

rm

RECORD MIRROR

JUNE 14, 1986 EVERY THURSDAY 55p

JOHNNY MARR

MIDGE URE
INXS
THE MISSION
HIS LATEST FLAME
THE COMMUNARDS

OFFICIAL
TOP OF
THE POPS
CHART

LEVEL 42 FOR WEMBLEY

Level 42 will be playing three shows at Wembley Arena at the end of the year. They'll be appearing at Wembley on November 30 and December 1 and 2. Tickets, priced £8.50 and £7.50, are available from usual agents or by post from Level 42 Box Office, PO Box 77, London SW4 9LH. Make your cheques or postal orders payable to Level 42 Box Office, enclose a sae and allow 28 days for delivery. Level 42 are currently winding up a two month American tour and they'll be supporting Queen at two major European concerts in Paris on June 14 and Mannheim on June 21.

RS



CHURCHGOERS

The Church are Australian. Back home they're huge. They're in the UK at present building on their not insubstantial following which has been growing steadily for the past few years. They once recorded a song called 'The Unguarded Moment' that became a classic in certain corners of the Index office. They're very much a rock band, though there's a liberal dose of melody and thoughtful arrangement in there too.

Their new single 'Tantalised' possesses faint shades of the Bunnymen and there's a new LP out called 'Heyday'. They're popping up at various venues in Blighty at the moment, so if a rock show that includes more songs than stage historionics sounds like your cup of tea, go along.

AS



SAY A LITTLE PRAYER

Madonna releases her single 'Papa Don't Preach', on Monday, June 16. Written by Madonna and Brian Elliot, the song is taken from Madonna's forthcoming album 'True Blue'. The flip side is 'Ain't No Big Deal', a track previously unreleased over here. It was originally featured on a compilation sampler 'Revenge Of The Killer B's.

The 12 inch boasts an extended version of 'Papa Don't Preach'. RS



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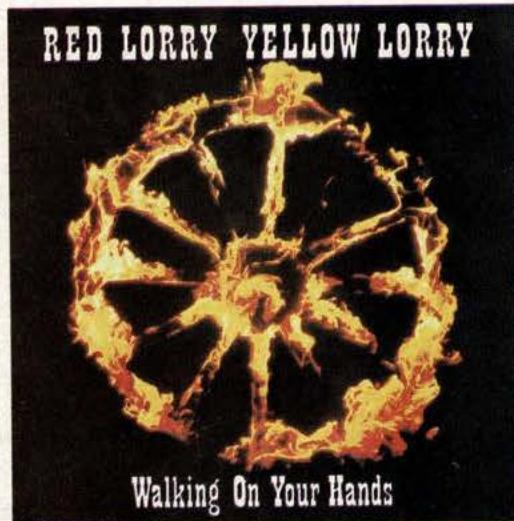
GOING UNDERGROUND

David Bowie releases his single 'Underground' this week. Composed by Bowie, it's the theme from the forthcoming film 'Labyrinth'. Bowie also has the lead role in the film, playing Jareth, King of the goblins.

'Underground' was recorded in New York and co-produced with Arif Mardin. The single has an all-star gospel chorus, including Chaka Khan and Cissy Houston.

'Underground' will be available as a cut-to-shape picture disc — whatever that is.

RS



TOP 10 JOHNNIES

- 1 Marr and his magic frets and fingers
 - 2 Fanny Craddock's long suffering one
 - 3 Long One Baldy
 - 4 Prefab Sprouts one "Ooo Ooo"
 - 5 Janet's brother
 - 6 Noakes and his famous seethrough, flesh coloured swimming trunks
 - 7 The three from Leeds: Hyatt, Langford and Brennan
 - 8 Black ribbed ones — preferably reinforced
 - 9 Taylor, the fat smug one
 - 10 Rotten, of course
- compiled by the rm 'Allo one' squad

KEEP ON TRUCKING

Red Lorry Yellow Lorry aren't exactly the most easily recognisable indie outfit in the land, are they? Nonetheless, they do sell lots of the old vinyl artefacts and their new single 'Walking On Your Hands' is no exception. It's their finest moment for a while, with a compact and almost catchy tune bolstered by one hell of a dirty bass guitar. It still won't thrust them into the high profile pop world, but then they probably don't mind too much.

AS

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Emphasis to be put on love and marriage

SEX LESSONS IN SCHOOL: NEW ORDER

Now we here at **rm** are the first to realise the responsible attitude that Barney, Gillian and the boys of Mancunian favourites **New Order**, have brought to the seedy world of rock and roll, but isn't this going a bit far? Seems new Education Secretary Mr Kenneth Baker is a big fan of the band and has always been impressed by their neat haircuts and well scrubbed appearance, as well as always assuring himself a couple of tickets at the Hacienda whenever the band play there. The nation's schoolkids can expect visits from the band over the next six months featuring Stephen and Gillian's graphic illustrations of various contraceptive techniques. Barney, it seems, will concentrate on stressing the danger of self abuse!

TW



AREN'T THEY BEAUTIFUL?

The Fat Boys release their album 'Big And Beautiful' on Monday, June 16. Produced by David Ogrin, the album has nine gut busting tracks including 'Sex Machine', 'In The House' and 'Breakdown'.

RS

EARBENDERS

Jim Reid

'(Bang, Zoom) Let's Go Go' the Real Roxanne with Hitman Howie Tee (Cooltempo)
'Medicine Show' Big Audio Dynamite (CBS)
'Jump Back' Dhar Braxton (Fourth And Broadway)

Nancy Culp

'Disenchanted' the Communards (London)
'For One Moment' Marc Almond (Some Bizzare LP track)
'Take Me To The Girl' the Associates (WEA)

Lesley O'Toole

'Medicine Show' Big Audio Dynamite (CBS)
'Whole Wide World' Soup Dragons (Subway)
'The Queen Is Dead' the Smiths (Rough Trade LP)

PLEASE YOURSELVES

Samantha Fox follows up 'Touch Me' with 'Do Ya Do Ya (Wanna Please Me)' on Thursday, June 12. The first 15,000 copies of the seven inch will include a free colour postcard of Samantha, while the first 15,000 copies of the 12 inch will have a free colour poster.

'Do Ya Do Ya (Wanna Please Me)' is taken from Samantha's debut album.

RS



So you think Aussies are just into birds, booze and going down to the beach? Well they are, but **Angus Young**, guitarist with **AC/DC**, is also a man of rare taste and culture. Here he lists the top 10 things he likes about his home country.

- 1 **The women.** They spend a lot of time in the sun so they're nice and brown. They're also not shy and they know what they want. Some British women are very cold and aloof.
- 2 **Koala bears.** They're cuddly, friendly and highly intelligent. There's no animal like them in the rest of the world. They even suffer from a form of syphilis.
- 3 **Kangaroos.** No, they don't suffer from syphilis as far as I know. They're very amusing and entertaining characters, especially when they box each other.
- 4 **Very good meat.** There's a lot of pastureland here and the meat is really wonderful. I can't get enough of it when I'm at home.
- 5 **The countryside.** We have a bit of everything here. Flat parts, high parts, desert parts and nice bits in between.
- 6 **The cities.** They all have different characteristics. Sydney is a very busy place to be. Some of them are cleaner than the towns in England.
- 7 **Tasmania or 'Tassie' as it's sometimes known here.** It's off the coast of Australia and parts of it are pretty wild. I guess it's a bit like the Isle Of Man.
- 8 **Sharks.** Fascinating creatures. I think you probably get them swimming around Britain but they don't bite like ours. Certainly they make swimming very interesting. If one attacks you, you should try and punch it on the nose.
- 9 **Wide open spaces.** There are places you can go here and never see a soul. Australia is a great place if you want to be alone for a bit.
- 10 **Flavoured milk.** The flavoured milk we have here is the best in the world. The chocolate milk is fabulous, it's so rich and creamy. I've never tasted better. I'd like to take some on tour.

RS



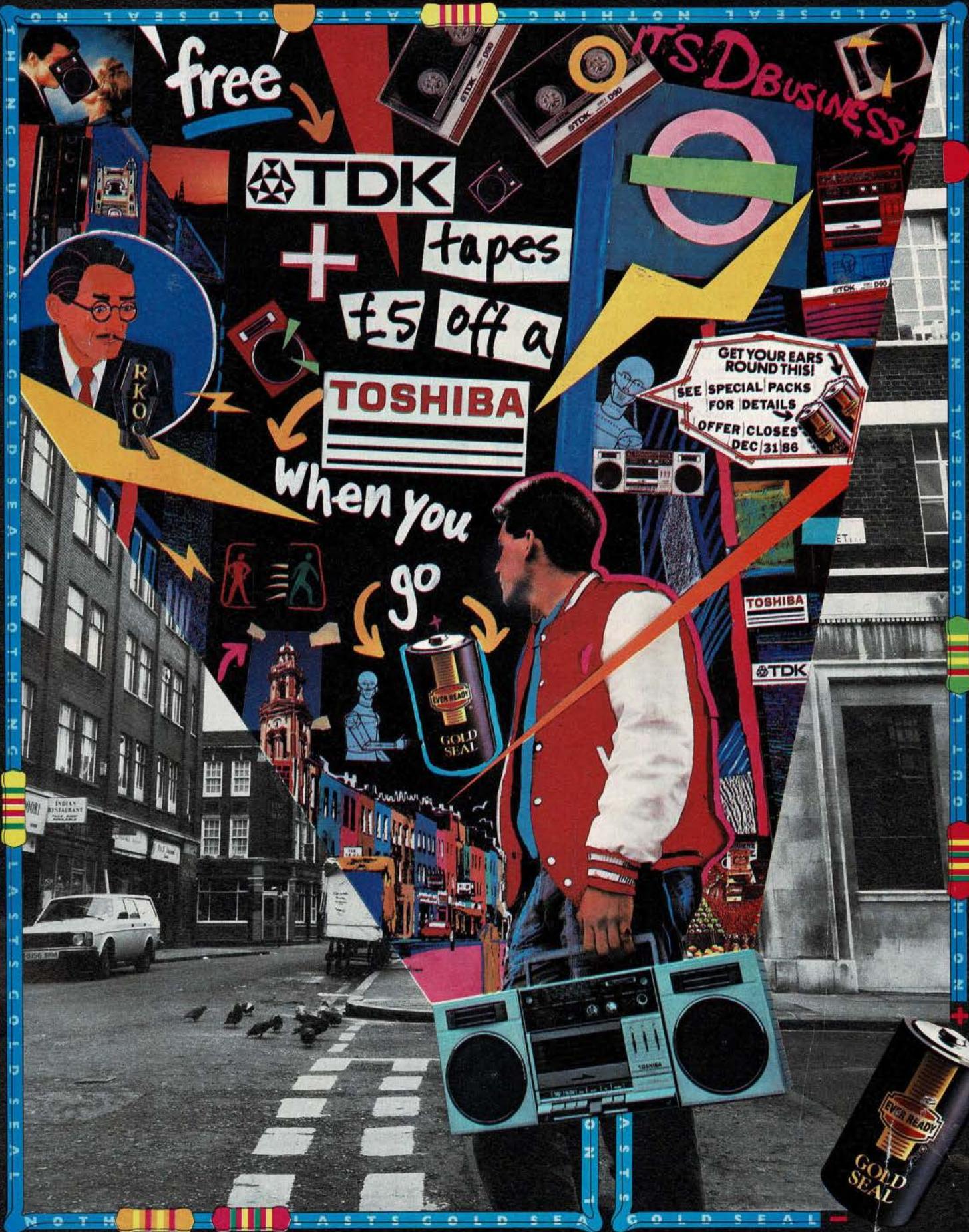
SUNSPASH TICKETS

The Sunsplash reggae festival has moved from its original venue at Crystal Palace Football Club to the enclosed Wembley Arena, and takes place on June 28 and 29. The acts taking the stage include **Aswad** (shown above), **Black Uhuru**, **Alton Ellis** and the **Wailers**, with many acts doing personal appearances over the weekend. The line-up is the same for both nights, with tickets priced £12, £10 and £8, available from the Box Office, the Capital Radio foyer or by post from Sunsplash Concerts, PO Box 65, London NW1 3DR. Make cheques payable to Capital Radio Sunsplash, and enclose an sae.

So you can soak up the sun and the sounds, we've got 10 pairs of tickets to give away (five for each night), in a simple competition. Just answer these questions correctly to win.

- I The Wailers used to back which artist: a) Eddy Grant, b) Dennis Brown, c) Bob Marley?
- 2 Tippa Irie bemoaned his complaining: a) neighbour, b) mother-in-law, c) teacher?
- 3 Black Uhuru sang about which crime: a) burglary, b) car theft, c) great train robbery?

Send your answers, plus name and address, on a postcard to 'rm Sunsplash Competition', Greater London House, Hampstead Road, London NW1 7QZ. State which night you'd prefer, and return your answers by Monday, June 21.



G O G O G O G O L D S E A L

NEWS DIGEST
ON PAGE 46

CONNECT TWO

We here in London like to keep in touch with events in other parts of the country, as you know, so how about an exhibition of paintings and photographs examining the connections between the cities of Liverpool and Manchester? **Cornerhouse** of Manchester and Liverpool's Open Eye Gallery have commissioned photographers Martin Parr, John Davies and Vanley Burke along with painters John Hyatt of the Three Johns, Pete Clarke and 'mixed media worker' Jenny Wilson to record the similarities and differences in what sounds like a fascinating exhibition. The exhibition is presently in Manchester and moves to Liverpool in August.

AS



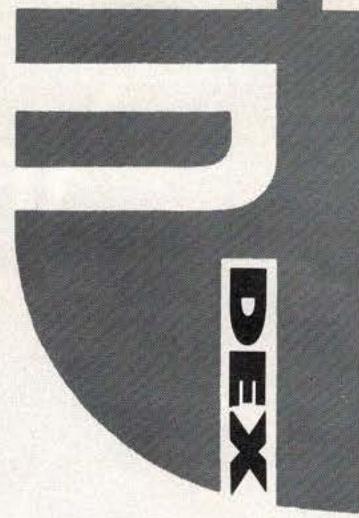
BID FOR SUCCESS

The more discerning elements amongst you might well recognise the enigmatic gent in the picture as being the ex-lead singer of that classically whimsical bunch of essentially English smart asses, the Monochrome Set.

That particular outfit, having bidden more farewells than Gary Glitter, finally bit the dust two years ago after a spectacularly understated career which never quite had them posing around on TOTP. **Bid** then vanished into the suburbs of South London for a period of deep thinking and toast eating and has at last broken the silence with his first solo single 'Reach For Your Gun' out on él Records on June 13.

Encompassing many of the elements that made his old outfit so lovable, this eminently hummable little number features long time partner in crime, Andy Warren on bass.

NC



COMPILED BY

ANDY STRICKLAND

D I C R O S S

ROBIN SMITH

TEARS FOR FEARS

Billy Bragg releases his single 'Levi Stubbs Tears' on Monday, June 16. The single will be available as a three track seven inch selling for £1.25 or less and also as a four track 12 inch selling for £1.99 or less.

The seven inch includes 'Think Again', Billy's cover of a folk song and a version of the Four Tops hit 'Walk Away Renee'. Johnny Marr is featured on this track, strumming along as his alter ego Duane Tremolo.

The 12 inch features a live version of Billy's classic 'Between The Wars'. Billy is currently touring in Finland and Russia. He will be appearing in the afternoon at the Durham Miners' Gala, at Beamish near Chester-le-Street on Saturday, June 14 and in the evening at an anti-apartheid gig at Sheffield City Hall. The following day he'll be playing at the Courtyard, Hardman Street, Liverpool 1 at an open air benefit for the Merseyside Trade Union and Unemployed Resource Centre. RS

◆ DRUM THEATRE HOME (IS WHERE THE HEART IS) ◆

New Single

A7087 Epic TA7087

'Whispered Words', the recent single from **Kalima**, didn't exactly set the charts alight, yet it made very pleasant listening nonetheless. Formerly Swamp Children, this Manchester band specialise in moody, after hours jazz, with light instrumental touches, cosmopolitan rhythms and the velvety voice of Ann Quigley. Their 'Night Time Shadows' album is further proof of their mettle, and while they might be a shade too solemn at times, they usually manage to mellow things down in a tasteful and interesting fashion.

SB



BOSS SOUNDS

Anyone for a band from Philadelphia, PA who could give the Cult a run for their money? **Executive Slacks** have caused something of a stir this side of the Atlantic among those of us with an eye and an ear outside the mainstream. They've just released an LP called 'Fire And Ice' and there's a rumour that the excellent 'Say It Isn't So' may be released as a single. It's a Cultish guitar sound that's more laid back than Astbury's quartet and could do very well for them. Expect scores of Executive Slacks interviews accompanied by photos of the trio, arms aloft on the steps of the Philly Art Museum, à la Rocky, soon.

AS



TIME WASTING

It's taken **Owen Paul** a while to acquire that elusive first hit, but his third single, the naggingly insistent 'You're My Favourite Waste Of Time', sees him crooning his way up the charts. A Marshall Crenshaw track, it also sees Owen make his debut as a producer.

Born in Glasgow, at 15 he joined local band the Venigmas, going solo in 1983 when he'd built up his repertoire of original material. Now, after a session for Janice Long, an appearance on the 'Oxford Road Show' and with three singles to his credit, he's obviously not wasting his time.

DC



BONNIE TYLER

THE NEW SINGLE

BAND OF GOLD

ON 7" + LONG VERSION 12"
PRODUCED AND DIRECTED BY JIM STEINMAN

CBS
A7223 TA7223

DPA



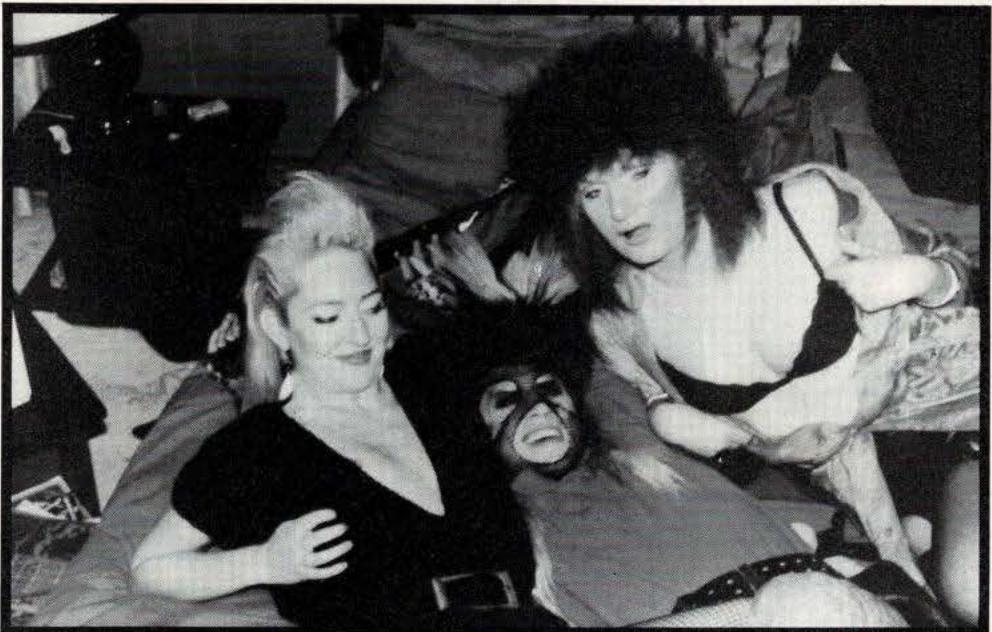
by Nancy Culp

Well, there's still no summer in sight, so pardon me while I just run round in circles chanting a bit in the hope of attracting a few sunny spells over the British Isles which'll last longer than five minutes. I mean, life just hasn't been the same since Jim Reid took to wearing straw hats in the office.

However, there is still light on the horizon in the form of the Smiths' incipient new album which neatly brings me to my first item. Well, are they or aren't they? No, no, I don't mean do they all wear hairspray (which of course, they do) but are they or are they not playing the 10th Summer Festival at Manchester's GMEX? For the time being, at least, it looks very much as if they will. And what is all this I hear about their august leader sneaking around Kings Road sweetie shops in search of bags of pear drops?

But onwards, onwards... I was indescribably sad to hear of the parting of the ways for two of my favourite chappies, Neil Arthur and Stephen Luscombe, otherwise known to the world as *Blancmange*. 'Twould seem that the pair have decided to call it a day and thus have put paid to five years' worth of awful 'pink and wobbly' puns. However, I have it on very good authority that we definitely have not seen the last of the lads and that they'll be popping up again in the near future, but maybe in a slightly different sphere...

Following my revelation last week that Keren



Grown men trembled with fear at the sight of this, the picture that caused our Editor to fall face down on the desk first thing on a Monday morning.

No, I've no idea either why Martin Degville has allowed himself to be pictured between these two God-fearing, chest-bearing ladies.

The girl on the left bears a frightening resemblance to Manchester torch singer supreme Carmel, but knowing what a model of gentility that particular young lady is, I'm quite sure that it's only some peculiar New York Carmel clone. Martin, of course, has the best bosom out of all them, so ladies, kindly put those offending articles away at ONCE!!

from *Bananarama* was about to get hitched, it seems that rumours were flying around concerning the marital state of fellow old fruit, Sarah. But after digging around a few dustbins outside London Records, I found out that contrary to reports elsewhere Sarah is not about to wed her long-time boyfriend Terry Sharpe and thus provide a double wedding.

Whoops! Seems I made a little gaffe in last week's column. Miss Ro Newton got on the old blower this week, shocked and stunned at the fact that she is supposed to be managing Easterhouse. "Not true!" quoth the young lady. "But I am very close to their present manager John". Hmm... how close is close, Ro dear? I think I should be told immediately!!

While we're on the subject of what we should and shouldn't be told, what is all this, then, about Tom and Alannah ('No, we are not going out together') of the Thompson Twins buying a six-bedroomed house in Dublin? Maybe, though, I'm being nasty and vicious and the pair of them are simply about to set up a boarding house for tax-exiled pop stars, and gawd only know there's enough of them over there at the moment. At last count there were the Frankies, Gary Kemp and Howard Jones, not to mention those lovable hedonists from the fun-loving Factory label, New Order, who are currently out there finishing off their next album. An event I simply can't wait for...

Tippa Irie, Pato Banton and Working Week have all been added to the bill for the Artists Against Apartheid gig at the Brixton Academy on June 20...

Now, if any of you are dusting off your rhinestone gloves and chopped off trousers in

readiness for the new Michael Jackson LP, just hold your horses for one second, will ya? I have it on the highest possible authority that music's finest squealer is about to drastically change his image and become more sophisticated. Heavens! Does this mean he's about to jump into ripped Levi's and sing songs about the joys of tree-felling? Or maybe it'll be nice smart suits and shiny shoes?

Those wild and wonderful lads and lassies from the newly formed Chain With No Name have come up with a rather fab competition for all you indie loving vinyl junkies out there. Seems if you go into one of the indie shops participating in the competition, you'll be given an entry form. All you have to do is name five of the bands most likely to on the indie circuit this year, and if your choice matches up with that of the judges you'll win your 20 most lusted-after albums from the catalogues of Rough Trade, Mute, 4AD and Creation. And there goes Andy Strickland running at the speed of light in the direction of Rough Trade....

It seems like veritable centuries since I last heard news of one of my favourite harpoon targets, the Cult. So hi, chaps, and nice to hear that you're still making prize prats of yourselves! Their new drummer Les managed to whack himself in the eyeball during a particularly frenetic drum roll. At the after-gig din-dins, old Les was served up a steak tougher than the soles of Ian Astbury's cowboy boots, so instead of flinging it back at the chef he promptly slapped it on his poor throbbing eye. Well, if you will insist on scoffing poor little dead cows...

Whatever misgivings I personally may have about pop stars pontificating about political

issues, I was most disturbed to hear that the fab Easterhouse's latest single, 'Inspiration', had been banned from the Radio One airwaves for daring to mention that thorny old subject, Northern Ireland. Whatever happened to free speech then, Beeb? And aren't you meant to be unbiased and air all sides of the argument with any issue like this? Actually, technically speaking, an official ban hasn't been issued (probably because the record would likely be bought in its millions if one were) and the official explanation is that Radio One simply doesn't like it. Do I detect a whiff of herrings here?

But enough of all this; let's hear if for the opening of a new 500 capacity venue in Birmingham! Two local journalists have opened up a club, Burberries, every Tuesday night to provide a much needed mid-range venue for all those up and coming lovelies. Already lined up are **Terry And Gerry** and the mighty wonderful **Mighty Lemon Drops**. 220 Broad Street is the address for music hungry Brummies to head for.

It seems that some light fingered little tea-leaf has been at it again, and this time in Glasgow.

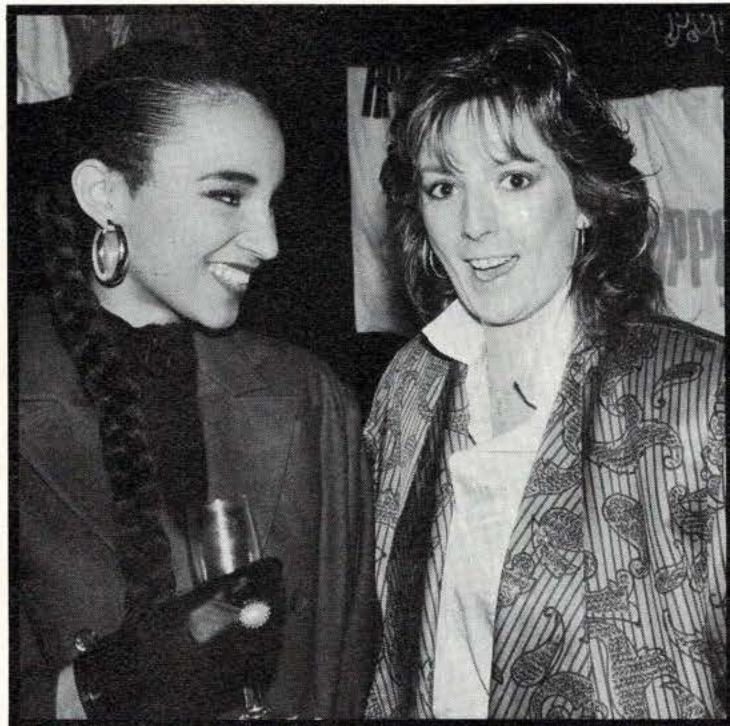
The victim of this latest outrage was poor **Mark Ramsden** from **Tom Robinson**'s current backing band. Some rotten cad nicked his prize vintage soprano sax from off the stage during a blackout as the band left the stage last Saturday. Now come on, you lot, someone out there must know something about it, so if anyone does a quick call to Karen Gordon on 01-938 3466 could see you £50 richer if the instrument is returned — with no questions asked. The serial number of the Buffet soprano sax is 24612.

That naughty boy **Ray Mayhew** has had the hearing of his case postponed yet again, so he's still no nearer knowing whether or not he'll have to take out a second mortgage on this rubber tress... and back in Mornington Crescent, rock's last Desperado, **Joe Shutter**, has been seen sporting a tan to rival **George Michael**'s after spending a wild 10 days out in Ibiza with the **Sputnik** crew. Apparently, **Martin** was rather subdued throughout and only showed his previous acid form when he emerged out of the swimming pool à la **Ursula Andress** and left his muslin makeshift swimming trunks behind, exposing his all to a stunned Shutter.



