

rm

MAY 17, 1986 EVERY THURSDAY 48p

FUZZBOX

"Some people do think we're stupid, but that's quite understandable really, isn't it? I can't think why people would want to come and see us"

RECORD MIRROR

SPITTING IMAGE

SPORT AID

THAT PETROL EMOTION

ERASURE

DOCTOR AND THE MEDICS

WHITNEY HOUSTON

TED CHIPPINGTON

OFFICIAL TOP OF THE POPS CHART



BEACH BOYS

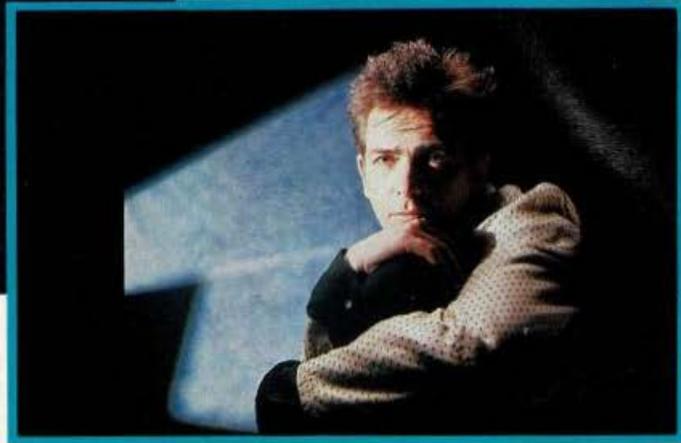
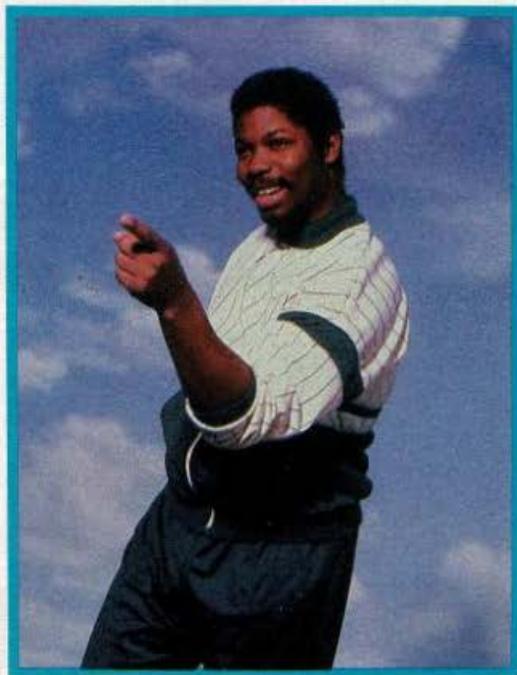
The Cure release their greatest hits album 'Standing On a Beach' — The Singles' on Friday, May 23. The album contains 13 classic Cure singles beginning with the legendary 'Killing An Arab', originally out in January 1979. Other cuts which has never been available on an album before. The cassette version features the album tracks plus 12 songs that have been on the flip sides of Cure singles, while the compact disc version will have four extra tracks — '10.15 Saturday Night', 'Play For Today', 'Other Voices' and 'A Night Like This'. The Cure will also be releasing their video 'Staring At The Sea — The Images' on May 23. The video has no less than 17 tracks linked by never-been-seen-before archive footage. RS

TOURS
GOSSIP
RELEASES
NEW BANDS

ON YOUR FEET

Steve Arrington's back in the fray with his thumping new single, 'The Jammin' National Anthem'. The ex-Slave leader is doing more than OK in his solo career, and 'Anthem' seems set to carry on from where 'Feel So Real' left off. It's an irritatingly stubborn dance-floor riff and a plea for togetherness in these troubled times (quick, duck — here comes that cloud again).

AS



SO LONG

Peter Gabriel's album 'So' will be out on Monday, May 19. It's his first studio album for four years and was largely recorded at his studio near Bath. Produced by Peter in conjunction with Daniel Lanois, the album includes his current single 'Sledgehammer' and seven more tracks.

Musicians featured on the album include Manu Katche, Jerry Marotta and a guest appearance from Police drummer Stewart Copeland.

Gabriel will be playing for Amnesty International in Stockholm in the summer. Dates are being planned here for early '87.

RS



UP IN FLAMES

For most bands, the prospect of supporting the Housemartins on the legendary Twisting Roadshow Tour would have been a daunting one, but Glasgow's finest, **His Latest Flame**, coped magnificently. Formed from the debris of the celebrated Sophisticated Boom Boom, these girls radiate pluck and enthusiasm, with BIG pop songs that bring to mind Sixties groups like the Ronettes. Their debut 'Somebody's Gonna Get Hurt' is a winner, and I'd say, before long, a lot of people will be hailing the very considerable vocal talents of Moira Rankine.

SB

- 8 **TED CHIPPINGTON**
funnier than the portsmouth promotion bid
- 10 **SINGLES**
mike gardner searches in vain for a bees
make honey disc

BALLADEERS

● We've mentioned the intrigues and personal clashes of the various members of **Felt** before in **rm**, but the band themselves, or Lawrence to be exact, has now come clean and put it all down in words and music. 'Ballad Of The Band', the title track of their new EP, presumably tells the story of ex-guitarist Maurice Deebank and his wacky ways and moods. It's all wrapped up in a rather blatant rip off of Van Morrison's 'Brown Eyed Girl', but there's enough of Felt's own character in the record to make it more than worthwhile in its own right. Add to this a rather lavish sleeve, not unlike Bob Dylan's 'Desire', and we have to ask — is this the beginning of the Seventies folk rock revival? Expect an intriguing instrumental album from Lawrence and the boys soon.

AS

WE HAD A FUZZBOX AND WE USED IT TOP 10

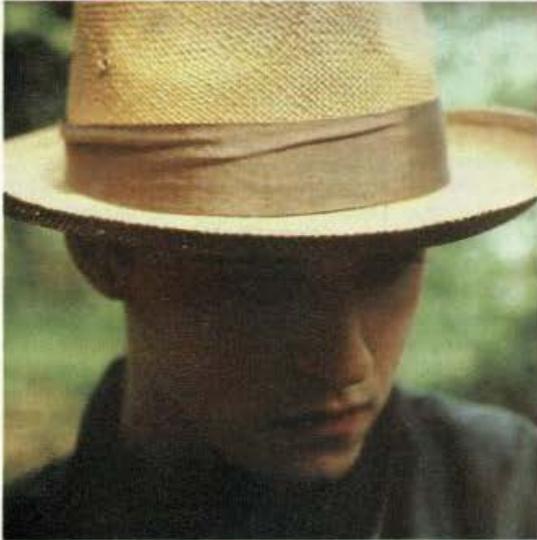
- 1 'Satisfaction (I Can't Get No)' **Rolling Stones**
- 2 'She's Not There' **Santana**
- 3 'Just Like Honey' **JAMC**
- 4 'Tiger Feet' **Mud**
- 5 'Spirit In The Sky'
Norman Greenbaum
- 6 'Rock And Roll Parts 1&2' **Gary Glitter**
- 7 'Man Who Sold The World' **Lulu**
- 8 'All Day Long' **Shop Assistants**
- 9 'Heartful Of Soul' **Yardbirds**
- 10 'My Coochoo' **Alvin Stardust**

Compiled by Joe Squarewave

- 14 **ERASURE**
terribly naughty revelations by betty page
- 18 **THAT PETROL EMOTION**
pop fights back at last
- 20 **ALBUMS**
floy joy, comic relief, the girls
- 22 **SPITTING IMAGE**
wave a tory in the air, put neil kinnock up your nose...
- 24 **LIP**
leather, rubber, bondage and the raynes park tavern
- 26 **EYEDEAL**
9½ weeks, the hitcher, streetwalker
- 28 **FUZZBOX**
indie heroes on the verge of pop stardom
- 32 **HUE AND CRY**
if they're scottish do they have to be wet?
- 34 **LIVES**
talk talk, shit, vic godard, pete shelley, latin quarter
- 36 **CHARTFILE**
- 38 **CHARTS**
disco and us
- 40 **CHARTS**
indies, reggae and eurobeat
- 41 **RM / PM**
- 42 **CHARTS**
gallup singles and lps, cds, mvs, 12 inches
- 44 **CHART EXTRA**
last week's uk singles and lps
- 50 **NEWS DIGEST**
- 51 **BPM**
james hamilton, the king of something or other
- 53 **X-WORD**
fab fun for all the family!
- 54 **DOCTOR AND THE MEDICS**
ha ha ha, chortle, chortle, chortle...
- 56 **WHITNEY HOUSTON POSTER**

Cover photography: Joe — I've got an extended lens and I'm gonna use it — Shutter

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



OPPORTUNITIES KNOCK AGAIN

Pet Shop Boys re-release their classic early single 'Opportunities (Let's Make Lots Of Money)' on Monday, May 19. The 12 inch features an extended version of 'Opportunities' and a Shep Pettibone remix.

Pet Shop Boys are currently putting dates together for an autumn tour.

RS

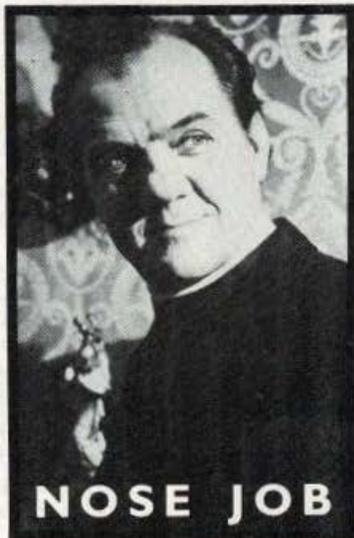


Photo by Alastair Indge

DEX

Index recently suffered (in the nicest possible way) the loudest launch reception for a record ever witnessed. The **Dave Howard Singers**, for it was they, took over the Canadian High Commission and rattled a few chandeliers with a snappy set based around their new EP 'Goodnight Karl Malden'. The record was recorded live in the Netherlands and includes a tender little ditty about sado masochism 'Pleasure Of Pain' and the very wonderful 'Road Warrior', that some of you might have heard before. Very much an acquired taste, and yet to realise their full potential, the Dave Howard Singers can still make some great noises when that acetone is one knob over breaking point.

AS



NOSE JOB

EARBENDERS

Nancy Culp

'Venus In Furs' Velvet Underground (Polydor LP track)

'Gimme Gimme Gimme' Erasure (Mute B-side)

'Are You Ready To Be Heartbroken' Sandie Shaw (Polydor)

Andy Strickland

'I've Never Heard A Good Mike Gardner Band' Spitting Image rewrite (Revenge Records)

'Time' The Loft (Creation B-side)

'Ballad Of The Band' Felt (Creation)

Di Cross

'The Men Below' Latin Quarter (Arista future single?)

'Champion The Wonder Horse' Bluberry Hellbellies (Flicknife LP track)

'Rough Boy' ZZ Top (Warner Bros)

SIMPLY HEAVENLY

Take one arty and enigmatic duo living in not so arty and enigmatic Walthamstow, add deliciously hypnotic melodies, a smattering of good old fashioned pop sensibility and the result is **Lives Of Angels** and 'Elevator To Eden'.

The talents of Gerald and Catherine O'Connell, who are maritally as well as musically connected, are brought to you via the ever ready ears of music journalist Johnny Waller. He was canny enough to spot the light under their bushel three years ago when the band sent him a tape. Suitably inspired by their blend of arrogance and intelligence, he became determined to release this gem, otherwise destined for obscurity. With the inception of Fire Records, the dream became reality. For those souls willing to put in a bit of effort, the album can provide almost heavenly rewards.

NC

GRACE JONES

Private Life,
My Jamaican Guy

ISG 273 · 12 IS 273

Available on 7" & 12"
also LIMITED EDITION
7" BOOKLET SLEEVE

WIN THESE VIDEOS

It's thrillville time again, folks! Does our generosity know no bounds, we ask ourselves, as Index opens its magnificent coffers once more to offer you — yes, **YOU** — the chance to win one of three fandabadozee videos from some of the most vibrant and exciting acts to grace stage, screen or the Marks And Spencer in Camden High Street.

First up are those dynamic **Style Council** people, offering a taste of their real live selves from the stage of Wembley Arena. Yes, 55 minutes of Paul Weller, Dee C Lee and some dramatically twirling drumsticks in 'Showbiz'.

Next we have that wacky man of metal music — Mr **Ozzy Osbourne**, outraging all over the place in 'Bark At The Moon', another live video including all those Ozzy tunes you've thrilled and spilled to over the years. Who can forget the emotion and sentimentality of 'Suicide Solution', the hip hop beat of 'Iron Train' and the chirpy thump of 'Paranoid'? Sheer class.

Last — and by no means least, my little dewdrops — come those hearty **Dire Straits** boys with the wild graphics and crazy dancing of 'Money

For Nothing' and 'Walk Of Life', plus two others on the video EP 'Brothers In Arms'. Clean and crisp visuals for the champions of the compact disc brigade.

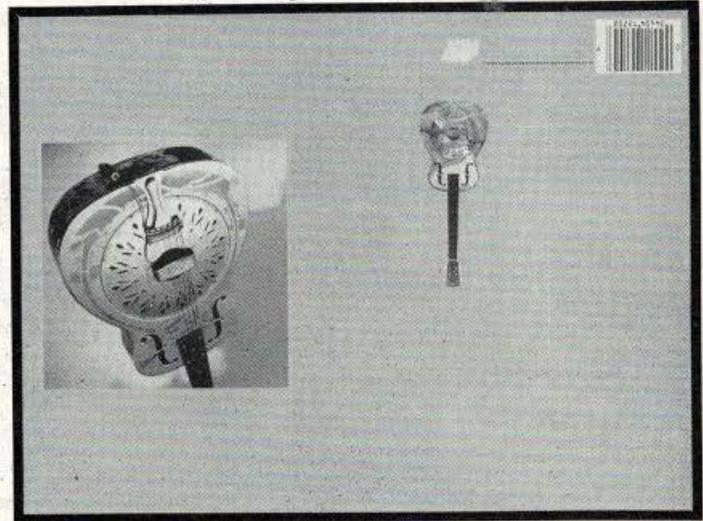
To win one of 10 copies of each of these classic video moments that those nice people at Polygram Video have given us, just answer the following three questions, and send your entries to the following address, stating which of the three titles you'd like and whether you want VHS or Betamax.

Send entries on a postcard to 'rm Polygram Video Competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by first post on Tuesday, May 27, 1986.

1 Ozzy Osbourne used to sing lead with which outrageous group: a) The Osmonds, b) Black Lace, c) Black Sabbath?

2 Dire Straits' leader Mark Knopfler composed the score for which one of the following films: a) 'Local Hero', b) 'Gregory's Girl', c) 'The Big Sleep'?

3 The Style Council's Mick Talbot has not been in one of the following groups. Is it: a) Dexy's Midnight Runners, 2) The Merton Parkas 3) Joboxers?



THE No. 1 US DANCE RECORD

NU SHOOZ

7" & Extended Remix 12" Single

I CAN'T WAIT



Coming Soon — The Album 'Poolside'



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

COOKE'S KNIFE

The sound of Jersey meets New York City in **Brandon Cooke's** debut single 'Sharp As A Knife (Voices Calling)', a definite floor filler for the club market. The touch of NYC is added by that lady of rap Roxanne Shante, whose free form rapping style can be heard on the backing track. Roxanne first came to attention at last year's New Music Seminar in New York, and then released her own single 'Bite This'. The team-up took place in December, and is out for your entertainment now.

DC



T H E R A C E A G A I N S T T I M E

● Not content with putting on the world's biggest ever television event — Live Aid — the Band Aid people, in association with UNICEF, have organised the greatest race of all time. Entitled '**Race Against Time**' and organised under the aegis of **Sport Aid**, this could well be the biggest contribution to African famine relief yet.

The run will take place on Sunday, May 25, in over 100 cities worldwide and is preceded by a week of sporting events, including international cricket, tennis, ice skating, gymnastics and rugby.

The whole event is centred around a lone African runner's trek across Europe, and climaxes when that runner lights a flame outside the UN building in New York — that will be the signal for millions of sponsored runners around the world to begin a 10 kilometre run.

The brain child of Band Aid's Chris Long, the 'Race Against Time' will be the biggest mass participation run in history. All across the world from Abu Dhabi to Australia, local organisers and participators are preparing for a variety of events and once more the main moments will be linked by global satellite TV.

Launched at the Hippodrome in London last week, the 'Race Against Time' has already received a massive endorsement from the worlds of showbiz and sport. Celebrities endorsing the event include the England football squad, Pele, Frank McAvennie, Diego Maradona, cricketers Dennis Lillee and David Gower, pop stars Eddy Grant, Tears For Fears, U2, Midge Ure and Vangelis, with athletes Mary Decker, Carl Lewis, Eamon Coghlan and many, many more.

Entry forms are available from banks, main post offices and Woolworth's.

● **Tears For Fears** have re-recorded their single 'Everybody Wants To Rule The World' as 'Everybody Wants To Run The World', and the new version will be out on Friday, May 23. Money from the single will be going to Sport Aid.

Road Runner

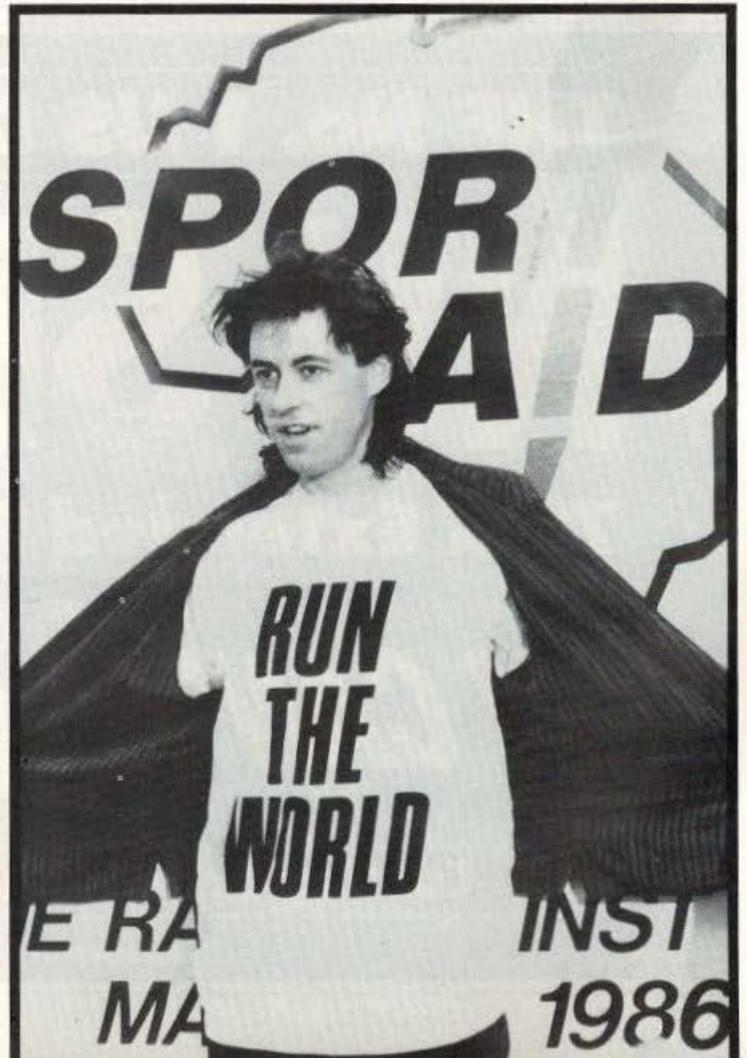


● MIDGE'NBOB with Frank Bruno.

NEWS DIGEST ON P.50



What's your
favourite waste
of time?
01-675 2299





KNIFE OF BRIAN

There comes a time in every young man's life when he shrugs off the youthful exuberance of the past and turns to something a little more thought out, a little more mature. **Brian Setzer** has arrived at that moment with the release of his single 'The Knife Feels Like Justice', a melodic almost country rock record with some lovely understated Byrds-ish guitar floating along in the background. Not about to set the world alight chartwise, perhaps, but not at all bad. This boy could go places.

AS



POWERFUL WORK

One of last year's spunkier, funkier tunes to emanate from Liverpool was **Power's** 'Work Hard'. Now remixed, re-arranged and re-everything else, the song is working considerably harder at making chart-bound inroads.

"A crucial sound," reckons fast-talking scally frontman Richard Jackman. "A rampant, throbbing bit of Northern soul to eat your Marmite soldiers to." The mind boggles.

Richard, and fellow Power-ite Mark, recently whooped up a minor storm or two as support band on the Temptations' tour. Indeed, members of said band were spotted boogying at the front curing the Liverpoolians' stint on stage.

LOT

BORDERLINES

Scottish readers are in for a treat when their very own TV rock show hits the screens this week.

'FSD', which apparently means Full Scale Deflection, is dedicated to showcasing young Scot:ish talent. Over the whole series 18 different bands will perform live in the studio accompanied by videos and the usual bits and bobs. The first edition features *Flesh and Love And Money*, so get set for a bit of home grown TV. As they apparently say across the border — feast yer lugs tae the shoogle when. No, I haven't a clue what it means.

AS



NO WOMAN NO CRY

Culture Club's single, 'God Thank You Woman', will be out on Monday, May 19. The song was written collectively by the band and features backing vocals by Helen Terry.

The accompanying video, directed by Steve Barron, stars Culture Club and a host of famous ladies including Brigitte Bardot, Sophia Loren, Claudia Cardinale, Britt Ekland and Una Stubbs.

RS

holding back the years, thinking of the fear i've had so long, when somebody hears, listen to the fear that's gone. strangled by the wishes of pater, hoping for the arms of mater, get to meet her sooner or later. i'll keep holding on. holding back the years, chance for me to escape from all i've known, holding back the tears, there's nothing here has grown, i've wasted all my tears, wasted all those years, nothing had the chance to be good, nothing ever could. i'll keep holding on. i've wasted all those tears, wasted all of those years, and nothing had the chance to be good, coz nothing ever could. oh. i'll keep holding on. that's all i have today, that's all i have to i have today, that's all i have to say.



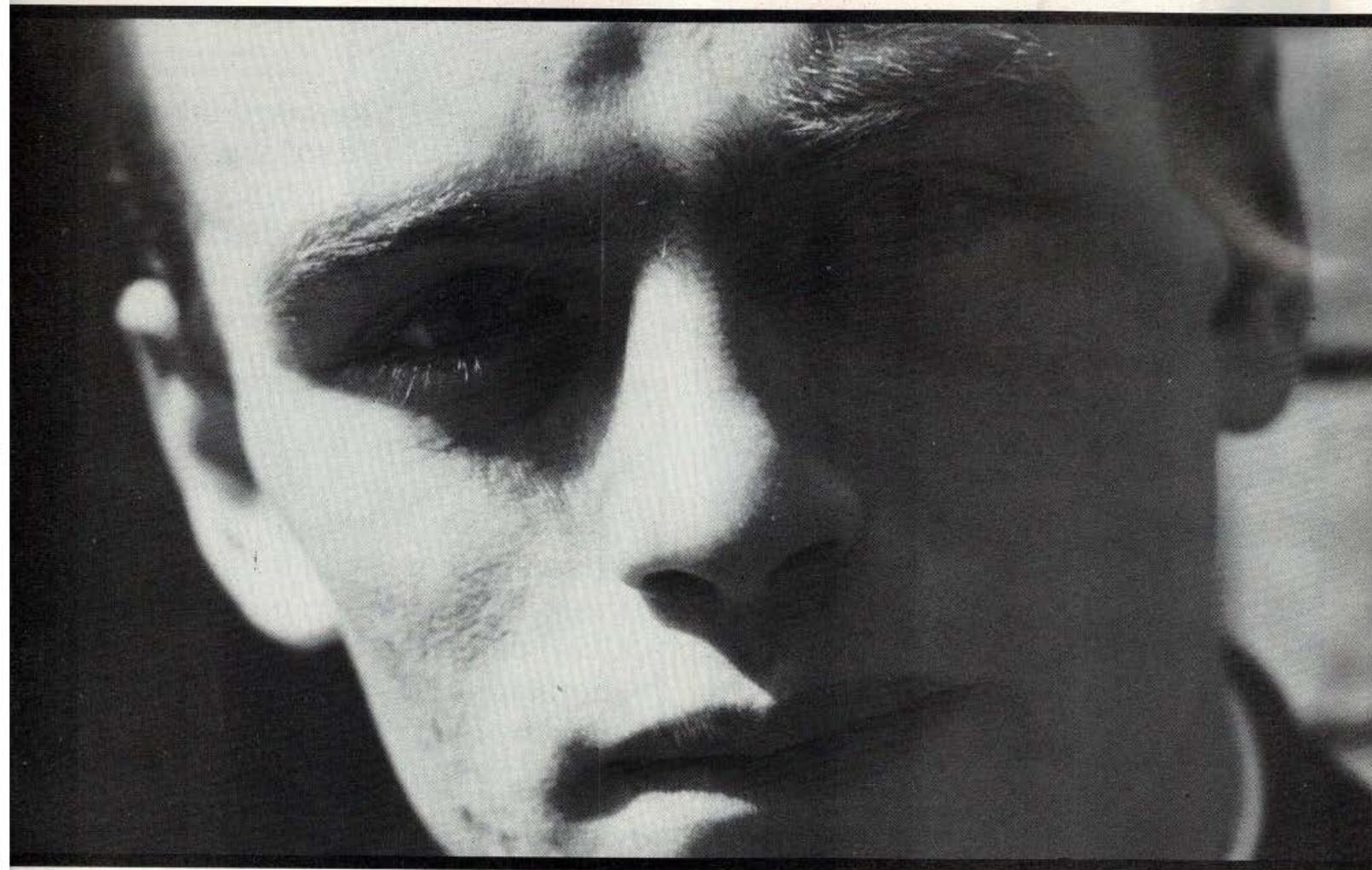
simply red
the single
holding back the years
3-track 12" features
picture book
special dub mix

lyrics reproduced by kind permission.



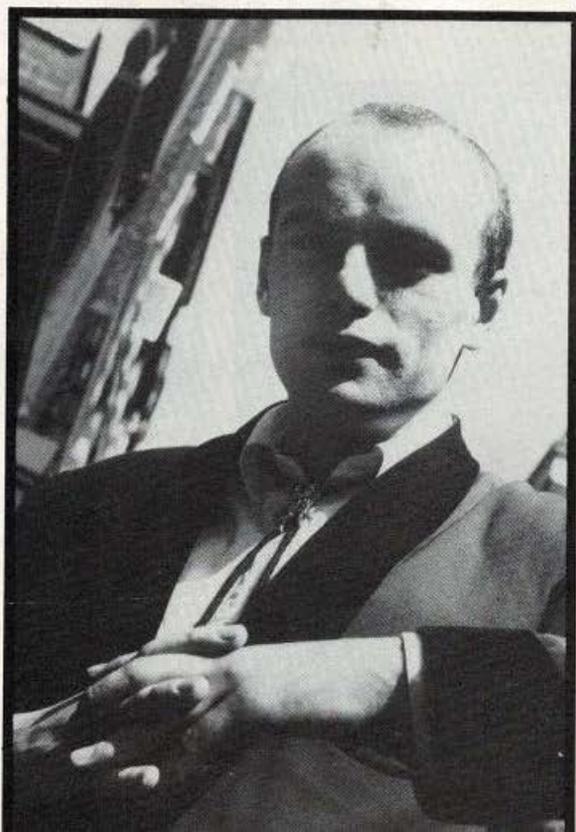
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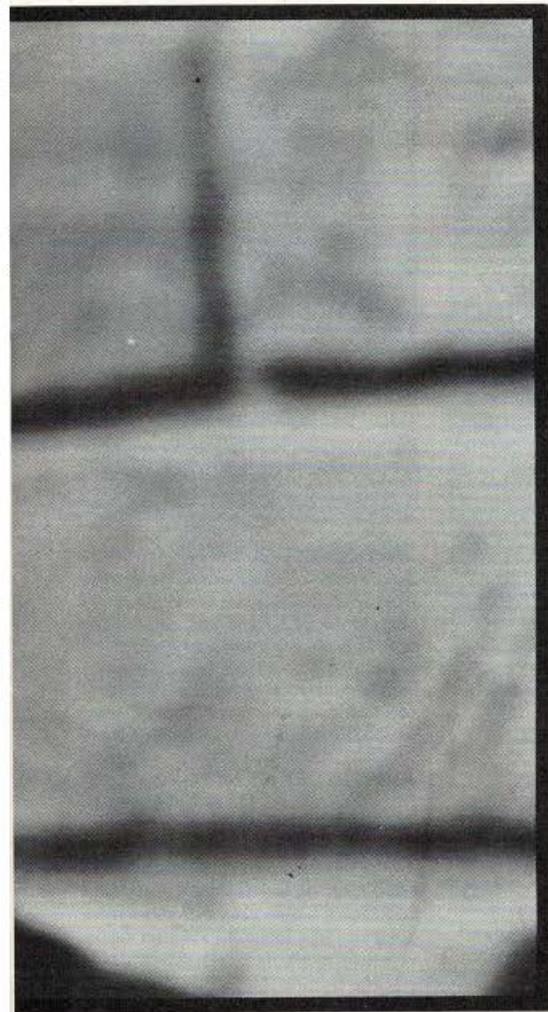
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TED CHIPPINGTON

THE
FUNNIEST
MAN
IN
STOKE





He likes Banks beer, Port Vale FC, trucking music and Bernard Manning. He is signed to the hottest new indie label — Vindaloo. And he tells jokes.

**Chip off the old block: Andy Strickland
Photography: Patrick Quigly**

It's a matter of months now since some bright spark (modesty forbids me to name names) in Index predicted the rise and rise of Birmingham's Vindaloo record label. Most of us had heard of the Nightingales before, but who were these young, colourful girls known as We've Got A Fuzzbox And We're Gonna Use It (see page 28) and who on earth was this bloke Ted Chippington? Further investigation revealed a true comic genius, more Jack Benny than Benny Hill, a man who holds Banks beer, Port Vale football club, trucking music and Bernard Manning sacred above all else.

There were those who doubted the man's potential, that is until one Steve Wright began playing tracks from the man's new LP and declaring him a genius. Enter the big guns of Warner Brothers and Bob's your uncle, you've got a single out that's been played to death on daytime radio. 'She Loves You', Ted Chippington's version of the Beatles' classic is his handshake to a world that doesn't deserve the man.

Offstage, Ted shares the comedians' curse of having to constantly fend off calls to 'tell us a joke', to be funny. He's not wearing his legendary drape jacket as we talk and he's a quiet spoken, almost shy, person. So how does it feel to be Steve Wright's latest rave, I ask Ted.

"It's a bit strange, but it's good," he replies diplomatically. "I think WEA only picked up on me because he's been playing the track every afternoon for the last two weeks. They rang Vindaloo on a Friday, and within four days they had the test pressings and the sleeves done — pretty snappy.

"I can't do it at the drop of a hat, it has to be in front of a live audience. I'm not into private renditions for DJs and things, and that's why I think I'll be good on 'Pebble Mill' tomorrow, because there'll be 40 old age pensioners and it'll be quite a laugh. I think they'll like me, because I look forward to being an old bloke myself, that's what I'm all about, I suppose."

How does a young man set about becoming a top entertainer, I enquire?

"Umm, I don't know whether to tell the truth. No, I just got up on stage one night before this group I knew who didn't have a support band. The idea was that I'd go down so badly that they'd go down really well, but it didn't work out that way and I went down better than them so I carried on doing it. I never wanted a proper job, I always fancied a life of showbusiness or a life doing nothing."

One of the great ingredients of a night with Ted Chippington on stage is the stick the man gets. His LP is dotted with live recordings of audiences who would send Joan Rivers running back to the States. Ted however thrives on such chaos, dealing with drunks with the calm and patience of a monk (he's even got the hair to match).

Although he's Ted by name and ted by nature, he's more likely to pop up supporting the likes of the Nightingales than backing Shakin' Stevens, so how come he doesn't look like the majority of his audience who are certainly not teds themselves?

