

Hewson
JULY 5, 1986 EVERY THURSDAY 55p

rm

RECORD MIRROR

THE REAL ROXANNE

WHAM! DO IT
THEIR WAY

BALAAM and the ANGEL

BANGLES

TEN TEN

MADONNA

+

LIVE

Glastonbury

Sandie Shaw

Gil Scott-Heron



TOURS

RELEASES

NEW BANDS

GOSSIP

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HOT, HOT, HOT

Arcadia release their single 'The Flame' on Monday, July 7. Taken from their album 'So Red The Rose', this version has been completely remixed by Nile Rodgers. The 12 inch will be out a week later, featuring an early rough mix of the group's debut single 'Election Day'.

The sultry Spanish voice heard on both 'The Flame' and 'Election Day' belongs to Violeta Sanchez. Her picture, painted by Tony Viramontes, is featured on the cover of 'So Red The Rose'. The video for 'The Flame' features a series of daring stunts performed by Simon Le Bon and a guest appearance by Arcadia's chum John Taylor.

Arcadia will be performing live on the 'Euro-Tube' special on July 5.

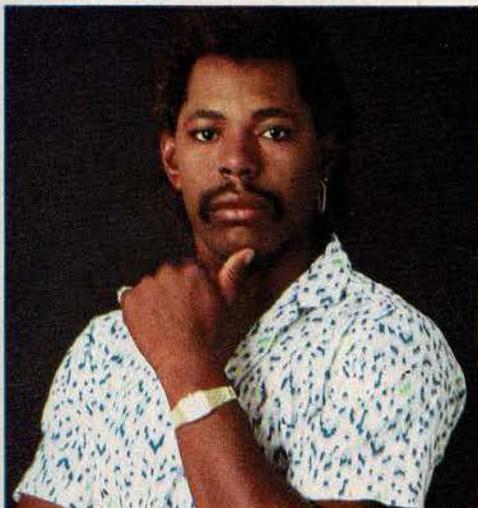
RS



YOUTH OPPORTUNITY

You just can't keep **Youth** down these days, can you? No, I don't mean the kids, I mean Youth from Brilliant and formerly of Killing Joke. Not content with releasing a new Brilliant single in a week or two, the bass giant has teamed up with Ben Watkins and released an LP, 'Delirium', under the name of the **Empty Quarter**. It's a groovy percussive affair with some great moments of bass/drums and dreamy fopping in the shape of Kate St John's oboe. Remember the bass on Shriekback's 'My Spine Is The Bassline'? There's more of the same on this LP so get some of it, especially 'Full Throttle' — great stuff.

AS



One m'time: "Down at Galveston Bay, where I met my baby today..." If **Lonnie Hill** can't get a hit with it this time round, as the sun comes a-beatin' down, he might as well start singing Irish folk dirges. Lonnie's album, 'You Got Me Running', is also now with us, although he reports that he recorded it a year and a half ago and he's almost ready with the next one. He's from Austin, Texas, and put in some years doing studio bits and bobs including some gospel (his dad was a minister), some country, a little jazz, even some classical. And Galveston Bay? Sure, it really exists. "It's about 20 miles from Houston, it's really beautiful, it has the big boats coming in and birds flying over the water..." I'm on the next plane.

PS

It's festival time again, folks, and if you've recovered from Milton Keynes and Glastonbury, how about a chance to pop off to the **WOMAD Festival**, near Bristol, for free? The festival that brings together artists from every corner of the world is headlined this year by Siouxsie And The Banshees, Misty In Roots, Aswad, Golden Palominos, Gil Scott-Heron and too many others to mention.

Your ever-up-to-the minute **rm** has four sets of WOMAD LPs to give away in this highly cultural competition. Each LP set includes the 'WOMAD Talking Book Introduction' featuring Orchestra Jazira and the Penguin Cafe Orchestra, 'Introduction To Africa' featuring Thomas Mapfumo, Somo Somo and the Burundi Drummers and 'Nusrat Fateh Ali Khan' which is currently receiving much airplay on evening Radio One.

To win, just answer the three questions below.
1 Who was the rock star who began the WOMAD Festival: a) Peter Gabriel, b) Freddie Mercury, c) Francis Rossi?

2 What sort of music is played by Misty In Roots: a) punk rock, b) soul, c) reggae?

3 Which continent do INXS and the Go-Betweens come from: a) Europe b) Australasia c) Africa?

Send your answers on a postcard to WOMAD Competition, **rm**, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ, to arrive no later than Monday, July 14. First four correct entries win. WOMAD takes place July 18-20 at Kenn Pier Farm, Clevedon near Bristol.

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Published weekly by Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ.
Telephone: 387 6611. ISSN 0144-5804. Typeset by Phase Communications and printed by Garrod and Lofthouse,
Crawley, Sussex. Colour by CK Litho. ● **THANKS TO** Ruth Ling.



DA DOO RUN RUN

Run DMC release their single 'My Adidas' on Friday, July 4. They'll be following up the single with their album 'Raising Hell', out on July 11.

Run DMC are renowned for experimenting with heavy metal music and their album includes the Aerosmith classic track 'Walk This Way', featuring Steve Tyler and Joe Perry.

Run DMC are the stars of 'Krush Groove', an American hip hop movie.

RS

EURYTHMICS release their album 'Revenge' this week. Dave and Annie are currently rehearsing for their world tour which starts in America on July 25. They'll be on the road for a period of eight months, ending in Japan in March, 1987.

Eurythmics will be playing Britain in December, but no dates have been confirmed. We wouldn't mind betting, though, that they could be doing a couple of nights at Wembley Arena.

RS



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wembley has never seen a finer match

■ Front cover photography: Joe — el desperado — Shutter

F R A M E D !

Milton Keynes was the place where a thousand girls' hearts and guitarists' minds were finally appeased last week with the appearance of **Roddy Frame**. "Where is he these days?" has been a regular inquiry from those of us who remember the young man's exploits fronting Aztec Camera. Well, up popped Roddy at the weekend bash to add a bit of fizz to Mike Scott's **Waterboys**, and jolly good it was, too. And with an appearance at last weekend's anti-Apartheid rally in London, it can only be a matter of time before the great man puts himself onto vinyl once again. About time too, and hurrah for that, cry all of us.

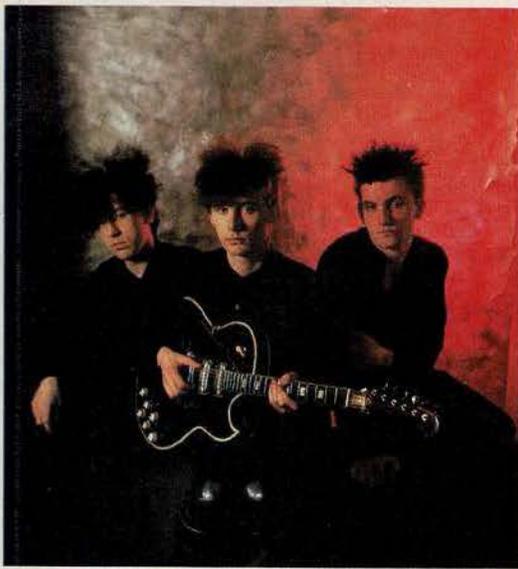
AS

SWEET JESUS

The Jesus And Mary Chain return with their single 'Some Candy Talking' on Monday, July 14. It's their first single this year. The flip side features 'Hit' and 'Psycho Candy'.

The 12 inch has another version of 'Psycho Candy', with the lead vocal sung by William instead of Jim Reid. It also has a new acoustic version of 'Taste Of Cindy'.

A double pack will be available with an extra disc featuring an acoustic John Peel session recorded in November 1985. Tracks featured are 'Some Candy Talking', 'Cut Dead' and 'You Trip Me Up'. RS



BRIX-STARS ON 45

There are few things more certain to warm the cockles of an Indexee's heart than news of a new record by **Adult Net**. Brix and the mysterious O Kipling have come up with a rather wonderful single, 'White Night (Stars Say Go)'.

"I heard the song on a cassette that Mark put together when the Fall were on tour in Germany last year," explains Brix. "It was done by a group called the Lines, when the Fall were on the same record company, Step Forward. When I heard it I just loved the guitar parts and I thought, gee, there's a song. Mind you, after this record I don't think Adult Net will be doing many cover versions because I've written a lot of new songs that I think are terrific."

How, I wonder, does Brix decide which of her tunes will become Adult Net songs and which she'll save for the Fall? "Well, earlier this year I sat down and wrote everything for the Fall that I thought was great. Coming up with riffs for the Fall is still my first priority and sometimes I might come up with a song but the words don't come to my head so I'll give the song to Mark and he'll turn it into a Fall song. Some chords just sound more like my kind of thing."

Of course Brix doesn't do everything in the Adult Net; not quite, anyway. On the cover of 'White Night (Stars Say Go)' we even see the mysterious O Kipling, but Brix isn't saying too much about the man. "I can't really say anything about him," she squirms. "Except that he's cool!" The mystery continues, eh? There's an Adult Net LP in the pipeline for August after the Fall have whizzed around Europe doing gigs, but Brix fans can forget about the prospect of seeing their heroine fronting her own band on stage.

"Never!" she says adamantly. "I want Adult Net to be a really Eighties band that just makes records and does nice videos. I don't have a desire to get up there and sing my heart out. I just love playing guitar." I guess we'll just have to make sure we don't miss the Fall when they come to town.

Most of you will know that Brix is American, and Adult Net records have that undeniable transatlantic feel to them. It seems likely that Brix has filtered back to her countrymen in her solo guise. "Yes, in a way," she says. "Incense And Peppermint" was very popular there and they still play it a lot in the clubs. When we last went over with the Fall we did a lot of record store appearances and lots of people bought Adult Net records as well, which was great."

No doubt the LP sleeve will be adorned with a suitably classy Rickenbacker — this girl has taste!

AS

FINE YOUNG CANNIBAL

David Lee Roth, the former frontman with Van Halen, releases his solo album 'Eat 'Em And Smile', on Monday, July 7. Out the same day is his single 'Yankee Rose'.

Produced by Ted Templeman, the album features 10 songs including 'Bump And Grind', 'I'm Easy' and a cover version of Frank Sinatra's 'That's Life'.

David will be touring America in the autumn, followed by a worldwide tour in the New Year. RS

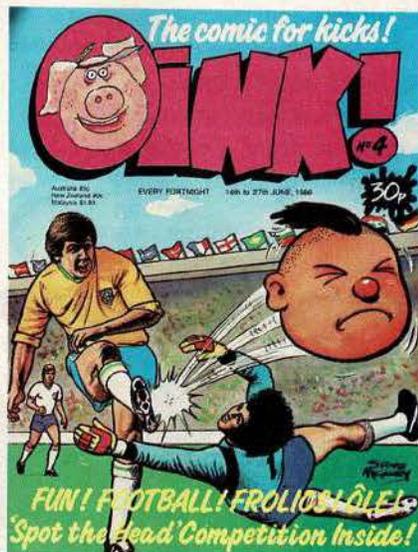


COMPILED BY ●
ANDY STRICKLAND ●
ROBIN SMITH ●

TOP TEN NANCY CULP CLANGERS

- 1 Gary Lineker? Is he in a band?
- 2 What's wrong with saying 'hovering hush'?
- 3 Why can't elephants have wrists?
- 4 Why can't you have a small mini one inch Bible?
- 5 How should I know you don't spell it Pat O'Banton?
- 6 Why isn't hot polior spell hyperley?
- 7 Is it really Gary Lineker's birthday today?
- 8 Doesn't everyone know what 'Charlie's dead' means?
- 9 Didn't you know I only pose with demi-gods, not Foster Pilkington?
- 10 Where's the emery board, did everyone know I hate the Blow Monkeys? (spoken as one sentence, though entirely unrelated)

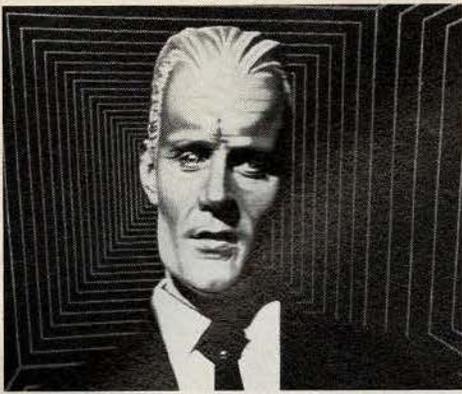
compiled by Long Suffering of
Blackheath



PIG OUT

A storm of protest has reached this desk since we suggested that the nation's youth pass by their usual weekly comics for **Viz**. Now we've found another that will still have you rolling in the aisles without giving your gran a heart attack. **OINK!** is the name of the publication, a witty colourful comic that features pig characters very heavily. Pin up of the fortnight is a colour spread of Peter Swilton (the England goalie) and other features include Terry Woghnam and Jim'll Fix You. The current issue is a World Cup special. **OINK!** is published fortnightly at 30p and is widely available at newsagents.

AS



I woke up in my apartment the other morning and everything had been stolen and replaced with an exact replica.



Weird.



My friend George came over. He's a radio announcer. Everytime he walks under a bridge you can't hear a word he says.



"George," I cried "everything here has been stolen and replaced with an exact replica." He said, "Do I know you?"



"It's me Max."



"Well if you're Max you'll be able to tell me exactly what we did last Saturday."



This posed no imbroiglio dear reader for George and I had been to ...



RADIO RENTALS.



To take advantage of their latest incredible offer.



Compact discs from £6.95. Their top thirty starts at £9.95. Wow ... or rather, no wow.

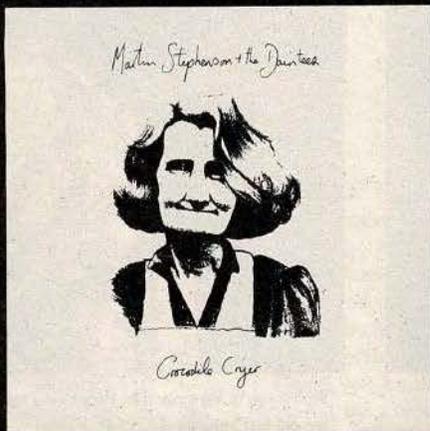


And to further assure George I played my favourite C.D. The Stones. I love the Stones. Can't believe they're still going... Good old Barney and Fred.



HA!

MARTIN STEPHENSON & THE DAINTEES



CROCODILE CRYER

cut from the critical smash
BOAT TO BOLIVIA



AND IT FEELS SO GOOD
available in all good record shops
SK 25 from 24th June SKX 25



WHO'S AFRAID OF DOCTOR ROBERT?

The Blow Monkeys release their single 'Don't Be Scared Of Me' next week. Taken from their album 'Animal Magic', the flip side is their version of Curtis Mayfield's classic song 'Superfly'.

The Blow Monkeys will shortly be starting an American tour with Robert Palmer.

RS



ROUGH RIDERS

Guitarist Greg Davis played in a Los Angeles punk band, but when he discovered bluegrass music nothing was the same again. He formed **Blood On The Saddle** with some local boys, then recruited Annette Zilinskas (former Bangles' bass player) on vocals and rhythm guitar. With 'Poison Love', their second

album, all finesse is abandoned in a hell-for-leather race through 13 songs in under half an hour. It's vigorous and loads of fun; you might even say it sounds like the Pogues on tequila. 'Poison Love' is released in the UK on Gates Of Heaven Records, a subsidiary of Stiff.

SB



● Ah, the halcyon days of **Bauhaus** at Porchester Hall, **Peter Murphy** all spine and cheekbones, Daniel Ash all brown leather trousers (brown?), curly hair and cheekbones. A manic pop thrill if ever there was one — and sadly missed by their leather and black-clad followers.

Murphy went on to dance in sand pits, pair up with Mick Khan for Dali's Car and then, last year, a solo career. Ash joined up with fellow Bauhaus men Kevin Haskins and David J to form Tones On Tail, which later became **Love And Rockets**.

Now, both outfits emerge bearing vinyl gifts at the same time: Peter with the single 'Blue Heart', followed by an impressive debut solo album in July entitled 'Should The World Fail To Fall Apart'. Love and Rockets, meanwhile, fresh from basking in success across the Atlantic with their 'Ball Of Confusion' cover, release the raggedly charming 'Kundalini Express'. Time flies by when you're the driver of a train...

EL



FALL OUT

The Fall release their single 'Living Too Late' on Monday, July 14. Written by Mark E Smith, this undoubted masterpiece will only be available as a 12 inch. The A-side will also feature 'Hot Aftershave Bop' while the B-side will feature a different version of 'Living Too Late', called 'Living Too Long'.

The Fall will be playing the London Town And Country Club on Saturday, July 12.



EARBENDERS

Andy Strickland

'Crocodile Cryer' the Daintees (forthcoming **rm** ep)
'Rockin' With Rita' Vindaloo Summer Special (Vindaloo)
'Walk This Way' Run DMC/Aerosmith (London Import LP track)

Eleanor Levy

'Wake Me Up Before You Go Go' Wham! (Epic)
'Young Guns Go For It' Wham! (Epic)
'Careless Whisper' George Michael (Epic)

Joe Shutter

'Bang Zoom (Let's Go Go)' Real Roxanne and Hitman Howie Tee (Cooltempo)
'Discover' Gene Loves Jezebel (Beggars Banquet LP)
'We Work Hard' UTFO (Select)

JAIL BAIT

The Prisoner is back, and we're not talking about dodgy mod bands. The soundtrack of the enigmatic TV series has been released on Bam-Caruso. The package has been put together by Six Of One — the official appreciation society which regularly holds events at the Village, the spies prison better known as Portmeirion, North Wales — and designer Phil Smee. The package also includes a 24 page booklet on the series, a map of the village, a colour poster and associate membership of the Six Of One society. One for all those who are not numbers but are free men.

MG

NEWS DIGEST ON P.49



A Brand New Single

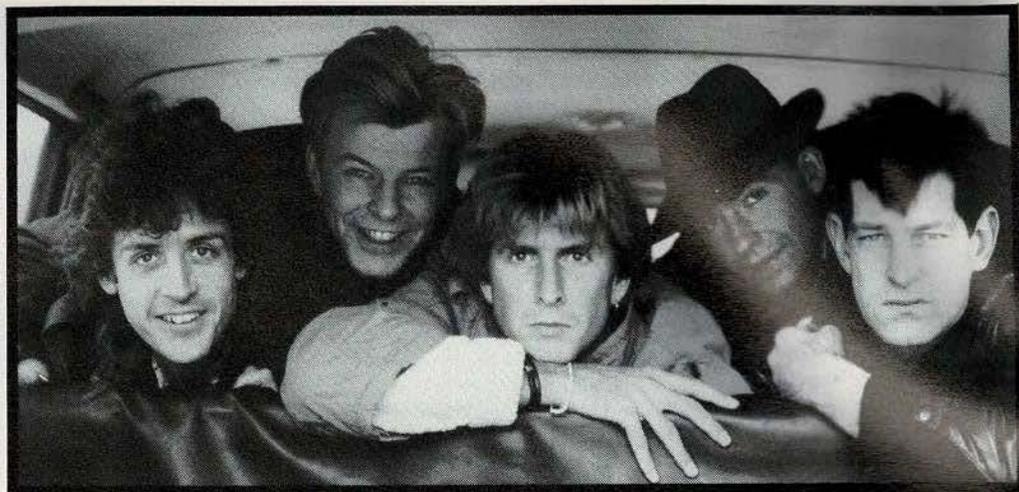


Give Me The Reason

A7288 **Epic** TA7288

Luther Vandross

DPA



Astonishing fact about **the Fixx**: they have had a platinum album in America, their guitarist Jamie West-Oram worked with Tina Turner and wrote a song on 'Private Dancer', no-one gives them a second glance in Britain, they've just had a year off.

Fascinating, eh? Yup, the Fixx are yet another one of Those Bands Spurned By Britain But Huge In America. They've been around since 1979, but every time they release a record here they have to pretend they're a new band. After a long break, they have a new 45 out, 'Secret Separation', which is creeping up the top 100.

Drummer Adam Woods remains philosophical. "We don't really make singles," he says. "If we ever have a hit single it'll be a happy accident."

After their lengthy rest, les Fixx came back to work with everything in perspective — no mad panic to 'break England or bust'. "We want to let things happen naturally," says Adam. "So we're not releasing an album for a while. We'd like to get a hit on our

own terms — we couldn't possibly join the fashion brigade."

Apart from America (Ad says their last disc 'only' sold 500,000 there) they're Big In Europe: "Especially Germany — they like things ponderous in Germany." And there's the rub: the Fixx make complex — some would say tortuous — rock music which demands a lot from the listener.

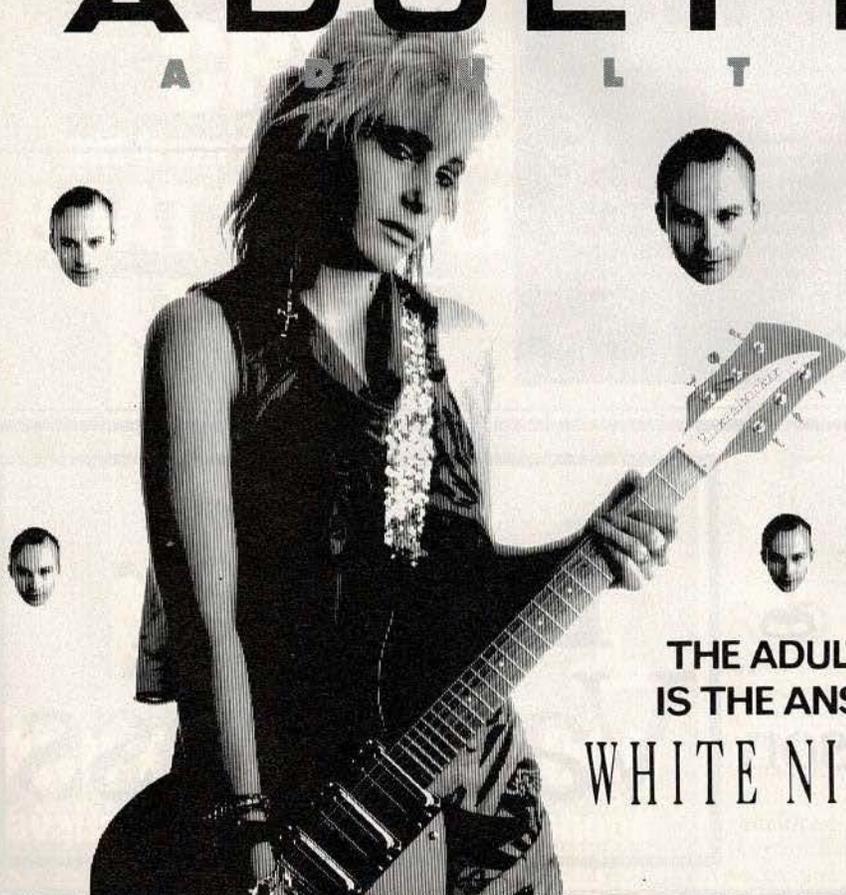
Adam thinks the problem in Britain is their inaccessibility: "If someone played album tracks on the radio we'd be OK — three minutes is just not enough. Compact discs should be played on the radio — it happens in Europe." He gleefully admits the Fixx appeal to a Yuppie market. Big In America, eh? What a stigma.

"It's all very well slagging off Americans and saying they have no taste, but a lot of bands make it over there and they can't all be duff. You have to be able to play to sell records there. And we're the best live band in the world!" Modest boy.

BP

ADULT NET

A D U L T N E T



THE ADULT NET PROCLAMATION
IS THE ANSWER TO THE QUESTION
WHITE NIGHT (STARS SAY GO)

BEGGARS@BANQUET



Here's what happens when you overdose on Phyllosan. Meet the **Class Of '55** — a reunion album featuring rockers Carl 'Blue Suede Shoes' Perkins, Jerry Lee Lewis, Roy Orbison and Johnny Cash. The infamous Sun Studios in Memphis were specially reopened while more contemporary rockers like John Fogerty, Dave Edmunds and the late Rick Nelson contributed along with country music darlings the Judds. But surely they could have found more cosmetic hearing aids?

MG



● Sputnik did it with some aplomb. They didn't gig up and down the country in a Transit van, they simply put all their energy into turning out a beezzer demo video. And then ... they got a rather large record contract. But that was nothing new. The demo video has become an established route for unsigned bands to attract record company interest. And now that looking right is as important as sounding right, that's no surprise.

Still, you don't need a host of stylists and make-up people to make your own demo video. London band **Sacristi** (leader William Moat pictured here) have just cut a demo video ... it cost them £15. Yep, for the hire of a Radio Rentals video and with the use of a couple of video recorders, you too can scratch your way into the biggest record company's A&R department.

JR



JAMES release their single 'So Many Ways' on Monday, July 7. The flip side is 'Withdrawn', while the 12 inch features an extra track, 'Just Hipper'. The band are also poised to release their debut album, 'Stutter'.

James have lined up some dates as well. They'll be playing Manchester PSV Club Tuesday, July 15, WOMAD Festival 19, Barrow In Furness Bluebird Club August 14, Edinburgh Hoochie Coochie Club 15, Aberdeen Venue 16, Dundee Dance Factory 17.

RS

The Real Things

(THE BEST OF)

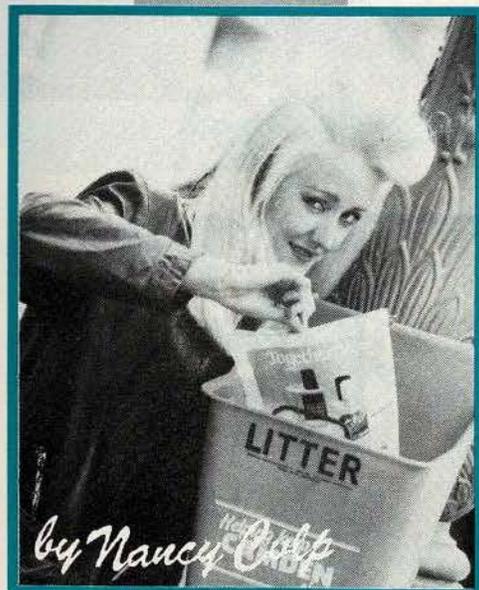
FEATURING:

- YOU TO ME ARE EVERYTHING. -
- CAN'T GET BY WITHOUT YOU. -

PLUS CAN YOU FEEL THE FORCE RAININ' THROUGH MY SUNSHINE LOVE TAKES TEARS

AVAILABLE ON ALBUM - CASSETTE AND COMPACT DISC

RRT



● **Phewee! Well, what a week this one turned out to be — and was I the only person in the world not to go and see *Wham!*? Good grief, everyone who was anyone (and a few who were no-one, too) went to Wembley and Brixton to cast their eyeballs on the weird and wacky phenomenon of hairy men in short shorts.**

Paul Rutherford was seen dancing away in the stalls with various bods taking it in turns to sit astride his shoulders. My spies tell me, however, that no comment was made re the much rumoured split in the Frankie ranks. I hear tell, too, that Holly can run off with the rather cumbersome moniker of the group should there be a major rift as he, apparently, holds the rights to it. Certainly the single reported to be released by now doesn't seem to be any nearer getting its head out of the ZTT door . . .

And while we're on the subject of ZTT, just what was Paul Morley doing on the corner of Broadwick Street in Soho last Monday evening, with what looked suspiciously like a portable telephone in his mitt? And was it anything to do with the arrival of Rod Stewart some two hours later in a simply massive white Rolls Royce which managed to block the street for all of 50 seconds while he hotfooted it into the WEA building? Rodney, no doubt, was popping in for a quick cup

of rosie and a natter with the office cat . . .

Now, I always knew that Julian Cope was a trifle strange, but this little snippet confirmed it once and for all. Did you know that he actually records in the buff? Yup, I have it on the highest authority that he peels off his togs before striding into the vocals booth. Old Copey's album should be out before the end of the year.

Seen out and about this week in various select establishments were such luminaries as Tina Turner, who took her life in her hands and braved it down to the furiously packed Wag Club last week. Meanwhile over on the other side of town, Mick Jagger was caught having a little backstage natter with the members of Aussie rock group INXS who hit town. Also around was Richard Butler of the Furs and yes, Ian Astbury, possibly my all-time favourite harpoon target, made an appearance.

Anyone for a bit of *Sigue Sigue Sputnik* gossip? Well, lads and lassies, it seems that they are still at it, in spite of rumblings that all is not well at sea. Tony James has recently been annoying the Americans (good for him!) He was a guest 'VJ' on MTV and seemed to have spent a large part taking the proverbial out of his old mate, Billy Idol. (And has anyone seen or heard from that particular old dear recently?) Meanwhile on the other side of the globe, Martin Degville has been showing the Japanese the way in matters sartorial. Rumour has it that the bewildered Japanese showered him with all manner of booty — and who am I to say that it was simply to persuade the lad to go home immediately? Seriously, though, I'm sure they simply loved him.

Just when you thought it had gone all quiet on the Stranglers front, some truly horrific stories came my way this week concerning the old boys' exploits in Poland. (Yes, I thought they'd calmed down too, but from all reports, this is not the case.) Seems they'd been asked over to do a playback to a stadium full of Polish fans and they thought it might be a spiffing wheeze to do so. However, as the set started (with them all miming to a tape) poor old Jet Black got a wee bit peeved at being deafened by the monitors and got up and chucked the offending articles off the stage, demolishing his drum kit in the process. Then Hugh Cornwell wandered over and stopped the tape mid-song and proceeded to tell a rather tasteless political joke — always a risky business in the eastern bloc.