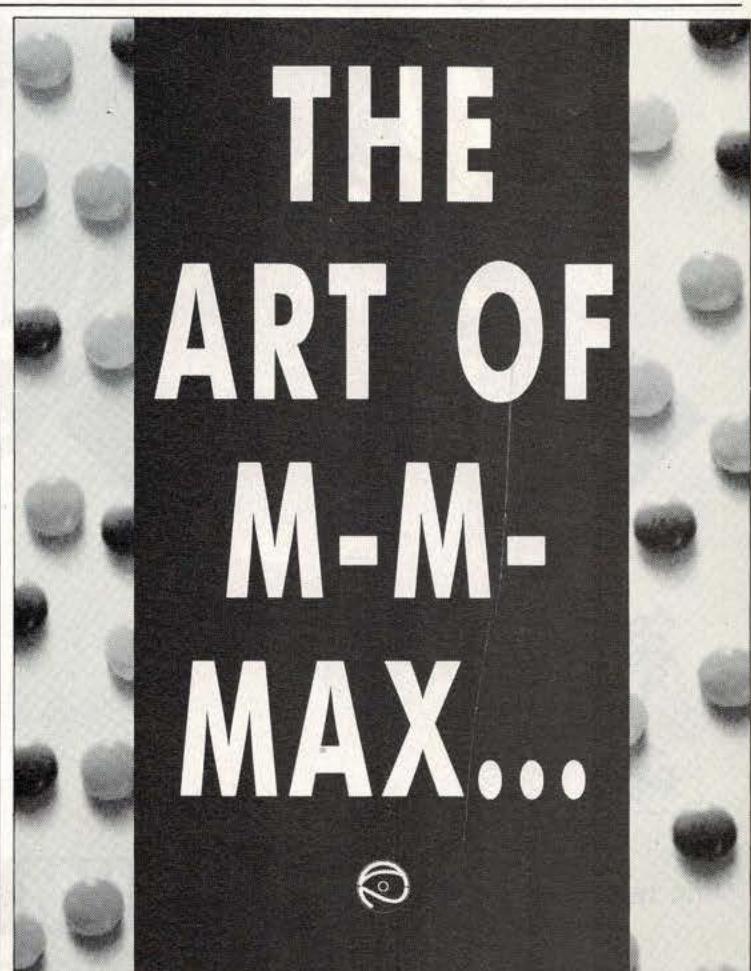
■ "I had a dream last night, and in it not only did I sing a decent song, but also when I woke up one morning the entire nation was made up of redheads . . . Ah, the safety in numbers!"

Simply Dreadful's **Mick Hucknall** smiles away to himself at the vision of a fiery-locked world where freckles are no longer considered a major set-back. But why the big smile, Mick, me old fella?

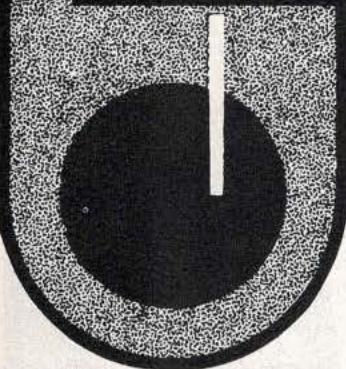


■ A very unlikely twosome here, in more ways than one. For at first glance, this looks uncannily like a candid snap of *Sade* with *Clannad*'s songbird, *Maire Brennan*, living up one rainy night at London's Hippodrome.

But to prove that the camera can indeed lie, further investigation revealed the girl on the left to be none other than the winner of a recent *Sade* lookalike competition and for the event to be a very worthwhile gathering for the Children In Need Appeal.



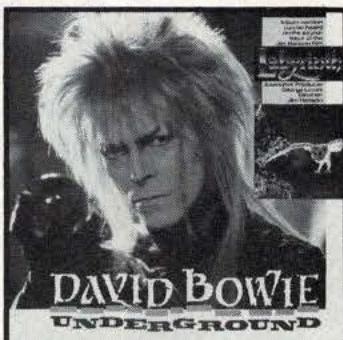
S I N G L E S



THE WINNERS

FELT 'Ballad Of The Band'
(Creation) Indie heroes with brave hearts and a big sound, well overdue for their five minutes of wider appeal. "I feel like giving in" croons Lawrence, intoning with Dylanesque simplicity and touching naivety to pulsating guitars and soothing organ. And who wouldn't after four albums, numerous singles and continuing mainstream indifference? This should be the one to break the leash — patience lads, patience!

DAVID BOWIE 'Underground'
(EMI America) Theme tune for the forthcoming film 'Labyrinth', in which Bowie stars as a goblin king, indeed. If not quite spectacular Bowie, it's an over-blown epic with layer upon layer of professional sound building it



gradually into a musical masterpiece. The unmistakable and versatile Bowie vocals presented on a bold and brassy base, with an exciting series of tempo changes, a swinging gospel choir and backing vocals from Chaka Khan, Luther Vandross and Cissy Houston. Perhaps a little fussy, but he still produces a picture of perfection.

NEXT PAST THE POST

TALKING HEADS 'This Must Be The Place (Naive Melody)'
(Sire) A track from the excellent 1983 album 'Speaking In Tongues', which finds the band in classic style. The characteristic Byrne vocals harnessed to some truly funky guitar

keeps the heads nodding in time. Rather senseless to release such an old track, which obviously breaks no new ground, although it contains all the usual dance qualities, zany appeal, profound professionalism and personality that you would expect from the Heads.

BALAAM AND THE ANGEL

'Slow Down' (Virgin) A punchy, poppy, powerhouse of a song, bounced along by some very Dexyish sax accompaniment, solid guitars and playful vocals. The intriguing tempo changes fuse the best elements of Seventies and Eighties pop to be their best bid yet for a big hit. Never has life in Staffordshire sounded so good.

ALSO RANS

AURRA 'Like I Like It' (10) A re-released remixed version of the ex-Slave singers UK debut single, originally released in July '85. Syrupy vocals poured over a highly produced backing track, unhappening lyrics and some unsightly sax. Club bound with seemingly little mainstream chart appeal, though I've been proved wrong on this point before.

QUEEN 'Friends Will Be Friends' (EMI) More over-blown pomposity from a band who have made anthemic pop big business. A track from the 'A Kind Of Magic'

album, produced to accompany Russell Mulcahy's 'Highlander', it's a bit mellow and slightly less theatrical than their usual performance. Along with the title track, it's the only bearable song on a disturbingly dull album, although the banal lyrics will do little to lift the spirits of the more poetically minded.

THE ART OF NOISE with MAX HEADROOM 'Paranoimia'

(Chrysalis) The Art Of Noise are acquiring a reputation for their team-ups rather than their records. Max Headroom replaces Duane Eddy on the co-credits for another tacho pop cut-up, which splices together nonsensical Max comment and a monotonous repetition of the title. Too disjointed to be a decent dance track, and lacking in the lyrical department, it's all a bit too clever clever really. Whatever happened to the art of writing a decent song — you know, some good prose to a tasteful melody?

THE HOOTERS 'And We Danced'

(CBS) A prettily plucked banjo introduces us to this barn-storming tale of joviality, set to that American soft rock sound. It all bounces along quite nicely, but is very much formula US pop — see also the Cars, Mr Mister, Starship — which you either love or can't remember. This one has an unsightly appeal of sorts.

BIG COUNTRY 'The Teacher'

(Mercury) That familiar and immediately identifiable BC sound, on this occasion lent to a spectacularly unspectacular song which lacks even

LOOK OUT FOR
FORTHCOMING
TOUR DATES

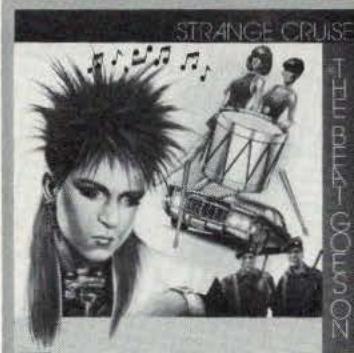
KISS AND TELL.

TOURED WITH ZZ TOP

DEBUT ALBUM AND CASSETTE

CHR 1513 ZCHR 1513

Chrysalis



THE TRIFFIDS 'Wide Open Road' (Hot) A product of the supposedly vibrant Aussie indie scene, although this is about as vibrant as a flat battery. All worthy guitars, careful keyboards and an excruciatingly monotonous vocal. It encapsulates perfectly a long drive — tiresome.

THE MEN THEY COULDN'T HANG 'Gold Rush' (MCA) A case of heard it all before I'm afraid. Shane and co have been producing these Irish tinted jiggers to rousing accompaniment for some time now. The lead singer's got a less colourful voice, although he's probably got better teeth.

the anthemic appeal of 'Look Away'. The only lesson to be learned here involves the dangers of getting stuck in a rut.

THE JACKALS 'All In A Day EP' (Constitution) Tom Petty guitars, sub-Lou Reed vocals with touches of the Byrds and Small Faces combine to exploit the worst excesses of psychedelia, complete with feedback, drawling vocals, and there's even some thunderclaps and echoey footsteps to introduce one track. Has a dubious sort of appeal in places though.

GENE LOVES JEZEBEL 'Heartache' (Beggars Banquet) Infuriating diction accompanies a naggingly insistent song, with an appeal that exceeds their previous Goth encapsulation. Quite catchy really, and a great sleeve.



fat cheeks for this uninteresting rap cum electro rendition — if not it's just another of this week's bad copies.

MANFRED MANN'S EARTH BAND 'Going Underground' (10) No, I couldn't believe it either. Why? The Jam's classic slowed down, softened and stripped of all personality, power and pertinence. There was a time when old Manfred was renowned for his cover versions, but those days are long gone. This is just embarrassing.

reviewed by



di cross

their LP, it's a chugger of a track. Drum heavy and unhappening, it starts as it means to go on and stays the same in the middle. Dull.

NON STARTERS

STRANGE CRUISE 'The Beat Goes On' (EMI) Actually Steve, it would have been better for us all if the beat had stopped a while back. Short of a few good ideas since new romanticism became the latest failed cliché are we? A pathetic, unadventurous copy of a Sonny And Cher classic, complete with ridiculous air-brushed sleeve.

FAT BOYS 'Sex Machine' (WEA) A boring and rather unamusing 'parody' of Mr Brown's little ditty, lacking the evocative rhythm and power of the original. I assume their fat tongues are planted firmly in their

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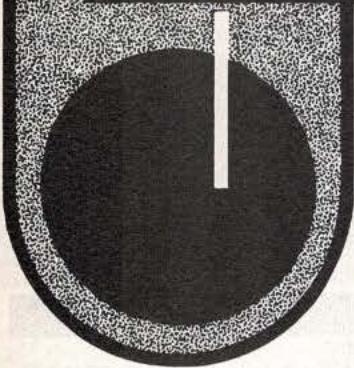
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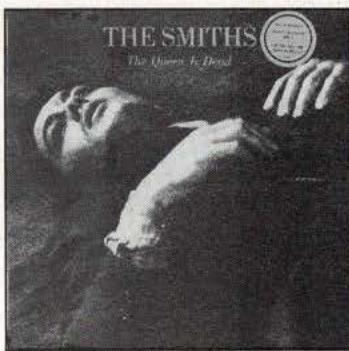


THE SMITHS 'The Queen Is Dead' (Rough Trade ROUGH 96)

The Smiths' third 'real' LP, and as they become firmly ensconced in popular musical history, we're onto gatefold sleeves and wacky introductions courtesy of Cicely Courtneidge. All, it must be said, pretty par for the course.

What's not par for the course is that this band is still getting better. "What?", I hear you cry. "They all sound the same by now!" Well in a way, yes they do, but the reason a small child goes back for its third chocolate milkshake is because it tastes better than anything else in the shop. It's that simple!

Morrissey and Marr still can't quite get it together all the time, 'Never Had No One Ever' and 'Some Girls Are Bigger Than Others' bearing all the



hallmarks of the familiar Smiths' filler, where music and words hardly embrace.

But when they do, it's real tongues-down-throats stuff providing some of the band's finest moments yet, most noticeably on 'Cemetery Gates', an absolute classic and their best since 'This Charming Man', with Morrissey's chastisement of plagiarism and fake wordSmiths, while Johnny Marr lays down layer upon layer of the most beautiful clipped guitar playing you'll hear this year.

Even the peculiar 'Frankly Mr Shankly' makes sense on repeated hearing, its twee beginnings again bolstered by a swooping Marrism which saves Morrissey's modern George Formby outing from defeating itself. Perhaps the most welcome

inclusion here is 'I Know It's Over' where Morrissey finally gets around to delivering a touching and sharp love song, and even though he's still only the third party he'll cry if he wants to.

That Johnny Marr's talents continue to expand by the month is a sure sign that there's a lot more to come from this band. He's still the best top and tail merchant in the business — just listen to his work on 'Bigmouth Strikes Again'. 'The Queen Is Dead' is proof enough that this is still our most charming pop group. With some of Morrissey's funniest ever lyrics, ('Vicar In A Tutu', for example) and Johnny and the band doing what they're best at, it all adds up to more than a thousand shamblers could produce in a lifetime. ■■■■■½

Andy Strickland

DOCTOR AND THE MEDICS 'Laughing At The Pieces' (IRS MIRG 1010)

Of course, if I was a five feet tall six stone weakling with bad breath, I might like Doctor And The Medics a little better. But being a clean and wholesome sort of chap, their appeal passes me by.

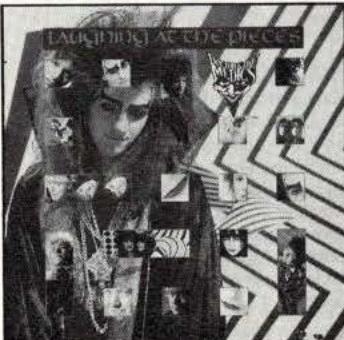
If you let down the Doctor's hair and wipe the make up away, you're left with a slightly better than average pub band striking lucky with a cover version at a particularly boring time of year.

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

The joke wears pretty thin, especially through 10 tracks. The Doctor's voice is tediously thin and the warblings of the girls trying to jar him into life are embarrassing. In the background there's a miserable selection of jangly guitar parts.

The whole thing is embarrassing and tedious and much too silly to be remotely funny. I sentence anybody who disagrees to listen to the new Genesis album at least 20 times. ■

Robin Smith



GENESIS 'Invisible Touch' (Virgin GENLP 2)

Genesis now exist solely to save Phil Collins from the social embarrassment of having three multi-platinum solo albums in the chart, at once. 'Good geezers', you see, mustn't ditch their



BALAAM AND THE ANGEL

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old mates, even if all they contribute now is a workaday glaze of Eighties' rock slosh.

Stripped of the saving grace of their one-time arty pretensions, the lads now manufacture an affluent, airborne type of pop. A little bit brash in places, and the odd 'exploratory' synth noise, it's all quite worthy of say, the Fixx or even Mr Mister.

Their only distinguishing feature is Phil Collins' freeze-dry whining, which whole platinums of people absolutely dribble over. Others, however, find that it makes their teeth drop out.

Whatever Phil's falsetto does to you, there's certainly plenty of it. The single 'Invisible Touch', and 'Anything She Does' are the chirpy, poppy bits. 'In Too Deep' is the soft-focus ballad, 'Land Of Confusion' is a rock jogger, with Keith Richards guitar, and 'Tonight, Tonight, Tonight' is very Peter Gabriel.

Despite the air-conditioned, MTV bland-out, they still can't resist letting you know that they're actually a bit intellectual. So we get 'Domino', a tenuous, mini-concept, anti-nuclear linking of 'In The Glow Of The Night' and 'The Last Domino'. The latter being one of those dramatically over-arranged rock songs which peg out in the middle, for an 'atmospheric', 'ambient' insert.

The album's one flash of squonked-out brilliance comes right at the end, with the clattering synth doodle 'The Brazilian'. Phil doesn't sing on it, you see. ■■■

Roger Morton

CASHFLOW 'Cashflow' (Club JABH 17)

Side one starts with 'Party Freak', side two starts with 'Spending Money'. Get the picture? Yeah, that's right, 'Cashflow' is simply jam-packed with every current soul cliché you'd care to mention. We're not only talking subject matter here: cars, credit cards, women. We're talking sanitised, safe and overproduced.

You'll know by now that the LPs produced by Larry Blackmon, you'll know that Cashflow are part of the Atlanta Artists stable. What you won't know is that in his attempts to pull every trick out of the bag, Blackmon has turned this record into a sub-Cameo work-out. That's Cameo without the touch. Cameo without the cuteness.

So, what you get is formula synth soul, plenty of straining vocals and not an awful lot of feeling. Yeah the 'Mine All Mine' single is pretty tasty, but at the moment you're gonna have to take that as the one sign of encouragement here. ■■■

Jim Reid

FRANK TOVEY 'Snakes And Ladders' (Mute STUMM 23)

What a conundrum! Frank Tovey, previously known as Fad Gadget, drops his synthesiser sound into the waste disposal, hitches up with what sounds suspiciously like a true blue rock and roll band, and writes a set of songs so uninspiring that it took a magnificent effort on my part to keep my eyes open.

What a shame. Six years ago, he showed so much promise and possessed a shimmering sense of

originality. Now it makes me want to weep to have my ears sullied by such tedious banality.

Trouble is, Frank is such a lovely person and he's worked so hard, that it galls me to have to put more nails in his coffin. However, to say that this album is a complete non-event would be too kind. 'Luxury', for instance, sounds like Simple Minds have a quick 40 winks, while 'Megalomania' could have been a left-over from the last Dead Or Alive album. All this cowboy chit on the sleeve may well only be a joke, but it certainly isn't funny anymore.

I suggest that Frank hangs up his harmonics immediately 'cos this sad and tawdry album is dumber than the 79th reshowing of 'Von Ryan's Express'. ■■■

Nancy Culp

JACKIE WILSON 'The Soul Years Volume 2' (Kent 054)

Kent keep the soul compilations coming, this being a sequel to volume one (Kent 027). Jackie Wilson is another soul star cut down in his prime, who's well worth resurrecting.

The man behind such classics as 'Reet Petite' and 'Higher And Higher' was crippled by a stroke in '75, and died in '84. The 16 tracks present here represent his work from the mid Sixties onwards.

Not as obvious a compilation as perhaps some would have liked, there are covers of 'Uptight (Everything's Alright)' with Count Basie and 'You Keep Me Hanging On' with classic cuts like 'Somebody Up There Likes You' and the bouncy 'Hard To Get A Thing Called Love'.

A very samey production throughout, and the absence of any of his most famous cuts make this an enthusiasts only proposition, which is a shame as the man deserves to be up there with the Sam Cookes, Marvin Gayes and Otis Reddings when Sixties soul is mentioned. ■■■½

Di Cross



MARVIN GAYE 'Motown Remembers Marvin Gaye' (Motown ZL 72463)

Or Motown digs up Marvin Gaye yet again, you're probably thinking. But hold on — this time that tacky treatment of adding new instruments to old tracks seems, against all the odds, to work. Avoiding the matter of how the musicians must have felt accompanying a dead man, we'll move swiftly to the contents and start enjoying.

What makes this acceptable, I suppose, is that they're tampering with

originals which aren't very familiar in the first place, and what you don't know can't hurt you. But in any case there's some extremely strong material here, songs that are actually worth remembering the Love Man by. Nothing in the 'What's Going On' league, all right, but try 'Dark Side Of The World' for an irresistible, anthemic Gaye love song, 'Lonely Lover' for a slice of early, deep soul and even a breath of gospel on 'No Greater Love'.

There's more: 'The World Is Rated X' might be a little dated but it shows Gaye in his best hellfire mood, and as JH has already pointed out, if Frankie can get to number one on the strength of a fingerpop, what price 'Baby I'm Glad That Things Worked Out So Well'? Forget Levis ... this time Marvin's wearing the trousers. ■■■■■

Paul Sexton

STAN RIDGWAY 'The Big Heat' (IRS MIRG 1008)

It's often the case that a singer leaves a successful band in search of complete personal creativity. More often than not, this rash move backfires spectacularly, but not in the case of one Standard Ridgway — ex Wall Of Voodoo and a man who's taken his time in presenting us with a classic, thoughtful pop LP.

Apart from the sheer melody and texture of these ace pop tones, the man writes his studied vignettes of modern America in a way that is far more interesting, and invested with a

far stronger ring of truth, than say a Springsteen working song.

'Pile Driver' deserves to be a smash hit single all over the world, and if anyone had told me I'd enjoy a song about a ghost marine that isn't hard country I'd have laughed, and I'd have been wrong. Listen to this LP and you will finally realise what non guitar-based pop music for the Eighties should really sound like. Yes, Stan IS the man! ■■■■■½

Andy Strickland

VANITY 'Skin On Skin' (Motown)

What can you say about an album made by an ex-girlfriend of Prince who has a predilection for baring her not inconsiderable assets and influences at the drop of a purple feather? Well, how about this? Dusky beauty makes slick sophisticated leg-over music for yobbos in souped-up Capris with souped up hi-fis. Get the picture?

Sure, Vanity has a pleasant voice and the songs are all, um, pleasant. The cast of thousands assembled herein (and was there anyone or anything left off the credits, apart from her false eyelashes?) make pretty noises that slide in one earhole and out the other.

It's easy listening music without a hint of real guts. There's plenty of raunchy lyrics, as in 'Animals', and 'Ouch' is just the sort of thing the lads'll be getting sweaty in their tracksuits to. Great music for doing the ironing to. ■■■■■

Nancy Culp

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There's more to musical life down under than AC/DC, Men At Work and Rolf Harris. INXS tell **Mike Gardner** about the vibrant Aussie 'indie' sound of the Eighties

In the past, the quickest way for an Australian band to have success was to pack up their tucker bags and abandon their homeland. Bands as diverse as the Birthday Party and AC/DC used to scrimp and save the airfare to England to get international recognition. Now INXS are attempting to prove that you can stay at home and be recognised without being Rolf Harris or Dame Edna Everage.

"It used to be traditional for bands to go to England but they don't do it any more," says lead singer Michael Hutchence. "If you thought you'd be OK as far as the critics go, you'd come here and live for as long as it took to get to know the writers. It was the same with people going to Los Angeles. But neither happens on a serious level any more. The last bands to really do that were the Triffids or Go-Betweens.

"There's a lot of horror stories about coming to England. People over here think that the bands that do make the trip aren't appreciated in Australia, but they are. They come here and die in some garret and realise that nobody here gives a shit anyway. Sure there have been some successes like Nick Cave and the Go-Betweens, but there's two sides to it. Good bands like Hunters And Collectors went back to Australia and swore they'd never come back again."

INXS have managed a moderate international success by remaining resident in Australia but they admit their breakthrough on the world stage was due to good timing.

"We went to America at a time when you didn't have to play American music or be Olivia Newton-John to get played. MTV had taken hold and the radio programming was different. If we'd gone two years

AUSTRALIA AND ME



earlier we wouldn't have had a chance."

Since then, the band — Hutchence, the Farriss brothers, Tim (guitar), Jon (drums) and Andrew (keyboards and guitar), Kirk Pengilly (sax and guitar) and bassist Gary Beers — have had a blossoming career in America and Britain is waking up to them with their recent hit 'What You Need' and album 'Listen Like Thieves' — the title track being their new single.

Though Britain is acquainted with bands like the Hoodoo Gurus, and the aforementioned crop of indie bands, many bands back home in Australia are hoping that INXS can make a sufficient dent in the British music scene to allow a flood of Oz rock in our charts. Hutchence admits that Australia didn't have anything to be proud of musically until recently.

"After the Easybeats in the Sixties, we just cringe when it comes to the Seventies. The only successes in Australian music were Olivia Newton-John and Air Supply. Everybody in Australia was cringing and said they wished they hadn't been successful. The fact is they played American music better than the Americans. So that's the only notoriety Australia has had apart from the indie bands. Somewhere in between that INXS lies, I suppose."

"We were the first to get success of the bands to start off in the late Seventies. We haven't been signed up and sent to Los Angeles. We're out of the traps in Australia, playing pubs. There's a whole bunch of bands, fairly young and influenced by the late Seventies."

Don't get the impression that the pubs are cosy little boozers like the snug in the Rovers Return or EastEnders' Queen Victoria. These places hold up to 2000 people, all crammed in because of the lack of fire regulations. The only rule is that the band don't set up their PA in front of the toilets. The circuit is large

enough to afford most bands a healthy living without record company subsidy. It's ingrained into their culture; going to see a live band is as natural as cleaning your teeth. But things are changing.

"I think it's sad," says Hutchence. "I don't like the idea of A&R guys running around, finding a bunch of guys and saying, 'Here's £50,000 for a video'. They have a bit of success, but you put them in an auditorium and they're complete idiots."

"For instance, A-ha are just getting ready for a huge world tour, after number one hits around the world. I'm sure glad I'm not in their shoes without a performance behind them," agrees Tim Farriss.

"It all comes down to economics. In Australia you can play live and exist. In England you get paid by the record company to sit around. You don't get a wage off a record company at home," continues Hutchence.

But the band agree that Britain is still a creative hub of music.

"It must be very frustrating to be a band here," says Kirk Pengilly. "There's so much creativity but no machinery for it to go into. That's why you have such an amazing hang up between commercial and independent — because there's no choice. I would find it horrifying to be in a band and have to make that choice. To me, to be independent is to be old-fashioned; to not realise that this is a huge world and to not want to get your music out is to live in the Dark Ages. A lot of bands have no choice because of that system."

"Britain has the most poppy bands in the world. I watch 'Top Of The Pops' and think, 'They complain about American music and what's that?' And then you have these brilliant independent bands. I wish these bands would just get out. There's too much preciousness about it. They should be striving to get to as many people as they can."

