

NEWSON

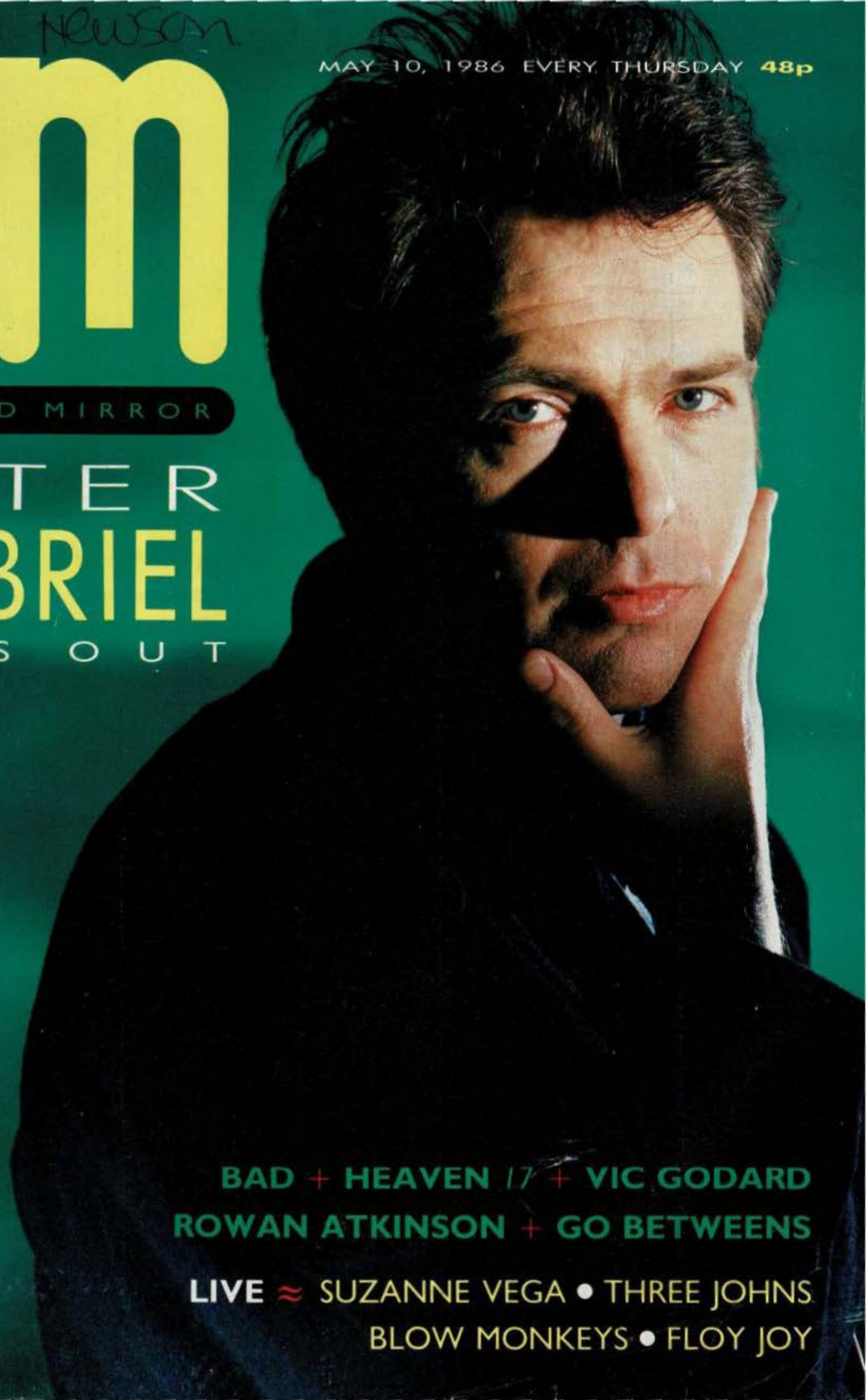
MAY 10, 1986 EVERY THURSDAY 48p

rm

RECORD MIRROR

PETER GABRIEL

HITS OUT



BAD + HEAVEN 17 + VIC GODARD
ROWAN ATKINSON + GO BETWEEN

LIVE ≈ SUZANNE VEGA • THREE JOHNS
BLOW MONKEYS • FLOY JOY

GABRIELESQUE

ANGELIC TOP 10

- 1 'Angel Face' the Glitter Band
- 2 'Don't Go Breaking My Harp' Elton John & Kiki Dee
- 3 'I'm An Upstart' Angelic Upstarts
- 4 'Heaven Must Be Missing An Angel' Tavares
- 5 'Helen Wheels' Wings
- 6 'Like An Angel' Mighty Lemon Drops
- 7 'Denim And Feathers' Saxon
- 8 'Sympathy For The Devil' Rolling Stones
- 9 'Angels With Dirty Faces' Sham 69
- 10 'Angel Eyes' Bryan Ferry compiled by God

DEX



FROM RUSSIA WITH THE STRANGLERS

■ **The Stranglers** are due to release their long awaited single 'From Russia With Love' on Friday, June 20. The Stranglers look set to be recording their next album in Australia. It looks likely to be called 'Dreamtime' and it should be out around August.

The band will be playing a festival at Reykjavic in Iceland shortly, and it's estimated that one third of Iceland's population will turn out to watch them. Well, there's probably not a lot else to do there.

RS



Matt Bianco release their single 'Dancing In The Street' on Monday, May 19. Jointly written by Mark Reilly and Mark Fisher, the song is taken from their second album, 'Matt Bianco', out earlier this year.

The 12 inch features a live version of the band's last single 'Just Can't Stand It' recorded at the Grand Rex in Paris a mere three weeks ago. The band will be playing at the Hammersmith Odeon on Saturday June 14.

RS

WORLD BEATERS

Colourbox, the band who were hailed as new-found crossover heroes (and heroine) last year, look set to continue their intriguing and idiosyncratic attack on the charts by releasing no fewer than two singles next week. 'Baby I Love You So' is Colourbox's version of the Augustus Pablo original and features a fine vocal from Lorita Grahame that compliments some fine dub dabbling. The other single is a rather well timed 'The Official Colourbox World Cup Theme', a bouncy little synth romp that may or may not spur our boys on to great things in Mexico. Martyn and Steve Young may not be the most orthodox pop stars around, but they're certainly among the more interesting.

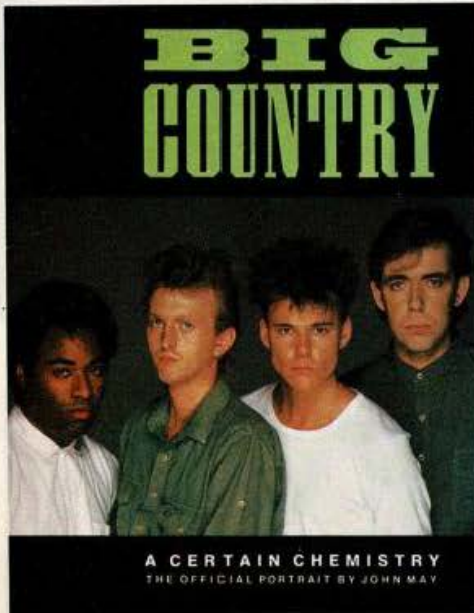
AS



STANTON DELIVERS

Wacky disco record of the week comes courtesy of **Stanton Miranda**, a reluctant and rather unlikely disco queen if ever we saw one. Stanton's sound is best described as an intriguing mixture of Clare Grogan meets Depeche Mode with a liberal helping of the Cure's 'The Walk' thrown in for good measure. Watch out for the video of the single 'Wheels Over Indian Trails' if you get the chance. A woman of many faces, both musical and visual, with a refreshingly art school as opposed to play school promo.

AS



BOOKED!

● It's a bumper week for short, sharp but very glossy pop books. Big Country, the Cure, the Alarm and Depeche Mode all hit the bookstalls with their official portraits, compiled by various fans and journalists, and all lavished with wonderful colour and intriguing and rarer black and white photos. **'The Alarm'** by Rick Taylor (Bobcat Books — £3.50) is very much a fans' book which includes all the band's confident claims and aspirations and, it has to be said, relies very much on interviews carried out over the years by rm itself (wot, no credit?). **'Depeche Mode'** by Dave Thomas (Bobcat Books — £3.50) is more of a pin up collection, while **'Big Country'** by John May (Omnibus Press) and **'The Cure'** by Jo-Ann Greene (Bobcat Books — £3.50) are more meatier tomes. 'The Cure' benefits from the fact that the band have quite a history to begin with, while 'Big Country' has some illuminating interviews with various people who've worked with the boys in the past. All in all, they're very much teenage coffee table books, but if you're a fan, you'll love them.

AS

T O U R S
R E L E A S E S
N E W B A N D S
G O S S I P

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

- 8 **GO-BETWEENS**
a treatise on what Australian men respect most (clue: not women)
- 12 **X-WORD**
- 14 **MARVIN GAYE**
a photo history lesson
- 15 **SINGLES**
is pop still facile? jim reid decides...
- 16 **FRUITS OF PASSION**
absolutely no mentions of juice, flesh or pips
- 18 **ALBUMS**
the three Johns, Bill Nelson, Dwight Yoakam
- 20 **HEAVEN 17**
have they been doing a bit of ruffin up?
- 22 **LIP**
- 24 **PETER GABRIEL**
discusses absolutely the whole world
- 28 **CHARTFILE**
- 30 **EYE DEAL**
flesh and blood, clue, the lightship
- 32 **ICEHOUSE**
Australians in UK chart credibility shock
- 34 **LIVES**
SOS band, Suzanne Vega, Three Johns, Kalima, Blow Monkeys
- 36 **VIC GODARD**
is this man an arty French film director?
- 37 **LETTERS**
- 38 **RM/PM**
- 39 **CHARTS**
indies and eurobeat
- 40 **CHARTS**
disco and us
- 46 **NEWS DIGEST**
- 47 **BPM**
- 49 **T C CURTIS**
who's probably made a jolly good soul record
- 50 **BIG AUDIO DYNAMITE**
Mick Jones relates the quasi-mystical experience of the BAD miracle
- 52 **ROWAN ATKINSON**
old rubbery chops makes back page pin-up

DEX

COMPILED BY

DI CROSS

ANDY STRICKLAND

ROBIN SMITH



Sandie Shaw releases her version of Lloyd Cole's song 'Are You Ready To Be Heartbroken' as a single this week. The original version of the song is featured on Lloyd Cole And The Commotions' debut album 'Rattlesnakes'.

The flip side of the single is 'Steven (You Don't Eat Meat)', while the 12 inch features 'Hand In Glove', a hit for Sandie in April 1984 when she collaborated with the Smiths.

RS

A FUNNY LIVE

London readers and visitors alike could do a lot worse than check out **Fundation** at the Tramshed Theatre in Woolwich on Friday, Saturday and Sunday at the moment. Fundation are a hilarious night of 'alternative' cabaret that has them rolling in the aisles down on the south bank of the Thames. Mainstays of the troupe are Hale And Pace who appeared regularly on 'Saturday Live' and have popped up on 'The Tube' with their "We the management" sketches. Fundation is a very fast, very funny show with some excellent musical contributions and is well worth a visit. Now if only they could do something about those plonkers playing Trivial Pursuit in the bar. AS



EARBENDERS

Andy Strickland

'Honky Tonk Man' Dwight Yoakam (Reprise LP track)

'Why Pop Stars Can't Dance' Big Flame (Ron Johnson 45)

'Tears On My Pillow' Fratton Enders (not again records!)

Graham Black

'Jump Back (Set Me Free)' Dhar Braxton (US Sleeping Bag Records)

'Bassline' Mantronix (10 Records)

'Just Say Stel' Stetsonic (Tommy Boy)

Robin Smith

'Why Can't This Be Love' Van Halen (WEA)

'Sinful' Pete Wylie (MDM)

'I Can See It' Blancmange (London)

Di Cross

'Sinful' Pete Wylie (MDM)

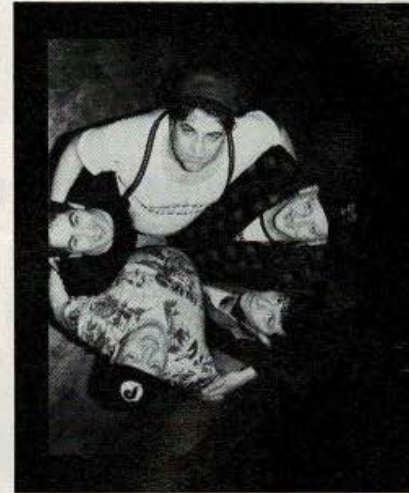
'Aretha Franklin' Aretha Franklin (Stylus compilation)

'Street Life: 20 Great Hits' Bryan Ferry/Roxy Music (Polydor)

S O R R Y
N O C H A R T S

● As you've probably discovered by now, there are no Gallup UK charts in this week's paper — due to Bank Holiday printers' deadlines. The full Top 100s for this week, along with the May 17 listings, appear next week.

Needless to say we shall consider anyone phoning to say the charts are missing very, very foolish.



ATLANTIC STARR



THE NEW SINGLE

IF YOUR HEART ISN'T IN IT



AVAILABLE ON 7" & SPECIAL 3-TRACK 12"

LIMITED EDITION 7" CONTAINS FREE 5-TRACK CASSETTE

TRACKS INCLUDE: "ONE LOVE" "CIRCLES" & "TOUCH A FOUR LEAF CLOVER"

12" EXTENDED VERSION INCLUDES THE CLASSIC "STAND UP"





● **Carmel** releases her single 'Sally' on Friday, May 16. She'll also be touring, with dates at Huddersfield Polytechnic May 8, Bristol University 9, Brighton Polytechnic 10, London Ronnie Scott's 11, 18, 25. Carmel will be replacing her back up vocalists with a four piece brass section.

RS



CAFE BLUR

You've had the Cappuccino Kid and 'Cafe Bleu', now you've got West London's answer — the Typhoo Tot and 'Cafe Blur'. Yup, the **Blubbery Hellbellies** are back, declaring war on fattism and making molehills into musical mountains. Singer Arthur's deep sounding country vocals give a professional edge to the mayhem, with an excellent version of 'Champion The Wonder Horse' (compulsive holiday viewing in my day), a galloping 'Love At First Hindsight' and five other shambolically appealing tracks on this mini album from one of the most entertaining live acts you are ever likely to see. They would be huge one day if they weren't already.

DC

CASH CRISIS

Your cash ain't nothin' but trash? Then spend it on a little **Cashflow** and give housework to one of the most accomplished copies in the soul annals. In the States they're hot with 'Party Freak', but here that'll share the 12 inch bed with 'Mine All Mine', sounding a lot like Fatback's 'I Found Lovin'. The Atlanta trio deny the crime. Says drummer Gaylord Parsons: "If there is any similarity with that particular track it's strictly coincidental."

Cashflow have been on the Southern States circuit since high school and now their debut album is produced by someone whose songs they used to cover, Larry Blackmon of Cameo, who even does a 'She's Strange' rap on 'Party Freak', now 250,000 units strong. "He created it right there on the spot," says Gaylord, who also wants me to say how Cameo's Atlanta Artists have been their saviours. And hello to his Mom.

PS



DWIGHT AWAY

Not often that we discerning folk at **Index** bring you a touch of country music, but then it's not every day that the likes of **Dwight Yoakam** come along. Dwight describes his superb Telecaster meets Hank Williams sound as 'hard country' and his LP 'Guitars, Cadillacs, Etc, Etc' is receiving considerable acclaim on both sides of the pond. Dwight, a native of Kentucky and grandson of a coal miner (what a surprise, eh?), perfected his sound and style playing the LA club circuit alongside the likes of Los Lobos and the Blasters, which may explain the extra kick he brings to this music. Dig that guitar player, even better than Shakey's man and that's saying something.

AS

When you're a Young Outlaw...want to be Champion
and the Whole World's against you... its time to Strike Back!..



BILLY THE KID AND THE GREEN BAIZE VAMPIRE

The Musical with Bite!

15

ZENITH in association with ITC ENTERTAINMENT presents **BILLY THE KID AND THE GREEN BAIZE VAMPIRE**
starring PHIL DANIELS ALUN ARMSTRONG BRUCE PAYNE LOUISE GOLD EVE FERRET RICHARD RIDINGS & DON HENDERSON
Lyrics TREVOR PRESTON Music GEORGE FENTON Writer TREVOR PRESTON Producer SIMON MALLIN Director ALAN CLARKE

A Zenith film for worldwide distribution through ITC Entertainment

Film Distributors Ltd.

FROM FRIDAY **CANNON** TOTTENHAM CT RD **CANNON** CHELSEA

PORTSMOUTH BLUES LAMENT CHART

'I've Missed Again' — Phil Collins (Virgin)
 'You Ain't Going Nowhere' — Bob Dylan (CBS)
 'I'm Still Waiting' — Diana Ross (Motown)
 'Second Time Around' — Shalamar (Solar)
 'Down Down' — Status Quo (Vertigo)
 'Down Among The Dead Men' — Flash And The Pan (Ensign)
 'Nobody Wants To Know You When You're Down And Out' — Derek And The Dominoes (RSO)
 'I'm A Loser' — The Beatles (Parlophone)
 'Who's Sorry Now' — Connie Francis (MGM)
 'Ain't That A Shame' — Fats Domino (London)

Compiled by the Heartless Association Of London Football Supporters

DEX



Holly Knight is already famous, and not because she bears a passing resemblance to Cher. The fame comes by association, as recently she's been responsible for co-writing a bevy of pop stonkers like Tina Turner's 'Better Be Good To Me', Pat Benatar's 'Love Is A Battlefield', Animation's 'Obsession' and a host of other

hitettes. New Yorker Holly's now come out from behind her notebook to form **Device** with Gene Black and Paul Engemann, and 'Hanging On A Heart Attack' is their first single. It's mainstream American rock, energetic but with the benefit of good tunes, that should appeal to fans of Tom Petty or Broooooce.

BP

SEEING RED

Red Guitars release their single 'America And Me' on Monday, May 12. Written by their new singer Rob Holmes, and guitarist Hallam Lewis, the song is not featured on their recent debut album 'Tales Of The Expected'.

The Red Guitars will also be touring in June. They'll be playing Glasgow Mayfair Tuesday, June 3, Leeds Warehouse 4, Manchester International 5, Leicester Polytechnic 6, Birmingham Portland 8, London Town And Country Club 9. The Red Guitars will be supported by Australians Do Re Mi.



MATCH THIS

THE FIRST LADY OF SOUL

The renewed interest in Sixties' soul has brought forth a wave of excellent reissues and compilations, the latest, from Stylus, being a double album featuring 30 of Aretha Franklin's finest tracks from the Sixties and Seventies, including 'Respect', 'I Say A Little Prayer', 'Satisfaction' and 'You're All I Need To Get By'. To spread the word to the rest of you, we've got 15 of the excellent album sets to give away. Just answer these three simple questions to win.

- 1) Aretha was born in: a) Manchester, b) Memphis, c) Milton Keynes?
- 2) Her career really took off in 1967 when she signed to which label: a) EMI, b) Phonogram, c) Atlantic?
- 3) Her hit 'Respect' was written by another famous soul singer. Was it: a) Sam Cooke, b) Marvin Gaye, c) Otis Redding?

Send your answers, plus name and address, on a postcard to 'rm Aretha Franklin Competition', Greater London House, Hampstead Road, London NW1 7QZ. The first 15 correct entries pulled out of the hat on the closing date Monday, May 19, win.

My goodness, what is this wondrous noise scattering the more conservative elements of the rm staff this morning? Is it the workmen digging up Hampstead Road again, or a low flying jet trundling into Heathrow? No, of course not, it's the new **Big Flame** record, and damned fine it is, too. Now I'm not one of your purists: Ron Johnson nuts who can tell which Big Flame record I'm listening to after five seconds, I just know that I love the sound and that's good enough, isn't it?

The new one's intriguingly titled 'Why Pop Stars Can't Dance', and would appear to be influenced by George Michael's mighty 'Careless Whisper'. That's where the link ends though, as the chaps rip through a moral tale of big business pop and Eighties glamour. As I say, not the sort of thing to smooch on down to but, by Christ, it clears away the cobwebs.

AS

COCK
robin
?

01-675 2277





Photo by Andersen Pictures

It's 10 years since one of the most collectable and, in hindsight, most charming EPs first appeared to a hungry world. It's nearly six years since the Buzzcocks, makers of that 'Spiral Scratch' record, decided to split.

Steve Diggle and John Maher eventually emerged as Flag Of Convenience, Steve 'Paddy' Garvey almost joined Adam And The Ants after Kevin Mooney flipped his feathers, while Pete Shelley... aah, Pete Shelley, owner of that deliciously faggy northern drone. Writer of poignant lyrics, forever searching for his true love and getting sod all in the process.

Tell me, just who can't identify with his heartfelt quests for love that almost always elude him? Looking back on that time now, he says of it, "In some ways, it seems like it happened to somebody else in another time. It isn't like it happened yesterday."

Pete Shelley was to many, the leading light and certainly could claim to be one of the best lyricists to have emerged from the punk era. After the Buzzcocks split, he went off on his own. He recorded a couple of albums on Genetic, including the much-maligned single 'Homo Sapien'.

For the last two and a half years, though, he has been suspiciously quiet; that was, until 'Waiting For Love' thankfully ended that sad state of affairs.

It seems that Pete is still on his familiar track, forever on his quest. Maybe though, it's a question of being in love with love and that the reality doesn't match up to the fantasy?

"No, when the opportunity arises, it's just I get jaded with it fast and then I search for something new! I don't get bored quickly. I think that is the constant theme through most of the songs. Ninety-five per cent of it is unrequited. It's true tragedy, isn't it? And the drama!"

Pete is currently out on the road and has a six piece band with him, some of whom were once in the Umberella, plus Gerard, the guitarist who's been with him all the way along. The album is due early June and a second single 'On Your Own' is all set to put the icing on the cake.

Does he ever get a chance to see any new groups, I wonder?

"I went to see Erasure, they've got some good songs. I mean it's not ideologically and politically set against the backdrop of Thatcher's Britain..."

Are you politically conscious, then? It's something you've not pursued in your writing. "Conscious, but inactive."

What, I wonder, does he make of all this Red Wedge hullabaloo? "I don't know, I mean I saw the 'World In Action' thing. As music is my chosen career, personally, I can't see the thing of mixing them. They make strange bedfellows, music and politics. It sounds like bad politics, ie, that the message has to be put into a single. I mean, it isn't actually political discussion when you've got it in a three minute song."

"But I don't see music as entertainment. In fact, I deplore the angles where it's used as an escape, but it's always going to be that. The thing is, music can actually do things. It can bring about changes, but only changes in people. It shouldn't be seen just as a one dimensional thing — just for one specific purpose. It has lots of purposes." Such as? "The Russians say it corrupts the minds of the young... and that's the reason I do it!" NC

NEWS DIGEST ON PAGE 46

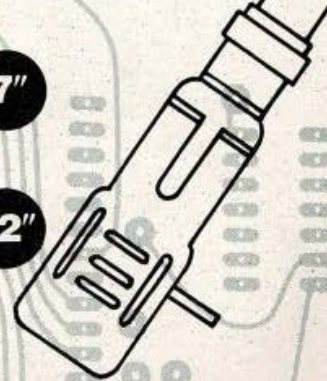


THE 1ST GENERATION OF RAP + ROLL



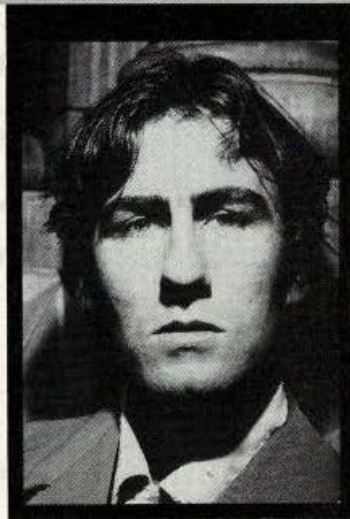
"HOLD IT, NOW HIT IT"

7 & 12" SUB URBAN FORTY FIVE



GET YOUR FILL OF CHILLY CHILL

'AUSTRALIAN MEN ARE BY AND LARGE A HORRIBLE BREED'



Gadzooks, did the **Go Between**s really say that about their fellow countrymen? Strike a tucker bag, they did! But will the land where men are men and sheep are scared take this lying down?*

Wizard of Aus: **Andy - 'Pompey' - Strickland**
Lager than life shots: **Joe Shutter**

The Go-Betweens are a rare breed. An independent band who've made a clutch of LPs of consistent quality, save perhaps for 'Spring Hill Fair', been heralded by the music press as more than a cut above the rest of the pack, maintained a hypeless high profile and provided my ears at least with some magical moments over recent years.

Tragedy seemed likely to strike at the back end of last year when

rumours abounded that the band, disillusioned with their lack of headway and their uncanny ability to hitch themselves to the most unstable of record companies, were either off to New York, to rub shirts with that city's artier element, or heading homeward to Australia. A nation mourned — well, almost!

"There was never any doubt that we were going to stay here," Grant McLennan assures me. "It was just a question of how we were going to be able to afford to do it."

Robert Forster agrees: "We've always liked the idea of relocating as a band, but we always seem to pick the worst moment to do it."

As I write, the Go-Betweeners are completing the UK tour to promote their LP 'Liberty Bell And The Black Diamond Express', and their second single for saviours Beggars Banquet, 'Head Full Of Steam'. The LP puts the band back on course after 'Spring Hill Fair', which saw their star wane a little.

"This one is a lot more of a band album," says Robert. "I think everyone plays really well on it, and I think the songs are a lot better. It's just captured the band at its absolute peak. Everyone had a lot of ideas and the time to see them through because we weren't touring a lot."

Time and concentrated effort that, in all but a handful of cases, won glowing reviews for the band. It's another remarkable fact that the Go-Betweeners have enjoyed genuine affection and respect from critics and fans. How does Grant feel about the unusually loyal support they've enjoyed from a notoriously fickle press?

"The initial reaction is that we deserve it," he says, matter of factly. "Not being an egotistical person, though, the second thing is a cynical attitude towards it in as much as we do a lot of things as a band that a lot of other

people would like to do but are unable to because of their situation. It's difficult talking about it really because I can't hear our music the way you do for instance, but I think there's a simplicity and an honesty coming through that can't be denied."

"I don't think we've ever been championed to the point of hype," adds Robert. "I think that is why this affection you mention has been sustained because it's never exactly been 'this is absolutely the month for the Go-Betweeners and it's success or failure at this time'. It's more of a story as well, the ups and downs of this band's situation. I don't think people ever feel bored with reading the next instalment."

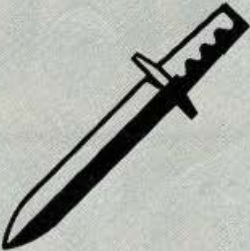
So with the new record company behind them and their last single, the excellent 'Spring Rain', shown to the nation on no less an organ of taste than the Superstore Pop Panel (Bryan Adams loved it), are the band content to plug away as before or are they breathing down the neck of superstardom themselves?

"I'd definitely like the band to be famous and very successful because I think we'd handle it very well, we'd make very very good stars," says Robert, holding back a grin. "A lot of the people I see do it very crassly, and I think we'd be magnificent in the limelight. Three minutes on British TV and we'd make massive breakthroughs. The sky's the limit, we could even get on 'Give Us A Clue'."

Grant is up for a bit of this too: "We are potential TV stars, Andy. We're all actors and Robert just makes love to the camera."

Listening to these two play, sing and chat, it's very easy to forget their country of origin. I mean, AC/DC they ain't, and they've some strong opinions on the Australian male animal and the

*an **rm** hello Bruce, hello Sport is Aussie rock really spelt XXXX special (see page 30)?


h i s
**LATEST
FLAME**

**SOMEBODY'S
GONNA GET
HURT**



Debut 7" and 12" produced by Nick Lowe



stereotypes that they certainly don't fit — or do they?

"Well, Robert is a bad lager drinker," confesses Grant. "And we actually played a game of cricket for the first time in five years when we were back in Australia. I think we conform to quite a few of the stereotypes and I think we do them all rather well, actually."

But you're not exactly Paul Hogan types, I suggest to Robert.

"One stereotype we do break down concerns Australian men who are by and large a horrible breed. There's a whole bunch who can be loosely described as thugs, and treat their children and their pets with quite a bit of violence. In fact the only things they treat well are their fridge and their car. They treat women this way because basically they're scared stiff of them, and this aggressiveness and neglect is born out of an inability to talk to them. They resort to ritual."

The Go-Betweens, of course, have a woman drummer in Lindy Morrison, so does this rile some people back home?

"Well, actually, there are a lot more women in bands over in Australia," says Robert. "Lindy was definitely one of the pioneers, in fact, but I think there was a bit of resentment in the past."

