

rm

APRIL 12, 1986 EVERY THURSDAY 48p

RECORD MIRROR

LOVE AND MONEY

HARD CASH + HARD TUNES
= HIGH INTEREST
... that'll do nicely



STYLE COUNCIL
EDDIE O'CONNELL
THEN JERICO
BLUE IN HEAVEN
MARCH VIOLETS

LIVE

- DEPECHE MODE ●
- CIRCUS CIRCUS CIRCUS ●
- 52ND STREET ●
- SHOP ASSISTANTS ●

+ SEVEN PAGES OF CHARTS!!



NAIL IT QUICK

● Being generally wacky and full of character is not something you'd normally associate with pop-funksters **the Quick**, but in their latest video they most certainly are. 'Bed Of Nails' is directed by the team who brought you the excellent and innovative Talking Heads' 'Road To Nowhere' clip, and uses the same 'pixilation' techniques to great effect.

It provides Colin Campsie and George McFarlane with the chance to appear in a cartoon strip scenario featuring a delightful snarling dominatrix, complete with shiny black outfit, Mad Max roadster and portable bazooka. With his unique range of facial expressions, Colin Campsie must've been a silent movie actor in a previous life. Oh, and the song's quite jolly, too...

BP



SOME BOY, GEORGE

Perhaps more so than in any other musical field, funk has its boundaries firmly established between the big boys and the pretenders. You don't need us to tell you which side of the fence **George Clinton** has been residing on now for more years than any of us care to remember. 'Do Fries Go With That Shake' — and we're not talking milk here, if you know what I mean — is a thunderous slice of what the man does best, though the purists may like to argue the toss. George has been working on his new LP 'R&B Skeletons (In The Closet)' as well as writing music for George Lucas' new film 'Howard The Duck' with Thomas Dolby.

AS

THE 10 DRAWBACKS OF MONEY AND LOVE

- 1 Income tax
- 2 Nasty diseases
- 3 The sad demise of the ten bob note
- 4 Rock singers murdering love songs
- 5 TV adverts for banks, building societies etc
- 6 Any royal romance or wedding
- 7 The pound coin: the chocolate button of the fiscal world
- 8 Bank managers
- 9 The phrases 'love nest' and 'nest egg'
- 10 The dippy 'All You Need Is Love' by the Beatles

By Sir Amour D L'Argent



TAKE IT AWAY

● **The Bolshoi** once sounded like aspiring goths — now they're back with a song that owes more to U2's heart-searing guitar sound than eye of newt or upturned crucifixes.

'Away' is the Bolshoi's third single, the first since the keyboards of Paul Clark joined the original, finely cheek-boned trio of Trevor Tanner (vocals, guitar), Nick Chown (bass) and Jan Kalicki (drums). It's a tightly produced, unerringly commercial sound from a band who've been building up an enthusiastic following through their rather interesting live shows.

Less pompous than Bono and the boys, or the equally turgid Big Country, 'Away' could be the one to introduce this self assured quartet (don't say arrogant — please) to a wider record buying public. The Bolshoi live at Red Rocks, anyone?

EL



BANSHEES BOXED

Siouxsie And The Banshees release their album 'Tinderbox' on Friday, April 18. This will be the Banshees' ninth album, but their first featuring guitarist John Carruthers. Tracks include 'Candyman', 'The Sweetest Chill' and 'Cities In Dust'.

RS

contents

- 8 **THEN JERICO**
big talking from men in baggy sweaters
- 10 **SINGLES**
by eleanor levy
- 11 **ALBUMS**
prince, hipsway, blow monkeys, cocteau twins
- 12 **EDDIE O'CONNELL**
from hod carrying to dancing with patsy kensit
- 14 **STYLE COUNCIL**
blue, moody video snap shots
- 16 **LIP**
- 18 **NEWS DIGEST**
- 20 **EYE DEAL**
a room with a view, heartbreakers, fright night
- 22 **ANNA DOMINO**
how to live in belgium and make records
- 24 **LOVE AND MONEY**
andy taylor produced them and they're going to be mighty big
- 26 **CHARTS**
gallup singles and lps, 12 inchers, mvs and cds
- 28 **CHARTS**
last week's uk charts
- 34 **CHARTS**
last week's us charts
- 30 **CHARTFILE**
alan jones plus your soaraway crossword
- 32 **CHARTS**
us and disco
- 34 **CHARTS**
indies, reggae and eurobeat
- 35 **RM/PM**
- 36 **LIVE**
shop assistants, dep mode, 52nd street, prime movers and more
- 42 **LETTERS**
- 43 **BPM**
jh: more ham than sainsburys
- 46 **BLUE IN HEAVEN**
the best live group in ireland
- 48 **MARCH VIOLETS**

BLAST OFF

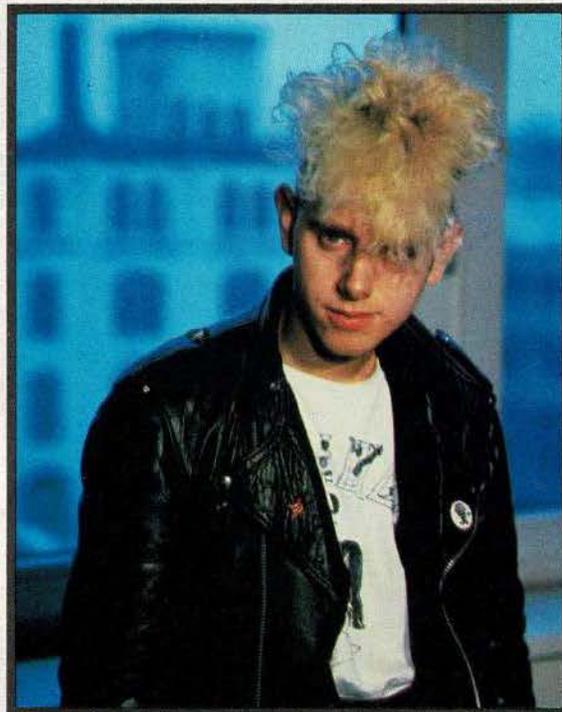
Big Audio Dynamite will be touring this month. They'll be playing Liverpool State Monday April 14, Manchester Hacienda 15, Newcastle Tiffans 16, Aberdeen Ritzy 17, Glasgow University Queen Margaret Union 18, Edinburgh Empire 19, Birmingham Portland 21, Nottingham Rock City 22, London Leicester Square Empire 23.

Guests on the tour will be the Chiefs Of Relief and 15-year-old Sipho, an outstanding exponent of the human beatbox technique. The Beastie Boys will also be on the bill, and performing MC duties.

Tickets are on sale now from box offices and ticket agents. UB40 holders will be able to receive a 50p refund on the cost of their ticket from a Big Audio Dynamite representative at each concert.

BAD say they're planning to issue a special remix of 'E=MC' entitled 'Albert Einstein Meets The Human Beatbox'. Can this really be true?

RS



LUST IN THE DUST

Depeche Mode's single 'A Question Of Lust' will be out on Monday, April 14. The 12 inch has no less than five tracks. Side one features 'A Question Of Lust' and 'Christmas Island', while side two has a live version of 'People Are People', an instrumental of 'It Doesn't Matter' called 'It Doesn't Matter Two', and a minimal mix of 'A Question Of Lust'.

RS

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TOURS ●

RELEASES ●

NEW BANDS ●

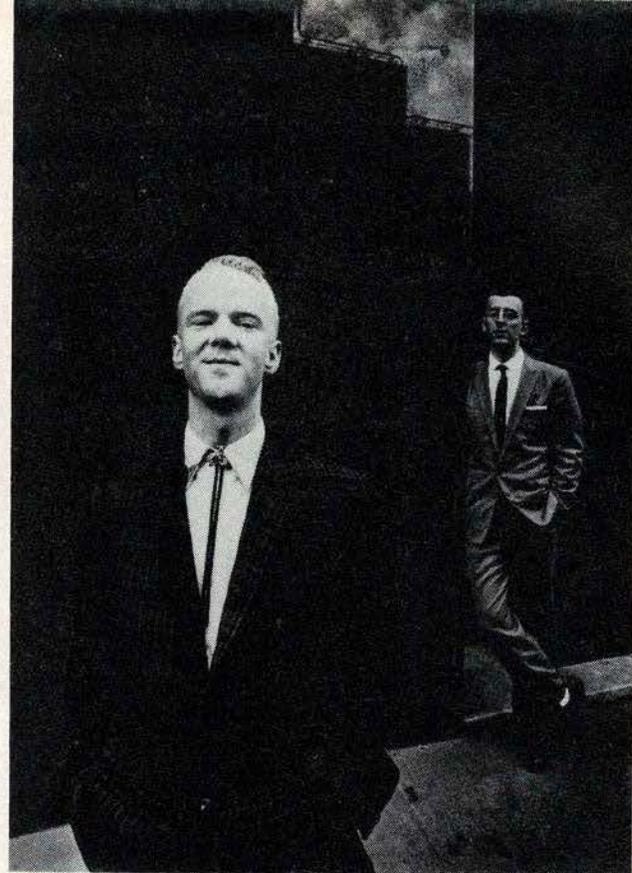
GOSSIP ●



NOT BAD, EH?

Just in case you missed out on our own Roger Morton's frothy review of the new **Membranes** single last week, Index is going to run it past you again. 'Everything's Brilliant' is an aptly named piece of Membrane magnificence that fairly tears through a contemporary setting of depression and degeneration. The sort of record that hundreds of bands have tried to make and failed miserably. The Membranes have the experience, and know-how, to carry it all off with just the right degree of mayhem.

AS



JAILED GUITAR DOORS

Let's face it, there are far too many bands who talk about the Sixties and know bugger all about it. One band that actually gets on with playing gigs, making records and nodding towards those 'swinging' years is the **Prisoners**. Their style is unmistakably that of an earlier musical era, all cute brass and an absolute ace of an organ sound. 'Whenever I'm Gone' is their current single, produced by Troy Tate, and jolly good it is too. Forget 'Absolute Beginners' (yes I know that's the Sixties really), and get absolute Prisoners. They're even supporting the Ramones soon, so get along for an evening of clashing styles.

AS

EARBENDERS

Andy Strickland
'Everything's Brilliant' the Membranes (Intape seven inch)
'Victorialand' Cocteau Twins (4AD LP)
'Scar Tissue' the Bodines (Creation B-side)

Mike Gardner
'Lives In The Balance' Jackson Browne (Elektra LP)
'Skills Of Summer' Wire Train (CBS)
'Dark Western Night' Prime Movers (Island)

Betty Page
'Parade' Prince And The Revolution (Warners LP)
'Please' Pet Shop Boys (Parlophone LP)
'Call Me' Go West (nostalgic Chrysalis 12 inch)

Eleanor Levy
'A Different Corner' George Michael (Epic)
'Upon A Thread' Hipsway (Phonogram LP track)
'Captain Scarlet — Indestructible' End theme (ITC Ents Ltd)

COMING YOUR WAY

● **The Communards** will play their first nationwide tour in May. They start off with Bristol Hippodrome on Sunday, May 11, followed by Guildford Civic Hall 13, Birmingham Odeon 15, Newcastle University 17, Coventry Polytechnic 18, Sheffield University 20, Liverpool University 21, Leicester Polytechnic 23, Leeds University 24, Nottingham Rock City 27, Norwich UEA 28, Folkestone Leas Cliff Hall 29, London Royal Festival Hall 30.

Jimmy Somerville and Richard Coles will be joined by a four piece string section, plus bass, drums and sax and the sensuous voice of Sarah Jayne Morris. The Communards' single 'Disenchanted' will be out on Friday, May 16 with their debut album 'The Communards' out at the end of June.

RS



CUT IT UP

The Alarm release their single 'Knife Edge' on Monday, April 14. Taken from their album 'Strength', the flip side is 'Caroline Isenberg'. The 12 inch features the additional tracks 'Howling Wind' and 'Unbreak The Promise'.

The Alarm are now in America opening for Pat Benatar at arenas around the country. The band will

be playing a free concert in Los Angeles on April 12 which will be broadcast around the world. The BBC will be showing it at a yet to be announced date.

In June, the Alarm will be on the same bill as Simple Minds for a festival show in Munich.

RS

COMPILED BY

DI CROSS
ANDY STRICKLAND
ROBIN SMITH



Brendan's tunes move up to another level.

Brendan's not pussyfooting around, He wants music with no limits. He's got it with one of Yamaha's new ME-Electones. It's like having a rock band in one instrument; electric guitar, bass guitar, sax, harmonica, piano to name but a few voices.

Brendan will also tell you that you get a lot of keyboards for your money. Three to be exact; an upper and lower for lead, backing and bassline, or footpedals for independant bassline.

All-in-all the ME-Electone is pretty neat. MIDI compatability (Musical Instrument Digital Interface), means you can link up with other MIDI instruments - drum machines, synthesisers, electronic keyboards, in fact expandability is almost infinite.

So don't be a wally - be a Brendan. Fill in the coupon and find out why his neighbourhood will never be the same!

Send to: Yamaha-Kemble Music (U.K.) Ltd.

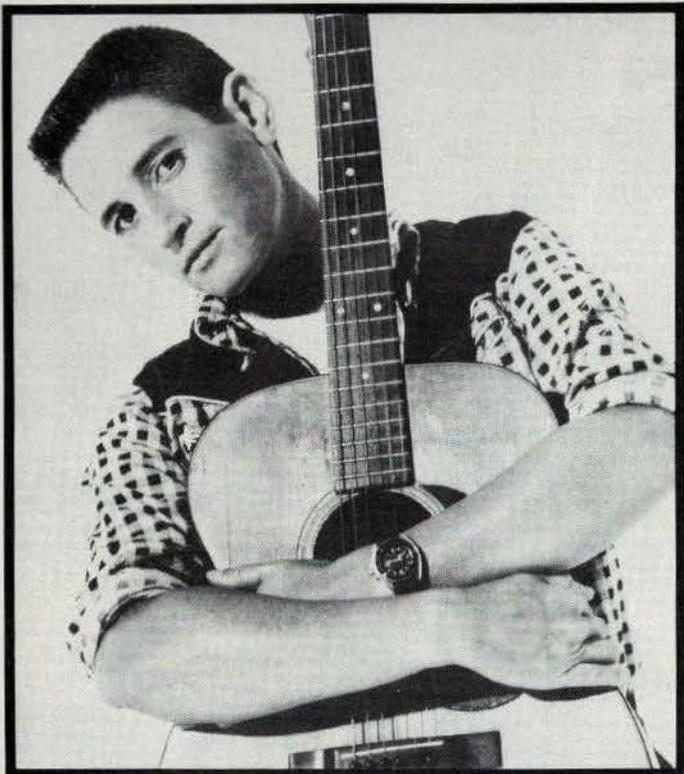
I would like to find out the secret of Brendan's musical success, please send me details of the new ME-Electones.

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PHRANCLY MY DEAR...

If Billy Bragg was an all-American Jewish lesbian folk singer, he'd probably sound a lot like **Phranc**, who is. In the style of Janis Ian or Joan Armatrading, her songs are vignettes of her experiences. There are the comical cuts like 'One O' The Girls', about her stint in the Santa Monica college swimming team; 'Amazons' on famous sportswomen, and 'Caped Crusader' which pokes fun at the Pope.

Then there's the more serious side, like her current single — a version of Dylan's 'The Lonesome Death Of Hattie Carroll'. The songs have a growing appeal, but Phranc's real strength becomes apparent when she talks to the audience, as the stories behind the music bring the songs to life and you warm to her as an entertainer.

Check out the album 'Folksinger' as well.

DC



KEEP ON DANCIN'

Keep those feet on the move with another excellent compilation of dance tracks — **'10 Dance Records I'** — which includes 52nd Street, Julie Roberts, the Conway Brothers and Lonnie Hill. To help keep things spinning we've got 25 of said items to give away in a simple competition. Just answer these three questions correctly to win:

1) DSM stands for: a) Dark Street Machine, b) Devastating Street Music, c) Deep Sea Mining?

2) Julie Roberts also sings with which hip soul combo: a) Working Week, b) Matt Bianco, c) Five Star?

3) The Conway Brothers want to raise: a) the dead, b) the roof, c) the tax limit?

Send your answers, plus name and address, on a postcard to rm 10 Dance Records Competition, Greater London House, Hampstead Road, London NW1 7QZ. The first 25 cards drawn out of the hat on the closing date Monday, April 21, win.

DC

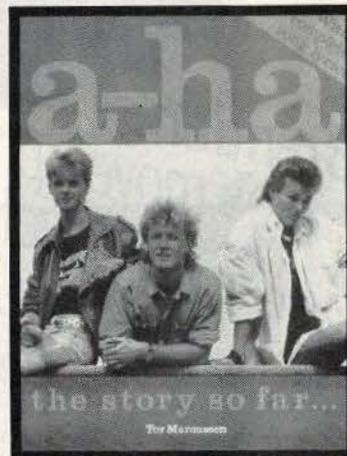


● These friendly looking gentlemen could be waiting for you at your local Mecca nightclub. With dickie bows and Half Nelsons to the fore, they are the **Bouncers** — back in action at London's Arts Theatre after a successful run at the Donmar Warehouse last year. They'll be packing up their smart suits and knuckle dusters for dancehalls — well, theatres — around the country soon.

'Bouncers' is a revue from the appetisingly named Truck Theatre Company, under the guidance of director John Godber. Winning 'Comedy Of The Year' at last year's Laurence Olivier Awards, it takes a tongue in cheek look at the fumbings, gropings and silly goings on in Britain's discos and nightclubs. All 30 characters — male and female — are played by the four dashing handsome actors you see here, and a well wacky time is had by all.

'Bouncers' plays at the Arts Theatre, Great Newport Street, London WC2 until May 3 and then moves on to Hull, Lincoln, Newcastle, Reading, Poole and Croydon.

EL



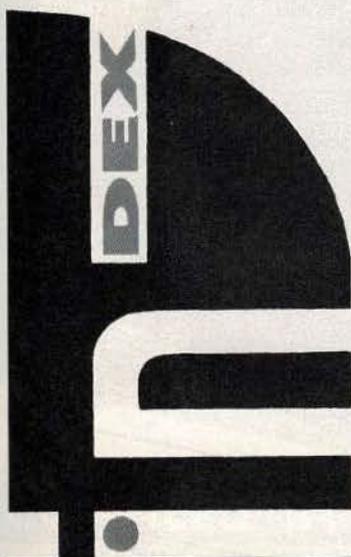
THE A-HA STORY

How old was Pal when he met Mags? Who did Morten cuddle on a recent trip to America? What does Mags' bottom really look like? All these vital questions and many more will be answered in **'A-Ha: The Story So Far'** (Zomba Books £3.95).

Psychologist Tor Marcussen — a long time 'friend of the band' — tells a not very interesting or enlightening tale of the early life of the Scandinavian charmers up to their current scream-inducing success.

Unfortunately it reveals very little of what they're really like (what does Morten really do with those orchids of his?), but there are some rather nice photos slotted in there — just right for the office boiler board. There's Morten sucking his cheeks in, Pal pouting, Mags with his increasing hair length and waistline... yummy.

EL



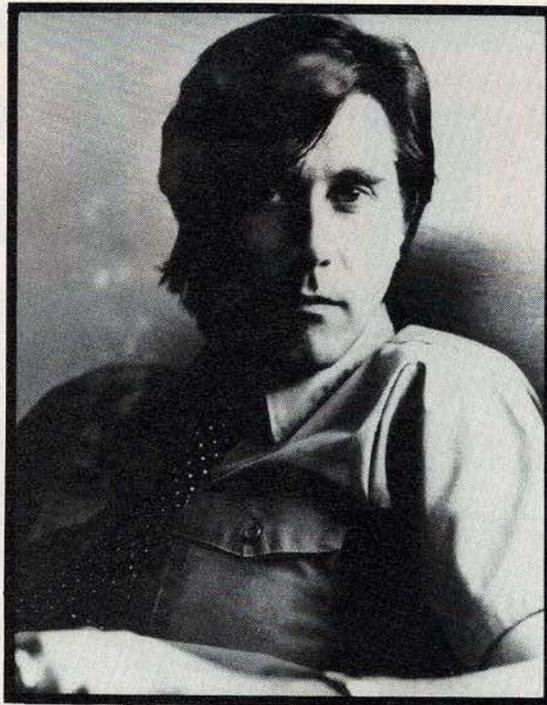
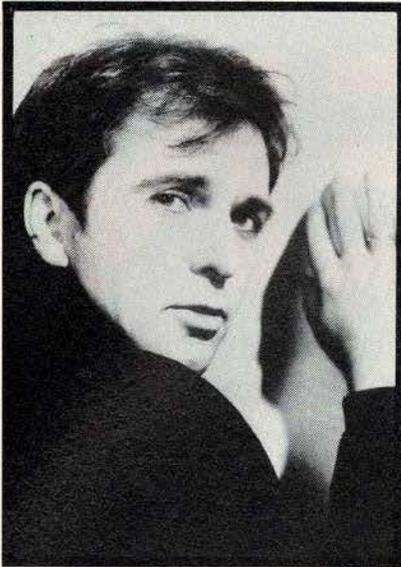
NEWS DIGEST
IS ON PAGE 18

RHYME LINES

● Any aspiring songwriters out there looking for that elusive line could pick up some quick tips from **'Rhyme Lines'** (Pendragon Publishing), a rhyming encyclopaedia. As well as basic rhyme, it includes catchphrases, clichés and slang expressions.

So if you're crooning 'wild horses couldn't drag me away', you can follow it up with 'severance pay', 'rolling in the hay' or 'tooth decay'. Claiming to have over twice as many entries as its nearest competitor, there's plenty more where those came from.

DC



HAMMER IT IN

Peter Gabriel releases his single 'Sledgehammer' on Monday, April 14. Not a man to hurry his art, this is Peter's first single since 'Shock The Monkey' was out in 1982.

The flip side of 'Sledgehammer' is 'Don't Break This Rhythm', while the 12 inch features the additional track 'I Have The Touch' which is a remixed version of the song found on Gabriel's fourth album.

Gabriel's fifth solo album will be out next month, and we're told this one will actually have a title.

RS

ROXY CLASSICS

'Streetlife', a double album featuring the greatest hits of Roxy Music and Bryan Ferry, will be out on Friday, April 18. The album covers the period 1972-1985. Tracks include 'Virginia Plain', 'A Hard Rain's Gonna Fall', 'Pyjamarama' and 'Slave To Love'.

RS

JOHN JOHN JOHN

While Scotland and the South carry on perfecting the pop song, all nice chords and stolen funk references, it's left to our northern brethren to carry the banner for the art of the riff. We all know the Fall are kings, but **the Three Johns** aren't a million miles behind.

Their single 'Sold Down The River' is another deceptively simple tale, beefed up with the famous guitar, bass and drums of the Leeds trio. A new LP is on the horizon, so it looks as if the Three Johns are all set to carry on putting the youngsters in their place for another year.

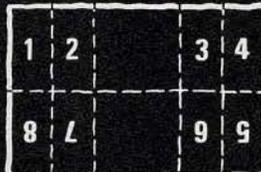
AS

NEW 7" SINGLE IN LIMITED EDITION FOLD-OUT POSTER PACK...

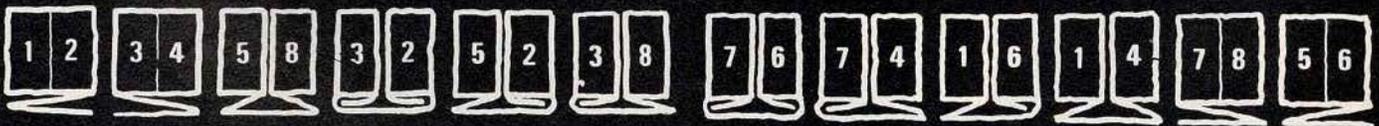
...that re-folds to make 12 different combination front covers..!

feargal sharky
someone to somebody

poster on one side-
folding covers other-



YOU!



1=YELLOW/blue 2=CLARET/blue 3=PINK/blue 4=RED/yellow 5=BLUE/claret 6=BLUE/yellow 7=YELLOW/red 8=BLUE/pink

ON  VSP 828, also available - Specially Priced 12" Edition, VS 828-12

THEN

Who they? They say: "We think our first singles are better than most people's fourth. Listen to Bowie's first two albums. They're terrible. They're hopeless, just like nursery rhymes!" Confident, eh? Stuart Bailie examines their chances



● MARK SHAW, cheeky chappie

JERICCO

I've only just met Then Jerico's Mark Shaw, and here he is scrounging a sticking plaster off me.

"I skinned my knuckles in this brawl last night. I was in a bar, and some drunken idiot was ranting on about how terrible Sigue Sigue Sputnik were. I mean, I don't particularly like Sigue Sigue Sputnik, but this guy was such a pain that I stood up and shouted 'Bullshit!', and then he had a go at me. He was a really huge bloke."

As an introduction this floors me, as does his highly-strung, machine-gun laugh. I'd seen photos and I'd listened to the records. You know, 'Bitterness and breaking point are only muscle deep', and all that. I thought that this was a bona fide, 100 per cent Serious Young Man if ever there was one. Yet here he is, joking, being generally agreeable and he's even got the first round of beers in. Time, I think, to reassess the situation.

While their new single 'Muscle Deep' might be the first you've heard of Then Jerico, the band have been around for some time now, grafting their way towards the centre-stage position. They played their first gig in late 1983, and landed a spot at the New York Music Seminar the following year, which earned them a deal with London Records. They've released two singles previously, 'The Big Sweep' on an independent label and then 'Fault', neither of which did particularly well.

Both records bombed out because of the musical terrain they occupied. The no-man's land between rock and funk music is already heavily strewn with casualties (anyone remember Reflex? Wang Chung?), and the emergent Then Jerico didn't seem to pose much of a threat. To these ears, what the band didn't have was a recognisable song.

Still, with the third single 'Muscle Deep' making its mark on the charts, and after having witnessed a sell-out Then Jerico gig, I must consider the possibility that I was being premature in my dismissal of the group. But let's first hear what Mark has to say about the band's reception in the past.

"People have levelled this Simple Minds/U2 comparison at us, which we're not at all. Simple Minds are boring old farts now — this huge rock band, and U2 are so one-dimensional. We're far more funky, far more interesting than those bands.

"We've been doing this dance-rock thing for three years now. There weren't many front men then that would jump around and do the things I do. A front man that would really go out and show off, and wind the crowd up. It was cool to stand there and be collected. Now people say we're after another fashion, but we're not.

"In this business you can be up there in minutes, but we've taken our time.

We're glad it's taken us longer... 'cause we're better. We think our first singles are better than most people's fourth. Listen to Bowie's first two albums — they're terrible! They're hopeless, just like nursery rhymes!"

Mark is not a modest young man, which is not to say that he's an arrogant young man, he simply has a lot of faith in himself and what the band are doing. Much of what he says makes sense, but now and then he lapses into music executive jargon, which is a bit dubious.

"We're not serious, but we take our jobs seriously. We've learned about what we're doing. There're so many people in the charts these days who don't really know their job, they can't sing... I know it's really unhip to be able to play your instrument, but we think it's important."

Being an articulate, intelligent character, Mark has all sorts of theories about the dynamics of dance music, the relationship between performer and spectator, or about the workings of the imagination. All this is fine of course, but Joe Public might not be particularly interested. We'd rather hear about how he cheated in the booty-making contest on the 'No 73' show, or about members of the band with peculiar names. Your bass-player is called...

"Jasper John Nelson Stainthorpe Pickering." Eureka!

"What a name! It's a serious handle, that. I think there were delusions of grandeur on one side of the family. At one stage I think it was going to be Jasper John Horatio Nelson Stainthorpe Pickering."

It's not very rock and roll, is it?
"I quite like that actually. I like that sort of thing because it's so outrageous. I like things that are un rock and roll."

You don't look like a rock and roll band.

"What we're into now, is like an English schoolboy look, wearing jumpers and stuff. When we started off, we were wearing big white shirts and long coats," (very 'Comme Des Garçons', he later explains), "then someone else started getting into it. So by the time we got the exposure, everyone thought we were trying to be Duran Duran or something."

"It's that time-lag thing when you're a smaller band. We'd been doing a cover of 'Harlem Shuffle' for ages, and then the Stones had to go and do it. Now there's no way we can go on stage and say we did it first. It's a great song though. It's all about masturbating — have a listen to the lyrics."

The artwork on the record sleeves — what were you trying to do there?

"We've had a lot of problems with them. I do all the artwork myself, and what I do is work with textures, rather than pictures or anything obvious. But it's impossible if you want to use a piece of



card for a sleeve. On a mass run, you can't do it unless you're Duran Duran and you can afford to spend 30 pence on your single covers.

"We ended up having to photograph the textures. When they come out you don't notice, unless you look closely. People look at the cover of 'Fault' and see a brown cover, so they say 'It's blank, isn't?'. You have to explain to them why."

I guess you could say that Then Jerico's lyrics are, well, elusive. Less charitable critics might suggest that they're just so much gobbledy gook. On 'Muscle Deep', there're lines like 'We're living in a land where faith and hope and glory — count for more than life or peace'. It's all a bit vague, isn't it Mark?
"That's intentional."

If I had to hazard a guess, I'd say the song was about oppression of some kind.

"I'm not a politician, so I don't have any answers. My lyrics are more social than political. They're observations — I can only sing about the way things have affected me. The song's about prejudice. I don't want to shove it down people's throats, though I think the South Africa thing is terrible. We all do.

"There's no way I could sing something like 'Wake me up before you go-go', or something like Jim Kerr does. He just goes for sounds, even if it doesn't mean anything.

"Take Shakespeare, he would write a line and it could mean three different

things. It would be apt and appropriate to the play. It would be funny, you would probably have a pun in the line and it would be politically aware. And that's brilliant. That's what I attempt. It doesn't mean to say that I actually manage it though!"

So just what should people make of Then Jerico?

"The general public aren't that good at interpreting ideas. You have to give them some idea of what we're doing, and let them take it from there.

"We don't look like a rock band, people hear the name and it doesn't sound like a rock band — it sounds like an art band, I suppose. And then they come along to see us and they're quite surprised that we can kick ass. But that's because we've been around a while."

The critical big guns have been just as confused about Then Jerico as the punters. Most have recognised talent and style, but no one seems sure where it's all going to lead to. Too many people hailed the likes of Simple Minds and U2 a while back, only to see them evolve into the most useless monsters that rock has seen this decade. No one wants to be held responsible for encouraging more of the same.

So I'm going to have to go for the cop-out myself, and say that I'm still not sure about this lot. Mark Shaw has flair, confidence and bags of ambition, and it seems likely he'll go far. I just hope he'll achieve his success on the crest of something fresh and exciting.



The Wild Flowers

It ain't so easy *e.p.*

THE GOOD

THE BELOVED 'A Hundred Words' (Flim Flam) Some smooth, intricate guitar work helps distinguish the South London quartet from the rest of the pack. You can hear bits of the Bunnymen in there somewhere, bits of Teardrop or The The — even bits of the Cure. But most of all you hear the Beloved, and a distinctive, intriguing sound it is too. 'A Hundred Words' works its way into your consciousness with every play until you're caught by its chiming tones. Initial indifference turns to total seduction — a pleasant surprise indeed.



