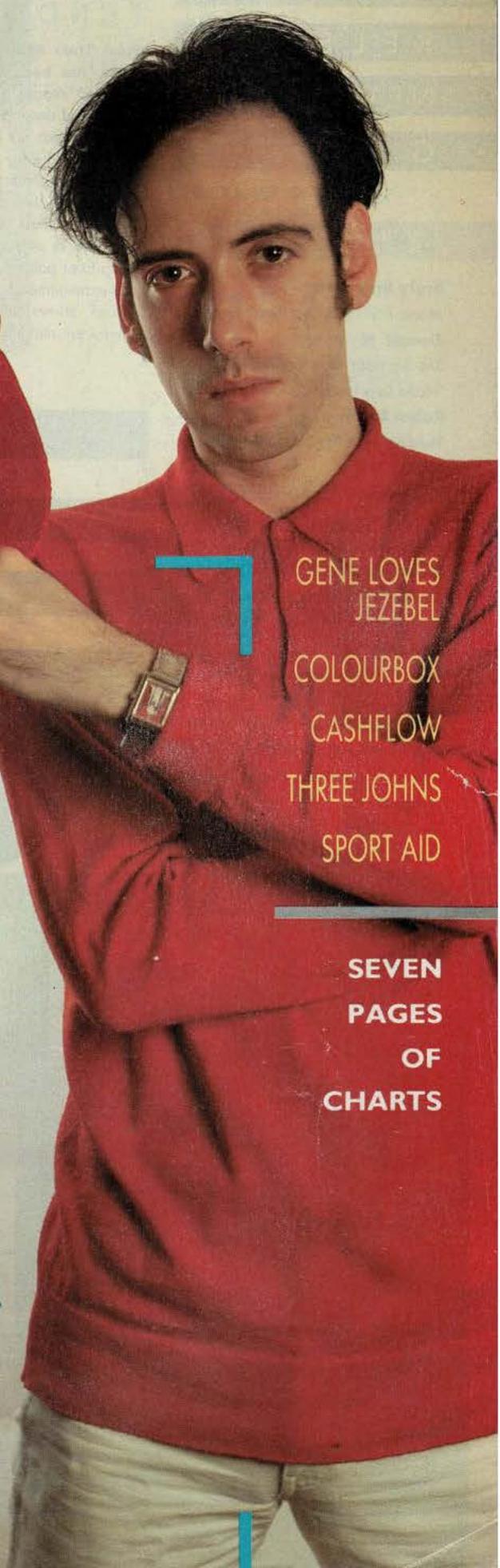
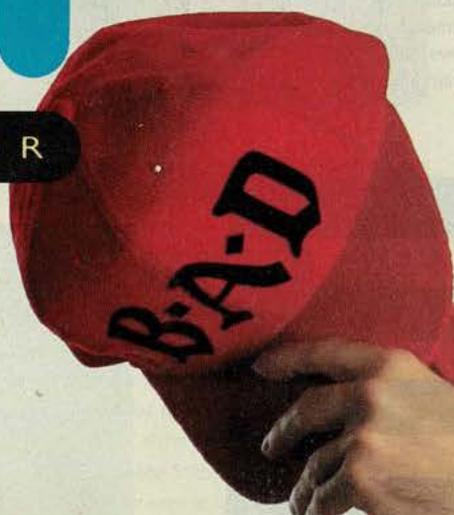


rm

JUNE 7, 1986 EVERY THURSDAY 55p

RECORD MIRROR

B·A·D



GENE LOVES
JEZEBEL
COLOURBOX
CASHFLOW
THREE JOHNS
SPORT AID

SEVEN
PAGES
OF
CHARTS

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

E A R B E N D E R S

Andy Strickland

'Manic Pop Thrill' That Petrol Emotion (Demon)

'The Big Heat' Stan Ridgway (MCA)

'World Cup Theme' Colourbox (4AD)

Robin Smith

'Holding Back The Years' Simply Red (WEA)

'Young Hearts' Suze Demarchi (EMI)

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

Eleanor Levy

'Therese' the Bodines (Creation)

'Fruit Machine EP' Brilliant Corners (Revolver)

'Official World Cup Theme' Colourbox (4AD)

Lesley O'Toole

'Brilliant Mind' Furniture (Stiff)

'Strawberry Letter 23' Pop Wallpaper (Rosebud)

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

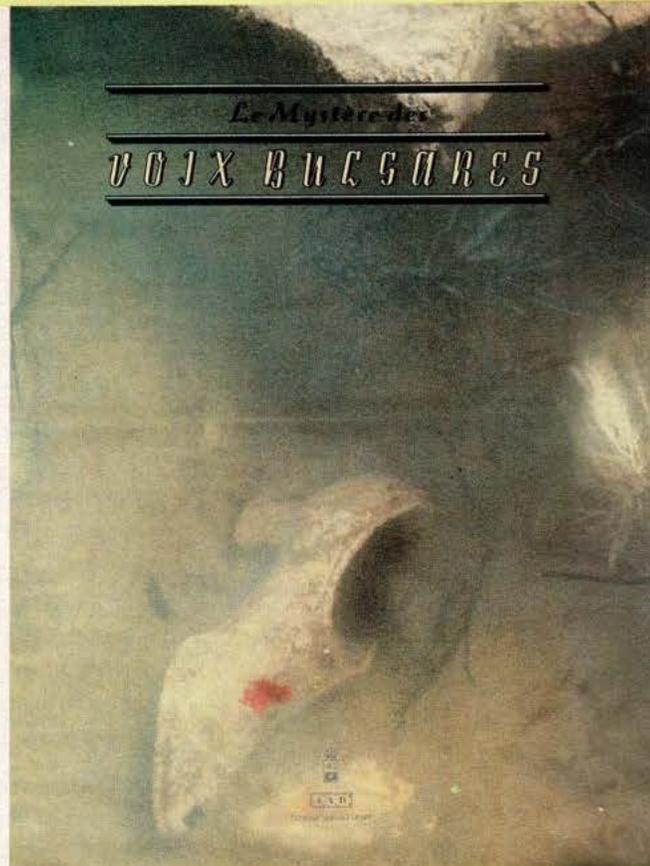
M I L I T A N T
T E N D E N C I E S

'Great Train Robbery', from **Black Uhuru**, has been one of the most acclaimed reggae crossover records in ages, and deservedly so. It marks a welcome return for the band after a period of line-up and contractual problems, but the time away has done little to dilute their very considerable potency. On their new album, 'Brutal', we find more of those heavy rhythms, the up-front politics and those unique vocal arrangements, while a track like 'Visions' shows that sweet spiritual anthems are not outside their grasp.

SB



C U R T A I N



R A I S E R S

Trust those imaginative persons at 4AD to pick up on an album's worth of material that at first may not seem to hold too much promise. How do you fancy an LP full of Bulgarian unaccompanied female voices singing songs about gathering the harvest, weddings etc? Oh you doubters, it's great! '**Le Mystere Des Voix Bulgares**' is the title of the LP, licensed from some obscure Swedish company, and it was Pete Murphy who brought these

wonderful sounds to the ears of 4AD boss Ivo and subsequently onto vinyl. Listen carefully and you'll hear some vocal gymnastics not a million miles away from another famous female voice on the 4AD roster. Could it be that the Cocteau got to the tapes first? Seriously, though, this is an LP of sometimes breathtaking beauty that makes you realise just what a superb instrument the human voice can be.

AS



H O T F O R T E A C H E R

Big Country follow up 'Look Away' with 'The Teacher', out on Friday, June 13. The flip side is 'Home Came The Angels', taken from the soundtrack of the film 'Restless Natives', while the 12 inch features an extended version of 'The Teacher'.

The 12 inch also features part two of the music from the 'Restless Natives' soundtrack, which means fans can complete their 'Restless Natives' collection. Part one was available with 'Look Away'.

RS

GENEROSITY RUNS WILD

Now here's a competition that's just got to appeal to everyone somewhere along the line. Your ever generous **rm** has got together with those caring people at Phonogram to offer you records, T-shirts and posters of the new 'Beat Runs Wild' sampler. The LP is a return to the days of budget priced compilation records, when you could sample new talent without breaking the bank. It includes tracks by Love And Money, Hipsway, Wet Wet Wet, Swing Out Sister and many more with the experience of Pete Shelley and Tom Verlaine adding muscle to the package. We've got 25 LPs, 10 T-shirts and 10 full sized posters to hand over to you lot and all you have to do is answer the three questions below.

- 1 Hipsway's singer is called: a) Skin, b) Bone, c) Shin?
- 2 Love And Money's debut single is called: a) 'Candybar Express', b) 'Handybar Excess', c) 'Candybar Address'?
- 3 Tom Verlaine used to front which seminal group; a) Radio Stars, b) Television, c) Tubeway Army?

Send your answers on a postcard, with your name and address, to 'rm Beat Runs Wild Competition', Greater London House, Hampstead Road, London NW1 7QZ. The first 25 correct answers out of the bag on the closing date of Monday, June 16 win an LP, the next 10 win a T-shirt and the next 10 a poster.



BAD TOP 10

- 1 John Lydon's teeth
 - 2 Albion Market
 - 3 British tennis
 - 4 Liquid from the **rm** coffee machine
 - 5 John Maverick's dress sense (TV racing pundit)
 - 6 People who insist on wearing their 'I Ran The World' T-shirts six days a week
 - 7 Nobby Stiles' tackling
 - 8 Ninety per cent of London buskers
 - 9 Bob Smith's haircut
 - 10 Sputnik's new single, zzzzzzz
- Compiled by the **rm** 'why isn't everything beautiful and lovely' squad

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BALAAAM AND THE ANGEL release their single 'Slowdown' on Monday, June 9. Written by the band and produced by Hugh Jones, the flip side is 'Walkaway'. The 12 inch features the additional songs 'Travel On' and 'In The Morning', while a limited edition 10 inch version will also be available.

Balaam And The Angel should be releasing their first album soon and they're also planning some more dates.

RS

● **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** Alew, 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
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the sound of atlanta part two
- 50 **THREE JOHNS**
funny lads with a political conscience

■ Front cover photography: Adrian Boot



CULT ARE WARPED

The Cult, supported by Zodiac Mindwarp, will be playing a special one off concert at the Brixton Academy on Saturday, June 28. Part of the Cult's show will include songs they've written for their forthcoming album which they plan to record in August.

Tickets for the special Brixton concert are available now priced £5 and £6.

RS



WALK ON BY

Chances are, if you've caught a brief taste of Ten Ten's debut album 'Walk On', you'll be thinking 'Oh no, not another band with a mis-spent youth listening to U2 records!'

Chances are, you'd have a point, but put such ideas behind you right now. Live, the young four-piece from Richmond, Virginia in the Grand Ol' U S Of A, are a completely different proposition. The over-produced dryness of their record obscures a lively, unerringly catchy selection of great tunes that put Bono and co's more turgid moments to shame.

Their first single 'Million Miles Away' is a pleasant enough taster of their more powerful charms, but to see them at their best watch out for more fresh-faced appearances when they return to Britain soon.

EL

COMPETITION

Here's a competition to make your pulse race. We have 15 Doctor And The Medics packages to be won, containing a pair of Doctor And The Medics designer panties, a T-shirt and a 12 inch 'Spirit In The Sky' single.

To win one all you have to do is answer the following three questions.

1 'Spirit In The Sky' was originally a hit for: a) Norman Greenbaum, b) Norman Wisdom c) Norman Tebbit?

2 The two girls in Doctor And The Medics are known as: a) The Dispirin Duo, b) The Anadin Brothers, c) The Paracetamol Twins?

3 The front person with Doctor And The Medics is: a) Clive Jackson, b) Doctor David Owen, c) Doctor Christian Barnard?

Send your answers, with your name and address, on a postcard to 'rm Doctor Competition', Greater London House, Hampstead Road, London NW1 7QZ. The first 15 names pulled out of the doctor's bag on Monday, June 16, win.

THE NO. 1

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TOUCH UP

Genesis release their album 'Invisible Touch' on Monday, June 9. It's their first album for two years.

'Invisible Touch' features nine tracks including the title track which has already become a big hit. The album was produced by Genesis and Hugh Padgham and recorded at their studio in the Surrey countryside.

Although Genesis have reformed, they're still involved in solo projects. Tony Banks is set to release a solo album, Phil Collins has been working again with Eric Clapton and Mike Rutherford is taking his band Mike And The Mechanics on the road.

In September, Genesis start their worldwide tour and they will be playing Britain next year. RS

ALL THAT'S JAZZ

The **Jazz Butcher** and fellow band member Max Eider take time out from their group this month with the release of their own cosy and slightly self indulgent EP. 'Conspiracy' is the title for four songs featuring such illuminating gems as 'Peter Lorre' — "he's not really dead" — and a subtle inclusion of the penguins at work catch phrase, "chop, chop, busy, busy, work, work, bang, bang" from the BT commercial. Much wistful strumming of acoustic guitars and lyrics that in a sane world would stay locked into the back section of the Jazz Butcher's filofax. Still, who said it was a sane world, eh? Probably a record destined for established fans of the man.

AS



PRESS GANG

The **Wolfgang Press** release their third LP next week. The band re-enter the fray with their distinctive style on 'Standing Up Straight' which includes cameo appearances from Liz Fraser, Martin McGarrick and Gini Ball. Wolfgang Press appear at the Town And Country Club in London this coming Sunday, but whether we can expect this curious young man to pull his face apart on stage is unclear at this time. Nice top he's wearing though.

AS



LIMITED EDITION

CULTURE CLUB

— + GOD THANK YOU WOMAN X +

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POSTER PACK

JEFFREY OSBORNE

E M O T I O N A L



The New Album, Cassette & Compact Disc

Includes The Single "You Should Be Mine"



DEX

COMPILED BY

D I C R O S S

ANDY STRICKLAND

ROBIN SMITH

NEWS DIGEST P32

DHAR BRAXTON's a sassy, brassy, bold and outrageous female vocalist, whose debut single 'Jump Back' has been filling the hippest dance-floors since its import release on Sleeping Bag in late March. Now available on UK Fourth And Broadway, it's a sparkling mix of Seventies' disco with a smattering of Eighties' technology and Dhar's saucy delivery of lines.

Dhar Braxton is the discovery of writer/producer/manager, Jhon Fair, whose Chocolate release of last year, 'East Street Beat', was a dancefloor hit. Expect more from these colourful characters soon.

EB



BIG AUDIO DYNAMITE will be playing the Milton Keynes Bowl on June 22 as part of the bill headlined by Simple Minds. They're taking a break in their heavy recording schedule to appear at the show and they will be on before Lloyd Cole And The Commotions. Tickets for Milton Keynes are available by post priced £12.80 each from MCP Ltd, PO Box 123, Walsall, Aldridge, West Midlands, WS9 8XX. Postal orders only are being accepted; make these payable to MCP Ltd and enclose a sae. There is a credit card hotline on 01-741 8989. Tickets are also on sale at various agents throughout the country.

RS

ULTRA

You've seen the postermags, read the saturation coverage in all kinds of periodicals, now here's the first official book — **'Sigue Sigue Sputnik — Ultra — Sputnik Surveillance'** by Peter-Paul Hartnett (Virgin Books — £3.99). Predictably, it's just another excuse to bombard us with neon visuals, Peter-Paul's collection of Sputnik Polaroids, selected pre-planned quotes, thumbnail sketches and a glamorised account of the SSS rise. It takes about 15 minutes to scan the text, written by PP, aided by Sput champion Chris Salewicz. It's all the hyperbole you've read before, mostly tongue-in-cheek, of course, larger than life, snappy but ultimately disposable. Sure, many will think they over-estimate their own importance, but that's half the fun. It's well presented and captures their excitement, their first moment in time. File alongside worn copies of 'The Terminator' and wait for the ultimate Sputnik book by Joe Shutter.

BP



FOLLOW THE LEADER

A while ago now, we good folk at Index informed you of an interesting compilation LP on the Food Ltd label entitled 'Imminent 1'. Since those early beginnings, the idea has grown and now the ever watchful folk have released 'Imminent 2' and an American version, 'Imminent 3'. Number two keeps up the diversity and quality of its predecessor with tracks from Shock Headed Peters, Zodiac Mindwarp, Hula, Living In Texas and eight others. Beats battling away in your local megastore with all those maniacs shoving away to get at the Kate Bush 12 inch singles, doesn't it? Also a useful taster if you wonder who the hell these people really are that we fill Index with each week.

AS



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FOR WHOM THE BEAT RUNS WILD

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



Spandau Ballet's new single is closer than you think (run for cover now or hear at your peril!), and a source close to the cobblestones tells me that the erstwhile Islington Oiks have been signed up by a very large consortium who are as yet unnamed. I think it's Vindaloo Records, personally, and that **Ted Chippington** has truly surpassed himself this time.

Now, not a lot of people know this, but I hear that blushing violet **Katrina** from **Skeletal Family** used to be a kissogram girl and once had a mission to Egton House to cover Radio One producer **Mike Hawkes** with lipstick marks! Couldn't happen to a nicer chap, either, and it makes a change from being pelted with **Janice Long's** empty coffee cups! And while we're on the subject of Radio One's premier demi-goddess, I hear that our Jan has forsaken the city life and has bought herself a rather nice pad in the country. Watch out for her new fresh-faced and rosy cheeked look on 'TOTP' — just one word of advice, though: leave off the smocks, gell!

I laughed like a drain when I heard this next snippet (and no comments, please, about me smelling like one, thank yew). Apparently **Luke Crash-helmet**, sorry, **Cobalt Stargazer** from that lovably mean, tough and not-very-nice-to-bump-into-on-a-dark-night outfit, **Zodiac Mindwarp** and the **Love Reaction** used to play bass for **Wham!**. Not only that, but he actually wrote the bass line for 'Club Tropicana'. Well, I suppose a



Photo by Andy Phillips

chap has to make his living somehow. . .

And what's all this, the irredeemably lively **Ro Newton**, sometime presenter on 'Whistle Test', has taken up managing Manchester worthies **Easterhouse** when she's not standing outside the Town and Country Club getting blown inside out. Meanwhile, over at the weird and wonderful world of *èl Records*, a soundtrack album for the new **Derek Jarman** film 'Caravaggio' is about to be released. It features such musical delights as motor bike revs, piledrivers strutting their stuff and lots of ethnics muttering in low voices. What I want to know is does it feature the sound of **Nigel Terry** smoking a cigarette in slow motion?

Get well soon, **Annie Hogan** of **Marc Almonds' Willing Sinners!** Belly aches are reaching epidemic proportions in that particular camp (no pun intended, Marc sweetheart), as the poor lass was rushed to hospital with a gippy appendix. Meanwhile, Senor Almond has been bronzing his pectorals in sunny Barcelona and generally frightening old ladies with his resounding top C's. A spy tells me that he was last seen rushing off to a cantina with a rose

■ "Stand on yer liver!! Erm, nah, that ain't quite right, is it, Clive? Anyway, get that gun out of my chin, 'cos I'll never get a dimple like **Kirk Douglas's** no matter how hard you press . . ." Hmm, I can think of simply no better way on earth of employing these two winsome lovelies from *Dr And The Medics* than to have them locked up as tourist attractions down some cute street in Grantham.

between his teeth and castanets hanging from his earholes!

Could it be that **Amazulu** are to record with **Chaka Khan**? Or is it the other way around? Anyway, it could be a case of ne'er the twain shall meet, for the two parties' schedules are such that they won't be in the same place at the same time.

And **Robin Smith** will definitely be growing the bum-fluff on his chin to flowing lengths to celebrate the fact that **Z Z Top** could well be touring here in September. **Jim Reid** will be shaving off his nine whiskers in protest, of course. . .

So **Terry Duckworth**, otherwise known as **Nigel Pivarro**, is a **Sonic Youth** fan, eh? Seems he was present at a recent Manchester gig. Takes all sorts. . .

Which is what could be said of the unbelievable 4000 Canadians who turned out to see **Einsturzende Neubauten** in Vancouver recently. The doyens of the shattered eardrums are going down faster than their stage-sets on the other side of the Pacific and drew another massive crowd in New York, too.

Anyone out there up for a few freebies? Well, I hear that to coincide with the launch of the new Phonogram/Mercury sampler 'Beat

Runs Wild', a bus is being hired to visit certain city centres. It'll be hanging around in the following cities: Manchester on June 4, Glasgow June 5, Newcastle Upon Tyne June 6, Nottingham June 11, Sheffield June 12 and Birmingham June 13. There'll be displays, videos, giveaways and possibly live appearances from artists appearing on the album. The bus will be around between 12 and 2pm on each date. Sounds like it could be fun. . .

Following the massive money-raising Sport Aid event, **Chris Diffords'** PR tells me that his Blackheath jaunt for the same cause alone raised £20,000 or more and Chris would also like to say a big thanks to everyone who took part.

And cry your hearts out, lads, because the lovely **Keren Woodward** from **Bananarama** is getting hitched in June to her beau, David. Bad luck, the rest of you boys cos you didn't get in quick enough!

Our Glasgow correspondent and current rm office heroine for her selfless work for Scottish Sport Aid, **Miss Leslee O'Toole** has nominated **Lloyd Cole** as this issue's honorary hero. It all happened at the Sub Club, in the wake of a most moving

plea from **James of Love And Money** to part with some coppers for the cause. After an eloquent barrage on came Lloyd, who was at a loss to say something better, so he requested a James Brown record, then got out onto the middle of the dancefloor and boogied all by himself! The pound notes rained down as he wiggled dynamically and our Lesley reports that his self-deprecating act helped bring in just under £200. Now, Lloyd, if we gave you 10/6 would you please come and serenade some of the *rm* girls as we've been looking for a chance to upset our News Ed for some time now.

The **Pet Shop Boys** album has now gone gold! And not only that, but **Neil** and **Chris** actually made it onto the hallowed platform of 'Soul Train' recently, too. A rare accolade for a white group.

If you've seen **Neville Belouis** **Some** on tour recently, you might well wonder why he's sporting a rather nasty cut on his forehead. 'Ah, it's a carpet-burn' he muttered. Ah, but what on earth were you doing at the time, Neville sweetie, and in what kind of a curious position? We really should be told.

More crumbs from under the carpet next week. . .



Photo by Paul McGuigan

■ Ladies and gentlemen, we present a new concept in *Lip*. We bring you, courtesy of our candid cameramen, stalwarts of the *rm* team and members of various pop groups in a hot series called 'Pictures They Didn't Want Us To Print'.

Just what was *Miss O'Toole* trying to hide? Was it a rather large spot on her nostrils, or was it the fact that she was trying to take an unnamed object out of *Skin's* left eye?

And *Miss Page*, seen here modelling the very latest in luxurious rubberwear, was obviously swapping telephone numbers of couturiers with *Mr Street Porter* himself. You have been warned. . .



Photo by Andy Phillips



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PLUS: MATT'S MOOD REMIX

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SINGLES OF THE WEEK

BIG AUDIO DYNAMITE
'Medicine Show' (CBS) Killer track on their debut LP, this is an oh-so-sweet reconstruction of rock into class A 'music for the eyes'. Less strident than New York hip hop, BAD manage to cut film track and slip light orchestration into a simple one, two, three step song. In an effortless coup d'etat they've staked out the perimeters of the new mainstream. Believe it... and buy the 12 inch.



SIR MIX A LOT 'Square Dance Rap' (StreetSounds) Totally whacko, totally rude mix of yee-har and beat box with huge Doug E Fresh style crossover potential. Anchored to a simple insistent drum pattern, this is neatly brought to life by Sir Mix A Lot's helium crazed chipmunk vocals and some wonderfully crochety fiddle. The hoe down meets the hip hop and you won't forget it.

DHAR BRAXTON 'Jump Back (Set Me Free)' (Fourth And Broadway) Already flying high in our disco chart, this insatiable three quarter paced dancer is the kind of joyous soul-pop that used to be standard before everyone got hung up on sequencers and sequin encrusted guitar straps. Lightly beaten by electroed percussion and deliciously picked up and dropped down by quirky synth lines, this one comes straight from the melting pot.

BIG PRODUCT

PRINCE 'Mountains' (Paisley Park) Surprising choice for a single. This may sit well amongst the saturated sounds of the excellent 'Parade' LP but

is just a little bit too full to make great radio impact. All of the master's well tuned production abilities are utilised on a song that works on two or three layers, but there are just too many distractions and not enough hard hitting. Funny how sound album tracks don't always cut it on '45.



A-HA 'Hunting High And Low' (WEA) Happy, healthy, smiling Scandinavian chappies singing washing up liquid commercial pop, I can live with. Poster mags of happy, smiling, singing Scandinavian chappies, I can live with. But this, the first sign of a curled lip and a furrowed brow, is where I pass the smorgasbord. The angst, the strain, the melodrama, the syrupy background — it can't be serious can it? Wherefore the torture that afflicts those Pepsadent smiles? In short, leave it out. It's a well known fact that the only crucial dilemma in Scandinavian life is what to have with the bran for breakfast. Let's leave it at that.

EURYTHMICS 'When Tomorrow Comes' (RCA) Unremarkable tune, rather bashed out and run aground amidst some very ordinary rock guitar. Given those conditions, the Lennox voice is left wailing in the slipstream. I recommend one of those subtly layered, smooth jobs they used to do, for a quick return to form.

SUZANNE VEGA 'Left Of Center' (AM) More quality easy listening from Vega, the Greenwich Village angst in a basket-case being replaced by a sub Dire Straits backing. Clearly sharpened up for AOR crusing' radio, Ms Vega should sell in van loads. If you want the crunchier end of this spectrum though, check the new Anna Domino album.

BONNIE TYLER 'Band Of Gold' (CBS) Bonnie why? Bonnie speak to me, why? After all those over-blown, over-stated camp epics I thought you and I were getting along just fine. I was even beginning to sharpen a theory that your songs were more worthy than Billy Bragg's and then... Bonnie, why did you agree to the hi-NRG slaughter of a great song. Get back to the videos, the rain, the wind and the pomp at once. There's still time yet.

SOLID STUFF

RUBEN BLADES Y SEIS DEL SOLAR 'Move On (Muevete)' (Elektra) Simple, powerful Latin track driven along by some tasty and taut bass and percussion. Currently salsa's hottest export, Ruben Blades packs his music with a concentrated, chunky rhythm that simply steam-rollers his tunes through. This, however, does hook on with an uncanny resemblance to Lionel Richie's 'All Night Long'.

LOOSE ENDS 'Stay A Little While, Child' (Virgin) Not quite up to the beezer 'Hanging On A String', this is still as clean cut a piece of well dressed pop-soul as you're likely to get this week. Cold, calculating and best played blasting out of a car stereo in Ilford.

MORRIS DAY 'Color Of Success' (WEA) Throbbing, soup synth disc running along on typical Day boast lyrics. Fair enough, but until MD comes up with a killer tune he'll always end up looking like a poor cross between Prince and August Darnell.

ZAPP 'Computer Love' (WEA) Odd, dragging, over vocodered slab of walking pace disco-soul. Intriguing at first, it takes so damn long to get going that by the fade out you've died and gone to hell, where every disco record is played at 33 1/3.

PRETTY RICKY AND BOO-SKI 'It's Mine' (be-bop and fresh) Furiously scratched, rapped and beaten hip hop track, akin to having your hangover beat in time on the Piccadilly line. And that means it's quite good...

JUNIOR MURVIN 'Apartheid' (Greensleeves) Pleasant enough lazy roller shaken out of the ordinary by a sharp reminder of Junior's distinctive high pitch vocal.

THRASHING DOVES 'Matchstick Flotilla' (A&M) Neat, well crafted pop with acoustic guitars underpinning a whole range of twiddling keyboards and orchestrated odds and ends. Unfortunately it all comes to rest on a rather perfunctory rock out, and is just a wee bit too fiddly to cut it hard.



AYRE RAYDE 'Sock It To Me' (be-bop and fresh) Jazzy go go track lazying along nicely behind the bass drum, but lacking the killer, crunchy, brass break or guitar line to really knock it dead.

THE REST

THE WEATHER PROPHETS 'Almost Prayed' (Creation) Bigger men than me have been known to cry over this flatly sung, West Coast strummed sliver of short hair 'n' leather pants indie pop. But, call my cynical, it is impossible to make naive, cute and innocent pop in London these days. If most major label fodder is calculating in the extreme, then indie guitar bands such as the Weather Prophets are purest affectation.

CHERRELLE 'Artificial Heart' (Tabu) Stone cold Jam and Lewis by rote. As on much of her 'High Priority' LP, Cherrelle's voice here is just one more souped up ingredient to add to her producers final mix down. This is as flashy as ever — but where's the soul, brother?

