

# rm

MAY 31, 1986 EVERY THURSDAY 48p

# SIMPLY RED

PRAY SILENCE FOR MICK HUCKNALL'S  
VICTORY SPEECH

RECORD MIRROR



MARC ALMOND  
PETE BEALE'S WORLD CUP GUIDE  
THE SHAMEN  
THE DAINTEES • SELF AID  
MATT BIANCO

WIN A CURE VIDEO

CIOZWSH



**SIMPLY RED**

**TOP TEN**

- 1 Liverpool City Council
  - 2 Shane MacGowan's eyes
  - 3 Hilary Benn
  - 4 Fergie's hairpiece
  - 5 Eleanor Levy's blushes
  - 6 The best Triumph Stags
  - 7 Weller's wedge
  - 8 Cider and black yeuch!
  - 9 The flying colours of the boys from '66
  - 10 South America's faces when we lift the World Cup
- Compiled by Scarlet O'Hairy



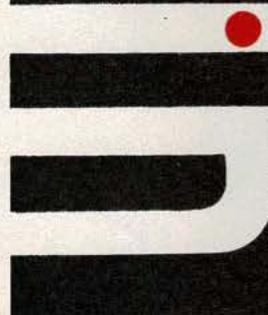
**P A C A M A C**

I think they call it label identity. Not content with the silver string maelstrom that is Big Flame, Ron Johnson Records have just released the debut single by Glasgow band MacKenzie's called 'New Breed/Dog's Breakfast'. In common with their more celebrated label mates, MacKenzie's drive at a more ambitious, less constrained sound where drums beat, voices cry out and guitars crash and stab freely. It's the sort of stuff that gets at least one acquaintance of mine "all hot and bothered", a reaction the band will doubtless find pleasing. Not for the faint hearted, perhaps, but by God, it makes a change.

AS

**THE DAMNED** and **Stiff Records** share their tenth anniversary this week and release a rare vintage single to celebrate the fact. While sorting out old Larry Wallis singles and chucking out some Wreckless Eric posters, it seems an eagle eyed Stiff person stumbled across a master tape of a song called 'I Am So Bored', by chart busting act the Damned. Recorded live in 1977 at London's Roundhouse, the gig where the Captain completed the proceedings starkers, the track is released as a single backed with the classic 'New Rose'. So now you can join in the celebrations. Ten years of punk rock and Peter Gabriel's still in the top five of the singles chart. Oh well!

AS



**STILL BRILLIANT**

Index has kept more than an interested eye on the progress of the **Brilliant Corners**, a Bristol band who came to our notice last year with their debut LP 'Growing Up Absurd'. Well, we're happy to report they're back with a new EP called 'Fruit Machine' and sounding better than ever. It's very much the young Brit sound of suitably jangling guitars, but the Brilliant Corners bring some fine vocals and some lovely lyrical whimsy to their fast maturing songwriting talents. Particularly keen on 'Jim's Room': "...and he didn't even have a great haircut," Davey informs us before we flip over for the groovy bass and brass of 'The Funniest Thing'. Due soon for a session on Andy Kershaw's radio show, the Brilliant Corners are coming along very nicely indeed. AS

**PRINCE GOES CLIMBING**

Prince follows up his Top 10 hit 'Kiss' with 'Mountains' out on Monday June 2.

Taken from his album 'Parade', the song was composed, arranged and performed by Prince And The Revolution.

The flip side is 'Alexa De Paris', while the 12 inch features extended versions of both songs.

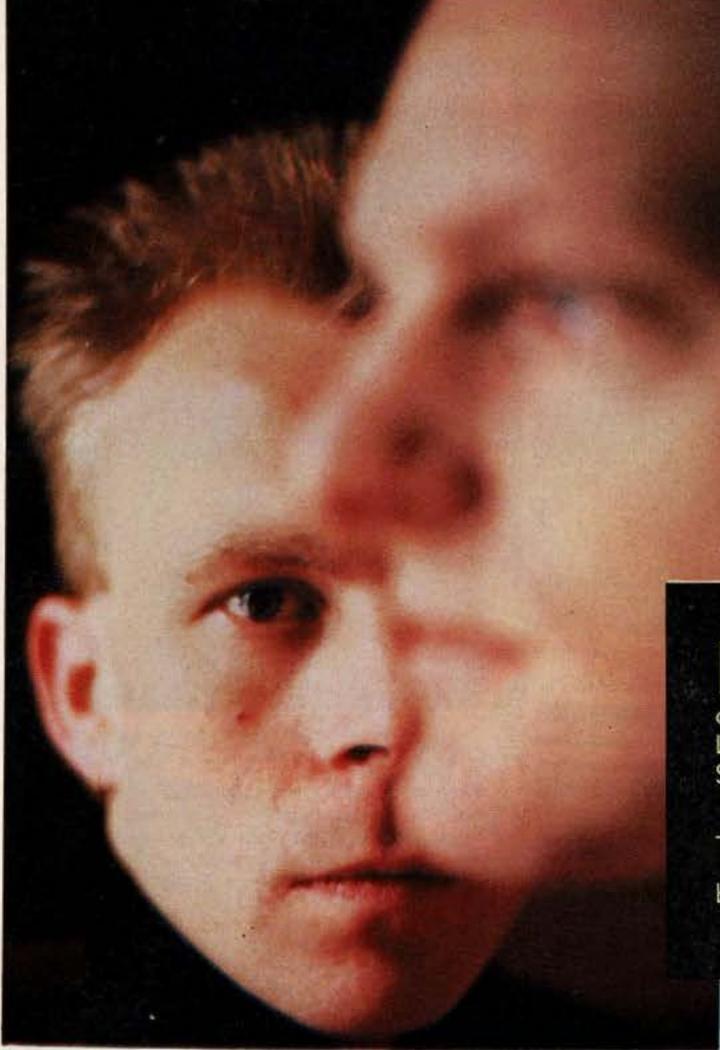
RS



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**ERASURE**, featuring Vince Clarke and Andrew Bell, release their debut album 'Wonderland' on Monday, June 2. The album features their current single 'Oh L'Amour' and 10 other tracks, including 'Cry So Easy' and 'Push Me Shove Me'.

The compact disc version of the album will feature three extra tracks — 'Say What,' 'March On Down The Line' and 'Senseless'.

Erasure have just returned from a successful American tour. They'll be playing London's Town And Country Club on Sunday, June 1.

RS

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Communications and printed by Garrod and Lofthouse, Crawley, Sussex. Colour by CK Litho. ● **THANKS TO** Ruth Ling.

# EARBENDERS

## Andy Strickland

'New Frontier' Donald Fagen (WEA LP track)  
'World By Storm' Three Johns (Abstract LP)  
'Boat To Bolivia' the Daintees (Kitchenware LP)

## Mike Gardner

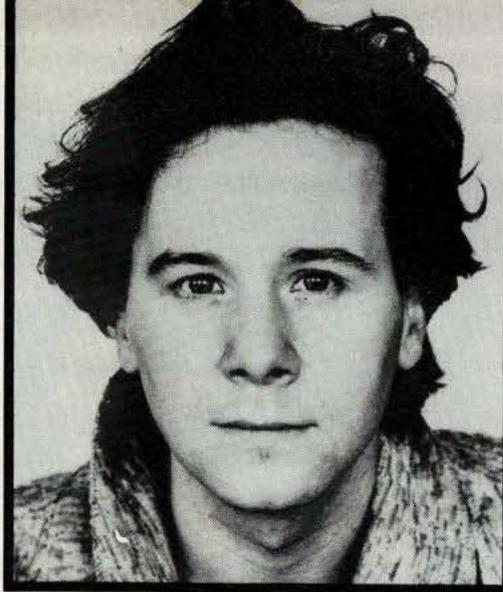
'Boat To Bolivia' the Daintees (Kitchenware LP)  
'Left Of Centre' Suzanne Vega (A&M)  
'Happiness Is Easy' Talk Talk (Parlophone LP track)

## DI Cross

'Weak In The Presence Of Beauty' Floy Joy (Virgin)  
'Golden Doors' Andde Leek (demo tape)  
'Whistling In The Dark' Faith Brothers (Siren)  
Patrick Quigly's answering service

## Betty Page

'Every Time I See You' Fra Lippo Lippi (Virgin 12 inch)  
'The New Mix In One Go — Yello 1980-85' (Phonogram import)  
'Nasty' Janet Jackson (A&M 12 inch)

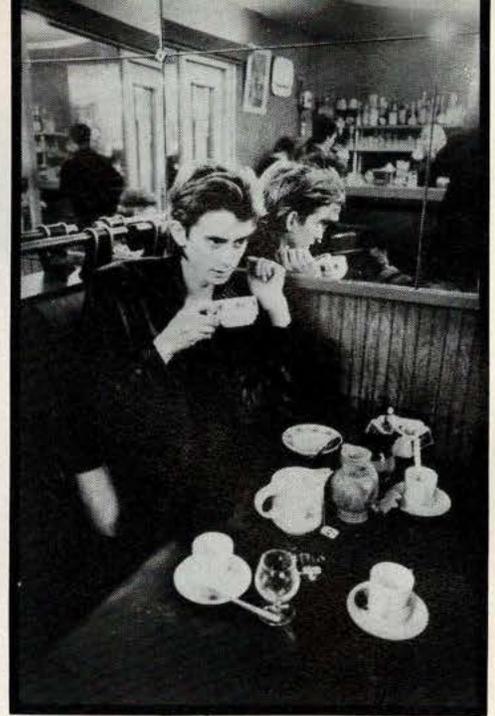


## SIMPLY FREE

If you were planning on queuing up for a week or two in hope of getting a couple of **Simple Minds** tickets for the just announced extra Milton Keynes concert on June 22, we may be able to help. We've got no fewer than a dozen pairs of tickets for the gig and all you have to do is answer the three Simple Minds questions below to win.

- 1 Simple Minds' original and long serving bass player was: a) Mark King, b) Derek Forbes, c) Jah Wobble?
- 2 Jim Kerr married which rock celebrity: a) Christine McVie, b) Chris Evert, c) Chrissie Hynde?
- 3 A recent Simple Minds' single encouraged us to: a) Sanitise Yourself, b) Sanctify Yourself, c) Rectify Yourself?

Send your answers on a postcard, with your name and address, to 'rm Simple Minds Competition', Greater London House, Hampstead Road, London NW1 7QZ. The first dozen correct entries pulled out of the hat on the closing date Friday, June 6, win a pair of tickets.



## FOOD FOR THOUGHT

**Theo Hakola** is a man's name. It's a bit of a mouthful, but that's rather fitting for a man whose band is called **Passion Fodder**. Theo is an American but he's been based in Europe for many years now, becoming something of a celebrity in France and Germany. 'Hard Words From A Soft Mouth' is Passion Fodder's debut LP and hurrah — there is life in European music after Nena. Passion Fodder's music is an unfussy yet subtle mix of violin, guitar, bass and drums. One moment it's not too dissimilar to Wire, the next a little reminiscent of the Au Pairs. And there's a coincidence because supplying the 'other voice' on this record is none other than Lesley Woods, late of the aforementioned and rather excellent Au Pairs. Wondered where she was these days.

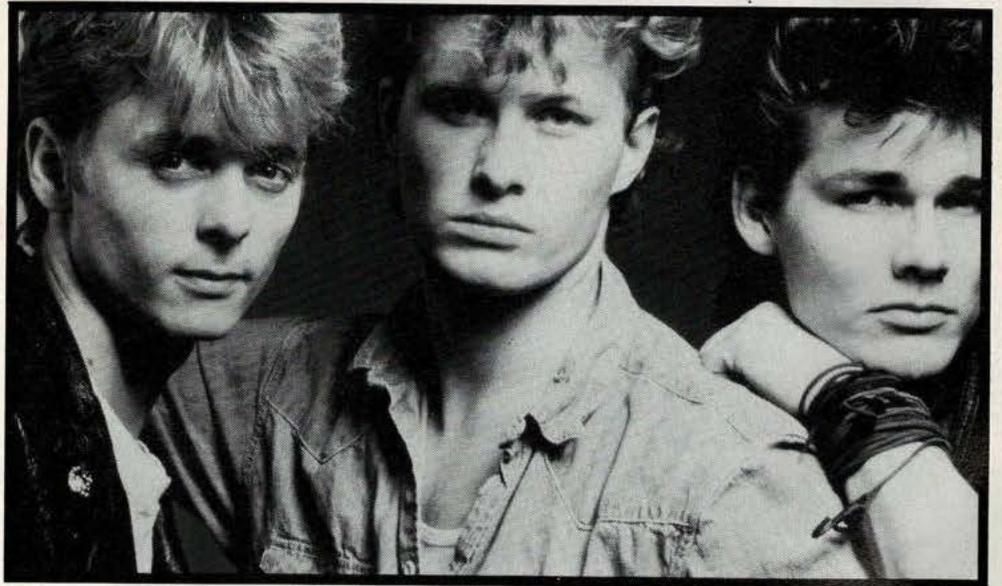
AS

## BILLY GETS GOING

**Billy Ocean** will be playing his first ever British tour in November. He'll kick off with Sheffield City Hall on Monday, November 24, followed by Nottingham Royal Centre 25, Liverpool Empire 26, Edinburgh Playhouse 28, Newcastle City Hall 29, Manchester Palace Theatre 30, Leicester De Montfort Hall December 2, Bristol Colston Hall 3, Cornwall St Austell Coliseum 4, Brighton Centre 6, Bournemouth International Centre 7, Ipswich Gaumont 9, Birmingham Odeon 10, London Hammersmith Odeon 12. Tickets will go on sale at box offices and usual agents from Friday, May 30.

The dates are part of Billy's 'Love Zone' world tour.

RS



## HUNTING FOR A-HA

**A-ha** release their single 'Hunting High And Low' on Monday, June 2. Written by Pal Waaktaar, it's a remixed version of the title track on their current album. The flip side features 'The Blue Sky' while the 12 inch has an extended version of 'Hunting High And Low'.

A-ha are working on an album for autumn release.

RS

free

**TDK**

tapes

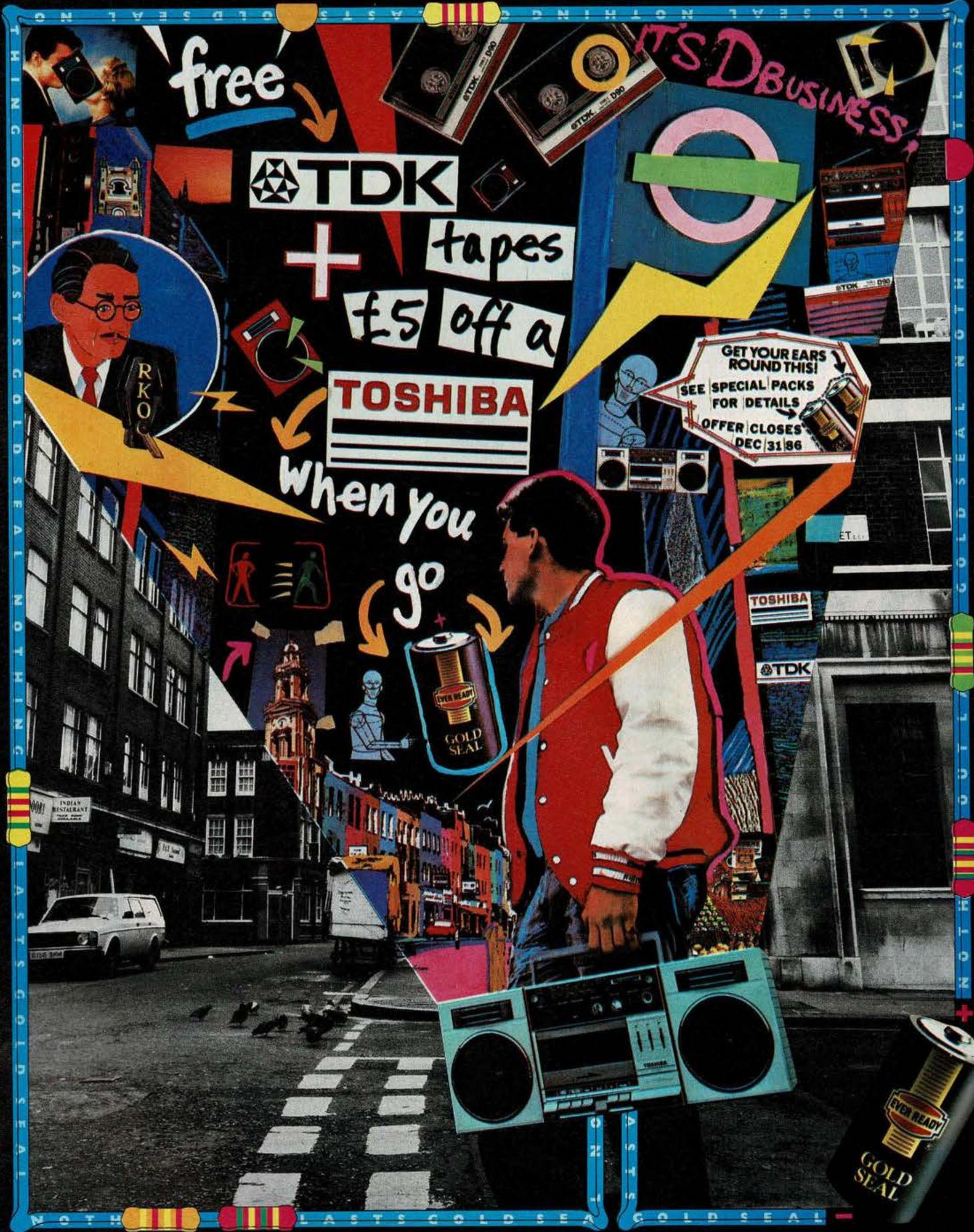
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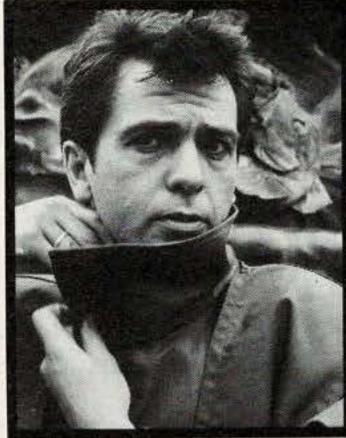
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E=MC<sup>2</sup> REMIX & ALBERT EINSTEIN  
MEETS THE HUMAN BEATBOX

# HAMMER IT HOME

After the recent success of Peter Gabriel's single 'Sledgehammer', a limited edition chrome cassette has been released, featuring 'Sledgehammer Dance Mix' remixed by John 'Tokes' Potoker, 'Don't Break This Rhythm' and the album versions of 'Sledgehammer' and 'Biko'. We've got 15 to give away. Just answer these questions correctly to win.

- 1) Peter Gabriel used to sing with which supergroup: a) Yes, b) Supertramp, c) Genesis?
- 2) In 1977 what hill was he climbing up: a) Solsbury Hill, b) Brixton Hill, c) Benny Hill?
- 3) Which female singer has he recently duetted with: a) Madonna, b) Jennifer Rush, c) Kate Bush?

Send your answers, with your name and address, on a postcard to 'rm Peter Gabriel Competition', Greater London House, Hampstead Road, London NW1 7QZ. The first 15 names pulled out of the hat on the closing date, Monday, June 9, win.



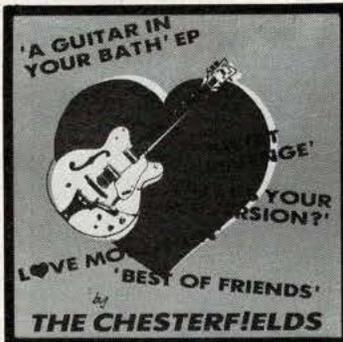
## HAVE MERSEY

● Don't mention the Beatles. 'Didn't We Have A Nice Time', the insidiously catchy third single from Liverpool five-piece **the Tempest**, might be creeping up the charts, but singer Mike Sheerin is far from content. With Squeeze's Glenn Tilbrook producing, 'Didn't We...' is a fine example of the band's bicycling bright, country-skiffle pop. But if the loquacious Mr Sheerin is to be believed, there's quality in this here frivolity.

"On the surface, most of the stuff we do is quite farcical, chirpy, inoffensive pop, but there's more to it than that. I really, really hate the comparisons with the Sixties. If people would just listen to the music and forget that the Beatles even existed. Whatever subtleties we have are overlooked because of the 'Oh, it's another Beatles song' reaction."

So what exactly is the single about, Mike? "Actually, it's about, reincarnation, about life after death and, possibly, the futility of celebration." Sounds absolutely fab-ulous, pop-pickers.

RM



## SOFA SO GOOD

**The Chesterfields** have been threatening to release a 'real' record for some time now, what with cassettes, strange test pressings and a cameo appearance on a free Legend fanzine flexidisc earlier this year. 'A Guitar In Your Bath' is it, and pleasant youthful pop it is, too. The Chesterfields make the most of a modest production job that pushes their lightweight songs a little too close to Mod territory for my liking, but as a debut it's nothing if not promising. Some nice vocal harmonies and cheeky guitar runs make it worth a listen or two. Could be the next regulars at Bay 63.

AS

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**A GOOD HEART**

Pete Murphy's first single of the year will be 'Blue Heart' out on Monday, June 16. Taken from his debut solo album, which should be out in July, the flip side is 'Canvas Beauty (Up Version)'. Peter will be doing some dates shortly and these will be confirmed later.

RS



COMPILED BY  
DI CROSS  
ANDY STRICKLAND  
ROBIN SMITH

**GOING WEST**

As interest in the Fifties and Sixties increases, what could be better than a copy of the soundtrack album of the musical that captured it all so well — 'West Side Story'. The highlights of Leonard Bernstein's excellent score have been re-released, featuring the voices of Kiri Te Kanawa and José Carreras in the lead roles.

To keep you on your toes, we've got 10 albums, 10 cassettes and five compact discs to give away to the first people to answer these three simple questions correctly.

- 1) The rival gangs in 'West Side Story' were: a) Montagues and Capulets, b) Sharks and Jets, c) Mods and Rockers?
- 2) The story was set in: a) Manhattan, b) Manchester, c) Malta?
- 3) The rival gang, pitted against the home team, were: a) Mexican, b) Puerto Rican, c) Red Indian?

Send your answers, with your name and address, on a postcard, stating whether you want LP, cassette or compact disc, to 'rm West Side Story Competition', Greater London House, Hampstead Road, London NW1 7QZ. Entries must arrive by Monday, June 9.

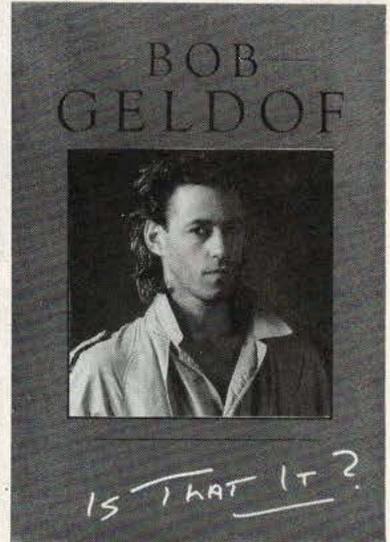
**IS THAT BOB**

The man who's brought the plight of starving Africans to everyone's attention has finally decided to make himself a bob or two, and he deserves it. 'Is That It?' is Bob Geldof's account of his life so far (Sidgwick & Jackson — £10.95).

His early years in Dublin are dealt with in a humorously Clive James-esque manner, looking at his family disputes and chaotic approach to education. It moves on to the early years and rise of the Boomtown Rats, his part in the Pink Floyd movie 'The Wall', and other cinematic achievements, his relationship with Paul Yates and, of course, Band Aid.

Often charismatic, frequently arrogant but always entertaining, it's an interesting and largely enjoyable account of the life of a rebellious Irish child, a rising rock star and finally a hero of the grossly underprivileged. A bit tortuous, conceited and drawn out in places, but constant, if not quite compulsive, reading all the same.

DC



**GRAZY**

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CUT THE DUST

7": FON 3. 12": FONT 3.  
MCA RECORDS



**SEXY BOYS**

The Fat Boys, those rather large rappers from New York, release their version of James Brown's 'Sex Machine' on Monday, June 2. The flip side features a dub version of 'Sex Machine', while the 12 inch features the extra song 'Beat Box Is Rocking'.

The Fat Boys will be releasing their album later this month.

RS



**BOBBY TRIBUTE**

The thing that enabled Thin Lizzy to stand head and shoulders above their rock contemporaries was the fact that they wrote some great songs. Perhaps one of their best was Phil Lynott's 'Still In Love With You'. Bobby Tench, ex-Streetwalkers, has recorded a version of the song as a touching tribute to the great man, and very tasteful it is too.

The great Brian Robertson takes the guitar honours and, combined with Bobby Tench's classy voice, it fair brings a tear to the eye.

AS

# Suzanne Vega



## The New Single *Left of Center*\*

Available on 7" & Strictly Limited Edition 4-track 10"

\*Taken from the forthcoming A&M Album "Pretty in Pink."

10" Includes Live versions of "Left of Center" & "Freeze Tag"







# BIGMOUTH STRIKES AGAIN

After chart failure in Britain and ridicule in the music press, Simply Red are back on top... and Mick 'The Mouth' Hucknall is not going to let anyone forget. Story: Roger Morton. Photography: Patrick Quigly

Curly Irish red-heads can be downright *curmudgeonly* at times. Particularly when that red, Irish blood is mixed with probably a lot more than half a bottle of white Italian wine, and particularly when it's flowing through Mick Hucknall's veins.

It's not that he's in a bad mood today, it's just that he's feeling, well... Mick: "I feel like Brian Clough. I feel like I'm doing a post-match analysis of a game, and we're laughing and they can't do a f\*\*\*ing thing about it."

Yes, Mick and Simply Red's trumpet player Tim Kellest are 'well chuffed', and so they should be. They've just scored an away win in their seasonal battle with the British music press.

You see, ever since they started out, the critics have been nagging at them, saying they're too mellow, too mannered, too influenced, and too, er, white. What was worse, their follow ups to 'Money's Too Tight (To Mention)' had failed to take off in Britain.

But on this thundery afternoon at their record company, Mick and Tim have heard that the re-release of 'Holding Back The Years' has shot up to number 25 in the US singles charts, and number 19 over here. Which, along with the white wine, tells Simply Red that you don't have to be black to sing the blues.

Mick: "The biggest irony of it all is that 'Holding Back The Years' broke through in America because it was picked up on the black radio stations, and then went over to the white stations. So it was like we've been criticised for being influenced by the Detroit, Memphis soul, for even daring to sing it, you know, 'can white boys sing soul?' — and now they're the very people who decided to play our records.

"So it's a slap in the face to some

people, and a very heavy handed compliment to us."

So it's not that Mick's in a bad mood. He just feels sort of vindicated and free to dance a few victory steps on the heads of his detractors.

Mick: "We were beginning to feel like Martians over here. The funny thing is though, we'd gone beyond feeling bitter about it because we've broken virtually every other territory in the world and we didn't really care any more.

"All that matters about this country is that we keep coming back to play to the people who like the stuff. Those are the people who are important. I don't give a shit about all the Johnnies hanging around now we've had this chart success, saying how wonderful we are."

What Mick has come to realise, is that when you become a worldwide phenomenon, Britain, with all its narrow-minded back-biting, isn't that important. It just doesn't matter that much when your album's permanently number one in Holland, when you're too busy to get another album out before February and when in the US of A you're...

Mick: "Basically, to stop pissing about, we're f\*\*\*ing huge in America. For a first album band, anyway, and what's more they don't care whether we're black. Incidentally, three members of the group are black, which journalists over here have conveniently failed to mention about this 'white soul band'.

"Over there, it doesn't matter and I suppose over here it only matters to those middle class twats who pretend they're socialists and then indulge in inverted racism."

Curmudgeonly, you see, as Tim allows the Simply Red wine to go to his

head, Mick is carried away on a wave of resentment.

Mick: "I get 40-year-old people coming up to me saying that they love the album, as well as 14 year old girls. Now, that's more encouraging than any f\*\*\*ing newspaper review, and it means more than having 300 screaming girls outside."

As Mick would have it, it isn't the American 'rock' audience who have fallen for Simply Red, it's all sorts of oddballs who go and see them. Oddballs, for example, like the Valentine Brothers, writers of 'Money's Too Tight'.

