

£5,000

WORTH OF CD/HI-FI TO BE WON

F R O M

LASKYS

●●● NINETEEN SUPERB PRIZES TO BE WON ●●●

+++ FIVE £1.00 MONEY OFF CD VOUCHERS +++

AN r.m. COMPETITION BOOKLET

rm

JUNE 21, 1986 EVERY THURSDAY 55p

RECORD MIRROR

THE HOUSEMARTINS

'our faces are like our minds...
there's angry spots and furious
blackheads'

SUZANNE VEGA ●

GENESIS ●

LOVEBUG STARSKI ●

FURNITURE ●

L I V E

SIMPLE MINDS

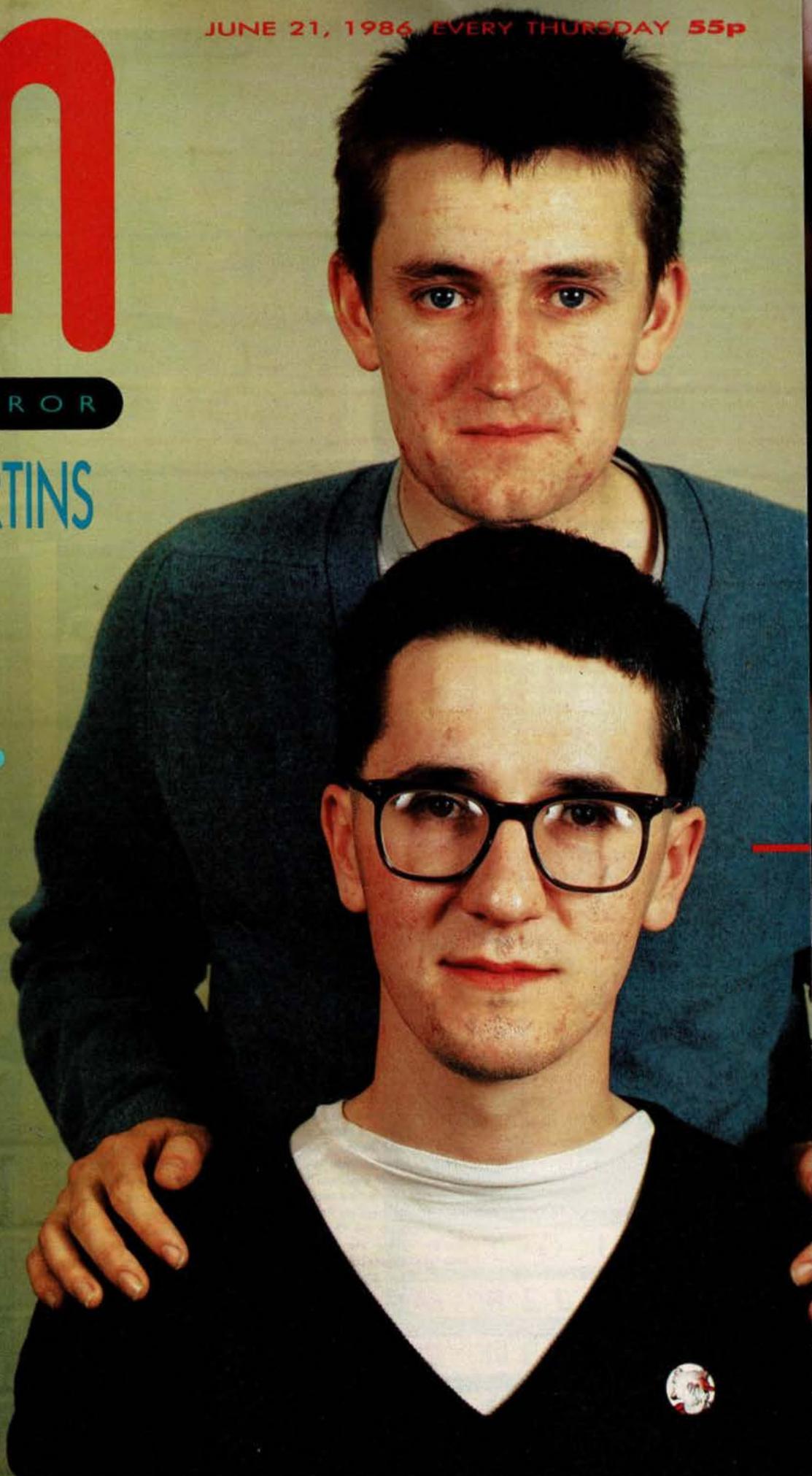
LLOYD COLE

LAIBACH

SCREAMING BLUE

MESSIAHS

GODFATHERS



**W
I
N**

A Pair of Sony MDRM 55 headphones

A Lasertech CD player

A Sony Discman 50 personal CD player

A Philips FCD 560 midi system

An Amstrad CD2000 tower system

A Philips CD 555 sound machine

A Panasonic RXCD 70 portable

Five £1 vouchers off compact discs

So all this CD business sounds great but is still just a bit beyond your wallet, eh? And in any case, you need someone who has fluent CD speak to guide you past the lo-fi and towards the hi? Then this little booklet you're flicking through right now is about to be very nice to you.

Here's why: there's no one better qualified to steer you through that hi-fi minefield than Laskys — they're one of the largest chains in the UK, with 53 branches nationwide, and they've been right in there on the CD boom since it started. Laskys are the largest sellers of CD in the UK and have the largest range to choose from. There's great value for money and salesmen will be more than willing to give you a CD demonstration.

Now **rm** has got together with Laskys to bring you a chance of Christmas in the middle of the year ... not just one chance, in fact, but **19** chances, to win the smartest CD gear around in **seven** different competitions.

Fuzzbox, Ted Chippington and the Nightingales will be featured on a special compilation single, 'The Vindaloo Summer Special', out at the end of this month. The A side features Ted Chippington's song 'Rockin' With Rita', performed by all three acts. The flip side has 'Let's Surf' by the Nightingales, while the 12 inch also features a wacky seaside interlude by Ted and 'Flares On '45', performed by Fuzzbox and Rob Lloyd.

Fuzzbox, Ted Chippington and the Nightingales will also be taking part in a special Vindaloo Package Tour. Dates are Croydon Underground Thursday July 2, Cardiff Nero's 4, St Austell Coliseum 5, Cheltenham Town Hall 6, Brighton Coasters 7, Leeds Polytechnic 8, Newcastle Tiffany's 9, Liverpool Royal Court 11, Manchester International 12, Birmingham Portland 13, London Town And Country Club 14, Bristol Bier Kellar 15, Nottingham Rock City 16. Some Scottish dates will be confirmed later.



F U N I N T H E S U N

SPANDAU COME BACK FIGHTING

Spandau Ballet are back after an 18 month break. Their single 'Fight For Ourselves' will be out on Monday July 14 and they're also working on an album. Spandau Ballet have now signed to CBS Records and resolved their long standing dispute with their old record company, Chrysalis. During the dispute, Spandau claimed that Chrysalis weren't doing enough to promote their careers worldwide.

A settlement has been made out of court. Chrysalis have the rights to Spandau's back catalogue of recordings, but they have no rights on any new recordings from the group.

RS



WORLD CUP UNCOOL FASHION TOP TEN

- 1 Charlie Nicholas' and Chris Waddle's haircuts
- 2 Paraguay's away strip
- 3 Bryan Robson's shoulder harness
- 4 Jesper Olsen's false beard
- 5 Scotland's shorts
- 6 Denmark's pink and white strip — yuk
- 7 The South Korean player christened 'Bum'
- 8 All South America's goalies' sweaters
- 9 'Butch' Ray Wilkins' bald patch
- 10 English football — ho ho!

compiled by the rm midnight viewers crew

VIZ IS THE STUFF

I was never a great one for comics, myself. All that winning the war, and stupid kids doing stupid things with stupid pets. In fact, if you told me I'd be in stitches on the train home, with the whole carriage looking at me as if I was some kind of nut, I'd have said you're joking or you were about to give me a copy of **Viz Comic**. Viz Comic is put together by a bunch of sharp loonies in Newcastle and is a cross between The Beano, Private Eye and a student rag mag. It's the funniest thing I've read in years, and I strongly recommend you all to do the same. It took me three attempts to read the whole of Johnny Fartpants (the guffing boy-blunder) due to the tears rolling down my face, not to mention Roger Mellie, The Man On The Telly, and the Viz tribute to the Queen. If you never buy another thing in your literary life, buy Viz for 60p at all good newsagents. To find out your nearest stockist, contact the distributors (01-388 4060) or the magazine's office in Newcastle (091-281 8177).

AS

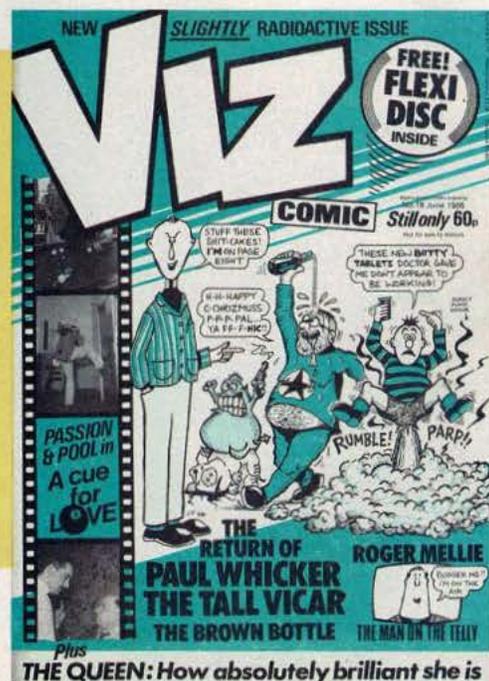


Yes, siree, have we got something for you music lovers. Not one goodie, but two. Is jazz your thang? Read on. Do you get the giggles for George Clinton videos? Don't take your eyes off this space, 'cos baby, you're in for a treat. Yup, we've got lots of prizes to give away in a glorious piece of summer madness. First, there's 25 copies of Street Sounds' **'Jazz Juice 2'** featuring Woody Herman, Jon Hendricks, Dave Brubeck, Last Poets and Oscar Brown Jr. Then we've got 10 copies of Street Sounds' **'Picture Box 1'**, a video extravaganza featuring Janet Jackson, Chaka Khan, Freddie Jackson, Morris Day, George Clinton, Brothers Johnson and others. All those prizes, but just one competition, with only three questions to answer:

- 1) Dave Brubeck's most famous song is: a) 'Take Me, I'm Yours', b) 'Take Five', c) 'Take It Away, Fred'?
- 2) Freddie Jackson wanted you to: a) 'Rock Me Tonight', b) 'Wave A Chicken In The Air', c) 'Rock 'n' Roll All Night Long'?
- 3) Jaki Graham's most famous partner was: a) George Graham, b) David Grant, c) Tony Blackburn?

The first ten correct entries to be pulled out of the hat on July 2 will win a 'Jazz Juice 2' LP and a video. The next 15 correct entries will win a copy of the LP.

Send your answers on a postcard with your name and address to 'rm Crazy Jazz Video Comp Heb', Greater London House, Hampstead Road, London NW1 7QZ.



It's all there — portables, personals, midis, headphones, so just turn the pages and answer the questions — you can answer as many of the competitions as you like, just by filling in the answer coupon on page 14 of this week's **rm**. Then send your entry to: **rm/Laskys £5,000 Contest**, PO Box 50, Harlow, Essex. The closing date is July 12 so get your skates on.

Hang on, though, there's more — 'cos when you've finished reading about all the great gear to be grabbed, you'll get to page 12 and find that Laskys are giving you five vouchers to use at any of their branches, each one giving you £1 off any compact disc you fancy. The vouchers are valid up to July 31, 1986, so make sure you use 'em all up by then. A list of Laskys branches where you can use the vouchers can be found on page 11.

So feast your eyes, flick the pages, get your entry in and soon you could be feasting your ears as well. **rm** ... where CD isn't seedy.





SEER YOU, JIMMY



GOOD KARMA

It must be so frustrating to be one of those bands who've seemed to be on the verge of doing great things for a fair time and have always missed out at the final and all important hurdle. **The Chameleons** are a good case in point. With a good live following, well respected and musically mature, the Chameleons finally broke from independent labels earlier this year, and they now release 'Tears' as their new single. An impressive mix of their familiar sound with a strong melody that could have the radio playlists clamouring for their inclusion. There's a new LP due out later this year, so perhaps the Chameleons' time has finally arrived. I wouldn't bet against them.

AS

● **Big Country** release their third album, 'The Seer', on Monday June 23. The title track features a duet with Kate Bush and other tracks include 'Look Away', 'Hold The Heart' and 'I Walk The Hill'.

Big Country will be playing some more dates in December. They start with Edinburgh Ingliston Exhibition Centre on Friday December 5, followed by Whitley Bay Ice Rink 6, Birmingham National Exhibition Centre 8, Shepton Mallet Showering Pavilion 9, London Wembley Arena 12, Brighton Centre 14.

Tickets for Edinburgh, Whitley Bay and Shepton Mallet are £7 each. Tickets for Birmingham and Brighton are £7.50 and £6.50. At Wembley they are £8.50 and £7.50. Tickets are on sale at box offices and usual agents.

They are also available by mail. For Edinburgh, they are available from Big Country Box Office, PO Box 77, GPO, Edinburgh. For Whitley Bay, Birmingham and Wembley they are available from Big Country Box Office, PO Box 77, London SW4 9LH. For Shepton Mallet they are available from Big Country Box Office, Concert Travel Club, 4 High Street, Barnstaple, Devon EX31 1BQ. Add a 50p booking fee to the cost of each ticket, make your cheques or postal orders payable to Big Country and enclose a sae.

RS

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■ Front cover photography: Joe 'desperado' Shutter

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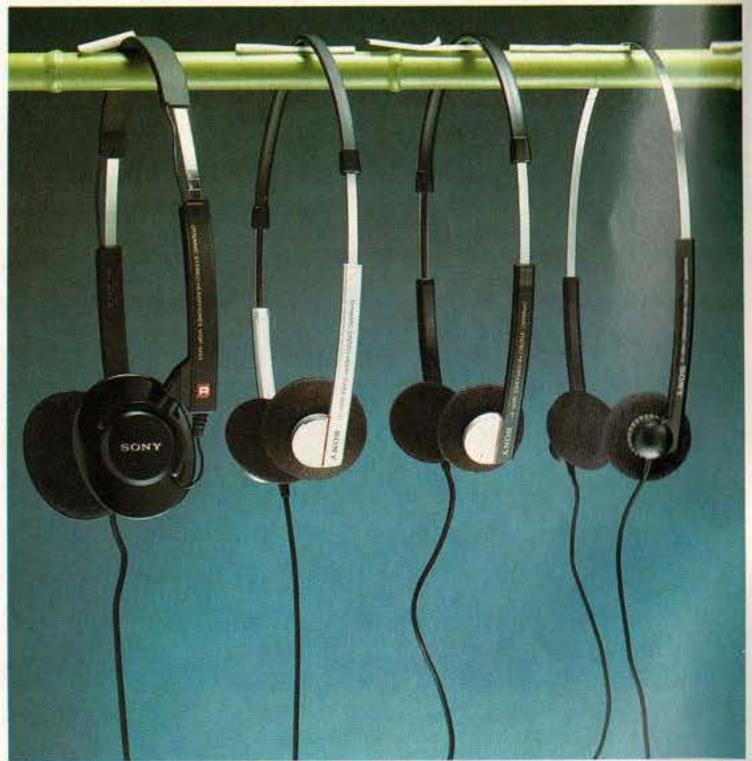
● NEW BANDS

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TWO PAIRS OF TOP QUALITY SONY MDRM 55 HEADPHONES

Seventh prize in the Laskys Summer CD Madness Competition... these here headphones are reckoned to be the best in the class, just right for CD sound, and we've got **two** pairs to give away — for those times when you want to keep that new Smiths album to yourself instead of blaring it out to the neighbours. They'll suddenly love you! Just put on your MDRMs, crank the volume up and away you go. They've got **rm** in their name, they must be good. Sony MDRMs . . . your very own hear'n aid. All you've got to do to enter the contest for 'em is tell us: What's the title of Sigue Sigue Sputnik's current hit?





LATE SCORE

The Housemartins release their debut album, 'London O Hull 4', on Monday June 23. Tracks include 'Happy Hour', 'Get Up Off Our Knees', 'Sheep' and 'Sitting On A Fence'. The cassette version of the album will feature an extra track, 'I'll Be Your Shelter', previously only available as an extra track on their 'Sheep' single.

RS



VAN HALEN (above) follow up 'Why Can't This Be Love' with 'Dreams', out on Monday June 23. Taken from their album '5150', the 12 inch features an extended version of 'Dreams'. Van Halen are currently midway through a sell-out American tour, but there's no word yet on British dates.

RS

EARBENDERS

Joe Shutter

'Bang, Zoom (Let's Go Go)' the Real Roxanne (Cooltempo)
'Frankly Mr Shankly' the Smiths (Rough Trade LP track)
'21st Century Boy' Sique Sique Sputnik (Parlophone)

Eleanor Levy

'The Queen Is Dead' the Smiths (Rough Trade LP track)
'London O Hull 4' the Housemartins (forthcoming Go! Discs LP)
'Medicine Show' Big Audio Dynamite (CBS)

Lesley O'Toole

'There Is A Light That Never Goes Out' the Smiths (Rough Trade LP track)
'Someone Somewhere (In Summertime)' Simple Minds (Virgin)
'Where Is Pig?' Benny Profane (Sub Pop)

Andy Strickland

'Cemetery Gates' the Smiths (Rough Trade LP track)
'Big Pink Cake' Razorcuts (Subway 45)
Mike Channon on ITV World Cup coverage!

CAKEHOLE

Yet another record that owes more to Pete Shelley than Lou Reed (thank God!) is released this week by Razorcuts. Purveyors of innocent pop tunes, quiffs and much maligned flowery anoraks, Razorcuts have managed to stamp enough of their own personalities onto a Buzzcocks landscape to make 'Big Pink Cake' worth more than a cursory listen. Lyrics that are perhaps funnier than intended, pulled together with some thoughtful pauses and guitar rushes, add up to as good a Mancunian cover as you'll find this week.

AS



Rod Stewart releases his album 'Every Beat Of My Heart' on Monday June 23. Produced by Bob Ezrin, the album has ten songs including Rod's recent hit 'Love Touch'. Other tracks featured are 'Another Heartache' and 'Red Hot In Black'.

RS

IT BITES

Appearing on WOGAN Wed 18th June, SATURDAY PICTURE SHOW 21st June and WHISTLE TEST 1st July



CALLING ALL THE HEROES

7" AND FULL LENGTH 12"
(VS 872)  (VS 872-12)

FIVE LASERTECH CD PLAYERS

This little babe does a whole lot of grown-up things. Imagine you've just got your CD of the new Peter Gabriel album home, right? So there you are, looking at all the boss tracks you want to hear. But you don't like the running order, you want to hear 'Sledgehammer' before 'Red Rain', not the other way around. No problem... just hit the random order programme memory and tell your faithful Lasertech which order you want, and out they come, with a sound that rings the bell every time.

'Course, it's got a digital display so you see how long the toon's been playing, repeat and memory functions so you can go back and hear that nice little twiddly bit you like againandagain, and a music search feature enabling you to do a quick Billy-Whizz past the mouldy bits and on to the next good 'un...

Lasertech is Laskys' own brand name.

We've got five of these beauts to send in the direction of Esteemed rm Readers — just answer us this pushover. What's the name of Lloyd Cole's backing band?





DOGGED ENTHUSIASM

Pulp are a band who've proved themselves a little special in the past nine months or so. Firstly a brilliant single, 'Girl With Blue Eyes', which won acclaim from all corners, and now the eagerly awaited follow-up in the shape of 'Dogs Are Everywhere'. It's in a similar style; nicely understated clear guitars and soothing organ with Jarvis's straightforward and unaffected vocals on top. But a strange title, n'est-ce pas?

"Well, there are a lot of dogs around, aren't there?" says Jarvis drily. "At the time I wrote the song I felt surrounded by them, people who indulge in generally immoral behaviour with no actual purpose. I mean, some elements of bestiality are OK, but dogs haven't got a very glamorous image really, have they?" Quite!

When Index popped along to see Pulp recently, Jarvis was to be found singing from a wheelchair. "No, it wasn't a stunt," Jarvis assures me. "I was trying to be clever, showing off on a second storey window sill, and I ended up in hospital for six weeks and in a wheelchair for another three. I broke my ankle, my pelvis and my wrist. Some people said it was all a gimmick at the time but really, Pulp are such a great bunch of guys that we really wouldn't do anything like that."

Some music papers have taken Pulp's gentle yet cutting songs as part of the general 'we want to sound like the Velvets' wave, but Pulp person Russell isn't too worried about such accusations.

"No, we weren't really pissed off because we knew that comparison was so inappropriate. We're more influenced by groups like the Fall, really, and if people had picked that up, it might have worried us."

I think Pulp will have a hit record within the next 18 months.

AS

THE BIG SUPREME

aka Barry Flynn, is a man used to standing alone. His previous four singles were released under the names of Bonk and The Chant Of Barry Flynn so as to hide his solo efforts. His most lasting achievement so far is forming the Manchester University Soul Society, despite opposition from the union hippies. The Big Supreme's debut single 'Let's Turn Our Love Around' still shows his soul roots with a snappy pop style.



The Fountainhead



THE BURNING TOUCH

THE ALBUM ON RECORD-WOL 3-& CASSETTE-ZWOL 3-FROM CHINA RECORDS.



MARKETED & DISTRIBUTED BY CHRYSALIS RECORDS LTD.

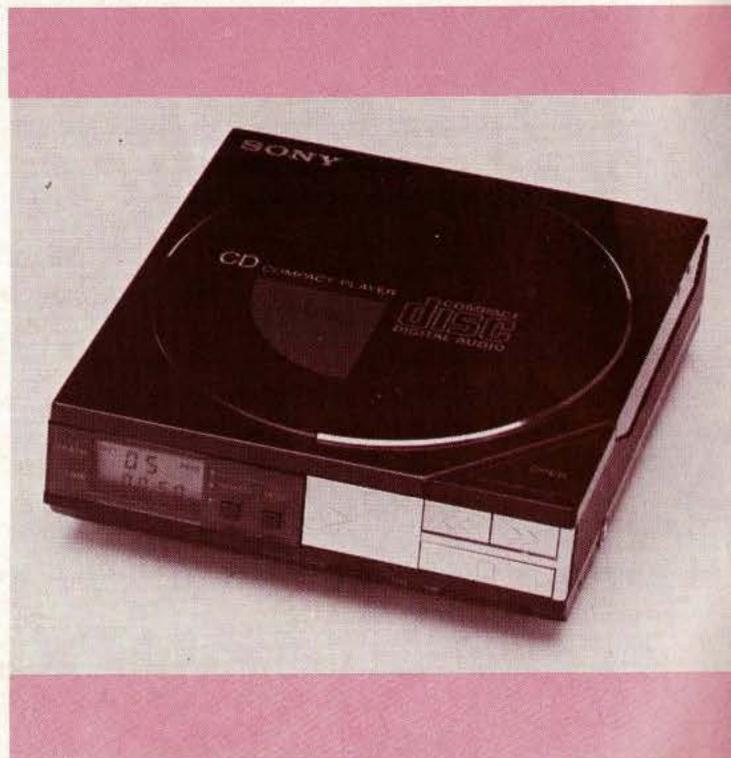
FOUR SONY DISCMAN 50 PERSONAL CD PLAYERS

Yep, we've got 'em... and you can win 'em! Four of these great little Discmen from Sony, the company that brought you the Walkman. The machines normally cost £259.99 a time at Laskys. How compact? 125mm x 27mm x 125mm, that's how, and weighing a piffling 510 gm.

Sony call it the smallest CD player in the world, but just 'cos it's small and portable, don't you worry about how it's going to perform — it's also the first ever portable to have an anti-roll mechanism. What's that when it's at home? Just a device perfected by Those Awfully Nice People which means you can cycle, jog, vacuum the gerbil or rewallpaper the dog while you're listening and no m'aam, no jumpin' and a 'bumpin' of the music is going to happen.

You can repeat play the whole disc, or just part of it; there's a search facility and a memory to let you programme the disc any way you want. And that little display window on the left hand side doesn't just tell you which track's playing and how much time's elapsed, but also how many tracks and how much time is left to go on the whole disc. Your starter for four: Who's the lead singer of the Blow Monkeys?

6



NEWS DIGEST
ON PAGE 49

Continuing the great tradition of group names to twist corny puns around, **Pop Wallpaper** are pleasing to the eye and easy on the ear. 'Strawberry Letter 23' is a sultry, swaying re-work of the Brothers Johnson original, graced by the lilting vocal of Edinburgh wallpaper-ess Audrey Redpath. This calls for immediate redecoration of record collections everywhere. **LOT**



BAD NEWS

● Profuse and grovelling apologies to all you BAD fanatics out there (especially in the Manchester and Bolton areas) who found that their exciting 3 track EP of June 7 had Thai Petrol Emotion and the Three Johns on both sides. This was due to a pressing problem beyond our control. If anyone out there still has a duff copy, return it to us and we'll send you a fab pristine copy with each side in its proper place.

PURRFECTION

One of the strangest mornings of my career took place in Rotterdam a couple of years ago, when nursing a breakfast headache after a particularly rumbustious night at the Pandora's Box Festival. Imagine my shock when what looked like a couple of extras from a Turkish Delight advert brushed past my table. As I was about to swear not to drink so much Dutch lager again, a colleague told me that this was in fact a group called **Cat Trance**. He was right, too, and the band has just released a single called 'Shake The Mind'. It's a typically hypnotic affair from Messrs Lewis, Stone and Walker. Their infatuation with all things Eastern makes for an interesting musical output even if megastardom seems somewhat out of the question. Full of Eastern promise?

AS



You've seen the booklet. You've entered all the terribly exciting competitions. You're in love with CD players. You may or may not have won one of the jolly marvellous pieces of hi-fi courtesy of the extremely generous people at Laskys. Fear not! If you're over 18 and fancy buying some of this extremely fab hi fi in the future, you could apply for a Laskys Budget Card, which'll help you spread the cost of purchasing the sort of equipment to dazzle your friends with. If you would like a budget card, write for full details to the Marketing Dept, Laskys, Hardman House, Hendon, London NW9 6JJ.



Anita Baker
The Sensational Soul Single
Of 1986
Sweet Love

7" & 3-Track 12"
Out Now!

The Album - 'Rapture'
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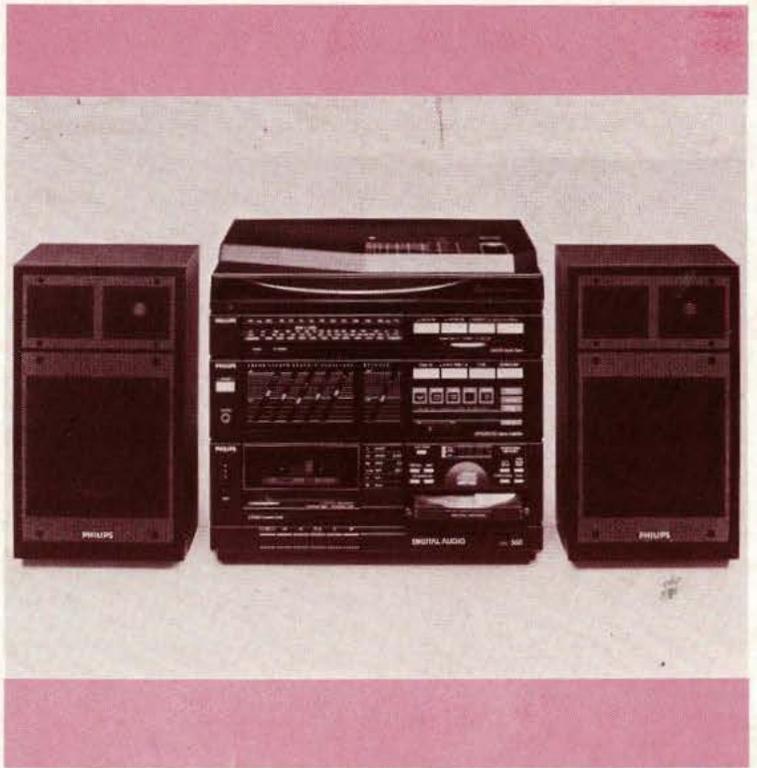


TWO PHILIPS FCD 560 MIDI SYSTEMS

Three hundred smackeroonies each, these'd peg you back... **rm** and Laskys are offering them at 100 per cent discount and you can't say fairer than that, can you? This Philips fave is 40-watts-worth (that's plenty powerful) of Midi system featuring a fully programmable CD player. Now, this one's got all the regular CD features but it isn't happy with a mere 16-track memory. Here you can programme up to 20 tracks in any order at all... and there's a three-speed forward/backward music search, which means you can do a slow, slow, quick quick, slow review of that Bryan Ferry and Roxy Music CD you just shelled out for.