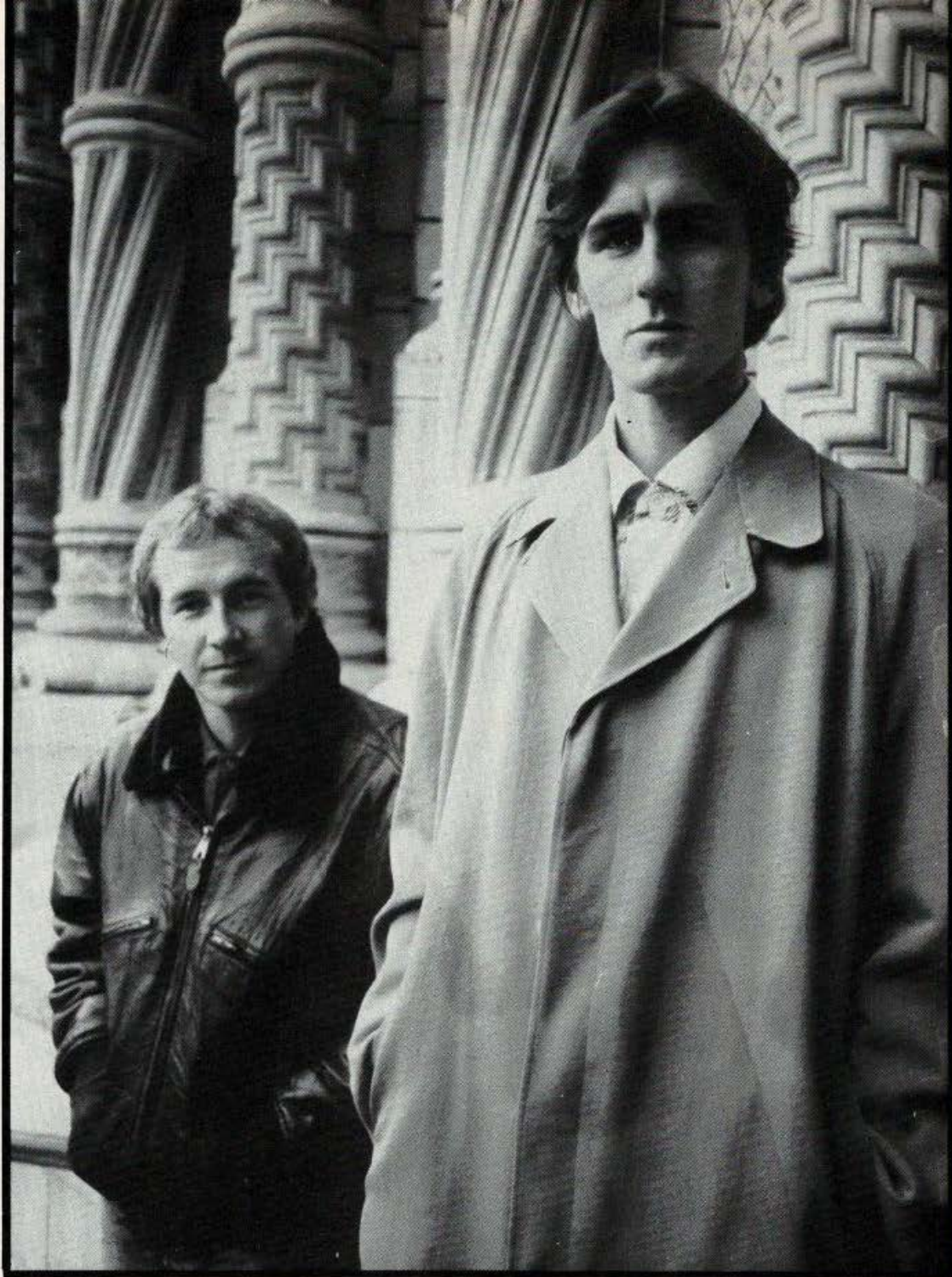
There's always seemed to be a great deal of melancholy about Robert and Grant's songs, but they deny that this stems from any depressive tendencies on their part.

"That's an accusation that's always been levelled at us," says Grant. "Perhaps there's a certain frequency that we hit as a band which is the melancholic feel, but no, I'm certainly not a sad person and neither is Robert."

Robert takes it a little further: "I think that we go more into detail, and perhaps when you lay out the detail of any situation it can seem darker than just picking out a few of the highlights. I think our lyrics are getting lighter, they're becoming a lot more understandable which is something that I've certainly striven for. They can get incredibly oblique at times."

Isn't that just because you're honest, and nobody likes to come right out and admit they've been a bit of a shit?

"Oh I say that all the time," admits Grant. "It's the underlying theme in all my songs." At last, the secret of the Go-Betweens' success revealed. Somebody get that man a pint of Fosters.



wire
train

AT THE END OF MAY WE WILL BEGIN AGAIN...



skills of summer

NEW 7" + 4 TRACK 12" SINGLE

CATCH THE 'TRAIN'
ON TOUR WITH
THE WATERBOYS

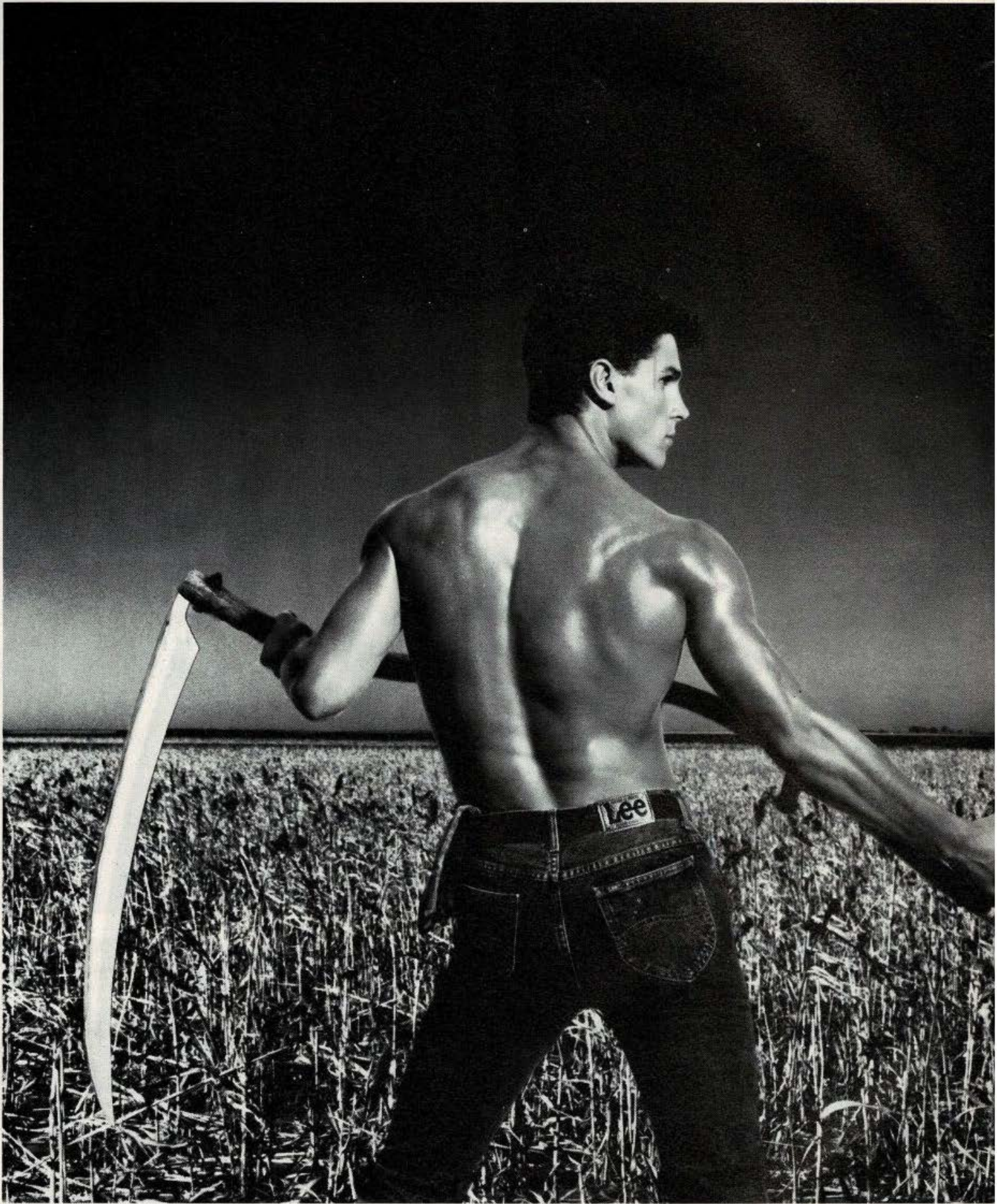
MAY

WED - 7 - NOTTINGHAM
ROCK CITY
THURS - 8 - SHEFFIELD
UNIVERSITY
FRI - 9 - SALFORD
UNIVERSITY
SAT - 10 - LEEDS
UNIVERSITY
MON - 12 - BIRMINGHAM
THE POWERHOUSE
TUES - 13 - HAMMERSMITH
PALAIS



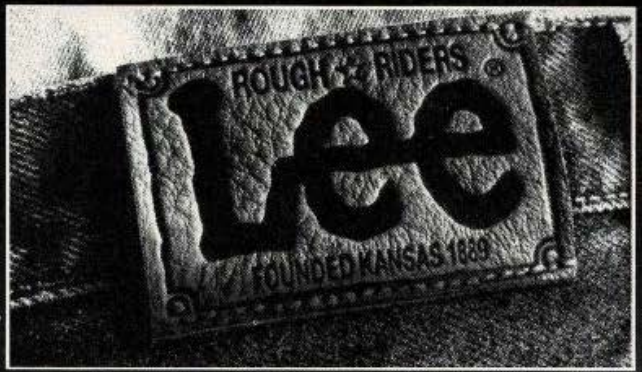
A763
TA763

ROUGH RIDE



THE JEANS THAT

RS FROM LEE



Authentic styling. Heavyweight 15¾ oz. denim. Original leather patch. Stonewashed finish. Copper rivets. Brass buttons. Heavy duty zipper. That's how we build the jeans that built America.



BUILT AMERICA



CHARTING THE CAUSE OF HISTORY

RUSSIAN IMPORT
ВЫПОЛНИМ ПЛАН ВЕЛИКИХ РАБОТ
IT CAN BE DONE

... HUNGER OF THE '30s BACK AGAIN,
 THE RICH STILL RICH
 AND THE POOR THE SAME AS THEY EVER WERE.
 AND IT SEEMS TO ME
 WE'RE STILL NOT LEARNING FROM OUR HISTORY

**[ПОМОГИТЕ СОХРАНИТЬ ПАМЯТНИКИ
 ИСКУССТВА И СТАРИНЫ,
 ГОВОРЯЩИЕ НАМ О ПРОШЛОМ, БЕЗ
 ЗНАНИЯ КОТОРОГО НЕЛЬЗЯ
 СТРОИТЬ БУДУЩЕГО]**

IT CAN BE DONE AVAILABLE ON 7" & 10"
 10" INCLUDES KEEP ON KEEPIN' ON!
 RECORDED LIVE DURING THE 'KICK OVER
 APARTHEID' TOUR 1985 •
 EXTRA SIDES: A PLATEFUL OF HATEFUL
 & 'LETS MAKE IT WORK' (LIVE)!

CCCP ★★

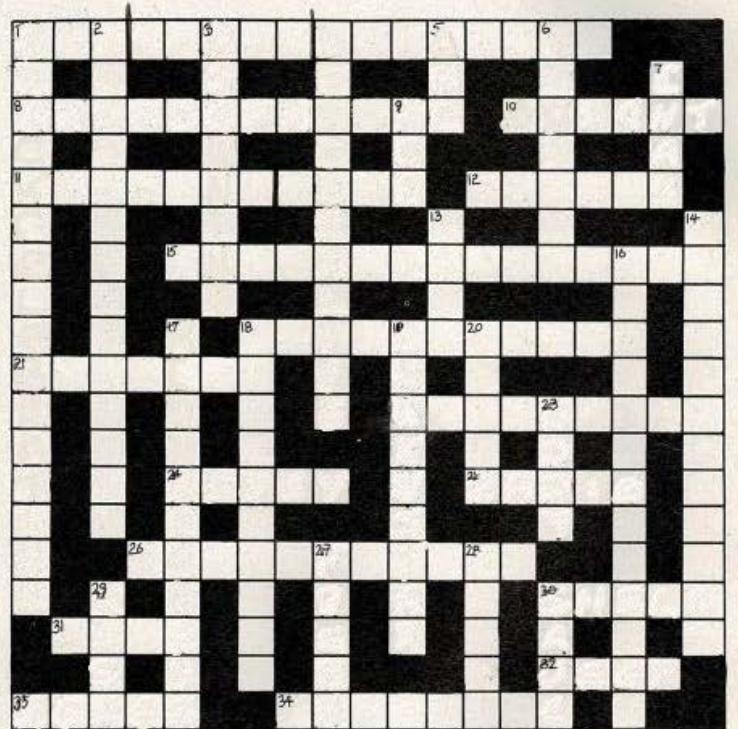


AVAILABLE FROM MAY 5th

X - WORD

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

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



A C R O S S D O W N

- 1 Mick Jones and friends are bad (3,5,8)
- 8 Freddie's up to his old tricks again (1,4,2,5)
- 10 Shalamar gave us one to remember (1,5)
- 11 The secret of their success was to Love Like Blood (7,4)
- 12 Getting in motion has taken them into the charts this year (6)
- 15 Their debut album in 1985 took them to Shangri La (6,9)
- 18 Love Is A Wonderful Colour was a hit for this wonderful group (6,5)
- 21 It helps if you see this group in A Different Light (7)
- 22 Lloyd Cole hit that left him a little short (3,2,4)
- 24 What you expect Dire Straits to give you for nothing (5)
- 29 In Africa you'll hear bad news on this (5)
- 26 Bono will only sing with Clannad once (2,1,8)
- 30 Howard found a pearl in one (5)
- 31 See 28 down
- 32 Heavy metal shade of purple (4)
- 33 1981 was a good year for these (5)
- 34 Bryan sounds confident he won't make another mistake (4,4)
- 1 Depeche Mode's party doesn't seem too bright (5,11)
- 2 A wicked Damned hit (6,8)
- 3 The Beat were swimming into trouble in 1981 (8)
- 4 Their success in 1985 produced a Youthquake (4,2,5)
- 5 A hit for the Jackson Five that started them off (1,1,1)
- 6 The title track of this Bowie LP was a duo with Tina Turner (7)
- 7 Dave's cockney partner (4)
- 9 A ring of this for Jennifer Rush (3)
- 13 PiL on the up and up (4)
- 14 Pet shop females (4,3,5)
- 16 The time was right for this Elvis number one (3,3,2,5)
- 17 Magic animals (4,7)
- 18 Grace likes to be surrounded by water (6,4)
- 19 1984 Madonna hit (5,4)
- 20 A front for Simple Minds (5)
- 23 You'll find this Grant in Jamaica (4)
- 27 This Koal and the Gang hit will never go stale (5)
- 28 & 31 across It has recently featured Phil Collins and Little Richard (5,4)
- 29 Lip contact for Prince (4)
- 33 She's seen in Absolute Beginners (4)

A N S W E R S F O R A P R I L 2 6

- ACROSS:** 1 Have You Ever Had It Blue, 6 Living Doll, 8 Ice In Fire, 10 Ska, 11 Lover Boy, 12 Odyssey, 15 Radio Africa, 18 Karn, 19 Lucille, 20 Rattlesnakes, 22 USA, 23 How Will I Know, 27 Paisley Park, 28 Harry, 32 Uptown Girl, 34 Don Henley, 36 Alison, 37 Strange, 38 Vince, 39 Everybody's Laughing.
- DOWN:** 1 Hello Darling, 2 Vive Le Rock, 3 Undertones, 4 Arcadia, 5 Elephants, 7 Leo, 8 Iko, 9 Freak, 13 Starship, 14 Dirty Work, 16 Dolls, 17 Far Corporation, 21 Lola, 24 Warren Cann, 25 Part Time, 26 Beggs, 29 Suzanne, 30 Long, 31 Shy, 33 Wooden, 35 Gary, 38 Vega.



'SHE HAD A BIG MOUTH AND SHE TOLD US SHE COULD SING, SO WE SAID SHE COULD JOIN'

THE FRUITS OF PASSION BY STUART BAILIE

Sharon Dunleavy's devil-may-care attitude towards interviews has been her undoing in the past. She recalls with horror the outcome of her first run-in with the press a year ago.

"I curse — so what, that's me. But this wee prick printed every swear word... and my ma nearly killed me!"

Davy: "His first question was, 'What do you think of the other Glasgow bands?' and she comes out with, 'They're all ---pish!' So no other band in Glasgow ever spoke to us again."

A fine moment, I reckon, to try for some opinions on these other Caledonian outfits knocking about the charts. And your starter for 10...

Hipsway.

Sharon: "Aaah! Either their faces are tripping them, or they're dancing round like they're constipated. They walk down the street in Glasgow expecting somebody to notice, but nobody bothers with them."

Davy: "And all that synchronised gum-chewing. We get into clubs all the time, though, pretending that we're Hipsway."

Lloyd Cole, anyone?

Sharon: "That dour face — and that polo neck! I can't stand him. Poor old Lloyd, he's the butt of all our jokes. We were gonna get him to do the barman in our last video."

Glen: "I'm not gonna slag off any Glasgow bands, 'cause I've got to go

back and talk to them all."

Glasgow, then, three years ago, and Sharon Dunleavy threw a party.

Guitarists Davy Fullerton and Glen Gibbons came across the hostess in the queue for the bathroom and they told her they were starting a group. She told them she was a brilliant singer. "She had a big mouth," says Davy. "And she told us she could sing, so we said she could join."

With Stephen 'Spike' Alexander on bass, the Fruits Of Passion released their first single last spring. 'All I Ever Wanted' was an action-packed pop song that put the band up there with bold, quality bands like the Pretenders and Blondie.

It should have been a hit, but

missed out, as did the follow-up, the country flavoured 'Love's Glory'. Still, with a highly successful Feargal Sharkey tour behind them, and their first album nearing completion, they're all in high spirits.

The new release, 'Kiss Me Now', is very smart, though to my mind it lacks some of the raucous quality of their live shows, when the lads spend most of their time winking at the girls up front, and Sharon's onstage repartee is laced with salty comments.

Sharon: "On the 12 inch of the new single we had this" (smacking kiss) "at the start, but the record company says, 'No, no, get that off — we don't want a comedy record!' But everybody thought it was really good..."

Someone wrote that Sharon was like Patsy Kensit with a voice. What did you make of that?"

Glen: "I like Patsy Kensit, right?"

Sharon: "She's good-lookin'. That's what we were talkin' about today; if you could take my voice, and put it in her body..."

Glen: "All the boys in our band are much more talented, more good-lookin' than Eighth Wonder. What can I say?" (Sharon bursts out laughing) "But I don't want to get on the wrong side of Patsy, 'cause I fancy her. So does Spike. So does Davy."

Davy: "We went to a club the other week. There was me and Spike and Glen slumped against the bar, and Patsy and her mates came in. But we didn't know it was her 'cause she had her back to us, so Glen shouts out 'That girl's a shag!'. When she turned round, me and Spike walked off and left him standing there. Pure embarrassment!"

Do you think that boys writing love songs for a girl to sing could be seen as being quite sexist?"

Sharon: "I'd never even actually thought about that. That's funny, Davy writing songs as a guy, for a girl."

Davy: "'Love's Glory' could be construed as a sexist song, but I'm sure everyone will agree the idea of love is a magnificent thing. And if a boy sang that, then what would you say?"

Sharon: "Unlike most of your female singers, your Sades and your Patsy Kensits, they've got a sexy image, which I don't. I couldnae be sexy lookin' if I tried!"

Ready for the World

DOUBLE PACK AT SINGLE PRICE

SPECIAL TRACK SEVEN INCH DOUBLE PACK

5 TRACK TWELVE INCH DOUBLE PACK

BOTH DOUBLE PACKS ARE AT SINGLE 7" & 12" PRICES

FEATURING "M & M" EXTRATERRESTRIAL MIXES OF "OH SHEILA"

SEE THE SENSATIONAL READY FOR THE WORLD LIVE ON

BBC TV'S MONTREUX SPECIAL - SATURDAY MAY 10TH

..OH SHEILA

.. LIKE THEY ALWAYS SAY... HERE WE GO!

12" RFTWX 1
7" RFTWD 1

MCA RECORDS

SINGLES

SINGLES OF THE WEEK

Three bits of something in a week of nothing. Single one is a comic cut, small piece of urban cartoon by the **Beastie Boys**. Their 'Hold It, Now Hit It' (Def Jam) is about as cute as nasal New York can get. Strictly for the under 15s at heart, this is crammed full of cheeky one liners, impish TV inserts and oh-so-light scratching. Of course it could all be a mess, but pulled under a delicious Go-Go rhythm and hitting off on prime Beastie wisdom — 'and I like beer' — it's hard to resist. For ever yob.

Single two comes paced and packed (man) at precisely the right arcade tempo. **Mantronix's** 'Bassline' (Ten) boils and burns with an



exact big city tempo. One of the creamiest electro cuts of the moment, it really does echo the sights and sounds of the electronic high street.

Single three is totally synthetic but fills a space beautifully. **Modern-nique's** 'Love's Gonna Get You' (Ten) has one of those tastily understated backings which, like fake tans and gold chains, were made for London disco pubs. Building into a relentless, pacy balled, this says nothing about love or life or anything, but does pretty well as a soundtrack to a very particular lifestyle.

SINGLES GOING STEADY

There is a drawer in the **rm** office. It is full of singles. Singles begging to be

reviewed, singles en route to the knacker's yard, singles hanging on a wing and a payola. Most of them should never have been made. The following records aren't quite that bad, but they prompt few recommendations for their existence.

Well, perhaps a few. **Cashflow's** 'Mine All Mine' (Club) is the sort of persistent mid-paced dancer I'd like to like. Light and airy enough, it just hasn't got enough flow (for definition of 'flow' watch a Devonshire-Cottee-McAvennie interchange) to kill the dancehall dead. Too fussy to get in the frame.

Likewise **Thomas Mapfumo And The Blacks Unlimited**, whose 'Hupenyu Wangu' (Rough Trade) might be an intriguing melt down of reggae and afro, but for much of the time it's simply a case of too many hooks spoiling the broth.

No such danger with **Talk Talk**, whose music these days seems perpetually the moody side of polite. Their 'Give It Up' (Parlophone) is, as ever, well polished, airbrushed even, and I can see their appeal as light purveyors of ambient pop. Trouble is, the mood, the sound never seems to change. They're better than Tears For Fears, though...

So are the **Woodentops**, though on the strength of their 'Good Thing' (Rough Trade) you'd have to take a second look. It's difficult to describe 'wistful' records, but here's my shot. You're at Polytechnic. You're studying

Medieval English. You have a spot on the end of your nose and you're scared you'll never have a girlfriend. You buy yourself a bottle of red wine and a copy of this record.

I'm sure **Ray Davies** — 'Quiet Life' (Virgin) — never went to Polytechnic, instead he opted for a term at the British School Of Ealing Whimsy. This song, from one of the stand out sequences of 'Absolute Beginners', has one foot in the boozier, the other planted firmly at the end of a two piece tartan suit. This is English pop straight from the music hall tradition and not bad on it.

Kid Creole And The Coconuts know a tartan suit or two, though on the evidence of 'Caroline Was A Drop-Out' (Siren) they haven't had the acquaintance of a good tune for a while. Rocked out over a busy exploitation of typical Creole trademarks, this is a tale told with the usual Darnell bravado. Which is fair as it goes, it's just that everything's a bit too rushed, a bit too desperate. When



Exclusive to HMV. An extended version

HIPC 35

BILLY OCEAN 1. When the Going Gets Tough 2. Love Zone 3. Without You 4. There'll Be Sad Songs

See Inlay Card For Details **LOVE ZONE**

JIVE

© 1986 ZIMBA PRODUCTIONS LIMITED

100

a group's whole raison d'être has been relegated to a foot note in pop history it's no use stepping on the gas.

Advice **His Latest Flame** would do well to heed. Their terribly threatening 'Somebody's Gonna Get Hurt' (Go Discs) is perky enough and I'm a sucker for those wonky, rushing Go Disc bass and drums. Trouble is, most of the time the singer is desperately trying to catch up with the tune. Just the right side of quirky to deserve some attention.

Which is something that **Easterhouse** haven't been short of recently. I know they're terribly worthy and all that and I do agree with most of the stuff printed on the back of the singles bag. But, just as most pop groups are a flash image with no hitting power, this is a disc packaged in the right politics but lacking all the passion, glamour and guts of the fully-felt pop song. Arid, pompous and just a little self important.

Something that could never be said of **Aretha Franklin** — 'Freeway Of Love' (Arista) — but though this is a feisty enough contender, I wonder a little bit about the great singer's commitment these days. This is a neatly constructed song and Ms Franklin's performance is competent enough, but it's all so perfunctory, so, dare I say it, soulless. And shower me with a free pint if you want, but what the hell is a freeway of love when it's at home? The gas cooker of my emotions is well out of control...

Wally Badarou does nothing for the gas cooker of emotions, though. His 'Novela Das Nove' is taken from the 'Kiss Of The Spider Woman'



soundtrack and is very nice and very bland. What's new?

Certainly not **Kalima**, whose 'Whispered Words' (Factory) is mannered, and clumsy but not without a certain Corinthian charm. Anyone trying to make jazz records in Manchester deserves some encouragement. A gamy bunch.

As are **Colourbox**, who this week release two singles. Their 'Baby I Love You So' (4 AD) is a powerful bass dominated version of the old Augustus Pablo song replete with gun shots, cut-ups and all manner of FX. Unfortunately 'The Official Colourbox World Cup Theme' (4 AD) is just a bit **too** rumbustious to please a grinning David Coleman.

SINGLE VILE

Let's not beat about the bush, there are some terrible records out this week. None more so than **The Screaming Blue Messiahs'** 'Smash The Market Place' (WEA). There is a delicious irony, not to say a

lot of stupidity, in a pop band who are signed to a large multi national telling us all to 'smash the market place'. It's all done in the worst sub-Strummer sneer and is a classic case of the playpen being mightier than the sword.

Primal Scream are on the label that remembers Andy Warhol. Their new single 'Crystal Crescent' (Creation) is of the rambling, ramshackle tendency that mistakes incompetence for cuteness. If a north British pop group isn't ripping off Bowie, it goes all the way back to 1967, dusts down a Velvet Underground record and proclaims the new avant garde.

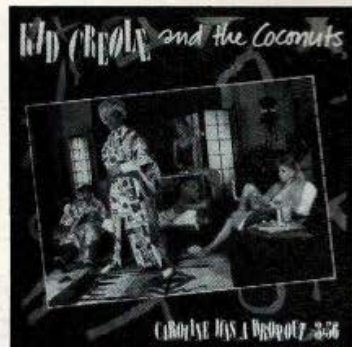
Ditto **The Fountainhead**, though for different reasons. Their 'Feel It Now' (China Records) has Billy Idol style vocals, early Spandau Eurobeat and even one of those sickly Go West keyboard breaks that Hipsway had in their last single.

None of that for the **Flaming Mussolinis**, who are pure red meat(head). Their 'Masuka Dan' (Portrait) is the sort of ugly rock bombast better suited for the US market.

Where they'll sit very nicely next to **Brian Setzer** — 'The Knife Feels Like Justice' (EMI). Here we have the ex-Stray Cat languishing, cowboy belt and all, in the steaming cow pat of this mid paced piece of US rock radio. Not a quiff of success.

Same goes for **The Cars**, whose 'I'm Not The One' (Elektra) is a mawkish, stilted ballad full of saccharin sincerity.

Finally **Everton Football Team** 'Everybody's Cheering The Blues' (EMI) and **Liverpool Football Team**



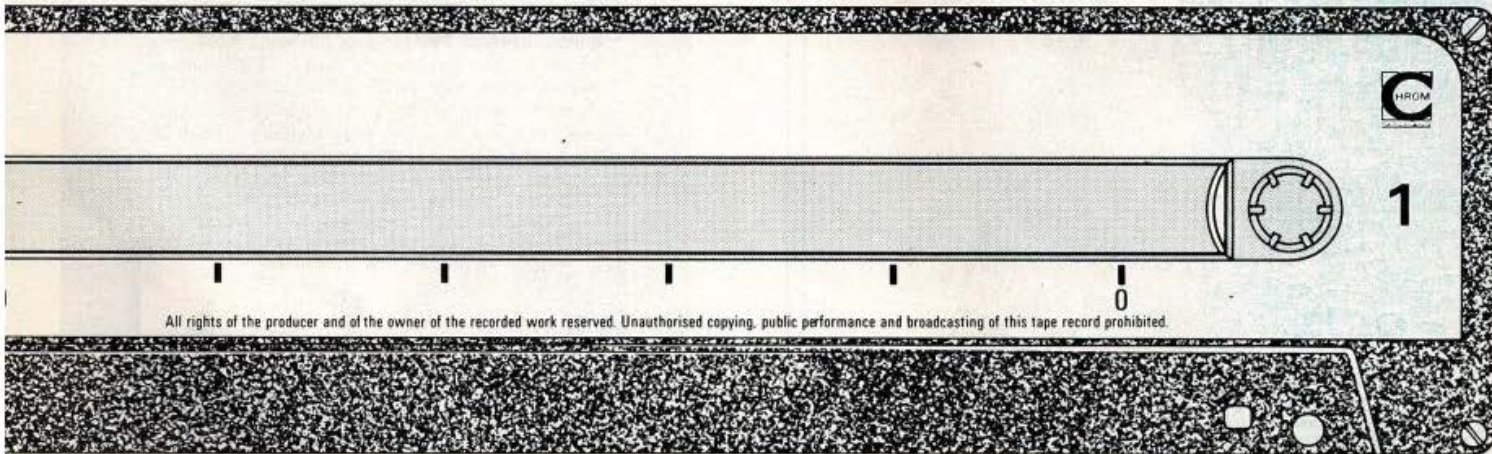
'Sitting On Top Of The World' (EMI). On no account buy these records. Save your money and put it to the Save Fulham FC Fund.

reviewed by



jim reid

n of Billy Ocean's 'Love Zone' cassette.



All rights of the producer and of the owner of the recorded work reserved. Unauthorised copying, public performance and broadcasting of this tape record prohibited.

ALL OFFERS SUBJECT TO AVAILABILITY

SC PRE-RECORDED FOR
MORE SOUND - LESS NOISE

BILLY OCEAN
LOVE ZONE



At HMV, the cassette of Billy Ocean's new album 'Love Zone' comes with an added bonus: two extra tracks. They're remixed versions of 'Caribbean Queen' and 'When The Going Gets Tough, The Tough Get Going'. This special cassette is available only at HMV. So get your copy now. At only **£5.29**, it'll hardly stretch your resources.



The World's Best
Music Stores.

MARVIN GAYE

REMEMBERED

As the evergreen 'I Heard It Through The Grapevine' becomes yet one more statistic on the late, great Marvin Gaye's hitlist, we, the rm chroniclers of photo nostalgia, bring to you three magic moments in the life of MG

TALK TALK

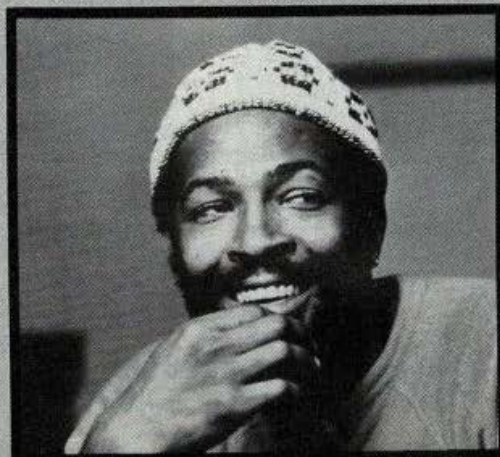
GIVE IT UP

B/W
PICTURES OF BERNADETTE

NEW SINGLE
OUT NOW ON 7&12"



● **June 1967:** Marvin and Tammi Terrell make their duo debut on the US R'n'B charts with 'Ain't No Mountain High Enough'. This is the first in a long line of hits for the Gaye/Terrell team, others being notably, 'Your Precious Love', 'Ain't Nothing Like The Real Thing' and 'You're All I Need To Get By'. Their partnership was to continue successfully until March 1970 when Tammi Terrell died of a brain tumour. She was just 24.



