emotive single 'Missing You', and being subjected to a similar barrage of aural abuse.

Mr Mister mixed old material like 'Thirty Two' from the last album, with cuts from the current 'Welcome To The Real World' LP. Their excellent single 'Broken Wings' soared noticeably above the rest, proving the definite high spot of the evening and getting the best reception from a very American orientated audience.

Groups like this really should be 'confined' to larger venues, where the sound can spread, rather than reverberate off the walls like an orchestral battalion bearing rubber balls.

I'm off to find an Aspirin.

■ Di Cross



## ◄ MAX, WAG CLUB, LONDON

After the notorious Taboo goings-on down in Brighton, Max return to consolidate their dangerous reputation at London's Wag Club — and they are dangerous.

The current obsession with things '76 threatens to snarl them, but forget it — comparisons are born of hack-laziness. You can accuse them of having several influences — Pistols/Stones/PiL — but Max make the Mary Chain look like seedy Scots amateurs.

It's a short sharp shock of a set — there's the Springsteen-esque '3-2-1', the slidy sex of 'Exercise Record' and, of course, 'Brand New Revenge', soon to be an **rm** tape classic (book yours now!).

Yes, Max's songs can lack variety, and they certainly need and deserve a better sound system, but who cares? You can fall into the blue/black mood of Max as easily as drinking a can of Tennents — it's hard to take at first, but after one can you're hooked... and Max are just as heady a brew.

"The best looking band in town," says the man from WEA, above the tape cut-ups and Kevin Mooney's rappity rap. I don't know where they're coming from, but I know where they're going.

Accept the facts — the Hooligan is back. Tell your sister about Max.

■ Philip Hoare



## ► THE COLOURFIELD, LEICESTER UNIVERSITY

Students, who needs 'em! Half the young intellectuals who turned up to jeer were expecting to see the Specials. When they didn't get what they wanted, they threw tantrums at Terry Hall. Too much too young? Probably.

The more sensitive bedsit dreamers came to hear the Colourfield serenade them in the vein of 'Thinking Of You'.

Both were disappointed. The Colourfield were special in their own right, and hard as nails. Toby Lyons and Karl Shale, with the aid of a rhythm guitarist, kept up a fierce and sustained attack on the body dancing, while Hall picked at exposed nerves with bitter words.

New songs were tried out, tougher than anything from the band to date, but Hall couldn't be bothered to tell anyone what he'd called them. A Talking Heads' cover, 'Memories Can't Wait', set the tone very early, forsaking all delicacy for a driving beat which would have put King Kurt to shame.

The baiting started early, and Hall lost his rag enough to pour a can of beer over one persistent heckler. "This is called 'You're A Real Bunch Of Wankers'," was the closest he got to a title.

'Jesus And The April Rain' dug the knife into the pop world's latest "saviours" before versions of 'She' and 'Our Lips Are Sealed' continued the Famous Bands We Have Known themes. A barnstorming finish was delivered with guitars at full throttle and Hall at once pained and poisonous.

It's difficult to fathom Terry Hall. The world's most miserable pop star seems to have fashioned a sound fresher than anything since his Specials' days. But he has utter contempt for the punters who pay his wages, even if some of tonight's shower deserved what they got.

The Colourfield sounded awesome, but the posing is getting a little tiresome.

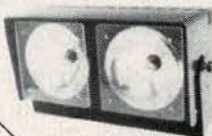
■ Tony Halpin

# DISCO SCENE

## Rainbow DISCOTHEQUES

SOLE NORTH LONDON DISTRIBUTOR FOR

tronics



DUPLEX STROBE

Also Available

- Superstar Strobe
- Switch Panel
- Zoning Panel
- Power Packs-Suitable For Use With Most Switch Panels
- 500W Slave AMP

10% OFF ALL ANYTRONICS PRODUCT

**SOUND CREATIONS SC909 STEREO DISCOTHEQUE CONSOLE**  
**FEATURES INCLUDE:-**  
 ● Auto-Cue  
 ● L.A.D. Varispeed  
 T/Table's Lightweight Slimline Console Suitable For Club Or Roadshow  
 Amazing Value only £675 inc VAT.

ALL PRICES INCLUDE VAT

ADDA 12" LP case	£21.30
ADDA 7" 200 case	£21.30
ADDA 7" 300 case	£27.35
ADDA 7" 400 case	£29.35
ADDA Projector case	£23.50
Sound Creations 3 ch. Inductive Cont.	£34.50
Sound Creations 4 ch. Inductive Cont.	£40.85
Stanton 500 AL Cart & Stylus	£18.40
Onton Pro Cart & Stylus	£22.00
2 foot square Light Screens, Propellor Atom Harlequin Rainbow	£57.50
2 foot UV Tube	£9.20
4 foot UV Tube	£13.70

Also available Disco Equipment Hire, Used Equipment Bought & Sold.  
 S/Hand Tannoy 700W PA System inc. Two Leopards and Two Pumas £899 + VAT.

Check out Rainbow — A Good Deal Bettered.

247 OAKLEIGH ROAD NORTH, WHETSTONE, LONDON N20 0TX  
 01-368 9852      01-361 1144

## CABINET FITTINGS

Fretcloths, Coverings, Handles, Castors, Flight Case Locks & Parts, Jacks, XLRs, Bulgins, Reverb Trays, P & N mic Stands, ASS Glassfibre Horns, CELESTION POWER Speakers

**ADAM HALL SUPPLIES LTD.**  
 Send 30p cheque/P.O. for illustrated catalogue  
 Adam Hall Supplies, Unit H, Carlton Court, Grainger Road, Southend-on-Sea.

## ORANGE discotheque Centre Ltd

WATCH THIS SPACE FOR DISCO BARGAINS!

- ★ 2 x 12 LOUDSPEAKERS 150w. each..... only £199.95 inc.
- ★ PAR 36 PINSPOTS inc LAMP..... only £11.99 inc.
- ★ PAR 36 4 Head Helicopters inc LAMPS..... only £99.95 inc.
- ★ PAR 36 SCANNERS inc LAMP..... only £36.99 inc.

Plus **HUGE STOCKS** of the best in **SOUND & LIGHTING EQUIPMENT** from the country's **LEADING MANUFACTURERS**.  
 We also sell refurbished second hand equipment.

Free delivery service on request. \* We buy second hand equipment \*  
 Instant Credit Always Available. No charge P&P — Credit Card enquiries welcome.  
 734/736 OXFORD ROAD, READING. (0734) 509969/589453.