"Well I don't fancy a flat top and I don't like leather jackets," he says matter of factly. "I don't even like a lot of the numbers I do onstage, at

least at first, that's why I do them. With 'She Loves You', the only reason I did that was because of the line '...and you know that can't be bad' which is one of my catch phrases."

The thing that amazes people who are unable to tune into Ted's comedy wavelength is the fact that he's so deadpan, and that he only appears to have six jokes. The very thing that appeals to those who love him. It's a fact that the more often you see Ted, and the more often you hear his stylistic jokes, the funnier the man is.

"Well, yeah, that's true," admits Ted. "That's the way it's always been. Everyone used to hate me when I first started, as you can tell from some of the LP tracks, and then they just got to like me. It's certainly the case that if you see me once you think 'oh', but if you see me four times you get the picture and that's why I'm essentially a live performer, I don't really like the idea of doing records and stuff."

Ted's got a refreshing view of the other young comedians and entertainers who are constantly on our screens. "I don't like the Young Ones — they're crap. I like Bernard Manning, Bob Monkhouse, Sid James but none of the alternative comedians except Keith Allen. I think all that Dangerous Brothers stuff could be done much better, but the trouble with comedy is that you only have to be told that something's funny and it is. Even with my single, it'll be going round 'oh yeah, Ted Chippington — the funniest man alive' and that's what everyone's going to think. It's just what people say."

Without printing some of the man's jokes, something that always backfires, suffice to say that they're not the slapstick wheezes of so much modern stuff. Ted's jokes are all about language, misheard, misunderstood, complicated and funny. When someone says to Ted, 'long time no see' he interprets it as being a comment on not having been on holiday — see what I mean. For someone who comes from Stoke, his language jokes are remarkably free of regional dialect, though he sees a definite pattern to his favourite venues.

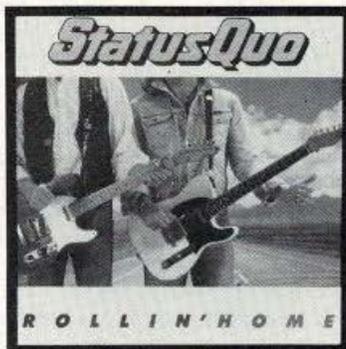
"Yeah, there is a certain area of the country that's my favourite. Liverpool, Preston, Manchester, Leeds, anywhere around there is always great, though I don't know why. Generally I think it's a Northern thing, but people down here in the South are picking up on it now."

At a time when any young comic seems set to get a break on TV, it must be only a matter of time before Ted is let loose on an unsuspecting world. How far would he compromise to get the limelight, I wonder, as he's always professed an ambition to be a big, big star?

"I've no idea," he smiles. "I'd have to wait and see, but I might draw the line at being on 'Tarby And Friends'. I'd like to do something like that, host 'Ted And Friends' and do lots of different things. 'The Tube' turned me down because they said I didn't fit into their format, which I think means I'm not famous enough for them."

Maybe not yet, Ted, but I've a feeling that those Tubies will regret that move. With 'She Loves You' edging up the chart and Vindaloo attracting considerable attention, it's going to be an interesting year. Now turn out for more top entertainment from the Vindaloo camp.

SINGLES



SHOCK SINGLE OF THE WEEK

STATUS QUO 'Rollin' Home' (Vertigo) Now here's a surprise. The resuscitated boogie band have thrown out the old 12-bar blues riffs and country-styled trucking songs and married the edgy pop of the Smiths with the white noise of Jesus And Mary Chain and the choppy funk backbeat of Level 42 for one of the most exhilarating singles of this or any year. And if you believe that, may I interest you in some shares for the New York branch of Colonel Gadaffi's Southern

Fried Chicken concession? How about a time-share holiday flat in the peace and solitude of the Russian resort of Chernobyl? No? Johnson Matthey Bank shares anyone?

REAL SINGLE OF THE WEEK

THE SHAMEN 'They May Be Right . . . But They're Certainly Wrong EP' (One Big Guitar) From the remnants of *Alone Again Or* comes the Shamen. 'Happy Days' is a fine song that takes in influences as diverse as Sixties' West Coast rock circa Love's 'Forever Changes' to David Bowie's more apocalyptic visions. The EP shows a band brimming

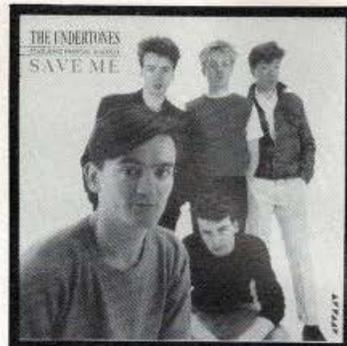
with ideas and enough sense of discipline to execute them successfully. A band to watch out for.

ALMOST SINGLES OF THE WEEK

GO-BETWEENS 'Head Full Of Steam' (Beggars Banquet) A breezy song fuelled by gossamer acoustic guitar chords and a sunny disposition. Like the Shamen, it successfully utilises the shimmering quality of Sixties' West Coast pop, but adds a contemporary slant reminiscent of Morrissey's writing.

OPERATING THEATRE 'Queen Of No Heart' (Mother) A real theatre company, no less, led by the atmospheric keyboard prowess of Roger Doyle and the powerful vocal presence of Canary Islander Elena Lopez. This is an urgent, energetic slice of melody and rhythm, powered by the muscular propulsion of drummer Sean Devitt. Who says actors can't make good records? Compelling.

GUINN 'Open Your Door' (Motown) At last there are signs that Motown is attempting to find quality new talent to pep up their excellent back catalogue. The family Guinn make a creamy dessert of one of those cool soul riffs Jam and Lewis are so fond of, but, courtesy of brother Mike Guinn and some beautiful harmony



work, they manage to stamp some authority and personality on the disc. Guinn and bear it indeed.

SINGLES OF ALL-TIME

SAM COOKE 'Another Saturday Night' (RCA Victor) This record is 23 years old but its purity of intention and lack of pretension make it seem so fresh it could be 23 hours young. You can't beat a quality tenor voice and accurate songwriting skills. Sam Cooke was the grade 'A' goods. Believe it.

ARETHA FRANKLIN '(You Make Me Feel Like A) Natural Woman' (Atlantic) This is what happens when the irresistible force of Aretha's quiet storm voice hits the immovable object built by Carole King and Gerry Goffin's sturdy compositional talent — 100 per cent velvet dynamite.

Ray Davies

7" and 12" Single

Quiet Life

Taken from the Musical
ABSOLUTE BEGINNERS

Virgin

VS865 VS865/12

UNDERTONES 'Save Me' (Ardeck) This is released to coincide with the release of a 20-track retrospective album 'Cher O'Bowlies' and the commercial success of lead singer Feargal Sharkey and the more substantial efforts of That Petrol Emotion. From the woefully neglected 'Sin Of Pride' album, this cover of the Smokey Robinson and the Miracles' classic highlights Feargal's transition from adolescent shouter to quality singer within the Undertones, and the band's equally responsive intelligence in their backing. But you'll be shortchanged if you invest in this single. Half the joy of the band was in the songwriting axis of the O'Neill brothers and Micky Bradley — so go for the full dose of the LP.

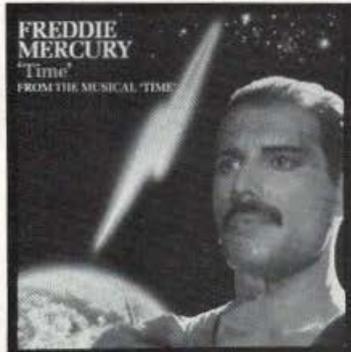
NICE TRIES

COMMUNARDS 'Disenchanted' (London) There are times when Jimmy Somerville's falsetto is as soothing as finger nails down a blackboard. In fact I can categorically state that everything he's sung since 'Smalltown Boy' has set my teeth on edge. This, luckily, isn't one of those times. His voice is the perfect foil for this gently coaxing mid-tempo song of friendship and reassurance that bubbles nicely.

THOMAS AND TAYLOR 'You Can't Blame Love' (Cooltempo) Another of those languid soul shuffles that I know are bad for me but seem harmless when you let them sweep over you. It's utterly lacking in any

personality from the vocalists but it leaves a nice aftertaste.

ERASURE 'Oh L'Amour' (Mute) Vince Clarke is a lot like Mr Kipling. His pop comes nicely packaged, with lots of sweet bits to whet your appetite and just enough feeling and home-made simplicity to make it just that bit tastier than other similar convenience music. But there again, Mr Clarke does make exceedingly good records. This is no different.



FREDDIE MERCURY
"Time"
FROM THE MUSICAL 'TIME'

RED LORRY YELLOW LORRY 'Walking On Your Hands' (Red Rhino) Chris Reed's version of relentless psycho pop would be quite tame if it wasn't for a deep swampy voice that the creature of the black lagoon would envy.

JEFFREY OSBORNE 'You Should Be Mine' (A&M) Osborne's 'Stay With Me Tonight' made me make a mental note to mark him as a person who could take soul conventions and add delicious twists

and sparkling style. This creamy smoocher is impeccably performed but it follows the formula so closely it lacks any real fire.

SINGLES OF THE WEAK

MIKE AND THE MECHANICS 'All I Need Is A Miracle' (WEA) Like 'Silent Running', this is equally addictive/nauseating, depending on your point of view. It's slick radio pop that makes Cliff Richard seem positively dangerous. You'd think that, freed of his Genesis shackles, Mike Rutherford would prefer something more ambitious than reheated-ELO.

GRANDMASTER FLASH 'Style (Peter Gunn Theme)' (Elektra) Yes, it's that bloody tune again, this time without the twang. To make matters worse, the rapping has the numbing quality of rigor mortis.

FREDDIE MERCURY 'Time' (EMI) Dave Clark's composition has all the hallmarks of a Queen ballad but is cheesily cramped in comparison to the gaudy expansiveness of the band at their best. This is limp and banal in the extreme. As an advert for selling tickets, only staging it in the middle of the Sellafield reactor could be less attractive.

EUGÉNIE ARROWSMITH 'Promises' (10) If this lightweight song wasn't so heavily stomped upon by the stodgy production, I might have overlooked the fact that Ms

Arrowsmith has a voice weaker than Watney's Best Bitter and is seen to be more strained than Bryan Rooson's shoulder.

FLAG OF CONVENIENCE 'New House' (MCM)
PETE SHELLEY 'On Your Own' (Mercury) Ex-Buzzcock Steve Diggle returns with a sound that's thick with slashing guitars but is let down in production. The sound never builds into the grand wall of noise the slight song was designed for and one years for the tension and crispness that characterised his most famous work. Shelley has left guitar rock behind and seems to favour a moody version of New York disco that's typically minimalist but very weak.

reviewed by

michael gardner

'..the promise you made..'



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ERASURE

Italy has had a profound effect on Erasure's normally unflappable vocalist Andy Bell. When he and sidekick Vince Clarke went to play a mega TV festival there recently, they were chased constantly by mad Italian pop fans, asking then if they were Bronski Beat and wondering why Andy was sporting a basque. A reasonable question to ask a chap, I suppose, but their logic was that it was odd because he had no tits.

This is just one of a series of amusing anecdotes related by Andy during the course of our decadent champagne breakfast at the Chelsea Holiday Inn (which lasted well into teatime — approximately four bottles of bubbly long). Let us nibble a slice of gravad lax (smart smoked salmon, plebs) and hear some more stories.

"This festival they have every year, it's called 'Azzuro' and it's a week long," says Andy. "The only reason they have it in this place is that they don't have anything else all year, and they all go mad. If they had it anywhere else, no-one would come and watch it — it's all mimed. It's like 'It's A Knockout', there's a competition between the presenters — about four per group. You mime your song and the presenters have to be witty inbetween.

"The show's sponsored by Aquafresh, so you had all these kids with Aquafresh t-shirts coming on and dancing, and this perfume called Malesa, which is a new perfume for your genitals. We were advertising it and we didn't even know!"

Sounds bad enough, but then: "At the end, all the bands walk on and they play this fanfare like you've won the Olympic Games or something." Well, Andy, you have to have a sense of humour in this business.

"Most of the other acts were really European," he continues. "It was awful cos everyone was so trendy, and me and Vince felt really oppressed by it all. Drum Theatre were there. No-one talked to us for at least two days."

Erasure have had two singles out thus far, 'Who Needs Love?' and 'Heavenly Action', neither of which set the charts alight the way Vince's previous collaborations have. Their debut album, 'Wonderland', has been recorded for a while, and should be coming out in about six weeks' time.

Says Andy: "We were just waiting for a top 40 single. I was really hoping when 'Who Needs Love?' was released, that that was it, like a passport to success. I thought it'd be really easy. Now I'm thankful it didn't take off straight away, cos I've learned so much, I've found out what people are like before it all starts. But I'm sure I'll be swept off my feet when it does. I thought all these pop people, they must be really brilliant, but meeting them you realise how thick some of them are."

Andy's learning quickly, having had little experience of The Biz before. "I still can't say no to people," he adds. "I'm sure I'll learn, though. One band I was really looking forward to meeting were Bronski Beat. In Italy, there was no-one I knew who was gay, and after that week I felt so out of touch with everything I just wanted to meet someone in the same boat. When we saw them, they were so hyperactive, it was 'oh, hi Vince, how are you', it was just like a PR thing, and I couldn't say



THIS BAND ADVERTISE PERFUME FOR THE GENITALS

What's more one of 'em wears a basque, would like to appear on stage in his under-pants and didn't know why people called him Quentin when he was a kid.

Erasure head: **Betty Page**

Sure shots: **Eugene Adebari**

CONTINUED OVER

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anything to them."

Erasure do very well in the Eurobeat charts, but this side of their character was, of course, something that escaped those pesky Italians.

"At this interview in Milan, they asked Vince 'do you like women, are you married?', and he said 'Yes, I live with a woman'. Then they asked me, and I said 'oh, well I like transvestites', and they d'dn't know what I meant. So I said it again, and the whole radio station went quiet. Then they realised and said 'it's OK, we're in Europe, we understand — we can put a block on this'.

"You try and make a point — that's why I wore the basque, that's why I do things like that at gigs. If a woman goes on in her suspenders, blokes think it's brilliant, but a bloke can't do the same thing and go on in his underpants. You try and explain it to them, but it's like banging your head against a brick wall.

"One thing that really pisses me off is that you meet all these pop groups and they're into pop, into making money, and they haven't got a cause at all. What's the point of doing something like that just for the sake of it?"

Aah, the dawning that comes to us all eventually — that Pop Is Facile. Erasure, however, would like to have a cause. "I do want to make money, but it shouldn't be the prime factor," says Andy. "Vince says he wants to be a real gay cult hero, which is really good. Everyone has to have heroes. If you reach a position of power and don't use that properly, it's just a waste."

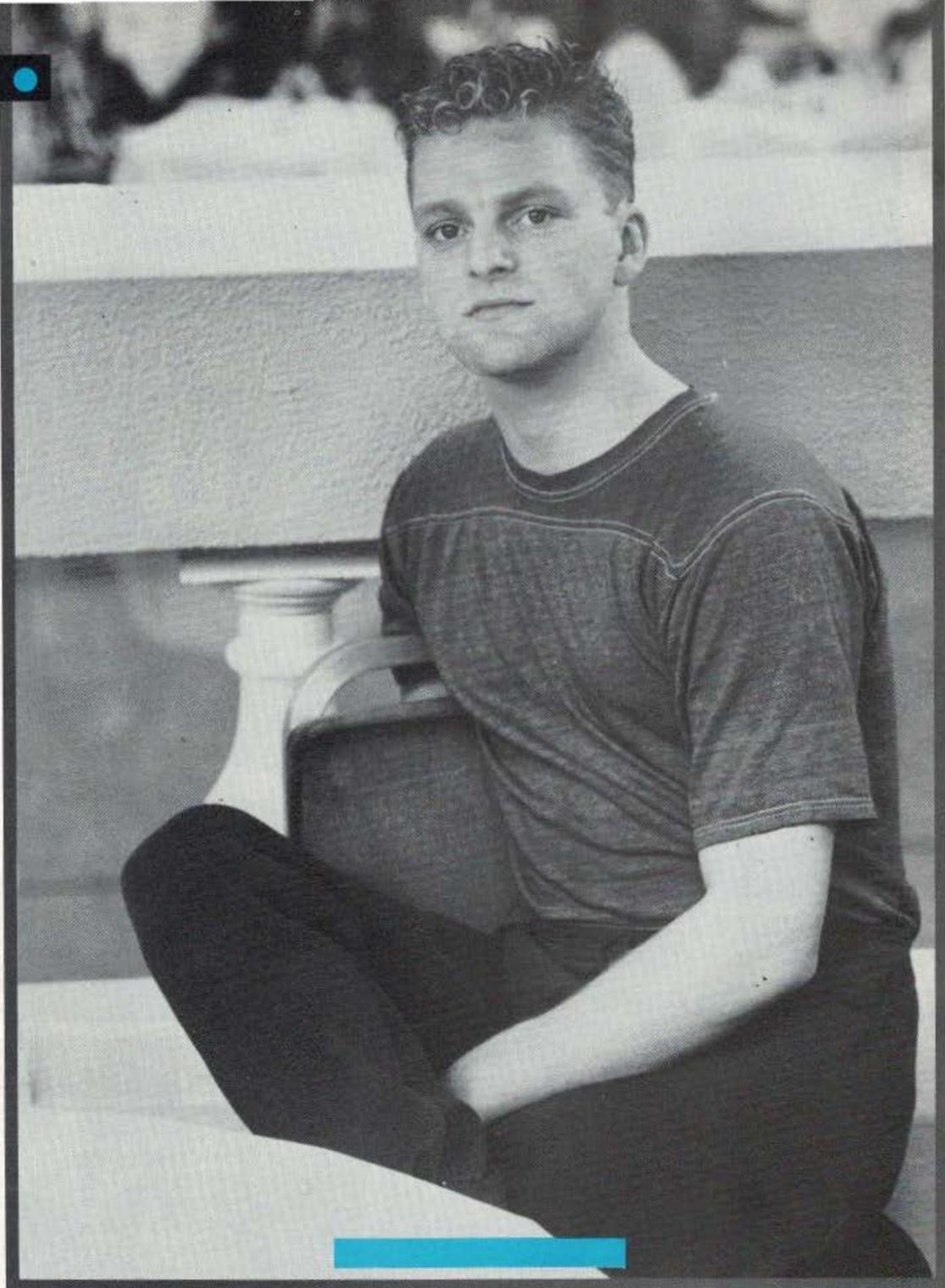
Mr Bell sometimes wonders if he's doing the right thing being in the Pop Business, but it's what he's always wanted to do. "Just over a year ago I was on the dole, and my parents had only just bought their first house after years of living in council houses. And now, from all the advances and things, I've got enough money to go and buy myself a flat — it seems so unfair.

"They're really great though, they're lovely — they came to our Heaven gig. That's where I get the power from, from my Mum and my Nan, it's a real instinct thing from them. I think women are much stronger than men, they just know a hell of a lot more." Tend to agree 100 per cent old chap...

Andy would probably love to have a baby. "It depends how you handle it really, I've never really had any trouble, even from my parents. It's such a difficult thing to convince yourself it's normal as well, so many gay people just can't handle it at all. I could never lie about it, deny it to the press or anything, I think that's copping out a bit."

The new single, 'L'Amour', should make up for Andy's disappointment over the lack of showing of the first two singles. "I thought I'd have a go at writing the new 'Chanson D'Amour'. We had problems with Radio One before, even Mike Read played the single and said 'that Vince Clarke, he never gives up, does he?'. I just think they're biased against synth music now."

'Wonderland', the debut album, is choc full of perfectly-formed popsynth ditties — easy on the ear, maybe, but satisfying all the same. "It's a real testing ground for us," says Andy. "Cos we didn't know



each other before, and we've got such a good working and personal relationship now. We mostly co-write everything.

"I'm very lazy though, so it's quite difficult, but I'm learning self-discipline quite slowly. The words on the album are quite throwaway really, but people read deeper meanings into them anyway. I think the next one'll be really good — read hard funk and thought-out lyrics."

With the debris of our sumptuous brekkers now resembling an Andy Warhol painting (without the banana), the conversation is reduced to mutual discussion of early sexual experiences. For all you wimps out there who truly want to be A Big Success, let this be your Thought For The Day: "I was a real cissy when I was younger," says Andy. "People used to call me Quentin before I even knew what they were on about."

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TO YOU FROM



'WATCHING 'TOTP' NOWADAYS IS DREADFUL — WE WANT TO BE AN ANTIDOTE TO THAT'

Thus proclaimeth **That Petrol Emotion**, the hottest group to come out of Northern Ireland in years. But can they put the bite back into pop and tell us something about their troubled homeland?

Erin the news: **Mike Gardner**
Photography: **Patrick Quigly**

That Petrol Emotion are determined to stand for truth, justice and the Irish way. The five-piece band, founded by ex-Undertones Sean and Damian O'Neill, have also found a critically rewarding line in wiry guitar pop, according to their fine debut album 'Manic Pop Thrill' and its excellent seven inch envoy 'It's A Good Thing'.

But while they are musicians first and foremost, they are pledged to illuminating the dense fog that hangs over the mainland British coverage of Northern Ireland affairs and spread some knowledge to the ill-informed and apathetic.

"The troubles have changed," says drummer Ciaran McLaughlin. "It's all much more than bullets and bombs. Obviously the news emphasis is placed on these specific incidents, but it comes after the football results in terms of importance — the same with the way they covered the miners' strike. Obviously people get bored with the subject on the mainland and that's dangerous.

"I sympathise with the public — the media doesn't really give them a chance to understand the situation. But they should pay attention. They should remember that people like Sir Kenneth Newman, Chief Commissioner of the Metropolitan Police, and Home Secretary Douglas Hurd have both served over in Northern Ireland. They know how to deal with riot situations and they've used Northern Ireland as a training ground. How long before they use those tactics on mainland Britain?"

"Things like strip searches and plastic bullets should be part of mainland Britain's concern. So far 13 people have died through the use of plastic bullets — seven of them children. This is for a measure that is supposed to merely disable people by bouncing off the pavement and catching them in the shins.

"We're not going to make that big an impact and change people's opinion, and we don't believe we've got the answers. It's merely to draw people's attention to the problems and stop the apathy. We're only a pop group and we don't want to be seen as being preachy. We'd prefer people to make up their own minds."

The band consists of the aforementioned O'Neill brothers, Sean, formerly John, on guitar and Damian on bass, Ciaran McLaughlin on drums, Reamann O'Gormain on guitar and Steve Mack on vocals. They are quick to point out that their concerns are universal and sit comfortably on either side of the religious/political divide.

"I'd leave the group if the public thought I was anti-Protestant," says the Catholic born Damian O'Neill. Although two of his schoolfriends were killed for allegedly indulging in IRA activities, Damian admits he isn't politically minded.

"It's like that old saying about going into a group, becoming a footballer or going to university to escape from Northern Ireland. It was one of the reasons we formed the Undertones."

Like the Undertones, part of their aims with 'It's A Good Thing' is to inspire other people to pick up instruments and make music that isn't bland, spineless and meaningless like so much of the current scene.

"There's no scene in Northern Ireland. Derry, our home, is just pubs. Sean and Reamann tried to run a disco with punk, new wave, soul and reggae but it died a death with a regular hardcore following of only 40. The rest just wanted top 40 hits," says Damian.

"The only groups Northern Ireland has ever been interested in was Them, featuring Van Morrison, and the Undertones. On the west coast of Ireland nobody cares. The only other group the media have ever given attention to are Stiff Little Fingers and that was because they were supposedly 'political' and 'right on'. Most of their lyrics were written by an English journalist from Fleet Street. So much for the voice of young Ireland," he says.

Ciaran continues: "It's really difficult to get places to play. Most groups don't get beyond practising in their bedrooms. Some groups try for the charts and are more interested in making money than providing an alternative. A lot of groups just say 'stuff it'. It's terrible when you compare the size of Northern Ireland with Scotland and see how many groups come out of there."

That Petrol Emotion were formed when Sean and Reamann got fed up looking for a job two years ago. They teamed up with percussionist Ciaran McLaughlin and recruited Damian, himself on the verge of bumming around Europe, in October 1984. It took until March of last year before they found Steve Mack. But the band had problems finding record company support, despite the proven songwriting talents of the O'Neills.

"Record companies are basically stupid. A lot came to see us when Steve was still learning the songs and we weren't a band. But they never came back again. Feargal Sharkey was chased by record companies who probably still think he wrote most of the songs," says Damian.

A debut single, 'Keen', on the Pink label led them to putting out 'V2' last October on their own Noise A Noise label. They had started playing gigs after the O'Neills had bought up the old Undertones' equipment with the remnants of their royalties.



"We were lucky," admits Damian. "I sometimes wonder how groups can start off these days."

Now they're safely ensconced on a one album deal with those amicable people at Demon, similar to the deal they successfully struck with The Men They Couldn't Hang.

"We've got that freedom that we couldn't have with a major label. We were up in Rockfield studios in Wales and we picked the single and mixed it without them knowing about it," says Damian.

But their main aim is to save the British public from terminal boredom — a task they've made a fair start at accomplishing.

Ciaran: "The charts have become so bad and bland. The record companies copy a successful formula and things become so safe. All the great groups have that edge. Watching 'Top Of The Pops' nowadays is dreadful. We want to be an antidote to that."



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THE VELVET UNDERGROUND 'The Velvet Underground Boxed Set' (Polydor VUBOX 1)

Uninitiated to the joys of New York's finest counterculture will be wondering what all the fuss is about — I mean, boxed sets, 'lost' albums and an hour of prime time 'South Bank Show' TV. Well, this boxed set of their first three essential albums, two LPs of out-takes and an excellent booklet on their brief career is where you should start.

Many of the top acts throughout rock's history have cited various influences that made them pick up a guitar: from Chuck Berry, Hank Marvin and Elvis to the Beatles and the Sex Pistols. But it's the Velvet — Lou Reed, John Cale, Sterling Morrison, Mo Tucker and Nico — who gave them something constructive to do with it.

Although their farsighted forays into new directions for electric music and the then taboo lyrical subjects such as drugs, high life decadence and low life nightmares only won them a cult following prior to their demise, now their sound and concerns are common currency.

The first album, 'The Velvet Underground And Nico', without its original Andy Warhol peel-off banana sticker is still an awesome work, mapping out their vast musical terrain, and featuring classics like 'I'm Waiting For My Man', 'Venus In Furs' and 'Heroin'.

The following releases — 'White Light White Heat' and 'The Velvet Underground' — are equally compelling on different levels. The former is a stark, almost chaotic assault of electricity, while the latter is low key with several beautiful ballads like 'Pale

Blue Eyes' and 'Candy Says'.

'VU' (the out-take sessions for a cancelled fourth album on Verve, its release delayed until last year) showed them as a band in brilliant form. Many of the songs were reworked into Reed's early solo albums.

'Another View' — the newest batch of out-takes — is patchy but fascinating. After the Chuck Berry variations of 'We're Gonna Have A Real Good Time Together', there're two versions of 'Hey Mr Rain'. The first is stranglely disorientating, the second quicker and more refined; both are hypnotic. There's the powerdrive stomp of the instrumental 'Guess I'm Falling In Love' and the thrashing rhythm guitar work of Lou Reed's 'Coney Island Steeplechase' before the album comes to a gentle conclusion with the frenetic 'Ferryboat Bill' and a version of 'Rock 'N' Roll' from 'Loaded'.

Those seduced by the Velvets should also be steered in the direction of the 'Loaded' set and the two live sets — the excellent '1969 Velvet Underground Live' and 'The Velvet Underground Live At Max's Kansas City'. The trip starts here. ■■■■

Mike Gardner



COMIC RELIEF 'Uterly Uterly Live' (WEA 240 932-1)

Three nights of Comic Relief at London's Shaftesbury Theatre dissected and directed onto vinyl — a translation that occasionally works and frequently fails.

And since when did Howard Jones fall into the category of Comic Relief? (No snide remarks, please). 'Feed The

World' ditto, with Bobsie seemingly suffering from nodes on the vocal chords. More to the point, why was cuddly Michael Palin's contribution relegated to the cassette version only?

'Uterly Uterly Live' undoubtedly has its utterly hysterical moments — but not many. Side One's opening offerings are fairly unmemorable, the highlight being 'Romeo And Juliet And Harry' performed by Frank Bruno and Lenny Henry. The former's gormless "Know what I mean, Harry?" is worth a substantial donation on its own.

Other humorous interludes include Ben Elton's 'The Train Set' with its oh-so-true-to-life tale of the train traveller's quest for a double seat. The classic Monty Python sketch, 'The Merchant Banker', is ably graced by Messrs Gelfond and Ure, while 'Living Doll' is awarded a new lease of life in Neil's "Sorry, Cliff couldn't make it, so I've booked John Craven" angle.

French and Saunders' irreverent 'Friendly Advice' covers fish, eggs, cacti and dark towels — know what I mean, nudge nudge. A hoot — but don't play it to your mother.

Brilliant to mediocre and back. ■■■■

Lesley O'Toole

FLOY JOY 'Weak In The Presence Of Beauty' (Virgin V 2368)

This is an album whose ingenuity, sweat and striving are about as useful as a pair of sunglasses in the Ukraine. Now, you may be the sort of person who plays the wallet for expensive shades, but on no account would you be the sort to wear those glasses atop a T-shirt proclaiming 'soul singers funk all night' or some such. Which is just tortuous longhand for: LP not so bad, singing not so good.

'Weak In The Presence Of Beauty' is at times a beautifully wrapped record. There are light touches and muted saxes here, particularly on the title track, that speak of a careful crafted professionalism.

But, in the main, this work is like so much antiseptic in the hands of a vocalist who is straining and clawing for the right touch. Desy Campbell is not a bad singer — in a straight down the line pop band he'd be fine — it's

just that those tasty Floy touches deserve something more than what amounts to an ersatz soul vocal.

It's not always like that though, the gospel touches of the chorus to 'Penny In My Pocket' being a particularly apt consumption of the group's ideas... And then it's lost again.

While their debut 'Into The Hot' set was an invigorating, constantly interesting mix of images and moods, too much here stands on one level. All those angular shapes have been smoothed out into one long run of pleasant, vaguely nostalgic, singalonga CD soul. No way is it as bad as most of the gleaming Bowie boy soul-pop in the top 50 — but after such an auspicious first outing I expected a bit more from Floy Joy. And the lyrics... forget 'em. ■■■■ 1/2

Jim Reid

VARIOUS 'Let's Hear It From The Girls' (Stylus SMR 8614)

To paraphrase Lionel Blair in 'Absolute Beginners', this album is as useful as a nun's tits, the Pope's balls and a good review in the Horsham Boil Lancers' Gazette.

What a wild and wacky idea, eh? Get loads of singers who have absolutely nothing in common except a pair of mammaries instead of the usual hot, pulsating, one-eyed-trouser-snake (ahem). Stick the worst record each artist has ever made on one LP, give it some trite patronising name, and sell it to those with no musical taste or judgement whatsoever.

This is appalling. Even if some of the tracks are god ones (Alison Moyet's 'That Ol' Devil Called Love', Princess's 'After The Love Has Gone') and even great ones (Betty Wright's 'Pain', Gloria Gaynor's stupendous 'I Will Survive'), they are all available in much more appealing surroundings than this.

