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**THE HOUSEMARTINS**

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plus full interview inside!

**PEPSI & SHIRLIE**

'we don't call ourselves pop stars, we call ourselves career women'

**HUE & CRY**

'we're like a tsetse fly on a huge hippopotamus'

**BAD NEWS**

'we liked Elizabeth Taylor in her fat days'

**JELLYBEAN ●**

**C J MACKINTOSH ●**

**DONNY OSMOND! ●**

**DUANE EDDY ●**

**ANDY GILL ●**

**FRA LIPPO LIPPI ●**

OFFICIAL  
GALLUP/BBC  
UK CHARTS  
+ THE ONLY  
DANCE CHARTS  
THAT MATTER

HULL KINGSTON  
ROVERS



Those incredibly talented and sultry guys, Wet Wet Wet follow up their well deserved singles success this week with the release of their debut LP 'Popped In, Souled Out'. The nine tracks include their two fab hits plus 'The Moment You Left Me', 'Temptation' and 'I Remember' among others. The band set off on their first major tour in October. See Tour News.

● T O U R S

● R E L E A S E S

● N E W B A N D S

● G O S S I P



## DEPECHE MODE

release their sixth LP on September 28. 'Music For The Masses' consists of 10 tracks including the hit singles 'Strangelove' and 'Never Let Me Down Again'. Other tracks include 'Behind The Wheel', 'Sacred', 'To Have And To Hold' and 'Little 15' among others. All compositions are by Martin Gore and the band are currently rehearsing for their world tour which arrives in Britain in January.



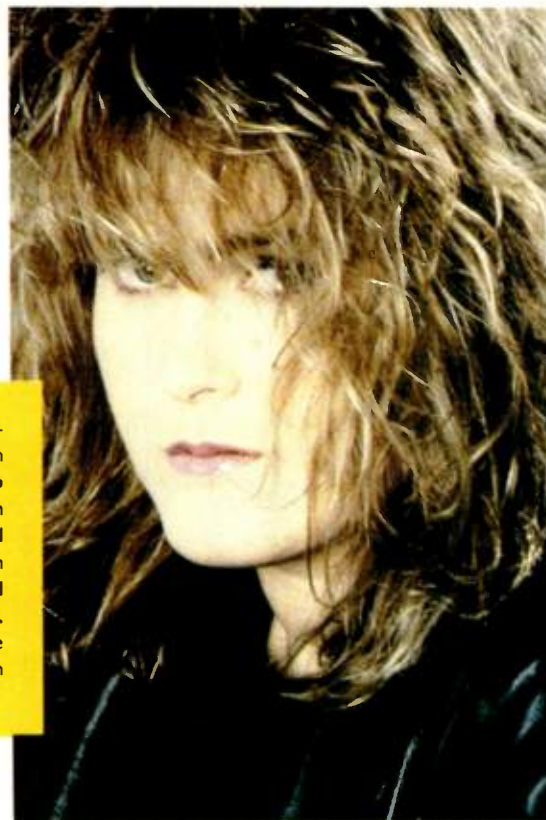
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  - CJ MACKINTOSH**  
british rap comes up to scratch
- Cover photo by Parker





The independent sector is not renowned for its contributions to the dance floor too often. Well, we've got M|A|R|R|S propping up the top of the charts while hidden away amongst less admirable company there are the **MacKenzie's** jumping, bumping and breaking all the rules on their 'A Sensual Assault' 12 inch. They've got their dance shoes on the pulse as well as many other more hip exponents, so when you're tired of the rappers and the crappers, check out 'A Sensual Assault'. Student parties the world over will be echoing with this sound in the coming term.

**ALISON MOYET** brings her not inconsiderable vocal talents back to the nation's ears with the release of her new single this week. 'Sleep Like Breathing' is a duet with David Freeman of the Lover Speaks and is cautiously described as 'smoochy'. The B-side of the single, both seven and 12 inch, contains live tracks recorded at Alison's sell out May dates at Wembley Arena, namely 'Love Resurrection' plus 'Ne Me Quitte Pas' on the 12 inch. Expect a tour from Alison some time around Christmas.



## COMPETITION

Well our own Graham Black was so taken with the 'Hard As Hell' LP featuring Derek B, C J Mackintosh, Thrashpack and lots lots more, that we had to get on the phone and secure 20 copies to offer you good folks in this exciting competition. "Shit hot" said the eloquent Blackie, so check it out yourselves by answering the three questions below.

1 CJ Mackintosh features on which current top five single:

a) 'Never Gonna Give You Up', b) 'Heart And Soul', c) 'Pump Up The Volume'?

2 Who did the original version of 'These Are The Brakes'?

a) Kurtis Blow, b) Gary Glitter, c) Talulah Gosh?

3 'Hard As Hell' is a phrase used by which rapper:

a) Beastie Boys, b) LL Cool J, c) Fat Boys?

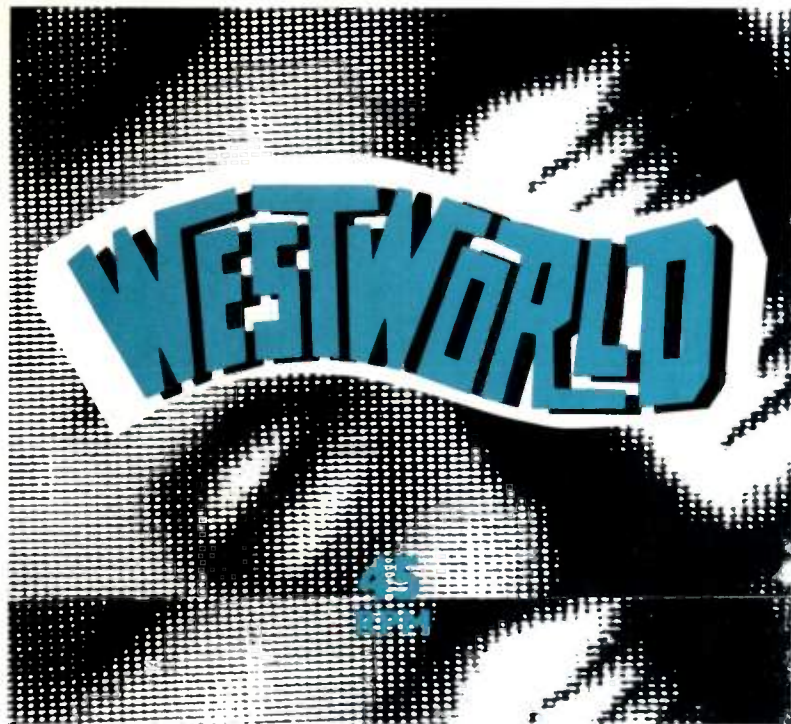
Send your answers on a postcard to rm 'Hard As Hell' competition, Greater London House, Hampstead Road, London NW1 7QZ, to arrive no later than Monday October 12. First 20, hard, correct entries win an LP.



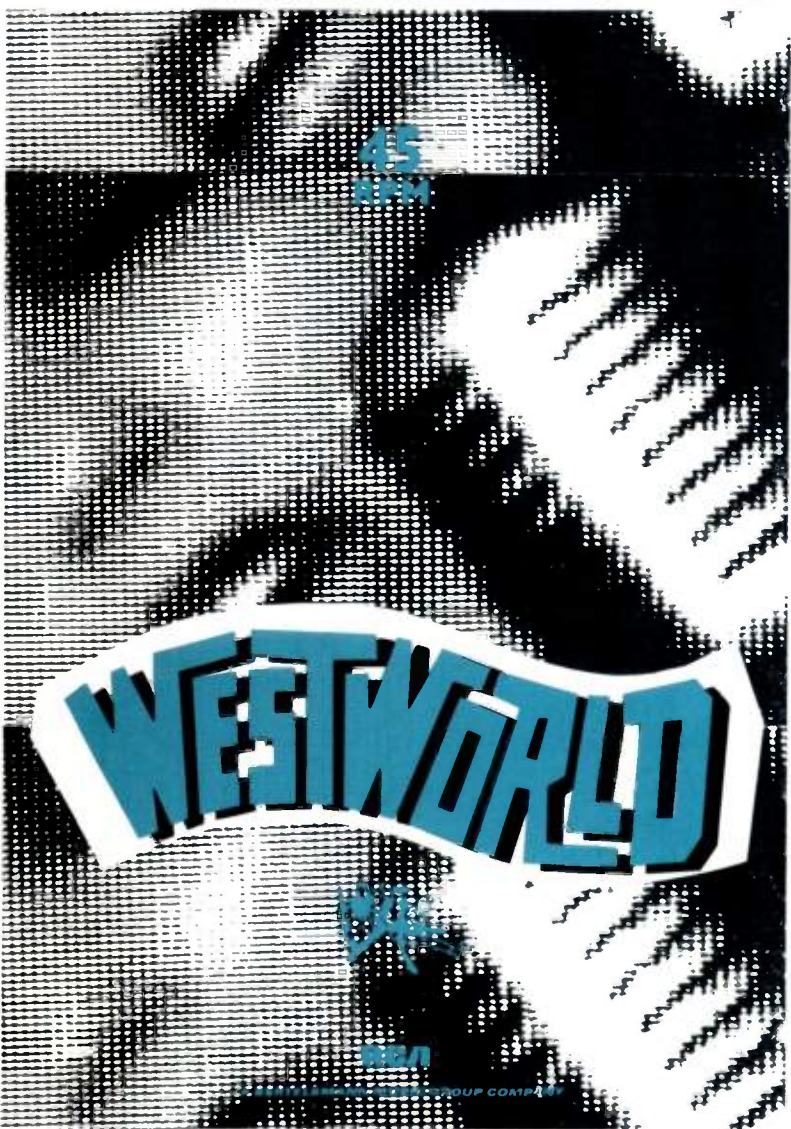
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YES, YOU'LL all have copped an eyeful of **Michael Jackson** in his attractive designer bondage suit on stage at the Korakuen Stadium in Tokyo, but most of the photographers were perched somewhere behind the bike sheds. So, here we present possibly the first and definitely the most magnificent close-up colour shot of Jacko in action in Japan, taken by Eugene Adebari, who was granted permission by The Man himself to stand closer than three miles from the action. We'll have more exciting shotettes of the world's vibiest stage act next week. There is no truth in the rumour that Mr Adebari had to dress as a chimp to get past security.





**SILVERMAC**



Meet **Whirl**. They're from Brighton and they've recently released a pretty fabulous debut EP called 'Heaven Forbid' that's been criminally ignored, while other less worthy young bands are once more being elevated to ridiculous heights. Whirl play guitar beat music, but they have an ear for a deceptively effective tune. The title track itself sounds fairly straightforward until you realise it's burying itself deep within the old grey matter and you find yourself continually pressing repeat on your record player. Looks like the start of something a little special to me.

## EARBENDERS

### Eleanor Levy

'Singer's Hampstead Home' Microdisney (Virgin 45)  
'Beaver Patrol' Pop Will Eat Itself (Chapter 22)  
'Waterfall' Wendy & Lisa (Virgin 45)

### Andy Strickland

'Waterfall' Wendy & Lisa (Virgin 45)  
'Hourglass' Squeeze (A&M)  
'Rockestra Theme' Duane Eddy (EMI 45)

### Lesley O'Toole

'Deep And Wide And Tall' Aztec Camera (WEA)  
'My Bag' Lloyd Cole And The Commotions (Polydor 45)  
'Pump Up The Volume' (remix) M|A|R|R|S (4AD)




## U B 4 O

release their version of an obscure Michael Jackson song, 'Maybe Tomorrow', as a single on September 28. The seven inch version is backed with 'Dubwise', while 'Anything Mi Chat' and 'Dread, Dread Time' are added to the 12 inch. The single is to be featured on the band's second compilation LP which should be released by the end of the year. Another world tour is being planned for next year.







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**SPEAR OF DESTINY** release their single 'The Traveller' this week. The band were recently forced to cancel their Reading Festival appearance due to Kirk Brandon's mystery illness which is still affecting the singer and has seen him readmitted to hospital this week for further tests. Kirk is at present unable to walk and it seems unlikely that SOD will be appearing in public again this year. However, rumours that the band have split up as a result, were denied by a spokesperson this week.

## RELEASES

The rather wonderful **Wendy & Lisa** release their first LP since Prince disbanded the Revolution a year ago on September 28. 'Wendy And Lisa' features the full five minute version of their current single 'Waterfall', plus 10 other tracks all written by the duo themselves. The LP was co-produced by Wendy & Lisa with Bobby Z, who was the drummer in the Revolution.

**Bryan Ferry** releases his first single for almost two years on September 28. 'The Right Stuff' is taken from Bryan's forthcoming LP which is to be released in November. The single has been co-written by ex-Smiths guitarist Johnny Marr who also plays on the track.

**4AD**, the record company behind the **M|A|R|R|S** hit single 'Pump Up The Volume' have officially apologised to the public for the fact that no copies of the single were available for four days last week. This was the result of an injunction taken out by Pete Waterman of the famous Stock Aitken Waterman production team, alleging that 'Pump Up The Volume' infringed the copyright of his own 'Roadblock' single. However, when the case came to the High Court last week, Waterman's Counsel accepted they had no valid case for maintaining the injunction and the injunction was overturned. It seems likely that had 'Pump Up the Volume' been available for those four days, Rick Astley's 'Never Gonna Give You Up' may have been toppled from number one slot. 'Never Gonna Give You Up' was produced by Stock/Aitken/Waterman.

**George Harrison**, once a member of cult Sixties band the Beatles, releases his 'Cloud Nine' LP on September 28. The LP contains the forthcoming single 'Got My Mind Set On You' and features an all star line up including Eric Clapton, Elton John and Ringo Starr. 'Cloud Nine' is George's first LP for five years.

The **Beastie Boys** plunder their well-worn back catalogue once more this week with the release of their 'She's Crafty/Girls' double A-side single. But do not fear, if you actually want to hear an extra song, the B-side of the 12 inch features 'Rock Hard'.

**Sham 69** continue their comeback with a rush released single this week. 'Ban The Gun' was written, as they say, in the wake of the Hungerford massacre and will cost £1 with profits going to AIDS research. Jimmy explained, "I felt that while we must learn vital lessons from the Hungerford tragedy, AIDS is a killer that can only be stopped by mass consciousness." Hmmm!

This week's cover stars, the **Housemartins**, release their second LP this week. 'The People Who Grinned Themselves To Death' features 12 new Housey anthems including 'Pirate Aggro', 'Bow Down', 'I Can't Put My Finger On It' and the track featured on the rm flexi 'We Are Not Going Back'.



**TOM ROBINSON** and his band celebrate their tenth anniversary this month when they release a live version of their chart debut '2-4-6-8 Motorway' on September 28. This version of the Seventies classic was recorded live at London's Lyceum theatre at the end of 1977. The band get back together for a special one-off date at London's 100 Club on September 24.

**CONTINUES ON PAGE 10**



# LEVEL 42 IT'S OVER (EXTENDED 12" REMIX)

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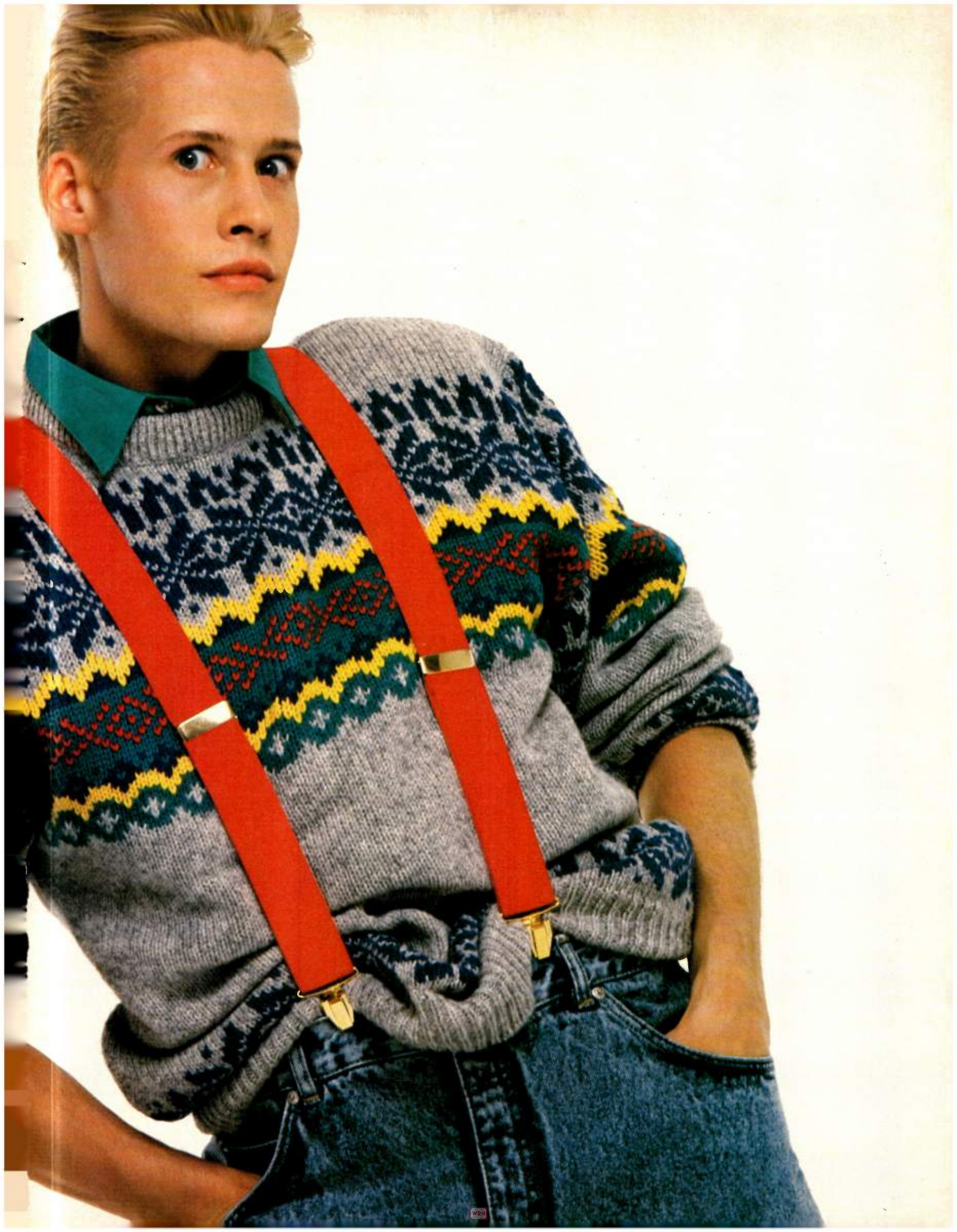
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*Shirt and jeans from a range.*











## FROM PAGE 6

**TOM PETTY** releases a single on September 28 to coincide with his UK dates accompanying Bob Dylan. The single is 'All Mixed Up', taken from Petty's latest LP 'Let Me Up, I've Had Enough'.

**The Jack Rubies**, a band to watch if ever there was one, release their single 'Lobster' on October 5. The band are supporting the Triffids on their UK tour.

**F.O.C** the band fronted by ex-Buzzcock Steve Diggle release a single, 'Should I Ever Go Deaf' on October 1. The band's LP, 'Northwest Skyline', will follow mid month, and there's a London gig at the Fulham Greyhound on September 24.

**Morrissey** confirmed this week that he will be pursuing a solo career following the permanent split of the Smiths. He will be recording under his own name and working with producer Stephen Street who will be playing bass and guitar on the new material. Morrissey has already booked studio time for October and these recordings will result in his first EMI release. He has also confirmed that he will not be appearing in 'Brookside'.

Hunky **Nick Kamen** pulls himself away from the mirror long enough to release a single this week. 'Come Softly To Me' has been recorded in the past by such luminaries as Frankie Vaughan and the Fleetwoods and is backed by 'Miss You'.

**The Bee Gees** return to the fold this week with the release of their 25th LP 'E.S.P.'. The LP includes their single 'You Win Again'.



What's "... short, compact and evokes passion"? The word 'Red' according to Richard Coles of the **Communards**, and that's the title the boys have chosen for their LP, released on October 5. The LP was produced by Stephen Hague (the man behind the Pet Shop Boys — if you'll pardon the expression) except for four tracks produced by the Communards themselves. 'If I Could Tell You', 'C Minor', 'For A Friend' and a cover version of 'Never Can Say Goodbye' are just some of the tracks included. A special limited edition of the current single 'Tomorrow' has just been released in red vinyl with photos and a copy of the band's logo included.



**The Shamen** release their single 'Christopher Mayhew Says' this week. Mr Mayhew apparently took part in a dramatic BBC documentary back in the Fifties, investigating the effects of LSD, and then went on to become a Labour minister before joining the Liberals. Wow!

Latest Creation hopefuls, **House Of Love**, release their single 'Real Animal' this week as a prelude to their support slot on the Felt tour. The single is released as a 12 inch only and is backed with 'Plastic' and 'Nothing To Me'.

**DAVID SYLVIAN** releases his single 'Let The Happiness In' on September 28. The single is taken from his forthcoming LP 'Secret Of The Beehive' and is described as 'a slow, uplifting ballad'. It's backed with 'Blue Of Noah' with the 12 inch including an extra track, 'Buoy' featuring Mick Karn.

**George Michael** will be releasing a follow-up to the romply controversial hit single 'I Want Your Sex' on October 12, entitled 'Faith'. More details to follow next week.

**Suzanne Vega** returns to these shores in November for the following dates. Newport Leisure Centre 5, Manchester Apollo 6, Edinburgh, Usher Hall 7.

**Amazulu** take a leaf out of Billy Idol's book when they too release a version of the classic 'Mony Mony' as a single on September 28.

## MARR TO JOIN PRETENDERS?

The shock horror rumour of the week is that the Smiths' ex-guitarist and songsmith Johnny Marr may be joining the Pretenders. A spokesperson for the Smiths could not confirm or deny this because Johnny Marr's management is now totally separate from the Rough Trade/Smiths set-up. However, it is well known that Johnny is a big fan of the Pretenders. Watch this space for further news.



TOURS PAGE 14

# THE

# \*

# WORD

# 4 • TRACKER

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## FEATURING MILLIE JACKSON

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## SOAPBOX

I hate Cuthberts!

Who?

Cuthberts!!!

Everybody has seen Cuthberts. Most people know a Cuthbert. Some of *rm's* readers may even be Cuthberts.

While everyone else has been busy labelling yuppies, grebos, goths and all the rest, Cuthberts have sneaked up on us.

Once upon a time these weedy little wimps hid in the crowd, trying to disguise themselves and look normal, but thanks to Morrissey, more and more are creeping out of their closets dressed in their Cuthbert Kits — National Service haircuts, long macs, stripey shirts and NHS spectacles (hearing aids are optional).

Every band seems to have one now. Some even have two. U2 for example recently doubled their Cuthbert quotient. The Proclaimers must be every mother's nightmare — identical twin Cuthberts.

Go to see any Cuthbert band in concert and count the clones. Or should that be clowns? No wonder the charts are in such a desperate state with so many angst ridden chart depressives releasing records. It's hardly surprising that people are being driven to the waiting arms of Sam Fox and Sinitta.

Elvis Cuthbert. Depeche Cuthbert. The Cuthbertards. Cactus World Cuthberts. The list is endless. Recent photos of Boy George show evidence of his conversion to Cuthbertism. As if the poor guy didn't have enough problems.

I reckon it's a government plot to keep young people apathetic and able to accept life in Thatcher's Britain.

Cuthberts are everywhere. Look in the personal ads of the music press and you'll find their secret messages:

"Lonely, depressed, vegie Smiths fan seeks similar.

Object — propagation"

Music should be fun. So let's all work together to banish Cuthberts and make the charts a Cuthbert free zone.

L Laing, Glasgow



These peculiar looking chaps are **Blue Mercedes** and they have a single out called 'I Want To Be Your Property' that's currently going down well in club land and looks set to do the same in the charts soon. Not a million miles away from the tried and tested ABC formula (I could have sworn it was Martin Fry singing on first hearing), vocalist David Titlow was once with Duck You Sucker, while the man behind the music, Duncan Millar, apparently played on every Respond record ever made. This will be a hit and Martin Fry will sue!



Those cuddly **Pearsons** return on September 28 with the release of their single 'Strong As Steel'. The song is taken from the group's LP 'Between The Lines' and is backed with 'The Man' which was written and produced by Delroy Pearson himself.



In the wake of Paul Simon's exploitative and sterile 'Graceland' LP, London Roots label Cooking Vinyl present us with a band most aptly named. **The Real Sounds Of Africa** are direct contemporaries of the Bhundu Boys, hailing from Harare in Zimbabwe, and have an LP out at the moment that more than earns them their title. 'Wende Zako' is a sizzling hotpot of Bhunduish mbira beats and Zairean soukous rhumbas laced with incomprehensible vocals, pokey brass and sweet ringing guitars. 'Tornados vs. Dynamos (3-3)' mirrors our own Adrian 'Tackhead' Sher-wood's attempts to hoist seminal soccer-mouth Brian Moore to dancefloor stardom with that sadly overlooked 45 'The Game'. This thrilling account of a recent Zimbabwean Cup Final takes up most of side two and has become a live set piece with the 12 strong band shunning their customary leopard skins and beads in favour of Football strip with boots and shin-pads! Crowd control is administered by a witch doctor who dances on his hands with his feet tied round his head! Phew. They were a massive success at Glastonbury earlier in the summer (playing to an audience of mud-crazed Gaye Bykers fans) and have just popped the WOMAD festival under their collective belts. They'll be on the circuit 'till the end of September so make sure you catch the REAL sounds of Africa.