## LEAMINGTON SIGHT AND SOUND

Suppliers of professional sound, lighting and special effects Equipment  
 Supply and Installation of Sound and Lighting Systems.  
 Large or Small, Foreground or Background

If you're not sure of exactly what you want, or what it looks like when working, then we have both the time for discussion and the showroom for demonstration to help you through the maze of today's equipment. Should you already have a clear idea we'd be pleased to quote.

NOTICE — MOBILES MATTER So often you are not considered — but not with us. There is always time to sort out your requirements — be it service or supply.  
 ESPECIALLY FOR YOU

LOOK → VERY NICE ↓ ↓ SILLY PRICE ← LOOK

PINSPOTS — FITTED GENUINE G.E. PAR 36 LAMP	£14.49
ADJUSTABLE SCANNER — FITTED G.E. LAMP	£37.60
FOUR WAY ADJUSTABLE SCANNER BANK INC. LAMPS	£134.78
POWERDRIVE STAND AND T-BAR FOUR PINSPOTS SPLITTER BOX and 10MTR BULGIN LEAD	£149.99

All externally fused quality products as sold by others for a lot more.  
 All with our service back up and no quibble guarantee exchange (prices excluding VAT).  
 \* CREDIT FACILITIES AVAILABLE — INSTANT CREDIT TO QUALIFYING CUSTOMERS  
 IF YOU CAN'T GET TO US — GIVE US A RING — WE'LL GET IT TO YOU OVERNIGHT

SUPPLY/INSTALLATION UNIT 17, RIGBY CLOSE HEATHCOTE IND. EST LEAMINGTON SPA CV34 6TJ

SERVICE/MAIL ORDER 10a.m. - 5.30p.m. MON-FRI 10a.m. - 4.30p.m. SAT OTHER TIMES BY ARRANGEMENT

CREDIT/TRADE SUPPLY 0926 833617



THIS WEEK ONLY!!

- FANTASY TOWER ARCHWAY .....£230
- PINSPOTS inc LAMP.....£13.75
- FAL PHOENIX STEREO CONSOLE.....£399
- MOS-FET FROM ONLY.....£240

FREE MAIL ORDER and FREE DELIVERY  
 Up to £5,000 Finance Available.  
 Within 24 Hours Subject To Status.

Mail order to anywhere in the UK.

**COSMIC**

SCANNER (Best Buy)	£39.00
HELICOPTERS	£149.00
STUDIO ONE SPECIAL	£699.00
NJD TDB SPECIAL	£699.00
PINSPOTS (Best Buy)	£16.95
SOUND LIGHT 4	£39.00
LIGHT BOXES	from £49.00

MAIL ORDER & FINANCE AVAILABLE  
 WEYBRIDGE 109321 or 971 54522/437679  
 ASK FOR MIKE TARO  
 244-256 Station Road, Addlestone, Surrey.  
 Open seven days 9-6  
 WE NOW OPERATE A SOUND & LIGHTING TELEPHONE ADVISORY SERVICE.



# SALE!

★BIG★  
 reductions

on:

CONSOLES  
 from £239



SPEAKERS  
 from £99  
 (100W full range)



SPOTS

Pin from £12.99  
 Scanners from £37.99



Prices include VAT

- ★ Finance available
  - ★ All major Credit Cards accepted
  - ★ Speedy mail order and export service
  - ★ Instant Credit to qualifying customers.
- and much more!

## Don't miss the LUTON SOUND & LIGHTING Spring Sale

Sound, lighting and special effects for leisure, promotion, entertainment and the arts — BIG DISCOUNTS on QUALITY EQUIPMENT

75 & 82-88 Wellington Street, Luton, LU1 5AA, England.  
 Telephone: 0582 411733 (5 lines). Telex: 825353/825562 CHACOM G LITECO.

Call in to our Luton Showrooms or send the coupon for our free Product Guide and Sale prices



Please send me a free copy of the Luton Sound & Lighting Product Guide and Sales Price List.

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 Type of Business \_\_\_\_\_  
 Please include UK Postcode or Area Code if overseas.

# MARTIN

SOUND & LIGHT

- 3 Channel Lighting Controller ..... £29.95 P+P 75p
- 4 Channel Lighting Controller ..... £34.95 P+P 75p
- Professional Anti Static SLIP Mats ..... £5.99 Pr. P+P 75p
- Jingle or Comedy Cassette ..... £6.99 P+P 75p
- 4 Channel 2ft x 2ft Lighting Screen ..... £57.50 P+P £4.00

70A Blackstock Road, London N4 2DR  
01-354 2254 (2 lines)

**Great Selection of S/H decks.**  
**Call for unbeatable Package Prices.**  
**Forget the Rest. Buy from the Best.**

**ZODIAK DISCO SALES AND HIRE**  
28 CHEQUERS COURT, HUNTINGDON, CAMBS.  
"JUST OFF THE A1"

★ NOW WHOLESALE DISTRIBUTOR FOR ASTRO LIGHTING EFFECTS ★

ELECTRO-VOICE — SCOTT — CITRONIC — MANHATTAN — TECHNICS DISCO DANCE FLOOR INSTALLATIONS — FUNPUB INSTALLATION — VIDEO INSTALLATION

Special Offers: 10 Metre HDV Multicolour Foglight & Built-in Controller - £59.99  
Pinspots - £13.99-£15.99 Scanners - £39.00 4-Way Scanner - £159.00

Mail Order & Finance Available. Telephone **0480 50934**

CHART — DISCO — FUNK — JAZZ & S/H RECORDS — NEW & S/H EQUIPMENT — TRADE-INS A FULL REPAIR SERVICE

**TRAXS RECORD CASES**

Protect your records in these strong wood cases. Superbly finished in hard wearing black vinylite with protective trim. All cases have detachable lids and lockable catches. Unbeatable value.

**SPECIAL OFFER MARCH — 100 ALBUM CASE only £24.99**

200 SINGLES £18.99      400 SINGLES £24.99  
600 SINGLES £34.99      50 ALBUMS £19.99  
50 Cass. Cases £11.99      100 Cass. Cases £19.99

New for '86 TRAXS LIGHT SCREENS  
2' Square from £59.99      2 1/2' Square from £80.00  
3' Square from £95.00      Side screen (per pr.) £75.00

SEND FOR DETAILS (AVAILABLE IN 3&4 CHANNEL)

**HOLDS 400 SINGLES**      **HOLDS 50/100 ALBUMS**

Prices include P&P. Send cheque or postal orders to: Trax's Record Boxes, Bodena Workshops, Horsepool St., Brixham, Devon. Tel (080 45) 55746/58991. ALLOW UP TO 28 DAYS FOR DELIVERY. TRADE ENQUIRIES WELCOME

**DISCOLAND**

ICE NEW 'CONCORDE' STEREO DECKS  
ABOVE THE REST! 240 Watts stereo varispeed decks. Touch & Try now!  
Another list at "DISCOLAND" \* Special Presentation \* THIS SAT. 8TH MARCH.