CARMEL 'Sally' (London) Workmanlike performance from Carmel, a girl who's never seemed to stretch her talent right the way out. As with Cherrelle, though for different reasons, this record lacks any semblance of soul. It's all prettily done, everyone plays their part well, but in the final analysis there ain't nothing beneath the surface.

WHODINI 'Funky Beat' (Jive) Ever since their excellent 'Magic's Wand' Whodini have been straying well off the pace. Trapped in a rap prison of their own making, Whodini's moves always seem old hat by the time they've reached vinyl. This is a stale effort, the kind of cliched disc that gives hip hop a bad name.

PETE SHELLEY 'On Your Own' (Mercury) Somewhere along the line Pete Shelley lost the knack. In the late Seventies he knocked out more pure pumping pop songs than anyone else in England. Since then his music has lost it's charm, fallen under laboured and mechanical devices. This track is just so so, and that's not good enough.

reviewed by



jim reid

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HOW TO AVOID BEING A

If you're in a group called Colourbox, doing the right thing is very important. Playing live is not on. Photosessions are dodgy and Wogan is way out of the question

As you're sitting in front of the telly with Glenn Hoddle sending a perfect free kick over the Brazilian defence and into the top left hand corner of the goal to clinch the World Cup for England, the music playing in your head could well be the 'Official Colourbox World Cup Theme'.

As you're sitting on your sofa, lights low, mood contemplative, bottle of wine in one hand, fag in the other, the music playing in your head is probably 'Baby I Love You So', the old Augustus Pablo tune, featuring Lorita Grahame on vocals and Colourbox — again — providing the perfect dub sounds to fit the perfect mood. ANY mood.

Colourbox are Martyn and Steve Young who twiddle the knobs and create the clear, often spine-tinglingly electric (yes, really) Colourbox noises. When those noises require a voice, the splendidly titled Lorita (real name Debbie from Leicester) provides the warmest vocals this side of Marvin (that's Gaye, not Hagler or Hank, I should have no need to point out).

After a mini-album, the odd single and last autumn's critically acclaimed 'Colourbox' debut LP, now comes the bright idea of releasing two singles at the same time. While 'Baby I Love You So' has been picking up a fair bit of

daytime radio play, the 'World Cup Theme' arrived on the scene just too late to be used by either TV company as its signature tune, as well as coming up against more petty bias from some quarters.

"We did the tune first," explains Martyn, "then someone said it sounded like a football theme tune, so we just went with it. We didn't know what else to call it. It could have been good if we could have got it on the World Cup, but we were getting things like London Weekend Television being annoyed because we'd put Jimmy Hill on the cover and not Jimmy Greaves."

With the sort of attention the brothers' material has been attracting in recent months, they should now be getting used to the boring business of plying their trade in the music marketplace. Interviews, photosessions, television, photosessions, playing live, photosessions. A framework that Colourbox refuse to fit into.

Martyn and manager Ray are sitting in a basement flat in Maida Vale. Lorita's cried off with flu while Steve has failed to emerge from his Notting Hill abode.

He later has to be dragged out of bed — literally — to have his photo taken.



DICKHEAD



Martyn's a strange mixture of shyness, self-deprecating honesty and dogged self-belief, and obviously finds the whole idea of 'music makers as personalities' an embarrassing one. He positively squirms at the mention of photographs, playing before a live audience or TV.

"You feel a complete and utter dick," he remarks succinctly. So much so, Martyn says that they'd only consider playing live if they could use stand-ins. Some friends have already done just that when they've appeared abroad.

"One's 16 stone," grins Martyn. "He looks great. What we'd really like is to be seen through videos, and if we could direct them ourselves then we could control the way we looked.

"We can't afford them at the moment. Well, 4AD can't afford to spend that amount of money — even though it would be really cheap by other people's standards. They just wouldn't be shown, so there's no point really. If we got anywhere near the charts, we'd be able to turn round to 4AD and say, 'Either we make it or you don't get a video'."

It's not just performing that Martyn finds embarrassing. Watching other people make complete dickheads of themselves brings an equal share of pain.

"I do get embarrassed, yeah. Very badly. I can't watch the telly sometimes — especially if I like the song someone's singing.

"I like to go and see people live, but not anyone I really like, in case they're crap. I went and saw Lou Reed once and he was terrible. I've not listened to him since. And also David Bowie. I saw a video of his last tour and I just thought he was such a wally. He looked like Jon Pertwee.

"I thought he should have done it like Frank Sinatra. More reserved, not dancing about the stage like he was. I think Sandie Shaw should have done the same. I remember seeing her doing that thing with the Smiths and just thinking how stupid she looked, rolling around on the floor."

The Colourbox sound is a wide mix of musical styles, as is Martyn's own musical taste — ranging from the Beastie Boys and Mantronix, through Pete Dinklage's 'Sinful' and Kraftwerk — the group he says are closest to what he wants Colourbox to be.

"They're so individual, if that's the word. The way they do things is so much better than anyone who tries to copy them."

With a Colourbox song often being a complicated affair of layers of different noises building up into an enticing, ever-changing whole, it's perhaps surprising that Martyn would choose John Lennon's 'Jealous Guy' as his idea of the best song ever written.

"It's just so simple and effective," he explains. "I'd like to be able to write that simply. I admire anyone who can write a song around the chords C, A minor, F and G and make it sound original, because those chords have

been used so much. That's the hardest thing in the world — to write something really simple, but really effective. We managed it once, but it's a rare thing."

A refreshing prospect, then — a group who are honest enough to find fault with their own work. Perhaps 'find fault' is a bit of an understatement. 'Hate' would be more fitting in some instances.

"Some of the songs on that first album are just a bit... crap," explains Martyn. "Inside Informer" — the lyrics were stupid; the music was naff.

"And 'You Keep Me Hanging On' — you realise halfway through that you're recording a pile of shit."

"No," cuts in manager Ray, "I realised it straight away!"

"But there was nothing we could do about it at that stage," continues Martyn. "Everything we record, we have to release. Mind you, if we weren't in that situation, we probably wouldn't have released anything. We'd have kept re-mixing it and then shelved it."

Colourbox are a group whose ability to weave engaging musical patterns outweighs their craving for fame, fan worship and cartoon strips in 'Look In', so don't expect to see them bouncing up and down among the dry ice and pot plants on 'Wogan', even though the offer was there.

"You'd just feel a wally, basically," says Martyn, shaking his head in a slightly bewildered fashion. And not even the prospect of getting his music over to 13 million people in one fell swoop can alter that fact?

"Nope," he shakes his head. "We wouldn't mind getting it across to that many people — but not in that way."

The short term future for Colourbox is that both current singles should have made their diverse charms known to a few more people; begun to get the Colourbox name the recognition it deserves. As to the long term — Martyn sees the world of film scores and music for 'tasteful' commercials as something to be investigated. An admirer of spaghetti westerns, his current aim would be to set Sergio Leone's sprawling epic 'Once Upon A Time In The West' to a reggae score.

One thing is certain — there'll be more interviews like this to contend with.

"We know the questions we're going to be asked; we just haven't worked out good enough answers to them yet," contemplates Martyn. "Like why have we released two singles at the same time? And we haven't got a clue."

One more thing is certain. The 'Official World Cup Theme' may have come too late for this year's festivities, but they've not given up hope for the track yet.

"We could have called it the Official Wimbledon Theme," explains Ray.

"We might well do," Martyn continues. "We might just keep re-releasing it till somebody uses it."

story **eleanor levy** photos **patrick quigly**

DEST BRITISH ACT — BLACK ECHOES

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LOOSE ENDS

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IS THE
NEW SINGLE
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FORTHCOMING ALBUM

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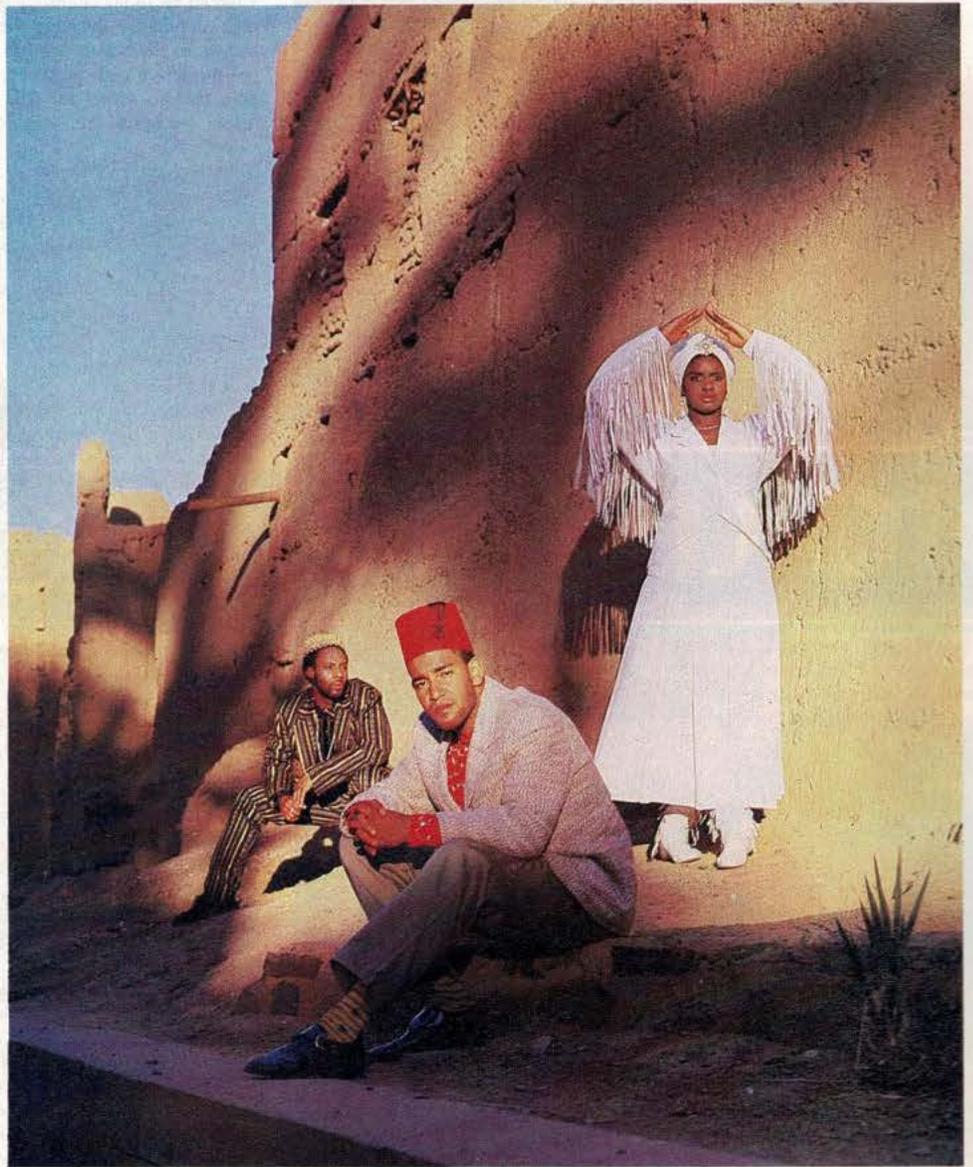
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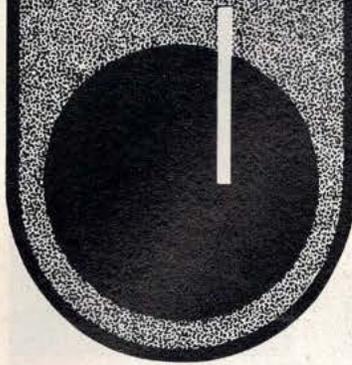
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QUEEN 'A Kind Of Magic' (EMI EU 3509)

Empires may crumble, governments might fall and they might even change the formula of Cadbury's Dairy Milk Chocolate, but Queen will always endure.

'A Kind Of Magic' is their 14th album but they're still more than capable of pulling a white rabbit or two out of a top hat. The key to Queen's success is pure, solid, over the top entertainment. And as '86 progresses with the ever increasing crop of banner waving worthy little bands, we never needed Queen more than we need them now.

It seems plenty of people agree with me, if the mad scramble for Queen tickets is anything to go by.

'A Kind Of Magic' is a kind of lucky dip. An ear pricking collection of traditional songs, innovative songs and downright bludgeoning songs, where Brian May in particular, enjoys himself.

The album has an interesting blend of tracks, with the title track and 'Friends Will Be Friends' forming the springboard of Queen's current tour de force. There is a growing sense of clarity and purpose about the band, especially on 'Princess Of The Universe' and 'Don't Lose Your Head'.

The most intriguing and controversial song is Freddie's Motown tribute on 'Pain Is Close To Pleasure'. Diana darlin', you'll be positively green!

All I need now is a nice seat at the concert.■■■■■

Robin Smith

VARIOUS 'The Beat Runs Wild' (Mercury WILD 1)

'Wild' is not the word. Phonogram's sampler of their young(ish) men and women of the moment is a thoroughly well mannered affair.

Mostly composed of smart, white hopes searching for the ultimate design in soul/funk/pop fusion, these people don't want to make you dance, they want to make you sway... knowingly. And some of them do just that with impeccable taste.

To begin with there's the pucker

your brow, hunch your shoulders and think of Bowie, circa 'Station To Station', brigade. Here we find Love And Money, Hipsway and, perhaps surprisingly, Zerra One, all of whom deal in soul-rock unions, which affect just the right level of melancholy, self absorption and reek of Carlos Alomar's guitar style.

Love And Money's 'Twisted' sounds like it ought to be by Hipsway, whose deceptively gentle 'Forbidden' lulls along hauntingly. Zerra One, meanwhile, weld a tortured vocal and soul harmonies to elegantly windswept guitars on 'This Could Last Forever'.

In the 'pleasant but undistinguished' category we find Curiosity Killed The Cat's 'Ordinary Day', which achieves a solid level (42) of funky ordinariness, and Swing Out Sister's breezy synth-soul 'Another Lost Weekend'.

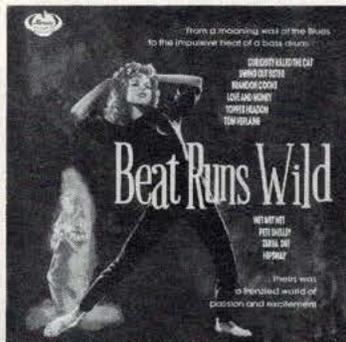
On his own, in the sub-sway corner, Wet Wet Wet's Marti Pellow drags his warming vocal drool through the bluesy lament 'The Moment You Left Me', to a whistling fade out.

The only non-swayer from the album's youngsters comes in the form of American singer/songwriter Brandon Cooke's bubbling club funkster 'Sharp As A Knife', which manages to integrate Cooke's M Jackson-isms with a spiky Roxanne Shanté rap.

And finally, moving away from the soul-funk beat, we come upon the 'old timers doing their own thing' section. This throws up Tom Verlaine's lumpy Lloyd Cole impression 'Anna', Topper Headon's stoutly forgettable R'n'B'n'horns instrumental and a magnificently swooping, eccentrically arranged Pete Shelley composition 'My Dreams'.

Quite a hotch-potch really, and not a bad album to own if you sway easily, but apart from the Shelleys, the Pellows and the Shantés, it's mostly a case of 'The Beat Runs Mild'.■■■■½

Roger Morton



FRA LIPPO LIPPI 'Songs' (Virgin V2375)

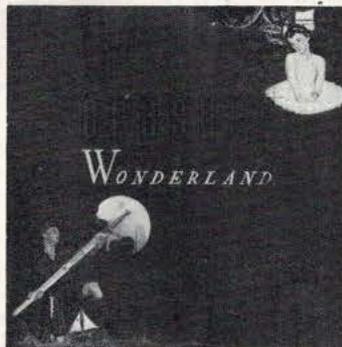
Sometimes things sneak up on you, take you by surprise and captivate you in a very modest, unassuming manner. Fra Lippo Lippi did this very effectively with their gorgeous single 'Every Time I See You', refreshing the parts other Norwegians simply do not have.

'Songs' continues that enriching process with a collection of honest, simple ballads of a sincere and heart-warming nature. 'Come Summer' waffs

in and the sun shines whatever the weather, 'Coming Home' waves farewell quietly and sweetly. All points inbetween touch the right points without overstating the 'young man in love = torture' angle. It's just sweet melancholy.

It's a delight to hear music which rests solely on strength of voice, strength of melody and strength of sentiment.■■■■½

Betty Page



ERASURE 'Wonderland' (Mute Stumm 25)

Look up in the air. What's that shiny sphere spinning in the upper atmosphere? That's Wonderland, where Vince and Andy live.

Up there in his self-contained, penny-whistle, toy pop world, Vince and his tin synthesiser have fashioned another assembly of dizzy, tingling, electro presents. Each song is a little parcel of tears, traumas and confectionery secrets, tied up in a tape-loop of darting, staccato keyboards.

Bell's voice has a joyful, open feel to it... a choirboy on his first cigarette. On an album of pocket-calculator, boystown bounciness, the combination is enchanting (if you believe in fairy stories).

Clarke's feel for a graceful melody is as sharp as ever. 'Cry So Easy', 'My Heart... So Blue' (a Christmas carol 'Nobody's Diary') and the new single 'Oh L'Amour' are the most poignant rhymes, with only the melotron Wham! Rap 'Pistol' falling below par.

Both previous singles 'Who Needs Love Like That' and the tinselly 'Heavenly Action' are present. Although nothing on this album will move you too deeply, your sense of wonder should receive a pleasing tinkle.■■■■■

Roger Morton

VARIOUS 'Upfront I' (UP FT I, Cassette: ZC UP FT I)

Well, well, it seems that Streetwave's 'Streetsounds' series has finally got itself a serious rival (no pun intended) in this first Upfront dance collection.

Not only do you get an LP of 10 excellent, up to the minute, dancefloor favourites (some still only available as imports) but also a bonus 12 inch containing four electro cuts and a wicked 13 minute megamix spliced up by mix-master Eddie Richards!

The actual choice of tracks on this package is well impressive, being a

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

balanced set that ranges from the smooth, soft soul of Princess's 'I'll Keep On Loving You' through the hip hop/go-go crossover of Cutmaster DC's 'Brooklyn's In The House', to the stomping, uptempo, garage sound of Steve 'Silk' Hurley's 'Jack Your Body'.

Add to that a line-up that includes the latest singles from William Bell, Joyce Sims, George Clinton, Crown Heights Affair and Spyder 'D' and you have a double album that has something for everyone who enjoys black dance music. Party record of the month!■■■■½

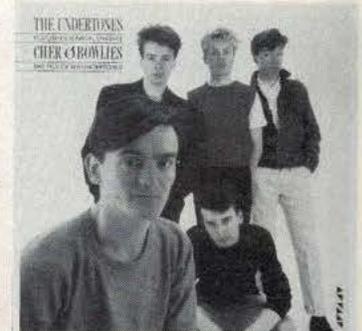
Jay Strongman

THE UNDERTONES featuring FEARGAL SHARKEY 'Cher O' Bowlies' (Ardeck EMS 1172)

There are few things in life worse than visible pantie lines. LPs like this, though, are undoubtedly one of them. I refer not to the contents but the massive insult paid to aware, record buying persons.

The Undertones featuring Feargal Sharkey — aagggghh, the pain! The marketing shmuck responsible should be hung, drawn and quartered at the very least.

Such nauffness hardly finds one favourably disposed towards the record itself. A blatant cash-in on Fearg's solo success, this will be of minimal appeal to die-hard Undertones' fans who undoubtedly possess most of the songs proffered here.



Nonetheless, 'tis an interesting compilation spanning the rise and demise of those scruffy Derry boys in DMs and woolly pullies, and the gawky kid with the floppy fringe.

The Undertones made many an adolescent pulse quicken in their early days. Mine was rarely one of them, though the heart fluttered on occasions. Occasions like those classic, jagged, teenage outpourings — 'Teenage Kicks', 'Get Over You', and 'My Perfect Cousin' to name but a few.

'It's Going To Happen' signified a poppier impulse and heralded the honed down, smoothed out sophisticats. More refined songs like 'Beautiful Friend' and 'Love Parade', though, saw the fickle public mostly not wanting to know.

And so the Undertones went their separate ways. Fearg has quivered his way into the big league, only to discover that compilations such as this are part and parcel of the whole mucky shebang.■■■■■

Lesley O'Toole

FREE NEXT WEEK

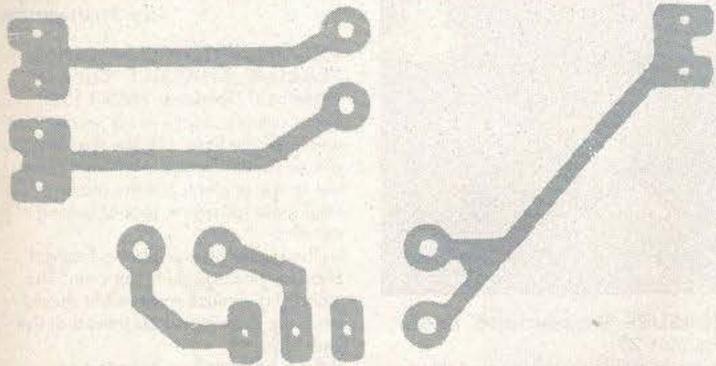
32 HIP-HOP



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If Big Audio Dynamite didn't exist someone would have to invent them. Right now they're just about the perfect London rock band, a multi-racial master mix of the sharpest sounds of the city. Now that London **is** a cosmopolitan music city, it's got the rock band it deserves.

While the current surge of guitar based indie pop picks its way through every last riff and myth from oh, 1967 to 1969, BAD have kept ahead by harnessing their music to what's actually going on now. And that sure ain't rock music.

Tuning into hip hop, flicking their way through film soundtracks and generally just keeping their ears open, they've begun to make a rock music that actually makes sense in the 1980s.

And that means having the cheek to scavenge all the musics of the city and melt them down into one long monster mix. A music sharp and fast enough to beat time with the computer rat a tat tat of the Eighties and hit as hard as the hardest rock guitar.



FIVE MEN IN SEARCH

BAD's debut LP, 'This Is Big Audio Dynamite', served notice of their intentions. A sprawling, information-packed battle between ideas and vinyl space, 'This Is Big Audio Dynamite' ran through words, reggae, hip hop, film clips and funk and then scrambled them all up again. It wasn't perfect, but it was just about the only English rock LP worth looking at last year.

And when you consider the five parts that go to make up Big Audio Dynamite, that's not surprising. From points north, south and west of the city the bad BAD boys are graphic proof of the capital's healthy interchange of black and white music.

Unusually for a rock band, not one of BAD is a passenger. All five have their say when it comes to the final mix down. And since one of them was a fashion photographer, one a video director, one of them worked as a roadie for the Slits, one of them played on an LP in Venezuela and one of them slept on the steps of Liverpool Town Hall after watching the Faces, those ideas are gonna ping about a bit.

Here we ask the BAD boys to tell us about their past and Mick Jones to give us a run down on the other four fifths of Dynamite.

MICK JONES, GUITAR, LEAD VOCAL

"We are trying to be democratic in a totalitarian sense of the word. I get a lot of help from everyone and it works out really well. They work in the day and I work in the night. I'm very pleased and encouraged with how everything's been turning out.

"I'm just trying to figure out a way where they can go in the studio and do the LP and I can go on holiday. I reckon they could do it, then I could come in and do my Jerry Lee Lewis all over it and stamp on the piano.

"I've been really pleased with the way everyone in the band is putting in their input. They work mostly on their own. (The band rehearse and demo in the basement of Mick's west London house.) I'm notoriously lazy; I sit around watching TV. I go down and see how they're getting on, then at the end of the day we have a meeting and re-cap on what we've been doing. Then very often I'll work right through the night, working on what's been done during the day. I'll put it all on tape and next morning they'll come in and pick up from there.

"I've known Don and Leo for quite a long time. It wasn't premeditated to have a half black, half white group; it just happened. But it gives the band drive; they wanna get on.

"I met Greggory through an ad in a newspaper and I've known Dan for quite a while. When they all get going together it's a bit like a safari park down in the basement; it's great."

And then Mick goes off to work with his band. In the rehearsal room the other members of BAD have been sweating through ideas for the last couple of hours. There's a real solid feel about the band as they prepare for their second LP. Everybody is putting in their own ideas. The team spirit is just right. This is not a Mick Jones solo project, but a real group. Bursting with ideas.

So, on the eve of the release of their 'Medicine Show' single and their starring role in the new RM EP, let's look at the lives of Don, Greg, Leo and Dan before they joined Big Audio Dynamite.

DON LETTS, SPECIAL FX

"I went to a grammar school at the Oval, South London. One day when I was doing my exams I thought, 'This ain't for me'. When I was doing my chemistry exam I wrote, 'A chemist I was not to be, that I clearly state, 'cos I've got a splitting headache and I cannot concentrate'. In technical drawing I submitted a drawing of a nude lady, 'cos the curves are better than a straight line. I guess it was just my way of seeing an alternative way of achieving things.

"After that I went to work in the Kings Road, Chelsea at Acme Attractions (later and more famously know as 'Boy'). It was interesting 'cos at that time there was a healthy flow of people in the Kings Road and I was always good at utilising that.

"Then I started working at the Roxy as a DJ. Leo and my other friends in Brixton started laughing at me when I told them — 'You're gonna work with those punk rockers, you must be mad'. After a while they all wanted a job there. There was an affiliation between people then — you'd recognise things in each other — you were trying to achieve the same ends. It's all ended up with BAD — there's definitely a lot of punk in it."

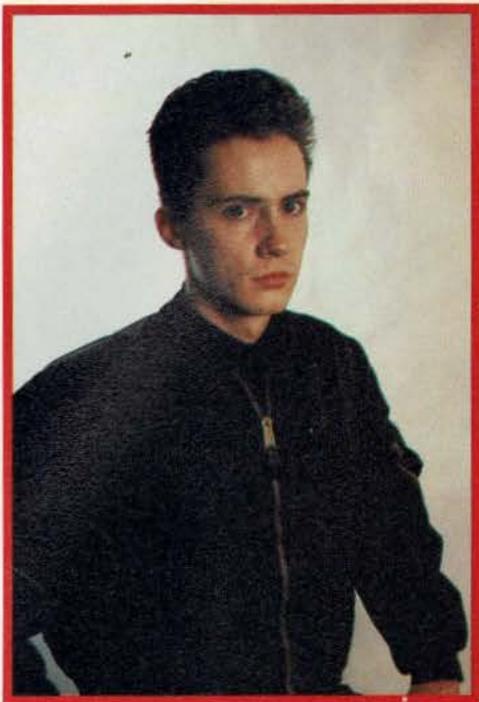
Don then went on to make punk films and eventually pop videos. He looks back on the 10 years that have ended in BAD.

"Since punk if you just looked at England you'd say not much had happened. But I come from Jamaica and I like what's happening in New York so there's always been something exciting happening, to my mind. It feels like it could be just about to happen again over here, too. I don't dwell on the problems. I'd rather get on with the solution in BAD.

"I stopped making videos 'cos I could see everything was getting boring and namby pamby. There weren't any characters; there was no charisma. Instead of waiting around for the next lot to come along, here I am trying to help create it."

STORY BY JIM REID

PHOTOS BY ADRIAN BOOT



OF THE MASTERMIX

DAN DONOVAN, KEYBOARDS

"Basically, before August of last year all my working life I've been in photography. (Dan's father is famous photographer Terence Donovan.) My dad never pushed me into photography, in fact he used to say I should do music when I was working in photography.

"Anyhow I started as a photographer's assistant when I was 15. I then worked out in New York for a few years in fashion photography. I got fed up with New York after a while, though, everybody thinks it's the most happening place in the world, but the reality of it is that they don't do that much creative work at all. All the people working there are only driven by money. As far as going out at night was concerned, the club life was great. I used to go to the Roxy (prime hip hop club) when it first opened, it was really good.

"When I came back to London I started working for a film company, doing stills, trying to learn the trade, but I didn't find it very satisfying.

"I was introduced to Mick by the band's PR, Trisha; I told him I wanted to take some pictures of the band, which I did. The pictures I did were used on the 'Bottom Line' single and on the LP. I happened to mention to Mick that I played around on the keyboards and gradually I worked my way in. It wasn't difficult for me to leave what I was doing.

"I've played the piano since I was 12. I did all my classical grades and all that stuff. I stopped playing at 16 and didn't really do anything until a couple of years ago when I bought some keyboards and just started helping out some friends do some demos.

"The first gig I'd ever done in my life was the first BAD gig in Manchester last year. It was absolutely terrifying. Afterwards I was just sitting in the dressing room, staring at the wall."