## HUE AND CRY

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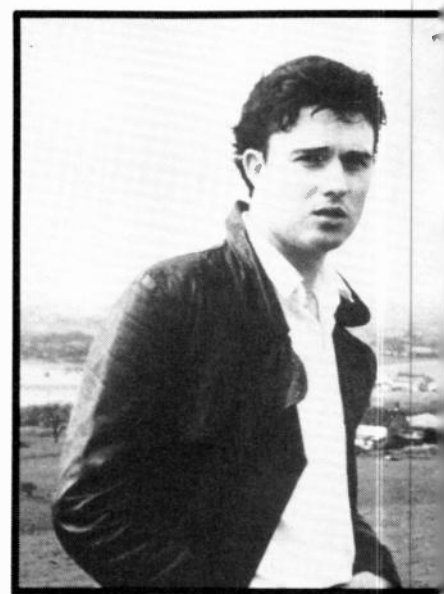


## TERENCE TRENT D'ARBY

releases his single 'Dance Little Sister' on September 28. The track is taken from his debut LP, and the self styled Prince of pop heads out for a major tour before Christmas. He plays Bournemouth International Centre December 3, London Brixton Academy 4 and 5, Edinburgh Playhouse 16, Newcastle City Hall 17, and Manchester Apollo 19. In addition, **rm** can exclusively reveal that Terence is currently planning a Christmas show in one of Britain's major prisons. No further details are currently available, but it's believed Mr D'Arby is keen to play behind bars to give the prisoners a special Christmas treat. Tickets for all dates are already on sale, priced £7.50 for Bournemouth and London and £7.50 and £6.50 elsewhere. A limited edition video will be in the shops on October 5 featuring 'Dance Little Sister (Parts 1 & 2)' and his version of 'Heartbreak Hotel'.



Hey, what do you do if your name is Paul, you're in a band and you've got a bass guitar like Mr McCartney's? Well, you write a song about it of course. Lorra, lorra, **LAUGH's** new single is, in fact, entitled 'Paul McCartney' — a stomping attack on the cheek, myth and legend of the man who in the Sixties declared that he was, of all things, a walrus. Such peculiarities didn't escape the attention of this particular Manchester combo, who not only sing a song named after said hero, but stick a fetching photo of him on the sleeve too. As for the record, well it's very funny...



## W o r k i n g w e e k



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S U R R E N D E R



Another thread in life's rich tapestry is the new EP from Manchester based the **Mock Turtles**.

A semi-psychedelic outfit with a penchant for Lewis Carroll and a nice line in geetar riffs their offering on Imaginary Records is entitled 'Pomona' and bears a photo of the original 'Alice'. God knows how a face like hers managed to inspire anything...

Masters of time and destiny, the **Mock Turtles** have gone beyond the looking glass. 'Mary's Garden' is the grower but 'The Waning Moon' contains the cliches. Full marks for melody and imagination.



## PETER TOSH,

who was shot dead at his Jamaican home recently, has his final LP 'No Nuclear War' released this week. The LP was recorded in Kingston Jamaica and features 10 Tosh compositions including 'Fight Apartheid', 'Vampire', 'In My Song' and 'Come Together' among others. Tosh's record company has cancelled its planned promotion of the record out of respect for the reggae superstar.

The legacy of nights spent living it up in Benidorm night-clubs is still with us, even as autumn prepares to arrive. Zooming straight into the charts at number 28 last week came House Master Boyz with their re-mixed version of the dance floor favourite, 'House Nation'. The original had been available in the UK on import only, but was snapped up and re-packaged by Magnetic Dance and has gone thundering into the fun 30 before they even had a chance to take any photos of the people involved. House Master Boyz are, in fact, two Englishmen and a Frenchman who moved to Windy City some time ago, secured a deal with a Chicago indie label and waited for their record to be picked up on as an import in UK clubland. This it duly did, but it wasn't until the dancing-round-the-handbag brigade picked up on it in the Spanish discos and the British deal was struck that its present success took off. Still, at least it's better than Spagna...



Definitely one to watch out for, 'The Word' EP is a taster for the album of the same name, a compilation of the latest hip hop, rap and scratch. The four-tracker shows off **Whodini** on 'Be Yourself', which features deep throat Millie Jackson in a dynamite impersonation of James Brown. **DJ Jazzy Jeff and Fresh Prince** come up with the high speed 'He's The DJ (I'm The Rapper)' while **Kool Moe Dee** does something highly unusual. Instead of the usual story of sexual prowess, he actually scolds a "dumb Dick" who's obsessed by skirts.

**INDEX** is compiled by **Andy Strickland** with contributions this week from Charlie Dick, Johnny Dee, Chris Twomey, John Slater, Malu Halasa and Eleanor Levy.

7" & 12" REMIX



P E G I  
*Blue*

TWO CAN PLAY  
AT THAT GAME



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## TOURS

### EXTRA RED

**Simply Red** have added two extra dates to their UK tour. These are London Brixton Academy on December 13, and Birmingham NEC December 15. London tickets are £8, and tickets for Birmingham are £8 and £7. Guitarist Sylvan Richardson has left the band.

● **WET WET WET** show they can cut it live when they head out for a short major tour with dates at Edinburgh Playhouse October 10, Manchester Apollo 12, Birmingham Hummingbird 13, London Hammersmith Odeon 15, Bristol Colston Hall 16, Portsmouth Guildhall 18, Nottingham Royal Concert Hall 19.

▼ **The Christians** have announced a tour to promote their 'When The Fingers Point' single which is released this week. See them at Coventry Polytechnic October 16, Leicester University 17, Norwich UEA 18, Leeds University 21, Newcastle Polytechnic 23, Glasgow Queen Mary Union 24, Edinburgh Queens Hall 25, Sheffield Octagon 27, Nottingham Rock City 28, Manchester International 29, Portsmouth Guildhall 31, Bristol Studio November 1, Cardiff University 2, Brighton Top Rank 4, London Town And Country Club 5, Liverpool Royal Court 7, Birmingham Hummingbird 8. The group's LP, 'The Christians', is out on October 12.



**Hue And Cry** step out for a spot of crooning with a major tour taking in Dublin Cathedral Club October 8, Sheffield Polytechnic 14, Leeds Polytechnic 15, Brighton Polytechnic 17, Cardiff University 19, London Astoria 20, Birmingham Hummingbird 21, Leicester Polytechnic 23, Newcastle Polytechnic 24, Manchester Salford University 25, Edinburgh Queens Hall 27, Dundee University 28, Aberdeen Ritzy 29, Glasgow Pavillion Theatre 31 and November 1.



■ **The mighty Trouble Funk** are back in the UK for three shows next month. They play Sheffield Octagon October 22, Manchester International 23, and London Brixton Academy 24. Tickets cost £5.50 for Sheffield, £5 for Manchester and £7 for London.



Old croaky — **Tom Waits** — returns to these shores in November as part of his European tour. You can see Tom and his band at Edinburgh Playhouse November 13, Dublin Olympia 15, 16, 17, London Hammersmith Odeon 19, 20, 21 and 22. Tickets for Edinburgh cost £8.50 and £7.50 and London tickets are £12.50 and £11.50. In Dublin you'll be paying between £10.50 and £14.50 (local currency of course).

**The Alarm** have announced a Welsh tour taking in some unusual venues. Catch them at Penynheol Leisure Centre Gorseinon November 16, Rhydyfan Leisure Centre, Merthyr Tydfil 17, Park Hall Ballroom, Wormlow Tump 19, Pavilion Pontrhydfendigaid 20, Leisure Centre, Colwyn Bay 21. Tickets are £5 in advance, £6 on the door.



## BRIDGE OVER TROUBLED WATER THE SESSION

THE  
HUNGERFORD TRAGEDY FUND


THE  
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featuring  
**SINITTA, LEE JOHN,  
CHRIS QUINTEN, KATE ROBBINS  
and MARTI WEBB**



7" HTF I





**THE  
PEOPLE  
WHO  
GRINNED  
THEM-  
SELVES  
TO DEATH**

# **THE HOUSEMARTINS**

**ON TOUR**

**September**

21 NEWCASTLE, CITY HALL · 23 LIVERPOOL, ROYAL COURT · 24 BIRMINGHAM, HUMMINGBIRD · 26 LONDON, BRIXTON ACADEMY · 27 CARDIFF, RITZY · 28 PORTSMOUTH, GUILD HALL · 30 NOTTINGHAM, ROYAL CENTRE

**October**

1 BRIDLINGTON, SPA · 3 DUBLIN, SFX · 4 DUBLIN, SFX · 5 BELFAST, ULSTER HALL

**AVAILABLE NOW ON ALBUM, CASSETTE & COMPACT DISC**



# SINGLES

## SHOWADDYWADDY 'Why' (Tiger Records)

**Bobby:** I think it would be much better live. I didn't think it was that much of a good record. I like things like Gene Vincent and Eddie Cochran, but I don't think they managed to capture the spirit of those records.  
**Robert:** I don't like it, it's not wild enough. It's a good song, but it's just too polished.

## GLENN AND CHRIS 'It's Goodbye' (Mute)

**B:** We took this one off halfway through because it was a terrible record. I think they should stick to playing football. I don't think these guys should make records. Let's put the free flexi on — it's probably better than the record! (Laughs all round as the flexi has Glenn and Chris



expostulating on how they're the first footballers to make a serious record.)

## LISA LISA AND CULT JAM 'Lost In Emotion' (CBS)

**B:** Well it's a really crap song and it's a crap record and it's a waste of vinyl. I don't know why they're releasing records. I think they should just die!  
**R:** He's said it all!

## NICK KAMEN 'Come Softly To Me' (WEA)

**B:** Aw God!  
**R:** I can't believe it!  
**B:** Nick Kamen — in one word — ridiculous!  
**R:** Shit.  
**B:** Unattractive. Unsexy...

## BILLY IDOL 'Mony Mony' (Chrysalis)

**R:** Well, I think it's a good song but he's not done it very well. But it's just good because it's Billy Idol.  
**B:** The sleeve's pretty shit. Anything by Billy Idol's fine by me.

## SISTERS OF MERCY 'This Corrosion' (Merciful Release)

**B:** I expected much more than this. I'd read that this record was a bit like the Stones' 'You Can't Always Get What You Want' and I thought it was going to be really good but it's not. I've never been a fan of the Sisters Of Mercy but I like Andrew Eldritch interviews, I think he says really good things. He's really entertaining. I expected much better.

## JOHNNY THUNDERS 'Que Sera Sera' (Jungle Records)

**B:** Is that Sal Mineo on the sleeve? Let's hear the B-side, maybe it's a rocker. I think Johnny's one of the ultimate guitar heroes but this isn't one of his hottest records. I think it suits him more when he's rocking out.  
**R:** It's a weird release.  
**B:** It'd be a sicko Christmas hit!  
**Andrew:** The B-side's much better. It's more rocking!

## ERASURE 'The Circus (Remix)' (Mute)

**R:** It's pretty tuneless. I wouldn't call it a song. I think Vince Clarke's really overrated as a songwriter. The only good one, I think, was the one with Feargal Sharkey... I thought that was

a pretty good song, but everything else is pretty bad.

## WESTWORLD 'Silvermac' (RCA)

**B:** Another rubbish song. The guitar is pretty good but it's pure Bo Diddley, though it's not as groovy and sexy as Bo Diddley.

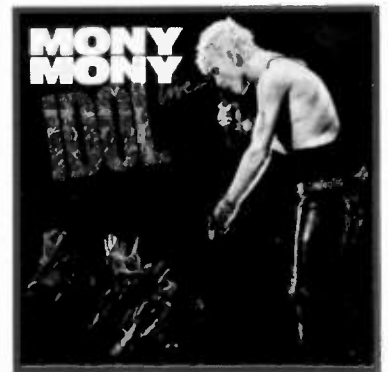
**R:** It's a good single for them.

**B:** The girl's got such a horrible voice and she's so ugly looking as well, the sort of worst aspects of Americana rolled into one. I hate her!

## LLOYD COLE AND THE COMMOTIONS 'My Bag' (Polydor)

**B:** More blandness. I thought 'Perfect Skin' was a good record, but other than that I think Lloyd Cole is really overrated. Some people compare him with Bob Dylan though I don't believe he'd have the audacity to compare himself with Dylan. Criticalwise it was a good record, 'cos I don't want to put down the group or anything.

**A:** It's just a boring record.



## the circus



## 7 inch remix & 4 track live 12 inch

over the forthcoming weeks erasure will be releasing two further 12 inches which make up a collection of 10 live tracks in total. with the third 12 inch there will be a special sleeve designed to contain all three records.

- 12 inch ① victim of love, if I could, the circus, spiralling - live
- 12 inch ② it doesn't have to be, who needs love (like that), gimme, gimme, gimme - live plus the circus bareback rider mix.
- 12 inch ③ sometimes, say what, oh I'm amour - live plus the circus gladiator mix.







**R:** Usual Lloyd Cole thing.  
**B:** I think this time they've tried to get a funkier feel to the record but it doesn't work, they're not a funky group.

**NEW MODEL ARMY 'White Coats' (EMI)**

**R:** I'm not going to say anything 'cos I don't like the look of that guy!  
**B:** Well the thing is, these guys are meant to be quite passive, but I just don't think it's a good record.

**THE O'JAYS 'Don't Take Your Love Away' (Philadelphia)**

**B:** They made some good records once upon a time.  
**R:** Who wrote it?  
**B:** Gamble/Huff/Gilbert. It sounds like something else doesn't it? What was it?  
**A:** Was it the Jacksons?  
**B:** 'Gonna Be Startin' Something'? It's not very good is it? Bit of a disappointment. They used to make good records but they don't anymore. Most of the records we've heard so far

havenae really been absolute crap, it's just I'm indifferent to them.  
**A:** They're real bland. Just bland.

**SHEENA EASTON 'Eternity' (EMI)**

**B:** Yeah! Let's see what Prince has been doing to her!  
**A:** This sounds like Sheena wrote, arranged and performed it herself.  
**B:** Prince wrote it.  
**R:** Nah, it wasnae brilliant!  
**B:** It was just crap. You can see why he gave it away. His mum wrote it or something like that.  
**R:** More blandness.

**WAS (NOT WAS) 'Walk The Dinosaur' (Fontana)**

**B:** I think it's the best record so far because it's got some vitality and the guy's got a really good voice. I love reading interviews with the Was brothers, they're really entertaining.  
**R:** It sounds like a lift from something.  
**B:** Och it doesn't matter, who cares?

**POP WILL EAT ITSELF 'Beaver Patrol' (Chapter 22)**

**B:** This is definitely the best yet. It's the best song. Single of the week!  
**Nancy Culp:** Didn't you say there was an interesting story attached to this?  
**B:** A year ago I gave Clint a tape of Sixties garage music and 'Beaver Patrol' was on it.

**LIVING IN A BOX 'So The Story Goes' (Chrysalis)**

**B:** They should be dead in a box! They should be dead and buried — appalling!

**PLEASURE HEADS 'Treasure EP' (Ediesta)**

**B:** That's OK I think. Quite good Iggy type vocals.  
**R:** It's quite noisy.  
**B:** Quite strangled.  
**R:** There's too many drums on it.  
**B:** The drummer's awful busy but that's quite a musicianly thing to say, but it doesn't matter, it's a good record.

**MARK STEWART AND THE MAFFIA 'This Is Stranger Than Love' (Mute)**

**R:** It's a good sleeve...  
**B:** Pointless retread of some old songs. I love the production though, because it's Adrian Sherwood.

**THE VASELINES 'Son Of A Gun EP' (53rd And 3rd)**

**B:** Well this and the Poppies are joint singles of the week.  
**NC:** Are you just saying that because you know them?  
**B:** No! No!  
**R:** Poppies should be single of the week!  
**A:** Poppies is the best record.  
**B:** They're just a couple of sleazy bastards! I know it doesn't sound like it on the records but they're pretty sleazy. Let's give the Vaselines a good review, I like it!  
**R:** No. No. The Poppies! You've got to be realistic!

massacred by primal scream



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 OCT. 1st BRIGHTON ZAP CLUB. 2nd TO BE CONFIRMED. 3rd RETFORD PORTERHOUSE.  
 4th STEVENAGE BOWER LYON HOUSE. 6th TELFORD BARONS. 7th LIVERPOOL STAIRWAY.  
 8th NEWCASTLE RIVERSIDE. 9th DUDLEY J.B.S.





## THE HOUSEMARTINS 'The People Who Grinned Themselves To Death' (Go! Discs AGOLP 9)

The proof is here: the Housemartins are not a nice group. Their second album confirms that behind the smokescreen of their fab four, football/fun loving, boys next door image, lurks the most critical and discontented group in the charts. These are the Hatemartins, the chart band that dares NOT to be cynical, and ends up looking like right-on prats to some people, and caring heroes to others.

On the sleeve, Norman/Quentin turns his back on the glam-glibness of the pop world. Like Paul Heaton, he will NOT yawn with the Pet Shop Boys. He will point his finger at how much CRAP there is around. He will not be one of the people who grinned themselves to death.

And so the catalogue of disgust begins with the title track, in racey Smiths style, which lashes out at the 'grin and bear it' attitude to social deprivation: "And even when their kids were starving/They all thought the Queen was charming". 'I Can't Put My finger On It' is a chirpy run

pop is one of the oddest things about late Eighties pop, and even if the Christian-socialist soft sell sticks in your throat, you have to respect their achievement. A worthy (in every sense of the word) successor to the first album. ■■■ 1/2

Roger Morton

## WET WET WET 'Popped In Souled Out' (Phonogram JWWL 1)

Two years ago I was one of the many journalists flocking to witness a bright, fresh young band from Clydebank called Wet Wet Wet. No fuss or frills, just a lot of enthusiasm and one hell of a voice. When their first single eventually appeared it was a promising taster from a band that, live, had managed to capture genuine soulfulness and combine it with a true pop style. Unfortunately, this is where the story becomes all too common and predictable. After two hits in the happy-go-lucky pop style of a young group enjoying themselves, comes a debut LP that confirms what you were beginning to fear. Behind the enthusiasm lurks not one song that could loosely be described as 'memorable'. To cover up this fact there's the requisite slick production, Spandau Ballet's one brass solo dragged out at regular intervals and Marti Pellow's free-form operatics that mainly serve to fill your mind with pictures of his grinning face. It follows you onto the tube, into the loo, into your dreams...

The two singles you'll already know and they're a fair indication of the rest of 'Popped In Souled Out'. There's the 'up' soul of 'East Of The River' or 'I Can Give You Everything' (the beginning of which sounds suspiciously like Madonna's 'Holiday'), or there's the 'down' soul of 'The Moment You Left Me' or the later parts of 'Temptation'. This carries the immortal line "sing along for the love of the children" which is the sort of thing only people who grew up listening to Marvin Gaye records could possibly think they could get away with.

Sad but true, the young pups are beginning to sound like old dogs already. ■■

Eleanor Levy

## FAT BOYS 'Crushin' (Polydor URBLP 3)

The third Fat Boys LP and the joke is wearing decidedly thin. While the likes of the Beasties and LL Cool J continue to squeeze humour and pertinent comment from this much abused genre, the Fat Boys occupy the comedy corner. If the Two Ronnies decided to do a spoof rap number on TV, it would undoubtedly come out not a million miles away from half the tracks on this LP.

In a feeble attempt to keep us listening, the songs are preceded by unintelligible studio out-takes which may have seemed funny during recording, but are decidedly yawnsville in retrospect. Only the almost tuneful 'Boys Will Be Boys' and 'Falling In Love' struggle above the ugly yelling, while the images conjured up on 'Protect Yourself', with the Fat Boys telling how they keep those visits to the clinic down to a minimum, are positively unsavoury.

With a bigger hit than any of their contemporaries have managed, the Fat Boys prove that the old adage still stands true. What smells — sells. This'll shift wheelbarrows full. ■■ 1/2

Andy Strickland

## RITCHIE VALENS 'Greatest Hits' (RCA PL 90058)

Los Lobos may have had the number one with 'La Bamba' but Ritchie Valens' original remains the superior version. Valens' career was soaring — he had two mega hits across the USA with 'Donna' and 'La Bamba' in 1959 — when, at the age of 17, he was tragically killed in a plane crash. In the wake of the 'La Bamba' film, this collection will advance Valens' celebrity. The best of the very few songs that he recorded have been included here, many of them rhymes or traditional pieces that he adapted to a rock and roll sound. He does good imitations of Bo Diddley and Little Richard, but is best on the fragile ballads 'Donna', 'Stay Beside Me', and 'We Belong Together'. ■■■

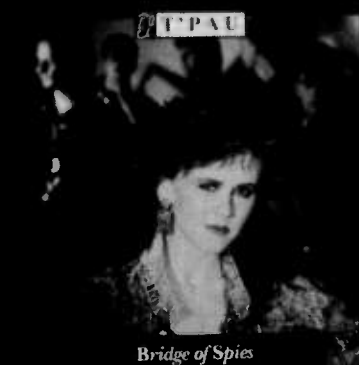
Leslie Goffe

## VAN MORRISON 'Poetic Champions Compose' (Mercury MERH 110)

Good old Van; after knocking out what seems like hundreds of albums in his splendid career, this unique Irishman still manages to pull off something special with each release. The themes and structures of his songs are by now pretty familiar, but you'll be hard pressed to find a more beautiful ballad around than 'Someone Like You'. And who else could get away with name-dropping folks like Plato and Socrates in a mere song?

His talent for broody instrumentals has come to the fore again, notably on the jazzy 'Allow Me', with its after hours horn playing and sleepy piano, while the man's voice is still capable of some marvellous flights, as demonstrated on 'Motherless Child'. Master craftsmen, you know, never go out of fashion. ■■■■

Stuart Bailie



## T'PAU 'Bridge Of Spies' (Siren SRN LP 8)

Hot on the heels of 'Heart And Soul', T'Pau unleash a collection comprising several thinly disguised reworkings of the same. In non-euphemistic speak, this means there's not another tune in sight with hit potential. It's all harmless enough, drifting in one ear and out the other faster than you can say 'heard it all before'. Carol Decker's raspy voice is the main (should that be only?) selling point although closet heavy metal fans may find one song here worth shaking those greasy locks to. Yes, just when you thought it was safe to dismiss this as sub-standard ballady hogwash, along comes the title track; rumbustious is the adjective called for. Peculiar, very peculiar. ■■ 1/2

Lesley O'Toole

■■■■■ ding dong!  
■■■■■ jack the biscuit  
■■■■■ ho hum  
■■■ a bit pony  
■ it's the pits, dick

## THE LEATHER NUN 'Steel Construction' (WIRE LP 005)

Whether the Leather Nun are retreating into pop-rock as a matter of subversion, or as a last ditch attempt to chart is debatable. Singer/writer Jonas is certainly up to something, even though most of the lyrics are complete doggerel and there's little, except the whizz of 'Summer's So Short' and the discofied brainlessness of 'Cool Shoes', to bear out the LP's subtitle: 'designed and produced to satisfy the most extreme demands'. It's a strange attempt to remake a silly sort of mid-period Lou Reed record. Personally, I think they should stick to demolishing Abba. ■■■■

Pete Paisley

## PUSSY GALORE 'Right Now' (33 PROD 19)

They may dress in the Velvet Underground's cast-offs and play standard-issue big semi-acoustics, but Creation clones they're not. Notching up nearly 10 songs each side, 'Pig Sweat' and 'Rope Legend' are swift Crampsy numbers performed in a mutant Buttholes style. 'Wretch' and 'Rancid' cast a few Fall memories as well as playing up the obscenity and drugs way more. New York seems to be one hell of a festering creative sore for boys like Pussy Galore, and this is one dirty, pulsating puke-puddle of an album. ■■■ 1/2

Pete Paisley



## KIM WILDE 'Another Step' (MCA KIML 1)

Something of a con, this, being merely last year's album repackaged and relaunched — or so the blurb reads. In essence, this deceptive claim means the inclusion of a 12 inch megamix of the mega-blonde's three recent singles, which is, essentially, a shoddy business and hardly an incentive to fork out hard-earned pennies. 'Another Step' will clearly aggrieve faithful Wilde fans greatly. On the album proper, Kim has her moments though the intermittent banality and perplexity of the lyrics tends to detract from the few high points. 'Brother' and 'Schoolgirl', particularly, would make a competent fourth form poetry class blush. ■■

Lesley O'Toole



through sexual stereotyping and class hatred, 'The Light Is Always Green (For Young Male Pop Star)' soft shoes its way through the hectic inanity of pop life, and 'The World's On Fire' and 'We Are Not Going Back' in turn take on the apathy of the Church and the idiocy of Hovis style working class nostalgia.

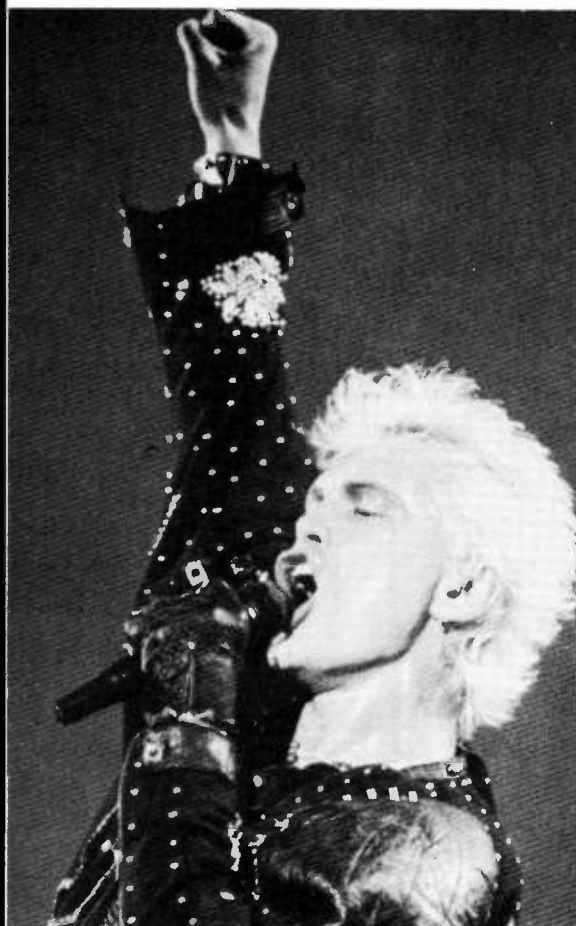
Side two keeps up the pressure with the last two singles, followed by the anti-racist acoustic ballad, 'Johannesburg'; a Northern soul tinged attack on the career moulding of children, 'Bow Down'; a breezy inspection of power and class in Britain, 'You Better Be Doubtful'; and a gentle lament for the destruction of home roots, 'Build'.