Worthless, and an insult to all concerned. What next? A compilation of songs by artists with ginger hair? With one foot larger than the other? With nasty contagious diseases (treble album possibilities there, I'd think). What about one from people with something interesting to say, next please? ■

Eleanor Levy

SUPET P105

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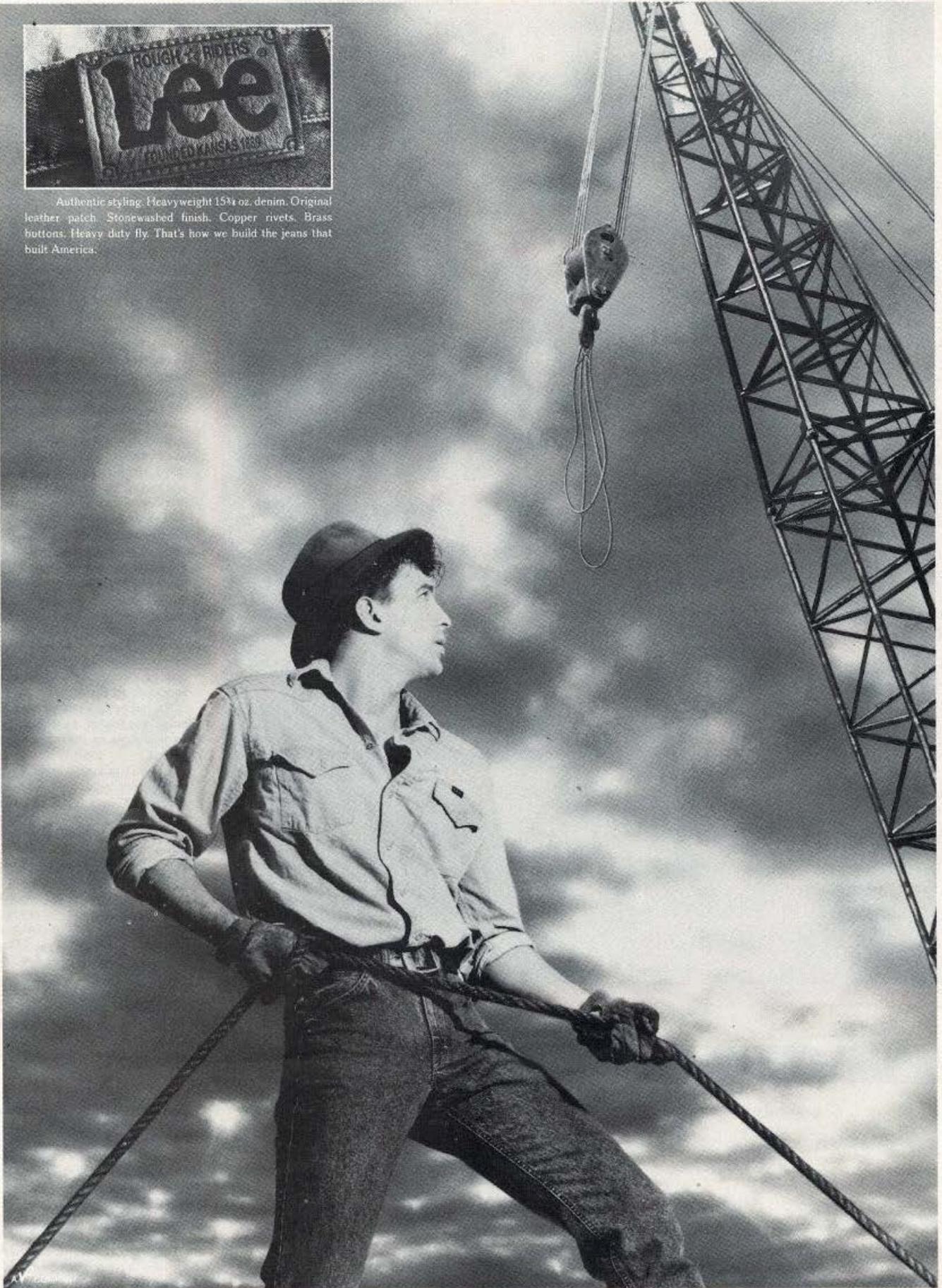
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'I TRIED TO BE A PUPPET ON SPITTING IMAGE BUT I FAILED THE AUDITION'



Philip Pope, the man behind *Spitting Image*'s 'Chicken Song', takes the salami out of his ears and deposits a deck chair on his handkerchief.

Spitting fire: **Robin** — do, do, do the funky chicken — **Smith**

Photo fun: **Adrian Boot**

This man looks as if he's an ordinary bloke who loves chickens and minds his own business. But Phil Collins, Michael Jackson, ZZ Top and Julio Iglesias are just a few of the people who would like to strangle him.

He's Philip Pope, a master mimic whose formidable range of voices can be heard in action during *Spitting Image*. Phil is also the show's musical director and the man behind the *Spitting Image* single 'The Chicken Song'.

Phil's most cruel impersonation so far was mimicking Phil Collins on a song called 'Hello, I Must Be Gone'. Collins was said to be extremely upset when he first saw himself so ruthlessly caricatured.

"I study a song and then the idea is to exaggerate certain parts of it," explains Philip. "You pick up on certain aspects of the music and amplify them. Phil Collins has a very distinctive style; there was a lot to inspire me.

"I also do a fair Frank Sinatra, but I'm not in the mood for doing him at the moment. There are a lot of very talented people involved in *Spitting Image*. We've built up a good range of voices which are very close to the originals.

"I tried to be a puppet on *Spitting Image*, but I failed the audition, so they employed me on the musical side instead."

If Philip's face now looks a bit familiar it's probably because you've seen him in another TV show full of hard hitting comedy, 'Who Dares Wins'. A few years back, Phil also played Dobbin in the spoof group the Hee Bee Gee Bees. One of their claims to fame was a number entitled 'Meaningless Songs' which mimicked the Bee Gees style exactly.

"It took a lot of concentration and clothes pegs on our bottoms to get the song just right," says Philip. "There's an unreleased album of Hee Bee Gee Bees' songs sniffing around, but I don't know if it will ever see the light of day. I think 10 Records have got it.

"The Bee Gees were very upset by the things we did and they tried to sue. They couldn't see the funny side of it."

Phil has been involved in comedy ever since he was at Oxford University. He was in various revues and he met up with Rowan Atkinson's writer Richard Curtis.

Phil has written for radio, and judging by his stylish suit he makes a pretty good living out of it. He hopes he'll be able to please the bank manager even more when 'The Chicken Song' clucks its way into the charts.

Forget your white canvas shoes, polka dot mini skirts or even Samantha Fox designer G strings. If you want to be hip this summer, you need one of those fabulous plastic chickens Philip is holding to take to the beach.

'The Chicken Song' is a splendid piss take of the British abroad and those infernal Euro disco songs that usually start migrating across the Channel at this time of year.

"I always think the British are very good at laughing at themselves," says Phil. "As a nation we have a good sense of humour. I hope that doesn't sound too superior."

"I think the song takes the piss out of some of our attitudes abroad, but I'm sure people will be able to see the funny side of it. It's also a very good dance record."

"I hope there's going to be a whole album of Spitting Image songs. The show will also be going to America, but obviously they'll have their own characters. They wouldn't be able to identify with many of the British characters."

"At the moment, Spitting Image is popular in Holland but they have explanations about who some of the characters are."

Ever since it started, Spitting Image has been criticised by some people for the way it savages people, but Philip doesn't feel that the programme ever gets unnecessarily nasty.

"It's been said you shouldn't criticise the Royal Family because they can't answer back, but we know that Princess Anne watches the programme and enjoys it," continues Phil.

"The programme hits at everybody, it knows no boundaries. I think it would be disastrous if we just stuck to one party or one variety of politics."

"Spitting Image also has a fantastical quality to it. I think that soon people will start identifying with the puppets rather than the real life people they portray. I'm sure some people even think Margaret Thatcher is a puppet rather than a real person."

"I don't think there's any harm in poking fun at politicians. There's nothing wrong in pulling people back and saying they've gone too far. Comedy is one of the few ways we have of hitting back."

To get inspiration for writing wacky tunes, Phil says his musical tastes are pretty far ranging.

"I'm very Catholic in my tastes but I have to admit that I'm also a bit of an old fart when it comes to music."

"I don't know if I have any aspirations to be a straight singer. You have to have a certain amount of charisma and I don't know if I've got what it takes. Not that I'm bad looking. I think I want to concentrate on writing and get involved in all sorts of different areas."

"I think humour is very stimulating. I think that alternative comedy, or what is called alternative comedy, developed because a lot of the old standard comedy programmes didn't really have much to say to younger people. You couldn't really identify with them because they were so set in their ways. But I haven't got anything against people who want to watch 'The Two Ronnies'."

Relaxing after toiling on songs for Spitting Image Philip tells me he enjoys going to football matches.

"I was at a match the other night and the fans were singing 'The Chicken Song' which was very gratifying. You need a sense of humour if you support a team like Arsenal."



● MICHAEL JACKSON after seeing Phil's impersonation

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- 2 How many volts does a battery hen give off:

a) None, it's a trick question... b) 12 volts... c) 240 volts...?

3 If you have six cooked chickens and three people eat one wing each, how many wings have you got left: a) six wings... b) 12 wings... c) nine wings...?

Send your answers, plus your name and address, on a postcard to 'rm Chicken Competition', Greater London House, Hampstead Road, London NW1 7QZ. Closing date for entries is Tuesday, May 27.

A
L
G O S S I P
C O L U M N P



by Nancy Culp

● This week the world is indeed a brighter place in the wake of the wondrous news that a gig of simply monumental proportions is due to happen in that cultural Mecca of the North, Manchester. The new G-MEX centre, situated on the old Manchester central station site, will play host to a tenth anniversary celebration of the legendary Manchester punk scene. Already lined up to burst the portals with sweet sounds are Culp favourites, the **Smiths**, **New Order**, **Pete Shelley** and half of Whalley Range's more colourful denizens. I for one, will be right down the front minus my stilettos to witness this epoch-making event. Date line: July 19, but don't take my word for it, cherubs, check it out for yourself. What ho! What is all this? The man with reputedly the second biggest willy in rock music (well, that's according to his PR and I'm not about to ask how she found out), **Pete Wylie**, has had the video for his latest and extremely fab

single 'Sinful' banned and vetoed by the bods at the BBC. The scene that caused consternation? Something to do with a guitarist spontaneously combusting on camera, I hear. It was probably the result of a rather spiteful top C from Mr Wylie...

More news of an exciting open air event this summer... the much mooted concert at Glasgow's Ibrox Park Stadium could now well feature **Hipsway** and the **Cult**.

And while we're on the subject of Hipsway, apparently the rumbustious combo played a secret gig just the other night to keep their hand in, so to speak. Billing themselves as 'The Honeythieves' (very witty, eh?) they drew a simply enormous crowd at the Queen Margaret SU in Glasgow of 16 men, six dogs and a dozen empty beer glasses.

There is no truth in the rumour that **Skin** trilled a bewitching version of 'My Way' and potted the black whilst eating a bag of crisps between verses. Whoopee!

One of my favourite pairs of chaps, the **Pet Shop Boys** (and could I ever forget that night on the town with them last November?) are number one in the USA. Comes as no surprise to me, especially when I hear that **Neil** and **Chris** were mobbed by thousands of screaming girls on a recent promo trip. At last, the Americans show good taste in one sphere at least.

Which is more than can be said for the young Parisian ladies. A very disturbing tale was told to me concerning the **Communards'** sell-out concert at the Olympia in Paris. Now, I find this massively



Photo by Chuck Pullin

● Oh dear, what would Percy Thrower make of this?

unbelievable, but I have it on the highest possible authority that the young girls in the audience were screaming and fainting at **Jimmy Somerville**. Now don't you lot all faint, either. Joking aside, word is also that they played a stonking good set and that Jimmy required only half a bottle of smelling salts to get over his hideous ordeal.

And **Doctor And The Medics**, another little package known mainly for the ridiculous lengths they go to to get themselves noticed, have bravely committed themselves to doing a bit of one-off original sleeve design.

Their forthcoming album will be issued in a plain cover and the idea is that you, the purchaser, send it back to the Medics and they will draw your very own personal sleeve and send it back. The lads are taking three days off to knuckle down and get scribbling. Rather you than me...

Shy and retiring **Mark Reilly** has decided not to cloud **Matt Bianco's** career any more than necessary. The band have cancelled their recent date in Lugano, Switzerland, where it's coming down radioactive cats and dogs after the recent Russian disaster.

Lofty from **EastEnders** to make a single? Is this just a wicked rumour perpetrated by **Ms Brix E Smith** to wind up **rm's Andy Strickland**, or

could it be true? At the recent **Vindaloo** soirée at the Revuebar, **Brix** was seen discussing playing the guitar for the lad when he appears on 'Wogan'. Mingling in the bar with bewildered Japanese businessmen were **John Peel**, **Lofty**, plus a healthy contingent of the infamous **rm** wrecking crew.

Providing the onstage entertainment were **Fuzzbox** and **Bob And Vi**, while indie's finest compere, **Ted Chippington**, chatted to **Keith Allen** of the **Comic Strip**, **Mark E Smith** (hence **Brix's** presence) and **Derek Hobson**, the man who used to host 'New Faces' and 'That's My Dog' (are you sure about that, **Strickland**?) Never let it be said that **Vindaloo** are predictable.

While I was mincing down **St Christopher's Place** t'other day, who should I spy sauntering along in the opposite direction, hands in pockets, whistling a merry tune, but **Mick Talbot**. And what was he doing? Looking in all the girlie clothes shops, no less...

Sonic Youth Beach Party Nearly Ends In Disaster On Brighton Beach Shock! My spies, ever watchful, tell me that the coachload of hippy-punks set light to beach bonfires to keep the flies away (all that unwashedness, no doubt) and practically burned down half the boats on the beach.

sledgehammer

Peter Gabriel

Limited edition silver-boxed cassette **Sledgehammer** dance mix remixed by *John 'Tokes' Potoker* Also includes three extra tracks **Don't Break This Rhythm** **Sledgehammer** album version **Biko** album version Catalogue number PGT 112

■ Readers under 25 (and I guess that includes most of you bright young things out there) will not have been party to the eccentric genius that was Peter Gabriel in the early to mid-Seventies. In those dim and distant days, he was far more likely to be wearing a fox's head or a flower sprouting out of his nut than his current rather conservative coiffure. And being the sneaky type that I am, a visit to our infamous photo files was deemed the order of the day to find some of those unforgettable moments in Peter Gabriel's sartorial history. Oh how we gasped at his 1974 incarnation when, believe you me, he was considered to be almost as outrageous as Margaret Thatcher's education policies. But enough of the hyperbole, let these priceless pictures speak for themselves and their nuttier than the proverbial fruitcake of an originator.

Photo by Andy Hanson



Photo by Michael Puffland

And also burning her boats is the lovely Sade who, I hear, had breakfast with President Mitterand recently. Now what I want to know, is what on earth did they discuss? How many extras were on the set of 'Absolute Beginners'? Why does she insist on wearing a dead ferret on her head instead of a decent hairdo?

Carmel, now there's a lady we've not heard from in ages, is all set to release a new single and with it a new video. Once again it will be directed by Lindsey Anderson, of 'Britannia Hospital' and 'If' fame, and although the song is rather a jolly little affair the perverse man has decided to centre the action around a funeral party. I hear, too, that Carmel's publicist is to have a starring role as the corpse.

And here's proof that every now and then corpses do rise from the dead and get up on stage and play

with Echo And The Bunnymen. Ray Manzarek trundled on stage with them during a Stateside gig and played along on 'Soul Kitchen'. He might even be producing some tracks on the forthcoming album too, if he can get his left leg in gear in time.

A rather disturbing saga concerning my favourite carnivore, Ozzy Osbourne, reached my ears this week. Seems that a new video is about to be released by his old record company and the Oz is not at all pleased and is urging the fans not to buy 'Bark At The Moon'. Wait, instead, for Ozzy's latest video project 'The Ultimate Ozzy' which he's currently hard at work on.

Meanwhile down in a plush Chinese eatery in deepest Fulham, all manner of nobodies turned out for Talk Talk's end of tour shindig. Poor old It's Immaterial made

● **Hmm, I don't think he's somehow got the right idea about Sport Aid**

fruitless attempts to gain entry and were left shivering outside. Gary Davies, meanwhile, resplendent in a shirt so loud it positively shrieked, hogged the table heaving under the weight of scrumptious cuisine. Those long-forgotten Frankies were represented in the shape of Nasher and fiancée Clare, prior to their departure for Montreux. Expect a single in June, name of 'Warriors', plus tour in September.

The elusive and slightly podgy Edwyn Collins made a rare London

● **Peter anticipates a premature galloping hairline at the tender age of 22**

appearance last week for a sortie by the very wonderful Win. The ex-Orange Juice orator was last seen jiggling at the front, hurling abuse at Davey 'Cool Kid' Henderson. And further Caledonian capers, in equally wonderful Glasgow this time. Pat Nevin and Bobby Bluebell were among interested onlookers at the Paul Haig, Billy Mackenzie fling. "Gig of the year, Jimmy!" was the cry from myriad drunken Scots. And why was Yello's manager lurking in the shadows? More next week.

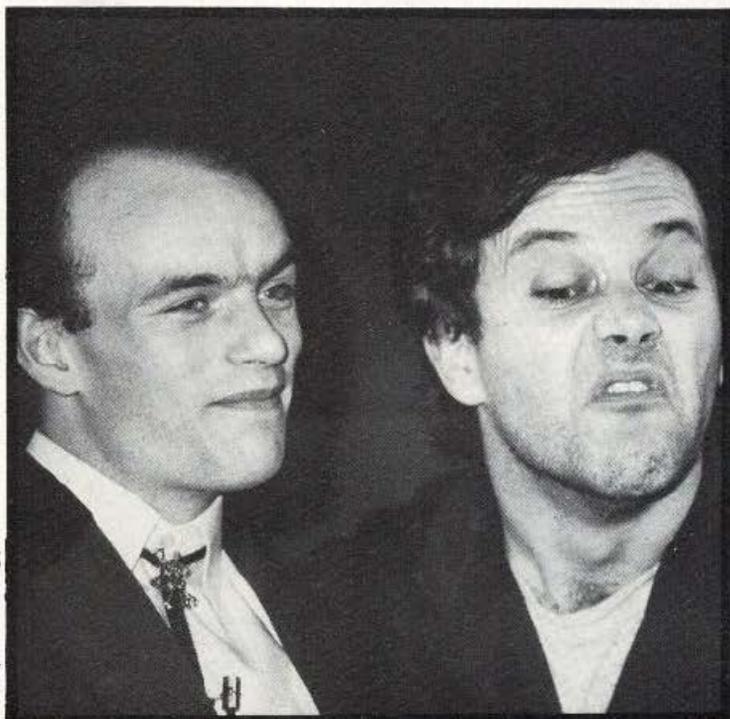


Photo by Patrick Quigly

Ted 'as discovered by Andy Strickland' Chippington and Keith Allen checking nuclear fallout levels at the Vindaloo do (see main story)

MAY TOUR DATES

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 22ND NEWCASTLE, RIVERSIDE
 23RD MANCHESTER, INTERNATIONAL CLUB
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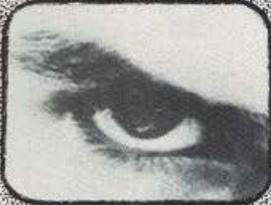
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EYE DEAL



COMPILED BY ELEANOR LEVY

ABOVE RIGHT and below: '9½ Weeks'. Designer naughtiness, but is it art? ●

9½ WEEKS (Cert 18 dir: Adrian Lyne)

In '9½ Weeks', characters Elizabeth and John get up to more 'naughty' things than most folk get up to in 9½ years. And they do it all in (and out of) designer clothes, and — I presume — with designer sheaths, designer horse-whips, designer appliances...

Elizabeth (the exquisite Kim Basinger) works in a Manhattan art gallery and one day meets John (Mickey Rourke), a confident but very secretive Wall Street stockbroker with an eccentric sexual drive.

John makes increasingly unconventional and Marquis de Sade-ish demands on his partner and the lady submits with fear and pleasure. Is she hypnotised, besotted, aroused...?

For the record, then, John and Elizabeth are shown humping in a clock-tower, in an alley-way under a burst pipe, in a bed-shop; Elizabeth has her body massaged with ice-cubes, wanks at work, is blindfolded with chiffon... And so on and so on... All photographed, lit and edited with an impeccable and colourful cinematic sheen by director Adrian Lyne (of 'Flashdance').

'9½ Weeks' claims to say something profound about sexuality, but in the final results says very little at all. John's sexual bents are just presented as a fait accompli, and remain unexplained. Really, the film's just a better-produced 'Emmanuelle' and, unless you're after a dirty night out, you'd be wiser or better off spending your money on any book by Sigmund Freud.

Having said that, there are a few vague clues to the characters' backgrounds. Freud would call John's treatment of Elizabeth 'polymorphously perverse', but we won't go into that.

The best thing about '9½ Weeks' is undoubtedly Kim Basinger, who manages to convey a trouper's share of emotions, movements, moods and expressions, with method actress zeal. She is the central character in almost every scene.

Aside from her, the introductory five minutes are interesting, with their Woody Allen-ish camerawork of Manhattan art world and street life. But there is little humour later on, apart from a short scene with a street-kid who farts the theme 'Jaws' for \$1.

This is a notable film with extraordinary performances, but with highly debatable/confused intentions.

John Hind



STREETWALKER (Cert 18 dir: Joan Freeman)

In recent years some very good films have been made around the theme of prostitution, from Tony Garnett's naturalistic 'Prostitute' to the remarkable 'Streetwise' which nimbly trod the boundaries of voyeurism.

Joan Freeman's first picture adopts a straightforward fictional approach which starts seriously enough, and winds up in absurd self-parody.

It homes in on the seedy neon-lit world of Times Square and is full of prostitutes, pimps, shady bars and nightclubs that ooze synthetic sex.

Cookie is a nice mixed-up girl who runs away from home to the big city with her kid brother, Tim. She's immediately approached by a sympathetic pimp (Duke) and hey presto, next time we see her she's touting for customers on the street.

Life goes on reasonably enough for both of them. Likeable Tim waits for his voice to break while Cookie

gets streetwise and falls for Duke.

That is, until Duke turns nasty and Cookie realises that he's a raving lunatic. She and Tim flee their apartment and seek protection. From here onwards the film degenerates into a series of increasingly ridiculous chase scenes, in which the now demonic Duke survives three fistfights, being run over by a car and several blows from a crowbar...

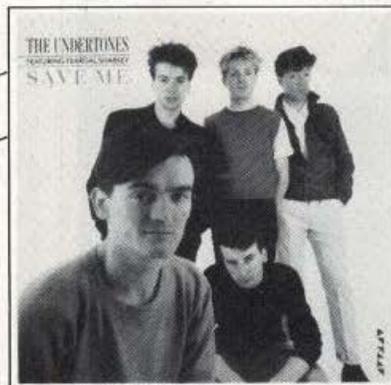
Believe me, this is silly.

There is some creditable acting from Melissa Leo (Cookie) and Dale Midkiff (Duke) and a colourful supporting cast including Antonio Fargas (remember Huggy Bear from 'Starsky And Hutch'?) as a nattily dressed pimp and Julie Newman (ex Catwoman) as a benevolent hooker.

But, they all struggle against a hopelessly cliché-ridden script and what sets out to be an exciting thriller ends up as a rather lame joke.

Andy Black

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THE HITCHER (Cert 18 dir: Robert Harmon)

There's one overriding message in 'The Hitcher' — don't pick up Aryan hitchhikers with staring eyes and a tendency to slice people's limbs off, when you're driving alone down a rain-soaked highway.

An obvious enough assumption, you may think — only someone forgot to tell Jim Halsey (C Thomas Howell) and now this beautiful but rather vicious psychopath (Rutger Hauer) is stalking him, with death — and the occasional severed finger stuffed in among Jim's chips — following close behind.

'The Hitcher' is the sort of film you wish more people in the empty-headed environs of Tinseltown would come up with. A plot that's slim on the surface and ridiculously unbelievable is skilfully moulded into a tense, relentlessly nerve jangling cat and mouse game, that teases and jolts without resorting to the same sort of stereotyped 'half-dressed woman as victim' clichés that marred the recent 'Jagged Edge' and scores before it.

In the roles of hunter and hunted, Rutger Hauer ('Bladerunner', 'Eureka' and the recent 'Flesh And Blood') and C Thomas Howell ('ET', 'The Outsiders' and 'Red Dawn') give outstanding performances. The first is icily logical in his deadly pursuit of his young 'victim', while the latter manages to make the situations he finds himself in seem not just believable, but infuriatingly inevitable.

'The Hitcher' is an undeniably grizzly film but captures your attention with as much force as one of Hauer's manic stares. As the tension mounts to the final showdown, you not only don't know who will win — but you're not sure who you want to win. Much of this is due to Hauer's 'smiling demon' performance, establishing him as one of Hollywood's most inspiring anti-heroes. A rare treat.

Eleanor Levy

● **RUTGER HAUER as 'The Hitcher'.**

A normal bloke with a tendency to slice people's limbs off.



"...the cumulative tension is virtually unbearable. ...the tension is held like a razor at the throat until the end."

NEIL NORMAN — THE FACE

THE HITCHER 18

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DUCK FOR COVER HERE COMES THE
FUZZ

You just can't escape Fuzzbox at the moment. TV shows, Sunday magazines, even the charts are falling to their frenetic charms. Will it all last and can something this good really come from Birmingham?

Boxing clever: Andy Strickland
 Photo fuzz: Joe Shutter

Remember the film 'Gregory's Girl'? Remember the scene when Gregory prowls the goalmouth in his first match as keeper and his friend Andy reflects with more than a hint of sour grapes that Dorothy is out there doing what boys do — and doing it better? "If girls were meant to play football," he informs us, "they'd have their tits somewhere else. It doesn't even look nice." "It's good Andy," Gregory tells him. "It's modern!"

Much the same argument has been raging in the music business lately, centred around four modern young women from Birmingham. We've Got A Fuzzbox And We're Gonna Use It, or simply Fuzzbox, as those of us who have to type refer to them, are the Dorothy's of the pop charts.

They've been on TV across Europe, done 'Whistle Test', 'Lift Off' and the 'Chart Show', sold getting on for 20,000 copies of their debut record, had a John Peel session repeated, inversed up the country's live scene no end — and do you know what? Some people don't like it!

A lot of musicians don't like it because these women aren't maestros and don't all around for hours talking hardware. A lot of record companies don't like it because Fuzzbox were signed by Vindaloo records before even a whiff of their appeal seeped through to the knee deep carpets and executive toy laden offices of the capital's big wigs.

A lot of men don't like it because Vicky, Jo, Tina and Maggie don't conform to the dykes or tart's popular myth of women in rock, and that scares the shit out of them. Needless to say, yours truly thinks they're bloody marvellous. If you remember the thrill and buzz of the early SAs, or the bounce of the Modettes' 'White Mice', then you'll have some idea of what it means to be Fuzzboxed. The great added charm of this quartet is that they're the most unaffected, self-deprecating band you'll ever find sitting the other side of a hook's tape recorder.

Ah, a breath of fresh air at last. Not that they're looking their colourful best as we reluctantly shelter from the early May sunshine inside Bristol's Fridge club. They must know the M1 like the back of their young hands by now, but the tedium's laughed off characteristically.

"Yeah, we could write a song about driving down the motorway I suppose," yawns bass player and guitarist Jo. "We could call it 'Exciting'. Forget the sex and drugs, we're in this band for the driving."

Fuzzbox are one of the busiest bands in Britain at the moment, dashing between TV appearances and gigs. They've come a long way in a matter of months, since signing to Rob Lloyd's Vindaloo records.

"You think we're professional now, you should have seen us then," laughs Jo. "Actually there was a rumour going round that Rob Lloyd was quite ill at the time he signed us up."

"Yeah, it just confirmed that he was mad really," adds Vicky, lead vocalist and chief yelper. "At that point we didn't know we were a band, and there weren't really 10 minute gaps between the songs or anything like that — honest! We had five songs by then, all lasting a minute, but we were on stage for half an hour — great.



Now, to have a set that's 40 minutes long, we need 50 songs."

Vicky, Tina and Jo have all had to give up college as the band has taken up more and more of their time, a decision that they don't seem unduly concerned about. But Maggie, who at 21 is the only member out of her teens, until recently had a job in the local dale office.

"I wanted to get a sabbatical, but they wouldn't give me it," she explains. "I wrote this wonderful letter about how all this is widening my experience, and how, with all the press, I could do the department good. But as they're not giving it me — it's a crappy place to work and I hated it."

Quit the Fuzzbox about their appeal and you're hard pressed to get a serious answer out of them. The constant patronising garbage about not being able to play their instruments and being giggling girls, has rubbed off on the band themselves to some extent. They're still genuinely bewildered by their 'success', but they've got used to it eventually.

"I suppose there is an element of that patronising attitude towards us," says Jo.

"Some people do think we're stupid, but that's quite understandable really isn't it? I can't think why people would want to come and see me," Vicky agrees. "It's like being in the Sunday papers every week, those sort of things don't surprise us really. It's only audience reactions that surprise me, when they all start stomping and chanting 'Fuzzbox', I think that's really hilarious because they must be mad. And why do they want your signature and things? I was never the sort of person who'd go up to a band after a gig and say 'that was ace' — I'd be too embarrassed."

CONTINUED OVER
 R M 29

FROM PREVIOUS PAGE

"Oh no, I tell a lie, I've got Maggie Thatcher's autograph. I was on a programme hosted by Leslie Judd and we had to ask her questions. I had to ask her something that I was told to ask and I didn't understand it; 'What concerns you most when taking a personal view of the welfare of the country?'. Afterwards she gave everyone her autograph, and I did think she was very beautiful actually."

"As you can see, Vicky is still quite taken with her," laughs Jo. "That meeting touched her deeply."

"I know I was only about 10, but look what she's done for the world, just look around, it's great!" counters Vicky.

Enough of this frivolity though, and back to the question of what it is people like about this band. To me, it's a combination of fun, colour, some catchy tunes, some great cover versions, a wonderful disregard for the sanctity of musoship and Vicky's voice, a force to be reckoned with in the future — I guarantee.

Maggie introduces a note of topicality into the debate: "I think it's to do with the radiation cloud," she says seriously. "It's affected the whole world's mentality. Oh I don't know, I can't really imagine anyone else liking what we do, though we do have some fans."

"One made me an ace top, really ace," says Jo. "It's blue — and you know those knobby bit you get round the bottom of Drayton suites? — well it's got them round the neck and it's got a massive great sequined Fuzzbox written on the front of it. I wore it on 'Whistle Test'."

How does Maggie feel about the constant 'can't play their instruments' line that gets trotted out by people who haven't listened to their music?

"Well I do get tired of that," she says. "Though we can't play to most people's standards, it's quite evident we can play some things. Jo's doing really well given how long she's been playing: When we started we couldn't play at all, so we've learnt as we've gone along really, though I wouldn't say we're like Mark Knopfler yet."

"It's like when we were on 'Whistle Test' with the Pet Shop Boys and they had all these computers. It was amazing because they were just standing around nattering while this bloke programmed everything for them. It's just all machines, there's nothing human about it."

"Our rhythms are very straightforward and uncomplicated, but that doesn't mean to say they're not nice," adds Vicky. "I think that's their appeal, and I think people like the spontaneity of us because we don't sit around for hours working out complex guitar riffs."

Tina puts the finishing touches to her eye make up and joins in: "Everything goes fine in rehearsals and we think 'ah, at last we can play', but when we do the gigs it seems to go all wrong with broken straps, broken microphones, lights that don't work, that sort of thing. Mind you, we don't get time to rehearse now so I think this is it, this is as good as we're going to get."

Fuzzbox seem to have such a laugh onstage themselves that there's a dan-



● FUZZBOX (top to bottom): Maggie, Jo, Tina and Vicky

ger that people will dismiss their lyrical side, a more serious part of their make up, reflecting issues affecting young women in the Eighties — sex, sexism, violence, opportunities. Maggie doesn't agree though.

"No, I think they'll take more notice because they join in and sing along whereas if you're listening to some manic depressive going on about life in inner city Liverpool, you switch off because it's boring and you've heard it all before. I think the only reason people ask us about our lyrics is because we look like we're anarchists or something, whereas nobody bothers asking Madonna about her lyrics."

With the Fuzzbox EP cracking the big girls' chart at last, having been top five indie since its release, it seems only

a matter of time before one of the major labels moves in and tries to lure the girls away from Vindaloo. Indeed, a few have already tried as Vicky explains.

