

rm

MAY 3, 1986 EVERY THURSDAY 48p

RECORD MIRROR

HIPSWAY

WHO WEARS THE TROUSERS IN DESIGNER POP?

BLANCMANGE •

FIVE STAR •

RAMONES •

SOS BAND • MAX

 FIVE PAGES OF CHARTS

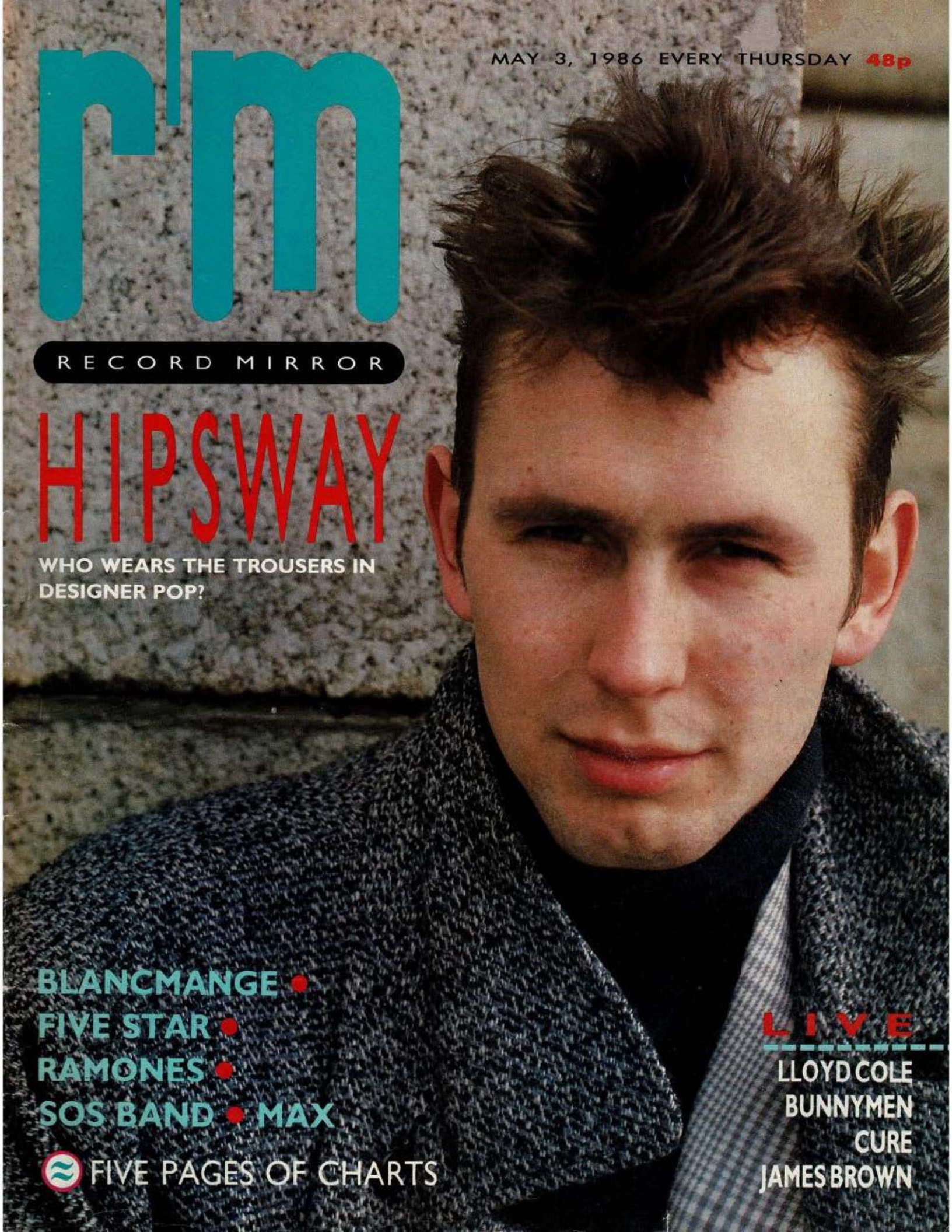
LIVE

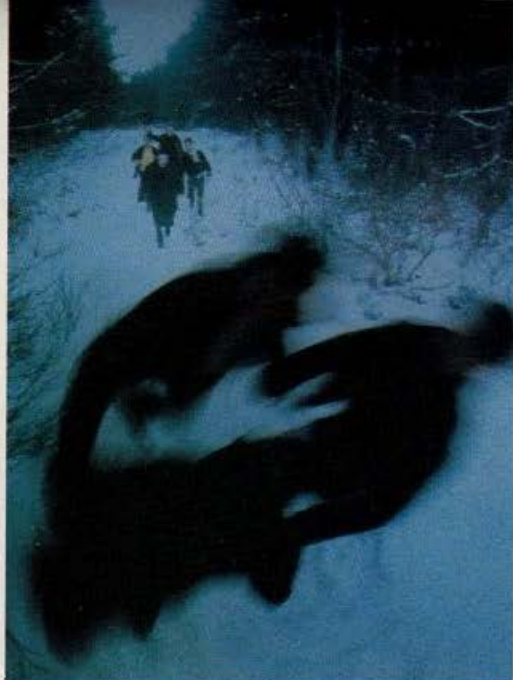
LLOYD COLE

BUNNYMEN

CURE

JAMES BROWN





SHAMEN AMEN!

Only a matter of days before appearing on the up coming and extremely coveted rm cassette, **the Shamen** have done themselves no harm at all by releasing a single that's stopped a few reviewers in their tracks. 'They May Be Right' contains all the usual Shamen trademarks, which vary from big loud guitars through strident vocals and even the odd similarity to one Martin Fry. Three boys and a girl, the Shamen are loud and dangerous and not bad at all.

AS



WHAT THE BANGLES WANT

After their hectic hit 'Manic Monday', **the Bangles** have released the excellent track 'If She Knew What She Wants' from the album 'Different Light' as the follow-up. To keep you in the picture, we've got 20 special double packs of the single — also featuring 'Angels Don't Fall In Love', 'Hero Takes A Fall' and 'James'.

Just answer these simple questions to win.

1) 'Manic Monday' was written by: a) Bob Dylan, b) Prince, c) Billy Joel?

2) The Bangles were originally called: a) The Bangs, b) The Spangles, c) The Sparkles?

3) Which famous science fiction character has appeared in a Bangles' video: a) Dr Who, b) Mr Spock, c) Luke Skywalker?

Send your answers on a postcard, with your name and address, to rm Bangles Competition, Greater London House, Hampstead Road, London, NW1 7QZ. The first correct entries pulled out of the hat on the closing date Monday, May 12, win.

COMPILED BY

DI CROSS

ANDY STRICKLAND

ROBIN SMITH

TOP 10 SWAYING HIP

- 1 Marilyn Monroe in 'Some Like it Hot'
 - 2 Jack Lemmon in 'Some Like It Hot'
 - 3 Matt Dillon striding along in 'Rumblefish'
 - 4 Anita Morris in the Rolling Stones' 'She Was Hot' video
 - 5 Vince Hilaire and Chris Waddle splitting defences
 - 6 Mick Jagger in the 'Dancing In The Streets' video
 - 7 Gene Kelly in the 'An American In Paris' ballet
 - 8 Pete Burns in 'My Heart Goes Bang Bang' video
 - 9 Whitney Houston in anything
 - 10 Prince in the 'Kiss' video
- compiled by the rm hipsters



Drummer Dave Charles has left **Latin Quarter**, and the band have been forced to reschedule their tour. A short while before the tour was due to start, Charles walked out of rehearsals saying that he didn't want to tour.

The six slightly bewildered remaining members are attempting to honour as many dates as possible by enlisting Richie Stevens from Well Red. He was the original drummer with Latin Quarter and an old friend.

The dates saved are Sheffield University Thursday, April 29, Manchester Hacienda 30, Liverpool Royal Court May 1, Glasgow University Queen Margaret Union May 3, Keele University May 7. Several dates have been changed. Leeds University has been moved from Tuesday May 6 to Thursday May 8 and Latin Quarter's dates at Nottingham Rock City, Bristol Bierkeller, Brighton Coasters and the London Town And Country Club will have to be postponed until June. Tickets already bought will be valid for the rescheduled dates.

RS



ABSOLUTE HEAVEN

Balaam And The Angel set out on their first tour in over nine months in May. They'll be playing Nottingham Rock City Wednesday, May 14, Birmingham Portland 15, Norwich Gala Ballroom 16, Glasgow Mayfair 18, Leeds Polytechnic 19, Sheffield Leadmill 20, Manchester Ritz 21, London Town And Country 22, Bristol Bierkeller 25. Tickets are available from box offices.

Supporting Balaam And The Angel will be Wild Flowers. Rose Of Avalanche will also be featured on selected dates.

RS

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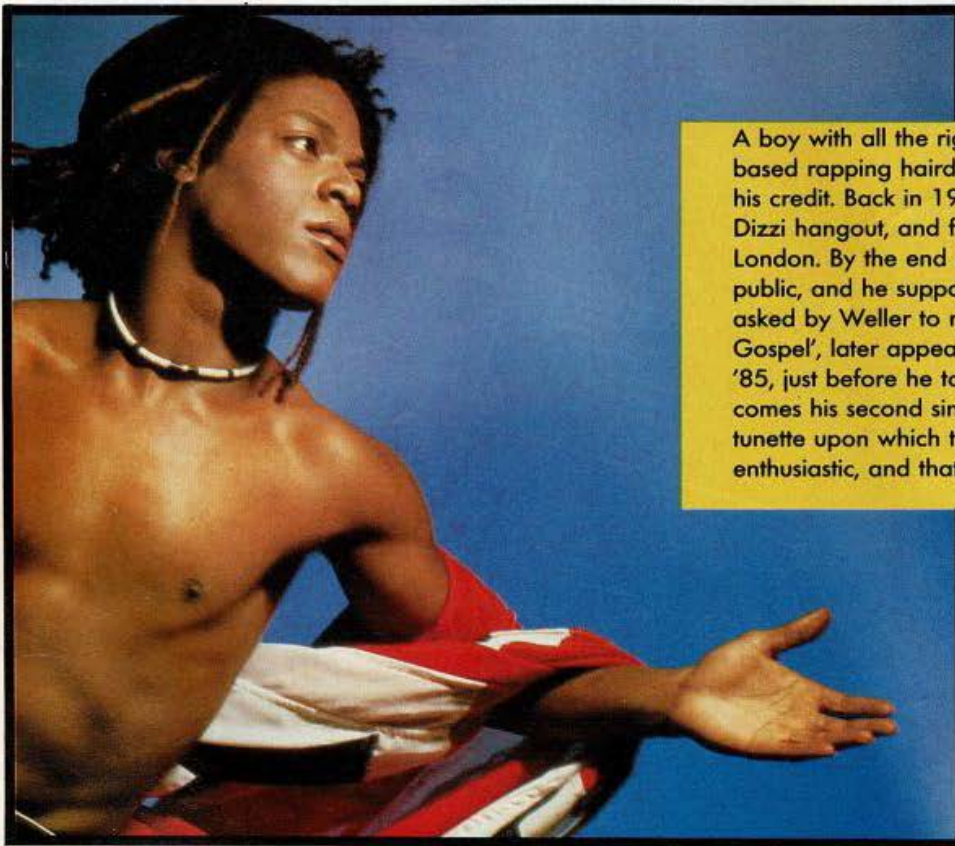
SWEET INSPIRATION

● Militant Mancunians **Easterhouse** release their single 'Inspiration' this week. The flip side is 'Johnny I Hardly Knew You', while the 12 inch also features '1969' and 'Easter Rising'.

Easterhouse will also be touring in May. They'll be playing the Polytechnic of Central London Thursday, May 2, Birmingham Triangle 8, Glasgow Daddy Warbucks 15, Edinburgh Electric Circus 16, Leeds IF Club 23, Wolverhampton Polytechnic 24, London Mean Fiddler 25.

Easterhouse will release their album in late May and they're also planning a trip to Europe.

RS



A boy with all the right credentials, that's **Dizzi Heights**, London-based rapping hairdresser who has a Paul Weller endorsement to his credit. Back in 1980, early rap club the Language Lab was a Dizzi hangout, and from there he started a string of clubs across London. By the end of '81, the rap was ready to spring on the pop public, and he supported Imagination. Still snipping away, he was asked by Weller to rap on the first Style Council LP. That track, 'A Gospel', later appeared, re-recorded, as Dizzi's debut single in April '85, just before he toured with the Council. Now, a year later, comes his second single 'Would I Find Love', a warm and reflective tune upon which the rap star actually sings. He's young, he's enthusiastic, and that counts for a lot in this jaded pop world.

BP

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■ Cover photography by JOE SHUTTER

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DEPECHE MODE

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Limited Edition Cassette Single

OUT NOW



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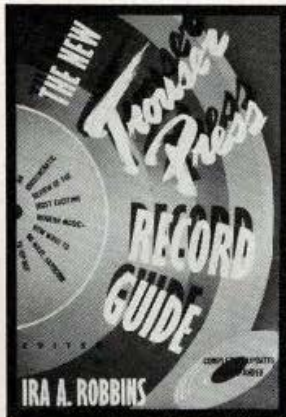
MUTE  C **BONG 11**

DEX

Here're three for the vinyl obsessives among you — and who isn't? 'The New Trouser Press Record Guide' edited by Ira Robbins (Macmillan — £12.95) is a consumer guide and reference book taking in the roots of the new wave to today's derivatives and beyond. So it covers a span from the Velvet Underground to Scrapping Foetus Off The Wheel and should satisfy those who want to know what happened to Elton Motello after 'Jet Boy Jet Girl'.

'The International Encyclopedia Of Hard Rock And Heavy Metal' by Tony Jasper and Derek Oliver (Sidgwick and Jackson — £8.85) is equally comprehensive, and has a neat line in brevity in their opinions. But you have to like a book that calls the Sex Pistols "fundamentally a heavy metal band with shouted lyrics".

'Rare Rock — A Collectors' Guide' by Tony Rees (Blandford Press — £6.95) is really for terminal cases only. This lists 18,000 items of everybody from Abba to Zappa and catalogues all the outtakes and promo items that would sate even the most dedicated. MG



HAPPY ENDINGS

Take three trombones, three trumpets, nine saxophones, a tuba, French horn, double bass, accordion, drums and vocals, and what have you got? No, not the 12 days of Christmas, but **the Happy End**, 20 musicians who've come together to perform political songs from all over the globe.

Trump card is one **Sarah Jane Morris**, whose deep velvety voice provided a perfect counterpoint to Jimmy Somerville's on the recent Red Wedge tour. They've released one album, called 'There's Nothing Quite Like Money', featuring songs by Brecht and Weill plus songs from Cuba, Chile and China. Sounds heavy going, but live they're said to be strident and evocative. Catch them at the Artists Against Apartheid show in Manchester on May 4, or at the Edinburgh Festival in August. BP

YOU RANG?

There's been a lot of rubbish written about the **Servants'** excellent debut single recently. Those who've forgotten how to listen to a record will try and tell you that David, Philip and the two Johns are too rooted in the Sixties for their own good — nonsense! 'She's Always Hiding' is one of the most delicate and tuneful love songs released this year, all ringing mournful guitar and unaffected vocal. True, the Servants have been known to nod towards Syd Barrett now and again, but they're out there where it matters, touring with the Go-Betweens and proving that they've got plenty of ideas and identity to offer. While all around succumb to the 'new shambles' of indie rock, the Servants are demonstrating a little more thought and vision. AS

Keep it Dark

THE DEBUT ALBUM
1ST DOWN & TEN
FEATURING THE SINGLE *DREAMER*



SUPPORTING TALK TALK

- APRIL 30TH LEEDS UNIVERSITY
- MAY 2ND EDINBURGH PLAYHOUSE
- 3RD NEWCASTLE CITY HALL
- 4TH MANCHESTER APOLLO
- 6TH BIRMINGHAM ODEON
- 7TH HAMMERSMITH ODEON
- 8TH HAMMERSMITH ODEON



WILD BOYS

The Ramones release their tenth album (yes tenth) 'Animal Boy' on Monday, May 19. The album features their current single 'Something In My Drink/Something To Believe In' and their last controversial epic 'Bonzo Goes To Bitburg', dedicated to Ronald Reagan. Other tracks include 'Ape-man Hop', 'She Belongs To Me' and 'Hair Of The Dog'.

The album was produced by ex-Plasmatic member Jean Beauvoir.

RS



● There's much talk in the nation's music press about the so called new wave of indie bands and their surrounding 'scene'. Is there really a sudden upsurge in the numbers of wonderful new bands all queuing up for Radio One sessions and pole place in the indie chart? The answer is undoubtedly — possibly, and one reason for the prominence of the *Soup Dragons*, *Shop Assistants*, *Fuzzbox*, *Servants*, *Wedding Present*, *Close Lobsters*, at least in the London based music press, is the existence of the **Bay 63** venue fucked menacingly under the Westway near Portobello Road and Ladbroke Grove tube station.

Providing a spacious (until recently, when several hundred punters have made it a regular night out) hall with a decent sound system and the best 'disco' you'll find anywhere in the capital, booking agents Sermon have shown an adventurous and knowledgeable flair for putting on three bands a night who are actually worth watching. London's been crying out for a decent 'alternative' venue for years, so if you haven't been along yet to be showered with fine sounds and fanzines — make it a date.

AS

To paraphrase one of the Smiths' songs — if it's time the tale was told, then for sure, Mick Middles' book 'The Smiths' (Omnibus Press — £5.95) does little to unravel it for us.

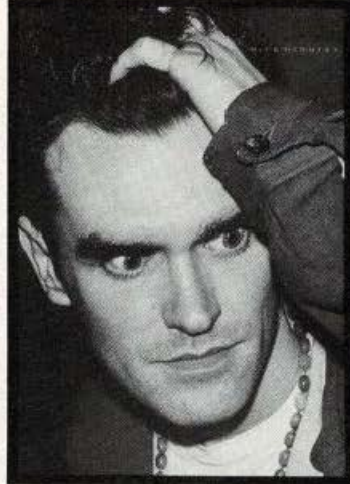
That most enigmatic of bands, the Smiths seem to inspire more fanaticism than almost any other contemporary band, and Middles is obviously a man gripped by something approaching that. His affectionate and, for the main part, well-written overview of Morrissey, Marr, Rourke and Joyce traces the group's history and development from naive indie band with hardly a ha'penny between them to mega-indie band with, well, a bit more than that.

A brave attempt is made to get behind the characters of Morrissey and Marr but fails, largely because Middles has absolutely no access to them.

However, there are loads of never-before-seen photos, and despite some monumentally glaring misprints and omissions, it is basically a good read.

NC

SMITHS BOOKED



EARBENDERS

Mike Gardner

'I'm Fascinated' Temptations (Motown)
'So' Peter Gabriel (forthcoming Virgin LP)
'Can't You See That I Love You' Big Dick And The Tasty Cools (Imaginary)

Eleanor Levy

'Boys Don't Cry' the Cure (Fiction)
'Sledgehammer' Peter Gabriel (Charisma)
'Rattlesnakes' Lloyd Cole And The Commotions (Polydor LP)

Nancy Culp

'Moments In Love' Art Of Noise (ZTT)
'Streetlife' Bryan Ferry/Roxy Music (EG)
'Blue Soap' Associates (Situation 2 B-side)

Andy Strickland

'She's Always Hiding' the Servants (Head 45)
'Honky Tonk Man' Dwight Yoakam (Reprise LP track)
'Once More' Wedding Present (Reception)

FRUITS OF PASSION

Kiss Me Now

A NEW 7" SINGLE AND EXTENDED VERSION 12"



SIREN 19
SIREN 19-12

POGUES TO SPLIT?

● Things started cooking in Camden's Devonshire Arms a few days back. Bored with the transglobal epidemic of Poguemania, Shane MacGowan was hankering for something more anarchic, more spontaneous. A few more beers, and **Shit** was born. The line up also features Pogues' roadie Roland on vocals, and infamous piss-head Mo O' Hagan on guitar. The set includes 'Bohemian Rhapsody', Eric Clapton's 'Layla', plus a few by Johnny Cash and Irish showband star Brendan Shine. Some shambolic gigs will be forthcoming.

Tin-whistle player Spider Stacey has taken to resurrecting his old punk combo, **the Millwall Chainsaws**, who have reportedly recorded a track for the Sid Vicious film 'Love Kills'. Rumours that Cait O' Riordan is to star in the remake of 'The Sound Of Music' are as yet unconfirmed.



Photo by Dee O' Mahony

Photo by Steve Parker



Gol Gappas — no I haven't a clue what it means either — but they've got a rather nice record out, and a lovely line in sleeve notes. 'Dinner With Nougat' is the vinyl side of the equation, bordering on perfect pop, and Gerry and Sylvia Anderson's wrath provides the wacky flip words. Gol Gappas seem to be all about hard arsed 14 year olds and 'The Pathos Of Morality'. Work it out for yourselves, suckers, and spin the records while you're doing it.

AS

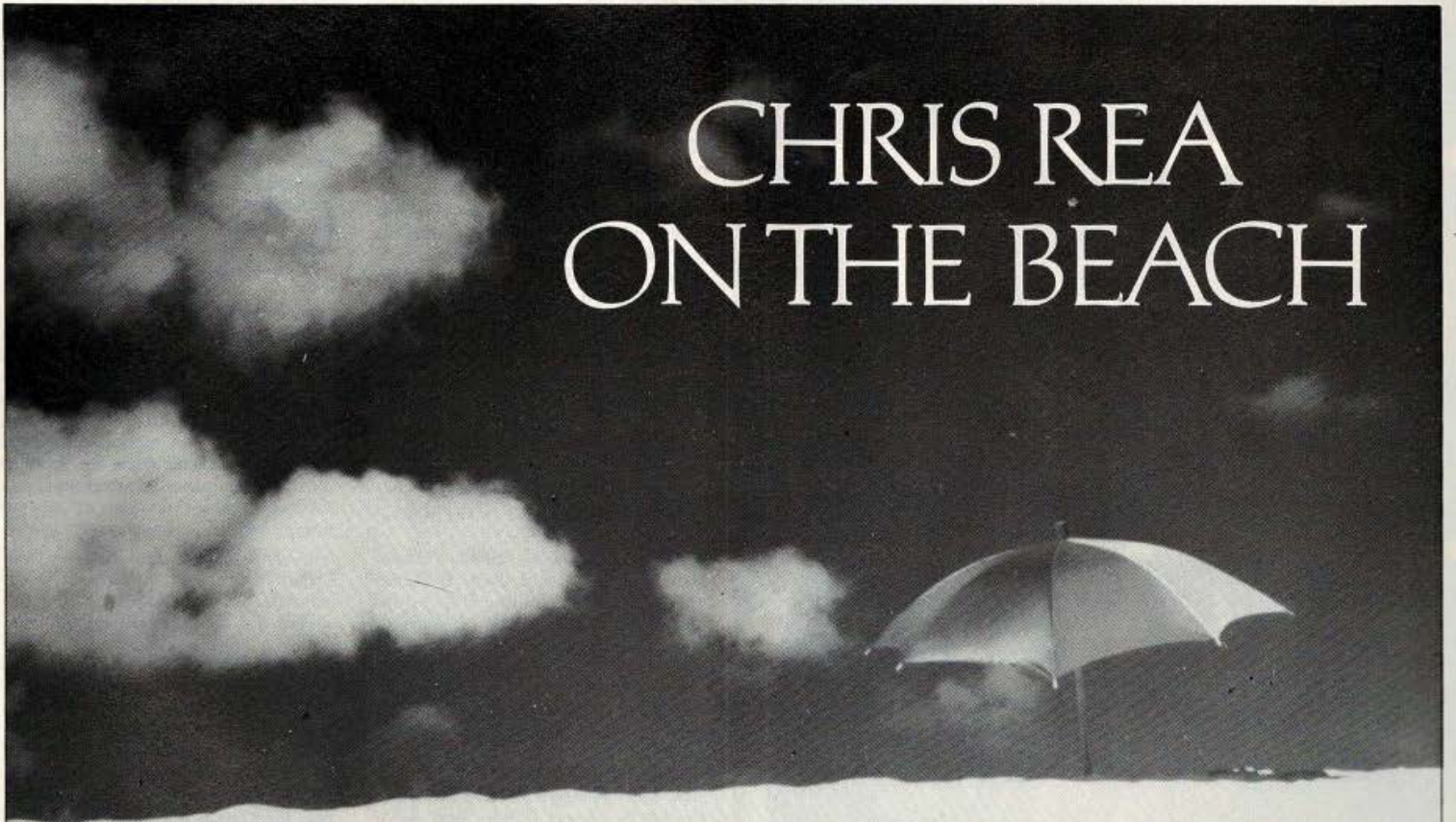
REMEMBERING SHALAMAR

A dance band of epic proportions, *Shalamar* have been brought back to our attention by Stylus' 14 track 'The Greatest Hits' album. Available in a gatefold sleeve, a free 12 inch is included featuring 'A Night To Remember', 'Take That To The Bank' and a special 'Mix To Remember'. The album also features 'Friends', 'I Can Make You Feel Good' and the one that started it all 'Uptown Festival'.

To keep you up to date, we've got 15 copies of the album to give to the first correct answers received on the closing date Monday, May 12, to these simple questions.

- 1) Who did Delisa Davis replace when she joined the line-up in 1984: a) Diana Ross, b) Jody Watley, c) Janet Jackson?
- 2) Jeffrey Daniels starred in which hit West End musical: a) 'Cats', b) 'Evita', c) 'Starlight Express'?
- 3) The original threesome met in 1977 when they were working as dancers on the show: a) 'Soul Train', b) 'TOTP', c) 'The Tube'?

Send your answers, plus name and address, on a postcard to *rm Shalamar Competition*, Greater London House, Hampstead Road, London, NW1 7QZ.



ALBUM
MAGL 5069

COMPACT DISC
CDMAG 5069

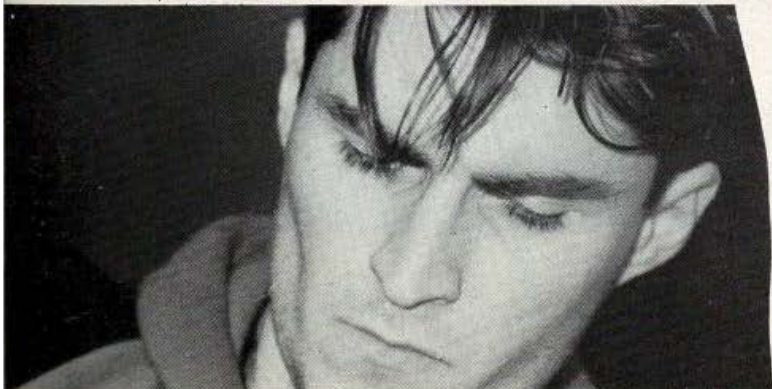
CASSETTE
ZCMAG 5069



MAX

// LOVE AND VIOLENCE ARE VERY IMPORTANT IN OUR SONGS //

Computers, prostitutes and Bertolt Brecht are also rather fundamental to the **Max** worldview, according to vocalist Kevin Mooney. **Roger Morton** ponders the absence of BMX bikes



Looking at Max, the first thing you notice is the singer's eyes. On stage, Kevin Mooney's pale blue eyes gleam with a hint of madness. This is blue Max, mad Max, at Maximum volume.

Kevin: "When I read a book, I like first of all to see a photograph of who's written the book, because I like to look at their eyes. I like to know their story."

The Max story goes like this. Straight from school, a somewhat naive Kevin Mooney joins Adam And The Ants. After a year of going through the Ant music motions, Kevin's failure to fit in culminates in his being thrown out of the band.

Out of the Ants, and into Wide Boy Awake, Kevin fails to see eye to eye with RCA's pop ambitions, and the group split up.

Taking with him bassist John Keogh, and a "bad reputation", Kevin retires to his East End squat to read a few books, and contemplate the construction of Max.

A year later, and with the help of guitarist John Wright, drummer Kumar, and an Apple computer... the wheels of the Max factory are in motion.

Kevin: "We've sort of kept ourselves apart, and just basically learned to play, and formulate ideas in isolation."

Looking at Max, the second thing you notice is the atmosphere they create. Their live persona is raw, threatening and intoxicating. Immaculate Maximum exhilaration.

Kevin: "I don't think we have to try to be threatening... I think we just are. We don't have to go round bragging about it. I think it speaks for itself. If you listen to Max, or you come to see Max, it's absolutely obvious what we're trying to do, and we're going to keep on doing it, and that's it."

What is absolutely obvious about Max is this. A voice, a guitar, bass and drums. Four good looking boys in ripped denim, and sharp black, enjoying themselves making coarse, cunning pop.

What is less obvious is why they stand out as the most potent and the most pertinent band of this fledgling year.

Kevin: "We've played for six months now, and we don't sound like anyone else we've played with — and we've played with a lot of different kinds of bands.

