

rm

JUNE 28, 1986 EVERY THURSDAY 55p

RECORD MIRROR

BIG COUNTRY

'Music should be a big part of people's lives . . . as big a part as going to the toilet'

LIVE

REDSKINS

GENE LOVES JEZEBEL

CABARET VOLTAIRE

MATT BIANCO

THRASHING DOVES ●
FRA LIPPO LIPPI ●
QUEEN ●
FOUNTAINHEAD ●
BLOW MONKEYS ●

OFFICIAL TOP OF THE POPS CHART



Featuring the much sought after soprano sax of Mr Courtney Pine, 'No Conversation' by **View From The Hill** is one of the more genuinely soulful releases of this summer. 'No Conversation' runs the whole line of down pace black music: r'n'b, gospel and deep, full voiced soul. View From The Hill come from the same stable as the currently successful Furniture and are Patrick Patterson, Trevor White and Angela Wynter. The Hills Are Alive With The Sounds Of Music, anyone? JR



● **UB40** return with their single 'Sing Our Own Song', out on Monday, June 30. Produced by UB40 and engineered by John Shaw, the chorus features the ANC slogan 'amandla awethu', which means 'power is ours'.

Backing vocals on the song were performed by Ruby Turner, Jaki Graham and Mo Birch. The video for the single was made in Birmingham and directed by UB40's Brian Travers.

UB40 will be playing their first concerts for over six months at the Torhout and Werkchter festivals in Belgium next month. They'll be playing America in August and should be touring Britain in the autumn.

RS



REACTIONARY TOUR

Zodiac Mindwarp And The Love Reaction, one of the most hotly tipped bands this year, have lined up some dates. They'll be playing London Academy Saturday, June 28, Leicester Studio 29, Newcastle Riverside 30, Birmingham Burberries July 1, Milton Keynes Point 3, Retford Porterhouse 4, Brighton Zap Club 10, Sutton In Ashton Golden Diamond 12, Wolverhampton Scruples 13.

Zodiac Mindwarp And The Love Reaction are currently recording an album, scheduled to hit the streets later in the summer.

RS

THE WOODENTOPS: IT WILL COME

THE FALL: KICKER CONSPIRACY

ROBERT WYATT: SHIPBUILDING

CABARET VOLTAIRE: NAG NAG NAG

JONATHAN RICHMAN & THE MODERN LOVERS: LITTLE DINOSAUR

UNKNOWN CASES: MASIMBA BELE

IVOR CUTLER: SHOPLIFTERS

MICRODISNEY: BIRTHDAY GIRL

THE ENEMY WITHIN: STRIKE!

AZTEC CAMERA: OBLIVIOUS

THE SMITHS: THE BOY WITH THE THORN IN HIS SIDE

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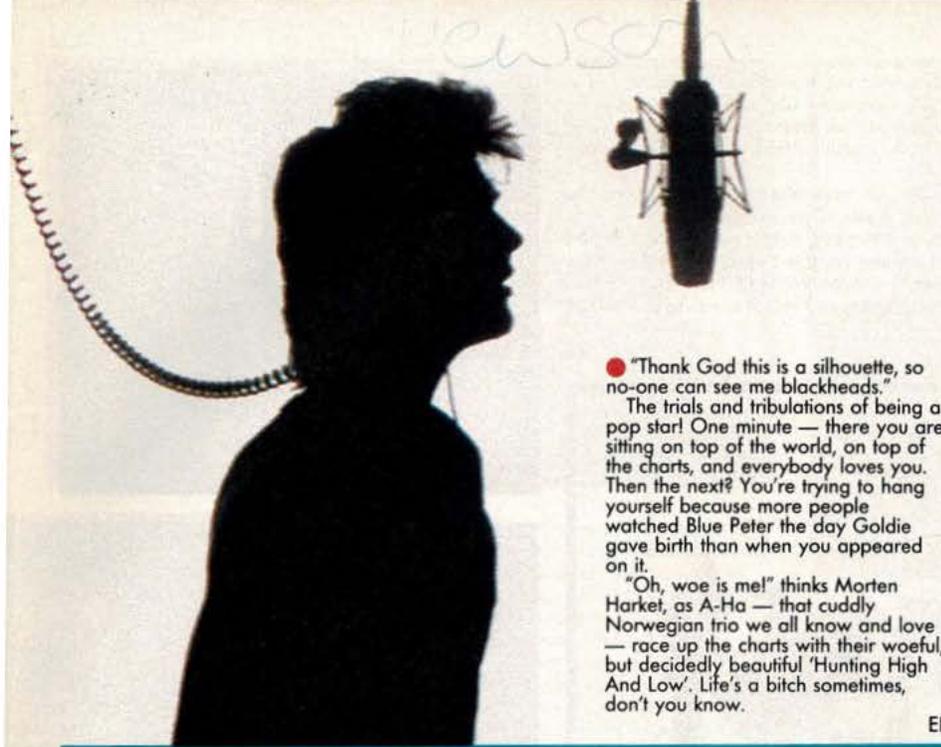
SPECIAL THANKS TO: IKON, DOUBLEVISION, TV CATALAN, MARIO PACHECO, ESSEX MUSIC ROLEN

A ROUGH TRADE VIDEO SHOW
HOSTED BY IVOR CUTLER

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Those very tasteful people at Rough Trade and HMV record shops have got together to bring you one of the best compilation videos you'll ever see. And guess who's nabbed ten of them to offer you in a competition? The video entitled 'Not Television' includes the Smiths' 'The Boy With The Thorn In His Side' and Aztec Camera's 'Oblivious' as well as videos by Microdisney, the Fall, the Woodentops and many others. To win a video, just answer these three questions.

- 1 Aztec Camera's singer/songwriter is: a) Roddy McDowell b) Roddy Frame c) Roddy Llewellyn?
 - 2 Approximately how many LPs are there in HMV's Oxford Street Record Store in London: a) Two million b) One million c) One hundred and fifty thousand?
 - 3 'The Boy With The Thorn In His Side' can be found on which Smiths LP: a) 'The Queen Is Dead' b) 'Meat Is Murder' c) 'The Smiths'?
- Send your answers on a postcard to rm 'Not television' comp, Greater London House, Hampstead Road, London NW1 7QZ, to arrive no later than July 7, 1986. First ten correct entries win.



● "Thank God this is a silhouette, so no-one can see me blackheads." The trials and tribulations of being a pop star! One minute — there you are, sitting on top of the world, on top of the charts, and everybody loves you. Then the next? You're trying to hang yourself because more people watched Blue Peter the day Goldie gave birth than when you appeared on it.

"Oh, woe is me!" thinks Morten Harket, as A-Ha — that cuddly Norwegian trio we all know and love — race up the charts with their woeful, but decidedly beautiful 'Hunting High And Low'. Life's a bitch sometimes, don't you know.

EL

● We all remember the golden dancemix age of **Heaven 17** with great fondness, don't we? Well, you can get really nostalgic when Virgin release a Compact Disc/cassette only compilation of the trio's finest 12 inch mixes on June 30.

'Endless' features 85 minutes of music on the cassette, 68 on the CD — it **won't** be available on vinyl. There's a very limited deluxe edition of the cassette available, packaged in a lavish gold-embossed black box with exciting explanatory leaflet.

This luxurious item will sell for more than the regular price for cassettes, but (gasp) you can get one absolutely free if you enter this incredibly easy competition.

We've got five of these upwardly mobile coffee table items to give away to tide you over until there's some brand spanking new Heaven 17 material at the end of the summer. Just answer these three peasy questions and send your answers on a postcard, addressed to: 'rm Heaven 17 black box competition, Greater London House, Hampstead Road, London NW1 7QZ'. The first five correct entries win. The closing date for entries is Monday, July 7.

- 1 Heaven 17's singer is called:
 a) Glen Campbell b) Glenn Gregory
 c) Glen Coe?
 2 BEF stands for: a) Beefy Electro Funk b) British Electronic Foundation
 c) British Electric Foundation?
 3 Heaven 17's native town is
 a) Scunthorpe b) Sheffield
 c) Scarborough?



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 ... on video location

■ Front cover photography: Joe — el desperado — Shutter

EARBENDERS

Paul Sexton

- 'I Can't Escape Your Memory' the Four Tops (Motown)
- 'Wrap It Up' the Fabulous Thunderbirds (CBS LP)
- 'Beneath The Hammers' Fire Next Time (Stiff 45)

Graham Black

- 'We Work Hard' UTFO (US Select)
- 'Love Can't Turn Around' Farley 'Jackmaster' Funk & Jessie Saunders (US House Records)
- 'Set Fire To Me' Willie Colon (A&M)

Nancy Culp

- 'Heaven And The Sea' Pete Shelley (Mercury LP)
- 'Thieves Like Us' New Order (Factory 12 inch)
- 'There Is A Light' the Smiths (Rough Trade LP track)

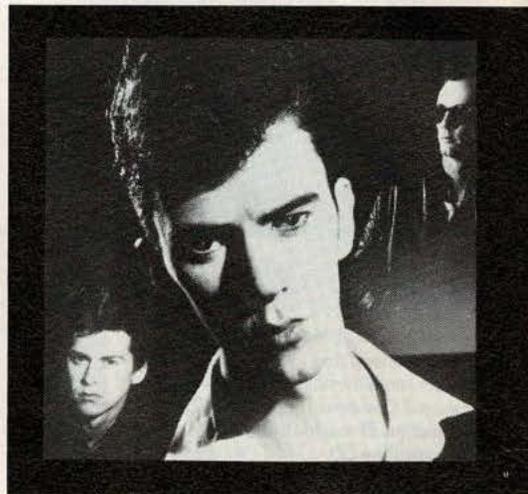
Betty Page

- 'Walk Across The Rooftops', the Blue Nile (evergreen Virgin LP)
- 'Bangs And Crashes', Go West (Chrysalis double LP)
- 'Come Summer', Fra Lippo Lippi (forthcoming Virgin 45)

ZZ TOP, that torrid trio from Texas, will be touring in October, playing large scale venues. They'll be appearing at Stafford Bingley Hall on Saturday October 18, followed by three nights at London's Wembley Arena on October 20, 21, 22.

Tickets go on sale from Monday, June 23, from box offices and usual agents. They are priced £9.50 each at Bingley, while at Wembley Arena they are £10.50 and £9.50. Tickets are also available by post from MAC Promotions, PO Box 2, London W6 0LQ. Make your cheques or postal orders payable to MAC Promotions and enclose a sae.

RS



Take three Glasgow nurses, add a couple of acoustic guitars and a clarinet, and if you're lucky you just might end up with **Heaven Sent**. It's an unusual yet highly stimulating combination which confounded a London audience on one of the band's recent ventures down South. There is a rough honesty about their approach, with strains of Celtic folk music and some echoes of American songwriters like Rickie Lee Jones, though there's none of the dreadful clichés that these styles often attract. The trio are as yet unsigned, but their latest demo shows a fair deal of talent, with full marks going to the track 'You're Parading', on which John Rodgers resurrects that long-neglected art, the whistling solo.

SB

also available on
cassette (merhc 90)
c.d. (8300042)

Mercury
RECORDS

pete
shelley
&
the sea
album
(merh 90)



MONEY GO ROUND

Love And Money release their debut album 'All You Need Is... Love And Money' on Friday, July 4. Produced by Andy Taylor and Tom O'Dowd, the album has nine tracks including the band's first single 'Candybar Express'. Other tracks include 'River Of People', 'Pain Is A Gun' and 'Cheeseburger'.

RS

20 albums down the line, third generation Latino **Willie Colon** (you may know his brother Semi) is set for centre stage with his club smash 'Set Fire To Me'. Trumpeter, trombonist and singer Willie, who says he thinks of English as his first language, left RCA because they were insisting on him recording in Spanish, hooked up with A&M and came up with this club killer aimed squarely at a young audience. "They're the ones doing all the dancing," he says sagely. Colon's got another life, though, as an actor. "I'm acting in a Venezuelan soap opera at the moment. It's called 'The Usurper', it's about this woman who gets tired of her marriage, finds her long-lost twin sister working as a scouring maid, and sends her back to live with her husband." Wonder if Angie Watts has thought of that one?

PS



Edinburgh's **Soup Dragons** have caused a bit of a stir these past few months, what with their wacky sweaters and passable Buzzcocks impressions. Up until now, their not inconsiderable following has had no plastic business to get excited about. Finally, the band have released 'Whole Wide World' — no, it's nothing to do with Wreckless Eric — it's a suitably frantic affair that'll keep the Soup Dragons' fans more than happy. The 12 inch is not great value for money, so stick with seven inches of buzzsaw guitars and wonder how a Scot can live with sounding so Mancunian.

AS

You look at the picture and you think 'another haircut gets signed'. You catch the name, **Hollywood**

Beyond, and you know it's gonna be an overstyled jump on the 'let's make lots of money, I've got a matt black toilet at home' bandwagon. But it ain't quite like that. Hollywood Beyond is Mark Rogers, a classically trained pianist from Birmingham, and his debut single, 'Colour Of Money' is rather good. He calls it 'swamp rock with a Middle Eastern orientation and a bit of heavy metal', but we here at Index just think it's rather good. JR

SUPER SONIC



SANDS BAND

BORROWED LOVE

7" * & 12" EXTENDED VERSION

*Taken from the album/cassette **SANDS OF TIME**



Another Stunning Jimmy Jam & Terry Lewis Production



DPA

R M 5



CHAKA'S BACK

Chaka Khan releases her single 'Love Of A Lifetime' on Monday, June 30. Written specially for her by Green Gartside and David Gamson of Scritti Politti, the song will also be featured on her forthcoming album, 'Destiny'.

The flip side is 'Coltrane Dreams' and the 12 inch version will feature extended versions of 'Love Of A Lifetime' and 'Coltrane Dreams'.

RS

Those stylish Italians know a good thing when they see it. They've just voted London four-piece **Breathless** the second best singles band of 1985; just behind Siouxsie And The Banshees and beating Jesus And Mary Chain, Clash, Cure, Cult, Cramps and Lloyd Cole with their 'Two Days From Eden'. They've just released their debut album 'The Glass Bead Game', which further explores their marriage of moody soundscapes and lush haunting pop.

AS



NEWS DIGEST P.42

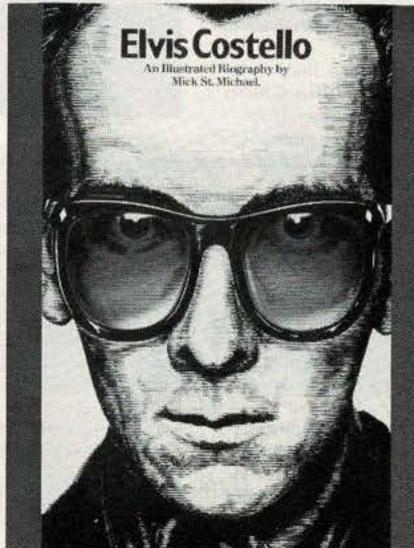
COMPILED BY

ROBIN SMITH

ANDY STRICKLAND

If ever an artist warranted a detailed study in book form, it must be Elvis Costello. **'Elvis Costello — An Illustrated Biography by Mick St Michael'** goes some way to filling the gap with its in-depth look at Elvis' recording career. The early days of Stiff Records, the tours and the promo gimmicks are well documented, as are Elvis' ups and downs in commercial terms. What's lacking, of course, is any input from the great man himself. Mick St Michael obviously never got to talk to Elvis and it shows. More of a glorified rundown of songs, tracks and musicians than the juicy biography we're all clamouring for. Nevertheless, Elvis fans will find plenty to interest them here. 'Elvis Costello — An Illustrated Biography' is published by Omnibus Press.

AS



● Summer's here, and for music fans in and around London that means the Capital Music Festival. There's a month of events taking place through to the end of July and **rm** has tickets for a whole week's worth of gigs at Camden Dingwalls to give away in an exciting competition. The line up is as follows — Shop Assistants July 15, Gil Scott-Heron 16, Graham Parker 17, Topper Headon 18, the Potato Five 19. You can win a pair of tickets for the night of your choice by answering the three questions below.

1) Which DJ hosts the Capital Radio Chart Show each Sunday:

a) Steve Wright b) David Jensen c) Sam Costa?

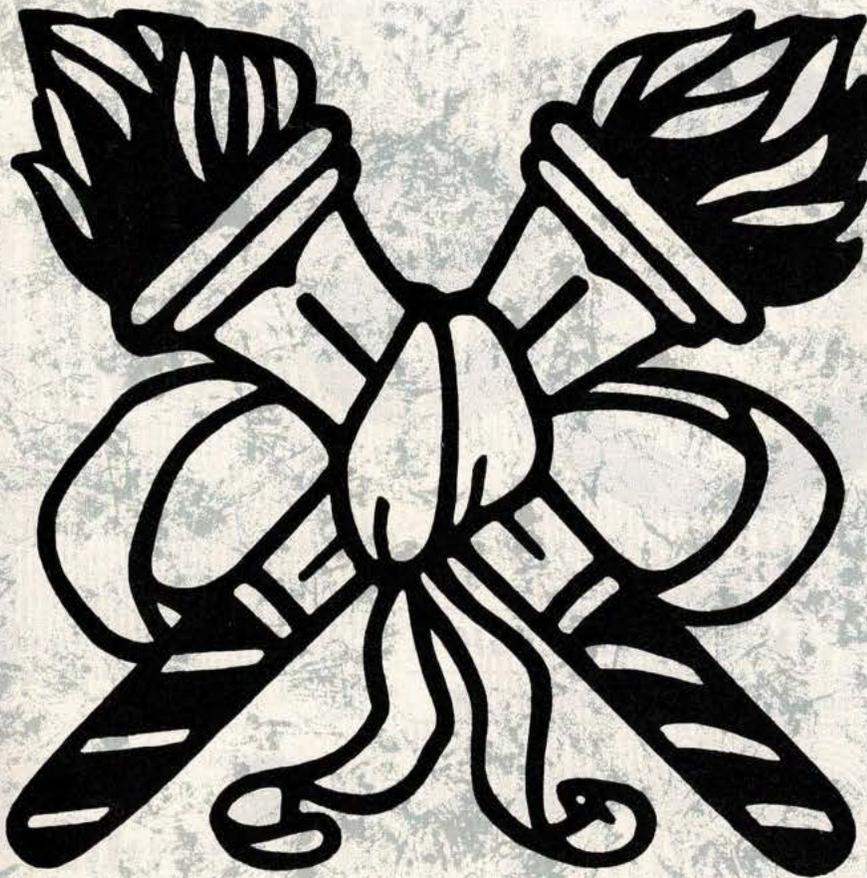
2) By what name is Capital Radio's traffic spotter plane known:

a) The Flying Eye b) The Flying Scotsman c) Pie In The Sky?

3) Which of these acts was once a member of the Clash:

a) Gil Scott-Heron b) Topper Headon c) Graham Parker?

Send your answers on a postcard, along with the name of the band you wish to see, to **rm** 'Capital Music Festival' competition, Greater London House, Hampstead Road, London NW1 7QZ. First correct entry for each night wins a pair of tickets.



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RM (NEW RECORD MIRROR) 14TH JUNE 1986

ON TOUR WITH BIG COUNTRY & HEADLINING MANCHESTER INTERNATIONAL JUNE 28TH

THE NEW SINGLE SLOW DOWN



● **MARTIN STEPHENSON & THE DAINTIES 'Crocodile Cryer'** Kitchenware Records' current highflyers follow up their acclaimed debut LP, 'Boat To Bolivia', with a special re-recording of one of its highlights. Smooth as silk and effortlessly classy.



● **DEL AMITRI 'Out In The Wind'** Scotland's most underrated guitar pop band re-enter the fray with one of their most beautiful new songs, exclusively recorded for **rm**. Guitars intertwine as Justin pours out his heart showing there's still a lot to come from the ace Glasgow combo.



● **GENE LOVES JEZEBEL 'Suspicion'** The band who seem destined to finally strike it rich this summer, show their new melodic touch on this exclusive track. Good ideas, great music — how can they possibly fail?



● **CHAKK 'Step By Step'** Sheffield's favourite sons deliver an exclusive, hot demo of a new track to complement their debut LP. Deliciously different new dance music, guaranteed to burn your ears.

FREE 12 INCH EP

MADONNA releases her third album, 'True Blue', on Monday, June 30. Produced by Madonna with Pat Leonard and Stephen Bray, the album features nine new songs, including her singles 'Live To Tell' and the just released 'Papa Don't Preach'.

Other tracks include 'Where's The Party', 'True Blue' and 'Love Makes The World Go Round'.

RS



By now you've probably noticed a coupon on the front of this magazine. Save this and the one that appears in next week's **rm** and you'll be entitled to a free 12 inch 4-track EP featuring del Amitri, the Daintees, Gene Loves Jezebel and Chakk. All you have to do is send £1 for postage and packing. Full details on how to apply appear in next week's **rm**.

The **rm** 12" EP offer is open to all readers of **rm** residing in England, Scotland and Wales only and while stocks last. The offer is not open to employees and relatives of employees of Spotlight Publications Ltd, Spotlight Magazine Distribution Ltd, Morgan Grampian Ltd, Garrod & Lofthouse and all associated and subsidiary companies. Readers are requested to collect a consecutive set of two special coupons published in **rm**. Photocopies of coupons will not be accepted. Readers are requested to complete the special order section which will appear in the July 5 issue, enclose the set of two coupons, a postal order to the value of £1 to cover postage, packing, handling and VAT and send it to 'rm 10,000 EP Offer', PO Box 50, Harlow, Essex. Correspondence will not be entered into. Please address your queries to the Publisher, **rm**, Greater London House, Hampstead Road, London NW1 7QZ. Closing date for the receipt of orders is Monday, July 14. Despatch of EPs will take place from early August and not before. Please allow 21 days postal delivery in the UK.



HIT HAMMERSMITH!

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HAMMERSMITH ODEON - JUNE 27th/28th

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REALLY MATTER'
THE SINGLE
7"/Extended 12"

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ZAPP IV U'
THE ALBUM

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SHIRLEY MURDOCK

ON STAGE

With **ZAPP**

ON RECORD

New 7"/Extended Remix 12"

'TRUTH OR DARE'

ON ALBUM

And Cassette

'SHIRLEY MURDOCK!'

Distributed by **wea** Records Ltd. WA Warner Communications Co.



A
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P



● **As the temperature soars through the roof, the entire office gets World Cup fever — apart from me, who thought that Gary Lineker was in some new weird and wonderful band on Vindaloo, simply because Strickland kept going on about him!**

But in the week when one paper was carrying reports of **Boy George** threatening his old photographer with a glimpse of the Almighty, various sources hint that **David Levine** has hot-footed out of dear old Blighty for the safe haven of New York. Not that he'll be out of reach of the wrath of the Boy there, though...

And what is this? A member of the Royal Family seen getting on down to **Buddy Curtess And The Grasshoppers** at the Clare College Ball last week? Absolutely true, or so I am told, for **Prince Edward** was the bod in question who was witnessed kicking his heels up in time-honoured tradition. And another group which was recently patronised by a member of the hoi polloi was **Psychic TV**. Apparently, one of the **Gettys** flew over recently in his private jet in order to see **Genesis P Orridge** and crew perform in downtown Hackney in the East End of London! Sounds a wee bit unlikely to me, but who am I to cast nasturtiums on his musical taste?

Expect a massive cold war to be in progress at the forthcoming UK Fresh Festival at Wembley... The finger-nails will be out at 40 paces



Photo by Andre Csillag

between rival girl rap artists **Roxanne Shante** and the original and best **Real Roxanne**. (*Not in my book — outraged Art Ed.*) Both have been sniping at each other over lipstick shades and just who has the claim to the name Roxanne. Because both of the lassies are appearing at the aforementioned fest, the Real Roxanne has had it written into her contract that they should not travel on the same plane or even perform on the same day for fear of a major international incident occurring. Now, girls! Girls, please! (said in best **Alastair Sim** voice).

Whoopee! Possibly one of my favourite groups on the planet, **Yello**, are scheduled to come over here in the not too distant future to play a chune or two on the Euro edition of 'The Tube'! I'm also told that their glorious founder, **Dieter Meier**, is intending to move to London for a wee while. That's it, girls! This man is a Swiss beer millionaire, so all out onto the streets of London in search of his new address, attired in your best frocks!

While we're on the subject of best frocks, I'm sure you'll all be knocked flat by the revelations of the **Nolans'** PR company that the girls all have an exciting new avant garde image, which seems to consist of wearing 50% more hairgel and a bit of leather. But enough of this bitchery, for the girls are also about to undertake a tour of Russia, covering 40 dates in the first cultural exchange since **Elton John's** tour in 1979. Does this mean we'll be getting **Mikhail Baryshnikov's** little brother in return?

Well, it's certainly nice to hear that not all pop stars are wicked nasty boys trying to be as hedonistic as possible. I hear that old **Kevin Smith**, alias **Lovebug Starski**, always carries a one inch Bible around with him, given to him years ago by his mum. So much does he treasure it that when it accidentally got left behind the other day, he made the taxi driver turn round so he could run back and get it!

HO! HO! HO! This next item had me on the floor with tears of laughter. Poor old **Michael Jackson**. I mean, there he is, trying his best to have the biggest menagerie outside Whipsnade Zoo, only to be told that his latest acquisition, a baby giraffe, could be impounded as he doesn't possess a proper licence to keep one. Serves him right, if you ask me, for taking poor little animals out of their natural environment.

■ **It's always a pleasure to announce a happy event, especially when it comes from the recently under-a-black-cloud camp Culture Club. Here we see Roy Hay with his wife Alison at the first photo session of their new daughter Sunny. She was born on June 10, which makes her a Gemini, and my crystal ball tells me that she'll have more rabbit than Sainsbury's and will be a right little bundle of mischief once she gets to the walking stage... Roy and Alison, you have been warned!**



■ **Now here's a sight you don't see very often... Fish of Marillion, that well-known ascetic from Bonnie Scotland, pictured with a can of a certain equally well-known fizzy drink in his mitt. John Deacon of Queen seems terribly amused, too, to be found in such lugubrious company. I am somewhat alarmed, though, to note that there seems to be rather more of Fish these days than we're used to seeing!**

baby giraffes (although they won't be turned away at the door, no doubt) **the Redskins** take to the boards at London's Mean Fiddler for the last time. Lofty from **EastEnders**, otherwise known as **Tom Watt**, will be the MC (and a damn fine job he'll make of it, too, I'm sure) and the whole evening goes under the banner of World Cup/Bertolt Brecht Special. Mr **William Bragg** will be there, lending his not inconsiderable lungs to the proceedings.

Andy Taylor has signed a solo deal to MCA for more noughts than can reasonably be squeezed onto a cheque, so is this yet one more nail in the **Duran Duran** coffin?

And nearly finding themselves in coffins last weekend were **Mal** and **Richard** of **Cabaret Voltaire** who played their entire set at the Sheffield Anti Apartheid gig on a stage charged with several hundred volts' worth of electricity. One kick at the mike stand, and poor old Mal would have been nowt but a smoking tracksuit... (*I thought that was part of his charm!* — BP)

Martin Wilson-Piper from **the Church**, who took French leave last week, has suddenly and mysteriously reappeared just in time for their rescheduled date at the Town And Country Club.

Back to the subject of the little leather balls and the astral turf. I hear that **Curt Smith** of **Tears For Fears** gave the entire England team a pep talk just prior to their stunning victory over Paraguay. But is he going to do the same to one **Gavin Christopher** whose current single 'One Step Closer To You', bears an uncanny resemblance to 'Everybody Wants To Rule The World', eh?

Poor old **Martin Stephenson** was forced to pull out of last weekend's Glastonbury CND Festival at the last moment as he fell on his back, while onstage, and cut it open on some broken glass. It might never have happened, either, if some wag hadn't organised a fake raid by police at the **Daintees'** Newcastle Riverside gig, causing the crowd to go loopy and chuck pint pots at the bogus bizzie onstage...

Love And Money have been forced to cancel gigs in Hull and London 'cos poor old **James Grant** has gone as deaf as a post! Has he been listening to one too many **Hipsway** records, I hear you cry? Well, dears, I haven't been told the precise reason why, so I'll leave it up to all your nasty little imaginations to conjure up a suitable alibi.

Run DMC are currently the biggest rap in the world (or so I'm reliably informed), and have managed to sell over one million albums in only five weeks in America! Coo! Luvaduck! **Steve**

And onstage next week, on the 29th, minus any **Strange** is looking for premises to start up a new club! Cor, wonders will never cease! **Hipsway** are about to play to 35,000 people in France! Well, strike me down with a feather! **Paul Cook's** young lady has just given birth! Hold the front page! **Ozzy Osbourne** uses the pseudonym **James Bond** when checking into US hotels! Well, fancy that! Isn't life amazing, blah blah blah...

Don't expect to see bass player **Michael Bennett** amongst the ranks of **Cameo** when they come over here in July. The poor sausage has broken his leg, thus putting paid to some onstage cavortings. He sustained the injury in a car crash in his native Atlanta, Georgia, but hopes to be fit enough for the gigs here later in the year.

I think I'll end this week's little song and dance with the amazing revelation that **Queen** take to playing Scrabble before going onstage... And I thought they were such wild boys, too! Over and out until next week...

