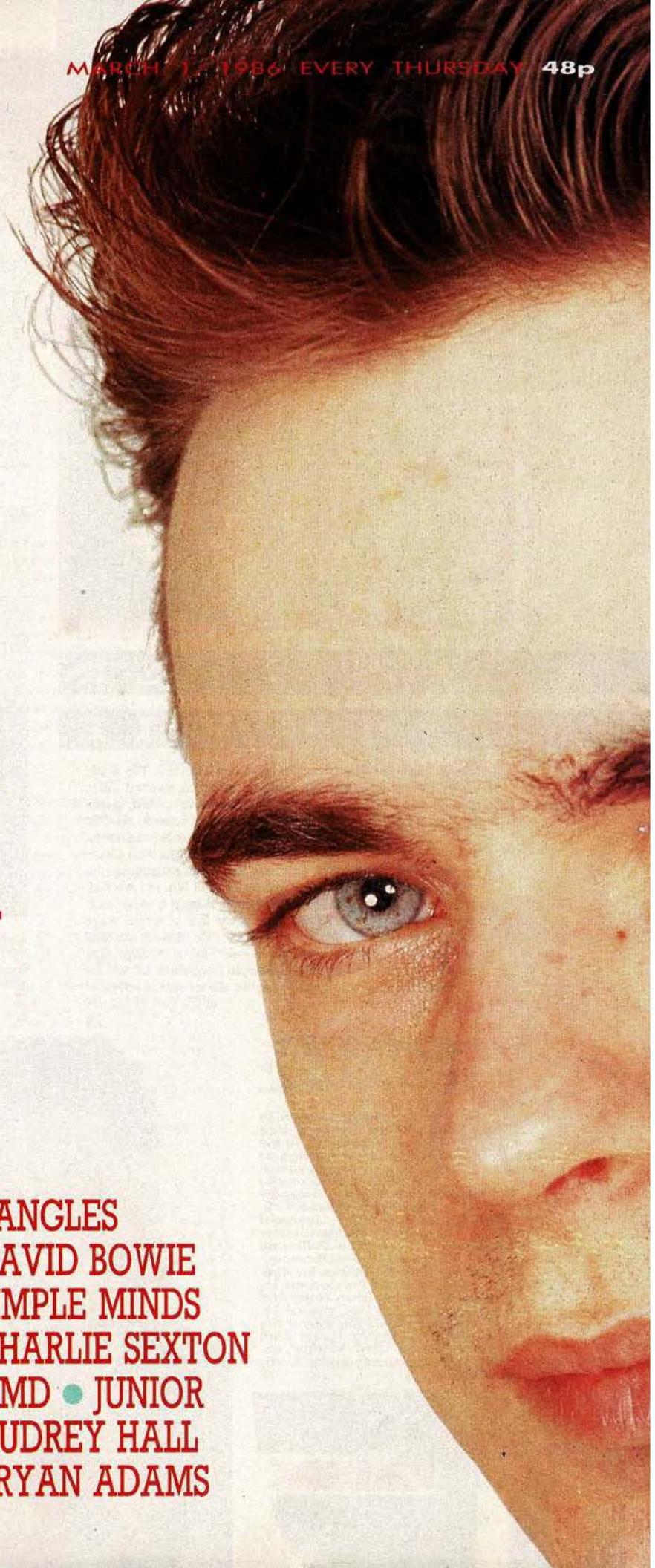


rm

RECORD MIRROR

CHAKK

This is Jake Harries. He sings with Chakk, one of the best groups to emerge so far this year. What are their chances?



+

BANGLES
DAVID BOWIE
SIMPLE MINDS
CHARLIE SEXTON
OMD • JUNIOR
AUDREY HALL
BRYAN ADAMS

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MORE DETAILS AND SHOP ADDRESSES

TURN TO PAGE 15 FOR VIRGIN OFFER



BEGINNER BOWIE

● David Bowie releases a new single on March 3. The song, 'Absolute Beginners', is the title track of the much awaited Julien Temple-directed film of the Colin MacInnes novel called, ahem, 'Absolute Beginners'. Bowie has one of the leading roles in the film as wicked ad-man Vendice Partners.

Bowie co-produced the single with Clive Langer and Alan Winstanley, and used the same musicians who appeared with him at Live Aid.

As well as the seven and 12 inch versions, there's a seven inch shaped disc to boot. 'Absolute Beginners' is the first of a tidal wave of music from the film, an album of which will include material from Sade, Style Council, Working Week, Eighth Wonder, Ray Davies and many more. The 'Absolute Beginners' LP will be available as a single AND double album and is released at the end of March.

JR

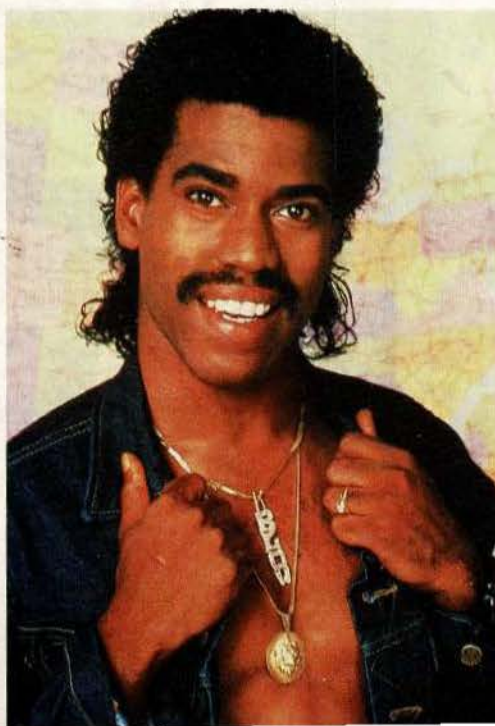
WORLD TRAVEL

World rapmaster Kurtis Blow is to tour Britain for the first time since 1983. Blow, whose current single 'If I Ruled The World' is his biggest ever UK hit, will play eight venues.

The dates are Newcastle Riverside Club March 7, Glasgow Strathclyde University 8, Nottingham Rock City 9, Liverpool University 10, Manchester Hacienda 11, Luton New California Ballroom 12, Peterborough Tropicana Club 13, Telford Ice Rink 14, Leicester Polytechnic 15, London Kentish Town Town And Country Club (two shows) 16.

Coinciding with this tour is the release of the Martin Luther King tribute record 'King Holiday', co-written and co-produced by Kurtis himself.

JR



CHAKK TOP 10

- 1 'Chakkie Wilson Said' Van Morrison
- 2 'Chakk Rattle 'N' Roll' Bill Haley And The Comets
- 3 'The House That Chakk Built' Tracie
- 4 'Chakk A Chance On Me' Abba
- 5 'Chakk The Knife' King Kurt
- 6 'Chakkety Chakk' Big Bopper
- 7 'Mated' Chakki Graham and David Grant
- 8 'Chakk On The Chain Gang' the Pretenders
- 9 'Chakk E's In Love' Ricky Lee Jones
- 10 'Down On The Street' Chakkatak

Compiled by Jimmy Chakk



FUZZ ABOUT SOMETHING!

Thank goodness! We at Index can at last bring you a group with a degree of youth, 'style', spirit, joie de vivre AND a good debut record to boot! **We've Got A Fuzzbox And We're Gonna Use It** (or Fuzzbox for short) are an all girl four piece from Birmingham, Vix on vocals, Jo — bass, Tina — sax and drums and Mags on vocals, violin and industrial coil!

Their eponymous EP is out now and features the famous fuzzbox plus a veritable heavenly choir of youthful exuberance as the girls dash through 'XX Sex', 'Do I Want To', 'Rules And Regulations' and 'She'.

"We've just got back from doing a TV show in Belgium," explains Mags, the only member not still at school or college. "It came as a real surprise to us because the record wasn't even out at the time."

Not a bad start, so how ambitious are they?

"Well, we think we're really successful already," says Mags. "This all started as a joke when we pretended we had a band and did a gig at two hours' notice, so everything that's happened since is great. We're just enjoying it and having fun; you don't have to be so serious about it and we're definitely not into sitting in a dingy room practising for four years before we play. People seem to like the look and the idea of us, but don't take us too seriously. But we're not a bunch of giggling schoolgirls!

Isn't it often the case that people who don't try too hard come up with the goods? Fuzzbox could be huge, they could disappear in six months; let's settle for something in between.

AS

DEX



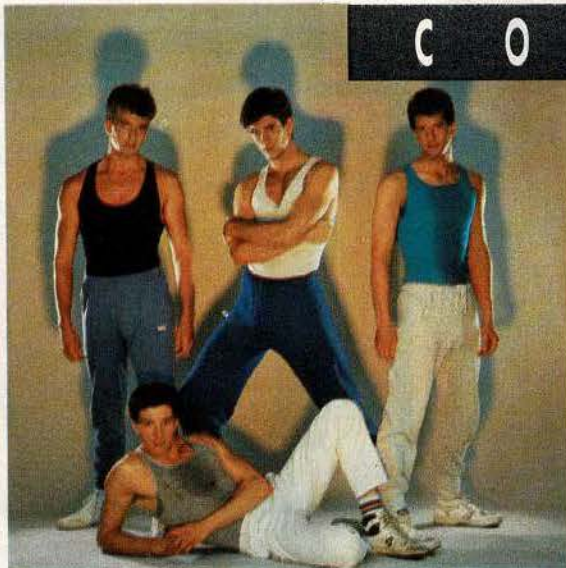
CLUB SINGLE SHOCKER

They're back! After over a year's silence **Culture Club** release their single, 'Move Away', on March 3. Written by the band and part time member Phil Pickett, the song will also be included on the forthcoming Club LP, 'From Luxury To Heartache', to be released on April 1.

The B-side is 'Sexuality', and the 12 inch version contains a longer version of 'Move Away' and a dub remix of 'Sexuality'.

Both tracks, and the album, were produced in Switzerland by Arif Mardin and Lew Hahn.

There are rumours that the band will tour Britain before the end of the year.



NEW AVENUES

Seventh Avenue currently enjoy the best of both worlds. The foursome have proved their appeal to the boys by topping the Eurobeat charts with advance orders for 'Love's Gone Mad', while female reaction has been such that they've been dubbed "double Wham!" by the paper with page seven fellas for their unashamed pop stance. The quartet are Andrew Darby, John Crabtree, Steve Stafford and George Mangrum. Stafford started life as Steve Harper but he has since adopted the name of his home town.

American George Mangrum has problems. The Department of Employment has ruled that he isn't an important member of the group and he is being refused a renewal on his work permit after March.

MG

DANCE SOCIETY

Put on a few extra inches in the current big freeze? There are plenty of tried and trusted ways of keeping fit (the best ones unprintable) but dancing — yes, dancing — has always been the best. So we at Index, after lengthy negotiations, have got our immaculate mitts on a dozen copies of 'The Dance Hits Album', which includes Billy Ocean, Mai Tai, Five Star and many others and is currently riding high in the charts.

You can win your own copy by answering the three questions below.

- 1 What exactly is a Mai Tai; a) An article of clothing; b) A cocktail; c) A Dutch car?
- 2 David Grant used to be the frontman for which group; a) Ratt; b) The Conway Brothers; c) Lynx?
- 3 Which ex-Commodore had a hit with 'Hello'; a) Lionel Barrymore; b) Greg Richie; c) Lionel Richie?

Send your answers on a postcard to **Index Dance Hits** competition, Greater London House, Hampstead Road, London NW1 7QZ, to reach us no later than March 10, 1986. First 12 correct entries out of the bin will win an album.

AS

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- 8 **THE BANGLES**
we flew prince and survived — cooeee!
- 12 **CHARLIE SEXTON**
man, beast or rock'n'roll hero — spifferoon!
- 14 **SINGLES**
reviewed by robin 'sex on two legs' smith — crrumpet!
- 15 **50P OFF ALBUMS!**
roll up for virgin records' special offer — terrif!
- 16 **CHAKK**
thug funksters on the rampage — kersplunk!
- 19 **ALBUMS**
lots of fine cutz — ho ho ho!
- 20 **LIP**
nasty filthy disgusting rumours — nudge nudge!
- 22 **EYE DEAL**
agnes of god, car trouble, videos — phooooargh!
- 24 **JUNIOR**
phil lynnott, he was a great bloke — aaaaah...
- 26 **DAVID BOWIE**
30 things you never wanted to know anyway — chocs away!
- 30 **CHARTS**
uk singles, lps, mvs, cds, 12" — well, melt my proline noisettes!
- 32 **CHARTFILE**
prof jones, hyperactive chart swot — jolly hockey sticks!
- 34 **CHARTS**
us lps and singles, disco — very attractive
- 36 **CHARTS**
indie lps and singles, reggae, eurobeat — bbbbumphhh!
- 37 **RM / PM**
- 38 **LIVE**
cabs, psychic tv, fruits of pash, whizzo prang!
- 40 **SIMPLE MINDS**
monsieur kerr pontificates (pt 2) zzzzzzoweee!
- 46 **NEWS DIGEST**
- 47 **JAMES HAMILTON**
turntables melt, oceans part, etc — kerwumph!
- 50 **OMD**
saucy orchestral boys crack america — dang my poons!

■ Cover photography by JOE SHUTTER — um...

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TOURS ●

RELEASES ●

NEW BANDS ●

GOSSIP ●

ENTER THE DRAGON

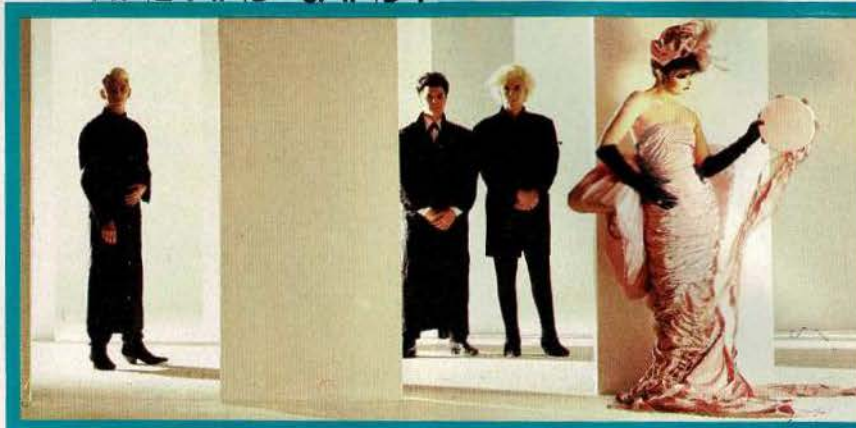
● Captain Yonio in 'Merry Christmas Mr Lawrence', musical collaborator with David Sylvian, the man behind the Yellow Magic Orchestra, keyboard player on the new PIL album, and now, **Ryuichi Sakamoto** is adding another entry to his already impressive list of credits: a single with **Thomas Dolby**.

Ryuichi, whose name means 'dragon-one', and Thomas 'May The Cube Be With You' Dolby have produced 'Field Work', an intriguingly brain teasing number taken from Mr Sakamoto's forthcoming album 'Ongaku Zukan' (meaning Illustrated Musical Encyclopedia).

The single will be out on February 24, with Mr Dolby scripting and directing the video. And a happy New Year to you both.

DC

FINE AND CANDY



Siouxsie And The Banshees release their first single of this year, 'Candyman', on February 28. The single is concerned with the abuse by adults of the trust placed in them by children, and is backed by 'Lullaby'. The 12 inch version features an extra track 'Umbrella'.

The Banshees regret to announce that contrary to reports in the press they will NOT be appearing on 'The Tube' on February 28. Their appearance on the show was not confirmed because Siouxsie has not yet recovered from her recent knee injury and is unable to resume live work yet.

For further Banshees' info, look forward to an in depth rm feature within the next few weeks.

JR



FREE CASSETTE

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● Whooperoonie! You've clipped'n'kept coupon numero uno, so now here's coupon two to collect towards the groin-tingling free 15-track cassette known as **RMC60II** — **Spools Gold**.

These are some of the scorchers you'll be Morris Dancing in the back garden very soon. There's the **Godfathers'** 'Lonely Man', 'Stay At Home' by **Mathilde Santing**, 'Move Me' by the **Woodentops**, 'La-di-da' by **Doug E Fresh**, 'Brand New Revenge' by Max, 'I Will Be Your Shelter' by the **Housemartins**, 'Hello Darling' by **Blancmange**, 'Sweet Thursday' by the **Icicle Works**, 'The Web' by **Cabaret Voltaire** and many more gems, to be announced.

Cut out this 'ere coupon and keep it safe with last week's, and we'll be printing the remaining two coupons in consecutive issues. Remember, only **FOUR** coupons (numbered 1 to 4) are to be published, so you only have **ONE** chance to collect all the coupons.



Five things about Bryan Adams that not a lot of people know

- 1 His latest single 'This Time' is, in fact, three years old — from the not exactly mega-successful album 'Cuts Like A Knife'.
- 2 The gravel featured rocker is not Canadian after all, but was born of British parents. The Adams family (no, not that one) have been in the British army for generations, and Bryan was expected to follow one of his great-great-great-uncles who fought alongside the Duke Of Wellington at Waterloo. To this day, there's a hill in Belgium on the site of the battle called 'Adams Hill' — or 'Adams Colline' if you prefer the local lingo.
- 3 A right little rebel was our Bry when he was a boy. He was expelled from innumerable schools, and one of his school reports described him as having "his mind in the gutter".
- 4 The apple of Bryan's eye at the moment is a certain Ms Russell, daughter of loony director Ken.
- 5 He once had a dog called Puddles. One day it ran away and never came back.

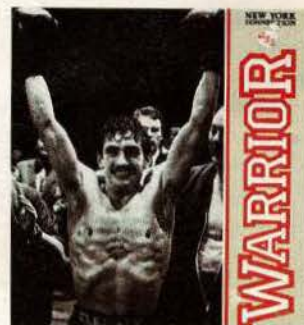
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PAT MCGUIGAN



DANNY BOY



SECONDS OUT

● With **Barry McGuigan** mashing up yet another title contender, it's a good time to review some of the vinyl spin-offs of the champ's career.

'The Warrior' **New York Connection (Spartan)** Indifferent tribute, sounds like a poor man's 'Eye Of The Tiger'.

'Danny Boy' **Pat McGuigan (Ritz)** Barry's dad, once third in the Eurovision Song Contest, with a passable rendition of the traditional ballad. Now a standard pre-fight sing-a-long.

'Thank You Very Much, Mr Eastwood' **Dermot Morgan (Dolphin)** Cabaret impressionist depicts an imaginary meeting between McGuigan, Geldof, Reagan and the Pope, each time telling his admirers not to thank him, but to thank his manager, the inimitable Barney Eastwood. Wonderfully tacky.

SB

EARBENDERS

Graham Black

'Cookie Puss' **Beastie Boys (Rat Cage, US Import)**
'Just Buggin' **Whistle (Champion)**
'Peanut Butter' **Padlock (Garage)**

Stuart Bailie

'Tear Up' **Potato 5 (Gaz's Records)**
'It Can Be Done' **Redskins (forthcoming LP track on London)**
'My Baby Just Cares For Me' **Nina Simone (Charly)**

Andy Strickland

'Scar Tissue' **the Bodines (Creation B-side)**
'Charles' **the Skids (Virgin LP track)**
'Rules And Regulations' **... Fuzzbox (Vindaloo Records)**

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Photo by Retna



WHAM! SHOCKER

Wham! are splitting up — and a source close to the band thinks the real reason for the break is because George Michael has simply become fed up with Andrew Ridgeley.

The unnamed informer believes George doesn't think Andrew has been pulling his weight. "He thinks people know he's the much stronger personality in Wham!. He doesn't see it as being a partnership anymore. George feels the time is right to do something on his own."

George Michael is planning a solo career and Andrew will be devoting himself to motor racing and films.

Simon Napier-Bell, Wham!'s personal manager, insists the split is "amicable" and the break up won't be an immediate one. The duo, who met at school in Bushey, will be staying together for three months. There are plans to release a final Wham! single.

George Michael will also be working on a solo single and album.

Late last week, George's solicitors announced he would be cutting links with his management company, Nomis. George Michael is said to be extremely upset that Nomis has been sold to the Kunick Leisure Company which has strong links with South Africa.

On holiday in Monte Carlo, Andrew appeared to be extremely upset over the split, claiming nobody had told him what was going on.

Disc jockey Gary Crowley, a friend of Wham! who gave them a lot of support in their early days, says he was "shocked and flabbergasted" when he heard the news.

"I don't really think the split was about Andrew not pulling his weight," he continued.

"I went on the road with them and they always appeared to be great friends. Andrew is a very talented bloke and so funny. I'm sure they're both going to do very well and I wish them a lot of luck."

As *RM* went to press, Nomis said they had "nothing else to say" about the split. RS

ON THE RAILS

Those who know about these things have been pointing their "Whistle Test" guest passes toward Austin, Texas, as this year's American state to keep an ear and eye on. *Zeitgeist* seem to be the band most likely to, as they say, what with their impressive debut LP and now a single titled 'Freight Train Rain'. They may or may not be a year too late, but *Zeitgeist* are worth keeping an eye on. AS



BAD NEWS

RM's band of '85, Big Audio Dynamite, release their second single, 'E=MC²', on March 3. Taken from their highly acclaimed debut LP, the track is available in seven and 12 inch formats and is backed by the previously unavailable 'This Is Big Audio Dynamite'.

BAD are currently working on a film of 'E=MC²' with Luc Roeg. JR

COMPILED BY
DIANE CROSS
JIM REID
ANDY STRICKLAND

LADIES MEN

Mantronix are a modest pair, considering their 'Ladies' single is racing up both the national and disco charts. MC Tee only calls himself King Of The Beat, while his fellow Jamaican exile in New York, Mantronik, refers to himself as King Of All Rappers.

Mantronik explains the duo's name: "It's a fusion of MAN and electRONIX. It's new, it's fresh, it's alive."

MG



CALORIE CONTROL

Juicy is a fair description of the succulence to be obtained on the current 12 inch hit 'Sugar Free'. It's also the name adopted by brother and sister pair Jerry and Katreese Barnes. The single now has an official British release and displays their musical heritage — their father was a top band leader in the Forties and Fifties — and the commercial instincts of producer Eumir Deodato, the man behind *Kool And The Gang*. The album 'It Takes Two', already an import chart number one, is due for March release. MG



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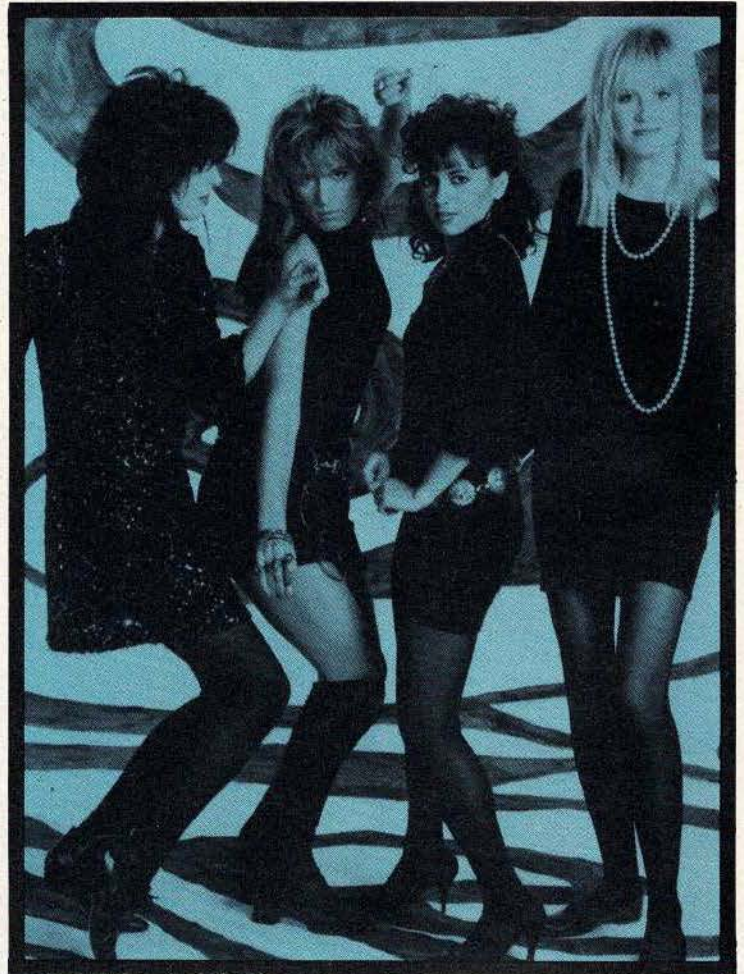
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"Hi, I'm Michael..."



'PRINCE FLEW OVER WITH US... REALLY COSMIC'

... and not on a magic carpet, either. The Bangles are far too young to remember psychedelia, but his Purple Royalness has taught 'em a thing or two about paisley. Good vibes: Di Cross

It seems the Boomtown Rats aren't the only people who don't like Mondays. After a hectic weekend's socialising, and a day of 'thou shalt not toil', getting the old snouts back on the grindstone to start a fresh week comes as an unwanted shock to the Bangles as well.

'Manic Monday' is the comical, commercial pop single from LA's all-girl offering, actually written by his regality Prince — hardly someone

you would expect to be familiar with us labouring classes' worst time of the week.

"I don't know what he had in mind when he wrote it," laughs lead guitar player Vicki Peterson. "But he's written it from a feminine point of view as only he can do. He sent us the demo tape, because he thought it would be good fun for us to record."

So how did this royal acquaintanceship come about? "He came to see a show of ours in LA after Apollonia gave him a cassette of our first album 'All Over The Place', and he'd seen the video for the single 'Hero Takes A Fall'.

"We've been in touch ever since then, which was two Augusts ago, and he's been very supportive. When we came over to England last year he was on the same flight, coming over for the BPI Awards, which was really cosmic. It was so funny, because everywhere we went people were talking about him, and saying how weird he was. He's really nice."

Both the single and forthcoming album 'Different Light' exude the Sixties influences which have become a hallmark of the Bangles. Whereas the first album invoked more mainstream influences such as the Monkees, Mamas And Papas and the Beatles, the new offering investigates and draws more heavily from the later psychedelic era.

"The songs lyrically are a little more vulnerable and romantic. It is a very pretty album, with more keyboards on it. All our songs are emotional, because we write from that point of

"... and I'm Vicki ..."



view," Vicki continues.

"We wanted to get a real good sound, clear and separated. The last album was a little more rock, but we are always experimenting," clarifies Debbie Peterson, Bangles' drummer and Vicki's younger sister.

At 24 Debbie is the youngest of the group, although the others can only have been three or four when Sixties pop was experiencing its finest hour. What inspired them to explore this particular back catalogue so thoroughly?

Vicki: "The Sixties was an incredibly diverse and rich period of music. We were chronologically too young to listen to it then, but our parents and elder brothers and sisters had it on, so it was always around us. We were also listening more to the singer songwriters like Joni Mitchell, Paul Simon, Carly Simon, Dylan."

Debbie: "It's part of the bloodstream of the Bangles. It is nice to listen to and very fulfilling. When I was growing up I was watching things like the Monkees' TV shows. They were running about like perfect cartoons. I was definitely a media child all the way."

This has been pretty much a family affair so far, so how do Mama and Papa Peterson feel about the pop potential of their progeny?

Vicki: "They love it and are very supportive. Both my parents work with the fan club, and my older sister is the Bangles' accountant."

A favourite monicker for the stream of Sixties-influenced bands originating from the west coast of America is the 'Paisley Underground'. A general heading beneath which the Bangles have been filed along with compatriots like Green On Red, Dream Syndicate and the Long Ryders, bands that have all been swept into public awareness on the tidal wave of Sixties revivalism.

Debbie: "We are like a big family, playing what we like to play. The Paisley Underground is a misleading term, though, as we don't all wear paisley. The groups were all formed around 1982, and we'd be on the same shows and buying each others' records. It was very tight knit and was fun."

Sid Griffin of the Long Ryders was

"my name's Susanna ..."



Debbie's flat-mate for a while, although the girls have found that the rigours of life on the road have made it impossible to keep up the payments for apartments you don't live in for half of the year. The two sisters are speaking to me even now from a hotel suite in Stockholm, on the Swedish leg of their current European tour.

Debbie and Vicki, along with guitarist Susanna Hoffs and bass player Michael Steele, have left the sunny climes of LA to find out how we Eskimos survive in Arctic conditions, and they'll be taking a closer look at England when they visit these 'ere shores later in March.

However, on this tour, the frost-bitten Europeans are warming to the Bangles. "We are finding more people who know about us, so it is kinda a different feeling this time. People who have never heard our stuff are coming to check us out," explains Vicki.

They've dubbed this excursion the 'White Bread And Cheese Tour', in kind acknowledgement of the little parcels of yeast swollen goodies they are constantly being presented with.

No wheat germ loaves here, to help the health-conscious girls stave off the constant strains of touring.

All-girl groups are still something of a phenomenon, with the Bangles being definitely part of an endangered species. (Yes, for those of you who spotted it, Michael is a girl's name.) Vicki, though, believes that this is a purely statistical interpretation.