1/2 PRICE OFFER — FULL DECK SERVICE  
ONLY £12.00 Plus VAT & parts for next 2 weeks only  
Fast repairs to all disco gear

NEW LIGHT SHOWS FOR THE MOBILE D.J.  
"Kiss" lite box. Exclusive. Looks great. 3 channel. Now reduced in price for next 2 weeks only. £155  
New infinity box. Exclusive. Dynamic price. £165  
New glass. Screen exclusive. World effect. £72  
New segment screen. 4 channel. Propeller type. £72  
New travel screen. 4 channel. Exclusive. £72  
New 4 way mirror scanner. Fan effect. £150  
"All year" light boxes. Look better on a single pole stand. Exclusive at Discoland. £110  
"1. horn complete with pin spots or light cues customised. £110  
New light controllers for any item above from £44

DECKS — AMPS — CABS — CONTROLLERS — STANDS  
Ice Marley stereo decks. £399      W.E.M. songbooks 600w PR. £299  
Phonix stereo disco 200w. £345      H.R. 2100w. cabo-PR. £275  
Cable 1 stereo disco & tape. £390      Lucha 7 1/2 cable D.C. PR. £115  
Tornado Disco 100w. £195      Horn cabs seat PR. £45  
Tornado seats 30L £21.95      400s £23.50      300w stereo amp PR. £199

OPEN 7 DAYS LATE NITE THURS.      HOTLINE  
HIRE, P.L., ACCESS, VISA.      01-690 2205  
373 Lewisham High Street, London SE13 6NZ

THE ♥ OF DISCO

**Squire's DISCO BARGAINS**      All prices include VAT

Reductions and Special Offers exclusively for RM DeeJay readers

**DISCO LIGHTING**      **PRICE PROMISE**

SAVE ££££  
PRO-CAN 300 Inc PAR 56 300W  
Reduced to **£29.99** each

MINI LANTERNS 100/150/300W  
Reduced to **£22** each

T-Bar Stands **£54** each  
accepts ES lamps

"If you are offered a better price elsewhere — tell us and we will beat it on the spot!"

**NEWS FLASH**  
New Citronic consoles now in stock. Come see!

**CARTS & STYLII**  
Tracks 3-7 grams Pickering NP/AC **£12.50**  
PD07C Stylies **£9.50**  
Stanton Carts and Stylies also available

**Squire XL Speakers**  
2 x 12" + 2 Horns — superb sound 8Ω! Usually **£333.00** per pair  
**SPECIAL PRICE while stocks last £298.50** per pair  
SAVE £35

**RECORD CASES AT BARGAIN PRICES**  
Reinforced & lockable  
LP75 holds 75 12" or LP's **£18.95**  
S350 holds 350 7" singles **ONLY £19.95**

**THUNDER and LIGHTING**

238 Edgware Road, London W2 1 DW.  
Tel: 01-723 1629

All major credit cards accepted.  
Massive stocks/Great prices  
Credit available

March Offers!

2 x 7 metre spotlights and controllers. £399.99  
Sound Creations Stereo Disco. £258.95  
Le Manhe Optimiser. £259.95  
NUO DM 404 Mixer (inc PSU). £47.95  
Ablot DM 5000 Mic. £16.95  
TJAC weight and table. £129.95

**OPTIKINETICS SPECIALS**

Solar 250. £129.95  
Solar 250 Airmod. £179.95  
Par 36 Scanner Installation Pack. £435.95  
Par 36 Scanner Installation Pack. £485.95  
Reflex Panels (each). £1.25

**ICE EQUIPMENT**

Chassis amp. £81.95  
4000 mixer. £227.95  
1702 Amp. £227.95  
Slave 100. £105.95

We install illuminated dance floors and full lighting rigs.

Artlight lasers now in stock.  
Part exchange, repairs & hire.  
All Prices include V.A.T.

**LAMPS**

100W ES Red/Blue/Green/Mauve/Amber  
PAR 38's **£4.30**

PAR 36's 6V 30W **£5.60**

**BUY 10 LAMPS OR MORE (above types) AND WE WILL ALLOW 20% DISCOUNT. RM readers only**

**Squire SUPERSCANNER**

Adjustable scan inc Par 36 Dual Circuit Usually **£40.00**  
**RM Special £35.25**

SAVE £5

**Squire DeeJay SLIPMATS**  
NOW ONLY **£3.95** per pair — choice of colours

**PYRO BARGAIN**

Streamer Flash Boxes (Variable Angle) **ONLY £36.00**  
Streamer Carts Theatrical Flash Silver Star Boxes of 12 available

**PINSPOT SALE**

SAPRO MS36 reduced to **£13.99** inc lamp  
Squire B30's **£16.00** inc lamp  
NOW ONLY **£14.99**

SAVE £2 each

**SHOWROOMS OPEN: MON-FRI 10AM-6PM: SATS 10AM-2PM**  
**MAIL ORDER ENQUIRIES TO LONDON BRANCH — CARRIAGE BY QUOTATION**

Send A4 sae for **FREE CATALOGUE** of **DISCO SOUND + LIGHTING** and claim a **FREE** pack of record centres

CLACTON ELECTRONICS DEPT RM,  
54/60 Meredith Road, Clacton Essex.  
Phone (0255) 427505 9 to 6

**LONDON**  
176 Junction Road, London N19  
Tel: 01-272 7474

**MANCHESTER**  
251 Deansgate, Manchester M3  
Tel: 061-831 7676

**BIRMINGHAM**  
220 Broad Street, Birmingham  
B15. Tel: 021-643 6767

**GLASGOW**  
1 Queen Margaret Road, Kelvinside,  
Glasgow G20 Tel: 041-946 3303

Please send Squire's latest Catalogue. Free with your Disco Card, otherwise enclose £1.