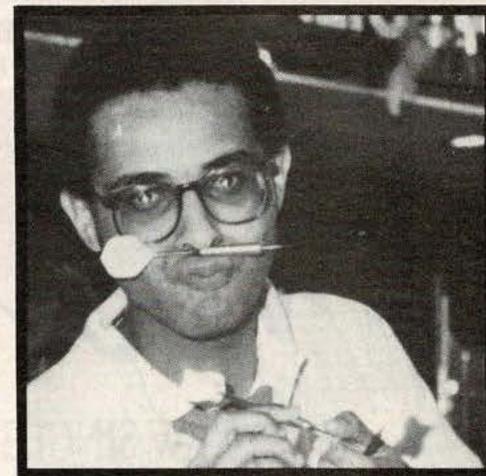


● It will be a very sad time in the *rm* office this Friday, for on that grey day we will be bidding farewell to one of the good old stalwarts of the staff. **Mike Gardner** has decided at long last that his rock has rolled as far as it wants to, and is leaving us (sob) for the greener pastures, and the land of forever free season tickets, of London Transport's Press Office.

It was way back in 1979 that Mike first entered our office, looking rather less dapper than he does today, bringing joy into the lives of the *rm* staff with his epoch-making interviews with **Jesse Colin Young**, **Sassafras** and more recently **Peter Gabriel** (for which I'll never forgive him for getting in first). Somehow the office will be a far emptier and quieter place without his weekly post mortems on **Spurs'** last game and how they have never been quite the same since **Steve Perryman** left their ranks.

A nation of press officers will weep as **Mr Gardner** wanders out of the *rm* office for the last time — but then he always did have a way with them, 'cos he ended up marrying one!

So as a tribute to this veritable giant amongst journalists, *rm* brings you a selection of pictorial highlights depicting the colourful career of the world's finest blagger this side of **Leslee O'Toole**...

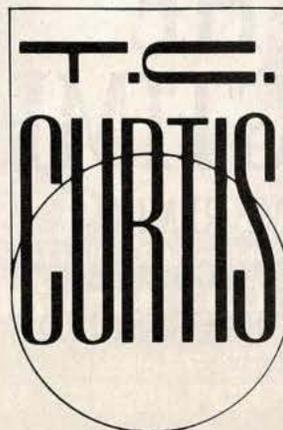


STEP BY STEP

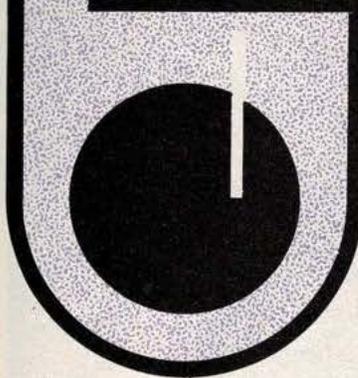
T.C. CURTIS

NEW SINGLE FROM THE FORTHCOMING ALBUM 'STEP BY STEP'

12/TC006 DISTRIBUTED BY PINNACLE RECORDS



S I N G L E S



THE MAGNIFICENT

E I G H T

WILLIE COLON 'Set Fire To Me' (A&M) Joyous, irrepressible Latin-esque groove line, hitting off a solid 'n' steamy rhythm that just refuses to let the pace slacken. As on the best Latin dance tracks, the real beauty here lies in those subtle, nudging brass and guitar lines. Already massive on import — and with rhymes like, 'The way you kiss is like an arsonist', can you wonder?

VIEW FROM THE HILL 'No Conversation' (EMI) Genuinely soulful, deeply layered and eminently catchy,

this is a superb major label debut from View From The Hill. 'No Conversation' tells it so well, because each instrument — and that includes hip man Courtney Pine's soprano sax — speaks so eloquently. There is no excess baggage here, no washed out special effects, just an honest, soulful song... sung very well. A pleasure.

THE FORCE MD's 'Here I Go Again' (Tommy Boy) The Force MD's are the nearest to a US dance music showband you're going to get. Equally adept at scratching a beat or singing soft soul ballads, they, like the Jackson Five before them, provide a cabaret of the whole spectrum of current Stateside dance moves. This, with its undertones of early MJ and Smokey, is a soul smoocher in the old tradition. Tender and virtuous.

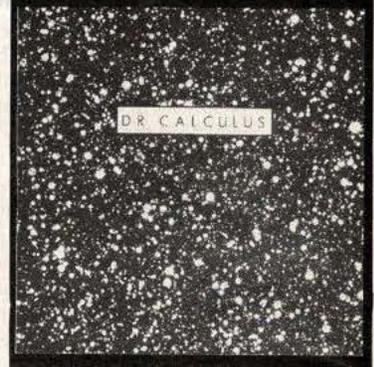
DR CALCULUS 'Perfume From Spain' (10 Records) Ground out 'Sleng Teng' rhythm, sent out to play and be wacky by Stephen Duffy and friends. A record that actually sounds like it was fun to make — some wonderful sub-Ska brass and lots of silly FX — and is all the better for it. If only Duffy could have loosened up as much on his recent long player.

DAN DEL SANTO 'In South Africa' (Earthworks) Totally tropical mix of Latin and Afro sung in the most languidly camp manner since Noel Coward last donned his smoking jacket. Simple and simply wonderful. Burn down that rhythm, burn that system and dance.

MOTORHEAD 'Deaf Forever' (GWR) Clanking monster riff that completely knocks everything off the turntable in an attempt to blow those speakers all over the battlefield. Produced by hip hop man Bill Laswell, this is an ugly, scabrous wall of rock ready to ruck with the hardest of them. Until the next Zodiac Mindwarp single...

OSIRIS 'War On The Bullshit' (Baad) Slow, hypnotic late Seventies go-go funk classic, finally out on British release. For different reasons, this kills like the Motorhead tune — mantra funk that comes straight from the hip and broods its way through 12 glorious inches.

CUT MASTER DC 'Brooklyn's In The House' (be'bop and Fresh) Engaging go-go/rap crossover, cut and bruised to bits by the versatile Master DC. Lots of call and response, lots of crowd participation, but not quite the same invention as the real record of the moment — '(Bang Zoom) Let's Go Go'.



Maxi Priest

NEW SINGLE IN THE SPRINGTIME

(SUMMERTIME REMIX)

PLUS 'BUBBLE (WE AH GO BUBBLE)'
12" FEATURES ROOTS MIX OF 'SHOULD I'

TEN 127 TENT 127



THE REST

preposterously named US 'Rock — Disco' circuit.

NICK CAVE AND THE BAD SEEDS 'The Singer' (Mute)

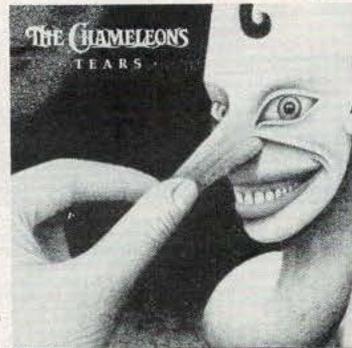
Dominated by a deep three note guitar motif, this growling version of the old Johnny Cash song further indulges Nick's wish to leave the rock for the Rawhide. But it doesn't quite work; sure, the softly rising string background is a neat touch, but in the final analysis this is just flat.

MADONNA 'Papa Don't Preach' (Sire)

Where's the tack, where's the glamour, where's the twist and turn of a decent tune? Nowhere on this disc, I'm afraid. This is worse than routine Madonna, drum heavy and lifeless. Clearly she's opted for a career in films.

BOMB AND DAGGER 'Wake Up' (SSR)

Stumbling Afro-guitar effort out of South Wales that finally



THE CHAMELEONS 'Tears'

hits the deck when the Claire Grogan clone begins to sing. Worthiness in a woolly jumper.

THE BANGLES 'Going Down To Liverpool' (CBS)

Moderate song with its moments of glory — such as the supreme incongruity of the West Coast trash thrash meeting this line: 'Heh, where are you going with that UB40 in your hand?' Makes more sense than the Easterhouse album, though.

ASWAD 'Pull Up' (Simba)

Bright 'n' breezy electroed rhythm that simply skates through its three minutes. Though no-one has yet equalled last year's beezer 'Sleng Teng' rhythm, electro is clearly having some impact on the reggae scene. Aswad never make a bad single and this is no exception.

HOLLYWOOD BEYOND 'What's The Colour Of Money?' (WEA)

Perky, everything-but-the-kitchen-sink mix of pop styles, culminating in some very positive HM chording. Tumbled along by some cute military style drumming, this is cynical and clever — clever enough to win plenty of airplay.

SOS BAND 'Borrowed Love' (Tabu)

The Jam and Lewis sound has become so familiar it's almost a cliché. This sounds like an awful lot of other SOS Band records and will slip effortlessly onto the dance floor. But that's the trouble, isn't it? When something becomes successful, it just gets milked to death.

400 BLOWS 'Let The Music Play' (Illuminated) Compelling enough cover of the Seventies disco hit, not up to their version of 'Movin'', and given a decidedly mid period Spandau Ballet feel by those Beggar and Co horns.

CABARET VOLTAIRE 'Shakedown The Whole Thing' (Doublevision)

The usual collage of sound, this time it's a cutting, simple guitar riff set off against some vicious synth disturbance. The Cabs may not be frightening any more, but they are a hell of a lot better than Chaka will ever be.



MADONNA PAPA DON'T PREACH

STAN RIDGWAY 'Camouflage' (IRS)

Graceful guitar and banjo country ballad, somewhat spoiled by its cute tale of Vietnam war camaraderie. Pity that such a good tune should be wasted on the rotting heap of American war apology. This isn't 'Rambo', but it's not a song about the effects of Agent Orange, either.

UB40 'Sing Our Own Song' (Dep International)

Bubbling up-tempo anti-Apartheid anthem lacking the languorous, dragged out beat of their best work. I always like 'em better when they sound a bit miserable, a bit dour Midlands, but this is OK.

THE CHAMELEONS 'Tears' (Geffen)

So-so jangly guitar effort, sweetly backed by some layered synth and anchored around a simple drum beat. Would do good business on the

reviewed by



jim reid

CHAKA KHAN

Brand New Single 7" & Extended 12"

Produced by Arif Mardin, Green Gartside & David Gamson



Distributed by WEA Records Ltd. A Warner Communications Co.



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(EXTENDED DANCE VERSION) (LONG VERSION)

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I FEEL FOR YOU · I FEEL FOR YOU · CHINATOWN
(REMIX)



THE DOVES OF PEACE

Thrashing Doves were jolly angry about the treatment handed out to the Vietnamese boat people, so they wrote a song about it. They're also a touch miffed at the concept of nationalism. And they're not too pleased at being compared to BAD... Jolly good thrashings: **Stuart Bailie**

Two years ago, and Ken Foreman of Thrashing Doves was watching yet another news story about the Vietnamese Boat People. That thousands of refugees had suffered so much to escape from civil war had a tremendous human interest value, yet when it actually came to granting them refuge, the world was a lot less concerned. Ken started thinking about the problems immigrants face in Britain, remembered something Einstein said about the measles of mankind, and wrote a song called 'Matchstick Flotilla'.

"On the one hand, everyone was saying how heroic it was to brave the pirates in these little matchstick boats that could barely float. But when the Vietnamese got to the countries that were actually saying these things, it was a case of 'Into Immigration with you... we'll stick you into quarantine... You can't come into this country, or if you do, you've got to go into a camp.'"

"But the song's not specifically about that. What also really pissed me off was British immigration having the audacity to do virginity tests on women coming in from Pakistan."

So just what did Einstein say about the measles of mankind?

"He said that nationality is the measles of mankind, and that patriotism is the last refuge of a scoundrel. (*Dr Johnson, surely? — learned Ed.*) Those quotes inspired the tying together of all the ideas."

'Matchstick Flotilla', the debut single from the Thrashing Doves, is one of the finest records to surface this year. Recorded in Los Angeles and mixed in New York, it takes a 12-bar blues shuffle, hitches it to a thumping beat box, and incorporates some inspired harmonica and bottleneck guitar. What emerges is a sublime mixture of the old and the new... and this is just the beginning.

"We met Mick Jones when we supported BAD in London; he knew what we were doing, and we understood what he was doing. I can remember saying to Brian that since we were both rock and roll bands using beat boxes, it was a case of who got there first. If we had got a record out three months ago, then maybe they would have said

that BAD were influenced by us.

"But in time, when we get to playing more live, and our album comes out, people are gonna forget about all that. The actual idea of combining dance music with the excitement of rock and roll is strong enough for more than one band to do it."

Also present is Ken's brother Brian, who plays keyboards and shares the songwriting credits. Brothers playing together is a rarity in the rock and roll world, and in the more famous cases, such as with Phil and Don Everly, it made for a tempestuous working relationship. So has the fraternal bond been an asset or not?

Brian: "We used to kill each other."

Ken: "Yeah, we used to fight a lot, but it's got better over the last year. Now we have short arguments that last about two minutes, and we don't make it personal."

Brian: "But there's a healthy side to it, too, like our sense of competition. When I find out he's written a song, then I have to go off and write two. It makes you work harder."



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BIG COUNTRY

'OH YES, WE'RE VERY DEEP'

Back in the mists of Scottish history, there lived a toothless old lady who could predict the future. Nobody knows if she ever foretold the success of Big Country (or even of Scotland being kicked out of the World Cup), but Big Country have named their latest album 'The Seer' after her.

"The old lady was called the Seer and she was a sort of Scottish Nostradamus," says Stuart Adamson. "I saw a programme about her and she seemed an interesting and romantic sort of character. I thought she would make a good subject for a song."

"Could you please make sure you get the title of the album right," says Bruce. "One journalist came in and

said, 'Now, tell me about this album you've done. Why did you decide to call it 'The Steer?'"

Big Country are in London for a couple of days for a spot of promotion work. They're sharing a suite in the sort of hotel where you think you're going to have to take out a mortgage to afford a couple of rounds of beer.

But it's a breather from the constant grind of touring. These days the band have little spare time and Stuart says the schedule isn't going to get any lighter.

"I've lost track of how many dates we play in a year, and I'm terrified of flying. No matter how many times we go up, it still scares me awful. But I still enjoy touring.

"I feel excited and humble at the same time when I'm on stage. I get a rush of adrenalin, but at the same time I always feel a bit choked up when I realise that all those people out there have come along to see us. It's a bit emotional. No matter how many shows we've played, a concert is always special to us. It's the ultimate proof of what we're trying to do.

"I think we're far-sighted enough to realise we have to give quality shows. We will never lose track of the fact that those people have paid their hard earned money to come and see us — and because of the amount of dates we do, they probably won't see us again for another year. We have to be good.

"We don't treat the audience just as punters. On tour I think we have a great feeling of oneness with them."

It's a philosophy which has certainly paid off. Big Country have become a hot little property over the years, but Stuart seems unaffected and even a bit shy about Big Country's success.

"It's satisfying, of course, but it's not something we're going to get big headed about. I might be financially secure now, but I haven't been finan-

● STORY BY ROBIN SMITH
● PHOTOS BY JOE SHUTTER

▶ CONTINUES OVER PAGE

cially secure for a long time.

"I don't think we're any different from somebody doing a nine to five job, or from somebody standing in a dole queue; although I certainly wouldn't want to go back to working nine to five.

"We just get on with the job. We don't have pretensions but we do appreciate the freedom to operate exactly how we want to operate. I think we do things in a simple way, and the simple way is often the best."

Stuart partly explains the success of Big Country by saying that people can now identify with the band worldwide on a massive scale.

"I think we've touched a few nerve endings. People seem to have the same gut reactions and feelings about life, whether you're playing to them in Bangkok, Bahrain or Bournemouth. We're all sharing this planet; we all have to live somehow.

"I believe that Big Country as a band write about issues that can be appreciated on a wide scale. But we don't preach; we don't usually align ourselves to specific movements. We tend to observe things and write about the incidents we've observed.

"I don't think it's our job to stand up on a platform and try and convince people they have to vote a certain way, just because we happen to be in a group."

Stuart prefers to let the music talk, and the album has a wide range of songs. Some of them, I'm sure, would make Billy Bragg's top lip tremble, and the title track features a duet with Kate Bush.

Stuart says he's been a Kate fan for a long time. "The central character of the song 'The Seer' is a woman, so I thought it would be good to get a woman's vocal point of view," he says. "I have a lot of Kate Bush albums and I like her voice. She varies it so much. There's a lot of variety and texture in the way she sings, and she's always coming up with something different. She's a perfectionist; she won't give up until she's absolutely satisfied with what she's done. She has a lot of dedication."

Stuart and Bruce say that Big Country have a good working formula. Despite the years the band has been going, and the amount of time they have to spend together, they rarely have serious arguments or fights.

"Sometimes somebody will say, 'Well, that's a load of crap or shite', but that's about as far as it goes," says Bruce. "It's still a lot of fun and I think it's going to stay that way. I can't think of anything else I'd rather be doing."

"There's no great plan with us," continues Stuart. "We usually take things from day to day. We sit down and write a song from the heart; we don't sit down and write a song thinking about how much money we're going to make out of it. I don't know what ambitions I have. I just want to see that my family is secure because they really deserve it.

"I think we've achieved our success without hype. We're not a band who feature very much in gossip columns. We have a wholesome profile. In Europe, we haven't done a lot of

promotion work, but we've now done very well. It's a word-of-mouth thing there. People have been to see us and then they've told their friends about us. We're very pleased about it.

"I think a Big Country audience is very mixed. We cover all types of people. I don't think there's a typical Big Country fan. We're a folk band, not really in the sense that we play folk music, but because of the stories we tell in our songs. The story element is very important to us. Oh yes, we're very deep. I can't see myself writing a song with lines like, 'C'mon baby, let's go down to the disco and you can fondle my bum, yeah.'

"We work in a pretty spontaneous way. I'll come up with an idea or the others will come up with ideas and somehow it hangs together."

Excuse me, Stuart, don't you think that Big Country are in danger of getting a bit typecast? Don't you think the sound is becoming too easily identifiable?

"Of course we sound like Big Country. Why should we want to sound like Led Zeppelin? Of course you can identify the sound. Any band has a sense of identity. But we do vary what we're doing. The guitar parts we do are always different. You compare all the albums we've done and they're very different from each other.

"In 15 years' time, I want to be able to look back and think that we achieved something worthwhile. I want to have proud memories of what we did. I think pop music has become too important to be disposable, especially with the ideas that a lot of pop music now carries with it. Music should be a big part of people's lives. It should be as big a part of their lives as going to the toilet."

Stuart says he's proud of the new wave of Scottish bands coming up, snapping at his ankles.

"It's important for Britain that regions start their own music," he says. "I think it's a healthy thing. There is a lot of talent across the country.

"The good thing about Scottish bands is that they're not ripping off anybody else. They're being successful on their own terms; they've got their individual styles.

"But I don't see it as my role to pass comment on other people's music. I don't want to pass comment on what's happening in the charts."

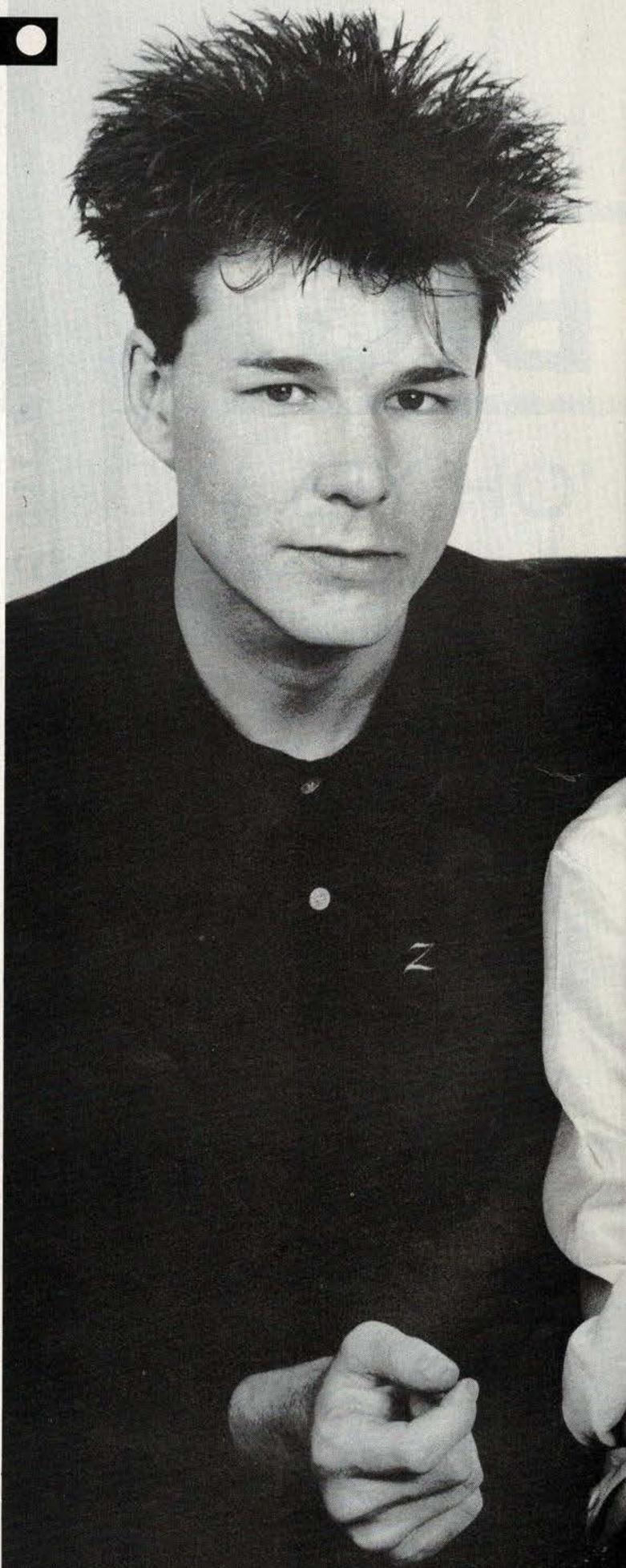
Stuart can be quite abrupt when he wants to be. He comes across as being quite a private person who won't answer questions that he doesn't think are relevant.

"If you're in a band, it doesn't mean you have to lose control. It doesn't mean you have a craving for self publicity and the more outrageous things pop stars are traditionally supposed to do."

However, Stuart does reveal that he has a passion for motorbikes. He's the proud owner of a Honda 750cc monster motor bike. "Yeah, I love roaring around the country lanes. I've got all the leather gear as well. Really nice."

"When he goes out he puts on his Sique Sique Sputnik mask," says Bruce. "He looks horrifying."

Seer you later.





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THE **rm** CRITICS' CHOICE

As the summer solstice passes, as Morocco prepare to take the World Cup, the good folk at **rm** Towers throw caution and Marks And Spencer's underwear to the wind and pronounce on this half year of pop. Yup, welcome to the first annual **rm** half yearly critics' choice. And a right royal battle it was as well.

Observations from the front: there ain't an awful lot of good albums about at the moment. The Smiths and Prince were streets ahead, and of the new(ish) comers only Blow Monkeys, Pet Shop Boys, That Petrol Emotion, the Housemartins and the Daintees made any impact.

Observation Two: the Skiffle revival can wait another year. Wild Silly Billy And The Willy Warmers received not one vote. Till Christmas...

Chart Chasin' Chas and the Sexy Singles Charts Of Gold



Photo by Neil A Jeffries

TOP 10 SINGLES

- 1 **THE SMITHS**, 'Bigmouth Strikes Again', Rough Trade
- 2 **PSYCHIC TV**, 'Godstar', Temple
- 3 **PRINCE**, 'Kiss', Warner Bros
- 4 **BAD**, 'Medicine Show', CBS
- 5 **PET SHOP BOYS**, 'Love Comes Quickly', Parlophone
- 6 **BLOW MONKEYS**, 'Digging Your Scene', RCA
- 7 **BETTY WRIGHT**, 'Pain', Cooltempo
- 8 **BEASTIE BOYS**, 'Hold It, Now Hit It', Def Jam
- 9 **BAD**, 'E=MC²', CBS
- 10 **PIL**, 'Rise', Virgin

Unluckiest band to miss out on the terrific ten were **The Bodines** who received high marks for both the 'A' side and the 'B' side of one record.

TOP 5 ALBUMS

- 1 **THE SMITHS**, 'The Queen Is Dead', Rough Trade
- 2 **PRINCE**, 'Parade', Warner Bros
- 3 **BLOW MONKEYS**, 'Animal Magic', RCA
- 4 **THAT PETROL EMOTION**, 'Manic Pop Thrill', Demon
- 5 **PET SHOP BOYS**, 'Please', Parlophone

JOE SHUTTER

singles

- 1 **BEASTIE BOYS**, 'Hold It, Now Hit It', Def Jam
- 2 **MADONNA**, 'Live To Tell', WEA
- 3 **PIL**, 'Rise', Virgin
- 4 **THE REAL ROXANNE WITH HITMAN HOWIE TEE**, '(Bang Zoom) Let's Go Go', Cooltempo
- 5 **SIGUE SIGUE SPUTNIK**, 'Love Missile FI-11', Parlophone
- 6 **MANTRONIX**, 'Bassline', 10 Records
- 7 **BLOW MONKEYS**, 'Digging Your Scene', RCA
- 8 **BAD**, 'Medicine Show', CBS
- 9 **WHISTLE**, '(Nothing Serious) Just Buggin'', Select
- 10 **LL COOL J**, 'Rock The Bells', Def Jam

albums

- 1 **LL COOL J**, 'Radio', Def Jam
- 2 **PRINCE**, 'Parade', Warner Bros
- 3 **THAT PETROL EMOTION**, 'Manic Pop Thrill', Demon
- 4 **PIL**, 'Rise', Virgin
- 5 **BLOW MONKEYS**, 'Animal Magic', RCA

● BAD

ELEANOR LEVY

singles

- 1 **THE BODINES**, 'Therese', Creation
- 2 **THE SMITHS**, 'Bigmouth Strikes Again', Rough Trade
- 3 **BETTY WRIGHT**, 'Pain', Cooltempo
- 4 **BAD**, 'Medicine Show', CBS
- 5 **PSYCHIC TV**, 'Godstar', Temple
- 6 **GEORGE MICHAEL**, 'A Different Corner', Epic
- 7 **COLOURBOX**, 'Baby I Love You So', 4AD
- 8 **PETER GABRIEL**, 'Sledgehammer', Virgin
- 9 **THE SHAMEN**, 'They May Be Right... But They're Certainly Wrong EP', One Big Guitar Records
- 10 **EASTERHOUSE**, 'Whistling In The Dark', Rough Trade

albums

- 1 **THE SMITHS**, 'The Queen Is Dead', Rough Trade
- 2 **THE THREE JOHNS**, 'The World By Storm', Abstract
- 3 **THE CURE**, 'Standing On A Beach', Fiction
- 4 **BLOW MONKEYS**, 'Animal Magic', RCA
- 5 **THE COCTEAU TWINS**, 'Victoriantland', 4AD

● PSBs



JIM REID

singles

- 1 **BAD**, 'Medicine Show', CBS
- 2 **KURTIS BLOW**, 'If I Ruled The World', Club
- 3 **BETTY WRIGHT**, 'Pain', Cooltempo
- 4 **CUT MASTER DC**, 'Brooklyn's In The House', be*bop & Fresh
- 5 **BLOW MONKEYS**, 'Digging Your Scene', RCA
- 6 **BEASTIE BOYS**, 'Hold It, Now Hit It', Def Jam
- 7 **BERES HAMMOND**, 'She Loves Me Now', Greensleeves
- 8 **DHAR BRAXTON**, 'Jump Back (Set Me Free)', Fourth and Broadway
- 9 **PRINCE**, 'Kiss', Warner Bros
- 10 **CHERRELLE with ALEXANDER O'NEAL**, 'Saturday Love', Tabu

albums

- 1 **PRINCE**, 'Parade', Warner Bros
- 2 **ANITA BAKER**, 'Rapture', Elektra
- 3 **JANET JACKSON**, 'Control', A&M
- 4 **THE SMITHS**, 'The Queen Is Dead', Rough Trade
- 5 **VARIOUS ARTISTS**, 'Take Cover — Zimbabwe Hits', DiscAfrique

LESLEY O'TOOLE

singles

- 1 **PRINCE**, 'Kiss', Warner Bros
- 2 **BLOW MONKEYS**, 'Digging Your Scene', RCA
- 3 **BAD**, 'E=MC²', CBS
- 4 **FURNITURE**, 'Brilliant Mind', Stiff
- 5 **BRILLIANT**, 'Love Is War', Food
- 6 **HUE AND CRY**, 'Here Comes Everybody', Stampede
- 7 **LOVE AND MONEY**, 'Candybar Express', Mercury
- 8 **PAUL HAIG**, 'Love Eternal', Operation Afterglow
- 9 **COLOURBOX**, 'Official World Cup Theme', 4AD
- 10 **PSYCHIC TV**, 'Godstar', Temple

albums

- 1 **BLOW MONKEYS**, 'Animal Magic', RCA
- 2 **HIPSWAY**, 'Hipsway', Mercury
- 3 **THE SMITHS**, 'The Queen Is Dead', Rough Trade
- 4 **PET SHOP BOYS**, 'Please', Parlophone
- 5 **CHAKK**, '10 Days In An Elevator', MCA