Mick: "They actually payed to come and see us, because they're not considered to be anything major in L.A. They came backstage and the first thing they said was 'Give us a hug, man', and the first thing I asked them was 'Who has the rights to the song?' When they said 'We do', we all started cheering because it meant they got the money from our hit, not some arsebag publisher."

Oddballs like one Lamont Dozier, of Motown's legendary Holland-Dozier-Holland songwriting team.

Mick: "I just walked up to him and the first thing I said was 'What time shall we start?'. It's like one of those rock'n'roll stories, isn't it? Anyway, he says 'I've got kids, so I get up at six', and I said 'I'll be round at half past one'. So we sat in front of the piano, for six hours, and wrote two songs which are going to be on the next album.

"Afterwards, he said 'Listen man, I work with you, because you're the real thing'. When you get a compliment like that, you feel like saying f\*\*\* Record Mirror, f\*\*\* the NME, what about Lamont Dozier and James Brown and Otis Redding? When something like that happens it's difficult to control your ego, difficult to stay sane."

Although this afternoon Mick's being manic Mick, overflowing with opinions, contradictions, slanders and jokes, he seems, on the whole, to be quite sane. An oddball, but quite sane.

Of course he's a lot richer than he used to be, and although he says it doesn't make any difference, money's no longer too tight to mention.

Mick: "I'm not ashamed of having money, but as a matter of fact, I haven't had time to spend any of it yet."

And the man who put the Ronnie Reagan line into the Valentine's hard times classic, has found new themes to draw on.

Mick: "On the first album I wasn't experiencing many relationships, but I've got involved in lots of things since I've been away. Women chasing me, men chasing after me, all sorts of shit. So the next album tends to deal with more personal situations."

Which Mick wouldn't really want to go into. In fact, at this stage in the interview, he's not sure why he has to explain anything at all.

Mick: "Sometimes you think 'God! All I've been through, and all I've tried to put down on the record, and they can't understand that that's it."

"I don't like people knowing what I'm thinking. I don't like telling people. I have no choice, but I don't like it. I wish, in a way, that they'd mind their own business... but it's all part of the job."

All part of the "distasteful professionalism" that Mick has discovered in himself.

Mick: "You can't let the business side get you down. You can't get to despise it so that you're constantly rude to people, unless they're out of line. If anybody's out of line with me, I'm rude as f\*\*\*. If I don't chin 'em, I leave, unless they chin me first."

There he goes again, letting his tongue run off with his thoughts. Surely, the distasteful professional should be more reserved. All that talking about his heroes, the James Browns, the Sly Stones, the Aretha Franklins, has hardly helped the band's mystery.

Mick: "I'm too f\*\*\*in' honest, that's my problem. At college my tutor used to call me 'Mick The Mouth'."

So there you have it, Mick The Mouth, the searing voice of Simply Red's born again soul, judging by Tim's virtual silence, their elected dictator and even their First Aid boy.

Mick: "The band is not a democracy. To think it is, is completely unreal and it's unproductive. But as time passes the influence of the others will become more apparent."

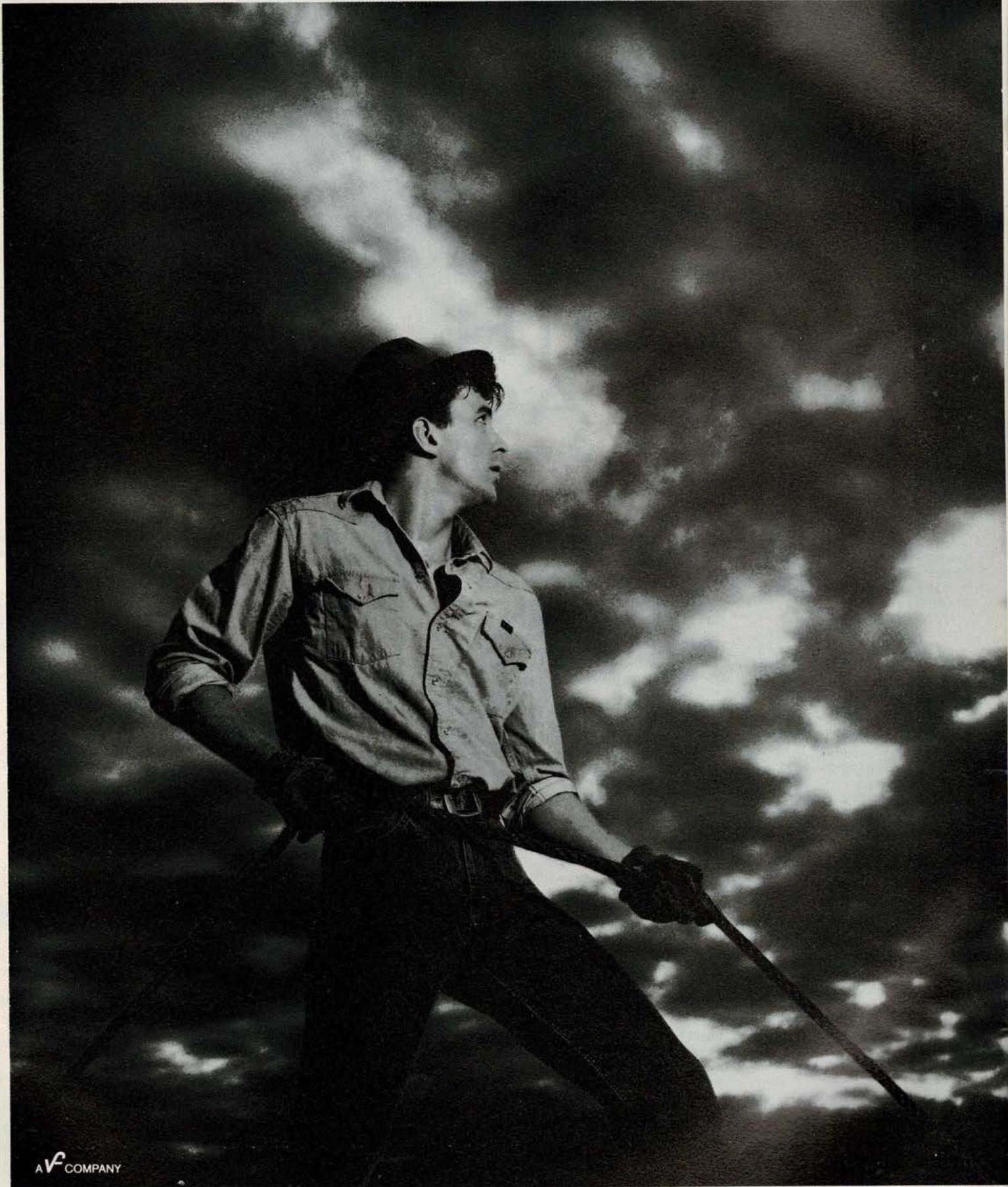
"There are massive character differences within the group. Sylvan's a Jehovah Witness's, Ian, the saxophone player, is a Mormon, Tony is a complete atheist, Tim is the old English eccentric..."

What about Mick?  
"I'm the fiery-headed nutter who has these insane outbursts for about a minute, and two minutes after I've forgotten what the hell I was shouting at."

"Tim, where did that zit come from on your nose? Did you pick it in the bogs or something?"

Tim: "No, it just appeared."  
Mick: "Oh dear... I've got some Quinoderm in my bag... it must be all the Italian wine, because we're a bit pissed... what's your name, anyway?"

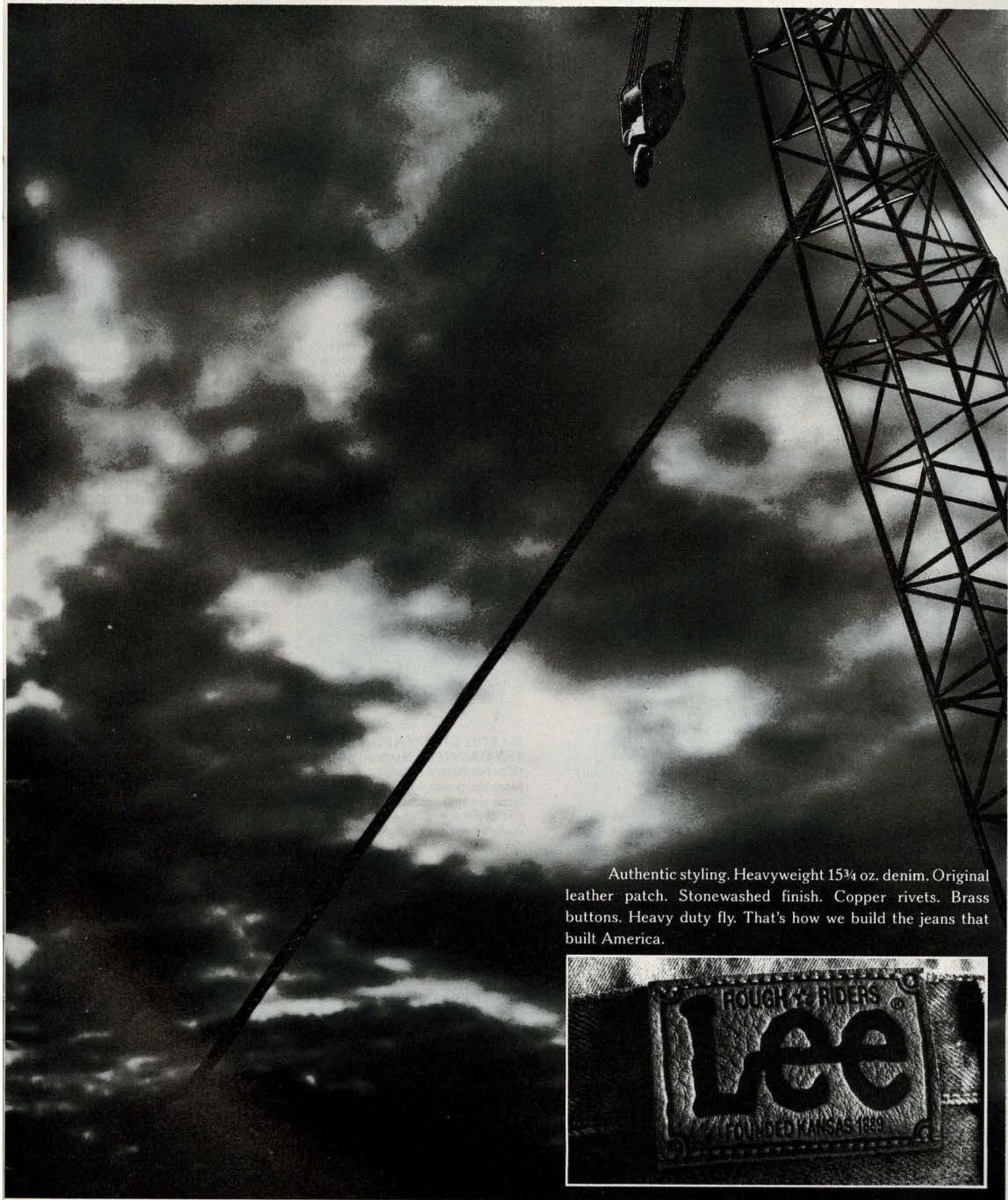
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## FIRST DIVISION

**THE BRILLIANT CORNERS 'Frut Machine EP' (Revolver)** Imagine the Buzzcocks, only with Morrissey doing a Lloyd Cole impersonation topped with a vintage Dexys horn section. Not far from the sound of the Brilliant Corners — a nail-bitingly fresh guitar sound with some of the wittiest songs about everyday life — and things — it will ever be your privilege to hear. Four sumptuously pleasing tracks, highlight of which is the touching 'Jim's Room' — a homage to a lost friend that includes the epitaph "he gave me his ashtray; I was touched by this gesture... and he didn't even have a great haircut." Poetry.

**THE HOUSEMARTINS 'Happy Hour' (Go! Discs)** What endearing souls these Housemartins are. The sort of boys who probably wet their knickers in the school playground, wore shorts after everyone else had moved into long trousers and always, but always, look into their hankies after blowing their noses. Nice, normal chaps making the chirpiest, most heart-fingling records this side of St Winfrid's School Choir (well, maybe not *that* chirpy). 'Happy Hour' is like 'Bob's Full House' or 'Blue Peter' set to music. Sublime.

PROMOTION  
CONTENDERS

**BLUE IN HEAVEN 'I Just Wanna' (Island)** Singer Shane O'Neill is truly the most gloriously hideous specimen since Andrew Ridgeley. The manic, staring-eyed quality of Henry in 'Eraserhead' mixed with Yoda — guaranteed to induce nightmares at a hundred paces. And his voice is as much a gothic masterpiece as his visage. Snarling vocals mix with thumping drums and chiming guitars, guaranteed to get your knees knocking in synch with that perfect cut-throat beat. Heaven indeed.

**MARC ALMOND 'A Woman's Story' (Virgin)** Get that hanky ready, Marc's at it again. Emotions run wild as the chief Gutterheart wraps his smackers around this melodramatic little charmer. Totally over the top, as ever, yet you still know that Marc's

really feeling every heartache he's singing about. Visions of feather boas and Shirley Bassey abound. What a star.

**THE BARRY GRAY ORCHESTRA 'Joe 9086 Club Mix'/'Captain Scarlet Theme' (PRT)** When I was six, I wanted to marry Captain Scarlet. Thunderbird One pilot Scott Tracey was quite a guy, Joe 90 was a bit, you know, adolescent, but Captain Scarlet! Those dark, dreamy eyes, that solid jawline. When my mother explained 'you can't marry him dear, he's a two foot high puppet' the world may as well have ended there. This record brings those painful memories flooding back with every bubbly bar. Sheer genius.

**WORKING WEEK 'Rodrigo Bay' (Virgin)** Lively, jazzy, lounge-lizard music from the soundtrack of 'Absolute Beginners'. Like so much of the film from which it comes, the Sixties come to mind more than the Fifties, but Working Week have the happy knack of writing cleverly crafted songs with a dash of hip-shimmying appeal. For all you cra-zee hep cats out there.

**BEKI BONDAGE 'Out Of The Darkness' (Communique)** Perhaps the sight of those firm, naked male buttocks on the cover has adversely affected my critical faculties — but this is really quite good. Sing-a-long, guitar-shrieking disco trash, but it has a certain primitive charm — like Arthur Baker being let loose on a Motorhead track. Camp as the proverbial row of pink frilly tents. (Author's note: *rm* apologises for any sexism present within this review. It's offered purely in the interest of balance in an otherwise male-dominated, phallogentric society in which it is usually Woman who is the passive object of the controlling male gaze. And if you believe that, you'll believe anything.)

**CHAKK 'Big Hot Blues' (MCA)** A strange choice for a single, this. Chakk are laying themselves open to rabid accusations of musical plagiarism with this tortured dance track — a cross between Blancmange's 'Blind Vision' and Bowie's 'Always Crashing In The Same Car'. The sax and bass again do the business for them, but the real thrust of the track goes astray somewhere in the mix. Good, but this won't be their first hit single (although I said 'Everybody Wants To Rule The World' wouldn't be a hit, so what do I know?).

**THE SINISTER CLEANERS 'Lemon Meringue Bedsit EP' (Aaz)** A six track, 12 inch EP from Leeds' strangely named collection of domestics. Best of them is 'Crazies #3' with its touches of Buzzcocks frenetic guitar, topped with David Byrne-style gruff, tremulous vocals. On the odd track you feel they've forgotten to tune the guitar properly but anyone who can write a song called 'Crimpelene Jean Mama's Got The Blues Again' is OK by me.

APPLY FOR  
RE-ELECTION

**SIGUE SIGUE SPUTNIK '21st Century Boy' (Parlophone)** This record's already been reviewed. Then, of course, it was called 'Love Missile F1-11' and the joke gets less funny every time you hear it. They've changed the title, of course, but you can't fool all of the people that easily, you know boys. Actually, it's a far better guitar riff on this (that is the *only* difference), but it's too late to be greeted with anything but indifference. Is Martin Degville really singing "I'm a 21st Century whoopee boy"? Rather you than me dear, rather you than me.

**DEE C LEE 'Hold On' (CBS)** Dee's work with the Style Council has always had a distinctive quality, but her solo career's gone from the mildly bland to total snooze-inducing, over-produced dirges. Hold onto your hats, here comes another bobbling bass solo. Yawn.



**MARTIN STEPHENSON AND THE DAINTEES 'Running Water' (Kitchenware)** There's a track on a Monkees' greatest hits album — the name escapes me, but it was sung by one of the ugly ones — that could easily be this song's slightly simple, uglier younger brother. A song that's as American as apple pie, Coca Cola and Little Jimmy Osmond — sung by a bunch from Tyneside. Crosby Stills And Nash spring to mind — all country gee-tar and twangy Yanky tones. Nine out of 10 scribes say their ears prefer it, but This Month's Thing haven't quite delivered the goods yet.

**MIDGE URE 'Call Of The Wild' (Chrysalis)** Much what you'd expect really, cholly, respectable (vacuous, sterile?), perfectly crafted pop song. As 'wild' as a Quaker coffee morning and just as stimulating.

**OTTO VON WERNHERR AND MADONNA 'Cosmic Climb' (Replay)** Poor Madonna — dogged by seedy revelations about what she got up to in the days before fame and Sean Penn. Forget those 'arty' shots in Penthouse and Playboy, this record is the most sordid thing yet dragged up about the woman. Giving her best Bonnie Langford impersonation, she

squeals away behind a tinkly Euro beat and butch Teutonic vocals — presumably courtesy of Herr von Watsit — that sound like a bad case of the heavy breathers moaning down some celestial telephone. "God, God, oh my God", indeed Ms Ciccone.

**CRIME AND THE CITY SOLUTION 'The Kentucky Click'/'Adventure' (Mute)** Psychobilly raises its head once more. Much crashing of cymbals and jangling guitar in this one. And to that well-worn formula add pure, gothic bass and vocals owing a little too much to the Lux Interior school of manic moaning to be truly original. As full of life as one of Neil Kinnock's hair follicles. A touch self-indulgent, perhaps?

**MTUME 'Breathless' (Epic)** Dim the lights. You're smooching to the new Mtume sound, bottle of tequila in one hand, your partner's bottom in the other. Does its slow, funk-feel get your juices flowing, your loins tingling, your heart valves functioning on overdrive like the slinky, downright dirty, groove of 'Juicy Fruit'? Do you move together, passions rising to boiling point, sweat intermingling? No? Me neither. File under 'insomnia cures' and discard. Zzzzz...

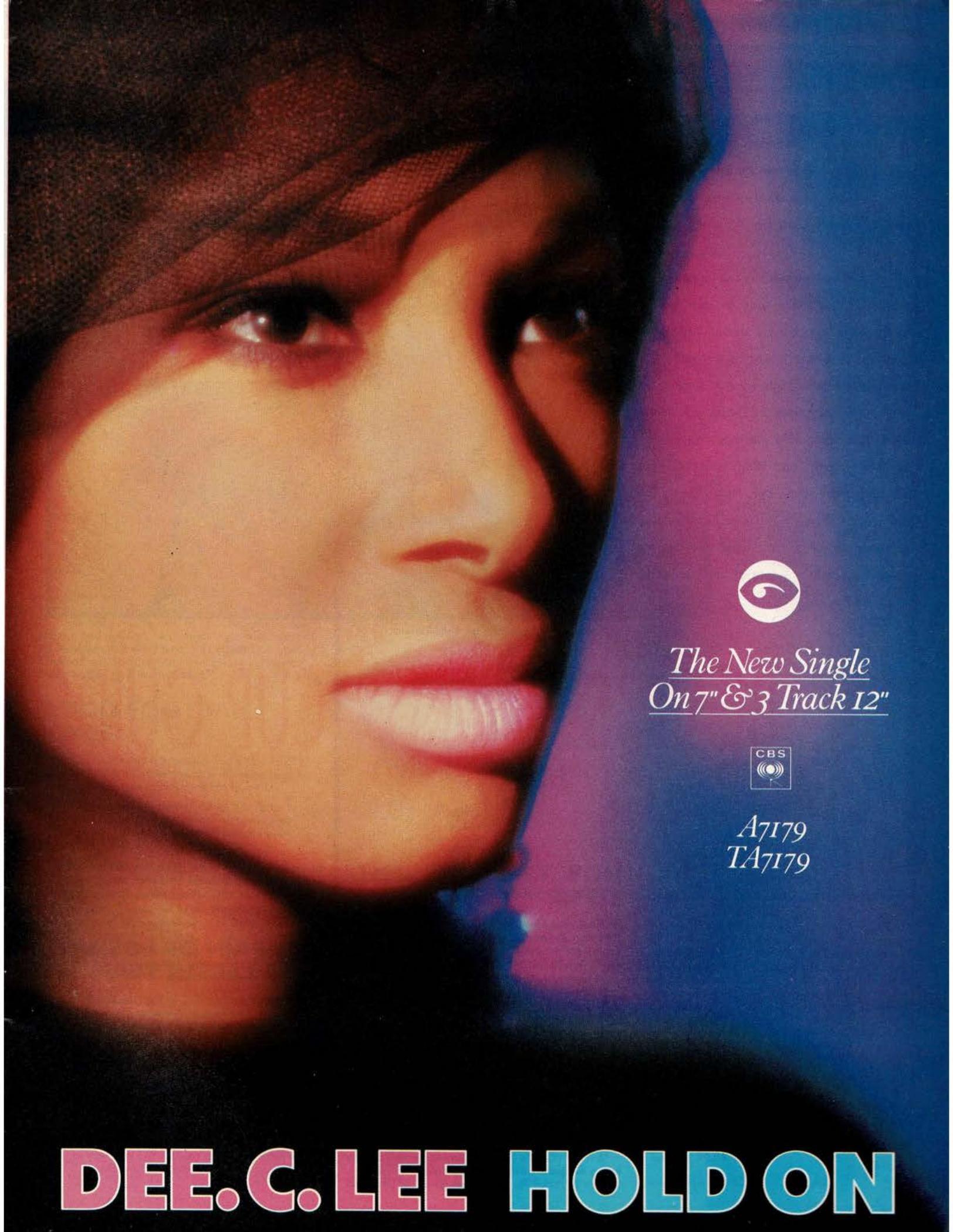
**PETER DEAN 'Can't Get A Ticket For the World Cup' (Portrait)** Peter Dean is, of course, Pete Beale the slimy, bug-eyed dirty old man with a market stall in 'EastEnders'. Oh, I wish he'd stuck to acting. Dig those crazy soca rhythms as Pete manages to rhyme "hold up" with "can't get a ticket for the World Cup". Lofty, Lofty, do you really want to marry into this family? It'll end in tears.

**OUTBAR 'When The Bad Men Come (Hoki-Bo Sado-Bo)' (EMI)** Imagine some really disgusting group — Miami Sound Machine, the Cool Notes — any of those faceless, brainless 'compos' that peddle gutless dance sounds to the furry dice and Martini Bianco set. Now imagine them with a touch (just a touch, mind) more life and a spring-cleaned production courtesy of the man who produced David Bowie's blandest album ('Tonight', in case you hadn't guessed). Add a slice of Latin rhythms and you have Outbar. They've dropped the 'Squeak' — let's hope the rest is soon to follow.

reviewed by



eleanor levy



*The New Single*  
*On 7" & 3 Track 12"*



A7179  
TA7179

**DEE.C. LEE HOLD ON**

**This Saturday sees** the start of a 30 day fiesta of football with the opening game of the World Cup Finals in Mexico. Actor Peter Dean, better known as 'EastEnders' stallholder Pete Beale, is determined to turn the South American soccer carnival into a cockney knees-up of TV watching with his 'Can't Get A Ticket (For The World Cup)'.

A true stallholder when he's not furthering his thespian art, his father used to take him to Arsenal as a kid, but he denies Tottenham supporters' jibes that it was as a punishment. Although his visits to Highbury are curtailed by working a six day week at Elstree with fellow Arsenal fans Susan Tully (Michelle Fowler) and Tom Watts (Lofty), and West Ham followers Leslie Grantham (Dirty Den Watts) and Nick Berry (Nick Cotten); he decided he would be the perfect candidate to guide our readers through the pitfalls and joys of being a World Cup Couch Potato.



● PETE in deep conference with two football experts

# PETE BEALE'S WORLD CUP GUIDE

## HOW THE GAME USED TO BE

"In those days I went to Arsenal one week and Tottenham the next. It was friendly and you could all stand together — it didn't matter what colours you wore. It's a bit like how Rugby League is today."

## THE PROBLEM WITH THE GAME TODAY

"If I was a manager today I'd involve the local community more. I think it's disgusting that grounds like Highbury or White Hart Lane don't bring the kids in every day of the week. I don't think players and managers do enough for local kids. If they involved the local kids that might take some of the sting out of the problems of hooliganism."

"A lot of violence could be blamed on television for taking the game away from supporters. In Rugby League or cricket the people can go on the pitch and

the players are part of the community. But in football, people like David Coleman and Brian Moore have made them gods, which they are not. They just took it away from the people."

## THE PAIN OF LOSING TO A LESSER TEAM

"I saw Arsenal get beat 3-1 by third division Swindon in the League Cup Final at Wembley. That was diabolical. I think we had the same attitude as the players and didn't take it seriously. We thought 'we'll have them in a minute', and let them get on with it. All of a sudden the final whistle went and I thought 'I must be dreaming, I wonder if I'll wake up'. It was a long walk home and the ribbing from my friends lasted three months. But that's part of the game."

"Part of the reason I made this record is for all those real supporters who never get to go. At the recent Liverpool vs Everton Cup Final I bet 50 per cent of those who went couldn't find their way to Anfield if you dropped them off at Lime Street Station."

## HOW TO GET COMFORTABLE FOR THE MARATHON LATE NIGHT VIEWING OF FOOTBALL

"I like a good malt whiskey. I also surround myself with lots of dishes of snacks and nibbles. The main problem is that it's late at night and over a long period. I'm not one of those who'll just watch England, Scotland and Northern Ireland. I usually see every team, as long as it's entertaining. After a while I cut down on the whiskey and have plenty of black coffee. The last time it was in Mexico, in 1970, I was out of work so staying up wasn't a problem. Except sometimes I had to work at the market and had to be up at four in the morning, so I didn't bother to go to bed.

"Last time there was five of us who'd go to a different house for each game. We'd have some food and sit up."

## THE COMMENTATORS AND PUNDITS

"I watch the BBC, of course. If you were talking to me when I was in 'Coronation Street' I'd have said ITV. I can't stand the commentators. I find a lot of people turn the sound down and watch the TV for sport — or sometimes have the radio commentary for cricket. The only commentary I can take is racing. I'd like to know who Brian Moore kicked a ball for.

"'Saint And Greavsie'? The only comedy act with two straight men, you mean. They don't do a lot for me or teach me anything about football I don't already know. I don't need somebody to tell me that a player can turn on a sixpence. I prefer to look and see if there is a sixpence there. I like Brian Clough because he's straightforward.

"I hate Brian Moore most of all. If the referee does make a bad decision, he's one of those who'll go with the establishment every time. It it's a bad foul, Mick Channon will, so Brian Moore will make light of it. Those people give me the hump."

## GOOD FOOTBALL JOKES

"We used to say that if Spurs got into a Cup Final we'd lend them the Arsenal coach driver because he's been there so often he can do it blindfolded.

"When Scotland's Charlie Nicholas first came to Arsenal, he had a goal famine but he used to go nightclubbing. I used to say that he couldn't even score at Stringfellow's.

"Heard the one about the UFO that landed at Fulham's ground — took off again. No atmosphere!

"The Belgian football manager once went to a wild celebrity party. The owner of the mansion owned a swimming pool filled with sharks. The Belgian manager was so drunk he bet one man £100,000 if he could swim a length of the pool. The man jumped in immediately and began swimming calmly. He got out the other end totally intact. The Belgian manager paid up and asked how he did it. The swimmer pointed to his wet T-shirt. It said 'Belgium for the World Cup'. The swimmer explained 'Nobody's going to swallow that.'"

## ENGLAND'S PROSPECTS

"After beating Mexico last week, I thought we were great — especially when you consider that Mexico were favourites and one of the stronger teams for the Finals. I must admit I wouldn't take Bryan Robson. I think his inclusion is a bit of an old pals act. He's a great player but he's not 100 per cent fit. Shilton is a



great goalkeeper but I'd like to see Clemence of Tottenham out there. Huddle can make or break a game but I don't think he can handle the problems of the altitude. I don't think he's a 90 minute player. Lineker has got to prove himself. It's all very well being the best in the league but he's got his work cut out against world class defenders. I like Hateley, I liked his Dad even more. I like those old-fashioned centre forwards."