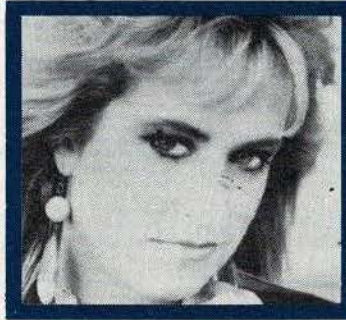
"Percentage-wise there are fewer all-girl groups, so people focus on them. I am hoping more and more women will get it together to play. Rock music needs a good kick in the pants!"

Whilst desperately trying to think of other upfront female performers, the name of Madonna inevitably crops up. "I don't tend to like disco slush, so I don't tend to like Madonna's stuff although she's done a couple of well crafted songs which I like. I think she's fun, but it is not the sort of thing I would like to aspire to."

"I would like to see more people picking up a guitar because they like the music, not because they want to get laid every night."

Avoiding the traps that snared other all-girl outfits like the Go Gos, I ask Vicki if they see themselves as feminists:

"and I'm Debbie ..."



"feminine" is her reply.

"We don't hide our femininity, but we don't flaunt it either. We all like clothes and to wear fun things, but we all wear what we like."

Their colourful stage wear and enthusiasm makes them a visually attractive live act. As well as Marshall Crenshaw, Prince, the Ramones and REM, Debbie cites U2 as one of her favourite modern acts, because of their legendary live appearances.

"They really involve the audience in their performances. We like to dance around on stage, but sometimes it gets a little rough with people trying to climb on stage and going nuts. We played a show in Germany and everyone was pushing forwards so hard we thought the stage would collapse. It can get really dangerous."

While Britain still reels from the effects of Bruce mania following the God-like one's superman-type stadium stunners of last summer, I wonder how he fits into the scheme of things in LA.

"I think he is one of those people who has been playing music with all his heart for years, although I don't rush out and buy his stuff," says Vicki.

"Artistically, we have spent so many years under British rule, this is all touted in the press as the new American pride, which I think is bullshit. Springsteen stands for the US work ethic and those things, which I think are good."

"I'd rather listen to that than the techno slush coming out of England."

A rather harsh and unjustified generalisation, which we won't go into during this telephone chat. Apart from the Boss and new psychedelia, then, what has American music got to offer us?

"The best music over there is not being heard on the radio. Bands like Green On Red who are playing real and soulful roots music are unpolished and too untechnical for radio," continues Vicki.

"In LA the club scene has cooled down, so it is kinda rough for local bands to get dates and build a following."

With a successful single, new album coming and tour dates here shortly, I think the Bangles are going to find it's more than just Mondays which are going to be manic from now on.

★1 LOVE MISSILE F1-11
★2 HACK ATTACK

ジグ・ジグ・スバトニツク

★ 冒険未来グループである為に要する興味 ★ ガイテイオ・ナスティーズ ★ 富 ★ ロケット

★ ビー・エム・エックス
★ ホーム・コンピュータ
★ エクサイトメント
★ ロックン・ロール第5ジェネレーション

DEX

DANCE HALL STYLEE

Reggae singer **Audrey Hall**, the sweet voiced vocalist of current hit 'One Dance Won't Do', has got itchy feet. Nope, it's not just Ms Hall's disinclination to stop at one dance, it's her keenness for a rapid change of scenery. Audrey just finds it hard to stay in one place for very long.

"I was born in London, but I left England when I was eight and went to Jamaica. I spent a few years there and then came back to England to finish my education."

In fact Audrey found herself whisked from the sunny dimes of the Caribbean to the less enchanting surroundings of Sydenham Girls High School. Leaving school at 17, she spent a year working at the Ministry Of Health by day, singing backing vocals on the South London club circuit by night. And then it was time for one more move.

"Yeah, I decided to go off to New York and try my luck and I've been there ever since — nearly 10 years now."

"I've sung all sorts of music; gospel, soul, reggae and opera. I sang opera with the Harlem Operatic Society."

"Then me and my sister Pam did a world tour with Toots And The Maytals. We were doing backing vocals and it went really well. It was after this that I seriously started considering a recording career."

Audrey sang on Peter Tosh's version of 'Johnny B Goode' and then cut her first solo single, a cover of Foreigner's 'I Want To Know What Love Is'. A reggae hit in NYC and London, it set the way for a solo album and now a top 30 UK hit.

At 27, Audrey is hardly an overnight success, but with her cosmopolitan background and extensive experience of reggae's three centres, JA, London and New York, she's in the perfect position to sum up the current state of play.

"Jamaica is still the best place to make reggae music," she says. "That's where the music was born and that's where the real feel for it is. The minute you step off the plane there, there's a different atmosphere." JR



JEWEL IN THE CROWN

Opal is an iridescent semi-precious jewel, according to the dictionary. Much the same could be said of the band formed by ex-Rain Parade guitarist David Roback and ex-Dream Syndicate bassist Kendra Smith in Los Angeles. The pair have spent the last year burning both bridges with the new LA rock mafia and anything remotely paisley. Their first offering is 'Northern Line' — inspired by Kendra's commuting from San Diego to the city of angels.

MG

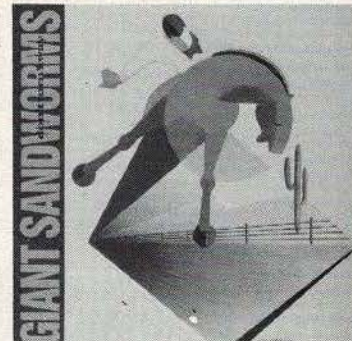


SANDSTORM

● Tucson, Arizona was the home of Jo Jo, before the Beatles told her to 'Get Back'. The land of rattlesnakes and cactus has lain musically barren until the **Giant Sandworms** burrowed their way onto the US indie scene. Their debut British single 'Don't Turn Away' is an arid slice of rock.

The band, Howe Gelb (vocals and guitar), Dave Segar (guitar), Scott Garber (bass) and Billy Sed (drums), have since changed their name to the minimalistic Giant Sand after a severe case of jaw ache from explaining references to Frank Herbert's 'Dune' saga. They decided they weren't worms after all.

MG



RED GUITARS

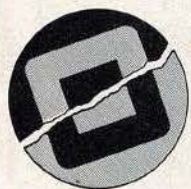


NATIONAL AVENUE

(SUNDAY AFTERNOON)

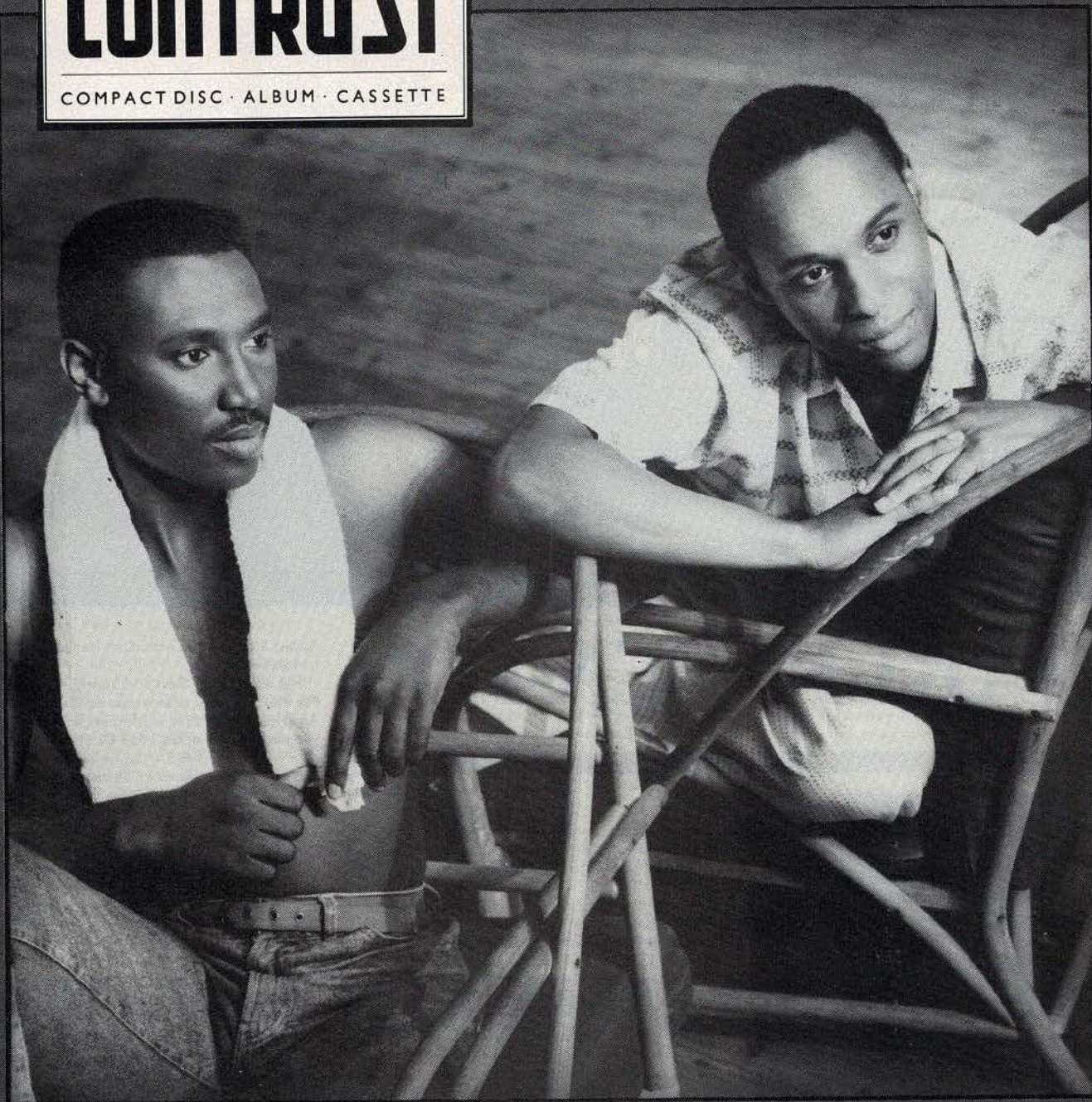
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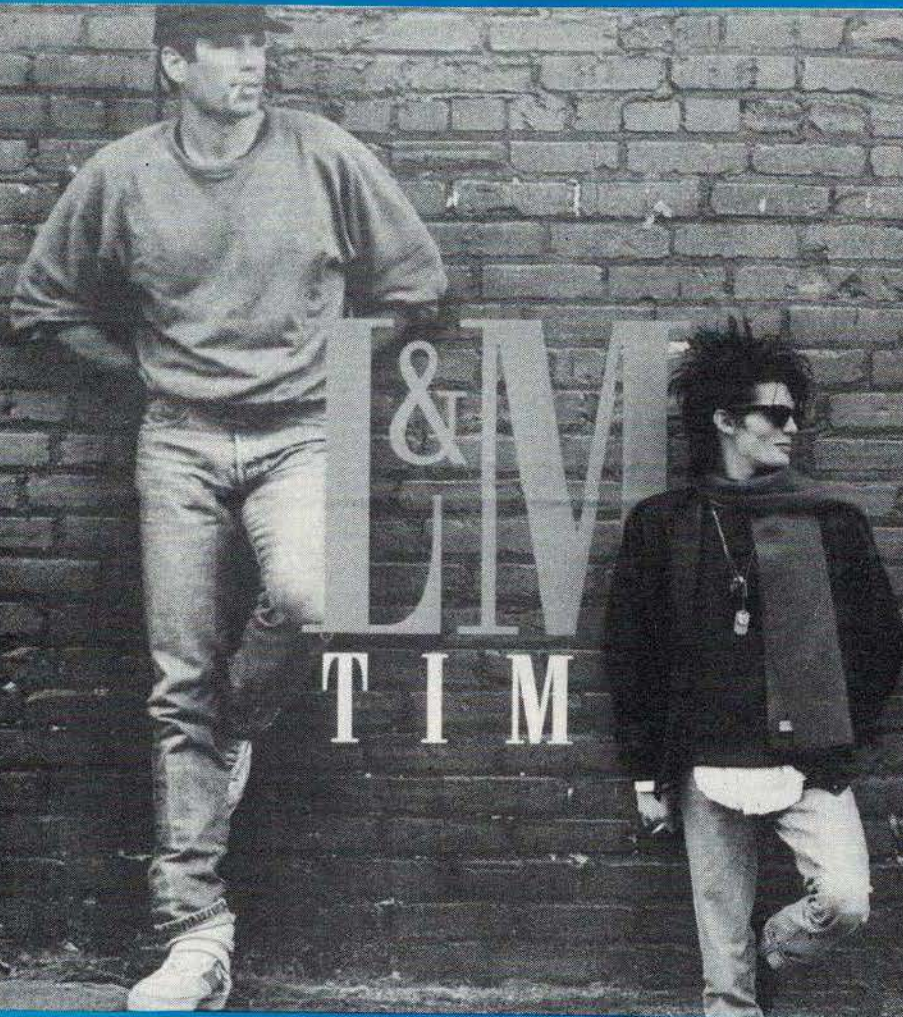


Photo by LFI

CHARLIE SEXTON

Is being thin, 17 and the owner of a well-practised sneer sufficient qualification for celebrity status? Mike Gardner examines Charlie Sexton

If Dr Frankenstein existed today, his multinational corporation sponsors would be looking for a substantial return on their money. Producing monsters isn't enough to reap huge financial rewards from an easily sated public.

They'd have to create something that would obtain a high media profile and keep it; something that could hog all the available lines of communication — TV, radio, videos, films, papers and magazines. Dr Frankenstein would have to build the perfect rock star.

The ultimate rock warrior would be young, toweringly tall, impossibly thin, square shoulders like coat hangers, have his jet black hair piled into a leaning tower of Pisa quiff, have the facial features of a teen matinee idol — moody, strong, and powerful but vulnerable.

His cheekbones would be elegantly high and his piercing eyes and rubbery Jaggeresque lips the jewels of his gaunt, perfectly chiselled face. The mouth in repose would curl into a rebellious sneer. His dress would be dominated by cow hide and have a designer vagabond look.

He would be genetically engineered to be dextrous on a guitar. He would be weaned on Little Richard and Elvis Presley. When he's older he'd have the Stones for breakfast, Bowie for dinner and the Pistols for supper. As a final touch, Dr Frankenstein would give him a streak of ambition a mile wide at its thinnest point.

The result would probably look a lot like Charlie Sexton, already hailed as a boy wonder guitar hero. At 17 years of age he's been performing professionally for six years and can count on glowing references from the

Rolling Stones, Bob Dylan, Don Henley and Joe Ely for his curriculum vitae.

His debut single 'Beat's So Lonely' and album 'Pictures For Pleasure' have already crashed their respective American charts. Charlie looks set to become a monster without the help of the good Dr Frankenstein.

Born in San Antonio, Texas, he was raised by rock mad parents in Austin. He'd be taken along to shows at an early age and had access to Rolling Stones records. When he was given a guitar for a present at the age of four, it started a musical love affair that still exists.

"I really started to learn the guitar when I was nine. I was turning into a bit of a loner. Sure, I rode bikes, had fights in the neighbourhood with the next block but I was basically into music. No one else was interested. I tried to teach the others how to play but it was literally impossible. They didn't have it in them."

Taken to a club, aged 11, he was invited up to join a local band playing rock'n'roll standards like Frankie Ford's 'Sea Cruise' and Clarence 'Frogman' Henry's 'Ain't Got No Home'. The crowd wanted more and Charlie Sexton was only too willing to provide it.

"The guys had all these records by people like Little Richard, Chuck Berry, Hound Dog Taylor and Albert Collins. As soon as I heard them, all the popular records of the day like Steve Miller went right out the window.

"I was always different to the other kids at school and it built up a lot of animosity. They'd be really into some stupid song and I'd tell them Little Richard was what's happening and they'd say 'what's that?'. It's like I was from Mars. I wore my cowboy boots, jeans and black T-shirt. Everybody else wore tennis shoes and those button-down shirts. I'd get into a lot of fights with them."

At the age of 13, local Texan country/rockabilly hero Joe Ely let Sexton sit in for a gig. Ely was suitably impressed. When his guitarist fractured his hand, Sexton got his lucky break — a six week tour with Ely.

"I learnt a lot about stagecraft from Joe. Many people in

THE PERFECT ROCK STAR?

Texas said it was some of the best shows Joe's ever put on because we were both so lively on stage. My first night was in front of 1,110 people in a small club. They were packed in and storming the stage. I was jumping on the amps, kicking them over and destroying the equipment. Even now I tend to get a little bit wild. Every now and again I throw the guitar into the air and take a lump of skin out of my shoulder when it hits me on the way down."

His burst of energy was even more surprising when you consider that he was also performing with the support band. After the Ely band, now considerably richer in terms of finance and experience, he "hung around clubs, chased girls and figured out what to do".

"I kept seeing all these awful rockabilly bands packing all the joints. I thought I could do this. So I got my own band and did it properly. Sure enough, three months later we were really big."

Still only 14, he found it a great strain living the nightlife and going to school next morning.

"I had to hire a personal tutor in the end. For a year and a half I would work until four in the morning and get up for school at seven. I found myself getting sick all the time. With the tutor I could work from 12 till six or something.

"The main reason they send you to school is to teach you responsibility. I was already disciplined and responsible through taking care of all the business. I ran the PA. I owned the PA. I was the agent and the manager. I sorted out all the money and hired and fired band members. All that made it easier to learn subjects at school but I was always dodging punches from jerks at school who didn't like me. Half the time they'd be jumping me from the back.

"At first I was just a different kid and a bit strange to them. Then I started to comb my hair back, grease it like Elvis and they didn't like it. They'd say I looked stupid and I'd say 'At least I'm not a raghead'. One day I came in with an earring and they really flipped.

"I had my nose broken and they'd pull knives on me. I had some pretty bad fights. But I wasn't a poofster though — I gave as good as I got and beat the f**k out of them. I don't like to fight but when they piss me off, I kill them.

"It wasn't easy. It's not like this record just fell out of the sky like Chicken Little and 'hey, now I'm famous'. I had to pay some dues."

Even the supposed benefits of being in a band weren't all they were cracked up to be.

"A lot of people say they picked up a guitar because it's easy to pick up chicks but that's bullshit — or at least it

didn't work for me. When I first started it was 'Oh God, he's weird, he doesn't wear the same tennis shoes we wear'. After a while when they saw my face in the papers they'd be all silly and awestruck. Or I'd be dancing with a girl and she'd say 'God, I really like you but my friends wouldn't understand'."

After various bands, he settled on his current mainstream rock formula. He toured with the Clash — old friends from the Joe Ely days.

"I'd slam my guitar across their table and they'd say 'Oh, that's not posh'. This was just before Mick Jones quit and they ended up in court."

It was also the beginnings of his curious accent — a hybrid of Texan and Cockney. Working with Mick Ronson — Bowie's ex-Spider From Mars partner — also helped.

"For a year and a half I had this English guy sleeping on my couch. He was a gigolo in Austin and I taught him to be a roadie. I pointed out to him that he would run out of birds to chat up in town so why not become a roadie — travel, see the world and get the girls in the front row. Of course what happens is, I break a guitar string on stage and he's not there — he's getting aid in the bathroom with a girl."

The Mick Ronson sessions never worked out and Charlie sacked the whole band because they were holding him back.

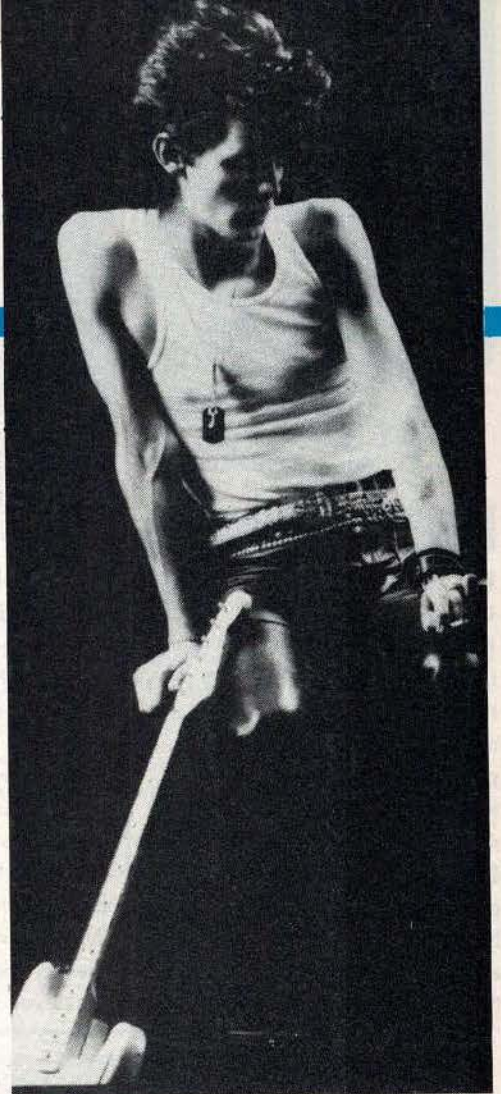
"I decided I was going to do it right the first time and I wasn't going to f**k around. I've seen so many guys of 35 years old, playing the same clubs for 15-20 years. It's like they're alcoholics and don't have any money. They play in a new band every month — getting hired and fired — none of them go anywhere. I decided if I was going to leave school, I was going to achieve something and not turn into a bum. This way I can make my fortune and then go back to school."

He formed a new band, got a contract and met up with producer Keith Forsey — known for his work with Simple Minds, Nina Hagen, Glenn Frey, Billy Idol and the Psychedelic Furs. Together they produced 'Pictures For Pleasure' — an album which hints at the potential of Sexton without satisfying purists but has a sound commercial base.

"We made a record for the radio — if that's successful then I can do what I want."

His strong ambition nearly made him turn down a chance to appear with Rolling Stones Ron Wood and Keith Richards on a soundtrack for the film 'The Wild Life'. His name was put forward as singer for a new version of the Stones' 'It's Not Easy' and 'Aftermath'.

"I wasn't going to do it. It was a business move in a



way. If you put out something like that and it's a hit, people get disappointed when your proper record doesn't sound like that. But I took a chance.

"Everybody else in the studio was 'hey, wow'. I had to keep saying 'hey, lighten up — they're just guys from a group'. I was there to do a job so I was keeping on top of it rather than being starstruck."

His friendship with Ron Wood led to the pair working on tracks for a forthcoming solo album from the Stone. During the sessions Charlie Sexton got the opportunity to play some songs with Bob Dylan. He also played on Don Henley's last successful album. But he's not tempted by the session musician life.

"I hate session musicians. It's like 'hey, I need a new pair of boots so I'd better go and play some music'. It's too much like playing music for a job — and not because you love music; that's what makes people good and makes them successful."



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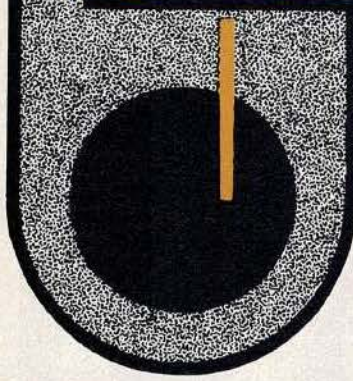
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RICH PEDIGREES

PET SHOP BOYS 'Love Comes Quickly' (Parlophone) Eyes bright and tails wagging, the Pet Shop Boys trot away from the haunting mystery of 'West End Girls' and produce a tender swirling epic topped with a delicate vocal refrain. Not as instant as 'West End Girls', but very smooth and powerful. It's starting to occupy a bigger place in my heart than even Chaka Khan's 'Ain't Nobody'.



THE POGUES 'Poguetry In Motion' (Stiff) Yes, yes, yes. At last the Pogues consolidate their position with a selection of songs destined to catapult them into the mainstream charts where they truly belong. Four tracks are featured on this beautifully crafted EP. Listen to the rock 'n' bop of 'London Girl', the enigmatic 'Rainy Night In Soho' and the more ethnic airs of 'Body Of An American' and 'Planxty Noel Hill'. It'll bite you all over.

the housemartins

The second superb single from the fourth best band in Hull

SHEEP

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NOTHING TO BARK ABOUT

PRINCE AND THE REVOLUTION 'Kiss' (WEA) What a shabby song. That hackneyed semi-soul beat just misses the button. Prince provides all his usual whimpers and moans, but the single just doesn't reach a climax. It's as dull as Morten Market's love life.

ELTON JOHN 'Cry To Heaven' (Rocket) What's up with old Reg? It sounds as if he's had to phone up British Telecom's new Dial-A-Ballad service. Lord, Lord what a plodding song this is, with a particularly flat production. I wish he'd get back the hunger of his earlier and much greater days.

SIOUXSIE AND THE BANSHEES 'Candyman' (Wonderland) Grab a look at that cover. Did they get Paul King to model for it? Will Woolworths allow it into their chain stores? Actually, there are few things in my life more painful than having to listen to the vocal contortions of Souse. Very fast, very unpleasant. Enough said.

BRILLIANT 'Love Is War' (WEA) Cumbersome follow up to 'It's A Man's Man's World'. A pretty disinterested tune, low on atmosphere and extremely diluted. On the chart ladder Brilliant don't look as if they're going to get off the second rung.

DEE C LEE 'Come Hell Or Waters High' (CBS) I find Dee C Lee's voice pretty but colourless. This is a safe but tepid ballad, with none of the class of 'See The Day'. I started to play with my toes after a minute of it.

MR MISTER 'Kyrie' (RCA) Usually I'm partial to most forms of American mega rock, but Mr Mister move me about as much as a speech by Neil Kinnock. They sound like Foreigner with a heavy cold. This will probably sell by the ton, though.

52ND STREET 'I Can't Let You Go' (10) Nice people in nice clothes chug through a harmless but vacuous song. Zombie soul, brothers and sisters.

DERMOT MORGAN 'Thank You Very Much Mr Eastwood' (Ritz) I know about as much about boxing as Drum Theatre know about dress sense. I'm informed that this is a piss-take of that little Irish bloke who gets himself involved in even more fights than Dirty Den. Really, this record is as funny as two men beating each other's heads in for the public's entertainment.

THE HOUSEMARTINS 'Sheep' (Go Discs) Now here's an interesting fact. Play this record at 33rpm and the singer sounds like Elvis Presley. The Housemartins are one of those scruffy, worthy little bands lurking under the

shadow of Billy Bragg. Alright for trendy lefty meetings and rallies, but is it rock 'n' roll?

RYUICHI SAKAMOTO 'Field Work' (10) Faced by the staggering intellects of Sakamoto and Tom Dolby, who helps him out, I feel pale and insignificant. This sounds like one of those tunes they play to back Torville And Dean at ice skating championships.

WE'VE GOT A FUZZBOX AND WE'RE GOING TO USE IT 'XX Sex' (Vindaloo) And I've got this big hammer and I'm going to use it. I believe these are the young ladies Andy Strickland has been drooling over for many weeks. Nice looking girls, horrible song, presumably some comment about Sammy Fox and Page Three. Boring.

BOB AND VI 'Keep Lying I Love It' (Vindaloo) Pathetic. A couple of old has-beens wheezing away at each other. Not even charming, just sad. Watch out Fuzzbox. Get yourselves a decent education or you could end up like this.



STRANGE CRUISE 'Rebel Blue Rucker' (EMI) Stevie, I reckon this is going to be about as successful as digging the channel tunnel with a spade. Billy Idol you're not, and signing up Wendy Wu must surely be the kiss of death for any band. This will sink like the Titanic. Man the lifeboats.

RED GUITARS 'National Avenue (Sunday Afternoon)' (Virgin) Jesus, the Guitarees appear to be even more ponderous than Prefab Sprout. Some nice guitar parts on this single, but the song is lost in a welter of waffly lyrics. Lesley O'Toole likes it, though, so good for her.

reviewed by



robin smith



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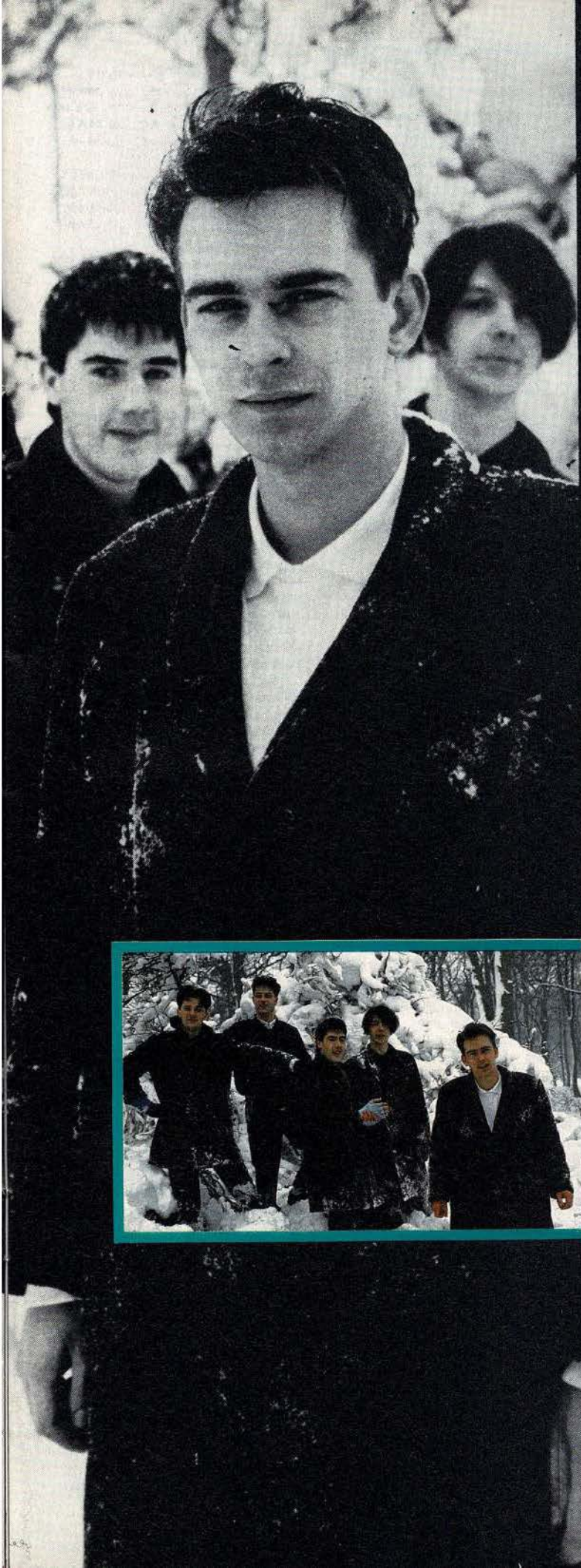
CHAKK

'WE WANT TO MOVE
AWAY FROM
TECHNOLOGY AND
JUST GET DOWN'

From the frozen wastes of Sheffield, the ideas to shake the music business, the music to shake your vertebrae. Chakk attack: Eleanor Levy. Photographs: Joe Shutter

L TO R: Simeon, Mark, Dee, Jake, John (Alan was in Paris) ●





'Plop' goes a snowflake.