GEORGE CLINTON 'Do Fries Go With That Shake' (Capital) That heavy beat, those pervy old man vocals — this could only be George Clinton, lusting all over his dirty mac for 'a bit of skirt'. Hmm. Subtle pick-up lines like "Baby can I cut your cake" or "Them buns; I like the way you bake" are so over the top they cease to be offensive, and the very large tongue in the very sweaty Clinton cheek saves it from descending into the usual dance music clichés. Isn't George getting a little old for such things, though?

THE WILD FLOWERS 'It Ain't So Easy' (Chapter 22) Thank God for a bit of enthusiasm among the sea of snore-inducing banality on offer this week. A head nodding, guitar jangling number that wreaks havoc with sore throat vocals and sore feet shuffles. What the likes of Hüsker Dü should sound like. Those who champion tired old men from across the seas would do well to turn their ear homewards for once.

THE PRISONERS 'Whenever I'm Gone' (Countdown) More exuberance — what is the world coming to? This time, it's of the Paul Weller 'In The City' type, but it's not a bad model to base yourself on. The Prisoners sound cool, crisp and commercially viable. The

Chords come to mind, but 'When I'm Gone's' main attraction is that it's, more than anything, a good tune, and the arrangement carries it up somewhere into the land of adjectival hyperbole. Screaming electric keyboards and a real bastard of a brass section — hard but happy!

ZZ TOP 'Rough Boy' (Warner Brothers) The fact that this almost made single of the week has more to do with the complete cak'it's in competition with than any radical departure from the Boring Buggers With Beards theme ZZ Top have plundered for years. 'Rough Boy' is a stylish ballad, though — the Eagles mixed with Led Zeppelin, if you like — and the husky vocals endow it with a seductive quality that raises it above the likes of Toto or REO Speedwagon. No hanky-snuffing insincerity here — they really mean it — aahh! If only I could forget who's singing it.

PHRANC 'The Lonely Death Of Hattie Carroll' (Stiff) Legend has it that Los Angeles folk singer Phranc was once in a band called Castration Squad. Such things deserve considerable reward, as does this mournful ballad of the hapless Hattie — an Eighties protest song written by Dylan a decade or so ago. Phranc manages to cross Donovan with Billy Bragg and not sound silly. One small step for woman, one giant leap back in musical styles. Inevitable, but enjoyable all the same.

MILLIE SCOTT 'Prisoner Of Love' (Fourth And Broadway) A surefire recipe for dance record success: take a smattering of picky, funk guitar, a souped up tom-tom backbeat, any singer you care to name from Evelyn King to Jocelyn Brown — get someone who sounds like all of them and stir well. Mix in enough brass to give the thing real 'life' and simmer loudly for an evening's entertainment. Total professionalism from head to toe, but it does the business so how can you complain?

THE BAD

WHITNEY HOUSTON 'Greatest Love Of All' (Arista) Yuuurrk! The woman who half the male population of the globe have lost their hearts to turns inevitably to the sort of American schmaltz that gets good singers a bad name. Mildly bearable by George Benson, the sugary over-production is saved only by the fact that Whitney has a voice big enough and warm enough to make 'Deck Of Cards' sound like a

meaningful expression of sincere human feeling. The crocodile tears will be flowing Stateside tonight.

ICEHOUSE 'No Promises' (Chrysalis) Time was when Iva Davies was accused of sounding a bit too much like Messrs Sylvian and Ferry for true artistic credibility (ahem). 'No Promises' doesn't — it sounds like Bowie. Incredibly like him, it's almost uncanny and not a little unsettling. A very good radio tune, this is the kind of free-flow dreaminess that their previous 'Hey Little Girl' had, but once it's gone, you'd really not remember it was ever there at all.

TERRY AND GERRY 'Reservation' (In Line) Forget all those oh-so-trendy jazz babies who fill the frames of 'Absolute Beginners' — the real music of the Fifties was skiffle, and Terry And Gerry have done more than their fair share of keeping the spirit of Lonnie Donegan burning into the Eighties. This has a Wild West/Red Indian touch but lacks some of the rampant enthusiasm of their previous work.

KATRINA AND THE WAVES 'Is That It?' (Capital) In which Katrina does her Martha Reeves And The Vandellas bit, with a bit of 'soooooul', a bit of 'feeeeling' and some big band brass to fill out the gaps in the party. A little self-conscious, a little mannered — clean pop Philly, farmed straight from the factory.

GREAT OUTDOORS 'Bird In Hand' (Uptight Records) The more subtle side of Sixties steals here, but a steal none the less. Just because the Smiths had success with their variations on the Sixties Guitar Heroes theme, doesn't give everyone else the excuse to follow without having something genuinely their own to add to it. This plaintive 'I'm feeling so sorry for myself' song is pleasant enough — merely 'pleasant' — but takes itself so seriously. The Smiths would not be the Smiths without Marr's guitar, but neither would they be the Smiths without Morrissey's tongue plonked firmly in his cheek. Both factors make them a complete, whole of a group. Great Outdoors aren't even half way there yet — but there is a hint that one day they could be.

BABY GO BOOM 'Life Can Be A Hurtful Thing' (Island) As Eric Idle sang in 'Life Of Brian', "Life's a lump of shit, when you look at it". Many a true word spoken in jest — as Baby Go Boom (what a terrible name) would testify. Young, wild and free, they come on like Spandau crossed with Duran Duran, with a clean sound lacking in true feeling that will probably appeal to a generation that's been weaned on Pac Man rather than the Folk Of The Faraway Tree. Me — it left cold, but the B-side 'Perfect Thing' has a far more endearing B-52s 'weird shit' sound that definitely has a certain something.

THE ALARM 'Knife Edge' (IRS) The Wurzels of impassioned rock 'n' roll come thumping back with clichés and sincerity to the fore and Mike 'Interesting' Peters straining himself to the limits in the

pursuit of the perfect pain-song. It's so easy to laugh at the Alarm — I know, I do it all the time — but you have to admire their resilience and honesty, if not their songwriting skills. In this respect 'Knife Edge' is a surprise, a few listens and I'm singing along, strumming away at my imaginary guitar and finding myself making excuses for them. Very worrying indeed.

THE UGLY

BIFF BANG POW! 'Love's Going Out Of Fashion EP' (Creation) A horrible noise. Enter (for the 50th time this week) every Sixties cliché in the book. Clashing psychedelic cymbals and guitar feedback on 'Inside The Mushroom' — pretty cosmic title, eh? — referring to everyone from Hendrix to the Stones to the Byrds and back again. Great for your own backyard certainly, but why borrow from a musical treasure box that's been plundered so much more fruitfully before, without adding anything new?

ENGLAND WORLD CUP SQUAD 'We've Got The Whole World At Our Feet' (EMI) This is to musical excellence what Chrissy Waddle is to good hairdressing. In other words — it's total bollocks. Cringe with embarrassment as you imagine Kerry Dixon thumping his hand on his thigh along to the beat in that time honoured fashion perfected by Ron Harris in the halcyon days of 'Blue Is The Colour'. Not a patch on 'Ozzie's Dream' but with Hoddle and Waddle in the line-up, it can't fail to win (which is more than the team will do. . .).

SHEILA E 'A Love Bizarre' (Warner Brothers) If Sheila E could drop a little of the Pearl Drop sweetness and employ just a small measure of her royal mentor's musical restraint and control (he knows the worth of silence as much as sound to build up the tension in a song like no other), she'd be worth a listen. A chocolate box version of Prince's slink and sleaze and a song that never seems to get going and probably wouldn't be any good if it did anyway.

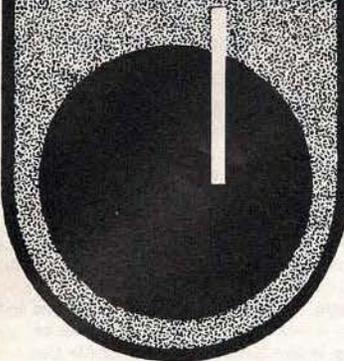
HULA 'Freeze Out' (Red Rhino) This is the sort of record that makes you feel like you're getting old — all clicks and clangs and chugging electronics and upon no account let anything resembling a tune slip in there. Do you dance to it? You certainly wouldn't want to sing along with it and you'd have to have a funny sense of rhythm to do anything else to it. Good background music for a new series of 'Doctor Who' perhaps, but not a lot more.

reviewed by



eleanor levy

A L B U M S

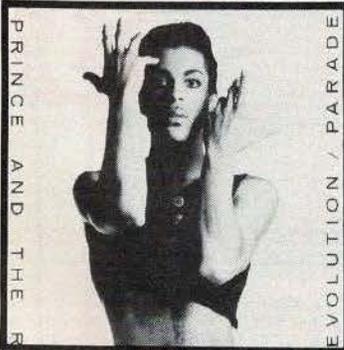


PRINCE AND THE REVOLUTION 'Parade' (Warner Bros 925 395-1 WX 39)

You can only laugh. While practically everybody within spitting distance of rock mainstream would cover on their knees for one good idea, Prince continues to chop his liver any way he wants it. 'Parade' may not break any new ground, but it is further confirmation of Prince's position as a magical pop producer.

The elements of 'Parade', the musical nuts and bolts, are simple enough. It's what Prince does with those commonplaces, the way his sound mutates, fades and thunders through a now clear, now soft focus, musical perspective that makes this such an interesting work.

Inevitably some of the techniques here will be compared with the Beatles' 'Sgt Pepper' album: the muted trumpets, the ethereal orchestrated backwash, the precise placing of guitar chord and piano note. Such comparisons, however, do not get to the heart of this record's appeal.



It's difficult to listen to a Prince disc without wondering what the hell is going on out there in his own little self-made world. His records exclude everything else that may be playing on your radio, they truly belong with him.

'Parade' — the soundtrack for the 'Under The Cherry Moon' film — could be divided up into... Winners; 'Under The Cherry Moon', a rich luxuriant piano played through a fuzzed out background, 'I Wonder U', Art Of Noise meets wind instruments, 'New Position', a rude strangled voice banged along by simple percussion, 'Another Lover', dream, but dead on the beat.

'Do U Lie' jaunty, whimsical, vaudevillian, 'Mountains', high pitched Prince with everything rumbling nicely along, 'Christopher Tracy's Parade', a cacophony of Sgt Pepperish backwash, 'Kiss', single of the year so far.

Losers; 'Life Can Be So Nice', a wurlitzing rampage that becomes just a bit too messy, 'Venus D Milo', understated and very filmic.

That's the score, but a new Prince album really doesn't need a scoreboard. Explore it yourself. ■■■■■ 1/2

Jim Reid

BLOW MONKEYS 'Animal Magic' (RCA PL70910)

The svelte-looking Doc gracing the sleeve — dig those hand-tinted blue eyes — will cause yet another flurry of mirth in certain quarters.

Opening with the glib 'n' luscious 'Digging Your Scene', 'Animal Magic' purveys myriad slivers of discerning black-tinged, black-humoured pop.

Sleazy, squiggly sax weaves in and out of guitars — twangy, Bob Dylan, countrified even — and the voice of the most eccentric-looking popster since... well, ever.

Hardly the velvety croon that Frank Sinatras are made of, rather a monotone rasp wielding a speech defect. The backing singers' sweet soul only serves to emphasise its technical awfulness. And herein lies the appeal.

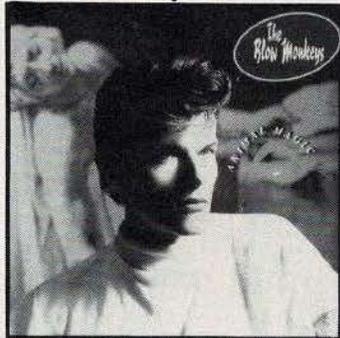
Lyrics are twisted, intriguingly metaphorical (swallow this — "shipwrecked on the shores of your skin") and prey on recurrent themes; Love, guilt, sex, guilt, religion, guilt, revenue... 'Animal Magic'? More like 'Skeletons In The Cupboard', my boy.

Further highlights are singles past and future plus 'Walking The Bluebear' and 'I

Backed A Winner'. The latter is Doc Blow's tribute to his flirtation with gospel and the Monkeys at their most kitsch.

Out of order music for all hours. ■■■■■ 1/2

Lesley O'Cheesecake



HIPSWAY 'Hipsway' (Mercury MERH 85)

Riding on the crest of a hit single comes the debut album from rm faves Hipsway. It hit the turntable with sprightly vigour and left it with a dull thud.

Kicking off with 'The Honeythief', Skin's languorous vocals curl round those familiar staccato rhythms. Every inflexion in his voice shrieks "Hi girls, I'm a Pop Star!" and every song on this album just begs to be used as a backdrop for your weekend leg-over bid.

The sultry 'Ask The Lord' slinks into 'Bad Thing Longing', the track previewed on our last rm ep, and is, I think, the best track on the album. Harry Hipsway's lyrics come direct from the famous Scottish school of existential incomprehensibility, and I wondered what terrible emotional trauma prompted the doleful 'Long White Car'.

Side two starts with the cracking 'Broken Years', but sadly, the friskiness of the first half gradually runs out of puff. Conclusions? A competent pop album which has its moments. I loved it after about four plays, but found that by the seventh its sameness and serious lack of attention-grabbing originality brought about a nasty attack of terminal boredom. I don't hold out much hope for this album's durability. ■■■■■ 1/2

Nancy Culp

JULIAN LENNON 'The Secret Value Of Daydreaming' (Charisma CAS 1171)

It was pleasing to watch Julian Lennon

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

shape up into a creditable musician with 'Valotte', but it's hardly a barrel of laughs to listen to him attempt to reverse the process with this new release.

Daydreaming? More like sleepwalking. Each song is given the glossy treatment you'd expect from a producer like Phil Ramone, best known for work with Paul Simon and Billy Joel, but not even his aural smokescreens can hide the pitiful lack of substance on display.

Each song — from the single 'Stick Around', which borrows heavily from his father's 'Fame' riff, to the nondescript blues of 'You Get What You Want' to the variety show dance routine breeziness of 'This Is My Day' — fall over themselves in an effort not to upset the leaden-footed tameness and lack of adventure that permeates this album. Why is it that good taste has no real flavour? ■

Mike Gardner

VAN HALEN '5150' (Warner Bros 925 394-1)

Stepping into David Lee Roth's mighty role is akin to leaping across Niagara Falls blindfold, but Sammy Hagar has managed it.

Trained in the fine art of stadium rock, Hagar's voice certainly matches Lee Roth's for power. But can he match Roth's on-stage antics?

I'm not completely happy with '5150', but as the first offering from the revamped Van Halen it will certainly do for starters. Strapped to the launch pad is 'Good Enough', Hagar's vocals displaying a curious new boy charm.

'Why Can't This Be Love' is destined to become a classic piece of Van Halen. A rhythm to make your eyeballs wobble in their sockets and Hagar's voice neat 'n' tight.

But after this, the album does lack a certain sense of continuity. Tracks like the frantic 'Get Up' sit uncomfortably with 'Dreams' or 'Summer Nights'. Van Halen seem to be unsure whether they want to sell out completely, or still retain the grit of their youth. Often the album goes too far overboard on guitar histrionics.

Van Halen are always at their best when they slip on a leash and show a sense of economy. '5051' is a very creditable album, but the next one will be even better. ■■■■■

Robin Smith

TEASERS

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Eddie O'Connell used to be a milkman and a hod carrier. Now he's done rather well for himself playing Colin in the film 'Absolute Beginners'. Interview: Robin Smith. Photos: Michael Putland

● Eddie O'Connell doesn't want to drink champagne with Joan Collins, play opposite Jeremy Irons in 'Brideshead Revisited II', or even have an affair with Angie in 'Eastenders'. The 27-year-old of 'Absolute Beginners' has some strong and very uncompromising views on acting.

"Acting is a craft," he says. "It is a job to be studied and perfected so that it means something. It should not be about dressing up in fake furs depicting impossible and stupid lifestyles.

"People in soap operas say the money they earn gives them the freedom to express themselves. But in reality they stay in those roles and express nothing. I wouldn't want a part in 'Dallas' or 'Dynasty'. I don't consider the acting standard is very high. People like Michael Praed are slightly animated clothes horses.

"British soap operas like 'Eastenders' claim to reflect life, but really they're not about life at all. They're very patronising to the people they're meant to represent. They've even got a token punk.

"If one episode of 'Eastenders' was about sharing a flat with a lesbian brothel keeper and a black transsexual, then that would be more like real life.

"Dirty Den is a very Victorian character and there is a lot of sexism in 'Eastenders'. But then, as Mrs Thatcher is constantly preaching the goodness of Victorian values, perhaps that is why such a lot of people watch it."

When Eddie flicks on the television, he likes to watch British films of the Sixties, which he says have a class and style rarely captured today.

"Back then, the films had something to say. They were



“ I DON'T WANT TO BE THE NEW JAMES DEAN ”

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dealing with real people and real issues. They were films of worth and value. The actors handled the characters they played with real sympathy."

Eddie left school at 15 with absolutely no qualifications. He's been in a drama group, a theatre co-operative and he's done a bit of television work. To support himself he's done a variety of odd jobs. He's been a milkman and a hod carrier on a building site.

"I wanted to act when I was 12," he remembers. "The trouble is it's difficult trying to organise yourself when you're that young. I come from a traditional working class background and my parents weren't happy about me wanting to be an actor.

"I went to drama school and I thought it would be good because I could meet all sorts of people from different backgrounds. But at drama school they tried to strip away everything you were. They would build you up and then knock you down. I had a few arguments and I was asked to leave."

Eventually Julien Temple, the director of 'Absolute Beginners', saw a short film that Eddie had made and decided he would be perfect for the role of Colin.

"He had been searching for a year and he must have seen 100 people," says Eddie. "When I met Julien we got on well. Julien is a very ambitious director. He has some brilliant universal ideas and he's not afraid to go against the grain. I greatly appreciate that attitude."

In 14 weeks of shooting 'Absolute Beginners', working from the early hours until late at night, Colin only had two days off. To build up his stamina he, and co-star Patsy Kensit, would work out at a gym for an hour each morning.

For a newcomer, Eddie says he wasn't put off by the thought of working opposite Bowie or former child actress Patsy Kensit.

"Stephen Woolley, the producer, said to me 'look, you're going to be working with David today, Patsy Kensit tomorrow and then Sade. Do you feel at all daunted?'

"I honestly replied that I wasn't. It was my job to act and I wanted to make it as good as I could. I didn't really have time to think about reputations.

"I had lunch with Bowie a couple of times and we got

on well. I wouldn't say I'm a complete fan of Bowie's music but I do like a lot of his songs.

"The man has a lot of charisma and he has a lot of experience. I think he has become classless. He crosses all the barriers.

"I think Patsy was a bit nervous about meeting Bowie. She said 'well, what's he like?' I replied 'why don't you go over to him? He's only standing over there.'"

Eddie says he's generally very happy with the film, although he thinks the relationship between Colin and his father could have been explored and developed more.

Eddie was also slightly peeved at having to mime along to the Style Council track 'Have You Ever Had It Blue'. Eddie recorded some vocals of his own but they weren't used. He puts it down to mysterious contractual reasons.

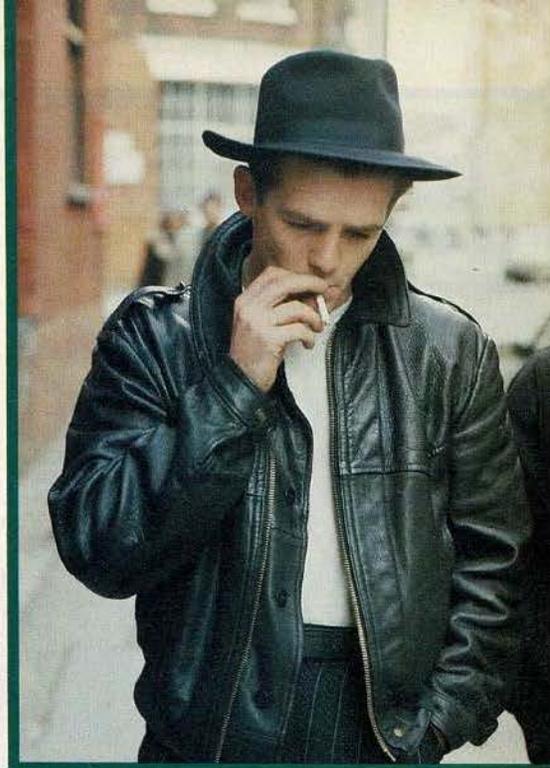
"I didn't wince when I saw myself in the film," continues Eddie. "I think Colin is a very true character. Like me, he's self educated. He teaches himself, he lifts books off the shelf.

"A lot of films depict working class young people as morons. Pap like 'Quadrophenia' and all that. 'Absolute Beginners' is a film that can be enjoyed by everybody. It's a panorama and it's a film to revive the British film industry.

"Films like 'Letter To Brezhnev' and 'My Beautiful Laundrette' are very good but you could just as easily see them on Channel Four. 'Absolute Beginners' has great international appeal. It's a true cinema film. I think the only way it can really be appreciated is as a good night out at the cinema."

Eddie's off to America soon to promote 'Absolute Beginners'. I ask him whether he thinks a country which has enjoyed 'Rambo' and likes stately productions like 'Brideshead Revisited' is ready for a British musical about London life in the late Fifties.

"I think they will be," he replies. "'Absolute Beginners' will give them a different and more stimulating idea of Britain. They've had the Brideshead idea, with rich young men flouncing around wasting time, now it's time to offer them something different. I'm sure they'll be able to understand 'Absolute Beginners'. The London accents are pretty neutral."

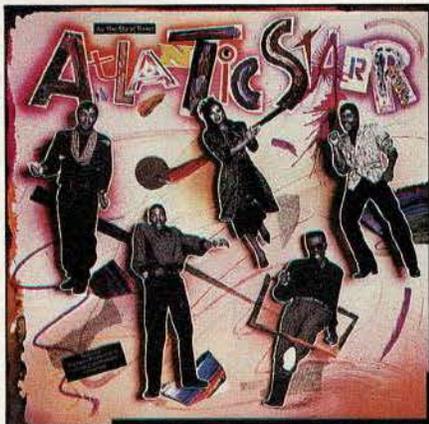


Eddie's now appearing in the play 'China' at the Bush Theatre in Shepherd's Bush, West London. After he's finished there he'll be considering more film roles, although he doesn't seem to be a man to rush into things.

"I don't want to be the new James Dean, although I do sympathise with some of the roles he played," says Eddie.

"I hope 'Absolute Beginners' will mean I can choose some very good roles that will stretch my capacities. I want to constantly improve my craft. Acting isn't something to be thrown away."

ATLANTIC STARR



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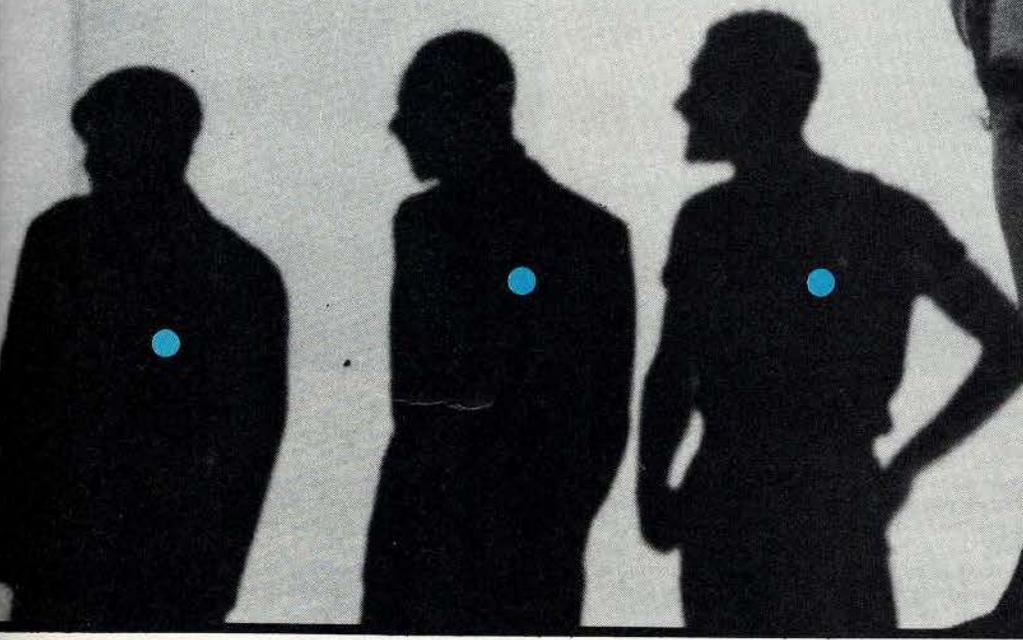
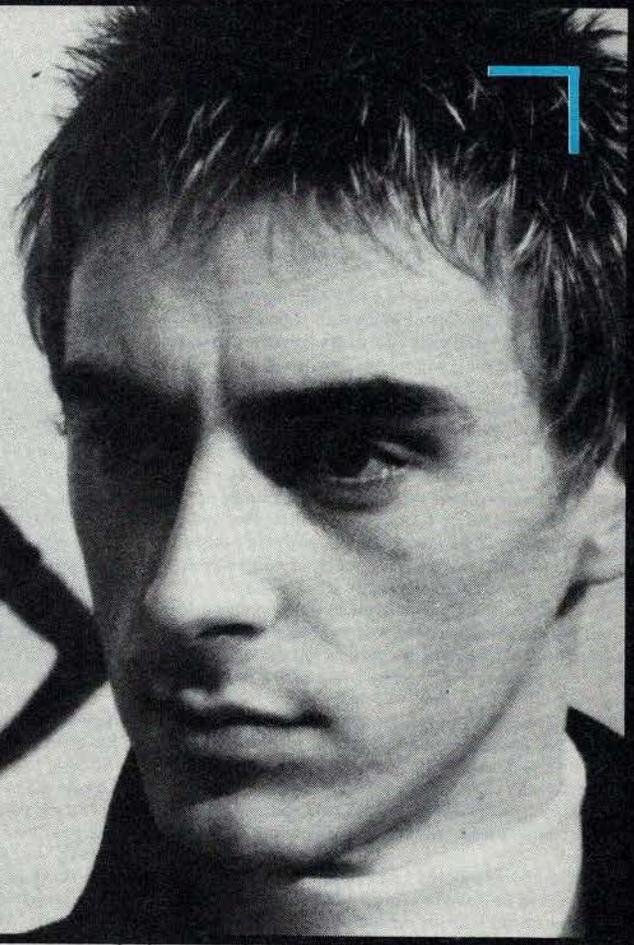


Life sounds better to music.



BLUE MOVIE*

* Well, actually it's a Style Council video and it's in black and white . . .



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and simple, the Style Council video of 'Have You Ever Had It Blue' is shot entirely in black and white.

Dovetailing neatly with this is a smart collection of two tone images: white sock and tasselled loafer, checked jacket, piano keyboard, black polo necks against white back drops. It's a video that syncs perfectly with Council packaging, casual but smart. And then there're the dancers.

They're called the Jazz Defektors and it's their weaving of shapes and figures that makes this just a cut above the average Council video.

'Have You Ever Had It Blue' is the first of a veritable feast for Style Council fans this year. In May the group release a live album and then go on to spend the rest of the summer recording their new studio LP, which should be released before the end of the year. There are, as yet, no plans for a British tour.

■ E I Video



BILLY OCEAN

THE NEXT GREAT SINGLE

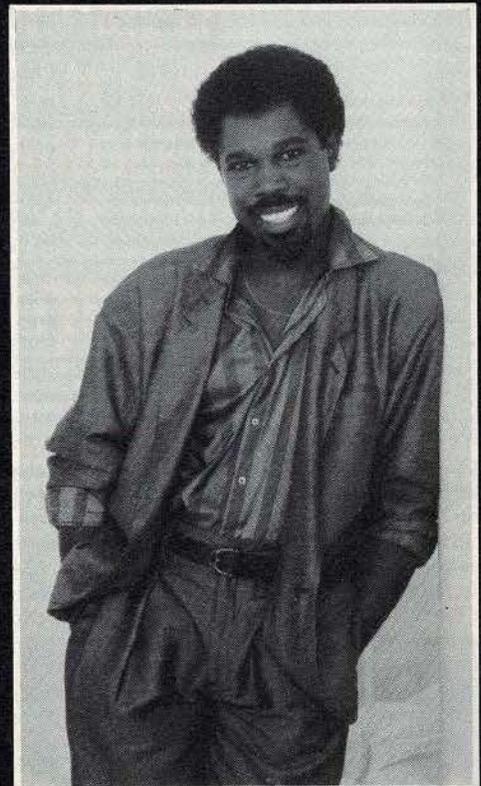
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Life sounds better to music



● Ho ho — the rm editor is off on his hols in sunny Hastings, getting an all-over tan in a one-piece swimsuit, so mean while, back at Hampstead Road Mansions, all hell is breaking loose.

Verily, the natives were getting a trifle restless, and it wasn't just the news that Patsy Kensit has at last found troo lurve with Spandau's manager, Steve Dagger. Lip can only marvel at the profundity of the discussions this wondrous twosome must hold in the privacy of their own homes. Rumour has it that even the flies on the wall have been known to drop dead with boredom. . .

But boredom was the last thing on the audience's mind at last week's New Order gig in Brighton. For some unearthly reason, the Sussex hordes saw fit to lob not only bottles but also shoes at the unsuspecting band. In fact, one rather tatty specimen caught the unfortunate Peter Hook right on the hooter.

Now then, boys and girls, we always thought that New Order had rather nice taste in shoes and certainly are not so short of ackers that they need to be re-shod. And as for attempting to give Hooky a nose job, well, rather you than us, dearies.

And the nation's self-appointed guardians of public morals are up in arms and out of their prams again, this time over the video for David Bowie's single, 'Absolute Beginners'. It features, as one would expect, scenes from that film. But scenes which, according to one concerned mother, were not fit for kiddiewinks to see. Really, when one sees far worse on 'News At Ten', isn't all this gratuitous censorship just a little bit tiresome?

Say Hello Wave Goodbye time for Stoker of General Public (yeah, and whatever did happen to them, then?). Seems he's left the Big G and has headed off to LA for a life of wedded bliss with his American girlfriend. . .

Oh, how the mighty are fallen dept. Oh woe, woe, woe — in the wake of the no-hit syndrome, poor old Adam Ant has been dropped from the roster of CBS recording artistes. So disillusioned is young Ads, that we hear he's considering never making another record for the UK market again. Aw, shame!

Does this mean no more 'TOTP's to drool at? Meanwhile, faithful sidekick Marco 'Pass me that doughnut' Pirroni is said to be rehearsing with a mysterious South London outfit whose identity is a closely guarded secret. Come on, Marco, we know it's the James Last Orchestra!! Own up!