Next the heavens decided to open up, making the rubber matting on the stage into something

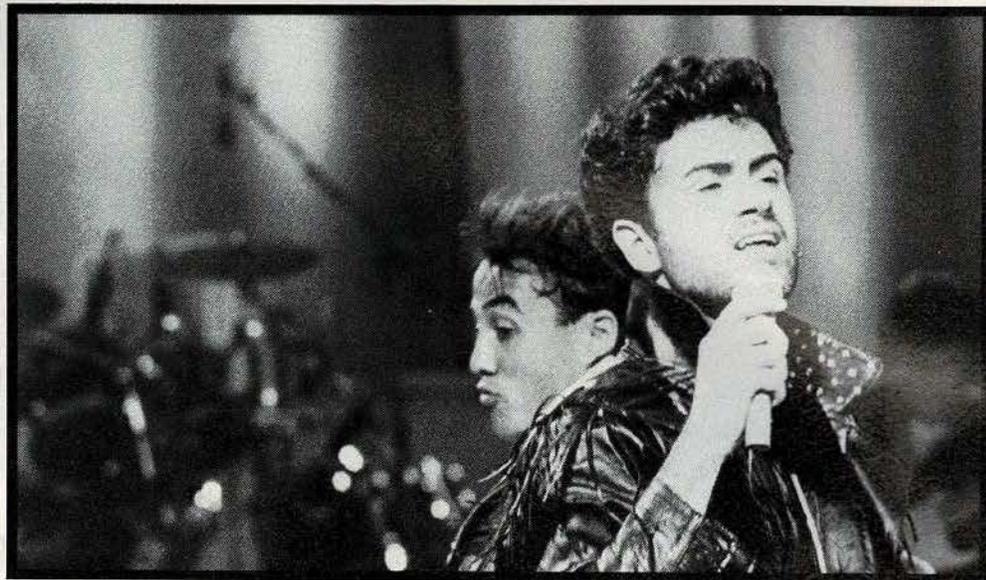


Photo by Mick Morton

■ **And in a week which has seen more departures and leaving parties than an SDP party headquarters, we felt it our bounden duty to print maybe one last picture of Bushey's finest nose-job and North Middlesex's nattiest-dressed restaurant magnate, performing at Brixton Academy.**

So nice to see that George had his hair cut for the occasion, too. Apparently hordes of fans were carried out on stretchers when Andrew actually managed to sing two lines in one song, the shock proving far too much for them . . .

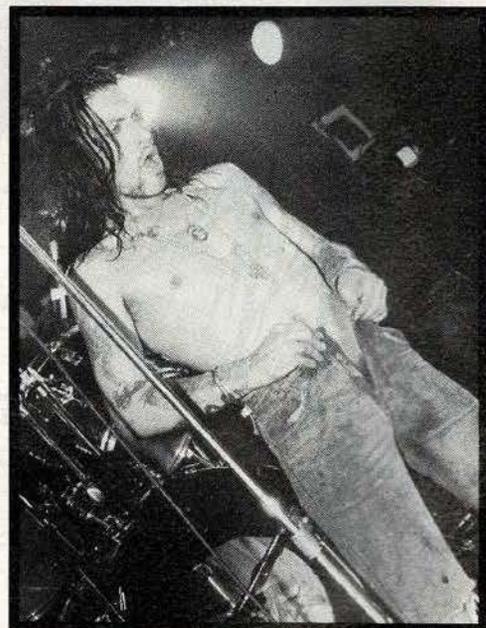


Photo by Mick Morton

■ **"OK, girls, don't you all get too excited, now. I'm only going to show you my appendix scar . . ."**

Zodiac Mindwarp, alias Mark Manning, seems to have an alarming habit of giving his genitals the occasional airing halfway through one of his remarkably tuneful and rumbustious numbers. I'm not quite sure why, however, as judging by this picture he has obviously perfected the art of hiding his light under a considerable bushel.



■ You would indeed be forgiven for thinking that we had printed a picture of the original three brass monkeys in a moment of blindness.

However, here we have the ever effervescent *Su Pollard* holding up poor old *Steve Strange* on one side and a peculiarly casual *Nick Cotten* from 'EastEnders' on the other, alias *John Altman*.

Steve is obviously rather anxious to show off the fact that he's lost simply loads of weight, and has donned his best *Stephen Linnard* see-through wrapper in celebration of that fact. Shame he couldn't have done anything about the gormless expression, though.

of a skating rink, so *Jean Jacques* decided to sit down and take his shoes and socks off while the tape gaily played on without him. I won't reiterate what happened on the rest of the trip, seeing as how we're a family magazine 'n all that, but suffice to say I don't think that the Stranglers will be asked back to Poland again in a hurry. Hugh Cornwell has also been in the studio with those funny old goths, *X-mal Deutschland*, too, producing their new album for a new label.

This next item was reported to me by our outraged man on the spot at the Brighton *Big Country* gig last week. I hear that old *Stuart 'Interesting' Adams* is suffering from a rather acute case of manipulate-the-audience-to-get-a-better-responsitis.

Halfway through their set, he announced that England had won 2-1 against Argentina, thus provoking the crowd into a major frenzy of enthusiasm. Stuart, dearie, you seem to have a rather peculiar sense of humour.

Don't say you haven't all been warned, but if you thought you'd heard the last of *Mike Read's* truly awful guitar playing, you'd be utterly wrong. So intent is the garrulous one on forever destroying such pearls as 'White Wedding' that he's formed a band! Well, that's one little outfit I don't think I'll be donning my best big frock for in a hurry.

Oh my gawd, you'll never guess what those completely loopy bods at *el Records* are up to now — they are actually going to release a cricket opera! Does this mean two sides of silence broken only by the crack of the willow and the clapping of hands (sounds like a scene from a *Marquis de Sade* opera if you ask me). It seems,

too, that *Bid's* new single 'Reach For Your Gun' isn't the opus glorifying the life of a cowboy I thought it to be and is, in fact, a very worthy exhortation in support of the anti-vivisectionists.

So *Bananarama* are considering suing *Jonathan King* for his remarks on Singled Out the other month, are they? Well, for once my lips are well and truly sealed on this matter. It does seem, though, that Jonathan is avoiding the girls like the plague, as he's promised to donate money to Sport Aid should their 'Venus' single chart. And, of course, it has so pay up Jonny.

Ahoy, me hearties, and welcome to the Nordoff Robbins Music Therapy luncheon. Said mega music biz event was held at London's Intercontinental Hotel, in the presence of Princess Mick of Kent, who gave an entertaining speech in which she said "Everyone seems to think the music business is about drugs and exciting things like that." You couldn't see the Sun reporters for dust.

Lip was actually overjoyed to learn that the *Pet Shop Boys* had won the Best Newcomers Award, but entirely bored to see that *Phil Collins* had scooped the major award itself. Aaah, but he's still such a modest lad.

Lots of rich people spent lots of money bidding in the auction for *Tina Turner's* tights and *Lip* clocked a few pop stars in the forms of *Rick Parfitt*, *Francis Rossi*, *Tears For Fears*, *Andy Mackay* and *Tony James*. Tony reassured *Lip* that everything was absolutely AOK in the Sputters camp, and he had just spent a beezer time in New York trying to keep up the Sputmania. Don't anyone ever let you believe that the music biz isn't loaded . . .

And was it a case of too much champagne, or did a little bird tell me that the perfectly preserved *Mick Jagger* didn't want his exciting spot with *Davy Bowie* on the Prince's Trust gig shown on telly because someone said he looked old? Perish the thought! *Lip* saw him backstage that very night and practically swooned at his youthful bloom!

It was definitely a case (or several cases) of too much of everything at the *Sting* party, from which *Lip* has barely recovered. Likewise the *Wham!* party. We'll leave all that hob nobbing till next week, when our future Editress might have stopped talking about her momentous meeting with *Lofty* and *Michelle*.

But I'll leave you this week with the burning question — just what was *Leslee O'Toole* doing, dancing around the Brixton Spud-U-Like after the *Wham!* gig, then?



● Following the sad departure last week of *Mike Gardner* from the *rm* wrecking crew, it is now my even sadder duty to get out the brass band to serenade the final issue edited by our editor of the last two heady, fun-filled years — *Michael Pilgrim*.

Known as Sir by the serried ranks of *rm* staff, he started out his brilliant career interviewing Santa Claus in his fairy grotto for the *Hastings Observer*.

He joined the legions of *rm* (or *Record Mirror* as it was then) in time to do possibly the most unusual *New Order* interview this side of a Nancy Culp one. Oh, how we'll never forget how he trailed *Barney and Hookey* into the gents' loo with his tape recorder microphone concealed about his trouser leg . . .

We'll sadly miss the sight of his mildewy rosehip teabags cluttering up the office bins (and, no doubt, so will the cleaners) and those immortal words 'How far off are you with *Lip*?' will somehow never seem the same issuing forth from the delicate lotus-like lips of his successor, *Miss Betty Page*.

As a tribute to our departing figurehead, we are printing one of his earliest career highlights, namely *Michael* just back from interviewing the *Hastings Ladies' Guild* some time around 1430.

THE REAL ROXANNE

: THE WOMAN WHO PUT BUGS BUNNY IN THE TOP FORTY

She's not got a kind word to say about her rival, Roxanne Shante; she wants to sing like Sade; but more importantly, she's immortalised Bugs Bunny and Elmer Fudd

Getting his rox off: **Paul Sexton**

Friendly rivalry? Forget it... ... when the Real Roxanne starts talking about Roxanne Shante, it's cat scratch fever all the way. And before you read the quote below, bear one thing in mind: the two ladies who contest that Roxanne handle will be at Wembley Arena on July 19 on the same stage at 'UK Fresh '86'.

"UTFO gave me that name," says the Real Miss R, the one who, together with Hitman Howie Tee, is bang-zooming to the chart peaks with '(Bang Zoom) Let's Go-Go'. "When Roxanne Shante came out with her record, UTFO said" [of their classic 'Roxanne, Roxanne'], "Whatever gave her the idea we were singing about her?" And when they saw her, it was like, 'Oh, God', they were really turned off. They said, 'We have our own Roxanne'."

A saucer of milk for the lady, please — and she's just warming up... "Roxanne Shante gave herself a bad reputation the way she talks about

other rappers; a lot of people really don't like her because of that." (At this point in our conversation I was extremely tempted to say, "Hark, who's talking", but I bit my tongue.) "She's very rude and nasty to the audience, and that gave me an advantage."

Sounds like there could be a lot of flying crockery around Wembley in a couple of weeks. In fact Shante will be at the afternoon show with RR in the evening, simply because they refused to share the same floor space. Not so much dog-eat-dog as cat-eat-cat in the hip hop and rap superleague.

There's not much doubt who's winning at the moment, though, because with 'Let's Go-Go' the Real Roxanne and her Hitman — more on him later — have come up with a masterful piece of electro bubblegum and put Bugs Bunny and Elmer Fudd in the charts, too. So let's check with Roxanne on the story of how it was all pieced together.

"I wrote down this lyric first, then I



got together with Brian from Full Force and we put our parts together. We already had the idea of the music which Howie had put together, so we saw how it all looked, then went into the studio. But the idea of Bugs Bunny, that came in afterwards; that was (Bow-Legged) Lou from Full Force — he's always into joking around."

Weren't there any copyright problems on ol' Bugs? "The record company took care of that. I think they taped it from a video. The part that they wanted had... uh... is it Elmer Fudge on it?" — she was close — "and they added it to the record." Wasn't it a bit of a surprise to find that the rap record she'd laid down had suddenly turned into a Saturday morning cartoons song? "I wasn't surprised, but I was impressed. They mentioned adding a few things to it."

"We wanted a go-go sound to it 'cos that's starting to be really popular, so we did want to do a go-go rap. We sort of got the idea from the Doug E Fresh record 'The Show'. All we did

was sit down and write some lyrics; it's sort of like a recipe, you throw everything in."

Backtrack on Roxanne's career story, a real traditional rags to riches affair, and it's clear what a huge influence the Full Force organisation has had and still does, right down to the snatches of 'Alice' in the new hit. "About two years ago, I was working in a restaurant in Brooklyn, and I met one of the guys from Full Force. They were looking for this stuck-up girl. Paul used to work across the street from me and came into the restaurant."

"I was singing and humming and he said, 'Can you sing?' I thought he was being a wise guy, because you do get a lot of those in New York, and he said, 'Hey, a real stuck-up girl!' I was thinking, 'Is this guy nuts or what?' but he said I'd fit well for what they were looking for on UTFO's records."

Roxanne had already made moves in the general direction of the business by singing in a group called the



ROXANNE

REAL

Choice MCs and doing a lot of dancing. "I was dancing since I was in elementary school; I joined the glee club and I was really interested in being a singer. I had a best friend called Yvette and we used to sing from her open bedroom window to all the traffic outside and imagine this big crowd there. We had such wild imaginations.

"So after I met UTFO I started going on the road, then I came back to New York and did the 'Romeo' record, which did very well in New York, but there were a lot of problems with Shante and this other rapper, Sparky D. They just didn't want to play my record; I guess they thought I might take over! But because this new record's so strong and so different, it's doing really well everywhere."

So what about Hitman Howie Tee, the master technician of the smash and also the star of the flip, 'Howie's Teed Off'? "Howie was very popular in his neighbourhood, which is Flatbush in Brooklyn. He used to do block parties

and so on, and Full Force live in the same area. They met him and put us together as a team.

"He has so much talent when it comes to music. He does the music for Whistle, Full Force and Lisa Lisa, and he's very impressive when it comes to doing shows. He also plays drums, cuts up and programmes the beats; he's my band, my one-man band."

But is the Real Roxanne just a made-up character, or is she... well, real? "Certain things are Roxanne the character that are not me; sometimes she is very, very stuck-up. I'm not; I'm a very friendly person. That's not me.

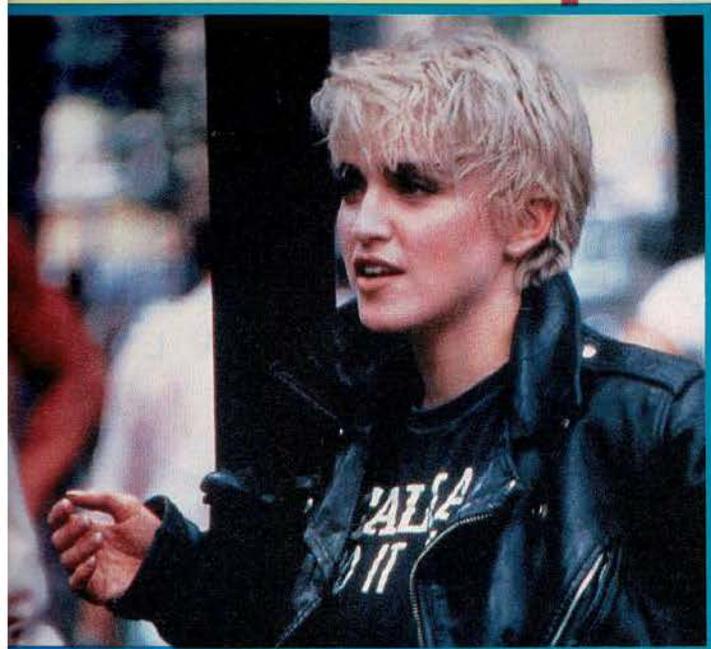
"Out in the street, a lot of guys really try to talk to me, but I don't give them the time of day. They really have to approach me right to get my attention. If they approach me with a nice hello, then I'll talk to them."

The RR's next step is to press on with her album, for which she's writing now, and she's rehearsing a stage show with, she says, at least two or three costumes changes in it.

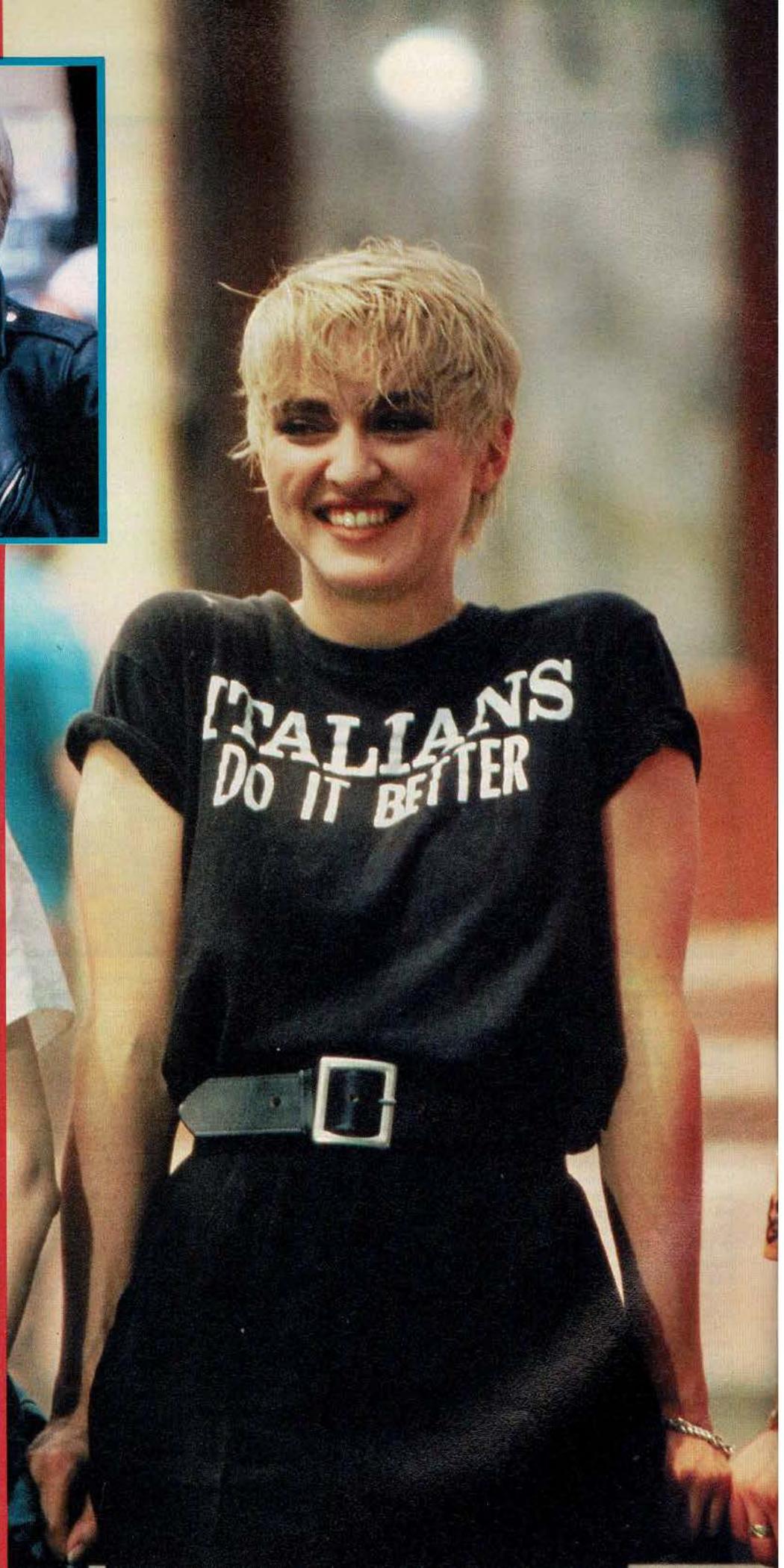
She can also lay to rest the rumours we'd been getting about a UTFO split. "They're still together," she says. "One of the members, the Educated Rapper, was going through some problems and they had to let him out of the group for a while, but he's always welcome to come back when he gets his life back in place."

Plenty of action, too, for Full Force, who are climbing the black charts in the United States with 'Temporary Love Thing' and with another cut which reads like a Band Aid of rap, 'All Cried Out', which is credited to Lisa Lisa and Cult Jam with Full Force and Paul Anthony and Bow Legged Lou.

Roxanne, meanwhile, tops it off by revealing a pretty surprising ambition. "I really want to sing the blues, a Sade type of thing. I'm going to work on it. I like fast music but I want to do this as well, bring it back in a modern style, bring it up to date." I'm just trying to imagine 'Smooth Operator' with Elmer Fudd (or even Elmer Fudge) on backing vocals.



● Gone hair? Hair gone? Poor, poor hairy! Yup, before your eyes, the new **Madonna** haircut and stills from the new Madonna video. The severely shorn one's vid for the 'Papa Don't Preach' single was filmed on New York's Staten Island before a cast of amazed onlookers. Clad in a black 'Italians Do It Better' t-shirt and leather jacket, Madonna proceeded to longingly clutch a rather spindly lamp-post and, well, generally behave like Madonna. The video was directed by James Foley, who also directs Sean Penn's latest flick, 'At Close Range'. Madonna's new album, 'True Blue', and new film, 'Shanghai Surprise', will be out this summer. By which time one hopes the lady will be wearing a different t-shirt.



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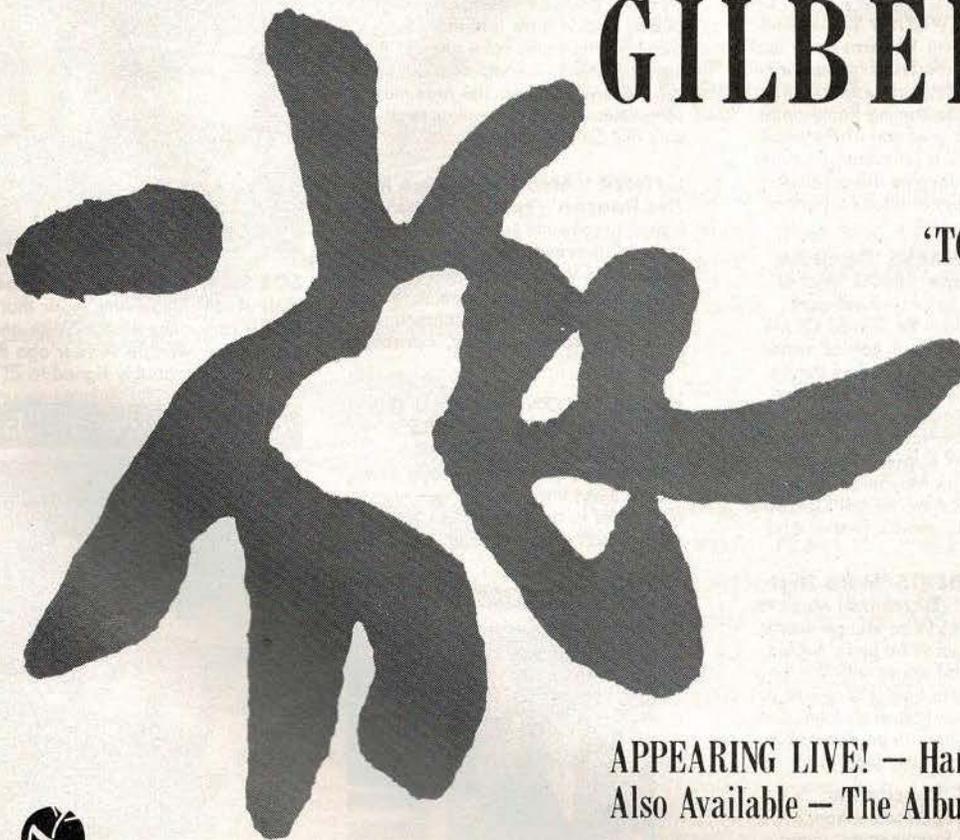
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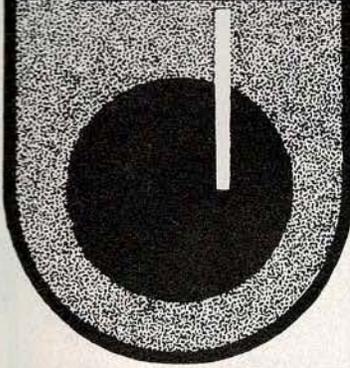
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SITTING BY THE POOL

VAN HALEN 'Dreams' (Warner Bros) Yes, yes, yes. I know this is a predictable choice for old Smiffy to make, but I'm not going to apologise. This is the sort of record to have me tearing off my shirt and screaming at passers-by from the top of RM Towers. 'Dreams' is another thumping good chest-beater from the excellent '5150' album. A perfect balance is struck between the thunderous rhythm section and Sammy Hagar's soaraway vocal abilities. The summer of metal starts here.

MARTIN STEPHENSON AND THE DAINTEES 'Crocodile Cryer' (Kitchenware) Now, this is a surprise. Thought I'd hate it — but hell, it sets my top lip all a-quiver and my knees trembling. A delicious single waffling easily like the summer breeze through a window. 'Crocodile Cryer' is a soft focus song with more than a few black moments in the lyrics. An unusual toon, but one that shouldn't be ignored by the radio. Listen, Paul Weller, and eat your heart out.



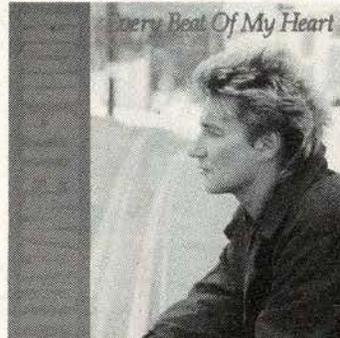
BRYAN ADAMS 'Straight From The Heart' (A&M) I've been a born-again Bryan fan ever since I saw his elfin form in action with Tina Turner. This is a multi-purpose stadium rock ballad of the best kind, appealing because of its comparative simplicity. Bryan's become such a smooth talker he'd probably be capable of selling a case of condoms to the Pope.

STEVE HARLEY 'Irresistible' (RAK) Of course he's a boring old fart, but apart from Aled Jones how many genuine teenagers are there in the charts, anyway? Out once again is this darn catchy song, all sweaty and breathless. I'd much rather listen to this than That Petrol Emotion or

Easterhouse any day. Steve Harley is now nearly as bald as Phil Collins. Is this a sign of further great things to come?

IN THE SHADE

CHAKA KHAN 'Love Of A Lifetime' (Warner Bros) Chaka has been Scritti-ised by Green Gartside and David Gamson, who wrote the song. The beginning sounds like a rehash of 'Wood Beez' and while this style is probably quite revolutionary in the States, it's a trifle jaded here. Poor Chaka's voice just doesn't reach its full formidable capacity and I found myself yearning for 'Ain't Nobody'. 'Love Of A Lifetime' comes across as being a second side album filler, unfairly elevated to the status of a single. Chaka is a good traditional singer. I'd say something like this is a bad career move.



ROD STEWART 'Every Beat Of My Heart' (Warner Bros) Rod steps back about 10 years to try and recapture the glories of his soccer rock past. Very 'Sailing', dear boy, with lots of references to coming home and I even detect a brief skirl of the pipes. Poor old Rod's a pale shadow of his former self. I imagine this probably sounds a lot better after 15 pints of McEwans.

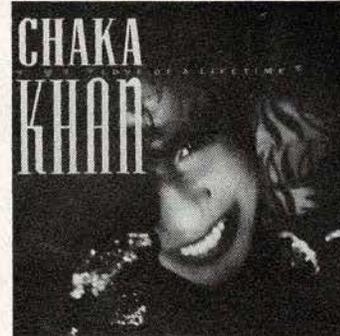
BLOW MONKEYS 'Don't Be Scared Of Me' (RCA) 'Wicked Ways' is one hell of a hard act to follow and 'Don't Be Scared Of Me' isn't the song to do it. Lots of frantic energy here, but to my ears there's hardly a hint of a decent hook line and even the quirky musical breaks can't save it. Perhaps they would have been better off slapping their cover version of Curtis Mayfield's 'Superfly' on the A-side. After all, just look what a cover version did for Doctor And The Medics...

JULIET ROBERTS 'More Than One Night' (Bluebird) Music for people aspiring to be lounge lizards. Juliet (who used to be just plain old Julie) is the lead singer with Working Week who were hip for a couple of weeks last year. Lots of shoobie-doo-eh-ahs peppering an unremarkable song. Mine's a Coke, dear.

DARK CITY 'Rescue Me' (Virgin) Beyond redemption, I reckon. These former smart young hipsters have been around far too long for anybody to sit up and take much notice now. Innocuous song with

precious little identity. I can't help but think that Dark City have tried to be too smart for their own good.

WAX 'Shadows Of Love' (RCA) Can these men actually be alive?



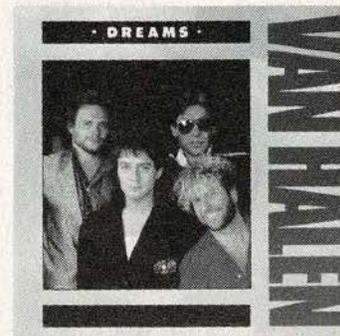
YARBROUGH AND PEOPLES 'I Wouldn't Lie' (Total Experience) The sort of band which could fill out Croydon's Fairfield Hall on a rainy Sunday night. This is a 'look in your eye when I talk to other guys' song part 169. A song for medallion men and their wives only.

SOUTHSIDE JOHNNY AND THE JUKES 'Walk Away Renée' (RCA) Groaning old rocker massacres a beautiful old song quicker than Custer's men were slaughtered at Little Big Horn. Forget this drivel and listen instead to the truly wonderful Adventures version as featured on rm's free single.

PHILIP BAILEY 'Echo My Heart' (CBS) I could have had more fun watching the traffic lights change than listening to this. A competent but utterly dull soft soul number. This man must sometimes dream of another team-up with Phil Collins.

LUTHER VANDROSS 'Give Me The Reason' (Epic) Move me Luther, groove me Luther, soothe me Luther. Oh never mind, I'll go and listen to the Van Halen single again. I think you have to wear weejun loafers and boxer shorts to fully appreciate Luther Vandross... at least, it probably helps.

HAZEL O'CONNOR AND THE ARTS FREEDOM SINGERS 'Fighting Back' (BBC Enterprises) The theme song from one of those undoubtedly very worthy BBC series to be shown soon. Hazel really hasn't grown up a lot since



'Breaking Glass', but she's fast becoming the type of professional rebel television companies love. I think I'll stick with 'Terry And June'.

IN TUA NUA 'Seven Into The Sea' (Virgin) Hey, cosmic vibes, man. Just the thing for Stonehenge and Glastonbury. They've even put in a bit of old hippy violin just like String Driven Thing used to do. From the U2 end of the Irish spectrum come In Tua Nua. Lots of frantic guitar, lots of plaintive vocals, but the basic song is a mess. Maybe stronger things will follow... then again, maybe not.

TRACIE YOUNG 'We Should Be Together' (Polydor) Poor old Trace. Her voice and personality really haven't amounted to much and they deserved better. I fear this re-promotion might have come too late. These days she sounds like a strange Alison Moyet/Madonna hybrid surrounded by special effects. I think this will only be a modest chart entry at best.

PICNIC AT THE WHITEHOUSE 'East River' (Portrait) What a horrible record this is. They look like Go West (perhaps even a bit uglier) and cough up a bizarre mix of Wham! and Hipsway using just about any instrument they can find to put through the mincer. It's a hell of a din. I'm told Picnic At The Whitehouse are very big in Europe — presumably in those areas where the inhabitants have been affected by the Chernobyl fallout.