'Whhhrrr' goes the wind, biting at ears, noses and any other bits that might be exposed to its icy clasp.

'Arghh' cry a multitude of voices as the nice man with his empty mini bus drives by without giving the stranded, chattering bodies a lift back to the warmth of a Sheffield fire.

God has discovered 'The Future Of Rock 'N Roll' (ahem) and it's currently standing in two feet of snow, noses dripping, knees knocking, somewhere on the Derbyshire/South Yorkshire border.

Are Chakk about to be lost in a blizzard, at the very moment their musical talents are to be revealed to a wider record buying public with the release of their first big-label single 'Imagination (Who Needs A Better Life)'?

Are they about to be terminally refrigerated leaving nothing but a legacy of early recordings like 'Out Of The Flesh' ("a minor left field disco classic" as bassist Mark Brydon describes it serenely).

Of course not. Chakk (minus keyboards man Alan Cross who is in Paris and probably having a jolly nice time) are presently looking, not exactly 'cool' but dripping. They live to fight another day, however, throw another snow ball and spend another Saturday night down at Sheffield's 'Jive Turkey' club — a place of flock wallpaper and pictures of large breasted hippy women adorning the walls.

Chakk are a Sheffield-based six piece who make the sharpest, most jaggedly spine-tingling dance music around. It's what one of their number calls "Thug Funk" — a description that emanates from the mouth of manager and erstwhile music journalist Amrik Rai — sporter of loud suits and serious haircuts and, at this moment, trying to find his right shoe, which has been lost in a snow drift.

Some months ago he made himself very unpopular by being stubborn, obnoxious and generally very loud, hustling for a major record deal for Chakk. He got it at MCA — under rather strange circumstances, as dual vocalists Jake Harries and John Stuart explain, seated at a table in the Fox House pub — home made pork scratchings a speciality.

"No record company actually saw us live before they offered us deals," reveals John, the long fringed one.

"MCA actually only saw us rehearse half a song, with most of it on backing tape," continues Jake. "We made a conscious effort — if people wanted to see us, they had to come up here. They had to stay in a grotty hotel, in a place they didn't know, to do it."

Some people would think MCA — home of Nik Kershaw and Kim Wilde and soundtracks for the likes of 'Beverly Hills Cop' — is a strange choice for a band who describe their

music as "not your typical Top 20 fodder". Some remarked that the label were using the band to try and show the world they were 'hip' after all — honest!

"I think we were good for the record company's image," says John. "Look at their roster and you think 'this is a really terrible label'."

"We find ourselves in the ironic position now, where they're dropping people like Thereza Bazar from the label and pushing us up to priority."

"But that's what we're looking for. Why should it all be one sided? Why should they call all the shots?" asks Mark. "Why don't we put the record company in a sticky position. That's quite satisfying really!"

To say Chakk are a strong unit of characters is something of an understatement. Formed in 1981 with the nucleus of Mark, saxophonist Simeon Lister ("Sim is the saxophone") and keyboards and tapes man Alan (the one in Paris), the band has gone through three phases.

"Initially it was a band," explains Mark. "That fell apart and then it became a tape recorder, which was Alan myself and Sim just playing tapes. Then it became a band again."

"The difference between what we were doing then and what we're doing now is quite extreme. We used to have this theory that if it sounded right, you didn't use it."

Nowadays, with the financial backing their deal with MCA has given them, they have been able to afford to use producers of the calibre of Richard Burgess and legendary black music maestros Sly Dunbar and Robbie Shakespeare to make sure the sound is right.

Sly and Robbie's visit to Sheffield to work with the band proved an interesting meeting of minds. The band found themselves variously searching for a bottle of Evian water with which the duo could clean their teeth or a local chippy that served sea bass and chips.

Using two such contrasting styles of producers (Burgess — the master of the radio orientated seven inch, Sly and Robbie with their skilful manipulation of the 12 inch dance track) Chakk show how they are keen to learn as much about the music business as they can.

"When we started off we thought, 'Was it possible to do a certain number of things?'" explains Jake. "One was to get a studio together — to get a big advance with which to build it and use to our advantage. We decided we had to invest anything we got, otherwise we'd be left on the rocks if things went wrong."

"So here we are now, in the position where we have a studio, we have a record deal with an LP coming out and we're still enjoying playing music and producing music."

CONTINUES OVER



FROM PREVIOUS PAGE

It all sounds too good to be true, but Chakk are determined — and capable — enough to make it work. Building the only 24 track studio in Sheffield has been an ambitious undertaking that would not be for the fainthearted. But just around the corner from the butcher where Mal and Richard of Cabaret Voltaire used to make pork pies for a living, Chakk's dream is almost completed. £150,000 already spent, with £20 —

£30,000 worth of work still to do, the band have — literally — built it themselves. The photo albums lying around the converted karate studio show various members of the band hogging bricks and painting walls. Having two architects in their ranks helped, as did the fact that Alan was a sound engineer before joining the band and so knew how to work everything once it was finished.

"Autonomy" is a word that springs

forth from the Chakk lips on more than one occasion and this is obviously their aim.

"Everything is just a means to an end," explains Mark to accompanying nods from around the table. "Give us the means to make music, with as little control over us as possible."

"Record companies don't like bands to invest their money and do sensible things with it," continues John. "They like bands to act like pop stars, to go and buy fast cars — and go and get killed in them!"

"A dead pop star makes more money," interrupts Jake with a smile.

"Then they don't have to pay them the next year's advance," adds Mark dryly. "I wonder how many stars are 'tampered' with? Perhaps I'd better not say any more. I don't want to give them any ideas!"

Chucking out time at the pub and the band set off to ravage the virgin snowfall and frolic in the beautiful white countryside. Jake seems concerned that they might be coming across as being a bit too concerned with the business side of their work.

"There are two sides of Chakk," he explains, sinking six inches into the snow. "The business side and the music side. Can you ask us more about the music?"

As I try to explain to Jake as the band walk off into the snow, it is Chakk's awareness of how to handle and manipulate 'the biz' for their own ends so early in their musical careers that helps make them such an interesting proposition.

Their view that most people in record companies are pretty thick undoubtedly has a great deal of truth in it, but so too are a great many groups. Groups who sign deals with pound signs in their eyes and their egos rather than their talent to the fore.

Chakk are as happy to be far removed from that type of music business cliché ("how many Page 3 girls can we be pictured with tonight guys?") as groups like King are happy

to live it.

To highlight their ability to try — at least — to manage their own destiny, merely enhances the fact they are one of the few genuinely exciting bands to have emerged in the last couple of years.

So, back in the (relative) warmth of the studio, with fan heaters humming and socks steaming, Mark, Jake and John try to explain the thinking behind the music Chakk make.

"Say, for example, you might have some really luscious sound," begins Mark. "You can set it against something that's really gritty and hard. Distorted even. A lot of Chakk's music is about putting those kind of things together in one frame — in one song. That's what we like doing — perverse juxtapositions."

The majority of Chakk tracks have a strong dance beat behind them. The name Chakk itself conjures up images of bass strings twanging sharply, so it's fairly out of character to find their forthcoming album features a hypnotic, smooth track called 'Falling'.

"An accident" Jake describes it as, but an undeniably attractive one.

"A dancebeat is a very good backdrop for everything else," he goes on, "it's like the lowest common denominator — we all like that sort of music."

"It's also such a rigid thing that it allows you to be a lot freer on top of it without the whole thing falling apart," explains Mark.

Some people, including the band, have noticed a resemblance between 'Imagination' and the Human League's 'Keep Feeling Fascination'.

"It's funny, because it's not a record I think anybody likes really, but maybe somewhere at the back of someone's mind, that melody line was lurking. But take a pure pop record like 'Fascination' and put it on top of a hard rhythm track and it's a whole different thing. It's like Malcolm McLaren using opera on top of electro. It's perverse!"

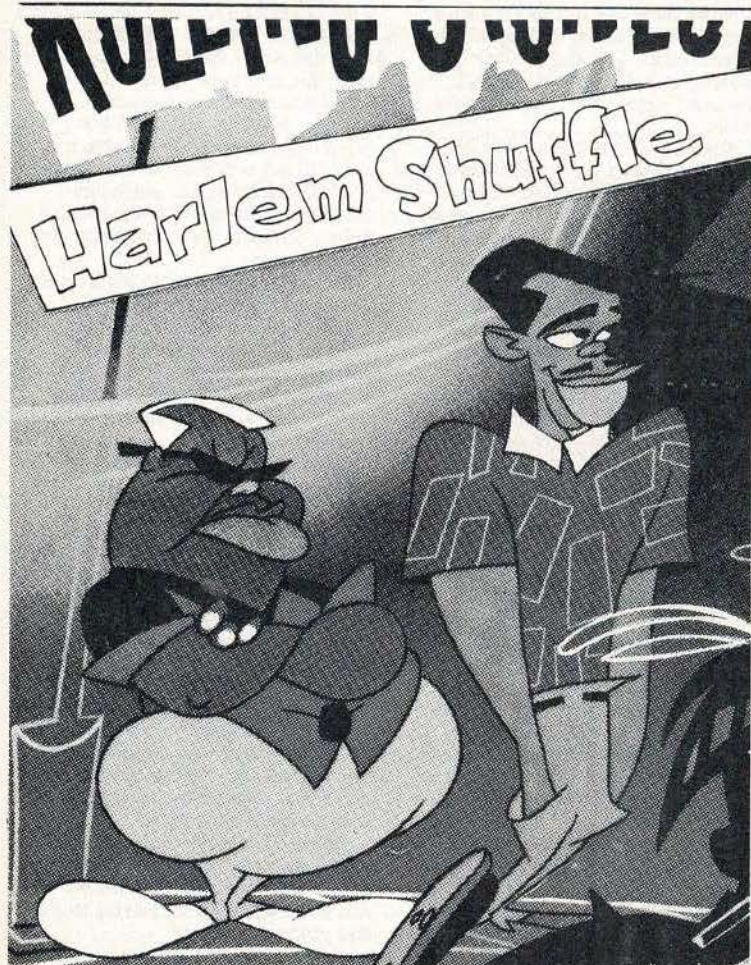
The next few months will be the most important so far in Chakk's development. There's the first LP at the end of May, to be followed, perhaps, by a re-mixed version with a few different tracks. There's also a half hour film being made, following the same idea as UB40's 'Labour Of Love', in which a story is played out against a backdrop of songs from the album.

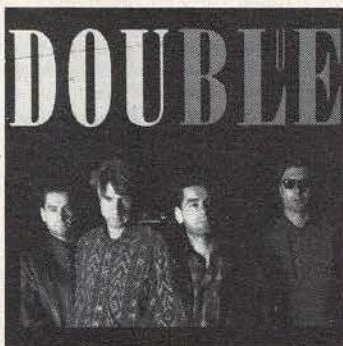
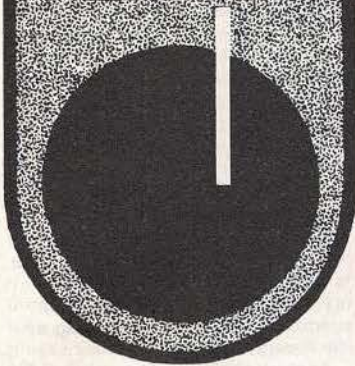
Promotional videos with dry ice, nubile young dancers gyrating their groins and various members of the band jumping through windows in slow motion do not enter into Chakk's scheme of things. They still grimace when they recall a video 'The Tube' made of them, complete with nice blonde model and cleavage.

"That's not what we're about at all," says Jake, whose cleavage probably wouldn't be up to the job anyway.

Chakk are now embarking on a three week tour of Britain. A band born in the studio, they say they are growing with confidence with every performance. The days of long silences between songs while they change their floppy discs are long gone.

"Basically," says John, "we want to move away from the technology and just — get down!"





THE ICICLE WORKS 'Seven Singles Deep' (Beggars Banquet BEGA 71)

Rather than a new Icicle Works album, this is a 33rpm attempt to familiarise everyone with the trio's back catalogue. Seven special mix or extended versions of their previous singles are present here, originally released between 1983 and 1985. If you like the Icicle Works you'll probably already have these, if not, it's quite a good introduction to their work.

'Hollow Horse' (long version), 'Birds Fly (Whisper To A Scream)' (Frantic mix) and 'Seven Horses' (American version) — what's the equestrian, fixation lads? — sound as good as they ever did.

Solid drumming pervades throughout, with those familiar hauntingly harmonic vocals and smooth musical accompaniment. Their increasing involvement with the American music scene as time passes has accelerated their not unsuccessful slide into psychedelia, although if they ever allow the pace to slow they'll find themselves assuming the dubious bland appeal of US soft rock.

A good collection of singles hardly an original album makes, although this is an excellent initiation for new recruits to the fan club. ■■■■ 1/2

Di Cross

THE ROOM 'Nemesis' (Red Flame RF 47D)

The Room was always decorated with tasteful wallpaper, it just happened to be curiously out of vogue at the time. Hence, the most unlikely-sounding Scousers imaginable disbanded. 'Nemesis' is the inevitable record company cash-in, a retrospective compilation of their last two LPs, 'Clear' and 'In Evil Hour'.

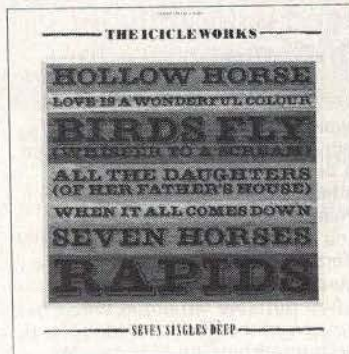
Perhaps if the Room had hailed from

Greenwich Village, things might have been vastly different. In any case, their big, considered art deco pop sound is as timeless as it is stirring.

The Room's sound ranges from the pounding drumbeats and swirling keyboards of 'Ringing' to the frantic compulsion of 'The Ride' and the melancholic 'Half Forgotten Thing', all topped with Dave Jackson's intense lyrical delivery.

Highlights are 'Naive' with its repetitive keyboard chords, simple but mesmeric, and 'Jackpot Jack', a rappid tirade against music biz machinations. Very astute and, in the Room's case, sadly ironic. ■■■■

Lesley O'Toole



THE CHILLS 'Kaleidoscope World' (Creation CRELP 008)

For all those of you looking for an easy way out of the Eighties' musical dilemma, here's another Creation Records' escape route to the Sixties.

The Chills come from Dunedin, New Zealand. They stand with their feet in South Island's verdant pastures, and their heads frozen in the permanent ice-cap of its mountain ranges.

'The Dunedin Sound', they called it. Pastoral, wistful guitars and keyboards refuse to bring founder member Martin Phillips' songs quite into focus. The eight tracks on the album, taken from the five years' history of the Chills, hint at dreamy, secret inner-visions, but never really let you see them.

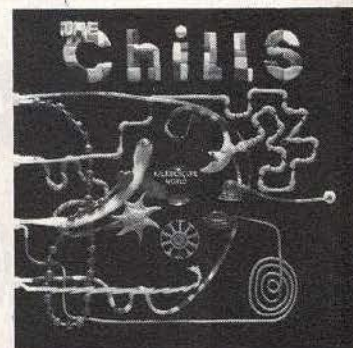
'Kaleidoscope World' reaches its twin peaks with the understated, hazy psychedelia of 'Pink Frost', dedicated to Chills drummer Martyn Bull who died of leukaemia, and with the live cyclonic sputter of 'Flame-Thrower'.

Small amplifiers, overloaded with

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

large guitars, and groovy notions, this is more of a Re-creation product than anything else, but Phillips' songs twist the Sixties kitsch just enough to make it intriguing. ■■■■ 1/2

Roger Morton



STEEL PULSE 'Babylon The Bandit' (Elektra EKT 30)

With perfect timing, given the present wave of interest in the first generation punks they so often accompanied on stage, the prophetic revolutionaries of Handsworth return to a world seemingly more empty of decent reggae music than ever.

In such a depressing context, this curate's egg of an album is welcome enough, though more often for its aims than for its execution. Actually, one of the highlights is the cover which represents a variety of historical and contemporary items which the West has thieved from Africa (for instance, pyramids and the lion on a 10p piece, respectively) — hence the title.

In the grooves, meanwhile, the main point is that Pulse have employed a lot of new technology. In theory the resultant bongs, splurges and synthetic fillings represent progress, though personally I find they sit awkwardly with both the enduring sweetness of the vocal style and the rather quaint patriarchal postures the Brummie boys still slump into.

All in all, 'Babylon The Bandit' is a nice try at combining commercial sentiment and Jah politics for the modern age. But, ironically, given that the truths it deals in are now truer than ever, the whole thing sounds like it's struggling to keep up with the times. ■■■■

Dave Hill

DOUBLE 'Blue' (Polydor POLD 5187)

Most definitely *not* pronounced Dooble, the Swiss duo's debut album 'Blue' has all the necessary ingredients for success. It's a premeditated shot at broad based appeal: you can dance to it down the disco, Bruno Brookes likes it — and so will your mother.

As with their appealing debut single, 'The Captain Of Her Heart', most of the tracks on the LP are love songs, but not all are performed at quite the same pace. The melancholic ballads are interspersed with a little cha-cha and gospel and a splattering of rhythm and blues just for luck. The closing number, 'Tomorrow', even has a peculiar Forties feel to it — almost akin to a jazzy Al Stewart.

'Blue' is already a big seller on the Continent and, in many respects, that's really where it belongs. Nevertheless, as it's a good couple of years since I last heard a truly progressive new album, I'm prepared to give this the upturned thumb — if only because they're the first middle of the road group I've listened to this week who haven't won a BPI Award for creativity. ■■■■

Mike Mitchell

HOWARD JONES
NO ONE IS TO BLAME
OUT NEXT WEEK

wea

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A

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GOSSIP

I

COLUMN

P

● 'Bung-ho!' went up the cry from the sub editor's desk as she plunged willy-nilly into the pile of irredeemable filth masquerading as features.

Ream after ream fell into the bin, thus explaining why there will be no **Madonna** feature, no **Joe Strummer** feature and no exclusive **Robin Smith** interviews **Kate Bush's** pet llama feature.

Could it also be that **rm's** wondrously upstanding editor is pregnant? Certainly that would explain the thousands of packets of prawn-flavoured crisps being consumed at a rate of knots.

In the aftermath of Valentine's Day, how sad to hear that the romance between **Mort** of **A-Ha** and **Bunty** is going down the

swannee. Maybe it's because he found out that his young miss used to be in complete no-hopers **Joe Public**, a band **Bunty** left rather smartish after they forced her to sing their vulgar songs. So nice to see that some people's morals are intact in this riotous day and age.

And riot they did not at the preview of the **Fashion Aid** video at the Hippodrome on Monday. The only people who bothered to turn up to this rather shambolic event were the catwalk models anxious to catch a glimpse of themselves on film.

A visiting **Cheap Trick** were glimpsed quaffing gallons of champagne high up in the gods while **Helen Terry** and **Marilyn** lurked in the shadows alongside dancer **Michael Clarke** and **Peter York**, whose reputation for being a connoisseur of style will fast disappear if he continues to patronise such minor events.

Good news for all London fans of the sadly deceased **Boothill Foot-Tappers**. Lovers of a good knees-up will be delighted to hear that **Wendy**, the wonder with the washboard, is about to play hostess with the mostest at the Town And Country Club in Kentish Town every Friday the venue is unbooked.

She'll also be up at the decks spinning soul oldies and goodies and 'The Locomotion' should be a place where anyone can go for a good time without odious dress restrictions. Expect to see a large **rm** contingent leading the revels with the rumbustious **Stuart Bailie** beating a path to the centre of the floor.

'True Confessions', anyone? Well, there will be 'cos that's the title of the new album from **Bananarama**. (Remember them anyone?) Expect it sometime in April or May, no doubt alongside an announcement

of the tour that's been rumoured to be happening since before the dawn of time.

Perhaps it was the idea of having to sing and dance at the same time that was causing all the problems, or maybe it was just having to even sing at all...

Spotted at the London **Mötley Crüe** gig was none other than **Ped** from **Frankie**. What he and various **Twenty Flight Rockers** were doing is anybody's guess. There is no truth in the rumour that he was there on the off chance of nicking a few good drum breaks to include on the next **Frankie** album, which seems to be as long in arriving as the **Bananarama** tour.

And sneaking into the country for a brief rest and to polish up their leathers were **Depeche Mode**. However, no sooner had the lads set foot on English soil than one by one they all went down with flu and were forced to spend their only free days for the next five months, laid up in bed, sniffing.

Some very disturbing news reached our ears this week and caused **Lip** to ponder the taste of this fair country's women. So desperate are they for new blood, it seems, that the stunningly unattractive **Feargal Sharkey** has suddenly found himself the hapless

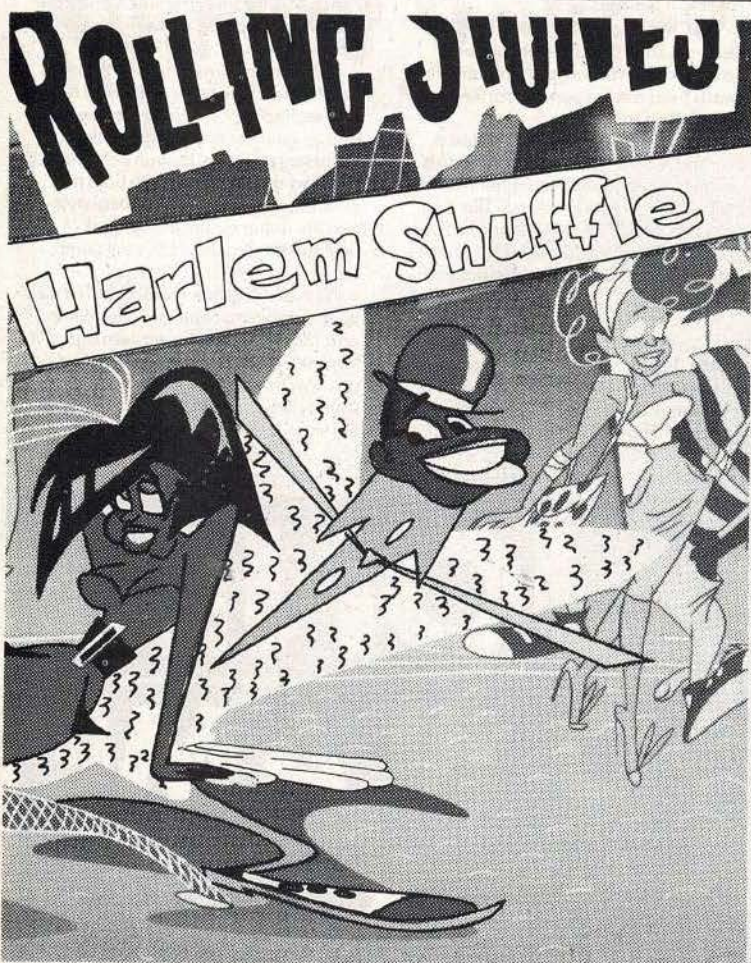


Photo by LFI

■ Oh no, we sense another collaboration on the horizon! Could it be? We sincerely hope not. **Lip** believes that the reason behind the meeting of these great artistic minds was simply that **Julie Anne Rhodes** wished to exchange beauty secrets with **Alannah Currie**, having been severely warned off continually upstaging her diminutive hubby **Nick**.

May we also ponder, the relationship between the awesome **Alannah** and her retiring escort **Tom Bailey**? Come on now — spill the lentils!! With hairdos like that, you were simply made for each other!

victim of the screamies.

At his gig in Portsmouth, (and this is true, folks) girls were fainting and screaming in their hundreds and tried to pull the fella offstage.

Were they all called Esmerelda, we wonder? Is it that in Portsmouth, men are a bit thin on the ground? Apparently this was all provoked by our Fearg doing a version of the evergreen tearjerker 'When A Man Loves A Woman'. Ours is not to reason why, we suppose. . .

And here we'll just pause for a moment to make a plea. A plea to the CBS press office. For heaven's sake, will someone, somewhere please send us a couple more copies of the **Big Audio Dynamite** album? We've worn out the office copy and we're all having severe withdrawal symptoms!

Pleas, cries and cajolings could well be the order of the day in the **Echo And The Bunnymen** camp. The word is that drummer **Pete De Freitas** has gone AWOL, much to the distress of **Mac** and crew. **Lip** sincerely hopes that he's found in time for the start of the sessions for the next album, or it'll be a case of bring on the empty drum stool.

There were waitings a-plenty too in Camden Town as poor old **Madness's** studio ground to an untimely halt last week. A problem with the old ackers, we hear, and finance winning over philanthropy.

As you can see from this week's singles page, the newie from the **Pet Shop Boys** is très wonderful. Almost as wonderful as the sleeve it's encased in, and almost as wonderful as the undying devotion still being shown by the **Petters'** fans.

Why, only the other day, two young lassies turned up on the steps of EMI with a 50 foot plea to **Chris Lowe** to please please write to them. Chris is currently sporting

a rather fetching red face under that permanently bolted-on **BOY** hat of his.

Hold your breath everyone, 'cos here comes **Roy White's** one and only mention for the next 10 years! Honestly Roy, all you've got to do is get rid of those hideous leather trousers and the world'll be your oyster! But onto the story. . . Roy has just become a daddy, and only two weeks later, the young lass, Taylor, was making her debut performance in Dad's new video 'Strange To Be With You' and attending her first gig in Newcastle! That's the way to bring up, baby, me old son, straight in at the deep end!

Fresh from their little altercation with **Mark Reilly** of **Matt Bianco** and a pot of yoghurt, **FYC** are currently wowing them Stateside (minus pots of Ski) and could well be undertaking their next tour under the sponsorship of **Brylcreem**.

Does this mean that in future they'll be lobbing jars of the goopy white stuff at protagonists?

Also presently ensconced on an American tour are **Blancmange**. Seems those particular loveable laddies have at last cracked it in the big country and are playing to 'sold out' notices coast to coast.

Not only that, but **Stephen 'Luscious' Luscombe** has achieved a life-long ambition to be in 'Interview' magazine, presumably talking about the delights of life in bijou Portobello Road and pug rearing for beginners!

'Whoopie!', the cry went up from Mornington Crescent Towers. 'Whoopie!' went the shriek from Radio One's lovely djette **Janice Long**, for the new **Psychedelic Furs** album should be on its way out some time in June. That'll give our Jan another chance to interview the man of her dreams. . .

Photo by N Slavh



■ "Oh my gawd, did you see that?" Marilyn, Tony James and Jools Holland huddle up in the girly corner of the Hippodrome and share a joke or two about Midge's moustache and Ian Astbury's latest loon pants.

Personally, we at Lip think such bitchery is the pot calling the kettle black, and why Tony James still sees fit to walk out with a multi-coloured gonk on his head remains a mystery to us.

The spectacle on view was a satellited TV programme hosted by Annie Nightingale and Jools, which was being beamed live to American college kids. Ra ra ra. . .

■ Look long and hard at this sleeve. It is the epitome of good taste, and it says more about the band than a press release ever could. In fact, so loudly did it speak to those wonderful people at WH Smith, that it got banned from their racks.

As you can see, this is the most tastefully-named elpee yet from King Kurt. The sleeve comes in two different varieties, each carefully designed to stimulate the artistic palate of all music fans.

But the titillation does not stop there — KK are still plunging in where others fear to tiptoe. At a recent gig in Hull, not only were the band picketed by the SWP, but also by the local vegan group who complained about the lads' activities with livestock! Honestly, some people just don't know the meaning of fun, do they?

**KING KURT
BIG COCK**

KING KURT



A Date with Elvis
" . . Let's whoop it up,
have a real bad time. . .
How Far Can Too Far Go?"