● **November 1971:** 'Inner City Blues (Make Me Wanna Holler)' becomes the third US R'n'B number one to come from the classic 'What's Going On' album, the other two being the title track and 'Mercy Mercy Me (The Ecology)'. Arguably Gaye's finest LP, 'What's Going On' was also the first major work by a Motown artist that raised controversial social issues. Along with Sly Stone and Curtis Mayfield, Gaye added a hard political edge to early Soul.



● **January '83:** 'Sexual Healing' becomes Gaye's fourth pop number one in America and his biggest selling single worldwide. The single nets him a Grammy for the best vocal performance on an R'n'B record and along with the whole critically acclaimed 'Midnight Love' LP puts Gaye straight back to the forefront of soul vocalists. It is the last LP he is to release before his death in 1984.

THE SUPREME RECORD COMPANY PRESENTS

A STOCK AITKEN WATERMAN
PRODUCTION

Princess

**THE
ALBUM**



**INCLUDES THE HITS
SAY I'M YOUR NO. 1
AFTER THE LOVE
HAS GONE
I'LL KEEP ON
LOVING YOU**

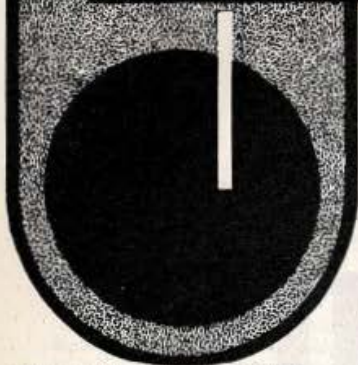
**CASSETTE AND CD
INCLUDE BONUS DUB MIX
AND D.J. BAD MIX OF
AFTER THE LOVE HAS GONE**



A STATEMENT IN SOUL

CAT NO. SU-1
ALSO AVAILABLE ON
CHROME CASSETTE (ZCSU-1)
AND COMPACT DISC (CDSU-1)

A L B U M S



But the compilers should be banned from touching vinyl for life, or have a choice of either losing their hearing or having their ear drums permanently tuned to England World Cup records. Why? For leaving out the awesome 'Party Lights'. People have been jailed for a lot less. ■■■■

Mike Gardner



DWIGHT YOAKAM 'Guitars, Cadillacs, Etc Etc' (Reprise 925 372-1)

It had to happen. A young man with a 10 gallon hat, an incredible voice and a band as tight as a racoon's arse just had to come along and put country music into the youth arena. Dwight Yoakam fits the bill perfectly, with enough classy guitar from Peter Anderson to keep the songs away from the crasser end of the genre.

He can write the stuff as well, the

title track and the wonderfully alcoholic 'It Won't Hurt' being particularly fine examples of Dwight's craft. All those sweaty nights in clubs, accompanying other American rock crossover bands such as Los Lobos, have provided Dwight with the added fire to brand this LP as a cut above the 'cripple and trucking' country acts.

When worthy white boys spouting the same old thing or electronic B Boys bore you silly, try Dwight Yoakam for size. ■■■■ 1/2

Andy Strickland

BILL NELSON 'Getting The Holy Ghost Across' (Portrait PRT 26602)

Although he's generally held in high esteem by the pop cognoscenti, Bill Nelson has never really received the glorious career accolades he should have. He's a man whose talents are so many and diverse that it seems hardly possible he's made an album which niggles horribly of artistic compromise. All the way through this, I sensed a man just dying to do away with the commercially safe poppy bits and get stuck into a good slab of evocative ambience.

The theme of the album centres on Bill's heavy involvement with the Rosicrucians, and the lyrics reflect his occult probings. Songs like 'Suvasini' and 'The Hidden Flame' illustrate his fascination with the subject, with their

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

multi-textural melodies and cosmic lyrics. That is not to say, however, that Bill gets so up in the stratosphere that it makes for heavy or inaccessible listening — far from it.

Although it won't be considered as a breaker of new ground, 'Getting The Holy Ghosts Across' manages to be a hugely listenable album, despite its irritating Bill Nelson clichés. ■■■■ 1/2

Nancy 'Cosmic' Culp



BRONSKI BEAT 'Truthdare Doubledare' (London BITLP 3)

Having passed beyond the age of consent, Bronski Beat have reached a kind of maturity. With 'Truthdare Doubledare', they are saying yes to respectability, and yes to diversity.

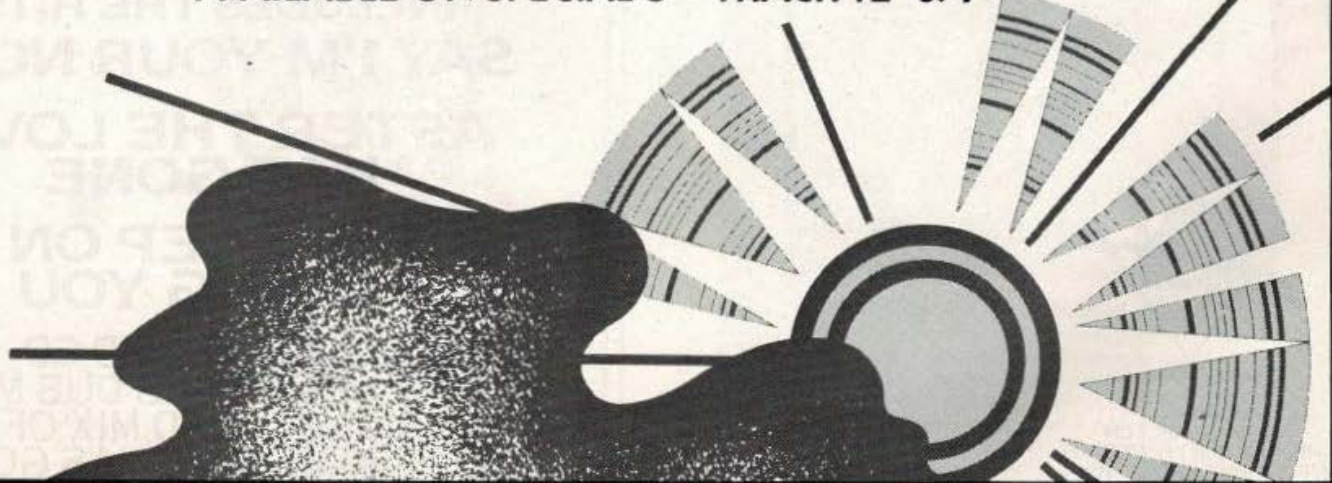
Through the loss of Jimmy's lyrics, this maturity takes the form of a slight blunting of the BB political/social edge. To be sure, there's a fair expression of

SHOW ME THE WAY

THE DEBUT SINGLE FROM BRITAIN'S

ANY DAY NOW

AVAILABLE ON SPECIAL 3 - TRACK 12" & 7"



the pressures of gay life, as in 'Punishment For Love' and 'We Know How It Feels'. There's the UK decay protest of 'C'mon C'mon', the AIDS anguish of 'Dr John', and the anti-nuclear title track.

Somehow, however, the despair that would lend conviction to these songs is absent. Perhaps it's just the missing Somerville vocal chords, or perhaps it's the juxtaposition of lines like, 'We stand here trapped and so angry' with 'Shake your body, lose your mind', but the end result is a feeling of lip service and reflex action.

The maturing of the Beat Boy comes over again in the progression from their electro-synth past to a newfound Feargal Sharkeyish breadth of pastiche. With the exception of the hi-energy rush of 'Perfect Beat', and the Dep Mode mechanics of 'Do It' and 'Punishment Of Love', it's adult eclecticism time again.

The Madness touches, the Caribbean flavours, the gospel backing vocals — it's all there, and it's all quite beguiling, but in an AOR world the Bronskis could afford a deal more under-age dissent. ■■■

Roger Morton

THE THREE JOHNS 'The World By Storm' (Abstract ABT 012)

The Three Johns present a ridiculously named, strangely mixed bag of impressions. Steadfastly anti-personality, gross caricatures and muddy photos of the men behind the sound replace living, breathing, fleshy photographic representations of them



on the cover.

Yet they try their hardest, in the lyric department, to push 'An Attitude' — yet another musical statement on the world around us, yet a more pertinent one than most. There's no mindblowing visions or gasp-inducing political statements here — but likewise, no blatant sloganeering to make you feel the soap box is too strenuously at work.

'King Car' shows the spirit of Iggy Pop creeping in, a luxury that sometimes slips into the Three Johns' repertoire. 'Demon Drink', though, is a fast and furious anti-excess rant with ragged, rasping guitar to the fore.

The Three Johns have graduated into fine songwriters. True, 'Torches Of Liberty' is a little too much of the Lou Reed 'Wow, I'm really out of it, man' school of rock 'n' roll, but the lazy drawl of 'Atom Drum Bop' and the latest single 'Sold Down The River' make up for such slips.

The Three Johns come of an acceptable and attractive age. Ignore at your peril. ■■■■

Eleanor Levy

SISTER SLEDGE 'Greatest Hits' (Atlantic WX26 781-271-1)

It's a sad fact, but the best of Sister Sledge could be fitted on a 12-inch EP without missing much. Those who own the excellent LP 'We Are Family' will already know how good the second side of this compilation is, containing 'Thinking Of You' with the sublime guitar of producer Nile Rodgers, the designer label shimmy of 'He's The Greatest Dancer' and the remixed 'Lost In Music' and title track. Aside from Narada Michael Walden's fizzy 'All American Girls' and the badly dated 'Mama Never Told Me', the rest, including 'Frankie', can be safely ignored. ■■■■

Mike Gardner

BONNIE TYLER 'Secret Dreams And Forbidden Fire' (CBS 86319)

Even Cecil B De Mille would have trouble keeping up with the grand designs of producer Jim Steinman. Both would throw the kitchen sink into their production, but you get the feeling Steinman's sink would contain Cleopatra's barge and entourage, a huge flotilla of Polynesian canoes and a draining board with legions of Roman centurions and Zulu warriors. Shy and retiring, he isn't.

His comicbook Wagnerian overtures

of mythic romances and epic passions can be exciting — for proof, listen to his solo set 'Bad For Good'. It's to Bonnie Tyler's credit that her throaty roar can match the mayhem. But despite the usual back-up of Todd Rundgren and various E Street Bandmen, this set doesn't match the last album, 'Faster Than The Speed Of Sound'.

The songs lack the sharpness and strong focus of her previous outing despite the humorous bombast of the duet with Todd Rundgren, 'Loving You's A Dirty Job But Somebody's Gotta Do It' and the wonderfully garish 'Holding Out For A Hero'. It appears that excess doesn't always succeed. ■■■■

Mike Gardner

VARIOUS ARTISTS 'Dance i-D' (WEA WX48 240 904-1)

This 10-track compilation of recent soul, from the vaults of Jack Warner and his famous brothers, is the usual curate's egg. While not as strong as Epic Records' recent '10 x 12', it throws in a few winners in the shape of Shirley Murdock's 'Truth Or Dare', Rochelle's Madonnasque 'Magic Man' and the astonishing precision vocals and uplift of the Winans' 'Let My People Go'. The rest — featuring Sheila E, Morris Day, Patti Austin and Jocelyn Brown — is average disco fare, apart from Donald Dee's 'Don't You Go Nowhere' which I preferred when sung by Marvin Gaye under the title of 'What's Going On'. ■■■■

Mike Gardner



... AFTER A WAIT THAT SEEMS LIKE FOREVER
'TABU' FINALLY DELIVERS A MASTERPIECE
FOR 1986...

**NEW
ALBUM**

FEATURING

**'THE
FINEST'**

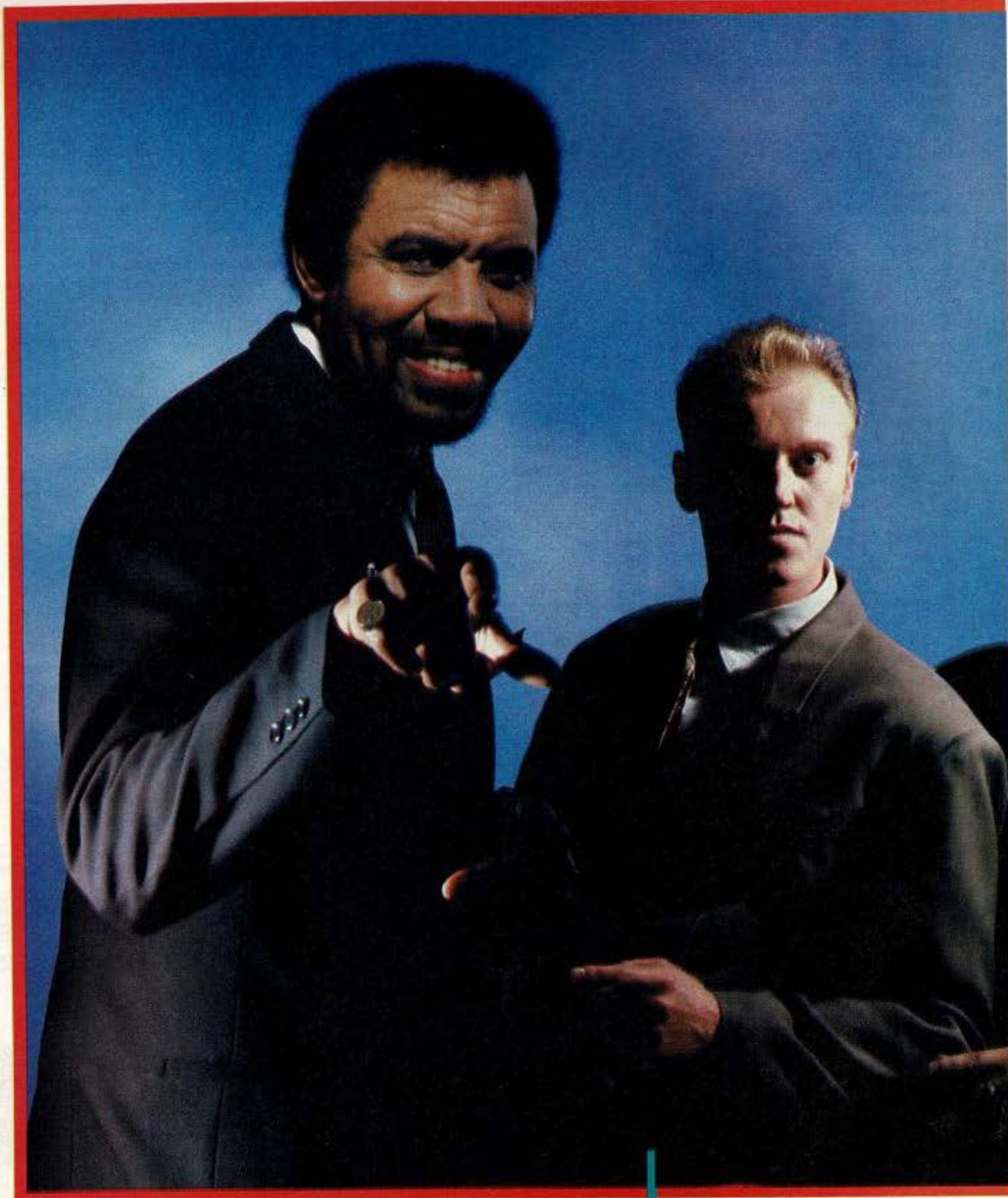
'SANDS OF TIME'

A JIMMY JAM + TERRY LEWIS CREATION

TO YOU
FROM
TABU
TBU 26863
40-26863

Take one seasoned soul singer (Jimmy Ruffin) and three clever boys from Sheffield (Heaven 17). Stir, mix in a track called 'The Foolish Thing To Do' and discuss, quietly . . .

Story: Roger Morton



THE RIGHT THING TO DO

They're all doing it. Glenn Gregory's been doing it more than most. He's done it with Grace Jones, with Claudia Bruckman, with Midge Ure, and now he's done it again.

What we're talking about here is collaborating. It's got a lot to do with last year's rash of political and charitable pop groupings, but it goes further than that.

Jimmy Ruffin, Glenn's latest partner in crime on the slow-burning Heaven 17/Ruffin ballad, 'The Foolish Thing To Do', has got a theory about it.

Jimmy: "The businessmen, the radio people, and the marketing people try to

keep the musicians separate. They need their categories so that they can divide and conquer. Now, the creative people in the business have become more and more aware of this, and they're starting to work together, to keep the music alive."

Which is one way of looking at it. On the other hand, the appearance of oddball combinations like Duane Eddy and the Art Of Noise, or even UB40 and Chrissie Hynde, seems to spell 'marketing gimmickry', rather than 'musical integrity'.

In a chart stacked high with big soul ballads and revivals from Billy Ocean to



Whitney Houston, from Sam Cooke to Marvin Gaye, you'd be forgiven for thinking that Heaven 17's Glenn, Martyn and Ian were trying to elbow in on a trend. This week's special offer...

Glenn: "I don't think it's a concession to any fashion or fad, it just happened. We wrote the song for a French film that we were doing some music for, and they wanted it in a certain mood."

Martyn Ware: "It was done a year ago, anyway."

Glenn: "Martyn knew Jimmy from the Council Collective, the Soul Deep thing, so he cheekily phoned him up, and asked him if he'd do a guide vocal for us. It turned out that the girl who was supposed to sing it in the film couldn't cut the cheese in the studio, and the vocal that Jimmy did was just so brilliant, anyway."

Jimmy: "When I got the song from

Martyn, I knew it was a better song than he realised. I thought right, I will sing this song so well, that this girl won't be able to do it. It was like, OK, I don't mind doing a guide vocal, but it'll be so good that they'll have to use it."

After a six months wait, during which time the film project fell through, Martyn decided that 'The Foolish Thing...' was a little too good to waste, and a little too, er, smouldering for Mr Gregory's voice.

Martyn: "It's obviously not in the Heaven 17 style, and we couldn't really envisage putting Glenn's voice on it. It would have been pointless, especially after Jimmy had done what appeared to be the definitive version."

Jimmy: "The song is a type of song he couldn't have done. You have to..."

Glenn: "You have to be black, or

George Michael. It just sounds like an old song that somebody's covered. I want Frank to sing it at his next Las Vegas gig."

Jimmy: "It's that kind of song, that's how I heard it too, coming from my background, which is described as 'soul', but nobody knows. It's always intellectuals who define the music, who don't know f**k all about it."

Martyn: "That's me."

Glenn: "And me."

Jimmy: "I just hear it as a big classical song from the past. Kind of Billie Holiday-ish."

Martyn: "I always liked him."

Glenn: "Yeah, he was good."

Jimmy's involvement with the Heavenly trio of Glenn, Martyn and Ian Graig Marsh represents something of a return to the mainstream for the Mississippi born singer. After his 1980 British hit, with the Robin Gibb-produced 'Hold On To My Love' he went into semi-retirement.

Jimmy: "I was fed up with the business side of it all, and with people putting me in bags. Most people hear me singing 'What Becomes Of The Brokenhearted' forever. They forget the other records. I mean I love the song, it's got nothing to do with the song, it's just that was all people were seeing me as."

"I haven't had a lot of product on the market, sometimes because of business transactions, and sometimes because of pride. Some things I just won't compromise on, because of ethics. If I know I'm getting screwed in a deal, I could be starving, but I'd still turn it down. You're not supposed to do that."

After spending the early Eighties writing, and catching up on his various children, Jimmy decided it was time to give it one more push.

Jimmy: "I realised that I owed it to the public, and I owed it to myself. It was time to get up and start to boogie. I decided that my voice was a gift, and I should share it with those people who enjoy my singing. And I kept looking at the charts, and thinking... there's nobody there who sings like me."

Which is a sentiment that the magnanimous Glenn 'Green' Gregory appears to go along with.

Glenn: "I'm not jealous about me not singing on the single, but I'd like to have a voice like James Ruffin."

Jimmy: "And sometimes I'd like a voice like Glenn Gregory... but not very often!"

"No, seriously, there's a certain quality about the way he sings, and it's the same with a lot of English pop singers. The interpretation and the phrasing is really pleasing to the ear."

Martyn: "It's like all the white boys want to be black, and vice versa."

Mr Ruffin doesn't seem too sure about Martyn's assertion. Jimmy: "I'm from Mississippi originally, so the truth is that I'm a different kind of black guy. I grew up with a lot of white friends. I didn't grow up with racist attitudes, I didn't grow up feeling inferior, which in America is still pretty difficult for a black person. The mass culture doesn't accept you as you are."

"But in the South, there's a stronger value system, it's a bit more religious, and more civil. When you have all these ethics and standards, they keep you from going crazy, they keep you from overdosing on dope, except for a few. I mean,

this right hand has shook a few people's hands who aren't here any more because of doing it."

Having made it big as a Motown star in the Sixties, Jimmy has had many a brush with the seamier side of showbiz.

As Martyn, Ian, Glenn and his pet greyhound, Oscar, sit back in their seats, Jimmy takes us on a quick tour of those hazy days.

Jimmy: "I came up in the Sixties when dope was everywhere. This was real 'freedom', you know, and I've had all types of things thrown at me."

"I've had my run in with cocaine, enough to know what it is, I've had my run in with marijuana, enough to know what it is, and I've had my run in with alcohol. Now, I don't use any of those things in my life, but then it was like, you had to try it."

"Friends get you into those things. I remember seeing Marvin Gaye over here in 1980, and he offered me a blow of cocaine in a hotel. Then he remembered; he said, 'You don't blow, do you?' I said 'That's RIGHT, Marvin'."

"He was having a lot of problems at the time. Back when he was having all the hits, I used to think, boy, he's got it made. Then I saw him in 1980, when I had a hit with 'Hold On To My Love'. He said to me that there was one line which really made that song for him. I said, 'What?' He said, 'That line, "I'm nothing"'. That always sticks in my mind."

Apart from his monstrously loud choice of shirt, Jimmy seems to have been quite unaffected by the rough and tumble of his past. Brimming over with enthusiasm, he even suggests doing a major tour with Heaven 17, Glenn and Co. shuffle their feet. They'd rather talk about their nearly finished album. Glenn wants to call it 'Pack It In'.

Glenn: "That doesn't have to mean 'jack it in', though. We've actually put most of the tracks down live, like a real band, which we've never done before."

Martyn: "Well, when he says 'we', it's not actually any of us."

Glenn: "Of course not."

Martyn: "But then at the same time, we've never claimed that we actually played a lot of the stuff. We always credit the guitarist or whatever."

Glenn: "It's just like we're in a band, but we're the only three that people see. And I DO sing."

Simple, really. Take a voice, a mood and a week's studio time. It's just a matter of packaging the correct ingredients, as they say at Kellogg's. Right, Jimmy?

Jimmy: "Companies are not interested in building acts any more. All they're interested in is images and product. The music business was taken over by the multi-nationals, the Coca-Colas of the world, and it just became business as usual. They treat it like selling corn-flakes."

Glenn: "Jimmy Ruffin and the Corn-flakes."

Jimmy: "And if you want to survive, you've got to get your packet together. You've got to say 'EXTRA SPECIAL!' and 'BRAND NEW!'"

Glenn: "On this record, we should have put 'Fifty Per Cent Black!'"

Martyn: "This week's special offer."

Sweet, dark and effervescent — Heaven 17 plus top quality James Ruffin, in 'The Foolish Thing To Do'. It's the real thing.



■ "Hey, you!! The *rm* Wrecking Crew!" Pictured for posterity (or if we're continuing the tone of this week's picture captions, the posterior) is that immortal band of merry-makers, famous for their shriekings and general jollification whenever there's the slightest excuse. Sadly, I was unable to be present at this particular gathering but I hear the *rm* team did very well indeed at the 1986 *Chrysalis Darts Tournament*. So well, in fact, that they made it into the semi-finals beating *Steve Blacknell's Breakfast Time* team and *Radio One's Secretaries* into non-existence.

They were eventually defeated by the *Chrysalis All-Stars* consisting of *David Grant*, *Terry* and *Spud* of the *Adventures*, *Chris Cross* of *Ultravox* and a member of *Steeleye Span* who played like *Jocky Wilson* without a beer gut.

So Hammersmith Council wants to close that infamous flea pit the **Clarendon** and turn it into a Post Office, do they? Well, the *rm* staff will not be sorry to see the back of this less than salubrious venue. Let's hear it for venues for nice people with clean shoes and clean manners. No band should be reduced to playing in cellars not fit for beer barrels in order to further their careers, and it's about time somebody somewhere in Hammersmith woke up and found a suitable alternative venue that doesn't require an asbestos suit and thigh-high wellies.

And speaking of thigh-high wellies (and no, I am not about to mention a certain **Miss Betty Page**), I hear that **Big Audio Dynamite's Don Letts** used to have the second biggest collection of Beatles memorabilia in the country, until he realised that it was all really rather useless and swapped it all for an American car. Very wise too, Don; now I wonder what I'd get for my 100% fibre Beatles wig, my Beatles stockings and my Beatles 'Eat an Apple every day' poster? anyone out there wanna swap a red Kharmann Ghia with sunroof for the lot, then?

One place I won't be visiting again in a hurry after my recent altercation with a glass of Pernod and orange there, is the Hacienda in Manchester where, I hear, they've just painted a line along the middle of the dance floor for some completely obscure reason. A person who claims to be in the know tells me that it's supposed to represent 'the line of death' and has something to do with Colonel Gaddafi.

More likely, it's the line **New Order** are

forced to walk along after one too many big Pernods, methinks. And talking of **New Order** (and don't I, non-stop and with nary a civil word) I heard just the other day that the lovely **Gillian** and her beau **Stephen** have taken my advice in sartorial matters and ran off to the Kings Road last week to purchase some rather natty rubber garments for themselves. Now what I really want to see is **Peter Hook** in a leather skirt just like **Depeche Mode's** blonde Adonis, **Martin Gore**.

While we're on the subject of chickens, a rather gruesome promotional device landed in **Robin Smith's** lap the other day, much to the discontentment of the more sensitive souls amongst us. A plastic chicken, no less, to promote the new 'Spitting Image' record. Robin was last seen pondering the mystery of where to put the Paxo stuffing . . . well, I could tell you, but I'm not allowed to.

Those walking monuments of sartorial bad taste, the **Cult**, have had a teensy weensy bit of trouble with the LA Bible bashers. News reached the **Lip** desk that this harmless combo's gigs have actually been picketed by gaggles of God Bods trying to keep fans away on the pretext that the band is morally damaging. (Well, personally, I wouldn't have put it quite as strong.) Nevertheless, that didn't stop people like **Alice Cooper**, various members of **Marillion** and **Jerry Harrison** of **Talking Heads** from paying a casual visit.

And it's high time I was paying a casual visit to the local massage parlour for a bit of inspiration for next week, so until then, my little cream puffs . . .

PETER GABRIEL:

WHAT A VERY BUSY MAN

... he wants to build an amusement park. He's written a successful film soundtrack. He's done a new duet with Kate Bush. He pioneered pop's concern with South Africa and he knows all about Professor Milgrim's experiments. PS: he can also be an extremely slow worker
Story: Mike Gardner



Peter Gabriel is to become the new Walt Disney. The singer currently charting with 'Sledgehammer' has plans to turn his fantasies into a futuristic amusement park — a high-technology psychological and cultural Disneyland.

"For a long time, I've fantasised about working with amusements — or to give them their grand title, 'Experience Design'. I think there are a lot of opportunities for painters, psychologists, musicians and film-makers to design interactive experiences that would be great for an amusement park. The great thing about an amusement park that you don't get in an art gallery or a gig is that it is open to everybody and people go without prejudices. I think there will be a lot of interesting work done by the end of the century in that area." "I've been spieling on this for a few years and someone called my bluff. There's a two-acre site in Sydney, Australia, and I was asked to submit a proposal. I, along with five other plans, am waiting on a Ministry Of Works ruling. I should know in the next five weeks. Obviously it's a small site in relation to a theme park, but it's a foot in the door. Maybe if I can get that to work I can do it on a larger scale," he says.

"Imagine choosing the people you thought were the most creative and putting them to designing the rides — whether it's things that will really excite people or calm them down; plus things where the experience changes according to how you react.

"For instance, the psychologist R D

Laing was working on a Ride Of Fears for Madame Tussaud's once. Twelve of the most common phobias are portrayed in film and sound, and as you go through each room the experience gets more and more intense. There's a panic button, and if you can get through these without pressing it you get a token reward. There's some flight simulator developments that have a magic motion machine. At the moment it has people flying around the cosmos, but with more film link-ups and good music you can do many more things with it. Because you have the movement and visual information, your brain can't convince you that you are in a metal box in a room in an amusement park.

"I can't say who's involved at the moment, but some of the names on the music side will be obvious. It goes without saying that some of the people I've worked with have been hassled first."

Of course, if it progresses at Gabriel's normal speed then we might be able to visit the park with our Darby and Joan colleagues on opening day, a likelihood which Gabriel acknowledges.

"It'll be something to drift into for my early retirement," he jokes. But his new album 'So' — his fifth studio LP and the first not to use his name as its title — is his first proper release since 1982. No-one could accuse Gabriel of flooding the market.

"Being part of the rock'n'roll production circus of tour, album, tour, album, is no longer interesting for me. I'd rather just do things I know I'll like, so I

do other projects. Music is still my main activity and certainly the most time consuming."

His last recording project was scoring the soundtrack for the award-winning Alan Parker film 'Birdy' — a mixture of new compositions and new treatments of his previous repertoire.

"I was nurse-maided through the project by Alan Parker and producer Alan Marshall. So I'd write to picture and they'd end up using it somewhere else. This is quite normal, I understand. The film was a great experience because it was a good film, and also it was good to work with a great director and explore looking at images in front of you and see how they change according to the sounds you put with them. It was a new science to me.

"The record, I like — even without the film. If I'm sending stuff to people who don't know my work, 'Birdy' would be the first thing I'd send to them because it represents part of what I'm trying to do in instrumental terms — something that's neglected because I'm a singer and songwriter."

Although it was the first film soundtrack project he's completed, it's not the first he's been offered. He was set to score Martin Scorsese's 'The Last Temptation Of Christ', but the powerful Moral Majority lobby in America scuppered the finance of the film. And an offer to work on the controversial movie about a Russian invasion of America, 'Red Dawn', was dismissed by Gabriel without consideration.



CONTINUES OVER ►

FROM PREVIOUS PAGE

Despite a history of visual stage performances, Peter Gabriel hasn't been tempted to appear before the camera.