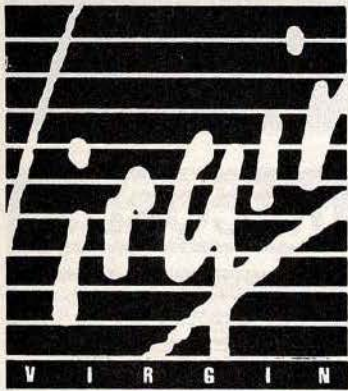
Name \_\_\_\_\_  
Address \_\_\_\_\_

Send to Squire's, 176 Junction Road, London N19 5QQ.









the munificence continues unabated

# HOW TO GET 50p OFF ANY CASSETTE AT VIRGIN

The voucher on the front of this week's **rm** entitles you to 50p off the shop price of any cassette at any Virgin store. A full list of Virgin stores appears to the right of the page. Please hand the voucher to the shop assistant with your purchase.

**NEXT WEEK** : £1 off videos at Virgin stores  
**MARCH 22** : FREE four-track solid EP

## STORES

**ABERDEEN** 172 Union Street; **ACCRINGTON** 25A Broadway; **ALTRINGHAM** 45 George Street; **BIRMINGHAM** 98 Corporation Street; **BLACKBURN** 19 Market Way; **BLACKPOOL**, 3 Bank Hey Street; **BLYTH** 21/22 Market Street, Northumberland; **BOLTON** 10 Newport Street; **BRIGHTON** 157-161 Western Road; **BRISTOL** 12/14 Merchant Street; **BURNLEY** 4 Fleet Walk; **CARLISLE** 47 Scotch Street; **CHESTER** 42 Eastgate Street; **CREWE** 28 Victoria Street; **DUDLEY** 18/19 High Street; **DUNDEE** Unit 3 Wellgate Centre; **DURHAM** Unit 9 Milburn Gate Centre; **ECCLES** 74 Church Street; **EDINBURGH** 131 Princes Street; Unit 9 Cameron Toll Centre; **GLASGOW** 28/32 Union Street; **HARROGATE** 35/37 Station Square; **HUDDERSFIELD** 61-63 New Street; **KEIGHLEY** 20 Low Street; **KIDDERMINSTER** 83 Worcester Street; **LEEDS** 94-96 Briggate; **LIVERPOOL** Units 4&7 Central Shopping Centre; **MANCHESTER** Unit 88, Ardale Centre, Market Street; **MILTON KEYNES** 59 Silbury Arcade, Secklow; **NELSON** Marsden Mall, Ardale Centre; **NEWCASTLE-UPON-TYNE** 10/14 High Friars, Eldon Square; **PETERBOROUGH** 34 Queensgate Centre; **PLYMOUTH** 105 Armada Way; **PORTSMOUTH** Units 69-73, The Tricorn, Charlotte Street; **PRESTON** 12 Fishergate Walk; **RAWTENSTALL** 27 Bank Street; **SCARBOROUGH** 18 Westborough; **SHEFFIELD** 35 High Street; **SOUTHAMPTON** 16 Bangate Street, Plummers, Above Bar; **SOUTHPORT** 16 Chapel Street; **ST HELENS** 8 Palatine Arcade; **STOCKPORT** 20 Deanery Way; **SUNDERLAND** 29 Blandford Street; **TORQUAY** 9 Haldon Centre, Union Street; **WALSALL** 17 Park Street; **WARRINGTON** Unit 89, 33 Golden Square; **WIGAN** 5 Makinson Arcade, Market Square; **WOLVERHAMPTON** 49 Dudley Street; **WREXHAM** 35 Hope Street; **YORK** 5 Feasegate.

**LONDON** **HARVEY NICHOLS** 109-125 Knightsbridge; **GAMES CENTRE** 100 Oxford Street; **MARBLE ARCH** 9 Marble Arch; **MEGASTORE** 14-16 Oxford Street.

# Junior

SURELY BRITAINS' BEST SOUL EXPONENT...

HIS LONG AWAITED NEW ALBUM, OUT NOW

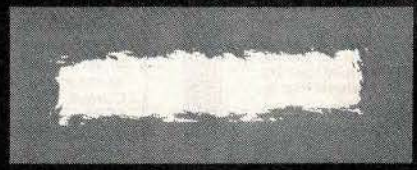
## ACQUIRED TASTE



On Compact Disc 828 001-2  
L.P. LONLP 14  
Chrome Cassette LONC 14

### FEATURES

- Somebody
- Do You Really Want My Love
- Oh Louise
- Come On Over



Appearing live on the Red  
Wedge Tour London Hammersmith  
Odeon 21st & 22nd March



BY JAMES HAMILTON

B P M

## ODDS 'N' BODS

**WHITNEY HOUSTON**, denied as reported a newcomer nomination due to some niggling technicality, went ahead and beat 'em all anyway to win the **Grammy** for best female vocal, period!... **Cherelle** with **Alexander O'Neal** 'Saturday Love' belatedly topped US 12in Sales, **Val Young** Club Play in **Billboard** — Val (who seems unlikely for a re-edit now) married **Michael 'Smoothie' Gibson** from **Process And The Doo Rags** on **Valentine's Day**... **Alexander O'Neal** contributes a song, 'The Finest', to **The SOS Band's** next album (produced of course as he is by **Jam & Lewis**)... **The Chicago Bears** 'shufflin' and rappin' **William 'The Refrigerator' Perry** is to replace **Mr T** in **'The A-Team'**... **Effectron**, despite earlier assumptions they were British, turn out to be a genuine Washington DC go go group, their similarity to **Micki Jessup** being less than coincidence — he sings the lead!... North Sea pirates are due to be joined by the solid soul **WSOL 801**, manned by four black DJs, and the pop **Stereo Hits 576** (the old Caroline wavelength on MW but in stereo), the 10 strong DJ team being primarily American... **Froggy's** seemingly endless six week stay on **Capital Radio** thankfully did end — a nice guy, he's just irritatingly inept as a programme presenter... New York remixer **Bert Bevins** is the latest to tout for work in lucrative London... **The Three Degrees** (with **Miquel Brown** filling in for pregnant **Helen**) have as predicted the first of several remixes already in the can, but amazingly it doesn't copy anything!... **Paul Hardcastle** (whose **Lenny Henry** Crucial Remix is 102½bpm)