Not owning up this week was Ray of those cuddly funsters, Sigue Sigue Sputnik. Yes, just when you thought it was safe enough to read the gossip column again, up we come with more dirt (and we're not talking about what's behind Martin Degville's ears). Now, you may have heard Simon Bates' latest bid to ridicule all our wonderful



Photo by Syndication International

■ The occasion of 'The Tube's 100th edition birthday party at Ronnie Scott's the other week, brought a horde of rumbustious liggers running down Friith Street in search of free drink.

Ranks of fifth generation rock and rollers assembled before banks of camera men in a bid to prove that there is life after 30 and that you don't have to be young or good looking to get your picture in the paper.

But enough of this frivolity! Let's have three cheers for 'The Tube' for being one of the longest running shows on Channel 4. No mean feat in anybody's books.

Amongst the bobs being interviewed amidst SSS attempts to wreck the proceedings, were Paul Hardcastle, Midge Ure, Rick and Francis from Status Quo, June from Brilliant, the whole of Big Audio Dynamite.

Neville (otherwise known as Belouis Some) and Ray of SSS posed for blackmail corner pics with the luscious Betty Page (does this girl ever stay at home with her knitting, we wonder?). Paula left early, much to everyone's dismay, and missed Bobsie's dramatic entrance.

The whole of the Comic Strip team made merry and pulled lots of funny faces (well, the wine wasn't too hot, you see) while the Mint Juleps bravely trilled away onstage ignored by all and sundry.

Martin Degville managed to get himself bleeped off air while Tony James phoned home on his flashy portophone, the only message being one from his mum asking when he was bringing that nice young lady of his round for dinner. Gosh, what exciting lives pop stars lead. . .

popstars by encouraging listeners to write in with tales of 'Famous People I Knew Before They Were Famous'.

One chap wrote in saying he knew old Cutie Chops Mayhew when he was at school and that "he was a thug even then". "Bloody cheek!" screamed Ray "I never knew him!". He was even more outraged to find out that the aforementioned scoundrel had won a free album off Radio One. Times is hard, eh Ray baby?

Whoopee! Mega goddess Sandie Shaw has decided to dust off her vocal chords at long last and re-enter the arena. She's signed to Polydor and an album and (wait for it) a tour should be happening around late May early June. The album contains songs specially written for her by various contemporary luminaries (whose identities we won't reveal yet), and Lip says a big hoorah for the return of those golden vocal chords!

And what is this! Julian Cope has come out of his cobwebs and is reputedly about to sign a deal with Island Records!! Does this mean we won't have to wait another 10 centuries for his next mind-blowing earth warping musical vision? We are also told that old Jules has 'really got his act together'. Yeah, and we're a troop of man-eating, tap dancing locusts. . .

Now here's a little something for all you football nuts out there. Apparently, Howard Kendall, manager of the esteemed football club Everton, was in the same school football team as none other than Mr Super Smoothie himself, Bryan Ferry!! The vision of old Bry on the astral turf showing off his knobbyknees is something that Lip simply cannot bear to think about.

Apparently, both men have expressed an interest in having a reunion to talk over those halcyon days, although old Howie remembers that Bry wasn't

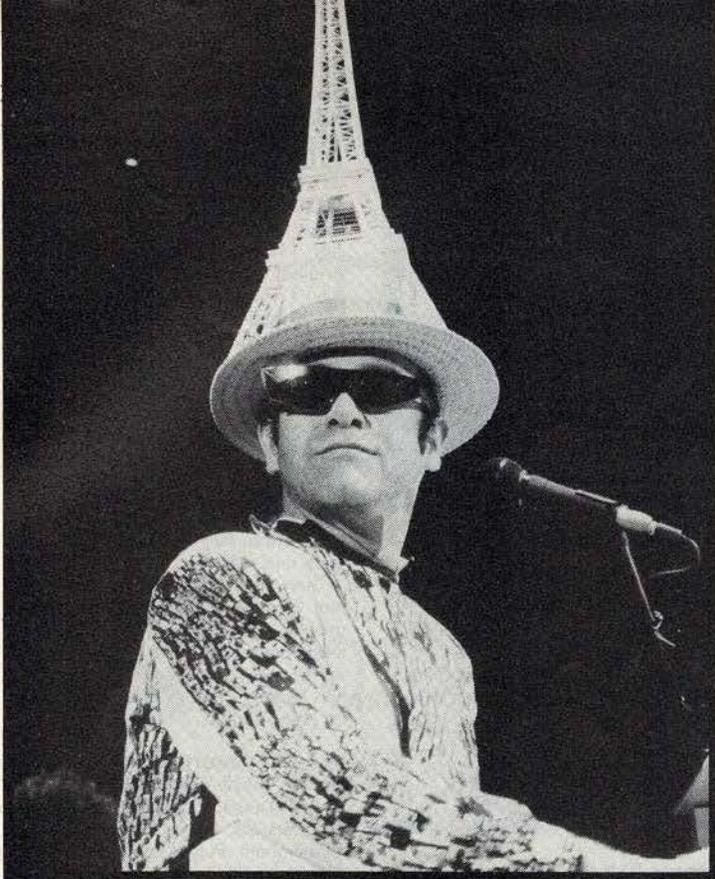
exactly twinkle toes when it came to a few turns round the field. . . "Well, he had other things on his mind, hadn't he?" quoth Britain's most successful manager.

We had a hard job restraining our snickers when we came across this little snippet which dropped from the ever-ready mouth of famous cynic, Bob Geldof during the 'Absolute Beginners' premiere. On leaving London's Leicester Square Theatre, he murmured to his dashing female escort "The only thing that kept me awake was your stomach rumbling!" We know the feeling Bobsie, we know the feeling. Don Letts was vastly amused too, to find himself accosted by several young girlies shrieking "Look! It's Eddy Grant!" "Nah," riposted the droll one, "I'm Bob Marley, actually".

Latest victim of the tea-leaf brigade is Roland Orzabal of Tears For Fears. He came back to his house in Bath to find that some rotten cad had got in through a window and nicked three cameras, an oil painting and various other bits and bobs. Get yourself a big Alsatian Roland, then he can help out on backing vocals next time you're short of a harmony or two.

Whatever will these wacky pop stars get up to next? We'll tell you what, they'll make videos and then not appear in them. That's exactly what Lip's favourite ancient monument Lou Reed has done for his new single, due out in May. Instead, Godley and Creme have the infinitely easier task of directing a fully-operational, life-sized model of Lou. We hear the pictures have to be seen to be believed. . .

So on that note, we won't mention rm's very own resident fossil, Robin Smith, who at this very minute is tied to the desk with six Ripple bars dangling under his nose by way of Betty Page's latest fiendish torture. More news next week.



■ Now Elton, this is really taking that old maxim 'when in Rome' to a ridiculous extreme. Pictured here, we have Britain's greatest export next to Heinz baked beans, with what appears to be a half scale model of the Eiffel Tower on his nut.

What prompted this witty head gear, we ask ourselves? A bid to outdo Martin Degville in the wacky protrusion stakes, perhaps? Wrong! It was simply a jolly jape to celebrate his little soirée in Paris.



Photo by Phil Loftus

■ "Ur, yeah, well, um, it's a funny old world y'know. I mean, one minute I'm a respectable citizen, minding me own business, and the next thing I know, I'm in the rm Lip column being described as a used car salesman!! I ask you! And me, once a Sex Pistol! Famed and feted and frown out on my earhole after six months. To think I gave old Midgiepoos his big break and rescued him from a life on the chicken in a basket circuit. What thanks do I get? I get asked to pose for pictures with some upstart called Neil Tennant, who has the complete audacity to be even more famous than I was. Well remember this, Neil lad, 15 minutes can be up sooner than you think. Oh well, I'm off back to Maida Vale and my nice quiet showroom. . ." (NB: for readers under the age of 10, this is actually a picture of Glen Matlock).

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NEWS

DIGEST

edited by
robin smith

● **That Petrol Emotion**, who release their single 'It's A Good Thing' on Friday, April 18, have lined up a tour. They'll be playing Norwich Gala Ballroom Thursday, May 1, Newcastle University 3, Sheffield Limit 6, Huddersfield Polytechnic 7, Leeds Warehouse 8, Wolverhampton Scribbles 11, Carlo Regional College 13, Derry The Venue 14, Dublin Trinity College 16, Limerick Savoy 17, Liverpool University 19, Stoke On Trent Shelley's 20, Leicester Princess Charlotte 21, London Electric Ballroom 22, Manchester International 24, Colchester St Mary's Arts Centre 27. More dates will be announced later.



■ **Erasure**, featuring Vince Clark and Andrew Bell, release their single 'Oh L'Amour' on Monday, April 14. The 12 inch includes 'Gimme Gimme Gimme', a cover of the Abba song that always proves to be a stonking good on-stage favourite. Erasure are currently finishing their album, and they're planning to tour Europe and America.

● **Julian Lennon** has added a couple of dates to his tour. He'll be playing Poole Arts Centre Tuesday, May 13 and Nottingham Royal Concert Hall 18. Tickets priced £7.50 and £6.50 are available from the box offices.

● **Level 42** release their single 'Lessons In Love' on Friday, April 18. Level 42 are about to begin an American tour, but there are no plans for British dates until much later in the year. The flip side of 'Lessons In Love' is a live version of 'Hot Water'.

● **Annabella** will now release her single 'Fever' on Friday, April 18. It's taken from her debut solo album which should be out in May.



SIMPLE FESTIVALS

■ **Simple Minds** will be playing two massive open air festivals in the summer. They'll be playing **Glasgow Ibrox Stadium on Saturday, June 7**, followed by **Milton Keynes Bowl on Saturday, June 21**.

Tickets for the Ibrox Stadium show are £11.50. They are available by post from **Regular Music, PO Box 77, Head Post Office, Edinburgh**. Postal orders only will be accepted, and these should be made payable to **Regular Music**. Don't forget to enclose a sae.

Standing tickets for the pitch will be on sale at a yet to be announced date. Tickets for Ibrox will also be on sale throughout Scotland.

Tickets for the Milton Keynes show are £12.80. They are available by mail from **MCP Ltd, PO Box 123, Aldridge, Walsall WS9 8XY**. Make cheques or postal orders payable to **MCP Ltd** and enclose a sae. Tickets will also be available at record shops and agents throughout the country. Credit card bookings will be taken on 01-748 1414.

More acts are expected to be announced shortly for both concerts. We've heard that **Lloyd Cole** will be appearing at one of the shows, but this hasn't been confirmed.

● **Outbar**, who release their single 'When The Bad Men Come (Hoki-Bo Sado-Bo)' on Tuesday, May 6, have lined up a choice selection of dates. They'll be playing London Wag Club Thursday, April 17, London Camden Palace 24, Bath Moles Club May 3, Guildford Surrey University 4, London University Of London Union 7.

● **The SOS Band** have lined up a trio of dates. They'll be playing Hammersmith Odeon Thursday, April 24 and Friday 25, followed by Croydon Fairfield Halls 27. They'll be playing two shows at Croydon Fairfield Halls; one at 5.30pm and the other at 8.30pm.

● **The Temptations** release their single 'I'm Fascinated' this week, and they'll also be playing their first British tour in over 10 years in April. They'll be playing Hammersmith Odeon Wednesday, April 16, Thursday 17 and Friday 18, followed by Cardiff St David's Hall 19, Warrington Spectrum Arena 20, Birmingham Odeon 21, Ipswich Gaumont 22, Nottingham Royal Concert Hall 23, Poole Arts Centre 24.

● **Freddie Jackson** releases his single 'He'll Never Love You (Like I Do)' on Monday, April 14. It's taken from his debut album 'Rock Me Tonight'.

VIRUS HITS COUNTRY

■ **Big Country** have rescheduled the last week of their tour because of a viral infection which has affected Stuart Adamson and Bruce Watson. They'll now be playing Poole Arts Centre on Sunday, April 13, Nottingham Royal Concert Hall 16, Sheffield City Hall 17, Manchester Apollo 18, Newcastle City Hall 20. Tickets for the original shows will be valid for these concerts.



QUEEN ADD SECOND SHOW

● **Queen** will be playing a second show at Wembley Stadium on Friday, July 11. The 72,000 tickets for their original concert there on Saturday, July 12, sold out within a few days. Once again Queen will be supported by Status Quo and the Alarm. Gates will open at 2pm and the concert should end around 10.

Tickets for the concert are £15 each. They are available by mail from **Queen Wembley, RS Tickets, PO Box 4RS, London W1A 4RS**. Make cheques or postal orders payable to **Harvey Goldsmith Entertainments Ltd** and enclose a sae. Allow five weeks for clearance and delivery.

There is now a lot of speculation that Queen will be playing more gigs around the country. We understand that Harvey Goldsmith was so impressed by the response at Wembley that he's looking at other sites to stage similar mega shows.

● **Latin Quarter** start a tour this month. They'll be playing Bristol Bierkeller Tuesday, April 22, Brighton Coasters 23, Leicester Polytechnic 25, Birmingham Polytechnic 26, Norwich University Of East Anglia 27, Nottingham Rock City 28, Sheffield University 29, Manchester Hacienda 30, Liverpool Royal Court Theatre May 1, Glasgow University 3, Leeds University 6, Keele University 7, London Kentish Town Town And Country Club 8.

● **Frank Sinatra** releases his 1966 classic 'Strangers In The Night' again on Monday, April 14. The 12 inch boasts the extra gem 'Last Night When We Were Young'.

● **Krew**, Nik Kershaw's backing band, release their single 'Paper Heroes' on Monday, April 14. The 12 inch also features 'It's For You'.

● **Here's Johnny**, who have just released their single 'Love You To Death', have lined up a string of dates. They'll be playing Bath Moles Club Tuesday, April 15, London Rock Garden 16, Manchester International 22, Liverpool Royal Court May 2.

PRICE ATTACK!



A T V I R G I N

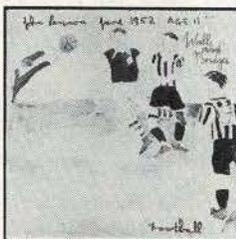
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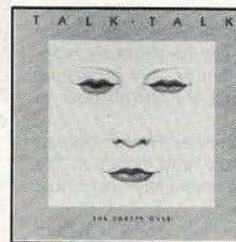


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- ▶ **STRANGLERS** Black & White
- ▶ **STRANGLERS** Live
- ▶ **STRANGLERS** The Men in Black
- ▶ **QUEEN** Sheer Heart Attack
- ▶ **QUEEN** Jazz
- ▶ **QUEEN** A Day At the Races
- ▶ **PINK FLOYD** Meddle
- ▶ **DEEP PURPLE** Machine Head

- ▶ **DEEP PURPLE** Stormbringer
- ▶ **JEFF BECK** Truth
- ▶ **THE UNDERTONES** The Sin of Pride
- ▶ **SCORPIONS** Animal Magnetism
- ▶ **SCORPIONS** Love at First Sting
- ▶ **ROGER WATERS** Music from the Body



- ▶ **TALK TALK** The Party's Over
- ▶ **BUZZCOCKS** Singles Going Steady
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E Y E D E A L

COMPILED BY ELEANOR LEVY



A ROOM WITH A VIEW (Cert PG 117 mins dir: James Ivory)

After the success of the big screen version of E M Forster's 'A Passage To India', the successful Merchant Ivory team deliver 'A Room With A View' and come up with one of the smartest films of the year.

'A Room With A View' is the type of soft focus rural nostalgia that BBC Television does so well. But director James Ivory — responsible for the equally genteel 'Heat And Dust' and 'The Bostonians' — gives Forster's tale a truly cinematic feel as the story flies from shimmering Italian countryside to England's green and pleasant land.

Helena Bonham Carter is Lucy Hornchurch, a strong willed Edwardian girl who travels to Florence with her chaperone, cousin Charlotte — played by the wonderfully dotty Maggie Smith.

Although betrothed to the boring Cecil Vyse (Daniel Day-Lewis), she meets and falls for the strangely mannered George Emerson (Julian Sands), but frightened and unable to accept her feelings, she travels back to England.

Back home, her 'OK — ya' brother Freddy (Rupert Graves) is awfully, awfully wacky and frolics in the nuddy with the local vicar (the eminently watchable Simon Callow) in the village pond.

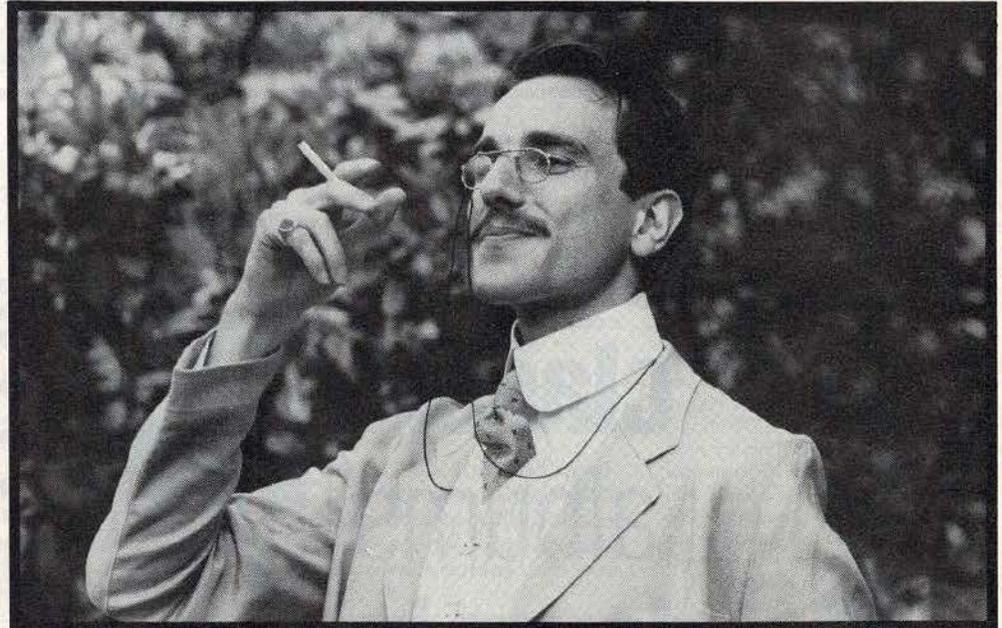
Lucy's steady, but infinitely boring world is turned upside down when George and his father — the equally watchable Denholm Elliot, who seems to be in everything these days — move into her village. Now she must choose between Gorgeous George and Creepy Cecil.

Every character is beautifully portrayed, with Maggie Smith her usual commanding self and Daniel Day-Lewis blissfully awful as the snobby, foppish Cecil — as far removed from the handsome Johnny in 'My Beautiful Laundrette' as human form could manage.

A charming tale, played out to perfection among the hazy travelogue backgrounds — 'A Room With A View' is intelligent, traditional British cinema at its best.

Eleanor Levy

● 'A ROOM With A View': feelings, forestry and frilly blouses



● DANIEL DAY-LEWIS in 'A Room With A View': happiness is a cigar called Hamlet

FRIGHT NIGHT (Cert 18 136 mins dir: Tim Holland)

Mindless horror, special effects, stakes through the heart, and grown men biting the heads off chickens? What more does the jaded video-happy public need to get them off their arses and back into expensive cinema seats?

At a time when Terry Gilliam's funny, thrilling and intelligent masterpiece 'Brazil' had problems even getting distributed in America, the likes of the altogether vacuous 'Fright Night' are released in their scores.

'Fright Night' has an archetypal American teen hero, a bit of romance, lots of bodily mutations, mucho spills and thrills, pints of gore and blood... and not a single intelligent question or thought in its entire 106 minutes.

The one message it does contain — intentionally or

otherwise — is that the American public should be forever on the look-out for evil on its own doorstep — whether it be communists, muggers, atheists, AIDS or whatever the current flavour is.

The film introduces us to Charley Brewster, who can't even convince his own mother, never mind his dopey friend, that vampires live next door.

It all begins when he watches a couple's naked foreplay through a window opposite his bedroom (sex!), and witnesses the male expose rather large teeth.

After several close shaves with the vamps himself, he attempts to enlist the help of a second-rate TV horror-film star, played by the drole Roddy McDowall.

What follows is a film in which every single cinematic horror-and-gore cliché is taken one step further. Credit is due to the writer/director for the sheer hack, glossy polish he brings to the production, but he has nothing new on offer.

It is as if Hollywood has no other inclination than to go further and further into its own arse and entrails.

Blood is shown dripping down naked female flesh (tasteful, likely), animals are run through with planks of wood, heads with bullets; heinous faces growl out from the screen, and yet — of course — all ends happily with our hero snogging on the bed with his bird.

The audience certainly laughed a lot and, for this reason, if nothing else, the film is a classic — of sorts!

John Hind

HEARTBREAKERS (Cert 18 99 mins dir: Bobby Roth.)

Being a bloke can be murder sometimes. For instance, you find yourself being portrayed like the prize pair of pricks in 'Heartbreakers'.

Ostensibly, this is a human interest comedy about the follies of male friendships. Blue (Peter Coyote) and

Eli (Nick Mancuso) are lifelong pals at turning points in their 35-year-old lives.

Smoothie Eli has thus far opted for a comfy career in the family cloth trade and the rabid pursuit of one night stands. Blue, to all our cost, has remained a starving artist. He's committed — and probably should be.

The plot — a flailing, fraudulent, disaster of a thing — follows the LA guys' respective quests for meaningfulness and recognition through a variety of club-footed buddy boy gags, breast-baring women and quite astounding Southern Californian angst conversations: 'I feel that I need a relationship right now,' and so on.

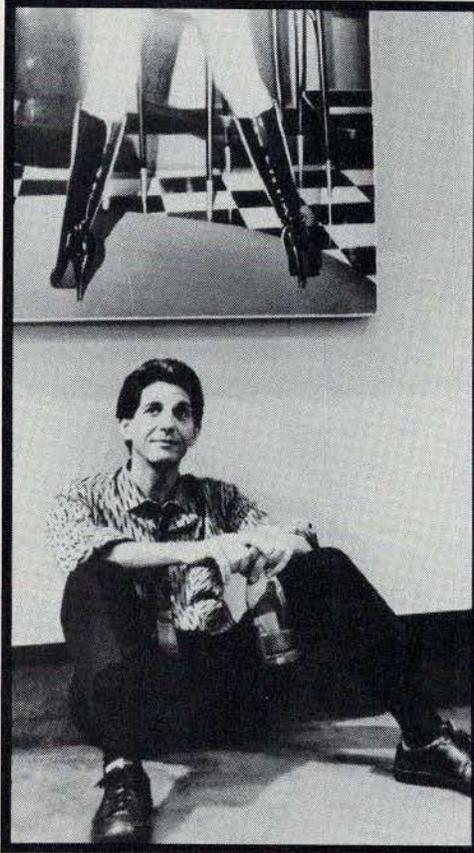
The makers of 'Heartbreakers' would like us to believe there is a moral in all this about how macho diminishes man.

Horseshit. The real moral is that girls taking their tops off gets more wallies into cinemas to see dozy movies than would turn up otherwise.

Only one point of interest emerges in 'Heartbreakers': the S&M queen who poses for Blue's porny portraits is acknowledged to have based her technique on 'the style of Betty Page'. Fame at last, eh!

Dave Hill

● **HEARTBREAKERS:** being a bloke can be murder sometimes



directed by Reynolds. Somewhat in the mould of his earlier 'Hustle', it tells the tale of Harry T Gomez, an ex-con (aren't they all) who becomes involved in a big-time drug-ring. But, we ask, is he the good guy or is he the bad guy?

Whatever, Gomez gets involved in a good 13 fights (three in a sardine-packing factory), gets laid by half a dozen gals (including an aerobics teacher, a cellist and a rabbi's wife), and drives his car into three inanimate objects (a MacDonalds, a plush solarium and a warehouse full of dining-room tables).

Unless it's just me coming over all queasy, this has all the makings of a cult video.

So, as those guys shout from the back of the auditorium, 'Go on, stick it in!'. You're a real stallion, Burt.

John Hind

THE FROG PRINCE (Warner Home Video)

Aaah, definitely a nice film this. The sort of film, that creeps up on you with its detailed yet unobvious look at Paris (you won't see one shot of the Eiffel Tower) and the lives and loves of the locals and a group of English schoolgirls studying in the capital.

Jane Snowden is the perfect English rose, all soft and straight-backed, who fantasises about the man of her dreams but still confuses sex with romance. Diana Blackburn, as the detestably upper crust Ros, drinks and sleeps her way around with a much clearer outlook on the Parisian male and provides some wonderfully bawdy boarding school humour.

Jenny's adopted French family provide a host of eccentricities that will have every Anglophile chuckling as Grandmere eats the newspaper and son-in-laws force their slimy attentions on our poor innocents abroad.

A gentle, thoughtful film that has you reminiscing on your own adolescent faux pas and provides a choker of a finale to boot.

Andy Strickland

VIDEO ROUND-UP

STICK (CIC Video)

Having Burt 'Moustache' Reynolds in your own living-room for 92 minutes is somewhat equivalent to running four miles with pirahna fish in your shorts. Mr Moustache is to home-viewing what the Plague was to central and northern Europe during the Middle Ages. That includes, of course, the sores, lesions and festering boils. So, get hold of a copy, stick it in the machine, and 'Bring out your dead'.

Based on a novel by Elmore Leonard, 'Stick' is a thriller-sex-drugs adventure, starring Reynolds and um,

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T H E
DOMINO
T H E O R Y

Anna Domino is American, makes her music in Belgium and just might be the antidote to Sigue Sigue Sputnik you're looking for. Then again she might not...

800 words AD: *Jim Reid*

● Anna Domino looks across a cup of tea, weighs up my question and decides she has very little to do with this thing called Drum Theatre.

"I've been trying to convince myself for years that my music isn't sentimental or romantic, but that's hogwash," she says. "It is sentimental and romantic and nostalgic."

It is . . . and stretching miles away from the Go West end of things. You could say it was just a teeny weensy bit morbid. Or could you?

"Not exactly morbid," says Anna, "but there is a kind of despair that comes into my music. It's not like I'm afraid of death or anything . . . it's just when you know about something and you're not able to do something about it . . ."

"We invent fear within our living rooms. Everyone is scared of the same things, because basically everyone is scared of each other. You can be against nuclear weapons, but still wanna shoot the guy down the street."

If that sounds a bit mystical next to your Culture Club LP, if the psychology doesn't knock you off the Mike Read show, wait for the forthcoming Anna Domino LP.

It's called simply 'Anna Domino', and it won't bash you sideways. Neither will it bludgeon you with a standard set of words and images from pop's increasingly narrow vocabulary. 'Anna Domino' is a reflective, restrained and at times strained debut album.

Simple voice, sax, drum and piano things where you can actually hear the instruments, hear some feeling and forget, for a moment, the incessant mindless wash of those who would be prime time Radio One. Having said that, who is this Anna Domino?

For a start she's an American. She's in her mid-twenties. She's released one mini album 'East-West' and four singles on Belgium's answer to Rough Trade — Les Disques Du Crepuscule. Her current LP is produced by ex-Associate Alan Rankine. But the story starts eight years ago . . .

"When I first went to New York eight years ago (from Arkansas) the Mudd Club was the place to go. The scene that grew up around the Mudd Club had a lot to do with what's happened in NYC since.

"I didn't know anybody, but New York is a very social city, it's easy to get to know a lot of people. A lot of people came out of that scene; the Lounge Lizards, DNA, a lot of underground film makers, painters and so on.

"Just staying in New York meant I had to do something, people are only interested in you if you

are producing. It's like I was gonna be a tourist until I produced something. It really drives you, so I started making tapes for myself . . ."

Anna set about making tapes of her songs, but NYC wasn't ready for her. All of a sudden she found herself on a quirky Belgian independent label, out of the mainstream and for most of the time out of her native country. Anna now spends most of her time in Brussels.

"I'm a bit of a displaced person now," she says. "Up until this year I've always looked upon New York as my home base. My big goal was always to finish recording and get back to America . . . but now I work in Belgium at my own pace. If it wasn't for the weather I'd quite like it."

Despite having her misgivings about life in Brussels — "I have nothing to do with the place" — Anna has already scored one top 10 hit record in her adopted country. In fact she means far more in the Low Countries and Germany than in Britain or America.

"I don't have a record company in America. I get good reviews whenever someone has gotten hold of my records and I've had a good response on college radio. It's got to the stage now when a few US companies have begun to sniff something out.

"I suppose my success in Belgium is something of a surprise. All of their TV and radio is government subsidised and they play whatever they want. They don't have to deal with ratings so I'm in this great position where I'm seen as this weird person from New York, yet at the same time I'm something that's considered a Belgian product."

'Anna Domino' by Anna Domino should be released in Britain within the next few weeks. It's not sensational, it's not the next big thing and Anna is not the greatest thinker of her generation or anything like that. 'Anna Domino' just represents a muted, more considered angle on pop that is fast being crushed in this brasher, crasser Drum Theatre world of ours. That's all . . . it might just be worth a listen though.





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ALL YOU NEED IS LOVE AND MONEY

Love And Money recorded their first single with Andy Taylor of Duran Duran, at the Power Station in New York. Then they went to LA, spent lots of money and swanned around in limos. Are they going to be the biggest thing since the Roaring Boys... or are they really rather good? Lesley O'Toole thinks we should indeed make lots of love and money

● Love and money — we can't live with them, we can't live without them. And very shortly, life's most sought-after commodities will surface in a different, but equally irresistible, guise.

As their name implies, Love And Money — the band — were worth waiting for. The Sige Sige Sputnik mentality turned inside out, Love And Money are about excitement and investment generated by a song rather than an image.

The song, entitled 'Candybar Express', will be pulling in at quality record stores across the UK and USA simultaneously. A hard-hitting, no messing, guitar-squealing party record aimed "at the brain through the feet."

'Candybar Express' is destined for either massive success and a heading of tolerance levels or the cruellest failure this side of Win's 'You've Got The Power'.

James Grant, Paul McGeechan and Stuart Kerr were formerly three quarters of Friends Again, above average pop exponents of strength through wimpiness, but extremely below average in the old commercial stakes. Bobby Patterson completes the line up.

While hurling around in the Friends Again tourmobile, James had hammered out his frustration in a song which later emerged as 'Candybar Express'.

James: "I'd been to see '1984' which I found a terribly depressing film. We'd just split up Friends Again and I wasn't going out with anyone at the time, so I happened to say, 'What I want next year is love and money. I saw it as meaning something essential so it sort of stuck.'"

But why did such a gloriously brilliant moniker take so long to be snatched? "Hm. I don't know but I think I could

do really well in an advertising agency," counters the eventual taker.

Love And Money are a calculated risk, and James would be the first to admit it. "Friends Again were never really destined for success because we were a useless band in many ways."

On the face of it, Love And Money's position isn't drastically dissimilar. Martin Dogville he ain't, but, at the other extreme, James Grant is unlikely to sail through auditions for the next Levi 501's ad.

"But Grace Jones is fearless in a way, it's just her image which sells her records and that's her total embodiment."

The key to Love And Money undoubtedly fits elsewhere.

"Without wanting to sound arrogant, we're saying 'if you like music and you like change, you'll like this.'"