"Actually we have been offered a deal of 13 pence, but it's a bit of a difficult number and we don't know how to split it really. We're trying to get them down to 12 pence but I'm not sure if they will."

Fuzzbox are taking things one day at a time, with little thought of the future, turning their current success into a career as such. Obviously they'd like to carry on as long as possible — after all, being in a band is the most fun you can have without taking your clothes off isn't it?

For the moment however, Vicky has

more important things on her mind, or rather on her face. The constant round of TV and photo sessions is beginning to take its toll on her otherwise flawless features, and she's just noticed a couple of blemishes.

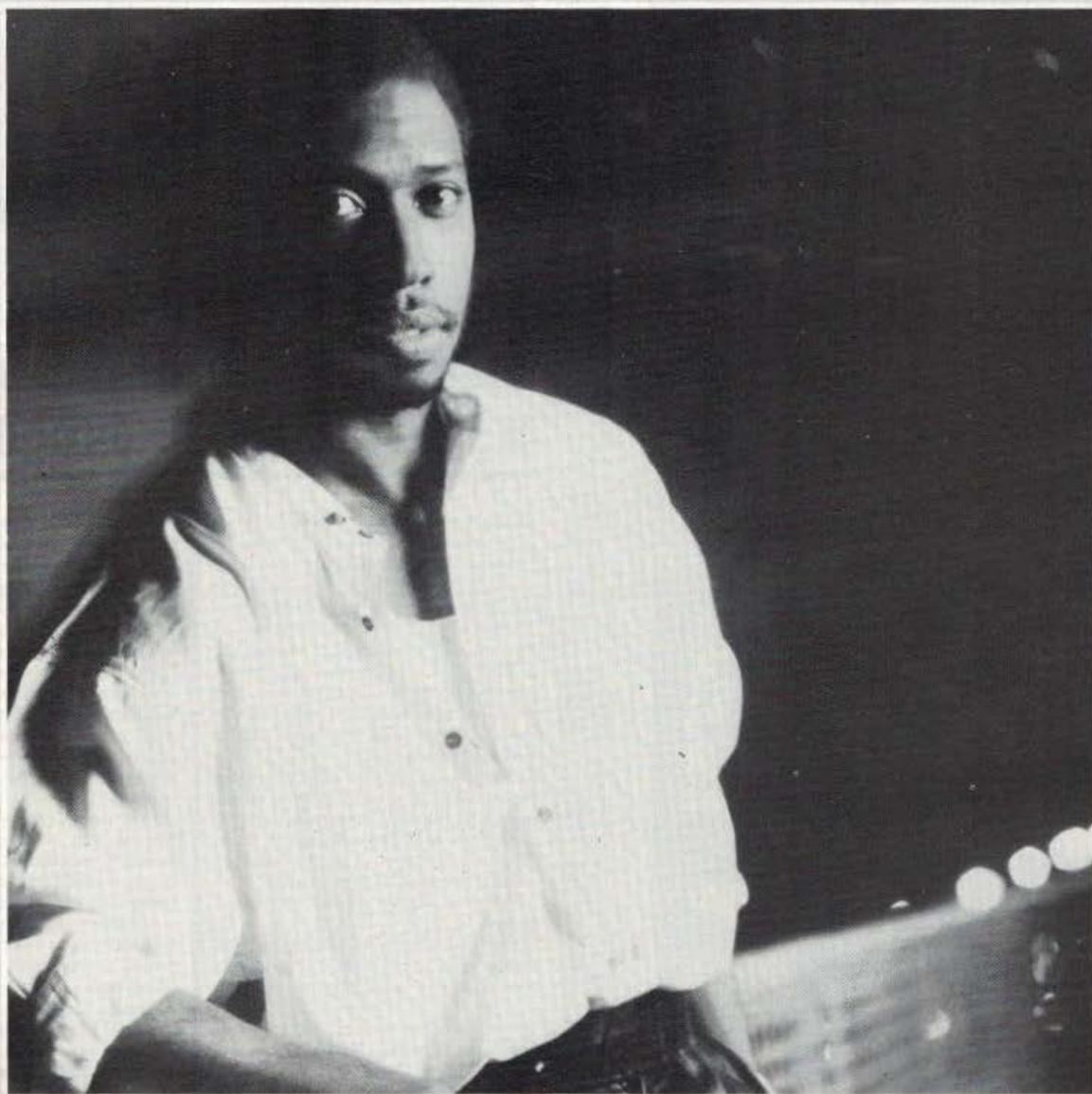
"Oh God, look at my spots," she screams into the mirror. "Oh, I never used to get spots and now I look like Michelle from 'EastEnders'."

We've Got A Fuzzbox And We're Gonna Use It look like they've got a great future ahead of them. It all comes down to hard work and not losing the enthusiasm and sense of fun they currently possess. Nobody who's met them could seriously bet against them having a huge hit record this year. Keep your eyes, ears and, above all, your minds open.

JEFFREY OSBORNE

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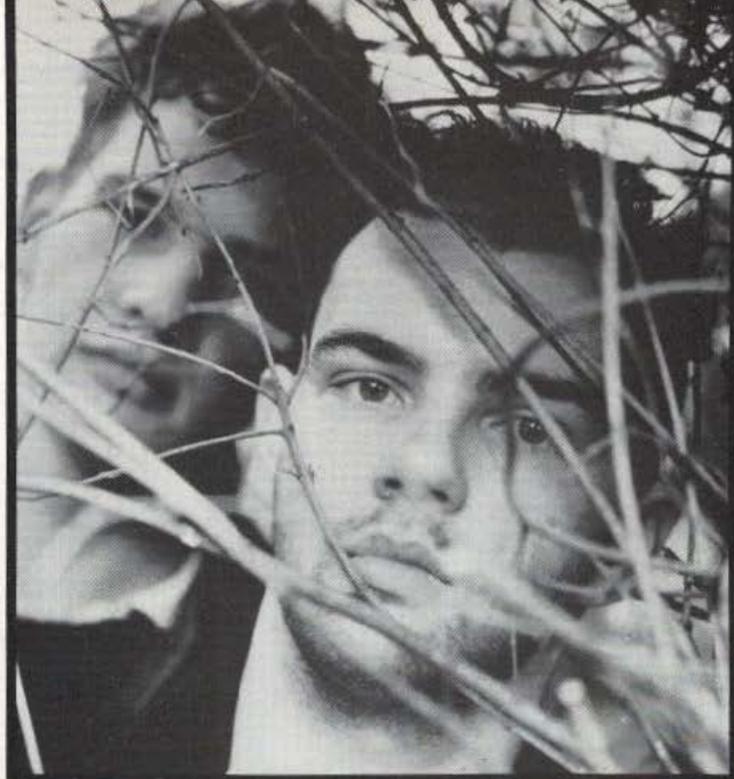


Photo by Patrick Ougly

THIS GROUP WANTS

PRETENTIOUS CREDIBILITY

Once upon a time, Gregory Kane was convinced he'd have to hide his brother from the world. Patrick, a wide-eyed boy with a wide-angle voice, was courting the bright lights of London's music biz, a deal with Stiff Records and a producer in Midge Ure.

Then followed misgivings, and a journey home to Scotland. Gregory was horrified. "I just said, what are you doing here, Pat? I've been telling everyone you're a star!"

Two years on, the pair are **Hue And Cry** — worldly wise, astonishingly talented and proffering a barnstorming independent single, 'Here Comes Everybody', a mixed marriage of jazz, pop and all things Latin.

Pat: "He was in a punk rock band, though."

Gregory: "Well, you've got to start somewhere. I was only 14 for God's sake and he was singing backing vocals."

Pat: "My one chance and I was as flat as a pancake. They chucked me out that day."

Gregory: "He didn't even know the words to 'Gangsters' and anyone who didn't know the words to 'Gangsters' just wasn't hip and trendy enough."

Pat: "Shut up, you dirty wee muso!" (The boy lends his hand to multitudinous instruments with sickening ease and all at a precocious 19).

All this and these boys are seeking pretentious credibility. Pat: "It's the only way to last in popular music. Look at Echo And The Bunnymen — boys in bedrooms have been fretting about them for years."

"The only reason they, Simple Minds and U2 have survived is they all have this mystical, pretentious, intellectual spirit. It helps you stay in the market place a little longer than Tarzan Boy."

H and C can summarise their intentions, though certainly not their talent, in one word. Gregory: "It really is that old thing of wanting to inspire others in the same way that Stevie Wonder and Prince inspire me. I really can't think of a better word than educate."

The youngest member of the Kane clan has already succumbed to his brothers' charm. Gregory: "His band does a cover of one of our songs. It's absolutely terrible — I mean, he's a skinhead singer! But that gives me a real kick."

Hue And Cry combine the best of the old with all things modern — innovative progression and selective regression rolled into one. Gregory: "By being regressive, you can go backwards yet do something different. Eighties' minds returning to a Fifties/Sixties environment. Hue And Cry are going back and trying again."

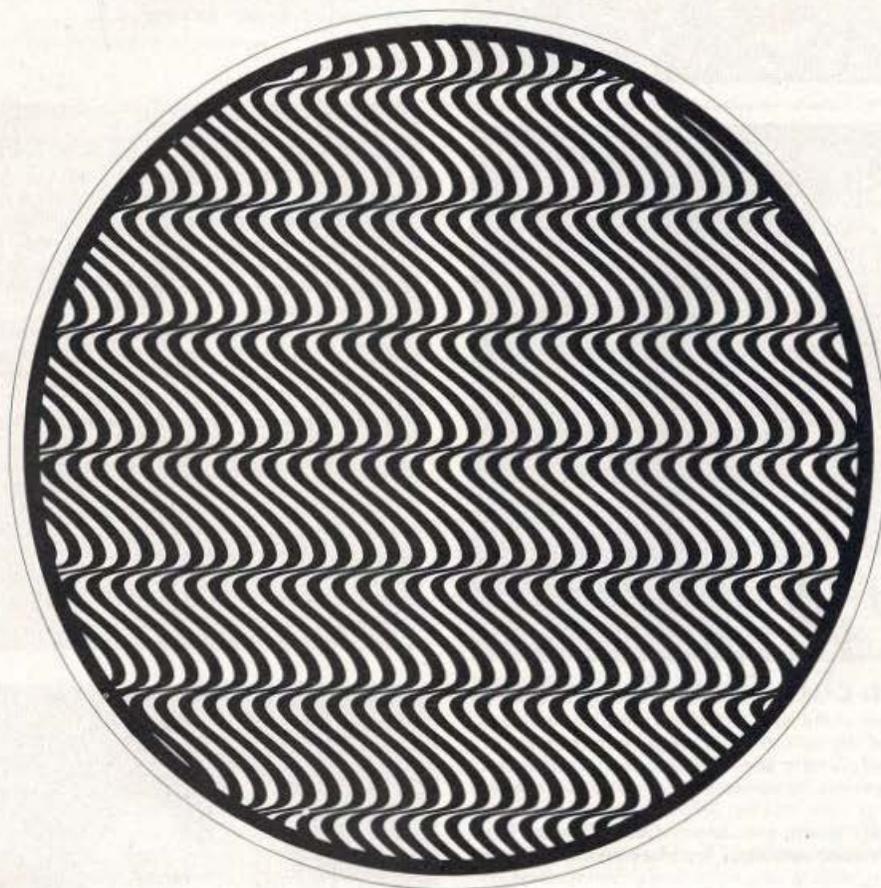
Besides fancying himself as "the new Andrew Ridgeley", Gregory harbours a desire to employ the former's erstwhile partner as producer. "George Michael is up there as far as I'm concerned (pointed to ceiling). I'm sure he's been approached by numerous record companies offering him the world. I don't think he'd do it for the money though, he'd need to really like the band. George Michael saying, 'I'll produce you' would be the biggest confidence boost ever."

The terrible twosome have taken to making the occasional live foray using only voice and piano.

Pat: "Soundchecks with other bands are so embarrassing, though. They've all got about 80,000 percussionists and 70,000 keyboards and we're just going tinkle, tinkle, tinkle." And long may they tinkle.

Lesley O'Toole

pete shelley
on your own



new 7 & 12" single

mer 221 & merx 221

from the forthcoming album 'heaven & the sea'



produced by stephen Hague. 12 inch remixed by steve thompson and michael barbiero.



LIVE



Photo by Jane Houghton

◀ SKELETAL FAMILY, CLARENDON, HAMMERSMITH

Such is the regional appeal, or lack of it, for Skeletal Family that on entering the decaying Clarendon tonight you'd be forgiven for thinking the gig was over. A motley, pised, fishnet smattering of some 100 bodies slouch quietly awaiting the band. We're not talking atmosphere here, OK? Not even when the dry ice fills the front of the stage and Skeletal Family plug in, twiddle knobs, stand around, look embarrassed, twiddle more knobs, look more embarrassed and eventually launch into their best number, 'What Goes Up', which provides one of the few highlights this evening.

There's no doubting the vocal prowess of Katrina Phillips, although the sound tonight is not designed to show her talents off to their best advantage. Indeed a combination of feedback and a bass player who evidently can't hear a thing, reduces the band to a rather bland 'rock' outfit, not the desired effect I assure you. Given a better venue, a better sound system and a few more outstanding songs, there's no reason why Skeletal Family shouldn't click and put together a good night out. Tonight isn't one!

Andy Strickland



Photo by Steve Wright

◀ TALK TALK, MANCHESTER APOLLO

As far as any preconceptions of Talk Talk go, there is just a blank space. Anonymous, to say the very least, they conjure up images of nothing in particular — and the sight of so many people present this evening to witness the spectacle comes as something of a shock. Onto the stage they come. Their complete lack of any visual impact is, in the first instance, almost admirable but within minutes the seemingly deliberate lack of attention to any on-stage look or presence becomes boring and irritating.

The music too, suffers from the same onslaught of blandness and lack of identity. The vocals are fairly strong, but of the "I'm sure I've heard that somewhere before" school of delivery. The rest of the band are competent but entirely unremarkable. The occasional glimmers of a half nice arrangement or tune are few and far between, and swiftly quashed by the all consuming lethargy of sound and vision that the band exude.

This all pervading boredom is something that extends to the audience. En masse, such a large seated crowd of inanimates is positively disturbing, conjuring up images of the mass brainwashings of '1984' and 'Brave New World'. But they all seem averagely content to listen to the faithful, glossy and screamingly dull regurgitation of the songs, accompanied by the spectacularly unspectacular bunch of performers. Have these people seen the Smiths I wonder?

I scan the stage for the slightest sign of anything of any interest happening and fail miserably. When the thought crosses your mind that you'd rather be at home washing the dishes, then the time has come to vote with your feet.

Dave Sexton

■ SHIT, THE TOWN AND COUNTRY CLUB, LONDON

It must have seemed like a great idea at the time, that Shane MacGowan and a bunch of his drinking buddies should dig up a few old songs, have a couple of practices, then get up and have a whale of a time on stage. And in calling the band Shit, it was obvious that there was to be no illusions as to the musical calibre of the proceedings.

Somewhere amongst the rockabilly thrash was Johnny Cash's 'Twenty Five Minutes To Go', followed by a very ropy version of the blues standard, 'I'm A Man'. Shane played some harmonica, while a very drunk Spider Stacey came on to provide his own inimitable vocal contribution. 'Lead singer' Ronan, meanwhile, took to barracking his audience, aiming fountains of beer at the dissenters, and even threatening to hang the more unruly ones. Down in the crowd, Cait O'Riordan sparred with some troublemakers watched by a somewhat alarmed Declan Macmanus.

The short set finished with a salute to the days of the Nipple Erectors, with Shane taking the vocals for what was his vinyl debut eight years ago, 'King Of The Bop'. We were treated to the spectacle of two Nips on stage when Shanne (now with the Men They Couldn't Hang) resumed her bass duties to this cranked-up rhythm and blues. The punters went crazy, and valleys of plastic beer glasses buzzed stagewards as the band retreated to the dressing room.

Most people had come to see some of North London's more celebrated characters making fools of themselves, and on that score, it was all a great success. For those who had arrived without knowing what was in store, it might have been a self-indulgent racket; for the others though, it was a night of hilarity and unashamed nostalgia.

Stuart Bailie



Photo by Jane Houghton

▼ PETE SHELLEY, THE WAREHOUSE, LEEDS

Support band Ten Ten are not a million miles away from the big music so beloved of U2 and the Waterboys. It seems they've swallowed every riff, every hook, and yet they still make a good noise in spite of it. But they are also so terribly, terribly serious. Ten Ten long for the big stadia, this small club is far too intimate, but their performance hardly matters in the shadow of what is to come.

It's been all of two years since his last near hit with 'Never Again', and it looked as if things would stay that way, a kind of ironic epitaph for the pioneer of the buzz-saw guitar, the writer of all those three minute epics that captured the feelings of a generation.

This is not really a 'comeback' however, more a celebration. With a new five piece band behind him, riding high on a crest of guitar fervour, our diminutive Northern hero looks and sounds chirpier than ever. Pete Shelley's time in pop's backwater is over, for now.

Relaxed, and looking to be enjoying themselves tremendously, the band steam through a set spanning the whole of Shelley's post-Buzzcocks career and more. 'Telephone Operator', 'Qu'est Que C'est Que Ça', a frenzied rendering of 'Homo sapien' and then there's the new material. This is stronger than ever, the unsettling disco boogie of 'XL-1' is now firmly buried, these songs positively ooze power and emotion. The pick of the new crop is the bouncing pop perfection of 'I Surrender', the charming new single, 'Waiting For Love', and what he calls his 'favourite song of all time ... at least this week', 'If You Ask Me I Won't Say No'.

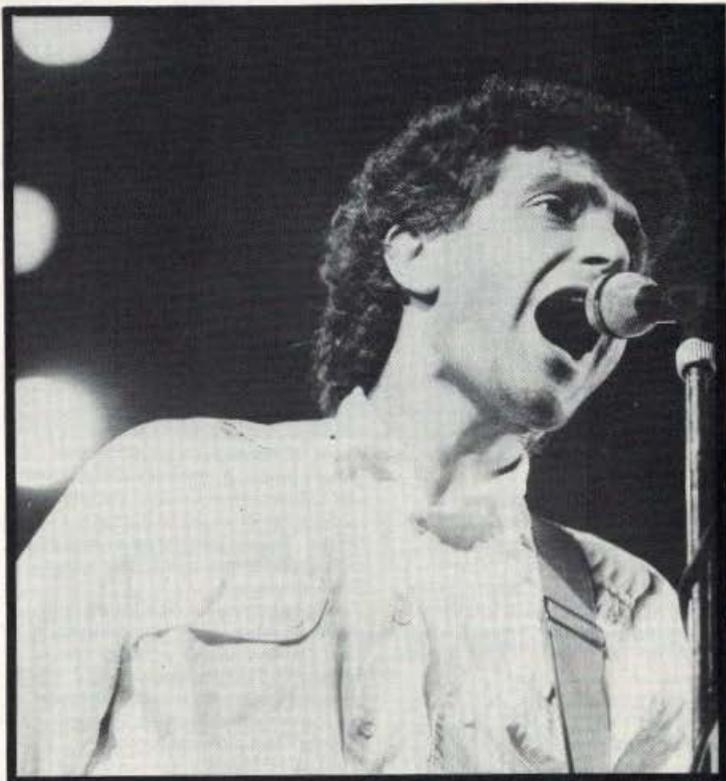
Perhaps someone did ask, for there was an additional bonus of solo versions of 'Orgasm Addict' and 'What Do I Get?', just a voice, a 12 string guitar, and a pocketful of that old magic.

That Pete Shelley can handle his past so casually underlines his confidence in both his new band and the forthcoming album 'Heaven And The Sea'. The legend of the Buzzcocks will always be there, enshrined amidst the spit and gob of the punk era, those memories of the Electric Circus and the first Pistols' tour. But 10 years on Pete Shelley can walk free of that aura, he is not a casualty of it. Ending with duelling guitars, one being played with the feet, this was hardly nostalgia — if anything a talent that had matured, a celebration.

Nigel Holtby



Photo by Steve Wright



▲ LATIN QUARTER, HACIENDA, MANCHESTER

Latin Quarter are one of the few bands I'd care to pass the time of night with, their no nonsense, sensitive parables of life are a poignant reminder of society's flaws and disgraces. The distorted sound of the disco amply illustrated the Hacienda's ability to perform acrobatics with the acoustics, although Latin Quarter's melodic sound flowed out pleasantly, with locals expressing admiration for the unusually high sound quality.

Kicking off with their sordid tale of football thuggery 'No Ordinary Return', early feedback problems and a slightly disjointed beat mellowed into the emotive 'Sandinista' and 'New Millionaires'. Losing your drummer the day before starting a national tour could have posed a far greater problem than it did, with original member Ricki Stevens returning to do more than merely help out, adding a unique reggae feel to the soul/pop fusion already on offer. If the pace did trip up occasionally early on, allowances were only fair.

Latin Quarter's main problem has always been their lack of visual identity. Where pandering to the latest fashion fad fails pathetically to disguise a lack of musical style, no identity at all can detract from a definite musical stance. Seven members dressed as they please, whilst clearly avoiding all stylists' dreams of a uniform, did create something of a visual ragbag. However, keeping more or less to the Sandinista colours of red, black and white has gone a long way to rectifying this.

After all, Latin Quarter are very much a group, with Steve Skaith, Carol Douet and Yona Dunsford all taking the role of lead vocalist, means they are very much a band without a main focal point. This gives the songs a greater depth of variety than would otherwise be possible, and lends itself to some remarkable vocal unison.

Other older tracks like 'Truth About John', about people cashing in on the 'I knew Lennon' mentality for money when he died and 'Eddie' about the Falklands outrages, were mixed with some exciting new songs like 'Freight Elevator', which tells the bizarre tale of Billie Holliday who, despite her success, was barred from using the main elevator because she was black and my personal choice for the next single 'The Men Below' about the miners, sung emotively by Carol.

Latin Quarter broke the long set into two halves, returning to an enthusiastic audience with well whetted appetites. Carol started up with the brilliantly burning 'No Rope As Long As Time', followed by past singles 'Radio Africa' and 'Toulouse'. Another new track 'Burn Again' is introduced as a song for Nicaragua, the most democratic country in the world and "The first country to be bombed by the United States outside war", and, of course, under threat from the mad cowboy again now.

Other new tracks have a more personal flavour, and they end with the depressingly brooding 'America For Beginners' — tipped as the next single. They returned to lift us with the rousing 'Pyramid Label', a tribute to the label Desmond Dekker first recorded for.

Their debut LP 'Modern Times' was an inspiration, although, perhaps failing to be as adventurous musically as it could have been leaving some tracks, whilst lyrically pleasing, a little lacklustre. These same tracks have been given a new lease of life live. Shaken up, injected with power, an added sparkle and punch pummeling them into perfection. On the strength of tonight, the next LP promises to be a dream. Keep the faith.

Di Cross

◀ VIC GODARD, BAY 63, LONDON

"Ladies and gentlemen, for one night only... Vic Godard." To the tune of 'Undecided', this debonaire figure in a tux and bow tie enters stage left, and takes up the microphone. He lights up a cigarette, introduces the band, and starts into Hoagy Carmichael's 'Georgia On My Mind'.

Out comes the silk handkerchief to mop the brow, and he starts to click his fingers along to the swing rhythm. Lord knows what is going on inside the man's head; to look at him you'd think he was being toasted by the great jazz troopers in the swell surroundings of Caesar's Palace, Las Vegas.

We were, unfortunately, in slightly less glamorous surroundings, listening to a pick-up band. Apparently, singer and musicians (that included an ex-Boothill Foot-Tapper on drums) hadn't even rehearsed prior to this evening. For a time, Vic's peculiar charisma was enough; that, and the prospect of hearing some of his own distinguished compositions. We waited. And waited.

It became apparent though, that all we were getting was a selection of old jazz chestnuts. 'East Of The Sun (And West Of The Moon)' was fine, with Vic slipping comfortably into a deep register, but 'Ain't Misbehavin' was played in the wrong key, and his efforts to hit the higher notes were wildly embarrassing. 'Girl From Ipanema' was received with groans of derision and a mass exodus from the hall.

Oblivious to all but his private fantasy, Vic played it out to the very end. It was a touching spectacle to see him so obviously enjoying himself, yet frustrating too, for those who had hoped he would at last realise his unique potential. If only, we thought...

Stuart Bailie

Photo by Stephen Robinson

A L A N J O N E S ' CHART FILE

● **Dire Straits'** blockbuster album 'Brothers In Arms' this week completes a year in the chart — a spectacular year in which it has sold over 1,900,000 copies without ever dropping out of the top 10.

In the whole of chart history only seven other albums have retained a place in the top 10 for over 50 weeks without a break, as the table to be found elsewhere on this page illustrates.

Since debuting at number one, 'Brothers In Arms' has spent a total of 14 weeks in pole position, a tally surpassed by only a dozen albums. The last album to spend longer on top was the multi-artist original soundtrack of 'Saturday Night Fever' which reigned for 18 weeks in 1978. The last album by an individual act to spend more time at number one than 'Brothers In Arms' was the **Carpenters'** 'Singles 1969-1973', number one for 17 weeks in 1974. And the only British act ever to have a longer running number one is the **Beatles**, who were top for 30 weeks with 'Please Please Me', 27 weeks with 'Sergeant Pepper's Lonely Hearts Club Band', 21 weeks with both 'With The Beatles' and 'A Hard Day's Night' and 17 weeks with 'Abbey Road'.

Now selling a steady 25,000 copies a week, 'Brothers In Arms' should register its two millionth UK sale in the next month. The last album to sell more copies was **Michael Jackson's** 1982 collection 'Thriller'.

'Thriller' ultimately generated seven hit singles, thus far 'Brothers In Arms' has yielded five: 'So Far Away' (number 20), 'Money For Nothing' (number 4), 'Brothers In Arms' (number 16), 'Walk Of Life' (number 2) and the current, still climbing, hit 'Your Latest Trick'. Doubtless the album's four other

tracks — 'Why Worry', 'Ride Across The River', 'The Man's Too Strong' and 'One World' could acquit themselves equally well.

Like 'Thriller', 'Brothers In Arms' is a worldwide smash. Number one in 22 countries, it has sold over 13 million copies, including an exceptional 600,000 in Australia, where it remained at number one for 34 weeks, its success prolonged by the group's amazing residency at Sydney's vast Entertainment Centre, which they sold out for 21 nights in a row. Indeed, Sydney became so enamoured of the band that it now boasts a Dire Straits Boulevard.

Antipodean admiration for the Brits was even more vividly demonstrated in New Zealand, where eight per cent of the country's entire population attended the band's recent concerts in the country whilst 'Brothers In Arms' recently went platinum for the THIRTEENTH time!

Not to be outdone, Canadians and Germans have each bought over a million copies of 'Brothers In Arms', and in both countries it is one of the all-time top 10 best sellers. The German figure includes over 200,000 compact discs, the biggest sale of any compact disc in any country. With UK sales of 90,000 and US sales of over 180,000, 'Brothers In Arms' seems certain to become the first CD to sell a million copies worldwide.

Altogether nearly five million Americans have purchased 'Brothers In Arms' which spent nine weeks at the top of Billboard's album chart. It was Dire Straits' first number one album in America, where their previous best posting came from the 1979 debut 'Dire Straits', which reached number two. With the possible exception of Phil Collins, Dire Straits can be heard



Photo by Joe Bangay

● **NEW ZEALAND** has neither nuclear arms nor nuclear power stations. It has lots of sheep and is very sunny. Eight per cent of the population have been to a Dire Straits concert

more on US radio than any other group, and in 1985 alone US radio stations played the number one hit 'Money For Nothing' over a million times.

Royalties on 'Brothers In Arms' will continue to pour in for years, maybe decades. Performance royalties from TV, radio and video alone have swelled **Mark Knopfler's** bank balance by over £1,000,000 — and from UK sales he would have earned a further £700,000 in his capacity as songwriter, and a considerable amount more as performer. Add to that proceeds from a 220 date world tour and sponsorship of \$3,500,000 from Philips' Compact Discs and you'll soon understand why Knopfler is named as one of the world's 20 richest entertainers.

'Brothers In Arms' was recorded at Air Studios, Montserrat and mixed at New York's legendary Power Station. It was produced by Knopfler and **Neil Dorfsman**, a hitherto little known engineer, with no previous production credits. Dorfsman has been swamped with offers of work ever since the album was completed, but has turned down most, since his brief is usually "make it sound like Dire Straits". He's currently working on a rather different album with new A&M signings **Bricklin**.

In a recent interview with freelance journalist **Paula Parisi**, Dorfsman recalled that 'Brothers In Arms' was "an amazingly difficult album to make"

that was plagued by troubles, not least his precarious moonlight journey up the side of a volcano in Montserrat carrying sound equipment to record the chirp of crickets used on the album's 'Ride Across The River'.

Dire Straits' appeal transcends cultural and chronological considerations. Amongst their fans are Princess Diana, former US president **Jimmy Carter**, rising movie star **Helen Bonham-Carter** (see her in the excellent 'Room With A View'), tennis wunderkind **Boris Becker**, **Linda Gray**, **Eddie Murphy** and — great gosh a'mighty — **Little Richard**.

With fans like that, they can't possibly be as iffy as they look — or can they? Now's your chance to find out at a total cost of nought pee, because in a daring raid on their record company's headquarters I've managed to sneak out five LPs and five cassettes of 'Brothers In Arms' which I'll give away to the first 10 people to answer the following questions correctly.

- 1) Mark Knopfler wrote a hit for **Tina Turner**. Was it called 'Private Investigations', 'Private Dancer' or 'Private Benjamin'?
- 2) Mark Knopfler is usually seen wearing a headband. Is this because he is trying to hide a particularly unsightly blackhead, or is it merely a 'fashion' accessory?
- 3) Is Mark Knopfler's wife really called Lourdes Salamone?

THE OVER FIFTIES

The following is a list of all albums to spend more than 50 weeks in the top 10 without a break.

1	THE SOUND OF MUSIC , Original Soundtrack	172 weeks
2	SOUTH PACIFIC , Original Soundtrack	153 weeks
3	BRIDGE OVER TROUBLED WATER , Simon And Garfunkel	92 weeks
4	WEST SIDE STORY , Original Soundtrack	89 weeks
5	MY FAIR LADY , Original Soundtrack	65 weeks
6	PLEASE PLEASE ME , Beatles	62 weeks
7	TUBULAR BELLS , Mike Oldfield	55 weeks
8	BROTHERS IN ARMS , Dire Straits	52 weeks (to date)

NB: 'West Side Story' dipped to number 11 for a single week, and then returned to the top 10 for a further 52 weeks.

Curiously, the album which spent longest in the chart overall — Meat Loaf's 'Bat Out Of Hell' — was in the top 10 for only one week. Of all the albums to spend more than 100 weeks in the chart, only one has failed to reach the top 10 at some stage — Simon And Garfunkel's 'Sounds Of Silence'. A chart fixture for 104 weeks, it peaked at number 13. It could soon be joined by Neil Diamond's soundtrack album 'The Jazz Singer', which has so far spent 98 weeks in the chart (most recently a month ago) without climbing higher than number 14.

Answers on the back of a postcard, stating whether you want LP or cassette, to 'Chartfile's Incredibly Difficult Dire Straits Competition', rm, Greater London House, Hampstead Road, London NW1 7QZ by May 27.

STOP PRESS! Chartfile has managed to get its grubby hands on three copies of Dire Straits' CD single of 'Brothers In Arms'. Only four hundred were manufactured, and some of them are changing hands for £25 a time. To get a copy of this utterly collectable item for free all you have to do is tell me who wrote Dvorak's New World Symphony.

Answers to 'Chartfile's Slightly Less Difficult But Equally Wordy Dire Straits Competition', etcetera. You can enter both competitions, but please use separate postcards.

● It's barely two years since the songwriting/production team of **Jimmy 'Jam' Harris** and **Terry Lewis** made their introductory foray into the British charts via the **SOS Band's** anthemic 'Just Be Good To Me'. Since then the prolific pair have placed an astonishing 21 of their songs in the top 200 — 13 of them in the top 75.