## FOREIGN COMPETITION AND NAMES TO WATCH

"Maradona of Argentina is a complete genius. I think he can walk on water. What he can do with a ball, Paul Daniels couldn't do. I've never watched the French teams properly. They never seem to leave an

impression on me. It's probably because I'm English and I've never forgiven them for Joan Of Arc. Platini's a great player but I'm not a fan. The Germans have the track record. They're always value for money and a disciplined team. They're one of the greatest football nations of all time. The Brazilians are great entertainers.

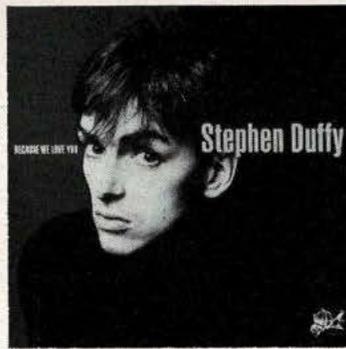
"I'm English, so I'll put money on them. I've got a sneaky feeling the Danish could win the World Cup — they're very underrated."

## THE CURRENT WORLD CHAMPIONS ARE ITALY. ANY ITALIANS YOU RATE?

"Yeah, Sophia Loren."

# A L B U M S

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



## MARC ALMOND 'A Woman's Duty' (Some Bizzare GLOW2)

To bridge that long, empty gap between his last wondrous LP 'Stories Of Johnny' and the next, comes a mini album of Marc doing what he does better than almost anyone else. It's emotions on overdrive for a selection of cover versions sung straight from his ever-pulsating heart, and never has he sung better or with more conviction.

Opening up with 'A Woman's Story', which was originally sung by Cher, he makes you believe that he indeed suffered as did that woman. Onto Lee Hazelwood's gritty ballad 'For One Moment' and you can almost touch the desert sand in his voice and hear the howl of the coyotes as Marc waxes tender.

While on Eartha Kitt's spiky classic of revenge 'The Heel', he's spitting venom over the arsenic bottle. Never letting the mood slip for one moment he dives straight into Procul Harum's 'A Salty Dog', an offbeat choice which sits neatly alongside the ubiquitous Scott Walker track ('The Plague').

I know I've said it once, but I have to say it again because you're still not all sitting up and taking notice. This boy is a major talent and the sooner the rest of the world takes up the torch alongside him, the better. A very special album for those very special moments. ■■■■■

Nancy Culp

## STEPHEN DUFFY 'Because We Love You' (10 Records DIX 29)

Stephen Duffy may have a fairly high opinion of himself, but he never looked too happy as a pin-up. He always wanted to be taken a little more

seriously. He always wanted to drop tiny bits of irony into his pop shots, and though more arch than art school, he was never a cardboard cut-out. But he's got problems.

I don't know if it's insecurity or simply a desire to show off, but 'Because We Love You' just tries too hard to impress. Most of the tunes here are grounded in sweet, understated orchestration; the touch is often deft and sure.

It's all very pleasant. But then it's all so whimsical, so clever-clever, so camp. You never quite believe Mr Duffy's lovelorn tales, you never quite believe in the people of his songs. You never quite believe he means any of it — 'Ma, look I've got my tongue in my cheek, not my girlfriend's'.

As I said before, it's a pleasant enough disc, and Duffy does know how to twist a tune around. But that's it. 'Because We Love You' is just too dry, muted and stand-offish to be the album Mr Duffy would like to think it is. ■■■■

Jim Reid

## ICEHOUSE 'Measure For Measure' (Chrysalis CHR 1527)

I've given up making excuses for Icehouse and their predilection for writing songs which sound uncannily like someone else's. It might be partly true, but they do it with a style that is entirely their own. Never mind the cheek, feel the quality.

'No Promises' might be very very, but it's a smooth, rich confection that's gentle yet powerful. 'Cross The Border' might suggest a tinge of Simple Minds, but it's punchy, atmospheric driving music, perfect for those boring sections

of the M62, and it features my hero Brian Eno.

Iva Davies likes it rough, too. 'Regular Boys' has a bit of grit and underlying nastiness, and 'Lucky Me' is just wonderfully over-the-top rip-roaring Bowie/Bauhaus pastiche with lots of chaotic guitar-bashing from Bob Kretschmer.

And then there's the delicate, gossamer tunes like 'Spanish Gold', 'Angel Street' and the gently drifting 'Paradise', perfect, no doubt, for lazy afternoons in Sydney Harbour.

This is a well-produced, streamlined, perfectly formed elpee and even if it does nod considerably towards Messrs Kerr, McCullough, Bowie, Bolan, Ferry et al, I simply don't care. I thoroughly enjoy it. ■■■■

Betty Page

## ANNABELLA 'Fever' (RCA PL70890)

Two plays cured me of 'Fever'. Annabella, the former punkish singer with Bow Wow Wow, has produced an album of quite staggering monotony.

Annabella looks set to become this year's Hazel O'Connor. Then again, maybe they'll find a place for her in Bucks Fizz. For somebody who's trying to establish a solo career, Annabella has precious little identity in her voice.

Annabella wades through 10 songs, coughing for life on 'War Boys' and 'High Powered Girl', before finally going under with 'Magdalen'. On the way she's included two cover versions, bland treatments of 'Fever' and 'School's Out'. Quick nurse, the screens. ■

Robin Smith

## THE NEW YORK DOLLS 'New York Dolls' and 'Too Much Too Soon' (Mercury PRID 12)

In context (the barren pomp rock years of the early Seventies), this must have been fairly exciting stuff. No-one ever really looked like the NY Dolls before, (though plenty have tried to look like them since), and their combination of savage glam and trash rock was informed with the kind of couldn't-care-less arrogance that has touched all the best pop music.

However, listening to this two album repackaging, in the all-knowing, all-

plundering Eighties it's difficult to get too worked up. Played next to prime Sex Pistols — and God knows, the Pistols ripped every last riff out of these two records — most here sounds fussy, over layered, pedestrian. Christ, I can hear a bloody piano on most of these tracks. You can even make out most of the words.

In a sense, the New York Dolls find themselves hung, drawn and quartered by their imitators. They may have been the first ones to kick a dent into the pompous, pretentious 'progressive' rock scene, but it was the Sex Pistols and others who executed that kick with the greatest accuracy. ■■■■

Jim Reid

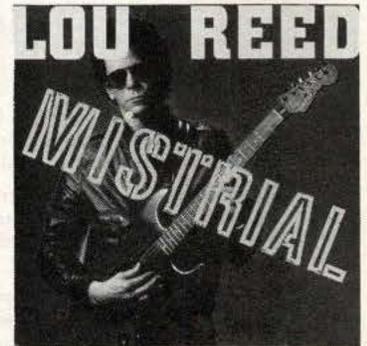
## LOU REED 'Mistrial' (RCA PL87190)

The trouble with legends is that they never know when to lie down and give up. Poor old Lou Reed now resembles a toothless vampire with the sun at his back.

All the usual Reed clichés and trademarks have been reheated and trotted out again — jarring guitar, deadpan vocals and a few risqué lyrics. How strange though, that on 'Video Violence', Reed sounds as if he's campaigning for the Moral Majority. Alternative, huh?

In a couple of years time I can see Lou putting rhinestones on his jacket and entertaining rich old hippies at variety clubs. Either that or he'll form a band with Joe Leeway and Andrew Ridgeley. ■

Robin Smith



# Working Week

# Rodrigo Bay

From The Original Motion Picture Musical The new 7" and 12" single VS 862/VS 862-12

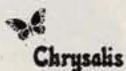
# Midge Ure

## call of the wild



a brand new recording  
7" & 12" (extended mix)  
**Out Now**

ure 4 ure x4



# SELF AID

14 HOURS OF MUSIC, 28 ACTS.

IRELAND ROCKS FOR THE UNEMPLOYED

They had a bit of ceilidh music, a bit of U2, the Pogues, Cactus World News et al... And a lot of Bob Geldof

When Irish eyes are smiling: **Stuart Bailie**

Dublin ya vision: **Patrick Quigly**

**I**t was a marvellous experience. Dublin's RDS Stadium was packed out with 30,000 people for one of the most exciting spectacles Ireland has ever seen. For most, Saturday, May 17 was a day of unparalleled celebration, yet ironically the event had been born out of national misfortune.

On the one hand, Dublin is a thriving cosmopolitan centre, the home of tax exiles such as Spandau Ballet, the Thompson Twins and Frankie Goes To Hollywood. Yet it is also plagued by one of the worst crime rates in Europe, by its critical heroin problem and its teenage joyriders. And there's the ever-growing problem of unemployment. More than 17 per cent of Eire's working population is on the dole, with up to 51 per cent in the worst hit areas. And it's a situation that's getting steadily worse.

Television producers Tony Boland and Niall Matthews were responsible for coordinating the Irish link with Live Aid last year. Shortly after the event, they came up with the idea for Self Aid. Its aim was simple: to gather together Ireland's more renowned musicians, to hold an all-day concert and to back this up with television coverage which would help to stimulate money and jobs.

'Make It Work' became the campaign slogan. In the stadium, Live Aid's revolving stage was set for use, and U2's road crew took control of the organisation. In the television studios, the presenters urged viewers to send in money and asked employers to pledge jobs, while a team of experts offered advice on setting up small businesses. Detractors said that the whole concept was ill-conceived and unfocused, yet when things started up at midday, everyone was in high spirits.

The selection of acts illustrated the enduring popularity of folk music in Ireland. There were the world-famous Chieftains, who had played China long before Wham! ever came up with the idea.

With a line-up that included a harp, bodhran drum and uilleann pipes (a bagpipe sort of thing you squeeze under your arm), they played a lively selection of jigs and reels — the best ceilidh music in town. Imagine the Pogues' 'Wild Cats Of Kinkenny' played by accomplished musicians, and this is what you'll get.

They dedicated a song to anyone who had had a drink too many; very appropri-

ate considering nearly 300 people had been treated for alcohol poisoning by the end of the day. Evidence of the band's mind-boggling versatility came in their adaptation of a traditional Chinese song, 'Full Of Joy'. Most strange!

Other folk acts included De Danann and the more experimental Stockton's Wing. Clannad mixed pretty melodies with Gaelic atmospherics, while guitarist Christy Moore delivered social commentary in 'Ordinary Man' and an arrangement of IRA hunger-striker Bobby Sands' 'Back Home In Derry'.

In terms of 'contemporary' music, the country has never enjoyed a broader range of talent. Top of the 'most likely to' league is Cactus World News, who are looking and sounding sharper than ever. Eoin seems to have shaken off his recent voice problems, and the band's performance of the debut single 'The Bridge' was magnificent.

Blue In Heaven must also be set for wider recognition, with their pummelling rhythms and Shane O'Neill's powerhouse vocals. Then there is the Fountainhead, who demonstrated with 'Rhythm Method' an imaginative grasp of dance music. In Tua Nua have been around for quite a while, but their much improved attack is very encouraging.

**Most artists seemed** unwilling to make direct comments on the issues behind Self Aid. When asked by a TV presenter if he supported the aims of the concert, the Pogues' Shane MacGowan answered, 'I'm fughin' doin' it, aren't I?'. Blue In Heaven's Shane O'Neill have had an attitude which was shared by many.

"Our attitude has been irresponsible, in a way, to the whole situation. It gave me an excuse today to be an entertainer. I'm not a politician, I can't get anyone any jobs, but it's in a good cause, and no one can refute that."

Eoin McEvoy from Cactus World News was more forthcoming. "This unemployment problem has been cancering for the last 10 years, and this thing today is a lot better than doing nothing. But I think we have to stir up some embarrassment for the Government. They have got away with it very quietly, whereas the British Government didn't get away with it quietly during the Live Aid thing."

Perhaps predictably, though, it was Bob



Geldof who got closest to specific political objections. Anyone familiar with the Boomtown Rats' 'Banana Republic' will already be aware of his contempt for the authorities in Southern Ireland. At an evening press conference, he said that the country was now in the grips of a 'Third World economy', caused by a government whose job was to provide people with a decent standard of living. He also defended Self Aid's attempt to ease the problem.

"I know the arguments against it, and I rejected them when I was 16... I came here just to play, and if I can give them any help, I'm happy. If they get only one job, then it's been a success... I'm never bothered if people think I'm a complete twat."

Geldof had flown in from Cardiff after launching Self Aid there, and had to be protected from a mob of admirers by a police escort. When the Boomtown Rats walked on stage, the near-hysteria that broke out was further proof of the man's enormous popularity.

Encouraged by this reception, the Rats kicked off with new-found freshness. Geldof, meanwhile, reminded us that no-one does a better Mick Jagger impersonation than he. He raced along the catwalks, he strutted and worked up his audience mercilessly; from 'Someone's Lookin' At You' to the old stage favourite 'Joey' and finishing with the brattish sentiments of 'Looking After Number One'.

With Geldof preparing to record a solo album, everyone wondered if this might be the Boomtown Rats' final show. If so, they couldn't have picked a better occasion on which to bow out. This rumour was further fuelled by Bob's parting words: 'It's been a very good 10 years, thank you very much. Rest in peace.'

By 10 o'clock, £200,000 had been pledged. People phoned up with plans to produce hot water bottles and recycle scraps of soap: all a bit naive, given the scale of the problem. Money was raised to finance projects such as a footwear co-operative, but the TV presenters were clearly disappointed with the public response.

**For the musicians**, though, it was all a great triumph. Dubliner Phil Chevron, who now plays guitar with the Pogues, reflected on the tremendous advances that Irish music has made in the past 10 years.

"When the Radiators From Space were going, there was no back-up system; there was no proper radio outlet, no rock paper and only a couple of iffy studios. It was really difficult for me then. There was no option for me but to go to England. That doesn't exist anymore.

"If nothing else, today shows what there is here now. The professionalism is here, the groups are here, the music's here. It's just a pity it's not being supported in an archaic education system. Literature and music are things that Irish people are very good at, considering the tiny population.

"And it's something that's only beginning to be recognised by the establishment, as they realise that there's a fledgling industry there. The talent's there, it just needs supporting and I'd like to see a lot of the money that was raised today being used to encourage that."

The Pogues and Elvis Costello both put in fine performances. Backed with the Attractions again, Elvis summed up the goodwill of the evening with an inspired



● **BOB GELDOF:** Rats' swansong? **BONO:** U2 play Eddie Cochran. **ELVIS COSTELLO:** Takes on Van Morrison. **SHANE MACGOWAN:** Well, he's fughin' here.

version of Jimmy Cliff's 'Many Rivers To Cross'. And as he came to the end of 'Pump It Up', he cheekily stole into Van Morrison's 'Gloria' — only minutes before the man himself was due to go on stage.

Van disappointed everyone when he announced he was to preview new material tonight. 'Thanks For Information' was more of what we have come to expect by now: those distinctive brass arrangements and that gruff, rasping voice that wrings out emotions which your Kevin Rowlands and Mike Scotts can only dream about. Van's pioneering days might be over, but he still chugs along admirably.

Billed as 'the best live band in the world', U2 have more recently become the most predictable live band in the world. Imagine the surprise, then, on

hearing the rockabilly grind of Eddie Cochran's 'Something Else'. Surprising, yet heartening, too, that they can still break the mould when they want to. More of this, please!

The Bono rhetoric was in full swing again: "This country belongs to you, not to the RTE or Bank of Ireland; if you are paid by the people, then you should look after the people.

"I don't know what it's like to stand in line week after week, or to lose your job after 20 years, or to never work at all. 'Sunday Bloody Sunday'."

Bob Dylan's 'Maggie's Farm' was used (once again) to attack the shortcomings of the British Government. This gave way to a very silly 'Old Macdonald's Farm' and John Lennon's 'Cold Turkey'. The closing song was 'Bad', introduced as 'a song ab-

out this city'.

That ought to have been it, but there followed a tribute to the late Phil Lynott, with ex-members of Thin Lizzy making a surprise appearance. Gary Moore sang 'Don't Believe A World', Bob Geldof came on to sing 'The Cowboy Song', then everyone filled the stage for a misty-eyed singalong to 'Whiskey In The Jar'.

By the end, £500,000 had been raised, and 1,200 jobs were pledged. On that count, it wasn't a great success, and the opponents of Self Aid made a great deal of this the following day. Yet at the after-gig party, there was no room for negative thoughts; everyone enthused about the day's events and relished their new-found feeling of solidarity. 'Isn't this a grand day!' an MC had exclaimed earlier in the day. It was, surely.

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● As I write this, for the first time in 17 centuries the sun is shining over Mornington Crescent Towers, the white Toblerones proliferate and in the wild and wacky world of rock and roll all hell is breaking loose.

Ray Mayhew from SSS is arrested once more outside a London club, 20 people are arrested outside a Redskins' gig in Germany and Robin Smith is detained at Her Majesty's Pleasure for being incapable in charge of two Ripples and five KitKats. I mean, with all that little lot going on, is it any wonder that a girl simply has no time to visit the hairdressers and get her roots seen to?

But wait... Nurse, the screens! Eighteen months of non-stop hard work on behalf of the Band Aid trust has finally caught up with Bob Geldof, and the poor old sausage collapsed from exhaustion last week. Seems he's been burning that old candle at both ends just a wee bit too much, and last weekend's Irish Self Aid proved to be the straw that broke the camel's back.

And could this item really be true? Joe Leeway to play half man, half woman in a new film which starts shooting next month? So that's what playing with the Thompson Twins does for you, eh? Can we expect Tom Bailey to write a half decent song next, then?

Well, if that sounds too unlikely to be true, how about this little rumour currently wafting around the business, which involves Sigue Sigue Sputnik? Get out your cheque books, advertisers, because a little oiseau tells me the band are pondering selling the gaps between tracks as advertising space! Craze...

Kevin Mooney, leading light in *rm* discovery Max, has been asked to write a song for a certain Miss Deborah Harry... Marco Pirroni is to join the mysterious Mark Antony and the Centurions, whose other members number Andy Warren and Johnny Bivouac. What's the connection, you may well ask? Answer, me dears, is that all of 'em used to play for a Mr Stuart Goddard in various incarnations of that well loved pop combo, Adam And The Ants. Hmm, I feel a concept coming on...

The Blow Monkeys! (And shall I possibly be able to resist the inevitable bout of acid remarks about to spring forth from my delicate mouth?) Whilst on tour in Germany, the lads were taken out and about in Stuttgart for a bit of fun and frolics. Trouble was, they unsuspectingly walked into one of the town's heavier gay clubs and spent the entire evening dragging Mick the bass player away from hordes of admiring German gents who took to him in a big way, totally ignoring the rather more traditionally pretty looks of Dr Robert. (And notice, I said that without laughing once!)

Romance is still in the air, and no, I am not talking about certain sections of the office's pending engagement to Mel Gibson... Stan from the Housemartins' latest flame is, I hear, none other than a certain lady from that very outfit. But which one, I hear you cry? That, my darlings, is for me to know and you to find out...

Jail House Rock! Yay! The Fabulous Thunderbirds played a special gig last week for the inmates of Oregon State Penitentiary. They were booked to play this slightly off the wall venue by the Entertainments secretary, Jimmy Bernard, who is himself doing 20 years' porridge for armed robbery.

And Di Cross's favourite group, WASP (!?!), are just back from a Japanese tour which managed to coincide with the Royals' visit there. An invitation was issued to Charles and Di for them to attend the gig at Sun Plaza, Tokyo, but for some weird reason the toothsome twosome failed to turn up to witness the group tripping through such witty little numbers as 'F\*\*k Like A Beast'.

Is it true, I wonder, that the rather controversial 'Godstar' single by Psychic TV (well, it caused no end of heated discussions in this office) is scheduled for deletion on the date of Brian Jones' personal deletion, July 3rd.

A bit of domestic trouble saw Latin Quarter's Yona left out on the pavement with all her worldly goods. Seems that the poor young lady came back from an arduous American trip to find all her kit and caboodle out in the hall and all the locks changed. The reason for her being thrown out so unceremoniously? She allowed her boyfriend to stay overnight. Really, is this 1986 or 1886?!

Now, I'm not at all sure about this next piece of scam which dropped on the old Lip desk, and I suspect it as a fiendish plot to get Alien Sex Fiend into these hallowed column inches. Anyway, here goes. The band are set to play a gig at the infamous Sir George Robey pub in Finsbury Park next month, and I'm told that singer Nik has since discovered that his great uncle Edward Wade used to be on the stage, too, using the pseudonym George Robey. Well, I'll believe you, lads. Thousands wouldn't...

Bill Nelson has run into a bit of bother Stateside with the cover of his new album, 'Getting The Holy Ghost Across'. The sleeve, which strongly features a painting from the National Gallery chock full of mystical symbolism (albeit directly derived from the Old Testament)



Photo by Andy Phillips

■ 'I'd rather be down and out in Beverly Hills,' proclaims the balloon held by Queen's Brian May. And judging by the completely gormless look on his face, old Bri is well on his way there. Maybe, though, it was just his teensy weensy problem with the reef knot that caused such studious concentration. In any case, I suggest that you put that nasty thing away immediately as you've simply no idea of where it's been...

has upset the American record company so much that they've demanded a new one in its place. A question of not being able to see the wood for the trees, methinks.

Feeling a bit below par? Depressed? Needing a little light something to cheer up a dull day? You could all do worse than to check out the latest skeleton which has rattled out of Madonna's closet, an ancient (1982) record made when the lass was still in legwarmers and leotards, with New York producer Otto von Vernherr. Called 'Cosmic Climb', it features Miss Maddie making peculiar noises akin to the mating cry of the Arctic seal. Do I hear the rustle of law suits anywhere, I wonder? Well, it makes a change from the rustle of Robin's crisp bags...

But no-one was to be found eating crisps at the Hacienda's fifth birthday party. A small but select gathering, which did include members of the infamous *rm* wrecking crew. Sticks of special Factory rock were handed out as guests arrived, videos were shown, fairground stalls abounded and Tony Wilson harangued the audience from the stage. But did anyone take any notice, we ask ourselves? Unfortunately, the Manchester cognoscenti stayed away but various members of the Fall and a grinning Jerry Dammers were seen lurking in the shadows. A high-spirited John Hiatt from the Three Johns got up and strutted his funky stuff to Lipps Inc's 'Funky Town' much to the amusement of all and sundry. Highlight of the evening was definitely a gala showing of EastEnder Lofty's video for his new single 'Subterranean Homesick Blues'. It features various members of New Order plus Brix of the Fall looking bored, cute and manic by turns and has Lofty running on the spot, staring manically at the camera and generally taking the piss out of the whole thing. What a star! And fancy managing to upstage New Order, too!!

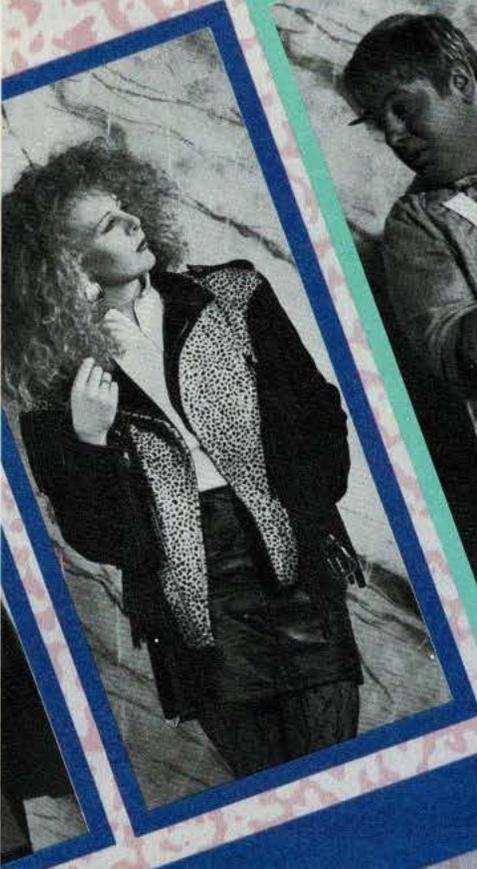
# Sandie Shaw

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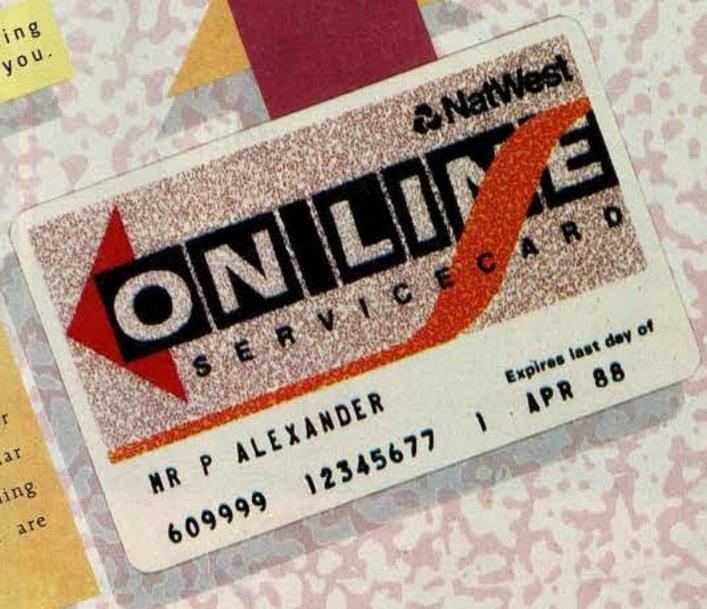


Our queues are now being joined by the likes of you.

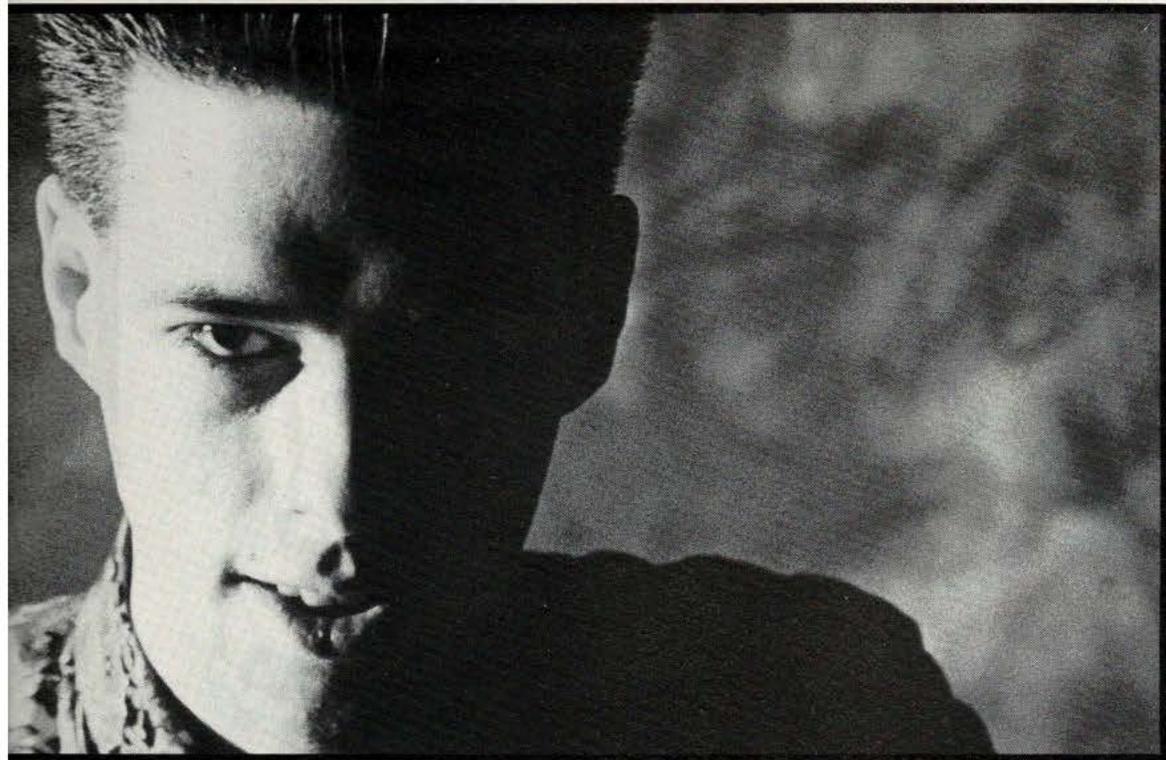


adults?