LEO WILLIAMS, BASS

"I was born in Jamaica, but grew up mainly in South London. I went to school in Kennington; after I left I wanted to be a pilot, but they wouldn't have that down at the dole office.

"I really started finding out what was going on in the Roxy (legendary early punk club) days, when it was all happening. I knew Don before all that; we used to share a flat in Forest Hill. When he started DJ-ing down at the Roxy I went down and started working there. I used to work behind the bar and got to know everybody. I started working for the Slits as a roadie and got to know the Clash when they were touring with them.

"After roadying for a while and doing various things I became a founder member of Basement Five (reggae anchored punk band); I moved over to the Harrow Road and have lived in the Ladbroke Grove area since. It's the musical area of London."

On BAD: "I think people were waiting for a band like that. Waiting for a band with a combination of people in it. A band trying to bring something new across. I know that was what I wanted to do from my Basement Five days. When Mick turned up I knew this was it."

"At the time General Public were starting to get together and I heard they might need a bass player and I phoned up Mick to try and get through to them. But General Public weren't sure if they needed a bass player and Mick said, 'I need one' and everything just came together."

GREG ROBERTS, DRUMS

"I come from Islington in north London. I started playing when I was 11. Memories come flooding back of practising to Keith Moon in my bedroom and to Pete Townshend. At first I wanted to be a guitarist. I didn't really start playing seriously until I was 17.

"I used to go and check the Who when I was young, but I wasn't very serious about it. I used to like the posing. I'd stand in my bedroom and try and look like Pete Townshend.

"When I was 17 I started playing in funk bands, sorta Parliament — Funkadelic, Commodores thing.

"I used to go to Billy's before the Blitz started, but I missed out punk. I was touring in Europe when it all started.

"I joined a band called Johnny Johnson's Bandwagon and did a lot of gigging around the country. Then I set out to play as many musical styles as possible over the next few years. I joined a reggae band in Brixton. I did as many gigs as possible, even showband things... I shouldn't really mention this.

"I knew one day it would all come to fruition, it would all come to a meeting point. I spent six months in Venezuela really getting into Latin rhythms. I was working on a pop album out there, but I was checking salsa and Latin.

"I came back from Venezuela and put an advert in a music paper. I knew what I was doing had to come to some point in the end. I put my ad in the same week as Mick put his ad in and we were both looking for the same things. Looking for a band with space and feel. I rang Mick and loads of people rang me. When I joined BAD everything that I'd done before began to make sense. I'd played with drum machines before and I really started getting into the joys of the beat box. Once you start playing with a beat box you begin to relish the solidity and the space."



SPORT AID

Food for the starving...
and a lot of sore feet

They came, they ran, they blistered. . . in their millions. Thirty million pairs of feet — black, white, yellow but predominantly smelly — pounded the streets, the deserts and the dirt tracks.

Beside the global jog box, Live Aid almost pales into insignificance. The Race Against Time — the culmination of Bob's ultimate brainchild, Sport Aid — surpassed every expectation.

On March 5, the initial Sport Aid press conference was held. At that point, events were at the tentative planning stage. As Bob outlined the simplistic theory that the Race Against Time appeared to be, countless persons present couldn't quite grasp the sheer enormity of the concept. Had Bob overestimated the capabilities of the all-encompassing bandwagon he'd set in motion? In short, had he finally flipped his lid?

Anticipating a huge response nonetheless, I whacked off my request for an entry form that very day. In the event, the doubting Thomases' questions were expressed negatively by way of virtually non-existent press coverage. One needed to scour the next day's newspapers with a multi-strength magnifying glass to locate the odd paragraph.

No-one *then* could have forecast the manic last minute surge of interest in Sport Aid, more especially the multitudinous races and workouts nationwide. Volunteers who'd worked their bottoms off for months endured a final pandemonium.

Around the country, 'I Ran The World' T-shirts gained gold dust status. Virgin Megastores (well, Branson had to get in on the act somehow) opened their doors to permit on the spot registration and in London the queue snaked out the door and a very long way down Oxford Street.

Organisers had hesitantly estimated a turnout of 20,000 runners in London's Hyde Park. As things transpired, more than 20,000 turned up at London's 'indie' location, Victoria Park, including Mr Index himself, Andy Strickland.

Little old ladies lined up glasses of water on their garden walls, while luscious females clustered at strategic points along the route to mop the Strickland brow.

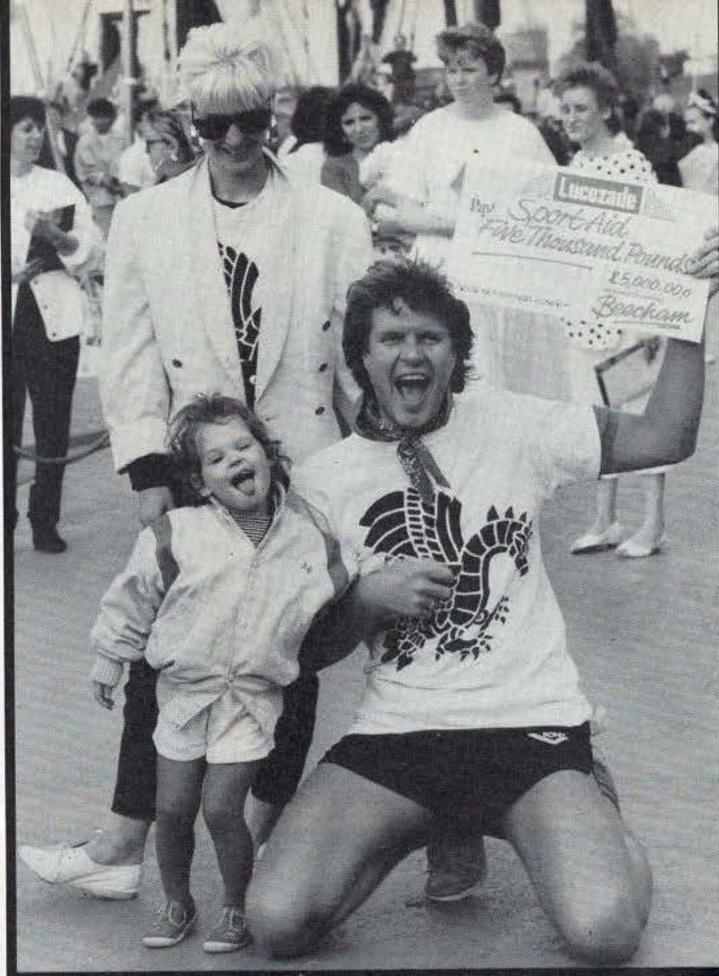
In Hyde Park, a staggering 200,000 plus crammed into the assembly area, making a mockery of any pre-arranged masterplan. The presence of the promised 'signposts and race stewards' remained a mystery but, on the plus side, loo queues were surprisingly bearable.

The only clues as to procedure were provided by the nauseating Peter Powell who lurked on the mammoth stage, instructing runners to make for "the line of trees".

"Anyone seen the start?" was the question on thousands of lips as everyone pushed through the congested masses in search of that elusive line of trees. An orange placard was finally spotted, bearing the legend 'SLOW'. A good place to pitch camp, we surmised.

And so we stood and waited and strained to hear what Bob was saying from the stage in the distance.

The seconds ticked away but no one was any the wiser. Two ashen-faced nuns caught in the general mêlée begged the question, "How do we get out of here?"



Photos by Syndication International

Shoelaces were tied and re-tied, watches were synchronised and toilets were yearned for. At 4pm a bevy of fireworks shot into the sky to be greeted by the most deafening cheer I've ever heard. Yahoo — we were off! Or so we thought.

Forty-five minutes later we crossed the starting line, finally assuming some semblance of motion. Crawl the world was definitely the order of the day; bottlenecks meant one frequently ground to a frustrating walk.

But the moments of light relief compensated. The bulging buttocks flopping out of a skimpy tu-tu. The labrador in an 'I Ran The World' T-shirt. The "T-shirt in the post" T-shirt. The brass band.

Elsewhere, the scenes were being repeated, if on a marginally smaller scale. In Glasgow, the much-overlooked co-instigator of Band Aid, Midge Ure, introduced the Celebrity Workout at the Scottish Exhibition Centre and later the World Workout which sported 11,500 participants before dashing to send off 20,000 runners. "The best day of my life!" enthused one of the stalwart organisers.

The Bluebells worked out in flowery boxer shorts. Well, all bar Bobby Bluebell who'd only latterly developed a mysterious interest in the event. Nothing to do with the prospect of a free pair of Niké trainers, I suppose.

A black mark, my boy. And a further black mark to the fiends who purloined an allocation of 'Run The World' T-shirts from Glasgow's Pavilion Theatre — scene of Hipsway's final tour date. The boys had intended donning T-shirts for their encore but, when the moment came, found their dressing room bereft of said items.

Further support on the musical front was lent by Sting, Boy George, Cliff Richard, Alvin Stardust, Lulu, Elaine Paige and Adam Faith who all participated in Hyde Park. Simon Le Blob, meanwhile, drew hordes of females to Tower Bridge, the best vantage point for witnessing Drum's cruise along the Thames.

All in all, one to remember for the grandchildren, but let's not forget what it's all about. Money. The stuff is rolling in to the Sport Aid coffers at the rate of knots and it's never too little or too late to give.

Lesley O'Toole



Photo by Andy Phillips

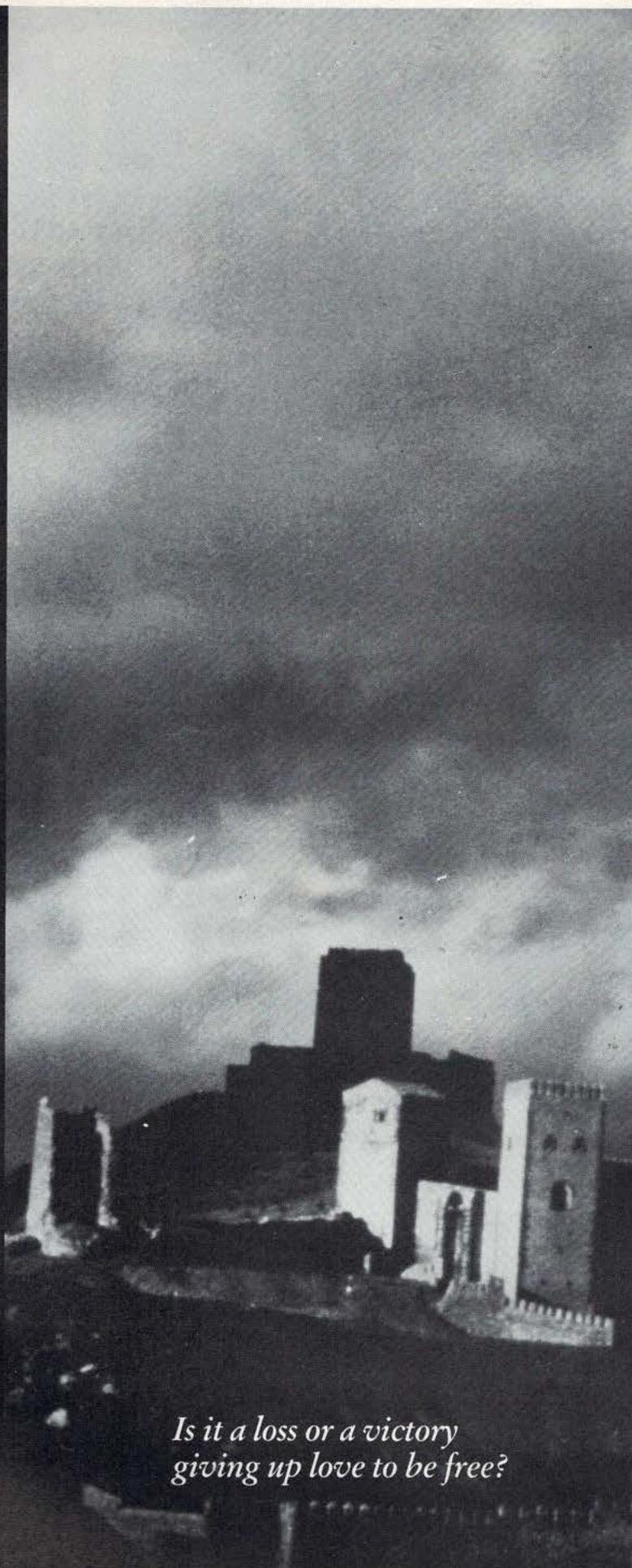
FRA LIPPO LIPPI HAVE PRODUCED AN ALBUM THAT IS FULL OF FRESH NOISES, DANCE-FLOOR BITS, WAFTING SADNESS AND STRANGE LOVE SONGS . . . FRA LIPPO LIPPI MAY VERY WELL CAPTURE YOUR HEART.

N.M.E.

ELSEWHERE, THINGS HAPPEN WHICH SHOULD MAKE YOUR BEST ALTER EGO WEEP WITH UNABASHED ELATION.

. . . IT DISTRACTS YOU WITH IMAGES OF FORESTS AND LAKES AND WIERD PRIESTS.

SOUNDS



F R A
L I P P O
L I P P I
S O N G S

ALBUM V2375
TAPE AND COMPACT DISC

*Is it a loss or a victory
giving up love to be free?*





FILMING A VIDEO IN AN OLD DEPARTMENT STORE MEAN GENE LOVES JEZEBEL ARE PROBABLY, UM, GOING UP

Draped in the vestments of psychedelic decadence, Gene Loves Jezebel bring a touch of flouncy theatricality to their first big budget video. Performing their new single, 'Heartache', at the old Whiteleys department store in London, they represent nothing so much as capering minstrels dancing on the dead of goth obscurity: ie, they look like a band preparing for the big time.

"We've been ready and willing for a while now, but we've been put into a ghetto by the music press," says J Aston. "This has meant we've only been exposed to a certain kind of audience. I suppose the video is a way of getting more exposure, opening people's minds up to the band."

It must be said that the 'Heartache' video goes about righting this wrong to some great effect. Why did the band choose to film it at the Whiteleys department store?

"The place has got a very Gene Loves Jezebel feel to it — decaying, but sparking and rising up again. It's just a glamorous thing and quite a romantic thing... and we're very romantic. Our director Peter Care saw the place and managed to put so much energy into it."

All those lights, cameras and make-up people aren't going to sway GLJ away from their true path. Don't expect them to fly off to Sri Lanka for their next video.

"We're very much a group," says J. "If all of this didn't come off we'd still be around; we'd still exist. We work as a group — which I suppose is a bit of an old fashioned concept these days. Not many people actually go out and play any more rather than just sell a product."

... Which brings us conveniently onto the next Jezebel LP, which is out at the end of the month.

"I think it'll be even more direct than our last two albums," says J. "It was recorded all over the place. We used five studios, starting in Spain and finishing off at the Roundhouse..."

The single is out at the beginning of June, the album is out at the end of June and in between Gene Loves Jezebel tour the country. They might just be ready for the big time.

Jim Reid

PURE MAGIC!



**QUEEN'S NEW ALBUM
'A KIND OF MAGIC'**

**INCLUDES THE HIT SINGLES
'ONE VISION' AND
'IT'S A KIND OF MAGIC'**

£5-29

Available on album and cassette.

WOOLWORTHS

That's
ENTERTAINMENT

Items subject to availability. Prices may vary in N. Ireland.

EYE DEAL



COMPILED BY ELEANOR LEVY

THE CLAN OF THE CAVE BEAR (Cert 15 dir: Michael Chapman)

Perhaps the most remarkable thing about 'The Clan Of The Cave Bear' is its extraordinarily **unmemorable** title.

This is not a film set in Modern Times, but rather a tale of our distant ancestors, the cavemen. A lot of cavoring, grunting and grimacing are there to constantly remind us of this fact.

Further in line with the director's desire for historical authenticity, all the characters are squat, dark, hairy and very ugly. Save, of course, for the part played by the delectable (?) Daryl Hannah who looks — as ever — as if she is on loan from US Campus Cheerleaders Incorporated. This aberration is explained by the fact that she plays Ayla, an advanced Outsider who is adopted by the primitive Cave Bear Clan.

This situation allows an unexceptional and unexciting exploration of Clan life from 35,000 years ago, from which numerous obvious and trite parallels between primitive and present day society are proffered.

Indeed, we travel laboriously through the whole gamut of human experience, ranging from birth, death and rape to an especially unpleasant decapitation. The unintentionally comic high point (or low point, if you prefer) comes with what is probably the first case of Neanderthal impotence ever to be recorded on screen.

The film is kept from dropping dead by Alan Silvestri's vibrant music score and by Daryl Hannah's exceptionally convincing portrayal of primitive intelligence. Her Ayla is strangely reminiscent of her performance in 'Splash' and unkind commentators may conclude that there is not much difference between Ms Hannah and the characters she portrays. Is this actress in danger of being type cast?

Andrew Black

GOODBYE, NEW YORK (Cert 15 dir: Amos Kollek)

Life for New Yorker Nancy Callaghan (Julie Heggarty) isn't exactly one huge laugh. She's been slogging it out in the insurance game for six years, only to see her efforts being dissipated by her cocaine-snorting husband. She's coming up for a middle-age crisis anyway ('I'm hitting 30, and I've never been to Paris!') so in a moment of inspiration, she decides to make her dream trip.

After taking a handful of Valium on the plane, Nancy misses her stopover, and wakes up, not in France, but in Tel Aviv airport. She's got no baggage, no travellers' cheques, and finds it all something of a culture shock. "There's a lot of guys out there looking like Abe Lincoln, kissing the runaway," she exclaims, "And the rest of them are running around with rifles!"

Eventually she's saved by David (Amos Kolley), an Israeli soldier who rescues her from a cheesy hotel and takes her to his family's kibbutz. She's given a machete, overalls and a pair of workboots, and sent off into the fields. But a life of cutting bananas doesn't agree too well with our city slicker, and she rapidly becomes unpopular with her colleagues.

At this stage, the storyline becomes secondary to some heavy-handed moralising. We are urged to realise the folly of Nancy's Western decadence and to appreciate the value of the good old down-home work ethic. There's also some pointedly picturesque sweeps of the Golan Heights, and explanations of how perfectly normal it is to keep M-16 machine guns in your wardrobe.

By this stage, with all the sermonising, the plugging, the pro-military excuses and the abominable script, it's simply a relief to see the closing credits. As an advertisement for the Israeli tourist board, this might just be valid, but as a piece of entertainment, it's an absolute stinker.

Stuart Bailie

● "GOD, GOD! Why did I do it?" Daryl Hannah ponders life, the universe and her bank balance in 'The Clan Of The Cave Bear'



● A HUNTING expedition for the contents of a Cro-Magnon hamburger in 'The Clan Of The Cave Bear'



THE TRIP TO BOUNTIFUL (Cert U dir: Peter Masterton)

In a film world fixated on youth, speed, sex and violence, it's a genuine surprise to come across a movie quite as tender as this. It's also rare to find an adaptation of a Broadway play which doesn't creak with ungainly theatricality.

Horton Foote ('Tender Mercies') wrote the play, set, as with most of his work, in Fifties' Texas. It tells the story of the elderly Carrie Watts, and her 20 years longing to return to her home town Bountiful, just once before she dies.

Played with an apple-pie impishness by Geraldine Page, Carrie Watts is trapped in a claustrophobic city life by her dependence on her only son, the stoic Ludie (John Heard), and his shrewish wife, Jessie Mae (Carlin Glynn).

Scheming against both, the wily Mrs Watts slips out of the bickering triangle, to embark upon a Greyhound bus pilgrimage to the heart of her memories. As it moves through moonlit Texas nights and lush scenery, the film evokes a glowing sense of the importance of family and place.

The balance of dignity, defiance and heartache in Page's performance is just perfect. Take your Granny next time she's feeling down.

Roger Morton

PROJECTIONS

... If '9½ Weeks' got you hot under the collar, watch out for the appetisingly named 'Betty Blue (37.2° In The Morning)' which has been wowing our friends across the Channel in gay Paris for the last few weeks. A rather rude story of obsessive love, based on the novel by Philippe Dijan, it's been setting Gallic hearts all a-flutter and looks set to follow here in the autumn... Talking of '9½ Weeks', that film's put-upon star *Kim Basinger* seems to have had a somewhat happier time making *Sam Shepard's* forthcoming 'Fool For Love', fulfilling the role *Julie Walters* had when the play was in London last year... Another play being turned into a film is 'American Buffalo' in which *Al Pacino* will be trying to forget the horrors of 'Revolution' by repeating the role he won much acclaim for in London last year. Also coming up from Pacino is 'Investigation', which, with a screenplay by *Paul Schrader* (who also wrote 'Taxi Driver' and directed the recent 'Mishima'), could prove interesting... This column wouldn't be complete without that brave American *Sylvester Stallone* being mentioned somewhere. His latest film 'Cobra' opens on August 1, while the follow-up has a somewhat prophetic title — 'Over The Top'... Stallone, of course, was 'unable to attend' the recent Cannes Film Festival (some rabid terrorist group may have discovered exactly how short he really is and made a laughing stock of his homeland), but of those people who did, one in particular seems to have come out of it rather more famous than when he went in. He being *Gary Oldman*, the unknown who's impressed everyone so much with his portrayal of *Sid Vicious* in *Alex Cox's* 'Sid And Nancy'. "The definitive pic on the punk phenomenon" said *Variety*, which doesn't exactly bode well, but all reports seem equally favourable, so we shall see when it opens in London on July 25... 'Sid And Nancy' is another production from *Palace Pictures*, currently with a wide grin over its collective face following the success of 'Absolute Beginners' and *Bob Hoskins'* award for best actor at Cannes for his role in their forthcoming 'Mona Lisa'. Also in the pipeline from them is 'Nightmare On Elm Street II: Freddy's Revenge' which by all accounts is not quite the thrilling, gut-spilling masterpiece of the original. More splatter comes in the form of 'Critters' which boasts the advertising slogan "The battle began in another galaxy. It's about to end in the Browns' backyard"... If that wasn't enough, two more sequels to classic splatter movies are coming up. *Tobe Hooper's* 'The Texas Chainsaw Massacre 2' should prove interesting, coming 11 years after its classic namesake, also directed by Hooper, who can claim the odd *Billy Idol* video among his credits since those heady days. And after *Dan O'Bannon's* homage to the *Zombie* movies of *George A Romero* with 'Return Of The Living Dead', the maestro himself returns with 'Day Of The Dead', the third in *Romero's* trilogy that began with 'Night Of The Living Dead' and continued with 'Dawn Of The Dead'. Much munching of bone and slurping of brain to come... As the *Psychedelic Furs* steam up the US charts with their ancient 'Pretty In Pink' single, the film that was named after it was screened for reviewers in Britain. And dear me, what a funny little film it is. Telling the story of a poor girl (*Molly Ringwald*) who falls for a rich boy (*Andrew McCarthy*) and vice versa, it trots out all the teenage clichés, and in this respect is a real laugh. When some poor rockabilly called *Ducksie* is ditched by the toothsome *Ms Ringwald*, what does he go back to his bedsit and mope to? *The Smiths*, 'Please, Please, Please, Let Me Get What I Want' of course. How predictable...

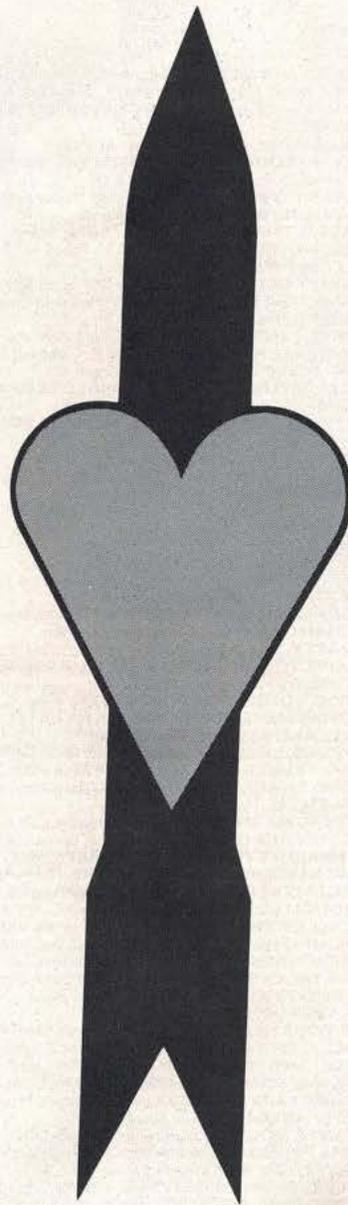
● MOLLY RINGWALD ponders life with a Rockabilly midget in 'Pretty In Pink'



LOVE AND ROCKETS

EIGHT PIECES OF INFORMATION

- 1 THE NEW SINGLE IS **KUNDALINI EXPRESS**
- 2 IT'S ONLY AVAILABLE AS **A 12" SINGLE**
- 3 YOU'RE UNLIKELY TO HEAR IT ON THE RADIO
- 4 THE GROUP'S RECORDS SELL 50 TIMES BETTER ABROAD (WHERE YOU CAN HEAR THEM ON THE RADIO!)
- 5 **LUCIFER SAM** AND **HOLIDAY ON THE MOON** ARE ON THE 'B' SIDE BUT NOT ON THE NEXT ALBUM
- 6 LOVE AND ROCKETS IS **DANIEL ASH** ON GUITAR **DAVID J.** ON BASS AND **KEVIN HASKINS** ON DRUMS AND SEAGULLS
- 7 RECORD PRODUCTION IS BY **JOHN A. RIVERS** AND **LOVE AND ROCKETS**
- 8 **LOVE AND ROCKETS** REGRET THAT SO MANY PEOPLE COULDN'T GET IN TO THEIR DEBUT LONDON SHOW - THEY'LL BE BACK SOON