also has a mix with male vocal by **Kevin Henry**, not necessarily for release... **Cameo's** rock radio-aimed 47½/95bpm slowie 'A Goodbye' is being bolstered on 12in twin-pack for funk fans by some vintage oldies, promoted now but due next week... **Jive** have reissued **Sinnamon** 'I Need You Now' (JIVE T36), a building 113-114-114½bpm soul burbler that always was a black underground "sleepers" three years ago... **Total Contrast's** LP is finally out here (London LONLP 15), as is **Juicy's** (Epic EPC 26886), while the continuously mixed 'The Very Best of "D" Train — 47 Minutes Of Nonstop Dancing' (German Prelude 260.07.083) could interest some... **Quincy Jones, Isley Brothers** (including 'Shout') and **Isley Jasper Isley** (just 'Caravan Of Love') are on **StreetSounds' 'Artists 4'**, a single LP this time... **Streetwave** are starting another label, **Brilliant**... A version of '(Nothing Serious) Just Buggin'' in a note perfect 102-0bpm cover, briefly appeared here with no artist mentioned on a supposedly French label **Hip Hop Juice**, the same version but credited to **Tin Tin** (no relation of Stephen Duffy) also being withdrawn from **StreetSounds'** upcoming 'Electro/Hip Hop 11' — at least this silly stunt finally forced **Whistle** into the shops on UK pressings (incidentally, their TV theme quote, now almost mandatory on hip hop records, is apparently from 'Green Acres')... Britain's **Danté**, his name nicked in America, will be called **Steven Danté** when his Colonel Abrams-ish 113½bpm 'Give It Up For Love' comes out at the end of March... **EMI** lost **Roshelle Fleming** despite already making some re-edit improvements of their own... **Eastbound Expressway's** anthemic 'You're A Beat' will be on **Passion** — which may be why **Record Shack** are trying desperately to sway opinion away from the term Eurobeat and back to Hi-NRG!... **Seventh Avenue's** horridly jolly Baltimora-sings-Ottowan style 120½bpm 'Love's Gone Mad' (Record Shack SOHOT56) is finally out fully here, other current UK-released Hi-NRG hits including the



**CHAD JACKSON** as anticipated won the **Technics UK DJ Mixing Championships**, with an athletic 10 minute set in which he managed to scratch behind his back, with his elbow, chin and bare foot! Scratch is all he did though, his antics (reminiscent of Jerry Lee Lewis!) obscuring for most judges the more musical worth of runners-up **Jon Davis** and **John Robinson**, who were visually exciting too. Jon, a black DJ from Bude in Cornwall, was the mixer whose brilliance I enjoyed and voted for most, while John, who globetrotts for the Juliana's disco chain, did an excellent Madonna medley that was just right for **The Hippodrome**. Interestingly the best mixers in all the preliminary heats had been from areas well away from London (Chad is from Manchester), which seems to confirm that while London jocks may be too blasé (or frightened?) to enter it's the provincial DJs with possibly most to gain who try harder. And of the six finalist, four all used the Harlequin Four's 'Set It Off'!

rattling 132½bpm Divine-ish **Lana Pella** 'Pistol In My Pocket' (Sublime WMET 101) and 0-132½bpm **People Like Us** 'Midnight Lover' (Passion PASH 12-51), galloping 0-130½bpm **Street Angels** 'One Bite (John Morales Remix)' Calibre CABLS 207), 125½bpm **Angel Chorus** 'Devil On My Shoulder' (10 Records TEN 90-12) and 135bpm **Astaire** 'Fire Me Up' (Passion PASH 12-52), chugging dated Eurodisco 121¼bpm **Eartha Kitt** 'This Is My Life' (Record Shack SOHOT61), clumsy crashing 118½bpm **Nicole** 'Don't You Want My Love?' (Portrait TA6933), while — a Sylvester-ish 115bpm

bounding throbber with Colonel Abrams touches too — **L.I.F.E.** 'All Played Out' (US Dance-Sing DS 802) is due here soon on Lovebeat International LOVT 4)... **Grace Jones'** empty racing (0-) 143-145bpm 'Love Is The Drug (Remix)' sounds unnecessary for most jocks... **Pal**, twin sisters **Rhett & Sinden Cellier** and chum **Rebekha Sweet**, were all former secretaries at **Motown** in the **Martha Reeves and Rita (Syreeta) Wright** tradition, so it's a shame their debut 159bpm 'Talk We Don't' (Motown ZT40562) is so awful...  
continues over

This month's hottest soul single — James Hamilton R.M

**DURELL COLEMAN**  
"DO YOU LOVE ME?"

SLIPPING SOUL INTO  
A DANCE MOULD  
WITH  
BRW/12 BRW 42

# BPM

from previous page

**Colonel Abrams'** title now it's a single in the States is indeed called 'I'm Not Gonna Let', without the 'You'... **Viola Wills** although now living in Minneapolis makes a twice weekly 2,000 mile journey to Los Angeles so she can continue studying studio technology at **UCLA** — crazy!... **Frankie Johnson Jr** moves on stage as if a descendant of descriptively nicknamed dancer **Snakehips Johnson**, except the latter didn't do a strip (which was then hilariously sent up at Radio London's Soul Night Out by **Tony Blackburn**)... **Steve Walsh** was not at **The Hippodrome** this Wednesday after all, but Thursday (6) finds **Chris Hill** kicking off the first weekly "Bognor" DJ-hosted jazz-soul night at Reading **Majestic**, plus **Paul Major & Micky T** celebrating Birmingham **Pagoda Park's** award for its rocky waterfall decor... **Mick James**, not Jones (the name given the judges), was the Stourbridge mixing DJ in Birmingham... **Midas Media** are updating their DJ mailing list on 01-379 0776... I may no longer be able to review the weekend's latest news but the **Disco** chart remains as up to date as ever and, as you may have noticed, now includes at least the accurate BPM of anything not previously covered... **GET LOOSE!**

## HOT VINYL

**MILDRED SCOTT 'Prisoner Of Love'** (US 4th + B'way BWAY-421) Detroit recorded in exuberant old Jocelyn Brown style, this solidly strutting 110½bpm happy jumper leaps along so infectiously it's already exploding in both soul and gay clubs (two strong dubs too). A biggie!