The fact that all this anger and dissent can and will ride into the charts on the back of the Housemartins' sometimes saintly, sometimes sickly guitar



# BILLY • MOLLY MOLLY

**L I V E**



**NEW LIVE 7" + 12"**  
**WITH PREVIOUSLY**  
**UNRELEASED 'B' SIDE**  
Chrysalis



# CABARET VOLTAIRE



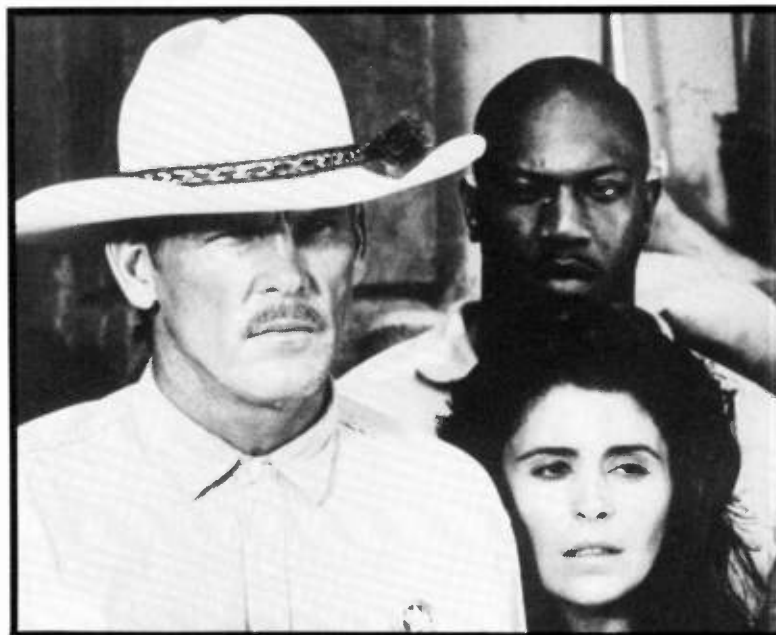
## HERE TO GO

NEW 7", 12", CD AND CASSETTE



Glenn and Chris kick off the new pop season this week with the release of 'It's Goodbye', the follow up to their top 20 hit 'Diamond Lights'. There's even a picture sleeve 12 inch version with a 'giant' autographed photo included displaying the lads' current craze for marbled denim — mmmm! There's another single to come before Christmas and then a Glenn and Chris LP due for release in the new year.

## FILMS IN BRIEF



● Nick Nolte and friends captured in the audience during Bernard Manning's act

**EXTREME PREJUDICE (18):** In which Nick Nolte becomes the thinking man's Rambo. Set in sweltering southern America, this rip-roaring (and overly expensive at \$28 million or so) yarn has six soldiers, officially dead, on a covert mission down Mexico way. Blood, guts and a distinct lack of tension, make this sub-Peckinpah adventure one to miss.

**THE SECRET POLICEMAN'S THIRD BALL (18):** Comedy and music live on film for Amnesty International, part three. Featuring the music of Jackson Browne, Kate Bush, Duran Duran, Peter Gabriel, Lou Reed and Joan Armatrading; the comedy of John Cleese, Robbie Coltrane, Ben Elton, Lenny Henry and 'Spitting Image'. Or should that be the other way round?

**THE UNTOUCHABLES (15):** So called, because this small group of Federal Agents were the only ones in Twenties Chicago not touched by gangster Al Capone's money. Brian de Palma dispenses with his Hitchcock mania and delivers a film to rival 'The Godfather'. Robert De Niro is chillingly menacing as Capone, Kevin Costner upright as Eliot Ness; Sean Connery's great, too, as Malone, the cop who teaches Ness the ropes. Go see.

**LA BAMBA (15):** Ritchie Valens died in the same plane crash as Buddy Holly, aged 17, with three hits to his name. Here, Hollywood tells the perfect tragedy, with fine performances from all involved, great music (from Los Lobos and others) and restrained, sympathetic direction; the result encourages a warm feeling in the gut. See next week's interview with director Luis Valdez for more.

Edwin J Bernard



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**P R E S S   F O R   A C T I O N**





# B P M

B E A T S P E R M I N U T E

BY JAMES HAMILTON



## RITZY ROADBLOCK!

It really was a 'Roadblock' when the Stock Aitken Waterman bus battled through London's Friday evening traffic, taking five hours to reach Nottingham for the first birthday party of the **Ritzy**. This is a Mecca disco, and in an earlier less lavishly decorated version it was one of the venues where, as he suddenly realised, Pete Waterman actually used to DJ! Now the music policy revolves very much around the PWL sound, so it made sense for the club to invite the sound's creators to join the celebration. Amongst those along for the ride, and seen here, were (top right) chart-topping bus conductor **RICK ASTLEY** ("Hold very tight please!"), (bottom right) ex-Toto Coelo and now SAW-

produced Body Band member **LACEY BOND** (emergency from the bus's smallest room), (top left) **PETE WATERMAN**, **MANDY SMITH**, **MATT AITKEN** and **SINITTA**, and (bottom left) **rm's** own **JAMES HAMILTON** with friends. Also making his presence felt was the Sunday Sport's tired and emotional cub reporter Damon Cheese-dip, while **rm's** well behaved Alan Jones let loose for an hour on the dancefloor. A hot time was had by all, and the crowd seemed to enjoy it too, even the Mayor and his Lady in their chains of office.



## ODDS 'N' BODS

**STOCK AITKEN WATERMAN** had, as we went to press last week, taken out an injunction to prevent sales of the **M|A|R|R|S** remix because of its scratched-in use of a tiny bit from 'Roadblock', but later withdrew this before going to court (at that stage the remix was only available commercially as the seven-inch, the 12-inch now being out too) — it could have become a test case about the use of samples and scratches filched from other people's records, so maybe it was dropped because it could also have become a case of the pot calling the kettle black?... **Pete Waterman** maintains that the use of 'Pump Up The Volume' in **Sybil's** Red Ink Mix is something that **M|A|R|R|S** should have out with her label, **Champion**, rather than getting back at him through 'Roadblock' (especially as his involvement with the Red Ink Mix was, he claims, minimal)... US pressings of **Michael Jackson's** 'Bad' 12-inch contain two extra versions, both merely edits, while his acappella mix synched over **M|A|R|R|S** apparently "runs and runs", sounding brilliant!



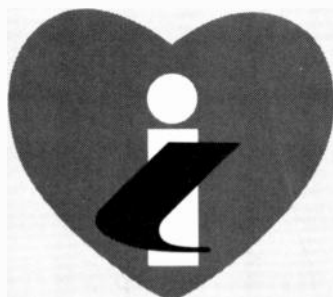
**PWL's** flirtation with **Chic** continues, **Pete Waterman** and **Pete Hammond's** rush-released Sheer Chic Mix of **ABC** 'The Night You Murdered Love' (Club/Neutron NTXR 112) trotting along at a totally revamped 112bpm tempo through brief samples from 'Le Freak', 'Good Times' and much more, without any of **Contessa Lady V's** rap now (and not a lot of **Martin Fry**)... **LaToya Jackson's** single produced by **Stock Aitken Waterman** will be 'Ain't Nobody Loves You' Like I Do', with a drum pattern similar to both 'Casanova' and 'Lean On Me' although based on **Princess** 'After The Love Has Gone' (Arresting Mix)... **Bananarama's** new **Stock Aitken Waterman**-

created cantering 119bpm **Mel & Kim-ish** 'Love In The First Degree' (Jailers Mix) (London NANX 14) is flipped by the jiggly 100bpm 'Mr Sleaze', a rare groove pastiche let down by lightweight vocals but featuring none other than **Fred Wesley** on sax, plus elements from 'Cross The Track' and 'Roadblock'... **Hindsight** 'Lowdown' is now also in a percussively altered smoothly pushing (0-)116bpm Uptown Remix plus a strong 116¼bpm Drumappella and rhythm-less Dream Mix (Circa Records YRTV 5), the flip's funky 'Everybody In The House' on this pressing being 108½bpm... **Luther Vandross's** reissued 'Stop To Love', a pleasant song but at a pop-orientated spiky fast

tempo, has been given a more spacious, percussive 143¼-0bpm remix on 10-inch (Epic LUTH QT2), flipped by his all-time classic 108½-110-109½bpm 'Never Too Much' — in his current video, he seems to be copying 'America's Top 10' presenter **Casey Casem's** gesticulating arm movements!... **Magnetic Dance** assembled three British guys to "be" the **House Master Boyz**, even making up a group history for them, which means we won't see the staff of Serious Records (who actually own the track here) pretending to be them on TV!... **Fatback's** 'I Found Lovin', before its renewed chart surge, had already sold over 120,000 copies here over the last three years, Rayners

Lane's **Record & Disco Centre** alone selling 500, for instance... **Erskine Thompson** and **Clare Shave** have combined to reactivate the **Hot Licks** club promotion service on 01-486 8794... **Swansea Sound** has finally started a soul show, hosted by **Kevin King** for just one hour on Sundays, 4-5pm... Philadelphia rapper **Shawnie G**

## I KNOW WHAT LOVE IS



AVAILABLE 28 SEPTEMBER



was stabbed to death on a train, evidently just for his leather-covered sunglasses, and left to be found three days later lying by the lines ... DJ **Coldcut** and **Matt Black** have created a total remix of **Eric B & Rakim's** 'Paid In Full', using an old stereo sampler LP's "this is a journey into sound" introduction and lots more **Double Dee & Steinski**-type bits all through it — could this lead to a DJ clash when Eric visits London for the **LL Cool J** gigs in five weeks' time? ... 'I Need Love' has a female answer version by young-sounding **Frosty**, 'I Need LLove Now' (US Tommy Boy), while **LL Cool J's** album track 'Go Cut Creator Go' remains much played rather noticeably in Liverpool ... **Cookie Crew** 'Females' has been delayed now until October 19, while they're fiddling with the sleeve ... Soho goes to Brighton for a jazzy weekend, with **Baz Fe Jazz** and **Russ Dewbury** plus the **Tommy Chase Quartet** live and the **IDJ** dancers at the **Royal Escape Club** this Friday and **Churchill Palace Hotel** Saturday (September 25/26). London-Brighton coach details on 0273-739309 ... Brighton's **Paul Clark** joins **Danny Smith** and **Bob Masters** at Great Yarmouth's **Scruples** for some serious soul this Saturday (26). Paul's Sundays at Hove's **Palmiera** with **Carl Cox** now starting earlier at 7.30pm ... Saturday (26) also sees another highly recommended **Doo At The Zoo** in London's Regents Park, with much the usual DJ crew, advance tickets only as usual on 01-439 2628 ... **Desa**, **Kenni James**, **James Klaas** and **Pete 'Seven Inch' Haigh** are funk-house-grooving **The Defhouse Six** on Monday (28)

at Birkenhead's **Atmosphere**... **Paul Morrissey** joins **Steve Aspey** for a jazzy night at Oxford's **Parkers** on Tuesday (29)... **James Lewis** has left Bridgend's **Astons**, being replaced on the Tuesday soul night for a four week trial by his very good friend **Jeff Thomas**... **John 'Nick' Osborne**, DJ and entertainment/promotions manager at Purley's **Cinderellas Rockerellas**, has started 50p drinks/50p admission on Wednesdays... **Radio London's** Soul Night Out returns in a new season next Thursday, October 1, for the first time at the **Astoria**, Charing Cross Road — until recently the venue for **Delirium** amongst other trendy one-nighters, this is also being taken over on Fridays by **Shake 'N' Fingerpop** featuring **Norman Jay** and on Saturdays by **Simon Goffe** for the presentation of live international dance music acts, starting next weekend (Oct 2/3) with **Gwen McCrae**, to be followed soon by **Chuck Brown**, **Slave**, and **Ronnie McNeir**... **Eon Irving** is back from a break in New York (where he saw the **Fat Boys'** film 'Disorderlies', like a hip version of the **Three Stooges** with lots of "fat" jokes), and has returned to London's **Munkberrys** in Swallow Street on Saturday nights... **Jon Wilde** has become resident mixing jock with **Peter Martine** at Nottingham's **The Club**, open Thurs/Fri/Sat for commercial disco with gay nights the second Monday of every month... I wonder whether the timing of the **Ritzzy's** star-studded first birthday party was influenced in any way by the opening that very same night in Nottingham of the brand new **New York, New York**!...

**Paul Reddington**, photographer for Nottingham's **The Recorder** and **Evening Post**, used to be a mobile DJ and avid **rm** reader... **Dave Lee** of **Rough Trade** reckons that **Ten City** 'Devotion' borrows the bass line from **Azymuth** 'Jazz Carnival', and **Epee MD** 'It's My Thing' from **Grandmaster Flash** 'Superappin'... **Grandmaster Flash** and the original **Furious Five** look like reuniting for an album on **Elektra**, incidentally... **Paul Simpson** is yet another New York producer/mixer planning to visit London soon... **L.A. Mix** leader **Les Adams** tracked down and is buying the car registration number **LAM IX**... **DON'T STOP (JAMMIN')**

## HOT VINYL

**MATT BLACK + THE COLDCUT CREW** **That Greedy Beat** (Ahead Of Our Time Records AHED 1202) Fast selling excellent chugging (0-)106-105½-105½-105½bpm scratch mix using James Brown and much more but based on the recently reviewed Dub Specialists' 'Greedy G' dub of 'Get On The Good Foot', coupled with (the numbering suggests it's side one) the equally good though jerkier JB-cutting 0-101½-101bpm 'The Music Maker'. Hit me!

**THE CHAMPS 'Tequila'** (Cooltempo COOLX 152) Preceding Ritchie Valens in 1958 as a Tex-Mex crossover smash, this still floor-packing sax rasped chinkily jumping 178-173½-176½-174-0bpm instrumental classic has been newly extended, and flipped by last year's hip hop rap adaptation of the tune (now tying in with the film 'Pee Wee's Big Adventure'), the 0-90½bpm **JOESKI LOVE 'Pee Wee's Dance'**.

**FREDDIE MCGREGOR 'That Girl (Groovy Situation)'** (Polydor POSPX 884) Superb supremely catchy and already smash-bound 0-89bpm reggae-soul melding of Young-Holt Unlimited's 'Soulful Strut' with Gene Chandler's 'Groovy Situation' and hints of other things of similar 1968-70 vintage, like the Friends Of Distinction's 'Grazing In The Grass'. Some of my favourite records!

**SHANICE WILSON 'Baby Tell Me Can You Dance' (Breakout USAT 616)** Not due fully until October 9, this Bryan Loren-produced very Janet Jackson-ish though quite mellow 111¼bpm purple funk groove is sung and spoken in "nasty girl" style by a mature sounding 14 year-old, not bad at all, with a typically teased more dubby Shep Pettibone-mixed flip plus the sweetly ticking 89bpm 'Summer Love'.

**BLAZE 'If You Should Need A Friend (Friendship Mix)' (Debut DEBTX 3032)** Very exciting expressively sung leaping here 119¾-0bpm bubbly house skipper with Sixties-ish organ enhancing its almost jazzy rhythm (in three mixes), warm on import already.

**THE EQUALS 'Funky Like A Train' (Club JABX 58)** Never a hit in 1976 but now revived around London as a rare groove, this repetitively chanted monotonous 104-103¾-103¾-103½bpm burbler has an afro-ish flavoured James Brown-type groove that should cross the track, in a new Jeffrey BB Young-extended version and its chuffa-chuffa introed shorter original LP version.

**RITUAL 'Sore Lip (Club Mix)' (Warrior Records WR12 001, via Pinnacle)** Very good purpose built brassily chugging (0-)105-105½-106-113-106½-107-112-107-107½-108-113-108½-0bpm "rare groove" instrumental, like a looser less blatant 'Roadblock' (dub/edit flip).

**RAY PARKER JR 'After Dark' LP (Geffen Records WX 122)**

With an expressive croak in his voice, the veteran Raydio man's confident return on a new label is aiming for crossover megabucks while retaining credibility, my longterm tip being the subtly surging happy 109½bpm title track, followed maybe with more immediacy by the jauntily chugging 112½bpm 'You Make My Nature Dance', breezily swinging 114½bpm 'I Love Your Daughter', romantically undulating 99½bpm 'Perfect Lovers', wriggly Marvin Gaye-ish 99½bpm 'Lovin' You', naggingly familiar tripping 81¼bpm 'You Shoulda Kept A Spare', jazzily guitaried (0-)76¾/38½-0bpm 'After Midnight', Natalie Cole-duetted slushy soul 18½-37bpm 'Over You', slushy pop 0-31½/63-0bpm 'The Past', hit-bound 111¼-0bpm 'I Don't Think That Man Should Sleep Alone'.

**MILES JAYE 'Miles' LP (US Island 90615-1)** Rumoured to be ex-Village People, the soulful baritone's standout track by far has proved to be this Roy Ayers-vibed tugging jiggly impassioned gruff 88½bpm jogger, full of tense jittery rhythm despite its ostensibly slow tempo, great stuff that eventually will be a remixed UK single.

**AUDREY WHEELER 'Irresistible' (US Capitol V-15333)** Lionel Job & Preston Glass-produced tapping 109bpm backbeat smacked soulfully weaving jogger with a beefy bassline and sinuously wailed vocal (inst/edit flip), an instant seller.

**ADVANCE 'Take It To The Top (PWL Remix)' (Champion CHAMP 12-45)** Originally big on Polydor import over four years ago but only released here in a remixed form about two years after that, this girls chanted simple chugger has been much tidied up in a brand new 111½bpm remix by Pete Hammond (dub flip).

CONTINUES OVER▶

THE FANTASTIC NEW SINGLE

NANA/NANX 14

BANANARAMA  
Love in the FIRST DEGREE

PRODUCED BY STOCK/AITKEN/WATERMAN ON 7" 12" 7" LIMITED EDITION MOBILE PACK





**THE EXTRA BEAT BOYS** are PWL Studios tape operators **Yoyo** (left) and **Jamie** — it was the latter who came up with the expression 'Showing Out' for Mel & Kim — making a name for themselves now as remixers following their debut on Déjà's 'Serious'. Although Pete Hammond is responsible for the more starkly rhythmic and less vocal 113bpm Escape From Newton Mix A-side of the remixed **RICK ASTLEY 'Never Gonna Give You Up'** (RCA PT1448R), it's the Extra Beat Boys' even more radically altered 113bpm Escape To New York Mix flip with new percussion and bass that's causing most excitement.

**GLEN GOLDSMITH 'I Won't Cry'** (RCA PT41494) Mark Jolley/Brian Harris/Anna Jolley-created soulfully agonised tumbling and pattering pent-up jittery 104bpm roller (dub/inst flip), good as it is like this but also due soon in a Rare Block Mix — guess what's inspired that!

**CAROLYN PORTER 'I Said It And I Meant It'** (US Atlantic 0-86686) Out a while, this Freddy Bastone-remixed lightly warbled and synth weazled infectious frisky 109½bpm tapping wriggler goes through some gimmicky edits as it builds a breezy groove that's better the longer it's on (dub/edit flip).

**DIANA BROWN & THE BROTHERS 'Yes It's You'** (Tuf Tuf T 12 001, via IDS) Lovers rock-accented sweetly loping old fashioned Willie Tee-flavoured 99½-100-102bpm remake of an apparently "rare groove"-revived Sweet Charles oldie, flipped by an endearingly amateurish though effective 108-105½-108-110½bpm treatment of James Brown's 'Hot Pants' (both in two versions).

**TRIO CONNECTION 'Astoria Is In The House'** (US Nu-Sounds

Records NS 1110) This jerkily episodic (0-)94¼-0bpm chant, chatter, rap 'n' scatch is not actually about the venue in London, although it might just as well be and will obviously get local play (especially as the Astoria is about to be busier, see Odds 'n' Bods). Also on the good value 12 inch are two versions of the 'I Need Love'-quoting 88½bpm 'Lover Girl', the quackingly scratched stupid 96bpm 'The Duck' and rumbling 96½bpm 'The Dope Beat'.

**EQ 'Let's Make A Move'** (US Atlantic 0-86658) Arif Mardin & Reggie Griffin-produced brightly jaunty driving purple-tinged (0-) 113bpm backbeat smacking funk jiggler by an exaggeratedly agonised bloke, sorta Michael meets Prince (dub flip), a grower.

**COOL C 'Juice Crew Dis'** (US Hilltop Hustlers Records HTH-001) Strange powerful juddery stark 96bpm monotonous jolter with a siren sound like Public Enemy interspersed by cut-up vocal noises and girls' giggles, interestingly instrumental on the Top-Side or rapped on the Hill-Side (which knocks several other rap acts, especially if they're not from Philadelphia!).

**BEASTIE BOYS 'She's Crafty'** (Def Jam BEAST T3) Catchily jiggling 97½-0bpm heavy metal rap based, I believe, on Led Zeppelin's guitar-chording 'The Ocean', coupled on single at last with the fabulous jauntily flying Coasters-ish chauvinist 139½bpm 'Girls' — the male 'Frankie', with similar pop potential? — plus on 12 inch the guitar yowled ponderous 92bpm 'Rock Hard'.

**MADAME X 'Just That Type Of Girl (Extended Remix)'** (US Atlantic 0-86654) Excitingly adventurous US hit, seductively whispered (about a spending spree in foreign parts!) before the tapping 0-111-0bpm wriggly strange sparse beat fills out, her type of girl definitely being nasty — in the Vanity 6 more than Janet Jackson style! The flip's 110½-0bpm Original Mix skips the tricky, though dynamite, start.

**GRAND POOBAH TONY D. & COOL GINO G. (PARTNERS IN RHYME) 'It's My Day'** (US Body Rock BR 0006) James Brown intros and is cut briefly into an otherwise wordy rap jitterer based on a familiar funky 88bpm beat (in three versions, plus two of the jolting 95bpm 'I'm Terrifyin'), good of their over-done type.

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Betson, Cambridge; O. D'Silva,  
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BIGGER

# FAT BOYS

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## TW LW

- 122<sup>1</sup>/<sub>2</sub>-122-122<sup>1</sup>/<sub>2</sub>)/**HEART'S DESIRE**(101<sup>1</sup>/<sub>2</sub>-100<sup>1</sup>/<sub>2</sub>)/**SINCE YOU BEEN AWAY SO LONG**  
(0-32/64-32<sup>1</sup>/<sub>2</sub>/65bom) Don Blackman A

- Compiled by James Hamilton/Alan Jones

## TW LW

- |    |    |   |                 |
|----|----|---|-----------------|
| 1  | 6  | I NEED LOVE L L Cool J  | Def Jam         |
| 2  | 4  | LOST IN EMOTION Lisa Lisa And Cult Jam                          | Columbia        |
| 3  | 7  | (YOU'RE PUTTIN') A RUSH ON ME Stephanie Mills                   | MCA             |
| 4  | 5  | DIDN'T WE ALMOST HAVE IT ALL Whitney Houston                    | Arista          |
| 5  | 6  | NO ONE IN THE WORLD Anita Baker                                 | Elektra         |
| 6  | 8  | HOW SOON WE FORGET Colonel Abrams                               | MCA             |
| 7  | 1  | I JUST CAN'T STOP LOVING YOU Michael Jackson And Siedah Garrett | Epic            |
| 8  | 3  | LOVE IS A HOUSE Force MD's                                      | Tommy Boy       |
| 9  | 12 | JUST THAT TYPE OF GIRL Madame X                                 | Atlantic        |
| 10 | 16 | WE'VE ONLY JUST BEGUN Glenn Jones                               | Jive            |
| 11 | 13 | U GOT THE LOOK Prince   | Paisley Park    |
| 12 | 9  | CASANOVA Levert   | Atlantic        |
| 13 | 15 | JUST CALL Sherrick  | Warner Brothers |
| 14 | 17 | LATELY Surface  | Columbia        |
| 15 | 10 | WIPEOUT the Fat Boys and the Beach Boys                         | Tin Pan Apple   |
| 16 | 19 | CINDERELLA DANA DANE Dana Dane                                  | Profile         |
| 17 | 22 | DON'T YOU WANT ME Jody Watley                                   | MCA             |
| 18 | 23 | COME OVER 4 By Four   | * Capitol       |
| 19 | 25 | LOVIN' YOU the O'Jays   | P.I.R.          |
| 20 | 26 | AIN'T NO NEED TO WORRY the Winans featuring Anita Baker         | QWest           |
| 21 | 11 | MAKING LOVE IN THE RAIN Herb Alpert                             | A&M             |
| 22 | 29 | I DON'T THINK THAT MAN SHOULD SLEEP ALONE Ray Parker Jr.        | * Geffen        |
| 23 | 14 | LOVE POWER Dionne Warwick                                       | Arista          |
| 24 | 31 | JUST GETS BETTER WITH TIME the Whispers                         | Solar           |
| 25 | 44 | BAD Michael Jackson   | * Epic          |
| 26 | 32 | DINNER WITH GERSHWIN Donna Summer                               | Geffen          |



● **BLACK DANCE**  
● **US BLACK SINGLES**  
● **POP DANCE**  
● **HI-NRG**

**N F A C T ● C H A R T S**

● **W/E SEPTEMBER 26, 1987**

27	27	(CAN'T) GET YOU OUT OF MY LIFE John White
28	36	I CONFESS Deniece Williams
29	21	TRAMP Salt-N-Pepa
30	35	THE MORE WE LOVE Starpoint
31	37	HEART OF GOLD Bert Robinson
32	18	ONE HEARTBEAT Smokey Robinson
33	20	HELPLESSLY IN LOVE New Edition
34	42	DOWNTOWN Lillo Thomas
35	50	ANGEL Angela Winbush
36	43	MY LOVE IS DEEP Lacey
37	46	YOU AND ME TONIGHT DeJa
38	24	GIVIN' YOU BACK THE LOVE Isley/Jasper/Isley
39	48	SLEEPING ALONE the Controller
40	30	I LOVE YOU BABE Babyface
41	—	DON'T GO Marlon Jackson
42	33	BULLSEYE Lakeside
43	—	CERTIFIED TRUE The Bar-Kays
44	47	YA COLD WANNA BE WITH ME UTFO
45	28	LAST TIME Theresa
46	—	DO YOU HAVE TO GO Garry Glenn
47	—	I WONDER WHO'S SHE SEEING The Temptations
48	—	STONE LOVE Steve Arrington
49	—	MY LOVE IS ON THE MONEY La La
50	—	(BABY TELL ME) CAN YOU DANCE Shanice Wilson

