

rm

JULY 19, 1986 EVERY THURSDAY **55p**

RECORD MIRROR

JOE **STRUMMER**

BACK TO SALVAGE THE
SPIRIT OF ROCK 'N' ROLL

- QUEEN LIVE
- STAN RIDGWAY
- MASQUERADE
- IN TUA NUA
- ASWAD

L I V E

ROD STEWART
BANGLES
PETER MURPHY
WEATHER PROPHETS
BLACK UHURU



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at wembley, in colour... ohhh gorgeous!
- Front cover photography by Joe 'Tight Pants' Shutter

THE COMMUNARDS

release their debut album, simply titled 'Communards', on Friday, July 25. The album includes their singles 'You Are My World' and 'Disenchanted' as well as their forthcoming single, the Gamble and Huff classic 'Don't Leave Me This Way'.

The record was made using a process known as direct metal cutting. I'm not intelligent enough to explain how it works, but all you need to know is that it makes your records sound better.

RS

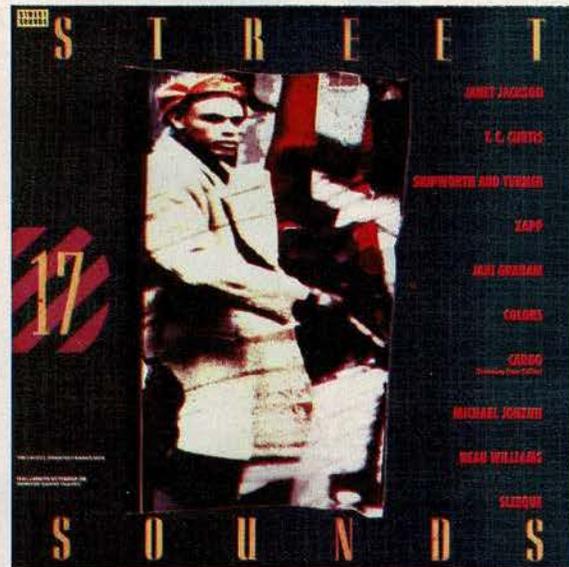


STRUMMER JONES TOP 10

- 1 'White Riot'
- 2 'Complete Control'
- 3 'White Man In Hammersmith Palais'
- 4 'London Calling'
- 5 'London's Burning'
- 6 'Know Your Rights'
- 7 'Tommy Gun'
- 8 '1977'
- 9 'Safe European Home'
- 10 'Magnificent 7'

compiled by Walter Wall-Carpet

and the rm aerosol mob



COMPETITION

Woweee, it's that time again, beezee geezers and swell gals, the new StreetSounds LP. Yup, 'StreetSounds 17', would ya believe? We've got 25 to give away in our super soaraway

Index competition corner. Chill out, bro'. And listen. 'StreetSounds 17' contains tracks by Janet Jackson, Colors, Michael Jonzun, Sleeque and Zapp amongst others. To win a copy of this precious, perfect platter answer the following three questions.

- 1) Jaki Graham has duetted with the following artist: a) David Grant, b) Jimmy Pursey, c) Rev Ian Paisley?
- 2) Janet Jackson is produced by: a) Trevor Horn, b) Afrika Bambaataa, c) Jam and Lewis?
- 3) Michael Jonzun's band the Jonzun Crew had a hit with: a) 'Don't Invade My Space — Maan', b) 'Space Cowboy', c) 'Cowboy Electricians'?

Send your answers, plus name and address, on a postcard to rm StreetSounds Competition, Greater London House, Hampstead Road, London NW1 7QZ. First 25 correct answers out of the hat on closing date Monday July 28 win.

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BAD NEWS FOR DONINGTON

Bad News, better known as Comic Strip stars Adrian Edmondson, Rik Mayall, Peter Richardson and Nigel Planer, will be bringing their own special brand of humour to the Castle Donington rock festival on August 16.

Bad News originally starred in a Comic Strip spoof documentary about a heavy metal band several years ago. This is the first time the band has appeared together since 1981.

"Bad News are the hardest meanest rock band ever to come out of the UK," says Ozzy Osbourne. "I'm elated they'll be on the same stage as me at Donington."

Tickets for Donington priced £14 each are available by post from Aimcarve Ltd, PO Box 123, Aldridge, West Midlands, W29 8XY. Cheques or postal orders should be made payable to Aimcarve Ltd and enclose a sae.

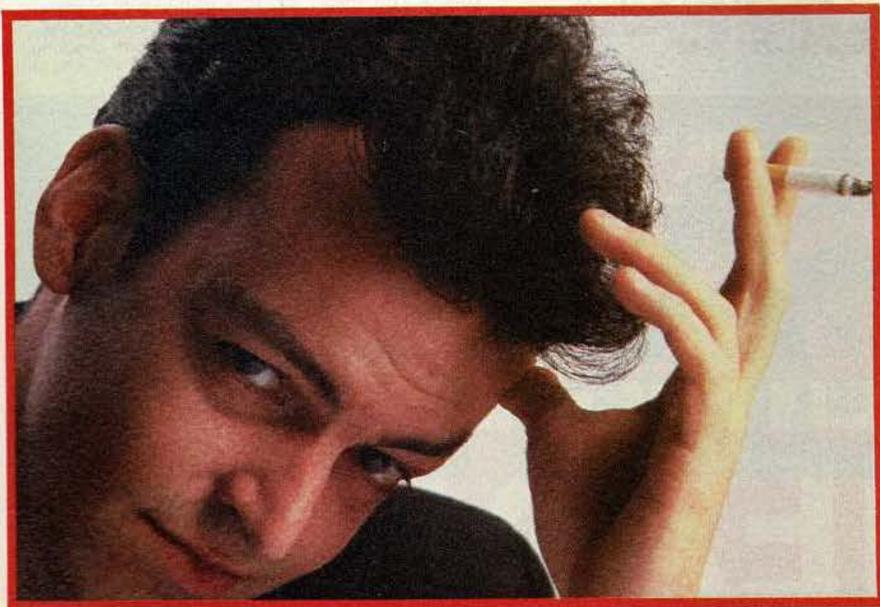
RS

- TOURS
- RELEASES
- NEW BANDS
- GOSSIP

● **Doctor And The Medics** follow up 'Spirit In The Sky' with 'Burn', out on Monday, July 21. Written by the band themselves, the flip side is 'Captain Frazer'. The 12 inch also features 'Love, Peace And Bananas' and a live version of 'Paranoid'.

Doctor And The Medics are currently in Europe, but they'll be returning for the Damned's anniversary concert and Reading Festival. Afterwards they'll be touring Germany, Australia and Japan where 'Spirit' has been burning holes in the charts.

RS



FOSTER CHILD

There's something irresistible about pop people like **Foster Pilkington**. Some people reckon he's a bit of a jerk, some people think he's a shrewd young man who knows there's plenty of mileage in the Norman Wisdom school of self parody, and some people think he's just an enthusiastic young man with an ear for a good tune and an eye for some nifty self publicity. His last single deserved to be a lot better than it did, and now he's back on the scene with 'Listening Land'. It's a romp of a pop record that doesn't go over the top on the Shelleyish vocals and delivers some nice guitar touches. The man who was a professional busker only a year ago is the sort of eccentric who might stumble upon a big hit record any day now. Britain's Falco, anyone?

AS



BITE THIS

While the other kids spent their time playing football, chewing gum and smoking behind the bikesheds, Francis Dunnyery, John Beck, Richard Nolan and Robert Dalton decided to form a band.

It Bites was born to eat up the charts with 'Calling All The Heroes'. Friends since they were 11. It Bites started playing seriously when they were 16. Natives of Whitehaven in Cumbria, they made the great trek to London, where the boss of a promotions company was so impressed by their talent he offered to become their manager.

It Bites have supported Go West and they've also just announced a tour in their own right. See them at Workington Carnegie Theatre Friday, July 18. Leicester Princess Charlotte 19. Brighton Richmond pub 20. London Marquee 21. Bath Moles 22. Tolworth Ree Centre 25. Stoke Shelleys 28. Edinburgh Hoochie Coochie 30. Aberdeen Ritzy 31. Glasgow Rooftops August 1.

Watch out too for their debut album 'The Big Lad In The Windmill'.

RS



COMPILED BY
DI CROSS ROBIN SMITH
ANDY STRICKLAND

E A R B E N D E R S

Andy Strickland

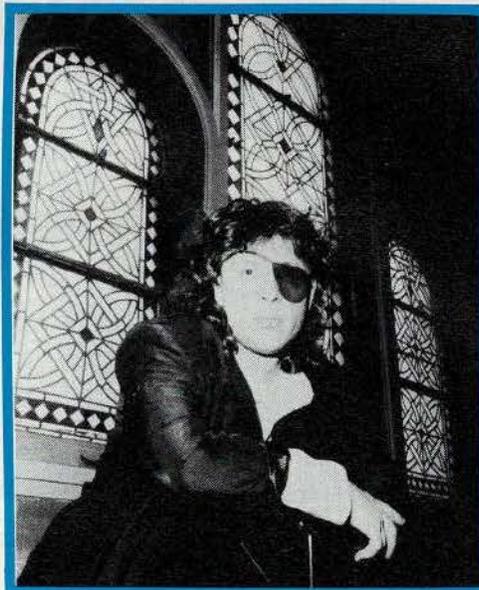
'It Ain't So Easy' the Wild Flowers (Chapter 22)
 'Step By Step' Chakk (track from forthcoming rm EP)
 'Love Kills' Joe Strummer (CBS 'Sid And Nancy' theme tune)

Graham Black

'Ain't Nothin' Goin' On But The Rent' Gwen Guthrie (US Boiling Point)
 'Raising Hell' Run DMC (London LP)
 'Such A Feeling' Young & Co (US The Sound Of London)

Eleanor Levy

'White Night (Stars Say Go)' the Adult Net (Beggars Banquet)
 'It Ain't So Easy' the Wild Flowers (Chapter 22)
 'Superfly' the Blow Monkeys (RCA B-side)



● Cambridge Circus is where Soho touches the outer fringes of Covent Garden. It's also where you'll find the most talked about London club since Leyton Orient last appeared in the first division.

Now the **Limelight** is finally open for the public, it's time to freeze the bunny and take a look.

Housed in a 19th century Welsh Presbyterian church, the Limelight is part of Canadian Peter Gaten's three club empire — the other gaffs being in New York and Chicago. While the Limelight has the same punter-pulling power as London's two other mega-clubs — Camden Palace and the Hippodrome — there's nothing glitzy or mainstream about this operation.

Under the supervision of Gaten's art director, Michael Kostiff, the Limelight has turned a forgotten London church into a three tier club of some elegance. Incorporating original features — pews, the crypt and altar — into an understated palace of pleasure, the Limelight is both practical and pretty.

The main dancefloor is big enough for 300 dancers and is overlooked by a first floor gallery and bar. Downstairs in the crypt is a lounge area, incorporating a sushi bar. Throughout the club is a maze of staircases, bright tile mosaics and elegant pillars. The layout is not only sensible — plenty of places to escape the noise of the dancefloor — but should be a pleasure to explore.

"I've been looking for the right place for five years," says Gaten. "The London club is part of the overall Limelight concept, combining art and architecture. The Limelight will throw special events, art openings, theatrical events, rock 'n' roll stars' birthdays."

And it will be run along the lines favoured by other London clubs — using different DJs/crowds for different nights.

Gaten likes to talk a lot about art and architecture, and I'm sure he'd like his club to be the place where London's art, media and rock world come to play. That'll probably happen as well, but don't let it put you off... the Limelight will be well worth checking out.

If you have a spare guitar or any other instruments cluttering up your bedroom, now's your chance to give them away and let somebody else put them to good use.

An organisation called **Pass It On** wants pop stars or lesser mortals to donate any spare instruments to youth organisations so that these instruments can be passed on to aspiring musicians.

The man behind the idea is Ray Edwards of a band called **A Bigger Splash**. The campaign will be officially launched at London's Hippodrome Club on August 6, when pop stars who have been busily rummaging through their lofts will be bringing along instruments and donating them to the worthy cause.

If you're a professional or amateur musician with something to spare, you can also contact Ann Wood or Nick Randall at the National Association of Youth Clubs (0386 41550), Tim Daley at the National Association Of Boys' Clubs (01-359 9281), Mary Beaman at the London Union Of Youth Clubs (01-701 6366 or 01-542 0871) and Sheena Cowie or Dru Gray at the London Federation of Boys' Clubs (01-735 7083).

RS

JR



FALCO

JEANNY

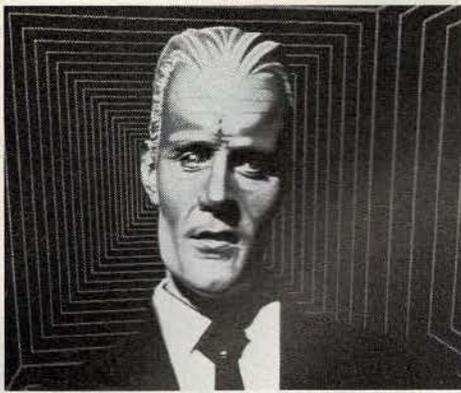
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"ROCK ME AMADEUS '86 EDIT - EXTENDED"





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 imbroglio dear reader for George and I had been to...



RADIO RENTALS.



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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.

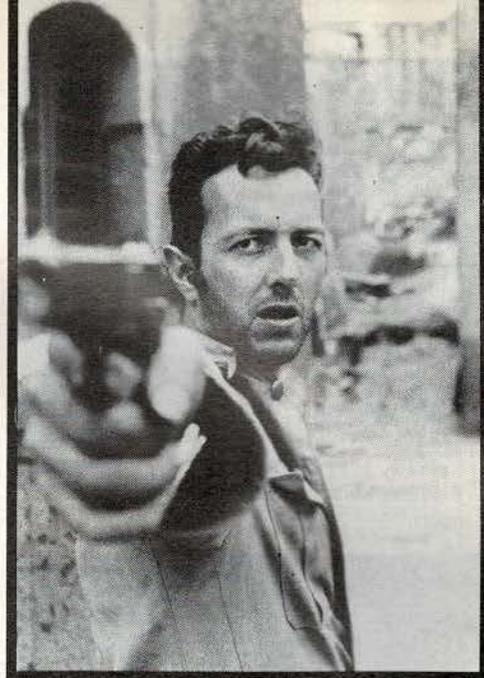


HA!

Daryl Hall releases his solo single 'Dreamtime' on Monday, July 21. This is Daryl's first solo project for almost nine years and he's been recording in Paris and London to get a distinctly European feel to his music and lyrics.

The single was produced by Daryl, with Dave Stewart from Eurythmics and T-Bone Wolk from the Hall and Oates band.

RS



EX-CLASH vocalist **Joe Strummer** releases his first solo single 'Love Kills' this week. Written and produced by Joe, the song is the theme song from the forthcoming film 'Sid And Nancy', telling the tragic story of Sid Vicious and Nancy Spungen.

The flip side is 'Dum Dum Club' also written and produced by Joe. (See mega interview on p16).

RS

Now you good people out there know that **rm** is the place for all things good and Nordic. We've brought you A-ha, we've brought you the wonderful Fra Lippo Lippi and now we introduce you to **Thirteen Moons**. Thirteen Moons are Goran Kliutberg, Anders Holm and Mats Gunnarson and theirs is a languid, sensitive sound that introduces some lovely strings on the single 'A True Story'. It beats knocking your head against the wall in a blind attempt to find new British talent. We'd all do better to take a closer look and open an ear to the music that's emanating from the forgotten lands of the North East. They have a different, refreshing musical outlook.

AS



JUST FOR THE CRACK

FEATURING

SINGER/SONGWRITER PETER WELCH
MICKY JONES, JOHN WEATHERS
(EX. LEGENDARY MAN BAND)

MIKE VAUGHAN-JONES (KEYBOARDS)
DAVE BELL (BASS)

EXPLOSIVE
NEW ALBUM
OUT NOW



PRODUCED BY
GRAHAM DICKSON



THEY GROW ON ME

There's been a degree of self chastisement in these pages before with regard to taking too much notice of bands' names. That's probably why I didn't check out the **Wild Flowers** months ago (like some of us did — EL) — it's just one of those names. This week I received and played the re-released 'It Ain't So Easy' EP, and I can honestly say it's one of my favourite records of the year already. Sure, there's a touch of the Bunnymen in there, but it's purely accidental, I'm sure. It's such a great rolling groove and those guitars are the best tamed and restrained I've heard for ages. In fact, can't think why this band isn't huge already. Don't fret, on this form, boys, you've got no worries. — A truly great record!

AS

HEAT RECORDS

ALBUM REF CBS HEAT 101

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*'YOU LOOK LIKE
YOU ACT LIKE
YOU FEEL LIKE
BUT YOU'RE NOT THE BODY I WANT...'*

SOMEBODY



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BRILLIANT

THE SONG IS

SOMEBODY

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IV

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LOVEBUG STARSKI

AFRIKA BAMBAATAA

HASHIM

SIR MIX A LOT

ROXANNE SHANTE

DR JEKYLL + MR HYDE

STEADY B ALIAS MC BOOB

DJ CHEESE + WORD OF MOUTH

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MASQUERADE

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USUAL LOCAL AGENTS



Photos by LFI

● GEORGE AS he was, and as he is now. Let's hope he has the strength to fight back

THE POP WORLD was in disarray last week following drugs revelations involving Boy George and Marilyn. As Fleet Street turned its full moral indignations on the hapless pair, Boy George's record company, Virgin, was laid under siege by news hungry hacks.

One staffer told us: "Some people have been very rude and demanding. We've even had a few reporters here in the press office, who we've had to throw out bodily. We've never had anything so big. We've had people ringing us from all over the world. Of course it's a big story, everyone loves a big scandal. But the quality papers have handled the whole thing in a much better way.

"His family have gone through hell. One paper called them the 'Dotty O'Dowds'. Their only qualification for this is that his mum doesn't wear make-up and David is a fitness fanatic. Why criticise his mother? I can't believe this is what people spend their time on, they really come out of the woodwork on something like this."

The drugs stories come in the wake of a concerted campaign within the musicbiz to clear out heroin, some companies even going as far as stamping 'Heroin Is A Life Sentence' on the back of their record sleeves.

This, the DHSS 'Heroin Screws You Up' adverts and Grange Hill's 'Just Say No' record, was part of a nationwide movement to alert young people to the danger of drugs. Many pop stars, including ex-addict Pete Townshend, have lent their support to the campaign and the charging of Marilyn and Boy George will be seen as a major blow.

However sources within the DHSS indicate that they will be starting the campaign again in the near future. There will also be a series of television adverts warning about the dangers of heroin abuse. Meanwhile...

Boy George has been charged with possessing heroin. He was arrested at a clinic in Essex where he's been under 24 hour medical supervision. Originally the police said they would not be interviewing Boy George until he finished his treatment, saying it would not be "appropriate" to talk to him — but on Saturday they changed their mind.

Boy George was released on bail and he is due to appear at London's Marylebone Court on July 29.

It's a complete turnaround from the situation a couple of weeks ago, when George appeared on television fervently denying he was involved in drugs. George's brother had claimed that George was spending over £700 a day on smoking heroin and he had only eight weeks left to live, but George said the claims were nonsense.

Later, police raided Boy George's home and the houses of several of his acquaintances. The police said the raids were not a result of the drugs publicity but the continuation of investigations they had been making for several months.

George's friend, Marilyn, has been charged with possessing the drug, while George's brother, Kevin, was charged with supplying the drug. Kevin was remanded in custody before being let out on bail.

In the meantime, Tory party chairman Norman Tebbit has come up with a rather bizarre idea, that any pop stars convicted of taking drugs should not have their records played on the radio. As yet Radio One hasn't made a comment.

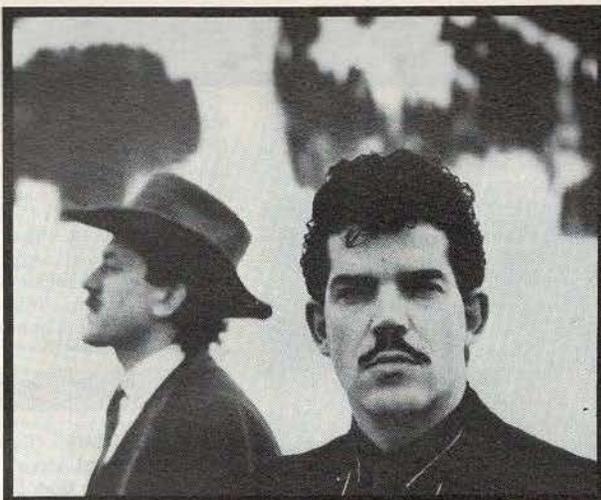
The whole miserable drugs situation is perhaps best summed up by Tony Hadley of Spandau Ballet. "It's about time people learnt from people's past mistakes," he told us this week. "Heroin doesn't work for anyone."

Swiss duo **Yello** release their single 'Goldrush' on Friday, July 25. The flip side is 'She's Got A Gun', a track from Yello's one sided 'Live At The Palladium NY' album.

Dieter Meier and Boris Blank recorded the single at their Zurich studio and Billy Mackenzie, the man with the golden vocal chords, came along to provide additional vocals. Yello's forthcoming album will be out in October.

Yello's album 'Yello 1980-85 — The New Mix In One Go' is now available here priced £8. The album contains material from Yello's four previous albums.

RS



● There may have been bill collectors at **Gwen Guthrie's** door when she wrote the magnificent 'Ain't Nothin' Going On But The Rent', the hottest dance track to leave America this summer, but after amassing the royalties on the record she should be able to afford a mortgage on a condo or two. If you're astute, you'll remember Gwen sang on the Limit's 'Say Yeah' last year, and if you're a fan you'll know she had two magnificent Island albums out produced by Sly and Robbie that spawned hits like 'Padlock' and 'It Should Have Been You'. Polydor's Boiling Point make the import available on UK release from this week. Any offers for my phone bill?

EB



JAKKO GETS DOWN

Jakko may or may not be a name you're familiar with, but his catchy new single, 'Judy Get Down', is likely to be acquainting itself with your eardrums at any moment. And hopefully it'll bring him to the attention of a bigger public.

After leaving the National Youth Theatre to concentrate on songwriting, he joined 64 Spoons in 1974. After that he worked with close friends Dave Stewart and Colin Blunstone, appearing on their hit 'What Becomes Of The Broken Hearted'. He's also done guitar sessions for the Pet Shop Boys, Tracey Ullman and Donna Summer, before releasing his first single for MDM last year — a ballad called 'Learning To Cry'. This, his second release on the label, is definitely one to get down to.

DC



American singer/songwriter **Peter Case** wants to be a cross between Ramblin' Jack Elliot and comedian Richard Pryor. And he comes quite close on his eponymous debut album. Case is probably better known for his work with the pioneering American indie band the Plimsouls in the earlier part of the decade, but he's winning even more fans with his brand of acoustic storytelling.

MG



Eureka! A Liverpool band who don't reek of the Mersey from the first guitar chord. Veering in the opposite direction from the woolly-pully scallypop brigade, the **Ministry Of Love** are a felicitous union between John McGlone of Western Promise — token purveyors of pop polemic — and a pair of rasta poets who crossed his path, Levi Tafari and Eugene 'Redman' Lange. Three vocalists plus a blend of scathing lyrics and pop, rap 'n' reggae combine on their debut EP 'Burnin' And Lootin'. Big audio Ministry Of Love.

LOT

IT BITES

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JULY 22 BATH MOLES
 JULY 25 TOLWORTH RECREATION CENTRE
 JULY 28 STOKE SHELLEYS
 JULY 30 EDINBURGH HOOCHI COOCHI
 JULY 31 ABERDEEN THE RITZY
 AUGUST 7 WHITEHAVEN THE WHITEHOUSE



S I N G L E S



VAN MORRISON 'Ivory Tower' (Phonogram) Detractors will call him a dodder, temperamental bore who gets infinite mileage out of the same old tunes, but I fall for this every time. All the trusty chord changes are in there, but those unique vocals and the barping saxophone still make for something special. Mellow, perhaps unspectacular, but jam-packed with quality.

ROYAL FLUSH

WE FREE KINGS 'Death Of the Wild Colonial Boy' (Howl) An all-acoustic gang from Edinburgh, who describe their music as 'a glorious, whirling Celtic thrash'. Much of the jangling indie features are here, but the addition of mandolins, fiddles and melodeons makes it an altogether more interesting prospect. The Waterboys' Mike Scott reckons this lot are the business, and I'll have to agree with him there.

THE KING OF LUXEMBOURG 'Valleri' (él)
THE CAVALIERS 'It's A Beautiful Game' (él)

I'm most partial to the kooky aloofness of él records; it reminds me of cucumber sandwiches, croquet hoops and Colbourne's Latin Grammar. The King Of Luxembourg chooses a Monkees' song for his second release, which

emerges as a summer romp — all Moorish guitars, rattling tambourines and the King's crisp Etonian enunciation.

The Cavaliers take hold of a samba sort of a thing, over which some ladies chant a litany of cricket's most distinguished players. Whatever tickles your fancy, as they say...

STRAIGHT LOT

TWENTY FLIGHT ROCKERS 'Johnny 7' (WEA) They're in love with rock and roll, woah; with biker jackets, quiffs and Cadillacs, and it's all highly contagious. This isn't one of their best songs, but 'Johnny 7' has enough grungy guitar and 'hey-hey' lip sneering to make it worthwhile. And to think Tony James used to be this good.

AUDREY HALL 'Smile' (German) Already knocking about the charts, but missed out so far in these



ACES HIGH

JOE STRUMMER 'Love Kills' (CBS) Give some of us old fogies half the chance and we'll get all squiffy and sentimental about this man. For Joe had the swagger, the rhetoric and the naive romanticism that left such a great impression on those heady punk days. He might have lost his marbles somewhere along the way, but 'Love Kills' finds him approaching past form again. This is a typically freestyle tale of Sid Vicious' drugprowling days, with a heaving rhythm and some marvelous turns of phrase.

THE JESUS AND MARY CHAIN 'Some Candy Talking' (blanco y negro) It's a shame that the 'snotty

young men' tag has stuck with the Mary Chain, for it alienates a lot of people from one of the country's finest pop bands. And they're pussycats really. This is another addictive love song, its droll opening giving way to a rush of emotion and sparkling melody. While they'll need to broaden their musical scope soon, this will do nicely for the present.

THE ICICLE WORKS 'Understanding Jane' (Beggars Banquet) Hey... what's all this! I mean, the Icicle Works are drab old bozos, aren't they? But this is positively uplifting. It fairly blasts along; the guitars go chukka chukka, there's a great Chuck Berry solo at the end, and hell, Ian McNabb sounds like he's having fun. The tracks on the B-side are shit though.

JEFFREY OSBORNE

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12" INCLUDES SPECIAL
 ARTHUR BAKER DANCE AND
 DUB MIXES PLUS
 PLANE LOVE US RE-MIX

SOWETO



pages. Like the best of lovers' rock, this is fresh and uncluttered, with a charming tune, plus one of the sweetest voices around. Enough said.

BRILLIANT 'Somebody' (WEA)

With the very wonderful June Montana moving more to the front, and Youth involving himself in outside ventures, the future of Brilliant seems confused. This is a fine, but never outstanding, dance track, vaguely reminiscent of Man Parish. Once again, there's lots of crazy ideas on the B-side which ought to be given an airing; more adventure wouldn't go amiss.

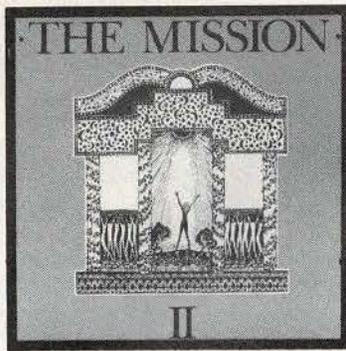
ROBERT PALMER 'I Didn't Mean To Turn You On' (Island)

Ah yes, the man who does those sensitive, esoteric videos. Regular Palmer stuff here; clever clever rhythms, laid-back singing and all that business. You know what I mean, don't you?

THE MISSION 'Garden Of Delight' (Chapter 7)

Nine out of 10 Goths who expressed a preference said they wanted their records to sound like the Sisters Of Mercy's 'Alice'. And that's why this one will probably be a hit. It's a bit more sprightly than the band's pedigree might suggest, but clichés quickly move in, and the song surrenders without much of a struggle. Pompous, and very, very predictable.

THE FALL 'Living Too Late' (Beggars Banquet) 'Cruisers' Creek' was the only Fall song I could ever get my head around, largely be-



cause of Brix's splendid guitar riffing. This, however, is more of a backwards step, with Mark E Smith's moribund ramblings over an unspeakably dull tune. Most disappointing.

BUM DEAL

SPANDAU BALLET 'Fight For Ourselves' (CBS)

Don't be telling anybody, but I secretly quite liked 'True', and I've been known to shake a leg to 'Chant Number One' in my time. But for every decent Spandau song, there's a dozen crummy songs, and this falls into the latter camp. There's a mid-tempo ordinariness about the whole thing, with Steve Norman playing that same old sax solo and a very indifferent vocal from Tony Hadley. No cigar this time, lads.

SANDIE SHAW 'Frederick' (Polydor) An amateurish, unimaginative version of an old Patti Smith

song which would have been laughed out of sight if an unknown singer had tried it. For a mum, Sandie has pretty cool taste, but there's so many others that are more deserving of a break. Trading on former achievements is not enough.

PAUL McCARTNEY 'Living Too Late' (Parlophone)

'Darlin', I loove you very, very, very much,' goes Uncle Macca, swarming his way through another 'exceedingly twee' ditty. My guess is that he knocked this one off before breakfast one morning. Squidgy and nauseating.

TOM ROBINSON '(It Ain't Nothing Like) The Real Thing' (Castaway)

A wildly old-fashioned, out-of-rhythm rap about the perils of cocaine. ('The real thing' — coke, geddit?) Have you been living in a cupboard for the last five years, boy? Tom

should be taken away and made to listen to Grandmaster Flash's 'White Lines' until he realises what an awful fool he's been.

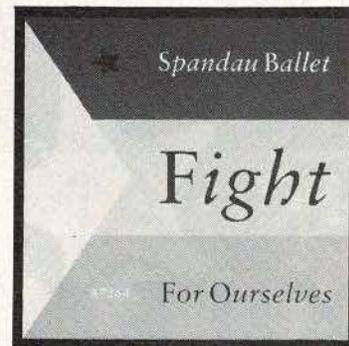
FOSTER PILKINGTON 'Listening Land' (Arista)

Poor old Foster, the thinking man's Jilted John. His neurotic live shows make your toes curl with embarrassment, and his constant whinging has all the force of a South African reform bill. This heathen music business is not for you, my man. Stamp collecting would be a much more appropriate vocation.

reviewed by



stuart bailie

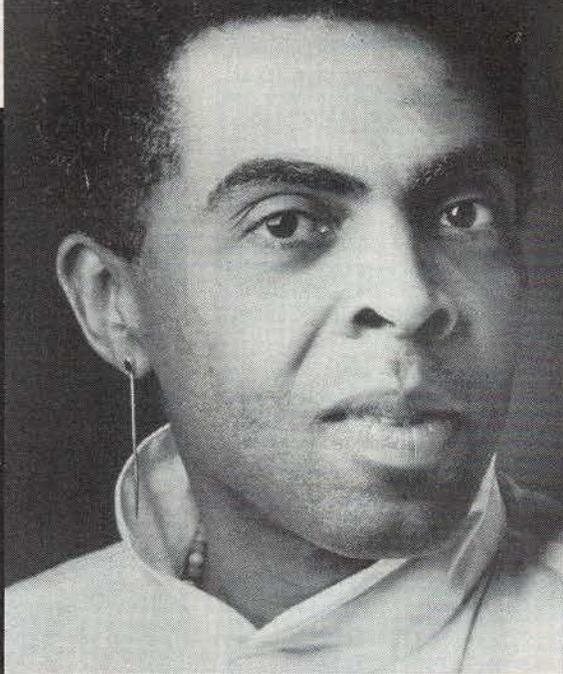


MIAMI SOUND MACHINE

FALLING IN LOVE (UH-OH)

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He's been making music for more than 20 years, but when Gilberto Gil talks about his work there ain't anything sluggish in the jaw action. Bright eyed, perkier than a 'Top Of The Pops' teeny, his demeanour is every bit as light and joyous as his wonderful music.