"For me, music has to come from the writer and be seen to do so. Tom Waits is my all-time hero because he expresses himself so well. If it weren't for him, and if I hadn't been in love so much, I probably wouldn't have written a song like 'You're Beautiful'. (A stunning gut-wrencher of a love song if ever there was one. 'Carries Whispers' I forgot it.)"

"So much these days is elevated into music through a producer or through an aura of acceptance."

"Our original aim was to be successful first and take things from there. At the same time, though, we needed a cynicism in the lyrics, a kind of diary of future events."

James Grant's unique lyrical brand of lip-surfing cynicism plus whimsical wit is undoubtedly the icing on the Candybar and numerous other songs of equal stature.



The boy has a gift, make no mistake; the gift of intelligent humour. The music business would be a duller place without the Hacs and Morrisseys and James Grants of this world.

"Yes, I think Morrissey's hilarious. I love reading his interviews because he's such an arrogant bastard and arrogance can be hysterically funny."

"It's like the line in 'Candybar' — 'Everybody say walk say Charlie, that songs like this exist'. I think that's funny but people might see it as a big fascist approach."

"It would be a shame though, if people took everything dead seriously simply because we don't smile in our photographs."

Time to answer the infernal question: what do Love And Money sound like? "Oh dear, oh dear... (pause for thought)... What I'd like to say is a cross between Led Zepplins, James Brown and Tom Waits, with shades of the Gap Band and Bruce Springsteen thrown in. That might be quite a close approximation."

Love and money are bandied about with alarming frequency in this big bad biz. No spurious tales of whacking great advances to impart here, though.

Phonogram had shrewdly refused to release Friends Again from their contract, leaving Love And Money little option but to renegotiate an in-house deal. No bad feelings, though.

Hard luck story of the saga belongs to Glasgow label Steamers Records. Boss Graham Wilson approached Phonogram with a view to licensing 'Candybar Express'.

All systems were go until the resident demo caught the ears of one Andy Taylor. Being on the lookout for bands to produce, Mr T leapt and Phonogram leapt higher. The only stumbling block was James Grant.

"I said no for about a month. I was completely adverse. Eventually though, I decided to take the risk. And not least, because of the inherent contradictions."

"Movie screen alcoholics and drug abuse look attractive, but in real life are utterly pathetic. Things always look a lot better in neon than in reality. That's the kind of thing 'Candybar' is about."

The songs do sound absurdly American coming from a band of Glaswegians. Appropriately, perhaps, since America surely beckons as the greatest potential market.

"And they'll really go for the guitar in an immense way even if it doesn't appeal to hipsters over here. I really like sending up that whole leather-trousers-and-boasting-grain scene when we play live. And you can get great noises from a guitar."

Like Big Country and their bagpipes! "No no, I don't have the bagpipe pedal!" Love And Money were dispatched to New York's Power Station studio to put the finishing touches to 'Candybar'. The end product was enough to incite Polygram (Phonogram's sister company in America) to near total collapse.

"I virtually came home from New York on a stretcher."

When the great Mr T demanded another track to produce, Phonogram

thrilled 'whoopie', James groaned and 'Candybarger' was the song cooled to order in a day. The proposed follow-up single was deemed worthy of a trip to LA.

"We couldn't have imagined a more contributory setting. 'Candybarger' is about that philosophy of 'go for it and f--- the consequences' and where you'll be when you reach the other side."

In between trans-Atlantic jaunts, Love And Money were recording the remaining tracks for their forthcoming LP, 'All You Need Is Love And Money', in London.

"We're talking severe amounts of cash here. Something like £200,000. I prefer not to think about it."

ABK man Ashley Goodall, guardian of the purse strings, is predictably quick to refute the figure. "In relative terms, it wasn't an expensive album. Have that sun and you'd be nearer the mark but, in any case, the music is strong enough to speak for itself. We needn't do anything tacky or desperate."

Whatever the precise figure, Love And Money will have to sell an impressive number of albums to recoup the investment. James: "Something like half a million worldwide and that's before you even consider marketing costs. It's definitely best not to think about it."

In any case, Love And Money have already experienced the trappings, if not the success. Did James Grant, average Glaswegian, ever question the money invested in him?

"No, I was too busy thinking 'Wow! I'm in LA, I'm in New York, I'm in Atlanta, I'm in a limo!' It really felt as though we'd already made it but that's not the kind of success I want."

It was like going to a carnival; good for one shot and then plain boring. I was sitting there in a big black limo in my ripped jeans and old shirt feeling like a total bastard.

"Coming from Glasgow, you tend to think, 'Wow! I've sold out here' but it felt good. I'd still be far more inclined to look for respect rather than material aspects, though."

Love And Money's fellow Glaswegian pop people certainly aren't levelling accusations of 'sell out'. The consensus of opinion seems to be that Love And Money, along with Hipway, are very good news for Glasgow. Lot the people yaaaak.

● Skins, Hipway: "Love And Money are the baddest thing to come out of Glasgow — heavy duty badness."

● Harry, Hipway: "They sure can kick us. If Love And Money played in the mountains, they'd cause an avalanche. They're brilliant!"

● Clare Grogan: "I love the band, they're really exciting. A few years ago in Glasgow, every boy you saw was trying really hard to look like Edwin Collins. Now they all want to be like James Grant."

● Robert Hodgson (alias Bobby Bluebell): "Oh really? Does Clare still live in Glasgow? Love And Money smoke too much, but I really like the single."

... Say yakk, say yakk, that bands like this exist.

W/E APR 12, 1986

GALLUP UK SINGLES

GALLUP UK ALBUMS

TWELVE INCH

COMPACT DISCS

MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	4	LIVING DOLL, Cliff Richard And The Young Ones, WEA □
2	4	2	A DIFFERENT CORNER, George Michael, Epic ○
3	2	4	WONDERFUL WORLD, Sam Cooke, RCA ○
4	3	4	TOUCH ME (I WANT YOUR BODY), Samantha Fox, Jive ○
5	10	4	ROCK ME AMADEUS, Falco, A&M
6	5	6	YOU TO ME ARE EVERYTHING, Real Thing, PRT
7	7	3	A KIND OF MAGIC, Queen, EMI
8	9	4	PETER GUNN, Art Of Noise And Duane Eddy, China
9	23	2	TRAIN OF THOUGHT, A-Ha, Warner Bros
10	14	5	SECRET LOVERS, Atlantic Starr, A&M
11	20	4	E=MC ² , Big Audio Dynamite, CBS
12	6	12	CHAIN REACTION, Diana Ross, Capitol □
13	8	5	ABSOLUTE BEGINNERS, David Bowie, Virgin
14	27	2	HAVE YOU EVER HAD IT BLUE, Style Council, Polydor
15	—	1	ALL THE THINGS SHE SAID, Simple Minds, Virgin VS860
16	13	7	KYRIE, Mr Mister, RCA
17	11	8	HI HO SILVER (THEME FROM BOON), Jim Diamond, A&M
18	—	1	LOOK AWAY, Big Country, Mercury BIGCI
19	17	6	OVERJOYED, Stevie Wonder, Motown
20	12	9	MANIC MONDAY, Bangles, CBS
21	19	6	LOVE COMES QUICKLY, Pet Shop Boys, Parlophone
22	24	4	HELLO DARLING, Tippa Irie, UK Bubblers/Greensleeves
23	35	3	THE FINEST, SOS Band, Tabu
24	18	7	DIGGING YOUR SCENE, Blow Monkeys, RCA
25	29	3	C'MON C'MON, Bronski Beat, Forbidden Fruit
26	15	6	KISS, Prince And The Revolution, Paisley Park
27	16	5	MOVE AWAY, Culture Club, Virgin
28	21	10	DO YOU BELIEVE IN LOVE/THE POWER OF LOVE, Huey Lewis And The News, Chrysalis ○
29	36	3	IS YOUR LOVE STRONG ENOUGH, Bryan Ferry, EG
30	28	3	SHELLSHOCK, New Order, Factory
31	25	7	(NOTHING SERIOUS) JUST BUGGIN', Whistle, Champion
32	22	5	HARLEM SHUFFLE, Rolling Stones, Rolling Stones/CBS
33	26	5	NO ONE IS TO BLAME, Howard Jones, WEA
34	32	8	THE HONEYTHIEF, Hipsway, Mercury
35	33	8	ROCK ME TONIGHT (FOR OLD TIMES SAKE), Freddie Jackson, Capitol
36	—	1	CAN'T WAIT ANOTHER MINUTE, Five Star, Tent PB40697
37	45	4	WHAT HAVE YOU DONE FOR ME LATELY?, Janet Jackson, A&M
38	30	12	WHEN THE GOING GETS TOUGH THE TOUGH GET GOING, Billy Ocean, Jive □
39	34	8	THEME FROM NEW YORK NEW YORK, Frank Sinatra, Reprise ○
40	46	4	MARLENE ON THE WALL, Suzanne Vega, A&M
41	31	7	LOVE MISSILE F-I-I-I, Sigue Sigue Sputnik, Parlophone
42	40	5	DARE TO DREAM, Viola Wills, Streetwave
43	44	5	THE THINGS THE LONELY DO, Amazulu, Island
44	52	3	STROLLIN' ON, Maxi Priest, 10 Records
45	43	3	AFTER ALL THESE YEARS, Foster And Allen, Ritz
46	—	1	GREATEST LOVE OF ALL, Whitney Houston, Arista ARIST658
47	48	6	SO MACHO, Sinitta, Fanfare
48	39	12	HOW WILL I KNOW, Whitney Houston, Arista
49	—	1	THERE'LL BE SAD SONGS (TO MAKE YOU CRY), Billy Ocean, Jive JIVE117
50	42	8	HEAVEN MUST BE MISSING AN ANGEL, Tavares, Capitol
51	57	2	SERIOUS, Serious Intention, London
52	—	1	TENDER LOVE, Force MDs, Tommy Boy IS269
53	37	9	IF YOU WERE HERE TONIGHT, Alexander O'Neal, Tabu
54	66	2	WHY CAN'T THIS BE LOVE, Van Halen, Warner Bros
55	—	1	SOME PEOPLE, Belouis Some, Parlophone R6130
56	53	2	A BROKEN HEART CAN MEND, Alexander O'Neal, Tabu
57	38	7	CALLING AMERICA, Electric Light Orchestra, Epic
58	—	1	DRIVING AWAY FROM HOME (JIM'S TUNE), It's Immaterial, Siren SIREN15
59	64	3	CAN'T HELP FALLING IN LOVE, Lick The Tins, Sedition
60	41	9	SILENT RUNNING (ON DANGEROUS GROUND), Mike And The Mechanics, WEA
61	67	3	I'M IN LOVE, Ruby Turner, Jive
62	—	1	PRISONER OF LOVE, Millie Scott, Fourth & Broadway BRW45
63	62	3	THESE DREAMS, Heart, Capitol
64	69	2	BACK WITH THE BOYS AGAIN/GET IT RIGHT, Joe Fagin, Towerbell
65	54	11	DON'T WASTE MY TIME, Paul Hardcastle, Chrysalis
66	51	4	GALVESTON BAY, Lonnie Hill, 10 Records
67	47	6	POQUETRY IN MOTION, Pogues, Stiff
68	49	11	BURNING HEART, Survivor, Scotti Brothers
69	—	1	TRUTH OR DARE, Shirley Murdoch, Elektra EKR36
70	72	2	SOMEONE TO SOMEBODY, Feargal Sharkey, Virgin
71	—	1	FUNNY HOW LOVE IS, Fine Young Cannibals, London LON88
72	65	4	LOVE IS WAR, Brilliant, Food
73	—	1	THIS IS MY LIFE, Eartha Kitt, Record Shack SOHO61
74	55	3	HIGH HORSE, Evelyn 'Champagne' King, RCA
75	—	1	RIGHT BETWEEN THE EYES, Wax, RCA RITE1

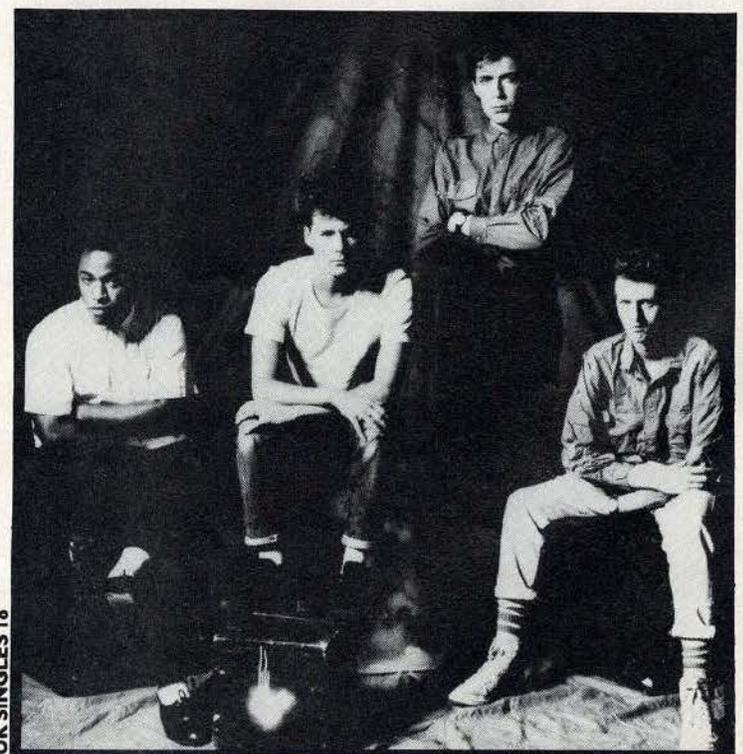
THE NEXT TWENTY FIVE

76	70	SHE KNOWS, Balaam And The Angel, Virgin
77	78	AMERICAN STORM, Bob Seger/Silver Bullet Band, Capitol
78	—	GIVE IT UP FOR LOVE, Steven Dante, Cooltempo COOL118
79	—	THE HEAT OF HEAT, Patti Austin, Qwest W8798
80	88	GOTTA FIND A WAY, Russ Brown, 10 Records
81	76	STRIPPED, Depeche Mode, Mute
82	100	GODSTAR, Psychic TV/Angels Of Light, Temple
83	75	THE MUSIC OF GOODBYE, Melissa Manchester/AI Jarreau, MCA
84	—	IRRESISTIBLE, Stephanie, Carrere CAR388
85	—	MODERN TIMES, Latin Quarter, Rockin Horse RH108
86	71	SHEEP, Housemartins, Go! Discs
87	90	IMAGINATION, Belouis Some, Parlophone
88	—	IF YOU WERE A WOMAN (AND I WAS A MAN), Bonnie Tyler, CBS A6867
89	79	THE CAPTAIN OF HER HEART, Double, Polydor
90	94	YOU CAN DO IT (IT'S SO EASY), Dino Terrell, Lovebeat International
91	80	RISE, Public Image Limited, Virgin
92	—	SHE LOVES ME NOW, Beres Hammond, Greensleeves GRE196
93	—	YOU'D BETTER NOT FOOL AROUND, Haywoode, CBS A6743
94	77	HEY DON'T WASTE MY TIME, Walkers, Club
95	—	GRAPEVINE, Edwin Starr, Hippodrome HIPPO107
96	—	EDGE OF DARKNESS (EP), Eric Clapton and Michael Kamen, BBC RESL178
97	—	PROSPECTS, Made In England, Red Bus RBU52208
98	99	FREAK IN ME, Dante, Bluebird
99	98	ROCK THE BELLS, LL Cool J, Def Jam
100	—	LOVE'S GONNA LAST, Steve Myers, Pressure HAVE6

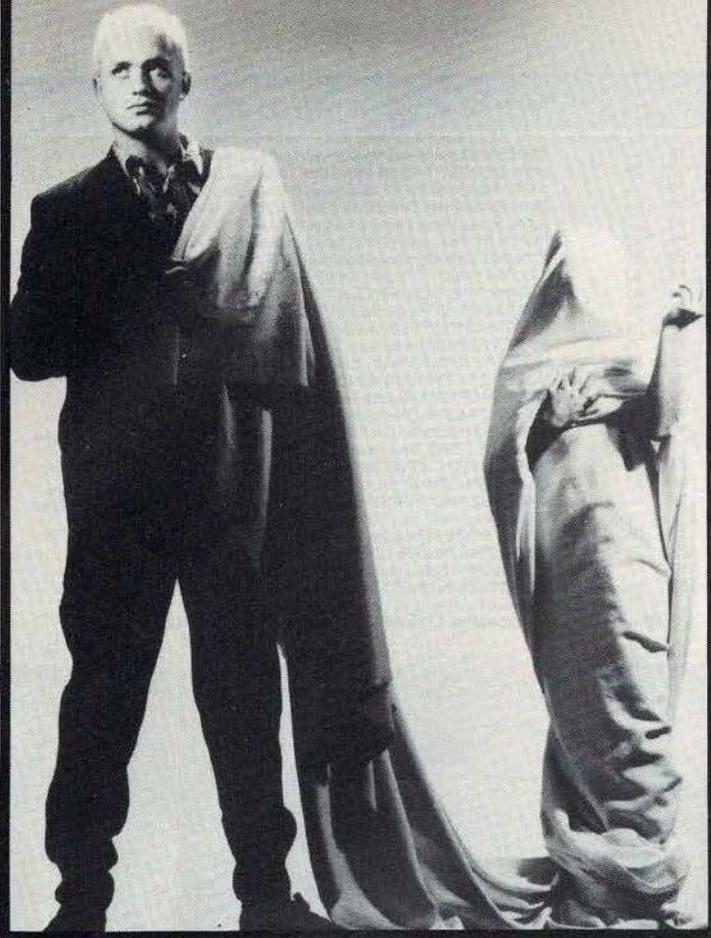
☆ Platinum (one million sales) □ Gold (500,000 sales) ○ Silver (250,000 sales)

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	3	HITS 4, Various, CBS/WEA/RCA ☆
2	2	47	BROTHERS IN ARMS, Dire Straits, Vertigo ☆ ☆ ☆
3	3	2	PLEASE, Pet Shop Boys, Parlophone
4	—	1	PARADE, Prince And The Revolution, Warner Bros WX39
5	5	18	WHITNEY HOUSTON, Whitney Houston, Arista □
6	11	23	HUNTING HIGH AND LOW, A-Ha, Warner Bros ☆
7	6	9	WELCOME TO THE REAL WORLD, Mr Mister, RCA □
8	4	2	DIRTY WORK, Rolling Stones, Rolling Stones/CBS
9	7	59	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ ☆
10	—	1	FROM LUXURY TO HEARTACHE, Culture Club, Virgin V2380 ○
11	9	6	HITS FOR LOVERS, Various, Epic ○
12	10	11	ROCKY IV, Original Soundtrack, Scotti Brothers □
13	16	24	ONCE UPON A TIME, Simple Minds, Virgin ☆
14	12	49	BE YOURSELF TONIGHT, Eurythmics, RCA ☆ ☆
15	14	3	BLACK CELEBRATION, Depeche Mode, Mute ○
16	—	1	RENDEZVOUS, Jean Michel Jarre, Polydor POLH27
17	8	5	THE HYMNS ALBUM, Huddersfield Choral Society, HMV
18	18	2	5150, Van Halen, Warner Bros
19	13	4	HIS GREATEST HITS — NEW YORK NEW YORK, Frank Sinatra, Reprise ○
20	17	2	STREET SOUNDS 16, Various, Streetsounds
21	31	2	ABSOLUTE BEGINNERS, Original Soundtrack, Virgin
22	25	42	THE DREAM OF THE BLUE TURTLES, Scing, A&M ☆



UK SINGLES 18



- 23 28 73 LIKE A VIRGIN, Madonna, Sire ☆☆☆
- 24 19 29 HOUNDS OF LOVE, Kate Bush, EMI ☆
- 25 20 7 THE COLOUR OF SPRING, Talk Talk, EMI ○
- 26 21 42 LITTLE CREATURES, Talking Heads, EMI □
- 27 15 8 EATEN ALIVE, Diana Ross, Capitol
- 28 23 53 GO WEST, Go West, Chrysalis ☆
- 29 32 25 WORLD MACHINE, Level 42, Polydor ☆
- 30 — 1 THE GREATEST HITS, Shalamar, Stylus SMR8615
- 31 27 18 ISLAND LIFE, Grace Jones, Island □
- 32 24 5 ALEXANDER O'NEAL, Alexander O'Neal, Tabu
- 33 63 4 THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS
- 34 22 5 BALANCE OF POWER, Electric Light Orchestra, Epic
- 35 26 8 ALONE, Nana Mouskouri, Philips
- 36 — 1 THE TV HITS ALBUM VOL 2, Various, Towerbell TVLP10
- 37 30 5 CUTS LIKE A KNIFE, Bryan Adams, A&M ☆
- 38 33 13 THE BROADWAY ALBUM, Barbra Streisand, CBS □
- 39 43 69 ALCHEMY, Dire Straits, Vertigo ☆
- 40 40 38 THE FIRST ALBUM, Madonna, Sire ☆
- 41 29 3 STREETSOUNDS HIP HOP ELECTRO 11, Various, Streetsounds
- 42 44 58 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆☆☆
- 43 — 1 HEART TO HEART, Various, K-Tel NE1318 ○
- 44 34 12 ROCK ME TONIGHT, Freddie Jackson, Capitol
- 45 37 5 DIFFERENT LIGHT, Bangles, CBS
- 46 45 22 PROMISE, Sade, Epic ☆☆☆
- 47 42 4 MATT BIANCO, Matt Bianco WEA
- 48 39 19 NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin ☆☆☆
- 49 58 5 THE CINEMA HITS ALBUM, Various, Towerbell □
- 50 48 59 RECKLESS, Bryan Adams, A&M ☆
- 51 51 18 ROCK A LITTLE, Stevie Nicks, Parlophone
- 52 71 17 FINE YOUNG CANNIBALS, Fine Young Cannibals, London □
- 53 47 144 QUEEN GREATEST HITS, Queen, EMI ☆☆☆
- 54 41 2 BIG WORLD, Joe Jackson, A&M
- 55 52 124 UNDER A BLOOD RED SKY, U2, Island ☆☆☆
- 56 35 6 NIGHT BEAT 2, Various, Stylus ○
- 57 53 10 THE DANCE HITS ALBUM, Various, Towerbell □
- 58 70 9 SPARKLE IN THE RAIN, Simple Minds, Virgin □
- 59 64 7 RUMOURS, Fleetwood Mac, Warner Bros ☆☆☆
- 60 57 4 PHANTASMAGORIA, Damned, MCA
- 61 50 8 SPORTS, Huey Lewis And The News, Chrysalis ○
- 62 65 16 LOVE OVER GOLD, Dire Straits, Vertigo ☆☆☆
- 63 76 16 MUSIC OF THE ANDES, Incantation, Nouveau Music ○
- 64 46 2 MEAN BUSINESS, Firm, Atlantic
- 65 38 4 MASTERS OF METAL, Various, Powersaw/K-Tel
- 66 54 11 SUDDENLY, Billy Ocean, Jive □
- 67 55 44 FACE VALUE, Phil Collins, Virgin ☆☆☆
- 68 84 16 MAKIN' MOVIES, Dire Straits, Vertigo ☆☆☆
- 69 72 96 BORN IN THE USA, Bruce Springsteen, CBS ☆☆☆
- 70 59 79 THE UNFORGETTABLE FIRE, U2, Island ☆
- 71 56 7 KING OF AMERICA, Costello Show, F Beat
- 72 36 9 JONATHAN KING'S ENTERTAINMENT FROM THE USA, Various, Stylus □
- 73 82 2 HEART, Heart, Capitol
- 74 — 1 SUZANNE VEGA, Suzanne Vega, A&M AMA5072
- 75 77 42 ALL THROUGH THE NIGHT, Aled Jones, BBC □
- 76 74 8 THE ULTIMATE SIN, Ozzy Osbourne, Epic
- 77 66 94 PRIVATE DANCER, Tina Turner, Capitol ☆☆☆
- 78 62 129 CAN'T SLOW DOWN, Lionel Richie, Motown ☆☆☆
- 79 92 90 DIAMOND LIFE, Sade, Epic ☆☆☆
- 80 67 15 LUXURY OF LIFE, Five Star, Tent □

- 81 — 1 WAR, U2, Island ILPS9733 ☆
- 82 90 9 PRECIOUS MEMORIES, Ann Williamson, Emerald Gem
- 83 80 22 ICE ON FIRE, Elton John, Rocket ☆
- 84 60 4 NEITHER WASHINGTON NOR MOSCOW, Redskins, Decca
- 85 79 6 LIVES IN THE BALANCE, Jackson Browne, Asylum
- 86 89 19 HITS 3, Various, CBS/WEA ☆☆☆
- 87 83 13 HELLO, I MUST BE GOING, Phil Collins, Virgin
- 88 88 2 BOYS AND GIRLS, Bryan Ferry, EG
- 89 49 3 VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC ○
- 90 97 14 DIRE STRAITS, Dire Straits, Vertigo
- 91 75 22 THE SINGLES COLLECTION, Spandau Ballet, Chrysalis ☆☆☆
- 92 — 1 NEW GOLD DREAM, Simple Minds, Virgin V2230 □
- 93 — 1 GREATEST HITS VOL 1 AND 2, Billy Joel, CBS CBS88666 ☆
- 94 87 2 CONTROL, Janet Jackson, A&M
- 95 69 3 THE ALBUM, Mantronic, 10 Records
- 96 61 6 PICTURE BOOK, Simply Red, Elektra ○
- 97 73 3 IN SQUARE CIRCLE, Stevie Wonder, Motown □
- 98 98 2 THE WORKS, Queen, EMI ☆
- 99 68 3 90/2 LIVE — THE SOLOS, Yes, ATCO
- 100 96 2 THE SINGLES 81-85, Depeche Mode, Mute

☆☆☆ 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 — THE VISIONS OF DIANA ROSS, Diana Ross, PMI
- 3 18 HITS 4 VIDEO COLLECTION, RCA/Columbia
- 4 2 STOP MAKING SENSE, Talking Heads, Palace/PMI
- 5 3 THE VIRGIN TOUR, Madonna, WEA Music
- 6 6 VIDEO HITS 2, Various Artists, Wienerworld/Video Collection
- 7 4 THE SINGLE FILE, Kate Bush, PMI
- 8 20 THE MAKING OF ARENA, Duran Duran, PMI
- 9 12 THE VIDEO SINGLES, the Style Council, Channel 5
- 10 — THE HIGH ROAD, Roxy Music, Channel 5
- 11 5 LIVE IN NEW YORK CITY, John Lennon, PMI
- 12 7 WHAM! '85, Wham!, CBS/Fox
- 13 8 LIVE IN RIO, Queen, PMI
- 14 10 MIRAGE TOUR, Fleetwood Mac, Channel 5
- 15 9 "UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG
- 16 11 LIVE IN CONCERT, Dio, Channel 5
- 17 17 LIVE, Big Country, Channel 5
- 18 14 THE UNFORGETTABLE FIRE, U2, Island Pictures/Lightning
- 19 15 LIVE AFTER DEATH, Iron Maiden, PMI
- 20 16 GREATEST FLIX, Queen, PMI

Compiled by Spotlight Research

COMPACT DISCS

- 1 1 BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
- 2 13 WELCOME TO THE REAL WORLD, Mr Mister, RCA
- 3 3 NO JACKET REQUIRED, Phil Collins, Virgin
- 4 4 WHITNEY HOUSTON, Whitney Houston, Arista
- 5 2 BE YOURSELF TONIGHT, Earthmatics, RCA
- 6 5 ISLAND LIFE, Grace Jones, Island
- 7 6 THE SINGLES COLLECTION, Spandau Ballet, Chrysalis
- 8 12 WORLD MACHINE, Level 42, Polydor
- 9 9 KING OF AMERICA, the Costello Show, RCA
- 10 — COLLECTION, Simon & Garfunkel, CBS
- 11 8 LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
- 12 7 ONCE UPON A TIME, Simple Minds, Virgin
- 13 10 HOUNDS OF LOVE, Kate Bush, EMI
- 14 14 MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram
- 15 19 PROMISE, Sade, Epic
- 16 — BIG WORLD, Joe Jackson, A&M
- 17 — LOVE SONGS, Stevie Wonder, Motown
- 18 — GREATEST HITS, Queen, EMI
- 19 16 HELLO, I MUST BE GOING, Phil Collins, Virgin
- 20 20 ELVIS COSTELLO — THE MAN, Elvis Costello, Demon

Compiled by Spotlight Research

TWELVE INCH

- 1 — A DIFFERENT CORNER, George Michael, Epic/CBS
- 2 7 ROCK ME AMADEUS, Falco, A&M
- 3 1 LIVING DOLL, Cliff Richard And The Young Ones, WEA
- 4 2 WONDERFUL WORLD, Sam Cooke, RCA
- 5 3 YOU TO ME ARE EVERYTHING, Real Thing, PRT
- 6 5 TOUCH ME (I WANT YOUR BODY), Samantha Fox, Jive
- 7 6 A KIND OF MAGIC, Queen, EMI
- 8 — ALL THE THINGS SHE SAID, Simple Minds, Virgin
- 9 4 PETER GUNN, Art Of Noise And Duane Eddy, China
- 10 14 THE FINEST, SOS Band, Tabu
- 11 9 SECRET LOVERS, Atlantic Starr, A&M
- 12 11 E=MC², Big Audio Dynamite, CBS
- 13 — LOOK AWAY, Big Country, Mercury
- 14 19 HAVE YOU EVER HAD IT BLUE, Style Council, Polydor
- 15 17 TRAIN OF THOUGHT, A-Ha, Warner Bros
- 16 8 ABSOLUTE BEGINNERS, David Bowie, Virgin
- 17 13 HELLO DARLING, Tippa Irie, UK Bubblerz
- 18 15 LOVE COMES QUICKLY, Pet Shop Boys, Parlophone
- 19 16 SHELLSHOCK, New Order, Factory
- 20 10 CHAIN REACTION, Diana Ross, Capitol