EGE BAM YASI 'Circumstances' (Survival) Smart Alec music that sounds rather like Art Of Noise and that kind of twaddle. A year ago they would have probably signed to ZTT.

reviewed by

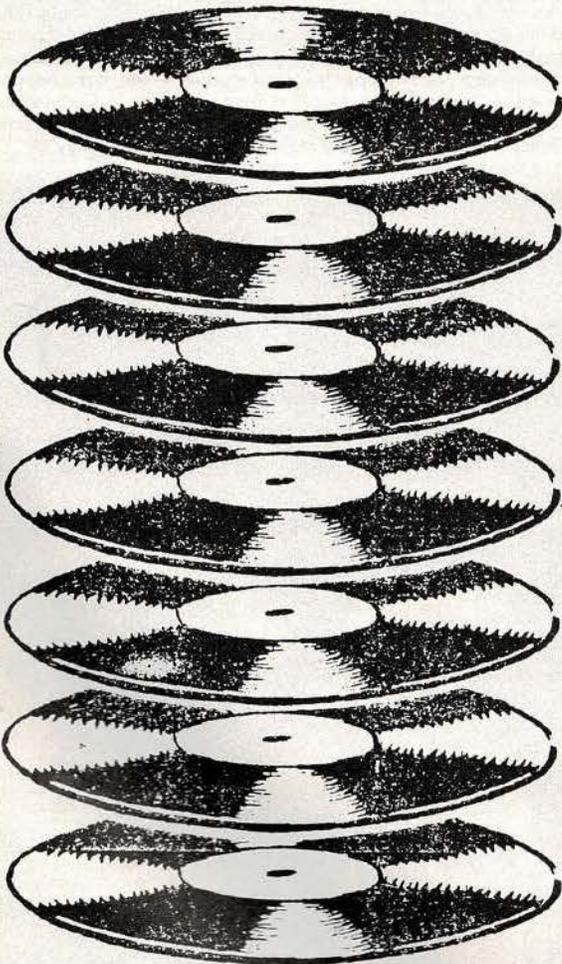


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THE PRINCE'S TRUST BIRTHDAY PARTY

STORY: BETTY PAGE PHOTOS: TONY MACLEAN

Cor — royal or what? Every conceivable form of nob was out in force at last week's gasp-a-minute Prince's Trust 10th Birthday Bash at Wembley Arena. There was yer regular Chuck and Di, plus yer rock aristocracy — werhay! The first half proved a little snore-inducing (could you stand or even sit an hour's worth of **Big Country** and **Level 42**?) but was spiced up by a brave **Suzanne Vega** doing a sweet acappella tune.

The second half was positively mega, with a superstarstudded 'band' doing a series of party pieces. **Elton John** trotted on, glittering wildly, to do 'My Song'; **Phil Collins** (who got a reception of godlike proportions) did 'In The Air Tonight', then got drum-handed for the entrance of **Howard Jones** (on keyboards), **Mark Knopfler** (on guitar), **Midge Ure** (on another guitar), **Eric Clapton** (would you believe — another guitar?), **John Isley** (on bass), and the luscious mini skirted **Tina Turner** on vocals.

She did a ripping 'Better Be Good To Me' and a duet with Eric. The punters' free party hats were flying as Midge did his single, Elt shrieked out 'I'm Still Standing' and **Sting** bobbed along to do 'Money For Nothing' with the Dire Straities. I almost understood why Princess Di started dancing.

My attention wandered to Charlie's bald patch as **Joan Armatrading**

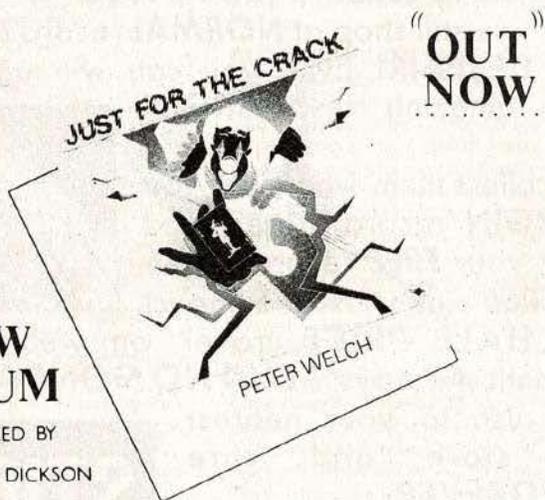


● PAULIE AND George, in immaculate designer-crumpled jackets, wow the punters with an unrehearsed duet

warbled and **Mark King** came on, but perked up as the super-exciting unannounced special guests started reeling on. Multiple orgasms ensued as **Paul Young** crooned 'Everytime You Go Away' and all of a sudden it felt like a mini Live Aid situation. Oooh, it all became an excited blur as darling **Rod Stewart** did 'Sailing', Paulie came back on with (scream) **George Michael**, and then (double gasp) along came **Rick Parfitt** and **Francis Rossi** with **Paul McCartney** for a cutesome medley of 'I Saw Her Standing There', a rock'n'roll standard and 'Get Back'. Even I was excited at the sight of a real live Beatle doing a real live Beatles song. The girl next to me was having hysterics. She couldn't believe her eyes, 'cos the finale was **Bowie** and **Jagger** doing 'Dancin' In The Street'. I observed the stage and pondered the collective worth of this bunch and how much they must cost to insure. Phew. For once, **Mike Smith** said something interesting as he announced: "You can pinch yourselves now — yes, it did happen." Considering the ensemble had only two days to rehearse (and Mr McCartney had only arrived that afternoon), I suppose it did prove that rock stars do actually have some talent to balance out their inordinately high incomes. And aren't they all getting jolly good at these charity bashes?

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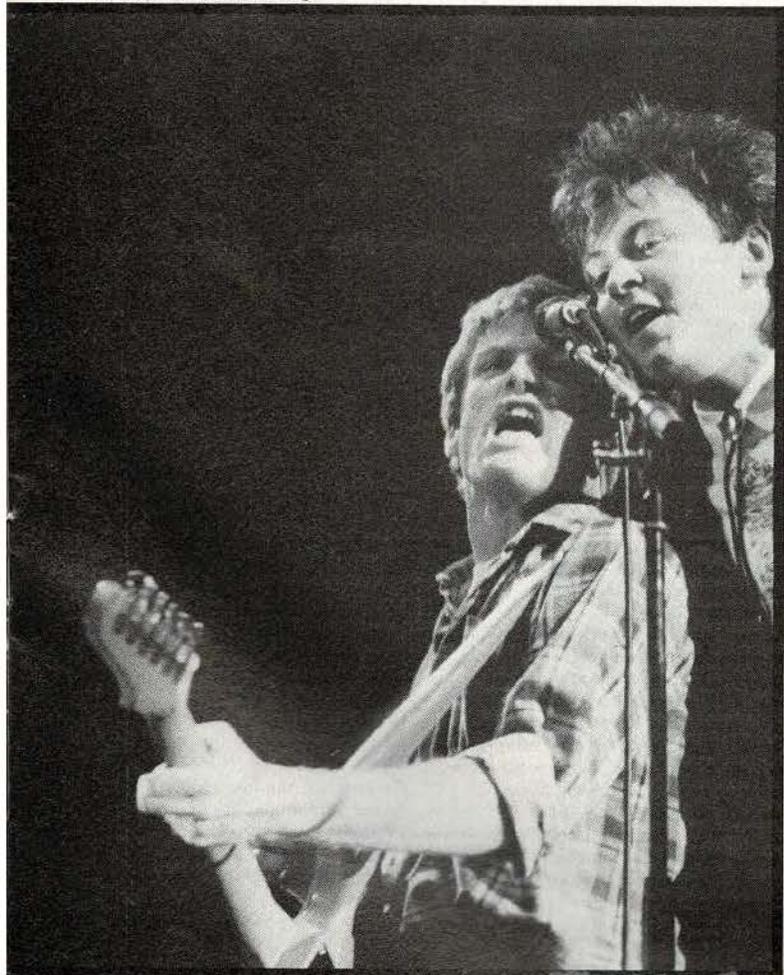
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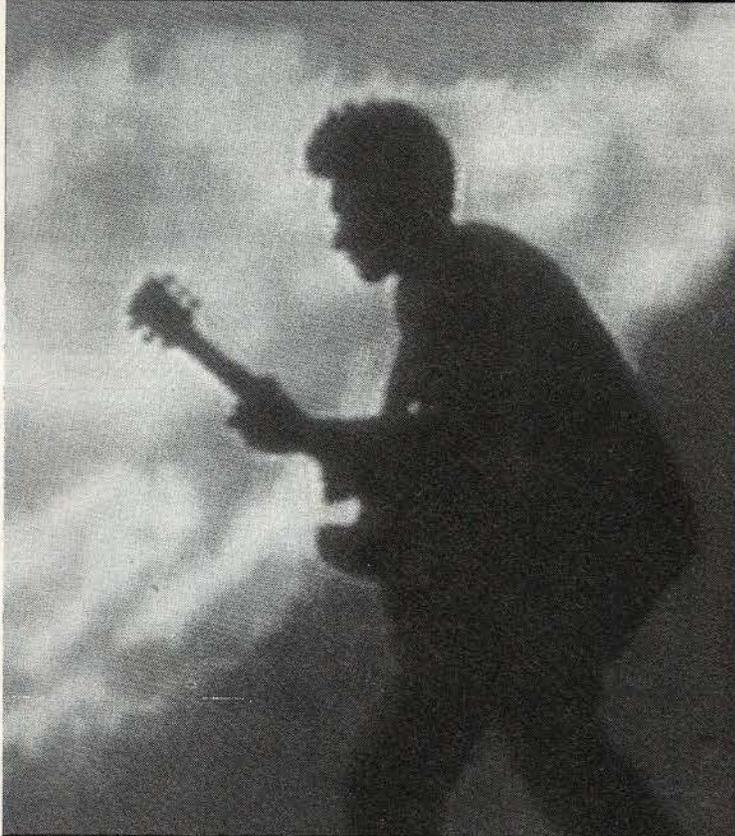


● BOWIE 'N' JAGGER (older men in expensive shirts) do a rousing 'Dancin' In the Streets'

● LOTS OF rich people! A chubby Paul McCartney gets his rocks off with Tina Turner, Bryan Adams and Paul Young



love & money



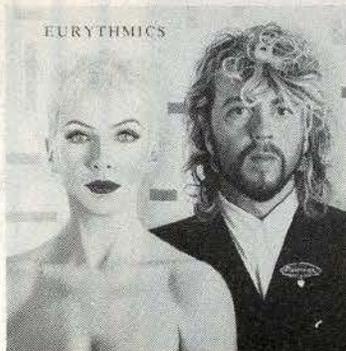
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■ ■ ■ ■ a heady brew
 ■ ■ ■ ■ stays sharp
 ■ ■ ■ ■ too gassy
 ■ ■ ■ ■ completely flat
 ■ the dregs



EURYTHMICS 'Revenge' (RCA PL71050)

I hope I won't have to eat my words again, because 'Be Yourself Tonight' did not impress me initially, and took months to worm its way into my affections. Likewise 'Revenge', on its first few playings, has failed to bowl me over. It's played, produced, written, sung with consummate skill, every song is strongly commercial and highly polished, but it still lacks that fire and hunger that made their first recordings so special. This is the album they're about to take on a massive world tour, and it shows — every track seems tailor made for playing live.

'Missionary Man' is dead bluesy, strutting its stuff with an overdose of harmonica. It's immediately apparent that Annie's voice has improved yet again, if that's possible. She still sings

with great conviction, if not with raw emotion. Her lyrics aren't so steeped in trauma, but there's still plenty of broken hearts. 'Thorn In My Side' is a jangly Sixties style number, which could be early Blondie, very American, as is 'When Tomorrow Comes'. They're equally perfectly formed, but don't touch any raw nerves: there's a distinct loss of poignancy.

Dave Stewart's presence (on guitar and vocals) is more confidently felt, and it all seems much more designed for stadiums than front rooms. It's a relief when the gentler 'The Miracle Of Love' comes, but even this one's a real lighters around the arena job, with some very Phil Manzanera-esque guitar plus an entire orchestra.

Side Two is not exactly rivetting, and I was shocked to hear 'Let's Go' and its rock'n'roll kickass boogie feel. I

never thought I'd see the day when the words 'Chevy' and 'Mexico' were used in a Eurythmics song. 'I Remember You' has some delicious harmonies, but you can keep the rest.

It's very much a logical extension of 'Be Yourself Tonight' but without that disc's more distinctive, punchy tunes. They've still got aggression, but it's finely channelled now and doesn't possess the same cutting edge as before. But ask me again in three months' time and it might be a different story. ■■■ 1/2

Betty Page

PETER MURPHY 'Should The World Fall Apart' (Beggars Banquet BEGA 69)

Now this album is what I'd call proper music! You know, real songs that you can actually sing along to, unusual and well-thought out arrangements, plus Peter Murphy singing properly for probably the first time in his career.

True, he still has a tendency to sound as if he's choking on his own arty pomposity, but by and large, his voice has matured into an immensely listenable one.

He's found his perfect foil in co-writer Howard Hughes and the two bring out the best in each other. Peter's fascination with Turkey lends a certain uniqueness to the material. He uses the ebo, for example, to add a wistful, ethereal feel. In fact, I can't remember the last time I heard instruments being used so creatively. Included too, are both his excellent covers, 'Final Solution' and 'The Light Pours Out Of Me', which are faithful yet fresh.

The lyrics sometimes get far to intense and end up coming across as self-consciously arty-farty as in 'Godsends'. Perhaps he still needs to stop putting on that old mask (as laid bare in the song 'Confessions') and loosen up his sense of his art a bit.

But no matter how many nits I care to pick, the fact remains that this album, complete with flaws, is practically transcendental. ■■■■ 1/2

Nancy Culp

STING 'Bring On The Night' (A&M BRING 1)

As an experiment, you have to admire it, but does the experiment work? The double album of the film of Professor Sting's 1985 jazz-pop coalition fuses and confuses, and ultimately floats away into the distance, leaving you a little saddened, but otherwise unmoved.

Given that the schoolmaster in Sting, the earnest, caring thinker in him, has chosen to present us with a live selection of low-profile Police songs, and tracks taken from the 'Dream Of The Blue Turtles', many of which deal with the ugliness and injustice out there in the big wide world, why does it all seem so remote?

This modern jazz, muso clutter turns all the protest and amazement into one big melancholy abstraction. Songs are stretched out into slushy jams of sibilant rhythm, and all the pearls of wisdom about the insanities of the world, from nuclear power to famine,

just fall down the cracks between the solos.

What you actually gain from this album, is an appreciation of Branford Marsalis' mournful, exotic sax playing, perhaps a rekindled affection for Sting's uniquely haunting voice, and one or two touching moments which transcend the musical diffusion.

Like someone telling you about their dreams, it's probably a lot of fun for them, but dull as turtle talk for you. ■■ 1/2

Roger Morton

DEE C LEE 'Shrine' (CBS 26915)

What was heavily hinted at on her singles is proved beyond possible doubt on her debut album — Dee C Lee will never be anything more than a competent backing singer.

The single 'See The Day' (by far the best track here), had an unsuitable appeal of sorts. The follow-up — a lacklustre cover of 'Come Hell Or Waters High' — sets the tone, for the other eight tracks present here. All delivered with that tortuous vocal delivery that has become synonymous with her recorded work.

There's a barely recognisable version of Hall and Oates' '(S)He's Gone', the token socially conscious (if unintelligible) number 'Still The Children Cry' and the new single 'Hold On'. However, one track is impossible to distinguish from the next.

This is otherwise known as the Jerry Hall syndrome — do nothing 'til you're in your mid-twenties, then become very close to someone who's extremely famous. Nice soft focus shot of her on the cover though. ■

Di Cross

VARIOUS ARTISTS 'Purveyors Of Taste — A Creation Compilation' (Creation CRE LP 0100)

The cover is awful. Scumbag taste. The sort of gesture you'd expect from a rock 'underground' grown withered and impotent on too much history and not enough blood to spill. I could leave it like that; straggly black trousered people strumming a lift on someone else's trip. I could leave it at that and my prejudices would be well sated. I could say no stars, no relevance. I could say go away Creation. And they'd laugh all the way to Bay 63.

I'll tell you something different. (1) Everything here has been done before. All those scurrying guitars (see Postcard, Fire Engines and so on), all those wistful, mournful late nights in bedsit land (see the Velvets, see, well see any baggy jumper and an English Lit degree play), all that rock on a poor diet. It's finished.

(2) It's still better than most major league stuff: see the Bodines 'Therese', Primal Scream 'Velocity Girl', Meat Whiplash 'Don't Slip Up'.

(3) This is not a bad record, it's just re-heated some of the best moments in rock 'n' roll since 1967.

(4) Is anything new ever going to happen again? ■■■■

Jim Reid

BIKKO
PATTI
 WITH GUEST MUSICIANS
THE DEP BAND

***THE DEP BAND ARE:**

MICHAEL VIRTUE NORMAN HASSAN
 EARL FALCONER JIMMY BROWN
 ALISTAIR CAMPBELL BRIAN TRAVERS

PRODUCED BY RAY PABLO FALCONER

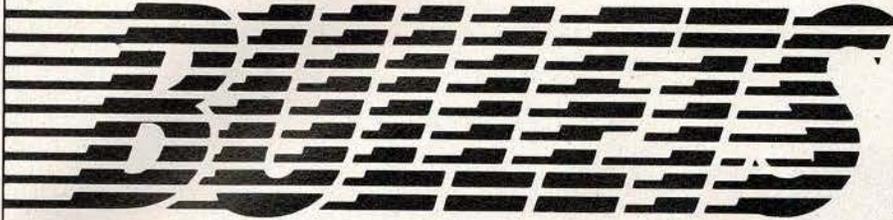
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SUBJECT TO STOCK AVAILABILITY



Photo: Tony Mattram

STORY: ROGER MORTON

Q: WHAT EXCITES THE BANGLES?

Bangles are decorative, circular things that you keep in your bedroom, and occasionally put on, to make you feel happier, brighter and janglier.

The Bangles are four girls from LA who make jangly, circular things that you keep in your bedroom and occasionally put on, to make you feel happier and brighter. Or is there much more to it than that?

Over here to support Simple Minds at Milton Keynes, and to promote the re-release of their earlier single 'Going Down To Liverpool' (written by Katrina And The Waves' Kimberley Rew), Bangles' singer Susanna Hoffs and drummer Debbi Peterson say yes ... And then again, no.

Susanna: "It's just been so great the way that 'Manic Monday' happened all over the world, because even on our first EP, we always wanted to be played on the radio. We've always thought that our music was real accessible and melodic, and that what the band was all about was something that kids could get into.

"It's really great now, to be walking down the street, and hear people singing your song. I was in the swimming pool of our hotel, and there were these six year old kids there, and they all knew 'Manic Monday', they knew the video — all about it. But, I mean, we have a real mixed audience. Friends of my parents are into the band too."

Something for everybody, in fact. Although it wasn't how it happened, these Bangles could have been dreamed up, and assembled as a CBS marketing strategy.

There's the simple, natural melodies for 'the kids'. There's the Sixties' feel of all that harmony singing — and folk rock guitar for the nostalgic over-25 album buyers. And then there's the all-girl angle. An example to the girls, and a vaguely Vogue-ish poster for the boys.

They even have the 'glamour by association' connection with Prince, for writing their first major hit 'Manic Monday'. Don't the girls ever feel that they're perhaps too consumable; too pretty and poppy, and too, er, bangly? Debbi: "Yeah, but that's only one side of the band, you see. There's a more rock side, too."

Susanna: "The next album is going to be a rock album. We're interested in

doing songs more like 'Hero Takes A Fall' on the first album."

Debbi: "We want to show people how we are when we play live, because there's a harder edge there, which hasn't really come across on the records."

Does that reflect a wish to change the way the band is seen? So far, the Bangles have in many ways confirmed people's expectations of an all-girl group, playing nice pop songs.

Debbi: "I don't think that that is necessarily true. On the last album there were songs that were not so poppy and 'nice'."

Susanna: "That idea just comes from hearing the singles on the radio. But if people come and see us live, they get a real energetic, exciting rock concert."

Debbi: "So come and see us, and we'll change people's minds."

Susanna: "I mean, we've never really been in the tradition of the old girl groups that were put together by some manager or record company."

Do you feel a responsibility to present a strong female image?

Susanna: "Not necessarily strong in a feminist way. Not necessarily tough, and cold, and hard. But we do feel that we show that if you want to do anything in this world, whether you're a boy, girl, black or white, if you try hard enough, you can do it."

A shining example to us all, then; the Bangles have undoubtedly 'done it'. Since their last visit to Britain in February, they've scored another hit on both sides of the Atlantic with 'If She Knew What She Wants', toured in the States and Japan, and just finished playing three German festivals with the hyper-famous Feargal Sharkey and soft rock stalwart James Taylor.

Susanna: "In many ways, we're still star-struck by meeting Prince, or Michael J Fox, or James Taylor. It's like you have to pinch yourself, and go, 'Are we really here, sitting next to James Taylor?' I mean, the first record I ever bought was a James Taylor record. It's almost shocking that people we've grown up idolising really like the band."

"We're going to write a song for the Monkees getting back together, and just the thought that they'd want one of our songs..."

Debbi: "...It's mind blowing."

* terminally boring early Seventies 'singer songwriter'

A: Sitting next to James Taylor* and writing songs for the Monkees

Susanna and Debbi might be starting to believe in their daydreams, but they're a long way from giving in to the seduction of their home town's healthy-wealthy lifestyle. They're a bit too busy for the beach house and the shiny car at the moment.

Susanna: "We haven't been in LA all year."

Debbi: "You go home and you think you're still in a hotel."

So what would a normal day be, in LA?

Susanna: "We're pretty much work-

ing our efforts as a surprisingly bright kaleidoscope of writers, and listening to their forthcoming album, 'The Greatest Story Ever Told', only serves to confirm this.

The band's supporters obviously appreciate this diversity, but it makes for a hell of a job when it comes to trying to write about it. Journalists have usually tried to hoist all kinds of musical categories on their heads. But it is a perplexing, and ultimately a pointless, task.

Debbi: "There's a vigour there, and a Celtic feel to Mark's music that brings to mind Richard Jobson in his Skids club days. Lyrically, they frequently concern themselves with feelings and communication with people", but the generalisations must end. They can be slow and melodic, in a Doors kind of a way ('Warm

It Susanna and Debbi's fears about their imminent trip to Scandinavia are borne out, they won't be in need of a tanning salon anyway.

Susanna: "We've heard the radiation from the nuclear accident is still really bad over there."

Debbi: "That's right. We're going to glow. We won't have to use any lights on stage... We'll be the Glowing Bangles!"

Susanna: "But it is frightening. It just shows you how bad a war would be."

Would you ever consider writing a song about something like that?

Susanna: "We're more inclined to write songs about personal relationships, but it's definitely a possibility. We've talked about singing the Dylan song 'The Chimes Of Freedom' which is about nuclear war, and it's a very moving song. Great for harmony singing, too."

Of all the guitar bands that emerged from the 1982 LA club scene, the Bangles have taken their baubles and beads of bright pop the furthest. But now that they're starting to move into the stadium league, has their initial enthusiasm diminished? Has it just become a showbiz job?

Susanna: "It never used to seem like a job, because we always had such a passion and a dream that this was what we wanted. We never even thought of getting paid for it. But we've realised that in many ways it is a job." Debbi: "The worst part's having to get up early."

Susanna: "And lack of privacy sometimes. Lack of peace of mind to just be with your friends at home, and do nothing."

What do you do with boyfriends when you go on tour?

Susanna: "Well, we wish we could take

Debbi: "I

Debbi: "I mean, I came to music after first wanting to be an actress, and then a dancer. With those sort of things, you can't even do it if you don't get the part. With rock'n'roll, you call the shots, you write the script, design the costumes. You're everything. And it's just such a fun, free, rebellious art form."

Susanna: "Yeah, I think it's great. I mean, I came to music after first wanting to be an actress, and then a dancer. With those sort of things, you can't even do it if you don't get the part. With rock'n'roll, you call the shots, you write the script, design the costumes. You're everything. And it's just such a fun, free, rebellious art form."

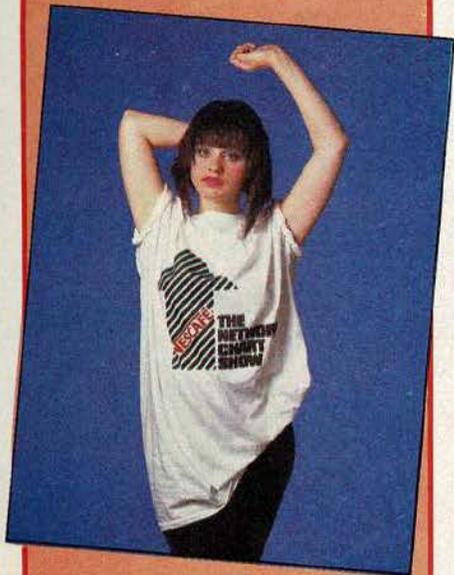
The Bangles, then: rock and roll taking a long, mascara-blurred look back over a bare shoulder to a half-remembered era of natural, ringing harmony pop.

Debbi: "It's just so great listening to that stuff from the Sixties, because you grew up listening to it as little kids. You hear it 10 or 20 years later, and you remember little childhood things. You remember singing it at five years old, out in the back yard."

On the way home, three girls pass by clutching a tape machine, and singing along to 'Manic Monday' at the tops of their voices. Little girls know all about bangly things — without having to be told.



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All you do is complete the chart record titles, and fill in your name, address and age below:

...les' singer Susanna Hoffs and her Debbi Peterson say yes ... when again, no.

Susanna: "It's just been so great that 'Manic Monday' happened over the world, because even on our first EP, we always wanted to be heard on the radio. We've always felt that our music was real accessible and melodic, and that what we did was all about something that could get into people's hearts."

Debbi: "It's really great now, to be walking down the street, and hear people sing our song. I was in the swimming

and 'nice'."

Susanna: "That idea just comes from hearing the singles on the radio. But when people come and see us live, they get a real energetic, exciting rock concert."

Debbi: "So come and see us, and we can change people's minds."

Susanna: "I mean, we've never really been in the tradition of the old girl groups that were put together by some manager or record company."

Do you feel a responsibility to present a strong female image?

Susanna: "Not necessarily strong in a feminist way. Not necessarily tough

Every triple entrant w COMPETITION RULES

First correct entries drawn will be the winners. No cash in lieu of prizes. No entrant will win more than one prize. No responsibility accepted for lost, damaged or illegible entries. No correspondence will be entered into. Closing date August 1st 1986. Winners will be notified by post by September 1st 1986. Allow 3 - 6 weeks for Frappé shakes. Applications on plain paper, or photocopies accepted.



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2

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Chart Show sweat-shirts for the runners-up.

Unravel the anagrams to find the titles of three recent chart hits.

efforts as 'a surprisingly bright kaleidoscope of', and listening to their forthcoming album, 'The latest Story Ever Told', only serves to confirm this. The band's supporters obviously appreciate this diversity, but it makes for a hell of a job when it comes to trying to write about it. Journalists have often tried to hoist all kinds of musical categories on the band. But it is a perplexing, and ultimately a thankless, task.

There's a vigour there, and a Celtic feel to Mark's music that brings to mind Richard Jobson in his Skids days. Lyrically, they frequently concern themselves with 'feelings and communication with people', but the generalisations must end. They can be slow and melodic, in a Doors kind of a way ('Warm

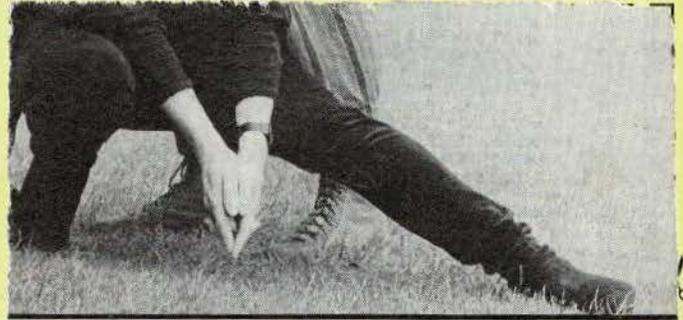
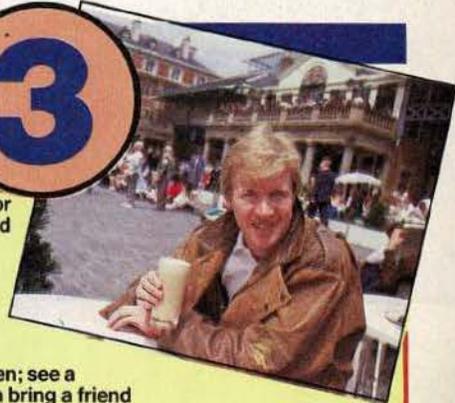
... watch to a bright, brassy sound, as on their ... backwards. And if you



3

WIN a week-end in London

Be our guest in London for the weekend! Meet David Jensen at Capital Radio and watch the Nescafé sponsored Network Chart Show being produced; collect the top thirty singles of the week; enjoy lunch in Covent Garden; see a top West End show. You can bring a friend and you'll stay at the Holiday Inn in Chelsea. Answer these simple questions and complete the coupon below:



it does!"

Mark: "He's not as stupid as he looks, is he? It's

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wouldn't use that shot," she pleads, "would you?"
 It's still hard to believe that these three individuals are brothers. Bass player Mark is the oldest, and the most extrovert. He looks like a raffish character from 'Treasure Island', with maybe a touch of King William III thrown in, and he declares that he "almost fell in love" with a young lady who had just passed by. His earthy Scottish accent was the cause of a few furrowed brows during the concert earlier, and he laughs very, very loudly.

Jim plays everything from guitar to recorder and cello. He used to be a music teacher, and three years at a London college have left him well-spoken and the most detached of the three, unlike Des, the youngest brother, who comes across as something of a Brummie wide boy. He is given to propping his elbow out of the tour van's window and making indecent remarks to members of the fairer sex; skills which he picked up during his apprenticeship as a gas fitter. Des opts out of the interview, preferring to play pool with the road crew instead.