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 21st MANCHESTER
 22nd WOLVERHAMPTON
 24th HULL

EYE DEAL



COMPILED BY
ELEANOR LEVY

● "SO WHEN did you first start thinking you were a member of Mötley Crüe?" A court shrink (Jane Fonda) gets down to some serious investigation



'AGNES OF GOD' (Cert 15 98 mins dir: Norman Jewison)

Funniest film-title of the year?

Whatever, with the Pope snapping up thousands — sometimes millions — of young converts in every country into which he steps, 'Agnes Of God' comes as a timely reminder of the childhood and adolescent psychology behind religion. But don't let **that** put you off.

The film tells the story of Agnes, a rather backward resident of a convent who gives birth to a baby (cause: unknown) and then strangles it.

The court appoints a forensic psychiatrist, Dr Livingston (played impressively by Jane Fonda) whose job it is to determine whether Agnes is mentally fit to stand trial.

Livingston — for personal as well as judicial reasons

— is not prepared to take the case lightly, and the bulk of the film shows her investigating the extraordinary circumstances and psychology behind the killing.

Who **did** kill the baby? How did Sister Agnes get laid? What part did Mother Miriam (the excellent Anne Bancroft) play in the affair? What are the secrets of Agnes' upbringing, and the tunnel under the convent? What are the traumas in Dr Livingston's own past? And why does Jane Fonda smoke so much? (And do we really care? — *Eye Deal Ed*).

There are moments of humour too, like ice-skating nuns, sombre faces, and a wonderful scene between Fonda and Bancroft in which they discuss whether Biblical characters would have smoked cigars, pipes or cigarettes.

Fact: In the Middle Ages, nuns and monks went through a period of sleeping at night in coffins.

Nowadays, it's all a little more restrained, but the scene showing the initiation ceremony novice-nuns go through today (hair is severed and vows are taken to poverty, chastity and ignorance), is enough to make the blood run cold. PAPAN!

Personally, I'd take Freud, rather than God, any day.

John Hind

CAR TROUBLE (Cert 15 dir: David Green)

Mr and Mrs Spong are having a bit of trouble. Gerald (Ian Charleson) is a bit of a boring bugger, who's just bought a spanking new E-type Jaguar. Jacqueline, his wife (Julie Walters) is a bit of a silly bugger, who's just gone and got herself caught 'in flagrante delicto' in the back of the car with the man who sold it to her well-starved hubby. Now, there's Gerald watching television when a really funny news item comes on about a woman, a used car salesman, an E-type jag and a vaginal spasm...

The latest vehicle for the considerable talents of Julie Walters and Ian Charleson is a rather rude little thing that has been greeted with as mixed a bag of reactions as you could imagine — many of them being the kind that send eyes crashing heavenward and heads shaking in sympathy for a talented cast of people being involved in such an embarrassingly inane project. Still, with a soundtrack including the Adventures and the ever increasing blob that is Stratford Johns in attendance as a slimy garage owner, it could be worth the occasional smutty snigger.

Eleanor Levy

YEAR OF THE QUIET SUN (Cert 15 106 mins dir: Krzysztof Zanussi)

Don't be put off by the pompous reviews this will inevitably attract, or by the fact that it's one of 'them funny Polish films'. This simply demands to be seen. Apart from the sensitive acting, the haunting music and the gorgeously evocative photography, 'Year Of The Quiet Sun' is one of those movies that is immensely moving without resorting to crassness or emotional calculation. Hello Mr Spielberg!

It's set in 1946, in a part of Poland that had been German before the war. The story pivots around Emilia (Maja Komorowska) a widow whose entire life is taken up with nursing her sick mother and baking pastries to keep body and soul together.

Emilia's one form of escape is painting and that's how she manages to bump into American soldier, Norman. He's been posted to Poland to investigate war crimes.

Both characters are well into their thirties and have had their lives disrupted by war and suffering. Despite the fact that neither can speak the other's language, they fall in love.

The ensuing story of how that love develops is told touchingly. In an atmosphere fraught with tension and racial suspicion, Norman tries to persuade Emilia and her mother to leave Poland with him for a new life. Emilia is torn — her ex-husband has yet to be declared officially dead and her mother could not make the trip with a gangrenous leg.

THE WALKERS

hey! don't waste my time

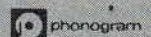


new single

7" and extended 12"

JAB 27

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By the time the film reaches its sad and tortuous end, the Kleenex will be knee-deep in the stalls. The magnificent, yet understated acting will bring a lump to your throat well before the climax is reached. A quiet triumph.

Nancy Culp

OUT OF ORDER (Cert 15 90 mins dir: Carl Shenkel)

You can't make a much cheaper movie than one which features four people stuck in a lift. Nevertheless, 'Out Of Order' is both a fairly good advertisement for German cinema and an indication of just what is possible in spite of a limited budget.

Götz George plays advertising manager Jörg, who's seemingly involved in a mid-life crisis. He's been having an affair with the flirtatious Marion, portrayed by the delectable Dutch star Renee Soutendijk, but the latter has become bored with their relationship.

They're joined on the tomb-like 'set' by Pitt, a young drop-out, entertainingly played by Hannes Jaenicke. Pitt is aggressive, arrogant and anti everything that Jörg represents. Even worse, Pitt is better looking than his elder and fairly soon begins to get more than just 'the eye' from the pouting Miss Marion.

Inevitably, the vivacious young blonde becomes the centre of distraction and — needless to say — the focus of confrontation between the two men.

Meanwhile, for almost the entire duration of the film, the third man stands silently — clutching his briefcase. Named Gössman, this mysterious character is enchantingly captured by distinguished German actor, Wolfgang Kieling, whom Alfred Hitchcock once described as "a sensationally dubious type".

Living up to the description, Kieling's quiet and perfectly insular portrayal throws up an engaging foil to the loud and open rivalry of his male companions.

Planned over a period of 18 months, but shot in just 40 days, 'Out Of Order' is an intelligent and entertaining release, with plenty of neat twists enhancing a ludicrously simple idea.

Mike Mitchell



● 'OUT OF ORDER': "Trapped in a broken-down lift and who do I get for company? Two Half Man Half Biscuit fans and a dog..."

VIDEO ROUND-UP

JOHN LENNON LIVE IN NEW YORK CITY (Picture Music International)

"This is the time of change," enthuses Yoko Ono. "It's this year or never." It's Madison Square Garden, 1972, and the last concert she and John Lennon will do together. The concert is in aid of the mentally handicapped, but it represents so much more than that.

Just look at the songlist; 'Power To The People', 'Woman Is The Nigger Of The World', 'Come Together' and so on. It's Lennon at his most politically active, at a time when Vietnam, feminism and racial inequality were being stuck in everyone's faces.

In retrospect it's easy to be cynical, to laugh at the prat-head audience with their tambourines, or the guitarist's corkscrew hairdo. Or the band coming back

for an encore wearing Japanese safety helmets. Now that's what I call radical.

Musically, it's a lot of turgid, mid-Seventies cack. "Welcome to the rehearsal," says John halfway through, as he tries to instil some enthusiasm into the clapped-out musos behind him. 'Mother' and 'Cold Turkey' stand out as having a bit of pluck, while an enthusiastic version of 'Hound Dog' points the way towards his good-time 'Rock And Roll' album.

Yoko's on-stage contribution is debatable. She makes barking noises to 'Hound Dog', and screeches along to 'Sisters O Sisters'. She does make an important point later, though, when she reads a politician's speech condemning student unrest and the erosion of national values. The politician was Adolf Hitler.

Fourteen years later, in 1986, people are once again saying that **this is the time of change**. There's a lesson in there somewhere.

Stuart Bailie

VARIOUS 'Impact! (Auto Edit)' (c and h Productions, distributed by Red Rhino and the Cartel)

An exciting change from all those promotional videos you see on 'The Tube' and 'Top Of The Pops', this is nearly an hour of music and vision, ranging from the sickly-sweet cuteness of Ever, to Boyd Rice and Frank Tovey who make the Jesus And Mary Chain sound like Bucks Fizz.

Live clips of Sonic Youth at the ICA Rock Week, Hula and Portion Control are punctuated by shots of various different stages in the destruction of a car — by axe, drill, sledgehammer and bulldozer.

It even includes an impromptu visit by the Boys In Blue, who were clearly unaware that a video was being shot.

Emphasis is definitely on the visual. Some of the music seems incidental — a bit like New Order doing a 'wallpaper music' album. The overall effect is one of exhaustion, as your eyes are constantly bombarded with special effects and video scratching. Worth checking out!

Tim Jeffery



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NEW 7" & 12" SINGLE**

**7" SINGLE NOW AVAILABLE WITH IMMENSE
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(SUPERIOR 'MELTDOWN' MIX) & BODY AND SOUL**

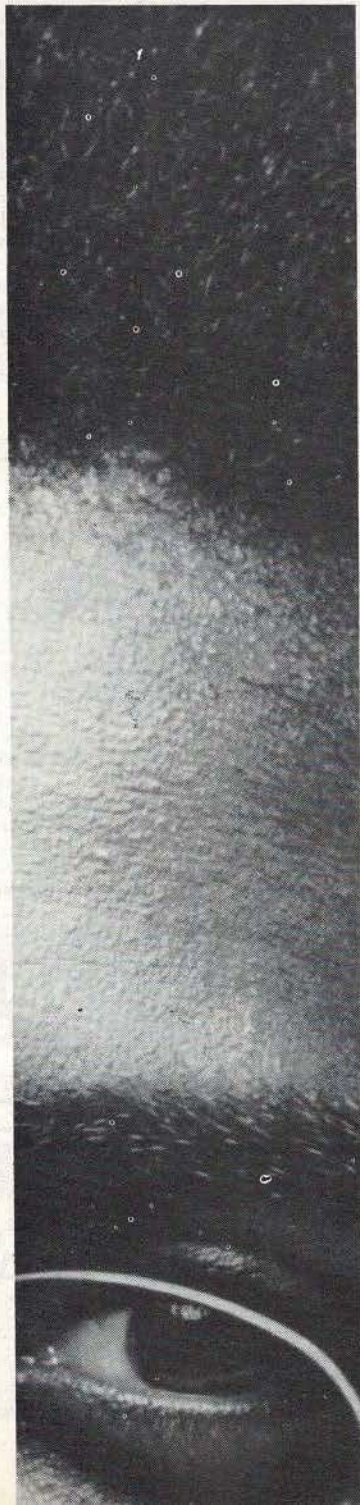
VS 844



VS 844-12

BEVERLY HILLS COP, PHIL LYNOTT AND RED WEDGE...

...just three facets of the very interesting life of Mr Junior Giscombe. Story: Mike Gardner



Junior has hit the jackpot. The South London singer of 'Come On Over' is currently wearing the smile of a pools winner, but he couldn't care less about his windfall. Best known for his hit 'Mama Used To Say', he's made a fortune from writing and performing one of the songs from the hit Eddie Murphy movie 'Beverly Hills Cop'. The song, 'Do You Really Want My Love?', was one of 10 tracks on an album that's sold over eight million copies worldwide, and was the seventh biggest selling album in America last year.

"I really didn't expect it. I could never have dreamt that it could be that big a success. I wrote the song, so I'm not doing too bad. But it's the last thing on my mind. I just don't think about it. I'm far more concerned with my next record.

"It's a weird role. I've done the whole trip of a young guy buying everything before I entered the music business. I owned a video before they became commonplace, I had a flash car and all that. It seems to bother people nowadays that I don't have a flash car, they seem to expect it. But I just want something to get me from A to B."

His down-to-earth attitude has scarcely changed since his early days. With the substantial royalties from 'Mama Used To Say' — a massive seller on both sides of the Atlantic — his first real wild spending spree netted him just one wardrobe.

"Since then I've done what any normal person would do when they get some success in this business. I bought a house because I was then living at home with my parents. I bought a car, furnished the place and that's it.

"Whenever I have 'X' amount to spend, I find it hard because there isn't anything I want, especially now that I've got my own eight-track demo studio. That's all I've ever wanted. The reason I got into this business in the first place was to make records, and that's all I like doing."

A new junior album, titled 'Acquired Taste', is due for release next week. Much of the material is co-written with Robin Smith, best known for his 'All Fall Down' hit for Five Star and as the arranger of songs for the Nolans. But one

batch of songs that probably won't see the light of day is the work he did with the late Phil Lynott. The pair started working early last year on material for a Lynott solo album.

"Tony Visconti produced the songs and we were very pleased with the results. His management were looking for a deal for Phil's new band Grand Slam. After a while the record companies heard some of the tracks we did and wanted to sign the solo stuff but not Grand Slam. I told him to hold out and sign on the premise of Grand Slam.

"He was an incredibly talented guy and I thought it was a bit of a cheek to want to sign him because of what we did. Grand Slam was what he put his energy into; that was where his heart was — rock'n'roll. The work with me was just an experiment.

"The thing that stands out was our first meeting. We met at a studio and somehow the conversation got around to religion. He asked me if I go to church. I cracked up laughing and said that I believe in God but wouldn't go to church because it's so hypocritical. He gave me a right bollocking. He told me that he was a Roman Catholic and whenever he was in Ireland he went to church regularly.

"This wasn't the Phil Lynott I'd been led to believe existed. He was compassionate and really cared, even if he rarely showed it in public. He told me off for an hour and I couldn't get a word in. He said you can't separate the two things by saying God is right and the church is wrong. You have to go to a place to pray, to meet other people and be on that level. It gave me a better understanding of him and what he was made of. He was brilliant.

"We were going to get together and do some more writing. We met up at 'Razzmatazz' — the TV pop show — just before Christmas. He gave me his new phone number because he was always changing it because of crank calls. Then he showed me all the stuff he'd bought for his kids' Christmas presents. I said I'd give him a buzz. The next thing I heard, he'd died. When I heard, all I could think was that they'd got it wrong. At 'Razzmatazz' he didn't show any signs that he was ailing in any way."

Junior's link up with Lynott may have raised many eyebrows, but will not have surprised those who've seen his steadfast refusal to follow the orthodox footsteps of a British soul singer. Having coasted into the charts on the wave of interest in 'Brit-funk' during the early Eighties, Junior has seen many acts fall by the wayside while his modest success in Britain is bolstered by numerous hits in America.

"'Brit-funk' was hyped up to such a degree that bands didn't stand a chance of developing. Record companies signed bands for one single deals or, at best, one album deals. A lot of bands they picked up weren't knowledgeable or experienced enough. They were playing American music and not their own.

"Radio over here is geared to playing black American music but they don't recognise the white or black British musicians playing their own stuff. So instead of leading the Americans as we do in other pop and rock music fields, we follow. Consequently, when America goes into a lull, so do we," he says.

He puts the blame firmly on the shoulders of the British record companies.

"Many people in our industry have been around too long and have stopped listening and the music stops being exciting."

Referring to the recent BPI Awards he continues: "I like Huey Lewis And The News, but how come Billy-Ocean didn't even get nominated? Where were the young bands and the music that the industry relies on for its future?"

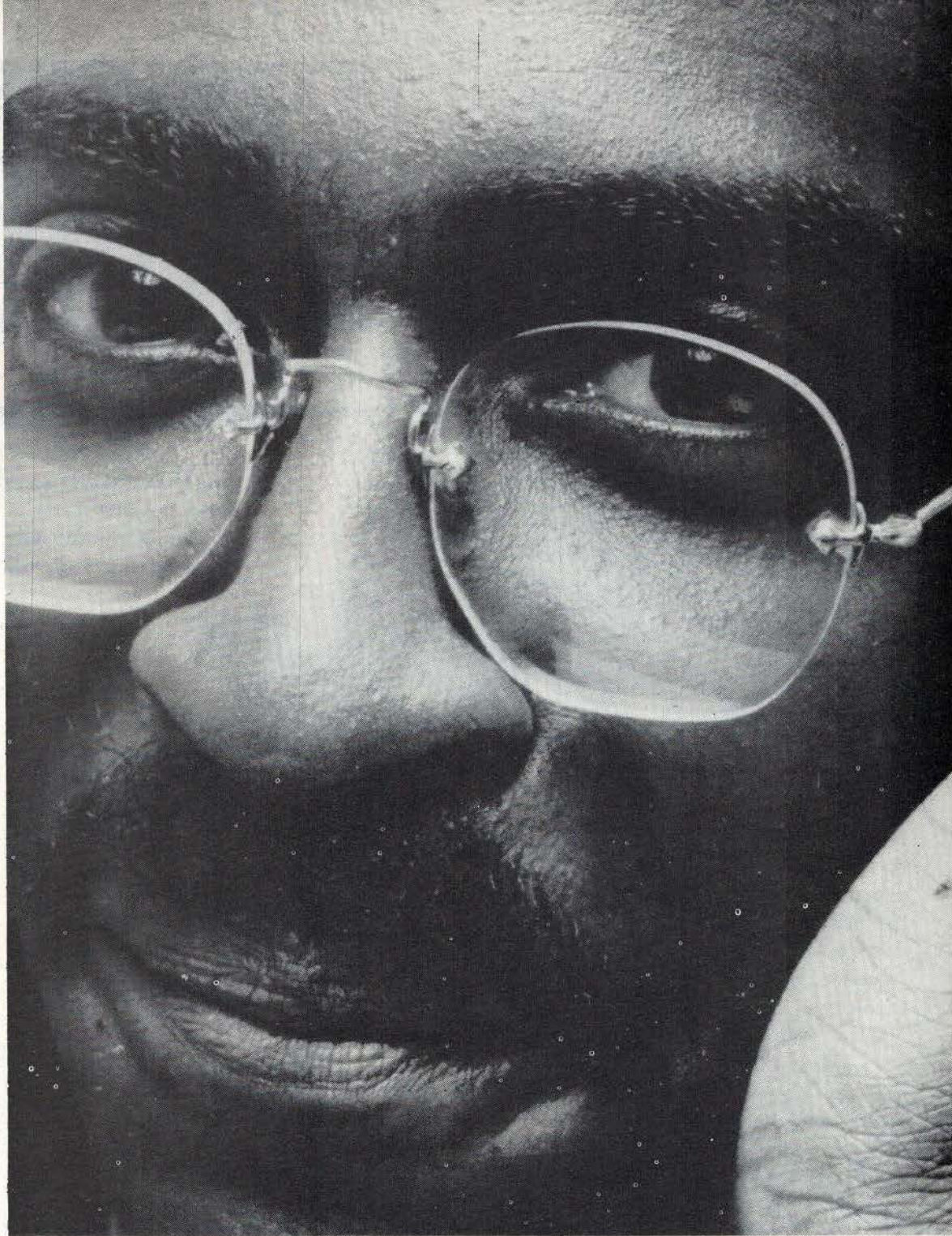
Despite his scathing attitude towards bands who care more for their image than their music, he sees the success of Five Star over the last year as being important for black music.

"They are doing the same job that the Jackson Five did in America. They push out watered down soul — apart from 'Let Me Be The One' which was brilliant — and they make it acceptable to the masses. That's what record companies want. They're doing what they have to do in an industry that's more to do with image than music.

"I saw Sting knocking them on 'Saturday Superstore' but I can't knock them for surviving. I'd complain at radio disc jockeys, music press and record companies for pushing acts to survive like that. But it's hard to sit here and not want to see bands who are exciting to hear and watch perform.

"At the moment the image is being pushed so far that it's blinding the music. It's only when British musicians are allowed to go for what they know and not for what Joe Bloggs in America likes that we'll see an upsurge in British soul music.

"I remember I picked up an award in America. On the same bill was James Brown, Lionel Richie, Janet Jackson, Earth, Wind And Fire, Rick James, Temptations, Jones Girls and many others. I stood in the wings at rehearsal and watched these Americans going through their paces. They rehearsed and rehearsed and rehearsed. They were dead serious about



their music. They only talked about music — no one talked about new shoes or clothes.

"It made me tremble in my boots. These were great singers working hard for three minutes at an awards show. I came home and couldn't believe how we compared when I saw the laxness of our PAs in clubs. We don't excite.

"That's why I don't knock Five Star. They've put in the work and it shows. It's the same with Imagination. They worked at their crass image and their exotic dance routines. You can't knock that. But they are in the minority — I can only name two acts, name two more? We need more up there so we can move on to the next stage. Hopefully Five Star will move on and develop."

When Junior's not on a soapbox pleading for a stronger black British music scene, he can nowadays be found on another soapbox for Red Wedge — the rock and pop political awareness campaign which claims Style Councillor Paul Weller, Billy Bragg, the Communards and the Smiths among its leading lights.

But Junior's commitment to politics was first documented in a song called 'Storyteller' — an anti-Thatcher tune — about three years ago. Since then he's been involved in 'Soul Deep' — a charity record for the families affected by the coal miners' dispute of 1984/5.

"I believed in that trade union war between the miners and the Government. I couldn't understand how those people who kept the country running for so long

were suddenly 'the enemy within'.

"I've made my position clear on Red Wedge. I have no affiliation with any political party. I think I'm a socialist but I'm still finding out about it. I don't think the Labour Party has done enough for the ethnic minorities or youth culture, so I couldn't tell people to support it.

"The same goes for the other parties. But I do think it's important for young people to have an understanding of politics in their life and how it affects them. I'm not selling the idea of 'get involved in Labour, it's right for you'. I'm selling 'get involved in politics'. I feel if people had a better perspective and didn't take things as being natural and out of their control, we'd be better off as a nation."

30 THINGS YOU NEVER KNEW ABOUT

DAVID BOWIE

BY ROBIN SMITH

● David Robert Jones was born at 40 Stansfield Road, Brixton, on January 8, 1947.

● Bowie was a member of the 18th Bromley scout pack. At a camp on the Isle Of Wight he sang 'Hang Down Your Head Tom Dooley'.

● Bowie still has a plastic saxophone given to him by his parents when he was 12.

● Bowie has always been very accident prone. Apart from his famous crippled eye, he's also broken his hand and a runaway car broke both his legs. Bowie was hand cranking the car to start it when it ran forward. He still has a scar on the inside of his leg as a memento of the incident.

● In 1965, Bowie was nearly refused an appearance on the TV show 'Gadzooks It's All Happening' because of the length of his hair.

● Bowie's film acting debut was in an arty short film called 'The Image'. For part of the film he had to hang from a window ledge while somebody poured buckets of water over him, simulating rain. The film ended up being shown between sex movies in sleazy Soho cinemas.

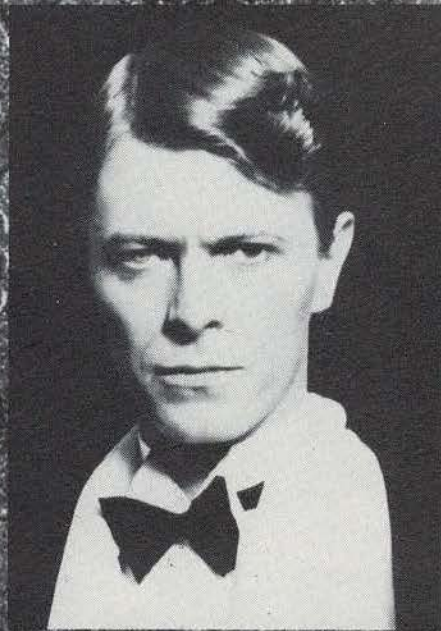
● Bowie left school with two 'O' Levels in art and woodwork.

● Supporting T Rex at the Manchester Free Trade Hall, Bowie performed a one man mime telling the story of a young Buddhist monk. Bowie claims that 'Young Americans' played backwards sounds like a Tibetan Buddhist chant.

● Bowie was once left standing in his red cod piece after fans tore off the rest of his clothes for souvenirs.

● Bowie refused to have an interview he was doing by satellite interrupted so that the Americans

RIGHT: A well scrubbed DB in promotional shot for the West Hendon Escort And Model Agency 1981 catalogue





could see crowds mourning the death of Spanish dictator General Franco.

● On his way to film 'The Man Who Fell To Earth' Bowie took his library of over 1,000 books on the train with him.

● Bowie has managed to overcome his fear of flying. He recommends nervous travellers should visit the pilot's cabin on take off and landing.

● Bowie was pleased to see at least four couples making love in the audience when he played Glasgow in 1973.

● A redneck Texan pulled a gun on Bowie when he wore a dress on an early visit to America. Bowie couldn't understand why... it was a very nice dress.

● Marlene Dietrich and Bowie never met while they were shooting 'Just A Gigolo'. She was filmed in Paris while he did his scenes in Berlin. The film was cunningly spliced together.

● Bowie had to do special exercises to contort his body for his role as the Elephant Man. One night he forgot and ended up in crippling agony, almost damaging his spine.

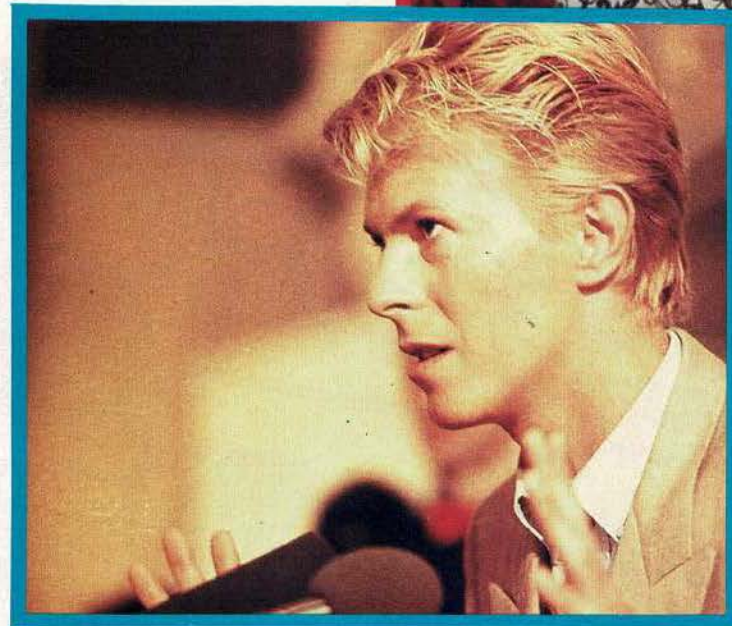
● Bowie has rejected a request by a gay liberation group to write the world's first gay national anthem.

● Bowie was paid 1½ million dollars to appear at the 1983 US Festival in California. His current record contract is reputed to be worth 10 million dollars.

● One of Bowie's backing bands nearly went on strike. They claimed they weren't sharing enough in the action on stage or being paid enough.

● Angie Bowie accepted a £30,000 payment from her hubby after they split up, but she instructed showbiz lawyer Marvin

WOARGHH! A recalcitrant saxophone is given the legendary "Really Cross" Bowie treatment

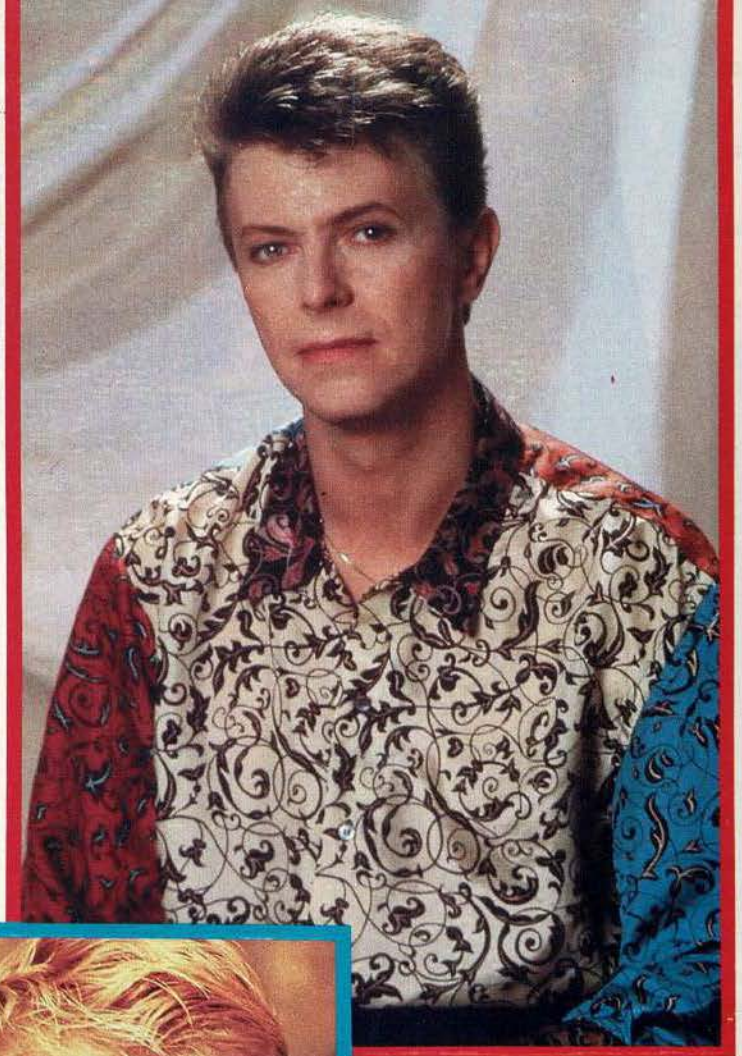


Mitchelson to try for another million.

● Last year, Bowie spent his holidays as a guest of the Aga Khan on the isle of Patmos. Bowie spent a lot of time collecting sea sponges.