KUNDALINI EXPRESS

W/E JUNE 7, 1986

GALLUP UK SINGLES
GALLUP UK ALBUMS
MUSIC VIDEO
COMPACT DISCS

CHARTS

GALLUP UK SINGLES

THIS LAST WEEKS
WEEK WEEK IN CHART

1	3	5	SPIRIT IN THE SKY, Doctor And The Medics, IRS
2	6	4	HOLDING BACK THE YEARS, Simply Red, Elektra
3	1	5	THE CHICKEN SONG/I'VE NEVER MET A NICE SOUTH AFRICAN, Spitting Image, Virgin
4	4	7	SLEDGEHAMMER, Peter Gabriel, Virgin
5	13	2	EVERYBODY WANTS TO RUN THE WORLD, Tears For Fears, Mercury
6	2	6	ON MY OWN, Patti LaBelle/Michael McDonald, MCA
7	5	7	LESSONS IN LOVE, Level 42, Polydor
8	10	5	ADDICTED TO LOVE, Robert Palmer, Island
9	9	6	SET ME FREE, Jaki Graham, EMI
10	21	3	I CAN'T WAIT, Nu Shooz, Atlantic
11	22	3	CAN'T GET BY WITHOUT YOU, Real Thing, PRT
12	7	6	SNOOKER LOOPY, Matchroom Mob with Chas And Dave, Rockney
13	20	6	SINFUL, Pete Dinklage, MDM
14	8	10	WHY CAN'T THIS BE LOVE, Van Halen, Warner Bros
15	18	3	MINE ALL MINE/PARTY FREAK, Cashflow, Club
16	25	2	INVISIBLE TOUCH, Genesis, Virgin
17	29	2	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY), Pet Shop Boys, Parlophone
18	12	9	THERE'LL BE SAD SONGS (TO MAKE YOU CRY), Billy Ocean, Jive
19	35	2	VIENNA CALLING, Falco, A&M
20	11	4	ROLLIN' HOME, Status Quo, Vertigo
21	26	4	BAD BOY, Miami Sound Machine, Epic
22	—	1	21ST CENTURY BOY, Sigue Sigue Sputnik, Parlophone SSS2
23	17	7	LIVE TO TELL, Madonna, Sire
24	16	3	WHO MADE WHO, AC/DC, Atlantic
25	14	5	ROCK LOBSTER, B52s, Island
26	28	2	BIG MOUTH, Smiths, Rough Trade RT 192
27	15	12	ROCK ME AMADEUS, Falco, A&M
28	19	9	CAN'T WAIT ANOTHER MINUTE, Five Star, Tent
29	38	3	DISENCHANTED, Communards, London
30	47	2	NASTY, Janet Jackson, A&M
31	27	3	LOVE TOUCH (FROM LEGAL EAGLES), Rod Stewart, Warner Bros
32	33	3	TIME, Freddie Mercury, EMI
33	50	2	TOO GOOD TO BE FORGOTTEN, Amazulu, Island
34	31	12	WHAT HAVE YOU DONE FOR ME LATELY?, Janet Jackson, A&M
35	23	8	ALL AND ALL, Joyce Sims, London
36	55	2	VENUS, Bananarama, London NANA 10
37	52	2	AMITYVILLE (THE HOUSE ON THE HILL), Lovebug Starski, Epic
38	41	2	GOD THANK YOU WOMAN, Culture Club, Virgin
39	34	4	BASSLINE, Mantronix, 10 Records
40	—	1	MEDICINE SHOW, Big Audio Dynamite, CBS A7181
41	46	2	JUMP BACK (SET ME FREE), Dhar Braxton, Fourth & Broadway/Island
42	32	7	I HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye, Motown
43	65	2	MY FAVOURITE WASTE OF TIME, Owen Paul, Epic
44	24	9	GREATEST LOVE OF ALL, Whitney Houston, Arista
45	30	8	ROUGH BOY, ZZ Top, Warner Bros
46	—	1	CALL OF THE WILD, Midge Ure, Chrysalis URE4
47	62	2	YOUNG HEARTS RUN FREE, Candi Staton, Warner Brothers
48	36	10	A DIFFERENT CORNER, George Michael, Epic
49	—	1	A WOMAN'S STORY, Marc Almond, Some Bizzare GLOW2
50	63	2	LET'S GO ALL THE WAY, Sly Fox, Capitol
51	44	11	A KIND OF MAGIC, Queen, EMI
52	48	3	IF YOUR HEART ISN'T IN IT, Atlantic Starr, A&M
53	75	2	ALL I NEED IS A MIRACLE, Mike And The Mechanics, WEA
54	40	8	YOU AND ME TONIGHT, Aura, 10 Records
55	—	1	NEW BEGINNING (MAMBA SEYRA), Bucks Fizz, Polydor POSP794
56	56	3	CANDYBAR EXPRESS, Love And Money, Mercury
57	59	2	ON THE BEACH, Chris Rea, Magnet
58	—	1	HAPPY HOUR, Housemartins, Go! Discs GOD11
59	70	2	THE PROMISE YOU MADE, Cock Robin, CBS
60	37	6	BOYS DON'T CRY, Cure, Fiction
61	39	8	I'LL KEEP ON LOVING YOU, Princess, Supreme
62	69	2	THE GREAT TRAIN ROBBERY, Black Uhuru, Greensleeves
63	42	7	IF SHE KNEW WHAT SHE WANTS, Bangles, CBS
64	49	7	RULES AND REGULATIONS (EP), Fuzzbox, Vindaloo
65	53	4	YOU CAN'T BLAME LOVE, Thomas And Taylor, Cooltempo
66	—	1	LEFT OF CENTRE, Suzanne Vega, A&M AM320
67	45	5	OVER THE WEEKEND, Nick Heyward, Arista
68	60	2	EXPANSIONS 86 (EXPAND YOUR MIND), Chris Paul, Fourth & Broadway/Island
69	43	9	TENDER LOVE, Force MDs, Tommy Boy
70	67	3	COMPUTER LOVE, Zapp, Warner Bros
71	71	2	WILD CHILD, W.A.S.P., Capitol
72	—	1	YOU TO ME ARE EVERYTHING, Real Thing, PRT 7P349
73	—	1	IT'S 'ORRIBLE BEING IN LOVE, Claire And Friends, BBC RESL189
74	58	5	ASK THE LORD, Hipsway, Mercury
75	51	6	YOUR LATEST TRICK, Dire Straits, Vertigo

THE NEXT TWENTY FIVE

76	—	SERPENT'S KISS, Mission, Chapter 22 CHAP67
77	79	ARE YOU READY TO BE HEARTBROKEN, Sandie Shaw, Polydor
78	92	GREAT GOSH A'MIGHTY, Little Richard, MCA
79	66	WHAT YOU GONNA DO ABOUT IT, Total Contrast, London
80	100	VIVA LA MEXICO, Black Lace, Flair
81	85	SO MACHO, Sinitta, Fanfare
82	88	LONELINESS, Brendan Shine, Play
83	87	DANCING IN THE STREET, Matt Bianco, WEA
84	—	THE BIG SKY, Kate Bush, EMI KB4
85	80	ONE HIT (TO THE BODY), Rolling Stones, Rolling Stones
86	80	JOE 90 THEME (86 DANCE MIX), Barry Gray Orchestra, PRT 7PX354
87	—	IS IT LOVE, Mr Mister, RCA PB49861
88	—	SWEET BIRD OF TRUTH, The The, Epic TRUTH1
89	—	A QUESTION OF LUST, Depeche Mode, Mute 7BONG11
90	89	(I'LL NEVER BE) MARIA MAGDALENA, Sandra, 10 Records
91	81	NEW ROSE, Damned, Stiff
92	83	GIVIN' IT (TO YOU), New York Skyy, Capitol
93	—	TRAIN OF THOUGHT, A-Ha, Warner Bros W8736
94	90	WHAT'S MISSING, Alexander O'Neal, Tabu
95	—	THE Locomotion, Dave Stewart & Barbara Gaskin, Broken Broken8
96	—	I WANNA BE A COWBOY, Boys Don't Cry, Legacy LGY28
97	—	BRILLIANT MIND, Furniture, Stiff BUY251
98	99	WHAT YOU NEED, Inxs, Mercury
99	84	ROBIN OF SHERWOOD (EP), Clannad, RCA
100	96	I'M YOUR MAN, Barry Manilow, RCA

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

GALLUP UK ALBUMS

THIS LAST WEEKS
WEEK WEEK IN CHART

1	1	2	SO, Peter Gabriel, Virgin
2	5	14	PICTURE BOOK, Simply Red, Elektra ○
3	6	55	BROTHERS IN ARMS, Dire Straits, Vertigo ☆☆☆
4	2	7	STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music, EG ☆
5	3	4	LOVE ZONE, Billy Ocean, Jive □
6	4	2	STANDING ON A BEACH — THE SINGLES, Cure, Fiction FIXH12
7	7	26	WHITNEY HOUSTON, Whitney Houston, Arista ☆
8	—	1	INTO THE LIGHT, Chris De Burgh, A&M AMA5121
9	9	33	WORLD MACHINE, Level 42, Polydor ☆
10	8	61	GO WEST/BANGS AND CRASHES, Go West, Chrysalis ☆
11	—	1	WHO MADE WHO, AC/DC, Atlantic WX57
12	11	3	MOONLIGHT SHADOWS, Shadows, ProTV
13	14	31	HUNTING HIGH AND LOW, A-Ha, Warner Bros ☆
14	10	5	THE COLLECTION, Earth Wind And Fire, K-Tel □
15	17	10	PLEASE, Pet Shop Boys, Parlophone □
16	12	7	THE MAN AND HIS MUSIC, Sam Cooke, RCA
17	16	32	ONCE UPON A TIME, Simple Minds, Virgin ☆
18	13	11	HITS 4, Various, CBS/WEA/RCA ☆
19	28	23	LUXURY OF LIFE, Five Star, Tent □
20	25	67	NO JACKET REQUIRED, Phil Collins, Virgin ☆☆☆
21	18	7	ON THE BEACH, Chris Rea, Magnet ○
22	21	17	WELCOME TO THE REAL WORLD, Mr Mister, RCA □
23	15	9	THE GREATEST HITS, Shalamar, Stylius ○
24	19	4	LET'S HEAR IT FROM THE GIRLS, Various, Stylius ○
25	27	6	GREATEST HITS, Marvin Gaye, Telstar □
26	29	9	SUZANNE VEGA, Suzanne Vega, A&M ○
27	20	10	5150, Van Halen, Warner Bros
28	24	4	PRINCESS, Princess, Supreme
29	—	1	UP FRONT I, Various, Serious UPFT1
30	22	152	QUEEN GREATEST HITS, Queen, EMI ☆☆☆
31	35	66	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆☆☆
32	23	5	COMIC RELIEF: UTTERLY UTTERLY LIVE, Original TV Soundtrack, WEA
33	31	15	THE COLOUR OF SPRING, Talk Talk, EMI ○
34	39	4	SISTERS ARE DOIN' IT Various, Towerbell
35	30	3	WINNER IN YOU, Patti LaBelle, MCA
36	36	37	HOUNDS OF LOVE, Kate Bush, EMI ☆
37	47	81	LIKE A VIRGIN, Madonna, Sire ☆☆☆
38	45	7	CONTROL, Janet Jackson, A&M
39	50	12	THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS ○
40	37	9	RENDEZVOUS, Jean Michel Jarre, Polydor ○
41	26	4	HOME AND ABROAD, Style Council, Polydor ○
42	34	3	SLEIGHT OF HAND, Joan Armatrading, A&M
43	33	3	RAISED ON RADIO, Journey, CBS
44	42	3	HEADED FOR THE FUTURE, Neil Diamond, CBS
45	44	77	ALCHEMY, Dire Straits, Vertigo ☆
46	46	4	DAVE CLARK'S TIME, Original Cast, EMI
47	49	57	BE YOURSELF TONIGHT, Eurythmics, RCA ☆☆
48	40	50	LITTLE CREATURES, Talking Heads, EMI □
49	43	4	SECRET DREAMS AND FORBIDDEN FIRE, Bonnie Tyler, CBS
50	41	9	HEART TO HEART, Various, K-Tel ○
51	53	4	BLUE SKIES, Kiri Te Kanawa/Nelson Riddle, London □
52	32	4	SANDS OF TIME, SOS Band, Tabu
53	—	1	TWO'S COMPANY, Various, Towerbell TVLP12
54	48	8	AFTERBURNER, ZZ Top, Warner Bros □
55	56	9	PARADE, Prince And The New Power Generation, Warner Bros ○
56	69	132	UNDER A BLOOD RED SKY, U2, Island ☆☆☆
57	52	8	HIPSWAY, Hipsway, Mercury
58	55	24	LOVE OVER GOLD, Dire Straits, Vertigo ☆☆☆
59	64	15	RUMOURS, Fleetwood Mac, Warner Bros ☆☆☆
60	71	50	THE DREAM OF THE BLUE TURTLES, Sting, A&M ☆
61	59	2	FALCO 3, Falco, A&M
62	75	2	THE WORKS, Queen, EMI
63	54	8	ANIMAL MAGIC, Blow Monkeys, RCA
64	78	46	THE FIRST ALBUM, Madonna, Sire ☆
65	80	5	STOP MAKING SENSE, Talking Heads, EMI □
66	92	52	FACE VALUE, Phil Collins, Virgin ☆☆☆
67	81	3	PRIVATE DANCER, Tina Turner, Capitol

- | | | | |
|-----|----|-----|--|
| 68 | 61 | 5 | TRUTHDARE DOUBLEDARE, Bronski Beat, Forbidden Fruit |
| 69 | — | 1 | NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin NOW6 |
| 70 | 38 | 2 | ANIMAL BOY, Ramones, Beggars Banquet |
| 71 | — | 1 | ROCKY IV, Original Soundtrack, Scotti Brothers SCT70172 |
| 72 | 57 | 5 | THE OTHER SIDE OF LIFE, Moody Blues, Polydor |
| 73 | 89 | 104 | BORN IN THE USA, Bruce Springsteen, CBS ☆☆☆ |
| 74 | 67 | 26 | ISLAND LIFE, Grace Jones, Island □ |
| 75 | — | 1 | GOLD, Barbara Dickson, K-Tel ONE1312 |
| 76 | 90 | 3 | DIRE STRAITS, Dire Straits, Vertigo |
| 77 | 60 | 2 | LEGEND, Clannad, RCA |
| 78 | — | 1 | BLACK CELEBRATION, Depeche Mode, Mute STUMM 26 |
| 79 | 73 | 24 | MAKING MOVIES, Dire Straits, Vertigo ☆☆ |
| 80 | — | 1 | THE SINGLES COLLECTION, Spandau Ballet, Chrysalis SBTVI |
| 81 | 68 | 7 | VICTORIALAND, Cocteau Twins, 4AD |
| 82 | 65 | 7 | IN VISIBLE SILENCE, Art Of Noise, China |
| 83 | 51 | 13 | DIFFERENT LIGHT, Bangles, CBS |
| 84 | 74 | 17 | SPARKLE IN THE RAIN, Simple Minds, Virgin □ |
| 85 | 66 | 10 | DIRTY WORK, Rolling Stones, Rolling Stones/CBS □ |
| 86 | — | 1 | HELLO I MUST BE GOING, Phil Collins, Virgin V2252 |
| 87 | 91 | 87 | THE UNFORGETTABLE FIRE, U2, Island ☆ |
| 88 | 77 | 8 | JENNIFER RUSH, Jennifer Rush, CBS ☆ |
| 89 | — | 1 | THE B52s, B52s, Island ILPS9580 |
| 90 | 86 | 12 | HIS GREATEST HITS — NEW YORK NEW YORK, Frank Sinatra, Reprise ○ |
| 91 | 72 | 2 | HIGHLIGHTS FROM WEST SIDE STORY, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon |
| 92 | 63 | 67 | RECKLESS, Bryan Adams, A&M ☆ |
| 93 | 99 | 3 | RIPTIDE, Robert Palmer, Island |
| 94 | 70 | 14 | HITS FOR LOVERS, Various, Epic □ |
| 95 | — | 1 | THE PARTY'S OVER, Talk Talk, EMI EMC3413 |
| 96 | 98 | 2 | ELIMINATOR, ZZ Top, Warner Bros |
| 97 | — | 1 | RAPTURE, Anita Baker, Elektra EKT37 |
| 98 | — | 1 | BIG WORLD, Joe Jackson, A&M JWA3 |
| 99 | — | 1 | SUDDENLY, Billy Ocean, Jive HIP12 |
| 100 | — | 1 | MATT BIANCO, Matt Bianco, WEA WX35 |

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 ☆ Platinum (300,000 sales) □ Gold (100,000 sales) ○ Silver (60,000 sales)

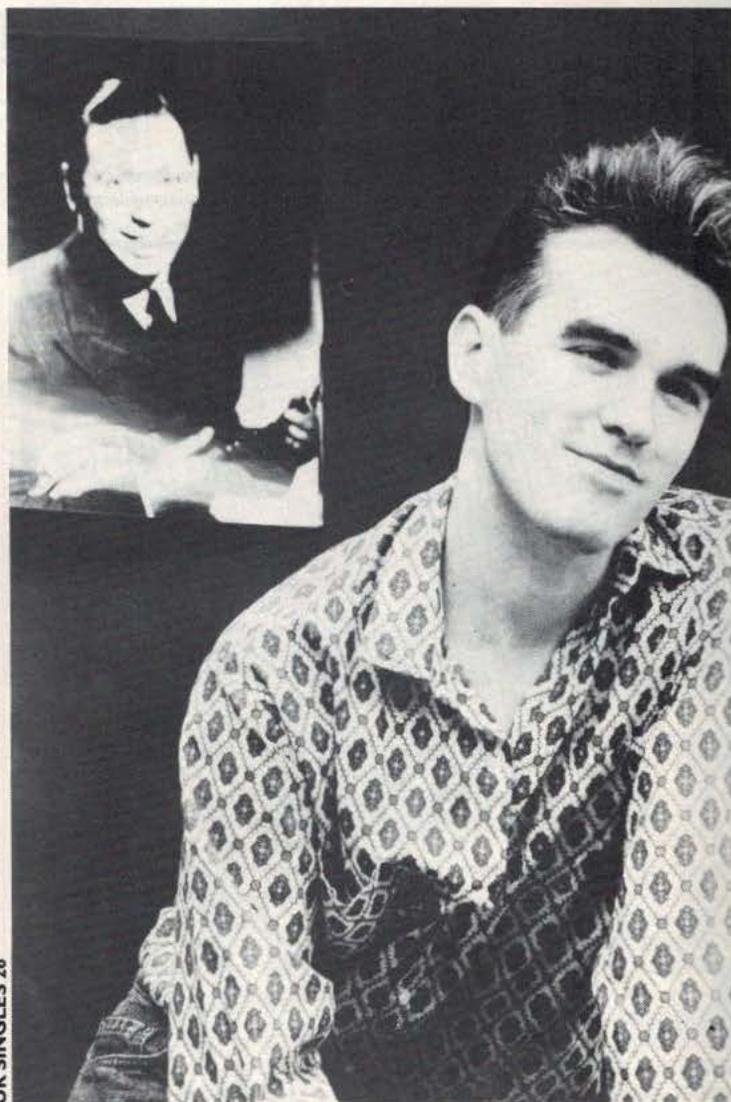
MUSIC VIDEO

- | | | |
|----|----|--|
| 1 | 1 | BROTHERS IN ARMS — THE VIDEO SINGLES, Dire Straits, Polygram |
| 2 | 2 | STARING AT THE SEA — THE IMAGES, the Cure, Palace/PVG |
| 3 | 3 | ALCHEMY LIVE, Dire Straits, Channel 5 |
| 4 | 5 | NO TICKET REQUIRED, Phil Collins, WEA Music |
| 5 | 6 | GREATEST FLIX, Queen, PMI |
| 6 | 11 | THE HIGH ROAD, Roxy Music, Channel 5 |
| 7 | 7 | THE VIRGIN TOUR, Madonna, WEA Music |
| 8 | 12 | THE SINGLE FILE, Kate Bush, PMI |
| 9 | 8 | LIVE IN RIO, Queen, PMI |
| 10 | 9 | THE VISIONS OF DIANA ROSS, Diana Ross, PMI |
| 11 | 17 | "UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG |
| 12 | 4 | SHOWBIZ, the Style Council, Polygram |
| 13 | 10 | LUXURY OF LIFE VIDEO SELECTION, Five Star, RCA/Columbia |
| 14 | 12 | STOP MAKING SENSE, Talking Heads, Palace/PMI |
| 15 | 18 | LIVE, Big Country, Channel 5 |
| 16 | 20 | WHAM '85, Wham!, CBS/Fox |
| 17 | — | ARMS: THE COMPLETE CONCERT, Channel 5 |
| 18 | — | ONCE UPON A TIME, Siouxsie And The Banshees, Channel 5 |
| 19 | — | LLOYD COLE AND THE COMMOTIONS, Channel 5 |
| 20 | — | SERIOUS MOONLIGHT, David Bowie, Channel 5 |

Compiled by Spotlight Research

COMPACT DISCS

- | | | |
|---|---|---|
| 1 | 1 | SO, Peter Gabriel, Virgin |
| 2 | 2 | STREET LIFE, Bryan Ferry/Roxy Music, EG/Polydor |
| 3 | 3 | BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram |
| 4 | 4 | ON THE BEACH, Chris Rea, Magnet |
| 5 | 8 | GREATEST HITS, Queen, EMI |
| 6 | 7 | WORLD MACHINE, Level 42, Polydor |



UK SINGLES 26

- | | | |
|----|----|---|
| 7 | 5 | WHITNEY HOUSTON, Whitney Houston, Arista |
| 8 | — | HOUNDS OF LOVE, Kate Bush, EMI |
| 9 | 6 | NO JACKET REQUIRED, Phil Collins, Virgin |
| 10 | 11 | IN VISIBLE SILENCE, the Art Of Noise, China/Chrysalis |
| 11 | — | SLEIGHT OF HAND, Joan Armatrading, A&M |
| 12 | 19 | LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram |
| 13 | 12 | RENDEZ-VOUS, Jean-Michel Jarré, Dreyfus/Polydor |
| 14 | 9 | THE MAN AND HIS MUSIC, Sam Cooke, RCA |
| 15 | — | PARADE, Prince And The Revolution, Paisley Park/Warner Brothers |
| 16 | — | SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury |
| 17 | 16 | WELCOME TO THE REAL WORLD, Mr Mister, RCA |
| 18 | — | ANIMAL MAGIC, the Blow Monkeys, RCA |
| 19 | — | 5150, Van Halen, Warner Brothers |
| 20 | 20 | ISLAND LIFE, Grace Jones, Island |

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A L A N J O N E S ' CHARTFILE



Photo by Associated British Picture Corps.

● **THE SHADOWS:** these vital street kids have had four number ones

● Cruelly deprived of top billing on the singles chart by **Spitting Image**, **Michael McDonald** and **Patti LaBelle's** duet 'On My Own' is nonetheless easily the biggest hit of their British chart careers.

Michael, 38, a former member of **Steely Dan** and the **Doobie Brothers**, has been in the top 20 only once before. That was in February last year, when his inspirational duet with **James Ingram**, 'Yah Mo B There', reached number 12.

Patti, 41, formerly fronted the **Bluebells**, who metamorphosed into **LaBelle** and hit paydirt in 1975 when they reached number 17 with the scorching 'Lady Marmalade (Voulez-Vous Coucher Avec Moi Ce Soir?)'.

Though their duet was seamlessly patched together by engineers, Patti and Michael recorded their vocals for 'On My Own' at different times in different studios. Indeed they met for the first time only a month ago — and that was only 30 minutes before they sang 'On My Own' live to millions of Americans on Johnny Carson's top rated *Tonight* show.

Patti's enthusiasm for 'On My Own', written, produced and arranged by husband and wife **Burt Bacharach** and **Carole Bayer Sager**, knows no bounds: "I don't like to admit it, but I cried the first time I heard it. It's such a beautiful melody, and the lyrics are so poignant. I've been in the business for over 20 years, but no song has ever, EVER, touched me like that before."

Bacharach is equally forthcoming about LaBelle: "She's got to be one of the five best vocalists I've ever heard. She can take a famil-

iar song, and give it a whole different meaning. She electrifies everything she touches."

Bacharach has good reason to be enthusiastic — 'On My Own' is the biggest British hit he has penned with Bayer Sager, topping the number seven peak of 'Arthur's Theme (Best That You Can Do)', which the pair wrote with singer **Christopher Cross**. Last December, Bacharach and Bayer Sager's elegant 'That's What Friends Are For' was a top 20 hit for **Dionne Warwick And Friends**.

Ironically, Bacharach's liaison with LaBelle forced **Neil Diamond** to scrap a recording he'd made of a song for his new album, the grammatically unsound 'Headed For The Future'. A long time pal of Bacharach and Bayer Sager, Neil wrote the song 'Sleep With Me Tonight' with the pair for his album. But Bacharach played the song to Patti LaBelle, who promptly claimed it for herself. Her version can be heard on her excellent new album 'Winner In You'. Diamond was placated about the loss of his song when Bacharach and Bayer Sager helped him to write two more songs, 'I'll See You On The Radio (Laura)' and 'Me Beside You', both of which appear on 'Headed For The Future', alongside 'Lost In Hollywood', a brand new **Stevie Wonder** tune with a Diamond lyric. Both Diamond's and LaBelle's albums made impressive chart debuts last week.

● Nearly a quarter of a century after they first appeared in the LP chart, the **Shadows** are still a force to be reckoned with as they proved when their latest album,

'Moonlight Shadows', debuted at number 18.

Comprising over 60 minutes of familiar melodies ('Hey Jude', 'The Power Of Love', 'I Know Him So Well', 'Nights In White Satin' and a dozen others) all interpreted in the Shadows' unique style, the album is the 19th by the group to appear in the charts, and has already improved enormously on the peak of their last, 1984's 'Guardian Angel', which charted for a single week at number 98.

No other group has been making hit albums as long as the Shads who, alone amongst instrumental groups, have had four number ones, and sold several million albums in the UK. They're popular in Europe, too, particularly in Germany, but they hold the dubious distinction of having had more chart albums in Britain without ever charting in America, than any other act.

● **Genesis** have made a strong return to the singles chart with their first release in two years, 'Invisible Touch'. It's the band's 16th hit in the last 12 years.

More impressively, Genesis is the fifth act featuring **Phil Collins** as a member to register a hit in just over a year. Last April, Phil teamed up with EW&F sticksman **Philip Bailey** for the number one hit 'Easy Lover'. In December he was paired with **Marilyn Martin** for the number four hit 'Separate Lives', and could also be heard on **Band Aid's** resurrected 'Do They Know It's Christmas'. Throughout the year he was also making solo hits, the biggest of which was 'One More Night'.

● Now more than eight years into her chart career, **Kate Bush** has singlehandedly written all 15 of her hit singles, a figure unrivalled by any other female singer/songwriter.

Kate also shares the distinction of being one of only three women to pluck more than three top 40 hits off an album.

Tina Turner was the first to do it, lifting 'Let's Stay Together', 'Help', 'What's Love Got To Do With It' and the title track from her album 'Private Dancer'. A fifth single, 'Better Be Good To Me' was a minor hit, peaking outside the top 40.

Madonna went one better last year, reaching the top 40 — indeed, the top five — with five

songs from 'Like A Virgin' — 'Material Girl', 'Angel', 'Like A Virgin', 'Dress You Up' and 'Into The Groove' — though some may prefer to discount the last named, which was added to the album well after it was first released.

Kate's 'Hounds Of Love' has been raided for 'Running Up That Hill' (number three), 'Cloudbusting' (number 20), 'Hounds Of Love' (number 18) and 'The Big Sky' (number 37). In addition to spawning these hits, the 'Hounds Of Love' album has sold over 400,000 copies in its own right, and is the fourth best selling compact disc ever released in Britain, lining up behind **Dire Straits'** 'Brothers In Arms' and 'Love Over Gold' and **Phil Collins'** 'No Jacket Required'.

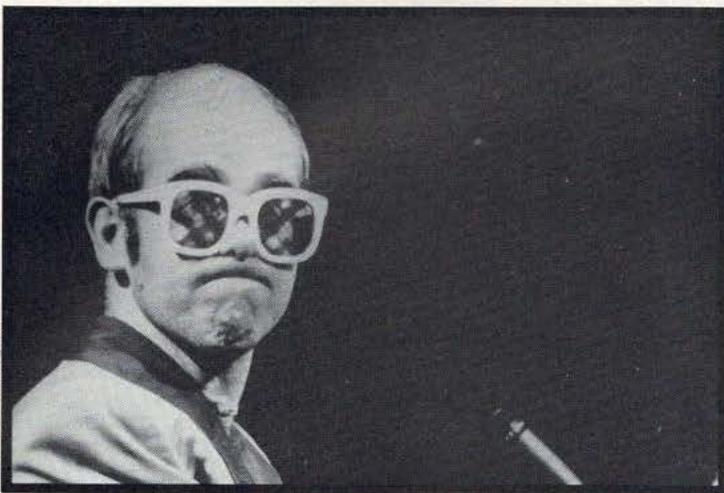
● Amongst the hardest of all rock annuals is '**The Top Twenty Book**', compiled by journalist and broadcaster **Tony Jasper**. The latest edition of this invaluable book, just published by Blandford Press, traces top 20 history week by week, year by year, from 1955 to 1985.

The only book of its kind, it provides an instant cast history for each of the records that have figured in the chart's top sector in the last 30 years. Ostensibly measuring record sales, the 1500 weekly charts featured in the book offer a unique insight into the evolution of popular music as it affects and is affected by social trends, always striking an uneasy balance between its role as entertainment and art form. On a more immediate level, 'The Top Twenty Book' provides instant nostalgia and hours of enjoyable browsing.

Unfortunately, at £8.95 it is a little over-priced, particularly in view of the unimaginative, rather utilitarian way in which the information is presented, on inexpensive dull paper, without photographs, and with perfunctory overviews for each year penned by Jasper. Nonetheless, it is an essential purchase for chart buffs, and a reference work of great importance. File alongside the Guinness Book Of Records.

CHARTFILE USA

● The recent success of 'Nikita' gave **Elton John** an American top 40 hit for the 17th year in a row, with no sign of an end in



● **ELTON JOHN:** a US top 40 hit for the 17th year in a row

sight. Elt may yet better **Elvis Presley's** all-time record of making the top 40 for 22 years in succession (1956-1977).

No woman has yet managed to have a hit for more than 13 years in a row. That's the record established by **Jo Stafford**, who hit every year between 1944 and 1956, and equalled by **Olivia Newton-John** last year. So far, Livvy has yet to register in 1986.

● Still concentrating on the top 40, it was a source of great dismay in Nashville that no country act made the Billboard top 40 in 1985 — the first time that's ever happened in the chart's 40 year history.

So far, 1986 has provided similarly slim pickings for country artists, including veterans like

Anne Murray and **Kenny Rogers**. Closest to making the breakthrough so far has been **Dan Seals** (England Dan) whose country chart topper 'Bop' recently climbed to number 42 on the pop chart, but is now in decline.

● Reader **Patsy Barrett** of Ilford points out that **Andy Williams** and **Claudine Longet** are the only husband and wife each to have a number 100 hit in America. Though they've been divorced for some time, Andy and Claudine were betrothed when Andy reached number 100 with 'Charade' in 1964, and three years later when French born Claudine's version of the **Beattles'** 'Good Day Sunshine' made a similarly unspectacular foray into the chart.