Let's not forget all the other bits and pieces of the system, though: a record player with ultra-low rumble, wow and flutter so that what you bought on the vinyl is exactly what you hear coming out of the speakers; a cassette deck with an automatic record level control so you can make tapes of your records and CDs at the right level every time; a 5-band graphic equaliser on the amplifier which makes you the remix kid — adjust the sound to fit **your** ears; and a three-band tuner to keep tabs on the radio waves.

Your postman could be carrying one of these mighty music machines on his shoulders to your house if you can just answer this: The barefoot Sixties songbird who's currently making a comeback with 'Are You Ready To Be Heartbroken' had a hit with 'I'll Stop At Nothing'. In what year?



NU SHOOZ

NEW ALBUM

'POOLSIDE'

OUT NOW!

INCLUDES THE HIT SINGLE
'I CAN'T WAIT'



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



TWO AMSTRAD CD2000 TOWER SYSTEMS

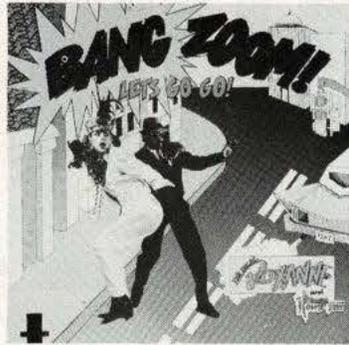
Here comes a variation on that tower system idea... and another model that the good fellows at Laskys shift an awful lot of. It's the tower from Amstrad, once again with a CD player in the armoury. The CD's got a track replay facility and a track "skip" facility so you can miss out Su Pollard's rendition of 'The Honeythief'. The total music power of the unit from the amp is a chunky 40 Watts, and you can look forward to a three band tuner, a two-speed record deck, a 5-band graphic equaliser, big and butch full-size matching speakers, and here's a nifty feature... the twin cassette decks have a continuous play facility — let's say you're having a wild and wacky shindig chez vous and you've got a cassette playing... just make sure you've got another tape ready to go in the other deck, and when the first one's finished, waddayaknow, the other one'll start automatically. Devilish clever, eh?

Plus plus plus... the system comes in its own rack with a glass door (sorry, Windolene not supplied) and castors on the bottom so you can dance the whole thing round your room in a quick two-step whenever you want. They're worth a tidy £349.99 each... you're in there shouting for one buckshee if you know: What was the Einstein equation that Big Audio Dynamite quoted in the Top 20 recently?

8



S I N G L E S



Everage, awful soap operas and the like. The only Aussie pop bands I knew were Sherbert, the Easybeats and AC/DC. That was all, until a recent eye opening visit down under, which showed there was a lot happening out there, and the Eurogliders were at the forefront. This is great big noisy pop which should be played very very loud. Excellent.

BILLY BRAGG 'Levi Stubbs' Tears' (Go! Discs) I've always believed that anyone who has to go through life looking like me or Billy Bragg deserves fame and fortune as compensation. 'Levi Stubbs' Tears' Succeeds on the title alone for me: standard Bragg with a story to tell.

ANITA BAKER 'Sweet Love' (Elektra) A gorgeous slice of classy soul from the stunning former secretary made good. Although I can't see this charting, it'll continue the ground work.

THE FATBACK BAND 'I Found Lovin' (Important) There I was, all ready to sound off about the ridiculous situation there is with re-releases and how they seem to be getting priority over new records, when up pops this classic. No doubt about it as far as yours truly is concerned, this deserves

MARVIN GAYE 'The World Is Rated X' (Motown) You cannot argue with this man's voice. Marvin could probably have made 'Snooker Loopy' sound credible. Plucked from the 'Motown Remembers Marvin Gaye' long player, this track is well happening, very in the mould of 'What's Going On', which is when this peach was recorded. If you're under age, get the parents to buy it.

STEVIE WINWOOD 'Higher Love' (Island) This man has been making dynamite music since he was 15 years old. This man was making music when I was making a mess in my nappies. It's four years since his last long player and it's good to hear Stevie's golden voice again.



FIRST TEAM

THE REAL ROXANNE 'Bang Zoom) Let's Go Go' (Cool Tempo) After the success of Whistle's 'Just Buggin'', and Doug E Fresh's 'The Show', get ready for the next crossover hip hop smash. 'Bang Zoom' is busier than my local Sainsbury's on a Saturday. There's goodies going on with a lethal sharp edge. Totally Def.

MAXI PRIEST 'In The Spring Time' (10) This country's best reggae singer. Surely it's only a matter of time before Maxi becomes a household name. 'In The Spring Time' is yet another single taken from his debut long player. It's sweet, it's bubblin' and who knows, it could be reggae's 'Birdie Song! Tweet Tweet Tweet ...

EURO GLIDERS 'Can't Wait To See You' (CBS) Being the ignorant oik that I am, I must confess that up until quite recently, all Australia meant to me was things like Skippy, Clive James, koala bears, Dame Edna

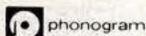
MIDNIGHT STAR 'Headlines' (Solar) Hot off the funk factory press, this king size 45 has been given some of the old turbo charge, a power that a lot of its type seem to lack. Check it!

CASH FLOW



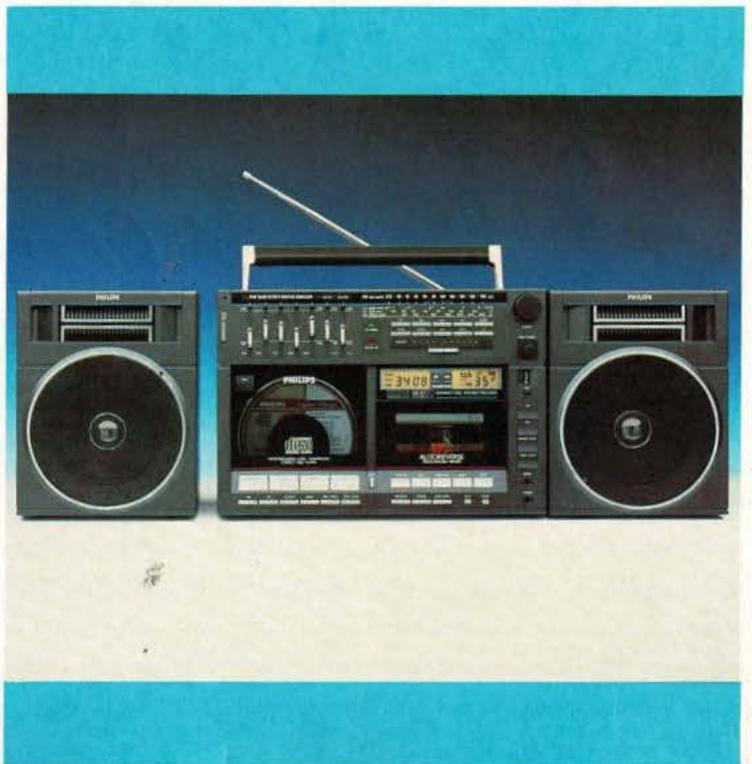
THE ALBUM
NOW ON BRITISH RELEASE
INCLUDES THE HITS
**MINE ALL MINE &
PARTY FREAK**

PRODUCED BY LARRY BLACKMON
ALBUM JABH 17 & CASSETTE JABHC 17



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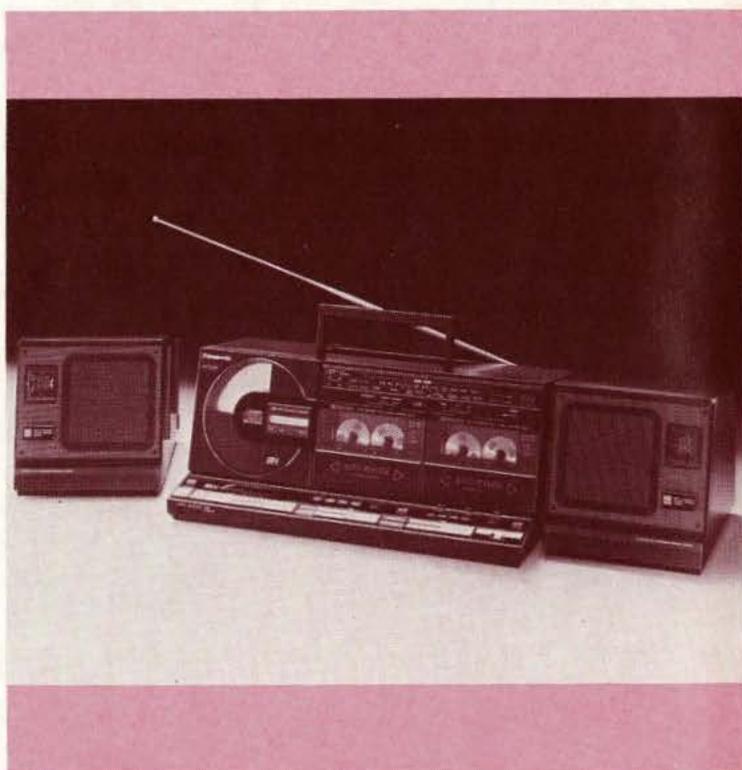


TWO PANASONIC RXCD70 PORTABLES

OK, you've been with us since the start of this epic little supplement... we loves ya, and we hope you've got all six pushover questions so far. All you need to do now is answer the last question and you'll have seven chances to win one of the 19 great goodies. And here we have the top two in the whole *rm/Laskys* megaproduction... it's a CD portable from Panasonic, the machine to put CD portables in the Superleague. There's a FM/MW radio, a twin cassette deck with that auto-reverse facility so you can keep on bossa nova-ing without having to change tapes, and detachable twin speakers angled neatly to enhance the stereo sound, with the unit finished in black with smart blue and red flashes for contrast.

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10



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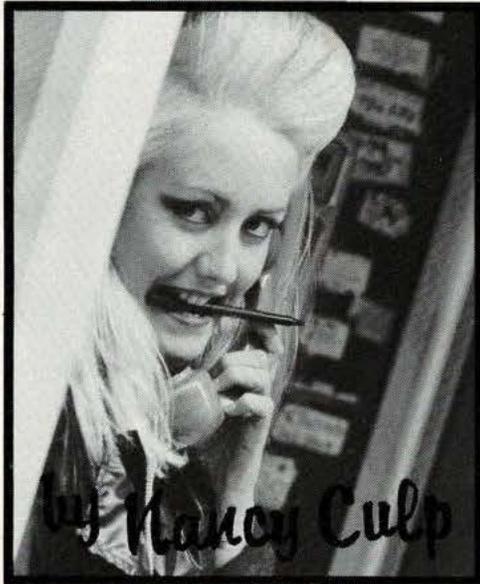
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GOSSIP

I

COLUMN

P



● Yahoo! Summer is a comin' in at long last and *Andy Strickland* has donned his best smock in celebration, and not only for the fact that England actually managed to score three goals against Poland. In fact, the entire office has been swept up in World Cup mania and only my good self seems to remain immune to the charms of the South Korean football team featuring eloquently named Bum!

But bums are the last thing on the minds of the collective lads in **Dire Straits**. Hot rumours are circulating to the effect that the North-Eastern mega-drones are about to split up, thus relieving the world of the only viable alternative to Valium. However, no-one at their record company could substantiate these evil whisperings, so don't you all get too excited now . . .

But not quite as excited as my dear old mate **Marc Almond** got the other week when he discovered that 'Dallas' had been rescheduled to make way for the World Cup. "I nearly threw myself off a bridge!" howled the newly shorn one as he ran off to catch a plane to New York so he wouldn't miss a crucial episode.

And from 'Dallas' to **Dollar**. I have it on the highest possible authority that the tiniest duo known to man are about to reform. Yes, **Therese Bazar** and **David Van Day** are at this very minute recording a new single. Oh dear, I wonder what the world did to deserve that little stonker?

I hear that the champagne corks were rolling round the Ibrox Park Ground last weekend for the **Simple Minds/Hipsway/Lloyd Cole** bash. Everyone who was anyone in Glasgow turned up for the gig and accompanying lig. Highlight of the evening (apart from the revelation that **Jim Kerr** had at long last taken our advice and taken up eating salads) was during the **Commotions** set when drummer **Stephen's** three year old son wandered on stage and said, "Daddy, have you finished yet?" All say 'aah!' The entire Simps entourage turned up for the party on the Friday night at the Briggait in disgustingly large limos. (Our European correspondent reports a similar scene in Amsterdam, too) while poor old Hipsway were relegated to pushbikes. **Robert** from the **Bluebells** just happened to be celebrating his 29th birthday on the very same day (har har, that's blown it for yar, eh Hodgy?) so the alcohol flowed more freely than the Clyde . . . Verily, North of the border is *the* place to be these days!

Which is more than can be said about Belgium . . . ask those poor long-suffering Hipsway boys who played to a magnificent 35 people at a recent gig there. Seems they hit town just as a massive transport strike got underway, or so their PR tells me. Alright Steve, I believe you . . .

Following in the footsteps of **Michael Jackson**, **Matt Johnson**, the eighth wonder of Some Bizarre, is currently in Peru checking out llamas and pondering the wonder of Machu Picchu. And hold onto your hats, his long awaited album is due out any month now!

One little footnote to our very wonderful and recent interview with **Johnny Marr** came my way this week, too. Seems that rm's fave rave has

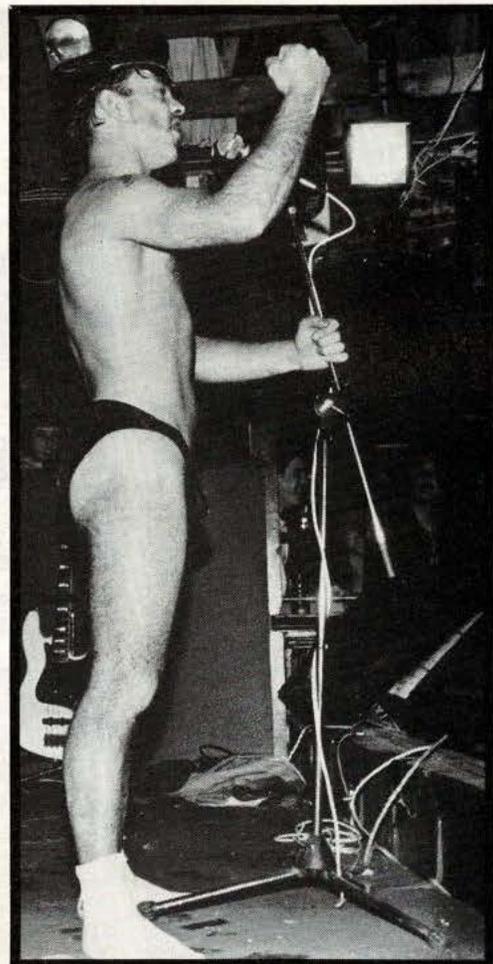


Photo by Anne Coffey

■ Being a modest shrinking violet, I felt it my duty to print this shocking picture of 'alternative comedian' **Keith Allen** to illustrate to all you impressionable young people that this is what happens when you succumb to the lure of the wild and wacky world of showbiz.

Keith, you see, was once a shy retiring sort of chap who spent his days filling the shelves in Sainsbury's, but since he ventured onto the stage, he seems to have developed an unnatural compulsion for taking his clothes off and impersonating Earls Court clones. I wonder what his mother would have to say about all this?

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RULES AND REGULATIONS

● The rules of the competition are that entries are open only to readers of *rm* resident in the UK, excluding employees of Spotlight Publications, Laskys and companies associated with the compilation of this booklet. The competition will close on Saturday, July 12, 1986, when all entries will be judged and the winners finally selected by a panel of judges from *rm* and Laskys. Judging will take place throughout July and early August with the names of winners announced in *rm*, issue dated August 30. Prizes will be despatched early September.

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been working with none other than the man of my dreams, **Bryan Ferry**. Well, what *can* I say that won't be immediately removed by the Editor's savage pen?

So **Spandau Ballet** have at last settled into their new recording home in the form of CBS, have they? There's a very strong rumour circulating that they've had it written into their contract (which has more noughts on the end than I've had hot dinners) that none of their records should go on sale in South Africa. Very noble, too . . .

It must be that time of year again because this week, I've heard of at least two young laddies going AWOL. First candidate for the Lord Lucan of the month award is **Ian MacNabb** of the **Icicle Works** who has suddenly disappeared from sunny Liverpool on the eve of the release of their new album. Maybe he's got the call of the wild rover and is currently beetling around America singing a happy song . . . ?

Meanwhile the **Church** were not happy boys this week as guitarist **Martin Wilson-Piper** suddenly upped and left them in the middle of their UK tour, causing them to cancel their London date at the Town And Country Club at the nineteenth hour.

Mighty Lemon Drops sign to Chrysalis! **Run**

DMC sign to London! **The Waterboys** sign to Ensign! Yeah, it's the season of the big cheque yet again — expect news of more hot scoops by the big labels in the not too distant future.

Anyone out there in the London area fancy a job at the newest and could-be hottest nightspot in town? The much talked-about **Limelight Club** in Charing Cross Road is interviewing for staff all this week (16-19 June) between 2pm and 6pm each day. Potential DJs, office staff, waiters and so on should turn up with tapes (if you're applying for the DJ jobs) and cvs. There's somewhere in the region of a hundred jobs in the offing so get yer skates on . . .

Could it be that **Dave Stewart** is to produce the special 'Artists Against Apartheid' recording of 'Nelson Mandela' that Chrysalis are about to get under way? Stars already confirmed for this most worthy disc are **Sade** and **Elvis Costello** . . .

Another **Bananarama** story, anyone? Well, **Keren**, the bride-to-be of the trio, would like it to be known that contrary to a little rumourette which came my way in the week, she is definitely not expecting any happy event other than her wedding . . .

Fresh from his latest trip to China where he modelled (yet again) for *Comme Des Garçons*, I hear that **Richard Jobson** is about to have not one but two new books out here in the not too distant future. One is predominantly about his

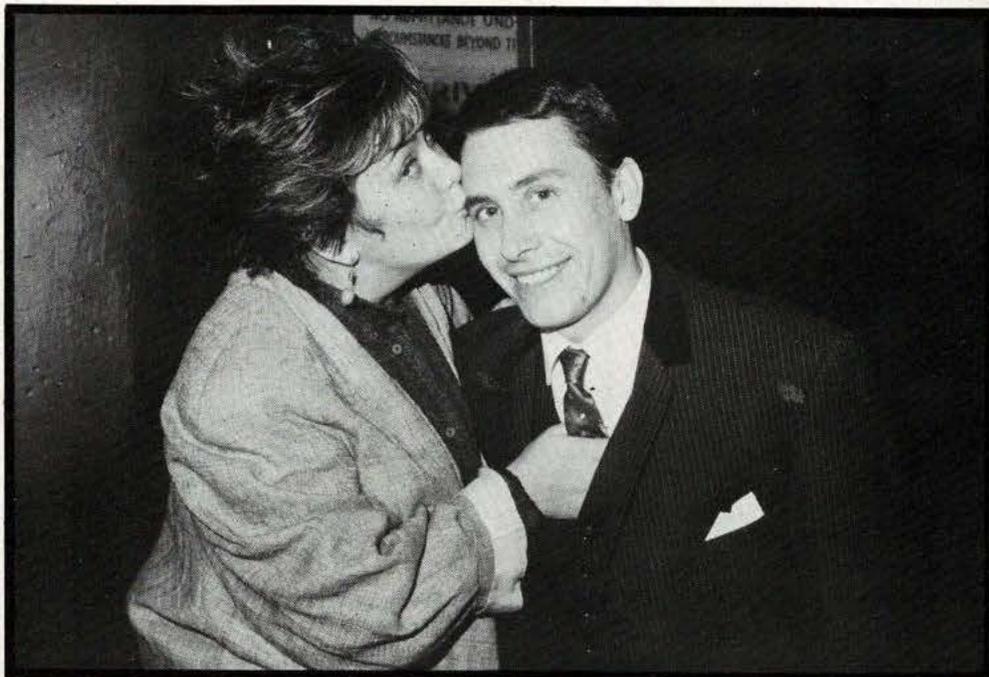


Photo by Andy Phillips

■ **Poor old Dawn French**. I mean, there's her partner in **Comic Strip** crime poncing around onstage in his drawers, while she's reduced to lifting **Jools Holland's** ever-bulging wallet in order to buy herself a new stick of mascara. Lip says, 'Go for it gal!', it might be the only time those poor old moths get an outing for the next six years.

travels in China and the other one, I presume, is either about how to get a decent drink in this fair capital after three o'clock in the afternoon or about **Pat Nevin's** finest moment on the turf. Anyway, it also appears that **John McGeoch** has left the ranks of the **Armoury Show** for good now and a replacement has been found but is remaining anonymous for the time being.

Did anyone else spot the ex-members of **Joboxers** backing **Sandie Shaw** on the 'Whistle Test', then? And what about that dreadfully lacklustre appearance on TOTP by **SSS**? Oh dearie me, the rot must be setting in if **Martin Degville** was reduced to doing extremely suggestive things with the mike stand to hold our attention . . .

Not being a great lover of air travel myself, I was stunned to hear about **Joan Armatrading's** upcoming schedule. She's currently in Italy doing TV appearances, and in order to appear at the

Amnesty International gig in New York with **Sting** and suchlike, she's got to get on a plane right after a show, fly to New York, get off the plane, do the gig, get back on the plane, fly back to Europe then get back on another plane to do the Prince's Trust gig this Friday. What a woman, eh? And what a globetrotter! Just reading about it makes me travel sick!

And to finish on a truly wacky note, apparently **Barry Flynn** from the **Big Supreme** (and no, I hadn't heard of them either) is going to swim the Channel. But not only that, but if some soul out there will sponsor him for charity, he'll do the swim without a stitch on! Rather thee than me with all those jelly fish swimming around the place . . .

That's enough for one week, I'm off to don me straw hat and sunglasses up on the roof of Mornington Crescent Towers in an effort to turn a delightful shade of rose pink . . .

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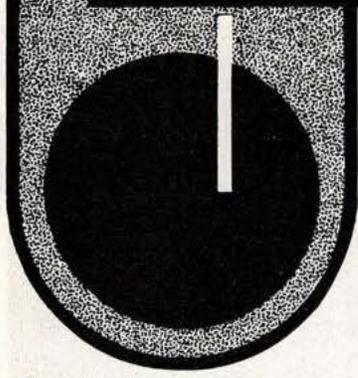
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A L B U M S



CHAKK '10 Days In An Elevator' (MCA MCG6006AL)

Chakk, last year's prime contenders for next year's Next Big Thing — such was the expectation of assorted men and their dogs. "A-ha!" said MCA Records, "let us offer a large advance and the Sheffield kings will come bearing gold, frankincense and myrrh and never mind the hit singles."

"A-ha!" said Chakk, "let them furnish us with the tools for a spanking new studio and then we will sign upon the dotted line." And so it came to pass that the house that Chakk built spawned '10 Days In An Elevator'.

Sly and Robbie, neo-legendary rhythm section, flew in to produce one whole track. 'Stare Me Out' does, at least, stare one out. Jake Harries' pout-while-you-sing, monotone moan is almost seductive enough by itself but a quick perusal of '1001 Uses Of Sly And Robbie' reaps additional dividends.

Lyrics aren't pseudo-pretentious but they are strung together and spliced apart with enviable ingenuity. Chakk's clang-a-boom instrumentation is interesting even if it is a variety on a much-investigated theme.

Chakk construct few songs in the conventional sense but give us umpteen insistent phrases, shattered vocals plus slithery, squally sax and all manner of manic noises and dance factors.

And who are we to boast that Chakk's finest five minutes were exclusively previewed on rm's wonderful Spools Paradise tape? 'Turn The Sound Out' has since made the transition to 'Lovetrip' (yeeuuuk!) but still prides itself on the most glorious



wailing vocal.

It has the classiest sleeve of the year, too. ■■■■

Lesley O'Toole

PETE SHELLEY 'Heaven and The Sea' (Mercury MERH 90)

At last, a new album from one of this decade's finest songwriters. And if any of you had feared that in the long absence he'd run out of steam, fear not. This album is an absolute corker. Hitting you where it truly hurts, Pete Shelley is still the all-time romantic. Without being overly slushy, his lyrics manage to strike true chords in this poor old love-lorn girl's heart.

The sadly ignored single, 'Waiting For Love' is as fine a song as the best he produced in the Buzzcocks, while 'I Surrender' is surely a hot contender for next single. Gritty and driving yet tantalisingly melodic, it typifies the kind of sound he and his ace band have so thoroughly perfected of late.

If there is one teeny weeny criticism I do have, it is that sometimes the more left-field experimentations don't quite work and sound a bit self-conscious (namely 'New Moon') but it's really only one piece of grit in an otherwise immaculate pearl-bound oyster.

■■■■■

Nancy Culp

FELT 'Let The Snakes Crinkle Their Heads To Death' (Creation LP 009)

When Lawrence threatened to deliver an instrumental LP shortly after the departure of the band's most accomplished musician, Felt followers were split between the 'he can't be

serious' and the 'he's bonkers enough to do it' camps. Well, he is and he has, and on the whole this Felt fan wishes he hadn't bothered.

After recent LPs and singles when Felt seemed poised to finally crack whatever it is that has to be cracked these days, 'Snakes' is a massive step backwards and an unforgivable waste of Lawrence's talents, and some would say vinyl. Of course, there are some nice little riffs and pleasant melodies here, and if Felt had delivered this as a rehearsal/demo to Creation, no doubt Alan McGee would have rubbed his hands and looked forward to the arrival of the real thing.

That this record has been allowed to see light of day in its present form, shows that nobody seems to know what to do with Lawrence these days. Well, I'll tell you. Stick him in a room with his band and his live guitarist, strap a rhythm guitar onto his rather beautiful cardigan and make him write some pop songs and sing them. Come on, Lawrence, stop pissing in the wind — give us a real record. ■■

Andy Strickland

VARIOUS ARTISTS 'Street Sounds Jazz Juice 2' (StreetSounds Sound 4)

VARIOUS ARTISTS 'Blue Bossa' (Blue Note BNSLP 1)
Two compilations that complement perfectly the various sounds being heard on London's burgeoning jazz one nighter scene. Both are compiled by current rave DJ Gilles Peterson; the StreetSounds effort is a perkier uptempo affair, the Blue Note number is a meeting of Harlem cool and Latin.

Pick the StreetSounds record for those low key parties. You might want to dance, you might want to talk, but you'll certainly flip your lid to 'I'll Bet You Thought I'd Never Find You', Woody Herman's version of Lee Morgan's 'Sidewinder' and Oscar Brown's 'Dat Dere'. And they say jazz is boring.

Pick the boss 'Blue Bossa' for those late night candle lit romances, and dig this: the waves of cool-cut piano on 'Congolegre' the intense zig zag of rhythm on 'Latona', the insistent solid voiced 'You're Everything'. Cool.

■■■■■ and ■■■■

Jim Reid

ORIGINAL MOTION PICTURE SOUNDTRACK 'Labyrinth' (EMI America AML 3104)

You've seen the pictures, in which David Bowie looks very silly indeed, in his guise as King Of The Goblins in the film from which this soundtrack comes. Now, the question is — does he sound as silly?

It has to be said, this is an above average soundtrack — as soundtracks go. So no, he doesn't. Bowie provides five of the songs here, plundering his past musical alter egos for every drop of full-blooded sound in the process.

'Hallucination' — the best track on offer — is a humdumly moody little tune, like an out-take of 'Low', with ambient saxophone sounds and relaxing piano and strings. The single 'Underground' is a sharp dose of

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

Goblin gospel, while 'Magic Dance' owes more to the twensness of 'The Laughing Gnome' than Bowie's more adventurous moments.

The rest of the album is full of highly atmospheric tunes, sounding remarkably like the background music for that sadly missed children's TV classic 'The Tomorrow People'. And that means BAD. ■■■■

Eleanor Levy

THE JONES GIRLS 'Artists Showcase' (StreetSounds MUSIC 4)

The irrepressible StreetSounds unveil another wheeze in 'Artists Showcase'. It's an extension of their 'The Artists' series which featured compilation packages of two or three artists per disc. Here the focus is narrowed to a single act; sensible because it devotes more time to each act and lessens the likelihood of an act dissuading you from purchasing the other wares.