● Bowie claims he often goes to bed at 10.30pm and gets up at 6.30am.

● A 100 feet long banner advertising Bowie's 'Tonight' album broke free from the plane towing it and crashed on a house. Shame it wasn't promoting 'The Man Who Fell To Earth'.



ABOVE: David hasn't always been rich. In times of hardship close friends have constructed shirts from tablecloths and discarded Christmas wrapping

LEFT: Our Dave orders a large bowl of chicken noodle soup followed by angel cake. Yummy!

● During an earthquake in Osaka, Japan, the plaster began cracking on the walls of Bowie's hotel room. He rushed down 22 flights of stairs and instructed his fellow guests to shelter in the hotel doorway for safety.

● Bowie's very partial to chicken noodle soup and angel cake.

● When he goes out, Bowie often wears a flat cap, dark glasses and a false moustache as a disguise.

● Bowie was offered the role of Peter Pan by the Royal Shakespeare Company. But he

turned it down due to the pressure of other work.

● A mad drummer sent Bowie a fake bomb with a letter attached to it asking for a job in Bowie's band. The bomb was intercepted by security staff and the man was arrested.

● Bowie limbered up for the dates on his 1983 tour by thumping a punch bag half an hour each day to relieve tension.

● It doesn't look like Bowie's son Zowie will follow in his father's footsteps. He's very academic and prefers maths to music.

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GAMES. WHETHER YOU CAN
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 YOUR SEAT PLAYING A GAME CALLED NEVER
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 JUST HOW BRILL' ITS GRAPHICS ARE, AND
 HOW ITS NEW SOUND SYNTHESISER PLAYS
 MUSIC AND SPINE CHILLING SOUND EFFECTS,
 WE'RE GIVING BOTH TITLES AWAY FREE WHEN
 YOU BUY IT. BY THE WAY, THERE ARE
 THOUSANDS MORE IF EVER YOU DO BEAT THE
 PANTS OFF THOSE TWO.



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W/E MAR 1, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 COMPACT DISCS
 MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

UK SINGLES '85



THIS WEEK LAST WEEK WEEKS IN CHART

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST / SONG
1	1	6	WHEN THE GOING GETS TOUGH THE TOUGH GET GOING , Billy Ocean, Jive □
2	4	6	CHAIN REACTION , Diana Ross, Capitol
3	2	5	STARTING TOGETHER , Su Pollard, Rainbow
4	3	4	ELOISE , Danned, MCA
5	8	5	BURNING HEART , Survivor, Scotti Brothers
6	5	6	HOW WILL I KNOW , Whitney Houston, Arista
7	—	1	LOVE MISSILE FI-11 , Sigee Sigee Sputnik, Parlophone SSS1
8	13	5	DON'T WASTE MY TIME , Paul Hardcastle, Chrysalis
9	7	8	SYSTEM ADDICT , Five Star, Tent
10	24	3	MANIC MONDAY , Bangles, CBS
11	6	6	BORDERLINE , Madonna, Sire ○
12	11	5	RISE , Public Image Limited, Virgin
13	9	6	LIVING IN AMERICA , James Brown, Scotti Brothers
14	12	8	ONLY LOVE , Nana Mouskouri, Carrere/Philips
15	23	2	STRIPPED , Depeche Mode, Mute
16	15	4	TURNING AWAY , Shakin' Stevens, Epic
17	10	6	THE CAPTAIN OF HER HEART , Double, Polydor
18	36	4	THE POWER OF LOVE/DO YOU BELIEVE IN LOVE , Huey Lewis And The News, Chrysalis
19	20	4	AND SHE WAS , Talking Heads, EMI
20	17	7	IMAGINATION , Belouis Some, Parlophone
21	19	7	RADIO AFRICA , Latin Quarter, Rockin' Horse/Arista
22	16	10	THE SUN ALWAYS SHINES ON TV , A-Ha, Warner Bros ○
23	14	8	WALK OF LIFE , Dire Straits, Vertigo
24	34	3	IF YOU WERE HERE TONIGHT , Alexander O'Neal, Tabu
25	39	2	HEAVEN MUST BE MISSING AN ANGEL , Tavares, Capitol
26	—	1	HOUNDS OF LOVE , Kate Bush, EMI KB3
27	27	6	ONE DANCE WON'T DO , Audrey Hall, Revolutionary Sounds/German
28	41	2	THEME FROM NEW YORK NEW YORK , Frank Sinatra, Reprise
29	30	4	I'M NOT GONNA LET YOU , Colonel Abrams, MCA
30	18	8	THE PHANTOM OF THE OPERA , Sarah Brightman And Steve Harley, Polydor
31	25	5	SANCTIFY YOURSELF , Simple Minds, Virgin
32	21	7	LA VIE EN ROSE/PULL UP TO THE BUMPER , Grace Jones, Island
33	22	7	LIFE'S WHAT YOU MAKE IT , Talk Talk, EMI
34	—	1	(NOTHING SERIOUS) JUST BUGGIN' , Whistle, Champion CHAMP12
35	35	5	SWEET TEST GIRL , Madness, Zarjazz
36	29	11	BROKEN WINGS , Mr Mister, RCA
37	51	2	HI HO SILVER (THEME FROM BOON) , Jim Diamond, A&M
38	28	5	SHOT IN THE DARK , Ozzy Osbourne, Epic
39	48	3	SILENT RUNNING (ON DANGEROUS GROUND) , Mike And The Mechanics, WEA
40	33	5	MY MAGIC MAN , Rochelle, Warner Bros
41	57	2	ROCK ME TONIGHT (FOR OLD TIMES SAKE) , Freddie Jackson, Capitol
42	—	1	CALLING AMERICA , Electric Light Orchestra, Epic A6844
43	—	1	LOVE IS THE DRUG , Grace Jones, Island IS266
44	26	8	SUSPICIOUS MINDS , Fine Young Cannibals, London
45	63	2	THE HONEYTHIEF , Hipsway, Mercury
46	55	2	SUGAR FREE , Juicy, Epic
47	31	6	IF YOU'RE READY (COME GO WITH ME) , Ruby Turner featuring Jonathan Butler, Jive
48	—	1	DIGGING YOUR SCENE , Blow Monkeys, RCA PB40599
49	32	7	IF I RULED THE WORLD , Kurtis Blow, Club
50	—	1	KYRIE , Mr Mister, RCA PB49927
51	—	1	SEX MACHINE , James Brown, Boiling Point POSP751
52	37	10	SATURDAY LOVE , Chevelle And Alexander O'Neal, Tabu
53	—	1	CRY TO HEAVEN , Elton John, Rocket EJS11
54	40	8	IT'S ALRIGHT (BABY'S COMING BACK) , Eurythmics, RCA
55	59	2	LADIES , Mantronix, 10 Records
56	44	3	MOON OVER BOURBON STREET , Sting, A&M
57	43	3	STAGES , ZZ Top, Warner Bros
58	60	2	THIS TIME , Bryan Adams, A&M
59	68	2	THE POWER IS YOURS , Redskins, Decca
60	45	4	PAIN , Betty Wright, Cooltempo
61	38	9	YOU LITTLE THIEF , Feargal Sharkey, Virgin
62	74	3	DON'T YOU (FORGET ABOUT ME) , Simple Minds, Virgin
63	42	15	WEST END GIRLS , Pet Shop Boys, Parlophone □
64	62	2	ANOTHER NIGHT , Aretha Franklin, Arista
65	56	2	WE CAN MAKE IT HAPPEN , Prince Charles/City Beat Band, PRT
66	54	3	FEMALE INTUITION , Mai Tai, Virgin
67	—	1	THE RIVER , Total Contrast, London LON83
68	—	1	WILL YOU SATISFY , Cherralle, Tabu (T) A6927
69	58	14	HIT THAT PERFECT BEAT , Bronski Beat, Forbidden Fruit ○
70	46	11	ALICE, I WANT YOU JUST FOR ME , Full Force, CBS
71	—	1	RUSSIANS , Sting, A&M AM292
72	71	16	SAVING ALL MY LOVE FOR YOU , Whitney Houston, Arista □
73	67	3	SEX AS A WEAPON , Pat Benatar, Chrysalis
74	61	4	UNCHAINED MELODY , Leo Sayer, Chrysalis
75	—	1	JUST CAN'T STAND IT , Matt Bianco, WEA YZ62

THE NEXT TWENTY FIVE

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST / SONG
76	76	—	HERE COMES THE MAN , Boom Boom Boom, Fun After All
77	73	—	EVERYBODY WANTS TO RULE THE WORLD , Tears For Fears, Mercury ○
78	—	—	SEPARATE LIVES , Phil Collins And Marilyn Martin, Virgin VS818
79	83	—	MY CLEOPATRA , Flaming Mussolinis, Portrait
80	82	—	DON'T TELL ME LIES , Breathe, Siren
81	70	—	LIVING IN THE PAST , Drum Theatre, Epic
82	—	—	HEARTACHE NUMBER 9 , Hot Chocolate, RAK386
83	50	—	HOLD ME , Teddy Pendergrass/Whitney Houston, Asylum
84	69	—	SARA , Starship, RCA/Grunt
85	—	—	DRESS YOU UP , Madonna, Sire W8848
86	90	—	SHOULDN'T HAVE TO BE LIKE THAT , Fra Lippo Lippi, Virgin
87	—	—	WALKING IN THE AIR , Aled Jones, HMV ALED1
88	84	—	HOLD ON TO YOUR LOVE , Smokey Robinson, Motown
89	53	—	SHE'S ALWAYS A WOMAN/JUST THE WAY YOU ARE , Billy Joel, CBS
90	—	—	SPIRIT OF 76 , Alarm, IRS IRM109
91	—	—	MADONNA'S EYES , Jennifer Rush, CBS A6910
92	—	—	RING OF ICE , Jennifer Rush, CBS A4745
93	—	—	HOLD ON (TO WHAT YOU'VE GOT) , Danse Society, Society SOC9
94	66	—	YEARS LATER , Cactus World News, MCA
95	—	—	VOICES , Russ Ballard, EMI America EA185
96	98	—	ONE STEP , Kissing The Pink, Mercury
97	78	—	ON THE TRAIL , Prime Movers, Island
98	91	—	I KNOW THAT MOOD , Shooting Party, Siren
99	86	—	I LOVE YOU , Stephen Duffy, 10 Records
100	—	—	MERRY CHRISTMAS EVERYONE , Shakin' Stevens, Epic A6769

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

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST / SONG
1	1	41	BROTHERS IN ARMS , Dire Straits, Vertigo ★ ★ ★
2	4	12	WHITNEY HOUSTON , Whitney Houston, Arista □
3	7	5	ROCKY IV , Original Soundtrack, Scotti Brothers
4	2	53	NO JACKET REQUIRED , Phil Collins, Virgin ★ ★ ★
5	3	43	BE YOURSELF TONIGHT , Eurythmics, RCA ★
6	5	17	HUNTING HIGH AND LOW , A-Ha, Warner Bros □
7	13	3	JONATHAN KING'S ENTERTAINMENT FROM THE USA , Various, Stylus
8	—	1	THE COLOUR OF SPRING , Talk Talk, EMI EMC3506
9	17	47	GO WEST , Go West, Chrysalis ★
10	6	7	THE BROADWAY ALBUM , Barbra Streisand, CBS □
11	—	1	KING OF AMERICA , Elvis Costello, F Beat ZL70946
12	9	12	ISLAND LIFE , Grace Jones, Island □
13	15	18	ONCE UPON A TIME , Simple Minds, Virgin □
14	19	23	HOUNDS OF LOVE , Kate Bush, EMI ★
15	12	9	LUXURY OF LIFE , Five Star, Tent ○
16	11	35	THE DREAM OF THE BLUE TURTLES , Sting, A&M ★
17	11	19	WORLD MACHINE , Level 42, Polydor ★
18	10	4	THE DANCE HITS ALBUM , Various, Towerbell
19	14	67	LIKE A VIRGIN , Madonna, Sire ★ ★ ★
20	20	36	LITTLE CREATURES , Talking Heads, EMI □
21	8	2	THE ULTIMATE SIN , Ozzy Osbourne, Epic
22	29	2	ALONE , Nana Mouskouri, Philips
23	21	52	SONGS FROM THE BIG CHAIR , Tears For Fears, Mercury ★ ★
24	18	32	THE FIRST ALBUM , Madonna, Sire □
25	22	3	ALBUM/CASSETTE , Public Image Limited, Virgin

26	23	16	PROMISE, Sade, Epic ☆☆
27	—	1	SEVENTH STAR, Black Sabbath/Tony Iommi, Vertigo VERH29
28	44	3	WELCOME TO THE REAL WORLD, Mr Mister, RCA
29	34	3	PRECIOUS MEMORIES, Ann Williamson, Emerald Gem
30	25	15	FEARGAL SHARKEY, Feargal Sharkey, Virgin □
31	24	11	FINE YOUNG CANNIBALS, Fine Young Cannibals, London ○
32	27	62	ALCHEMY, Dire Straits, Vertigo ☆
33	26	13	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin ☆☆☆
34	—	1	A DATE WITH ELVIS, Cramps, Big Beat WIK446
35	35	118	UNDER A BLOOD RED SKY, U2, Island ☆☆
36	32	5	SUDDENLY, Billy Ocean, Jive
37	37	138	QUEEN GREATEST HITS, Queen, EMI ☆☆☆
38	31	13	HITS 3, Various, CBS/WEA ☆☆☆
39	51	38	FACE VALUE, Phil Collins, Virgin ☆☆
40	33	88	PRIVATE DANCER, Tina Turner, Capitol ☆☆
41	39	16	JENNIFER RUSH, Jennifer Rush, CBS ☆
42	47	17	AFTERBURNER, ZZ Top, Warner Bros □
43	42	73	THE UNFORGETTABLE FIRE, U2, Island ☆
44	41	90	BORN IN THE USA, Bruce Springsteen, CBS ☆☆☆
45	76	3	SPARKLE IN THE RAIN, Simple Minds, Virgin
46	36	7	MACALLA, Clannad, RCA
47	—	1	RUMOURS, Fleetwood Mac, Warner Bros K56344
48	49	16	THE SINGLES COLLECTION, Spandau Ballet, Chrysalis ☆☆☆
49	40	53	RECKLESS, Bryan Adams, A&M ☆
50	50	16	ICE ON FIRE, Elton John, Rocket ☆
51	30	15	THE CLASSIC TOUCH, Richard Clayderman/RPO, Delphine □
52	—	1	SEVEN SINGLES DEEP, Icicle Works, Beggars Banquet BEGA71
53	43	32	GREATEST HITS VOL 1 AND 2, Billy Joel, CBS ☆
54	54	10	LOVE OVER GOLD, Dire Straits, Vertigo ☆☆
55	89	2	WHERE E'ER YOU WALK, Aled Jones, 10 Records
56	56	7	JAZZ SINGER, Neil Diamond, Capitol ☆
57	58	6	HIGH PRIORITY, Cherelle, Tabu
58	73	2	SPORTS, Huey Lewis And The News, Chrysalis ○
59	48	12	ROCK A LITTLE, Stevie Nicks, Parlophone
60	45	14	EASY PIECES, Lloyd Cole And The Commotions, Polydor □
61	28	20	LOVE SONGS, George Benson, K-Tel ☆☆
62	38	84	DIAMOND LIFE, Sade, Epic ☆☆☆
63	62	7	STOP MAKING SENSE, Talking Heads, EMI □
64	61	123	CAN'T SLOW DOWN, Lionel Richie, Motown ☆☆☆
65	59	7	HELLO, I MUST BE GOING!, Phil Collins, Virgin ☆
66	53	10	MAKIN' MOVIES, Dire Straits, Vertigo ☆☆
67	64	19	LOVE, Cult, Beggars Banquet □
68	82	6	ROCK ME TONIGHT, Freddie Jackson, Capitol
69	67	17	CARS GREATEST HITS, Cars, Elektra ○
70	57	7	WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
71	96	2	EATEN ALIVE, Diana Ross, Capitol
72	60	4	BACK IN THE D.H.S.S., Half Man/Half Biscuit, Probe Plus
73	74	2	ELIMINATOR, ZZ Top, Warner Bros ☆☆
74	65	4	STEVE McQUEEN, Prefab Sprout, Kitchenware
75	46	16	THE LOVE ALBUM, Various, Telstar ☆
76	81	7	WAR, U2, Island ☆
77	55	13	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆☆
78	86	15	SONGS TO LEARN AND SING, Echo and The Bunnymen, Korova □
79	—	1	THE SINGLES 81-85, Depeche Mode, Mute MUTELI
80	63	8	DIRE STRAITS, Dire Straits, Vertigo ☆
81	—	1	THE BLIND LEADING THE NAKED, Violent Femmes, Slash/London SLAP10
82	—	1	SPEAKING IN TONGUES, Talking Heads, Sire 9238831
83	72	16	LOVE HURTS, Elaine Paige, WEA ☆
84	93	8	BACK TO THE FUTURE, Original Soundtrack, MCA
85	52	15	GOLD, Barbara Dickson, K-Tel ☆
86	—	1	NEW GOLD DREAM, Simple Minds, Virgin V2230
87	68	10	MUSIC OF THE ANDES, Incantation, Nouveau Music ○
88	69	16	GREATEST HITS OF 1985, Various, Telstar ☆
89	66	11	ALF, Alison Moyet, CBS ☆☆☆
90	75	36	ALL THROUGH THE NIGHT, Aled Jones, BBC □
91	71	36	MISPLACED CHILDHOOD, Marillion, EMI ☆
92	78	6	SUZANNE VEGA, Suzanne Vega, A&M
93	77	6	COMMUNIQUE, Dire Straits, Vertigo ☆
94	—	1	HUMAN'S LIB, Howard Jones, WEA WX1
95	—	1	MODERN TIMES, Latin Quarter, Rockin' Horse RHLPI
96	91	3	MAKE IT BIG, Wham!, Epic
97	—	1	ELGAR VIOLIN CONCERTO, Nigel Kennedy/Handley/LPO, Eminence EMX4120581
98	—	1	ROCK 'N' SOUL PART ONE, Daryl Hall And John Oates, RCA PL84858
99	87	4	LISTEN LIKE THIEVES, INXS, Mercury
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	STOP MAKING SENSE, Talking Heads, Palace/PMI
2	2	THE VIRGIN TOUR, Madonna, WEA
3	3	ALOHA IN HAWAII, Elvis Presley, Virgin/PVG
4	4	WHAM! '85, CBS/Fox
5	7	THE UNFORGETTABLE FIRE, U2, Island
6	13	LIVE AFTER DEATH, Iron Maiden, PMI
7	8	ALCHEMY LIVE, Dire Straits, Polygram
8	5	GREATEST FLIX, Queen, PMI
9	9	RUPERT AND THE FROG SONG, Paul McCartney, Virgin
10	6	LIVE IN RIO, Queen, PMI
11	11	THE SINGLE FILE, Kate Bush, PMI
12	15	DANCE ON FIRE, the Doors, CIC
13	10	"UNDER A BLOOD RED SKY", U2, Virgin/PVG
14	12	THE VIDEO, Wham!, CBS/Fox
15	15	ARENA, Duran Duran, PMI
16	—	RECITAL OF THE SCRIPT, Marillion, PMI
17	17	WHAT WE DID THE FOLLOWING YEAR, the Style Council, Polygram
18	18	NO JACKET REQUIRED, Phil Collins, Virgin/PVG
19	—	THE MAMA TOUR — LIVE, Genesis, Virgin/PVG
20	14	PORTRAIT OF AN ALBUM, Frank Sinatra, MGM/UA

Compiled by Spotlight Research

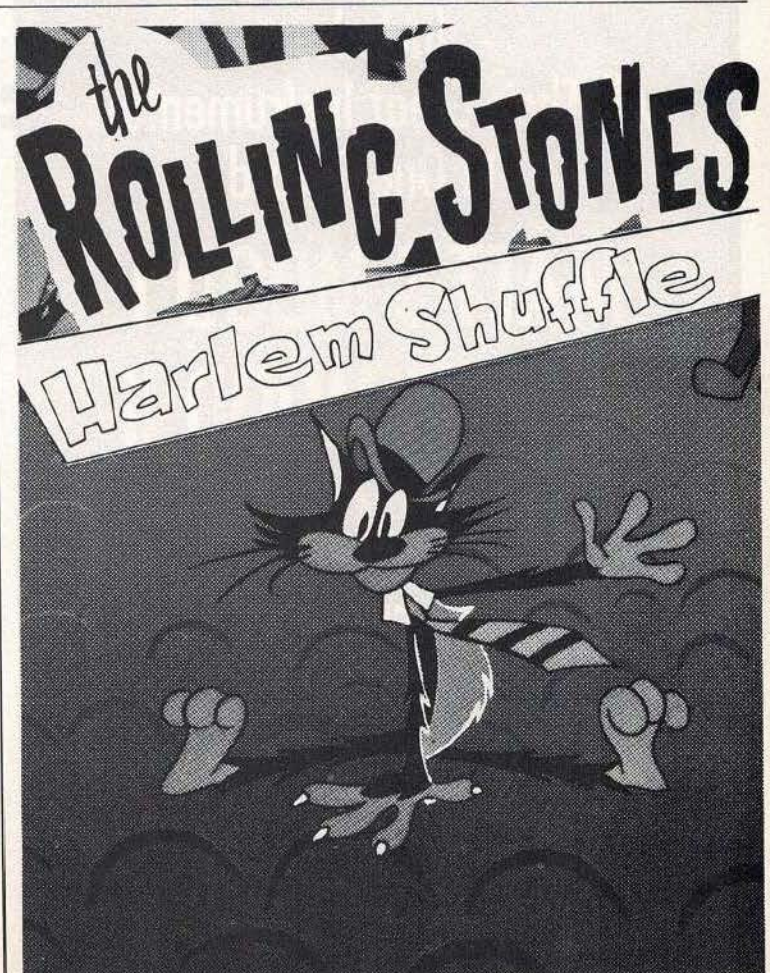
UK SINGLES 33, UK ALBUMS 8



COMPACT DISCS

1	1	BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
2	6	NO JACKET REQUIRED, Phil Collins, Virgin
3	3	BE YOURSELF TONIGHT, Eurythmics, RCA
4	2	WHITNEY HOUSTON, Whitney Houston, Arista
5	10	HOUNDS OF LOVE, Kate Bush, EMI
6	13	HUNTING HIGH AND LOW, A-Ha, Warner Brothers
7	7	WORLD MACHINE, Level 42, Polydor
8	8	THE DREAM OF THE BLUE TURTLES, Sting, A&M
9	4	ISLAND LIFE, Grace Jones, Island
10	14	THE BROADWAY ALBUM, Barbra Streisand, CBS
11	5	PROMISE, Sade, Epic
12	—	ROCK A LITTLE, Stevie Nicks, Parlophone
13	17	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury/Phonogram
14	9	ONCE UPON A TIME, Simple Minds, Virgin
15	re	LIKE A VIRGIN, Madonna, Sire
16	11	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
17	re	DIAMOND LIFE, Sade, Epic
18	re	UNFORGETTABLE FIRE, U2, Island
19	15	FEARGAL SHARKEY, Feargal Sharkey, Virgin
20	18	FINE YOUNG CANNIBALS, Fine Young Cannibals, London

Compiled by Music Week Research



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A L A N C H A R

● **Billy Ocean** remains at number one for the fourth and undoubtedly last week, narrowly beating **Diana Ross's** 'Chain Reaction'.

Miss Ross is on the threshold of her first solo number one for 15 years, but faces a formidable challenge next week from **Sigue Sigue Sputnik**, whose first single 'Love Missile F1-11' rockets in at number seven, to become the highest new entry by a genuine chart debutant (ie: not **Band Aid**) since **Neil**. His 'Hole In My Shoe' entered at number five in July 1984. Much more of **Sigue Sigue Sputnik** next week.

● By no means the biggest or best of his hits, **Leo Sayer's** re-make of 'Unchained Melody' is nevertheless extremely noteworthy, being the seventh version of the song to reach the top 75. Only one other song has charted in as many versions — 'White Christmas', which made its seventh sortie into the chart last December in a new version by **Keith Harris And Orville**.

'Unchained Melody' was composed by **Alex North**, with lyrics by **Hy Zaret**, for the 1955 film 'Unchained', a popular and critically acclaimed docu-drama in which it was sung by **Todd Duncan**.

In its first year, 'Unchained Melody' was recorded in over 40 different versions, including four which went on to become British hits by **Jimmy Young** (highest position — number one), **Al Hibbler** (number 2), **Les Baxter** (number 10) and **Liberace** (number 20). At one stage, all four were listed in the top 20 at the same time. Young subsequently re-recorded the song in 1964, the new version also charting, though less forcefully, at number 43. A year later, the **Righteous Brothers'** torturous blue-eyed soul adaptation climbed to number 14.

Since then 'Unchained Melody' has been recorded and released as a single by **George Benson, O'Chi Brown, Clem Curtis, Joe Dolan, Dave England, Gerry And The Pacemakers, Bryn Haworth, Heart, Jim McCluskey, Willie Nelson, Sweet Inspirations** and undoubtedly others who've escaped my attention. In all cases the record has failed to chart. So, though Leo's is the least successful of the seven charted versions of the song (it peaked a fortnight ago at number 54), it is the only version to chart in over 20 years.

● For the seventh week in a row, **Dire Straits** are number one in the album chart with 'Brothers In Arms'. Thus far, it has sold over 60,000 copies on compact disc, a fairly small number compared to its total sales of 1,250,000, but still far more than any other compact disc. Indeed, considering the fact that only 180,000 compact disc players have been sold in Britain so far, the 'Brothers In Arms' cd has sold ridiculously well.

● 'Bat Out Of Hell' dipped out of the album chart again this week, but its recent return to the Top 100 was enough to increase its 'weeks on chart' to 384 — three more than the previous record established by 'The Sound Of Music'. Altogether, 11 albums have now passed 200 weeks on the chart, most recently (three weeks ago) **Phil Collins's** 'Face Value'. Reason enough, you might think, to print a list — and you'd be right:

1	BAT OUT OF HELL — Meat Loaf	384
2	THE SOUND OF MUSIC — Original Soundtrack	381
3	RUMOURS — Fleetwood Mac	322
4	BRIDGE OVER TROUBLED WATER — Simon & Garfunkel	303
5	DARK SIDE OF THE MOON — Pink Floyd	294
6	SOUTH PACIFIC — Original Soundtrack	287
7	GREATEST HITS — Simon & Garfunkel	283
8	TUBULAR BELLS — Mike Oldfield	264
9	WAR OF THE WORLDS — Jeff Wayne's Musical Version	226
10	GREATEST HITS — Queen	220
11	FACE VALUE — Phil Collins	203

Before moving on, it's worth mentioning that with only three solo albums to his credit, **Phil Collins** has accumulated some 377 weeks on chart; 'Hello, I Must Be Going!' has been in for 121 weeks, and 'No Jacket Required' is on its 35rd week in the chart.

● **Declan Patrick Aloysius MacManus**, alias **Elvis Costello**, maintains his enviable record of album chart success with 'King Of America' which this week becomes his 11th top 20 entry in nine years, following 'My Aim Is True' (14, 1977), 'This Year's Model' (4, 1978), 'Armed Forces' (2, 1979), 'Get Happy' (2, 1980), 'Trust' (9, 1981), 'Almost Blue' (7, 1981), 'Imperial Bedroom' (6, 1982), 'Punch The Clock' (3, 1983), 'Goodbye Cruel World' (10, 1984) and 'The Man — The Best Of Elvis Costello' (8, 1985).

● American records outnumbered British records in the top 75 last week for the first time in years. The score: UK — 32, US — 34, Others — 9.

There has been a slow, but measurable, drift towards American music for the last year. Black American music has always been popular, and is currently no more or less so than for some time, accounting for 20 places in the top 75. The real change has come in the attitude towards white Americans, who are now charting in increasing numbers.

Two years ago acts like **Mr Mister** and **Starship** wouldn't have made the charts here, but resistance towards American (AOR) rock has practically

JONES', HOT FILE



vanished, partly because the flood of good new homegrown talent has become a trickle, and partly because American bands rely more on melody and musicianship than gimmicks. Henceforth, British acts will have to fight much harder to maintain their superiority in the home market.

● I hate to inflate his already oversized ego, but for those who enjoy American rock music, the **Jonathan King** compilation 'The Very Best Of Entertainment From The USA' is the best on the market.

The album, which moves into the top 10 this week, includes **Whitney Houston's** recent 'Saving All My Love For You' amongst its 16 tracks. Also present are **Huey Lewis's** 'The Power Of Love', **Ashford And Simpson's** indispensable 'Solid', and **Aretha Franklin's** deserved monster 'Who's Zoomin' Who'. Every track on the album was a top 20 hit, ensuring a compilation which would enrich any record collection.

To celebrate its release, Chartfile is giving away 10 copies of the LP and 10 copies of the cassette. All you have to do is answer the following question correctly and keep your fingers crossed that your name is drawn out of our Editor's tuffer. In his sleeve notes, Jonathan King mentions three television programmes. What are they? All entries are to be submitted on a postcard, or the back of an envelope, to AJ's JK Competition, RM, Greater London House, Hampstead Road, London NW1 7QZ. Don't forget to state clearly whether you prefer a cassette or an LP.