Compiled by Billboard

Geffen
Columbia
Next Plate
★ Elektra
Capitol
Motown
MCA
Capitol
Mercury
Wing
Virgin
CBS Associated
MCA
Solar
★ Capitol
Solar
★ Mercury
Select
RCA
★ Motown
★ Motown
★ EMI-Manhattan
★ Arista
★ A&M

29	31	MON AMOUR De Blanc	Diamond 12in
30	30	JODY (THE DANCE HALL VERSION) Total Contrast	London 12in
31	29	ELECTRICA SALSA (BABA BABA) Off	Sonet 12in
32	50	IT'S OVER Level 42	Polydor 12in
33	38	NEVER GONNA GIVE YOU UP (ESCAPE FROM NEWTONY)(ESCAPE TO NEW YORK)	RCA 12in
		Rick Astley	In-Disc 12in
34	42	PAPA CHICO Tony Esposito	Manhattan 12in
35	34	JUMP START (DANCE MIX) Natalie Cole	Neutron 12in
36	33	THE NIGHT YOU MURDERED LOVE (THE WHOLE STORY) ABC	Cooltempo 12in
37	48	THE REAL THING Jellybean featuring Steven Danté	Siren 12in
38	37	HEART AND SOUL T'Pau	Def Jam 12in
39	—	I NEED LOVE LL Cool J	Atlantic 12in
40	—	ONLY IN MY DREAMS Debbie Gibson	Arista 12in
41	36	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) Whitney Houston	Epic 12in
42	—	LET'S WORK Mick Jagger	Jive 12in
43	46	LIES Jonathan Butler	MCA 12in
44	40	HOW SOON WE FORGET Colonel Abrams	Warner Brothers 12in
45	35	ONE LOVER AT A TIME Atlantic Starr	

Compiled by Alan Jones/James Hamilton

★ Pop Dance, Black Dance and Hi-NRG charts should be sent to Alan Jones/James Hamilton, rm, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ

**H I — N R G**

**TW LW**

**P O P D A N C E**

**TW LW**

1	1	NEVER GONNA GIVE YOU UP Rick Astley	RCA 12in
2	7	PUMP UP THE VOLUME M/A/R/R/S	4AD 12in
3	24	CAUSING A COMMOTION Madonna	Sire 12in
4	2	WHAT HAVE I DONE TO DESERVE THIS Pet Shop Boys With Dusty Springfield/NEW LIFE	Parlophone 12in
		Pet Shop Boys	Magnetic Dance 12in
5	15	HOUSE NATION the House Master Boyz and the Rude Boy Of House	CBS 12in
6	4	CALL ME Spagna	Epic 12in
7	22	BAD Michael Jackson	Warner Bros 7in
8	3	JUST CALL Sherrick	A&M Breakout 12in
9	5	ROADBLOCK Stock Aitken Waterman	Atlantic 12in
10	16	JACK LE FREAK Chic	Atlantic 12in
11	6	CASANOVA Levert	Champion 12in
12	11	MY LOVE IS GUARANTEED Sybil	Fontana 12in
13	12	SPY (IN THE HOUSE OF LOVE) Was (Not Was)	Master Mix 12in
14	18	I FOUND LOVIN' Fatback Band	AI Records 12in
15	13	I FOUND LOVIN' Steve Walsh	London 12in
16	25	TOMORROW the Communards	Precious Organisation 12in
17	8	SWEET LITTLE MYSTERY Wet Wet Wet	Epic 12in
18	10	I REALLY DIDN'T MEAN IT (REMIX) Luther Vandross	Virgin 12in
19	27	I DON'T WANT TO BE A HERO Johnny Hates Jazz	Epic 12in
20	—	STOP TO LOVE Luther Vandross	Cooltempo 12in
21	14	JUST GIVE THE DJ A BREAK Dynamix II	Fanfare 12in
22	19	TOY BOY Sinitta	RCA 12in
23	23	BRIDGE TO YOUR HEART Wax	10 Records 12in
24	21	SERIOUS (EXTENDED VERSION) DeJa	Paisley Park 12in
25	17	U GOT THE LOOK Prince & Sheena Easton	Urban 12in
26	9	WIPEOUT the Fat Boys and the Beach Boys	Cooltempo 12in
27	28	PUT THE NEEDLE TO THE RECORD Criminal Element Orchestra	Factory 12in
28	26	TRUE FAITH New Order	

1	1	SAVIN' MYSELF Eria Fachin	Canadian Power 12in
2	3	QUESTIONS AND ANSWERS Celena Duncan	Nightmare 12in
3	4	NEEDLE IN A HAYSTACK the Velvelettes	Nightmare 12in
4	2	MIND OVER MATTER EG Daily	US A&M 12in
5	5	SHATTERED GLASS Laura Branigan	Atlantic 12in
6	12	BACKTRACK Shezwa Powell	Nightmare 12in
7	7	MON AMOUR DeBlanc	Diamond Records 12in
8	6	SATISFY MY DESIRE Havana	US Wow! Records 12in
9	24	NEVER GONNA GIVE YOU UP Rick Astley	RCA 12in
10	19	TOMORROW (EXTENDED VERSION) the Communards	London 12in
11	11	HARD HITTING LOVE Man Two Man	Nightmare 12in
12	9	A WINNER NEVER QUILTS Milton Brown	Nightmare 12in
13	29	I CAN'T HELP MYSELF (SUGAR PIE HONEY BUNCH) the Real Thing	Jive 12in
14	10	THESE BOOTS ARE MADE FOR WALKING (US MIX/MICROMIX) Jessica Williams meets Man Two Man	Diamond Records 12in
15	13	CALL ME Spagna	CBS 12in
16	18	TOY BOY (THE EXTENDED BICEP MIX) Sinitta	Fanfare 12in
17	—	TURNING BY BACK AND WALKING AWAY Carol Jiani	Nightmare 12in
18	14	WHAT HAVE I DONE TO DESERVE THIS? Pet Shop Boys With Dusty Springfield	Parlophone 12in
19	21	EVERY ONE'S A WINNER Monkey Business	Italian X-Energy 12in
20	8	GIMME SOME LOVING Fun Fun	Italian X-Energy 12in
21	30	TAKE MY BODY (AND I WILL TAKE YOUR LOVE) Tracy Ackerman	Passion 12in
22	re	IT SHOULD'A BEEN ME Fine Young Things	Electricity 12in
23	22	RECONCILIATE Cherry Lime	Canadian Power 12in
24	re	HALFWAY TO PARADISE Kelly Marie	Passion 12in
25	27	ONLY THE STRONG SURVIVE (EXTENDED VERSION) Precious Wilson	Jive 12in
26	23	DEEPERN' DEEPER Modern Rocketry	US Megatone 12in
27	—	OH YEAH (DANCE MIX) Yello	US Mercury 12in
28	28	LITTLE LIES Fleetwood Mac	Warner Bros 12in
29	16	HEARTBEAT (ONE, TWO, THREE) (REMIX) Vivien Vee	US TSR 12in
30	re	AMERICAN LOVE (REMIX) Rose Laurens	Italian Limited Edition 12in

Compiled by James Hamilton/Alan Jones

**SERIOUSLY REMIXED**

**FREDDIE  
McGREGOR**



POSPA 884



**THAT GIRL**  
(GROOVY SITUATION)  
**Groucho Mix**



# GALLUP



# CHARTS

TOP  
100

W/E  
SEPT 26  
1987

U K S I N G L E S

U K A L B U M S

TW LW W/C

1	1	8	NEVER GONNA GIVE YOU UP Rick Astley	○ RCA
2	2	4	PUMP UP THE VOLUME M A R R S	4AD
3	6	5	SOME PEOPLE Cliff Richard	EMI
4	7	2	CAUSING A COMMOTION Madonna	Sire
5	—	1	BAD Michael Jackson	CBS 6511557
6	4	8	HEART AND SOUL T'Pau	Siren
7	3	6	WIPEOUT the Fat Boys and the Beach Boys	Urban
8	12	3	HOUSE NATION House Master Boyz and the Rude Boy Of House	Magnetic Dance
9	20	4	HEY MATTHEW Karel Fialka	IRS
10	11	3	IT'S OVER Level 42	Polydor
11	15	5	I DON'T WANT TO BE A HERO Johnny Hates Jazz	Virgin
12	9	6	CASANOVA Levert	Atlantic
13	5	3	WHERE THE STREETS HAVE NO NAME U2	Island
14	10	10	TOY BOY Sinitta	Fanfare
15	8	6	WHAT HAVE I DONE TO DESERVE THIS Pet Shop Boys With Dusty Springfield	Parlophone
16	26	3	I NEED LOVE L L Cool J	Def Jam/CBS
17	13	6	WONDERFUL LIFE Black	A&M
18	18	8	LIES Jonathan Butler	Jive
19	36	2	CROCKETT'S THEME Jan Hammer	MCA
20	31	2	POUR SOME SUGAR ON ME Def Leppard	Mercury
21	14	10	SWEET LITTLE MYSTERY Wet Wet Wet	Precious Organisation
22	33	2	JACK LE FREAK Chic	Atlantic
23	25	3	TOMORROW the Communards	London
24	24	4	STOP TO LOVE Luther Vandross	Epic
25	35	2	CARS (E REG MODEL) ARE FRIENDS ELECTRIC? Gary Numan	Beggars Banquet
26	19	8	HOURLASS Squeeze	A&M
27	17	4	ME AND THE FARMER the Housemartins	Go! Discs
28	21	10	CALL ME Spagna	CBS
29	23	7	U GOT THE LOOK Prince And Sheena Easton	Paisley Park
30	39	4	THE NIGHT YOU MURDERED LOVE ABC	Neutron
31	22	10	THE MOTIVE (LIVING WITHOUT YOU) Then Jerico	London
32	—	1	FULL METAL JACKET (I WANNA BE YOUR DRILL SERGEANT) Abigail Mead/Nigel Goulding	Warner Brothers W8187
33	51	2	COME SEE ABOUT ME Shakin' Stevens	Epic
34	34	5	NEVER LET ME DOWN David Bowie	EMI America
35	28	6	DIDN'T WE ALMOST HAVE IT ALL Whitney Houston	Arista
36	30	8	I JUST CAN'T STOP LOVING YOU Michael Jackson And Siedah Garrett	Epic
37	27	11	FUNKY TOWN Pseudo Echo	RCA
38	55	2	WHO WILL YOU RUN TO Heart	Capitol
39	32	12	SOMEWHERE OUT THERE Linda Ronstadt And James Ingram	MCA
40	46	3	LET'S WORK Mick Jagger	CBS
41	58	2	VALERIE Steve Winwood	Island
42	43	3	SECRET AGENT MAN — JAMES BOND IS BACK Bruce Willis	Motown
43	44	3	BOHEMIAN RHAPSODY Bad News	EMI
44	49	5	I FOUND LOVIN' Steve Walsh	AI
45	50	4	I FOUND LOVIN' Fatback Band	Master Mix
46	64	2	THAT GIRL (GROOVY SITUATION) Freddie McGregor	Polydor
47	42	6	MARY'S PRAYER Danny Wilson	Virgin
48	52	2	STRENGTH TO STRENGTH Hue And Cry	Circa
49	38	9	TRUE FAITH New Order	Factory
50	—	1	THE REAL THING Jellybean featuring Steven Dante	Chrysalis CHS3167
51	48	3	THE OPERA HOUSE Jack E Makossa	Champion
52	87	1	YOU WIN AGAIN Bee Gees	Warner Brothers
53	40	9	ANIMAL Def Leppard	Bludgeon Riffola
54	29	4	NEVER LET ME DOWN AGAIN Depeche Mode	Mute
55	76	1	ONLY IN MY DREAMS Debbie Gibson	Atlantic
56	37	6	WHENEVER YOU'RE READY Five Star	Tent
57	53	5	THE LONER Gary Moore	10 Records

TW LW W/C

1	1	3	BAD Michael Jackson	Epic
2	—	1	DANCING WITH STRANGERS Chris Rea	□ Magnet MAG15071
3	—	1	WONDERFUL LIFE Black	A&M AMA5165
4	2	2	ACTUALLY Pet Shop Boys	☆ Parlophone
5	—	1	ALWAYS GUARANTEED Cliff Richard	EMI EMD1004
6	3	2	A MOMENTARY LAPSE OF REASON Pink Floyd	EMI
7	—	1	BETWEEN THE LINES Five Star	☆ Tent PL71505
8	4	5	CHANGING FACES — THE BEST OF 10CC AND GODLEY & CREME 10CC and Godley & Creme	ProTV
9	—	1	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	□ Polydor ECTV1
10	5	28	THE JOSHUA TREE U2	☆☆ Island
11	8	5	HYSTERIA Def Leppard	Bludgeon Riffola
12	6	10	HITS 6 Various	☆☆ CBS/WEA/BMG
13	7	16	WHITNEY Whitney Houston	☆☆ Arista
14	9	5	SUBSTANCE New Order	Factory
15	10	5	THE ALL TIME GREATEST HITS Elvis Presley	RCA
16	15	9	WHO'S THAT GIRL Original Soundtrack	□ Sire
17	12	3	JONATHAN BUTLER Jonathan Butler	Jive
18	16	35	GIVE ME THE REASON Luther Vandross	□ Epic
19	20	2	CREST OF A KNAVE Jethro Tull	Chrysalis
20	13	10	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY Terence Trent D'Arby	☆ CBS
21	—	1	BRIDGE OF SPIES T'Pau	Siren SRNLP8
22	14	2	BABYLON AND ON Squeeze	A&M
23	—	1	LIVE IN THE RAW WASP	Capitol EST2040
24	19	27	RUNNING IN THE FAMILY Level 42	☆ Polydor
25	17	17	ATLANTIC SOUL CLASSICS Various	□ Atlantic
26	—	1	PRIMITIVE COOL Mick Jagger	CBS 4601231
27	11	3	DARKLANDS the Jesus And Mary Chain	blanco y negro
28	—	1	DOCUMENT REM	IRS
29	25	17	BAD ANIMALS Heart	□ Capitol
30	27	23	TANGO IN THE NIGHT Fleetwood Mac	□ Warner Brothers
31	22	64	TRUE BLUE Madonna	☆☆☆☆ Sire
32	18	12	SIXTIES MIX Various	□ Stylus
33	23	24	RAINDANCING Alison Moyet	☆ CBS
34	21	67	INVISIBLE TOUCH Genesis	☆☆☆☆ Virgin
35	24	55	GRACELAND Paul Simon	☆☆☆☆ Warner Brothers
36	29	8	HEARSAY Alexander O'Neal	Tabu
37	28	24	THE RETURN OF BRUNO Bruce Willis	□ Motown
38	36	123	BROTHERS IN ARMS Dire Straits	☆☆☆☆☆☆ Vertigo
39	33	28	MEN AND WOMEN Simply Red	☆ Elektra
40	—	1	HAPPY? Public Image Limited	Virgin V2455
41	26	2	POETIC CHAMPIONS COMPOSE Van Morrison	Mercury
42	31	21	KEEP YOUR DISTANCE Curiosity Killed The Cat	☆ Mercury
43	30	3	BEST OF HOUSE VOL 2 Various	Serious
44	32	17	LIVE IN THE CITY OF LIGHT Simple Minds	☆ Virgin
45	41	11	LIKE A VIRGIN Madonna	☆☆ Sire
46	34	21	SOLITUDE STANDING Suzanne Vega	☆ A&M
47	43	35	LICENSED TO ILL Beastie Boys	□ Def Jam/CBS
48	39	23	FLM Mel & Kim	Supreme
49	35	13	FOREVER, FOR ALWAYS, FOR LOVE Luther Vandross	Epic
50	54	24	ELECTRIC the Cult	□ Beggars Banquet
51	52	30	U2 LIVE: UNDER A BLOOD RED SKY U2	☆☆ Island
52	62	94	WHITNEY HOUSTON Whitney Houston	☆☆ Arista
53	60	25	WHITESNAKE Whitesnake	EMI
54	42	54	SLIPPERY WHEN WET Bon Jovi	☆☆ Vertigo
55	49	3	THRILLER Michael Jackson	Epic
56	37	4	FRANKS WILD YEARS Tom Waits	Island
57	46	25	SIGN 'O' THE TIMES Prince	□ Paisley Park
58	51	32	THE PHANTOM OF THE OPERA Original Soundtrack	☆☆ Polydor



58	41	5	SCREAM UNTIL YOU LIKE IT WASP
59	56	2	FREE Curiosity Killed The Cat
60	82	1	LITTLE LIES Fleetwood Mac
61	45	11	LA BAMBA Los Lobos
62	—	1	CAN'T GIVE ME LOVE Pepsi & Shirlee
63	54	5	MY LOVE IS GUARANTEED Sybil
64	—	1	WHITE COATS (EP) New Model Army
65	16	9	BRIDGE TO YOUR HEART Wax
66	—	1	WHEN THE FINGER POINTS the Christians
67	57	3	ONE LOVER AT A TIME Atlantic Starr
68	—	1	OH OH, NO NO CASUAL SEX Carrie McDowell
69	—	1	COME ON LET'S GO Los Lobos
70	77	1	I'M IN IT FOR LOVE Donny Osmond
71	66	4	WATERFALL Wendy And Lisa
72	47	16	LABOUR OF LOVE Hue And Cry
73	60	8	JUMP START Natalie Cole
74	—	1	SO THE STORY GOES Living In A Box
75	68	16	ALONE Heart
76	—	—	NO MEMORY Scarlet Fantastic
77	79	—	REVOLUTION BABY Transvision Vamp
78	71	—	PUT THE NEEDLE TO THE RECORD Criminal Element Orchestra
79	—	—	SHE'S MINE Cameo
80	96	—	I OWE YOU NOTHING Bros
81	88	—	IT'S ALL IN THE GAME Carmel
82	—	—	WALK IN THE PARK (1987 PRODUCTION) Nick Straker
83	—	—	LOVE ON THE SIDE Broken English
84	—	—	DINNER WITH GERSHWIN Donna Summer
85	—	—	REAL COOL TIME the Ramones
86	92	—	IMPERIAL Primal Scream
87	74	—	THE KING IS DEAD Go West
88	91	—	GAVE IT ALL AWAY Boogie Box High
89	—	—	HERE TO GO Cabaret Voltaire
90	—	—	FLM Mel & Kim
91	—	—	DON'T LEAVE ME NOW Vow Wow
92	—	—	IT'S GOODBYE Glenn & Chris
93	89	—	DANCE TO THE MUSIC Sly And The Family Stone
94	86	—	PAPER IN FIRE John Cougar Mellencamp
95	78	—	PARADISE IS HERE Tina Turner
96	—	—	CAN'T YOU SEE ME Roy Ayers
97	—	—	ABSOLUTELY IMMUNE Act
98	100	—	IT'S NOT OVER ('TIL IT'S OVER) Starship
99	—	—	SUPERHEROES the Firm
100	—	—	ISLANDS Mike Oldfield & Bonnie Tyler

Capitol
Mercury
Warner Brothers
Slash/London
Polydor POSP885
Champion
EMI NMA6
RCA
Island IS335
Warner Brothers
Motown ZB41501
Slash/London LASH14
Virgin
Virgin
Circa
Manhattan
Chrysalis LIB3
Capitol
Arista RIS36
MCA
Cooltempo
Club JAB57
CBS
London
Sedition EDIT3333
EMI EM55
Warner Brothers UB237
Beggars Banquet BEG198
Elevation
Chrysalis
Hardback
Parlophone R6166
Supreme SUPE113
Arista RIS38
Record Shack KICK2
Portrait
RIVA
Capitol
Urban URB6
ZTT IMMI
RCA
Bark SUPER1
Virgin VS990

59	38	5	SHERRICK Sherrick
60	47	3	FORE Huey Lewis And The News
61	66	220	QUEEN GREATEST HITS Queen
62	45	15	NEVER TOO MUCH Luther Vandross
63	58	57	SILK AND STEEL Five Star
64	56	70	SO Peter Gabriel
65	65	82	PICTURE BOOK Simply Red
66	64	18	THE UNFORGETTABLE FIRE U2
67	59	3	AMERICAN ENGLISH Wax
68	53	11	IN CONCERT: LYON/HOUSTON Jean-Michel Jarre
69	50	10	THE FIRST ALBUM Madonna
70	48	3	JAZZ SINGER — ORIGINAL SOUNDTRACK Neil Diamond
71	92	2	BACK IN THE HIGH LIFE Steve Winwood
72	70	14	DISCO Pet Shop Boys
73	—	1	ANOTHER STEP Kim Wilde
74	74	5	SINGLES 455 AND UNDER Squeeze
75	63	3	STREETSONDS '87 VOL 2 Various
76	40	—	INFECTED the The
77	86	—	NO JACKET REQUIRED Phil Collins
78	69	—	STREET LIFE — 20 GREAT HITS Bryan Ferry/Roxy Music
79	97	—	LA BAMBA Original Soundtrack
80	85	—	BAD LL Cool J
81	—	—	REQUESTS Merle And Roy
82	73	—	PLEASE Pet Shop Boys
83	84	—	RUMOURS Fleetwood Mac
84	57	—	IN THE DARK the Grateful Dead
85	68	—	FAMOUS BLUE RAINCOAT Jennifer Warnes
86	44	—	IT'S BETTER TO TRAVEL Swing Out Sister
87	55	—	CONTROL Janet Jackson
88	67	—	COMING AROUND AGAIN Carly Simon
89	71	—	STRONG PERSUADER Robert Cray
90	—	—	HEART AND SOUL Edith Piaf
91	96	—	NOW THAT'S WHAT I CALL MUSIC 9 Various
92	90	—	CIRCUS Erasure
93	—	—	LIVE MAGIC Queen
94	98	—	HIS FINEST COLLECTION Roger Whittaker
95	79	—	EVERY BREATH YOU TAKE — THE SINGLES the Police
96	88	—	WAR U2
97	77	—	FACE VALUE Phil Collins
98	72	—	CLUTCHING AT STRAWS Marillion
99	89	—	ALL IN THE NAME OF LOVE Atlantic Starr
100	—	—	GREATEST HITS Odyssey

Warner Brothers
☆ ☆ ☆ Chrysalis
☆ ☆ ☆ ☆ ☆ EMI
□ Epic
☆ ☆ ☆ Tent
☆ ☆ ☆ Virgin
☆ ☆ Elektra
☆ ☆ Island
RCA
○ Polydor
☆ Sire
Capitol
Island
□ Parlophone
MCA KIMLI
☆ A&M
StreetSounds
Epic/Some Bizzare
☆ ☆ ☆ ☆ Virgin
EG
London
Def Jam/CBS
Mynnydd Mawr RMBR8713
☆ Parlophone
☆ ☆ ☆ ☆ ☆ Warner Brothers
Arista
RCA
□ Mercury
☆ A&M
Arista
○ Mercury
Stylus SMR736
☆ ☆ EMI/Virgin/PolyGram
□ Mute
☆ EMI EMC3519
□ Tembo
☆ ☆ A&M
☆ Island
Virgin
□ EMI
Warner Brothers
Stylus SMR735

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

◆ ◆ indicates a sales increase of over 50%  
◆ indicates a sales increase

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

## T W E L V E I N C H

### TW LW

1	1	PUMP UP THE VOLUME M A R R S	4AD
2	2	NEVER GONNA GIVE YOU UP Rick Astley	RCA
3	5	HOUSE NATION House Master Boyz And the Rude Boy Of House	Magnetic Dance
4	—	BAD Michael Jackson	CBS
5	6	CAUSING A COMMOTION Madonna	Sire
6	3	WIPEOUT the Fat Boys and the Beach Boys	Urban
7	7	HEART AND SOUL T'Pau	Siren
8	8	CASANOVA Levert	Atlantic
9	4	WHERE THE STREETS HAVE NO NAME U2	Island
10	11	I NEED LOVE LL Cool J	Def Jam/CBS
11	10	IT'S OVER Level 42	Polydor
12	12	JACK LE FREAK Chic	Atlantic
13	14	STOP TO LOVE Luther Vandross	Epic
14	—	CROCKETT'S THEME Jan Hammer	MCA
15	—	CARS (E REG MODEL) ARE FRIENDS ELECTRIC Gary Numan	Beggars Banquet
16	9	WHAT HAVE I DONE TO DESERVE THIS Pet Shop Boys With Dusty Springfield	Parlophone
17	—	IDON'T WANT TO BE A HERO Johnny Hates Jazz	Virgin
18	19	LIES Jonathan Butler	Jive
19	—	SOME PEOPLE Cliff Richard	EMI
20	—	IFOUND LOVIN' Steve Walsh	AI

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

### TW LW

1	—	DANCING WITH STRANGERS Chris Rea	Magnet
2	1	BAD Michael Jackson	Epic
3	—	WONDERFUL LIFE Black	A&M
4	2	ACTUALLY Pet Shop Boys	Parlophone
5	3	A MOMENTARY LAPSE OF REASON Pink Floyd	EMI
6	—	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	Polydor
7	4	CHANGING FACES — THE BEST OF 10CC AND GODLEY & CREME 10CC and Godley & Creme	ProTv
8	5	THE JOSHUA TREE U2	Island
9	—	BETWEEN THE LINES Five Star	Tent
10	7	WHITNEY Whitney Houston	Arista
11	10	HYSTERIA Def Leppard	Bludgeon Riffola
12	8	THE ALL TIME GREATEST HITS Elvis Presley	RCA
13	—	HEARSAY Alexander O'Neal	Tabu
14	9	SUBSTANCE New Order	Factory
15	6	CREST OF A KNAVE Jethro Tull	Chrysalis
16	16	BROTHERS IN ARMS Dire Straits	Vertigo/Phonogram
17	—	PRIMITIVE COOL Mick Jagger	CBS
18	17	RUNNING IN THE FAMILY Level 42	Polydor
19	15	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY Terence Trent D'Arby	CBS
20	11	HITS 6 Various	CBS/WEA/BMG L