There is another member of the family who features heavily in the lads' conversation — Mr Morris Senior. Thanks to him, the boys grew up listening to Buddy Holly and the Rolling Stones, and his continued interest in music is still something of an inspiration.

Mark: "He likes lots of Scottish bands, like the Jesus And Mary Chain. The first time he saw them on telly, he thought they were great. He comes to see us loads of times. He's very inconspicuous, he just gets on someone's shoulders down at the front."

Jim: "The best was when we got the video back for 'She Knows'; the whole street got to see it. Like Jimmy from across the street, he sits down and watches it, and my dad's got it on at full volume. They all got to see it even before the record was released."

Mark: "He still likes noisy bands, too; he doesn't like them when they're quiet."

Dad spent his younger days working down the pit, and 'nice'.

Susanna: "That idea just comes hearing the singles on the radio. people come and see us live, they a real energetic, exciting rock concert."

Debbi: "So come and see us, and change people's minds."

Susanna: "I mean, we've never been in the tradition of the old groups that were put together by a manager or record company."

Do you feel a responsibility to send a strong female image?
 Susanna: "Not necessarily."

This might sound corny, but there's a lot of caring involved in all the aspects of this band. There's the family connections, and there's the affinity that they still have with Cannock. The band's third single, 'Day For Night', might have been an attack on the small town creed and the pressure to conform, but what they are also keen to stress is the strength that can come from a close-knit community.

LAUGHING ALL

THE BALAAM

TYou can own one of these crazy, extra, extra large Network Chart Show T-shirts for just £2.99.

Yes There are dozens of different ways to wear them, and they are great for parties and discos.

You can wear them over trousers or

wacky, etc. And what's more, the Balaam brothers have a daddy who's really 'into' Jesus And Mary Chain. And... read on, sperm people.

Your leader: **Stuart Bailie**

Your photographer:

Patrick 'Answer Machine' Quigly

Angel, but you know that this might only add to the confusion. So let's just have a laugh instead.

In the past, a Balaam photograph has given the impression that they'd just had a visit from the taxidermist, but thankfully, they're a lot more lively now. Jim might be gallantly sucking in those cheeks, but Des is all for standing on his head, and Mark has decided that he's going to camp it up wildly. When he settles for a pout and a mincing teapot pose, their press officer looks to the heavens in dismay. "You

with Liverpool (with...
 and The Waves' Kimberley Rew),
 singles' singer Susanna Hoffs and
 member Debbi Peterson say yes ...
 and then again, no.

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rapport between the band and their audience, and is actually celebrated in one of their older songs, 'Friends And Family'. Jim explains the idea they were trying to convey there.

Jim: "That song really describes a period in the band's life. We were in the fortunate position where we had built up a good relationship with the people who had come to see us. A lot of them followed us from town to town, and it was like a little family. Everyone shared in the same experiences."

Mark: "I think that was when we started getting almost like a hippy connection, because it wasn't like our normal following. At some of our gigs now, it's a bit rough, but then there were a lot of kids who were pissed off with that sort of thing. I remember at some gigs none of them used to wear shoes and stuff, just to make a point, you know. And 'Family And Friends' became a theme tune for that time."

"We formed the band to be an alternative to the present cult thing. We used to go and see all the cult bands, and we got sick of seeing the whole tribal bit, all that machismo. So we took the piss; there were all these big names with followings, and we called ours the Sperm Bank."

By way of a thank you to the Sperm Bank and to promoters who originally helped them out, Balaam have just set up a tour of small clubs, which will be advertised solely through the band's information service. And while they are now signed to a major record company, they have kept their old indie label, Chapter 22, as a platform for promising bands. At present, they are working with the Wild Flowers and the Mission, whose single 'Serpent's Kiss' has been the second Chapter 22 record to break into the national charts.

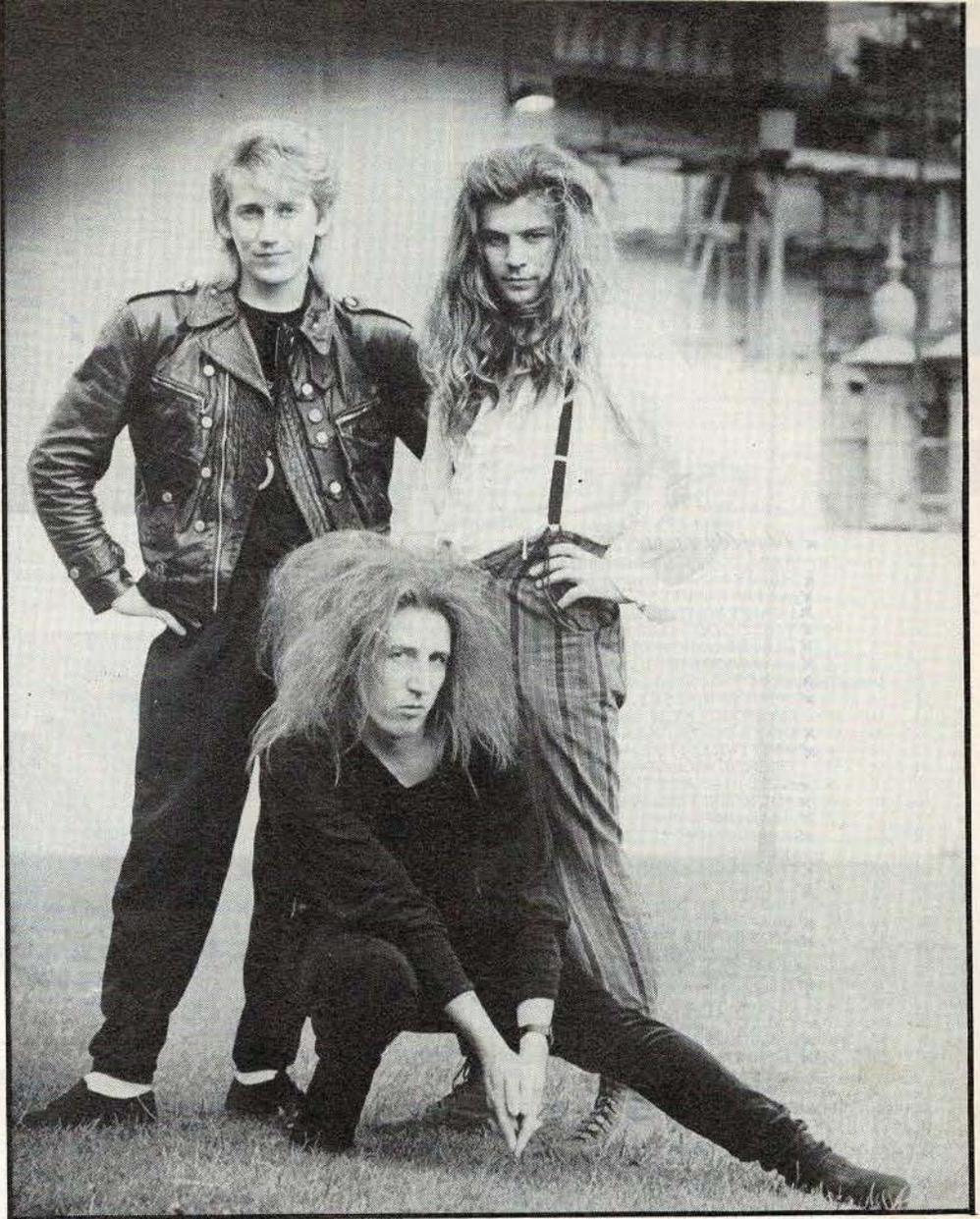
Which brings us finally to the most important, but also the most problematic, part of the Balaam set-up. The music. Three months ago, **rm** aptly described their efforts as 'a surprisingly bright kaleidoscope of pop', and listening to their forthcoming album, 'The Greatest Story Ever Told', only serves to confirm this.

The band's supporters obviously appreciate this diversity, but it makes for a hell of a job when it comes to trying to write about it. Journalists have vainly tried to hoist all kinds of musical categories on the trio. But it is a perplexing, and ultimately a hopeless, task.

There's a vigour there, and a Celtic feel to Mark's voice that brings to mind Richard Jobson in his Skids days. Lyrically, they frequently concern themselves with 'feelings and communication with people', but here the generalisations must end. They can be slow and hypnotic, in a Doors kind of a way ('Warm Again'), or switch to a bright, brassy sound, as on their latest single, 'Slow Down'. And then there's a deadly serious track in 'The Wave', which splices together news reports of the Chernobyl nuclear disaster. Mark, can you help me out, please?

"The music scene at the moment's all over the place, and we're just a reflection of that, I suppose."

"A lot of people reckoned our first single sounded Tibetan. Then with the second one, 'Love Me', someone said that it sounded like it was being played



backwards. And if you listen to it, it does!"

'Nothing There At All' sounds a bit like Rod Stewart's 'Maggie May'.

Jim: "Yeah, it does... a bit."

Mark (howling with laughter): "Every time we played it in the studio, Des kept singing on or the top, 'Wake up Maggie, I think...' And I thought, hold on, no it doesn't!"

Jim: "I didn't think so when I wrote it, but when Des started singing it, I realised."

Mark: "He's not as stupid as he looks, is he? It's funny, that, I heard Rod Stewart doing 'Tonight's The Night' on the radio today."

Jim: "I was at school in Sixth Form when that song was on the go. And there was this one girl that I really liked, and she said that was her favourite song. So I thought, oh God, I've got to learn this song. So I did, and I came back and said, 'Hey, I can play this for you.' But she wasn't impressed at all. I was heartbroken."

NEW SINGLE on 7" + EXTENDED 12"

PICNIC AT THE
WHITEHOUSE

W/E JULY 5, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 COMPACT DISCS
 MUSIC VIDEO

CHARTS

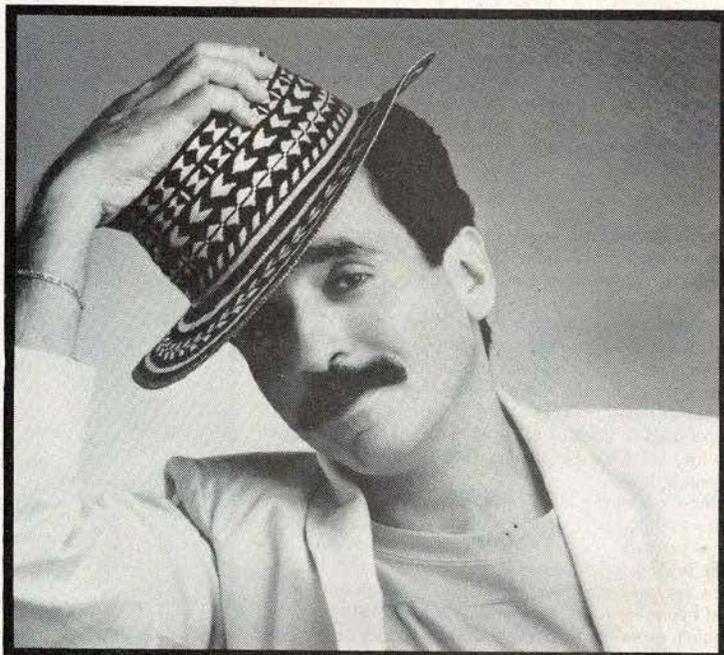
GALLUP UK SINGLES

1	1	3	X THE EDGE OF HEAVEN, Wham!, Epic
2	13	2	PAPA DON'T PREACH, Madonna, Sire
3	3	5	X HAPPY HOUR, Housemartins, Go! Discs
4	7	6	X MY FAVOURITE WASTE OF TIME, Owen Paul, Epic
5	2	7	X I CAN'T WAIT, Nu Shooz, Atlantic
6	5	6	X TOO GOOD TO BE FORGOTTEN, Amazulu, Island
7	6	4	X HUNTING HIGH AND LOW, A-Ha, Warner Bros
8	8	5	X NEW BEGINNING (MAMBA SEYRA), Bucks Fizz, Polydor
9	15	6	X VENUS, Bananarama, London
10	4	9	X SPIRIT IN THE SKY, Doctor And The Medics, IRS
11	11	7	CAN'T GET BY WITHOUT YOU, Real Thing, PRT
12	24	2	X DO YA DO YA (WANNA PLEASE ME), Samantha Fox, Jive
13	12	6	X AMITYVILLE (THE HOUSE ON THE HILL), Lovebug Starski, Epic
14	14	3	FRIENDS WILL BE FRIENDS, Queen, EMI
15	9	8	X HOLDING BACK THE YEARS, Simply Red, Elektra
16	10	9	X ADDICTED TO LOVE, Robert Palmer, Island
17	29	2	X HEADLINES, Midnight Star, Solar
18	31	2	X (BANG ZOOM) LET'S GO GO, Real Roxanne/Hitman Howie Tee, Cooltempo
19	26	5	X IT'S TERRIBLE BEING IN LOVE, Claire and Friends, BBC
20	16	8	X BAD BOY, Miami Sound Machine, Epic
21	19	6	NASTY, Janet Jackson, A&M
22	18	11	X SLEDGEHAMMER, Peter Gabriel, Virgin
23	30	6	X LET'S GO ALL THE WAY, Sly Fox, Capitol
24	17	6	X VIENNA CALIVING, Falco, A&M
25	21	3	X UNDERGROUND, David Bowie, EMI America
26	38	3	X PARANOIMIA, Art of Noise with Max Headroom, China
27	32	2	I CAN'T STOP, Gary Numan, Numa
28	27	5	X CALL OF THE WILD, Midge Ure, Chrysalis
29	37	4	X BRILLIANT MIND, Furniture, Stiff
30	20	6	X OPPORTUNITIES (LET'S MAKE LOTS OF MONEY), Pet Shop Boys, Parlophone
31	23	6	INVISIBLE TOUCH, Genesis, Virgin
32	25	10	X ON MY OWN, Patti LaBelle/Michael McDonald, MCA
33	22	10	SET ME FREE, Jaki Graham, EMI
34	28	3	X THE TEACHER, Big Country, Mercury
35	43	5	X LEFT OF CENTER, Suzanne Vega, A&M
36	34	6	JUMP BACK (SET ME FREE), Dhar Braxton, Fourth & Broadway
37	44	2	LEVI STUBBS' TEARS, Billy Bragg, Go! Discos
38	66	2	X HIGHER LOVE, Steve Winwood, Island
39	49	6	X THE PROMISE YOU MADE, Cock Robin, CBS
40	45	3	X ROSES, Haywoode, CBS
41	33	11	X LESSONS IN LOVE, Level 42, Polydor
42	36	9	X THE CHICKEN SONG/A NICE SOUTH AFRICAN, Spitting Image, Virgin
43	52	3	LIKE I LIKE IT, Aurra, 10 Records
44	35	4	X WHEN TOMORROW COMES, Eurythmics, RCA
45	47	3	AZTEC LIGHTNING (WORLD CUP THEME), Heads, BBC
46	56	2	WHERE YOU GONNA BE TONIGHT, Willie Collins, Capitol
47	—	1	TELL ME TOMORROW, Princess, Supreme SUPE106
48	61	2	SET FIRE TO ME, Willie Colon, A&M
49	60	2	DON'T LET LOVE GET YOU DOWN, Archie Bell And The Drells, Portrait
50	48	3	AZTEC GOLD (ITV WORLD CUP THEME), Silsoe, CBS
51	—	1	SMILE, Audrey Hall, German DG15
52	73	2	SO MACHO, Sinitta, Fanfare
53	40	10	SINFUL, Peter Wyllie, MDM
54	53	4	JOE 90 THEME ('86 DANCE MIX), Barry Gray Orchestra, PRT
55	41	6	EVERYBODY WANTS TO RUN THE WORLD, Tears for Fears, Mercury
56	39	7	MINE ALL MINE/PARTY FREAK, Cashflow, Club
57	—	1	CAMOUFLAGE, Stan Ridgway, IRS IRM114
58	68	2	LISTEN LIKE THIEVES, INXS, Mercury
59	—	1	BORROWED LOVE, SOS Band, Tabu A7241
60	69	2	WHO'S JOHNNY, El DeBarge, Gordy
61	57	4	STAY A LITTLE WHILE CHILD, Loose Ends, Virgin
62	51	3	FOOLIN' YOURSELF, Paul Hardcastle, Chrysalis
63	—	1	I WOULDN'T LIE, Yarbrough And Peoples, Total Experience FB49841
64	42	5	MEDICINE SHOW, Big Audio Dynamite, CBS
65	50	4	MOUNTAINS, Prince and the Revolution, Paisley Park
66	—	1	(SOLUTION TO) THE PROBLEM, Masquerade, Streetwave KHAN67
67	—	1	DEAF FOREVER, Motorhead, GWR GWR2
68	46	5	21ST CENTURY BOY, Sigue Sigue Sputnik, Parlophone
69	—	1	LOVE TOUCH (FROM LEGAL EAGLES), Rod Stewart, Warner Bros W8668
70	54	14	WHY CAN'T THIS BE LOVE, Van Halen, Warner Bros
71	—	1	GOING DOWN TO LIVERPOOL, Bangles, Geffen A7255
72	65	11	LIVE TO TELL, Madonna, Sire
73	62	13	X THERE'LL BE SAD SONGS (TO MAKE YOU CRY), Billy Ocean, Jive
74	—	1	SUN STREET, Katrina And The Waves, Capitol CL407
75	58	5	A WOMAN'S STORY, Marc Almond, Some Bizzare

THE NEXT TWENTY FIVE

76	—	THE LADY IN RED, Chris De Burgh, A&M AM331
76	—	NOTHIN' AT ALL, Heart, Capitol CL406
78	75	ON THE BEACH, Chris Rea, Magnet
79	—	IN THE SPRINGTIME, Maxi Priest, 10 Records TEN127
80	77	I FOUND LOVIN', Fatback Band, Important
81	—	LONELY NIGHT, Magnum, Polydor-POSP798
82	86	THE BEST OF TIMES, Perry Como, RCA
83	89	SECRET SEPARATION, Fixx, MCA
84	—	WHAT'S THE COLOUR OF MONEY, Hollywood Beyond, WEA YZ76
85	—	X ROCK LOBSTER, B52's, Island BFT1
86	—	X WHO MADE WHO, AC/DC, Atlantic A9425
87	—	CALLING ALL THE HEROES, It Bites, Virgin VS872
88	—	GREATEST LOVE OF ALL, Whitney House, Arista ARIST658
89	85	TEARS, Chameleons, Geffen
90	—	GALVESTON BAY, Lonnie Hill, 10 Records TEN111
91	—	NO CONVERSATION, View From The Hill, EMI EMI5565
92	—	PRECIOUS LITTLE DIAMOND, Fox The Fox, Epic A6911
93	—	X DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin VS749
94	91	HOME (IS WHERE THE HEART IS), Drum Theatre, Epic
95	—	WE'VE GOT THE LOVE, Jersey Artists For Mankind '86, Arista JAMI
96	—	PUSH COMES TO SHOVE, Freddie McGregor, Real Authentic RAS7016
97	90	X WHEN THE GOING GETS TOUGH, Billy Ocean, Jive
98	80	SLOW DOWN, Balaam And The Angel, Virgin
99	—	HAUL AND PULL UP, Aswad, Simba SIM103
100	—	STOP ME FROM STARTING THIS FEELING, Lou Rawls, Epic A7263

UK SINGLES 48, UK 12 INCHERS 20



GALLUP UK ALBUMS

1	1	3	INVISIBLE TOUCH, Genesis, Virgin
2	3	4	A KIND OF MAGIC, Queen, EMI
3	—	1	LONDON O HULL 4, Housemartins, Go! Discs, AGOLP7
4	5	18	PICTURE BOOK, Simply Red, Elektra
5	4	6	SO, Peter Gabriel, Virgin
6	2	2	THE QUEEN IS DEAD, Smiths, Rough Trade
7	—	1	EVERY BEAT OF MY HEART, Rod Stewart, Warner Bros WX53
8	7	59	BROTHERS IN ARMS, Dire Straits, Vertigo
9	6	35	HUNTING HIGH AND LOW, A-Ha, Warner Bros
10	8	11	STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music, EG
11	19	13	SUZANNE VEGA, Suzanne Vega, A&M
12	11	30	WHITNEY HOUSTON, Whitney Houston, Arista
13	9	7	MOONLIGHT SHADOWS, Shadows, ProTV
14	13	5	INTO THE LIGHT, Chris De Burgh, A&M
15	10	14	PLEASE, Pet Shop Boys, Parlophone
16	12	8	LOVE ZONE, Billy Ocean, Jive
17	18	36	ONCE UPON A TIME, Simple Minds, Virgin
18	17	37	WORLD MACHINE, Level 42, Polydor
19	16	2	BRING ON THE NIGHT, Sting, A&M
20	15	6	STANDING ON A BEACH — THE SINGLES, Cure, Fiction
21	14	11	THE MAN AND HIS MUSIC, Sam Cooke, RCA
22	—	1	INTERMISSION, Dio, Vertigo VERB40
23	26	156	QUEEN GREATEST HITS, Queen, EMI
24	20	7	RIPTIDE, Robert Palmer, Island
25	21	65	GO WEST/BANGS AND CRASHES, Go West, Chrysalis
26	49	2	DANCE HITS VOL 2, Various, Towerbell
27	22	11	ON THE BEACH, Chris Rea, Magnet
28	23	71	NO JACKET REQUIRED, Phil Collins, Virgin
29	27	11	CONTROL, Janet Jackson, A&M
30	25	5	UP FRONT I, Various, Serious
31	36	13	THE GREATEST HITS, Shalamar, Stylus
32	43	4	POOLSIDE, Nu Shooz, Atlantic
33	32	6	FALCO 3, Falco, A&M
34	29	15	HITS 4, Various, CBS/WEA/RCA

35	24	5	WHO MADE WHO, AC/DC, Atlantic
36	58	8	PRINCESS, Princess, Supreme
37	42	85	LIKE A VIRGIN, Madonna, Sire
38	—	1	LABYRINTH ORIGINAL SOUNDTRACK, David Bowie/Trevor Jones, EMI America AML3104
39	28	2	STREETSONDS HIP HOP ELECTRO 12, Various, StreetSounds
40	37	8	LET'S HEAR IT FROM THE GIRLS, Various, Stylus
41	44	81	ALCHEMY, Dire Straits, Vertigo
42	—	1	HEADLINES, Midnight Star, Solar MCF3322
43	30	16	THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS
44	45	21	WELCOME TO THE REAL WORLD, Mr Mister, RCA
45	34	9	THE COLLECTION, Earth Wind And Fire, K-Tel
46	—	1	BLUE SKIES, Kiri Te Kanawa/Nelson Riddle, London KTKT1
47	35	70	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
48	46	7	WINNER IN YOU, Patti Labelle, MCA
49	40	27	LUXURY OF LIFE, Five Star, Tent
50	52	54	LITTLE CREATURES, Talking Heads, EMI
51	31	3	LAUGHING AT THE PIECES, Doctor And The Medics, IRS
52	38	14	5150, Van Halen, Warner Bros
53	47	61	BE YOURSELF TONIGHT, Eurythmics, RCA
54	39	10	GREATEST HITS, Marvin Gaye, Telstar
55	33	2	CASHFLOW, Cashflow, Club
56	41	8	SISTERS ARE DOIN' IT, Various, Towerbell
57	—	1	SPARKLE IN THE RAIN, Simple Minds, Virgin V2300
58	—	1	FANTASTIC, Wham!, Innervision IVL25328
59	—	1	RAP IT UP — RAP'S GREATEST HITS, Various, K-Tel, NE1324
60	96	2	MAKE IT BIG, Wham! Epic
61	51	41	HOUNDS OF LOVE, Kate Bush, EMI
62	48	3	LEGEND, Bob Marley And The Wailers, Island
63	57	54	THE DREAM OF THE BLUE TURTLES, Sting, A&M
64	63	4	EMERSON LAKE AND POWELL, Emerson Lake And Powell, Polydor
65	—	1	THIS IS THE SEA, Waterboys, Ensign ENCLS
66	69	108	BORN IN THE USA, Bruce Springsteen, CBS
67	76	7	PRIVATE DANCER, Tina Turner, Capitol
68	—	1	TELLY HITS 2, Various, Stylus/BBC BBSR616
69	—	1	NEW GOLD DREAM, Simple Minds, Virgin V2230
70	62	136	UNDER A BLOOD RED SKY, U2, Island
71	59	71	RECKLESS, Bryan Adams, A&M
72	50	28	LOVE OVER GOLD, Dire Straits, Vertigo
73	84	2	DISCO BEACH PARTY, Various, Stylus
74	75	28	MAKING MOVIES, Dire Straits, Vertigo
75	85	2	THE FIRST ALBUM, Madonna, Sire
76	74	3	THE UNFORGETTABLE FIRE, U2, Island
77	88	13	PARADE, Prince And The Revolution, Warner Bros
78	68	8	SANDS OF TIME, SOS Band, Tabu
79	55	19	RUMOURS, Fleetwood Mac, Warner Bros
80	54	2	REBEL MUSIC, Bob Marley And The Wailers, Island
81	60	19	THE COLOUR OF SPRING, Talk Talk, EMI
82	70	13	RENDEZVOUS, Jean Michel Jarre, Polydor
83	56	12	AFTERBURNER, ZZ Top, Warner Bros
84	66	5	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin
85	53	12	HIPSWAY, Hipsway, Mercury
86	—	1	PROMISE, Sade, Epic EPC86318
87	92	4	CAN'T SLOW DOWN, Lionel Richie, Motown
88	87	5	MATT BIANCO, Matt Bianco, WEA
89	77	2	HEART, Heart, Capitol
90	100	56	FACE VALUE, Phil Collins, Virgin
91	—	1	DIAMOND LIFE, Sade, Epic EPC26044
92	97	3	IN VISIBLE SILENCE, Art Of Noise, China
93	—	1	RAPTURE, Anita Baker, Elektra EKT37
94	—	1	HELLO, I MUST BE GOING, Phil Collins, Virgin V2252
95	86	8	HOME AND ABROAD, Style Council, Polydor
96	72	6	LEGEND, Clannad, RCA
97	71	2	TO THE TOP, Aswad, Simba
98	—	1	ELIMINATOR, ZZ Top, Warner Bros W3774
99	—	1	TWO'S COMPANY, Various, Towerbell TVLP12
100	—	1	HEART TO HEART, Various, K-Tel NE1318

T W E L V E I N C H

1	2	THE EDGE OF HEAVEN, Wham!, Epic
2	1	I CAN'T WAIT, Nu Shooz, Atlantic
3	—	PAPADON'T PREACH, Madonna, Sire/WEA
4	4	HAPPY HOUR, Housemartins, Gol Discs
5	5	HEADLINES, Midnight Star, Solar
6	6	(BANG ZOOM) LET'S GO GO/HOWIE'S TEED, Real Roxanne/Hitman Howie Tee, Cooltempo

7	3	HUNTING HIGH AND LOW, A-Ha, Warner Bros
8	20	MY FAVOURITE WASTE OF TIME, Owen Paul, Epic
9	7	AMITYVILLE (THE HOUSE ON THE HILL), Lovebug Starski, Epic
10	—	VENUS, Bananarama, London/Pro/Pol
11	9	TOO GOOD TO BE FORGOTTEN, Amazulu, Island
12	8	NEW BEGINNING (MAMBA SEYRA), Bucks Fizz, Polydor
13	10	CAN'T GET BY WITHOUT YOU, Real Thing, PRT
14	11	HOLDING BACK THE YEARS, Simply Red, Elektra
15	16	I CAN'T STOP, Gary Numan, Numa
16	14	JUMP BACK (SET ME FREE), Dhar Braxton, Fourth & Broadway
17	12	ADDICTED TO LOVE, Robert Palmer, Island
18	—	PARANOIMIA, Art Of Noise with Max Headroom, China, Chrysalis/Pol
19	18	NASTY, Janet Jackson, A&M
20	—	SET FIRE TO ME, Willie Colon, A&M/Pol

M U S I C V I D E O

1	6	THE HAIR OF THE HOUND, Kate Bush, PMI
2	19	1982-1986 THE VIDEOS, Marillion, PMI
3	1	BROTHERS IN ARMS — THE VIDEO SINGLES, Dire Straits, Polygram
4	—	GREATEST HITS, Bucks Fizz, RCA/Columbia
5	—	I CAN'T WAIT, Stevie Nicks, RCA/Columbia
6	3	STARING AT THE SEA — THE IMAGES, the Cure, Palace/PVG
7	—	VIDEOS, Public Image Ltd, Palace/PVG
8	4	LIVE IN RIO, Queen, PMI
9	2	NO TICKET REQUIRED, Phil Collins, WEA Music
10	10	ALCHEMY LIVE, Dire Straits, Channel 5
11	7	STOP MAKING SENSE, Talking Heads, Palace/PMI
12	12	CLIFF RICHARD AND THE SHADOWS AT THE LONDON PALLADIUM, Video Collection
13	—	GREATEST FLIX, Queen, PMI
14	8	THE SINGLE FILE, Kate Bush, PMI
15	5	THE VIRGIN TOUR, Madonna, WEA Music
16	—	SO EXCITED, Pointer Sisters, RCA/Columbia
17	9	THE KIDS ARE ALRIGHT, the Who, Channel 5
18	17	THE VIDEO, Wham!, CBS/Fox
19	20	LUXURY OF LIFE VIDEO SELECTION, Five Star, RCA/Columbia
20	—	FEARGAL SHARKEY, Feargal Sharkey, Virgin/PVG

Compiled by Spotlight Research

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

1	1	INVISIBLE TOUCH, Genesis, Virgin
2	2	SO, Peter Gabriel, Virgin
3	3	STREET LIFE, Bryan Ferry/Roxy Music, EG/Polydor
4	4	BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
5	5	PLEASE, Pet Shop Boys, Parlophone
6	6	RIPTIDE, Robert Palmer, Island
7	12	PICTURE BOOK, Simply Red, Elektra
8	7	STARING AT THE SEA, the Cure, Fiction
9	8	MOONLIGHT SHADOWS, the Shadows, Polydor
10	10	GREATEST HITS, Queen, EMI
11	11	THE FINAL CUT, Pink Floyd, Harvest
12	9	INTO THE LIGHT, Chris De Burgh, A&M
13	13	WORLD MACHINE, Level 42, Polydor
14	16	WHITNEY HOUSTON, Whitney Houston, Mercury/Phonogram
15	—	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
16	14	HOUNDS OF LOVE, Kate Bush, EMI
17	15	HUNTING HIGH AND LOW, A-ha, Warner Bros
18	17	NO JACKET REQUIRED, Phil Collins, Virgin
19	—	LEGEND, Bob Marley & The Wailers, Island
20	—	BE YOURSELF TONIGHT, Eurythmics, RCA

Compiled by Spotlight Research

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



● **RANDY CRAWFORD:** Target of a thousand impressionists, most accurately and cruelly Lenny Henry. But she has her admirers too. Bette Midler, no mean vocalist herself, once told a startled Randy: "I'd give my left tit to sing like you". AJ makes no such pledges, but seems quite impressed anyway.