His brief London visit is just one stop off in a word of mouth assault on the world. Mexico City, Paris, Brussels, Japan, Vienna, Angola, Nigeria, USA and all the way back to Brazil. This man's music crosses borders despite lack of radio or TV support. Not quite the next Third World superstar, Gil is philosophical about his predicament. The predicament of all 'minority' — ie non rock — musics. As he prepares to release his 'Touches Pas A Mon Pote' single and 'Dia Dorim Noite Neon' LP he knows the rules of the game aren't working in his favour. But, he isn't bitter.

"It's as much a result of global political and economic power that the music biz is structured the way it is," he says. "Rock music is a product helped by its language — English — and the selling of American images. The Californian dream isn't just about Americans it is a world wide fantasy, and it sells. My record label has Gilberto Gil and Prince, it's pretty obvious that they're gonna go for Prince."

They sure are, though a couple of years ago Gil nearly made the pop charts here with the sublime 'Toda Menina Baian' (the B-side of the current single, which makes purchase doubly essential record fans). At home in Brazil he shifts a steady 200,000 LPs, and over the last 20 years he's built up substantial followings all over the world.

Gil's music has moved from a purist interpretation of northern Brazilian music to his current cosmopolitan mix of bossa, Caribbean and African music.

In 20 years he's made a whole world of music, carefully moving with changes of taste, acknowledging Anglo-American pop, but never bowing to it. However, Gilberto's change of style has not always been met with approval. In the late Sixties he and a group of fellow Brazilian musicians adapted to the onslaught of Western pop and attempted to make their own music just a little bit more funky. They called their new music 'Tropicalista', but they soon found themselves in trouble. Their music and their behaviour proved just a little too much for the ruling military regime.

"In the late Sixties the Brazilian government was taken over by military people," he remembers. "They wanted to keep everything nice and easy, control everything. They didn't want people to do anything that might disturb the system in any way. Between '67 and '68 me and my friends made a lot of noise — misbehaving from their point of view. Going out, dressing up. They thought we were dangerous... so, I was jailed for two months, put under house arrest for three months. Then I was in exile for three years."

Gilberto came to England and lived for one year in Chelsea, one year in Notting Hill Gate and one year in Hampton Court. Then he returned home... and set out for the world again. Next time he's in your manor, don't miss the chance, catch him. He's well worth it.

THIS MAN WAS EXILED FOR HIS MUSIC

Gilberto Gil, bossa king, has had to pay for his music in the past. On a brief trip to London he told us how
Story: Jim Reid

HEADLINES

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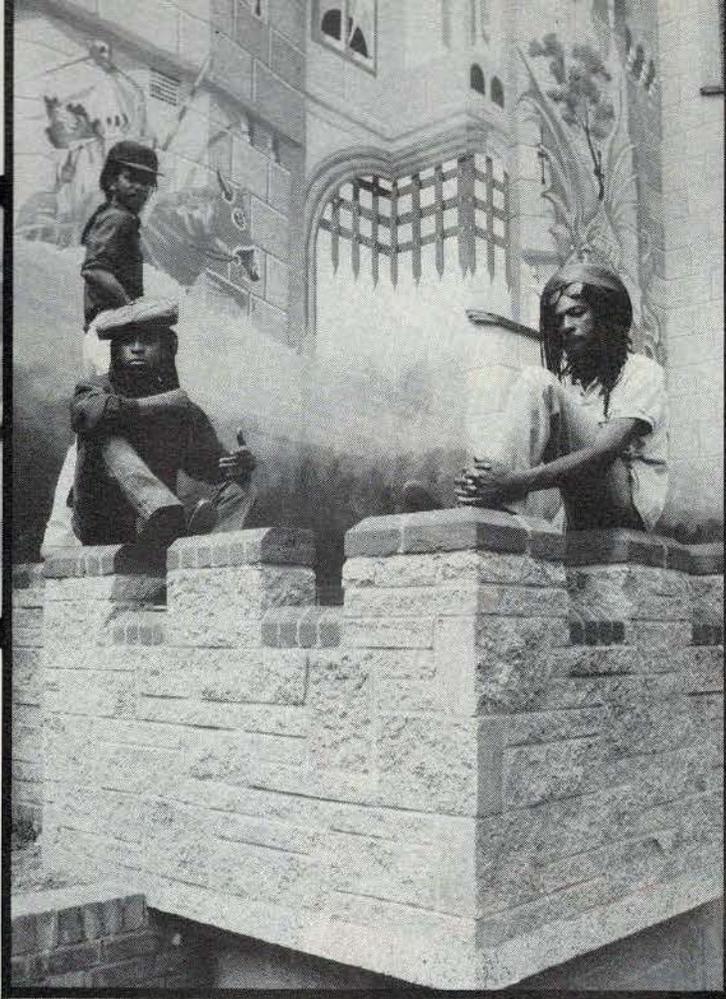
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ASWAD

YOUNG, BLACK AND ANGRY

They're the best reggae band in Britain and they've yet to achieve the recognition they deserve.

Why?

Story: *Stuart Bailie*

Photography: *Joe 'Tight Pants' Shutter*

Brinsley, Drummie and Tony are trying their best to be diplomatic. They answer questions reasonably and politely but their acute frustration is barely kept in check. For over 10 years they've been Britain's premier reggae act celebrated throughout the world and sought after by artists such as Bobby Womack and Gil Scott-Heron. They've been pioneering and inventive, and their live shows are second to none. But they've never had a hit single.

One review of their recent 45, 'Pull Up', remarked that Aswad seemed destined to be forever lurking on the touch-lines while novelty acts and more cynical enterprises make off with the money and the attention. It's a cruel observation, but one that holds a lot of truth, and that's a shame.

'To The Top', the band's new album, is proof that Aswad are as important a force as ever. The album ranges from sweet love songs to buoyant dancehall tracks. The hard-edged commentary is topped up with a creative use of electronic instruments throughout. Reggae's adoption of the microchip has been one of the healthiest developments of late, but just how important has hip hop been in inspiring this trend?

Brinsley: "The thing is that hip hop comes from reggae, and not reggae from hip hop. Originally, in America, it was the Jamaicans that took the sound systems over, with the toasting and the DJing. All that's happened is that it's evolved into the American culture."

Tony: "We had a tune about 1982 that shocked a lot of people. It was reggae, but it had a computerised bass line."

Brinsley: "And all the Jamaican musicians were listening to it and saying, 'How did they do that?'"

They continually come back to the idea that reggae has been treated as the poor relative of the music family. Its influences have been overlooked, they say, and even when there has been blatant stealing, it is the rock musicians who take all the credit. Brinsley takes up the argument.

"What reggae has injected most into the whole music industry is the rhythm. That is what most European musicians couldn't get to grips with; the drummers would freak out over a simple rhythm. It's only in the Eighties that a few people have managed it, like Sting, who's obviously been listening to Steel Pulse.

It's so Steel Pulse, it's a shame.

"This is where we start feeling hurt about certain things. I respect Sting as a musician and a songwriter, but the fact that he can ape an artist's style and sound..."

Tony: "Would you believe that the Police actually supported Steel Pulse before they were big?"

Brinsley: "Reggae is for everyone; you can't fight racism and be a racist yourself. But everyone should be given an equal chance."

Aswad first came to the fore in 1976, surprising a lot of people with their debut self-titled album. The sleeve photos might have shown a group of fresh-faced adolescents, but what they had come up with was a startling selection of musical and songwriting talent. Along with the recordings of singer Delroy Washington, this was the earliest indication that reggae could be a valid force in the UK.

Drummie: "That was the first British reggae album, and that's why a lot of people like it. A set of youngsters got together and made some original music; original sounds and original style. At the time we did it, people were saying, 'Reggae can't be made here, what are you doing? You're wasting your time.'"

A lot of the sentiments there were very militant. Brinsley: "Our music still is, you know. In the early days it was ... not blind aggression, but we were beginning to learn about certain things. Like the slave situation, and our history. We were learning about our culture and we were angry. And I think we were right to be angry."

"But our faith has taught us that to remain angry, and to become the oppressors, is not gonna solve the situation. So we begin to mature, and while the problems are still there you realise that you can't just get up and shoot someone because they don't agree with how you see things."

"It's been an uphill struggle," recalls bass player Tony. "Every single year." For some, this might prove wildly disheartening, but the Aswad resolve is solid. I ask if they have ever considered packing it in, and Drummie shakes his head. "The easiest thing is to give up. The easiest thing is to say no. Don't even dream of writing this band off for a long time."

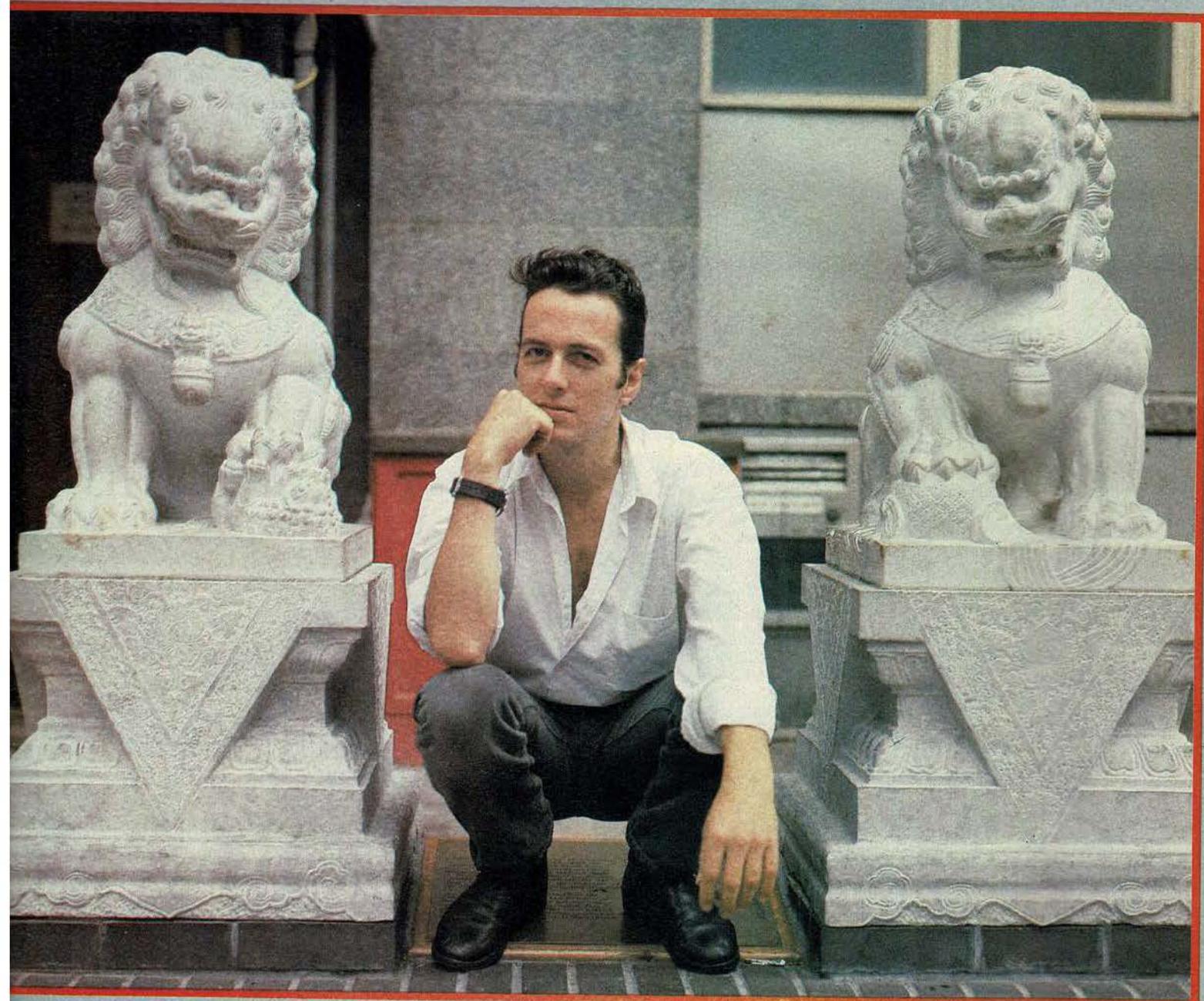
★ Spandau Ballet

Fight For Ourselves

7" + 12" Extended Remix

CBS

• REFORMATION •



THE RETURN OF THE LAST **PUNK** IN TOWN

Joe Strummer

grapples with the spirit of rock 'n' roll in the age of the gutless careerist. **Joe Strummer** talks about the break up of the Clash. **Joe Strummer** talks about what excites him. **Joe Strummer** returns in an in depth interview. Read on...

Story: **Jim Reid**

Photography: **Joe**

Shutter



“I’m A Hopeless Case, I’m A Hopeless Romantic, Really Out Of Order.”

He walks into the cafe, 10 years, 10 rounds behind him, and ducks a left hook. All that road work, all that sweat and still the blows come. Blows straight into the guts of what this man is all about. A romantic. Clever or stupid, a romantic.

Sometimes he's the last punk in town. Sometimes he's the welterweight champ of rock 'n' roll swagger. But he ain't swaggering today. He's on edge. Three dark years and Joe Strummer is ready to walk into the sunlight. But steady.

Bobbing and weaving through Soho, quiff the right side of Eddie C, one liners from the greatest rock 'n' roll film never made, he rides a body blow, and tells me what's been on his mind.

"I've just been thinking about rock 'n' roll. Part of that is I really want to get to know myself. I don't wanna fool anybody by saying I'm something that I'm not. It's good to have a period of self examination. I just realised that if I was being totally honest I'm more like... rock 'n' roll, poetry, a beat up Dodge in the middle of the night driving down the road. If I'm being totally honest these are things that excite me."

He means it, deep down inside, where the new haircut bands don't go. Deep down, he ain't cautious or businesslike or cowed by all the money there is to be made. He means it. And he's got a lot of soul in his motorcycle boots.

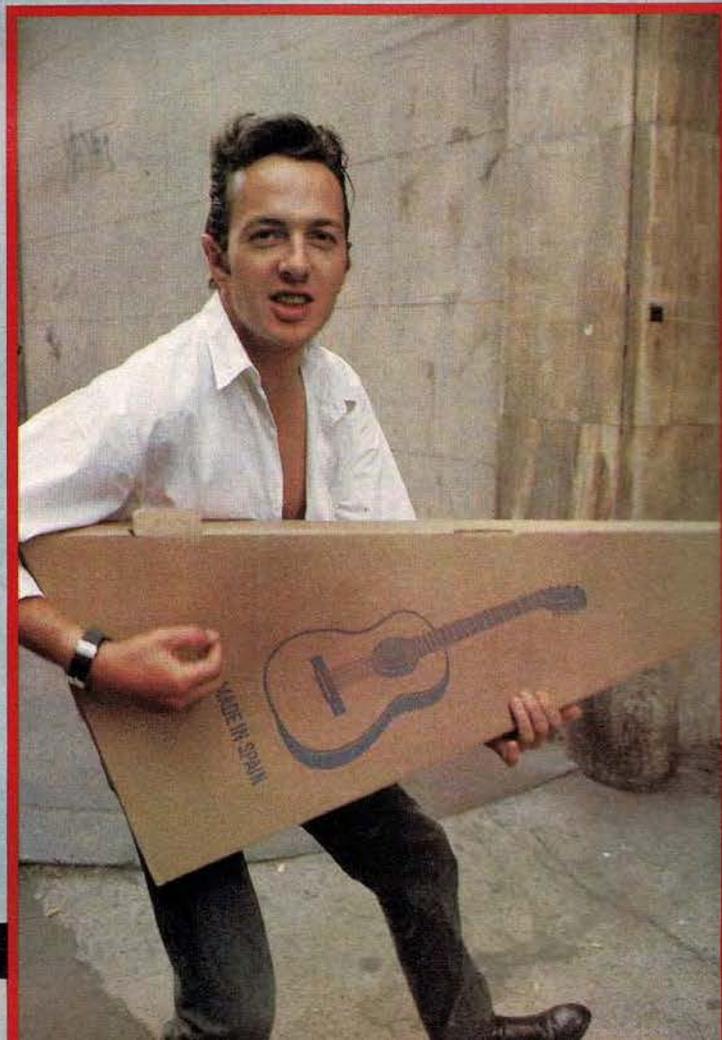
Those motorcycle boots are tapping away nervously in a West End drinking

club on a hot afternoon. Set 'em up Joe. Lager. And the return of Joe Strummer.

The return comes gift wrapped in three chords, a song called 'Love Kills' from the 'Sid And Nancy' film. A dirty, growling Strummer tune that well and truly knocks the last Clash LP, 'Cut The Crap', into the shit.

"Last Christmas I bumped into somebody in a boozier and we ended up gate crashing the end of shoot party for 'Sid And Nancy,'" he says. "They'd just finished shooting in England, so they threw a party at the Portobello Basin. The producer of the film accosted me in the toilet and then the director (Alex Cox) asked me for a tune. And I said 'yeah, yeah, you want a tune'... and put it into the back of my mind. It was in the back of my mind, but I just kept avoiding it. Then the director phoned up and asked me to come down and see the film. I went down there to hate it, y'know? But I ended up writing the tune after I'd seen the picture."

"It was very odd seeing the film. The first blast was a shock, I wasn't prepared for it. One minute you're just walking down the street in 1986, the next you're in the middle of punk London, with all that thrashing about. I noticed I was kinda tapping my foot on the floor, jiggling about. I looked around and saw I was rockin' to it. It was great to see it. I tried to look at the film through the eyes of someone who was 14 or 15, someone who was too young to remember all that shit."



CONTINUES OVER

FROM PREVIOUS PAGE

They could still think 'God, that's exciting'. I didn't feel nostalgic, I just wish that this time could be more like that time.

"I'm sure young people who see the film are gonna contrast it with today's more polite, predictable system. I think it could be a catalyst that film, not in a dramatic way, but in a slow way. Bring that kind of thing back into people's minds, back into conversation."

Maybe — I hope so, but I doubt it. We're too far down the road, record companies have too much stake in every inch of music, for that sort of grass roots explosion to happen again. But maybe...

Whatever the outcome, it's clear that Strummer's vision of rock 'n' roll hasn't changed. A purist at heart, his grasp on music relies on an almost mythic belief in the 'spirit' of something that used to be called rock 'n' roll. It's an enthusiasm well past its sell by date in these cynical, calculating times. It's a myth riddled with stupid macho excesses. But its essence, distilled and bunged onto vinyl, has always pushed rock music to its most extreme, intense, joyous statements. Strummer knows this and he lives with that knowledge. It eats at him. It eats him up, even though he knows it's outmoded. It's cranky; when all you need is a producer, a stylist and an expensive camera... cranky — but...

"Yeah, you're right," he says. "Completely and utterly, especially when it comes to the business new pop

world. But I just know that these sounds I'm chasing, when I get 'em onto a disc and people hear them, they're gonna go, 'I'll have that'. The sound will always affect the human heart, it always has done.

"The process of launching a new pop band these days just chisels that thing out of a tune. Songs go through so many production phases, they come out so smooth. I just know that somewhere in some dirty studio someone is putting something down onto vinyl that is real bushy.

"Sometimes I wake up at night and realise that there are 900 million songwriters in 900 million rooms with 900 million beat boxes and synth machines going bong, binky, bong. They're wasting all their time getting all that shit together, they should be thinking 'what is this drivel I'm writing, who wants to hear this?'. You gotta make it and take people, capture them with what you got. I try and keep my energy on the construction of the tune, the meaning of it, what it's for."

There are some who would say that the last Clash LP, 'Cut The Crap', lost that direction somewhere. What went wrong?

"They're my songs," he says. "I think some of them are fairly good. I told Bernie," (Clash manager Bernie Rhodes), "that I didn't like the way he mixed it. He took charge and just bluffed from there. I would only take charge of a project when I get really inspired, when I know it's either gonna be the way I envisaged it, or my head's gonna burst open. I can't understand why he took over the project and then delivered what I

considered a damp squib."

After the LP was released last winter, Joe did a runner. He headed for the hills and went to Spain. Since, and to this day, there has been constant musicbiz speculation as to the future of the Clash. 'Love Kills' is a solo Strummer single and latest rumours suggest that manager Rhodes and Clash mouthpiece Kosmo Vinyl are going to take the group's name and do it all themselves.

"I'd say that was possible," says Strummer. "Only because I am au fait with the insanity behind the lines. It wouldn't surprise me."

But whatever the situation, it was clear that the Clash were coming to pieces a long time ago.

"To me the day it fell apart was when we kicked out Topper," he says. "Let me tell you, we were in Simonon's basement flat, it was dark and raining outside. We'd just come from an open air festival in Holland and we told Topper he was falling apart and he had to go.

"He split the flat, devastated. He walked around the block in the rain and he came back. This little basement, imagine it, we're all in there and he came back. That's when my heart went 'ping', y'know. I'll never forgive myself for shutting my mouth. When my heart went ping it just rose up in me to say 'look he's come back, that's enough isn't it? What more do you want? Let's work with him, let's help him.' Instead I just shut my mouth, like everyone else in the room. Mick, me, Paul, Kosmo and Bernie. To me, from that day on it was never any good anyway."

And then Mick Jones went.

"Mick was being very difficult, right? Sometimes I feel that I've only been a pawn in the game between Mick and Bernie. If you wanna look at the Clash story, the Titans in the struggle within the Clash have been Mick and Bernie.

"They put it together and then Mick said 'let's get rid of Bernie', so we got rid of him. Three years later I said, 'let's bring him back'. So we brought him back and then Bernie said 'let's get rid of Mick'.

"So we got rid of him, know what I mean? It's like riding a see-saw. In fact the best times were when it was just me, Mick, Paul and Topper. We didn't have a manager and we were putting triple albums out and getting no royalties. That was what it was all about, that was when we were a team."

And maybe they will be again.

Strummer certainly admires the work Jones has been putting into BAD. "I think what they're gonna do next is gonna be great. The first LP was just mapping out the territory. I think Mick's really gonna deliver something now. I'll go out and buy it."

But will the Strummer-Jones writing partnership ever start again? "I intend to write with Mick in the future for sure," he says. "I've really begun to understand why we work together. Mick drinks white tea with no sugar, I drink black coffee with three sugars y'know? I was thinking about this the other day, I was imagining those cups on a tray... that's the way we work. We take care of separate areas of the scene."

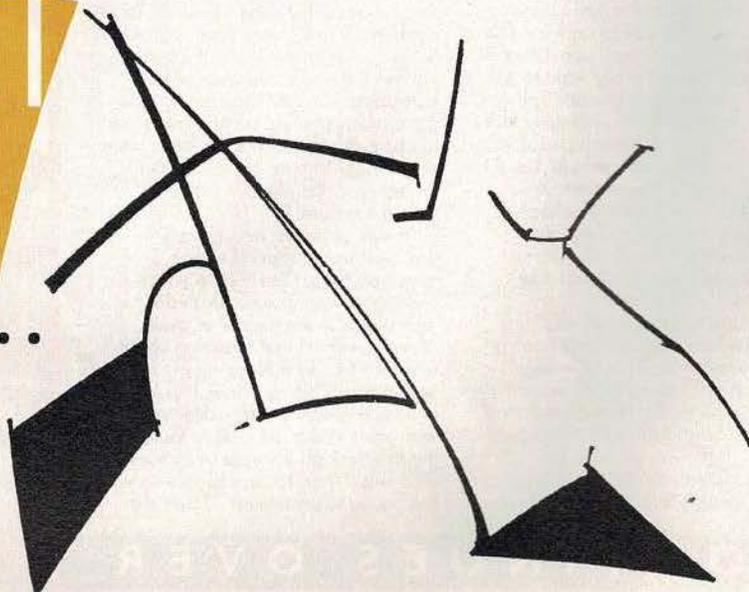
JERMAINE STEWART

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And essential to that 'scene' was Strummer's cut glass polemic. From tower block to global politics, he beat his words around a native, natural sense of justice and gut anger. It wasn't as explicit as Bragg or Weller, and it was shot through with a lot of rock 'n' roll bravado, but when Rock Against Racism cemented an alliance between punk and the left, Strummer was there. What does he think of the Eighties' closer definition of pop and politics, Red Wedge and the like...?

"I kinda think, rightly or wrongly, that I started some of that, I was in there with a big influence. As such I feel I owe it to myself to allow my mind to be free and make its own decisions. No matter how much they might go against the party line, know what I mean — the 'of course you believe this' party line.

"Y'know when I look at Bragg and Weller and Dammers I kinda sense that I'm missing from the line-up. But I just feel that after eight f****g years of Thatcher, surely that's all you need to tell you to vote Labour? If you don't know to vote Labour now, a few decent rock 'n' roll shows ain't gonna change your mind."

Maybe. But it's clear that Strummer's invective doesn't take to organised politics. He has kind words to say about all the prominent Wedgers, but you won't find him at any committee meetings. It's that 'rock 'n' roll spirit' again. Rightly or wrongly, this is the man who would be the third 'Blues Brother'. And Blues Brothers just have to go.

When Joe Strummer walked into the cafe at the beginning of this interview, he shaped up like a good 'un. The welterweight champ of rock 'n' roll gesture was coming back into the ring and he had no regrets.

"Don't leave anything with regrets," he said. "I like to toy with my regrets in order to learn from them. The last two or three years have been a serious f**k up for me. All the way down the line. I really needed a year to pick over every moment."

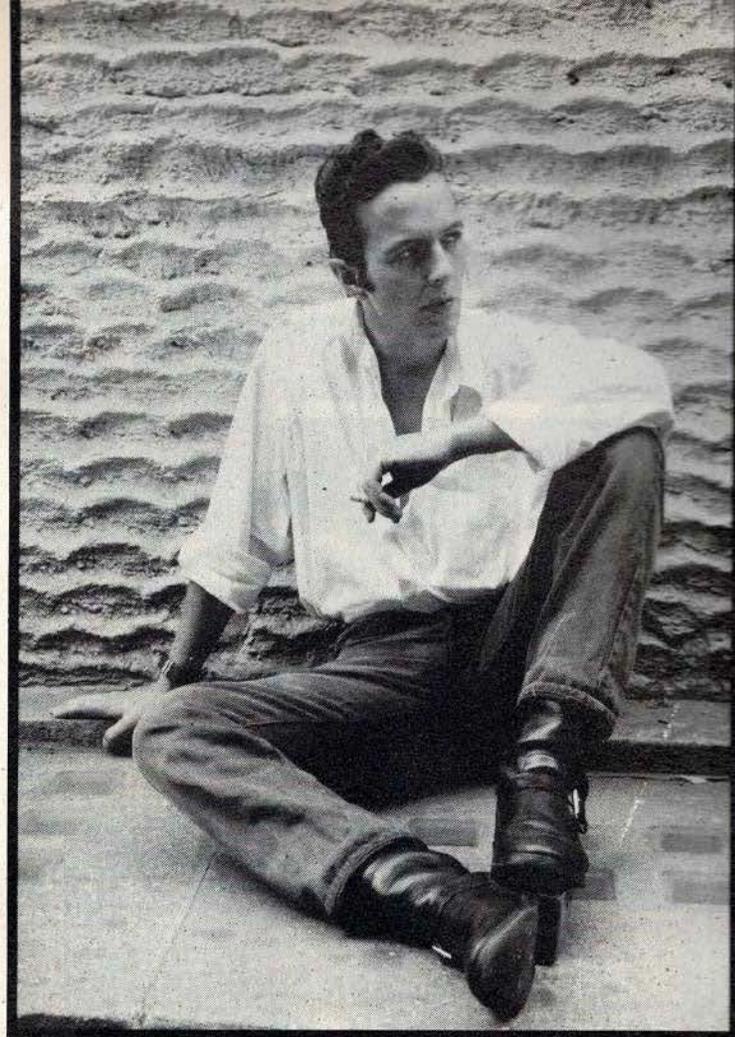
"You know those times when you're thinking about something so awful, that a sound just escapes from your lips and you shout out loud. I felt near to that, I really did."

"For me, I really feel I've deserved a lot of stick that's come my way. But there's nothing like seeing all sides of life. It's all right to walk through town when you're a hot potato, but it's also very educational to walk through town when you're a cold potato. I really tried to appreciate it. Get some kind of understanding."

A new single, a love of hip hop, a proposed film with Alex Cox in Spain, nights down at Gaz's Rockin' Blues in Soho — Strummer is back...

"I'm a hopeless romantic, really out of order. I really have to keep away from the bevvvy, 'cos I can go right over the top. There's nothing I like better than going to some foreign city, don't know where the hell you are, and drink all night. Nothing I like better than that. That's being completely honest. Go to a city, go out at night and see what happens."

Let it happen, Joe.



RANDY CRAWFORD

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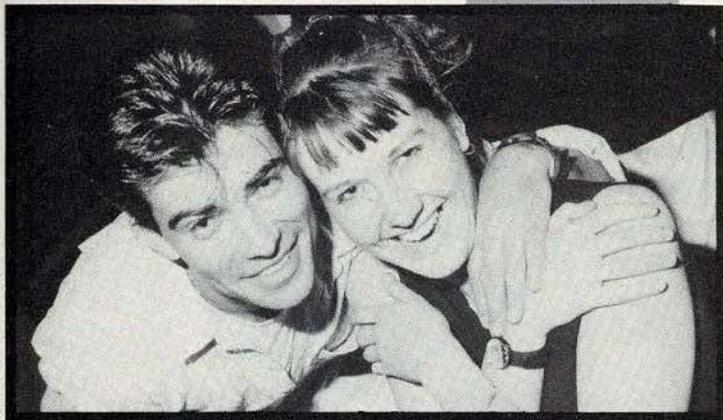
Life sounds better to music.



Distributed by WEA Records Ltd. A Warner Communications Co.

L I P

Photo by Steve Payne



BY LESLEY O'TOOLE

● 'Twas the saddest day since my *Hipsway* socks went a nasty shade of grey in the wash. Ex-ed *Michael Pilgrim's* leaving do saw not a dry eye in the house, and *Robin Smith* under a table after one tequila over the eight, panting, "Can I interview *Blackie Lawless* now, *Betty?*"

A modicum of normality has since returned to rm Mansions. The same can't be said, though, of London's Ritz Hotel, which has been suffering a shade of *Warhol* mania. The well-preserved fossil was in town for the opening of his latest exhibition. Those spotted fawning included *Nick Rhodes* and spouse, plus South London's pretty boys *Curiosity Killed The Cat*.

The story goes that signed invites winged their way to Phonogram Records and *Curiosity* were later invited to dinner at the Café de Paris — simply the place, darlings. *Warhol* was there again the following night along with *Tina Turner* — all legs and no skirt, as ever — *Beloo Some* and stalwart ligger *Richard Jobson*.

Non-event of the week award to Heaven's much-mooted *Andy Warhol* (again) party, thrown by *Richard Branson*. Not a soul of any note appeared, unless one counts the inevitable *Sputnik* or two. Best moment of the dullsville evening was provided by a towering transvestite who minced up to *Warhol* and cooed in his ear, "Oh, Mr *Warhol*, your skin is just beeeautiful."

Curiosity Killed The Cat's manager was spotted in hot pursuit in a bid to secure a guest appearance by *Lord Warhol* in his boys' debut vid. Ex demi-goddess *Nico* was another on the guest list, but she failed to show.