## U S S I N G L E S

### TW LW

1	2	DIDN'T WE ALMOST HAVE IT ALL Whitney Houston
2	4	HERE I GO AGAIN Whitesnake
3	1	I JUST CAN'T STOP LOVING YOU Michael Jackson And Siedah Garrett
4	8	I HEARD A RUMOUR Bananarama
5	9	LOST IN EMOTION Lisa Lisa & Cult Jam Force
6	5	WHEN SMOKEY SINGS ABC
7	11	CARRIE Europe
8	3	LA BAMBA Los Lobos
9	10	TOUCH OF GREY the Grateful Dead
10	15	U GOT THE LOOK Prince
11	6	DOING IT ALL FOR MY BABY Huey Lewis And The News
12	12	WIPE OUT the Fat Boys and the Beach Boys
13	18	WHO WILL YOU RUN TO Heart
14	19	PAPER IN FIRE John Cougar Mellencamp
15	7	CAN'T WE TRY Dan Hill
16	17	ONE HEARTBEAT Smokey Robinson
17	22	CASANOVA Levert
18	14	I NEED LOVE LL Cool J
19	21	JUMP START Natalie Cole
20	16	WHO FOUND WHO Jellybean
21	13	ONLY IN MY DREAMS Debbie Gibson
22	25	LET ME BE THE ONE Exposé
23	33	CAUSING A COMMOTION Madonna
24	29	LITTLE LIES Fleetwood Mac
25	30	FAKE Alexander O'Neal
26	31	YOU ARE THE GIRL the Cars
27	28	NEVER LET ME DOWN David Bowie
28	41	I THINK WE'RE ALONE NOW Tiffany
29	40	BAD Michael Jackson
30	42	BREAKOUT Swing Out Sister
31	39	IN MY DREAMS REO Speedwagon
32	43	MONY MONY Billy Idol
33	35	VICTIM OF LOVE Bryan Adams
34	20	WHO'S THAT GIRL Madonna
35	23	DON'T MEAN NOTHING Richard Marx
36	37	SOMETHING REAL (INSIDE ME) Mr Mister
37	44	IT'S A SIN Pet Shop Boys
38	24	ROCK STEADY the Whispers
39	47	DON'T MAKE ME WAIT FOR LOVE Kenny G
40	45	DON'T LOOK DOWN — THE SEQUEL Go West
41	26	LOVE POWER Dionne Warwick And Jeffrey Osborne
42	46	MISFITS Curiosity Killed The Cat
43	56	WHERE THE STREETS HAVE NO NAME U2
44	27	MARY'S PRAYER Danny Wilson
45	54	I'VE BEEN IN LOVE BEFORE Cutting Crew
46	51	NOTORIOUS Loverboy
47	53	HOLIDAY the Other Ones
48	32	I WANT YOUR SEX George Michael
49	38	HEART AND SOUL T'Pau
50	55	DINNER WITH GERSHWIN Donna Summer
51	52	OH YEAH Yello
52	34	LUKA Suzanne Vega
53	66	I WON'T FORGET YOU Poison
54	63	BETCHA SAY THAT Gloria Estefan
55	60	SILENT MORNING Noel
56	67	LET'S WORK Mick Jagger
57	62	NO ONE IN THE WORLD Anita Baker
58	59	ONE LOVER AT A TIME Atlantic Starr
59	48	MAKING LOVE IN THE RAIN Herb Alpert
60	69	ROCK ME Great White

### BULLETS

62	74	COME ON, LET'S GO Los Lobos
64	—	SHOULD'VE KNOWN BETTER Richard Marx
65	71	LOVE IS CONTAGIOUS Taja Sevelle
66	81	HOURLASS Squeeze
67	72	SUGAR FREE Wa Wa Nee
68	73	THAT'S WHAT LOVE IS ALL ABOUT Michael Bolton
70	91	BOYS NIGHT OUT Timothy B Schmidt
72	—	HEAVEN IS A PLACE ON EARTH Belinda Carlisle
73	—	(I'VE HAD) THE TIME OF MY LIFE Bill Medley
74	84	THE ONE I LOVE REM
76	80	WATERFALL Wendy And Lisa
78	82	YOU WIN AGAIN Bee Gees
83	—	BEAT PATROL Starship
84	—	CATCH ME (I'M FALLING) Pretty Poison
85	—	DON'T LOSE ANY SLEEP John Waite
89	—	HEART AND SOUL The Monkees
91	—	FOLLOW YOU Glen Burtnick

Arista
Geffen
Epic
London
Columbia
Mercury
Epic
Slash
Arista
Paisley Park
Chrysalis
Tin Pan Apple
Capitol
Mercury
Columbia
Motown
Atlantic
Def Jam
Manhattan
Chrysalis
Atlantic
Arista
Sire
Warner Brothers
Tabu
Elektra
EMI-America
MCA
Epic
Mercury
Epic
Chrysalis
A&M
Sire
Manhattan
RCA
EMI-Manhattan
Solar
Arista
Chrysalis
Arista
Mercury
Island
Virgin
Virgin
Columbia
Virgin
Columbia
Virgin
4th & Broadway
Columbia
Elektra
WB
A&M
Capitol

## U S A L B U M S

### TW LW

1	—	BAD Michael Jackson
2	1	LA BAMBA Soundtrack
3	2	WHITNEY Whitney Houston
4	3	WHITESNAKE Whitesnake
5	4	HYSTERIA Def Leppard
6	5	BAD ANIMALS Heart
7	6	BIGGER AND DEFFER LL Cool J
8	21	THE LONESOME JUBILEE John Cougar Mellencamp
9	8	CRUSHIN' the Fat Boys
10	10	THE JOSHUA TREE U2
11	7	WHO'S THAT GIRL Soundtrack-Madonna
12	9	IN THE DARK the Grateful Dead
13	13	THE FINAL COUNTDOWN Europe
14	15	DUOTONES Kenny G
15	16	SPANISH FLY Lisa Lisa & Cult Jam
16	12	GIRLS, GIRLS, GIRLS Motley Crüe
17	20	LOST BOYS Soundtrack
18	14	SLIPPERY WHEN WET Bon Jovi
19	—	DIRTY DANCING Soundtrack
20	22	TANGO IN THE NIGHT Fleetwood Mac
21	17	SOLITUDE STANDING Suzanne Vega
22	11	BEVERLY HILLS COP II Various
23	19	LOOK WHAT THE CAT DRAGGED IN Poison
24	18	I NEVER SAID GOODBYE Sammy Hagar
25	25	COMING AROUND AGAIN Carly Simon
26	43	DOOR TO DOOR the Cars
27	24	LET IT LOOSE Gloria Estefan
28	29	RAPTURE Anita Baker
29	31	HEARSAY Alexander O'Neal
30	34	ONCE BITTEN Great White
31	23	NO PROTECTION Starship
32	—	THE 5.98 EP-GARAGE DAYS Metallica
33	35	RICHARD MARX Richard Marx
34	27	JUST GETS BETTER WITH TIME the Whispers
35	38	BEST OF 38 SPECIAL 38 Special
36	28	BORN TO BOOGIE Hank Williams
37	33	IF I WERE YOUR WOMAN Stephanie Mills
38	32	ONE HEARTBEAT Smokey Robinson
39	26	ALWAYS AND FOREVER Randy Travis
40	30	BANGIN' the Outfield
41	—	PERMANENT VACATION Aerosmith
42	36	ONE WAY HOME Hooters
43	—	A MOMENTARY LAPSE OF REASON Pink Floyd
44	40	EXPOSURE Exposé
45	45	SIGN 'O' THE TIMES Prince
46	—	DOCUMENT R.E.M.
47	49	THE BIG THROWDOWN Levert
48	48	ALPHABET CITY ABC
49	37	INTO THE FIRE Bryan Adams
50	—	WILDSIDE Loverboy

Compiled by Billboard

\* Bullets (awarded to those products demonstrating the greatest airplay and sales gain)

## N D I E S I N G L E S

### TW LW

1	1	PUMP UP THE VOLUME MARRIS	4AD
2	2	ME AND THE FARMER the Housemartins	Go! Discs
3	—	CARS ('E' REG MODEL) Gary Numan	Beggars Banquet
4	3	NEVER LET ME DOWN Depeche Mode	Mute
5	4	TRUE FAITH New Order	Factory
6	7	THE MOTION OF LOVE Gene Loves Jezebel	Beggars Banquet
7	6	GIRLFRIEND IN A COMA the Smiths	Rough Trade
8	5	WILD FLOWER the Cult	Beggars Banquet
9	8	SOFT AS YOUR FACE the Soup Dragons	Raw TV Products
10	9	THRU THE FLOWERS the Primitives	Lazy
11	10	BAREFOOTIN' Robert Parker	Charly
12	—	GET DOWN Derek B	Music Of Life
13	12	THESE BOOTS ARE MADE FOR WALKING Jessica Williams And Man 2 Man	Diamond
14	13	TV MAN Bolshoi	Beggars Banquet
15	11	BABY TURPENTINE Crazyhead	Food
16	—	JACKO TC Curtis & T-JAM	Hot Melt
17	16	A WORD TO THE WISE (EP) Ghost Dance	Karbon
18	—	BIG ROCK CANDY MOUNTAIN the Motorcycle Boy	Rough Trade
19	17	LI'L DEVIL the Cult	Beggars Banquet
20	23	THE TABLES ARE TURNING C J Mackintosh	Music Of Life
21	15	FLOWERS IN OUR HAIR All About Eve	Eden



● **US SINGLES**  
● **US ALBUMS**  
● **INDIE SINGLES**  
● **INDIE ALBUMS**  
● **REGGAE**  
● **MUSIC VIDEO**

**INFACT ● CHARTS**

● **W/E SEPTEMBER 26, 1987**

22	14	CRY TOUGH	Poison
23	34	WHITNEY JOINS THE JAMS	Justified Ancients of Mu Mu
24	31	NEVER AND ALWAYS	Three Johns
25	45	THE BIRTHDAY	Sugar Cubes
26	21	STEP BY STEP	Taffy
27	22	FIVE GET OVER EXCITED	the Housemartins
28	20	LONDON POSSE	London Posse featuring Siphon
29	19	THE PEEL SESSION	Tubeway Army
30	29	VICTIM OF LOVE	Erasure
31	28	I NEED A MAN/ENERGY IS EUROBEAT	Man 2 Man
32	43	TEMPLE OF LOVE	Sisters Of Mercy
33	40	OUR SUMMER	All About Eve
34	33	COOKYPUSS (EP)	Beastie Boys
35	35	HAVEN'T STOPPED DANCING YET	Gonzalez
36	24	THE MODEL	Big Black
37	27	STRANGELOVE	Depeche Mode
38	46	THE PEEL SESSION	T Rex
39	32	FOREVER	Into A Circle
40	26	BLUE MONDAY	New Order
41	25	CAN'T TAKE NO MORE	the Soup Dragons
42	44	LOVE WILL TEAR US APART	Joy Division
43	18	GIRL TO THE POWER OF 6	Mint Juleps
44	37	UNBEARABLE	Wonderstuff
45	30	ROK DA HOUSE (REMIX)	the Beatmasters featuring the Cookie Crew
46	39	ONE SUMMER	Moss Poles
47	50	LOCKED OUT OF THE LOVE IN	1000 Violins
48	41	SOMETIMES	Erasure
49	42	BIG HOLLOW MAN	Danielle Dax
50	36	STOP KILLING ME	the Primitives

Music For Nations
KLF Communications
Abstract
One Little Indian
Transglobal/Rhythm King/Mute
Go! Discs
Biglife
Strange Fruit
Mute
Bolts
Merciful Release
Eden
Rat Cage
Dance On Wax
Blast First/Mute
Mute
Strange Fruit
Abstract
Factory
Raw TV Products
Factory
Stiff
Far Out
Rhythm King/Mute
Idea
Dreamworld
Mute
Awesome
Lazy

25	13	JACKBEAT 2	Various
26	24	LONELY IS AN EYESORE	Various
27	22	TSVIMBO-DZE-MOTO	the Bhundu Boys
28	19	THE TEXAS CAMPFIRE TAPES	Michelle-Shocked
29	28	LOW-LIFE	New Order
30	—	MEAT IS MURDER	the Smiths

Rhythm King/Mute
4AD
Discafrigue
Cooking Vinyl
Factory
Rough Trade

**R E G G A E**

**TW LW**

1	—	THAT GIRL (GROOVY SITUATION)	Freddie McGregor
2	1	JUST DON'T WANT TO BE LONELY	Freddie McGregor
3	3	SARA	Frankie Paul
4	2	YOU CAUGHT MY EYE	Judy Boucher
5	4	HIP HOP REGGAE	Longsy D/Cut Master MC
6	5	CAN'T BE WITH YOU TONIGHT	Judy Boucher
7	6	HALF SLIM	Joseph Cotton
8	—	LOVING THAT YOU WANT	Pinchers
9	—	THINK ME DID DONE	Admiral Bailey
10	10	WOMAN IN YOU/PROBLEMS	Maxi Priest
11	14	TEARS FROM MY EYES	Joyce Bond
12	8	HOL A FRESH	Red Dragon
13	—	HILL AND GULLY	Johnny Osbourne
14	7	CAN WE MAKE LOVE TONIGHT	Pat Kelly
15	12	DON'T STOP	Sonie
16	13	HARD UP BACHELOR	Sandra Cross
17	15	BABY I'VE BEEN MISSING YOU	Trevor Walters
18	—	ROCK THEM ONE BY ONE	Eccleston Jarrett
19	16	NEW YORK LIFE	Tonto Irie
20	18	MOVE ON	Nerious Joseph

Polydor
German
Live And Love
Orbitone
Big One
Orbitone
Fashion
Live And Love
Super Power
10 Records/Virgin
Orbitone
Techniques
Moodies
Body Music
Chartbound
Ariwa
Star Light
Unity
Mango
Fine Style

**I N D I E A L B U M S**

**TW LW**

1	1	SUBSTANCE	New Order
2	2	ELECTRIC	the Cult
3	4	CIRCUS	Erasure
4	7	LOVE	the Cult
5	5	LONDON 0 HULL 4	the Housemartins
6	6	THE WORLD WON'T LISTEN	the Smiths
7	—	DON'T TOUCH THE BANG BANG FRUIT	the Meteors
8	8	DEFENDER	Rory Gallagher
9	3	ROCK 'N' ROLL	Motorhead
10	16	HATFUL OF HOLLOW	the Smiths
11	17	BACK TO BASICS	Billy Bragg
12	9	THE FAT SKIER	Throwing Muses
13	15	DAWNRAZOR	Fields Of The Nephilim
14	11	PLAYED	the Bodines
15	10	LOUDER THAN BOMBS	the Smiths
16	21	THE QUEEN IS DEAD	the Smiths
17	27	THE MAN — BEST OF ELVIS COSTELLO	Elvis Costello
18	12	THE SINGLES 81-85	Depeche Mode
19	14	WONDERLAND	Erasure
20	20	SPEED KILLS VOLUME 3	Various Artists
21	—	THE SMITHS	the Smiths
22	18	GIVE ME CONVENIENCE OR GIVE ME DEATH	Dead Kennedys
23	23	WIDE BLUE YONDER	the Oyster Band
24	25	FALSE ACCUSATIONS	Robert Cray Band

Factory
Beggars Banquet
Mute
Beggars Banquet
Go! Discs
Rough Trade
Anagram
Demon
GWR
Rough Trade
Go! Discs
4AD
Situation Two
Pop
Rough Trade
Rough Trade
Demon
Mute
Mute
Under One Flag
Rough Trade
Alternative Tentacles
Cooking Vinyl
Demon

**M U S I C V I D E O**

**TW LW**

1	1	UNDER A BLOOD RED SKY	U2
2	2	PRINCE AND THE REVOLUTION	Prince
3	13	F L M	Mel & Kim
4	—	LIVE AT WEMBLEY	Level 42
5	14	ALCHEMY LIVE	Dire Straits
6	9	I WANT YOUR SEX	George Michael
7	10	HITS 6	Various
8	6	'56 — IN THE BEGINNING	Elvis Presley
9	5	VISIBLE TOUCH	Genesis
10	—	ANOTHER STEP	Kim Wilde
11	8	VIDEO SINGLE	Marillion
12	4	SILK AND STEEL	Five Star
13	—	ALOHA IN HAWAII	Elvis Presley
14	19	THE VIRGIN TOUR	Madonna
15	—	'68 COMEBACK	Elvis Presley
16	—	YOU AIN'T . . .	Shirley Bassey
17	—	BEST OF TOM JONES	Tom Jones
18	—	THAT'S THE WAY	Elvis Presley
19	7	MAKING THRILLER	Michael Jackson
20	—	LOVE AT THE GREEK	Neil Diamond

Virgin
Channel 5
Virgin Collection
Channel 5
Channel 5
CBS/Fox
CBS/Fox
Virgin
Virgin
CIC
PMI
RCA/Columbia
Virgin
Warner Home Video
Virgin
Video Gems
Video Collection
MGM/UA
Vestron
Vestron

Indie Singles, Albums, Reggae and Music Video charts compiled by Spotlight Research



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# CHART FILE

B Y A L A N J O N E S

● **Madonna, Whitney Houston, U2, Eurythmics and Bruce Springsteen** are amongst 15 artists to contribute towards a new A&M compilation entitled 'Special Olympics', with all profits going towards an Olympic tournament for the mentally retarded.

The over upfront Chartfile can now reveal that Madonna tackles 'Santa Baby', an early Fifties hit for **Eartha Kitt** in breathy little girl style; Whitney Houston breathes new life into 'Do You Hear What I Hear', a song most commonly associated with **Bing Crosby**; the Eurythmics camp it up with 'Winter Wonderland' and **U2** bravely opt for 'Christmas (Baby Please Come Home)', a song which has been oft revived but never improved on since **Darlene Love** gave the definitive rendition on 'Phil Spector's Christmas Album' in 1963.

'Special Olympics' also includes some brand new compositions, amongst them 'Christmas In Hollis', performed by **Run-DMC**, and 'Back Door Santa' by **Bon Jovi**.

The full track listing is as follows: SIDE ONE: 'Santa Claus Is Coming To Town' — **Pointer Sisters**, 'Winter Wonderland' — Eurythmics, 'Do You Hear What I Hear' — Whitney Houston, 'Merry Christmas Baby' — Bruce Springsteen, 'Have Yourself A Merry Little Christmas' — **the Pretenders**, 'I Saw Mommy Kissing Santa Claus' — **John Cougar Mellencamp**, 'Gabriel's Message' — **Sting**. SIDE TWO: 'Christmas In Hollis' — Run-DMC, 'Christmas (Baby Please Come Home)' — U2, 'Santa Baby' — Madonna, 'The Little Drummer Boy' — **Bob Seger**, 'Run Run Rudolph (Run Rudolph Run)' — **Bryan Adams**, 'Back Door Santa' — Bon Jovi, 'Coventry Carol' — **Alison Moyet** and 'Silent Night' — **Stevie Nicks**.

The album is due to be released in America on October 13, and in Britain on November 6. It is unlikely that any track will be released as a single.

● 'Bad' remains Britain's number one album by a large margin this week, and has now sold upwards of 700,000 copies in just three weeks. U2's 'Joshua Tree' remains the best selling album of 1987, with upwards of 1,250,000 copies sold.

● 'Some People' moves up smartly this week, to give **Cliff Richard** his 29th top five hit as a solo artist; five less than **Elvis Presley's** record haul of 34.

Moving into third place behind Cliff is Madonna, for whom 'Causing A Commotion' is top five entry number 16.

● The latest issue of Chartwatch, the chart magazine, has just been published. As usual this constantly entertaining magazine contains 32 pages jam-packed with chart analysis and opinions. It has a distinctly international flavour this time out, with a listing of French number ones from 1984 to June of this year, analyses of the German, South African and Zimbabwean charts for the first half of 1987, a vote by vote analysis of Eurovision 1987, and numerous other fascinating features, amongst them a **Police** cartography, and an in-depth look at 1980, when the **Police** were the year's top act, closely followed by **Blondie**, **Madness**, **Abba** and the **Jam**.

Chartwatch is available for £1 including postage and packing from 17 Springfield, Ilminster, Somerset TA19 0ET.

## CHARTFILE USA

● **Michael Jackson's** 'Bad' album finally debuts, as we all knew it would, at number one in the US this week, having already sold upwards of three million copies Stateside.

The Jackson album is only the sixth to enter the Billboard listings at number one in the 42 year history of the chart — but the third inside a year, following **Bruce Springsteen** and **The E Street Band's** 'Live 1975-1985' (29 November 1986) and



● **WHITNEY HOUSTON:** five consecutive number ones in America — the best run since the **Bee Gees**

Whitney Houston's 'Whitney' (27 June 1987). The feat was previously performed by **Elton John** in 1975 with both 'Captain Fantastic And The Brown Dirt Cowboy' and 'Rock Of The Westies' and by **Stevie Wonder** the following year with 'Songs In The Key Of Life'. Whitney and Michael are the only artists to debut at number one in Britain AND America, and in both cases their US debut followed a fortnight after their British debut.

Whitney also managed to top the US singles and albums charts simultaneously (with 'Whitney' and 'I Wanna Dance With Somebody (Who Loves Me)'). Michael fails to turn the trick this week, as 'I Just Can't Stop Loving You',

his duet with **Siedah Garrett**, is prised from its position at the top of the singles chart by none other than Whitney Houston and her latest smash 'Didn't We Almost Have It All'.

It's Whitney's fifth consecutive number one hit in America, a sequence unparalleled since 1978-79, when the **Bee Gees** tripped to the summit with six consecutive singles. No other woman can match Whitney's hot streak, and only one has had more solo chart toppers in total. Inevitably, that woman is Madonna, currently shooting for her seventh number one with 'Causing A Commotion'.

Houston's latest number one was written by **Michael Masser** (music) and **Will Jennings**

(words). Masser wrote the tunes for two earlier Houston number ones, each with a different partner.

He penned 'Saving All My Love For You' with **Gerry Goffin**, and 'Greatest Love Of All' with **Linda Creed**. He also wrote two number one hits for **Diana Ross**, with Goffin he penned the 1976 winner 'Do You Know Where You're Going To (Theme From Mahogany)' and with **Ron Miller** he created the 1973 number one 'Touch Me In The Morning'.

Will Jennings previously provided lyrics for two number ones — 'Up Where We Belong' (**Joe Cocker** and **Jennifer Warnes**, 1982) and 'Higher Love' (**Steve Winwood**, 1986).



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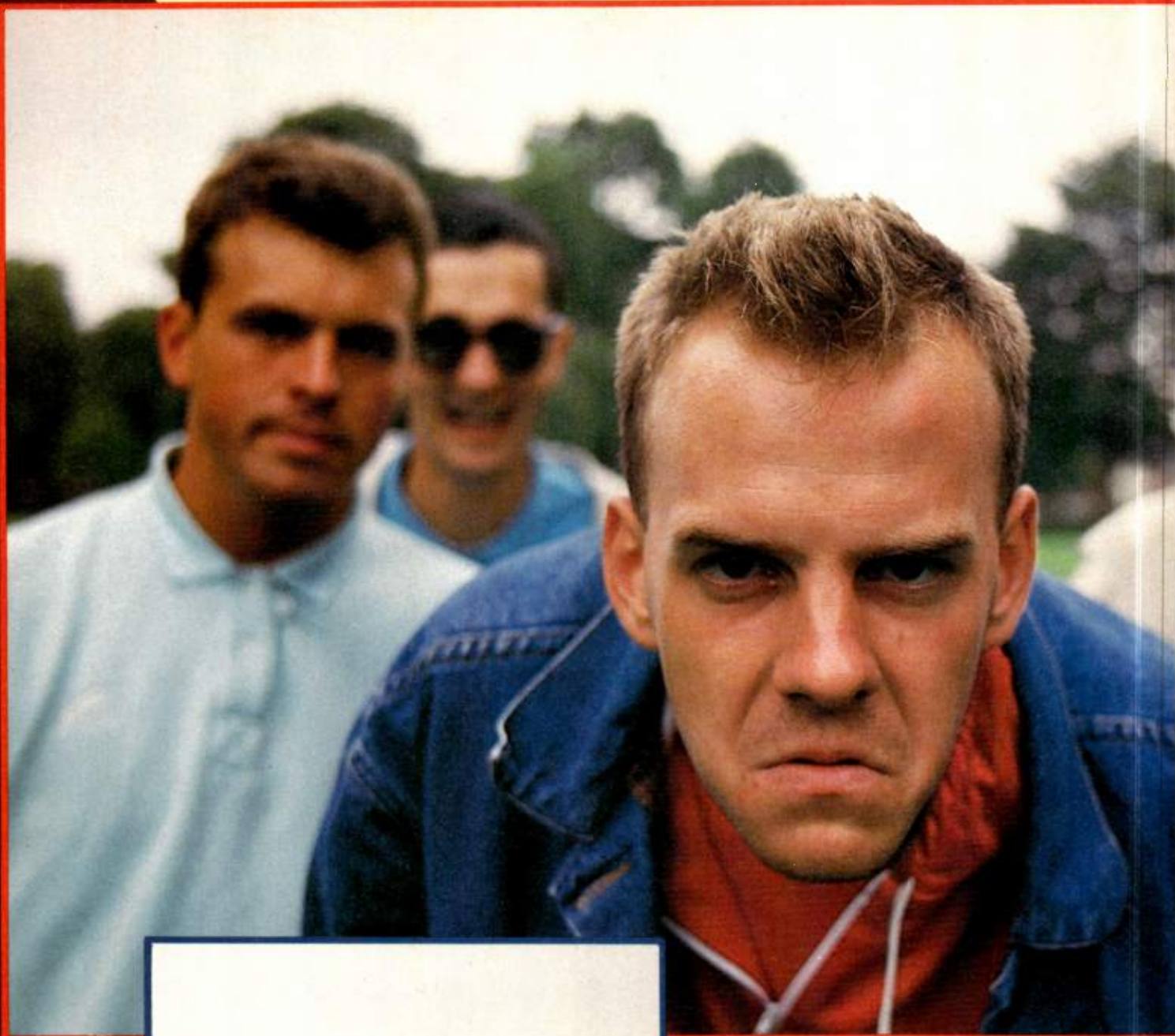
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REBE 1  
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CBS





As they prepare to release their second LP, **the Housemartins** are still trying to reconcile their wacky natures with the messages in their songs. **Jane Wilkes** asks 'how seriously can you take a band whose guitarist would rather work in a shoe shop?' (see this week's flexidisc) and concludes that they deserve to be taken very seriously indeed. Fun photos **Parker**

**New Housemartin Dave Hemingway** is contemplating his forthcoming first appearance on the 'Wide Awake Club'. He expresses a desire to have watched the previous week's programme, just to get some idea of what he would be letting himself in for at 7.30 am on Saturday morning. Norman Cook, an old hand at such inane promotional activities, assures him that the sanest policy is to enter into the 'fun' without a clue. If you are going to get accosted by screaming children, have custard pies thrown in your face, and possibly be hit over the head with a rubber hammer, then it is wise not to think about it in advance.