"I'll tell you what we're not; we're not rock and rollers, we're not hippies, we're not punks, we're not funky. Ev-

erything's categorised nowadays, and people seem to think it's all been done before... I don't believe it.

"We're not interested in being a cult group. With cult groups, that's where you really do start to get traditional, and the only era I'm interested in right now is this era."

Despite Kevin's dismissal of any links with pop styles past and present, there is a third thing you might notice about Max. They do sound a lot like a band called the Velvet Underground.

Kevin: "I'd just say that the people who come to see us, and the people who are in the band, are probably the same kind of people who were associated with the Velvet Underground. I'm not saying that they're similar, but they were good — a really good metaphor for their time. Yeah, I listened to them a lot.

"I mean, I like a lot of the groups that are around now, but I don't get no feeling out of them. I like Prince, Sigue Sigue Sputnik, Lloyd Cole, the Jesus And Mary Chain — you can even tap your feet to A-ha. But you don't get no feeling... they don't really represent anything."

No pop group, new to the spotlight, ever admits that it wants to fit in. So Max are by no means unusual in claiming an aberrant status. They do, however, try a little harder than most to provide something disturbing and vital.

Their London dates have been filmed by John Maybury, with the intention of screening the footage at future Max shows.

They already make their own narrative backing tapes.

Kevin: "Sometimes we put on a violent tape, sometimes we put on a happy tape, which seems to affect the way people react. Like when we played the Zap Club in Brighton, everybody started to go a bit crazy."

One member of the Zap Club audience was crazy enough to provide the perfect sex-shock publicity stunt, by attempting to give Kevin an on-stage blow job.

Kevin: "The whole Brighton thing was just like a whirlwind, like an explosion. I thought it was a big success, in a violent way — in a very violent way."

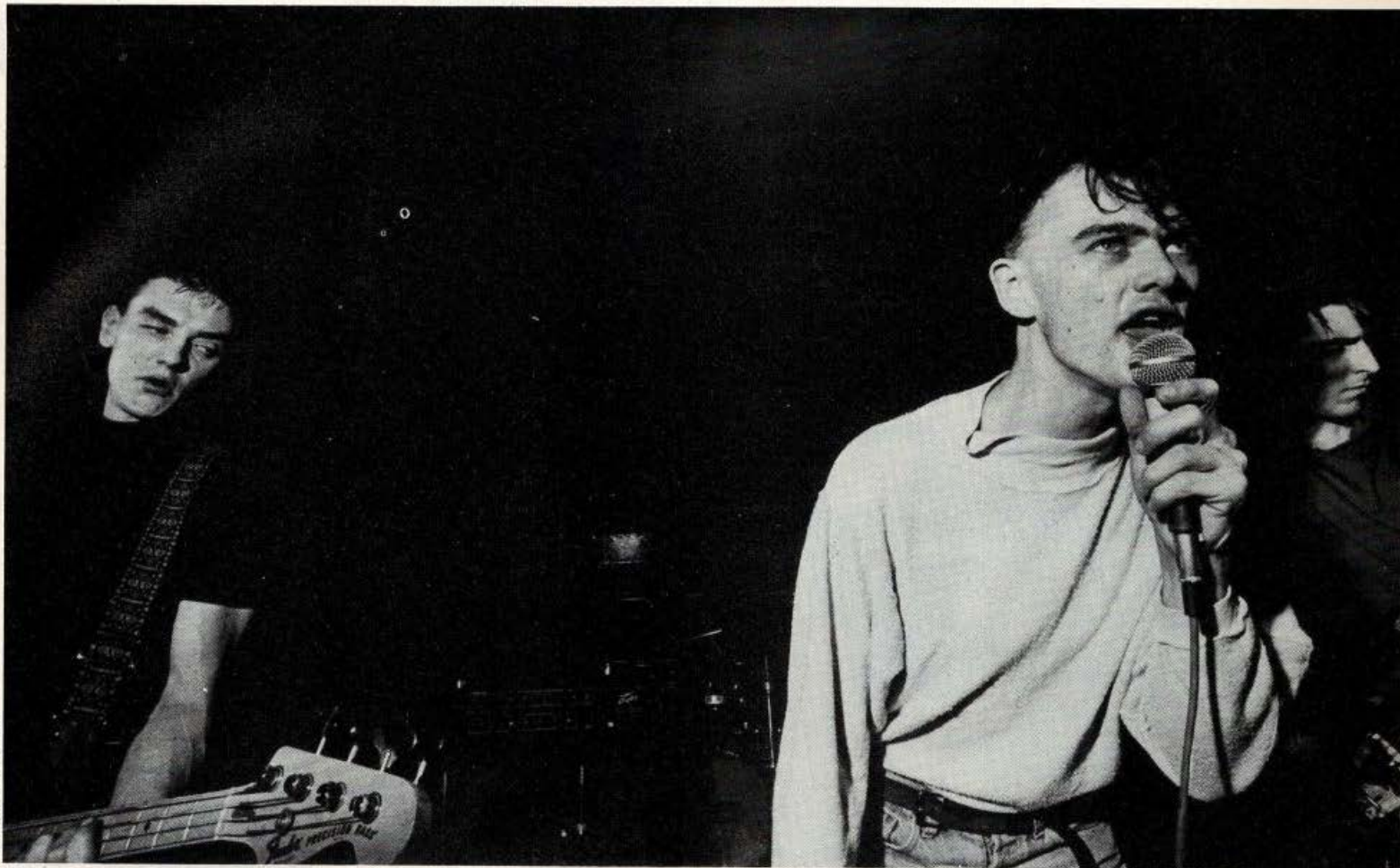
"On the violent tape, we used 'Mean Streets' and 'Taxi Driver', and any kind of film which is just pure violence, like Bruce Lee films. Also, we went down Family Leisure, in Old Compton Street, and taped all the machines working. My girlfriend Leslie's on the tape as well, because she comes from New York and she's written about the tramps and the junkies there."

Kevin maintains that dallying with brutal imagery is in no way irresponsible.

"We are living in very violent times, and you have to cope with that, you can't just go down with it. What we're doing is talking about it, making it public. The interest in violence is more defensive, like if a policeman, or anybody, wants to be violent towards you, then you should be able to stop them."

"But by the same token, we also play love songs. Love and violence are very important in our songs, because I think... they're the two things I need to survive."

Having already experienced the retraining hand of record company in-



volvement, with *Wide Boy Awake*, Kevin has no intention of moderating the Max stance, just to get a deal.

"We're going to let people come to us. If they come to see us, it's obvious what they're going to get, and they can decide if that's what they really want.

"Because of what I've already done, I can see how much everything else is fabricated. Records sound like they're being made for cocktail bars, but if you look around you, none of the kids are like that — music is just being used to tranquillise them.

"It's not mobile either. Right now, to listen to Max, you have to go there — and I do believe in mobility. I think the readership of *rm* should start to think about leaving home. It's easy enough to do, just break in somewhere if you have to."

In soft, reserved tones, which belie his possessed manner on stage, Kevin outlines his disquieting view of our devolving nation.

"In the last five years, things have changed so much. No one can give you advice, no one can guide you. The punks used to moan about not having a job, and since then nobody's had a job, and people are thinking that they never will. There has to be a way of dealing with that.

"If you don't learn to operate a computer, your feet are going to be knocked out from under you. It isn't enough just to listen to computers on hip-hop records — people will have to actually get the manuals, and learn to use that technology."

Kevin has already pushed the Max boat out into the computer age, with his songwriting.

"I write most of the songs on a computer. We spend a few days just filling it up with information, and then scan it to see if anything links. Sometimes we just pile a load of characters from books into the computer."

Kevin's songs are peopled by an assortment of semi-mythical characters, drawn from the underbelly of society — drunkards, sailors, poets and prostitutes. It's a subject matter which betrays his love of Bertolt Brecht and Kurt Weill.

"It's not so much the tunes, but the songs themselves, I just love them — 'The Threepenny Opera', and all that stuff. Also Jaques Brel, I think he's my favourite of all singers."

If, in an interview, Kevin comes across as taking the whole thing a bit too seriously, that's probably because he does. But then that's why Max could mean a lot more than any other band around... and when they actually play, it's quite a different matter.

"I want people to laugh at us. If we can make people laugh then that's good. I mean, you have to talk about the situation you live in, but we're not social workers."

If Kevin gets his wish and David Byrne or Brian Eno produce them, then the conditions for Maximum aural pleasure will be perfect.

"The one thing I don't want to do, is to go round saying how great what we do is, because then it won't be. I think it speaks for itself... I'm probably the worst person you've ever interviewed."

Far from it. This is where Max Hedonism ends — and Max Hedonism begins.

COCK
robin?

01-675 2277



NICK HEYWARD



new 7" & 12" Single

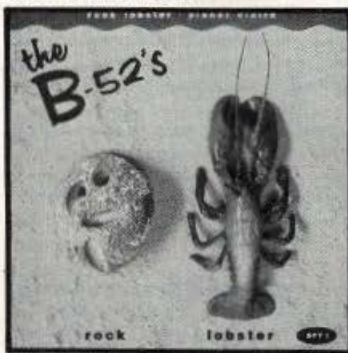
over the weekend...

ARISTA 7"-HEY9 12"-HEY129

RE-RELEASES

OF THE WEEK

THE B52s 'Rock Lobster' (Island) Stunning indictment of current foetid pop scene part 94: I can honestly say, hand on heaving breast, that this is the most exciting, colourful, fresh, vibrant, kooky single out this week. It's a wonderfully tacky gem, vintage '79, which takes me back to one of my fave ever live gigs at the Electric Ballroom, lusting after Cindy's wigs, frugging violently, contemplating a quick hot potato... (cue violins...) A few more pop blackguards could do with this essential simplicity, directness and sheer unadulterated (apart from a pink plastic pineapple) fun. Given the current lack of competition, this could turn round and be a very big fish indeed. Make waves!



THE DAMNED 'New Rose' (Stiff) One minute 99 seconds is all it needs to produce the perfect punkpop single. Standing the test of time (10 years) rather well, 'New Rose' is one of my favourite ever pogo records, thrusting its point home noisily, energetically, concisely. Well, I remember thinking in 1976 that all this safety pin business was something of a joke, and it took this little baby to stop me listening to Steely Dan records non-stop. Quick, on to the next one before I really start showing my age...

RAUNCHY!

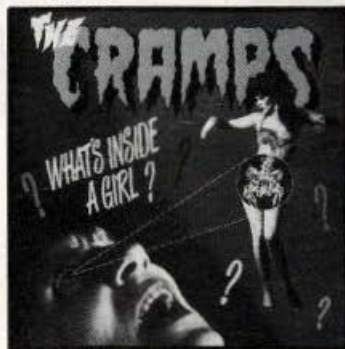
THE CRAMPS 'What's Inside A Girl?' (Big Beat) Strange, they have such class, but still maintain that delicious vulgarity. The Cramps come steaming out of the garage, guitar arms a-flailing, tongues a-wagging, appealing directly to the sex chakra (it's the low vibrations, man — look it

up). It's saucy, it's guttural, it's a lowlife dive, and Ivy is still a demi-goddess. What's inside a girl? A whole 'nother world, of course...

THE RAMONES 'Somebody Put Something In My Drink'/'Something To Believe In' (Beggars Banquet) A double A-side, but the former is by far superior, in an amusingly gritty way. Grrrowlingly raucous and extremely catchy, it's living proof that one can still consider rocking and rolling in one's mid thirties.

SWEETIES

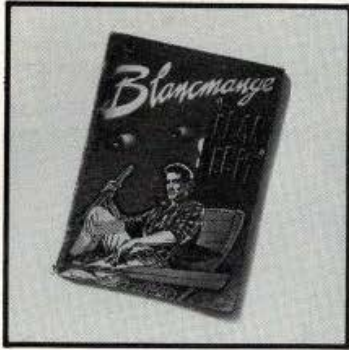
FRA LIPPO LIPPI 'Every Time I See You' (Virgin) Frolic frolic, float, float, simper simper... very suitable for a sunny day in May when you're on cloud 16 and all is well with the world. OK, it's still April, but it made me bounce around like a spring lamb (no jokes about mutton, please). Conclusive proof that there is life in Norway beyond Mort and Mags, this is a soaring, crystalline ballad with vocals that display a touch of the early Elton John and the latterday Thomas Dolby. Get me to a maypole quick, I'm feeling pagan.



FRUITS OF PASSION 'Kiss Me Now' (Siren) A nicely crafted builder, this starts off gently chugging along like a Style Council track, developing into a full-blooded meaningful ballad. Chiefly remarkable for the vocal talents of Ms Sharon Dunleavy, who sounds like a non-raucous version of Pat Benatar.

OMD 'If You Leave' (Virgin) After all these years, the touselled Scouse duo can still pull a decent dramatic tune out of their hats without launching into overkill. Another nicely crafted builder (absolutely nothing to do with bricklayers) pleasantly constructed, but the earth refuses to shatter. From the 'Pretty In Pink' soundtrack, which the world and his brother seems to be on.

BLANCMANGE 'I Can See It' (London) Gently persuasive, but needs a few concentrated listens before its charms become apparent. The Neil Arthur featured here is nothing like the Neil Arthur we used to know and lurve from 'Living On The Ceiling' days; nowadays he chooses to file down his rough edges and go hell for leather for his Beatles' fetish. And will someone please get him to do his Betty Page impersonation — I want to know if I need to consider legal action.



BLANDIES

HIPSWAY 'Ask The Lord' (Phonogram) Skin is a boy who sounds deep and meaningful, like he seriously wanted to have learned to sing in church (preferably in Philadelphia). So what is all this fuss about skinny designer pop? I like Hipsway, but they don't move mountains in me, and Skin does have this alarming tendency to sound like Billy Idol in his gruffer moments. As with most of their songs, this one would make an excellent chorus but there's no real flesh to it, it's insubstantial. Who said chicken in the basket? Nice, but no banana.

KATE BUSH 'The Big Sky' (EMI) Same problem as above: no discernible meat, or even two veg. This is one of her 'character' vocals, Katie sounding exceptionally little girlish (cue fainting fits from grown men). It's a good one for me and Nancy to do our KB impersonation to. No doubt she will look waifish in the video, wearing too much make-up, then deny she's glamorous. Whole thing sounds like a grand fade-out to me.

NICK HEYWARD 'Over The Weekend' (Arista) Note from Nick to the Almighty: "Dear God, why can't I be George Michael, just for an itsy bitsy moment, please, I won't even ask for 15 seconds, let alone 15 minutes, I'll even wear shorts and grow a beard — anything, but please let me be Georgy... OK, I'll even eat kebabs..." Sorry, don't like to be wicked, but he does ask for it, producing moderately OK sub-Wham! mitherings like this. Cutesome pop — pass the sickbag.

DIRE STRAITS 'Your Latest Trick' (Phonogram) For all you Compact Discokids out there, here's a positively somnambulant little slice of bread and dripping (or should one say pain au lard) to slip on while thumbing through your dog-eared copies of the Habitat catalogue. The wine must be appellation controlée, of course. Premature senility guaranteed. For people who've given up enjoyment for a life of deep pile carpets.

REMAINDERS

ROBERT PALMER 'Addicted To Love' (Island) Carrying on the

Power Station vibe, this struts along with a big drum sound, raunchy guitar and usual accoutrements, but it's an inditikit RP tune, very workmanlike at that. It's been huge in America, and no doubt Rod Stewart will be wanting to do a cover very soon. Gimme 'You Are In My System' any day of the year.

JOAN ARMATRADING 'Kind Words (And A Real Good Heart)' (A&M) As always, pretty much what you'd expect from our Joanie, but maybe a touch grittier and rockier than normal. Solid melodic, but can't see it breaking through big.

ANNABELLA 'Fever' (RCA) "Let's see what a hash she's made of this one," cries an unkind voice from the corner. Not as much fun as Fuzzbox's version, and rather restrained for a song that should be blistering with unkempt aggression. A sad case of We've Got A Fairlight And We're Gonna Use It.

FRANK TOVEY 'Luddite Joe' (Mute) One of life's prime loveable eccentrics, Frank dropped the Fad Gadgetry and has taken to sounding somewhat like early Gary Numan. Since one's been doing a fair bit of reminiscing, let us remember 'Ricky's Hand', floppy fringes and futurist dancing down at Studio 21. Tee hee.

THE SHINE 'I Dream In Blue' (China) Talking of which... timewarpsville! New Romantics! Frilly shirts! The People's Palace! Ultravox circa 1981! How can people possibly still make records like this? Nine out of 10 for a very passable Midge impersonation

SPITTING IMAGE 'The Chicken Song'/'I've Never Met A Nice South African' (Virgin) You've seen it, you've heard it, and you'll probably be hearing it a million times more as younger brothers everywhere play you the third joke on the B-side in order to collapse in uncontrollable fits of laughter on the floor, saying "but wasn't that sketch about Reagan pissing absolutely hysterical!" Well, it probably was. Actually, the B-side's funnier. 'I've had a nice pot noodle', indeed.

reviewed by

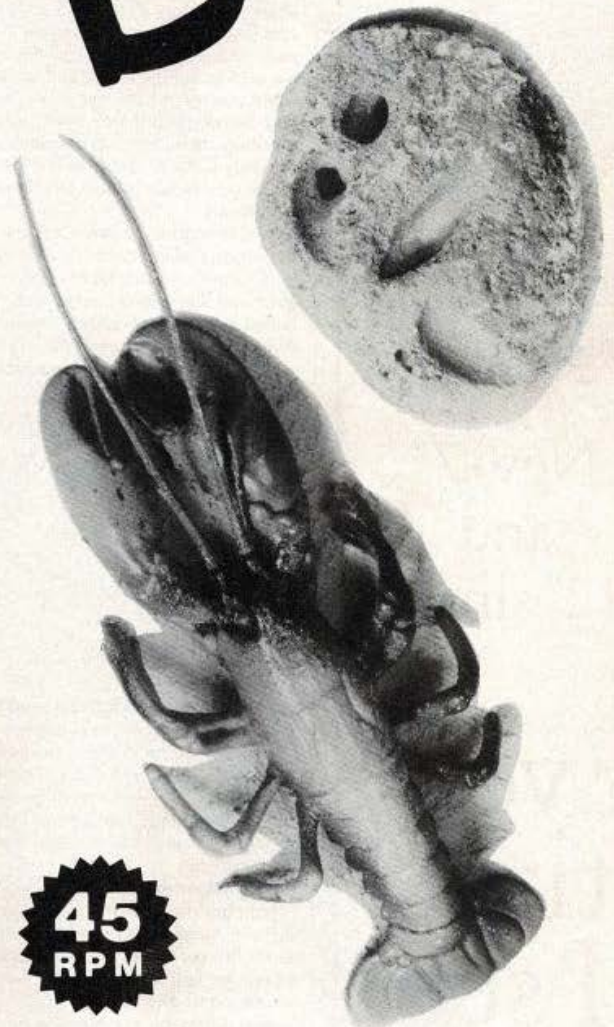


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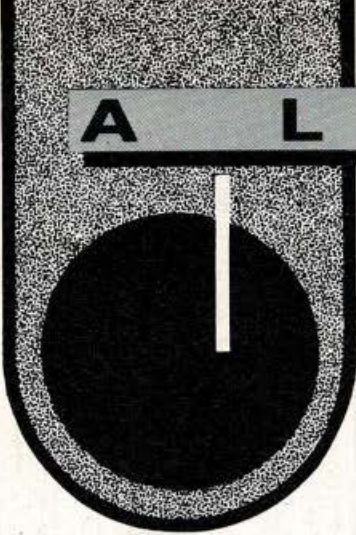
F R A
L I P P O
L I P P I

New 7"
and
12" single

Every
time
I see
you



VS 854/12



STYLE COUNCIL 'Home & Abroad' (Polydor TSCLP 3 Cassette TSCMC 3)

Live albums are never easy. Apart from requiring a degree of musical proficiency which few acts can really muster on stage, it's hard to convey the vitality and enthusiasm of a live performance onto vinyl. No-one minds the odd bum note or off-key vocal when you've got the real thing before you, but on record they never sound anything more than incompetent. And the Style Council is one of the last bands you would expect to release a live album.

Weller has long been a master of the art of crafting perfect pop tunes, but Council concerts have often exhibited weaknesses never even hinted at in their recorded work. Although a Style Council show is a



pleasant enough experience for supporters of the Weller school of musical thought, who are sufficiently inspired by the band's work to forgive any shortcomings, they are not a band to win over new fans through their live appearances.

My memories of the Style Council's December dates at Wembley were of a good opening set by new funksters Black Britain, being subjected to an agonising half-hour of Dee C Lee's tuneless and often off-key caterwauling, an appearance by the local Labour MP and the Style Council. Starting in a hopelessly haphazard fashion, the machine visually wound itself up until, fully taut, it exploded, ending a longish set with all the components pulled together, unleashing a perfectly inspired conglomerate of soulfully teasing or racing pop.

It sounds as if the rough edges have been filed off this with an iron rasp — right down to the bare essentials of a song. That leaves you with something that sounds like it was recorded in a

four-track studio, with uninspiring production, and none of the polish of a perfectly sculpted studio album nor of the rough and raw appeal of a live performance.

Believe me, I like the Style Council and await the next studio LP with pleasant anticipation and a sense of purpose, but great songs like 'My Ever Changing Moods', 'Walls Come Tumbling Down', 'The Lodgers' and 'Internationalists' have all appeared in a more appealing format elsewhere. ■■■½ **Di Cross**

THAT PETROL EMOTION 'Manic Pop Thrill' (Demon FIEND 70)

Oh yes! Drop the needle and breathe in some unadulterated, untethered manic pop music — anger in words and guitars that fair knocks the stuffing out of most of the lame brains currently trading their weedy wares in the market place.

That Petrol Emotion have been honing down most of these dozen ditties in the good old-fashioned way, by playing to people packed into halls, people who wouldn't know what to do with CD — thank goodness. That's not to say that 'Manic Pop Thrill' is non-stop vein-busting punk rock. 'A Million Miles Away' owes more to Television and the Beatles than it does to the Clash.

It's the likes of 'Fleshprint' and 'Can't Stop' which epitomise that Petrol Emotion's relentless style of rock 'n' roll rifferama and delicate guitar run topping, best served up here on 'Lifeblood'. Don't come to this record expecting 'pop' in the disposable nice tune, big smile sort of way. That Petrol Emotion's world is a far darker place than that, though just when you begin to wonder how these boys can live with all this angst, they serve up 'Natural Kind Of Joy', a song that wouldn't be out of place on the next Paul McCartney LP, with its Seventies' pop melody and oomph keyboards. 'Manic Pop Thrill' is a well measured record, bursting with surprises. A perfect slice of punk rock for the arse end of the Eighties. ■■■■ **Andy Strickland**

THE SCREAMING BLUE MESSIAHS 'Gun-Shy' (WEA 240 791-1)

Open the SBM's sonic envelope, and what do you find? An album of gun-metal grey R'n'B. That's R'n'B as in rumble and bombardment.

There's a big clue here in the form of Vic Maile's fingerprints on the production trigger. Wasn't he the man who produced Dr Feelgood in the Seventies, and is this any more than born-again pub rock, sawn off at the beer belly?

Well, yes, it is. 'Gun-Shy' just about makes it as an exercise in sonorous guitar boogie. Where Hüsker Dü rely on the density of their sound, Bill Carter and his rhythmic co-pilots aerate the reverberiffing with scrapes and spirals of prodded Telecaster.

The chugging psycho-drone of Twin Cadillac Valentine represents the Messiahs' art of blue streak boogie at its finest. Their current single 'Smash The Market Place' is a grittier version

which isn't far behind.

A little too shy of the odd pop-gun melody, perhaps, but for the most part these bar-stool meannies make a sound like a howitzer. ■■■■

Roger Morton



LOVEBUG STARSKI 'House Rocker' (Epic)

Hip-hop with a little extra nutritional value, that's Lovebug Starski's line of work. If you like your rap 100 per cent electronic and uncluttered by things like tunes and hooks, then walk on by. But Starski's rounded up some pretty mainstream pals to prove that you can have fun with this and still keep the cred.

Pals like Dave Stewart, checking in for a little reverse guitar (tape machines do the strangest things) on 'Say What You Wanna Say', Hall and Oates' T-Bone Walk on some co-production, as is Kurtis Blow on two tracks, and some monster direction from D Si on the tower-of-power title track single, an inexplicable chart absentee of late.

Kurt's productions, 'Saturday Night' and 'Baby Tell Me', feature some alluring vocals by Lovebug's ladies, Pam Russo starring on the latter. And praise be, the man might be a mouth and a half but he's got a sense of humour, right there on 'Amityville (The House On The Hill)' which has the tongue firmly in the cheek of the mock-horror mask. ■■■½

Paul Sexton

ANITA BAKER 'Rapture' (Elektra EKT 37)

Four years, it's been, since the lady from Detroit with the almost edible voice first emerged with one of the great underground soul albums, 'The Songstress'. Having finally freed herself from the ties of the Beverly Glen label, she's back making up for lost time.

Using largely unknown names on her production and writing team, with herself as executive producer, Anita turns out a class of performance so rare it's collectable. You know you're listening to a vocal purist, not just a singer, and yet she never gets too highflow; what she's best at is instantly accessible soul balladeering. 'Mystery', written by Rod Temperton and covered a few albums back by Manhattan Transfer, is an A1 example, and there and on others like 'You Bring Me Joy', written by David Lasley, she sings with an elegance that's almost reverential. A style-usually reserved by gospel singers, brought into the mainstream here. ■■■■½

Paul Sexton

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

■ **I don't know** about the rest of your readers, but I'm fed up hearing Stuart 'Half A Head' Bailie's comments regarding U2, Simple Minds, the Waterboys and other groups of this ilk. In the Then Jerico interview he calls U2 one of the most useless groups ever. For his information, they're the most important band in the world. He seems to dislike groups with Christian beliefs, but he can keep his heathen views to himself.

Wesley McDowell, Newtownards, Co Down, N Ireland

● Mr Bailie has been forced into a vile pair of brown ankle boots and is about to be rawplugged to the boiler room chimney of our office building for his blasphemous remarks

■ **Dear Dave Sefton**, let's not piss about, Hüsker Dü are most definitely not heavy metal, born again or otherwise. They're just into making more of a noise than most. You will find no trace of "sordid male fantasies" or "puerile macho posturing" in either their lyrics, music, or in their performance. You certainly didn't see any at the Liverpool Uni gig. No,

neither did I.

The only "hip" people there, as you call them, were the likes of your good self, who, as you so rightly pointed out, have evidently no knowledge of the music and are so concerned about looking trendy and maintaining some stupid facade that they've forgotten how to enjoy themselves.

Yep! The Hüskers can sure kick ass better than just about anyone else on the live circuit, and I for one am darn grateful, goddamit! More fool you if you can't dig it, y'hear!

Tim Barlow, Chester

● Please send explanation of "kicking ass" without further delay

■ **Reading articles in rm** on new bands means reading a lot of crap about Jim Kerr and company. I love Simple Minds, Then Jerico and Blue In Heaven, but I wonder when the latter will have anything to say about themselves instead of babbling on about people being where most people want to be — at the top.

Chelsea Girl

● RM WARRANTY: next week there will be no mention of Jim Kerr, his chins or his birds



Photo by Syndication International

■ **Lucky Eddie O'Connell** must live in a rare old neighbourhood if he thinks 'EastEnders' (cue sighs of pleasure all round) ain't like real life. Think what you like, but round our way there's a distinct lack of lesbian brothel keepers and black transsexuals, even less who'd share a flat with me. Then again, maybe this suburban pit where I live is just pure fantasy. Who knows?

Oh, and Eddie, if you don't want to be this year's Jimmy Dean, why do you affect the same poses in your promo pics?

Someone who probably doesn't exist at all, Suburbia, Oxon
● Did James Dean wear designer clothes?