CHARTFILE USA

● Three months after they reached number one with 'Broken Wings', **Mr Mister** (pictured above) are back on top of Billboard's American Hot One Hundred singles chart with 'Kyrie'.

Their singles success propels their album, 'Welcome To The Real World' to the top of the LP charts for the first time, 27 weeks after it debuted. Their only previous album, 'Wear The Face', was rather less successful, reaching number 170 in 1984.

● A month into its American chart career, **Jennifer Rush's** 'The Power

Of Love' is accelerating nicely. This week it moves up another eight notches to number 67, topping the number 68 peak scaled by **Air Supply's** cover version last September.

● As **Jermaine and Janet Jackson** make fast progress towards the Top 40, their sister **Latoya** is poised to join them in the chart with her latest single 'He's A Pretender', currently bubbling under. Meanwhile, little brother **Randy** is putting the finishing touches to his first solo single, and **Rebbie** is about to unleash her latest effort on the world. If **Michael** could only sort himself out, the family could really dominate the chart.

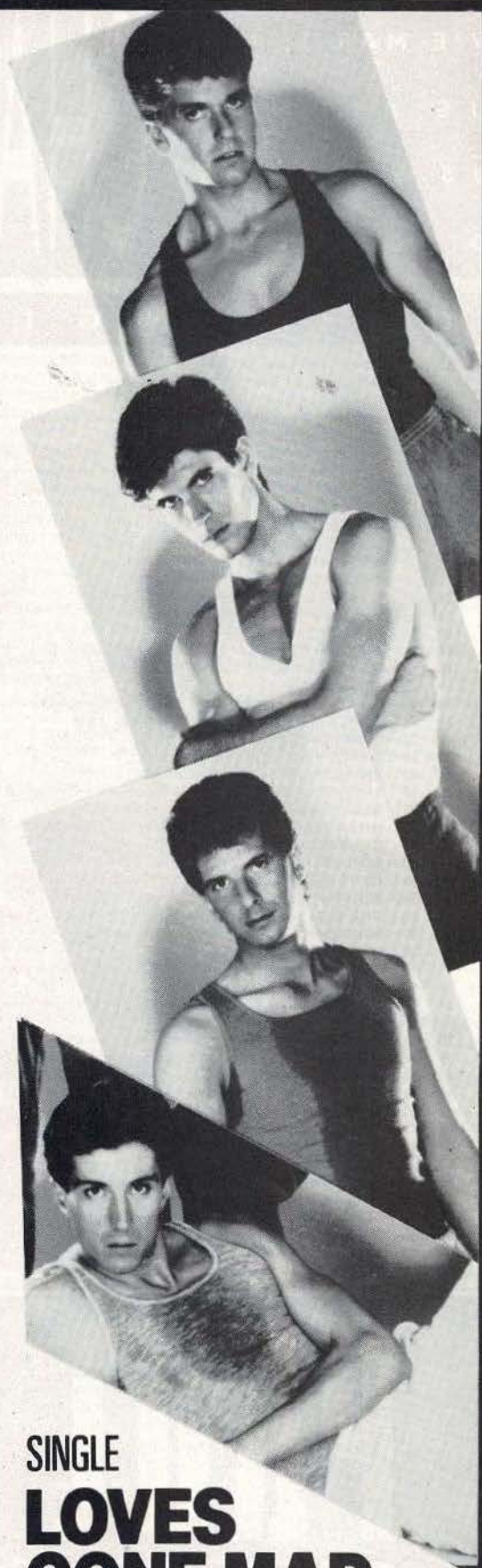
● The 'Rocky IV' soundtrack yields its fourth hit single this week, as **John Cafferty's** 'Hearts On Fire' joins cuts by **James Brown, Survivor** and **Robert Tepper** on the chart. The album is expected to spawn at least three more singles, from **Touch, Gladys Knight and Kenny Loggins** and **Go West**.

● **Falco's** 'Rock Me Amadeus' continues to make impressive moves. This week it leaps 12 places to number 28 on only its fourth week in the chart. Falco is the first Austrian to crack the Top 30.

● **Dire Straits** make the highest new entry on the singles chart at number 66, with 'So Far Away'. It's the third hit from their album 'Brothers In Arms', following 'Money For Nothing' (number one) and 'Walk Of Life' (number seven).

● The week's second highest new entry is the **Pet Shop Boys'** British number one, 'West End Girls'. It has succeeded in America even though it was released a fortnight after another version of the song started picking up sales and airplay, particularly on the East Coast. Only a massive campaign by EMI America saved the day, and denied the other version, on CBS, of certain success. The CBS recording is by... the Pet Shop Boys. The original version of the song, it was previously released in 1984, but sunk without trace. In Britain, it was released in April 1984 with catalogue number A4292.

AMERICAN



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W/E MAR 1, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

CHARTS

U S S I N G L E S

- | | | |
|----|----|--|
| 1 | 2 | KYRIE, Mr Mister, RCA |
| 2 | 1 | HOW WILL I KNOW, Whitney Houston, Arista |
| 3 | 4 | SARA, Starship, Grunt |
| 4 | 5 | LIVING IN AMERICA, James Brown, Scotti Brothers |
| 5 | 6 | THE SWEETEST TABOO, Sade, Portrait |
| 6 | 3 | WHEN THE GOING GETS TOUGH, Billy Ocean, Jive |
| 7 | 7 | LIFE IN A NORTHERN TOWN, Dream Academy, Warner Brothers |
| 8 | 8 | SILENT RUNNING, Mike And The Mechanics, Atlantic |
| 9 | 11 | SECRET LOVERS, Atlantic Starr, A&M |
| 10 | 14 | THESE DREAMS, Heart, Capitol |
| 11 | 12 | A LOVE BIZARRE, Sheila E, Paisley Park |
| 12 | 17 | KING FOR A DAY, Thompson Twins, Arista |
| 13 | 16 | BALTIMORA, Tarzan Boy, Manhattan |
| 14 | 9 | BURNING HEART, Survivor, Scotti Brothers |
| 15 | 15 | CONGA, Miami Sound Machine, Epic |
| 16 | 19 | RUSSIANS, Sting, A&M |
| 17 | 26 | ROCK IN THE USA, John Cougar Mellencamp, Riva |
| 18 | 18 | DAY BY DAY, the Hooters, Columbia/CBS |
| 19 | 22 | NIKITA, Elton John, Geffen |
| 20 | 10 | THAT'S WHAT FRIENDS ARE FOR, Dionne Warwick and Friends, Arista |
| 21 | 24 | SANCTIFY YOURSELF, Simple Minds, A&M |
| 22 | 23 | STAGES, ZZ Top, Warner Brothers |
| 23 | 28 | WHAT YOU NEED, INXS, Atlantic |
| 24 | 13 | I'M YOUR MAN, Wham!, Columbia/CBS |
| 25 | 27 | THIS COULD BE THE NIGHT, Loverboy, Columbia/CBS |
| 26 | 29 | BEAT'S SO LONELY, Charlie Sexton, MCA |
| 27 | 33 | (HOW TO BE) A MILLIONAIRE, ABC, Mercury |
| 28 | 21 | DIGITAL DISPLAY, Ready For The World, MCA |
| 29 | 40 | ROCK ME AMADEUS, Falco, A&M |
| 30 | 35 | LET'S GO ALL THE WAY, Sly Fox, Capitol |
| 31 | 34 | ANOTHER NIGHT, Aretha Franklin, Arista |
| 32 | 20 | THE SUN ALWAYS SHINES ON TV, A-Ha, Warner Brothers |
| 33 | 39 | MANIC MONDAY, Bangles, Columbia/CBS |
| 34 | 38 | NIGHT MOVES, Marilyn Martin, Atlantic |
| 35 | 25 | HE'LL NEVER LOVE YOU (LIKE I DO), Freddie Jackson, Capitol |
| 36 | 43 | GOODBYE IS FOREVER, Arcadia, Capitol |
| 37 | 46 | NEEDLES AND PINS, Tom Petty And The Heartbreakers with Stevie Nicks, MCA |
| 38 | 44 | NO EASY WAY OUT, Robert Tepper, Scotti Brothers |
| 39 | 47 | TENDER LOVE, Force MDs, Warner Brothers/Tommy Boy |
| 40 | 50 | CALLING AMERICA, Electric Light Orchestra, CBS Associated |
| 41 | 52 | KISS, Prince And The Revolution, Paisley Park |
| 42 | 30 | SPIES LIKE US, Paul McCartney, Capitol |
| 43 | 49 | I'M NOT THE ONE, the Cars, Elektra |
| 44 | 48 | BOP, Dan Seals, EMI America |
| 45 | 32 | SAY YOU, SAY ME, Lionel Richie, Motown |
| 46 | 57 | ADDICTED TO LOVE, Robert Palmer, Island |
| 47 | 37 | WALK OF LIFE, Dire Straits, Warner Brothers |
| 48 | 60 | I CAN'T WAIT, Stevie Nicks, Modern |
| 49 | 31 | TALK TO ME, Stevie Nicks, Modern |
| 50 | 42 | I MISS YOU, Klymaxx, MCA/Constellation |
| 51 | 53 | DO ME BABY, Meli'sa Morgan, Capitol |

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|----|----|--|
| 52 | 54 | I'D DO IT ALL AGAIN, Sam Harris, Motown |
| 53 | 56 | LIVE IS LIFE, Opus, Polydor |
| 54 | 36 | GO HOME, Stevie Wonder, Tamla |
| 55 | 41 | MY HOMETOWN, Bruce Springsteen, Columbia/CBS |
| 56 | 74 | I THINK IT'S LOVE, Jermaine Jackson, Arista |
| 57 | 45 | SIDEWALK TALK, Jellybean, EMI America |
| 58 | 63 | LE BEL AGE, Pat Benatar, Chrysalis |
| 59 | 72 | LET ME BE THE ONE, Five Star, RCA |
| 60 | 79 | YOUR LOVE, the Outfield, Columbia/CBS |

B U L L E T S

- | | | |
|----|----|--|
| 62 | 76 | OVERJOYED, Stevie Wonder, Tamla |
| 65 | 70 | JIMMY MACK, Sheena Easton, EMI America |
| 66 | — | SO FAR AWAY, Dire Straits, Warner Brothers |
| 67 | 75 | THE POWER OF LOVE, Jennifer Rush, Epic |
| 69 | 86 | SATURDAY LOVE, Cherrelle With Alexander O'Neal, Tabu |
| 71 | — | WEST END GIRLS, Pet Shop Boys, EMI America |
| 72 | — | FOR AMERICA, Jackson Browne, Asylum |
| 73 | 80 | SOMETHING ABOUT YOU, Level 42, Polydor |
| 75 | 95 | WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson, A&M |
| 77 | 88 | ALL THE KINGS HORSES, the Firm, Atlantic |
| 81 | 85 | IT'S ALRIGHT (BABY'S COMING BACK), Eurythmics, RCA |
| 87 | 92 | THE MEN ALL PAUSE, Klymaxx, Constellation/MCA |
| 88 | — | HEART'S ON FIRE, John Cafferty, Scotti Brothers |
| 89 | 94 | A LITTLE BIT OF LOVE, New Edition, MCA |
| 90 | 93 | IN MY DREAMS, Dokken, Elektra |
| 92 | — | I FOUND SOMEONE, Laura Branigan, Atlantic |
| 93 | — | TWIST MY ARM, Pointer Sisters, Planet |
| 94 | — | NOW AND FOREVER (YOU AND ME), Anne Murray, Capitol |
| 95 | — | WHERE ARE YOU NOW?, Synch, Columbia |

Compiled by Billboard

U S A L B U M S

- | | | |
|----|----|---|
| 1 | 2 | WELCOME TO THE REAL WORLD, Mr Mister, RCA |
| 2 | 1 | PROMISE, Sade, Portrait |
| 3 | 4 | WHITNEY HOUSTON, Whitney Houston, Arista |
| 4 | 3 | THE BROADWAY ALBUM, Barbra Streisand, Columbia/CBS |
| 5 | 6 | SCARECROW, John Cougar Mellencamp, Riva |
| 6 | 5 | HEART, Heart, Capitol |
| 7 | 8 | KNEE DEEP IN THE HOOPLA, Starship, Grunt |
| 8 | 7 | BROTHERS IN ARMS, Dire Straits, Warner Brothers |
| 9 | 9 | AFTERBURNER, ZZ Top, Warner Brothers |
| 10 | 11 | ONCE UPON A TIME, Simple Minds, A&M/Virgin |
| 11 | 10 | ROCKY IV, Soundtrack, Scotti Brothers |
| 12 | 13 | FRIENDS, Dionne Warwick, Arista |
| 13 | 19 | THE ULTIMATE SIN, Ozzy Osbourne, CBS Associated |
| 14 | 14 | ROCK A LITTLE, Stevie Nicks, Modern |
| 15 | 15 | BORN IN THE USA, Bruce Springsteen, Columbia/CBS |
| 16 | 16 | IN SQUARE CIRCLE, Stevie Wonder, Tamla |
| 17 | 17 | SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury |
| 18 | 18 | MEETING IN THE LADIES ROOM, Klymaxx, MCA/Constellation |
| 19 | 12 | MIAMI VICE, Soundtrack, MCA |
| 20 | 24 | NERVOUS NIGHT, the Hooters, Columbia |
| 21 | 22 | THE DREAM ACADEMY, the Dream Academy, Warner Brothers |
| 22 | 30 | PACK UP THE PLANTATION — LIVE, Tom Petty And The Heartbreakers, MCA |
| 23 | 23 | READY FOR THE WORLD, Ready For The World, MCA |
| 24 | 25 | WHO'S ZOOMIN' WHO, Aretha Franklin, Arista |
| 25 | 35 | AS THE BAND TURNS, Atlantic Starr, A&M |
| 26 | 21 | THE DREAM OF THE BLUE TURTLES, Sting, A&M |
| 27 | 26 | WHITE CITY — A NOVEL, Pete Townshend, Atco |
| 28 | 29 | MIKE AND THE MECHANICS, Mike And The Mechanics, Atlantic |
| 29 | 20 | HERE'S TO FUTURE DAYS, Thompson Twins, Arista |
| 30 | 28 | GREATEST HITS, the Cars, Elektra |
| 31 | 31 | HUNTING HIGH AND LOW, A-Ha, Warner Brothers |
| 32 | 32 | UNDER LOCK AND KEY, Dokken, Elektra |
| 33 | 40 | LISTEN LIKE THIEVES, INXS, Atlantic |
| 34 | 41 | PRIMITIVE LOVE, Miami Sound Machine, Epic |

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- 35 37 PICTURES FOR PLEASURE, Charlie Sexton, MCA
- 36 36 ROCK ME TONIGHT, Freddie Jackson, Capitol
- 37 34 NO JACKET REQUIRED, Phil Collins, Atlantic
- 38 — MEAN BUSINESS, the Firm, Atlantic
- 39 39 STRENGTH, the Alarm, IRS
- 40 27 RECKLESS, Bryan Adams, A&M
- 41 42 LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS
- 42 43 HOW TO BE A ZILLIONAIRE, ABC, Mercury/Polygram
- 43 47 STEREOTOMY, the Alan Parsons Project, Arista
- 44 38 ALL FOR LOVE, New Edition, MCA
- 45 46 OUT OF AFRICA, Soundtrack, MCA
- 46 50 DIFFERENT LIGHT, Bangles, Columbia/CBS
- 47 33 WHITE NIGHTS, Soundtrack, Atlantic
- 48 44 SO RED THE ROSE, Arcadia, Capitol
- 49 45 SEVEN THE HARD WAY, Pat Benatar, Chrysalis
- 50 — RADIO, LL Cool J, Columbia
Compiled by Billboard

D I S C O

- 1 1 MY MAGIC MAN, Rochelle, Warner Bros 12in
- 2 8 (NOTHING SERIOUS) JUST BUGGIN', Whistle, Champion 12in
- 3 6 SUGAR FREE (DEO/REMIXES)/FOREVER AND EVER/BAD BOY, Juicy, Epic 12in
- 4 3 I'M NOT GONNA LET YOU (JOHN MORALES REMIX), Colonel Abrams, MCA Records 12in
- 5 5 LIVING IN AMERICA, James Brown, Scotti Brothers 12in
- 6 7 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING, Billy Ocean, Jive 12in
- 7 4 LADIES, Mantronix, 10 Records 12in
- 8 2 IF I RULED THE WORLD, Kurtis Blow, Club 12in
- 9 20 DO YOU LOVE ME (REMIX), Durell Coleman, Fourth & Broadway 12in
- 10 11 DON'T WASTE MY TIME, Paul Hardcastle, Chrysalis 12in
- 11 17 IF YOU WERE HERE TONIGHT/WHAT'S MISSING, Alexander O'Neal, Tabu 12in
- 12 28 DARE TO DREAM (LONDON REMIX)/US MIX, Viola Wills, Streetwave 12in white label
- 13 15 WE CAN MAKE IT HAPPEN, Prince Charles and The City Beat Band, PRT 12in
- 14 16 HEAVEN MUST BE MISSING AN ANGEL/WHODUNIT/DON'T TAKE AWAY THE MUSIC (BEN LIEBRAND REMIXES), Tavares, Capitol 12in
- 15 26 THE RIVER (CLUB VERSION)/SUNSHINE (INSTRUMENTAL)/THE RIVER (DUB VERSION), Total Contrast, US London 12in

- 16 9 IT DOESN'T REALLY MATTER (REMIX), Zapp, Warner Bros 12in
- 17 30 HOW WILL I KNOW (JELLYBEAN REMIX), Whitney Houston, Arista 12in
- 18 21 PAIN, Betty Wright, Cooltempo 12in
- 19 23 ROCK ME TONIGHT, Freddie Jackson, Capitol 12in
- 20 25 WHEN I THINK OF YOU/NASTY/WHAT HAVE YOU DONE FOR ME LATELY/CONTROL/FUNNY HOW TIME FLIES, Janet Jackson, US A&M LP
- 21 10 ALICE I WANT YOU JUST FOR ME!, Full Force, CBS 12in
- 22 33 HEADLINE NEWS, William Bell, US WRC LP
- 23 60 GOTTA FIND A WAY, Russ Brown, US Jump Street 12in
- 24 36 WILL YOU SATISFY?/YOU LOOK GOOD TO ME (REMIX), Cherrelle, Tabu 12in
- 25 38 RHYTHM OF YOUR LOVE, Isabell Roberts, Hot Vinyl 12in white label
- 26 34 PARTY FREAK (LATIN RASCAL EDIT), Cashflow, US Mercury 12in
- 27 12 SATURDAY LOVE, Cherrelle with Alexander O'Neal, Tabu 12in
- 28 19 SIDEWALK TALK/WAS DOG A DOUGHNUT, Jellybean, EMI America 12in
- 29 13 PULL UP TO THE BUMPER (REMIX)/GRACE JONES MUSCLEMIX, Grace Jones, Island 12in
- 30 18 FUNKY SENSATION, Ladies Choice, Sure Delight 12in
- 31 14 BABY LOVE, Regina, Funkin' Marvellous Records 12in
- 32 48 YOU CAN DO IT (IT'S SO EASY), Dino Terrell, US New Image 12in
- 33 27 WHO'S ZOOMIN' WHO (DANCE MIX), Aretha Franklin, Arista 12in
- 34 64 ANOTHER NIGHT (DANCE MIX), Aretha Franklin, Arista 12in
- 35 37 HEY DON'T WASTE MY TIME, The Walkers, Club 12in
- 36 68 STRUNG OUT (DANCE MIX), Paul Laurence, Capitol 12in
- 37 29 SKIPS A BEAT (CLUB MIX), Warp 9, Motown 12in
- 38 31 ALL I WANT IS MY BABY, Roberta Gilliam, WEA 12in
- 39 32 COLD SHOULDER, Evelyn Thomas, Record Shack 12in
- 40 40 IF YOU SHOULD EVER BE LONELY (STREET MIX/CLUB MIX), Val Young, Gordy 12in
- 41 24 A LOVE BIZARRE, PARTS I AND II, Sheila E, Warner Bros/Paisley Park 12in
- 42 44 WHAT HAVE YOU DONE FOR ME LATELY (REMIX), Janet Jackson, US A&M 12in
- 43 22 BABY TALK, Alisha, Total Control 12in
- 44 42 UPFRONT, Matt Bianco, WEA 12in
- 45 78 FUNKY SENSATION, Gwen McCrae, Atlantic 12in
- 46 41 HOW TO WIN YOUR LOVE, Spencer Jones, Champion 12in
- 47 — LOVE MONEY (REMIX 86)/FORT KNOX, Funk Masters, Tai Wan 12in
- 48 45 TURN YOUR LOVE (RIGHT AROUND), Projection, Elite 12in
- 49 49 SYSTEM ADDICT (M&M REMIX), Five Star, Tent 12in
- 50 94 GALVESTON BAY (EXTENDED RE-EDIT), Lonnie Hill, 10 Records 12in white label
- 51 — LOVE'S ON FIRE, (116 1/4bpm), Aleem featuring Leroy Burgess, US Atlantic 12in
- 52 43 IF YOU'RE READY (COME GO WITH ME), Ruby Turner, Jive 12in
- 53 47 COLDER ARE MY NIGHTS, The Isley Brothers, Warner Bros 12in
- 54 46 SUCCESS IS THE WORD, 1241, US Fresh Records 12in
- 55 59 HOLD ME, Teddy Pendergrass (with Whitney Houston), Asylum 12in
- 56 50 KEEP ON, Bobby Mardis, Bluebird/10 12in
- 57 53 FOOL'S PARADISE, Meli'sa Morgan, US Capitol LP
- 58 75 TRUTH OR DARE (LP VERSION), Shirley Murdock, Elektra 12in white label
- 59 80 CAN'T GET CLOSE TO YOU/CLOSE TO WHO?, Nicci, Debut 12in
- 60 — DON'T WASTE MY TIME (ESSENTIAL WELL-HARD CRUCIAL MIX), Paul Hardcastle, Chrysalis 12in
- 61 58 GET LOOSE, Aleem (featuring Leroy Burgess), Streetwave 12in
- 62 35 SATURDAY LOVE (REMIX), Cherrelle with Alexander O'Neal, Tabu 12in
- 63 39 ONE NATION (DEF MIX), Masquerade, Streetwave 12in
- 64 57 DOUBLE DEF FRESH, Hardrock Soul Movement, Elite 12in
- 65 73 IF YOU WANT LOVE, Tululah Moon, US Beauty and The Beat 12in
- 66 65 THIS IS THE HOUSE (GHETTO TO CONDO MINIMUM MIX), Three Degrees, Supreme Records 12in white label
- 67 52 LET MY PEOPLE GO (M&M REMIX), The Winans, Qwest 12in
- 68 — BABY LOVE (PICTURE DISC MIX), Regina (featuring David Sanborn), Funkin' Marvellous Records 12in white label
- 69 51 THE THINGS THAT MEN DO, Krystol, US Epic 12in
- 70 56 DON'T STOP THAT GO GO BEAT, Effectron, MDM Records 12in
- 71 93 SHE'S THE ONE, Cabo Frio, US Zebra Records LP
- 72 86 LOVE ITCH, Roshelle Fleming, US Prelude 12in
- 73 100 TOUCHING AND CARING, Nina Simone, US VPI Records LP
- 74 — PRISONER OF LOVE, (110/4bpm), Mildred Scott, US 4th + B'way 12in
- 75 71 DON'T CHA GO NOWHERE, Donald Dee, US Sutra 12in
- 76 67 YOU BLOW MY MIND, Stimulus featuring Milton Smith, US Roulette 12in
- 77 55 BASSLINE/NEEDLE TO THE GROOVE, Mantronix, US Sleeping Bag Records LP
- 78 — GAMES, (104-104 1/2-105 1/2-104 1/2-105 1/2bpm), 94 East, US Hot Pink LP
- 79 63 (YOU ARE MY) ALL AND ALL, Joyce Sims, US Sleeping Bag Records 12in
- 80 54 BORDERLINE (JELLYBEAN REMIX), Madonna, Sire 12in
- 81 61 IN THE MORNING TIME, Tramaine, US A&M 12in
- 82 re I MISS YOU, Klymaxx, MCA Records 12in
- 83 97 IN THE MIDDLE OF THE NIGHT, Taka Boom, Boiling Point 12in
- 84 re ROCK THE BELLS, LL Cool J, Def Jam/CBS LP
- 85 90 LOVE IS SERIOUS/LET'S GO ROCKIN' (TONIGHT)/SPECIAL, The Stylistics, US Streetwise LP
- 86 66 BABY DON'T STOP ME, Quest For Life, US SeaBright 12in
- 87 — KING HOLIDAY, (94 1/3bpm), King Dream Chorus & Holiday Crew, US Mercury 12in promo
- 88 — ALWAYS THERE, (0-113-0bpm), Paz featuring Marianne Davidson, Coda 12in
- 89 — CAN YOU FEEL IT?, (0-100%), Original Concept, US Def Jam 12in
- 90 — I LOVE ONLY YOU, (108 1/2bpm), Ruth Dawes, US Profile 12in
- 91 91 CLOUD NINE, Mystery Assignment, Virgin 12in
- 92 — I CAN'T STOP, Theresa Davies featuring Jerry Butler, US DJ 7in
- 93 70 FEMALE INTUITION, Mai Tai, Virgin/Hot Melt 12in
- 94 — I CAN'T LET YOU GO (REMIX), 52nd Street, 10 Records 12in
- 95 — CHAIN REACTION (DANCE MIX), (127 1/2bpm), Diana Ross, Capitol 12in
- 96 — DON'T THROW AWAY YOUR LOVE, (119 1/4bpm), One Touch, Sierra 12in
- 97 72 THE HEAT OF HEAT/ONLY A BREATH AWAY, Patti Austin, Qwest LP
- 98 — HEY BOY, Tammy Lucas, US SuperTronics 12in
- 99 81 ONE MORE TIME (US REMIX), Third World, CBS 12in
- 100 88 PASSION, Bata Drum, Champion 12in
Compiled by James Hamilton/Alan Jones

W/E MAR 1, 1986
 EUROBEAT
 REGGAE
 INDIE SINGLES
 INDIE ALBUMS

CHARTS

EUROBEAT

- | | | |
|----|----|--|
| 1 | 1 | LOVE'S GONE MAD (EUROBEAT MIX), Seventh Avenue, Record Shack 12in |
| 2 | 3 | PISTOL IN MY POCKET, Lana Pellay, Sublime 12in |
| 3 | 7 | ANOTHER NIGHT (DANCE MIX), Aretha Franklin, Arista 12in |
| 4 | 2 | FLY TO ME, Aleph, Italian Disco Magic 12in |
| 5 | 10 | MIDNIGHT LOVER, People Like Us, Passion 12in white label |
| 6 | 4 | CHARLESTON, Den Harrow, Italian Baby LP |
| 7 | 5 | BOTH SIDES NOW, Viola Wills, US Wide Angle 12in |
| 8 | 6 | ONE BITE (JOHN MORALES REMIX), Street Angels, Calibre 12in |
| 9 | — | ALL PLAYED OUT, L.I.F.E., US Dance-Sing 12in |
| 10 | 21 | THIS IS MY LIFE, Eartha Kitt, Record Shack 12in |
| 11 | — | PRISONER OF LOVE, Mildred Scott, US 4th & B'way 12in |
| 12 | — | DANGER FOR LOVE, Deborah, German ZYX 12in |
| 13 | 8 | MIDNIGHT LOVER, Bernadette, German CBS 12in |
| 14 | 9 | LIFELINE DANCING, Pattie Brooks, US Easy Street 12in |
| 15 | — | CHAIN REACTION (DANCE REMIX), Diana Ross, Capitol 12in |
| 16 | 22 | TONIGHT, Ken Laszlo, Italian MEM 12in |
| 17 | 11 | STRANGER, Linda Imperial, US Pink Glove 12in |
| 18 | 15 | OVERNIGHT SUCCESS, Teri DeSario, German Epic 12in/US Disconet remix |
| 19 | 12 | IF YOU SHOULD EVER BE LONELY (CLUB MIX), Val Young, Gordy 12in |
| 20 | 17 | DIAL MY NUMBER, The Back Bag, German Transparent 12in |
| 21 | 29 | PEOPLE SAY IT'S IN THE AIR, The Herreys, Canadian Chateau 12in |
| 22 | 16 | BOLERO, Fancy, Swedish Mega 12in |
| 23 | — | DEVIL ON MY SHOULDER, Angel Chorus, 10 Records 12in |
| 24 | 14 | I'M THE ONE YOU WANT, Les Lee, US Mega Bolt 12in |
| 25 | 24 | TAKE ME AND YOU'LL WIN, Kay Franzes, Dutch Injection 12in |
| 26 | — | MOSKOW DISKO (1986 VERSION), Telex, German Rush 12in |
| 27 | 13 | SECLUSION, Shawn Benson, US TSR 12in |
| 28 | — | THEME FROM 'DYNASTY'/THE BREAK ('86 VERSION), Kat Mandu, Canadian Matra 12in |
| 29 | 28 | FIRE ME UP, Astaire, Passion 12 white label |
| 30 | — | ROMANTIC VIDEO, New Romance, German Polydor 12in |
- Compiled by James Hamilton/Alan Jones