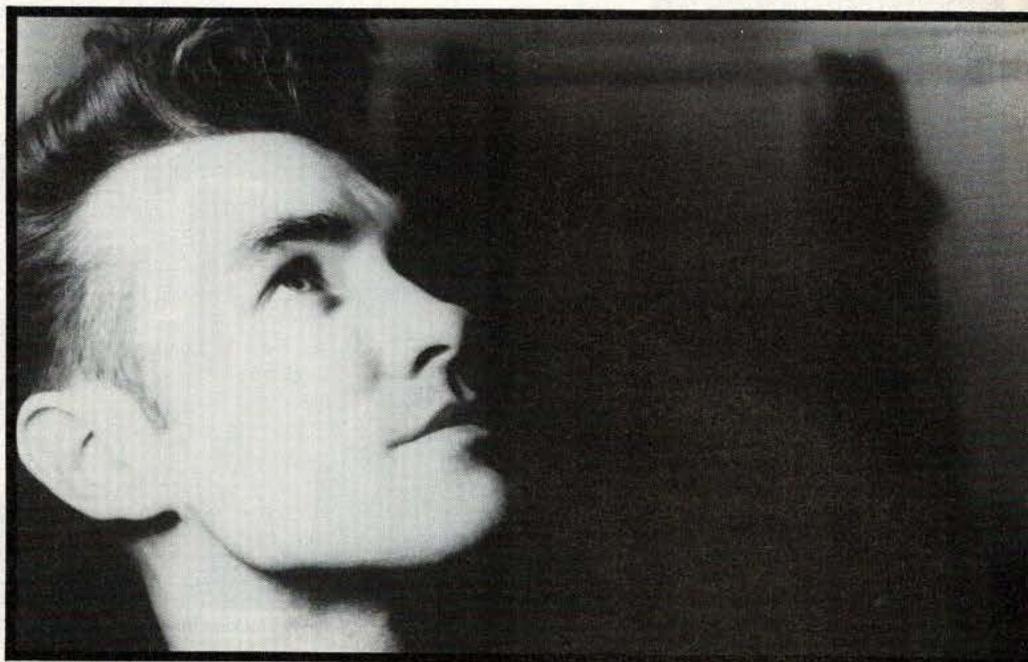
STUART BAILIE

singles

- 1 THE HOUSEMARTINS, 'Happy Hour', Go! Discs
- 2 THE POGUES, 'Poguetry In Motion', Stiff
- 3 PETE WYLIE, 'Sinful', MDM
- 4 THE THRASHING DOVES, 'Matchstick Flotilla', A&M
- 5 THE THREE JOHNS, 'Sold Down The River', Abstract
- 6 BAD, 'Medicine Show', CBS
- 7 THAT PETROL EMOTION, 'It's A Good Thing', Demon
- 8 MOMUS, 'Nicky' EP, 61
- 9 THE MEN THEY COULDN'T HANG, 'Gold Rush', MCA
- 10 BETTY WRIGHT, 'Pain', Cooltempo

albums

- 1 THE HOUSEMARTINS, 'London 0, Hull 4', Go! Discs
- 2 VIC GODARD, 'T.R.O.U.B.L.E.', Rough Trade
- 3 THE REDSKINS, 'Neither Washington, Nor Moscow', Decca
- 4 THAT PETROL EMOTION, 'Manic Pop Thrill', Demon
- 5 BLOOD ON THE SADDLE, 'Poison Love', Stiff



THE SMITHS

NANCY CULP

singles

- 1 PET SHOP BOYS, 'Love Comes Quickly', Parlophone
- 2 THE SMITHS, 'Bigmouth Strikes Again', Rough Trade
- 3 ANNA DOMINO, 'Take That', Operation Afterglow
- 4 PETE SHELLEY, 'Waiting For Love', Mercury
- 5 COMMUNARDS, 'Disenchanted', London
- 6 PETER GABRIEL, 'Sledgehammer', Virgin
- 7 PAUL HAIG, 'Love Eternal', Operation Afterglow
- 8 TALK TALK, 'Life's What You Make It', EMI
- 9 NEW ORDER, 'Shellshock', Factory
- 10 EASTERHOUSE, 'Whistling In The Dark', Rough Trade

albums

- 1 PETE SHELLEY, 'Heaven And The Sea', Mercury
- 2 DEPECHE MODE, 'Black Celebration', Mute
- 3 GRACE JONES, 'Island Life', Island
- 4 THE SMITHS, 'The Queen Is Dead', Rough Trade
- 5 PET SHOP BOYS, 'Please', Parlophone



BLOW MONKEYS

ANDY STRICKLAND

singles

- 1 PSYCHIC TV, 'Godstar', Temple
- 2 THE SMITHS, 'Bigmouth Strikes Again', Rough Trade
- 3 THE BODINES, 'Scar Tissue', Creation
- 4 PRINCE, 'Kiss', Warner Bros
- 5 PIL, 'Rise', Virgin
- 6 ROLLING STONES, 'Harlem Shuffle', Rolling Stones/CBS
- 7 TALKING HEADS, 'And She Said', EMI
- 8 SHOP ASSISTANTS, 'Somewhere In China', 53rd & 3rd
- 9 BLOW MONKEYS, 'Digging Your Scene', RCA
- 10 FUZZBOX, 'We've Got A Fuzzbox And We're Gonna Use It', Vindaloo

albums

- 1 WIRE, 'Wire Play Pop', Pink
- 2 THE SMITHS, 'The Queen Is Dead', Rough Trade
- 3 THAT PETROL EMOTION, 'Manic Pop Thrill', Demon
- 4 THE THREE JOHNS, 'World By Storm', Abstract
- 5 MARTIN STEPHENSON AND THE DAINTEES, 'Boat To Bolivia', Kitchenware

BETTY PAGE

singles

- 1 PET SHOP BOYS, 'Love Comes Quickly', Parlophone
- 2 PRINCE, 'Kiss', Warner Bros
- 3 FRA LIPPO LIPPI, 'Every Time I See You', Virgin
- 4 BAD, 'E=MC²', CBS
- 5 THE SMITHS, 'Bigmouth Strikes Again', Rough Trade
- 6 SIGUE SIGUE SPUTNIK, 'Love Missile FI-11', Parlophone
- 7 DEPECHE MODE, 'Stripped', Mute
- 8 PSYCHIC TV, 'Godstar', Temple
- 9 TALK TALK, 'Life's What You Make It', EMI
- 10 PETE WYLIE, 'Sinful', MDM

albums

- 1 FRA LIPPO LIPPI, 'Songs', Virgin
- 2 PRINCE, 'Parade', Warner Bros
- 3 PET SHOP BOYS, 'Please', Parlophone
- 4 DEPECHE MODE, 'Black Celebration', Mute
- 5 TALK TALK, 'The Colour Of Spring', EMI

ROBIN SMITH

singles

- 1 PSYCHIC TV, 'Godstar', Temple
- 2 VAN HALEN, 'Why Can't This Be Love', Warner Bros
- 3 QUEEN, 'A Kind Of Magic', EMI
- 4 SANDIE SHAW, 'Are You Ready To Be Heartbroken', Polydor
- 5 SIMPLY RED, 'Holding Back The Years', Elektra
- 6 SIGUE SIGUE SPUTNIK, '21st Century Boy', Parlophone
- 7 BAD, 'Medicine Show', CBS
- 8 LOVEBUG STARKI, 'Amityville (The House On The Hill)', Epic
- 9 PETE WYLIE, 'Sinful', MDM
- 10 PET SHOP BOYS, 'Opportunities (Let's Make Lots Of Money)', Parlophone

albums

- 1 QUEEN, 'A Kind Of Magic', EMI
- 2 VAN HALEN, '5150', Warner Bros
- 3 PETER GABRIEL, 'So', Virgin
- 4 GENESIS, 'Invisible Touch', Virgin
- 5 AC/DC, 'Who Made Who', Warner Bros

PRINCE





● THE ABSOLUTELY beezee, absolutely cracking Housemartins score highly

THE HOUSEMARTINS 'London 0, Hull 4' (Go! Discs AGOLP 7)
 'Sheep' was great, 'Happy Hour' was brilliant, now we've got the first Housemartins album. And this one's a cracker.

While the prima donnas of this business have huffed, puffed and disappeared up their own behinds, Hull's finest have quietly grafted their way to popular acclaim. They have four ace singers, an ear for a good tune, articulate lyrics and loads of humour; all this might sound old-fashioned, yet it works every time.

They recall great beat combos of old, from the Undertones (compare 'Sheep' with 'It's Gonna Happen'), to the Jam, and maybe even echoes of that other Fab Four. There's a touch of Al Green in the vocals, and the harmonica riffs come straight off the old dance song, 'Groovin' With Mr

Bloe'. But what is becoming clear is that they have established their own particular identity, and that's what makes them so promising.

We're already familiar with their jaunty pop style; 'We're Not Deep' (an underdog anthem) is the most outstanding example. Their Marxist leanings are most evident in the rousing 'Get Up Off Our Knees' and a superbly stripped-down version of 'Flag Day'. And if you want to get religion, then just have a listen to 'Lean On Me'. With only a piano for

accompaniment, Paul's song of hope in the face of adversity is breathtaking. English boys singing gospel is often plain embarrassing, but Paul has something special. Let's just call it star quality.

It's been an astonishing six months for the Housemartins, yet few people would deny them their success. And there's every reason to believe that even greater things lie ahead. With twelve tracks of such a high standard, we can even forgive them for the record's wacky title. All that remains is to wonder — just where will all this end? ■■■■■■

Stuart Bailie

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

back to the former delight of 'TV Stars' — short, sharp and right on the button. Big Country have shown (as did the Smiths last week) that a new LP can retain the band's sound and character while subtle new moves introduce a welcome extra dimension. This is my favourite Big Country record since 'Harvest Home', so come on, Stuart and the band — take a(n) E bowl! ■■■■■

Andy Strickland

THE WOODENTOPS 'Giant' (Rough Trade ROUGH 87)

I've watched this band's progress with interest, right from the first sassy sparkle of 'Plenty' to the unsurpassable 'Move Me', so I was really looking forward to this one.

I'm pleased to say that, after a multitude of playings, this album passes the acid test with flying colours.

Although by no means perfect, 'Giant' is a well-crafted gift to the world. It does sound horribly old fashioned in places, and is far closer to the swaying laid-back wafflings of, say, Jonathan Richman, than to any of the more contemporary bands they've been compared to.

Only the odd quirky rhythms and occasional manic rushes serve to hoist it slap bang into the Eighties. However, most of the songs are of a far better quality than most of the turgid schlock currently around (bar one or two notable exceptions, of course).

Rolo McGinty's gentle and curiously human songs fill you with a sense of quiet joy. Take the gorgeously understated 'Good Thing' or 'Get It On', for example.

On the whole, none of the tracks quite capture the sheer energy of earlier material, but 'Travelling Man' certainly kicks its heels up in the right direction. Some of the lyrics come perilously close to being a bit too hippy-dippy but seeing as it's Rolo, I'll forgive him!

I'm still thoroughly convinced that this boy is a star in the making. All he needs is to smarten himself up a bit and not get too carried away with the soft underbelly, and there's every chance that come this time next year, he and his wonderful Woodentops will have finally cracked it. ■■■■■

Nancy Culp

BIG COUNTRY 'The Seer' (Mercury MERH 87)

I once attacked Big Country's 'Steeltown' LP as a bland metal affair containing some rather naive, modern (non) working songs. The band has since had a breather and a think and has come up with a far more palatable offering in 'The Seer'. It's more straightforward in intent and execution, more melodic, poppy and fun.

Lyricaly, Stuart Adamson's got away from the crisis of capitalism and realised that there are hills to be stood upon, rivers to cross, forests to hide in — something he seems more comfortable writing about after a respite from limos, Holiday Inns and Lear jets. The most welcoming factor on this LP is the plethora of good tunes. 'One Great Thing' must be the best singalong the band has ever come up with, and at last they have the confidence to follow up with a beautiful ballad in 'Hold The Heart'.

Those guitars have been treated with a little more restraint this time round, though you 'bagpipe' fans won't be disappointed. Why, even Kate Bush puts in an appearance on the title track and it's touches like that which add the extra dimension Big Country has needed in the past. We'll ignore the blatant Thin Lizzy 'Emerald' tribute on 'Red Fox' and salute the gentle pop/rock of 'The Sailor', with its neat guitar run which sounds like something Bach would have been proud of.

Then there's the characteristic Celtic rush of 'I Walk The Hill' which harks

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soldiers' feet'. In contrast, 'Whistling In The Dark' successfully combines understatement with a driving rhythm, while 'Go Back To Russia' boasts a melody line and the hint that the musicians are actually enjoying themselves. But there's nothing here to match the fire of the recent EP track, 'Johnny, I Hardly Knew You'.

Don't listen to all the liberal apologies for this band, and don't be swayed if you hear they've been given the Morrissey seal of approval. This just isn't very good. ■■½

Stuart Bailie

**GENE LOVES JEZEBEL
'Discover' (Beggars Banquet
BEGA 73)**

An album full of old goths still at it, wailing away in pale grey voices, singing songs of disembodied corpses, is not my idea of heaven. Thankfully, however, this is not entirely the way 'Discover' turned out.

I was pleasantly surprised to find myself humming along with 'Sweetest Thing' and almost caught my toe tapping to 'Heartache'. Surely some mistake? Nope, GLJ have not quite turned out an entire record's worth of songs to lurk around churchyards to, which may or may not be good news to you.

Somewhere along the line, they've drummed up a nifty sense of pop, although they're still rather shy of it as a concept.

Curiously enough, my main criticism of the Woodentops album also applies here. If I shut my eyes (and God forbid that I'm actually admitting to this) and listen hard, it could almost be an album from a mid-Seventies progressive rock group.

Does nobody have any original ideas any more? What I label as hopelessly morose, some other soul may well say was heartfelt and spine-tingling, and what I'd turn the sound off for, another would pump up full blast.

I think it's that GLJ are not my cup of tea (© Andy Strickland 1982), but taking my not inconsiderable prejudices into consideration, 'Discover' wasn't quite the onerous torture I'd anticipated. ■■½

Nancy Culp

**VARIOUS ARTISTS 'Never
Before Released Masters From
Motown's Brightest Stars —**



The 1960's (Tamla WL 72425)

No prizes in concise writing for the man who thought up the title... but more than a small ripple for the Motown archivists who put the contents together.

Like their similar 'From The Vaults' album of a few years ago, this compilation of previously unavailable treasures shows just how dramatically higher production standards were in the Sixties, not just at Tamla, but across the board. If the company had artists making music of this calibre these days, they'd be falling over themselves to release it in every format imaginable.

As it was, these gems from the pages of Holland/Dozier/Holland, Smokey Robinson, Norman Whitfield and more weren't considered good enough at the time, and although it's great to have them at last, it's also rather sad.

Still, let's make the most of 'em: OK, some of these do creak loudly, especially the opening cringer by Mary Wells, but from then on it's up all the way with 'The Tears', a fascinating, almost doo-wop number from right back in '61 by Diana Ross and the Supremes. The Tempts weigh in with a couple, Stevie's there from the days when he was still little, and there's a Junior Walker peach called 'Break It Up'.

Martha Reeves and the Vandellas' 'Can't Break The Habit' might have been deemed a retread of 'Nowhere To Run', which had just been a smash back then in '65, but it's plenty welcome now; and my best of the bunch is the Four Tops' 'I Can't Escape Your Memory'. We should never have been deprived of that one. Levi Stubbs' Tears, for real. ■■■■

Paul Sexton

**RY COODER 'Blue City'
(Warner Brothers 925 386-1)**

**RY COODER 'Crossroads'
(Warner Brothers 925 399-1)**

The eclectic Mr Cooder is knocking out film soundtracks at a rate even Phil Collins would be hard pressed to match. Following on the heels of his haunting work on 'Paris, Texas' comes this pair.

The former is the musical accompaniment to the latest brat pack movie starring Judd Nelson and Ally Sheedy (the pair from 'St Elmo's Fire' and 'Breakfast Club') in a murder thriller. The latter is a voyage of discovery around the roots of the blues with Ralph 'Karate Kid' Macchio and directed by Walter Hill of '48 Hours' and 'Streets Of Fire' fame.

'Blue City' is obviously the project which stimulated his adrenal glands; starting with the stinging bottleneck guitar on 'Blue City Down' to the New Orleans gumbo rhythms of 'Elevation 13ft' to the humorous 'Tell Me Something Slick'.

'Crossroads' is a more scholarly work, reclaiming the various strands of music for the Mississippi delta. While the musicianship is impeccable, it's only the vocal trio of Bobby King, Terry Evans and Willie Green Jr that add zest to the collection of old standards like Robert Johnson's title track and the traditional gospel of 'Somebody's Callin' My Name'. 'Blue City' ■■■½, 'Crossroads' ■■■■

Mike Gardner

**VARIOUS ARTISTS 'Street
Sounds Hip Hop Electro 12'
(StreetSounds ELCST 12)**

**VARIOUS ARTISTS 'Rap It Up
— Rap's Greatest Hits' (K Tel
NE 1324)**

Two albums that provide some fascinating comparisons and cross references. The K Tel compilation isn't quite Rap's Greatest Hits, but it does carry some of the best. What's more, when K Tel move into the game you know hip hop really is ready to go mainstream in a big way. The Street Sounds effort is, as always, a fairly comprehensive run over the latest sounds. So, how does hip hop's past compare to hip hop's present?

Well, no less than three acts crop up on both records — Grandmaster Flash, Whodini and Fat Boys. In my opinion, all three feature best on the 'Rap It Up' set, though Flash's 'Fastest Man Alive' is quite clever, them being, in the main,

off the pace these days.

What is illuminating about 'Hip Hop 12' is the greater versatility of the music these days; records are scratched, electroed, crossed over with go go, country and western, just anything. Hip hop is increasing its frame of reference all the time. 'Hip Hop 12' is simply mutant, whereas 'Rap It Up' dutifully follows the progress of the music step by step.

Thus you get pure rap — 'Rappers Delight', pure electro — 'Planet Rock' and pure HM crossover — 'Rock Box'. Both are interesting records and 'Hip Hop 12' includes one more pointer to the future. 'Girls (Rulin' The World)' is a feminist reply to Kurtis Blow's 'If I Ruled The World'. In an overly macho music form, it's a welcome step in the right direction. ■■■■ each.

Jim Reid

**THE WOLFGANG PRESS
'Standing Up Straight' (4AD
CAD606)**

No disrespect intended to either party, but the Wolfgang Press typify the popular conception of the 4AD group. Arty arty merchants meted out for minor consumption.

There are no doubt hordes of gangly WP-T-shirt-wearing persons tucked away somewhere. Unfortunately, I'm not a member of this select congregation.

'Standing Up Straight' is neither enjoyable, educational nor amusing or appealing in any sense whatever. Even a Dire Straits album would have been such sweet respite from this tortuous 40 minutes or so.

To be fair, the final track 'I Am The Crime' is something of a release, featuring the choirboy-like notes of Elizabeth Fraser. Almost hymnal, were it not for such heathen prose as, 'When the first dog cocked a leg, I had him shot, When the first dog cracked, I broke his back.'

The WP, quite possibly unintentionally, emulate the rabid electronics of Yello and the Cabs without even a modicum of style, while the frontperson does his utmost to cultivate a husky, sexy warble. He succeeds only in imitating an unfortunate victim of laryngitis.

Being enigmatic for the sake of anonymity is all very well, but still the ultimate trivial pursuit. Come back, Mark Knopfler, nearly all is forgiven. ■■

Lesley O'Toole

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FALL

“THE BIG SCARE FOR US WAS TO SOUND NORWEGIAN!”



So say **Fra Lippo Lippi**, a pair of reflective Nordic lads who've made **Betty Page's** favourite LP of the year so far, even if they do eat reindeer. BP gets sunburn in Oslo and says 'anyone for the minimal wave?'
Photos by Paul Cox

Summer came to Oslo last weekend. As I wandered lonely as a clod through the grounds of Akershus Castle, watching the boats in the harbour skimming out towards the fjords, the perfect song was ringing in my ears: Fra Lippo Lippi's 'Come Summer'. It must've been this very kind of glorious Norwegian day that inspired it.

Oslo is a relaxed, refined city, where you'll find nothing to contradict the affluent atmosphere. No wonder Morten Harket has a constant smile on his face. But don't mention A-Ha, there's more to Norway than that.

The Fra Lippo boys, Rune and Per Oystein, have just arrived in Oslo on the ferry which brings them in from the peninsula where they live. They are sweet, charming lads, and we meet in the suitably genteel setting of the Theatre Café, where for years artists, actors and musicians have met and been jolly Bohemian (Ibsen used to hang out here, natch).

Today, we're treated to a little chamber music from the balcony as I tuck into some luscious sea scorpion. The violinist is a little wobbly; we all laugh. These Lippos are not in the least affected — no pretensions here. We're gathered together to talk about the Fra LP 'Songs', which has rapidly won me over, already reaching the top of my best new LPs chart.

It was originally recorded only for release in Scandinavia, and has been out there for over a year. Thanks to those nice people at Virgin Records, we can now hear it too. Its chief virtue and strength can be summed up in one word: melody. A rare commodity these days, but here's a band which places emphasis on good tunes, a basic simplicity, but with no thought of 'let's write a hit single'.

Rune and I see it the same way: "We never really think about singles — we haven't so far, anyway. What we do think is very important for us is to write good melodies and harmonies, and as long as we do that, you could always see them as possible hit singles."

Most of the songs on 'Songs' are quite sparse, but if you've got a good song, it can be as minimal as you like. Rune: "They're not exactly overproduced." Per Oystein: "We didn't want it minimal for the sake of it." Rune: "The original album we made was even more sparse, there's no guitar on it. Now there's guitar on seven tracks. It's just a style that we like and that we feel is our own and fits the music." Both agree that the spaces can be as important as the sounds.



Not being part of the UK scene must mean the Frases don't feel any pressure to conform to set styles — has it been easier for them to do what they want?

R: "Yeah, I think so. I hope we'll be able to carry on. It's always been like that with us 'cos we've never really cared about what other people do or say, so we just go on with what we feel is right. It's probably true that we don't have the same pressure, because in Norway you don't have any pressure to do anything at all."

"I also think we feel the importance of trying to have our own identity, because so many other groups haven't, and it's even more important if you're a new band that you try to stick to what you feel is yours. Our possible success will always depend on the music, because we don't care too much about the other aspects of the whole thing."

You don't worry about appearing on TOTP every other week?

R: "Well, I don't think we would say no, but it's not the main reason we're in this business. Norwegian society is very different from English, you don't really see rock or pop as a place where you can earn a lot of money. We see people our age, or even younger, earning a lot of money, and they might only have an average education. We easily could have earned what they do. If you want to do your own thing in pop or rock here it usually means you earn no money at all, so the reason you do it is that you can't think of anything else to do."

P: "It's just something you have to do. It sounds like a cliché, but it's true here, at least." So the motivation is totally different?

R: "Well, if you want to make money, you don't do rock or pop. They might now, when they see how much A-Ha are doing. But it's not seen as a way to fame and fortune, which I think it often is in England." So what motivated you to do it, then?

R: "It's not something you really think about. I've been hooked on doing music since I was 14 or 15, and since then there's not been many times when I've thought I should quit because I couldn't imagine what it would be like not doing it. I know I'd go on doing records, on my own label. We were quite happy doing records on a small Norwegian label, but at the same time we had ambitions because we thought we could maybe do well."

The Lippos have, of course, been inadvertently aided by the emergence of A-Ha as pop boys supreme, in that it's focused attention on Norway. I don't think anyone thought they had bands in Norway before that.

Says Rune: "A typical question we used to get in England was 'Can we expect a whole new wave coming from Norway?'. You know, with every record company finding their very own Norwegian band. We just say no, we don't think so. There are quite a few bands, but I wouldn't say the quality here is striking."

So what's made you different, then? Attitude?

P: "What we do is not a rip-off." R: "I honestly think we are more interesting than any other Norwegian groups, and that's not because I'm trying to be bigheaded. I think we're more original, because a lot of Norwegian bands sound too much like the bands they're inspired by, which we did in the beginning, but if you

really want something you have to find out what your own thing is, and I think we found that out at one point."

So many bands fail to get past that point, though.

R: "Yes, and the big problem for Norwegian bands is that if they don't really make it at once they start something else, they start a new band, they really have no patience at all. And also it's difficult to live off music in Norway, so you have the most talented people sharing their time between a lot of projects."

Also, bands in Europe somehow sound like they come from their country of origin, instead of making their music universal.

R: "Yeah, that's true. With bands here you could always hear that they were from Norway — in a bad way — which we've always been very opposed to. The big scare for us was to sound Norwegian! You could sound Norwegian in a good way, I suppose. A lot of European people seem to find a lot of Nordic in our music, which we don't ourselves."

How do you sound Nordic?

P: "I suppose it could be the piano, the way it's played."

R: "We do play the piano in a special way, we don't play it in a rock'n'roll way."

That must be why you've been accused of being 'a couple of old folkies'. (Both laugh like drains). P: "I can understand it if they're referring to a song like 'Even Tall Trees Bend'." R: "There are certain elements there. But if it means we sound like Fairport Convention..."

P: "Or the Dubliners...!"

R: "People seem to find all sorts of small things in our music. Like Steely Dan. I couldn't imagine anyone saying that, but they did. Everybody used to compare us to Joy Division and the Cure, but now when we are much more accessible, we also have a stronger identity, which is not often the way people end up. I just hope we can be strong enough and conscious enough about keeping to that."

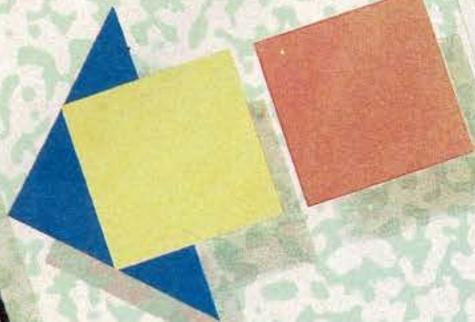
FLL have been compared to the Blue Nile, fellow modest Virgin labelmates, with whom they obviously feel an affinity. They're also a band that have been given space to develop in their own time to ensure what they produce will have a lasting quality. The Frases, says Per, will not be doing commercials between songs. They might, eventually, end up like Simple Minds, but they'll stick to making gently reflective, melodic music — it wouldn't be Lippo if they didn't.

Other non-Lippo activities include compromising and playing gigs in Norway for upwards of ten grand. As Rune admits, not many people would say no to that, but they want to do their own gigs. This they will be doing soon, in most European countries, having had to turn down a support slot on the Talk Talk tour because they weren't quite ready.

A new single from 'Songs' will be released here at the end of June. It is, of course, the wondrous 'Come Summer', which seems to capture the essence of sun in its grooves. Let's hope the heatwave lasts, and it might be a big hit.

The sun always shines in Oslo (well, today, at least), and as I stroll along the harbour listening to 'Songs', all seems well with the world. There sure ain't going to be a Big New Wave just yet, but meanwhile let us be content with the odd gem. Says Per Oystein: "Maybe we can start a minimal wave." If they do, let me be on the first boat, let me off at the first log cabin with a copy of 'Songs' and I'll be happy.

Isn't it time you placed your piggy bank?

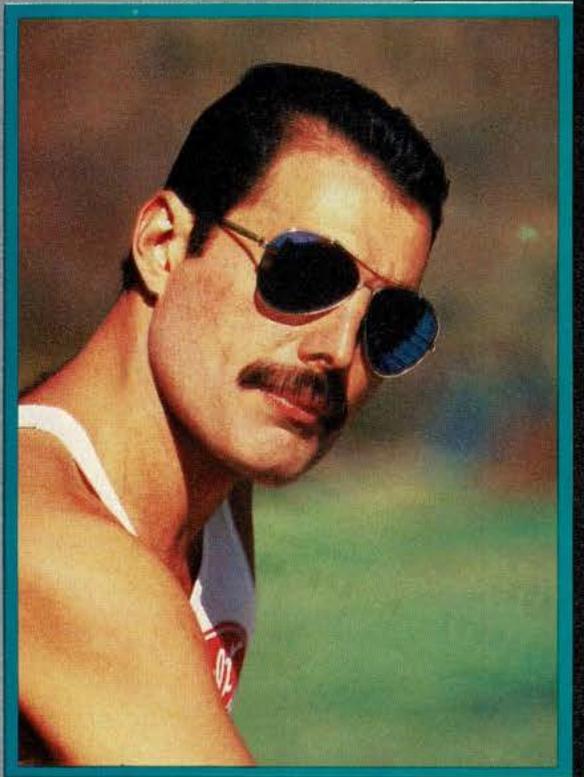


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THIS MAN ONCE CALLED HIMSELF LARRY LUREX AND SERVED POPCORN TO AUDIENCES...

Now he earns over £1,000,000 a year and shops at Cartier. Robin Smith uncovers the gritty forgotten truths about Fred and the lads in Queen, probably the most intelligent rock band in the world

● Freddie Mercury was born on September 5, 1946, in Zanzibar. John Deacon was born on August 19, 1951, in Leicester. Brian May was born on July 19, 1947, in Feltham, Middlesex. Roger Taylor was born on July 26, 1949, in Kings Lynn, Norfolk.

● Queen are probably the most intelligent rock band in the world. John Deacon has a BSc with first class honours in electronics, Brian May has a BSc honours degree in physics, Freddie has a diploma in art and design, and Roger Taylor studied dentistry before deciding to take a BSc in biology.

● Freddie claims that being in Queen is like being a housewife. "Every day I get up and I've got lots of chores to do," he says. "It's not very spectacular."

● Tickets for Queen's forthcoming Newcastle show sold out within an hour of going on sale. The queue of people buying tickets was even longer than the queue for tickets when Newcastle were in the FA Cup Final. By the time Queen announced their second show at Wembley, ticket applications were nearing half a million.

● On their dates this year, Queen will be using a sound system powered by half a million watts. Five generators will provide 5,000 amps carried through 8.6 miles of cable. The stage measures 6,000 square feet.

● Brian May still uses a guitar he built when he was a spotty schoolboy. His dad helped him, and the wooden parts of the guitar were carved from a chunk of mahogany that had been in a 100-year-old fireplace. Constructing the guitar cost Brian a mere £8.

● Freddie Mercury and Roger Taylor are the same height, both standing at 5ft 10 inches. They used to run a clothing stall together in London's Kensington Market.

● Freddie's real name is Freddie Bulsara. Before joining Queen he played with two bands, Wreckage and Sour Milk Sea.

● Queen's first concert took place on November 14, 1970, at the Ballspark College in Hertford.