● It's his first album in two years, and comes shortly after the brief and unspectacular chart career of its first single, 'Love Touch', but 'Every Beat Of My Heart' is the 12th consecutive album of new **Rod Stewart** material to make the top 10 — his entire solo output since 1971.

The earlier (1970) 'Gasoline Alley' peaked at number 62, whilst two hits collections have had differing degrees of success ('Best Of' in 1977 reached number 18; 1979's 'Greatest Hits' reached number one) and 1982's 'Absolutely Live', featuring concert recordings of earlier studio recordings reached only number 35.

41-year-old Rod has had seven number one albums, more than any other solo recording artist. They all came in the Seventies, six of them consecutively. While it's unlikely that 'Every Beat Of My Heart' will become the eighth number one of his career, it does contain a couple of tracks of potentially mass appeal, which will keep it in the charts for a long time. The title track, now out as a single, is one of Rod's stirring patriotic anthems, complete with seagulls and

bagpipes, which recalls 'Sailing'. I hate it, but can see why it will be so successful. The other ear grabber is a respectful cover of the **Beatles'** 'In My Life', with an outstanding vocal arrangement and sympathetic instrumental backing. Likely to be big if issued as a single, but at two minutes dead it's shorter even than the **Housemartins'** single.

● Quite the most nauseating record in the chart at present is **Claire And Friends'** 'It's 'Orrible Being In Love (When You're Eight 'N' Half)'. Apart from anything else, she reached her ninth birthday before the song was recorded.

She's not the youngest chart star, either — that's **Natalie Casey**, who was a mere stripling of three when she charted with 'Chick Chick Chicken' in 1984.

Both of these brats made their records as a direct result of appearing on Saturday Superstore with **Mike Read**. In the circumstances I like to think any nasty accident which befalls Mr Read is God's way of showing disapproval.

● In a recent review of **Tony Jasper's** 'The Top 20 Book', I should have noted that it was available in paperback at £3.95, as well as the £8.95 hardback edition. And Guinness/GRRR's 'British Hit Albums', which has no price shown on its cover, turns out to be £6.95.

Incidentally, reader **Nigel Ellison** from Kidderminster reports that he has bought 'British Hit Albums' and is astounded to find that in the list of artists with most weeks in the chart the highest placed black act is Michael Jackson (31st), whilst the rest of the top 50 includes only two more blacks — **Diana Ross**, at number 34, and **Stevie Wonder**, at 36. The same top 50, says Nigel, includes 16 white American acts.

"As you've consistently pointed out what appears to be reverse discrimination in favour of black artists in the charts, how do you explain this?" he continues.

Firstly, our discrimination in favour of black acts has not always been as pronounced as it is nowadays. Secondly, black artists who make good here are largely disco based, and disco acts are

amongst the most transitory of all when it comes to consumer loyalty. Many have a few hits in them, but few are capable of achieving long term success. As the genre is vital and constantly developing, new acts are always coming to the fore and replacing the oldtimers. On the other hand, the American whites who are successful long term are largely very conservative MOR acts, and appeal to loyal audiences of over 30s. There will always be a market for **Simon And Garfunkel**, **Neil Diamond** and **Barbra Streisand**. These acts will continue to prosper, especially as there is a dearth of new white American talent to replace them.

Meanwhile, the charts continue to show our preference for black American music over its pallid counterpart. Last week's album top 50 included 13 American acts — four white, eight black and one (Nu Shooz) mixed. In the singles chart, Yanks accounted for a mere nine places in the top 50. Nu Shooz were again prominent (they are, incidentally, a racially integrated nine piece, though their principal performers are white), but the only other white American was Madonna, while seven black American acts were represented.

● **Randy Crawford** made a welcome return to the album chart last week with 'Abstract Emotions', her first new album since 1983's 'Nightline'.

It was, alas, a disappointingly shorter lived revival for Randy, 'Abstract Emotions' having dropped out of the chart this week, though, I would venture, it is her finest body of work yet. It's even succeeded in replacing **Anita Baker's** 'Rapture' as the most played record in the charming Victorian slum which passes for my flat.

Thirty-three-year-old Randy, from Macon, Georgia, has thus far been much more successful in Britain than America, her reputation made by her virtuoso performance on the **Crusaders'** memorable 'Street Life', and reinforced by a succession of sensitive readings of ballads like 'You Might Need Somebody', 'One Day I'll Fly Away', 'Rainy Night In Georgia' and 'You Bring The Sun Out', one of the warmest and most inspiring songs of this or any other era.

'Abstract Emotions' is a largely up-tempo collection, but includes the magnificent ballad 'Almaz'. Written by Randy herself, it's a pensive understated song of rare quality, with restrained backing allowing the subtleties of Randy's warm tones to shine through.

The album maintains an impossibly high standard. It's hard to imagine that, given the right sort of promotion, and a couple of hit singles, it won't return to the charts for a lengthy stay. That would be a fitting way for Randy to celebrate her 10 years association with Warner Brothers.

CHARTFILE USA

● 'There'll Be Sad Songs (To Make You Cry)' slips quietly to the top of the US singles chart after a fortnight in runners-up position, to become **Billy Ocean's** second number one.

Billy first charted in America 10 years ago, reaching number 22 with 'Love Really Hurts Without You'. He didn't have another hit until November 1984, when 'Caribbean Queen (No More Love On The Run)' went all the way to number one. His subsequent singles have all been big hits: 'Lover Boy' peaked at number two (February, 1985), 'Suddenly' at number four (June 1985), 'Mystery Lady' at number 24 (August 1985) and 'When The Going Gets Tough (The Tough Get Going)' at number two (February 1986).

Ocean helped to write both of his number ones; 'Caribbean Queen' with **Keith Diamond**, and 'There'll Be Sad Songs' with **Wayne Braithwaite** and **Barry Eastmond**.

The success of 'Sad Songs' brings to four the sequence of ballads to reach number one in America. It was preceded at the top by 'On My Own', 'Live To Tell' and 'The Greatest Love Of All'.

● Already assured of one massive hit via **Michael McDonald's** interpretation of his song 'Sweet Freedom', up another 10 notches to number 46, **Rod Temperton** scores another notable success this week as **Klymaxx** debut with his 'Man Sized Love'. Both songs are from the soundtrack of the movie 'Running Scared'.

Yorkshireman Rod, a former member of **Heatwave**, became an instant millionaire after writing 'Thriller' for **Michael Jackson**, but recently his already proven songwriting talent has blossomed afresh.

In addition to the McDonald and Klymaxx smashes, both outstanding songs, he wrote tracks for two of the best black albums of the year: 'We Belong To Love', for **Jeffrey Osborne's** 'Emotional', and 'Mystery', a prime cut on **Anita Baker's** awesome 'Rapture'. The latter song provides a perfect showcase for Ms Baker's powerful and distinctive vocal style, though it was actually written for **Manhattan Transfer's** 'Bodies And Souls' album.

It's impossible to think of another Englishman whose songs are so perfectly suited to interpretation by black American singers, and it will be interesting to see what delights Temperton has held back for his own first solo album which will be recorded shortly.

'We Belong To Love' is apparently likely to be the next single off Osborne's album. Meanwhile he's doing very nicely with his current single, 'You Should Be Mine (The Woo Woo Song)', which glides up three places to number 36 on Billboard's Hot One Hundred.

It's Osborne's sixth Top 40 hit since leaving **LTD**, but he's yet to reach the top 20. 'I Really Don't Need No Light' reached number 39, 'On The Wings Of Love' reached number 29, 'Don't You Get So Mad' reached number 25, 'Stay With Me Tonight' reached number 30, and 'The Borderlines' reached number 28.

One thing is certain — writers **Andy Goldmark** and **Bruce**



● **BILLY OCEAN:** Second number one

Roberts are rather more pleased with the chart performance of 'You Should Be Mine' than they were with their last Hot One Hundred entry, the **Pointer Sisters'** 'Twist My Arm', which peaked at a lowly number 83. Goldmark and Roberts will undoubtedly be expecting better things from **Patti LaBelle's** version of their song 'Oh People', released as a single this week.

● Once and present **Monkees** **Micky Dolenz** and **Peter Tork** return to the singles chart with their cover of the **Mosquitos'** 'That Was Then, This Is Now'.

Highly redolent of the Monkees' best known recordings, the single was indeed to have been issued as a Monkees record, but had its credits changed for legal reasons at the last moment. Dolenz, 41, and Tork, 42, will still be touring America later this year as the Monkees, along with **Davy Jones**.

● **Jermaine Jackson** has never had a number one album of his own, but he was undoubtedly delighted with the success of **Whitney Houston's** self-titled album on which he duets on the tracks 'Take Good Care Of My Heart' and 'Nobody Loves Me Like You Do'. The album didn't exactly race to number one (it took 50 weeks) but, as of last week, it had been number one for 14 weeks. This week it was reasonably expected to extend that run to 15 weeks, and equal the record for most weeks at number one for a debut album set by **Men At Work's**

'Business As Usual'.

Instead, it has been replaced by Jermaine's sister **Janet's** album 'Control'. At just 19 years of age, Janet is the youngest female to have a number one album, and one of only three teenagers ever to top the chart.

Ricky Nelson was 17 when he topped with 'Ricky' in 1958. Five years later, **Stevie Wonder** became the most youthful album chart topper of all time, when his first album 'Little Stevie Wonder: The 12 Year Old Genius' reached number one, but not before Stevie had turned 13. **Elvis Presley**, incidentally, was 21 before he first topped the album listings in 1956.

Before 'Control', Janet Jackson released two other albums. 'Dream Street' peaked at number 147 in 1984, while her eponymous 1982 debut reached number 63.

She's the second of the nine Jackson siblings to reach number one, emulating the success of Michael's 'Thriller', which topped for the first time in 1983. No other family boasts within its ranks two solo chart toppers. Of the other Jackson children, **LaToya**, **Rebbie** and **Jermaine** have also made the album charts, though in less spectacular fashion. Rebbie's only album, 1984's 'Centipede', reached number 63. LaToya has had three chart entries; none has climbed higher than the 116 peak of her self-titled album for Polydor in 1980. Jermaine has placed 10 albums on the chart, the most successful being his 1980 album 'Let's Get Serious', which got to num-

ber six.

In addition to having the number one album, Janet Jackson this week registers her second top five single in a matter of weeks. 'What Have You Done For Me Lately' reached number four in May. This week 'Nasty' surges four places to number five.

Before Janet, the last teenager to have a top 10 hit was **Leif Garrett**, a 17-year-old when he scored in 1979 with 'I Was Made For Dancing'. The last teenager to have two top 10 hits was **Andy Gibb**, who scored a brace of number ones ('I Just Want To Be Your Everything' and '(Love Is) Thicker Than Water'), and went on to have a third ('Shadow Dancing') after his twentieth birthday.

● From the sublime to the ridiculous: veteran crooner **Tony Bennett**, now just a few weeks short of his 60th birthday, is climbing the bottom half of the album chart with 'The Art Of Excellence', his first album for ten years.

It's Bennett's 25th chart album, and has already improved on the number 196 peak of his last, 1972's 'The Good Things In Life'.

Back in the charts after an even lengthier absence is Chicago jazz musician **Paul Winter**. Paul's latest album 'Canyon' is attracting the attention of 'new age' musos, and is pottering around the lower reaches of the album chart. His only previous appearance in the chart came in 1962 with 'Jazz Meets The Bossa Nova'.

W/E JULY 5, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

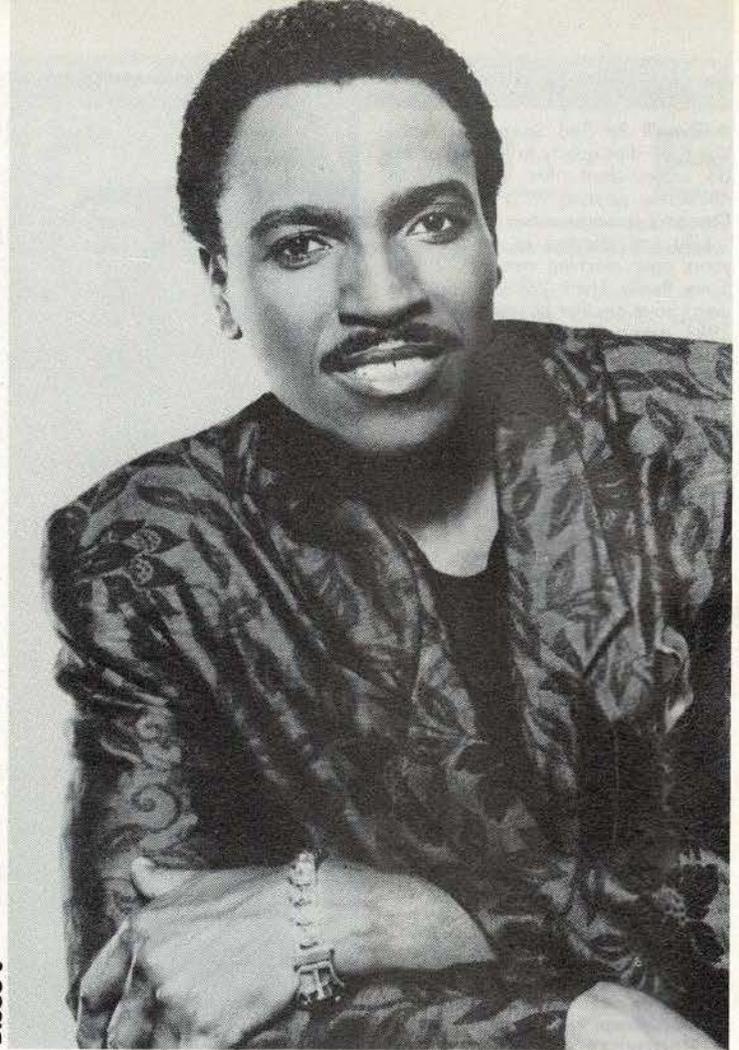
CHARTS

U S S I N G L E S

- | | | |
|----|----|---|
| 1 | 2 | THERE'LL BE SAD SONGS (TO MAKE YOU CRY), Billy Ocean, Jive |
| 2 | 4 | HOLDING BACK THE YEARS, Simply Red, Elektra |
| 3 | 6 | WHO'S JOHNNY ('SHORT CIRCUIT' THEME), El DeBarge, Gordy |
| 4 | 5 | NO ONE IS TO BLAME, Howard Jones, Elektra |
| 5 | 9 | NASTY, Janet Jackson, A&M |
| 6 | 8 | INVISIBLE TOUCH, Genesis, Atlantic |
| 7 | 3 | CRUSH ON YOU, the Jets, MCA |
| 8 | 1 | ON MY OWN, Patti LaBelle And Michael McDonald, MCA |
| 9 | 10 | SLEDGEHAMMER, Peter Gabriel, Geffen |
| 10 | 14 | DANGER ZONE, Kenny Loggins, Columbia/CBS |
| 11 | 15 | TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated |
| 12 | 18 | YOUR WILDEST DREAMS, the Moody Blues, Polydor |
| 13 | 17 | LIKE A ROCK, Bob Seger And The Silver Bullet Band, Capitol |
| 14 | 19 | LIKE NO OTHER NIGHT, .38 Special, A&M |
| 15 | 21 | WHEN THE HEART RULES THE MIND, GTR, Arista |
| 16 | 7 | A DIFFERENT CORNER, George Michael, Columbia/CBS |
| 17 | 13 | I WANNA BE A COWBOY, Boys Don't Cry, Profile |
| 18 | 23 | OPPORTUNITIES (LET'S MAKE LOTS OF MONEY), Pet Shop Boys, EMI America |
| 19 | 32 | GLORY OF LOVE (THEME FROM 'KARATE KID, PART II'), Peter Cetera, Warner Brothers |
| 20 | 11 | LIVE TO TELL, Madonna, Sire |
| 21 | 27 | LOVE TOUCH (THEME FROM 'LEGAL EAGLES'), Rod Stewart, Warner Brothers |
| 22 | 25 | MAD ABOUT YOU, Belinda Carlisle, IRS |
| 23 | 24 | MOUNTAINS, Prince And The Revolution, Paisley Park |
| 24 | 26 | DREAMS, Van Halen, Warner Brothers |
| 25 | 30 | MODERN WOMAN, (FROM 'RUTHLESS PEOPLE'), Billy Joel, Epic |
| 26 | 12 | I CAN'T WAIT, Nu Shooz, Atlantic |
| 27 | 31 | DIGGING YOUR SCENE, Blow Monkeys, RCA |
| 28 | 16 | NOTHIN' AT ALL, Heart, Capitol |
| 29 | 35 | WE DON'T HAVE TO TAKE OUR CLOTHES OFF, Jermaine Stewart, Arista |
| 30 | 20 | VIENNA CALLING, Falco, A&M |
| 31 | 36 | SECRET SEPARATION, The Fixx, MCA |
| 32 | 33 | IF SHE KNEW WHAT SHE WANTS, Bangles, Columbia/CBS |
| 33 | 28 | ONE HIT (TO THE BODY), Rolling Stones, Rolling Stones |
| 34 | 29 | SOMETHING ABOUT YOU, Level 42, Polydor |
| 35 | 42 | PAPA DON'T PREACH, Madonna, Sire |
| 36 | 39 | YOU SHOULD BE MINE (THE WOO WOO SONG), Jeffrey Osborne, A&M |
| 37 | 22 | GREATEST LOVE OF ALL, Whitney Houston, Arista |
| 38 | 43 | TAKE IT EASY, Andy Taylor, Atlantic |
| 39 | 40 | HYPERACTIVE, Robert Palmer, Island |
| 40 | 47 | HIGHER LOVE, Steve Winwood, Island |
| 41 | 48 | SUZANNE, Journey, Columbia |
| 42 | 46 | ALL THE LOVE IN THE WORLD, the Outfield, Columbia |
| 43 | 51 | RUMORS, Timex Social Club, Jay |
| 44 | 50 | ONE STEP CLOSER TO YOU, Gavin Christopher, Manhattan |
| 45 | 34 | ALL I NEED IS A MIRACLE, Mike And The Mechanics, Atlantic |
| 46 | 56 | SWEET FREEDOM (THEME FROM 'RUNNING SCARED'), Michael McDonald, MCA |
| 47 | — | THE EDGE OF HEAVEN, Wham!, Columbia A&M |
| 48 | 38 | OUT OF MIND OUT OF SIGHT, Models, Geffen |
| 49 | 44 | THE FINEST, the SOS Band, Tabu |
| 50 | 52 | PETER GUNN, Art Of Noise featuring Duane Eddy, China |
| 51 | 37 | IF YOU LEAVE, OMD, A&M |
| 52 | 64 | HANGING ON A HEART ATTACK, Device, Chrysalis |
| 53 | 53 | HEADED FOR THE FUTURE, Neil Diamond, Columbia |
| 54 | 65 | WORDS GET IN THE WAY, Miami Sound Machine, Epic |
| 55 | 68 | JUNGLE BOY, John Eddie, Columbia |
| 56 | 77 | TAKE MY BREATH AWAY (LOVE THEME FROM 'TOP GUN'), Berlin, Columbia |
| 57 | 89 | VENUS, Bananarama, London |
| 58 | 41 | IS IT LOVE, Mr Mister, RCA |
| 59 | 75 | BABY LOVE, Regina, Atlantic |
| 60 | 69 | WITH YOU ALL THE WAY, New Edition, MCA |

B U L L E T S

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|----|----|---|
| 61 | 78 | RUMBLESEAT, John Cougar Mellencamp, Riva |
| 62 | 66 | VOICE OF AMERICA'S SONS, John Cafferty and the Beaver Brown Band, Scotti Brothers |
| 63 | 74 | A KIND OF MAGIC, Queen, Capitol |
| 64 | 85 | TAKEN IN, Mike And The Mechanics, Atlantic |
| 69 | 84 | HEADLINES, Midnight Star, Solar |
| 72 | — | YANKEE ROSE, David Lee Roth, Warner Brothers |



DISCO 6

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|----|----|---|
| 73 | 86 | TOUCH AND GO, Emerson, Lake And Powell, Polydor |
| 76 | 79 | FEEL THE HEAT, Jean Beauvoir, Columbia |
| 77 | — | FRIENDS AND LOVERS, Gloria Loring and Carl Anderson, Carrere |
| 82 | 92 | ROCK 'N' ROLL TO THE RESCUE, the Beach Boys, Capitol |
| 83 | 90 | YOU DON'T HAVE TO CRY, Rene And Angela, Mercury |
| 84 | 88 | IF ANYBODY HAD A HEART, John Waite, EMI-America |
| 85 | — | MAN SIZE LOVE (THEME FROM 'RUNNING SCARED'), Klymaxx, MCA |
| 86 | 95 | THE CAPTAIN OF HER HEART, Double, A&M |
| 87 | 93 | VICTORY LINE, Limited Warranty, Atco |
| 88 | — | THAT WAS THEN, THIS IS NOW, Micky Dolenz and Peter Tork, Arista |
| 95 | — | NO PROMISES, Icehouse, Chrysalis |
| 96 | — | BEFORE I GO, Starship, Grunt |
| 97 | — | POINT OF NO RETURN, Nu Shooz, Atlantic |
| 98 | — | DO YOU REMEMBER ME?, Jermaine Jackson, Arista |

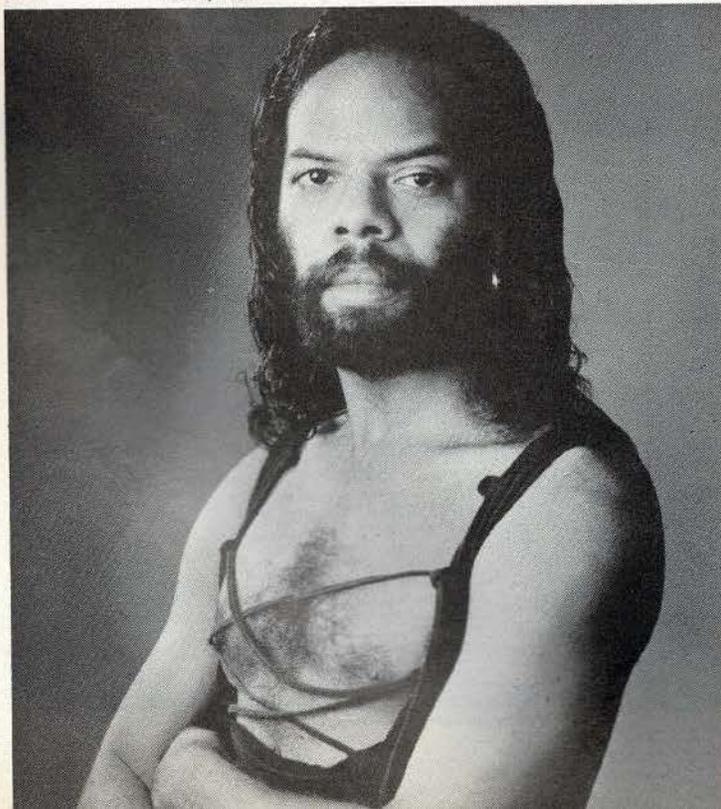
U S A L B U M S

- | | | |
|----|----|---|
| 1 | 3 | CONTROL, Janet Jackson, A&M |
| 2 | 2 | WINNER IN YOU, Patti LaBelle, MCA |
| 3 | 1 | WHITNEY HOUSTON, Whitney Houston, Arista |
| 4 | 4 | LIKE A ROCK, Bob Seger and the Silver Bullet Band, Capitol |
| 5 | 10 | SO, Peter Gabriel, Geffen |
| 6 | 6 | LOVE ZONE, Billy Ocean, Jive |
| 7 | 5 | 5150, Van Halen, Warner Brothers |
| 8 | 11 | TOP GUN, Soundtrack, Columbia/CBS |
| 9 | 9 | THE OTHER SIDE OF LIFE, the Moody Blues, Polydor |
| 10 | 23 | INVISIBLE TOUCH, Genesis, Atlantic |
| 11 | 7 | RAISED ON RADIO, Journey, Columbia/CBS |
| 12 | 8 | PLEASE, Pet Shop Boys, EMI America |
| 13 | 15 | TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated |
| 14 | 22 | RAISING HELL, Run DMC, Profile |
| 15 | 16 | GTR, GTR, Arista |
| 16 | 13 | PLAY DEEP, the Outfield, Columbia/CBS |
| 17 | 19 | PICTURE BOOK, Simply Red, Elektra |
| 18 | 12 | HEART, Heart, Capitol |
| 19 | 14 | PARADE, Prince And The Revolution, Paisley Park |
| 20 | 17 | STRENGTH IN NUMBERS, .38 Special, A&M |
| 21 | 18 | WORLD MACHINE, Level 42, Polydor |
| 22 | 21 | RIPTIDE, Robert Palmer, Island |
| 23 | 24 | HEADED FOR THE FUTURE, Neil Diamond, Columbia/CBS |
| 24 | 26 | EL DEBARGE, El DeBarge, Gordy |
| 25 | 27 | THE JETS, the Jets, MCA |
| 26 | 25 | DIRTY WORK, the Rolling Stones, Columbia/CBS |
| 28 | 29 | EMERSON, LAKE AND POWELL, Emerson, Lake And Powell, Polydor |
| 29 | 20 | PRETTY IN PINK, Soundtrack, A&M |
| 30 | 31 | POOLSIDE, Nu Shooz, Atlantic |

- 31 — **FOR THOSE OF YOU WITH OR WITHOUT CHILDREN**, Bill Cosby, Geffen
 32 29 **FALCO 3**, Falco, A&M
 33 30 **PRIMITIVE LOVE**, Miami Sound Machine, Epic
 34 32 **AFTERBURNER**, ZZ Top, Warner Brothers
 35 35 **ACTION REPLAY**, Howard Jones, Elektra
 36 38 **DIFFERENT LIGHT**, Bangles, Columbia/CBS
 37 47 **BELINDA CARLISLE**, Belinda Carlisle, IRS
 38 34 **NO JACKET REQUIRED**, Phil Collins, Atlantic
 39 40 **BACK IN BLACK**, Whodini, Jive
 40 41 **WALKABOUT**, the Fixx, MCA
 41 33 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
 42 37 **MIKE AND THE MECHANICS**, Mike And The Mechanics, Atlantic
 43 42 **WELCOME TO THE REAL WORLD**, Mr Mister, RCA
 44 46 **SANDS OF TIME**, SOS Band, Tabu
 45 45 **CHANGE OF ADDRESS**, Krokus, Arista
 46 43 **BIG WORLD**, Joe Jackson, A&M
 47 48 **MISTRIAL**, Lou Reed, RCA
 48 36 **TURBO**, Judas Priest, Columbia/CBS
 49 — **HEADLINES**, Midnight Star, Solar
 50 50 **LIVES IN THE BALANCE**, Jackson Browne, Asylum
 Compiled by Billboard

D I S C O

- 1 3 **HEADLINES**, Midnight Star, MCA Records 12in
 2 2 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, Atlantic 12in
 3 1 **JUMP BACK (SET ME FREE)**, Dhar Braxton, Fourth & Broadway 12in
 4 6 **SET FIRE TO ME/INFERNO DUB**, Willie Colón, A&M 12in
 5 4 **GIVIN' IT (TO YOU) DUB**, Skyy, Capitol 12in
 6 10 **WHERE YOU GONNA BE TONIGHT?**, Willie Collins, Capitol 12in
 7 7 **BANG ZOOM (LET'S GO-GO)**, The Real Roxanne with Hitman Howie Tee, Cooltempo 12in
 8 5 **MINE ALL MINE/PARTY FREAK**, Cashflow, Club 12in
 9 8 **EXPANSIONS '86**, Chris Paul, Fourth & Broadway 12in
 10 11 **DON'T LET LOVE GET YOU DOWN**, Archie Bell & The Drells, Portrait 12in
 11 9 **AMITYVILLE (THE HOUSE ON THE HILL)**, Lovebug Starski, Epic 12in
 12 16 **ONE FOR THE MONEY**, Sleeque, Malaco Dance 12in
 13 21 **LIKE I LIKE IT (REMIX)**, Aurra, 10 Records 12in
 14 23 **AIN'T NOTHIN' GOIN' ON BUT THE RENT**, Gwen Guthrie, US Polydor 12in
 15 20 **STAY A LITTLE WHILE CHILD/GONNA MAKE YOU MINE**, Loose Ends, Virgin 12in
 16 19 **I CAN'T WAIT (TO ROCK THE MIKE)**, Spyder-D (featuring DJ Doc), Champion 12in
 17 13 **ALL AND ALL/MANTRONIK MEGA MIX**, Joyce Sims, London 12in
 18 15 **SET ME FREE**, Jaki Graham, EMI 12in
 19 12 **NASTY (REMIX)**, Janet Jackson, A&M 12in
 20 38 **BURNIN' LOVE**, Con Funk Shun, US Mercury 12in/Club white label
 21 28 **I FOUND LOVIN'**, Fatback, Important Records 12in
 22 26 **FUCK CAN'T TURN AROUND/LOVE CAN'T TURN AROUND**, Farley 'Jackmaster' Funk & Jessie Saunders, US House Records 12in
 23 14 **YOUNG HEARTS RUN FREE (M&M REMIX)**, Candi Staton, Warner Bros 12in
 24 24 **CAN'T GET BY WITHOUT YOU (REMIX)**, Real Thing, PRT 12in
 25 44 **I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE**, Hanson & Davis, US Fresh Records 12in
 26 43 **GO BANG! # 5**, Dinosaur L, CityBeat 12in
 27 48 **EXPANSIONS '86 (FEARON BROS REMIX)**, Chris Paul, Fourth & Broadway 12in