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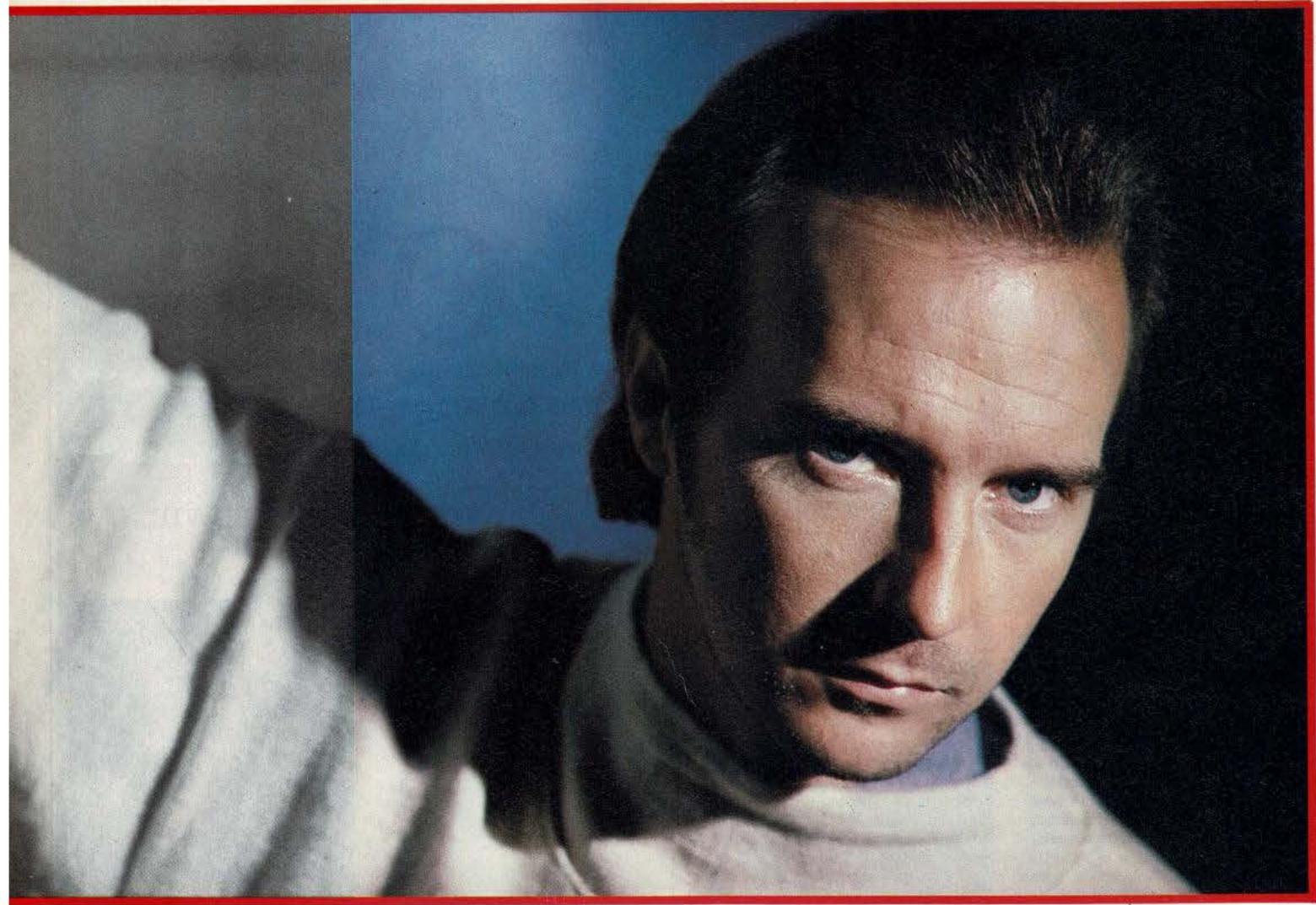
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"I DON'T WANT TO BE ON STAGE SINGING 'VIENNA' WHEN I'M 45"

Wise man of the Brit pop establishment **Midge Ure** looks back on his career, tells us how Ultravox is like being in Genesis these days and concludes that the music scene needs a right old kick in the pants. Oh yeah, there's the little thing of Bob Geldof and Sport Aid too . . .
Story: Robin Smith
Photos: Paul Cox

Midge Ure would like to sail around the world and wrestle sharks off the Philippines. But the trouble is he gets seasick. Instead, Midge prefers to indulge his fantasies in videos, like the one he's done for his spectacular single 'Call Of The Wild'.

"I suppose I do have a lot of romantic images about myself," he says. "Sometimes I can see myself retiring from the business and sailing off on a yacht, but I'd probably throw up on board. Being on the sea isn't good for my stomach."

And anyway, Midge is much too busy. Not only has he been tramping around Southern Ireland filming 'Call Of The Wild', he's also been writing plenty of new songs with Ultravox.

"We went to a wild and rugged coastline to shoot the video, it was the same place they used to make the film 'Ryan's Daughter,'" continues Midge.

"I don't think the people there had ever seen anything like us before. They all came out with their picnics to watch us filming. The video doesn't have a storyline. I'm beginning to hate videos with storylines. You know the kind of thing, they waffle around and then the conclusion is packed into the last 30 seconds."

"I just wanted to create a feeling to 'Call Of The Wild'. I just wanted some picturesque imagery to convey the mood of the song."

"It's pretty spectacular stuff, you know. Actually, I suppose the song could be about somebody who goes off one day to bonk somebody else, but I don't think you should print that in *RM*, I'm sure it's not suitable for your readers."

"I think the single has a Sixties feel to it. It's like one of those big production numbers they used to do then like 'Johnny Remember Me'. The song has a very tight and powerful feel about it."

"I've enjoyed the solo work; it means I've gone back to Ultravox feeling very refreshed. It's good to get out of the group format for a time and rely on yourself. It definitely sharpens up the senses."

Midge says that despite the shock departure of drummer Warren Cann, Ultravox will be back stronger than ever.

"All I can say about Warren leaving is that it's that old cliché about musical differences. It just wasn't working with him. We got together after the break and we knew it wasn't good anymore."

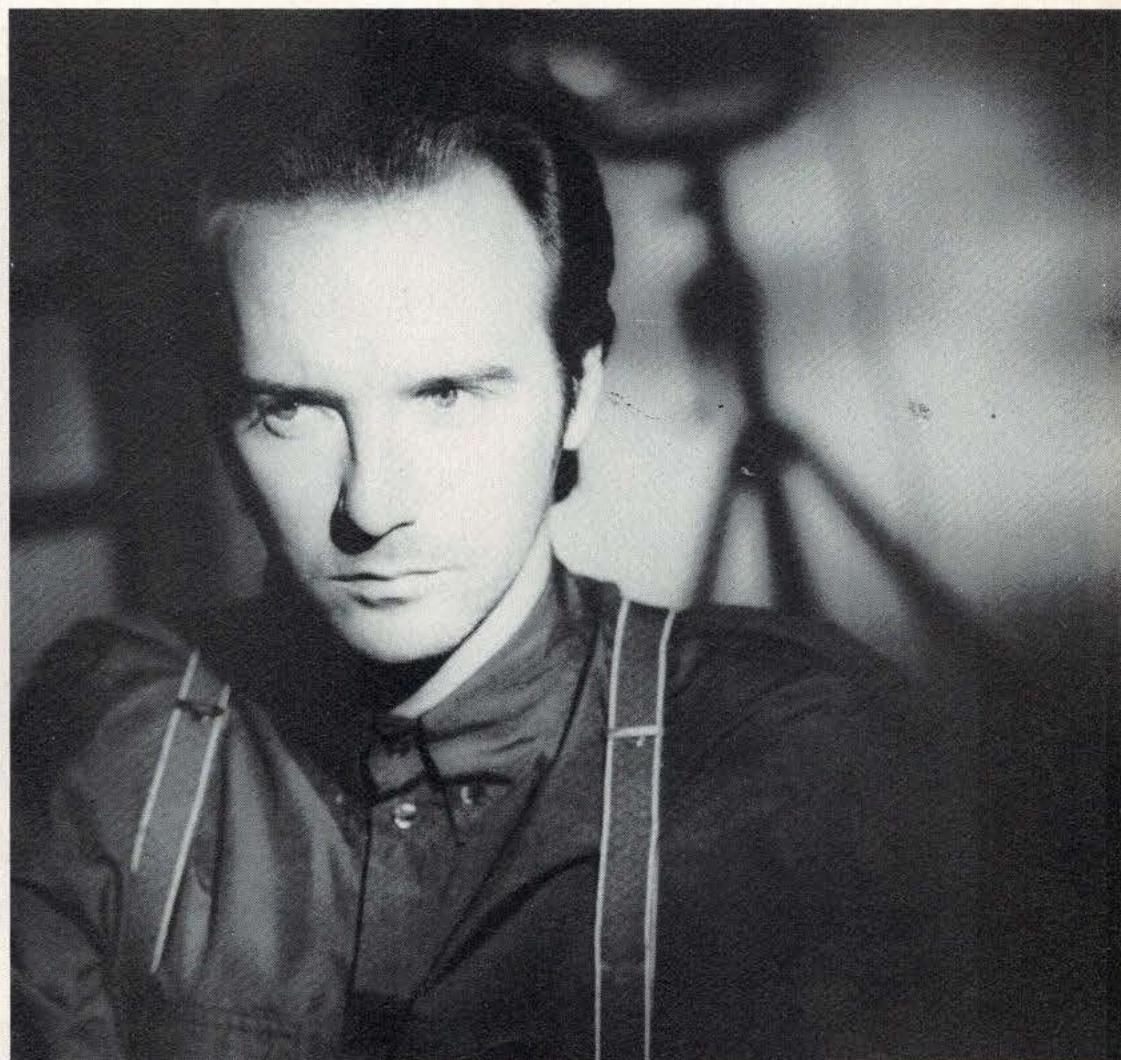
"It was upsetting because he's been a part of the group for a long time, but we have to carry on without him and look to the future."

"We've been using Mark, the drummer from Big Country, but we're not going to nick him permanently. Stuart Adamson would kill me if he thought that's what we wanted to do. So for the moment we're a three piece. It's like being in Genesis."

So, what can we expect from the new revitalised Ultravox, Midge?

"I think the album will be simpler than some of the old material, but of course there will be some classical touches from Billy Currie. The album will also be a bit earthier, but it's still going to be very stimulating."

"I think you can say we've become a sort of stalwart British group, but I don't want to be standing on stage



singing 'Vienna' when I'm 45. We're not afraid to take chances. Not everything we've done has been successful, but we're in the fortunate position that even if we're away for a couple of years the fans still seem to be there when we come back."

"I don't think there's a danger of us going stale because we can involve ourselves in other projects and at the same time we have a sense of loyalty and respect for each other."

"In the future I'd like to do some film music. It's a different sort of medium because you have to interpret what somebody else has put on a screen. I'd like that challenge. I wish I'd done the music for the film 'Highlander'."

I'm told the new Ultravox album should be out in the autumn and there's a chance of a tour. Let's hope they're both good 'uns.'

"I think music is in a bit of a confused state at the moment," continues Midge. "There seems to be little really positive music coming through. I think it's time for some kind of explosion again, some kind of kick in the pants, but I don't know where it's going to come from."

"Turn on 'Top Of The Pops' and you see bands like Doctor And The Medics trying to be outrageous but they're so embarrassed about it; they can't quite pull it off. It's like Gary Glitter, only he did it a lot better a long time ago."

Obviously though, Midge's Scottish breast bursts with pride at the current crop of Scottish bands hitting the airwaves . . . well, some of them.

"I think there's always that Celtic influence bubbling all the time, and then it comes to the surface. I remember the same thing happened a number of years ago. There will always be that Scottish influence coming up."

"Maybe Scottish bands have had to try that bit harder. Of course, music is an escape from the depression up there."

"But Scottish bands don't necessarily have to come down to London anymore. There's a growing recording scene up there. There's even been a scheme set up where kids can see what goes on in a recording studio and be trained in recording arts which is very encouraging."

I'm talking to Midge at the studios where they shoot 'Wogan', in beautiful downtown Shepherd's Bush. He's been here for hours rehearsing and being made up. This is the unspectacular end of the wacky world of pop, but Midge just grins and bears it.

"It's very boring but it just goes with the job. I know this probably sounds a bit corny, but honestly music changed my life totally. If it wasn't for music then I'd probably be turning a lathe as an apprentice in Glasgow."

"I don't think I've ever done anything bad in the business. I've never done anything to be ashamed

of. I've treated people fairly. I'm not the sort of person who bites people's ankles."

I wonder how the gentlemanly Midge could possibly cope with the excitable Geldof.

"I suppose we are quite an odd couple," he says. "To be honest when he played me the rough version of 'Do They Know It's Christmas?' I thought it sounded like some old hippy anthem. Then when we added the keyboards it showed definite possibilities."

"I accept Bob for what he is. He shoots his mouth off and acts in a very spontaneous way, but he gets things done. I couldn't see myself shouting at politicians or getting that excited."

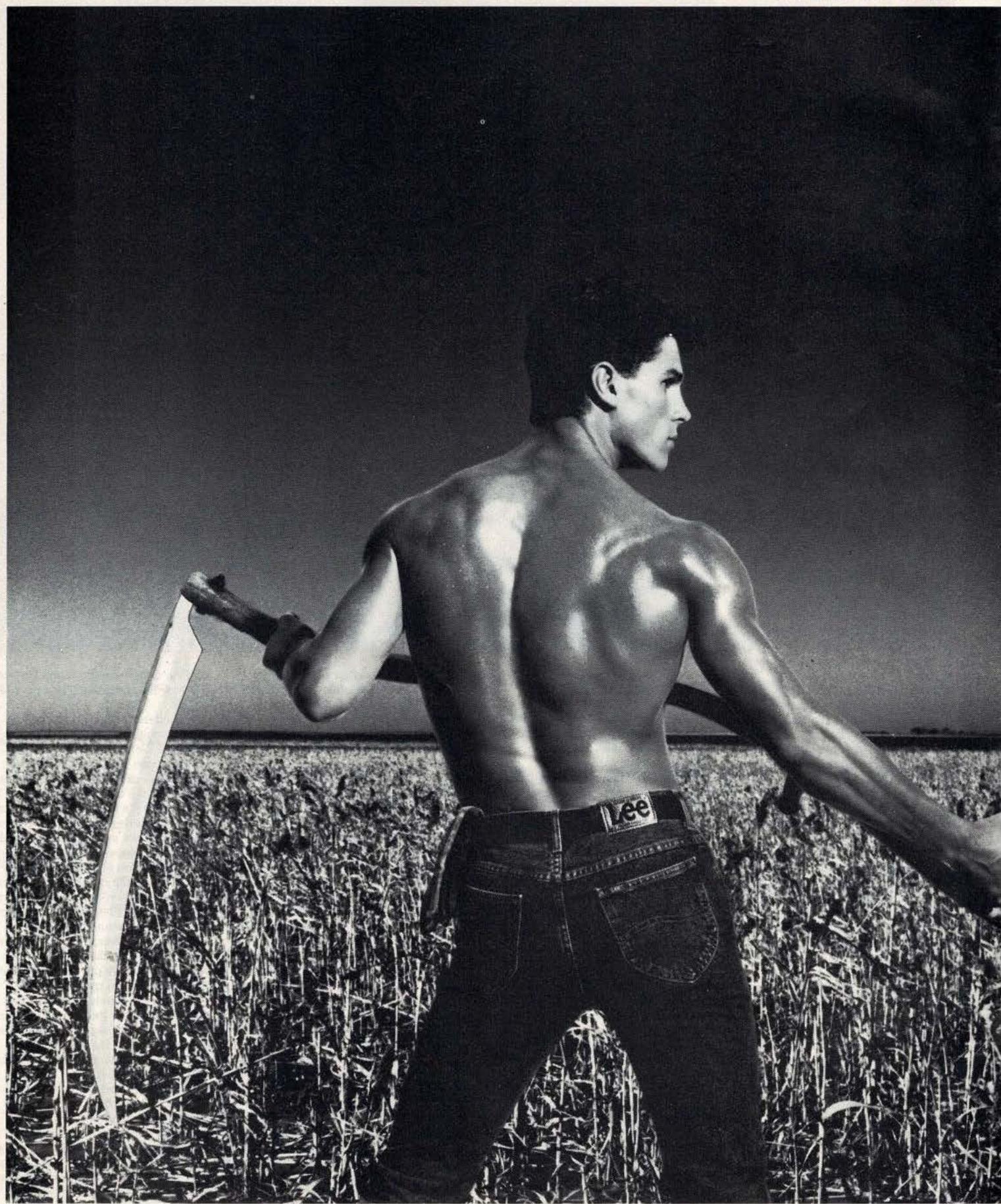
"I think with Band Aid, Live Aid and Sport Aid we touched people who wouldn't normally put their hands in their pockets and give to charity."

"I think the events have acted as a catalyst for other people to start their own things. Lots of people have been writing in to ask for Band Aid endorsement. There's been Bear Aid and things like that."

"I was surprised there weren't more injuries in Sport Aid because of the tremendous number of people involved, but it was all very well organised. I couldn't really appreciate the size of it while I was there, it was only later when I got home and saw the pictures that I could take some of it in."

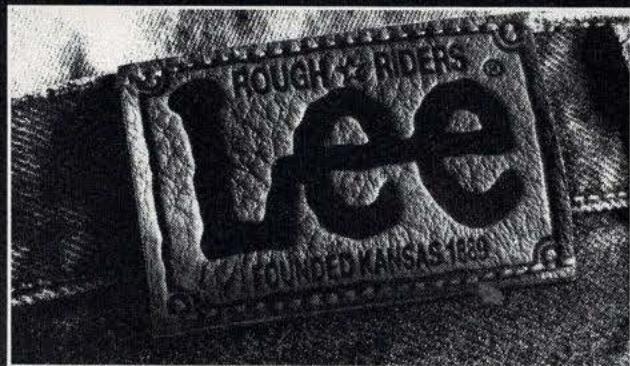
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RM 19

JOHNNY MARR

"I play guitar in a hip group and I'm skinny with dark hair. Sounds perfect to me". As the Smiths tell the world 'The Queen Is Dead', J Marr tells us about record company disputes, moving to London, drunkards wandering around his garden at two o'clock in the morning... and coming to terms with sex symbol status.

Marr he's making eyes at me: **Eleanor Levy**
Photography: Jo Novak

We all know the story about the boy named Johnny who met a local Manchester genius and started the greatest group in the history of the world.

Variations on the theme come and go — people occasionally replace 'genius' with 'wanker', or 'worst' for 'greatest' — but the one reliable element in the tale is the boy Johnny — the maker of tunes.

However opinions polarise for his loquaciously quiffed comrade, the person is yet to be born with a bad word to say about Johnny Marr. Universally respected as a musician, he also has the dubious honour of claiming pride of place on the **rm** 'boiler' board.

But even for Johnny, the last few months in the life of the Smiths have been difficult ones. Months that saw the professional disagreements between the group and Rough Trade result in a six month delay to the release of the third album, culminating in a court injunction that, until recently, effectively stopped the Smiths entering a recording studio.

Then there was the departure of Andy Rourke... the return of Andy Rourke... the appearance of ex-Aztec Camera guitarist Craig Gannon in the Smiths ranks. It all built up to leave a big, squiggy question mark over the future of the group, and set the tongues of their attackers wagging vindictively. Why **was** the LP so long in coming?

'Because it was rubbish', some offered by way of helpful explanation. Thankfully — or course — they were wrong. 'The Queen Is Dead' is as good as you hoped it would be. And in the current single 'Big Mouth Strikes Again', the Smiths reach new heights of musical pleasure — like drinking frozen margueritas through your ears. But they had me worried there for a while.

This is an interview in two parts. The first took place in Manchester, back in snowy February. The Queen Is Dead' had been ready for release for two

months; 'Big Mouth' was lying in wait, but both the dispute with Rough Trade and that fine old chestnut 'problems of a personal nature' were looming large. Johnny seemed subdued and tired, and as the release date for the records slipped backwards and changes in the line-up occurred, that interview got less and less relevant.

With the release of 'Big Mouth', Johnny — who doesn't do many interviews anyway — decided yes, he would update it. Meeting him again in the London recording studio where he's working on the instrumental B side of the next single 'Panic', it's like the world's been lifted from his shoulders.

He positively bubbles with enthusiasm, full of energy as he perches bird-like on the back of a chair one minute, rushing around the kitchen in search of an ashtray the next. There's an ever-present sparkle in the eyes and a winning grin flashed whenever he's trying to put a point across. A right little charmer, if ever there was one. Your granny would love him.

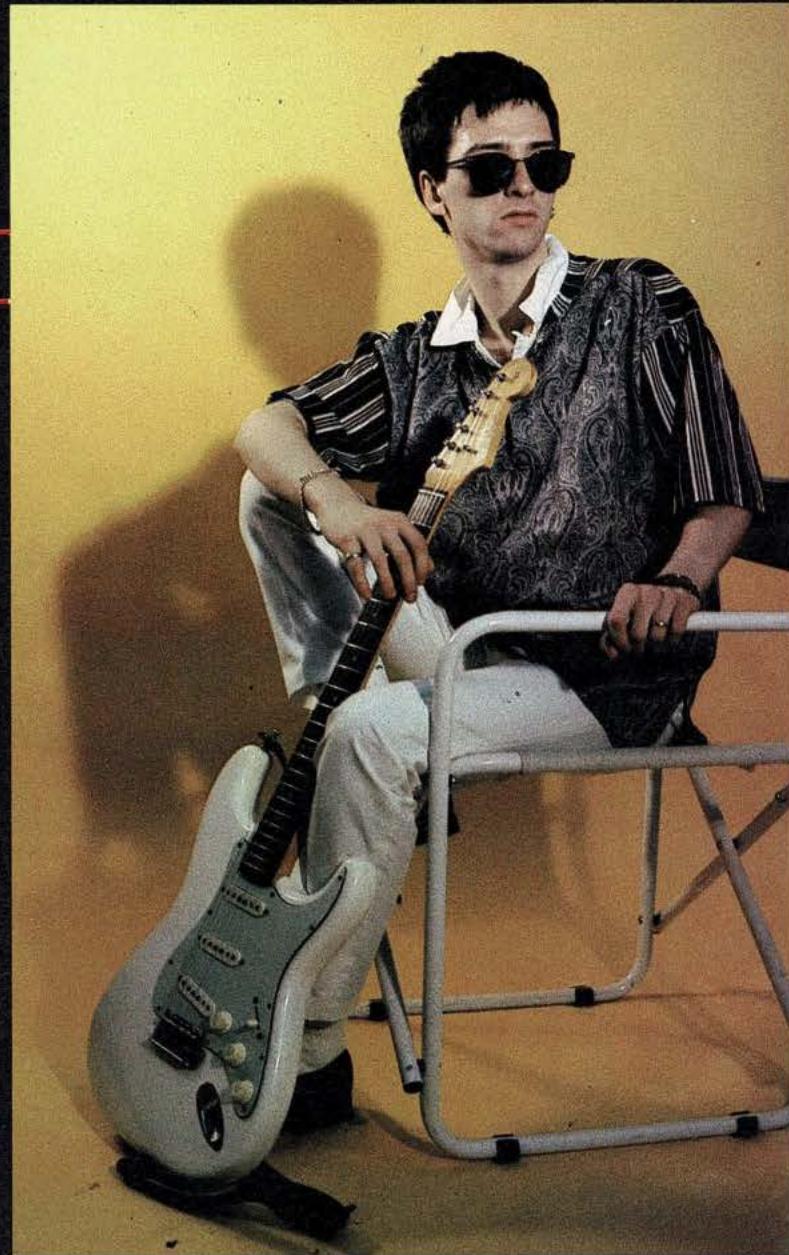
"We've come through a lot," he says reflectively, "but everything's really good now, really positive. It's all happiness in Smithstown — for once."

• **Obviously, a lot's been happening to the group recently. What have the last few months been like?**

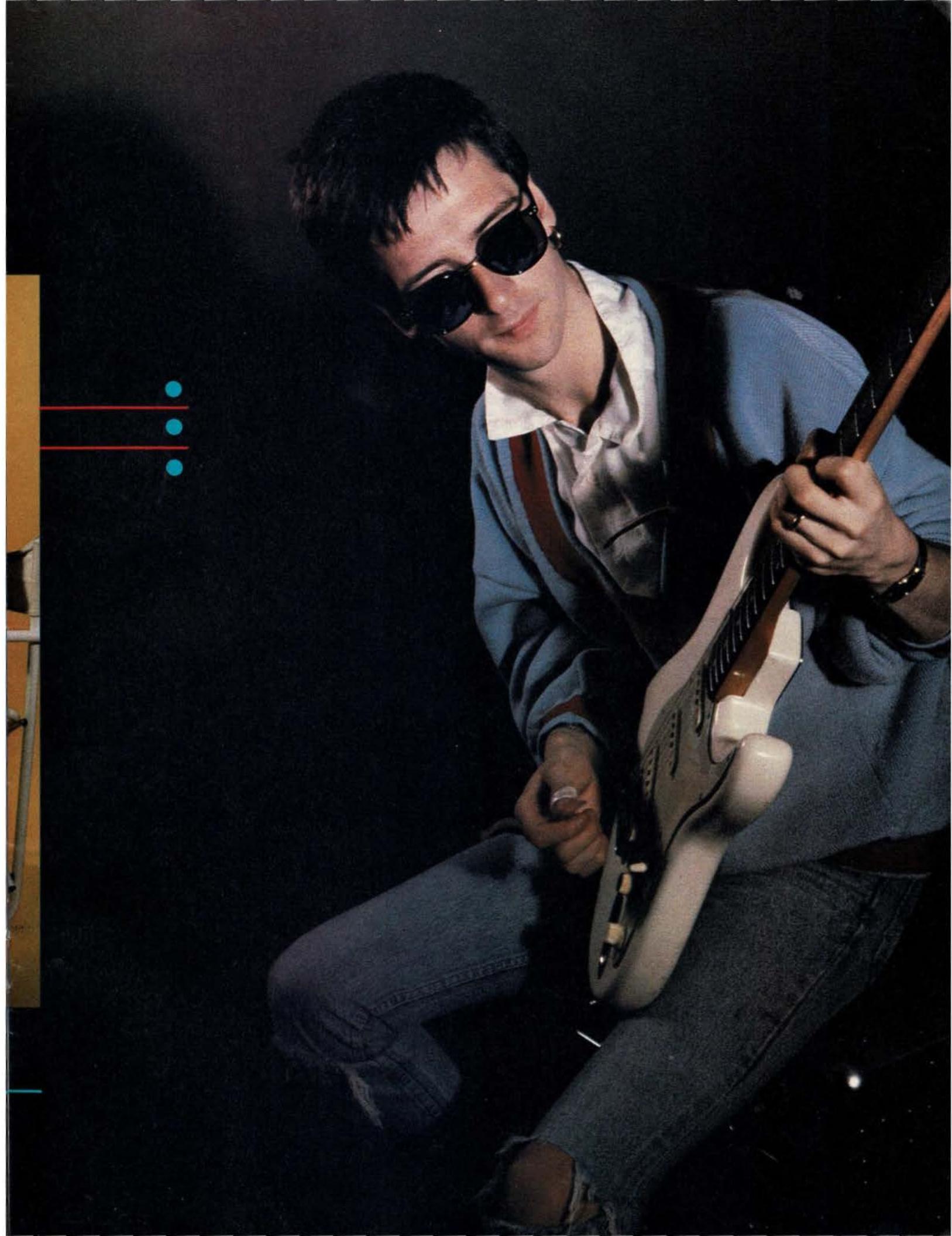
"I didn't realise the kind of effect the lay-off because of the court case would have on us. We were just deprived of doing what we do — just going in the studio and making records.

"We'd finished the LP in November and were pretty frustrated about that not coming out. Nothing was happening. It was then I realised that for the first time since I was really young, I wasn't going into a rehearsal room or studio three days out of every week.

"It took ages to dawn on me that I had to try and find something else to do with my time other than music — to try and lead a normal life. It didn't work at all."



CONTINUES OVER



● You weren't able to do anything as the Smiths?

"That's right. It was so frustrating. Me and Phil, the roadie, even went on this midnight jaunt from Manchester to Guildford to try and steal the mastertapes of the LP, it got really silly. We drove all the way down in the snow, but they caught us and said we couldn't have them — not surprisingly, I suppose.

"Still, we wrote some new songs and got a new guitar player in, so there was something going on. And I moved down to London, which is great because things were getting really uncomfortable in Manchester."

● In what way?

"No privacy at all really. And no musicians. Well, plenty of musicians, but none I can work with. Since I came down here I've just been working and writing lots of songs, and it's great."

"See, I'm trying to avoid saying anything to offend anyone, but it's been pretty tough in Manchester. There were all sorts of weird things happening. Intruders, people trying to break in, our cars being smashed up, motorbike accidents, drunkards in the garden at two o'clock in the morning singing our songs. Lots has been happening — it's been great."

"It took me ages to realise that I was staying in a lot more than I used to, and not doing the things that made me happy. When we met before, it was the weirdest time for the group. I can see that in retrospect."

● Was that the time when Andy left?

"Well, yeah. I think Andy left straight after the Irish tour. Two of those gigs were great, one of them wasn't. And it was when we got back from there that I realised I wanted to get another guitar player in."

"I didn't really need too much time to think about it, I just instinctively knew. I've noticed since Craig's joined that people are surprised. I don't know why, maybe they think my guitar ego wouldn't deal with it, or something like that. I can understand that — but it isn't true. The desire to enjoy playing is more important."

"And everything's fine with Andy now, so we're really enjoying things at the moment. It reaffirms my belief that to take things seriously is just not worth it."