● Queen are the only band to have topped the British video chart, albums chart and singles chart all at the same time. It happened in October, 1981, with 'Under Pressure' topping the singles, 'Greatest Hits' topping the albums and 'Greatest Flix' at the top of the videos.

● Queen's landmark promotional video for 'Bohemian Rhapsody' took a mere four hours to film and cost only £4,500.

● Queen always insist on having four bottles of top notch Moët et Chandon champagne (or the nearest equivalent) provided in their dressing room backstage. They also specify two bottles of Russian vodka and a quart of Mexican tequila. To nibble away those pre-concert nerves, Queen say that assorted nuts and three pounds of Smarties must be provided. Their road crew refuses to eat with plastic cutlery.

● Queen's combined sales of albums and singles are now close to 100 million. They have had hits in more than 50 countries.

● 'Love Of My Life' was in the Argentinian charts for 14 months.

● In Brazil, the official censor tried to ban anyone under 18 going to the massive 'Rock In Rio' event headlined by Queen in January, 1985. The local clergy issued a statement saying the concert would corrupt the nation's youth.

● In 1974, a fan was stabbed to death and Queen's road crew were beaten up during a riot at Stirling University.

● Freddie Mercury is a dedicated cat lover. He has two pussies, Oscar and Tiffany.

● **RIGHT: APRIL 1975, when the lads had proper haircuts**



Photo by LFI



● Queen's American record company had to withdraw a poster of naked bicycle riding girls, given away with Queen's album 'Jazz'. American parents thought the poster would corrupt their kids. The photograph on the poster was taken to promote Queen's song 'Fat Bottomed Girls', and was shot behind closed doors at Wimbledon Stadium with a bevy of lovelies.

● Although Queen have been heavily criticised for playing in Sun City in South Africa, Roger Taylor claims Queen's song, 'I Want To Break Free', has been used as an anthem by the African National Congress. The song is also in the freedom fighters' top ten in various parts of South America.

● Each member of Queen earns over £1 million a year.

● Freddie enjoys shopping at Harrods, Cartier and Asprey most of all. He loves buying antiques at Sotheby's and Christie's.

● Freddie's mansion is filled with hand-built furniture and his priceless collection of Japanese carvings, antiques and paintings. The house has a rose garden, a massive bar and a couple of marble bathrooms. It's worth around £2 million (slightly less than Mike Pilgrim's bijou residence in Notting Hill).

● In 1973, Freddie recorded a version of the Beach Boys' classic 'I Can Hear Music' under the name Larry Lurex.

● During early Queen concerts, Freddie would serve the audiences with his home-made popcorn.

● Freddie has had £1,000 worth of dental work done to make his teeth less prominent. He used to joke that he could have formed a band with Rod Stewart and Elton John called Hair Nose and Teeth.

● When Freddie met Prince Andrew at a nightclub, the Prince asked if he would sing for him. Freddie said he'd do a turn if the Prince would swing from a chandelier.

● Freddie has been known to present close friends with gold Cartier watches and expensive cars.

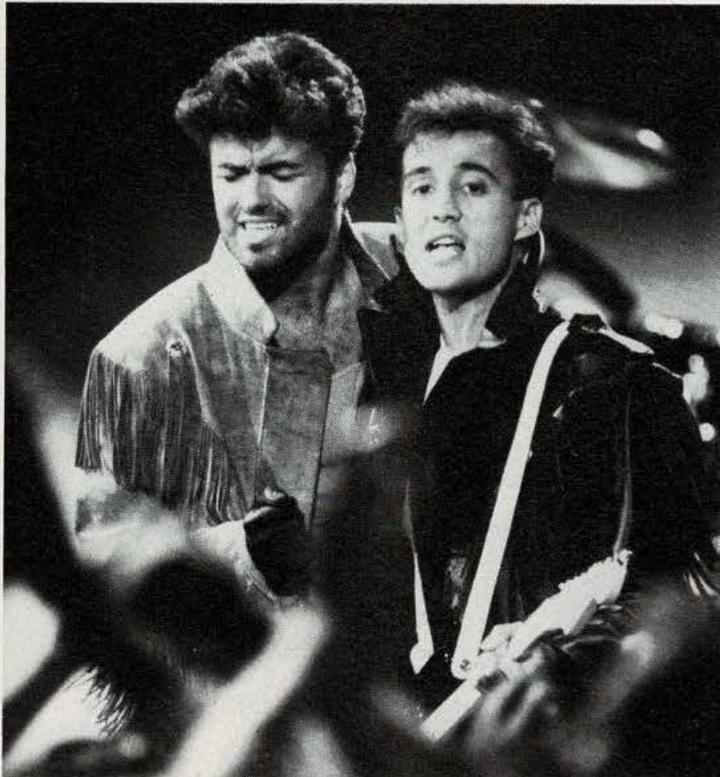
● Freddie's best friend is a lady called Mary Austin. They met at the Biba shop in London and have had a seven year love affair. Mary looks after Freddie's house and he's also bought her a flat. Freddie says he will leave most of his fortune to her and his cats.

● On his 39th birthday, Freddie spent £20,000 on a party at a nightclub in Munich. Mary came dressed as a schoolgirl; Freddie wore harlequin-patterned trousers.

● Freddie says he's very difficult to live with. "I know I'm greedy; I just want it all my own way," he says. "But doesn't everybody?"

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CHARTS



UK SINGLES 1, 12 INCHERS 2, UK ALBUMS 96

GALLUP UK SINGLES

1	2	2	×	THE EDGE OF HEAVEN, Wham!, Epic
2	3	6		I CAN'T WAIT, Nu Shooz, Atlantic
3	12	4	×	HAPPY HOUR, Housemartins, Go! Discs
4	1	8	×	SPIRIT IN THE SKY, Doctor And The Medics, IRS
5	9	5	×	TOO GOOD TO BE FORGOTTEN, Amazulu, Island
6	5	3	×	HUNTING HIGH AND LOW, A-Ha, Warner Bros
7	14	5	×	MY FAVOURITE WASTE OF TIME, Owen Paul, Epic
8	11	4	×	NEW BEGINNING (MAMBA SEYRA), Bucks Fizz, Polydor
9	4	7	×	HOLDING BACK THE YEARS, Simply Red, Elektra
10	6	8	×	ADDICTED TO LOVE, Robert Palmer, Island
11	7	6		CAN'T GET BY WITHOUT YOU, Real Thing, PRT
12	13	5	×	AMITYVILLE (THE HOUSE ON THE HILL), Lovebug Starski, Epic
13	—	1		PAPA DON'T PREACH, Madonna, Sire W8636
14	21	2		FRIENDS WILL BE FRIENDS, Queen, EMI
15	22	5		VENUS, Bananarama, London
16	18	7	×	BAD BOY, Miami Sound Machine, Epic
17	10	5		VIENNA CALLING, Falco, A&M
18	8	10	×	SLEDGEHAMMER, Peter Gabriel, Virgin
19	19	5		NASTY, Janet Jackson, A&M
20	15	5	×	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY), Pet Shop Boys, Parlophone
21	26	2		UNDERGROUND, David Bowie, EMI America
22	16	9		SET ME FREE, Jaki Graham, EMI
23	17	5		INVISIBLE TOUCH, Genesis, Virgin
24	—	1		DO YA DO YA (WANNA PLEASE ME), Samantha Fox, Jive FOXY2
25	20	9	×	ON MY OWN, Patti LaBelle/Michael McDonald, MCA
26	38	4		IT'S 'ORRIBLE BEING IN LOVE, Claire and Friends, BBC
27	29	4		CALL OF THE WILD, Midge Ure, Chrysalis
28	34	2		THE TEACHER, Big Country, Mercury
29	—	1	×	HEADLINES, Midnight Star, Solar MCA1065
30	39	5	×	LET'S GO ALL THE WAY, Sly Fox, Capitol
31	—	1	×	(BANG ZOOM) LET'S GO HOWIE'S TEED, Real Roxanne/Hitman Howie Tee, Cooltempo COOLI24
32	—	1		I CAN'T STOP, Gary Numan, Numa NU17
33	23	10	×	LESSONS IN LOVE, Level 42, Polydor
34	32	5		JUMP BACK (SET ME FREE), Dhar Braxton, Fourth & Broadway
35	30	3	×	WHEN TOMORROW COMES, Eurythmics, RCA
36	25	8	×	THE CHICKEN SONG/A NICE SOUTH AFRICAN, Spitting Image, Virgin
37	42	3		BRILLIANT MIND, Furniture, Stiff
38	46	2		PARANOIMIA, Art of Noise with Max Headroom, China
39	28	6		MINE ALL MINE/PARTY FREAK, Cashflow, Club

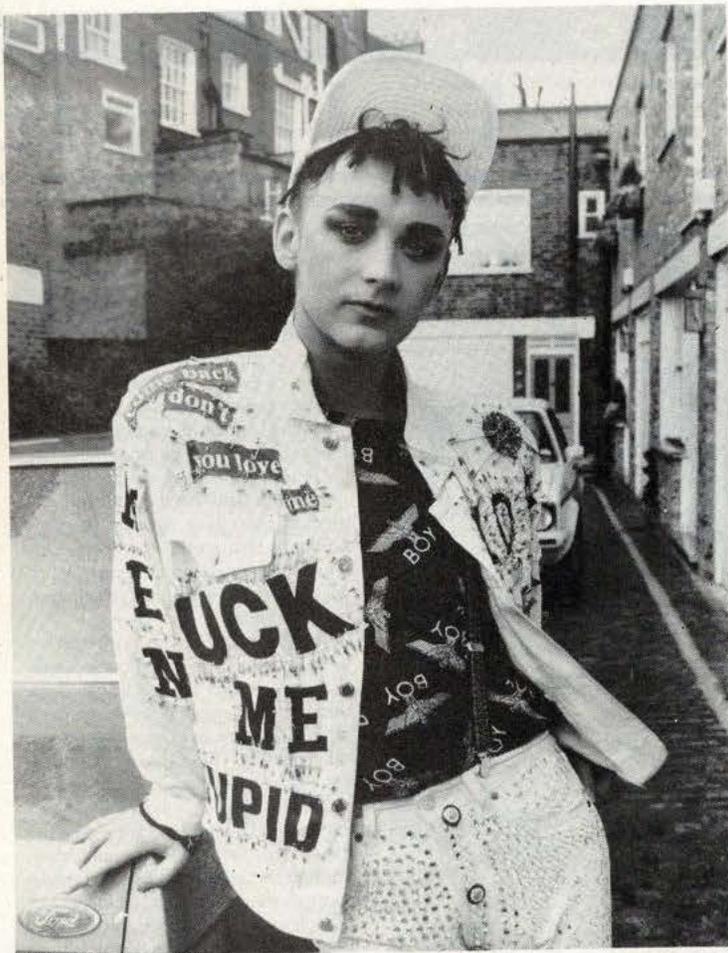
40	24	9		SINFUL, Peter Dinklage, MDM
41	27	5		EVERYBODY WANTS TO RUN THE WORLD, Tears for Fears, Mercury
42	36	4		MEDICINE SHOW, Big Audio Dynamite, CBS
43	43	4		LEFT OF CENTER, Suzanne Vega, A&M
44	—	1		LEVI STUBBS' TEARS, Billy Bragg, Go! Discs GOD12
45	67	2		ROSES, Haywoode, CBS
46	31	4		21ST CENTURY BOY, Sigue Sigue Sputnik, Parlophone
47	54	2		AZTEC LIGHTNING (WORLD CUP THEME), Heads, BBC
48	51	2		AZTEC GOLD (TV WORLD CUP THEME), Silsoe, CBS
49	45	5		THE PROMISE YOU MADE, Cock Robin, CBS
50	47	3		MOUNTAINS, Prince and the Revolution, Paisley Park
51	56	2		FOOLIN' YOURSELF, Paul Hardcastle, Chrysalis
52	74	2		LIKE I LIKE IT, Aurra, 10 Records
53	63	3		JOE 90 THEME ('86 DANCE MIX), Barry Gray Orchestra, PRT
54	37	13		WHY CAN'T THIS BE LOVE, Van Halen, Warner Bros
55	35	5	×	GOD THANK YOU WOMAN, Culture Club, Virgin
56	—	1		WHERE YOU GONNA BE TONIGHT, Willie Collins, Capitol CL410
57	52	3		STAY A LITTLE WHILE CHILD, Loose Ends, Virgin
58	41	4		A WOMAN'S STORY, Marc Almond, Some Bizzare
59	33	9	×	SNOOKER LOOPY, Matchroom Mob with Chas and Dave, Rockney
60	—	1		DON'T LET LOVE GET YOU DOWN, Archie Bell And The Drells, Portrait A7254
61	—	1		SET FIRE TO ME, Willie Colon, A&M AM330
62	40	12	×	THERE'LL BE SAD SONGS (TO MAKE YOU CRY), Billy Ocean, Jive
63	60	3		SALLY, Carmel, London
64	58	5		EXPANSIONS '86 (EXPAND YOUR MIND), Chris Paul, Fourth & Broadway
65	55	10		LIVE TO TELL, Madonna, Sire
66	—	1		HIGHER LOVE, Steve Winwood, Island S288
67	57	5	×	YOUNG HEARTS RUN FREE, Candi Staton, Warner Bros
68	—	1		LISTEN LIKE THIEVES, INXS, Mercury INXS6
69	—	1		WHO'S JOHNNY, El DeBarge, Gordy ELD1
70	73	3		SERPENT'S KISS, Mission, Chapter 22
71	70	3		THE LOCOMOTION, Dave Stewart and Barbara Gaskin, Broken
72	66	3		DANCING IN THE STREET, Matt Bianco, WEA
73	—	1		SO MACHO, Sinitta, Fanfare FAN7
74	64	15	×	ROCK ME AMADEUS, Falco, A&M
75	—	1		ON THE BEACH, Chris Rea, Magnet MAG294

THE NEXT TWENTY FIVE

76	—			SMILE, Audrey Hall, Germain DG15
77	94			I FOUND LOVIN', Fatback Band, Important
78	62			GREAT GOSH A'MIGHTY, Little Richard, MCA
79	75			HEARTACHE, Gene Loves Jezebel, Beggars Banquet
80	—			GOING DOWN TO LIVERPOOL, Bangles, Geffen A7255
81	—			SUN STREET, Katrina And The Waves, Capitol CL407
82	84			WE'VE GOT THE WHOLE WORLD AT OUR FEET, England World Cup Squad 1986, Columbia
83	88			LUCKY STAR, Madonna, Sire
84	92			I CAN'T WAIT (TO ROCK THE MIKE), Spyder-D, Champion
85	—			TEARS, Chameleons, Geffen GEF4
86	—			THE BEST OF TIMES, Perry Como, RCA PB49851
87	87			SLOW DOWN, Balaam And The Angel, Virgin
88	81			BAND OF GOLD, Bonnie Tyler, CBS
89	—			SECRET SEPARATION, Fixx, MCA FIXX10
90	86	×		WHEN THE GOING GETS TOUGH, Billy Ocean, Jive
91	—			HOME (IS WHERE THE HEART IS), Drum Theatre, Epic A7087
92	98			MY GIRL, Temptations, Motown
93	78	×		PAPERBACK WRITER, Beatles, Parlophone
94	—			HOT TO TOUCH, Julian Jonah, Total Control TOC08
95	—			THE WORLD IS RATED X, Marvin Gaye, Motown ZB40757
96	—			OH SHEILA, Ready For The World, MCA RFTWD1
97	—	×		BOOGIE WONDERLAND, Earth Wind And Fire/Emotions, CBS A7253
98	—			HERE I GO AGAIN, Force MDs, Tommy Boy IS286
99	—			GOLD RUSH, Men They Couldn't Hang, MCA SELLI
100	—			ONE STEP CLOSER TO YOU, Gavin Christopher, Manhattan MT10

GALLUP UK ALBUMS

1	1	2		INVISIBLE TOUCH, Genesis, Virgin
2	—	1		THE QUEEN IS DEAD, Smiths, Rough Trade ROUGH96
3	2	3		A KIND OF MAGIC, Queen, EMI
4	3	5		SO, Peter Gabriel, Virgin
5	4	17		PICTURE BOOK, Simply Red, Elektra
6	9	34		HUNTING HIGH AND LOW, A-Ha, Warner Bros
7	5	58		BROTHERS IN ARMS, Dire Straits, Vertigo
8	7	10		STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music, EG
9	6	6		MOONLIGHT SHADOWS, Shadows, ProTV
10	12	13		PLEASE, Pet Shop Boys, Parlophone
11	10	29		WHITNEY HOUSTON, Whitney Houston, Arista
12	11	7		LOVE ZONE, Billy Ocean, Jive
13	14	4		INTO THE LIGHT, Chris De Burgh, A&M
14	8	10		THE MAN AND HIS MUSIC, Sam Cooke, RCA
15	13	5		STANDING ON A BEACH — THE SINGLES, Cure, Fiction
16	—	1		BRING ON THE NIGHT, Sting, A&M BRING1
17	15	36		WORLD MACHINE, Level 42, Polydor
18	16	35		ONCE UPON A TIME, Simple Minds, Virgin
19	20	12		SUZANNE VEGA, Suzanne Vega, A&M
20	21	6		RIPTIDE, Robert Palmer, Island
21	17	64		GO WEST/BANGS AND CRASHES, Go West, Chrysalis
22	24	10		ON THE BEACH, Chris Rea, Magnet
23	23	70		NO JACKET REQUIRED, Phil Collins, Virgin
24	18	4		WHO MADE WHO, AC/DC, Atlantic
25	22	4		UP FRONT 1, Various, Serious
26	19	155		QUEEN GREATEST HITS, Queen, EMI
27	31	10		CONTROL, Janet Jackson, A&M
28	—	1		STREETOUNDS HIP HOP ELECTRO 12, Various, StreetSounds ELCS12
29	33	14		HITS 4, Various, CBS/WEA/RCA
30	28	15		THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS
31	25	2		LAUGHING AT THE PIECES, Doctor And The Medics, IRS



UK SINGLES 55

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|----|----|-----|---|
| 32 | 39 | 5 | FALCO 3, Falco, A&M |
| 33 | — | 1 | CASHFLOW, Cashflow, Club JABH17 |
| 34 | 32 | 8 | THE COLLECTION, Earth Wind And Fire, K-Tel |
| 35 | 30 | 69 | SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury |
| 36 | 34 | 12 | THE GREATEST HITS, Shalamar, Stylus |
| 37 | 26 | 7 | LET'S HEAR IT FROM THE GIRLS, Various, Stylus |
| 38 | 42 | 13 | 5150, Van Halen, Warner Bros |
| 39 | 29 | 9 | GREATEST HITS, Marvin Gaye, Telstar |
| 40 | 43 | 26 | LUXURY OF LIFE, Five Star, Tent |
| 41 | 27 | 7 | SISTERS ARE DOIN' IT, Various, Towerbell |
| 42 | 49 | 84 | LIKE A VIRGIN, Madonna, Sire |
| 43 | 47 | 3 | POOLSIDE, Nu Shooz, Atlantic |
| 44 | 45 | 80 | ALCHEMY, Dire Straits, Vertigo |
| 45 | 35 | 20 | WELCOME TO THE REAL WORLD, Mr Mister, RCA |
| 46 | 37 | 6 | WINNER IN YOU, Patti Labelle, MCA |
| 47 | 38 | 60 | BE YOURSELF TONIGHT, Eurythmics, RCA |
| 48 | 84 | 2 | LEGEND, Bob Marley And The Wailers, Island |
| 49 | — | 1 | DANCE HITS VOL 2, Various, Towerbell TVLP13 |
| 50 | 61 | 27 | LOVE OVER GOLD, Dire Straits, Vertigo |
| 51 | 46 | 40 | HOUNDS OF LOVE, Kate Bush, EMI |
| 52 | 41 | 53 | LITTLE CREATURES, Talking Heads, EMI |
| 53 | 44 | 11 | HIPSWAY, Hipsway, Mercury |
| 54 | — | 1 | REBEL MUSIC, Bob Marley And The Wailers, Island ILPS9843 |
| 55 | 88 | 18 | RUMOURS, Fleetwood Mac, Warner Bros |
| 56 | 57 | 11 | AFTERBURNER, ZZ Top, Warner Bros |
| 57 | 53 | 53 | THE DREAM OF THE BLUE TURTLES, Sting, A&M |
| 58 | 48 | 7 | PRINCESS, Princess, Supreme |
| 59 | 93 | 70 | RECKLESS, Bryan Adams, A&M |
| 60 | 59 | 18 | THE COLOUR OF SPRING, Talk Talk, EMI |
| 61 | 54 | 7 | SECRET DREAMS AND FORBIDDEN FIRE, Bonnie Tyler, CBS |
| 62 | 71 | 135 | UNDER A BLOOD RED SKY, U2, Island |
| 63 | 60 | 3 | EMERSON LAKE AND POWELL, Emerson Lake And Powell, Polydor |
| 64 | 92 | 8 | STOP MAKING SENSE, Talking Heads, EMI |
| 65 | 58 | 8 | COMIC RELIEF: UTTERLY UTTERLY LIVE, Original TV Soundtrack, WEA |
| 66 | 91 | 4 | NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin |
| 67 | 36 | 6 | HEADED FOR THE FUTURE, Neil Diamond, CBS |
| 68 | 67 | 7 | SANDS OF TIME, SOS Band, Tabu |
| 69 | 66 | 107 | BORN IN THE USA, Bruce Springsteen, CBS |
| 70 | 56 | 12 | RENDEZVOUS, Jean Michel Jarre, Polydor |
| 71 | — | 1 | TO THE TOP, Aswad, Simba SIMBALP2 |
| 72 | 73 | 5 | LEGEND, Clannad, RCA |
| 73 | 79 | 2 | SO LUCKY, Rose Marie, A1 |
| 74 | 75 | 2 | THE UNFORGETTABLE FIRE, U2, Island |
| 75 | 81 | 27 | MAKING MOVIES, Dire Straits, Vertigo |
| 76 | 63 | 6 | PRIVATE DANCER, Tina Turner, Capitol |
| 77 | — | 1 | HEART, Heart, Capitol LOVE1 |
| 78 | — | 1 | ABSTRACT EMOTIONS, Randy Crawford, Warner Bros WX46 |
| 79 | — | 1 | DIRE STRAITS, Dire Straits, Vertigo 9102021 |
| 80 | 95 | 3 | WONDERLAND, Erasure, Mute |
| 81 | 76 | 5 | THE WORKS, Queen, EMI |
| 82 | 50 | 2 | HEAR 'N' AID — THE ALBUM, Various, Vertigo |
| 83 | — | 1 | RAISED ON RADIO, Journey, CBS, CBS26902 |
| 84 | — | 1 | DISCO BEACH PARTY, Various, Stylus SMR8503 |
| 85 | — | 1 | THE FIRST ALBUM, Madonna, Sire WX22 |

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|-----|----|----|--|
| 86 | 68 | 7 | HOME AND ABROAD, Style Council, Polydor |
| 87 | 62 | 4 | MATT BIANCO, Matt Bianco, WEA |
| 88 | 52 | 12 | PARADE, Prince And The Revolution, Warner Bros |
| 89 | — | 1 | LOVE SONGS, George Benson, K-Tel NE1308 |
| 90 | 99 | 2 | LIKE A ROCK, Bob Seger And The Silver Bullet Band, Capitol |
| 91 | — | 1 | CONTENDERS, Easterhouse, Rough Trade ROUGH94 |
| 92 | 87 | 3 | CAN'T SLOW DOWN, Lionel Richie, Motown |
| 93 | 70 | 4 | ROCKY IV, Original Soundtrack, Scotti Brothers |
| 94 | 64 | 2 | JENNIFER RUSH, Jennifer Rush, CBS |
| 95 | — | 1 | SPEAKING IN TONGUES, Talking Heads, Sire 9238831 |
| 96 | — | 1 | MAKE IT BIG, Wham! Epic EPC86311 |
| 97 | 78 | 2 | IN VISIBLE SILENCE, Art Of Noise, China |
| 98 | — | 1 | COMMUNIQUE, Dire Straits, Vertigo 9102031 |
| 99 | — | 1 | HOOKED ON NUMBER ONES, Various, K-Tel ONE1285 |
| 100 | 90 | 55 | FACE VALUE, Phil Collins, Virgin |

T W E L V E I N C H

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|----|----|--|
| 1 | 1 | I CAN'T WAIT, Nu Shooz, Atlantic |
| 2 | 2 | THE EDGE OF HEAVEN, Wham!, Epic |
| 3 | 4 | HUNTING HIGH AND LOW, A-Ha, Warner Bros |
| 4 | 16 | HAPPY HOUR, Housemartins, Go! Discs/Chrysalis |
| 5 | — | HEADLINES, Midnight Star, Solar/MCA/Pol |
| 6 | — | (BANG ZOOM) LET'S GO GO/HOWIE'S TEED, Real Roxanne/Hitman Howie Tee, Cooltempo/Chrysalis/Pol |
| 7 | 6 | AMITYVILLE (THE HOUSE ON THE HILL), Lovebug Starski, Epic |
| 8 | — | NEW BEGINNING (MAMBA SEYRA), Bucks Fizz, Polydor/Pro/Pol |
| 9 | 20 | TOO GOOD TO BE FORGOTTEN, Amazulu, Island |
| 10 | 8 | CAN'T GET BY WITHOUT YOU, Real Thing, PRT |
| 11 | 3 | HOLDING BACK THE YEARS, Simply Red, Elektra |
| 12 | 7 | ADDICTED TO LOVE, Robert Palmer, Island |
| 13 | 5 | SLEDGEHAMMER, Peter Gabriel, Virgin |
| 14 | 13 | JUMP BACK (SET ME FREE), Dhar Braxton, Fourth & Broadway |
| 15 | 9 | SPIRIT IN THE SKY, Doctor And The Medics, IRS |
| 16 | — | I CAN'T STOP, Gary Numan, Numa/PRT |
| 17 | 10 | VIENNA CALLING, Falco, A&M |
| 18 | 18 | NASTY, Janet Jackson, A&M |
| 19 | 12 | OPPORTUNITIES (LET'S MAKE LOTS OF MONEY), Pet Shop Boys, Parlophone |
| 20 | — | MY FAVOURITE WASTE OF TIME, Owen Paul, Epic/CBS |

M U S I C V I D E O

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|----|----|---|
| 1 | 2 | BROTHERS IN ARMS — THE VIDEO SINGLES, Dire Straits, Polygram |
| 2 | 3 | NO TICKET REQUIRED, Phil Collins, WEA Music |
| 3 | 1 | STARING AT THE SEA — THE IMAGES, the Cure, Palace/PVG |
| 4 | 8 | LIVE IN RIO, Queen, PMI |
| 5 | 6 | THE VIRGIN TOUR, Madonna, WEA Music |
| 6 | — | THE HAIR OF THE HOUND, Kate Bush, PMI |
| 7 | 5 | STOP MAKING SENSE, Talking Heads, Palace/PMI |
| 8 | 7 | THE SINGLE FILE, Kate Bush, PMI |
| 9 | 13 | THE KIDS ARE ALRIGHT, the Who, Channel 5 |
| 10 | 4 | ALCHEMY LIVE, Dire Straits, Channel 5 |
| 11 | 15 | THE UNFORGETTABLE FIRE, U2, Island/Lightning |
| 12 | — | CLIFF RICHARD AND THE SHADOWS AT THE LONDON PALLADIUM, Video Collection |
| 13 | — | TONIGHT HE'S YOURS, Rod Stewart, Channel 5 |
| 14 | 20 | LIVE, Big Country, Channel 5 |
| 15 | 11 | THE HIGH ROAD, Roxy Music, Channel 5 |
| 16 | 17 | SHOWBIZ, the Style Council, Polygram |
| 17 | — | THE VIDEO, Wham!, CBS/Fox |
| 18 | — | LIVE AT THE NEC, Status Quo, Channel 5 |
| 19 | — | 1982-1986 THE VIDEOS, Marillion, PMI |
| 20 | 10 | LUXURY OF LIFE VIDEO SELECTION, Five Star, RCA/Columbia |

Compiled by Spotlight Research

C O M P A C T D I S C S

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|----|----|---|
| 1 | 1 | INVISIBLE TOUCH, Genesis, Virgin |
| 2 | 2 | SO, Peter Gabriel, Virgin |
| 3 | 3 | STREET LIFE, Bryan Ferry/Roxy Music, EG/Polydor |
| 4 | 4 | BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram |
| 5 | — | PLEASE, Pet Shop Boys, Parlophone |
| 6 | 5 | RIP TIDE, Robert Palmer, Island |
| 7 | 10 | STARING AT THE SEA, the Cure, Fiction |
| 8 | 9 | MOONLIGHT SHADOWS, the Shadows, Polydor |
| 9 | 8 | INTO THE LIGHT, Chris De Burgh, A&M |
| 10 | 12 | GREATEST HITS, Queen, EMI |
| 11 | — | THE FINAL CUT, Pink Floyd, Harvest |
| 12 | 6 | PICTURE BOOK, Simply Red, Elektra |
| 13 | 13 | WORLD MACHINE, Level 42, Polydor |
| 14 | 16 | HOUNDS OF LOVE, Kate Bush, EMI |
| 15 | — | HUNTING HIGH AND LOW, A-Ha, Warner Bros |
| 16 | 7 | WHITNEY HOUSTON, Whitney Houston, Arista |
| 17 | 14 | NO JACKET REQUIRED, Phil Collins, Virgin |
| 18 | — | MR MISTER, Mr Mister, RCA |
| 19 | 17 | ON THE BEACH, Chris Rea, Magnet |
| 20 | — | SUZANNE VEGA, Suzanne Vega, A&M |

Compiled by Spotlight Research

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

● **Wham!** collect their fourth, and presumably last, number one this week as 'The Edge Of Heaven' displaces **Doctor And The Medics'** 'Spirit In The Sky'.