In response to several recent requests, here's a summary of America's most charted albums, each of which has spent upwards of five years in the charts.

TITLE — Artist (Year of release)	Weeks On Chart
1 DARK SIDE OF THE MOON , Pink Floyd (1973)	626*
2 JOHNNY'S GREATEST HITS , Johnny Mathis (1958)	490
3 MY FAIR LADY , Original Cast (1956)	480
4 OKLAHOMA! , Original Soundtrack (1955)	305
5 TAPESTRY , Carole King (1971)	302
6 HEAVENLY , Johnny Mathis (1959)	295
7 THE SOUND OF MUSIC , Original Soundtrack (1965)	277
8 HYMNS , Tennessee Ernie Ford (1957)	277
9 THE KING AND I , Original Soundtrack (1956)	274
10 CAMELOT , Original Cast (1961)	265

*Indicates title still on chart

The list was compiled from data collected by **Joel Whitburn** for his book 'Top Pop Albums', published in America by Record Research, updated by yours truly.

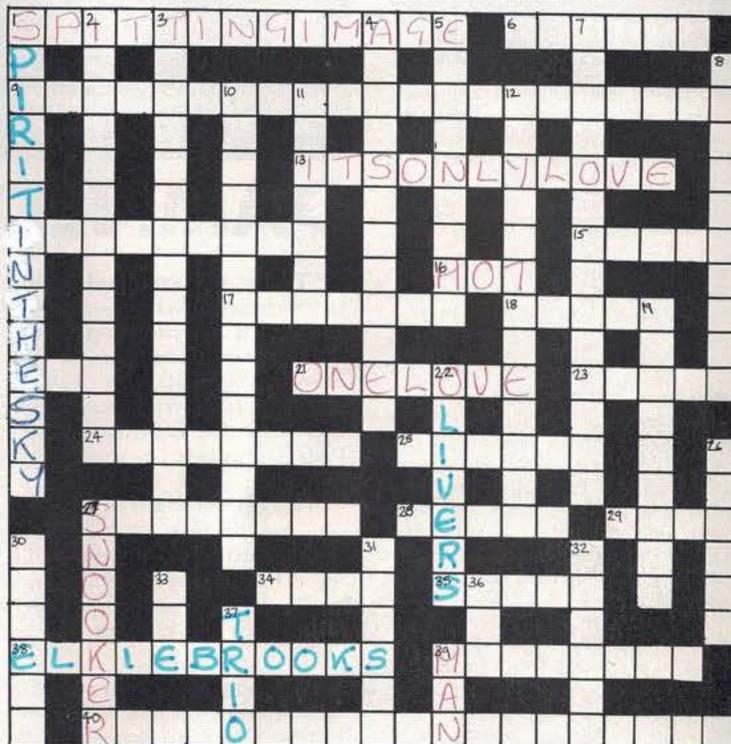
Amongst other longevity records I've noted are the following:

TOP INSTRUMENTAL ALBUM: FILM ENCORES , Mantovani (1957)	231
COMEDY ALBUM: KNOCKERS UP! Rusty Warren (1960)	181
LIVE ALBUM: BELAFONTE AT CARNEGIE HALL , Harry Belafonte (1959)	168
DOUBLE ALBUM: THE BEATLES (WHITE ALBUM) , Beatles (1968)	144
TRIPLE ALBUM: WINGS OVER AMERICA , Paul McCartney And Wings (1976)	86
QUADRUPLE ALBUM: CHICAGO AT CARNEGIE HALL , Chicago (1971)	46
ANIMAL ALBUM: SONGS OF THE HUMPBACK WHALE , Various Whales (1971)	8
ET ALBUM: APOLLO 11 — FLIGHT TO THE MOON , Various Astronauts (1969)	5

X - WORD

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A C R O S S S D O W N

- 1 They've beaten Black Lace to record the summer song of '86 (8,5)
- 2 It doesn't matter they're Driving Away From Home (3,10)
- 3 Don Henley's seasonal people (3,4,2,6)
- 4 It was Bowie's continuing story of Major Tom (5,2,5)
- 5 Along with George Michael he wanted to Wrap Her Up (5,4)
- 7 See 24 across
- 8 If Hipsway want something they know what to do (3,3,4)
- 10 Howard Jones won't say whose fault it was that this was a hit (5,2,2,5)
- 11 This group were Just Buggin' their way up the charts this year (7)
- 12 Icehouse were trying to attract somebody's attention back in 1983 (3,6,4)
- 19 This Echo and the Bunnymen hit could go on forever (5,4)
- 22 Army that fought for Elvis Costello (7)
- 26 Wylie's way of life leaves a lot to be desired (6)
- 27 Loopy sport (7)
- 30 Drummie and Cox (2,4)
- 31 Weather condition for U2 (3,3)
- 32 Those Pet Shop Boys are so polite (6)
- 33 & 27 across The voice of the Clash (3,8)
- 36 The Associates' party fears (3)
- 37 Three men who had a hit with Da Da Da (4)
- 39 Kate Bush told us of one with a child in his eyes (3)

LAST WEEK'S ANSWERS

- ACROSS:** 1 Your Latest Trick, 7 Under Pressure, 10 Time, 11 USA For Africa, 12 Diana, 13 End, 14 Touch Me, 16 Two Hearts Beat As One, 19 Dave Stewart, 23 Abba, 24 Green Door, 25 Wham Rap, 27 Scary, 28 All And All, 30 UK, 32 KC, 33 Cry, 34 Eloise, 35 Day, 36 Sun.
- DOWN:** 1 You And Me Tonight, 2 Under A Blood Red Sky, 3 Torture, 4 SOS Band, 5 Ice, 6 Jim, 8 Romance, 9 Up On The Catwalk, 10 Torch, 13 Vega, 17 Spear, 18 Stairway, 20 Van Halen, 21 Story, 22 Train, 26 Pull Up, 29 AC DC, 30 Ure, 31 PIL

NEWS

DIGEST

edited by
robin smith

● **James**, the Mancunian four-piece, have lined up some choice dates. They'll be playing Manchester Town Hall Saturday, June 7, Leeds Ritz's Club 24, London School Of Economics 26, Manchester PSV Club July 15, Womad Music Festival 19.

● **Double**, who had a big hit with 'The Captain Of Her Heart', release their single 'Woman Of The World' on Friday, June 13. The 12 inch features an instrumental version of the song.

● **Gene Loves Jezebel** have added some dates to their tour. They'll be playing Norwich East Anglia University Tuesday, June 10, Manchester Hacienda 11, Wolverhampton Scruples 15, Aberdeen Venue 29, Newcastle Tiffans 30. Their concert at Bristol Bierkeller on June 22 has been cancelled, but they'll be announcing a new venue shortly.

● **Iron Maiden** have added some dates to their tour. They'll be playing Manchester Apollo Saturday, October 11, Bradford St George's Hall 21, Birmingham Odeon November 1, Hammersmith Odeon 7, 8. Tickets are on sale now.

● **Cashflow** release their debut album 'Cashflow' on Friday, June 13. Tracks include 'Party Freak', 'Spending Money', and 'It's Just A Dream'.

● **Simply Red** have confirmed they'll be playing the Glastonbury Festival on Sunday, June 22. Tickets are on sale now from all major agents.

● **The Fixx**, who release their single 'Secret Separation' on Monday, June 9, will be playing a concert at the London Town And Country Club on Sunday, June 15.



DAMNED DECADE

■ **The Damned** will be celebrating their 10th anniversary with two special shows in London in July.

They'll be playing in a full size circus tent in Finsbury Park North London, on Saturday, July 26 and July 27. Special guests on July 26 will be Doctor And The Medics and the Screaming Blue Messiahs. The following day the Damned will be supported by the Fall and Pete Shelley. Some more names will be confirmed later.

Tickets are £6 in advance or £7 on the door. They will be limited to six per person and they are on sale from various agents in London and around the country. The concerts will start at 4pm.

The Damned are currently in Denmark recording songs for an album.

● **Two Isley Brothers'** classic songs 'Harvest For The World' and 'Summer Breeze' will be released on one single this week. The 12 inch includes another classic track, 'That Lady'.

● **Tippa Irie** releases his debut album 'Is It Really Happening To Me' on Friday, June 20.

● **Gary Glitter** has lined up a string of dates. He'll be playing St Austell Coliseum June 7, Bristol Studio 9, Hammersmith Odeon 13, Margate Winter Gardens 28.

● **Paul Hardcastle** releases his single 'Foolin' Yourself' on Monday, June 9. The single features Kevin Henry on lead vocals.

● **Beggar And Co** release their single 'Life' on Monday, June 9. The 12 inch will feature three different mixes of the song.

● **Nick Cave** releases his single 'The Singer' on Monday, June 9. It is only available as a 12 inch.

● **David Grant**, Deniece Williams and heavy metal band Stryper, are three of the attractions at this year's Greenbelt Arts Festival, held for four days over the August Bank Holiday. For more information ring the Greenbelt Information hotline on 01-221 8336. Booking details are available from Greenbelt 1986, 11 Uxbridge Street, London W8 7TA. You must enclose a sae.

■ **Doctor And The Medics** release their debut album 'Laughing At The Pieces' on Monday, June 9. The record contains such epics as 'Fried Egg Bad Monday', 'Watermelon Runaway' and 'No One Loves You When You Got No Shoes'.

Doctor And The Medics will shortly be going into the studio to record a follow-up single to 'Spirit In The Sky', and they are also planning selected dates around the country. We've heard that their exploding vicar stage effect is proving too dangerous to take on the road though. Shame.

● **The Mint Juleps**, those addicts of acappella, have lined up a summer tour. They'll be playing Brixton Fridge Thursday, June 5, Stepney Half Moon 7, Beaford Devon Community Centre 13, Exeter Arts Centre 14, Durham University 17, Glastonbury Festival 20, Oxford St Edmonds College 21, Exeter University 23, Southampton University 24, Battersea Arts Centre 27, 29, Exeter University July 1, Camden Dingwalls 4.

● **Phranc**, the much acclaimed folk singer, is back for a series of dates this month. She'll be playing Sheffield Leadmill Thursday, June 5, Glasgow Technical College 7, Middlesbrough Teeside Polytechnic 8, Vauxhall Marina's 16, Manchester University 18, Brighton Zap 20, Glastonbury Festival 21, Bristol Old Profanity Showboat 22, Exeter University 23, Bath Moles 24, Warwick University 25, Huddersfield Polytechnic 26, London School Of Economics 27.

● **Anita Baker** will be playing the Hammersmith Odeon on Saturday, July 26 and July 27. Tickets priced £8.50, £7.50 and £6.50 are on sale now. Anita releases her single 'Sweet Love' this week.

● **The Beatles'** classic single 'Paperback Writer' will be re-released on Monday, June 16. A picture disc version features the controversial photograph of the Beatles wearing butcher's outfits and holding dolls covered with raw meat.

● **The Prisoners** have lined up a tour. They'll be playing Lancaster University Thursday, June 5, Hammersmith Klub Foot 7, Coventry Busters 9, Bristol Tropic Club 13, Bradford Dollars 15, Glasgow Roof Top 19, Leamington Spa R.A.D. Club 20, Uxbridge Brunel University 21, Wolverhampton Scruples 22, Leeds Adam And Eves 24, Portsmouth Kimbles 25, London 100 Club 26, Colchester Works 27, Fetcham Riverside 29, Deptford Crypt July 4, Manchester Gallery 5, Brighton Pavilion 6.

● **Eric Clapton** will team up with Phil Collins for a concert at Birmingham International Arena on Monday, July 14. Collins will be performing on drums. Tickets go on sale on Saturday, June 7 from the NEC Box Office and usual agents.

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LAST WEEK'S
GALLUP UK SINGLES
GALLUP UK ALBUMS

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SONG
1	1	3	THE CHICKEN SONG/I'VE NEVER MET A NICE SOUTH AFRICAN , Spitting Image, Virgin
2	2	5	ON MY OWN , Patti LaBelle/Michael McDonald, MCA
3	5	4	SPIRIT IN THE SKY , Doctor And The Medics, IRS
4	4	6	SLEDGEHAMMER , Peter Gabriel, Virgin
5	3	6	LESSONS IN LOVE , Level 42, Polydor
6	19	3	HOLDING BACK THE YEARS , Simply Red, Elektra
7	6	5	SNOOKER LOOPY , Matchroom Mob with Chas And Dave, Rockney
8	8	9	WHY CAN'T THIS BE LOVE , Van Halen, Warner Bros
9	20	5	SET ME FREE , Jaki Graham, EMI
10	16	4	ADDICTED TO LOVE , Robert Palmer, Island
11	9	3	ROLLIN' HOME , Status Quo, Vertigo
12	13	8	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) , Billy Ocean, Jive

UK SINGLES 19, UK ALBUMS 28



UK SINGLES 3

13	—	1	EVERYBODY WANTS TO RUN THE WORLD , Tears For Fears, Mercury
14	12	4	ROCK LOBSTER , B52s, Island
15	7	11	ROCK ME AMADEUS , Falco, A&M
16	27	2	WHO MADE WHO , AC/DC, Atlantic
17	10	6	LIVE TO TELL , Madonna, Sire
18	30	2	MINE ALL MINE/PARTY FREAK , Cashflow, Club
19	14	8	CAN'T WAIT ANOTHER MINUTE , Five Star, Tent
20	28	5	SINFUL , Pete Dinklage, MDM
21	35	2	I CAN'T WAIT , Nu Shooz, Atlantic
22	37	2	CAN'T GET BY WITHOUT YOU , Real Thing, PRT
23	17	7	ALL AND ALL , Joyce Sims, London
24	11	8	GREATEST LOVE OF ALL , Whitney Houston, Arista
25	—	1	INVISIBLE TOUCH , Genesis, Virgin GENS 1
26	38	3	BAD BOY , Miami Sound Machine, Epic
27	34	2	LOVE TOUCH (FROM LEGAL EAGLES) , Rod Stewart, Warner Bros
28	—	1	BIG MOUTH , Smiths, Rough Trade RT 192
29	—	1	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) , Pet Shop Boys, Parlophone R 6129

30	23	7	ROUGH BOY , ZZ Top, Warner Bros
31	15	11	WHAT HAVE YOU DONE FOR ME LATELY? , Janet Jackson, A&M
32	18	6	I HEARD IT THROUGH THE GRAPEVINE , Marvin Gaye, Motown
33	39	2	TIME , Freddie Mercury, EMI
34	40	3	BASSLINE , Mantronix, 10 Records
35	—	1	VIENNA CALLING , Falco, A&M AM 318
36	21	9	A DIFFERENT CORNER , George Michael, Epic
37	25	5	BOYS DON'T CRY , Cure, Fiction
38	47	2	DISENCHANTED , Communards, London
39	24	7	I'LL KEEP ON LOVING YOU , Princess, Supreme
40	22	7	YOU AND ME TONIGHT , AURRA, 10 Records
41	—	1	GOD THANK YOU WOMAN , Culture Club, Virgin VS 861
42	31	6	IF SHE KNEW WHAT SHE WANTS , Bangles, CBS
43	29	8	TENDER LOVE , Force MDs, Tommy Boy
44	26	10	A KIND OF MAGIC , Queen, EMI
45	43	4	OVER THE WEEKEND , Nick Heyward, Arista
46	—	1	JUMP BACK (SET ME FREE) , Dhar Braxton, Fourth & Broadway/Island BRW 47
47	—	1	NASTY , Janet Jackson, A&M, AM 316
48	65	2	IF YOUR HEART ISN'T IN IT , Atlantic Starr, A&M
49	41	6	RULES AND REGULATIONS (EP) , Fuzzbox, Vindaloo
50	—	1	TOO GOOD TO BE FORGOTTEN , Amazulu, Island IS 284
51	32	5	YOUR LATEST TRICK , Dire Straits, Vertigo
52	77	1	AMITYVILLE (THE HOUSE ON THE HILL) , Lovebug Starski, Epic
53	61	3	YOU CAN'T BLAME LOVE , Thomas And Taylor, Cooltempo
54	33	8	LOOK AWAY , Big Country, Mercury
55	—	1	VENUS , Bananarama, London NANA 10
56	69	2	CANDYBAR EXPRESS , Love And Money, Mercury
57	36	12	SECRET LOVERS , Atlantic Starr, A&M
58	50	4	ASK THE LORD , Hipsway, Mercury
59	76	1	ON THE BEACH , Chris Rea, Magnet
60	—	1	EXPANSIONS 86 (EXPAND YOUR MIND) , Chris Paul, Fourth & Broadway/Island BRW 48
61	46	11	LIVING DOLL , Cliff Richard And The Young Ones, WEA
62	—	1	YOUNG HEARTS RUN FREE , Candi Staton, Warner Brothers W 8680
63	79	1	LET'S GO ALL THE WAY , Sly Fox, Capitol
64	42	10	THE FINEST , SOS Band, Tabu
65	—	1	MY FAVOURITE WASTE OF TIME , Owen Paul, Epic (T) A7125
66	70	4	WHAT YOU GONNA DO ABOUT IT , Total Contrast, London
67	64	2	COMPUTER LOVE , Zapp, Warner Bros
68	44	11	WONDERFUL WORLD , Sam Cooke, RCA
69	90	1	THE GREAT TRAIN ROBBERY , Black Uhuru, Greensleeves
70	89	1	THE PROMISE YOU MADE , Cock Robin, CBS
71	—	1	WILD CHILD , WSP, Capitol CL 388
72	57	9	BACK WITH THE BOYS AGAIN/GET IT RIGHT , Joe Fagin, Towerbell
73	45	8	ALL THE THINGS SHE SAID , Simple Minds, Virgin
74	59	3	GIVE IT UP , Talk Talk, Parlophone
75	80	1	ALL I NEED IS A MIRACLE , Mike And The Mechanics, WEA
76	60	—	WICKED WAYS , Blow Monkeys, RCA

THE NEXT TWENTY FIVE

77	52	FREEWAY OF LOVE , Aretha Franklin, Arista
78	56	HUNGRY FOR HEAVEN , Dio, Vertigo
79	—	ARE YOU READY TO BE HEARTBROKEN , Sandie Shaw, Polydor, POSP 793
80	—	ONE HIT (TO THE BODY) , Rolling Stones, Rolling Stones/CBS A 7160
81	82	NEW ROSE , Damned, Stiff
82	81	S.O.S. , Oliver Cheatham, Champion
83	—	GIVIN' IT (TO YOU) , New York Sky, Capitol 12CL 401
84	99	ROBIN OF SHERWOOD (EP) , Clannad, RCA
85	—	SO MACHO , Sinita, Fanfare (12) FAN 7
86	78	IT CAN BE DONE , Redskins, Decca
87	—	DANCING IN THE STREET , Matt Bianco, WEA YZ 72
88	85	LONELINESS , Brendan Shine, Play
89	92	(I'LL NEVER BE) MARIA MAGDALENA , Sandra, 10 Records
90	94	WHAT'S MISSING , Alexander O'Neal, Tabu
91	—	PETER GUNN , Art of Noise and Duane Eddy, China WOK (X) 6
92	—	GREAT GOSH A'MIGHTY , Little Richard, MCA 1049
93	72	R.O.C.K. IN THE USA , John Cougar Mellencamp, Riva
94	87	LOVE'S GONNA GET YOU , Modern-Nique featuring Larry Woo, 10 Records
95	93	SUNSHINE , Imagination, R & B
96	—	I'M YOUR MAN , Barry Manilow, RCA PB 49857
97	88	FIRE ON THE WATER , Chris De Burgh, A&M



- 98 83 **BORN TO ROCK 'N' ROLL**, Cliff Richard, EMI
- 99 62 **WHAT YOU NEED**, INXS, Mercury
- 100 — **VIVA LA MEXICO**, Black Lace, Flair, LACE 4

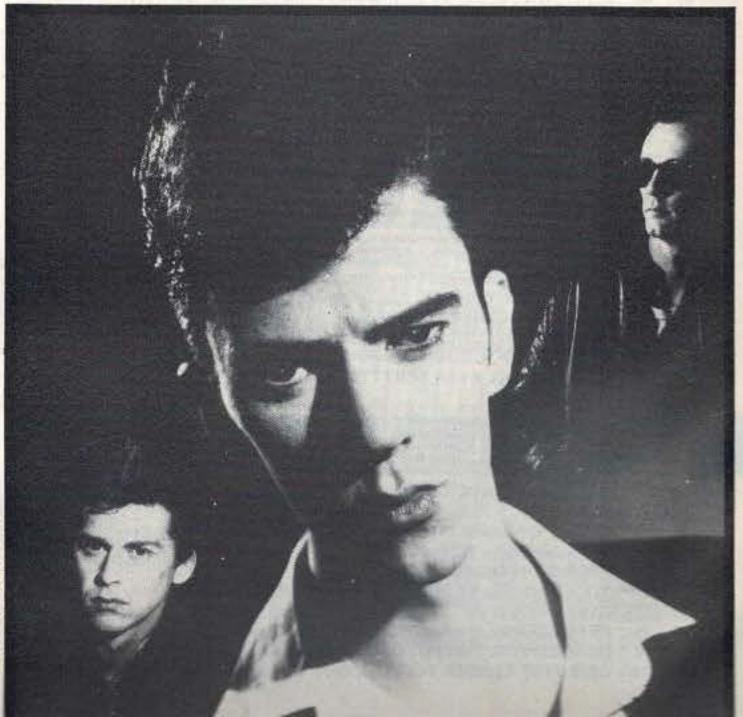
☆ Platinum (one million sales) □ Gold (500,000 sales) ○ Silver (250,000 sales)

- 36 32 36 **HOUNDS OF LOVE**, Kate Bush, EMI ☆
- 37 37 8 **RENDEZVOUS**, Jean Michel Jarre, Polydor ○
- 38 — 1 **ANIMAL BOY**, Ramones, Beggars Banquet BEGA70
- 39 47 3 **SISTERS ARE DOIN' IT** Various, Towerbell
- 40 35 49 **LITTLE CREATURES**, Talking Heads, EMI □
- 41 33 8 **HEART TO HEART**, Various, K-Tel ○
- 42 38 2 **HEADED FOR THE FUTURE**, Neil Diamond, CBS
- 43 27 3 **SECRET DREAMS AND FORBIDDEN FIRE**, Bonnie Tyler, CBS
- 44 43 76 **ALCHEMY**, Dire Straits, Vertigo ☆
- 45 46 6 **CONTROL**, Janet Jackson, A&M
- 46 31 3 **DAVE CLARK'S TIME**, Original Cast, EMI
- 47 42 80 **LIKE A VIRGIN**, Madonna, Sire ☆ ☆ ☆
- 48 51 7 **AFTERBURNER**, ZZ Top, Warner Bros □
- 49 40 56 **BE YOURSELF TONIGHT**, Eurythmics, RCA ☆ ☆
- 50 39 11 **THIS IS BIG AUDIO DYNAMITE**, Big Audio Dynamite, CBS ○
- 51 52 12 **DIFFERENT LIGHT**, Bangles, CBS
- 52 44 7 **HIPSWAY**, Hipsway, Mercury
- 53 59 3 **BLUE SKIES**, Kiri Te Kanawa/Nelson Riddle, London □
- 54 41 7 **ANIMAL MAGIC**, Blow Monkeys, RCA
- 55 63 23 **LOVE OVER GOLD**, Dire Straits, Vertigo ☆ ☆
- 56 65 8 **PARADE**, Prince And The Revolution, Warner Bros ○
- 57 48 4 **THE OTHER SIDE OF LIFE**, Moody Blues, Polydor
- 58 56 2 **URBAN BEACHES**, Cactus World News, MCA
- 59 — 1 **FALCO 3**, Falco, A&M AMAS105
- 60 — 1 **LEGEND**, Clannad, RCA PL70188
- 61 49 4 **TRUTHDARE DOUBLEDARE**, Bronski Beat, Forbidden Fruit
- 62 — 1 **PORTRAIT**, Diana Ross, Telstar STAR2238
- 63 61 66 **RECKLESS**, Bryan Adms, A&M ☆
- 64 57 14 **RUMOURS**, Fleetwood Mac, Warner Bros ☆ ☆ ☆
- 65 50 6 **IN VISIBLE SILENCE**, Art Of Noise, China
- 66 95 9 **DIRTY WORK**, Rolling Stones, Rolling Stones/CBS □
- 67 60 25 **ISLAND LIFE**, Grace Jones, Island □
- 68 87 6 **VICTORIALAND**, Cocteau Twins, 4AD
- 69 74 131 **UNDER A BLOOD RED SKY**, U2, Island ☆ ☆
- 70 66 13 **HITS FOR LOVERS**, Various, Epic □
- 71 58 49 **THE DREAM OF THE BLUE TURTLES**, Sting, A&M ☆
- 72 — 1 **HIGHLIGHTS FROM WEST SIDE STORY**, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon 4159631
- 73 75 23 **MAKING MOVIES**, Dire Straits, Vertigo ☆ ☆
- 74 68 16 **SPARKLE IN THE RAIN**, Simple Minds, Virgin □
- 75 — 1 **THE WORKS**, Queen, EMI WORK1
- 76 76 136 **CAN'T SLOW DOWN**, Lionel Richie, Motown ☆ ☆ ☆
- 77 64 7 **JENNIFER RUSH**, Jennifer Rush, CBS ☆
- 78 92 45 **THE FIRST ALBUM**, Madonna, Sire ☆
- 79 79 6 **TINDERBOX**, Siouxsie And The Banshees, Wonderland
- 80 54 4 **STOP MAKING SENSE**, Talking Heads, EMI □
- 81 99 2 **PRIVATE DANCER**, Tina Turner, Capitol
- 82 82 7 **ROCK ANTHEMS 2**, Various, K-Tel
- 83 55 12 **BALANCE OF POWER**, Electric Light Orchestra, Epic
- 84 100 24 **FINE YOUNG CANNIBALS**, Fine Young Cannibals, London □
- 85 94 3 **BOAT TO BOLIVIA**, Martin Stephenson/Daintees, Kitchenware
- 86 86 11 **HIS GREATEST HITS — NEW YORK NEW YORK**, Frank Sinatra, Reprise ○
- 87 83 9 **ABSOLUTE BEGINNERS**, Original Soundtrack, Virgin ○
- 88 — 1 **PROMISE**, Sade, Epic EPC86318
- 89 78 103 **BORN IN THE USA**, Bruce Springsteen, CBS ☆ ☆ ☆
- 90 90 2 **DIRE STRAITS**, Dire Straits, Vertigo
- 91 84 86 **THE UNFORGETTABLE FIRE**, U2, Island ☆
- 92 73 51 **FACE VALUE**, Phil Collins, Virgin ☆ ☆
- 93 67 5 **MOVIN'**, Jennifer Rush, CBS
- 94 — 1 **COMMUNIQUE**, Dire Straits, Vertigo 9102031
- 95 — 1 **BOYS AND GIRLS**, Bryan Ferry, EG EGLP62
- 96 96 15 **EATEN ALIVE**, Diana Ross, Capitol
- 97 77 12 **ALEXANDER O'NEAL**, Alexander O'Neal, Tabu ○
- 98 — 1 **ELIMINATOR**, ZZ Top, Warner Bros W3774
- 99 97 2 **RIPTIDE**, Robert Palmer, Island
- 100 70 2 **LOVE HURTS**, Elaine Paige, WEA

☆☆ Triple Platinum (900,000 sales) ☆☆ Double Platinum (600,000 sales)
 ☆ Platinum (300,000 sales) □ Gold (100,000 sales) ○ Silver (60,000 sales)