"I can't look at any of our old interviews or TV, but I know we took things too seriously a lot of the time."

● So, you think you've changed a lot since then?

"Yeah, I do. It's true that you do have to suddenly grow up really quickly. Well-worn clichés and old phrases about success — it's tough at the top, it's lonely at the top — and clichés about life and getting older, really make sense to you. I was just so full of it when I started. So aware of being a teenager — it was one of the things that kicked off the group."

● What's the position with Rough Trade now?

"We're going to do one more album, then we'll think about the situation."



● And after all the delays, does the new LP still stand up when you listen to it?

"Yeah, to me, it stands up better six months after, than the others do. From a guitar player's point of view, it's great because I think maybe I've overplayed a bit in the past. There are a lot more subtle things on this LP."

● When we spoke in February, you said you were expecting good reviews. What do you think now?

"I feel that I'll be criticised, if that's the right word, for relying too much on my sound. But of course it sounds like me. If I'm happy with it and it sounds good, then it's up to people to make their choice whether they like that sound. I wasn't going to wreck a song with a new sound or a new feel just to please people I don't give a shit about."

"But I like things to sound like me. I'd rather sound like us than anyone else. And," (with a broad grin) "I think most other groups would too." (Changing tack suddenly, as he takes a sip from a handy can of Red Stripe:) "My love for booze has come back as well, which is great. It went after we started doing tours, because you'd be on stage every night for five weeks going 'glug, glug, glug' and your adrenalin keeps you going, but when you get off stage, you're really, really pissed. So I stopped."

● On the 'Meat Is Murder' tour the stage always seemed to be strewn with Lucozade bottles.

"Yeah, well, we're all really into Lucozade."

● So it wasn't some conscious decision to avoid being a stereotyped boozy pop star, then?

"Oh, am I being a stereotyped pop star here?" (staring in mock horror at his can) "I've even got the

shades and everything! Is that such a crime? I don't want to go 'Long live rock 'n' roll' or anything — I mean, I'm as hip as the next person — but certainly, I wouldn't make any apologies about being the way I am. I am your archetypal musician. I think it's a good thing — don't you? It's pure coincidence that I like to wear sunglasses, I play guitar in a hip group and I'm skinny with dark hair. Sounds perfect to me!"

"I think performance is a part of entertainment. Maybe that's what's wrong with music in 1986 — there's no performers. No pop stars. It's a very pseud attitude to think that to be entertaining is redundant."

● When we met before, you mentioned how your first love was Susan Day, the actress who played David Cassidy's sister in 'The Partridge Family'. ("What a programme that was. An essential part of my musical roots", were the exact words, I seem to remember). Do you think it works in the opposite way now, and you've become someone that people will remember in 10 years' time as their first love?

"I can't... Oh, I don't know..." (back of neck reddening, just a touch) "I can't say."

● Do you think of the Smiths as heart-throbs?

"How do you answer that? Oh yeah, yeah. I always did."

● Standing at the front of the Brixton gig last year, there were quite a few people screaming 'Morrissey, I love you', 'Johnny, I love you'. Quite understandably, of course.

"Well, it is flattering. It's what makes our gigs complete. Maybe the night before you'd have gone to see a group who are supposedly 'inspired' by the Smiths. And they play their introspective songs very well and all the rest of it, but you come to a Smiths gig and it's big and noisy, and there's loads and loads of screaming. It is flattering. I never really tried to do anything about it, though," (pausing to consider) "... which I probably regret now..."

"It's funny, because no-one's really mentioned that to me before, but it does exist. We get plenty of fan mail, I just wish it was a bit more... detailed," (eyes twinkling) "and explicit."

"But no-one's ever made any big deal about it. So I'm sure you'll put that right."

● Possibly

"But," (warming to the subject) "is it a lie for me to say that of all the important groups over the last few years who've been in our position, no-one's ever had a drummer as good looking as we have. And guitar players — where are you? Bass players? And everything I've got to say about Morrissey has been well documented. Probably too much so."

"So..." (eyes twinkling for one last time) "I'm glad you noticed. I'm glad someone noticed."

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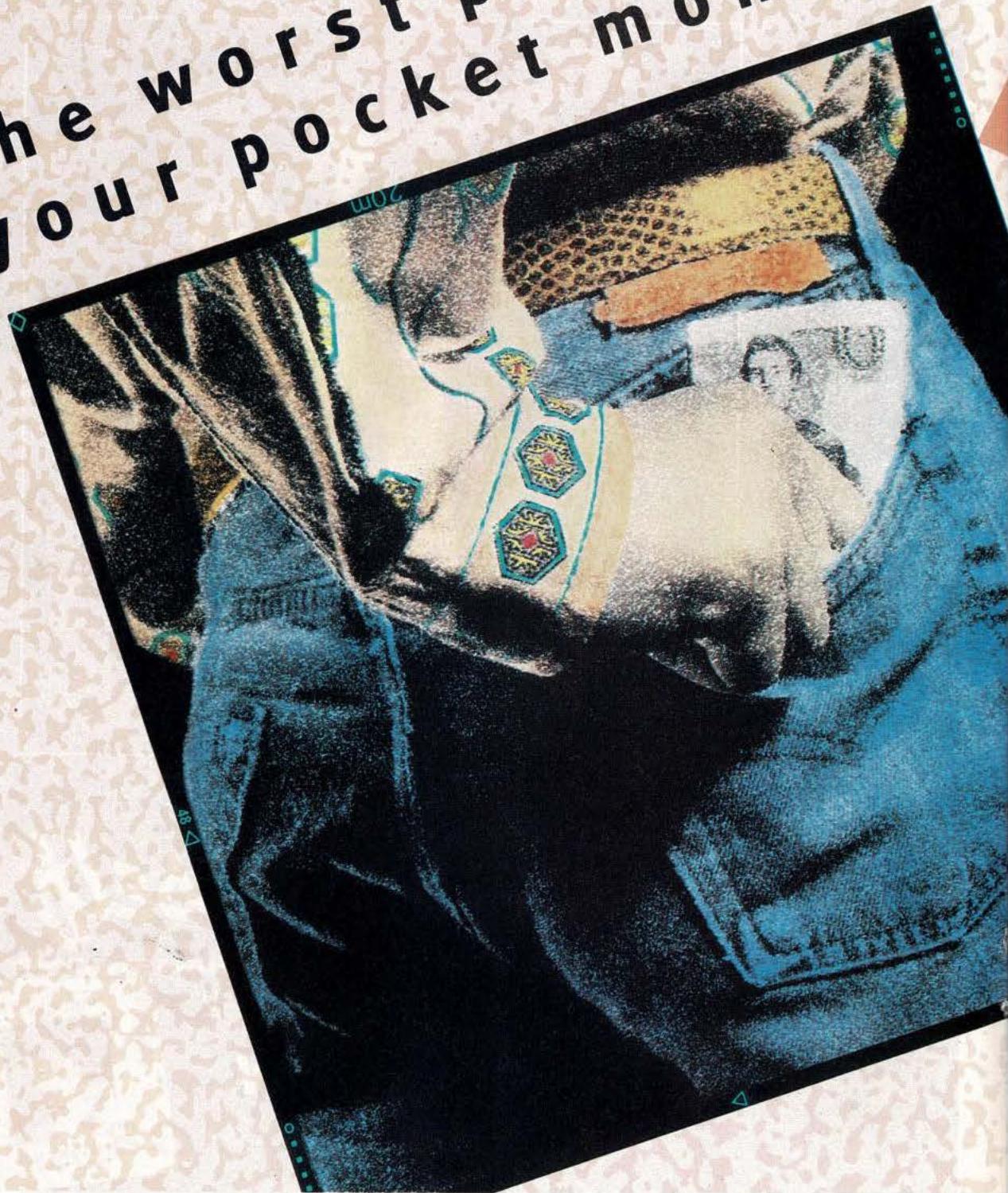
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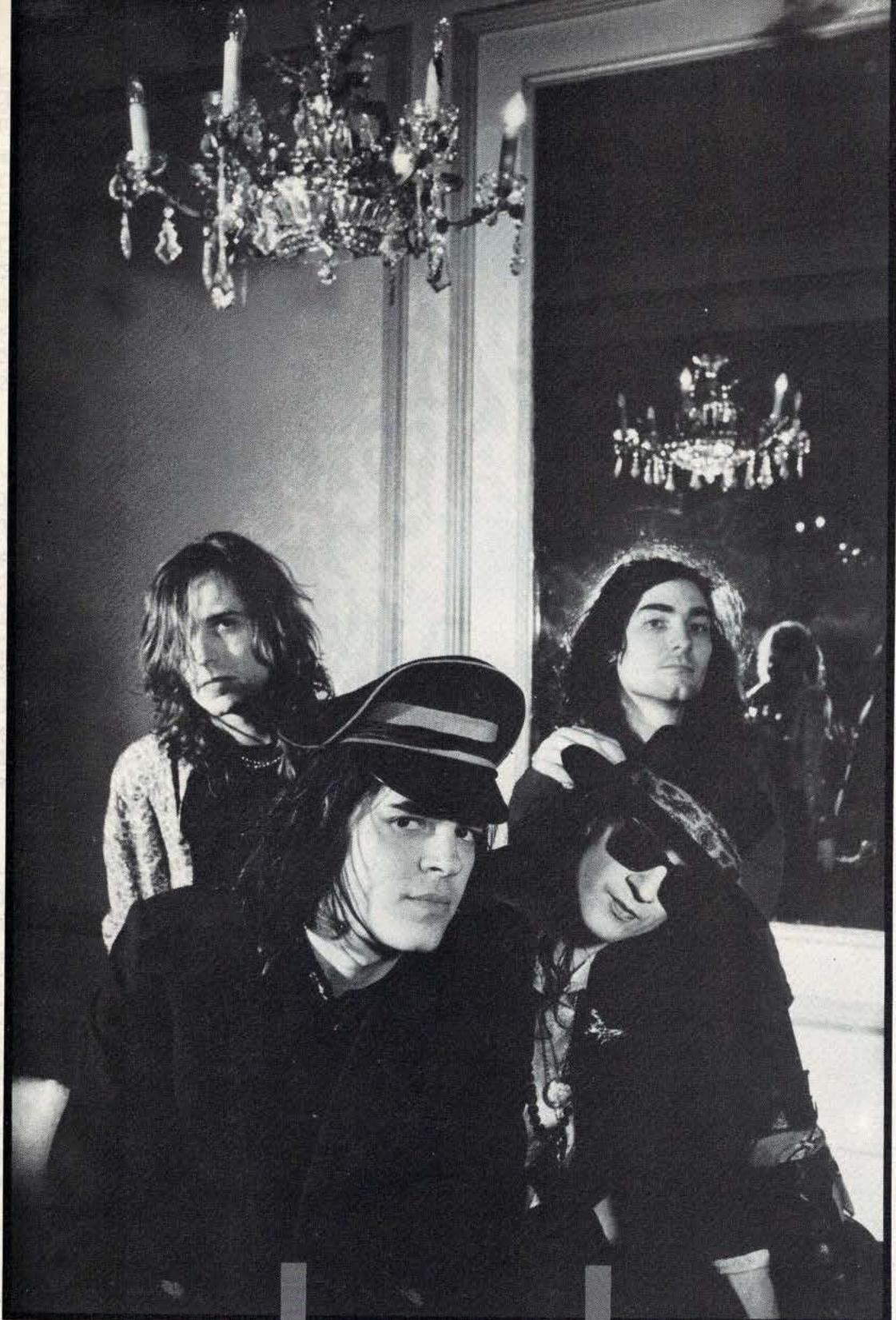
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THEY'RE ON A MISSION FROM GOTH AND THEY'RE HEADING STRAIGHT FOR THE NATIONAL TOP 40. RM PHONES UP **THE MISSION** AND FINDS THEY'RE ASLEEP.

STORY: **JIM REID**
PHOTOGRAPHY: **TONY MOTTRAM**

Life in the fast lane. One day you may find yourself in a rock band, on a tour bus, on the way to a gig in Cardiff. It is four o'clock in the afternoon and the nearer you get to Wales the further your single, 'Serpent's Kiss', streaks away from the bunch in the indies chart. You are asleep and you may be dreaming of all sorts of rock'n'roll debauchery, who knows. For the moment you fall further into the land of nod, the phone rings. Phew, rock 'n' roll!

"We were asleep when you rang," Wayne Hussey, lead singer of the Mission tells me down a crackly cellphone line. "It's really tiring. We're doing 12 gigs in 12 days on this tour. I wish we'd arranged for a day off. If we take things a bit easy we should be OK, but we do tend to go for it every night."

Nothing sleepy about the Mission's swift rise atop the indie chart, though. But then that's no surprise either, for the Mission are, forgive the cliche, the first indie supergroup.

Take a decker at this line up: Wayne Hussey (ex Sisters Of Mercy and Dead Or Alive), Craig Adams (ex Sisters Of Mercy), Mick Brown (ex Red Lorry Yellow Lorry), Simon Hinkler (ex Artery).

Plenty of long overcoat mileage there, but the crucial moment in the formation of the Mission came last winter when the Sisters Of Mercy split. And then the fun began.

Wayne and Craig split from the band and began to look for new recruits. They picked up Mick and Simon and then decided on a name for their foursome: the Sisterhood. Trouble is, ex Sisters Of Mercy singer Andy Eldritch had already formed his new band called, er . . . the Sisterhood.

Something had to give. Eldritch owned the copyright on the Sisters title and it wasn't long before Wayne and Craig were reaching into their compendium of rock band names. And so came the Mission. And here we are on the road to Cardiff with sleep in our eyes. And a few minutes to reflect on Mr A Eldritch.

"I don't see him anymore, although we only live 100 yards away from each other," says Wayne. "We only communicate by lawyer or press release these days. It's more fun, but it's more expensive. There are a few head games going on."

IS THIS THE FIRST INDIE SUPERGROUP?



impact the Mission are having **already** on the leg weary UK rock circuit. Sell out shows, fast shifting single, goth/pop euphoria. Are they surprised?

"It is a bit surprising," says Wayne. "But the response has been really good. It was a bit of a calculated gamble playing those size venues on our first UK tour, but luckily it's working out OK."

"I'm not really surprised about the record. I think it's a good record and I thought it would do quite well, but I am surprised that it's been such an immediate success. Fortune seems to be smiling on us."

Indeed it does, but Wayne believes it's not just a question of luck. Since he's left the Sisters Of Mercy things just aren't so black anymore.

"We're more open and warmer," says

Wayne. "The songs are more accessible and so are we. We wear more colours than just black now. We're easier to get on with now, we're not constantly at odds with the world."

Does this mean the Mission can forsake the world of dyed black hair and tight leather trousers for the pastel shades of the mainstream?

"We're not quite there yet," says Wayne, "but we will be soon. I think the group are ready for it, I wonder if the great British public is, though. I think it'll happen after the next two or three singles."

The Mission in the mainstream, it can't happen can it? Whither the satanic rites of gothdom, ligging at the Clarendon, listening to old Siouxsie And The Banshees records, black T

shirts. Are the Mission, or have the Mission, ever been goths? Wayne puts his hand on the Bible.

"We're just being ourselves," he says. "Our video completely confounds this goth image that we've got. I don't think we're gothic; we're not trying to be anything in particular."

So there you have it. The Mission are just good fun loving, permanently gigging lads. And just as the Cult picked up an enormous live following, the Mission seem set to crack through into the big time, via hard work and plenty of trips to Cardiff.

"We're traditional lads, we enjoy touring," says Wayne. "Playing live and making records are different forms of satisfaction. We wouldn't be good at being Sigue Sigue Sputnik. We wouldn't

be good at just making records and videos."

And how they love to prove it. Just look at the Mission's immediate itinerary: a new single in four weeks, dates in Europe and America and then Europe again, record an LP in August and then release another single and tour in October. A bit different from Wayne's time in Dead Or Alive.

"I was in the group for two and a half years and we only did six gigs, but there was a very good, strong camaraderie in the band. It's like that in the Mission too, very strong. It wasn't like that in the Sisters Of Mercy. There were a lot of people not talking to each other."

Which definitely isn't the case in the Mission, that is unless they're sleeping in the tour bus on the way to Cardiff.

LIVE

► ERASURE, THE TOWN AND COUNTRY CLUB, LONDON

Abba-cadabra, and welcome to wonderland. Suspend your disbelief now, for this is a conjuring trick, in which Vince Clarke waves the magic wand of Andy-Pandy Bell's ethereal voice over a set of silly-soppy love songs... and hocus-pocus, they're as enchanting as Abba.

Like the best of Benny and Bjorn, Vince and Andy's 'Wonderland' album, presented in full tonight, consists of plastic pop tunes, of seeming superficiality, which maggot their way to the back of your brain, and wiggle and wiggle, until they trigger off your most tender emotions.

Before an audience of deviant Eurythmics fans, and a few Gary Numan tee-shirts, there to see the dismal Frank Tovey (ex-Fad Gadget), Vince diligently tends his keyboards, and looks on indulgently as Andy parades his dizzy, daffy-duck stage antics.

Tonight Mr Bell is sporting a slightly obscure, style-ninny look, 'the Victorian muscle-man gone to seed'. In all-in-one bathing suit/mini-skirt, fishnet tights and cropped hair, Andy and his protruding belly twizzle and warble joyfully, while two blazers and feather-cuts, the male backing singers, fill in on the high and the low bits.

Although possessed of less bodily dignity than Vince's old Yazoo partner, the choral quality in Andy Bell's Morrissey/Moyet voice is just as adept at riding Vince's rota-pump, electro rhythms. The almost acapella introduction to 'Oh L'Amour's gliding melody was breathtaking, gospel truth.

Of the 'Wonderland' Clarke/Bell synthesis on digital pre-programme tonight, 'Love Is A Loser', and 'Reunion' are the most sing-along fizzy, and 'Senseless' and 'Push Me Shove Me' the most Dep Mode, broody. But it's 'Cry So Easy', and the lush keyboards of 'My Heart... So Blue' that have the heart-aching melodies.

All of them, even the Erasure version of Abba's 'Gimme Gimme Gimme', are obvious open-sesames to the chart. With just a little sleight of hand, our pair of pop pixies should be heading for the top of the tree, before you can say prestidigitation.

Roger Morton



Photo by Steve Wright

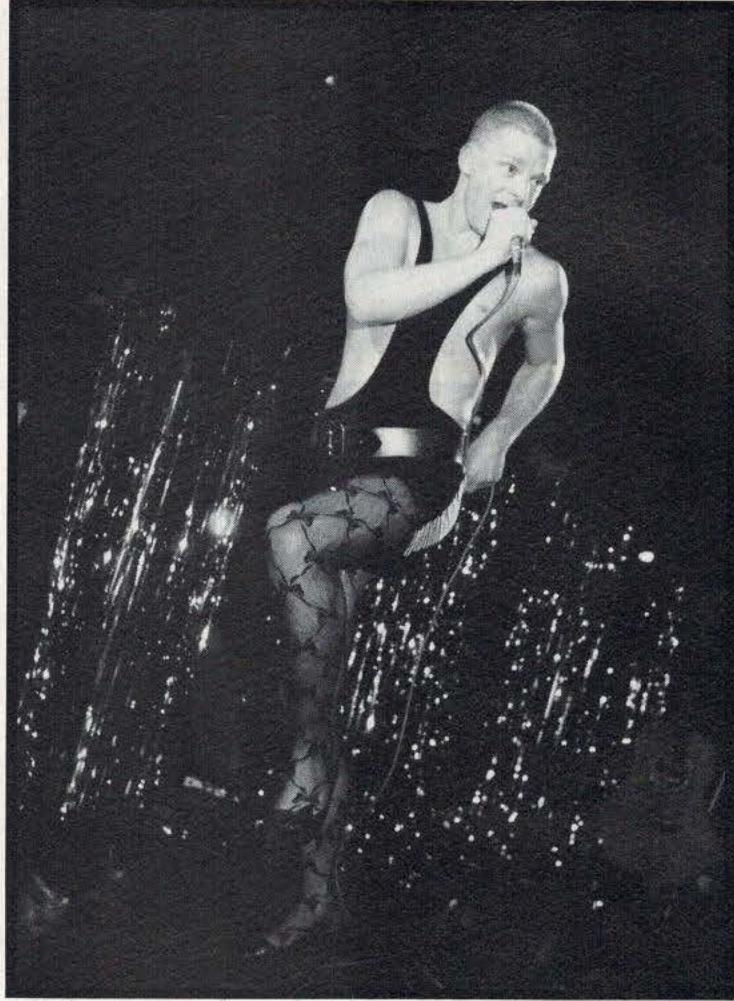


Photo by Patrick Quigley

◀ THE REPLACEMENTS, THE INTERNATIONAL, MANCHESTER

Oh dear, oh dear, oh dear, oh dear. I'm here tonight for one of two possible reasons. The first is that God is punishing me for something truly unspeakable that I've done in a previous existence. The second is that **rm** is secretly conspiring to turn my brain to mush at yet another truly awful, nasty little American nouveau heavy metal band.

I mean to say, just what is the point? The Replacements are truly appalling. I have this image in my mind of desperate British record company lackeys scouring the bedrooms and garages of North America for any old junk as long as it's an American guitar band. But even taking that into consideration, the Replacements are stretching it a bit.

Looking and sounding like a bad pastiche of AC/DC, each of their songs consists of a completely drab American singing drably for about three minutes, a two minute guitar solo then another minute of drabness.

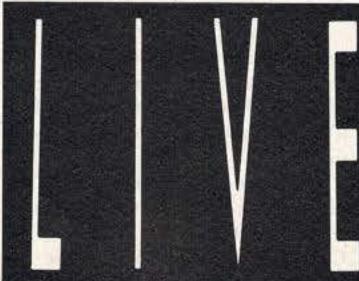
From what I can gather, their songs are mostly called 'Kiss Me On The Bus' or other equally enthralling names.

At their very, very best they sound like a bad REM B-side. At their worst they make me violently sick at the appalling state of affairs that allows such musical detritus onto the national circuit.

In the mid Seventies there was once a band called the Dictators, who sunk into a quite understandable and thoroughly justified oblivion around 1975. They also were truly appalling pseudo heavy metal. By all accounts they'd have gone down a bloody storm now.

Please God, that this nasty little fad finishes soon.

Dave Sexton



CONTINUES OVER

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FROM PREVIOUS PAGE

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Cliff Richard at Hyde Park in his Nike Windrunner.



▼ THE MISSION, LEEDS POLYTECHNIC

This is a testing gig for the Mission, back here where it all started, where every other leather jacket bears the stencilled legend of the Sisters Of Mercy. It's like the tragic end of a relationship, like the break-up of a closely knit family, like losing a friend.

They're still local heroes, these boys. It's singer/guitarist Wayne Hussey's birthday, so choruses of 'Happy Birthday' ring out... it's all so personal, so human. Where the Sisters, with the ever enigmatic Andrew Eldritch, scorned their audience, setting the stage as a barrier, playing God, the Mission respect them, even pander to them and communicate.

On the surface, little has changed. Wayne Hussey has moved centre-stage, another guitarist has been added to fill out the sound, and best of all the drum machine has been animated in the form of ex-Red Lorry Yellow Lorry stick-man Mick Brown. But the dry ice, the symbolism, the outward trappings all remain much the same, it's the spirit that has changed. The Mission have taken a torch to the Sisters' legacy, cast a light over the black planet and mapped out success.

The music is already showing signs of strength and future promise. The first single, 'Serpent's Kiss' is a perfect slice of gothic pop, destined for the 'alternative' dancefloor, while 'Crystal Ocean' and 'Stay With Me', with their accent heavily on melody, prove the pick of the crop of new songs here.

The set eventually devolves into a rock fan's Desert Island Discs, as the band wheel out their party pieces, Neil Young's 'Like A Hurricane', Free's 'Wishing Well', an acoustic version of Patti Smith's 'Dancing Barefoot'; though the biggest cheer goes to their version of Iggy And The Stooges' '1969'. After all, the Sisters also covered that, and first and last and always, it's a legacy they will have to live with.

On this test, there's no giving ground. As they pass with flying colours, it could be said that these Sisters are doing it for themselves.

Nigel Holtby

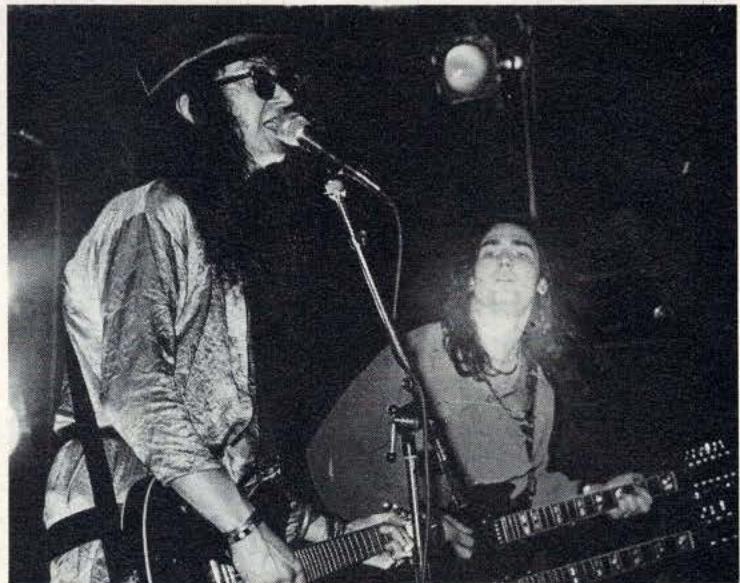


Photo by Stephen Robinson

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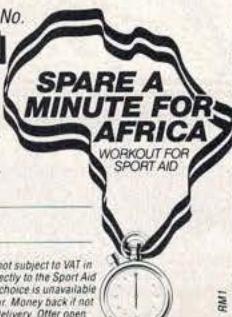
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■ THE THRASHING DOVES, THE MARQUEE, LONDON

Picture, if you can, Big Audio Dynamite with a real singer, Marc Bolan with a beatbox, or maybe even the Alarm with a hundred times more imagination. Then you just might be able to come to terms with the Thrashing Doves.

A year ago, this band was one of the first to combine rock and roll with electronic hardware and make it sound convincing. Now, they're sharp, confident, and are promising great things. In the world of the Thrashing Doves you'll find bar-room blues basking up with a Prince dance rhythm, a melancholy ballad giving way to some vintage glam rock and more. There's nothing radically original in what they do, but it's managed with taste and vision, and their ideas are incorporated into some particularly excellent songs, like their first single, 'Matchstick Flotilla', most probably the first Arthur Baker mix to feature harmonica and bottleneck guitar. There's a toughness there, and the fragile, quavering vocals of Ken Foreman makes it something quite special. On stage, the band are still a little on the reserved side, but with more live appearances, this will surely sort itself out.

Musical influences are used sensibly, though there are times, such as on 'I've Got Jesus On The Payroll' that they stray rather close to Mick Jones territory. But not embarrassingly so. 'Magdalena' is a lament over a fallen woman that recalls Mick Jagger in one of his more tender moments, and when Ken gets to the bit about 'the whorehouses in Monterey', with just a hint of an American accent, you might be tempted to cringe. I'll just mark it down to poetic licence.

If you hate bootlace ties, guitars slung at the hip and songs about 'London Town', then this might not be your ideal band. Yet the Thrashing Doves have the talent and the scope to rise above the more predictable areas of rock and roll, and produce something much more engaging. You really ought to investigate.

Stuart Bailie



"WE FIGURED THE ONE WAY TO GET MORE MEN... WAS TO GO ON TOUR"

Ye gods, is that **His Latest Flame** talking?