They previously reached the summit with 'Wake Me Up Before You Go Go', 'Freedom' and 'I'm Your Man'. The only other duo to have four number one hits is the **Everly Brothers**, who topped with 'All I Have To Do Is Dream/Claudette', 'Cathy's Clown', 'Walk Right Back' and 'Temptation'.

Wham! are also the second act to have four number one hits in the Eighties, equalling the standard set by **Shakin' Stevens** last December.

'The Edge Of Heaven' is the first double single to reach number one. Some previous number ones have been available in limited edition double packs, but with the Wham! single the double pack is the only seven-inch option available. The highest chart placing previously attained by a two disc set was number two, a position achieved by the **Beatles'** 'Magical Mystery Tour', a six song ('Magical Mystery Tour', 'Your Mother Should Know', 'I Am The Walrus', 'The Fool On The Hill', 'Blue Jay Way' and the instrumental 'Flying') soundtrack to the TV film of the same name which was housed in a lavish 28 page gatefold sleeve. 'Magical Mystery Tour' was denied top billing in the chart only by the Beatles' own latest single 'Hello Goodbye'. Like Wham!'s latest, 'MMT' was criticised for its cost — at a time when discount on records was actually illegal under the Retail Price Maintenance law, it cost 19s 11d (99½p) compared to 7s 3d (36¼p) for normal singles.

CBS has announced that Wham! have sold 38 million records worldwide in the last five years.

The total includes 16 million albums, the bulk of that total being contributed by 'Make It Big', which has sold nearly five million copies in America alone.

Given that George and Andrew were on an 8 per cent royalty with their first label, Inner Vision, and, according to informed sources, 14 per cent at CBS, they will each walk away from Wham! several million pounds wealthier than when they started out.

● Amazingly, **Amazulu's** version of 'Too Good To Be Forgotten' has climbed higher in the chart than the **Chi-Lites'** immeasurably superior original, which peaked at number 10 in 1974.

Amazulu's version of the song, written by **Eugene Record** and **Barbara Acklin**, and based on a tune Record dreamed up whilst working as a taxi driver in Chicago, is available in four different configurations: 7-inch, twelve inch,



● **BUCKS FIZZ:** Legendary underground rockers often cited as an influence by Fuzzbox, Sonic Youth, the Nightingales, etc. (Well, actually it's an item about them returning to the top 10).

shaped disc and also on a cassette featuring the long version of the song and a megamix wherein it is segued with 'Excitable' and 'Don't You Just Know It'.

● **Bucks Fizz** return to the top 10 this week after an absence of three years.

The Eurovision winners of 1981 collected six top 10 hits — three of them number ones — between 1981 and 1983, last appearing in the top bracket with 'When We Were Young'. Their current hit, 'New Beginning (Mamba Seyra)' is their first single for Polydor, and will be followed shortly by a new album.

Meanwhile, **Archie Bell And The Drells** register their first hit of any magnitude since 1977 with 'Don't Let Love Get You Down'. Recorded in 1976, the track has recently been much played in clubs, but has never been a hit before either in Britain or anywhere else in the world.

● 'Addicted To Love' was the biggest hit of **Robert Palmer's** career, peaking at number five a fortnight ago.

Palmer was formerly a member of the Seventies group **Vinegar Joe**, where he shared lead vocals with **Elkie Brooks**. Elkie has had a more consistently successful solo career than Robert, but 'Addicted To Love' eclipsed

even Elkie's biggest hit, 1977's 'Pearl's A Singer', which reached number eight.

Palmer is now aiming for the top 10 again with his version of 'I Didn't Mean To Turn You On', written by the estimable **Jimmy Jam** and **Terry Lewis**, and originally recorded by **Cherelle**.

● **Gary Numan** collects his 21st consecutive hit with the aptly titled 'I Can't Stop'.

That total excludes belated and limited **Tubeway Army** 12 inches released last year by his former label Beggars Banquet, but includes at least two new hits every year since 1979 — a notable achievement.

Curiously, Gary's first 20 hits occupied the charts for only 116 weeks — 16 of them accounted for by his first hit 'Are "Friends" Electric?', which was credited to Tubeway Army. On average Numan's records burn out more quickly than any other act to register as many as 20 hits. This is because he has several thousand very loyal and enthusiastic fans, but rarely manages to extend his appeal beyond this group, as evidenced by the fact that his last top 10 single came four years ago.

● **Genesis** remain at the top of the album chart for the second week with 'Invisible Touch'.

On its first week in the shops the album sold 100,000 copies, of which a remarkable 10.27 per cent were on compact disc. No other CD has sold 10,000 copies in Britain in a single week. Virgin actually shipped 35,000 copies of the CD on release date, another record. Once they are all sold, 'Invisible Touch' will be one of the 10 best selling CDs of all time in the UK.

Genesis' continued success has denied the **Smiths** their second number one album, though 'The Queen Is Dead' sold more copies last week than did its predecessor, 'Meat Is Murder', when it debuted at number one last year.

The Smiths' album had originally been scheduled to come out a week earlier — Rough Trade's bright ideas department thought it would be a spiffing wheeze to have **Queen** dethroned by 'The Queen Is Dead' — but was rescheduled to avoid a direct clash with Genesis, which they knew they couldn't win. What they didn't expect was that Genesis would have enough second week sales to further frustrate their ambitions. Incidentally, though musically poles apart, Genesis and the Smiths lead an almost all-British top 10 this week. Only Norway's **A-Ha** prevent our homegrown acts from making a clean sweep.

● Last week I corrected an earlier item about female solo stars with more than three hits off an album, by adding the name of **Donna Summer** to those of **Tina Turner**, **Madonna** and **Kate Bush**.

Graham Walker of Channel 4's 'Diverse Reports' adds a fifth name — **Sheena Easton**. Sheena's first album 'Take My Time' includes a full hand of hit singles in 'Modern Girl', '9 To 5', 'One Man Woman', 'Take My Time' and 'When He Shines'. Well spotted, Graham.

● Chart enthusiasts will be delighted to learn that a new edition of '**British Hit Albums**' (Guinness Superlatives/GRRR Books) has just been published.

A revised and updated successor to the first edition, published in 1983, it logs the thousands of albums that have charted since the albums listings began in the accepted style; alphabetically by artist, with date of chart debut, title and catalogue number of album, its highest chart position and weeks on chart. This necessarily concise listing is fleshed out with hundreds of photographs, some rare, and an expanded statistical section.

Numerous errors which occurred in the first edition of the book have been detected and corrected, though inevitably in a work of this scope others have crept in. For example, on

the very first page of listings, Japanese jazz funk instrumentalists, the **ABs**, are described as an American vocal group.

Generally, though, the quality of research is high, the pictures excellent and the presentation good if somewhat basic. Altogether a welcome update of what has become a standard rock reference book. Recommended for chart buffs everywhere.

CHARTFILE USA

● Ballads continue to dominate the US singles chart, taking four of the top five places. The **Jets'** 'Crush On You' is the only uptempo song in the leading group, though the situation should change next week.

Despite the solo success of **Phil Collins** and **Mike Rutherford**, 'Invisible Touch' is only the second Genesis single to reach the top 10. Their first, 'That's All', got to number six in 1983.

Where Genesis succeed, **Boys Don't Cry** fail. The unknown British group's tongue-in-cheek 'I Wanna Be A Cowboy' slips a notch from the number 12 peak it reached last week, but has sold over 300,000 copies.

Released in Britain on the Legacy label, it has just failed to make the top 75 here for the second time.

● Former **Go-Gos'** lead singer **Belinda Carlisle's** first solo single 'Mad About You' climbs into the top 30 this week.

Though the disintegration of the group was not wholly amicable, **Belinda's** former colleagues **Charlotte Coffey** and **Jane Wiedlin** both sing backing vocals on 'Mad About You'. Other guests on the record include **Susanna Hoffs** (the **Bangles**) and **Andy Taylor** (**Duran Duran**).

● 'Top Gun' surges from number 19 to number 11 in only its fourth week on the album chart, replacing 'Pretty In Pink' as America's favourite film soundtrack album.

'Top Gun' includes two current singles chart climbers, **Kenny Loggins'** 'Danger Zone' (number 14) and **Berlin's** 'Take My Breath Away' (number 77), both produced and co-written by the ubiquitous **Giorgio Moroder**. Further singles from the soundtrack are due from **Loverboy**, **Cheap Trick**, **Miami Sound Machine**, **Teena Marie** and **Harold Faltermeyer & Steve Stevens**.

● Texas' finest, **Gadfly**, have been conspicuous by their absence recently, but this week they're back with a bang.

Best known for a series of increasingly wild and wacky singles released on their own Meathead label, the electro-reggae-country-swing-blues-classical crossover kings have just released 'Testament', a 12 album boxed set which features over 10 hours of music, including all their previously released recordings and 71 which see the light of day for the first

time. In the latter category is their "authentically Peruvian" remake of **Jacko's** 'Thriller', a new protest song lamenting the effects of radiation on the sex life of the earwig and 13 different recordings of Big Bill Gadsby's favourite song, **Doris Day's** 'Move Over Darling'. Gadsby first recorded the song on April 3, 1974, as a tribute to Doris on her 50th birthday. They have returned to the studio on the same date every year since, and made

a new recording.

Big Bill denies that putting 13 versions of the same song on the album is an act of frivolity. "On the contrary," he protests, "I think it's the most valid thing we've ever done. The recordings on the album are in chronological order. This particular song acts as a barometer for our musical progression. Anyway, Doris Day is my heroine, and I pay the bills around here, so I'll do what I like."



● GENESIS: Loud suits, popular CDS.

Blue Zone

US re-mix

Finest Thing

Re-mixed by Nick Martinelli

ARTIST

W/E JUNE 28, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

CHARTS

U S S I N G L E S

- | | | |
|----|----|--|
| 1 | 1 | ON MY OWN, Patti LaBelle And Michael McDonald, MCA |
| 2 | 2 | THERE'LL BE SAD SONGS (TO MAKE YOU CRY), Billy Ocean, Jive |
| 3 | 3 | CRUSH ON YOU, the Jets, MCA |
| 4 | 8 | HOLDING BACK THE YEARS, Simply Red, Elektra |
| 5 | 6 | NO ONE IS TO BLAME, Howard Jones, Elektra |
| 6 | 9 | WHO'S JOHNNY ('SHORT CIRCUIT' THEME, El DeBarge, Gordy |
| 7 | 7 | A DIFFERENT CORNER, George Michael, Columbia/CBS |
| 8 | 17 | INVISIBLE TOUCH, Genesis, Atlantic |
| 9 | 14 | NASTY, Janet Jackson, A&M |
| 10 | 15 | SLEDGEHAMMER, Peter Gabriel, Geffen |
| 11 | 4 | LIVE TO TELL, Madonna, Sire |
| 12 | 5 | I CAN'T WAIT, Nu Shooz, Atlantic |
| 13 | 12 | I WANNA BE A COWBOY, Boys Don't Cry, Profile |
| 14 | 22 | DANGER ZONE, Kenny Loggins, Columbia/CBS |
| 15 | 16 | TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated |
| 16 | 10 | NOTHIN' AT ALL, Whitney Houston, Arista |
| 17 | 20 | LIKE A ROCK, Bob Seger And The Silver Bullet Band, Capitol |
| 18 | 21 | YOUR WILDEST DREAMS, the Moody Blues, Polydor |
| 19 | 23 | LIKE NO OTHER NIGHT, .38 Special, A&M |
| 20 | 18 | VIENNA CALLING, Falco, A&M |
| 21 | 25 | WHEN THE HEART RULES THE MIND, GTR, Arista |
| 22 | 11 | GREATEST LOVE OF ALL, Whitney Houston, Arista |
| 23 | 33 | OPPORTUNITIES (LET'S MAKE LOTS OF MONEY), Pet Shop Boys, EMI America |
| 24 | 27 | MOUNTAINS, Prince And The Revolution, Paisley Park |
| 25 | 31 | MAD ABOUT YOU, Belinda Carlisle, IRS |
| 26 | 30 | DREAMS, Van Halen, Warner Brothers |
| 27 | 32 | LOVE TOUCH, Rod Stewart, Warner Brothers |
| 28 | 29 | ONE HIT (TO THE BODY), Rolling Stones, Rolling Stones |
| 29 | 13 | SOMETHING ABOUT YOU, Level 42, Polydor |
| 30 | 38 | MODERN WOMAN, (FROM 'RUTHLESS PEOPLE'), Billy Joel, Epic |
| 31 | 35 | GIGGING YOUR SCENE, Blow Monkeys, RCA |
| 32 | 40 | GLORY OF LOVE ('KARATE KID, PART II'), Peter Cetera, Warner Brothers |
| 33 | 34 | IF SHE KNEW WHAT SHE WANTS, Bangles, Columbia/CBS |
| 34 | 19 | ALL I NEED IS A MIRACLE, Mike And The Mechanics, Atlantic |
| 35 | 42 | WE DON'T HAVE TO TAKE OUR CLOTHES OFF, Jermaine Stewart, Arista |
| 36 | 41 | SECRET SEPARATION, The Fixx, MCA |
| 37 | 24 | IF YOU LEAVE, Orchestral Manoeuvres In The Dark, A&M |
| 38 | 37 | OUT OF MIND OUT OF SIGHT, Models, Geffen |
| 39 | 50 | YOU SHOULD BE MINE (THE WOO WOO SONG), Jeffrey Osborne, A&M |
| 40 | 51 | HYPERACTIVE, Robert Palmer, Island |
| 41 | 28 | IS IT LOVE, Mr Mister, RCA |
| 42 | — | PAPA DON'T PREACH, Madonna, Sire |
| 43 | 52 | TAKE IT EASY, Andy Taylor, Atlantic |
| 44 | 45 | THE FINEST, the SOS Band, Tabu |
| 45 | 36 | BE GOOD TO YOURSELF, Journey, Columbia/CBS |
| 46 | 57 | ALL THE LOVE IN THE WORLD, the Outfield, Columbia |
| 47 | 62 | HIGHER LOVE, Steve Winwood, Island |
| 48 | 63 | SUZANNE, Journey, Columbia |

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|----|----|--|
| 49 | 26 | RAIN ON THE SCARECROW, John Cougar Mellencamp, Riva |
| 50 | 58 | ONE STEP CLOSER TO YOU, Gavin Christopher, Manhattan |
| 51 | 66 | RUMORS, Timex Social Club, Jay |
| 52 | 53 | PETER GUNN, Art Of Noise Featuring Duane Eddy, China |
| 53 | 56 | HEADED FOR THE FUTURE, Neil Diamond, Columbia |
| 54 | 47 | BAD BOY, Miami Sound Machine, Epic |
| 55 | 44 | WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson, A&M |
| 56 | 65 | SWEET FREEDOM (THEME FROM 'RUNNING SCARED'), Michael McDonald, MCA |
| 57 | 39 | MOVE AWAY, Culture Club, Virgin/Epic |
| 58 | 48 | YOUR LOVE, the Outfield, Columbia |
| 59 | 43 | WEST END GIRLS, Pet Shop Boys, EMI America |
| 60 | 60 | DON QUICHOTTE, Magazine 60, Baja |

B U L L E T S

- | | | |
|----|----|---|
| 64 | 76 | HANGING ON A HEART ATTACK, Devo, Chrysalis |
| 65 | 79 | WORDS GET IN THE WAY, Miami Sound Machine, Epic |
| 66 | 75 | IF YOUR HEART ISN'T IN IT, Atlantic Starr, A&M |
| 68 | 77 | JUNGLE BOY, John Eddie, Columbia |
| 69 | 78 | WITH YOU ALL THE WAY, New Edition, MCA |
| 74 | 85 | A KIND OF MAGIC, Queen, Capitol |
| 75 | 88 | BABY LOVE, Regina, Atlantic |
| 77 | 96 | TAKE MY BREATH AWAY (LOVE THEME FROM 'TOP GUN'), Berlin, Columbia |
| 78 | — | RUMBLESEAT, John Cougar Mellencamp, Riva |
| 79 | 84 | FEEL THE HEAR, Jean Beauvoir, Columbia |
| 83 | 87 | THE BEST OF ME, David Foster And Olivia Newton-John, Atlantic |
| 84 | 89 | HEADLINES, Midnight Star, Solar |
| 85 | — | TAKEN IN, Mike And The Mechanics, Atlantic |
| 86 | 93 | TOUCH AND GO, Emerson, Lake And Powell, Polydor |
| 89 | — | VENUS, Bananarama, London |
| 90 | 95 | YOU DON'T HAVE TO CRY, René And Angela, Mercury |
| 92 | — | ROCK 'N' ROLL TO THE RESCUE, the Beach Boys, Capitol |
| 93 | — | VICTORY LINE, Limited Warranty, Atco |
| 95 | — | THE CAPTAIN OF HER HEART, Double, A&M |
| 97 | — | THIS IS THE TIME, Dennis De Young, A&M |
| 98 | — | I WOULDN'T LIE, Yarbrough And Peoples, Total Experience |

U S A L B U M S

- | | | |
|----|----|--|
| 1 | 1 | WHITNEY HOUSTON, Whitney Houston, Arista |
| 2 | 2 | WINNER IN YOU, Patti LaBelle, MCA |
| 3 | 3 | CONTROL, Janet Jackson, A&M |
| 4 | 4 | LIKE A ROCK, Bob Seger and the Silver Bullet Band, Capitol |
| 5 | 5 | 5150, Van Halen, Warner Brothers |
| 6 | 8 | LOVE ZONE, Billy Ocean, Jive |
| 7 | 6 | RAISED ON RADIO, Journey, Columbia/CBS |
| 8 | 7 | PLEASE, Pet Shop Boys, EMI America |
| 9 | 11 | THE OTHER SIDE OF LIFE, the Moody Blues, Polydor |
| 10 | 13 | SO, Peter Gabriel, Geffen |
| 11 | 19 | TOP GUN, Soundtrack, Columbia/CBS |
| 12 | 12 | HEART, Heart, Capitol |
| 13 | 10 | PLAY DEEP, the Outfield, Columbia/CBS |
| 14 | 9 | PARADE, Prince And The Revolution, Paisley Park |
| 15 | 15 | TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated |
| 16 | 22 | GTR, GTR, Arista |
| 17 | 21 | STRENGTH IN NUMBERS, .38 Special, A&M |
| 18 | 18 | WORLD MACHINE, Level 42, Polydor |
| 19 | 20 | PICTURE BOOK, Simply Red, Elektra |
| 20 | 14 | PRETTY IN PINK, Soundtrack, A&M |
| 21 | 16 | RIPTIDE, Robert Palmer, Island |
| 22 | 27 | RAISING HELL, Run DMC, Profile |
| 23 | — | INVISIBLE TOUCH, Genesis, Atlantic |
| 24 | 24 | HEADED FOR THE FUTURE, Neil Diamond, Columbia/CBS |
| 25 | 17 | DIRTY WORK, the Rolling Stones, Columbia/CBS |
| 26 | 34 | EL DEBARGE, El DeBarge, Gordy |
| 27 | 29 | THE JETS, the Jets, MCA |
| 28 | 23 | SCARECROW, John Cougar Mellencamp, Riva |
| 29 | 28 | FALCO 3, Falco, A&M |
| 30 | 30 | PRIMITIVE LOVE, Miami Sound Machine, Epic |

LONNIE HILL

GALVESTON BAY

LIMITED 7"

AVAILABLE WITH

FREE SINGLE

COULD IT BE LOVE



31 33 **POOLSIDE**, Nu Shooz, Atlantic
 32 32 **AFTERBURNER**, ZZ Top, Warner Brothers
 33 26 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
 34 31 **NO JACKET REQUIRED**, Phil Collins, Atlantic
 35 36 **ACTION REPLAY**, Howard Jones, Elektra
 36 25 **TURBO**, Judas Priest, Columbia/CBS
 37 38 **MIKE AND THE MECHANICS**, Mike And The Mechanics, Atlantic
 38 35 **DIFFERENT LIGHT**, Bangles, Columbia/CBS
 39 42 **EMERSON, LAKE AND POWELL**, Emerson, Lake And Powell, Polydor
 40 41 **BACK IN BLACK**, Whodini, Jive
 41 45 **WALKABOUT**, the Fixx, MCA
 42 37 **WELCOME TO THE REAL WORLD**, Mr Mister, RCA
 43 40 **BIG WORLD**, Joe Jackson, A&M
 44 39 **PROMISE**, Sade, Portrait
 45 46 **CHANGE OF ADDRESS**, Krokus, Arista
 46 47 **SANDS OF TIME**, the SOS Band, Tabu
 47 — **BELINDA CARLISLE**, Belinda Carlisle, IRS
 48 50 **MISTRIAL**, Lou Reed, RCA
 49 44 **LISTEN LIKE THIEVES**, INXS, Atlantic
 50 — **LIVES IN THE BALANCE**, Jackson Browne, Asylum
 Compiled by Billboard

40 33 **SEX MACHINE**, Fat Boys, WEA 12in
 41 45 **WHEN I THINK OF YOU**, Janet Jackson, A&M LP
 42 37 **MY ADIDAS/PETER PIPER**, Run-DMC, US Profile 12in
 43 49 **GO BANG! # 5**, Dinosaur L, CityBeat 12in
 44 43 **HUNGRY FOR YOUR LOVE/I'LL TAKE YOU ON**, Hanson & Davis, US Fresh Records 12in
 45 66 **JACK YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
 46 40 **SET ME FREE (MARK BERRY REMIX)**, Jaki Graham, EMI 12in
 47 36 **ON MY OWN**, Patti LaBelle and Michael McDonald, MCA Records 12in
 48 60 **EXPANSIONS '86 (FEARON BROS REMIX)**, Chris Paul, Fourth & Broadway 12in
 49 99 **SWEET LOVE**, Anita Baker, Elektra 12in
 50 71 **PAY ME BACK MY LOVE**, Colors, US Prelude 12in
 51 44 **I LOVE MUSIC**, Terry M, MCA Records 12in
 52 72 **PEE-WEE'S DANCE**, Joeski Love, US Vintertainment 12in/Cooltempo promo
 53 39 **NON-STOP/JEALOUSITIS**, Skyy, US Capitol LP
 54 48 **S.O.S.**, Oliver Cheatham, Champion 12in
 55 57 **IS IT LIVE/HIT IT RUN/YOU BE ILLIN'**, Run-DMC, US Profile LP
 56 75 **HERE I GO AGAIN**, Force MD's, Tommy Boy/Island 12in promo
 57 56 **GOOD TO GO**, Trouble Funk, US Island/TTED 12in
 58 35 **MIDAS TOUCH/CLOSE TO MIDNIGHT/STAY HERE BY MY SIDE/ENGINE NO. 9**, Midnight-Star, MCA Records LP

59 — **PASSION (FROGGY & SIMON HARRIS REMIX)** (0-119/3-119/4-119-0bpm), William Bell, Tout Ensemble 12in white label
 60 re **BYE-BYE**, Janice, US 4th + B'way 12in
 61 80 **MAKE ME THE ONE (LES ADAMS REMIX)**, Crown Heights Affair, CityBeat 12in
 62 77 **BE-BUMPIN-FRESH**, Chuck Brown, US Future 12in
 63 41 **WHAT YOU GONNA DO ABOUT IT (REMIX)**, Total Contrast, London 12in
 64 — **GONNA MAKE YOU MINE (WESTSIDE MIX)** (105%bpm), Loose Ends, Virgin 12in
 65 65 **MAIN THING/MAIN DUB**, Shot featuring Kim Marsh, US Easy Street 12in
 66 — **YOUR LOVE**, Innerlife, US Personal Records 12in
 67 — **LOVE THE ONE I'M WITH**, Melba Moore & Kashif, US Capitol 12in
 68 58 **FOOL'S PARADISE**, Meli'sa Morgan, Capitol LP
 69 — **SUCH A FEELING**, Young & Co, US The Sound of London 12in
 70 59 **DANCING IN THE STREET (DANCE MIX)**, Matt Bianco, WEA 12in
 71 63 **NO NEWS IS NEWS—REMIX**, Kreamcicle, US New Image 12in
 72 re **ALL WRAPPED UP IN ONE**, The TTED All Stars, US TTED Records Inc 12in
 73 — **TELL ME TOMORROW (WEEKEND MIX)** (105%)(ALBUM VERSION) (108%bpm), Princess, Supreme Records 10in promo
 74 — **ERIC B. IS PRESIDENT**, Eric B. featuring Rakim, US Zakia 12in
 75 54 **DOMINOES (LIVE)**, Donald Byrd, Streetwave 12in
 76 — **MA FOOM BEY**, Cultural Vibe, US Easy Street 12in
 77 — **BORROWED LOVE (REMIX)**, the SOS Band, Tabu 12in promo
 78 — **SPENDING MONEY** (95bpm), Cashflow, Club LP
 79 — **MOUNTAINS (REMIX)** (104%3-105bpm), Prince And The Revolution, Warner Bros 12in
 80 86 **SOCK IT TO ME**, Ayre Rayde, be*bop & Fresh 12in
 81 74 **PASSION FROM A WOMAN**, Krystol, US Epic 12in
 82 — **DON'T WANNA BE NORMAL/BETCHA**, Randy Crawford, Warner Bros LP
 83 79 **IF YOUR HEART ISN'T IN IT**, Atlantic Starr, A&M 12in
 84 68 **SHADOWS OF YOUR LOVE**, J.M. Silk, US DJ International Records 12in
 85 46 **WHAT HAVE I DONE FOR YOU LATELY**, King M.C. featuring 'Screamin' K', Important Records 12in
 86 — **WAR ON THE BULLSHIT**, Osiris, Baad Records 12in
 87 — **JUMMP-BACK**, Wally Jump Junior & The Criminal Element, US Criminal Records 12in
 88 76 **TELL ME IT'S TRUE**, Ian Foster, MCA Records 12in
 89 93 **NEVER HAD A LOVE LIKE THIS BEFORE**, Barbara Mitchell, Dutch Mercury LP
 90 61 **NO WAY BACK**, Adonis, US Trax 12in
 91 84 **HOT TO TOUCH**, Julian Jonah, Total Control Records 12in promo
 92 — **YOU MAKE ME WANNA LOVE AGAIN/IT'S TIME GIRL/SHE'S A STAR/SHE'S SWEET/JO JO**, Con Funk Shun, US Mercury LP
 93 83 **STOP ME FROM STARTING THIS FEELING**, Lou Rawls, Epic LP/12in promo
 94 — **HARDCORE JAZZ (J.B. TRAXX)** (118%bpm), Duane And Co. US Dance Mania Records 12in
 95 — **STEP BY STEP**, T.C. Curtis, Hot Melt 12in
 96 92 **POWER'S IN YOUR MIND**, Yang, US Jump Street 12in
 97 70 **CANDY**, ET (Eddie Towns), US Total Experience LP
 98 re **GIVE ME UP**, Beau Williams, US Capitol 12in
 99 — **BAMBAATAA'S THEME**, Afrika Bambaataa, US Tommy Boy 12in
 100= 94 **LET THE MUSIC PLAY**, 400 Blows, KR Records 12in
 100= 73 **MYSTERIES OF THE WORLD, MFSB/BLACK IS THE COLOR**, Wilbert Longmire, Streetwave 12in

D I S C O

1 2 **JUMP BACK (SET ME FREE)**, Dhar Braxton, Fourth & Broadway 12in
 2 1 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, Atlantic 12in
 3 6 **HEADLINES**, Midnight Star, MCA Records 12in
 4 5 **GIVIN' IT (TO YOU)/DUB**, Skyy, Capitol 12in
 5 3 **MINE ALL MINE/PARTY FREAK**, Cashflow, Club 12in
 6 8 **SET FIRE TO ME/INFERNO DUB**, Willie Colon, A&M 12in
 7 9 **BANG ZOOM (LET'S GO-GO)**, The Real Roxanne with Hitman Howie Tee, Cooltempo 12in
 8 4 **EXPANSIONS '86/BROADWAY BOULEVARD**, Chris Paul, Fourth & Broadway 12in
 9 10 **AMITYVILLE (THE HOUSE ON THE HILL)**, Lovebug Starski, Epic 12in
 10 20 **WHERE YOU GONNA BE TONIGHT?** Willie Collins, Capitol 12in
 11 28 **DON'T LET LOVE GET YOU DOWN**, Archie Bell & The Drells, Portrait 12in
 12 14 **NASTY (REMIX)**, Janet Jackson, A&M 12in
 13 7 **ALL AND ALL/MANTRONIX MEGA MIX**, Joyce Sims, London 12in
 14 12 **YOUNG HEARTS RUN FREE (M&M REMIX)**, Candi Staton, Warner Bros 12in
 15 11 **SET ME FREE**, Jaki Graham, EMI 12in
 16 25 **ONE FOR THE MONEY**, Sleafage, Malaco Dance 12in
 17 13 **YOU CAN'T BLAME LOVE**, Thomas & Taylor, Cooltempo 12in
 18 18 **DIAL MY NUMBER**, Pauli Carman, CBS 12in
 19 23 **I CAN'T WAIT (TO ROCK THE MIKE)**, Spyder-D (featuring DJ Doc), Champion 12in
 20 16 **STAY A LITTLE WHILE, CHILD**, Loose Ends, Virgin 12
 21 32 **LIKE I LIKE IT (REMIX)**, Aurra, 10 Records 12in
 22 30 **BROOKLYN'S IN THE HOUSE/REMIX**, Cut Master D.C., be*bop & Fresh 12in
 23 52 **AIN'T NOTHIN' GOIN' ON BUT THE RENT (MARK BERRY REMIX)/(LARRY LEVAN MIX)**, Gwen Guthrie, US Polydor 12in
 24 26 **CAN'T GET BY WITHOUT YOU (REMIX)**, Real Thing, PRT 12in
 25 53 **WE WORK HARD/KANGOL & DOC, U.T.F.O.**, US Select Records 12in
 26 38 **DUB CAN'T TURN AROUND/LOVE CAN'T TURN AROUND**, Farley 'Jackmaster' Funk & Jessie Saunders, US House Records 12in
 27 21 **DESTINY**, D.S.M., Elite 12in
 28 98 **I FOUND LOVIN'**, Fatback, Important Records 12in
 29 29 **RAZZLE DAZZLE**, Michael Jeffries, Warner Bros 12in
 30 22 **LOVE'S GONNA GET YOU**, Modern-nique featuring Larry Woo, 10in Records 12in
 31 34 **SAY LA LA/NEW YORK STREET MIX**, Pieces Of A Dream, US Manhattan 12in
 32 42 **FOOLIN' YOURSELF**, Paul Hardcastle, Chrysalis 12in
 33 19 **LESSONS IN LOVE/SOMETHING ABOUT YOU (US REMIX)**, Level 42, Polydor 12in
 34 51 **GO-GO SWING**, Chuck Brown & The Soul Searchers, US Future 12in
 35 17 **BASSLINE (STRETCHED)/LADIES (REVIVED)**, Mantronix, 10 Records 12in
 36 88 **I WOULDN'T LIE (REMIX)**, Yarborough & Peoples, Total Experience 12in
 37 24 **COMPUTER LOVE (REMIXES)**, Zapp, Warner Bros 12in
 38 55 **BURNIN' LOVE (CLUB MIX)**, Con Funk Shun, US Mercury 12in/Club promo
 39 15 **YOU AND ME TONIGHT**, Aurra, 10 Records 12in

A STOCK AITKEN WATERMAN PRODUCTION

Princess

TELL ME TOMORROW

7" Available on limited edition coloured vinyl

3 track 12" includes stunning remix and bonus track, original demo of "Say I'm your number one"!!