DISCO 85

- 28 73 **TELL ME TOMORROW (WEEKEND MIX CLUB VERSION)**, Princess, Supreme Records 12in
 29 18 **DIAL MY NUMBER**, Pauli Carmen, CBS 12in
 30 31 **SAY LA LA**, Pieces Of A Dream, US Manhattan 12in
 31 25 **WE WORK HARD/KANGOL & DOC**, u.t.f.o., US Select Records 12in
 32 32 **FOOLIN' YOURSELF**, Paul Hardcastle, Chrysalis 12in
 33 22 **BROOKLYN'S IN THE HOUSE/REMIX**, Cut Master D.C., be*bop & Fresh 12in
 34 42 **MY ADIDAS/PETER PIPER**, Run-DMC, US Profile 12in/London white label
 35 27 **DESTINY**, D.S.M., Elite 12in
 36 41 **WHEN I THINK OF YOU**, Janet Jackson, A&M LP
 37 64 **GONNA MAKE YOU MINE (WESTSIDE MIX)**, Loose Ends, Virgin 12in
 38 36 **I WOULDN'T LIE (REMIX)**, Yarbrough & Peoples, Total Experience 12in
 39 40 **SEX MACHINE**, Fat Boys, WEA 12in
 40 — **DO YOU GET ENOUGH LOVE? (67/33 1/2)/LAST NIGHT I NEEDED SOMEBODY (0-64)/SHE KNEW ABOUT ME (77 3/4)/BREAKING UP (41 bpm)**, Shirley Jones, US Philadelphia International LP
 41 77 **BORROWED LOVE (REMIX)**, The SOS Band, Tabu 12in
 42 — **TURNED ON TO YOU**, (9 1 3/4-Obpm), Nova Casper, Bluebird/10 12in white label
 43 re **THROUGH THE NIGHT**, Blue Moderne, Sure Delight 12in
 44 51 **I LOVE MUSIC**, Terry M., MCA Records 12in
 45 45 **JACK YOUR BODY/DUB YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
 46 68 **FOOL'S PARADISE**, Meli'sa Morgan, Capitol 12in
 47 17 **YOU CAN'T BLAME LOVE**, Thomas & Taylor, Cooltempo 12in
 48 58 **MIDAS TOUCH/CLOSE TO MIDNIGHT**, Midnight Star, MCA Records LP
 49 57 **GOOD TO GO**, Trouble Funk, US Island/TTED 12in
 50 34 **GO-GO SWING**, Chuck Brown & The Soul Searchers, US Future 12in
 51 52 **PEE-WEE'S DANCE**, Joeski Love, US Vintertainment 12in/Cooltempo promo
 52 33 **LESSONS IN LOVE/SOMETHING ABOUT YOU (US REMIX)**, Level 42, Polydor 12in
 53 29 **RAZZLE DAZZLE**, Michael Jeffries, Warner Bros 12in
 54 71 **NO NEWS IS NEWS — REMIX**, Kreamcicle, US New Image 12in
 55 59 **PASSION (FROGGY & SIMON HARRIS REMIX)**, William Bell, Tout Ensemble 12in
 56 30 **LOVE'S GONNA GET YOU**, Modern-nique featuring Larry Woo, 10 Records 12in
 57 95 **STEP BY STEP**, T.C. Curtis, Hot Melt 12in
 58 90 **NO WAY BACK**, Adonis, UK Trax 12in
 59 76 **MA FOOM BEY**, Cultural Vibe, US Easy Street 12in
 60 62 **BE-BUMPIN-FRESH**, Chuck Brown, US Future 12in
 61 37 **COMPUTER LOVE (REMIXES)**, Zapp, Warner Bros 12in
 62 93 **STOP ME FROM STARTING THIS FEELING (56 1/2 | 113-113 1/4 bpm)**, Lou Rawls, Epic 12in
 63 60 **BY-BYE**, Janice, US 4th + B'way 12in
 64 — **SAVE SOME TIME FOR ME (105 5/8)/JOY RIDE (0-103 1/2)/LOVE OF MY LIFE (107 1/2)/I CAN GIVE YOU WHAT YOU WANT (113 3/4)/WINNING STREAK (0-115 1/4)/CARELESS WHISPER (68-Obpm)**, Pieces Of A Dream, US Manhattan LP
 65 53 **NON-STOP/JEALOUSITIS**, Skyy, US Capitol LP
 66 56 **HERE I GO AGAIN**, Force MD's, Tommy Boy/Island 12in
 67 94 **HARDCORE JAZZ (J.B. TRAXX)/(PIANO TRAXX)**, Duane And Co, US Dance Mania Records 12in
 68 65 **MAIN THING**, Shot featuring Kim Marsh, US Easy Street 12in/Affair Records promo
 69 55 **IS IT LIVE/HIT IT RUN/YOU BE ILLIN'**, Run-DMC, US Profile LP
 70 46 **SET ME FREE (MARK BERRY REMIX)**, Jaki Graham, EMI 12in
 71 78 **SPENDING MONEY**, Cashflow, Club LP
 72 — **IT'S YOUR ATTITUDE**, Cheryl Hunter, US Mercury 12in
 73 re **(SOLUTION TO) THE PROBLEM/THE DEFINITIVE DANCE MIX**, Masquerade, Streetwave 12in
 74 69 **SUCH A FEELING**, Young & Co, US The Sound of London 12in
 75 — **BURNIN' UP**, Michael Jonzun, US A&M 12in
 76 89 **NEVER HAD A LOVE LIKE THIS BEFORE**, Barbara Mitchell, Dutch Mercury LP
 77 66 **YOUR LOVE**, Innerlife, US Personal Records 12in
 78 72 **ALL WRAPPED UP IN ONE**, The TTED All Stars, US TTED Records Inc 12in
 79 50 **PAY ME BACK MY LOVE**, Colors, US Prelude 12in
 80 75 **DOMINOES (LIVE)**, Donald Byrd, Streetwave 12in
 81 49 **SWEET LOVE**, Anita Baker, Elektra 12in
 82 85 **WHAT HAVE I DONE FOR YOU LATELY**, King M.C. featuring 'Screamn K', Important Records 12in
 83 79 **MOUNTAINS (REMIX)**, Prince And The Revolution, Warner Bros 12in
 84 74 **ERIC B. IS PRESIDENT**, Eric B. featuring Rakim, US Zakia Records 12in
 85 86 **WAR ON THE BULLSHIT**, Osiris, Baad Records 12in
 86 67 **LOVE THE ONE I'M WITH**, Melba Moore & Kashif, US Capitol 12in
 87 91 **HOT TO TOUCH**, Julian Jonah, Total Control Records 12in
 88 96 **POWER'S IN YOUR MIND**, Yang, US Jump Street 12in
 89 87 **JUMMP-BACK**, Wally Jump Junior & The Criminal Element, US Criminal Records 12in
 90 — **HOT TO TOUCH (PAUL HARDCASTLE REMIX) (0-123 1/4 bpm)**, Julian Jonah, Total Control Records 12in
 91 re **HAVE YOU FOR MY LOVE/WHAT'S THE DEAL**, Carol Williams, US New Image 12in
 92 61 **MAKE ME THE ONE (LES ADAMS REMIX)**, Crown Heights Affair, CityBeat 12in
 93 re **MY SECRET FANTASY**, The Controllers, MCA Records LP
 94 re **MINE ALL MINE (MARK BERRY REMIXES)**, Cashflow, Club 12in
 95 — **I LOVE MUSIC (127-127 1/4-126 1/2-127 1/2-126 1/2-124 3/4-124 1/4)/LOVE TRAIN (125-126-125-126-124 3/4 bpm)**, The O'Jays, Portrait 12in
 96 — **SWEET AND SEXY THING (117 bpm)**, Rick James, Motown 12in promo
 97 80 **SOCKIT TO ME**, Ayre Rayde, be*bop & Fresh 12in
 98 re **SECRETS**, Linda Tillery, US 411 Records LP
 99 — **YOU AND ME**, Simphonia, US Cotillion 12in
 100= — **I'LL TAKE YOUR MAN (0100 1/4 bpm)**, Salt-n-Pepa, US Next Plateau 12in
 100= 100= **MYSTERIES OF THE WORLD, MFSB/BLACK IS THE COLOR**, Wilbert Longmire, Streetwave 12in
 Compiled by Alan Jones/James Hamilton

W/E JULY 5, 1986
 EUROBEAT
 REGGAE
 INDIE SINGLES
 INDIE ALBUMS

CHARTS



INDIE SINGLES 3

EUROBEAT

- | | | |
|----|----|--|
| 1 | 1 | REFLEX ACTION , Louise Thomas, R&B 12in |
| 2 | 8 | MALE STRIPPER , Man 2 Man meet Man Parrish, US Recan 12in |
| 3 | 3 | HOW MANY HEARTS , Evelyn Thomas, Record Shack 12in promo |
| 4 | 4 | NEW BEGINNING , Bucks Fizz, Polydor 12in |
| 5 | 2 | CAN'T LIVE , Suzy Q, Belgian ARS 12in |
| 6 | 5 | VENUS (HELLFIRE MIX) , Bananarama, London 12in |
| 7 | — | LANDSLIDE , Croisette, Passion 12in white label |
| 8 | 7 | IN THE HEAT OF A PASSIONATE MOMENT , Princess, Supreme Records LP |
| 9 | — | TWILIGHT ZONE , Venus, Passion 12in white label |
| 10 | 12 | CITY NIGHTS MANHATTAN CAFES , Cory Daye, US Blue Chip 12in |
| 11 | 9 | AMERICAN LOVE , Rose Laurens, German WEA 12in |
| 12 | — | BOXER , Paul Sharada, Italian Il Discotto 12in |
| 13 | 6 | YOU'RE GONNA BE MINE , Novo Band, German Ariola 12in |
| 14 | — | I CAN HEAR YOUR VOICE , Hot Cold, Italian Il Discotto 12in |
| 15 | 17 | I'M YOUR LOVE , Joe Yellow, Italian Power 12in |
| 16 | — | IT'S UP TO YOU , Lian Ross, German Arrow 12in |
| 17 | 13 | AGAIN , Do Piano, French EMI 12in |
| 18 | — | SATELLITES (REMIX) , Ellie Warren, Columbia 12in promo |
| 19 | 24 | I'M YOUR MAN (REMIX) , Barry Manilow, RCA 12in |
| 20 | 20 | THIRD TIME LUCKY , Pearly Gates, Funkin' Marvellous 12in promo |
| 21 | — | FIRE IN MY HEART , Astaire, Passion 12in white label |
| 22 | — | MUSIC THAT YOU CAN DANCE TO , Sparks, US Curb 12in |
| 23 | 19 | OH L'AMOUR (REMIX) GIMME GIMME GIMME , Erasure, Mute 12in |
| 24 | 15 | RUNNING AWAY FROM LOVE , Astaire, Passion LP bonus 12in |
| 25 | 27 | ONCE MORE , Taffy, Italian Ibiza 12in |
| 26 | — | LOVE PAINS , Lorenza Johnson, Make Them Dance! 12in |
| 27 | 11 | I LOVE MUSIC , Terry M, MCA Records 12in |
| 28 | 23 | DISENCHANTED (REMIX) , The Communards, London 12in |
| 29 | — | DOWN DOWN ROMEO/ACTIVATE MY HEART , Meccano, German Ariola 12in |
| 30 | 22 | SHY SHY SUGARMAN , Jack's Project, German Ariola 12in |
- Compiled by Alan Jones/James Hamilton

REGGAE

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

INDIE SINGLES

- | | | |
|----|----|--|
| 1 | 1 | HAPPY HOUR , the Housemartins, Go! Discs |
| 2 | 2 | SERPENT'S KISS , the Mission, Chapter 22 |
| 3 | — | LEVI STUBBS' TEARS , Billy Bragg, Go! Discs |
| 4 | 4 | WHOLE WIDE WORLD , the Soup Dragons, Subway Organisation |
| 5 | — | THE SINGER , Nick Cave And The Bad Seeds, Mute |
| 6 | 6 | BRILLIANT MIND , Furniture, Stiff |
| 7 | 3 | BIGMOUTH STRIKES AGAIN , the Smiths, Rough Trade |
| 8 | 5 | I ALMOST PRAYED , the Weather Prophets, Creation |
| 9 | 7 | THE OFFICIAL COLOURBOX WORLD CUP THEME , Colourbox, 4AD |
| 10 | 11 | THE TRUMPTON RIOTS EP , Half Man Half Biscuit, Probe Plus |
| 11 | 9 | RULES AND REGULATIONS (EP) , We've Got A Fuzzbox And We're Gonna Use It, Vindaloo |
| 12 | 8 | HEARTACHE , Gene Loves Jezebel, Beggars Banquet |
| 13 | 12 | HOUSE OF ECSTASY , Cherry Bombz, Lick |
| 14 | 21 | TRUCK TRAIN TRACTOR , the Pastels, Glass |
| 15 | — | THE BRAIN TRAIN , Cabaret Voltaire, Doublevision |
| 16 | 18 | KUNDALINI EXPRESS , Love & Rockets, Beggars Banquet |
| 17 | 10 | BABY I LOVE YOU SO , Colourbox featuring Lorita Graham, 4AD |
| 18 | 23 | CRYSTAL CRESCENT , Primal Scream, Creation |
| 19 | — | LOVE LASTS FOREVER , Virgin Prunes, Baby |
| 20 | 13 | NEW ROSE , the Damned, Stiff |
| 21 | 17 | E102/SAD , BMX Bandits, 53rd & 3rd |
| 22 | — | WIDE OPEN ROAD , the Triffids, Hot |
| 23 | 31 | BLUE MONDAY , New Order, Factory |
| 24 | — | BLUE HEART , Peter Murphy, Beggars Banquet |
| 25 | 19 | INSPIRATION , Easterhouse, Rough Trade |
| 26 | — | DRAG RACING (EP) , Big Stick, Blast First |
| 27 | 24 | JUNCTION SIGNAL , Blyth Power, All The Madmen |
| 28 | 25 | RIVER OF NO RETURN , Ghost Dance, Karbon |
| 29 | 33 | GODSTAR , Psychic TV And The Angels Of Light, Temple |
| 30 | 14 | KISMIAZ , the Cramps, Ace |
- Compiled by Spotlight Research

INDIE ALBUMS

- | | | |
|----|----|---|
| 1 | — | THE QUEEN IS DEAD , the Smiths, Rough Trade |
| 2 | — | BORN SANDY DEVOTIONAL , the Triffids, Hot |
| 3 | — | CONTENTERS , Easterhouse, Rough Trade |
| 4 | 3 | BACK IN THE DHSS , Half Man Half Biscuit, Probe Plus |
| 5 | 2 | MANIC POP THRILL , that Petrol Emotion, Demon |
| 6 | 6 | A DATE WITH ELVIS , the Cramps, Big Beat |
| 7 | 5 | VICTORIALAND , Cocteau Twins, 4AD |
| 8 | 10 | EVOL , Sonic Youth, Blast First |
| 9 | 15 | LE MYSTÈRE DES VOIX BULGARES , Various, 4AD |
| 10 | — | STANDING UP STRAIGHT , the Wolfgang Press, 4AD |
| 11 | 7 | ONLY STUPID BASTARDS HELP EMI , Conflict, Model Army |
| 12 | 8 | TEENAGERS FROM OUTER SPACE , the Meteors, Ace |
| 13 | 4 | WONDERLAND , Erasure, Mute |
| 14 | 20 | HATFUL OF HOLLOW , the Smiths, Rough Trade |
| 15 | — | AFTER MIDNIGHT , Restless, ABC |
| 16 | 17 | REMBRANDT PUSSY HORSE , Butthole Surfers, Red Rhino Europe |
| 17 | — | GRAVE NEW WORLD , Discharge, Clay |
| 18 | 28 | RUM, SODOMY AND THE LASH , the Pogues, Stiff |
| 19 | 11 | ANIMAL BOY , the Ramones, Beggars Banquet |
| 20 | 25 | FIRST AVALANCHE , Rose Of Avalanche, LIL |
| 21 | 9 | COLOURBOX , Colourbox, 4AD |
| 22 | 23 | GRUTS , Ivor Cutler, Rough Trade |
| 23 | 22 | DRUGS , Bomb Party, Abstract |
| 24 | 12 | SILVER MISSILES AND NIGHTINGALES , Suicide Twins, Lick |
| 25 | 16 | FIN! , the Monochrome Set, El |
| 26 | 30 | PAINT YOUR WAGON , Red Lorry Yellow Lorry, Red Rhino |
| 27 | 13 | THE WORLD BY STORM , the Three Johns, Abstract |
| 28 | 28 | LET THE SNAKES CRINKLE THEIR HEADS TO DEATH , Felt, Creation |
| 29 | 14 | LOW-LIFE , New Order, Factory |
| 30 | 21 | NO MINOR KEYS , Blues 'N' Trouble, Ammunition Communications |
- Compiled by Spotlight Research

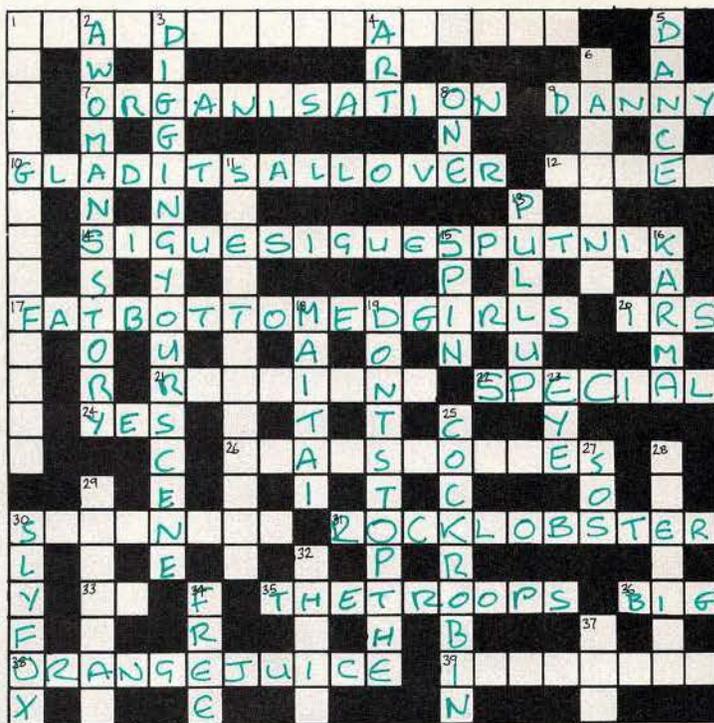
X-WORD

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

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

ACROSS DOWN

- 1 What you'll find the Cure doing on holiday (8,2,1,5)
 7 OMD put everything in order for this 1980 LP (1 2)
 9 Leader of the Juniors
 10 Captain Sensible was happy to see the end of this single (4,3,2,4)
 12 Ultravox walk (5)
 21st Century Boys (5,5,7)
 An impressive sight found riding in Queen's Bicycle Race (3,8,5)
 20 Label for Doctor And The Medics (1,1,1)
 21 Sting's friends from behind the Iron Curtain (8)
 22 Bad Manners brew (7)
 24 Wondrous story tellers from 1977 (3)
 26 Billy Joel's homes could all be green (5,6)
 30 Group from Detroit who had hit with 'Could It Be I'm Falling In Love' (8)
 B52s' sea food (4,7)
 33 It should have been titled Peter Gabriel V (2)
 35 Back in 1978 the Boomtown Rats gave us a Tonic For --- (3,6)
 36 Audio dynamite size (3)
 38 Breakfast drink for Edwyn Collins (6,5)
 39 Joe Jackson was sure he was the one in 1979 (2,3,3)
- 1 Latest Joan Armatrading LP could be a trick (7,2,4)
 2 Told by Marc Almond (1,6,5)
 3 The Blow Monkeys had to get into something else to have a hit (7,4,5)
 4 Company that told us of Susanna in 1984 (3)
 5 See 19 down
 6 & 28 down Long distance phone connection made by ELO (7,7)
 8 Nights spent in Bangkok by Murray Head (3)
 11 Scritti Politti song that was a hit for Madness (8,4)
 13 Get close to Grace's bumper (4,2)
 15 Revolve like a record (4)
 16 Instant (----) Chameleon (5)
 18 Group that performed with Body and Soul in 1985 (3,3)
 19 & 5 down A request from Bryan Ferry to keep going (4,4,3,5)
 23 Survivor's was of the tiger (3)
 25 Group singing about The Promise You Made (4,5)
 27 This band can claim to be The Finest (1,1,1)
 28 See 6 down
 29 Ask The Lord about this group (7)
 30 Let's Go All The Way and he's not

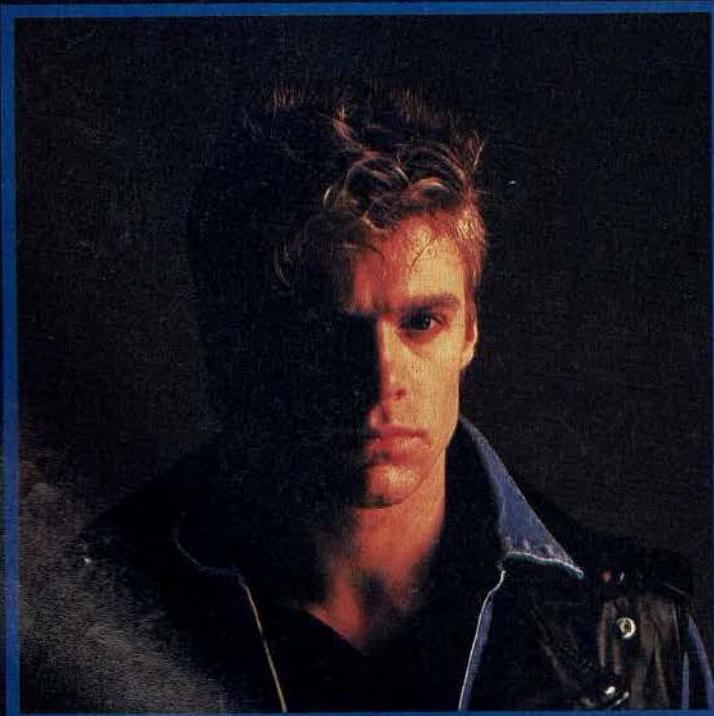


- 31 Young hearts run like this (4)
 32 The Cross in Ultravox (5)
 37 A collection of Thompson Twins LPs (3)

ANSWERS TO JUNE 28

ACROSS: 1 Holding Back The Years, 8 Mine All Mine, 9 Hounds, 10 Atomic, 11 Afterburner, 16 Jaki Graham, 19 Knack, 20 Burning, 22 Ocean, 23 Orchestral, 25 Tippa Irie, 27 Stages, 29 Dio, 31 We Close Our Eyes, 32 Erasure, 34 Spies, 35 Michael, 36 Marlene, 37 INXS

DOWN: 1 Home And Abroad, 2 London, 3 Imagination, 4 Gold, 5 A Different Corner, 6 ELO, 7 Audrey Hall, 12 Rea, 13 Rock Me Amadeus, 14 Wings Of A Dove, 15 Kiki Dee, 17 House, 18 Dr Beat, 21 Pete Shelley, 24 Red, 26 Picture, 28 Sisters, 30 Dream, 33 A-ha



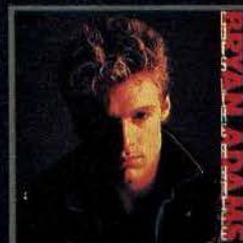
BRYAN ADAMS

STRAIGHT FROM THE HEART

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FROM THE ALBUM
 "CUTS LIKE A KNIFE"





● L-R: Peter, Mark, Lee, Don

OUR 'IS THIS THE NEW U2?' TEAM PROUDLY PRESENTS

TEN TEN

As the old saying goes — it's tough at the top. There's fame, adoration and financial remuneration, of course, but behind the painted smile, lies a heartache deeper than the grand canyon; emptier than a black hole in space; colder than the wilds of Uranus (sob).

Or so the story goes, anyway. Whatever — no-one could deny that, for all the pitfalls of success, it's far tougher at the bottom. All the slog — with little of the glory that attracted your burgeoning ego to your chosen vocation in the first place.

Now, if Ten Ten aren't exactly at Pittsville, USA, at the moment, they'd be the first to admit they've only made the first, tentative step on the ladder of mega musical success.

Hailing from Richmond, Virginia in America's South, the four piece are following a well trodden path towards the joys of stadium rock, with nought but a host of good tunes and a heart-searing guitar sound between them and obscurity.

And enthusiasm — lots of it. Brash and infectious, with an overwhelming self-belief that oozes from the stages on which they perform to gently cajole you into sharing their view that one day, people will be saying that bands sound like Ten Ten — and not the other way round. A crime which, in the small amount of publicity they've had

in the British press, they stand accused of. Do they agree?

"Well, not who they say we sound like," answers singer Mark Lewis. And who's that? "Well, U2. Just because we use guitar and echo and have a bigger sound than, say, the Del Fuegos. It's still a whole different approach to songwriting."

But still, the fact remains that Ten Ten are an American group who sound rare like the kind of epic, British stadium rock export that our friends across the Atlantic lap up so readily.

More in the mould of a Simple Minds or a — yes — U2 (in attitude, if nothing else), than a Def Leppard or an Ozzy Osbourne, they come at you with guitars, keyboards and anthemic drums to the fore. But in Mark, they have a quietly spoken, genuinely charismatic frontman to add a real touch of gentleness to the harder elements of the sound.

A strange mix then, that has enough audience crossover potential to get the money men and women surrounding the band, licking their lips with glee. This is a band with the bone structure of A-ha, and songs more at home in a football crowd than at your local Mecca dancehall.

But, as befits all those still on the first rung of that ladder, they may have come a long way — but they know the

hardest part is just beginning.

"We want to build a career for ourselves by playing live," explains bassist Peter Bell. "That's our angle, if you like. We like to play live all the time."

"Simple Minds are a good example," continues Mark, who with keyboardman Don Ruzek, is the band's main songwriter. "They played forever, playing support tours in the states and things — not really getting anywhere for a long time.

Today, they may not get any critical acclaim, but they sure are loved by millions."

"I'm really insulted everytime I hear somebody in the press rag on U2 or Simple Minds," adds Peter, "I just want to get up and beat the suckers up, it's just bullshit. Those bands, particularly Simple Minds, worked for years, staying on the road, playing and playing and playing.

"It's just entertainment, after all. It's no big deal. And it's hard work too. I've had a million other jobs and I swear to God, this is the toughest one."

The Ten Ten story looks set to run along similar lines to the band they admire so much. Four local boys, getting together from the remnants of previous, eminently forgettable groups from Richmond, they formed three years ago on October 10 — hence their name.

Aims were modest at first. We hear much about the resurgence of the British independent scene, but it's easy to overlook that such things are going on in America too. When Ten Ten formed, all they set their sights on was releasing an album on one of the increasing number of independent labels supported by US college radio.

"College radio's pretty much independent radio," explains Mark. "You can get the money together between the members of the band, press up a disc yourself and they'll play it. Just getting on college radio playlists gives you a foundation to go out and start playing.

"We wanted to put out an independent record and play in bars for the rest of our lives. But then we got tired of that. It's really hard work playing three sets a night."

"Boy, those were the days," adds Peter ruefully, continuing, "you can make a living that way. You travel around for 200 bucks a night between the lot of you. And you have to do it every single night to keep up the payments on the car, or whatever.

"And it's easy to get caught up in a rut, and it's difficult to break out of it and say 'OK, we're going to go to New York and showcase. We're not going to make even \$100 a night and we're going to be broke. But we've got to do it, because the record companies sure aren't going to come to Richmond, Virginia to see us'.

"That's why this band was different, because we took the risk and the biggest risk was coming over to England. We put up all the money for ourselves."

Which was how Ten Ten ended up in England last Autumn, without an American company willing to put faith or money in them, but having wangled their way onto the support slot of the Waterboys tour.

From there it was only a question of

... and discovers that bands from Virginia do not like being associated with Bono and the lads. Eleanor Levy and Joe Shutter duck for cover

time before a British record company snapped them up in the form of Chrysalis, whose American office had already passed on the band back home.

"The offers we had in the States were more like they wanted to have us become something different," explains drummer Lee Johnson. "Just change little things, it made us very irritated."

"They'd want to change our image," Peter continues. "Get rid of the keyboards, be a more guitar-based band, get a tougher image. They wanted to fit us into some kind of mould that they knew, like they always do with everything. It doesn't matter what entertainment field you work in, there's successful formulas and you get pushed into them. Originality really hinders you."

"It's too bad, because there's a real wealth of originality in the States, a lot of really good things going on there, but most of it doesn't get to the public. Nobody wants to take a chance on it. They'd much rather go with something that's already proven to sell records. They're very, very safe, and consequently, the music that comes into Europe from America is very safe and people think that reflects American music as a whole. But that's a pile of bullshit. It's just because the business is f**ked up."

Since the Waterboys' tour, Ten Ten have been doing what they do best — playing live, not just in Britain on one of their regular visits back here, but on the European summer festival circuit, playing on the same bill as the likes of The Cure, Lloyd Cole And The Commotions — and Simple Minds.