"I've been offered a lot of dodgy musician roles. Doing a lot of TV interviews and videos, I've found it quite hard to generate the excitement and presence that seems natural on stage. It is a craft in itself. I think it is very presumptuous when musicians — by virtue of large numbers of record sales — suddenly assume they are multi-talented. It takes more than just being asked."

But Gabriel's interest does lie behind the camera. He was once asked by 'Exorcist' director William Friedkin to join a film making team in the Genesis days which eventually fell through.

"I still want to do it. Now, with Laurie Anderson's film and Talking Heads' 'Stop Making Sense', it is possible to get £1 million for a 90 minute low budget film."

But Gabriel has had a bigger impact in the political arena. 'Biko', from his 1980 third album, was one of the first to address the South African apartheid issue in popular music. The song has since become an anthem for anti-apartheid groups. Though he agrees that pop music has had a big influence in the current shift towards giving the problem international prominence, he claims that the Specials' 'Nelson Mandela' and Steve Van Zandt's 'Sun City' project deserve more of the praise.

"Sun City" had a larger role in helping to shift opinion and actually inform young people — particularly in America where they are surprisingly unaware of what happens in the rest of the world. A lot of this insularity is just down to a lack of

knowledge. Clearly Reagan's attitude to sanctions was changed by looking at the polls and they were clearly influenced by 'Sun City'.

"Being musicians, our culture has grown out of American music, which in turn grew out of African music. So, historically, our roots and our debts follow that line. Musicians, more than anybody, should be conscious of what happens."

Although pre-empting the interest in African music on his last album, he's used the American soul strand of music for his latest hit, 'Sledgehammer'.

"It's part of the music I used to love. The best gig I ever saw was Otis Redding and the thrill for me was that the trumpet player on 'Sledgehammer', Wayne Jackson, was the same I saw on that day. As a fan I heard a few Otis stories which kept me happy."

"All I can remember about seeing Otis in 1967, at the Brixton Ram Jam Club, was the excitement, the energy and the passion. It's never been matched."

But his love affair with music from the Third World continues with many of the rhythmic undercurrents on 'So', inspired by African and South American beats. He's made two trips to Senegal and a trip to Brazil where he did some work. In Senegal he worked with master drummer Dou Dou M'Diaye and singer Youssou N'Dour, the latter described by Gabriel as a young Bob Marley.

Through his albums and his involvement with WOMAD — an organisation for promoting the different musical cultures of the world — African music has taken a more prominent role in Britain.

"It's growing and I hope it will occupy

a place as reggae does. I was encouraged to go to the Virgin Megastore and see quite a large African section. I'm sure I wouldn't have seen that a few years back," he says.

His work in Brazil led him to using the Forro rhythm on the new album track 'Mercy Street', the name coming from a Brazilian corruption of the term "It's a party FOR ALL", introduced by the British in the 19th century.

Despite all this internationalism, Gabriel is still settled in Bath where he describes his life as a 'weekend pop star', able to attract attention when necessary but with the ability to disappear when he wants. He even claims to enjoy some anonymity within his community but he does get invitations to judge local talent contests, and he keeps up with local bands.

"I saw Tears For Fears when they were in Graduate," he says. "Clearly there is good songwriting there and they're getting better and better. They also turned me onto Blue Nile which I'm grateful for, because 'Walk Across The Rooftops' is one of the records I've most enjoyed over the last couple of years."

"I've been offered production work, but with my speed and the blood, sweat and tears involved, I may be too selfish for it. If I'm to use that much energy on a record, it may as well be mine. If there was a quick project I'd do it, but I'm not like Phil Collins, who can produce three or four bands in his coffee break."

But does he worry about his apparent slowness?

"No. There are many authors who take seven or eight years to finish a book and there are others who take seven or eight days. People accept that. It partly

depends on what work you want to do and how detailed you want to be. Working fast and doing a lot of things has its cost, I think."

As an example of how he can do things faster, he points to a project with Laurie Anderson in which they wrote, recorded and videoed a song in three days, and he says he'd like a few more pressurised assignments.

'Milgrim's 37' is one song on the new album that's taken a long time to reach vinyl, having been a stage favourite since 1980. The song concerns an experiment by Professor Stanley Milgrim in which volunteers were asked to administer electric shocks to people. Sixty three per cent gave enough voltage to maim, when reassured that the university was taking the responsibility. The theme of accountability for actions has been a theme of many Gabriel songs and leads to asking whether the enigmatic Gabriel has ever undergone any psychoanalysis.

"Yes. My marriage broke up and I was separated for 18 months. We went to marital therapy as it is called. You have three or four other couples who are similarly f***ed up. Some come back together and some break up — but they communicate a lot better afterwards. It was really exciting for me. We were able to do it because I could afford to pay for it but I feel very strongly that it should be available on the National Health. The two things that most people end up doing is marriage or a serious relationship, or bringing up children, and there's no real training for it. I think there could be more information on what those problems are, what situations could be and how to manage them so they aren't so destructive and dishonest. In a

Joy
BREAK
IN THE
PRESENCE
OF
BEAUTY
THE NEW ALBUM
FEATURING
FRIDAY NIGHT IN THIS COLD CITY

V2368
TCV2368

Virgin

relationship it's easy to get into territorial battles in which you blame each other. Having other couples around makes you look at your own 'shit' and stop dumping it on the partner."

The new set is much stronger on relationships, as opposed to the usual whimsy and apocalyptic visions of his earlier work. 'Big Time' is a humorous look at the lust for success and adulation; it's partly autobiographical, he admits.

"Here, and in America, we are very success-orientated and there are many dangers. People should be able to fail and be supported. It's only when you take risks that you learn — failure is a part of risk-taking," he says.

'Don't Give Up' — probably a future single and a duet with Kate Bush — is a look at relationships under the stresses and strains of unemployment. The song features allusions to the American dustbowl and has gospel and country influences. In fact, a country singer was first mooted for the female vocal until he again picked Bush — a collaborator on 'Games Without Frontiers' and 'No Self Control' on his third album.

"Kate did a great job. I'm a great fan of her singing and her voice. I think she sang on that track very differently to how she sings on her own records — in a very sensitive way. There are similarities in the way we work. She works as slowly as I do — which is reassuring."

After ten years as a solo artist, what does Gabriel think of his old colleagues Genesis?

"Some I like, some I don't. They do what they do very well. Recently they've gone for more atmosphere and less symbolism, so I still respect them."

Of course, the Peter Gabriel era of Genesis has spawned a whole new generation of musicians with one eye on technical excellence and the other on unmitigated whimsy; Twelfth Night, Pallas and Marillion are its leading exponents. Does he like his bastard offspring?

"The only one I really know is Marillion and they're getting much better as a band now. Fish is always asking me to come and see them at a gig and I'm ashamed to say I haven't. I'd really like to, because they have such a strong live following where I live; most of their fans never saw the bands who were their original influences. I don't mind that the influences are very obvious sometimes, because most musicians start off trying to imitate the people they like and it's partly through that process you find your own style."

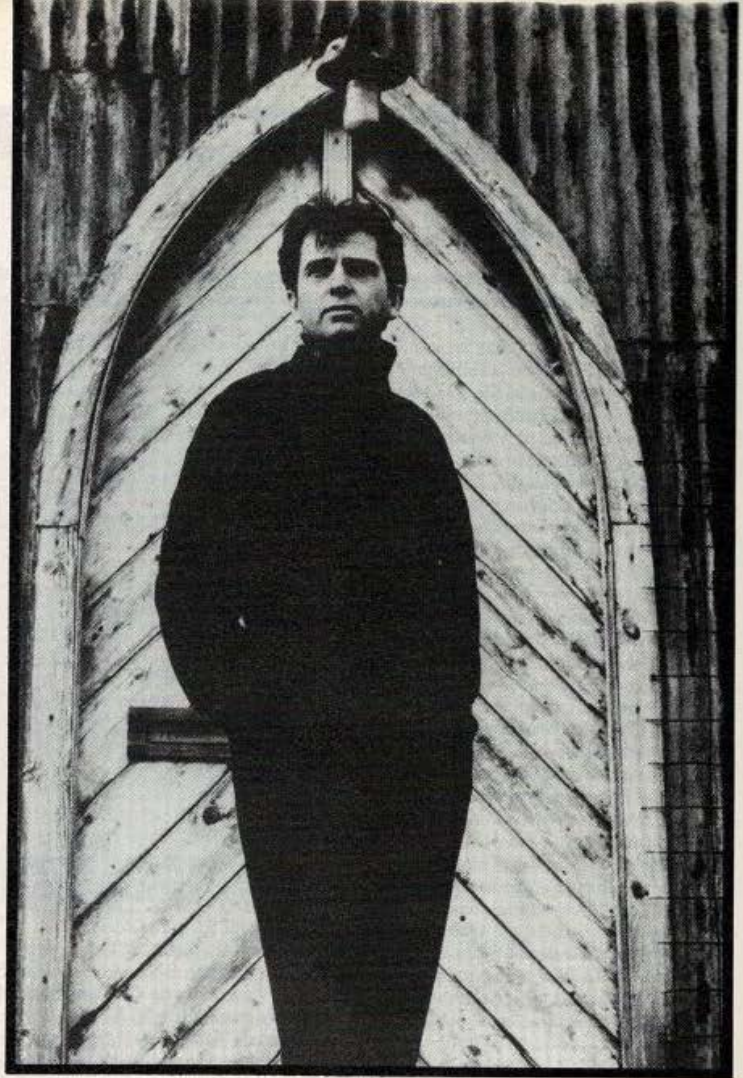
And Phil Collins?

"I think he's doing some great stuff and he gets some good moods and feels sometimes. I'm pleased that he's doing so well and has carved out his own niche. He and I used to go into little rooms and play piano when in Genesis. There was no question about his singing ability, although a lot of his songs weren't compatible with Genesis."

"Some people say Phil's sold out, but he's doing music that he loves the most and was playing in those days. It's not all my cup of tea but I enjoyed seeing his show a lot. Clearly he's delivering; this side of Madonna, he was the biggest act last year."

Just think what he could do with a mini skirt, an armful of bangles and a lace blouse that doesn't cover his midriff.

"I don't remember Phil's belly button that well."



Julian Cannon

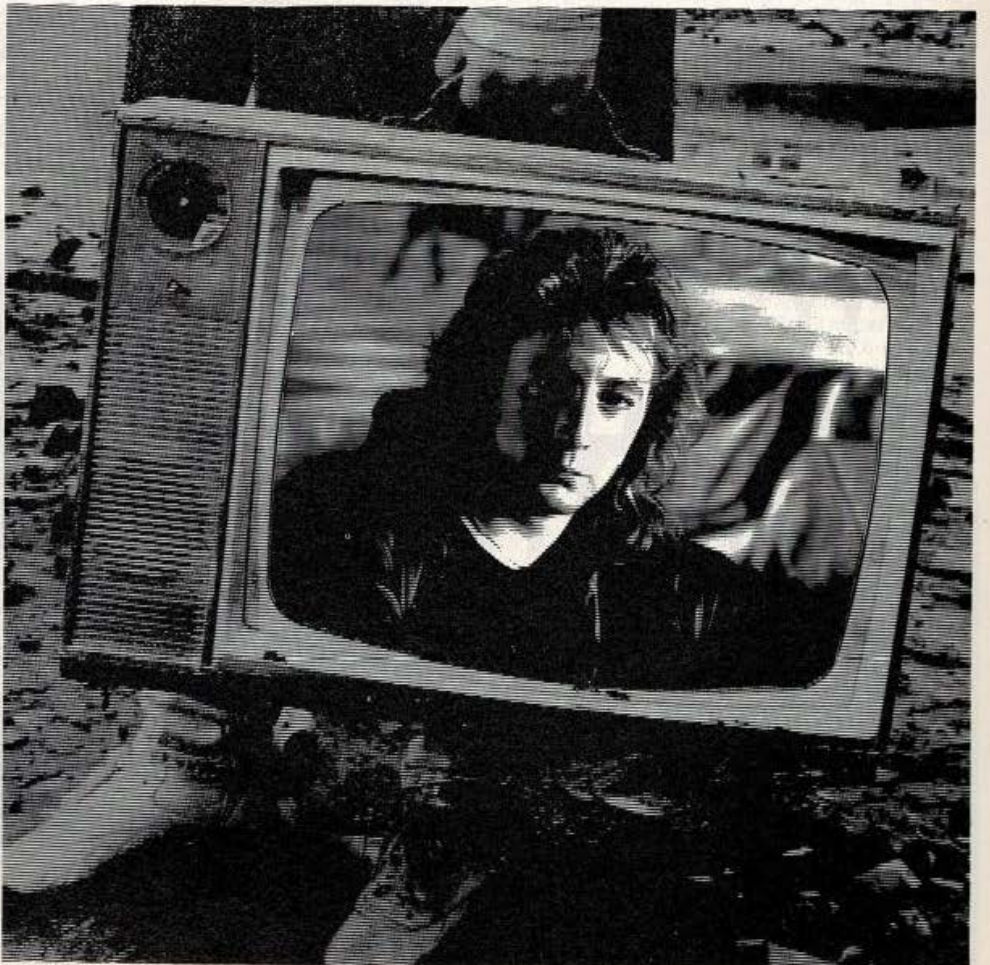
This is my Day

Released 12th May

7" single and extended version 12"
Produced by Phil Ramone

UK Concert:
ROYAL ALBERT HALL MAY 12th

CB423 CB423-12



A L A N J O N E S ' CHARTFILE

● **Marvin Gaye's** classic interpretation of 'I Heard It Through The Grapevine' returns to the top 10 this week, 17 years and a day after it last graced that portion of the chart. No other single has returned to the top 10 after such a lengthy hiatus. The previous record holder was the **Goons'** 'Ying Tong Song', which reached the top 10 for the second time in 1973, 16¾ years after it had checked out.

'Grapevine' was written in 1967 by **Norman Whitfield** and **Barrett Strong** for **Jimmy Ruffin**. Ruffin subsequently recorded the song, as did several other Motown acts, including **Gladys Knight And The Pips**. Knight's version was deemed the strongest and was duly released as a single, reaching number two in America, and number 47 in Britain.

A few months after it was a hit, Whitfield and Strong were working with Gaye and suggested that he add his vocal to a backing track which had originally been mooted for Gladys Knight. It was slower and more soulful, with a distinctive intro, making unusual use of a tambourine, used in a manner that suggests a rattlesnake about to strike.

Though he was later to grow

increasingly resistant to the system whereby he was forced to record whatever he was told to, Gaye gave 'Grapevine' his best shot, but he was by no means convinced it was worthy of his attention. As he recalled when interviewed for the definitive 'Motown Story' boxed set: "I never thought a great deal of 'Grapevine'. I wasn't too optimistic about it all... I had no idea it would be released."

Despite his pessimism, it went on to become a number one hit on both sides of the Atlantic, and sold over four million copies, remaining to this day his best selling single.

One of **John Lennon's** favourite records, 'Grapevine' also bears the unique distinction of being the favourite record of two of Marvin's fellow number one recording artists: **Diana Ross** and footballer **Geoff Hurst**, who got to number one in 1970 as a member of the **England World Cup Squad**. Latter day star **Alexander O'Neal** is another who names it as his favourite song.

Over the last 19 years, 'Grapevine' has been recorded by numerous acts including **Creedence Clearwater Revival**, **Earl Klugh**, **Roger Troutman**, **King Curtis**, **Magic Box**, **Edwin Starr**, the **Slits** and



● **WAX:** filling the Chartfile ears a treat with the frothy 'Right Between The Eyes'

even **James Last**.

● With obvious exceptions (most charity and all soccer records) the chart is presently in a very healthy state with an unusually high ratio of quality recordings across a broad spectrum making their presence felt. The following is a list of those most frequently to be heard at Chartfile's

palatial world headquarters in South West London.

1 YOU AND ME TONIGHT —

Aurra
Irresistible dancefloor favourite uses late Seventies Quincy Jones vocal arrangement under utterly contemporary instrumentation and fine lead vocals. It's interesting to note that Aurra didn't even know the record was

POWER

WORK HARD

THE NEW SINGLE

7"/12"/12" SOUL PARTY MIX

OUT NOW



ARISTA

released here, much less that it was a hit, and hadn't heard it in its finished form until a couple of weeks ago!

2 TENDER LOVE — Force MD's
Their SOS Band and Janet Jackson productions really pack a punch, but 'Tender Love' finds Jimmy Jam and Terry Lewis at their most sensitive. Fragile, almost hymnal, ballad from the movie 'Krush Groove'. A thing of beauty.

3 RIGHT BETWEEN THE EYES — Wax

Light and frothy, old fashioned and boppy. Messrs Gold and Gouldman have crafted a perfect pop song about the joys of falling in love.

4 E=MC² — Big Audio Dynamite

Intriguing lyrics and relentless rhythm mesh together in invigorating sound collage. For those who dance and those who don't.

5 LIVE TO TELL — Madonna

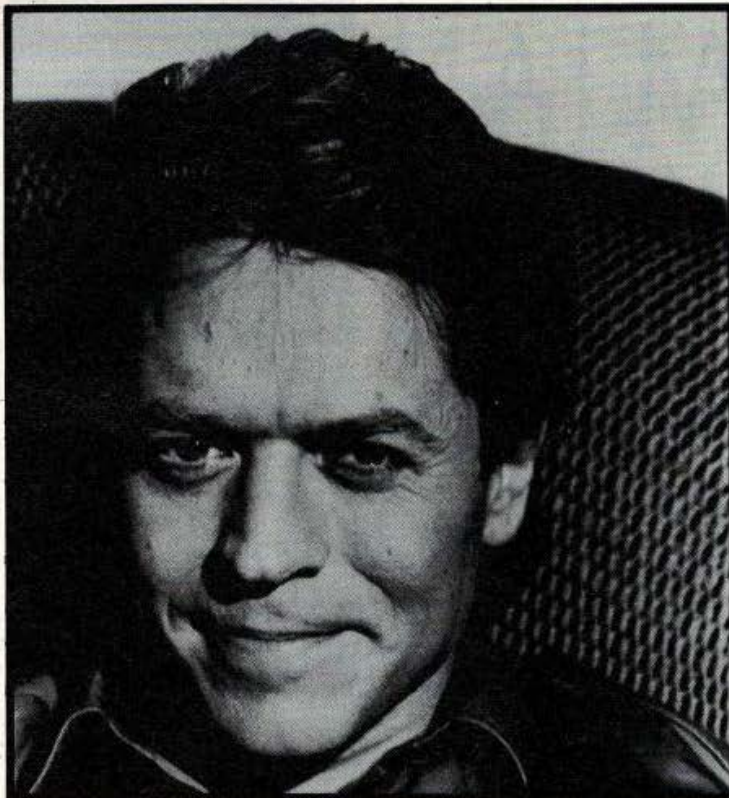
Sleaze queen's latest shows a new vocal and songwriting depth hitherto untapped. A brave sophisticated gamble which has undoubtedly broadened her appeal.

● **William Bell** will always be best remembered for 'Private Number', his touching duet with **Judy Clay**, but he also wrote a succession of hits for other Stax artists, and had a solo hit with his salute to **Otis Redding**, 'Tribute To A King', a few months before 'Private Number' came out in 1968.

A fortnight ago, Bell, now 46 and running his own WilBe record label, returned to the chart with 'Headline News', which debuted on the chart 17 years and 248 days after 'Tribute To A King' dropped off.

Only five acts have experienced longer gaps between successive chart hits, as the following list reveals:

EARTHA KITT remained hitless for 28 years and 170 days, the amount of time that elapsed between the demise of 'Under The Bridges Of Paris' in 1955, and the debut of 'Where Is My Man' in 1983.



● **ROBERT PALMER:** beating the Pet Shop Boys to the top of the US charts

GARY US BONDS was out of the charts for 19 years and 223 days. It was Bruce Springsteen's production of 'This Little Girl' that brought him back to prominence in 1981, and 'Quarter To Three' that ended the first phase of his chart career in 1961.

PAUL EVANS' chart career ground to a halt in 1960, when 'Midnight Special' bombed out after just one chart appearance. The novelty smash 'Hello, This Is Joannie' brought him back in 1978, after 18 years and 254 days in the wilderness.

KENNY LYNCH staged his pop chart comeback in 1983 with 'Half The Day's Gone And We Haven't Earn't A

Penny', which graduated from the disco chart. His previous hit had been 'I'll Stay By You', which retired from chart service in 1965. No other British act has staged a chart comeback after a longer hiatus — 18 years and 16 days.

BING CROSBY wasn't exactly on the breadline, but was reportedly delighted to return to the chart in 1975 with 'That's What Life Is All About', 17 years and 338 days after 'Around The World' dropped from the listings.

● A blast from **Chris Turner** of Highbury, North London, who writes: "Whilst I have enjoyed your column for three years, I now find myself questioning your integrity.

"Let me explain. I work in small, fairly quiet, shop and have the radio on to break the monotony. Until recently I listened to Steve Wright's afternoon show, but unable to stand his infantile humour any longer, I have started to tune in to ILR. I'm happy to

report that they play much more music, and keep the inane chatter to a minimum.

"I suspect that you also listen to this station, as I have noticed that many interesting facts which are first revealed on the afternoon show subsequently turn up in Chartfile. For example, last week the DJ mentioned sales of Madonna records in Britain — and so did you.

"As he usually brings things up before you do I reckon you must be stealing his stories. Or maybe you're both serviced with the information on press releases. Of course, it's always possible that you and he are one and the same person. Please explain."

Certainly, Chris. Though rather distressed that you (and a couple of other people recently) have accused me of highjacking news items, it's nice to get the opportunity to put the record straight.

If we take the example you quoted, that of Madonna's sales, no information was available from the record company so I spent two hours or so compiling it myself. You say you heard them quoted on the radio before **rm** came out — well, **rm** hits the streets of Central London on Wednesday (a day later elsewhere) and the information was first used on air later that day. I actually heard the show myself, and found two other items which I had compiled for Chartfile quoted verbatim and without credit! I have several friends who are DJs, and I don't mind them, or any other DJs, using Chartfile as a source. Most have the good manners to identify their source, the deejay you listen to habitually does not. At the very least that's bad manners, and leads to confusion of the kind you experienced.

CHARTFILE USA

● 37-year-old **Robert Palmer** beat off a formidable challenge from the **Pet Shop Boys** last week to become the first Briton to top the US singles chart this year with his 'Addicted To Love'.

Since the British invasion of 1964, as least one British act has reached number one stateside every year, except 1972. Even then, one American number one was written and recorded in London — Irishman **Gilbert O'Sullivan's** 'Alone Again Naturally'.

PUBLIC CUTTAN

ON TOUR
MAY 10 BIRMINGHAM · THE POWER HOUSE
MAY 16 WARWICK · UNIVERSITY
MAY 29 BRIGHTON · SAVANAGH CLUB
MAY 31 BATH · MOLES CLUB

THE SINGLE 'PRINCE OF JUSTICE'

BITTER SURPRISE

NEW SINGLE

AUSTRALIAN SINGER WRITES BALLET SHOCK!

Yup, fair dinkum clobber and knock me down with a didgeridoo, Iva Davies of Icehouse has written a ballet! Y'know, men in tights, audiences drinking wine and nary an Australian Rules player in sight. Strewth...*

Story: Betty Page

I'd allow myself the easy way out."

This album sees Iva in a shock 'controversial' political mode, something he said he'd never do. "Yeah, 'The Flame' is my first attempt at political comment. I usually hate political comment in songs, but I'm proud of that set of lyrics. At the time I was getting serious about songwriting the Sharpesville massacre happened in South Africa, and the mindlessness, the idiocy of it struck me. I realised how crazy it all was."

And then there's the wild bit. "Lucky Me" is by far the most spontaneous track, it's bits of cutup, which might be passé by now, but this was the ultimate, the studio was filled with bits of paper — we were completely inebriated, throwing bits of paper at each other. Everything on it is random and chaotic. If we'd carried on like that it would've ended up like PIL. It's great when you do something as well crafted as 'No Promises' to do something like 'Lucky Me'. I've always been able to do these extreme things and still make it sound like Icehouse."

I explain my theory concerning quality pop ballads being very 'in' at the moment, what with George Michael and Bryan Ferry doing so spiffingly with the CD upwardly mobile generation. Icehouse fits this bracket nicely. "I don't mind being alongside those people at all," says Iva. "We certainly do have a few of those quality pop ballads."

It certainly might seem like they've been gone awhile, but Icehouse haven't been forgotten; although there's a vague feeling that no-one knows exactly **why** they haven't forgotten. "Ah, we're incredibly unforgettable," quips Iva. "But we want to start doing some serious reminding soon."

Why, only the other day we had a letter about how Iva bears a striking resemblance to the young Frank Sinatra. "You may well laugh, but I've heard it a few times before. In fact, my favourite song ever was sung by Frank Sinatra — 'All The Way'. A wonderful song."

Iva's very confident in the latest incarnation of Icehouse — this is the one to convince the world, he reckons. "The band's amazing, the tour's going brilliantly, and people are telling me I've changed. I'm becoming a vamp in my old age. I've come out from behind my guitar to get into some real performance, to do a Jagger."

"I'm enjoying it, it's great — it's a whole lot more entertaining for everyone else too. I've become a frontperson late in life, I was always reluctant before. It was partly down to doing the ballet — I realised the importance of visuals."

"Also, the band can take care of itself musically now, I've stopped being director. Now I've got added responsibility in my new role as performer."

So when are we Brits going to see this new, improved Iva? "It rather depends on whether the UK learns to love 'No Promises'. If so, we should be bringing the whole spectacle over in June. I'd love to cut this Australian tour short and come over. I think this lineup will convince people — fingers crossed."



You remember Icehouse. Australian, had a hit with 'Hey Little Girl', supported David Bowie at Milton Keynes and survived, scuttled back to native soil after suffering the slings and arrows of outrageous press criticism, due to the shameless transparency of their influences.

So what if they sound a bit like Roxy, a little like Bowie, a soupçon similar to T Rex? Their latest smoothly sensual ballad, 'No Promises', might smack of Ferry, but it's snuck right into our charts anyway. Bet that gets right up the purists' noses.

But let us catch up on Icehouse history since that hit in '83. Iva Davies remains kingpin, but he's recently formed a songwriting partnership with long time house guitarist/designer Bob Kretschmer. They started writing for the forthcoming Icehouse LP 'Measure For Measure' back in '85, but were interrupted by an unusual invitation.

The Sydney Dance Company asked them to write not just the music, but the whole concept for a ballet, in which Icehouse would actually be part of the show.

Entitled 'Boxes', it premiered at the Sydney Opera House last November, to great reviews. Says Iva: "It was a great success, there was massive critical approval. We spent a weird and wonderful four weeks doing it." Wow — critical approval! Credibility! That's something Icehouse haven't exactly been accustomed to — an observation which makes Iva laugh that cute, dry giggle of his.

The 'Boxes' music actually features an early version of 'No Promises', so it's obvious that the ambient Enoesque aspect of the ballet soundtrack affected them a lot. "We inherited some anarchy from the ballet," says Iva. "But this time, on the album, we've also been very selective with material,

and for the first time we've worked mostly outside Australia. It's also the first time we've had this kind of stature of musicians and production people. More effort has gone into this LP than anything before, so it's the magnum opus."

And we're talking real stature here — Rhett Davies (Roxy, Ferry), David Lord (Bunnymen, Gabriel), produced and engineered, Steve Jansen (of late lamented Japan) and Eno guested. The end product is cool, classy and accomplished, ranging from the seductive to the raw and aggressive.

Icehouse are currently in the middle of an Australian tour. Iva's on the end of a phone in Melbourne. He says: "This album is absolutely the best thing I've ever done, I'm really proud of it. I felt I couldn't afford to make a half hearted effort, so it's all out in those terms. There wasn't a day when

New UDI from Maxell.

YOU'VE NEVER HEARD A TAPE LIKE IT.



BUT THEN THERE'S NEVER BEEN A TAPE LIKE IT.

Unique new tape formula: the magnetic particles in conventional ferric oxide tapes contain pores – tiny holes which reduce the amount of magnetic energy the particles can absorb. Maxell's new tape is completely non-porous, so it soaks up more music, yields higher output, lower noise, and a cleaner, more detailed sound.

Super-smooth guide-rollers for smooth tape-run and correct tape tension.



New exact pressure pad: thicker, with a strong spring, and twice as accurate as in conventional cassettes. It keeps the tape precisely perpendicular to the tape head.

New Tri-Arch slip sheet precisely matches characteristics of new magnetic coating, and guarantees even tape winding.

High precision cassette-shell: all dimensions are five times more accurate than specified by the I.E.C. Every component is built to micron-tolerances to minimise phase difference – time lag – between channels. The result: highly realistic stereo sound.

Unique hub and clamp assembly stops tape deformation and ensures smooth tape winding.

maxell UDI
Break the sound barrier.

Maxell (UK) Ltd., 3A High Street, Rickmansworth, Herts WD3 1HR. Tel: 0923 777171.

Photo by Steve Wright



Photo by Steve Wright



LIVE

▲ THE THREE JOHNS, LIVERPOOL UNIVERSITY

What we have here, ladies and gentlemen, is evidence of life after Sputnik. Ask not for whom the cash register tolls — but ask instead who's got it really taped-up. Then look no further than the Three Johns.

A strange answer, perhaps, to the current pop mire — but all of the evidence is there to suggest it's the right one. They are living, breathing proof of the fact that punk did actually happen and that it's possible to join a band and not sign your sense of humour in at the door.

Because, you see, the Three Johns are funny as well as good. In fact, they're bordering on the hysterical. Their shambolic patter and make-it-up-as-you-go-along attitude — sweat and bonhomie in equal portions — is one of the most refreshing and cheering sights a poor old jaded critic is likely to find these days.

Live, they are a powerhouse of noisy pop drawing liberally from the best possible sources. Beefheart and Bolan are both firmly in evidence here, but that doesn't stop the Johns from having a sound and style that is entirely their own.

Tonight they belt through a fair chunk of their entire repertoire and there's not a duffer in sight. Slices of excellence like 'Death of the European' and 'Sold Down The River' stand out simply because they're even better. Their new material shows firmly that their records now stand next to their live performance; these chaps have an awful lot going for them.

Their encores outlast their set and the whole night degenerates into a splendid anarchy with nobody, including the band, wanting to go home. Unfortunately, time and the janitor rear their ugly heads and the party is over.

The Three Johns have the edge it takes to be stupid, chaotic and musically excellent. Their between-song banter is a political lavatorial delight and the music is even better.