The Jones Girls were from Detroit. They joined Gamble and Huff's Philadelphia empire at the tail end of their golden age, but they managed to add vocal intelligence and emotional resonance to the sweet soul stylings of the label owners and other songwriters like Tom Bell and Linda Creed. Their motif was characterised by a breathy gospel feel reminiscent of the Emotions. As always they were backed by the elegant Philly sound — lush horns, graceful rhythms and those swooping strings. On the evidence here, it produced a quality slick soul that's heard to good effect on 'Nights Over Egypt', 'Knockin'' and 'At Peace With Woman'. ■■■■

Mike Gardner

ANIMATION 'Strange Behaviour' (Mercury MERH 88)

This is pop/rock for those who think a Pot Noodle is the apex of culinary delight or tap water is an exotic cocktail if you hang a pineapple slice from the rim of the glass. Sure, if you're starving or dehydrated both would be appetising, but I'd hate to think of the state we'd be in before we found Animation's vacuous twaddlings vaguely interesting.

'Strange Behavior' indicates that the sum intelligence of the band was exhausted when they managed to work out how to turn the key to the studio door. This is rock so laboured and unimaginative that it's probably sponsored by a government quango.

Mike Gardner



A FEW INTERESTING SCORES

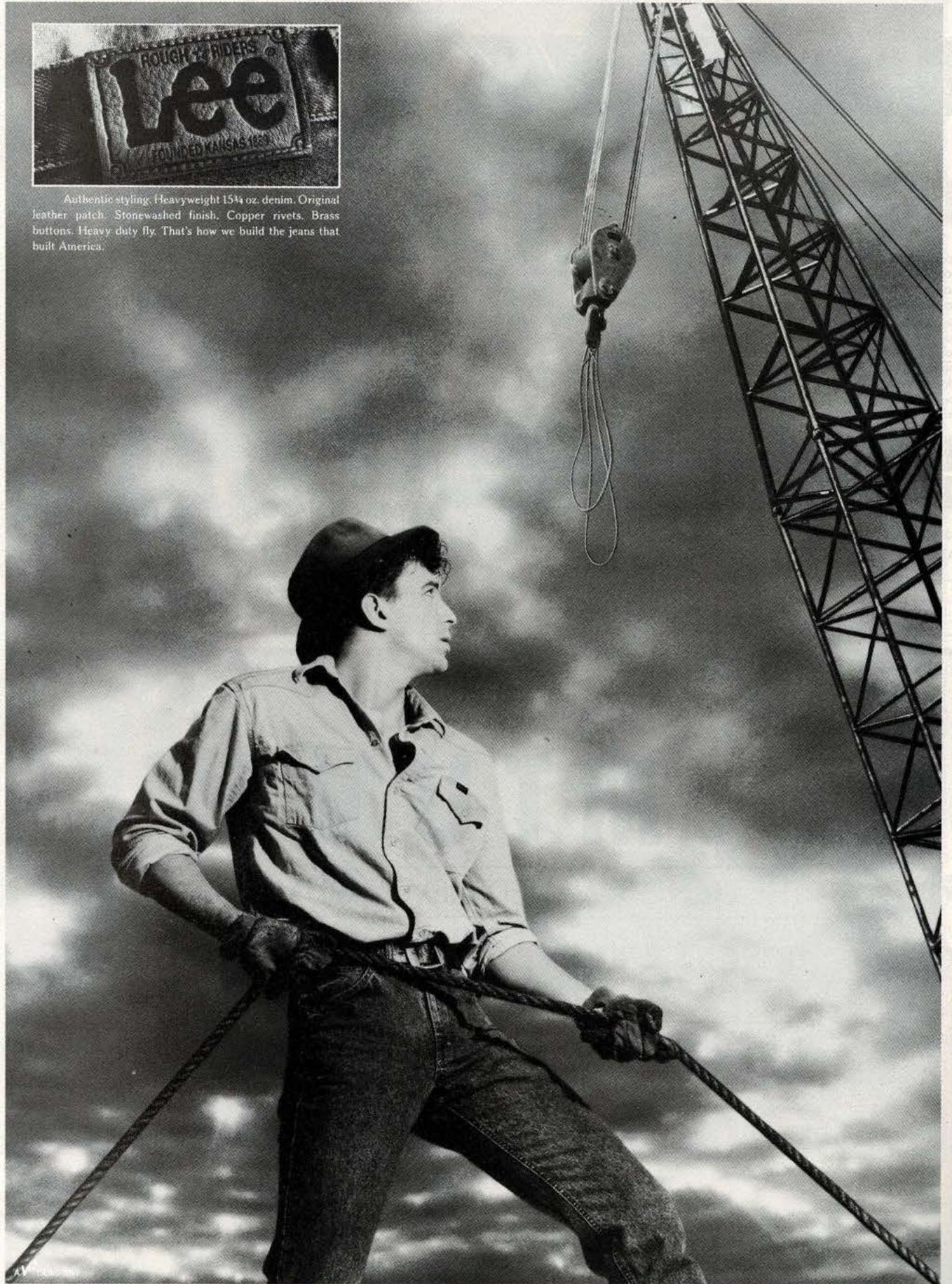
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- URUGUAY 1 DENMARK 6
- HUNGARY 0 RUSSIA 6
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Contest, PO Box 50, Harlow, Essex. The closing date for entries is July 12. Please make sure you read the rules of the competition shown in the booklet. If, for any reason, the competition booklet has been separated from this issue, or you have mislaid it, please send an SAE to rm, Greater London House, Hampstead Road, London NW1.

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Competition 3
FOUR SONY DISCMAN 50 PERSONAL CD PLAYERS

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Competition 4
TWO PHILIPS FCD 560 MIDI SYSTEMS

Answer:

Competition 5
TWO AMSTRAD CD2000 TOWER SYSTEMS

Answer:

Competition 6
TWO PHILIPS CD555 SOUND MACHINES

Answer:

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LET'S HAVE A HIP-HOP HOEDOWN*

**DANG THOSE POONS! SIR MIX
A LOT FIDDLES ABOUT IN HIS
BEDROOM AND GIVES JIM REID
A SQUARE DANCE RAP**

Yee-har! When Seattle's very own Sir Mix A Lot says 'Square Dance Rap' he ain't fiddling around with ya. Nope, this is the real McCoy, the genuine meeting of hoedown and hip hop in the less than green pastures of his rather cramped bedroom.

"I make most of my music in my bedroom," he tells me with a chuckle. "I've got an eight track in there, a DMX drum machine, keyboards, sequencers, a bit of everything."

And so the noble Sir (real name Anthony Ray) folds up the bed and gets down to some work. 'Square Dance Rap' is the first result of his bedroom frolics, but he's no newcomer on the US hip hop scene, having garnered considerable 'street' interest due to his own mega mix tapes.

"Playing around with synths really got me started," he says. "I played about with the synths and then decided to throw some rap into what I was doing. My influences are Gary Numan and Thomas Dolby, people like that. If I didn't use rap I could be misconstrued as new wave, but I'm a real funk man."

'Square Dance Rap' is not typical Mix A Lot fare, the man assures me. But why did he go for a bit of the old checked shirt dance step in the first place?

"To tell the truth, I heard a Willie

Nelson tune and I really got off on this square dance session. It just hit me, I wanted something funny and it all came together really quick. I slapped that song together in two hours. I programmed the beat up and things just flew. The original 'Square Dance Rap' didn't have any fiddle on it. Streetwave put that on."

But what about those helium-pitched chipmunk vocals? How did he manage those?

"There was a two way pitch control when I was recording," he says. "I taped the song at a fast pitch, then did the vocals at a slower pitch and then put them together. It sounded real funny."

Sir Mix A Lot is due here for next month's 'UK Fresh '86' festival, and he'll be bringing a subtler form of hip hop.

"I like the West Coast hip hop sound," he says. "It's more complicated than the East Coast. Stuff like Egyptian Lover is really good; the East Coast stuff is easy to do, just hard basic stuff."

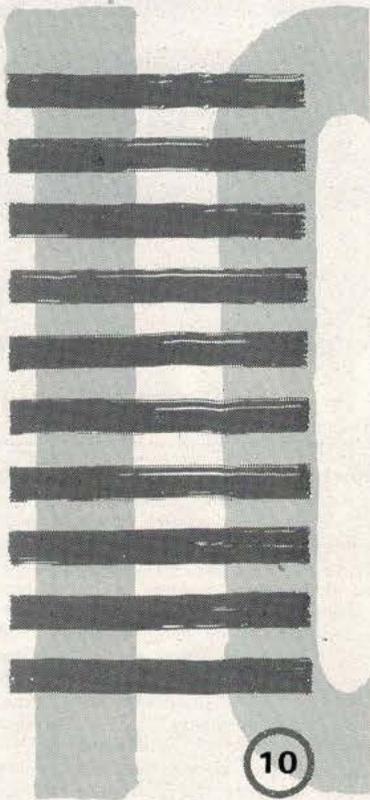
Well, that's his opinion, but as Mix A Lot ponders a first visit to London the uppermost question on his mind is, um... "Let me know where the girls are."

He won't get away with that kind of talk in London.

ARE YOU GELL?

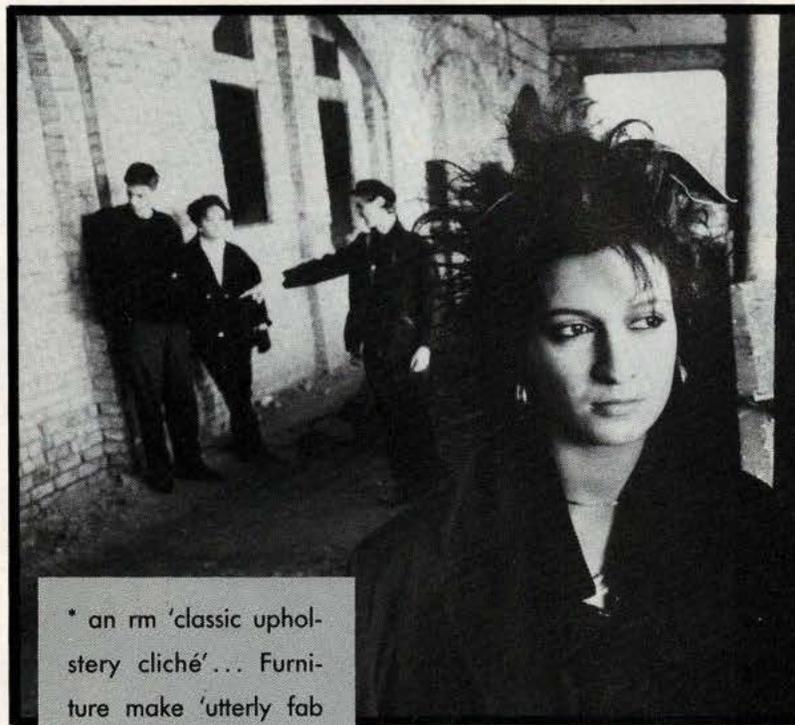
10 DAYS IN AN ELEVATOR
ON ALBUM AND CASSETTE

CHAKK



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MCA RECORDS



* an rm 'classic upholstery cliché'... Furniture make 'utterly fab singles', 'frippery free' videos and are considering advertising on the Sique Sique Sputnik LP. Phewee, says Lesley O'Toole

THREE CHAIRS FOR

Jim: "I just don't know what makes people buy records any more. I can remember being eight or nine and coming back from Woolies on the bus thinking, 'I've got it. Wool!'"

"It's great at the moment, though. We go down to Record and Tape Exchange and there are great piles of our records — all the journalists' review copies. The next week, they've all gone."

Sally: "Yes, probably been chucked out."

Speedo swimming caps? T-shirts, sweatshirts, socks and Spitting Image rubber chickens, yes. But Speedo swimming caps as promotional gimmicks? Full marks to Furniture for inspiring the most bizarre item of swag this side of Doctor And The Medics' designer parties. The office comments in both instances were, needless to say, unprintable.

In case you're a trifle confused, Furniture are responsible for an utterly fab single, name of 'Brilliant Mind', the latter being lovingly stencilled on the aforementioned headgear. (Smirk.)

'Brilliant Mind' has yet to be wrenched from my turntable, having been in uninterrupted residence for the last month. A peculiar song perhaps, but one which undoubtedly refreshes the parts no other record has reached for aeons. Not only that: an exciting, yes exciting, record is permeating the airwaves of playlist-infected Radio One. Whatever next?

Jim Irvin sports a haircut as off-the-wall as 'Brilliant Mind' and proffers a fine line in perceptive, garrulous banter. Sally Still, bass player, is virtually forced into reluctant silence.

Excitement is clearly a rare attribute in 1986 pop records. Jim: "I just don't have that excitement about pop music these days. But we have had loads of people saying, 'Wow! This is the stuff.' Eventually, though, the inevitable will happen. Everyone will know what Furniture are about and we'll be the next ones consigned to the dumper."

Sally: "Unless we do a Phil Collins and become boffins. Sorry, Phil."

Before alighting on other stimulating topics, let us return briefly to these much-maligned swimming caps. Jim: "Stiff obviously saw it as a laugh. It's the blight of our lives, but there you go. And particularly stupid seeing as most of the group swim like bricks."

Sally: "And we are *not* swimming in any videos, Dave Robinson" (bigwig boss of Stiff).

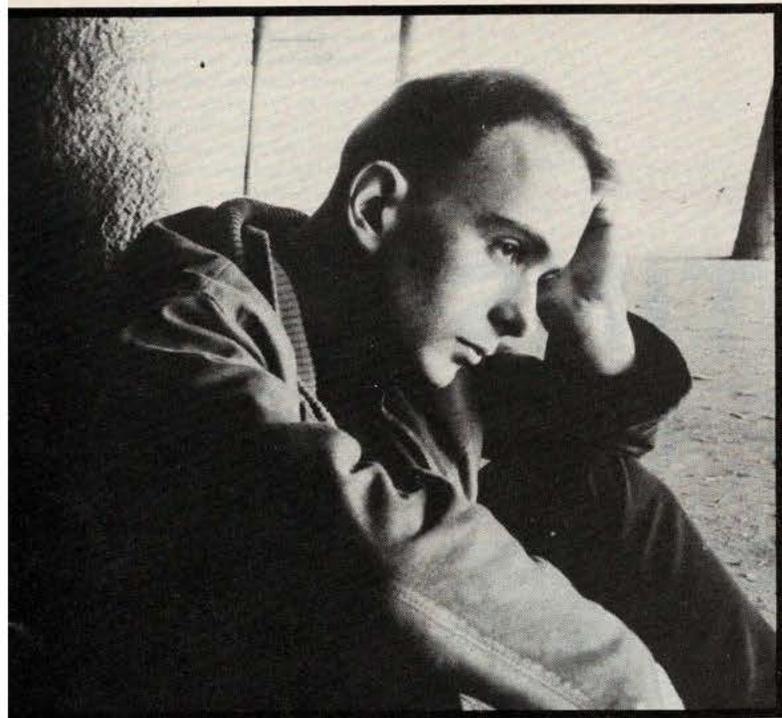
Jim: "And absolutely *no* playing guitar under water. That's right out."

No, Furniture make sensible, frippery-free videos. 7.30 am at the Wag Club, anyone? Jim: "We had to haul all our friends out of bed at the crack of dawn so we'd have an audience."

But such cruelty can be overlooked on viewing the end result. Jim: "It looks quite refreshing because it's absolutely bereft of effects — hasn't even got the luxury of colour. Now, one thing I definitely want on record: we will *never* be a group posing in a set. I hate that."

Illustration follows. "We'll get an aircraft hangar, put in a wind machine here, and drape a load of torn sheets from that bit of scaffolding."

Sally: "We'll winch Sally across the



FURNITURE!*

set."

Jim: "And we'll have a few scantily clad women over there. Then we'll need a sandpit with innocent-looking children playing in it and a Mad Max Thunderdome in the corner. And now we'll just plonk the group in the middle." Cue much gnashing of teeth.

"If you want to tart up a manky looking group, you've only got to have a bit of interesting lighting and wobble the camera around a bit — viz our video."

Disgusted tuts and even louder gnashing of teeth greeted the mention of Robert Palmer's 'Addicted To Love' vid. In America, videos sell records — hardly a bone of contention. In Robert Palmer's case, blatant sexploitation catapulted a synthesiser-by-numbers rhyme to Number One.

Sally: "I love watching people watching it. I watched our engineer and someone else very important..." (whisper, whisper) "...who I won't mention. There was a little silence and then, 'Wooaarrgh! Tasty video!'"

"I hate it because it's trying to create a stereotype. No-one really knows what female musicians should look like. It's simply a case of, let's put them there and they can make orgasm faces and jump about as if they're leaping on a willy. And I know you won't write that down." (Ho ho; rm — no holds barred.)

Jim: "The weird thing about that video is he's made all these women identical, which basically says you're not allowed any individuality. Hair, tits, fanny, legs — that's all you need. They might as well have used blow-up dolls. Perhaps we should do that for our next video."

Sally: "Yeeeahhh!"

Jim: "It's actually quite encouraging that no-one's ever mentioned that we've got two girls in the group. Initially, it was slightly annoying because we wanted someone to stress that we didn't have two token, sexy, gyrating backing singers.

"We do seem to be taken at face value, though. Our audiences certainly aren't swayed by any advance warning. If the public wants to hear something and likes it, they'll get behind it. Record companies find it difficult to grapple with that concept."

They do, though, grapple incessantly with a concept called 'marketable'. A notion guaranteed to induce severe paranoia within record companies and equally severe loathing within bands.

Jim: "Someone said to us, 'Make sure your LP title is marketable.' What's that supposed to mean?"

Sally: "Low calorie, wholemeal..."

Jim: "No, we should call it, 'Here's The Freebie' or 'Cheap And Nasty Gimmick', then they could give away any old garbage with it. "Actually, we were wondering if we could get an ad on the Sique Sique Sputnik album. We're not like this group, so when you're bored with this, go out and buy our LP."

The album is duly completed, although yet to glimpse the light of day. Ditto Furniture's earnings.

Jim: "I'd definitely like to see some cash at some point."

Sally (tongue firmly embedded in cheek): "I'd like to travel and help people..."

Jim: "I want to engender world peace. My hobbies include macramé, raffia table mats..."

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Frank Bruno with page 3 lovely Suzzane Mizzi

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HOUSEMARTINS ARE GO!

Can a band be taken as a serious, intelligent, thought-provoking concern when they sound more like Freddie And The Dreamers than the Redskins?

An interesting proposition, and one that raises its head when the subject of the Housemartins comes up. True — Stan, Paul, Hugh and Norman can act as wacky as the best of them — making farting noises (at least I hope they were just noises) at photosessions or making the funniest, cleverest video for many a year, to go with their current 'Happy Hour' single.

Then there's singer Paul, not just the possessor of one of the best voices to have emerged in recent times, but possibly the world's greatest authority on Roy Of The Rovers.

So obsessed with football are the Housemartins that they even score their live performances. The best was a 7-0 win in Holland. Tonight, we're talking backstage on the second night of their current tour and it's a 1-0 win to the group — with a disputed second goal coming with a rousing encore of 'I'll Be Your Shelter' ending up in a balcony of the Aylesbury Civic Centre.

The previous night hadn't gone so well. Paul and bassist Norman put it down to the fact they were more interested in watching the Scotland/Denmark game on the TV at the side of the stage than in playing.

Yet, give more than a casual listen to any of the Housemartins' songs and you'll hear lyrics that offer a clear, biting dig at the less attractive aspects of modern society. Something that, listening to the jolly sound of the last two singles, it's easy to miss out on.

As both this single, and the equally happy sounding previous one 'Sheep', get picked up by daytime radio, and more people fall prey to the infectious enthusiasm of the Housemartins' sound, chances increase that the more serious sentiments of their songs get ignored. Who listens to lyrics on the Steve Wright show?

A situation beckons where the Housemartins become seen as the new village idiots of pop — much in the way Madness were for years, though, of course, that's no bad thing.

Going by the silly grins that infect the **rm** office every time a Housemartins song is played, that time is already here. But, if it brings success, do they really care?

Paul: "Personally, I find it incredibly frustrating. I find it amusing also, that there's probably two lots of Housemartinies — those who understand the message and those who don't. They're probably a different age group; a different kind of people. There's some who'd prefer not to understand the message at all, because it doesn't suit them or their lifestyle.

"It's like scales. You've really got to be careful you don't balance over too much to the wacky or too much to the political — although I don't think there's any real danger of that. But sometimes we've gone a little bit too far with the wacky. And it's very depressing, that's all I can say... very depressing. In fact, have you got that knife...?"

Norman: "This is the problem, you see. We say something serious and then drift into being stupid. What you just said won't be taken seriously because you made a joke at the end."

Stan: "But just because you're sincere, it

They're wacky, they fart, they like football... but they're serious, too. We profile Hull's fourth finest band, and overleaf, look at their record label, Go! Discs, the people who put fun and politics back into pop...*

Housemartins interviewed by Eleanor Levy

Photos: Joe Shutter

* an **rm** acne, Karl Marx and Roy Of The Rovers special

doesn't mean you have to be dull. You shouldn't not be allowed to smile. But then again, once you start to laugh, it's very easy to stop thinking."

The jingly-jangly chirpiness of 'Happy Hour', even with its strong lyrical dig at pick-up joints and brainless, emotionless relationships, does make you want to laugh and smile — a rare gift. What do they think the single will do for them? Stan: "I think it'll get higher than 'Sheep' in the charts, so it'll obviously get us to more people's attention. But I think people could pick up the wrong end of our ideas, because it is quite a simple pop song. It's not a heavy piece of dialogue." Paul: "That's always been our tactic, anyway. 'Sheep' was a pretty similar thing. We went for a soft pop sound — a soft-hitting approach with a hard-hitting lyric, really." Stan: "We're a bit like one of those pints of beer with a lot of froth on the top. You normally take it back and get it re-filled, but we won't because we like it with all the froth and silliness." Paul: "Andy" (McDonald, the man behind the Go! Discs label) "calls it the iron fist in the velvet glove. I'd call it the snooker balls in the sock — like in 'Scum'." Stan: "The sand in the sock." Norman: "I'd call it the snowball with the lump of coal inside." Stan: "The piece of grit in the muesli. No, the piece of tin foil in the muesli. You see, I feel, as a band, our faces are like our minds. We have a smile, but beneath it, there's angry spots and furious blackheads."

Seeing the Housemartins live, or hearing the less frantic strains of the first single 'Flag Day', you realise what a mixture of musical styles and ideas they ply. From the poppiest of pop, tonight they end the show with a slice of happy human beat-box go go rhythms.

And then there's their gospel sound, with showstopping covers like 'Heaven Help Us All' belying the quartet's much quoted interest in the marriage of religion and politics, their 'I'll Be Your Shelter' — the track on the recent *rm* cassette — even earning a play on the BBC World Service's Gospel show. Paul: "Yeah, it's something we talk about a lot, because there's religious members of the band and there's more 'political' members of the band. There was a good quote this morning from Bishop Tutu." Norman: "... Bishop Desmond Tutu, who said, 'I'm puzzled which Bible people are reading when they suggest religion and politics don't mix'." Paul: "We think that makes sense. If you listen to 'Let My People Go' by the Winans, that sums up a lot of my religious beliefs. I just don't think you can separate the two.

"People in South Africa — I take a religious line with those people. I think they're doing 'wrong' to their fellow people. They don't believe they are their fellow people. But with problems over here, I'd maybe take a more political line.

"True, religion has been used all over the world by reactionary forces — as politics have. You look at Marx's writings, the way they've been misused in parts of the world. It's all down to interpretation."

Generally, when you think of white people singing the Lord's praises, it's visions of Alvin Stardust or Sal Solo on the Rock Gospel Show that spring to mind. That's one cliché the Housemartins don't fit into.

Norman: "What they're playing is just pop music with religious lyrics, whereas gospel is a completely different bag." Paul: "They're playing a sort of tragic fusion of the most awful western pop music and the most trite, overused message of gospel. It's happened in the past. It happened in America, where people thought, 'Let's take a message from the Gospel and try to popularise it' — pop it up, ending up with gospel clubs where they had people working wearing angels' wings."

What the Housemartins are ultimately about though, is a hell of a lot of enjoyment. If that's enjoyment that reaches your brain as well as increases your laughter lines, then all the better. When asked what people get out of coming to see them, the answer is typically modest.

Paul: "Good time! No, I've no idea, I've absolutely no idea. I look across and see everybody else's stupid faces and I presume mine's as stupid as theirs and I think, 'Why have they paid all that money

to see us poncing around?'"

But it's as inevitable as rain on a Bank Holiday, fish on Friday and England being embarrassing at the World Cup, that more and more people will be doing just that, swelling the ranks of the Housemartins to bursting point and beyond.

While the quartet is already having to refute vile rumours circulating about their private lives and those of fellow Go! Discs recording artists His Latest Flame (Stan: "Can I just say that none of us have ever met any of His Latest Flame, we've never made any money out of them — and any we did make out of them we sent to charities immediately") the story goes that the last thing they really want to be is pop stars. So what do they want to be?

Stan: "Mega pop stars."

Paul: "No, I think that's true. I don't think we do want to become pop stars. I've got absolutely no ambitions to be that — no, it just doesn't interest me at all. That's not to say I won't take it..."

Norman: "... when it's offered. I think we tried very hard to get to a certain

level, and I think we've just about reached that level and if we get any bigger, it won't be because we're still desperately trying. I think we've reached a division now we're happy in.

"We're quite happy to stay in the second division. We're not willing to risk injury in order to gain promotion."

Paul: "The thing is — can you stay in the second division and not get relegated — without pushing for promotion? That's the question I have problems with."

Norman: "I think what will happen is we'll bounce around. We'll have a good season and a bad season. Maybe get promoted, then relegated the next season."

Stan: "What I'd like to do is to do what we're doing now — so it feels all the time that we're doing bigger and better things, like bigger concerts and our singles getting higher in the charts. Then, when you reach a certain phase — basically change careers. Become a football team... or open restaurants..."

GO! DISCS OVER



GO! DISCS

PUTTING A SMILE BACK
INTO POP MUSIC...

Overpage we profiled the Housemartins, just the latest band from the crazy **Go! Discs** empire to hit the top 30. Go! Discs is a small record company in Shepherds Bush, and against all odds it's putting some of the fun back into pop Independents day: **Jim Reid**



CAPTAIN BRAGG ●

It's a bit harder to find than CBS. First you take the train to Stamford Brook, then you get out your copy of the London A to Z and search the streets of wild W12. When you find the right street and the right number, you walk up two flights of stairs and knock. There are three rooms at Go! Discs HQ. There are three people employed by Go! Discs. There are three acts on the Go! Discs label.

You go in the main office and have a cup of tea with label supremo Andy Macdonald. You look around and see tour schedules, records, biogs, pictures — the usual paraphernalia. You spin a disc and talk to Macdonald and you realise you've found what you were looking for. If you were writing a pop documentary for US TV, you'd call it the spirit of pop music. You're not, so you'll try this one...

The success of Go! Discs proves at least one thing. You can still make pop music and smile at the same time. Not a lot of major record companies know that.

Three acts are currently making records for Go! Discs: Billy Bragg, the



● MOIRA AND Irene of His Latest Flame



the new single issecret separation

MCA RECORDS

Housemartins and His Latest Flame. They may not make the greatest pop music since legendary West Hendon skiffle combo, Stalin And The Purges, but together they form a battery of quality, cheering pop music that's so fresh it's positively out of step with the Eighties.

It's not that there's so much a Go! Discs sound — although they should patent that Housemartins drum/bass pairing — as an attitude. Each act on Go! Discs wants to play live, write good songs, give the punters value for money and make people happy. What's more, they're allowed to. Is that news? Well, I'm afraid it is.

Nowadays, it costs so much money to break a new group; all those photos and haircuts and videos and session musicians and expensive studios. All that dough means more record company control. It stands to reason, doesn't it? If you're gonna invest a lot of money in a bunch of spotty hopefuls you're not going to let them make all the decisions. So as pop becomes more costly, major label acts become more packaged. New singles by new bands become as much an expression of what the record company **thinks** will sell as a true representation of the artists' music. Groups are put through so many record company filters that by the time their first single is released it's often difficult to see any connection between what they set out to be and what they've become.