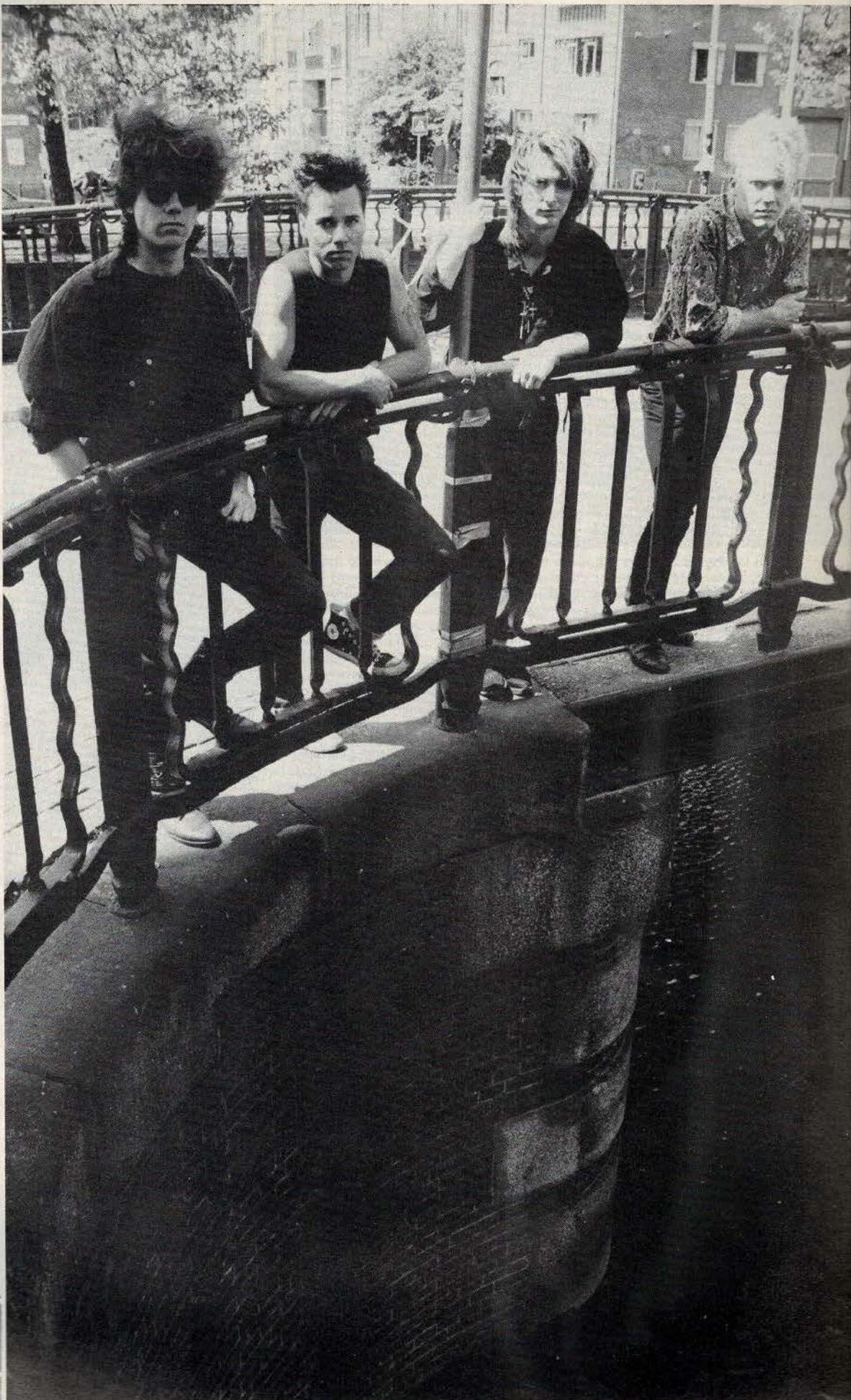
Back in Britain, Ten Ten have just released their debut album 'Walk On', and a single 'Million Miles Away'. Live, that's one of their strongest tracks, but the record doesn't quite manage to capture the raw edge that makes their live performances so special. While Peter stoutly defends the album, Lee explains that Chrysalis didn't want "an indie sounding first album". But as Mark admits:

"They were more concerned with getting really good production — maybe they were too careful."

The sad fact is, that 'Walk On' — give or take the odd track — does sound like just the thing Ten Ten adamantly insist they're not — a band of above average U2 copyists. If there had been anything good on the telly the day I dragged myself along to see them at London's Dingwalls, I'd probably still be thinking that.

But live, Ten Ten really are something special. Yes, there are touches of U2, with a vague feel of early Simple Minds perhaps, too. But there's also more than a smattering of originality — a real feeling you're watching a group destined for (ahem) great things. And in Mark Lewis, they have a frontman, a focal point, who could capture the imagination as much as the young (thin) Jim Kerr did — many moons ago.

At last — an American band who've moved out of the garage without acquiring a string of pompous rock 'n' roll clichés in the process. Ten Ten may be just beginning, but with just a touch of luck among all the hard work — and a new producer — that ladder to success gets shorter all the time.



LIVE

► CND GLASTONBURY FESTIVAL, SOMERSET

It takes five and a half hours to get from London to the Glastonbury Festival. That's three hours to get to Glastonbury and two and a half hours to crawl up the lane to the festival site itself. Even the much maligned peace convoy moved faster than us! Of course, this incredible interest is a credit to the organisers, the bands and, let's not forget, the draw of a CND gathering in these troubled times.

This festival started off as an overblown rally and is now (possibly for the last year) probably the best, most peaceful and fun music festival in this or any other cosmos. There are tens and tens of thousands of people here — as far as the bleary eye can see, in fact, but spare a thought for the dog. Yes, dogs — sniffing, bonking, getting lost, getting found, especially the flea bitten Alsatian who raised a leg at a particularly filthy, canvas hippy hovel and then decided it was just too grimy to warrant a doggy golden shower.

But on through the droves to Stage Two (where all the hippest and hungriest people are — it's nearer the vegieburger stalls) and the Go-Betweens are already a third of the way through an excellent set. The sun is setting, the sunburned necks and shoulders are glowing and Robert Forster is sweeping across the stage in those red, flared hipsters. They're happy, funny and brilliant this evening, revelling in the 'positive vibes' emanating from so many ley lines — or was it down to the scrumpy?

But it's the Psychedelic Furs that we've all come for. Not seen on these shores for a goodly while and taking the stage to deliver a corker of a set. Richard Butler's recent Lydonesque appearance is bolstered by some garish tartan trousers and enigmatically curt introductions to a largely 'greatest hits' set: 'President Gas', 'Heaven', a slightly shaky 'Love My Way' and a great 'Bring On The Cowboys'.

The band's stadium rock blasts clear as a bell from an excellent sound system as the wind gets up and the well oiled sardines push closer together to enjoy the finale to a great first day. If only we realised that another third of the weekend's crowd was still stuck in that leafy Somerset lane trying to get in. Next morning there are a lot of pissed and pissed off Furs' fans who didn't make it in time.

Saturday is hot, dusty but cheerful. Record company coaches get kicked, spat on and bottled as they obtrusively nudge through the crowd to the safety of the backstage enclosure and Mac's Bar. The sight of imported, blow-waved blonde secretaries and well scrubbed hacks guzzling ice cold free beer is just too much for the Class War faction to take, so they make a note in their Steve Hillage Filofaxes to wreak revenge at the next opportunity.

Loudon Wainwright makes me think this is what I could have expected if I'd been born 10 years earlier on the Isle Of Wight (I was fishing in short trousers on Ryde pier during the festivals) and the very worthy and boring Phranc bursts into tears when we don't go ga ga. "Shouldn't have Americans doing CND benefits," grunts a dusty soul as the RAF Tornado buzzes the crowd yet again (great sense of humour at Bomber Command, eh?).

It's time for the Vindaloo mob to take over Stage Two, so I guzzle my tapura (yummy, Chinese fried bits and pieces) and groove to the Nightingales, who go on a little too long before the whole caboodle takes the stage for 'Rockin' With Rita'. Ted Chippington is a star today. The hecklers shout and throw cans, though Ted's seen worse before, and the great man ducks and weaves and tells those same jokes. People around me collapse with laughter or demand translations from their West Country companions — champion!

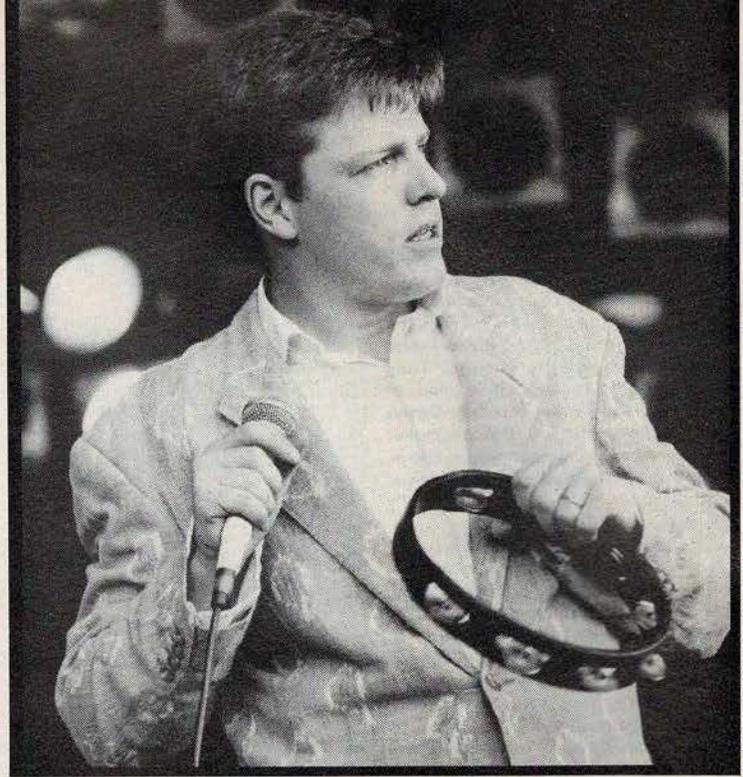
The Fuzzbox girls aren't as famous as they think, but they're getting there and today seems to hold no fears as they dash through their familiar set. 'Fever' is still a classic — and Dr And The Medics should thank their lucky flares that these bubbling Brummies didn't get around to recording 'Spirit In The Sky' first. Maggs complains later that she still hates signing autographs and then dashes off in the rain with the others to see the Cure.

Backstage, Lawrence Commotion and various journalists indulge in a bit of World Cup wind up, but the bugger wins the day by dedicating 'Are You Ready To Be Heartbroken' to the England team exactly 24 hours before their sad demise. Lloyd and the boys are great this evening. They've always been perfect for festivals, just the right mixture of hits and artistic endeavour, and the crowd love 'em. The weather's closing in as they whip through a largely familiar set, plus a new song or two including 'Mr Malcontent', inspired by the film 'My Beautiful Laundrette' (I prefer the song to the film) and a glorious version of Presley's 'Mystery Train' — brilliant!

Backstage, the Cure are stuffing their faces. Robert does a passable impression of the Three Musketeers with his knife and fork, Simon drags a toy dog around on a lead (it's not bonking or sniffing!) and Lol looks at least a hundred years old. Onstage, they're superb and a perfect choice to end today's musical fare. 'Shake Dog Shake', 'Kyoto Song' and then down comes the rain — shame. I think they played every song they've ever done, and yet, dripping — we could have listened to them all over again. No Glastonbury Festival next year? What a frightening prospect. Just think of all those dogs with nowhere to go.

Andy Strickland

Glastonbury photos by Barry Plummer



● SUGGS ENTERTAINS hippies, hacks and dogs — where were you, Strickers?



● POGUETRY IN motion (again)



● SIMPLY RED'S Mick Hucknall gives his all on day two of Glastonbury

► GIL SCOTT-HERON, MANCHESTER INTERNATIONAL

Anyone who whines on about how politics and music don't, and shouldn't, mix ought to be gripped firmly by the scruff of the neck and dragged, kicking and screaming if necessary, to see Gil Scott-Heron.

His politics are not so much politics with a small 'p', but politics with a capital everything. For this is human politics, that knows no party or 'side'. He begins his set with a savage indictment of Russia in 'Shut 'Em Down' ('I know two words of Russian: 'Nief' means 'No Comment' and 'Chernobyl' means 'Disaster'). He then proceeds with 'Gun', about the lunacies of the American hand gun laws.

As he passes effortlessly through such classics as 'Winter In America' and 'Washington DC', the man succeeds in exuding 'legend' whilst looking like he's off fishing for the weekend. It's a rare chance, tonight, to glimpse Gil in the confines of a small club — and this is undoubtedly the best place to hear his music.

A strange hybrid of funk, soul and jazz, yet still quite poppy and overtly political, his music is probably best described as what Stevie Wonder would sound like if he got really pissed-off.

The overall display of power, both in his music and his conviction, is breathtaking to watch. Finishing with 'Johannesburg' and the epic 'The Bottle', it's hard to find the description to do him justice. So now who says you can't mix politics and music?

Dave Sexton

▼ SANDIE SHAW, THE HACIENDA, MANCHESTER

There's very little mileage in the "Isn't it wonderful she's still making the effort after all these years" argument. Firstly, it's more than a little patronising. Secondly, if Sandie Shaw is out to be accepted as a popster in her own right, then there's no case for charitable status.

The appearance of the show, and the material presented (90 per cent cover versions, 10 per cent B-sides) ought, by rights, to be restricted to the cabaret circuit to which so many of her fellow Sixties chanters are rightly condemned.

Ditto the sound — a mushy mass well-deserving of its place in the tackiest of working men's clubs. (Some allowance for this can be made owing to the Hacienda's cavernously bad acoustics — but not very much.)

Sometimes the show is just too embarrassing to watch. The choice of songs, for instance, is often little short of suicidal: the Waterboys' 'A Girl Called Johnny' was a particularly notable low.

But not lower, perhaps, than the stunningly awful 'Steven, You Don't Eat Meat' which lyrically stands alongside 'The Chicken Song'. With her band clonking away behind her (perhaps she should be billed next time as Sandie Shaw and The Heavy Handed) and the kind of sound mix that isn't even forgivable four miles up a hill in Milton Keynes, it's virtually impossible to form anything other than a bad opinion.

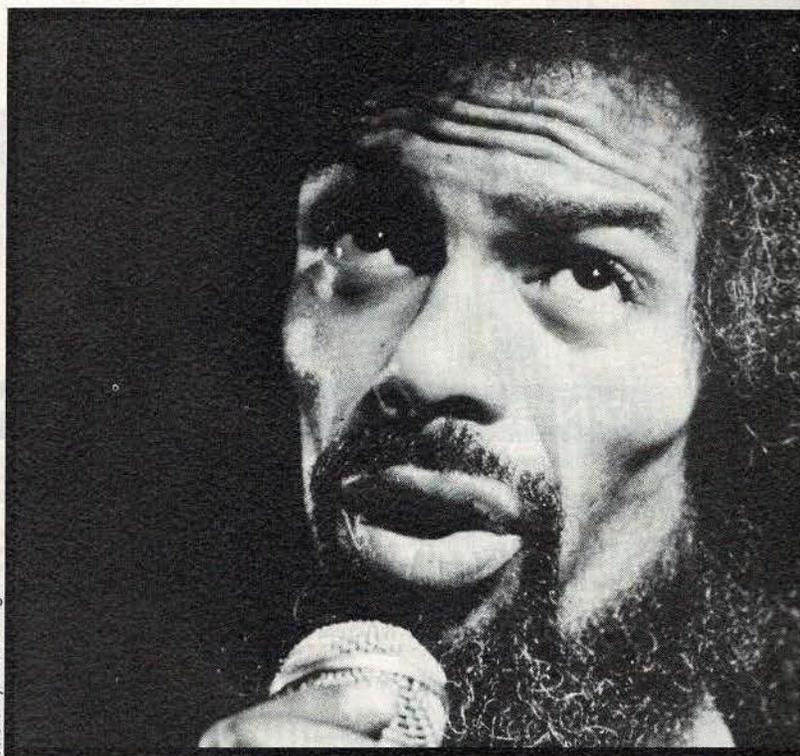
But to be brutally frank, it was a total mess.

I do agree, Sandie Shaw is very well preserved, but then so is Napoleon's willy and you don't see that on a nationwide tour. And... no... the aforementioned Steven the non-meat eater didn't show.

Dave Sexton



Photo by Steve Wright



■ THEN JERICO, MARQUEE, LONDON

A band whose name you've all heard before, who had a buzz going for them a few months back, and who you probably thought were Scottish. They aren't. I had their particular brand of 'rock funk' marked down as mediocre/mildly interesting after the first single 'Muscledeep' caused but a few ripples.

Live, thank goodness, it's a different story. Mark Shaw is a confident frontman — blond, pouts convincingly, doesn't mind showing off. The band are proficient, brash, and come on strong like they'll be playing in stadiums by the end of the week. Normally I would put this kind of behaviour down to arrogance and rampant egotism, but surprisingly enough TJ have sufficient panache to carry it off.

I won't be thanked for making tenuous comparisons to Simple Minds or U2 — musically they aren't similar, but in terms of possible appeal they certainly are. It may take them a few years yet, but I can see Then Jerico comfortably fitting the rock hero niche as have the Minds, U2 and Big Country before them. Ambition burns in their eyes.

Their songs aren't yet quite distinctive enough to stand out in a set (they seem to blend into a wall of sound) but 'Blessed Days' seems as good a second single as any. Strong melodies seem to be sacrificed to the greater objective of projecting Mark Shaw. And they couldn't wish for a more charismatic vocalist. With cardy slung carelessly over shoulder, he toys with his mikestand in time-honoured rock star fashion. This boy knows all the best clichés and how to use them. I even think I heard the odd girlish squeal.

And so, Then Jerico, I was pleasantly surprised — almost mesmerised. I stayed till the end of the encore without looking at my watch. And I can't say that about many gigs these days.

Betty Page

■ CHRIS SUTTON, ZEEKO'S, PUTNEY, LONDON

This was the choice: a hitless hopeful in Tuesday night no-man's-land of darkest Putney, SW15, or Morocco against West Germany on the box. You chose the football? You chose wrong. The Moroccans played a dull, spoiling game full of yawns, but Chris Sutton's approach to play was open and enterprising and he coasted through to the next round.

Actually it's a curious kind of progress for the 23-year-old singer-soulwriter. Signed by Polydor and thrown like the Christians to the lions before a James Brown audience at Wembley in only his fifth gig ever, he's now doing it all the other way round by moving on to the bread and butter of showcases like this hopeful disco venue. The crowd this time would have filled about one row of Wembley, but Sutton and a very tight band stuck to it and gave it all the effort and style of the JB shows.

All Sutton lacks to zoom headfirst onto a thousand bedroom walls is a single that'll click into place; at the moment his influence-heavy style of pop-soul is probably a bit too intelligent for those young masses, and sentiments like 'I've Heard It All Before' and 'Don't Get Me Wrong' and their accompanying tunes are very much less than innovatory. But he sings very well with quite some range and a lot of ability to funk out, as on 'The Money Isn't Worth It'. There's promise as well in the department of the big delivery ballad, and that means a crossover success of a Simply Red stylee is very possible. I didn't miss Morocco at all.

Paul Sexton

mm

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 2

BANNOCKBURN The Tamhu Beki Bondage And The Bombshells
EDINBURGH Preservation Hall D.D.D.
FOLKSTONE Leas Cliff Hall (53193) Black Uhuru/The Wailers
HULL Barham The Wonderful Walloping Ducks
LEEDS Adam And Eve's (456724) Discharge/Anti-Cimex/Agoni
LEICESTER De Montfort Hall (544444) Big Country/Balaam And The Angel
LIVERPOOL The Firehouse Bob, Bob, Bob And Bob
LONDON Euston Road Shaw Theatre (01-388 1394) Carol Grimes/Maggie Nichols/Parker And Klein/The Women's Big Band
LONDON Hammersmith Clarendon (01-748 1454) Cri De Coeur/Shoot The Moon
LONDON Kentish Town Bull And Gate (01-485 5358) A Riot Of Colour/Gee! Mr Tracey/Thatcher On Acid/Red Harvest
LONDON Victoria Embankment Villiers Street The Tommy Chase Quartet (Lunch)
LONDON Wardour Street Marquee (01-437 6603) Strangeways
LOUGHBOROUGH Art College Rent Party
MANCHESTER Cloud Nine (061-832 3350) The Desperados
SHEFFIELD Leadmill (754500) Lonely Hearts
ST AUSTELL Cornwall Coliseum Feargal Sharkey/The Thrashing Doves
TELFORD Barons Club The Red Beards From Texas

THURSDAY 3

BRIGHTON Pavilion Theatre (682127) The Meteors/Guana Batz/The Long Tall Texans
LINCOLN The Ritz Big Country/Balaam And The Angel
LIVERPOOL Mardi Gras The Weather Prophets/Crikey It's The Cromptons/Marshmallow Overcoat
LIVERPOOL Neptune Theatre (051-709 7844) Bob, Bob, Bob and Bob/The Decemberists
LONDON Camden High Street Electric Ballroom (01-985 9006) The Three Johns/The Poison Girls/Blyth Power/The Janitors/The Shrubs
LONDON Camden Lock Dingwalls (01-267 4967) Makin' Time/The Reflection
LONDON Camden Palace (01-387 0428) Gene Loves Jezebel
LONDON Euston Road Shaw Theatre (01-388 1394) Erasure/Pete Shelley/Frank Chickens/The Go Go Boys
LONDON Kentish Town Town And Country Club (01-267 3334) The Bangles
MANCHESTER Little Peter Street Boardwalk (061 228 3555) The Chesterfields/The Tier Garden/The Waltonons
MANCHESTER Peter Street Gallery (061-832 3597) Frank Sidebottom/Johnny Dangerously
MILTON KEYNES The Point Zodiac Mindwarp And The Love Reaction
NEWPORT Stow Hill Labour Club Rubella Ballet/Shrapnel/Classified Protest
PERTH The Plough Inn (22251) Beki Bondage And The Bombshells
ROCHDALE Tiffs (31069) The Macc Lads/The Giro Brothers

FRIDAY 4

BRACKNELL South Hill Park Charlie Watts Orchestra/Carmel/Courtney Pine/Team Ten
BRIGHTON Pavilion Theatre (682127) Robyn Hitchcock And Friends
CARDIFF Nero's (95987) We've Got A Fuzzbox And We're Gonna Use It/The Nightingales/Ted Chippington
COLCHESTER Osborne Street The Works (570934) The Blubbery Hellbellies
HARTLEPOOL Docks Madness/Black Uhuru/The Wailers/Doctor And The Medics
LONDON Bloomsbury Theatre (01-380 1453) Edwyn Collins
LONDON Camden Lock Dingwalls (01-267 4967) The Mint Juleps/The Company
LONDON Hammersmith Clarendon (01-748 1454) The Fleshone/The Scientists/The Surfadelics/The Surfin' Lungs
LONDON Kentish Town Town And Country Club (01-267 3334) The Triffids/Furniture/The Apartments
MANCHESTER Anson Road International (061-224 5050) Twenty Flight Rockers
OXFORD Apollo (44544) Big Country/Balaam And The Angel
READING Paradise Club (56847) The Prisoners
RETFORD Porterhouse (704981) Zodiac Mindwarp And The Love Reaction
WISHAW Heathery Bar (72957) Beki Bondage And The Bombshells

SATURDAY 5

BRISTOL Tropic Club (49875) Sarah Gordon/Squaky's Soul Band
CARDIFF Bogeys (26168) The Hellfire Club
COLCHESTER Osborne Street The Works (570934) Twenty Flight Rockers/Dead Vogue/The Mothers
HARLOW The Square (25594) The Dentists/The Razor Cuts
HARTLEPOOL Docks Lindisfarne/Dr Feelgood/Mike Elliot/Gone To Earth
LIVERPOOL Everyman Bistro (051-709 4776) The Ministry Of Love/The Christians
LONDON Bloomsbury Theatre (01-380 1453) Edwyn Collins
LONDON Finsbury Park Sir George Robey (01-263 4581) The Poison Girls
LONDON Hammersmith Clarendon (01-748 1454) Discharge/Chaos/The Verukers
LONDON Kentish Town Town And Country Club (01-267 3334) Dee C Lee/The Jazz Defektors
MANCHESTER Anson Road International (061-224 5050) The Triffids/The Waltonons
MANCHESTER Peter Street Gallery (061-832 3597) The Prisoners
SHEFFIELD Leadmill (754500) The Mint Juleps/The Man Upstairs/Electric Morning/The Triffids
ST AUSTELL Cornwall Coliseum We've Got A Fuzzbox And We're Gonna Use It/Ted Chippington/The Nightingales
WOLVERHAMPTON Scruples (53754) Beki Bondage And The Bombshells

SUNDAY 6

CHELTENHAM Town Hall We've Got A Fuzzbox And We're Gonna Use It/Ted Chippington/The Nightingales
CROYDON High Street Underground (01-760 0833) The Leather Nun
FETCHAM Riverside Club (375713) Zodiac Mindwarp And The Love Reaction/Fever Tree
GLASGOW Daddy Warbucks A Certain Ratio
HARTLEPOOL Docks Gil Scott Heron/Steeleye Span/Pantangle/Champion Jack Dupree/Blues Reunion/Vin Garbutt/Gone To Earth
LONDON Camden Lock Dingwalls (01-267 4967) The Tommy Chase Quartet (Lunch) Go For Go/Mister Thrud/V-Sor, X/Sovereign (Eve)
LONDON Euston Road Portlands No Pearls... No Passion
LONDON Euston Road Shaw Theatre (01-388 1394) Dee C Lee/Spirit Of Watts
LONDON Kentish Town Town And Country Club (01-267 3334) Ruby Turner
LONDON Piccadilly Theatre (01-437 5000) Peter Murphy
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Pictures From Italy

MONDAY 7

BRIGHTON Coasters (25897) We've Got A Fuzzbox And We're Gonna Use It/Ted Chippington/The Nightingales
COVENTRY Market Way Busters (20934) Howard Hughes And The Western Approaches/Napoleon Solo
LONDON Fulham Palace Road Greyhound (01-385 0526) State Of Play
LONDON Kentish Town Bull And Gate (01-485 5358) Fields Of The Nephilim/Automatic D'Lamini/Memphis 56/The Underlings/Them Howling Horrors
LONDON Kentish Town Town And Country Club (01-267 3334) The Church/Twenty Flight Rockers/Escape Club
MANCHESTER Anson Road International (061-224 5050) Beats Working/Soul Exit/Halcyon Daze
MANCHESTER Ritz (061-236 4355) Fleshpuppets/The Stone Roses
OLDHAM Hurricane Club The Macc Lads

TUESDAY 8

LEEDS Adam And Eve's (456724) The Meteors/The Turnpike Cruisers
LEEDS Polytechnic (430171) We've Got A Fuzzbox And We're Gonna Use It/Ted Chippington/The Nightingales
LONDON Camden Palace (01-387 0428) Chris Sutton
NOTTINGHAM Mardi Gras (862368) Haze
READING Majestic Howard Hughes And The Western Approaches

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We'll be putting together a 3 minute programme that'll change each week to ensure maximum Metallic topicality. And, natch, the *Kerrang!* line will be presented by members of the *Kerrang!* team, including Geoff Barton, Dante Bonutto, Malcolm Dome and Mick Wall! Make a note of those phone numbers, exercise that dialling

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ARISTA

THIS PAGE DONATED TO THE CHILDREN BY RM

The Chameleons want a hit single about as badly as the UK population wants nuclear fallout. Vocalist Mark Burgess and drummer John Lever seem unperturbed, though, at the prospect of inducing severe palpitations in their new record company executives. Their immediate concern is to fill the gaping holes in their stomachs.

Mark (between bites of assorted sandwiches): "Excuse me, I'm a real pig, but I haven't eaten for two days and I *am* rather hungry." Mark is the animated Chameleon, the one who talks 19 to the dozen when his mouth isn't full of tuna fish. John appears even more ravenous and therefore contributes mostly grunts, groans and facial contortions.

Following divorce proceedings with indie label Statik, the Chameleons are now safely installed with Geffen Records.

Mark: "When we made 'Script Of The Bridge'" (their first LP) "everyone was getting letters from all over the world and stat sheets saying how well it was doing on American radio stations. We were still signing on, though, which was rubbing salt in the wound, really."

But on to pastures new and 'Tears', the thumping single currently undergoing heavy rotation on night time Radio 1. Mark: "Of the four tracks we've just released —" Four? I've only got three. "Ah well, there's a twin pack thing, and the less sent out the better. The photos are *very* embarrassing. We were all really dazed and they just plastered us in foundation and started taking photos."

John: "Fat, blubbery, horrible."

Mark: "But I got away with it because I look like Al Pacino after 10 plates of pasta."

John: "My nose looks like W C Fields."

Mark: "Wock 'n' woll!"

So . . . is it going to happen, singles-wise, I enquire innocently? Perish the thought, say the horrified expressions. John: "Oh no, it'd better not."

Mark: "I hope not. It's very embarrassing getting records in the chart. When we went home, we'd really have the piss taken out of us. We'd have to wear false noses and dark glasses to go to the pub.

"In any case, I don't think the people who religiously watch 'Top Of The Pops' are the sort of people who'd understand what we're doing. I'm not putting them down, but what they want is a good, disposable dance record."

A modicum of recognition would be appreciated, of course, preferably for the forthcoming LP 'Strange Times'. Mark: "It's gone beyond the point where you just submit a record to the BBC, and they either play it or they don't. Record companies have started editing songs down to three minutes without telling you, so they can be



THE CHAMELEONS

HAPPY, FAT AND SCARED OF A HIT SINGLE

Yep, the big Cs are just regular Northern folk in search of a good time. But, by gum, what would happen if they had a hit record? Would their mates start making fun of them down the boozery?
Karma chameleon: Lesley O'Toole

played between A-ha and Bucks Fizz. "That just doesn't happen with LPs. In any case, we can't write singles. The Smiths naturally write good singles." *Mostly* good singles, wouldn't you say? "Well, good, bad or indifferent singles. Our songs just don't slot into that category. We don't have a hook and a 'do' and a 'da' and a 'dee'."

Perhaps not, but they *do* have swirling, echoey guitars plus pounding, profound and — up till now — deeply cynical lyrics delivered by the gravelly, driving Burgess voicebox. 'Tears' cer-

tainly sounds more optimistic than has been their wont.

Mark: "It's because we're a lot happier these days."

John: "And a lot fatter as well. I just weighed myself in the bathroom — 12 stone!" (He disappears to order ice cream by way of consolation.)

Mark: "The thing is, people can only get an impression of you through the music. We don't actually take ourselves as seriously as we sound. We're not gloomy people."

Has being closer to financial security eased a few burdens? Mark: "Quite the opposite, really. The word 'security' makes me shudder. I'd rather take one day at a time. Most of my life, since leaving school, I've been fighting against that niche of building a secure base for the future — simply because you might not have one. It seems more logical to enjoy life as it comes and keep miserable moments to a minimum.

"I'm actually thinking of moving away from Manchester for a while, because everyone's taking smack and I'm really not into that. There's nothing you can do for them, either. The only people who can help them are

themselves. It's really bad seeing the transmutation in people you knew really well. It's more than I can bear.

"It's got to the stage now where ice cream vans are parking outside schools selling scag."