HITLIST

THEIR DEBUT ALBUM
"GOOD EVENING YUGOSLAVIA"

LP V2379 Cassette TGV2379

featuring 'INTO THE FIRE'



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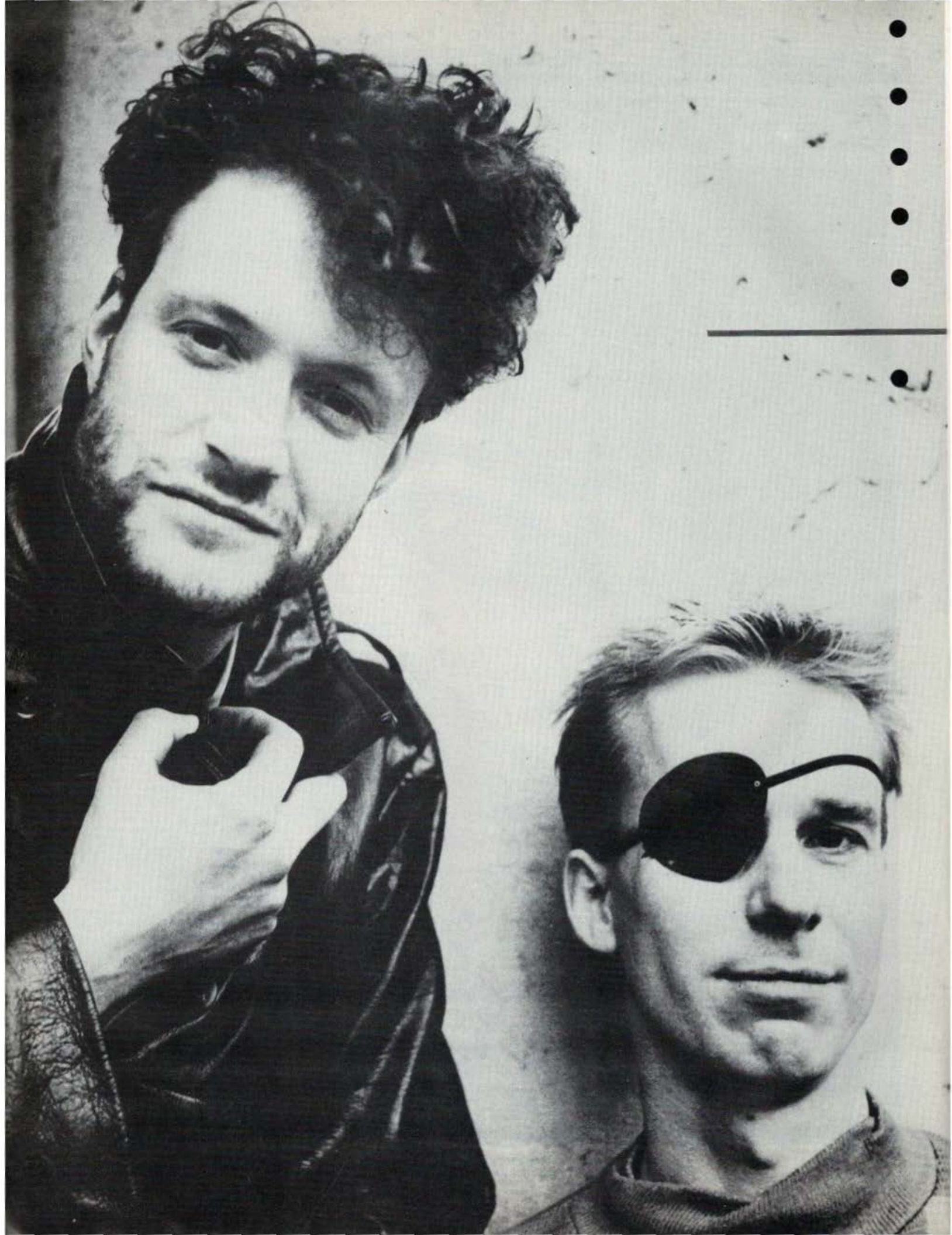
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R M 15



“BLANCMANGE IS LIKE A MARRIAGE... WE HAVE ROWS EVERY OTHER WEDNESDAY...”

BUT THEY LOVE EACH OTHER, REALLY. THE ANGIE AND DIRTY DEN OF POP — ALIAS NEIL AND STEPHEN FROM **BLANCMANGE** — DISCUSS CONSERVATION, PANTOMIMES AND THE PERFECT POP PARTNERSHIP WITH **ROBIN SMITH**. QUICK SET SHOTS: **JOE SHUTTER**

● When Neil Arthur dressed up as a punk strawman and fell through a window at an art school pantomime, Stephen Luscombe just knew they were going to be friends. As Blancmange, Stephen and Neil have been together for eight years to become the Angie and Dirty Den of pop.

They might argue, and even come to blows, but underneath it all they couldn't really live without each other.

"Blancmange is like a marriage," says Stephen. "Of course we have fights. We have rows every other Wednesday. No, actually we don't plan our fights, they just happen. Our arguments could be about anything."

"We have come to blows and had to be prised apart, but Neil doesn't have any particularly annoying habits. In some ways we're quite different, but in other ways we're very similar."

"We do have different ways of seeing things, but sometimes we reach the same conclusions by going through



different routes. I think we're able to temper one another. We can stop each other from going too far."

And yet their partnership was very nearly over before it had really begun, with the world starved of such gems as their single 'I Can See It' and their album 'Believe You Me'. Neil's glass accident nearly cost him his life.

"I was running along and I tripped and fell through the window," says Neil. "I had glass embedded in me, have a look at the stitches."

"I was taken to the hospital, which fortunately is next door to Harrow Art College, and they took the glass out. One piece was embedded in my arm."

"Apparently I had severe internal bleeding. They had to stop a blood clot travelling around my body and reaching my heart or my brain. If it had got to my heart or my brain I would have been dead."

"I reckon it must have got there, then," quips Stephen.

"I didn't feel pain because there was so much adrenalin pumping through me," continues Neil. "I remember distinctly that the cast of the pantomime had followed me to the hospital. They hadn't taken their make up off, and there was the lion man and the tin man peering into the ward to see how I was getting on."

The nurses had given me this rather short smock thing to put on. I tried to cover myself up as much as I could because I didn't want the nurses to see my willy. It was very embarrassing."

"My arm has been affected by the accident, but I do a lot of exercise. I



work out in the gym, including sessions on the Nautilus.

"I had a few problems awhile back and my doctor advised me to drink to keep healthy. I like him a lot."

Just recently, Luscombe and Arthur (what a great pair of estate agents they'd make) have been involved in a flurry of activity. They've toured the States, supported Greenpeace and Stephen played a concert to benefit AIDS research. They've also joined the Artists Against Apartheid movement.

Indeed, Stephen and Neil say their single 'I Can See It' was partly inspired by the state of the world and the way we continually pollute and spoil it. Their current single is a remix of the track 'Why Don't They Leave Things Alone' on 'Believe You Me'.

"In some ways the single is a statement, a way of getting something off our chests," says Stephen. "Why can't things be left alone? Why do we suppose that we can continually improve things?"

"It's a three minute pop song. I don't know how much impact it will have but we hope people will listen. We were very happy at doing the Greenpeace show. It was the sort of concert I would have gone along to as a member of the audience, so it was even better to appear as artists."

"We played a lot of the old stuff. It wasn't a promotional exercise for us, we didn't even do the new single."

"Of course we sympathise with the work Greenpeace does in trying to

preserve the world. The rain forests in Brazil are disappearing at a tremendous rate just so they can become cheap grazing ground for cattle to make McDonalds hamburgers."

"In a few years' time, those areas are just going to be dust bowls; nothing will grow there. Those rich forests also provided the earth with a good percentage of its oxygen."

"We were upset when the Rainbow Warrior was blown up. It seemed many people treated the incident as some kind of joke. I suppose Greenpeace has this hippy tag about it, but they are trying to be practical."

Stephen doesn't think the world has changed very much over the years.

"I read a lot of history and I've read things by Pope Gregory complaining about the things that were happening in his time," he says. "People had the same moans then as they do now."

"I think the world might end in a fiery apocalypse. There's something exciting about dying by fire."

"Perhaps we'll all become blobs of light; there will be no need for human bodies. We will all float around in a perfect state of happiness and tranquillity."

"We won't need sex and Neil won't need his willy."

For the time being, though, Blancmange, like the rest of us, must get on with day to day living.

"I don't know what I'd do with the world, I'm not a politician," says Neil. "I just want to be aware of what is happening."

"One of our singles was banned in South Africa because we wanted to give the royalties to the ANC. Now our singles are back on sale there and we'd like to see them withdrawn."

"I still think Britain is a very racist country," continues Stephen. "When I did that work with Indian singer Asha Boshle in the West India Company, even my own brother said, 'Oh, Stephen's off to do that Paki music again'."

"I think the only way to stop racism is to get both sides by the scruff of the neck and bang their heads together."

"As a band, I think Blancmange has assimilated more worldwide influences in their music than any other group."

"Most musicians in Europe are so closeted about what happens in the rest of the world. They have a very blinkered view. I can't see Asha Boshle wanting to work with Duran Duran."

"We like to feel and taste a country when we go there," says Neil. "We don't just try and find the nearest McDonalds." Neil has an ambition to live in either Berlin or San Francisco, while Stephen says he's planning to move to Cheshire.

But whatever they do or wherever they go, Blancmange say they want to produce quality music until they drop.

"We still put a lot into what we do," says Neil. "We like what we do. We've made some money out of it, but honestly I think I could have made a lot more if I'd have done graphics when I left college."

"We've never been mega mega but I think we're well known and respected. Our last single didn't do too well for one reason or another, but that's given us a kick up the arse to move on and do something else."

"I'm glad we're in the position where we're not too comfortable or set in our ways."

E Y E D E A L



COMPILED BY ELEANOR LEVY



● MICHAEL DOUGLAS and Kathleen Turner whirl their dervishes in 'The Jewel Of The Nile'

THE JEWEL OF THE NILE (Cert PG 108 mins dir: Lewis Teague)

'Romancing The Stone' was one of the best swash-buckling romps of recent years — thrills, spills and a bellyful of laughs that put it alongside 'Raiders Of The Lost Ark' in the 'blockbusters with heart' stakes.

The sequel sees Kathleen Turner and Michael Douglas returning to their roles as a romantic novelist and adventurer (guess which is which!), trying to reproduce a screen partnership which based most of its success on their antagonism towards each other rather than any lovey dovey sopppiness.

Unfortunately, 'The Jewel Of The Nile' suffers from a touch too much sentimentality among the escapades and whirling dervishes in the sand dunes of North Africa.

It begins with Turner and Douglas all gooey-eyed about each other in some hot, sweaty paradise isle. Things can't stay as happy as that, though, and a passing Arab helps the already blatantly thin plot along by enigmatically luring the romantic Ms Turner off to his desert home.

What follows is an unlikely mix of chases, spitting swarthy men in head-dresses and spectacular stunts. Of course, the plot is the least important part of films of this ilk, but whereas the original had a fine line in tongue-in-cheek absurdity, this has to strain to raise a giggle. Even Danny DeVito, repeating his role as the villainous Ralph, fails to inspire more than a sympathetic chortle.

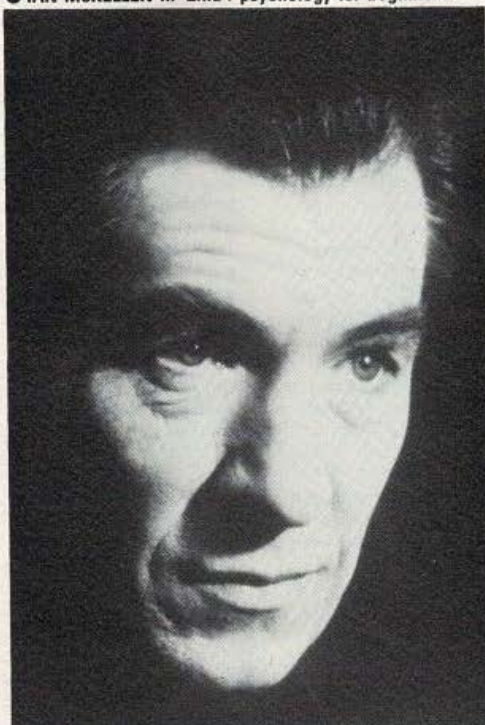
Kathleen Turner and Michael Douglas try as hard as ever, while Avner Eisenberg as the holy man they encounter is touchingly dotty. Unfortunately, the spectacular ending is a total bore as 'wacky' Daniel Peacock tries to be a trendy special effects man. Go back to the Do-It-All adverts, dear.

A few laughs are there to be had for those who bother to stick around for them, but you're ultimately

left feeling disappointed and cheated that such a good cast is so criminally wasted. And that bloody Billy Ocean record, too!

Eleanor Levy

● IAN MCKELLEN in 'Zina': psychology for beginners



SHADEY (Cert 15 106 mins dir: Philip Saville)

Oliver Shadey is a man with a rare talent. He can transmit pictures in his mind onto film. All he has to do is think of anything in the world, and it'll be captured on celluloid for posterity and any voyeuristic thrills he may care to partake of.

When a rich industrialist (Patrick MacNee) finds out about Shadey's gift, he sells his services to the Ministry Of Defence in return for two floors of rather nice office space. Thus begin Shadey's trials and tribulations as he tries to maintain his anti-espionage principles while strapped down to an MOD bench and forced to picture secrets about the Russians. And all he really wants out of life is the money for a sex change operation!

Anthony Sher plays the loopy, sensitive and ultimately very sad Shadey to perfection. His performance holds Philip 'Boys From The Blackstuff' Saville's film together as it twists from past to present to future and back in a series of surreal peaks into Shadey's increasingly confused mind.

This is a film rich in powerful performances, particularly Katherine Helmond (Jessica Tate from 'Soap'), who plays the coal eating, claustrophobic wife of Patrick MacNee with total doe-eyed conviction, playing the part for laughs but with an unsettling evil glint in the eye.

'Shadey' is a truly original film. The story seems more made for television than the cinema, yet the look of the film is rich and far too full for the small screen. Touching and funny at the same time, 'Shadey' is eccentricity at its most captivating. Go see!

Eleanor Levy

ZINA (Cert 15 90 mins, dir: Ken McMullen)

The hazards of historical films have been amply illustrated by the recent belly-dive of Britain's very own 'Revolution'. A historical film based on the life of Leon Trotsky's daughter might seem to the cynic the perfect recipe for yet another cinematic screw-up.

Yet, in Ken McMullen's hands, the brief life of this mysterious figure becomes the vehicle for an imaginative exploration of Europe's most turbulent times, spanning the Russian Revolution to the rise of Fascism in Germany.

After a visit to her father's island of exile, the troubled Zina is sent to Vienna for psychiatric treatment. During her consultations, Zina relates her colourful experiences with her aloof, sartorially sombre father and his equally dour comrades.

She also vividly describes her nightmarish night-time hallucinations which very soon are to become the real nightmare of Hitler's Germany.

The film is intense rather than tense, always thought provoking and often moving. The unstable Zina is played splendidly by Domiziana Giordano, who is well supported by Philip Madoc as Trotsky and Ian McKellen as her far from prosaic psychiatrist.

Some stark and often stunning cinematography from Bryan Loftus add to the film's attractions.

I doubt that this film will go down well with 'Rambo' fans — but then not everyone goes to the cinema to see violence glamorized, history mocked and have their intelligence insulted.

Andrew Black



COMPETITION

Since its opening last autumn, **'A Letter To Brezhnev'** has gone down as one of the brighter moments in British cinema history.

Set in Liverpool, it shows how two girls from Kirkby set about trying to escape from a life of dole queues and jobs entailing sticking your arm up a chicken's bottom. To one (Margi Clark), this means a quick tumble with a Russian sailor, to the other (Alexandra Pigg) it means true love (ahhh) and a possible future behind the Iron Curtain with her loved one.

Now Palace Video are releasing 'A Letter To Brezhnev' on video, and we've got five copies of this wickedly funny film to give away. To win one of these stupendous prizes, just answer these three simple questions, then send your entries to 'rm Letter To Brezhnev Competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by first post, Monday, May 12. Please state whether you want VHS or Betamax.

- 1) Alexandra Pigg was once in 'Brookside'. What was the name of her character?
 - a) Petra, b) Goldie, c) Bonnie
- 2) Which of the following football teams isn't based in Liverpool?
 - a) Liverpool FC, b) Everton FC, c) Leeds United FC
- 3) One of the following has never been a Russian leader. Is it
 - a) Mikhail Gorbachev, b) Joseph Stalin, c) Frank Bough?

MICHAEL DOUGLAS KATHLEEN TURNER DANNY DeVITO

They're back again... Romancing a brand new Stone.

When the going gets tough,
the tough get going!

The JEWEL of the Nile

PG

TWENTIETH CENTURY FOX presents A MICHAEL DOUGLAS production THE JEWEL OF THE NILE
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THE WORLD'S MOST SUCCESSFUL INDIE BAND ?



They're happier than the
Cult, prettier than Fuzzbox
and more successful than
Half Man Half Biscuit, but
Five Star are an indie band.
DIY: Mike Gardner.
Photos: Joe Shutter

To the undiscerning music fan, Five Star are yet another vacuous record company invention combining a cynical mix of staged youthful exuberance and skilled marketing. But underneath the gloss and glitter lies a cottage-industry spirit that most indie labels would envy.

Since 'All Fall Down' hit the top 20 a year ago, Tent Records — their own label — could make a claim to currently being Britain's most successful independent label with the next five releases ('Let Me Be The One', 'Love Take Over', 'RSVP', 'System Addict' and the current hit 'Can't Wait Another Minute') all reaching the top 50. Their album 'Luxury Of Life' has also spent nearly five months in the charts.

The comparisons with the Jackson 5 are obvious. Both are family groups from working class areas of their respective cities — Gary, Indiana, for the Jacksons and Romford for the Pearson family. Both are managed by their fathers who each can claim an apprenticeship in the music business playing guitar behind soul legend Wilson Pickett. Both fathers can also point to the fact that their playing days were over once their families got too big for the sporadic income provided by a musician's pay cheque.

But while Joe Jackson's frustration at a reluctant retirement was channelled into obsessively drilling his children into a crack entertainment unit, Buster Pearson's dreams included every entrepreneurial fantasy except turning his children into the latest teen sensations.

He was persuaded to pick up his guitar again by his

then London Transport colleague Phillip Chen, now better known as Rod Stewart's bass player. While on a return to his homeland of Jamaica, he recorded a song with the help of Byron Lee — best known for his 'Elizabethan Reggae' hit in the Sixties and a major figure in West Indian music. The song did well enough for Buster to start his K and B reggae label which later boasted such names as Keith Hudson, John Holt and Jah Woosh.

"I didn't want to go any deeper as a musician. I didn't like the front line at all. I always preferred to be a businessman than a musician. Even when my hit 'Ain't It Groovy' was big, I'd be offered to appear on TV shows and I turned them down," he says.

He started Tent records in 1982, this time a soul label, and its first release was going to be a song called 'Problematic'. He was looking for a singer when his three daughters, Doris, Deneice and Lorraine, nagged him into watching their interpretation of the demo tape.

"I didn't push them into music at all. I'm one of the last to encourage them or make them pop stars. They used to all go to dance classes for ballet, tap and modern from a young age; and even when they were young they had this group thing when they were photographed. But I wanted them to say they wanted to be in the business. They asked if they could do 'Problematic' and I said they couldn't manage it. But they'd rehearsed it and I was so surprised when I saw what they could do."

It was mother Dolores' decision to include the sons Stedman and Delroy.

"I didn't want to end up with three rich young ladies and two poor guys. I love them all and I didn't want any of them to be bitter. After they'd decided to do it properly I told them to come up with dance routines and costumes. I wanted something like the Temptations, the Four Tops and Diana Ross — people you feel satisfied in spending money on to see and know you're going to get a show.

"I was frightened when Five Star first started out by doing a few P.A.s. It was difficult seeing my wife and kids going out there. I didn't want to take the blame for putting them on the road just because I have it in me."

The first Five Star public appearance was in September 1983 on BBC 1's 'Pebble Mill At One', singing Lorraine's composition 'Say Goodbye' — a showcase they were only told about the night before. But their zesty image had already been concocted by Stedman who was already teaching dancing and had experience in theatrical productions, and lead singer Deneice who was already showing an instinctive flair for pop stagecraft. The costumes were created by a combination of the two and Doris while Lorraine was taking care of the paper work with her mother.

Before the family had left the Pebble Mill studios most of the major record companies in Britain were trying to get their signatures on a contract.

Since then the family Pearson have become residents of the singles charts and are owners of the most successful black independent label in Britain — albeit with the muscle of the RCA sales and marketing force.



Buster Pearson remains unimpressed by their astonishing rise to fame.

"I'm not surprised but I haven't had time to look back and assess their achievements yet. I just want them successful and they've got too much to achieve. I don't want to be satisfied with them for a long time."

The formula is simple, he says, when I put it to him that their glossy sheen prevents the group being taken seriously by the media as anything more than a confection for the sweet-toothed, something which could severely impair their chances of longevity.

"I don't really believe in roots records. I like to listen to a good record. Hip Hop is good to listen to but I wouldn't say it was a Five Star thing. I don't want Five Star to make records for black kids only — and I don't want them to make records for white kids only. It's for everybody. I don't like the way people put groups into bags. If you make good music, people will go out and buy it."

Already he's taking steps to ensure their future by steering the whole family into every aspect of their business. Already each member of the group has written a B-side to their hit singles with Deneice being nominated in America for an award for 'First Avenue' — the flip to 'All Fall Down'.

"I don't need to push them, they just keep writing and I'm sure they'll soon write an A-side. While I've chosen each B-side on merit, I've given them one each on purpose. I don't want any competition to build up between them — they can share."

Doris admits that the rise of Five Star wasn't without tears.

"At the time of starting the group, I was so shy, sometimes I used to cry. I never liked to do some thing unless I knew I was good. It's all worked out. Now it's like it was meant to be."

She's not surprised that the group have proved to be self-sufficient — not overly reliant on hordes of

stylists and choreographers like other soul groups.

"It's all down to the way our parents have brought us up. Even when we were young, we used to make up little games among ourselves and never felt the need for outsiders. People are shocked by how close we are. Where British children are influenced by their friends, we are influenced by our parents. We want to do so many things. Obviously our parents won't be with us forever and we have to carry on with the label and publishing. It would be so bad when you've worked so hard only to let outsiders in."

Already the famous five are showing an aptitude in other areas of the music business process. Deneice, the lead singer and main inspiration of the group, has found herself to be an intuitive leader and organiser, as well as adding an intuitive feel to Stedman's formal dance training. She's already been noted as the songwriter of the family and is in the habit of taking a full storyboard of a video to each shoot, in case the director runs out of ideas.

Lorraine, the accounting expert, has shown an aptitude for prose writing and claims to be halfway through a romantic novel and has ambitions for an acting career in the long-term.

Stedman was one of those kids you hated at school. An outstanding athlete and diligent worker who can boast qualifications in many branches of the performing arts — gathered at school and night classes. Having started a career as a dance teacher, he's now the main choreographer. He's also the costume designer, in collaboration with Doris, and is working on a line of casual wear for men. Like a black Phil Collins, he's also harbouring ambitions in film and photography in his scarce time — he and Deneice have contributed ideas to the 'System Addict' video.

Young Delroy, the baby of the group at 16, has found his niche within the recording process. He prefers the programming and production side of the

group's output. A fishing fanatic, he's given up a promising football career, where he reached Essex district level as a right back and was offered a trial with a League club — encouraged by ex-neighbour Geoff Pike of West Ham United. His ambition is indicative of the family's wide scope.

"I want to be a very successful producer/engineer/singer... and a very shrewd businessman."



THE SWEETEST TABU ?

Have the **SOS Band** stood the test of time, or are they sticking to the same old Jam 'n' Lewis formula? **Paul Sexton** asks **Mary Davis** if they are still the finest



One of these days, when that mysterious hit factory of the SOS Band's blows wide open, lead singer Mary Davis is going to have some pretty strong words to say about a few people. You can almost hear her biting her tongue on the phone...

The SOS gang, in conjunction as always with Midas men Jimmy Jam and Terry Lewis, have cracked the combination of the British top 40 and 'The Finest' is the latest to climb the Good Guys Survey, apparently effortlessly. But last time I spoke to Mary, when Joe Shutter and I were holed up with the band on a tour of US Army bases in Germany (with no hope of time off for good behaviour), she expressed more than a little disquiet with the general way the SOS Band are handled. Disquiet which, 18 months or more later, is only getting louder.

"SOS is a household name, but

people still don't know us," she complains. "Right now we're still fighting about whether we'll be staying at Tabu. When we sign a new contract it should be better. We deserve better." Darn right. They've been producing some of the finest and smoothest crossover soul to come from the States for several years. And Mary doesn't care to overstate the role of Jam and Lewis in that success, as everyone else tends to.

"They're pretty hot now, but SOS is the only one to give them a gold album." So will the team stay together? "Uh... I don't care to talk about that right now, I really can't say. We like working with them." Really?

The new album, 'The Sands of Time', out next week, is actually rather a disappointment because it sticks like glue to the Jimmy 'n' Terry/SOS formula. Tracks like 'Even

When You Sleep' and the title song are as high-class as they come, but they're also distinctly secondhand sounding.

"The album is nothing different from what we've done before," Mary says without shame. "We want people to know that SOS is still there." Even if they have changed their bassist, keyboard player and drummer from last time. "The people we had before had no interest in what we're all about. The new people are going to be a plus to us."

The guest vocals of Alexander O'Neal on 'The Finest' couldn't have been better timed, with the loverman's great British acceptance of late. "We did most of the rhythm track here in Atlanta. The vocals were done in Minnesota. We wanted to try something different. Raooof

(SOS's other lead singer) will be doing Alex's part on tour.

"Alex and Jimmy and Terry, and Cherrelle, live in the same area in Detroit. We live in Atlanta, we love it here." But even with the miles between them, the whole gang is working on a very special idea.

"We're talking about a Tabu tour, that's currently in the making." Just imagining a show that featured O'Neal, Cherrelle and SOS — and maybe even new Jam/Lewis proteges Rick, Ran & Dan — makes the days of the Motown Revue seem closer again.

Mary's still itching for more personal recognition, too. "I plan to stay with the band, but I also plan to do a solo album as well. Y'know, I love these fellas, so what can I say... but it wouldn't hurt to do a solo album." Then maybe she could stop biting her tongue and sing, girl, sing.

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SWEET AS
HONEY?





His record company think he's a sex symbol, the Sun thinks he's a secret boozier and he thinks he's a show-off. Skin from Hipsway talks designer pop with Eleanor Levy.

Hip hot shots: Joe Shutter

First came the Hipsway flops. Then came the Hipsway socks, and the shirts, and the sweatshirts — and very nice they were too.

And then — as seemed inevitable — came the Hipsway hit, the Hipsway 'Honeythief' and the 'Hipsway' album. Inevitable because, with or without the big label machine whirring into action, a Hipsway song is a cherishable item.

Some worry that when any band on a major label finally establishes itself, it's more to do with the corporate push behind it than any real talent. True to a certain extent maybe, but if it was the rule rather than the exception, Drum Theatre would be at number one and Sique Sique Sputnik would be playing Wembley Arena instead of student toilets around the country.

It's blatantly not true of Hipsway, who have a head start over their rivals. They write damn fine songs, and have succeeded in converting them into damn fine records.

'Broken Years', 'The Honeythief' and the now to be remixed, repackaged and re-released (tra-la) 'Ask The Lord', are three of the finest debut singles from a band since the halcyon days of the Bunnymen, the Smiths and the Cure. While others pout and promise, Hipsway have actually delivered — **that's** the difference.

Now we turn to the Hipsway 'star' — the frontman, the 'face' on which the band will be sold to those to whom the music is not enough.

Skin is an unlikely looking pop star, as pop stars often are. He's being pushed, strange as it seems when meeting him, as a potential heart-throb.

Example: after a picture in an advert in this paper showed him in a not too flattering light, an irate Phonogram employee was heard to mutter down the phone "but he's supposed to be a sex symbol!". These are, indeed, trying times for all concerned in establishing a public profile for a band that admits to lacking one.

Three years ago, Grahame Skinner was the voice on the Jazzateers' first album.

"The reason they asked me to sing was because I did a passable impersonation of Iggy Pop and Lou Reed," explains Skin.

It proved an inspired choice. When it worked — the tracks '16 Reasons' and the wonderfully wallowing 'Once More With Feeling' particularly — it was a voice to tickle your senses into total submission. But Skin never dreamed of being a suave vocalist. His desire rested more in the land of the guitar hero.

"When I started singing I really wasn't very keen on my voice," he explains. "Then I started smoking and it got a lot more character in it. Seriously, it sounds crass but it's true.

"I never sang till I was about 18 or 19. The singer we had then was wee — he was like Ian Curtis and sang like Ian Curtis, as well. I wasn't very good playing the guitar and he was better, so we swapped. It was the most natural thing in the world.

"When I started, I saw myself as an amazing guitar player, but I never blossomed; never really got past being able to play other people's songs. I still sit around the house and play it though. I'm even thinking about starting to play it on stage a bit."

While the occasionally ripped red tag Levi's are a dead give-away to his line of work, Skin's other interests are fairly typical of your average Scottish piss-head. Piss-head? Not my words — the Sun's, a mention in which must surely be the final sign you've 'really made it'. (nb: this is a joke.)

"I think that was a turning point in my life, yes," he agrees.

"I just rolled about laughing and thought, right — now I can slag off the Sun with complete authority because it's affected **my** life now. I always used to slag them off for the way they treated **other** people. I know a lot of people play up to it and make up stories and people like Wham! know how to work the press and everything, but it's never really affected me 'till now.

"The funny thing was the way they said I was a secret boozier. I couldn't be any more public."