SUPE(T)106



SEE PRINCESS ON 'SOLID SOUL' ON FRIDAY 27th

W/E JUNE 28, 1986

EUROBEAT
REGGAE
INDIE SINGLES
INDIE ALBUMS

CHARTS

EUROBEAT

- 1 2 REFLEX ACTION, Louise Thomas, R&B 12in
 - 2 1 CAN'T LIVE, Suzy Q, Belgian ARS 12in
 - 3 5 HOW MANY HEARTS, Evelyn Thomas, Record Shack 12in promo
 - 4 12 NEW BEGINNING, Bucks Fizz, Polydor 12in
 - 5 8 VENUS (HELLFIRE MIX), Bananarama, London 12in
 - 6 6 YOU'RE GONNA BE MINE, Novo Band, German Ariola 12in
 - 7 3 IN THE HEAT OF A PASSIONATE MOMENT, Princess, Supreme Records LP
 - 8 7 MALE STRIPPER, Man 2 Man meet Man Parrish, US Recan 12in
 - 9 10 AMERICAN LOVE, Rose Laurens, German WEA 12in
 - 10 11 (IT AIN'T NOTHING LIKE) THE REAL THING (BLOW VERSION), Tom Robinson, TRT 12in
 - 11 14 I LOVE MUSIC, Terry M, MCA Records 12in
 - 12 13 CITY NIGHTS MANHATTAN CAFÉS, Cory Daye, US Blue Chip 12in
 - 13 15 AGAIN, Do Piano, French EMI 12in
 - 14 16 ANOTHER DAY COMES (ANOTHER DAY GOES) (NIGHTMARE MIX), Kiki Dee, Columbia 12in
 - 15 9 RUNNING AWAY FROM LOVE, Astaire, Passion LP bonus 12in
 - 16 18 ANGEL IN MY POCKET, One To One, Bon Aire/Arista 12in
 - 17 17 I'M YOUR LOVE, Joe Yellow, Italian Power 12in
 - 18 19 HANDS UP, Kelly Marie, Passion 12in
 - 19 4 OH L'AMOUR (REMIX)/GIMME GIMME GIMME, Erasure, Mute 12in
 - 20 21 THIRD TIME LUCKY, Pearly Gates, Funkin' Marvellous 12in promo
 - 21 22 BAND OF GOLD, Bonnie Tyler, CBS 12in
 - 22 23 SHY SHY SUGARMAN, Jack's Project, German Ariola 12in
 - 23 28 DISENCHANTED (REMIX), The Communards, London 12in
 - 24 20 I'M YOUR MAN (REMIX), Barry Manilow, RCA 12in
 - 25 26 GROOVE BOY (COME TO LOTUS LAND), Shanghai Lil' featuring Perri Halévy, Fantasia Records 12in
 - 26 25 COME BACK TO ME, Prototype, German ZYX 12in
 - 27 27 ONCE MORE, Taffy, Italian Ibiza 12in
 - 28 24 I LOVE MY RADIO (MIDNIGHT RADIO) (US REMIX), Taffy, US Emergency 12in
 - 29 re IF THE LOVE FITS, Lewis, Riva 12in
 - 30 29 HUMANOID INVASION, Laser Dance, Dutch Hot Sound 12in
- Compiled by Alan Jones/James Hamilton

REGGAE

- 1 5 PUSH COMES TO SHOVE, Freddie McGregor, Real Authentic Sound
 - 2 2 WATCH HOW THE PEOPLE DANCING, Kenny Knoch, Unity Sounds
 - 3 4 AM I THE SAME GIRL, Winsome, Fine Style
 - 4 1 BOOPS, Supercat, Technique
 - 5 6 YOU'RE MY SUGAR, Debbie Glasgow, UK Bubbblers
 - 6 11 PULL UP, Aswad, Simba
 - 7 3 LEAVE PEOPLE BUSINESS, Admiral Tebbett, Techniques
 - 8 9 TROUBLE AGAIN, King Kong, Greensleeves
 - 9 13 ALL FOR ONE, ONE FOR ALL, Dennis Brown & Leroy Sibble, Charm
 - 10 8 IT'S YOU, Sandra Cross, Ariwa
 - 11 7 STEP BY STEP, Dennis Brown, Diamonds
 - 12 — KEPT OUT, the Mighty Diamonds, Germain
 - 13 24 ONE SCOTCH, ONE TENNANTS, ONE BREW, Charjan And Reuben, Firehouse
 - 14 10 LOVESICK, Super Black, Unity Sounds
 - 15 23 STROLLIN' ON, Maxi Priest, 10
 - 16 25 TRY MY LOVE, Wayne Smith, Unity
 - 17 — SMILE, Audrey Hall, Germain
 - 18 — DEEPEST LOVE, Dennis Brown, Narty
 - 19 21 NO GOOD GIRL, Gregory Isaacs, Greensleeves
 - 20 — DON'T STOP LOVING, One Blood, Level Vibes
 - 21 20 SECRET THUNDERBIRD DRINKER, Pato, UK Bubbblers
 - 22 — RUDEBOYS, Tannoi, UK Bubbblers
 - 23 12 WETLOOK CRAZY, Macka B, Ariwa
 - 24 18 ON MY OWN, Bill Campbell/Valerie Harrison, Black Beat
 - 25 15 TALKING IN MY SLEEP, Ernest Wilson, Ozy Music
 - 26 14 APARTHEID, Junior Marvin, Greensleeves
 - 27 16 HERE I GO AGAIN, Toyin, Criminal
 - 28 17 MAN IN A HOUSE, Nitty Gritty, Greensleeves
 - 29 19 HOLD TIGHT, Dennis Brown, Live And Learn
 - 30 26 JUST CAN'T FIGURE OUT, Mighty Diamonds, Trojan
- Compiled by Spotlight Research

INDIE SINGLES

- 1 1 HAPPY HOUR, the Housemartins, Go! Discs
 - 2 3 SERPENT'S KISS, the Mission, Chapter 22
 - 3 2 BIGMOUTH STRIKES AGAIN, the Smiths, Rough Trade
 - 4 15 WHOLE WIDE WORLD, the Soup Dragons, Subway Organisation
 - 5 4 I ALMOST PRAYED, the Weather Prophets, Creation
 - 6 10 BRILLIANT MIND, Furniture, Stiff
 - 7 5 THE OFFICIAL COLOURBOX WORLD CUP THEME, Colourbox, 4AD
 - 8 11 HEARTACHE, Gene Loves Jezebel, Beggars Banquet
 - 9 7 RULES AND REGULATIONS (EP), We've Got A Fuzzbox And We're Gonna Use It, Vindaloo
 - 10 9 BABY I LOVE YOU SO, Colourbox featuring Lorita Grahame, 4AD
 - 11 6 THE TRUMPTON RIOTS EP, Half Man Half Biscuit, Probe Plus
 - 12 13 HOUSE OF ECSTASY, Cherry Bombz, Lick
 - 13 8 NEW ROSE, the Damned, Stiff
 - 14 — KISMIA, the Cramps, Ace
 - 15 20 LIKE AN ANGEL, the Mighty Lemon Drops, Dreamworld
 - 16 17 GOOD THING, the Woodentops, Rough Trade
 - 17 12 E102/SAD, BMX Bandits, 53rd & 3rd
 - 18 14 KUNDALINI EXPRESS, Love & Rockets, Beggars Banquet
 - 19 — INSPIRATION, Easterhouse, Rough Trade
 - 20 21 WHAT'S INSIDE A GIRL, the Cramps, Big Beat
 - 21 — TRUCK TRAIN TRACTOR, the Pastels, Glass
 - 22 27 WILD CHILD, Zodiac Mindwarp And The Love Reaction, Food
 - 23 16 CRYSTAL CRESCENT, Primal Scream, Creation
 - 24 29 JUNCTION SIGNAL, Blyth Power, All The Madmen
 - 25 30 RIVER OF NO RETURN, Ghost Dance, Karbon
 - 26 — SILVER MACHINE, Hawkwind, Samurai
 - 27 24 IT'S A GOOD THING, That Petrol Emotion, Demon
 - 28 26 GIMME GIMME GIMME (A MAN AFTER MIDNIGHT), Leather Nun, Wire
 - 29 — THE LOCOMOTION, Dave Stewart & Barbara Gaskin, Broken/Stiff
 - 30 — BALLAD OF THE BAND, Felt, Creation
- Compiled by Spotlight Research

INDIE ALBUMS

- 1 — THE QUEEN IS DEAD, the Smiths, Rough Trade
 - 2 1 MANIC POP THRILL, That Petrol Emotion, Demon
 - 3 4 BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus
 - 4 10 WONDERLAND, Erasure, Mute
 - 5 3 VICTORIALAND, Cocteau Twins, 4AD
 - 6 6 A DATE WITH ELVIS, the Cramps, Big Beat
 - 7 8 ONLY STUPID BASTARDS HELP EMI, Conflict, Model Army
 - 8 5 TEENAGERS FROM OUTER SPACE, the Meteors, Ace
 - 9 23 COLOURBOX, Colourbox, 4AD
 - 10 11 E.V.O.L., Sonic Youth, Blast First
 - 11 2 ANIMAL BOY, the Ramones, Beggars Banquet
 - 12 7 SILVER MISSILES AND NIGHTINGALES, Suicide Twins, Lick
 - 13 12 THE WORLD BY STORM, the Three Johns, Abstract
 - 14 18 LOW-LIFE, New Order, Factory
 - 15 15 LE MYSTÈRE DES VOIX BULGARES, Various, 4AD
 - 16 — FIN!, the Monochrome Set, El
 - 17 17 REMBRANDT PUSSY HORSE, Butthole Surfers, Red Rhino Europe
 - 18 30 LET THE SNAKES CRINKLE THEIR HEADS TO DEATH, Felt, Creation
 - 19 16 THE UNACCEPTABLE FACE OF FREEDOM, Test Dept, Some Bizzare
 - 20 9 HATFUL OF HOLLOW, the Smiths, Rough Trade
 - 21 21 NO MINOR KEYS, Blues 'N' Trouble, Ammunition Communications
 - 22 24 DRUGS, Bomb Party, Abstract
 - 23 19 GRUTS, Ivor Cutler, Rough Trade
 - 24 25 SNAKES AND LADDERS, Frank Tovey, Mute
 - 25 20 FIRST AVALANCHE, Rose Of Avalanche, LIL
 - 26 13 BLACK CELEBRATION, Depeche Mode, Mute
 - 27 22 FUN ON THE LAWN LAWN LAWN, Yeah Yeah Noh, Buggum Records
 - 28 14 RUM, SODOMY AND THE LASH, the Pogues, Stiff
 - 29 28 NIGHT OF A THOUSAND CANDLES, The Men They Couldn't Hang, Imp/Demon
 - 30 26 PAINT YOUR WAGON, Red Lorry Yellow Lorry, Red Rhino
- Compiled by Spotlight Research

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EYE DEAL



COMPILED BY ELEANOR LEVY

BRING ON THE NIGHT (Cert 15 dir: Michael Apted)

We've had Sting, the singer, trying to be an actor in such things as 'Quadrophenia', 'Plenty' and 'The Bride'. Now we have Sting, on film, but trying to be a singer again — and acting his little heart out in his most impeccable performance to date: the sensitive artist at work.

First thing you notice with this documentary of the Police's frontman embarking on his first solo tour, is 'Where's his Geordie accent gone? The Sting we see interviewed in soft focus, hazy, flattering shades of fawn is one of deep statements delivered in impeccable, cultivated English that echoes with the emptiness of a ham actor uttering even hammer lines.

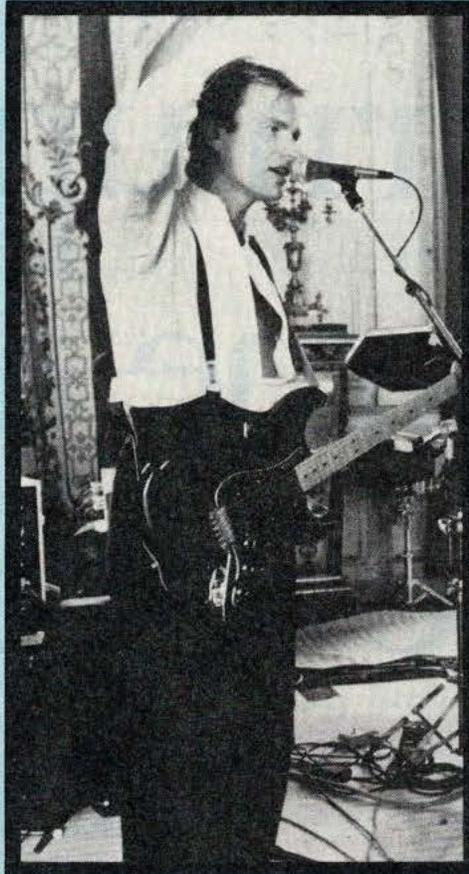
Give me strength. You don't have to bore the pants off everyone to prove you're a 'serious' artist — a trap that too many makers of films such as this fall into. Questions asked in hushed tones, unobtrusive close-ups on the gleaming Sting visage when he might be saying something even more deep than usual — everything's so reverential you feel quite sick.

What 'Bring On The Night' has, though, is some very good live footage of Sting plus band, bringing the 'Dream Of The Blue Turtles' set to the stage. Perhaps they should have stuck with that and forgotten the padding.

The scenes of the birth of his fourth child, Jake, for example, are obviously inserted as a calculated bid to show 'the real Sting'. And to a large extent it works, it being the only time throughout the film that you feel any empathy for the man. But be warned — for those of a nervous disposition, the shots of the horrific Miles Copeland mouthing off about things monetary should carry an 18 certificate at least.

If you like Sting's music, this is as good a representation as you'll get. If you liked the man — and want to keep on liking him — forget it.

Eleanor Levy



VIDEO

VIRGIN PRUNES 'Devils Find Sons' (IKON)

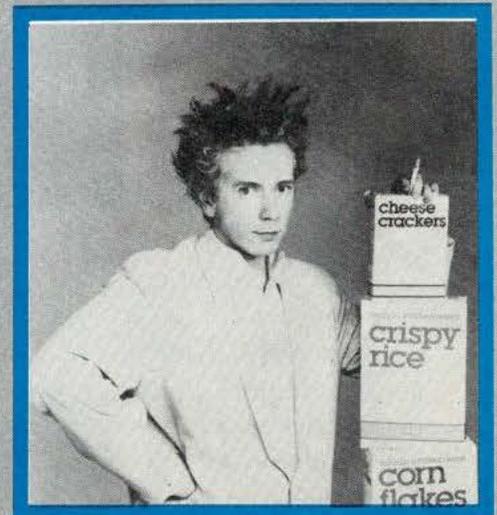
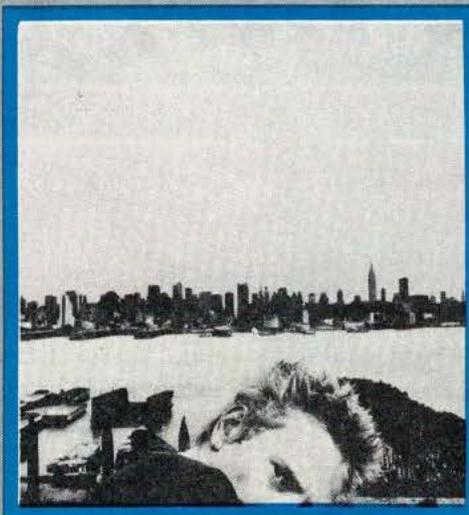
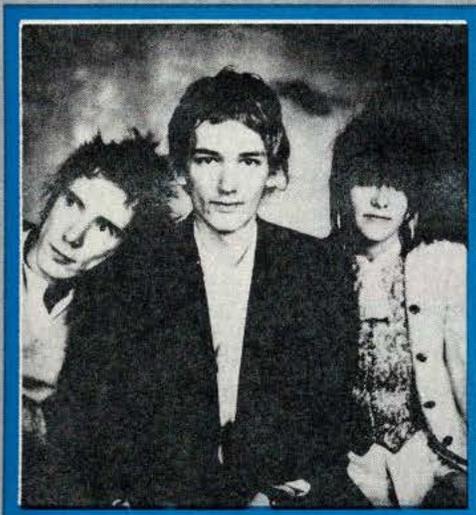
Virgin Prunes are one of those bands that seem to flood us with books, fanzines, promos — if not with records these days. They have a place in post-punk mythology partly because they're still going when many of their contemporaries have long since given up the ghost. Now, I'm not a great fan but I'm sure there are a whole host of Pruneophiles gasping for this eccentric little artefact.

It's a mixture of live footage, a curious few minutes of some 'exhibition' including a man dressed in animal skins hopping after rabbits, and a wacky sing-along with the band in their legendary 'alternative' dress style.

The live stuff is the least interesting, with the customary 'someone forgot to put 50p in the meter' lighting, courtesy of the Hacienda, and some rather dull guitar riffs beefed up with curious onstage antics including smashing up a birthday cake and bringing on one of those hideous carnival giant heads of a policeman.

The faithful lap it up, of course, but it all seems a bit overblown and undersold, 'Walls Of Jericho' being hollered out with little effect. The band are at their best when you know they're being funny, and that doesn't happen enough for my liking. The climactic rendition of a song about some old lady who lived by the river is perhaps the finest moment here. Still, the band have an audience, and if you like them then this video won't change your opinion.

Andy Strickland



COMPETITIONS

It was the concert that launched Janis Joplin on the world, it was one of the Who's earliest appearances across the Atlantic, and it boasted the likes of Jimi Hendrix, Simon And Garfunkel, Ravi Shankar and the wonderful Otis Redding on the same bill. It was, of course, the **Monterey Pop** festival and this earth shattering event took place on June 16 1967 in a California gripped by the soft hand of flower power and preaching love and peace to the world.

Now, Virgin Video are releasing the documentary of this piece of rock history, made by legendary rockumentary director D A Pennebaker, also responsible for similar films on Bob Dylan and David Bowie's Ziggy Stardust. And we've got 10 copies of it to give away — 18 songs, including Joplin's fiery 'Ball And Chain', Hendrix's deliciously dirty 'Wild Thing' and over an hour of cool sounds from the summer of I-u-r-v-e.

To win one of these far out prizes, just send the answers to these three questions to 'rm Monterey Pop Competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by first post on Monday, July 7, stating whether you want VHS or Betamax.

1. Jimi Hendrix recorded a song called 'All Along The...' what?

a) Waterfront, b) Promenade, c) Watchtower.

2. Otis Redding's biggest hit single was called:

a) 'Sitting In A London Bus', b) 'Sitting On A Duck', c) 'Sitting On The Dock Of The Bay'?

3. Ravi Shankar is best known for his wonderful playing of which instrument?

a) the tuba, b) the sitar, c) the recorder.

● **'MONTEREY POP':** peace, love and Janis Joplin



You've heard 'Album', you've bought 'Single', now feast your eyes on 'Videos', a supreme collection of visuals from Virgin Video, spanning the recording life of **Public Image Limited**, from the first 'Public Image' in 1978, up the recent 'Rise' and 'Home'.

That's six tracks in all, including the sublime thud-feel of 'Death Disco' and the spine-tingling intensity of 'This Is Not A Love Song'. And, like the good, generous people we are, **Eye Deal's** got 10 copies of this classic video collection to give away, showing off Messrs Lydon/Rotten, Levine and all the different PiL permutations to their best. To win one of these coveted prizes, just answer these three simple questions, and send your answers to 'rm PiL Competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by first post on Monday, July 7, stating whether you want VHS or Betamax.

1. Why was John Lydon known as Johnny Rotten? Because of:

a) his out of time singing, b) his teeth, c) his sense of humour?

2. Who did John Lydon collaborate with on his Time Zone 'World Destruction' single?

a) Gil-Scott Heron, b) Paul Weller, c) Afrika Bambaataa

3. Who was Lydon's long time friend who played bass in the original PiL?

a) I Jah Man Levi, b) Paul Simonon, c) Jah Wobble?

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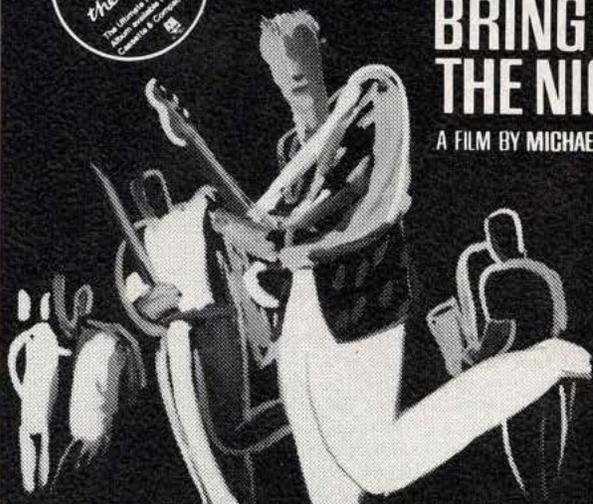
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LIVE

► THE TOMMY CHASE QUARTET, THE FRIDGE, LONDON

Tommy Chase caused something of a stir lately when he turned his back on jazz's old guard and made a pitch for a younger audience. For too long, hard bop had been the preserve of reverential, all-knowing buffs, whose intellectualising had buried the fact that people like Charlie Parker and Dizzy Gillespie actually made vibrant dance music. Tommy got together a group of young players, cut away all the bullshit, and now he's attracting crowds of fresher, more receptive enthusiasts.

The music is direct and unpretentious, characterised by the abrasive sax of Kevin Flannigan and Tommy's attacking drum style. They improvised and used sheet music, but there were none of the meanderings and self-indulgence that often alienate the outsider. A self-penned composition, 'Double Secret', sounded like a cross between 'Hit The Road, Jack' and the Pink Panther theme music. Very fine it was, too.

A careful choice of material blended the well-known with the more obscure stuff. While we might not have been familiar with the work of Hank Mobley and Cannonball Adderley, there was always an exciting interpretation of Dizzy Gillespie's 'Night In Tunisia', or the signature music from the Parkinson Show (written by someone dead famous, no doubt). And Tommy's evangelical zeal throughout was most infectious.

In the West End nightclubs, they say the feedback between these players and the audience leads to some inspired performances. In the less intimate surroundings of the Fridge, though, it wasn't quite there. Only towards the end, with the whooping, the hollering and the improvised dancing did we glimpse the band in their ideal environment. But that was enough to guarantee a return visit.

Stuart Bailie

● NEW ORDER, BILLY BRAGG, INSPIRATIONAL CHOIR, CABARET VOLTAIRE: ARTISTS AGAINST APARTHEID, SHEFFIELD CITY HALL

As Band Aid begins to slip from the media's attention and the Amnesty bandwagon sweeps across America, more and more bands in Britain are giving up time and money for the anti-Apartheid movement.

Ten years on from the Soweto riots, a concert is organised in Sheffield as a small gesture towards supporting the cause. There were no speeches from politicians to begin with, just an emotive selection of slides projecting the scenes of murder in South Africa, with a chilling soundtrack of screaming, frightened families.

A group of local schoolchildren performed a battle dance as a demonstration of oppression before ABC's Martin Fry introduced New Order.

Strangely, they started with probably their happiest song yet, which went along the lines of 'Every Time I See You Falling'. Its bouncy beat and jingling bells gave it the ring of a hit single. The set lasted 45 minutes, but was one of the most complete the band has played for a long time. Gone were classics like 'Blue Monday', 'Confusion' and 'Ceremony', to be replaced by energetic renditions of 'Perfect Kiss', 'Sub-Culture' and 'Sunrise'. No mention was given of why the band was playing the benefit gig, but their feelings were made clear in lines on 'This Time Of Night': "Whatever you may do to me, you'll never take my dignity". What I can't work out is why New Order have to look so bored to play good music well.

Billy Bragg came straight to the point by performing an acappella version of 'Chile, Your Water Runs Red Through Soweto'. Naturally, that wasn't all he had to say. Apart from the usual socialism rap, he also gave a few poignant words concerning drugs: "A Cabinet minister's family is now having to face what so many parents have had to face in this country. It seems you have to be a bright spark with lots of money to make front page news." After a stirring version of 'Days Like These', it was all over and the man who wears his heart on his guitar left the stage to the loudest applause of the night.

Just like the James Brown scene from 'The Blues Brothers', the Inspirational Choir burst onto the stage with 'Jesus Is The Light Of The World'. It wasn't long before everyone was clapping their hands and singing 'hallelujah!' So much energy and enthusiasm in a song was incredible to watch.

The compulsive rhythms continued with Sheffield's own Cabaret Voltaire. The relentless pounding beat and pulsing lighting created an unique atmosphere which proved Kirk and Mallinder are masters of their art. The controlled aggression of the Cabs' music is enough to get anyone moving, and more and more people joined the throbbing mass in front of the stage as the beat went on.

By the end of the night, sweat was running like the blood in South Africa. An horrific reminder.

Nick Robinson



Photo by Patrick Quigly

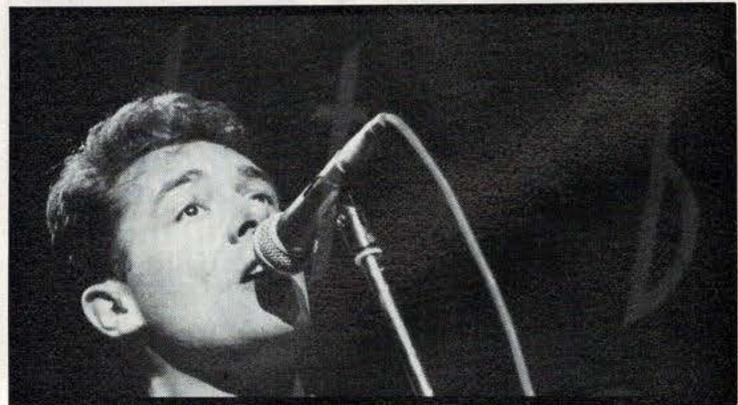


Photo by Patrick Quigly

▲ MATT BIANCO, HAMMERSMITH ODEON, LONDON

Now, as any fool knows, a Matt Bianco record is about as dynamic as a cheese sandwich.

But someone forgot to tell 99 per cent of tonight's audience that, because for this first British appearance of Matt Bianco — In The Flesh (swoon), the auditorium positively throbs with the sound of 3,000 people grooving on down to the "hottest, jazziest, coolest" combo this side of, umm, Manhattan Transfer.

Ever felt like you're being left out of a really important secret that everyone else knows but forgot to inform you about?

Lesson number one — get your audience, know your audience, give them **exactly** what they want. A trick Matt Bianco have mastered with supreme confidence. Reminiscent of Kid Creole And The Coconuts — sans nuts — and even, on 'Fly By Night', the dreaded Shakatak, this was a stage strewn with **real** musicians, giving the likes of 'Matt's Mood' and the unerringly silly 'Get Out Of Your Lazy Bed' a clean, highly glossed feel that the likes of Sister Sledge would be proud of.

But, as any fool also knows, perfection can often be depressingly boring. Such was the case tonight, with 'Yeh, Yeh' overlaid out of existence and a host of infectious, jolly sounds that merged into one inanely grinning whole. Only in the latter stages, with the moody 'More Than I Can Bear' or a bright encore of 'Dancing In The Street' complete with happy, smiling samba band stage front, did the noisy reaction of the crowd seem justified.

Certainly, the Matt Bianco sound is impeccable and Mark Reilly proves an energetic frontman, jiggling around in that fiery-kneed fashion of his, but it's an empty energy they propagate, with everyone trying so hard to enjoy themselves you quite forget why. Spontaneity sacrificed to style. Truly a band of our times.