We reckon that by the time you're 14, you could do with a savings account with a Servicecard. Like the NatWest On Line Account. At the mere press of a button you can withdraw up to £25 a week of your savings, check your balance or even demand a statement. You'll also get a regular magazine, a folder and a wallet with everything you need to handle your account. So what are you waiting for?



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**Just when you** thought it was safe to assume all Scottish bands sound the same, along come the Shamen to upset all those comfortable notions. The fact that they've also provided one of the most vibrant and compelling 12-inches of black vinyl of 1986 with 'They May Be Right . . . But They're Certainly Wrong EP' is a bonus.

The band consists of Derek McKenzie (vocals and guitar), brother Keith McKenzie (drums), Colin Angus (bass and vocals), all of whom were in Alone Again Or and gained a modest reputation supporting the Associates last year, and new member Allison Morrison (keyboards).

Based in the Highland coastal city of Aberdeen, the band have evolved a style that has had critics wildly attempting to pigeonhole them with comparisons as far-flung as ABC, the Electric Prunes and Bowie.

"We're very cut off and isolated from the Scottish scene and that's helped to give us our individual sound," says Derek McKenzie. "In Glasgow there's a school of bands who play this pop/soul sound; they all have the same roots and play variations on the same style of music. We once dabbled with funk/pop but we couldn't do justice to it. When you

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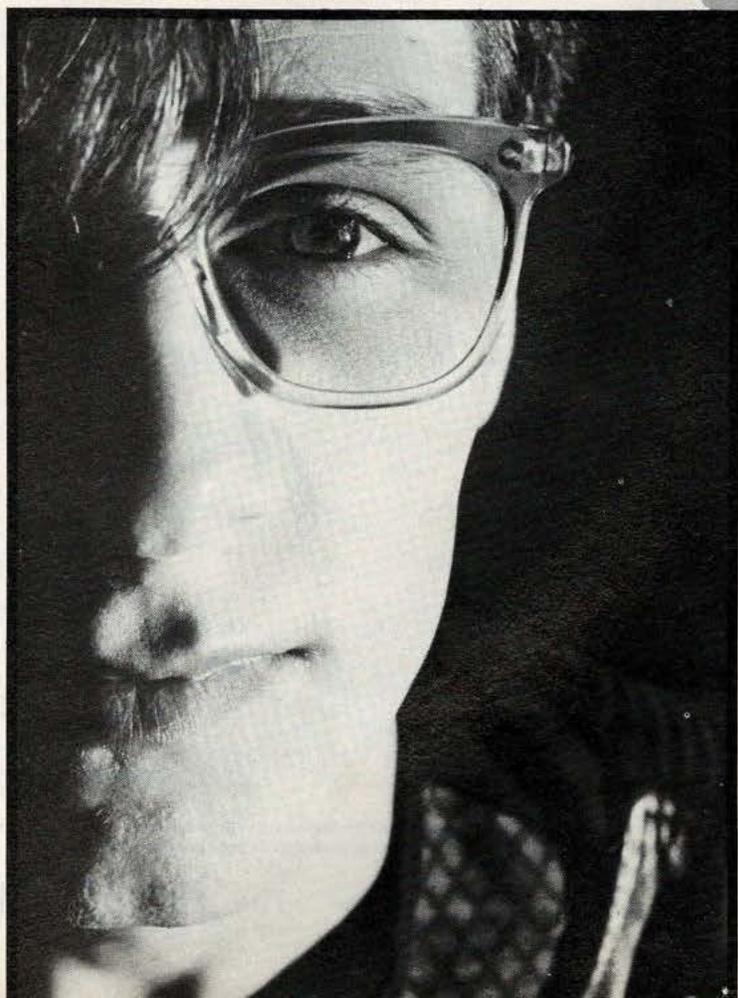
Yup, nary a haggis, an old Bowie riff or ex member of Friends Again in sight...

We give you **the**

**Shamen**

Pict of the pops:

**Mike Gardner**



listen to the real thing, you realise how wishy washy you are compared to the American version.

"Our influences are rooted in Sixties bands like Love, 13th Floor Elevators, the Electric Prunes and the Turtles; as well as more modern stuff like the Woodentops, Matt Johnson and Teardrop Explodes. The golden age of American white music was in the middle to late Sixties. They did it a lot better than their British counterparts. Obviously we've listened to the new wave of American bands like the Long Ryders, but a lot of them sound like they've got nothing new to offer. We don't sound like a revivalist group — and that's quite important. There's far too much revivalism going on today."

**As Alone Again** Or, the males in the current line-up wore their influences on their sleeve — their title was from a celebrated song which opened Love's exceptional 'Forever Changes' LP. But as their pop grew more restless and edgy, so dwindled record company support from Polydor Records, who were constantly requesting that the band blunt their spiky sound and whitewash their colourful tonalities. The result was a split from Polydor, a new name and a one-off deal with the British label offshoot of the Zippo mini-empire, One Big Guitar Records.

"The name the Shamen was just a joke," explains Derek McKenzie. "Because a Shaman was a mystical character whom the people in a community would look up to, we thought it was analagous with pop. Pop stars are looked on as larger than life characters with more to offer than the average mundane person. There were different kinds — some were madmen, some were frauds and there was the odd genuine one, herbalists with something to offer. All of these types have their equivalents in the pop world."

It was while playing a gig that Allison Morrison, just 16, offered her keyboard services. In fact she told them they needed her skills. As the boys had just suffered the embarrassment of advertising in the local paper for a keyboardist, to no response, they were more than happy to take her on board.

But the Aberdeen music scene isn't thriving, with few places for new bands to play. Though there are venues in the surrounding countryside, the Shamen insist that danger lurks in the

beautiful rural scenes we see on picture postcards.

"There's quite a few heavy rock bands playing these country clubs — doing versions of 'Freebird' and Zeppelin songs," says bassist Colin Angus — a man who doesn't resemble an Aberdeen Angus in the least. "I'd rather suffer poverty than suffer the indignity of playing heavy metal covers."

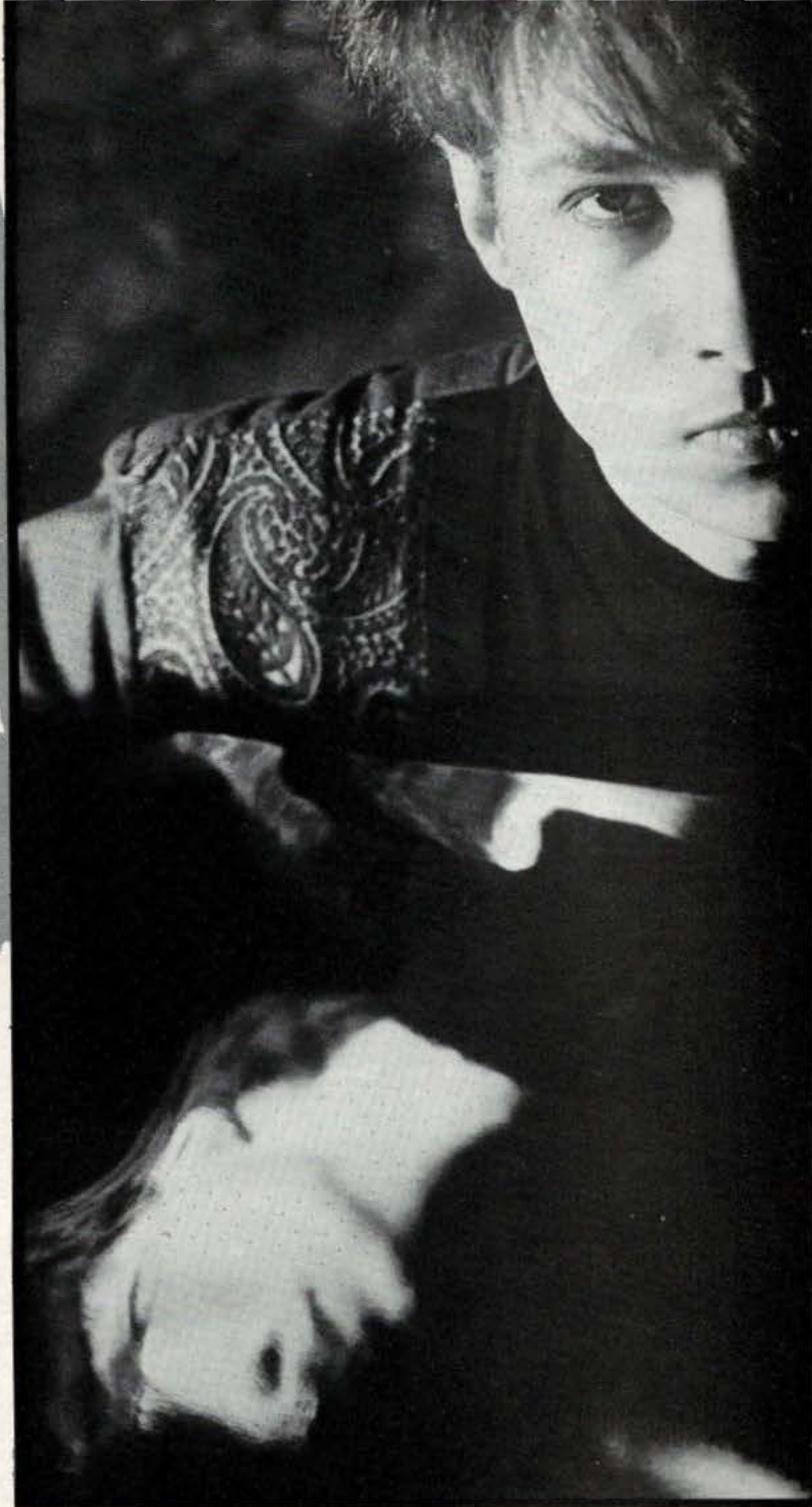
"They regard us as townies. I know of bands who've been attacked on stage while playing. I know of another band who weren't paid, had their tyres let down and were chased by the local thugs. One member of the band ran into marsh land in the dark and so he got slower and slower. Just like in a nightmare. They eventually caught up with him and knocked his teeth out. They still have fights between mods and rockers out there. We're too chicken shit scared to play in the country clubs."

**But they aren't** the only mad men that the band have come into contact with. Colin Angus spent time as a nurse in a psychiatric hospital. While nursing is portrayed in the media as a hard but rewarding job, Colin admits he saw very little of the rewarding side of the profession.

"It's quite depressing. I never saw anybody get better. Even people who were in for minor things were back soon after they were discharged. You seemed to be able to help them while they were under your care but as soon as they were discharged the old problems would put them back to square one."

"There were a few times when you'd get attached to a patient and it was upsetting when they died. There was one patient whose progress I'd been following, who had a degenerative disease of the brain. When he was in my ward, he had people to stimulate him. They shifted him to a ward where many people were worse and just sat around like zombies. He died soon afterwards."

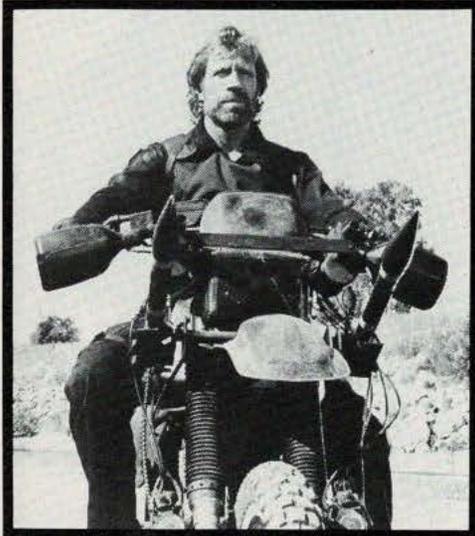
"You got to meet a lot of interesting people. A lot would have religious and cosmic delusions. One would hear God having an argument with the Devil during a storm or be in the middle of the universe. Unfortunately there was no hope for most of them."



# THE SHAMEN

# E Y E D E A L

COMPILED BY  
ELEANOR LEVY



● CHUCK NORRIS and his big bad motorcycle

## THE DELTA FORCE (Cert 18 dir: Menahem Golan)

Menahem Golan and Yoram Globus are Israeli movie moguls indulging in a love affair with the United States. Their Cannon Group has been attracting a lot of attention recently for its rapid expansion programme, both here and in Hollywood — and a lot of criticism for making trashy, reactionary action films with no artistic merit. 'The Delta Force' is not the film to quell such doubts, although I doubt Golan and Globus will care too much.

Karate-kicking Chuck Norris epitomises this brand of film making. You thrilled to 'Missing In Action', you gasped to 'Missing In Action II', now you can cry a little tear at the biff, bang, pow mentality of 'The Delta Force' in which Chuck struts his stuff along with that other veteran of the concrete gaze — Lee Marvin.

Chuck and Lee are members of the infamous Delta Force — the US equivalent of the SAS. Fact and fiction meet when we see them all getting blown up — bar Chuck and Lee, of course — in an unsuccessful raid on Iran to rescue American hostages. The US national pride takes a nosedive, but Chuck is here to save the day.

When an airliner is hijacked by mad-eyed Arabs, an American marine is shot, and the Jewish passengers taken off and hidden somewhere in an Arab state, it's Chuck who comes out of retirement to save the day with unchanging expressions and one mean, son-of-a-bitch, missile-firing motorbike.

Based on real examples of anti-American/anti-Jewish terrorism, you end up with a film that trivialises a disturbing subject in the cheapest 'silly boys playing silly games' way.

How actors and actresses of the calibre of Shelley Winters, Hanna Shygulla and Martin Balsam got involved in this jingoistic rubbish is a mystery. Could money have had something to do with it? Surely not.

Just in case this isn't enough, watch out soon for 'The Delta Force II'. Haven't we had enough real-life 'Americans at play abroad' dramas recently to last a lifetime?

Eleanor Levy

## TO LIVE AND DIE IN LA (Cert 18 dir: William Friedkin)

Director William Friedkin is perhaps best known for his early Seventies successes with 'The French Connection' and 'The Exorcist'. While the title of his newest work may recall the clinical revulsion of the latter, the content is very much in the genre of the former.

Based on a novel written by US secret service agent Gerald Petievich, 'To Live And Die In LA' is far and away the best crime thriller to appear since that original Popeye Doyle classic, now 14 years old.

Shot in and around a few of the less glamorous Los Angeles locations, Friedkin smartly avoids the temptation of carbon copying his former triumph, this time focusing even greater attention on the thin line between police procedure and the world of criminal activity.

Popular stage actor William L Peterson stars as Richard Chance, an LA cop whose best friend has been blown away, just days before his planned retirement. Revenge becomes of prime importance and, naturally enough, rules and regulations go out the window.

Supported with an outrageously good soundtrack by Wang Chung (yes, I was surprised too), 'To Live And Die In LA' has everything you'll probably want from a film. A sexy leading man (I'm reliably informed), the statutory car chase, an inevitably horny blonde, a quick-fire script, and more than enough surprises to make you realise that there are still — after all these years — a few things left to be said about cops and robbers. You're gonna love it to death.

Mike Mitchell

## BIGGLES (Cert PG dir: John Hough)

It must have been quite a problem translating Capt W E John's world of Sopwith Camels, stiff upper moustaches, and king and country heroics into something that young America could thrill to.

'Biggles: The Movie' overcomes the cultural/historical gap with a 'time-hole' which links the Boys Own, World War One action, with present day New York and London.

Jim Fergusson is the normal, yuppie American, whose everyday life goes astray when he starts zapping through the time-hole into the flak-filled air of Biggles war.

All this hip-hopping between then and now results in something like a cross between 'The Blue Max', and 'Back To The Future' and makes certain that the plot whizz-bangs along at a startling pace.

As the mysterious figure of Bigglesworth's former Squadron Leader, Colonel Raymond (Peter Cushing) explains, the existence of Western Democracy in the present, depends entirely on Jim Fergusson's success in helping Biggles destroy the Nuke-ish Nazi secret weapon.

A fair bit of mileage is wrung out of the nuclear theme. Fergusson explains to Biggles that 'to nuke', means 'to over-react', there's a glimpse to downtown Holocaust-ville, a few dissolving corpses, and isn't it odd that the main Nazi villain should be called Stahlein/Stalin.

But, for the most part, 'Biggles' is a wildly kinetic, kiddie-adventure, with dazzling bi-plane and helicopter chases, and a cartoon-ish sense of humour.

Despite time-warps (and even a girlfriend for Biggles!) Capt W E John's naive myth just about survives.

Roger Morton

## LADY JANE (Cert PG dir: Trevor Nunn)

A return to costume romance in the middle of the space age! And who'd have thought that the most tragic tale of emotional distress since 'Love Story' would turn out to be an English historical drama?

For the benefit of those whose knowledge of English history goes back only as far as Geoff Hurst's Wembley hat-trick of 1966, the plot runs something like this...

On the death of horrid Henry VIII in 1547, the throne passed to Protestant boy-king Edward VI — Henry's son by his third wife, Jane Seymour.

Just six years on, young Ted was beginning to show distinct signs of mortality, so, anxious to prevent the accession of Edward's Catholic sister, Mary, John Dudley — the devious Duke of Northumberland (played magnificently by John Wood) — set up an elaborate coup which would make Lady Jane Queen of England.

To ensure his own control over Royal judiciary, Dudley arranged for his youngest son, Guilford, to marry the 15-year-old heir to the throne. The only thing the old Duke hadn't reckoned on, though, was that the seemingly unsuited couple would not only become lovers, but would also begin to dictate government policy themselves.

Directing his first feature film, the RSC's Trevor Nunn has plumped for a complete unknown in the title role. And with good reason. 18-year-old Helena Bonham Carter, the great grand-daughter of liberal prime minister Lord Asquith, is faultless in her portrayal of Jane — capturing perfectly the allure, the sensuality and the almost inhuman resolution of one of English history's most remarkable characters.

Harrow educated Cary Elwes, is equally impressive in his role as Guilford. Blue eyed and fair haired, he represents the epitome of the romantic hero.

Yet the film is concerned with much more than mere romance, reflecting, as it does, the tremendous social unrest and the crippling poverty of the period. I'm told Nunn even employed an historical adviser to keep him informed as to which sheep would have belonged in which type of field.

Mike Mitchell



● CRAZY SCULPTRESS gets cold shoulders in 'After Hours'

## AFTER HOURS (Cert 15 dir: Martin Scorsese)

The latest from Martin Scorsese is a breath of fresh air at a time when big budgets tend to outweigh big ideas.

Taking place during one night in New York, we follow bored office worker Paul Hackett (Griffin Dunne), from one mad encounter to another as a series of disastrous, unbelievably silly events befall him.

A manic depressive (Rosanna Arquette), a sculptress heavily into bondage (Linda Fiorentino), a neurotic waitress (Teri Garr), a couple of housebreakers and a vigilante mob wanting to lynch our hero, are just some of the people Paul encounters on his travels.

These unlikely events are beautifully mixed together by Scorsese, who's maintained the biting humour of 'King Of Comedy' and slapped in a good dose of 'My God, why are they after me?' Kafkaesque paranoia — just for good measure.

Impressive performances from all and a lively script make this black comedy a strong contender for film of the year. If you haven't seen 'After Hours' — my dears, you haven't lived.

Eleanor Levy

# Gene Loves Jezebel



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20 CARDIFF OCEAN

22 BRISTOL BIERKELLER  
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26 EDINBURGH COASTERS  
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 US SINGLES  
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# CHARTS

## US SINGLES

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

- 53 34 HARLEM SHUFFLE, the Rolling Stones, Rolling Stones/CBS
- 54 — LOVE TOUCH, Rod Stewart, Warner Brothers
- 55 59 THE HEAT OF HEAT, Patti Austin, Qwest
- 56 63 I MUST BE DREAMING, Giuffria, Camel/MCA
- 57 62 LISTEN LIKE THIEVES, INXS, Atlantic
- 58 61 DON QUICHOTTE, Magazine 60, Baja
- 59 69 MAD ABOUT YOU, Belinda Carlisle, IRS
- 60 64 HAS ANYONE EVER WRITTEN ANYTHING FOR YOU?, Stevie Nicks, Modern

## BULLETS

- 61 71 THE FINEST, SOS Band, Tabu
  - 64 77 SECRET SEPARATION, the Fixx, MCA
  - 65 — OPPORTUNITIES (LET'S MAKE LOTS OF MONEY), Pet Shop Boys, EMI America
  - 67 72 LIVING ON VIDEO, Trans-X, Atco
  - 68 79 WE DON'T HAVE TO TAKE OUR CLOTHES OFF, Jermaine Stewart, Arista
  - 69 84 YOU SHOULD BE MINE (THE WOO WOO SONG), Jeffrey Osborne, A&M
  - 74 85 ONE STEP CLOSER TO YOU, Gavin Christopher, Manhattan
  - 75 82 PETER GUNN, the Art Of Noise featuring Duane Eddy, China
  - 76 83 HEADED FOR THE FUTURE, Neil Diamond, Columbia
  - 82 90 FEMALE INTUITION, Mai Tai, Critique
  - 83 93 DIVIDED HEARTS, Kim Carnes, EMI America
  - 85 — TAKE IT EASY, Andy Taylor, Atlantic
  - 94 — KAREN, B E Taylor Group, Epic
  - 96 — I STILL WANT YOU, the Del Fuegos, Slash
- Compiled by Billboard

## US ALBUMS

- 1 1 WHITNEY HOUSTON, Whitney Houston, Arista
- 2 2 5150, Van Halen, Warner Brothers
- 3 3 LIKE A ROCK, Bob Seger and the Silver Bullet Band, Capitol
- 4 6 RAISED ON RADIO, Journey, Columbia
- 5 4 PARADE, Prince And The Revolution, Paisley Park
- 6 7 CONTROL, Janet Jackson, A&M
- 7 5 PRETTY IN PINK, Soundtrack, A&M
- 8 14 WINNER IN YOU, Patti LaBelle, MCA
- 9 9 PLEASE, Pet Shop Boys, EMI America
- 10 11 PLAY DEEP, the Outfield, Columbia/CBS
- 11 8 DIRTY WORK, Rolling Stones, Columbia/CBS
- 12 10 RIPTIDE, Robert Palmer, Island
- 13 12 HEART, Heart, Capitol
- 14 15 SCARECROW, John Cougar Mellencamp, Riva
- 15 13 FALCO 3, Falco, A&M
- 16 27 LOVE ZONE, Billy Ocean, Jive
- 17 16 BROTHERS IN ARMS, Dire Straits, Warner Brothers
- 18 17 PROMISE, Sade, Portrait
- 19 29 THE OTHER SIDE OF LIFE, the Moody Blues, Polydor
- 20 20 TURBO, Judas Priest, Columbia/CBS
- 21 21 TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated
- 22 19 DIFFERENT LIGHT, Bangles, Columbia/CBS
- 23 23 PRIMITIVE LOVE, Miami Sound Machine, Epic
- 24 18 NO JACKET REQUIRED, Phil Collins, Atlantic
- 25 25 AFTERBURNER, ZZ Top, Warner Brothers
- 26 26 MIKE AND THE MECHANICS, Mike And The Mechanics, Atlantic
- 27 22 WELCOME TO THE REAL WORLD, Mr Mister, RCA
- 28 31 WORLD MACHINE, Level 42, Polydor
- 29 24 THE ULTIMATE SIN, Ozzy Osbourne, CBS Associated
- 30 33 THE JETS, the Jets, MCA
- 31 42 PICTURE BOOK, Simply Red, Elektra
- 32 37 STRENGTH IN NUMBERS, 38 Special, A&M
- 33 35 FROM LUXURY TO HEARTACHE, Culture Club, Virgin/Epic
- 34 34 BIG WORLD, Joe Jackson, A&M
- 35 32 LISTEN LIKE THIEVES, INXS, Atlantic
- 36 36 NERVOUS NIGHT, the Hooters, Columbia/CBS



# COMMUNARDS



Remixed  
by Mike  
Thorne

Enhanced for dance

**dISENChanted**

TOTAL DANCE REMIX 12"



N: LONXR 89

37 30 **KNEE DEEP IN THE HOOPLA**, Starship, Grunt  
 38 28 **GREATEST HITS**, Alabama, RCA  
 39 — **HEADED FOR THE FUTURE**, Neil Diamond, Columbia  
 40 45 **GTR**, GTR, Arista  
 41 38 **AS THE BAND TURNS**, Atlantic Starr, A&M  
 42 39 **ONCE UPON A TIME**, Simple Minds, A&M/Virgin  
 43 46 **LIVES IN THE BALANCE**, Jackson Browne, Asylum  
 44 40 **MASTER OF PUPPETS**, Metallica, Elektra  
 45 44 **LET'S GO ALL THE WAY**, Sly Fox, Capitol  
 46 43 **THE SECRET VALUE OF DAYDREAMING**, Julian Lennon, Atlantic  
 47 48 **ACTION REPLAY**, Howard Jones, Elektra  
 48 47 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury  
 49 — **STEPHANIE MILLS**, Stephanie Mills, MCA  
 50 — **SANDS OF TIME**, the SOS Band, Tabu  
 Compiled by Billboard

64 51 **SHADOWS OF YOUR LOVE**, J.M. Silk, US DJ International Records 12in  
 65 66 **INTO THE MOTION**, the Cool Notes, Abstract Dance 12in  
 66 re **BREATHLESS**, Mtume, Epic 12in  
 67 78 **TAKE A PIECE OF ME**, Booker Newberry III, Omni 12in  
 68 — **DANCING IN THE STREET (DANCE MIX)**, Matt Bianco, WEA 12in  
 69 68 **BROOKLYN'S IN THE HOUSE (REMIX)**, Cut Master D.C., US Zakia Records 12in  
 70 64 **MY LATIN LOVER**, Q-Pid Featuring Nikki Q, US Sunnyview 12in  
 71 — **NASTY (REMIX)**, Janet Jackson, A&M 12in  
 72 72 **ONE BODY**, Marc Reed, 20/20 Records 12in  
 73 65 **TELL ME TOMORROW/IF IT MAKES YOU FEEL GOOD**, Princess, Supreme Records LP  
 74 80 **LOVE ME ANYWAY**, W Q B C, Expansion Records 12in  
 75 — **NOBODY'S BUSINESS (INSTRUMENTAL CLUB MIX)**, Billie, US Fleetwood 12in  
 76 — **(SOLUTION TO) THE PROBLEM**, Masquerade, Streetwave 12in promo  
 77 — **MAKE ME THE ONE (LES ADAMS REMIX)**, Crown Heights Affair, CityBeat 12in  
 78 94 **DON'T LET LOVE GET YOU DOWN**, Matthew David, Bluebird/10 12in  
 79 — **STAY A LITTLE WHILE CHILD**, Loose Ends, Virgin 12in promo  
 80 re **DON'T LET LOVE GET YOU DOWN**, Archie Bell And The Drells, US Philadelphia International LP  
 81 71 **JACK YOUR BODY — HOME MADE/CLUB YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in  
 82 52 **MAIN THING/MAIN DUB**, Shot featuring Kim Marsh, US Easy Street 12in  
 83 — **HOT TO TOUCH**, Julian Jonah, Total Control Records 12in promo  
 84 — **BABY PLEASE DON'T TAKE IT**, Jonathan Butler, Jive 12in  
 85 60 **TURNED ON TO YOU**, (Eighties) Ladies, United Records 12in  
 86 87 **SECRETS**, Linda Tillery, US 411 Records LP  
 87 84 **CAUGHT IN THE MIDDLE**, James Cobbin And Prime Cut, Lovebeat International 12in  
 88 re **LET'S MAKE LOVE**, T C Curtis, Hot Melt 12in  
 89 — **SET ME FREE (MARK BERRY REMIX)**, Jaki Graham, EMI 12in  
 90 91 **FINE YOUNG TENDER/MORE THAN A MILLION/LOVE'S ON FIRE/DANCE TO THE GROOVE**, Aleem featuring Leroy Burgess, Atlantic LP  
 91 62 **FRAYIN' (GOSPEL MIX)**, Harold Melvin And The Bluenotes, Stateside 12in  
 92 99 **GO BANG! # 5**, Dinosaur L, US Sleeping Bag Records 12in  
 93 89 **MYSTERY/WATCH YOUR STEP**, Anita Baker, US Elektra 12in  
 94 92 **TELL ME IT'S TRUE**, Ian Foster, MCA Records 12in  
 95 90 **A LOVE BIZARRE, PARTS I AND II**, Sheila E, Warner Bros/Paisley Park 12in  
 96 100= **POINT OF NO RETURN**, Earlene Bentley, Champion 12in  
 97 — **DOMINOES (LIVE)**, Donald Byrd, Streetwave 12in  
 98 96 **OFF THE HOOK**, C.M. Dance, US Midnight Sun 12in  
 99 85 **MYSTERY OF LOVE (INSTRUMENTAL/DUB/ORIGINAL BASEMENT MIX)**, Fingers Inc, US DJ International Records 12in  
 100 100= **ARE YOU WID IT**, Private Possession, US Mega Bolt 12in