LAST WEEK'S
GALLUP UK SINGLES
GALLUP UK ALBUMS
US SINGLES
US ALBUMS

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST AND SONG
1	1	3	LIVING DOLL, Cliff Richard And The Young Ones, WEA
2	5	3	WONDERFUL WORLD, Sam Cooke, RCA
3	4	3	TOUCH ME (I WANT YOUR BODY), Samantha Fox, Jive
4	—	1	A DIFFERENT CORNER, George Michael, Epic A7033
5	6	5	YOU TO ME ARE EVERYTHING, Real Thing, PRT
6	2	11	CHAIN REACTION, Diana Ross, Capitol
7	16	2	A KIND OF MAGIC, Queen, EMI
8	3	4	ABSOLUTE BEGINNERS, David Bowie, Virgin
9	12	3	PETER GUNN, Art Of Noise And Duane Eddy, China
10	27	3	ROCK ME AMADEUS, Falco, A&M
11	7	7	HI HO SILVER (THEME FROM BOON), Jim Diamond, A&M
12	8	8	MANIC MONDAY, Bangles, CBS
13	11	6	KYRIE, Mr Mister, RCA
14	24	4	SECRET LOVERS, Atlantic Starr, A&M
15	9	5	KISS, Prince And The Revolution, Paisley Park
16	10	4	MOVE AWAY, Culture Club, Virgin
17	25	5	OVERJOYED, Stevie Wonder, Motown
18	13	6	DIGGING YOUR SCENE, Blow Monkeys, RCA
19	19	5	LOVE COMES QUICKLY, Pet Shop Boys, Parlophone
20	34	3	E=MC², Big Audio Dynamite, CBS
21	18	9	DO YOU BELIEVE IN LOVE/THE POWER OF LOVE, Huey Lewis And The News, Chrysalis
22	14	4	HARLEM SHUFFLE, Rolling Stones, Rolling Stones
23	—	1	TRAIN OF THOUGHT, A-Ha, Warner Bros W8736
24	33	3	HELLO DARLING, Tippa Irie, UK Bubbler/Greensleeves
25	15	6	(NOTHING SERIOUS) JUST BUGGIN', Whistle, Champion
26	20	4	NO ONE IS TO BLAME, Howard Jones, WEA
27	—	1	HAVE YOU EVER HAD IT BLUE, Style Council, Polydor CINE1
28	30	2	SHELLSHOCK, New Order, Factory
29	40	2	C'MON C'MON, Bronski Beat, Forbidden Fruit
30	23	11	WHEN THE GOING GETS TOUGH THE TOUGH GET GOING, Billy Ocean, Jive
31	17	6	LOVE MISSILE FI-11, Sigue Sigue Sputnik, Parlophone
32	21	7	THE HONEYTHIEF, Hipsway, Mercury
33	26	7	ROCK ME TONIGHT (FOR OLD TIMES SAKE), Freddie Jackson, Capitol
34	22	7	THEME FROM NEW YORK NEW YORK, Frank Sinatra, Reprise
35	55	2	THE FINEST, SOS Band, Tabu
36	45	2	IS YOUR LOVE STRONG ENOUGH, Bryan Ferry, EG
37	27	8	IF YOU WERE HERE TONIGHT, Alexander O'Neal, Tabu
38	32	6	CALLING AMERICA, Electric Light Orchestra, Epic
39	31	11	HOW WILL I KNOW, Whitney Houston, Arista
40	35	4	DARE TO DREAM, Viola Wills, Streetwave
41	37	8	SILENT RUNNING (ON DANGEROUS GROUND), Mike And The Mechanics, WEA
42	29	7	HEAVEN MUST BE MISSING AN ANGEL, Tavares, Capitol
43	47	2	AFTER ALL THESE YEARS, Foster And Allen, Ritz
44	46	4	THE THINGS THE LONELY DO, Amazulu, Island
45	52	3	WHAT HAVE YOU DONE FOR ME LATELY?, Janet Jackson, A&M
46	53	3	MARLENE ON THE WALL, Suzanne Vega, A&M
47	39	5	POGUETRY IN MOTION, Pogues, Scif
48	49	5	SO MACHO, Sinita, Fanfare
49	38	10	BURNING HEART, Survivor, Scotti Brothers
50	41	10	STARTING TOGETHER, Su Pollard, Rainbow
51	54	3	GALVESTON BAY, Lonnie Hill, 10 Records
52	66	2	STROLLIN' ON, Maxi Priest, 10 Records
53	—	1	A BROKEN HEART CAN MEND, Alexander O'Neal, Tabu A6244
54	36	10	DON'T WASTE MY TIME, Paul Hardcastle, Chrysalis
55	57	2	HIGH HORSE, Evelyn 'Champagne' King, RCA
56	43	5	UNDER A RAGING MOON, Roger Daltrey, 10 Records
57	—	1	SERIOUS, Serious Intention, London LON93
58	44	7	THIS TIME, Bryan Adams, A&M
59	56	5	COME HELL OR WATERS HIGH, Dee C Lee, CBS
60	50	9	ELOISE, Damned, MCA
61	42	5	CANDYMAN, Siouxsie And The Banshees, Wonderland
62	67	2	THESE DREAMS, Heart, Capitol
63	51	4	LIVING IN ANOTHER WORLD, Talk Talk, EMI
64	70	2	CAN'T HELP FALLING IN LOVE, Lick The Tins, Sedition
65	64	3	LOVE IS WAR, Brilliant, Food
66	—	1	WHY CAN'T THIS BE LOVE, Van Halen, Warner Bros W8740
67	73	2	I'M IN LOVE, Ruby Turner, Jive
68	48	11	ONE DANCE WON'T DO, Audrey Hall, Revolutionary Sounds/Germain
69	—	1	BACK WITH THE BOYS AGAIN/GET IT RIGHT, Joe Fagin, Towerbell
70	71	2	SHE KNOWS, Balaam And The Angel, Virgin
71	—	1	SHEEP, Housemartins, Gol Discos GOD9
72	—	1	SOMEONE TO SOMEBODY, Feargal Sharkey, Virgin VS828
73	68	2	TALK TO ME, Stevie Nicks, Parlophone
74	59	4	I DO WHAT I DO (9½ WEEKS THEME), John Taylor, Parlophone
75	—	1	THE MUSIC OF GOODBYE, Melissa Manchester/Al Jarreau, MCA MCA1038

THE NEXT TWENTY FIVE

76	—	STRIPPED, Depeche Mode, Mute 7BONG10
77	76	HEY DON'T WASTE MY TIME, Walkers, Club
78	—	AMERICAN STORM, Bob Seger/Silver Bullet Band, Capitol CL396
79	—	THE CAPTAIN OF HER HEART, Double, Polydor POSP779
80	—	RISE, Public Image Limited, Virgin VS841
81	71	ROCK 'N' ROLL GYPSY, Saxon, Parlophone
82	69	IT'S ALL GONE, Chris Rea, Magnet
83	82	TRUTH OR DARE, Shirley Murdock, Elektra
84	65	A GOODBYE, Cameo, Club
85	83	THIS IS MY LIFE, Eartha Kitt, Record Shack
86	79	JUST LIKE THAT, Gemini, Polydor
87	75	SWEETEST THING, Gene Loves Jezebel, Beggars Banquet
88	95	GOTTA FIND A WAY, Russ Brown, 10 Records
89	—	LOVE IS THE DRUG, Grace Jones, Island IS266
90	—	IMAGINATION, Belouis Some, Parlophone R1986
91	—	WALK OF LIFE, Dire Straits, Vertigo DSTR12
92	80	I CAN'T HOLD BACK/BURNING HEART, Survivor, Scotti Brothers
93	85	MUSCLE DEEP, Then Jerico, London
94	—	YOU CAN DO IT (IT'S SO EASY), Dino Terrell, Lovebeat Int LOV3
95	84	LA VIE EN ROSE/PULL UP TO THE BUMPER, Grace Jones, Island
96	—	DRIVING AWAY FROM HOME (JIM'S TUNE), It's Immaterial, Siren SIREN15
97	86	STICK AROUND, Julian Lennon, Charisma
98	—	ROCK THE BELLS, LL Cool J, Def Jam A7003
99	—	FREAK IN ME, Dante, Bluebird/10
100	94	GODSTAR, Psychic TV/Angels Of Light, Temple

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

UK SINGLES 79, UK ALBUMS 85



GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST AND ALBUM
1	1	2	HITS 4, Various, CBS/WEA/RCA
2	2	46	BROTHERS IN ARMS, Dire Straits, Vertigo ☆ ☆ ☆
3	—	1	PLEASE, Pet Shop Boys, Parlophone PSB1
4	—	1	DIRTY WORK, Rolling Stones, Rolling Stones CBS86321
5	3	17	WHITNEY HOUSTON, Whitney Houston, Arista □
6	6	8	WELCOME TO THE REAL WORLD, Mr Mister, RCA
7	7	58	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ ☆
8	9	4	THE HYMNS ALBUM, Huddersfield Choral Society, HMV
9	5	5	HITS FOR LOVERS, Various, Epic ○
10	8	10	ROCKY IV, Original Soundtrack, Scotti Brothers □
11	15	22	HUNTING HIGH AND LOW, A-Ha, Warner Bros ☆
12	10	48	BE YOURSELF TONIGHT, Eurythmics, RCA ☆ ☆
13	16	3	HIS GREATEST HITS — NEW YORK NEW YORK, Frank Sinatra, Reprise
14	4	2	BLACK CELEBRATION, Depeche Mode, Mute ○
15	11	7	EATEN ALIVE, Diana Ross, Capitol
16	17	23	ONCE UPON A TIME, Simple Minds, Virgin ☆
17	—	1	STREET SOUNDS 16, Various, Streetsounds STSND16
18	—	1	\$150, Van Halen, Warner Bros W5150
19	13	28	HOUNDS OF LOVE, Kate Bush, EMI ☆
20	12	6	THE COLOUR OF SPRING, Talk Talk, EMI ○
21	18	41	LITTLE CREATURES, Talking Heads, EMI □
22	14	4	BALANCE OF POWER, Electric Light Orchestra, Epic
23	28	52	GO WEST, Go West, Chrysalis ☆
24	20	4	ALEXANDER O'NEAL, Alexander O'Neal, Tabu
25	26	41	THE DREAM OF THE BLUE TURTLES, Sting, A&M ☆
26	24	7	ALONE, Nana Mouskouri, Philips
27	22	17	ISLAND LIFE, Grace Jones, Island □
28	35	72	LIKE A VIRGIN, Madonna, Sire ☆ ☆ ☆
29	19	2	STREET SOUNDS HIP HOP ELECTRO II, Various, Streetsounds
30	21	4	CUTS LIKE A KNIFE, Bryan Adams, A&M
31	—	1	ABSOLUTE BEGINNERS, Original Soundtrack, Virgin V2386
32	29	24	WORLD MACHINE, Level 42, Polydor ☆
33	30	12	THE BROADWAY ALBUM, Barbra Streisand, CBS □
34	27	11	ROCK ME TONIGHT, Freddie Jackson, Capitol
35	23	5	NIGHT BEAT 2, Various, Stylus ○
36	25	8	JONATHAN KING'S ENTERTAINMENT FROM THE USA, Various, Stylus □
37	31	4	DIFFERENT LIGHT, Bangles, CBS
38	41	3	MASTERS OF METAL, Various, Powersaw/K-Tel
39	32	18	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin ☆ ☆ ☆
40	40	37	THE FIRST ALBUM, Madonna, Sire ☆
41	—	1	BIG WORLD, Joe Jackson, A&M JWA3
42	33	3	MATT BIANCO, Matt Bianco WEA
43	38	68	ALCHEMY, Dire Straits, Vertigo ☆
44	34	57	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆ ☆ ☆
45	49	21	PROMISE, Sade, Epic ☆ ☆

46	—	1	MEAN BUSINESS, Firm, Atlantic WX43
47	54	143	QUEEN GREATEST HITS, Queen, EMI ☆☆☆
48	36	58	RECKLESS, Bryan Adams, A&M ☆
49	84	2	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC ○
50	48	7	SPORTS, Huey Lewis And The News, Chrysalis ○
51	42	17	ROCK A LITTLE, Stevie Nicks, Parlophone
52	53	123	UNDER A BLOOD RED SKY, U2, Island ☆☆☆
53	37	9	THE DANCE HITS ALBUM, Various, Towerbell □
54	61	10	SUDDENLY, Billy Ocean, Jive □
55	58	43	FACE VALUE, Phil Collins, Virgin ☆☆
56	39	6	KING OF AMERICA, Costello Show, F Beat
57	46	3	PHANTASMAGORIA, Damned, MCA
58	51	4	THE CINEMA HITS ALBUM, Various, Towerbell □
59	60	78	THE UNFORGETTABLE FIRE, U2, Island ☆
60	43	3	NEITHER WASHINGTON NOR MOSCOW, Redskins, Decca
61	50	5	PICTURE BOOK, Simply Red, Elektra ○
62	83	128	CAN'T SLOW DOWN, Lionel Richie, Motown ☆☆☆
63	75	3	THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS
64	52	6	RUMOURS, Fleetwood Mac, Warner Bros ☆☆☆
65	64	15	LOVE OVER GOLD, Dire Straits, Vertigo ☆☆☆
66	62	93	PRIVATE DANCER, Tina Turner, Capitol ☆☆
67	47	14	LUXURY OF LIFE, Five Star, Tent □
68	44	2	9012 LIVE — THE SOLOS, Yes, ATCO
69	45	2	THE ALBUM, Mantronix, 10 Records
70	59	8	SPARKLE IN THE RAIN, Simple Minds, Virgin □
71	67	16	FINE YOUNG CANNIBALS, Fine Young Cannibals, London □
72	65	95	BORN IN THE USA, Bruce Springsteen, CBS ☆☆☆
73	90	2	IN SQUARE CIRCLE, Stevie Wonder, Motown □
74	66	7	THE ULTIMATE SIN, Ozzy Osbourne, Epic
75	73	21	THE SINGLES COLLECTION, Spandau Ballet, Chrysalis ☆☆
76	55	15	MUSIC OF THE ANDES, Incantation, Nouveau Music ○
77	87	41	ALL THROUGH THE NIGHT, Aled Jones, BBC □
78	89	21	JENNIFER RUSH, Jennifer Rush, CBS ☆
79	56	5	LIVES IN THE BALANCE, Jackson Browne, Asylum
80	68	21	ICE ON FIRE, Elton John, Rocket ☆
81	—	1	WHERE E'ER YOU WALK, Aled Jones, 10 Records DIX21
82	—	1	HEART, Heart, Capitol LOVE1
83	76	12	HELLO, I MUST BE GOING, Phil Collins, Virgin
84	63	15	MAKIN' MOVIES, Dire Straits, Vertigo ☆☆
85	86	2	BLUE, Double, Polydor
86	—	1	CODE OF THE ROAD, Nils Lofgren, Towerbell TOWDLP17
87	—	1	CONTROL, Janet Jackson, A&M AMA5106
88	—	1	BOYS AND GIRLS, Bryan Ferry, EG EGPL62
89	80	18	HITS 3, Various, CBS/WEA ☆☆☆
90	74	8	PRECIOUS MEMORIES, Ann Williamson, Emerald Gem
91	70	12	JAZZ SINGER, Neil Diamond, Capitol ☆
92	72	89	DIAMOND LIFE, Sade, Epic ☆☆☆
93	—	1	THE SECRET VALUE OF DAYDREAMING, Julian Lennon, Charisma CAS1171
94	92	2	COMMUNIQUE, Dire Straits, Vertigo ☆
95	88	12	WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
96	—	1	THE SINGLES 81-85, Depeche Mode, Mute MUTEL1
97	98	13	DIRE STRAITS, Dire Straits, Vertigo
98	—	1	THE WORKS, Queen, EMI WORK1
99	—	1	EASY PIECES, Lloyd Cole And The Commotions, Polydor LCLP2
100	69	6	A DATE WITH ELVIS, Cramps, Big Beat

☆☆☆ Triple Platinum (900,000 sales) ☆☆☆ Double Platinum (600,000 sales) ☆ Platinum (300,000 sales) □ Gold (100,000 sales) ○ Silver (40,000 sales)

U S S I N G L E S

1	1	ROCK ME AMADEUS, Falco, A&M
2	4	ROCK IN THE USA, John Cougar Mellencamp, Riva
3	5	KISS, Prince And The Revolution, Paisley Park
4	3	SECRET LOVERS, Atlantic Starr, A&M
5	2	THESE DREAMS, Heart, Capitol
6	6	WHAT YOU NEED, INXS, Atlantic
7	11	MANIC MONDAY, Bangles, Columbia/CBS
8	9	LET'S GO ALL THE WAY, Sly Fox, Capitol
9	13	ADDICTED TO LOVE, Robert Palmer, Island
10	7	NIKITA, Elton John, Geffen
11	16	TENDER LOVE, Force MDs, Warner Brothers/Tommy Boy
12	19	WEST END GIRLS, Pet Shop Boys, EMI America
13	10	THIS COULD BE THE NIGHT, Loverboy, Columbia/CBS
14	20	HARLEM SHUFFLE, Rolling Stones, Rolling Stones/Columbia
15	8	SARA, Starship, Grunt
16	24	WHY CAN'T THIS BE LOVE, Van Halen, Warner Brothers
17	17	BEAT'S SO LONELY, Charlie Sexton, MCA
18	21	CALLING AMERICA, Electric Light Orchestra, CBS Associated
19	23	I CAN'T WAIT, Stevie Nicks, Modern
20	12	KING FOR A DAY, Thompson Twins, Arista
21	28	WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson, A&M
22	14	SANCTIFY YOURSELF, Simple Minds, A&M/Virgin
23	30	YOUR LOVE, the Outfield, Columbia/CBS
24	26	I THINK IT'S LOVE, Jermaine Jackson, Arista
25	15	KYRIE, Mr Mister, RCA
26	18	HOW WILL I KNOW, Whitney Houston, Arista
27	29	SO FAR AWAY, Dire Straits, Warner Brothers
28	22	NO EASY WAY OUT, Robert Tepper, Scotti Brothers
29	36	AMERICAN STORM, Bob Seger And The Silver Bullet Band, Capitol
30	31	OVERJOYED, Stevie Wonder, Tamla
31	37	TAKE ME HOME, Phil Collins, Atlantic
32	32	LIVE IS LIFE, Opus, Polydor
33	38	BAD BOY, Miami Sound Machine, Epic
34	40	SATURDAY LOVE, Cherrille With Alexander O'Neal, Tabu
35	44	IF YOU LEAVE, OMD, A&M
36	39	FOR AMERICA, Jackson Browne, Asylum
37	42	I DO WHAT I DO (THEME FROM 9½ WEEKS), John Taylor, Capitol
38	45	SOMETHING ABOUT YOU, Level 42, Polydor
39	49	I CAN'T WAIT, Nu Shooz, Atlantic
40	54	THE GREATEST LOVE OF ALL, Whitney Houston, Arista
41	46	A LITTLE BIT OF LOVE (IS ALL IT TAKES), New Edition, MCA

42	25	(HOW TO BE A) MILLIONAIRE, ABC, Mercury
43	55	SILENT RUNNING, Mike And The Mechanics, Atlantic
44	55	GREAT GOSH A MIGHTY (DOWN AND OUT IN BEVERLY HILLS THEME), Little Richard, MCA
45	58	ALL I NEED IS A MIRACLE, Mike And The Mechanics, Atlantic
46	33	NIGHT MOVES, Marilyn Martin, Atlantic
47	34	I'M NOT THE ONE, the Cars, Elektra
48	35	ANOTHER NIGHT, Aretha Franklin, Arista
49	60	IS IT LOVE, Mr Mister, RCA
50	43	WHEN THE GOING GETS TOUGH THE TOUGH GET GOING, Billy Ocean, Jive
51	65	ROUGH BOY, ZZ Top, Warner Brothers
52	41	THE SWEETEST TABOO, Sade, Portrait
53	67	STICK AROUND, Julian Lennon, Atlantic
54	51	BOP, Dan Seals, EMI America
55	71	NEVER AS GOOD AS THE FIRST TIME, Sade, Portrait
56	66	FEEL IT AGAIN, Honeymoon Suite, Warner Brothers
57	59	THE POWER OF LOVE, Jennifer Rush, Epic
58	48	LIFE IN A NOTHERN TOWN, Dream Academy, Warner Brothers
59	47	LIVING IN AMERICA, James Brown, Scotti Brothers
60	78	ON MY OWN, Patti Labelle And Michael McDonald, MCA

B U L L E T S

62	70	RESTLESS, Starpoint, Elektra
63	74	RIGHT BETWEEN THE EYES, Wax, RCA
67	73	CALL ME, Dennis De Young, A&M
68	—	MOVE AWAY, Culture Club, Virgin/Epic
71	—	TOMORROW DOESN'T MATTER TONIGHT, Starship, Grunt
73	86	YOUR SMILE, Rene And Angela, Mercury/Phonogram
74	81	A GOOD HEART, Feargal Sharkey, A&M/Virgin
78	—	WHERE DO THE CHILDREN GO, the Hooters, Columbia
79	87	ABSOLUTE BEGINNERS, David Bowie, EMI America
82	—	ALL THE THINGS SHE SAID, Simple Minds, A&M/Virgin
83	90	I WANNA BE A COWBOY, Boys Don't Cry, Profile
84	91	LE BEL AGE (THE BEST YEARS), Pat Benatar, Chrysalis
87	—	IS THAT IT?, Katrina And The Waves, Capitol
89	—	JOHNNY COME HOME, Fine Young Cannibals, IRS

Compiled by Billboard

U S A L B U M S

1	1	WHITNEY HOUSTON, Whitney Houston, Arista
2	3	HEART, Heart, Capitol
3	2	PROMISE, Sade, Portrait
4	4	SCARECROW, John Cougar Mellencamp, Riva
5	5	WELCOME TO THE REAL WORLD, Mr Mister, RCA
6	8	THE ULTIMATE SIN, Ozzy Osbourne, CBS Associated
7	7	BROTHERS IN ARMS, Dire Straits, Warner Brothers
8	11	FALCO 3, Falco, A&M
9	6	THE BROADWAY ALBUM, Barbra Streisand, Columbia/CBS
10	9	KNEE DEEP IN THE HOOPLA, Starship, Grunt
11	16	PRETTY IN PINK, Soundtrack, A&M
12	12	LISTEN LIKE THIEVES, INXS, Atlantic
13	10	ONCE UPON A TIME, Simple Minds, A&M/Virgin
14	13	AFTERBURNER, ZZ Top, Warner Brothers
15	15	PICTURES FOR PLEASURE, Charlie Sexton, MCA
16	14	NERVOUS NIGHT, the Hooters, Columbia
17	17	AS THE BAND TURNS, Atlantic Starr, A&M
18	18	DIFFERENT LIGHT, Bangles, Columbia/CBS
19	21	NO JACKET REQUIRED, Phil Collins, Atlantic
20	19	IN SQUARE CIRCLE, Stevie Wonder, Tamla
21	28	RIPTIDE, Robert Palmer, Island/Atlantic
22	20	ROCKY IV, Soundtrack, Scotti Brothers
23	26	LIVES IN THE BALANCE, Jackson Browne, Asylum
24	25	GREATEST HITS, Alabama, RCA
25	22	MEAN BUSINESS, the Firm, Atlantic
26	23	FRIENDS, Dionne Warwick, Arista
27	33	CONTROL, Janet Jackson, A&M
28	36	PLAY DEEP, the Outfield, Columbia
29	24	BORN IN THE USA, Bruce Springsteen, Columbia/CBS
30	29	MIKE AND THE MECHANICS, Mike And The Mechanics, Atlantic
31	27	ROCK A LITTLE, Stevie Nicks, Modern
32	39	PRIMITIVE LOVE, Miami Sound Machine, Epic
33	35	ALL FOR LOVE, New Edition, MCA
34	34	LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS
35	38	HOW TO BE A ZILLIONAIRE, ABC, Mercury
36	30	HERE'S TO FUTURE DAYS, Thompson Twins, Arista
37	31	THE DREAM ACADEMY, the Dream Academy, Warner Brothers
38	32	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
39	37	WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
40	42	KING OF AMERICA, the Costello Show, Columbia/CBS
41	43	LIVE IN NEW YORK CITY, John Lennon, Capitol
42	40	THE DREAM OF THE BLUE TURTLES, Sting, A&M
43	41	DO ME BABY, Meli'sa Morgan, Capitol
44	47	HIGH PRIORITY, Cherrille, Tabu
45	51	LET'S GO ALL THE WAY, Sly Fox, Capitol
46	48	RADIO, LL Cool J, Columbia/CBS
47	46	GREATEST HITS, the Cars, Elektra
48	50	ICE ON FIRE, Elton John, Geffen
49	—	BALANCE OF POWER, Electric Light Orchestra, CBS Associated
50	—	TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated

Compiled by Billboard

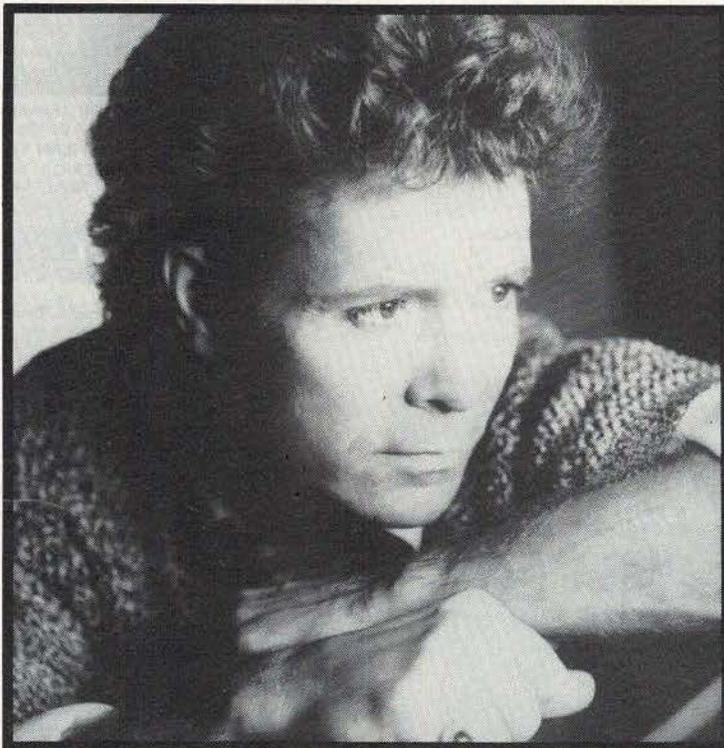
A L A N J O N E S ' CHARTFILE

● Number one for the third week in a row, but fading fast, **Cliff Richard And The Young Ones'** destruction of 'Living Doll' has rapidly topped 600,000 sales.

Cliff's original 1959 recording of the song sold an estimated 800,000 copies, and is one of only five of Cliff's singles to outsell his current single.

Cliff's all-time top 10 singles, based on UK sales, line up as follows: 1 The Young Ones (1962), 2 Bachelor Boy/The Next Time (1962), 3 We Don't Talk Anymore (1979), 4 Living Doll (1959), 5 Summer Holiday (1963), 6 Living Doll (1986), 7 Travellin' Light (1959), 8 Congratulations (1968), 9 The Minute You're Gone (1965), 10 Wind Me Up (Let Me Go) (1965).

In Germany, Cliff's best-selling single is 'Lucky Lips', a 10 week topper in 1962. In America, 'Devil Woman', a 1976 million seller, takes the honours. Australian record buyers were the only ones in the world to make 'When The Girl In Your Arms Is The Girl In Your Heart' a number one for Cliff in 1962, and to this day it remains his best-selling disc down under. Globally, 'Devil Woman' emerges as Cliff's top tune, comfortably ahead of 'The Young Ones', 'Summer Holiday' and 'Bachelor Boy/The Next Time'.



● CLIFF WATCHES the latest version of 'Living Doll' top sales of 600,000

● Cliff seems certain to be dethroned next week by **George Michael**, who moves strongly into second place with his second solo single 'A Different Corner', and the description solo single could rarely have been more appropriate, as its sleeve boasts, 'A Different Corner' was "written, arranged and produced by George Michael", adding for good measure "all instruments were played by George Michael". Not that there are that many instruments in evidence. Indeed, the production, sleeve and video for 'A Different Corner' are amongst the most unadorned in recent memory. It's a tribute to George's popularity that despite such apparent commercial indifference, he is certain to register second solo number one within the week.

In the 12-inch singles chart, 'A Different Corner' is already at number one, rising dramatically from last week's debut position of 77, though on a purely fiscal level it represents the worst value for money of any current single. Like its little brother, the 12-inch version of 'A Different Corner' checks in at 4 minutes and 13 seconds, with an instrumental flip cropped to 3 minutes and 57 seconds. At a time when, for example, the **Alexander O'Neal** 12-inch offers over 24 minutes of music for the same price, George's eight minute offering seems more than a little miserly.

● Ten years after it reached number one, **the Real Thing's** 'You To Me Are Everything' has returned to the top five, and is set to become one of the

very few singles to reach silver disc status on two entirely separate occasions.

It has not, you can be sure, gone un-noticed that the financial outlay expended on remixing and thus contemporizing classic hits like 'You To Me Are Everything' and **Tavares'** 'Heaven Must Be Missing An Angel' is more than rewarded by the sales such records attract. **John Morales'** excellent remix of **Shalamar's** 'A Night To Remember' will undoubtedly follow the Real Thing and Tavares into the chart. And, even now, mixers are working on updating tracks of the Seventies and early Eighties in a bid to once more launch them chartwards.

Meanwhile, the remix of 'You To Me Are Everything' is attracting more club play in America than did the original. When first released Stateside in 1976, the Real Thing's version faced formidable competition in the shape of six home-grown cover versions. It debuted quite strongly on the Billboard chart, but the ensuing confusion hit it hard. It peaked very quickly at number 68. The most popular covers, by **Broadway** and **Revelation**, reached 86 and 98 respectively. If the airplay generated by the seven versions of the song had been concentrated on just one it would have been a massive hit. In the event, there were no winners.

● For the fourth week in a row, one of the new entries in the singles chart is a song written and produced by the formidable team of **Jimmy 'Jam'**

Harris and Terry Lewis, the Minneapolis-based geniuses who were previously members of **the Time**.

Week-ending 22 March, the dynamic duo's collaboration with **Janet Jackson**, 'What Have You Done For Me Lately' confirmed its hot dancefloor status as an import with an immediate chart debut on domestic release. A week later, they struck again, this time via **the SOS Band's** new single 'The Finest'. A fortnight ago, it was **Alexander O'Neal's** turn to make good with Jimmy and Terry's 'A Broken Heart Can Mend'. The latest, and potentially biggest, hit written by the two is **the Force MD's** 'Tender Love', which makes an impressive debut this week. Harris and Lewis could stretch their run to five weeks next week, with **Patti Austin's** 'The Heat Of Heat' looking likely to gain top 75 status.

In honour of their current ubiquity (they also wrote the next **Human League** single, and are working with **Cheryl Lynn**), this column has been chatting to Jimmy, and will be presenting a checklist of the duo's hits and philosophies in a fortnight.

● Its critical mauling notwithstanding, **the Rolling Stones'** latest album 'Dirty Work' made its expected high new entry to the chart last week at number four.

It thus becomes the 24th top 10 album of the Stones' career, a total far in excess of that achieved by any other group. **The Beatles**, in second place, managed 18 top 10 albums.

IN BRIEF

● After hearing the new **Duane Eddy/Art of Noise** version of his song 'Peter Gunn', **Henry Mancini** declared himself suitably thrilled. "It's marvellous," he gushed. Mancini, 62 next Wednesday (16th), was last in the top 10 as a writer in 1984, courtesy of **Juan Martin's** version of his love theme from 'The Thorn Birds'... As previously reported, last year's biggest selling comedy act on record was **Tony Hancock**. In view of the incredible popularity of the revived 'Hancock's Half Hour' TV series, the Beeb has been pushing to release more of the lad's classic sketches on record. Alas, copyright rests with Hancock's brother, who thus far has rejected all requests to make available any more material... One of the more unexpected delights skulking around the bottom of the singles chart is an engaging update of 'Can't Help Falling In Love' by Ulster trio **Lick The Tins**. A delightfully individual reading of the old chestnut, which has been a top five hit for **Elvis Presley** (in 1962), **Andy Williams** (1970) and **the Stylistics** (1976), it admirably bridges the gap between traditional Irish music and rock, making good use of penny whistle and fiddle, in an innovative and novel arrangement by the group's **Ronan Heenan**. Highly recommended. Incidentally, culture fans, 'Can't Help Falling In Love' is heavily adapted from 'Plaisir D'Amour' by 18th century composer **Giovanni Martini**...