Alarmist? Maybe a bit, but there's so much processed, sanitised product floating about that a chap has to ask questions. Which is where Go! Discs come in. Operating primarily on an enthusiasm for music rather than creative accounting, they've managed to shift product, cut record prices and give everyone a whole lot of fun. Really, they shouldn't be allowed to get away with it. A small outfit whose top act is a one man band from Barking; not on, is it?

Independent, populist and

about as pure as you're likely to get in this racket... this is the Go! Discs story.

"I started the label in 1983 with a group called the Box from Sheffield," says Andy Macdonald. "But things didn't really take off till we signed Billy Bragg. I'd heard about his LP and my sister bumped into him and got the full Bragg treatment, and came away telling everyone what an astonishing fellow he was."

She'd also told Billy that her brother ran a record label.

"Bragg sent a copy of the record across and I just played it through six times, it was so good. He saved us from instant oblivion: our phone had been cut off and we were operating from a phone box on Chiswick High Road. I rang Billy up the next day..."

And the chase was on; the LP, 'Life's A Riot', was bought from Charisma for £1500. To date, it has sold approximately 150,000 copies in the UK alone. Why had the major companies let a songwriting talent like Bragg's escape them?

"Most majors didn't want to know," says Macdonald. "They couldn't see any hit singles, and that was it."

Indeed, would Bragg have been able to flourish with a bigger concern? The man himself doubts it.

"I don't think so," says Billy. "I would probably have been pressurised into forming a band and going the same way as everyone else."

"What's good about Macdonald is that he's willing to give the artists enough scope to make their own mistakes. It's not a matter of who has control like in other record companies; we respect each other. I really feel part of the label. I really want Go! Discs to become a definitive label. I'm interested in what the other bands are doing; there's no rivalry here."

And so Bragg — not instant enough for the majors — achieved success through solid gigging and very good records. He didn't need promotion, because his record label didn't underestimate the public's taste. People want acts like Bragg, no matter what the likes of CBS and EMI might think.

At Go! Discs, the team —

Macdonald, his wife Juliet and Porky the Poet — runs on its enthusiasm for music. And so do the acts.

Macdonald: "None of our acts have to get changed to go up and perform on stage. Bragg's totally proved the fact that you don't have to change what you are to be good at what you do. They're all doing it for musical reasons rather than showbiz or popstardom."

"Take the Housemartins; right from the beginning they stressed they were not in it just to have a few hit singles and disappear. Check out the lyrics, the musical ability; they'll be around for years."

All of this might sound as worthy as



● ANDY, TEDDY the dog (A&R man) and Juliet: the Go! Discs team at board meeting

hell, but unlike many independents there's nothing po-faced about this lot. They want success, but on their terms. And that means giving the fans value for money.

"Bragg's records are not cheap just out of altruism (LPs are flogged at £3.99) but because they are cheap to make. We pass the saving on to the consumer... and it also helps us sell more albums."

So you'll find most Go! 12 inches jammed with five tracks and nearly all releases selling well under normal prices. This doesn't always please the trade: two retail record store chains nearly refused to sell Go! Discs product after the label stuck 'pay no more than' stickers on the last Bragg LP.

"Giving VFM is important," says

Macdonald. "We try and keep our set-up as non-music biz as possible. We don't tie people up in contracts for years and years. Most record companies and publishers act like they're doing acts a favour... but it's a gift to be able to write songs. No-one in the music biz would have jobs if people couldn't write songs; they forget that. Too many people are in it just because they think it's glamorous, but it's not, it's just another job."

Andy Macdonald would love to have released Otis Redding records, writes silly press releases and would like his label to be the Denmark football team of the music biz. He won't get all he wants, but for the moment he's handling the neatest outfit in town.

DISCOGRAPHY

- THE BOX 'No Time For Talk' 5 track 12in
- THE BOX 'Old Style Drop Down' 3 track 7in and 4 track 12in
- THE BOX 'Secrets Out' 12 track LP
- THE BOX 'Great Moments In Big Slam' 7 track mini-LP
- THE BIC 'Musica Pop' 7 and 12in single
- BILLY BRAGG 'Life's A Riot' 7 track mini-LP — at £2.99
- BOOTHILL FOOT TAPPERS 'Get Your Feet Out Of My Shoes' 3 track 7in and 5 track 12in
- CAPTAINS OF INDUSTRY 'Lifeline' — 7in single
- JUNE KINGSTON 'Say You' — 7in and 12in single
- BILLY BRAGG 'Between The Wars' 4 track 7in EP
- THE HOUSEMARTINS 'Flag Day' — 7in and 4 track 12in
- CAPTAINS OF INDUSTRY 'Roomful Of Monkeys' — LP
- BILLY BRAGG 'Brewing Up With Billy Bragg' — LP at £3.99
- BILLY BRAGG 'Days Like These' — 3 track 7in at 99p
- THE HOUSEMARTINS 'Sheep' — 3 track 7in and 5 track 12in
- HIS LATEST FLAME 'Somebody's Gonna Get Hurt' — 7in and 12in single
- THE HOUSEMARTINS 'Happy Hour' — 7in and 4 track 12in
- BILLY BRAGG 'Levi Stubbs Tears' — 3 track 7in and 4 track 12in
- UPCOMING
- THE HOUSEMARTINS 'London 0 Hull 4' — LP
- and a BILLY BRAGG LP to be released later this summer.


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GENESIS BORING? NEVER!!!

Mike used to clean toilets, **Tony** used to pack parcels, **Pete** likes smashing up cars and **Phil** used to earn £5 per week. Oh yeah and Morrissey hates 'em. **20** things you never knew about Genesis: **Robin** 'loon pants' **Smith**

was formed at Charterhouse public school in Surrey — and they contacted King, an old boy of the school, who was involved in the music business. King had a couple of early hits with 'Everyone's Gone To The Moon' and 'It's Good News Week'. He's now the old American rock pundit you love to loathe.

● An early Genesis concert took place at the Worley Social Club in Birmingham, just before Christmas in 1969. Too broke to book a hotel, Genesis settled down for the night in a changing room behind the stage. They were nearly boiled alive because somebody left the underfloor central heating on.

● In their early days, Genesis travelled around in an old bread van that often broke down. Civilised to the last, they used to take picnics of scones, hard boiled eggs and flasks of tea with them. Rock 'n' roll, eh?

● Phil Collins was paid £10 a week when he joined Genesis. His previous band Flaming Youth paid him only £5 a week.

● Collins was picked out of 15 hopeful drummers. Auditions were held at Peter Gabriel's parents' country home. Waiting his turn to perform, Phil took a dip in the swimming pool.

● In 1973 Genesis were £160,000 in debt. They were earning only about £40 a night from concerts.

● On a recent 63 date American and Canadian tour, Genesis' running costs were £50,000 a day. Touring with five articulated trucks, a travelling workshop and a 35 man crew soon eats up the cash. Genesis invest around £3 million in their tours. "Once we get this show rolling it would take an act of God to stop us," says Phil Collins.



● A PRE-PHIL, pre-pubescent trio. Was Mike Rutherford really ever this young?

● Phil Collins was born on January 30, 1951, in Chiswick, West London. Bass player Mike Rutherford was born on October 2, in Guildford, Surrey. Keyboard player Tony Banks was born on March 27, 1950 in the small village of East Hoathley in the South of England. Ex-Genesis singer, Peter Gabriel, was born on February 13, 1950 in Woking.

● Jonathan King thought up the name Genesis. The original band

Photo by Robert Ellis



● OUR HEROES enter into the spirit of the World Cup celebrations

● Tony Banks worked packing parcels in Harrods' basement for £9.

● Mike Rutherford had a job cleaning out the toilets in Sainsbury's.

● Peter Gabriel was so overwhelmed with emotion when he sang 'The Knife' with Genesis, that he leapt into the audience, breaking his ankle. He completed some dates sitting in a wheelchair or using a broomstick as a crutch.

● Peter Gabriel collected an award for the Genesis album 'Selling England By The Pound' dressed in a waistcoat made out of real pound notes.

● Genesis bailed Peter Gabriel out of financial trouble when a concert he organised in the West Country left him with debts of over £200,000. They reunited with Peter for a concert at Milton Keynes and the proceeds went to paying off the loss. Originally, Genesis had planned to give Peter the proceeds from one of their shows but he felt he couldn't accept.

● Peter Gabriel has been known to smash up cars in scrapyards

and record the noise for his albums, processing the sound.

● Gabriel's song 'San Yacinto' is about an Apache Indian who worked as a hotel porter in Cleveland. Peter gave him a lift one night and the Indian told him about Apache initiation rights, including putting his hand inside a bag with a snake in it.

● Phil Collins votes Conservative. "If anybody calls me a cad for that let them be given £100,000 and have £90,000 taken away and see what they vote," he says.

● Mike Rutherford's ancestors include the poet Shelley and a Lord Berners who wrote music.

● Genesis record in a converted cowshed at their studio in the country.

● Genesis fans are usually quite peaceable. But in Italy at the Olympic Sports Stadium, police battled with 500 fans after they tried to gatecrash the show and set cars alight. The cops used tear gas, which wafted on stage.

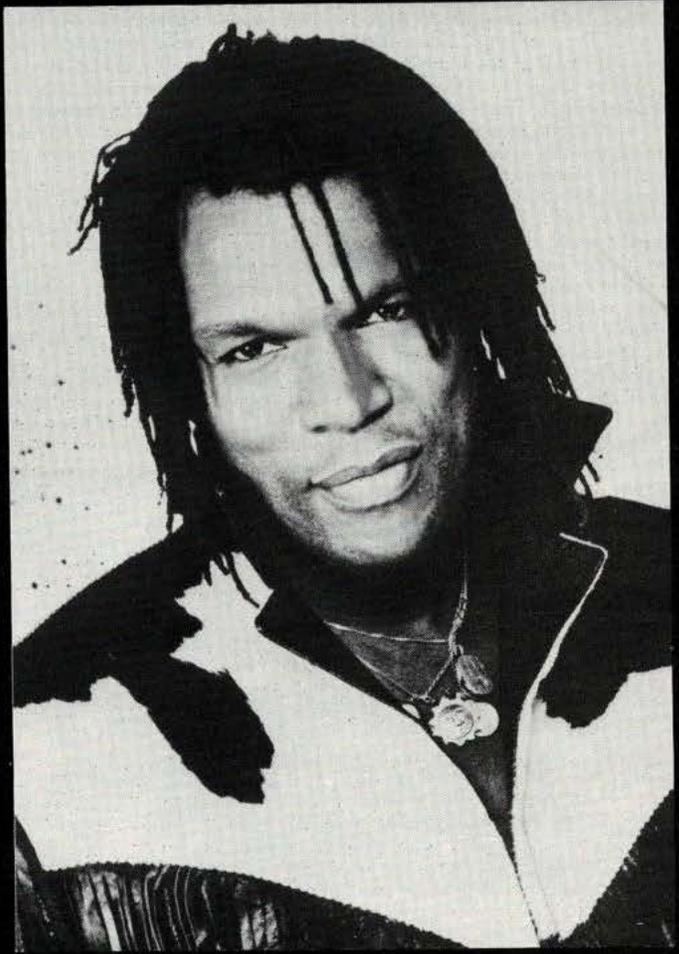
● Morrissey of the Smiths claims Genesis are "murderously dull".



● THE LADS forget to take the pegs off their washing. Phil's head sprouts black fungus

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ELEANOR LEVY



SILVER BULLET (Cert 18 dir: Daniel Attias)

In the sleepy American town of Tarker's Mills, something evil stirs. It's large, smells a bit, and enjoys tearing people to shreds.

Inspired by Stephen King's limited edition novel, 'Cycle Of The Werewolf', 'Silver Bullet' tells the story of two kids (one of them confined to a wheelchair), who go on the trail of a werewolf aided by their alcoholic uncle. It's their difficult task to convince the local sheriff that something supernatural is on the loose, particularly as the monster happens to be a fine upstanding member of the community during the day.

'Silver Bullet' is a tight, suspense filled yarn with guts 'n' gore aplenty. The kids (Corey Haim and Megan Follows) handle their roles convincingly and Gary Busey (remember him as Buddy Holly?) gets his teeth into a fine role as the cranky uncle with a shrunken liver and a heart of gold.

In many ways, 'Silver Bullet' is a traditional horror story, particularly in the chilling scenes where the townsfolk turn vigilante, stumbling heavily armed through the woods in their search for God knows what.

A kettle full of suspense and horror is kept nicely on the boil, but the film is also peppered with some very humorous scenes — some unintentionally so — to relieve the seat-grIPPING tension.

Go and see it, but you'll be looking over your shoulder next time you hang out the washing...

Robin Smith

HOUSE (Cert 18 dir: Steve Miner)

It could only happen to a horror story writer. When his elderly aunt commits suicide, pulp author Roger Cobb decides not to sell off the old house, but to move in himself. This will allow him the much-needed solitude to write up a piece of real literature, an account of his Vietnam experiences.

Roger is also trying to come to terms with a broken marriage, and the tragic disappearance of his son, but the old house only exaggerates his anxieties. A gelatinous blob takes to appearing in the wardrobe at midnight, while a mounted marlin fish starts flapping wildly. When a grotesque parody of his wife starts following him around, he has to carve it up and bury it in the garden. He also discovers a nether world via the bathroom cabinet (no kidding), where he realises his son must be trapped.

You might suppose that this is another 'Amityville Horror', but 'House' is miles better. It avoids all the usual Gothic clichés and has some neat humorous touches, like when Harold, the bemused, bug-eyed neighbour watches Roger charging about the house in combat fatigues. Or when a dog digs up a still-living slice of monster, which hitches a ride on a passing child. The film's climax is excellent, as the heavily decomposed body of a Vietnam comrade makes an appearance. Roger had left him to die back in 'Nam, so now Big Ben has plans to settle the score.

'House' offers entertainment on all kinds of levels. It has some wholesome horror and gore, an ingenious plot and loads of laughs. There's even some clever mind-games for you amateur psychologists out there. The film has some obviously low-budget sequences, but it compensates for this through its pace and inventiveness. 'House' is bound to be a big cult film — it deserves no less.

Stuart Baillie

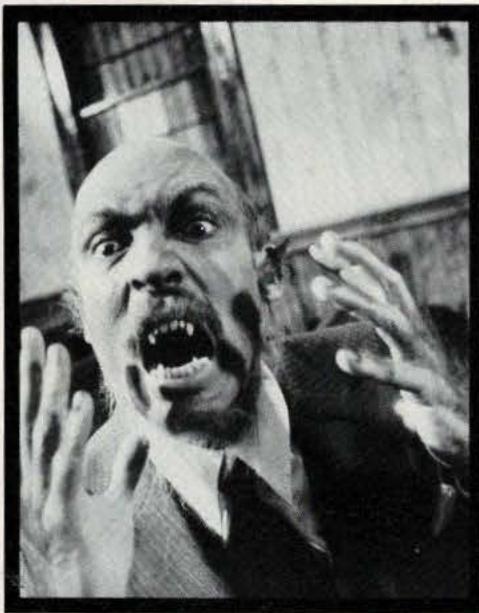
COMPROMISING POSITIONS (Cert 15 dir: Frank Perry)

The central joke of 'Compromising Positions' is this — dentistry is lucrative and extremely dull. In America, dentistry is way ahead of accountancy in the well-paid, most boring job imaginable stakes.

The dentist in question is Dr Bruce Fleckstein, an affluent and smoothly lecherous New Yorker. Fleckstein is as tasteless as they come — open shirt, gold chains over a hairy chest — the lot. Someone kills him. Why? Who could possibly want to kill this Don Juan of dentists?!

Judith Singer, an ex-journalist, presently dissatisfied housewife, and patient of the notorious Fleckstein, wants to find out. Judith investigates — at first at odds, and later in tandem, with the police — and rapidly uncovers the unfulfilled longings and depravities that underpin the American suburban dream. Dr Fleckstein, you see, liked to take (and print) rude pictures of his lovers.

The intrigue provides a good focus for some acute character portraits and wickedly funny one-liners. When questioned about where she last saw Fleckstein



● SILVER BULLET: evil and a little bit smelly

by a homicide cop, Judith retorts: "He wasn't the type to do gum surgery in the Pizza Hut."

The acting is excellent. Susan Sarandon (Janet in 'The Rocky Horror Picture Show') puts in a sensitive and sympathetic performance as Judith, while Raul ('Kiss Of The Spiderwoman') Julia's warm pastiche of an investigative cop and Judith Ivy's portrayal of Judith's wilfully crude confidante are both memorable.

'Compromising Positions' is not without its flaws. The mystery never really intrigues us, and we are never really convinced of Judith's motivation. The ending is as implausible as it is pleasing, but what carries the film along is its sharp dialogue and wry caricatures, and for these it must be recommended.

Andy Black

VIDEO ROUND-UP

STREETSONDS PICTURE BOX 1 — Various Artists (StreetSounds)

The first of SS's new series of "non-stop continuous audio-visual funk", 'Picture Box 1' contains 12 current, recent and old/classic dance-tracks and costs £13-ish. Easily re-watchable (well, at least after the first few plays), this compilation shows why black music is the perfect form for music-video. While most white bands rely on an odious collection of trite (expensive) odd-ball images and film-trickery, not one per cent as interesting as surrealist films made 50 or 60 years ago, black bands prefer a troupe of ace-dancers, a cheap set and a sharp video editor.

What better example than mean and moody Janet Jackson, looking a trifle exquisite in 'What Have You Done For Me Lately' — not quite as good as her new 'Nasty', but included here in preference.

Chaka Khan appears twice on this tape, wearing an outrageous collection of 'Seventies' gowns in 'I'm Every Woman' (five Chakas jogging side-by-side with the help of video overlap!), and singing along with the contortions of a well-oiled male torso in 'Ain't Nobody', a desert island disc if ever there was one.

Quivering meaningfully for the camera are cherubic Freddie Jackson ('**** Me Tonight') and the increasingly 'glam' Princess ('I'll Keep On Loving You'). There is only one purely on-stage video here, Maze's 'Joy And Pain'; but Brothers Johnson ('Stomp!') and Atlantic Starr ('Secret Lovers') incorporate live footage with dance scenes and, in the latter's case, outrageously soap opera-ish love scenes. Amateur night maybe, but what a duet!

The most up video here is Jaki Graham's 'Set Me Free'; the lass jiggling about in rubber gear looking like Birmingham's answer to Donna Summer with a bad back. The most imaginative video is Bootsy Collins' 'Do Fries Go With That Shake', a wicked combination of animation, hamburgers, shaking bottles, computer graphics and George Clinton pretending to be a latter-day Oliver Hardy.

StreetSounds' own home-grown act Masquerade is also included. Their 'Solution (To The Problem)' shows them all optimistic and positive, dancing round a schoolyard with four gorgeous teenies, intercut with reverse-film nuclear explosions. The best/funniest line in the song is "eliminate the bug, so we don't need to mug". Great fun.

John Hind

A SCENIC HARVEST FROM THE KINGDOM OF PAIN (Ikon)

Now here's a funny thing. A group of American, let's call them **performance** artists. Or sculptors? Or inventors? Or maybe complete crackpots, whose idea of a political statement is to make hydraulic spiders driven by guinea pigs, or spike a skinned dog with a metal contraption on the stage of a Broadway theatre.

This is one strange video that runs the whole gamut of human reactions — from scorn, to sheer, gut wrenching disgust. A mummified dog with its head twirling mechanically round or a gross merry-go-round with animal carcasses twirling gamefully in the air, are just some of the interesting devices on show.

As one of the creators reveals articulately "... and I said, 'Dad — these dead animals spin around in a circle and flop back and forth'. And he cracked up. That's kind of how my dad is, you know."

And the purpose of all these crazy, mammoth Mecano machines? Well, I think it's supposed to represent the evils of force and violence at play in the modern world — or something like that.

Probably the most depressing part of this often violently captivating video, is watching the reactions of some of the audiences that these strange contraptions are put before. Much yelping and screaming of the 'wow, far out' kind abounds, often turning into the sound of yuppies baying like hounds. Bloodlust or the appreciation of political point? I wonder.

Eleanor Levy

X-WORD

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

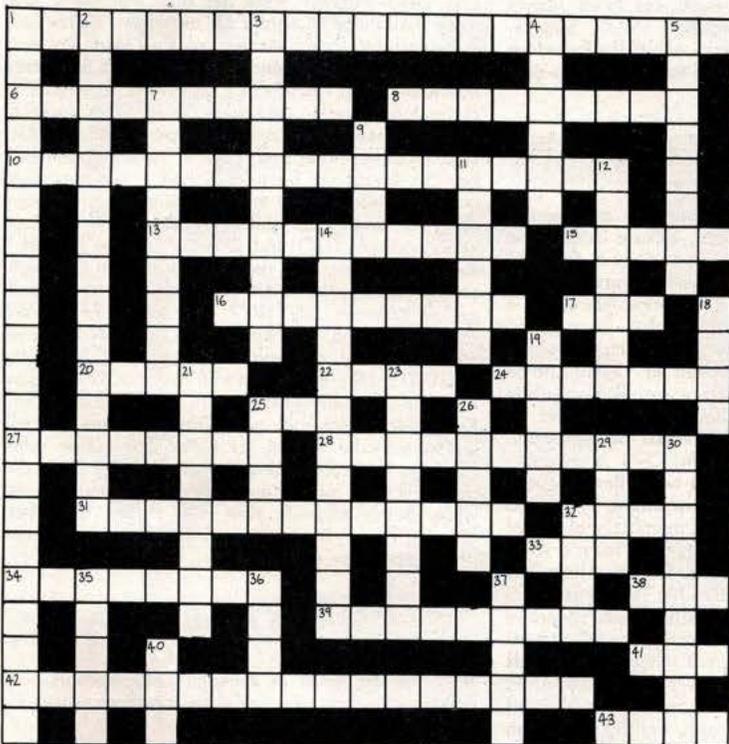
ENTRIES TO: FM, X-WORD, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

ACROSS

- 1 A greeting from Mr Mister (7,2,3,4,5)
- 6 A nasty end for Diana (5,5)
- 8 Good advice from the cast of Grange Hill (4,3,2)
- 10 Someone could be heard by Bucks Fizz and Crystal Gayle doing this (7,2,4,5)
- 13 Phil Lynott song that until recently was the 'Top Of The Pops' theme (6,5)
- 15 You might have found these cats out on the streets (5)
- 16 Stevie's reaction to his latest hit (9)
- 17 Bronski Beat's hit question (3)
- 20 Mud's feet (5)
- 22 Human League LP to read (4)
- 24 Colonel Abrams got caught in the charts with this (8)
- 25 Ms Fox as her friends call her (3)
- 27 Spandau song writer (4,4)
- 28 Dr Robert's tricks involve his monkeys (6,5)
- 31 Ozzy Osbourne hasn't much chance of hitting his target (4,2,3,4)
- 32 Lloyd's weekend (4)
- 33 Mr Stewart could be a long pole (3)
- 34 Bryan Adams had got it wrong before but he was having another go (4,4)
- 38 Label that put Cliff with the Young Ones (1,1,1)
- 39 It wasn't hard to fall for this Collins and Bailey hit (4,5)
- 41 A rough one from ZZ Top (3)
- 42 Simply the best from Whitney (8,4,2,3)
- 43 Peter could go off in a shot (4)

DOWN

- 1 When this happens Billy gets going (4,3,5,4,5)
- 2 They may be small but Talking Heads like them (6,9)
- 3 Recent discovery made by Gary Numan (4,2,4)
- 4 A Flock Of Seagulls telling us what to do to one of their LPs (6)
- 5 You won't see Big Country if you do this (4,4)
- 7 After The Goldrush is probably his best known composition (4,5)
- 9 Showaddywaddy wanted a little piece of this TV programme (4)
- 11 Roxy's life (6)
- 12 Retail outlet for Neil and Chris (3,4)
- 14 Built by Level 42 to take them from country to country (5,7)
- 18 Her last single isn't as good as her first (4)
- 19 Super vagrant (5)
- 21 Power for the light orchestra (8)
- 23 Tom Waits animals are always wet (4,4)
- 25 It bridges a gap for Steeleye group (4)
- 26 He could be White or Manilow (5)
- 29 Chic's times from 1979 (4)
- 30 Lloyd Cole's request could leave him short (3,2,4)
- 32 See 35 down
- 35 & 32 down It was shared by Bronski Beat and Marc Almond (1,4,4)
- 36 Side for a story from Squeeze (4)
- 37 T Rex leader (5)
- 40 Group that made plans for Nigel (1,1,1)



ANSWERS FOR JUNE 7

ACROSS: 1 Spitting Image, 6 Bad Boy, 9 If She Knew What She Wants, 13 It's Only Love, 14 I Can See It, 15 Bruce, 16 Hot, 17 Steps In, 18 Thorn, 20 EMI, 21 One Love, 23 David, 24 Lamb Lies, 25 Nikita, 27 Strummer, 28 Belle, 29 Eton, 34 Time, 35 Steel, 38 Elkie Brooks, 39 Move Away, 40 Rum, Sodomy And The Lash

DOWN: 1 Spirit In The Sky, 2 It's Immaterial, 3 The Boys Of Summer, 4 Ashes To Ashes, 5 Elton John, 7 Down On Broadway, 8 Ask The Lord, 10 No-one Is To Blame, 11 Whistle, 12 Hey Little Girl, 19 Never Stop, 22 Olivers, 26 Sinful, 27 Snooker, 30 Go West, 31 Red Sky, 32 Please, 33 Joe, 36 Two, 37 Trio, 39 Man

COMPETITION WINNERS

DANCE HITS COMPETITION

Mr S Birrell, 9 Bennett Street, Garston, Liverpool L9 2NE; Carl Surry, 37 Fairfield Way, Barnet, Herts, EN5 2BQ; Michael Feldman, 36 Keir Hardie Estate, London E5 9AT; B Phillips, 25 Wetheral Drive, Stanmore, Middx; Joyce Steele, 3 Haylock Close, Dingle, Liverpool, L8 4UT; Andrew Dubberley, 'Winford', Sandpits Road, Ludlow, Shropshire; Stuart Barnes, 12 Bowker Avenue, Denton, Manchester M34 1GN; Chariz Biggie, 2 Sudbury Court, Harrow, Middx HA1 3SH; Barbara Davies, 23 Bracken Hill, Leeds 17; G Whitney, 32 Victoria Rd, Dagenham East, Essex; C Marshall, 60 Birch Lane, Brereton, Rugeley, Staffordshire WS15 1EJ; Neil Howes, 9 Redisham Close, Lowestoft, Suffolk NR32 4SS.

OZZY OSBOURNE COMPETITION

David Johnston, 5 Garroway Place, Helensburgh, Dunbartonshire, Scotland; Mrs M Moreton, 10 Sketchley Rd, Burbage, Hinckley, Leicestershire LE10 2DZ; Paul Bush, 28 Northfields Rd, Sawbridgeworth, Herts CM21 9DR; Linda Cary, 7 Firs Ave, Fairwater, Cardiff, S Glam CF5 3TF; A M Wallace, 25 Coates Close, Brighton Hill, Basingstoke, Hampshire RG22 4EE; Roger Myers, 43 Winchgrove Rd, Bracknell, Berks RG12 2EJ; Stephen Evans, 5 Easterly Close, Brackla, Bridgend, Mid-Glamorgan, South Wales; K Gelder, 15 Station Road, Askern, Doncaster, Yorks DN6 0JA; W Blowes, 17 Arle Gardens, New Alresford, Hants SO24 9BA; Cassian Hamilton, 57 Blyth Road, London SE28 8LJ; Ken Dandy, 11 Langton Street, Preston, Lancashire PR1 8PY; Philip Hulme, 51 Hoopern Street, Exeter, Devon EX4 4LU; Marjorie E Allen, New Bungalow, Haggars Lane, Colchester, Essex CO7 7DN.

SIMPLE MINDS COMPETITION

P Byles, Clover Place, Oxford; N Duerden, Glengall Rd, London SE15; A Meier, Hurst Farm Rd, W Sussex; M Beisley, Arran House, Nightingale Ave, Surrey; P A Rutter, Cathedral Ct, University Of Surrey, Guildford; Z Emeran, Eagle Lane, London E11; S McArtney, Ruislip Ct, Ruislip, Middx; D Knight, Hithercroft Rd, High Wycombe, Bucks; S Harris, Wellington Rd, Bassett Green, Epping, Essex; P G Hunniseff, Downton Ct, Brook St, Luton, Beds; M Pacquet, Kempford Gdns, London SW5; D Sherrington, Green Lane, Castle Bromwich, Birmingham.