REGGAE

- | | | |
|----|----|---|
| 1 | 1 | ONE DANCE WON'T DO, Audrey Hall, Germain |
| 2 | 2 | SWEET REGGAE MUSIC, Nitty Gritty, Unity Sound |
| 3 | 6 | SELECTOR HIM GOOD, Little Clarkie And The Offbeat Posse, Greensleeves |
| 4 | 8 | CLARK'S BOOTY/YOU HAVE TO GIRLIE GIRLIE, Little John/Tonto Irie, Unity Sounds |
| 5 | 5 | KOOL NOH, Aswad, Simba |
| 6 | 15 | HOT STUFF, Junior Delgado, Fashion |
| 7 | 7 | GIMME SOME OF YOUR SOMETHING, Nitty Gritty, Greensleeves |
| 8 | 23 | REGGAE MUSIC WE WANT, Don Angelo, Unity Sound |
| 9 | 9 | UNTIL YOU COME BACK TO ME, Just Dale, Ariwa Sound |
| 10 | 3 | TIME FOR LOVE, Ruddy Thomas/JC Lodge, Greensleeves |
| 11 | 13 | I'M A CHANGED MAN, One Blood, Level Vibes |
| 12 | 11 | MUSIC LESSON, the Original Waiters, Tuff Gong |
| 13 | — | GIVING THE LOVE/NO SKIN UP, Axeman, Fashion |
| 14 | 16 | DANCING TIME, Aisha, Ariwa |
| 15 | 10 | SAVING ALL MY LOVE, Pauline Thomas, NK Records |
| 16 | — | DANCE MOVES (EP), Tippa Irie & Pato Banton, UK Bubblerz |
| 17 | 20 | KILL UP A SOUND, Goldie Ranks, Roots Connection |
| 18 | 18 | THIS GIRL IS MY LOVER, Mr Lee, Unity Sound |
| 19 | 4 | PARTY NITE, Undivided Roots, Entente |
| 20 | 14 | THE EXIT, Dennis Brown, Unity Sound |
| 21 | 24 | WHAT ONE DANCE CAN DO, Beris Hammond, Revue |
| 22 | 19 | UNDERCOVER LOVER, Josey Wales, SCOM |
| 23 | 17 | CONVICTION OR FINE, Black Uhuru, RAS |
| 24 | 25 | PRETTY GIRL, John Holt, Three Kings |
| 25 | 21 | I WANNA LOVE YOU GIRL, Cocoa Tea, Gold Disc |
| 26 | 26 | I'M IN LOVE, Carol Campbell, Sea View |
| 27 | 12 | GIRLIE, GIRLIE, Sophia George, Winner |
| 28 | 22 | YOU'RE LYING, Sandra Cross, Ariwa |
| 29 | 29 | THE USER, Horace Andy, Music Hawk |
| 30 | 27 | SPECIAL LADY, Nerious Joseph, Fashion |
- Compiled by Spotlight Research

INDIE SINGLES 4



INDIE SINGLES

- | | | |
|----|----|--|
| 1 | — | STRIPPED, Depeche Mode, Mute |
| 2 | 9 | SOMEWHERE IN CHINA, the Shop Assistants, 53rd & 3rd |
| 3 | 1 | GIVING GROUND, the Sisterhood, Merciful Release |
| 4 | 2 | HOT GIRLS IN LOVE (EP), the Cherry Bombz, Lick |
| 5 | 3 | LIKE AN ANGEL, Mighty Lemon Drops, Dreamworld |
| 6 | 5 | WHISTLING IN THE DARK, Easterhouse, Rough Trade |
| 7 | 16 | TIME IS MONEY (BASTARD), Swans, K.422 |
| 8 | 10 | KOOL NOH, Aswad, Simba |
| 9 | — | SPRING RAIN, the Go Betweens, Beggars Banquet |
| 10 | 4 | DAYS LIKE THESE, Billy Bragg, Go! Discs |
| 11 | 12 | BLUE MONDAY, New Order, Factory |
| 12 | 8 | SHE SELLS SANCTUARY, the Cult, Beggars Banquet |
| 13 | 15 | RELIGIOUS PERSUASION, Andy White, Stiff |
| 14 | 27 | REVOLUTION, Chumba Wumba, Agitpop |
| 15 | 17 | TINY DYNAMINE, Cocteau Twins, 4AD |
| 16 | — | CAN YOUR PUSSY DO THE DOG?, the Cramps, Big Beat |
| 17 | 6 | ONCE MORE, Wedding Present, Reception |
| 18 | — | HERE COMES THE MAN, Boom Boom Room, Fun After All |
| 19 | 14 | BITTERSWEET, New Model Army, Quiet! |
| 20 | 7 | OUT FROM THE VOID, Antisect, Endangered Musik |
| 21 | 23 | LET THEM EAT BOGSHED, Bogshed, Vinyl Drip |
| 22 | 11 | ALL DAY LONG, The Shop Assistants, Subway Organisation |
| 23 | 21 | ECHOES IN A SHALLOW BAY, Cocteau Twins, 4AD |
| 24 | 30 | THE BATTLE CONTINUES, Conflict, Mortarhate |
| 25 | — | LA RAIN, Rose Of Avalanche, LIL |
| 26 | — | SPIRITWALKER, the Cult, Situation Two |
| 27 | 13 | KICK OVER THE STATUES, the Redskins, Abstract Dance/Priority |
| 28 | 19 | SUB-CULTURE, New Order, Factory |
| 29 | 22 | BIBLE OF THE BEATS, Age Of Chance, Riot Bible |
| 30 | 18 | OUR VOICE IS TOMORROW'S HOPE, Liberty, Mortarhate |
- Compiled by Spotlight Research

INDIE ALBUMS

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

● YEP, THERE'LL be plenty of poon-dancing goin' on in the bathrooms the length and breadth of the UK next week when the March 8 issue of *rm* accosts the eyeballs ... simply because it's packed full of dashed juicy walnuts ... there's **Elvis Costello, Raymonde, March Violets** and mucho macho outrage ... be there or be a great big fat boiled sweetie ...

RM

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 26

BIRMINGHAM Peacocks (021-643 6751) **The Bodines**
BRIGHTON Zap Club (775987) **Jah Wobble**
CLEETHORPES Pier Hotel (61435) **The Guana Batz**
GLASGOW SEC (041-248 3000) **Simple Minds**
ISLE OF WIGHT Sandown Zanies Club (406825) **Peter And The Test Tube Babies**
LEEDS Adam And Eve's (456724) **Angelic Upstarts/The Uproar/The Antics**
LEEDS Little Londoner (453666) **Warp Factor 5**
LONDON Camden Lock Dingwalls (01-267 4967) **The Mystery Girls/Cook Da Books**
LONDON Hammersmith Odeon (01-748 4081) **Ozzy Osbourne/Fastway**
LONDON Harlesden Mean Fiddler (01-961 5490) **Mental As Anything/Baby Goes Boom/Pop Icons**
LONDON Kentish Town Bull And Gate (01-485 5358) **The Shop Assistants**
LONDON Old Bond Street Embassy (01-499 4793) **Sonja Kristina**
LONDON Oval Cricketers (01-735 3059) **The Bolshoi/The Shrubs**
LONDON Wardour Street Marquee (01-437 6603) **Thrashing Doves**
NEWCASTLE Tiffany's (612526) **The Housemartins/His Latest Flame**
NOTTINGHAM Palais (501075) **The Cherry Bombz**
STOKE Shelleys (32209) **Sad Cafe/Airrace**

THURSDAY 27

BRIGHTON Zap Club (775987) **Raymonde**
BRISTOL Tropic Club (49875) **The Mighty Lemon Drops**
COVENTRY Warwick University (417220) **The Colourfield/Jamie Wednesday**
CROYDON Underground (01-760 0833) **The Dave Howard Singers/Chatshow**
GLASGOW SEC (041-248 3000) **Simple Minds**
KEELE University (Staffs 625411) **The March Violets**
LEICESTER University (556282) **Yeah Yeah Noh**
LETCHEWORTH Palinston Hall (672003) **Pendragon**
LONDON Camden Lock Dingwalls (01-267 4967) **Half Man Half Biscuit/Gone To Earth/The Mel-O-Tones**
LONDON East Sheen Bull (01-876 2345) **True Grit/The Dark**
LONDON Finsbury Park Sir George Robey (01-263 4581) **John Otway/A Conspiracy**
LONDON Hampstead Westfield College (01-435 7141) **Geno Washington**
LONDON Malet Street London University (01-580 9551) **Hipsway/Gregory Gray**
LONDON Oval Cricketers (01-735 3059) **Ruefrefx/Martin Bates**
LONDON Portobello Acklam Road The Bay 63 (01-960 4590) **The Nightingales/Ted Chippington/We've Got A Fuzzbox And We're Gonna Use It**
LONDON Wardour Street Marquee (01-437 6603) **The Folk Devils**
MANCHESTER International (061-224 5050) **Steel Pulse**
MANCHESTER University (061-273 5111) **The Guana Batz/Tools You Can Trust**
NEWCASTLE Riverside (614386) **Chakk**
NORWICH East Anglia University (505401) **Signe Signe Sputnik**
WARRINGTON North Cheshire College (Padgate 814343) **Zoot And The Roots**

FRIDAY 28

BIRMINGHAM Polytechnic (021-236 3969) **Buddy Curtess And The Grasshoppers/Rumblefish**
BRENTFORD High Street Red Lion (01-571 6878) **John Otway**
CHELMSFORD Chancellor Hall (265848) **Dif Juz/The Wolfgang Press**
DUDLEY JB's (53597) **The March Violets**

GLASGOW SEC (041-248 3000) **Simple Minds**
HULL Trades Club (847058) **Red Lorry Yellow Lorry/Beat Devils**
LIVERPOOL Krackers Club (051-708 8815) **Pallas/Geoff Man Band**
LONDON Bolsover Street Central Polytechnic (01-636 6271) **The Red Wedge Comedy Tour**
LONDON Bow Bridge Road Little Driver **Eddie Vincent**
LONDON Camden Dublin Castle (01-485 1773) **Deep Sea Jivers**
LONDON Greenwich Tunnel Club (01-858 0895) **The Shop Assistants/Vakeros**
LONDON Hackney Brooksby's Walk Chat's Palace (01-986 6714) **Vi Subversa/Tymon Dog/Richard Famons/Webcore**
LONDON Hammersmith Clarendon (01-748 1454) **The Stingrays/The Ex-Rays**
LONDON Kentish Town Town And Country Club (01-267 3334) **The Colourfield**
LONDON New Cross Royal Albert Juice **On The Loose**
LONDON Oval Cricketers (01-735 3059) **Steve Gibbons Band**
LONDON Palmers Green The Fox (01-886 9674) **Wilko Johnson/The Shakers**
LONDON Putney Half Moon (01-788 2387) **Hank Wangford Band**
LONDON Wardour Street Marquee (01-437 6603) **del Amitril/These Lips**
OXFORD Polytechnic (68789) **Steel Pulse**
PLYMOUTH Academy Norma Lewis
PRESTON Guildhall (21721) **Sad Cafe/Airrace**
PRESTON Paradise Club **Twenty Flight Rockers**
READING Bridges Hall (64409) **Signe Signe Sputnik**
READING University Mansfield Hall (860222) **The Glee Club**
SHEFFIELD Polytechnic (760621) **Cabaret Voltaire**
UXBRIDGE Brunel University (39125) **Terraplane**
WORKINGTON Munroe Club **Zoot And The Roots**

SPUTNIK: We have lift-off



SATURDAY 1

AYLESBURY Wendover Wellhead Inn (622733) **The Chiefs Of Relief**
BEDFORD George And Dragon (45061) **TV Personalities/The Servants**
BIRMINGHAM Mermaid (021-772 0217) **The Boaty Man/The Daffodils**
BRENTFORD High Street Red Lion (01-571 6878) **Juice On The Loose**
CARLISLE Front Page (34168) **Zoot And The Roots**
COLCHESTER Essex University (863211) **Signe Signe Sputnik**
COVENTRY Polytechnic (21167) **John Otway**
COVENTRY Warwick University (417220) **Hipsway**
DUDLEY JB's (53597) **Pallas/Geoff Mann Band**
HEREFORD Market Tavern (56325) **Rikki Cool And The Big Town Playboys**
HIGH WYCOMBE Nags Head (21758) **Tredegar/Hard Road**
HORSHAM Capitol Theatre (60679) **Sad Cafe/Airrace**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The**

Bolshoi/The Whiplash Girls
LONDON Hammersmith Clarendon (01-748 1454) **Balaam And The Angel/Into A Circle/All About Eve/The Scarecrows/Fire On Ice/The Aviators/The Shrew Kings**
LONDON Kentish Town Town And Country Club (01-267 3334) **The Violent Femmes**
LONDON Oval Cricketers (01-735 3059) **Eddie And The Hot Rods**
LONDON Portobello Acklam Road Bay 63 (01-960 4590) **Dif Juz/Wolfgang Press** (1.00pm start)
MANCHESTER University Owens Park (061-273 5111) **Twenty Flight Rockers**
PORTSMOUTH Polytechnic (819141) **The Red Wedge Comedy Tour**
SHEFFIELD Leadmill (754500) **The Housemartins**
SUNDERLAND Polytechnic (45512) **New Model Army/Dub Warriors/Evil Mothers**
YORK University (412328) **Buddy Curtess And The Grasshoppers**

SUNDAY 2

BIRMINGHAM Powerhouse (021-643 4715) **The Sisterhood/ Twenty Flight Rockers/The Beat Devils**
COVENTRY Polytechnic (21167) **Signe Signe Sputnik**
CRAWLEY Thomas Bennett Community School (26255) **The Red Wedge Comedy Tour**
DUNSTABLE Queensway Hall (603360) **Pallas**
LEEDS Central Park (440704) **Warp Factor 5**
LLANHARAN RFC (Llantrisant 222209) **Tredegar/Vigilante**
LONDON Battersea Latchmere (01-223 3549) **John Otway**
LONDON Kensington Gore Royal Albert Hall (01-589 8212) **Lindisfarne/The Flying Pickets/The Hank Wangford Band/Tom Robinson/Paul Weller**
LONDON Wardour Street Marquee (01-437 6603) **The Cherry Bombz**
LONDON Wembley Arena (01-902 1234) **Simple Minds**
MANCHESTER Apollo (061-273 3775) **Sad Cafe/Airrace**
NEWCASTLE Playhouse (323421) **Zoot And The Roots**
NORTHAMPTON Old Five Bells (711099) **Fair Exchange**
SHEFFIELD Limit Club (730940) **Red Lorry Yellow Lorry**

MONDAY 3

DUNSTABLE Queensway Hall (603326) **Pallas/Burnessence**
HORNCHURCH Queen's Theatre (43333) **Harvey And The Wallbangers**
LEEDS Central Park (440704) **Zoot And The Roots**
LEEDS Warehouse (468287) **Red Lorry Yellow Lorry**
LONDON Kentish Town Town And Country Club (01-267 3334) **The Violent Femmes/Zodiac Mindwarp And The Love Reaction**
LONDON Wembley Arena (01-902 1234) **Simple Minds**
MANCHESTER Band On The Wall (061-832 6625) **The Enid**
NEWBURY Six Club **Tredegar**
NOTTINGHAM Rock City (412545) **Sad Cafe/Airrace**
STOKE Shelley's (322209) **Terraplane**
TREFOREST Polytechnic Of Wales (405133) **The Red Wedge Comedy Tour**

TUESDAY 4

BIRMINGHAM Aston University (021-472 1841) **The Red Wedge Comedy Tour**
BIRMINGHAM Powerhouse (021-643 4715) **The Bangles/Silent Movies**
LEEDS Adam And Eve's (456724) **King Kurt/The Restrictors**
LEEDS University (439071) **The Godfathers/The Prowlers**
LIVERPOOL Royal Court Theatre (051-709 4321) **Sad Cafe/Airrace**
LONDON Mornington Crescent Camden Palace (01-387 0428/9) **Foster Pilkington**
LONDON Oval Cricketers (01-735 3059) **John Otway**
MANCHESTER Band On The Wall (061-832 6625) **The Enid**
READING Majestic (586093) **Doctor And The Medics**
SHEFFIELD Leadmill (754500) **Chakk**
SHEFFIELD University (24076) **Easterhouse**
STOKE Shelley's (322209) **Signe Signe Sputnik**

LIVE

► MINISTRY OF LOVE, THE MARDI GRAS, LIVERPOOL

This, ladies and gentlemen, could finally be it. Wiping clean a thousand unfulfilled promises from a thousand half-hearted attempts at a reggae "cross-over", the Ministry Of Love are upon us.

Born of the strangest of bedfellows — local hard-line politico popsters Western Promise and the powerful duo of reggae poets Eugene Lange and Levi Tafari, they truly are an awesome force.

But maybe not such a strange partnership at that. Clearly, both halves stand firmly on the same side of the fence. Both sides are committed to making a firm political stand, so there's more in common than would perhaps first meet the eye.

Clearly, Ministry Of Love are not a band for the whingeing excusists who sniffle that politics and music shouldn't mix. What you are left with is a passion, fire and intensity so patently lacking in this sadly lapsed business.

Live, there is nothing to touch them. The obvious feeling and emotion screams out from the stage and demands attention. The reggae numbers and harder, punkier stuff sit easily side by side to produce an overall effect of strength through diversity.

Highlights in an evening of highs must be 'Slavepool', a comment on Liverpool's dubious trading roots, 'Ministry Of Love' (the song) and a stunning cover of 'Backstabbers'.

Don't forget the name. You're going to be hearing an awful lot more about Ministry Of Love. As an antidote to the kind of business capable of producing a horrible travesty like Sigue Sigue Sputnik, then look no further.

We all loved it — including Lenny Henry, who lapped-up every minute!
Ministry Of Love burned hot.

■ Dave Sexton



Photo by Steve Wright

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SECRET LOVERS



3-track 12" includes the classic "one love" re-mix

■ CHEAP TRICK/MÖTLEY CRÜE, CITY HALL, SHEFFIELD

Two of America's most impressive heavy rock bands, who are as different as the two faces that form part of their lavish backdrop, are both keen to prove their worth.

In the supporting role are Cheap Trick, remembered by some from the late Seventies, and a novelty to many of the new breed of rock fans.

They perform as if they have never been away — flicking plectrums to the audience with abandon, dragging out a music shop's worth of weird and wonderful guitars, and playing songs like 'Dream Police' alongside the newer material.

Rick Nielsen is still the show man, constantly seeking a response from the audience. Robin Zander is pretty much the same. All too soon their set is over, but not before they've tingled the taste buds sufficiently to merit another hearing.

Mötley Crüe sound like AC/DC, and look like a poor man's Kiss, complete with stage gimmicks. They are well rehearsed, have learnt their stage craft well and remember all their lines.

But their show is more pantomime than theatre. The lights are directed at the audience for much of the show, and you lose count of the number of times Vince Neill shouts "let's see your hands tonight."

The set is riddled with clichés, right down to tedious guitar and drum solo spots, sing-along-with-Mötley sessions, and punch-the-air chorus lines.

They love it in the stalls, they're not so sure in the balcony. You get the feeling that a show like this will run and run.

■ Dom Roskrowe

■ FRUITS OF PASSION, BARROWLANDS, GLASGOW

The Fruits Of Passion, supporting Feargal Sharkey, tonight produced a stunning set and created a wonderful atmosphere for the man himself to step into.

Their first single, 'All I Ever Wanted' — a classic record in the mould of 'Teenage Kicks' and 'Ever Fallen In Love?' — kicks off the proceedings. It's so good you want to run away to your room with it, giggling profusely.

Frontperson Sharon Dunleavy has an extraordinary voice, which combines well with the singing guitars of David Fullerton and Glen Gibbins, most effectively on 'Kiss Me' and 'Devotion'.

It's encouraging and unusual to see an attractive female singer who exudes presence without making her colleagues look like superfluous extras.

Another aspect of the band's charm is their exuberance. They grinned at each other, indulged in parodies of rockist poses and generally gave the impression there was absolutely nothing they'd rather be doing.

The relative lack of slick professionalism — at one point, two band members addressed the audience at the same time — didn't matter at all. The music was always big enough for the occasion.

"This is our new single," says Sharon. "I want you all to buy it and put a good Scottish band in the charts." Seems a pretty good idea since 'Love's Glory', freed from the shackles of its vinyl format, filled the hall and threatened to sweep us away completely.

The Fruits' influences must be varied but Roddy Frame and the Buzzcocks are in there somewhere, washed down with a modest helping of Sixties soul.

'Pride' and the effervescent 'Love's Coming At You' completed a fine set, by which time the audience was well aware they were onto a very good thing.

Whatever happens, beware, the North will rise again.

■ Patrick Small

► CABARET VOLTAIRE, TOWN & COUNTRY CLUB, LONDON

One instinctively feels that a Cabs show can't be approached in the usual manner. They don't run on stage in dry ice, rib the audience, do inter-song links or say 'Kentish Town, you're the rock'n'roll capital of the universe'.

They do, however, seem to have a particularly strange effect on females, a phenomenon I first observed in the girly swot section of the **rm** wrecking crew, who uttered 'wooooooaaargh' in an irrational manner at the sight of Mal in his trembling tracksuit. Well, he does have a way of slapping his bass which encourages (ahem) audience involvement.

Many adjectives can be used to describe the curiously erotic effect of Cabaret Voltaire live. Like throbbing, tingling, pulsating, rippling, quivering and many others far too graphic to mention.

Mal thrusts himself into the rhythm with gusto, accompanied by a real live drummer and Richard Kirk on keyboards and grating guitars. They don't so much play songs, as create an all-enveloping aural experience, backed up by the now legendary Cabs visuals.

Nothing sinister about it, just a genuinely exciting and motivating noise, which encouraged a large percentage of the audience to indulge in a spot of jiggling.

What they play is essentially soundtrack music, layers and textures carefully built up into that distinctive Cabs vibe (man). The only really recognisable elements of the set were the wonderfully primal 'I Want You' and a snippet of 'Do Right'.

There were no gaps for claps, and no silly encores. Just lots of pleasant sensations and plenty of excuses for members of the audience to utter strange animalistic noises. Cabaret Voltaire live are a wonderfully natural form of aphrodisiac; all side effects are entirely desirable.

■ Betty Page



Photo by Steve Wright

▲ PSYCHIC TV, ROOFTOPS, GLASGOW

When Britain's sprightliest band of happy young things finally graced the stage, we'd already been subjected to just under five minutes of taped wolf howls, cat calls and various effects akin to numerous kitchen utensils being dropped on a stone floor.

Presumably, this was the build-up to the event. But any anticipation had been killed long before Psychic TV ambled along.

The band comprises bassist, guitarist, drummer and singer who screams, gesticulates wildly, executes periodical pelvic thrusts (sounds like our Baz — Live Ed.) and, in his more eloquent moments, plays the congas.

In addition, we were treated to a flimsily-clad young female hitting things in the background and a keyboard player whose musical output seemed totally reliant on an Emulator and floppy discs.

The music involves chainsaw guitar, heavy percussion, indefinable moaning and the odd sound effect which combined to produce nothing short of a dirge. It's acutely boring and goes on and on. And on.

The gaps between the 'songs' were momentary escapes to be savoured. Rather like double lessons in the first year when the fire alarm used to go off.

Meanwhile, the projector screen treated us to various incompatible images — pornography, masturbation, flowers, domestic animals and even the Pope. It was a subtly sinister piece of film because, unlike the music, there were no breaks.

Without being alarmist or overtly puritanical, one must consider the widely underestimated power film has on the subconscious.

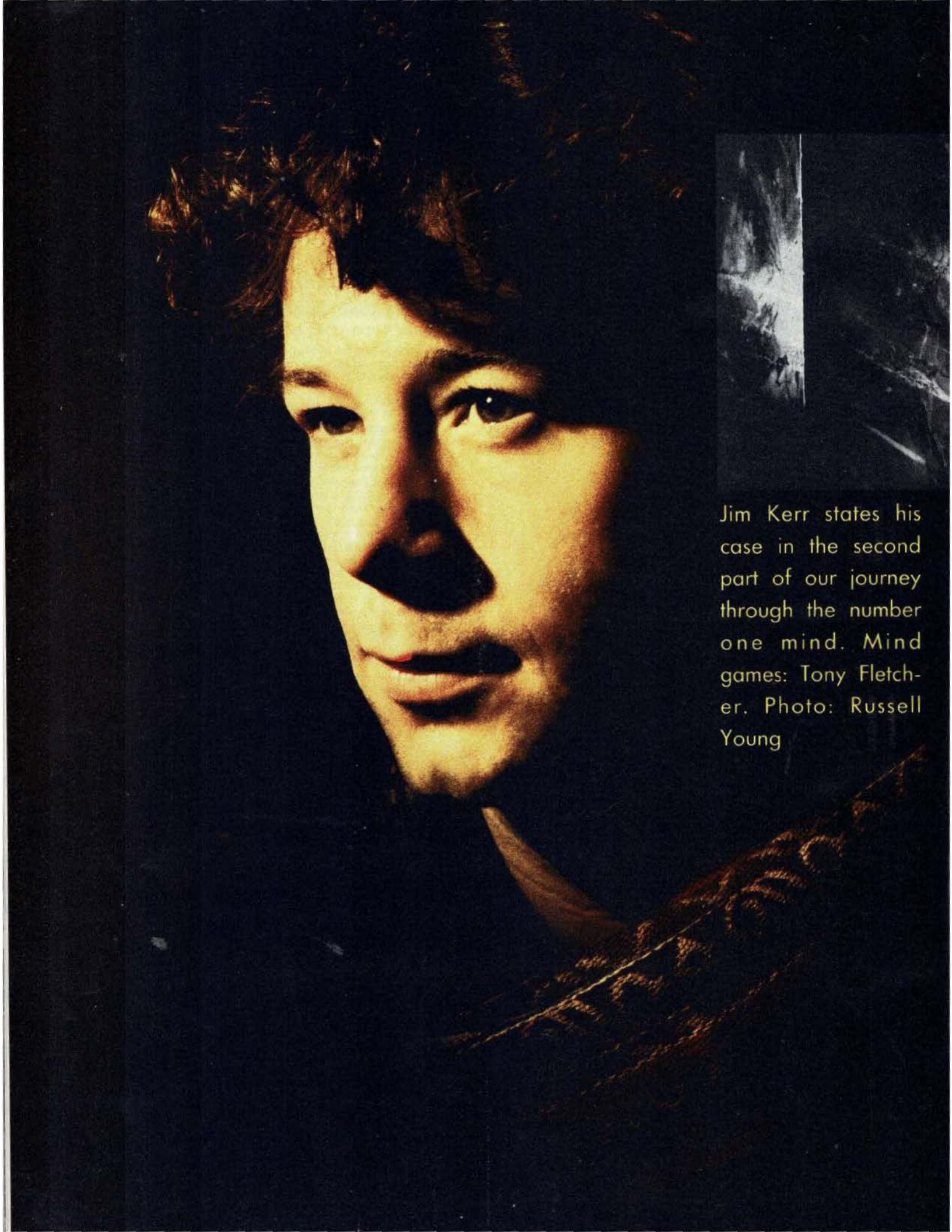
Tunes? Forget it. Melodies? Don't be so conservative. This gig was a nightmare, a triumph for self-indulgent nihilism since Psychic TV use their music to distort, malign and pervert.

Several hundred people may have had a somewhat different perception of the event. This is purely a personal opinion, take it or leave it. Unlike Psychic TV, I'm not attempting to ram it down your throat.

■ Patrick Small



Photo by Patrick Quigly



Jim Kerr states his case in the second part of our journey through the number one mind. Mind games: Tony Fletcher. Photo: Russell Young



Trying to interview Jim Kerr after a live appearance before 4,500 rabid rock fans in Belgium, a country consumed with Simple Minds mania, is a task tantamount to asking the House Of Commons not to mention helicopters.

As we dodge and weave our way past the hordes of Biro-waving autograph hunters, I suggest to Jim that there can hardly be a country in the world where he can walk the streets unrecognised.

"If it's at a time that we have an album or single out, then obviously it's hard because of posters and that. Seriously, though, it isn't really that bad. In London, Chrissie and I can go just about anywhere. People seem to be cooler there, but there're always some people who are rude, and because of my background I just can't hold back.

"I do feel a bit hard-done-by sometimes, because it's not as though I was Boy George playing that paparazzi game — you've only got yourself to blame then. But when you obviously resist all that stuff and you still get hassled, it gets a bit much.

"If a photographer tries to take a picture of my kid or something, then I go absolutely bananas and just grab the camera."

You've said that being asked what you've achieved is really daft. Don't you ever think about your goals and ambitions?

"I see goals as turning up to a gig and seeing articulated lorries, and seeing all these people working for you," he replies. "When I go back to Glasgow, friends say, 'Look at what you've achieved', but there's something really dangerous about that. I'm very cautious when I'm with my mates. If I've so-called 'achieved' this, does it mean that they've not achieved anything? You've got to keep it in perspective. Obviously there're quiet moments when I think, 'Yeah, we've done it'..."

Have you ever been treated with jealousy and suspicion from your old school-mates?

"I know somebody from a band, with a

background not unlike ours, and he went back to have a few drinks with his mates. He was saying, 'Oh yeah, I've been to LA, and I've got a Merc, and so has my wife, and I was with Jack Nicholson and John McEnroe', and all this... One of his mates went home and tried to hang himself."