They are conquering kings of the lunatic fringe, and long may they reign — God bless their little cotton straight jackets!

Dave Sexton

▲ KALIMA, THE BOARDWALK, MANCHESTER

It started off as a media-induced movement and was quickly reduced to last year's hip marketing ploy and this year's worst film — I speak, of course, of the jazz revival.

Any serious attempt to genuinely rekindle the magical flames of old begins and ends with a handful of genuinely committed outfits operating on the fringes rather than in the mainstream of pop success. Obvious front runners of the movement are Simon Booth and Working Week but 'up there and running' with the very best of them are Mancunians Kalima.

Operating in a tricky area — that of smooth, almost cocktail-jazz fused with the hard edged improvisational quality — Kalima succeed with an admirable style.

Playing locally this evening for the first time in a while, they are ensconced in the excellent environment of the Boardwalk. The ample audience are receptive and genuinely enthusiastic towards Kalima, who tonight are ably assisted by highly talented locals Four Winds. Tonight's smooth and hard performance offers the kind of thing seldom seen outside the established jazz circuits to which you must look for the nearest comparisons.

At present, Kalima exist in that peculiar parallel universe where locally their name is as solid as a rock but nationally doesn't cut much ice. Time must surely be the great healer in this instance.

Kalima dominate, entertain and refresh, with probably the best vocalist on display nationwide at present and certainly some of the best musicianship. Crystal clear and totally convincing, their sound achieves that rare thing — the synthesis of the traditional jazz ethic with a more 'modern' outlook — retaining the best aspects of both.

Kalima are the very best. Take them to your hearts.

Dave Sexton

■ TEMPTATIONS, HAMMERSMITH ODEON, LONDON

The Temptations are living proof that graduation from Berry Gordy's school for the performing arts is the best education possible. Celebrating their 25th anniversary, they showed that though the line-up has seen many faces, their reputation for being the slickest movers among groups, and the most breath-taking of vocal units, is still intact.

Detractors could accuse them of being a cabaret act, but that is to be totally ignorant of the fact that with the songs and voices they displayed, and their obvious enthusiasm, they could knock seven bells out of most of the current soul pretenders.

Songs from the lyrical Smokey Robinson period like 'Ain't Too Proud To Beg' and 'Get Ready' were spiritedly contrasted with the Norman Whitfield psychedelic soul of 'Cloud Nine' and 'Ball Of Confusion' — the latter was blood-red and hot in comparison to the anaemic version Go West played on the same stage six months previously.

With new boys Ron Tyson in the sweet falsetto role of Eddie Kendricks/Damon Harris and the belligerent tenor of Ali-Ollie Woodson in the David Ruffin/Dennis Edwards position, songs like 'I'm Gonna Make You Love Me' and 'I Wish It Would Rain' were performed with their original verve and accuracy. But veteran bass vocalist Melvin Franklin outdid everyone with a bass note in 'Ol' Man River' that probably had residents of Washington and Tripoli hitting the deck and reaching for their tin hats.

After a 10 year absence from the British stage, the Temptations, marshalled by Otis Williams, had such a wealth of material from 'Papa Was A Rolling Stone' to Rick James' 'Standing On The Top' and last year's 'Treat Her Like A Lady', that they didn't feel it necessary to play their creditable current release 'I'm Fascinated'. Even the 'Hi-De-Hi' touch of holding a talent contest on 'My Girl' turned into a feast of comedy. An excellent night.

Mike Gardner

■ FLOY JOY, RONNIE SCOTT'S, LONDON

Here they are, the Toy Boys at our disposal, and they're looking fine. Mr Desy Campbell has stepped into former FJ singer, Carroll Thompson's skirt (a black, pleated one tonight) and given the band a new aggression, new muscle.

In cowboy hat, skirt and baggy jacket, the wiry 'anorexic, or what' Campbell sings every line like it costs him a lung. Eyes shut, fists clenched, his supple voice stretches out to reach those pain centres that few voices can reach.

Despite Desy's efforts, however, Floy Joy still come across more as a collection of songs, than as a band. Their cross-hatching of soul/pop/funk sugar'n'sweat makes it almost certain that if you like one half of the set, you won't like the other.

In the sugar bowl, we find a tug-boat version of 'Weak In The Presence Of Beauty', the social conscience soul of 'Penny In My Pocket', and the drippy, synthetic ballad 'Chinese A Go Go' (all from the new album).

In the sweat bowl, there's the sultry melt-down of old funkier 'Burn Down A Rhythm', and the spacy heaviness of 'Too Drunk Too Funk', the latter being inserted, as Desy explained, between swigs on his hip flask, to prove that Floy Joy still play funk.

Which is just the problem. A great voice, some good songs, a sharp band (special credit due to the 'cool dude' shades and dinner suit on backing vocals), but no hook to hang it all from. Still, if the excellent 'Friday Night In This Cold City' makes it as a single, Mike Ward and his saxophone can stop looking so uncomfortable on stage.

Roger Morton

► BLOW MONKEYS, STRATHCLYDE UNIVERSITY, GLASGOW

It's difficult to be non-committal when it comes to the Blow Monkeys. They seem to evoke extremes of emotion — either total praise or total loathing.

As the Doctor Robert Roadshow rolled into Glasgow, 'twas evident that the former faction was well represented, along with clusters of assorted students here for the ride.

Blowies outings have always been intrinsically theatrical. Tonight's was no exception, with Doc Robert playing awe-inspiring male lead to the hilt. A thespian, poser and pop star rolled into one — and all with what appeared to be a pair of silk underpants drooping from his pocket.

'Don't Be Scared Of Me' was perhaps a pertinent opener. The Doc is an imposing figure, though the girlie swot section didn't appear remotely intimidated. Yes, folks, sartorial elegance/eccentricity are equally scream-worthy as cuteness and cheekbones. Who'd have thought it!

The basic four were bolstered to a sometimes superfluous eight, the keyboard player seeming entirely unnecessary. The black backing-singing duo were essential accoutrements, though, adding the quality larynx lacked by Doctor Robert and stealing the show with their visual command of 'Wicked Ways'.

The last swirling single 'Forbidden Fruit' surely begs for a re-release, just as Doc R is begging for speech therapy. The chorus of 'Fatcat Belusha' bore a startling resemblance to 'f**ker' — the music may see the BMs at their coarsest but the lyric wasn't intended likewise.

"This is a newie I nicked off Sting," said Doctor Robert introducing 'Wild Flower' — a doo-wopping jewel of an oldie bearing as much relation to Sting as I do.

The ever wondrous 'Digging Your Scene' saw an elaborate percussive intro, a strangely slow to react audience and the good Doc mopping saxist Neville's sweating brow with the aforementioned silk item. These followed the guitar-as-phallic-symbol interlude. Your mother would have loved it, I don't think!

Sam Cooke's 'Chain Gang' brought down the curtain, receiving the full BM treatment. Weaving sex, heaving bass, slightly flat vocal plus "this is the guitar solo" aside. Kitsch appeal all round.

Glasgow dug your scene, Monks.

Lesley O'Toole

■ SOS BAND, HAMMERSMITH ODEON, LONDON

For the first 20 minutes, the SOS Band's show could have been retitled 'Night Of The Living Dead'. Fighting against appalling sound, the atmosphere resembled a morgue. The normally vociferous London soul crowd — desperately seeking a bop — seemed only to get down for 40 winks.

To make matters worse, the audience participation spot consisted of humiliating a lady because of her ample proportions and then a singer getting down on his knees, level with another embarrassed female victim's crotch, with a bib with the words 'DINNER' on it. While the Temptations a week previously had laughed with the audience, SOS Band held their audience in complete contempt.

The much vaunted vocals of Mary Davis proved to be a disappointment, feeble even when she could be heard above the dreadful sound balance. Once they launched into 'Just Be Good To Me', the hall burst into life. The song remained irresistible, even when played by a band whose form resembles this season's performances by West Bromwich Albion.

They quickly dissipated any good feeling by inserting an aimless jazz/soul jam that made watching the test card seem like a orgy of sensory pleasure. With up to five keyboard players, numerous backing tapes, three singers and an excellent drummer, there was no need for such a display of sloppiness in technique and bad pacing. By the time they got to 'Do You Still Care?', I had to admit I didn't.

Producers Terry Lewis and Jimmy Jam certainly earn their money in the studio on this evidence.

Mike Gardner

■ SUZANNE VEGA, PICCADILLY THEATRE, LONDON

On the evidence of Sunday's second house, it would be a shame if Suzanne Vega was dismissed as another addition to the growing market of coffee table artists that are decorous background music for those quiet moments.

While her debut eponymous album is filled with music of immense fragility and porcelain complexioned beauty, her live show is far more muscular. Backed by the inventive rhythm patterns of drummer Sue Evans and the precise dexterity and intelligence of guitarist Jon Gordon, her songs from the album seemed much brighter and lively. Songs like 'Straight Lines' and the hit single 'Marlene On The Wall' seemed enhanced by the ensemble which included a keyboardist and bassist.

The most encouraging aspect of the night was the quality of her new songs. 'Left Of Centre' — written for the soundtrack of the forthcoming film 'Pretty In Pink' — was a deft piece of nonsense rhyme about being non-committal while 'Calypso' (the literary figure in 'The Odyssey' and not the music), the country swing of 'Black Widow Station' and the acoustic sliding jazz of 'Daniela' proved that she's not a talent on the wane after a fine debut.

Her waif-like appearance and self-deprecating humour made sure that the attention never slipped too far away from the brittle snap of songs like 'Undertow', 'Cracking' and the filigree 'Small Blue Thing'.

Mike Gardner

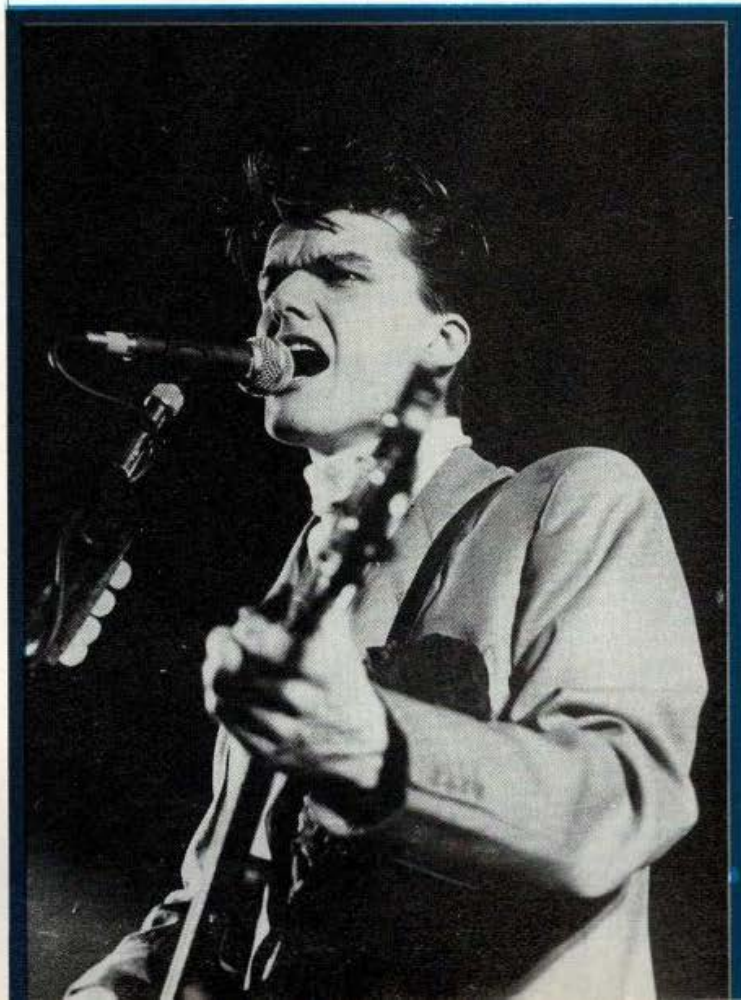


Photo by Karen McConnel



dinner, and Tony starts singing. No-one can do a ballad better than him. If only he could do that with one of mine . . ."

There are some excellent jazz musicians on the album, aren't there? I asked Vic.

"We had an accordionist on there who does this radio show on a Sunday afternoon called 'Sing Something Simple'. They do a medley of about 30 popular songs, and there's this accordionist going mad. That was him.

"I did the album in a studio in Barnes, 'cause it's just round the corner from me house. I used to go to the studio on me bike. No rock groups use this: it's all the London Symphony Orchestra and film scores. But I couldn't use musicians like that all the time; they're too expensive. The stuff I'm doing now is more simple."

So you've been spending the past two years getting something together?

"No, just the last week. I haven't been doing anything, I've just been down at the betting shop. I've always written songs and listened to Frank Sinatra records, but I've completely lost touch with rock music. I've only started watching 'Top Of The Pops' the last two weeks, to catch up with what's happening. And I got a real shock when I saw Frank Sinatra on that. He's still pretty good, is old Frank."

What about your song, 'I'm Gonna Write A Musical'?

"It's not meant to be on that LP — I only did it as a joke. Because I did write a musical a few years ago, and that was the opening number. It was loosely based on a book by a French bloke by Theophile Gautier. Some group of students were mucking about with it at Edinburgh University. It had such a weird plot — all the blokes were dressed up as girls, and the girls were dressed as blokes. And then they had a war. It got really confusing. I don't think I want to try it again, but it's nice to be able to say you've written a musical."

Would you say that you're lacking in drive and ambition?

"Yeah, probably. Some people think they're good at things, and they're pushy and get themselves heard. I play music because I enjoy doing it; I'm not too interested in what other people think of it. If I make a record and I've got a copy of it to take home with me, that's all I want."

"I'm such a weak character. If someone told me to go away and shoot myself, I'd probably do it. But my wife's not so weak, fortunately. I mean, my life is a complete mess; you couldn't get more screwed up than me, it would be impossible. Practically everything that could go wrong to someone has happened to me. But I'm not depressed at all."

But don't you ever feel you ought to leave your mark on this world?

"That's the one thing. If only someone would do one or two of my songs — someone of stature — then that would be enough. Yes, that would make it all worthwhile."

WAITING FOR GODARD

TWO YEARS AGO EX

PUNK FACE VIC

GODARD RECORDED

AN AMBITIOUS JAZZ

ALBUM — ONE

WHICH HAS ONLY

NOW BEEN

RELEASED. STUART

BAILIE MAKES AN

APPOINTMENT

The tenth anniversary of punk has been a tiresome business, allowing our veteran music scribes to ramble on self indulgently about the events and characters of those far-off days. One of the names which invariably gets mentioned is that of Vic Godard, whose band the Subway Sect was well to the fore with their scratchy, intelligent brand of new pop music. They were too subtle a band, and too disorganised, to ever make it in the big league, but to this day they command a reverential cult status.

Vic now works as a bookie in the suburbs of South London. He hasn't read a music paper for five years, and he's very amused when I show him some of the recent press cuttings. He particularly likes the photo of him trying to look anarchic in a rather dapper pair of kiddies' sunglasses.

"I've got an even better one than that . . . with my dad wearing those glasses. I think the music was a load of crap, but we had a real laugh. It was a great atmosphere, being there, but if you listen to that stuff . . . no-one can play their instruments."

I don't want to sound disrespectful, but I think people are getting carried away when they hail records like 'Ambition' as classics. I put this to Vic.

"Ambition' — I hate that song. I won't let anyone play it in my

presence. The wiring in my house is so old that you can't have the record player on if the lights aren't on. So if anyone tries to play those old records, I just turn the bedroom light off."

Vic soon tired of the garage band mentality, and took to exploring the music of the Forties and Fifties, the era of the well-made song and the tuxedoed crooners who delivered with such velvety panache. His most ambitious experiment with this style was the album 'T.R.O.U.B.L.E.'.

Recorded two years ago with a collection of distinguished jazz musicians, the album cost £30,000 to make, yet was shelved when the major company decided it wouldn't sell. The tapes were recently salvaged by Rough Trade and, at last, "T.R.O.U.B.L.E." is receiving its overdue acclaim. Its appearance caught Vic by surprise.

"I had forgotten all about that record until somebody phoned me up for an interview. Some of the songs are quite good; a proper singer could do 'Chain Smoking' really well, couldn't he? Someone like Tony Bennett. There's an old song of mine called 'Empty Shell' that I'd like to have got Matt Monro to sing. But he's dead now."

"I went to see Tony Bennett at the Lakeside Country Club. It was brilliant — you sit there with a big

L • E • T • T • E • R • S

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

■ Could you please tell me where you got that nonentity, Tony Halpin, so that I can drag him around by the tongue?

I refer to the Go Betweens review, in which anyone who was there with an IQ above two (excluding pseudo-hip students) would appreciate that they didn't have a hint of a throwaway song.

If this dork has made any vague attempt to listen to the songs rather than making irrelevant remarks about Robert Forster's legs and inaccurate comments about their emerging in the shadow of Morrissey, I think you'll find that it is Morrissey that was influenced by the Go Betweens, who were formed four years before the Smiths.

Takis strikes again, Birmingham

● We are truly humbled

■ Dear Freddie, Brian, John and Roger (Queen), After a decade of keeping you boys at the top (where you rightly belong), how can you reward our support by playing only one date at Wembley?

Not all your fans live in London. With most of your supporters trying hard to make ends meet, you're asking us to pay £15 a ticket plus travel costs to see you. Come on lads, it's been 19 months since 'The Works' tour. Surely we deserve a full British tour?

Paul, a very disappointed Queen fan, Lymington, Devon

● To be accurate, there are two dates in London, (July 11 and 12), one in Newcastle (July 9) and one in Manchester (July 16). Don't suppose that really helps, though

■ As a long time reader of your publication, I now find it sad to see the way you have gone downhill. People like Andy Strickland are simply morons who think that following obscure bands is really smart.

Well, poseur, there isn't one band or

singer you can name that I haven't heard of, but I don't go around telling people about them, as 99% of Joe Public don't give a f**k.

Also, your mag now seems to be aimed at the 12 year old chart fan, a long way from the time when it was a real music paper. As for the mentality of your readers, just take a look at your private ads and letters page.

In the April 26 edition, Fred Titmus slagged the Rolling Stones, not for their music (I doubt if he has ever heard albums like 'Let It Bleed') but because of their age. How childish can you get!

So get your fingers out, or when music trends change again, your trendy mag could be left behind in the rush. You have been warned.

Ciaran Beattie, Co Tyrone, Northern Ireland

● We shudder to imagine the day when we get left behind by all those Rolling Stones fans rushing off in search of the next trend. A Senior Citizen's bus pass can take you a fair way these days

■ I was very disappointed and upset by your review of 'No Promises' by Icehouse. So what if Iva Davies (my favourite singer) does sound similar to Bowie, Sylvian or Ferry? Should he give up singing or try to change? I may be musically unsophisticated, but if a song is beautifully written and performed I don't stop to consider its artistic credibility before I allow myself to enjoy it.

Love from a reflection

● So what indeed, dear reflection — two fingers up to the purists!

■ I have recently moved to England from Canada, and while trying to find a reasonably sensible mag to read, I stumbled across rm. I've bought it ever since and have generally agreed with most of the opinions and reviews of



■ I notice that you nasty, vicious-penned rabble are persisting in completely trashing A Major Divinity, namely His Regalness James A Kerr. He may be a mite more portly these days, but a little bit of chub around the gills never made you fat in the head, did it?

Why don't you direct your more gratuitous streams of vitriole at the quite genuinely dotty Bono, who seems to have permanently escaped from his upstairs department?

A sparkle in the rain, Nether Wallop
● Just for all you Bono-heads out there, here's a vintage pic of the boy doing his Grace Jones impersonation

the rm journalists — that is until Nancy Culp recently destroyed Joe Jackson's new album 'Big World'.

She insisted on totally ruining an excellent record by commenting on perhaps some of the few — and may I stress few — maybe not so hot songs. What about the dramatically moving piano solo on 'Forty Years', or the

possibly too real, painful lyrics of 'Tango Atlantico'?

I think Nancy Culp should go back to reviewing posh albums such as soundtracks!

Jamie, London

● Either that or to her prune juice and knitting

COMPETITION WINNERS

CINEMA HITS COMPETITION

Mr P Walker, Elm Avenue, Bilston, West Mids; M E Collins, Lancaster Road, Basingstoke, Hants; Mr P D Ling, Regina Close, Ipswich; D Curran, Foxhills Road, Ottershaw, Surrey; W Blowes, Arle Gardens, New Alresford, Hants; Mr P Clarke, Heathbank Road, Higher Tronmere, Birkenhead; Chris Wood, St Albans Road, Watford, Herts; Richard Cook, Nacton Drive, Lincoln; Mr Neil Hawes, Redisham Close, Lowestoft, Suffolk; Mr G P Elliman, Hunters Grove, Hayes, Middx; B Phillips, Wetheral Drive, Stanmore, Middx; Mr S Rogalson, Coleshill Road, Hodge Hill, Birmingham; Nigel Bull, Park Lane, Chippenham, Wilts; Karne Woolfe, Front Lane, Cranham, Upminster, Essex; Lloyd Lewin, Buttermere Place, Linden Lea, Leavesden, Watford; Kenny Maxwell, Fullarton Street, Ayr, Scotland; Mr A Jobatch, Laitwood Rd, Balham, London; Rhodri Davies, Bracken Hill, Leeds 17, W Yorks; Deborah McKie, Allan Street, Darlington, Co Durham; C Knowles, Harcourt Road, Sheffield; Peter Watson, Dent Close, Haswell, Co Durham; Mr A Black, Mill Lane, Kings Lynn, Norfolk; Caroline, Kimberworth Park Road, Rotherham, South Yorkshire; Stephanie Palmer, Nr Ely, Cambs; Carl Surrey, Fairfield Way, Barnet, Herts.

NIGHTBEAT COMPETITION

Brian McMahon, Marian Park, Dundalk, Ireland; Joyce Steele, Haylock Close, Dingle, Liverpool; Eve Sareen, Lady Margaret Road, Southall, Middx; Keith Horton, Oakley Street, Newport, Gwent; Barbara Davies, Broken Hill, Leeds 17, W Yorks; Gary Holmes, Warren Road, Southport, Merseyside; Mr K Hoskins, Peterborough Road, London SW6; Benjamin McGann, Nottingham Drive, Shorthearth, Willenhall; A Muirhead, Dovecastle Drive, Stratthaven, Lanarkshire; Fraser Hodgkiss, Market Place, Melbourne, Derbyshire; Alan Hardy, Pears Road, Hounslow, Middx; Mrs P Mauer, Pelham Road, Immingham, South Humberside; Mr D M Cowen, Hemdean Road, Caversham, Reading, Berks; David Dyer, Paget Street, Grange Towns, Cardiff; Mrs K Bradshaw, Oakhurst Close, Belper, Derbyshire.

MEGA DANCE COMPETITION

Marion Brown, Small Lane, Fishponds, Bristol; Simon Walker, Aconbury Ave, Putson, Hereford; Clive Winstanley, High Road, Halton, Lancaster; S Guy, Floyd Ave, Chorlton, Manchester; Iain Norman, Brinstead Hill, Needham Market, Ipswich; Chris Millard, Gladstone Street, London SE1; David Dudley, Laburnum Drive, Oswaldtwistle, Nr Blackburn, Lancs;

Chris Reynolds, Stanley Place, Chester; John Dempsey, Broomhill Ave, Ilkeston, Derbyshire; M Johnstone, Yeavil, Somerset; Vanessa Macgregor, Woodstock Road, Golders Green, London NW11; Simon Barnes, Lower Marsh Lane, Kingston Upon Thames, Surrey; Marc Bonaldi, Edward Street, Brighton, Sussex; Justin Walton, Cavendish Ave, Sudbury Hill, Harrow, Middx; Anthony Page, Barborough Road, Clowne, Nr Chesterfield; D S Wells, Lark Rise, Hatfield, Herts; Jeff Brooks, Upper Bristol Road, Weston Super Mare, Avon; Diana Matthews, The Magpies, Slade, Nr Stroud, Glos; M Edwards, St Nicholas Drive, Shepperton, Middx; Mr G Payne, Laleham Road, Cliftonville, Margate, Kent; P Stock, Dimond Road, Bitterne Park, Southampton; Gary Bytheway, New Station Road, Bolsover, Chesterfield; Keith Murray, Wesley Terrace, Rope Walk, Bridlington, E Yorks; Christine Powell, Amery Gardens, Gidea Park, Romford, Essex; D Douglas, Caxwold Drive, Lescelles Park, Darlington, Co Durham.

KISS OF THE SPIDERWOMAN COMP

Todd Cruz, Carlye Road, Ealing, London W5; Kevin Haggarth, Woodruff Close, Robinswood Estate, Gloucester; Mr N Irving, Blagdons Close, Southgate, London N14; Peter Hunnisett, Beech Tree Way, Houghton Regis, Beds; Mr R W Crane, Marion Road, Norwich, Norfolk.

E Y E I D E A L



COMPILED BY ELEANOR LEVY



● "YES, IT was a gun in my pocket — but I *am* pleased to see you," Tim Curry tells a stunned Lesley Ann Warren in 'Clue'

CLUE (Cert PG dir: Jonathan Lynn)

Did Miss Scarlet murder Mr Boddy in the lounge with the lead piping? Or was it the revolver, in the ballroom and Professor Plum doing the dirty deed? Or maybe the dark and devious Mrs White? And do we really care anyway?

All these questions and more are answered in 'Clue', based on the ingenious idea of bringing the board game Cluedo to the screen. It's a strange film in many ways, combining Agatha Christie suspense with Whitehall farce and vast amounts of outrageous camping it up from its name cast. Strange — and a little unsatisfying, because ultimately 'Clue' leaves you feeling that a good idea's been wasted.

Directed by Jonathan Lynn, best known as co-writer of 'Yes, Prime Minister' over here, 'Clue' bolts along blindly after a somewhat ponderous start, leaving a few too many red herrings in its path to give you even a chance of guessing the outcome — surely, the whole point of a Whodunnit?

What gives 'Clue' its entertainment value, though, are some choice performances from the likes of Tim Curry as the butler who-might-have-done-it, Lesley Ann Warren as a buxom Miss Scarlet and Madeline Kahn as the much widowed Mrs White, who utters the best line of the film: "Men should be like Kleenex — soft, strong and disposable".

'Clue' has a few such lines for its characters to say, and we in Britain have the advantage of not having to suffer the gimmick of the three different endings America had. Two of them have been discarded, and the best of them alone survives.

Occasionally bright and lively, 'Clue' is an entertaining diversion for a wet Sunday afternoon in Cleethorpes — perhaps — but you can't help thinking Steven Spielberg would have done it so much better.

Eleanor Levy

BILLY THE KID AND THE GREEN BAIZE VAMPIRE (Cert 15 90 mins dir: Alan Clarke)

Yes, I liked it, but for a while they had me worried back there. Consider: what we have here is a bizarre musical about a snooker showdown, an unlikely liaison between 'The Rocky Horror Picture Show' and 'Pot Black'.

The key protagonists are a gunslinging teenage brat (Phil Daniels) and a squeaky clean maestro of the old school with a Dracula fixation (Alun Armstrong) which occasionally manifests itself in truly unnerving supernatural happenings.

The entire proceedings are shot inside a labyrinth of underground caverns and tunnels and this tactic lends extra clout to writer Trevor Preston's (remember TV's 'Out'?) allegorical purpose — a symbolic scrap between post-apocalyptic youthful have-nots (the Kid's fans) and the Vamp's ghastly Thatcherite followers.

All the leading players sing, and the baroque, pop-operatic score takes some getting used to. However, once you've settled into the mood of parodic absurdity, absorbed the excellent performances and picked up the morality trail, that's it — you're loving it.

The final shoot out between the upstart and the vet is brilliantly handled, extremely funny, and, well, what will Jimmy White and Ray Reardon think of it all? Do see this outlandish and adventurous film. Oh yes, one added bonus, snooker freaks — there's no David Vine.

Dave Hill

THE LIGHTSHIP (Cert 15 89 mins dir: Jerzy Skolimowski)

Duly displaced by more modern facilities, Lightships are rarely seen in operation today, though during the Fifties and Sixties they played an integral part in sea safety.

Ostensibly a floating lighthouse, the crews of passing ships grew to rely on the constancy of its beam and, as a result, the Lightship tended to be designed for durability rather than aesthetic value. Doing a

routine job, there was nothing glamorous in its makeup and the Lightship certainly wouldn't have been what you'd term a fast mover. Much like this film, in fact.

Taking place on such a vessel, the action is unashamedly slow. But then again, there's not a lot that anyone can do on a Lightship, especially when you've been invaded by crooks on a ruthless getaway mission.

Featuring the astonishingly bland Klaus Maria Brandauer (Meryl Streep's shitty husband in 'Out Of Africa') as Captain Miller, along with the Polish director's own lad, Michael Lyndon, who portrays the Captain's disillusioned teenage son, the film is set alight by Robert Duvall's gruesomely gripping performance of an elegant villain, Caspary, who seems destined to come between them.

Delivering his deadly dialogue with the wistful charm of a reluctant comper at the Mafioso Ball, Duvall's silken-voiced pirate invades the set quite early in the proceedings, and stays around to play the ringmaster up until the final curtain. Never did one crook rock the boat in so enthralling a fashion.

Although purporting to balance the forces of good and evil, the script is at best unimaginative, at worst cliché-ridden, and but for Duvall's splendid performance, 'The Lightship' would deservedly sink without trace. Instead it's worth seeing for his contribution alone.

Mike Mitchell

● "GOOD EVENING, here is the noose." Madeline Kahn in 'Clue'



VAGABONDE (Cert 15 105 minutes dir: Agnes Varda)

A young woman drifter is found dead in a ditch. The cause? Hypothermia, and the director begins to trace the people and path the woman's touched during the last six weeks of her degrading demise.

A deep and meaningful look at the motives for a young woman dropping out of 20th century French society? No. We're given no reasons why she adopted this mode of life, other than her dislike of her male bosses.

Her six week trek sees her eyed up by every passing man who can stand the increasing smell as her clothes rot on her back. She's raped, covered with mud and wine in some bizarre village tradition and picked up by another ponce-like vagrant who wants to exploit her in porno films and misses her because he could've made money out of her and "she was a good f**k".

Another blow struck for sexual equality — but portraying all men as sex mad, gutless, insipid schemers makes a joke of a serious subject rather than trying to redress the balance.

It's a depressing film, offering neither hope nor alternatives. Sub-titles do nothing to improve the banal dialogue.