HMV/FYC COMPETITION

First prize: Keith Wilson, 36 Trontbeck, Peartree Bridge, Milton Keynes, Bucks MK6 3ED
 Second prizes: Ms A Knight, Flat 29, Lister House, Restell Close, (Off Van Brugh Hill), Greenwich, London SE3; John Corr, 53 Viola Avenue, Feltham, Middlesex; Laurie Atkinson, 65 Blenheim Street, Princess Avenue, Hull, North Humberside, HU5 3PR; Kerri Farnsworth, 50 West Street, Winhill, Burton Upon Trent, Staffordshire, DE15 0BW; Keith Murray, 2 Wesley Terrace, Rope Walk, Bridlington, E Yorks
 Third prize: David Lillwall, 2 Dick Place, Edinburgh, EH9 2JN.

BILLY BRAGG

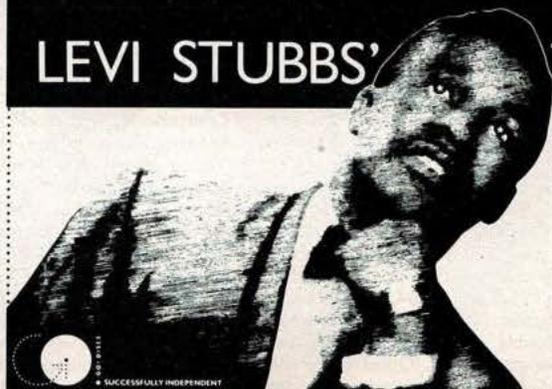
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A L A N J O N E S ' CHARTFILE

● As expected, **Genesis'** latest album, 'Invisible Touch', enters the chart this week at number one, beating the incumbent **Queen** by a very comfortable margin.

'Invisible Touch' is Genesis' fourth number one album — and all four have debuted in top spot. They first turned the trick in 1980 with 'Duke', followed up in 1981 with 'Abacab', and made it a hot trick in 1983 with 'Genesis'.

As stated last week, the only other act to have four number one albums this decade is **Abba**, who topped with 'Greatest Hits Volume 2', 'Super Trouper', 'The Visitors' and 'The Singles — The First Ten Years' all before the end of 1982.

Apart from his success with Genesis, **Phil Collins** has also had two solo number one albums in the Eighties ('Face Value' and 'No Jacket Required'), and has featured, either solo, as a member of Genesis or **Band Aid**, or in duets with **Philip Bailey** and **Marilyn Martin**, on a further seven number one compilation albums.

● **Wham!**'s tenth and last single, 'The Edge Of Heaven', this week debuts at number two. They therefore finish their illustrious career as a duo without adding their name to the 12 acts who've had a singles debut at number one.

Their first hit, 'Young Guns (Go For It)' entered the chart at number 72. 'Wham! Rap' came in at number 63, 'Bad Boys' at number 37, 'Club Tropicana' at number 27, 'Club Fantastic Megamix' at number 30, 'Wake Me Up Before You Go-Go' at number four, 'Freedom' at number three, 'Last Christmas/Everything She Wants' at number two and 'I'm Your Man' also at number two.

'The Edge Of Heaven' sold quite poorly in its first week on release compared to most Wham! singles, something many dealers put down to the fact that it is available only as a 7-inch double pack or a 12-inch single, each of which require Wham! fans to spend £2.49 to £3.29 to get their idols' final offering, whilst most chart singles can be had for a pound less.

Wham!'s slow start enables **Doctor And The Medics** a third, and surely final, week at number one. Sales of 'Spirit In The Sky' dropped sharply partly due to some fans preferring to buy the group's new album, 'Laughing At The Pieces', which makes a strong debut this week. Those of you scouring the album for a suitable follow-up to 'Spirit' may like to know that the next Medics single will, in fact, be a brand new recording entitled 'Burn'. The single, due in a few weeks, will be flipped by the good Doctor's interpretation of Abba's 'Waterloo', originally mooted as a possible A-side. Another Abba song, 'Gimme Gimme Gimme' was recently recorded by both **Erasure** and **the Leather Nun**.

● Thirty years after his first British hit, 'Rip It Up', **Little Richard** scores his sixteenth with 'Great Gosh A'Mighty'.

Aside from **Eartha Kitt**, Richard thus has the lengthiest 'active' chart career of any artist. Eartha, you may recall, returned to the chart earlier this year, stretching the interval between her first and last hits to 31 years.

Richard is also one of a handful of acts to score new hits in the Fifties, Sixties, Seventies and Eighties. The self-proclaimed King Of Rock And Roll, now a youthful looking 53 year old, has twice returned to the chart after lengthy absences. His first 14 hits came fairly easily between 1956 and 1964, before he fell from favour. In 1977, after 13 years in the wilderness, he returned with a double A-sided hit featuring new versions of two of his earlier hits, 'Good Golly Miss Molly' and 'Rip It Up'. He then vanished again, only



● **HEART**, FEATURING the voluptuous Wilson sisters, celebrate four million sales of their LP in America by goin' *New Romantic*

regaining chart status last week. His latest revival threatens to be longer lasting than 1977's; he's recording an album of new material with **Billy Preston** and **Dan Hartman**, and is still talking about a duet with **Stevie Wonder**.

IN BRIEF

● Reader Geoff Boyd of Harlow, "an avid record collector with over 40,000 discs", reckons **Doctor And The Medics** are the first act to cover 'Spirit In The Sky', and challenges me to find another version. Well, Geoff, I've found two. The first, and most interesting, is by no less a luminary than **Elton John**. Elt recorded his version, anonymously, for one of Hallmark Records' 'Top Of The Pops' albums in 1970. And in 1982, Albion Records released a version by a group called **the Cheaters**. . . It always did sound an ideal candidate for covers, but **Patti LaBelle** and **Michael McDonald**'s 'On My Own' is currently available, and in the top 200, in two different lovers' rock versions. The most recently recorded, by **Marie Baines** and **Bobby Floyd**, is marginally ahead of **Bill Campbell** and **Valerie Harrison**'s interpretation. . . LBC Radio presenter **Steve Allen** has found another version of 'You're My Favourite Waste Of Time', this time by **Bette Midler**. Bette recorded the song in 1983, a year after composer **Marshall Crenshaw**, and made a great job of it. . . **Candi Staton**, back in the charts with her decade old 'Young Hearts Run Free', now records inspirational gospel songs for Beracah Records, and hosts Beracah Ministries' weekly evangelical broadcasts on hundreds of American radio stations. . . **Magazine 60**'s American hit 'Don Quichotte' was indeed originally on French CBS, but is due here imminently on RCA. . . If much touted North Sea Pirate Stereo Hits 578 ever materialises, it's likely to have a sister station, WSOL 801. The stations will be housed aboard the MV Nannell, even now being fitted in a Spanish harbour. . . A fortnight ago I stated that **Kate Bush**, **Madonna**

and **Tina Turner** were the only women to take more than three hit singles off an album. As I'm now reminded by David Ashton of East Molesey and Charles Chan of no stated abode, **Donna Summer** had four hits off her album 'I Remember Yesterday'. In chronological order they were 'I Feel Love' (number two), 'I Remember Yesterday' (number 14), 'Love's Unkind' (number three) and 'Back In Love Again' (number 29). My excuse for missing them is that they were not consecutive hits. At the time Donna was releasing different singles off different albums on different labels, namely GTO and Casablanca. The hits off 'I Remember Yesterday' represented half of the eight songs Donna placed on the chart in a 12 month period between July 1977 and June 1978. . . We should note, too, that Kate Bush's 'Hounds Of Love' album which I conservatively estimated as selling 400,000 copies, has in fact sold over 600,000 copies. Kate's all-time best-seller remains the introductory 'The Kick Inside', which sold over 930,000 copies. EMI will undoubtedly be hoping for Kate's first million seller from her forthcoming (November) greatest hits package, which will include a couple of new songs. Meanwhile, Bush's exquisite duet with **Peter Gabriel**, 'Don't Give Up', has been confirmed as the next single from his platinum album 'So'.

CHARTFILE USA

● An historic week in America's album chart, with women solo stars occupying the top three places for the first time ever.

Number one for a thirteenth week, **Whitney Houston**'s self-titled debut hurtles effortlessly towards six million sales. It's already the biggest selling debut by a woman in American recording history.

Whitney will have to fight hard to retain her leadership of the chart, in the face of a formidable twin challenge being mounted by Patti LaBelle, up to two after just five weeks in the chart, and **Janet Jackson**, whose 'Control' climbs two notches to number

three, the highest place in its four month chart tenure. With 'Nasty' poised to enter the top 10 of the singles chart and 'When I Think Of You' waiting in the wings, expect Jackson to reach number one sooner rather than later. Likewise Patti LaBelle, whose new single, due any day, will be 'Oh People'. Meanwhile Arista are in a dilemma about whether or not to release a fifth single off Whitney Houston's first album. Recording for her next, tentatively due in September, has been going slowly with only one track, the **Jellybean Benitez** produced 'Love Will Save The Day', completed.

Statistics can prove anything, if you're selective enough. Looking at the top three it would appear that women have never had it so good. However, once you get beyond Whitney, Patti and Janet, there are no other female soloists in the top 50.

It's also noticeable that the top six women soloists are all black. The highest placed white woman is former **Go-Go Belinda Carlisle**.

● **Heart's** hot streak continues. 'Nothin' At All' is the fourth top 10 single off their self-named album, following 'What About Love', 'Never' and 'These Dreams'.

The five piece band, led by the **Wilson** sisters **Ann** and **Nancy**, have sold nearly four million copies of 'Heart' in America alone, more than doubling the total of their previous best seller, 1976's 'Dreamboat Annie'.

● Songwriters **Ina** and **Peter Wolf** this week garner their second top 10 hit of the year with 'Who's Johnny', the fast rising first solo hit for **El(dra) DeBarge**. The Wolfs (Wolves?) co-wrote 'Sara', a number one hit in March for **Starship**.

● Patti LaBelle and Michael McDonald remain at number one as 'On My Own' is certified a million seller. It's the sixth single to pass the total in America this year. Four of them reached number one: 'On My Own', 'Say You Say Me' (**Lionel Richie**), 'Kiss' (**Prince**), and 'That's What Friends Are For' (**Dionne**



● **KATE BUSH** flies to the tune of 600,000 LPs

And Friends). The **Chicago Bears'** 'Superbowl Shuffle' — due here on Mercury very shortly — peaked at number 41, whilst **Doug E Fresh** and **The Get Fresh Crew's** 'The Show' failed to chart at all, as it failed to cross over from black to top 40 audiences.

● 'Mistrial', the 17th album chart entry of **Lou Reed's** solo career, is the first to crack the top 50 since 1976, when 'Coney Island Baby' peaked at number 41. Lou's all-time high was the number 10 posting of 'Sally Can't Dance' in 1974.

● America seems strangely resistant to British women. Over 30 British acts are currently listed in Billboard's singles chart, but the solitary woman amongst them is **Olivia Newton-John** (born in Cambridge and still a British citizen, although Australian-raised) — even

she only appears as a duettist, sharing the honours with Canadian **David Foster** on 'The Best Of Me'.

Livvy's no stranger to hit duets — she's previously matched her voice to those of **John Denver** ('Fly Away'), **John Travolta** ('You're The One That I Want' and 'Summer Nights'), **Andy Gibb** ('I Can't Help It') and **Cliff Richard** ('Suddenly') on Hit Records. Not technically a duet, but she also joined forces with the **Electric Light Orchestra** for the hit 'Xanadu'.

● Readers **Thomas Boyd** of Fulham and **Richard Thomlin** of Stockport both point out, as did Billboard columnist **Paul Grein**, the abundance of Genesis-related singles in the US charts. All the individuals who've ever been official members of the group are featured on different records currently in the chart.

From Genesis past, **Peter Gabriel** ('Sledgehammer') and **Steve Hackett**, now a member of GTR ('When The Heart Rules The Mind') are charting.

From Genesis present, **Mike Rutherford** is enjoying a second top 10 hit as leader of **Mike And The Mechanics** ('All I Need Is A Miracle'), and **Phil Collins** appears as drummer and backing vocals on **Howard Jones'** 'No One Is To Blame' and has his own hit with 'Take Me Home'. Finally, **Tony Banks** is featured (admittedly alongside Phil and Mike) on the latest smash by Genesis, 'Invisible Touch'.

● America has never been as partial to new versions of old hits as Britain, but the current US chart includes fewer remakes than it has for a long time, with only three songs enjoying a second lease of life. They are 'Greatest Love Of All', 'Peter Gunn' and 'School's Out'. Currently hitting for Whitney Houston, **Art Of Noise** featuring **Duane Eddy** and **Krokus**, they were originally hits for **George Benson**, **Duane Eddy** and **Alice Cooper**.

● Some facts are too trivial even for Chartfile (oh, surely not — Ed.), so I won't be taking this opportunity of pointing out that amongst the new entries to this week's singles chart are records by **Queen** and **Regina**, which, as all scholars know, is Latin for Queen.

let's go all the way

EXTENDED
BLIX MIX
NOW ON
12" VERSION

TAKE A
STEP IN
THE RIGHT
DIRECTION

FOXY

Capital
Records & more

THE WORLD BELONGS TO MUSIC



DID THIS MAN INVENT **HIP-HOP?**

Well, err, not exactly, but **Lovebug Starski** did use the term 'hip hop' before anyone else. What's more, his 'You Gotta Believe' is one of the r'n'b hip hop all-time greats. Now he's got a hit in Britain and a sniff of the mainstream . . .

Story: **Jim Reid**

Photography: **Jon Hoffmann**

The bloke leaning over the record deck is something of a legend. He claims to have invented the term 'hip hop'. He DJ-ed the snob NYC club Disco Fever for nearly six years. And now he turns his back on me and scratches away at a copy of his first LP playing along in a record company office in London.

It's his first time in London, and after a lifetime of PAs and interviews and TV appearances, he's a pretty tired fellow, but he can't keep away from that record deck. The man is Lovebug Starski; the record deck made him a lucky bloke.

And now Britain knows it. As his spook chasin' single, 'Amityville', goes Top 20, Lovebug takes time out to teach us a little bit of history.

"I started in the South Bronx, DJ-ing at street parties and house parties. This was in the mid Seventies. I lived in the same neighbourhood as Grandmaster Flash. We've never been rivals, though; we didn't work as rivals. If you work together you get more money!

"I invented the phrase 'hip hop' one day when I was DJ-ing. Something went wrong with the records, so I picked up the mike and said, 'Say hip hop, hippety hop, be-bop', stuff like that. It kinda became one of my trademarks and other people picked up on it."

Lovebug's progress was quick. Though the competition was tough, he'd been in there right from the start and soon began to win a rep that crossed right over town to Manhattan. In 1979 he became house DJ at Disco Fever, the hardest, most prestigious rap club. "There was no trouble when I was there," he says. "I just took my following with me and everyone was too preoccupied on the dance floor to start any trouble."

In '81 Lovebug (real name Kevin Smith) released his first single 'Positive Life', but it wasn't until '83 and the massive 'You Gotta

Believe' — a collaboration with Whodini producer Larry Smith — that he began to win wider recognition. And it was only earlier this year that his debut LP 'House Rocker' was released. Why the wait?

"That's down to a lot of politics," he says vaguely. "I wanted to make the perfect album. I'm trying to take after Michael Jackson — why not, I'm on the same label as him."

It's not quite the perfect album, but it does cover a whole lot of ground. Lovebug's clearly taken his cue from sometime producer Kurtis Blow and tried to take his hip hop closer to the mainstream. And he's done so in some company. 'House Rocker' features contributions from Grand Mixer D St, Kurtis Blow, T Bone Wolk (of the Hall and Oates band) and Dave Stewart, whose guitar is found on 'Say What You Wanna Say'.

"It's good to work with so many people," says Lovebug. "You're enlightened by different people's talents. I recorded the LP in little snatches, working in two different studios, spreading the work over eight months."

"Dave Stewart worked on a track in Paris. I was introduced to him by T Bone and we got along just fine, he's a great guy to work with."

As you see, Lovebug Starski is not the most expansive talker. However, when I suggest that some rappers in the States might find his work a little smooth, a bit too mainstream, he doesn't hold back. He's out to defend himself.

"They don't know what the f**k they're talking about," he says. "Music has no colour anyway and hip hop is just a phase in music. These people are not versatile enough to do what is happening now. People who talk like that are ignorant, they have problems. People should do what they wanna do, each to his own."

Lovebug certainly intends to follow his own advice; not concerned with rap snobbery, he's shaping his music for a bigger market. "I never thought hip hop would become as big as this, but thank God it has. It's gonna grow bigger as well, but only for those people who can handle it. People who are versatile and consistent. I'm going for a wider audience; do you hear power chords on rap records?"

Actually, you do hear power chords on rap records (Run DMC, Beastie Boys and so on) but that's not the point. This man's seen the quickest way out of the Bronx and he's taking it. You can't blame him. Though perhaps someone **should** have a word with Lovebug about his stage clothes.

"My show clothes have got a lot of sequins all over them," he says. "I've got a pair of five point Starski pants and a pair of velour pants. When the lights hit my pants during a show, I drop 'em to reveal another pair of pants!"

Those pants aren't the only big guns in Lovebug's showbiz artillery. There's his acting as well — "I wanna do more acting; it gives more expression, it helps me emphasise what I'm doing."

And what he's doing will involve an increasing shift towards pop — dance music. He wants to sing, he wants to cut cute disco records. He wants it all and I don't doubt he's gonna get it.

Lovebug is a particular type of US performer. Professional, clued into the angle and desperately in love with showbiz. Though hip hop aficionados in the UK may rate his earlier discs, the man himself knows that there is only

one way to go. He has to follow Kurtis into the pop world. There just ain't enough greenbacks in the street rap scene.

Which brings us to the current hit, 'Amityville'. Neat, airbrushed hip hop dripping with enough 'Thriller' references to satisfy even the most conservative pop fan.

"I loved 'Thriller'. I just love anything to do with horror. Dracula, Frankenstein, the lot."

But more than that. More than horse-riding even, he loves TV and a show called 'The Jeffersons'.

"The Jeffersons are this black family who were poor and who've now become rich: 'We're moving up to the East Side now we've finally got a piece of the pie.'"

It could be Lovebug's motto. And why not? As they say in America, go for it, House Rocker.



W/E JUNE 21, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 COMPACT DISCS
 MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	7	SPIRIT IN THE SKY, Doctor And The Medics, IRS
2	—	1	THE EDGE OF HEAVEN, Wham!, Epic FINI
3	3	5	I CAN'T WAIT, Nu Shooz, Atlantic
4	2	6	HOLDING BACK THE YEARS, Simply Red, Elektra
5	16	2	HUNTING HIGH AND LOW, A-Ha, Warner Bros
6	5	7	ADDICTED TO LOVE, Robert Palmer, Island
7	6	5	CAN'T GET BY WITHOUT YOU, Real Thing, PRT
8	4	9	SLEDGEHAMMER, Peter Gabriel, Virgin
9	21	4	TOO GOOD TO BE FORGOTTEN, Amazulu, Island
10	10	4	VIENNA CALLING, Falco, A&M
11	24	3	NEW BEGINNING (MAMBA SEYRA), Bucks Fizz, Polydor
12	30	3	HAPPY HOUR, Housemartins, Go! Discs
13	19	4	AMITYVILLE (THE HOUSE ON THE HILL), Lovebug Starski, Epic
14	25	4	MY FAVOURITE WASTE OF TIME, Owen Paul, Epic
15	11	4	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY), Pet Shop Boys, Parlophone
16	7	8	SET ME FREE, Jaki Graham, EMI
17	15	4	INVISIBLE TOUCH, Genesis, Virgin
18	18	6	BAD BOY, Miami Sound Machine, Epic
19	22	4	NASTY, Janet Jackson, A&M
20	9	8	ON MY OWN, Patti LaBelle/Michael McDonald, MCA
21	—	1	FRIENDS WILL BE FRIENDS, Queen, EMI QUEEN8
22	26	4	VENUS, Bananarama, London
23	13	9	LESSONS IN LOVE, Level 42, Polydor
24	14	8	SINFUL, Peter Dinklage, MDM
25	12	7	THE CHICKEN SONG/A NICE SOUTH AFRICAN, Spitting Image, Virgin
26	—	1	UNDERGROUND, David Bowie, EMI America, EA216
27	8	4	EVERYBODY WANTS TO RUN THE WORLD, Tears For Fears, Mercury
28	17	5	MINE ALL MINE/PARTY FREAK, Cashflow, Club
29	36	3	CALL OF THE WILD, Midge Ure, Chrysalis
30	38	2	WHEN TOMORROW COMES, Eurythmics, RCA
31	20	3	21ST CENTURY BOY, Sigue Sigue Sputnik, Parlophone
32	35	4	JUMP BACK (SET ME FREE), Dhar Braxton, Fourth & Broadway
33	28	8	SNOOKER LOOPY, Matchroom Mob with Chas and Dave, Rockney
34	—	1	THE TEACHER, Big Country, Mercury, BIGC2
35	31	4	GOD THANK YOU WOMAN, Culture Club, Virgin
36	29	3	MEDICINE SHOW, Big Audio Dynamite, CBS
37	23	12	WHY CAN'T THIS BE LOVE, Van Halen, Warner Bros
38	49	3	IT'S 'ORRIBLE BEING IN LOVE, Claire and Friends, BBC
39	43	4	LET'S GO ALL THE WAY, Sly Fox, Capitol
40	27	11	THERE'LL BE SAD SONGS (TO MAKE YOU CRY), Billy Ocean, Jive
41	47	3	A WOMAN'S STORY, Marc Almond, Some Bizzare
42	69	2	BRILLIANT MIND, Furniture, Stiff
43	46	3	LEFT OF CENTER, Suzanne Vega, A&M
44	39	5	TIME, Freddie Mercury, EMI
45	53	4	THE PROMISE YOU MADE, Cock Robin, CBS
46	—	1	PARANOIMIA, Art of Noise with Max Headroom, China WOK9
47	45	2	MOUNTAINS, Prince and the Revolution, Paisley Park
48	34	4	BIGMOUTH STRIKES AGAIN, Smiths, Rough Trade
49	32	5	DISENCHANTED, Communards, London
50	33	6	ROLLIN' HOME, Status Quo, Vertigo
51	—	1	AZTEC GOLD (ITV WORLD CUP THEME), Silsoe, CBS A7231
52	63	2	STAY A LITTLE WHILE CHILD, Loose Ends, Virgin
53	37	5	WHO MADE WHO, AC/DC, Atlantic
54	—	1	AZTEC LIGHTNING (WORLD CUP THEME), Heads, BBC, RESL 184
55	40	9	LIVE TO TELL, Madonna, Sire
56	—	1	FOOLIN' YOURSELF, Paul Hardcastle, Chrysalis, PAUL2
57	48	4	YOUNG HEARTS RUN FREE, Candi Staton, Warner Bros
58	59	4	EXPANSIONS '86 (EXPAND YOUR MIND), Chris Paul, Fourth & Broadway
59	44	5	LOVE TOUCH (FROM LEGAL EAGLES), Rod Stewart, Warner Bros
60	65	2	SALLY, Carmel, London
61	55	4	ALL I NEED IS A MIRACLE, Mike And The Mechanics, WEA
62	66	2	GREAT GOSH A'MIGHTY, Little Richard, MCA
63	61	2	JOE 90 THEME ('86 DANCE MIX), Barry Gray Orchestra, PRT
64	42	14	ROCK ME AMADEUS, Falco, A&M
65	41	7	ROCK LOBSTER, B-52's, Island
66	64	2	DANCING IN THE STREET, Matt Bianco, WEA
67	—	1	ROSES, Haywoode, CBS A7224
68	52	6	BASSLINE, Mantronix, 10 Records
69	50	10	ALL AND ALL, Joyce Sims, London
70	70	2	THE LOCOMOTION, Dave Stewart and Barbara Gaskin, Broken
71	56	11	GREATEST LOVE OF ALL, Whitney Houston, Arista
72	54	14	WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson, A&M
73	72	2	SERPENT'S KISS, Mission, Chapter 22
74	—	1	LIKE I LIKE IT, Aurra, 10 Records TEN126
75	71	2	HEARTACHE, Gene Loves Jezebel, Beggars Banquet

THE NEXT TWENTY FIVE

76	68	ARE YOU READY TO BE HEARTBROKEN, Sandie Shaw, Polydor
77	57	ON THE BEACH, Chris Rea, Magnet
78	—	PAPERBACK WRITER, Beatles, Parlophone R5452
79	—	WHO'S JOHNNY, El DeBarge, Gordy ELD1
80	—	HIGHER LOVE, Steve Winwood, Island IS288
81	95	BAND OF GOLD, Bonnie Tyler, CBS
82	—	LISTEN LIKE THIEVES, INXS, Mercury INXS6
83	78	YOU TO ME ARE EVERYTHING, Real Thing, PRT
84	89	WE'VE GOT THE WHOLE WORLD AT OUR FEET, England World Cup Squad 1986, Columbia
85	82	WHEN THE HEART RULES THE MIND, GTR, Arista
86	—	WHEN THE GOING GETS TOUGH, Billy Ocean, Jive JIVE114
87	—	SLOW DOWN, Balaam And The Angel, Virgin VS864
88	—	LUCKY STAR, Madonna, Sire W9522
89	73	ALL THE THINGS SHE SAID, Simple Minds, Virgin
90	77	I WANNA BE A COWBOY, Boys Don't Cry, Legacy
91	85	GIVIN' IT (TO YOU), New York Skyy, Capitol
92	—	I CAN'T WAIT (TO ROCK THE MIKE), Spyder-D, Champion, CHAMP14
93	—	MATCHSTICK FLOTILLA, Thrashing Doves, A&M AM325
94	—	I FOUND LOVIN', Fatback Band, Important TAN10
95	83	YOUR LOVE, Outfield, CBS
96	98	LONELINESS, Brendan Shine, Play
97	92	THE PRIDE YOU HIDE, Roger Daltrey, 10 Records
98	—	MY GIRL, Temptations, Motown ZB40743
99	—	LOVE MISSILE FI-11, Sigue Sigue Sputnik, Parlophone SSS1
100	—	THIS MUST BE THE PLACE (NAIVE MELODY), Talking Heads, Sire W9451

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	—	1	INVISIBLE TOUCH, Genesis, Virgin GENLP2
2	1	2	A KIND OF MAGIC, Queen, EMI
3	2	4	SO, Peter Gabriel, Virgin
4	3	16	PICTURE BOOK, Simply Red, Elektra
5	4	57	BROTHERS IN ARMS, Dire Straits, Vertigo
6	11	5	MOONLIGHT SHADOWS, Shadows, ProTV
7	5	9	STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music, EG
8	8	33	THE MAN AND HIS MUSIC, Sam Cooke, RCA
9	12	33	HUNTING HIGH AND LOW, A-Ha, Warner Bros
10	13	28	WHITNEY HOUSTON, Whitney Houston, Arista
11	6	6	LOVE ZONE, Billy Ocean, Jive
12	15	12	PLEASE, Pet Shop Boys, Parlophone
13	7	4	STANDING ON A BEACH — THE SINGLES, Cure, Fiction
14	9	3	INTO THE LIGHT, Chris De Burgh, A&M
15	10	35	WORLD MACHINE, Level 42, Polydor
16	19	34	ONCE UPON A TIME, Simple Minds, Virgin
17	16	63	GO WEST/BANGS AND CRASHES, Go West, Chrysalis
18	14	3	WHO MADE WHO, AC/DC, Atlantic
19	23	154	QUEEN GREATEST HITS, Queen, EMI
20	18	11	SUZANNE VEGA, Suzanne Vega, A&M
21	27	5	RIPTIDE, Robert Palmer, Island
22	17	3	UP FRONT 1, Various, Serious
23	20	69	NO JACKET REQUIRED, Phil Collins, Virgin
24	21	9	ON THE BEACH, Chris Rea, Magnet
25	—	1	LAUGHING AT THE PIECES, Doctor And The Medics, IRS MIRG1010
26	32	6	LET'S HEAR IT FROM THE GIRLS, Various, Stylus
27	37	6	SISTERS ARE DOIN' IT, Various, Towerbell
28	34	14	THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS
29	26	8	GREATEST HITS, Marvin Gaye, Telstar
30	29	68	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
31	36	9	CONTROL, Janet Jackson, A&M
32	22	7	THE COLLECTION, Earth Wind And Fire, K-Tel
33	25	13	HITS 4, Various, CBS/WEA/RCA
34	28	11	THE GREATEST HITS, Shalmar, Stylus
35	24	19	WELCOME TO THE REAL WORLD, Mr Mister, RCA
36	41	5	HEADED FOR THE FUTURE, Neil Diamond, CBS
37	31	5	WINNER IN YOU, Patti LaBelle, MCA
38	47	59	BE YOURSELF TONIGHT, Eurythmics, RCA
39	55	4	FALCO 3, Falco, A&M
40	46	6	BLUE SKIES, Kiri Te Kanawa/Nelson Riddle, London
41	42	52	LITTLE CREATURES, Talking Heads, EMI
42	33	12	5150, Van Halen, Warner Bros
43	30	25	LUXURY OF LIFE, Five Star, Tent
44	62	10	HIPSWAY, Hipsway, Mercury
45	50	79	ALCHEMY, Dire Straits, Vertigo
46	39	39	HOUNDS OF LOVE, Kate Bush, EMI
47	69	2	POOLSIDE, Nu Shooz, Atlantic
48	40	6	PRINCESS, Princess, Supreme
49	44	83	LIKE A VIRGIN, Madonna, Sire
50	—	1	HEAR 'N' AID — THE ALBUM, Various, Vertigo VERH35
51	53	3	TWO'S COMPANY, Various, Towerbell
52	45	11	PARADE, Prince And The Revolution, Warner Bros
53	59	52	THE DREAM OF THE BLUE TURTLES, Sting, A&M
54	52	6	SECRET DREAMS AND FORBIDDEN FIRE, Bonnie Tyler, CBS
55	49	11	HEART TO HEART, Various, K-Tel
56	67	11	RENDEZVOUS, Jean-Michel Jarre, Polydor
57	58	10	AFTERBURNER, ZZ Top, Warner Bros
58	48	7	COMIC RELIEF: UTTERLY UTTERLY LIVE, Original TV Soundtrack, WEA
59	38	17	THE COLOUR OF SPRING, Talk Talk, EMI
60	35	22	EMERSON LAKE AND POWELL, Emerson Lake And Powell, Polydor
61	56	26	LOVE OVER GOLD, Dire Straits, Vertigo
62	79	3	MATT BIANCO, Matt Bianco, WEA
63	73	5	PRIVATE DANCER, Tina Turner, Capitol
64	—	1	JENNIFER RUSH, Jennifer Rush, CBS CBS26488
65	83	19	SPARKLE IN THE RAIN, Simple Minds, Virgin
66	74	106	BORN IN THE USA, Bruce Springsteen, CBS
67	65	6	SANDS OF TIME, SOS Band, Tabu
68	43	6	HOME AND ABROAD, Style Council, Polydor