Harris, a 25-year-old from Minneapolis, and Lewis, 28, from Omaha, Nebraska, first met at school and were later members of the **Time**, a group put together by **Morris Day**, and nurtured by **Prince**, who got them their recording contract.

After a couple of successful albums with the Time, Harris and Lewis were eager to experiment. They wrote and produced their first song 'Wild Fire' for

Klymaxx. It failed to show on the charts, but their next, 'Just Be Good To Me', was an enormous hit for the SOS Band. Shortly afterwards they were sacked from the Time, ostensibly for missing a gig, though Harris has another theory, as he revealed to me recently: "Prince thought that by going outside the group we were being disloyal, that we were giving away the sound of the Time, so he had us dismissed."

After leaving the Time, Harris and Lewis put their careers in the hands of **Clarence Avant**, boss of Tabu Records, who remains their manager and advisor. Much of their time is spent at Avant's Creative Audio studio in Minneapolis, where they write and produce for Tabu acts **Cherrelle**, the SOS Band and **Alexander O'Neal** as well as artists from other labels. Surprisingly, considering they always take joint credit for their work, they are rarely in the studio together.

Jimmy explains: "We allow each other's creativity full reign. If Terry needs my help, he'll ask for it — and vice versa. At one time I'd have to play keyboards on all his songs, but now he has the confidence and ability to do it himself. He also plays bass guitar very well. I play mostly keyboards and percussion, but very little drums."

Their recent success has caught Harris and Lewis by surprise and they've had numerous offers of work "but we've turned them all down", says Jimmy, all we're committed to do for the rest of 1986 is an Alexander O'Neal album. We were gonna take time off and do an album of our own as the **Secret**, but we've put that on



● THREE FOOTBALL TEAMS and a small South American country have been lost in the ranks of the SOS Band

hold till '87".

"Presently, we're mixing an album we've done with the **Human League**. We started with a whole bunch of songs, but now we've whittled it down to 11 — five of ours and six of theirs."

THE HITS OF JAM LEWIS

TITLE	Artist	Highest Position
1 JUST BE GOOD TO ME ,	the SOS Band	13
2 CHANGE OF HEART ,	Change	17
3 JUST THE WAY YOU LIKE IT ,	the SOS Band	32
4 YOU ARE MY MELODY ,	Change	48
5 ENCORE ,	Cheryl Lynn	68
6 WEEKEND GIRL ,	the SOS Band	51

7 YOU USED TO HOLD ME SO TIGHT ,	Thelma Houston	49
8 SATURDAY LOVE ,	Cherrelle and Alexander O'Neal	6
9 WILL YOU SATISFY ,	Cherrelle	57
10 A BROKEN HEART CAN MEND ,	Alexander O'Neal	53
11 WHAT HAVE YOU DONE FOR ME LATELY ,	Janet Jackson	3
12 THE FINEST ,	the SOS Band	17
13 TENDER LOVE ,	the Force MD's	34

All songs are top 75 and written and produced by Jimmy 'Jam' Harris and Terry Lewis, except 'What Have You Done For Me Lately' (Harris, Lewis and Janet Jackson).

ARETHA FRANKLIN

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W/E MAY 17, 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	3	GREATEST LOVE OF ALL, Whitney Houston, Arista
2	1	WEST END GIRLS, Pet Shop Boys, EMI America
3	4	WHY CAN'T THIS BE LOVE, Van Halen, Warner Brothers
4	5	WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson, A&M
5	11	LIVE TO TELL, Madonna, Sire
6	6	YOUR LOVE, the Outfield, Columbia/CBS
7	7	TAKE ME HOME, Phil Collins, Atlantic
8	8	BAD BOY, Miami Sound Machine, Epic
9	10	IF YOU LEAVE, OMD, A&M
10	2	ADDICTED TO LOVE, Robert Palmer, Island
11	13	ON MY OWN, Patti LaBelle And Michael McDonald, MCA
12	14	I CAN'T WAIT, Nu Shooz, Atlantic
13	15	SOMETHING ABOUT YOU, Level 42, Polydor
14	17	ALL I NEED IS A MIRACLE, Mike And The Mechanics, Atlantic
15	19	IS IT LOVE, Force MD's, Warner Bros/Tommy Boy
16	20	BE GOOD TO YOURSELF, Journey, Columbia/CBS
17	12	KISS, Prince And The Revolution, Paisley Park
18	21	MOVE AWAY, Culture Club, Virgin/Epic
19	9	HARLEM SHUFFLE, the Rolling Stones, Rolling Stones/CBS
20	22	NEVER AS GOOD AS THE FIRST TIME, Sade, Portrait
21	25	CRUSH ON YOU, the Jets, MCA
22	23	ROUGH BOY, ZZ Top, Warner Brothers
23	28	THERE'LL BE SAD SONGS (TO MAKE YOU CRY), Billy Ocean, Jive
24	16	AMERICAN STORM, Bob Seger And The Silver Bullet Band, Capitol
25	33	NOTHIN' AT ALL, Heart, Capitol
26	37	A DIFFERENT CORNER, George Michael, Columbia/CBS
27	31	NO ONE IS TO BLAME, Howard Jones, Elektra
28	30	TOMORROW DOESN'T MATTER TONIGHT, Starship, Grunt
29	18	MANIC MONDAY, Bangles, Columbia/CBS
30	35	MOTHER'S TALK, Tears For Fears, Mercury
31	36	ALL THE THINGS SHE SAID, Simple Minds, A&M/Virgin
32	40	HOLDING BACK THE YEARS, Simply Red, Elektra
33	42	I WANNA BE A COWBOY, Boys Don't Cry, Profile
34	32	STICK AROUND, Julian Lennon, Atlantic
35	27	LET'S GO ALL THE WAY, Sly Fox, Capitol
36	24	ROCK ME AMADEUS, Falco, A&M
37	45	RAIN ON THE SCARECROW, John Cougar Mellencamp, Riva
38	47	VIENNA CALLING, Falco, A&M
39	26	WHAT YOU NEED, INXS, Atlantic
40	50	WHO'S JOHNNY (SHORT CIRCUIT THEME), El DeBarge, Gordy
41	44	WHERE DO THE CHILDREN GO?, the Hooters, Columbia/CBS
42	34	FEEL IT AGAIN, Honeycomb Suite, Warner Brothers
43	43	RIGHT BETWEEN THE EYES, Wax, RCA
44	53	TUFF ENUFF, Fabulous Thunderbirds, CBS Associated
45	49	PRETTY IN PINK, Psychedelic Furs, A&M
46	56	LIKE NO OTHER NIGHT, J8 Special, A&M
47	38	TENDER LOVE, Force MD's, Warner Brothers/Tommy Boy
48	54	THE LOVE PARADE, Dream Academy, Reprise
49	57	YOUR WILDEST DREAMS, Moody Blues, Polydor
50	29	I THINK IT'S LOVE, Jermaine Jackson, Arista
51	46	SATURDAY LOVE, Cherrille with Alexander O'Neal, Tabu
52	48	SECRET LOVERS, Atlantic Starr, A&M

53	74	WHEN THE HEART RULES THE MIND, GTR, Arista
54	65	OUT OF MIND, OUT OF SIGHT, Models, Geffen
55	52	RESTLESS, Starpoint, Elektra
56	60	UNDER THE INFLUENCE, Vanity, Motown
57	41	SO FAR AWAY, Dire Straits, Warner Brothers
58	61	IF YOUR HEART ISN'T IN IT, Atlantic Starr, A&M
59	39	I DO WHAT I DO, John Taylor, Capitol
60	85	DANGER ZONE, Kenny Loggins, Columbia

B U L L E T S

61	72	THE HEAT OF HEAT, Patti Austin, Qwest
63	80	IF SHE KNEW WHAT SHE WANTS, Bangles, Columbia
64	81	DIGGING YOUR SCENE, Blow Monkeys, RCA
67	75	CHAIN REACTION, Diana Ross, RCA
68	76	LEAD A DOUBLE LIFE, Loverboy, Columbia/CBS
69	79	I MUST BE DREAMING, Giuffria, Camel/MCA
71	—	ONE HIT (TO THE BODY), the Rolling Stones, Rolling Stones
74	—	NASTY, Janet Jackson, A&M
75	82	DON QUICHOTTE, Magazine 60, Baja
76	89	SLEDGEHAMMER, Peter Gabriel, Geffen
78	92	LISTEN LIKE THIEVES, INXS, Atlantic
79	90	LIVING ON VIDEO, Trans-X, Atco
80	—	HAS ANYONE EVER WRITTEN ANYTHING FOR YOU?, Stevie Nicks, Modern
82	—	THE FINEST, SOS Band, Tabu
86	—	MAD ABOUT YOU, Belinda Carlisle, IRS
87	—	I WANT YOU, Animation, Casablanca
88	—	PETER GUNN, The Art Of Noise featuring Duane Eddy, China
89	—	FIRE WITH FIRE, Wild Blue, Chrysalis
90	—	WE DON'T HAVE TO TAKE OUR CLOTHES OFF, Jermaine Stewart, Arista
92	—	VANITY KILLS, ABC, Mercury

Compiled by Billboard.

U S A L B U M S

1	2	WHITNEY HOUSTON, Whitney Houston, Arista
2	1	5150, Van Halen, Warner Brothers
3	3	PARADE, Prince And The Revolution, Paisley Park
4	6	LIKE A ROCK, Bob Seger And The Silver Bullet Band, Capitol
5	5	PRETTY IN PINK, Soundtrack, A&M
6	4	DIRTY WORK, Rolling Stones, Columbia/CBS
7	11	CONTROL, Janet Jackson, A&M
8	9	RIPTIDE, Robert Palmer, Island
9	23	RAISED ON RADIO, Journey, Columbia
10	10	PLAY DEEP, the Outfield, Columbia/CBS
11	7	HEART, Heart, Capitol
12	12	PLEASE, Pet Shop Boys, EMI America
13	8	FALCO 3, Falco, A&M
14	13	PROMISE, Sade, Portrait
15	15	BROTHERS IN ARMS, Dire Straits, Warner Brothers
16	18	SCARECROW, John Cougar Mellencamp, Riva
17	14	THE ULTIMATE SIN, Ozzy Osbourne, CBS Associated
18	19	TURBO, Judas Priest, Columbia/CBS
19	16	DIFFERENT LIGHT, Bangles, Columbia/CBS
20	17	NO JACKET REQUIRED, Phil Collins, Atlantic
21	20	WELCOME TO THE REAL WORLD, Mr Mister, RCA
22	22	AFTERBURNER, ZZ Top, Warner Brothers
23	24	PRIMITIVE LOVE, Miami Sound Machine, Epic
24	25	TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated
25	21	LISTEN LIKE THIEVES, INXS, Atlantic
26	28	MIKE AND THE MECHANICS, Mike And The Mechanics, Atlantic
27	30	NERVOUS NIGHT, the Hooters, Columbia/CBS
28	34	GREATEST HITS, Alabama, RCA
29	29	MASTER OF PUPPETS, Metallica, Elektra
30	26	KNEE DEEP IN THE HOOPLA, Starship, Grunt
31	31	LET'S GO ALL THE WAY, Sly Fox, Capitol
32	35	WORLD MACHINE, Level 42, Polydor
33	27	AS THE BAND TURNS, Atlantic Starr, A&M
34	43	THE JETS, the Jets, MCA

GO OUT AND GET IT!

MEGAMIX

TOTAL CONTRAST

WHAT YOU GONNA DO ABOUT IT

SPECIAL MEGAMIX 12" AVAILABLE FOR A LIMITED PERIOD ONLY WITH THE TOTAL CONTRAST MEGAMIX FEATURING 'WHAT YOU GONNA DO ABOUT IT', 'TAKES A LITTLE TIME', 'HIT AND RUN' AND 'THE RIVER'

MEGAMIX 12" LONXR 95
7" LON 95 12" LONX 95

MEGAMIX BY LES 'THE MIX DOCTOR' ADAMS

LONDON

35 36 **FROM LUXURY TO HEARTACHE**, Culture Club, Virgin/Epic
 36 37 **BIG WORLD**, Joe Jackson, A&M
 37 32 **THE SECRET VALUE OF DAYDREAMING**, Julian Lennon, Atlantic
 38 33 **LIVES IN THE BALANCE**, Jackson Browne, Asylum
 39 — **THE OTHER SIDE OF LIFE**, the Moody Blues, Polydor
 40 41 **ONCE UPON A TIME**, Simple Minds, A&M/Virgin
 42 39 **THE BROADWAY ALBUM**, Barbra Streisand, Columbia/CBS
 43 40 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
 44 44 **ALL FOR LOVE**, New Edition, MCA
 45 42 **IN SQUARE CIRCLE**, Stevie Wonder, Tamla
 46 38 **PICTURES FOR PLEASURE**, Charlie Sexton, MCA
 47 56 **PICTURE BOOK**, Simply Red, Elektra
 48 — **LOVE ZONE**, Billy Ocean, Jive
 49 49 **KATRINA AND THE WAVES**, Katrina And The Waves, Capitol
 50 50 **FINE YOUNG CANNIBALS**, Fine Young Cannibals, IRS
 Compiled by Billboard

D I S C O

1 2 **THE FINEST**, The SOS Band, Tabu 12in
 2 1 **YOU AND ME TONIGHT**, Aurra, 10 Records 12in
 3 3 **(YOU ARE MY) ALL AND ALL**, Joyce Sims, London 12in
 4 4 **WHAT HAVE YOU DONE FOR ME LATELY (REMIX)**, Janet Jackson, A&M 12in
 5 10 **ON MY OWN**, Patti LaBelle and Michael McDonald, MCA Records 12in
 6 5 **LOVE'S GONNA GET YOU**, Modern-nique featuring Larry Woo, 10 Records 12in
 7 9 **MINE ALL MINE/PARTY FREAK (LATIN RASCAL EDIT)**, Cashflow, Club 12in
 8 23 **EXPANSIONS '86**, Chris Paul featuring David Joseph, Fourth & Broadway 12in
 9 32 **YOU CAN'T BLAME LOVE**, Thomas & Taylor, Cooltempo 12in
 10 22 **YOU AND ME TONIGHT (MIDNIGHT MIX)**, Aurra, 10 Records 12in
 11 6 **SERIOUS**, Serious Intention, London/Pow Wow Records Inc 12in
 12 7 **DO FRIES GO WITH THAT SHAKE**, George Clinton, Capitol 12in
 13 15 **I'LL KEEP ON LOVING YOU**, Princess, Supreme Records 12in
 14 16 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, Atlantic 12in
 15 14 **JUMP BACK (SET ME FREE)**, Dhar Braxton, US Sleeping Bag Records 12in
 16 11 **GOTTA FIND A WAY/INSTRUMENTAL**, Russ Brown, 10 Records 12in
 17 18 **A NIGHT TO REMEMBER (M&M REMIX)**, Shalamar, MCA Records 12in
 18 13 **TENDER LOVE**, Force MD's, Tommy Boy/Island 12in
 19 26 **NOVELA DAS NOVE (SPIDER WOMAN)/CHIEF INSPECTOR (PRECINCT 13)**, Wally Badarou, Fourth & Broadway 12in
 20 58 **LADIES (REVIVED)/BASSLINE (STRETCHED)**, Mantronix, 10 Records 12in
 21 12 **STAY**, The Controllers, MCA Records 12in
 22 33 **MINE ALL MINE (MARK BERRY REMIXES)**, Cashflow, Club 12in
 23 25 **WHAT YOU GONNA DO ABOUT IT (DANCE REMIX)**, Total Contrast, London 12in
 24 39 **S.O.S.**, Oliver Cheatham, Champion 12in
 25 19 **BORROWED LOVE/EVEN WHEN YOU SLEEP/NOTHING BUT THE BEST/NO LIES**, The SOS Band, Dutch Tabu LP
 26 8 **PRISONER OF LOVE (UK RE-EDIT)**, Millie Scott, 4th + B'way 12in
 27 17 **SET ME FREE**, Jaki Graham, EMI 12in
 28 21 **CAN'T WAIT ANOTHER MINUTE**, Five Star, Tent 12in
 29 27 **LESSONS IN LOVE/WORLD MACHINE**, Level 42, Polydor 12in
 30 20 **HEADLINE NEWS (EXTENDED REMIX)**, William Bell, Tout Ensemble 12in
 31 38 **GIVIN' IT (TO YOU)**, Skyy, US Capitol 12in
 32 37 **CAUGHT UP IN THE RAPTURE/BEEN SO LONG**, Anita Baker, Elektra LP
 33 63 **AMITYVILLE (THE HOUSE ON THE HILL)**, Lovebug Starski, US Epic 12in
 34 31 **IT ONLY TAKES A MINUTE (BEN LIEBRAND REMIX)**, Tavares, Capitol 12in
 35 24 **YOU TO ME ARE EVERYTHING (DECADE REMIX)**, Real Thing, PRT 12in
 36 — **SOMETHING ABOUT YOU (SHEP PETTIBONE REMIX)**, Level 42, Polydor 12in
 37 36 **SHADOWS OF YOUR LOVE**, J.M. Silk, US DJ International Records 12in
 38 — **MAIN THING (102½-103½-105½-105½-105½-105-106½-105½bpm)**, Shot featuring Kim Marsh, US Easy Street 12in
 39 53 **BROOKLYN'S IN THE HOUSE**, Cut Master D.C., US Zakia Records 12in
 40 45 **DIAL MY NUMBER**, Pauli Carman, US Columbia 12in
 41 35 **WHERE YOU GONNA BE TONIGHT?**, Willie Collins, US Capitol LP
 42 34 **WHEN I THINK OF YOU/NASTY**, Janet Jackson, A&M LP
 43 — **ALL AND ALL (MANTRONIK MEGA MIX)**, Joyce Sims, London 12in promo

44 84 **OPEN YOUR DOOR**, Guinn, Motown 12in
 45 — **THROUGH THE NIGHT (106¾-0bpm)**, Blue Moderne, US Roll Records 12in
 46 — **HEADLINES (0-103½-103½)/MIDAS TOUCH (117)/CLOSE ENCOUNTERS (80bpm)**, Midnight Star, German Solar LP
 47 87 **DESTINY**, D.S.M., Elite 12in
 48 40 **SOUL POWER/DON'T TELL IT**, James Brown, Boiling Point 12in
 49 56 **HOLD IT, NOW HIT IT**, Beastie Boys, Def Jam 12in
 50 41 **MY LATIN LOVER**, Q-Pid Featuring Nikki Q, US Sunnyview 12in
 51 49 **I'LL KEEP ON LOVING YOU (DUB & SCRATCH REMIXES)**, Princess, Supreme Records 12in
 52 52 **CAN'T GET BY WITHOUT YOU (REMIX)**, Real Thing, PRT 12in promo
 53 79 **PRAYIN' (GOSPEL MIX)**, Harold Melvin & The Blue Notes, Stateside 12in
 54 73 **INTO THE MOTION**, The Cool Notes, Abstract Dance 12in
 55 67 **I HEARD IT THROUGH THE GRAPEVINE**, Marvin Gaye, Motown 12in
 56 50 **STYLE (PETER GUNN THEME)**, Grandmaster Flash, Elektra 12in
 57 55 **RAZZLE DAZZLE**, Michael Jeffries, US Warner Bros 12in
 58 59 **THE FOOLISH THING TO DO**, Heaven 17 featuring Jimmy Ruffin, Virgin 12in
 59 30 **SECRET LOVERS**, Atlantic Starr, A&M 12in
 60 60 **FIRESTARTER**, Tease, Epic 12in
 61 42 **CAUGHT IN THE MIDDLE**, James Cobbin & Prime Cut, Lovebeat International 12in
 62 — **MY ADIDAS (95½)/PETER PIPER (105½bpm)**, Run-D.M.C., US Profile 12in
 63 78 **PEE-WEE'S DANCE**, Joeski Love, US Vintertainment 12in
 64 28 **THE HEAT OF HEAT (CLUB HEAT MIX)**, Patti Austin, Qwest 12in
 65 — **SECRETS (97½-98-99-99½bpm)**, Linda Tillery, US 411 Records LP
 66 43 **MY SECRET FANTASY**, The Controllers, US MCA Records LP
 67 69 **DUB THE TENSION/RELEASE THE TENSION**, J-A Groove, US Studio Records 12in
 68 44 **FINE YOUNG TENDER/LOVE'S ON FIRE/MORE THAN A MILLION**, Aleem featuring Leroy Burgess, Atlantic LP
 69 29 **WHAT'S MISSING (REMIX)**, Alexander O'Neal, Tabu 12in
 70 74 **DON'T BOTHER TO KNOCK**, Cognac, Rise Records 12in
 71 — **GO-GO SWING (0-94-94½-94-93½-93-92½-93½-93-93½-95½-94½)/HERE WE GO AGAIN (0-94½-94-92-93½-94½-93-94½-93½bpm)**, Chuck Brown & The Soul Searchers, US Future 12in
 72 46 **MYSTERY OF LOVE (INSTRUMENTAL/DUB/ORIGINAL BASEMENT MIX)**, Fingers Inc, US DJ International Records 12in
 73 64 **JACK YOUR BODY — HOME MADE/CLUB YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
 74 91 **BROOKLYN'S IN THE HOUSE (REMIX)/SHE'S GOOD TO GO**, Cut Master D.C., US Zakia Records 12in
 75 48 **TRUTH OR DARE (REMIX)**, Shirley Murdock, Elektra 12in
 76 51 **THE ART OF DRUMS**, Macattack, Baad Records 12in
 77 — **TELL ME TOMORROW**, Princess, Supreme Records LP
 78 re **TAKE A PIECE OF ME**, Booker Newberry, Omni 12in
 79 65 **MYSTERY**, Anita Baker, US Elektra 12in
 80 72 **A LOVE BIZARRE, PARTS I AND II**, Sheila E, Warner Bros/Paisley Park 12in
 81 61 **YOUR SMILE**, René & Angela, Club 12in
 82 — **TROW THE DICK/TROW THE D.** (123bpm), Ghetto Style with 2 Live Crew, US Luke Skyy Walker Records 12in
 83 47 **COMPUTER LOVE (REMIXES)**, Zapp, Warner Bros 12in
 84 88 **DON'T WANNA WAIT**, Lew Kirton, US Tweedside 12in
 85 — **PEOPLE OF ALL NATIONS (119½-0bpm)**, Shawn Christopher, US DJ International Records 12in
 86 — **ONE BODY**, Marc Reed, 20/20 Records 12in
 87 — **I CAN'T WAIT (TO ROCK THE MIKE) (103½-0bpm)**, Spyder-D (featuring DJ Doc), US Profile 12in
 88 — **LOVE ZONE (0-94½bpm)**, Billy Ocean, Jive LP
 89 80 **OFF THE HOOK**, C.M. Dance, US Midnight Sun 12in
 90 99 **JUST ANOTHER LOVER**, Johnny Kemp, US Columbia 12in
 91 re **FOOL'S PARADISE**, Meli'sa Morgan, Capitol 12in
 92 — **SOCK IT TO ME (0-107½-105½-107-106-0)/RAY DEO MIX (107½-104½-106½-106½-107-106-0bpm)**, Ayre Rayde, be*bop & Fresh 12in promo
 93 85 **DON'T WANNA BE A SOMETIME LOVER**, Sylvia Smith, US Qwest 12in
 94 re **MAKE ME THE ONE**, Crown Heights Affair, US Release Me 12in
 95 76 **RECONSIDER**, The Main Attraction, US RCA Victor 12in
 96 — **ANYTHING WORTH HAVING (78)/COVER GIRL (117)/BRING YOUR LOVE AROUND (118bpm)**, Johnny Kemp, US Columbia LP
 97 83 **FREE AND EASY**, Choice Reunion, US Les-Wes Records Co 12in
 98 92 **BYE-BYE**, Janice, US 4th + B'way 12in
 99 — **BREATHLESS (105½bpm)**, Mtume, Epic 12in promo
 100 — **SET FIRE TO ME (LATIN JAZZBO VERSION)**, Willie Colón, US A&M 12in
 Compiled by James Hamilton/Alan Jones

THOMAS + TAYLOR

tt

YOU CAN'T BLAME LOVE

Chrysalis **COOLTEMPO**

NEW SINGLE 7" AND 12"

W/E MAY 17, 1986
 EUROBEAT
 REGGAE
 INDIE SINGLES
 INDIE ALBUMS

CHARTS

EUROBEAT

- 1 3 REFLEX ACTION, Louise Thomas, R&B 12in
- 2 8 ANOTHER DAY COMES (ANOTHER DAY GOES) (NIGHTMARE MIX), Kiki Dee, Columbia 12in
- 3 2 E.S.P. (EXTRA SENSUAL PERSUASION), Hazell Dean, EMI 12in
- 4 4 MALE STRIPPER, Man 2 Man Meet Man Parrish, US Recan 12in
- 5 3 YOU'RE A BEAT, Eastbound Expressway, Passion 12in
- 6 5 OH L'AMOUR/GIMME GIMME GIMME, Erasure, Mute 12in
- 7 7 KEEP ON ROCKIN', Hemyl, Italian Missing 12in
- 8 — RUNNING AWAY FROM LOVE, Astaire, Passion LP bonus 12in
- 9 — I'M YOUR MAN, Barry Manilow, RCA 12in promo
- 10 9 NOTHING IN COMMON, Wagner, Italian Best 12in
- 11 — LIKE A TIGER, Michael Zager, US Mosaic 12in
- 12 — AMERICAN LOVE, Rose Laurens, German WEA 12in
- 13 16 AGAIN, Do Piano, French EMI 12in
- 14 11 IT ONLY TAKES A MINUTE (BEN LIEBRAND REMIX), Tavares, Capitol 12in
- 15 19 I LOVE MY RADIO (MIDNIGHT RADIO) (US REMIX), Taffy, US Emergency 12in
- 16 — VENUS, Bananarama, London 12in
- 17 17 ANIKANA-O, Afrika System, Italian X-Energy 12in
- 18 15 BURNING, Sapphire, Passion 12in
- 19 24 YOU'RE MY FIRST, YOU'RE MY LAST, Linda Jo Rizzo, German ZYX 12in
- 20 — DISENCHANTED, The Communards, London 12in
- 21 — IRRESTIBLE, Stephanie, Carrere 12in
- 22 — LADY O, Paul Rein, Swedish Alpha 12in
- 23 6 GIVE ME UP, Michael Fortunati, Belgian Ariola 12in
- 24 — ROCK IT DOWN TO MIDNIGHT, Diebold & Co, US Night Wave 12in
- 24 — LOOKIN' BACK, Lucky Ross, Italian Rainbow 12in
- 26 20 DANGER FOR LOVE, Deborah, German ZYX 12in
- 27 — HUMANOID INVASION, Laser Dance, Dutch Hot Sound 12in
- 28 10 LOVE HOSTAGE, Jessica Williams, Mexican Mastered 12in
- 29 — RESTLESS HEARTS, People Like Us, Passion 12in white label
- 30 re SHY SHY SUGARMAN, Jack's Project, German Ariola 12in

Compiled by James Hamilton/Alan Jones

REGGAE

- 1 2 BOOPS, Supercat, Technique
- 2 1 STROLLIN' ON, Maxi Priest, 10
- 3 7 HOLD TIGHT, Dennis Brown, Live And Learn
- 4 5 HERE I GO AGAIN, Toyia, Criminal
- 5 4 IT'S YOU, Sandra Cross, Ariwa
- 6 6 SHE LOVES ME NOW, Beres Hammond, Greensleeves
- 7 15 AM I THE SAME GIRL, Winsome, Fine Style
- 8 — SECRET LOVER, Marie Baines/Bobby Floyd, Joe Frazier
- 9 — SECRET THUNDERBIRD DRINKER, Pato, UK Bubblerz
- 10 3 HELLO DARLING, Tippa Irie, Greensleeves/Priority
- 11 14 CAN'T TAKE THE PRESSURE, Al Campbell, Greensleeves
- 12 8 LEGAL, King Kong, Greensleeves
- 13 10 MAN IN A HOUSE, Nitty Gritty, Greensleeves
- 14 11 JUST CAN'T FIGURE OUT, Mighty Diamonds, Trojic
- 15 22 LAZY BODY, Sophia George, Winner
- 16 18 RUN FOR COVER, Little John, High Power
- 17 12 BAD MEMORY, Peter King, Fashion
- 18 13 BUBBLE WITH I, Asher Senator, Fashion
- 19 20 LOVE IS IN THE AIR, Michael Gordon, Fine Style

- 20 19 LOVESICK, Super Black, Unity Sounds
- 21 16 PAIN, Jean Adebambo, Now Generation
- 22 17 CLARK'S BOOTY, Little John/Tonto Irie, Unity Sounds
- 23 21 CANTA, Inner Vibes, Firehouse
- 24 9 I'M A CHANGED MAN, One Blood, Level Vibes
- 25 — LOSING WEIGHT, Gregory Isaacs, Blue Mountain
- 26 24 COST OF LIVING, Half Pint, Mango
- 27 27 HOT STUFF, Junior Delgado, Fashion
- 28 — HIPO, Junior Delgado, Now Generation
- 29 — GREAT TRAIN ROBBERY, Black Uhuru, RAS
- 30 — LET OFF MASS, Pinchers, Saxon

Compiled by Spotlight Research

INDIE SINGLES

- 1 1 RULES AND REGULATIONS EP, Fuzzbox, Vindaloo
- 2 2 A QUESTION OF LUST, Depeche Mode, Mute
- 3 13 WHAT'S INSIDE A GIRL, Cramps, Big Beat
- 4 — SOMETHING TO BELIEVE IN, the Ramones, Beggars Banquet
- 5 3 GODSTAR, Psychic TV and the Angels Of Light, Temple
- 6 — GOOD THING, the Woodentops, Rough Trade
- 7 5 TOO MANY CASTLES IN THE SKY, Rose Of Avalanche, Fire
- 8 12 RIVER OF NO RETURN, Ghost Dance, Karbon
- 9 4 THE TRUMPTON RIOTS EP, Half Man Half Biscuit, Probe Plus
- 10 6 IT'S A GOOD THING, That Petrol Emotion, Demon
- 11 8 STATE OF MIND, Chumba Wumba, Agit Matter
- 12 7 SHELLSHOCK, New Order, Factory
- 13 22 COLD HEART, Jasmine Minks, Creation
- 14 9 LIKE AN ANGEL, the Mighty Lemon Drops, Dreamworld
- 15 18 BLUE MONDAY, New Order, Factory
- 16 — INSPIRATION, Easterhouse, Rough Trade
- 17 — OH L'AMOUR, Erasure, Mute
- 18 11 SOMEWHERE IN CHINA, the Shop Assistants, 53rd & 3rd
- 19 — THIS TOWN, June Brides, Intape
- 20 15 ALL DAY LONG, the Shop Assistants, Subway Organisation
- 21 21 THIS DAMN NATION, the Godfathers, Corporate Image
- 22 26 PUMP IT UP, Makin' Time, Countdown/Stiff
- 23 — IN THE RAIN, June Brides, The Pink Label
- 24 14 SOLD DOWN THE RIVER, Three Johns, Abstract
- 25 20 ONCE MORE, the Wedding Present, Reception
- 26 16 GIVING GROUND, the Sisterhood, Merciful Release
- 27 10 SWEETEST THING, Gene Loves Jezebel, Beggars Banquet
- 28 17 A HUNDRED WORDS, the Beloved, Film Flam
- 29 23 TINY DYNAMINE, Cocteau Twins, 4AD
- 30 — DRAC'S BACK, the Bollock Brothers, Charly

Compiled by Spotlight Research

INDIE ALBUMS

- 1 1 VICTORIALAND, Cocteau Twins, 4AD
- 2 — MANIC POP THRILL, That Petrol Emotion, Demon
- 3 — WORLD BY STORM, the Three Johns, Abstract
- 4 2 BLACK CELEBRATION, Depeche Mode, Mute
- 5 5 A DATE WITH ELVIS, the Cramps, Big Beat
- 6 9 REMBRANDT PUSSY HORSE, Butthole Surfers, Red Rhino Europe
- 7 3 BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus
- 8 4 THE UNACCEPTABLE FACE OF FREEDOM, Test Dept, Some Bizzare
- 9 6 MAN IN A SUITCASE, Ted Chippington, Vindaloo
- 10 7 WIRE PLAY POP, Wire, The Pink Label
- 11 — DEAD BY CHRISTMAS, Hanoi Rocks, Rawpower
- 12 18 FIRST AVALANCHE, Rose Of Avalanche, LIL
- 13 11 RUM, SODOMY AND THE LASH, the Pogues, Stiff
- 14 12 BIG COCK, King Kurt, Stiff
- 15 13 T.R.O.U.B.L.E., Vic Godard, Rough Trade
- 16 17 TREASURE, Cocteau Twins, 4AD
- 17 20 THE OLD AND THE NEW, A Certain Ratio, Factory
- 18 15 GARLANDS, Cocteau Twins, 4AD
- 19 8 LOW-LIFE, New Order, Factory
- 20 10 THE SINGLES '81-'85, Depeche Mode, Mute
- 21 19 PAINT YOUR WAGON, Red Lorry Yellow Lorry, Red Rhino
- 22 14 CIRCUSES AND BREAD, Durutti Column, Factory/Benelux
- 23 16 GREED, Swans, K.422
- 24 24 DAMNED BUT NOT FORGOTTEN, the Damned, Dojo
- 25 22 LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS, the Go-Betweens, Beggars Banquet
- 26 21 TEST TUBE CONCEIVED, Robert Calvert, Demi Monde
- 27 23 1979-1983, Bauhaus, Beggars Banquet
- 28 25 MOUTH OF THE NIGHT, Psychic TV, Temple
- 29 — NO MINOR KEYS, Blues 'N' Trouble, Ammunition Communication
- 30 — BEHIND THE IRON CURTAIN, Nico, Dojo

Compiled by Spotlight Research

RESURRECTED
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 VAULTS. THE
 ULTIMATE SOUL
 GOSPEL AND
 RAP ANTHEM...