The people she meets often marvel at her freedom — freedom from what? She's hounded by men, does shitty jobs to earn a menial living and dies from cold and loneliness in a ditch. Something doesn't ring true. As a goat farmer who helps her explains, "she's not wandering, but withering".

Although her arrogance makes her an unsympathetic victim, Sandrine Bonnaire plays the part, for which she won a French Oscar for best actress well. But the story is disjointed, with the link between the people she meets stretching the rules of authors' licence. Beating the system, if this is the well disguised moral, isn't about opting out. That merely proves, in Mona's case, that you're already beaten.

Diane Cross

LOVE LETTERS (Cert 18 88 mins dir: Amy Jones)

The whole feel of this film is of a blown up TV movie. A little off putting, I must say. Still, lack of money and independence probably had a lot to do with it.

The excellent Jamie Lee Curtis stars as a young Los Angeles DJ — independent and manless. On her mother's death, she discovers some passionate love letters among the dead woman's effects — obviously from an ex-lover.

As the film unfolds, Jamie Lee continues to read the letters and — almost as a parallel to her mother's experience — falls for an older, married man (James Keach). A wild, claustrophobic affair develops and turns into an obsession that causes the near ruination of her life. The relationship is nothing more than sexual — although Jamie Lee would have it otherwise.

Ms Curtis really is excellent and you feel she's being dramatically underused in her more commercial pictures. Looking alternatively like a princess or a witch, depending on the camera angle, she is the true star of the film.

Her 'lover', on the other hand, is rather wooden — but maybe that's intentional. The dodgy letter reading scenes just miss being sugary and are definite low spots.

Still, Amy Jones has done a difficult job well and made a memorable movie. It's still TV, though.

Louis Marlowe

FLESH AND BLOOD (Cert 18 dir: Paul Verhoeven)

'Flesh And Blood's' director claims his film shows the Middle Ages for what they really were... in stark blood-red and grime-brown. Well, I've heard that there was perfect dentistry in the 16th century (no sugar, you see) so **maybe** he over-rates its hideousness a little.

Despite his artistic claims, what he's really produced here is an over-the-top, no-holds-barred adventure epic, with more than a smattering of 'Rambo' box-office appeal.

The story certainly moves along at a galloping ex-

pensive pace. Basically, it revolves around a damsel/convent girl, Agnes (Jennifer Jason Leigh), who is enroute to her pre-arranged marriage with dashing Steven (played with an Australian accent by Tom Burlinson). Unfortunately, her companions are robbed of their riches and slain (daggers up the arse, spears in the chest, etc), by a brutal pack of marauders who are led by Martin (Rutger Hauer of 'Bladerunner') and 'guided' by an old religious statue.

Sole survivor Agnes seems set for a gruesome gang-bang from the male members of the gang, but feigns pleasure when Martin sets to — thus establishing herself as his No 1 hussy. What follows sees Agnes switching allegiance back and forth between Martin and Steven, as Steven attempts to rescue her from a castle.

The film is really about survival in the face of horrific circumstances. There are at least a hundred extremely violent deaths (skin-slashing, hari-kari and gunpowder-propelled spears in the eye among them) and unrelenting quantities of animalistic nastiness. There are three suicides, 20 plague victims, lots of dead animals; and plenty of hideous eccentric characters — including a self-flagellating priest and a crippled nobleman.

For your information, there is also a rather nice screwing scene, which takes place in a large medieval bathtub. And, despite the carnage, it's hard not to laugh at some scenes. The wooden tank with which Steven gains entry to the castle is so ludicrous as to be surreal; as is much of the dialogue...

"Why are you so frightened, man? Everything is pre-destined!... You've got an innocent face, girl, but naughty feet!"

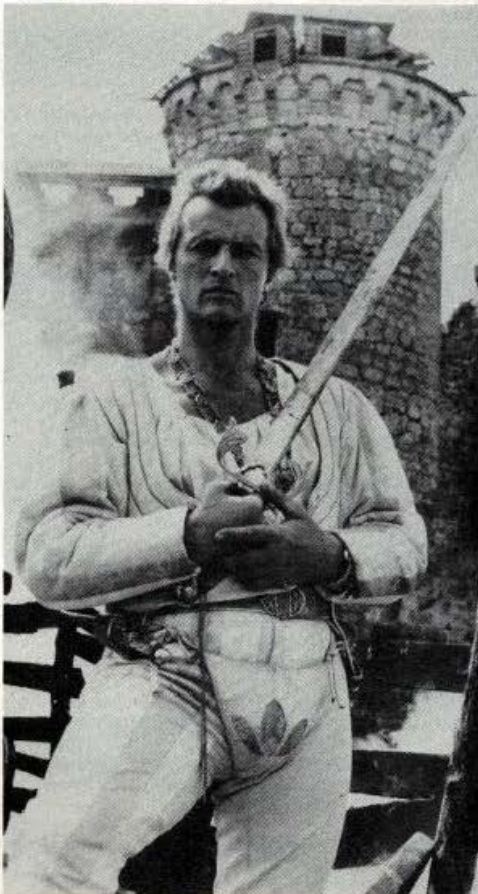
What is most tasteless about the film is its equating of violence and sexual power. There again — maybe 'Flesh And Blood' gets closer to showing the real roots of psychology of mankind than any other film for yonks.

With Star Wars on the way, and slaughter-houses still in our cities, maybe mankind is still just a pile of shit and blood.

File under Social Realism.

John Hind

● "NO, DEAR, the knickers go inside the trousers!" Rutger Hauer ignores his mother's advice in 'Flesh And Blood'



COMPETITION

Now, **Feargal Sharkey** may not be everybody's idea of a God-like Adonis, **James Brown** may never make it in the aesthetic hairstyle stakes, and **Tom Petty** may be a boring bugger from across the sea, **but** — somebody, somewhere loves them. We here at **Eye Deal** think they're really super and so we're offering three of you lucky readers the chance to own a set of videos showing each of these top performers at his best — making the music that has made them famous!

Now, Virgin Video are bringing you Feargal Sharkey in all his Irish glory in a six track, half hour tape of his recent solo singles including his work with **Madness** and the **Assembly**, as well as the recent 'A Good Heart' which, of course, made number one in your fabulous funky hit parade last year.

The Tom Petty video 'Pack Up The Plantation', is a live recording of a concert in Los Angeles at the end of last year including 'Feel Like A Refugee' and lots of Tom's other finest work. And jolly good it is, too — I know, because I was there!

Last, but by no means least, my little soul sisters and brothers, comes Mr Sex Machine himself, **James Brown** 'Live In London'. A chance to see a living legend strutting his ample stuff and wagging his ample butt along to a host of faves, from 'Give It Up Or Turn It Loose', through 'Prisoner Of Love' and 'It's A Man's Man's Man's World'. Good, sweaty fun all round.

We've got three sets of three videos to give away (that's one video of each artist in each set), to the first three people who send in the correct answer to this simple question.

Feargal Sharkey's 'A Good Heart' was written by a woman whose band supported Tom Petty on his last American tour. Who is she?

Entries to be sent to 'rm Virgin Video competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by first post on Monday, 19 May. Please state whether you want VHS or Betamax.

pm

WEDNESDAY 7

BIRMINGHAM Ickneild Port Road Portland Club (021-454 8960) **Hipsway**
BRIGHTON West Street Top Rank Suite **The Ramones/The Prisoners**
CARLISLE Stars And Stripes (46361) **The Woodentops**
CHIPPENHAM Goldiggers (656444) **Big Audio Dynamite**
HANLEY Victoria Hall **PIL**
HUDDERSFIELD Polytechnic (38156) **That Petrol Emotion**
KEELE University (Staffs 625411) **Latin Quarter**
LEEDS York Street Irish Centre **Terry And Gerry**
LONDON Hammersmith Odeon (01-748 4081) **Talk Talk/Keep It Dark**
LONDON Kentish Town Town And Country Club (01-267 3334) **Katrina And The Waves**
LONDON Oval Cricketers (01-735 3059) **The Rapiers**
LONDON Portobello Acklam Road Bay 63 (01-960 4590) **Sonic Youth/Big Stick/Head Of David**
MANCHESTER Hacienda (061-236 5051) **The Jesus And Mary Chain**
MANCHESTER International (061-224 5050) **Wall Of Voodoo/The Bolshoi**
NEWCASTLE Tiffans (812526) **Pauline Murray**
NOTTINGHAM Rock City (412544) **The Waterboys**
OXFORD Polytechnic (68789) **Zodiac Mindwarp And The Love Reaction**

THURSDAY 8

BIRMINGHAM Mermaid (021-772 0217) **Attila The Stockbroker/Seething Wells**
BIRMINGHAM The Triangle **Easterhouse** (Workers Against Racism Benefit)
BRISTOL Tropic Club (49875) **Primal Scream/The Chesterfields**
CROYDON London Road Cartoon (01-688 4500) **The Sirens**
GLASGOW Rooftops **The Woodentops**
LEEDS Warehouse (468287) **That Petrol Emotion**
LEICESTER Princess Charlotte (553956) **Pallas**
LONDON Camden Lock Dingwalls (01-267 4967) **Blue In Heaven/The Beloved**
LONDON Charing Cross Heaven **Matt Fretton**
LONDON Covent Garden Rock Garden (01-240 3961) **Zodiac Mindwarp And The Love Reaction**
LONDON Finsbury Park Sir George Robey (01-263 4581) **The Hank Wangford Band**
LONDON Greek Street Le Beat Route (01-734 6308) **Dotty Green**
LONDON Hammersmith Palais (01-748 2812) **The Jesus And Mary Chain/Sonic Youth/The Servants**
LONDON Islington Cross Street Crown And Anchor **Dr Soul**
LONDON Kentish Town Town And Country Club (01-267 3334) **Latin Quarter**
LONDON Kilburn National Ballroom (01-328 3141) **Big Audio Dynamite**
LONDON Mile End Queen Mary College (01-980 4811) **Rory Bremner/John Sparks**
LONDON Wardour Street Wag Club (01-437 5534) **Win**
MANCHESTER International (061-224 5050) **Hipsway**
NEWCASTLE Melbourne Street Riverside Club (614386) **Doctor And The Medics/Kiss That**
NEWCASTLE University (328402) **Terry And Gerry**
NORWICH East Anglia University (52068) **Katrina And The Waves**
NOTTINGHAM Rock City (412544) **State Of Play**
POOLE Arts Centre (685222) **The Ramones/The Prisoners**
SHEFFIELD City Hall (735295) **PIL**
SHEFFIELD University (24076) **The Waterboys**
WEST BROMWICH Coach And Horses (021-588 2136) **The Trevor Burton Band**

FRIDAY 9

BEDFORD The Angel **KGB**
CAMBRIDGE Homerton College **Katrina And The Waves**

THE WORLD'S MOST UPFRONT LIVE GUIDE



● **RAMONES:** Brighton, Wednesday; Poole, Thursday; St Austell, Friday; Bristol, Sunday; Birmingham, Monday; Preston, Tuesday

COLCHESTER St Mary's Arts Centre (577301) **Attila The Stockbroker**
EDINBURGH Hoochie Coochie (031-229 7069) **The Woodentops**
HASTINGS Crypt (444675) **The Gotham City Wreckers**
KERRY Town Hall **The Bob Calvert Band**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Guana Batz**
LONDON Hammersmith The Novotel **Rick Wakeman/Duel**
LONDON Malet Street University Of London Union (01-580 9551) **The June Brides**
LONDON Northampton Square City University (01-250 0955) **The Blubbery Hellbellies**
LONDON Oval Cricketers (01-735 3059) **The Nightingales**
LONDON Palmers Green The Fox (01-886 9674) **The Hank Wangford Band/Panic Brothers/Catfish**
NEWCASTLE City Hall (320007) **Steeleye Span**
SALFORD University (061-736 7811) **The Waterboys**
ST AUSTELL Cornish Coliseum (4004) **The Ramones/The Prisoners**
WEST BROMWICH Coach And Horses (021-588 2136) **Strap On Jack**
WOLVERHAMPTON Polytechnics (28521) **Doctor And The Medics/Kiss That**

SATURDAY 10

ABERDEEN Venue (22255) **The Woodentops**
BANBURY Stadium (66035) **Rent Party/Strap On Jack**
BRIGHTON Pavilion (682127) **Terry And Gerry**
BRIGHTON Polytechnic Basement (819141) **Guana Batz/Long Tall Texans**
CAMBRIDGE CC18 Canteen **Jazz Defectors/Quando Quando**
COLCHESTER Essex University (863211) **Hipsway**
HULL University (42431) **Doctor And The Medics/Kiss That**
LEEDS University (439071) **The Waterboys**
LONDON Bolsover Street Polytechnic Of Central London (01-636 6271) **Zodiac Mindwarp And The Love Reaction**
LONDON Brixton Fridge (01-326 5100) **Flesh**
LONDON Deptford High Street Crypt (Info 01-690 8832) **Raymonde/Fever Tree/Sun House Opera/Stitched Back Foot Airman/The Windmills**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Brigandage**
LONDON Hammersmith The Novotel **Rick Wakeman/Duel**
LONDON Liverpool Road Pied Bull (01-837 3218) **Deep Sea Jivers**
LOUGHBOROUGH University (263161) **Tom Robinson**
MANCHESTER International (061-224 5050) **That Petrol Emotion/The Levellers**
NEWCASTLE City Hall (320007) **PIL**
NEWPORT Harper Adams Centre **The Mighty Lemon Drops**
READING Paradise Club **The Bob Calvert Band**
SHEFFIELD University (24076) **Half Man Half Biscuit**

SHREWSBURY The Music Hall **The June Brides/The Waltones**
SOUTHAMPTON University (556291) **Katrina And The Waves**
STRATHCLYDE University **Wall Of Voodoo**
SUNDERLAND Bunker (650020) **Rubella Ballet**

SUNDAY 11

BRISTOL Studio (25069) **The Ramones/The Prisoners**
DUNDEE Dance Factory (26836) **The Woodentops**
EDINBURGH Playhouse (031-557 2590) **PIL**
LONDON Frith Street Ronnie Scotts (01-439 0747) **Carmel**
LONDON St Martins Lane Duke Of York Theatre **Tom Robinson**
SHEFFIELD Limit Club (730940) **Wall Of Voodoo**
WEST BROMWICH Coach And Horses (021-588 2136) **Tony Kay Band**
WOLVERHAMPTON Scruples **That Petrol Emotion/Stump**

MONDAY 12

BIRMINGHAM Digbeth Barrel Organ (021-622 1353) **The Guana Batz/Phantom Zone**
BIRMINGHAM Odeon (021-643 6101) **The Ramones/The Prisoners**
BIRMINGHAM Powerhouse (021-643 4715) **The Waterboys**
COVENTRY Market Way Busters (20934) **Del Amitri**
LONDON Fulham High Street Kings Head (01-736 1413) **The Beatless**
LONDON Kensington Gore Royal Albert Hall (01-589 8212) **Julian Lennon**
LONDON Mornington Crescent Camden Palace (01-387 0428/9) **Hipsway/Love And Money/Curiosity Killed The Cat**
LONDON Wardour Street Wag Club (01-437 5534) **Rent Party**
NEWCASTLE Melbourne Street Riverside Club (614386) **Sonic Youth/Cartoon**
STOKE Shelleys (322209) **The Bob Calvert Band**
WEST BROMWICH Coach And Horses (021-588 2136) **FBI/Cairo**

TUESDAY 13

ABERDEEN Capitol (583141) **PIL**
BRISTOL Bierkeller (22265) **Doctor And The Medics/Kiss That**
CARLO Regional College (31324) **That Petrol Emotion**
LIVERPOOL University (051-709 4744) **The Woodentops**
LONDON Hammersmith Palais (01-748 2812) **The Waterboys**
LONDON Hoxton Square Bass Clef (01-729 2476) **The Deltones/The Panic Brothers**
MANCHESTER Apollo Theatre (061-273 3775) **INXS**
PRESTON Guildhall (21721) **The Ramones/The Prisoners**

W/E MAY 10, 1986
EUROBEAT
INDIE SINGLES
INDIE ALBUMS
MUSIC VIDEO

CHARTS

EUROBEAT

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

INDIE SINGLES

- 1 3 RULES AND REGULATIONS EP, We've Got A Fuzzbox And We're Gonna Use It, Vindaloo
 - 2 1 A QUESTION OF LUJST, Depeche Mode, Mute
 - 3 2 GODSTAR, Psychic TV And The Angels Of Light, Temple
 - 4 5 THE TRUMPTON RIOTS EP, Half Man Half Biscuit, Probe Plus
 - 5 — TOO MANY CASTLES IN THE SKY, Rose Of Avalanche, Fire
 - 6 6 IT'S A GOOD THING, That Petrol Emotion, Demon
 - 7 4 SHELLSHOCK, New Order, Factory
 - 8 11 STATE OF MIND, Chumba Wumba, Agit/Matter
 - 9 16 LIKE AN ANGEL, the Mighty Lemon Drops, Dreamworld
 - 10 8 SWEETEST THING, Gene Loves Jezebel, Beggars Banquet
 - 11 10 SOMEWHERE IN CHINA, the Shop Assistants, 53rd & 3rd
 - 12 12 RIVER OF NO RETURN, Ghost Dance, Karbon
 - 13 — WHAT'S INSIDE A GIRL, Cramps, Big Beat
 - 14 14 SOLD DOWN THE RIVER, Three Johns, Abstract
 - 15 13 ALL DAY LONG, the Shop Assistants, Subway Organisation
 - 16 7 GIVING GROUND, the Sisterhood, Merciful Release
 - 17 17 A HUNDRED WORDS, the Beloved, Film Flam
 - 18 22 BLUE MONDAY, New Order, Factory
 - 19 — THERESE, Bodines, Creation
 - 20 9 ONCE MORE, the Wedding Present, Reception
 - 21 18 THIS DAMN NATION, the Godfathers, Corporate Image
 - 22 8 COLD HEART, Jasmine Minks, Creation
 - 23 — TINY DYNAMINE, Cocteau Twins, 4AD
 - 24 — ECHOES IN A SHALLOW BAY, Cocteau Twins, 4AD
 - 25 24 RESERVATION, Terry And Gerry, Intape
 - 26 — PUMP IT UP, Makin' Time, Countdown/Stiff
 - 27 21 POGUETRY IN MOTION, the Pogues, Stiff
 - 28 — LOVE'S GOING OUT OF FASHION, Biff Bang Pow, Creation
 - 29 26 SHE SELLS SANCTUARY, the Cult, Beggars Banquet
 - 30 20 GOOD TO BE KING, the Janitors, Intape
- Compiled by Spotlight Research

INDIE ALBUMS

- 1 1 VICTORIALAND, Cocteau Twins, 4AD
- 2 2 BLACK CELEBRATION, Depeche Mode, Mute
- 3 3 BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus
- 4 4 THE UNACCEPTABLE FACE OF FREEDOM, Test Dept, Ministry Of Power/Some Bizzare

- 5 5 A DATE WITH ELVIS, the Cramps, Big Beat
 - 6 12 MAN IN A SUITCASE, Ted Chippington, Vindaloo
 - 7 11 WIRE PLAY POP, Wire, The Pink Label
 - 8 8 LOW-LIFE, New Order, Factory
 - 9 — REMBRANDT PUSSY HORSE, Butthole Surfers, Red Rhino Europe
 - 10 20 THE SINGLES '81-'85, Depeche Mode, Mute
 - 11 10 RUM, SODOMY AND THE LASH, the Pogues, Stiff
 - 12 9 BIG COCK, King Kurt, Stiff
 - 13 19 T.R.O.U.B.L.E., Vic Goddard, Rough Trade
 - 14 23 CIRCUSES AND BREAD, Durutti Column, Factory/Benelux
 - 15 14 GARLANDS, Cocteau Twins, 4AD
 - 16 6 GREED, Swans, K.422
 - 17 13 TREASURE, Cocteau Twins, 4AD
 - 18 — FIRST AVALANCHE, Rose Of Avalanche, LIL
 - 19 7 PAINT YOUR WAGON, Red Lorry Yellow Lorry, Red Rhino
 - 20 — THE OLD AND THE NEW, A Certain Ratio, Factory
 - 21 26 TEST TUBE CONCEIVED, Robert Calvert, Demi Monde
 - 22 22 LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS, the Go-Betweens, Beggars Banquet
 - 23 25 1979-1983, Bauhaus, Beggars Banquet
 - 24 17 DAMNED BUT NOT FORGOTTEN, the Damned, Dojo
 - 25 — MOUTH OF THE NIGHT, Psychic TV, Temple
 - 26 15 LOVE, the Cult, Beggars Banquet
 - 27 16 FLIP YOUR WIG, Hüsker Dü, SST
 - 28 18 HATFUL OF HOLLOW, the Smiths, Rough Trade
 - 29 24 NIGHT OF A THOUSAND CANDLES, the Men They Couldn't Hang, Imp/Demon
 - 30 29 FALSE ACCUSATIONS, the Robert Cray Band, Demon
- Compiled by Spotlight Research

INDIE ALBUMS '87



MUSIC VIDEO

- 1 1 ALCHEMY LIVE, Dire Straits, Channel 5
 - 2 2 NO TICKET REQUIRED, Phil Collins, WEA Music
 - 3 3 THE VISIONS OF DIANA ROSS, Diana Ross, PMI
 - 4 8 LIVE IN RIO, Queen, PMI
 - 5 5 GREATEST FLIX, Queen, PMI
 - 6 6 STOP MAKING SENSE, Talking Heads, Palace/PMI
 - 7 9 THE SINGLE FILE, Kate Bush, PMI
 - 8 10 THE HITS 4 VIDEO SELECTION, RCA/Columbia
 - 9 20 LIVE AFTER DEATH, Iron Maiden, PMI
 - 10 12 LIVE, Big Country, Channel 5
 - 11 11 THE HIGH ROAD, Roxy Music, Channel 5
 - 12 13 MIRAGE TOUR, Fleetwood Mac, Channel 5
 - 13 4 9012 LIVE, Yes, Polygram
 - 14 7 THE VIRGIN TOUR, Madonna, WEA Music
 - 15 17 THE VIDEO, Wham!, CBS/Fox
 - 16 — "UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG
 - 17 — PRIVATE DANCER TOUR, Tina Turner, PMI
 - 18 — PACK UP THE PLANTATION, Tom Petty And The Heartbreakers, Virgin/PMI
 - 19 14 DANCE ON FIRE, the Doors, CIC
 - 20 16 VIDEO HITS 2, Various Artists, Wienerworld/Video Collection
- Compiled by Spotlight Research



W/E MAY 10, 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 WEST END GIRLS, Pet Shop Boys, EMI America
- 2 1 ADDICTED TO LOVE, Robert Palmer, Island
- 3 7 GREATEST LOVE OF ALL, Whitney Houston, Arista
- 4 4 WHY CAN'T THIS BE LOVE, Baltimore, Manhattan
- 5 6 WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson, A&M
- 6 8 YOUR LOVE, the Outfield, Columbia/CBS
- 7 9 TAKE ME HOME, Phil Collins, Atlantic
- 8 11 BAD BOY, Miami Sound Machine, Epic
- 9 5 HARLEM SHUFFLE, the Rolling Stones, Rolling Stones/CBS
- 10 12 IF YOU LEAVE, OMD, A&M
- 11 14 LIVE TO TELL, Madonna, Sire
- 12 3 KISS, Prince And The Revolution, Paisley Park
- 13 16 ON MY OWN, Patti LaBelle And Michael McDonald, MCA
- 14 17 I CAN'T WAIT, Nu Shooz, Atlantic
- 15 18 SOMETHING ABOUT YOU, Level 42, Polydor
- 16 13 AMERICAN STORM, Bob Seger And The Silver Bullet Band, Capitol
- 17 21 ALL I NEED IS A MIRACLE, Mike And The Mechanics, Atlantic
- 18 10 MANIC MONDAY, Bangles, Columbia/CBS
- 19 23 IS IT LOVE, Force MD's, Warner Bros/Tommy Boy
- 20 25 BE GOOD TO YOURSELF, Journey, Columbia/CBS
- 21 27 MOVE AWAY, Culture Club, Virgin/Epic
- 22 29 NEVER AS GOOD AS THE FIRST TIME, Sade, Portrait
- 23 28 ROUGH BOY, ZZ Top, Warner Brothers
- 24 15 ROCK ME AMADEUS, Falco, A&M
- 25 32 CRUSH ON YOU, the Jets, MCA
- 26 20 WHAT YOU NEED, INXS, Atlantic
- 27 19 LET'S GO ALL THE WAY, Sly Fox, Capitol
- 28 37 THERE'LL BE SAD SONGS (TO MAKE YOU CRY), Billy Ocean, Jive
- 29 22 I THINK IT'S LOVE, Jermaine Jackson, Arista
- 30 34 TOMORROW DOESN'T MATTER TONIGHT, Starship, Grunt
- 31 36 NO ONE IS TO BLAME, Howard Jones, Elektra
- 32 33 STICK AROUND, Julian Lennon, Atlantic
- 33 40 NOTHIN' AT ALL, Heart, Capitol
- 34 35 FEEL IT AGAIN, Honeymoon Suite, Warner Brothers
- 35 38 MOTHER'S TALK, Tears For Fears, Mercury
- 36 39 ALL THE THINGS SHE SAID, Simple Minds, A&M/Virgin
- 37 44 A DIFFERENT CORNER, George Michael, Columbia/CBS
- 38 24 TENDER LOVE, Force MD's, Warner Brothers/Tommy Boy
- 39 26 I DO WHAT I DO, John Taylor, Capitol
- 40 50 HOLDING BACK THE YEARS, Simply Red, Elektra
- 41 30 SO FAR AWAY, Dire Straits, Warner Brothers
- 42 49 I WANNA BE A COWBOY, Boys Don't Cry, Profile
- 43 45 RIGHT BETWEEN THE EYES, Wax, RCA
- 44 48 WHERE DO THE CHILDREN GO?, the Hooters, Columbia/CBS
- 45 51 RAIN ON THE SCARECROW, John Cougar Mellencamp, Riva
- 46 31 SATURDAY LOVE, Cherrille with Alexander O'Neal, Tabu
- 47 52 VIENNA CALLING, Falco, A&M
- 48 42 SECRET LOVERS, Atlantic Starr, A&M
- 49 54 PRETTY IN PINK, Psychedelic Furs, A&M
- 50 59 WHO'S JOHNNY (SHORT CIRCUIT THEME), El DeBarge, Gordy
- 51 41 R.O.C.K. IN THE USA, John Cougar Mellencamp, Riva
- 52 46 RESTLESS, Starpoint, Elektra

- 53 63 TUFF ENUFF, Fabulous Thunderbirds, CBS Associated
- 54 60 THE LOVE PARADE, Dream Academy, Reprise
- 55 43 I CAN'T WAIT, Stevie Nicks, Modern
- 56 75 LIKE NO OTHER NIGHT, 38 Special, A&M
- 57 67 YOUR WILDEST DREAMS, Moody Blues, Polydor
- 58 47 THESE DREAMS, Heart, Capitol
- 59 53 ABSOLUTE BEGINNERS, David Bowie, EMI America
- 60 66 UNDER THE INFLUENCE, Vanity, Motown

B U L L E T S

- 61 71 IF YOUR HEART ISN'T IN IT, Atlantic Starr, A&M
 - 64 70 MUTUAL SURRENDER (WHAT A WONDERFUL WORLD), Bourgeois
Tagg, Island
 - 65 79 OUT OF MIND, OUT OF SIGHT, Models, Geffen
 - 72 83 THE HEAT OF HEAT, Patti Austin, Qwest
 - 73 81 SAY IT, SAY IT, EG Daily, A&M
 - 74 — WHEN THE HEART RULES THE MIND, GTR, Arista
 - 75 88 CHAIN REACTION, Diana Ross, RCA
 - 76 85 LEAD A DOUBLE LIFE, Loverboy, Columbia/CBS
 - 79 84 I MUST BE DREAMING, Giuffria, Camel/MCA
 - 80 — IF SHE KNEW WHAT SHE WANTS, Bangles, Columbia
 - 81 89 DIGGING YOUR SCENE, Blow Monkeys, RCA
 - 82 — DON QUICHOTTE, Magazine 60, Baja
 - 85 — DANGER ZONE, Kenny Loggins, Columbia
 - 88 — DON'T WALK AWAY, Robert Tepper, Columbia
 - 89 — SLEDGEHAMMER, Peter Gabriel, Geffen
 - 90 — LIVING ON VIDEO, Trans-X, Atco
 - 92 — LISTEN LIKE THIEVES, INXS, Atlantic
- Compiled by Billboard

U S A L B U M S


- 1 1 5150, Van Halen, Warner Brothers
- 2 2 WHITNEY HOUSTON, Whitney Houston, Arista
- 3 3 PARADE, Prince And The Revolution, Paisley Park
- 4 4 DIRTY WORK, Rolling Stones, Columbia/CBS
- 5 5 PRETTY IN PINK, Soundtrack, A&M
- 6 6 LIKE A ROCK, Bob Seger And The Silver Bullet Band, Capitol
- 7 8 HEART, Heart, Capitol
- 8 7 FALCO 3, Falco, A&M
- 9 9 RIPTIDE, Robert Palmer, Island
- 10 14 PLAY DEEP, the Outfield, Columbia/CBS
- 11 12 CONTROL, Janet Jackson, A&M
- 12 16 PLEASE, Pet Shop Boys, EMI America
- 13 10 PROMISE, Sade, Portrait
- 14 11 THE ULTIMATE SIN, Ozzy Osbourne, CBS Associated
- 15 19 BROTHERS IN ARMS, Dire Straits, Warner Brothers
- 16 15 DIFFERENT LIGHT, Bangles, Columbia/CBS
- 17 18 NO JACKET REQUIRED, Phil Collins, Atlantic
- 18 13 SCARECROW, John Cougar Mellencamp, Riva
- 19 17 TURBO, Judas Priest, Columbia/CBS
- 20 20 WELCOME TO THE REAL WORLD, Mr Mister, RCA
- 21 21 LISTEN LIKE THIEVES, INXS, Atlantic
- 22 22 AFTERBURNER, ZZ Top, Warner Brothers
- 23 — RAISED ON RADIO, Journey, Columbia
- 24 27 PRIMITIVE LOVE, Miami Sound Machine, Epic
- 25 34 TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated
- 26 23 KNEE DEEP IN THE HOOPLA, Starship, Grunt
- 27 24 AS THE BAND TURNS, Atlantic Starr, A&M
- 28 29 MIKE AND THE MECHANICS, Mike And The Mechanics, Atlantic
- 29 30 MASTER OF PUPPETS, Metallica, Elektra
- 30 28 NERVOUS NIGHT, the Hooters, Columbia/CBS
- 31 37 LET'S GO ALL THE WAY, Sly Fox, Capitol
- 32 32 THE SECRET VALUE OF DAYDREAMING, Julian Lennon, Atlantic
- 33 31 LIVES IN THE BALANCE, Jackson Browne, Asylum
- 34 26 GREATEST HITS, Alabama, RCA
- 35 43 WORLD MACHINE, Level 42, Polygram
- 36 42 FROM LUXURY TO HEARTACHE, Culture Club, Virgin/Epic