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	—	1	SO , Peter Gabriel, Virgin PG5
2	1	6	STREET LIFE — 20 GREAT HITS , Bryan Ferry/Roxy Music, EG ☆
3	2	3	LOVE ZONE , Billy Ocean, Jive □
4	—	1	STANDING ON A BEACH — THE SINGLES , Cure, Fiction FIXH12
5	14	13	PICTURE BOOK , Simply Red, Elektra ○
6	3	54	BROTHERS IN ARMS , Dire Straits, Vertigo ☆ ☆ ☆
7	4	25	WHITNEY HOUSTON , Whitney Houston, Arista ☆
8	53	60	GO WEST/BANGS AND CRASHES , Go West, Chrysalis ☆
9	6	32	WORLD MACHINE , Level 42, Polydor ☆
10	5	4	THE COLLECTION , Earth Wind And Fire, K-Tel □
11	18	2	MOONLIGHT SHADOWS , Shadows, ProTV
12	9	6	THE MAN AND HIS MUSIC , Sam Cooke, RCA
13	7	10	HITS 4 , Various, CBS/WEA/RCA ☆
14	8	30	HUNTING HIGH AND LOW , A-Ha, Warner Bros ☆
15	12	8	THE GREATEST HITS , Shalamar, Stylus ○
16	11	31	ONCE UPON A TIME , Simple Minds, Virgin ☆
17	23	9	PLEASE , Pet Shop Boys, Parlophone □
18	16	6	ON THE BEACH , Chris Rea, Magnet ○
19	17	3	LET'S HEAR IT FROM THE GIRLS , Various, Stylus ○
20	24	9	5150 , Van Halen, Warner Bros
21	29	16	WELCOME TO THE REAL WORLD , Mr Mister, RCA □
22	30	151	QUEEN GREATEST HITS , Queen, EMI ☆ ☆ ☆
23	10	4	COMIC RELIEF: UTTERLY UTTERLY LIVE , Original TV Soundtrack, WEA
24	15	3	PRINCESS , Princess, Supreme
25	25	66	NO JACKET REQUIRED , Phil Collins, Virgin ☆ ☆ ☆
26	13	3	HOME AND ABROAD , Style Council, Polydor ○
27	26	5	GREATEST HITS , Marvin Gaye, Telstar □
28	19	22	LUXURY OF LIFE , Five Star, Tent □
29	28	8	SUZANNE VEGA , Suzanne Vega, A&M ○
30	34	2	WINNER IN YOU , Patti LaBelle, MCA
31	21	14	THE COLOUR OF SPRING , Talk Talk, EMI ○
32	20	3	SANDS OF TIME , SOS Band, Tabu
33	22	2	RAISED ON RADIO , Journey, CBS
34	36	2	SLEIGHT OF HAND , Joan Armatrading, A&M
35	45	65	SONGS FROM THE BIG CHAIR , Tears For Fears, Mercury ☆ ☆ ☆



W/E JUNE 7, 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 **LIVE TO TELL**, Madonna, Sire
- 2 3 **ON MY OWN**, Patti LaBelle And Michael McDonald, MCA
- 3 1 **GREATEST LOVE OF ALL**, Whitney Houston, Arista
- 4 5 **I CAN'T WAIT**, Nu Shooz, Atlantic
- 5 6 **ALL I NEED IS A MIRACLE**, Mike And The Mechanics, Atlantic
- 6 4 **IF YOU LEAVE**, OMD, A&M
- 7 7 **SOMETHING ABOUT YOU**, Level 42, Polydor
- 8 11 **CRUSH ON YOU**, the Jets, MCA
- 9 13 **THERE'LL BE SAD SONGS (TO MAKE YOU CRY)**, Billy Ocean, Jive
- 10 15 **A DIFFERENT CORNER**, George Michael, Columbia/CBS
- 11 9 **BE GOOD TO YOURSELF**, Journey, Columbia/CBS
- 12 12 **MOVE AWAY**, Culture Club, Virgin/Epic
- 13 8 **IS IT LOVE**, Mr Mister, RCA
- 14 19 **NO ONE IS TO BLAME**, Howard Jones, Elektra
- 15 17 **NOTHIN' AT ALL**, Heart, Capitol
- 16 22 **HOLDING BACK THE YEARS**, Simply Red, Elektra
- 17 23 **I WANNA BE A COWBOY**, Boys Don't Cry, Profile
- 18 25 **WHO'S JOHNNY (SHORT CIRCUIT THEME)**, El DeBarge, Gordy
- 19 10 **WHAT HAVE YOU DONE FOR ME LATELY**, Janet Jackson, A&M
- 20 14 **WEST END GIRLS**, Pet Shop Boys, EMI America
- 21 16 **BAD BOY**, Miami Sound Machine, Epic
- 22 26 **RAIN ON THE SCARECROW**, John Cougar Mellencamp, Riva
- 23 29 **VIENNA CALLING**, Falco, A&M
- 24 31 **TUFF ENUFF**, Fabulous Thunderbirds, CBS Associated
- 25 20 **YOUR LOVE**, the Outfield, Columbia/CBS
- 26 18 **TAKE ME HOME**, Phil Collins, Atlantic
- 27 32 **YOUR WILDEST DREAMS**, Moody Blues, Polydor
- 28 38 **LIKE A ROCK**, Bob Seger And The Silver Bullet Band, Capitol
- 29 21 **WHY CAN'T THIS BE LOVE**, Van Halen, Warner Brothers
- 30 33 **LIKE NO OTHER NIGHT**, .38 Special, A&M
- 31 24 **ADDICTED TO LOVE**, Robert Palmer, Island
- 32 39 **SLEDGEHAMMER**, Peter Gabriel, Geffen
- 33 42 **NASTY**, Janet Jackson, A&M
- 34 43 **DANGER ZONE**, Kenny Loggins, Columbia
- 35 40 **WHEN THE HEART RULES THE MIND**, GTR, Arista
- 36 37 **THE LOVE PARADE**, Dream Academy, Reprise
- 37 45 **INVISIBLE TOUCH**, Genesis, Atlantic
- 38 28 **ALL THE THINGS SHE SAID**, Simple Minds, A&M/Virgin
- 39 27 **MOTHER'S TALK**, Tears For Fears, Mercury
- 40 44 **OUT OF MIND, OUT OF SIGHT**, Models, Geffen
- 41 47 **ONE HIT (TO THE BODY)**, the Rolling Stones, Rolling Stones
- 42 46 **IF SHE KNEW WHAT SHE WANTS**, Bangles, Columbia
- 43 48 **DREAMS**, Van Halen, Warner Bros
- 44 49 **MOUNTAINS**, Prince And The Revolution, Paisley Park
- 45 50 **DIGGING YOUR SCENE**, Blow Monkeys, RCA
- 46 54 **LOVE TOUCH**, Rod Stewart, Warner Brothers
- 47 30 **TOMORROW DOESN'T MATTER TONIGHT**, Starship, Grunt
- 48 41 **PRETTY IN PINK**, Psychedelic Furs, A&M
- 49 59 **MAD ABOUT YOU**, Belinda Carlisle, IRS
- 50 61 **THE FINEST**, SOS Band, Tabu
- 51 65 **OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)**, Pet Shop Boys, EMI America
- 52 56 **I MUST BE DREAMING**, Giuffria, Camel/MCA
- 53 36 **KISS**, Prince And The Revolution, Paisley Park
- 54 — **MODERN WOMAN**, Billy Joel, Columbia
- 55 64 **SECRET SEPARATION**, the Fixx, MCA
- 56 57 **LISTEN LIKE THIEVES**, INXS, Atlantic
- 57 58 **DON QUICHOTTE**, Magazine 60, Baja
- 58 35 **ROUGH BOY**, ZZ Top, Warner Brothers
- 59 34 **NEVER AS GOOD AS THE FIRST TIME**, Sade, Portrait
- 60 60 **HAS ANYONE EVER WRITTEN ANYTHING FOR YOU?**, Stevie Nicks, Modern

B U L L E T I N S

- 61 68 **WE DON'T HAVE TO TAKE OUR CLOTHES OFF**, Jermaine Stewart, Arista
- 62 — **GLORY OF LOVE (THEME FROM THE KARATE KID)**, Peter Cetera, Full Moon/Warner Brothers
- 63 67 **LIVING ON VIDEO**, Trans-X, Atco
- 64 69 **YOU SHOULD BE MINE (THE WOO WOO SONG)**, Jeffrey Osborne, A&M
- 67 75 **PETER GUNN**, the Art Of Noise featuring Duane Eddy, China
- 68 76 **HEADED FOR THE FUTURE**, Neil Diamond, Columbia
- 69 74 **ONE STEP CLOSER TO YOU**, Gavin Christopher, Manhattan

- 74 85 **TAKE IT EASY**, Andy Taylor, Atlantic
 - 76 — **ALL THE LOVE IN THE WORLD**, the Outfield, Columbia
 - 78 82 **FEMALE INTUITION**, Mai Tai, Critique
 - 79 83 **DIVIDED HEARTS**, Kim Carnes, EMI America
 - 80 — **HYPERACTIVE**, Robert Palmer, Island
 - 85 — **SCHOOL'S OUT**, Krokus, Arista
 - 86 — **ONE WAY LOVE**, TKA, Tommy Boy
 - 87 96 **I STILL WANT YOU**, the Del Fuegos, Slash
 - 88 — **JUNGLE BOY**, John Eddie, Columbia
 - 94 — **STAY TRUE**, Sly Fox, Capitol
 - 95 — **IN THE SHAPE OF A HEART**, Jackson Browne, Asylum
- Compiled by Billboard

U S A L B U M S

- 1 1 **WHITNEY HOUSTON**, Whitney Houston, Arista
 - 2 2 **5150**, Van Halen, Warner Brothers
 - 3 3 **LIKE A ROCK**, Bob Seger and the Silver Bullet Band, Capitol
 - 4 4 **RAISED ON RADIO**, Journey, Columbia
 - 5 8 **WINNER IN YOU**, Patti LaBelle, MCA
 - 6 6 **CONTROL**, Janet Jackson, A&M
 - 7 5 **PARADE**, Prince And The Revolution, Paisley Park
 - 8 9 **PLEASE**, Pet Shop Boys, EMI America
 - 9 7 **PRETTY IN PINK**, Soundtrack, A&M
 - 10 10 **PLAY DEEP**, the Outfield, Columbia/CBS
 - 11 13 **HEART**, Heart, Capitol
 - 12 12 **RIPTIDE**, Robert Palmer, Island
 - 13 11 **DIRTY WORK**, Rolling Stones, Columbia/CBS
 - 14 16 **LOVE ZONE**, Billy Ocean, Jive
 - 15 19 **THE OTHER SIDE OF LIFE**, the Moody Blues, Polydor
 - 16 15 **FALCO 3**, Falco, A&M
 - 17 14 **SCARECROW**, John Cougar Mellencamp, Riva
 - 18 21 **TUFF ENUFF**, the Fabulous Thunderbirds, CBS Associated
 - 19 17 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
 - 20 20 **TURBO**, Judas Priest, Columbia/CBS
 - 21 18 **PROMISE**, Sade, Portrait
 - 22 22 **DIFFERENT LIGHT**, Bangles, Columbia/CBS
 - 23 23 **PRIMITIVE LOVE**, Miami Sound Machine, Epic
 - 24 25 **AFTERBURNER**, ZZ Top, Warner Brothers
 - 25 27 **WELCOME TO THE REAL WORLD**, Mr Mister, RCA
 - 26 26 **MIKE AND THE MECHANICS**, Mike And The Mechanics, Atlantic
 - 27 24 **NO JACKET REQUIRED**, Phil Collins, Atlantic
 - 28 28 **WORLD MACHINE**, Level 42, Polydor
 - 29 30 **THE JETS**, the Jets, MCA
 - 30 31 **PICTURE BOOK**, Simply Red, Elektra
 - 31 32 **STRENGTH IN NUMBERS**, .38 Special, A&M
 - 32 33 **FROM LUXURY TO HEARTACHE**, Culture Club, Virgin/Epic
 - 33 40 **GTR**, GTR, Arista
 - 34 29 **THE ULTIMATE SIN**, Ozzy Osbourne, CBS Associated
 - 35 39 **HEADED FOR THE FUTURE**, Neil Diamond, Columbia
 - 36 36 **NERVOUS NIGHT**, the Hooters, Columbia/CBS
 - 37 38 **GREATEST HITS**, Alabama, RCA
 - 38 34 **BIG WORLD**, Joe Jackson, A&M
 - 39 35 **LISTEN LIKE THIEVES**, INXS, Atlantic
 - 40 37 **KNEE DEEP IN THE HOOPLA**, Starship, Grunt
 - 41 47 **ACTION REPLAY**, Howard Jones, Elektra
 - 42 41 **AS THE BAND TURNS**, Atlantic Starr, A&M
 - 43 43 **LIVES IN THE BALANCE**, Jackson Browne, Asylum
 - 44 42 **ONCE UPON A TIME**, Simple Minds, A&M/Virgin
 - 45 45 **LET'S GO ALL THE WAY**, Sly Fox, Capitol
 - 46 44 **MASTER OF PUPPETS**, Metallica, Elektra
 - 47 49 **STEPHANIE MILLS**, Stephanie Mills, MCA
 - 48 — **BACK IN BLACK**, Whodini, Jive
 - 49 50 **SANDS OF TIME**, the SOS Band, Tabu
 - 50 — **COCKER**, Joe Cocker, Capitol
- Compiled by Billboard

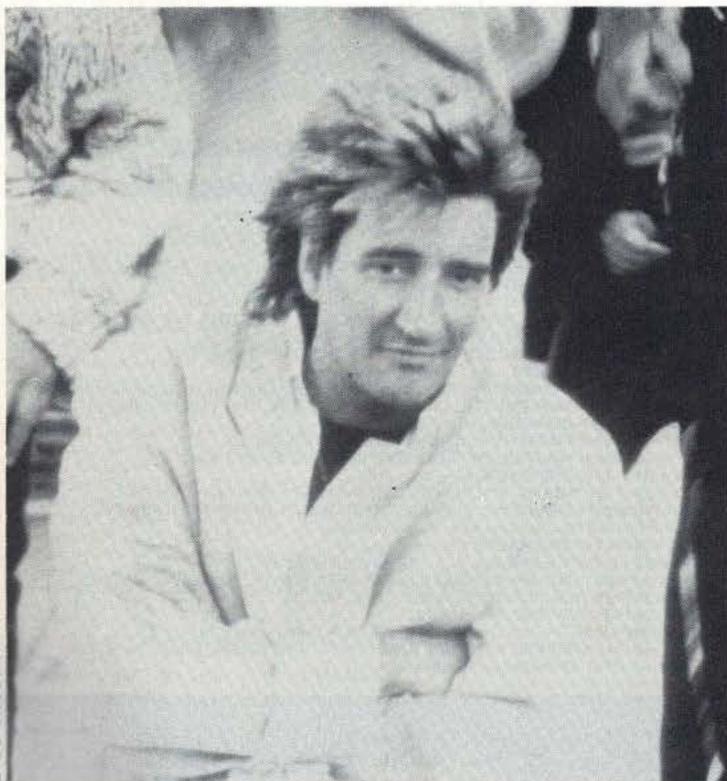
D I S C O

- 1 2 **EXPANSIONS '86**, Chris Paul featuring David Joseph, Fourth & Broadway 12in
- 2 3 **JUMP BACK (SET ME FREE)**, Dhar Braxton, Fourth & Broadway 12in
- 3 5 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, Atlantic 12in
- 4 4 **MINE ALL MINE/PARTY FREAK (LATIN RASCAL EDIT)**, Cashflow, Club 12in
- 5 1 **(YOU ARE MY) ALL AND ALL/MANTRONIK MEGA MIX**, Joyce Sims, London 12in
- 6 8 **LOVE'S GONNA GET YOU**, Modern-nique featuring Larry Woo, 10 Records 12in
- 7 10 **YOU AND ME TONIGHT**, Aurra, 10 Records 12in
- 8 7 **YOU CAN'T BLAME LOVE**, Thomas & Taylor, Cooltempo 12in
- 9 6 **THE FINEST**, The SOS Band, Tabu 12in
- 10 13 **BASSLINE (STRETCHED)/LADIES (REVIVED)**, Mantronix, 10 Records 12in
- 11 24 **HEADLINES**, Midnight Star, US Solar 12in/UK promo/German LP
- 12 23 **YOUNG HEARTS RUN FREE (M&M REMIX)**, Candi Staton, Warner Bros 12in
- 13 9 **WHAT HAVE YOU DONE FOR ME LATELY (REMIX)**, Janet Jackson, A&M 12in
- 14 19 **GIVIN' IT (TO YOU)**, Skyy, Capitol 12in
- 15 16 **MINE ALL MINE (MARK BERRY REMIXES)**, Cashflow, Club 12in
- 16 12 **ON MY OWN**, Patti LaBelle and Michael McDonald, MCA Records 12in
- 17 11 **LESSONS IN LOVE/SOMETHING ABOUT YOU (US REMIX)**, Level 42, Polydor 12in
- 18 18 **DESTINY**, D.S.M., Elite 12in
- 19 20 **AMITYVILLE (THE HOUSE ON THE HILL)**, Lovebug Starski, Epic 12in
- 20 15 **SET ME FREE**, Jaki Graham, EMI 12in

21 22 **SET FIRE TO ME/INFERNO DUB**, Willie Colón, US A&M 12in
 22 17 **I'LL KEEP ON LOVING YOU**, Princess, Supreme Records 12in
 23 32 **MIDAS TOUCH/CLOSE ENCOUNTERS**, Midnight Star, German Solar LP
 24 71 **NASTY (REMIX)**, Janet Jackson, A&M 12in
 25 33 **DIAL MY NUMBER**, Pauli Carman, CBS 12in
 26 14 **DO FRIES GO WITH THAT SHAKE**, George Clinton, Capitol 12in
 27 21 **YOU AND ME TONIGHT (MIDNIGHT MIX)**, Aura, 10 Records 12in
 28 28 **S.O.S.**, Oliver Cheatham, Champion 12in
 29 49 **COMPUTER LOVE (REMIXES)**, Zapp, Warner Bros 12in
 30 29 **WHAT YOU GONNA DO ABOUT IT (REMIX)**, Total Contrast, London 12in
 31 25 **NOVELA DAS NOVE (SPIDER WOMAN)**, Wally Badarou, Fourth & Broadway 12in
 32 26 **STAY**, The Controllers, MCA Records 12in
 33 50 **BANG ZOOM (LET'S GO-GO)/HOWIE'S TEED OFF**, The Real Roxanne with Hitman Howie Tee, US Select Records 12in/Cooltempo promo
 34 53 **BROOKLYN'S IN THE HOUSE/REMIX**, Cut Master D C, be*bop & Fresh 12in
 35 46 **WHERE YOU GONNA BE TONIGHT?**, Willie Collins, Capitol LP/12in promo
 36 43 **ONE FOR THE MONEY**, Sledge, US Easy Street 12in
 37 36 **STYLE (PETER GUNN THEME)**, Grandmaster Flash, Elektra 12in
 38 35 **TENDER LOVE**, Force MD's, Tommy Boy/Island 12in
 39 89 **SET ME FREE (MARK BERRY REMIX)**(103½bpm), Jaki Graham, EMI 12in
 40 57 **RAZZLE DAZZLE**, Michael Jeffries, Warner Bros 12in
 41 44 **I CAN'T WAIT (TO ROCK THE MIKE)**, Spyder-D (featuring DJ Doc), US Profile 12in
 42 55 **BORROWED LOVE/NOTHING BUT THE BEST/EVEN WHEN YOU SLEEP**, The SOS Band, Tabu LP
 43 38 **HUNGRY FOR YOUR LOVE/I'LL TAKE YOU ON**, Hanson & Davis, US Fresh Records 12in
 44 30 **CAN'T GET BY WITHOUT YOU (REMIX)**, Real Thing, PRT 12in
 45 31 **A NIGHT TO REMEMBER (M&M REMIX)**, Shalamar, MCA Records 12in
 46 27 **SERIOUS**, Serious Intention, London/Pow Wow Records Inc 12in
 47 41 **OPEN YOUR DOOR**, Guinn, Motown 12in

48 40 **GO-GO SWING/HERE WE GO AGAIN**, Chuck Brown & The Soul Searchers, US Future 12in
 49 47 **CAUGHT UP IN THE RAPTURE/MYSTERY/WATCH YOUR STEP/BEEN SO LONG**, Anita Baker, Elektra LP
 50 58 **CAPTURED**, Dexter Wansel featuring The Jones Girls, 10 Records 12in
 51 42 **NO WAY BACK**, Adonis, US Trax 12in
 52 — **SAY LA LA/NEW YORK STREET MIX**, Pieces Of A Dream, US Manhattan 12in
 53 34 **CAN'T WAIT ANOTHER MINUTE**, Five Star, Tent 12in
 54 80 **DON'T LET LOVE GET YOU DOWN**, Archie Bell & The Drells, Portrait 12in promo
 55 60 **WHEN I THINK OF YOU**, Janet Jackson, A&M LP
 56 52 **MY ADIDAS**, Run-D.M.C., US Profile 12in
 57 39 **BURNIN' LOVE**, Con Funk Shun, US Mercury 12in
 58 72 **ONE BODY**, Marc Reed, 20/20 Records 12in
 59 77 **MAKE ME THE ONE (LES ADAMS REMIX)**, Crown Heights Affair, CityBeat 12in
 60 68 **DANCING IN THE STREET (DANCE MIX)**, Matt Bianco, WEA 12in
 61 37 **PRISONER OF LOVE (UK RE-EDIT)**, Millie Scott, Fourth & Broadway 12in
 62 67 **TAKE A PIECE OF ME**, Booker Newberry III, Omni 12in
 63 45 **THROUGH THE NIGHT**, Blue Moderne, US Roll Records 12in
 64 59 **PEE-WEE'S DANCE**, Joeski Love, US Vintertainment 12in
 65 62 **I'LL KEEP ON LOVING YOU (DUB & SCRATCH REMIXES)**, Princess, Supreme Records 12in
 66 83 **HOT TO TOUCH**, Julian Jonah, Total Control Records 12in promo
 67 79 **STAY A LITTLE WHILE, CHILD**, Loose Ends, Virgin 12in
 68 66 **BREATHLESS**, Mtume, Epic 12in
 69 54 **GOTTA FIND A WAY/INSTRUMENTAL**, Russ Brown, 10 Records 12in
 70 re **FOOL'S PARADISE**, Meli'sa Morgan, Capitol LP
 71 56 **TROW THE DICK/TROW THE D./DUB MIX**, Ghetto Style with 2 Live Crew, US Luke Sky Walker Records 12in
 72 — **PAY ME BACK MY LOVE**, Colors, US Prelude 12in
 73 48 **IT ONLY TAKES A MINUTE (BEN LIEBRAND REMIX)**, Tavares, Capitol 12in
 74 — **HIT IT RUN(0-97)/IS IT LIVE(96½)/PERFECTION(0-85½-0)/YOU BE ILLIN'(127½-0)/DUMB GIRL(0-95½)/SON OF BYFORD — PROUD TO BE BLACK(0-81-85)/WALK THIS WAY(105½)/IT'S TRICKY(127½)/RAISING HELL(0-84½bpm)**, Run-D.M.C., US Profile LP
 75 64 **SHADOWS OF YOUR LOVE**, J.M. Silk, US DJ International Records 12in
 76 — **IF YOUR HEART ISN'T IN IT**, Atlantic Starr, A&M 12in
 77 63 **MY SECRET FANTASY/BREAK OUT THE LOVE**, The Controllers, US MCA Records LP
 78 re **BYE-BYE**, Janice, US 4th & B'way 12in
 79 — **HIP HOP BEBOP**, Jimmy McGriff, US Milestone 12in
 80 75 **NOBODY'S BUSINESS (INSTRUMENTAL CLUB MIX)**, Billie, US Fleetwood 12in
 81 97 **DOMINOES (LIVE)**, Donald Byrd, Streetwave 12in
 82 51 **GIVE ME UP**, Beau Williams, US Capitol 12in
 83 76 **(SOLUTION TO) THE PROBLEM**, Masquerade, Streetwave 12in promo
 84 91 **PRAYIN' (GOSPEL MIX)**, Harold Melvin & The Bluenotes, Stateside 12in
 85 re **WHAT'S MISSING (REMIX)**, Alexander O'Neal, Tabu 12in
 86 94 **TELL ME IT'S TRUE**, Ian Foster, MCA Records 12in
 87 — **STOP ME FROM STARTING THIS FEELING**, Lou Rawls, Epic LP
 88 — **NO NEWS IS NEWS — REMIX(0-113¼-113-112½bpm)**, Kreamcicle, US New Image 12in
 89 — **SHOW ME THE WAY (GRAND GROOVE)/(NO DEREK)**, Any Day Now, A&M 12in
 90 61 **MAPUTO**, Bob James/David Sanborn, Warner Bros LP
 91 86 **SECRETS**, Linda Tillery, US 411 Records LP
 92 87 **CAUGHT IN THE MIDDLE**, James Cobbin & Prime Cut, Lovebeat International 12in
 93 — **ALL WRAPPED UP IN ONE**, The TTED All Stars, US TTED Records Inc 12in
 94 89 **OFF THE HOOK**, C.M. Dance, US Midnight Sun 12in
 95 70 **MY LATIN LOVER**, Q-Pid Featuring Nikki Q, US Sunnyview 12in
 96 — **NON-STOP/BIG FUN**, Skyy, US Capitol 12in
 97 90 **FINE YOUNG TENDER/MORE THAN A MILLION/LOVE'S ON FIRE/DANCE TO THE GROOVE**, Aleem featuring Leroy Burgess, Atlantic LP
 98 82 **MAIN THING/MAIN DUB**, Shot featuring Kim Marsh, US Easy Street 12in
 99 — **I LOVE MUSIC(0-124¾-125-0bpm)**, Terry M, French Magnetic Records 12in
 100=78 **DON'T LET LOVE GET YOU DOWN**, Matthew David, Bluebird/10 12in
 100= — **I MISS YOUR LOVE(112½bpm)**, Petria, US Romil Records 12in
 100= — **GET OFF THE TRACK**, Antionette, US King Davis Records 12in

Compiled by James Hamilton/Alan Jones



● US SINGLES 46

MANTRONIX BASSLINE

DOUBLE
PACK
WITH
ORIGINAL
LADIES



W/E JUNE 7, 1986

EUROBEAT
REGGAE
INDIE SINGLES
INDIE ALBUMS

CHARTS

EUROBEAT

- 1 1 REFLEX ACTION, Louise Thomas, R&B 12in
- 2 2 RUNNING AWAY FROM LOVE, Astaire, Passion LP bonus 12in
- 3 8 IN THE HEAT OF A PASSIONATE MOMENT, Princess, Supreme Records LP
- 4 — YOU'RE GONNA BE MINE, Novo Band, German Ariola 12in
- 5 3 OH L'AMOUR (REMIX)/GIMME GIMME GIMME, Erasure, Mute 12in
- 6 9 I'M YOUR MAN (REMIX), Barry Manilow, RCA 12in
- 7 15 VENUS, Bananarama, London 12in
- 8 — CAN'T LIVE, Suzy Q, Belgian ARS 12in
- 9 5 ANOTHER DAY COMES (ANOTHER DAY GOES) (NIGHTMARE MIX), Kiki Dee, Columbia 12in
- 10 7 MALE STRIPPER, Man 2 Man meet Man Parrish, US Recan 12in
- 11 13 AGAIN, Do Piano, French EMI 12in
- 12 — ANGEL IN MY POCKET, One To One, German Ariola LP
- 13 — HANDS UP, Kelly Marie, Passion 12in white label
- 14 4 YOU'RE A BEAT, Eastbound Expressway, Passion 12in
- 15 12 THIRD TIME LUCKY, Pearly Gates, Funkin' Marvellous 12in
- 16 10 AMERICAN LOVE, Rose Laurens, German WEA 12in
- 17 — HOW MANY HEARTS, Evelyn Thomas, Record Shack 12in promo
- 18 17 DISENCHANTED, The Communards, London 12in
- 19 22 HUMANOID INVASION, Laser Dance, Dutch Hot Sound 12in
- 20 16 GET OUT OF MY LIFE, Lady Lily, Italian Papagayo 12in
- 21 re SHY SHY SUGARMAN, Jack's Project, German Ariola 12in
- 22 — YOUNG HEARTS RUN FREE (M&M REMIX), Candi Staton, Warner Bros 12in
- 23 — GOING HOME, Tony Gabriel, French AA Music 12in
- 24 — LIGHT A LIGHT, Peppermint, US RJM 12in
- 25 19 IRRESISTIBLE, Stephanie, Carrere 12in
- 26 18 I LOVE MY RADIO (MIDNIGHT RADIO) (US REMIX), Taffy, US Emergency 12in
- 27 — BAND OF GOLD, Bonnie Tyler, CBS 12in/US Disconet LP
- 28 — NOBODY'S BUSINESS (EXTENDED RADIO), Billie, US Fleetwood 12in
- 29 20 ROCK IT DOWN TO MIDNIGHT, Diebold & Co, US Nightwave 12in
- 30= 21 NOTHING IN COMMON, Wagner, Italian Best 12in
- 30= 11 LIKE A TIGER, Michael Zager, US Mosaic 12in