**ALEEM** featuring **Leroy Burgess 'Love's On Fire'** (US Atlantic 0-86825) Huskily worrying Leroy tells the Fantastic Aleems when to "sing it for me, boys", rather as Rick James did the Temptations, on a nervily jittering



**SLAVE 'Thrill Me'** (Certain LPACERT 6) is another characteristic murkily rolling 112bpm lurcher with exaggerated enunciation and chatter, flipped by a 116½bpm remix of the older 'Jazzy Lady', both being on their LP **'Unchained At Last'** (Certain LPACERT 1) with the better even more datedly typical 117½bpm 'I'd Like To Get You'. Meanwhile, ex-member Mark Hicks has released as **DRAC 'I Want Your Love'** (US Ichiban Records 12-104), a choppily chugging 113½bpm version of their type of groove with funky muttering and toy hooter blowing, rather brighter than the real thing but still really only for veteran Slave fans.

116¾bpm wriggler full of soul in the fast skittery Colonel Abrams style (good vocal dub/edit flip). It's a grower.

**JAMES COBBIN & PRIME-CUT 'Caught In The Middle'** (US Tuckwood TW 102) Soulfully sung good jiggly 114½bpm tigger with wriggly modern electronic backing but a timeless vocal to please purists, maybe not a monster although very satisfying (inst flip).

**RUTH DAWES 'I Love Only You'** (US Profile PRO-7095) Full of nice soulful traditional values, like strings, this wailing insistent 108½bpm chugger may have too convoluted a song to break out of specialist discos, good though it is (inst flip).

**JANET JACKSON 'What Have You Done For Me Lately'** (A&M MAY 308) Jimmy Jam & Terry Lewis's starkly smacking taut 114bpm strutter, overshadowed now by her album, here has her René & Angela-prod/penned old zingily striding 123½bpm 'Young Love' added to the flip.

**ORIGINAL CONCEPT 'Can You Feel It?'** (US Def Jam recordings 44-05342) I only had to mention the Mohawks' classic 'The Champ' from 1968 and here it is, cut up (along with interjections from Bobby Bird, and apparently a Jacksons concert) all through this hot 0-100½bpm hip hop scratcher!

**PAZ** featuring **Marianne Davidson 'Always There'** (Coda CODS 16T) Soothingly cooed pleasantly loping (0-)113-0bpm jazzy swayer — no, not the Ronnie Laws oldie!

**PRINCE AND THE REVOLUTION 'Kiss'** (Warner Bros/Paisley Park W8751T) Hitting a brittle groove before then getting very fragmentary, this 111½-108-112-108½-0bpm return to his tiny-voiced squeaky soul style of about five years ago makes a welcome change.

**94 EAST 'Games'** (LP 'Minneapolis Genius' US Hot Pink HLP 3223) Comprising keyboardist Pepe Willie, bassist Andre Cymone, and a certain cat of various colours called Prince, this embryo purple outfit from 1976/7 have

had their rambling instrumentals resurrected, remixed and overdubbed (the saxist for instance isn't credited), best being this 104-104½-105½-104½-105½bpm funkier effort.

**SHIRLEY MURDOCK 'Truth Or Dare (Remix)'** (Elektra EKR36T) Coyly sung lightweight (0-)121bpm tripper kinda like 'Oops Up Side Your Head' meeting 'Lady Marmalade' over the 'Billie Jean' beat, produced by Roger Troutman and now rather empty remixed (her album is due too).

**JOCELYN BROWN 'Love's Gonna Get You'** (Warner Bros W8889T) Just a little bit late out here, Jellybean's production of this vocally good though rather lifelessly electro-backed 108bpm jitterer (in four mixes) struck me as a disappointment for Jocelyn but did hang about on import for a while.

**UP YAWS 'Dedicated To \_\_\_\_\_'** (Tell It Like It Is Records 2, via RLR 01-868 8637) An under-the-counter job, the lulling Barry White-ish "lurve" rap intro of this soulfully backed 81-0-79-82-81½-82½bpm tranquil swayer doesn't prepare one for the insults which follow, mainly a chant that rhymes with "trucking punt"! Find it if you can, but don't tell Mary Whitehouse where!

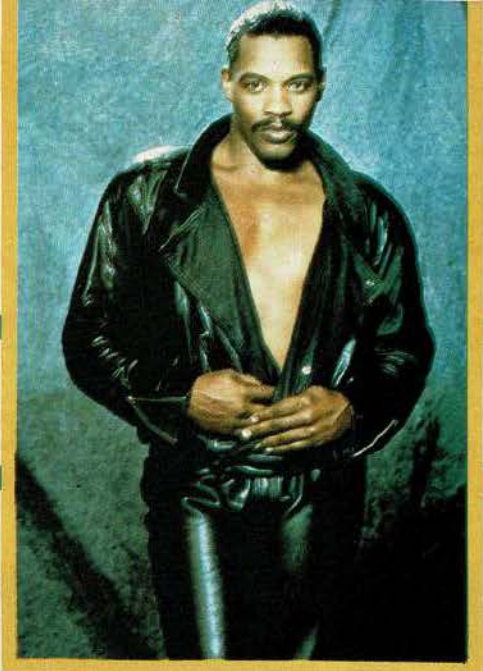
**FOX THE FOX 'Precious Little Diamond (Remix)'** (Epic TA6911) Out several times since 1984 and an international smash practically everywhere except Britain, this 115½bpm Bee Gees-ish Eurobeat shuffler in its new Shep Pettibone remix is currently climbing Stateside and should surely at last have holidaymaker pop appeal here!

## HIT NUMBERS

**BEATS PER MINUTE** for last week's top 75 entries on 7in (fl/c/r for fade/cold/resonant ends): **Signe Sigue Sputnik** (0-)193f vacuum video garbage, **Kate Bush** 72½/145-0c anxious subtle tension, **Whistle** 0-102f hot go go hip hop, **Electric Light Orchestra** (0-)126/4f typical pop chugger, **Grace Jones** 143½-144½f unfunky pop, **Blow Monkeys** 102½f hot pop swayer (Marc Bolan sings soul!), **Mr Mister** 0-89½c pomp rock, **James Brown** 0-107¾-109f funk classic, **Elton John** 0-35-0r largely tempoless, **Redskins** 0-54-110-114¾-0r striking gruff Bruce-ish builder, **Total Contrast** 117¾f Colonel Abrams-ish disco, **Cherelle** 100¼c soul swayer, **Matt Bianco** 115f jerker, but Mark Fisher's flying inst 114f jazz-funk flip is what's selling it.

# COULD THIS MAN SING FOR GO WEST?

... Alexander O'Neal might be one of the ladies' men of America, but he sounds a touch like Peter Cox to our man Paul Sexton



● Alexander O'Neal to join Go West... uhhh... what? Oh, sorry. Just mumbling to myself for a minute. Well, you check Uncle Alex's vocal styling, maybe not so much on 'If You Were Here Tonight' but certainly on other bits of his first and now-reborn album. This man could be a surrogate Pete Cox.