CHARTFILE USA

● **Falco** continues to rock at number one, but **Prince** had two good shots at the top, one with his own recording of 'Kiss', up a notch to number two, and the other via 'Manic Monday', the tune he wrote for **the Bangles**, which surges four places to number three.

● The next challenge for chart leadership could come from the Rolling Stones, whose 'Harlem Shuffle' is number nine in only its fifth week in the chart. It's the Stones' 22nd top 10 hit. The only group to score more times is the Beatles with 33. **The Supremes**, with 20 top 10 hits, are in third place.

● **Wax**, the Anglo-American Jewish alliance of **Graham Goldman** and **Andrew Gold**, move strongly up the chart with their self-penned single 'Right Between The Eyes'. Mancunian Goldman, 40, first made his name as a songwriter in the Sixties. He wrote his first American hit, 'For Your Love', for **the Yardbirds** in 1965. He subsequently penned US hits for **the Hollies** and **Herman's Hermits**, before joining **10CC** in the Seventies.



● **LES STONES:** 'Dirty Work' becomes their 24th top 10 elpee

Gold, a 34-year-old Californian, was a member of **Linda Ronstadt's** backing group for several years, and launched his solo recording career in 1976, with the self-penned 'That's Why I Love You'. It was a minor hit, reaching number 68.

'Right Between The Eyes' is Wax's second single, following the unsuccessful 'Ball And Chain'. Both songs will be included on the first Wax Album, 'Magnetic Heaven'.

● "Which artist has had most albums simultaneously featured in Billboard's album chart?" enquires reader Peter Knight of Woking. "My brother Simon reckons it's the Beatles, but I have a sneaking suspicion it's **the Police**. We've each staked £5 on your reply. If we're both wrong, we'll donate the money to **Band Aid**."

OK, Peter and Simon, send your money to **Mr Geldof!** The record is actually held by **Led Zeppelin**. In 1979, shortly after they released 'In Through The Out Door', all their earlier albums returned to the chart. For a fortnight, the entire Zeppelin catalogue was in the top 200, a total of nine albums. Never before or since has one act had so many albums in the chart at one time.

● **Bob Seger** breaks a three year duck to return to the American top 40 for the 15th time in his career with his latest self-penned single, 'American Storm'. The 41-year-old's first hit, 'Ramblin' Gambler' Man' charted way back in 1969.

● **Jennifer Rush's** European biggie 'The Power Of Love' has peaked at number 57 in America and is slowly sinking out of sight. It would have departed from the chart already, but for growing support from America's Hispanic community who are flipping for Ms Rush's Spanish remake of the song under the title of 'Si Tu Eres Mi Hombre Y Yo Tu Mujer', literally 'If You Were My Man And I Your Woman'.

● **John Cougar Mellencamp's** 'Scarecrow' album remains in the top 10 for the 28th week in a row, and has just been certified triple platinum for US sales of three million.

● In an otherwise very stable album chart, the most notable rising star is that of San Francisco-based Danish hard rock quartet **Metallica**, whose recent UK chart entry, 'Masters Of Puppets' is racing to the top. The album debuted a fortnight ago at number 128. Last week it soared to 61, and it's now on the threshold of the big time at number 34.

Musical idioms come and go all the time, but in America well-performed metal music, like that of Metallica, has a perennial and apparently undiminishing appeal. This fact is reinforced by the week's highest debuting album, 'Turbo', by British HM favourites **Judas Priest**. The album has garnered rave reviews in the Yankee press, and will undoubtedly improve on Judas Priest's previous best album chart placing, the number 17 peak scaled by 'Screaming For Vengeance', from 1982.

● The latest addition to Guinness' growing library of rock reference books is the 'Billboard Book of Number One Hits' by **Fred Bronson**. A minutely researched book, it tells the story of the 605 singles which topped Billboard's chart from 'Rock Around The Clock' in 1955 to 'We Are The World' in 1985.

Lavishly illustrated with rare photographs, it is written in an effortless, engaging style which conveys the author's obvious enthusiasm. Some of the information is gleaned from long forgotten contemporary sources, more still from Bronson's interviews with the stars. The result is a delightful mix of biographic detail, anecdotes and trivia, much of it published for the first time. On page after page you'll find new and fascinating information about the landmark records of the rock era.

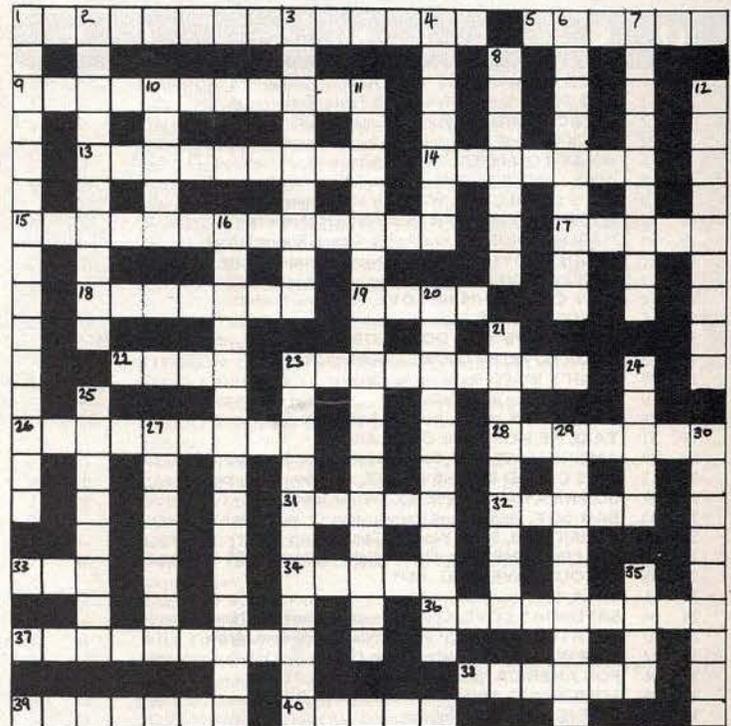
At once a cultural history and sheer entertainment, it will undoubtedly become a standard rock reference work.

In America, the book has inspired a two-hour networked TV spectacular, on which America will be invited to choose its favourite number one. Bronson estimates that up to six million calls can be dealt with during the programme, due to air shortly. Chartfile will carry the results of this fascinating survey in due course.

X - WORD

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

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



A C R O S S S

- 1 I wonder who she's saving it for (7,7)
- 5 & 39 across She told us of That Ole Devil Called Love a few years before Alison (6,7)
- 9 They demand a perfect rhythm (7,4)
- 13 Jan's theme hammered its way into the charts (5,4)
- 14 Why Julian why? (7)
- 15 Dee Snider's strange relation (7,6)
- 17 Fly me was her request (5)
- 18 Tracie was giving it some in 1983 (7)
- 19 These pieces are simple to fit together (4)
- 22 See 38 across
- 23 It's stupid, but one of Paul's songs was about this (5,4)
- 26 It's no excuse for Saxon (9)
- 28 Something the Kane Gang advise you to do to yourself (7)
- 31 They could be found on 45 (5)
- 32 Blancmange hit you'll find behind Katrina (5)
- 33 Mr Stevens could be found on a hot tin roof (3)
- 34 The Temptations wanted us to Get ----- (5)
- 36 Head Waterboy (4,5)
- 37 Group that were Reelin' In The Years (6,3)
- 38 & 22 across Grace has lived this to the full (6,4)

39 See 5 across

40 The Brown in Hot Chocolate (5)

D O W N

- 1 Starship have been keeping themselves busy (2,5,4,4)
- 2 They seem to have been running to the hills for years now (4,6)
- 3 A singular hit for Queen (3,6)
- 4 It came between Boy and War (7)
- 6 If you say so George (2,4,3)
- 7 This group could get tied up (5,4)
- 8 Little Stevie won't be playing there (3,4)
- 10 It was a beginning for the Jam (5)
- 11 The Temptations turned on the charm for a 1984 hit (5,3,4,1,4)
- 12 It's all Bruce ever talks about (5,4)
- 16 Bowie hit for weekend motorists (5,2,8)
- 20 What's Lionel talking about? (3,3,3,2)
- 21 See 25 down
- 23 Cameo will tell us about her (4,7)
- 24 You'll find Curt and Roland going Head Over ----- (5)
- 25 & 21 down You might have found the Tom Tom Club here in 1982 (5,3,9)
- 27 This collective went Soul Deep (7)
- 29 Sailed by the Bunnymen (5,4)
- 30 Like the above this is another song to learn and sing (3,6)
- 35 Barbara Dickson takes Spandau's medal for an LP (4)

LAST WEEK'S ANSWERS

ACROSS: 1 Borderline, 4 Starship, 7 Living In America, 10 Wood, 11 Laura Branigan, 13 Saturday Love, 17 Old Ways, 19 Hounds Of Love, 20 Roy, 21 Men, 23 Tiny, 24 Grant, 26 Proud, 28 China, 29 Bono, 30 Level, 31 Cure, 33 Sun, 35 Agent, 38 Uncle Sam, 39 Blue Turtles

DOWN: 1 Belouis Some, 2 Revolution, 3 Rager, 4 Sling, 5 Showdown, 6 Dean, 8

Ain't Love A Bitch, 9 Holly Johnson, 12 Amazulu, 14 Rah Band, 15 Led Zeppelin, 16 Voodoo Chile, 18 Lloyd Cole, 22 It's Alright, 25 Ring Of Ice, 27 Five Star, 29 Bauhaus, 30 Listen, 32 Lotus, 34 Mute, 36 ABC, 37 Fun

X-WORD WINNERS: Bill Thackray, Croydon, Surrey, (29.3.86). Neale Davies, Bexley Heath, Kent (5.4.86).

W/E APR 12, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

CHARTS

U S S I N G L E S

- 1 1 **ROCK ME AMADEUS**, Falco, A&M
- 2 3 **KISS**, Prince And The Revolution, Paisley Park
- 3 7 **MANIC MONDAY**, Bangles, Columbia/CBS
- 4 2 **ROCK IN THE USA**, John Cougar Mellencamp, Riva
- 5 6 **WHAT YOU NEED**, INXS, Atlantic
- 6 9 **ADDICTED TO LOVE**, Robert Palmer, Island
- 7 8 **LET'S GO ALL THE WAY**, Sly Fox, Capitol
- 8 12 **WEST END GIRLS**, Pet Shop Boys, EMI America
- 9 14 **HARLEM SHUFFLE**, the Rolling Stones, Rolling Stones
- 10 11 **TENDER LOVE**, Force MD's, Warner Brothers/Tommy Boy
- 11 4 **SECRET LOVERS**, Atlantic Starr, A&M
- 12 16 **WHY CAN'T THIS BE LOVE**, Baltimore, Manhattan
- 13 5 **THESE DREAMS**, Heart, Capitol
- 14 21 **WHAT HAVE YOU DONE FOR ME LATELY**, Janet Jackson, A&M
- 15 23 **YOUR LOVE**, the Outfield, Columbia/CBS
- 16 19 **I CAN'T WAIT**, Stevie Nicks, Modern
- 17 10 **NIKITA**, Elton John, Geffen
- 18 24 **I THINK IT'S LOVE**, Jermaine Jackson, Arista
- 19 31 **TAKE ME HOME**, Phil Collins, Atlantic
- 20 29 **AMERICAN STORM**, Bob Seger And The Silver Bullet Band, Capitol
- 21 13 **THIS COULD BE THE NIGHT**, Loverboy, Columbia/CBS
- 22 27 **SO FAR AWAY**, Dire Straits, Warner Brothers
- 23 33 **BAD BOY**, Miami Sound Machine, Epic
- 24 30 **OVERJOYED**, Stevie Wonder, Tamla
- 25 18 **CALLING AMERICA**, Electric Light Orchestra, CBS Associated
- 26 35 **IF YOU LEAVE**, OMD, A&M
- 27 15 **SARA**, Starship, Grunt
- 28 34 **SATURDAY LOVE**, Cherrille with Alexander O'Neal, Tabu
- 29 40 **GREATEST LOVE OF ALL**, Whitney Houston, Arista
- 30 37 **I DO WHAT I DO**, John Taylor, Capitol
- 31 36 **FOR AMERICA**, Jackson Browne, Asylum
- 32 38 **SOMETHING ABOUT YOU**, Level 42, Polydor
- 33 32 **LIVE IS LIFE**, Opus, Polydor
- 34 28 **NO EASY WAY OUT**, Robert Tepper, Scotti Brothers
- 35 26 **HOW WILL I KNOW**, Whitney Houston, Arista
- 36 39 **I CAN'T WAIT**, Nu Shooz, Atlantic
- 37 45 **ALL I NEED IS A MIRACLE**, Mike And The Mechanics, Atlantic
- 38 41 **A LITTLE BIT OF LOVE (IS ALL IT TAKES)**, New Edition, MCA
- 39 17 **BEAT'S SO LONELY**, Charlie Sexton, MCA
- 40 49 **IS IT LOVE**, Mr Mister, RCA
- 41 20 **KING FOR A DAY**, Thompson Twins, Arista
- 42 44 **GREAT GOSH A'MIGHTY (DOWN AND OUT IN BEVERLY HILLS THEME)**, Little Richard, MCA
- 43 25 **KYRIE**, Mr Mister, RCA
- 44 51 **ROUGH BOY**, ZZ Top, Warner Brothers
- 45 55 **NEVER AS GOOD AS THE FIRST TIME**, Sade, Portrait
- 46 60 **ON MY OWN**, Patti Labelle And Michael McDonald, MCA
- 47 56 **FEEL IT AGAIN**, Honeymoon Suite, Warner Brothers
- 48 53 **STICK AROUND**, Julian Lennon, Atlantic
- 49 — **LIVE TO TELL**, Madonna, Sire
- 50 22 **SANCTIFY YOURSELF**, Simple Minds, A&M/Virgin
- 51 — **BE GOOD TO YOURSELF**, Journey, Columbia
- 52 68 **MOVE AWAY**, Culture Club, Virgin/Epic

- 53 71 **TOMORROW DOESN'T MATTER TONIGHT**, Starship, Grunt
- 54 62 **RESTLESS**, Starpoint, Elektra
- 55 42 **HOW TO BE A MILLIONAIRE**, ABC, Mercury
- 56 63 **RIGHT BETWEEN THE EYES**, Wax, RCA
- 57 46 **NIGHT MOVES**, Marilyn Martin, Atlantic
- 58 43 **SILENT RUNNING**, Mike And The Mechanics, Atlantic
- 59 57 **THE POWER OF LOVE**, Jennifer Rush, Epic
- 60 48 **ANOTHER NIGHT**, Aretha Franklin, Arista

B U L L E T S

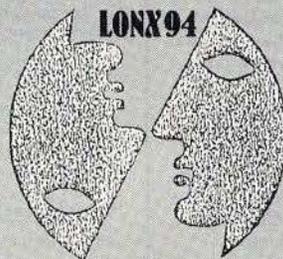
- 61 67 **CALL ME**, Dennis De Young, A&M
- 62 73 **YOUR SMILE**, Rene And Angela, Mercury
- 66 78 **WHERE DO THE CHILDREN GO**, Hooters, Columbia/CBS
- 67 — **MOTHERS TALK**, Tears For Fears, Mercury
- 68 79 **ABSOLUTE BEGINNERS**, David Bowie, EMI America
- 69 82 **ALL THE THINGS SHE SAID**, Simple Minds, A&M/Virgin
- 72 — **NO ONE IS TO BLAME**, Howard Jones, Elektra
- 73 — **CRUSH ON YOU**, the Jets, MCA
- 77 88 **HOLDING BACK THE YEARS**, Simply Red, Elektra
- 81 89 **JOHNNY COME HOME**, Fine Young Cannibals, IRS
- 82 87 **IS THAT IT?**, Katrina And The Waves, Capitol
- 84 90 **I WANNA BE A COWBOY**, Boys Don't Cry, Profile
- 88 — **HANDS ACROSS AMERICA**, Voices Of America, EMI-America
- 89 — **SOMEBODY SOMEWHERE**, Platinum Blonde, Epic
- 90 — **PRETTY IN PINK**, Psychedelic Furs, A&M
- 91 — **LIVING IN THE BACKGROUND**, Baltimore, Manhattan
- 92 — **MUTUAL SURRENDER (WHAT A WONDERFUL WORLD)**, Bourgeois Tagg,
- 96 — **IF YOU WERE A WOMAN (AND I WAS A MAN)**, Bonnie Tyler, Columbia

Compiled by Billboard

U S A L B U M S

- 1 1 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 2 2 **HEART**, Heart, Capitol
- 3 3 **PROMISE**, Sade, Portrait
- 4 4 **SCARECROW**, John Cougar Mellencamp, Riva
- 5 8 **FALCO 3**, Falco, A&M
- 6 6 **THE ULTIMATE SIN**, Ozzy Osbourne, CBS Associated
- 7 7 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
- 8 11 **PRETTY IN PINK**, Soundtrack, A&M
- 9 5 **WELCOME TO THE REAL WORLD**, Mr Mister, RCA
- 10 9 **THE BROADWAY ALBUM**, Barbra Streisand, Columbia/CBS
- 11 12 **LISTEN LIKE THIEVES**, INXS, Atlantic
- 12 10 **KNEE DEEP IN THE HOOPLA**, Starship, Grunt
- 13 — **5150**, Van Halen, Warner Brothers
- 14 18 **DIFFERENT LIGHT**, Bangles, Columbia/CBS
- 15 19 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 16 15 **PICTURES FOR PLEASURE**, Charlie Sexton, MCA
- 17 14 **AFTERBURNER**, ZZ Top, Warner Brothers
- 18 21 **RIPTIDE**, Robert Palmer, Island
- 19 17 **AS THE BAND TURNS**, Atlantic Starr, A&M
- 20 16 **NERVOUS NIGHT**, the Hooters, Columbia/CBS
- 21 — **DIRTY WORK**, Rolling Stones, Columbia
- 22 28 **PLAY DEEP**, the Outfield, Columbia/CBS
- 23 23 **LIVES IN THE BALANCE**, Jackson Browne, Asylum
- 24 24 **GREATEST HITS**, Alabama, RCA
- 25 13 **ONCE UPON A TIME**, Simple Minds, A&M/Virgin
- 26 27 **CONTROL**, Janet Jackson, A&M
- 27 20 **IN SQUARE CIRCLE**, Stevie Wonder, Tamla
- 28 22 **ROCKY IV**, Soundtrack, Scotti Brothers
- 29 29 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 30 30 **MIKE AND THE MECHANICS**, Mike And The Mechanics, Atlantic
- 31 32 **PRIMITIVE LOVE**, Miami Sound Machine, Epic
- 32 25 **MEAN BUSINESS**, the Firm, Atlantic
- 33 33 **ALL FOR LOVE**, New Edition, MCA
- 34 — **MASTER OF PUPPETS**, Metallica, Elektra
- 35 34 **LOVIN' EVERY MINUE OF IT**, Loverboy, Columbia/CBS
- 36 44 **HIGH PRIORITY**, Cherrille, Tabu
- 37 31 **ROCK A LITTLE**, Stevie Nicks, Modern
- 38 38 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 39 40 **KING OF AMERICA**, the Costello Show, Columbia/CBS

« Joyce Sims »



« All And All »

Also available as 7" edit LON94
Produced by Manironik

SLEEPING
BVG
RECORDS

A1. CLUB VERSION

A2. RADIO EDIT

B1. DUB VERSION

B2. TAKE TWENTY THREE



40 35 HOW TO BE A ZILLIONAIRE, ABC, Mercury
 41 41 LIVE IN NEW YORK CITY, John Lennon, Capitol
 42 26 FRIENDS, Dionne Warwick, Arista
 43 45 LET'S GO ALL THE WAY, Sly Fox, Capitol
 44 36 HERE'S TO FUTURE DAYS, Thompson Twins, Arista
 45 39 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
 46 43 DO ME BABY, Meli'sa Morgan, Capitol
 47 50 TUFF ENUFF, The Fabulous Thunderbirds, CBS Associated
 48 48 ICE ON FIRE, Elton John, Geffen
 49 49 BALANCE OF POWER, Electric Light Orchestra, CBS Associated
 50 — TURBO, Judas Priest, Columbia

Compiled by Billboard

D I S C O

1 1 THE FINEST, The SOS Band, Tabu 12in
 2 2 WHAT HAVE YOU DONE FOR ME LATELY (REMIX), Janet Jackson, A&M 12in
 3 8 SERIOUS, Serious Intention, London/Pow Wow Records Inc 12in
 4 5 GOTTA FIND A WAY, Russ Brown, 10 Records 12in
 5 7 YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76-86), The Real Thing, PRT 12in
 6 4 DARE TO DREAM (LONDON REMIX), Viola Willis, Streetwave 12in
 7 17 MINE ALL MINE, Cashflow, US Atlanta Artists LP
 8 30 PRISONER OF LOVE (UK RE-EDIT)/PRISONER OF THE GROOVE, Millie Scott, 4th + B'Way 12in
 9 6 SECRET LOVERS/ONE LOVE (DANCE MIX)/WHEN LOVE CALLS, Atlantic Starr, A&M 12in
 10 3 (NOTHING SERIOUS) JUST BUGGIN', Whistle, Champion 12in
 11 14 GALVESTON BAY (EXTENDED RE-EDIT), Lonnie Hill, 10 Records 12in
 12 28 (YOU ARE MY) ALL AND ALL, Joyce Sims, London 12in
 13 9 WHAT'S MISSING (REMIX)/A BROKEN HEART CAN MEND, Alexander O'Neal, Tabu 12in
 14 34 TENDER LOVE, Force MD's, Tommy Boy/Island 12in
 15 13 YOU CAN DO IT (IT'S SO EASY), Dino Terrell, Lovebeat International 12in
 16 19 DO FRIES GO WITH THAT SHAKE, George Clinton, Capitol 12in
 17 27 WHEN I THINK OF YOU/WHAT HAVE YOU DONE FOR ME LATELY/CONTROL/FUNNY HOW TIME FLIES, Janet Jackson, A&M LP
 18 25 PARTY FREAK (LATIN RASCAL EDIT), Cashflow, US Mercury 12in
 19 15 TRUTH OR DARE (REMIX), Shirley Murdock, Elektra 12in
 20 39 LOVE'S GONNA GET YOU, Modern-nique featuring Larry Woo, US Next Plateau 12in
 21 16 THE RIVER (CLUB VERSION)/SUNSHINE (INSTRUMENTAL), Total Contrast, US London 12in
 22 21 LADIES, Mantronix, 10 Records 12in
 23 22 HEAVEN MUST BE MISSING AN ANGEL/WHODUNIT (BEN LIEBRAND REMIXES), Tavares, Capitol 12in
 24 11 I'M NOT GONNA LET YOU (RICHARD JAMES BURGESS UK REMIX), Colonel Abrams, MCA Records 12in
 25 46 GIVE IT UP FOR LOVE, Steven Danté, Cooltempo 12in
 26 53 THE HEAT OF HEAT (CLUB HEAT MIX), Patti Austin, Qwest 12in
 27 40 FINE YOUNG TENDER/LOVE'S ON FIRE/CONFUSION/MORE THAN A MILLION/DANCE TO THE GROOVE, Aleem featuring Leroy Burgess, Atlantic LP
 28 24 HIGH HORSE (REMIX), Evelyn 'Champagne' King, RCA 12in
 29 26 CAUGHT UP IN THE RAPTURE, Anita Baker, US Elektra LP
 30 29 HEY! DON'T WASTE MY TIME, The Walkers, Club 12in
 31 33 STAY, The Controllers, US MCA Records 12in
 32 12 DO YOU LOVE ME (REMIX), Durrell Coleman, Fourth & Broadway 12in
 33 38 I'LL KEEP ON LOVING YOU, Princess, Supreme Records 12in
 34 18 DON'T WASTE MY TIME, Paul Hardcastle, Chrysalis 12in
 35 10 SUGAR FREE (DEO/REMIXES)/FOREVER AND EVER, Juicy, Epic 12in
 36 32 WONDERFUL WORLD/A CHANGE IS GONNA COME/CUPID/CHAIN GANG, Sam Cooke, RCA 12in
 37 35 LOVE'S GONNA GET YOU, Jocelyn Brown, Warner Bros 12in
 38 50 YOU CAN'T BLAME LOVE, Thomas & Taylor, US Thom/Tay 12in
 39 61 YOU AND ME TONIGHT, Aurra, 10 Records 12in
 40 43 IF YOU WANT LOVE, Tuluah Moon, Total Control 12in
 41 — THE ART OF DRUMS, Macattack, Baad Records 12in
 42 31 WHAT'S MISSING/IF YOU WERE HERE TONIGHT, Alexander O'Neal, Tabu 12in
 43 71 STYLE (PETER GUNN THEME), Grandmaster Flash, US Elektra 12in

44 55 MYSTERY OF LOVE (INSTRUMENTAL/DUB/ORIGINAL BASEMENT MIXES), Fingers Inc, US DJ International Records 12in
 45 36 RHYTHM OF YOUR LOVE, Isabel Roberts, Hot Vinyl 12in
 46 20 STRUNG OUT (DANCE MIX), Paul Laurence, Capitol 12in
 47 — HEADLINE NEWS (EXTENDED REMIX), William Bell, Absolute Records, 12in white label
 48 47 KISS, Prince And The Revolution, Warner Bros/Paisley Park 12in
 49 89 FOOL'S PARADISE/DO ME BABY, Meli'sa Morgan, US Capitol LP
 50 49 CAUGHT IN THE MIDDLE, James Cobbin & Prime Cut, US Tuckwood 12in
 51 23 ROCK ME TONIGHT, Freddie Jackson, Capitol 12in
 52 59 PRISONER OF LOVE, Mildred Scott, US 4th + B'way 12in
 53 62 BROOKLYN'S IN THE HOUSE, Cut Master D.C., US Zakia Records 12in
 54 51 OPEN YOUR DOOR/DREAMIN'/PEOPLE WILL BE PEOPLE, Guinn, US Motown LP
 55 44 I CAN'T LET YOU GO (REMIX)/(NEW YORK REMIX), 52nd Street, 10 Records 12in
 56 57 FIRESTARTER, Tease, Epic 12in
 57 52 HEADLINE NEWS, William Bell, US Wilbe Recording Corporation LP
 58 84 I CAN'T WAIT (DUTCH MIX), Nu Shooz, US Atlantic 12in
 59 54 A GOODBYE/IT'S SERIOUS/I'VE GOT YOUR IMAGE/ON THE ONE, Cameo, Club 12in twin-pack
 60 65 COMPUTER LOVE (REMIXES), Zapp, US Warner Bros 12in
 61 95 ON MY OWN, Patti LaBelle and Michael McDonald, US MCA Records 12in
 62 — GO-GO GADGET, Louie Oxley, Cooltempo 12in
 63 41 WE CAN MAKE IT HAPPEN, Prince Charles and The City Beat Band, PRT 12in
 64 74 BASSLINE/NEEDLE TO THE GROOVE/HARDCORE HIP-HOP, Mantronix, 10 Records LP
 65 — SHADOWS OF YOUR LOVE, J.M. Silk, US DJ International Records 12in
 66 81 DON'T STOP THAT GO GO BEAT, Effectron, MDM Records 12in
 67 82 HOW WILL I KNOW (JELLY BEAN REMIX), Whitney Houston, Arista 12in
 68 — HAVE YOU EVER HAD IT BLUE (UNCUT VERSION), The Style Council, Polydor 12in
 69 — NOVELA DAS NOVE (SPIDER WOMAN), Wally Badarou, Fourth & Broadway 12in promo
 70 66 STROLLIN' ON (EXTENDED REMIX), Maxi Priest, 10 Records 12in
 71 re ALL PLAYED OUT, L.I.F.E., Lovebeat International 12in
 72 — TAKE A PIECE OF ME, Booker Newberry, US Omni 12in
 73 re FREAK ME IN, Danté, Bluebird/10 12in Records 12in
 74 63 WHAT I LIKE, Anthony And The Camp, US Warner Bros/Jellybean 12in
 75 90 CAN'T GET OVER YOU, Shara, Unit 7 Records 12in
 76 78 OVERJOYED, Stevie Wonder, Motown 12in
 77 — DON'T WANNA BE A SOMETIME LOVER, Sylvia Smith, US Qwest 12in
 78 — JUST ANOTHER LOVER, Johnny Kemp, US Columbia 12in
 79 48 DUB THE TENSION/RELEASE THE TENSION, J-A Groove, US Studio Records 12in
 80 58 ARE YOU WID IT, Private Possession, US Mega Bolt 12in
 81 — PEE-WEE'S DANCE, Joeki Love, US Vintertainment 12in
 82 re WILL YOU SATISFY?, Cherrille, Tabu 12in
 83 60 I'M NOT GONNA LET YOU (TIMMY REGISFORD US REMIX), Colonel Abrams, MCA Records 12in
 84 73 HELLO DARLING, Tippa Irie, UK Bubblerz 12in
 85 79 LOVE MONEY (REMIX 86)/FORT KNOX, Funk Masters, Tai Wan 12in
 86 re ZOOMIN' TO THE FREEWAY (LES ADAMS MEGAMIX), Aretha Franklin, Arista 12in
 87 — LET'S MAKE LOVE, T.C. Curtis, Hot Melt 12in promo
 88 56 MAKE ME THE ONE, Crown Heights Affair, US Releasee 12in
 89 80 ROCK THE BELLS (REMIX), L.L. Cool J, Def Jam 12in
 90 70 CAN YOU FEEL IT?, Original Concept, US Def Jam 12in
 91 — A NIGHT TO REMEMBER (M&M REMIX), Shalamar, MCA Records 12in promo
 92 — HOUSE ROCKER, Lovebug Starski, Epic 12in
 93 69 MY LATIN LOVER, Q-Pid Featuring Nikki Q, US Sunnyview 12in
 94 67 SUCCESS IS THE WORD, 12:41, US Fresh Records 12in
 95 — DARE TO DREAM (DIVA MIX), Viola Willis, Streetwave 12in
 96 85 LOVE WILL FOLLOW, George Howard, US TBA LP
 97 68 SLOWLY, September, 10 Records 12in
 98 77 SAMBA/BAY WOLF BLUES/MAKING LOVE, Rob Mullins, US RMC Records LP
 99 — CHILDREN OF THE NIGHT/NEVER GIVE UP ON YOU/SMILING EYES, 52nd Street, 10 Records LP
 100 45 YOU NEED MORE CALYPSO/SURPRISE, Ralph MacDonald, London 12in