More ageing stars relinquishing their bathchairs for the night were Messrs *Bowie* and *Jagger*. The esteemed pair dropped into London dive the 100 Club for an outing by arty-farty jazz guitarist *James Blood Ulmer*. A Rambo-ish minder kept the starstruck at bay.

Deepest *Lip* commiserations to the *Waterboys* for their embarrassing non-appearance at *Torhout*, Belgium's premier outdoor fest attended by a mere 85,000. An astute member of *Team Waterboys* omitted to book a ferry pass for the lads' gear, leaving band and equipment stranded in Denmark.

Could *Light A Big Fire* be Dublin's next big thing, we ask?

NiCOLE

—What about me?—



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DFA



Photo by Andre Collag

■ *Rod Stewart* and *Cliff* "Can you see my hairy chest, *Richard* at what can only be a *No Dress Sense* party. "My mum gave me this shirt for Christmas in 1966, *Cliff*. What about your satin three piece?"



■ Here's *Andy Warhol* sporting a nice line in loo chains and *Christopher Biggins* glasses. And where did he get those clothes? *Curiosity Killed The Cat* look smug and ensure the designer stubble is shown off to perfection.

The Marquee was hot and heaving as the masses turned out for LABF's first English gig. **Pete Wylie**, the slimline version, was among the liggers at the post-gig drink, and commiserations to lead singer **Tom McLaughlin**. The boy was found some hours later wandering aimlessly round Notting Hill Gate having forgotten where he was staying. A Guinness too many, peut-etre? Obviously a little less intelligent than his brother, who once won a heat of 'Mastermind'. The band were in the audience for this auspicious occasion, but cheered so loudly at his momentous victory that they were promptly ejected.

And moving swiftly to my favourite corner of the land... Wild Edinburgh duo the **Beat Freaks** have found themselves at the centre of a most peculiar twist of fate. On receiving test pressings of their forthcoming single, the boys were most bemused to discover an unidentified **James Brown** track lurking on the B-side. Needless to say, they're denying all knowledge.

Still in that fair city, 'tis rumoured that **David Byrne** and **Tom Waits** will be flying in for the Edinburgh Festival. Both apparently have connections with ever-so-arty celluloid offerings.

A rejuvenated **Edwyn Collins** took to the boards at London's Bloomsbury Theatre. Those on the receiving end of the acid tongue included **rm** fave **Lloyd Cole**. When some smart arse shouted for 'Perfect Skin', Edwyn chortled, "This is a Lloyd Cole song. It's called 'We Built This City On Penguin Classics'." Collins — wash out your mouth with soap this instant!

And it was fun, fun, fun and free champagne all night in Kensington on Saturday when **Queen** played host to a galaxy of gleaming stars

at their apres-gig bash at the Roof Gardens. The early evening frolics at Wembley had seen **Angie** from **EastEnders** (**Anita Dobson**) chomping on a packet of cheese and onion crisps with a mystery young man at the long room bar, before being refused admission to the **EMI** hospitality tent because she didn't have a blue badge. Quelle horreur! Also seen getting ratty with hordes of autograph hunters (well, three actually), were that trim and slim-line couple **Denis Waterman** and **Rula Lenska**.

Back at the party, **rm's Betty Page** rode up in the lift with well-preserved mega-star **Cliff Richard**, plus a strange woman swathed in body paint and not much else. Cliff, being the gentleman he is, ignored such a flagrant display of *arté* doings and went to mingle with the likes of **Gary Glitter**, **John Entwistle**, and **Limahl** (who?). **Nick Rhodes** and a heavily pregnant **Julie Ann** were there too, she looking as though she was about to drop the sprog right there, while most people managed to miss the dubious sight of **Freddie Mercury** strutting his stuff with **Samantha Fox** in a 'spontaneous' rock 'n' roll duet. The **Sputnik** crew were to be seen having a good old chin-wag with the **Spandau** crew, while **Janet Street Porter** refuted rumours of a split between her and head Sputter **Tony James** following a picture of the long-legged TV producer enjoying the company of actor **Harry Dean Stanton**.

Stop press! **Howard Jones** christens sprog Osheen? **Alexei Sayle** walks past **Jim Reid's** house. **Max Headroom** to tour. **Di Cross** mistaken for **Fergie**. The great **Julian Cope** gets on the tube at my stop. **Robin Smith's** cat fakes heart attack. **Andy Warhol** calls. Just another **rm** day, really. (La Culp returns next week — blonder and bouncier than ever.)

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A L

RUN DMC 'Raising Hell' (London LONLP 21)

Ding, ding. Seconds out. Step into the ring for 14 rounds of brutal, contact rap, with the hip hop heavyweight champions from New York.

On their third LP/title defence already, the dinosaurs of rap rock show no signs of softening up. This is an album of gristly quarter pounders, rammed down your throat with hard-boiled, stripped-down beats, shock scratch tactics and a relentless dual rap assault.

As Ali knew, it isn't just fleet footwork that turns you into a king. You have to get your ringside repartee sorted out, too. From the mock macho boasting of 'Hit It Run' to the kindergarten rhyming of 'Peter Piper', Run DMC's intumed chants should win them subjects across the board.

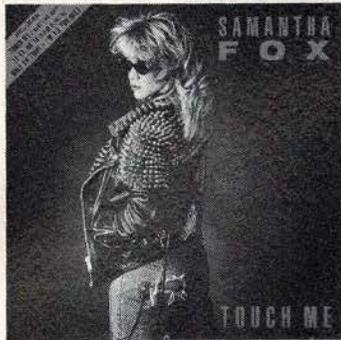
Current single 'My Adidas' raps the praises of the indispensable dancefloor footwear (no laces, un-shopsoiled), and even the bristling 'Proud To Be Black' has a wry edge to it — "Like Martin Luther King, I will do my thing/ I'll say it in rap, because I do not sing."

Rik Rubin's gluey power chords on the album's lumbering title track, and the cover of Aerosmith's 'Walk This Way' take hip hop's appropriation of heavy metal guitar a stage further. It remains to be seen whether the presence on 'Walk This Way' of strangled vocals and headbanging guitar from Aerosmith's Steve Tyler and Joe Perry will go down well with hardcore beat boys, but for the closet rock lovers, it's the stand out track.

With hysterical videos, a starring role in the 'Krush Groove' movie, and a third album of bone crunching, hip hop metal brilliance, Run DMC should be rocking the Brit-pop charts before you can say Marvin Hagler. And without a single punch pulled. ■■■■½

Roger Morton





SAMANTHA FOX 'Touch Me' (Jive Records Hip 39)

The one we've all been waiting for and the final proof that yes, there is money in muck. Not only will Sammy make a few coppers from this dreary bunch of songs, but a whole host of failed songwriters will be able to buy a meal, safe in the knowledge that their attempts to write Kim Wilde B-sides and dodgy Euro pop/rock have finally borne fruit.

Sam's arse hangs or bursts out of her jeans on the cover (which is washable — could be important, that) but the songs and vocals within, need the strongest wrinkle pin that you can lay your sweaty paws on, if you're to squeeze anything out at all. It's all predictable enough: 'He's Got Sex', 'Hold On Tight', and lines about "real life fantasies" and "wild kinda love".

But let's remember this is a record, and as such it stinks. It's as boring, unexciting, predictable and calculated as the Sam Fox phenomena itself, not to mention irresponsible. And it's the kind of glossy sleaze that is every bit as harmful as the chemical menace that's rammed down our throats every day; in fact, it's more sinister. Do ya do ya selves a favour and pass on this one. Oh yeah, and shouldn't someone point out to Sammy that wearing tight jeans without knickers isn't good for a girl's health. ■

Andy Strickland

THE DAZZ BAND 'Greatest Hits' (Motown WL 72433)

The Dazz Band's greatest hits? A one-sided EP, you're thinking? Funny, me too...

This is the Dazzers' parting shot on Motown. Stateside they're already back for more on Geffen, and within a year or four, they'll probably stumble across another 'Let It All Blow'. For now, that song's so far and away the most vital and innovative workout they ever managed, it seems to belong on an album of its own somewhere. The earlier 'Let It Whip' was a jolly presentable workout too, of course, and it's here with its entourage of pale imitators. Foolishly enough, the other few moments when the DBs looked capable of distinguishing themselves from the masses, like the couple of nice doo-wop style moments from the 'On The One' set, don't even make it to the best-of.

So, an enduring memory of that funny jiggling dance they did on the 'Let It All Blow' video and four stars for that memory alone; but let's be honest,

for the whole shebang no more than ■■

Paul Sexton

VARIOUS 'The Summer Album: 30 Original Summer Hits' (EMI/Virgin SUMMER 1)

Ah... the sun, the sea, the peeling noses and sweaty armpits. The pictures of topless sunbathers in the papers; the pictures of defeated English cricketers on the telly. The stuff the Great British Summer is made of.

And, of course, there's the music, and this album's aim is simple — collect the songs that made you laugh, the songs that made you cry, the songs that hold those lasting memories of that special summer romance.

So we've got Bobby Goldsboro's 'Summer The First Time'. We've got the Beach Boys and the Mamas And The Papas, the Kinks and the Beatles, Cliff and the Isley Brothers (the sublime 'Summer Breeze'). We've also got some real duffers: 10CC's irritatingly smug 'Dreadlock Holiday', KC And The Sunshine Band's 'Give It Up' or — and this is getting really silly — Mungo Jerry's 'In The Summertime'.

Overall, though, this is an album with some classic summer sounds on it — Scott Mackenzie's '(If You're Going To) San Francisco' or the Loving Spoonful's marvellously lazy 'Daydream' or sweaty 'Summer In The City'.

Thirty tracks — and only a handful of embarrassments among them. Lay back and enjoy — and thank god they didn't include Dire Straits' 'Twisting By The Pool'. ■■■■

Eleanor Levy

VARIOUS 'This Is Soca 2' (London LONLP 20)

Soul-infused calypso. We're talking soca; Caribbean calypso that has sucked in the soul and licked the Latin rhythms to produce an infectious carnival beat that defies even the fumbling of feet to keep still. The sun may shine all year round in Trinidad, but record company logic dictates that these shores are only introduced to the bubbling bounce of soca once a year in July, come rain or shine. With the current surfeit of salsa finding its way into the feet of rhythm-rustlers, it's about time that soca received its dues. The King Of Soca, David Rudder, struts his stuff in 'Bahia Girl (Gyal)', Arrow reassures us that 'Party People Rock', but it's left to 11-year-old Machel Montano to tell us that he's not 'Too Young To Soca' and that Michael Jackson better hang on to his pubescent vocals. ■■■■

John Godfrey

STEVE WINWOOD 'Back In The High Life' (Island ILPS 9844)

A very popular man is Steve Winwood. A seminal influence on those who've followed, and all that. Along with Peter Gabriel, he's the 'credible' champion of those whose tastes were formed in the days before the Clash and the Pistols, let alone the recent dance-sound crazes. Which means big production, big names helping out (Chaka, Nile Rodgers, James Taylor, Joe Walsh) and

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

guaranteed big sales.

A strange record, it's not exactly to my taste, but it's expertly done. You can appreciate it without caring about it. The songs could have been written at any time in the last 15 years, but the production is of the most modern, beat-programmed variety.

Like most things that probably rot your brain/teeth/critical faculties, continued listening draws you unwittingly into its grasp. You're caught by tracks like 'Freedom Overspill', with the ex-Spencer Davis Group frontman mixing his famous Hammond organ expertise with some strong, jazzy brass, and the more lazily folksy title track. Songs of the highest quality, with Winwood's Gabrielesque vocals nicely strained.

Call me an old fart — I don't care. It must be the hot weather — this is really quite good. ■■■■½

Eleanor Levy

VARIOUS ARTISTS 'Music For The Miracle' (Epic 26973)

A very commendable compilation, all proceeds from which will be channelled into leukaemia/cancer research. A veritable chocolate box of superstars, too.

In the blue corner, we have the solid (should that be stolid?) MOR/AOR contingent — Huey Lewis and the News, Bryan Adams, Hall and Oates, Bruce and REO Speedwagon. In the red corner, we have the leading British

exports — George Michael, Sade — the singing waxwork — Tears For Fears and Paul Young. Somewhere 'twixt the two hover Lionel Richie, the Partner Sisters and Cyndi Lauper.

A compendium of global hits with surely something to satisfy even the most insatiable appetite. 'Careless Whisper' is the pinnacle here (excuse me while I wallow a while) and we shall ignore the hideous faux pas in attributing this most revered few minutes to Wham!

As with any random assortment of sounds and styles, this ranges from wondrous to winsome to downright turgid. ■■■■½

Lesley O'Toole

CON FUNK SHUN 'Burnin' Love' (Mercury M1)

There's a reservoir of soul that has served the dancefloor since the early Seventies, mutating with the times, waiting for the right soul shuffle to gel. Bands like T Connection, Brass Construction and Con Funk Shun have seen the streets taken over by the harder hip hop back-to-basics beat and have taken note. With 'Burnin' Love', Con Funk shun have come of age.

Whereas the Lewis and Jam factory has taken the Minneapolis soul train straight into the charts via the soft option, Con Funk Shun's sparse leadweight throbs of bass, stabbing keyboards and vocals that swing without warning between chatterbox rap and soaring harmonies pulls no punches. A heavy slice of soul that has finally found itself in the Eighties. ■■■■

John Godfrey

SECESSION, unlike other aspiring hopefuls, don't leap for joy every time their single blasts out on the airwaves. Frontman Peter Thomson claims to be acutely embarrassed by the Euro-disco strains of 'Michael'.

"To be honest, it makes me cringe. I was in two minds at the time of writing it. The trouble is, we were looking for a deal at the time and with most A&R men, you really need to hit them right between the ears. Now, I really have to switch off the radio if I hear it."

Siren Records, the Secession stable, will no doubt be hoping the above is an elaborate wind-up. In any case, Mr

Thomson will be kept busy during these hazy days of summer switching off multitudinous radios.

'Michael' was inspired by Michael Corleone — the Mafia wunderkind so dashing portrayed by Al Pacino in 'The Godfather 2'. Hence the Panettone, an Italian fruit cake, sent round to promote the single.

"It's one of the best films I've ever seen. I've got it on video and watch it over and over again. I must know the script off by heart. I decided that rather than writing some namby-pamby love song, I'd think of something a bit different. A lot of people don't realise what a lot of our songs are about —

Charles Manson... 'Secession, it would seem, have a peculiar fascination with mass murderers.

This mob aren't ashamed of their entire repertoire, fortunately. 'Michael' is just a careerist departure from their norm. The B-side 'All The Animals Come Out At Night' is more representative.

"When you've been on the dole for five years, you tend to get a bit fed up with cult status. We've done the indie thing with Beggar's Banquet and it just didn't work. What we really need is exposure." Exposure and lots of dosh.

"We probably still adhere to the punk ethic in some respects — only two of us can actually play anything. We're

definitely out to make money, though. I'm so bored with this 'f**k money, where's the credibility?' attitude.

"A lot of bands fly their flags and their high-faluting ideas but, at the end of the day, it gets them nowhere. I really admire Mick Jones. He's gone all out for it but it's interesting that the singles have deteriorated as the exposure has grown."

Will Secession go the same way? Will Peter Thomson chuck his radio out of the window in frustration? Only time will tell.

Lesley O'Toole



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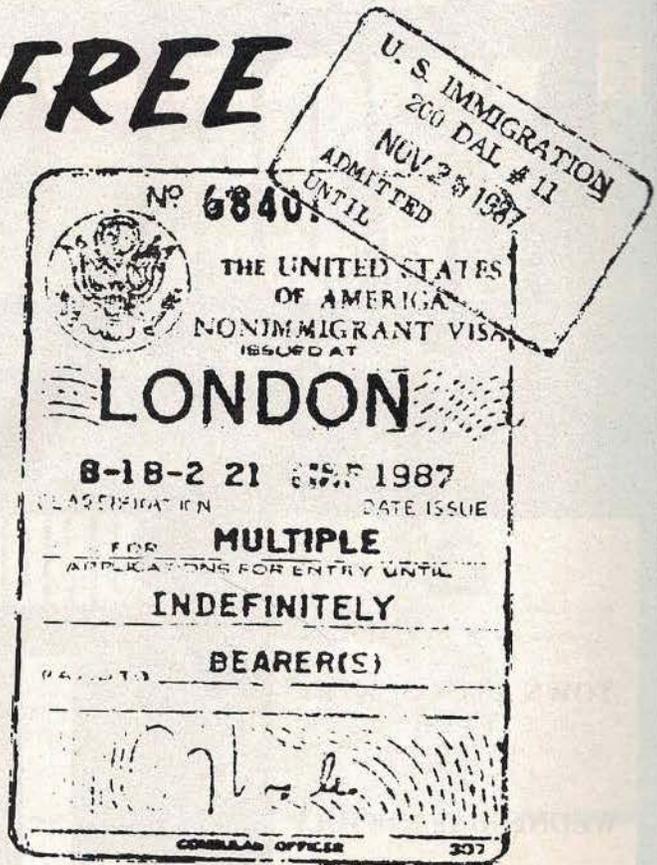
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**Yup, a real live
'Let's Clean Up
The Ghetto'
situation here,
folks, with a
young English
group set to funk
you out and put
the world to
rights...
Story: John Hind**

Summertime is as good a time as any for forceful optimism, so welcome please Masquerade, with their new single 'Solution To The Problem'. Jigging and prancing about the playground of Colville School, in London's Ladbroke Grove, in their new video, they can be heard warning politicians "you really ought to shut your mouth," and informing them that one day soon youth is going to sort out the problems for themselves.

Masquerade, who will be launched 'officially' at the UK Fresh Hip-Hop festival on July 19, comprise lead singers Zonya Sullivan and Hugh Christie, and dancing backing singers Barry Jacobs, Mark Malcolm and Kim Arthurs.

Their favourite phrases are "good sweat", "juicy", "crusty" and "looking slick"; they all claim proud multi-cultural, working-class roots, and their aim is to enlighten and encourage by means of the charts. Their messages are anti-nuclear, anti-racist, anti-big brother, anti-drugs... and pro-solutions.

"The problems in this country are greed, ignorance... and madness!" exclaims Zonya, "it's all getting out of hand."

Masquerade, singers and dancers aside, are the product of producer Paul Phillips (ex-member of the Seventies 'Brit-funk' band Hi-Tension) and the man they call Mighty Morgan. Morgan "I can be very obnoxious" Khan is the overlord of Streetwave/StreetSounds Records & Tapes (and magazines and videos...) who, since founding the company several years ago, has shifted over 10 million dance records in the UK alone. Until recently these have mainly been in the form of re-issued records and compilations of American dance hits.

Masquerade, the group, came about in 1985 purely as a means by which Mr Khan could issue a British version of the US dance hit 'Set It Off'. But Masquerade soon returned, complete with a dance troupe and another remake, 'One Nation (Under A Groove)', which took the message of Funkadelic's early Eighties hit one stage further with the aid of anti-racist raps and, indeed, Morgan himself on vocals.

Whining away through a vocoder (semi-Malcolm McLaren style), 'One Nation' saw Morgan realising five of his wishes — to be a part-time politician, to perform on stage, to sell records! (it topped the dance charts), to unite the dancefloor and to fight racism. Onstage, he wielded a large flag proclaiming 'God Made Me Funky!' and wore a pair of red shoes almost as offensive as they were eccentric.

"The most disgusting shoes you've ever seen, and Morgan wore them," exclaims

PROBLEMS? DEPRESSIONS? DON'T WORRY, SEND FOR MASQUERADE

Kim, dancer with the current and future Masquerade.

Morgan will **not** be singing with the new group, but the messages remain intact and strengthened, complete with a highly commercial radio mix of 'Solution' (on the A-side) and a 'DEFinitive' dance-floor mix (on the reverse).

Masquerade's new singers, Hugh and Zonya, replace Morgan and ex-female lead singer Dina Carroll, who is now plotting a solo career with Streetwave. Hugh works in "domestic appliances", is an ex-model and the others describe him as "a bit shy". Zonya declares herself "an ex-secretary and occasional word-of-mouth session-singer for Streetwave . . . I've lived in council flats all my life. I'm sort of as poor as you can get, but I've never been depressed and never been ashamed. Our idea with 'Solution', as with everything we do in the future, is to identify ourselves with the audience and always let them see themselves in us."

It was at a warm-up performance for 'Solution', at a club in Birmingham, that Masquerade first realised their street image was gelling. "I came out of the dressing-room and a 10-year-old boy leapt at me with his phone number," explains Kim. "He said, 'It doesn't matter about our age difference — give me a ring'. That's the attitude we want to keep forever."

Kim, an East Londoner, has been dancing "since I was three — I never knew anything else . . . I was on 'Roy Castle's Record Breakers' once, and helped break the World Team Record for tap dancing." Kim worked at Wendy's fast food as a teenager, looking out onto the bright lights of 'Song And Dance' atop a theatre in Cambridge Circus. "All the time I was thinking, 'One day, one day . . . that's for me!'" she remembers, only half-jokingly. Some time later Kim enrolled at the Laban Dance School, thanks to a student grant she received after writing direct to her local MP, and went on to appear in lots of music videos.

Barry, also "a proud East Londoner", went to the Italia Conti Dance School, spent several years auditioning for and working in dance and theatre and spent a short time "as a tree in a pantomime".

Mark is the ace street performer of the group — a dazzling dancer with an equally impressive hat. With such a dance background, what plans are there for upcoming performances?

"We'll be wearing GI military clothes plus ties," says Kim. "We have dance street moves incorporating references to the song — injections in the arm, for

example; and the video has nuclear explosions in forward and reverse! . . . Onstage we'll be different to anything you've ever seen. The biggest buzz in life, for me, is performing live. I'm on such a natural high it's untrue."

"If you're a singer or a dancer, everything you do should come from the bottom of your heart," insists Zonya. "If I've sung well I'm so happy I could give away my last pound."

If memory is correct, the live show to 'One Nation' — which some of the current Masquerade appeared in — came complete with politics, bras, suspenders, simulated sex and much else besides.

"Hot stuff," says Kim, "yeah . . . it was different. Some nights we got mobbed. Hundreds of people on stage. Crazy."

Changing tack only slightly, then — who are the most wonderful and most horny human beings, in Masquerade's opinion?

"Wonderful — Martin Luther King," decides Zonya. "And horny . . . can I get my list out? Morgan Khan for one. No, I'm only kidding. I reckon it's the guy called Tiargo in the film 'Mixed Blood'. He was the guy with the unintelligible, slurred voice. Hopefully when we visit America he'll have seen this article, and I'll get to meet him."

"For me, James Brown is the ultimate person," declares Kim, "and horn-wise, there are so many people I go 'uhhhh' to."

"My mother, for me, is the wonderful one," chips in Barry. "Horny — Whitney Houston. She's my age but a foot taller than me, I think."

If someone was going to take a sledgehammer to your record collection, and said you could save one record, which would it be?

"Marvin Gaye's 'What's Going On'," suggests someone, and the others voice eager approval.

Are you all ultimately as optimistic as your record suggests?

"Yes, but life is so short," considers Kim. "It could end any day — like it almost did with me, last week. Have you heard about **the big crash?**"

The Wall Street Crash?

"No, our PA crash. We were on our way to perform 'Solution' at a club in Kent, and the next minute the vehicle was a write-off. I was in hospital and I've still got a bit of a limp."

"But the show must go on," declares Barry in time-honoured style.

"I'm a great believer in Karma," reveals Zonya, straight-faced. "I think the crash was giving us the worst **before the best.**"





Yus siree, the true story of how one man's hatred of laundromats inspired him to reach for rock 'n' roll's goodies. What's more, Stan starts his quest for pop immortality by admitting that he is (a) a blabbermouth; (b) a teeny bit dull

Story: **Andy Strickland**

It's 10.30 in the morning in LA and Stan Ridgway is getting used to the idea of having a big hit record in the UK. Stan, or Stanard to use his full name, was once singer with cult band Wall Of Voodoo, but it's as a solo artist that he's currently delivering some stunning records.

His single, 'Camouflage', is one of the hottest 45s around at the moment, a 'haunting' song concerning a ghost marine in Vietnam and the young GI he rescues. It's all a long way from North Hollywood where Stan currently lives with his dog, Bart. "They call it No Ho here," he informs me. "It's pretty smoggy out here this morning, the birds are dropping off the trees, choking and coughing as usual."

If anyone had asked me to give odds on 'Camouflage' becoming a hit single in the UK, I'm afraid I'd have run a mile and Stan, for one, wouldn't have blamed me. "Yeah, I wouldn't really have thought it was an obvious single," he agrees. "It excites me no end that it's doing well because I thought it was much too long for starters. The record company have edited it down from the album version because I do tend to overwrite things sometimes, though I'm trying to stop doing that. Problem is I'm just a big blabbermouth!"

At this point in the conversation, Stan's dog decides to get in on the act. "Hang on there a minute, Andy, my dog's chewing up all my slides," says Stan worryingly. "We only just got him, he's a little rat dog called Bart. I was going to call him Merv because that's a real showbiz dog name. Where were we? Oh

yeah — you know, this pop game is a lottery really, isn't it? You just toss the dice and spin the wheel and I oblige because it means I might be able to get a new pair of shoes."

Stop, stop, Stan, you'll have us in tears at this rate. "No, what I really want is my own washer/dryer — no more laundromats for Stan Ridgway; you get some weird people hanging out in those places."

There has been some concern that Stan has recorded 'Camouflage' and yet hasn't taken a stand either way on the conflict in Vietnam, but he rejects any such accusations as irrelevant.

"There's not any point with this song because that's not the kind of song it is," he says. "I could have made it about the American Civil War or anything, really; the rights and wrongs of the Vietnam war are completely separate issues. You remember that song, 'The Battle Of New Orleans'?" (A Lonnie Donegan hit over here many years ago.) "It's got that same oompah beat and I think that appeals to the British. There's obviously nothing new about the theme, it's just a good story really."

"When I wrote 'Camouflage' I was thinking of Paul Bunyan, this American folk myth, this tall guy who looks after all the lumberjacks — not that they need it. There's also that song 'Phantom 309' about a ghost truck driver, it's that kind of song. I remember that I'd written the music quite a while ago and then I was watching the TV and there was a programme about the US invasion of Grenada and the whole country

was going through this orgy of confidence at the time.

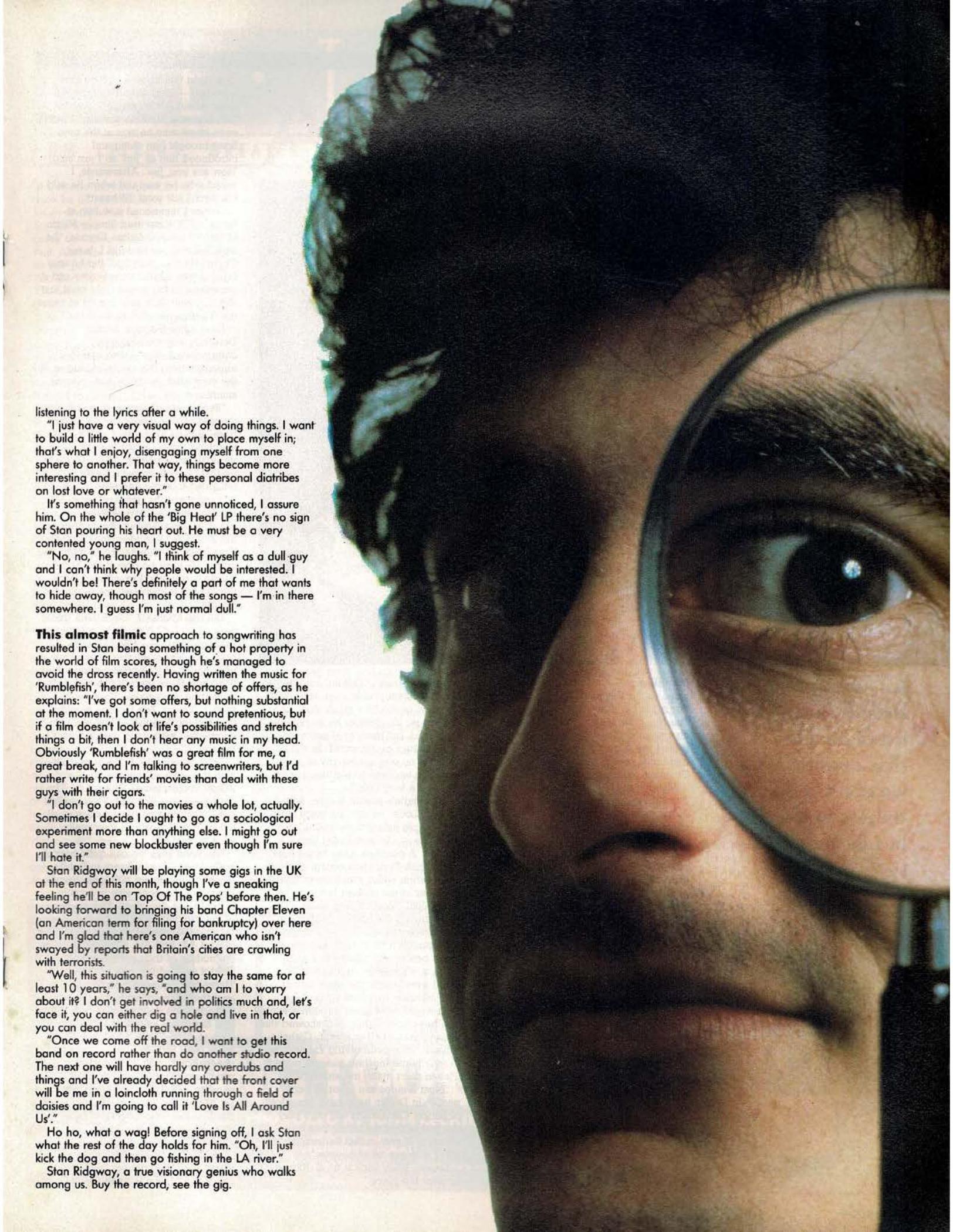
"I had mixed feelings about it all, I started off thinking it was all terrible but then I thought — yeah, it's good that the country's getting some of its pride back, you know? I've never been a very political person, but it just got me thinking about soldiers. Worst thing was when all this Rambo garbage hit and some people thought the song was to do with that, but I did it ages before any of that stuff. It had a very cleansing effect on me."

One of the most impressive things about Stan Ridgway's album 'Big Heat' is the man's lyrics, one of the best collections of short stories you'll ever find on the inside sleeve of a record. One minute Stan's a cab driver, hijacked by a glamorous bank robber on 'Drive She Said', the next he's a construction worker with an out-of-control machine on his hands on 'Pile-driver' (my favourite). In fact, some commentators have even suggested that Stan's lyrical brilliance diminishes his music to a great degree. Predictably, Stan doesn't agree.

"I don't really see that because music has always been a real passion of mine and I always try to write the catchiest thing I've ever heard. On the album, I wanted the songs to be visual; I don't want it to be one of those records where there's such a groove going on that people have just got to get up and dance. It's difficult for me to judge, I suppose, because obviously I'm too close to it, but actually I can't stand

STAN RIDGWAY

SINGING FOR A WASHING MACHINE



listening to the lyrics after a while.

"I just have a very visual way of doing things. I want to build a little world of my own to place myself in; that's what I enjoy, disengaging myself from one sphere to another. That way, things become more interesting and I prefer it to these personal diatribes on lost love or whatever."

It's something that hasn't gone unnoticed, I assure him. On the whole of the 'Big Heat' LP there's no sign of Stan pouring his heart out. He must be a very contented young man, I suggest.

"No, no," he laughs. "I think of myself as a dull guy and I can't think why people would be interested. I wouldn't be! There's definitely a part of me that wants to hide away, though most of the songs — I'm in there somewhere. I guess I'm just normal dull."