Eleanor Levy

▼ GENE LOVES JEZEBEL, ELECTRIC BALLROOM, LONDON

From the back of the hall, Gene Loves Jezebel could almost have passed for a Women's Institute production of 'My Fair Lady'. Jay Aston, replete with flowery, wide-brimmed hat, feminine blouse and odd accent, made a delightful Eliza Doolittle.

Such is the peculiarity exuded by these identical Welsh twins (alias the Thin Things — their anorexic proportions being severely emphasised by their donning of black leggings). Therein, perhaps, lies their appeal. No, not their skinny bodies but their inherently British weirdness.

The weird people were certainly out in their droves tonight. Not sporting the requisite black garb and crimped tresses, I felt not so much ostracised, but more like a reluctant husband being dragged to that WI production. Not quite part of the select but welcoming club.

Given their appearance, GLJ's music is fairly predictable. There is no element of surprise when the brothers Aston strike up and Jay unleashes that bizarre yodel of a voice.

Wailing pop is the brand exhibited, ranging from the recent and surprisingly accessible 'Sweetest Thing', 'Desire' and 'Heartache' to the less refined, rambling 'Cow' and 'Bruises'. My memory fails me but presumably it was the latter Jay dedicated to "everyone who's ever had plastic surgery". (I've omitted to mention their disconcerting sense of humour!)

The contrast in material stems not from a conventionalism of voice but a paring down of 'let's be obscure' musical noises. The combination is proving increasingly irresistible.

Even so, the Jezebels' strongest moment tonight was the airing of 'Stephen' — a slow, starkly profound few minutes and definitely not another embarrassing ode to S P Morrissey.

The Thin Things might (dis)grace Top Of The Pops' staidness yet. Professor Higgins would have been proud.

Lesley O'Toole



Photo by Patrick Quigly

► REDSKINS, HOUSEMARTINS, BUSTER BLOODVESSEL, LOL COXHILL, HARLESDEN MEAN FIDDLER, LONDON

A Redskins revue night at this jovial venue on a day when the sunburn has finally come to town. A brief moment of sympathy then for the performers in tonight's 'Young Gifted And Bald' line up, who must be suffering more than the rest of us. Lol Coxhill certainly gets a sweat on as his sweet saxophone swirls around a largely indifferent crowd more willing to boogie on down to 'The Locomotion' and others on the excellent disco.

It's left to Buster Bloodvessel and his pick-up band to elevate the baldy to his rightfully exalted position tonight and he has enough experience to get this crowd eating out of his chubby hand with ease. He's actually bigger now than in Bad Manners' heyday and he kicks off with an hilarious romp through 'Monster Mash' followed by 'Riot In Cell Block No 9' and onto the climactic 'My Boy Lollipop'. The man is to be a hard act to follow — watch out for the reformed Bad Manners!

Enter the Redskins, mumbling about their dash back from a Communist Party rally in Paris last night, but slamming into their off the wall set with aplomb. They undoubtedly possess one of the best rhythm sections in the business but even the horn section cannot fill the massive hole in the band's sound. Chris Dean's rinky dink guitar just doesn't cut it and the voice is so damned rock 'n' roll, you can hardly make sense of it, save the rather pointless stream of names (probably class traitors) to a crowd who I'm sure couldn't give a shit.

"Brenda Dean, Denis Healey," brays Dean as the band crack into a quick Fall riff and reel off 'Totally Wired'. Confused? You would have been. For all the band's commitment and sincerity, it's a musical experiment that rarely clicks. So on to the Housemartins, chart heroes yet unassuming as ever. No instruments tonight, rather an acappella stroll through a few gospel songs with tongues firmly in cheeks, including a rousing rendition of 'Happy Hour', just as a reminder.

'Young Gifted And Bald' is a success because it avoids so many of the usual pitfalls. It's short on sets, short on bullshit (relatively), short on wanky pop stars — and of course, short on hair.

Andy Strickland

● PENGUIN CAFÉ ORCHESTRA, GREENWICH THEATRE

A Brownie Pathfinders badge to anyone who can find Greenwich Theatre without pestering at least three local shopkeepers. But no matter, for I openly confess that the pursuit of the Penguin Café Orchestra is a labour of pure love.

They have long held a special place in my heart. When all's said and done, the nonsense of New Age Music is nothing more than a corny marketing ploy. And, in fact, the philosophies it pretends to embrace have long been put into practice by several of the "pillars of the business" — notably the Durutti Column and the Penguin Café Orchestra. And there's nothing 'arty' or 'difficult' about the PCO.

The music they make is a rich, textured sound created by a gently persuasive and repeated melody onto which the 'tiddly bits' are added (I hope I'm not getting too technical for you).

The overall effect is wonderful. Rich, hypnotic and tuneful — a bit like a cross between the Chieftains and the Velvet Underground.

Onstage, seven musicians, led by Simon Jeffes, play the full range of string instruments, from the ukulele (which is Hawaiian for 'dancing flea' — there you are, I bet you didn't know that).

Viols, cello, guitars and piano give the basic grounding of the sound. Then all manner of weird and wonderful instruments are added. From small sailors' flutes to a Japanese 'hand harp', all used to impressive ends.

The Penguin Café Orchestra are, contrary to any half-formed impressions you may hold, completely without pretence. They are simply pure entertainment and at their best ('Music For A Found Harmonium', say, or 'Paul's Dance') they are little short of perfect.

Bliss.

Dave Sexton

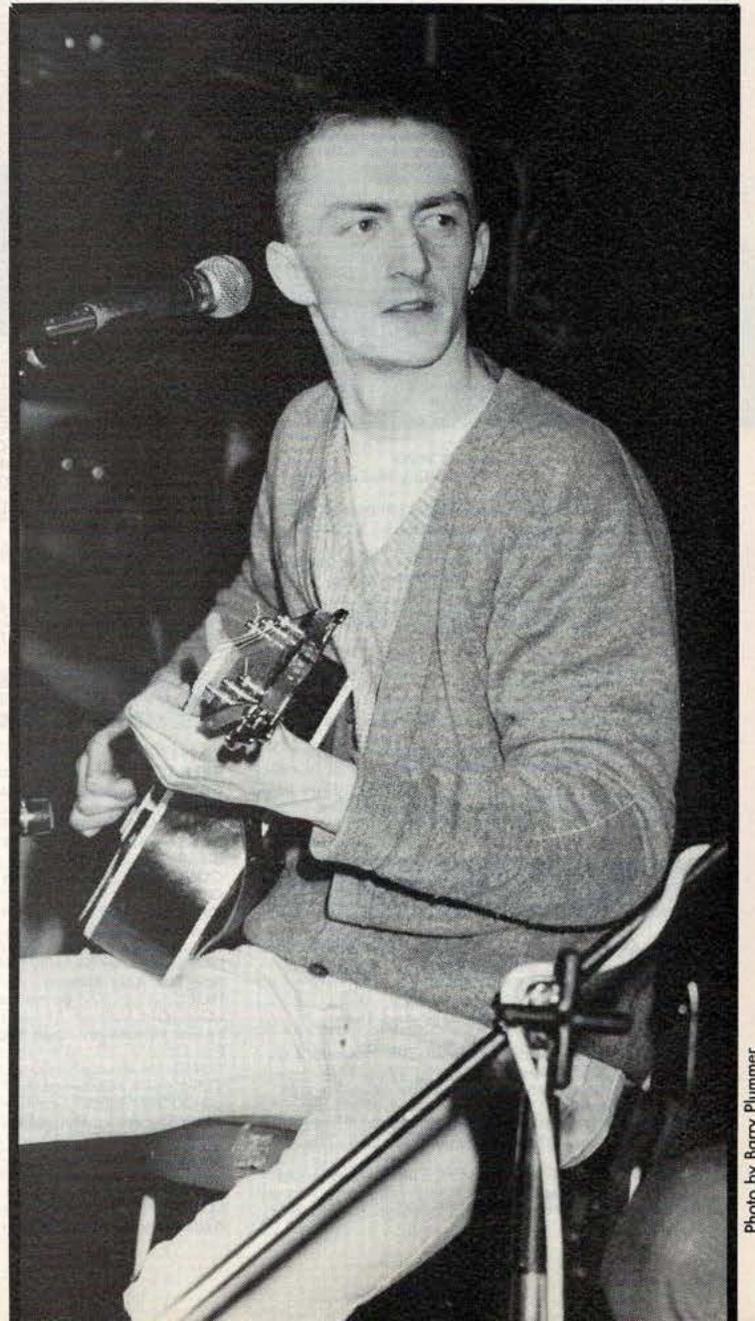


Photo by Barry Plummer

RM

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 25

BRIGHTON Zap Club **World Domination Enterprises** (OXFAM 'Bread Not Bombs' Benefit)
CHISLETT Youth Centre **New Emotion**
COVENTRY Warwick University (417220) **The Cave/Guana Batz/The Larks/The Housemartins/Ronnie Scott Quintet/The Outskirts/The Potato Five/Love And Money/Circus Circus/Pete Shelley/Chakk/Sandie Shaw/The Godfathers/The Weather Prophets/The Shop Assistants/Phranc/John Hegley/Skint Video/The Glory Boys**
CROYDON London Road Cartoon (01-688 4500) **A Bigger Splash**
DERBY Sinfin Fighting Cocks **Just Blue**
LEEDS Adam And Eves (456724) **Warfare/Extreme Noise Terror/Ardcore**
LEEDS University (439071) **Alien Sex Fiend/The Prowlers/Jellyfish Kiss**
LONDON Brixton Fridge (01-326 5100) **Team Ten**
LONDON Camden Lock Dingwalls (01-267 4967) **Hugh Masekela/Kalahari**
LONDON Deptford Albany Empire (01-691 3333) **Dennis Bovell And The Dub Band/Desmond Dekker**
LONDON Hackney Amhurst Road Club Mankind Kerouacs (01-986 3378) **Purple Things/The Clockwork Orange**
LONDON Kentish Town Bull And Gate (01-485 5358) **The Shrubs/Kill Ugly Pop/And So To Bed**
LONDON Shepherds Bush Wellington **The Union**
NEWCASTLE Melbourne Street Riverside (091-261 4386) **Let's Active**
STANDISH Shevington Road Cassinelli's **The Solution**

THURSDAY 26

BARROW The Bluebird Shame
BLACKBURN DJ's **A Certain Ratio**
BRENTFORD High Street Red Lion (01-571 6878) **Chuck Farley**
BRIGHTON Richmond Hotel (603974) **Haze**
CHATHAM Room At The Top **TV Golfing Mafia/Carol Lynley's Head/Vice And Vine**
LIVERPOOL Brownlow Hill Krackers (051-708 8815) **Stuck For A God/Wake Up Afrika/When In Rome**
LIVERPOOL Flagship **Hammerfist**
LONDON Acton High Street Bumbles (01-992 3308) **Arena**
LONDON Camden Lock Dingwalls (01-267 4967) **The Godfathers/The Boys Wonder**
LONDON Deptford Albany Empire (01-691 3333) **Dennis Bovell And The Dub Band/The Pioneers**
LONDON Finsbury Park George Robey (01-263 4581) **The Bluberry Hellbellies**
LONDON Mornington Crescent Camden Palace (01-387 0428/9) **Cock Robin/Love Parade**
LONDON Oval Cricketers (01-735 3059) **The Boogie Brothers Blues Band**
LONDON Oxford Street 100 Club (01-636 0933) **The Prisoners**
LONDON Wardour Street Wag Club (01-437 5534) **Pure Sex**
PORT TALBOT Raffles Club **Beki Bondage And The Bombshells**

FRIDAY 27

BIRMINGHAM University Guild Of Students (021-455 9777) **Terry And Gerry/The Contras/Musique D'Afrique** (CND Benefit)
BRISTOL Upstairs Club **The Shrubs/Vee VV**
CARDIFF Bogeys (26168) **Beki Bondage And The Bombshells**
FETCHAM River Lane Riverside Club (375713) **Hoorah! Boys Hoorah!/Month Of Sundays**
HARBOURNE High Street The Junction **Live Wire/Strange Believers/Last Stand**
LEEDS The Pub With No Name **The Macc Lads**
LONDON Acton High Street Bumbles (01-992 3308) **The London Losers**
LONDON Brixton Fridge (01-326 5100) **The Dave Howard Singers/Ozric Tentacles**
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) **My Bloody Valentine**

B BRAGG: Clapham, Saturday; Harlesden, Sunday

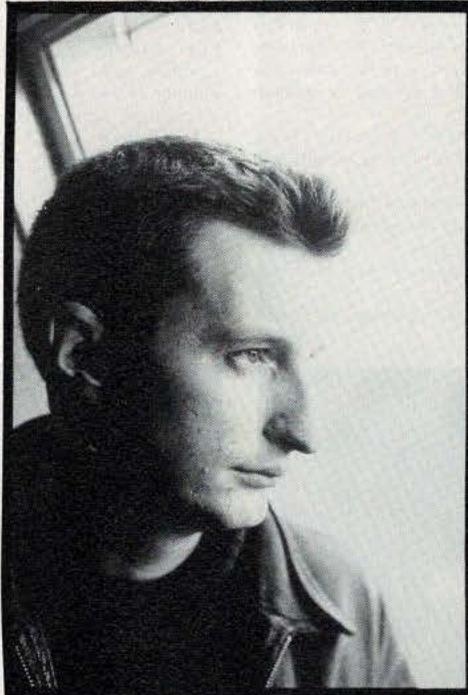


Photo by Steve Rappoport

LONDON Cricklewood Broadway Cricklewood Hotel **Skint Video**
LONDON Deptford Albany Empire (01-691 3333) **Dennis Bovell And The Dub Band/Sandra Cross/Misty In Roots**
LONDON Deptford High Street **Crypt Dorian Gray**
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) **Big Town Playboys/DJ's Take Five**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Steve Marriot's Packet Of Three**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **The Reactors**
LONDON West India Dock Road **Buccaneer** (01-515 2048) **The Clockwork Orange**
LONDON The Zanzibar Club **The Glee Club**
NEWPORT Harper Adams Agricultural College **Rent Party**
PORTSMOUTH Grannys (824728) **Guana Batz**
STOURBRIDGE Town Hall **The Hellfire Club**

SATURDAY 28

BATH Academy Of Arts (712571) **A Certain Ratio**
BELFAST Delta Ballroom (616204) **The Purple Hearts**
CARDIFF Nero's (45987) **Guana Batz**
CHATHAM Room At The Top **Jean Paul And The Belmondos/TV Golfing Mafia/Those Falling Spikes/Ed's Got The Ball/If You Like A Lot Of Chocolate On Your Biscuit Join Our Club!**
COVENTRY Belgrade Studio (56431) **The Locomotives/The Giraffes**
DARLINGTON Stanhope Park Community **Carnival The Attic/Dan/Love Hearts/Negative Zone/The Prams/Ridgerunners/Where's The Surf?/Wickerman**
DURSLEY Uley Bethesda Chapel Prema (860703) **Denise Black And The Kray Sisters**
HULL Adelphi **The Bomb Party/Fishwives**
LONDON Ashdown Crescent Crescent Community Centre **The Forest Hillbillies/Brown Paper Bag Brothers/Joan Collins Fan Club**
LONDON Brixton Stockwell Road Academy (01-274 1525) **The Cult/Zodiac Mindwarp And The Love Reaction**
LONDON Clapham Common **Sting/Boy George/Helen Terry/Big Audio Dynamite/Hugh Masekela/Maxi Priest/Princess/David Grant/Gary Kemp/The Communards/Billy Bragg** (Anti-Apartheid)
LONDON Fulham High Street Kings Head (01-736 1413) **Blues 'N' Trouble**
LONDON Hammersmith Clarendon (01-748 1454) **The Shop Assistants/The Soup Dragons/Joy Of Life**

LONDON Houghton Street London School Of Economics **The Mighty Lemon Drops/The Primitives**
LONDON Oval Cricketers (01-735 3059) **Wilko Johnson**
LONDON Wembley Arena (01-902 1234) **Alton Ellis/The Wailers/Black Uhuru/Aswad/King Sounds And The Israelites**
LONDON Wembley Stadium **Wham!**
MANCHESTER Little Peter Street Broadwalk (061-228 3555) **The Wedding Present/The Food Scientists**
MANCHESTER Polytechnic Students Union (061-273 1162) **Hula/Stump/Edward Barton**
MANCHESTER UMIST (061-236 9114) **The Ministry Of Love**
MILTON KEYNES Bowl **Marillion/Gary Moore/Magnum/Mama's Boys/Jethro Tull**

SUNDAY 29

BISHOP STORTFORD Triad Cajun Club (55924) **The Sullivans**
CROYDON London Road Cartoon (01-688 4500) **Answers On A Postcard** (Lunch) **Bad Influence** (Eve)
DUBLIN CIA Ball **The Purple Hearts**
FETCHAM River Lane Riverside Club (375713) **The Prisoners/The Screen Gems**
GLASGOW West George Street **Daddy Warbucks The Membranes/Bogshed/A Puppet Show**
LEICESTER The Studio (22656) **The Scientists/Ghost Dance/Chatshow/Bomb Party/Zodiac Mindwarp And The Love Reaction/The Hunters Club**
LONDON Deptford Albany Empire (01-691 3333) **Jools Holland**
LONDON Harlesden Mean Fiddler (01-961 5490) **The Redskins/Paul Weller/Billy Bragg/Test Department/Benjamin Zephaniah/Jerry Dammers** (Artists Against Apartheid World Cup Special)
LONDON Hoxton Square Bass Clef (01-729 2476) **Dick Morrissey Quartet**
LONDON Walthamstow Assembly Hall **Amazulu/Bad Manners/The Meteors/Potato Five/The Forest Hillbillies/The Bluberry Hellbellies/The Balham Alligators** (Midday Start)
LONDON Wembley Arena (01-902 1234) **Alton Ellis/The Wailers/Black Uhuru/King Sounds And The Israelites**
WAKEFIELD Henry Boons (378216) **IK**
WOLVERHAMPTON Scruples (53754) **The Godfathers/Pop Will Eat Itself**

MONDAY 30

CAMBRIDGE Graduate Centre **President Reagan Is Clever/Spike/Frigidaires/This Beeno/Dr Soul/Feet First** (Live-Aid Info 65093)
LONDON Covent Garden Rock Garden (01-240 3961) **Thirteen Days/Important**
LONDON Euston Shaw Theatre **The Deltones**
LONDON Kentish Town Town And Country Club (01-267 3334) **Sandie Shaw**
NEWCASTLE Melbourne Street Riverside (091-261 4386) **Zodiac Mindwarp And The Love Reaction/Sleep Creature And The Vampire**

TUESDAY 1

BIRMINGHAM Burberries **Zod...c Mindwarp And The Love Reactions**
LEEDS Adam And Eves (456724) **The Len Bright Combo/Ritzun Ratzun Rotzer**
LONDON Brixton Fridge (01-326 5100) **Zinica/Hugh Masekela/Potato Five/Linton Kwesi Johnson/Michael Arch Angel** (Nicaragua Solidarity Benefit)
LONDON Camden Lock Dingwalls (01-267 4967) **The Magnolia Siege/The Daintees**
LONDON Finsbury Park George Robey (01-263 4581) **Call A Doctor**
LONDON Greenwich Tunnel Club (01-858 0895) **Aardvark And No Money/In Fear**
LONDON Hammersmith Palais (01-748 2812) **The Blow Monkeys/Blood Fire Posse/Craig Charles**
READING Majestic **The Fire Brigade**
ST AUSTELL Cornwall Coliseum **Feargal Sharkey/The Thrashing Doves**
STOKE Shelleys (322209) **The Macc Lads**

CAN THIS BAND CROSS ZZ TOP WITH TALKING HEADS?



Well, they've tried practically everything else... abstract mood music, electro pop and anything that's a tiny bit weird. **The Fountainhead** are changed men now, though...

Story: **Stuart Bailie**
Photography: **Patrick Quigly**

● You've just put a working band together, and you've had nine practices. So what do you do now? Dublin group, the Fountainhead, went out and played in front of 30,000 people at the Irish Self Aid concert, in front of film cameras which recorded their performance for transmission in America, Canada and Britain. It was a hefty gamble that could have backfired badly, yet the crowd's reaction to the hi-tech dance music couldn't have been better. Their only misfortune was that Bob Geldof chose that moment to hold a press conference, ensuring that most of the assembled journalists weren't around to witness the band's achievement.

The following evening, and the Fountainhead are preparing to play in front of less than 300 people, on a stage which hardly accommodates the equipment,

never mind the people. Despite the modest scale of the operation, though, it's still another day of nerve-fraying complications, rehearsals and television work which leaves little time to speak to Pat O'Donnell and Steve Belton.

Even when we do manage the opportunity to exchange a few words, constant glances at watches remind us that the punishing schedule goes on. For the Fountainhead, with the simultaneous release of their album 'The Burning Touch' on both sides of the Atlantic, it's probably the most frenetic, and possibly the most crucial, period of their careers.

When Pat and Steve first worked together in 1982, it wasn't in the world of popular music, but in the more rarefied atmosphere of art and performance. The pair were asked to provide an electronic soundtrack to an experimental video, which became an international success, and later led to them working as audio-visual engineers at an arts festival in Bordeaux. "I've never drunk so much wine in all my life," Steve remembers ruefully.

They began playing live over a backing tape of drum machine and keyboards, and before long they had supported the likes of Depeche Mode and the Eurythmics. Last year, they released a single, 'Rhythm Method', which was well received in Ireland and in America, and led to them being signed to the same company as the Art Of Noise.

They're both incurable vinyl junkies, particularly Pat, who will rave on about Can, Bill Nelson, Brian Eno and other pioneering artists.

"Our friend had this huge record collection," he continues. "And we used to listen to nothing but what you might call 'weird music'. Some of it was very strange, but we used to love it."

He then describes the musical adventures of the eccentric composer Holger Czukay who, armed with a dictation machine, was pulled around a football pitch in a wheelchair by a dog. All very avant garde, I'm sure, but can you sing it in the bath?

From abstract mood music, to electro-pop, and all the way back to rock and roll... earlier that day, I'd listened to the band rehearse an astonishing new song, 'Heart and Soul', that sounded like the bastard offspring of ZZ Top and Talking Heads. It suggested that the band were now responding to playing with a more conventional line-up, and the peculiar direction they had taken was extremely promising. By contrast, the more studio-orientated album tracks lacked the directness and the drive to truly excite.

But it's all systems go again, and time for the pair to be elsewhere. All that remains is to make enquiries as to the long-term plans for the Fountainhead. Steve is characteristically reserved.

"I think you can only look at it a year at a time; it's almost as if we're in the hands of the great grinding machine now."

Steve: "Nothing's ever happened fast for us; it's always been a slow climb. But in the past four years, we've never gone backwards in terms of success or things happening. I can't see things not working for us."

NEWS DIGEST

● **Record companies** have won their battle to get television stations to pay for the videos they show. The BBC has agreed to pay for the videos it uses and will be coughing up a blanket sum of around £150,000 a year for the privilege.

ITV, however, still refuses to pay. The company takes the view that showing videos acts as free advertising for record companies.

Channel Four has agreed to negotiate with record companies and we await further news.

● **Michael McDonald** releases his single 'I Keep Forgettin'' on Monday, June 30. It's taken from his 1982 album 'If That's What It Takes'. The flip side is 'Lovin' End'.

● **Dwight Yoakam**, *rm's* favourite country boy, will be playing some dates in August. You can see him at the Peterborough Country Music Festival Friday August 22, London Dingwalls 26, London Mean Fiddler 27, London Half Moon 28.

● **Joan Armatrading** releases her single 'Reach Out' this week. It's taken from her album 'Sleight Of Hand' and the flip side is 'The River's On Fire'.

● **The Godfathers**, who are currently in the studio recording their single 'I Want Everything', have lined up a string of dates before heading for Scandinavia and America. They'll be playing London Dingwalls June 26, Brighton Polytechnic 28, Wolverhampton Scruples 29.

● **Picnic At The Whitehouse** release their single 'East River' on Monday, June 30. The 12 inch features an extended mix of their debut single 'Protection'. Thrill to Picnic At The Whitehouse playing 'East River' live on 'Razzmatazz' on Wednesday, July 2.

● **Linda McCartney** is re-releasing her single 'Seaside Woman' on Monday, July 7. The single will once again be under the name **Suzy And The Red Stripes**. Don't say we didn't warn you.

● **Steve Harley** released his single 'Irresistible' this week. The flip side is 'Lucky Man' featuring **Midge Ure** on guitar and **Mark Brzezicki** of Big Country on drums. Steve is currently planning some dates for the autumn.

● **Kirsty MacColl** releases her single 'He's On The Beach' this week. A limited edition double pack will also feature Kirsty's old hit 'A New England'.

● A live album capturing the best and worst moments of **Captain**

● **Sigue Sigue Sputnik** have angrily denied reports that they're disbanding.

"We are not splitting up and, contrary to the ridiculous story which appeared in a certain national newspaper, Tony James and I have never been closer," says Martin Degville. "There's no question of any row between us, or between any other members of Sigue Sigue Sputnik. We all continue to be great friends."

Sigue Sigue Sputnik's debut album, 'Flaunt It', will be released as planned in mid July.

Sade has been added to the list of musicians who will be appearing at the free **Artists Against Apartheid** concert on Clapham Common on Saturday, June 28. The concert will start at 3pm following a rally at 12pm and a march from Hyde Park.

Last week, the anti-Apartheid movement held a meeting at the House Of Commons to publicise the march and concert. It was attended by Bishop Trevor Huddleston (you should see this boy breakdance; he's really good), Jerry Dammers, members of Big Audio Dynamite, Maxi Priest and Hugh Masekela. The good Bishop gave Masekela his first trumpet when Hugh was a little boy in Soweto!

Sensible's legendary birthday party at the Chalk Farm Roundhouse in 1977 is out this week. The album is a limited edition pressed in blue vinyl. 'The Captain's Birthday Party — Live At The Roundhouse' features such gems as 'New Rose', 'Problem Child' and 'Fan Club'.

● **Furniture** will be special guests of **the Triffids** at the London Town And Country Club on Friday, July 4. Watch out for an album and a major tour from them very soon.

● **Poly Styrene**, who in the dim and distant past used to front legendary band **X-Ray Spex**, returns with her single 'Gods And Goddesses', out Thursday, July 3. In 1980 Poly disappeared from view to follow her Krishna beliefs.

● **The Bangles**, who have just re-released their classic single 'Going Down To Liverpool', will be playing a one-off date at the London Town And Country Club on Thursday, July 3. Be there or be square.

● **Billy Joel** releases his single 'Modern Woman' on Monday, June 23. Taken from Billy's soon-to-be-completed album 'The Bridge', the song is also featured in the film 'Ruthless People', out in Britain in the autumn.

● **Bobby Womack** releases his single 'Gypsy Woman' on Monday, June 23. A Curtis Mayfield and the Impressions song, it's taken from his latest album, 'So Many Rivers'.



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

■ I found your article in the April 19 issue on Genesis P Orridge and Psychic TV very illuminating. Of course, it never mentioned his days with the marvellous ensemble, Throbbing Gristle.

We have heard quite enough of Wham!, Weller and Le Bon and co. Please let's have more articles on real groups.

What I would like to know is have you ever mentioned the Sound, Christian Death and the Skeletal Family? What mention they have ever had in your mag has been sparse, to say the least. Where are those beautiful photos of that German goddess, Nico? She is truly a queen and I wonder what Madonna will look like at 45? Probably a cross between Vera Duckworth and Hylda Baker. Nico is a true Plantagenet beauty, a modern Eleanor of Aquitaine to be treasured in the history books. Madonna and Jennifer Rush will be forgotten by 1990.

We want Adrian Borland, Genesis P Orridge, Nico and an illuminating look at the likes, tastes, dislikes and musical whims and past inspiration of Kate Bush.

Thank you for your attention.
Henry Bolingbroke, the Pleasure Dome, Warrington

■ Dear Jim Reid, you say U2 and the Bunnymen could have existed in 1970. Bloody hell, I wish they had — at least today's music wouldn't be in such a state!

OK, so on the strength of, say, 'Bad' or 'The Killing Moon', you've got a point, but if someone had released 'I Will Follow', 'Out Of Control', 'The Back Of Love' or 'Never Stop' in 1970, punk would be about 20 years old and your hip hop dead.

You may not think 'Sunday Bloody Sunday' has much to do with the Eighties (musically it hasn't, but at least listen to the words) and that 'The Killing Moon' is just a Doors rip-off, but

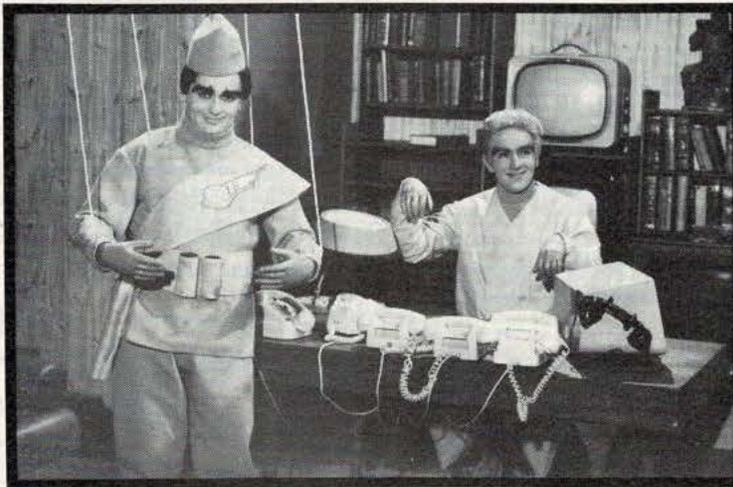


Photo by Syndication International

■ Dear, dear Eleanor Levy, bless you for your excellent taste, darling. I refer, of course, to your piece on number one hero Captain Scarlet in the May 31 issue. I, too, wanted Captain Scarlet badly as an infant. Wonderful to read that I was not alone. The recent re-run of the series set the old familiar fires a-burning and a-leaping — what I wouldn't give to get trapped in a sticky situation with him. Puppet? Rubbish! Man's a demi-god. The puppet angle is just a filthy rumour spread by jealous pop stars. You can come round for a cup of tea and a ride in my SPV any day.