"PRAYIN"
 HAROLD MELVIN
 AND THE BLUE NOTES

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RM

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 14

BRADFORD University (33466) **The Cherry Bombz/The Babysitters/The Queerboys**
BRIGHTON Coasters Hipsway
DERRY Venue **That Petrol Emotion**
GLASGOW Barrowlands (041-552 4601) **PiL/Black Britain**
GLASGOW Moir Hall Skint Video
KENDAL Brewery Arts Centre (25133) **Blyth Power/Danbert Nobacon/Despair/Les Turds/Hot And Horrid**
LEICESTER Oxford Street Princess Charlotte (553956) **Christian Death/Boy Called Christian**
LONDON Battersea Park Road Latchmere (01-924 3216) **Blood Brothers**
LONDON Camden Electric Ballroom **Pete Shelley/Then Jericho/Ten Ten**
LONDON Finsbury Park Sir George Robey (01-263 3481) **Dislocation Dance**
LONDON Kentish Town Bull And Gate (01-485 5358) **Brilliant Corners/The Blue Aeroplanes/Traddiodad Ofnus/A Strange Desire**
LONDON Portobello Acklam Road Bay 63 (01-960 4590) **The Pale Fountains/The Stars Of Heaven**
LONDON Wardour Street Wag Club (01-437 5534) **Flesh**

THURSDAY 15

BIRMINGHAM Ickneild Port Road Portland (021-454 8960) **Balaam And The Angel/Wild Flowers/The Rose Of Avalanche**
BIRMINGHAM Odeon (021-643 6101) **The Communards**
BRISTOL Tropic Club (49875) **Primal Scream/The Chesterfields**
GLASGOW Daddy Warbucks (041-332 0122) **Easterhouse**
GLASGOW Moir Hall Skint Video
GLASGOW Rooftops-Raymonde
INVERKEITHING Youth Centre **New Emotion**
LEEDS University (439071) **Doctor And The Medics/Kiss That**
LEICESTER Oxford Street Princess Charlotte (553956) **The Mighty Lemon Drops**
LONDON Acton High Street, Bumbles (01-992 3308) **K/OS**
LONDON Camden Dublin Castle (01-485 1773) **The Felch Brothers**
LONDON Camden Gloucester Avenue London Musicians Collective (01-722 0456) **Echo City/Jezz Parfitt/Paul Shearsmith Band**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Blues 'N' Trouble**
LONDON Hammersmith Palais (0-748 2812) **Celtic Frost/Halloween/Grave Digger**
LONDON Kentish Town North London Polytechnic **A Case Family/Hackney 5 'O'**
LONDON Malet Street University Of London Union (01-580 9551) **His Latest Flame**
LONDON Sydenham Greyhound **Swinging Plonkers**
MANCHESTER International (061-224 5050) **The Cherry Bombz/The Babysitters/The Queerboys**
NEWCASTLE Mayfair (323109) **The Ramones/The Prisoners**
NEWCASTLE New Percy **The Said Liquidator**
NORWICH Springfields (660220) **The Business/Condemned 84/The YOB**
PENICUIK Jesters Red
PRESTON Guildhall (21721) **PiL/Black Britain**
SUNDERLAND Belford House **Isaac Guillory**
SWINDON Level 3 Club (34238) **Children On Stun**
TELFORD Oakengates Town Hall (619020) **Harvey And The Wallbangers**
WOLVERHAMPTON Scruples (53754) **Pallas**

FRIDAY 16

ALDERSHOT West End Centre (21158) **Matt Fretton**
BRADFORD Manningham Lee Royal Standard (727898) **The Sinister Cleaners/The Jazz Hipsters**
BRIGHTON Pavilion Theatre (682127) **Skint Video**
BRIGHTON Polytechnic Basement (819141) **Del Amitri**
BRISTOL Tropic Club (49875) **Pauline Murray And The Storm/Bang Wallace**
CANTEBURY Tascolls Wine Bar **Uncle Lumpy And The Fishdoctors**
COLCHESTER Osborne Street The Works (570934) **Christian Death/The Beat Of Beast/Burning Bush**
DUBLIN Trinity College **That Petrol Emotion**
EDINBURGH Electric Circus **Easterhouse**
EDINBURGH Empire **The Ramones/The Prisoners**

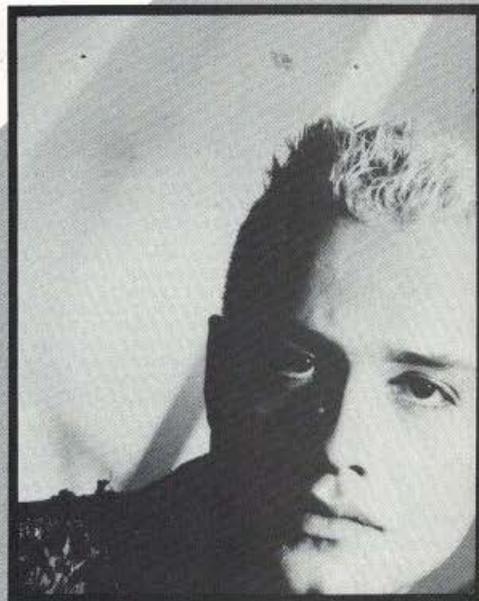
EDINBURGH Hoochie Coochie (031-229 7069) **The Shamen/Raymonde**
HARTLEPOOL Town Hall (Info-223518) **Black Rose/Stonehearts**
LANGHO Millers **The Stiffs**
LEEDS The If Club **Twenty Flight Rockers**
LONDON Acton High Street Bumbles (01-992 3308) **First Hand Express**
LONDON City University **The Larks/Fire Next Time**
LONDON Hammersmith Clarendon (01-748 1454) **The Bob Calvert Band/Zodiac Mindwarp And The Love Reaction/The Phoney American Accents**
LONDON Hoxton Square Bass Clef (01-729 2476) **Kalima**
LONDON New Cross Goldsmiths College SU (01-692 1406) **His Latest Flame**
LONDON New Cross Road Royal Albert (01-692 1530) **Geno Washington**
MANCHESTER International (061-224 5050) **The Communards/Sheila Smith**
NEWCASTLE Mayfair (323109) **The Cherry Bombz/The Babysitters/The Queerboys**
NORTHAMPTON The Racehorse **Groovy Underwear/Shakedown/Renegade Raspberry Retaliation**
NORWICH Gala Moulin Rouge **Balaam And The Angel/The Wild Flowers/The Herman Herd**
UXBRIDGE Brunel University (39125) **Kevin Seisay/Little Brother/Big Janine/Pat Condell/John Moloney/Trespassers W/The Neurotics/Ted Chippington/Dino**
WALLSEND Buddle Arts Centre **Watt Government**

SATURDAY 17

ABERDEEN The Venue (22255) **Raymonde**
ALDERSHOT West End Centre (21158) **3 Mustaphas 3**
BATH Moles Club (333423) **The Mighty Lemon Drops**
BRIGHTON Zap Club **No Geraniums/The Striptease**
CAMBRIDGE Sea Cadet Hall (353172) **The Herbs/The Men From UNCLE/Watt The Fox (CND Benefit)**
COLCHESTER Essex University (863211) **The Woodentops/Freight Train**
CROYDON London Road Cartoon (01-688 4500) **London Apaches (Lunch) Little Sister (Eve)**
GLASGOW Queen Margaret Union (041-339 9784) **The Cherry Bombz/The Babysitters/The Queerboys**
HULL Adelphi Club (48216) **Dig vis Drill/Midnight Choir/Screaming Trees/Henry Normal**
LEEDS University (439071) **The Ramones/The Prisoners**
LEICESTER International (20471) **Children On Stun**
LEICESTER Polytechnic (555576) **Belouis Some**
LIMERICK Savoy **That Petrol Emotion**
LONDON Acton High Street Bumbles (01-992 3308) **Children On Stun**
LONDON Camden Lock Dingwalls (01-267 4967) **Chevalier Brothers/Sylvia Griffin And Her Real Gone Guys**
LONDON Woolwich Thames Polytechnic **Flowers In The Dustbin/Union Of Fear/Law Of The West**
MANCHESTER Apollo (061-273 3775) **PiL/Black Britain**
MANCHESTER International (061-224 5050) **The Tom Robinson Band**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Sonic Youth**
NEWCASTLE University (328402) **The Communards**
WEYMOUTH Verdi's **The Glee Club**

SUNDAY 18

ABERDEEN Venue (22255) **The Cherry Bombz/The Babysitters/The Queerboys**
BIRMINGHAM Digbeth Barrel Organ (021-622 1353) **Twenty Flight Rockers**
COVENTRY Lanchester Polytechnic (21167) **The Communards**
DUNDEE Fat Sams (26836) **Raymonde**
FETCHAM Riverside Club (375713) **Zodiac Mindwarp And The Love Reaction**
GLASGOW Mayfair (041-332 3872) **Balaam And The Angel/Wild Flowers**
GLASGOW Splash One Club **Sonic Youth**
HENLEY ON THAMES Bensons **No No Fear**
LONDON Fulham High Street Kings Head (01-736 1413) **Delete The Elite**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Business**
LONDON Harlesden Mean Fiddler (01-961 5490) **Matt Fretton**
LONDON St Martins Lane Duke Of York Theatre (01-836 5122) **Tom Robinson**
MANCHESTER Apollo (061-273 3775) **The Ramones/The Prisoners**



● **BELOUIS SOME:** Saturday — Tuesday

MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Del Amitri/The Railway Children**
NORWICH East Anglia University (52068) **Belouis Some**
SCARBOROUGH Futurist (60644) **PiL/Black Britain**
SCARBOROUGH Stephen Joseph Theatre (370541) **That Uncertain Feeling/The Prowlers**
SOUTHAMPTON Court Road The Mayfair (223076) **Steel Pulse**
SHEFFIELD Limit Club (730940) **Doctor And The Medics/Kiss That**
STEVENAGE Faulds Club **Citizen Cain**
WEST LOTHIAN Armadale Youth Centre **New Emotion**

MONDAY 19

BRENTFORD High Street Red Lion (01-571 6878) **Private Party**
BRIGHTON Old Vic (24744) **Children On Stun**
BRIGHTON Top Rank Suite **The Cramps/Guana Batz/The Stingrays**
DUDLEY Court House Inn (021-550 8601) **Memphis 56/Naked Dance**
EDINBURGH Coasters Hipsway
LEEDS Polytechnic (430171) **Balaam And The Angel/The Rose Of Avalanche/The Wild Flowers**
LEEDS Warehouse (468287) **Belouis Some**
LIVERPOOL University (051-709 4744) **That Petrol Emotion**
LONDON Battersea Park Road Latchmere (01-924 3216) **Four Guns**
LONDON Wardour Street Wag Club (01-437 5534) **The Tommy Chase Quartet**
NOTTINGHAM Rock City (412544) **The Ramones/The Prisoners**

TUESDAY 20

ABERDEEN Ritzy (21135) **Hipsway**
BRISTOL Bierkeller (22265) **The Cherry Bombz/The Babysitters/The Queerboys**
GLASGOW Rooftops **Doctor And The Medics/Kiss That**
LEEDS Adam And Eves (456724) **Sonic Youth/Age Of Chance**
LEEDS Marquee **Another Cuba**
LEICESTER De Montfort Hall (544444) **PiL/Black Britain**
LONDON Wardour Street Marquee (01-437 6603) **Psychic TV/Webcore**
NOTTINGHAM Rock City (412544) **Belouis Some**
SHEFFIELD Leadmill (754500) **Balaam And The Angel/Wild Flowers**
SHEFFIELD University (24076) **The Communards**
STOKE Shelleys (322209) **That Petrol Emotion**

W/E MAY 17, 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	11	2	THE CHICKEN SONG/I'VE NEVER MET A NICE SOUTH AFRICAN , Spitting Image, Virgin
2	4	3	ON MY OWN , Patti LaBelle/Michael McDonald, MCA
3	3	4	LESSONS IN LOVE , Level 42, Polydor
4	1	9	ROCK ME AMADEUS , Falco, A&M
5	2	4	LIVE TO TELL , Madonna, Sire
6	5	9	WHAT HAVE YOU DONE FOR ME LATELY? , Janet Jackson, A&M
7	15	4	SLEDGEHAMMER , Peter Gabriel, Virgin
8	10	6	GREATEST LOVE OF ALL , Whitney Houston, Arista
9	8	4	I HEARD IT THROUGH THE GRAPEVINE , Marvin Gaye, Motown
10	7	6	CAN'T WAIT ANOTHER MINUTE , Five Star, Tent
11	37	3	SNOOKER LOOPY , Matchroom Mob with Chas And Dave, Rockney
12	6	7	A DIFFERENT CORNER , George Michael, Epic
13	22	7	WHY CAN'T THIS BE LOVE , Van Halen, Warner Bros
14	27	6	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) , Billy Ocean, Jive
15	9	8	A KIND OF MAGIC , Queen, EMI
16	18	5	ALL AND ALL , Joyce Sims, London
17	40	2	SPIRIT IN THE SKY , Doctor And The Medics, IRS
18	13	5	YOU AND ME TONIGHT , Aura, 10 Records
19	16	5	I'LL KEEP ON LOVING YOU , Princess, Supreme
20	35	2	ROCK LOBSTER , B52s, Island
21	14	6	LOOK AWAY , Big Country, Mercury
22	23	3	BOYS DON'T CRY , Cure, Fiction
23	34	6	TENDER LOVE , Force MDs, Tommy Boy
24	17	10	SECRET LOVERS , Atlantic Starr, A&M
25	—	1	ROLLIN' HOME , Status Quo, Vertigo QUO18
26	26	3	YOUR LATEST TRICK , Dire Straits, Vertigo
27	12	5	JUST SAY NO , Cast Of Grange Hill, BBC
28	19	8	THE FINEST , SOS Band, Tabu
29	38	5	ROUGH BOY , ZZ Top, Warner Bros
30	20	6	ALL THE THINGS SHE SAID , Simple Minds, Virgin
31	21	9	LIVING DOLL , Cliff Richard And The Young Ones, WEA
32	25	9	WONDERFUL WORLD , Sam Cooke, RCA
33	24	9	TOUCH ME (I WANT YOUR BODY) , Samantha Fox, Jive
34	63	2	ADDICTED TO LOVE , Robert Palmer, Island
35	45	3	SET ME FREE , Jaki Graham, EMI
36	43	4	IF SHE KNEW WHAT SHE WANTS , Bangles, CBS
37	39	2	THE BIG SKY , Kate Bush, EMI
38	29	5	STARS , Hear 'n' Aid, Vertigo
39	49	3	SINFUL , Pete Dinklage, MDM
40	32	6	DRIVING AWAY FROM HOME (JIM'S TUNE) , It's Immaterial, Siren
41	30	4	A QUESTION OF LUST , Depeche Mode, Mute
42	36	7	TRAIN OF THOUGHT , A-Ha, Warner Bros
43	28	11	YOU TO ME ARE EVERYTHING , Real Thing, PRT
44	33	8	STROLLIN' ON , Maxi Priest, 10 Records
45	42	4	RULES AND REGULATIONS (EP) , Fuzzbox, Vindaloo
46	31	9	MARLENE ON THE WALL , Suzanne Vega, A&M
47	66	2	OVER THE WEEKEND , Nick Heyward, Arista
48	50	3	IF YOU LEAVE , Orchestral Manoeuvres, Virgin
49	56	2	THE HEART OF ROCK AND ROLL , Huey Lewis And The News, Chrysalis
50	—	1	SITTING ON TOP OF THE WORLD , Liverpool F C, Columbia DB9116
51	60	2	FREEWAY OF LOVE , Aretha Franklin, Arista
52	41	6	SOME PEOPLE , Belouis Some, Parlophone
53	—	1	BASSLINE , Mantronix, 10 Records TEN118
54	57	2	ASK THE LORD , Hipsway, Mercury
55	—	1	HOLDING BACK THE YEARS , Simply Red, Elektra YZ70
56	46	3	IT ONLY TAKES A MINUTE , Tavares, Capitol
57	51	5	WHAT YOU NEED , INXS, Mercury
58	47	3	EXPERIENCE , Diana Ross, Capitol
59	54	7	BACK WITH THE BOYS AGAIN/GET IT RIGHT , Joe Fagin, Towerbell
60	—	1	YOU CAN'T BLAME LOVE , Thomas And Taylor, Cooltempo COOL123
61	—	1	WICKED WAYS , Blow Monkeys, RCA MONK2
62	—	1	HUNGRY FOR HEAVEN , Dio, Vertigo DIO7
63	68	2	WHAT YOU GONNA DO ABOUT IT , Total Contrast, London
64	44	9	E=MC² , Big Audio Dynamite, CBS
65	—	1	BAD BOY , Miami Sound Machine, Epic A6537
66	—	1	INTO THE MOTION , Cool Notes, Abstract Dance AD8
67	73	2	R.O.C.K. IN THE USA , John Cougar Mellencamp, Riva
68	59	11	SO MACHO , Sinitta, Fanfare
69	62	3	THE QUEEN'S BIRTHDAY SONG , St. John's College School Choir, Columbia
70	52	9	PETER GUNN , Art Of Noise and Duane Eddy, China
71	71	2	I CAN SEE IT , Blancmange, London
72	48	8	CAN'T HELP FALLING IN LOVE , Lick The Tins, Sedition
73	61	17	CHAIN REACTION , Diana Ross, Capitol
74	53	4	A NIGHT TO REMEMBER , Shalamar, Solar
75	—	1	GIVE IT UP , Talk Talk, Parlophone R6131

THE NEXT TWENTY FIVE

76	—	IT CAN BE DONE , Redskins, Decca F4
77	58	WORLDS APART , Cactus World News, MCA
78	—	BORN TO ROCK 'N' ROLL , Cliff Richard, EMI EMI5545
79	—	S.O.S. , Oliver Cheatham, Champion CHAMPI1
80	89	LOVE IN YOUR EYES , Limahl, EMI
81	75	ANOTHER SATURDAY NIGHT , Sam Cooke, RCA
82	69	SOMETHING TO BELIEVE IN , Ramones, Beggars Banquet
83	—	EVERYBODY'S CHEERING THE BLUES , Everton F C, Columbia DB9115
84	—	ROBIN OF SHERWOOD (EP) , Clannad, RCA PB40681
85	—	TIME , Freddie Mercury, EMI EMI5559
86	85	OH L'AMOUR , Erasure, Mute
87	76	LOVE'S GONNA GET YOU , Modern-Nique featuring Larry Woo, 10 Records
88	77	SHE LOVES YOU , Ted Chippington, Vindaloo
89	—	ALL I NEED IS A MIRACLE , Mike And The Mechanics, WEA U8765
90	95	DON'T YOU (FORGET ABOUT ME) , Simple Minds, Virgin
91	93	TO ALL THE MEN I'VE LOVED BEFORE , Shirley Bassey, Towerbell
92	—	THE HEARTS SONG , Hearts Squad/George Chisholm, Sportseen HM001
93	—	THE GREAT TRAIN ROBBERY , Black Uhuru, Real Authentic Sound RAS7018
94	—	FIRE ON THE WATER , Chris De Burgh, A&M AM317
95	87	SUNSHINE , Imagination, R & B
96	—	LONELINESS , Brendan Shine, Play PLAY2O6
97	—	NEW ROSE , Damned, Stiff BUY6
98	—	LOVE MISSILE F1-11 , Sigwe Sigwe Sputnik, Parlophone SSS1
99	—	CANDYBAR EXPRESS , Love And Money, Mercury MONEY1
100	100	SHINE , Mike Oldfield/Jon Anderson, Virgin

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



UK SINGLES 20, 12" 15

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	4	STREET LIFE — 20 GREAT HITS , Bryan Ferry/Roxy Music, EG
2	—	1	LOVE ZONE , Billy Ocean, Jive HIP35
3	3	23	WHITNEY HOUSTON , Whitney Houston, Arista
4	2	52	BROTHERS IN ARMS , Dire Straits, Vertigo
5	8	2	THE COLLECTION , Earth Wind And Fire, K-Tel
6	5	6	THE GREATEST HITS , Shalamar, Stylus
7	4	8	HITS 4 , Various, CBS/WEA/RCA
8	—	1	HOME AND ABROAD , Style Council, Polydor TSCLP3
9	7	29	ONCE UPON A TIME , Simple Minds, Virgin
10	9	30	WORLD MACHINE , Level 42, Polydor
11	6	28	HUNTING HIGH AND LOW , A-Ha, Warner Bros
12	10	2	COMIC RELIEF: UTTERLY UTTERLY LIVE , Original TV Soundtrack, WEA
13	12	4	THE MAN AND HIS MUSIC , Sam Cooke, RCA
14	13	64	NO JACKET REQUIRED , Phil Collins, Virgin
15	—	1	SANDS OF TIME , S O S Band, Tabu TBU26863
16	11	6	HEART TO HEART , Various, K-Tel
17	—	1	PRINCESS , Princess, Supreme SU1
18	14	7	PLEASE , Pet Shop Boys, Parlophone
19	17	6	SUZANNE VEGA , Suzanne Vega, A&M
20	15	6	RENDEZVOUS , Jean Michel Jarre, Polydor
21	—	1	DAVE CLARK'S TIME , Original Cast, EMI AMPMI
22	20	7	5150 , Van Halen, Warner Bros
23	19	20	LUXURY OF LIFE , Five Star, Tent
24	—	1	SECRET DREAMS AND FORBIDDEN FIRE , Bonnie Tyler, CBS CBS86319

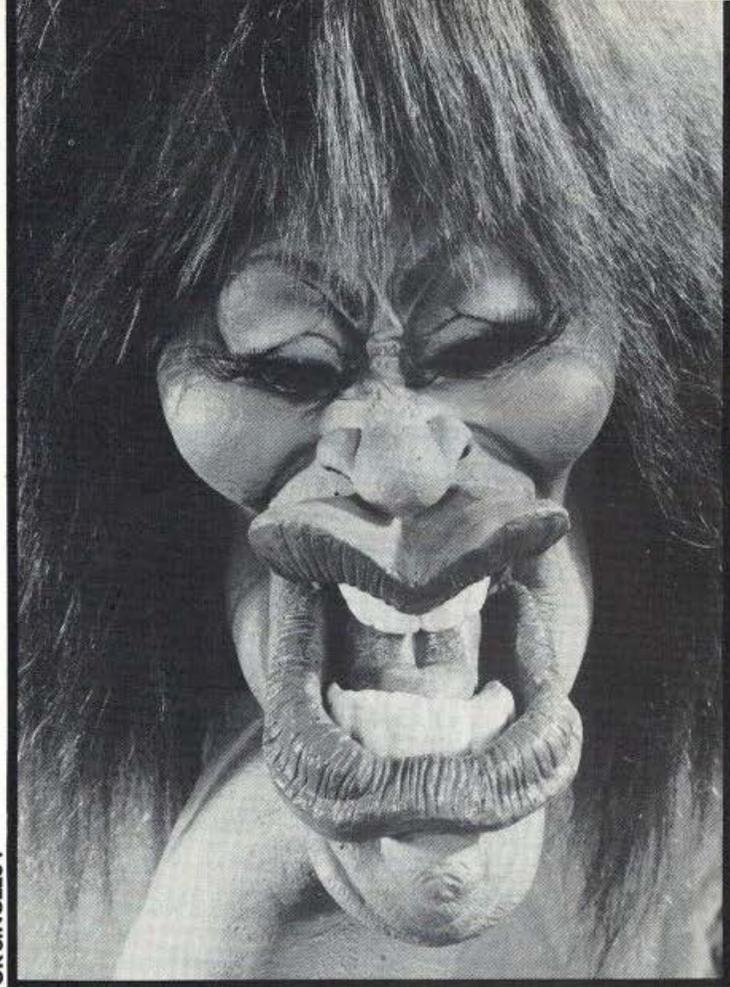
25	26	149	QUEEN GREATEST HITS, Queen, EMI ☆☆☆
26	16	4	ON THE BEACH, Chris Rea, Magnet ○
27	—	1	LET'S HEAR IT FROM THE GIRLS, Various, Stylus SMR8614 ○
28	29	34	HOUNDS OF LOVE, Kate Bush, EMI ☆
29	21	14	WELCOME TO THE REAL WORLD, Mr Mister, RCA □
30	23	6	PARADE, Prince And The Revolution, Warner Bros ○
31	28	54	BE YOURSELF TONIGHT, Eurythmics, RCA ☆☆☆
32	18	2	TRUTHDARE DOUBLEDARE, Bronski Beat, Forbidden Fruit
33	27	5	ANIMAL MAGIC, Blow Monkeys, RCA
34	40	58	GO WEST, Go West, Chrysalis ☆
35	22	11	HITS FOR LOVERS, Various, Epic □
36	46	47	LITTLE CREATURES, Talking Heads, EMI □
37	43	12	THE COLOUR OF SPRING, Talk Talk, EMI ○
38	33	7	ABSOLUTE BEGINNERS, Original Soundtrack, Virgin ○
39	25	78	LIKE A VIRGIN, Madonna, Sire ☆☆☆
40	39	74	ALCHEMY, Dire Straits, Vertigo ☆
41	90	3	GREATEST HITS, Marvin Gaye, Telstar □
42	38	10	BALANCE OF POWER, Electric Light Orchestra, Epic
43	36	6	THE TV HITS ALBUM VOL 2, Various, Towerbell
44	58	63	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆☆☆
45	—	1	SISTERS ARE DOIN' IT Various, Towerbell TVLP11
46	62	10	DIFFERENT LIGHT, Bangles, CBS
47	32	3	MOVIN', Jennifer Rush, CBS
48	34	4	TINDERBOX, Siouxsie And The Banshees, Wonderland
49	37	9	THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS ○
50	91	11	PICTURE BOOK, Simply Red, Elektra ○
51	41	5	AFTERBURNER, ZZ Top, Warner Bros □
52	44	5	ROCK ANTHEMS 2, Various, K-Tel
53	31	4	VICTORIALAND, Cocteau Twins, 4AD
54	52	23	ISLAND LIFE, Grace Jones, Island □
55	68	21	MAKING MOVIES, Dire Straits, Vertigo ☆☆☆
56	42	5	HIPSWAY, Hipsway, Mercury
57	55	13	EATEN ALIVE, Diana Ross, Capitol
58	48	4	CONTROL, Janet Jackson, A&M
59	24	2	THE OTHER SIDE OF LIFE, Moody Blues, Polydor
60	69	43	THE FIRST ALBUM, Madonna, Sire ☆
61	30	4	IN VISIBLE SILENCE, Art Of Noise, China
62	—	1	BLUE SKIES, Kiri Te Kanawa/Nelson Riddle, London KTKT1 □
63	57	47	THE DREAM OF THE BLUE TURTLES, Sting, A&M ☆
64	49	12	RUMOURS, Fleetwood Mac, Warner Bros ☆☆☆
65	63	129	UNDER A BLOOD RED SKY, U2, Island ☆☆☆
66	45	16	ROCKY IV, Original Soundtrack, Scotti Brothers □
67	76	64	RECKLESS, Bryan Adams, A&M ☆
68	35	8	BLACK CELEBRATION, Depeche Mode, Mute ○
69	72	49	FACE VALUE, Phil Collins, Virgin ☆☆☆
70	47	4	LIKE A ROCK, Bob Seger And The Silver Bullet Band, Capitol
71	67	21	LOVE OVER GOLD, Dire Straits, Vertigo ☆☆☆
72	—	1	LEGEND, Clannad RCA PL70188 □
73	61	9	HIS GREATEST HITS — NEW YORK NEW YORK, Frank Sinatra, Reprise ○
74	56	3	RAPTURE, Anita Baker, Elektra
75	59	7	DIRTY WORK, Rolling Stones, Rolling Stones/CBS □
76	51	4	PORTRAIT, Diana Ross, Telstar □
77	94	2	STOP MAKING SENSE, Talking Heads, EMI □
78	88	3	DIAMOND LIFE, Sade, Epic ☆☆☆
79	80	4	FALCO 3, Falco, A&M
80	75	2	HIGHLIGHTS FROM WEST SIDE STORY, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon 4159631
81	66	101	BORN IN THE USA, Bruce Springsteen, CBS ☆☆☆
82	60	27	PROMISE, Sade, Epic ☆☆☆
83	—	1	THE FINAL FRONTIER, Keel, Vertigo VERH33
84	77	14	SPARKLE IN THE RAIN, Simple Minds, Virgin □
85	50	7	HEART, Heart, Capitol
86	92	24	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin ☆☆☆
87	64	84	THE UNFORGETTABLE FIRE, U2, Island ☆
88	—	1	BACK IN THE DHSS, Half Man/Half Biscuit, Probe Plus PROBE4
89	65	10	ALEXANDER O'NEAL, Alexander O'Neal, Tabu ○
90	—	1	GUN SHY, Screaming Blue Messiahs, WEA WX41
91	84	2	MANIC POP THRILL, That Petrol Emotion, Demon
92	—	1	HELLO I MUST BE GOING, Phil Collins, Virgin V2252 ☆☆☆
93	95	134	CAN'T SLOW DOWN, Lionel Richie, Motown ☆☆☆
94	71	7	STREET SOUNDS 16, Various, Streetsounds
95	53	5	JENNIFER RUSH, Jennifer Rush, CBS ☆
96	82	2	ELIMINATOR, ZZ Top, Warner Bros ☆☆☆
97	54	22	FINE YOUNG CANNIBALS, Fine Young Cannibals, London □
98	73	16	SUDDENLY, Billy Ocean, Jive □
99	—	1	BOAT TO BOLIVIA, Martin Stephenson/Daintees, Kitchenware KWLPS
100	—	1	LEGEND, Bob Marley And The Wailers, ISLAND BMW1 ☆☆☆