Skin does most of the interviews. He's doing this one. He's quite a charming fellow, a vague modesty occasionally overflowing into supreme self-confidence. He knows that Hipsway are good. He hopes they're going to make it. But mention that dreaded phrase 'one hit wonder' and he turns pale with fear. Well, almost...

"It's just something I've always thought of as being hideous," he explains. "I always found the idea of being a 'one hit wonder' repulsive. There've been

some really good 'one hit wonder' records though, but I think that's because most bands have got one good song — it's usually the first one they write. They never quite capture the genius, or the spark, again. It's just a matter of sitting through the other 12 when you go and see them live."

Hipsway, together with the Blow Monkeys, are currently the most eloquent purveyors of Designer Pop. Their image may be strictly Mr Byrite, but the way they stitch their sound together is pure Calvin Klein. The debut 'Hipsway' is a good album — not great — but it smells strongly of potential.

Skin, sitting in the restaurant of the National Film Theatre on the South Bank of the Thames, is wearing his modest hat today.

"It could have been better; it could have been worse," he says of the record. "You just get to a stage where you have to stop. You can't make it any better — you can't afford to. But I think it sounds very good — for a first album. It's well above, say, 'Life In A Day'. It's really hard to talk about, because I'm still a fan of the music. I just like the songs basically."

Well, there's nothing like overselling yourself. And that's one of the most refreshing — **and** irritating — things about Hipsway. They don't try **too** hard to make you like them. That's great on a personal level when talking to Skin — you're not overwhelmed by ego as you are with some people — although from his stage and screen performances, the man obviously has one tucked away in there somewhere.

"Yeah," he says, "sure I do. I'm a show off if I'm in the right mood. I'll just take over."

This same trait can also be irritating though, when watching Hipsway on stage. So far, Hipsway live doesn't quite match Hipsway vinyl. A slight lack of confidence in the past, maybe? Understandable when your first two singles are so good, yet fail significantly to dent the charts.

"When we first came out we were critically acclaimed, but nobody bought our records," explains Skin. "Those first two singles — we thought they were really good, but we knew they wouldn't be hits. I dunno, I don't have a lot of faith in the record buying public to go out and buy good records. I think they have to be told what to buy."

So why 'The Honeythief' and not the previous two singles?

"Because it got a lot of radio play, that's really what sold it. Plus, we had an initial following that had built up and put it straight in... the top 80!

"I'm quite happy 'Ask The Lord' is going out again though. I'm quite sure 'Broken Years' will be going out again as well. I think it's everybody's favourite, so we'll save it 'til the summer.

"There's bound to be a backlash," he continues, displaying hastily learnt cynicism about the business he's now fully involved in. "I'm sure a lot of people will be really pissed off that 'Ask The Lord' will come out again and it'll be a different bag and a remix. If they liked it when it first came out, they'd have liked to have kept it special — like I used to with records.

"But that's 6,000 people at the most, who bought the record the first time round. To get to 72 in the charts doesn't take much. And, to be honest, I don't care what 6,000 people think compared with however many might get to hear it now."

'Ask The Lord' is probably Hipsway's finest song. While I always found 'The Broken Years' a little too self-consciously 'fun-ky', 'Ask The Lord' was a much more controlled and complete display of Hipsway's talents, with vocals and music building up to a perfect emotional crescendo. Its religious overtones and, as with 'The Honeythief', a concentration on sin, highlights two of Hipsway's main obsessions.

"That was one of the first songs we ever wrote," recalls Skin. "It came about in a rehearsal room, about two years ago. I remember it was a really brilliant time in my life.

"The song's just about the way human beings love to hurt themselves — how they enjoy pain almost — the real masochistic traits in human beings. It's open to interpretation, as most songs are. I know this guy who

continued over

used to think that the 'strictly verboten' line in a Bunny-men song, was 'strictly for poachers'.

"Ask The Lord' is all about this girl who messes a guy about. But it's really good, because it's quite enjoyable — it makes you know you're alive when you get messed around a bit. When something's all lovey dovey and happy I think you become really dull."

So it's all about suffering and pain?

"Yeah, that's the sort of thing we think about, 'specially when we've had a few."

And as for the religious overtones?

"It's no' something I was brought up with — fortunately," he answers. "That's why I'm such a well adjusted kid. I think the way people get it rammed down their throats is a bore. It's a very Catholic thing. It's a very Catholic band really, although Pim and I are Billy boys, as they say, though I'm a... What is it when someone doesn't believe in God? I can't remember the word."

Atheist.

"Ay — I've had a couple now," indicating glass of amber liquid sitting on the table in front of him, by way of apology. "I'm an atheist, but I'm quite interested in religion. I'm fascinated by the way it affects people — guilt and stuff."

"I always found that as far as the moral side of things stand — pre-marital or underage, teenage sex and things — that the people who were most prone to it were the Catholics."

"I always found that the guys I knew who were Catholics were always going out with girls a lot more than the others. Though whether that was just because they got taught better chat up lines at school, I don't know!"

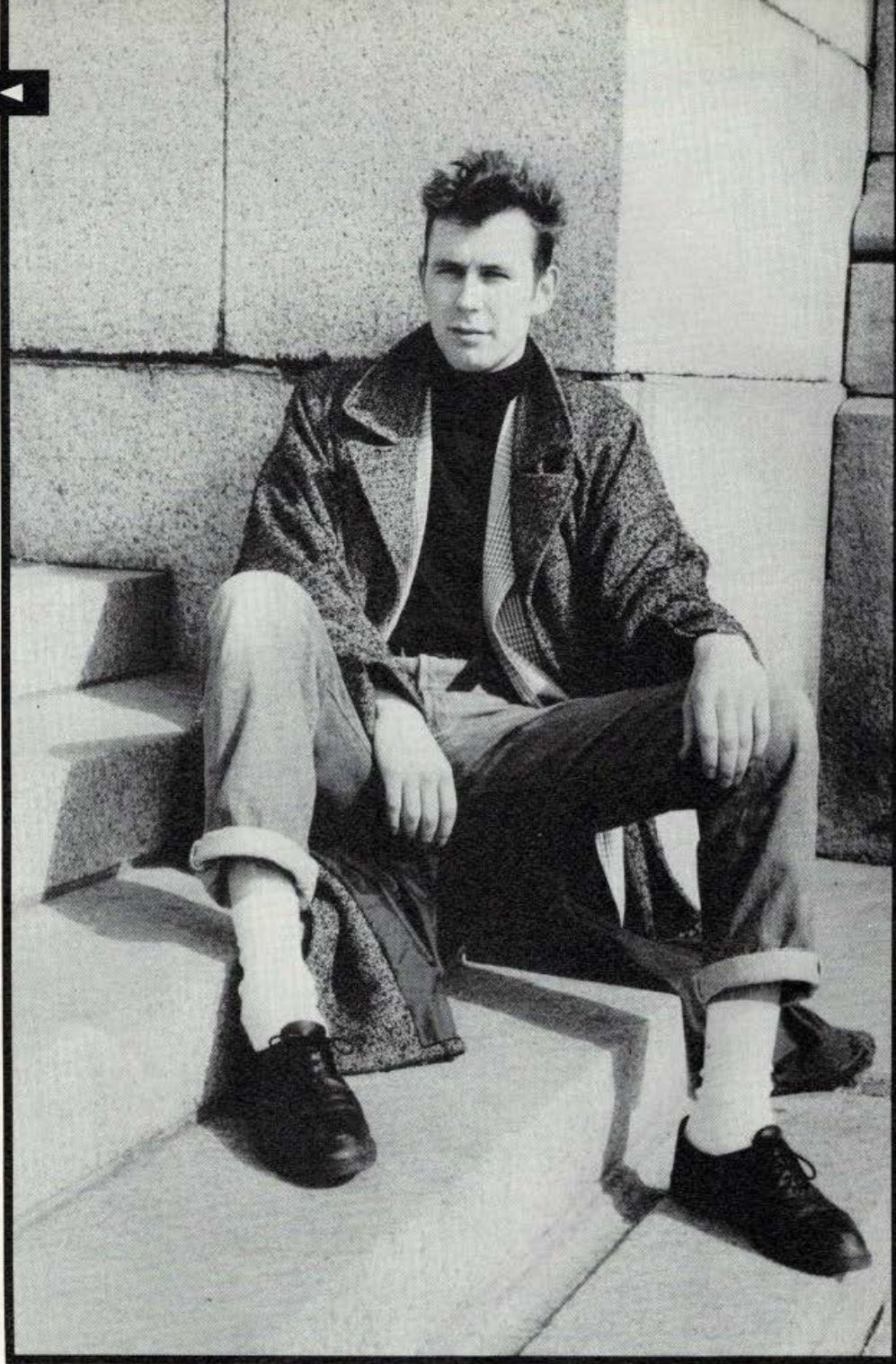
Teenage may well be a term that's long ceased to have relevance to Hipsway. They may (**may**) well be yet another faceless bunch of white boys flirting with black rhythms to gain that brief moment of fame.

I mean, Skin may be a genial, leg twitching host up front on stage, but he's no Mac or Morrissey. Nor would he want to be, I suspect.

Yet Hipsway do shine out among the rest of the eager young things chasing their own little niche in the pop establishment. There's real substance behind that clean, pop veneer. I'd certainly not be the one to argue that Hipsway are the saviours of the current, anaemic music scene — but they do fill the time better than most.

So how does Skin see Hipsway fitting into the future? What does he want to be doing this time next year?

"That's a good question where I could say something funny isn't it?" comes the reply. "But really... How many albums have Tears For Fears had out? Two? Well, I'd like to be there then, because they don't have too much of all that crap surrounding them. The crap that Wham! had to have. They're really just thought of for their music, more than as sex symbols or anything. Although there's nothing wrong with being a sex symbol..."



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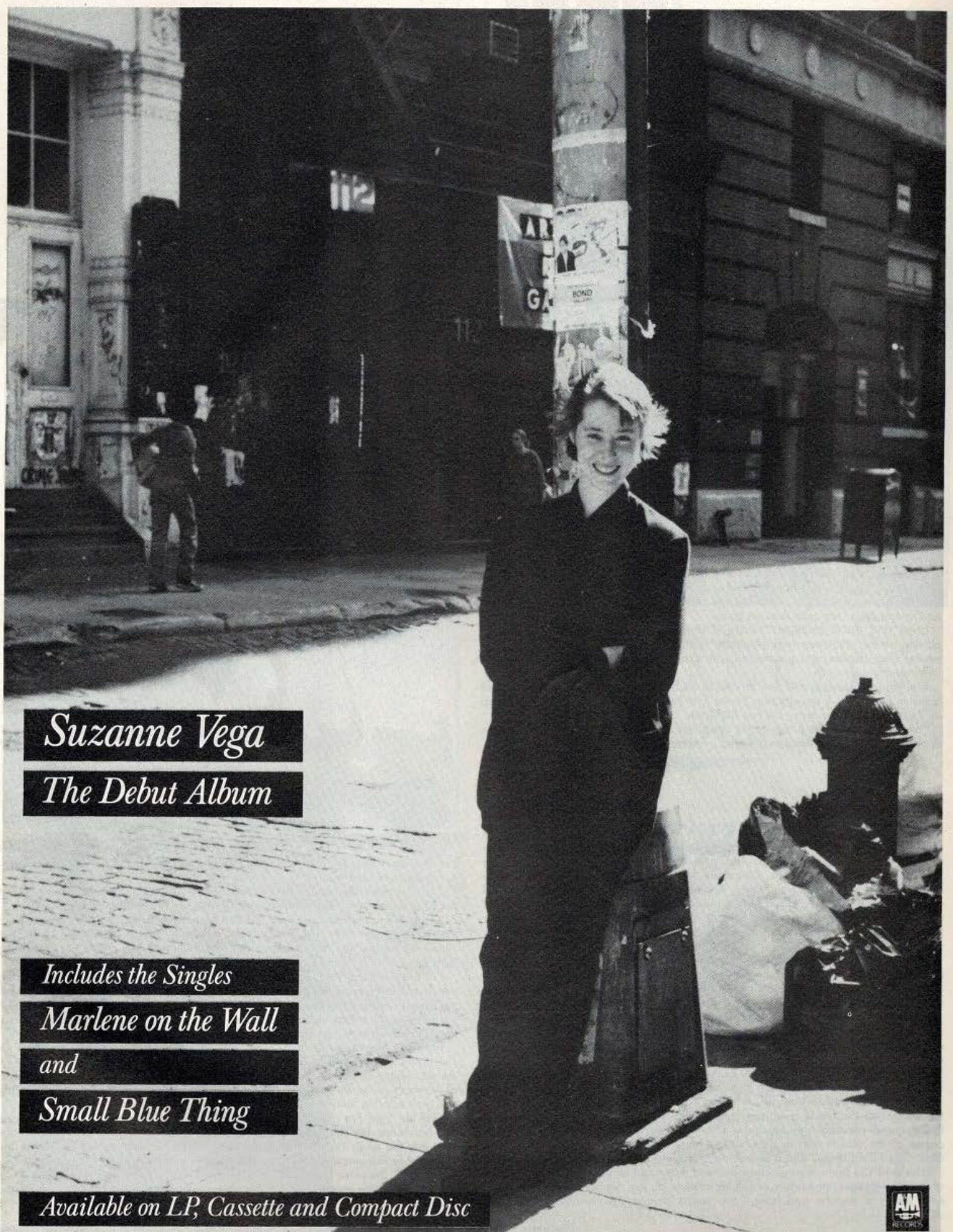
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▼ REDSKINS, CROXTETH COMMUNITY SCHOOL

A brave, commendable, inspired but, alas, slightly idealistic scheme. The admirable Liverpool Youth Against Drugs have set out to not only promote benefits but much more than that, to promote them in the areas most ravaged by the evils of the drug problem.

So, after a brief Levi Tasari interlude, to the Redskins. If this is neither Moscow or Washington then, sure to God, we've hit Motown. Previous sitings of the Redskins have personally left only a mild irritation at some of their negative politics with little room left for any feelings on their music.

But tonight the display of total musical excellence, and complete solidarity with the cause, left only an overwhelming sense of just how good they are. Songs the like of 'Keep On Keeping On' and '99 1/2% Just Won't Do', demonstrate their uncanny ability to merge Sixties film and Eighties pop sensibility while still retaining overall political credibility.

The excitement, energy and conviction of the Redskins on a half filled school hall was little short of breathtaking. This is pop working on the right tracks much as they might like to think otherwise. Get happy. Get political. Get Redskins!

■ Dave Sexton

SOUNDWAVES FOR GREENPEACE, ROYAL ALBERT HALL, LONDON

WET WET WET/BLANCMANGE/LLOYD COLE AND THE COMMOTIONS, ROYAL ALBERT HALL, LONDON

Wet Wet Wet's "Hello, we're..." went down like the proverbial lead balloon. Thirty minutes later, a gaggle of girls beside me had resolved to buy the Wets' LP forthwith. Not bad for a band yet to make their vinyl debut.

Playing backing band to Marti Pellow is no enviable task. T'other Wets, though, proved a plenty capable foil to the pretty boy with the soaring voice, and enough presence to kill.

The music isn't merely a vehicle for the Marti magic. The Wets' repertoire unleashes constructive, mature, soul-soaked pop. With songs like 'Wishing I Was Lucky' (the forthcoming single), 'I Remember' (sigh) and 'Temptation', the Wets surely cannot fail.

The die-hard Blancmange, meanwhile, certainly deserve the lease of life accorded by their new single, 'I Can See It'. This wasn't promote-a-flagging-career time though. The electro-bop resilience of 'Living On The Ceiling', 'Waves' and 'Feel Me' was augmented to shining effect by Helen Terry on backing vocals and ex-Orange Juicer Malcolm Ross on guitar.

Lloyd and his Commotions' emerged from a cocoon, discovered the art of playing to an audience and positively sparked. A whistle-stop tour of oldies, newies and oddities was punctuated with droll Cole asides and wry, astute pro-Greenpeace comment.

And who but Lloyd would pen an ode to a Chinese restaurant? 'Poon's' bounded along in fine fettle. A smouldering 'Forest Fire' (sigh, again) and the purist-Cole-pop of 'Brand New Friend' were but two highlights.

"We'd play all night if we could," chortled Laurence (he of the strategically-ripped jeans). I suspect thousands would have forsaken a night's kip.

Lesley O'Toole

■ LOVE AND MONEY/CHINA CRISIS/ECHO AND THE BUNNYMEN

Much has been written about Love And Money — most of it good and, I now realise, most of it grossly exaggerated. Love And Money are another in the long line of desperate pop groups. Desperate for success after previous failures (in singer James Grant's case with Friends Again), desperate to stamp some sort of self-conscious 'style' on their characterless material by sporting unlikely haircuts and guitar-hero poses. They try so hard tonight, especially James (well, let's face it, who looks at anyone else?) who has obviously been told he's going to be a star one day.

On tracks like 'Love And Money' and the first single 'Candybar Express', though, his deep vocals and groin thrusting strut signal that lurking behind that desperation is a spark of something a bit out of the ordinary. A little less effort and the hype may (may) prove worth it.

China Crisis on the other hand, have never been hyped in their lives. They smack of musical conformity, but a refreshing lack of fashion. Tonight, the audience respond to their simple charms warmly. Even though some of their songs border on the wet and weedy side of West Coast American dreaminess, old standards like 'African And White' and 'King In A Catholic Style' show how China Crisis are at their best when the soft-focus soul of their records is beefed up live.

From pleasant pop to true genius. When Echo And The Bunnymen are on song, the worries of the world disappear and all that matters are those twitching hips, that tortured phraseology and those chiming guitars. So it was tonight, as the owner of the sexiest twirl in showbusiness took us through 'Never Stop', 'Crocodiles', 'The Killing Moon' and a dozen more moments of Bunnymen virtuosity.

Echo And The Bunnymen produce a sound that could fill stadiums, but with none of the satin-jacketed pomposity or self importance of, say, Simple Minds. Where Jim Kerr wears a doublet and hose, Mac wears a nice little woolly. That's the difference.

Eleanor Levy



▲ SHRIEKBACK/THE WATERBOYS/THE CURE

The last night of the Greenpeace week proved to be a strange mix of old, new, borrowed and blue.

'New' is what Shriekback try so hard to be — screaming electronics, eyeball popping bass — an enticing muddle of Arabian sounds and Western rhythms.

If only the same could be said for the Waterboys. True, some of the audience lapped them up wildly. But their old-hat style, just left me unhealthily blue. Mike Scott and his dreamy assortment of dirty mac wearers delivered a set that mixed 'Too-Rye-Ay' with 'Blood On The Tracks'. What a horrible combination.

'I'm Gonna Meet You At The Station' was a brief respite from their generally ponderous material, coming at you like the Pogues meeting the cast from 'Oklahoma', but it was a brief moment of the liveliness in a set flooded in hippy philosophising and an ever increasing hub-ub from an audience indulging in conversation rather than listening to any more. Next...

The Cure, on the other hand, managed something that only the Last Night Of The Proms is rumoured to do. They got the Albert Hall moving. Half way through the set, 'Shake Dog Shake', 'The Kyoto Song', 'Primary' et al having done their job of warming everyone up nicely, the house was vibrating with the sound of the Cure and their adoring followers coming together in unholy matrimony.

Live, the Cure are an unassuming group of people. Filling the stage with bodies and hardware, but little actual movement, Robert Smith is an unassuming frontman who lets the music do the talking for him. When he does something out of the ordinary — like jumping down into the photographers' pit during a relentless 'Let's Go To Bed', the place goes wild.

Highlight of the week: "This is where we do the folk bit", announced Robert and 'Inbetween Days' rings out while the Albert Hall balconies bounce up and down in time with the sound. Queen Victoria must be turning in her grave.

Eleanor Levy

► **JAMES BROWN, WEMBLEY ARENA, LONDON**

"It was just like watching Gary Glitter," said one voice on the way out, not in the least discontentedly. He wasn't far off, either. You don't go and see James Brown, you go and see the James Brown Show and that means soul cabaret.

Those of us who saw him BLIA (Before 'Living In America') at Hammersmith last year were hoping the hit would have helped to tighten what was a sadly sloppy show. Really all the things that were wrong then were wrong again, not that anyone seemed to mind: an interminable band build-up of 25 minutes before Mr Please Please Please even hit the stage, endless sax solos by right-hand-man Maceo Parker, and just like before some cringing monologues about other soul greats. I suppose we should have been grateful that this time we got only an instrumental version of 'There's No Business Like Show Business' and JB didn't make another totally inept attempt to play all the band's instruments one by one like a kid at Christmas.

The frustrating thing is that the man is still in very good voice and could even

► **DURUTTI COLUMN, BOARDWALK CLUB, MANCHESTER**

Delicate, serene, but never wimpy, the Durutti Column remained constant through a decade. Vinny Riley, seems always to have been there, quietly beaver away in the background producing some of the most consistently attractive, melodic and intelligent music ever to have come out of this country.

Looking on stage every bit as fragile as the music he produces, Vinny Riley is multi-instrumentalist, poet and regular little genius. The mere fact alone that he's able to transfer what would seem to be very much a music for record into live setting with such consummate skill, is the further evidence of this man's talent.

Augmented by flute, violin, saxophone and drums (the latter, local legend Bruce Mitchell, official other half of Durutti Column). The sound is easily as rich as the records from which it is taken — no mean feat with this kind of textured, careful arrangement.

In spite of a few technical problems, the performance is virtually faultless and the experience is a wholly rewarding one with a tightly packed audience captivated by the band. Perhaps the biggest waste for the Durutti Column is the fact that they are slotted into the "Pop Machine". For it is perfectly clear that they are quite capable of competing on the same terms as Philip Glass, Michael Nyman and a whole host of other so called 'serious' musicians.

The technology is integral but always human ("Could you turn the light on, I can't see me buttons"): essential but not overwhelming.

Let's make no bones about this, this reviewer has a soft spot a mile wide for this endearing bunch of exposed nerve endings.

■ **Dave Sexton**

now turn out a mutha of a show if he'd only lose a band that sounds as if it's playing three of his hits at the same time, and instil the set with a little taste and pacing. Some of the gymnastics, forgivably, have gone, and there are times when he looks more like the Grandfather than the Godfather, but if he'd only give classics like 'Sex Machine' their due, and not run them off at triple speed, he'd still take no prisoners.

'I Got You (I Feel Good)' was one of the few that didn't get shortshrift, and it towered above the rest as a result. It's totally unreasonable to expect someone in their mid-fifties to turn the energy to max as he could 30 years ago, but the voice can cut it yet and it's sad to feel that you're watching him at Vegas. In fact the Revue is such a fixed entity that 'Living In America' was just tacked on to the beginning and the end so as not to upset the rhythm. In spite of everything, you still feel thrilled to be in his presence, but Mr Superbaaad is only Mr Superaverage now.

■ **Paul Sexton**



Photo by Steve Wright



Photo by Patrick Quigly

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■ Not being invited to any of the *Queen's* birthday celebrations (that is, unless you count the ongoing wake for the new *Culture Club* album, which ain't exactly setting the album charts alight at present), *Lip* turned its mind to some of the more important things in life, like white Toblerones and the next *Smiths'* release.

Or maybe even how many more singles *Kate Bush* was going to have taken off her 'Hounds Of Love' album — or why *George*

Michael was seen out in a 10 gallon hat when he's only got a five gallon head?

Oh, dearie me, isn't life difficult when you have such important issues to sort out, such as precisely what size dress does *Sarah Ferguson* take? (Off with their heads for such impertinence! — *Royalist Ed.*) I mean, is it any wonder that no work ever gets done in the groovy Hampstead Road Mansions?

But never let it be said that we at *Lip* are slackers, for there we were, up at 9.30 last Sunday morning, braving the elements in order to witness the live transmission of the Countdown Australian Music Awards. *Lip* was awfully amused to see such luminaries as *Morton Harket*, *Nick Rhodes* and *Dee C Lee* being wheeled round with eyes half open, trying to look as if it were the most natural thing in the world for them to be up at that time on a

Sunday morning.

The *Go West* boys bounced around by the bar, flashing them pearly whites and enthusing about recording their new album in Denmark. Apparently a UK tour is being lined up for later in the year and a new single would be out in July unless some Danish mermaid runs off with their sequencers.

Also rubbing the sleep out of their eyes were *Alexei Sayle*, *Roy Hay* of *Culture Club* and various semi-anonymous Australian upstarts all queueing up to wave to mum back home in Oz. The agony was compounded by the audience being subjected to two severe earbattering PAs by Australian hot shots the *Models* and *Do Re Mi*, both of whom won awards back home and grinned wildly into the satellite link-up. By 11.30, a rapidly wilting *Lip* headed for the door and left the rampaging Aussie crowd charging the alcohol-free bars in search of cans of lager.

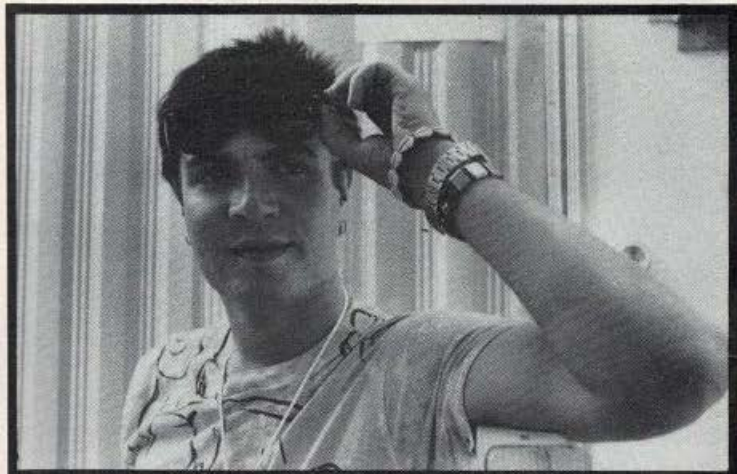
But their chargings were nothing compared to those seen outside the Empire Ballroom in Leicester Square, when the simply massive guest list for *BAD* was reduced to a pile of confetti as it hit the 300 mark. The result was that *Don Letts'* parents were left out in the cold along with the odd member of *New Order* (yup, them again) and half of *SSS*. But sterling chap that he is, *Mr Letts* braved the disgruntled hordes so that he could stand outside and personally apologise for the dreadful state of affairs. What an absolutely diamond geezer!! *Lip* was shedding tears on the pavement at this magnificently philanthropic gesture.



■ Yes, you may well look twice at this picture thinking that it is indeed a candid snap of *Ray Mayhew* from *SSS* after an hour too many on the sunbed. (That's exactly what we lot thought, anyway). However, it is not, but seeing as we were a bit thin on the ground when it came to wacky pics, and seeing as how this one tickled our fancy, we've inadvertently given *Mr Jean Beauvoir* his premier mention in *Lip*. So savour it, young fella, your 15 seconds start here.

Inside the steamy halls, *Miss Patsy Kermit* rubbed shoulders with the half of the Spuds who actually managed to get in.

If *rm* had a 'Fool Of The Week' award, then surely it would go to *Dr Robert* this week. For on the rumbustiously rabby *Janice Long's* Weekly Round Up of the music press last week, he read out



■ It seems like simply ages since we last sharpened our poison arrows and lobbed them in the direction of old *Barnacle Bill* from *Pinner on the Hill*, so it was deemed entirely necessary that the situation be reversed immediately.

So when this nauseatingly cutesome photo of the boy with the briny in his brain came into our possession, it was ordained as being a physical necessity that it be printed.

Simon is still firmly entrenched in his star-in-sunglasses mode and one can only attribute this rather alarming on-going trend to the vast amounts of sea air the poor lad has been snorting in recent months.

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Help us to preserve the past for the future

quotes from **Robin Smith's Paul Weller** magnum opus and repeatedly credited the said article as appearing in a very dissimilar pop publication, whose digital title temporarily escapes us. Dr Robert, your life is no longer worth living unless we receive massive compensation in the form of seven crates of champagne and several boxes of white Toblerones immediately!!

More rumblings from North of the Border . . . **Edwyn Collins** could well be dusting off his 12-string acoustic to air his vocal chords at **Ronnie Scott's** in the very near future. Meanwhile, ex-colleague **Zeke Manyeka** has waved a fond farewell to the cushiony bosom of the mighty **Some Bizzare** empire. That makes two flying the coop in a matter of months.

Rumours are still abounding re the future of **Cabaret Voltaire**. An unnamed pair of ears tells us that a major label could well be signing on the dotted line 'ere long.

Also about to sign their lives away are hitherto press darlings, **Raymonde**. We hear that a clause has been inserted stating that **James Maker** receives a new pair of winklepickers whenever there's an 'r' in the month.

The latest bod to fly from the northern climes could well be **Lloyd Cole**. 'Tis said that Mr Cole is looking London-wards for a new pad. And glimpsed out and about on the loose in Brighton, no less, was **Lip's** favourite shrinking violet, **Morrissey**. He was last seen tramping up Brighton beach with a furrowed brow, a pen in hand and a quarter of pearlydrops hanging out of his back pocket. Maybe he was just searching for a bit of inspiration for the soon-to-be-recorded next Smiths' single, or maybe it was simply a case of him looking for a few tiger cowrie shells to complete his collection.