**D I S C O**

1 1 **(YOU ARE MY) ALL AND ALL/MANTRONIK MEGA MIX**, Joyce Sims, London 12in  
 2 6 **EXPANSIONS '86**, Chris Paul featuring David Joseph, Fourth And Broadway 12in  
 3 8 **JUMP BACK (SET ME FREE)**, Dhar Braxton, Fourth And Broadway 12in  
 4 2 **MINE ALL MINE/PARTY FREAK (LATIN RASCAL EDIT)**, Cashflow, Club 12in  
 5 10 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, Atlantic 12in  
 6 3 **THE FINEST**, the SOS Band, Tabu 12in  
 7 12 **YOU CAN'T BLAME LOVE**, Thomas & Taylor, Cooltempo 12in  
 8 7 **LOVE'S GONNA GET YOU**, Modern-nique featuring Larry Woo, 10 Records 12in  
 9 5 **WHAT HAVE YOU DONE FOR ME LATELY (REMIX)**, Janet Jackson, A&M 12in  
 10 4 **YOU AND ME TONIGHT**, Aurra, 10 Records 12in  
 11 30 **LESSONS IN LOVE/SOMETHING ABOUT YOU (US REMIX)**, Level 42, Polydor 12in  
 12 9 **ON MY OWN**, Patti LaBelle and Michael McDonald, MCA Records 12in  
 13 14 **BASSLINE (STRETCHED)/LADIES (REVIVED)**, Mantronix, 10 Records 12in  
 14 11 **DO FRIES GO WITH THAT SHAKE**, George Clinton, Capitol 12in  
 15 19 **SET ME FREE**, Jaki Graham, EMI 12in  
 16 16 **MINE ALL MINE (MARK BERRY REMIXES)**, Cashflow, Club 12in  
 17 18 **I'LL KEEP ON LOVING YOU**, Princess, Supreme Records 12in  
 18 23 **DESTINY**, D.S.M., Elite 12in  
 19 34 **GIVIN' IT (TO YOU)**, Skyy, Capitol 12in  
 20 17 **AMITYVILLE (THE HOUSE ON THE HILL)**, Lovebug Starski, Epic 12in  
 21 13 **YOU AND ME TONIGHT (MIDNIGHT MIX)**, Aurra, 10 Records 12in  
 22 32 **SET FIRE TO ME/INFERNO DUB**, Willie Colón, US A&M 12in  
 23 55 **YOUNG HEARTS RUN FREE (M&M REMIX)**, Candi Staton, Warner Bros 12in  
 24 20 **HEADLINES**, Midnight Star, US Solar 12in/German LP  
 25 22 **NOVELA DAS NOVE (SPIDER WOMAN)**, Wally Badarou, Fourth And Broadway 12in  
 26 25 **STAY**, the Controllers, MCA Records 12in  
 27 15 **SERIOUS**, Serious Intention, London/Pow Wow Records Inc 12in  
 28 26 **S.O.S.**, Oliver Cheatham, Champion 12in  
 29 24 **WHAT YOU GONNA DO ABOUT IT (REMIX)**, Total Contrast, London 12in  
 30 41 **CAN'T GET BY WITHOUT YOU (REMIX)**, Real Thing, PRT 12in  
 31 31 **A NIGHT TO REMEMBER (M&M REMIX)**, Shalamar, MCA Records 12in  
 32 38 **MIDAS TOUCH/CLOSE ENCOUNTERS**, Midnight Star, German Solar LP  
 33 56 **DIAL MY NUMBER**, Pauli Carman, CBS 12in  
 34 27 **CAN'T WAIT ANOTHER MINUTE**, Five Star, Tent 12in  
 35 33 **TENDER LOVE**, Force MD's, Tommy Boy/Island 12in  
 36 46 **STYLE (PETER GUNN THEME)**, Grandmaster Flash, Elektra 12in  
 37 29 **PRISONER OF LOVE (UK RE-EDIT)**, Millie Scott, Fourth And Broadway 12in  
 38 50 **HUNGRY FOR YOUR LOVE/I'LL TAKE YOU ON**, Hanson And Davis, US Fresh Records 12in  
 39 43 **BURNIN' LOVE**, Con Funk Shun, US Mercury 12in  
 40 70 **GO-GO SWING**, Chuck Brown And The Soul Searchers, US Future 12in  
 41 48 **OPEN YOUR DOOR**, Guinn, Motown 12in  
 42 75 **NO WAY BACK**, Adonis, US Trax 12in  
 43 47 **ONE FOR THE MONEY**, Sleeque, US Easy Street 12in  
 44 57 **I CAN'T WAIT (TO ROCK THE MIKE)**, Spyder D (featuring DJ Doc), US Profile 12in  
 45 49 **THROUGH THE NIGHT**, Blue Modérne, US Roll Records 12in  
 46 45 **WHERE YOU GONNA BE TONIGHT?**, Willie Collins, Capitol LP  
 47 37 **CAUGHT UP IN THE RAPTURE/BEEN SO LONG**, Anita Baker, Elektra LP  
 48 42 **IT ONLY TAKES A MINUTE (BEN LIEBRAND REMIX)**, Tavares, Capitol 12in  
 49 39 **COMPUTER LOVE (REMIXES)**, Zapp, Warner Bros 12in  
 50 59 **BANG ZOOM (LET'S GO-GO)/HOWIE'S TEED OFF**, the Real Roxanne with Hitman Howie Tee, US Select Records 12in  
 51 53 **GIVE ME UP**, Beau Williams, US Capitol 12in  
 52 76 **MY ADIDAS**, Run-D-M C, US Profile 12in  
 53 58 **BROOKLYN'S IN THE HOUSE**, Cut Master D.C., US Zakia Records 12in  
 54 28 **GOTTA FIND A WAY/INSTRUMENTAL**, Russ Brown, 10 Records 12in  
 55 36 **BORROWED LOVE/EVEN WHEN YOU SLEEP**, the SOS Band, Tabu LP  
 56 61 **TROW THE DICK/TROW THE D./DUB MIX**, Ghetto Style with 2 Live Crew, US Luke Skyy Walker Records 12in  
 57 63 **RAZZLE DAZZLE**, Michael Jeffries, Warner Bros 12in  
 58 73 **CAPTURED**, Dexter Wansel featuring The Jones Girls, 10 Records 12in  
 59 77 **PEE-WEE'S DANCE**, Joeski Love, US Vintertainment 12in  
 60 44 **WHEN I THINK OF YOU/NASTY**, Janet Jackson, A&M LP  
 61 — **MAPUTO**, Bob James/David Sanborn, US Warner Bros LP  
 62 69 **I'LL KEEP ON LOVING YOU (DUB & SCRATCH REMIXES)**, Princess, Supreme Records 12in  
 63 81 **MY SECRET FANTASY/BREAK OUT THE LOVE**, the Controllers, US MCA Records LP

Compiled by James Hamilton/Alan Jones

**THE HOUSEMARTINS**

The band wi'nowt taken out



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 5 Aylesbury, Maxwell Hall 9 Birmingham, Portland 13 Norwich, University of East Anglia 20 Durham, University  
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WRITE TO: RM LETTERS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

■ I am very pleased to see such a brilliant, underrated, talented group are back at last. I mean Icehouse, of course. I was beginning to wonder if they had disappeared for good. Thanks to your Betty Page, who always seems to say something decent about them. I shall definitely buy the new album — it must be good if 'No Promises' is anything to go by.

Also, please tell Iva he has not been forgotten — certainly not by me, anyway — and Icehouse must come over to Britain soon and play a few gigs. Some of us would appreciate it even if most of the population would prefer seeing boring George Michael! **Jo-Ann, Icehouse fanatic, Middlesex**

● We're sure Mr Davies will be quite astounded to realise he's a potential teen dream. He'll have to start deducting a few years from his age

■ If we're talking about World domination, then there are only two people who qualify — Ryuichi Sakamoto and David Sylvian. Obviously the Sputnik-buying end of the market would fail to see the beauty and talent in the work of these two artists, but they still produce the most original and inspiring music that you're likely to encounter. An interview with them would go down very well, rm, and would keep me quiet for a while! **A flat battery, Christchurch**  
● Well, you'll have to get noisy, 'cos both geni are currently contemplating their perfectly-formed navels in far-flung parts of the globe

■ While the nation's press still salivates over the tedious doings of Angie and Den in 'EastEnders', and the hipper soap fiends among us still hope for a revival in 'Brookside's' fortunes, has anyone else noticed how stimulating 'Albion Market' has got recently?

First, there was the social comment of National Front stallholder Oliver falling in a river and Pakistani trader Jaz being accused of his murder. Now we've got spunky Lisa finding out that

boyfriend Tony (hiss) has been two-timing her with barmaid Colette, whose boyfriend Phil is away in Portsmouth working, and who is totally distraught because she and Lisa were mates and she didn't fancy Tony that much anyway (phew)!

Oh the passion, oh, the drama! Angie can take a chemist's full of sleeping pills for all I care, Northern soap hits back once more!

**Atila the Sheepshearer, Rusholme, Manchester**

● Yes, but have you noticed how Karen Grant's ex-boyfriend has forsaken Brookside Close to fry bacon, egg and two sausages in the Albion Market café? It's a small world, isn't it?

■ Here is my chart associated with the home.

- 1 **On My Phone**, Patti LaBelle and Michael McDonald
- 2 **Sieve To Tell**, Madonna
- 3 **Biful**, Pete Dinklage
- 4 **Starting Together**, Loo Pollard
- 5 **Drain Reaction**, Diana Ross
- 6 **C'mon C'mon**, Bronski Beat
- 7 **Toys Don't Cry**, the Cure
- 8 **Road To No Chair**, Talking Heads
- 9 **Video Grilled The Radio Star**, Buggles
- 10 **Cover Come Back To Me**, Dead Or Alive
- 11 **A Question Of Lust**, Depeche Mode
- 12 **Clock Lobster**, B52's

**Karl Blanch, Lincolnshire**  
● It's curtains for you (pause for even worse joke) ... because, as we all know, home is where the chart is ...

■ I'm replying to that scathing attack made by some Irish bloke called Ciaran on my recent letter about the Stones.

I wrote that letter to brighten up the letters page. I thought it might amuse some people — it amused the editor, obviously or they wouldn't have printed it, am I right?

By the way, your boring know-it-all, I



● BLUE IN HEAVEN: prime Irish exports

■ I am just writing to say thanks for all you've done for Irish bands — you continuously publish features, articles and include them in the live section — Cactus World News, Blue In Heaven, That Petrol Emotion, to name a few. It just shows that U2, the Rats and Thin Lizzy aren't the only exports we have. You are the only magazine that does include us and I am very grateful as an Irish reader. Please keep up the good work.

John Tierney, Baily, Dublin

● As long as Irish bands keep doing interesting things — and no-one here seems to be matching up at the moment — we'll be there to cover them. (On-The-Ball Ed)

have heard 'Let It Bleed'. In fact, that, plus 'Their Satanic M R' and 'Beggars Banquet' have a fairly respectable placing in my record collection.

Of course I was joking about their age, but let's face it, they are a load of has-beens now, musically as well. The only thing they didn't copy off the Beatles and which they should have, was to split up!

**Fred Titmus, Wigan, Lancs**

● Admittedly, not all things, like wine, improve with age

■ I would like to agree with Ciaran Beattie (rm letters May 10) about the sad demise of your magazine. As someone interested in the music industry, I buy rm every week as a happy medium between the trade

papers and the 'teen mags'. I wouldn't read the pretentious and political student magazines unless I had to, but this appears to be the way rm is heading with all these features on no-hope underground groups.

More helpful would be a more prominent and enlarged News Digest feature or record news instead of the hotch-potch we have now between Index and News Digest. I'm sure this and the charts is why most people read rm. Also, how about a radio/broadcasting feature?

**Will Reid, Sutton, Surrey**

● For your information, these so-called 'no-hope underground groups' that we champion are really jolly popular. Zodiac Mindwarp par example, are about to sign to a major label

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W/E MAY 31, 1986  
EUROBEAT  
INDIE SINGLES  
INDIE ALBUMS

# CHARTS

## EUROBEAT

1	1	<b>REFLEX ACTION</b> , Louise Thomas, R&B 12in
2	7	<b>RUNNING AWAY FROM LOVE</b> , Astaire, Passion LP bonus 12in
3	2	<b>OH L'AMOUR/GIMME GIMME GIMME</b> , Erasure, Mute 12in
4	5	<b>YOU'RE A BEAT</b> , Eastbound Expressway, Passion 12in
5	6	<b>ANOTHER DAY COMES (ANOTHER DAY GOES) (NIGHTMARE MIX)</b> , Kiki Dee, Columbia 12in
6	3	<b>ESP (EXTRA SENSUAL PERSUASION)</b> , Hazell Dean, EMI 12in
7	4	<b>MALE STRIPPER</b> , Man 2 Man Meet Man Parrish, US Recan 12in
8	8	<b>IN THE HEAT OF A PASSIONATE MOMENT</b> , Princess, Supreme Records LP
9	10	<b>I'M YOUR MAN</b> , Barry Manilow, RCA 12in
10	11	<b>AMERICAN LOVE</b> , Rose Laurens, German WEA 12in
11	12	<b>LIKE A TIGER</b> , Michael Zager, US Mosaic 12in
12	13	<b>THIRD TIME LUCKY</b> , Pearly Gates, Funkin' Marvellous 12in
13	14	<b>AGAIN</b> , Do Piano, French EMI 12in
14	15	<b>KEEP ON ROCKIN'</b> , Hemy, Italian Missing 12in
15	16	<b>VENUS</b> , Bananarama, London 12in
16	17	<b>GET OUT OF MY LIFE</b> , Lady Lily, Italian Papagayo 12in
17	18	<b>DISENCHANTED</b> , The Communards, London 12in
18	9	<b>I LOVE MY RADIO (MIDNIGHT RADIO) (US REMIX)</b> , Taffy, US Emergency 12in
19	19	<b>IRRESISTIBLE</b> , Stephanie, Carrere 12in
20	20	<b>ROCK IT DOWN TO MIDNIGHT</b> , Diebold And Co, US Night Wave 12in
21	21	<b>NOTHING IN COMMON</b> , Wagner, Italian Best 12in
22	22	<b>HUMANOID INVASION</b> , Laser Dance, Dutch Hot Sound 12in
23	24	<b>LOOKIN' BACK</b> , Lucky Ross, Italian Rainbow 12in
24	26	<b>WE ARE THE BOYS</b> , Until December, US 415/Columbia 12in
25	29	<b>LADY O</b> , Paul Rein, Swedish Alpha 12in
26	28	<b>IT ONLY TAKES A MINUTE (BEN LIEBRAND REMIX)</b> , Tavares, Capitol 12in
27	re	<b>GIVE ME UP</b> , Michael Fortunati, Belgian Ariola 12in
28	re	<b>ANIKANA-O</b> , Afrika System, Italian X-Energy 12in
29	—	<b>JUMP IN MY CAR</b> , Secret Star, German Hansa 12in
30	—	<b>IF THE LOVE FITS</b> , Lewis, Riva 12in

Compiled by James Hamilton/Alan Jones

## INDIE SINGLES

1	—	<b>SERPENT'S KISS</b> , Mission, Chapter 22
2	1	<b>RULES AND REGULATIONS</b> , We've Got A Fuzzbox And We're Gonna Use It, Vindaloo
3	5	<b>THE TRUMPTON RIOTS EP</b> , Half Man Half Biscuit, Probe Plus
4	2	<b>WHAT'S INSIDE A GIRL</b> , Cramps, Big Beat
5	19	<b>BABY I LOVE YOU SO</b> , Colourbox featuring Lorita Grahame, 4AD
6	17	<b>THE OFFICIAL COLOURBOX WORLD CUP THEME</b> , Colourbox, 4AD
7	9	<b>GOOD THING</b> , the Woodentops, Rough Trade
8	4	<b>SOMETHING TO BELIEVE IN</b> , the Ramones, Beggars Banquet
9	6	<b>TOO MANY CASTLES IN THE SKY</b> , Rose Of Avalanche, Fire
10	10	<b>NEW ROSE</b> , the Damned, Stiff
11	3	<b>A QUESTION OF LUST</b> , Depeche Mode, Mute
12	13	<b>IT'S A GOOD THING</b> , That Petrol Emotion, Demon
13	8	<b>GODSTAR</b> , Psychic TV and the Angels Of Light, Temple
14	11	<b>INSPIRATION</b> , Easterhouse, Rough Trade
15	7	<b>RIVER OF NO RETURN</b> , Ghost Dance, Karbon
16	14	<b>THIS TOWN</b> , June Brides, Intape
17	21	<b>GIMME GIMME GIMME (A MAN AFTER MIDNIGHT)</b> , Leather Nun, Wire

## COMPETITION WINNERS

### DEF JAM COMPETITION

**1st Prize:** Mike Richards, 58 Mount Carmel St, Derby DE3 6TB; Russell Holmes, 40 Stanningley Rd, Leeds LS12 2QS. **2nd Prizes:** Lesley Norman, 35 Waterloo Rd, Bedford MK40 3PQ; J M Rogalson, 114 Coleshill Rd, Birmingham B36 8AD; Danny Whittaker, 42 Stratford St, Oxford OX4 1SP; Tim Boon, 172 Mill Road, Colchester, Essex CO4 5LP; Mr G Barnett, 24 Prescott Hse, Brandon Est, Walworth SE17 3PH. **3rd Prizes:** J Ackland, 75 Sussex Rd, East Ham, London E6; Linda Stanley, 66 Thundersley Park Rd, Benfleet, Essex SS7 1ET; Paul McGee, 29 Alanein Drive, Winsford, Cheshire CW7 1DR; John Dell, Flat 5, 11 Quex Rd, W Hampstead, London NW6; Moira Leckie, 11 Indale Ave, Marchburn, Prestwick, Ayrshire, KA9 1DE; Alan Clarke, 21 Wandsbeck, Belgrave, Tamworth, Staffs, B77 2NU; Steven Griffiths, 22 Blackthorn Close, Woolbrook, Sidmouth, Devon EX10 9XR; Mr S Eardley, 114 Wereton Rd, Audley, Stoke on Trent, Staffs ST7 8HE; Mark Hurman, 101 Court Rd, Kings Wood, Bristol BS15 2QN; Stephen Beech, 171 Sutton Road, Walsall, West Midlands WS5 3AW; Brian Warner, 32 Cordville Close, Chaddesden, Derby DE2 6WX; Neil Brodie, 121 Shenley Ave, Ruislip, Middx HA4 6BU; Bill Thackray, 53 Falconwood Rd,

Addington, Surrey CR0 9BE; James Francis, 13 Walker Tue, West Hoe, Plymouth, Devon; Scott Ryan, 9 Cotton House, New Park Rd, London SW2; Brian Powell, 90 Amery Gardens, Romford, Essex RM2 6RR; Peter Hudson, 144 Pollard Crescent, Sheffield S5 8QF; Richard Heal, 63 Nutbeam Road, Eastleigh, Hants SO5 5JP; Martin Wells, 8 Lodge Close, Cowley, Uxbridge, Middx UB8 2ES; M E Stephenson, 37 Francis Road, Harrow, Middx HA1 2QZ; J E Rowe, 25 Avenue Rd, Chesterfield, Derbys S41 8TA; Norma Sutherland, 46 Risbury Road, Liverpool L11 3BL; A G Haon, 11 Kensington Gdns, Ilford, Essex IG1 3EJ; A Atkinson, Green End, Deepdene Park Road, Dorking, Surrey RH5 4AW; Julian Harcourt, 84 Strathmore Avenue, Hitchin, Herts SG5 1ST; Mr S Bilic, 16 Hillary Close, Chelmsford, Essex CM1 5RR; Ollie Traffes, 42 Heathfield South, Twickenham, Middx TW2 7SS; Peter Flynn, 30 Sandilands Road, Brooklands Road, Manchester M23 9JW; Phil Otley, 7 Gairloch Rd, Camberwell, London SE5 8NG; B Maudsley, 11 Johnston St, Blackburn, Lancs BB2 1ES; Anthony Lee, 32 High Elms, Rainham, Gillingham, Kent ME8 7DJ; Debbie Jones, 17 Raven Rd, Headingley, Leeds 6; I R Jolley, 11 Hoopers Close, Lewes, E Sussex BN7 2EH; Iain Turnbull, 5 Victoria Place, Coldstream, Berwickshire, TD12 4AA; Andrew Finnerly, 89 Ridgway,

Wimbledon Village, SW19 4SU; Noah Brown, 28 Granville Rd, Hove, East Sussex; S Brabant, 138 Portland Grove, London SW8; R Abraham, 18 Greenland Avenue, Leicester LE5 1AA; H M Gregory, 56 Shepherds Rd, Winnal Manor Est, Winchester, Hampshire SO23 8NR; R Miguda, 20 Croft Walk, Broxbourne, Herts EN10 6LD; Maxine Lester, 37 Heathfield Gardens, Chiswick, London W4; Mike Anthony, 12 Westfield Close, Wimbourne, Dorset, BH21 1ES; Martin Pengilly, 19 Castle Hill, Axminster, Devon EX13 5PY; Tim Difford, 17 Raven Rd, Headingley, Leeds 6; Alistair Millar, 9, Brierley Road, West Bessacarr, Doncaster, South Yorkshire DN4 7ED; K Syme, 37 Kaskine Avenue, Airdrie, Lanarkshire ML6 9DX; B F Jenkinson, 4 Barry Road South, Rhyll, Clwyd LL18 1DL; Adrian Owusu, 53 Locket Rd, Wealdstone, Harrow, Middx; E Irving, 22 Kennedy House, Vauxhall Walk, London SE11 5EU; M Felix, 20 Milton Rd, Acton, London W3 6QA; Phil Robinson, 46 Middlefield, Barrow in Furness, Cumbria LA14 4BX; J F Ridley, 24 Northroad, Grassendale Park, Liverpool L19 0LR; Tracey Hill, 17 Park Close, Cheslin Hay, N Walsall, Staffs, WS6 7DA; D J Atkin, 12 Postern Crescent, Morpeth, Tyne and Wear NE61 2JN.

INDIE SINGLES 13, EUROBEAT 3,792



18	12	<b>STATE OF MIND</b> , Chumba Wumba, Agit Matter
19	—	<b>I WALK THE LINE</b> , Alien Sex Fiend, Flickknife
20	25	<b>WALKING ON YOUR HANDS</b> , Red Lorry Yellow Lorry, Red Rhino
21	16	<b>SHELLSHOCK</b> , New Order, Factory
22	26	<b>THERESE</b> , the Bodines, Creation
23	18	<b>BLUE MONDAY</b> , New Order, Factory
24	15	<b>OH L'AMOUR</b> , Erasure, Mute
25	22	<b>SOMEWHERE IN CHINA</b> , the Shop Assistants, 53rd & 3rd
26	20	<b>TINY DYNAMINE</b> , Cocteau Twins, 4AD
27	23	<b>LIKE AN ANGEL</b> , the Mighty Lemon Drops, Dreamworld
28	—	<b>SOLD DOWN THE RIVER</b> , the Three Johns, Abstract
29	—	<b>COLD HEART</b> , Jasmine Minks, Creation
30	28	<b>ALL DAY LONG</b> , the Shop Assistants, Subway Organisation

Compiled by Spotlight Research

## INDIE ALBUMS

1	2	<b>MANIC POP THRILL</b> , That Petrol Emotion, Demon
2	1	<b>VICTORIALAND</b> , Cocteau Twins, 4AD
3	—	<b>ONLY STUPID BASTARDS HELP EMI</b> , Conflict, Model Army
4	4	<b>BACK IN THE DHSS</b> , Half Man Half Biscuit, Probe Plus
5	3	<b>THE WORLD BY STORM</b> , the Three Johns, Abstract
6	6	<b>A DATE WITH ELVIS</b> , the Cramps, Big Beat
7	5	<b>BLACK CELEBRATION</b> , Depeche Mode, Mute
8	13	<b>DEAD BY CHRISTMAS</b> , Hanoi Rocks, Rawpower
9	10	<b>RUM, SODOMY AND THE LASH</b> , the Pogues, Stiff
10	9	<b>LOW-LIFE</b> , New Order, Factory
11	7	<b>EMBRANDT PUSSEY HORSE</b> , Butthole Surfers, Red Rhino Europe
12	11	<b>FIRST AVALANCHE</b> , Rose Of Avalanche, LIL
13	20	<b>BIG COCK</b> , King Kurt, Stiff
14	15	<b>TREASURE</b> , Cocteau Twins, 4AD
15	14	<b>MAN IN A SUITCASE</b> , Ted Chippington, Vindaloo
16	8	<b>THE UNACCEPTABLE FACE OF FREEDOM</b> , Test Dept, Some Bizzare
17	18	<b>NO MINOR KEYS</b> , Blues 'N' Trouble, Ammunition Communication
18	12	<b>WIRE PLAY POP</b> , Wire, The Pink Label
19	16	<b>PAINT YOUR WAGON</b> , Red Lorry Yellow Lorry, Red Rhino
20	—	<b>IN THE GOOD OLD COUNTRY WAY</b> , Nightingales, Vindaloo
21	17	<b>LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS</b> , the Go-Betweens, Beggars Banquet
22	19	<b>GARLANDS</b> , Cocteau Twins, 4AD
23	23	<b>GREED</b> , Swans, K422
24	21	<b>T.R.O.U.B.L.E.</b> , Vic Godard, Rough Trade
25	24	<b>DAMNED BUT NOT FORGOTTEN</b> , the Damned, Dojo
26	22	<b>THE OLD AND THE NEW</b> , A Certain Ratio, Factory
27	25	<b>CIRCUSES AND BREAD</b> , Durutti Column, Factory/Benelux
28	—	<b>GRITS</b> , Ivor Cutler, Rough Trade
29	30	<b>FLIP YOUR WIG</b> , Hüsker Dü, SST
30	28	<b>LAST DANCE BEFORE THE HIGHWAY</b> , the Turbines, Big Time

Compiled by Spotlight Research

### WEDNESDAY 28

**BRIGHTON** Coasters Belouis Some/Eugenie Arrowsmith  
**CARDIFF** Ritzy The Cramps/Guana Batz/The Stingrays  
**LEICESTER** Princess Charlotte (553956) Skeletal Family  
**LIVERPOOL** Krackers (051-708 8815) The Robert Calvert Band  
**LIVERPOOL** Polytechnic (051-709 4047) The Mighty Lemon Drops/Electric Morning  
**LONDON** Camden High Street Electric Ballroom (01-485 9006) The Cherry Bombz/The Babysitters/The Queerboys  
**LONDON** Chelsea Kings Road Crazy Larry's Max  
**LONDON** Greenwich The Thames (01-305 1503) Ronnie Gleaves Jazz Band  
**LONDON** Hackney Amhurst Road Club Mankind Kerouac's (01-986 3378) Blood And Roses  
**LONDON** Kentish Town Bull And Gate (01-485 5358) Big Bad Giants/Treebound Story/Buzz  
**LONDON** Kentish Town Town And Country Club (01-267 3334) Thomas Mapfumo And The Blacks Unlimited  
**LONDON** The Mall ICA Theatre (01-930 3647) Tsk Tsk Tsk  
**MANCHESTER** International (061-224 5050) Half Man Half Biscuit/Gone To Earth/Brenda And The Beachballs  
**NORWICH** East Anglia University (52068) The Communards  
**STOKE** Shelleys (32209) Alien Sex Fiend  
**TUNBRIDGE WELLS** The Kentish Yeoman (30723) The Mick Clarke Band