Paul Heaton, on the other hand, has this year come to the democratic decision that he, wherever possible, will



# THE PEOPLE WHO GRINNED THEMSELVES TO DEATH



suppose they enjoy it either — that type of band, and we don't want to associate ourselves with that white-toothed, gleaming pop star image. We've got a more serious message than wet knickers suggest. That's why we write the lyrics that we do, rather than the 'I love you baby tonight' sort of thing."

However much Paul might chastise the behaviour of Housemartin fans, he possibly has only himself to blame. The new LP noticeably contains lyrics that are based around childhood experiences — take songs like 'Bow Down' and 'I Can't Put My Finger On It'.

Paul: "No. I don't think young people can relate to that. You can only relate to childhood after you've been through childhood. That was certainly true for me. I could not see things then as I can see things now — do you know what I mean? I could not understand school; why so and so was pushing me around or why this happened and that happened. And I think you can only understand words that are written relating to childhood experiences when you've stepped out of school. I don't think kids can understand metaphors like in 'Bow Down', where I'm talking about making a man out of Plasticene and that person being me. I don't think a lot of kids will understand what that's about, whilst an adult might say — 'oh yeah; that's what happened to me.'"

Norman: "That's the problem — when you get a serious lyric trivialised — some teeny mags reduced 'Happy Hour' to a song about taking your clothes off and getting in the kitchen sink — it negates a whole message for a whole section of our audience."

But if people are misinterpreting your lyrics, maybe they are too obscure.

Paul: "What you are trying to say is that they are too much up their own arseholes. But it's a difficult line, isn't it. On the one hand, the Redskins and early Jam and bands like that were always being slagged off for ramming things down your throat. I think people who read the lyrics — of adult intelligence — can understand them."

Lots of people never got the message of 'Five Get Over Excited'.

Paul: "That's a bit more difficult because it's to do with a cultural divide in England. Then, I suppose, the lyricist is missing the majority in favour of the minority. I don't know. Many of the bands we respect do that anyway, like the Smiths or Elvis Costello."

Norman: "I think most groups of our time are misunderstood anyway. I don't expect anybody really understands what Duran Duran's lyrics are all about — especially Duran Duran."

Paul: "What it is, is that a band like the Smiths probably had the majority of their listeners who knew what their songs were about, while with us we've got a majority who don't know; we are actually a popular pop band."

Not wishing to come across as whining, whinging bastards, the Housemartins know only too well that being a popular pop band can have its major drawbacks. Being hounded by the national press is one of them.

Paul: "During this year we've had some pretty unfavourable press. I was the band contact, sort of thing. It



was getting a bit much at my house and I was getting woken up at all hours. For example, one morning at 7.15, Radio Humberside rang me up and said 'Hello, Radio Humberside here' and I said 'Waaaher' 'cause that's what I'm like first thing in the morning when I'm woken up. And they said 'How are you feeling, Paul?' and I said 'I've just got out of bed you know, I'm all right'. 'Even after last night's ordeal?' they said. And I said, 'What do you mean? I stayed in last night'. And they said, 'We've had it on

our news and it's been in the papers this morning — in the Sun — that you've been beaten up by Nazi skinheads'. I said 'I wasn't even out last night'. And I went back to bed confused.

"At 7.30 Viking Radio rang me up and said, 'Ah, how are you feeling Paul?' I said 'I'm feeling all right but everyone keeps getting me out of bastard bed'.

"After that we decided that we ought to have a place where these people could phone up, have somebody between us and the music business."

The House Of Strangeness, the Housemartins' own den of weird and wonderful goings on, was thus set up. Innocuously situated in the heart of one of Hull's main streets, it threatens to be a regular little hive of activity.

Paul: "At the moment there's just the office which controls merchandise, management and charity this and that. Plans ahead are possibly to have a hairdresser in here," (the front room we are all sitting in) "and a record shop in the back. Upstairs there's the office space, and behind that, there's a back room to fill."

Although there are certain aspects of press coverage that the Housemartins could well do without, there are other areas where their name check has been noticeably absent. Their involvement in charity football matches being a particular case in question.

Norman: "I'd just like to point out that there's been a bit of a news blackout."

Paul: "A vendetta."

Norman: "Yes, a vendetta in the newspapers about our footballing prowess. First of all Goodison Park, the first news blackout. We played in that soaps thing, for 'Emmerdale Farm'."

Paul: "We got all the way through to the final and lost I-O to 'Albion Market', and were we mentioned? No."

Norman: "Did they mention 'EastEnders' and 'Coronation Street' and everybody else who didn't get to the final? Yes. Then we played one at QPR, a big thing with 16 teams — 'EastEnders', Frankie Goes To Hollywood, Wet Wet Wet, Spear Of Destiny, China Crisis. All of these got mentioned in the national papers and the music press as having played. No one mentioned us, and no one mentioned the fact that we won it!"

Being an excellent replacement for Hugh Whittaker behind the drum kit, Dave Hemingway has also proved to be more than a demon with the ball in these charity games, though it seems unlikely that he will reflect Hugh's, er, *qualities* in all departments.

Norman: "Now that Hughie's left the band, it's safe to tell the world the secret of his..."

Paul: "There's no way you could play football with that. Ooooooh, never seen anything like it before, and I doubt if I ever will again!!"

not partake in such nonsense. He believes that such antics deter from the Housemartins-as-a-serious-band image. I think he is probably right.

The Housemartins are possibly the most misunderstood pop band of our time. OK, so they do enjoy a bit of a giggle, they can (as Stan Cullimore has shown on the flexidisc with this issue) lend themselves to having a wacky old time. But beneath this happy-go-lucky caramel topping, their lyrics contain alarmingly astute social and political messages. And you don't exactly have to dig too deep to find them. Their first LP, 'London O Hull 4', they now realise, was possibly a bit too obvious. It didn't leave much to the imagination. With the release of their second LP, 'The People Who Grinned Themselves To Death', the lyrics have become a little more obscure, not being quite so cut and dried as, say, 'Think For A Minute'. The Housemartins, it seems, anticipate further problems involving the growing army of 'screamers'.

Paul: "It's a bit unfair to stick it in an age group, which I have probably done in the past. But I don't think any of us are fond of people who haven't grown up yet and who come up to you or scream at concerts or whatever. I'm sure there's a lot of grown up 14 and 15-year-olds — it's always the case of the minority spoiling it for the majority — but there are a lot of people who do daft things, like throwing cuddly things. We don't collect cuddly toys. I've got my own Dinty family (his childhood teddy bear collection) but that's closed and there's no more additions as far as I'm concerned.

"But I think they've got to understand that we're not — I was going to say Curiosity Killed The Cat but I don't



# POST - MODERNIST PAT



## DARING TO BE BORING

That's Patrick Kane of Hue & Cry's motto for the Eighties, delivered by a man who doesn't really hate his brother at all and admits to being a complete bore. But does that extend to the music too, asks Roger Morton? Brotherly love captured by Patrick Quigly

In Patrick Kane's briefcase you'll find a copy of the Sun, a copy of the Guardian, a chocolate bar and some sort of academic text book. At the moment, it's 'The Post-Modern Screen'. This is the Hue & Cry singer's survival kit for the cynical, hypocritical late Eighties.

Widely informed, intellectually stimulating and choccy bar consumable... That's the Hue & Cry bag. Or that's the basis of the theory anyway. You pack your pop satchel with some sharp tunes and some fast ideas and pedal like crazy for the yellow heart of chartland. The 'cultural tremor' generated by the shock of your clever-clever pop justifies your being there. That's the theory.

In the last three months the Scottish Kane brothers, Pat and keyboardist Greg, have been putting the theory to the test. Their last single, 'Labour Of Love', with its subtly anti-Thatcherite lyric, managed to sneak past the censorship which delayed the release of the Blow Monkeys' '(Celebrate) The Day After You', and into the top 10. They've tried out the stadium rock game, supporting U2 and Madonna, and a first album (probably to be called 'Angels') has been recorded in New York.

The foundations of culture and capitalism do not, however, appear to have been shaken by the arrival of Pat's determinedly intellectual pop. Indeed, with the new single 'Strength To Strength' lacking the pushy pigheadedness of 'Labour Of Love', the tremor theory is starting to look somewhat doubtful.

In the eyes of many people, Hue & Cry look as tame and inanely career-minded as the next young white funk band with neat clothes and regular faces.

On a Monday morning in 'fashionable' Soho I put it to the garrulous Pat and the watchful Greg that a lot of people think what they're doing stinks.

Pat: "Yeah. Like all these kinda Wet Wet Wet, Curiosity Killed The Cat 'market sector leaders'. I think that's reasonable enough because on the level that we're first hitting the public it's like, they'll see Curiosity Killed The Cat on one page and on the next page it's Hue & Cry. The way for Hue & Cry to start is to go with the flow, but once you've climbed up the hill, once you're on the mountain, then you start to make it rock.

"There's no point in having anything radical to say if nobody hears it. That's why I hate indie culture, that's why I hate indie bands."

But at the moment you're looking very safe, slick and stylised.

Greg: "I don't think 'Labour Of Love' was the safest



single to release. We thought it'd never be a hit but the record company wanted to release it."

Pat: "I get really annoyed with people saying that we're bland. It's funny, the difference between how you intend something to sound and how it's received. With 'Labour Of Love' we thought, we'll have a Latin piano, swirling strings, we're gonna make it sound like 'Shaft' ... Who's going to buy that? But somehow it fitted into the climate of the time of fast hard white funk."

"All right, so we are climbing up the easy ladder to popular ubiquity, enabling us to be seen by more, by doing the pop-soul route. But when we get there, I know that we have more artistic vision and intellectual content, and political understanding, and greater lyrical awareness, and more things to articulate than any of the crap Wet Wet Wet, Sludge Sludge Sludge, Curiosity Killed Their Mothers. I know that when we get there, we're going to be far more important than any of them."

So the line in 'Seen It All' (B-side to 'Strength To Strength') which goes "Whatever sells is the good and true" is meant to be ironic ... A joke?

Pat: "Thank you! Can I shake your hand? That actual song is 'Robert Maxwell speaks'. 'Labour Of Love' was the working-class Tory talking to himself in the quiet of his own room about his fears and fantasies of domination and masochism. So 'Seen It All' is the multi-national media corporate head, saying what he's trying to do to people, without having to cover up."

"That is the main thing I like to do in songs. To set up a speaker, and then let them tie themselves up. So

'Strength To Strength' sounds like some sort of yuppie anthem. That's fine. If they want to scream along to it in the CD in their motor car, they can do it. I'm taking the utter piss out of them and their tedious little aspirations."

"You've got to give people an awful lot more credit for their intelligence and their ability to see a song as ironic."

**According to Pat's defence of Hue & Cry, what makes them different from/better than the run of the mill white funksters is their ability to put across meaningful ideas in the songs.**

As a Glasgow University Film Studies graduate he might, however, be over-estimating how far people are responsive to big ideas in little pop songs. This, after all, is the man who confesses to writing his lyrics with a textbook on cultural theory in front of him. This is the man who will readily give you a 15 minute explanation of the political significance of Sam Fox's 'Nothing's Gonna Stop Me Now'.

OK Pat. So you write a song about the post-modern urban condition. Who cares? Who notices?

Pat: "If I'm on 'Top Of The Pops' and somebody sees me as muzak, I'm muzak. I know that in certain areas you're going to be treated as simply another pretty face. I realise that. But it's in situations like this, and eventually when the album comes out, that you start to define yourself as NOT Curiosity Killed The Cat or Wet Wet Wet."

The recently married Mr P Kane might be arrogant enough to assume that Hue & Cry can function as cultural analysts, but he's also shrewd enough to know that they need a touch of kiddy pop personality too.

Pat: "I mean, we've got the corny thing about me being the bookish one and Greg being the guy who likes Ferraris. We've got the 'thinker' and the 'doer'. That's easy enough for any kid to understand. That they've got their body and their mind, their emotions and their reason. I mean that's enough to be going on with."

A sub-section of the Pat Kane theory of Hue & Cry says that the tension between himself as the gabby intellectual and Greg as the younger 'spiritually' inclined brother is an essential creative part of the band. With Pat out of the way for a moment, it's time to test it out.

According to your brother, you're an "intellectual idealist" Greg.

Greg: "I'm beginning to lose track of what my role in this band is. I hate being categorised as the Morris Johnson of Hue & Cry, or the Charlie Nicholas of Hue & Cry. I don't know. I'm just totally pissed off with it."

So is it true about you 'hating' your brother?

Greg: "No. Pat and I had one big fight in front of an interviewer and it was printed, and then for a while we just made it all up. But we're just like normal brothers. We just have tiffs."

"At the moment we're getting on better than ever because of the hit. It's good now that we can see what sort of fans we've got. They're mostly guys. We never



get any screaming girls running after us the way it happens to all of our contemporaries. I think it's 'cause of the way we don't talk about namby pamby pop pap."

"The thing is though, that if Pat didn't have me as his sidekick, he'd be as boring as f\*\*k. People would not listen to him because he's so boring. I mean he just goes on and on and on. But he does have one of the best voices in British pop at the moment. And that's what's got him so far."

As Pat returns to his seat, Greg fills him in on the conversation.

Greg: "I was just saying Pat, that if you didn't have me in the band you'd be a complete boring bastard."

Pat: "Gregory, I am an inveterately boring bastard. 'Dare to be boring' is my motto for the Eighties. Dare to make well-formed, rounded sentences. Dare to be verbose. This is the hippest thing for the rest of the decade."

**According to Post-Modernist Pat, we're living in an age of hypocrisy, where nothing should be trusted, and**

everything should be examined. Including Hue & Cry.

Pat: "What I want to enforce through Hue & Cry is the spirit where everything should be interrogated, no truth should be believed in."

"Basically, all you can be is constantly intelligent, constantly consuming facts and ideas. But the only way you can do that is to have a regular income and the only way I can do that is to be in the record business."

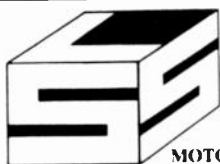
Doesn't that make you a cynical bastard?

Pat: "Yes. But you can either be cynical and climb up the greasy pole, or you can be cynical and observe and dissect those who climb the greasy pole. There's doing and there's seeing, and I'm a seer."

So grab your dictionary now. The compulsively analytical, dialectically powered, P-Mod gob is boring its way towards you.

Pat: "We're like a tsetse fly on a f\*\*king huge hippopotamus at the moment. We're burrowing into that shitty arse as hard as we can ... But when are we going to make lots of little tsetse flies of our own? That's the point."





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Go Boil @

~~Yer~~ hEad!

Introducing your new letters page host, Tony Baloney, the frustrated hack with the chip on his shoulder and an empty bottle of Holsten in his sweaty hand. A reactionary chap, he'd bite your head off soon as look at it. He's self-righteous, boorish, tired and emotional, pompous, sanctimonious, with a tendency to get pathetically sentimental and launch into tuneless versions of 'Green Green Grass Of Home' at every opportunity. Yes, if it's a war of words you want, lock horns with Tony. Write to Tony Baloney, rm, Greater London House, Hampstead Road, London NW1 7QZ and prepare to have your character assassinated . . .

■ As a Record Mirror (not rm) reader for the past four years I have watched with dismay the many apparently futile efforts to boost sales. Ever since the "New Record Mirror" was unleashed on an unsuspecting readership in September '85 the emphasis appears to have shifted from material content to presentation. Now we have pages filled with arty, trendy design and layout which most of the time seems to be a space-filling play — this is especially true of the pin-ups on

■ Obviously you printed Mark from Lanarkshire's 'Soapbox' hoping for a response. Here goes.

Firstly, I think it disgusting that anybody should generalise that millions of people of numerous nationalities are "shallow" and "ridiculous" just because they happen to appreciate a certain singer. Anybody with views like that is a lot more ridiculous, not to mention prejudiced, sickening and dangerous.

Secondly, I presume these "views" he holds have more than a little to do with Madonna being an incredibly successful female. Women are not supposed to be better than men, are they Mark? They can sing their "cheap, trashy disco music" but how dare one of them sell more

the back cover.

Other changes seem to be taking Record Mirror dangerously close to a Smash Hits-style format: an egotistical, pretentious, sexually titillating gossip column, whimsical interviews and pitifully short record reviews. And what has happened to the classic front covers of days gone by? Even the once-sacred Chartfile has fallen in standard.

But there is hope. Record Mirror's chart coverage is otherwise faultless (and vital) and Index continues to be an excellent forum for new music. The idea of features on bands' back catalogues and other subjects, musical or not, is essentially good. But so far these articles have been marred by a lack of depth, simply skimming over the surface of a topic. In this respect Eyedea has especially suffered.

So there you have it. Try to retain your former glory and your former readers. But above all, don't sell your soul for a wider audience, sell your soul for rock and roll.

**Craig McLean, Scone, Perth**  
Classic front covers of the past? Balis! You mean like Roman Holiday, Tracie, Duran Duran, Kajagoogoo, Hazel Dean . . . And in those days you speak of with such nostalgia you used to get not back page posters but **centre pages** of such stimulating and deep acts as the Mary Jane Girls and Paula Yates. And as for articles "lacking depth", I hate these people who think that there's some virtue in seeing intellectual significance in a load of bozos banging a few drums or singing a load of self-indulgent, poncy lyrics which more often than not come down to the fact

records than her male competition. I do not think 'Live To Tell' is a cheap, trashy disco record.

How dare Madonna be successful! How dare anybody like Madonna! Mark from Lanarkshire laughs at anyone who does. F\*\*k you Mark! Shelagh (I admire Madonna but I worship the Smiths (sob) and Billy Bragg!), Renfrew, Scotland

● If you ask me, trying to make out that an old tart like Madonna is some great light in the feminist movement is about as believable as Joan Collins claiming she's a virgin. The reason Madonna is Madonna and not just another semi-successful starlet is because she's got a pair of massive knockers and looks like she'd be a good shag. And the sooner she lets me find out for myself the better, snigger.



that they don't think they've got a big enough wilbur. Bah!

■ Dear Mr Rabbit (rm September 5), firstly, please enlighten the nation as to what these "hundreds of ways" in which young people can express their views, are. We live in a society largely controlled by the middle-aged-middle classes so if you have some secret answers hidden up your sleeve and aren't telling us, that's very selfish of you isn't it?

Secondly, there's nothing wrong with writers being anxious to 'push their own ideology'. This, at least, creates some diversity as opposed to the apolitical society you seem to idealise. In implying that rm readers in particular, and young people in general, are incapable of judging

a viewpoint for themselves, you would be dropping the ultimate insult if it weren't for the fact that you and your arrogance can't be taken seriously. Can't you see when you're being manipulated by untrendy, right wing hypocrites, dealing in the most Thatcherite of businesses — brainwashing.

**Trisha K, Winslow, Bucks**

● Well, maybe you ought to learn to write properly then you schmuck! What do they teach people at school these days? Too busy showing films on how to avoid drugs/AIDS/catching VD and trying to create a nation of mini Derek Hattons to bother about simple things like the three 'Rs': wretching, rogering and rumpy-pumpy.

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# THE GOSSIP COLUMN LIP



by Nancy  
Culp

Here we are again then boys and girls! Are you ready for yet another fun-filled week where yet again, nothing of any remote interest happened? Yes, it's a fine old life sitting on the fuzzy end of pop's lollipop!

Honestly, the best offer I've had all week was a night out on the town with **Pop Will Eat Itself** and tell me, who on earth in their right mind would go out with that lot? Never mind the rather rude comments that **Primal Scream** have made in this week's singles about **Elizabeth** from **Westworld** because someone somewhere does indeed love her. I hear that **Pete Dinklage** has proposed engagement or some other such quaint custom to her. Oh Pete! How could you! And I thought that we were betrothed!!!

Anyway, let's get away from all these tales of heartbreak and on to some serious scumminess. I hear that **Gaye Bykers On Acid** have managed to get Virgin to part with something like £100,000 to finance their first full length (well, 50 minute's worth) film to go with their forthcoming album. It features, amongst other totally over the top scenarios, two buses full of punks and hippies being blown up and a remake of the famous 'Rawhide' scene from the 'Blues Brothers' film. Of course, the most horrific scene of all comes when **Mary** takes his first bath in six years...

A very strange saga reached my ears this week concerning **Michael Hutchence** of **INXS**. It seems that there is a serious purge by some loony, the Premier of the repressed state of Queensland, called Sir Joh Bjelke-Petersen

to rid the land of condoms, abortions and even mentioning AIDS. This too, is the man who wanted all homosexuals banned from buying alcohol... Anyway, it seems that Michael has fallen foul of this strange man's morals and is under threat of being arrested should he re-enter Australia. What they're objecting to is his apparent use of 'obscene language' when he had a go at Petersen's campaign against condom machines at a Darwin gig. Police are claiming that parents of some of the younger audience members were 'shocked and disgusted' at Michael's commendable anti-establishment speech and took action as a result. It sounds to me like the sun is going to their brains in Australia! Or maybe they think they're all immune to AIDS or something equally naive. From the ridiculous to the even more cor blimey, I hear that **Michael Jackson** has enlisted the services of one **Jimmy Osmond** (older readers will remember his immortal squawking in the mid-Seventies, I fear) during his Japanese tour. Jimbo is apparently advising Jacko on the finer points of one legged pirouettes and dodging members of the papparazzi.

I had a sneak up-front blast of the new **New Order** single the other day and very fab it is too. Entitled 'Touched By The Presence Of God', it's produced by **Arthur Baker** and should be out around November. Watch out for another wacky video!

Equally wacky and even more cute **Rupert Everett** is going to be doing a date, unfortunately (or fortunately depending on your persuasion) and is roping in **Dead In A Box** as his backing band. There is no truth in the rumours that **Patsy Kensit** is going along as the scenery.

Now I know this item will be of interest to at least five of you. **Dr And The Medics'** latest single is, we are told, a bit of a collector's item by sheer dint of the fact that current copies have a mispressed B-side. On the sleeve it says the track in question is 'Bad Mens Pennies' but, in fact, when played, the song is 'Pretty Little Henry'. The mistake has since been rectified but there are lots of copies languishing in the shops waiting for all you little collectors to snap 'em up.

I know it's a wee bit early to be planning one's Christmas and New Year plans, but Scottish readers might be interested to hear about a right royal supergig that could be happening at Glasgow Barrowlands on New Year's Eve this year. **Edwyn Collins**, **Roddy Frame** and **Billy Mackenzie** are currently talking about all getting their best tartans on and having a bit of a hoe-down. Of course, in this office, none of us can get a word in against **Betty Page's** favourite band **Then Jerico**... (whatever happened to **Go West**, you may well ask), and I hear that poor little



Now I was going to caption this 'Spot the birdbrain' but seeing as how I'm assured that Pepsi has an IQ which rivals that of oh, um, er, **Ben** from **Curiosity** at least, I won't. She's seen here with a feathered friend of **Lloyd Honeyghan**. Ah, well. At least the parrot can't sell her story about the paternity suit to the **News Of The Screws**, can she?

**Mark Shaw** got himself knocked out at last week's Folkestone gig and was practically counted out when he got pulled off stage and hit on the head by some over enthusiastic fan. Some might say that it probably knocked a bit of sense into him, but, of course, I wouldn't count myself amongst them, believing him to be a hopeless case.

Ah! Now this is what the punters want! Those crazy chaps from **Was (Not Was)** are determined to invent a new dance to go along with their fab single 'Walk The Dinosaur' and I think that in next week's Lip, courtesy of their record company, we should be able to bring you a world exclusive foot chart for this most exclusive of Terpsichorean trends.

**Wet Wet Wet** seem to have been disgracing themselves a bit lately. After gate crashing the **Then Jerico** wake the other week and letting off smoke bombs, their latest exploit was managing to get themselves locked out of their hotel in Italy and being forced to sleep on the floor of **Curiosity Killed The Cat's** hotel rooms. Next week, **Wet Wet Wet**

set fire to **Boy George's** pierrot collection and get harpooned on his garden fence in the process...

I hear from **Def Leppard's Joe Elliott** that he is most definitely not 'wooing', 'pursuing' or 'pining after' the lovely **Carol** from **T'Pau**. She is extremely happy, thank you very much, with her own boyfriend, **Paul** from the group and as for Joe, well, I expect he has his own harem.

On one final note, **John Lydon** apparently approached **Red Stripe Lager**, asking them if they'd sponsor him on his up-coming tour (as is the trend at present) and was met with a firm refusal along the lines of they didn't think that he suited their sort of image. Oh really? Then who pray, might they have in mind, the odious **Boys Wonder** maybe? How silly when we all know that John boy has been giving the company loads of free push as he's drunk the stuff for years. Of course, I'm a Pernod baby myself. Hmm... wonder if they'd sponsor Lip for me? Now there's a thought to be going on with! Bye!



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# 'I'M THE HAROLD WILSON OF POP

*So jests one Andy Gill, a man who's survived the legend of the Gang Of Four and a serious illness to release a funky, glossy solo single. Analysis: Charlie Dick*

In the back room of an East End boozer, a fish tank hums and a jukebox rumbles as Andrew Gill sniffs his pint suspiciously. I suspect he's also silently praying that I'm capable of conversing sensibly about matters other than his involvement in the late, great and extremely well documented Gang Of Four.

I hope I am as well. When the band split up in 1983, Gill fell seriously ill and completely disappeared from the scene. Only now has he re-emerged with a glossy, funky solo single on the independent Survival label.