More **Smiffs** news while we're at it. The forthcoming masterpiece 'Big Mouth' has gone back yet again and should now see the light of day on its creator's birthday, May 22nd. Poetic justice, perhaps?

And the lager cans were knee deep at the opening of the upstairs part of the **Wag Club** last Thursday. The paint having dried just in time for the opening, the Soho rowdies swept up the spiral staircase in search of prawn vol au vents. Doing battle with the paper plates were **Kate Garner**, **Lizzie Tear**, **Richard Jobson**, **Jimmy Nail**, **Steve Strange** with a revolting blue hair-do, **Glenn Gregory** once again returning to the arena, **Jayne County**, **Spizz** and **Miranda Belle Star** (yes, that lot are back on the liggering circuit again). **George Michael** managed to stop the show with a big hat and a big suntan and **rm's** very own blond Adonis of a designer managed to clear the

dance floor as well as the free bar with one flick of his false eyelashes. One band surprisingly not at the revelries was **Bananarama**, whom we hear have just been asked to record a song for the new 'Karate Kid' film.

A rather distasteful story came our way concerning irate **Queen** fans in Manchester who, upon being told that the gig had sold out almost immediately, tore all their clothes off and ran starkers through the streets of Manchester. Well, it makes a change from **New Order** running riot around the Hacienda, dunnit?

Oh dearie me, seems that **rm's** resident pre-Raphaelite goddess made un petit cock-up in her magnificent **Cure** interview last issue. She managed to attribute a quote from **Lol Tolhurst** about his antics with the audiences to **Simon Gallup**. Sorry.

And here's another tasteless story for you. **Pete Wylie**, who is currently reactivating his nodules with a mighty fine single, phoned up the American Embassy the day after the American bombing of Tripoli, claiming to be a sand bag merchant, and seeing as how they'd probably be needing some in the not too distant future, how's about a deal then, whack?

Yahoo!! At long last, after spending the last three years terrorising the capital city's pedestrians, **Neil Arthur** has passed his driving test. He says his next ambition is to take up go-karting! The thought of the lofty Mr Arthur let loose in an orange box on wheels is one we'd not care to ponder too strenuously!

Neither is the thought of **Rod Stewart** planning a tour in June something which **Lip** would greet with trumpet voluntaries, but it does seem likely that old Pineapple Poll is about to take up a residency at some vast exhibition centre.

The influence of the old Red Veg has spread to the hoary old heads of **Yes**, currently in the studio under the cracking whip of **Trevor Horn**. Apparently, a meeting was held amongst group members and it was decided that the next single really ought to contain some sort of political message. So in walks **Jon Anderson**, who'd obviously just landed from Galaxy 77. "Um, let's write a song about a man who finds an upside-down pyramid", quoth the only man to have his brain on a string in the clouds. Yes, very good, Jon. Now for the next **Yes** track. It'll be 'How I visited the Outer Hebrides and discovered the secret of Aurora Borealis'.

Watch out, or rather listen out, for the new revamped Round Table on Radio 1 entitled 'Spin Disc'. It'll be hosted by the vastly glamorous **Janice Long** and rumblings are that **Neil Tennant** from the **PSBs** could be one of her very first guests.



■ Now here's a little brain teaser for you. Who is this woman, whose mother was a rather infamous singer in the Forties, and who appears to have been enrolled in the **Jim Kerr School of Theatrical Posery and Sartorial Inelegance**?

Liza Minelli once strode as lissom as an autumn sylph across the screen in 'Cabaret' with emerald green nails and false eyelashes like carpet sweepers.

Now she's taken the rocky road to blobdom and appears to have a serious dandruff problem to boot. Let this be a warning to you all, next time you feel like reaching for the biscuit tin in a weak moment.

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CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST & SONG
1	1	5	A DIFFERENT CORNER , George Michael, Epic ○
2	2	7	ROCK ME AMADEUS , Falco, A&M ○
3	6	7	WHAT HAVE YOU DONE FOR ME LATELY? , Janet Jackson, A&M
4	10	2	LIVE TO TELL , Madonna, Sire
5	5	3	JUST SAY NO , Cast of Grange Hill BBC
6	3	6	A KIND OF MAGIC , Queen, EMI
7	8	4	CAN'T WAIT ANOTHER MINUTE , Five Star, Tent
8	7	4	LOOK AWAY , Big Country, Mercury
9	23	2	LESSONS IN LOVE , Level 42, Polydor
10	16	4	GREATEST LOVE OF ALL , Whitney Houston, Arista
11	27	2	I HEARD IT THROUGH THE GRAPEVINE , Marvin Gaye, Motown
12	20	3	YOU AND ME TONIGHT , Aurra, 10 Records
13	4	7	LIVING DOLL , Cliff Richard And The Young Ones, WEA □
14	9	7	TOUCH ME (I WANT YOUR BODY) , Samantha Fox, Jive ○
15	11	4	ALL THE THINGS SHE SAID , Simple Minds, Virgin
16	15	8	SECRET LOVERS , Atlantic Starr, A&M
17	17	6	THE FINEST , SOS Band, Tabu
18	12	7	WONDERFUL WORLD , Sam Cooke, RCA ○
19	—	1	ON MY OWN , Patti LaBelle/Michael McDonald, MCA/MCA1045
20	14	9	YOU TO ME ARE EVERYTHING , Real Thing, PRT ○
21	13	5	TRAIN OF THOUGHT , A-Ha, Warner Bros
22	18	4	DRIVING AWAY FROM HOME (JIM'S TUNE) , It's Immaterial, Siren
23	21	7	MARLENE ON THE WALL , Suzanne Vega, A&M
24	26	3	I'LL KEEP ON LOVING YOU , Princess, Supreme
25	38	3	ALL AND ALL , Joyce Sims, London
26	31	3	STARS , Hear 'n' Aid, Vertigo
27	19	7	E=MC² , Big Audio Dynamite, CBS
28	29	2	A QUESTION OF LUST , Depeche Mode, Mute
29	37	4	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) , Billy Ocean, Jive
30	41	2	SLEDGEHAMMER , Peter Gabriel, Virgin
31	40	5	WHY CAN'T THIS BE LOVE , Van Halen, Warner Bros
32	32	6	STROLLIN' ON , Maxi Priest, 10 Records
33	36	4	SOME PEOPLE , Belouis Some, Parlophone
34	22	7	PETER GUNN , Art Of Noise And Duane Eddy, China
35	—	1	BOYS DON'T CRY , Cure, Fiction FICS24
36	24	6	C'MON C'MON , Bronski Beat, Forbidden Fruit
37	42	4	TENDER LOVE , Force MDs, Tommy Boy
38	25	5	HAVE YOU EVER HAD IT BLUE , Style Council, Polydor
39	—	1	YOUR LATEST TRICK , Dire Straits, Vertigo/DSTR13
40	—	1	THE QUEEN'S BIRTHDAY SONG , St. John's College School Choir, Columbia □
41	46	3	ROUGH BOY , ZZ Top, Warner Bros
42	45	6	CAN'T HELP FALLING IN LOVE , Lick The Tins, Sedition
43	62	2	IF SHE KNEW WHAT SHE WANTS , Bangles, CBS
44	34	8	ABSOLUTE BEGINNERS , David Bowie, Virgin
45	30	6	IS YOUR LOVE STRONG ENOUGH , Bryan Ferry, EG
46	35	15	CHAIN REACTION , Diana Ross, Capitol □
47	33	11	HI HO SILVER (THEME FROM BOON) , Jim Diamond, A&M ○
48	—	1	EXPERIENCE , Diana Ross, Capitol CL400

49	28	3	THIS IS LOVE , Gary Numan, Numa
50	—	1	IT ONLY TAKES A MINUTE , Tavares, Capitol TAV2
51	—	1	IF YOU LEAVE , Orchestral Manoeuvres, Virgin VS843
52	65	2	A NIGHT TO REMEMBER , Shalamar, Solar
53	54	5	BACK WITH THE BOYS AGAIN/GET IT RIGHT , Joe Fagin, Towerbell
54	39	7	HELLO DARLING , Tippa Irie, UK Bubbler/Greensleeves
55	72	2	X X SEX , Fuzzbox, Vindaloo
56	53	6	AFTER ALL THESE YEARS , Foster And Allen, Ritz
57	43	2	KNIFE EDGE , Alarm, IRS
58	—	1	SNOOKER LOOPY , Matchroom Mob with Chas And Dave, Rockney POT1
59	52	4	PRISONER OF LOVE , Millie Scott, Fourth & Broadway
60	61	3	WHAT YOU NEED , Inxs, Mercury
61	60	4	RIGHT BETWEEN THE EYES , Wax, RCA
62	—	1	SET ME FREE , Jaki Graham, EMI JAK17
63	47	9	KISS , Prince And The Revolution, Paisley Park
64	51	9	SO MACHO , Sinitta, Fanfare
65	48	10	DIGGING YOUR SCENE , Blow Monkeys, RCA
66	—	1	SINFUL , Pete Wylie, MDM MDM7
67	57	2	DO FRIES GO WITH THAT SHAKE , George Clinton, Capitol
68	71	2	WORLDS APART , Cactus World News, MCA
69	56	5	SERIOUS , Serious Intention, London
70	67	2	GODSTAR , Psychic TV/Angels Of Light, Temple
71	58	4	FUNNY HOW LOVE IS , Fine Young Cannibals, London
72	—	1	NO PROMISES , Icehouse, Chrysalis CHS2978
73	55	12	MANIC MONDAY , Bangles, CBS
74	44	9	LOVE COMES QUICKLY , Pet Shop Boys, Parlophone
75	—	1	HOME , PIL, Virgin VS855

THE NEXT TWENTY FIVE

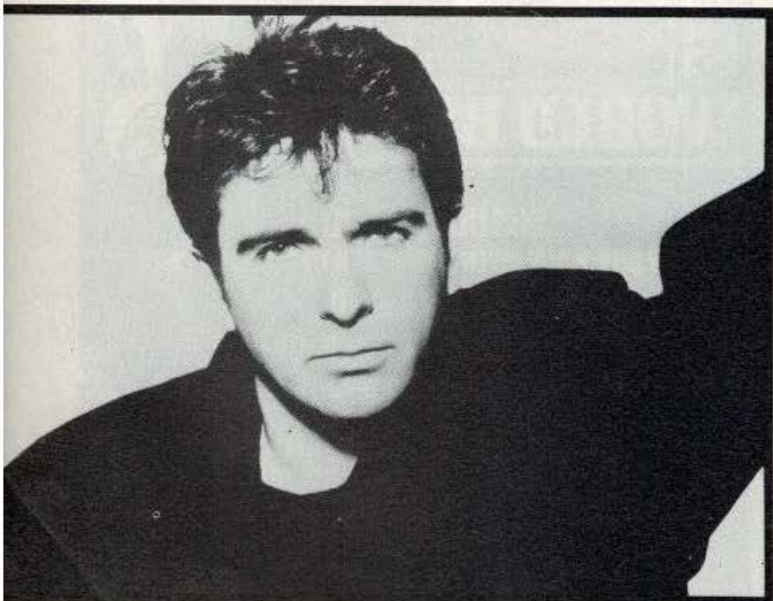
76	—		I CAN SEE IT , Blancmange, London BLANC11
77	99		SO SERIOUS , Electric Light Orchestra, Epic
78	—		SOUL POWER/IT'S A MAN'S WORLD , James Brown, Boiling Point POSP783
79	76		R.O.C.K. IN THE USA , John Cougar Mellencamp, Riva
80	—		THE FOOLISH THING TO DO , Heaven 17 with Jimmy Ruffin, Virgin VS859
81	77		STAY , Controllers, MCA
82	70		HEADLINE NEWS , William Bell, Absolute
83	66		WE'VE GOT THE WHOLE WORLD AT OUR FEET , England World Cup Squad 1986, Columbia
84	—		LOVE'S GONNA GET YOU , Modern-Nique featuring Larry Woo, 10 Records TEN123
85	—		WICKED WAYS , Blow Monkeys, RCA MONK2
86	—		TO ALL THE MEN I'VE LOVED BEFORE , Shirley Bassey, Towerbell TOW87
87	—		ADDICTED TO LOVE , Robert Palmer, Island IS270
88	87		SOMEONE TO SOMEBODY , Feargal Sharkey, Virgin
89	—		NEVER AS GOOD AS THE FIRST TIME , Sade, Epic A7061
90	—		OH L'AMOUR , Erasure, Mute MUTE45
91	—		YOU KEEP ME HANGIN' ON , Diana Ross And The Supremes, Motown ZB40709
91	—		LOVE IN YOUR EYES , Limahl, EMI EMIS558
93	—		SHE LOVES YOU , Ted Chippington, Vindaloo UGH12
94	91		A LOVE BIZARRE , Sheila E, Warner Bros
95	—		STRANGERS IN THE NIGHT , Frank Sinatra, Reprise W8699
96	89		GRAPEVINE , Edwin Starr, Hippodrome
97	—		BE GOOD TO YOURSELF , Journey, CBS A7095
98	82		IS THAT IT , Katrina And The Waves, Capitol
99	84		I'M FASCINATED , Temptations, Motown
100	94		LET'S MAKE LOVE , TC Curtis, Hot Melt

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GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST & ALBUM
1	1	2	STREET LIFE — 20 GREAT HITS , Bryan Ferry/Roxy Music, EG ☆
2	2	6	HITS 4 , Various, CBS/WEA/RCA ☆
3	4	21	WHITNEY HOUSTON , Whitney Houston, Arista ☆
4	3	50	BROTHERS IN ARMS , Dire Straits, Vertigo ☆ ☆ ☆
5	5	26	HUNTING HIGH AND LOW , A-Ha, Warner Bros ☆
6	6	27	ONCE UPON A TIME , Simple Minds, Virgin ☆
7	9	4	THE GREATEST HITS , Shalamar, Stylus ○
8	8	4	HEART TO HEART , Various, K-Tel ○
9	15	2	THE MAN AND HIS MUSIC , Sam Cooke, RCA
10	17	4	RENDEZVOUS , Jean Michel Jarre, Polydor ○
11	7	5	PLEASE , Pet Shop Boys, Parlophone
12	12	62	NO JACKET REQUIRED , Phil Collins, Virgin ☆ ☆ ☆
13	11	2	ON THE BEACH , Chris Rea, Magnet ○
14	26	28	WORLD MACHINE , Level 42, Polydor ☆
15	14	4	PARADE , Prince And The Revolution, Warner Bros ○
16	22	4	SUZANNE VEGA , Suzanne Vega, A&M
17	19	12	WELCOME TO THE REAL WORLD , Mr Mister, RCA □
18	33	18	LUXURY OF LIFE , Five Star, Tent □
19	20	5	ABSOLUTE BEGINNERS , Original Soundtrack, Virgin
20	16	9	HITS FOR LOVERS , Various, Epic ○
21	13	2	TINDERBOX , Siouxsie And The Banshees, Wonderland
22	10	2	VICTORIALAND , Cocteau Twins, 4AD
23	30	147	QUEEN GREATEST HITS , Queen, EMI ☆ ☆ ☆
24	18	2	IN VISIBLE SILENCE , Art Of Noise, China
25	25	4	THE TV HITS ALBUM VOL 2 , Various, Towerbell
26	23	52	BE YOURSELF TONIGHT , Eurythmics, RCA ☆ ☆
27	24	5	5150 , Van Halen, Warner Bros
28	34	76	LIKE A VIRGIN , Madonna, Sire ☆ ☆ ☆
29	31	7	THIS IS BIG AUDIO DYNAMITE , Big Audio Dynamite, CBS
30	43	32	HOUNDS OF LOVE , Kate Bush, EMI ☆
31	41	56	GO WEST , Go West, Chrysalis ☆
32	28	6	BLACK CELEBRATION , Depeche Mode, Mute ○
33	21	14	ROCKY IV , Original Soundtrack, Scotti Brothers □
34	29	5	DIRTY WORK , Rolling Stones, Rolling Stones/CBS
35	27	3	ANIMAL MAGIC , Blow Monkeys, RCA
36	32	5	STREET SOUNDS 16 , Various, Streetsounds
37	35	2	LIKE A ROCK , Bob Seger And Silver Bullet Band, Capitol

UK SINGLES 30



38	37	61	SONGS FROM THE BIG CHAIR , Tears For Fears, Mercury ☆ ☆ ☆
39	48	72	ALCHEMY , Dire Straits, Vertigo ☆
40	47	11	EATEN ALIVE , Diana Ross, Capitol
41	40	45	LITTLE CREATURES , Talking Heads, EMI □
42	39	45	THE DREAM OF THE BLUE TURTLES , Sting, A&M ☆
43	44	3	ROCK ANTHEMS 2 , Various, K-Tel ○
44	42	7	HIS GREATEST HITS — NEW YORK NEW YORK , Frank Sinatra, Reprise ○
45	36	10	THE COLOUR OF SPRING , Talk Talk, EMI ○
46	50	5	HEART , Heart, Capitol
47	71	8	BALANCE OF POWER , Electric Light Orchestra, Epic ○
48	61	19	LOVE OVER GOLD , Dire Straits, Vertigo ☆ ☆
49	49	4	FROM LUXURY TO HEARTACHE , Culture Club, Virgin ○
50	51	21	ISLAND LIFE , Grace Jones, Island □
51	74	2	CONTROL , Janet Jackson, A&M
52	38	8	ALEXANDER O'NEAL , Alexander O'Neal, Tabu
53	—	1	RAPTURE , Anita Baker, Elektra EKT37
54	46	20	FINE YOUNG CANNIBALS , Fine Young Cannibals, London □
55	64	8	THE HYMNS ALBUM , Huddersfield Choral Society, HMV ○
56	79	12	SPARKLE IN THE RAIN , Simple Minds, Virgin □
57	66	25	PROMISE , Sade, Epic ☆ ☆
58	—	1	MOVIN' , Jennifer Rush, CBS CBS26710
59	58	2	PORTRAIT , Diana Ross, Telstar □
60	65	8	DIFFERENT LIGHT , Bangles, CBS
61	52	3	TURBO , Judas Priest, CBS
62	45	3	HIPSWAY , Hipsway, Mercury
63	62	14	SUDDENLY , Billy Ocean, Jive □
64	70	82	THE UNFORGETTABLE FIRE , U2, Island ☆
65	83	19	MAKIN' MOVIES , Dire Straits, Vertigo ☆ ☆
66	68	3	AFTERBURNER , ZZ Top, Warner Bros □
67	53	21	ROCK A LITTLE , Stevie Nicks, Parlophone
68	59	41	THE FIRST ALBUM , Madonna, Sire ☆
69	—	1	DIAMOND LIFE , Sade, Epic EPC26044 ☆ ☆ ☆
70	89	2	NEW GOLD DREAM , Simple Minds, Virgin □
71	54	47	FACE VALUE , Phil Collins, Virgin ☆ ☆
72	73	2	FALCO 3 , Falco, A&M
73	69	127	UNDER A BLOOD RED SKY , U2, Island ☆ ☆
74	67	8	THE CINEMA HITS ALBUM , Various, Towerbell □
75	57	10	RUMOURS , Fleetwood Mac, Warner Bros ☆ ☆ ☆
76	93	132	CAN'T SLOW DOWN , Lionel Richie, Motown ☆ ☆ ☆
77	55	22	NOW THAT'S WHAT I CALL MUSIC 6 , Various, EMI/Virgin ☆ ☆ ☆
78	100	5	THE WORKS , Queen, EMI ☆
79	63	5	BOYS AND GIRLS , Bryan Ferry, EG
80	—	1	RUSSIAN ROULETTE , Accept, Portrait PRT26893
81	92	99	BORN IN THE USA , Bruce Springsteen, CBS ☆ ☆ ☆
82	60	15	ROCK ME TONIGHT , Freddie Jackson, Capitol
83	96	9	PICTURE BOOK , Simply Red, Elektra ○
84	56	62	RECKLESS , Bryan Adams, A&M ☆
85	72	16	THE BROADWAY ALBUM , Barbra Streisand, CBS □
86	82	17	DIRE STRAITS , Dire Straits, Vertigo
87	75	3	JENNIFER RUSH , Jennifer Rush, CBS ☆
88	77	2	THE SINGLES COLLECTION , Spandau Ballet, Chrysalis ☆ ☆
89	—	1	MIAMI VICE , Various, BBC REMV584 □
90	94	7	MATT BIANCO , Matt Bianco, WEA
91	—	1	GETTING THE HOLY GHOST ACROSS , Bill Nelson, Portrait PRT26602
92	—	1	ICE ON FIRE , Elton John, Rocket HISP26 ☆
93	—	1	LEGEND , Clannad, RCA PL70188 □
94	95	9	NIGHT BEAT 2 , Various, Stylus ○
95	—	1	GREATEST HITS , Marvin Gaye, Telstar STAR2234 □
96	81	2	OUT OF AFRICA , Original Soundtrack, MCA
97	76	97	PRIVATE DANCER , Tina Turner, Capitol ☆ ☆
98	—	1	LEGEND , Bob Marley And The Wailers, Island BMW1 ☆ ☆ ☆
99	—	1	KING OF AMERICA , Elvis Costello, F Beat ZL70946 ○
100	—	1	LOVE SONGS , George Benson, K-Tel NE1308 ☆ ☆

☆☆☆ 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	ALCHEMY LIVE , Dire Straits, Channel 5
2	—	NO TICKET REQUIRED , Phil Collins, WEA Music
3	2	THE VISIONS OF DIANA ROSS , Diana Ross, PMI
4	4	9012 LIVE , Yes, Polygram
5	9	GREATEST FLIX , Queen, PMI
6	5	STOP MAKING SENSE , Talking Heads, Palace/PMI
7	7	THE VIRGIN TOUR , Madonna, WEA Music
8	8	LIVE IN RIO , Queen, PMI
9	6	THE SINGLE FILE , Kate Bush, PMI
10	3	THE HITS 4 VIDEO SELECTION , RCA/Columbia
11	10	THE HIGH ROAD , Roxy Music, Channel 5
12	11	LIVE , Big Country, Channel 5
13	12	MIRAGE TOUR , Fleetwood Mac, Channel 5
14	15	DANCE ON FIRE , the Doors, CIC
15	16	THE UNFORGETTABLE FIRE , U2, Island Pictures/Lightning
16	14	VIDEO HITS 2 , Various Artists, Wienerworld/Video Collection
17	19	THE VIDEO , Wham!, CBS/Fox
18	18	WHAM! '85 , Wham!, CBS/Fox
19	—	LET THERE BE ROCK , AC/DC, WHV
20	20	LIVE AFTER DEATH , Iron Maiden, PMI

Compiled by Spotlight Research

COMPACT DISCS

1	—	STREET LIFE , Bryan Ferry, Roxy Music, EC/Polydor
2	1	BROTHERS IN ARMS , Dire Straits, Vertigo/Phonogram
3	3	RENDEZVOUS , Jean-Michel Jarré, Dreyfus/Polydor
4	4	THE COLOUR OF SPRING , Talk Talk, EMI
5	2	WHITNEY HOUSTON , Whitney Houston, Arista
6	6	DIRTY WORK , Rolling Stones, Rolling Stones/CBS
7	7	BE YOURSELF TONIGHT , Eurythmics, RCA
8	8	WELCOME TO THE REAL WORLD , Mr Mister, RCA
9	5	ABSOLUTE BEGINNERS , Soundtrack, Virgin



UK SINGLES 8

10	16	GO WEST , Go West, Chrysalis
11	—	ONCE UPON A TIME , Simple Minds, Virgin
12	11	ISLAND LIFE , Grace Jones, Island
13	—	BLACK CELEBRATION , Depeche Mode, Mute
14	12	BIG WORLD , Joe Jackson, A&M
15	18	KING OF AMERICA , the Costello Show, RCA
16	13	THE SINGLES COLLECTION , Spandau Ballet, Chrysalis
17	15	WORLD MACHINE , Level 42, Polydor
18	10	HOUNDS OF LOVE , Kate Bush, EMI
19	14	LOVE OVER GOLD , Dire Straits, Vertigo/Phonogram
20	20	MAKIN' MOVIES , Dire Straits, Vertigo/Phonogram

Compiled by Spotlight Research

T W E L V E I N C H

1	1	ROCK ME AMADEUS , Falco, A&M
2	3	WHAT HAVE YOU DONE FOR ME LATELY , Janet Jackson, A&M
3	6	YOU AND ME TONIGHT , Aurra, 10 Records
4	5	THE FINEST , SOS Band, Tabu
5	11	LESSONS IN LOVE , Level 42, Polydor
6	9	CAN'T WAIT ANOTHER MINUTE , Five Star, Tent
7	7	LIVE TO TELL , Madonna, Sire
8	2	A DIFFERENT CORNER , George Michael, Epic
9	—	ON MY OWN , Patti LaBelle/Michael McDonald, MCA/Pol
10	4	ALL THE THINGS SHE SAID , Simple Minds, Virgin
11	8	A KIND OF MAGIC , Queen, EMI
12	16	ALL AND ALL , Joyce Sims, London
13	—	I HEARD IT THROUGH THE GRAPEVINE , Marvin Gaye, Motown/RCA
14	12	SECRET LOVERS , Atlantic Starr, A&M
15	10	LOOK AWAY , Big Country, Mercury
16	—	I'LL KEEP ON LOVING YOU , Princess, Supreme/PRT
17	14	A QUESTION OF LUST , Depeche Mode, Mute
18	19	DRIVING AWAY FROM HOME (JIM'S TUNE) , It's Immaterial, Siren
19	—	BOYS DON'T CRY , Cure, Fiction/Pol
20	—	STARS , Hear 'N' Aid, Vertigo/Pol



ALAN JONES' CHART FILE

● **Madonna's** 'Live To Tell' steps up its bid to become the second successive ballad to reach the top of the chart, climbing six places to number four.

Madonna has now hit the top five a total of nine times inside 18 months. That's more top five hits than any other woman has managed in a whole career. Runner-up **Connie Francis** made the top five a total of eight times, **Diana Ross** has done so seven times. **Shirley Bassey**, **Petula Clark** and **Cilla Black** have each made six excursions to the top five.

Thus far, I estimate that **Madonna** has sold 3,920,000 singles and 1,560,000 albums in Britain, as follows:

SINGLES

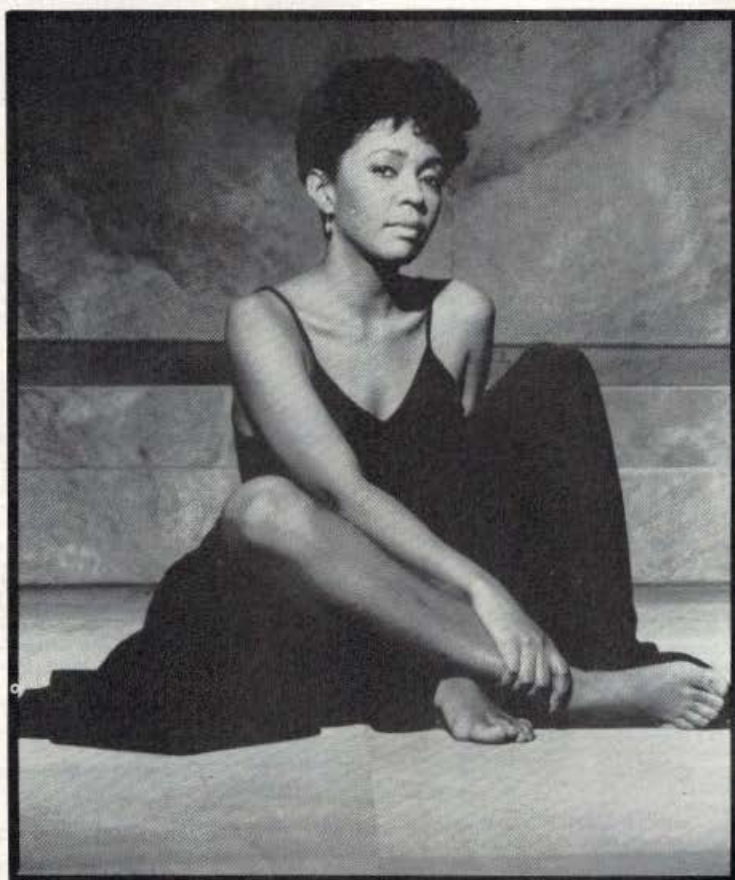
- 1 **Into The Groove** — 750,000
- 2 **Like A Virgin** — 710,000
- 3 **Holiday** — 510,000
- 4 **Crazy For You** — 500,000
- 5 **Material Girl** — 290,000
- 6 **Borderline** — 280,000
- 7 **Gambler** — 250,000
- 8 **Dress You Up** — 230,000
- 9 **Angel** — 220,000
- 10 **Lucky Star** — 110,000
- 11 **Live To Tell** — 70,000

ALBUMS

- 1 **Like A Virgin** — 1,180,000
- 2 **The First Album** — 380,000

● Charity records are once again making a massive impact on the chart, with royalties from no less than five of this week's top 50 singles earmarked for worthy causes.