It is you know. And what's more, one of 'em dislocated her knee dancing to a Prince record the other week. Wacky times, a touch of bubblegum pop,

soul, country and how a Housemartin makes tea. All human life is found in the His Latest Flame interview

Flamin' belles: Stuart Bailie

Photography: Patrick Quigly

He doesn't seem particularly concerned, but Stevie Doyle seems destined to become one of the invisible men of rock. If he's not playing keyboards on stage for His Latest Flame, then he's probably working with them in the studio, yet when it comes to photosessions, the girls race off and leave the poor soul back in the dressing room. And as if this wasn't a serious enough affront, it's Steve who has to shoulder all the harassment that comes from playing live.

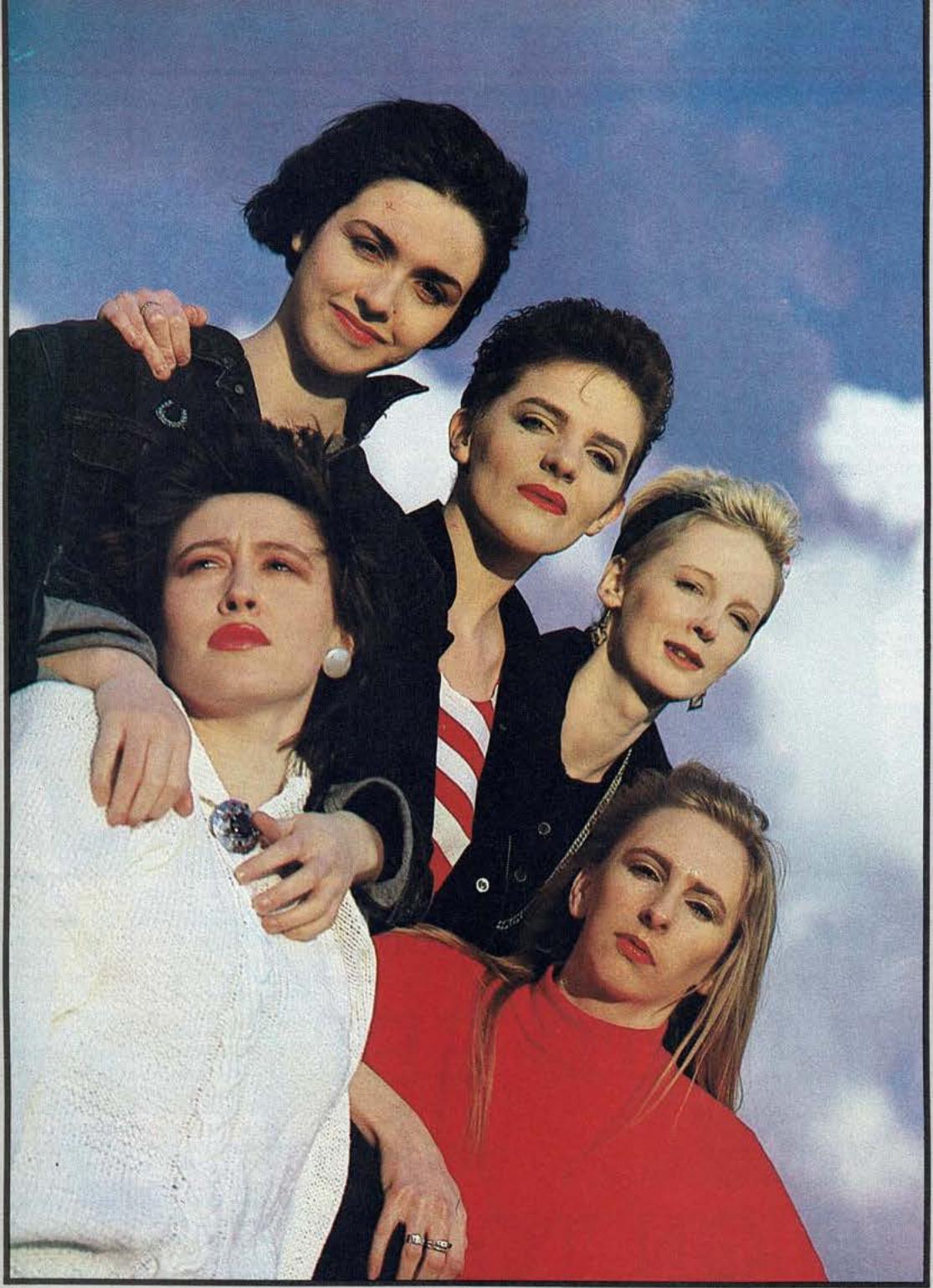
"He's really handy to have on stage," explains one of the girls, "cause when somebody in the audience shouts out 'Show us your tits', we get him to take his shirt off. That soon shuts them up."

Stevie generously offers to give an on-the-spot demonstration of his stripping skills, but we hastily move on to more pressing matters.

We talk about the forerunner of this band, the much-vaunted Sophisticated Boom Boom. Some four years ago, this Glasgow act were responsible for some highly-esteemed radio sessions, but broader success always seemed to elude them.

"I was only 15 at the time," claims Laura the bass-player, though I suspect she's joking. "It's hard to believe that it was the same people involved; it's completely different now. On the first radio session we did, all the guitars were out of tune."

Trisha: "That band's hipper now than it was then. People come up to us and say, 'Were you in Sophisticated Boom Boom? They were brilliant!' But at the time, we couldn't get a deal, we



couldn't get anything."

Stevie Doyle's musical pedigree is not quite so celebrated.

Trisha: "He was in this band Strasse. They were complete and utter crap! You know, they used to introduce their songs in German — 'Ein, zwei, drei, vier...'"

Stevie (defensively): "We only did it for one number, because the bass-line was like Kraftwerk's 'Das Model'."

When singer Moira joined up with the girls two years back, Sophisticated Boom Boom had almost run its course, and everyone agreed that a dramatic change was in order. So they scrapped all their songs, knocked out a more accessible style of music, and stole their name from an old Elvis record. Before long, their rethink had paid dividends.

Major record companies started to take an interest, though some were clearly intent on sticking the girls on a Bananarama-style production line. This could have been disastrous, but thankfully, good taste intervened. It came in the form of Go! Discs, the enterprising small label which has engineered the success of both Billy Bragg and the Housemartins.

"They signed us for our music, and not for our sexuality," says Moira. Indeed, when Go! Discs first declared their interest, it was on the strength of a demo tape; they weren't even aware that they were dealing with an all-girl band (Stevie isn't an official member).

'Somebody's Gonna Get Hurt' is their debut, and while it might not become a million seller, there's every reason to

be optimistic. Reaction in the press has been generally favourable, but the numerous references to Sixties all-girl bands like the Shangri-Las and the Ronettes are not so welcome.

"I think it shows an acute lack of imagination in journalists," protests Trisha. "They hear a girl's voice and all they can think of is those bands and the Phil Spector wall of sound." And to an extent she's right. Yet the tambourines, the gutsy, woah-woah vocals and the booming production could be seen as inviting such comparisons.

But such a simple reference point does an injustice to the band's multi-dimensional appeal. In their live set there's a wealth of influences; the bubblegum pop of the Seventies, some soul, a touch of country and maybe

even a nod in the direction of those tartan popsters of old, the Bay City Rollers. And there's nothing wrong with that. Then they play a curious choice of cover version in the old punk ballad, the Vibrators' 'Baby, Baby'.

It's early days yet, and much of the band's ideas need fleshing out. But as they grow in confidence, His Latest Flame could easily be a valid force up there in chartland. Moira Rankin's voice spans octaves without the slightest trace of effort, and the songwriting of Trisha Reid gives her full scope to do so. 'Follow In Your Footsteps', which could well be their next release, is a singular blend of jazz, Philadelphia soul and Eurodisco. Quite splendid it is too.

The girls' musical tastes are similarly diverse. Irene raves about Prince; indeed she recently dislocated her knee dancing to 'Kiss', and played guitar this evening perched on a barstool. Jacqui the drummer goes for Maze, while Trisha is keen on singer-songwriters such as Elvis Costello and Hank Williams. Moira, who shares a singing teacher with Skin from Hipsway, likes the Eurythmics and Simple Minds, though Laura assures me that they're getting the girl a lobotomy as soon as the first royalty cheque comes.

By way of introducing us to the band, Go! Discs sent our young ladies out on a nationwide tour with these partisans of Humberbeat, the Housemartins. Everyone agrees that 'The Twisting Roadshow' was a marvellous experience, with ecstatic sell-outs, ever-sharpening performances, and even rumours of an inter-band romance. While the girls speak highly of their stablemates, they weren't in the slightest intimidated by the lads' success, and even took to sending them phoney fan letters. Then they managed to sabotage the band's on-the-road popularity league.

Stevie: "We heard one night that Stan was top of the league for badges, so we went out the next night and bought loads of Hugh badges."

Trisha: "And the other three were running round shouting 'Hugh's top! I don't know what's happening!'"

Irene: "I think Hugh's really brilliant. He used to make us cups of tea all the time. And he used to warm the pot first, and do it all properly."

As far as ambitions go, His Latest Flame have most of the usual priorities. They want to sell records, make lots of money and travel to exotic locations. Moira wants to meet Annie Lennox. Anything else?

Jacqui: "Hundreds and hundreds of men."

Irene: "It's hard to get men on tour, you know."

Trisha: "That's basically why we started it — to get boyfriends. We figured that the one way to get more men than other women was to go on tour."

Jacqui: "Men are intimidated by us, though."

Irene: "Somebody once told us it was 'cause we were ugly... but he was drunk at the time. It was really because I could play guitar, and he couldn't; nothing to do with me being a dwarf. If anyone told me it was 'cause I'm small, I'd look him straight in the belly-button, and I'd say..."



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W/E JUNE 14, 1986

GALLUP UK SINGLES

GALLUP UK ALBUMS

TWELVE INCH
COMPACT DISCS

MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SONG / ARTIST
1	1	6	SPIRIT IN THE SKY, Doctor And The Medics, IRS
2	2	5	HOLDING BACK THE YEARS, Simply Red, Elektra
3	10	4	I CAN'T WAIT, Nu Shooz, Atlantic
4	4	8	LEDGERHAMMER, Peter Gabriel, Virgin
5	8	6	ADDICTED TO LOVE, Robert Palmer, Island
6	11	4	CAN'T GET BY WITHOUT YOU, Real Thing, PRT
7	9	7	SET ME FREE, Jaki Graham, EMI
8	5	3	EVERYBODY WANTS TO RUN THE WORLD, Tears For Fears, Mercury
9	6	7	ON MY OWN, Patti LaBelle/Michael McDonald, MCA
10	19	3	VIENNA CALLING, Falco, A&M
11	17	3	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY), Pet Shop Boys, Parlophone
12	3	6	THE CHICKEN SONG/I'VE NEVER MET A NICE SOUTH AFRICAN, Spitting Image, Virgin
13	7	8	LESSONS IN LOVE, Level 42, Polydor
14	13	7	SINFUL, Pete Wylie, MDM
15	16	3	INVISIBLE TOUCH, Genesis, Virgin
16	—	1	HUNTING HIGH AND LOW, A-Ha, Warner Bros W6663
17	15	4	MINE ALL MINE/PARTY FREAK, Cashflow, Club
18	21	5	BAD BOY, Miami Sound Machine, Epic
19	37	3	AMITYVILLE (THE HOUSE ON THE HILL), Lovebug Starski, Epic
20	22	2	21ST CENTURY BOY, Sigue Sigue Sputnik, Parlophone
21	33	3	TOO GOOD TO BE FORGOTTEN, Amazulu, Island
22	30	3	NASTY, Janet Jackson, A&M
23	14	11	WHY CAN'T THIS BE LOVE, Van Halen, Warner Bros
24	55	2	NEW BEGINNING (MAMBA SEYRA), Bucks Fizz, Polydor
25	43	3	MY FAVOURITE WASTE OF TIME, Owen Paul, Epic
26	36	3	VENUS, Bananarama, London
27	18	10	THERE'LL BE SAD SONGS (TO MAKE YOU CRY), Billy Ocean, Jive
28	12	7	SNOOKER LOOPY, Matchroom Mob with Chas And Dave, Rockney
29	40	2	MEDICINE SHOW, Big Audio Dynamite, CBS
30	58	2	HAPPY HOUR, Housemartins, Go! Discs
31	38	3	GOD THANK YOU WOMAN, Culture Club, Virgin
32	29	4	DISENCHANTED, Communards, London
33	20	5	ROLLIN' HOME, Status Quo, Vertigo
34	26	3	BIG MOUTH, Smiths, Rough Trade
35	41	3	JUMP BACK (SET ME FREE), Dhar Braxton, Fourth & Broadway
36	46	2	CALL OF THE WILD, Midge Ure, Chrysalis
37	24	4	WHO MADE WHO, AC/DC, Atlantic
38	—	1	WHEN TOMORROW COMES, Eurythmics, RCA DA7
39	32	4	TIME, Freddie Mercury, EMI
40	23	8	LIVE TO TELL, Madonna, Sire
41	25	6	ROCK LOBSTER, B-52s, Island
42	27	13	ROCK ME AMADEUS, Falco, A&M
43	50	3	LET'S GO ALL THE WAY, Sly Fox, Capitol
44	31	4	LOVE TOUCH (FROM LEGAL EAGLES), Rod Stewart, Warner Bros
45	—	1	MOUNTAINS, Prince And The Revolution, Paisley Park W8711
46	66	2	LEFT OF CENTER, Suzanne Vega, A&M
47	49	2	A WOMAN'S STORY, Marc Almond, Some Bizzare
48	47	3	YOUNG HEARTS RUN FREE, Candi Staton, Warner Brothers
49	73	3	IT'S ORRIBLE BEING IN LOVE, Claire And Friends, BBC
50	35	9	ALL AND ALL, Joyce Sims, London
51	28	10	CAN'T WAIT ANOTHER MINUTE, Five Star, Tent
52	39	5	BASSLINE, Mantronix, 10 Records
53	59	3	THE PROMISE YOU MADE, Cock Robin, CBS
54	34	13	WHAT HAVE YOU DONE FOR ME LATELY?, Janet Jackson, A&M
55	53	3	ALL I NEED IS A MIRACLE, Mike And The Mechanics, WEA
56	44	10	GREATEST LOVE OF ALL, Whitney Houston, Arista
57	57	3	ON THE BEACH, Chris Rea, Magnet
58	42	8	I HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye, Motown
59	68	3	EXPANSIONS '86 (EXPAND YOUR MIND), Chris Paul, Fourth & Broadway
60	45	9	ROUGH BOY, ZZ Top, Warner Bros
61	—	1	JOE 90 THEME (86 DANCE MIX), Barry Gray Orchestra, PRT PX354
62	52	4	IF YOUR HEART ISN'T IN IT, Atlantic Starr, A&M
63	—	1	STAY A LITTLE WHILE CHILD, Loose Ends, Virgin VS819
64	—	1	DANCING IN THE STREET, Matt Bianco, WEA YZ72
65	—	1	SALLY, Carmel, London LON90
66	—	1	GREAT GOSH AMIGHTY, Little Richard, MCA 1049
67	62	3	THE GREAT TRAIN ROBBERY, Black Uhuru, Real Authentic
68	77	1	ARE YOU READY TO BE HEARTBROKEN, Sandie Shaw, Polydor
69	—	1	BRILLIANT MIND, Furniture, Stiff BUY251
70	—	1	THE LOCOMOTION, Dave Stewart And Barbara Gaskin, Broken BROKEN8
71	—	1	HEARTACHE, Gene Loves Jezebel, Beggars Banquet BEG161
72	—	1	SERPENT'S KISS, Mission, Chapter 22 CHAP67
73	—	1	ALL THE THINGS SHE SAID, Simple Minds, Virgin VS860
74	65	5	YOU CAN'T BLAME LOVE, Thomas And Taylor, Coolttempo
75	56	4	CANDYBAR EXPRESS, Love And Money, Mercury

THE NEXT TWENTY FIVE

76	—	ROSES, Haywoode, CBS A7224
77	96	I WANNA BE A COWBOY, Boys Don't Cry, Legacy
78	72	YOU TO ME ARE EVERYTHING, Real Thing, PRT
79	80	VIVA LA MEXICO, Black Lace, Flair
80	99	ROBIN OF SHERWOOD (EP), Clannad, RCA
81	—	WE'RE MAKING THE BIG TRIP TO MEXICO, Scotland World Cup Squad, Columbia DB9130
82	—	WHEN THE HEART RULES THE MIND, GTR, Arista GTR1
83	—	YOUR LOVE, Outfield, CBS A6942
84	84	THE BIG SKY, Kate Bush, EMI
85	92	GIVIN' IT (TO YOU), New York Skyy, Capitol
86	91	NEW ROSE, Damned, Stiff
87	90	(I'LL NEVER BE) MARIA MAGDALENA, Sandra, 10 Records
88	—	AZTEC GOLD (IVY WORLD CUP THEME), Silsoe, CBS A7231
89	—	WE'VE GOT THE WHOLE WORLD AT OUR FEET, England World Cup Squad 1986, Columbia DB9128
90	—	OH SHEILA, Ready For The World, MCA RFTWD1
91	93	TRAIN OF THOUGHT, A-Ha, Warner Bros
92	—	THE PRIDE YOU HIDE, Roger Daltrey, 10 Records TEN103
93	—	AMERICA AND ME, Red Guitars, Virgin VS858
94	88	SWEET BIRD OF TRUTH, The The, Epic
95	—	BAND OF GOLD, Bonnie Tyler, CBS A7223
96	—	AZTEC LIGHTNING (WORLD CUP THEME), Heads, BBC RESL184
97	—	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin VS749
98	82	LONELINESS, Brendan Shine, Play
99	—	ONE STEP CLOSER TO YOU, Gavin Christopher, Manhattan MT10
100	89	A QUESTION OF LUST, Depeche Mode, Mute

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



UK SINGLES 20, UK 12" 16

GALLUP UK ALBUMS

1	—	1	A KIND OF MAGIC, Queen, EMI EU3509 □
2	—	3	SO, Peter Gabriel, Virgin
3	2	15	PICTURE BOOK, Simply Red, Elektra
4	3	56	BROTHERS IN ARMS, Dire Straits, Vertigo
5	4	8	STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music, EG
6	5	5	LOVE ZONE, Billy Ocean, Jive
7	6	3	STANDING ON A BEACH — THE SINGLES, Cure, Fiction ○
8	16	8	THE MAN AND HIS MUSIC, Sam Cooke, RCA □
9	8	2	INTO THE LIGHT, Chris De Burgh, A&M □
10	9	34	WORLD MACHINE, Level 42, Polydor
11	12	4	MOONLIGHT SHADOWS, Shadows, ProTV
12	13	32	HUNTING HIGH AND LOW, A-Ha, Warner Bros
13	7	27	WHITNEY HOUSTON, Whitney Houston, Arista
14	11	2	WHO MADE WHO, AC/DC, Atlantic
15	15	11	PLEASE, Pet Shop Boys, Parlophone
16	10	62	GO WEST/BANDS AND CRASHES, Go West, Chrysalis
17	29	2	UP FRONT 1, Various, Serious
18	26	10	SUZANNE VEGA, Suzanne Vega, A&M
19	17	33	ONCE UPON A TIME, Simple Minds, Virgin
20	22	68	NO JACKET REQUIRED, Phil Collins, Virgin
21	21	8	ON THE BEACH, Chris Rea, Magnet
22	14	6	THE COLLECTION, Earth Wind And Fire, K-Tel
23	30	153	QUEEN GREATEST HITS, Queen, EMI
24	22	18	WELCOME TO THE REAL WORLD, Mr Mister, RCA
25	18	12	HITS 4, Various, CBS/WEA/RCA
26	25	7	GREATEST HITS, Marvin Gaye, Telstar
27	93	4	RIPTIDE, Robert Palmer, Island

28	23	10	THE GREATEST HITS , Shalmar, Stylus
29	31	67	SONGS FROM THE BIG CHAIR , Tears For Fears, Mercury
30	19	24	LUXURY OF LIFE , Five Star, Ten
31	35	4	WINNER IN YOU , Patti Labelle, MCA
32	24	5	LET'S HEAR IT FROM THE GIRLS , Various, Stylus
33	27	11	5150, Van Halen, Warner Bros
34	39	13	THIS IS BIG AUDIO DYNAMITE , Big Audio Dynamite, CBS
35	—	1	EMERSON LAKE AND POWELL , Emerson Lake And Powell, Polydor POLD5191
36	38	8	CONTROL , Janet Jackson, A&M
37	34	5	SISTERS ARE DOIN' IT Various, Towerbell
38	33	16	THE COLOUR OF SPRING , Talk Talk, EMI
39	36	38	HOUNDS OF LOVE , Kate Bush, EMI
40	28	5	PRINCESS , Princess, Supreme
41	44	4	HEADED FOR THE FUTURE , Neil Diamond, CBS
42	48	51	LITTLE CREATURES , Talking Heads, EMI
43	41	5	HOME AND ABROAD , Style Council, Polydor
44	37	82	LIKE A VIRGIN , Madonna, Sire
45	55	10	PARADE , Prince And The Revolution, Warner Bros
46	51	5	BLUE SKIES , Kiri Te Kanawa/Nelson Riddle, London
47	47	58	BE YOURSELF TONIGHT , Eurythmics, RCA
48	32	6	COMIC RELIEF: UTTERLY UTTERLY LIVE , Original TV Soundtrack, WEA
49	50	10	HEART TO HEART , Various, K-Tel
50	45	78	ALCHEMY , Dire Straits, Vertigo
51	42	4	SLEIGHT OF HAND , Joan Armatrading, A&M
52	49	5	SECRET DREAMS AND FORBIDDEN FIRE , Bonnie Tyler, CBS
53	53	2	TWO'S COMPANY , Various, Towerbell
54	89	2	THE B-52s , B-52s, Island
55	61	3	FALCO 3 , Falco, A&M
56	58	25	LOVE OVER GOLD , Dire Straits, Vertigo
57	43	4	RAISED ON RADIO , Journey, CBS
58	54	9	AFTERTURNER , ZZ Top, Warner Bros
59	60	51	THE DREAM OF THE BLUE TURTLES , Sting, A&M
60	77	3	LEGEND , Clannad, RCA
61	59	16	RUMOURS , Fleetwood Mac, Warner Bros
62	57	9	HIPSWAY , Hipsway, Mercury
63	56	133	UNDER A BLOOD RED SKY , U2, Island
64	79	25	MAKING MOVIES , Dire Straits, Vertigo
65	52	5	SANDS OF TIME , SOS Band, Tabu
66	46	5	TIME , Original Cast, EMI
67	40	10	RENDEZVOUS , Jean Michel Jarre, Polydor
68	66	53	FACE VALUE , Phil Collins, Virgin
69	—	1	POOLSIDE , Nu Shooz, Atlantic WX60
70	—	1	BEAT RUNS WILD , Various, Mercury WILD!
71	—	1	WONDERLAND , Erasure, Mute STUMM25
72	—	1	VERY BEST OF CHRIS DE BURGH , Chris De Burgh, Telstar STAR2248 □
73	67	4	PRIVATE DANCER , Tina Turner, Capitol ★★☆
74	73	105	BORN IN THE USA , Bruce Springsteen, CBS
75	—	1	CAN'T SLOW DOWN , Lionel Richie, Motown STMA8041 ★★★
76	74	27	ISLAND LIFE , Grace Jones, Island
77	64	47	THE FIRST ALBUM , Madonna, Sire
78	92	68	RECKLESS , Bryan Adams, A&M
79	100	2	MATT BIANCO , Matt Bianco, WEA
80	65	6	STOP MAKING SENSE , Talking Heads, EMI
81	99	13	SUDDENLY , Billy Ocean, Jive
82	—	1	HATFUL OF HOLLOW , Smiths, Rough Trade ROUGH76 □
83	84	18.	SPARKLE IN THE RAIN , Simple Minds, Virgin
84	72	6	THE OTHER SIDE OF LIFE , Moody Blues, Polydor
85	—	1	MACALLA , Clannad, RCA PL70894 □
86	91	3	HIGHLIGHTS FROM WEST SIDE STORY , Bernstein/Te Kanawa/Carreras, Deutsche Grammophon
87	62	3	THE WORKS , Queen, EMI
88	80	2	THE SINGLES COLLECTION , Spandau Ballet, Chrysalis
89	76	4	DIRE STRAITS , Dire Straits, Vertigo
90	—	1	DIAMOND LIFE , Sade, Epic EPC26044 ★★★
91	71	2	ROCKY IV , Original Soundtrack, Scotti Brothers
92	—	1	FINE YOUNG CANNIBALS , Fine Young Cannibals, London LONLP16 □
93	—	1	PROMISE , Sade, EPC86318 ★★
94	69	2	NOW THAT'S WHAT I CALL MUSIC 6 , Various, EMI/Virgin
95	—	1	FROM LUXURY TO HEARTACHE , Culture Club, Virgin V2380
96	—	1	CHER O'BOWLIES — PICK OF THE UNDERTONES , Undertones, Ardeck EMS1172
97	—	1	WHERE YOU GONNA BE TONIGHT , Willie Collins, Capitol EST2012
98	96	3	ELIMINATOR , ZZ Top, Warner Bros
99	68	6	TRUTHDARE DOUBLEDARE , Bronski Beat, Forbidden Fruit
100	—	1	HEART , Heart, Capitol LOVE!