- 69 — 1 LOVE HURTS, Elaine Paige, WEA WX28
- 70 91 3 ROCKY IV, Original Soundtrack, Scotti Brothers
- 71 63 134 UNDER A BLOOD RED SKY, U2, Island
- 72 81 3 SUDDENLY, Billy Ocean, Jive
- 73 60 4 LEGEND, Clannad, RCA
- 74 66 6 TIME, Original Cast, EMI
- 75 — 1 THE UNFORGETTABLE FIRE, U2, Island U25
- 76 87 4 THE WORKS, Queen, EMI
- 77 86 4 HIGHLIGHTS FROM WEST SIDE STORY, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon
- 78 — 1 IN VISIBLE SILENCE, Art Of Noise, China WOL2
- 79 — 1 SO LUCKY, Rose Marie, A1 RMLP2
- 80 54 3 THE B-52s, B-52s, Island
- 81 64 26 MAKING MOVIES, Dire Straits, Vertigo
- 82 51 5 SLEIGHT OF HAND, Joan Armatrading, A&M
- 83 70 2 BEAT RUNS WILD, Various, Mercury
- 84 — 1 LEGEND, Bob Marley And The Wailers, Island BMW1
- 85 — 1 FROM THE LEFT SIDE, Skyy, Capitol EST2014
- 86 76 28 ISLAND LIFE, Grace Jones, Island
- 87 75 2 CAN'T SLOW DOWN, Lionel Richie, Motown
- 88 61 17 RUMOURS, Fleetwood Mac, Warner Bros
- 89 — 1 GOLD, Barbara Dickson, K-Tel ONE1312
- 90 68 54 FACE VALUE, Phil Collins, Virgin
- 91 94 3 NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin
- 92 80 7 STOP MAKING SENSE, Talking Heads, EMI
- 93 78 69 RECKLESS, Bryan Adams, A&M
- 94 90 2 DIAMOND LIFE, Sade, Epic
- 95 71 2 WONDERLAND, Erasure, Mute
- 96 — 1 JAZZ JUICE 2, Various, StreetSounds SOUND4
- 97 — 1 LEAVE THE BEST TO LAST, James Last, ProTV, PROLP7
- 98 — 1 NEW GOLD DREAM, Simple Minds, Virgin V2230
- 99 — 1 LIKE A ROCK, Bob Seger And The Silver Bullet Band, Capitol, EST2011
- 100 — 1 GREATEST HITS VOL 1 AND 2, Billy Joel, CBS CBS88666

UK SINGLES 5, 12 INCHERS 4, UK ALBUMS 9



T W E L V E I N C H

- 1 1 I CAN'T WAIT, Nu Shooz, Atlantic
- 2 — THE EDGE OF HEAVEN, Wham!, Epic/CBS
- 3 2 HOLDING BACK THE YEARS, Simply Red, Elektra
- 4 13 HUNTING HIGH AND LOW, A-Ha, Warner Bros
- 5 4 SLEDGEHAMMER, Peter Gabriel, Virgin
- 6 7 AMITYVILLE (THE HOUSE ON THE HILL), Lovebug Starski, Epic
- 7 9 ADDICTED TO LOVE, Robert Palmer, Island
- 8 12 CAN'T GET BY WITHOUT YOU, Real Thing, PRT
- 9 3 SPIRIT IN THE SKY, Doctor And The Medics, IRS
- 10 11 VIENNA CALLING, Falco, A&M
- 11 5 MINE ALL MINE/PARTY FREAK, Cashflow, Club
- 12 10 OPPORTUNITIES (LET'S MAKE LOTS OF MONEY), Pet Shop Boys, Parlophone
- 13 15 JUMP BACK (SET ME FREE), Dhar Braxton, Fourth & Broadway
- 14 8 SET ME FREE, Jaki Graham, EMI
- 15 — UNDERGROUND, David Bowie, EMI America
- 16 — HAPPY HOUR, Housemartins, Go! Discs/Chrysalis/Pol
- 17 — FRIENDS WILL BE FRIENDS, Queen, EMI
- 18 18 NASTY, Janet Jackson, A&M
- 19 6 LESSONS IN LOVE, Level 42, Polydor
- 20 — TOO GOOD TO BE FORGOTTEN, Amazulu, Island/EMI

M U S I C V I D E O

- 1 2 STARING AT THE SEA — THE IMAGES, the Cure, Palace/PVG
- 2 1 BROTHERS IN ARMS — THE VIDEO SINGLES, Dire Straits, Polygram
- 3 4 NO TICKET REQUIRED, Phil Collins, WEA Music
- 4 3 ALCHEMY LIVE, Dire Straits, Channel 5
- 5 7 STOP MAKING SENSE, Talking Heads, Palace/PMI
- 6 8 THE VIRGIN TOUR, Madonna, WEA Music
- 7 14 THE SINGLE FILE, Kate Bush, PMI
- 8 6 LIVE IN RIO, Queen, PMI
- 9 5 GREATEST FLIX, Queen, PMI
- 10 13 LUXURY OF LIFE VIDEO SELECTION, Five Star, RCA/Columbia
- 11 12 THE HIGH ROAD, Roxy Music, Channel 5
- 12 15 SERIOUS MOONLIGHT, David Bowie, Channel 5

- 13 — THE KIDS ARE ALRIGHT, the Who, Channel 5
- 14 18 IN MY MIND'S EYE, Tears For Fears, Channel 5
- 15 — THE UNFORGETTABLE FIRE, U2, Island/Lightning
- 16 9 ONCE UPON A TIME, Siouxsie And The Banshees, Channel 5
- 17 10 SHOWBIZ, the Style Council, Polygram
- 18 16 LIVE, Olivia Newton-John, Channel 5
- 19 — LET THERE BE ROCK, AC/DC, WHV
- 20 — LIVE, Big Country, Channel 5

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

- 1 — INVISIBLE TOUCH, Genesis, Virgin
- 2 1 SO, Peter Gabriel, Virgin
- 3 2 STREET LIFE, Bryan Ferry/Roxy Music, EG/Polydor
- 4 3 BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
- 5 — RIPTIDE, Robert Palmer, Island
- 6 — PICTURE BOOK, Simply Red, Elektra
- 7 7 WHITNEY HOUSTON, Whitney Houston, Arista
- 8 4 INTO THE LIGHT, Chris De Burgh, A&M
- 9 9 MOONLIGHT SHADOWS, Shadows, Polydor
- 10 — STARING AT THE SEA, The Cure, Fiction
- 11 — WELCOME TO THE REAL WORLD Mr Mister, RCA
- 12 5 GREATEST HITS, Queen, EMI
- 13 6 WORLD MACHINE, Level 42, Polydor
- 14 12 NO JACKET REQUIRED, Phil Collins, Virgin
- 15 13 SONGS FROM THE BIG CHAIR, Tears For Fear, Mercury/Phonogram
- 16 14 HOUNDS OF LOVE, Kate Bush, EMI
- 17 8 ON THE BEACH, Chris Rea, Magnet
- 18 10 LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
- 19 11 THE MAN AND HIS MUSIC, Sam Cooke, RCA
- 20 — SUZANNE VEGA, Suzanne Vega, A&M

Compiled by Spotlight Research

BANANARAMA

VENUS

FIRE & BRIMSTONE MIX • 12" NOW AVAILABLE

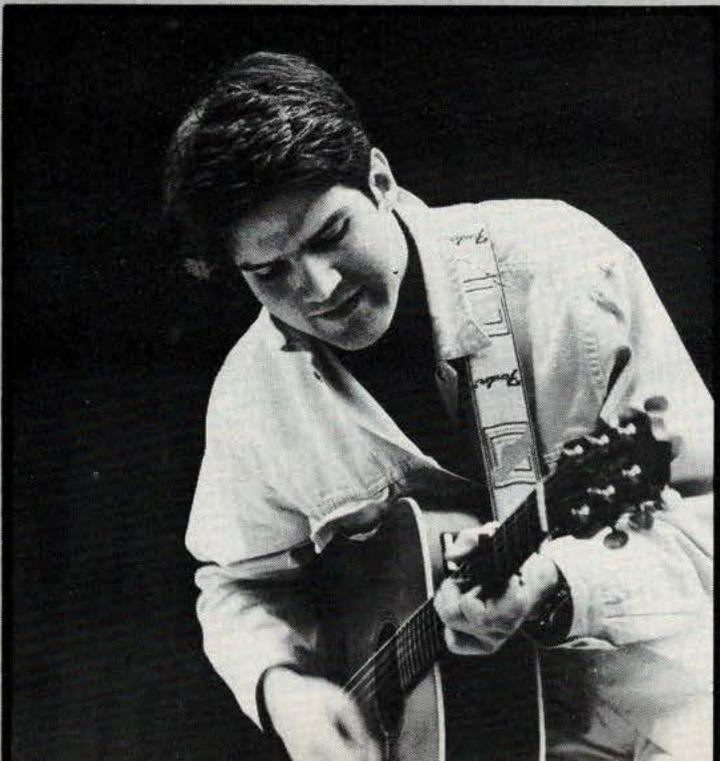
NAXRR 10

remixed by stock/aitken/waterman





LIVE



◀ SIMPLE MINDS/LLOYD COLE AND THE COMMOTIONS/THE WATERBOYS/HIPSWAY/IN TUA NUA, IBROX STADIUM, GLASGOW

2pm on an overcast Friday afternoon at Ibrox Park, home of Rangers FC, and Ireland's In Tua Nua have the unenviable task of playing bottom of the bill.

The blonde singer's crystal clear voice was undoubtedly the icing on a cake comprising somewhat unconventional ingredients. One was continually distracted from the peculiar mish-mash of pop, folk and cabaret — vaguely reminiscent of early Dexy's — by the odd assortment of characters on stage. The overly large guitarist and overly garish red streak in the bassist's hair spring to mind.

Hipsway's squeaky-clean, poignant pop adapted surprisingly well to this vast arena. A hit single and European tour have undoubtedly escalated the Hippers' confidence sky high and improved the quality of song execution beyond belief.

The sultry 'Ask The Lord', the wildly percussive 'Tinder' and the pulsing, funky stomp of 'Ring Out The Bell' were but three highlights. Frontman Skin, meanwhile, successfully slid into the shoes of flirtatious entertainer. "A nice pair of shoulders, eh?" was the response to teenage screams upon removal of leather jacket.

An anthemic version of the Commodores' 'Sanctified' wrapped up proceedings, but not before slipping unobtrusively in and out of the Gap Band's 'Burn Rubber On Me'.

The swirling, grandiose Waterboys noise was better suited to the surroundings. 'Old England Is Dying', though, seemed an inappropriate choice for a Glaswegian on home turf, though its lambasting of all issues socio-political was one of the day's weightier moments.

That hoary chestnut 'Maggie's Farm' is rapidly becoming a predictable parody but the masses danced, swooned and one or two quite possibly wet their knickers thinking of Woodstock. A bottom gear cover of the Prince gem, 'Little Red Corvette', was far sprightlier and cleverer all round. Ditto 'This Is The Sea' with its tide of addictive repetition.

Lloyd Cole is not the flamboyant communicator that stadium rock dreams are made of, though his acerbic observations combined with the spontaneous Donegan wit provided an effective dual focal point.

New songs like 'Mr Malcontent' — featuring a line Morrissey would be proud of in 'My beautiful laundrette is my beautiful escape' — demonstrate that the creative brains are still beaver away.

And they have, of course, already delivered such musical munificence as 'Charlotte Street', 'Brand New Friend' and 'Speedboat', which was interrupted to harangue a pair beating the hell out of each other.

"Let's kick up some Rangers dust," suggested Lloyd, introducing 'Perfect Skin' which culminated in a chaotic C&W/folky pastiche and Mr C striking dodgy Alarm-ist guitar poses. The spine-tingling perfection of 'Forest Fire' provided a wondrous conclusion.

The yawning chasm between the status of Glasgow's two biggest bands was shortly to become glaringly apparent, though. The muted, respectful applause meted out to Lloyd and co was no comparison with the phenomenal roar accorded Simple Minds. For a second or two, it seemed that the entire population of Glasgow was wrapped up in the pure romanticism of the occasion.

As Simple Minds pounded into the awesome intro of 'Waterfront', their much-mourned promotion into the mega-band league was forgotten. Tonight at Ibrox Park — and against all odds — Slim Jim and the spirit of yore re-emerged.

Extended re-workings proved themselves essential adjustments, rather than examples of rockist excess. Some may have cringed at the between-song interludes but how best does an articulate adult converse with 32,000 people? Magnanimous sincerity should not be mistaken for crassness.

The World Cup was, of course, deemed deserving of comment though JK's predicted scorelines were a trifle optimistic. (Scotland to thrash West Germany and Uruguay 5-0 and 7-0 respectively. Ho ho!)

The lively and ever-pertinent 'Ghostdancing' was dedicated to "the brilliant Amnesty International organisation", while the sweeping 'Don't You (Forget About Me)' heralded ear-piercing choruses of "hey hey heys".

Robin Clark's sweet, soaring voice graced the second half and a timeless classic or five; 'Promised You A Miracle', 'The American' and possibly my fave, 'Someone Somewhere In Summertime'. The latter was innately appropriate and brought a lump to my throat, sentimental fool that I am.

Jim Kerr is rapidly regaining demi-god status.

Lesley 're-converted' O'Toole

▶ SCREAMING BLUE MESSIAHS, THE INTERNATIONAL, MANCHESTER

Now this is much more like it. Stuff all you American guitar bands, the Screaming Blue Messiahs are that almost entirely unknown thing — an original guitar band.

For a three-piece they make quite the most remarkable noise. Like a joyous manic hybrid of Wilko Johnson and the Fall, the Screaming Blue Messiahs are witness to all of the best bits of the 'original' end of the rock monster, adding a sprinkling of Beefheart (as with the splendid Three Johns) and touches of the Fall. But what's best of all is the splendid interpretation of what R&B should be about — and almost never is.

In songs like 'Someone To Talk To' and 'Happy Home', the Screaming Blue Messiahs demonstrate a pure style of their own and an essential rawness almost entirely absent these days.

Screaming Blue Messiahs stand alongside those few bands in this country to whom I would gladly turn over the future of the business. They include the Three Johns, the Woodentaps, Age of Chance and Screaming Blue Messiahs. I sincerely hope that the future's in their hands.

Dave Sexton



◀ LAIBACH, THE BOARDWALK, MANCHESTER

I don't think I've ever come across anything quite as perplexing as Laibach before in my entire life. Musically, they lie in the seldom charted waters of a melodic Test Department or, if you like, an industrial pop group.

Pop? Well, probably not, but still the music is up at the acceptable end of esoteric, and offers much to mediate between the pure noise bands and the synth pop which occasionally likes to have a go at banging a bicycle wheel.

Unfortunately, the problems lie not with the music, but lie back (sorry) with the historical reasons for why the band look entirely (and convincingly) like the local branch of the Hitler Youth.

They're Yugoslav, you see, and what they profess to be all about is an examination of Yugoslavia's position in the Second World War. That's when half went Fascist and half took to the hills as partisans, but I'm sure you don't need me to tell you that.

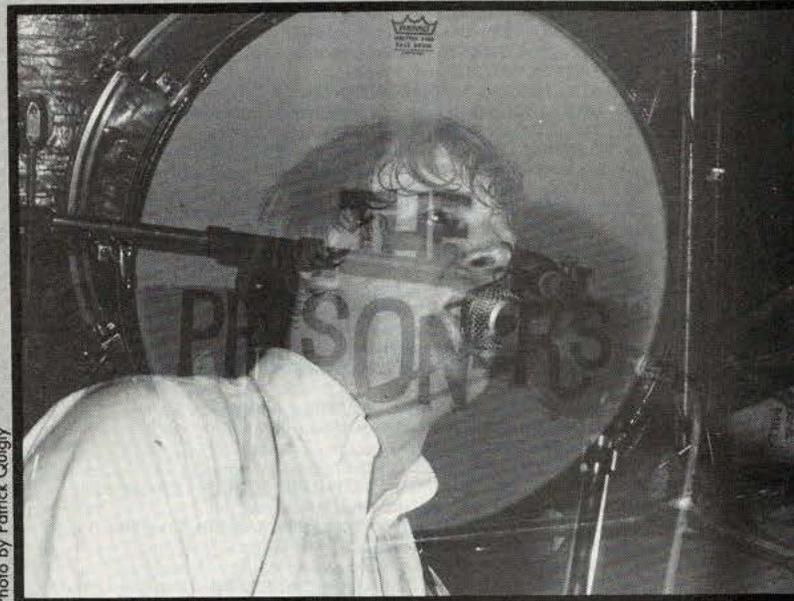
So the look is one they insist is traditional Yugoslav and when viewed in this light can be seen from a different perspective. But picture if you will... six closely cropped heads, six uniformed green/brown shirts and ties, a couple of clipped moustaches, and the Germanic hunting horn and antler imagery.

And they insist that they want people to draw their own conclusions and read their own interpretation. Well, as the old saying goes, it looks like a duck and it quacks...

I can almost entirely guarantee that the emotional response they want is not the emotional response they are going to get. And to be told breezily that they're "just totalitarian" falls far short of reassuring me.

I'm told Laibach are part of the whole Yugoslav arts group due over next year. Perhaps then we will be able to see them in a much clearer perspective. But, for the time being, I have the strongest reservation about the 'look'. Having said that, I am eternally grateful that bands like Laibach exist, making the kind of music Laibach make.

Dave Sexton



▲ THE GODFATHERS/THE PRISONERS, THE CLARENDON, LONDON

'I wanna be from Sicily... It's the only way to be-ee.' Of course, there's nothing genuinely Italian about these Godfather figures, but there is something appropriate about their Mafiosa/underworld dress sense and nomenclature.

Mafia types (unlike their 'anarchist' forefathers) like to maintain the status quo, so that they can exploit it. It's quite apt, therefore, that this ex-Sid Presley Experience family affair of Pete and Chris Coyne should have a well-established, respectable front — tough, gritty R'n'B, with a Sixties feel, and much splintering guitar.

Refined thugs, all five of them, they assault the listener with a mean, dual Fender Stratocaster barrage. And when the diminutive, Eric Burdon-like singer, Pete Coyne cries, "It's the only way to be-ee" after 'I'm Unsatisfied' (their next single?), the ghost of countless young soreheads from past decades makes a brief, chilling appearance.

It's only old chin jutting, boogie riffs, sharpened up by a bunch of angry young lags, but 'Lonely Man', and 'This Damn Nation' were vicious singles, and live, they blow your head clean off (so no dead canaries, please).

And then again, the Prisoners churn up a pretty powerful geetar whirl, too. These Rochester lads, with their mod-ish trappings, and grim faces, engage in some even more brazen Sixties thievery.

One of those cronky old stand-up organs cuts solo spirals into the ramming, buttoned down rhythms, and semi-Beatles harmonies. For all you know, this could be early Jam, with a fighter grasp of their roots.

Judging by the winklepickers and tailored tweeds in the crowd, these detainees of yesteryear have a well established cult following. Singer Graham Day's pulsing, eye-popping, fringe-flopping songwriting on tunes like 'The More That I Teach You' and 'Be On Your Way', deserves a wider audience. Sadly, this will only come about if the band can escape the, er, prison of their historical obsessions.

Roger Morton

W/E JUNE 21, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

CHARTS

U S S I N G L E S

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

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|----|----|---|
| 50 | 57 | YOU SHOULD BE MINE (THE WOO WOO SONG), Jeffrey Osborne, A&M |
| 51 | 68 | HYPERACTIVE, Robert Palmer, Island |
| 52 | 64 | TAKE IT EASY, Andy Taylor, Atlantic |
| 53 | 58 | PETER GUNN, the Art Of Noise featuring Duane Eddy, China |
| 54 | 54 | LISTEN LIKE THIEVES, INXS, Atlantic |
| 55 | 43 | TAKE ME HOME, Phil Collins, Atlantic |
| 56 | 62 | HEADED FOR THE FUTURE, Neil Diamond, Columbia |
| 57 | 67 | ALL THE LOVE IN THE WORLD, the Outfield, Columbia |
| 58 | 65 | ONE STEP CLOSER TO YOU, Gavin Christopher, Manhattan |
| 59 | 48 | WHY CAN'T THIS BE LOVE, Van Halen, Warner Brothers |
| 60 | 56 | DON QUICHOTTE, Magazine 60, Baja |

B U L L E T S

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|----|----|---|
| 62 | 77 | HIGHER LOVE, Stevie Winwood, Island |
| 63 | — | SUZANNE, Journey, Columbia |
| 65 | 76 | SWEET FREEDOM (THEME FROM 'RUNNING SCARED'), Michael McDonald, MCA |
| 66 | 81 | RUMOURS, Timex Social Club, Jay |
| 68 | 74 | SCHOOL'S OUT, Krokus, Arista |
| 70 | 83 | VOICE OF AMERICA'S SONS, John Cafferty And The Beaver Brown Band, Scotti Bros |
| 72 | 85 | IN THE SHAPE OF A HEART, Jackson Browne, Asylum |
| 76 | 93 | HANGING ON A HEART ATTACK, Devo, Chrysalis |
| 77 | 82 | JUNGLE BOY, John Eddie, Columbia |
| 78 | 84 | WITH YOU ALL THE WAY, New Edition, MCA |
| 79 | 88 | WORDS GET IN THE WAY, Miami Sound Machine, Epic |
| 84 | 92 | FEEL THE HEAT, Jean Beauvoir, Columbia |
| 85 | — | A KIND OF MAGIC, Queen, Capitol |
| 88 | — | BABY LOVE, Regina, Atlantic |
| 89 | 96 | HEADLINES, Midnight Star, Solar |
| 93 | — | TOUCH AND GO, Emerson, Lake And Powell, Polydor |
| 95 | — | YOU DON'T HAVE TO CRY, René And Angela, Mercury |
| 96 | — | TAKE MY HEART AWAY (LOVE THEME FROM 'TOP GUN'), Berlin, Columbia |
- Compiled by Billboard

U S A L B U M S

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|----|----|--|
| 1 | 1 | WHITNEY HOUSTON, Whitney Houston, Arista |
| 2 | 4 | WINNER IN YOU, Patti LaBelle, MCA |
| 3 | 5 | CONTROL, Janet Jackson, A&M |
| 4 | 3 | LIKE A ROCK, Bob Seger and the Silver Bullet Band, Capitol |
| 5 | 2 | 5150, Van Halen, Warner Brothers |
| 6 | 6 | RAISED ON RADIO, Journey, Columbia/CBS |
| 7 | 8 | PLEASE, Pet Shop Boys, EMI America |
| 8 | 12 | LOVE ZONE, Billy Ocean, Jive |
| 9 | 7 | PARADE, Prince And The Revolution, Paisley Park |
| 10 | 9 | PLAY DEEP, the Outfield, Columbia/CBS |
| 11 | 14 | THE OTHER SIDE OF LIFE, the Moody Blues, Polydor |
| 12 | 10 | HEART, Heart, Capitol |
| 13 | 35 | SO, Peter Gabriel, Geffen |
| 14 | 11 | PRETTY IN PINK, Soundtrack, A&M |
| 15 | 16 | TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated |
| 16 | 13 | RIPTIDE, Robert Palmer, Island |
| 17 | 15 | DIRTY WORK, Rolling Stones, Columbia/CBS |
| 18 | 21 | WORLD MACHINE, Level 42, Polydor |
| 19 | 39 | TOP GUN, Soundtrack, Columbia |
| 20 | 23 | PICTURE BOOK, Simply Red, Elektra |
| 21 | 22 | STRENGTH IN NUMBERS, .38 Special, A&M |
| 22 | 31 | GTR, GTR, Arista |
| 23 | 18 | SCARECROW, John Cougar Mellencamp, Riva |
| 24 | 26 | HEADED FOR THE FUTURE, Neil Diamond, Columbia |
| 25 | 20 | TURBO, Judas Priest, Columbia/CBS |
| 26 | 19 | BROTHERS IN ARMS, Dire Straits, Warner Brothers |
| 27 | — | RAISING HELL, Run DMC, Profile |
| 28 | 17 | FALCO 3, Falco, A&M |
| 29 | 29 | THE JETS, the Jets, MCA |
| 30 | 25 | PRIMITIVE LOVE, Miami Sound Machine, Epic |
| 31 | 27 | NO JACKET REQUIRED, Phil Collins, Atlantic |
| 32 | 34 | AFTERBURNER, ZZ Top, Warner Brothers |

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OF
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33 42 **POOLSIDE**, Nu Shooz, Atlantic
 34 60 **EL DEBARGE**, El Debarge, Gordy
 35 28 **DIFFERENT LIGHT**, Bangles, Columbia/CBS
 36 38 **ACTION REPLAY**, Howard Jones, Elektra
 37 30 **WELCOME TO THE REAL WORLD**, Mr Mister, RCA
 38 33 **MIKE AND THE MECHANICS**, Mike And The Mechanics, Atlantic
 39 24 **PROMISE**, Sade, Portrait
 40 36 **BIG WORLD**, Joe Jackson, A&M
 41 43 **BACK IN BLACK**, Whodini, Jive
 42 68 **EMERSON, LAKE AND POWELL**, Emerson, Lake And Powell, Polydor
 43 32 **FROM LUXURY TO HEARTACHE**, Culture Club, Virgin/Epic
 44 41 **LISTEN LIKE THIEVES**, INXS, Atlantic
 45 — **WALKABOUT**, the Fixx, MCA
 46 49 **CHANGE OF ADDRESS**, Krokus, Arista
 47 48 **SANDS OF TIME**, the SOS Band, Tabu
 48 37 **THE ULTIMATE SIN**, Ozzy Osbourne, CBS Associated
 49 40 **GREATEST HITS**, Alabama, RCA
 50 — **MISTRIAL**, Lou Reed, RCA
 Compiled by Billboard