Singles by **Cliff Richard And The Young Ones** and **Hear 'n' Aid** both benefit Africa. Royalties on **Cliff's** single are routed through **Comic Relief**, and on **Hear 'n' Aid** through **USA For Africa**.



● **ANITA BAKER:** Remember the name

Relief, and on **Hear 'n' Aid** through **USA For Africa**.

Profits from 'Just Say No', the top five smash featuring 22 members of the cast of BBC TV's **Grange Hill**, will go to **SCODA** (the Standing Conference on Drug Abuse).

Royalties from 'Your Latest Trick', the fifth hit single off **Dire Straits'** 'Brothers In Arms' album are being donated to the **Hospitals For Sick Children** charity.

Following massive exposure on the monarch's sixtieth birthday, **St John's College School Choir's** excruciating 'The Queen's Birthday Song' has leapt spectacularly into the top 50, after earlier showing signs of being a 24 carat flop. Profits from the sale of this hideous artefact benefit the **National Children's Charity Fund**.

At least two more charity records are expected to make the charts in the next few weeks. **The County Line**, an amalgam of both established and unknown Essex based artists, have recorded a version of **David Bowie's** 'Heroes' for the BBC's **Children In Need** appeal. The record features vocals by **Bronksi Bear's** **John Jan** and **Suzi Quatro**, amongst others. **Stateside**, a collection of New Jersey artists fronted by **Bruce Springsteen**, have recorded a single, 'We Got The Love' as **Jersey Artists for Mankind**. Royalties will go to Africa, via **USA For Africa**.

● Encompassing both his solo and **Roxy Music** work over a period of 14 years, the **Bryan Ferry** double retrospective 'Street Life' debuted convincingly at number one on the album chart a week ago, and increases its lead considerably this week. Presently outselling its nearest rival by a comfortable 2 to 1, the

album has already sold over 150,000 copies and will undoubtedly be one of this year's biggest selling albums.

It's **Ferry's** fifth number one album, following earlier chart toppers with **Roxy Music** ('Stranded' — 1973, 'Flesh And Blood' — 1980, 'Avalon' — 1982) and solo ('Boys And Girls' — 1985). Comprising 20 tracks, from the manic stomp of 'Virginia Plain' to the polished sophistication of 'Slave To Love', 'Street Life' contains nearly 74 minutes of excellent music, and those caring folk at **PolyGram** have managed to squeeze it all onto a single compact disc which is, therefore, only minimally more expensive to buy than the double LP, and finally removes **Dire Straits** from the top of the CD chart, 49 weeks after they took up residency.

● Highest new entry on this week's album chart is 'Rapture' by the enormously talented 28-year-old **Anita Baker**. Anita drew ecstatic reviews for her 1983 debut album, the soulful 'The Songstress', which was issued in America on the indie **Beverly Glen** label, but was never released in Britain despite massive sales on import. A breathtaking tour-de-force (which, I am ashamed to say, I hadn't heard until it was brought to my attention last year by **Guy's Hospital** deejay **Paula Kerr**), it included several self-penned classics, amongst them the towering 'No More Tears', six minutes of raw emotion in which a soaring and swooping **Ms Baker** displays a vocal range and depth little short of awesome over an unobtrusive **Gene Page** arrangement.

Unfortunately, after it was released **Anita** entered into a protracted legal battle to win her freedom from the label. Whilst this was being resolved, she was unable to record. She won, but not until earlier this year, whereupon she immediately embarked on recording 'Rapture' for her new label **Elektra**.

Thankfully it reveals both her voice and songwriting talent are intact, with the self-penned cautionary tale 'Watch Your Step', the pick of an outstanding octet of songs. The early success of 'Rapture', which was released only a week ago, is remarkable. **Baker** has done no concerts or TV here, and has no single out. Neither does she have a big American hit (yet) to generate airplay here. What we are seeing is the emergence of a very talented lady, whose only exposure to British audiences so far has been through specialist black music radio programmes and limited club play. Don't expect that situation to continue for too long: **Anita Baker** is going to be a star.

● Rumours persist that the recently auctioned **MV Communicator**, floating home of **Laser 558**, will soon be returning to the high seas with new management and a new team of

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deejays, though it will retain the Laser 558 designation and style. Meanwhile, one of the (British) technical staff who made Laser possible, and later wrote a book about his experiences, is near to unveiling his own offshore venture, an AM stereo pirate, expected to broadcast on 531Mhz.

Former Laser air personality **Liz West** has joined Radio Luxembourg, to become the station's first ever full time jockette.

Liz, a knowledgeable 24-year old from Chicago, whose breezy style won her many admirers during her eight month stint on Laser, can be heard presenting the 12.30-3am weekday show on Luxy.

Laser's other main asset, madcap **Charlie Wolf** recently completed a spell with Ipswich based Radio Orwell, and is presently unemployed. His anarchic, irreverent style may be a little too controversial for some ILR stations, but it's hard to believe that such a talented, engaging and naturally funny disc jockey can be out of work when scores of vastly inferior jocks are earning a living.

● Since they are, natch, of different generations, parents and their offspring who have hit records usually make their chart debuts several years apart. **Marty Wilde**, for example, started making hits 23 years before his daughter, **Kim**, and **Rick Springfield** didn't break into the chart until 21 years after his mum, **Dusty**, first... pardon? OK, scrub that one, but you get the general idea.

However, 20-year old **Sinitta** is currently enjoying her first hit, 'So Macho/Cruising' only two years after her mum, **Miguel Brown**, made her chart debut with 'He's A Saint, He's A Sinner' — and that's the shortest time to elapse between successive generations of the same family making their chart debuts.

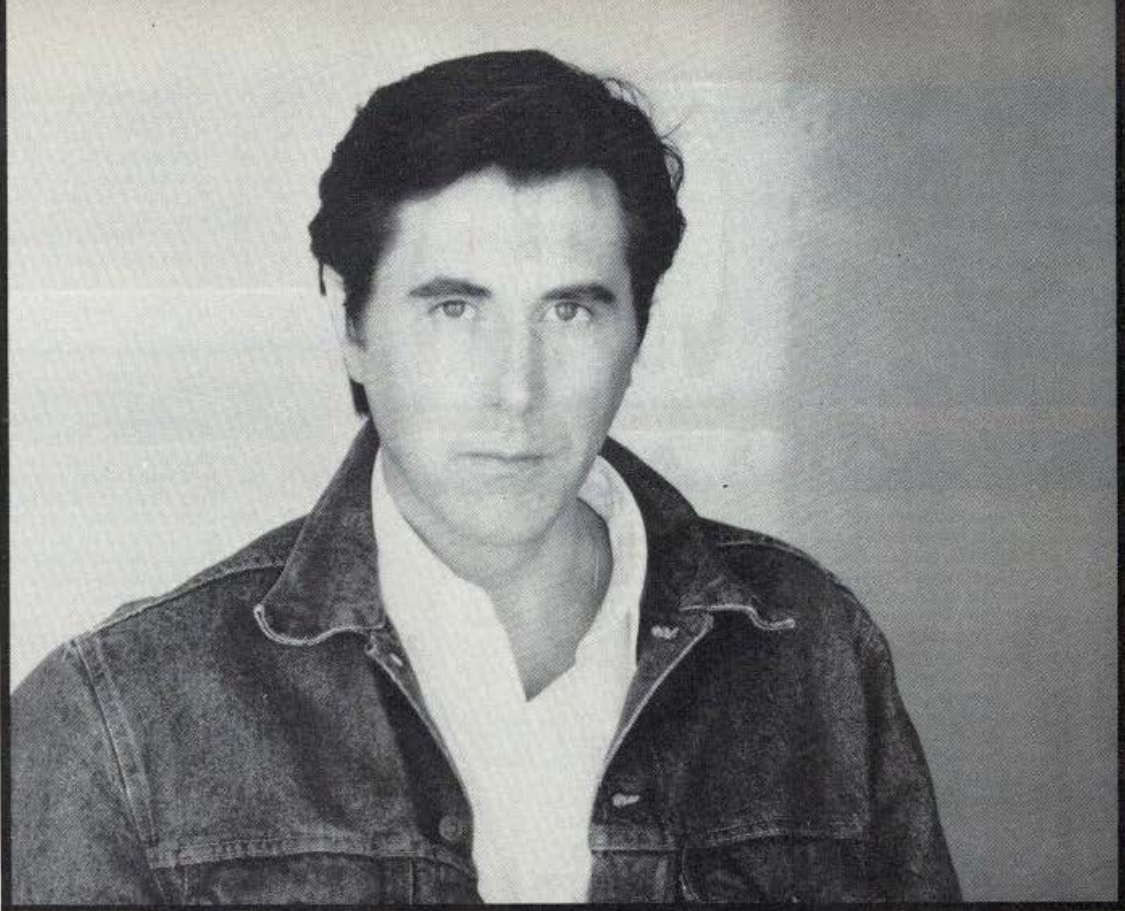
● **Whitney Houston** is currently ensconced in Hollywood's Devonshire Sound Studio recording her second album.

She realises that she's got to pull out all the stops if her forthcoming collection is to rival the success of her first self-titled album, which has sold over four million copies in America, and a further three million around the world. But, apparently, she feels no pressure at all: "I simply put my trust in God. He's never let me down yet," she explains.

This week Whitney's 'Greatest Love Of All' enters the top 10. Sadly the song's lyricist, **Linda Creed**, who penned many fine lyrics for the **Stylistics**, the **Detroit Spinners**, the **Delfonics** and many more, lost her battle against cancer recently. She was 37.

● In days gone by, the run-off grooves of singles were used extensively as a graffiti board by both artists and pressing plant employees. Sad to report, the art of scratching messages onto vinyl has practically ceased.

On checking 50 singles in the chart, I found messages on just two — **New Order's** 'Shellshock' ("So Hip It Hurts" and "Watch Out For The Dwarf") and **Depeche Mode's** 'A Question Of Lust' ("Totally Spacy" and "My Ambition's Not To 'Ave One In The



●BRY: Jolly good value on CD

Middle") — hardly sufficient reward for the eyestrain involved.

It's not without significance that the two which have messages are on indie labels. In the late Seventies and early Eighties when the indie boom was at its peak, no self-respecting indie single would go out without its own, usually anti-establishment, slogan etched forever alongside its matrix number.

The label which most consistently and wittily provided an outlet for this clandestine art form was **Stiff**. Among its best were the **Go-Go's** 'We Got The Beat' ("If It's Clean It's Not Laundry"), **Any Trouble's** 'Second Choice' ("Not Just The Illusion... But the Reality Of Quality"), **Madness's** 'My Girl' ("A Present For The Future") and **Jona Lewie's** 'You'll Always Find Me In The Kitchen At Parties' ("Sod The Whale — Save Jona"). Fine expressions gracing even finer records. Sadly Stiff's latest triumvirate of releases — by the **Belle Stars**, **Fire Next Time** and **Phranc** — contain no messages of any sort either on or in the vinyl.

CHARTFILE USA

● Re-entries are a very rare phenomenon in the US singles chart, but after its number one posting in Britain, **Diana Ross's** 'Chain Reaction' has been successfully re-activated. The single, which peaked at number 95 last December, has returned to Billboard's singles chart this week at number 88.

The seemingly endless supply of talent that graduates from the British to the American charts (this week's model: the **Blow Monkeys**) ensures that the Yanks have a healthy respect for any of their own artists who make it to number one here, and Ross's single received an avalanche of American

airplay directly attributable to its British success. Capitol therefore felt obliged to give it another shot at the chart.

● "Reliving the delights of my **Marvin Gaye** record collection," writes **Ray Benton** of Knuffield, "I realised that he recorded American hits with four separate partners — **Tammi Terrell**, **Mary Wells**, **Kim Weston** and **Diana Ross**. Offhand, I can't think of anyone who's recorded hit duets with more partners. Is he the champion duettist of all-time?"

No, Ray, he's not. That honour falls to **Bing Crosby**, who often hitched his name to that of instrumentalists in the Forties, before moving on to record vocal duets with six different partners in the Fifties. His first duet was the million selling double A-sided smash 'Sam's Song'/'Play A Simple Melody', which he recorded with son **Gary** in 1950. He subsequently hit the charts in duets with **Jane Wyman** (the former Mrs Ronnie Reagan) in 1951, **Louis Armstrong**, **Gene Kelly** and **Frank Sinatra** (all three in 1956, within the space of six weeks, with songs from the film 'High Society') and **Carol Richards** (1957).

● **Van Halen** top the US album charts for the second week in a row with their seventh album, '5150'. The album, their first with new vocalist **Sammy Hagar**, is their first number one, following the number two placing of '1984', their last album three years ago, and the number three peak of 'Diver Down' (1982). All seven Van Halen albums have sold over a million copies in America.

● 44-year-old **Graham Nash** from Blackpool resumes his American singles

chart solo career after an absence of 15 years with his latest, 'Innocent Eyes'.

Nash's only previous solo hits were 'Chicago' and 'Military Man', both from 1971, but he was a member of the Hollies for their first dozen hits, and scored a further 15 chart entries in various combinations with David Crosby, Stephen Stills and Neil Young. 'Innocent Eyes' is thus his 30th appearance in the US singles chart.

● Former duet partners **Mick Jagger** and **Michael Jackson** (remember 'State Of Shock?') have both been recording songs for Disney movies, due out in America later this year.

Jagger has recorded the title track for the upcoming **Danny DeVito** movie 'Ruthless People'. He wrote the song with **Dave Stewart** of **Eurythmics** and **Daryl Hall**. Meanwhile Wacko Jacko, who is reportedly about to undergo a dramatic image transformation, has been recording an unspecified number of new songs for the 3-D movie in which he will star, 'Captain Eo'.

● **Aerosmith's** 11th American chart album is 'Classics Live', wherein they showcase live takes of smash hits like 'Kings And Queens' and premiere their new studio recording, 'Major Barbra'. The album also includes another version of 'Dream On', their best remembered track, which appeared on their other live album, 'Live Bootleg', in 1978.

In total Aerosmith have sold 18 million albums since 1973. Fans will be enthralled to know that the band have recorded another new song for inclusion on the original soundtrack album, 'Out Of Bounds', which will also include a new **Siouxsie And The Banshees** track.

W/E MAY 3, 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

- 1-2 **ADDICTED TO LOVE**, Robert Palmer, Island
- 2-3 **WEST END GIRLS**, Pet Shop Boys, EMI America
- 3-1 **KISS**, Prince And The Revolution, Paisley Park
- 4-5 **WHY CAN'T THIS BE LOVE**, Baltimore, Manhattan
- 5-6 **HARLEM SHUFFLE**, the Rolling Stones, Rolling Stones
- 6-8 **WHAT HAVE YOU DONE FOR ME LATELY**, Janet Jackson, A&M
- 7-12 **GREATEST LOVE OF ALL**, Whitney Houston, Arista
- 8-9 **YOUR LOVE**, the Outfield, Columbia/CBS
- 9-10 **TAKE ME HOME**, Phil Collins, Atlantic
- 10-4 **MANIC MONDAY**, Bangles, Columbia/CBS
- 11-13 **BAD BOY**, Miami Sound Machine, Epic
- 12-18 **IF YOU LEAVE**, OMD, A&M
- 13-14 **AMERICAN STORM**, Bob Seger and the Silver Bullet Band, Capitol
- 14-24 **LIVE TO TELL**, Madonna, Sire
- 15-7 **ROCK ME AMADEUS**, Falco, A&M
- 16-21 **ON MY OWN**, Patti LaBelle And Michael McDonald, MCA
- 17-22 **I CAN'T WAIT**, Nu Shooz, Atlantic
- 18-20 **SOMETHING ABOUT YOU**, Level 42, Polydor
- 19-15 **LET'S GO ALL THE WAY**, Sly Fox, Capitol
- 20-11 **WHAT YOU NEED**, INXS, Atlantic
- 21-25 **ALL I NEED IS A MIRACLE**, Mike And The Mechanics, Atlantic
- 22-16 **I THINK IT'S LOVE**, Jermaine Jackson, Arista
- 23-28 **IS IT LOVE**, Mr. Mister, RCA
- 24-17 **TENDER LOVE**, Force MD's, Warner Brothers/Tommy Boy
- 25-34 **BE GOOD TO YOURSELF**, Journey, Columbia/CBS
- 26-23 **I DO WHAT I DO**, John Taylor, Capitol
- 27-33 **MOVE AWAY**, Culture Club, Virgin/Epic
- 28-31 **ROUGH ROY**, ZZ Top, Warner Brothers
- 29-32 **NEVER AS GOOD AS THE FIRST TIME**, Sade, Portrait
- 30-19 **SO FAR AWAY**, Dire Straits, Warner Brothers
- 31-26 **SATURDAY LOVE**, Cherrille with Alexander O'Neal, Tabu
- 32-44 **CRUSH ON YOU**, the Jets, MCA
- 33-37 **STICK AROUND**, Julian Lennon, Atlantic
- 34-40 **TOMORROW DOESN'T MATTER TONIGHT**, Starship, Grunt
- 35-38 **FEEL IT AGAIN**, Honeymoon Suite, Warner Brothers
- 36-42 **NO ONE IS TO BLAME**, Howard Jones, Elektra
- 37-47 **THERE'LL BE SAD SONGS (TO MAKE YOU CRY)**, Billy Ocean, Jive
- 38-45 **MOTHER'S TALK**, Tears For Fears, Mercury
- 39-43 **ALL THE THINGS SHE SAID**, Simple Minds, A&M/Virgin
- 40-48 **NOTHIN' AT ALL**, Heart, Capitol
- 41-27 **R.O.C.K. IN THE USA**, John Cougar Mellencamp, Riva
- 42-30 **SECRET LOVERS**, Atlantic Starr, A&M
- 43-29 **I CAN'T WAIT**, Stevie Nicks, Modern
- 44-57 **A DIFFERENT CORNER**, George Michael, Columbia
- 45-49 **RIGHT BETWEEN THE EYES**, Wax, RCA
- 46-46 **RESTLESS**, Starpoint, Elektra
- 47-36 **THESE DREAMS**, Heart, Capitol
- 48-52 **WHERE DO THE CHILDREN GO?**, the Hooters, Columbia/CBS
- 49-56 **I WANNA BE A COWBOY**, Boys Don't Cry, Profile
- 50-61 **HOLDING BACK THE YEARS**, Simply Red, Elektra
- 51-64 **RAIN ON THE SCARECROW**, John Cougar Mellencamp, Riva

- 52-35 **OVERJOYED**, Stevie Wonder, Tamla
- 53-60 **ABSOLUTE BEGINNERS**, David Bowie, EMI America
- 54-63 **PRETTY IN PINK**, Psychedelic Furs, A&M
- 55-39 **FOR AMERICA**, Jackson Browne, Asylum
- 56-41 **NIKITA**, Elton John, Geffen
- 57-70 **VIENNA CALLING**, Falco, A&M
- 58-54 **CALL ME**, Dennis De Young, A&M
- 59-75 **WHO'S JOHNNY (SHORT CIRCUIT THEME)**, El DeBarge, Gordy
- 60-67 **THE LOVE PARADE**, Dream Academy, Reprise

B U L L E T S

- 63-77 **TUFF ENUFF**, Fabulous Thunderbirds, CBS Associated
- 66-71 **UNDER THE INFLUENCE**, Vanity, Motown
- 67-81 **YOUR WILDEST DREAMS**, Moody Blues, Polydor
- 70-80 **MUTUAL SURRENDER (WHAT A WONDERFUL WORLD)**, Bourgeois Tagg, Island
- 71-86 **IF YOUR HEART ISN'T IN IT**, Atlantic Starr, A&M
- 75- — **LIKE NO OTHER NIGHT**, 38 Special, A&M
- 79-90 **OUT OF MIND, OUT OF SIGHT**, Models, Geffen
- 81-95 **SAY IT, SAY IT**, EG Daily, A&M
- 83- — **THE HEAT OF HEAT**, Patti Austin, Qwest
- 84- — **I MUST BE DREAMING**, Giuffria, Camel/MCA
- 85-96 **LEAD A DOUBLE LIFE**, Loverboy, Columbia/CBS
- 87-94 **INNOCENT EYES**, Graham Nash, Atlantic
- 89- — **DIGGING YOUR SCENE**, Blow Monkeys, RCA

Compiled by Billboard

U S A L B U M S

- 1-1 **5150**, Van Halen, Warner Brothers
- 2-2 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 3-6 **PARADE**, Prince And The Revolution, Paisley Park
- 4-5 **DIRTY WORK**, Rolling Stones, Columbia/CBS
- 5-7 **PRETTY IN PINK**, Soundtrack, A&M
- 6-9 **LIKE A ROCK**, Bob Seger and the Silver Bullet Band, Capitol
- 7-3 **FALCO 3**, Falco, A&M
- 8-4 **HEART**, Heart, Capitol
- 9-13 **RIPTIDE**, Robert Palmer, Island
- 10-8 **PROMISE**, Sade, Portrait
- 11-10 **THE ULTIMATE SIN**, Ozzy Osbourne, CBS Associated
- 12-19 **CONTROL**, Janet Jackson, A&M
- 13-8 **SCARECROW**, John Cougar Mellencamp, Riva
- 14-16 **PLAY DEEP**, the Outfield, Columbia/CBS
- 15-12 **DIFFERENT LIGHT**, Bangles, Columbia/CBS
- 16-21 **PLEASE**, Pet Shop Boys, EMI America
- 17-17 **TURBO**, Judas Priest, Columbia/CBS
- 18-18 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 19-14 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
- 20-15 **WELCOME TO THE REAL WORLD**, Mr. Mister, RCA
- 21-20 **LISTEN LIKE THIEVES**, INXS, Atlantic
- 22-22 **AFTERBURNER**, ZZ Top, Warner Brothers
- 23-24 **KNEE DEEP IN THE HOOPLA**, Starship, Grunt
- 24-25 **AS THE BAND TURNS**, Atlantic Starr, A&M
- 25-23 **THE BROADWAY ALBUM**, Barbra Streisand, Columbia/CBS
- 26-31 **GREATEST HITS**, Alabama, RCA
- 27-29 **PRIMITIVE LOVE**, Miami Sound Machine, Epic
- 28-26 **NERVOUS NIGHT**, the Hooters, Columbia/CBS
- 29-32 **MIKE AND THE MECHANICS**, Mike And The Mechanics, Atlantic
- 30-30 **MASTER OF PUPPETS**, Metallica, Elektra
- 31-28 **LIVES IN THE BALANCE**, Jackson Browne, Asylum
- 32-33 **THE SECRET VALUE OF DAYDREAMING**, Julian Lennon, Atlantic
- 33-27 **PICTURES FOR PLEASURE**, Charlie Sexton, MCA
- 34-35 **TUFF ENUFF**, the Fabulous Thunderbirds, CBS Associated
- 35-34 **IN SQUARE CIRCLE**, Stevie Wonder, Tamla
- 36-36 **ONCE UPON A TIME**, Simple Minds, A&M/Virgin
- 37-40 **LET'S GO ALL THE WAY**, Sly Fox, Capitol
- 38-38 **OUT OF AFRICA**, Soundtrack, MCA

Princess

I'LL KEEP ON LOVING YOU

3 TRACK 12" REMIX
(LIMITED EDITION)

"FUNKY SISTERS REMIX"
"CHEESE'S KEEP ON SCRATCHING IT"
"CHAD'S SCRATCH AND DUB MIX"

AVAILABLE IN SPECTACULAR
GATEFOLD SLEEVE.

ALSO AVAILABLE,
LIMITED EDITION 7" DOUBLE PACK
"I'LL KEEP ON LOVING YOU"
"AFTER THE LOVE HAS GONE"

A STOCK AITKEN WATERMAN
PRODUCTION

THE FIRST AND
LAST U.K. REMIX

SUPETX 105



A STATEMENT
IN SOUL

39 39 **ALL FOR LOVE**, New Edition, MCA
 40 50 **BIG WORLD**, Joe Jackson, Capitol
 41 37 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
 42 — **FROM LUXURY TO HEARTACHE**, Culture Club, Virgin/Epic
 43 — **WORLD MACHINE**, Level 42, Polydor
 44 41 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
 45 45 **THE KNIFE FEELS LIKE JUSTICE**, Brian Setzer, EMI America
 46 49 **PRECIOUS MOMENTS**, Jermaine Jackson, Arista
 47 47 **RADIO**, LL Cool J, Columbia
 48 43 **HIGH PRIORITY**, Cherrelle, Tabu
 49 42 **ROCK A LITTLE**, Stevie Nicks, Modern
 50 — **KATRINA AND THE WAVES**, Katrina And The Waves, Capitol

Compiled by Billboard

D I S C O

1 2 **YOU AND ME TONIGHT**, Aurra, 10 Records 12in
 2 1 **THE FINEST**, The SOS Band, Tabu 12in
 3 6 **(YOU ARE MY) ALL AND ALL**, Joyce Sims, London 12in
 4 3 **WHAT HAVE YOU DONE FOR ME LATELY (REMIX)**, Janet Jackson, A&M 12in
 5 7 **DO FRIES GO WITH THAT SHAKE**, George Clinton, Capitol 12in
 6 4 **SERIOUS**, Serious Intention, London/Pow Wow Records Inc 12in
 7 9 **MINE ALL MINE/PARTY FREAK (LATIN RASCAL EDIT)**, Cashflow, Club 12in
 8 5 **GOTTA FIND A WAY/INSTRUMENTAL**, Russ Brown, 10 Records 12in
 9 13 **LOVE'S GONNA GET YOU**, Modern-nique featuring Larry Wood, 10 Records 12in
 10 8 **PRISONER OF LOVE (UK RE-EDIT)**, Millie Scott, 4th + B'Way 12in
 11 10 **HEADLINE NEWS (EXTENDED REMIX)**, William Bell, Tout Ensemble 12in
 12 12 **I'LL KEEP ON LOVING YOU**, Princess, Supreme Records 12in
 13 22 **A NIGHT TO REMEMBER (M&M REMIX)**, Shalamar, MCA Records 12in
 14 18 **TENDER LOVE**, Force MD's, Tommy Boy/Island 12in
 15 15 **STAY**, The Controllers, MCA Records 12in
 16 11 **YOU TO ME ARE EVERYTHING (DECADE REMIX)**, The Real Thing, PRT 12in
 17 17 **NOVELA DAS NOVE (SPIDER WOMAN)/CHIEF INSPECTOR (PRECINCT 13)**, Wally Badarou, 4th + B'way 12in
 18 44 **ON MY OWN**, Patti LaBelle and Michael McDonald, MCA Records 12in
 19 21 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, US Atlantic 12in
 20 28 **BORROWED LOVE/EVEN WHEN YOU SLEEP/SANDS OF TIME/DO YOU STILL WANT TO?**, The SOS Band, Dutch Tabu LP
 21 20 **IT ONLY TAKES A MINUTE (BEN LIEBRAND REMIX)**, Tavares, Capitol 12in
 22 19 **THE HEAT OF HEAT (CLUB HEAT MIX)**, Patxi Austin, Qwest 12in
 23 26 **CAN'T WAIT ANOTHER MINUTE**, Five Star, Tent 12in
 24 35 **SET ME FREE**, Jaki Graham, EMI 12in
 25 29 **JUMP BACK (SET ME FREE)**, Dhar Braxton, US Sleeping Bag Records 12in
 26 14 **WHAT'S MISSING (REMIX)/A BROKEN HEART CAN MEND**, Alexander O'Neal, Tabu 12in
 27 16 **SECRET LOVERS**, Atlantic Starr, A&M 12in
 28 27 **WHEN I THINK OF YOU/HE DOESN'T KNOW I'M ALIVE**, Janet Jackson, A&M LP
 29 53 **LESSONS IN LOVE/WORLD MACHINE**, Level 42, Polydor 12in
 30 23 **YOU CAN'T BLAME LOVE**, Thomas & Taylor, US Thom/Tay 12in
 31 24 **FINE YOUNG TENDER/LOVE'S ON FIRE/MORE THAN A MILLION/DANCE TO THE GROOVE**, Aleem featuring Leroy Burgess, Atlantic LP
 32 36 **SHADOWS OF YOUR LOVE**, J.M. Silk, US DJ International Records 12in
 33 40 **CAUGHT UP IN THE RAPTURE/BEEN SO LONG**, Anita Baker, Elektra LP
 34 68 **MY LATIN LOVER**, Q-Pid featuring Nikki Q, US Sunnyview 12in
 35 47 **BROOKLYN'S IN THE HOUSE**, Cut Master D.C., US Zakia Records 12in
 36 39 **THE ART OF DRUMS**, Macattack, Bad Records 12in
 37 43 **GO-GO GADGET**, Louie Oxley, Cooltempo 12in
 38 25 **MYSTERY OF LOVE (INSTRUMENTAL/DUB/ORIGINAL BASEMENT MIX)**, Fingers Inc, US DJ International Records 12in
 39 33 **TRUTH OR DARE (REMIX)**, Shirley Murdock, Elektra 12in
 40 51 **STYLE (PETER GUNN THEME)**, Grandmaster Flash, US Elektra 12in
 41 49 **SOUL POWER/DON'T TELL IT**, James Brown, Boiling Point 12in
 42 — **S.O.S.**, Oliver Cheatham, Champion 12in white label
 43 72 **RAZZLE DAZZLE**, Michael Jeffries, US Warner Bros 12in