'Dispossession' features an uncannily 'Young Americans' era Bowie-esque

vocal, restrained, craftsman like guitar and a sequenced beatbox backing track. It is purpose-built to piss off the puritans who bray for a return to the 1978 Gang's broken glass r'n'b Marxism.

Yet even if the hatchet chop Gill guitar (his gimmick/catch phrase/meal ticket, if you like) has been laid to rest, there's a subtle familiarity to the proceedings and the savagery of his old style can still be felt, like a pea through a princess' mattress. Did I say that?

Why have you been away so long Andy? Someone like Paul Weller splits up the Jam but is immediately back in the charts with the Style Council. It's taken you four years.

"Well that's absolutely the best way of doing it, and I didn't do it. I could have done because there were plenty of offers at that time. I don't know why I didn't. I suppose in one sense I was ambivalent about it, I wanted to get out of it, to remove myself for a while.

"The last Gang Of Four tour was ridiculous, knowing the band was splitting up at the end of it, and I was going straight into hospital in New



## STOCKHOLM MONSTERS

**A bit subversive, these Leather Nun bods. They do malicious versions of Abba songs, write 'gay sex' anthems and songs about things too horrid to mention. Pete Paisley braves corruption to speak to Swedish biker Jonas**

Peculiar Swedes the Leather Nun gained their initial impetus from singer Jonas visiting Genesis P-Orridge in London's 1977 summer of punk. Since then even more hideous levels of degradation have been reached.

Back in Sweden, Jonas is probably better known for being a staff member of the country's biggest motorcycle trade magazine. In Blighty he is feared and revered as the progenitor of the mega-heavy gay sex anthem 'FFA' (Fist F\*\*kers Associated) and a particularly malicious male sung cover of Abba's 'Gimme Gimme Gimme'. Why does such

an otherwise engaging and relaxed chap seek to transport Sweden's sex crazed culture to Britain's staid shores?

"Remember the Village People?" he leers. "The fact that they represented gays never got over to the public. I thought that was a bit coy. So we decided to do a disco song as a comment on the real scene. Our drummer's related to Bjorn in Abba and we did their song because a man singing the chorus makes it all a bit more subversive."

The Nun's new platter, 'Steel Construction', sees somewhat less offensive portions of themselves being exposed. Most of the songs are still about vigorous knobbing sessions, but it's an HM/disco mix that could actually be any number of outtakes from Lou Reed's old 'Transformer' album — check especially the track 'Summer's So Short'. All a bit more tasteful than their previous ditties about horrendous sexual activities and deaths from multiple burns injuries.

Dizzy from listening to too many Amboy Dukes/Ted Nugent records in the Seventies, Jonas remembers setting about the Nun in earnest.

"Sweden has the highest concentration of HM bands in Europe. It's always been big there. The Dukes, Nugent, they all carried out the Leather Nun philosophy. I remember seeing the first Motorhead concert at the Roundhouse. Especially crossing the metal and punk thing. They're still number one for me."

Along with those other 'bloody foreigners' Laibach ('One Vision'/'Life Is Life'), it seems these continentals have taken it upon themselves to weedle into pop's pure bloodstream and devilishly corrupt it, menacing the world in the process. Their violations of loved classics are so dumb as to stretch even the originals beyond parody.

With one of their numbers coming up in a wretched 'Porky's' style US road movie called 'Dudes' (Brat Pack? Cretin contingent more like!), the Leather Nun may well be polluting the environment further in a few months.

In Heaven's name Jonas, what next?

"I'd prefer to do the soundtrack for some porn movies in future, I think. Something like that."

No sleep 'til Stockholm, that's for sure.



York for an operation. It was such an over the top way to end up.

"After that I got side-tracked by the quest for a good manager, which turned out to be a bit of a blind alley. Perversely I left one West Coast manager for another and things didn't really work out, but it took quite a long time to show that it wasn't going to work out."

It was through this search for good management that Andy ended up on the Survival label. After the ferocious pro and anti intervention debate that followed the Gang's signing to EMI back in the 'Dialectics Meet Disco' days of 1979, it's ironic to see him back with an indie. Gill sticks to his guns.

"It's a matter of convenience, and it's always like that for everybody. To me it's a bit of a nonsense to start talking about allying yourself to a particular type of label, major or indie. People get into that and it's not realistic, since indie labels are just entrepreneurial small businesses working in the same market place. There's no intrinsic difference between a large company and a small one."

"I still hate the idea of Crass, it's just unknowing, left-footed and so clumsy. I hate it when people get one dimension of an idea and thrash it to death."

Andy hasn't heard of Big Black, Big Flame or the Ex but is well aware of the massive influence his guitar playing on 'Damaged Goods', 'Essence Rare', 'At Home He's A Tourist' et cetera has had on many of today's young rockers. The music's changed a lot since then.

"As a clever career move it might have been quite sensible to recreate the feeling of the early Gang Of Four, but I'm just not interested in doing that again. We changed and I've changed still further. I didn't want to be seen solely as a guitarist. I had things I wanted to prove about songwriting, production, and singing."

"On the other hand, over the last six months I've got a lot more interested again in guitar based music. Best not to hide your light under a bushel... If you've got it, flaunt it!"

Have the politics changed as well?

"Situations change, but there is definitely a chain running through what I do going right back to the first Gang Of Four album. That was like a blueprint, a manifesto. You couldn't repeat it, but I think all the questions that we tried to tackle about the music industry and popular culture are still incorporated in what I do, just not in such a polemical way."

"We set ourselves up as a democratic committee but it was like fitting a square peg into a round hole; behind the scenes it didn't work that way. In that respect we were a glorious mission doomed to failure. We'd argue in the studio about whether you should have reverb on a voice because we were looking to see what we could do without, what wasn't necessary. Now I'll use anything. I embrace technology!"

So you're a pragmatist?

"Yeah, I'm the Harold Wilson of pop."

Don't you believe it, children. The sixth best guitarist of 1979 (music paper readers' poll) will return to live gigging in the very near future. Try and catch him in his natural habitat.



● OLD BEAN with featured vocalist Steven Dante

## BEAN THERE, SEEN IT, DONE IT...

**Yup, ol' Jellybean Benitez has seen it (a tough South Bronx upbringing), done it (been a DJ, remixer, producer) and been there (aah, Madonna — a 'diamond in the rough'). Edwin J Bernard lists the achievements of the Puerto Rican Robbie Nevil lookalike**

The South Bronx is a tough neighbourhood. It's the sort of place where you learn to shoot before you can walk. If you were brave enough to walk the streets after dark some time in the mid-Seventies you'd have seen a diminutive Puerto Rican called John Benitez roaming the streets, looking for trouble. "That Benitez," the others would say, "he's a crazy Puerto Rican. I wouldn't f\*\*k with him."

The sumptuous surroundings of West London's £120 a-night Halcyon Hotel suddenly take on a new, more dangerous meaning when JB — Jellybean, Bean, *anything* but John Benitez — describes his shady past.

"When my friends would go out and beat other kids up, I'd sit home listening to records. Well, sometimes I'd join 'em, sometimes I'd listen, depending on my mood."

Jellybean is now a successful DJ — what the Hell — THE most successful club DJ in the world. He's mixed and remixed every major dance record of the Eighties; produced, dated, and *remained friends* with Madonna; worked with Whitney Houston, Debbie Harry, Jocelyn Brown; and now his own second album is out — 'Just Visiting This Planet' — a rich tapestry of varied emotion and throbbing dance.

Jellybean was going to be an architect, or something. His interest in music and his substantial record collection led him to become a DJ by accident. He soon proved he was a natural at it and was soon DJ-ing at New York's hot spots.

"All I ever wanted at the time was to be the greatest DJ ever," he says. But it didn't stop there. Russell Simmons, Mr Def Jam, asked Jellybean to remix a couple of his early releases. He'd never done it before.

"I wasn't scared to fail. Like when I was fighting bigger guys. You win and it's great. You lose, you get a black eye and try again. So I did it."

The same attitude applied when he produced his first record — by a relatively unknown disco doll called Madonna.

"Madonna was just one of a half-a-dozen new, young artists I would meet every weekend at the Fun-house. But something definitely made her stand out from all the rest. She was a diamond in the

rough."

Jellybean got involved. He was remixing some tracks for her first album when one song, 'Ain't No Big Deal', had to be dropped because another group, Barracuda, had released it.

"I had this song, 'Holiday', which I had played to some really big artists who passed on it. Every time I see them I sing it to them. Madonna loved it, so we did it."

Jellybean learned his production craft from remixing records by some of the best producers around — Quincy Jones, Arthur Baker, Giorgio Moroder... Being a club DJ, he knew what went down. And the secret to a great dance record?

"It comes down to drums, bass, and attitude," he says succinctly.

Thousands of records later, Jellybean lounges on his hotel room sofa. His shoulder-length hair makes him a dead ringer for Robbie Nevil. And he's not a tall man.

"I guess my bite was always bigger than my bark," he suggests in his still strong Bronx accent. This man, um, 'went out' with Madonna. He counts Whitney Houston and Debbie Harry and God knows who else as his friends. Could this be the same person who beat up guys for relaxation? Or is he 'just visiting this planet'? Strange title, eh, old Bean?

"Yeah. It's how I feel sometimes."

So where have you come from?

"I can't tell anyone till my mission is completed."

Humm. Looks like Jellybean's mission changes with each passing day. First a DJ. Then a remixer. A producer. Now a recording artist. But hang on. Like his first 'Wotupski' album, Jellybean doesn't actually sing a note, or even write a song. What's going on?

"I produced it. I arranged it. I played synthesiser, programmed the drums, played percussion, arranged it. Isn't that enough?"

'Just Visiting This Planet' is an album full of dance tracks. Naturally. His featured vocalists include Elisa Fiorillo (on the US hit single, 'Who Found Who'), Adele Bertei and Britain's own soul young blood, 19-year-old Steven Danté (on the UK single, 'The Real Thing'), whose rich vocals call to mind Vandross or Ingram.

"I heard a demo tape coming out of an office in New York. I found out who was singing, got his number and called him up."

The results were so good, Jellybean is returning the favour and producing tracks on Steven's forthcoming winter album.

You'd think with all the famous people he knows, he'd use some of them to boost his own record's visibility. Not Jellybean. Like most clubbers he's only interested in people and music when it's new; underground; undiscovered. He chooses to foreground up-and-coming talent, earning him the title of the ultimate A&R guy, perhaps.

Finally, Jellybean delivers the ultimate compliment — he wants to subscribe to *rm* because it's so up-front.

Hope you enjoyed reading about yourself, JB.



**"We're not pop stars,  
we're career women"**

**Pepsi & Shirlie tell  
Eleanor Levy as they  
launch their Autumn  
Collection. Top Shots:  
Joe Shutter**



# MATERIAL GIRLS



It's all **Madonna's** fault, of course. Parading about in those 'off-the-wall' fashions; surrendering her cult disco queen status for the mass acceptability of clean, concise pop; spawning a host of tacky and semi-tacky merchandising; helping to make everyone, from the record company to the man with the fascinating skin diseases selling hamburgers down the Wembley Way, a nice little packet, thank you.

It was inevitable that *that* Girl's success would open the floodgates for a legion of chartbound 'sassy' ladies picked up on because Madonna had proved once and for all — as the movies found out years ago — that sexy women sell. The fact that today, they might be hard-hitting business women at the same time, simply adds to the fantasy.

So came the flood. A positive tide of glamorous, sexy-yet-safe goodies. The three 'Ps' — packaged, pouting, pop. Kim Wilde makes a comeback; gone are the jeans — in come *dresses* and steamy videos with men clinging onto her. Bananarama make a comeback too. Gone are the giggly girls never quite keeping in time. In comes blood red Bette Davis lipstick and the requisite boy toys in the videos and on their covers. These girls are successful — these girls are hard-loving free spirits who'd rather have a firm male thigh than a wedding ring or baby. The fact that in real life the three members of the group are procreating and wedding left, right and centre never quite manages to interfere with the image.

Think of the Princely sophisticated Wendy & Lisa. Think of Heart even. And think of their slightly younger, slightly more innocent cousins: Pepsi and Shirlie.

It's fair to say that many people were surprised by the rapid success of, in Shirlie Holliman's words, "two silly cows". But Pepsi & Shirlie are riding the crest of a wave that the sudden market-worthiness of being a 'girl group' has delivered them.

To their credit they have two top five singles ('Heartache' and 'Goodbye Stranger'), a third just released ('Can't Give Me Love') and an LP to follow which they

are at great pains to point out will not be what everyone is expecting. As someone once said "well, they would wouldn't they".

**As in the Sixties**, with groups like the Shangri-las, the Crystals, the Ronettes and the Supremes, it's once more OK for girls just to get up on stage to dance and sing about boys. This being the liberated Eighties, there's a fair bit of independence — on and off disc — thrown in for good measure.

"There were a lot of people in the beginning whose reaction was 'oh, that's nice for you'," explains Shirlie. "Really patronising. What made it so good when 'Heartache' did well was the people who didn't believe in us — you could see the shock on their face."

"For me, I think it's down to Madonna," says Pepsi. "She started the whole thing — there was this girl off the street, making great dance music. Not the most brilliant voice in the world but an incredible personality."

"The way record companies work, everyone follows everybody else, though they never like to admit it. I can assure you that every record company now is wanting to sign up either a girl or a girl group. I think women now are being given the chance."

"We're not saying that it's just 'cause we're girls that we can now do this though," adds Shirlie. "We do it because we want to. I think it's to do with yourself," she continues, the Buddhist in her about to assert itself. "If you have the strength within you, you can do things. I just look at it like 'I'm working and I want to do *that*.' If you start looking at yourself as 'I'm a woman — I want to do this', you'll just come out a complete idiot. 'Frustrated old tart' they'd call you."

**A lot of** people who 'take their music seriously' will dismiss Pepsi & Shirlie. Not merely on musical grounds because they find their particular brand of pop worthless, although events like the recently televised Sport Aid





concert would not have helped in their desire to be 'credible artists'. Girls squawking and squeaking their way through a live broadcast? A-ha, they must be the talentless old slags who've only got where they are because they know George Michael we always thought they were!

"What happened there was that we were told that the mics weren't live," Pepsi explains the afternoon after the embarrassing events at Loftus Road. "So it was all lighthearted. We went on and basically sang really badly. It was terrible. Very unprofessional of us. I suppose if you're going to mime, just mime. But there we were, so excited... On stage... Howling!"

"We thought the mics were turned off," affirms Shirlie. "All we could hear was the backing track. Have you ever heard someone singing while they've got a Walkman on? It was just like that. They always sing out of tune. It's not possible to sing *in* tune."

"We always get these great big kicks up the backside," Pepsi continues. "We had to work so hard when we first started. Now that we've had some success we've got to prove ourselves all over again."

"We've got to go 'f\*\*k you; we can sing!'," says Shirlie defiantly. "They should hear me in my bathroom."

**One thing you notice about Pepsi & Shirlie** is the way they always hug and touch each other in photos. This leaves itself open to two interpretations: female 'buddies' showing their innocent fondness for each other or, as some of the male members of the *rm* office would prefer, a slightly more intimate, nudge-nudge, wink-wink connotation. Maybe a little bit of both?

"I'm quite cuddly," answers Shirlie with a smile. "We're with each other so much and we know each other so well, she's a part of my life; a very important part of my life. It's like being married to someone."

"Except she goes home to her bed and I go home to mine!" adds Pepsi. Shirlie nods.

"Except we don't sleep together! It's purely platonic."

They know full well though, the effect their platonic hugs and kisses can have on people.

"We like that," admits Shirlie.

"Yeah, we actually provoke that," agrees her partner.

"You know, when you find someone who's so narrow minded you want to play on it. We want to broaden what they're seeing and make them think about it. Make them become more imaginative and creative."

"Girls can get away with it," adds Shirlie. "It'd be different if men did it. To me, it just shows a sweet friendship. I actually think it's cute."

**There was a rumour** circulating some time ago that Shirlie Holliman was thick. This may or may not have had something to do with her well publicised relationship with Spandau Ballet's Martin Kemp, but on meeting the duo you realise that both are far from stupid. Pepsi & Shirlie know exactly what they want to do, and if they need a little help along the way, fair enough.

"We don't call ourselves pop stars, we call ourselves career women," says Pepsi.

Which goes some way to explain the Pepsi & Shirlie/Top Shop connection. The duo have their own designer label, sold through that most reviled, but successful, chain of shops. Pepsi is modelling part of the Autumn Collection today, which appears to be a leotard and a gym skirt. The expensive looking cowboy boots probably don't come as part of the package.

It was, of course, Pepsi & Shirlie who, almost singlehandedly, brought the puff ball skirt to the masses this summer. Very few people looked as good in them as they did, but they at least had the chance to try, for there were the clothes that had been on 'Top Of The Pops' only days before, hanging on the racks waiting to be bought. It was a brilliant, simple idea that few had tried in recent times (anyone remember Toyah make-up?).

"The clothes work independently from the music."

Pepsi explains, quick to counter suggestions that their music may not be uppermost in their minds. "Obviously, our names are on it and people are going to look at them because of our name; we're high profile people. Saying that, we've got an Autumn Collection coming out and it's at the same time as the new single but what are we going to do? That's how it happens."

"Our records will always come first," adds Shirlie. "The clothes are just something that stemmed from that. But if our records don't get in the charts — our clothes will probably do well."

Pepsi & Shirlie: material girls, covering their options.



# 'WE LIKED ELIZABETH TAYLOR IN HER FAT DAYS'



'Cos she was heavy — geddit? And Bad News reckon anything heavy, like especially metal, is really, like valuable, OK? Gosh, these lads are such a chortle, aren't they? Chris Twomey watches your 'Young Ones' faves trying to prolong a rather tired joke into the charts and beyond. 'Gosh, don't we look like Kiss?' shots by Jayne Houghton

"So what d'you wanna ask us?" barks Spider Webb abruptly, before I've barely had a chance to adapt to the curious situation. Half of the world's best known — if not the best — camp metal band are attempting to provoke me into a slanging match. It's funny in principle, but is it fun in practice?

"Are you a heavy metal fan?"

"rm's a heavy metal paper, isn't it?"

"Sort of," I reply weakly. "No, I'm not a great HM fan but..."

Smack!

"You are now!"

Vim Fuego simulates a right hand

delivery to my jaw, desperately trying to inject some fearful respect into the proceedings. I might be more responsive if I could see the point. (Real) HM bands are, of course, notorious for dishing out this kind of ludicrous behaviour, but Bad News are unfortunately too public school, or something, to constitute much of a threat.

Besides, I know it's THEM.

Although concealed by a smokescreen that's as transparent as the Reagan Irangate scandal, Bad News refuse to be drawn into an interview that's anything less than fictitious. Any attempts to glean 'serious' answers to 'serious' questions, like why these respected comedians should wish to create a secondary career from a second class parody scam, are ruthlessly quashed. Aren't they just frustrated rock musicians?

"Well, we're frustrated and we're rock musicians, so yeah," they reply.

And so I have to play it their way.

My mere 20 minute audience with Bad News evidently marks the end of a long day of press interviews and photo sessions. The chosen venue is a spacious complex of studios in the heart of London that resembles an empty Georgian mansion. As we

occupy one corner of a huge echoing chamber, both Vim Fuego (Ade Edmonson) and Spider Webb (Peter Richardson) are stumbling through a clearly well-rehearsed routine about the band's conception and direction.

The other two — Den Dennis (Nigel Planer) and Colin Grigson (Rik Mayall) — are temporarily absent performing an assortment of lavatorial functions. Various EMI personnel, meanwhile, hover in the background sniggering at the inspired fluidity of their comments. Their boys are really laying 'em flat today.

How long have this band been together?

Webb: "Well, for a band of 17-year-olds we've been together for a long time."

Fuego: "EMI tells us that we're only 17, but we can't deny that we formed 12 years ago, and we were on 'The Tube' about three years ago, which means we formed when we were five."

In truth it all began three years ago when Channel 4 ran a spoof documentary about a band that didn't exist but so easily could've. Carefully orchestrated and accurately observed, its camp excesses struck a few familiar notes and won almost universal acclaim.

Follow-ups to one-off bright ideas are usually disasters — the consequence of using all your best shots first time and not knowing when to leave it alone. Yet EMI, in their wisdom, have vowed to support Bad News through a series of projects which began, of course, with the recent release of 'Bohemian Rhapsody', that awful scrap metal version of Queen's perennial showpiece. Undaunted, Brian May agreed to produce them and was awarded the dubious B-side instrumental thrash, 'Life With Brian', in his honour.

Webb: "A lot of care and thought went into how we were gonna do 'Bohemian Rhapsody'."

Fuego: "That's where all the money went."

Yeah, it shows.

Fuego: "Well, it shows because it's got real spirit."

Webb: "We wanted to put some balls into the number. We didn't want it to sound like muzak which is what it did originally. We wanted to get the right sound. I mean, basically it was a good song, it just hadn't been played right."

But there is the theory that old classics ought to be left alone.

Fuego: "That's true, except that the original version of 'Bo Rap' was, you must agree, complete rubbish. It wasn't heavy at all."

Is that the only way a song can justify its existence?

Fuego: "Yeah, that's right. When you

think of everything that's in the world, right, like, lead, it's very heavy, isn't it? Heavy things are generally valuable."

Webb: "Elizabeth Taylor's quite valuable."

Fuego: "Yeah, she's heavy."

Not any more.

Fuego: "No, well she's not as good any more, is she?"

So what's this band's chief influence?

Webb: "We liked Elizabeth Taylor in her fat days."

Do you think 'Bohemian Rhapsody' benefitted from your interpretation?

Fuego: "We wanted to sound like it was the first time anyone had met it in terms of raw spirit. I think we achieved that. I mean Brian said he was dumbfounded. He couldn't believe it could be done like that."

Webb: "Freddie Mercury was so astounded by it that when we met him he walked out without saying a word to us. That's how impressed he was."

Fuego: "I think he was muttering 'F\*\*k' under his breath."

Webb: "F\*\*k, how good they are, I expect."

Suddenly Den Dennis enters the room, storms over to where we are sitting, and launches into another specious routine.

"What's going on?" he snaps.

"We're doing an interview, so shut up."

Dennis: "Why didn't anyone tell me?"

Fuego: "Because we didn't want you to turn up and shoot your mouth off about something embarrassing."

Dennis: "What they been saying?"

Webb: "You'll find out when it comes out."

Dennis: "Why doesn't anyone tell me when there's interviews?"

Fuego: "Because we don't want it to appear that there's any differences in the band, that's why. Shut your f\*\*king mouth and get back to the toilet."

Classic 'Young Ones' stuff this. Any minute now I half expect Rik Mayall to appear from the shadows and go on about little mousies running up and down my arm.

But despite all the flippancy, there's no concealing the fact that Bad News are currently big business. Whatever you think of their shambolic version of 'Bohemian Rhapsody', it's riding high in the charts, and the album 'Bad News', which contains such pastiche-penned numbers as 'Masturbike' and 'Warriors Of Ghengis Khan' is certain to emulate that success when it's released next month. Furthermore, the 'No Sleep Till The University Of East Anglia' tour, which consists of 14 dates, will consolidate their status as the only band never to have played to less than 3,000 people. How long can such a flimsy joke last?

"But it's serious," Spider Webb protests. "We're thinking that with rm we could make a fresh start because we want to be taken seriously."

Fuego: "We get all these crap write ups because everyone who meets us thinks we're complete twats. You seem like a nice guy, maybe you could swing the pendulum for us."

Webb: "It's great that someone's asking us serious questions at last. It shows someone's taking us seriously."

Fuego: "Yeah. And my favourite food is curry."





# WET WET WET

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# SINGING IN THE DUANE



A guitar legend returns — and **Duane Eddy's** brought a few of his famous friends with him to help. Twangs for the memory says **Andy Strickland**

It's not every musician that could count on getting George Harrison to delay making his new LP so that the ex-Beatles producer could nip off for a few weeks to help on their new record. Come to that, how many people could ring up Paul McCartney and get him to produce and play on their new single? And then wind up with guest appearances by Ry Cooder, John Fogerty and the Art Of Noise on their new LP. The last name there should give you a clue. Remember the big guy in the cowboy hat with the Gretsch guitar on 'The Tube' and 'Top Of The Pops' last year?

Duane Eddy smiles out from behind his neat beard and extends that famous right hand — home of the twang — and offers me some tea. What a gent.

His collaboration with the Art Of Noise on the re-recording of his earlier legendary 'Peter Gunn' hit was merely stage one in a comeback that's about to be topped with the release of his single 'Rockestra' and an LP featuring the above list of luminaries. He's spent the last few years playing the occasional show in friends' clubs in California with a 'pick-up band' that reads like a who's who of famous musicians from the Sixties and Seventies.

Even the updated 'Peter Gunn' had little effect on the record companies, and it wasn't until Huey Lewis took him on tour as opener that the contracts started to be waved and Duane was back in the studio.

"They thought the hit was just a one-off situation," he says quietly. "Still, we won a Grammy for best rock instrumental of 1986 and it proved to me that people still liked my sound, which I had no way of knowing. I really enjoyed working with the Art Of Noise; they're great people, Anne Dudley and JJ, and they've produced two of the tracks on the new LP."

'Rockestra' features the famous twang that gave Duane Eddy more instrumental hits than any other artist back in the Sixties. I had a feeling I'd heard it before somewhere.

"Yeah, it's a song that Paul McCartney wrote and recorded at his concert for Kampuchea several years ago," comes the whisper. "I just liked the song and wanted to do it, so a friend rang up the McCartney office and spoke to him about it and he said 'let's do it'. He produced it and played bass on it as well. We went down to his studio in Sussex, which was wonderful — real state of the art."

You only have to hear the first few moments of many of Duane Eddy's songs to recognise his unique sound. Can the old twang ever become a burden, though?

"No, in fact it's the opposite," he assures me. "It makes it easier because I've got certain things to go by and that is the way I play and I enjoy making records with that sound. Also, it's kind of a challenge to come up with something new continually, but the songs themselves help with that. Part of it's the way I play, part of it's the tone I use."