42 98 **FOOLIN' YOURSELF**, Paul Hardcastle, Chrysalis 12in
 43 67 **HUNGRY FOR YOUR LOVE/I'LL TAKE YOU ON**, Hanson & Davis, US Fresh Records 12in
 44 58 **I LOVE MUSIC**, Terry M, MCA Records 12in
 45 71 **WHEN I THINK OF YOU**, Janet Jackson, A&M LP
 46 56 **WHAT HAVE I DONE FOR YOU LATELY**, King M.C. featuring 'Screamin' K', Important Records 12in
 47 38 **CAPTURED**, Dexter Wansel featuring The Jones Girls, 10 Records 12in
 48 37 **S.O.S.**, Oliver Cheatham, Champion 12in
 49 66 **GO BANG! # 5**, Dinosaur L, US Sleeping Bag Records 12in/CityBeat promo
 50 33 **MINE ALL MINE (MARK BERRY REMIX)/PARTY FREAK**, Cashflow, Club 12in
 51 32 **GO-GO SWING**, Chuck Brown & The Soul Searchers, US Future 12in
 52 — **AIN'T NOTHIN' GOIN' ON BUT THE RENT (MARK BERRY REMIX) (LARRY LEVAN MIX)**, Gwen Guthrie, US Polydor 12in
 53 49 **WE WORK HARD/KANGOL & DOC, U.T.F.O.**, US Select Records 12in
 54 55 **DOMINOES (LIVE)**, Donald Byrd, Streetwave 12in
 55 75 **BURNIN' LOVE**, Con Funk Shun, US Mercury 12in
 56 100=
 57 60 **GOOD TO GO**, Trouble Funk, US Island/TED 12in
 57 60 **IS IT LIVE YOU BE ILLIN'**, Run-DMC, US Profile LP
 58 70 **FOOL'S PARADISE**, Mel's a Morgan, Capitol LP
 59 54 **DANCING IN THE STREET (DANCE MIX)**, Matt Bianco, WEA 12in
 60 — **EXPANSIONS '86 (FEARON BROS REMIX)**, Chris Paul featuring David Joseph, Fourth & Broadway 12in white label
 61 51 **NO WAY BACK**, Adonis, US Trax 12in
 62 47 **STAY**, The Controllers, MCA Records 12in
 63 48 **NO NEWS IS NEWS — REMIX**, Kreamicle, US New Image 12in
 64 45 **OPEN YOUR DOOR**, Guin, Motown 12in
 65 97 **MAIN THING/MAIN DUB**, Shot featuring Kim Marsh, US Easy Street 12in
 66 62 **JACK YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
 67 80 **WHAT'S MISSING (REMIX)**, Alexander O'Neal, Tabu 12in
 68 57 **SHADOWS OF YOUR LOVE**, J.M.Silk, US DJ International Records 12in
 69 52 **NOVELA DAS NOYE**, Wally Badarou, Fourth & Broadway 12in
 70 — **CANDY (124/2bpm)**, ET (Eddie Towns), US Total Experience LP
 71 42 **PAY ME BACK MY LOVE**, Colors, US Prelude 12in
 72 69 **PEE-WEE'S DANCE**, Joeski Love, US Vintertainment 12in
 73 — **MYSTERIES OF THE WORLD (0-119-0-119)/BLACK IS THE COLOR (123 1/2-124 1/2-126-127 1/2-126-129-129 1/2bpm)**, MFSB/Wilbert Longmire, Streetwave 12in
 74 — **PASSION FROM A WOMAN**, Krystal, US Epic 12in
 75 — **HERE I GO AGAIN**, Force MD's, Tommy Boy/Island 12in promo
 76 86 **TELL ME IT'S TRUE**, Ian Foster, MCA Records 12in
 77 84 **BE-BUMPIN-FRESH**, Chuck Brown, US Future 12in
 78 100=
 79 re **AFTER YOU/YO NARD (REMIX)**, Bernard Wright, Manhattan 12in
 80 44 **IF YOUR HEART ISN'T IN IT**, Atlantic Starr, A&M 12in
 81 — **MAKE ME THE ONE (LES ADAMS REMIX)**, Crown Heights Affair, CityBeat 12in
 82 81 **YOU ARE THE REASON WHY (0-75bpm)**, Viola Wills, Streetwave 12in
 83 94 **SECRETS**, Linda Tillery, US 411 Records LP
 84 78 **STOP ME FROM STARTING THIS FEELING**, Lou Rawls, Epic LP
 85 72 **HOT TO TOUCH**, Julian Jonah, Total Control Records 12in promo
 86 73 **CAN'T WAIT ANOTHER MINUTE**, Five Star, Terit 12in
 87 re **SOCK IT TO ME**, Ayre Rayde, be'bop & Fresh 12in
 88 53 **(SOLUTION TO) THE PROBLEM/THE DEFINITIVE DANCE MIX**, Masquerade, Streetwave 12in
 89 65 **I WOULDN'T LIE (REMIX)**, Yarbrough & Peoples, Total Experience 12in
 90 83 **TROW THE DICK/TROW THE D.**, Ghetto Style with 2 Live Crew, US Luke Skyy Walker Records 12in
 91 64 **MY SECRET FANTASY/BREAK OUT THE LOVE**, The Controllers, MCA Records LP
 92 — **STYLE (PETER GUNN THEME)**, Grandmaster Flash, Elektra 12in
 93 — **POWER'S IN YOUR MIND**, Yang, US Jump Street 12in
 94 85 **NEVER HAD A LOVE LIKE THIS BEFORE (102)/TAKE YOUR TIME (90 1/2bpm)**, Barbara Mitchell, Dutch Mercury LP
 95 77 **LET THE MUSIC PLAY**, 400 Blows, KR Records 12in
 96 re **MY LATIN LOVER**, Q-Pid Featuring Nikki Q, US Sunnyview 12in
 97 re **ONE BODY**, Marc Reed, 20/20 Records 12in
 98 re **TAKE A PIECE OF ME**, Booker Newberry III, Omni 12in
 99 — **I FOUND LOVIN'**, Fatback, Important Records 12in
 100= 90 **SWEET LOVE**, Anita Baker, Elektra 12in
 100= 95 **DO YOU GET ENOUGH LOVE**, Shirley Jones, US Philadelphia International 12in
LOVE INTENSITY, Glenn Jones, RCA 12in promo

D I S C O

1 2 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, Atlantic 12in
 2 1 **JUMP BACK (SET ME FREE)**, Dhar Braxton, Fourth & Broadway 12in
 3 4 **MINE ALL MINE/PARTY FREAK**, Cashflow, Club 12in
 4 3 **EXPANSIONS '86**, Chris Paul featuring David Joseph, Fourth & Broadway 12in
 5 5 **GIVIN' IT (TO YOU)**, Skyy, Capitol 12in
 6 7 **HEADLINES**, Midnight Star, MCA Records 12in
 7 6 **ALL AND ALL/MANTRONIK MEGA MIX**, Joyce Sims, London 12in
 8 9 **SET FIRE TO ME/INFERNO DUB**, Willie Colon, A&M 12in
 9 13 **BANG ZOOM (LET'S GO-GO)/HOWIE'S TEED OFF**, The Real Roxanne with Hitman Howie Tee, Cooltempo 12in
 10 14 **AMITYVILLE (THE HOUSE ON THE HILL)**, Lovebug Starski, Epic 12in
 11 15 **SET ME FREE**, Jaki Graham, EMI 12in
 12 11 **YOUNG HEARTS RUN FREE (M&M REMIX)**, Candi Staton, Warner Bros 12in
 13 8 **YOU CAN'T BLAME LOVE**, Thomas & Taylor, Cooltempo 12in
 14 17 **NASTY (REMIX)**, Janet Jackson, A&M 12in
 15 18 **YOU AND ME TONIGHT**, Aurra, 10 Records 12in
 16 23 **STAY A LITTLE WHILE, CHILD/GONNA MAKE YOU MINE**, Loose Ends, Virgin 12
 17 10 **BASSLINE (STRETCHED)/LADIES (REVIVED)**, Mantronix, 10 Records 12in
 18 12 **DIAL MY NUMBER**, Pauli Carman, CBS 12in
 19 21 **LESSONS IN LOVE/SOMETHING ABOUT YOU (US REMIX)**, Level 42, Polydor 12in
 20 27 **WHERE YOU GONNA BE TONIGHT?** Willie Collins, Capitol 12in
 21 19 **DESTINY, D.S.M.**, Elite 12in
 22 16 **LOVE'S GONNA GET YOU**, Modern-nique featuring Larry Woo, 10in Records 12in
 23 31 **I CAN'T WAIT (TO ROCK THE MIKE)**, Spyder-D (featuring DJ Doc), Champion 12in
 24 39 **COMPUTER LOVE (REMIXES)**, Zapp, Warner Bros 12in
 25 34 **ONE FOR THE MONEY**, Sleeque, Malaco Dance 12in
 26 29 **CAN'T GET BY WITHOUT YOU (REMIX)**, Real Thing, PRT 12in
 27 30 **THE FINEST**, The SOS Band, Tabu 12in
 28 25 **DON'T LET LOVE GET YOU DOWN/WHERE WILL YOU GO WHEN THE PARTY'S OVER?**, Archie Bell & The Drells, Portrait 12in
 29 26 **RAZZLE DAZZLE**, Michael Jeffries, Warner Bros 12in
 30 20 **BROOKLYN'S IN THE HOUSE/REMIX**, Cut Master D.C., be'bop & Fresh 12in
 31 28 **WHAT HAVE YOU DONE FOR ME LATELY**, Janet Jackson, A&M 12in
 32 61 **LIKE I LIKE IT (REMIX)**, Aurra, 10 Records 12in
 33 76 **SEX MACHINE**, Fat Boys, WEA 12in
 34 36 **SAY LA LA/NEW YORK STREET MIX**, Pieces Of A Dream, US Manhattan 12in
 35 43 **MIDAS TOUCH/CLOSE ENCOUNTERS/CLOSE TO MIDNIGHT/ENGINE NO. 9**, Midnight Star, German Solar LP
 36 24 **ON MY OWN**, Pattie LaBelle and Michael McDonald, MCA Records 12in
 37 40 **MY ADIDAS/PETER PIPER**, Run-DMC, US Profile 12in
 38 — **DUB CAN'T TURN AROUND/LOVE CAN'T TURN AROUND**, Farley 'Jackmaster' Funk & Jessie Saunders, US House Records 12in
 39 63 **NON-STOP/JEALOUSITIS**, Skyy, US Capitol LP
 40 22 **SET ME FREE (MARK BERRY REMIX)**, Jaki Graham, EMI 12in
 41 35 **WHAT YOU GONNA DO ABOUT IT (REMIX)**, Total Contrast, London 12in

61 51 **NO WAY BACK**, Adonis, US Trax 12in
 62 47 **STAY**, The Controllers, MCA Records 12in
 63 48 **NO NEWS IS NEWS — REMIX**, Kreamicle, US New Image 12in
 64 45 **OPEN YOUR DOOR**, Guin, Motown 12in
 65 97 **MAIN THING/MAIN DUB**, Shot featuring Kim Marsh, US Easy Street 12in
 66 62 **JACK YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
 67 80 **WHAT'S MISSING (REMIX)**, Alexander O'Neal, Tabu 12in
 68 57 **SHADOWS OF YOUR LOVE**, J.M.Silk, US DJ International Records 12in
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 73 — **MYSTERIES OF THE WORLD (0-119-0-119)/BLACK IS THE COLOR (123 1/2-124 1/2-126-127 1/2-126-129-129 1/2bpm)**, MFSB/Wilbert Longmire, Streetwave 12in
 74 — **PASSION FROM A WOMAN**, Krystal, US Epic 12in
 75 — **HERE I GO AGAIN**, Force MD's, Tommy Boy/Island 12in promo
 76 86 **TELL ME IT'S TRUE**, Ian Foster, MCA Records 12in
 77 84 **BE-BUMPIN-FRESH**, Chuck Brown, US Future 12in
 78 100=
 79 re **AFTER YOU/YO NARD (REMIX)**, Bernard Wright, Manhattan 12in
 80 44 **IF YOUR HEART ISN'T IN IT**, Atlantic Starr, A&M 12in
 81 — **MAKE ME THE ONE (LES ADAMS REMIX)**, Crown Heights Affair, CityBeat 12in
 82 81 **YOU ARE THE REASON WHY (0-75bpm)**, Viola Wills, Streetwave 12in
 83 94 **SECRETS**, Linda Tillery, US 411 Records LP
 84 78 **STOP ME FROM STARTING THIS FEELING**, Lou Rawls, Epic LP
 85 72 **HOT TO TOUCH**, Julian Jonah, Total Control Records 12in promo
 86 73 **CAN'T WAIT ANOTHER MINUTE**, Five Star, Terit 12in
 87 re **SOCK IT TO ME**, Ayre Rayde, be'bop & Fresh 12in
 88 53 **(SOLUTION TO) THE PROBLEM/THE DEFINITIVE DANCE MIX**, Masquerade, Streetwave 12in
 89 65 **I WOULDN'T LIE (REMIX)**, Yarbrough & Peoples, Total Experience 12in
 90 83 **TROW THE DICK/TROW THE D.**, Ghetto Style with 2 Live Crew, US Luke Skyy Walker Records 12in
 91 64 **MY SECRET FANTASY/BREAK OUT THE LOVE**, The Controllers, MCA Records LP
 92 — **STYLE (PETER GUNN THEME)**, Grandmaster Flash, Elektra 12in
 93 — **POWER'S IN YOUR MIND**, Yang, US Jump Street 12in
 94 85 **NEVER HAD A LOVE LIKE THIS BEFORE (102)/TAKE YOUR TIME (90 1/2bpm)**, Barbara Mitchell, Dutch Mercury LP
 95 77 **LET THE MUSIC PLAY**, 400 Blows, KR Records 12in
 96 re **MY LATIN LOVER**, Q-Pid Featuring Nikki Q, US Sunnyview 12in
 97 re **ONE BODY**, Marc Reed, 20/20 Records 12in
 98 re **TAKE A PIECE OF ME**, Booker Newberry III, Omni 12in
 99 — **I FOUND LOVIN'**, Fatback, Important Records 12in
 100= 90 **SWEET LOVE**, Anita Baker, Elektra 12in
 100= 95 **DO YOU GET ENOUGH LOVE**, Shirley Jones, US Philadelphia International 12in
LOVE INTENSITY, Glenn Jones, RCA 12in promo

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W/E JUNE 21, 1986

EUROBEAT
REGGAE
INDIE SINGLES
INDIE ALBUMS

CHARTS

EUROBEAT

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

REGGAE

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

INDIE SINGLES

- | | | |
|----|----|--|
| 1 | 3 | HAPPY HOUR, the Housemartins, Go! Discs |
| 2 | 1 | BIGMOUTH STRIKES AGAIN, the Smiths, Rough Trade |
| 3 | 2 | SERPENT'S KISS, the Mission, Chapter 22 |
| 4 | 5 | I ALMOST PRAYED, Weather Prophets, Creation |
| 5 | 7 | THE OFFICIAL COLOURBOX WORLD CUP THEME, Colourbox, 4AD |
| 6 | 9 | THE TRUMPTON RIOTS EP, Half Man Half Biscuit, Probe Plus |
| 7 | 4 | RULES AND REGULATIONS (EP), We've Got A Fuzzbox And We're Gonna Use It, Vindaloo |
| 8 | 6 | NEW ROSE, the Damned, Stiff |
| 9 | 8 | BABY I LOVE YOU SO, Colourbox featuring Lorita Grahame, 4AD |
| 10 | 20 | BRILLIANT MIND, Furniture, Stiff |
| 11 | — | HEARTACHE, Gene Loves Jezebel, Beggars Banquet |
| 12 | 12 | E102/SAD, BMX Bandits, 53rd & 3rd |
| 13 | 10 | HOUSE OF ECSTASY, Cherry Bombz, Lick |
| 14 | — | KUNDALINI EXPRESS, Love & Rockets, Beggars Banquet |
| 15 | — | WHOLE WIDE WORLD, Soup Dragons, Subway Organisation |
| 16 | 16 | CRYSTAL CRESCENT, Primal Scream, Creation |
| 17 | 15 | GOOD THING, the Woodentops, Rough Trade |
| 18 | 25 | A QUESTION OF LUST, Depeche Mode, Mute |
| 19 | 26 | TOO MANY CASTLES IN THE SKY, Rose Of Avalanche, Fire |
| 20 | 23 | LIKE AN ANGEL, the Mighty Lemon Drops, Dreamworld |
| 21 | 13 | WHAT'S INSIDE A GIRL, Cramps, Big Beat |
| 22 | 14 | SOMETHING TO BELIEVE IN/SOMEBODY PUT SOMETHING IN MY DRINK, the Ramones, Beggars Banquet |
| 23 | — | WALKING ON YOUR HANDS, Red Lorry Yellow Lorry, Red Rhino |
| 24 | 11 | IT'S A GOOD THING, That Petrol Emotion, Demon |
| 25 | — | GODSTAR, Psychic TV And The Angels Of Light, Temple |
| 26 | — | GIMME GIMME GIMME (A MAN AFTER MIDNIGHT), Leather Nun, Wire |
| 27 | — | WILD CHILD, Zodiac Mindwarp And The Love Reaction, Food |
| 28 | 22 | THRU THE FLOWERS, Primitives, Lazy |
| 29 | 17 | JUNCTION SIGNAL, Blyth Power, All The Madmen |
| 30 | 21 | RIVER OF NO RETURN, Ghost Dance, Karbon |
- Compiled by Spotlight Research

INDIE ALBUMS

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

INDIE SINGLES II



pm

WEDNESDAY 18

BRIGHTON Old Vic (24744) **The Hunters Club**
BRISTOL Tropic Club (49875) **Guana Batz**
CARDIFF Philharmonic **Goats Don't Shave**
HARROW College Road Roxborough **Mr Benn/The Bluebeats**
(Harrow Print Support Group benefit)
LEEDS Merrion Street Coconut Grove (455718) **Richard Isles**
And Jez Hall Quintet
LEEDS York Road Irish Centre (453931) **Wilko Johnson**
LONDON Battersea Park Road Latchmere (01-924 3216) **The Rain**
LONDON Camden Dublin Castle (01-485 1773) **Electric Bluebirds**
LONDON Camden Lock Dingwalls (01-267 4967) **3 Mustaphas 3**
LONDON Coventry Street Cafe De Paris (01-437 2036) **Anne Pigalle**
LONDON Deptford Douglas Way Albany Empire (01-691 3333) **Stitched Back Foot Airman/The Blue Aeroplanes**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **Juice On The Loose**
LONDON Hammersmith Clarendon (01-748 1454) **Tons Tons Macoutes/The Enquiry**
LONDON Kentish Town Bull And Gate (01-485 5358) **The Wedding Present/The Chesterfields/Mighty Mighty**
LONDON Putney Zeeta's (01-785 2101) **West 1**
MANCHESTER Cross Street Cloud Nine (061-832 3354) **Tools You Can Trust/Thorns In The Flesh Of Troy/Eskimos And Egypt**
MANCHESTER University (061-273 5111) **Jools Holland/Mari Wilson/Kenny Ball And His Jazzmen/Phranc/The Vicious Boys/Skint Video/Craig Charles/The Lawnmower**
NEWCASTLE Melbourne Street Riverside (091-261 4386) **Blues Burglars**

THURSDAY 19

BIRMINGHAM Aston Triangle Arts Centre **Rouen**
BRACKNELL South Hill Park Arts Centre (27272) **The Surfadelics**
BRADFORD Wheatsheaf (724163) **Haze**
BRIGHTON Richmond (603974) **Outside Edge**
BRIGHTON Zap Club **The Bomb Party/The Public Heirs/Light Of Angel**
BRISTOL Kings Arms **The Glee Club**
CARDIFF Ocean Club **Gene Loves Jezebel**
CARLISLE Stars And Stripes (46361) **Wilko Johnson**
CROYDON London Road Cartoon (01-688 4500) **Strangers**
HARLOW The Square (25594) **Cutting Edge/Eadon**
HASTINGS The Crypt (444675) **The Hunters Club**
HULL Adelphi Club (48216) **Masque Of Passion/Red London**
LEEDS Adam And Eves (456724) **Blush**
LEICESTER Abbey Street Fan Club (29831) **The Dave Howard Singers/Laughter In Heaven/Red Shark**
LONDON Camden Lock Dingwalls (01-267 4967) **The Church**
LONDON Finsbury Park Sir George Robey (01-263 4581) **The Frank Chickens**
LONDON Greenwich Tunnel Club (01-858 0895) **Escape From Burma**
LONDON Harlesden Mean Fiddler (01-961 5490) **Little Willie Littlefield/Big Town Playboys**
LONDON Hoxton Square Bass Clef (01-729 2476) **Blue Note Revisited/Guildhall Jazz Singers**
LONDON Mornington Crescent Camden Palace (01-387 0428) **Beki Bondage And The Bombshells**
LONDON Oval Cricketers (01-735 3059) **The Wedding Present**
LONDON Oxford Street 100 Club (01-636 0933) **Making Time/The Kick**
LONDON Wardour Street Marquee (01-437 6603) **The Rain**
MAIDSTONE Ecstasy Club **Them Howling Horrors**
NEWCASTLE Melbourne Street Riverside (091-261 4386) **The Housemartins/3 Action**

FRIDAY 20

BIRMINGHAM Mermaid (021-772 0217) **Mighty Mighty/Charlotte/The Sea Urchins**
BRIGHTON Zap Club **Phranc**
BRISTOL Tropic Club (49875) **The Co-Stars**
DURHAM University (64466) **The Housemartins/3 Action**
GLASTONBURY FESTIVAL (tickets from 01-263 5673)

THE WORLD'S MOST UPFRONT LIVE GUIDE

Pilton Worthy Farm **Psychedelic Furs/Ruby Turner/The Pogues/The Waterboys/Amazulu/That Petrol Emotion/Howard Hughes And The Western Approaches/Rodney Allen/Fission Brothers/The Forest Hillbillies/The Supernaturals/The June Brides/Three Mustaphas Three/The Go-Betweens/Ariwa Posse** (CND Benefit)
LEEDS Polytechnic Devonshire Hall (430171) **Zoot And The Roots**
LONDON Brixton Academy (01-326 1022) **Madness/Working Week/The Potato Five/Tippa Irie and Pato Banton** (Artists Against Apartheid - ANC Benefit)
LONDON Brixton Fridge (01-326 5100) **Hollywood And Beyond**
LONDON Camden Lock Dingwalls (01-267 4967) **Desmond Dekker/Nomadiks**
LONDON Harlesden Mean Fiddler (01-961 5490) **Maria Muldaur And Her Band**
LONDON Walthamstow Royal Standard (01-527 1966) **Beki Bondage And The Bombshells/In The Balance**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Simon Topping And Apitos**
NORTH WEMBLEY East Lane The Flag **Angie Bowie/Jayne County/O-Wow**
NORWICH Nettlefield Hall **The Deltones**
ORMSKIRK Community Centre **SPG/Fresh Daffodils/D'Avincis**
STOCKTON Dovecot Arts Centre (611625) **The Bodines/The Attic**
STAFFORD Earl Street Stafford College Of FE (44644) **Howard Hughes And The Western Approaches/Makin' Time**



● **PSYCHEDELIC FURS:** Glastonbury Festival, Friday

SATURDAY 21

BRIGG Corn Exchange (57360) **Psycho Surgeons/Big Red Gun/The Expanding Wallets** (Anti-Drugs Benefit)
CARDIFF Nero's (45987) **The Wedding Present**
GLASTONBURY FESTIVAL (tickets from 01-263 5673)
Pilton Worthy Farm **The Cure/Lloyd Cole And The Commotions/Black Uhuru And The Waiters/John Martyn/Latin Quarter/London Wainwright III/Zinica/The Brilliant Corners/Andy White/The Frank Chickens/Phranc/The Nightingales/Ted Chippington/We've Got A Fuzzbox And We're Gonna Use It/Half-Man Half-Biscuit/The Dream Syndicate/The Potato Five** (CND Benefit)
LEEDS The Pub With No Name **Primal Scream/Pop Will Eat Itself**
LONDON Brixton Academy (01-326 1022) **Dennis Brown/Freddie McGregor/King Sounds And The Israelites**
LONDON Finchley Road Ys Olde Swiss Cottage (01-221 5714) **Orchestra Jazira**
LONDON Hackney Downs Hackney Show '86 **Jean Breeze/Denis Bovell And The Dub Band/London All Stars Steel Band** (11am-11pm)

LONDON Oval Cricketers (01-735 3059) **Eddie And The Hot Rods**
MANCHESTER Anson Road International (061-224 5050) **Gil Scott Heron**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Raymonde/Soil**
NEWCASTLE Melbourne Street Riverside (091-261 4386) **Chakk**
SUTTON IN ASHFIELD Golden Diamond **Beki Bondage And The Bombshells**

SUNDAY 22

AYR Darlington Hotel **The Shop Assistants**
GLASTONBURY FESTIVAL (tickets from 01-263 5673)
Pilton Worthy Farm **Level 42/Madness/The Robert Cray Band/Simply Red/Christy Moore/Gil Scott Heron/The Housemartins/Buddy Curless And The Grasshoppers/Phranc/Terry And Gerry/Loudon Wainwright III/Microdisney/Robyn Hitchcock/Sambatacada/Billy Bragg/The Mighty Lemon Drops/The Woodentops/Rent Party/Blood Fire Posse** (CND Benefit)
GLOUCESTER Barge Semington Arts Centre (413304) **F For Fake**
LEEDS Roundhay Park **Aswad/Bad Manners/Mighty Diamonds/Black Uhuru/Sly Dunbar And Robbie Shakespeare/London Community Gospel Choir**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Iggy Quail And Friends** (Lunch)
LONDON Harlesden Mean Fiddler (01-961 5490) **Shanty Dam** (Lunch) **The Redskins/Jerry Dammers/Mark Steel/Ian Saville/The Urban Warriors/Paul Foot/Ian Barnett** (evening)
LONDON Tufnell Park Boston Arms Savoy Ballroom **Long Tall Shorty/The Moment**
MILTON KEYNES Bowl **Simple Minds/Lloyd Cole And The Commotions/Big Audio Dynamite/The Waterboys/Doctor And The Medics**

MONDAY 23

BATH University (63228) **The Chevalier Brothers/The Larks**
BIRMINGHAM Horsefair Dome (021-622 2233) **Intrigue In Tangiers/Progression/Atlantic Run/Red Lemon Electric Blues Band**
COLCHESTER Osborne Street The Works (570934) **Battle Of The Bands**
CROYDON London Road Cartoon (01-688 4500) **Cartoon**
DEWSBURY Eightlands Well **The Stiffs**
LEEDS Adam And Eves (456724) **Out Of The Blue/Parachute Men/Disciples**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Irish Mist**
LONDON Fulham Broadway Swan **The Inflatables**
LONDON Fulham High Street Kings Head (01-736 1413) **The Ski Party**
LONDON Hampstead Westfield College **Rent Party**
LONDON Harlesden Mean Fiddler (01-961 5490) **The Duellists/Pigeon People/Skin Games**
LONDON Oval Cricketers (01-735 3059) **Hackney Five-O/They Came In From The Cold**
MANCHESTER Cross Street Cloud Nine (061-832 3354) **Conflict/Liberty/Admit You're Shit/Electro Hippies**
MANCHESTER Hacienda (061-236 5051) **Sandie Shaw**
NEWCASTLE Melbourne Street Riverside (091-261 4386) **His Latest Flame**
RUGBY O'Malleys (75800) **The Boaty Man**
WORCESTER The Green Room **Iranian Teaspoons/Pop Will Eat Itself**

TUESDAY 24

BIRMINGHAM Barberries (021-643 1916) **The Mighty Lemon Drops/The Wild Flowers**
LEEDS Polytechnic (430171) **Gil Scott Heron**
LONDON Fulham High Street Kings Head (01-736 1413) **Run To Zero**
LONDON Hammersmith Clarendon (01-748 1454) **Wire/The Creepers/Stump**
LONDON Harlesden Mean Fiddler (01-961 5490) **Impossible Dreamers**
LONDON Kensington Gore Royal Albert Hall (01-589 8212) **INXS**
LONDON Oxford Street 100 Club (01-636 0933) **The Dogs D'Amour/Table Talk**
MANCHESTER Hacienda (061-236 5051) **Sandie Shaw**