Compiled by James Hamilton/Alan Jones

REGGAE

- 1 1 BOOPS, Supercat, Technique
- 2 2 IT'S YOU, Sandra Cross, Ariwa
- 3 9 LOVESICK, Super Black, Unity Sounds
- 4 4 AM I THE SAME GIRL, Winsome, Fine Style
- 5 5 HOLD TIGHT, Dennis Brown, Live And Learn
- 6 19 LEAVE PEOPLE BUSINESS, Admiral Tebbett, Techniques
- 7 — WATCH HOW THE PEOPLE DANCING, Kenny Knotch, Unity Sounds
- 8 3 STROLLIN' ON, Maxi Priest, 10
- 9 6 HERE I GO AGAIN, Toyin, Criminal
- 10 — ALL FOR ONE, ONE FOR ALL, Dennis Brown & Leroy Sibble, Charm
- 11 — PUSH COME TO SHOVE, Freddie McGregor, Real Authentic Sound
- 12 — YOU'RE MY SUGAR, Debbie Glasgow, UK Bubblers
- 13 15 STEP BY STEP, Dennis Brown, Diamonds
- 14 7 SHE LOVES ME NOW, Beres Hammond, Greensleeves
- 15 14 MAN IN A HOUSE, Nitty Gritty, Greensleeves
- 16 18 SECRET THUNDERBIRD DRINKER, Pato, UK Bubblers
- 17 13 HELLO DARLING, Tippa Irie, Greensleeves/Priority
- 18 8 LEGAL, King Kong, Greensleeves
- 19 — ONE SCOTCH, ONE TENNANTS, ONE BREW, Charjan and Reuben, Firehouse
- 20 16 JUST CAN'T FIGURE OUT, Mighty Diamonds, Trojan
- 21 — WETLOOK CRAZY, Macka B, Ariwa
- 22 20 LOSING WEIGHT, Gregory Isaacs, Blue Mountain
- 23 — DEEPEST LOVE, Dennis Brown, Narty
- 24 10 SECRET LOVER, Marie Baines/Bobby Floyd, Joe Frazier
- 25 28 RUMOURS OF LOVE, Winston Reedy, Inner Light
- 26 17 HIPO, Junior Delgado, Now Generation
- 27 11 CAN'T TAKE THE PRESSURE, Al Campbell, Greensleeves
- 28 12 I'M A CHANGED MAN, One Blood, Level Vibes
- 29 23 RUN FOR COVER, Little John, High Power
- 30 26 GREAT TRAIN ROBBERY, Black Uhuru, RAS

Compiled by Spotlight Research

INDIE SINGLES

- 1 — BIGMOUTH STRIKES AGAIN, the Smiths, Rough Trade
 - 2 1 SERPENT'S KISS, the Mission, Chapter 22
 - 3 2 RULES AND REGULATIONS (EP), We've Got A Fuzzbox And We're Gonna Use It, Vindaloo
 - 4 5 BABY I LOVE YOU SO, Colourbox featuring Lorita Grahame, 4AD
 - 5 6 THE OFFICIAL COLOURBOX WORLD CUP THEME, Colourbox, 4AD
 - 6 3 THE TRUMPTON RIOTS EP, Half Man Half Biscuit, Probe Plus
 - 7 10 NEW ROSE, the Damned, Stiff
 - 8 — ALMOST PRAYED, Weather Prophets, Creation
 - 9 7 GOOD THING, the Woodentops, Rough Trade
 - 10 8 SOMETHING TO BELIEVE IN/SOMEBODY PUT SOMETHING IN MY DRINK, the Ramones, Beggars Banquet
 - 11 4 WHAT'S INSIDE A GIRL, Cramps, Big Beat
 - 12 9 TOO MANY CASTLES IN THE SKY, Rose Of Avalanche, Fire
 - 13 16 THIS TOWN, June Brides, Intape
 - 14 14 INSPIRATION, Easterhouse, Rough Trade
 - 15 12 IT'S A GOOD THING, That Petrol Emotion, Demon
 - 16 17 GIMME GIMME GIMME (A MAN AFTER MIDNIGHT), Leather Nun, Wire
 - 17 27 LIKE AN ANGEL, the Mighty Lemon Drops, Dreamworld
 - 18 15 RIVER OF NO RETURN, Ghost Dance, Karbon
 - 19 11 A QUESTION OF LUST, Depeche Mode, Mute
 - 20 20 WALKING ON YOUR HANDS, Red Lorry Yellow Lorry, Red Rhino
 - 21 23 BLUE MONDAY, New Order, Factory
 - 22 13 GODSTAR, Psychic TV and the Angels Of Light, Temple
 - 23 — E102/SAD, BMX Bandits, 53rd & 3rd
 - 24 — HOUSE OF ECSTASY, Cherry Bombz, Lick
 - 25 24 OH L'AMOUR, Erasure, Mute
 - 26 29 COLD HEART, Jasmine Minks, Creation
 - 27 — BALLAD OF THE BAND, Felt, Creation
 - 28 — JUNCTION SIGNAL, Blyth Power, All The Madmen
 - 29 — HEAD FULL OF STEAM, the Go-Betweens, Beggars Banquet
 - 30 — NO SEX, Alex Chilton, New Rose
- Compiled by Spotlight Research

INDIE ALBUMS

- 1 2 VICTORIALAND, Cocteau Twins, 4AD
 - 2 1 MANIC POP THRILL, That Petrol Emotion, Demon
 - 3 — E.V.O.L., Sonic Youth, Blast First
 - 4 3 ONLY STUPID BASTARDS HELP EMI, Conflict, Model Army
 - 5 4 BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus
 - 6 7 BLACK CELEBRATION, Depeche Mode, Mute
 - 7 5 THE WORLD BY STORM, the Three Johns, Abstract
 - 8 6 A DATE WITH ELVIS, the Cramps, Big Beat
 - 9 11 REMBRANDT PUSSY HORSE, Butthole Surfers, Red Rhino Europe
 - 10 8 DEAD BY CHRISTMAS, Hanoi Rocks, Rawpower
 - 11 15 MAN IN A SUITCASE, Ted Chippington, Vindaloo
 - 12 16 THE UNACCEPTABLE FACE OF FREEDOM, Test Dept, Some Bizzare
 - 13 18 WIRE PLAY POP, Wire, The Pink Label
 - 14 9 RUM, SODOMY AND THE LASH, the Pogues, Stiff
 - 15 28 GRUTS, Ivor Cutler, Rough Trade
 - 16 17 NO MINOR KEYS, Blues 'N' Trouble, Ammunition Communications
 - 17 — FUN ON THE LAWN LAWN LAWN, Yeah Yeah Noh, Buggum Records
 - 18 10 LOW-LIFE, New Order, Factory
 - 19 12 FIRST AVALANCHE, Rose Of Avalanche, LLL
 - 20 — HATFUL OF HOLLOW, the Smiths, Rough Trade
 - 21 13 BIG COCK, King Kurt, Stiff
 - 22 19 PAINT YOUR WAGON, Red Lorry Yellow Lorry, Red Rhino
 - 23 21 LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS, the Go-Betweens, Beggars Banquet
 - 24 14 TREASURE, Cocteau Twins, 4AD
 - 25 24 T.R.O.U.B.L.E., Vic Godard, Rough Trade
 - 26 20 IN THE GOOD OLD COUNTRY WAY, Nightingales, Vindaloo
 - 27 22 GARLANDS, Cocteau Twins, 4AD
 - 28 23 GREED, Swans, K.422
 - 29 26 THE OLD AND THE NEW, A Certain Ratio, Factory
 - 30 — SILVER MISSILES AND HAND GRENADES, Suicide Twins, Lick
- Compiled by Spotlight Research



INDIE SINGLES 8

RM

THE WORLD'S MOST UPFRONT LIVE GUIDE

THE MISSION: Golly goth in Stoke

WEDNESDAY 4

BRIGHTON Coasters (25897) **The Gladiators/One Drop**
LEEDS Warehouse (468287) **Red Guitars/Do Re Mi**
LONDON Brixton Fridge (01-326 5100) **Tommy Chase Quartet**
LONDON Camden Lock Dingwalls (01-267 4967) **Saxophone Posse**
LONDON Harlesden Mean Fiddler (01-961 5490) **The Beloved/The Rave/The Price**
LONDON Oval Cricketers (01-735 3059) **Casper Hauser/The Rain**
LONDON Shepherds Bush Wellington **So What/Zed**
NOTTINGHAM Rock City (412544) **The Housemartins/3 Action**
NOTTINGHAM Royal Centre (472328) **Black Sabbath/Zeno**

THURSDAY 5

AYLESBURY Maxwell Hall **The Housemartins/3 Action**
BALLOCH Flamingo's **Glasgow**
BIRKENHEAD Stairways (051-647 6544) **The Macc Lads**
BRISTOL Tropic Blue (49875) **The Beloved**
CROYDON London Road Cartoon (01-688 4500) **The Mick Clarke Band**
GLENROTHES Rothes Arms (753701) **Red**
LEICESTER Abbey Street Fan Club (29831) **Primal Scream/The Bodines/Weather Prophets**
LONDON Kentish Town, Town And Country Club (01-267 3334) **Screaming Blue Messiahs/Zodiac Mindwarp And The Love Reaction**
LONDON Leicester Square The Comedy Store **Skint Video**
LONDON New Cross Road Royal Albert (01-692 1530) **The Electric Bluebirds**
LONDON Oxford Street 100 Club (01-636 0933) **UK Subs/Bazooka Joe**
LONDON Sydenham Greyhound (01-778 8521) **Jivin' Instructors/Mark Miurudz**
LONDON Walthamstow Royal Standard (01-527 1966) **Bogshed/The Cardinals**
MANCHESTER Anson Road International (061-224 5050) **Red Guitars/Do Re Mi**
SHEFFIELD Leadmill (754500) **Phranc**
SHREWSBURY The Music Hall (52019) **His Latest Flame/Surreal Estate**
WOLVERHAMPTON Scruples (53754) **Wrathchild**

FRIDAY 6

BURNLEY Banks Hall (26695) **The Hunters Club**
DUDLEY JB'S (53597) **Zodiac Mindwarp And The Love Reaction**
EXETER St Lukes College (52221) **Rent Party**
GLASGOW Ibrox Stadium (041-427 1408) **Simple Minds/The Waterboys/Doctor And The Medics/In Tua Nua/Lloyd Cole And The Commotions/Hipsway**
LEICESTER Polytechnic (555576) **Red Guitars/Do Re Mi**
LINCOLN Cornhill Vaults (35113) **Jilted Brides**
LIVERPOOL Transworld Festival Gardens (051-727 7777) **Typhoo Music Festival Gerry And The Pacemakers/Black/Ground Pig/Balcony/Third Man/Cook Da Books/Ken Harrison And Station Break/Johnny Spencer And Vegas/Howitzer Brothers/Maeve The Poet/Gary Howard Set/Panama Jazz Band (11.00am - 10.30pm)**
LONDON Cricklewood Broadway Cricklewood Hotel (01-450 7469) **The Vicious Boys/Jerry Sadowitz**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Fountainhead/Never B4**
LONDON Hoxton Square Bass Clef (01-729 2476) **No Way Jose/Bolivar**
LONDON Kentish Town Town and Country Club (01-267 3334) **Wendy May's Locomotion**
LOUGHBOROUGH Greyhound **The Len Bright Combo/Ted Chippington/Big Ed And The Rockin' Rattlesnakes**
MANCHESTER Anson Road International (061-224 5050) **Screaming Blue Messiahs**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Edwyn Collins**
STOKE Bras Club **Wrathchild**

SATURDAY 7

BRIGHTON Pavilion Theatre (682127) **Robyn Hitchcock And Friends**
CROYDON London Road Cartoon (01-688 4500) **London Apaches (Lunch) Little Sister (Eve)**
GLASGOW Ibrox Stadium (041-427 1408) **Simple Minds/The Waterboys/The Cult/In Tua Nua/Hipsway**
HULL Adelphi Club (48216) **The Bodines/Waltones/The Biscuit-Heads**
LIVERPOOL Transworld Festival Gardens (051-727 7777) **Typhoo Music Festival China Crisis/Half Man Half Biscuit/Cook Da Books/Wake Up Afrika/The Touch/Jenny John/Gone To Earth/Ministry Of Love/White Line Fever/Billy Dean And Jukebox Jive/Pete Sayers And The Dixie Bluebirds/Stan Tracey Sextet (11.00am - 10.30pm)**
LONDON Barnet High Street Red Rag Club (Info 01-441 9589) **The Wedding/Partisan**
LONDON Bolsover Street Central London Polytechnic (01-636 6271) **The Dave Howard Singers**
LONDON Hendon, Church Road London Midland And Scottish (Info: 959 4544) **Howlin' Wilf/The Vee Jays/35th Of May (Greenpeace Benefit)**
LONDON Covent Garden Rock Garden (01-240 3961) **Stax Bodine**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Desmond Dekker/Tim Cody Band**
LONDON Fulham High Street Kings Head (01-736 1413) **Blues 'N' Trouble**
LONDON Hammersmith Clarendon (01-748 1454) **The Prisoners/The Godfathers/Apple Mosaic/The Boys Wonder/Jonestown/The Price**
LONDON Malden Road Gypsy Queen (01-485 2052) **Team Ten**
LONDON Peto Place Diorama **Danger Zone/29th Street Saxophone Quartet**
LONDON Tottenham Broad Lane Prince Arthur (01-801 5984) **The Godfathers/Fashion Show**
MANCHESTER Anson Road International (061-224 5050) **The Housemartins/3 Action**
MANCHESTER Oxford Road Polytechnic (061-273 1162) **The Floorwalkers/The Rhythmaires/The Blubbery Hellbellies/Quango/Quango/Swing Out Sister/A Certain Ratio/Terry And Gerry/The Men They Couldn't Hang**
STOCKTON Dovecot Arts Centre (611625) **Dislocation Dance/Andy Pawlak**

SUNDAY 8

BIRMINGHAM Icknield Port Road Portland Club (021-454 8960) **The Red Guitars/Do Re Mi**
BURTON ON TRENT Central Park **The Macc Lads**
GREAT YARMOUTH Marina Centre **Buster James**
HULL Tower Ballroom (228110) **The Housemartins/3 Action**
LANCASTER Brix Club (63621) **The Nightingales/Ted Chippington**

LETCHEWORTH Plinston Hall (672003) **Bad Manners/The Output**
LIVERPOOL Transworld Festival (051-727 7777) **Gardens Typhoo Music Festival Jagsy Dodd And The Sons Of Harry Cross/Offspring/The Farm/Jodie Lane And The Deliverance/Phil Brady And The Rauchers/Shag Connors And The Carrot Crunchers/Tommy Chase Quartet/N'Orleans Jazz Band/London Community Gospel Choir (11.00am - 10.30pm)**
LLANHARAN RFC (222209) **Karrier**
LONDON Harlesden Mean Fiddler (01-961 5490) **Shanty Dam (Lunch) The Redskins (Eve)**
STAFFORD Roosters **Lip Service**

MONDAY 9

AIRDRIE JT's **Friends Of Heroes**
BIRMINGHAM Icknield Port Road Portland Club (021-454 8960) **The House Martins**
DERBY Blessington Carriage **Just Blue**
LONDON Camden Lock Dingwalls (01-267 4967) **The Shrew Kings/Invisible Ink/Rain Gods/Helen McCookery Book**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Irish Mist**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Dogs D'Amour/Hand To Mouth**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **The Company She Keeps/The Shamen/Rescue Express**
LONDON Kentish Town Town And Country Club (01-267 3334) **Red Guitars/Do Re Mi**
LONDON Wardour Street Marquee (01-437 6603) **The Fountainhead**
NEWCASTLE Melbourn Street Riverside (614386) **Guana Batz**

TUESDAY 10

BIRMINGHAM Broad Street Burberries (021-643 1916) **Terry And Gerry/The Daffodils**
LONDON Camden Lock Dingwalls (01-267 4967) **The Wedding Present**
LONDON Greenwich Tunnel Club (01-858 0895) **Red Warm Wet/Funji**
LONDON Kentish Town Town and Country Club (01-267 3334) **The Housemartins/Robyn Hitchcock And The Egyptians/3 Action**
LONDON Oxford Street 100 Club (01-636 0933) **The Stingrays/The Wolfhounds/The Turncoats**
LONDON Wardour Street Marquee (01-437 6603) **The Rain**
SHEFFIELD Leadmill (754500) **Jools Holland**
SOUTHAMPTON Court Road Mayfair (226080) **Half Man Half Biscuit/Fester And The Vomits**
STOCKTON Dovecot Arts Centre (611625) **El Sonido de Londres/Gerry Denning Quintet**

LIVE

► THE COMMUNARDS, LIVERPOOL UNIVERSITY

I, for one, was more than a little sad at the demise of the original Bronski Beat — but the spirit lives on in the form of the Communards. As for the remaining Bronski Beat, well, all they've got is the name, and they limp on as a pallid camp disco band — while it's quite clear to see who got custody of the inspiration.

The joining together of Richard Cole and Jimmy Sommerville has proved to be an intensely productive union. The Sommerville boppiness is there, but now made singularly more convincing by Cole's "musicality". Gone are the banks of tinny keyboard, replaced by a proper band.

The Communards are now a nine-piece of singular musical distinction, with a full string section and a baby grand on stage. Indeed, much has happened since the original two-man Communards excursions (at various benefits and with Red Wedge). The performance then was subdued, serious and overtly 'political'. Now, whilst retaining their political edge, the emphasis is firmly on entertainment.

And entertain they do — musically excellent and visually delightful (Jimmy Sommerville is still a lovely little mover!) The whole affair is a splendid shambles — a little reminiscent of the dress rehearsal for the local church hall play, with band members scurrying to and fro looking for something to bang or sing into. But this only adds to the overall entertainment value.

All of Bronski Beat's original ideas live on in the Communards, with the anthemic 'Breadline Britain' and 'Forbidden Love' hitting firmly home.

The variety and diversity of styles is a constant delight, from the flamenco camp of 'La Donna Rosa' to the wholly serious musical intent of 'Wapping Wall' and the unadulterated joy of 'You Are My World'. The Communards are a glorious pleasure — don't miss out.

Dave Sexton

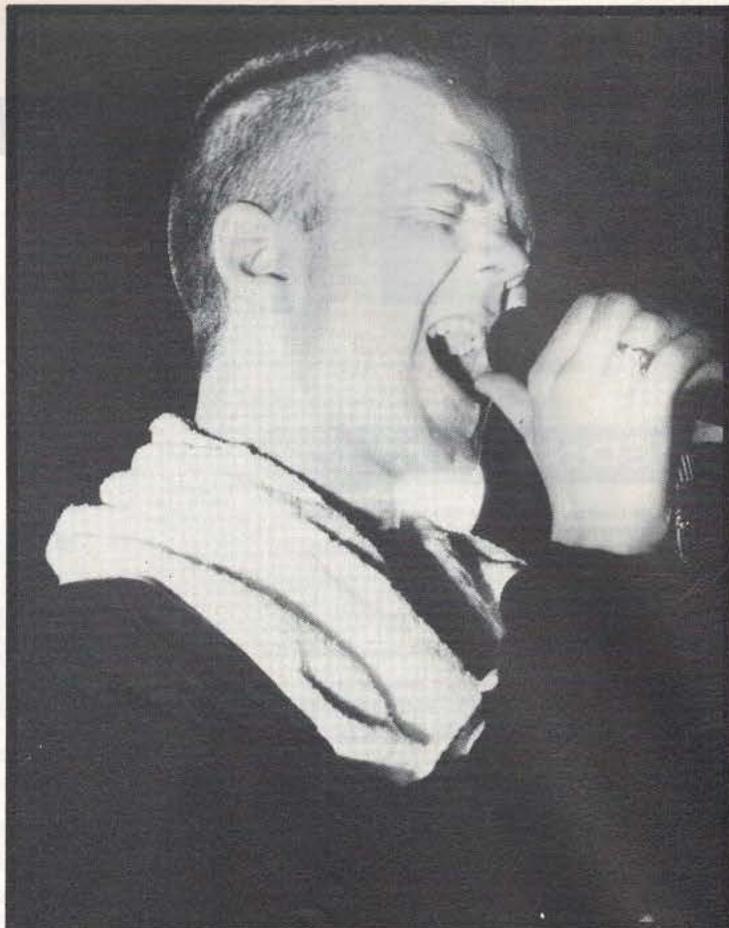


Photo by Steve Wright

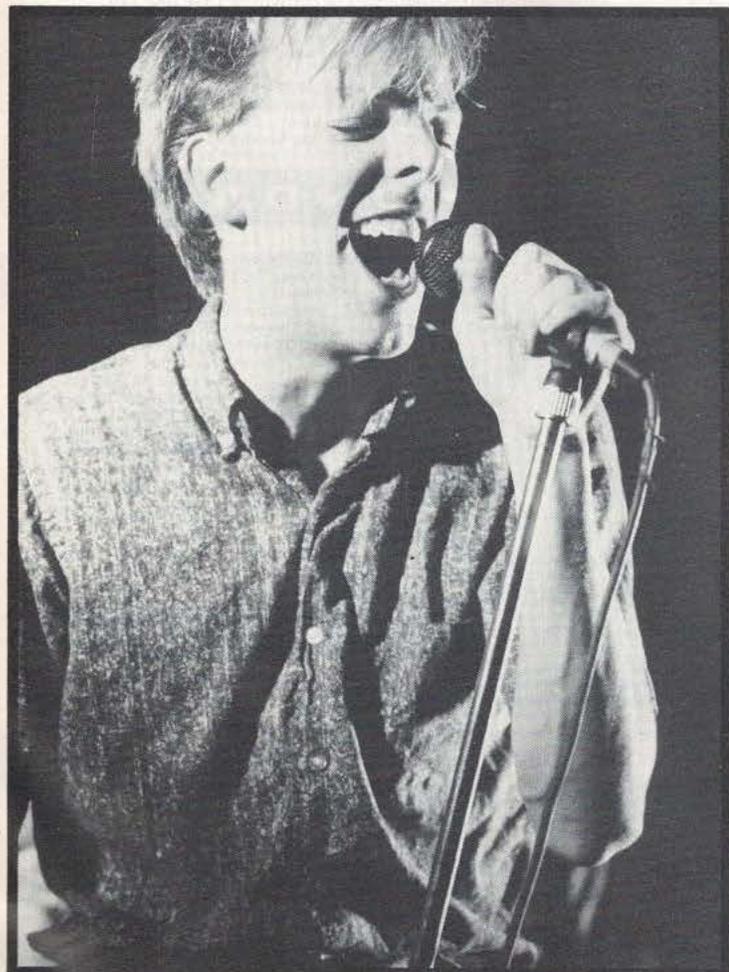


Photo by Steve Wright

◄ THAT PETROL EMOTION, LIVERPOOL UNIVERSITY

Quite frankly, I expected a great deal more than this. For a start, I expected a lot more people — this meagre scattering of 200 or so paying customers said little for the kind of bagging that this band have been getting of late.

Yes, indeed, That Petrol Emotion are certainly the media darlings of the moment, but on tonight's showing it is virtually impossible to see why. Undertones of the past are certainly in evidence, but so what? Looking backwards in this way is not only a pointless habit, but also a very bad one.

I'm told that this is the poorest of their three local appearances, but it's hard to see there being anything like the kind of improvement necessary in any of their previous gigs to bring TPE up into the "force to be reckoned with" category.

On the other hand, they are exuberant and enthusiastic and even in an audience of this size are capable of producing the best possible reaction. And at points, some of the songs are capable of shaking off the associations and finding for themselves an original "feel".

Damning by faint praise, perhaps, but nothing on evidence tonight was worthy of praise of any other kind.

If the new LP is as good as everyone says it is, perhaps this is just a failure to communicate their true worth. But as far as this evening's showing goes, That Petrol Emotion are a long way from the things being claimed of them from all corners of the music press.

I remain unconvinced.

Dave Sexton

■ BALAAAM AND THE ANGEL, THE BIERKELLER, BRISTOL

The hair, the boots, the leather, the blackness of it all. Every one of them proclaiming, "Goth's not dead". Maybe not dead, but surely by now a little senile?

The lights dim and the band take to the fog-covered stage, accompanied by special entrance music. Rock and roll, eh? — it's got a great future behind it.

The past, well now, let me tell you about the past. Once there was a band called Led Zeppelin who had long hair which they shook when they played guitar solos. They were very pompous and very dull and why anyone should wish to play their kind of music baffles me.

"But lol!" said the angel to Balaam, "You have good tunes in your set." Yes, surprising, really; when they stopped larking about and stuck to three good chords, they came up with three decent songs. It's a shame that those three tunes were spoiled by melodramatic and heavy handedness.

Sometimes the world confuses me. Biblical references, hands raised in worship, droning dirges and everything so dull. It was just like going to church and I didn't enjoy my last visit there much either.

Martin Whitehead

■ BLACK BRITAIN, OXFORD APOLLO

Opening for PIL isn't the easiest of slots to fill, but Black Britain are an invigorating and powerful spectacle live, as they proved when supporting the Style Council late last year. The audience at the Apollo — composed mainly of punk's pensioners still hooked on Pistols' philosophy a decade too late, and the alternative pop fan fostered on the more accessible elements of Public Image — sat up and watched.

They started with the no-nonsense stand-your-ground sentiments of 'Freetown Boy', a mellow soulfully funky slab of sound, and followed with the hard hitting attack of their poignant debut single 'Ain't No Rocking In A Police State', which so successfully fused punk, funk and reggae into a social tale of outspoken musical qualities. Other tracks are the self-titled 'Black Britain Man', a cover of Stax star Rufus Thomas's 'Funky Nassau', another vignette on modern times with 'Night People' and finally the much poppier 'Runaway'.

On the evidence of this very short set, though, they are going to find it hard to avoid the inevitable funk tag. There are other things mixed in there, but a funk feel predominates, especially on faster numbers. Rob Elliston is a powerhouse of a vocalist, helped out here by Anna Louise Ukaro. They look mean, with black clothes, doom-laden lyrics and a stance that indicates they are not to be messed with. But it's still dance music, still pertinent and thought provoking and still very entertaining.

Di Cross

► DOCTOR AND THE MEDICS, THE TOWN AND COUNTRY CLUB, LONDON

Boom! A flash of flame, and there goes the exploding dummy vicar, head blown off, and brought down by a flying Kung Fu kick from the Doctor.

Thanks to 'Spirit In The Sky', and a little help from Jesus, this is Doctor and the Medics' very own fleeting moment, and they're making the most of it.

This is the moment when all their years of pantomime, pantalooning and rock-'n'-roll parody make sense. This is when it all slots together into one galactic, groovy farce, star-children.

Gary Glitter never had it so good. First, you get the laser show, and classical pomp treatment. It builds to a pitch of mock excitement, and then whoosh... there's the Medics' guitarist, fallen flat on his bum, and writhing. What a laugh!

Tonight, it's all about dippy, hippy kitsch, and more silly spectacle than a librarians' fancy dress ball, most of it sounding entirely like the Damned doing 'New Rose' on angel dust. Fast, but gooey heavy metal.

Yes, these days, if your singer looks like an elongated Roy Wood, your guitarist like a spaced-out John Motson, and the rest of the band like Woodstock style leaders, you can get away with a lot.

After years of serious soul musos from Scotland, and politico-funksters from everywhere else, people are starting to think that this is pretty funny, and most of it is. Especially the bit when the Doctor gets the whole of the packed sweatpool downstairs doing the dying fly.

And once the vicar is sent heavenwards in the middle of 'Spirit In The Sky', things get really wild! 'Groovy chick' singers 'The Anadin Brothes' shed their loons, the Doctor splits his hipsters, turns a somersault, and out come those crazy cover versions.

'Good Golly Miss Molly' slips into 'I Wanna Be Your Man', and who'd have thought it, they're doing 'Paranoid', and even 'Silver Machine'. Yes, the new rock hippies in your audience do care about Stonehenge, Doctor, but unless you can find another 'Spirit In The Sky' to cover, you're going to be way down the bill. Love, peace and bananas, man.

Roger Morton

■ THE STYNGRITES/BLUES 'N' TROUBLE, SIGHILL PARK, EDINBURGH

The sun and everyone is smiling. A Saturday afternoon at a park in the middle of Edinburgh plays host to an assemblage of Scottish bands. The afternoon's procession includes groups like Camera Shy, a three piece girl band, amateurish but sweet; Red, a bland reggae band in the mould of UB40; and the Blood Uncles, a synth punk group.

Towards the end of the day's performance the early acts had been defeated and Blues 'n' Trouble, the band B B King rates as the best white blues group around, stepped on stage. 'Born in Chicago' and Elmore James's 'Maddison Blues' exemplifies the whole set's excellence, complemented by John Bruce's unique and harmonious fingering. They certainly lived up to their reputation.

The magnificent Styngrites were a fitting headliner. Every land speed record was about to be broken. A clean cut and thrust of good, raw rock'n'roll pop.