● WOODENTOPS: Electric Ballroom, London, Thursday

### THURSDAY 29

**BRENTFORD** High Street Red Lion (01-571 6878) John Otway/The Reactors  
**BRISTOL** Bierkeller (22265) Thomas Mapfumo And The Blacks Unlimited  
**CROYDON** High Street Underground (01-760 0833) The Godfathers/The Whiplash Girls  
**EDINBURGH** Playhouse (031-557 2590) Black Sabbath/Zeno  
**FLKSTONE** Leas Cliffe Hall (53193) The Communards  
**GLASGOW** Cardinal Follies (041-445 2351) Del Amtrii  
**GLASGOW** Rooftops (041-332 5883) Close Lobsters  
**HEREFORD** Market Tavern (56325) Arabia  
**LIVERPOOL** Mardi Gras (051-709 2716) The Bodines/The Waltones  
**LONDON** Brixton Fridge (01-326 5100) The Big Town Playboys/The Wile Angles/Scream'n' Lord Sutch/The Pharoahs ('Waxie Maxie Rocks On' tribute/benefit)  
**LONDON** Camden Dublin Castle (01-485 1773) The Felch Brothers  
**LONDON** Camden Electric Ballroom (01-485 9006) The Woodentops/The Mighty Lemon Drops/Freight Train/Rumblefish  
**LONDON** Chalk Farm Haverstock Hill Enterprise (01-485 2659) Jo-Jo Namozzo/I On O  
**LONDON** Dean Street Gossips Bad Manners  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) Alternative TV  
**LONDON** Fulham Palace Road Greyhound (01-385 0526) Zodiac Mindwarp And The Love Reaction/Dirt Dance  
**LONDON** Hammersmith Palais (01-748 2812) Anthrax/Onslaught  
**LONDON** Kentish Town Bull And Gate (01-485 5358) Howlin' Wolf And The Were Wiffs/The Vee Jays/The Deltones  
**LONDON** Kentish Town Town And Country Club (01-267 3334) The Mission/Pauline Murray And The Storm/The Rose Of Avalanche  
**LONDON** The Mall ICA Theatre (01-930 3647) Tsk Tsk Tsk  
**LONDON** Mornington Crescent Camden Palace (01-387 0428/9) Then Jerico  
**LONDON** Oxford Street 100 Club (01-636 0933) Dogs D'Amour/Kau Tau  
**LONDON** Wardour Street Wag Club (01-437 5534) Tippa Irie  
**MILTON KEYNES** Compass Club (70003) The Robert Calvert Band  
**NEWCASTLE** Melbourn Street Riverside Club (614386) Edwyn Collins  
**NOTTINGHAM** The Garage (501251) The Very Things/Bogshed/AC Temple  
**WEST BROMWICH** Coach And Horses (021-588 2136) Billy Bowel And The Movement  
**YORK** Bishopthorpe Road Winning Post Ted Chippington

### FRIDAY 30

**BIRMINGHAM** The Odeon (021-643 6101) The Cramps/Guana Batz/The Stringrays  
**CARDIFF** New Ocean Club (485600) The Mission/Pauline Murray And The Storm  
**FETCHAM** Riverside (375713) The Cardiacs/FRA  
**GRAYS** (Essex) Civic Hall Doctor And The Medics  
**LONDON** Camden Lock Dingwalls (01-267 4967) Steve Marriott's Pocket Of Three/Sneakin' Suspicion  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) Geno Washington And The Ram Jam Band/A Conspiracy  
**LONDON** Fulham High Street Kings Head (01-736 1413) The Boogie Brothers Blues Band  
**LONDON** Greenwich Tunnel Club (01-858 0895) John/Playhouse  
**LONDON** Hoxton Square Bass Clef (01-729 2476) Cayenne  
**LONDON** The Mall ICA Theatre (01-930 3647) Tsk Tsk Tsk  
**LONDON** Northampton Square City University (01-250 0955) Potato Five  
**LONDON** Oval Cricketers (01-735 3059) Eddie And The Hot Rods  
**LONDON** South Bank Royal Festival Hall (01-928 3191) The Communards  
**PORTSMOUTH** Grannys (824728) Alien Sex Fiend  
**READING** Paradise Club (56847) Zodiac Mindwarp And The Love Reaction

### SATURDAY 31

**BRISTOL** Tropic Club (49875) The Len Bright Combo  
**EDINBURGH** Princes Street Gardens Red  
**GUILDFORD** Surrey University Main Hall (71281) The Men They Couldn't Hang  
**HULL** Adelphi Club (48216) Primal Scream/VeeVV/Logmen  
**LONDON** Brixton Road Old White Horse (01-274 5537) The Soup Dragons/Blue Train/Touloula Gosh  
**LONDON** Camden Gloucester Avenue London Musicians' Collective (01-722 0456) International Orgasm  
**LONDON** Chalk Farm Haverstock Hill Enterprise (01-485 2659) Silver Chapter  
**LONDON** Greenwich Tunnel Club (01-858 0895) Charm School/ESP  
**LONDON** Oval Cricketers (01-735 3059) Geno Washington And The Ram Jam Band  
**LONDON** Walthamstow Royal Standard (01-527 1966) Frank Chickens/The Rhythm Doctors  
**MANCHESTER** Crypt And Now The Screaming Starts  
**ROCHDALE** Castleton Cricket Club Dirty Work  
**SHEFFIELD** Leadmill (754500) The Mighty Lemon Drops  
**ST NEOTS** South Street Kings Head Trux

**TAMWORTH** Belgrave Sports Club Strange Days  
**WEST BROMWICH** Coach And Horses (021-588 2136) Red Lemon Electric Blues Band  
**WORTHING** Gatsbys Bar The Circus People

### SUNDAY 1

**BEDFORD** George And Dragon (45061) The Soup Dragons/The Razorcuts  
**BIRMINGHAM** Powerhouse (021-643 4715) The Mission/Pauline Murray And The Storm  
**BURTON ON TRENT** Central Park The Macc Lads  
**COLCHESTER** Osborne Street The Works (570934) Twenty Flight Rockers/Dead Vogue  
**CROYDON** High Street Underground (01-760 0833) The Mighty Lemon Drops/The Flags  
**HULL** Spring Street Theatre (23638) Skint Video/Joolz  
**LEEDS** The Phoenix The Gladiators  
**LONDON** Brixton Academy Ruben Blades  
**LONDON** Camden Lock Dingwalls (01-267 4967) Tommy Chase Quartet (Lunch) Krakatoa/Playhouse/Cheyne Dance/The Deliros/Great Outdoors (eve)  
**LONDON** Chalk Farm Haverstock Hill Enterprise (01-485 2659) Tongue/Troy Tempest  
**LONDON** Hammersmith Odeon (01-748 4081) Black Sabbath/Zeno  
**MANCHESTER** Little Peter Street Boardwalk (061-228 3555) Skeletal Family  
**NOTTINGHAM** Boulevard Hotel Isaac Guillory  
**PORTSMOUTH** Rock Garden (21992) Firewater  
**TELFORD** Oakengates Town Hall (613131) The Robert Calvert Band  
**WEST BROMWICH** Coach And Horses (021-588 2136) The Tony Kay Band

### MONDAY 2

**BIRMINGHAM** Henrys The Gladiators  
**BRIGHTON** Basement Club Flowers In The Dustbin/Strumpet City/Thatcher On Acid/Crucifixion Of Sean Penn  
**COLCHESTER** Osborne Street The Works (570934) Battle Of The Bands  
**CROYDON** London Road Cartoon (01-688 4500) Throw The Dice  
**LIVERPOOL** State Ballroom The Mission/Pauline Murray And The Storm  
**LONDON** Brixton Academy (01-274 1525) Ruben Blades  
**LONDON** Brixton Fridge (01-326 5100) Go Blue Polo/Panic Brothers  
**LONDON** Greenwich Tunnel Club (01-858 0895) Funhouse/Sudden Afternoon  
**LONDON** Hammersmith Clarendon (01-748 1454) The Astronauts  
**LONDON** Hammersmith Odeon (01-748 4081) Black Sabbath/Zeno  
**LONDON** Hammersmith Palais (01-748 2812) The Cramps/Guana Batz/The Stingrays  
**LONDON** Kentish Town Bull And Gate (01-485 5358) Les Enfants/Only Connect/2 Last Sons

### TUESDAY 3

**BIRMINGHAM** Icknield Port Road Club (021-454 8960) The Screaming Blue Messiahs  
**BRIGHTON** Escape Club (606906) TV Personalities/The Soup Dragons  
**BRISTOL** The Studio (25069) The Mission/Pauline Murray And The Storm (Benefit - 'Brimsaw Green Gambia '86 Project')  
**GLASGOW** Mayfair (041-332 3872) The Red Guitars/Do Re Mi  
**HULL** Tower Theatre (228110) The Gladiators  
**LETCHEWORTH** Plinston Hall (672003) Dr Feelgood/Sovereign  
**LONDON** Covent Garden Rock Garden (01-240 3961) The Locomotives  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) Blyth Power/Thatcher On Acid  
**LONDON** Mornington Crescent Camden Palace (01-387 0428/9) Brave New World  
**NOTTINGHAM** Beeston Charlie's Barn The Macc Lads  
**POOLE** Arts Centre (685222) Black Sabbath/Zeno

# LIVE

## ► LOVE AND MONEY, WET WET WET, STRANGERS AND BROTHERS, THE SHOP ASSISTANTS, PAVILION THEATRE, GLASGOW

The cream of Glasgow's hitless talent plus Edinburgh's indie heroes, the Shop Assistants, provided tonight's musical highlights of MayFest — the City's mini Edinburgh Festival.

The Shop Assistants may as well have been rehearsing in a bedroom. With backs turned and nil communicative effort, they zipped through their set as if they were dashing for the last train.

The songs were short — very short — and deceptively tuneful amidst the thrash and bash. Most, though, merged into monotonous, if rejuvenated pastiche of all things long forgotten with the exception of 'All Day Long', 'All That Ever Mattered' and a couple of slowies, notably 'Come!'

Strangers And Brothers, on the other hand, boast a front man blessed with that elusive and indefinable 'star quality'. Jack Reilley applies that indispensable "We've got an audience and we're gonna use it" attitude. He adopts all manner of peculiar posture — knock-kneed poses, guitar slung nonchalantly over shoulder and general cheeky antics.

Most essential though is his ability to transform songs from the ordinary to the extraordinary. Those not immediately shrieking 'hit single', such as 'Heart Of The Matter', might flop miserably were it not for this bubbly persona.

The relevance of 'Sister America' is clear. A kindred American spirit lurks not far beneath that Glaswegian patter and guitar banter. Strangers And Brothers, however, aren't another in that mould of run-of-the-mill gee-tar combos our transatlantic friends lap up with indiscriminate relish.

'I Wish' unleashes their poppier side and their manipulative use of a standard line-up. The keyboard player — when not flinching at the quantities of dry ice emanating from between his legs — produces majestic organ-like chords as opposed to synthetic bleeps.

'Sensational' and 'Candi Train', singles past and prospective, are without doubt the aces in this strange pack. The former, replete with funky, percussive riffs and persuasive chorus deviating 100 per cent from the book for surpasses its final staidness. 'Candi Train', meanwhile, is more structured, more suited to the un-adventurous ears of those in this business who dictate airplay, but equally hummable. For some absurd reason, it induced that dizzy feeling of riding a fairground waltzer. All the thrill but none of the sickness.

Wet Wet Wet, plus Love And Money, delivered fine replicas of past outings. The former won yet more friends while the latter appear to have cornered the hipness-hunting market. A mighty influx just prior to their performance was testimony enough, but the smell of overkill lodged resolutely under this fan's nose. Too much of a good thing leads to depreciation, even if it is a very good thing.

**Lesley O'Toole**

## ► THE WOODENTOPS, LIVERPOOL UNIVERSITY

The flavour of the month, just in case you were wondering, is very definitely the Woodentops, and quite rightly so. The 'faces' are out in force tonight — they can certainly pull the Liverpool crowd, these Woodentops.

Up on stage they are delightfully uncomplicated, but energetic, enthusiastic and totally watchable. From the start, it's quite clear that they have what so many others search for and fail to find — they've got the edge, and they use it to maximum advantage.

Very much the leading contenders now in the 'New Pop' stakes, the Woodentops put back in so much of what has been forcibly removed from music over the last few years. It bounces along, it twangs — it's alive.

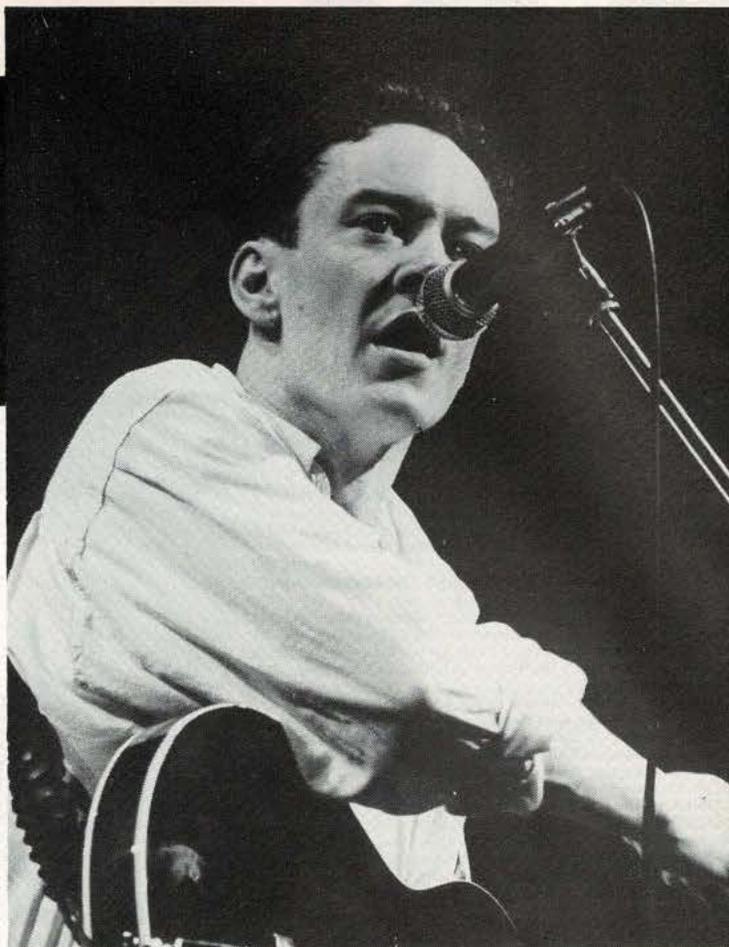
The 'Velvets band' tag, of which they make jokey acknowledgement to the audience, is occasionally evident, but there is a very clear Woodentops style which at times lands in Mary Chain country, and at the other extreme is a rich, melodic treat.

Through their live set the Woodentops have things sewn up. The mood and energy they maintain throughout is something other bands can hope to touch on only once in a while — if at all. The vague tinge of 'Things American' is totally forgivable, since they do it with so much more style than American bands.

I stand before you a total convert — the Woodentops this evening have demonstrated enough to suggest that the future of pop rests safely in their hands. From the noisy melody of 'Shout' to the wonderful 'It Will Come', the Woodentops are exciting and rewarding.

So fresh. So lively. So go out and buy all their records.

**Dave Sexton**



Strangers And Brothers by Karen McConnell



Photo by Steve Wright

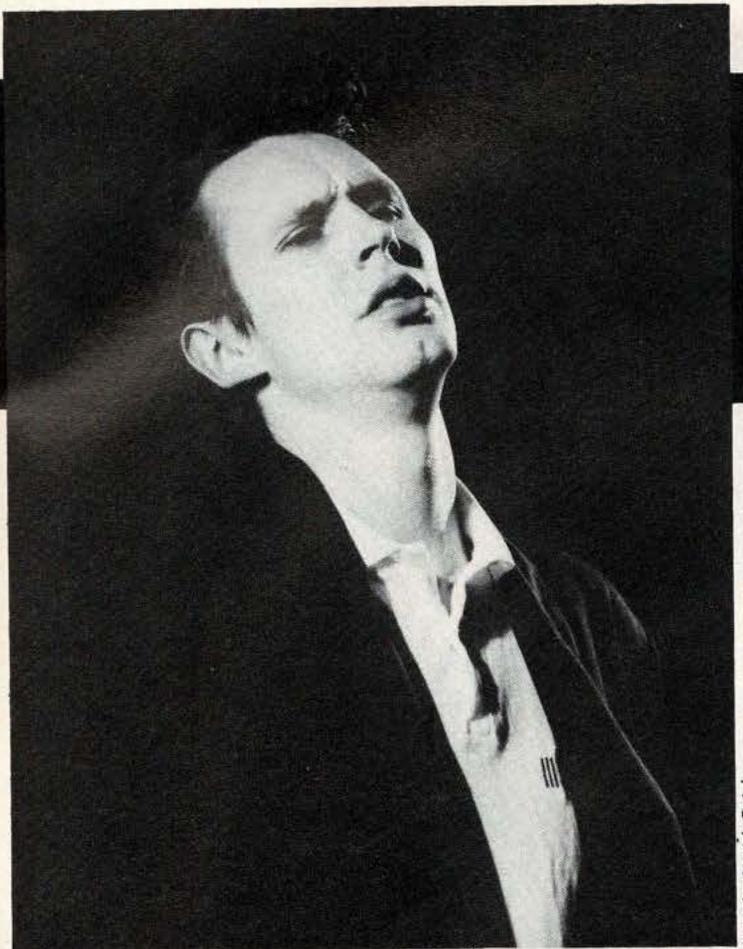


Photo by Patrick Quigly

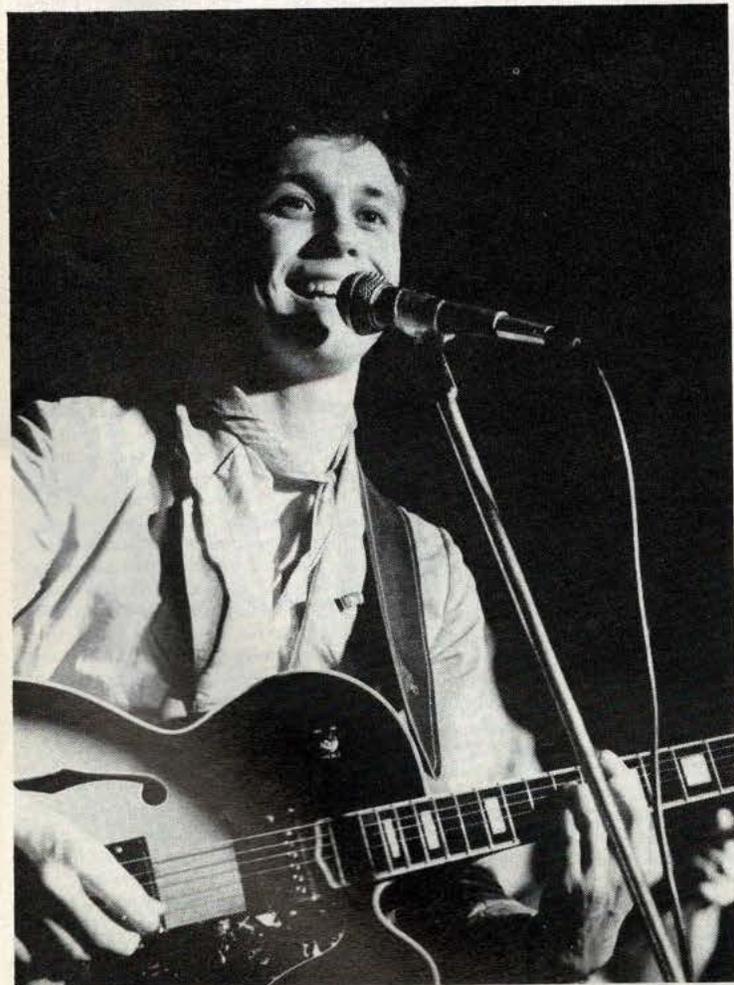


Photo by Stephen Robinson

## ◀ HIPSWAY, COASTERS, BRIGHTON

When a good up-and-coming band lays down a trump card early in its set only to find it has as much impact as Nick Heyward's last single, the faint sound of toe tapping only just audible above the yawns, one might be tempted to accuse the audience of apathy.

Such was the response to 'Ask The Lord', surely a rousing pop anthem to the ears of even the most sceptical. But in Hipsway's case the blame lies with themselves, and the indifferent attitude that pervades the band.

Most complacent of all is Skin, who seems more concerned with promoting himself than giving the audience a good time. Sure, he has style, lots of it, a great voice too, and a fine collection of potential hits, but there's a vast difference between a solid powerful set, moody and soulful, and a dreary lukewarm performance of second rate album tracks. There's a vital ingredient Hipsway seemed to have ignored. Passion. Passion for performing, passion for the music, and passion for the 300 or so who paid three quid to be entertained.

Even a double tempo rendition of 'Honeythief' failed to inspire, and it wasn't until the final number, 'Broken Years', that the funk hit the fan, and everybody got down to some serious movement. A brief encore featuring a medley of 'I Feel Sanctified'/'Burn Rubber On Me' — borrowed from the Commodores and the Gap Band — and a better received repeat of 'Ask The Lord', kept up the momentum, but was all too little too late.

I left feeling disappointed and cheated that a band that sound good on vinyl, and have more talent and substance than most of the big label fodder we're served up, should put in so little effort.

**Tim Jeffery**

## ■ BOBBY 'BLUE' BLAND/DENISE LaSALLE/THE ROSE BROTHERS, SAENGER THEATRE, NEW ORLEANS

The deeper you go into the heart of them ol' United States, the deeper the soul, and way down yonder in N'awlins this kind of bill is on tap all the time. The following week, for instance, the same venue was to host a triple treat starring Solomon Burke, Betty Wright and Joe Simon. This particular evening was dominated by a man who's been singing the most delicately mean blues, to almost complete UK indifference, for 30 years.

The up-and-coming Rose Brothers bumped and ground their way through 'I Get Off On You' and others similarly suggestive, the lead singer out Teddy-ing Pendergrass, but where they were suggestive, Denise LaSalle was utterly and depressingly explicit. Not the cuddly grandmother of toot toot at all, she feels the need for gratuitous sexual references throughout her set at the expense of musical quality, and once the first few f's have gone through, the tedium is on the rise. Thank goodness, then, for a real blues and soul legend. Enter Robert Calvin Bland, age 56.

Thirty seven Hot 100 appearances, not one of them top 10, tell the story of a honey-and-gravel voice that's performed consistently great material to consistently disappointing response, but it's wonderfully reassuring that all these years down the line people (admittedly his own people, the home crowd) still come to see him and he can still turn it on apparently effortlessly.

A snatch of 'Stormy Monday', a brilliant 'Share Your Love With Me', the recent Malaco release 'Members Only', they were all peeled off with ease and that great Bland growl going right through you. 'Soon As The Weather Breaks' was even better than the '78 record version with a wise old horn section almost stealing the notices. And all the time the man just there, stage right, no visuals, simply standing and singing his soul out one more night.

**Paul Sexton**

## ◀ THE DAINTEES, MARQUEE, LEEDS

Chief Daintee Martin Stephenson wears a smile wide enough to swallow the whole of this small Leeds pub. With the audience virtually eating out of his hat, I wonder why the Daintees have never had the kind of success enjoyed by their Kitchenware contemporaries.

While the best loved culinary delights have been the Kane Gang, Prefab Sprout's swoon over Steve McQueen, and even the exclamatory Hurrah!, the Daintees have been meticulously preparing a feast of aural delight.

Spiced with country and flavoured by jazz, the Daintees craft a polite accessible pop, to carry their unusual lyrics. Martin Stephenson doesn't inhabit the photo-love world of the lesser mortals in the pop field. As he unfolds the tale behind the composition of each song before it is played, it becomes clear that these personal glimpses are in observation of a life filled with episodic adventure and misadventure.

The hard Velvetesque 'Look Down' deals with a friend's suicide, brought on by the ceaseless torture he suffers at the hands of the school bully because of his homosexuality. Hardly average pop fodder. Other songs chronicle subjects such as miscarriage, hypocrisy and alcoholism.

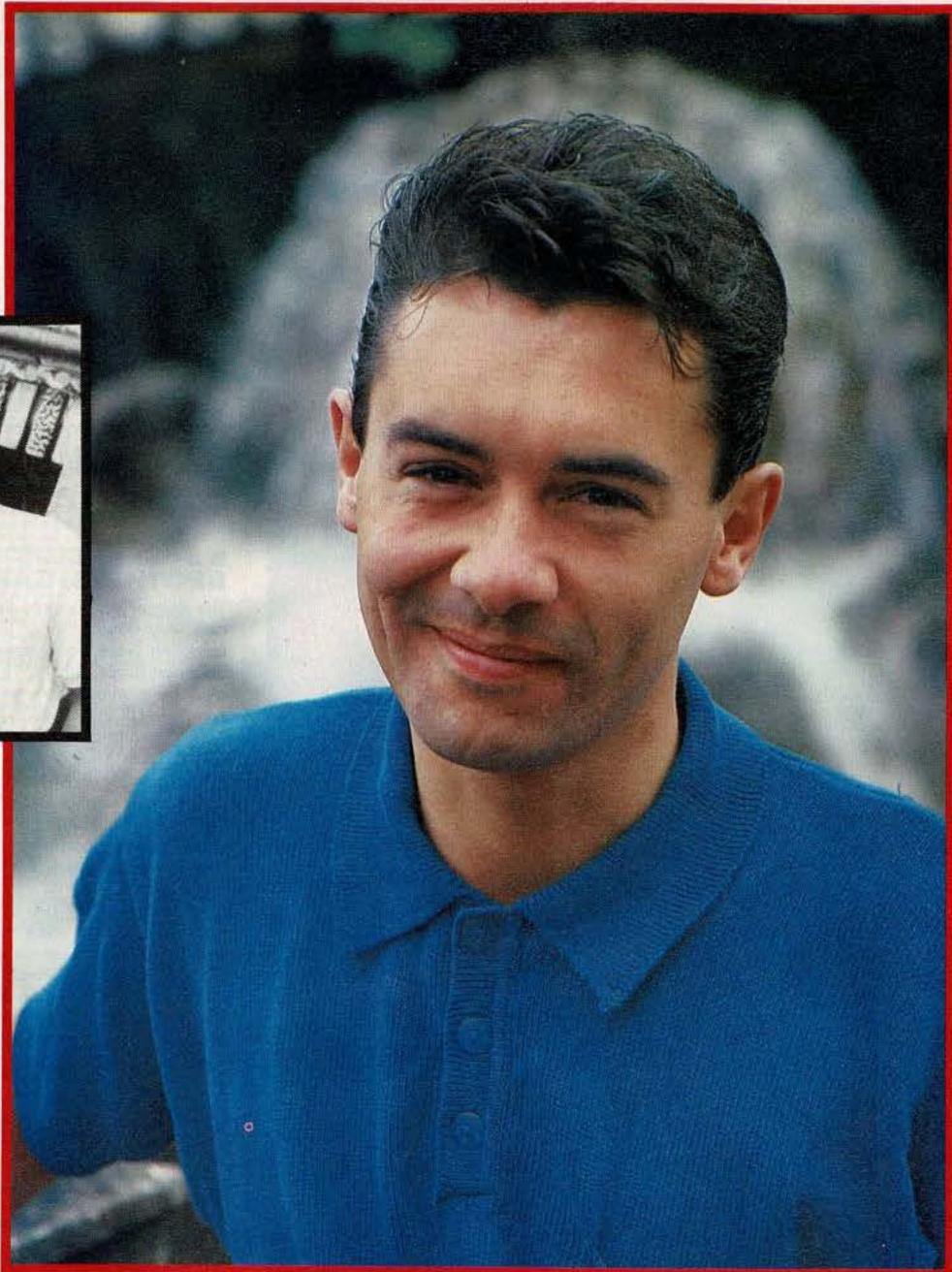
All this is presented with an inimitable Geordie sense of humour. Each band member is the butt of his jokes (the drummer played with Smokie), and it is wit that jollies the evening along.

There is no place here for the grandiose attitudes of self-elevation and egotism so common in the pop world — it is the music that is the important thing.