This almost filmic approach to songwriting has resulted in Stan being something of a hot property in the world of film scores, though he's managed to avoid the dross recently. Having written the music for 'Rumblefish', there's been no shortage of offers, as he explains: "I've got some offers, but nothing substantial at the moment. I don't want to sound pretentious, but if a film doesn't look at life's possibilities and stretch things a bit, then I don't hear any music in my head. Obviously 'Rumblefish' was a great film for me, a great break, and I'm talking to screenwriters, but I'd rather write for friends' movies than deal with these guys with their cigars."

"I don't go out to the movies a whole lot, actually. Sometimes I decide I ought to go as a sociological experiment more than anything else. I might go out and see some new blockbuster even though I'm sure I'll hate it."

Stan Ridgway will be playing some gigs in the UK at the end of this month, though I've a sneaking feeling he'll be on 'Top Of The Pops' before then. He's looking forward to bringing his band Chapter Eleven (an American term for filing for bankruptcy) over here and I'm glad that here's one American who isn't swayed by reports that Britain's cities are crawling with terrorists.

"Well, this situation is going to stay the same for at least 10 years," he says, "and who am I to worry about it? I don't get involved in politics much and, let's face it, you can either dig a hole and live in that, or you can deal with the real world."

"Once we come off the road, I want to get this band on record rather than do another studio record. The next one will have hardly any overdubs and things and I've already decided that the front cover will be me in a loincloth running through a field of daisies and I'm going to call it 'Love Is All Around Us'."

Ho ho, what a wag! Before signing off, I ask Stan what the rest of the day holds for him. "Oh, I'll just kick the dog and then go fishing in the LA river."

Stan Ridgway, a true visionary genius who walks among us. Buy the record, see the gig.

IN TUA NUUA

Is it right that Bono — a long time advocate — said at an early gig, "a great sound but no songs"? Leslie: "No, that was Jim Kerr actually. I didn't even know who he was at the time. Bono brought him along and introduced him as 'Jim' so I just said, 'How are you, Jim'. Afterwards, I asked who he was and when he said Jim Kerr I just went, 'Whaaat!'."

"When I mentioned it to him at Ibrox," (ITN supported Simple Minds at Ibrox Park and Milton Keynes) "he said, 'I didn't say that did I, Jesus Christ!' He was mortified. But he was right. It was all thrown together and if something didn't sound right we'd just say, 'Oh well, let's give it a bit of pipes there and some wild violin there!'"

Even without songs, Leslie Dowdall's voice would have compensated. The power that emanates from this petite blonde is, at the very least, enviable and, at most, stunning.

"People are always saying, 'Look at the size of you, where does it come from?' I used to sit there every Sunday watching those Ginger Rogers musicals and thinking, 'Oh, I'd love to do that.' I don't suppose I ever imagined it would happen."

So who are the great voices in the Dowdall book? "I love Aretha Franklin, Nina Simone, Annie Lennox, the Blue Nile, Van Morrison. As far as live shows go, though not so much the music, U2 must be one of the best bands in the world to watch. I think they've yet to come up with a classic, though."

George Michael? "Oh, I think that's very sad." Sad? "Oh, George Michael. I thought you meant Boy George. I don't like him at all, can't even look at him. As for Boy George, I was in Top Shop and there were these two girls in the changing room. They were saying, 'Oh no, Boy George wouldn't do anything like that.' They were completely astounded, just wouldn't believe it."

Do the Irish take to hero worship with the same enthusiasm as their British counterparts? "Not really. The Irish are funny like that. They really don't stand in awe of pop stars at all, unlike America where they really want to own you."

"As Bono says, he can quite happily walk down Grafton Street in Dublin. Someone might say, 'Oh look, there's Bono', but someone else is equally likely to say, 'So what!'. There's none of this looking up to the gods."

Unless, of course, we're talking God Geldof. "At Self Aid, Clannad were in the middle of their set when Bob Geldof walked into one of the stands. Thirty-five thousand people just turned as if they were greeting the Messiah."

Aside from duetting with Bob Dylan, Self Aid ranks as one of ITN's finest days to date. "They'd brought the stage from Live Aid over. It was like a cheeseboard with three sections which swivelled around after 15 minutes, whether you'd finished your set or not. We'd timed ours at 15 minutes and three seconds but we were so excited, we did it in 13 minutes."

Mark: "We're like the Ramones. We're hoping to get our hour and a half down to 42 minutes eventually."



A Dublin pub plays their B-side to get rid of people . . . But that doesn't mean we don't think they're pretty good In tua the groove: *Lesley O'Toole*

Mr Uilleann — or whoever lent his name to the Uilleann pipes — will be turning in his grave. Those rascals in Tua Nua have incorporated the sacred instrument in their line-up and thus sullied the good name of Irish traditional music forever. Will Guinness ever taste the same again?

Massive in their native Dublin, In Tua Nua and their unconventional instruments are now attempting to enlighten ignorant Brits and baffle UK Customs officials.

Leslie Dowdall, Brian O'Briain (he who wrestles with the aforementioned instrument) and Martin Clancy are here to promote their new single 'Seven Into The Sea'. And, not least, to iron out a few untruths, namely that which has In Tua Nua pigeonholed as a hippyish folk combo. Not true, they shriek.

Leslie: "Someone even said he loved the horn section on 'Seven Into The Sea', and there isn't one at all. He'd obviously read a press release that said we use traditional instruments and hadn't bothered to listen to the record."

Traditional instruments are one thing. Traditional music is quite another, and about as far removed from ITN as Wasp are from decent music. "We don't use traditional music at all, just put the instruments into a rock context. Traditionalists just don't think it's possible."

Having recently whipped 45,000 people into a frenzy by parading their

talents on stage in Dublin, adjusting to a non-existent profile over here won't be easy. Leslie: "It's much more of a challenge. It's great to be so popular in Ireland, but that's only one very small corner of the world. In this country, no one knows any of our songs so we have to win them over. It'll take a long time."

The single's woeful B-side, 'Ballad Of Irish Love', relates the sorry story of a couple inextricably bound in marriage — divorce being illegal in Ireland. A pertinent saga in the light of the Irish Republic's recent divorce referendum which came down heavily in favour of the current law, puritanical though it may seem. ITN were among the hordes of shocked young voters.

Martin: "It'll be at least another 20 years before any other party will touch it; it's just too dangerous. It could even topple the government now because they lost so badly."

"It would have gone through a while ago because a Gallup poll showed the country was 60-40 in favour. Catholic schools were even giving kids notes to take home for their parents saying, 'Please don't make me an orphan'."

"Most B-sides are ignored but people in Dublin have paid this a lot of notice. Certain DJs will only play the B-side. People either love it or loathe it. A pub called Redmonds plays it to get rid of people."

Leslie: "They stick it on at 10 past 11 to clear the place."

L · E · T · T · E · R · S

RM LETTERS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

■ Just who the hell does Dave Sexton think he is? He must have drunk up to his eyeballs when he attended the Sandie Shaw concert at Manchester to come up with a terrible review like that. Absolute trash. How on earth can he compare a masterpiece like 'Steven, You Don't Eat Meat' to the ludicrous 'Chicken Song'? The man is a complete moron.

So next time **rm**, when you send someone to review a Sandie Shaw concert, send someone who is in his right mind and not a pathetic apology for garbage like Dave (senile) Sexton. He wants certifying!

Paul Hastings, Lowestoft, Suffolk

● *Circumcising perhaps, my dear but certifying? Why, the man's as sane as you, me and Michael Jackson*



● **SPANDAU BALLET:** pouting, not dribbling. Nice hair cut Tone...

■ Dear Nancy Culp, I know your gossip column is sometimes tongue in cheek and always entertaining, but why have you suddenly become so concerned about your weekly photograph?

I mean, you're very funny, with a good sense of humour, but snapshots of you trying to look either vulnerable, naive, powerful or just blatantly beautiful are starting to get on my nerves. We know what you look like now, so keep them simple. Remember darling, you're a writer for a magazine not a pin-up bombshell.

Mick Clarke, Liverpool

● Nancy Culp not pin-up bombshell shock! My dear boy, are you quite sane? If we didn't print those pictures of Nancy we'd have to have even more of Spandau Ballet pouting or dribbling into their cocktail glasses. Surely a fate worse than death?

■ I know I ought to have more sense than to reply to letters purporting to come from Middle Eastern rabbits, but 'Harvey The Rabbit' was responsible for the most asinine trash I've seen on your letters page for aeons. If anyone needs to 'develop the intelligence to grasp the complexities of politics' then our fluffy friend ought to be at the head of the queue.

Firstly, Nicaragua is no more 'totalitarian' than most Western 'democracies'. You're able to move just as freely there as you are in most European countries, whilst film crews, journalists and anyone else over there aren't pressurised into reporting along any party line.

I also liked the bit about 'Reagan and his Contras'. Funny you should mention that. The Contras have no popular support in Nicaragua outside of a few businessmen. They were created by the CIA and consist largely of foreign mercenaries, kidnapped farmworkers and captured FSLN soldiers who've been given the 'democratic' choice to 'defect or die'.

As for El Salvador, it must be the only 'democracy' in the world where death squads patrol the streets,

butchering and kidnapping people at random. So much for 'higher moral ground'.

I hope Harvey The Rabbit contracts terminal myxomatosis!

Paul McFee, Winsford, Cheshire

● *Absolutely. Next*

■ On looking back through my **rm** 'comics', I was interested to read about the lack of messages in the run-off grooves of records in Alan Jones' Chartfile. I thought I'd have a look through my own collection and, lo and behold, 'tis true. Of 300 12 inch singles, only 30 had messages inscribed upon them and here are a few of the better ones:

The Fall: 'Cruisers Creek' — "Udo Lindenberg is a twat"

Half Man Half Biscuit: The Trumpton Riots — "Nigel's dream — Tranmere 6, Liverpool 0"

The Loft: 'Up The Hill And Down The Slope' — "Il Cidone Punko"

The Mighty Wah!: 'Come Back' — "Kiss goodbye to gold, dickhead" and "Betty Bright said she might"

Shriekback: 'Nemesis' — "Wanked by the terrapins of Christ"

Shriekback: 'Mothloop' — "It's my snake, I trained it, I'll eat it, find your own."

The Smiths: 'The Boy With The Thorn In His Side' — "Arty bloody farty" and "Is that clever?"

Rather a spiffing wheeze, eh? What a pity this great art is dying out. By the way, who the hell is Udo Lindenberg? **Breath Of A Ruptured Duck-billed Platypus, somewhere in Britain**

● *It's a little known fact that Udo Lindenberg was the manicurist assigned to Admiral Horatio Nelson's cuticles during one of his early battles. When a cannonball landed nearby, he sliced off the Admiral's arm by mistake, thus prompting the remark "Udo Lindenberg, you're a twat!" The Fall's run-off groove message is a misquote.*

■ Let's get this straight once and for all, shall we? Most of the music to the Real Roxanne's 'Bang Zoom (Let's Go Go)' isn't by Hitman Howie T at all. The main riff is, in fact, taken directly — 'scratched' as I believe these young people call it nowadays — from the intro to a track on John McLaughlin's 1980 album 'Music Spoken Here'. So either they didn't tell Roxanne, or she didn't tell you, or you're not telling us.

Now, of course, I know you teeny-touters won't actually have heard of McLaughlin and I know you won't actually print this letter, because I know you wouldn't want an old bore like me to stand in the way of young people enjoying themselves but, you understand, it's the principle of the thing.

D Strait, Invacud, Nausea, USA

● *Of course we've heard of John McLaughlin. He used to play centre half for Ipswich didn't he?*

THE FALL. LIVING TOO LATE.

PRODUCED BY JOHN LECKIE

FROM THE IMMINENT
FASHION WHODUNNIT



W/E JULY 19, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 COMPACT DISCS
 MUSIC VIDEO

CHARTS



UK SINGLES 3

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SINGLES
1	1	4	X PAPA DON'T PREACH, Madonna, Sire ○
2	17	2	X EVERY BEAT OF MY HEART, Rod Stewart, Warner Bros
3	6	8	X LET'S GO ALL THE WAY, Sly Fox, Capitol
4	3	8	X MY FAVOURITE WASTE OF TIME, Owen Paul, Epic
5	2	5	X THE EDGE OF HEAVEN, Wham!, Epic ○
6	22	2	X SING OUR OWN SONG, UB40, Dep International/Virgin
7	4	7	X HAPPY HOUR, Housemartins, Go! Discs
8	8	8	X VENUS, Bananarama, London
9	5	8	X TOO GOOD TO BE FORGOTTEN, Amazulu, Island
10	40	2	THE LADY IN RED, Chris De Burgh, A&M
11	12	4	X (BANG ZOOM) LET'S GO GO, Real Roxanne/Hitman Howie Tee, Cooltempo
12	14	5	X PARANOIMIA, Art of Noise with Max Headroom, China
13	7	9	X I CAN'T WAIT, Nu Shooz, Atlantic ○
14	24	4	X HIGHER LOVE, Steve Winwood, Island
15	13	7	X IT'S 'ORRIBLE BEING IN LOVE, Claire and Friends, BBC
16	10	4	X DO YA DO YA (WANNA PLEASE ME), Samantha Fox, Jive
17	38	3	CAMOUFLAGE, Stan Ridgway, IRS
18	9	7	X NEW BEGINNING (MAMBA SEYRA), Bucks Fizz, Polydor
19	25	5	X ROSES, Haywoode, CBS
20	16	4	X HEADLINES, Midnight Star, Solar
21	26	6	X BRILLIANT MIND, Furniture, Stiff
22	11	6	X HUNTING HIGH AND LOW, A-Ha, Warner Bros
23	37	3	X SMILE, Audrey Hall, Germain
24	59	2	X WHAT'S THE COLOUR OF MONEY?, Hollywood Beyond, WEA
25	18	9	CAN'T GET BY WITHOUT YOU, Real Thing, PRT
26	15	11	X SPIRIT IN THE SKY, Doctor And The Medics, IRS ○
27	20	5	FRIENDS WILL BE FRIENDS, Queen, EMI
28	19	10	X HOLDING BACK THE YEARS, Simply Red, Elektra ○
29	21	11	X ADDICTED TO LOVE, Robert Palmer, Island
30	—	1	X I DIDN'T MEAN TO TURN YOU ON, Robert Palmer, Island IS283
31	34	8	X THE PROMISE YOU MADE, Cock Robin, CBS
32	29	4	LEVI STUBBS' TEARS, Billy Bragg, Go! Discs
33	46	4	SO MACHO, Sinitta, Fanfare
34	36	3	X TELL ME TOMORROW, Princess, Supreme
35	32	7	X LEFT OF CENTER, Suzanne Vega, A&M
36	23	8	X AMITYVILLE (THE HOUSE ON THE HILL), Lovebug Starski, Epic
37	27	7	X CALL OF THE WILD, Midge Ure, Chrysalis
38	33	13	X SLEDGEHAMMER, Peter Gabriel, Virgin ○
39	—	1	X AIN'T NOTHING GOING ON BUT THE RENT, Gwen Guthrie, Boiling Point POSP807
40	48	3	SUN STREET, Katrina And The Waves, Capitol
41	44	4	SET FIRE TO ME, Willie Colon, A&M
42	30	10	BAD BOY, Miami Sound Machine, Epic
43	39	12	ON MY OWN, Patti LaBelle/Michael McDonald, MCA ○
44	58	2	CALLING ALL THE HEROES, It Bites, Virgin
45	31	5	X UNDERGROUND, David Bowie, EMI America
46	60	4	LISTEN LIKE THIEVES, INXS, Mercury
47	43	8	X OPPORTUNITIES (LET'S MAKE LOTS OF MONEY), Pet Shop Boys, Parlophone

48	28	4	I CAN'T STOP, Gary Numan, Numa
49	35	8	NASTY, Janet Jackson, A&M
50	53	3	BORROWED LOVE, SOS Band, Tabu
51	64	2	STRAIGHT FROM THE HEART, Bryan Adams, A&M
52	67	2	LOVE OF A LIFETIME, Chaka Khan, Warner Bros
53	41	8	INVISIBLE TOUCH, Genesis, Virgin
54	71	2	IN THE SPRINGTIME, Maxi Priest, 10 Records
55	52	13	X LESSONS IN LOVE, Level 42, Polydor ○
56	45	5	LIKE I LIKE IT, Aura, 10 Records
57	47	12	SET ME FREE, Jaki Graham, EMI
58	—	1	NO CONVERSATION, View From The Hill, EMI 5565
59	56	3	GOING DOWN TO LIVERPOOL, Bangles, Geffen
60	55	4	DON'T LET LOVE GET YOU DOWN, Archie Bell And The Drells, Portrait
61	49	4	WHERE YOU GONNA BE TONIGHT, Willie Collins, Capitol
62	66	2	DREAMS, Van Halen, Warner Bros
63	—	1	SHOUT (1986), Lulu, Jive LULU1
64	—	1	ROCKIN' WITH RITA, Vindaloo Summer Special, Vindaloo UGH13
65	42	8	VIENNA CALLING, Falco, A&M
66	74	2	ON THE BEACH, Chris Rea, Magnet
67	50	8	JUMP BACK (SET ME FREE), Dhar Braxton, Fourth & Broadway
68	54	6	X JOE 90 THEME ('86 DANCE MIX), Barry Gray Orchestra, PRT
69	68	6	X WHEN TOMORROW COMES, Eurythmics, RCA
70	72	2	LONELY NIGHT, Magnum, Polydor
71	—	1	MY ADIDAS/PETER PIPER, Run DMC, London LON101
72	—	1	HEARTBEAT, Tippa Irie, UK Bubbler/Greensleeves TIPPAS
73	—	1	EVERYBODY WANTS TO RUN THE WORLD, Tears For Fears, Mercury RACE1
74	—	1	BURNIN' LOVE, Con Funk Shun, Club JAB32
75	70	3	LOVE TOUCH (FROM LEGAL EAGLES), Rod Stewart, Warner Bros

THE NEXT TWENTY FIVE

76	79	IT DOESN'T REALLY MATTER, Zapp, Warner Bros
77	65	(SOLUTION TO) THE PROBLEM, Masquerade, Streetwave
78	—	MEDICINE SHOW, Big Audio Dynamite, CBS A7181
79	61	I WOULDN'T LIE, Yarbrough And Peoples, Total Experience
80	—	21st CENTURY BOY, Sigue Sigue Sputnik, Parlophone SSS2
81	—	SINFUL, Pete Wyllie, MDM MDM7
82	—	MOUNTAINS, Prince And The Revolution, Paisley Park W8711
83	80	STOP ME FROM STARTING THIS FEELING, Lou Rawls, Epic
84	76	I FOUND LOVIN', Fatback Band, Towerbell/MA
85	—	THE FLAME, Arcadia, Parlophone, NSR3
86	93	GIVE ME THE REASON, Luther Vandross, Epic
87	82	GOODBYE YESTERDAY, Nick Heyward, Arista
88	—	X WHY CAN'T THIS BE LOVE, Van Halen, Warner Bros W8740
89	—	SOMEBODY, Brilliant, Food FOOD7
90	84	DON'T BE SCARED OF ME, Blow Monkeys, RCA
91	96	X DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
92	81	SQUARE DANCE RAP, Sir Mix-A-Lot, Streetwave
93	89	PUSH COMES TO SHOVE, Freddie McGregor, Real Authentic Sound
94	—	SAY LA LA, Pieces Of A Dream, Manhattan MT12
95	—	I FEEL FREE, Jack Bruce, Virgin VS875
96	—	PASSION, William Bell, Tout Ensemble LUTE3
97	91	PLEASE LOVE ME, Whistle, Champion
98	—	TEARS, Chameleons, Geffen GEF4
99	—	WHERE'S HARRY? Contenders, Columbia DB9136
100	—	ALL AND ALL, Joyce Sims, London LON94

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

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUMS
1	1	2	TRUE BLUE, Madonna, Sire □
2	—	1	THE FINAL, Wham!, Epic EPC88681 □
3	3	2	REVENGE, Eurythmics, RCA
4	5	6	A KIND OF MAGIC, Queen, EMI ○
5	7	3	EVERY BEAT OF MY HEART, Rod Stewart, Warner Bros ○
6	4	5	INVISIBLE TOUCH, Genesis, Virgin
7	—	1	NOW — THE SUMMER ALBUM, Various, EMI/Virgin SUMMER1 ☆
8	10	2	BACK IN THE HIGH LIFE, Steve Winwood, Island
9	2	2	THE SEER, Big Country, Mercury
10	6	3	LONDON 0 HULL 4, Housemartins, Go! Discs ○
11	11	37	HUNTING HIGH AND LOW, A-Ha, Warner Bros
12	8	20	PICTURE BOOK, Simply Red, Elektra ○
13	9	61	BROTHERS IN ARMS, Dire Straits, Vertigo ☆ ☆ ☆
14	15	7	INTO THE LIGHT, Chris De Burgh, A&M ○
15	12	8	SO, Peter Gabriel, Virgin ☆
16	30	9	RIPTIDE, Robert Palmer, Island ○
17	13	15	SUZANNE VEGA, Suzanne Vega, A&M ○
18	14	4	THE QUEEN IS DEAD, Smiths, Rough Trade ○
19	20	38	ONCE UPON A TIME, Simple Minds, Virgin ☆
20	16	13	STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music, EG ☆
21	18	32	WHITNEY HOUSTON, Whitney Houston, Arista ☆ ☆
22	17	9	MOONLIGHT SHADOWS, Shadows, ProTV ○
23	29	158	QUEEN GREATEST HITS, Queen, EMI ☆ ☆ ☆
24	32	2	BEST OF THE REAL THING, Real Thing, PRT
25	21	16	PLEASE, Pet Shop Boys, Parlophone ○
26	23	10	LOVE ZONE, Billy Ocean, Jive ○
27	22	8	STANDING ON A BEACH — THE SINGLES, Cure, Fiction ○
28	—	1	EAT 'EM AND SMILE, David Lee Roth, Warner Bros WX56
29	28	2	PIE JESU, Aled Jones, 10 Records
30	25	4	DANCE HITS VOL 2, Various, Towerbell
31	19	39	WORLD MACHINE, Level 42, Polydor ☆
32	—	1	DISCOVER, Gene Loves Jezebel, Beggars Banquet BEGA73
33	26	13	THE MAN AND HIS MUSIC, Sam Cooke, RCA ○
34	31	73	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ ☆
35	37	87	LIKE A VIRGIN, Madonna, Sire ☆ ☆ ☆
36	—	1	STREET SOUNDS 17, Various, StreetSounds STSND17
37	24	13	ON THE BEACH, Chris Rea, Magnet □
38	27	4	BRING ON THE NIGHT, Sting, A&M



UK SINGLES 24

- | | | | |
|-----|----|----|---|
| 91 | 97 | 5 | THE UNFORGETTABLE FIRE , U2, Island ☆ |
| 92 | — | 1 | DIAMOND LIFE , Sade, Epic EPC26044 ☆☆☆ |
| 93 | 84 | 3 | SPARKLE IN THE RAIN , Simple Minds, Virgin □ |
| 94 | 77 | 2 | STOP MAKING SENSE , Talking Heads, EMI □ |
| 95 | 71 | 14 | AFTERBURNER , ZZ Top, Warner Bros □ |
| 96 | — | 1 | MATT BIANCO , Matt Bianco, WEA WX35 |
| 97 | — | 1 | THE WORKS , Queen, EMI WORK1 ☆ |
| 98 | — | 1 | MAKING MOVIES , Dire Straits, Vertigo 6359034 ☆☆ |
| 99 | 74 | 3 | ELIMINATOR , ZZ Top, Warner Bros ☆☆ |
| 100 | 38 | 4 | MAKE IT BIG , Wham!, Epic |

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

T W E L V E I N C H

- | | | |
|----|----|--|
| 1 | 2 | PAPA DON'T PREACH , Madonna, Sire/WEA |
| 2 | 5 | LET'S GO ALL THE WAY ; Sly Fox, Capitol |
| 3 | 4 | (BANG ZOOM) LET'S GO GO/HOWIE'S TEED , Real Roxanne/Hitman Howie Tee, Cooltempo |
| 4 | 1 | THE EDGE OF HEAVEN , Wham!, Epic |
| 5 | 12 | SING OUR OWN SONG , UB40, Dep International |
| 6 | 8 | PARANOIMIA , Art Of Noise with Max Headroom, China |
| 7 | 6 | HEADLINES , Midnight Star, Solar |
| 8 | — | EVERY BEAT OF MY HEART , Rod Stewart, Warner Bros/WEA |
| 9 | 3 | I CAN'T WAIT , Nu Shooz, Atlantic |
| 10 | 18 | ROSES , Haywoode, CBS |
| 11 | — | AIN'T NOTHING GOING ON BUT THE RENT , Gwen Guthrie, Boiling Point/Pro/Pol |
| 12 | 11 | VENUS , Bananarama, London |
| 13 | 9 | MY FAVOURITE WASTE OF TIME , Owen Paul, Epic |
| 14 | 7 | HAPPY HOUR , Housemartins, Go! Discs |
| 15 | 16 | SMILE , Audrey Hall, Germain |
| 16 | — | HIGHER LOVE , Steve Winwood, Island/EMI |
| 17 | 10 | TOO GOOD TO BE FORGOTTEN , Amazulu, Island |
| 18 | — | DO YA DO YA (WANNA PLEASE ME) , Samantha Fox, Jive/Zomba/PRT |
| 19 | — | WHAT'S THE COLOUR OF MONEY? , Hollywood Beyond, WEA |
| 20 | 17 | SET FIRE TO ME , Willie Colon, A&M |

M U S I C V I D E O

- | | | |
|----|----|---|
| 1 | 2 | THE VIDEOSINGLES , Level 42, Polygram |
| 2 | 1 | THE HAIR OF THE HOUND , Kate Bush, PMI |
| 3 | 5 | GREATEST HITS , Bucks Fizz, RCA/Columbia |
| 4 | 3 | BROTHERS IN ARMS — THE VIDEOSINGLES , Polygram |
| 5 | 9 | ALCHEMY LIVE , Dire Straits, Channel 5 |
| 6 | 6 | GRACE UNDER PRESSURE TOUR , Rush, Polygram |
| 7 | 4 | 1982 — 1986 THE VIDEOS , Marillion, PMI |
| 8 | 7 | THE VIDEO , Wham! CBS/Fox |
| 9 | 17 | WHAM! '85 , Wham!, CBS/Fox |
| 10 | 8 | STARING AT THE SEA — THE IMAGES , the Cure, Palace/PVG |
| 11 | 10 | I CAN'T WAIT , Stevie Nicks, RCA/Columbia |
| 12 | 13 | STOP MAKING SENSE , Talking Heads, Palace/PMI |
| 13 | 11 | THE FINAL CUT , Rainbow, Polygram |
| 14 | 12 | VIDEOS , Public Image Ltd, Virgin/PVG |
| 15 | 18 | NO TICKET REQUIRED , Phil Collins, WEA Music |
| 16 | — | THE VIRGIN TOUR , Madonna, WEA Music |
| 17 | 16 | LIVE IN RIO , Queen, PMI |
| 18 | — | "UNDER A BLOOD RED SKY" LIVE AT REDROCK , U2, Virgin/PVG |
| 19 | — | GREATEST FLIX , Queen, PMI |
| 20 | 14 | THE KIDS ARE ALRIGHT , the Who, Channel 5 |

Compiled by Spotlight Research

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

- | | | |
|----|----|--|
| 1 | — | REVENGE , Eurythmics, RCA |
| 2 | 1 | INVISIBLE TOUCH , Genesis, Charisma/Virgin |
| 3 | 2 | SO , Peter Gabriel, Virgin |
| 4 | — | THE SEER , Big Country, Mercury/Phonogram |
| 5 | — | BRING ON THE NIGHT , Sting, A&M |
| 6 | 4 | PICTURE BOOK , Simply Red, Elektra |
| 7 | 3 | BROTHERS IN ARMS , Dire Straits, Vertigo/Phonogram |
| 8 | — | ENDLESS , Heaven 17, Virgin |
| 9 | 5 | STREET LIFE , Bryan Ferry/Roxy Music, EG/Polydor |
| 10 | 6 | PLEASE , Pet Shop Boys, Parlophone |
| 11 | 10 | MOONLIGHT SHADOWS , the Shadows, Polydor |
| 12 | 7 | GREATEST HITS , Queen, EMI |
| 13 | 8 | RIPTIDE , Robert Palmer, Island |
| 14 | 9 | INTO THE LIGHT , Chris De Burgh, A&M |
| 15 | — | LOVE SONGS , Barbra Streisand, CBS |
| 16 | — | WELCOME TO THE PLEASUREDOME , Frankie Goes To Hollywood, ZTT/Island |
| 17 | 13 | THE FINAL CUT , Pink Floyd, Harvest |
| 18 | 19 | HUNTING HIGH AND LOW , A-ha, Warner Bros |
| 19 | 12 | WHITNEY HOUSTON , Whitney Houston, Arista |
| 20 | — | AND THEN THERE WERE THREE , Genesis, Charisma/Virgin |
- Compiled by Spotlight Research

- | | | | |
|----|----|-----|---|
| 39 | 33 | 67 | GO WEST/BANGS AND CRASHES , Go West, Chrysalis ☆☆ |
| 40 | — | 1 | DRIVE TIME USA , Various, K-Tel, NE1321 ○ |
| 41 | — | 1 | GTR , GTR, Arista, 207716 |
| 42 | 34 | 3 | INTERMISSION , Dio, Vertigo |
| 43 | 39 | 10 | PRINCESS , Princess, Supreme ○ |
| 44 | 56 | 18 | THIS IS BIG AUDIO DYNAMITE , Big Audio Dynamite, CBS ○ |
| 45 | 44 | 17 | HITS 4 , Various, CBS/WEA/RCA ☆ |
| 46 | — | 1 | TRUE CONFESSIONS , Bananarama, London RAMA3 |
| 47 | 55 | 63 | BE YOURSELF TONIGHT , Eurythmics, RCA ☆☆ |
| 48 | 58 | 29 | LUXURY OF LIFE , Five Star, Tent □ |
| 49 | 41 | 83 | ALCHEMY , Dire Straits, Vertigo ☆ |
| 50 | 60 | 3 | RAP IT UP — RAP'S GREATEST HITS , Various, K-Tel |
| 51 | 35 | 2 | GIANT , Woodentops, Rough Trade |
| 52 | 46 | 7 | WHO MADE WHO , AC/DC, Atlantic |
| 53 | 42 | 13 | CONTROL , Janet Jackson, A&M |
| 54 | 49 | 7 | UP FRONT 1 , Various, Serious |
| 55 | 51 | 11 | THE COLLECTION , Earth Wind And Fire, K-Tel □ |
| 56 | 36 | 72 | SONGS FROM THE BIG CHAIR , Tears For Fears, Mercury ☆☆☆ |
| 57 | 53 | 4 | STREET SOUNDS HIP HOP ELECTRO 12 , Various, StreetSounds |
| 58 | 40 | 8 | FALCO 3 , Falco, A&M |
| 59 | 68 | 138 | UNDER A BLOOD RED SKY , U2, Island ☆☆ |
| 60 | 87 | 2 | DISCOVER COUNTRY/NEW COUNTRY , Various, Starblend |
| 61 | 57 | 15 | THE GREATEST HITS , Shalamar, Stylus ○ |
| 62 | 43 | 3 | BLUE SKIES , Kiri Te Kanawa/Nelson Riddle, London □ |
| 63 | 78 | 12 | GREATEST HITS , Marvin Gaye, Telstar □ |
| 64 | 61 | 16 | 5150 , Van Halen, Warner Bros ○ |
| 65 | 63 | 5 | IN VISIBLE SILENCE , Art Of Noise, China |
| 66 | 69 | 9 | WINNER IN YOU , Patti Labelle, MCA |
| 67 | 48 | 6 | POOLSIDE , Nu Shooz, Atlantic |
| 68 | 59 | 56 | THE DREAM OF THE BLUE TURTLES , Sting, A&M ☆ |
| 69 | 54 | 5 | LEGEND , Bob Marley And The Wailers, Island ☆☆☆ |
| 70 | 47 | 43 | HOUNDS OF LOVE , Kate Bush, EMI ☆ |
| 71 | 52 | 3 | HEADLINES , Midnight Star, Solar |
| 72 | 66 | 56 | LITTLE CREATURES , Talking Heads, EMI □ |
| 73 | 64 | 30 | LOVE OVER GOLD , Dire Straits, Vertigo ☆☆☆ |
| 74 | — | 1 | HEART TO HEART , Various, K-Tel NE1318 □ |
| 75 | 75 | 58 | FACE VALUE , Phil Collins, Virgin ☆☆☆ |
| 76 | 82 | 9 | PRIVATE DANCER , Tina Turner, Capitol ☆☆☆ |
| 77 | 72 | 4 | THE FIRST ALBUM , Madonna, Sire ☆ |
| 78 | 86 | 2 | GREATEST HITS , Rod Stewart, Riva ☆ |
| 79 | 62 | 23 | WELCOME TO THE REAL WORLD , Mr Mister, RCA □ |
| 80 | 80 | 14 | HIPSWAY , Hipsway, Mercury |
| 81 | 50 | 4 | DISCO BEACH PARTY , Various, Stylus ○ |
| 82 | 45 | 10 | LET'S HEAR IT FROM THE GIRLS , Various, Stylus ○ |
| 83 | 92 | 6 | CAN'T SLOW DOWN , Lionel Richie, Motown ☆☆☆ |
| 84 | 90 | 73 | RECKLESS , Bryan Adams, A&M ☆ |
| 85 | — | 1 | LEGEND , Clannad, RCA LP70188 □ |
| 86 | 70 | 2 | ENDLESS , Heaven 17, Virgin |
| 87 | — | 1 | THIS IS THE SEA , Waterboys, Ensign, ENCL5 |
| 88 | — | 1 | SANDS OF TIME , SOS Band, Tabu TBU26863 |
| 89 | 47 | 3 | FANTASTIC , Wham!, Innerservision ☆☆ |
| 90 | — | 1 | LISTEN LIKE THIEVES , INXS, Mercury MERH82 |

A L A N J O N E S ' CHARTFILE

CHARTFILE USA

● Early deadlines mean this week's column was written well before the new American charts were announced, but as I wrote this it was a safe bet that 'Papa Don't Preach' would move up from last week's number 24 to become **Madonna's** tenth consecutive top 20 hit. That's an historic achievement; thus far no woman has managed to string together 10 successive top 20 hits at any stage of her career, let alone at the very beginning as Madonna has.