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

T W E L V E I N C H

1	2	I CAN'T WAIT	, Nu Shooz, Atlantic
2	3	HOLDING BACK THE YEARS	, Simply Red, Elektra
3	7	SPIRIT IN THE SKY	, Dr And The Medics, IRS
4	1	SLEDGEHAMMER	, Peter Gabriel, Virgin
5	5	MOVE ALL MINE/PARTY FREAK	, Cashflow, Club
6	4	LESSONS IN LOVE	, Level 42, Polydor
7	17	AMITYVILLE (THE HOUSE ON THE HILL)	, Lovebug Starski, Epic
8	8	SET ME FREE	, Jaki Graham, EMI
9	10	ADDICTED TO LOVE	, Robert Palmer, Island
10	12	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	, Pet Shop Boys, Parlophone
11	16	VIENNA CALLING	, Falco, A&M
12	11	CAN'T GET BY WITHOUT YOU	, Real Thing, PRT
13	—	HUNTING HIGH AND LOW	, A-Ha, Warner Bros/WEA
14	6	EVERYBODY WANTS TO RUN THE WORLD	, Tears For Fears, Mercury
15	15	JUMP BACK (SET ME FREE)	, Dhar Braxton, Fourth & Broadway
16	15	21st CENTURY BOY	, Sigue Sigue Sputnik, Parlophone
17	13	MEDICINE SHOW	, Big Audio Dynamite, CBS
18	—	NASTY	, Janet Jackson, A&M
19	—	SINFUL	, Pete Wylie, MDM/Virgin/EMI
20	9	ON MY OWN	, Patti LaBelle/Michael McDonald, MCA

UK SINGLES II, UK ALBUMS 15, UK 12" 10



Photo by Eugene Adabari/LFI

MUSIC VIDEO

- 1 **BROTHERS IN ARMS — THE VIDEO SINGLES**, Dire Straits, Polygram
- 2 **STARING AT THE SEA — THE IMAGES**, the Cure, Palace/PVG
- 3 **ALCHEMY LIVE**, Dire Straits, Channel 5
- 4 **NO TICKET REQUIRED**, Phil Collins, WEA Music
- 5 **GREATEST FLIX**, Queen, PMI
- 6 **LIVE IN RIO**, Queen, PMI
- 7 **STOP MAKING SENSE**, Talking Heads, Palace/PMI
- 8 **THE VIRGIN TOUR**, Madonna, WEA Music
- 9 **ONCE UPON A TIME**, Siouxsie And The Banshees, Channel 5
- 10 **SHOWBIZ**, the Style Council, Polygram
- 11 **TONIGHT HE'S YOURS**, Rod Stewart, Channel 5
- 12 **THE HIGH ROAD**, Roxy Music, Channel 5
- 13 **LUXURY OF LIFE VIDEO SELECTION**, Five Star, RCA/Columbia
- 14 **THE SINGLE FILE**, Kate Bush, PMI
- 15 **SERIOUS MOONLIGHT**, David Bowie, Channel 5
- 16 **LIVE**, Olivia Newton-John, Channel 5
- 17 **MIRAGE TOUR**, Fleetwood Mac, Channel 5
- 18 **IN MY MIND'S EYE**, Tears For Fears, Channel 5
- 19 **THE VISIONS OF DIANA ROSS**, Diana Ross, PMI
- 20 **"UNDER A BLOOD RED SKY" LIVE AT REDROCK**, U2, Virgin/PVG

Compiled by Spotlight Research

COMPACT DISCS

- 1 **SO**, Peter Gabriel, Virgin
 - 2 **STREET LIFE**, Bryan Ferry/Roxy Music, EG/Polydor
 - 3 **BROTHERS IN ARMS**, Dire Straits, Vertigo/Phonogram
 - 4 **INTO THE LIGHT**, Chris De Burgh, A&M
 - 5 **GREATEST HITS**, Queen, EMI
 - 6 **WORLD MACHINE**, Level 42, Polydor
 - 7 **WHITNEY HOUSTON**, Whitney Houston, Arista
 - 8 **ON THE BEACH**, Chris Rea, Magnet
 - 9 **MOONLIGHT SHADOWS**, Shadows, Polydor
 - 10 **LOVE OVER GOLD**, Dire Straits, Vertigo/Phonogram
 - 11 **THE MAN AND HIS MUSIC**, Sam Cooke, RCA
 - 12 **NO JACKET REQUIRED**, Phil Collins, Virgin
 - 13 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
 - 14 **HOUNDS OF LOVE**, Kate Bush, EMI
 - 15 **IN VISIBLE SILENCE**, the Art Of Noise, China/Chrysalis
 - 16 **SLEIGHT OF HAND**, Joan Armatrading, A&M
 - 17 **RENDEZ-VOUS**, Jean-Michel Jarre, Dreyfus/Polydor
 - 18 **BE YOURSELF TONIGHT**, Eurythmics, RCA
 - 19 **PARADE**, Prince And The Revolution, Paisley Park/Warner Brothers
 - 20 **DARK SIDE OF THE MOON**, Pink Floyd, Harvest
- Compiled by Spotlight Research

ALAN JONES' CHART FILE

● Queen begins new reign: 'A Kind Of Magic', Queen's first new album since 'The Works' in early 1984, debuts at number one this week after selling 100,000 copies in seven days.

Recorded in Switzerland, Germany and London as the soundtrack to the new **Russell Mulcahy** adventure movie 'Highlander', and featuring the recent hits 'A Kind Of Magic' and 'One Vision', it's the fifth of the group's 14 albums to reach number one, but the first to enter in that position, and their first number one for half a decade, as the following chart-log reveals. It's also worth noting how badly the group's previous attempt at a soundtrack album ('Flash Gordon') fared compared to their latest effort.

Title	Date First Entered Chart	Highest Position	Wks on Chart
Queen 2	23 Mar '74	5	29
Queen	30 Mar '74	24	18
Sheer Heart Attack	23 Nov '74	2	42
A Night At The Opera	13 Dec '75	1	49
A Day At The Races	25 Dec '76	1	24
News Of The World	12 Nov '77	4	20
Jazz	25 Nov '78	2	27
Live Killers	7 Jul '79	3	27
The Game	12 Jul '80	1	18
Flash Gordon	20 Dec '80	17	15
Greatest Hits	7 Nov '81	1	235*
Hot Space	15 May '82	4	19
The Works	10 Mar '84	2	78*
A Kind Of Magic	14 Jun '86	1	1*

* Indicates title currently in chart.

Only nine acts have previously managed as many as five number one albums; **The Beatles** lead the way with 12, followed by **The Rolling Stones** (nine), **Abba** and **Led Zeppelin** (eight apiece), **Rod Stewart** (seven), **Bob Dylan** and **David Bowie** (six each) and **Cliff Richard** (five).

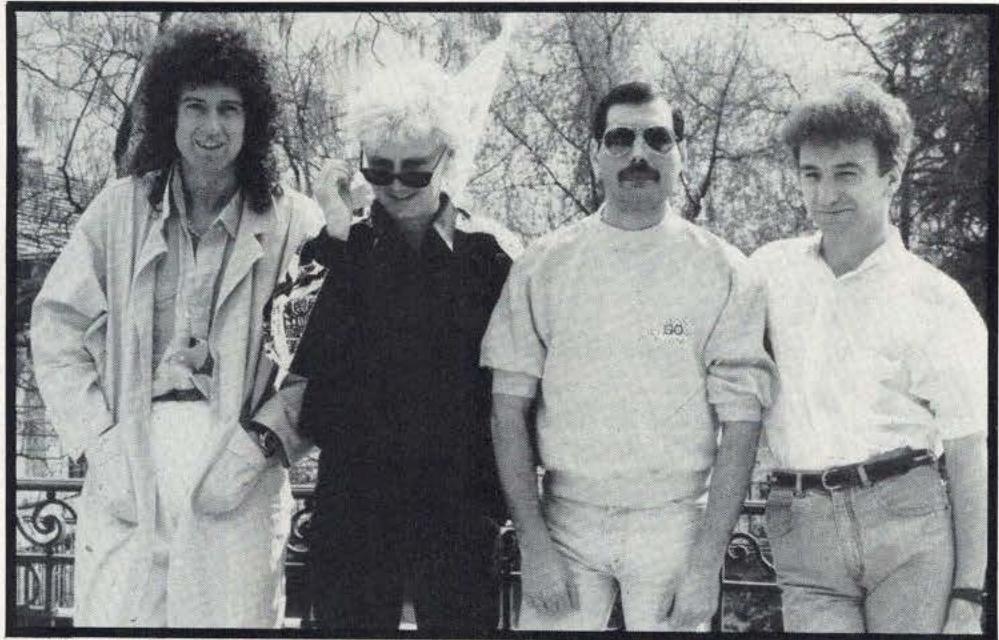
Taking the Eighties in isolation, Abba remain most successful, with four number one albums. Queen are one of several acts with three number one albums this decade, along with **Paul McCartney**, **David Bowie**, **The Police** and **Genesis** — though few would bet against the new **Genesis** album 'Invisible Touch' replacing Queen next week.

Meanwhile, belated congratulations to former Genesis star **Peter Gabriel**, whose 'So' preceded Queen at number one. It was the 36-year-old's second number one LP, following 1980's 'Peter Gabriel', the third of four consecutive albums he released with that title. Both Gabriel and Queen enlisted the aid of top British female recording artists on their latest albums: Gabriel duets with **Kate Bush** on the potential smash single 'Don't Give Up', Queen use **Joan Armatrading** for "incidental vocals" on 'Don't Lose Your Head'.

● Earlier sales plateaux attained by **Michael Jackson**'s 'Thriller' album have attracted much publicity, but the 1982 album passed the 2.5 million sales mark in Britain without an announcement of any sort.

Compiling a comprehensive and authoritative ranking of Britain's best selling albums is an impossible task, but it is possible to say with one hundred per cent certainty that with sales to date of 2,530,000 'Thriller' is Britain's best selling album of all time.

● **Norman Greenbaum** used to reckon that 'Spirit In The Sky' was "A song I'm not proud of; it took about 20 minutes to write, and three hours to



● QUEEN: whacking straight in at number one in the album chart for the first time in simply yonks

record. I was glad to get it out of the way."

One wonders what his attitude to it is now it's become only the tenth song in chart history to reach number one in two different versions. (A list of the other nine can be found in the 29 March edition of this column). What distinguishes 'Spirit In The Sky' from the other nine is the fact that it is the only song to carry two previously uncharted acts to number one. In all other cases one or both of the acts to benefit from a two-time chart topper's popularity had at least some chart experience to call on. One must therefore take Norman Greenbaum's disclaimer as being a trifle unfair to his song, which has now managed to captivate two generations of record buyers.

The overwhelming popularity of the **Doctor And The Medics** single seems likely to prevent **Simply Red** from reaching number one with 'Holding Back The Years'. Originally released last autumn as the second single from the group's 'Picture Book' album, it peaked at number 51, and was only reissued here after it became a hit in America. 'Holding Back The Years' has already sold over a million copies in Europe and last week earned Simply Red a silver disc, after topping 250,000 sales here.

● In 1985 America's admirable Pierian Press published a volume entitled 'Here There And Everywhere', a staggering Beatles bibliography which included details of upwards of 600 books devoted to the life and times of the Fab Four.

Amongst innumerable versions of the basic Beatles story, there have been variants by friends, lovers, relatives, employees and even Tarot card readers. You may think there would be nothing new to say.

You'd be wrong, for after seven years of painstaking research, journalist Mark Lewisohn has produced 'The Beatles Live!'. Published by Pavilion/Michael Joseph at £8.95, it is a minutely detailed chronological account of more than 1400 performances given by the group between 1957 and the fateful day they called a halt in San Francisco in 1966.

Lewisohn assembled the book from over 1,000 sources, he says, "Piecing together myriad fragments of recollections, contemporaneous newspaper reports and memorabilia." This approach enabled him to uncover much fresh information, and, equally important-

ly, to correct many inaccuracies which have previously been reported as fact. For example, the first meeting between Paul McCartney and **John Lennon** has been variously reported as occurring in 1954, 1955, 1956, 1957 and 1958. It is finally revealed here as taking place on Saturday 6 July 1957 at Woolton Parish Church's garden fete — and Lewisohn proves the point by reproducing a report on the fete carried in the following week's South Liverpool Weekly News.

Indeed, quite apart from its main purpose of documenting dates and details of Beatles' performances, 'The Beatles Live!' contains a wealth of material guaranteed to delight the Beatles' aficionado, including rarely-seen photographs, newspaper clippings, recollections and even a unique flexi-disc featuring the Beatles' first ever radio interview, conducted by Monty Lister, and originally broadcast to patients at Cleaver and Clatterbridge Hospitals in the Wirral in October 1962, shortly after the Beatles made their chart debut with 'Love Me Do'.

It's a light-hearted and amiable interview which reveals nothing new, but which, Lewisohn concludes, "Encapsulates many of the ingredients which not long afterwards would gel into a musical and cultural phenomenon."

'The Beatles Live!' is the most accurate and compelling account of that aspect of the group's career ever produced. A book which both entertains and informs, it is enthusiastically recommended.

IN BRIEF

● Congratulations to Scottish-born **Owen Paul**, currently enjoying his first hit with 'My Favourite Waste Of Time', a worthy song originally hidden away on the B-Side of its writer, **Marshall Crenshaw**'s 1982 single 'Cynical Girl'. It's always heartening to see good songs like this and 'Expansions' getting overdue recognition. But, by the same token, it hurts to hear classic hits of the past like 'Venus' (originally a hit for **Shocking Blue**) and 'Too Good To Be Forgotten' (**Chi-Lites**) as badly re-made as they are in their current hit versions by **Bananarama** and **Amazulu** respectively... **Suzanne Vega**'s 'Left Of Center' is the latest (fourth) single to come out on Compact Disc, and undoubtedly the most widely available. It's

the cheapest, too, selling for around £4.99, often with a free 10-inch vinyl edition of the same record...

Meanwhile, the latest marketing gimmick favoured by record companies is the seven inch double single in gatefold sleeve. Amongst recent examples are **Mr Mister**'s 'Is It Love' with a free single featuring live versions of 'Broken Wings' and 'Uniform Of Youth', and a **Pete Wylie** twinpack with bonus tracks 'Sophie's Sinful' and 'The Joy Of Being Booed' boasting the official A-side 'Sinful'... We'll have a full round up of worldwide chart toppers next week, meanwhile Japan's music trade weekly 'Music Labo' has announced that only five international stars were amongst the country's 40 best selling artists last year. **Wham!** were ninth, **Madonna** 10th, **Billy Joel** 23rd, Taiwan's **Teresa Teng** was 28th and **Stevie Wonder** was 37th...

CHARTFILE USA

● Moving to the top of Billboard's singles chart this week is **Patti LaBelle** and **Michael McDonald**'s duet 'On My Own'. Both have had previous number one hits as members of groups. Patti reached the top in 1975, when, along with **Sarah Dash** and **Nona Hendryx** she was a member of the group to which she gave her name, **LaBelle**. They topped with 'Lady Marmalade'. Four years later McDonald was lead singer with **the Doobie Brothers** when they hit the summit with 'What A Fool Believes'. McDonald also makes the highest debut on this week's chart with 'Sweet Freedom', the theme from the movie 'Running Scared', which also includes a new song by Patti.

Meanwhile, back at the top of the charts, 'On My Own' is the sixth number one written by composer **Burt Bacharach**, and the fourth for his lyricist wife **Carole Bayer Sager**, coming five months after their 'That's What Friends Are For' was a chart topper for **Dionne And Friends**.

Bacharach's other number ones: This Guy's In Love With You' (**Herb Alpert**, 1968), 'Raindrops Keep Falling On My Head' (**D J Thomas**, 1970), 'Close To You' (**Carpenters**, 1970) and 'Arthur's Theme'

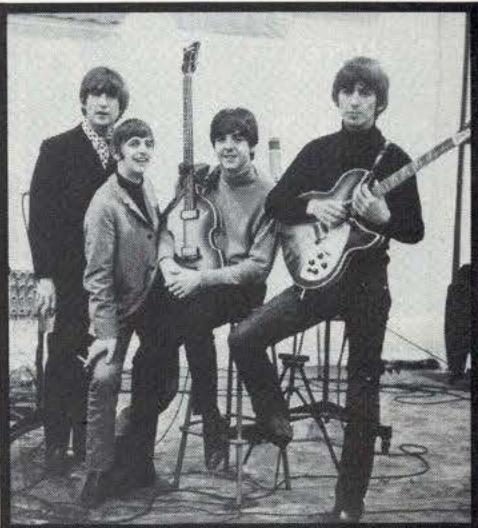
(**Christopher Cross**, 1981). Bacharach's long time collaborator **Hal David** provided lyrics for the first three, whilst 'Arthur's Theme' required the efforts of Bayer Sager, Christopher Cross and **Peter Allen**. Bayer Sager also co-wrote (with **Albert Hammond**) Leo Sayer's 1977 chart topper 'When I Need You'.

● Last week, exactly half of the US Top Forty singles were by British acts, a total which shatters the previous record of 19 established in 1983. Among the Brits showing their paces are several first timers (Simply Red, **Boys Don't Cry**, **the Outfield**, **Level 42**, **GTR**) and an equally large contingent of established acts, amongst them **the Moody Blues**, whose 'Your Wildest Dreams' is their biggest American hit for five years.

The Moody Blues have had nearly a score of hits, spanning 21 years, and, with an average age of 41, they're the oldest group to have a hit this year, with the obvious and outstanding exception of the Rolling Stones, who are even now ascending the chart with 'One Hit (To The Body)' whilst boasting an average age of 45.

● British record buyers gave **Rod Stewart**'s 'Love Touch' the thumbs down, but the record is still climbing the charts in America, where it has just become his 20th Top Forty hit. Rod's only the third British male to reach the figure, following **Elton John** and **Paul McCartney**.

● Whilst former **Monkees** **Dolenz**, **Jones** and **Tork** finalise details of their American comeback tour (the group's fourth member, **Mike Nesmith**, wisely opted out) 'The Monkees Greatest Hits' has returned to the Top 100 of the US album charts after an absence of 10 years. The album, which contains 14 of the group's best loved songs, originally peaked at number 58. In Britain, surprisingly, the only Monkees hits package to chart was Arista's 1981 double 'The Monkees', which spent a single week in the chart at number 99.



● LES BEATLES: subjects of a stunning new tome

● Fred Bronson, author of 'The Billboard Book Of Number One Hits', phoned from Los Angeles to give the results of ABC-TV's spectacular, but badly named, 'America Picks The Number One Songs', which was based on the book.

A panel of 25 music industry figures pre-selected five songs from each of the three decades covered by the book, and viewers were invited to call special telephone numbers to register their preferences. From one and a half million votes cast, the winners were 'Hound Dog' by **Elvis Presley** (for the period 1955-1964), 'Bridge Over Troubled Water' by **Simon And Garfunkel** (1965-1974) and 'What's Love Got To Do With It' by **Tina Turner** (1975-1984). Fascinating stuff, but it would have been even more fascinating if rankings were established for the entire period, instead of splitting it into 10 year segments.

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W/E JUNE 14, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

U S S I N G L E S

- 1 2 ON MY OWN, Patti LaBelle And Michael McDonald, MCA
- 2 1 LIVE TO TELL, Madonna, Sire
- 3 4 I CAN'T WAIT, Nu Shooz, Atlantic
- 4 9 THERE'LL BE SAD SONGS (TO MAKE YOU CRY), Billy Ocean, Jive
- 5 8 CRUSH ON YOU, the Jets, MCA
- 6 3 GREATEST LOVE OF ALL, Whitney Houston, Arista
- 7 10 A DIFFERENT CORNER, George Michael, Columbia/CBS
- 8 14 NO ONE IS TO BLAME, Howard Jones, Elektra
- 9 5 ALL I NEED IS A MIRACLE, Mike And The Mechanics, Atlantic
- 10 7 SOMETHING ABOUT YOU, Level 42, Polydor
- 11 16 HOLDING BACK THE YEARS, Simply Red, Elektra
- 12 15 NOTHIN' AT ALL, Heart, Capitol
- 13 6 IF YOU LEAVE, OMD, A&M
- 14 18 WHO'S JOHNNY (SHORT CIRCUIT THEME), El DeBarge, Gordy
- 15 17 I WANNA BE A COWBOY, Boys Don't Cry, Profile
- 16 13 IS IT LOVE, Mr Mister, RCA
- 17 11 BE GOOD TO YOURSELF, Journey, Columbia/CBS
- 18 12 MOVE AWAY, Culture Club, Virgin/Epic
- 19 23 VIENNA CALLING, Falco, A&M
- 20 24 TUFF ENUFF, Fabulous Thunderbirds, CBS Associated
- 21 22 RAIN ON THE SCARECROW, John Cougar Mellencamp, Riva
- 22 32 SLEDGEHAMMER, Peter Gabriel, Geffen
- 23 28 LIKE A ROCK, Bob Seger And The Silver Bullet Band, Capitol
- 24 33 NASTY, Janet Jackson, A&M
- 25 27 YOUR WILDEST DREAMS, Moody Blues, Polydor
- 26 30 LIKE NO OTHER NIGHT, .38 Special, A&M
- 27 37 INVISIBLE TOUCH, Genesis, Atlantic
- 28 34 DANGER ZONE, Kenny Loggins, Columbia
- 29 35 WE'VE HAD THE HEART RULES THE MIND, GTR, Arista
- 30 19 WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson, A&M
- 31 20 WEST END GIRLS, Pet Shop Boys, EMI America
- 32 21 BAD BOY, Miami Sound Machine, Epic
- 33 44 MOUNTAINS, Prince And The Revolution, Paisley Park
- 34 41 ONE HIT (TO THE BODY), the Rolling Stones, Rolling Stones
- 35 43 DREAMS, Van Halen, Warner Bros
- 36 36 THE LOVE PARADE, Dream Academy, Reprise
- 37 42 IF SHE KNEW WHAT SHE WANTS, Bangles, Columbia
- 38 40 OUT OF MIND, OUT OF SIGHT, Model, Geffen
- 39 45 DIGGING YOUR SCENE, Blow Monkeys, RCA
- 40 46 LOVE TOUCH, Rod Stewart, Warner Brothers
- 41 25 YOUR LOVE, the Outfield, Columbia/CBS
- 42 49 MAD ABOUT YOU, Belinda Carlisle, IRS
- 43 26 TAKE ME HOME, Phil Collins, Atlantic
- 44 51 OPPORTUNITIES (LET'S MAKE LOTS OF MONEY), Pet Shop Boys, EMI America
- 45 31 ADDICTED TO LOVE, Robert Palmer, Island
- 46 54 MODERN WOMAN, Billy Joel, Columbia
- 47 50 THE FINEST, SOS Band, Tabu
- 48 29 WHY CAN'T THIS BE LOVE, Van Halen, Warner Brothers
- 49 62 GLORY OF LOVE (THEME FROM THE KARATE KID PART II), Peter Cetera, Full Moon/Warner Brothers
- 50 55 SECRET SEPARATION, the Fixx, MCA
- 51 61 WE DON'T HAVE TO TAKE OUR CLOTHES OFF, Jermaine Stewart, Arista
- 52 52 I MUST BE DREAMING, Gianna, Camel/MCA
- 53 38 ALL THE THINGS SHE SAID, Simple Minds, A&M/Virgin
- 54 56 LISTEN LIKE THIEVES, INXS, Atlantic
- 55 39 MOTHER'S TALK, Tears For Fears, Mercury
- 56 57 DON QUICHOTTE, Magazine 40, Baja
- 57 64 YOU SHOULD BE MINE (THE WOO WOO SONG), Jeffrey Osborne, A&M
- 58 67 PETER GUNN, the Art Of Noise featuring Diana Ross, Chisa
- 59 47 TOMORROW DOESN'T MATTER TONIGHT, Starship, Grunt
- 60 48 PRETTY IN PINK, Psychedelic Furs, A&M

B U L L E T I S

- 62 68 HEADED FOR THE FUTURE, Neil Diamond, Columbia
- 64 74 TAKE IT EASY, Andy Taylor, Atlantic
- 65 69 ONE STEP CLOSER TO YOU, Gavin Christopher, Manhattan
- 67 76 ALL THE LOVE IN THE WORLD, the Outfield, Columbia
- 68 80 HYPERACTIVE, Robert Palmer, Island
- 73 78 FEMALE INTUITION, Mai Tai, Critique
- 74 85 SCHOOL'S OUT, Krokus, Arista
- 76 — SWEET FREEDOM (THEME FROM RUNNING SCARED), Michael McDonald, MCA

- 77 — HIGHER LOVE, Steve Winwood, Island
 - 81 — RUMORS, Timex Social Club, Jay
 - 82 88 JUNGLE BOY, John Eddie, Columbia
 - 83 — VOICE OF AMERICA'S SONS, John Caffey And The Beaver Brown Band, Scotti Bros
 - 84 — WITH YOU ALL THE WAY, New Edition, MCA
 - 85 95 IN THE SHAPE OF A HEART, Jackson Browne, Asylum
 - 88 — WORDS GET IN THE WAY, Miami Sound Machine, Epic
 - 89 — THE BEST OF ME, David Foster And Olivia Newton-John, Atlantic
 - 90 — LAND OF LA LA, Stevie Wonder, Tamla
 - 92 — FEEL THE HEAT, Jean Beauvoir, Columbia
 - 93 — HANGING ON A HEART ATTACK, Device, Chrysalis
 - 96 — HEADLINES, Midnight Star, Solar
- Compiled by Billboard

U S A L B U M S

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

D I S C O

- 1 2 JUMP BACK (SET ME FREE), Dhar Braxton, Fourth & Broadway 12in
- 2 3 I CAN'T WAIT (DUTCH MIX), Nu Shooz, Atlantic 12in
- 3 1 EXPANSIONS '86, Chris Paul featuring David Joseph, Fourth & Broadway 12in
- 4 4 MINE ALL MINE/PARTY FREAK, Cashflow Club 12in
- 5 14 GIVIN' IT (TO YOU), Skyy, Capitol 12in
- 6 5 ALL AND ALL/MANTRONIK MEGA MIX, Joyce Sims, London 12in
- 7 11 HEADLINES, Midnight Star, MCA Records 12in
- 8 8 YOU CAN'T BLAME LOVE, Thomas & Taylor, Cooltempo 12in
- 9 21 SET FIRE TO ME/INFERNO DUB, Willie Colon, US A&M 12in
- 10 10 BASSLINE (STRETCHED LADIES (REVIVED)), Mantronix, 10 Records 12in
- 11 12 YOUNG HEARTS RUN FREE (M&M REMIX)/ORIGINAL VERSION, Candi Staton, Warner Bros 12in
- 12 25 DIAL MY NUMBER, Paul Carrasco, CBS 12in
- 13 33 BANG ZOOM (LET'S GO GO)/HOKIE'S TEED OFF, The Real Roxanne with Human Howie Tee, Cooltempo 12in
- 14 19 AMITYVILLE/THE HOUSE ON THE HILL, Lovebug Starski, Epic 12in
- 15 20 SET ME FREE, Jimi Graham, EMI 12in
- 16 6 LOVE'S GONNA GET YOU, Modern Ingigue featuring Larry Wood, 10 Records 12in
- 17 24 NASTY (REMIX), Janet Jackson, A&M 12in
- 18 7 YOU AND ME TONIGHT, Aurora, 10 Records 12in
- 19 18 DESTINY, D.S.M., Elize 12in
- 20 34 BROOKLYN'S IN THE HOUSE (REMIX), Cut Master D.C., be bop & Frost 12in
- 21 17 LESSONS IN LOVE/SOMETHING ABOUT YOU (US REMIX), Level 42, Polydor 12in