Elizabeth-Angel, Wimbledon, London SW19

● Our photo adds fuel to the 'puppets are real' rumour

these songs will last — and much longer than the, er... songs (?) that some pathetic human beatbox spits out, or some monotonous ego rap, however "innovative" they may be.
Sean Turner, Dorking, Surrey

■ Dear Mailman (you should never have changed your name!), it's happened again; another pop star has started to shoot his mouth off about politics without having done his homework first. I refer to Jackson Browne talking about "the Contras in El Salvador". Where, Mr Browne? As anyone who knows anything about Central America will tell you, the

Contras are in Nicaragua fighting the Communist Sandinista government. In El Salvador it's the Communists, with the support of Moscow, who are killing "farmers and little children" in an attempt to overthrow the democratically elected government. What gives Reagan and his Contras the slightly higher moral ground over Gorbachev and his Communists is the fact that Nicaragua is a totalitarian state while El Salvador is a democracy.

I'm no fan of Reagan or his policies, but I do feel that pop stars should stick to writing love songs until they develop the intelligence to grasp the complexities of politics.

Harvey the Rabbit, Dubai

■ Dear Clifford P Meggs, I have been puzzling for a while now as to why the wonderfully talented Sandie Shaw actually wanted to demean herself by covering a very bad Lloyd Cole song. However, Sandie has at least improved it (thank God there are no drippy string arrangements on it this time). But it just can't be compared to her stunningly boisterous version of the greatest song ever written, 'Hand In Glove'. So Michael Pilgrim (bless his little heart) deserves a massive kiss.

By the way, no offence meant to Sport Aid, but are you sure that the money Lloyd Cole raised wasn't to stop him dancing (???)

Rebecca Earley, Reading

■ How to become the most excellent magazine in the history of music do: an interview with the wondrously wonderful Gene Loves Jezebel — but if you can't manage that, then a tasteful (ie sexy) photo of the beautiful Mike and Jay wouldn't go amiss in your hallowed pages.

Rachel (The flat battery, the blank video tape), Christchurch

■ I was very disappointed to read your report (May 24 issue) that the great June Brides might be splitting. Whoever it was who was quoted as saying that Phil Wilson can't sing is very narrow-minded and has absolutely no musical taste. There are many fairly successful singers who have their own distinct and original sounds: Lloyd Cole, Shane MacGowan, John Lydon, Rolo McGinty from the Woodentops, Tim from James. Why shouldn't Phil be considered as being the same?

There isn't a band around today who can match the mix of melodic tunes and raw sound (with the possible exception of James) that the June Brides have. I just hope the band believe that and stick together for a while yet, because success will come.
Paul McCafferty, Renfrew

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B P M

ODDS 'N' BODS

STEVE 'SILK' HURLEY also has a totally different treatment due of 'Love Can't Turn Around', the **Farley 'Jackmaster' Funk & Jessie Saunders** version of which exploded in our chart last week, not by being the biggest selling newbie but because most jocks charting it already had it at number one! . . . Chicago's "house" and "jack" styles (ie: "garage" by its local name) may be the most exciting new development in dance music but typically it's being resisted in Central London's blacker clubs — however, the faster tempos are taking off elsewhere, and it seems north of Watford Gap many jocks are already taking things to extremes (as they usually do with any easily definable style, miaou, miaou!) . . . **Dancin'**

Danny D has remixed **Loose Ends'** 'Gonna Make You Mine' B-side, and **Ian Levine** is remixing **Bucks Fizz** (well he would, wouldn't he?) . . . **Style Council's** next single will feature the **Showmen's** chairman of the board **General Johnson** as lead vocalist, reviving last year's **General Crooks & Willie Clayton** 'Love Pains' . . . Sixties veteran **Steve Mancha's** comeback single for **EMI** is shaping up as a joyful goodie, sorta **Dr Buzzard** meets the **Temptations** on the Grapevine! . . . **Paradise** leader, gospel singing **Paul Johnson**, is recording secular soul for **CBS** produced by his chum **Junior** . . . **Luther Vandross'** next B-side will include his track from **'The Goonies'** soundtrack, 'You're So Good To Me' . . . **The O'Jays'** old 'My Favourite Person' is becoming another boom tune around London . . . **CBS's** one-time disco plugger, now in **A&R**, **Steve Ripley**, is moving to New York



JULIE ROBERTS, now she's a TV presenter, has gone all posh and added a "t" to make her Juliet for the revived **'More Than One Night (Love Mix)'** (**Bluebird/10 BRT 22**). Remixed by **Herbie Mastermind** and herself, the original old B-side had a reggae-ish following in London's blacker clubs but now, with a "shabba dabba doo" or two and some muted horn, it's become a possibly too loosely strung rambling 0-81½bpm jiggly slow weaver (instrumental flip).

as International Product Manager, off hats! . . . **Sergio Munzibai** has indeed resigned his **Motown** post (so is that an end to those **M&M** remixes on the label?) . . . **Regina** 'Baby Love' belatedly topped **US Club Play** (it'll be reissued here next month) and **Billy Ocean** 'Sad Songs' Black 45s in **Billboard** . . . **Sinitta** 'So Macho' evidently sold more copies in one Sheffield shop than anything ever, including 'Mull Of Kintyre' . . . **Friday (27)** **Chad Jackson** cuts up **Lowestoft Ziggies**, Saturday (28) **Robbie Vincent** souls **Bristol Sanborn's**, Monday (30) **Kev Hill** kicks off his "wicked" weekly **Guvnor's Clinic** at **Basildon Sweeney's** with guests **Pete Tong & Bob Jones** . . . **BBC Radio Merseyside** soul jock **Kenni James** hosts a funky river cruise next Thursday (3), tickets from **Hot Waxx** and **Chevertons**

record shops . . . **Gary Hickson** (**Blackburn Kaleidoscope**), already doing a club chart rundown **Fridays on BBC Radio Lancashire**, is about to sit in for holidaying afternoon man **Simon Johnson** . . . **Johnny Wakelin** supported **Muhammad Ali** on 'Black Superman' and 'In Zaire', now he's turned — in similarly rabble rousing 0-108¼bpm basic chant style — to **'Bruno'** (**Chrysalis KOX 1**), featuring "you know what I mean, 'Arry?" loud and clear, unlike last week's inferior although officially sanctioned rival . . . **SORRY, WRONG BEAT!**

HOT VINYL

THE S.O.S. BAND 'Borrowed Love (Remix)' (**Tabu TA 7241**) **Jam & Lewis** replough that fertile **Yarborough & Peoples** pioneered 'Change Of Heart'

furrow for this acappella finished 100½bpm purposeful roller, flipped by the group's own self-produced but still typical (0-)87¾bpm 'Do You Still Want To?' Uh-huh.

YOUNG & CO. 'Such A Feeling' (**US The Sound of London SOL-986-12**) With an infectious burbling bassline and hints of **Aurra's** oldie of the same name, this joyful gospelish 119½bpm bouncer comes in three mixes, the dubbier **Club (B)** being pure garage. Er, I thought **TSOL** was one of **Morgan Khan's** labels?

MELBA MOORE 'Love The One I'm With' (**US Capitol V-15236**) Bouncily duetted with producer **Kashif**, this perkily lurching 115½bpm skipper is typically staccato over spiky beats and sets up a happy felling despite the cold mechanics of its backing. Certainly for soul modernists, it could have wider appeal, too.

WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT 'Jummp-Back' (**US Criminal Records CRIM 00001**) Bunging in bits of other things in the chants and using members of **Rockers Revenge** and more, **Arthur Baker** (with co-mixer **Shep Pettibone**) has created a loosely rambling 114½bpm answer to **Dhar Braxton**, in four versions, one with **Gil Scott Heron**-ish rap and another with reggae toasting.

INNERLIFE 'Your Love' (**US Personal P49825**) **Greg Carmichael** produced, soulful girl wailed, jauntily wriggling lightly buoyant 115½bpm straightahead strider, dead simple and timeless good dance music (sparser **Club Mix** and acappella flip).

AUDREY HALL 'Smile' (**Germain DGT 15, via Jet Star/EMI**) Sounding like another instant smash, this seductively winsome 86bpm sweet lovers rock has a cooler 81½bpm **Club Mix** flip.

MIDNIGHT STAR 'Midas Touch' (**LP 'Headlines' MCA Records MCF 3322**) This very **Shalamarish** (0-)117bpm nagger has so far had probably more radio play than the here full-length 0-
c o n t i n u e s o v e r

Juliet ROBERTS

NEW SINGLE



MORE THAN ONE NIGHT

(REMIX)

BR/BRT 22



BPM

from previous page

103½-103¾bpm title track, so must be another future hit, while getting club action still are the slinky 80bpm 'Close Encounters', jogging 101½bpm 'Close To Midnight', dated (0-)122½bpm 'Engine No. 9'.

BLUE MODÉRNE 'Through The Night' (Sure Delight SDT02, via Jet Star) The Ish Ledesma prod/penned pleasant 107-0bpm girlie group swayer with a 'Set It Off' beat (in five mixes) proved less of a stayer on import than anticipated, but deserves to be heard.

AFRIKA BAMBAATAA 'Bambaataa's Theme' (US Tommy Boy TB 879) Apart from some incidental growling vocoder this moody 109¼bpm electro treatment of the theme from 'Assault On Precinct 13' is, unusually for Bam, an instrumental. Initially unthrilling, it's a nagging grower popular with mixers (try it out of Gwen Guthrie), while the flip's lethargic vaguely Bowiesque vocal 107bpm 'Tension' has fans too.

ERIC B. Featuring Rakim 'Eric B. Is President' (Zakia ZK 014) Rakim raps that cuti-aster Eric B. does it in the mix so well he's President (amongst other topics) on a muddily burbling 96½bpm scratcher, another that uses the Mohawks' 'The Champ', coupled with the more talkative 88¾bpm 'My Melody' and their dubs. Strictly for B Boys.

STAGE COACH 'Mystic Mood' (US United Sound Inc USI 201) Setting up an ominously lurking 104½bpm 'Nasty' drive, the Los Angeles label's debut then eases back for a mournful fellah's soulful vocal while the beat still jolts from peak to peak, creating nagging tension that could prove compulsive (inst/edit flip).

CON FUNK SHUN 'Burnin' Love' LP (US Mercury 826 963-1 M-1) Uninspired funk with the (0-)115½bpm title track single, muttering 107½bpm 'She's A Star' and chugging 113½bpm 'She's Sweet' mixed by Mark Berry, sassily chattering funky 114¼bpm 'Jo Jo',

juddering 117¾bpm 'Do Ya', dreary 0-79bpm 'How Long', pleasantly swaying 77¾-0bpm 'It's Time Girl', and — most soulful of the lot — lushly swirling 0-86-0bpm 'You Make Me Wanna Love Again'.

THE CONTROLLERS 'My Secret Fantasy' (LP 'Stay' MCA Records MCF 3324) Apart from the 97½bpm title track hit the only tracks to end up meaning much have been this 'All Night Long' tempoed 94¾bpm swayer and the 'Sexual Healing'-ish 95½bpm 'Break Out The Love' — which is not to ignore the exquisite acappella interrupted 47½bpm revival of Marvin's 'Distant Lover'.

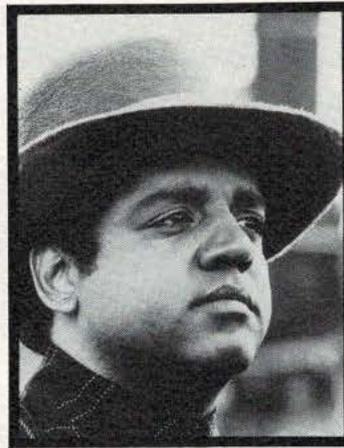
BARBARA MITCHELL 'High On Love' LP (Mercury 826 887-1) The High Inergy leader's Larry Blackmon-produced solo set isn't that great but has the pleasant Randy Crawford-ish sultry soul-jazz 90¾bpm 'Take Your Time' (once flip to the 111bpm 'Ace Of My Heart'), Kary Hubbert of Cashflow duetted slushy 77¼bpm 'Don't Look Over Me', bumping quavery 102bpm 'Never Had A Love Like This Before', slow rocky 77bpm 'High On Love', squeakily cantering 114½bpm 'Can't Help The Way I Feel'.

CULTURAL VIBE 'Ma Foom Bey' (US Easy Street EZS-7525) Stripped to skittering electronic beats and punchy bass synth, with some stark afro/arabic chanting on two of its three versions, this Tony Humphries mixed 116½bpm sparse bouncer is "garage" at its most fascinating basic.

ANTHONY AND THE CAMP 'What I Like' (Warner Bros W8730T) Serious Intention's voice Anthony Malloy produced by Jellybean on a lightly lurching 117¾bpm canterer (in four versions), only big on import for a very few, surprisingly.

SLEEZY D. 'I've Lost Control' (US Trax TX113) Back to Chicago's specialist stark freaky true "jack trax" style for a nervily skittering mix of muttering, yelling, and 'Set It Off/Go Bang!' beat, prod/played by Virgo, in beefier 120½bpm Space Side and sparser 123bpm House Side versions.

DUANE & CO. 'Hardcore Jazz' (US Dance Mania DM001) Yet another new label busting out of Chicago with four more jack tracks for garage house parties, James Brown grunts being scratched into the 118½bpm 'J.B. Traxx', while the 118½bpm 'Piano Traxx', 120¼bpm 'J.A.B. Traxx' and 119¾bpm 'Traxx' are



STREETWAVE RECORDS continue to raid the 'CBS Club Classics 2' LP for their DJ Limited Edition 12-inch series, the latest teaming back to back (seen above) **DEXTER WANSEL 'Life On Mars'/WILLIE BOBO 'Always There' (Streetwave SWAVE 9)**.

alternative grooves.

VIOLA WILLS 'You Are The Reason Why' (Streetwave MKHAN 70) Although yet to sell, this lowkey slinky 0-75bpm slowie's subtle attractive lilt gradually grabs after several listens, especially on radio.

ASTRA Featuring Miss Ollie James and Miss Terry Guest 'Wake Up To My Love' (Elite DAZZ 53, via DMS/RCA) Slinkily swaying girl-sung 91bpm swayer with tooting piccolo sax creating a relaxed vaguely 'Juicy Fruit'-ish vibe (though less of a song), in three mixes.

MARVIN GAYE 'The World Is Rated X' (Motown ZT 40758) Tedious typical 'What's Goin' On'-style 0-88½-88bpm weaver (inst, and gentle mid-Sixties 0-112½bpm 'Lonely Lover' flip)

TGB 'Do The Right Thing' (US Nicole NR-100-001) Soulfully gurgled by Patricia Shannon, this beefy 101½bpm lurcher rolls satisfyingly through busy electric piano and searing sax without really becoming a hit song, with a messier 115¼bpm 'What Goes Around, Comes Around' flip for rare soul fans.

ABACUSH 'Sunshine Island' (Abacush A.B. 003, via Jet Star) Girls sung summery 99¼-98bpm sorta samba-

cum-reggae skipper — tropical sums it up, frothy and feather light (inst flip).

SANDRA EDWARDS 'Give Me Some Emotion' (Soul Town 45 SAND/12/001), via Pinnacle) Huskily soulful Sandra bellows and emotes through a potentially lush though roughly mixed swaying 0-90½bpm "orchestral" backing which builds a nice enough sinuous atmosphere.

YASMIN 'I Can't Forget' (Total Control Records 12TOCO 10) Steve Walsh's executive assistant, bubbly Yasmin James coos a wriggly 118½bpm lightweight London canterer.

BEGGAR & CO. 'Life' (Total Control Records 12TOCO 9) Jittery 117¾bpm spurter adapting several easily spotted influences with sharp brass spiking the chants, chat and Wham! rap, or a far preferable more relaxed 117bpm Alternative Mix flip (edit too).

HIT NUMBERS

BEATS PER MINUTE, at long last, for all of the last five weeks' Top 75 new entries on seven inch (f/c/r for fade/cold/resonant ends, but with no room for descriptions this time): **Freddie Mercury** 0-37-0r, **Zapp** 86/43f, **Sandie Shaw** (0-)50f, **A-Ha** 58½-117-0r, **Atlantic Starr** 67-0-33½-67-0f, **Marc Almond** 70-72½f, **Queen** 75f, **Lovebug Starski** 87½f, **Rod Stewart** 90f, **Black Uhuru** 95-96-96½f, **Sly Fox** 97½f, **Real Thing** (0-)101½-102½f, **Prince** 102-102½f, **Loose Ends** (0-)103f, **Janet Jackson** 103½c, **Nu Shooz** 103½-104½-104f, **Cashflow** 105½f, **Love And Money** 0-105½-105½f, **Aurra** 107f, **David Bowie** 109½f, **Culture club** 111f, **Art Of Noise** 0-111½-0-111½-0f, **Tears For Fears** 113½c, **Chris Paul** 114f, **Chris Rea** 114¼f, **Haywoode** 114½f, **Candi Staton** 115-117f, **Dhar Braxton** 115½f, **Cock Robin** 0-116¾r, **Paul Hardcastle** (0-) 117½f, **Matt Bianco** 0-117½-115½f, **Bucks Fizz** (0-)118-0r, **Big Audio Dynamite** 119f, **Heads** (0-)119¼c, **Owen Paul** 119¼-119f, **Pet Shop Boys** (60-)120r, **Dave Stewart & Barbara Gaskin** (0-)60½/120½f, **Gene Loves Jezebel** 124¼-124f, **Midge Ure** (0-) 124¼f, **AC/DC** 124¼-128-0f, **Bananarama** 0-125½f, **Silsoe** 0-126/63-0r **Claire And Friends** 129½-130r, **Genesis** 130½f, **Falco** (0-)132¼-132½r, **Big Country** 132½-132¾-0r, **Smiths** 133½f, **Mike & The Mechanics** 135f, **Carmel** 136f, **Furniture** 136¼-136-0r, **Communards** 138f, **Eurythmics** 139f, **Suzanne Vega** 0-142¼f, **WASP** 70½-146-147f, **The Mission** (0-)147-148-0r, **Wham!** 151½-152½c, **Barry Gray Orchestra** 0-156½-0c, **Little Richard** 163f, **Ramones** 180-177f, **Sigue Sigue Sputnik** 0-192½f, **The Housemartins** 192-195-0r. Phew!

aurra

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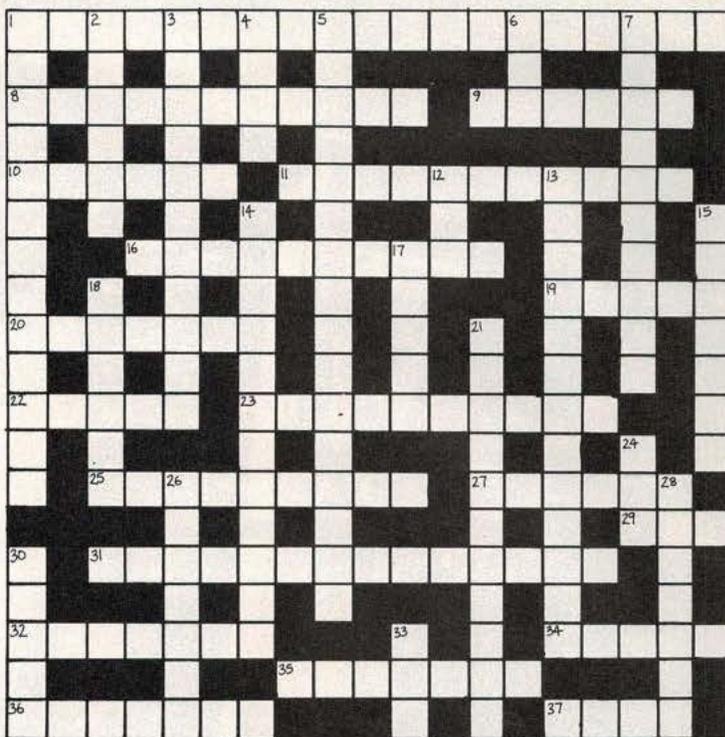
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A C R O S S D O W N

- | | |
|--|--|
| <p>1 Is Mick Hucknall telling the truth about his age? (7,4,3,5)
 8 It belongs to no-one else but Cashflow (4,3,4)
 9 Creatures of love for Kate (6)
 10 Power that took Blondie to No 1 in 1980 (6)
 11 ZZ Top LP that could go up in flames (11)
 16 She wants to be set free (4,6)
 19 They had a 1979 hit with My Sharona (5)
 20 Survivor's heart (7)
 22 Bunnyman's rain will give you Billy's name (5)
 23 A manoeuvre carried out in the dark (10)
 25 If you meet him he would greet you with the words, 'Hello Darlin' ' (5,4)
 27 You could see ZZ Top performing on these (6)
 29 This group are Hungry For Heaven (3)
 31 Go West telling us what they do when they're frightened (2,5,3,4)
 32 Reassure Vince Clarke about his group (7)
 34 Paul McCartney's people like us (5)
 35 One of Janef's brothers (7)
 36 Girl on the wall (7)
 37 They know What You Need when they come from Down Under (4)</p> | <p>1 The Style Council have played all over the place (4,3,6)
 2 Capital record label (6)
 3 Lee John's got plenty of this (11)
 4 Medal for Spandau Ballet coming first (4)
 5 George is always looking for somewhere new to sleep (1,9,6)
 6 Jeff Lynne's group hold the Balance Of Power (1,1,1)
 7 She told everybody this year that One Dance Won't Do (6,4)
 12 You'll find Chris On The Beach (3)
 13 Falco's classical request (4,2,7)
 14 They helped Madness fly into the charts in 1983 (5,2,1,4)
 15 She helped Elton John to No 1 with Don't Go Breaking My Heart (4,3)
 17 The Boomtown Rats had one on fire in 1982 (5)
 18 Miami Sound Machine's medical man (2,4)
 21 Ex-Buzzcocks leader who is now on his own (4,7)
 24 UB40's favourite wine (3)
 26 Simply Red's book (7)
 28 After being the title of a Bluebells LP, they started doing it for themselves (7)
 30 Academy who spent their Life In A Northern Town (5)
 33 The pride of Norway (3)</p> |
|--|--|



A N S W E R S T O J U N E 2 1

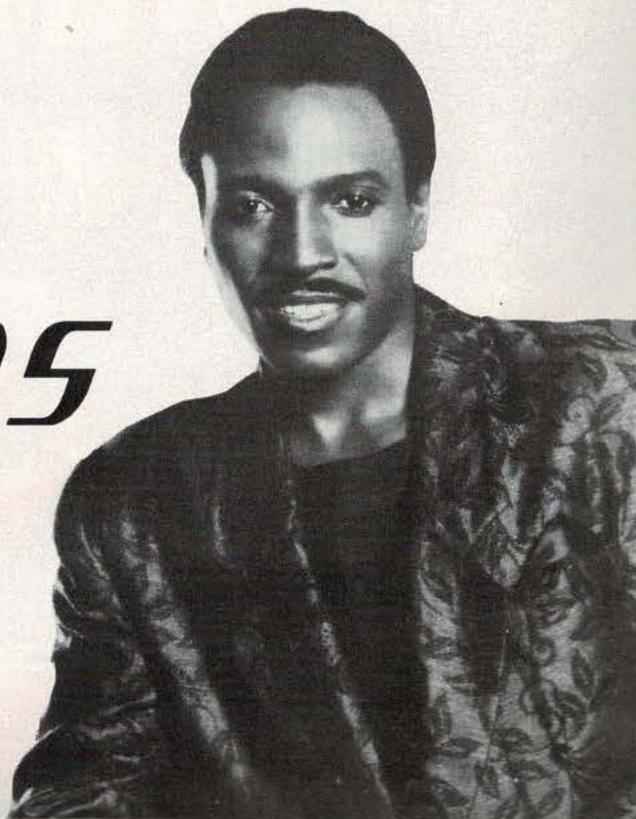
ACROSS: 1 Welcome To The Real World, 6 Eaten Alive, 8 Just Say No, 10 Talking In Your Sleep, 13 Yellow Pearl, 15 Stray, 16 Overjoyed, 17 Why, 20 Tiger, 22 Dare, 24 Trapped, 25 Sam, 27 Gary Kemp, 28 Animal Magic, 31 Shot In The Dark, 32 Lost, 33 Rod, 34 This Time, 38 WEA, 39 Easy Lover, 41 Boy, 42 Greatest Love Of All, 43 Gunn

DOWN: 1 When The Going Gets Tough, 2 Little Creatures, 3 This Is Love, 4 Listen, 5 Look Away, 7 Neil Young, 9 Soap, 11 Street, 12 Pet Shop, 14 World Machine, 18 Sade, 19 Tramp, 21 Electric, 23 Rain Dogs, 25 Span, 26 Barry, 29 Good, 30 Cut Me Down, 32 Love, 35 I Feel, 36 East, 37 Bolan, 40 XTC

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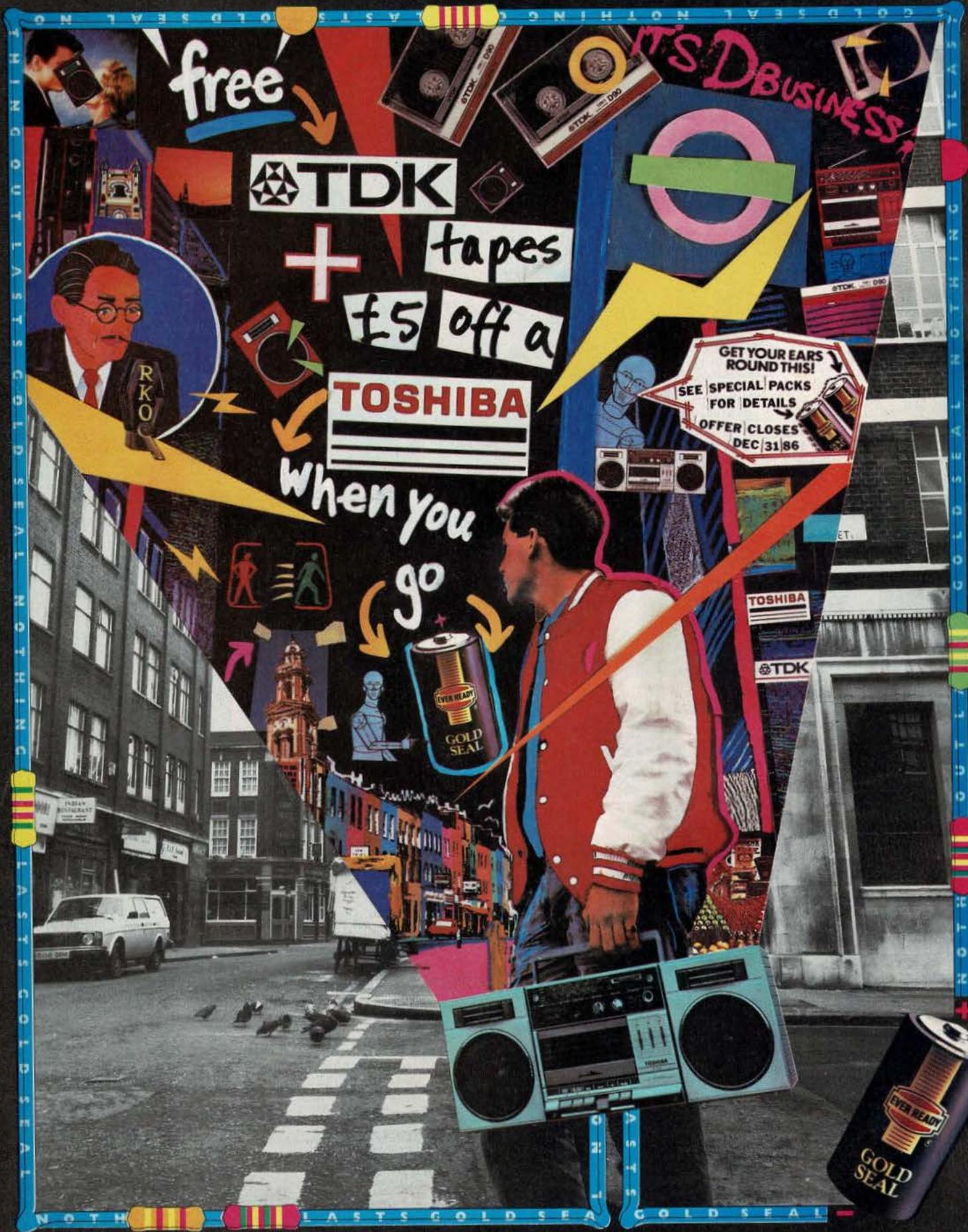


● It's 8 am; you're in Brighton; it's raining; and Morocco are going to win the World Cup... hit that video button, buster.

Well, something like that anyway, because before your very eyes you have 14 hours' worth of the Blow Monkeys on the Sussex coast. Their Andy Morahan-directed video, for the 'Don't Be Scared Of Me' single, was filmed within gobbling distance of the Brighton seafront and edited down to three minutes of all the fun of the fair.

Morahan has worked on three Blow Monkeys' videos now and says it's the attitude and character of this singular English pop combo that he wants to shine through the TV screens. Certainly the Monkeys have got their act spot on for the visually obsessed Eighties. No current chart act looks quite as interesting and few are as well equipped for the tongue-in-cheek lashings that state-of-the-smart pop irony requires. Excepting the Housemartins, perhaps...?

● Photos by Patrick Quigly



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