"I don't try and sound like anybody else," O'Neal claims. True, no doubt. But what about this balladeering battle that rages between Alexander and his current rivals in the Ladies' Man League of America? I mean, there they are, Freddie Jackson, Luther Vandross, Big Al and a clutch more second-division dudes all apparently trying to out-hunk each other and get themselves gobbled up by the girls who used to melt for the Rt Hon Tedward Pendergrass.

"I'm not aware of being marketed like that particularly," Alex counters. "I think there's a place for all those people, but I don't just do romantic ballads, I like to go uptempo as well."

Still, he does do a pretty good impersonation of a fully-paid-up old smoothie. You remember the album version of 'Saturday Love', I'm sure, where loverboy walks

through the door of the club and sees HER there. La Belle Cherrelle. And before she can even tell him that she started singing in church at the age of five minutes, he's right in there saying he'll be her 60 Minute Man.

Now he's at it again, with 'If You Were Here Tonight' finally being afforded the attention it deserved in the first place — when Alex's album came out almost a year ago.

"I was very pleased with that album, but it seems a long time ago now," he says. "I really like Jimmy Jam and Terry Lewis to work with, I'll be working with them again."

Alex, of course, knows the production giants from the days of the Time. Back then, Prince was one of the crowd as well. Things ended pretty abruptly in that little get-together, Purple chops went on to much fame and O'Neal had to do a great deal of thumb-twiddling for several years, on the club circuit, before things began to roll for him.

"We were all buddies back then," he recalls. "I never knew Prince that well, but we worked together. I respected his decision when he wanted to break things up, even though he made it and I didn't. Now we're not the best of friends, but no way do I hate him."

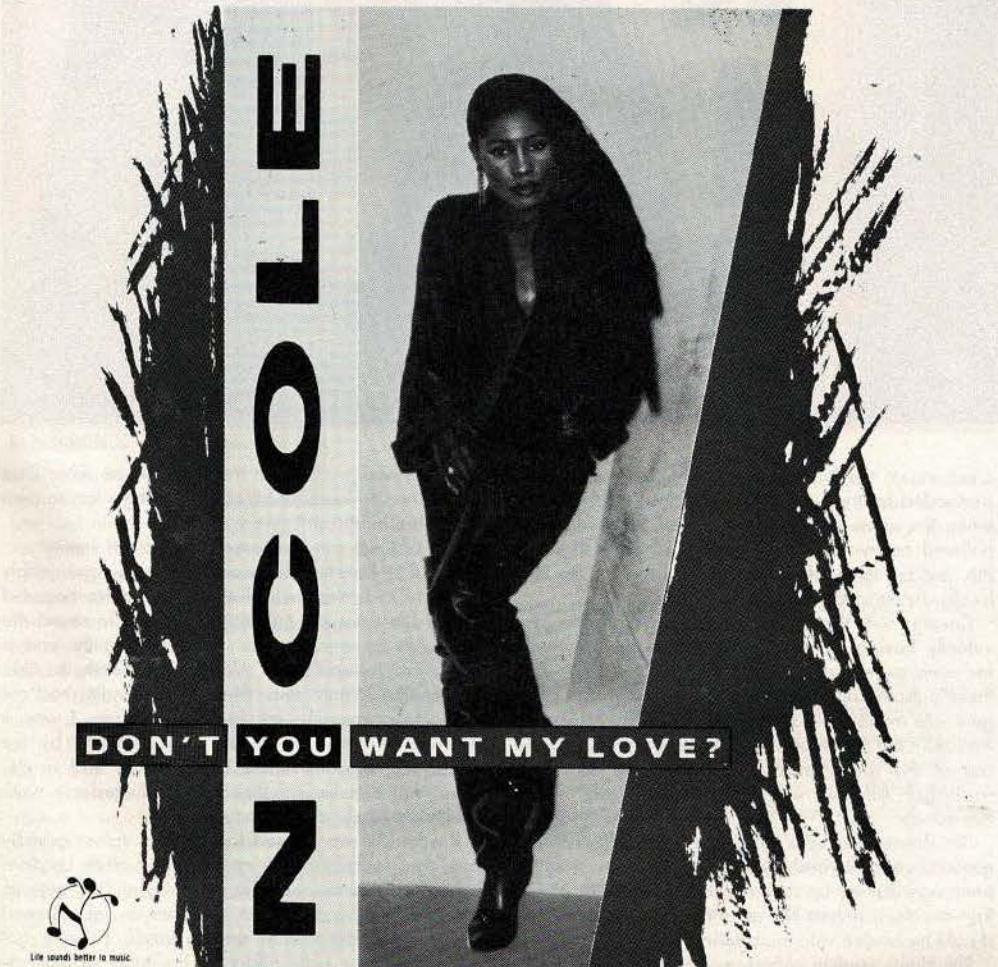
What a sport.

If you've anything upstairs at all, you'll know that 'What's Missing' was always the track from the man's album. When we spoke, a little while back, I told him what a huge club favourite it still was.

"Oh, really?" he enthused. "Maybe they'll put that out next."

No, Al, don't overestimate them. It ended up on the 12 inch of 'If You', and would you believe it, 'What's Missing' will soon be a B-side again, as 'A Broken Heart Can Mend' becomes the next retreat.

Still, the new album's due in May, unless we keep interrupting Al's schedule by buying Ye Olde O'Neal records, that is.



THE  
NEW  
SINGLE  
ON  
7"  
AND  
3  
TRACK  
12"



A6933 TA6933



'We're a lot more refreshing and a lot more alive than anything'



**That's just a typical mouthful in the life of Raymonde. Are they the hottest new band in town, or just more young men on the make?**

**Ray-bands: Nancy Culp  
Beau-monde: Joe Shutter**

Let me tell you all one thing — I'm not easily persuaded by hype, be it intentional or otherwise. So when the name Raymonde was first whispered, then hollered navy-fashion by those who claim to know the next big thing when they see it, I ran for the hills, loudly denouncing the loathsome group.

Coupled with the fact that various media bods were virtually having literary orgasms over them, it made me even more cynical and suspicious. Just who were these noisome upstarts? Who on earth did that arrogant little mouth-on-a-stick James Maker think he was? And why did he wear such ridiculous shoes? Did the rest of the group even exist behind his audacious rantings? All this was before I actually heard Raymonde.