44 76 **THE FOOLISH THING TO DO**, Heaven 17 featuring Jimmy Ruffin, Virgin 12in
 45 75 **YOUR SMILE**, René & Angela, Club 12in
 46 42 **LET'S MAKE LOVE**, T.C. Curtis, Hot Melt 12in
 47 70 **COMPUTER LOVE (REMIXES)**, Zapp, Warner Bros 12in
 48 50 **PEE-WEE'S DANCE**, Joeski Love, US Vintertainment 12in
 49 64 **HOLD IT, NOW HIT IT**, Beastie Boys, US DefJam 12in
 50 — **MY SECRET FANTASY (94%)//DISTANT LOVER (47%)//BREAK OUT THE LOVE (95%)//GOT A THANG (113%)//BAD BAD JAMA (115%)//DEEPER IN LOVE (73%)//SO GLAD (115 1/2bpm)**, The Controllers, US MCA Records LP
 51 38 **GIVE IT UP FOR LOVE**, Steven Danté, Cooltempo 12in
 52 45 **HE'LL NEVER LOVE YOU (LIKE I DO)**, Freddie Jackson, Capitol 12in
 53 54 **ARE YOU WID IT**, Private Possession, US Mega Bolt 12in
 54 59 **VERY REAL WAY (REMIX)**, The Winans, Qwest 12in
 55 — **WHERE YOU GONNA BE TONIGHT? (0-113%)//FIRST TIME MAKING LOVE (45 1/2-0)//RESTLESS (50 1/4)//STICKY SITUATION (103%)//GIRL IN THE CORNER (78 1/2bpm)**, Willie Collins, US Capitol LP
 56 31 **GALVESTON BAY (EXTENDED RE-EDIT)**, Lonnie Hill, 10 Records 12in
 57 67 **I HEARD IT THROUGH THE GRAPEVINE**, Marvin Gaye, Motown 12in
 58 96 **WHAT YOU GONNA DO ABOUT IT (DANCE REMIX)**, Total Contrast, London 12in
 59 73 **RECONSIDER**, The Main Attraction, US RCA Victor 12in
 60 66 **CAUGHT IN THE MIDDLE**, James Cobbin & Prime Cut, Lovebeat International 12in
 61 86 **INTO THE MOTION**, The Cool Notes, Abstract Dance 12in
 62 34 **DARE TO DREAM (LONDON REMIX)**, Viola Wills, Streetwave 12in
 63 80 **DON'T STOP YOUR LOVE**, Cargo, WEA 12in
 64 — **I'LL KEEP ON LOVING YOU (DUB & SCRATCH REMIXES)**, Princess, Supreme Records 12in
 65 71 **RELEASE THE TENSION/DUB THE TENSION**, J-A Groove, US Studio Records 12in
 66 32 **HIGH HORSE (REMIX)/TAKE A CHANCE**, Evelyn 'Champagne' King, RCA 12in
 67 62 **FIRESTARTER**, Tease, Epic 12in
 68 84 **JACK YOUR BODY — HOME MADE/CLUB YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
 69 55 **HEAVEN MUST BE MISSING AN ANGEL (BEN LIEBRAND REMIX)**, Tavares, Capitol 12in
 70 52 **PRISONER OF LOVE**, Mildred Scott, US 4th + B'way 12in
 71 — **GIVIN' IT (TO YOU) (113 1/2bpm)**, Skyy, US Capitol 12in
 72 92 **THE JAMMIN' NATIONAL ANTHEM**, Steve Arrington, Atlantic 12in
 73 94 **WHAT I LIKE**, Anthony And The Camp, US Warner Bros/Jellybean 12in
 74 82 **STROLLIN' ON (EXTENDED REMIX)**, Maxi Priest, 10 Records 12in
 75 57 **ALL PLAYED OUT**, L.I.F.E., Lovebeat International 12in
 76 — **AMITYVILLE (THE HOUSE ON THE HILL)**, Lovebug Starski, US Epic 12in
 77 — **DIAL MY NUMBER**, Pauli Carman, US Columbia 12in
 78 93 **A LOVE BIZARRE, PARTS I AND II**, Sheila E, Warner Bros/Paisley Park 12in
 79 78 **FREAKIN ME**, Danté, Bluebird/10 12in
 80 re **CAN'T GET OVER YOU**, Shara, Uniq 7 Records 12in
 81 — **SEX MACHINE**, Fat Boys, US Sutra 12in
 82 48 **WONDERFUL WORLD/CHAIN GANG/CUPID**, Sam Cooke, RCA 12in
 83 90 **JUST ANOTHER LOVER**, Johnny Kemp, US Columbia 12in
 84 87 **FOOL'S PARADISE**, Meli'sa Morgan, Capitol LP
 85 — **PRAYIN' (GOSPEL MIX) (0-122%) - 126 1/2-125-128 1/4-128-126bpm)**, Harold Melvin & The Blue Notes, Stateside 12in promo
 86 re **LOVE ITCH (0-120%) - 120 1/4-120 1/2-120 1/2-120 1/2bpm)**, Roshelle Fleming, Crossover 12in
 87 — **DON'T BOTHER TO KNOCK**, Cognac, Rise Records 12in
 88 — **MYSTERY**, Anita Baker, US Elektra 12in
 89 — **LOVE HONEY, LOVE HEARTACHE**, Man Friday, US Vinyl Mania 12in
 90 88 **CENTRAL LINE**, Level 3, US Fleetwood Records 12in
 91 60 **OPEN YOUR DOOR/DREAMIN'/PEOPLE WILL BE PEOPLE**, Guinn, Motown LP
 92 79 **I'M FASCINATED**, The Temptations, Motown 12in
 93 77 **I CAN'T LET YOU GO (NEW YORK REMIX)**, 52nd Street, 10 Records 12in
 94 — **TURN ME UP (109 1/2bpm)**, Candi McKenzie, Adventure 12in
 95 — **MAKE ME THE ONE**, Crown Heights Affair, US Release Me 12in
 96 — **NEVER AS GOOD AS THE FIRST TIME (REMIX)**, Sade, Epic 12in
 97 — **FREE AND EASY**, Choice Reunion, US Les-Wes Records 12in
 98 — **CRUSH ON YOU (121 1/2bpm)**, The Jets, MCA Records 12in
 99 — **BYE-BYE**, Janice, US 4th + B'way 12in
 100 99 **JOHNNY THE FOX**, Tricky Tee, US Sleeping Bag Records 12in
 Compiled by James Hamilton/Alan Jones

HAZELL DEAN
EXTRA SENSUAL PERSUASION
 7" & SPECIAL EXTENDED DANCE MIX ON 12"
 (12) EMI 5560
 EMI

W/E MAY 3, 1986
 EUROBEAT
 REGGAE
 INDIE SINGLES
 INDIE ALBUMS

CHARTS

EUROBEAT

- | | | |
|----|----|---|
| 1 | 1 | YOU'RE A BEAT , Eastbound Expressway, Passion 12in |
| 2 | 3 | E.S.P. (EXTRA SENSUAL PERSUASION) , Hazell Dean, EMI 12in |
| 3 | 4 | REFLEX ACTION , Louise Thomas, R&B 12in |
| 4 | 6 | GIVE ME UP , Michael Fortunati, Belgian Ariola 12in |
| 5 | — | ANOTHER DAY COMES (ANOTHER DAY GOES) (NIGHTMARE MIX) , Kiki Dee, Columbia 12in |
| 6 | 7 | MALE STRIPPER , Man 2 Man & Man Parrish, US Recan 12in |
| 7 | 8 | THIS GIRL'S BACK IN TOWN , Paul Jabara, US Warner Bros LP |
| 8 | 10 | C'MON! C'MON! (REMIX) , Bronski Beat, London 12in |
| 9 | 9 | KEEP ON ROCKIN' , Hemyl, Italian Missing 12in |
| 10 | 14 | IT ONLY TAKES A MINUTE (BEN LIEBRAND REMIX) , Tavares, Capitol 12in |
| 11 | 5 | LOVE'S GONE MAD (EUROBEAT MIX) , Seventh Avenue, Record Shack 12in |
| 12 | 17 | OH L'AMOUR/GIMME GIMME GIMME , Erasure, Mute 12in |
| 13 | 13 | NOTHING IN COMMON , Wagner, Italian Best 12in |
| 14 | 15 | BURNING , Sapphire, Passion 12in |
| 15 | 16 | AGAIN , Do Piano, French EMI 12in |
| 16 | 11 | WE ARE THE BOYS , Until December, US 415/Columbia 12in |
| 17 | 21 | DANGER FOR LOVE , Deborah, German ZYX 12in |
| 18 | 18 | YOU'RE MY FIRST, YOU'RE MY LAST , Linda Jo Rizzo, German ZYX 12in |
| 19 | 20 | ANIKANA-O , Afrika System, Italian X-Energy 12in |
| 20 | 24 | LOVE WAVES , Patty Hearst, Belgian ARS 12in |
| 21 | 25 | LOVE HOSTAGE , Jessica Williams, Mexican Mastered 12in |
| 22 | 23 | TWIST MY ARM , Pointer Sisters, US RCA 12in |
| 23 | 12 | I LOVE MY RADIO (MIDNIGHT RADIO) (US REMIX) , Taffy, US Emergency 12in |
| 24 | 27 | FASHION , Parking, Italian Power 12in |
| 25 | 19 | THIS IS MY LIFE , Eartha Kitt, Record Shack 12in |
| 26 | 28 | FLY TO ME , Aleph, Italian Disco Magic 12in |
| 27 | — | YOU'RE WRONG , Gotcha, Dutch Hot Sounds 12in |
| 28 | 2 | ANOTHER DAY COMES (ANOTHER DAY GOES) , Kiki Dee, Columbia 12in |
| 29 | 29 | BOLERO , Fancy, Swedish Mega 12in |
| 30 | re | PRISONER OF LOVE , Millie Scott, 4th + B'way 12in |
- Compiled by James Hamilton/Alan Jones

REGGAE

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|----|----|---|
| 1 | 4 | STROLLIN' ON , Maxi Priest, 10 |
| 2 | 10 | BOOPS , Supercat, Technique |
| 3 | 1 | HELLO DARLING , Tippa Irie, Greensleeves/Priority |
| 4 | 3 | IT'S YOU , Sandra Cross, Ariwa |
| 5 | 8 | HERE I GO AGAIN , Toyia, Criminal |
| 6 | 6 | SHE LOVES ME NOW , Beres Hammond, Greensleeves |
| 7 | 9 | HOLD TIGHT , Dennis Brown, Live And Learn |
| 8 | 7 | LEGAL , King Kong, Greensleeves |
| 9 | 2 | I'M A CHANGED MAN , One Blood, Level Vibes |
| 10 | 24 | MAN IN A HOUSE , Nitty Gritty, Greensleeves |
| 11 | 15 | JUST CAN'T FIGURE OUT , Mighty Diamonds, Trojan |
| 12 | 11 | BAD MEMORY , Peter King, Fashion |
| 13 | 22 | BUBBLE WITH I , Asher Senator, Fashion |
| 14 | 5 | CAN'T TAKE THE PRESSURE , Al Campbell, Greensleeves |
| 15 | 23 | AM I THE SAME GIRL , Winsome, Fine Style |
| 16 | 14 | PAIN , Jean Adebambo, New Generation |
| 17 | — | CLARK'S BOOTY , Little John/Tonto Irie, Unity Sounds |
| 18 | — | RUN FOR COVER , Little John, High Power |
| 19 | — | LOVESICK , Super Black, Unity Sounds |
| 20 | 18 | LOVE IS IN THE AIR , Michael Gordon, Fine Style |
| 21 | 21 | CANTA , Inner Vibes, Firehouse |
| 22 | — | LAZY BODY , Sophia George, Winner |
| 23 | 19 | DANCE MOVES (EP) , Tippa Irie And Pato Banton, UK Bubbblers |
| 24 | 30 | COST OF LIVING , Half Pint, Mango |
| 25 | 12 | CAN'T BUY ME LOVE , Bonito Starr, New Generation |
| 26 | 13 | SELECTOR HIM GOOD , Little Clarkie And The Offbeat Posse, Greensleeves |
| 27 | 16 | HOT STUFF , Junior Delgado, Fashion |
| 28 | 20 | PARTY NITE , Undivided Roots, Entente |
| 29 | 17 | ONE DANCE WON'T DO , Audrey Hall, Germain |
| 30 | 27 | CAN'T HOLD ME , Al Campbell, Unity Sounds |

Compiled by Spotlight Research

INDIE SINGLES

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|----|----|--|
| 1 | 6 | A QUESTION OF LUST , Depeche Mode, Mute |
| 2 | 2 | GODSTAR , Psychic TV and the Angels Of Light, Temple |
| 3 | 3 | XX SEX , We've Got A Fuzzbox And We're Gonna Use It, Vindaloo |
| 4 | 1 | SHELLSHOCK , New Order, Factory |
| 5 | 4 | THE TRUMPTON RIOTS EP , Half Man Half Biscuit, Probe Plus |
| 6 | — | IT'S A GOOD THING , That Petrol Emotion, Demon |
| 7 | 8 | GIVING GROUND , the Sisterhood, Merciful Release |
| 8 | 5 | SWEETEST THING , Gene Loves Jezebel, Beggars Banquet |
| 9 | 21 | ONCE MORE , the Wedding Present, Reception |
| 10 | 9 | SOMEWHERE IN CHINA , the Shop Assistants, 53rd & 3rd |
| 11 | 30 | WE ARE THE WORLD , Chumba Wumba, Agit Matter |
| 12 | — | RIVER OF NO RETURN , Ghost Dance, Karbon |
| 13 | 13 | ALL DAY LONG , the Shop Assistants, Subway Organisation |
| 14 | 7 | SOLD DOWN THE RIVER , Three Johns, Abstract |
| 15 | — | TIME IS MONEY (BASTARD) , Swans, K422 |
| 16 | 17 | LIKE AN ANGEL , the Mighty Lemon Drops, Dreamworld |
| 17 | 28 | A HUNDRED WORDS , the Beloved, Film Flam |
| 18 | 20 | THIS DAMN NATION , the Godfathers, Corporate Image |
| 19 | 16 | AWAY , Bolshoi, Beggars Banquet |
| 20 | 19 | GOOD TO BE KING , the Janitors, Intape |
| 21 | 11 | POGUETRY IN MOTION , the Pogues, Stiff |
| 22 | 15 | BLUE MONDAY , New Order, Factory |
| 23 | 26 | SEETHROUGH , the Guana Batz, ID Records |
| 24 | 18 | RESERVATION , Terry And Gerry, Intape |
| 25 | 10 | STRIPPED , Depeche Mode, Mute |
| 26 | 14 | SHE SELLS SANCTUARY , the Cult, Beggars Banquet |
| 27 | 24 | EVERYTHING'S BRILLIANT , the Membranes, Intape |
| 28 | 27 | SUB-CULTURE , New Order, Factory |
| 29 | — | IN THE RAIN , June Brides, The Pink Label |
| 30 | — | JUNE RHYME , Stingrays, ABC |
- Compiled by Spotlight Research



INDIE SINGLES 6

INDIE ALBUMS

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|----|----|---|
| 1 | 4 | VICTORIALAND , Cocteau Twins, 4AD |
| 2 | 1 | BLACK CELEBRATION , Depeche Mode, Mute |
| 3 | 2 | BACK IN THE DHSS , Half Man Half Biscuit, Probe Plus |
| 4 | 22 | THE UNACCEPTABLE FACE OF FREEDOM , Test Dept, Ministry Of Power/Some Bizzare |
| 5 | 3 | A DATE WITH ELVIS , the Cramps, Big Beat |
| 6 | 9 | GREED , Swans, K422 |
| 7 | 10 | PAINT YOUR WAGON , Red Lorry Yellow Lorry, Red Rhino |
| 8 | 7 | LOW-LIFE , New Order, Factory |
| 9 | 11 | BIG COCK , King Kurt, Stiff |
| 10 | 5 | RUM, SODOMY AND THE LASH , the Pogues, Stiff |
| 11 | 6 | WIRE PLAY POP , Wire, The Pink Label |
| 12 | 8 | MAN IN A SUITCASE , Ted Chippington, Vindaloo |
| 13 | 16 | TREASURE , Cocteau Twins, 4AD |
| 14 | — | GARLANDS , Cocteau Twins, 4AD |
| 15 | 21 | LOVE , the Cult, Beggars Banquet |
| 16 | 14 | FLIP YOUR WIG , Hüsker Dü, SST |
| 17 | 15 | DAMNED BUT NOT FORGOTTEN , the Damned, Dojo |
| 18 | 23 | HATFUL OF HOLLOW , the Smiths, Rough Trade |
| 19 | — | T.R.O.U.B.L.E. , Vic Goddard, Rough Trade |
| 20 | 17 | THE SINGLES '81-'85 , Depeche Mode, Mute |
| 21 | 19 | LIFE'S A RIOT WITH SPY VS SPY , Billy Bragg, Go! Discs |
| 22 | 12 | LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS , the Go-Betweens, Beggars Banquet |
| 23 | 13 | CIRCUSES AND BREAD , Durutti Column, Factory/Benelux |
| 24 | — | NIGHT OF A THOUSAND CANDLES , the Men They Couldn't Hang, Imp/Demon |
| 25 | 20 | 1979-1983 , Bauhaus, Beggars Banquet |
| 26 | 24 | TEST TUBE CONCEIVED , Robert Calvert, Demi Monde |
| 27 | 25 | GEORGE THORGOOD AND THE DESTROYERS , George Thorgood And The Destroyers, Demon |
| 28 | 18 | HELD DOWN TO VINYL... AT LAST! , the Guana Batz, ID Records |
| 29 | 26 | FALSE ACCUSATIONS , the Robert Cray Band, Demon |
| 30 | 29 | LIKE AN ARROW , Hugh Lloyd-Langton, Gas |
- Compiled by Spotlight Research

● As the weatherman offers no hope of better things, next week's **rm** should brighten your life up. This thunderstorming stonker of an issue offers Peter Gabriel, That Petrol Emotion, Big Audio Dynamite on the road and Icehouse.

pm

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 30

BRIGHTON Richmond Hotel (603974) **And Also The Trees/Charles Cold**
COVENTRY Warwick University (417220) **Skint Video** (Anti-Apartheid)
LEEDS Adam And Eve's (456724) **GBH** (Nicaragua Benefit)
LEEDS University (439071) **Talk Talk/Keep It Dark**
LEEDS Warehouse (968287) **Pete Shelley/Ten Ten**
LEICESTER Princess Charlotte (553956) **The Prisoners**
LIVERPOOL Polytechnic (051-236 2481) **Cactus World News**
LIVERPOOL University (051-709 4744) **Floy Joy**
LONDON Brixton Fridge (01-326 5100) **Kalima**
LONDON Kentish Town Town And Country Club (01-267 3334) **The Go-Betweens/Microdisney/The Jazz Butchers**
LONDON Malet Street University Of London Union (01-580 9551) **Alfabet**
MANCHESTER Band On The Wall (061-832 6625) **Dance Like This**
MANCHESTER Hacienda (061-236 5051) **Latin Quarter**
NEWCASTLE Tiffany's Ballroom (612526) **The Waterboys**
SHEFFIELD Polytechnic (760621) **Katrina And The Waves**

THURSDAY 1

BRIGHTON Sussex University (698114) **Doctor And The Medics/Kiss That**
BRISTOL Bierkeller (22265) **The Blow Monkeys**
GALASHIELS College Of Technology **Buddy Curtess And The Grasshoppers**
HUDDERSFIELD Polytechnic (38156) **Cactus World News**
LEIGHTON BUZZARD Bossard Hall **Attila The Stockbroker**
LIVERPOOL Royal Court Theatre (051-709 4321) **Latin Quarter**
LONDON Brixton Fridge (01-326 5100) **Frank Chickens/Vi Subversa/We've Got A Fuzzbox And We're Gonna Use It/Beryl And The Perils** (Women Only Evening)
LONDON Camden Lock Dingwalls (01-267 4967) **Gone To Earth/Jesgy Dodd And The Sons Of Harry Cross**
LONDON Mornington Crescent Camden Palace (01-387 0428) **Alien Sex Fiend**
LONDON Wardour Street Wag Club (01-437 5534) **Habit**
MANCHESTER International (061-224 5050) **Pete Shelley/Ten Ten**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Pauline Murray/The Levellers**
NEWCASTLE Polytechnic (328761) **Katrina And The Waves**
NORWICH Gala Club Moulin Rouge **That Petrol Emotion/The Wolfhounds**
OXFORD St Pauls Arts Centre **The Go-Betweens**
WYE Kent College **Floy Joy**

FRIDAY 2

BATH Moles Club (333423) **Mummy Calls**
BIRMINGHAM Mermaid (021-772 0217) **Rubella Ballet/We've Got A Fuzzbox And We're Gonna Use It/Fata Morgana/The Bang Sisters**
COLCHESTER Essex University (863211) **Doctor And The Medics/Kiss That**

EDINBURGH Electric Circus **Latin Quarter**
EDINBURGH Playhouse (031-557 2590) **Talk Talk/Keep It Dark**
LIVERPOOL University (051-709 4744) **The Waterboys**
LONDON Brixton Fridge (01-326 5100) **Red Hot 'N' Blue**
LONDON Camden Lock Dingwalls (01-267 4967) **Terry And Gerry/Danger Zone**
LONDON Hammersmith Clarendon (01-748 1454) **Skeletal Family/The Rose Of Avalanche/The Cannibals/The TV Slaves**
LONDON Hammersmith Odeon (01-748 4081) **Chris Rea**
LONDON Malet Street University Of London Union (01-580 9551) **Flesh For Lulu/The Godfathers/All About Eve**
LONDON Mile End Queen Mary College (01-980 4811) **Rent Party/No Pearls... No Passion/Red Beards From Texas**
MANCHESTER University (061-273 5111) **Katrina And The Waves**
MIDDLESBROUGH Teeside Polytechnic (245589) **Cactus World News**
ST ALBANS College Of Further Education **In To A Circle/Blyth Power/Brigandage**
ST ANDREWS University (73145) **Buddy Curtess And The Grasshoppers**
SWANSEA University (25678) **The Go-Betweens**

SATURDAY 3

AYLESBURY Wellhead Inn (622733) **Blue In Heaven**
BIRMINGHAM University (021-455 9777) **The Mighty Lemon Drops**
CARDIFF University (396421) **The Waterboys**
COVENTRY Lanchester Polytechnic (21167) **Amazulu/The Supernaturals/Jerry Dammers** (Anti-Apartheid)
GLASGOW Strathclyde University (041-552 4400) **Cactus World News**
GLASGOW Technical College (041-332 7090) **Buddy Curtess And The Grasshoppers**
GLASGOW University (041-339 8697) **Latin Quarter**
LONDON Covent Garden Rock Garden (01-240 3961) **The Jazz Butcher**
LONDON Hammersmith Odeon (01-748 4081) **Phyllis Hyman/Tom Browne/Noel Pointer/Ramsay Lewis**
LONDON Kentish Town Town And Country Club (01-267 3334) **Mental As Anything/The Larks/Ten Ten**
LONDON Woolwich Thames Polytechnic (01-855 0618) **Wall Of Voodoo**
MANCHESTER Gallery (061-832 3597) **Rubella Ballet**
NEWCASTLE City Hall (320007) **Talk Talk/Keep It Dark**
NEWCASTLE Riverside Club (614386) **State Of Play**
NORWICH East Anglia University (52068) **Hipsway/Swing Out Sister**
NOTTINGHAM University (51311) **Katrina And The Waves**

SUNDAY 4

BIRMINGHAM Powerhouse (021-643 4715) **Doctor And The Medics/Wall Of Voodoo/Zodiac Mindwarp And The Love Reaction/Kiss That**
BRISTOL Studio (25069) **Katrina And The Waves**
CHIPPENHAM Goldiggers (656444) **The Waterboys**
COVENTRY Lanchester Polytechnic (21167) **The Happy End/Big Moments** (Anti-Apartheid)
CROYDON High Street Underground (01-760 0833) **We've Got A Fuzzbox And We're Gonna Use It/The Boys Wonder**

GLASGOW Bath Street Kings Theatre (041-552 5961) **Robbie Coltrane/Skint Video/Jenny LeCoat/Simon Fanshawe/Mark Miwurdz/Special Guests** (Red Wedge)
LONDON Frith Street Ronnie Scotts (01-439 0747) **Jazz Defektors/Kalima**
LONDON Hammersmith Clarendon (01-748 1454) **Cactus World News/Then Jericho/The Wild Flowers**
LONDON Hammersmith Odeon (01-748 4081) **Phyllis Hyman/Tom Browne/Noel Pointer/Ramsay Lewis**
LONDON Hammersmith Palais (01-748 2812) **The Ramones/The Prisoners/Thrashing Doves**
MANCHESTER Apollo (061-273 3775) **Talk Talk/Keep It Dark**
NORWICH East Anglia University (52068) **The Blow Monkeys**
WOLVERHAMPTON Scruples (53754) **The Mighty Lemon Drops**

MONDAY 5

LONDON Hammersmith Palais (01-748 2812) **The Ramones/The Prisoners/Thrashing Doves**
NEWCASTLE Riverside Club (614386) **Wall Of Voodoo/The Bolshoi**
NOTTINGHAM Rock City (412544) **Hipsway/Swing Out Sister**

TUESDAY 6

BIRMINGHAM Odeon (021-643 6101) **Talk Talk/Keep It Dark**
BIRMINGHAM Powerhouse (021-643 4715) **Katrina And The Waves**
BRIGHTON Escape Club (606906) **Twenty Flight Rockers/Four Guns/Violet White**
EDINBURGH Coasters (031-228 3252) **Simply Red**
LEEDS University (439071) **Latin Quarter**
LEEDS Warehouse (468287) **Wall Of Voodoo/Chicken Ranch**
LEICESTER University (556282) **The Waterboys**
LONDON Oval Cricketers (01-735 3059) **Makin' Time/The Reflection/AOB**
NEWCASTLE Riverside Club (614386) **The Daintees**
SHEFFIELD University (24076) **Hipsway/Swing Out Sister**
STIRLING University (3171) **Skint Video**

● **FUZZBOX:** Three dates this week



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HIPPODROME THEATRE

WEDNESDAY 28th MAY 7.30 p.m.

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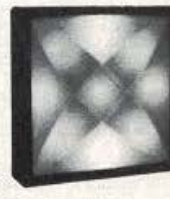
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NEWS

DIGEST

edited by
robin smith

● Rumours that **Wham!** will be playing their farewell concert on June 28 at Wembley Stadium still remain unconfirmed.

"It could take place in June but you'll have to wait and see," says a waggish spokesperson.

● **Freddie Mercury** and **Julian Lennon** are two of the stars featured on 'Time The Album' out on Tuesday, May 6. It's the soundtrack from the mega musical of the same name, playing at the Dominion Theatre in London.

● **Billy Ocean** releases his album 'Love Zone' on Tuesday, May 6. The album features his recent hit 'When The Going Gets Tough', which reached the top five in no less than 17 countries.

● **James Brown** releases an album of his classic soul tracks 'The LP Of JB' on Friday, May 9. Tracks include 'Doing It To Death', 'Soul Power' and 'It's A Man's World'. The album will also feature comprehensive sleeve notes.

● **Feargal Sharkey** will be playing a couple of dates in the summer. He'll be appearing at the St Austell Cornwall Coliseum on Tuesday, July 1 and Wednesday, July 2. He'll be supported by the Thrashing Doves. Tickets are on sale now.

● **Joe Jackson** has added a date to his tour. He'll be playing the Manchester Apollo on Wednesday, May 28. Tickets are on sale now.

● **The Smiths** single 'Big Mouth Strikes Again' will be out on May 22 and not May 16. Incidentally, Smiths' fans, May 22 is Morrissey's birthday.



FLOY JOY'S WEAKNESS

■ **Floy Joy** release their second album 'Weak In The Presence Of Beauty' on Tuesday, May 6. The album includes their current single 'Friday Night', as well as a cover version of the **Four Tops'** classic 'Ask The Lonely' and seven other songs. The album was produced by **Don Was**.

● **Matt Johnson**, better known as **The The**, is set to release his first record for three years. It's called 'Sweet Bird Of Youth' and the controversial lyrics follow the thoughts of a US airforce pilot as he's shot down above a hostile Arab state. The single features Moslem battle chants and the video includes footage of Middle Eastern war atrocities.