The redoubtable songstress first checked into the US singles chart on October 29, 1983 — and she remained a permanent feature of the chart every week for over two years, until 'Dress You Up' made its final appearance on November 20, 1985. In fact, if we include **Jellybean's** 'Sidewalk Talk', a song written by Madonna on which she sung backing vocals, the only Madonna-free US singles chart since her debut have been those of March 15 and 22 and April 5, 1986. And this gap in her otherwise unbroken chart career could easily have been plugged if the Yanks had released 'The Gambler' or 'Into The Groove' as singles in their own right.

To celebrate the unique achievements of this one-woman hit factory we present the ultimate study of her US chart career, a week-by-week log of her hits' progress.



● AC/DC FASCINATING fact number 984: they've just had their debut number uno in (gasp) Finland

MADONNA US HITLOG

Title	Writers	Date (position) entered chart	Highest position	Weeks on chart
1 HOLIDAY	Hudson/Stevens	Oct 29, 1983 (88)	16	21
2 BORDERLINE	Lucas	Mar 10, 1984 (76)	10	25
3 LUCKY STAR	Madonna	Aug 25, 1984 (49)	4	16
4 LIKE A VIRGIN	Kelly/Steinberg	Nov 17, 1984 (48)	1	19
5 MATERIAL GIRL	Brown/Ran	Feb 9, 1985 (43)	2	17
6 CRAZY FOR YOU	Bettis/Lind	Mar 2, 1985 (55)	1	21
7 ANGEL	Madonna/Bray	Apr 27, 1985 (48)	5	17
8 DRESS YOU UP	Stanziale/LaRusso	Apr 17, 1985 (36)	5	16
9 LIVE TO TELL	Madonna/Leonard	Apr 12, 1986 (49)	1	14
10 PAPA DON'T PREACH	Madonna/Elliot	Jun 28, 1986 (42)	24	3

Up to and including July 12, 1986.

Weekly Progress

Holiday 88-76-68-60-55-45-39-33-31-31-27-25-17-16-16-22-36-53-63-87-94
Borderline 76-62-54-50-46-40-37-35-29-25-22-18-12-11-10-11-12-15-19-30-52-56-61-66-83
Lucky Star 49-40-27-24-16-13-8-5-4-5-6-17-30-55-86-97
Like A Virgin 48-38-21-11-3-1-1-1-1-7-9-17-28-43-61-76-100
Material Girl 43-34-24-18-5-3-2-2-3-5-13-23-37-50-60-91-100
Crazy For You 55-42-32-20-9-4-3-2-2-1-2-6-13-22-30-46-60-76-84-91
Angel 48-41-32-25-19-14-11-9-6-5-10-17-26-38-57-79-98
Dress You Up 36-31-23-17-14-10-6-5-10-14-28-41-56-68-84-100
Live To Tell 49-35-24-14-11-5-2-2-1-2-4-11-20-31
Papa Don't Preach 42-35-24

Impressive, or what? The combined sales of these singles come to over five million which, as far as I can establish, seems to be more singles than any other act has sold in America in the whole of the Eighties.

Over on the album charts, 'Madonna' last week became the second album by a woman to reach 150 weeks on the chart. The first **Carole King's** 'Tapestry', finally totalled 302 weeks. 'Madonna' has sold over three million copies so far, whilst 'Like A Virgin', in the chart for 86 weeks to date, has sold over six million copies, and is the biggest selling album by a woman in American recording history — though it is about to lose that title to **Whitney Houston's** LP, which is selling a steady 250,000 copies a week. It's too early yet to say whether or not Madonna's 'True Blue' will ultimately pose a threat to Whitney, but if you turn to the US album chart on page 36, I'm sure

you'll agree that it made an impressive opening gambit.

● Contemporary piano soloist **George Winston's** 'December' recently dipped out of Billboard's top 200 album chart after 135 weeks. It sold over a million copies, though its highest chart position was only number 24. It seems unlikely to return to the chart again, in which case the **San Sebastian Strings** will probably retain their record for having the album ('The Sea') with most weeks in the chart (143) without reaching the top 50. The album, released in 1967, reached number 52.

● Hottest country producer of the moment is **Jimmy Bowen**. The 49-year-old from New Mexico had some success as a recording artist in the Fifties and

Sixties. He currently produces records exclusively for MCA. A couple of weeks ago he was credited on eight of the top 75 singles — twice as sole producer and six times with a co-producer — in each case a different one. Amongst the acts he produces are **Mac Davies, George Strait, Waylon Jennings** and that other good ole boy, **John Schneider**.

TRIVIA UNLIMITED

● **AC/DC** recently had their first number one anywhere in the world. It happened in Finland, where they replaced our very own **Samantha Fox** at the top. Sam got her own back by reaching number one in Australia.

● As I mentioned some time ago, the shortest hit in American chart history is **Martin Mull's** 'Duelling Tubas', a concise 86 seconds short. **Duane Eddy** aficionado Pete Mitchell from Battersea, London, reckons Duane's 1959 hit 'Some Kinda Earthquake' might be the runner-up in this category. He times it at one minute and 37 seconds.

● **Gerry Goffin** and **Carole King** are the only songwriters to have two of their songs provide number one hits for each of two different acts in America. Their 'Go Away Little Girl' was a number one for both **Steve Lawrence** (1963) and **Donny Osmond** (1971). And 'The Locomotion' steamed to the top for **Little Eva** (1962) and **Grand Funk** (1974). The latter is currently much revived here, being available in versions by **Dave Stewart** and **Barbara Gaskin, Basecamp** and **Emerson, Lake and Powell**. 'Venus' and 'Spirit In The Sky' had overlapping chart careers in their original versions in 1970, too.

● **Yes** weren't being very original when, in 1983, they named their album '90125' after its catalogue number. The **Kinks'** lead guitarist released a solo album in America three years earlier with the title, and catalogue number 'AFL13603'.

● **Aretha Franklin** and her sister **Erma** both recorded albums entitled 'Soul Sister' — Aretha in 1966, Erma in 1969.

● **The Barry Gray Orchestra's** 'Joe 90' hit was originally recorded in 1968.

● Last week was the 72nd in the chart for **Bryan**



● ARETHA (TOP) and sister Erma Franklin: doin' it for themselves

Adams' 'Reckless', which thus surpassed the 71 weeks on the chart accumulated in 1968 and 1969 by '**Songs Of Leonard Cohen**', the previous most charted record of Canadian origin. Third placed **Neil Young** managed 68 weeks on the chart with his classic album 'After The Goldrush'. Surprisingly, **Joni Mitchell** could only manage a top score of 25 weeks for 'Ladies Of The Canyon', but that's better than **Rush** (16 weeks for 'Permanent Waves'), **Bachman Turner Overdrive** (13 weeks for 'Not Fragile') and **the Band** (11 weeks for 'The Band').

● I recently mentioned the fact that five different members of the **Jackson** family have had hit albums. Now Peter Lee from Dunferline wants to know if there are any other American families with more than three hitmakers in their ranks. There is — it's the **Taylor**s, four of whom hit the chart in the same period in 1971. Best known of the Taylor siblings was **James**, whose 'Mud Slide Slim And The Blue Horizon' was one of the top albums of the year, reaching number two for several weeks. Younger brother **Livingston's** album 'Liv' was much less successful, peaking at 147, and older brother **Alex** did even worse, reaching number 190 with his LP 'With Friends And Neighbours'. 'Sister Kate' by, uh, sister **Kate**, showed better form, making it to number 88. James, Kate and Livingston have all spent time in the same psychiatric hospital in Massachusetts, but so far Alex has remained sane, if a little wacky.

● In 1960, **Brian Hyland** followed up his massive

debut hit 'Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini' with even the more ludicrously titled 'Lopsided, Overloaded And It Wiggled When We Rode it'.

Mercifully, it wasn't a hit.

● A report by **CBS** in America suggests that the LP is losing ground very quickly and will soon be an endangered species. In the first quarter of 1986, the company says, its sales were split (by volume): cassettes — 49%, LPs — 23%, CDs — 21% and singles — 7%. Last year the split was cassettes — 53%, LPs — 29%, CDs — 11% and singles 7%.

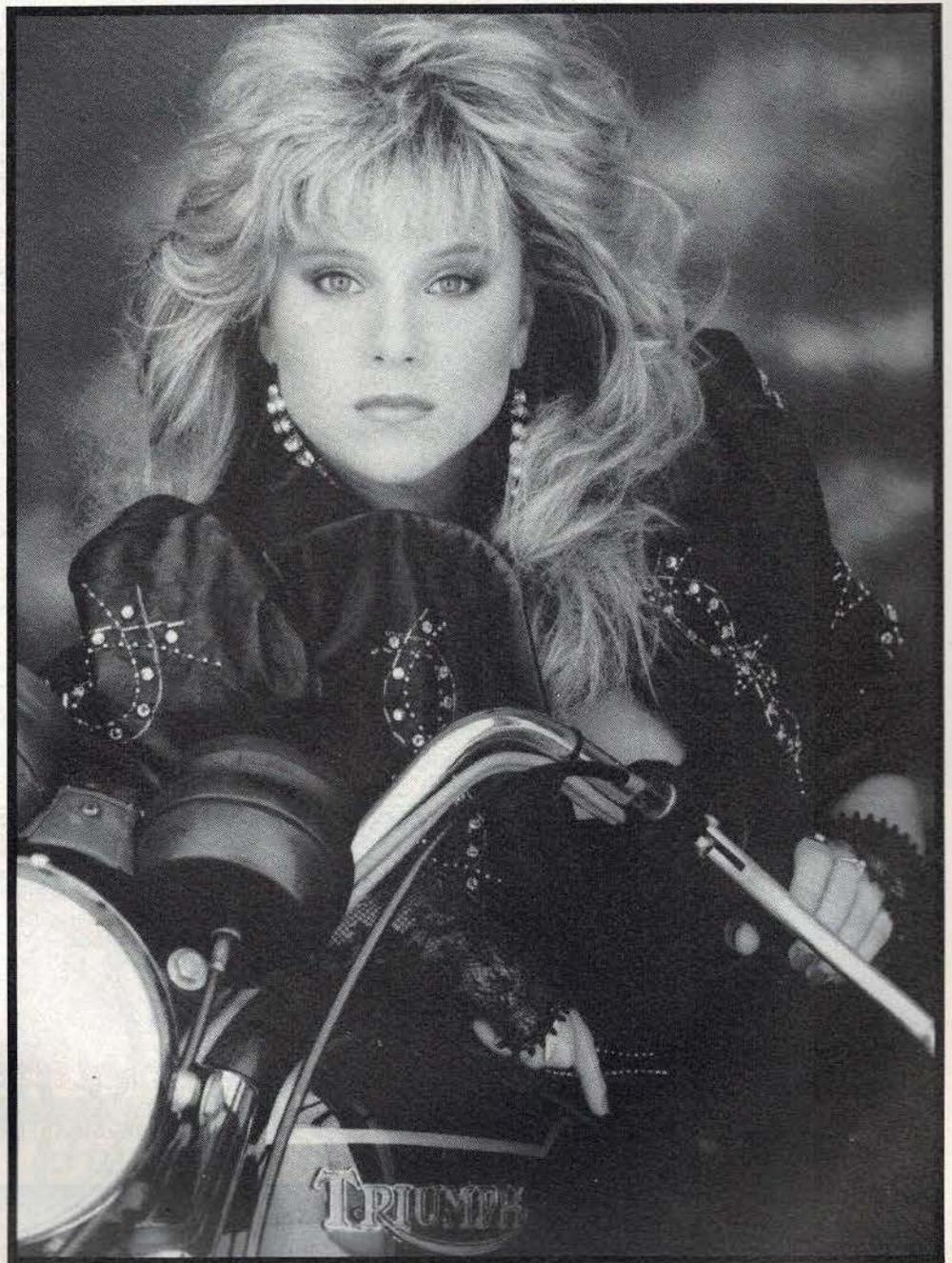
● Motown's magnificent '25th Anniversary' package honouring **Diana Ross** and **the Supremes** includes, among over 20 previously unreleased items, the group's 1965 commercial for Coca-Cola, which cleverly weaves together both the distinctive "Things go better with Coca-Cola" theme and their big hit 'Baby Love'. Sadly, Motown did not include the **Temptations'** Coke jingle on their similarly wonderful '25th Anniversary' album.

Throughout the Sixties, and well into the Seventies, Coca Cola vigorously defended their market lead over Pepsi Cola by persuading top pop groups to record variations on the "Things go better" anthem. Sadly, the only one I've come across on record (apart from the **New Seekers'** 'I'd Like To Buy The World

A Coke", which is not based on the same tune) is the **Kingsmen's** version which appears on a long deleted American album in the Cruisin' series. (The Cruisin' albums, released in the Seventies, featured realistic recreations of America's top radio stations of the Fifties and Sixties, complete with deejays, jingles, newscasts, advertisements and records.)

In all, more than 100 stars pushed the fizzy pop. Here's just a random sample of those who helped make the Coca Cola jingle an art form: **Marvin Gaye**, the **Bee Gees**, **Aretha Franklin**, the **Beach Boys**, the **Four Seasons**, the **Pointer Sisters**, **Lulu**, **Otis Redding**, **Ray Charles**, **Roy Orbison**, **Ashford & Simpson**, the **Coasters**, the **Moody Blues**, the **Everly Brothers** and **James Brown**. Most of these jingles ran for 1½ to two minutes featuring material specially recorded by the acts. They'd make a fascinating, if rather unusual, album if Coca Cola could persuade the artists and record companies to allow them to issue the recordings commercially. They could even acknowledge Pepsi's continued erosion of their superiority by including **Michael Jackson's** 'Pepsi Generation', a re-worded version of 'Billie Jean' used extensively to promote Pepsi in America but, curiously, not aired in Britain.

● A VERY large photo of Sammy Fox, here merely to celebrate her reaching number one in Australia



W/E JULY 19, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

CHARTS

U S S I N G L E S

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|----|----|--|
| 1 | 2 | INVISIBLE TOUCH , Genesis, Atlantic |
| 2 | 6 | SLEDGEHAMMER , Peter Gabriel, Geffen |
| 3 | 4 | NASTY , Janet Jackson, A&M |
| 4 | 7 | DANGER ZONE , Kenny Loggins, Columbia |
| 5 | 1 | HOLDING BACK THE YEARS , Simply Red, Elektra |
| 6 | 5 | WHO'S JOHNNY ('SHORT CIRCUIT' THEME) , El DeBarge, Gordy |
| 7 | 11 | GLORY OF LOVE (THEME FROM 'THE KARATE KID PART II') , Peter Cetera, Warner Bros |
| 8 | 3 | THERE'LL BE SAD SONGS (TO MAKE YOU CRY) , Billy Ocean, Jive |
| 9 | 9 | YOUR WILDEST DREAMS , the Moody Blues, Polydor |
| 10 | 17 | LOVE TOUCH (THEME FROM 'LEGAL EAGLES') , Rod Stewart, Warner Brothers |
| 11 | 18 | MADE ABOUT YOU , Belinda Carlisle, IRS |
| 12 | 24 | PAPA DON'T PREACH , Madonna, Sire |
| 13 | 16 | OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) , Pet Shop Boys, EMI America |
| 14 | 14 | WHEN THE HEART RULES THE MIND , GTR, Arista |
| 15 | 19 | MODERN WOMAN (FROM 'RUTHLESS PEOPLE') , Billy Joel, Epic |
| 16 | 12 | LIKE A ROCK , Bob Seger and the Silver Bullet Band, Capitol |
| 17 | 22 | WE DON'T HAVE TO TAKE OUR CLOTHES OFF , Jermaine Stewart, Arista |
| 18 | 21 | DIGGING YOUR SCENE , the Blow Monkeys, RCA |
| 19 | 8 | NO ONE IS TO BLAME , Howard Jones, Elektra |
| 20 | 10 | TUFF ENUFF , the Fabulous Thunderbirds, CBS Associated |
| 21 | 26 | SECRET SEPARATION , the Fixx, MCA |
| 22 | 23 | DREAMS , Van Halen, Warner Brothers |
| 23 | 13 | ON MY OWN , Patti LaBelle And Michael McDonald, MCA |
| 24 | 15 | CRUSH ON YOU , the Jets, MCA |
| 25 | 30 | YOU SHOULD BE MINE (THE WOO WOO SONG) , Jeffrey Osborne, A&M |
| 26 | 20 | LIKE NO OTHER NIGHT , '38 Special, A&M |
| 27 | 34 | HIGHER LOVE , Steve Winwood, Island |
| 28 | 33 | RUMORS , Timex Social Club, Jay |
| 29 | 35 | TAKE IT EASY , Andy Taylor, Atlantic |
| 30 | 37 | SUZANNE , Journey, Columbia |
| 31 | 41 | THE EDGE OF HEAVEN , Wham!, Columbia |
| 32 | 39 | SWEET FREEDOM (FROM 'RUNNING SCARED') , Michael McDonald, MCA |
| 33 | 36 | HYPERACTIVE , Robert Palmer, Island |
| 34 | 43 | VENUS , Bananarama, London |
| 35 | 40 | ALL THE LOVE IN THE WORLD , the Outfield, Columbia |
| 36 | 38 | ONE STEP CLOSER TO YOU , Gavin Christopher, Manhattan |
| 37 | 25 | MOUNTAINS , Prince And The Revolution, Paisley Park |
| 38 | 48 | TAKE MY BREATH AWAY (THEME FROM 'TOP GUN') , Berlin, Columbia |
| 39 | 47 | BABY LOVE , Regina, Atlantic |
| 40 | — | DANCING ON THE CEILING , Lionel Richie, Motown |
| 41 | 27 | I WANNA BE A COWBOY , Boys Don't Cry, Profile |
| 42 | 46 | WORDS GET IN THE WAY , Miami Sound Machine, Epic |
| 43 | 29 | IF SHE KNEW WHAT SHE WANTS , Bangles, Columbia |
| 44 | 28 | A DIFFERENT CORNER , George Michael, Columbia |
| 45 | 31 | LIVE TO TELL , Madonna, Sire |
| 46 | 49 | HANGING ON A HEART ATTACK , Device, Chrysalis |

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|----|----|---|
| 47 | 60 | YANKEE ROSE , David Lee Roth, Warner Brothers |
| 48 | 51 | TAKEN IN , Mike And The Mechanics, Atlantic |
| 49 | 55 | RUMBLESEAT , John Cougar Mellencamp, Riva |
| 50 | 58 | FRIENDS AND LOVERS , Gloria Loring and Carl Anderson, Carrere |
| 51 | 56 | A KIND OF MAGIC , Queen, Capitol |
| 52 | 52 | JUNGLE BOY , John Eddie, Columbia |
| 53 | 57 | PETER GUNN , the Art Of Noise featuring Duane Eddy, China |
| 54 | 32 | I CAN'T WAIT , Nu Shooz, Atlantic |
| 55 | 64 | MAN SIZE LOVE (FROM 'RUNNING SCARED') , Klymaxx, MCA |
| 56 | 45 | SOMETHING ABOUT YOU , Level 42, Polydor |
| 57 | 42 | THAT WAS THEN, THIS IS NOW , Micky Dolenz and Peter Tork, Arista |
| 58 | 42 | NOTHIN' AT ALL , Heart, Capitol |
| 59 | 86 | DON'T FORGET ME (WHEN I'M GONE) , Glass Tiger, Manhattan |
| 60 | 61 | TOUCH AND GO , Emerson, Lake and Powell, Polydor |

B U L L E T S

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|----|----|--|
| 61 | 65 | THE CAPTAIN OF HER HEART , Double, A&M |
| 62 | 74 | WALK LIKE A MAN , Mary Jane Girls, Motown |
| 69 | 85 | LOVE OF A LIFETIME , Chaka Khan, Warner Brothers |
| 71 | 81 | DO YOU REMEMBER ME? , Jermaine Jackson, Arista |
| 72 | 77 | BEFORE I GO , Starship, Grunt |
| 73 | 89 | TWO OF HEARTS , Stacey Q, Atlantic |
| 74 | 87 | POINT OF NO RETURN , Nu Shooz, Atlantic |
| 81 | — | IF LOOKS COULD KILL , Heart, Capitol |
| 85 | 91 | NO PROMISES , Icehouse, Chrysalis |
| 86 | — | ANOTHERLOVEYHOLEYHEAD , Prince And The Revolution, Paisley Park |
| 87 | — | MONEY'S TOO TIGHT (TO MENTION) , Simply Red, Elektra |
| 88 | — | OH, PEOPLE , Patti LaBelle, MCA |
| 89 | — | SOMEBODY LIKE YOU , '38 Special, A&M |
| 90 | 94 | WHAT DOES IT TAKE , Honeymoon Suite, Warner Brothers |
| 91 | 95 | I'M YOUR MAN , Barry Manilow, RCA |
- Compiled by Billboard

U S A L B U M S

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|----|----|---|
| 1 | 2 | WINNER IN YOU , Patti LaBelle, MCA |
| 2 | 1 | CONTROL , Janet Jackson, A&M |
| 3 | 4 | SO , Peter Gabriel, Geffen |
| 4 | 8 | TOP GUN , Soundtrack, Columbia/CBS |
| 5 | 5 | INVISIBLE TOUCH , Genesis, Atlantic |
| 6 | 6 | LOVE ZONE , Billy Ocean, Jive |
| 7 | 3 | WHITNEY HOUSTON , Whitney Houston, Arista |
| 8 | 7 | LIKE A ROCK , Bob Seger and the Silver Bullet Band, Capitol |
| 9 | 9 | THE OTHER SIDE OF LIFE , the Moody Blues, Polydor |
| 10 | 10 | 5150 , Van Halen, Warner Brothers |
| 11 | 11 | GTR , GTR, Arista |
| 12 | 14 | RAISING HELL , Run DMC, Profile |
| 13 | 13 | TUFF ENUFF , the Fabulous Thunderbirds, CBS Associated |
| 14 | 12 | PLEASE , Pet Shop Boys, EMI America |
| 15 | 15 | RAISED ON RADIO , Journey, Columbia |
| 16 | 16 | PICTURE BOOK , Simply Red, Elektra |
| 17 | 17 | PLAY DEEP , The Outfield, Columbia |
| 18 | 19 | STRENGTH IN NUMBERS , '38 Special, A&M |
| 19 | 18 | HEART , Heart, Capitol |
| 20 | 23 | HEADED FOR THE FUTURE , Neil Diamond, Columbia/CBS |
| 21 | 22 | THE JETS , The Jets, MCA |
| 22 | 20 | PARADE , Prince And The Revolution, Paisley Park |
| 23 | 25 | RIPTIDE , Robert Palmer, Island |
| 24 | 24 | EL DEBARGE , El DeBarge, Gordy |
| 25 | 26 | EMERSON, LAKE AND POWELL , Emerson, Lake and Powell, Polydor |
| 26 | 28 | FOR THOSE OF YOU WITH OR WITHOUT CHILDREN , Bill Cosby, Geffen |
| 27 | 27 | POOLSIDE , Nu Shooz, Atlantic |
| 28 | 21 | WORLD MACHINE , Level 42, Polydor |
| 29 | — | TRUE BLUE , Madonna, Sire |
| 30 | 30 | BELINDA CARLISLE , Belinda Carlisle, IRS |
| 31 | 29 | SCARECROW , John Cougar Mellencamp, Riva |
| 32 | 32 | WALKABOUT , The Fixx, MCA |
| 33 | 31 | DIRTY WORK , The Rolling Stones, Columbia |
| 34 | — | RUTHLESS PEOPLE , Soundtrack, Epic |

LATIN SUPREMO

willie colón

A NEW SINGLE

set fire to me

ALREADY A CLUB SMASH • NOW AVAILABLE ON
7" & SPECIAL EXTENDED 12"

12" INCLUDES FULL LENGTH LATIN JAZZBO AND INFERNO DUB VERSION.

- 35 35 **BACK IN BLACK**, Whodini, Jive
- 36 40 **AFTERBURNER**, ZZ Top, Warner Brothers
- 37 49 **ANIMAL MAGIC**, the Blow Monkeys, RCA
- 38 39 **EMOTIONAL**, Jeffrey Osborne, A&M
- 39 34 **ACTION REPLAY**, Howard Jones, Elektra
- 40 37 **PRIMITIVE LOVE**, Miami Sound Machine, Epic
- 41 — **MUSIC FROM THE EDGE OF HEAVEN**, Wham!, Epic
- 42 42 **MIKE AND THE MECHANICS**, Mike And The Mechanics, Atlantic
- 43 38 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 44 41 **DIFFERENT LIGHT**, Bangles, Columbia
- 45 45 **WHO MADE WHO**, AC/DC, Atlantic
- 46 — **ROD STEWART**, Rod Stewart, Warner Brothers
- 47 — **LIVES IN THE BALANCE**, Jackson Browne, Asylum
- 48 43 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
- 49 — **STANDING ON THE BEACH**, the Cure, Elektra
- 50 — **DOUBLE VISION**, Bob James and David Sanborn, Warner Brothers

Compiled by Billboard

- 42 50 **HARDCORE JAZZ (J.B. TRAXX)/(PIANO TRAXX)**, Duane And Co, US Dance Mania Records 12in
- 43 24 **ALL AND ALL (MANTRONIK MEGA MIX)**, Joyce Sims, London 12in
- 44 57 **YOU AND ME**, Simphonix, US Cotillion 12in
- 45 45 **BYE-BYE**, Janice, US 4th + B'way/UK re-edit
- 46 30 **TURNU ON TO YOU**, Nava Casper, Bluebird/10 12in
- 47 46 **CAN'T GET BY WITHOUT YOU (REMIX)**, Real Thing, PRT 12in
- 48 53 **FOOL'S PARADISE**, Meli'sa Morgan, Capitol LP/US 7in remix
- 49 58 **FOOLIN' YOURSELF**, Paul Hardcastle, Chrysalis 12in
- 50 44 **SEX MACHINE**, Fat Boys, WEA 12in
- 51 66 **DO ME RIGHT**, The Main Ingredient, Cooltempo 12in
- 52 69 **SWEET AND SEXY THING**, Rick James, Motown 12in promo
- 53 52 **STEP BY STEP**, T.C. Curtis, Hot Melt 12in
- 54 60 **MAIN THING/MAIN DUB**, Shot featuring Kim Marsh, US Easy Street 12in/Affair Records promo
- 55 — **LOVE'S GONNA LAST (87½-88bpm)**, Jeffree, US MCA Records LP
- 56 75 **NEVER HAD A LOVE LIKE THIS BEFORE/TAKE YOUR TIME**, Barbara Mitchell, Dutch Mercury LP
- 57 47 **STAY A LITTLE WHILE CHILD/GONNA MAKE YOU MINE**, Loose Ends, Virgin 12in
- 58 67 **(SOLUTION TO) THE PROBLEM/THE DEFINITIVE DANCE MIX**, Masquerade, Streetwave 12in
- 59 64 **NO WAY BACK/INSTRUMENTAL**, Adonis, US Trax 12in
- 60 54 **YOU'RE THE SWEETEST ONE/NEVER TOO MUCH/GIVE ME THE REASON**, Luther Vandross, Epic 12in
- 61 — **NEW YORK AFTERNOON (103½bpm)**, Mondo Cane/Georgie Fame, Lissou Records 12in promo
- 62 63 **GOOD TO GO**, Trouble Funk, US Island/TTED 12in
- 63 49 **PASSION (FROGGY & SIMON HARRIS REMIX)**, William Bell, Tour Ensemble 12
- 64 89 **SUCH A FEELING**, Young & Co, US The Sound of London 12in
- 65 — **PEOPLE WILL BE PEOPLE (0-113bpm)**, Guinn, Motown 12in
- 66 55 **IS IT LIVE/HIT IT RUN**, Run-DMC, US Profile LP
- 67 33 **YOUNG HEARTS RUN FREE (M&M REMIX)**, Candi Staton, Warner Bros 12in
- 68 78 **100% PURE PAIN**, O'chi Brown, Magnet 12in promo
- 69 90 **MAKE ME THE ONE (LES ADAMS REMIX)**, Crown Heights Affair, CityBeat 12in
- 70 — **ONCE YOU GOT ME GOING (117½bpm)**, Debby Blackwell, 10 Records 12in white label
- 71 39 **DESTINY**, D.S.M., Elite 12in
- 72 97 **I CAN PROVE IT**, Phil Fearon, Ensign 12in
- 73 51 **SWEET LOVE**, Anita Baker, Elektra 12in
- 74 73 **ALL WRAPPED UP IN ONE**, The TTED All Stars, US TTED Records Inc 12in
- 75 100=
Atlantic 12in promo
- 76 62 **MOUNTAINS (REMIX)**, Prince And The Revolution, Paisley Park 12in
- 77 82 **CAN'T LET LOVE PASS US BY (115½)/SPENDING MONEY (94½bpm)**, Cashflow, Club 12in white label
- 78 98 **SECRETS**, Linda Tillery, US 411 Records LP
- 79 71 **HERE I GO AGAIN**, Force MD's, Tommy Boy/Island 12in
- 80 59 **BURNIN' UP/PIANO DUB**, Michael Jonzon, US A&M 12in
- 81 61 **THROUGH THE NIGHT**, Blue Moderne, Sure Delight 12in
- 82 88 **WHAT I LIKE**, Anthony And The Camp, Warner Bros 12in
- 83 — **TAKE IT TO THE TOP (100bpm)**, Skibone, US TTED Record Inc 12in
- 84 80 **SHARE MY LOVE (101½)/THE SUN DON'T SHINE (81½bpm)**, Betty Wright, US First String Records 12in
- 85 99 **THE BEAT IS MINE**, Hardrock Soul Movement, Elite 12in
- 86 96 **IT DOESN'T REALLY MATTER**, Zapp, Warner Bros 12in
- 87 — **LOVE OF A LIFETIME**, Chaka Khan, Warner Bros 12in
- 88 86 **SQUARE DANCE RAP**, Sir Mix-A-Lot, Streetwave 12in
- 89 72 **ERIC B. PRESIDENT**, Eric B. featuring Rakim, US Zakia Records 12in
- 90 68 **COMPUTER LOVE (REMIXES)**, Zapp, Warner Bros 12in
- 91 83 **CLOSER THAN CLOSE**, Jean Carne, Omni 12in/US LP
- 92 91 **IT'S YOUR ATTITUDE**, Cheryl Hunter, US Mercury 12in
- 93 74 **YOUR LOVE**, Innerlife, US Personal Records 12in
- 94 92 **CARMÉ**, Rockwell, Motown 12in promo
- 95 71 **PAY ME BACK MY LOVE**, Colors, US Prelude 12in
- 96 re **HELP IS ON THE WAY**, Whatnauts, US Harlem International 12in
- 97 — **CELEBRATE 'PT. II (113½bpm)**, Subject, US Pow Wow 12in
- 98 — **RUMORS/VICIOUS RUMOURS (107½bpm)**, Timex Social Club, US Jay 12in
- 99 re **CANDY (123½bpm)**, ET, Total Experience 12in promo
- 100 — **ROSES (BERT BEVANS REMIX)**, Haywoode, CBS 12in