"It's Raymonde," spits James, he of the waspish tongue and preposterously girly shoes, the toes of which point aggressively up to the ceiling. "I don't like all this Ray-monde. It sounds like an artifice. It sounds as if we should be beaten with hairbrushes!"

Phil Huish, musical cohort, guitarist with Davy Jones

haircut, smiles wafishly at me. He looks no more than half of his 22 years. "Who could possibly want to beat me with a hairbrush?"

"I'm sure we can find somebody," retorts James.

On first hearing, Raymonde's meaty and jangly songs with James's effortlessly clever lyrics bounced out of the speakers and slapped me right round the face. Always a sucker for smart wordsmiths and a good tune to tap the old stilettos in time with, the likes of 'Jennifer Wants' and 'I'll Light A Candle' had me grudgingly wagging my foot. Pretty soon, I was a defeated woman. I was also most intrigued by the sexually ambiguous nature of the lyrics, and so decided that a closer investigation was in order — with knives cautiously at the ready.

Raymonde was formed (or born, as James grandly puts it) in January 1985, and is a four-piece London-based whatchamacallit. They've played five gigs so far, mainly around London, and are as yet unsigned by a major. But that is on the cards. ("We've got about seven or eight offers on the table at the mo-



● **RAYMONDE:** James (right) and Phil

ment," I'm informed.)

How on earth did James, an ex-topless dancer (and yes, fact fiends, he did appear at early Smiths gigs as such!) and one who has the rather dubious distinction of having appeared in a couple of dodgy American films, meet up with laddish Phil from 'Erne 'ill? (Herne Hill to non-Londoners.) It's still a complete mystery to me, even after six hours with the pair of them, and James, all this movie lark sounds a bit much to me!

"I'm telling you the fact! I made two films. I was very young at the time and I was manipulated! I was only 18! 'Bike Boys Go Ape' had a homosexual rape scene and 'I Sailed To Tahiti With An All-Girl Crew' was like one big orgy and it was entirely sexless, believe you me. There's nothing sexy about porno movies!"

And what was Phil doing while James was going topless and flaunting his wares in porno films? "Well, I was sitting at home reading my *Beano!*"

James: "I wouldn't mind, but he's got better nipples than me!"

Phil (scathingly): "You want breasts!" Cue massive bursts of laughter, while James hides under his abundant fringe and folds his arms protectively over his chest. "We won't go into that!"

Perhaps we will! "No, I don't want breasts, he's been circulating rumours that I'm supposed to have a womb and it capsized!"

Phil: "No, I haven't!"

Tell me, Phil, do some of the things he says in interviews embarrass you? "Occasionally, yeah."

Don't you think, though, that all this mouthing off you've been doing will count against you? It is rumoured in some quarters that after such a tremendous build up, and without a record out, the backlash is about to start.

James agrees: "Probably yes! The thing is that we can back it up on vinyl. But how fantastic to have a backlash before we've even released a single!"

Phil backs him up 100 per cent: "The record won't be anything less than perfect."

The debut record from the band, which also numbers Derek on bass and Leslie of the ginger flat-top on drums, will probably be out in March. Thus will their full florid torrent be unleashed on the unsuspecting public. It's bound to cause more than a few ripples, not only because of the interest that's been created by the media, but also because of its lyrical content.

James: "Well, 'Raymonde', that's our leader of the pack. It's blatantly homosexual but I think the language is fairly cleverly used. Sexually, it's not entirely direct, so I don't think it's going to get picked up." (It will now, dear!)

Could it all be construed as you just jumping on another bandwagon? Are you just one more effete young man flirting with the themes of homosexuality? James ponders the question intently before delivering a measured answer. "Mm, well, the thing is, there are songs that lyrically ... there is content there that's heterosexual and that is homosexual. I mean, I'm just trying to reflect life, that's all. The thing is, homosexuality exists as well as heterosexuality, and 99 per cent of the world's lyricists write about heterosexuality but nobody accuses them of being on a bandwagon."

What about all the odious comparisons that are being drawn between Raymonde and certain other, shall we say, like-minded guitar-pivoted bands? "We'll bury all those premature conclusions in the next four gigs," counters James. "And," adds Phil, "when you hear 'Raymonde', when it comes out, it'll just convince everybody."

**Convincing everybody** may not be that easy. The group, having such obvious Sixties and Seventies influences, are immediately prey to very loud accusations of plagiarism. So what, in their opinion, do they have to offer the world in terms of fresh and new ideas? Over to Phil.

"It's very difficult to have something that hasn't been done before, but I think that we're very fresh and exciting!"

James: "I wouldn't say that we're purposely derivative of anybody. What one can do is to look at existing themes and forms and to place a new, hopefully refreshing, interpretation on that."

Phil: "We're a lot more refreshing and a lot more alive than *anything!*"

Upl! I choke on my glass of wine. I can see a bout of bitching looming on the horizon.

I'm right. James sits bolt upright and leans over the tape recorder and ominously makes a solemn announcement into it. "I think that almost every contemporary group around is committing a dereliction of duty." Huh? Phil expounds: "They're all pappy pop — how can anybody in their f\*\*ing right minds put A-Ha at number one?" Oh dear, Phil, you ain't going to endear yourself to some of the *rm* staff with that!

James gets really stuck in now, the vitriol on overdrive. "You know, with King, it's the familiar story of style over content. I've just got to say this, I feel it's up to us — it sounds like a mammoth task and it is, and whether we'll do it or not, I don't know — but I feel that we have to have a good crack at re-educating the British record buying public. It's as simple as that."

Phil: "I just look at it this way, when somebody can't do their job any more, you have to get someone new, don't you?" James nods and sums up. "I mean, they've all had a good run for their money. They've all had seven albums out, it's our turn now."

Such forceful confidence leaves me breathless. How would you feel though, lads, if it all fell flat on its face? James stares wildly, then cries, "MURDEROUS!" "I'll kill myself!" wails Phil. "If this falls flat on its face, I'm going to the upper reaches of the Congo!" intones James dramatically.

A one-way ticket to Africa, or a one-way ticket to 'Top Of The Pops'? Great British Record Buying Public, the choice is yours, and I just know that a nice boy like James Maker would simply hate all those flies, so you know which it has to be, don't you?! Good, that's settled — 'TOTP' it is!

# COME HELL OR WATERS HIGH



**DEE.C.LEE**



*The New Single  
Now Available In A Full Colour  
Limited Edition Poster Bag*



**QA6869**