The single is taken from The The's forthcoming album 'Infected'.

● **Simply Red** re-release their single 'Holding Back The Years' on Monday, May 5. They'll also be touring, playing dates at London Town And Country Club, Sunday, May 4, Manchester Apollo 5, Edinburgh Coasters Club 6.

● The second single from the soundtrack of '**Absolute Beginners**' will be out on Monday, May 5. It's 'Quiet Life', written and sung by **Ray Davies**, who plays Colin's dad in the film.

'Absolute Beginners' looks like being a spiffing success. In Britain the film has already taken more than a million pounds at the box office.

● **Diana Ross And The Supremes'** classic single 'You Keep Me Hangin' On' is out again to celebrate the 25th anniversary of their signing to Motown.

● **Jethro Tull** have been added to the bill starring **Marillion** at Milton Keynes Bowl on June 28. Also appearing will be **Gary Moore**. We've just heard that the **Cult**, the **Bangles** and the **Waterboys** may be supporting **Simple Minds**.

● **Iron Maiden** will be playing their first British tour for nearly two years in October. They'll be appearing at Oxford Apollo, Friday, May 3, St Austell Cornwall Coliseum 4, Cardiff St David's Hall 6, 7, Bristol Colston Hall 8, Manchester Apollo 10, Liverpool Empire 12, Leicester De Montfort Hall 14, Sheffield City Hall 15, 16, Ipswich Gaumont 18, Nottingham Royal Centre 20, Hanley Victoria Hall 22, Newcastle City Hall 24, 25, Edinburgh Playhouse 27, 28, Birmingham Odeon 30, 31, London Hammersmith Odeon November 3, 4, 5.

● **Ted Chippington** plays Warwick University Friday, May 3, London Raymonde Revue Bar 6, Oswestry Victorias 8, Stafford CFE 9, Uxbridge University 16, London Bull And Gate 21, Birmingham Triangle Arts Centre 23, Manchester Boardwalk 25, York Winning Post 29, Lancaster Brix Club June 8.

NEW JERSEY FAMINE AID RECORD

● **Bruce Springsteen** and **Nils Lofgren** are featured on 'We Got The Love', a charity record to raise money for the starving, out on May 19. A group of New Jersey musicians have formed an organisation known as Jersey Artists for Mankind '86 (JAM).

They've been filming a video and they're planning concerts in America and Europe later this year.

● **Talk Talk** release their single 'Give It Up' on Tuesday, May 6. The flip side is 'Pictures Of Bernadette'.

● **Julian Lennon** has cancelled all the concerts on his British tour, apart from his concert at the Royal Albert Hall on Monday, May 12. The official reason for Julian pulling out is "unforeseen technical difficulties". Tickets should be returned to box offices for refunds.

● **The MGP** travel company is offering British fans a trip to see **U2** at the Self Aid Festival in Dublin on Saturday, May 17. They're offering a choice of inclusive tours to the festival departing from London or Manchester. MGP can be contacted at 61 Queens Road, Brighton (phone 0273 204101).

● **Brian Setzer**, the ex-Stray Cat frontman, releases his debut solo single 'The Knife Feels Like Justice' this week.

● **Joe Leeway** has left the Thompson Twins. He says he wants to pursue a solo career, to become a lead singer and songwriter on his own projects.

"My decision comes after much thought and heart-searching, which led me to the realisation that to tap my own creative reserves more fully I would have to put myself into a solo career."

Joe has already started work on his debut solo album.

Tom and Alannah will continue as the Thompson Twins, and are currently writing material for a new Thompson Twins' album. A replacement for Joe has not yet been announced.



TOTAL CONTRAST

WHAT YOU GONNA DO ABOUT IT

THE NEW SINGLE 7" LON 95 12" LONX 95
THE TOTAL REMIX BY TIMMY REGISFORD AND MERLIN BOBB

THE B SIDE FEATURES A PREVIOUSLY UNRELEASED TRACK 'I'M STILL WAITING'



BY JAMES HAMILTON

B P M

ODDS 'N' BODS

THIS WEEKEND's New York Jazz Explosion at Hammersmith Odeon has had to be postponed due to Phyllis Hyman's serious illness, but all tickets will be valid on the new dates, July 26/27... **Home Office** decisions about not only the licence applicants but also now the very existence of the planned two year **Community Radio** "experiment" have been shelved again until the autumn at earliest (when expected last Christmas), to follow publication and Parliamentary debate of another Green Paper on the deregulation of local radio as a whole — it seems lobbying by ILR stations has delayed the experiment actually being put into practice, the Green Paper now suggesting that maybe existing local stations should be allowed to concentrate on one type of music or programming applicable to their market if they want, instead of having to be all things to all men, which could open the door to US-style formatted radio (although it won't stop disgruntled pirate operators returning to the air rather than waiting in the ever receding hope of a community licence)... **Lovebug Starski** 'Amityville' is being rushed out here!... **William Bell's** UK label turns out to be called **Tout Ensemble**, as late in the day distributors **Pinnacle** discovered there was already another **Absolute Records**... **Thomas & Taylor's** US pressings were in fact only for export, to help get a deal here first, and **Aurra's** UK top 20 smash is similarly unsigned in the States — **Aurra**, who maybe would have sounded beefier on **'Top Of The Pops'** if they hadn't sung live, repeated their **Bognor** success to be biggest newie at **Caister**



OLIVER CHEATHAM (seen above with BPM-ing James H) soulfully asks DJs all over the world to help find his sweet, sweet girl in a personal **'S.O.S.'** (**Champion Champ 12-11**), which canters catchily along through John Morales-mixed 119½bpm Arrington-ish percussion once past a stodgy start.

too (where numbers were about half the normal but everyone had a hot time)... **Charisma** have reissued 1984's haunting 'All Night Long'-based 94½bpm **The World's Famous Supreme Team** 'Hey! DJ' (**TEAM 1-12**)... **Patti LaBelle & Michael McDonald** is 92½bpm here... **Elite's** new girl **Nikki Tovell** is rebuilding their DJ mailing list on 01-903 0305... London readers may be in time this Wednesday (30) for the **Disco Mix Club's** special Megamixers night at the **Hippodrome** with **Chad Jackson, Les Adams, Paul DaKeyne** and more... **Chad Jackson** joins nine other international mixing DJs competing in the Roman amphitheatre at Nimes in Southern France during the town's Pentecostal Festival on Sat/Sun May 17/18, **Tina Turner** heading the judges and

the arena's 40,000 watt disco beamed by satellite into 100 French clubs simultaneously to set up a world record!... I appear to be chairing the **International DJ Debate** at New York's **New Music Seminar** on July 13-16: it's an expensive jaunt, but the **Disco Mix Club** can give you travel advice on 06286-67276, or contact the Seminar's registration office direct on 010-1-212-722-2115... **Tony Blackburn & Steve Walsh** Celebrate **Radio London's** 50th Soul Night Out at **Hammersmith Palais** this Thursday (1) with guests **Aurra, Oliver Cheatham, Maxi Priest, Sandra Cross**... **Jonathan More's** eclectically mixed up **Meltdown** night has moved to Mayfair **Legends** Fridays... Bank Holiday Monday (5) finds **Steve Walsh** guesting at Forest Gate **Upper Cut Stadium**

("South London Posse!"), and **Luton Ronelles** at midnight... **Capital's** cheeky chappie **Gary Crowley** and **CBS's** cool **Julian Palmer** start funk-ing **The Floor Board** weekly at **Kings-ton Cinderella's** next Wednesday (7)... **Pete Haigh** funks **Morecambe's Old Rangoon** wine bar Wednesday next (7) and fortnight (21)... **Eurobeat/Hi-NRG** releases include **Kiki Dee** 'Another Day Comes (Another Day Goes)' (Columbia 12DB 9122), unusual exciting 123½bpm gospel-ish surger a bit lost amidst its rhythm but now tided up in **Ian Levine's** 124bpm **Nightmare Mix** (12KIKI 1); **Louise Thomas** 'Reflex Action' (R&B RBS 1803), **Levine & Trench**-prod/penned emphatically

continues over

aurra

YOU AND ME TONIGHT



TEN 71.3

MIDNIGHT MIX

SPECIAL

REMIX

BPM

from previous page

chanted clodhopping 118bpm rumba; **Hazell Dean** 'E.S.P.' (EMI 12 EMI 5560), dreary subdued 110½bpm plodder somehow high in the chart; **Boney M** 'Young, Free And Single' (Carrere CART 384), simple 128bpm Hi-NRG chant with **Duane Eddy**-ish twangs... **Dexter Wansel's** upcoming LP is likely to disappoint many, mainly wallpaper music, fast tempos, or the **Jones Girls** sounding like **Madonna**... I'm amazed the brilliant **Man Friday** 'Love Honey, Love Heartache' (US Vinyl Mania) isn't bigger here considering the current interest in all things "Garage" — it's right out of New York's **Paradise Garage** where the word came from, and mixed by resident jock **Larry Levan**, so how truly "Garage" can you get?!... **Graham Gold** had four boxes of records ripped off from his caravan at Caister, all easily identifiable by BPMs cello-taped (or marks of their removal) on the top right corner of the sleeves: no questions asked rewards for return c/o Mayfair Gullivers on 01-499 0760... **RELEASE THE TENSION!**

HOT VINYL

PAULI CARMAN 'Dial My Number' (US Columbia 44-05373) The System-prod/penned, and the rhythm shows it although bouncier than usual, this brightly wriggling 117½bpm bouncer finds fluidly Pauli waiting all alone by the telephone, like so many before him (dub/inst flip). Call collect!

RENÉ & ANGELA 'Your Smile' (Club JABX 24) Another US smash soul slowie like a less schmaltzy Atlantic Starr, this stragulatedly emotive Minnie Riperton-ish 35½/71¾bpm tense little smoocher is flipped by its instrumental and an odd, none too successful, jerkily remade (100½/0-199½-99-99½bpm 'Secret Rendezvous 86').

TOTAL CONTRAST 'What You Gonna Do About It' (London LONX 95) Their album's best track this Vandross-ish skittery jittery wriggly 108bpm loper has been freshly remixed by Timmy Regisford



MANTRONIX 'Bassline (Stretched)' (10 Records TEN T 118) More of the Men's fast talking jiggly (0-102½bpm) go go hip hop, always hot on LP but now extended (though not necessarily improved) on four-track 12-inch along with the still punchier remixed 101½bpm 'Ladies (Revived)', the latter's 101½bpm Instrumental, and the low key 95½bpm 'Get Stupid "Fresh" Part 1' Def!

and WBLS's Merlin Bobb to sound really lively. The flip's dub is followed by the brand new similarly Luther-ish (0-103½bpm 'I'm Still Waiting').

WILLIE COLLINS 'Let's Get Started' (US Capitol V-15221) The Singing Postman returns! Really, he's a New York mailman, taking the Freddie Jackson route on a tender sensuous 73bpm slow swayer (edit and instrumental 103½bpm 'Sticky Situation' flip). Better looking than Freddie, he could be a real threat, especially as his outstanding LP 'Where You Gonna Be Tonight?' (US Capitol ST-12442) is such a strong debut it rivals **THE CONTROLLERS** 'Stay' (US MCA Records MCA-5681) as album of the week. Also new, including their 12-inch 0-98½bpm adaptation of 'Sex Machine', is the **FAT BOYS** 'Big & Beautiful' (US Sutra SUS 1017), all for full review next week although any hot BPMs will be in this week's Disco chart.

D.S.M. 'Destiny' (Elite DAZZ 52) 'Dancing Danny' Poku's monotonously nagging sub-'Twilight'-type (0-1110-109½-0bpm muttering instrumental groove is more for mixers and dancers than for radio listeners, with a possibly punchier 108¾-0bpm B-side version. British garage music?

COGNAC 'Don't Bother To Knock' (Rise Records RISE T1, via Pinnacle) By a confident lady once in First Light with Paul Hardcastle, this great jauntily lurching

117½bpm singalong swinger almost breezes into a 'Grazing In The Grass' groove and deserves to be heard (inst/edit flip).

PRINCESS 'I'll Keep On Loving You (The Remix)' (Supreme Records SUPETX 105) Really a DJ's special, the remix consists of Pete Waterman's frisky (0-119bpm) dub (with vocal bursts), flipped by Cheese's rhythm accenting 119-118½-118½-118½-118½-118½bpm scratched 'n' phased mix (less radical than expected), and Chad Jackson's usefully slowed down 114½-115½bpm serious restructuring, which could prove hottest of all.

JAMES COBBIN & PRIME CUT 'Caught In The Middle' (Lovebeat International LOVT 5) A satisfying timeless here 113½bpm teaming of modern wriggly rhythm and traditional warmly masculine soul vocal (inst flip), bubbling on import — and about first on seven inch last year, it seems.

STEVE ARRINGTON 'The Jammin' National Anthem' (Atlantic A9428T) Although not helping his tarnished credibility among soul purists, this 'Star Spangled Banner'-introed jaunty jiggly 0-118½bpm jumper is winning over many with its simple zest. Instead of the more direct US instrumental flip we get a different 0-119½bpm 'Radical Jammin'' version with an awful beat-jarring edit halfway.

DURELL COLEMAN 'When A Man Loves A Woman' (Fourth & Broadway 12BRW 46) Excellent grittily soulful 43¾-44-43bpm revival of Percy Sledge's 20 years old classic smoocher, wrongly hidden as flip to the disappointingly unmemorable 110½bpm singalong throwaway 'Somebody Took My Love'.

ZAPP 'Computer Love' (Warner Bros W8805T) Typical vocoder offsets soulful Shirley Murdock on three subtly quite different versions of a lovely slow slinker, the here (0-186½bpm Extended Version, 85½bpm Remix, 85½ Instrumental, plus their now edited 106½bpm 'More Bounce To The Ounce' Pfunk classic from 1980.

YORK 'It's On Me' (Spartan/Hot Melt 12SP 132) Gently self reproachful superb tranquil 70½bpm sweet, yet deep, soul smoocher well worth hearing as it's really lovely, flipped by his even sweeter 63-0bpm revival of the Stylistics' 'You To Me Are Everything', and slick 112¾-113½bpm over-dub of Passion's 'Don't Stop (My Love)'.

THE JETS 'Crush On You' (MCA Records MCAT 1048) Salt Lake City's Polynesian Five Star won't mean much here unless their monotonous perky 121½ bpm jiggler gets TV exposure (three versions).

BRANDON COOKE 'Sharp as A Knife (Voices Calling)' (Mercury

BRAND 112) Locomotively driving (0-122½bpm) Boy George-ish pop-electro fusion with Roxanne Shanté rap inserts and dubbier B-side beats (three versions) which scratch mixers are investigating.

ARETHA FRANKLIN 'Freeway Of Love (The Pink Cadillac Mix)' (Arista ARIST 22624) Last year's US pop hit back again on pink vinyl in its clonking 125bpm Alan Coultard remix, for Whitney Houston fans.

CANDI MCKENZIE 'Turn Me Up' (Adventure YZ64T, via WEA) Well sung though unexceptional 109½bpm judery London swayer with over emphatic choruses.

JUICE 'You Can't Hide From Love' (US Def Jam 44-05374) Producers Russell Simmons & Vinnie Bell refreshingly make Oran 'Juice' Jones's delicate (0-166bpm) debut sound like 1962 vintage Miracles, lovely stuff, flipped by the tricky talk-started, girl supported, beatbox juddered dull meandering 94bpm 'Curiosity' and its Dub.

THE ROSE BROTHERS 'I Get Off On You' (US Muscle Shoals Sound Records MSS 3001) A US black radio breakout from their recent deep soul LP, this nice throatily impassioned slightly Teddy Pendergrass-ish 71½-0bpm weaver with tooling sax sounds oddly at first as if it's both wowing and too slow! Edit, and mundane fast funk 127½bpm 'Freely Lover' flip.

HAROLD MELVIN & THE BLUENOTES 'Prayin' (Gospel Mix)' (Stateside 12 STATES 2, via EMI) Newly remixed although neither another Tavares, nor Real Thing, this trickily accapella started and still very dated Teddy Pendergrass-like (he'd left by then) 1979 oldie, originally on Source, is 0-122½-126½-125-128½-128-126bpm Philly soul (inst flip), further reactivating the famous old Stateside logo that was once EMI's main outlet for independent US product here.

DIANA ROSS 'Experience' (Capitol 12CL 400) Attractive gently shuffling 92bpm swayer with Bee Gees harmonies.

HIT NUMBERS

BEATS PER MINUTE for those of last week's top 75 entries to reach me on seven inch (f/r for fade/resonant ends): **Madonna** 55-0-55f mournful crawler, **Level 42** (0-133f) bright pop chugger, **Marvin Gaye** 115¾-119-119½f essential classic, **Depeche Mode** 0-46½/92½f doomy dirge, **The Alarm** 0-124¾-62½-124¾-Or Who-ish wordy rock, **George Clinton** (0-112½f monstrous funk, **The Bangles** 120½-Or jangly folk-rock, **Shalamar** 109f black pop classic, **William Bell** 95f lush soul swayer, **We've Got A Fuzz Box And We're Gonna Use It!** 0-181-Or vivaciously inept punkettes.

Steve Arrington

The New Single

The Jammin' National Anthem

On 7" & Extended Remix 12"



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SONGS OF PRAISE

The Winans are the hottest property on the US

gospel circuit, but can they muster their UK

congregation for a hit? *Asking the Lord: Jim Reid*



When the Winans sit down to plan their career they leave the calculator, the hairdresser and the accountant on one side... and have a little chat with the Almighty.

"We prayed to find out what record company to go to," says Marvin Winans. "We included God in our discussion and it has been the right decision."

But then again it's God, not the latest dictates of MTV or record company bigwigs, who has always guided the Winans. An all brother ensemble from Detroit, the Winans are the surest bet to take gospel music into the pop mainstream.

Now that practically no-one makes real soul records any more, the gospel edged testifying of groups like the Winans and Sweet Honey In The Rock is the nearest thing we have to the real thing.

Signed to Quincy Jones' Qwest label, the Winans nearly made that all important pop crossover last winter, with the wonderful 'Let My People Go'. Now brothers Marvin, Carvin, Michael and Ronald are back with a new shot, 'Very Real Way', and Marv, the only geezer beezer enough to quote scriptures at me and get away with it, is telling me about gospel, soul and the church...

"So many singers start in church, because the church is such an intrinsic part of black American life. Also it's the only place one could have an apprenticeship in singing for free. People encouraged you and helped iron out your mistakes. You also got the opportunity to sing before crowds. Nobody had enough money for a formal education in singing. Whitney Houston, Stephanie Mills, Freddie Jackson — they all started in church."

The Winans have been playing the US gospel circuit for nearly 10 years now. Do the pressures of recording and touring ever conflict with their religious beliefs?

"There could be conflict," says Marvin, "but when you set the precedents there doesn't have to be. You can be in the music biz and not come into conflict with your beliefs. We don't smoke, don't drink, don't do drugs and we're married, so that's that."

The Winans are righteous, not self righteous. They'd love to reach a larger audience and they're not about to preach at you.

"I'd like to move our music into the mainstream," says Marvin. "I think we can accomplish that without compromising our beliefs. If you take elements of the gospel out of gospel music, you're not singing gospel any more."

"We write all our songs through personal experience and try to relate to God in a way that speaks to the common person. Our music is not heaven, but how does God relate from Monday to Sunday."

VANITY UNDER THE INFLUENCE

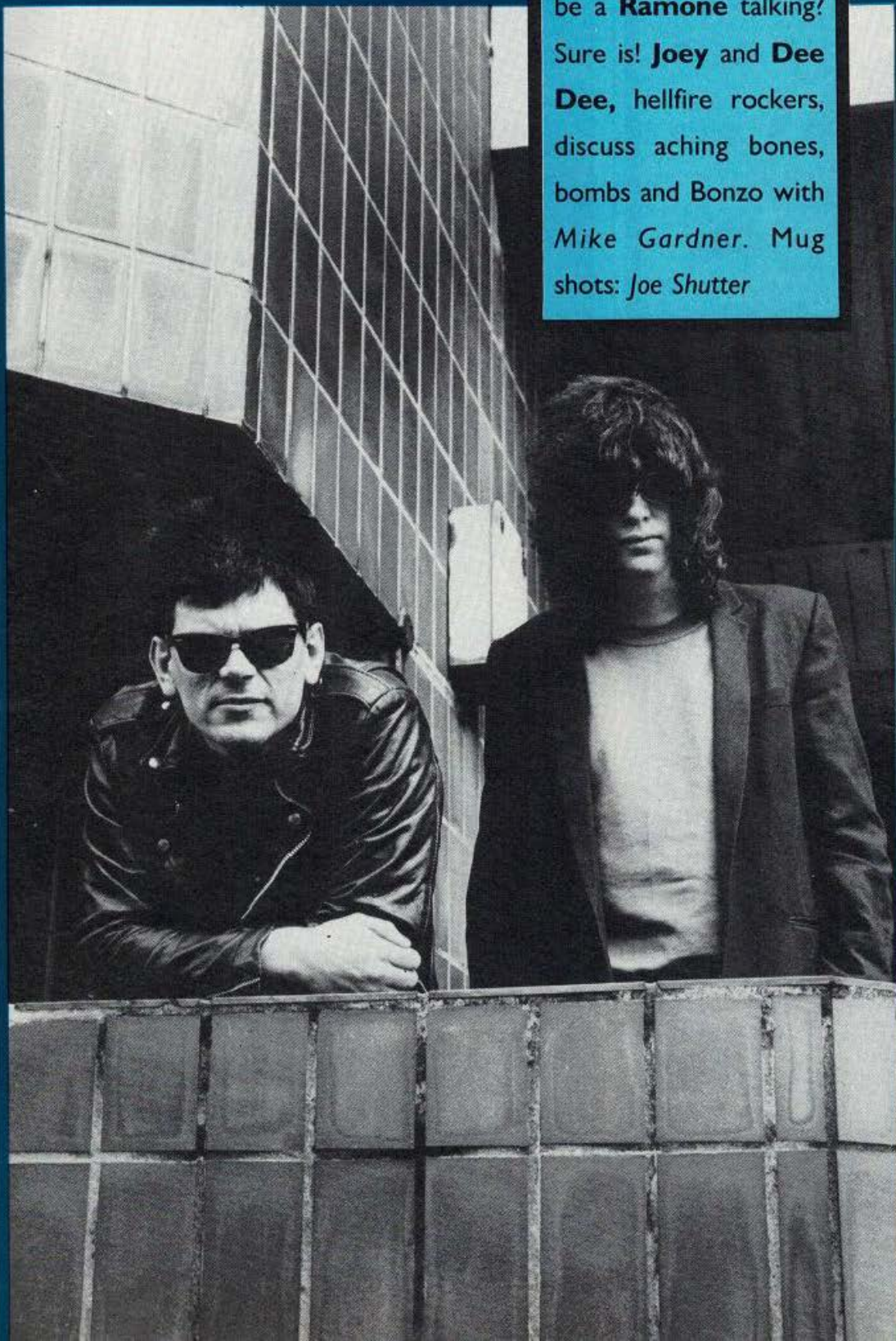


THE TEMPTING NEW SINGLE
7" ⊕ DAY & NIGHT 12"



'YOU'VE GOT TO TAKE IT EASY AND DRINK YOUR GRAPEFRUIT JUICE'

Gosh — can this really be a **Ramone** talking? Sure is! **Joey and Dee Dee**, hellfire rockers, discuss aching bones, bombs and Bonzo with *Mike Gardner*. Mug shots: *Joe Shutter*



After 12 years of chainsaw rock'n'roll, Gotham City's finest band the Ramones have won their first award. A new organisation instigated to promote New York music has lauded their last single 'Bonzo Goes To Bitburg' — a critical song about President Reagan's visit to the German SS war grave last year — as the best New York import single.

It seems pretty apposite to the morning's news that American jets had bombed Libyan targets in Tripoli and Benghazi. While lead singer Joey Ramone orders his umpteenth coffee, bassist Dee Dee settles his glass of Bloody Mary next to an issue of Marvel comic's superhero Captain America; ironically a story which begins with a gas bomb attack on a group of innocent bystanders. So how do they feel about their President?

"I felt strongly about him visiting Bitburg. I'd just read this book 'The Last Nazi' about Josef Mengele — the angel of death. At the time one of my idols was Simon Weisenthal — the Nazi hunter. I was really disgusted with the Nazis — like how could they commit those atrocities?"

"Then when Reagan went there to this damn place where these SS guards were buried, I flipped out. I couldn't understand it. I guess it was politics — maybe he had to be nice to the German government. But I don't know what the German government would want to do with that," says Dee Dee in his broad Bronx accent.

"World War Two is over and we don't have anything against the Germans — they're nice people. I spent a lot of my childhood there. But they were Nazis," says Dee Dee.

"They weren't all Nazis," corrects Joey.

"No, they weren't all Nazis, but most of them were. You can't go there and be nice to those people. It's like being nice to Attila The Hun," concludes Dee Dee.

But, despite the drubbing they gave to the ex-actor, the Ramones have nothing but praise for the leader of their homeland.

"I think he's captured my hopes," says Dee Dee. "I like the guy. Despite what he did in Bitburg, I think he's a good president. Who else we going to get? They're all corrupt and take bribes. In the last six months in New York, all the politicians, apart from Mayor Koch, have been exposed on TV for taking bribes. The Taxi Commissioner was selling taxi medallions for \$75,000 and pocketing \$25,000 from each of them.

"Reagan seems honest. It's maybe



because he's rich already and doesn't need to take bribes. So we've got one that isn't one of the corrupt Jack Daniels drinking politicians.

"Reagan seems to want to protect America. A lot of people seem to want to dump on our country and we're very vulnerable.

"But I don't want a war or anything. I think this thing that happened with Libya is awful — I'm totally freaked out."

Joey interjects: "He warned them about those terrorist attacks."

Dee Dee continues: "How can they go to a discotheque and bomb American soldiers? The people they kill

aren't warmongers. They're just some innocent guy, just out of High School in America. He can't get a job and joins the army because there's nothing else to do. He's a young guy, 19-years-old and he gets blown to bits by some Libyan terrorist.

"But then again I worry about some old lady in Libya getting blown up, a mother and her kids; I mean, who did we hit over there? We should have hit terrorist bases, not Tripoli."

"Hitting airports and civilians is pretty sick," says Joey. "It's very serious when you're afraid of your life just for being American."

"It screws us up as well because the

Ramones like to play Germany. Now I'm afraid that because we're an American group, they might bomb the gig. It wouldn't be so bad if the Ramones blew up but what about the kids who go to the concert?" says Dee Dee.

"It wouldn't be too nice to blow us up," says Joey dolefully.

Dee Dee admits to once attempting to join the American army and following in his father's footsteps.

"They wouldn't take me — drug problems. They thought I was crazy. I wanted to go, not because of Vietnam,

but because there was no hope of a future. They have all these advertisements saying they'll teach you how to run a computer or something. It seemed like a good deal. I wouldn't want to go today — I'm too old, and you have to be in shape to be a marine."

Of course, being a Ramone isn't exactly the most restful occupation in music. Aside from their legendary ram-a-lama quicksilver concerts — where as many as 30 songs can be packed into 50 minutes — they're about to release their 10th album in as many years, entitled 'Animal Boy', and have a double A-sided single 'Something To Believe In'/'Somebody Put Something In My Drink' to precede it. So fitness is essential, even though the majority of the band are hitting their middle thirties.

"I box on a heavy bag in my garage, practice karate and then stretch for five minutes. I live in Whitestone in Queens and I do a four mile walk to Flushing and it takes an hour and a half. An hour and a half to do four miles? I guess I'm not in good shape. When I was 28 I used to get up in the morning and do 150 sit ups, 125 push ups without stopping, and then go to the garage and do all-out boxing on a heavy bag for half an hour," says Dee Dee.

"Mentally I feel good — older and wiser. Now I'm older, it's a conflict when I see the young kids in the audience. When I see a 15-year-old kid slam-dancing and jumping off the stage while we play, I don't know what's going on in his head anymore."

So the comic book heroes of rock'n'roll are feeling their age?

"Yes, it's hard when you get up there — those bones ache — but the spirit of the music keeps us going. We're not any less vicious — we still play a hellfire set but it takes its toll. When I come off stage I can't party all night like when I was young, and go out with a Swedish blonde on each arm."

"Now he only has one Swedish blonde," says Joey.

"Yeah, you've got to take it easy and drink your grapefruit juice," agrees Dee Dee. "I don't even smoke pot anymore before I go on stage. I used to get really loaded before I went on stage. Now you've got to keep in shape."

So the end of the Ramones could be nigh — with Joey putting a six year limit on the life of the band.

"We're going to go out in a blaze of glory, like Hendrix or something, but we're not going to die. We want to be remembered as the greatest rock'n'roll band there is, so we're going out while we're still great."

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