The set is full of highlights, from the salsa opening of 'Roll On Summertime', through the playfully stretched 'Crocodile Cryer', right down to Martin Stephenson's solo rendition of an old Rev Gary Davis ragtime piece. There is seldom a dull moment.

To Martin Stephenson, each song is confidently declared a 'classic', and the audience seem to agree, as the show is curtailed only by the running out of time. With shows like these there is something to smile about.

**Nigel Holtby**



MATT

BIANCO

ON TOUR

# ICE CREAM FIGHTS, SMASHING PLATES, RADIATION CLOUDS

Yup, it sure is a crazy life on the road with a pop band. **Matt Bianco** embark on their first ever tour, we take first seat at the ringside

Story: **Di Cross**

Photographs: **Joe Shutter**

'Dancing In The Streets' is an apt title for the latest Matt Bianco single. Not only does this hearty slab of Latin American inspired jazz pop look set to take their appeal beyond the dancefloor, but it coincides with, surprisingly, their first live dates. After more than two years, Matt Bianco are on the road.

Although there are a couple of London shows planned for June, the first feet to be moved are on the streets of Europe and Scandinavia, where the band are just completing a punishing three month tour finishing, where they began, in France.

As the Starbus took us through the streets of Dijon en route to the sound-check at a venue that resembled a deserted factory, the overhead screens broadcast the live video to accompany 'Dancing In The Streets'. Filmed at an earlier show in Munich, it demonstrated the slick, professional and well rehearsed performance that we would see from this touring 11 piece when we returned to the hall later that evening.

The dust has settled since last year's split, which left Mark Reilly alone with the moniker when his former partner in Blue Rondo, Danny White, and singer Basia went out on their own. The revitalised Matt Bianco is now a proficient touring band, headed by the amiable nucleus of Mark Reilly and Mark Fisher — formerly with Second Image and also a member of the Wham! band.

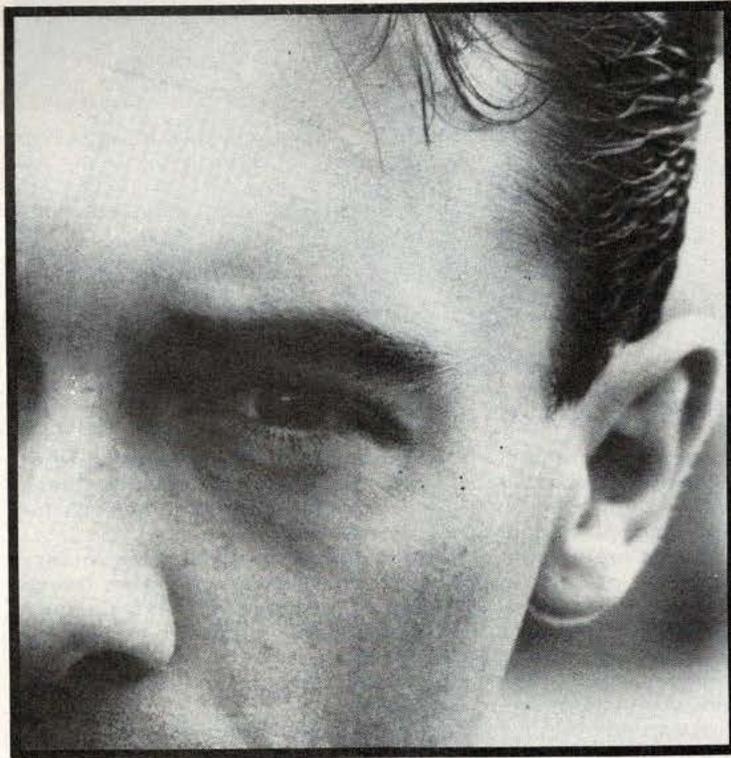
They look good, the sound is strong and even rather lengthy instrumental breaks are greeted with enthusiasm. Playing to audiences of between 1,500 and 10,000, and with autograph hunters in pursuit, Matt Bianco, as well as mustard, are hot news here.

"I think the market's more favourable to bands in Europe, whereas in England it's like starting again with each single," explains Mark Reilly.

"After we released the second album 'Matt Bianco' we knew we had an audience by the sales of the first album 'Whose Side Are You On', so we got a band together and a tour. It's gone down really well, we've not had one bad night. I really liked the scenery around the Alps: Austria, Switzerland and Italy. After three months you get a bit bored though."

Mark Fisher: "Rome was a brilliant place. I like architecture so it was great looking round it. Ancey in France was also good. It's on a lake. I want to go back to France in the summer and drive through the places we played but didn't get a chance to see. We've only had four clear days off in 10 weeks. The rest have been days off for travelling."

Back in the hotel bar after the show there doesn't appear to be too much



tour depression. Mark Fisher and drummer Trevor have gone off to an American bar, whilst Mark Reilly and girlfriend Trina, with other members of the entourage are celebrating another successful show.

A very drunk Vaughan Toulouse, who's acting as guest DJ to open the shows, promptly falls onto press officer Karl, and as the chair turns turtle they end up in a heap covered in spilt drinks. However tiring, the tour's been fun.

Mark Fisher: "We stayed in this place near the gig in Marseilles and there was this terrible um-pah band. Mark Fox, who plays percussion, managed to persuade them to come back to the hotel where we were throwing a 'thank you' party for the road crew. They turned up and played at this posh hotel and sent the waiter screaming mad, and other guests were looking twice at what was going on.

"We did another one in Munich and everyone ended up dancing to 'Zorba The Greek'. Then the restaurant owner started smashing plates, so we all started and there was this massive ice cream fight. There was one guy who had ordered his dinner and they put his plate in front of him and he just picked it up and smashed it on the floor without touching it."

**It hasn't all** been fun, though. The recent Russian nuclear reactor disaster at Chernobyl has certainly clouded their journey round Europe, which received far higher levels of radioactivity than England.

"We kept phoning up back home to see what was happening, as we didn't get any clear stories out here," Mark Reilly explains. "We didn't know what the hell was going on. When we first heard about it we were really frightened. The media does get out of hand, though, you don't know what's true and what isn't."

"We kept off the water, milk and stuff like that for a while. In Rome the police went into the town and closed

all the greengrocers and took away all the vegetables because of the radiation."

By the time they reached Switzerland levels were even higher. Although they played Zurich, they cancelled their date in Lugano where levels were exceptionally high.

Mark Fisher: "It wasn't something we wanted to do, but we couldn't get any reliable information. We said if they could give us a guarantee that it was safe we'd play, but obviously they couldn't. Everyone was really worried, so I don't think it would have been fair to carry on.

"We finally got a map of Switzerland which showed the radiation levels were 20 to 30 times higher than normal. In Lugano it was 180 times higher, so we just thought there was no point in tempting fate. It's sad because it's a beautiful place and it would have been one of the highlights of the tour and it was a big gig.

"On May 1 in parts of South East France it went up to 400 times the normal level which is outrageous. The government tried to cover it up, but I read it in a newspaper yesterday — a fortnight after it had happened.

"I'm not one for making political comment, but personally I think it's disgusting. We've seen newspaper reports since where the rescue workers at Chernobyl have been getting pay rises which are just not going to be any good to them.

"I think they should think again about the whole thing until they can handle it, but I don't think the disaster will change anything because they are too committed to it. They've spent too much money. Here in France they are particularly committed to it. There're a lot of nuclear power stations and I think that's one of the reasons for the cover up. There'd be too many questions asked."

**On a more** amusing note, if the gossip columns here are to be believed, Mr Reilly has been leaving a trail of

bruised and battered pop stars behind him as the band has crossed Europe. Fracas involving no lesser personages than the Fine Young Cannibals and Sige Sige Sputnik are earning him a reputation as a bit of a bruiser. Although, it must be said, he seems to be a likeable enough chap.

"It's unfortunate really because it's never me that starts it," he says. "The Fine Young Cannibals thing happened at a German TV show. The people who had been nominated for awards in the press were performing at this show, it was a bit cabaret. No one knew what it was going to be like until we got there.

"All the bands involved had to vote for the top three bands in it, and we won. We thought someone like Jennifer Rush was going to win it. The FYC statement, because they didn't like the show, was to throw yoghurt over whoever won. But I wasn't in on the joke. If I'd got friendly with them and knew they were going to do it I would have laughed.

"If someone came up to you and put yoghurt over you when you didn't even know them you'd get really pissed off. It was really stupid.

"I can't remember what happened with Sige Sige Sputnik. It was at a programme, similar to 'Top Of The Pops', called 'Formula One' in Munich. They had a 100th edition party and asked a few bands along to do a PA. I didn't end up doing one because everyone was so pissed, me as well. I can't even remember it happening, but I woke up with a few scratches.

"I can see the attraction of Frankie Goes To Hollywood, but Sputnik is just too much. They'll never be like a Frankie to me. Those sort of bands are just in and out. They're just like a kid's Twisted Sister."

**After the string** of perfectly crafted singles that appeared on the first album — 'Get Out Of Your Lazy Bed', 'Half A Minute', 'More Than I Can Bear' — the second LP 'Matt Bianco' has less obvious pop appeal, despite the infectious 'Dancing In The Streets'. After the crossover appeal the band had earned first time round, isn't he worried that his music might once again find itself confined to the dancefloors?

"I'm not really worried about being seen as a club act because that's my thing, I love dancing. I always get **rm** to look at the disco chart and pages to see what's happening.

"I'd like us to be more widely accepted, because all we've got in England is a Southern soul audience which gets our records into the disco charts. But we don't sell past Birmingham I don't suppose. I'm sure if people come to see us live it'll be better."

# NEWS

DIGEST

edited by  
robin smith

● **Pete Dinklage** releases a special edition of his single 'Sinful' this week. Entitled 'Sinful And Wicked', the track has been totally remixed by New York DJ Bert Evans and features Siphon and Clement of the Human Beatbox.

● **Lloyd Cole And The Commotions** have been added to the bill headlined by Simple Minds at Milton Keynes Bowl on June 22. The bill also includes the Waterboys and Doctor And The Medics.

Tickets priced £12.80 are available from MCP Ltd, PO Box 123, Aldridge, Walsall, West Midlands, WS9 8XX. Don't forget to enclose a sae.

● **The Fall** have lined up some select dates around the country. So far confirmed is Folkestone Leas Cliff Hall Thursday, June 5 and Newcastle Riverside Club 12. More dates are likely to be added later. The Fall plan to release another single in July.

● **New Order**, Billy Bragg and Cabaret Voltaire will be playing some Artists Against Apartheid concerts in Sheffield. On Saturday, June 15 New Order and Billy Bragg will be playing Sheffield City Hall, while Cabaret Voltaire will be playing Sheffield Ballroom on the same night.

John Cooper Clarke and Latin Quarter will be playing the Crucible Theatre the following night. All proceeds from the concerts will go to the ANC, SWAPO and the anti-Apartheid movement.

● **Strange Cruise**, the band fronted by Steve Strange, release their single 'The Beat Goes On' this week. The song was a hit for Sonny and Cher in 1967.



## FRIENDLY QUEEN

■ **Queen** will end their summer tour with an extra date at **Knebworth Park** in Hertfordshire on **Saturday, August 9**. **Queen** will be supported again by **Status Quo** and two other acts for the show will be announced shortly.

Tickets are on sale at various agents throughout the country and they are also available by mail at £15 each from **Queen Knebworth, RS Tickets, PO Box 4RS, London W1A 4RS**. Cheques and postal orders should be made payable to **Harvey Goldsmith Entertainments Ltd** and enclose a sae. There is a maximum of six tickets per person and applicants should allow five weeks clearance and delivery.

**Queen** will be performing on a 6,000 square foot stage and the sound system will be powered by half a million watts. Giant images of the band will be beamed up on a huge Starvision screen. The screen is so heavy it has to be counterbalanced with a tank of water behind it.

**Queen's** single 'Friends Will Be Friends' will be out on **Monday, June 9**. Co-written by **Freddie Mercury and John Deacon**, the flip side features the old **Queen** classic 'Seven Seas Of Rhye'. Further vintage tracks from **Queen** might be released as singles later.

● **Hipsway** release a special 'film pack' edition of their single 'Ask The Lord' this week. The pack has a 12 inch single and a seven inch single, with black and white stills from the video of 'Ask The Lord'.

● **The Scorpions**, Kiss and Rush are some of the artists who have donated tracks to the 'Hear 'N' Aid' album out on Friday, June 6. Money from sales of the record will be distributed by USA For Africa for famine relief.

● **The Fountainhead** make their London debut at the Fulham Greyhound Friday, June 6 and the Marquee 9. The band will also be appearing on 'Whistle Test' in mid June.

■ **Sandie Shaw** will be touring next month, her first dates for more years than she might care to remember. Sandie will be playing Cambridge Trinity College Monday, June 16, Edinburgh Queen's Hall 17, Glasgow Zanzibar 18, Newcastle University 20, Liverpool University 21, Manchester Hacienda 23, Warwick University 25, Oxford Jesus College 27, Leicester Polytechnic 28, London Town And Country Club 30.

● **Tony Banks**, the keyboard player with Genesis, releases his fourth solo album this week. 'Soundtracks' features Tony's work on two forthcoming films, 'Quicksilver' and 'Lorca And The Outlaws'.

● **Gil Scott-Heron** will be touring. Dates are: Manchester International Saturday, June 21, Glastonbury Festival 22, Nottingham Rock City 23, Leeds Polytechnic 24, Newcastle Mayfair 25, Hammersmith Odeon 26, Hartlepool Festival July 6, Womad Festival 18. Tickets are on sale now.

● **Leslie Ash**, best known for her role in TV's 'CATS Eyes', releases her single 'Don't Call Me Baby (I'm A Woman)' this week.

## WHAM! GO TO HEAVEN

● **Wham's** historic last single will be out on **Monday, June 9**. It's a two record set featuring four tracks: 'The Edge Of Heaven', 'Battlestations', 'Where Did Your Heart Go?' and 'Wham Rap '86'.

Elton John is featured on piano on 'The Edge Of Heaven' and all the tracks were recorded in Los Angeles and Britain.

● **Gene Loves Jezebel** release their single 'Heartache' on Monday, June 2 and they'll also be touring. Gene Loves Jezebel will be playing London Electric Ballroom Thursday, June 12, Leeds Warehouse 16, Nottingham Rock City 17, Peterborough Tropicana 18, Cardiff Ocean 20, Bristol Bierkeller 22, Dublin McOnagies 24, Edinburgh Coasters 26, Glasgow Rooftops 27. More dates will be added shortly.

● **Makin' Time**, the snappy combo from wild Wolverhampton, have lined up some dates. They'll be playing Northampton Five Bells Friday, June 5, Southampton Riverside 11, Bath Moles 13, Birmingham Aston University 18, London 100 Club 19, Stafford College Of Further Education 20, Dublin CIE Hall 22, Belfast Abercorn 24, Kilmarnock James Hamilton Hall 26, Aberdeen Venue 27, Redcar Coatham Bowl 29, London Dingwalls July 3, Mansfield Masonic 4, Brighton Pavilion 6.

● **Wang Chung** release their single 'To Live And Die In LA' on Monday June 2. The flip side is 'Black Blue And White'.

■ **Eurythmics** release their single 'When Tomorrow Comes' on **Monday, June 2**, followed by their album 'Revenge' on **Monday June 30**. The album features 10 tracks and was recorded in Cologne and Paris.

Eurythmics start an eight month World tour in July, but no British dates have been confirmed yet.





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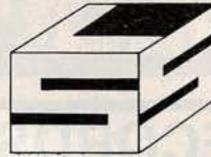
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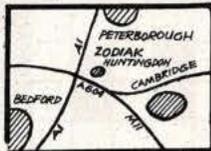
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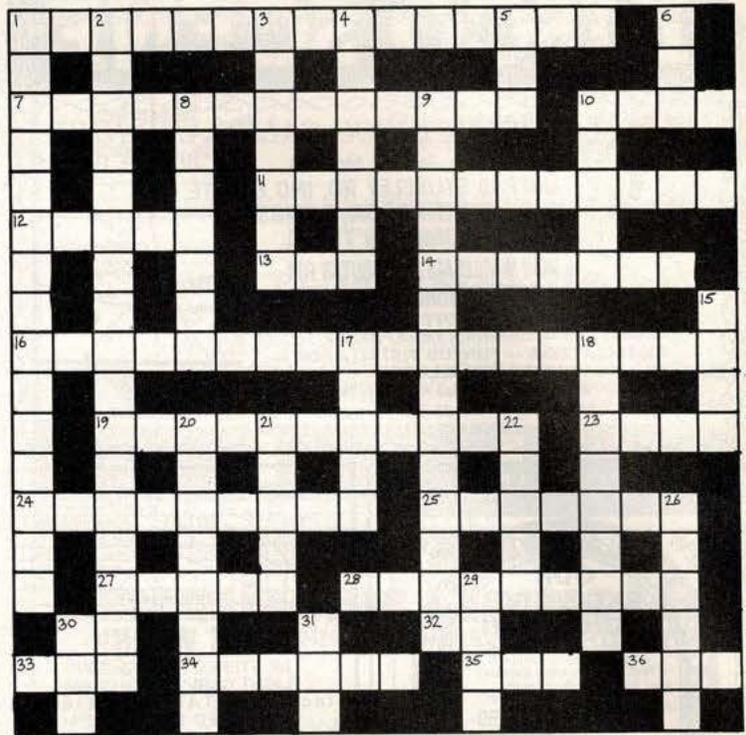
## ACROSS

- 1 Sleight of hand inspires Dire Straits (4,6,5)
- 7 Bowie and Queen were feeling the strain in 1981 (5,8)
- 10 Culture Club hit that was the clock of Boy George's heart (4)
- 11 Collection of superstars who told us We Are The World (1,1,1,3,6)
- 12 Experienced singer (5)
- 13 Part of a century for Ramones LP (3)
- 14 Could you refuse this request from Samantha? (5,2)
- 16 Bono and The Edge get together for this hit (3,6,4,2,3)
- 19 Feargal's producer is better known as Annie's partner (4,7)
- 23 Most famous of all Eurovision Song Contest winners (4)
- 24 It opened and closed for Shakin' Stevens (5,4)
- 25 A hit for George and Andrew (4,3)
- 27 Bowie's monsters (5)
- 28 Joyce Sims gets everything into this hit (3,3,3)
- 30 Home for the Subs, one time punk rock stars (1,1)
- 32 Sunshine Band leader (1,1)
- 33 Godley and Creme hit that will bring on the tears (3)
- 34 This Damned girl (6)

- 35 Dee C Lee wanted to see one of these (3)
- 36 It always shines on TV (3)

## DOWN

- 1 Aurra want two people to get together (3,3,2,7)
- 2 What U2 like to play beneath (5,1,5,3,3)
- 3 Painful experience for Paul King (7)
- 4 The finest group in the charts (1,1,1,4)
- 5 Substance for Jennifer's ring (3)
- 6 Diamond man (3)
- 8 So this is what Lynx were singing about (7)
- 9 Where you'll find Simple Minds taking a stroll (2,2,3,7)
- 10 Source of light for Soft Cell (5)
- 15 What Suzanne gave for her name (4)
- 17 A weapon of destiny (5)
- 18 It led to heaven for the Far Corporation (8)
- 20 They want to know Why Can't This Be Love (3,5)
- 21 Limahl told a never ending one (5)
- 22 Transport that can inspire thought (5)
- 26 Move to Grace's bumper (4,2)
- 29 This group could Shake Your Foundations (2,2)
- 30 Geldof's Band Aid partner (3)
- 31 Group singing about Home (1,1,1)



## LAST WEEK'S ANSWERS

**ACROSS:** 1 The Phantom Of The Opera, 5 Cloudbusting, 9 Zambezi, 12 Starting Together, 13 Ace, 14 Wah, 15 Stories, 17 Faron, 19 If I Ruled The, 22 Shot In The Dark, 25 Mick, 26 Exile, 27 Soft Cell, 29 Tomb Of, 31 See, 32 World, 35 Flat, 37 Orchestral, 39 PYT, 40 The Unforgettable Fire.

**DOWN:** 1 To Cut A Long Story Short, 2 Eloise, 3 Out In The Fields, 4 A Kiss In The Dreamhouse, 6 Dead Or Alive, 7 Uptown, 8 Ghost, 10 Art, 11 Earl, 15 Scream, 16 Reed, 17 Favourite, 18 Memories, 20 Tunnel Of Love, 21 St Elmo's, 23 Riot, 24 KC, 28 Frog, 30 Modern, 33 Layla, 34 Gang, 36 Taxi, 38 Two.

# THE FORCE M.D.'S

TENDER LOVE

THE NEW ALBUM  
FROM THE FORCE M.D.'S

A Novel of Love for Romantics

Tommy  
BOY  
ILPS 9837



BY JAMES HAMILTON

B P M

## ODDS 'N' BODS

**TIM RUDLING** is holding the fort at **Fourth & Broadway** following the sudden shock redundancy (amongst other staff at **Island Records**) of **Adrian Sykes**, who nevertheless is already doing independent promotion at **19 Management** (01-789 7981) for **Paul Hardcastle** and more... **Chris Paul**, following my review, is indeed extending 'Expansions 86'... **B Boys** don't despair, although scandalously unscheduled for general release the hip hop movie '**Krush Groove**' will be shown in London at **Kings Cross's Scala Cinema** for four days in July (11-14)... **Carl Kingston** hosts **Leeds Radio Aire's** new Saturday 6-8pm '**Soul Connection**' show, featuring a transatlantic chart link with **Doug Gilmore** of Los Angeles' **KJLH**... **Patti LaBelle** and **Michael McDonald** topped US Black 45s and 12in sales — it seems appropriate, considering fear of terrorism caused Patti to cancel a UK visit, that she seems destined to be kept from number one here by 'The Chicken Song' — while **E.G. Daily** 'Say It, Say It' and then **Anthony And The Camp** have topped Club Play in **Billboard**... **Randy Muller**, a Yank who should know Britain better by now, has also chickened out of letting both **Brass Construction** and, more seriously, **Skyy** come over here this summer due to his fear of terrorism — odd, when (sarcasm, sarcasm) surely they're more likely to be mugged on the streets of New York?... **Zapp** (including of course **Roger Troutman**) brave the bombs to make their UK debut at **Hammersmith Odeon** June 27/28 — hang out the flags!...



**CUT MASTER D.C.**, from Flatbush in Brooklyn, actually uses three turntables and scratches with his elbows, nose, feet and a basketball, as well as behind his back! He also creates a true marriage of go go with hip hop on his partying audience accompanied rap '**Brooklyn's In The House**' (be\*bop & Fresh 12 DANCE 3, via Pinnacle), now out here with its only slightly altered 101½-0bpm remix plus 102½-0bpm original and instrumental all on the one 12 inch. Say "yo"!

Charing Cross **Heaven** in three Saturdays' time (21) holds "Europe's biggest Eurobeat party ever" with 20 surprise star PAs... **Blue Moderne's** lead singer turns out to be **Audrey Wheeler**... **Cooltempo** have already snapped up **The Real Roxanne** with **Hitman Howie Tee**, and **Malaco** grabbed **Sleeque**... **Archie Bell & The Drells** should be out here as you read this... **Elvis Presley's** 'Bossa Nova Baby' is, perhaps unexpectedly, being revived by some of the "jazzier" jocks, but maybe they should try to find the **Leiber & Stoller**-produced original by **Tippie & The Clovers** (on Stateside) instead?... **Rayners Lane Record & Disco Centre** appears to have cornered cut-out stock of 1978's

**Leroy Hutson** LP containing the evidently much sought 'Get To This (You'll Get To Me)'... **Sheila E**, to judge from the sleeve of an ancient **Pete & Sheila Escovedo** LP, has had to have had her nose fined down at some stage!... **Slick Rick** of the **Get Fresh Crew** has signed as a solo rapper to **Rush Productions**... **DJ Cheese** will be mixing a mini LP by **Fats Comet**... Thursday (29) **Steve Walsh** joins **Simon Goffe** at London Leicester Square's **Secret Rendezvous** (in The Store)... Friday (30) **Chris Hill** souls Dartford **Flicks**, followed by **Pete Tong** next week, while **Disco Gary & Steve Goddard** start two funky Fridays at Maidstone **Harveys**... **Jonathon More's** planned

**Meltdown** night at Mayfair's **Legends** was stymied by the last minute closure of that club, but as a stop-gap he, **Rob Milton** and **Jay Strongman** present **The Bunker** this Saturday (31) at that 1-7 Boundary Row warehouse off London's Blackfriars Bridge Road... Wednesday (4) **Andrew Holmes** starts hosting Rusholme **International Club's** weekly Manchester Soul Nite Out, with amongst the first PAs **Projection, Hardrock Soul Movement**, and **Astra & Tony**... **Danny Smith & Richard Routledge** spin new jazz and old soul at Gt Yarmouth's free admission **Two Necked Swan** in King Street every Tuesday... Fridays find soul pirates **continues over**

# CANDI STATON

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On 7" & Extended M&M Mix 12"

Out Now!



Distributed by **wea** Records Ltd.  
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# BPM

from previous page

John Osborne & Cockney Martin at Catford One-0 Club... Essex Radio's soul chart presenter Tony Monson is at Badgers Mount Shades (near Sevenoaks) Thursdays, Clacton-on-Sea Oscars Sundays... Joe Field souls Hemel Hempstead Heath Park Sundays, with guest DJs... DJ Grand Groove and "Special Guests" (like it!) are after Manchester area gigs on 061-773 1805 (Nick)... Mike Shaw (Bristol Sanborn's) is desperate for a copy of Cloud One 'Flying High' on 0272-500055, and Pete Haigh (Blackpool Zanatas Tues/Thurs) similarly seeks Silk 'I Can't Stop (Turning You On)' (1979 US Phil Int seven inch or LP) on 0253 824156... Lovebug Starski so far appears, hopefully not fatally, not to be breaking outside London yet... Louie Oxley 'Go-Go Gadget' might have done better without its offputting applause intro... George Clinton's terrific 'Shake' video was sadly too late to boost his surprisingly brief chart appearance... Colin Hudd (using two copies for phasing and echoing) says Wally Badarou synchs superbly out of Thomas & Taylor, while Pete Tong points out the Janice 'Bye-Bye' acappella has some great "bitchy" bits for dropping in a mix!... I do hope the Seventies disco revival doesn't get too good a grip, as that era's wandering non-electro rhythms are a pain to BPM!... **RELEASE THE TENSION!**

## HOT VINYL

**BEAU WILLIAMS 'Give Me Up' (US Capitol V-15228)** Soulfully enunciating and worrying his words, Beau truly wails in toe-curling traditional style his tale of self-sacrifice (you can't really believe that he's got someone else who wants him "ten times as much") to a breezily skittering 119 $\frac{3}{4}$ bpm which like the vocal seems proud to be

black and unfashionable... but it's selling (inst flip). Marvellous!

**ADONIS 'No Way Back' (US Trax TX112)** Sounding like the old 'Space Bass' beat, this bounding cool rattle 'n' bass rhythm driven 125 $\frac{1}{4}$ bpm garage groove has some incidental husky muttering or an instrumental flip, and is taking off fast enough to reach outer space!

**(NEW YORK) SKYY 'Givin' It (To You)' (Capitol 12CL 401)** Released here on US pressings, to begin with anyway, the Randy 'Funky Chicken' Muller-prod/penned 113 $\frac{1}{2}$ bpm infectious breezy pusher is distinctively typical of the group and strong enough to cross over, so it's a shame they won't be touring to help it.

**PAULI CARMAN 'Dial My Number' (CBS TA 7096)** The System-prod/penned, this brightly wriggling 117 $\frac{1}{4}$ bpm import hit bouncer finds fluidly pleading Pauli waiting all alone by the telephone, like so many before him (dub/inst flip). He used to lead Champaign.

**HANSON & DAVIS 'I'll Take You On'** Aaron Hanson and E.J. Davis still have a Colonel Abrams-ish inflexion (which can only help their garage cred) on a five-track EP, rapping ladies Terry Billy and Blondie joining in on this mildly juddery (0-) 109 $\frac{1}{2}$ -0bpm nominal A-side (dub too), the harder more hip hop (0-) 109 $\frac{3}{4}$ bpm 'Hungry For Your Love' however cutting through better here (dub too), while the smoochy soulful 38bpm 'Hold On To Yesterday' rounds things off.