Compiled by James Hamilton/Alan Jones

aurra

NEW SINGLE 

7": TEN 71 12": TEN 71-12



YOU AND ME TONIGHT

W/E APR 12, 1986

EUROBEAT

REGGAE

INDIE SINGLES

INDIE ALBUMS

CHARTS

EUROBEAT

- | | | |
|----|----|---|
| 1 | 1 | YOU'RE A BEAT, Eastbound Expressway, Passion 12in |
| 2 | 2 | LOVE'S GONE MAD (EUROBEAT MIX), Seventh Avenue, Record Shack 12in |
| 3 | 3 | ANOTHER DAY COMES, ANOTHER DAY GOES, Kiki Dee, Columbia 12in |
| 4 | 4 | GIVE ME UP, Michael Fortunati, Belgian Ariola 12in |
| 5 | 6 | THIS GIRL'S BACK IN TOWN, Paul Jabara, US Warner Bros LP |
| 6 | 5 | DANGER FOR LOVE, Deborah, German ZYX 12in |
| 7 | — | KEEP ON ROCKIN', Hemyl, Italian Missing 12in |
| 8 | — | NOTHING IN COMMON, Wagner, Italian Best 12in |
| 9 | 8 | RADIATION, Barbara & Simone, Italian Good Times 12in |
| 10 | — | E.S.P., Hazell Dean, Parlophone 12in |
| 11 | — | AGAIN, Do Piano, French EMI 12in |
| 12 | — | ANIKANA-O, Afrika System, Italian X-Energy 12in |
| 12 | — | LOVE WAVES, Patty Heart, Belgian ARS 12in |
| 14 | 7 | FLY TO ME, Aleph, Italian Disco Magic 12in |
| 15 | 23 | SECLUSION, Shawn Benson, US TSR 12in |
| 16 | 20 | COME ON, Alan Barry, Italian Time 12in |
| 17 | 12 | TWIST MY ARM, Pointer Sisters, US RCA 12in |
| 18 | 13 | ALL PLAYED OUT, L.I.F.E., Lovebeat International 12in |
| 19 | 9 | HEAVEN IN YOUR EYES, Mike Weyman, German D.R. 12in |
| 20 | 10 | PRISONER OF LOVE, Mildred Scott, US 4th + B'way 12in |
| 21 | 17 | ANOTHER NIGHT (DANCE MIX), Aretha Franklin, Arista 12in |
| 22 | 11 | ROMANTIC VIDEO, New Romance, German Polydor 12in |
| 23 | 28 | CHAIN REACTION (DANCE REMIX), Diana Ross, Capitol 12in |
| 24 | 22 | KING OF HEARTS, Martinique, German ZYX 12in |
| 25 | 30 | ICE COLD LOVE, Madigan, Italian On The Road 12in |
| 26 | — | THIS LOVE, Two Nations, Dutch Injection 12in |
| 27 | 14 | PEOPLE SAY IT'S IN THE AIR, The Herreys, Canadian Chateau 12in |
| 28 | 15 | HIGH TENSION CLUB, Nancy Dee, Belgian ARS 12in |
| 29 | 19 | DIAL MY NUMBER, The Back Bag, German Transparent 12in |
| 30 | — | DISCO LADY, Rocky M, German Arrow 12in |
| 30 | — | HERE I AM (REMIX), Mike Mareen, French Savoir Faire 12in |
- Compiled by James Hamilton/Alan Jones

REGGAE

- | | | |
|----|----|---|
| 1 | 2 | HELLO DARLING, Tippa Irie, Greensleaves/Priority |
| 2 | 1 | I'M A CHANGED MAN, One Blood, Level Vibes |
| 3 | 3 | SHE LOVES ME NOW, Beris Hammond, Greensleaves |
| 4 | 6 | HOT STUFF, Junior Delgado, Fashion |
| 5 | 8 | LEGAL, King Kong, Greensleaves |
| 6 | — | HERE I GO AGAIN, Toyia, Criminal |
| 7 | 11 | CAN'T TAKE THE PRESSURE, Al Campbell, Greensleaves |
| 8 | 5 | SELECTOR HIM GOOD, Little Clarkie And The Offbeat Posse, Greensleaves |
| 9 | 15 | STROLLING ON, Maxi Priest, 10 |
| 10 | — | CAN'T BUY ME LOVE, Bonito Starr, Now Generation |
| 11 | 7 | DANCE MOVES (EP), Tippa Irie & Pato Banton, UK Bubblers |
| 12 | 9 | PAIN, Jean Adebambo, New Generation |
| 13 | 14 | CLARK'S BOOTY/YOU HAVE TO GIRLIE GIRLIE, Little John/Tonto Irie, Unity Sounds |
| 14 | 10 | PARTY NITE, Undivided Roots, Entente |
| 15 | 4 | ONE DANCE WON'T DO, Audrey Hall, Germain |
| 16 | — | CAN'T HOLD ME, Al Campbell, Unity Sounds |
| 17 | 21 | BAD MEMORY, Peter King, Fashion |
| 18 | — | JOY IN THE MORNING, Dennis Brown, Live And Learn |
| 19 | — | HOLD TIGHT, Dennis Brown, Live And Learn |
| 20 | — | BUBBLE WITH I, Asher Senator, Fashion |
| 21 | 19 | USED TO BE MY LOVER, Nitty Gritty, Unity Sound |
| 22 | — | LOVE IS IN THE AIR, Michael Gordon, Fine Style |
| 23 | 12 | TIME FOR LOVE, Ruddy Thomas/JC Lodge, Greensleaves |
| 24 | 16 | YOU'RE MY LADY, Patrick Rose, Seaview |
| 25 | 17 | GIVING THE LOVE/NO SKIN UP, Axeman, Fashion |
| 26 | 20 | LOVE TO SHARE, John Holt/Alton Ellis, Basket |
| 27 | 13 | SWEET REGGAE MUSIC, Nitty Gritty, Unity Sound |
| 28 | 27 | TWICE NICE, Junior Delgado, Legal Lite |
| 29 | 26 | KEEP ON DANCING, Frankie Paul, Greensleaves |
| 30 | 18 | LOVING FEELING, Nitty Gritty, Twin Explosion |

Compiled by Spotlight Research

INDIE SINGLES

- | | | |
|----|----|--|
| 1 | 1 | SHELLSHOCK, New Order, Factory |
| 2 | 2 | GODSTAR, Psychic TV And The Angels Of Light, Temple |
| 3 | 3 | THE TRUMPTON RIOTS EP, Half Man Half Biscuit, Probe Plus |
| 4 | 5 | SWEETEST THING, Gene Loves Jezebel, Beggars Banquet |
| 5 | 4 | POGUETRY IN MOTION, the Pogues, Stiff |
| 6 | 6 | XXSEX, We've Got A Fuzzbox And We're Gonna Use It, Vindaloo |
| 7 | 10 | SHEEP, the Housemartins, Go! Discs |
| 8 | 8 | SOMEWHERE IN CHINA, the Shop Assistants, 53rd & 3rd |
| 9 | 17 | ALL DAY LONG, the Shop Assistants, Subway Organisation |
| 10 | — | THIS DAMN NATION, the Godfathers, Corporate Image |
| 11 | 7 | GIVING GROUND, the Sisterhood, Merciful Release |
| 12 | 9 | STRIPPED, Depeche Mode, Mute |
| 13 | 13 | LIKE AN ANGEL, the Mighty Lemon Drops, Dreamworld |
| 14 | 14 | HOT GIRLS IN LOVE (EP), the Cherry Bombz, Lick |
| 15 | 20 | SEETHROUGH, the Guana Batz, ID Records |
| 16 | 12 | EVERYTHING'S BRILLIANT, the Membranes, Intape |
| 17 | 19 | BLUE MONDAY, New Order, Factory |
| 18 | 18 | SHE SELLS SANCTUARY, the Cult, Beggars Banquet |
| 19 | 15 | ONCE MORE, Wedding Present, Reception |
| 20 | 11 | ONLY LOVE CAN BREAK YOUR HEART, the Mint Juleps, Stiff |
| 21 | 16 | CAN YOUR PUSSY DO THE DOG?, the Cramps, Big Beat |
| 22 | — | SHE GREW UP, Jake Burns And The Big Wheel, Survival/Rigid Digits |
| 23 | 21 | TIME IS MONEY (BASTARD), Swans, K422 |
| 24 | — | RESERVATION, Terry And Gerry, Intape |
| 25 | — | SUB-CULTURE, New Order, Factory |
| 26 | — | THE PERFECT KISS, New Order, Factory |
| 27 | 28 | RAYMONDE, Raymonde, Desire |
| 28 | 24 | HERE COMES THE MAN, Boom Boom Room, Fun After All |
| 29 | — | LET THEM EAT BOGSHED, Bogshed, Vinyl Drip |
| 30 | — | BITTERSWEET, New Model Army, Quiet! |
- Compiled by Spotlight Research

● INDIE SINGLES 2



INDIE ALBUMS

- | | | |
|----|----|---|
| 1 | 1 | BLACK CELEBRATION, Depeche Mode, Mute |
| 2 | 2 | A DATE WITH ELVIS, the Cramps, Big Beat |
| 3 | 3 | BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus |
| 4 | 4 | PAINT YOUR WAGON, Red Lorry Yellow Lorry, Red Rhino |
| 5 | 5 | BIG COCK, King Kurt, Stiff |
| 6 | — | GREED, Swans, K422 |
| 7 | 7 | RUM, SODOMY AND THE LASH, the Pogues, Stiff |
| 8 | 13 | DAMNED BUT NOT FORGOTTEN, the Damned, Dojo |
| 9 | 15 | MAN IN A SUITCASE, Ted Chippington, Vindaloo |
| 10 | 11 | LOW-LIFE, New Order, Factory |
| 11 | 8 | WIRE PLAY POP, Wire, The Pink Label |
| 12 | 6 | LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS, the Go-Betweens, Beggars Banquet |
| 13 | 18 | THE SINGLES '81-'85, Depeche Mode, Mute |
| 14 | 23 | 1979-1983, Bauhaus, Beggars Banquet |
| 15 | 12 | LOVE, the Cult, Beggars Banquet |
| 16 | 19 | HELD DOWN TO VINYL... AT LAST!, the Guana Batz, ID Records |
| 17 | 14 | CIRCUSES AND BREAD, Durutti Column, Factory/Benelux |
| 18 | 9 | FIRST AVALANCHE, Rose Of Avalanche, LIL |
| 19 | — | POWER, CORRUPTION AND LIES, New Order, Factory |
| 20 | 16 | SEVEN SINGLES DEEP, the Icicle Works, Beggars Banquet |
| 21 | 20 | HATFUL OF HOLLOW, the Smiths, Rough Trade |
| 22 | 22 | TREASURE, Cocteau Twins, 4AD |
| 23 | 17 | LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs |
| 24 | 10 | THE OLD AND THE NEW, A Certain Ratio, Factory |
| 25 | — | DREAMTIME, the Cult, Beggars Banquet |
| 26 | — | GARLANDS, Cocteau Twins, 4AD |
| 27 | — | BAD INFLUENCE, the Robert Cray Band, Demon |
| 28 | 27 | ANTHOLOGY VOLUME II, Hawkwind, Flickknife |
| 29 | — | ROLLIN' THROUGH THE NIGHT, Evan Johns And The H Bombs, Alternative Tentacle |
| 30 | 24 | FLIP YOUR WIG, Hüsker Dü, SST |
- Compiled by Spotlight Research

● Howdy do my merry coves. We here at rm hq only serve to please the stringent demands of you gentlefolk out there. And I tell you, 'tis not always a task for the simple simons of this world. Surveying the world of pop is a dashed, deuced and dastardly difficult job, but next week I think we've got it about right. Buy rm next week and get: **Blow Monkeys, Bronski Beat, Falco** and much, much more.

RM

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 9

BRIGHTON Coasters Jah Warrior/One Drop/Sound System
BRISTOL Bierkeller (22265) The Redskins
EDINBURGH Buster Browns (031-226 4224) Age Of Chance/
The Starekase
GREATSTONE Seahorse Maroondogs
LEICESTER Princess Charlotte (553956) Raw Deal
LONDON Camden Dublin Castle (01-485 1773) Pete Thomas/
Deep Sea Jivers
LONDON Covent Garden Rock Garden (01-240 3961)
Graham Fellowes
LONDON Wadour Street Wag Club (01-437 5534) Potato 5
MANCHESTER Cloud Nine (061-832 3350) The Danny Boys/
East Side Of Heaven/Feast Of Friends/Italian Shoes
NEWCASTLE Tiffany's (612526) Fine Young Cannibals
OXFORD Jericho Tavern (54502) Lester Moses/Pat Thomas/
Rod Poole/Greg Kingston
WATERFORD The Bridge The Waterboys

THURSDAY 10

BATH Moles Club (333423) Tropical Hearts
BIRKENHEAD Stairways (051-647 6544) The Reverb
Brothers
BIRMINGHAM NEC (021 780 4141) Depeche Mode
BIRMINGHAM Portland The Redskins
BRADFORD 1 In 12 Club (734519) The Wedding Present/
3rd Circle/Little Brother
BRENTFORD High Street Red Lion (01-571 6878) Red Hot
'N' Blue/Riverside Trio
BRISTOL Fleece And Firkin (277150) Fear Of Darkness
CORK Connolly Hall, The Waterboys
CROYDON London Road Cartoon (01-688 4500) The Sirens
CROYDON Underground (01-760 0833) The Go-Betweens
DUDLEY JB's (53597) Scimitar
DUDLEY Jinx's Cut Throat Jake/FBI
DUDLEY Wolverhampton Street Crown (54099) Mouth
Mouth Mouth (Performer-poets special)
EDINBURGH Playhouse (031-557 2590) Accept/Dokken
HASTINGS Crypt (44675) Helter Skelter
HIGH WYCOMBE Nags Head (21758) Abyss
LONDON Battersea Park Road Latchmere (01-223 3549)
Charm School
LONDON Finsbury Park Sir George Robey (01-263 4581) The
Hank Wangford Band/Rory McLeod
LONDON Herne Hill Half Moon (01-274 2733) The Ya Yas
LONDON Kilburn National Ballroom (01-328 3141) Shook Up!
LONDON Mornington Crescent Camden Palace (01-387 0428/9)
Sad Among Strangers
LONDON Portobello Acklam Road Bay 63 (01-960 4590)
We've Got A Fuzzbox And We're Gonna Use It/The Soup
Dragons/Miaoow
LONDON West India Dock Road Buccaneer (01-515 2048) The
Reactors
MANCHESTER Band On The Wall (061-832 6625) Stan
Trancey Quartet
MILTON KEYNES Bletchley Compass Club Wild Willy
Barret/Stephen Two Names
PORTSMOUTH Basins Club (821551) Buddy Curtess And
The Grasshoppers/The Shakin' Sharks
ROMFORD Rezz Club (01-597 6181) The Babysitters
STOCKPORT Brookfields The Stiff
WAKEFIELD Henry Boons (378216) UV Pop
WHITLEY BAY Royal Banqueting Hall (531307) The Party
Girls
WOKINGHAM Angies (789912) The Nashville Teens

FRIDAY 11

BRENTFORD High Street Red Lion (01-571 6878) John
Otway
CROYDON London Road Cartoon (01-688 4500) Juice On
The Loose



● WATERBOYS: on the road

DUBLIN Olympic Ballroom (754027) The Waterboys
FOLKESTONE Bottom's Maroondogs
GLASGOW Barrowlands (041-552 4601) Fine Young
Cannibals
GLASGOW Venue (041-332 3874) FM
LONDON Barnet High Street Red Rag Club (01-499 5189)
Rubella Ballet/Shark Taboo/Hubert The Tree
LONDON Camden Dublin Castle (01-485 1773) The Wes
McGee Band
LONDON Fulham High Street Kings Head (01-736 1413) The
Steve Gibbons Band
LONDON Hackney Brooksbys Walk Chat's Palace (01-986 6714)
Potato 5
LONDON Herne Hill Half Moon (01-274 2733) The Mystery
Girls
LONDON Kensington Gore Royal Albert Hall (01-589 8212)
Jennifer Rush
LONDON Kentish Town Town And Country Club (01-267
3334) Jamie Wednesday
LONDON North Finchley Torrington (01-445 4710) Steve
Marriot's Packet Of Three
LONDON Oval Cricketers (01-735 3059) Boogie Brothers
Blues Band
LONDON Palmers Green The Fox (01-886 9674) Hank
Wangford/Rory McLeod
LOUGHBOROUGH The Greyhound We've Got A Fuzzbox
And We're Gonna Use It
LUDLOW Compasses The Membranes
MANCHESTER Gallery (061-832 3597) Mouth Mouth Mouth
(Performers/poets special)
MANCHESTER International (061-224 5050) The Go-
Betweens/Wild Flowers
NEWCASTLE Playfair (323109) Accept/Dokken
SCUNTHORPE Baths Hall (842332) New Model Army/Big
Red Gun

SATURDAY 12

BATH Pavilion (25628) Half Man Half Biscuit/Jonah And
The Wall
BIRMINGHAM Triangle The Go-Betweens/Rumblefish
BOURNEMOUTH Town Hall (22066) John Otway/Boo To
The Goose/Readers Wives
BRADFORD Manningham Lane Royal Standard (727898) Mouth
Mouth Mouth (Performers-Poets Special)
BRISTOL Park Row Upstairs Club The Membranes/The
Janitors/Carlton B Morgan And The Supernormals
BRISTOL Tropic Club (49875) The Godfathers
CARLISLE Sand Centre New Model Army

DUDLEY JB's (53597) The Larry Miller Band
EDINBURGH Queens Hall (031-668 2117) Fine Young
Cannibals
GALWAY Sea Point Bar (62810) The Waterboys
HULL Adelphi (48216) Bogshed/AC Temple/1st
International/Fishwives
KIRKCALDY St Clair Tavern Ghost Train/Oi Polloi (CND
Benefit)
LIVERPOOL Croxteth Comprehensive Parkstile Wing The
Redskins/The Farm/The High Five/Levi Tafari (Benefit gig)
LONDON Camden Dublin Castle (01-485 1773) The Balham
Alligators/The Panic Brothers
LONDON Finsbury Park Sir George Robey (01-263 4581)
Wilko Johnson
LONDON Fulham High Street Kings Head (01-736 1413) The
Boogie Brothers Blues Band
LONDON Hammersmith Clarendon (01-748 1454) Restless/
The Deltas/Wigsville Spliffs/The Caravans/DTA Mission
LONDON Palmers Green The Fox Stan Webb's Chicken
Shack/The Glitterband/The Catatonics
LONDON Putney Half Moon (01-788 2387) Juice On The
Loose
READING Cap And Gown (586006) Fair Exchange
WISHAW Heathery Bar (72957) FM
WOLVERHAMPTON Scruples (53754) Steve Marriot's
Packet Of Three

SUNDAY 13

AYR Rumours Easter Parade/The Galloping Gunshot Boys
BRIGHTON Escape Club (606906) The Three Johns/The
Unbelievables/Strumpet City
BRISTOL Hippodrome (299444) Depeche Mode
CHIPPENHAM Goldiggers (656444) Amazulu/Rouen
COLCHESTER The Works The Go-Betweens
DUDLEY JB's (53597) The Steve Gibbons Band
EDINBURGH Playhouse (031-557 2590) Jennifer Rush
GLASGOW Lucifers (041-552 1575) Red Hot 'N' Blue
HULL Tower (228110) The Redskins
LONDON Frith Street Ronnie Scotts (01-439 0747) Harvey
And The Wallbangers
LONDON North Finchley Torrington (01-445 4710) The
Balham Alligators
LONDON Putney Half Moon (01-788 2387) Wilko Johnson
WOKINGHAM Angies (789912) John Otway
WOLVERHAMPTON Scruples (53754) Zodiac Mindwarp
And The Love Reaction

MONDAY 14

BIRKENHEAD Stairways (051-647 6544) FM
BRADFORD St. Georges Hall (752000) Fine Young Cannibals
BOURNEMOUTH International Centre (292476) Depeche
Mode
EDINBURGH Lothian Road Rumours The Membranes/BMX
Bandits/Rote Kapelle
LEEDS Polytechnic City Site (430171) The Redskins
LONDON Finsbury Park Sir George Robey (01-263 4581) Steve
Marriot's Packet Of Three
READING London Street Paradise Club The Three Johns

TUESDAY 15

BIRMINGHAM Powerhouse (021-643 4715) Fine Young
Cannibals
BRIGHTON Club Savannah The Mighty Lemon Drops
BRIGHTON Escape Club (606906) The Go-Betweens/15
Locks
LONDON Oxford Street 100 Club (01-636 0933) Potato 5
MANCHESTER Hacienda (061-236 5051) Big Audio
Dynamite
SHEFFIELD City Hall (735295) Jennifer Rush
SHEFFIELD Leadmill (754500) The Redskins

LIVE

► DEPECHE MODE, BRIGHTON CENTRE

I arrived in time to witness a novel opening ceremony featuring a gauze screen between Depeche and hankering audience. Halfway through 'Black Celebration' the barrier dropped to lascivious shrieks... and there they were, leather clad and lovely (but what about the tunes? — Ed).

The most intriguing aspect of 'A Question Of Time', which followed, was undoubtedly Dave Gahan's obsession with his trousers. The poor boy seemed unduly paranoid that he might be exposing something he shouldn't.

'Fly On The Windscreen' saw Dep Mode getting into their stride and Fletch getting into his individual brand of gyrations. It easily surpassed the vinyl version with its Big Brother-ish voices echoing around the cavernous hall.

With three keyboards and an array of electronic regalia, the Deps were evidently using their floppy discs to the full. In fact, the taxing selection of said objects proved Alan Wilder's sole exertion.

'Leave In Silence' heralded a new found confidence in the trousers' staying power, with brazen David indulging in a vigorous spot of bum-wiggling.

Martin relinquished his post to stride upstage and assume vocal duties on 'Sometimes' and 'A Question Of Lust'. Mart had the most disappointing apparel though — military jacket and black leggings (at least he has the legs for the latter — please note, J Kerr). He later stripped to reveal a fetching cutaway black polo neck. One has to wonder how many chaperoning fathers later questioned their offspring about that alluring blond at the back.

The Deps' weak points weren't remotely disguised tonight — samey sounding songs and lyrical tweezeness both reared their heads, the latter exemplified by 'New Dress'. I sincerely hope Dave Gahan was singing 'Princess Di is wearing a new dress' with tongue firmly embedded in cheek.

Still, you can't call them predictable. 'Master And Servant' was interrupted by an instrumental break straight out of 'Una Paloma Blanca'. Move over Martin Degville, your 15 minutes are up; Martin Gore and co have several more minutes to go.

■ Lesley O'Toole

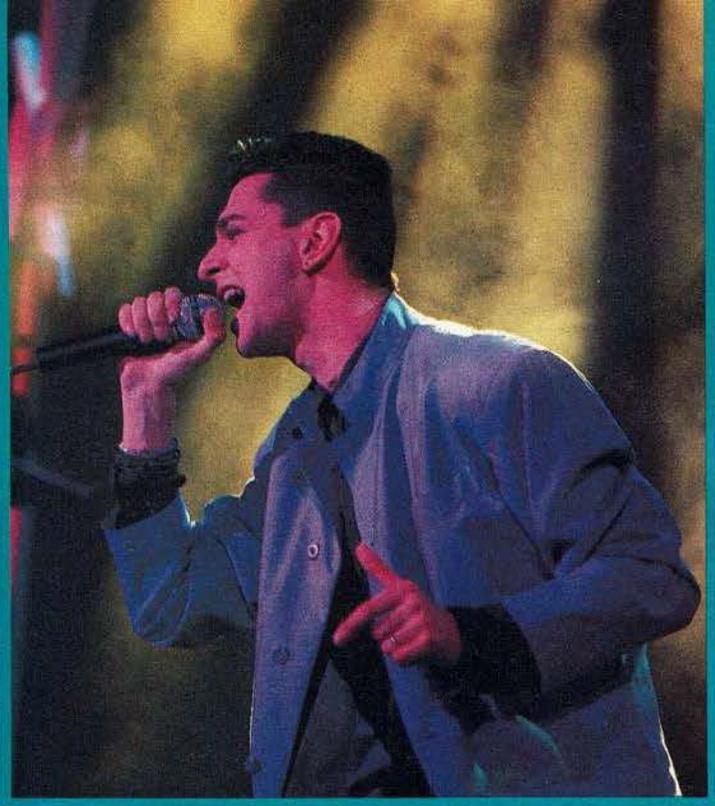


Photo by Barry Plummer

► SHOP ASSISTANTS/THE BODINES, BAY 63, LONDON

Phew, it's hot here tonight, and up on the stage the Bodines are busy perfecting their own brand of floppy-fringed guitar pop. For a while they verge on the wonderful as they pull 'Scar Tissue' and 'God Bless' out of the hat.

They do have that something special that singles them out from their peers, but they've still got a way to go, and a thing or two to learn. So near are they to being a great band, that it's a harrowing thought that nobody has got around to telling them to inject some variation of pace into their music, or to telling the bass player that one Les Pattison in the world is quite enough, thank you.

Shop Assistants, on the other hand, are a whole different kettle of fish. Hailed this very day as 'the best indie band in Britain', the steaming crowd are more than ready to give them the benefit of the doubt. Guitarist Alex keeps things on the rails with his mammoth guitar noise, while the rest of the band hide behind those bloody stupid sunglasses and rhythm section that verges on the sterile.

It's only when they turn off the fuzzbox, throw away the sunglasses and play 'Somewhere In China' that they approach living up to their recent accolades, so why, oh why is this the only time in the set that they allow their gentler side to shine? If they wrote and played six more songs like that one, then they could be huge. Into the 'new punk rock' abyss or on to pop immortality, Shop Assistants could go either way in these coming months. Let's hope Alex learns to give his fuzzbox more of a rest.

■ Andy Strickland

◄ CIRCUS CIRCUS CIRCUS, MANCHESTER UNIVERSITY EASTER BALL

If I'm ever this bored again I'll top myself. A university Easter Ball, a sprawling student union half-filled with an array of pissed-up, obnoxious students, and a two and a half hour delay in getting started. What more could any man ask for? Well, death would have been quite nice at several points in the evening, but nothing apart from that.

So is there any reason to get worked up about the Circuses? Well, yes and no. When they finally take the stage, the immediate reaction is to be impressed with the slickness of the whole presentation. In a style that is pure Shadows, the band plunge into a carefully organised routine, meticulously executed, to match a set of crisp pop which, even if it has one foot in the Fifties, has still heard a few Orange Juice records in its time.

This is all well and good, for the first few numbers the nifty dance routines and brief, derivative poppiness is impressive and entertaining. But after a while this all starts to pale and wear a little thin. Paradoxically, they are just too bloody slick.

This is a criticism which can be laid most heavily at the door of the lead singer, another in the Blow Monkeys school (the New Poseurs) who gets slimier and slimier as the night goes on until you fully expect him to slip onto the floor and ooze through the cracks in the stage.

However, given what they were working against on this particular evening, they did overcome problems with an impressive skill, but at the end of the day it was a case of just a little too much presentation and not enough content. Bultin's summer season here they come.

■ Dave Sefton

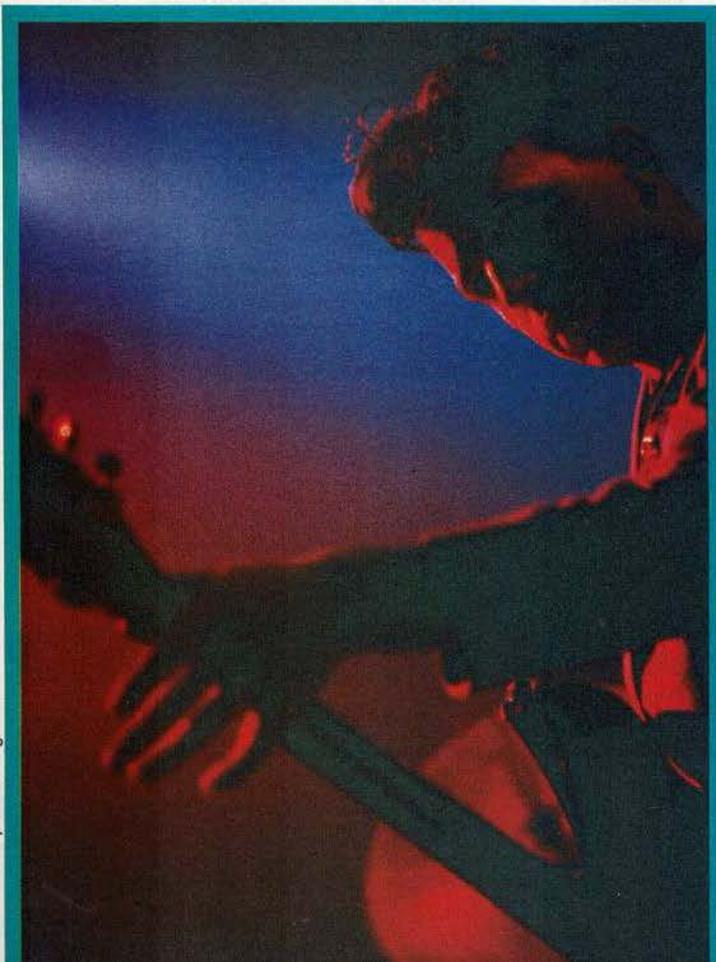


Photo by Steve Wright

► 52ND STREET, INTERNATIONAL, MANCHESTER

The hip brothers and sisters of Manchester are out in force this evening, for this is the homecoming of a real honest to goodness, proper soul-funk band and everyone feels justifiably proud.

The prodigals' return turns out to be more of a party than a gig. 52nd Street are not only a real soul band from Manchester, but they also manage to be a fairly good one.

On the strength of their live performance, it appears that Britain has come about as close as it can get to reproducing the Womack And Womacks of this world, the sound at times being so American that it all seems a little bizarre here in the outer reaches of Manland.

As for the songs — well, the formulaic quality of a band like 52nd Street is inevitable. Far be it for me to attempt to swipe at a whole movement, but a recipe of total schmaltz does become a little sickly at times. And yet they seem to have everything it takes to make perfect dancefloor/airplay fodder.

The soul/funk crossover is made with ease, and this lot are destined to greatness if the ecstatic reaction of the home crowd is anything to go by.