☆☆☆ 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	2	NO TICKET REQUIRED, Phil Collins, WEA Music
3	3	THE VISIONS OF DIANA ROSS, Diana Ross, PMI
4	8	LIVE IN RIO, Queen, PMI
5	5	GREATEST FLIX, Queen, PMI
6	6	STOP MAKING SENSE, Talking Heads, Palace/PMI
7	9	THE SINGLE FILE, Kate Bush, PMI
8	10	THE HITS 4 VIDEO SELECTION, RCA/Columbia
9	20	LIVE AFTER DEATH, Iron Maiden, PMI
10	12	LIVE, Big Country, Channel 5
11	11	THE HIGH ROAD, Roxy Music, Channel 5
12	13	MIRAGE TOUR, Fleetwood Mac, Channel 5
13	4	9012 LIVE, Yes, Polygram
14	7	THE VIRGIN TOUR, Madonna, WEA Music
15	17	THE VIDEO, Wham!, CBS/Fox
16	—	"UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG
17	—	PRIVATE DANCER TOUR, Tina Turner, PMI
18	—	PACK UP THE PLANTATION, Tom Petty And The Heartbreakers, Virgin/PMI
19	14	DANCE ON FIRE, the Doors, CIC
20	16	VIDEO HITS 2, Various Artists, Wienerworld/Video Collection

Compiled by Spotlight Research



UK SINGLES 1

COMPACT DISCS

1	1	STREET LIFE, Bryan Ferry, Roxy Music, EG/Polydor
2	2	BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
3	—	NO JACKET REQUIRED, Phil Collins, Virgin
4	3	RENDEZVOUS, Jean-Michel Jarré, Dreyfus/Polydor
5	5	WHITNEY HOUSTON, Whitney Houston, Arista
6	17	WORLD MACHINE, Level 42, Polydor
7	11	ONCE UPON A TIME, Simple Minds, Virgin
8	19	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
9	—	THE OTHER SIDE OF LIFE, the Moody Blues, Threshold/Polydor
10	18	HOUNDS OF LOVE, Kate Bush, EMI
11	6	DIRTY WORK, Rolling Stones, Rolling Stones/CBS
12	12	ISLAND LIFE, Grace Jones, Island
13	7	BE YOURSELF TONIGHT, Eurythmics, RCA
14	20	MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram
15	—	SUZANNE VEGA, Suzanne Vega, A&M
16	—	TINDERBOX, Siouxsie And The Banshees, Wonderland/Polydor
17	—	GREATEST HITS, Queen, EMI
18	4	THE COLOUR OF SPRING, Talk Talk, EMI
19	8	WELCOME TO THE REAL WORLD, Mr Mister, RCA
20	—	BORN IN THE USA, Bruce Springsteen, CBS

Compiled by Spotlight Research

TWELVE INCH

1	2	LESSONS IN LOVE, Level 42, Polydor
2	1	ROCK ME AMADEUS, Falco, A&M
3	3	ON MY OWN, Patti LaBelle And Michael McDonald, MCA
4	9	SLEDGEHAMMER, Peter Gabriel, Virgin
5	—	THE CHICKEN SONG/A NICE SOUTH AFRICAN, Spitting Image, Virgin SPIT112
6	6	LIVE TO TELL, Madonna, Sire
7	8	ALL AND ALL, Joyce Sims, London
8	4	WHAT HAVE YOU DONE FOR ME LATELY?, Janet Jackson, A&M
9	5	YOU AND ME TONIGHT, Aurra, 10 Records
10	7	CANT WAIT ANOTHER MINUTE, Five Star, Tent
11	10	I HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye, Motown
12	12	I'LL KEEP ON LOVING YOU, Princess, Supreme
13	—	SPIRIT IN THE SKY, Doctor And The Medics, IRS IRMT113
14	11	THE FINEST, the SOS Band, Tabu
15	—	ROCK LOBSTER, B-52's, Island I28FT1
16	16	BOYS DON'T CRY, the Cure, Fiction
17	—	WHY CAN'T THIS BE LOVE, Van Halen, Warner Bros W8740T
18	—	TENDER LOVE, Force MD's, Tommy Boy T2IS269
19	15	ALL THE THINGS SHE SAID, Simple Minds, Virgin
20	—	BASSLINE, Mantronix, 10 Records, TENT118

LAST WEEK'S
GALLUP UK SINGLES
GALLUP UK ALBUMS

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST & TITLE
1	2	8	ROCK ME AMADEUS, Falco, A&M ○
2	4	3	LIVE TO TELL, Madonna, Sire
3	9	3	LESSONS IN LOVE, Level 42, Polydor
4	19	2	ON MY OWN, Patti LaBelle/Michael McDonald, MCA
5	3	8	WHAT HAVE YOU DONE FOR ME LATELY?, Janet Jackson, A&M
6	1	6	A DIFFERENT CORNER, George Michael, Epic ○
7	7	5	CAN'T WAIT ANOTHER MINUTE, Five Star, Tent
8	11	3	I HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye, Motown
9	6	7	A KIND OF MAGIC, Queen, EMI
10	10	5	GREATEST LOVE OF ALL, Whitney Houston, Arista
11	—	1	THE CHICKEN SONG/I'VE NEVER MET A NICE SOUTH AFRICAN, Spitting Image, Virgin SPIT1
12	5	4	JUST SAY NO, Cast Of Grange Hill, BBC
13	12	4	YOU AND ME TONIGHT, Aurra, 10 Records
14	8	5	LOOK AWAY, Big Country, Mercury
15	30	3	SLEDGEHAMMER, Peter Gabriel, Virgin
16	24	4	I'LL KEEP ON LOVING YOU, Princess, Supreme
17	16	9	SECRET LOVERS, Atlantic Starr, A&M
18	25	4	ALL AND ALL, Joyce Sims, London
19	17	7	THE FINEST, SOS Band, Tabu
20	15	5	ALL THE THINGS SHE SAID, Simple Minds, Virgin
21	13	8	LIVING DOLL, Cliff Richard An 1 The Young Ones, WEA □
22	31	6	WHY CAN'T THIS BE LOVE, Van Halen, Warner Bros
23	35	2	BOYS DON'T CRY, Cure, Fiction
24	14	8	TOUCH ME (I WANT YOUR BODY), Samantha Fox, Jive ○
25	18	8	WONDERFUL WORLD, Sam Cooke, RCA ○
26	39	2	YOUR LATEST TRICK, Dire Straits, Vertigo

27	29	5	THERE'LL BE SAD SONGS (TO MAKE YOU CRY), Billy Ocean, Jive
28	20	10	YOU TO ME ARE EVERYTHING, Real Thing, PRT ○
29	26	4	STARS, Hear 'n' Aid, Vertigo
30	28	3	A QUESTION OF LUST, Depeche Mode, Mute
31	23	8	MARLENE ON THE WALL, Suzanne Vega, A&M
32	22	5	DRIVING AWAY FROM HOME (JIM'S TUNE), It's Immaterial, Siren
33	32	7	STROLLIN' ON, Maxi Priest, 10 Records
34	37	5	TENDER LOVE, Force MDs, Tommy Boy
35	—	1	ROCK LOBSTER, B52s, Island BFT1
36	21	6	TRAIN OF THOUGHT, A-ha, Warner Bros
37	58	2	SNOOKER LOOPY, Matchroom Mob with Chas And Dave, Rockney
38	41	4	ROUGH BOY, ZZ Top, Warner Bros
39	—	1	THE BIG SKY, Kate Bush, EMI KB4
40	—	1	SPIRIT IN THE SKY, Doctor And The Medics, IRS IRM113
41	33	5	SOME PEOPLE, Belouis Some, Parlophone
42	55	3	RULES AND REGULATIONS (EP), Fuzzbox, Vindaloo
43	43	3	IF SHE KNEW WHAT SHE WANTS, Bangles, CBS
44	27	8	E=MC ² , Big Audio Dynamite, CBS
45	62	2	SET ME FREE, Jaki Graham, EMI
46	50	2	IT ONLY TAKES A MINUTE, Tavares, Capitol
47	48	2	EXPERIENCE, Diana Ross, Capitol
48	42	7	CAN'T HELP FALLING IN LOVE, Lick The Tins, Sedition
49	66	2	SINFUL, Pete Wylie, MDM
50	51	2	IF YOU LEAVE, Orchestral Manoeuvres, Virgin
51	60	4	WHAT YOU NEED, INXS, Mercury
52	34	8	PETER GUNN, Art Of Noise and Duane Eddy, China
53	52	3	A NIGHT TO REMEMBER, Shalamar, Solar
54	53	6	BACK WITH THE BOYS AGAIN/GET IT RIGHT, Joe Fagin, Towerbell
55	36	7	C'MON C'MON, Bronski Beat, Forbidden Fruit
56	—	1	THE HEART OF ROCK AND ROLL, Huey Lewis And The News, Chrysalis HUEY4
57	—	1	ASK THE LORD, Hipsway, Mercury LORD1
58	68	3	WORLDS APART, Cactus World News, MCA
59	64	10	SO MACHO, Sinitta, Fanfare
60	—	1	FREEWAY OF LOVE, Aretha Franklin, Arista ARIST624
61	46	16	CHAIN REACTION, Diana Ross, Capitol □
62	40	2	THE QUEEN'S BIRTHDAY SONG, St. John's College School Choir, Columbia
63	—	1	ADDICTED TO LOVE, Robert Palmer, Island
64	38	6	HAVE YOU EVER HAD IT BLUE, Style Council, Polydor
65	44	9	ABSOLUTE BEGINNERS, David Bowie, Virgin
66	—	1	OVER THE WEEKEND, Nick Heywood, Arista HE119
67	61	5	RIGHT BETWEEN THE EYES, Wax, RCA
68	—	1	WHAT YOU GONNA DO ABOUT IT, Total Contrast, London LON95
69	—	1	SOMETHING TO BELIEVE IN, Ramones, Beggars Banquet, BEG157
70	56	7	AFTER ALL THESE YEARS, Foster And Allen, Ritz
71	—	1	I CAN SEE IT, Blancmange, London
72	57	3	KNIFE EDGE, Alarm, IRS
73	—	1	R.O.C.K. IN THE USA, John Cougar Mellencamp, Riva
74	45	7	IS YOUR LOVE STRONG ENOUGH, Bryan Ferry, EG
75	—	1	ANOTHER SATURDAY NIGHT, Sam Cooke, RCA PB49849

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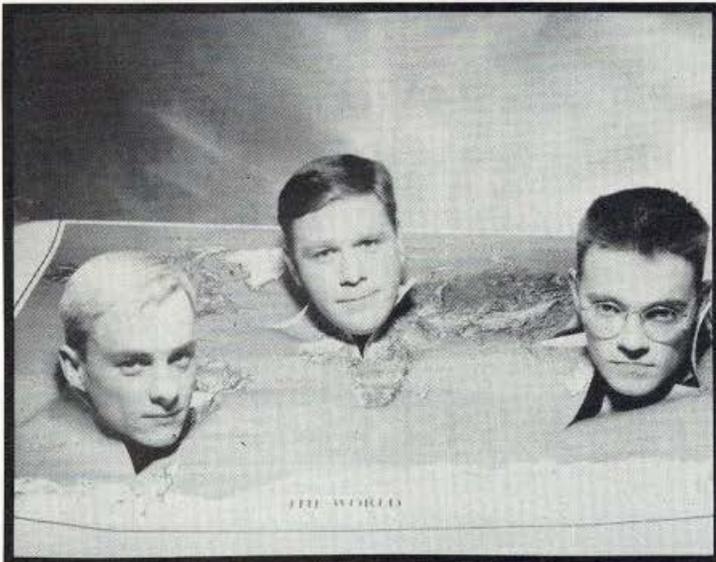
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THE NEXT TWENTY FIVE

76	84	★	LOVE'S GONNA GET YOU, Modern-Nique featuring Larry Woo, 10 Records
77	93	◆	SHE LOVES YOU, Ted Chippington, Vindaloo
78	—	◆	WHAT'S INSIDE A GIRL, Cramps, Big Beat NS115
79	75	◆	HOME, P!L, Virgin
80	85	◆	WICKED WAYS, Blow Monkeys, RCA
81	—	◆	KIND WORDS (AND A REAL GOOD HEART), Joan Armatrading, A & M AM315
82	82	◆	HEADLINE NEWS, William Bell, Tout Ensemble
83	77	◆	SO SERIOUS, Electric Light Orchestra, Epic
84	70	◆	GODSTAR, Psychic TV/Angels Of Light, Temple
85	90	◆	OH L'AMOUR, Erasure, Mute
86	80	◆	THE FOOLISH THING TO DO, Heaven 17 with Jimmy Ruffin, Virgin
87	—	◆	SUNSHINE, Imagination, R & B RBS1804
88	—	◆	SITTING ON TOP OF THE WORLD, Liverpool FC, Columbia DB9116
89	91	=	LOVE IN YOUR EYES, Limahl, EMI
90	97	◆	BE GOOD TO YOURSELF, Journey, CBS
91	78	◆	SOUL POWER/IT'S A MAN'S WORLD, James Brown, Boiling Point
92	—	◆	HARLEM SHUFFLE, Rolling Stones, Rolling Stones A6864
93	86	◆	TO ALL THE MEN I'VE LOVED BEFORE, Shirley Bassey, Towerbell
94	—	◆	BAD BOY, Miami Sound Machine, Epic A6537
95	—	◆	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin VS749
96	—	◆	DESTINY, Jennifer Rush, CBS A6574
97	81	◆	STAY, Controllers, MCA
98	—	◆	E S P, Hazell Dean, EMI EMI5560
99	—	◆	RUNNER IN THE NIGHT, Ryder, 10 Records TENI
100	—	◆	SHINE, Mike Oldfield/Jon Anderson, Virgin VS863

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



UK SINGLES 55, UK ALBUMS 18

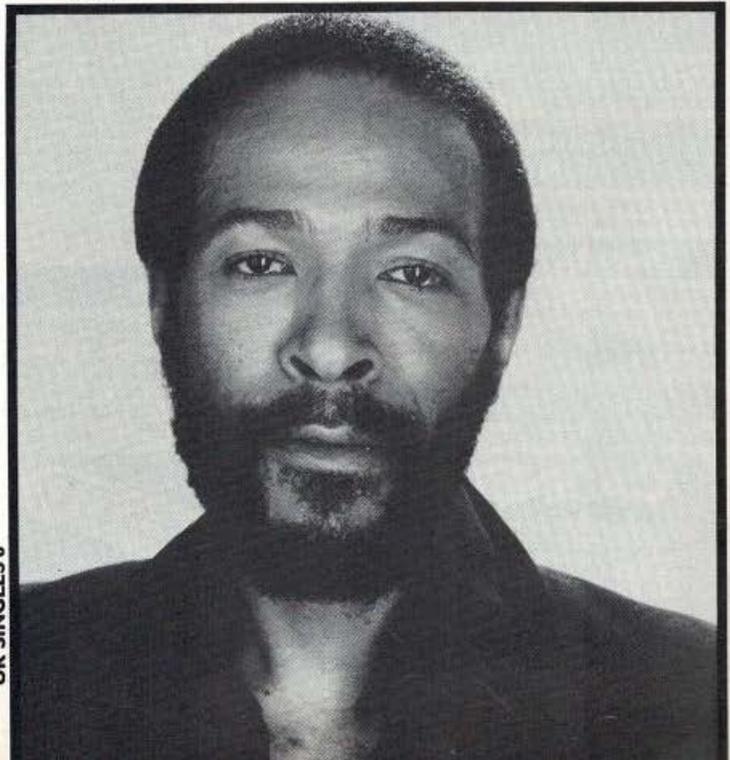
GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	3	STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music, EG ☆
2	4	51	BROTHERS IN ARMS, Dire Straits, Vertigo ☆ ☆ ☆
3	3	22	WHITNEY HOUSTON, Whitney Houston, Arista ☆
4	2	7	HITS 4, Various, CBS/WEA/RCA ☆
5	7	5	THE GREATEST HITS, Shalamar, Stylos ○
6	5	27	HUNTING HIGH AND LOW, A-ha, Warner Bros ☆
7	6	28	ONCE UPON A TIME, Simple Minds, Virgin ☆
8	—	1	THE COLLECTION, Earth Wind And Fire, K-Tel NE1322 □
9	14	29	WORLD MACHINE, Level 42, Polydor ☆
10	—	1	COMIC RELIEF: UTTERLY UTTERLY LIVE, Original TV Soundtrack, WEA WX51
11	8	5	HEART TO HEART, Various, K-Tel ○
12	9	3	THE MAN AND HIS MUSIC, Sam Cooke, RCA
13	12	63	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ ☆
14	11	6	PLEASE, Pet Shop Boys, Parlophone □
15	10	5	RENDEZVOUS, Jean Michel Jarre, Polydor ○
16	13	3	ON THE BEACH, Chris Rea, Magnet ○
17	16	5	SUZANNE VEGA, Suzanne Vega, A&M ○
18	—	1	TRUTHDARE DOUBLEDARE, Bronski Beat, Forbidden Fruit BITLP3
19	18	19	LUXURY OF LIFE, Five Star, Tent □
20	27	6	5150, Van Halen, Warner Bros
21	17	13	WELCOME TO THE REAL WORLD, Mr Mister, RCA □
22	20	10	HITS FOR LOVERS, Various, Epic □
23	15	5	PARADE, Prince And The Revolution, Warner Bros ○
24	—	1	THE OTHER SIDE OF LIFE, Moody Blues, Polydor POLD5190
25	28	77	LIKE A VIRGIN, Madonna, Sire ☆ ☆ ☆
26	23	148	QUEEN GREATEST HITS, Queen, EMI ☆ ☆ ☆
27	35	4	ANIMAL MAGIC, Blow Monkeys, RCA
28	26	53	BE YOURSELF TONIGHT, Eurythmics, RCA ☆ ☆
29	30	33	HOUNDS OF LOVE, Kate Bush, EMI ☆
30	24	3	IN VISIBLE SILENCE, Art Of Noise, China
31	22	3	VICTORIALAND, Cocteau Twins, 4AD
32	58	2	MOVIN', Jennifer Rush, CBS
33	19	6	ABSOLUTE BEGINNERS, Original Soundtrack, Virgin ○
34	21	3	TINDERBOX, Siouxsie And The Banshees, Wonderland
35	32	7	BLACK CELEBRATION, Depeche Mode, Mute ○

UK SINGLES 8

36	25	5	THE TV HITS ALBUM VOL 2, Various, Towerbell
37	29	8	THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS ○
38	47	9	BALANCE OF POWER, Electric Light Orchestra, Epic
39	39	73	ALCHEMY, Dire Straits, Vertigo ☆
40	31	57	GO WEST, Go West, Chrysalis ☆
41	66	4	AFTERBURNER, ZZ Top, Warner Bros □
42	62	4	HIPSWAY, Hipsway, Mercury
43	45	11	THE COLOUR OF SPRING, Talk Talk, EMI ○
44	43	4	ROCK ANTHEMS 2, Various, K-Tel
45	33	15	ROCKY IV, Original Soundtrack, Scotti Brothers □
46	41	46	LITTLE CREATURES, Talking Heads, EMI □
47	37	3	LIKE A ROCK, Bob Seger and Silver Bullet Band, Capitol
48	51	3	CONTROL, Janet Jackson, A&M
49	75	11	RUMOURS, Fleetwood Mac, Warner Bros ☆ ☆ ☆
50	46	6	HEART, Heart, Capitol
51	59	3	PORTRAIT, Diana Ross, Telstar □
52	50	22	ISLAND LIFE, Grace Jones, Island □
53	87	4	JENNIFER RUSH, Jennifer Rush, CBS ☆
54	54	21	FINE YOUNG CANNIBALS, Fine Young Cannibals, London □
55	40	12	EATEN ALIVE, Diana Ross, Capitol
56	53	2	RAPTURE, Anita Baker, Elektra
57	42	46	THE DREAM OF THE BLUE TURTLES, Sting, A&M ☆
58	38	62	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆ ☆ ☆
59	34	6	DIRTY WORK, Rolling Stones, Rolling Stones/CBS □
60	57	26	PROMISE, Sade, Epic ☆ ☆
61	44	8	HIS GREATEST HITS — NEW YORK NEW YORK, Frank Sinatra, Reprise ○
62	60	9	DIFFERENT LIGHT, Bangles, CBS
63	73	128	UNDER A BLOOD RED SKY, U2, Island ☆ ☆
64	64	83	THE UNFORGETTABLE FIRE, U2, Island ☆
65	52	9	ALEXANDER O'NEAL, Alexander O'Neal, Tabu ○
66	81	100	BORN IN THE USA, Bruce Springsteen, CBS ☆ ☆ ☆
67	48	20	LOVE OVER GOLD, Dire Straits, Vertigo ☆ ☆
68	65	20	MAKING MOVIES, Dire Straits, Vertigo ☆ ☆
69	68	42	THE FIRST ALBUM, Madonna, Sire ☆
70	—	1	WAVES, Katrina And The Waves, Capitol EST2010
71	36	6	STREET SOUNDS 16, Various, Streetsounds
72	71	48	FACE VALUE, Phil Collins, Virgin ☆ ☆
73	63	15	SUDDENLY, Billy Ocean, Jive □
74	55	9	THE HYMNS ALBUM, Huddersfield Choral Society, HMV □
75	—	1	HIGHLIGHTS FROM WEST SIDE STORY, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon 4159631
76	84	63	RECKLESS, Bryan Adams, A&M ☆
77	56	13	SPARKLE IN THE RAIN, Simple Minds, Virgin □
78	97	98	PRIVATE DANCER, Tina Turner, Capitol ☆ ☆
79	61	4	TURBO, Judas Priest, CBS
80	72	3	FALCO I, Falco, A&M
81	49	5	FROM LUXURY TO HEARTACHE, Culture Club, Virgin ○
82	—	1	ELIMINATOR, ZZ Top, Warner Bros W3774 ☆ ☆
83	88	3	THE SINGLES COLLECTION, Spandau Ballet, Chrysalis ☆ ☆
84	—	1	MANIC POP THRILL, That Petrol Emotion, Demon FIEND70
85	—	1	BOYS DON'T CRY, Cure, Fiction SLEP 26
86	100	2	LOVE SONGS, George Benson, K-Tel ☆ ☆
87	79	6	BOYS AND GIRLS, Bryan Ferry, EG ☆
88	69	2	DIAMOND LIFE, Sade, Epic ☆ ☆ ☆
89	67	22	ROCK A LITTLE, Stevie Nicks, Parlophone ○
90	95	2	GREATEST HITS, Marvin Gaye, Telstar □
91	83	10	PICTURE BOOK, Simply Red, Elektra ○
92	77	23	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin ☆ ☆ ☆
93	—	1	MACALLA, Clannad, RCA PL70894 ○
94	—	1	STOP MAKING SENSE, Talking Heads, EMI TAH1 □
95	76	133	CAN'T SLOW DOWN, Lionel Richie, Motown ☆ ☆ ☆
96	74	9	THE CINEMA HITS ALBUM, Various, Towerbell □
97	—	1	MAKE IT BIG, Wham!, Epic EPC86311 ☆ ☆ ☆
98	—	1	MUSIC OF THE ANDES, Incantation, Nouveau Music CODA19 ○
99	82	16	ROCK ME TONIGHT, Freddie Jackson, Capitol ○
100	—	1	SPORTS, Huey Lewis And The News, Chrysalis CHRI412 □

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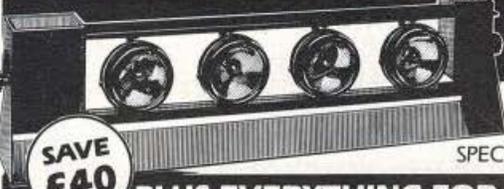
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A TOUCH OF GENESIS

■ **Phil Collins** is working with his old band Genesis again, and they'll be releasing their single 'Invisible Touch' on Monday, May 19. The flip side is 'The Last Domino' and both tracks are taken from the band's forthcoming album due in June. The 12 inch features an extended version of 'Invisible Touch', mixed by John Tokes Potoker. Details of their world tour should hopefully be available soon.

● **Two massive reggae** concerts will be held at Wembley Arena on June 28, 29. Among the artists who have agreed to appear are Black Uhuru, Dennis Brown and Aswad.

The concerts have been organised as part of the 'Save Sunsplash', campaign. Originally it was hoped to hold an open air Sunsplash concert in South East London, but this was cancelled due to police objections and the organisers withdrawing their application for a licence.

● Your dream of being able to watch pop shows all night long could soon come true. **Independent Television** plans to run programmes taken from the Music Box cable TV channel from 12.30 to 6.15am. Initially, there will be a three month experimental period, starting next month, for viewers in the Yorkshire Television area. We understand that Music Box has been talking to other companies including Thames Television.

● **The Housemartins** will be touring in June. They'll be playing Nottingham Rock City Wednesday, June 4, Aylesbury Maxwell Hall 5, Manchester International 7, Hull Tower 8, Birmingham Portland 9, London Town And Country Club 10, Leeds Polytechnic 12, Norwich East Anglia University 13, Leicester University 14, Newcastle Riverside 19, Durham University 20, Glastonbury CND Festival 22.

● **Gene Loves Jezebel** release their single 'Heartache' on Monday, May 26. They will be playing the Camden Electric Ballroom on Thursday, June 12. Tickets are £4.

● **Status Quo** release their single 'Rolling Home' this week. The flip side is 'Lonely', while the 12 inch features the extra track 'Keep Me Guessing'. Status Quo have just announced their new personnel. Joining Rick Parfitt and Francis Rossi will be John Edwards on bass and Jeff Rich on drums. John and Jeff used to be with the Climax Blues Band.

● **Andy Taylor** is rumoured to be leaving Duran Duran. Some stories say he wants to pursue a solo career and other more bizarre tales claim he'll be joining a line up put together by Rod Stewart.

As we went to press, Andy's record company and management said there was "no comment".

● **Brian Setzer**, the ex-Stray Cats' vocalist, releases his debut solo album 'The Knife Feels Like Justice' on Monday, May 19. Tracks include 'Chains Around Your Heart', 'Three Guys' and 'Breath Of Life'.

● **Annabella** releases her debut solo album 'Fever' this week. The album has seven songs including Annabella's single 'Fever'.

● **Fall** leader Mark E Smith and his wife Brix, will be featured in a television programme called 'Hail The New Puritan' at 9pm on Channel Four on Wednesday, May 21. This fascinating programme will feature dancer Michael Clark performing to the Fall's music. I can hardly wait.

● **The Rolling Stones** release their single 'One Hit (To The Body)' on Monday, May 19. Taken from their 'Dirty Work' album, the flip side features 'Fight'.

● **Ruefrax** release their single 'In The Traps' on Monday, May 19. The single is produced by Mick Glossop of Waterboys and Ruts fame.

● **Frankie Goes To Hollywood** have been a bit naughty. It's alleged they caused about £100,000 worth of damage at the Montreux Rock Festival in Switzerland when they wrecked the stage and equipment. Back at their hotel they smashed glasses and bottles. Frankie's drummer Ped said: "It was all spontaneous. I just started kicking the drums in."

● **Peter Dean**, who's better known as Peter Beale the loveable Cockney market trader in 'EastEnders', releases his debut single 'Can't Get A Ticket (For The World Cup)' on Monday, May 19. You have been warned.

● **Wax**, featuring Graham Goldman and Andrew Gold, release their album 'Magnetic Heaven' this week.

● **Icehouse** release their first album for three years this month. It's called 'Measure For Measure' and it will be out on Monday, May 19. 'Measure For Measure' was recorded in England last year.

● **Rod Stewart** releases his single 'Love Touch' this week. It's featured in the forthcoming film 'Legal Eagles' starring Robert Redford and Deborah Winger.

BIRTHDAY FOR TRUST

● **Phil Collins**, Elton John, Howard Jones, Level 42, Tina Turner and Midge Ure are some of the stars who will be taking part in a special concert at Wembley Arena on Friday, June 20.

The concert is being held to celebrate the tenth anniversary of the Prince's Trust. The show, entitled the 'Birthday Party', will be held in the presence of the Prince and Princess of Wales.

Also on the bill will be Paul Young, Mark Knopfler, Suzanne Vega, Big Country, Status Quo and Eric Clapton.

Tickets priced £25.50 and £15.50 are available by post from The Birthday Party, PO Box 2, London W6 0LQ. Make your cheques or postal orders payable to The Prince's Trust and enclose a sae. No more than four tickets per application will be accepted.

● **Madness** will headline an Artists Against Apartheid benefit concert for the ANC on Friday, June 20 at the Brixton Academy, London. Supporting Madness will be Potato 5 and more special guests will be announced shortly. Tickets for the show are available from usual outlets. They will also be playing the Glastonbury Festival on June 22.

● **Janet Jackson** follows up 'What Have You Done For Me Lately' with 'Nasty' out on Friday, May 23. It's taken from her album 'Control'.

■ **Some of the stars involved in Self Aid, a massive concert to be held at Dublin's RDS Showground on Saturday, May 17, launched the event at a press conference held at the Irish Embassy in London last week. Lasting 12 hours, the concert will focus on the country's tragic unemployment problem. Viewers will be asked to pledge jobs or money to various Irish job creation schemes.**

Among the artists who went along to the Irish Embassy to present Irish Ambassador Noel Dorr with a programme of events for Self Aid, were Elvis Costello, the Pogues, Bob Geldof and Van Morrison.