D I S C O

- 1 1 **HEADLINES**, Midnight Star, MCA Records 12in
- 2 2 **SET FIRE TO ME/INFERNO DUB**, Willie Colón, A&M 12in
- 3 10 **AIN'T NOTHIN' GOIN' ON BUT THE RENT (LARRY LEVAN MIXES)**, Gwen Guthrie, Boiling Point 12in
- 4 3 **BANG ZOOM (LET'S GO-GO)**, The Real Roxanne with Hitman Howie Tee, Cooltempo 12in
- 5 5 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, Atlantic 12in
- 6 4 **JUMP BACK (SET ME FREE)**, Dhar Braxton, Fourth & Broadway 12in
- 7 7 **DON'T LET LOVE GET YOU DOWN**, Archie Bell & The Drells, Portrait 12in
- 8 6 **WHERE YOU GONNA BE TONIGHT?**, Willie Collins, Capitol 12in
- 9 9 **GIVIN' IT (TO YOU)**, Skyy, Capitol 12in
- 10 8 **EXPANSIONS '86/FEARON BROS REMIX**, Chris Paul, 4th & B'way 12in
- 11 12 **TELL ME TOMORROW (WEEKEND MIX CLUB VERSION)**, Princess, Supreme Records 12in
- 12 18 **DUB CAN'T TURN AROUND/LOVE CAN'T TURN AROUND**, Farley 'Jackmaster' Funk & Jessie Saunders, US House Records 12in
- 13 14 **ONE FOR THE MONEY**, Sleeque, Malaco Dance 12in
- 14 21 **MY ADIDAS/PETER PIPER**, Run-DMC, London 12in
- 15 13 **LIKE I LIKE IT (REMIX)**, Aurra, 10 Records 12in
- 16 11 **MINE ALL MINE/PARTY FREAK**, Cashflow, Club 12in
- 17 15 **I FOUND LOVIN'**, Fatback, Important Records 12in
- 18 17 **BURNIN' LOVE**, Con Funk Shun, Club 12in
- 19 16 **AMITYVILLE (THE HOUSE ON THE HILL)**, Lovebug Starski, Epic 12in
- 20 22 **SAY LA LA/NEW YORK STREET MIX**, Pieces Of A Dream, US Manhattan 12in
- 21 20 **NASTY (REMIX)**, Janet Jackson, A&M 12in
- 22 25 **GO BANG! # 5**, Dinosaur L, CityBeat 12in
- 23 19 **I CAN'T WAIT (TO ROCK THE MIKE)**, Spyder-D (featuring DJ Doc), Champion 12in
- 24 36 **I WOULDN'T LIE (REMIX)**, Yarbrough & Peoples, Total Experience 12in
- 25 28 **GO-GO SWING**, Chuck Brown & The Soul Searchers, US Future 12in
- 26 38 **MA FOOM BEY**, Cultural Vibe, US Easy Street 12in
- 27 76 **SOWETO (ARTHUR BAKER MIX)/DUB VERSION**, Jeffrey Osborne, US A&M 12in
- 28 31 **PEE-WEE'S DANCE**, Joeski Love, Cooltempo 12in
- 29 34 **GONNA MAKE YOU MINE (WESTSIDE MIX)/STAY A LITTLE WHILE, CHILD (ALBUM MIX)**, Loose Ends, Virgin 12in
- 30 29 **BORROWED LOVE (REMIX)**, The SOS Band, Tabu 12in
- 31 26 **HUNGRY FOR YOUR LOVE/I'LL TAKE YOU ON**, Hanson & Davis, US Fresh Records 12in
- 32 23 **SET ME FREE**, Jaki Graham, EMI 12in
- 33 37 **DO YOU GET ENOUGH LOVE/LAST NIGHT I NEEDED SOMEBODY/SHE KNEW ABOUT ME**, Shirley Jones, US Philadelphia International LP
- 34 35 **WHEN I THINK OF YOU**, Janet Jackson, A&M LP
- 35 48 **JUMMP-BACK**, Wally Jump Junior & The Criminal Element, US Criminal Records 12in
- 36 42 **JACK YOUR BODY/DUB YOUR BODY**, Steve 'Silk' Hurly, US Underground 12in
- 37 56 **STOP ME FROM STARTING THIS FEELING**, Lou Rawls, Epic 12in
- 38 43 **MIDAS TOUCH/CLOSE TO MIDNIGHT**, Midnight Star, MCA Records LP
- 39 27 **DIAL MY NUMBER**, Pauli Carman, CBS 12in
- 40 40 **SAVE SOME TIME FOR ME/JOY RIDE/I CAN GIVE YOU WHAT YOU WANT/LOVE OF MY LIFE**, Pieces Of A Dream, US Manhattan LP
- 41 32 **WE WORK HARD**, U.T.F.O., US Select Records 12in



Princess

TELL ME TOMORROW

SATURDAY D.J. EDIT

AVAILABLE ON SPECIAL 10" PRESSINGS

LIMITED EDITION

SUPETX 106

W/E JULY 19, 1986

EUROBEAT
REGGAE
INDIE SINGLES
INDIE ALBUMS

CHARTS

EUROBEAT

- 1 3 HOW MANY HEARTS, Evelyn Thomas, Record Shack 12in promo
- 2 7 LANDSLIDE, Croisette, Passion 12in white label
- 3 23 MUSIC THAT YOU CAN DANCE TO, Sparks, US Curb 12in
- 4 9 TWILIGHT ZONE, Venus, Passion 12in white label
- 5 15 TIME AFTER TIME, Paul Parker, Fantasia 12in
- 6 11 AMERICAN LOVE, Rose Laurens, German WEA 12in
- 7 — RUN TO ME, Tracy Spencer, Italian CBS 12in
- 8 24 TOMORROW DOESN'T MATTER TONIGHT, Bianca Fernandez, Make Them Dance! 12in
- 9 18 SATELLITES (REMIX), Ellie Warren, Columbia 12in promo
- 10 20 SECRETS, Albert One, Italian Time 12in
- 11 22 FIRE IN MY HEART, Astaire, Passion 12in white label
- 12 12 BOXER, Paul Sharada, Italian II Discotto 12in
- 13 4 CAN'T LIVE, Suzy Q, Belgian ARS 12in
- 14 — WEEKEND SPECIAL (IAN LEVINE REMIX), Brenda And The Big Dudes, Capitol 12in promo
- 15 19 AGAIN (REMIX), Do Piano, Record Shack 12in promo
- 16 1 MALE STRIPPER, Man 2 Man meet Man Parrish, Bolts Records 12in promo
- 17 re DOWN DOWN ROMEO/ACTIVATE MY HEART, Meccano, German Ariola, 12in
- 18 2 REFLEX ACTION, Louise Thomas, R&B 12in
- 19 26 THIRD TIME LUCKY, Pearly Gates, Funkin' Marvellous 12in promo
- 20 16 I'M YOUR LOVE, Joe Yellow, Italian Power 12in
- 21 6 NEW BEGINNING (IAN LEVINE REMIX), Bucks Fizz, Polydor 12in
- 22 5 VENUS (IAN LEVINE REMIX), Bananarama, London 12in
- 23 re (IT AIN'T NOTHING LIKE) THE REAL THING, Tom Robinson, Castaway Records 12in

REGGAE

- 1 1 PUSH COMES TO SHOVE, Freddie McGregor, Real Authentic Sound
 - 2 2 SMILE, Audrey Hall, German
 - 3 9 IN THE SPRINGTIME, Maxi Priest, 10
 - 4 5 WATCH HOW THE PEOPLE DANCING, Kenny Knoch, Unity Sounds
 - 5 12 I WANT TO WAKE UP WITH YOU, Boris Gardner, Revue
 - 6 3 BOOPS, Supercat, Technique
 - 7 16 LET ME DOWN EASY, Marvin James, Hot Vinyl
 - 8 8 LEAVE PEOPLE BUSINESS, Admiral Tebbett, Techniques
 - 9 14 SLAUGHTER, Dixie Peach And The Offbeat Posse, Jah Tubbys
 - 10 4 TROUBLE AGAIN, King Kong, Greensleeves
 - 11 18 GREETINGS, Half Pint, Powerhouse
 - 12 7 PULL UP, Aswad, Simba
 - 13 10 TEARS IN MY EYES, Bunny Wailer, Solomonica
 - 14 15 DON'T STOP LOVING, One Blood, Level Vibes
 - 15 13 TUNE IN, Coco Tea, Jammys
 - 16 6 AM I THE SAME GIRL, Winsome, Fine Style
 - 17 — HEARTBEAT, Tippa Irie, UK Bubbler
 - 18 17 YOU'RE MY SUGAR, Debbie Glasgow, UK Bubbler
 - 19 11 LOVESICK, Super Black, Unity Sounds
 - 20 — ROCK THIS YAH MUSIC, Undivided Roots, Entente
 - 21 21 SOMETHING WRONG, Sugar Minott, Uptempo
 - 22 22 WETLOOK CRAZY, Macka B, Ariwa
 - 23 19 STEP BY STEP, Dennis Brown, Diamonds
 - 24 23 NO GOOD GIRL, Gregory Isaacs, Greensleeves
 - 25 20 HOLD TIGHT, Dennis Brown, Live And Learn
 - 26 24 KEPT OUT, the Mighty Diamonds, German
 - 27 27 ALL FOR ONE, ONE FOR ALL, Dennis Brown & Leroy Sibble, Charm
 - 28 28 STROLLIN' ON, Maxi Priest, 10
 - 29 26 IT'S YOU, Sandra Cross, Ariwa
 - 30 30 MAN IN A HOUSE, Nitty Gritty, Greensleeves
- Compiled by Spotlight Research

- 24 10 CITY NIGHTS MANHATTAN CAFÉS, Cory Daye, US Blue Chip 12in
 - 25 — DON'T YOU GO AWAY, Creative Connection, German Arrow, 12in
 - 26 29 I LOVE MUSIC, Terry M, MCA Records 12in
 - 27 — MR. FANTASY, Lee Marrow, Italian Disco Magic 12in
 - 28 8 IN THE HEAT OF A PASSIONATE MOMENT, Princess, Supreme Records LP
 - 29 27 LOVE PAINS, Lorenza Johnson, Make Them Dance! 12in
 - 30 14 I CAN HEAR YOUR VOICE, Hot Cold, Italian II Discotto 12in
- Compiled by Alan Jones/James Hamilton

INDIE SINGLES

- 1 1 HAPPY HOUR, the Housemartins, Go! Discs
 - 2 2 LEVI STUBBS' TEARS, Billy Bragg, Go! Discs
 - 3 3 BRILLIANT MIND, Furniture, Stiff
 - 4 4 SERPENT'S KISS, the Mission, Chapter 22
 - 5 8 THE SINGER, Nick Cave and the Bad Seeds, Mute
 - 6 7 THE DRAIN TRAIN, Cabaret Voltaire, Doublevision
 - 7 6 I ALMOST PRAYED, the Weather Prophets, Creation
 - 8 5 WHOLE WIDE WORLD, the Soup Dragons, Subway Organisation
 - 9 10 HEARTACHE, Gene Loves Jezebel, Beggars Banquet
 - 10 — MORNING SIR, Bogshed, Help Yourself
 - 11 13 THE OFFICIAL COLOURBOX WORLD CUP THEME, Colourbox, 4AD
 - 12 12 RULES AND REGULATIONS (EP), We've Got A Fuzzbox And We're Gonna Use It, Vindaloo
 - 13 31 I SEE RED, Frenzy, ID
 - 14 20 LIKE AN ANGEL, the Mighty Lemon Drops, Dreamworld
 - 15 11 THE TRUMPTON RIOTS EP, Half Man Half Biscuit, Probe Plus
 - 16 — BABY'S ON FIRE, the Creepers, Intape
 - 17 9 BIGMOUTH STRIKES AGAIN, the Smiths, Rough Trade
 - 18 15 BABY I LOVE YOU SO, Colourbox featuring Lorita Grahame, 4AD
 - 19 23 LOVE LASTS FOREVER, Virgin Prunes, Baby
 - 20 24 GODSTAR, Psychic TV and the Angels Of Light, Temple
 - 21 14 BLUE HEART, Peter Murphy, Beggars Banquet
 - 22 18 INSPIRATION, Easterhouse, Rough Trade
 - 23 17 HOUSE OF ECSTASY, Cherry Bombz, Lick
 - 24 19 NATURAL KIND OF JOY (EP), That Petrol Emotion, Demon
 - 25 26 DRAG RACING (EP), Big Stick, Blast First
 - 26 — (WHITE NIGHTS) STARS SAY GO, Adult Net, Beggars Banquet
 - 27 37 BLUE MONDAY, New Order, Factory
 - 28 27 WHAT'S INSIDE A GIRL, the Cramps, Big Beat
 - 29 36 JUNCTION SIGNAL, Blyth Power, All The Madmen
 - 30 33 WILD CHILD, Zodiac Mindwarp & The Love Reaction, Food
- Compiled by Spotlight Research

INDIE ALBUMS

- 1 2 LONDON O HULL 4, the Housemartins, Go! Discs
 - 2 1 THE QUEEN IS DEAD, the Smiths, Rough Trade
 - 3 — GIANT, the Woodentops, Rough Trade
 - 4 3 BORN SANDY DEVOTIONAL, the Triffids, Hot
 - 5 — THE MOON LOOKED DOWN AND LAUGHED, the Virgin Prunes, Baby
 - 6 4 CONTENDERS, Easterhouse, Rough Trade
 - 7 — THE CAPTAIN'S BIRTHDAY PARTY (LIVE AT THE ROUNDHOUSE) the Damned, Stiff
 - 8 5 MANIC POP THRILL, That Petrol Emotion, Demon
 - 9 6 EVOL, Sonic Youth, Blast First
 - 10 11 GRAVE NEW WORLD, Discharge, Clay
 - 11 7 BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus
 - 12 8 VICTORIALAND, Cocteau Twins, 4AD
 - 13 13 ONLY STUPID BASTARDS HELP EMI, Conflict, Model Army
 - 14 10 LE MYSTÈRE DES VOIX BULGARES, Various, 4AD
 - 15 12 WONDERLAND, Erasure, Mute
 - 16 15 AFTER MIDNIGHT, Restless, ABC
 - 17 14 RUM, SODOMY AND THE LASH, the Pogues, Stiff
 - 18 21 THE SINGLES '82-'86, Play Dead, Clay
 - 19 9 A DATE WITH ELVIS, the Cramps, Big Beat
 - 20 19 ATROCITIES, Christian Death, Normal
 - 21 — DRUGS, Bomb Party, Abstract
 - 22 16 ANIMAL BOY, the Ramones, Beggars Banquet
 - 23 18 TEENAGERS FROM OUTER SPACE, the Meteors, Ace
 - 24 17 COLOURBOX, Colourbox, 4AD
 - 25 22 TOLERANCE, Blue Aeroplanes, Fire
 - 26 — LET THE SNAKES CRINKLE THEIR HEADS TO DEATH, Felt, Creation
 - 27 20 STANDING UP STRAIGHT, the Wolfgang Press, 4AD
 - 28 23 REMBRANDT PUSSY HORSE, Butthole Surfers, Red Rhino Europe
 - 29 26 NO MINOR KEYS, Blues 'N' Trouble, Ammunition Communications
 - 30 27 NIGHT OF A THOUSAND CANDLES, the Men They Couldn't Hang, Demon
- Compiled by Spotlight Research

RICK JAMES

SWEET AND SEXY THING



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GUINN

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ACROSS

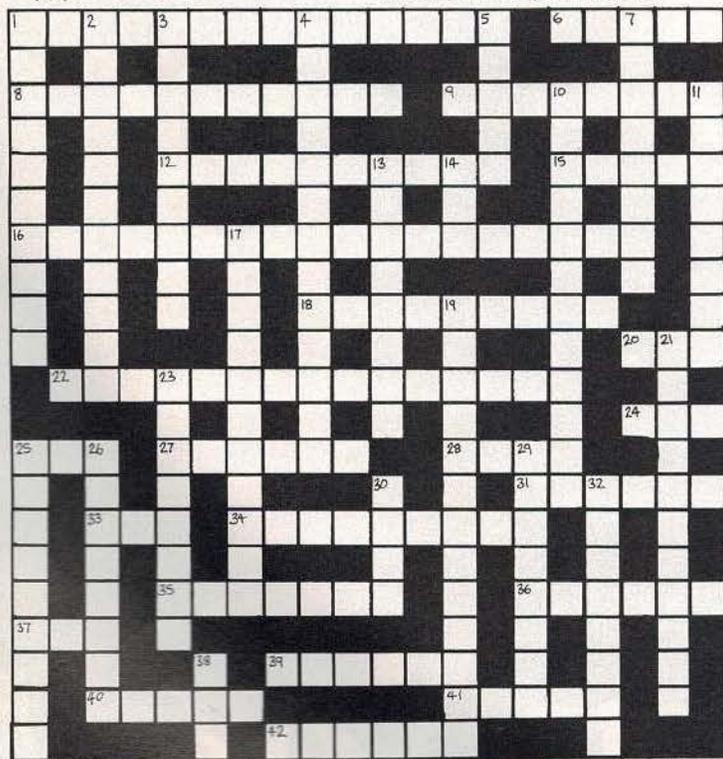
- 1 Madonna's father won't tell her what to do (4,4,6)
- 6 Unpleasant hit for Janet Jackson (5)
- 8 Hitman Howie Tee's friend is no imitation (4,7)
- 9 A retreat for Dhar Braxton (4,4)
- 12 If you're young enough you might tremble listening to this Dead Or Alive LP (10)
- 15 1982 hit for Talk Talk (5)
- 16 1982 hit in which Japan tell of their feelings (1,6,4,7)
- 18 Singer who could feel for you in 1984 (5,4)
- 20 Wylie's old outfit (3)
- 22 Damned hit that could be cast by the sun (3,6,2,4)
- 24 Robert Palmer's tide (3)
- 25 The world as seen by Tears For Fears (3)
- 27 The Mael Brothers as they are better known (6)
- 28 Edmonds who always has a late late breakfast (4)
- 31 & 42 across Suzanne's hit isn't middle of the road (4,2,6)
- 33 See 41 across
- 34 Elton's flaming LP (3,2,4)
- 35 He wanted to be hit with a rhythm stick (3,4)
- 36 Club that's an offshoot of Talking Heads (3,3)

37 Plastic Band that wanted to give Peace A Chance (3)

- 39 It's calling Falco (6)
- 40 Like I Like It group (5)
- 41 & 33 across Bryan Adams hit that gets him on the move (3,2,3)
- 42 See 31 across

DOWN

- 1 Shared by Art Of Noise and Max Headroom (10)
- 2 Duran Duran debut (6,5)
- 3 It's a job for the Rolling Stones (5,4)
- 4 Elvis Costello LP that was a hit (5,3,5)
- 5 Siouxsie's was a happy one (5)
- 7 What the Cure are doing on a beach (7)
- 10 She's looking for the Winner In You (5,7)
- 11 1985 Marillion hit (8)
- 13 They've recently lost the services of drummer Warren Cann (8)
- 14 Wilde or Carnes (3)
- 17 Statement made by the Alarm in 1984 (11)
- 19 This year's Secret Lovers (8,5)
- 21 Also known as Alf (6,5)
- 23 A hit for Phil Collins (8)
- 25 BAD frontman (4,5)
- 26 Samantha's looking for an answer (2,2,2,2)
- 29 Arcadia's day (8)
- 30 A Taylor from Duran Duran (4)
- 32 Guitarist who came alive in 1975 (8)
- 38 A hit for Godley and Creme (3)



ANSWERS TO JULY 5

ACROSS: 1 Standing On A Beach, 7 Organisation, 9 Danny, 10 Glad It's All Over, 12 Sleep, 14 Sigue Sigue Sputnik, 17 Fat Bottomed Girls, 20 IRS, 21 Russians, 22 Special, 24 Yes, 26 Glass Houses, 30 Spinners, 31 Rock Lobster, 33 So, 35 The Troops, 36 Big, 38 Orange Juice, 39 I'm Your Man.

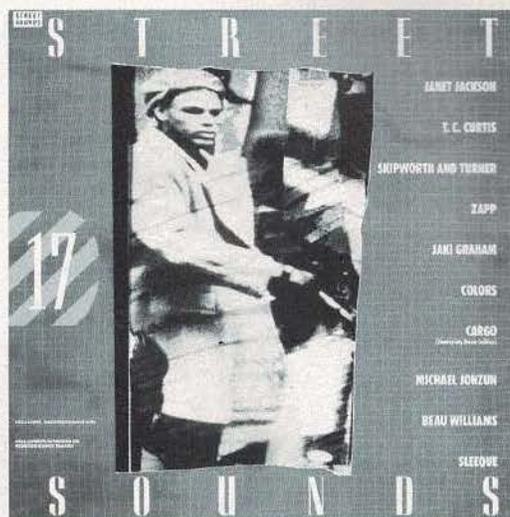
DOWN: 1 Sleight Of Hand, 2 A Woman's Story, 3 Dipping Your Scene, 4 Art, 5

Dance, 6 Calling, 8 One, 11 Sweetest Girl, 13 Pull Up, 15 Spin, 16 Karma, 18 Mai Tai, 19 Don't Stop The, 23 Eye, 25 Cock Robin, 27 SOS, 28 America, 29 Hipsway, 30 Sly Fox, 32 Chris, 34 Free, 37 Set.

WINNER (June 28): Fiona Ward, Ipswich, Suffolk

WINNER (July 5): David Walker, Cottingley Heights, Leeds LS11

CAT NOS: STSND 17 + ZCSTS 17



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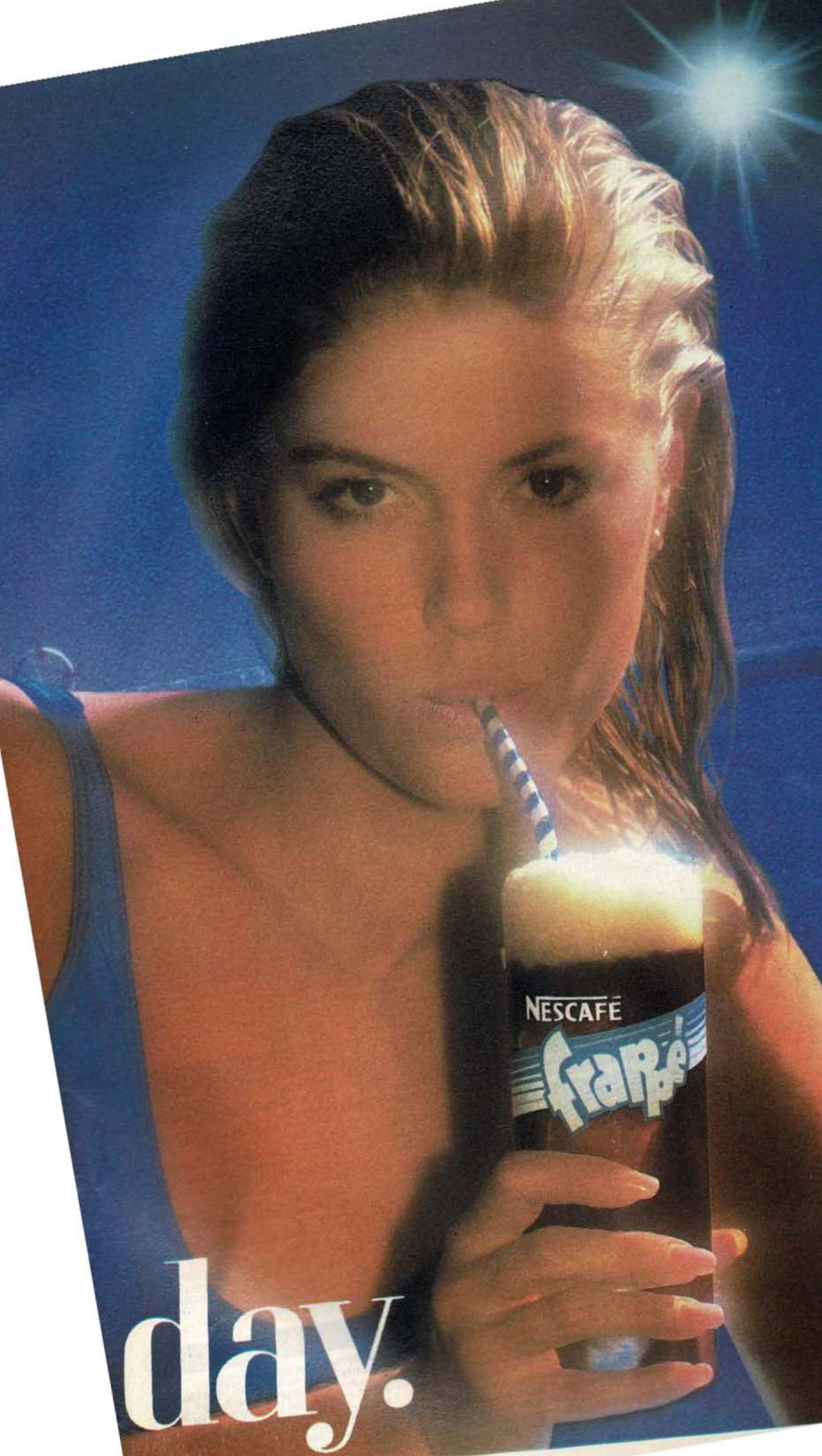
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2. Shake it all about.
3. Pour into a tall glass with tons of ice.

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WEDNESDAY 16

BRISTOL Old Profanity Showboat (293301) **These Tender Virtues**
CHELtenham Queens Hotel **The Courtney Pine Quintet**
GLASGOW Barrowlands (041-552 4601) **The Smiths/Stockholm Monsters**
LEICESTER Princess Charlotte (553956) **Twenty Flight Rockers/The Babysitters/The Pretty Girls**
LONDON Camden Lock Dingwalls (01-267 4967) **Gil Scott-Heron**
LONDON Kentish Town Bull And Gate (01-485 5358) **The Brilliant Corners/Goats Don't Shave/The Railway Children/Breathless/Death On Roller Skates**
LONDON Mount Street Oliver's No Pearls... **No Passion**
LONDON Oval Cricketers (01-735 3059) **The Clockwork Orange/The Mekons**
SOUTHPORT Arts Centre (40011) **The Ministry Of Love**
SWINDON Victoria **Hamsters From Hell**

THURSDAY 17

BARROW The Bluebird (28481) **The Weather Prophets**
BEDFORD George And Dragon (45061) **The Age Of Chance/The Wedding Present**
BIRKENHEAD Stairways (051-647 4505) **The Shamen**
LONDON Brixton Fridge (01-326 5100) **The Glass Beat Game/Who The Hell Does Jane Smith Think She Is?/Scatter/Radio Satellites/Sideway Look**
LONDON Fulham High Street Kings Head (01-736 1413) **The Piranhas**
LONDON Wardour Street Marquee (01-437 6603) **Beki Bondage And The Bombshells**
MANCHESTER Rafter's (061-236 9788) **Happy Mondays/Easterhouse/The Weeds**
NEWCASTLE Mayfair (323109) **The Smiths**
RAYLEIGH Pink Toothbrush (770003) **Twenty Flight Rockers/The Armless Teddies**
ROCHDALE Tiffs (31069) **The Angelic Upstarts/White Trash**
WORCESTER (612428) **The Pavilion Amazulu**

FRIDAY 18

BRISTOL Clevedon WOMAD Festival (tickets from record shops; info 0272 297013) **Gil Scott-Heron/Misty In Roots/Sonny Okosuns/Chakk/The Gambia National Troupe/Dan Del Santo And The Professors Of Pleasure/Liu Van Khiem/23 Skidoo/Krishnamurti Sridhar/3 Mustaphas 3/Blurt/Kalima/The Cookie Crew/Paul James And Nigel Eaton From Blowzabella/Europa Kiado/The High Five/The Poet Milton/Unity Station/Head/Back To Scratch**
DUNFERMLINE Johnstones Ege Bam Yasi
DUXFORD Imperial War Museum Hanger T2 (357851) **Talk Talk/The Fall/President Reagan Is Clever**
LIVERPOOL Playhouse (051-472 0377) **The Ministry Of Love/Benjamin Zephaniah**
LONDON Camden Lock Dingwalls (01-267 4967) **Topper Headon**
LONDON Palmers Green The Fox (01-886 9674) **Geno Washington And The Ram Jam Band**
MANCHESTER Anson Road International (061-224 5050) **The Shop Assistants**
WELLINGBOROUGH Gables Amazulu
WORKINGTON Carnegie Theatre It Bites

SATURDAY 19

BATH Moles Club (333423) **These Tender Virtues**
BRISTOL Clevedon WOMAD Festival **Siouxsie And The Banshees/Yousou N'Dour Et Les Super Etolles De Dakar/The Housemartins/Sri Lanka Traditional Musicians And Dancers/Ivor Cutler/The Gambia National Troupe/James/Selda/The Shop Assistants/Rajasthan Musicians/The Guo Brothers/Annette Peacock/The Blue Aeroplanes/Hassan Erraji/Caliche/African Culture/Adinkra Dance Company/Mumbo Jumbo/Squeeky**

THE WORLD'S MOST

UPFRONT LIVE GUIDE

LEICESTER Princess Charlotte (553956) **It Bites**
LONDON Camden Lock Dingwalls (01-267 4967) **The Potato Five/The 27 Mattoids**
LONDON Clerkenwell Turnmill Steet Turnmill Loading Bay **The Impossible Dreamers/Andy white/Aldeoni/Tom Robinson** (3pm start - Drug Abuse benefit)
LONDON Hammersmith Clarendon (01-748 1454) **The Meteors/Levi Dexter And The Dagers/Torment/The Krewmen/Alternative TV/The Turncoats**
LONDON Oval Cricketers (01-735 3059) **Dream Syndicate**
LONDON Wembley Arena UK Fresh '86 (902 1234) **Grandmaster Flash/Lovebug Starski/Afrika Bambaataa/Hashim/Sir Mix A Lot/Roxanne Shante/Dr Jeckyll And Mr Hyde/Steady B Alias MC Boob/DJ Cheese And Word Of Mouth/Mantrox/The Real Roxanne With Hitman Howie Tee/World Class Wreckin' Cru/Captain Rock/Alem With Levoy Burgess/Just Ice/Masquerade**
MANCHESTER G-MEX Centre (061-834 2700) **Cabaret Voltaire/The Fall/A Certain Ratio/New Order/Wayne Fontana And The Mindbenders/Pete Shelley/The Worst/Orchestral Manoeuvres In The Dark/The Smiths/John Cale/John Cooper Clarke/Steve Diggle/Maggi Clarke/Steve Naive/Bill Grundy/Paul Morley**
MILTON KEYNES Bowl Reggae Expo (604441) **Hondo/Aswad/Black Uhuru/Misty In Roots**
RETFORD Porterhouse (704981) **Beki Bondage And The Bombshells**

SUNDAY 20

BRIGHTON Richmond (603974) **It Bites**
BRISTOL Clevedon WOMAD Festival **Aswad/Hugh Masekela And Kalahari/Fiaco Jimenez And The San Antonio Tex Mex Band/The Skiffle Bunch/Super Diamond/De Dakar/Carriacou Big Drum/The Jazz Warriors with Courtney Pine/Kintone/Petite Savanne/The Daintees/Bamboo Melodians/The Bhundu Boys/Super Combo/Music Of The Garifuna Peoples/The Painted Word/Vermenton Plage/Wara Wata/The Rhythm Sisters/Research/The Shennans**
CROYDON High Street Underground (01-760 0833) **The Shop Assistants**
HULL Tower Ballroom (228110) **Beki Bondage And The Bombshells**
LONDON Euston Road Shaw Theatre (01-388 1394) **The Party Chamber Group/Hindsight/Paul Weller/Mick Talbot WOLVERHAMPTON** Scruples (53754) **The Wild Flowers**

MONDAY 21

EDINBURGH Victoria Street Onion Club (031-226 5301) **The Shamen/World Domination Enterprises**
LONDON Brixton Fridge (01-326 5100) **Troublefunk**
LONDON Euston Road Shaw Theatre (01-388 1394) **John Martyn/Danny Thompson**
LONDON Fulham Palace Road Greyhound (01-385 0526) **State Of Play**
LONDON The Mall ICA (01-930 3647) **The Shop Assistants/The Soup Dragons/Close Lobsters**
LONDON Wardour Street Marquee (01-437 6603) **It Bites**
LONDON Wardour Street Wag Club (01-437 5534) **The Tommy Chase Quartet**
SOUTHPORT Ainsdale Club **Beki Bondage And The Bombshells**
STOKE Ritzy's **Amazulu**

TUESDAY 22

BATH Moles Club (333423) **It Bites**
BIRMINGHAM Burberries (021-643 1500) **The Shop Assistants/Pop Will Eat Itself**
BRIGHTON Escape Club (606906) **The Wedding Present/Age Of Chance**
LONDON Kentish Town Town And Country Club (01-267 3334) **Troublefunk**
LONDON The Mall ICA (01-930 3647) **The Bodines/The Wolfhounds/Miaow/McCarthy**

Name Age

Address

Tel: (Daytime)

IBIZA MAJORCA No. in party

£25 per person deposit.