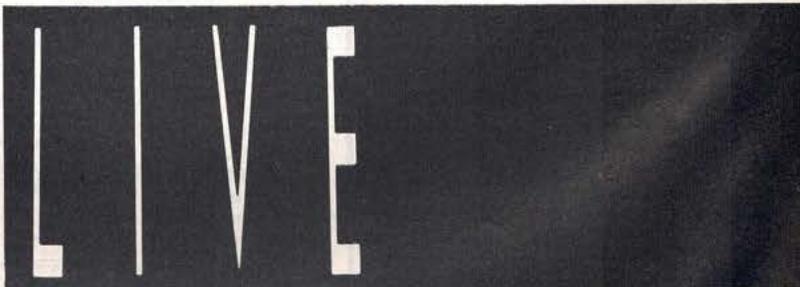
Looking rather like the finalists in a Silver Beatles lookalike contest, they kicked off with a little instrumental, followed by a list of unpretentious bone shaking, leather burning numbers. 'Shake it Up' and 'Frying Tonight' should definitely carry a government health warning; never have I been so close to a cardiac arrest.

If anything, The Styngrites are a bit over energetic, but what I like most about them is that they don't give a shit. This can only be a good thing.

Dave Whitelock



Photo by Jayne Houghton



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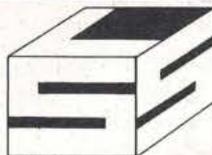
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NORTHWEST WEEKEND SPECIAL, SATURDAY 14th JUNE MANCHESTER Record Fair, Piccadilly Plaza Exhibition Hall, York Street, 50 stands fully booked. **SUNDAY 15th JUNE OLDEHAM** Record Fair, Parish Hall, Egerton Street, Town Centre, 60 Stands, over 50% different dealers at Oldham. Few stands available £10. Full details 061 228 2947.

CARLISLE, THURSDAY 12th JUNE. Citadel (citycentre) English Street, 11am to 7pm 40p.

ABERDEEN, VICTORIA Hotel, Market Street, Saturday 14th June, 10am to 4pm 50p... 10am £1. Details 081 334 3186.

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CROYDON RECORD FAIR 8 June 1986 Underground Club, High Street, Croydon. 10.30-12.00 - £1. 12.00-4.00 - 50p. Next Fairs: Wimbledon at Dog & Fox, High Street, Wimbledon Hill, SW19 on 18 June 1986 and Woolwich Town Hall, Woolwich on 28 June 1986.

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



◄ What? The Cure 'hunky'? Robert 'tongue in cheek' Smith, Laurence 'po-face' Tolhurst and of course Simon 'dashingly hunky' Gallup (vomit) are the ugliest bunch I've seen since I last went to the hairdressers.

The world would be a better place if they all crawled back where they came from.

Hack (on the attack)

● A fellow shudders to think what your hairdressers is like, then. Not since Robin Smith had the third curl down from his ear trimmed in the manner of certain late Sixties Grateful Dead roadies has there been such concern in the **rm** offices

■ So the Chrysalis All Stars darts team consisted of David Grant, Terry and Spud (who?) of the Adventures, Chris Cross of Ultravox and 'a member of Steeleye Span ...' This is typical of the

continues over

GIG GUIDE

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from previous page
music press's ignorance towards folk
music.

Your obsession with the Pogues is
sickening. Dear readers, the Pogues
are but a tiny, tiny bit of 'folk' music.
There are scores of excellent bands
and Brass Monkey, the Home Services
and Steeleye Span have all released
new albums this month. Not one has
been reviewed in any of the music
papers.

For goodness sake, at least list the
new releases. It's very, very unfair to
ignore a whole area of potentially
popular stuff. The new Steeleye album
knocks spots off the music which you
admit to 'hating', yet continue to
review endlessly.

**Phil Allitt, Aberdovey,
Gwynedd**

● *Sorry, but if we listed all releases
there'd be no room for anything else.
Unless we get inundated with requests
for folk album reviews, of course
(perish the thought)*

■ After printing such a load of rubbish
about the gig Talk Talk did on May 4
at the Manchester Apollo I think the
least you can do is print the following:

I would like to know how long Dave
Sexton actually stayed at the brilliant
Talk Talk gig at Manchester's Apollo. I
was in the second row and expected
to get a good place at the foot of the
stage. I was disgusted when I was told
that the audience wouldn't be allowed
to even stand up until a photographer,
possibly Steve Wright, had left. Half an
hour into the set he left, and the rest of
the audience and I could finally enjoy

Talk Talk's excellent performance.
Dave Sexton has just lost **rm** some
readers.

**Gail Brady, Middleton,
Manchester**

● *You're lucky. Normally we don't
allow anyone as vulgar as paying
customers to attend the concerts we
review*

■ As you are a man/woman of letters
I will not bother with the infantile tactic
of putting expletives like f**k or
blinking 'eck, zut alors in my letter. No,
we are here to discuss more important
matters. No, not politics, sex or even
Simon Le Bon's latest haircut (heh,
heh).

What could possibly be left, I hear
you cry? Ladies and gentlemen, I give
you 'pop' music (round of applause).
What, heard it before? Surely not.
Hey, I listen to Radio One — and Go
West, SS Shitnik or even the laughable
Pet Shop Boys (old men) do not even
qualify.

Instead the answer to all the world's
problems comes from the future World
Cup winners, a wee Scot from
Glasgow. (Oh shut it, not fat Jim Kerr
or even ugly Hipsway). I speak of
course of Bobby Gillespie and Primal
Scream. (Who?) God, ignoramus, you.
Look, pop music starts and finishes with
'Crystal Crescent'. There is nothing
further. F**k rock, hip hop — pop
music is back in town.

**Your, in indisputable
correctness, Mark Greenshirt**

● *Reckon this is the week's slightly
intellectual letter; ie, it takes two
paragraphs to get to the point*

■ **Dear Michael (baby face) Pilgrim. Yes, you have succeeded in
raising my and probably thousands of other Lloyd Cole fans'
blood pressure to bursting point.**

**How you can even consider that an outdated hippy is worthy of
recording a cover version of a modern classic better than the
original by the very talented Lloyd Cole and Neil Clark is totally
beyond me. Are you her sister?**

No offence meant, Sandie.

Clifford P Meggs, Barnet, Herts

● *The editor apologises for harming you and any other sensitive Lloyd fans*



Pauli Carman

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BY JAMES HAMILTON

B P M

ODDS 'N' BODS

PHYLLIS HYMAN's continued unavailability (some say it's chickenpox) has forced complete cancellation of July 26/27's **New York Jazz Explosion** — but worry not, as surely an even bigger attraction has been booked into the **Hammersmith Odeon** on those same dates as solo replacement, **Anita Baker!** (original tickets will be refunded or exchanged at point of purchase) ... **Important Records** are reissuing **Fatback 'I Found Lovin'**, which seems logical, flipped by 'Is This The Future?', which seems good value ... **Willie Hutch 'Easy Does It'**, an old **Whitfield**-released B-side, is the latest Northern Soul — sorry, London oldie to be touted as a biggie that all the DJs must have ... **Bluebird/10's** commercial copies of the Matthew David 'Don't Let Love Get You Down' cover version crazily don't have its usefully promoed instrumental version as flip, negating any advantage left in the face of **Archie Bell's** original: already the label has plans to rectify this ... **CBS** have reissued on 12 inch **The O'Jays 'Love Train'/'I Love Music'/'Backstabbers'** (Portrait TA 7235) and **The Isley Brothers 'Harvest For The World'/'Summer Breeze'/'That Lady'** (Epic TA 7234), all easily available in other forms, like on **Streetwave/StreetSounds**, and in fact the outlet now starts its systematic plundering of the 'CBS Club Classics' LPs by coupling **Wilbert Longmire 'Black Is The Color'**/MFSB



SKYY 'From The Left Side' LP (US Capitol ST-12448) Still sounding something like Michael Jackson backed by Brass Construction, the Randy Muller and Solomon Roberts Jr-produced group give out from the left side, the heart, their usual good grooves on the (0-)117bpm 'Non-Stop' 115½bpm 'Love Attack', 114½bpm 'Jealousitis', 101½bpm 'Love Illogical', 113¼-Obpm 'Big Fun', 112½bpm 'Rock It', and of course 113bpm 'Givin' It (To You)', slowing down soulfully for the 0-51½/25¼bpm 'Song Song', 38bpm 'Tell Her You Care'. If they did they'd come here and tour as planned.

'**Mysteries Of The World**' (Streetwave Limited Edition SWAVE 8) ... **Motown** have released as a mid-price double album the Kudu-recorded 1977 **Grover Washington Jr 'Live At The Bijou'** (WL72267(2)), containing 'Sausalito', 'Summer Song', 'Mr Magic' ... **WEA** have already rushed UK release of the **Bob James/David Sanborn 'Double Vision' LP** (Warner Bros 925 393-1) ... **Hanson & Davis'** review last week should have mentioned the label (**US Fresh Records FRE-5EP**) ... **Champion** are

rushing out **Spyder-D's** Nu Shooz rap ... **Thomas + Taylor** have a re-edit due with added harmonica ... **Haywoode 'Roses'** (CBS TA 7224) has been reissued as a rockier, more choppy thunderthumbed aggressive 114¼bpm **Bert Bevans** remix (promoed to DJs as a 10 inch) ... **Lisnon Records** (catalogue number prefix DOLEQ) was named by **Tilly Rutherford** and his partner **Pete Waterman** after the dole office where he and other redundant **PRT** employees had to sign on, in

London's **Lisson Grove** — where there's also the fashionable **Seashell** fish 'n' chips shop, in which naturally enough the label's launch lunch was held this Tuesday! ... **Sandra Edwards** is first artiste on the **Pinnacle**-distributed new label **Soul Town 45**, a DJ mailing list being compiled by **Nik Miles** on 01-802 7605 ... **Max LX** and **Dave VJ** of **Hardrock Soul Movement** are after a rapping lady DJ to join them — send photo and tape, if possible, to (Roger's sister) **Nikki Tovell** at **Elite Records**, 41 Eton Avenue, Wembley, Middlesex HA0 3AZ ... I can't tell at this stage how useful it might be here, but the **Key West, Florida**-based monthly \$20 subscription **Harmonic Keys** dance music programming service lists all the disco records applicable to its US market not only by beats per minute but also by musical key, breaking down all changes in tempo and modulation — full details from **Stuart Soroka** on 010-1-305-294-4491 ... **Alan Coulthard**, nearing completion of his law studies, has resigned from **Disco Mix Club** and severed management connections with its co-founder **Tony Prince** due to "personal differences" — a shame ... London's much loved legendary club DJ from the Sixties (amongst other claims to fame he taught **Lulu** how to dance), **Al Needles** sadly died of a heart attack two weekends ago ... **Newcastle-upon-Tyne's Walkers** club was robbed of the bank holiday takings in a shotgun raid, no joke ... **Dardanella Braxton** is **Dhar's** real name, before the spelling got gimmicky ... **South Eastern Discotheque Association's** annual disco equipment exhibition **SEDA 86** is this Sunday (8) afternoon at **Gravesend's Woodville Halls**, opened by the **Cool Notes** ... **Graeme Park** spins upfront dance hits Tues/Fri/Sat at Nottingham's trendily named **The Garage** — yup, he plays

continues over

DON'T LET LOVE GET YOU DOWN

BY MATTHEW DAVID



OUT NOW ON BLUEBIRD/10 RECORDS 12": BRT 23



from previous page

"garage", too! — as well as Wed at Leicester's Fan club and this Thursday (6) at Derby's Gint club in the Blue Note... Colin Curtis guests at Manchester Cloud Nine's modern soul night this Friday (6), and Chris Hill souls Bristol Sanborn's Sunday (8)... Peterborough's Hereward Radio rather unexpectedly was the clearest station on MW when I spent a sybaritic night near Bala in North Wales at the Palé Hall hotel... Jimmy Regisford, following his Colonel Abrams remix, has "done a Sergio Munzibai" and become MCA Records' New York A&R man... Steven Winwood's next single will be a duet with Chaka Khan... Hit Numbers will return next issue, following Bank Holiday disruptions, with a bumper edition three weeks' worth of beats per minute for all you pop pickers... Disco chart-returning DJs, if you aren't mailing us your chart on Monday (to arrive by Wednesday), please do so if at all possible — we are of course grateful whenever it's received, but somehow always just the same few DJs manage to send theirs late, making much more work... **RELEASE THE TENSION!**

HOT VINYL

ARCHIE BELL & THE DRELLS 'Don't Let Love Get You Down' (Portrait TA 7254) In the vanguard of London's current Northern Soul-like Seventies "rare soul" revival since first boosted last year, this much sought gently yet grittily weaving singalong 92½-94¼bpm sleazy swayer is finally out on 12 inch for all to buy, flipped by the much more dated though possibly Tavares-compatible 127½-126½-125½-126½-125-127bpm 'Soul City Walk' and

(0-)117-119-117-116½-116bpm 'Where Will You Go When The Party's Over?'

PIECES OF A DREAM 'Say La La' (US Manhattan V-56022) Designed for partying under starry skies all night long (all night), the young jazzers' languid 99bpm vocal jogger combines gently go-ish beats, a summery lilt, simple "la la la" chorus and distinctive solos (in three mixes). Hot hot hot!

JIMMY McGRIFF 'Hip Hop Bebop' (US Milestone D-261) Gradually being discovered as flip of the looser and less effective 120bpm 'New Wave Blues', the veteran jazz organist's Lonnie Smith-penned mellow modern chugging 113½bpm groove (far from hip hop in fact) is causing a sensation wherever it's played, so get on the case!

COLORS 'Pay Me Back My Love' (US Prelude PRL D702) The guys' timeless soulful, with just a hint of modern Vandross maybe, marvellously supple lightly shuffling 115bpm side-to-side wriggly swinger bubbles along full of understated class (in three mixes), selling fast.

LOU RAWLS 'Stop Me From Starting This Feeling' (LP 'Love All Your Blues Away' Epic EPC 26809) So far only spasmodically played by disco DJs off the otherwise rather aggressive side one (two is all smoochers), but due soon as a single here, this easily loping 113/56½-113½bpm swayer in his classic late-Seventies style has shot like a rocket up Capital Radio's listeners-voted Hitline on John Sachs' essential afternoon show — where London's hottest hits break first.

FAT BOYS 'Sex Machine' (WEA U8674T) Likely to get widespread play now it's out here, this 0-98½bpm James Brown remake is both faithfully yet intriguingly different with many personal new touches, the dub flip here adding their LP's hot frantic beat box splattered, vocodered and rapped 0-122½-Obpm 'Beat Box Is Rockin'" for extra value.

ANTIONETTE 'Get Off The Track' (US King Davis Records KD-72) Is she really spelt that way? This lightly bubbling 119bpm fluid canterer (in three mixes) has a rhythm and sound seemingly from around six or seven years ago, which



YARBROUGH & PEOPLES 'I Wouldn't Lie' (Total Experience FT 49842) Although people are comparing this insistently rolling 110½bpm pusher with the Change/SOS Band sound, that sound was of course originated by Yarbrough & Peoples' 'Don't Stop The Music', this merely being their latest continuation of it (in three versions, one live and faster, plus the similar (0-)110¾bpm 'I'll Be There').

ought to create interest right now. Back then it would have been thought of as jazz-funk, now it's more like garage.

THE TTED ALL STARS featuring **Kooly Kool the DJ** 'All Wrapped Up In One' (US TTED Records Inc TDE 3017) As the title suggests, this infectious 99½-100-101½-99¾-101-102bpm medley at least name-checks all the go go hits it doesn't actually quote at fuller length, so many of the latter longer excerpts being from Chuck Brown's 'Go-Go Swing' that it's almost a cover version (in three mixes). Beware some beat-losing "bleeps" near the end.

AYRE RAYDE 'Sock It To Me' (be*bop & Fresh 12DANCE 2, via Pinnacle) jaunty go go with a catchy "hey doll baby" hook and zesty zing made up of the usual chants, brass and percussion, in 0-107¾-105¾-107-106-Obpm Full and tighter 107½-104¾-106½-106¾-107-106-Obpm Raydeo Versions (dub flip).

MICHAEL JEFFRIES 'Razzle Dazzle' (Warner Bros W8681T) Big at Bognor and for some soul jocks as a promo but never much of an actual seller, this Hawk Wolinski co-prod/penned jittery doom-laden (0-)110½bpm jiggly wriggler isn't

another 'Plane Love' (dub too).

KOPPER 'Velocity' (US KMA Records KMA-12-008) The somewhat Madonna-pitched black blonde's 115½bpm lurching backbeat basher (in just long and instrumental versions despite the sleeve and label listing) is so catchy in a dumb sort of way I just had to have it. Incidentally, there never was room to review her earlier B-side 'Funky Bunch Of Characters' (KMA-12-003), a repetitive 113½bpm choppy chant bumped along by a beefy bass.

SHAWN CHRISTOPHER 'People Of All Nations' (US DJ International Records DJ-778) Check the battery and step on the gas, we're going to a garage party tonight! You know the label — this one's a female Colonel Abrams for a change, at 119½bpm in four mixes.

JULIAN JONAH 'Hot To Touch' (Total Control Records 12TOCO 8, via EMI) Lightweight 123bpm instrumental ludicrously like 'Rain Forest'.

ASWAD 'Haul And Pull Up' (Simba 12SIM 103, via Jet Star) The lickwood posse's throbbing and clanking convoluted 76¼bpm bubblers lacks the wide impact of 'Bubblin'.

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LOVE AND MONEY

Cashflow are pretty confident fellows. "I think we've four or five hits on the LP, the Good Lord and Phonogram permitting," says vocalist Kary Hubbert. On the evidence of their current hit, 'Mine All Mine', they have every reason for such confidence. A winding, grinding, repetitive groove, 'Mine All Mine' has all the hallmarks of the fast emerging Atlanta Sound. And that's not surprising; the record was produced by Cameo mainman, and Atlanta tune champ, Larry Blackmon.

"He really works hard on you at the end of songs," says Kary. "He always impresses on you that music is drama; he does all sorts of things to get the best performance out of me."

"He knows I perform best in a live setting, so he puts on all the best lighting in the studio, brings pretty girls into the studio, does everything he can to make it into a live show. At the end of a song he'd just walk out of the studio, get annoyed, do anything to get the best out of me."

The best out of Kary and the best out of the band, who are: Kary, James Duffie, keyboards, and Gaylord

Parsons, drums.

"We sorta got formed when we were at school," says Kary. "I went to the same school as Gaylord. I saw him drumming in the school jazz band. I was new to the college and I wanted to sing in the band. There were five drummers in the band, but it was Gaylord who really caught my eye. He really expressed the music, accentuated the horns. It was the sort of drumming that I liked."

"Gaylord and I started working together and after about a year we met up with James, who was playing keyboards in another group. I wanted to get him to work on some demos with us and we just sorta started from there. We've been together for about three years working with various people. But Cashflow's only been sorta official for about a year."

"We played a lot around Atlanta and the whole of south east America, Mr V's Club, Club 131. We always hoped in the end that we'd be able to play colosseum style gigs and we're getting there." They are, too, and they'd be the first to acknowledge that



they owe so much to that man Larry Blackmon — founder of the Atlanta Artists Family (Cameo, Cashflow, Barbara Mitchell, Jillian).

"We first met Larry in late '82, when we got a tape to him. We submitted loads of tapes to record companies, then we found out that Larry had moved to Atlanta and he was living round the block from us, so we got a tape to him and from then on he was

doing everything he could to get a deal for us.

"Gaylord was also a driving force in getting us a deal. We used to have a rehearsal room that had a blackboard. Gaylord used to write dates and targets on the blackboard, write down the date when we should have a record deal by, stuff like that."

So far, Cashflow have hit all their targets — first time.

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**ARE THEY:
PUNK ROCK
R'n'B
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GLITTERBAND
OR THE
GANG OF FOUR?**



Nope, they're the Three Johns and one of 'em is a painter, one of 'em is a cartoonist and one of 'em drinks cider. Collectively they are a right bunch of lefties and can knock off songs faster than you can say Leon Trotsky...

Alright John: Andy — 'John' — Strickland

Go on, breathe in. Deeper. Deeper. Mmmm, yes, there's nothing to beat a good blast of fresh air, is there? The particular lung linctus that's been filtering through these ears the past few weeks is a rather fine, no nonsense, post punk R'n'B noise called 'World By Storm', courtesy of that equally wonderful beat combo from Leeds — the Three Johns.

The Three Johns are Hyatt, singer, painter and a man not too pleased with an **rm** live photo that seemed to have been picked for maximum Michelin Man effect recently; John Langford, guitarist, illustrator extraordinary, producer, part time Mekon with a ruddy face and a ready

laugh and John Brennan, bass player and the only one not really called John, 'secret' drummer and public cider drinker. Then of course there's the drum machine, but it's the only member of the band still to recover from jet lag after the Three Johns' recent US tour.

"The drum machine wiped itself in Boston," says Langford. "Some stupid prat couldn't get his electricity sorted out, the psychopath, and he got very upset because we said, 'Allah be praised' on stage. Just one of the better things we dropped in!"

They like a laugh, do the Three Johns. Not that you'd always guess that from their interviews. Sure they're active political animals, ever ready to rock against Thatcherism and support the miners or Militant; always ready to condemn injustice with their lyrics but equally ready to tell you outrageously funny tales of excess (no, they're not quite the pissheads some would have you believe), most of which are unprintable. There's an image of sorts to be kept up here after all.

Toestepping has always been one of the band's finer qualities, so in a month of Chernobyl and Tripoli, the Johns in America throw up some amusing possibilities.

"We did loads of interviews in Chicago, the first night. I think they were mostly fanzines and they were quite shockingly politically naive," says Brennan. "And it was hilarious as far as press coverage of Chernobyl goes, because they went completely over the top. It was just complete political opportunism and propaganda, you know? All this 'there's no way it could happen here'. Obviously for the Americans it was a brilliant PR job sending aid to the Russians."

"Rupert Murdoch's paper over there said something like '1,900 mass grave' and what was it — 20 dead?" adds Langford. "As far as the Three Johns goes, I think the Americans realise that there's something going on in our songs, but they're not quite sure what."

Confusion reigned no doubt as the band lived up to their on stage off the cuff humour which saw them play a song tactfully entitled 'Libyan Love Position Number 9'. See what I mean? Back on these shores, it has been suggested, nervously, that perhaps the Three Johns are a little too 'mature' to cut it with today's pimply, fanzine generation in the wake of the new 'shambling bands' such as the Shop Assistants, Soup Dragons, etc, who adorn the hallowed pages of our own Index. Langford casts me a bemused look across the top of his glass.

"What, you mean we've created a monster," he grins. "No, I think we operate in isolation to some extent, but we know a lot of these other groups and we're not particularly worried."

"We haven't even started shambling yet!" laughs Hyatt. "It's when we start staggering you want to watch out, when we're a staggering band." The thought seems to please him.

An ear cocked towards the band's LP 'World By Storm' confirms that the Three Johns are still a force to be reckoned with, but how much further can they take the band and their music?

"Oh, we could sell a million," says Langford. "The new album isn't an

attempt to sell a lot more records; it's just what we wrote. I know that sounds really stupid and naive, but that's what we did. We didn't actually talk about it or plan it. We just went in to write some new songs.

"We could write something this afternoon. It's easy if we just stop and do it, but we were touring so much and there's only a certain amount of time in our lives that we allocate to being the Three Johns and if we're gigging three nights a week for two years, we don't write any songs. It's simply a question of stopping gigging and writing the stuff."

Only a certain amount of time allocated to being the Three Johns? It's easy to write songs? My God, don't tell everyone! After all, the big record companies constantly lead us to believe that their acts are all tortured artists who dedicate twenty five hours a day to developing their artistic sensibilities.

These are just some of the reasons why the Three Johns are a breath of fresh air. They know that all the above assumptions on the part of the biz are shit. It's still true — if you want to do it, go ahead, it's easier than you're led to believe.

The Three Johns' music is a wonderfully straightforward little

beauty. Guitar, bass, voice and the machine, the dream topping on what is certainly more than a trifle. It's r'n'b, it's the Glitter Band, it's the best bits of the Gang Of Four, it's punk rock and it's Slade (one of Hyatt's heroes is Noddy — Holder, that is!).

The Three Johns have become better musicians and songwriters, but retained that simplicity of sound and form on their records. How come they haven't been tempted by those devilish synths and production blow jobs?

"Well, all that gets too difficult and we like the easy route," says Hyatt with a smile. "It is conscious, but we prefer the easy route; we like to keep it simple."

Brennan agrees. "The album's very well produced but I think between the three of us, we can make enough noise that we don't actually need anything else."

Although none of the Johns are natives of Leeds, they feel part of the city they came to as undergraduates. It's nods all round in both pubs we visit today for a supply of the 'Demon Drink' (the drying out process begins, eh, lads?) and the cab driver from the station knows all about the Three Johns.

They've been here long enough to acknowledge the North/South divide

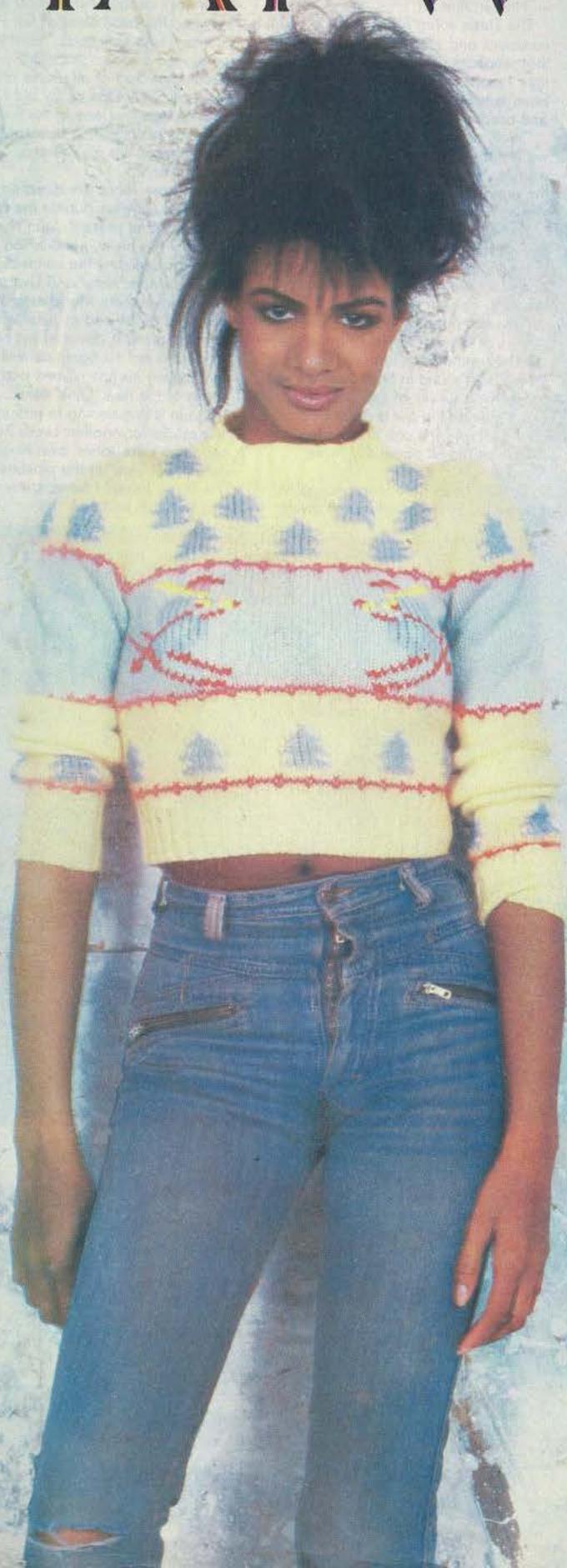
that the Tories are increasingly tearing open with all the delicacy of a fart in a lift. Their single 'Sold Down River' tells the tale of Liverpool council and they've taken it and other similar songs to some unlikely venues.

"There's definitely a political divide between the two halves of the country," says Langford. "Mind you, we played a miners' benefit in Leamington Spa of all places and we did really well. One of my old tutors from college was one of the four members of Militant in Leamington and he organised this gig in the Spa Hall. It was brilliant."

The Three Johns are directing their individual activities outside the confines of the band at present. John Hyatt currently has his own exhibition of paintings depicting the connections between Manchester and Liverpool which moves from Manchester to Liverpool at the end of June, while John Langford is about to put his producer's hat on again as well as contributing his fine nibbed pen to the pages of the new 'Oink' comic. John Brennan is threatening to pick up some drum sticks for another Leeds band and there's the Johns' own magazine called 'Get Sexy' in the pipeline too. The Three Johns? I never knew there was so much to them!



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