Photo by Patrick Quigley

WHAT'S
MISSING

ON
PAGE
17

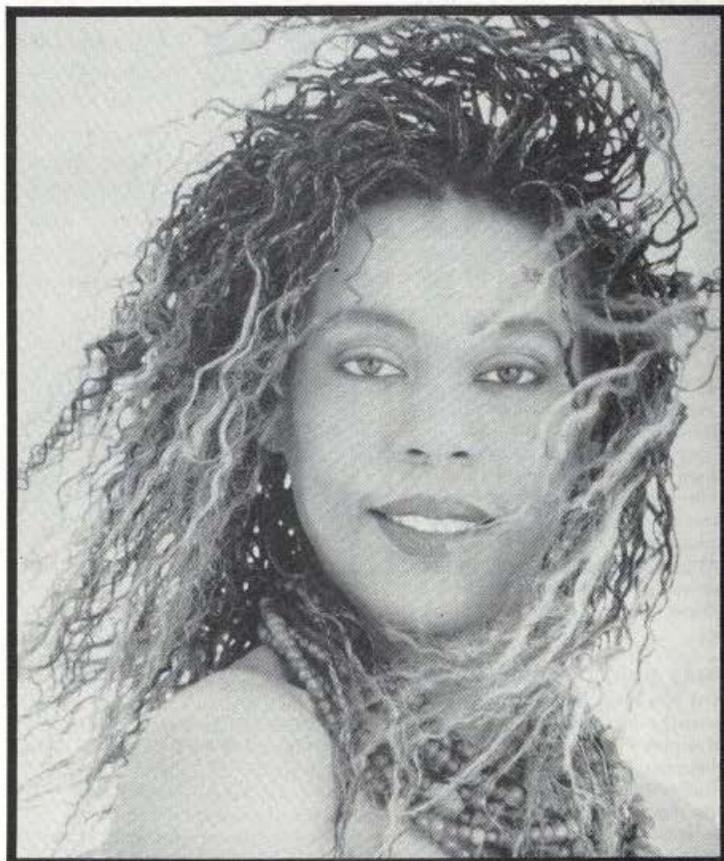
BY JAMES HAMILTON

B P M

ODDS 'N' BODS

MORGAN KHAN's July 19 UK Fresh '86 shows at **Wembley Arena**, as well as the **Mike Allen Roadshow**, would appear to include such as **Mantronix**, **Aleem** featuring **Leroy Burgess**, **Roxanne Shanté**, **Dr Jeckyll & Mr Hyde**, **Afrika Bambaataa**, **Word Of Mouth** featuring **DJ Cheese**, **Hashim**, **Captain Rock** and more (New York's **New Music Seminar** being over by then). . . **Live Wire's** next October 10-12 soul weekend is likely to be switched from **Bognor** to the **Butlins** camp at **Barry Island** near **Cardiff**. The extra journey for Londoners actually won't take much longer than that to the south coast as it's all by motorway, and will be well worth it provided the neighbouring funfair remains open as that's a good one! . . . **Froggy** seems to have permanently landed **Capital Radio's** Sunday midnight — 4am early morning soul show, followed for two hours however by **Steve Collins** and then **Al Matthews'** gospel slot — more sleepless nights! . . . **Community Radio** licence announcements are indeed being delayed, but the **Home Office** now promises they will be made, with some drastic changes to the original recommendations, within the next two months or so, or sometime (current Home Secretary **Douglas Hurd** was always interested in radio and has many ideas of his own to add). . . **Shep Pettibone** and the **Latin Rascals'** exciting 105(intro)-107½bpm US Remix, with juddery cuts and scratches, of 'Something About You' has been added by popular demand to **Level 42's** UK 12 inch (Polydor POSPA 790), vocally every bit as soulful as **Police . . . Joyce Sims'** 'Mantronik Mega Mix' of 'All And All'

(London LONXR 94) was worth the wait, with fresh new edits and added 109½bpm percussion. . . **Technics** turntables have a serious new rival in the US, where **PPD's** similarly styled vari-speed TT2400 deck includes such refinements as a tiny light built in above the stylus. . . **Atlantic** have scaled down their old 'This Is Soul' compilation to make a new 12 inch EP '6 of the 60's' (**A9410T**) containing the classic **Arthur Conley** 'Sweet Soul Music', **Wilson Pickett** 'Land Of A 1000 Dances', **Solomon Burke** 'Everybody Needs Somebody To Love', **Aretha Franklin** 'Respect', **Booker T & The MG's** 'Green Onions', **King Curtis** 'Memphis Soul Stew' — forget the Seventies disco revival, here (with **Sam Cooke**) comes the Sixties. . . **MCA Records** have reactivated the 0-124½bpm **M&M Extraterrestrial Mix of Ready For The World** 'Oh Sheila' (**RFTWX 1**) in a 12 inch twinpack to coincide with the group's televised **Montreux** appearance. . . **Chris Paul's** B-side, now finished copies are out, is his own 116½bpm **Paul Hardcastle-ish** whoops, **Jeff Lorber-ish** — instrumental 'Broadway Boulevard'. . . Thursday (15) hunky **Big H** hosts **Ascot Belvedere Arms'** beach party. . . **Jeff Young** joins **Trevor Fung & Paul Oakenfold** at **Streatham Zigi's** weekly **The Project** this Friday (next week, **Pete Tong**), and also souls **Deptford Champs** on Sunday (18) . . . **Mike Shaft & Colin Curtis** pack **Manchester's Playpen** Thursdays. . . **Larry Foster's** Fridays at **Gants Hill Villa** are veering ever more into old R&B, Motown and soul. . . **Trevor Hadley** funks Saturdays at **Deal's** free admission **Lifboat Inn** on **Walmer Strand**, while **Peckham Walmer Castle's** newly opened **Snoop's Disco** is funky Thur/Fri/Sat by **DJs Dave, Freddie M** and **Owen Washington**. . . Oxford's **Steve Aspey** does **Boddles** Wed-Sat but really gets into jazz 'n' soul Tuesdays at **Parkers** cocktail bar, for listening. . . **'The Bean'** is back from abroad and attempting to funk **Charnock Richard's The Park** . . . Hollywood's **Prime Cuts** record store reckons that aerobics instructors account for half the **Hi-NRG** records sold there! . . . **Samantha Fox's** bosom



DESIRÉE HESLOP's debut LP 'Princess' (**Supreme Records SU1**) as well as her current 119bpm 'I'll Keep On Loving You', and abbreviated 101½bpm 'After The Love Has Gone', 104bpm 'Say I'm Your Number One' hits, has the strong jauntily tumbling 109bpm 'Tell Me Tomorrow', self-penned moody 112bpm 'Just A Teaze', routine 114bpm 'If It Makes You Feel Good', Hi-NRG-ish 118bpm 'In The Heat Of A Passionate Moment', and US-aimed 122½bpm 'Anytime's The Right Time', all typically tightly produced by the **Stock-Aitken-Waterman** team. 'Tell Me Tomorrow' (from the movie 'Knights And Emeralds') sounds like another smash!

buddy **Linda Lusardi** is getting in on the singing act, recording for **Polo Records**. . . I just haven't room to review all the current incredible deluge of black dance releases here, but my column in **Music Week** at least lists all that fit (although without **BPMs**). . . **RELEASE THE TENSION!**

HOT VINYL

LOVEBUG STARSKI 'Amityville (The House On The Hill)' (**Epic EPA TA 7182**) Stand by for another smash, the 'Monster Mash', updated in

continues over

The Real Thing

The Decade
Remix II

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Kurtis Blow co-prod/penned jiggly 88bpm go go hip rap style with impersonations of the 'Star Trek' crew as well as the more usual Karloff/Lugosi voices (they're especially on the dup flip). Already massive in London, this is the next Full Force/Whistle-like crossover.

ALEXANDER O'NEAL 'What's Missing' (Tabu TA 7191) With a new O'Neal LP due soon, look what CBS have finally done after a year of campaigning by the soul media — they've pulled his (0-)111bpm US Remix of this exuberantly striding album smash off the recent 12 inch of 'A Broken Heart Can Mend' (no wonder they let that quietly die) to make it at last an A-side here! A pity it isn't the still superior original version, but we can't have everything (inst, and 80bpm, 'Do You Wanna Like I Do' flip).

DHAR BRAXTON 'Jump Back (Set Me Free)' (Fourth & Broadway 12BRW 47) Exploding on import, this breezily catchy here 116bpm electro leaper in the Lisa Lisa/Rochelle/Shannon/Joyce Sims style should be a pop smash too (Dubette and Jump Backappella flip, presumably leaving the Dub for creative marketing later?)

NU SHOOZ 'I Can't Wait ("Dutch Mix")' (Atlantic A9446T) Valerie Day and John Smith of Portland, Oregon, only started to hit in New York discos once their subtly nagging bass prodded rolling 104 1/2bpm tigger had been released in Holland as a local remix with catchy chipmunk-ish emulator hooks. Flipped here by the chunky (0-)1103 1/2bpm 'Make Your Mind Up', it's been stealthily climbing our chart but may be too "underground" for the masses.

GRANDMASTER FLASH 'Style (Peter Gunn Theme)' (Elektra EKR39T) Hot for probably too long

IMPORTS

THIS WEEK I've tried to work off the pile of UK reviews and have only space to list the hottest imports, of which there are plenty (check the chart for BPMs of those that hit). LPs include **Midnight Star**, Linda Tillery and **Johnny Kemp**, while in approximate sales order at time of writing the 12 inches include **Blue Moderne**, Shot featuring **Kim Marsh**, **Run-DMC**, **Chuck Brown & The Soul Searchers**, **Shawn Christopher**, **Yarbrough & Peoples**, **Hanson & Davis**, **Spyder-D** featuring **DJ Doc**, **Ghetto Style with 2 Live Crew**, **Point Blank MC's Juicy**, **Whight Knight**, **Whistle** (Dutch remixes), **Skipworth & Turner**. An expensive week!

now with hip hoppers, this tough 102 1/2bpm rapper revolves around Henry Mancini's 1959 TV theme, already revived by Art'n'Duane, Flash scratching in snatches of Cameo's 'Single Life' and more (inst/edit flip).

SYLVESTER 'Living For The City' (Creole CRT 90) An inappropriate, albeit brief, Eurobeat chart entry, this whinneying and hypnotically chugging 116-0bpm Stevie Wonder remake could fit into the Seventies disco revival for some (dub/edit flip). Fat Sylvie still wails up a gospel storm, and it's a bit of a grower.

IAN FOSTER 'Tell Me It's True' (MCA Records MCAT 1025) Loose Ends' manager Tony Hall's latest hot songwriting property sings now too, a Nick Martinelli-produced lethargically wriggly 0-97 3/4bpm meanderer in the current mannered soul style (inst flip), sneakily satisfying rather than startlingly different.

BOBBY WOMACK 'Gypsy Woman' (MCA Records MCAT 1050) Curtis Mayfield's 1961 Impressions' oldie remains scarcely updated in a lyrically rippling 113 3/4-



ROSHELLE FLEMING 'Love Itch' (Crossover SLN 1, via PRT) Although its strikingly acappella intro is a standout, the strongly sung but untidily rambling 0-120 3/4-120 1/4-120 1/2-120 3/4-120 1/2bpm long A-side of this burbling bumpy swayer is not as easy to use nor as catchy as the flip's straightforward 120bpm radio version (instrumental too).

114 1/4bpm remake that fits right in with the Sam Cooke revival. The rest of the 12 inch is taken up by short 124 1/4bpm and marathon 0-124 3/4-124 3/4bpm versions of the juddery wriggling 'Whatever Happened To The Times?'

ATLANTIC STARR 'If Your Heart Isn't In It' (A&M AMY 319) Fragmented 66 1/2-0-33 1/4-66 1/2-0bpm but beautifully sung big ballad more for radio, flipped by 1978's dately bounding 114-115bpm 'Stand Up' and their current album's 85 1/2bpm 'Let's Start It Over'.

GERRY TEW 'Heartache' (BILLYboy 12 BILLY 1, via PRT) Bluebird Records, is run by 'The Two Billies' so BILLYboy makes a logical name for their new label, independent of Bluebird/10, debuting with this T.C. Curtis-prod/penned, John Morales-mixed bouncily skipping 102 3/4bpm lurcher (dup flip) by a Watford lad.

STEVE CARLTON 'Keep On Walking' (RCA PT 40696) Billy Ocean's singing keyboardist debuts with an untidily started but then insistent Walkers-ish wriggly 113 3/4-

113 3/4bpm little strider (inst, and nice 99 1/2bpm 'Heart Of The Matter' flip).

EARLENE BENTLEY 'Point Of No Return' (Champion CHAMP 12-13) Morales-mixed, Levine & Trench-prod/penned typical swaying 101 1/2-0bpm tripper in undemanding Dr Buzzard style with some scattering over pattering rhythm (inst flip), all very pleasant.

BARBARA PENNINGTON 'Out Of The Darkest Night' (Record Shack SOHOT 55, via RCA) Belated release of her John Morales-remixed Levine & Trench-prod/penned, SOS Band-tempoed rolling melodically wailed 97 1/2-0bpm old LP track (inst flip).

ANY DAY NOW 'Show Me The Way' (A&M AMY 310) Paul Hardcastle's ex-First Light partner Derek Green returns with new boy David Hubbard and typically juddering co-producer Mark Berry on a jerkily episodic (0-)1106 1/4bpm jitterer (in three 33 1/3rpm versions) that keeps losing sight of its song.

HIT NUMBERS

BEATS PER MINUTE for the last fortnight's Top 75 entries on seven inch (f/c/r for fade/cold/resonant ends): **Patti LaBelle & Michael McDonald** 92 1/2 classic MoR swayer, **Spitting Image** (0-)112 1/2-112 1/4-0c Black Lace send-up, **Peter Gabriel** (0-)96 1/4-96 1/4 great Star-style lurcher, **The Cure** 167 1/4-0r guitar pop, **Dire Straits** 61 1/2f moody smoocher, **B-52s** 185-180 1/2-184-176/88-184 1/2-182-181c jerky US punk, **Matchroom Mob** 99-100 3/4c subdued singalong (minus Joe Johnson), **Kate Bush** 61 1/4-122 1/2f murky throbbing fan fodder, **Dr & The Medics** 120 1/2f straight strong Norman Greenbaum revival, **Jaki Graham** 104f churning soul, **Tavares** 121 3/4-122-121 1/2-122-121 3/4f galloping soul oldie, **Diana Ross** (0-)45 1/4-91 3/4f Bee Gees slowie, **Pete Wylie** 104 3/4r 'The...Story Of The Blahs', **OMD** 120f dreary moaner, **Huey Lewis** 144-142-144-142f surging sprightly rock classic, **Hipsway** (0-)121 3/4r mournful builder, **Cactus World News** 133 1/2-133-134 1/2-0r messy rock-pop, **Aretha Franklin** 125 3/4f cranking pop kicker, **Robert Palmer** 111 3/4f powerful rock chugger, **Nick Heyward** (0-)131 3/4f cheery Wham!-ish bouncer (not Billy & The Essentials!), **Total Contrast** (0-)109 1/4f wriggly soul, **Blancmange** 33 3/4-135f slow starting canterer, **John Cougar Mellencamp** 164-166f terrific rock stormer, **Sam Cooke** 122-121-122-121f vintage swayer, **PIL** 111 1/2f dull chugger, **Psychic TV** (0-)121 3/4f lethargic rock, **Icehouse** 115 3/4f nice gentle swayer.



CASHFLOW

mine all mine & party freak

2 DANCE FLOOR SMASHES ON BRITISH RELEASE

7 JAN 30 mine all mine & party freak

3 TRACK 12" JAN 30 mine all mine party freak (LATIN RASCAL EDIT) it's just a dream

PRODUCED BY Larry blackmon for atlanta artists

IN CASHFLOW WE TRUST

4 TRACK 12" JAN 30 THE REMIXES! specially for dancers 3 different mixes (by MARK BERRY) of mine all mine plus party freak (LATIN RASCAL EDIT)

X-WORD

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

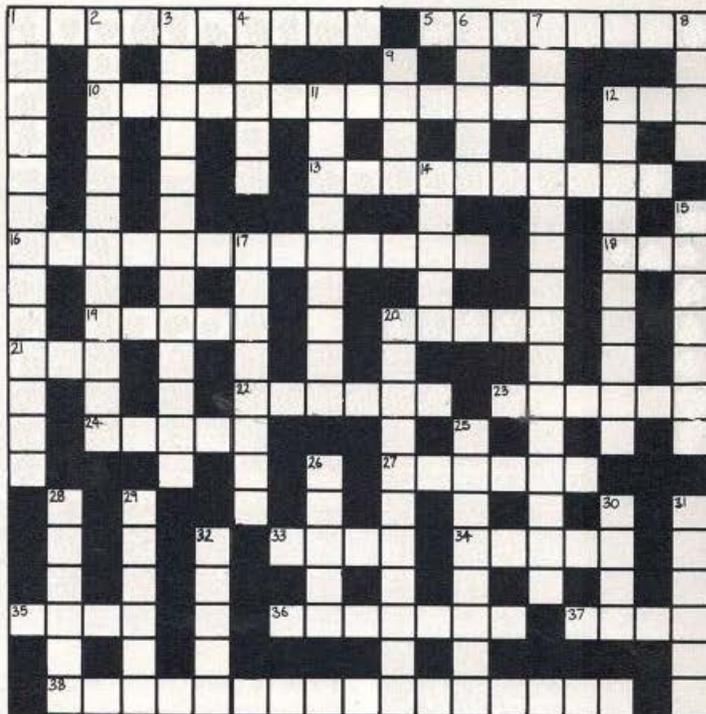
ENTRIES TO: FBI, X-WORD, GREATER LONDON HOUSE, HAMPTSTEAD ROAD, LONDON NW1 7QZ

ACROSS

- 1 When Madonna reaches old age she'll have something to say (4,2,4)
- 5 Depeche Mode hit performed in their birthday suit (8)
- 10 Kim Wilde could feel romantic playing chess (9,4)
- 12 No relation to Michael but this Jackson knows all about the Big World (3)
- 13 Would you leave Robert De Niro waiting? They did (10)
- 16 If you need a Cockney Translation ask this happy person (6,7)
- 18 Would you accept one of these from Freeez? (1,1,1)
- 19 & 15 down Part of town where you can hear Radio Africa (5,7)
- 23 Sabbath or Celebration (5)
- 21 You'll find this Jim in Slade (3)
- 22 Submarine colour (6)
- 23 If you were a woman she'd want to be a man (6)
- 24 This gets Howard into action (5)
- 27 The Mael brothers as they were better known (6)
- 33 & 31 down He's strollin' up the charts (4,6)
- 34 & 29 down This girl just wants to have fun (5,6)
- 35 Cut by the Clash (4)
- 36 George has finally escaped from Andrew and you can hear him singing

DOWN

- 1 How Level 42 earn a bit on the side (7,2,4)
- 2 Home for the Cocteau Twins (12)
- 3 Hipsway's light fingered friend (3,10)
- 4 Feeling for a Eurythmics LP (5)
- 6 Tracey isn't a rose (5)
- 7 Dave Edmund knew you were outside (1,4,3,8)
- 8 A challenge that took Propaganda into the charts in 1985 (4)
- 9 Ultravox got into a rage here (4)
- 11 Billy Idol shouting his mouth off (5,4)
- 12 Gem of a singer (3,7)
- 14 The Stranglers' sculpture (5)
- 15 See 19 across
- 17 Siouxsie's sweetest person (8)
- 20 They're fronted by John Foster (7,4)
- 25 This man and his music makes it a Wonderful World (3,5)
- 26 Atlantic or Ringo (5)
- 28 James who had a 1985 hit with Yah Mo B There (6)
- 29 See 34 across
- 30 Mechanics' leader (4)
- 31 See 33 across
- 32 It followed Broken Wings into the charts (5)



ANSWERS FROM MAY 17

ACROSS: 1 Big Audio Dynamite, 8 A Kind Of Magic, 10 A Night, 11 Killing Joke, 12 Pogues, 15 Animal Nightlife, 18 Icicle Works, 21 Bangles, 22 Cut Me Down, 24 Money, 25 Radio, 26 In A Lifetime, 30 Shell, 31 Vice, 32 Deep, 33 Roses, 34 This Time.

DOWN: 1 Black Celebration, 2 Grimly Fiendish, 3 Drowning, 4 Dead Or Alive, 5 ABC, 6 Tonight, 7 Chas, 9 Ice, 13 Rise, 14 West End Girls, 16 It's Now Or Never, 17 Blow Monkeys, 18 Island Life, 19 Lucky Star, 20 Water, 23 Eddy, 27 Fresh, 28 Miami, 29 Kiss, 30 Sade.

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FEATURING
THE SMASH HIT DUET
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'ON MY OWN'

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MCA RECORDS

'I THINK WE'RE EVEN LESS HIP THAN HUEY LEWIS AND THE NEWS'

This article features a pet rat, a scout leader, an exploding vicar, nose picking and strip searches. It is about Doctor And The Medics and is written by Robin Smith

If you're very ugly and pick your nose on crowded trains, Doctor And The Medics could be the band you're looking for.

"We're the sort of group who appeal to people who get abuse shouted at them from the tops of buses," says the good Doctor, aka Clive Jackson. "We are liked by the underdogs in society. I think we're even less hip than Huey Lewis And The News.

"We're also as far away from the typical rock and roll lifestyle as it's possible to get. We met Twisted Sister once and they seem to be 24 hour rock'n'rollers, but we don't go in for that sort of thing. I get a lot of pleasure looking after my pet rat, Colin.

"We're very realistic about life in Doctor And The Medics. This is 1986, after all, and there are bills to pay. Doctor And The Medics are a humorous band, but we're not a joke band. We just believe that humour forms an important part of life and it's always there to be used."

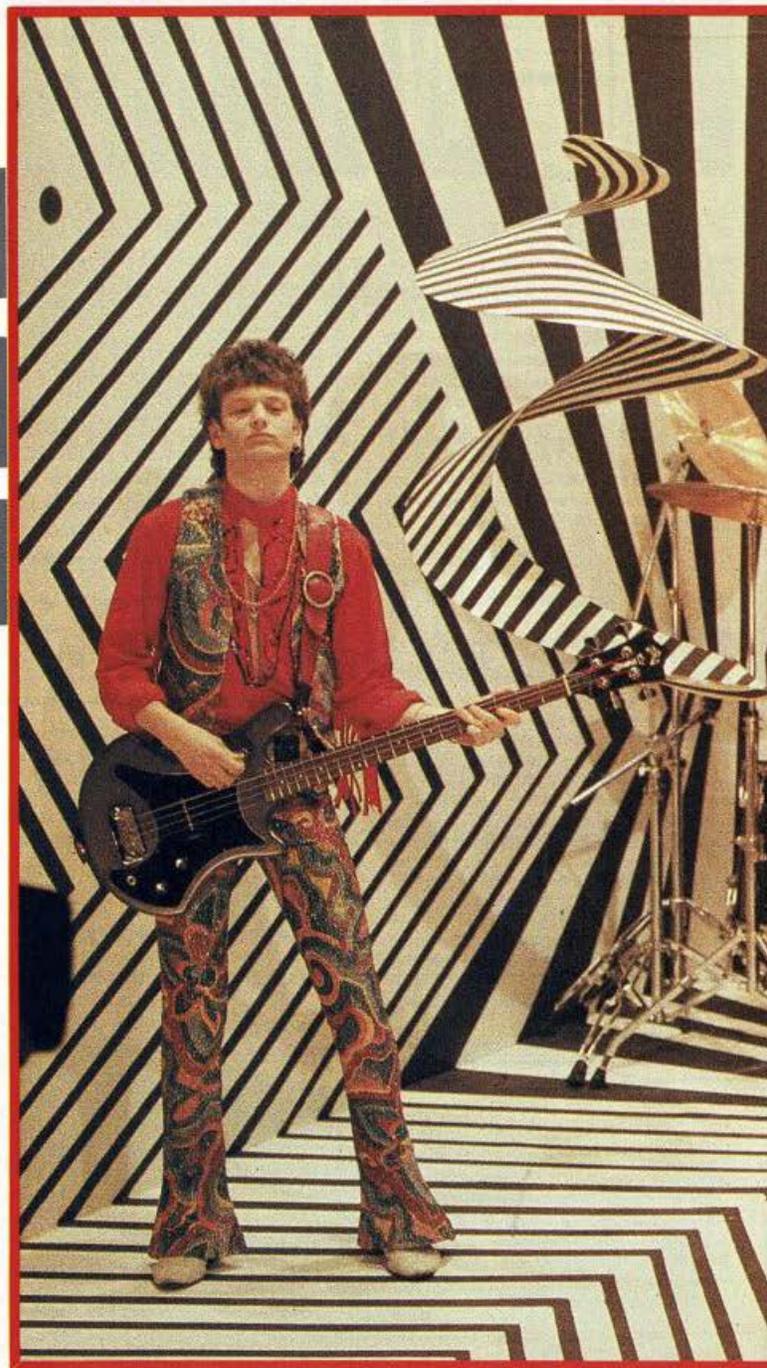
A former cub scout leader and failed doctor, music has become Clive's consuming passion. The Medics' rendition of 'Spirit In The Sky', originally a hit for Norman Greenbaum when flares were fashionable, looks like being a tonic for the charts.

"Doctor And The Medics are full of encouragement," continues Clive. "When I was a scout leader I always used to encourage the kids to use their abilities. I didn't try and get results by intimidating them.

"It must be horrible being a kid now. Hardly anybody encourages you. They all say, 'Oh there's no hope. You'll never get a job when you leave school. Just stay at home, be passive and watch a video'."

Doctor And The Medics think that live shows are a powerful potion. They average around 200 shows a year, spending hours travelling in their Medicmobile, a rather cramped white van.

Joining Clive in the Medics is his girlfriend Wendi and former model Colette on backing vocals. For reasons



best known to themselves, Wendi and Colette call themselves the Anadin Brothers. On guitar there's Steve Maguire, on bass you'll find Richard Searle, while Vom is on drums.

A strange character is Vom, with some rather unpleasant and dangerous habits. The other week the fancy took him to stick his hand in an illuminated sign outside a pub.

"We don't know how many volts passed through him. He must have been lucky to survive," says Clive. "He was standing on some friend's shoulders to make a human pyramid.

"Vom and I look very strange if we go out anywhere together. I'm over six feet tall and he's somewhere around five feet, so we look like a very odd couple. Actually, I'm still growing; I've put on a couple of inches in the past two years. If it goes on like this I'll have to have my spine seen to. In five years time I could be over seven feet tall."

Yes, perhaps it's just as well that Clive never became a real life doctor. He did apply to a number of medical colleges, but they turned him down.

"When I was a baby we had a visit from a gypsy," he continues. "She looked down at me in my mother's arms and said, 'That little boy is going to be a doctor'. When I was 14 I could think of little else; I really wanted a career in medicine.

"I wrote off to all the colleges, but during one interview I went to they were taking a sample of blood from somebody and I fainted. I can't stand the sight of blood.

"I also have a very sensitive navel. I can't stand anybody talking about it. I don't like people touching my nipples either. It makes me feel very squeamish just thinking about it.

"I think I also wasn't very successful in getting a medical job because of the clothes I wore to interviews. If I went



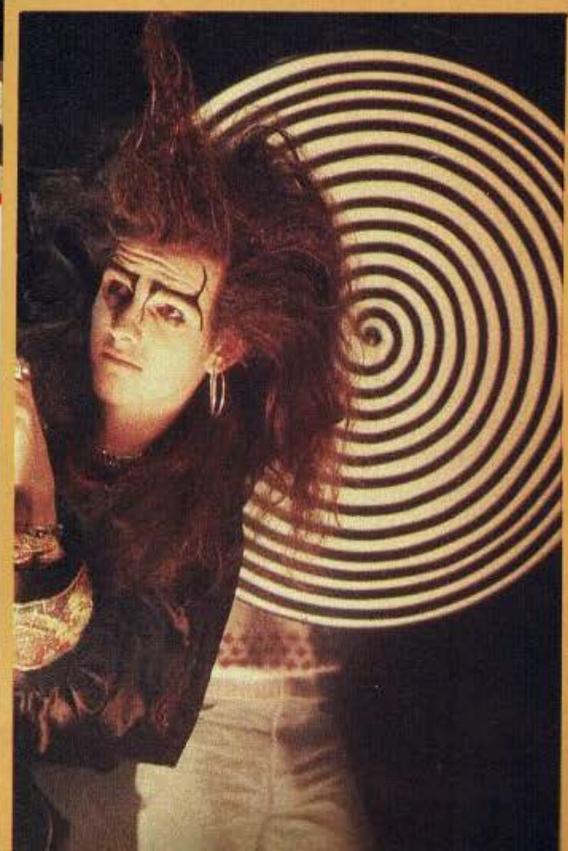
along as a pirate they didn't like the look of the parrot on my shoulder."

And thus Doctor And The Medics were born and now they're poised on the brink of mega stardom — or so they tell me.

"We weren't very trendy four years ago," says Clive. "In those days it was all synthesiser music and sucking your cheekbones in. I think there's a very strong live indie scene now."

"There are a lot of very good bands around on the circuit. You have to be good because the competition is so fierce and the rubbish gets sorted out quickly. I think this scene is as strong as punk used to be, but because all the bands don't play the same kind of music, you can't give the movement a name."

"In Doctor And The Medics we have to work to survive. I do some disc jockeying and I also helped write the



Damned's 'Grimly Fiendish' hit last year, but I didn't see a lot of money from it."

Clive says 'Spirit In The Sky' has been one of his favourite songs for a number of years and he's always admired Norman Greenbaum.

"'Spirit In The Sky' was about the only straight thing he did. Most of his material was completely off the wall and very interesting. I can recommend it to anybody."

"Greenbaum bought himself a chicken farm with an advance from his record company. He must also be goat farming, because you can buy Greenbaum's Goat Milk in America."

Doctor And The Medics hope to visit America and see their hero. So far though, the authorities haven't made them feel very welcome. On a previous visit, Clive was grilled by immigration officers for five solid hours before they released him.

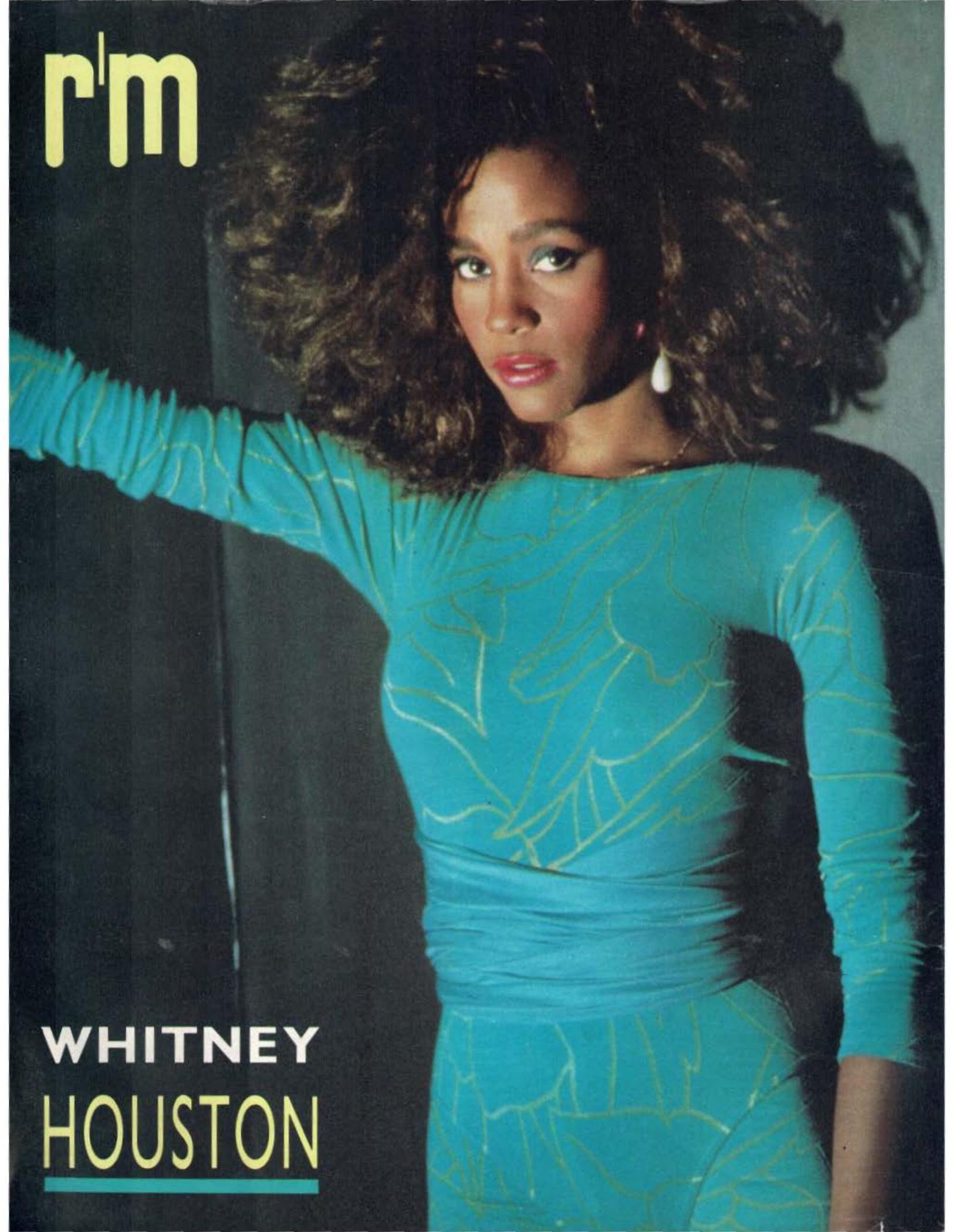
"They searched every conceivable orifice and found nothing," says Clive. "By the time they had finished they knew me better than I did myself. I wasn't really worried about the interrogation. I played games with them by portraying a character they weren't expecting. In a way, it was an interesting experience."

In Italy the authorities also became suspicious of Doctor And The Medics when they discovered some vitamin pills the band take everywhere with them. The rummaged through everything but they were a bit taken aback when the Medics actually volunteered for a strip search and began taking their clothes off. In Italy, Doctor And The Medics were also arrested for eating packets of crisps in public.

Doubtless the band will raise more controversy when they take their exploding vicar on the road with them.

"It's a dummy packed with plenty of pyrotechnic special effects," explains Clive. "What we'd like to do is cover our audience in parts of exploding vicar when we do 'Spirit In The Sky'. It will be a very deep experience."

"Then again, maybe the hall will go up in flames, you can never can tell with our lighting man."

A full-page photograph of Whitney Houston. She is wearing a teal, long-sleeved, form-fitting dress with a gold-colored abstract pattern. Her hair is voluminous and curly. She is looking towards the camera with a slight smile. Her right arm is raised and resting on a dark surface. The background is dark and out of focus.

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