**W.Q.B.C. 'Love Me Anyway' (Expansion Records EXPAND 1, via PRT)** John Anderson and Richard Searling's new soul label has at last made widely available this slick modern Chicago group's pleasantly swaying (0-) 101 $\frac{3}{4}$ -101 $\frac{3}{4}$ bpm guy 'n' gal wailer, kinda Thomas & Taylor meet Atlantic Starr with a honking sax break, flipped by the more mundanely lurching almost "London"-like (0-) 117-0bpm 'I'll Be Loving You'.

**JANET JACKSON 'Nasty (Extended)' (A&M AMY 316)** Aggressively — and to my mind



**JEFFREY OSBORNE 'You Should Be Mine (The Woo Woo Song)' (A&M AMY 311)** Relying more on his vocal soul than on a strong song, this sombre atmosphere filled tortuous 88 $\frac{3}{4}$ bpm slowie may yet prove to be a "grower" but so far it's aroused surprisingly little interest.

rather unattractively — jolting 103 $\frac{1}{2}$ -0bpm remix of her once quite amusing Vanity 6-ish album track (inst and René & Angela's old 123 $\frac{1}{4}$ bpm 'You'll Never Find' as flip). The catcher seven inch is far less fierce and will make it a hit.

**LOOSE ENDS 'Stay A Little While, Child' (Virgin VS 819-12)** With an intro full of eastern promise, this jitters and taps into the usual (0-) 103 $\frac{1}{2}$ bpm Nick Martinelli-produced tempo in somewhat ponderous style overall, although individual bits are good (so maybe the seven inch will sound snappier!).

**GHETTO STYLE WITH 2 LIVE CREW 'Trow The D.' (US Luke Skyy Walker Records G.R. 100)** Sizzling cut, rap 'n' scratch using such famous break beats as Herman Kelly's 'Dance To The Drummer's Beat' in three 123bpm versions, with the ponderous (0-) 91-0bpm 'Ghetto Bass' linked with an "and" to the title although it's otherwise separate.

**RUN-D.M.C. 'My Adidas' (US Profile PRO-7102)** You can do anything but don't you step on my blue suede sneakers — the words are actually changed although the message remains much the same on this stark 95 $\frac{1}{2}$ bpm rap 'n' scratch, coupled with the looser 105 $\frac{1}{2}$ bpm 'Peter Piper' and their instrumentals.

**BILLIE 'Nobody's Business' (US Fleetwood FW 008)** Another Regisford & Jarvis production that solidly hits that Colonel Abrams-derived garage groove, this skittering and wriggling 122bpm bouncer is hotter in its Instrumental Club Mix than in its girl squawked two Radio Mixes.

**CROWN HEIGHTS AFFAIR 'Make Me The One (UK Clubmix)' (Citybeat CBE 1204, via WEA)** Les Adams has completely tidied up this pleasant swaying 104 $\frac{1}{2}$ bpm soul vocal group burbler to give it a good long mixable intro at last, and a strong lurching dub flip, but its new electronic rhythm track was unable to negotiate around the original's tension-filled pauses which are now only to be found here on the unre-mixed seven inch.

**MTUME 'Breathless' (Epic TA 7159)** Possibly a grower but initially disappointing, this duetted 105 $\frac{1}{2}$ bpm jolter sounds over calculatedly like the SOS Band singing 'Juicy Fruit' (dub flip). Nothing wrong with that of course, provided it doesn't sound so dull.

**BOB JAMES/DAVID SANBORN 'Double Vision' LP (US Warner Bros I-25393)** The keyboardist/arranger and the supersessioning saxist get together, with Al Jarreau wailing Lenny Welch's old haunting dead slow 0-29 $\frac{1}{2}$ bpm 'Since I Fell For You', on a fast-selling fusion set more for cocktail bar and radio listening than dancing, although its gently rhythmic weaving subdued instrumentals include the (0-) 91bpm 'Maputo', 0-71/35 $\frac{1}{2}$ bpm 'Never Enough', 46 $\frac{1}{2}$ /93bpm 'More Than Friends', 45 $\frac{3}{4}$ /91 $\frac{1}{2}$ bpm 'It's You'.

**LINDA TILLERY 'Secrets' LP (US 411 Records BLF 736)** Worthy of comparison with Anita Baker although more outgoing in spirit, this excellent sophisticated soul-jazz vocal set has had more spasmodic distribution here but is well worth finding for a good listen, the main floorfiller being its gently swaying 97 $\frac{1}{2}$ -98-99-99 $\frac{1}{2}$ bpm title track. Recommended.

**MASQUERADE '(Solution To) The Problem' (Streetwave MKHAN 67)** Youth can work it out, without drugs, bombs and politics, or so runs the message of this cheerfully optimistic jiggly 0-115 $\frac{1}{2}$ bpm singalong snapper. No generation ever has but most have thought they could, so good luck, kids!

**DONALD BYRD 'Dominoes (Live)' (Streetwave SWAVE7)** Already there's a new generation who missed all those cheap cut-outs of the 1976 'Blue Note Live At The Roxy' double album that spawned this 118-116 $\frac{3}{4}$ -115 $\frac{3}{4}$ -115-116-115-0bpm anthem of the jazz-funk era.

**DEXTER WANSEL 'Captured' (10 Records TEN 80-12)** Probably the only viable single on his upcoming LP, this Jones Girls cooed and squeaked jerky 110bpm burbler may seem bright and frothy but under the surface it's a big disappointment.

**JONATHAN BUTLER 'Baby Please Don't Take It' (Jive JIVE T 120)** Spurring 0-97-99bpm Benson-ish guitar and chorus instrumental probably too delicate for real dancefloor penetration although pleasant listening.

Great New Mix Now Available

# SCRATCH MY NAME

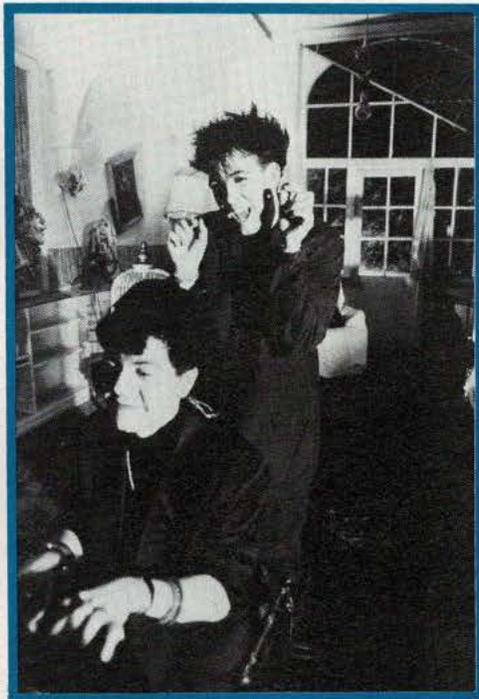
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# WIN A CURE VIDEO



**THE CURE** have been one of the most loyally supported groups of recent times. Gaining new fans with every release, yet still managing to hold onto those who were with them at the start, part of their appeal has always been the clever and often very funny way they have been represented on video, principally by director Tim Pope.

In the seven years since their first release, they've changed their sound, changed their haircuts and changed their waistlines — but not changed their ability to try something new and original.

Along with their recently released greatest hits album 'Standing On A Beach', Palace Video are releasing 'Staring At the Sea — The Images', a 17 strong promo compilation of some of the most visually striking, humorous videos ever made — ranging from the moody landscapes of 'Killing An Arab', to the visual craziness of 'Close To Me', interspersed with film from the group's personal archives. A rare collection, worth a look whether the Cure's music has you seduced or not.

To win one of five copies we have to give away, just answer these three questions and send your entries to 'rm Cure Competition', Greater London House, Hampstead Road, London NW1 7QZ, stating your name, address and whether you want VHS or Beta. Entries to arrive by first post on Monday, June 9.

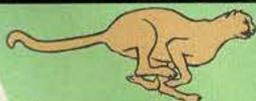
- 1 What time on Saturday night does the tap drip, according to one of the Cure's early singles?
- 2 What are the three household objects depicted on the cover of the 'Three Imaginary Boys' album?
- 3 In which video were the Cure seen getting very wet in a wardrobe?

# UP

14 DANCE TRACKS

FULL LENGTH 12" EXTENDED OR RE-MIXED VERSIONS

BONUS HIP/HOP ALBUM & HIP/HOP MEGA-MIX



# FRONT

# 1

PRINCESS

JOYCE SIMS

TOTAL CONTRAST

CROWN HEIGHTS AFFAIR

STEVE (SILK) HURLEY

GEORGE CLINTON

T.C. CURTIS

COOL NOTES

ROCHELLE FLEMING

WILLIAM BELL

SPYDER D.

M.C. BOOB

ICE T.

CUT MASTER D.C.

HIP/HOP MEGA MIX

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 ROCHELLE FLEMING ■  
 WILLIAM BELL ■ SPYDER D. ■  
 CUT MASTER D.C. ■  
 M.C. BOOB ■ ICE T. ■

*Serious Records*

UP FT 1

ZC UP FT 1

# LESBIAN LOVE, MISCARRIAGE AND CRYING AT FUNERALS

These are just a few of the things on **Martin Stephenson and the Daintees'** highly acclaimed debut album, 'Boat To Bolivia'...

Story: **Lesley O'Toole**

**I**t's almost as repugnant as 'The Undertones featuring Feargal Sharkey'. Martin Stephenson and the Daintees indeed. Today's lesson is entitled 'how to give your band an inferiority complex'.

Nitpicking aside, Martin Stephenson plus Anthony Dunn and John Steel (his poor old Daintees) have just released their debut album 'Boat To Bolivia' to unqualified acclaim all round.

The best debut since Dexys', enthused The Observer. The Guardian was almost as effusive and Martin Stephenson was practically rubbing his eyes in disbelief.

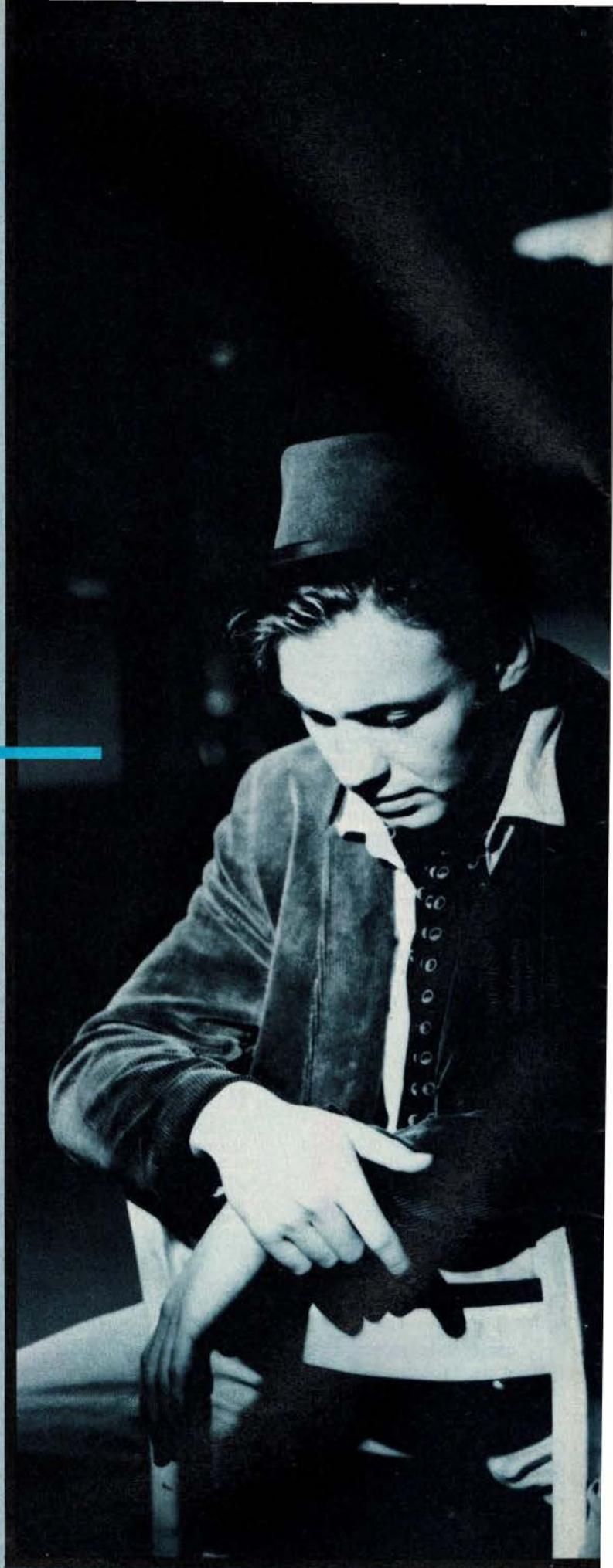
It's all come as a bit of a shock to these unassuming Geordies, some of the most genuine characters you could possibly wish to meet in this nasty world of inflated, self-important egos. Not many bands would crack a joke after having the plugs pulled on their last number by a pedantic promoter.

And who else would stick the following on their album sleeve? 'Special thanks to Martin McAloon for driving us from Liverpool to Newcastle at 6.30am to do 'The Tube'.'

Martin: "Oh yes, he was really chuffed about that!"

The album sleeve notes, like their vinyl counterpart, are a very deep breath of fresh air. The history of each song is catalogued, every one is dedicated to someone and it's all executed with such appealing naivety — without wanting to sound patronising. As multi-instrumentalist John laughs, "We've Got A Haircut And We're Gonna Use It."

The songs themselves draw on influences as wide as country, blues





and jazz and discuss fairly taboo topics with open candidness. 'Crocodile Cryer' for example, chastises those phoney relatives who weep buckets at funerals while feeling not an iota of regret. 'Coleen' deals with the end of Martin's sister's lesbian love affair, while 'Caroline' is a sympathetic consideration of his cousin's miscarriage.

Martin: "Sometimes you can be more effective when you're frank."

But why are so many people afraid to deviate from the height of predictability — that much bastardised four letter word called love?

Martin: "It's just laziness really. Yes, that's a really good way of describing it."

John: "Plus the thought that they might not succeed. It's a very safe way of getting to the top."

Martin: "It is a very strong emotion, though. You can affect people very easily by talking about love. I don't consciously steer clear of love songs, though, because it's something that happens."

"The Top 40 brand is like another world to me. It would be nice to pop up on TV or have a song in the charts because I think we'd stand out. It's not something I'm obsessed with, though."

Martin and co are, however, a mite concerned about being misinterpreted. Martin: "I was really worried that people would totally miss the point, pick up on the various planes of music, the country feel and what have you and assume we're a country band. It's just the way we play — we use what we've learned."

So you're not deliberately turning your back on current trends and striving for something different? Martin: "Well, when we started we didn't have anything to do with whatever else was happening and that's still the case, really. We've never been influenced by current music, just by the past, really."

This isn't the same Martin Stephenson who'd graced the stage of the Leeds Marquee — a glorified pub and a horror of a venue — earlier that evening. Martin the performer oozes impish charm, a glint in the eye and an enviable line in audience repartee.

Martin the interviewee is fairly diffident, a little shy but a 'diamond geezer', as they say. Ditto John, and both look singularly uncomfortable digging into the joys of room service in a plush hotel room.

Martin: "There were some weirdos there tonight, an A to Z. Football fans, punk rockers, gay boys."

**The Daintees** are currently slogging around the country's less salubrious live arenas. Past tours have featured peculiar headlines in the likes of John Martyn and Roy Buchanan. Who? Martin: "It was really like getting a taste of the old days. Roy Buchanan is a legendary guitarist, he used to play with Elvis Presley."

John: "The Rolling Stone that never was. His ego couldn't take it."

Martin: "He actually turned them down. He's a complete nutter." And one who enjoys a tippie at that, judging from 'Little Red Bottle', the song Martin dedicates to him on the album. "There are so many worlds happening in music. It's like when you watch TV from the Sixties. You think none of that happens any more but it does."

"I really like music the way it is now, though. I hate movements when people get together to make a certain kind of music, like punkabilly or the mod revival."

But back to this splendid album. 'Boat To Bolivia', the title track, doesn't actually appear since it was written some time later. Very off the wall.

Martin: "We just couldn't think of an LP title so we all kept writing things

down on bits of paper. I think it was Keith (Armstrong, Kitchenware Records supremo) who wrote down Bolivia. Then my girlfriend suggested we call it 'Boat To Bolivia' because she thought you couldn't get a boat to Bolivia."

"It turned out she was wrong but we decided to give the cover a South American flavour anyway. That's why I stuck my girlfriend on — she's as black as a crow."

Kitchenware Records, based in Newcastle, is home of Prefab Sprout and Hurrah as well as Martin's mob. Martin: "I'm a strong believer in fate. The good thing about Kitchenware is that there's never any jealousy between the bands. We didn't resent it when the Sprouts took off. Paddy was playing a lot of the songs on 'Steve McQueen' back in 1977 and 78 — they really deserve their success. I think everyone's turn comes, you just have to wait."

John: "There's no rivalry at all because we're all different. It's not as if we're all stamped with a Kitchenware label."

**If most bands** salivate at the prospect of a recording contract, the Daintees were quite the opposite — needing much persuasive coaxing.

Martin: "Keith saw us busking outside his record shop. Before that, me and John were in his uncle's rock 'n' roll band. His uncle's a failed rock 'n' roll star, a 40-year-old Shakin' Stevens."

"When we first bumped into Keith, we didn't know anything. We'd never played on stage and didn't even know how to use microphones. The first tour we did was five dates with Aztec Camera. We virtually came straight out of the bedroom. We didn't even know what a PA was. Aztec Camera were very nice to us, though. Roddy even paid us £50 out of his own pocket for the last gig."

They couldn't look more at home on a stage these days. They seem to sport permanent grins. Martin: "When we first started, I found it really difficult to talk on stage. One terrible thing about performing is that it can present a totally false image of you."

Now that John's brother has joined the menagerie, how do respective sets of parents view their offspring's antics? Martin: "His brother had only four hours to learn the songs, you know."

John: "He's like a kid on a summer holiday. A tour — wow! He's really chuffed. Our Mum and Dad are dead proud. At first they were a bit wary and thought it wasn't a proper job. Me Mam's great, though, I really love me Mam."

Cue snort of derision from Martin. "I really love me Mam!"

John (slightly red-faced): "Don't print that." Sorry, John! "No, she's always been really for us. Me Dad was a bit averse at first but as soon as he saw us on TV, it was 'that's my boy!'"

Martin: "When the Sprouts started taking off, me Dad used to say, 'How come they're on TV and you're not?' It got to a point where the only explanation they'd understand was 'It's because they're better than us.'"

Martin Stephenson probably lies very rarely.



# TO HELL AND BACK

Because he's just a boy who can't say no, Marc Almond's glimpsed the odd inferno. He's also a boy who never wants to be truly happy, doesn't want pots of money, and likes to give it away — quietly. Robin Smith meets a survivor. Photos by Patrick Quigly

**Will Marc Almond** ever find true love and happiness? He certainly hopes not.

"Everybody is trying to reach out and clutch at love and happiness, but in a way I'm afraid of finding those things," he says. "I think that if I ever became completely satisfied and happy the hunger in my life would go."

"I often think people identify with the reflective and sad side of me."

And Marc's set to tug the nation's heartstrings once again with his single 'A Woman's Story'. It's Marc's powerful rendition of an old song by Cher.

"I first heard the song on a radio in a taxi," he explains. "I thought that I must have that song, I must cover it."

"It took me two years to find the record. I went around all the second hand stores in New York and I was even told that the record hadn't even been officially released. But eventually I managed to find it and the record has become a treasured possession."

"It cost me a fortune, about £20 or £30, but it was worth it. It's a wonderful song, it's about a woman who's been through everything and then finds true love. I thought this is the story of my life. I could identify with the song so much. I've been to hell and back and I can never say no. One of my weaknesses is never being able to say no. I could curse myself sometimes."

"I haven't really altered the song and I like the way it suddenly fades at the end. I've appreciated Cher's voice a great deal. She has a very dark and classic quality. I think more people should listen to her."

On the 12 inch version of 'A Woman's Story', you'll hear some more classic cover versions, including Scott Walker's 'The Plague' and Procol Harum's 'A Salty Dog'

— a song that's nearly the same vintage as 'Spirit In The Sky'.

"I don't do cover versions just to get them into the charts," continues Marc. "Some singers would probably say 'Well, let's do a cover version because it's easy and we can sell thousands of copies'. But I do them because I feel I can interpret them in a worthwhile way."

"In some respects I'm a traditional person and it's quite traditional for singers to cover other people's songs. I did 'A Salty Dog' because I have quite an obsession with the sea."

"In Southport where I was born, you can walk miles across the sand. When I was a kid that's what I used to do. You could be wonderfully alone on the beach. It was exciting and mysterious."

**1986 is proving** to be a very creative year for Marc. At the moment he's slaving away day and night in the studio recording 16 songs he's knocked out for an album. However, you're going to have to wait a long time for this masterpiece.

"At the rate I'm going I can't see the album being out before early next year," says Marc. "I'm uncertain what tracks I'm going to choose, so I might decide to do a double album which will probably upset my record company tremendously."

"I'll probably be doing a major tour when the album comes out. I hate the album/tour syndrome — you know, just touring when you have some product to promote — but in this case I think it will be necessary."

"This year I will be doing some dates at London's Ronnie Scott's and I also hope to be doing a few dates at the end of the year."

"I've just got back from playing Italy and Spain. In Madrid I played in front of 200,000 people. When I read in my contract I would be playing in front of so many people all at once I nearly died. That's probably more people than I would play to in three days here."

"It was frightening but I enjoyed the experience. They said we shouldn't play for more than 40 minutes because the audience would get restless. I thought I was going to get a brick between the eyes, but we played for one and a half hours."

"I did a song in Spanish. I speak a sort of pidgeon Spanish and I flick through my phrase book. I think people in Spain are a bit starved of music, so their reactions tend to be a bit stronger. I do enjoy playing to continental audiences."

"I think we're a lot cooler here in England because we're spoiled for good music. I'd love to see Spanish bands getting their stuff released here. Since Franco died I think the atmosphere in the country has changed and it's become a lot more creative."

"I'm going to live in Barcelona for a while. It's a very lively and wonderful city and obviously it will be a change from London."

**Marc says he's** his own boss, moving where he wants to when he wants to. Despite his claims that he's quite a sad character, he seems to be very content at the moment and he's become a survivor.

"I just do what I want to do," he says. "I've had to fight for my freedom, people will always try and manipulate you, but there's a very positive side to my character."

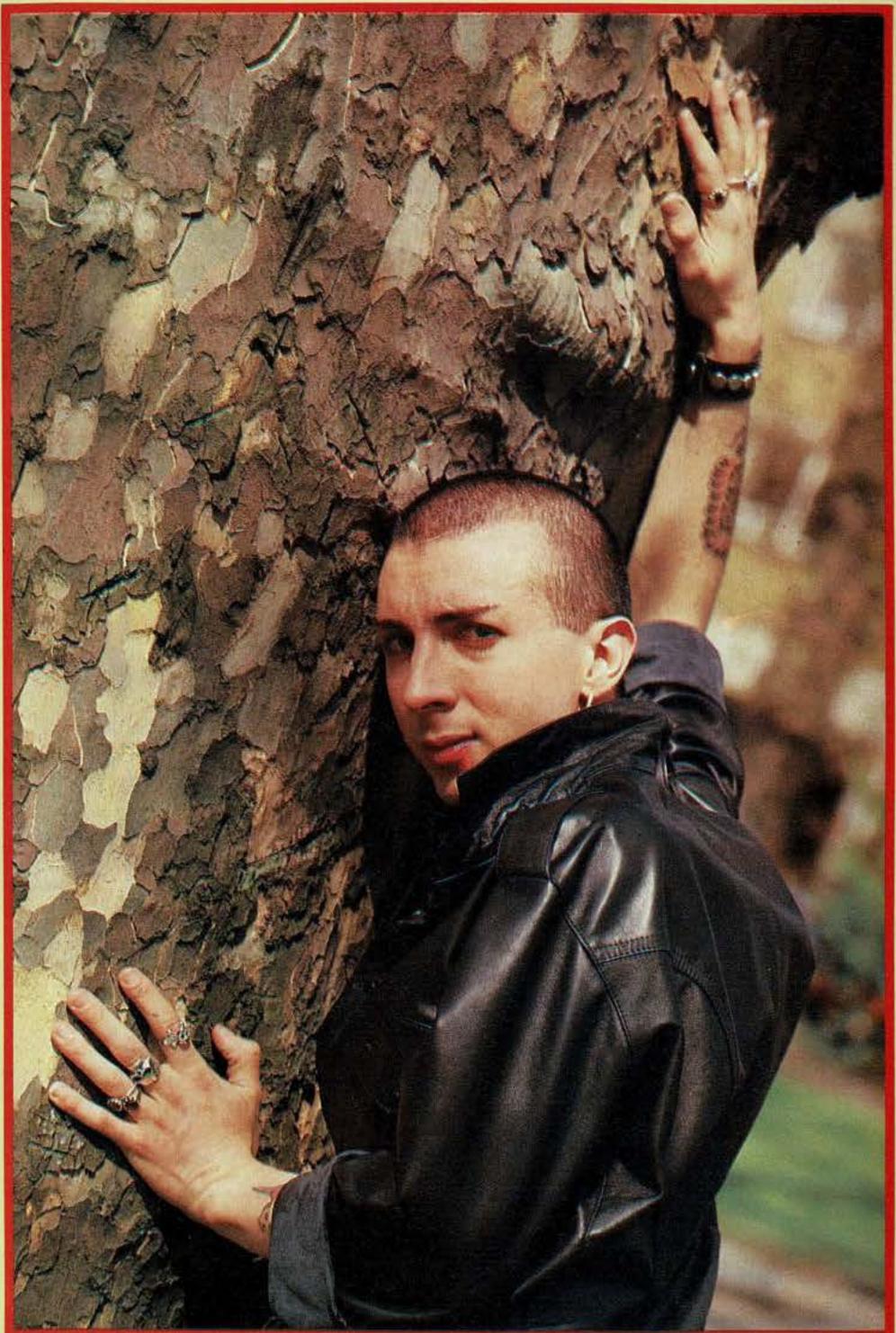
"My old record company used to say that if I compromised and bent a bit more I could probably make a lot more money. But back in the Soft Cell days we were getting very big and it was becoming very frightening."

"I don't yearn to be a mega star. If I ever do become a mega star, it will happen by accident and not by my own doing."

"I usually steer way from all those things you're meant to do. I don't go to a lot of parties and if someone wants to take a picture of me in those situations I say no. It's not that I'm trying to pose, it's just that I don't like having my pictures taken in those circumstances."

"I've made some money out of the business. I've been able to realise a couple of dreams, like having a flat and car but I can't paper the walls in money."

"I don't drive the car, it's on a sort of loan to a friend. I



think I really prefer motorbikes to cars because they give you a greater sense of freedom. Cars are a bit claustrophobic and I'm sure that if I ever drove one I'd end up on the pavement."

"I'm against hoarding money. I give a lot of my money away to deserving causes. I often feel that people get involved in charity to publicise themselves. It's much better if you just open your cheque book quietly and don't create a big fuss about what you're doing."

**Spending some cash** on himself, Marc says he's been investing in singing lessons. Certainly his voice seems to have broadened its range recently.

"When I listen to a lot of the early material I can hardly believe it's me singing," he says. "I think I've increased my range an awful lot. I've kept my high range but I've also developed my low range."

"I've been singing tenor opera which is very satisfying."

Listening to my voice I think there's only ever going to be one Marc Almond!

"There aren't a great number of people in the charts who really excite me, but I do like Prince because although he's got his feet in pop he goes off at his own tangent and experiments."

"With many people it does seem that they consider whether or not their single is going to get radio play. The record company will say 'Are you sure this is going to be suitable for the radio?'."

"I do wish radio could be more flexible in the things they play. I wish they could accept different influences more."

"I think that if you have conviction in your voice people appreciate it and that's why my audience keeps on growing. 'A Woman's Story' is a song for everybody. I've been told it's probably a bit controversial for breakfast television, but I'm sure people will enjoy it as they munch their cereal."

# *A Womans Story*

**MARC ALMOND**

## 7 CLASSIC SONGS

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(ROBINSON, WILSON, FERRE)

A SALTY DOG  
(BROOKER, REID)

THE PLAGUE  
(ENGEL)

THE LITTLE WHITE  
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