Never let it be said, though, that the music biz doesn't have its peaks to compensate for the troughs. Mark: "The guy who signed us was working at Air Studios in Montserrat so he flew us out there for a week to meet him. Of course, it had no influence whatever on our decision to sign to Geffen. No, we weren't impressed at all." His tongue is firmly embedded in his cheek, of course, as he says this. "How would you describe Montserrat?"

John, with a wistful expression descending on his face: "Paradise."

Mark: "F***ing paradise with a capital F! There were people there who, materially, had nothing, but they were the happiest people I've ever met. Total contentment.

"Oh no, I've got flipping tuna in my flipping coffee. Bleeuurrgghh!"

He might also have a flipping hit single in the flipping charts if he's not careful.

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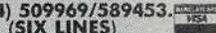
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... As Madonna's musical career seems to be edging ever further away as the movie deification beckon, hubby Sean Penn's latest film, 'At Close Range', appears not to have exactly set US box offices buzzing. Critics have been quick to jump on the 'Sean Penn ate my hamster' bandwagon, but don't believe a word of it. If 'At Close Range' isn't quite in the same class as his previous 'The Falcon And The Snowman', it does boast two powerful performances from both him and the wonderfully manic Christopher Walken, who hasn't been as good since his brains were so aesthetically blasted over his cheekbones in 'The Deerhunter'...

Madonna's co-star in 'Desperately Seeking Susan', Rosanna Arquette, as well as being one of the highlights of the current 'After Hours', is wowing them in the aisles in America as a street-wise prostitute who helps Jeff Bridges unravel a murder mystery in '8 Million Ways To Die'. The many moments of crash, bang, wallop and gore, according to 'New York' magazine, "make Miami Vice look tame"... Opening throughout the country this week are Jon Voight and Eric Roberts in the much delayed 'Runaway Train' (see rm May 23 for review). And a jolly romp it is, too...

Eric Roberts now joins Rosanna Arquette (again) in a romantic comedy called 'Nobody's Fool'. Aah, isn't that sweet... Someone with a very silly name is Sigourney Weaver, whose 'A Woman Or Two' is due to open soon. Co-starring with French heart throb Gerard Depardieu (whose 'Police' is currently thrilling the tourists in nicely airconditioned cinemas in London's West End), it's yet another 'romantic comedy', in which he plays a dedicated archaeologist who discovers the remains of the earliest Frenchwoman. Sounds fascinating. Watch out for Ms Weaver soon in 'Aliens', which opens in London on August 29, and 'Half Moon Street', in which she stars with Michael



Caine... Caine, by the way, is back to his cynical, confused best in Woody Allen's latest, 'Hannah And Her Sisters' — opening July 18... Another sequel arriving in July is 'The Karate Kid Part II', in which Ralph Macchio and Noriyuki 'Pat' Morita get all hot and bothered again, as the chopsticks and Egg Foo Yong flies, amid lots of yucky, soppy hits and the odd bits in the nuts. Family entertainment, you just can't beat it...

THE MONEYPIT (Cert PG dir: Richard Benjamin)

Owning a house, the cornerstone of the American Dream, becomes the American Nightmare for first-time buyers Anna and Walter. Bought at a knockdown price from the distressed Estelle (Maureen Stapleton), the dream house proceeds to fall down — taking their savings and almost their sanity with it.

This would be thin stuff indeed, were it not for the slick quality of the comedy, superbly handled by leads Tom Hanks (star of 'Splash', where he fell for a mermaid) and Shelley Long (Emmy Award-winning star of the hit TV series 'Cheers'). They have the on-screen chemistry and silly mobile faces to earn laughs.

The jam in this sponge is the sublimely moody Max (Alexander Godunov), world famous symphony conductor and Anna's (still interested) ex-husband. A self-proclaimed gift to women, he has an ego to match his physique.

Impressive and devious, as are all male chauvinists, he exploits the tensions caused by the couple's material difficulties. Godunov's performance has unexpected comic flourish and considerable panache.

Special effects are up-front, as one would expect from a Spielberg presentation (billionth this year). Just as the house is nearly renovated there is a catastrophe sequence; good if you are fond of elaborate stunts and slapstick, long if you aren't.

The ending is traditional, happy and simply yukky. A light romantic comedy with the feel of a Walter Matthau pyjama movie, this should be seen with the family — and on television.

Claire Standen

AN IMPUDENT GIRL (Cert 15 dir: Claude Miller)

A French film, with sub-titles, about the growing pains of a gawky, 13 year old girl, hardly seems an enthralling prospect. Claude Miller's lovingly composed portrait of childhood's end in an imaginary French town succeeds, however, in being compassionate, funny and charming — all at once.

Charlotte Gainsbourg, daughter of Jane Birkin and Serge Gainsbourg, plays the bored, self-absorbed teenager, kicking her heels around town and dreaming of some sort of an escape. Irritated by the possessive immaturity of her only friend — the ailing Lulu — Charlotte latches on to a visiting child prodigy, the pianist Clara.

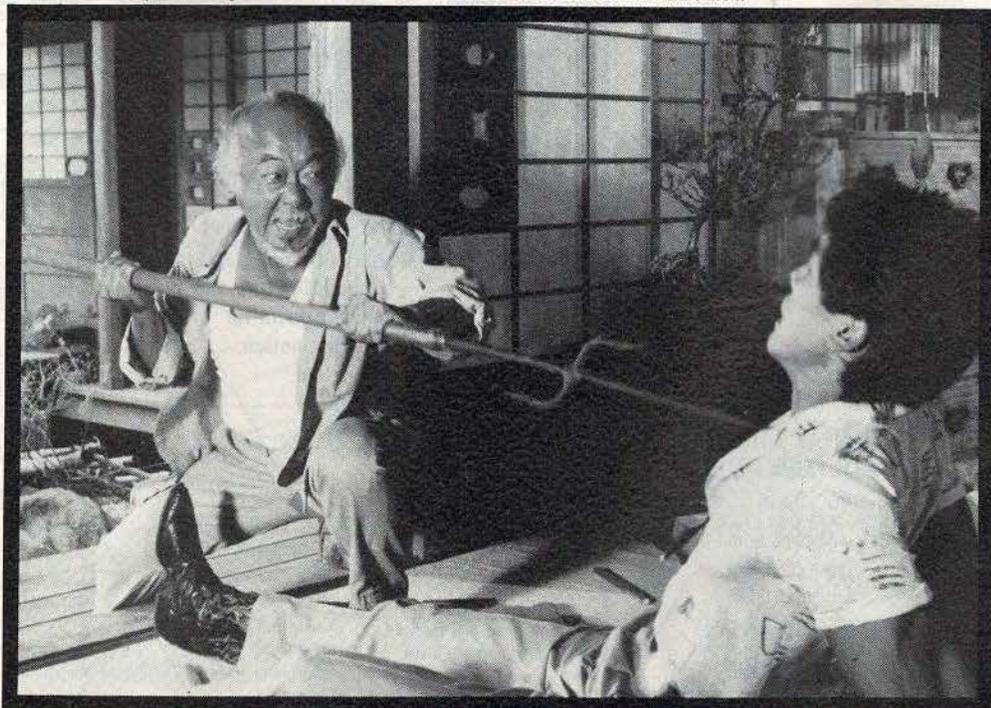
On smuggling herself into Clara's luxury villa, Charlotte glimpses a form of seemingly adult sophistication which feeds her adolescent fantasy of being delivered from mundanity. As her infatuation with Clara deepens, Charlotte becomes involved in a parallel relationship with a burly sailor, only to discover that she's not quite ready for a world of pseudo-sophistication and sex.

All of which might sound a little pre-pubescent in its concerns, but Gainsbourg's enchantingly natural portrayal of the sulky, beanpole-limbed girl, is irresistible. As she prowls uncomfortably on the borders of womanhood, trying on lipstick and wiping off her first kiss, Claude Miller uses her to infuse the film with an ever-present sexual tension.

Apart from the occasional intervention of a grungey French disco soundtrack, 'An Impudent Girl' pulls off the rare feat of dealing intimately with teenage life, without making you cringe.

Roger Morton

● SHISH KEBAB, sir? Noriyuki 'Pat' Morita orders a number 19 in 'The Karate Kid Part II'



BY JAMES HAMILTON

B P M

ODDS 'N' BODS

THEO LOYLA and **John Saunderson** seem to have arrived at a workable way of holding a national **Disco-Aid** night: they suggest that on Saturday, November 1, all clubs add a small extra admission charge while DJs play requests for cash and hold raffle-type money raisers, with recording artistes donating a brief free PA at the club of their choice... **Radio London's** Soul Night Out this Thursday, broadcast live at midnight this time to coincide with the Fourth of July here if not in the USA, once again has **Tony Blackburn** and **Dave Pearce** live in New York on **WBLS** while **Steve Walsh** presents the guest stars at **Hammersmith Palais**, followed at 2am Friday by **Alexander O'Neal & Cherelle** direct from Harlem's **Apollo!**... **Chrissie Jackson** spins hot soul newies 7-9pm, **Mike Stewart** oldies 9-10pm, every Friday now on Norfolk's **Radio Broadland 97.6FM**... **Daryl Stafford's** Eurobeat top 25 at Bournemouth's **Cabaret Club** is broadcast fortnightly on **2CR's** Monday evening **Tim Butcher/John Dash** show... **Cooltempo** snapped up the sizzling **Farley 'Jackmaster' Funk & Jessie Saunders** for release in a fortnight... **Luther Vandross** 'Give Me The Reason' (Epic A7288), received so far only on seven inch, is a not particularly danceable ambiguously jiggling 138½/69¼bpm weaver from the film **'Ruthless People'**... **WEA** have reactivated **Shirley Murdock** 'Truth Or Dare' and **Zapp** 'It Doesn't Really Matter' to coincide with their UK visit... **CADJ** (Central Assn for DJs) meet the first Sunday every month at **East Birmingham Hospital Social Club**,



PEE-WEE HERMAN (above) is the wimpish American comedian fast building a cult following, especially for his debut feature film 'Pee-Wee's Big Adventure', to such an extent among B Boys that he, his dance, and 'Tequila' theme tune are the — here still unseen so perhaps mystifying — subject matter of the now UK-released **JOESKI LOVE 'Pee-Wee's Dance'** (Cooltempo COOLX 125). A starkly insistent catchy (0-190½bpm minimalist rap, it's been hanging on for months as an import even without any national exposure for Herman himself, so what'll happen once we've seen him?

details from **John Baksh** on 021-384 6959... Thursday (3) **Graeme Park** mixes live while models walk at a fashion show in Nottingham's **The Garage**... **Chris Hill** is **Kev Hill's** next guest at Basildon **Sweeney's** Monday **Guvnor's Clinic** (7), followed by **Sean French & Chris Brown**, **Robbie Vincent**, **Gilles Peterson & Nicky Holloway**, etcetera... **Mike Shaft**, **Colin Curtis & Patrick** play nothing but garage jack trax at Manchester's revamped **Legend** Wednesdays... **Paul Oakenfold & DJ Wicked Pulse** funk **The Go-Go** Thursdays in Richmond's **The World at Zeeta's**... **Steve Glover's** gone goggle-eyed now that Bournemouth's **Zig Zag** has installed a huge screen video!... **Cosmic** sez "ta" to all who

supported him at Basildon's now defunkt **New Yorker**... **Andy Vaughan** (Old Kent Road **Dun Cow**) tips that **WQBC** synchs superbly out of 'Borrowed Love', while my own hot mix at a mobile gig was the guitar intro of **Chuck Berry** 'No Particular Place To Go' chopped in place of the same guitar figure during **James Brown** 'Papa's Got A Brand New Bag!'... **Harmonic Keys Dance Music Service**, the Florida based BPM and key directory (BPMs not that accurate, actually), suggests amongst other musically perfect "on key" mixes **Sheila E** 'A Love Bizarre' and **Janet Jackson** 'What Have You Done For Me Lately', both in E flat minor... **Sheila E**, forget it — I've just seen **Sheila Gish**, nonchalantly driving a

left hand drive American saloon through Hampstead!... **Howie Tee's** cousin **Chris Rumney** from Highgate corrects that it's **Mixmaster Ice** who cuts it up with **UTFO**... **SORRY, WRONG BEAT!**

HOT VINYL

HARLEQUIN FOUR'S 'Set It Off' (Champion **CHAMP 1216**) One of the first new wave of "garage" records to make its presence felt here (before the description was being applied), this year old incredibly influential minimalist remake of **Strafe's** tune has been the backing track to a million DJ mixes, adapted by other artistes, and covered several times in its own right — all without ever getting a UK release, until now. Driven remorselessly by a schlurping "pshta pshta" hi-hat beat which eventually embraces subduedly chanting chicks and further colourations, it's never a song as such but just a floor jamming 110¾-110½-111bpm groove (I hadn't realised its electronics fluctuate fractionally). Because so many must already have the import, here the original is flipped by a brand new 110-109½bpm remix by **Herbie Mastermind**, making more of an actual song out of previously unheard elements from the master tape, plus a useful if short 110¾bpm Bonus Beats instrumental (hinting also at **Maze's** 'Twilight'). For mixers, and the aware, essential!

PRINCESS 'Tell Me Tomorrow (Weekend Mix)' (Supreme Records **SUPET 106**) Although I've yet to receive a finished 12 inch (including an "original demo" of 'Say I'm Your Number One'), the promo-only 10 inch is a great happily jiggling totally different 105bpm remix reminiscent of 'Somebody Else's Guy' (I wonder who suggested that?!). Flipped by the now quite pedestrian sounding 108½bpm Album Version. Her biggest to date?

MICHAEL JONZUN 'Burnin' Up' (US **A&M SP-12186**) Although his recent album was a disappointment, this brightly bounding 114bpm smoothly souled bubbler has been remixed into a

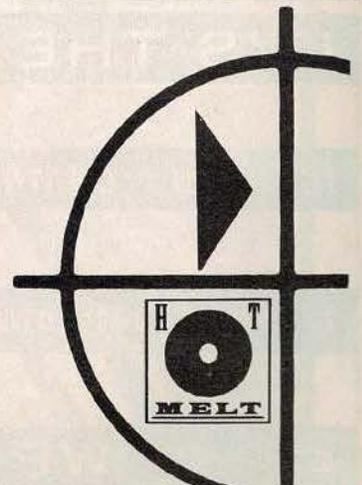
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BPM

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PIECES OF A DREAM 'Say La La' (Manhattan 12MT 12) Destined to be overshadowed now by their excellent import LP 'Joyride' (US Manhattan ST 53023) — check the Disco chart for BPMs from this, and for the sizzling slowies from **SHIRLEY JONES 'Always In The Mood' (US Philadelphia International ST 53031)**, the week's hottest albums for full review next issue — the young jazz-funkers' gently exotic subtle 98 $\frac{1}{2}$ bpm summery weaver (in three mixes) has so far only really hit the hipper clubs and deserves wider attention.

WILLIAM BELL 'Passion (Remix)' (Tout Ensemble 12LUTE 3, via Pinnacle) Remixed by Froggy and Simon Harris to become more like an instrumental with incidental subdued breathy vocal and cooing chicks, this now MFSB 'Mysteries Of The World'-ish 0-119 $\frac{1}{2}$ -119 $\frac{1}{4}$ -119-0bpm pulsator gently throbs along packing an understated rhythm punch, very different from the flip's busier 122 $\frac{1}{2}$ bpm original LP version (chunky 104bpm 'Whatever You Want' too).

SIMPONIA 'You And Me' (US Cotillion 0-96811) Paul Simpson combines his Serious Intention approach, Spanish chatter, skittering garage rhythm and Carmen Brown's keening diva vocal into a loosely strung 119 $\frac{1}{2}$ bpm canterer (in five mixes) that's possibly more for America than here — though try the Short/Dance Vocal Mix with 'You Don't Know' of Colonel Abrams.

LOOSE ENDS 'Gonna Make You Mine (Westside Mix)' (Virgin VS 819-14) Remixed by Dancin' Danny Poku and Godwin Logie in a Maze 'Twilight' influenced 105 $\frac{1}{2}$ bpm new form with still vocal 106bpm Bonus Beats, this jerkily jaunty wriggler is now being promoted over the 0-102 $\frac{1}{2}$ bpm Album Mix of its



UK FRESH '86 host, hip hopping **MIKE ALLEN** raps on the mic while **GRANDMASTER RICHIE RICH** looks happy — probably because his 'Check It Out' is the debut release on Hammersmith disco store owner Greg James's own label, **Spin-Off's Record Company Limited (120FF 1)**. A jerkily leaping (0-)121 $\frac{3}{4}$ bpm scratcher with cod "upper class" intro and actually rather foreign sounding rap, its 'Scratch It Out' dub may be preferable.

ostensible topside, 'Stay A Little While, Child'.

LEW KIRTON 'Don't Wanna Wait' (MCA Records MCAT 1071) Trickily textured beats wriggle into an excellent 110 $\frac{3}{4}$ bpm falsetto offset sophisticated cool modern soul dancer, here rightly flipped by the official US A-side's more mundane 118 $\frac{3}{4}$ bpm 'Stuck In The Middle (Between Two)'.

CASHFLOW 'Spending Money' (LP 'Cashflow' Club JABH 17) 'Mine All Mine' so swamped this set when new that I ignored the other tracks, this subduedly wriggling 95bpm singalong jogger having gained fans in the meantime (although it's scarcely a similar smash), and the equally tense building more Cameo-ish 112 $\frac{1}{2}$ bpm 'I Need Your Love' has had action too.

PRINCE AND THE REVOLUTION 'Mountains' (Paisley Park W8711T) Bigger at a pop level now his (0-)104 $\frac{3}{4}$ -105bpm rolling raunch nevertheless hits a groove that really gets to cook with scratchy sax and much pent-up excitement for the instrumental last half.

DAVID RUDDER & Charlie's Roots 'Bahia Girl' (Gval) (Remix) (London LONX 98) Trinidad's current calypso king, unprecedented winner of three crowns at carnival, deliberately points out the similarities of his gently catchy subtle 107-109-110 $\frac{1}{4}$ -111 $\frac{1}{2}$ bpm summer shuffler to its Brazilian influences, rather than to the sweaty 'Hot Hot Hot' soca style.

NICOLE 'What About Me' (Portrait TA 7266) Pleasant enough, this yearning sombrely rolling 74 $\frac{1}{2}$ bpm slowie is actually upstaged by the flip's attractively lurching 106 $\frac{1}{2}$ bpm 'Why You Take My Love' and, of course, the excellent old 79 $\frac{1}{2}$ bpm remix of her 'New York Eyes' duet with Timmy Thomas

CHERYL HUNTER 'It's Your Attitude' (US Mercury 884-8711) "Attitude" has more meanings than posture and opinion, denoting in slang everything from someone's street smarts to their whole persona, although in a traditional definition here it's her fellah's egotistical approach to life that's driving huskily lamenting Cheryl away from him (in three ponderously nagging 105 $\frac{1}{2}$ mixes).

THE FLIRTATIONS 'Get Up (Come On Over)' (Fantasia Records FTA X 109) These ex-Gypsies use Cheryl Lynn's 'Encore' rhythm, except on the amusingly recognisable 113 $\frac{1}{2}$ bpm swayer, which is such a pastiche it develops along other faster and lighter lines (inst flip).

PAULI CARMAN 'Dial My Number' (CBS 26960) Competent lightweight black pop. The System producing of course the 117 $\frac{1}{2}$ bpm title track, the breezily chugging 121 $\frac{1}{2}$ bpm 'Flashback', bubbly (0-)120 $\frac{1}{2}$ bpm 'Lose Control' and muttering sparse 121bpm 'Big On Pleasure', Pauli himself helping others with the Champaign-ish 0-77bpm 'You Impress Me', swaying 62 $\frac{1}{2}$ bpm 'High & Low', pop accented rhythmically

ambiguous 66bpm 'Close To The Bone' and 89bpm 'Dangerous'.

SHALAMAR 'Take That To The Bank (M&M Remix)' (MCA Records SHALT 1) Their 1979 hit in a coolly percussive (0-)117 $\frac{1}{2}$ -117 $\frac{1}{3}$ -0bpm remix for the Tavares crowd.

HARDROCK SOUL MOVEMENT 'The Beat Is Mine' (Elite DAZZ 56, via DMS/RCA) Max LX and Dave VJ aim for Full Force-ish rap sophistication through a hollow (0-)105 $\frac{1}{2}$ bpm "drumkit" and bass synth beat that's mixed so roughly the amateurish effect may just be deliberate, with the still superior 108 $\frac{1}{2}$ bpm Get Stupid Fresh Remix of 'Double Def Fresh' as flip.

TEENA MARIE 'Emerald City' LP (Epic EPC 26935) The world's most soulful white girl presumably due to commercial pressure, has produced a Prince influenced ugly rock-pop style side one — including the 12 inch 127bpm 'Lips To Find You' (Epic TA 7270) — as side two finds her much more as of old on the samba 114 $\frac{1}{4}$ -115 $\frac{3}{4}$ bpm 'Batucada Suite', jazz 0-29/58 $\frac{1}{2}$ -0-234-242-0-29/3-58 $\frac{3}{4}$ bpm 'Sunny Skies', simplistic 83 $\frac{1}{2}$ bpm 'Shangri-La', soulful 55 $\frac{1}{2}$ -0bpm 'Love Me Down Easy', even if they're inessential for dancefloors. She completely produces herself, so there's no Richard Perry to blame!

QUEST FOR LIFE 'Baby Don't Stop Me' (MDM Records MDM 912) Evidently serviced domestically here although I've yet to see a UK copy, last Christmas's pent-up meandering 102 $\frac{1}{2}$ bpm soul tugger in Lamont Dozier 'Rootsy' style always was too specialist to cross over.

MAGAZINE 60 'Don Quichotte' (US Baja B-54) Maddeningly inconsequential Anglo-Spanish 118 $\frac{1}{2}$ bpm burbling Eurodisc looper by a French group, big on the Continent last year but due here from RCA in a fortnight following Falco inspired US success.

TIPPA IRIE 'Heartbeat' (Greensleeves TIPPA T5) Jerky fast 137bpm pop reggae which'll need radio play.

MARVIN HOLMES 'Feel So Good' (MCA Records MCAT 1070) Chunkily lurching (0-)101bpm 'Bad Mama Jama'-ish old style soul roller (inst flip), solid if uninspired.

IT'S THE 'TOTAL CONTROL' TAKEOVER

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NEWS

DIGEST

edited by
jim reid

● **Automatic Dlamini**, the biggest band ever to come out of Yeovil, are playing three gigs in early July, at London Bull And Gate Monday, July 7, Taunton Gap Club 11 and Bath Moles 12.

● **'The Tube'** is to create broadcasting history this Saturday, July 5 when it will broadcast a five hour 'live' show to 12 European countries and an estimated 50 million viewers. Stars featured on the show include Rod Stewart, Eurythmics, Elton John, Simple Minds, Dire Straits, A-ha and Sique Sputnik.

● **The Icicle Works** preview their forthcoming LP with a single 'Understanding Jane' released on Monday, July 14. The Works will also be playing three dates, at London Town And Country Club Wednesday, July 23, St Helen's Rugby League Football ground 27 and Birmingham NEC August 2.

● **Dee C Lee** released her debut album 'Shrine' on Tuesday, July 1. The LP features Dee's biggest hit 'See The Day' and her current single 'Hold On'.

● **The Triffids** are to promote their new LP 'Born Sandy Devotional' with a number of dates. They play London Town And Country Club Friday, July 4, Manchester International 5, Brighton The Richmond 6, Sheffield The Leadmill 12, Nottingham Rock City 16 and Croydon Underground 17.

● **Easterhouse** have announced two more July dates. They play the G-MEX festival in Manchester on Thursday, July 17 and London Clarendon 25.

● **Fra Lippo Lippi**, the highly rated Norwegian duo, release a single 'Come Summer' on Monday, July 7.

● Current 'hot' dance label **Cool-tempo** are releasing a whole heap of hip records in July. On Monday, July 7 they release 'Pee Wee's Dance' by Joeski Love, then the new UTFO album with a UTFO single 'Kangol And Doc' on Monday, July 21. The same day sees the release of 'Do Me Right' by the Main Ingredient. On Monday, July 28 the single 'Love Can't Turn Around' by Jackmaster Farley Funk is released.

● **Vee V V**, a highly acclaimed new group, are playing some dates to promote their current single 'Boom Slump'. The V's play St Helens Transport Club Friday, July 4, Manchester Hulme Red Admiral 5, Doncaster Backers Club 7, London Chalk Farm Enterprise 10 and Manchester Man Alive Club 17.

● **Dollar** are back! After a two year break, Thereza Bazar and David Van Day are reunited. To celebrate this awesome event Dollar are releasing a single on Monday, July 7. The single is called 'We Walked In Love' and is backed by 'Love Tonight'.

● To celebrate the release of their third LP 'Discover', **Gene Loves Jezebel** are to play Camden Palace on Thursday, July 3.

● **Twenty Flight Rockers** are touring extensively to promote their new single 'Johnny Seven'. The band play Manchester International Friday, July 4, Colchester Works 5, London Town And Country Club 7, Birmingham Berberies 15, Leicester Princess Charlotte 16, Rayleigh Pink Toothbrush 17, London Camden Palace 24, Dudley JB's 25, Newcastle Riverside 28, Carlisle Stars And Stripes 30 and Ayr Asylum 31.

● **Stan Ridgway** is to play a special one off London date at London's Town And Country Club on Tuesday, July 15.

■ **It's Immaterial** are about to unveil their own tribute to cafe society, when they re-release the single 'Ed's Funky Diner', on Monday, July 7. It is backed by a new Campbell/Whitehead composition, 'Only The Lonely'. The 12 inch features an extended version of 'Ed's Funky Diner' and a version of their latest hit 'Driving Away From Home (I Mean, After All It's Only Dead Man's Curve)' mix.

NiCOLE

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THE FINAL

Frank Sinatra's done it once or twice. Gary Glitter's done it more times than even he's had hot dinners. Barry McGuigan thinks he's done it, but hasn't really, and Patsy Kensit's never done it — or so she says. Now, George Michael and Andrew Ridgeley have done it together ... and in front of 72,000 people.

I suppose when you've sold going on 40 million records you can afford to be a bit brazen about it. Calling it a day, that is. Which is why the tears are flowing and the stiff upper lips are trembling with emotion as the magnificent music-making, money-making machine that is Wham! bids the world goodbye — for now, at least. Retirement at the age of 23, after four years of solid gold love, fun and 'good times'. Sob.

What started as white-boys-on-soul, taking their 'chics' and DHSS cheques and grooving them straight into the charts, evolved into the most perfect, smiling representation of Eighties' pop. Designer clothes, designer tunes — and in Andrew Ridgeley's case, designer noses, too.

George Michael — the brains, the voice, the talent. Andrew Ridgeley — the energy, the ego, the tan and the teeth. Buddies in vests and leather jackets; shuttlecocks down the knickers, but tunes perfectly crafted to appeal to as many as possible — whether dancing or doing the washing up.

And so it came to pass that Wembley stadium became the setting for Wham's last supper. A final cheeky grin before the two halves go on to more serious things — be that cars or writing perfect pop songs.

And to the opening strains of the pumping 'Everything She Wants', George strides on. Flanked by two male dancers, he struts and milks the ovation. Andrew follows much later — it's obvious who the star is today — a winning smirk caught perfectly on the giant video screens.

If Andrew's the cool dude, then George is the male Madonna, teasing and tarting it up, wiggling every conceivable part of his anatomy. Thin and trim, tonight it's very much whatever George wants, George gets.

And what George wants is to be adored — and don't we all respond with hearts and hormones a-fluttering. Even Frankie Goes To Hollywood's Paul Rutherford, watching in the stand, couldn't have matched George's provocative, bum-wiggling performance. His strut puts even Freddie Mercury to shame.

Oh yes, and then there was the music. 'Bad Boys' — butch as Sylvester Stallone and Matt Dillon rolled into one — with Shirlie and Pepsi coming on to provide female assistance — just so no-one gets the wrong idea. Then, 'Wham! Rap', with Andrew ditching the albatross-like guitar and dancing alongside his partner — a dual bottom thrust which, in the days before Ivor

Novello awards and 'Careless Whisper', was Wham's appeal.

'Love Machine', 'Young Guns', a sublime 'Wake Me Up Before You Go Go' and a rolling cover version of Carly Simon's 'Why' are loud and buzzing with excitement — groins thrusting, tassels flying, as half the stadium faints with the thrill of it all.

And then, in the quieter moments, the crowd wrapped round George's little finger and going quiet on demand, come 'Careless Whisper' and 'A Different Corner' — real tongues down the throat jobs to set tear ducts flowing and pupils dilating all over the place.

Poor old Andy, even the video screen forgets he's there sometimes, tracking George's every movement, leaving his partner stranded stage right with his smart guitar and his smart suit and his smart nose, trying to be Jimi Hendrix when he's really Liberace. Object d'art rather than object de necessity, but then again, would George be where he is today without him?

But it's definitely George who's the real star of the show, belting out 'Candle In The Wind' to the accompaniment of Elton John and his gleaming white piano one minute, with the gentle intensity of George's vocals a strange companion to Elton, who appeared to have come as Ronald McDonald to the dismay of vegetarians everywhere.

The next minute George's prancing about with the jauntiness and self-possession of a prize stallion on heat, teasing the crowd with the occasional flash of bare shoulder.

As the final 'I'm Your Man' begins, you know that it's not goodbye at all. Nothing will change really, except there'll be one less head in the publicity shots.

The day ends with the expected hugs and kisses and beaming faces. But it would be a hard heart that wasn't grinning along with them and shedding just a small tear — for all the glamour and showbiz sincerity on display.

Wham! were a bright, optimistic duo, with more personality in one gleaming tooth than the likes of Drum Theatre or A-ha could ever hope for.

What tonight proved once and for all, is that George Michael has developed from that much talked about fat boy with glasses hiding behind his best friend's confidence, into a manipulator — of people **and** emotions — of the highest order.

Whether it's instigating a human wave around the stadium, or leading the crowd in a three part sing-song on 'Edge Of Heaven', he's super cool Mr Confidence, with a good touch of the Shirley Basseys thrown in for good measure.

Oh, the confidence that success, £22 million and a flab-free bottom can bring.

● **PHOTOS** Eugene Adebari and Frank Griffin/LFI

● **STORY** Eleanor Levy

pretty in pink



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