Enclosed Not enclosed ATOL 1893



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*Nescafé is a registered trade mark to designate Nestlé's instant coffees.

LIVE

► THE BANGLES, TOWN AND COUNTRY CLUB, LONDON

Well, the girls did say they knew how to 'rock out'. They celebrated the Fourth of July a day early, with the most overt display of cock rock posturing I've seen since Saxon last strutted into town. (*How is this possible?* — *Feminist Ed*).

Feedback — they've got it. Pete Townshend whirls and Status Quo shoulder rubbing — they've got it. You even get singer Susanna doing the splits — twice. It's hysterical, and whether or not they're aware of the humorous aspect of their phallic guitar subversion doesn't really matter. They win on all counts, anyway.

Not only are they capable of a (rockist) sonic blast which totally belies their candified recorded output, but they also manage to sneak in some pristine dreamy harmonies, which drag the sound out of its raunch'n'grind quagmire.

They're at their sunny Californian best with the simple, cloying melodies of songs like 'If She Knew What She Wants' and Alex Chilton's 'September Gurls'. The discreetly hidden male keyboard player takes the edge off the graunch, and Susanna's almost Dolly Parton-ish, C'n'W tones reduce the over-heated, over-aged audience to smiling, soggy teddy bears.

'Manic Monday' comes across all kissing-pink and twee, and 'Going Down To Liverpool' is beaten into a bizarre, heavy rock stomp by Debbi's lead-fisted drumming.

These LA Dolls said they'd change our minds with their glossy-haired, head-shaking sex show, and in a way they did. The Bangles aren't bangly at all — they're kerrangly!

Roger Morton

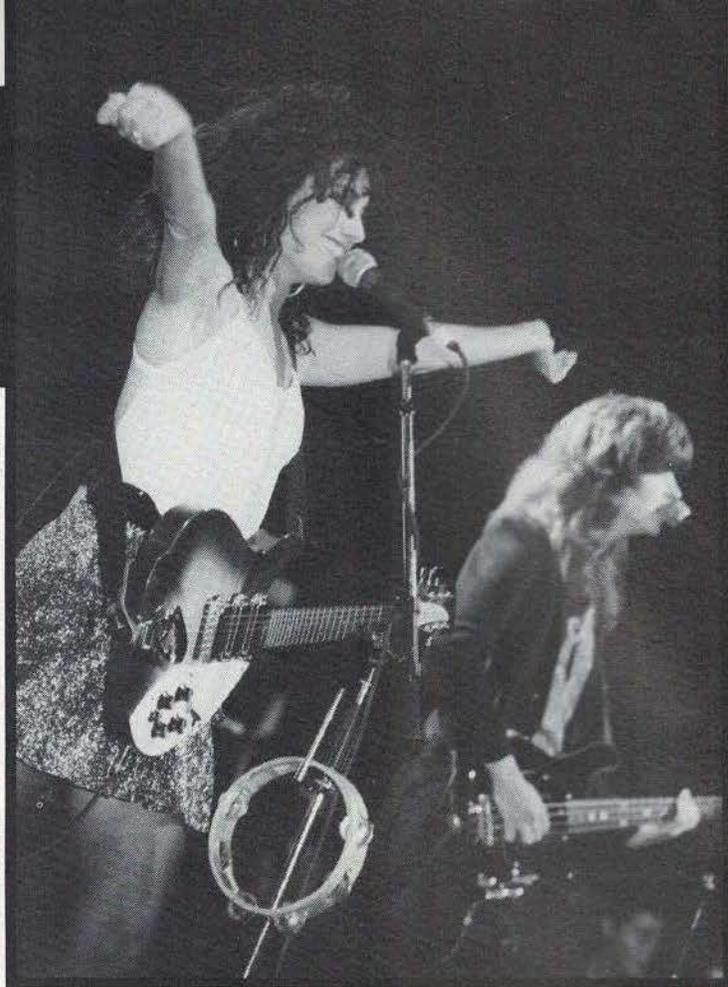


Photo by Patrick Quigly

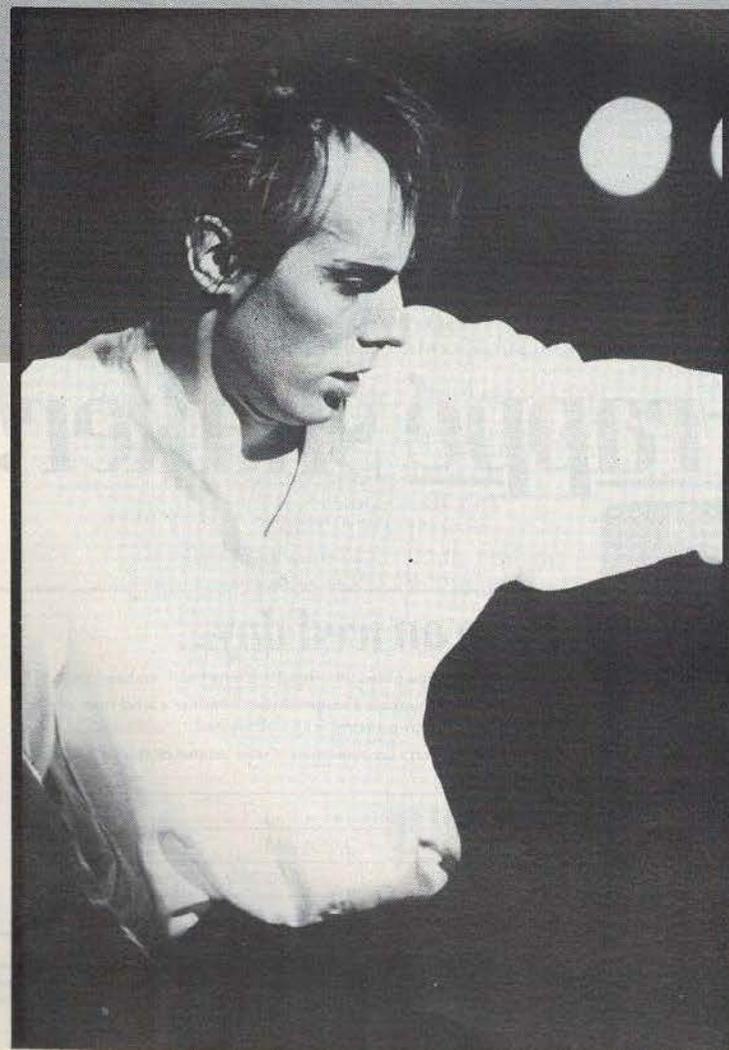


Photo by Steve Wright

■ BLACK UHURU/THE WAILERS, HACIENDA, MANCHESTER

The posters proclaimed it as the 'International Reggae Event Of The Year' — and what's more, they were probably right. After all, for two names of this stature in the reggae world to turn up in this neck of the woods is rare; to say the very least.

As I arrived at the Hacienda, the Wailers had just taken the stage. Now, just exactly what constitutes the Wailers is a matter open to interpretation. Aston 'Family Man' Barrat was one of the few 'originals' to grace the stage, but the legendary percussionist 'Sky Juice' certainly added weight to the proceedings.

But the overall effect, unfortunately, was an insipid affair which never really got going — something of a lacklustre tribute to the acknowledged master. Only towards the very end, with their 'medley' of 'Exodus'/'Get Up, Stand Up' did any spark show itself: on the whole, it's a disappointment.

◀ PETER MURPHY, ROYAL COURT, LIVERPOOL

It's some three and a half years since Bauhaus last played in Liverpool, and on that occasion a 2,000 capacity Students' Union was packed to the rafters, with tickets outside fetching upwards of £15 a throw. But tonight, Liverpool's reaction to the first solo tour by Bauhaus' former lead singer is, "Peter who?" Aside, that is, from the 200 or so hardcore faithful who cover very little space here tonight.

So Pete Murphy is back: same voice, same cheek bones, markedly higher hairline (sitting in all those Maxell wind tunnels, I expect) and with a new band.

All of the old spark that made Bauhaus such a good live band is gone. Their former menace is turned into a flaccid, apathetic, play-by-numbers rock music executed without the hindrance of enthusiasm or energy — a bunch of session musicians going through the motions.

But I've got to hand it to them; they take one of the great songs of our time, 'The Light Pours Out Of Me', and turn it into a muggy dirge. Similarly, the old Bauhaus numbers 'She's In Parties', 'Passion Of Lovers' and 'Kick In The Eye' are treated in the same indifferent manner.

The music still retains the impression that Pete Murphy spent the years between 1976 and 1979 ferreting around in David Bowie's dustbin for the songs he throws away, but all the edge has gone.

The attitude, the look, the stance and the music is all entirely safe. The Bauhaus of old used to give the impression that, left alone in your house for two minutes, they'd shit in the custard. With this lot you know you could go off on a fortnight's holiday safe in the knowledge that when you got back all the plants would be watered and the beds made.

At one point in the proceedings, Mr Murphy looked into the audience and said: "It's three years late, don't you think?" Well, yes, Peter, I'm afraid you're right.

Dave Sexton

► **THE WEATHER PROPHETS/CRKEY! IT'S THE CROMPTONS/MARSHMALLOW OVERCOAT, CLUB LOGO, LIVERPOOL**

A lively triple bill at the excellent, ever-reliable Club Logo. First up, one of the two (or at the most, three) truly original bands in Liverpool. The Marshmallow Overcoat have the kind of lunatic edge that record companies will ignore forever — and they shone here with the only true inspiration of the evening.

Crikey! It's The Cromptons join the ranks of Liverpool bands with Extremely Daft Names — already comprising Half Man, Half Biscuit and Bob, Bob, Bob and Bob. Unlike the Biscuits, they don't seem to have any musical qualities to match the spontaneous silliness of their name.

But then, at least, the sound draws on lots of different bands instead of just the one. A dollop of the Doors, a smattering of the Smiths, a touch of Talking Heads. All well packaged together, but somewhat lacking.

And so to the Weather Prophets who, of all the bands who sound like the Velvet Underground, are the Velvet Undergroundest. It's positively uncanny. At times, you could almost expect to peer through the gloom and see Lou Reed standing there. Musically they're excellent, a very strong-sounding band, but ultimately entirely derivative.

I suppose the reasoning goes that a band who make such good copies could go on to develop a sound of their own (the Bunnymen, for instance, shook off their early Doors obsession). It's possible. I hope so, but at present the billing really ought to read: "The Weather Prophets: A Tribute to the Velvet Underground".

Dave Sexton

Then, after a commendably brief gap, Black Uhuru appear. One of the undisputed 'greats' of reggae, their sound is a distinctive and rich one provided by the presence of three vocalists. In spite of the predictable absence of Sly and Robbie, who are so much a part of that sound, their impact live is no less impressive than their records.

The music is little short of perfect, but one thing that does come out is a sense that they are just too professional. I suspect that, being a band who are well used to playing venues the size of Reggae Sunsplash in Jamaica, at close quarters their show seems a little over-blown.

But this is just a niggle. 'What Is Life' and 'Emotional Slaughter' stand out as particularly good examples of the Uhuru craft — although a particularly tepid version of 'Solidarity' did them little justice. They are, however, a great band in every sense of the word. File under 'almost legendary'.

Dave Sexton

► **ROD STEWART, WEMBLEY STADIUM, LONDON**

When I was but a mere stripling, an impressionable teenager, I spent hours dreamily daubing 'Faces Rool OK' and 'Kenney Is Fab' on my school exercise books. Forget your teenybop idols, this was the real thing — the Faces were fun, raunchy, naughty and eminently fanciable. But Rod — I never really took to Rod, he was too cocky by half and rated himself a bit too much.

And now here he is at 41, still strutting his stuff, still too cocky, and doing it in front of 70,000 people. Are his bum wiggles still as meaningful as George Michael's? Well, he still has stamina, but parts of him now keep moving after he's stopped, and it isn't a wise move to yell "scream if you think I'm sexy" at his age.

Thankfully, he got the more recent material over with first before steaming into old faves 'Baby Jane', 'Do You Think I'm Sexy?' and 'You Wear It Well'. As darkness fell, Rod got atmospheric and did 'Dock Of The Bay', carrying on with more songs about hearts. Meanwhile, Tony Brock furnished plenty of tedious drum solos and we were forced to pay attention to the decidedly unaesthetic guitarist Jim Cregan (who Rod says has been with him "longer than electricity", and it shows).

All I was really waiting for was the much vaunted Faces reunion, and after a short break, there they were — Kenney, Ian McLaghan, Ronnie Wood and Ronnie Lane, the latter helped into his seat. Bill Wyman was there to play bass. Ronnie looked frail but managed to keep going on vocals through 'Losing You', 'Twistin' The Night Away' and 'Stay With Me' (one of my all time favourite Faces songs).

After a suitably anthemic rendition of 'We'll Meet Again', they carried Ronnie off. A poignant encore followed, with Ronnie in a wheelchair and Rod in his Scotland football shirt. They raised £25,000 for research into multiple sclerosis, the crippling disease which has disabled Ronnie Lane. It was all a sad reminder that things can never be the same again.

Lizzy Frances

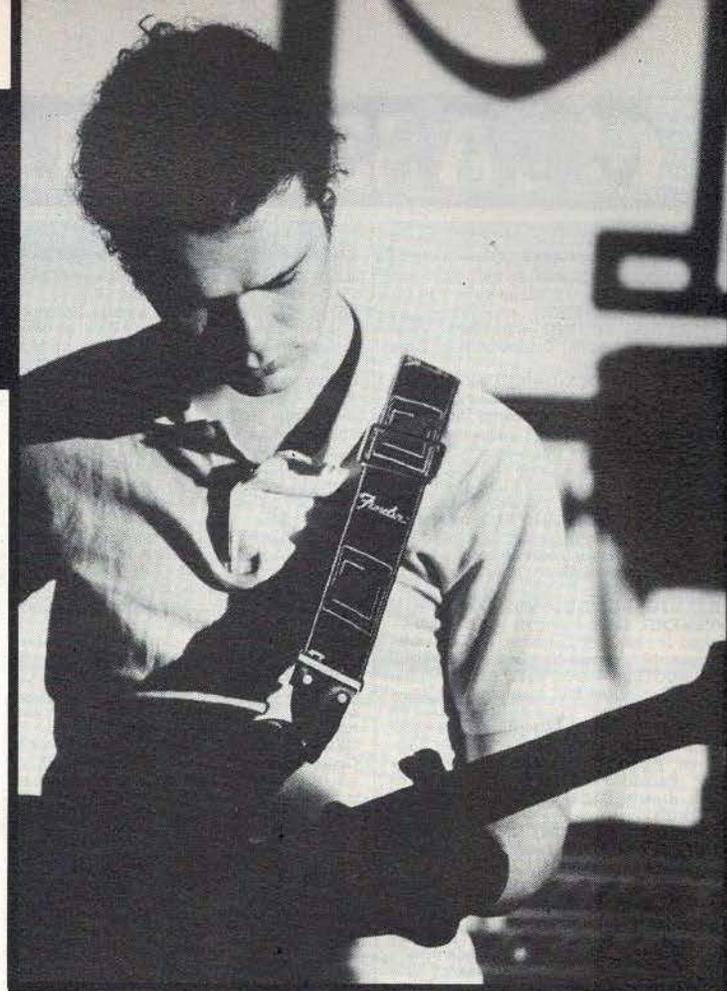


Photo by Steve Wright



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Record Fairs

BLACKPOOL SATURDAY 19th July. The Winter Gardens 10.30am-4pm Trans-Pennine Fairs 0532-892087.

LIVERPOOL SUNDAY 20th July. Crest Hotel. 10.30am-4pm. Trans-Pennine Fairs 0532-892087.

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KENSINGTON RECORD FAIR. Town Hall. Off Kensington High St. Sat 26th July. The big summer event is nearly here. Up to 100 stalls — make a date — Info V.I.P. Fairs 0533 548821 (day).

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IPSWICH — SATURDAY 19th July. Manor Ballroom, St. Margarets Green. 10am-4.30pm.

BEDFORD — SUNDAY 20th July Harpur Suite, Harpur Street. 10am-4.30pm Details (0692) 630046.

LEEDS RECORD FAIR Saturday 19th July (10-5) Griffin Hotel, Boar Lane, Leeds.

SCUNTHORPE RECORD FAIR Sunday 20th July (10-5) Royal Hotel, Doncaster Road, Scunthorpe.

POOLE, SATURDAY July 19th Arts Centre. Entry 12.30-1.30 £1, 1.30-4.30 40p.

HIGH WYCOMBE Saturday 26th July, Neq-lands Club, The Octagon. 11-12 £1 12-4pm 40p.

WIMBLEDON RECORD FAIR 20th July The Dog & Fox, High Street, Wimbledon Hill, 10.30-12.00 — £1.50. 12.00-5.00 — 80p. Next fair: Croydon The Underground Club, High Street, Croydon on 10th August.

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COMPILED BY
ELEANOR LEVY



● WOODY ALLEN in 'Hannah And Her Sisters'

HANNAH AND HER SISTERS (Cert 15 dir: Woody Allen)

People tend to love Woody Allen or loathe him — there's no room for sitting on the fence when it comes to a man who plays short-arse neurotic Jews with an over-active sex drive, now is there?

'Hannah And Her Sisters' is different from his previous, sometimes self-consciously intellectual, comedies in that he uses a cast of famous people — top of the list being Michael Caine as the loving husband of the Hannah of the title (Mia Farrow, Woody Allen's female lead once again). He's in love with one of her sisters (Barbara Hershey) and a mite confused about it all.

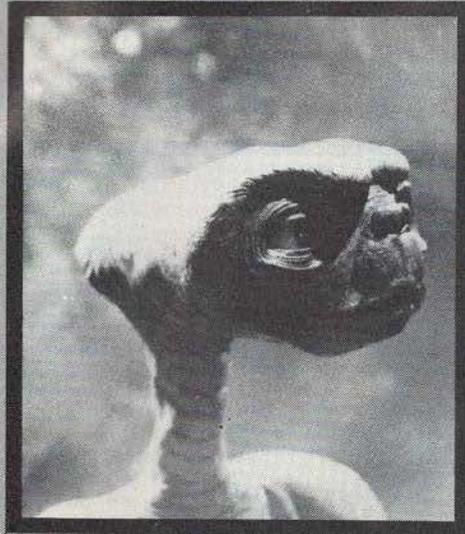
It's an impressive cast that Allen's assembled, including himself, and it plays out the complex, meandering storylines with straightfaced irony.

'Hannah...' is a tale of everyday Manhattan family life — a very funny film that pokes fun at its subject matter without ever condemning it. As ever, Allen's observation of the Manhattan art set (Hannah's a successful actress, he's a TV director, the third sister writes thinly disguised plays about her family), is witty and wry, but it's delivered with such affection that the pretensions of this cosy, self-indulgent world are shown as pleasing idiosyncrasies — be they adultery, alcoholism or hypochondria.

'Hannah And Her Sisters' raises a titter on average every five seconds and a guffaw at slightly less regular intervals, but it's sweet all the same when it comes. Cosy self-indulgence indeed, from an ego that needs constant feeding by making films about himself. But a more pleasantly enjoyable two hours you'll be hard pressed to find.

Eleanor Levy

continues over



● As school holidays time approaches, two classic 'family' films are dragged up from the vaults for re-release. Walt Disney's 'Pinocchio' (Cert U dir: Ben Sharpsteen, Hamilton Luske) is a true charmer, with Jiminy Cricket and noses growing symbolically all over the place.

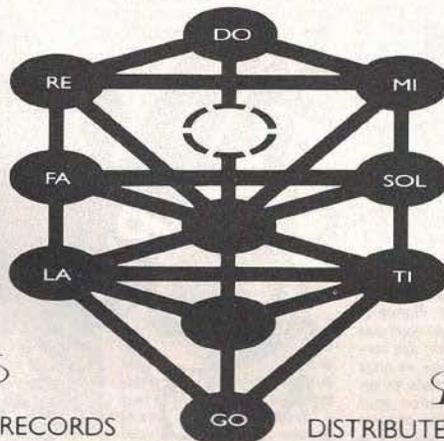
He went away, then he came back again. Steven Spielberg's 'ET: The Extra Terrestrial' (Cert U) is a much younger childhood favourite — it being but four years since a lump of rather dubious gungy substance became the ideal fantasy friend of a generation.

Its re-appearance is a welcome reminder of what a good story and a sense of humour can bring to a film to make it understandable and enjoyable by all ages and levels of cynicism. 'The Care Bears' would do well to take note.

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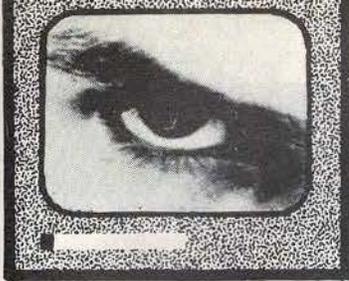
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Yes — in the red corner — **Nick 'Beamer' Heyward**, erstwhile Haircut 100 mainman and all round cheekie choppie. '**Nick Heyward Part One**' (Virgin Video) features the first part of Heyward's career, from the Haircut classics 'Favourite Shirts' and 'Love Plus One' onto his solo work, including the mournful 'Whistle Down The Wind' and 'Laura'. Ten tracks of classic pop sights and sounds.

In the blue corner — **Mr Green 'Bruiser' Gartside** and his **Scritti Politti** crew in — ta-ra,

ta-ra — '**Scritti Politti**' (Virgin Video). Five beezier tracks from their thrillingly wonderful '**Cupid And Psyche 85**' LP: 'Wood Beez', 'Absolute', 'Hypnotize', 'The Word Girl' and 'Perfect Way'.

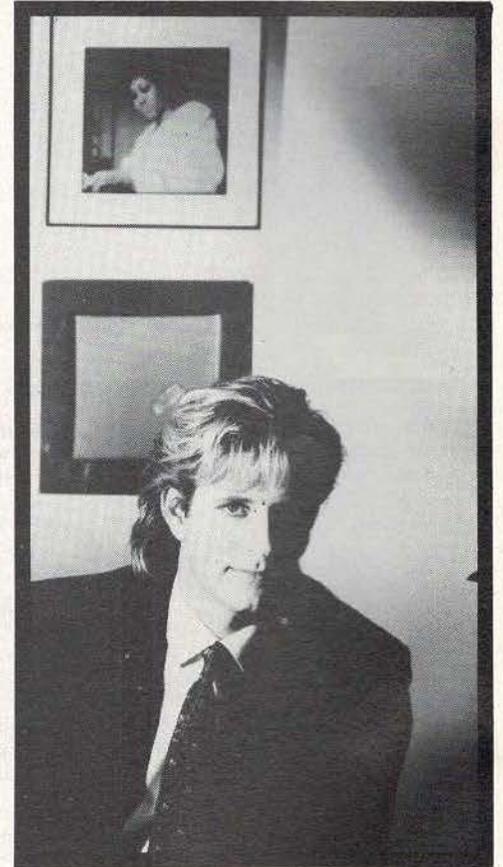
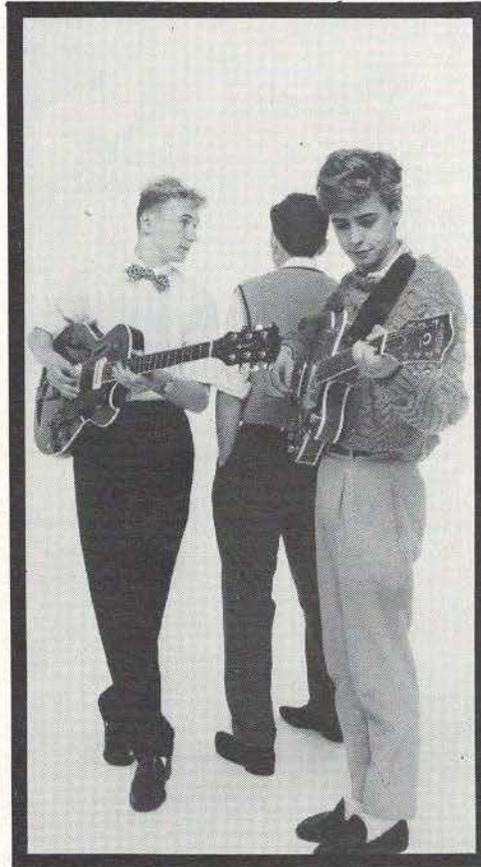
And to win one of 10 copies of each video we've got, just answer these three simple questions — correctly! Then send your answers to 'rm Nick Scritti competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by first post on Monday July 28. Please state which video you would like to win and whether you want VHS or Betamax.

1. What is the name of the member of the original Scritti Politti who had l-o-n-g dreadlocks?
2. Nick Heyward supported which pair of finely thrusting bottoms at Wembley Stadium last month?
3. What was the title of Scritti Politti's first album?

from previous page

PROJECTIONS

... Two pop stars in films shock. Firstly, that interestingly thin hip wiggler Prince, whose 'Under The Cherry Moon' will be arriving on these shores in October... Which is about the same time as Madonna and Sean Penn's 'Shanghai Surprise' appears here too. From the clips shown on the 'Euro Tube', expectations don't run exactly high. Fine knee in the goolies from Ms Ciccone, but that shrieking did leave a lot to be desired in the authenticity and realism stakes. Sean Penn, on the other hand, looked every inch the spiv. His wonderful 'At Close Range' opens in London on September 15 and is not to be missed... Pop star in film score shock. U2's The Edge has written, with Michael Berkeley (godson of Benjamin Britten), the score for the film 'Captive' that opens in September. Directed by Paul Mayersberg — the man who wrote the screen plays for 'The Man Who Fell To Earth', 'Eureka' and 'Merry Christmas Mr Lawrence' — it tells the tale of a wealthy heiress (Irina Brook) who is captured by three extremely beautiful 'emotional anarchists' and subjected to all manner of nasty things until her consciousness is lifted, her hatred for her dominating father (Oliver Reed) is recognised and she chooses to join them. Very strange, but it has a certain something. The Edge's score is quite stunning (watch out for the soundtrack album soon) but I wonder what Bono will make of it being played over scenes of poor Irene hanging half naked upside down from the rafters... Just opened: 'Police Academy III: Back In Training'. Exactly the same as films I and II, so if you like infantile, puerile humour and hearing jokes you've heard 50 times before (hello Mike Gardner) this is for you...



un cahier des charges que devront progressivement respecter les transporteurs — Point Air et Minerve pour l'instant — qui vont venir concurrencer Air France sur des lignes — la Réunion et les Antilles — où la compagnie nationale dispose, grâce à un quasi-monopole, de la seule ligne, en revanche, les autres contrats qu'il a obtenus de la part de la compagnie nationale. Pour Maurice Frey, président de Point Air, le personnel d'Air France est « scélérate ». Et il ajoute : « C'est la première fois qu'une grève à Air France et que la direction applaudit des deux mains. L'action des syndicats, qui ont refusé de nous entendre, est organisée en accord avec la direction pour durcir le cahier des charges dont nous avons accepté le principe. »

De plus, ce trafic est souvent à sens unique — il est soumis au flux et au reflux — congestionné, si l'on peut dire, au départ. C'est par exemple, des avions qui partent pleins reviennent quasiment à vide.

La plupart des analyses américaines attendent cette décision entre les travaux de maîtrise de la demande en énergie. Ce taux avait déjà été réduit de 7 % le 7 mars puis à 6,5 % quelques semaines plus tard. Mais, cette fois, selon les experts, la nouvelle réduction des taux d'intérêts risque de se poursuivre sans le Japon ni l'Allemagne fédérale.

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“Hip-Hop There Goes Barney Rubble — Bye Bye”
BRW 49/12 BRW 49

resultat délicate.