With Simple Minds rapidly approaching millionaire status, the question of how to stop it changing your life raises its ugly head. Jim Kerr, as ever, tries not to let the matter worry him too much.

"We've made a lot of money this year, but it's the first time we've made money in eight years together. So, in comparison with someone who worked on the oil rigs for eight years, I don't know if we're rich or not. I've got mates who went to Saudi Arabia to work for a few years, and they're richer than me.

"It could end next year, though. Look at Blondie, look at the Boomtown Rats — they were pawning their instruments last year. Everyone knows it's a lucrative job when it works, but I look at it in a different way. I look at what we channel into it.

"We work with 35 guys and for most of them we're the first band they've worked with. A lot of them are local guys who we've grown up with for years. I am rich, but if it packs in next year I've got two kids to support for the next 13 years or so."

His main concern is that the money should go back into the band. But while he points out that they lost £250,000 touring America for a month last year, he doesn't need reminding that they will pick that all back up and an awful lot more when they return for four months this spring.

America has been a major stumbling block until now; something that the success of '(Don't You) Forget About Me' has done a lot to ease. For the band who don't do cover versions, playing someone else's song for an American teenage film sounds like something of a contradiction.

He readily admits that it was opportunist.

'WE DON'T DO WOGAN, WE DON'T ANSWER TO ANY OF THE PRESS, AND WE'RE REALLY INDIVIDUAL'

ist. "As far as America was going for us, there just wasn't a lot happening. We really wanted to get played on mainstream radio." That last-ditch attempt to break America landed them a worldwide smash hit.

"I'm interested in the sound of American records, not necessarily the music. This album we recorded in America and we used an American team. I'm interested because last year when we went there, I enjoyed it for the first time. They really enjoy their concerts there. They leave the house at five o'clock, six of them will drive 200 miles with their beer and their joints, and they just love the whole thing."

Then where's the challenge if they love it regardless of how you play? Look at their adoration of Culture Club.

"They don't mean a toss over there now, it went overnight. The music business in America is very corrupt. It's very easy to be bought in there, but whether you stick around or not is something else."

In the coach on the way to the concert, whilst discussing live appearances, I'd mentioned the sheer fanaticism of U2's followers, with their banners and flags, citing Live Aid as the perfect example.

Kerr's retort had been sharp: "But who carries these flags around in the first place? I don't want an army of fans."

And I'd thought you were best buddies?

"That's really been blown up out of proportion. Bono's the sort of person who if you're at the side of the stage, will call you on. And that's what happened with us. Since then we've become quite good friends; but the last time I saw him was when he came to my house for New Year (1985) — I haven't even spoken to him since then.

"But then we do have so much in common, apart from the Celtic blood. I think we do share a vision, and of course we've both used Steve Lillywhite, had Anton Corbijn taking our photos, and we share, to an extent, this quite unique support

from our fans. We don't play any paparazzi game, we don't do 'Wogan', we don't answer to any of the press, and we're really individual.

"There really is a lot in common, but I think bagging us together is very narrow-minded because there're a lot of differences. I mean, can you imagine Bono bringing a black woman onstage?"

I mention Bono's involvement with Clannad. But for Kerr, though, the idea of solo projects and producing other bands holds no interest, insisting that he's "totally occupied with Simple Minds".

However, the idea of bringing other musicians into the Minds fold after the success of singer Robin Clark, seems likely. Jim enthuses about a 20-year-old violinist from Indiana he saw on TV in America, who he's writing a song with.

"Keep using the chemistry but augment it," as he puts it. "When you've got other people there you can learn more."

For all their years together, for all their current success, and for all the feeling that maybe Simple Minds have now reached their destination, Jim Kerr's optimism remains indefatigable.

"We've got an energy and a strength that is... there're not many on a par with it. We're 26 and we've done nine albums, but that doesn't mean anything. What is important is that there are a couple of songs on the new album that give us amazing courage as songwriters for the future, never mind touring."

But how long can it all continue? "I think you have to be pretty brave to look beyond five years — you have to be pretty careerist. We are quite careerist ourselves, we know we got to tour in 1986 and then take a year off, but we really want to try and excel as songwriters.

"I'm not interested in cultivating a status as the biggest band in the world, or building an army of fans. I like it the way it is now, where we've got these fans; you can't spot them walking down the street, but come the night, they're always there."

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NEWS

DIGEST

edited by
jim reid



HIT THE ROAD COMRADE

■ The Redskins, those jolly Trot Around The Clock merchants, release their debut album on March 7, cunningly titled 'Neither Washington Nor Moscow'. The band are also touring, with dates at Aberdeen Ritz on March 6, Glasgow OMU 7, Manchester International 8, Liverpool Pickwicks 10, Stoke Shelleys 11, Canterbury Kent University 14, York University 17, Newcastle Riverside 18, London Kilburn National 20.

More dates should follow around Easter.

● Then Jerico release their single 'Muscle Deep' on March 14. The band also make their TV debut on March 14 when they will be on 'The Tube'.

● Hot on the heels of their top 20 single, 'Life's What You Make It', Talk Talk release 'Living In Another World' on March 3. It is the second single to be taken from the band's album 'The Colour Of Spring'. The 12 inch features a re-mixed version of 'Living In Another World'.

● Hüsker Dü release their debut WEA single 'Don't Want To Know If You Are Lonely' on March 3. Backed by 'All Work No Play' and featuring a live version of Lennon and McCartney's 'Helter Skelter' on the 12 inch, 'Don't Want To Know If You Are Lonely' is culled from the forthcoming 'Candy Apple Grey' LP.

● James, possibly the worst dressed band in the world, release their first single on blanco y negro, 'Chain Mail', on March 3. Written by the band and produced by Lenny Kaye, the single is backed with 'Hup Springs', with the 12 inch featuring an extra song 'Uprising'.

● Ozzy Osbourne is to headline this year's Donington Festival to be held on August 16. It will be Mr Osbourne's first open air gig since he played Donington in 1984.

● Mantronix, currently charting with 'Ladies', play a one off date at London's Heaven on March 3. They are supported by highly rated new funk group Black Britain.

● The Pogues' St Patrick's Night show at Hammersmith Palais has sold out, so they've added a second show at the Palais on March 18. Tickets priced £5.50 are on sale now.

But before all this revelry, the Pogues play dates at Newcastle Mayfair March 13 and Leeds University 15.

● John Taylor, the man with more model agency directories than Rod Stewart, releases his first solo single on March 3. Enigmatically called 'I Do What I Do', the record appears in the forthcoming film '9½ Weeks'. The B-side is 'Jazz', and the 12 inch also features a 'Film Mix' of 'I Do What I Do'. All very interesting I'm sure.

● The Three Degrees get all homeloving with their single 'This Is The House', produced by the team of Stock, Aitken and Waterman.

● The Temptations are coming to Britain in April to play their first UK concerts for several years. They play London Hammersmith Odeon April 16, 17, 18, Cardiff St David's Hall 19, Warrington Spectrum Arena 20, Birmingham Odeon 21, Ipswich Gaumont Theatre 22, Nottingham Royal Concert Hall 23, Poole Arts Centre 24.

● We trust you read and inwardly digested the fulsome delights of our recent **Videography**. However, due to circumstances beyond our control, a couple of errors slipped through. Apologies are extended to Steve Barron, who directed Japan's 'Visions Of China' (not Steve Barrett) and Mike Brady, who directed 'Love Is A Stranger' (not Jon Roseman). Mike has subsequently worked with Wham!, Thompson Twins and Big Country.

1986
International DJ Convention



Hippodrome-London

Sunday March 16th

Ticket Prices:

Disco Mix Club Members: £10.00
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Admission limited strictly to DJ's,
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ODDS 'N' BODS

JON DAVIS, from **David Henry's** in Bude, Cornwall, is another serious contender for the **Technics 1986 UK Mixing Championships** (the final tonight Wednesday 26 at London's **Hippodrome**), having won the Bristol heat with a brilliant mix started by **The Jungle Book's** 'Bare Necessities' synched through **Full Force** 'Alice' — during which two girls came up to ask for a dedication! . . . **Avtar Singh** and Cardiff's **Martin Rogers** were runners-up at Bristol's **Papillon**, so plushly decorated that even the Gents is carpeted, where Jon's Bude buddy **Tristan Bolitho** and super-cool New Yorker **Don Bell** also deserved credit. (The latter, as **Dr D & Magic Man**, is with **Kurtis Blow**, **Davy DMX** and **AJ Scratch** at **Warwick University** on Thursday fortnight, 13) . . . **Durell Coleman** was in crowd pleasing great voice as opening act at snowbound Wakefield's **Casanovas** the night before, where Hull's **Paul Dakeyne** was the convincing winner, Halifax's **Dave 'Hutchy' Hutchinson** being the only other mixer with any idea of what it was about (er, heard about the jock who thought the **Technics** turntable's variable speed slider was the volume control?) . . . 'Trapped' and 'Who's Zoomin' Who' were latterly added to the judges' hate list, and 'Set It Off' was still heard everywhere! . . . **DJ Cheese** is confirmed as competing for America at the International Mixing final on March 16 at the **Disco Mix Club's** DJ Convention (he'll be doing a short tour too), highlights of the convention and mixing to be broadcast on **Robbie Vincent's** Radio One show the following Sunday (23) . . . **Paul Hardcastle**, showing off some fancy footwork on 'Top Of The



EVELYN 'CHAMPAGNE' KING 'High Horse (Remix)' (RCA PT49892) Not out here fully until March 10 but due earlier on white label and import, this friskily wriggling 118½bpm skittery jitterer (remixed by its producers Allen George and Fred McFarlane) is flipped by her classic racing 132½-133-132-133½-134-134½-135¼-134¾bpm 'Shame', from 1978, and the brand new speedily bubbling 122¼bpm 'Take A Chance'. They're all kinda fast.

Pops!, has added lots of **Lenny Henry** in a remix, other remixes planned or due being **Whistle** and **Colonel Abrams** . . . **Effectron** 'Don't Stop That Go Go Beat', now properly out on **MDM Records** (MDM 5-12), says on the label that it was recorded in Washington DC . . . **Phil Black** opens up Barry's brand new **Pebbles Night Spot** this Friday (28), **Mantronix** play London's **Heaven** Monday (3), **Steve Walsh's** Soul Set returns to London's **Hippodrome** Wednesday (5) . . . **Johnny & The Roccos'** authentic Western Swing-style rockabilly 'I Hate The Disco' (Off Beat NS 113, via Ace), despite lyrics about "monkey music", struck me as being so good that I checked the rock 'n' roll trio live last week, to find leader **Bob Fish**

recreating all the old licks from **Elvis Presley's** earliest recordings on the guitar they were first played on, **Scotty Moore's** 1949 Gibson (which cost Bob only £2,000) — this may not mean much to most of you, apart maybe from jocks in Scandinavia where the group have had hits, but for me it was real goosebumps time! . . . **Billy Ocean** surely doesn't sing "go and get stuffed"? . . . **GET LOOSE!**

HOT VINYL

LONNIE HILL 'Galveston Bay' (10 Records TEN 111-12) Extended by some controversial intro-lengthening edits, this gorgeous lush mellow 96¾-97¼-97½bpm surging soul crooner has wide, even MoR, appeal. Popular for many months on import

LP, the 96½-97-97½bpm untampered original is on the flip anyway, with the Tex-Mex/Sam Cooke-ish 126½-127bpm 'My Sweet Love'.

ALYSON WILLIAMS 'Yes We Can Can' (US Profile PRO-7090) Produced by Def Jam's Russell Simmons, mixed by Shep Pettibone, this solidly smacking powerhouse jittery 102¼bpm revival of the Lee Dorsey/Pointer Sisters' classic should prove well high irresistible combining as it does catchy familiar lyrics and happy rhythms (inst flip). Stay still if you can!

52nd STREET 'I Can't Let You Go' (10 Records TEN 114-12) Nick Martinelli-produced pleasant meandering gentle (0-)-102½-0bpm jazz-funk jogger with the title's

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from previous page

words each sweetly chimed on the beat (instrumental Jazz Version/edit flip).

STEVIE WONDER 'Overjoyed' (Motown ZT 40568) Lovely gentle 83-0bpm smoocher now with a long instrumental start (vocal edit/inst flip), electronically treated lapping waves and tweeting birds providing a continuous part of the beat!

THE BLOW MONKEYS 'Digging Your Scene' (RCA PT 40600) Kinda like Marc Bolan attempting a tugging 103½bpm soul joggler, this Pet Shop Boys-ish potential pop smash has such haunting fascination it's even a fave of mine at the moment! A pity the 12in mixes aren't better.

DIRECT DRIVE 'Oh Yeah!' (DDR Records GOT 1) Jazz saxist Stan Sultzman squeals and honks through a pleasant 0-93bpm instrumental jiggly jogger which — beware! — dies away before abruptly bridging into a skippable tricky double-time finale, with an even tempoed sparser Midnight Mix flip.

THE REAL THING 'You To Me Are Everything (The Decade Remix 76-86)' (PRT 12P 349) Froggy and Simon Harris have remixed the 24-track master of this 10-year-old chart-topper, adding a 104bpm drum machine, long (eye-cued) acappella intro and other separate bits. The appeal remains nostalgic.

CABO FRIO 'She's The One' (LP 'Right On The Money' US Zebra Records ZEB-5685) Although on an otherwise brassy jazz-fusion instrumental set, some of which may have specialist appeal, the hot track is this Ronnie Leigh-sung loping relaxed 111bpm Luther-ish soul vocal, there also being a hip hop-ish 103½bpm 'Working Out' rap.

NU SHOOSZ 'I Can't Wait ("Dutch Mix")' (US Atlantic 0-86828) A regional breakout last summer centred on Portland, Oregon (where recorded), this chix chant ed 104½bpm bass plodded tugging nagger was remixed in Holland with an added chipmunk-ish emulator hook and re-



BRILLIANT 'Love Is War' (WEA/Food 6T/248 797-0) Those masters of the soundalike, producers Stock-Aitken-Waterman now copy Change's 'Change Of Heart' for a purposefully pushing 107½bpm tense builder.

imported (on Dutch Injection) to become a current club smash in New York! Give it a chance to get under your skin.

ARNIE'S LOVE 'Natural High' (US Profile PRO-7091) Picked up here by PRT, this lovely faithful (0-)59½bpm revival of Bloodstone's dreamy 1973 smoocher adds some stratospheric Dells flavour (inst flip) but stays basically the same, and so cool!

SHIRLEY MURDOCK 'No More' (US Elektra 0-66865) Although the Roger Troutman-produced upcoming debut album's lighter 'Truth Or Dare' has been promoted here ahead of remixed release next week, discerning jocks from the outset preferred this far more exciting soulfully wailed fast 120½bpm juddery wriggler with its repeated entreaties to "pick up the 'phone", and Stephanie Mills-ish keen cutting edge (inst/edit flip).

TAMMY LUCAS 'Hey Boy' (US SuperTronics RY-011) Settling into a Colonel Abrams-ish 117½bpm rhythm as it stretches out, this rambling wailing nervy skitterer (in four versions) gets better the longer it's on and is definitely for those who like to sweat.

JIMMY SCOTT 'The Hunt' (Move MS9, via Charly) This soulful 120-119-120bpm weaving choogler has a flowing series of interjections rather than proper

song lyrics, making for a nicely old fashioned good, good feeling.

CARGO 'Don't Stop Your Love' (Cargogold CG 1025) Rumbling and rolling 105¼-105½bpm soul lurcher sung as usual by Dave Collins (minus Ansil) around Mike Carr's keyboard solo, the nice more jazzily warbled and vibed 99½-101bpm 'Cover Me' flip possibly being even better.

KABBALA 'What Love Is' (Cabal Records 12CBL 002, via Spartan) Brass Construction's classic 'Movin'' given an Afro accent and 119¼-119½-121-120-121-121½bpm percussive drive — oh yes, and a new name!

RALPH MacDONALD 'You Need More Calypso (Club Version)' (US Polydor 883 753-1) Out here in a fortnight, this rather restrained — although it tries to be jolly — 115bpm jittery jumper is hampered by vocalist Dennis Collins' lack of zest, whereas Phil Fearon for instance would have made it all far more fun (inst dub and subdued LP version flip).

COOL RUNNERS 'I Shoulda Loved Ya' (Streetwave MKHAN 65) Raggedly sung pedestrian 112¾-113¼bpm remake of Narada Michael Walden's still far more potent 1980 classic, with a much better jolly 0-119½bpm, 'Satellite Music' soca flip.

SEPTEMBER 'Slowly' (10 Records TEN 68-12) Thin voiced Julietta James and her relatives from Epping Forest aim for sophistication on a trickily jiggling 45½-90½bpm lush nagging swayer that could do with more of a song (inst and 111bpm Razormaid Mix of their old 'The Lover In Me').

THE THREE DEGREES 'This Is The House (Where Our Love Died)' (Supreme Records SUPET 104) Fairly tedious jittery 110½bpm tripper with surging unison-sung choruses, doubtless destined for several more remixes, so why not wait?

FULL FORCE 'Unselfish Lover (The '86 Remix)' (CBS TA 6929) Remixed dull 103¼-0bpm breathily sung muffled judderer, not a patch on 'Alice', although helped by the better new 0-103¼-0bpm 'So Unselfish (It's Okay, It's Okay)' flipseid version's conversational chat.

CAIRO 'Dancing On The Nile' (Champion CHAMP 12-7) Bright speedily skittering (0-)122½bpm shuffler from that grey pop-funk area inhabited by Level 42, tentatively circulated on white label.

JUNIOR 'Look What You've Done To Me' (London LONX 84) This the flip's dreamily swaying (0-)103½bpm instrumental (his old 109¾bpm 'Mama Used To Say (US Remix)' is included too) has been more popular than the disjointed ugly jolting (0-)104½-104½bpm 'Come On Over' A-side, with blaring rock guitar and other gimmicks.

THE JETS 'Curiosity' (MCA Records MCAT 1027) The teenaged Wolfram family, originally from Tonga in the South seas, recorded in Minneapolis for an authentically "purple" approach to this lightweight 125¼bpm jerker in limp 'Oh Sheila' style (inst/edit flip).

HIT NUMBERS

BEATS PER MINUTE for last week's top 75 entries on 7in (fl/cr for fade/cold/resonant ends): **Depeche Mode** 0-45/90f dreary pop crawler, **Tavares** 117-114zf remixed familiar pop-soul oldie, **Frank Sinatra** 110-109-108-105-0-73-96c classic quickstepping party high kicker, **Jim Diamond** 0-127f Chris Andrews-ish ska-style jaunty TV theme, **Billy Joel** 0-29-29½-0r rippling dead slowie, **Juicy** (0-)92f gentle Mtume-ish swayer, **Prince Charles** 115f blandly burbling soul, **Freddie Jackson** 71¾f sizzling smoocher, **Mantronix** 102f Full Force-ish bouncy rap, **Bryan Adams** 126½-0r slick AoR, **Aretha Franklin** (0-)120f Tina Turner-ish surger different from 12in mix, **Hipsway** 112r jerky mannered pop.

HOT CHOCOLATE have spent more time on the British Singles Chart than the **BEACH BOYS**, **ABBA** and **MICHAEL JACKSON**.
Q How many weeks in total have they spent on this chart?

ANSWER: 225 WEEKS

Q Which is the only group to have a hit single every year from 1970 to 1984 inclusive?

ANSWER: HOT CHOCOLATE

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TEN 114

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“AMERICA IS THE ONLY PLACE WHERE WE’RE STILL HIP ...”

“We’ve always had a strong cult following on the East and West coasts but needed to break into the Mid-West. Getting yourself on a major tour is the easiest way.

Andy: “And it’s actually a great way to work. You turn up at five, play for 45 minutes and go home at eight-thirty. Great. Rock ‘n’ roll.

“It was odd to see that big American rock machine in motion. The Power Station had their own jet and limo, but we shared a bus with the Twins so that was more of a combined tour.

“We had a lot of respect for them and vice versa. Tom and Alannah were saying they came to see us at the Electric Ballroom in London, long before they’d even thought of the Thompson Twins. And John Taylor said he had the weirdest feeling in the world when he heard us opening the set with ‘Enola Gay’.”

Paul: “He used to play that and ‘Electricity’ when he was a DJ at the Run Runner in Birmingham, again long before he ever got the idea for Duran Duran off the ground. Made us feel like real grandfathers.”

It’s good to have a new challenge since OMD’s stance in Britain has become a little safe, *n’est-ce-pas?* Andy: “We never considered ourselves very safe, really. It was quite amusing that ‘Crush’ – which was the only LP we’ve done which got good reviews in all the papers – didn’t sell very well here. It’s the only album of ours which hasn’t gone gold.

“By our standards, that sounded quite conventional and yet some of the things we’ve done, which we thought would have little or no chance of being popular, have done remarkably well here.”

Paul: “That’s why we do whatever we feel like doing and when we release something we just have to keep our feet and fingers crossed. We thought ‘Architecture And Morality’ was way too unusual for the time but it became our biggest selling LP.”

Andy: “I don’t think we’ve ever considered ourselves moving forwards or backwards. We’re just exploring infinite varieties of sideways. We’ve got a new single out in America which Virgin in England have chickened out of releasing.”

‘If You Leave’ is the lead single from the forthcoming teen-angst movie, ‘Pretty In Pink’, the soundtrack of which features myriad British bands.

Andy: “We were on a plane last week with New Order, going to the premiere in LA. I thought it was quite amazing that New Order should even go to a premiere but I think it was just an excuse for a free piss-up in LA, so we all got legless on the plane, reminiscing about old times on Factory Records.”

Paul: “Having seen the film, though, some people’s records got really butchered and ended up playing on a radio in the background for 10



EEK ALORS, HAVE OMD COME TO THIS? IS LIFE JUST ONE PARADE OF MOVIE PREMIERES, SACHA DISTEL SHOW GUEST PERFORMANCES AND PANDERING TO US COLLEGE KIDS? STORY: LESLEY O'TOOLE. PHOTOGRAPHY: EUGENE ADEBARI

Well, how would you feel? After six years of consistent British hits, an American dork poses the stinker, ‘Are you influenced by Howard Jones?’ Oh, the ignominy of it.

Andy McCluskey and Paul Humphries didn’t take offence, though. They just chuckled quietly and explained for the umpteenth time (and probably through gritted teeth) exactly what OMD means. Such are the trials and tribulations of making it big in America.

But this is Edinburgh, and the third date of a virtually sold out British tour. The odd pair of loud checked trousers is spotted skulking round the Castle, but OMD can relax. They’re brandishing video cameras, not tape recorders. Yes, the boys seem mighty relieved to be back on home territory.

So has success in America proved a much-needed boost to OMD’s career? Andy: “Well, without the American sales we wouldn’t have been in too healthy a financial situation.”

Paul: “Our career in Britain has always been up and down, though, so

we just see last year as one when we dropped a bit here.”

Andy: “Sometimes people like what we do, sometimes they don’t. In America, it’s been a long hard slog but a rewarding one all the same. It was very exciting breaking a new country, almost like starting over again. It was really weird, though, going through the same syndrome as in Europe five years ago: ‘Where did you get the name, who are your influences?’”

Paul: “We haven’t exactly become millionaires overnight in America, but we’ve definitely moved ourselves a rung up the ladder.”

OMD did find themselves in the ridiculous position of support band to the likes of the Power Station and Thompson Twins. Paul: “And we hadn’t been an opening act since the Gary Numan tour in 1979.”

Wasn’t it all a bit demoralising? Paul: “At first it was a little strange, but we had to realise we were laying the groundwork for what we want to do in the future.

seconds. We'd been listening to the soundtrack album quite a lot beforehand and spotting some of the songs was a case of, 'Oops, there it went!' The Smiths' and Bunnymen's contributions being cases in point, apparently, while OMD lap up a greedy nine minutes' worth of exposure.

Andy: "We're keeping our fingers crossed but I just hope people aren't expecting it to be this year's 'Don't You.'" (That title being the Simple Minds' smasheroonie from the 'Breakfast Club' soundtrack.)

"It was quite interesting being involved in that Hollywood cinema side of the business, to see the budget and media hype that goes on. Just because we've got a single in the film, everyone and their dog wants to talk to us. I don't think we're going to end up doing the Frank Sinatra Christmas Show just yet, though."

And after the ordeal that was the Sacha Distel Show, that's probably no great disadvantage. Paul: "We were completely conned into doing that. We had to endure bubbles being blown in our faces and a smoke machine through our drummer's legs. Just horrendous!"

Andy: "You learn your lessons, though, and we're having to be very careful in America. We've done some really dumb things in the past and looked the biggest prats ever."

"We don't want to piss off the trendy college kids who've been buying OMD import records for the last five years. If they find the Madonna-bop next door is playing OMD, they're going to start thinking, 'Oh, where was that Jesus And Mary Chain LP I saw in the import rack?'"

Paul: "America is the only place where we're still hip so we've got to maintain it." (Both dissolve in a massive fit of giggles.)

OMD, incidentally, were recently voted fourth most promising newcomers in a major teenybop poll in America. Just what they need to stop the old pop sensibility setting in.

Andy: "We're not exactly flavour of the month in Britain these days and, by British pop standards, we're pretty old men. I mean, he's nearly 26 and I am 26."

"At the moment in Britain, you've got to be either this week's new band or a revered antique like Phil Collins. Bands which have been around for a few years seem to be falling down a hole in the middle."

"There's still that really anti-American attitude, though, of, 'Oh God, they've sold out and gone to America.' Then suddenly they're doing really well and it's, 'Oh, yes, our boys are number one in America.' It's a really hypocritical attitude."

Have you discovered anything truly repulsive since you came back to Britain? Andy: "There's a lot of stuff we haven't heard but because of the way British music works, it embodies the best and



worst. There are a few bands who I really think are the most talentless bunch of wankers I've heard in ages."

Paul: "The thing that really struck me was finding Nana Mouskouri at number two. Is she still alive?"

Andy: "And after we've been touring round America, telling everyone Britain is the backbone of modern pop music. But give me A-Ha, Duran Duran and Wham! over the Bay City Rollers and the Osmonds any day of the week, please."

"I do think Wham! are beginning to get a bit dangerous, a little oversexed for the 13-year-olds. They'll be making S & M videos next. But they write the best pop songs around - and there goes any trace of credibility we ever

had. As for Morrissey, though, he'll be wearing bullet-proof vests next."

OMD seems like a pretty claustrophobic partnership. Do you fight much? "Well, it is asking a lot for a couple of kids from a quiet suburb of Merseyside to stick together 24 hours a day from the ages of 16 to 26."

"We've had a few bust-ups and talked about splitting the band several times but right now we're more confident and enthusiastic than we have been for years. We're happy and we have a blast of a time."

Cynics may call OMD staid and boring but the statistics suggest otherwise. No hit single but a sold out tour, they certainly inspire a devoted following.

Andy: "Yes, they're both very fervent. For a boring, coldwave synth band, though, we are remarkably good on stage. We're supposed to be really dull and boring and unadventurous, but there's none of this 'God, we're so cool and you're the audience and don't you just adore us.'"


And so it was time to clamber onto the tour bus and check in at the Edinburgh Playhouse. Augmented by the invisible half of OMD and the wonderful Weir brothers on brass and any instrument going spare, Paul and Andy did the business. The audience went wild, the songs sounded pretty damn fresh and yes, Andy's dancing is as demented as ever. A good time was had by all.

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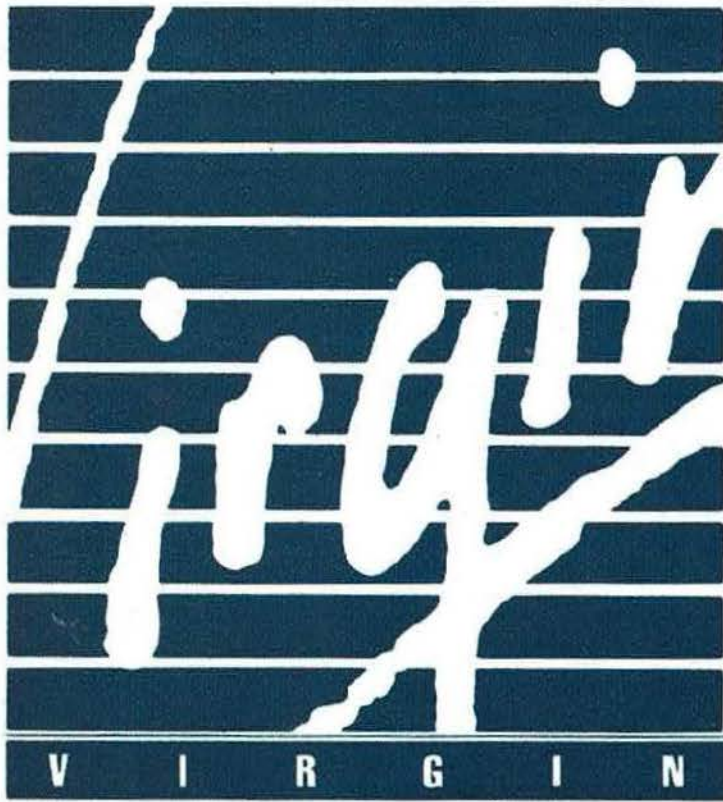
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