22	39	SET ME FREE (MARK BERRY REMIX), Jaki Graham, EMI 12in	84	—	BE-BUMPIN-FRESH (0-104½-104½-0bpm), Chuck Brown, US Future 12in
23	67	STAY A LITTLE WHILE, CHILD, Loose Ends, Virgin 12in	85	—	LET THE MUSIC PLAY (124½)/INSTRUMENTAL (123½bpm), 400 Blows, KR Records 12in promo
24	16	ON MY OWN, Patti LaBelle and Michael McDonald, MCA Records 12in	86	86	TELL ME IT'S TRUE, Ian Foster, MCA Records 12in
25	54	DON'T LET LOVE GET YOU DOWN, Archie Bell & The Drells, Portrait 12in promo	87	re	POINT OF NO RETURN, Earlene Bentley, Champion 12in
26	40	RAZZLE DAZZLE, Michael Jeffries, Warner Bros 12in	88	42	BORROWED LOVE/EVEN WHEN YOU SLEEP, The SOS Band, Tabu LP
27	35	WHERE YOU GONNA BE TONIGHT?, Willie Collins, Capitol LP/12in promo	89	49	CAUGHT UP IN THE RAPTURE/BEEN SO LONG, Anita Baker, Elektra LP
28	13	WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson, A&M 12in	90	—	DO YOU GET ENOUGH LOVE (67bpm), Shirley Jones, US Philadelphia International 12in
29	44	CAN'T GET BY WITHOUT YOU (REMIX), Real Thing, PRT 12in	91	—	WAKE UP TO MY LOVE (91bpm), Astra, Elite 12in promo
30	9	THE FINEST, The SOS Band, Tabu 12in	92	82	GIVE ME UP, Beau Williams, US Capitol 12in
31	41	I CAN'T WAIT (TO ROCK THE MIKE), Spyder-D (featuring DJ Doc), Champion 12in	93	93	ALL WRAPPED UP IN ONE, The TTED All Stars, US TTED Records Inc 12in
32	48	GO-GO SWING, Chuck Brown & The Soul Searchers, US Future 12in	94	87	STOP ME FROM STARTING THIS FEELING, Lou Rawls, Epic LP
33	15	MINE ALL MINE (MARK BERRY REMIXES)/PARTY FREAK, Cashflow, Club 12in	95	—	LOVE INTENSITY (115¼bpm), Glenn Jones, RCA 12in promo
34	36	ONE FOR THE MONEY, Sleeque, US Easy Street 12in/Malaco Dance promo	96	89	SHOW ME THE WAY (GRAND GROOVE)/(NO DEREK), Any Day Now, A&M 12in
35	30	WHAT YOU GONNA DO ABOUT IT (REMIX), Total Contrast, London 12in	97	98	MAIN THING/MAIN DUB, Shot featuring Kim Marsh, US Easy Street 12in
36	52	SAY LA LA/NEW YORK STREET MIX, Pieces Of A Dream, US Manhattan 12in	98	—	FOOLIN' YOURSELF, Paul Hardcastle, Chrysalis 12in
37	28	S.O.S., Oliver Cheatham, Champion 12in	99	—	SOWETO (115½bpm)/WE BELONG TO YOU (92bpm), Jeffrey Osborne, A&M LP
38	50	CAPTURED, Dexter Wansel featuring The Jones Girls, 10 Records 12in	100=	100=	GET OFF THE TRACK, Antionette, US King Davis Records 12in
39	29	COMPUTER LOVE (REMIXES), Zapp, Warner Bros 12in	100=	—	AFTER YOU (107¾bpm)/YO NARD (REMIX) (107bpm), Bernard Wright, Manhattan 12in
40	56	MY ADIDAS/PETER PIPER, Run-D.M.C., US Profile 12in	100=	—	GOOD TO GO (109-108¾-109¾-109¼-109½-110½/bpm), Trouble Funk, US Island/TTED 12in
41	27	YOU AND ME TONIGHT (MIDNIGHT MIX), Aurora, 10 Records 12in	—	—	Compiled by James Hamilton/Alan Jones
42	72	PAY ME BACK MY LOVE, Colors, US Prelude 12in	—	—	—
43	23	MIDAS TOUCH/CLOSE ENCOUNTERS, Midnight Star, German Solar LP	—	—	—
44	59	MAKE ME THE ONE (LES ADAMS REMIX), Crown Heights Affair, CityBeat 12in	—	—	—
45	47	OPEN YOUR DOOR, Guinn, Motown 12in	—	—	—
46	22	I'LL KEEP ON LOVING YOU, Princess, Supreme Records 12in	—	—	—
47	32	STAY, The Controllers, MCA Records 12in	—	—	—
48	88	NO NEWS IS NEWS—REMIX, Kreancile, US New Image 12in	—	—	—
49	—	WE WORK HARD/KANGOL & DOC, U.F.T.O., US Select Records 12in	—	—	—
50	26	DO FRIES GO WITH THAT SHAKE, George Clinton, Capitol 12in	—	—	—
51	51	NO WAY BACK, Adonis, US Trax 12in	—	—	—
52	31	NOVELA DAS NOVE (SPIDER WOMAN), Wally Badarou, Fourth & Broadway 12in	—	—	—
53	—	I WOULDN'T LIE (REMIX), Yarbrough & Peoples, Total Experience 12in	—	—	—
54	60	DANCING IN THE STREET (DANCE MIX), Matt Bianco, WEA 12in	—	—	—
55	81	DOMINOES (LIVE), Donald Byrd, Streetwave 12in	—	—	—
56	—	WHAT HAVE I DONE FOR YOU LATELY, King M.C. featuring 'Screamin' K', Important Records 12in	—	—	—
57	75	SHADOWS OF YOUR LOVE, J.M. Silk, US DJ International Records 12in	—	—	—
58	99	I LOVE MUSIC, Terry M, MCA Records 12in	—	—	—
59	—	WHAT'S THE DEAL/HAVE YOU FOR MY LOVE, Carol Williams, US New Image 12in	—	—	—
60	74	HIT IT RUN/IS IT LIVE/YOU BE ILLIN', Run-D.M.C., US Profile LP	—	—	—
61	—	LIKE I LIKE IT (REMIX), Aurora, 10 Records 12in	—	—	—
62	re	JACK YOUR BODY, Steve 'Silk' Hurley, US Underground 12in	—	—	—
63	96	NON-STOP/JEALOUSIS, Skyy, US Capitol LP	—	—	—
64	37	STYLE (PETER GUNN THEME), Grandmaster Flash, Elektra 12in	—	—	—
65	71	TROW THE DICK/TROW THE D., Ghetto Style with 2 Live Crew, US Luke Skywalker Records 12in	—	—	—
66	—	GO BAND #5, Dinosaur L, US Sleeping Bag Records 12in	—	—	—
67	43	HUNGRY FOR YOUR LOVE/I'LL TAKE YOU ON, Hanson & Davis, US Fresh Records 12in	—	—	—
68	63	THROUGH THE NIGHT, Blue Moderne, US Roll. Records 12in	—	—	—
69	64	PEE-WEE'S DANCE, Joeski Love, US Vintertainment 12in	—	—	—
70	70	FOOL'S PARADISE, Melisa Morgan, Capitol LP	—	—	—
71	55	WHEN I THINK OF YOU, Janet Jackson, A&M LP	—	—	—
72	53	CAN'T WAIT ANOTHER MINUTE, Five Star, Tent 12in	—	—	—
73	re	SOCK IT TO ME, Ayre Rayde, be*bop & Fresh 12in	—	—	—
74	100=	DON'T LET LOVE GET YOU DOWN, Matthew David, Bluebird/10 12in	—	—	—
75	57	BURNIN' LOVE, Con Funk Shun, US Mercury 12in	—	—	—
76	re	SEX MACHINE, Fa Boys, WEA 12in	—	—	—
77	95	MY LATIN LOVER, Q-Pid Featuring Nikki Q, US Sunnyview 12in	—	—	—
78	66	HOT TO TOUCH, Julian Jonah, Total Control Records 12in	—	—	—
79	79	HIP HOP BEBOP, Jimmy McGriff, US Milestone 12in	—	—	—
80	85	WHAT'S MISSING (REMIX), Alexander O'Neal, Tabu 12in	—	—	—
81	91	SECRETS, Linda Tillery, US 411 Records LP	—	—	—
82	65	I'LL KEEP ON LOVING YOU (DUB & SCRATCH REMIXES), Princess, Supreme Records 12in	—	—	—
83	77	MY SECRET FANTASY/BREAK OUT THE LOVE, The Controllers, US MCA Records LP	—	—	—

● US SINGLES 35, 48, ALBUMS 2



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W/E JUNE 14, 1986

EUROBEAT

REGGAE

INDIE SINGLES

INDIE ALBUMS

CHARTS

EUROBEAT

- 1 1 REFLEX ACTION, Louise Thomas, R&B 12in
- 2 8 CAN'T LIVE, Suzy Q, Belgian ARS 12in
- 3 3 IN THE HEAT OF A PASSIONATE MOMENT, Princess, Supreme Records LP
- 4 2 RUNNING AWAY FROM LOVE, Astaire, Passion LP bonus 12in
- 5 10 MALE STRIPPER, Man 2 Man meet Man Parrish, US Recan 12in
- 6 7 VENUS (HELLFIRE MIX), Bananarama, London 12in
- 7 5 OH L'AMOUR (REMIX)/GIMME GIMME GIMME, Erasure, Mute 12in
- 8 4 YOU'RE GONNA BE MINE, Novo Band, German Ariola 12in
- 9 17 HOW MANY HEARTS, Evelyn Thomas, Record Shack 12in
- 10 12 ANGEL IN MY POCKET, One To One, German Ariola LP
- 11 9 ANOTHERDAY COMES (ANOTHERDAY GOES) (NIGHTMARE MIX), Kiki Dee, Columbia 12in
- 12 — NEW BEGINNING, Bucks Fizz, Polydor 12in
- 13 16 AMERICAN LOVE, Rose Laurens, German WEA 12in
- 14 — CITY NIGHTS MANHATTAN CAFÉS, Cory Dayé, US Blue Chip 12in
- 15 6 I'M YOUR MAN (REMIX), Barry Manilow, RCA 12in
- 16 11 AGAIN, Do Piano, French EMI 12in
- 17 15 THIRD TIME LUCKY, Pearly Gates, Funkin' Marvellous 12in
- 18 13 HANDS UP, Kelly Marie, Passion 12in white label
- 19 — I'M YOUR LOVE, Joe Yellow, Italian Power 12in
- 20 — THE REAL THING, Tom Robinson, RCA 12in white label
- 21 27 BAND OF GOLD, Bonnie Tyler, CBS 12in
- 22 14 YOU'RE A BEAT, Eastbound Expressway, Passion 12in
- 23 21 SHY SHY SUGARMAN, Jack's Project, German Ariola 12in
- 24 26 I LOVE MY RADIO (MIDNIGHT RADIO) (US REMIX), Taffy, US Emergency 12in
- 25 — COME BACK TO ME, Prototype, German ZYX 12in
- 26 re ONCE MORE, Taffy, Italian Ibiza 12in
- 27 19 HUMANOID INVASION, Laser Dance, Dutch Hot Sound 12in
- 28 18 DISENCHANTED, The Communards, London 12in
- 29 — HURTS, Boytronic, German Mercury 12in
- 30 re IF THE LOVE FITS, Lewis, Riva 12in

Compiled by Alan Jones/James Hamilton

REGGAE

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

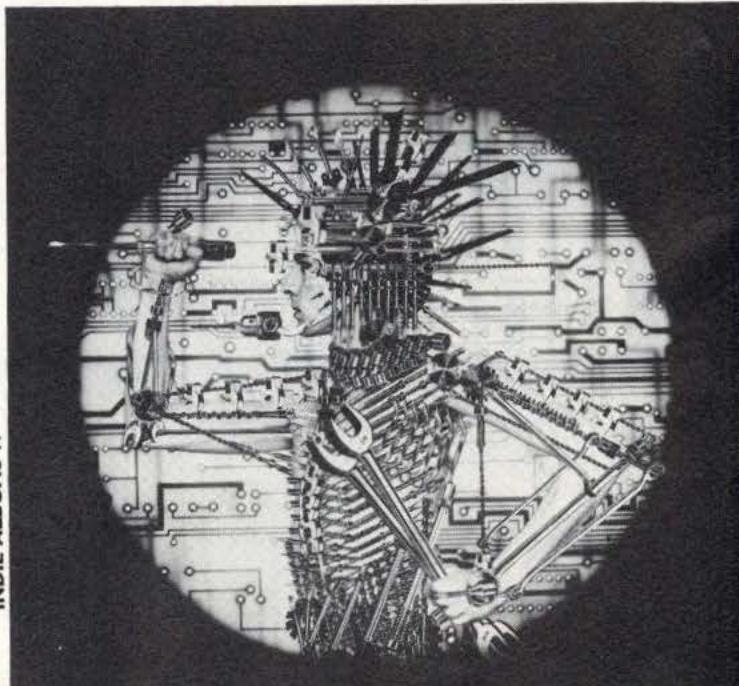
Compiled by Spotlight Research

INDIE SINGLES

- 1 1 BIGMOUTH STRIKES AGAIN, the Smiths, Rough Trade
 - 2 2 SERPENT'S KISS, the Mission, Chapter 22
 - 3 — HAPPY HOUR, the Housemartins, Go! Discs
 - 4 3 RULES AND REGULATIONS (EP), We've Got A Fuzzbox And We're Gonna Use It, Vindaloo
 - 5 8 I ALMOST PRAYED, Weather Prophets, Creation
 - 6 7 NEW ROSE, the Damned, Stiff
 - 7 5 THE OFFICIAL COLOURBOX WORLD CUP THEME, Colourbox, 4AD
 - 8 4 BABY I LOVE YOU SO, Colourbox featuring Lorita Grahame, 4AD
 - 9 6 THE TRUMPTON RIOTS EP, Half Man Half Biscuit, Probe Plus
 - 10 24 HOUSE OF ECSTASY, Cherry Bombz, Lick
 - 11 15 IT'S A GOOD THING, That Petrol Emotion, Demon
 - 12 23 E102/SAD, BMX Bandits, 53rd & 3rd
 - 13 11 WHAT'S INSIDE A GIRL, Cramps, Big Beat
 - 14 10 SOMETHING TO BELIEVE IN/SOMEBODY PUT SOMETHING IN MY DRINK, the Ramones, Beggars Banquet
 - 15 9 GOOD THING, the Woodentops, Rough Trade
 - 16 — CRYSTAL CRESCENT, Primal Scream, Creation
 - 17 28 JUNCTION SIGNAL, Blyth Power, All The Madmen
 - 18 14 INSPIRATION, Easterhouse, Rough Trade
 - 19 13 THIS TOWN, June Brides, Intape
 - 20 — BRILLIANT MIND, Furniture, Stiff
 - 21 18 RIVER OF NO RETURN, Ghost Dance, Karbon
 - 22 — THRU THE FLOWERS, Primitives, Lazy
 - 23 17 LIKE AN ANGEL, the Mighty Lemon Drops, Dreamworld
 - 24 — SOMEWHERE IN CHINA, the Shop Assistants, 53rd & 3rd
 - 25 19 A QUESTION OF LUST, Depeche Mode, Mute
 - 26 12 TOO MANY CASTLES IN THE SKY, Rose Of Avalanche, Fire
 - 27 21 BLUE MONDAY, New Order, Factory
 - 28 — TINY DYNAMINE, Cocteau Twins, 4AD
 - 29 27 BALLAD OF THE BAND, Felt, Creation
 - 30 — ALL DAY LONG, the Shop Assistants, Subway Organisation
- Compiled by Spotlight Research

INDIE ALBUMS

- 1 2 MANIC POP THRILL, That Petrol Emotion, Demon
 - 2 — ANIMAL BOY, Ramones, Beggars Banquet
 - 3 3 E.V.O.L., Sonic Youth, Blast First
 - 4 1 VICTORIALAND, Cocteau Twins, 4AD
 - 5 4 ONLY STUPID BASTARDS HELP EMI, Conflict, Model Army
 - 6 5 BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus
 - 7 — TEENAGER IN SPACE, the Meteors, Ace
 - 8 7 THE WORLD BY STORM, the Three Johns, Abstract
 - 9 8 A DATE WITH ELVIS, the Cramps, Big Beat
 - 10 20 HATFUL OF HOLLOW, the Smiths, Rough Trade
 - 11 12 THE UNACCEPTABLE FACE OF FREEDOM, Test Dept. Some Bizzare
 - 12 18 LOW-LIFE, New Order, Factory
 - 13 14 RUM, SODOMY AND THE LASH, the Pogues, Stiff
 - 14 9 REMBRANDT PUSSY HORSE, Butthole Surfers, Red Rhino Europe
 - 15 11 MAN IN A SUITCASE, Ted Chippington, Vindaloo
 - 16 6 BLACK CELEBRATION, Depeche Mode, Mute
 - 17 — SNAKES AND LADDERS, Frank Tovey, Mute
 - 18 19 FIRST AVALANCHE, Rose Of Avalanche, LIL
 - 19 15 GRUTS, Ivor Cutler, Rough Trade
 - 20 — THE SINGLES 81-85, Depeche Mode, Mute
 - 21 13 WIRE PLAY POP, Wire, The Pink Label
 - 22 22 PAINT YOUR WAGON, Red Lorry Yellow Lorry, Red Rhino
 - 23 10 DEAD BY CHRISTMAS, Hanoi Rocks, Rawpower
 - 24 23 LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS, the Go-Betweens, Beggars Banquet
 - 25 — COLOURBOX, Colourbox, 4AD
 - 26 16 NO MINOR KEYS, Blues 'N' Trouble, Ammunition Communications
 - 27 — FUN ON THE LAWN LAWN LAWN, Yeah Yeah Noh, Buggum Records
 - 28 30 SILVER MISSILES AND HAND GRENADES, Suicide Twins, Lick
 - 29 21 BIG COCK, King Kurt, Stiff
 - 30 24 TREASURE, Cocteau Twins, 4AD
- Compiled by Spotlight Research



INDIE ALBUMS 17

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 11

BRISTOL College Tavern Goats Don't Shave
EDINBURGH Princes Street Gardens Ross Theatre The Sensible Jersey/Astrakhan/Blind Lemons (Lunch) Swing 86 Big Band (Eve)
LONDON Brixton Fridge (01-326 5100) White Heat
LONDON Camden High Street Electric Ballroom (01-485 9006) Gene Loves Jezebel
LONDON Camden Lock Dingwalls (01-267 4967) Pauline Black And The Supernaturals/Miaow
LONDON Fulham High Street Kings Head (01-736 1413) Escape Committee
LONDON Kentish Town Bull And Gate (01-485 5358) Pauline Murray And The Storm/Ausgang/The Fifteenth
NEWCASTLE Melbourne Street Riverside (091-261 4386) Tippa Irie And Pato Banton/King Volts
PRESTON Rumble Club Scream



● THE MEN THEY COULDNT HANG: in Coventry on Saturday, London on Monday

THURSDAY 12

BRISTOL Bierkeller (28514) The Men They Couldn't Hang/The Len Bright Combo
BRISTOL Tropic Club (49875) The Wedding Present
COVENTRY Warwick University (417220) Jenny Lecoat/Jean Collins Fan Club
CROYDON High Street Underground (01-760 0833) Pauline Murray And The Storm/Ausgang
LEEDS Polytechnic (430171) The Housemartins/3 Action
LONDON Brixton Fridge (01-326 5100) The A-Class Girls
LONDON Camden High Street Electric Ballroom (01-485 9006) Gene Loves Jezebel/Heist/The Beloved
LONDON Chalk Farm's Haverstock Hill Enterprise Miaow/Enormous Room
LONDON Dean Street Gossips Red Hot 'N' Blue/The Charades
LONDON Fulham Palace Road Grehyoud (01-385 0526) The Neurotatics/Attila The Stockbroker
LONDON Kentish Town And Country Club (01-267 3334) The Church/Twenty Eight Rockers/All About Eve
LONDON Oxford Street 100 Club (01-636 0933) Les Enfant
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Zodiac Mindwarp And The Love Reaction/Inspiral Carpets
NEWCASTLE Melbourne Street Riverside (091-261 4386) The Fall

FRIDAY 13

BIRMINGHAM Polytechnic (021-236 3969) the Boatman
BRIGHTON Zap Club Laibach
BRISTOL Tropic Club (49875) The Prisoners/Walter Ego
CAMBRIDGE Robinson College Sherrone/Rent Party
LEEDS Vicar Lane If Club Bogshed/Hophead And Tossspot/The Walking Seeds
LIVERPOOL Christ College The Holiday Inn/The Lawnmower
LONDON Brixton Fridge (01-326 5100) The Temps/Piccadilly Yellow
LONDON Camden Lock Dingwalls (01-267 4967) Howard Hughes And The Western Approaches/The Blues Burglars
LONDON Finsbury Park Sir George Robey (01-263 4581) Terry And Gerry
LONDON Forest Road Town Hall Complex (01-521 7111) Doctor And The Medics
LONDON Hammersmith Clarendon (01-748 1454) The Larks/His Latest Flame/Miaow/The Panic Brothers/The Cannibals/The X-Rays
LONDON Hammersmith Odeon (01-748 4081) Gary Glitter/The Rapists
LONDON New Cross Goldsmiths' College (01-692 1406) Potato 5/The Chevalier Brothers
LONDON Newham Tom Allen Centre (01-555 7289) Stump/Stitched Back Foot Airman
LONDON Oval Cricketers (01-735 3059) The Prisoners
MANCHESTER Anson Road International (061-224 5050) Misty In Roots
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Big Flame/Twang (Animal Liberation Front Benefit)
NEWCASTLE Melbourne Street Riverside (091-261 4386) Frank Sidebottom
NORWICH East Anglia University (52068) The Housemartins/3 Action

SATURDAY 14

BRADFORD University Communal Building (Info — 01-729 0414) Easterhouse/Boys From The East/The Word/Theatre Against Expression (Workers Against Racism Benefit)
BRIGHTON Art College Basement (604141) The Bomb Party/Genevieve/Drive/Salad From Atlantis
BRIGHTON Polytechnic (681286) The Pastels/BMX Bandits
COVENTRY Lanchester Polytechnic (21167) The Men They Couldn't Hang/The Larks/Salvation Sunday/Rumblefish
GUILDFORD Surrey University (509223) Doctor And The Medics
LEICESTER University (556282) The Housemartins/3 Action
LONDON Brixton Fridge (01-326 5100) Love And Money
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) Slim Gaillard
LONDON Finsbury Park Sir George Robey (01-263 4581) Alien Sex Fiend/The Fridge
LONDON Hammersmith Odeon (01-748 4081) Matt Bianco
LONDON New Cross Goldsmiths' College Rent Party
LONDON Oval Cricketers (01-735 3059) Terry And Gerry
MANCHESTER Anson Road International (061-224 5050) Chakk/Twang
MANCHESTER Little Peter Street Boardwalk (061-228 3555) The Beloved/Too Much Texas
READING Paradise Club (56847) The Addicts/Killing The Rose
SUNDERLAND Polytechnic Wearmouth Hall (76191) Beki Bondage And The Bombshells
TRING Victoria Hall The Fixx
WEST BROMWICH Coach And Horses (021-588 2136) Horrendous Shirts

SUNDAY 15

BASINGSTOKE Caribbean Club UK Subs/Odious Perdition
HULL Tower Ballroom (228110) The Housemartins/3 Action
LANCASTER Brix Club (63621) The Bodines
LIVERPOOL Trade Union, Community And Unemployed Resource Centre (051-709 3995) Billy Bragg/The High Five/Levi Tafari/Tony Wilson/Ricky Tomlinson
LONDON Hammersmith Odeon (01-748 4081) Matt Bianco
LONDON Harlesden Mean Fiddler (01-961 5490) Shanty Dam (Lunch) The Redskins/Seething Wells/Buster Bloodvessel/Howlin' Wilf/The Troubleshooters (Eve)
LONDON Kentish Town Town And Country Club (01-267 3334) The Fixx/The Truth/The Escape Club
WOLVERHAMPTON Scruples (53754) Gene Loves Jezebel

MONDAY 16

BRIGHTON Coasters Doctor And The Medics
COVENTRY Market Way Busters (20934) The Flaming Mussolinis
DUDLEY Courthouse Inn (021-550 8601) UK Warriors
DUNSTABLE High Street Wheatsheaf (62571) Rebecca Wolf
LEEDS Adam And Eves (456724) The Martin Howard Band/Delicious Prison
LEEDS The Pub With No Name How Blue Wonders
LONDON Kentish Town Town And Country Club (01-267 3334) The Men They Couldn't Hang/The Len Bright Combo/Heist

MANCHESTER Anson Road International (061-224 5050) John Martyn/Danny Thompson
MANCHESTER Band On The Wall (061-832 6625) Wilko Johnson
NOTTINGHAM Mardi Gras (862368) The Macc Lads

TUESDAY 17

BIRMINGHAM Burberries (021-643 1916) The Burning
BRENTFORD High Street Red Lion (01-571 6878) Ivor's Jivers
BRISTOL Bridge Inn (677949) Goats Don't Shave
BRISTOL Roxys Dumpy's Rusty Nuts
CAMBRIDGE Emmanuel College (65411) Hondo
CAMBRIDGE University May Ball (58933) The Larks
LONDON Camden Lock Dingwalls (01-267 4967) The Prisoners/The Screaming Marionettes
LONDON Hammersmith Clarendon (01-748 1454) Mercy Dash/The Lonely
LONDON Harlesden Mean Fiddler (01-961 5490) Java/Funktion At The Junktion
LONDON Hoxton Square Bass Clef (01-729 2476) Marie Murphy And Friends
LONDON Kentish Town Bull And Gate (01-485 5358) The Hunters Club
LONDON Oxford Street 100 Club (01-636 0933) Peter And The Test Tube Babies
LONDON Walthamstow Royal Standard (01-527 1966) Caroline Roadshow
LONDON Wardour Street Marquee (01-437 6603) This Big Emotion/Thrashing Doves
MANCHESTER Band On The Wall (061-832 6625) Wilko Johnson
SWANSEA University (25678) Doctor And The Medics

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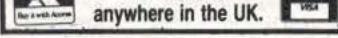
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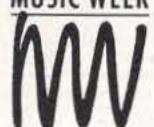
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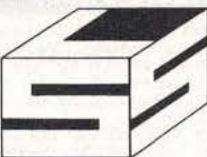
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NEWS

DIGEST

edited by
robin smith

● **Sting**, the Communards, Billy Bragg, Gary Kemp and Boy George are some of the stars who will be appearing at an Artists Against Apartheid Concert on Clapham Common, Saturday, June 28.

The day will begin with an anti-apartheid rally in Hyde Park at 11am, followed by a march to Clapham Common where the free concert will start at 3pm.

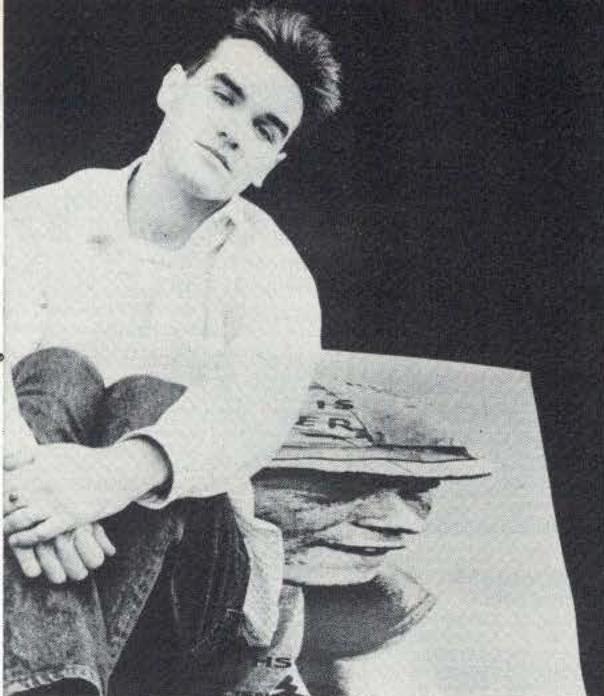
● **Madness** and Doctor And The Medics will be two of the groups taking part in a festival in Hartlepool on July 4, 5 and 6. Called 'Dockrock', the festival will be held at an open air site close to Hartlepool's town centre, dockland and beach. Tickets are on sale in the area now. Organisers are hoping more than 60,000 people will attend.

● **The Real Thing** release their album 'The Best Of The Real Thing' at the end of this month. The album contains 12 tracks the Real Thing recorded between 1976 and 1982 and it includes the remix of 'You To Me Are Everything'.

● **A-ha** have rescheduled three dates on their tour. They'll now be playing Bournemouth Pavilion on Sunday, January 25, Portsmouth Guildhall 26 and Brighton Centre 27. The dates were originally scheduled for December.

● **Matt Bianco** have added an extra date at the Hammersmith Odeon on Sunday, June 15. Tickets priced £5 and £4 are available now.

● **Kalima** release their debut album 'Night Time Shadows' on Friday, June 20. Watch out for some dates.



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■ The Smiths, who release their album 'The Queen Is Dead' on Monday, June 16, say they will definitely be appearing at the Manchester G Mex Festival on July 19. The Smiths have also lined up a couple of other dates. They'll be playing Glasgow Barrowlands on July 16 and Newcastle Mayfair 17. The Smiths will begin a big American tour in August and they should be touring Britain in October.

● **Big Country** have been added to the bill headlined by Queen at Knebworth on August 9. More acts will be announced later.

■ **Cabaret Voltaire** release their 12 inch single 'The Drain Train' on Friday, June 13. The A-side features '(Shakedown) The Whole Thing' while the flip side has 'Menace' and 'Electro-Motive'.