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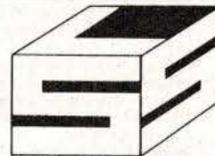
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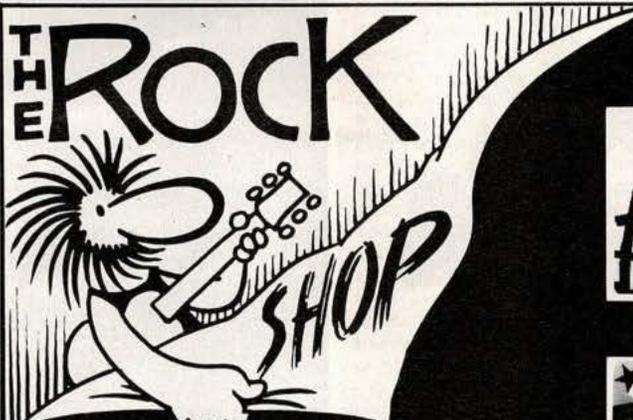
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R P M
ODDS 'N' BODS

THIS COULD be a long hot sweaty summer if the faster 'garage' grooves like **Dinosaur L** succeed in forcing black dance tempos back up to the 130bpm region... **StreetSounds** have finally launched their **Picture Box** dance music video series, 12 clip compilations at about £12.50, released bi-monthly in alternation with a **Hip Hop** video series too; the same label has also started their new **Artists Showcase** LP series with a good retrospective of **The Jones Girls** (MUSIC 4), while jazz jock **Gilles Peterson** has compiled not only 'Jazz Juice 2' (StreetSounds SOUND 4), including **Dianne Schuur** 'It Don't Mean A Thing If It Ain't Got That Swing', but also the even more specialist **Blue Bossa** (Blue Note BNSLP 1, via EMI)... **The Temptations** 'My Girl' heads a four-track oldies 12-incher to celebrate their 25th anniversary (Motown ZT 40744)... I had no time to mention **Loose Ends**' flip, the emphatically wriggling 105%bpm 'Gonna Make You Mine', now proving hotter for many... **Froggy & Simon Harris** have remixed **William Bell** 'Passion' (and are choked they didn't get to do the second even bigger **Real Thing** hit remix!)... **Theo Loyla's** DJ mailing list **Superjocks Hit Squad** has amicably divorced itself from the **Disco Mix Club** so as not to compromise the latter's impartial dealings with other, rival record promotion companies (Theo, by the way: **Level 42** are an excellent pop-rock band, but hardly funk nowadays)... US firm **Finial Technology** later this year launch a \$2,500 record playing turntable using a laser beam instead of a stylus (similar to, but incompatible

with, the CD system), an instant start/cue professional model for disco and radio use following in 1987... **Janet Jackson** 'Nasty' topped US Black 45s, but **Patti LaBelle** finally replaced her as top Black LP, while **The SOS Band** 'The Finest' topped 12-inch Sales and **Dhar Braxton Club Play**, in **Billboard**... US "urban" radio stations appear to be getting much blacker in an effort to show there's more to R&B than dance music... **Motown** have closed their New York A&R office, presumably putting **Sergio Munzibai** out of a job (amazingly, the actual office was right above one I used to work in years ago!)... Asian immigrants were amongst the earliest audience for electro here, but in the States they've been identified (by **Dance Music Report's** Hi-NRG correspondent **Casey Jones**) as chief buyers of Eurobeat, which they call "New Wave"... **Fresh Fest III 1986 Mardi Gras Tour**, the hip hop package currently touring the US, includes such as **Kurtis Blow**, **Full Force**, **UTFO**, **Joeki Love**, **Whistle**, **Fat Boys**, **LA Dream Team**, **Shabba-Doo**, **Boogaloo Shrimp** and the **Jets**... **Aerosmith** it is, or rather members **Steve Tyler** and **Joe Perry**, who contribute the AOR element to **Run-DMC's** 'Walk This Way'... July 19 could be chaos at Wembley, what with the **UK Fresh '86** rap fest at the Arena and **Frank Bruno** fighting in the Stadium — Frank's "you know what I mean?" comments incidentally turn out to be inserted (very badly) into **The Contenders'** dreadful Hi-NRG 130bpm 'Where's Harry?' (Columbia 12DB 9136)... **Dave Gregory**, in addition to the **Essex Radio Soul Night Specials**, is setting up his own touring show around the South-East with regular gigs at such as **West Malling Greenways**, **Braintree Essex Barn**, **Basildon Festival Hall**, featuring guest jocks and PAs: artists interested in the latter, contact **TAC Promotions** on 0702-347237... Friday (20) **Rapattack** join 'underground' groover **Rob Day** and upstairs soulster **Bob Jones** at their weekly **New Cross Harp Club** Big TV night... **Disco Gary & Steve Goddard's** Friday Funk-Shun at **Maidstone Harveys** skips July 4 but is otherwise regular now... **Mad Max & Perry**

DISCO-FUNK TOP FORTY

1	EXPANSIONS '86	CHRIS PAUL	21	NASTY	JANET JACKSON
2	I CANT WAIT	NU SHOOS	22	PAY ME BACK MY LOVE	COLORS
3	SET FIRE TO ME	'E COLON	23	CANT GET BY WITHOUT YOU	REAL THING
4	YOU AND ME TOMORROW	AURORA	24	SAY LA LA	PIECES OF A DREAM
5	MINE ALL MINE	ELOVA	25	BROOKLYNS IN THE HOUSE	CUT MASTER DC
6	ALL AND ALL	JME	26	GO BANG	DINOSAUR L
7	THE FINEST/LP	JANC	27	ONE FOR THE MONEY	SLEEQUE
8	YOU CANT BLAME AMITYVILLE	LOR	28	GIVE ME UP	BEAU WILLIAMS
9	HEADLINES	RSK	29	BURNIN LOVE	CONFUNSHUN
10	MAIN THING	IARR	30	HOWIES TEED OFF	REAL ROXANNE
11	GIVIN ITTL	SHOT	31	MY ADIDAS/LP	RUN DMC
12	LOVES GONNA BE	SKVY	32	LP	WILLIE COLLINS
13	THROUGH THE HEAT	PIQUE	33	LESSONS IN LOVE	LEVEL 42
14	MY LATIN LOVE	ERNE	34	I CANT WAIT	SPYDER D
15	JUMP BACK	2-PID	35	YOUNG HEARTS RUN FREE	CANDI STATON
16	STYLE	WATSON	36	I WOULDNT LIE	YARBROUGH&PEOPLE B
17	BASELINE	FLASH	37	GO GO SWING	CHUCK BROWN
18		EDNIE	38	RECONSIDER	MAIN ATTRACTION
19			39	SET ME FREE	JACKIE GRAHAM
			40	MAKE ME THE ONE	CROWN HEIGHTS AFFAIR

CHRIS PAUL's 'Expansions '86' (Expand Your Mind) has been much expanded by the **Brothers Fearon** in a more percussive 0-113 3/4-113 1/2-113 3/4-0bpm remix, which is not necessarily an improvement. Shrink-wrapped as a white label with the original 12-inch over this last weekend, it's now out in its own right with the original tracks as flip (Fourth & Broadway 12BRWX 48). Incidentally, is this the first pic to be published of Chris? I had to take it myself!

Danials starts funking **Catford Panthers** this Saturday (21) with guest **Greg Edwards**... Monday (23) **Neil Fincham** celebrates **Edinburgh Styx's** first birthday with a 12 hour 9pm-9am (licensed) formal black tie party for all the club's regulars... **Andy Baker** is cock-a-hoop that his venue at **Rhyl's The Downtown** is the first on the North Wales coast to get a 2am licence (he also got married!)... **Swansea soul supporter James Lewis** adds commercial Mondays at **Harry's Dance Bar**, and Wednesdays at **Cwmbran's Ripples** (the only club in town)... I'm afraid the weather's too warm for **Hit Numbers**... **SORRY, WRONG BEAT!**

FARLEY 'JACKMASTER' FUNK & JESSIE SAUNDERS 'Love Can't Turn Around' (US House Records FU-10) More "jack trax" from another of Chicago's "house" masters, this dynamically spurting express train tempoed 122bpm "garage" groove (in three mixes) is so terrifically exciting it deserves to spread this new true disco style's following to more than just the trendier clubs. Oddly, the really raving 'Dub Can't Turn Around' is much more vocal than the labelled Club Mix. Try it!

JANICE 'Bye-Bye' (Fourth & Broadway 12BRW 49) **Nu Shooz** look out, here comes the next emulator hook-filled maddeningly catchy gimmick hit. Surprisingly only supported on import by the UK's leading soul jocks, this is greasy kids' stuff personified, a silly 113 1/2bpm electro leaper with crazy breaks and Kate Bush-type vocal bursts (here edited in four versions).

DINOSAUR L 'Go Bang!' (CityBeat CBE 1205, via WEA) 'Southern Freeez' meets 'Set It Off', this fascinating frantic

continues over

HOT VINYL

SLEEQUE 'One For The Money' (Malaco Dance Records MAL 12-33) The **Jon Williams**-renamed and designed label kicks off with my current fave, an infectiously skittering breezy (0-)114-0bpm spacious wriggler with lovely piano and a catchy lilt (in three Paul Simpson mixes). Go man go!

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B P M

from previous page

episodic 0-131½-131-130½-130-129½-127½-130-0bpm proto-"garage" rarity from 1982 bounds through a schlurping hi-hat beat that everyone now will recognise, even if not normally at so fast a speed. Wild enough to have wide appeal.

THE LATIN RASCALS 'Bach To The Future' (US Sutra SUD 047) Johann Sebastian Bach's 'Tocatta and Fugue in D Minor' kicks off as organ music before the inevitable juddery 98½bpm electro beat kicks in, to make quite an intelligent, haunting, likely hit. Their own straightforward instrumental 0-100-0bpm 'Beyond The Future' is flip.

FULL FORCE 'Temporary Love Thing' (US Columbia 44-05912) Soulful listening, this adventurous drifter loosely weaves wailing soul vocal interplay through a monotonously tugging 97bpm undertow but is so amorphous it doesn't quite cut through as a proper song. However, the flip has Bow-Legged Lou's overlaid mildly amusing full dialogue 'Temporary Bow-Legged Theatre (What Am I Gonna Do?)' — sorta "the trouble with girls and how to get into it", with a cast of 20 plus sound effects — and an acappella started dubby vocal 'Only Temporary'.

SPYDER-D (FEATURING D.J. DOC) 'I Can't Wait (To Rock The Mike)' (Champion CHAMP 12-14) Excellent in its own right and nicely timed here for full impact, this tough 103½-0bpm rap 'n scratch is indeed Nu Shooz' hip hop cover (inst flip). Mixers, go to it!

RANDY CRAWFORD 'Abstract Emotions' LP (Warner Bros WX 46) Although a long established superstar here, she's yet to break big Stateside despite recording now for 10 years on Warner Bros — who thankfully this time have let her do what she does best without crossover compromises on a welcome Reggie Lucas-produced set. Pleasant throughout, its most soulful dancers are the typically jogging 99bpm 'Betcha', distinctive 102½bpm 'Can't Stand The Pain', and Hawk Wolinski's

SIR MIX-A-LOT 'Square Dance Rap' (Streetwave MKHAN 69, via RCA) Malcolm McLaren of course first set a square dance to the hip hop rhythm in 1982, but his voice wasn't speeded up Chipmunk style, as here on a supremely silly 0-118¼-0bpm gimmicky hoedown (in for mixes). Played at 33⅓rpm, the UK pressing usefully becomes 87½bpm, a tad too slow maybe, but the 'Amityville' tempo.

buoyant 101½bpm 'Don't Wanna Be Normal' (from the 'WildCats' soundtrack LP). Lighter weight are the 114½bpm 'Gettin' Away With Murder', 111¾bpm 'Desire', 96½bpm 'World Of Fools', 124¼bpm 'Overnight'.

GWEN GUTHRIE 'Ain't Nothin' Goin' On But The Rent' (US Polydor 885 106-1) Lookin' for a man with money ("no romance without finance" — well, a girl's got bills to pay!), Gwen belatedly follows her 'Padlock' US club smash with a similarly aimed gritty though understated burbling jiggly roller given two 107¼bpm mixes by Larry Levan and two cooler 107½bpm remixes by Mark Berry, plus the slow 74bpm 'Passion Eyes'. Five cuts in all, like Hanson & Davis. A trend?

MAXI PRIEST 'In The Springtime' (10 Records TENT 127) In a well wicked extended remix, Maxi wants to be as free as the birds up in the tree on his catchy 86½-87½-86½bpm Marley-esque bubbler. Tweet tweet, twiddly diddy tweet!

MASQUERADE '(Solution To) The Problem (The DEFINITIVE Dance

Mix)' (Streetwave MKHAN 67) Now it's fully released, this youthful song of hope has a far stronger totally different 115¾bpm AA-side remix by Mike Allen & Sonic Graffiti, minus the actual song but plus Reagan and Thatcher cut in over the beat and chorus. Hot!

CHUCK BROWN 'Be-Bumpin-Fresh' (US Future Records & Tapes F 0008) Not at first as intriguing as his 'Go-Go Swing' but proving to be a grower, this more blatantly go go (0-)104¾-104%-0bpm bumbler still has a relaxed swing with jazzy touches and scatting amidst the chants and squiggles (inst flip).

T C CURTIS 'Step By Step' (Hot Melt 12TC006) His spinetingling ululating yelps are the high points of this otherwise even levelled gentle 99¾bpm slinkily rolling throbbler, more a soulfully pent-up mood than a song, flipped by a zippy 119bpm 'Dance To the Beat' (Remix).

KRYSTOL 'Passion From A Woman' (US Epic 49-05390) The girls look and sound quite alluring, slotting staccato style into the at times over-busy synth

backing of this lightweight 0-112½-0bpm lurching backbeat chugger (in four mixes).

TROUBLE FUNK 'Good To Go' (US Island/TTED 0-96819) The title tune from Island's now nearly ready to go go movie, this rambling 109-108¾-109¾-109¼-109¾-110½bpm jittery chant (inst flip) shows why, as warned, the real authentic DC sound has remained primarily a local phenomenon whereas New York's sharper hip hop fusionists keep hitting internationally using the same beat — it ain't a song, or a coherent anything. There'd better be a really tight seven inch edit, or at least a syrupy love song from the film, to give US radio something pluggable to encourage boffo box office!

BERNARD WRIGHT 'After You' (Manhattan 12MT9) Belatedly issued convincingly pushing tight 107¾bpm wriggly jiggler, flipped by its instrumental and the harder more electro jittery 107bpm 'Yo Nard (Remix)'.

ANITA BAKER 'Sweet Love' (Elektra EKR 44T) Cleo Laine-ish introspective 87-90bpm meanderer, less than ideal as a UK launch pad although good in itself, flipped by the similarly convoluted 90bpm 'No One In The World' and scampering 126bpm 'Watch Your Step (The Midnight Mix)'. Get the album instead.

JEFFREY OSBORNE 'Emotional' LP (A&M AMA 5103) A disappointment overall with best soul bets being the obviously Afro flavoured bounding 115½bpm 'Soweto' and swaying 92bpm 'We Belong To Love', the single 89bpm 'You Should Be Mine' having been passed by. The 63½bpm 'Come Midnight' is tougher slush than the drippy George Benson reviving 0-31¾/63½-0bpm 'In Your Eyes', duetted 30¾bpm 'Who Would Have Guessed', yukky 33½-0bpm 'A Second Chance', faster bland pop dancers being the 113¼bpm 'Room With A View', 117¾bpm title track, 241½bpm (sic) 'Love's Not Ready'.

ET (EDDIE TOWNS) Candy (LP 'Best Friends' US Total Experience TEL 6-5717) Several trendy jocks are boosting this 124½bpm Prince-ish frisky mutterer (actually it's more Sheila E's 'The Glamorous Life' beat), while less frantic are the delicately wriggly 117¼bpm title track single, sinuously anguished 78½bpm 'Never Is Forever', tentative 100bpm 'Magic In The Air', Junior-esque 113¾bpm 'Don't Make Me Wait'.

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NEWS DIGEST

● **Bob Geldof** has at last been given official recognition for his fund raising efforts. He's been bestowed with an honorary knighthood by the Queen.

The recommendation came from the Foreign Secretary, but because Geldof is an Irish national he won't be known as 'Sir Bob'. Instead his title will be Mr Bob Geldof KBE.

● **The Smiths** have added to their short series of shows. They'll be playing Salford University Maxwell Hall on July 20. Tickets are £4.

● **The Shop Assistants** will be playing a one-off concert at the London Clarendon on Saturday June 28. They will be supported by the **Soup Dragons** and two other bands yet to be announced.

● **Nick Heyward**, who releases his single 'Goodbye Yesterday' next week, has been added to the bill at the **Wham!** farewell concert at Wembley on June 28. Nick will be performing for a fun-packed hour.

● **The Alarm** have lined up a couple of dates. They'll be playing Manchester Hacienda on Tuesday July 8 and Nottingham Rock City July 9. After the dates the Alarm will be starting work on their third album.

● **Sting's** album 'Bring On The Night' will be released on Friday June 20. A double album featuring 13 tracks, it's the soundtrack from Sting's feature film of the same name tracing his solo career. 'Bring On The Night' opens on Friday June 27 at selected cinemas around Britain. In London it will be shown at the Prince Charles Cinema, in Manchester it will be at the Cannon 1, in Birmingham at the New Street Odeon, in Liverpool at the Odeon 3, in Glasgow it will be shown at the ABC 1 and in Milton Keynes it will be at the Point.

'Bring On The Night' was filmed in and around Paris in 1985. The climax



■ **Sique Sique Sputnik** have been forced to re-schedule some dates on their tour because of recording commitments. The first half of the tour has now been postponed until September and October. They'll be playing Guildford Civic Hall September 28, Sheffield City Hall 30, Manchester Apollo October 1, Middlesbrough Town Hall 3, Newcastle City Hall 4, Lincoln Ritz 6, Nottingham Royal Concert Hall 8, Glasgow Barrowlands 10, Aberdeen Capitol 11, London Royal Albert Hall 13.

Sique Sique Sputnik's dates at Southampton, Brighton, Scarborough, Preston and Liverpool have unfortunately had to be cancelled. All the other dates given out when the tour was first announced remain the same.

Tickets for the original shows will be valid for the new concerts and refunds will be available for the cancelled concerts.

is a sequence showing Sting's fourth child being born — so make sure you finish your popcorn quickly.

● **Big Audio Dynamite** and **Princess** have been added to the bill at the Artists Against Apartheid free concert on Clapham Common, London, on Saturday June 28. For personal reasons, **Smiley Culture** has had to cancel his appearance. The

concert will start at 3pm following an anti-apartheid march from Hyde Park.

● **'The Tube'** will be lining up a special programme on Wham! on C4 on Friday June 27 at 6.30pm. 'Tube Special: Wham! Rap' will feature **Paula Yates** talking to George and Andrew and there will also be clips from videos and concert footage shot in China.

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★ CLASSIC PHILLY SOUL! ★

Portrait

Suzanne Vega said all these things: "I would like to be the wild woman of rock." "My fantasy is to be like Lou Reed."

"I have a strong need to be solitary." "I'm terribly passive."

"I was the strictest puritan you could ever meet." *Is she confused? Or is she still an outsider?*

Story: Mike Gardner

Photography:

Larry Busacca/Retna



THE OUTSIDER

After 26 years of being unfashionable, Suzanne Vega is surprised to suddenly find herself in vogue. With one hit single in 'Marlene On The Wall' and her eponymous debut album becoming almost a permanent fixture of the British best sellers listings, she can afford a wry smile as the aptly titled 'Left Of Center' proceeds steadily up the singles chart.

"The song was written specifically for the movie 'Pretty In Pink'. I read the script and it seemed like a typical teenage movie, but there was something about the female character. The film's about a 17-year-old girl who comes from the wrong side of the tracks and doesn't feel she fits in with her social group. It was something I'd felt a lot.

"In third grade at school there's an 'In' group and an 'Out' group. I was in the 'Out' group. The groups had leaders; you could call up the leader of the 'In' group and ask to join, which I did. She told me, 'Well, I don't think it works like that'. The 'Out' group could be found playing 'Star Trek' — I'd be Mr Spock, my regular role. The 'In' group would play R C K — Run, Catch, Kiss — with the boys and be very cool."

A magazine story about a similar real-life situation, that ended with the stabbing of an 'In' group leader for taunting the

class misfit and the lengthy six month investigation into the murder, led Suzanne to the song.

"It used to bother me, being in the 'Out' group. On the one hand I envied those people, but on the other I have a strong need to be solitary. It was tough, especially when I was 16 years old and playing an acoustic guitar in the lunch room — it was such an uncool thing to do. The cool thing was to be like David Bowie, dye your hair red, be into Patti Smith or punk rock — anything but an acoustic guitar. Everyone thought I'd missed the boat somewhere."

She found the same attitude when record company talent scouts would advise her to write Top 40-styled material. It wasn't until she discovered the sheltered artistic waters of New York's Greenwich Village six years ago that she was able to find support and stimulation for her hypnotic hybrid of folk and rock.

"I had this belief that if you were really good at what you did, then somebody would be interested in you at some point."

Now, while a bigger star in Europe than in her homeland, she's attracted the admiration of New York's artistic elite.

She knew she'd arrived when avant garde musician Phillip Glass added her to the lyric writing team for his new album. The rest of the roster was impressive, containing Talking Heads' leader David Byrne, top songwriter Paul Simon and multi-media artist Laurie Anderson.

She heard the completed work on the same day as she finished the final mix of 'Left Of Center', co-produced with hip hop prime mover Arthur Baker. The two bodies of work could not be more dissimilar; the engaging nursery rhyme pop of the single and Glass's "weird piece of music". But she has no worries about juggling the worlds of the commercial and the artistic.

"I believe to be really good you have to do both. It is not a question of choice. My problem with the avant garde is that people who write like that are very elitist — 'I understand this, my friend understands this, but you're not going to, because we're going to leave out certain key sections and you have to follow us'. To me, I think why bother? It's hard enough to speak plain English without making it more difficult for people.

"On the other hand, I don't subscribe to the mundane 'I love you baby, I hope you love me'. If you're going to say something, you may as well say it in a

way which hasn't been said before.

"It's an artist's responsibility to help people along a little bit. People have to be moved by it, whether they understand it or not. There's still something of the real folk singer in me that likes to tell stories — to be amusing. How can you be amusing if nobody understands what you're talking about?"

One story she still tells on stage is about the inspirations of her hit single 'Marlene On The Wall'. She knew there was going to be a TV programme on Marlene Dietrich. She switched on the TV and was flicking channels to find the right station while the screen was warming up. From the blank screen she heard the words, 'You have led many men to their deaths with your body'.

"I was intrigued, and wondered what sort of answer I would give to that. I knew I'd be either embarrassed or apologetic: 'I'm really sorry and I'll make sure it never happens again', or I'd tell them that they'd come to the wrong apartment. Then the set warmed up and Dietrich came on the screen — not looking embarrassed, apologetic or even concerned. She said with great gusto 'Give me a kiss'. It was a terrific answer and one I wouldn't have thought of.

"I'm terribly passive — part of it comes from being shy and always hating it when people look at me. It's ironic since I force myself on stage every night. Every now and again I get hostile and think, 'What are you looking at? — which is a bad attitude when people have paid 10 bucks to see you.

"In my work I'm passive, like a piece of film. I receive impressions and then go away and develop them into a full picture. It's a good way of working. There are so many people who are crusading and parading — music has got so loud and infictive — I don't want to be like that.

"It leads to problems sometimes. I've seen videos of myself, and I can see why people might wish I was more demonstrative in performing. But having grown up in New York, why be more infictive? You can't possibly outdo anybody else. There's always going to be someone who's louder, bigger, fatter, stronger and who's going to devastate you; so why compete? Why not go your own way?"

She used to have picture of Marlene on her wall and admits she would like to have some of her sass. But she confides that she's not a wimp.

"Most people who try and cross me, because they think I'm weak and fragile, are surprised because I'm actually very strong-minded. I never used to enjoy fighting, but I would if pushed into defending my younger brothers or sisters. I get less articulate as I get angry and I tended to throw things and fight. My last fist fight was when I was aged 15 — at an age when you are supposed to be past those things — you're not supposed to be hitting people in ballet class."

Sheltering in the cool of the Gran Caffè Degle Artists on Greenwich Avenue, away from the stifling swelter of the oppressive New York afternoon sun, she looks like anything but the Marvin Hagler of the Greenwich Village folk scene. Even though the delicious mix of the Bohemian and the chic surroundings seem to suit the moods on her debut album, she acknowledges that the seeds were sown in the tougher districts of Harlem and Spanish Harlem in uptown Manhattan. Although born in Santa

Monica, California, to a Puerto Rican author father and a mother from the Mid-West, she spent 22 years surrounded by the squalor and danger of New York's wild side.

"My parents were very strict. We didn't go down on the street and hang out. We were very isolated and used to stay home and play games to amuse ourselves. It wasn't idyllic — both my parents were young and used to fight a lot — but it was secluded."

While she had friends who turned to crime and got hooked on drugs and other low life pursuits, she stayed resolutely clean.

"It was terror that stopped me joining them; a fear of chaos. I was the strictest puritan you could ever meet. I didn't even take a drink until I was 18 or 19. To me it was evil. It was a daily survival thing — if I let up for a minute, I felt all hell would break loose."

Since then, she's obviously lessened the grip on her fears, apologising for any fatigued incoherence induced by welcoming the dawn in the company of her friends and a few glasses of White Russians a few hours before our meeting.

Since her success in Europe and her more moderate breakthrough in America, the New York folk scene has taken an upturn. Suddenly there's a lot more work around for people with an acoustic guitar — and it's better paid. But she's still the outsider — not a full member of the 'In' group.

"There is a slight feeling of 'Suzanne isn't a folk singer any more — she's pop music'; which I have mixed feelings about. It's 'She's doing the pop routine now'. It is a thinly veiled insult but it's done affectionately."

She admits that she's always been left of centre, off of the strip, in the outskirts and in the fringes as far as the folk scene is concerned, and positively hates British journalists who have called her kitsch or the 'coy darling of the New York music scene'.

"You've got to understand that the folk scene is so homespun, especially outside New York City. Most of the folk

festivals have very sweet, apple-cheeked young ladies with long flowing skirts singing about their kitchens or their boyfriends. When I came on singing in my big black jacket it was, 'What was that?': It wasn't seen as kitsch at all. I was even turned down for one gig because they thought I wasn't wholesome enough — singing about 'Neighbourhood Girls', a song about prostitutes. Now for me to enter the real world and hear, 'She's so kitschy and so sensitive' bothers me. It makes me sound like I'm floating down life's river on a raft with my hair blowing in the breeze — which I'm not. I've struggled through my life like everyone else does but I think I'm a lot feistier than some people might make me out to be."

She showed admirable qualities on her last European tour. Two members of her band took the ferry to Sweden with the tour bus and crew. Someone broke into the bus driver's cabin and stole his money, passport and keys, before immobilizing his coach. They flew someone out to get it off the ferry by hot-wiring the ignition. The coach travelled 40 miles before stopping at a service station. The hot-wired ignition sparked the diesel fuel and left the coach little more than a heat-scorched shell of twisted metal and ashes. The poor driver, having lost everything, went home. The two band members had to take a cab ride from Sweden to their first gig in Norway at a cost of £235 and arrived in a state of hysteria. And all before the first gig and a background of the American bombing of Libya and the problems of Chernobyl. It was left to Suzanne to raise morale after such an ill-fated start.

"I talk about the rock'n'roll myth but I can't bring myself to do it. I still have my fear of chaos but I'm drawn to it. My fantasy is to be like Lou Reed. I told that to my audience at the Bottom Line club last Sunday and they started to laugh. I met Lou Reed yesterday while he was doing an album signing session at Tower Records store and he wanted to know why I'd said it. What I meant was that he has so much spontaneity. He can tell the

band to play 'Walk On The Wild Side' and talk for 15 minutes about the critics and how they're up front and how the people who've paid good money should push their way forward. He can do that because he's Lou Reed — no problem. I envy that ability. For me, when I'm spontaneous I tend to stand still and not say anything. I would like to be the wild woman of rock. Hopefully one day it will come out."



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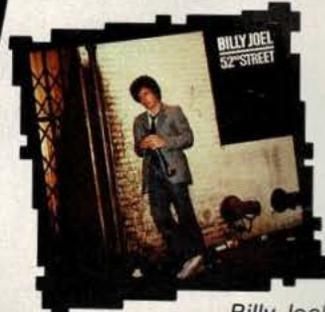
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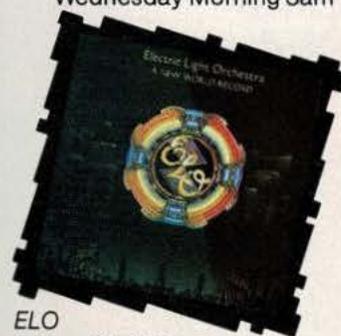
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