« Joyce Sims »

'STRICTLY YARDIE!'
THE FRESH VERSION OF THE NATIONAL SMASH

The Mega Mixed « All And All »

Re-organised by Mantronik and the Diamond II

LONDON  LONXR94 Also available on 7" LON94

37 40 **BIG WORLD**, Joe Jackson, A&M
 38 33 **PICTURES FOR PLEASURE**, Charlie Sexton, MCA
 39 25 **THE BROADWAY ALBUM**, Barbra Streisand, Columbia/CBS
 40 41 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
 41 36 **ONCE UPON A TIME**, Simple Minds, A&M/Virgin
 42 35 **IN SQUARE CIRCLE**, Stevie Wonder, Tamla
 43 — **THE JETS**, the Jets, MCA
 44 39 **ALL FOR LOVE**, New Edition, MCA
 45 45 **THE KNIFE FEELS LIKE JUSTICE**, Brian Setzer, EMI America
 46 46 **PRECIOUS MOMENTS**, Jermaine Jackson, Arista
 47 49 **ROCK A LITTLE**, Stevie Nicks, Modern
 48 44 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
 49 50 **KATRINA AND THE WAVES**, Katrina And The Waves, Capitol
 50 — **FINE YOUNG CANNIBALS**, Fine Young Cannibals, IRS

Compiled by Billboard

D I S C O

1 1 **YOU AND ME TONIGHT**, Aurra, 10 Records 12in
 2 2 **THE FINEST**, The SOS Band, Tabu 12in
 3 3 **(YOU ARE MY) ALL AND ALL**, Joyce Sims, London 12in
 4 4 **WHAT HAVE YOU DONE FOR ME LATELY (REMIX)**, Janet Jackson, A&M 12in
 5 9 **LOVE'S GONNA GET YOU**, Modern-nique featuring Larry Woo, 10 Records 12in
 6 6 **SERIOUS**, Serious Intention, London/Pow Wow Records Inc 12in
 7 5 **DO FRIES GO WITH THAT SHAKE**, George Clinton, Capitol 12in
 8 10 **PRISONER OF LOVE (UK RE-EDIT)**, Millie Scott, 4th + B'way 12in
 9 7 **MINE ALL MINE/PARTY FREAK (LATIN RASCAL EDIT)**, Cashflow, Club 12in
 10 18 **ON MY OWN**, Patti LaBelle and Michael McDonald, MCA Records 12in
 11 8 **GOTTA FIND A WAY/INSTRUMENTAL**, Russ Brown, 10 Records 12in
 12 15 **STAY**, The Controllers, MCA Records 12in
 13 14 **TENDER LOVE**, Force MD's, Tommy Boy/Island 12in
 14 25 **JUMP BACK (SET ME FREE)**, Dhar Braxton, US Sleeping Bag Records 12in
 15 12 **I'LL KEEP ON LOVING YOU**, Princess, Supreme Records 12in
 16 19 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, US Atlantic 12in
 17 24 **SET ME FREE**, Jaki Graham, EMI 12in
 18 13 **A NIGHT TO REMEMBER (M&M REMIX)**, Shalamar, MCA Records 12in
 19 20 **BORROWED LOVE/EVEN WHEN YOU SLEEP/NOTHING BUT THE BEST/DO YOU STILL WANT TO?/SANDS OF TIME**, The SOS Band, Dutch Tabu LP
 20 11 **HEADLINE NEWS (EXTENDED REMIX)**, William Bell, Tout Ensemble 12in
 21 23 **CAN'T WAIT ANOTHER MINUTE**, Five Star, Tent 12in
 22 — **YOU AND ME TONIGHT (MIDNIGHT MIX)**, Aurra, 10 Records 12in
 23 — **EXPANSIONS '86 (EXPAND YOUR MIND)**, Chris Paul, 4th + B'way 12in white label
 24 16 **YOU TO ME ARE EVERYTHING (DECADE REMIX)**, Real Thing, PRT 12in
 25 58 **WHAT YOU GONNA DO ABOUT IT (DANCE REMIX)**, Total Contrast, London 12in
 26 17 **NOVELA DAS NOYE (SPIDER WOMAN)/CHIEF INSPECTOR (PRECINCT 13)**, Wally Badarou, 4th + B'way 12in
 27 29 **LESSONS IN LOVE/WORLD MACHINE**, Level 42, Polydor 12in
 28 22 **THE HEAT OF HEAT (CLUB HEAT MIX)**, Patti Austin, Qwest 12in
 29 26 **WHAT'S MISSING (REMIX)/A BROKEN HEART CAN MEND**, Alexander O'Neal, Tabu 12in
 30 27 **SECRET LOVERS**, Atlantic Starr, A&M 12in
 31 21 **IT ONLY TAKES A MINUTE (BEN LIEBRAND REMIX)**, Tavares, Capitol 12in
 32 30 **YOU CAN'T BLAME LOVE**, Thomas & Taylor, US Thom/Tay 12in
 33 — **MINE ALL MINE (MARK BERRY REMIXES)**, Cashflow, Club 12in white label
 34 28 **WHEN I THINK OF YOU/HE DOESN'T KNOW I'M ALIVE**, Janet Jackson, A&M LP
 35 55 **WHERE YOU GONNA BE TONIGHT?/FIRST TIME MAKING LOVE/RESTLESS/STICKY SITUATION**, Willie Collins, US Capitol LP
 36 32 **SHADOWS OF YOUR LOVE**, J.M. Silk, US DJ International Records 12in
 37 33 **CAUGHT UP IN THE RAPTURE/BEEN SO LONG/YOU BRING ME JOY**, Anita Baker, Elektra LP
 38 71 **GIVIN' IT (TO YOU)**, Skyy, US Capitol 12in

39 42 **S.O.S.**, Oliver Cheatham, Champion 12in
 40 41 **SOUL POWER/DON'T TELL IT**, James Brown, Boiling Point 12in
 41 34 **MY LATIN LOVER**, Q-Pid Featuring Nikki Q, US Sunnyview 12in
 42 60 **CAUGHT IN THE MIDDLE**, James Coobin & Prime Cut, Lovebeat International 12in
 43 50 **MY SECRET FANTASY/DISTANT LOVER**, The Controllers, US MCA Records LP
 44 31 **FINE YOUNG TENDER/LOVE'S ON FIRE/MORE THAN A MILLION/DANCE TO THE GROOVE**, Aleem featuring Leroy Burgess, Atlantic LP
 45 77 **DIAL MY NUMBER**, Pauli Carman, US Columbia 12in
 46 38 **MYSTERY OF LOVE (INSTRUMENTAL/DUB/ORIGINAL BASEMENT MIX)**, Fingers Inc, US DJ International Records 12in
 47 47 **COMPUTER LOVE (REMIXES)**, Zapp, Warner Bros 12in
 48 39 **TRUTH OR DARE (REMIX)**, Shirley Muldock, Elektra 12in
 49 64 **I'LL KEEP ON LOVING YOU (DUB & SCRATCH REMIXES)**, Princess, Supreme Records 12in
 50 40 **STYLE (PETER GUNN THEME)**, Grandmaster Flash, US Elektra 12in
 51 36 **THE ART OF DRUMS**, Macattack, Baad Records 12in
 52 — **CAN'T GET BY WITHOUT YOU (REMIX)**, Real Thing, PRT 12in promo
 53 35 **BROOKLYN'S IN THE HOUSE**, Cut Master D.C., US Zakia Records 12in
 54 51 **GIVE IT UP FOR LOVE**, Steven Danté, Cooltempo 12in
 55 43 **RAZZLE DAZZLE**, Michael Jeffries, US Warner Bros 12in
 56 49 **HOLD IT, NOW HIT IT**, Beastie Boys, Def Jam 12in
 57 46 **LET'S MAKE LOVE**, T.C. Curtis, Hot Melt 12in
 58 — **BASSLINE (STRETCHED)/LADIES (REVIVED)**, Mantronix, 10 Records 12in promo
 59 44 **THE FOOLISH THING TO DO**, Heaven 17 featuring Jimmy Ruffin, Virgin 12in
 60 67 **FIRESTARTER**, Tease, Epic 12in
 61 45 **YOUR SMILE/SECRET RENDEZVOUS '86**, René & Angela, Club 12in
 62 54 **VERY REAL WAY (REMIX)**, The Winans, Qwest 12in
 63 76 **AMITYVILLE (THE HOUSE ON THE HILL)**, Lovebug Starski, US Epic 12in
 64 68 **JACK YOUR BODY — HOME MADE/CLUB YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
 65 88 **MYSTERY**, Anita Baker, US Elektra 12in
 66 37 **GO-GO GADGET**, Louie Oxley, Cooltempo 12in
 67 57 **I HEARD IT THROUGH THE GRAPEVINE**, Marvin Gaye, Motown 12in
 68 52 **HE'LL NEVER LOVE YOU (LIKE I DO)**, Freddie Jackson, Capitol 12in
 69 65 **RELEASE THE TENSION/DUB THE TENSION**, J-A Groove, US Studio Records 12in
 70 63 **DON'T STOP YOUR LOVE**, Cargo, WEA 12in
 71 75 **ALL PLAYED OUT**, L.F.E., Lovebeat International 12in
 72 78 **A LOVE BIZARRE, PARTS I AND II**, Sheila E, Warner Bros/Paisley Park 12in
 73 61 **INTO THE MOTION**, The Cool Notes, Abstract Dance 12in
 74 87 **DON'T BOTHER TO KNOCK**, Cognac, Rise Records 12in
 75 53 **ARE YOU WID IT**, Private Possession, US Mega Bolt 12in
 76 59 **RECONSIDER**, The Main Attraction, US RCA Victor 12in
 77 94 **TURN ME UP**, Candi McKenzie, Adventure 12in
 78 48 **PEE-WEE'S DANCE**, Joeski Love, US Vintertainment 12in
 79 85 **PRAYIN' (GOSPEL MIX)**, Harold Melvin & The Blue Notes, Stateside 12in
 80 — **OFF THE HOOK**, C.M. Dance, US Midnight Sun 12in
 81 79 **FREAK IN ME**, Danté, Bluebird/10 12in
 82 re **BASSLINE/NEEDLE TO THE GROOVE**, Mantronix, 10 Records LP
 83 97 **FREE AND EASY**, Choice Reunion, US Les-Wes Records 12in
 84 91 **OPEN YOUR DOOR**, Guinn, Motown 12in
 85 re **DON'T WANNA BE A SOMETIME LOVER**, Sylvia Smith, US Qwest 12in
 86 — **HEY GOOD LOOKIN'**, George Clinton, US Capitol LP
 87 — **DESTINY**, D.S.M., Elite 12in white label
 88 — **DON'T WANNA WAIT**, Lew Kirton, US Tweedside 12in
 89 96 **NEVER AS GOOD AS THE FIRST TIME (REMIX)**, Sade, Epic 12in
 90 72 **THE JAMMIN' NATIONAL ANTHEM**, Steve Arrington, Atlantic 12in
 91 — **BROOKLYN'S IN THE HOUSE (REMIX)**, Cut Master D.C., US Zakia Records 12in
 92 99 **BYE-BYE**, Janice, US 4th + B'way 12in
 93 91 **PEOPLE WILL BE PEOPLE/DREAMIN'**, Guinn, Motown LP
 94 89 **LOVE HONEY, LOVE HEARTACHE**, Man Friday, US Vinyl Mania 12in
 95 81 **SEX MACHINE/DUB**, Fat Boys, US Sutra 12in
 96 70 **PRISONER OF LOVE**, Mildred Scott, US 4th + B'way 12in
 97 — **SHARP AS A KNIFE (VOICES CALLING)**, Brandon Cooke, Mercury 12in
 98 98 **CRUSH ON YOU**, The Jets, MCA Records 12in
 99 83 **JUST ANOTHER LOVER**, Johnny Kemp, US Columbia 12in
 100 73 **WHAT I LIKE**, Anthony And The Camp, US Warner Bros/Jellybean 12in

Compiled by James Hamilton/Alan Jones

MARVIN GAYE

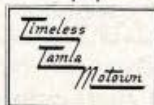
I HEARD IT THROUGH THE GRAPEVINE



NOW AVAILABLE WHILE STOCKS LAST!

4-TRACK CASSINGLE

featuring the 12" extended version of "I HEARD IT THROUGH THE GRAPEVINE"

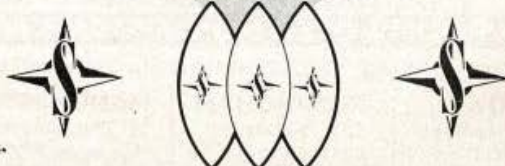


"OLDIES BUT GOLDIES"

DIANA ROSS & THE SUPREMES

YOU KEEP ME HANGIN' ON

OUT NOW AVAILABLE ON 7" & 12"



DISCO SCENE 01-387 6611

MARTIN

SOUND & LIGHT

70A Blackstock Road, corner of Ambler Rd
London N4 2DR.
01-354 2254 (2 lines)



Professional Anti-static Slip Mats £5.99 + 50p P&P
100 Jingle or Comedy Cassette £6.99 + 75p P&P
3 Channel Lighting Controller £29.95 + 75p P&P
4 Channel Lighting Controller £34.95 + 75p P&P
4 Channel Lighting Screens (6 Patterns avail.) £57.50 + £2.50 P&P
Shure Prologue 10L Mic + Mic Cable £24.95 + 75p P&P
Citronic Severn Popular + NJD SA110 110W Amplifier £325 + £7.50 P&P

FREE MAIL ORDER CATALOGUE AVAILABLE.

THUNDER and LIGHTING

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

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

RE-INFORCED HEAVY DUTY RECORD CASES
450 Sgls £29.95 50 12" LPS £24.95
8 PAR CANS, 4 STROBES, all leads and
controllers, including 2 T-Stands £899.00
OPTIKINETICS Solar 250 Projectors £129.95

Our **NEW SHOWROOM** at the above
address is now installed, where we have on
display an **Illuminated DANCE FLOOR**
and the latest **CEILING RIG** together with
a wide range of **DISCO EQUIPMENT**.

We Can **REPAIR** or **PART EXCHANGE**
all **DISCO EQUIPMENT** we also carry out
INSTALLATIONS of **DANCE FLOORS**
and **LIGHTING RIGS**.

All Prices include V.A.T.

SOUTH WEST LIGHTING

DIRECT PRICES inc lamps

New 8 Head Helicopter 40rpm £181.20
4 Head Helicopter 40rpm + 5rpm £80.60
4 Head Multibeam £104.60
Pinspots £9.99
Scanners £27.50
Telescopic T' stand inc 4' bar £35.00
12" Mirror Ball + Rotator £27.50
1 Head Multibeam £38.90

● AND MANY MORE ●

inc S/H sound equipment list with lots
of bargains.

Contact: Paul Goody
SOUTH WEST LIGHTING
2 Staplake Road
Starcross, Devon EX6 8PQ
Tel: (0626) 890806
Price + VAT + carriage
TRADE PRICE LIST AVAILABLE

ZODIAK DISCO SALES AND HIRE
"JUST OFF THE A1"

WE'VE MOVED
UNIT 10 STUKELEY RD, IND ESTATE,
HUNTINGDON, CAMBS.
(Head for Texas)

★ NOW WHOLESALE DISTRIBUTOR FOR
ASTRO LIGHTING EFFECTS ★
ELECTRO-VOICE — SCOTT — CITRONIC —
MANHATTAN — TECHNICS DISCO DANCE FLOOR
INSTALLATIONS — FUNPUB INSTALLATION —
VIDEO INSTALLATION

Mail Order & Finance Available. Telephone 0480 50934
CHART — DISCO — JAZZ — JAZZ & S/H RECORDS — NEW & S/H EQUIPMENT —
TRADE-INS A FULL REPAIR SERVICE

CABINET FITTINGS

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

Send
30p cheque/PO
for illustrated catalogue
Adam Hall Supplies, Unit H,
Carlton Court, Grainger Road,
Southend-on-Sea.

ADAM HALL SUPPLIES LTD.

Squire's WINTER SEASON DISCO BARGAINS

Reductions and Special Offers exclusively for DJ readers of Record Mirror

COMPLETE SYSTEM

SAVE **£150**

Hawaii IV
Latest design
with new T/Tables
Usually **£668**

Citronic
Squire
XL120
Speakers
Usually
£276
(pair)

RSD125+ 125W Amplifier
Usually **£205**

EXCLUSIVE NEW SQUIRE PRODUCT

Ideal for the Mobile DeeJay

SAVE **£40**

4 WAY SYNCHRONISED SCANNER

Complete with swivel,
lockable stand, separate circuit for
lamps, 4 x PAR 36 included.

USUAL PRICE **£189** SPECIAL PRICE **£149**

ALL PRICES INCLUDE VAT

Squire SUPERSCANNER

Adjustable scan angle
Special offer to RM readers

Usually **£40.25**
£35.25
inc bulb
WHILE STOCKS
LAST

SAVE **£5**

TOTAL PACKAGE DEAL
Disco + Amp + 2 Speakers
ONLY **£999** inc VAT
inc all leads but stand extra

PINSPOT SALE OF THE CENTURY

SAVE **£2** each

SAPRO MS36
Special reduction down to
£13.90
+ Squire's B30's **£16.90**
NOW ONLY **£14.90**

Prices include lamp and VAT — while stocks last

Squire's New Catalogue

Every DeeJay should have one!
64 glossy pages
32 in full colour
Over 200 product and Disco pictures
8 page Price Guide included.

EQUIPMENT CATALOGUE AND DESIGN BOOK

RECORD CASES

Reinforced & lockable
AT BARGAIN PRICES

S350 holds
3507" singles
ONLY **£19.95**
LP75 holds 75 12" or
LP's ONLY **£18.95**

ACCESS • BARCLAYCARD
EASY TERMS
TRADE-INS

Squire DeeJay SLIPMATS

NOW ONLY **£3.95**
per pair —
choice of colours

PRICE PROMISE

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

SHOWROOMS: OPEN MON-FRI 10AM-6PM: SATS 10AM-2PM

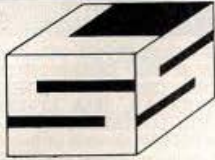
MAIL ORDER ENQUIRIES TO LONDON BRANCH — MIN HANDLING & CARRIAGE PER ORDER £3

LONDON 176 Junction Road, London N19 Tel: 01-272 7474	BIRMINGHAM 220 Broad Street, Birmingham B15 Tel: 021-643 6767	MANCHESTER 251 Deansgate, Manchester M3 Tel: 061-831 7676	GLASGOW 1 Queen Margaret Road, Kelvinside, Glasgow G20 Tel: 041-946 3303
---	---	---	--

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

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

DISCO SCENE 01-387 6611



LEAMINGTON SIGHT AND SOUND
Suppliers of professional sound, lighting and special effects equipment
Supply and Installation of Sound and Lighting Systems.
Large or Small, Foreground or Background

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

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

LOOK → VERY NICE ↓ ↓ SILLY PRICE ← LOOK

PINSPOTS — FITTED GENUINE G.E. PAR 36 LAMP £14.99
ADJUSTABLE SCANNER — FITTED G.E. LAMP £37.60
FOUR WAY ADJUSTABLE SCANNER BANK INC. LAMPS £134.78
POWERDRIVE STAND AND T-BAR FOUR PINSPOTS SPLITTER BOX and 10MTR BULGIN LEAD £149.99

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

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

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

CREDIT/TRADE SUPPLY
0926
833617

WEYBRIDGE,
0932 (STD)
54522
51753

COSMIC

244-256
STATION ROAD,
ADDLESTONE,
SURREY, KT15 2PS

DISCO & LIGHTING, TV, VIDEO & HI FI
ALL SYSTEMS BASED ON

NJD TD6 LANCASTER 110 x 110 STEREO AMPS VARI-SPEED DECKS

NJD TD6 SOUNDLITE 4 STARDREAM SCREENS 1 x 15H (PR) SPEAKERS SCANNERS x 2 DECK STAND	£999	NJD TD6 1 x 15H (PR) SPEAKERS 1 x 15H (PR) SPEAKERS DECK STAND	£999
NJD TD6 2 POWERDRIVE STANDS 2 CROSS-BARS 8 PINSPOTS 1 x 12H (PR) SPEAKERS SC 4000 I CONNECTORS (BULGIN) DECK STAND	£999	NJD TD6 STAR DREAM SCREENS CC4000/3000 LIGHT SCREEN 1 x 15H (PR) SPEAKERS DECK STAND	£999
TD6 NJD 4 PAR CANS 2 STANDS 2 BARS SC 4000 I CONNECTORS (BULGIN) DECK STAND 1 x 12H (PR) SPEAKERS	£999	NJD TD6 STAR DREAM SCREENS 1 x 12 H (PR) SPEAKERS 1 x 15H (PR) SPEAKERS DECK STAND	£999
NJD TD6 1 x 12H (2PRS) SPEAKERS 2 SCANNERS CC 4000/3000 LIGHT SCREEN DECK STAND	£999	NJD TD6 STAR DREAM SCREENS 4 SCANNERS 1 x 15H (PR) SPEAKERS DECK STAND	£999

ALL GELS AND LEADS INCLUDED FREE. EXTRA ADD ONS TO SYSTEMS
PINSPOTS £14.50 SCANNERS £34.95 SOUNDLITE £34.95, STAR DREAM SCREENS
£119, PAR CANS £34.95, 2FT SCREENS £59, 2½FT £99, 3FT £115, KALIEDOSCOPE
£135, 3 x 2FT £99, SPOTLIGHT BOXES FROM £50-£125, RECORD BOXES 7" 400
SINGLES £19.00. LPs 50 £18, 70 £19.

AGENTS FOR:- H/H, CITRONIC, CLOUD, PULSAR, MYSTICAL, NJD,
STUDIO ONE, AUDIO FACTORS, OPTIKINETICS, POWERDRIVE, MODE,
MULTIPHASE & ALL OTHER LEADING MAKES EXTRA

ORANGE discotheque Centre Ltd

SPECIALISTS in OVERHEAD STAGE LIGHTING and EFFECTS

Complete T-Stand £49.95 inc VAT
300w Stage Cans £29.95 inc VAT
Par 36 Pinspots (inc lamps) £11.99 inc VAT
Par 36 4-head Helicopters (inc lamps) £99.95 inc VAT
NJD Logic 4000 Controller £129.00 inc VAT
OPTIKINETICS PROJECTORS only £129.00 inc VAT
FREE P/P Anywhere in the UK

*** We buy second hand equipment ***
Credit Card enquiries welcome.
734/736 OXFORD ROAD,
READING.
(0734) 509969/589453.

DISCOLAND

NEW MOBILE

OUR EXCLUSIVE "LIGHT ARCH"

Available in 3 or 4 channels
Assembled in minutes
Folds - Easy carry handles
Fast bulb change
Width 53" Ht. 68" set-up

PRICE DIRECT £159

SELLING FAST
CREDIT and MAIL ORDER
AVAILABLE or call in at our
LARGE SHOWROOMS
OPEN SEVEN DAYS A WEEK

01-690 2205
Manufactured and supplied by:
COMPA (LIGHTING) LTD
373, Lewisham High St,
London SE13 6NZ

DIRECT TO THE D.J.

Disco Equipment

CITRONIC THAMES II micro 3 months old.
Phone 0970 81247.
CITRONIC AVON console for sale.
WANTED: Citronic Tamar (0992) 464047.
COMPLETE DISCO — 400w stereo, speakers, lights, etc. £2000 ono. 0934 743803.
CITRONIC HAWAII MK 2 stereo console £275 ono. (01) 854 3648.
ELECTRO-VOICE loudspeakers, microphones, woodwork. Special promotion 01-317 0494.
SECONDHAND DISCO equipment bought and sold 01-368 9852
SPEAKER SYSTEM McKenzie 800w six cabinets V.G.C. £695 Bexhill 0424 215789 (E.Sussex)

D.J. Jingles

RADIO ONE and Capital Radio jingles required. State quality and price. Box No 4670.
COLLECTOR TAPES. Pams series 14 to 21, 22 to 27, 28 to 39, 40 to 49 on four C90 cassettes for £31.00 or £7.99 each. Also for custom jingles send £1.50 for demo cassette payable to Pams International, 4 Hansol Road, Bexleyheath, Kent DA6 8JG or Tel 01-304 8088.
JINGLES REMIXED Have your old jingles revived. Dave Fawcner, M.M.S. 061-740 5419.

ORANGE discotheque Centre Ltd LOUDSPEAKER OFFERS!

Tannoy Pumas £679 inc VAT
Tannoy Lynx £499 inc VAT
H/H Pro 150 £495 inc VAT
CCM Invader 15 £359 inc VAT
Bose 302 Bass Bins £1099 inc VAT
Bose 802's £899 inc VAT

Plus our own range of 200w & 250w systems at £299 inc VAT
FREE P/P Anywhere in the UK
Credit Card enquiries welcome.

734/736 OXFORD ROAD,
READING.
(0734) 509969/589453.

For Sale

DISCO EQUIPMENT for sale Tel: 04862 25593

Mobile Discos

DAVE JANSEN — 01-690 7636.

LUTON SOUND & LIGHTING

SALE!

Don't miss the
LUTON SOUND & LIGHTING
Spring Sale

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

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

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

★ **BIG** ★
reductions
on:

CONSOLES from £239

SPEAKERS from £99 (100W full range)

SPOTS Pin from £12.99
Scanners from £37.99 (both including lamp)

Prices include VAT

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

and much more!

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

Name _____
Address _____
Type of Business _____
Please include UK Postcode or Area Code if overseas. RM

NEWS

DIGEST

edited by
robin smith

● **Rod Stewart**, supported by the Blow Monkeys, will be playing a massive concert at Wembley Stadium on Saturday, July 5. Another big support name is to be confirmed. Gates open at 2pm, the concert ends at 10pm. Tickets are £15, available from Rod Stewart Wembley Tickets, CP Box Office, PO Box 1AS, London W1A 1AS. Cheques or Postal Orders should be made payable to CP Box Office, and enclose an SAE. There are also two credit card hotlines on 01-240 0771 and 01-439 3371.

● **Aretha Franklin's** classic song 'You Make Me Feel Like A Natural Woman' will be out as a single on Monday, May 12. The 1967 Goffin/Wexler/King composition comes with another Franklin classic from the same year, 'I Never Loved A Man (The Way I Love You)'. The 12 inch features 'Do Right Woman — Do Right Man'.

● **UB40**, Stephen Duffy and Joan Armatrading are three of the artists featured on the 'Action' album out on Monday, May 19. Recorded by various Birmingham based musicians and friends, royalties from sales of the record will go towards building a hospice for terminally ill children.

● **Jools Holland** was taken to hospital last week after a crash on the M5 near Exeter. Jools was travelling with Squeeze drummer Gilson Lavis and their manager John Laye, when their car was involved in a prang with another vehicle at Junction 30.

Jools was later discharged from hospital after observation, but Gilson and John were not so lucky. Gilson broke his arm in the accident and John broke his jaw.



BAD MEDICINE SHOW

■ **Big Audio Dynamite** release their single 'Medicine Show' on Monday, May 19. A special double pack will be available in a gatefold sleeve, with two inch single featuring remixes of 'A Party', 'E=MC²' and 'Albert Einstein Meets The Human Beatbox'.

BAD have just made a six and a half minute video extravaganza called 'A Fistful Of Miami Vice' that should get an airing on 'The Tube'.

● **Latin Quarter** have rescheduled the dates on their tour following the departure of drummer Dave Charles. They'll now be playing Leeds University Thursday, May 8, Nottingham Rock City June 16, Brighton Coasters 18, Bristol Bierkeller 19, London Town And Country Club 22. All tickets bought for the original shows will be valid for the new dates.

Latin Quarter will also be playing the Glastonbury Festival on June 21.

● **Julian Lennon** releases his single 'This Is My Day' on Monday, May 12. It's taken from Julian's album 'The Secret Value Of Daydreaming'.

● **PiL** have made an alteration to their tour. They've switched their concert at Bristol Colston Hall on Sunday, May 25 to Bristol Hippodrome on the same night. On all dates PiL will be supported by Black Britain.

● **Bronski Beat**, who release their album 'Truthdare Doubledare' this week, have lined up a couple of prestigious dates. They'll be playing the London Sadlers Wells Theatre on Friday, June 6 and June 7. They're also planning some surprise gigs, so watch out.

● **Raymonde** have lined up a brief but undoubtedly memorable tour. See them at Deptford Crypt Saturday, May 10, Glasgow Rooftops 15, Edinburgh Hoochie Coochie 16, Aberdeen Venue 17, Dundee Fat Sam's 18.

● **The Cult**, the Bangles, the Waterboys and In Tua Nua have been added to the bill, headlined by Simple Minds, at Milton Keynes Bowl on June 21. This will be the Cult's first British appearance of the year.

● **The Housemartins** will be playing Brighton Coasters on Monday, May 12 as part of the Brighton Festival. Currently the Housemartins are recording tracks for their debut album out in June.

● **Imagination**, who release their single 'Sunshine' this week, celebrate their fifth anniversary with a concert at the London Royal Albert Hall on Thursday, May 15. They'll also be playing Bristol Hippodrome May 28, Ipswich Gaumont June 6, Birmingham Odeon June 7 and Oxford Apollo June 8.

OUT IN THE COUNTRY

● **Big Country** play another tour in June. They kick off with Southend Cliffs Pavilion on Sunday, June 18, followed by Ipswich Gaumont 19, Brighton Dome 22, Portsmouth Guildhall 23, St Austell Cornwall Coliseum 24, Liverpool Royal Court 26, Hanley Victoria Hall 27, Glasgow Barrowlands 29, 30, Leicester De Montfort Hall July 2, Lincoln Theatre Royal 3, Oxford Apollo 4.

All venues are in towns not covered on Big Country's previous tour, and the band say they'll be playing even more dates later this year. Big Country will be releasing another single shortly, followed by their third album.

● **Grandmaster Flash**, New York's King of Hip Hop, releases his single 'Style (Peter Gunn Theme) (Edit)' on Monday, May 12. The flip side is an instrumental version of the song.