BY JAMES HAMILTON

D P M

ODDS 'N' BODS

PHIL FEARON obviously heeds my hints, as he's reviving **Tony Etoria's** 'Can Prove It' (he's also expanding 'Expansions 86' for **Chris Paul**)... **Chris Paul** himself is after personality DJs for South Harrow Bogarts and a new Ealing nightclub: send CV and tape to him at Bogarts, Alexandra Avenue, South Harrow, Middlesex HA2 9AD... **Stock-Aitken-Waterman** will be making their debut as artists with guest vocalists, who could well include the likes of **Astrud Gilberto** and **Georgie Fame**, on a segued medley of **Richie Cole's** 'New York Afternoon' and their own new 'Everlasting Love' bossa nova... **Randy 'Funky Chicken'**

Muller rang me to say hé only missed a bomb in Germany by three days last year but regardless he and Skyy leader **Solomon Roberts Jr** will visit the UK some time this year, if only to keep up to date with the fashions: 'Randy's currently producing a group of New York rappers called **Rappers Convention**, and for **EMI** release soon an outfit called

Nyteshift... **Chad Jackson** arrived at the Nimes festival in the Roman amphitheatre to find it was a competition for personality DJs rather than mixers, yet he still came second!... **Disco Mix Club** launch in the States in July, following the May introduction of now a third LP in their monthly subscription DJ-only service, this one devoted to International Mixes — this month **Les Adams** has excelled himself with a 'Laugh It Off' mix that medleys **George Formby**, **Charles Penrose**, **Lonnie Donegan** and more to the 'Set It Off' beat, a party classic for years to come



WILLIE COLÓN 'Set Fire To Me' (A&M AMY 330) The salsa star is already creating mayhem on floors here with his somewhat Santana-ish 116½bpm Latin jazzbo sizzler and its even beefier scatting Inferno Dub flip, practically the new 'Jingo' except not quite as dynamic. But what a beat!

(subscription details on 06286 67276)... London now have UK rights to **Run-DMC**, who've already sold out New York's massive **Madison Square Gardens** for two nights the weekend immediately after the **New Music Seminar** (coinciding with London's own **UK Fresh '86** rap fest)... New York hip hoppers turned out in force to mourn, at the Bronx's Devil's Nest, the recent closure of the legendary home of rap **Disco Fever**, tribute payers including **Run-DMC**, **Fat Boys**, **Whodini**, **Kurtis Blow**, **Grandmaster Flash**, **Doug E Fresh**, **Force MD's**, **Lisa Lisa**, **Jellybean Benitez**, **Bernard Wright** and more — the real Fresh '86?... **Archie Bell & The Drell's** big boom oldie, now the other one's out here, is rapidly becoming 'Hard Not To Like You'... **Matt Bianco** is now twin-packed with a bonus c116½-120½bpm 'Matt's Megamix' of their samba-style hits... **Ian Foster** 'Tell Me It's True' is already also in a 97½bpm New York Remix (MCA MCAX 1025) to split its sparse sales, and even a **Les Adams**

0-109-115½-Obpm **Total Contrast** Megamix has had little effect on 'What You Gonna Do About It' (London LONXR 95)... **Haywood's Roses** is also in a DJs-only promo remix by **Michael Barbiero**, but forgive me if I don't BPM it, there are other things to do — um, like would you believe four weeks' worth of **Hit Numbers** for next week?!... **Steve Walsh**, now driving a Rolls Royce Silver Shadow 1 number S(teven) M(aurice) W(alsh) 100, guests on 'Solid Soul' this Friday (13), and later that evening with **Danny Smith** at Gt Yarmouth Marina Centre for "the hottest in black music including heavy funk, improvised jazz and real emotional soul" — doesn't sound like the Walsh gigs we know!... Saturday (14) Essex Radio's **Disco John Leech**, **Bob Jones** and **Gilles Peterson** head Sudbury Gainsborough Club's 4pm alldayer... **Nu Shooz** and the **Crown Heights Affair** remix synch together "forever", tips **Graham Gold**, who's returned on Saturdays to Mayfair **Gullivers** (which doesn't close until

late August)... **Pete Waterman** points out the amazing similarity of **Maze** 'Twilight' to **Colonel Abrams** 'I'm Not Gonna Let' — so maybe **Frankie Beverly** is really The Godfather Of House and guvnor of the garage groove?... **Antionette's** backing appears to be by **B T Express**, in spirit if not in fact... **Princess**'s original version of her Hi-NRG LP track 'In The Heat Of A Passionate Moment', yet to be released, is really Hi-NRG!... **Julian Jonah's** ludicrously **Paul Hardcastle**-like single was actually mixed by him, so no wonder... **Frank Bruno** is cutting a single, naturally enough called 'Know What I Mean'!... **RELEASE THE TENSION!**

HOT VINYL

UTFO 'We Work Hard' (US Select Records FMS 62272) On an excellent value double-sider, this full Force-produced furious jittery 0-100½-100½-Obpm go go hip hop rapper in 'Alice' continues over

aurra

LIKE I LIKE IT
NEW REMIXED 7" (TEN 126) AND 12" (TENT 126)



BPM

from previous page

style with human beat box and many bright hooks is flipped by the equally hot — or hotter — nursery rhyme singalong 'n' rap 0-105½-Obpm 'Kangol & Doc', both scratched by Hitman Howie Tee. The freshest jams in town.

THE REAL ROXANNE with **HITMAN HOWIE TEE** 'Bang Zoom Let's Go-Go' (Cooltempo COOLX 125) Full Force are behind this other hot double-sider too, backing the bragging 0-99-Obpm rap 'n' scratch with a fascinating sequence including real soul singing, Fred Astaire big band licks and a 'Bugs Bunny' Elmer Fudd finale! The stark 101½-bpm 'Howie's Teed Off' cuts in Brick's 'Dazz' amongst others, on a strong flip.

MIDNIGHT STAR 'Headlines' (MCA Records MCAT 1065) Weaving catchy "extra extra, read all about it" newspaper chants with radio and TV newsreader clichés into their marathon loosely jiggling (0-)103½-103½-bpm go go groove (inst flip), the group are already big news on dancefloors here and could even be the next Nu Shooz.

WILLIE COLLINS 'Where You Gonna Be Tonight?' (Capitol 12CL 410) The soul singing postman's standout album title track is unanimously the UK clubs' choice, a wonderful buoyantly cantering (0-)113bpm Vandross-ish wrangler hopefully not too subtle for the less soulful masses, flipped by the moodily rolling 103½-bpm vocal 'Sticky Situation'.

PAUL HARDCastle 'Foolin' Yourself' (Chrysalis PAUL X2) Back to the jerky Kevin Henry sung jittery driving (0-)117½-bpm 'D' Train-ish groove of old, very typical, flipped by his album's (0-)125bpm 'King Tut' and good jiggly 108½-bpm 'Strollin'.

FATBACK 'I Found Lovin' (Important Records TANT 10) Familiarity may be a balm for many, but how much more often can anyone bear to hear the remorselessly pushing ultimately inconclusive ominous



AURRA 'Like I Like It (Remix)' (10 Records TENT 126) Starleanna and Curt's year old jauntily infectious disco smash in its new 107-Obpm Regisford & Jarvis remix will now hopefully get the crossover success it always deserved (dub remix and lightweight 108½-bpm 'I Love Myself' flip).

104½-bpm bass line of this (un-remixed) monstrously over-played classic? the 'Bolero' of London's black clubs, it appears to have been either the influence of, or influenced by, Kenny Beck's composition 'Mine All Mine', depending on which can be proved to have come first (he's worked with Fatback as well as Cashflow, it seems!). Anyway, the flip has their great 108½-bpm 'Is This The Future?' and the Fatback Band's 0-119½-122½-bpm 'Spanish Hustle'. For mixers it's obviously a must!

KING MC FEATURING SCREAMIN K' 'What Have I Done For You Lately' (Important Records TANT 9) Janet Jackson's pounding 112½-bpm beat remains the basis for a Kutmaster Rob scratched answer version rapped and scolded as a fierce duet (inst/edit flip).

CAROL WILLIAMS 'What's The Deal' (US New Image NIR 1133) Background vocalist on the similarly Darryl Payne-produced Kreamcicle, Carol gets Jocelyn Brown-ish on a soulfully/accapella-started chunky 0-105½-bpm lurcher which may actually end up losing out to the flip's possibly stronger airily chiming 117½-bpm 'Have You For My Love'.

KREAMCICLE 'No News Is News — Remix' (US New Image NIR 1234) Chick-wailed loosely strung jittery

juddery (0-)113½-113-112½-bpm old weaver (inst flip) remixed by original producer Darryl Payne — rather than by Froggy, who's planning a remix of his own.

OSIRIS 'War On The Bullshit' (Baad Records 12ATTACK 2, via Pinnacle) Grace Jones meets George Clinton for a previously hard to find chanting extended 107½-bpm funk workout that's been big in London's more determinedly trendy clubs for some time (edited flip).

RUN-DMC 'Raising Hell' LP (US Profile PRO-1217) America's fastest and biggest selling rap set ever, already, shouting and scratching with some rock as you'd expect, has the violent 0-97bpm 'Hit It Run', percussive 96½-bpm 'Is It Live', jaunty (0-)127½-Obpm 'You Be Illin'', excitingly chugging pure AOR 105½-bpm 'Walk This Way', human beat box started 0-81-85bpm 'Son Of Byford/Proud To Be Black', 95½-bpm 'My Adidas', 0-95½-bpm 'Dumb Girl', 0-105½-bpm 'Peter Piper', 127½-bpm 'It's Tricky', 0-85½-Obpm 'Perfection', and heavy rock 0-84½-bpm title track (several seguing together).

SHIRLEY JONES 'Do You Get Enough Love' (US Philadelphia International V-56024) The Jones Girl's solo superb sultrily soulful 67bpm rolling Bunny Sigler slowie, with pent-up piano triplets and confidential rap (edit, and cantering 119½-bpm 'We Can Work It Out' flip), has immediately hit the US black chart — but here potential buyers are waiting for an album (well, it's a ballad!).

FORCE MD'S 'Here I Go Again' (Tommy Boy 12IS 286) Smokey Robinson-ish terrific intensifying (0-)66½-67½-68½-69½-4-0bpm real soul slowie, more rhythmic (after a skippable start) than the last 'un'.

EL DeBARGE 'Who's Johnny' (Gordy ELDT 1) Five Star-type jerkily skittering (0-)110½-bpm catchy pop song from the film 'Short Circuit', also about on promo in a more percussive (0-)110-Obpm remix, sorta Jackson 5 'I Want You Back' meets 'Rhythm Of The Night' — and the 0-116½-bpm latter is flip.

TERRY M 'I Love Music' (MCA Records MCAT 1063) French originated Tavares-type fairly faithful (0-)124½-125-Obpm galloping O'Jay's remake, flipped by the 'Billie Jean'-ish instrumental 118bpm 'Moustachio'.

WANDA DEE 'Blue Eyes' (Lisson Records DOLEQ 1, via PRT) The 'Beat Street' rapper's London-recorded Kenny Beck-prod/co-penned nervily jittering 101½-bpm scratcher (inst flip) is nothing innovative but seems to be benefiting from its label's launch.

GLENN JONES 'Love Intensity' (RCA PT 49840) Pleasant rolling jiggly 115½-bpm soul swayer, on 12 inch with the gently lurching instrumental 111½-bpm 'Finesse (Dub)' and Narada-ish black rock 127bpm 'Talked Me Into It' (dub too).

PETRIA 'I Miss Your Love' (US Romil RM 1001-12C) Initially mundane 112½-bpm Shannon-ish judder building through a brief 'phonecall and some frisky scatting (in four mixes).

JANICE CHRISTIE 'I'm Hungry For Your Love' (US SuperTronics RY014) Self-prod/penned, this pent-up breathy nagging 105½-bpm juddery jogger could worm its way upside several skulls, so give it a chance to sink in (dub flip).

PAMELA MEYERS 'Feel My Funky Heartbeat' (US New Image NIR 4354) Gwen McCrae's 'Funky Sensation' meets T-Ski Valley's 'Catch The Beat!' at a subdued 103½-bpm (inst flip), nuff said?

400 BLOWS 'Let The Music Play' (KR Records KRT 01, via RCA) Charles Earland's 1978 disco oldie gets much the same treatment as did Brass Construction's 'Movin' in this galloping brassily brittle 124½-bpm remake (with female choruses, or 123½-bpm instrumental).

CHIP E 'Time To Jack' (US Underground UN-102) "House" is actually Chicago-speak for "garage", and here The Godfather Of House creates yet another typically sparse strange 124½-bpm groove for garage fanatics (in three different mixes).

WHITE KNIGHT 'Never Give Up' (US DJ International Records DJ-889) Surprisingly slow to go, this 118bpm Chicago house party sounds to me like Russ Brown meeting Colonel Abrams Whistle and a gospel group at Paradise Garage — in other words, interesting!

TACK-HEAD 'Is There A Way Out' (On-U Sound DP 15-12) B boys beware! DJ Cheese cuts up this wild and woolly 103½-bpm scratcher, solid beat, the flip of 'Mind At The End Of The Tether'.

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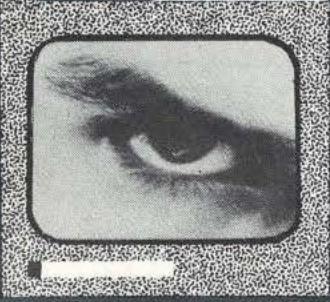
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COMPILED BY ELEANOR LEVY

KATE BUSH — busting out all over in 'The Hair Of The Hound'



STATIC (Cert PG dir: Mark Romanek)

Ernie Blick lives in a small town in Northern Arizona. By day he steals deformed crucifixes from the factory in which he works, by night he has his invention — a television monitor with a direct line to Heaven.

When his childhood friend Julia returns to town, he chooses Christmas Eve to unveil his work to her and his survivalist brother and family — their parents being dead. But where Ernie sees pictures from the celestial plane, everyone else, even the faithful Julia, sees nothing but static.

Of course, everyone then thinks poor Ernie's a first class loony, so he goes off on a bus to Albuquerque, where he meets the ladies from the Fleetwood Town-

ship Charity Council. They do believe he can see into Heaven, and suggest he hijacks the bus — with them in it — to bring his invention publicity and acceptance. This he does — with strangely depressing results.

As you can imagine, 'Static' is a bit of a weird one. Quiet, slow, the American equivalent of one of those hazy Film On Four productions, it's an alluring story that promises something wonderful is about to happen — and never quite delivers it.

With a surprisingly refined soundtrack (The The, Eno, Japan) it's a very stylish film that works on a simple emotional level, but fails ultimately to grip you with anything more than just a passing interest.

Eleanor Levy

VIDEO ROUND-UP

KATE BUSH 'Hair Of The Hound' (PMI)

I must admit, I'm only a fairly recent convert to the ranks of Katie lovers, finding much of her work unbearably twee. The same can be said of her video output.

This particular compilation however, is a distinct improvement on the stuff viewed on 'The Singles File'. Featuring promos for 'Running Up That Hill', 'Hounds Of Love', 'Big Sky' and 'Cloudbusting', it is the first one that takes the honours. It's a curiously erotic dance piece with no miming, just Kate and a male dancer wrapping themselves around each other.

For once, Kate looks stunningly beautiful in each clip (although I'm tempted to say 'ah, the magic of make up') and acts it up like a good 'un in 'Hounds Of Love' which has her pouting prettily all over the shop.

I never particularly liked 'Big Sky' and its video is the weakest of the four. All these astronauts poncing around next to Nazis playing guitars indeed! Sorry dear, if there's a message in that, it went over my head.

The final clip, 'Cloudbusting' features the talents of Donald Sutherland (swoon) and has Kate dressed as a rather unconvincing boy.

'Cloudbusting' is a mini movie in itself and I'm not ashamed to say it brought a tear to my eye. On the whole, an interesting and worthwhile purchase for fans and non-fans alike.

Nancy Culp

MARILLION '1982-86 The Videos' (PMI)

Putting aside any personal feelings concerning Marillion's immaculate Genesis impression, this collection of videos is a spectacularly unimpressive affair.

It's very much an up and down tale with regard to expense and technological overkill, from the cheapish live footage of 'Market Square Heroes' to the mega 'Assassing' and back to the simplicity of more recent efforts like 'Heart Of Lothian'.

Of those included here, 'Garden Party' is perhaps the most impressive while video buffs will no doubt cite 'Assassing' in all its overblown flim-flammy as the 'best' video the band have made, but somehow Marillion, plus computer readouts, plus the often obligatory camera up model's skirt touch, seems an uneasy mixture.

Strictly sixth form common room stuff for whenever confused adolescents gather together in celebration of their plight. Then again, do they have VCRs on the hippy peace convoy?

Andy Strickland

Surely this couldn't be those po-faced lefties the Communards talking? Nancy Culp throws preconceptions to the wind and reveals Jimmy and Richard's predilections for falling in love, bonking and doing Dot Cotton impersonations.

Photos by Ian Hooton

It's a rare thing these days to find a band who lift your spirits so much that by the end of the evening you're off on Cloud Nine for days afterwards, accompanied by the memory of a dozen deliciously diverse refrains bouncing round your brain.

The Communards bring back some of that long lost joie de vivre that seems to be so sadly lacking in these days of doom merchants. That's not to say, of course, that they're without their serious side. But when you're hot in the grips of their latest gorgeous single 'Disenchanted' or shrieking along with the delightfully campy 'La Dola Rosa' (complete with castanets and roses between teeth) it's hard to correlate the duo with the image they've been labelled with as miserable Red Flag-waving City Limits' subscribers. Which just goes to show how wrong you can be, eh?

Onstage, the band have just as much fun as the audience. The limelight is shared between Jimmy and co-vocalist Sarah-Jane. She cuts a striking figure, all five foot nine of her, in an orange party frock with Dr Marten boots peeking out underneath. If you should get bored, there's always the rest of the 'gels' dancing away with violins and suchlike tucked under their chins.

They are a group who positively revel in getting up there and having a bloody good time. After my visions of long political speeches and pink triangles a go-go, that was a pleasant surprise. Sympathetic to the cause as I might be, I had old Jimmy and Richard firmly slotted into the boring old po-faced brigade. That was before I met them and found myself battling to get a word in sideways, in between the acid verbal ping pong match which made Pete Burns' outbursts sound like Olivia De Havilland in 'Gone With The Wind'.

And as there's been more than enough pontificating already on the subject of the Communards, for once, let Jimmy and Richard do the talking ...



"WE MAKE DEF LEPPARD LOOK LIKE NUNS!"

THE BAND

Jimmy: "Well, it's definitely more fun, the whole set up. It's no' like just a singer with a band, everybody works together. Especially having Sarah-Jane there as well, the centre of attention's not focused on me as a singer 'cos there's Jo playing sax and then there's the strings and things, it's great. I can have a much better time 'cos I know that the audience can see nearly everybody and can see what's going on."

Richard: "They're real sort of lads!"

J: "Gels!"

R: "They're really fab. It's funny, the lighting guy we've got's just done a world tour with Def Leppard and he said that we make Def Leppard look like nuns!"

● Aren't half of them from the Willing Sinners?

J: "Well, one is. Annie used to be in the Mambas but Audrey still plays with the Willing Sinners sometimes."

R: "Well, they all work with other bands. Joss was in ABC, Sal was in Rondo Veneziana and June's been in everything. Jo was with Tears For Fears and she was in Kissing The Pink as well."

● I thought, from what I'd heard, that a lot of what you're writing is like those jazzy Sixties film soundtracks.

R: "Oh thank you!"

J: "It's dead French..."

R: "I love that sort of sound. I think what's fab about it is that it involves a certain amount of skill. It involves technique and it's something you can really enjoy playing, but at the same time it's upbeat and poppy."

IF MUSIC BE THE FOOD OF LOVE

● Listening to your lyrics, I do feel that you're searching for one person who's going to be absolutely everything to you. Isn't that unrealistic?

J: "No, 'cos I think that everybody is deep down really, unrealistic though it may be."

R: "I'm not, I'm looking for the 12 people!"

J: "Oh no, I mean it's like I'm definitely no' easy to please!"

● Well, OK, one for every day of the week then?

J: "Oh well, you could sorta say that!"

R: "Serial polygamy! It's not so much about the one person, it's just about actually being in love rather than being in love with a particular person."

J: "It's just the idea of being gay and being in love as well. It's like dead important to make it be known that it's just like being in love like everybody else. You have the same old clichés and you have the same butterflies..."

R: "It's the environment it happens in that's different."

J: "It's expressing it as well. It's like being gay, you've got to restrain your emotions."

● Have either of you ever fallen in love and it was just purely platonic?

R: "It's the story of my life!"

J: "I have!"

R: "Oh purleesel!"

J: "Richard would like to be a physical person."

R: "No, I just don't get off with people as much as I'd like to."

J: "He gets it more than me! I go out about maybe one night and he goes out the whole weekend from Thursday



until Monday!"

● You go on bonking sprees?

R: "I try to, but I usually don't succeed."

J: "I mean, I go out one night. Everybody's got the wrong impression of me, it's outrageous! They think I'm this raver."

R: "The trouble with you is that you go out one night and you can break a dozen hearts."

● So, have either of you ever had sexual encounters with a woman?

J: "No, you see I knew what I wanted right from 11 or 12 and I knew it was no girls! I always think though that maybe I should have had a girlfriend and I should have had an experience of some sort..."

R: "Well I did once, well a couple of times really. It was like something out of a BBC Light Entertainment programme. It was just pathetic, it was like 'Terry And June' — farce, broad farce."

KEEP THE RED FLAG FLYING

R: "Red Wedge... Well it's still happening. It's just getting the finance together to set up more events. There's going to be, hopefully, a big festival."

● I'm still not sure that music and politics should be mixed.

R: "Well, I think there are ways of mixing them and ways of mixing them. I mean, I think it's stupid if you get a

succession of pop stars trundling across a stage going 'Margaret Thatcher is vile, vote for Neil Kinnock'. The thing with Red Wedge is that bands who have an interest can involve themselves with political movements and not pretend that they're politicians either. Just through being in a band you can make a stand and make a statement which I think is a really healthy thing to do in a really healthy, positive way."

J: "The thing with Red Wedge was that what was said was just 'register to vote'. That was the most important thing. I think that was the issue."

R: "There's no way we're going to become a mouthpiece of the Labour Party. The only time we've ever had a politician on stage at a Red Wedge event was when we had Ken Livingstone playing tambourine. We'd never let anyone make a speech or anything like that."

EAST END BOYS

J: "I think Dot Cotton in 'EastEnders' is dead camp."

R: (in whining Dot voice) "Oh Nick... he wouldn't treat his mother bad! He says I'm like Dot Cotton!"

J: "You want to see him with a fag in his mouth... you can see the pink nail polish and you can see the hairdo...."

R: "Well you're Angie, you are!"

J: "Oh I just never miss it! Oh Michelle!"

Last night, she was having her baby and I was having a phantom pregnancy!"

R: "We had to stop the soundcheck so he could go and watch it."

● Well, I don't like Michelle anymore...

J: "Och no! I feel sorry for Michelle. She's had a hard time. She's confused! I don't think she's gonna marry Loftus. Oh and Den came to the hospital. Oh, somebody should shoot him, he's a beast! He's a dirty piece of work and he's been seeing that bloody Jan again!"

AND FINALLY . . .

● What would you like to be, ultimately?

J: "I'd like to be a gardener! I want a garden desperately! I've got a flat of my own now but it doesn't have a garden."

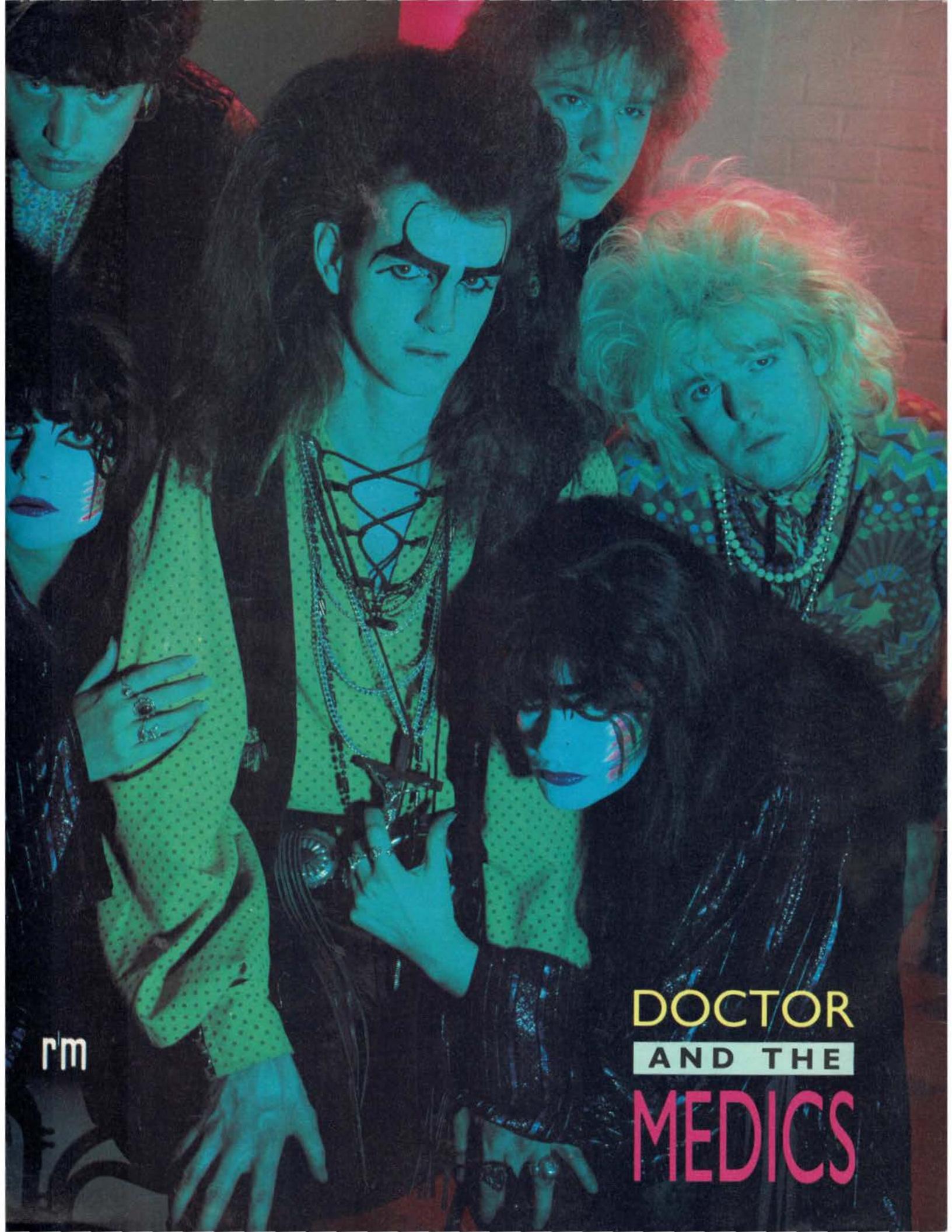
R: "He won't let me in it."

J: "It's basically S.L.O.B. He's not exactly the most house proud of people. That's my Cancerian coming out. I'm dead houseproud. Richard's bedroom carpet was never hoovered until I moved in."

R: "That's not true! There's nothing to hoover on that carpet! It's completely threadbare! I used to hoover the piano, though...."

● What's your definition of camp?

R: "I don't know... I just look in the mirror in the morning!"



rm

DOCTOR
AND THE
MEDICS