■ Dave Sefton



Photo by Lewis Ziolek



Photo by Patrick Quigly

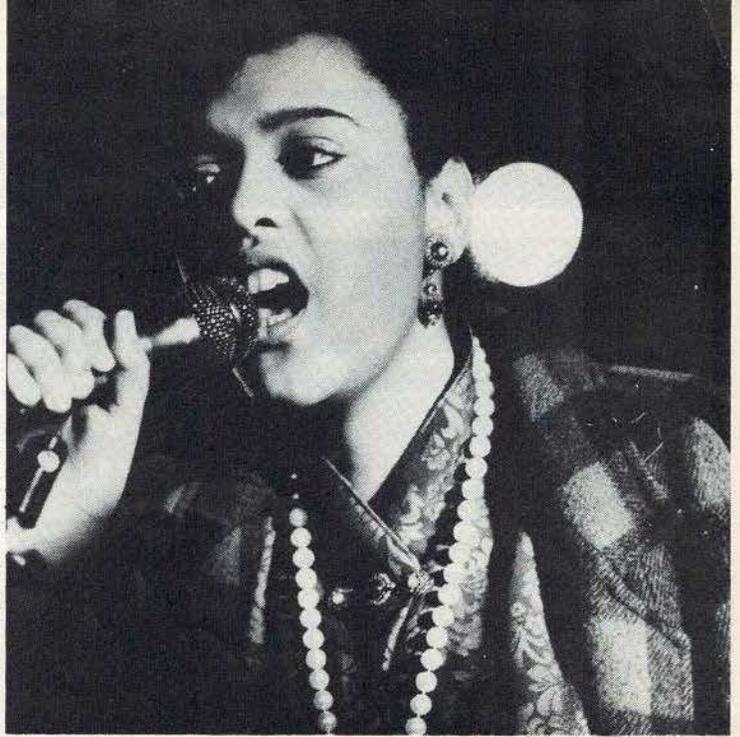


Photo by Steve Wright

■ ZODIAC MINDWARP AND THE LOVE REACTION, THE MANKIND CLUB, LONDON

"My knees turn to jellybaby, as I squirm on my belly, baby," exclaims Zodiac Mindwarp, back from the Fifth Dimension once more to entertain us mortals. Easily the most watchable front man in the cosmos, Zodiac comes over as a cross between Charles Manson and Giant Haystacks. He sings about drug shoes and purple choppers, he goes in for a lot of mike-stand shagging, and he prods immodestly at his cod-piece.

And there's such lyrical finesse. Lines like 'c'mon over here and put some mustard on my hot dog' make Prince sound positively puritan. You might be tempted to laugh, but a glance at his exotic tattoo collection advises you against it. This guy is for real. No wonder Ian Astbury stands back in awe of the man.

He calls his audience 'starchildren', and he introduces songs such as 'Spasm Baby' and 'Psycho Action' in a freaked-out West Coast accent. His debut single 'Wild Child' has one of the *baddest* meat-head riffs this side of Jimi Hendrix, and the punters love it. Cobalt Stargazer's guitar squeals like a stuck pig, while Kid Chaos and Slam Thunderhide blatter away at bass and drums. Thousands of years of evolution evaporate in minutes.

The performance is below par this time around, but it's still a tremendous evening. There's a demented encore, one last howl, and a final pelvic flourish. Then it's "Goodnight, babies, it's time to catch the starship", and Zodiac is gone.

■ Stuart Bailie

■ THE DUELLISTS, CAMDEN PALACE, LONDON

The Duellists play their rock with a cut and thrust. Led by ex-Slaughter And The Dogs guitarist Mike Rossi (one of Johnny Marr of the Smiths' favourite musicians), they are developing into a fine unit that exudes cockiness and swagger. They are comfortably taking on the rabble rousing 'good time' rock mantle: a breed that has lain dormant since the demise of the Faces. But there's nothing old-fashioned about their music and it has none of the sloppiness associated with the genre.

Their sound and attitude makes nods of acknowledgement to the Stones, Mott The Hoople and Slade at times, but the energy and intelligence of their application makes their sound refreshing and never less than enjoyable.

'Black Dust' was a stomping opener that set the agenda for their pumping riffs. 'Something For The Boys' contained a great grinding guitar solo of sheer bravado from Rossi — swinging his guitar like a Samurai warrior around his body. 'Searching' was a full pelt rocker, while the highlight of the set was the addictive rhythms of 'Offer You My Heart'. Each number was punctuated by a tip of Rossi's hat to the audience. Such charm.

■ Mike Gardner

◀ PRIME MOVERS, ACADEMY, LONDON

American band Prime Movers had to battle against the odds to win the enthusiastic applause and respect from a partisan crowd, looking forward to headliners Big Country. They had a sound mix that did for hi-fidelity what the pill does for population growth, and various items of their equipment failed. But their atmospheric rock, evocative of the wide open spaces of their California home, managed to overcome the difficulties.

In guitarist Gary Putman they have a deft technician who plays guitar like an artist daubs a canvas — with light, shade and texture and a brief towards economy and effectiveness. Backed by the muscular approach of bassist Severs Ramsey and drummer Curt Lichter, they made an appealing mixture of sounds.

The highlights of the set were the last single 'On The Trail' and the current release 'Dark Western Nights' and a manic piece of dancing (arms flailing and legs akimbo) by Gary Putman before he yelled into the microphone "Better than Prince?". Good music and a sense of humour? This band could go far.

■ Mike Gardner

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

■ I'm writing to ask you a favour. You remember quite a few moons back when you did the Clashography and the U2 article? Well, would it be possible for you to do a Joy Division/New Order type thing along the same lines? I would be eternally grateful.

Cass, Upper Watford, Hants

PS Could you send an autographed photie of the incredibly, unbelievably boooootiful Eleanor Levy. Ta!

● Answer to question number one: we'll wheel out *Nancy Culp* and see what we can do. Answer to question two: no, she's far too modest

■ Please can I put you straight on the Style Council's new single. It may be a version of the brilliant single on the LP, but I must add 'Ever Had It Blue' was being performed long before the LP was known.

Happy Style Council Fanatic

● We were just testing you, of course

■ More, more, more Balaam And The Angel pictures in the wonderful rm, please! Page Three boy Des with his full lips is a winner, so how about a centre spread in colour of Des in all

his glory? Who cares about Bryan Ferry when we have delicious, desirable Des...?

Des's Lipsol, Earls Court, SW5

● Answer: 99% of the female staff of rm prefer Bryan Ferry to any other brand — accept no substitutes

■ This afternoon I bought my regular copy of rm and was horrified to read such a bad review of A Flock Of Seagulls' new album by Robin Smith.

He really should be called Robin Bugger because he has robbed AFOS of the potential chart success they truly deserve. I can't possibly accept that they can be described as 'indifferent' or 'very sparse', 'a third rate Hall And Oates' or even as having 'embarrassingly awful lyrics'!

I've been a fan of AFOS for a long time and I think that Robin was very cruel and wrong in what he said about them. I think Mike Score and the boys have done and are still doing brilliantly.

Julius Robinson, Newport, Gwent

● He's a cruel cad sometimes. That's just the wild and crazy sort of boy he is



Photo by Gabor Scott

■ The time is now right in the charts for a Futurist/New Romantic revitalisation movement, as shown in the early Eighties (ABC, Visage, Human League, Japan, Ultravox). That is the fashion that will save the drudgery of the nation's charts at the moment.

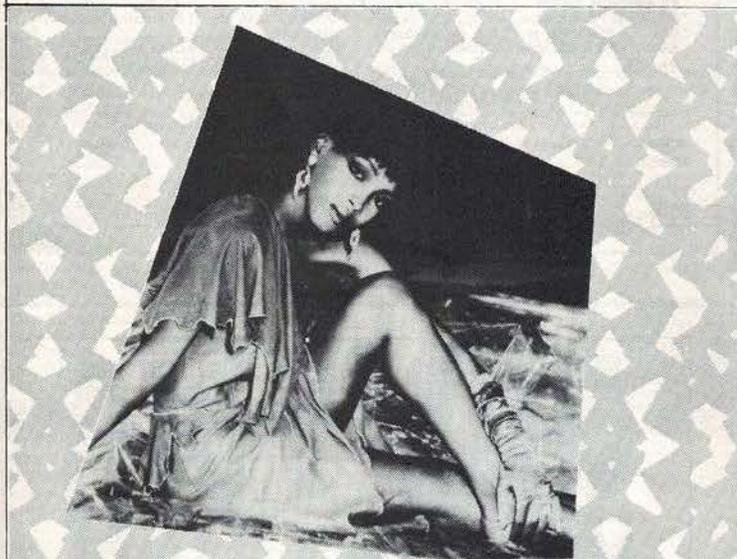
While Simple Minds, Duran Duran and Spandau Ballet are

selling out, Depeche Mode and New Order are still shining the light. Echo And The Bunnymen also can never stop. Bring on the dancing double breasted shirts!

Pete, Kings Lynn, Norfolk

● Gosh, Betty Page will be getting out her Kahn and Bell down dress to celebrate. But New Order will be amused to hear that they've been New Romantics all these years...

THEY'RE RED HOT!!!



MELI'SA MORGAN

the new album & tape

'DO ME BABY'

featuring the single

'DO ME BABY'

COMPOSED BY PRINCE

PRODUCED BY PAUL LAURENCE

PAUL LAURENCE

the new album & tape

'HAVEN'T YOU HEARD'

featuring

'SHE'S NOT A SLEAZE'

(with Freddie Jackson & Lillo Thomas)

'THERE AIN'T NOthin' LIKE YOUR LOVIN''

and

'STRUNG OUT'



Capitol

AVAILABLE NOW ON
CAPITOL RECORDS & TAPE

BY JAMES HAMILTON

B P M

ODDS 'N' BODS

'SOLID SOUL', the newly independent successor to 'Soul Train', hits Channel 4 this Friday at 6.30pm (only half an hour long now) with singer Julie Roberts and club jock Chris Forbes as presenters, Serious Intention, Millie Scott and Joyce Sims being likely amongst the guests ... I'm sorry to see after just 19 issues the abrupt demise of dance music mag The Street Scene, which had some enthusiastic writers on its staff ... Pinnacle's dance music manager Mark Arthurworrey has remixed with added sax and percussion an extended 95bpm 12in of William Bell 'Headline News', out fully on Absolute Records next week although white labelled now ... Viola Wills' 97bpm Diva Mix turns out to be instrumental with Mary Jane Girls-type bass ... Patti LaBelle & Michael McDonald's smash-bound smoochy 'On My Own' will be out here within a fortnight ... Nu Shooz topped US Club Play in Billboard and is likewise scheduled here ... '48 HRS' being shown on TV was a massive plug for the featured Busboys — always described as playing rock they turned out to be black rock 'n' rollers (a big difference), reminiscent of the Rivingtons to these ears, their 'The Boys Are Back In Town' possibly being worth belated issue by Arista here ... George Clinton, doubtless encouraged by response to the animated element of his 'Atomic Dog' video, has been collaborating with Thomas Dolby on the music for a George Lucas-produced cartoon called 'Howard The Duck' ... Kashif's discovery Johnny Kemp turns out to be from the Bahamas, which may make his "London" sound less surprising ... Joyce Sims is due here for PAs, hopefully taking in this



THE TEMPTATIONS 'I'm Fascinated' (Motown ZT 40622) Classy ethereal Sam Cooke-ish 102½bpm swayer very like 'Nightshift', flipped by M&M's 113¼bpm Club Mix of 'Treat Her Like A Lady', yet again.

week's big Bognor bash ... System X should keep their subscribers better informed if they really want to rival the Disco Mix Club ... I can appreciate while listening to the cassette of the six best Technics World DJ Mixing finalists why DJ Cheese's winning mix may seem like a swizz to those who didn't see him do it live, as its visual and physical intricacy is not conveyed by the resulting sound alone (that boy was busy!); remember that stage presence and audience response were just as important as the mixers' ability and imagination to the judges' final score, so things which now sound slick on tape were not necessarily that exciting live ... 1984's winning mix by Sanny X was likewise far more excitingly dynamic live than on

tape ... South Harrow one man band Chris Paul, whose 'Expansions 86' should soon be white labelled, wants to be another Jeff Lorber rather than Paul Hardcastle! ... **RELEASE THE TENSION!**

HOT VINYL

GEORGE CLINTON 'Do Fries Go With That Shake' (Capitol 12CL 402) Shaping up as another 'Let It All Blow' or even 'Rockit', this marathon mesmeric 112½bpm funk groove has bursts of chant and blistering Tom Browne-type trumpet, its piledriving dancefloor punch not stopping enthusiastic radio play either. A biggie!

JAKI GRAHAM 'Set Me Free' (EMI 12JAKI 7) Roaring and storming, her

exuberant 0-104bpm jittery lurcher is like a denser Skipworth & Turner as it pushes and stomps along, only the repetitively rolling song structure maybe being short of inspiration.

THE FORCE MD'S 'Tender Love' (Tommy Boy/Island 12ISX 269) WEA belatedly barred 'Force MD's Meet The Fat Boys' from being a limited edition flip to this Richie-esque dead slow 0-35-0bpm radio ballad (prod/penned by Jam & Lewis), ever so tender and here in two lengths with the 'Groovin'-like 106bpm 'Chillin'' as couplin' instead.

JOYCE SIMS 'You Are My) All And All' (London LONX 94) Mantronik's new remix will now be added later to UK pressings of this nagging squeakily wailed (0-)109¼bpm electro-soul jitterer, for the time being here still in its original four mixes, like a more subtle Rochelle.

TEASE 'Firestarter' (Epic EPC TA 7084) As suspected, the husky soulsters' haunting piano accented groin grinding 95½bpm swayer has proved a real nagger on import, steadily creeping up trouser legs!

T.C. CURTIS 'Let's Make Love' (Hot Melt 12 TC005, via PRT) Good breathily sung infectiously fluid 117¼bpm canterer somewhat like a looser less emphatic Colonel Abrams (inst flip).

TAVARES 'It Only Takes A Minute (Remix)' (Capitol 12TAV 2) Specially remixed as UK follow-up by Ben Liebrand, their 122-121¾-123¼-122¾-121¾ (break)-122¾bpm galloper originally was huge in 1976 on import but beaten in the pop chart by Jonathan King's One Hundred Ton And A Feather cover version (they retaliated by having a bigger hit at the very same time with 'Heaven Must Be Missing An Angel!'). Instrumental revamp, and Ben's older 107½bpm 'More Than A Woman' remix make the flip.

SYLVIA SMITH 'Don't Wanna Be A Sometime Lover' (US Qwest 0-20418) Craftily combining several familiar favourite soul elements (in four mixes), this satisfying subdued 114½bpm wriggly weaver will mean most to the already converted, who'll love it.

continues over

CAT SUPE (T) 105



Princess

"I'LL KEEP ON LOVING YOU"

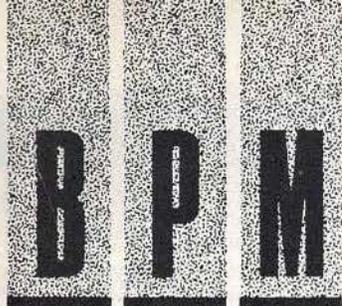
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from previous page

BOOKER NEWBERRY 'Take A Piece Of Me' (US Omni 0-96820) Philly veterans Len Barry and John Madara helped write this rich voiced sneaky swaying (0-)104bpm soul jogger (in four mixes) with some 'All Night Long (All Night)' exoticism in its choral support and meandering percussion.

DANTÉ 'Freak In Me' (Bluebird/10 BRT 21) Only three months overdue here, America's Dennis Sanders — rather than our own Steven Danté — soulfully nags through his weaving beat-bumping 107½bpm wriggler (edit, and timeless 72½bpm 'One More Time' flip).

52nd STREET 'Children Of The Night' LP (10 Records DIX 25) Loose Ends meet the SOS Band with Sade-ish sophistication too on a Nick Martinelli-produced consistent set, most interesting newbies being the moody cool 97-0bpm title track, 101½bpm 'Never Give Up On You', 109bpm 'I'm Available', 102½bpm 'Smiling Eyes', while the 116½bpm 'Abandon Love', 111bpm 'Let's Celebrate', 133bpm 'Look I've Heard' join their hit 102½bpm 'I Can't Let You Go', 105¼bpm 'Tell Me (How It Feels)', 0-111¼bpm 'You're My Last Chance'.

SADE 'Never As Good As The First Time (Remix)' (Epic TA 7061) After 'Maureen' her current album's other dance track, this breathy jittery jerky 0-107½bpm burbler has been remixed but never rises above being merely pleasant.

J.M. SILK 'Shadows Of Your Love' (US DJ International Records DJ-777) Rapidly creating a new "Chicago Sound", this label can be called both opportunistic and influential as it once again assembles another rambling garage groove from elements of Colonel Abrams, Serious Intention and 'Set It Off' (in 119¼bpm House, 119½bpm Fierce/Original/Beats Mixes).

THE JAMAICA GIRLS 'On The Move' (US Sire 0-20444) Endearingly dated looking and sounding, the girls' speedy little (0-)121½bpm jitterer has inconsequential wailing over bright beats (inst flip) rather like a female Colonel Abrams.



FIVE STAR 'Can't Wait Another Minute' (Tent PT40698) Fresh product at last, not from their milked dry album, this Richard James Burgess-produced jerky 53¼/106½-106¾bpm fractured lurcher with Billy Ocean-ish rock guitar seems too laboured to win any new fans. The seven inch hangs together better, actually.

L.I.F.E. 'All Played Out' (Lovebeat International LOVT 4) Sylvester meets Colonel Abrams on a bright bounding 115bpm throbber that despite hitting gay clubs first should cross over especially to poppier venues too (dub/bonus flip).

FREDDIE JACKSON 'He'll Never Love You (Like I Do)' (Capitol 12CL 387) Blandly pleasant 116½bpm light bouncer, with a new "na na na" girl-introed Maserati Mix on the flip alongside the more grabbing breathily pent-up 106bpm 'I Wanna Say I Love You'.

MELI'SA MORGAN 'Fool's Paradise' (LP 'Do Me Baby' Capitol EST 2008) Overdue UK release for a quality set dominated on dancefloors by this excellent thigh brushing 100¼bpm soaring soul slinker, co-penned/played by Lesette Wilson.

STEVE ARRINGTON 'The Jammin' National Anthem' (US Atlantic 0-86822) 'Star Spangled Banner'-introed juvenile 0-118bpm jiggly jumper (inst flip), disappointing the soul crowd although others may like its bubbly zest.

THE STYLE COUNCIL 'Have You Ever Had It Blue' (Polydor CINEX 1) Although anachronistic in its 'Absolute Beginners' context (not a lot of bossa nova about in 1958!), this gently pulsing 0-93¾/

187½-93¼/4/86½-93¾/187½-94/188-94¾/189½bpm jazz samba makes a pleasant soundtrack for early Sixties nostalgia.

PRINCE AND THE REVOLUTION 'Parade' LP (Paisley Park WX 39) Strange fragmentary scraps from his next movie 'Under The Cherry Moon', less rocky than the last one, most useable probably being the 104bpm 'Anotherloverholenyoh-head', 116½bpm 'Girls & Boys', 101¾-102½bpm 'Mountains', brief 124½bpm 'New Position' — although useable doesn't necessarily mean floor-filling.

MARVIN HOLMES 'Feel So Good' (US MCA Records MCA-23619) Huskily growled chunkily lurching (0-)101bpm sombre soul roller with repetitive girls (inst flip), nothing new but solid.

THE CONWAY BROTHERS 'Turn It Up!' LP (10 Records DIX 22) On a dated set containing their two similar raucous hits and such really old fashioned fast dancers as the 122½bpm 'Set It Out', it's their soulful slowies that stand out, the 99½bpm 'Gonna Refuse Your Love', 70bpm 'Over And Over', 71-0bpm 'Together'. They wail.

HAYWOOD 'You'd Better Not Fool Around' (CBS TA 6743) Sharon's purposefully tiny voice is almost swamped by the Stock-Aitken-Waterman production on this (0-)109¾bpm swayer.

EXCEPTION 'Slap You Back' (City Beat CBE 1201, via Beggars Banquet/WEA) Now on Jump Street in the USA, this Euro-tinged ponderous 106bpm 'Change Of Heart' chugger did little here two months ago as debut release on its UK label, owned by Tim Palmer of Soho's Groove Records shop (dub/edit flip).

LOVEBUG STARSKI 'House Rocker' (Epic TA 6952) New York's jaded hip hoppers are turning in Run-DMC's wake towards heavy metal rock, the actually unalarming good guitar on this otherwise normal (0-)101-0bpm rap, scratch 'n' chant being less offputting than the boring song (dub flip).

CHIP E., INC 'Jack Trax' (US DJ International Records DJ-895) Six very strange minimalist rhythm cuts similar to Farley Jackmaster Funk's recent six-tracker but even emptier and all (apart from the 116bpm 'MB Dance') within a fraction of 124-125bpm, the 124¼bpm 'Time To Jack' (or 124½bpm 'It's House?') evidently being big beats for Midlands B Boys.

DAVID GRANT 'Close To You' (Chrysalis GRANX 8) Fairly tedious slow 74¾-0bpm pop spurter with a more soulful mushily shuffling 97¾bpm 'Goodbye Love' flip.

KING DREAM CHORUS & HOLIDAY CREW 'King Holiday' (Club JABX 29) This Band Aid-inspired all-star Martin Luther King tribute, linked to the new US public holiday honouring his January birthday, is a lacklustre 94½bpm semi-slowie led by hip hoppers Kurtis Blow, The Fat Boys, Melle Mel, Run-DMC and Whodini, with contrasting lush choruses by El DeBarge, Whitney Houston, Stacy Lattisaw, Lisa Lisa, Teena Marie, Menudo, Stephanie Mills, New Edition and Kool & The Gang's James 'JT' Taylor.

HIT NUMBERS

BEATS PER MINUTE for last week's top 75 entires on seven inch (f/c/r for fade/cold/resonant end): **George Michael** 25½f dead slow, **A-Ha** 139¾f frantic pop, **Style Council** 94½/188¾-93½/186¾-94/188-94¾/189½sc bossa nova, **Alexander O'Neal** (0-)100½f gentle soul, **Serious Intention** 115½f burbling club fodder, **Van Halen** (0-)88½f splurging metal, **Joe Fagin** 0-135¼r gruff TV theme, **Feargal Sharkey** 80-0r sombre Clapton-ish Kitty & The Heywoods revival, **Melissa Manchester/AI Jarreau** 0-38-0c stop-start movie theme, **Gene Loves Jezebel** (0-)133f flower power.

Maxi Priest

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WHO'S GOT MORE ENERGY THAN SIMPLE MINDS, THE CULT AND JAMC?



... **Blue In Heaven**, that's who. Well, according to themselves, anyway ...

Heaven sent: **Mike Gardner**

Angel eyes: **Joe Shutter**

If last year's version of Dublin band Blue In Heaven was Dr Jekyll, then the 1986 model is strictly Mr Hyde. The band got an almost universal hammering for their debut album 'All The God's Men' last year, accused of being over complex in ploughing their doomy Joy Division furrow. Now they've taken a walk on the wild side and they're strutting an aggressive, brawny, raw brand of energy that dares anyone to get in the way.

The band contains guitarist/keyboardist Eamonn Tynan, drummer David Clarke and bassist Declan Jones, but the main focus is leader and motormouth boy wonder Shane O'Neill; son of the man who first gave house room to the fledgling Boomtown Rats, made the first recordings of flautist James Galway and has been a staunch promoter of traditional Irish music like the Bothy Band.

The band's strident change of direction came after they teamed up with legendary producer Martin Hannett famed for his work with Joy Division, for their debut album. On paper the pairing seemed logical, but the results were less than exciting.

"It was Martin and us. We were slow and ambled everywhere, and Martin had a lot of problems. We just got stuck. It was a nightmare. I remember vowing that it's either going to be much simpler or I'm not doing it."

Shane O'Neill admits to becoming a permanent pain in the rear after the experience, until he heard his younger brother playing a Stooges album.

"There's a lot to be said for punk

obliterating all the music that went beforehand for people of my age, who'd just started listening to music or were too young for punk and got into it later. But I didn't know the Beatles did normal albums — I'd only heard 'Strawberry Fields Forever' and didn't know all the little things they'd done.

"Then I heard Iggy And The Stooges doing 'I Wanna Be Your Dog' and I couldn't believe it. This was what I'd been talking about — something simpler — and it already existed. It was really enthusiastic and energetic. As soon as I heard it I thought that if I can't put that energy back into music than I'm getting out.

"Too much of today's music is so bloody boring. Nothing excites me. You read about the Jesus And Mary Chain — you're really hungry for a band and you think 'this is it'. You put on the record and it's... 'Is this what everybody's on about? Have I gone mad or something?'"

"Then you see them on 'The Tube' and it's 'hey, they so crazy they don't do nothing'. I thought 'this is not what I like about music'. We're trying to get some dates with them and give them a real riot.

"We supported bands like the Cult. I'd read about them and thought they were a punk band. I go and see them and they're Led Zeppelin — God, I was so depressed and disgusted. It was a waste of time, no energy.

"That's what I hate about Sigue Sigue Sputnik. They say 'Entertainment' — sounds good to me. They say 'Glossy' and 'Let's go out there and do it, who gives a shit'. Great. Then it turns



SHANE O'NEILL: Irish motormouth boy wonder

into 'We've just got £4 million and we want to be a huge corporation', it's crap. Sure, there's the other side to it, it's fun, but I saw them on 'The Tube' and that turned me against them. It was boring again.

"Muriel Gray was brilliant, they should have signed her up. EMI should have given her the £4 million. These guys were talking about doing something and it wasn't there.

"They say they're the fifth generation of rock'n'roll. If that's the case then I'm embarrassed for the youth of the world. If this is the future then I don't want to be young anymore. They make me want to be in a different generation.

"The Cult and Jesus And Mary Chain sound good on radio but I don't be-

lieve in them. They're missing an element. I think that element is energy, intensity and some kind of spontaneity — something that makes music interesting, the reason why people started playing music. It wasn't to sell records or to think of things in terms of videos. I'm against what Sigue Sigue Sputnik stand for, the thought that music is secondary. Music, for me, is it."

Already the fast talking outspoken views of Shane O'Neill have dropped him into trouble. Luckily, with him being the shortest of the group, at six feet tall, they've managed to avoid any serious retaliation.

"In Ireland I've been in a few fights with bands because of what I've said. U2 have this thing about how every-

body should be nice and liking each other. It's to their bloody advantage because they've already done everything. When they were coming up they weren't like that, so I feel this cosy attitude is kind of ridiculous.

"If I saw an awful band in Ireland and somebody asked me what I thought of them I'd say they're a piece of shit, for their own bloody good, give up and become carpenters. Then I'd meet the group next day..."

Despite a lack of record company investment in Irish music, Shane claims that the scene is bouncing with health.

"Record companies don't really put a penny back into Irish music and bands. They are like shops — Bruce Springsteen records come through one door and out the other. They only

make a few token gestures. U2 are complaining about their record company in Ireland, and it's about time.

"It's getting exciting in Ireland now. There's some bands who are following U2's footsteps and that's extremely boring. But there are bands who put two fingers up to all that. There're quite a few rockabilly bands and a few trash bands — the antithesis of U2. Bands are more into early Stones and rhythm'n'blues than in becoming a stadium animal like Simple Minds.

"By the way, would someone tell Jim Kerr how bad he looks in that hat and those trousers? The guy looks pathetic, sickening. Does his wife not love him? I can't believe it. There you have this man singing 'Sanctify Yourself' — whatever that means — probably means go around and look like the Black Adder."

The Muhammed Ali of Irish music will slow down long enough to admit to respecting U2, and not only because guitarist The Edge helped produce their original demo tapes which landed them a contract with Island Records.

"They have the spirit, and U2 will always have that. I haven't talked to The Edge in ages, but when I did I remember one thing: he said he originated The Edge guitar sound and he knows he has the confidence to go and do another and move into other areas. People who copy him haven't got that spirit. I'm not a fan of theirs, but I have respect for them. A concert of theirs has an undeniable feeling. It's not like Simple Minds, who were once a good band when they led the field of that dance orientated music."

The current sound — featured on the band's new single 'I Just Wanna' and album, which is under the working title of 'Head' ("I love the idea of people walking into record shops and saying 'Never mind that rubbish, give me 'Head'" — owes a lot to a negative attitude and a lot of mistakes.

"Every single thing in our music is there because it works. We had all sorts of stupid rules like no cymbals, no backing vocals, no lead solos and after a while things have evolved and it all serves a purpose. The big chance was discovering early music which blew the crap out of all the 'great new' things in the music papers, like people hitting bits of cement.

"It was like we'd been walking around with a blanket over our heads. Someone said that it sounds like I've dipped my songs into tradition, given them a basis, a foundation to what I felt and put that to energising music. Now we have our own sound, for better or for worse. We have the ability to change ourselves and we're getting stronger."

Already the band have a powerful ally in Island boss Chris Blackwell — a man whose long term view on a band's development has shown dividends in acts as diverse as Bob Marley, U2, Robert Palmer, Grace Jones and Trevor Horn. He produced their latest work: his first production credit since the B52s.

"I can really see that what will happen is that I'm going to end up as a total wanker — just like Jim Kerr with a hat on. One day I might be at an open air festival and he'll have read this. I'll make life exciting when I see him coming over with his big hat."

MARCH VIOLETS

● Listen to any old March Violets record, say, 'Snake Dance' or 'Walk Into The Sun'. Listen if you can, for this is some of the most average music you're likely to hear. Turgid, heavy metal guitar, a monotonous drum machine and plodding bass lines. Throw in some Goth-by-numbers lyrics about lizards, statues and Hades, and... hey presto! Yawnsville.

And then have a listen to their recent offering, 'Turn To The Sky', for this is a superior piece of pop music, with a pleasant melody and some fine vocals — something light years away from the Violets of old.

The departure of original singer Simon last year was an important change, as it allowed backing singer/Cleo to take centre-stage as the main singer/songwriter. Had the young lady been nurturing any such ideas?

Cleo: "Oh yeah, of course. Before, it was very boring. Basically, it was my job to lift the chorus with a bit of melody, and I really wanted to front a band. So when we thought it was time for Simon to leave the band, it was a good chance for me to take over and do my own 'thang'."

There's no denying that Cleo is, ahem, attractive. Some wag in the *rm* office dubbed her 'the Selina Scott of rock and roll'. But don't let her catch you saying it...

Cleo: "We've recently refused quite a few press things because we didn't think it was right for the band. They were trying to portray us in terms of fashion."

"They wanted me to model clothes, and all that kind of thing, which I've refused to do. I'm not into all that. It's a band. The band is about music, we don't want to be portrayed as cult personalities. I don't want to be pushed to the front like that. I find it sexist, absolutely disgusting."

"A lot of people can sell records that way, but you'd have to be quite desperate. I enjoy singing and gigging, but I don't like photo sessions."

Loz: "And we hate doing interviews, ha! ha! Remember when you was a kid, and you turned on the radio in the morning and got T Rex's 'Hot Love' coming out the speakers? And you thought 'Great, it's gonna be a good day today'. That's what I want us to do. You might be on the dole and have no future initially, but you're gonna hear a March Violets record and get really excited about it."

"There was a guy down the tube the other day, busking one of our songs. I think it was 'Deep'. That's one of the things you really want to hear, 'cause when your songs get really popular, they start busking them."

And was he playing it well?

Loz: "There're only three chords in the song. He was doing it quite well."

Cleo: "I want to hear our songs played in the café in 'Coronation Street', and on the juke box in the Old Vic. If you get your single played on one of the TV soaps, then you know you've really made it."

Loz: "There're a lot of people, in a lot of countries, who haven't heard of the March Violets... and you can't deprive them of us any longer. We owe it to the world!"



STORY: STUART BAILIE