BY JAMES HAMILTON

B P M

ODDS 'N' BODS

UK FRESH '86, for which **Hashim** has cut a theme tune on **Streetwave**, actually lacks the leading US rap acts, **Run-DMC**, **LL Cool J** and **Whodini** — who, with the **Beastie Boys**, will be at **Hammersmith Odeon** on September 12/13, and in Nottingham and Manchester as well!... New York this week at the **New Music Seminar** was due to see various parties, **Profile's** on Tuesday starring **Run-DMC**, who've now sold 1,350,000 LPs in just eight weeks ('Walk This Way' is their follow-up single with a great video featuring its originators **Aerosmith**), while the same night **Jellybean** was presenting such of his acts as **Jocelyn Brown** and **Anthony And The Camp at Area**, and **Luther Vandross** and **Ashford & Simpson** were hosting a benefit night at the **Felt Forum**... Wednesday was due to be "garage" night at **Better Days** with **Bruce Forest** and guest DJ **Frankie Knuckles** presenting **Farley 'Jackmaster' Funk**, **Chip E**, **Steve 'Silk' Hurley**, **Farmboy**, **Fingers Inc** — I hope I was there!... **Damon Rochefort**, making his first trip Stateside to report for **rm**, got his passport only the evening before he was due to fly out, and then had to queue at dawn for a visa the day he went!... **Ian Dewhurst** is quitting **EMI** to run **Serious Records'** singles label, and **Orin Cozier** has already departed from **RCA**... **Froggy** and mixing partner **Simon Harris** have teamed up with **Streetwave** to launch their own label, now called **Music Of Life** — and it is this label that has signed **LaToya Jackson**, and will debut next month with a remixed **Cerrone 'Supernature'**... **Disco Mix Club's** new album of 'International'

mixes (the monthly DJs-only subscription service provides three LPs now: details on 06286-67276) is pulling in such Continental star remixers as **Ben Liebrand** and **Rutger 'Rutti' Kroese**... **Tony Prince** in addition is launching an actual commercial label, **DMC Records** through **Arista**, committed as an outlet for disco DJs to become producers — the first release will be a total remix by **Sanny X** of **Tina Charles'** old 'I Love To Love' (just what the world needed, right?), each release being on standard 12 inch plus a multi-track "remix pack"

12 inch with all the bits that jocks need to create their own versions... **Timex Social Club** topped US 12 inch Sales, **Peter Gabriel Club Play**, **El DeBarge Black 45s** in **Billboard**... **Pillar Promotions** are compiling an exhaustive listing of all the country's top clubs and DJs, to be called **DJU** and sold to pluggers and suchlike for £200, so they want to hear from anyone who thinks they should be included: call **Philip Williams** on 01-735 8171... **Steve Walsh** stoutly insists that although his **Rolls Royce** is indeed second hand, it's a late Seventies, one-

owner-only model, a snip at £15,500!... **Lulu's** acappella version of the remade 'Shout' is a bit of a blinder actually... **Sinitta 'So Macho'**, still selling strongly up North, is turning into a holiday hit in Spain, so may yet smash nationally... **SORRY, WRONG BEAT!**

HOT VINYL

PHIL FEARON 'I Can Prove It' (Ensign **ENY 604**, via **Chrysalis**) I suggested following the **Real Thing** revival that **Tony Etoria's** 1977 hit could be worth digging up, and here comes **Phil**, sticking almost too close to the (108bpm) original for comfort, in a breezily swinging bubbly 110bpm remake which adds some scat and breaks but otherwise even copies the Welshman's distinctive enunciation (inst flip), with of course a more spacious modern recording quality. **Tony** peaked nationally at 21, can this top it?

TIMEX SOCIAL CLUB 'Rumors' (US Jay Records **JAY 001**) Imagine a male **Nu Shooz** doing 'Louie Louie' with the punks (in the original Sixties garage band meaning) chanting wicked, sometimes scabrous, lyrics to a mind numbing 107½bpm hypnotic beat — 'Vicious Rumors' is the longer B-side version — and you've got the hottest 12 inch seller in the States right now!

JEFFREE 'Love's Gonna Last' (LP 'Jeffree' US **MCA Records MCA-3072**) Recently discovered cut-out supplies of this soulful chap's 1979 album have been selling faster than current releases because at last it makes widely available his very **Marvin Gaye-ish**, anxious pent-up 87½-88bpm jogger, yet another revived old rarity largely ignored the first time around (the original of **Steve Myers'** recent remake).

LIONEL RICHIE 'Dancing On The Ceiling' (Motown **L10 T1**) Sounding indistinguishable from **Huey Lewis & The News**, **Lionel** now goes totally pop for an **Eric Clapton-accompanied** (0-133½bpm) jolly rock jumper — which'll obviously be massive, but not in soul circles! At least his classic mellow soulful 101½bpm 'Love Will Find A Way' has finally made it onto a 12 inch, as flip.

continues over



JEFFREY OSBORNE 'Soweto' (A&M **AMY 334**) Really rushed out here hard on the heels of the 115½bpm US import, this excellent **Arthur Baker** remixed jittery striding powerful 115½bpm topical protest song cheekily pinches a riff from **Miami Sound Machine's** 'Dr Beat', especially on the dub version, and here is coupled also with **Larry Levan's** 0-112bpm "special US remix" of the seminal 'Plane Love'. The best thing on his album, now even better, and destined to be huge.

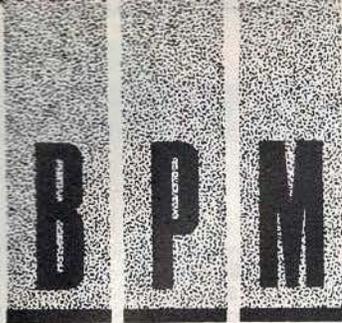


O'CHI BROWN

100% PURE PAIN

Out now on 7" and extended 12"





from previous page

FIVE STAR 'Find The Time' (Tent PT 40800) Another that's pure pop with rock guitar, although still rooted in their usual sound, this lightweight 0-115 1/4 bpm plaintive strutter has a harder dub (and edit) plus in customary style an instrumental, the moodily skittering 112 1/2 bpm 'Sky'.

BETTY WRIGHT 'Share My Love' (LP 'Sevens' US First String Records F-9644) Not an immediate grabber maybe, this sneakily swirling 101 1/2 bpm subdued tugger reveals traces of the Fat-back 'I Found Lovin' beat and is being tipped as another Meli'sa Morgan-type "sleeper". Also getting deserved attention on what's basically a listening soul set is her US single, the attractive classy 81 3/4 bpm 'The Sun Don't Shine'.

JEAN CARNE 'Closer Than Close' (Omni 12OMN 3, via Pinnacle) Produced and tootled on by Grover Washington Jr, the vocally teasing soulstress's classy 58 1/2 bpm smoocher finds her in fine gurgling and wailing form, lovely stuff (trickier 0-36 1/2 bpm 'Lucy Charm' flip).

SUBJECT 'Celebrate — pt. 1' (US Pow Wow PW 412) Possibly the very first of the Colonel Abrams copyists return, co-prod/penned by Paul 'Simphonia' Simpson, with a coolly bounding 113 1/2 bpm garage mixture of Abrams-ish vocal and 'Set It Off' cymbal beat (inst pt. II). Pshta pshta pshta!

SKIBONE featuring Tommy Ski 'Take It To The Top' (US TTED Records Inc TDE-3018) More go go from Maxx Kidd's Washington DC stable, this meandering and spurting, rattling and chanting, easy paced percussive groove with tasty solos actually holds a steady 100 bpm, in three versions.

E.T. 'Candy' (Total Experience DJT 1) Friskily flying 123 1/2 bpm mutterer in the Prince style, the same tempo as 'Erotic City' or Sheila E's 'The Glamorous Life', due now although received so far

only on uninformative promo — there seem to be two main mixes though, at least.

DAZZ BAND 'Wild And Free' (Geffen Records GEF6T, via WEA) The guys' label debut here is routine loosely whipping (0-)117 1/2 (-104 2/3) bpm breezy funk with its so-called instrumental plus the vocally weaving 110 1/2 bpm 'Last Chance For Love', whereas, only on seven inch so far, their even better US single is the jauntily chatting bright 117 3/4 bpm 'L.O.V.E. M.I.A.' (US Geffen Records 7-26835) — that's "Missing In Action" — which wittily quotes from their past hits, with the languid 110 1/4 bpm 'A Place In My Heart' as flip.

JUNIOR 'Oh Louise' (London LONX 75) Reissued at a more appropriate time of year weatherwise, this delicate tentatively (and trickily?) started 91 1/2 bpm US remixed beauty has built an army of fans since it first flopped last winter and should hopefully now emulate its US success here, flipped (inst too) by the guitar jittered instrumental 120 1/4 bpm 'Look What You've Done To Me'.

LUTHER VANDROSS 'Give Me The Reason' (Epic TA 7288) As warned, the newly slimline Luther's movie song at 138 1/2/69 1/4 bpm is far from an ideal dance tempo, and in fact his 12 inch has been selling for the included classic old 0-115 1/4-113 1/2-113 3/4 bpm 'You're The Sweetest One' and 109 bpm 'Never Too Much'. Somehow, the previously advised 'You're So Good To Me' failed to be included.

DOUG E. FRESH AND THE GET FRESH CREW 'All The Way To Heaven' (US Reality D-264) Doing nothing we didn't hear on 'The Show' — and rather less, if anything, although jollied along now by some good brass — this 0-95 1/2-0 bpm Full Force-ish go go hip hop judderer seemed dull until radio suddenly revealed it's actually quite catchy, in three versions plus the human beat boxed 'Nuthin' — so expect delayed reaction!

TAMBI 'You Don't Know' (US Electric Ice EI 106) Serious Intention's garage classic stripped and slowed down into a murkily tugging 0-107 1/2 bpm strung out treatment with loosely wailing girl and bumbling bass (in three mixes), which doubtless some jocks will find useful!

C-BANK 'Nightmare Of A Broken Heart' (US Next Plateau NP50045) I'm not sure if Jenny Burton is still the girl, but whoever she is her partner for this is Larry Woo, who over acoustic



GUINN 'People Will Be People' (Motown GUINN T2) The family group plaintively wail through a fidgetty jittery (0-)113 bpm swayer which sounds pleasant more than memorable, flipped by their album's attractively rolling 84 2/3 bpm 'Dreamin' (plus its instrumental) for added value.

piano starts a soulful talking (possibly tricky) intro before the wriggly 119 bpm garage rhythm kicks in — possibly in too genuinely a New York "diva" style for UK soul tastes, although it's an impressive production (in three Bruce Forest mixes, intro-less on flip).

REGINA 'Baby Love' (Funkin' Marvellous 12MARV 01, via PRT) Produced by Stephen Bray between sessions for Madonna's new album, her mate (and soundalike) is doing well Stateside now that her 114 bpm near-hit of last winter (when it clashed with Alisha and Jellybean) has been reissued in a marathon 33 1/3 rpm Double-Dutch Megamix by Harry Janssen, flipped at 45 rpm by the original mix and David Sanborn-saxed picture disc mix.

NU SHOOZ 'Point Of No Return' (Atlantic A9392T) Nowhere near so catchy as their hit, this Shep Pettibone remixed boring 0-109 bpm techno-pop jitterer is piercingly at a Madonna-ish pitch whenever (not often) it's vocal, in three versions.

ROCKWELL 'Carmé' (Motown ZT 40778) Berry Gordy's boy rattles along at a zingy 118 1/4-118-0 bpm Prince-ish lick on a fairly vacuous fast funkier, flipped (inst too) by his Michael Jackson-aided old 'Thriller'-esque 0-124 1/4 bpm 'Somebody's Watching Me'.

L.A. DREAM TEAM 'Nursery Rhymes' (US MCA Records MCA-23639) Taking 'Peter Piper' to an even further extreme, this 'Pop Goes The

Weasel' spiked 0-112 1/2-0 bpm jaunty rapper updates various nursery rhymes and their characters into a contemporary urban context (in three mixes), effectively and funnily. Judge Dread could have done this.

GLENN JONES 'Giving Myself To You' (US RCA Victor PW-14396) In competition with his UK release (not that that's been much in evidence), this sedately tempoed nice 70 bpm romantic soul slowie from the Freddie Jackson mould comes in spartan East Coast and lush West Coast versions, plus an instrumental, with the juddery 116 bpm 'Set The Night On Fire' remix.

HIGH LIFE 'Switch Hitter' (US Thom/Tay T/T 1028) Thomas & Taylor again use their own label primarily as an export-aimed (ie: import here) promotional vehicle for their Patrick Adams co-produced girlie group's chunky burbling 107 3/4 bpm backbeat strutter, but it's far from as haunting as their own hit.

THE FRESHMEN 'Who Me?' (US Select Records FMS 62270) Man Parrish-produced rappers (presumably not Four of them?) in 'Just Buggin' mood, though more sedate than Whistle, on a 97 1/2 bpm jiggly plodder with a digitally repeated title line (in three mixes).

NITZER EBB 'Let Your Body Learn' (Power Of Voice Communications NEB 3, via The Cartel) Phil Harding-produced aggressive fast 0-130 bpm punk-funk shouter possibly useful as it happens to have the Dinosaur L 'Set It Off' beat.



JUNIOR

OH LOUISE

7" AND 12" SINGLE

THE AMERICAN HIT REMIX BY JOHN HUDSON

LON 75

EXTRA TRACK ON 12"

LONX 75



NEWS

DIGEST

edited by
robin smith

● **Belouis Some** releases his single 'Jerusalem' on Monday, July 12. Limited numbers of the single will be available as a gatefold sleeve double pack, featuring two extra tracks 'Stand Down' and 'Round And Round'. 'Round And Round' is also featured in the film 'Pretty In Pink'.

● **Falco**, who had mega-hits all over the world with 'Rock Me Amadeus' and 'Vienna Calling', releases his single 'Jeanny' on Friday, July 18. Both the seven inch and the 12 inch have English and German language versions of 'Jeanny', and the 12 inch also includes a specially extended version of 'Rock Me Amadeus'.

● An exciting free single is being packaged with **Nick Heyward's** latest disc 'Goodbye Yesterday'. The single features 'Fantastic Day' and 'Take That Situation' recorded live at Wembley when Nick helped support Wham!

● The major new British film '**Sid And Nancy**', tracing the tragic careers of Sid Vicious and Nancy Spungen, will have its world premiere on Sunday, July 20 at London's Lumiere Cinema in St Martin's Lane at 6.30pm. The premiere will be followed by a party at the hip new Limelight Club in Shaftesbury Avenue and the Pogues will be along to perform.

Tickets for the premiere, which include an invitation to the party afterwards, are £15 each. Proceeds will be going to the Nicaraguan School Trust to build a primary school in Chinandega Nicaragua. Phone Steve or Kevin on 01-839 5458 or 01-839 5459 to buy your tickets. Credit card bookings can also be made on these lines.

● **Ozzy Osbourne** releases his single 'The Ultimate Sin' on Monday, July 21. The first 7,500 copies will include an exclusive patch.

● **James** release their debut album 'Stutter' on Monday, July 21. Produced by Lenny Kaye, the album features such wondrous tracks as 'So Many Ways', 'Skulduggery' and 'Scarecrow'.

● **Cashflow** release their single 'Can't Let Love Pass Us By' on Friday, July 25. The flip side is 'I Need Your Love' and the 12 inch also features 'Spending Money'.

● **Pete Shelley** releases his single 'Blue Eyes' on Friday, July 25. The flip side features a previously unavailable track 'Nelson's Riddle'.

● **The Godfathers**, who are currently on a tour in Finland, return for a one off London date at the Marquee on Sunday, July 20.

● **Status Quo** release their single 'Red Sky' this week. Taken from their forthcoming album, the song was produced by Dave Edmunds. The flip side is 'Don't Give It Up' written by Rick Parfitt. The 12 inch features an eight minute Quo medley, 'Milton Keynes Medley of 1984'.

● **Everything But The Girl** release a single this month, and they'll be touring in the autumn. Everything But The Girl's single 'Come On Home' will be out on Monday, July 21. The song will be featured on their forthcoming album 'Baby The Stars Shine Bright' and the flip side is 'Draining The Bar'.

EBTG will be playing Edinburgh Playhouse Friday, October 3, Manchester Apollo 4, Liverpool Royal Court 6, Leeds University 7, Nottingham Royal Concert Hall 9, Birmingham Odeon 10, Ipswich Gaumont 11. Tickets will be on sale from Thursday, July 17.

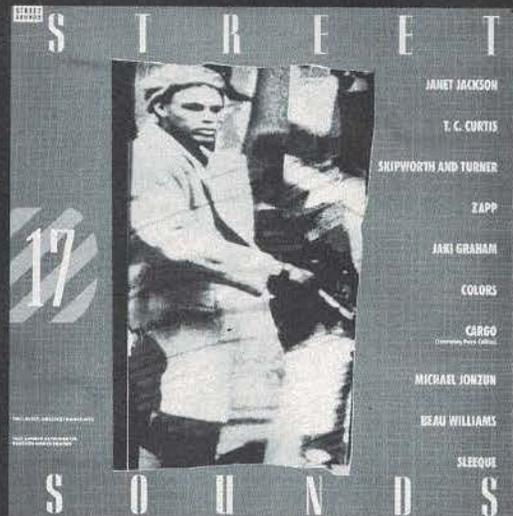
● **Stan Ridgway**, the man who's seldom off the rm office stereo, will be playing a couple of dates here. You can see him at Croydon Underground Friday, July 25, Manchester International 26. Also note that Stan will now be playing the London Kentish Town Town And Country Club on Thursday, July 24. All tickets for Stan's originally scheduled show there are valid for the new date.

■ **The Smiths** release their single 'Panic' on Monday, July 21. The flip side features 'Vicar In A Tutu' while the 12 inch has 'The Draize Train' with more than five minutes of instrumental delight from Johnny Marr.

A film is being made to accompany 'Panic' and two other Smiths' songs 'The Queen Is Dead' and 'There Is A Light That Never Goes Out'.

The Smiths will be playing a major American tour at the end of this month, returning to Britain in mid September to prepare for a tour here. Dates will be finalised shortly.

CAT NOS: STSHD 17 + ZCSTS 17



...and **STREETSOUNDS 17** gives you the dance hits of tomorrow!



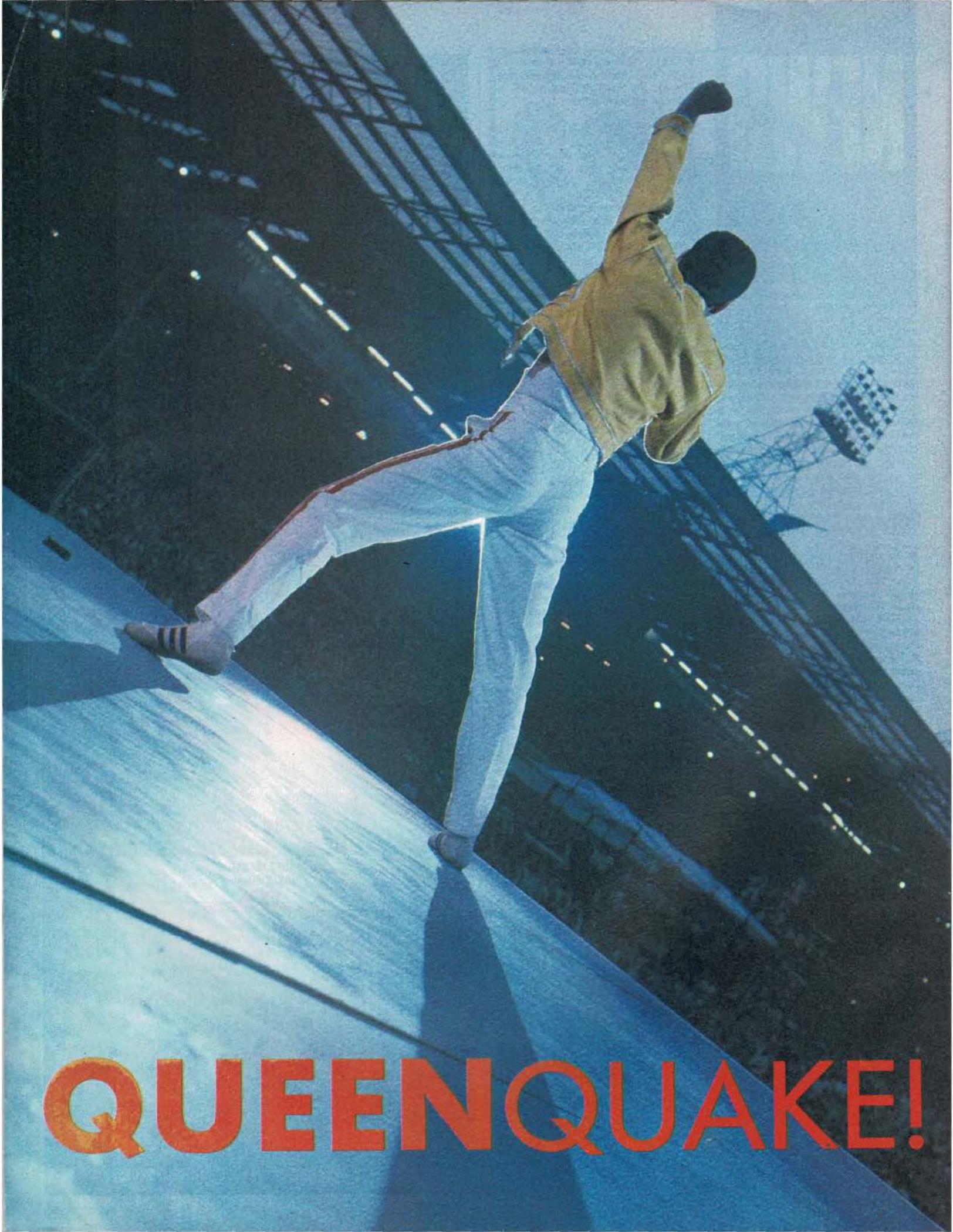
REMEMBER SKIPWORTH & TURNER'S NO. 1 DANCE SMASH 'THINKING ABOUT YOUR LOVE'? WELL, WEEKS BEFORE THE RELEASE OF THEIR NEXT SINGLE 17 GIVES IT TO YOU! AND CARGO'S 'LOVE YOU SO (WITHOUT YOU)' HAS TO BE THE SUMMER GROOVER! AND THERE'S COLORS' FABULOUS 'PAY ME BACK MY LOVE' AND SLEEQUE'S UNFORGETTABLE 'ONE FOR THE MONEY'.



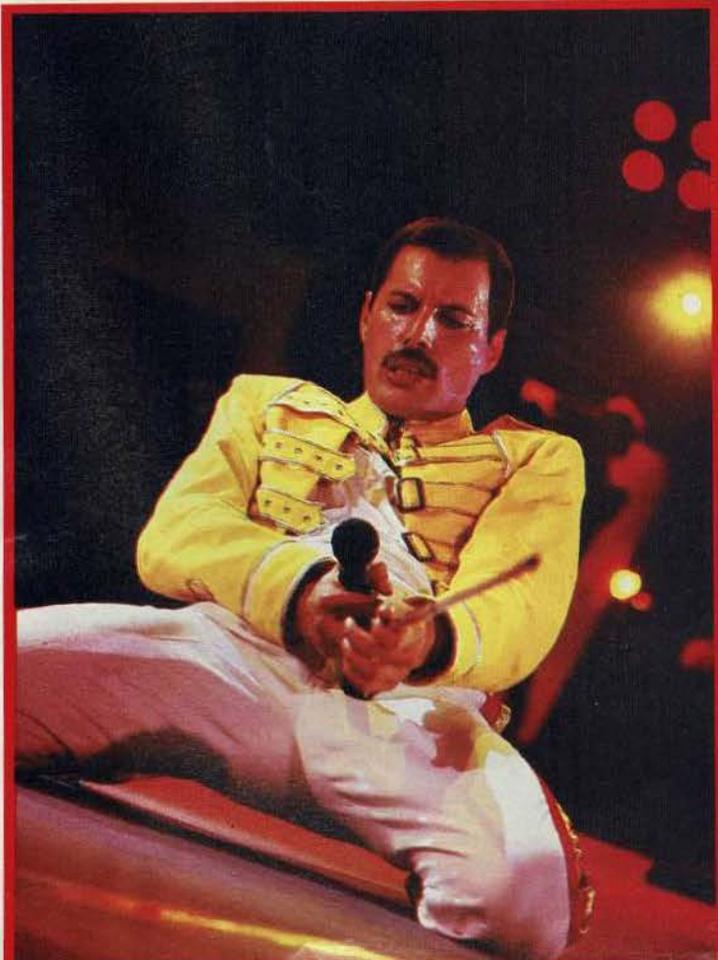
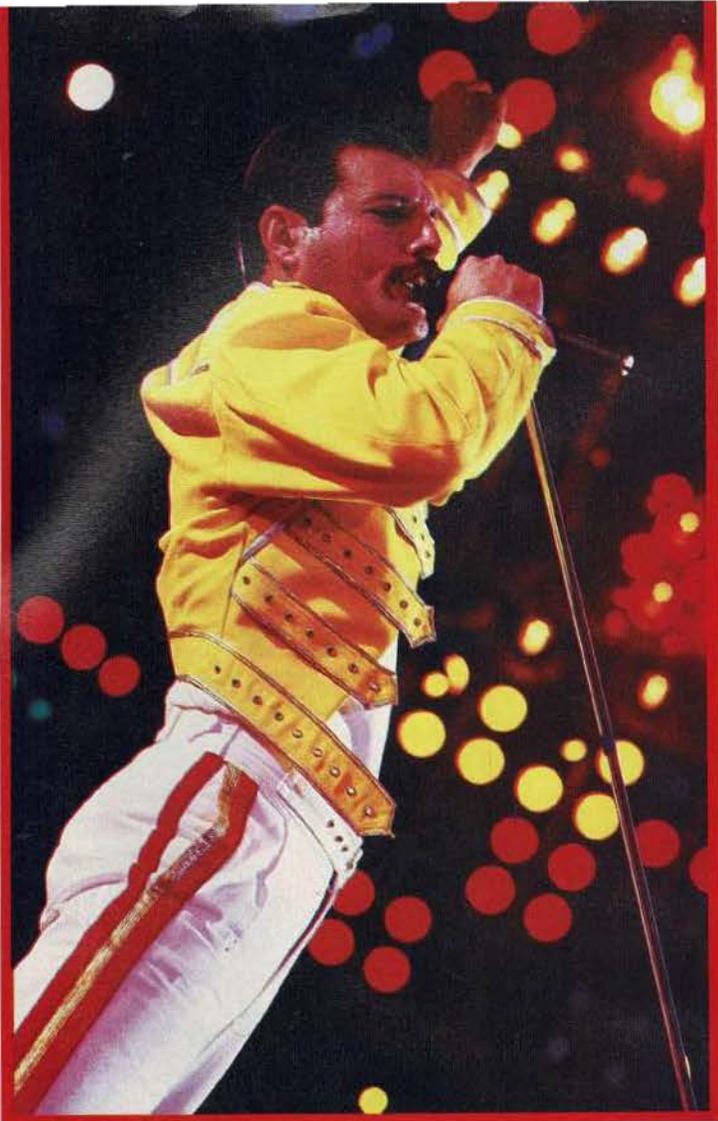
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QUEENQUAKE!



◀ QUEEN/STATUS QUO/THE ALARM, WEMBLEY STADIUM

Oh no, here we go again. I thought it might be at least half an hour before Mike Peters announces the Alarm come from Rhyl in North Wales and how pleased they are to be playing Wembley. Instead it only takes him 15 minutes.

Look here, if the Alarm want to be truly huge, it's time they dropped the "We're a cute set of smalltown wallies and we're grateful you're listening to us." act. Peters always looks like a kid who's just received a surprise big toy at Christmas. Magnified a thousand times on the big video screen, those saucer eyes and village idiot expression become a real pain.

They do 'Knife Edge' and 'Spirit Of '76' where Peters does his Jim Kerr bit, coming to the front of the stage to reach out and touch the audience. Well, it makes a change from his bizarre dance routines, where he looks like a man desperately searching for his lost dog.

'Going Out In A Blaze Of Glory' is a mess and inevitably the four mop tops fall into '68 Guns'. If the Alarm want to headline stadiums instead of being third on the bill, they need to ditch their apologetic image immediately. At the moment, they're holding their own but not developing. The Alarm desperately need to grow up.

Did you ever hear Freddie Mercury saying "Hello, I'm Fred from Surbiton and I'm very pleased to be here"? Of course not.

Call me a boring old fart. Call me as predictable as a speech by Maggie Thatcher (Gawd bless her), but I do miss the flying locks and techniques of Status Quo's departed bass player, Alan Lancaster.

It takes a bit of time for the new look Quo to gel for me. The clumsy stage antics of Quo's new bass player have to be seen to be believed. But perhaps the lad will grow his hair properly and settle down.

Certainly he has two fine tutors in the shape of Rossi and Parfitt. On a good night, their tireless guitar routines sound just as exciting as the days when I was in my cradle and heard 'Paper Plane' for the very first time.

They cough up a feast of hits — 'Whatever You Want', 'Roll Over Lay Down' and a particularly rib-tickling edition of 'Rockin' All Over The World'. But I can't help thinking that they're delivering the best moments of their concert too fast. They boil and then simmer, when it should be the other way around.

And hey, what's happened to all those legions of demin jacketted Quo fans you used to see everywhere? Perhaps they all got married, got a mortgage and took up listening to Dire Straits on the compact disc player.

Looking around during the intermission, it strikes me what a strange beast the Queen audience is. Little kids and college kids, yuppies, the odd punk, mums and dads and pensioners. I even saw one girl literally hopping up to the stadium with a broken ankle. Now, that's what I call dedication.

All eyes search for a glimpse of Freddie, ears strain to every noise coming from the stage. Exciting, innit?

Not even Kid Jensen is allowed to introduce Queen. Instead they run on with the determination of an SAS Unit about to storm an embassy (I swear I only had two Cokes before I wrote this).

Brave and poignant, out comes 'One Vision'. Cocksure Freddie knows the audience just loves being chewed up. Another good hammering comes with 'Tie Your Mother Down' and the nostalgic 'Seven Seas Of Rhye'.

Brian May thrashes out a solo and the lights go crazy. Then comes 'It's A Kind Of Magic', a definitive Queen epic. Live, Freddie handles the complexities of the song convincingly without the slightest hint of strain.

Two giant inflatable Freddies are set off by the side of the stage. I think they're meant to slowly deflate, but one appears to just keep on going up into the sky. God knows what Air Traffic Control would have to say about that.

'Under Pressure', sweeps over the audience before the classic Queen stadium chugger 'Another One Bites The Dust'. At this stage in their career, Queen could probably fart on stage and still make a living, but the band still have a great sense of vitality and imagination. These boys care.

Freddie still sweats a lot, but he's much less camp than he used to be and a lot more rock 'n' roll. For 'I Want To Break Free' Freddie has decided to leave his best Bet Lynch gear at home and play it straight.

It's a very well balanced show, where the older stongs are performed with dignity mixed with a sense of freshness. 'Now I'm Here' is a roistering good number amid a Roger Taylor drum solo and lots and lots of dry ice.

Marvellous — they're going to do 'Love Of My Life'. Brian May plucks out the intro before Freddie's spirited and passionate rendition. I've heard this song in a variety of locations over the years, including squatting on a narrow plank in Brazil. But it still brings a lump to my throat and sends an electric shock through my pacemaker, especially with around 50,000 people joining in. You sentimental old gimp, Smith.

But now Queen just pile on the tension, turn up the steam and let it rip with a celebratory 'Bohemian Rhapsody', 'Hammer To Fall' and 'Crazy Little Thing Called Love'.

They top it all with 'Radio Ga Ga', featuring more audience participation on a massive scale. Thousands of hands clap along — what's more they all do it in time!

I could rattle off even more superlatives but the bottom of the page is fast appearing. All you need to know is this — Queen are the best live act in the world.

STORY: ROBIN SMITH PHOTOS: PATRICK QUIGLY

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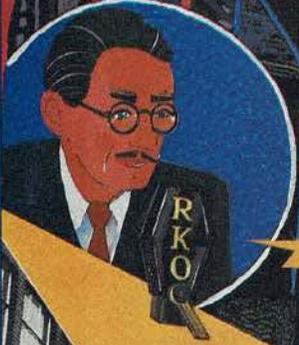
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