● **The Crows**, who are hotly tipped to be the next big thing from Scotland, have lined up some dates. They'll be playing Dunfermline Warehouse Thursday, May 8, Aberdeen University 9, Dundee University 15, Glasgow Rooftops 16, Edinburgh Moray House College 23.

JAM '86

● **Bruce Springsteen** could be coming to Britain again with a massive concert at Wembley Stadium in the summer.

Bruce is rumoured to be playing the venue as part of his work with Jersey Artists For Mankind, the superstar charity organisation based in New Jersey, whose single 'We Got The Love' is out on Monday May 19. Money from the single will be going to combat hunger.

JAM is planning concerts across America and Europe, and Wembley with Bruce looks likely to be a serious proposition.

● We also hear that CND want to put on a large scale concert in London in the summer. We hope more news will follow soon.

BRANDON COOKE

SHARP AS A KNIFE

(VOICES CALLING)

THE VOICE ■ BROXANNE ■ SHANTÉ 7" ■ 12"

"From the breezy shores of Island Jersey to the neon flash of New York City comes the sound of '86".
Jay Strongman



BY JAMES HAMILTON

B P M

ODDS 'N' BODS

PATTI LABELLE is going to disappoint everyone who's just given her a smash as she's chickened out of her concerts here on account of the terrorist bomb scare, but in her place we could be getting separate visits from **Anita Baker** and **Patti Austin** — who'd you rather see?!... **Steve Walsh** is to star in a movie, filmed in London over the next two months, as the gigantic leader of a tribe of post-nuclear holocaust mutants (obviously someone saw **'Thunderdome'**, though whether this'll be for cinema or just video release is unclear at the moment): more immediately, his **Soul Set** returns to **The Hippodrome** next Wednesday (14) with a mock-up radio studio built on stage and many PAs... **Disco Mix Club's** Megamixers night at the same venue last week could have been busier but was a good showcase for some non-competitive scratching — **Les Adams** in particular did serious damage just to 'Just Buggin' and 'Alice'... New York master cutter **Steinski's** latest non-commercial offering, due on ultra-scarce vinyl and already about on cassette (stay tuned to **Capital Radio!**), is 'The Motorcade Sped On', doing for **President Kennedy's** assassination what '19' did for Vietnam, setting actuality news reports to what's presumably a purpose-built hip hop backing (rather than snippets of well known records this time), making a hook out of the repeated line "Mrs Kennedy jumped up, she called 'Oh no'"... **Princess** producer **Pete Waterman** says we should have heard the stuff he had to cut out of **Cheese's** mix! (I'll Keep On Loving You' meanwhile is being remixed by



THOMAS & TAYLOR 'You Can't Blame Love' (Cooltempo COOLX 123)

Married soul duo Lamar Thomas and Judy Taylor are hopefully headed for a crossover hit with this lovely lazily swaying 102½-102½-102½-102½bpm duet, punctuated by haunting War-like harmonica and tinged with southern soul despite being recorded in New York, already much played by radio in London at least (edit, and 0-62½-62½bpm 'We Need Company' flip). They recently visited for some PAs and are due here again, not being put off by bomb scares, which surely deserves support?

Bruce Forest for the US)... **Champion Records** picked up **Word Of Mouth** featuring **DJ Cheese** 'Coast To Coast', and — cross your fingers — could well have **Harlequin Four's** 'Set It Off!... **Tim Westwood** interestingly observes that nearly all the calls received by **Dial-A-Beat** (the expensive 'M'-rate 'phone a disc service he hosts) are during office hours, when obviously lots of funky secretaries are getting hip at their bosses' expense... **Greg Edwards** ousts **Gary Crowley** from **Capital**

Radio's week nights, this week starting a new half 'n half soul 'n style show 8-10pm Tuesday to Friday, as well as his Saturday **'Soul Spectrum'** of course... **JJ Barnes** at the last moment turned down the chance of a world-wide deal with **EMI**, his lucky replacement being **Steve Mancha**: both are Sixties soul legends now best remembered (unfortunately) for their northern soul sides... **Linda Creed**, who partners **Thom Bell** writing Philly Sound hits for most notably the **Stylistics**, has died aged just 37 of

cancer — she's currently charting as co-writer of 'The Greatest Love Of All'... **Pauli Carman** used to lead **Champaign**... **O'chi Brown** 'Whenever You Need Somebody' (on **Mercury** there) and then **Pet Shop Boys** 'West End Girls (Remix)' topped US Club Play, **Stephanie Mills** 'I Have Learned To Respect The Power Of Love' (a **René & Angela**-penned ballad) Black 45s, and **Janet Jackson** Black LPs in **Billboard**... **Billboard's** disco columnist **Brian Chin** is chuffed that instead of flowers he gave the **Anita Baker** album to **Jane Torvill** after a New York **Torvill & Dean** gig!... **Anita Baker's** first ever UK single will have to be 'Sweet Love' as a video's been made for its US release... **The SOS Band's** follow-up will be 'Borrowed Love'... I never know why otherwise quite soulful seeming DJs still support the pop material that **Level 42** have been making in the main, albeit stylishly, for the last few years... **Gilles Peterson** is amongst the jocks at **Andros's** trendy **War** nights in London St Martin's Lane **Lacey's** for the next six Thursdays... **Superfly** co-presents **Saxon Studio International** at **Bristol Mecca** Mayfair Rooms this Saturday (10), and at Gloucester **Jamaican Sport & Social Club** on Friday fortnight (23)... Sunday (11) **Chris Brown & Johnnie Walker** start up **The Stronghold** weekly at **Camberley's Cambridge Nightclub**, playing every vintage, type and ethnic origin of black music that fits... **Danny Smith** spins hard funk 'n soul Fri/Sat with guest jocks at **Hunstanton's Club Alexia**... **Paul Burnett's** next rap attack under the guise of **PB Squad**, following earlier send-ups of 'Convoy' and 'Rambo', is 'Walking The Dog' — as in 'Mad Dog' **Gadaffi**... **RELEASE THE TENSION!**

HOT VINYL

CHRIS PAUL 'Expansions '86 (Expand Your Mind)' (Fourth & Broadway 12BRW 48) Here we go! South Harrow's Jeff Lorber has linked Lonnie Liston Smith's jazz-funk classic to the 113¼bpm 'Set It Off' beat, with

continues over

rené & angela
your smile

(remixed version)

and

secret rendezvous '86

a brand new recording

now on one new 12" single JABX 24

your smile also on 7" JAB 24

CLUB



BPM

from previous page

guest vocals by David Joseph. To say it sizzles is an understatement! Why can't it last longer?

SKYY 'Givin' It (To You)' (US Capitol V-15226) Producer/writer Randy Muller is right on form, as are the ever distinctive sounding New York Sky, whose opening "uh-uh yeah" and patented synth swirl will make fans feel immediately at home as this beefily bounding 113 $\frac{1}{2}$ bpm powerhouse pusher sets up an ultra infectious bright breezy lick (in three versions). A biggie!

CASHFLOW 'Mine All Mine' (Club JABX 30) By now everyone halfway funky must know that this Larry Blackmon-produced lurching 105 $\frac{1}{2}$ bpm grinder is a dead ringer for Fatback's 'I Found Lovin'. On 12-inch it's been released simultaneously in two separate forms, the original untouched LP Version being coupled with the similarly tempoed jazz-funkier 98 $\frac{1}{2}$ bpm 'It's Just A Dream', plus the Cameo-like 108bpm 'Party Freak (Latin Rascals Edit)' import hit that's common to both bits of vinyl. The original actually now sounds rather rough and raw in comparison with Mark Berry's much mellower remixes, which on **Club JABXR 30** comprise the less densely Fatback-like 105 $\frac{1}{2}$ Club Mix, more straightforward 105bpm Extended Version and Dub Mix. You pays your money and you takes your choice (for Phonogram, that's the real meaning of Cashflow!)

C.M. DANCE 'Off The Hook' (US Midnight Sun MSR-1004) Starting with an exciting blaze of cuts and beats, this jittery electro 112 $\frac{1}{2}$ -0bpm Shannon-ish girl cooed ditty is inappropriately titled as it'll hook ya for sure with its catchy lines and juddery tension (strong dub flip). Rochelle, Joyce Sims, now this.

WILLIE COLLINS 'Where You Gonna Be Tonight?' LP (US Capitol ST-12442) New York's singing postman hasn't given up his day job yet, but on the showing of this debut set he's sure to as it's great. Handsome and soulfully light



PRETTY RICKY & BOO-SKI 'It's Mine' (be*bop & Fresh 12DANCE 1, via Pinnacle) Another new label from Cherry Red Records kicks off with a Spyder D-produced basic 101 $\frac{3}{4}$ bpm rap'n scratch in two versions, plus three versions of the 123bpm 'Dreams', for hardened hip hoppers. The 17 year old duo are labelmates of Whistle on Select in the US, but more serious (not buggin') by comparison.

voiced, he's aimed at the ladies with hints of (Freddie) Jackson, Vandross, Pendergrass, Kashif and that ilk. Most rhythmic are the smoothly skipping 0-113 $\frac{1}{2}$ bpm title track wriggler and gently lurching 103 $\frac{3}{4}$ 'Sticky Situation', but it's the slowies that really score, the romantic candle lit 45 $\frac{1}{2}$ -0bpm 'First Time Making Love', Womack & Womack-penned 50 $\frac{1}{2}$ bpm 'Restless', already 12-inch 73bpm 'Let's Get Started', traditionally soulful 78 $\frac{1}{2}$ bpm 'Girl In The Corner', tenderly tortured 0-51 $\frac{1}{2}$ -0bpm 'Ain't No Woman', only the McFadden & Whitehead-produced dated moody 58 $\frac{3}{4}$ -117 $\frac{1}{2}$ bpm 'Determination' letting the set down.

AURRA 'You And Me Tonight (Midnight Mix)' (10 Records TEN 71-

13) Timmy Regisford & Boyd Jarvis have added extra amusing dialogue and a buoyantly tripping jiggle to the beat for an excellent timely 108 $\frac{3}{4}$ bpm remix, flipped by the long original and a short instrumental.

THE CONTROLLERS 'My Secret Fantasy' (LP 'Stay' US MCA Records MCA-5681) Long awaited, the mellow and very soulful fellas' album lives up to expectations with such highlights as this gentle 'All Night Long' tempoed 94 $\frac{1}{2}$ bpm swayer, an exquisite Dells-ish 47 $\frac{1}{2}$ bpm treatment of Marvin's 'Distant Lover' (with a spinetingling long acappella section before the beat returns), 'Sexual Healing'-ish 95 $\frac{1}{2}$ bpm 'Break Out The Love', smoochy (0-73 $\frac{3}{4}$ bpm 'Deeper In Love', their Loose Ends-ish 97 $\frac{1}{2}$ bpm title

track hit, and breezily bumping 115 $\frac{1}{2}$ bpm 'Bad Bad Jama', (0-115 $\frac{1}{2}$ bpm 'So Glad', (0-113 $\frac{1}{2}$ bpm 'Got A Thang'.

GUINN 'Open Your Door' (Motown GUINNT 1) The singing Guinn Family, four guys and three gals (one a friend), add a touch of contemporary soul class to Motown's roster with this smoothly wailing (0-90 $\frac{3}{4}$ bpm slinky slow roller, now 12-inch (with the 0-74 $\frac{1}{2}$ bpm 'Sincerely') but unaltered from their LP 'Guinn' (Motown ZL 72418), which includes such as the lovely 84 $\frac{1}{2}$ bpm 'Dreamin' and more upbeat 0-113bpm 'People Will Be People' in a consistently good set.

THE REAL THING 'Can't Get By Without You (Special DJ Mix)' (PRT 12P 352) Also the original 1976 follow-up to 'You To Me Are Everything', this always seemed slightly lacklustre in comparison and now sounds drearily lethargic in its episode 101 $\frac{1}{2}$ -102-0bpm modern remix (not, apparently, by Froggy Productions Inc this time), although in the current climate anything that people can hum from memory is likely to be a hit regardless.

BEASTIE BOYS 'Hold It, Now Hit It' (Def Jam TA 7055) The white punk rappers genuinely hip hop 95 $\frac{1}{2}$ bpm gangster rocker cuts up some famous break beats and is now out here.

LEW KIRTON 'Don't Wanna Wait' (US Tweedside LK 001) Don't make the mistake of judging this piece of plastic by its naff A-side, the flip is an excellent rhythmically ambiguous lightly flying 111 $\frac{3}{4}$ bpm soul canterer-cum-wriggler, with a tricky texture of beats at the start for mixing jocks to negotiate. Lew's impassioned voice counterpoints a breathily semi-falsetto chorus to fine effect.

BOOKER NEWBERRY 'Take A Piece Of Me' (Omni Records 120MN 1, via Pinnacle) A satisfying rich voiced sneaky swaying (0-103 $\frac{3}{4}$ bpm soul jogger (in four mixes) meandering along quite exotically, if not maybe all that grabbably. Nice though.

GEORGE CLINTON 'Hey Good Lookin'' (LP 'R&B Skeletons In The Closet' US Capitol ST-12481) Although there's much to appreciate on an intellectual level here, nothin's shakin' like the single for dancers, this chanting and chatting bubbly 114 $\frac{3}{4}$ bpm basher being closest to a groove.

MANTRONIX

NEW 7 INCH & 12 INCH: **BASSLINE**
PLUS NEW VERSION OF: **LADIES**



7 INCH: TEN 118 4 TRACK 12 INCH: TEN T 118

THE TC WAY TO LOVE

CURRENTLY SCORING
CHART SUCCESS WITH
'LET'S MAKE LOVE',

T C CURTIS

EXPLAINS HOW
FORMING HIS OWN
RECORD LABEL MADE
HIM A TOP CAT.
CURTIS BLOWS:

MIKE GARDNER

Jamaican born soul singer T C Curtis was banned from making records within seven days of settling in Britain. Although now a chart regular with songs like 'You Should Have Known Better', 'Take It Easy' and his current hit 'Let's Make Love', as a solo performer and the record company mogul behind Dutch female trio Mai Tai, he was forced to reject an offer of a recording contract when just a teenager.

While at school he entered a singing competition and won, although he'd been in the country only a week and at school for three days.

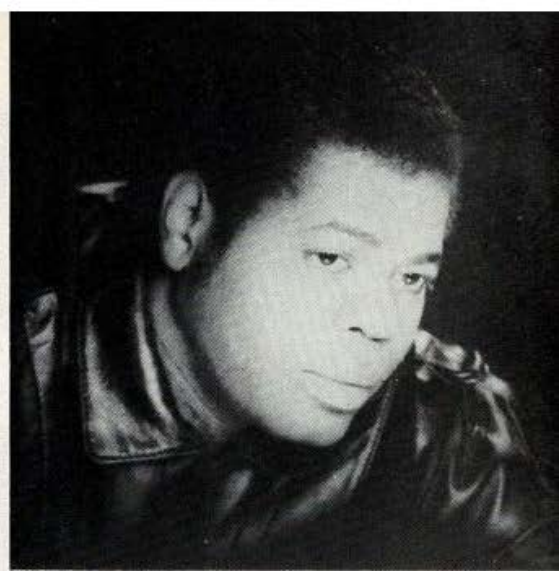
"The teachers wanted me to make a record, which was the prize, but the headmaster stopped me. He said it was unfair to the other kids and I should wait a while."

While at school he was drafted into London group Trojan and ended up backing Bob Andy and Marcia Griffiths on their tour following their 'Young Gifted And Black' hit; Marcia later was to become one of Bob Marley's I-Threes backing group.

While training to be an engineer, TC toyed with becoming either a painter or a singer, deciding on the latter because he felt he could return to art later in life.

After having British club hits and considerable American success with singles like 'Body Shake', he found the bitter side of the music business when he lost astronomical royalties when the label he belonged to folded.

This sour experience led him to form Hot Melt Records — named because he wanted to make product



so hot it would melt into the charts.

His debut single on his own label 'You Should Have Known Better' reached the Top 50 in Britain before its American sales were scuppered by a cover version.

Since then he has concentrated on acquiring a roster of pop disco acts — his first success being Mai Tai's hits 'History' and 'Body And Soul'. He's since signed club favourite Dotty Green who had a hit last year, 'Love Situation', on top DJ Steve Walsh's Total Control label. He also has another female group and a soul singer in the wings. But his debut album 'Step By Step' is his first priority with its release set for June.

But how did William Alexander Smith — his real name, — become T C Curtis? "Well, I was looking for a stage name. I was using Perry Curtis but it became T C when people started to say I was the Top Cat."

PRECIOUS WILSON

NEW SINGLE

THE JEWEL OF THE NILE

FIRST 5,000 of 7" AND 12" CONTAINS

FREE 3-TRACK CASSETTE

OF TRACKS BY

WHODINI

HUGH MASEKELA

JONATHAN BUTLER

AND

MARK SHREEVE.

12" INCLUDES THE CURRENT

AMERICAN RE-MIX OF

'I'LL BE YOUR FRIEND'

(NOW CHARTING IN USA)



THE MAN WHO SWAPPED A SNARL FOR A BEMUSED GRIN...



As B A D go B I G, mainman Mick Jones talks about his second chance at glory, his rock 'n' roll film dreams and what it's like to do TOTP after all these years.

Bad company:

Betty Page

Dynamite photos:

Joe Shutter

'Spread the news, the maestro's back With a beatbox soundtrack' ('E=MC²)

Yes, the maestro's back, and he's got plenty to smile about. Mick Jones has a hit single, a sellout tour and a lot of credibility lodged under his cowboy belt. He's been having himself a very good time, though he's still genuinely surprised, genuinely touched at all this attention. "I'm a wretch," he says. It was everyone else who had the faith — he thought it might take forever.

Mick is sitting in a Leicester hotel restaurant, permanent grin plastered across his face. The BAD family bandwagon roadshow surrounds him: Whistle, Siphon, Three Wise Men, Chiefs Of Relief. He's got his real family here, too — girlfriend Daisy and two-year-old daughter Lauren. After some desperate years in the wilderness, he's having his second chance, and not blowing it. And I can't think of a man or a band that deserves it more. So Mick, codename 'General Bastard', tells us about the Miracle of Big Audio Dynamite.

"Yeah, really, it's a miracle. What happened was, the first week 'E=MC²' came out, they sold all 12 inch singles to the people who were already our fans and wanted to get as much as possible, and the next week there was a horrible turnover and people started buying the 7inch, and they must've been Boy Scouts who just heard it on the radio and never knew what the group looked like. We had a pretty good run until we got on TOTP, when they saw what the group looked like. I thought that was the end of it!"

Mick laughs his sniffling Muttley laugh. But everyone says they came across pretty well.

"Yeah, I think we did, actually. I used to snarl a lot, and a friend of mine told me it was last decade's thing, and I've replaced it with a kind of bemused smile, and I'm quite enjoying myself. What I enjoyed

most about TOTP was the way they were going, 'Come on, everybody, clap your hands', winding the audience up beforehand. Yeah, I've been playing ball pretty much, I've been a good boy. But I still know what I know in my head; people know I'm playing ball."

So you're enjoying just playing along with things at the moment. Are you surprised?

"Yeah, I'm lucky. Where I come from, our usual attitude was very suicidal in comparison. This is all new for me. I bet those other guys, the Clash, wish they could've been on TOTP first!" He laughs that snickery laugh again, and with good reason.

Now they've got over the surprise, what's next?
"Next is another record, I suppose. We really haven't had any time to write anything. The last one took a long time. New groups have problems with their second album, so we're going to have the Second Album Problem next. We're hoping to bang it out in four weeks, no piddling about, just go in there, make it like a live record and just get on with it. We hope to have it out for September.

"Medicine Show' comes out as a single soon, in all kinds of permutations. We've got this video with a lot of stuff in it. You see a group, for the first time, I think, behaving like groups always do, like total arseholes, drunken jerks — we drive junk, we shoot, we have a lot of fun. And there's special guests, and we get to shoot them — Milton Berle, Rodney Dangerfield, they get no respect in this video."

So it's like being in a real pop group?
"I don't know about a pop band — it's like being in a real group. When we finished the record, because we didn't really have anything to compare it to, I was saying, 'Do you think it sounds like a proper record?' And they'd go, 'Yeah, what are you talking about?' But because I was in it, I couldn't tell. Other people's records always sound like 'proper records. You hear the George Michael one and you think, 'God, that really is a proper record', it's really annoying."

What sort of areas will you be moving into next?
"Knightsbridge and Kensington will be the areas we'll probably be moving into, where I'll build my Taj Mahal... The record's going to be shorter; we're all going to do it on our knees."

The man has a sense of humour. It's just that there seemed to be so much going on, on the first album.

"Yeah, I agree. I'd like it to have as much meaning, but few words, if possible, a bit simpler and a bit more spacious sounding, something a bit more direct. There was an awful lot of information there, which is good if you want a record that lasts you a while. In a way, a lot of what I did was overcompensating for not having Joe (Strummer) around, who's a really great lyricist, so I tried extra hard, rolled my sleeves up, got my pen out..."

But it's just like a barrage of words!
"I know, but I never even knew I was a writer! I only used to write the odd occasional tune, and I'd fallen into that thing of letting Joe do the words, cos I thought he was Allen Ginsberg."

I think there's some very clever use of words on there.

"Yeah, I'm a cleverdick. But then, when you go out and play it live, you have to completely concentrate; you can't think about the golf or what's on telly, you have to do it the best you can every night, and that's what I've been doing on this tour, and every gig has been a good one for me. I've found that in other things, the more you get into it, the more you do it, the better you do at it; you just have to persist."

Attitude, positive thinking, right on. Do you still find you have to keep justifying yourself?

"No, not really. If someone comes up to me and say, 'What do you think of 'Cut The Crap?', and I say, 'I don't think about it', they go, 'Alright, fair enough.'"

Why do people persist in discussing the Clash? — it's a whole different world.

"It is, but it's because the Clash changed people's lives. I figured all I could do, in terms of having this responsibility, having changed people's lives... I mean, if you do that, they then get on with their lives, don't they, you don't change their lives to have them in your house and for you to be their servant. I think my responsibility ended when I got as far as making a



record and coming up with a group. I got a whole group, and that's no mean feat."

(Joe Shutter, BAD expert, interjects.) Do you think things are going to get easier or harder for you now that you've had this hit?

"It'll get easier and it'll get harder. It'll probably get harder to do anything good and easier to do the shitty things."

There's so many references — electro, reggae, rock — on the album, there's so much you can do, but won't there be pressure to release commercial pop songs over and over again?

"No, I reckon that when we write some more songs they'll have good tunes anyway. I don't think our songs sound like other groups', hardly anyone I can think of. If you hear it on the radio, it stands right out."

Do you actually write songs around the film snippets or do you just come across them?

"We write the songs and then we find something that's appropriate and put it in. We'll keep doing that as well, cos that's Don's job. He's doing the Eno part when he was in Roxy Music, the bloke who's dabbling with a lot of stuff and banging things."

So where did you find the Three Wise Men?

"They're from Peckham; there's four of them. Someone gave Greg, our drummer, a tape to ask if he wanted to produce them, so we asked if they did gigs."

And then there's Sippo, who I believe is only 15...

"Yeah, I want him to do the 'EastEnders' theme in human beatbox — he does a little bit at the moment. Yeah, he's gonna be big one day, when he grows up. His brother Clement, who does the basic backbeats, and him, they just wanna be chefs. Honestly, when they're all beaten out, they can come on the road with us as chefs. That's what they really want to be. Who wants to be a pop star these days?"

Fifteen minutes, and that's it.
"Yeah, and the rest of your life on the funny farm, with ulcers."

It's a hard life, but you've survived pretty well.
"I'm resilient, I've had a lot of practice."

You bounce? "I do, but — do you know what an Improbaball is? The same as an Impossiball — it's a weighted ball that bounces but goes off in funny directions. I'm like one of them. I go all over the shop!"

It must be the best kind of satisfaction when everyone's prepared to write you off and you still do it, you come back without much help from anybody but yourself.

"Has been, has again. Lucky, eh? Still, I don't like to emphasise all that kind of thing, I like to look at this as a new group, a new incarnation, a new life almost, as if one ended and a new one has begun. It's like a big soap opera or something. Rock'n'roll soap opera, that's where it's going to be at in the future, I predict it's going to be the backstage scene that's happening,

nobody's going to be interested in what's happening onstage, they're only there to see the melodrama backstage. That's the movie I'm going to make. I can't tell you any more, I'm much more serious about it than you'd imagine, but it's along soap opera lines.

"It starts with a group, dancing willy nilly, naked, round the flames, selling their souls to the devil, and you cut through Orson Welles, you go through the fire to a dramatic reveal of Fifties rock'n'roll just starting, and them all putting Elvis records on the fire. That's where it all began, and out of all this pops a little baby — cos I was born in 1955. They hold him up, Kunta Kinte, to the world, and rock'n'roll is created!"

This man has an imagination. Do you think it's difficult to get anything original out of rock'n'roll now?

"I don't really think anything's original. What gave me the idea originally was when these DJs in New York took these Clash records and put all that Clint Eastwood 'Dirty Harry' on it and Bugs Bunny. It showed me the way, some indication of what could be done, all that NY bit plus the soundtrack. But it's not gratuitously used, we're not sticking everything in over the top, here's a bit of kitchen sink, we're just trying to cool it and look at all our moves. It's more painterly than splodging, it's kind of linear."

"The way we write at the moment is that Don's got this way in, cos he used to write scripts, so he sets a stage, that's our approach to a song, then we can tell the story on that stage. Before that it was more abstract — now we're trying to get straight there."

It's like making things visual without pictures, like an aural hologram or something.

"I used to do the opposite when I was at art school. We used to have to do paintings to music, so you'd get some Beethoven going, 'Da da da da...' and we'd go, 'Da da da da da da da da...' He was deaf, you know, Beethoven, he was really clever. He knew all the music in his head, so he'd lie on the floor and play the piano with his head on the floor so he could hear the vibrations. Imagine if Paul McCartney'd been deaf..."

Imagine, indeed, if Mick Jones had been deaf. (He's certainly Def). He'd still have found a way around it. The wilderness must seem a long, lonely way off now. It does prove that if you really believe it, it'll happen. But unless you believe it yourself, no-one else is going to. "It also needs a lot of praying," adds Mick. "But you mustn't pray for a hit, anyone out there who's praying for one. That doesn't work. What you've got to do is say that you wanna do good works — it's true — and hope that it balances out. I'm a very spiritual person, you know."

'So when you reach the bottom line, The only thing to do is climb, Pick yourself up off the floor Anything you want is yours'

(The Bottom Line)

ROWAN

A T K I N S O N +

STORY: ROBIN SMITH

Rowan Atkinson's spine is the shape of a bent coat hanger. At least, that's the way it must feel. After years of contorting his body into impossible positions, Rowan needs a good pummelling to sort himself out. For an hour each week, a physiotherapist soothes his tired backbone.

"A lot of the characters I play have incredibly bad postures," says Rowan. "The physical stress of the shows I do has taken a toll on my body."

"I'm not exactly Rambo. I don't do a lot of exercises to keep myself in shape, but I do like to eat healthy food."

Rowan's currently suffering for his art, as well as providing plenty of laughs, in his show at the Shaftesbury Theatre in London. And he's worked hard on the recent Comic Relief shows to raise money for Ethiopia. He even did a duet with Kate Bush.

"I used to do a bit of a show in front of my bedroom mirror at home, but I never really wanted to be the front person in a pop group," continues Rowan. "I always thought of myself as being a drummer. The quiet one in the line up who sits at the back."

"I like many forms of music. I do a heavy metal sketch in my show and I like heavy metal now and again. It's very powerful stuff. Very good for communicating basic ideas."

"Incidentally, my old friend, Leslie Ash, was due to do that Samantha Fox single, but Samantha got there instead."

For a man who's going to take the stage at the Shaftesbury Theatre in barely three quarters of an hour, Rowan is able to disguise his nerves very well. They recently repainted the dressing room for him and he unwinds before his shows by sitting down quietly and watching 'Wogan'. Strange man.

"I suppose you could say that because I'm doing this show for so many nights it becomes like a job," he says. "I don't have a fear about going on, but you're always afraid that the unexpected is going to happen."

"I don't actually get the high elation out of a show that other performers do, but it is very satisfying."

Rowan's a bit of a disarming chap when you meet him. Not at all the manic character you'd expect.

"I think comedians are split 50/50, into those who are funny all the time and those whose humour is reserved for the stage," he continues.

"Lenny Henry is funny all the time and he's a very charming chap. People like Rik Mayall tend to be very quiet away from it all."

"I wouldn't really like it if I was driving along and somebody in the car next to me wound down their window and expected me to start telling a joke. I think you should treat people the way you would like to be treated yourself."

"I think I'm quite a quiet person. I'm not really one for doing a lot of socialising at parties."

Reserved though he might be off stage, Rowan goes through a miraculous transformation when he stands under the spotlight. My favourite moment in his show is when he plays a commuter being attacked by



Photo by Reina/Iain McKel

an invisible man who sticks his fingers up his nose. Yes, well, it all looks better on stage — believe me.

"I think people can identify with the characters I play," says Rowan. "Often I play vulnerable characters and I think there's vulnerability, even a certain amount of shallowness about all of us. So I think people sympathise with those characters. I think I must be quite a good observer of human nature."

"I play characters, I don't do caricatures. I also won't wear make up on stage because I hate the stuff. I wear make up for television but never for work on stage."

Rowan says his tastes in humour cover a wide field, from the 'Two Ronnies' to the Comic Strip.

"I like good committed comedians. I like surreal comedy but at the same time I don't want it to go too far."

"I think I'm very impish on stage, but I don't think I'm ever the devil. I'm too cuddly to be really evil."

"Somebody wrote that they thought my comedy has matured over the years, but they hoped I would never grow up. I think that's a fair assessment."

Rowan is currently planning a new series of hit television show 'Black Adder'. At the moment he's kicking around lots of ideas for 'Black Adder III'.

"We're not sure in which time period it's going to be set," he says. "Black Adder could become an Horatio Hornblower type character, and there's been some thought on doing it in World War One, but I don't know if I really like the last idea."

"I was happier with 'Black Adder II' than I was the first series. I thought it had more humour in it."

Rowan will also be taking his show to New York for a season, and he says it will be a real challenge to break through to the Americans.

"If the show is a success then it will be the first time an English comedian has done it there. There is probably still quite a cultural gap between England and America, but I hope I can span it."

"I've been to New York before, but I only spent a day there. Actually I don't really like going abroad, I like being at home. If I go away on holiday I can't wait to get back."

"I'm a dedicated Anglophile."