"I think the sound came about from the first hit record; I knew I had to have something different and I always knew that the low strings on guitar recorded stronger than the high strings and yet all you could hear on records in the late Fifties were the high ones. It recorded stronger, you needed melodies, it was just logic and it developed from there really."

Talking of Mr McCartney's ace studio, is the technology around today a help or hindrance for someone like you, Duane?

"It's a help these days because we used to work very hard to get the records to sound good. I remember in Phoenix when I first started, we went out and yelled into 500,000 gallon water tanks, found one we thought sounded all right and the studio bought it. Then we ran speakers and microphones out to it and that was our echo. It sounded great but in the morning we had to go out and chase all the birds off of it."

It's hard to imagine Duane Eddy yelling at all. It's as if 30 years of playing the bottom strings on a guitar has rendered his vocal chords almost useless. A TV special is currently in the pipeline featuring Duane and his impressive list of 'backing musicians'. It could be some show folks.

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## PERFECT LADY





# DONNY KEBAB \*

\* © rm pathetic puns department

Ten years on from Osmond mania, **Donny Osmond** has done a lot of growing up. Now he's hoping to prove it to everyone else. Words: **Eleanor Levy**. Portrait of Donny: **Joe Shutter**

"Hey, anyone would love to have had the success I had in the Seventies. Anybody!"

Donny Osmond hits his knee with his hand and kicks my foot to emphasise a point for the umpteenth time. He's trying to explain why people should give him the benefit of the doubt and try to forget little things like purple caps, white leatherette studded stage suits and a song called 'Puppy Love' when contemplating his comeback after 10 years away.

Being an intelligent man, he knows that this is impossible, and isn't too despondent about it. We all do stupid things when we're growing up, but in Donny Osmond's case, as the most popular of the six singing Osmond Brothers, that painful process was done under the full glare of the world's media.

"People say when they hear I've got a record out, 'what — Donny Osmond?' But it's still 'Donny Osmond — let's hear it'. That's based on the past, so I can't regret anything that's brought me to this point.

"In the Seventies, my image was really what it should have been when I was 14 years old. Because of the height of my success, that image stuck real hard and got blown out of all proportion. It didn't give me a whole lot of room to grow and expand. Compounded with the fact that I disappeared and it's that image that people remember."

Donny Osmond knows it's going to be hard to convince people to take what he's doing seriously. Although signed to CBS in the States, the British end of the company weren't willing to put their faith in the public's ability to fall for the 29-year-old Donny's music. Virgin stepped in and the result is the ballad 'In It For Love', a George Michael style love song that some may see as a bit of a predictable move. Ballads were, after all, the Donny Osmond speciality.

"It was a tough decision whether to go with 'In It For Love' as the first single. In the end we decided on it because we thought it was a strong record. Despite the fact that we were gonna get image problems or radio problems — Donny Osmond releasing a ballad — everybody still had a lot of faith in the record. I love it."

What about the similarity to a 'Careless Whisper' era George

Michael? Donny laughs. "Oh you're kidding. People may compare us but I'm not after a George Michael slot. I got my own slot."

For the past few months, Donny has been living in England, working on his forthcoming LP at Peter Gabriel's Bath recording studio. He promises, somewhat surprisingly, that the final result will have a jazzy feel. ("I find it amusing that you find it interesting that I like Chick Corea.") He wants it to be sophisticated — but not too much.

"No matter what I do, if it has a little bit of sophistication to it people will be surprised," he says.

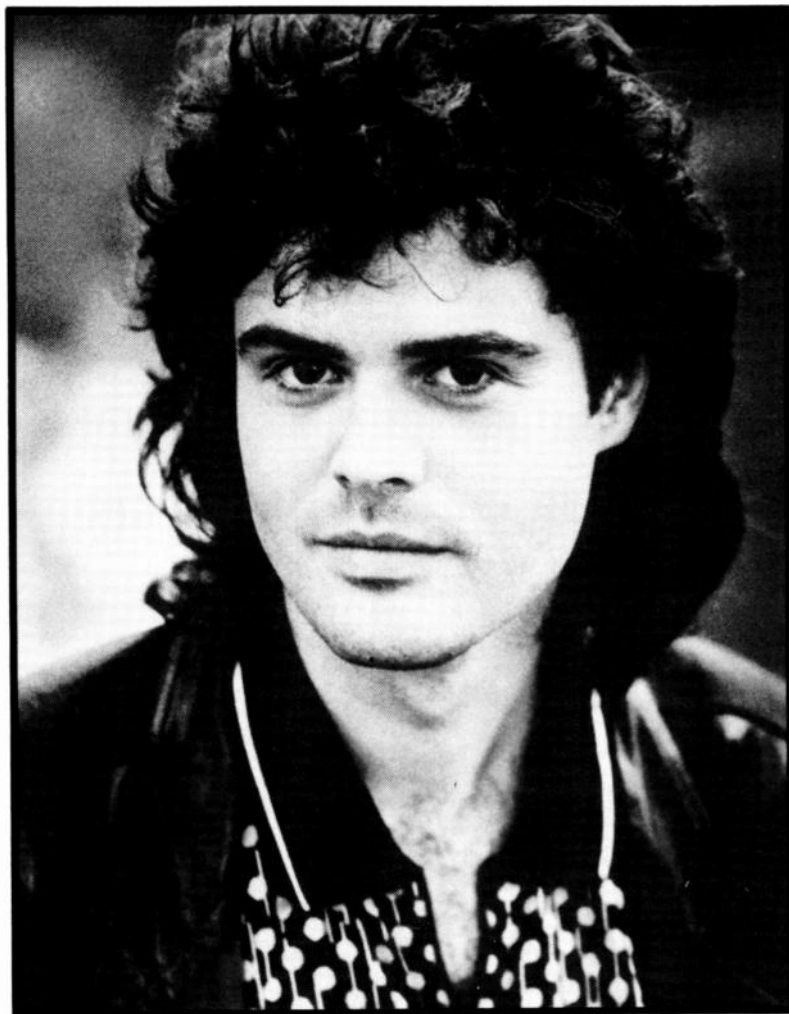
Donny looks back on the days when he was the clean-cut hero of a generation of screaming girls with affection, all be it tempered with the knowledge that it was a crazy way to have to grow up. His dismay at his brother Alan's attempt to put his own sons in the limelight as the New Osmonds has been well documented, although he does see the possibility of his own three children one day following him into the entertainment business. When they're old enough to decide for themselves.

"I was very sheltered, but it never got to the point when it really got out of hand, though I did go through an emotional problem period before I got married. Things get out of proportion to what you really are," he admits. He also stoutly defends his long time friend, Michael Jackson, who would seem not to have coped so well with teenage success.

"I was very fortunate because of our close family relationship. That kept me a bit more stable. I would never claim Michael was unstable though. I know him a little more than the average person. He's not as strange as the press blow him up to be, although he has done some crazy things. I feel for him a little bit."

Donny Osmond has coped with the pressure of child stardom remarkably well. Modest, friendly, one hell of a nice guy, his passionate wish to make music that achieves real critical acclaim is obvious. One final question. Is his favourite colour still purple?

"No!" he laughs, then slowly lifts up a trouser leg to reveal a distinctly purple sock. Some things will never change.



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# LIVE

## ◀ RANDY CRAWFORD, HAMMERSMITH ODEON, LONDON

Just why Randy Crawford chose to play London for this one night stand is not clear.

She's not had any new releases since last year's, admittedly good, album, 'Abstract Emotion', which spawned the hit 'Almaz'. And there's nothing new in the offing. Certainly no new material was on offer tonight; instead we were treated to 80 minutes of her greatest (and not so great) hits.

Randy seemed extremely relaxed; enough to lie on the floor to begin to sing 'One Day I'll Fly Away'. She chatted with the audience, joking mostly about men — or the lack of them — and how to find them.

The songs: well, you know what to expect. Impeccably sung ballads are her strong point, and 'One Day...' and 'Almaz' were the highlights, as well as a rather sympathetic interpretation of Lennon's 'Imagine', which she now uses as an encore. The rest — her more funky, uptempo songs — were a little obscured by a lacklustre band, although 'Street Life' stood out.

Quite what Ms Crawford was doing here remains a mystery, but she managed almost to sell out Hammersmith, merely on the strength of her name. Perhaps it was to prove that, after all, she is something of a 'star', even if she'll never get an rrm cover!

Edwin J Bernard

## ■ R.E.M., HAMMERSMITH ODEON, LONDON

Some people would have you believe that Michael Stipe is the new messiah. Words like 'enigmatic' are bandied about at an alarming rate, which is strange when you think he's just a quiet chap with a nice line in weirdo lyrics and a pair of mesmerisingly dreamy eyes.

Tonight at an Odeon that's full to bursting point for the US band's only UK date to promote their new 'Document' LP, Stipe walks on water for his adoring followers. Complete with butcher's apron and a loose pony tail to hide the balding patch at the back of his curly-top head, he dances in the particularly bad fashion that only he has perfected. Surprisingly few moments from their four previous albums get an airing, choosing instead to plug the new LP.

Stipe's 'sensitive-artist-with-wicked-glint-in-eye' persona is not, however, quite enough to make up for tonight's deficiencies in the overall R.E.M. sound. The four members look woefully at odds on the large Odeon stage; Peter Buck's guitar is equally lost in the vast hall. Yet, bit by bit, the audience begins to lose some of its initial respect for a band fast breaking out of their cult status. The joint begins to rock!

It's only when they bring on Robyn Hitchcock for the encores (four in all) that you begin to get some idea of the power R.E.M. manage to convey on record. His presence had been missed, earlier, particularly on messy and slightly embarrassing 'Wipe Out' that smacked just a little of 'hey, we can get away with any old shit tonight' complacency. The crowd, though had reacted in true U2 worshipper style.

Unlike Bono's merry crew, R.E.M. offer no platitudes or swirling, hysteria-inducing guitar lines. They are rock at its most basic, human and 'good time'.

As they launch into a final glorious 'Radio Free Europe', people heading for the exit believing the show to be over turn on their heels and jive in the aisles. If this is the reaction they get for a below par performance — who knows what the future may hold?

Eleanor Levy

david grant

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Photo by Steve Wright

### ▲ THE JESUS AND MARY CHAIN, MANCHESTER INTERNATIONAL

The place was packed to the gunnels for what should have been the gig of the year so far, as those noise generals the Jesus And Mary Chain hit town.

They had all come to see Britain's angriest, most outrageous group. Everyone was thirsty for some real action. Well, what happened? Did I miss them?

Four sullen youths shuffled in front of a cloth backdrop better suited to a youth club and treated us to 48 minutes of secondhand guitar riffs backed by a plodding drum machine.

How the mighty have fallen. It's an 11 song set littered with false starts and fluffed guitar breaks. The closest we get to feedback is when Jim Reid staggers too near to his monitors.

Of course, lining up without a drummer makes a big difference. The songs are robbed of any impact and fury, becoming flat and laboured. Mad dog Reid curls around his mic stand, more like a poodle than a rabid Rottweiler.

Instead of fireworks, we got damp squibs. 'Happy When It Rains', though one of the better songs from the LP 'Darklands', was average tonight. 'You Trip Me Up' was low key, as was 'Just Like Honey' — although Bill's axe packed in during this number.

It was a disappointing performance in unpleasant conditions. Not so much anarchic as confused and half-hearted. The best — the last — number from the hatful of hollow, was 'Kill Surf City'. The dark cloud lifted as the sound settled down, the drums bit deep, the bass thrust ground its heel into the face, the noise nectar lasted a few precious moments then the leather boys were off.

At least we had a taste of what it could be like, but unless the Mary Chain put more clout into their live performances, they will disappoint more people than they impress.

If I were calling the shots for the East Kilbride brothers, I'd advertise for a drummer before the next tour. And while I was there, I might advertise for a songwriter as well. It looks like dark days ahead for the ex-noise troopers.

Vince Hurst

### ■ THE DOCTORS CHILDREN/ROCK ROCK FIRE, DINGWALLS, LONDON

With the scrape of a fuzzy guitar, pounding drums, bass and a large organ to boot, Dingwalls came over all psychedelic for a few hours. Trust me not to have my paisley shirt when I needed it most!

I have doubts about the name, the lead singer's leather



Photo by Joanne Houghton

trousers and the heard-it-somewhere-before quality of some of their songs, but there's no doubt Rock Rock Fire are a promising new London band. There's a leaning towards Television and the Dream Syndicate, which will no doubt be corrected when they flood their sound with the genius hinted at in 'I Change' and 'Lighthouse'.

The Doctors Children write a good song, but the novelty wears thin, as one number tends to sound like the next. To rid them of this malady, the Doctor should prescribe his Children a large dose of material that displays the versatility and variety of which they are undoubtedly capable.

They have a certain charm and a powerful sound, and I'm sure I spotted a couple of potential singles as they raced through their set. I hope they get some new ideas together, as it would be sad to see a band with so much to offer fade into obscurity when they deserve to be climbing the shaky ladder to the dizzy heights of stardom.

Simon Dine

### ▲ WESTWORLD, VIRGIN MEGASTORE, LONDON

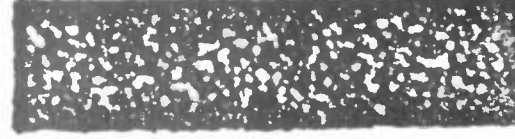
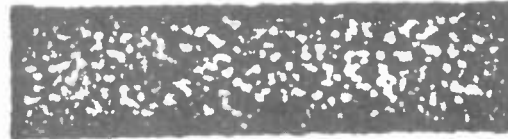
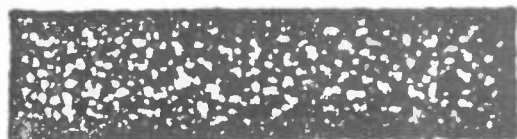
A beautifully clean, uncluttered sound, some well-produced drums, and Westworld set about forging their simple blend of Elvis, Eddie Cochran and the microchip.

Every song seems somehow to be a twist on 'Louie Louie', while everything from 'Where The Action Is' to 'Rockulator' and 'Cheap And Nasty' seems instantly recognisable anyway because of the amount of influences involved.

'Banana Bam Boo' just about tackles the summertime blues, but what really raises the score cards is Andrew's constantly flash and attractive sliding fuzz-tones. So too Elizabeth's all over body-toning pzazz. It sure wipes the Butthole's (or Neubauten's) crushingly fashionable mortuary beat clean off the slate.

Westworld are a tiny welcome breeze in a pop world that's become an air-conditioned nightmare.

Pete Paisley





Wild style UK scratch  
supremo **CJ Mackintosh**,  
master mixer behind  
M|A|R|R|S, has been  
acclaimed as the new force  
in British hip hop, or at the  
very least the Eddie Van  
Halen of scratch. **Pete  
Paisley** gets transformed; **Joe  
'Rhino' Shutter** frames those  
rubber fingers



# PUMP UP the CJ



CJ Mackintosh, British scratch  
supremo, has new scratching  
developments up his sleeve. Only he  
can't be too *specific* in case all the  
other sucker MCs rip off his new wild  
style. "It's very revolutionary," is all  
he'll currently say. "It involves doing  
something with the mixer."

Something with the mixer, eh? The  
Forest Hill lad who was narrowly  
(some say unjustly) pipped at the post  
for the World Scratcher title by Chad  
Jackson is opening new vistas all  
round.

His work with the M|A|R|R|S mix

'Pump Up The Volume' and his own  
'The Tables Are Turning' with rapper  
Einstein have largely seen him  
acclaimed as the new force in British  
hip hop. Indeed, resident **rm**  
scratchman Joe 'Rhino' Shutter is  
quick to sing his praises as already  
having a recognisable style of  
zooming, squeaking and needling  
sounds. And on the basis of these  
unique capacities, Island asked CJ to  
do the 'Boops' remix for Sly &  
Robbie.

As the Americans blaze the trail,  
Mackintosh's theory is that the accent  
is all.

"I think an American rapper goes  
down better over here," he argues,  
"And an English voice better over  
there. Derek B's just signed to Profile  
(Run DMC's leasing company) and  
that's probably 'cause he's rapping in  
English. It might help British rappers  
in a way."

"But the British hip hop sound is a  
bit boring still. It's not heavy. It's not  
brilliant. My record's not heavy either  
'cos the drum pattern was changed  
while I was away on holiday and the  
rap Einstein wrote for me is over two  
years old — he doesn't even like it  
any more. Now Music Of Life" (the  
British label behind Mackintosh) "has  
started up as a pure hip hop label  
going out looking for British stuff,  
things could get better."

As a quick demonstration he fires  
off an example of his technique, and  
just at the level of sheer speed of  
switching dizzily between cuts, it's  
obvious this boy is something  
approaching the Eddie Van Halen of  
scratch.

CJ uses a transformer mixing style,  
flipping the on/off switch on his mixer  
to stop and start breaks which he then  
also fades and pitches. Though Jazzy  
Jeff and DJ Cheese had long been  
doing it Stateside, Mackintosh was

one of the first Brits on the case.

"Before transforming began,  
scratching was dying out. There were  
no new styles. It was all just basic  
scratching. The Americans are always  
just that little bit ahead of us. They  
started it and we copy them. They're  
always six months to a year in front.  
They've just got it up top. And  
they've got a wider choice of breaks  
than we have."

When did he really start kicking his  
own habit around?

"I'd been messing round with music  
centres and cassette recorders as a  
kid. And then DJing a bit. I bought a  
Technics XL 1200 in 1982 and my  
brother bought the other one after we  
heard 'Buffalo Girls'. We used to play  
everywhere round South London. I  
wasn't really getting anywhere though,  
so I gave up my jobs at the warehouse  
I was at and started to concentrate. I  
started doing gigs in clubs, then I met  
Tosca from Serious Records and did  
some compilation albums for them.  
Then I got into the championships."

His latest involvement is with Nasty  
Rox. A ZTT signing whose album is  
out in the new year, they mix live  
acoustic drums, guitar, bass and CJ on  
the turntables.

"It's a collection of rock, funk, go-  
go, hip hop scratching. Sometimes the  
band write something and I move in  
on that, or I'll provide records and  
they'll write around them. That's  
what's different. A few bands have  
scratchers, but they're not saying  
anything. The scratches and drop-ins  
don't hit you. When I drop a record  
it's on *time*. That's what's good about  
it."

If the Rox box clever enough and  
the rubbery fingered Mackintosh  
makes any dent at all in the high-  
finance world of US scratching, then  
the tables will indeed be turning.  
Pump up the CJ!



# 'WE WILL ALWAYS BE AN UNTRENDY BAND'

Once upon a time there was a Norwegian indie band called Fra Lippo Lippi who attracted the attention of Virgin Records with their sweet, melodic but melancholy tunes. They released an album, 'Songs', full of this delicious European wistfulness, to positive critical reaction but little else. Then Virgin Records had an idea. They sent 'Songs' to a rather legendary figure, Walter Becker of Steely Dan. He'd produced China Crisis in 1984 and played on Rosie Vela's LP but wasn't exactly in dire need of money. However, he agreed to produce the next Fra Lippo album, just at the time when Steely Dan became the name on everyone's lips.

'Light And Shade' is the highly polished result of their partnership; Rune Kristoffersen and Per Oystein Sorensen still

**Admits Rune Kristoffersen, half of Norwegian melodists Fra Lippo Lippi, a band who sound nothing like Steely Dan (honest) but have Walter Becker producing their new album. In defence of clean sounds and CDs: Betty 'Bland Out' Page**



seem a little in awe of the Walter Becker phenomenon. Were they surprised he decided to work with them?

"We always thought we were a musical band," says Rune. "We knew we had good songs, so we always had it in the back of our minds that someone big out there would see it eventually."

"On the other hand," continues Per Oystein, "we didn't think that we sounded like Steely Dan — but we have been listening to them through the years."

They were quite flattered by Becker's interest, since he wasn't likely to put his creativity into a three month project for music he didn't like. He has more important things to do, like staying at home with his family in Hawaii.

"He told us he gets load of offers from major American record companies all the time. The first time we spoke to him he said it was all crap. That made it nicer for us, that he chose us to work with. He's a music lover, he doesn't care about trends at all. He likes sitting at home listening to jazz records. He said he liked our melodies, the way we did harmonies, and he also thought we had good lyrics. And Steely Dan's lyrics were special..."

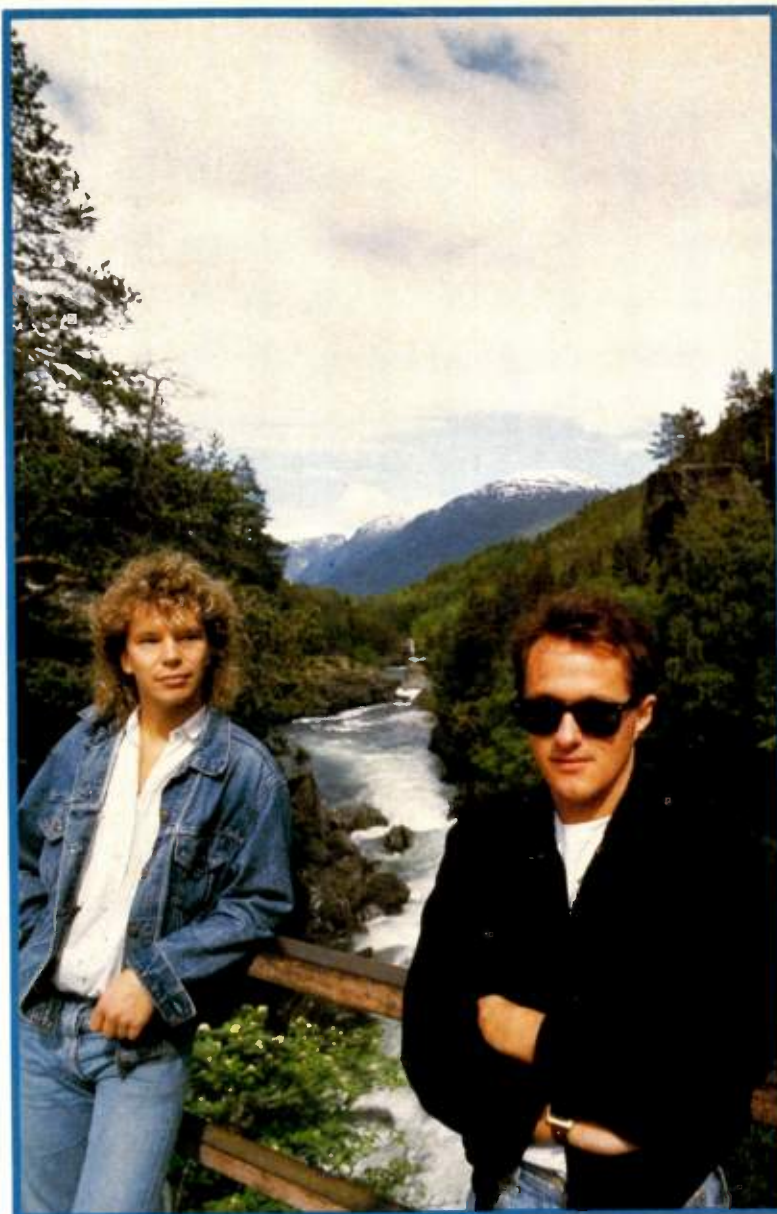
Were they aware of the sudden new cachet acquired by Steely Dan?

"People started writing about that when Walter Becker agreed to produce us," says Rune, "and even more after. That was nice, 'cause we were actually going to work with one of those guys when everyone else was just talking about it. But I think we sound much less like Steely Dan than these other bands, even though he is producing."

Per Oystein: "Although he doesn't think these bands sound like Steely Dan at all — they don't have Donald Fagen's voice or Larry Carlton's guitar."

With this sudden shift back to 'musical integrity', with songs winning out over pure visual image, the Fra Lippo boys must stand a sporting chance of breaking through in a more meaningful way. The single 'Angel' is achingly accessible, but still Radio 1 won't bite.

"It's very frustrating," says Rune. "The system allows so few people to decide what's going to sell or not. I'm surprised it hasn't had more airplay, it's very radio friendly. But now we're excited about the possibilities in the States when they



release the album there next year. I think Walter Becker's really big in the States, much more so than in England."

The combination of Becker and Virgin (who've broken Danny Wilson, Cutting Crew and T'Pau in America recently) should help Fra Lippo in their quest to crack the States. The airy, spacious, somewhat lightweight sound of the new album is perfect American driving music, even if they have sacrificed some of their uniquely introspective European feel for a cleanly produced sound.

"It's turned out good arrangement-wise," says Per. "Soundwise I don't know, maybe it is American that way."

Rune: "It's very clean, CD orientated."

Per: "Steely Dan's engineer, Roger Nicholls, who worked on our album, says all he thinks about is how it'll sound on CD. He told us the only reason he started in the business at all was because he knew that one day there'd be CDs!"

Being something of a perfectionist, Becker often made the lads do a guitar solo 20 or 30 times before he was satisfied with even half of it. In their quiet, unassuming Norwegian way, they admit only to having a 'minor disagreement' on this point. Even though they say the result is good, the loss of spontaneity and feeling which has resulted seems to have alarmed them.

This has led to a backlash in the Norwegian press, who seem to be accus-

ing Fra Lippo of 'mellowing out'. Mellow has such road script connotations. It equals bland...

"Exactly," echoes Per Oystein. "It is a very clean, well-produced record, so if you think that is a negative thing, then of course it is. I really like clean records. That sort of music should be clean sounding, like the late Steely Dan stuff... It's not rock 'n' roll."

Rune sounds off: "The thing is, we come from a typical independent background, and a lot of people seem to like indie bands just because they're indie. They like to feel they've discovered a band and they feel it's slipping out of their hands when other people buy it. I'm fed up with that, it's so limiting and boring."

"I can remember when we started, it was so hip to like really obscure bands like the Residents, when you couldn't admit to liking the Eagles... I hate that sort of attitude. There seem to be certain rules for when you can and can't like a certain artist."

"We will always be an untrendy band, even though those critics really liked us in the beginning. We were never part of any scene, and I think that shows in our records."

Let's hope it's not left up to America to make Britain realise, once again, that quality isn't a dirty word. Fra Lippo Lippi don't want to wait 10 years to be hip!





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