

RECORD

**RM**

MIRROR

*NEWS*

# LIVING IN A BOX

chart enigmas climb out of their cardboard carton

**+ FREE INSIDE!**

SERIOUSLY RAUNCHY COLOUR  
MEGAPOSTER FEATURING PRINCE  
AND MADONNA BACK-TO-BACK

LIVES  
GENESIS  
GO WEST  
IGGY POP  
DAINTEES

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audio hardware  
worth £4,000 —  
see inside

Plus news + films +  
gossip + the best  
new groups + the  
official Gallup/TOTP  
singles & LPs charts

## SUZANNE VEGA

'melancholy introvert' in 'I like to laugh' shock

## DWIGHT YOAKAM

country's young upstart bucks back

**PLUS: YELLO • SONIC YOUTH**

**LAURIE ANDERSON**

**LONG RYDERS**

**BRIGHTON'S POP HOPES**

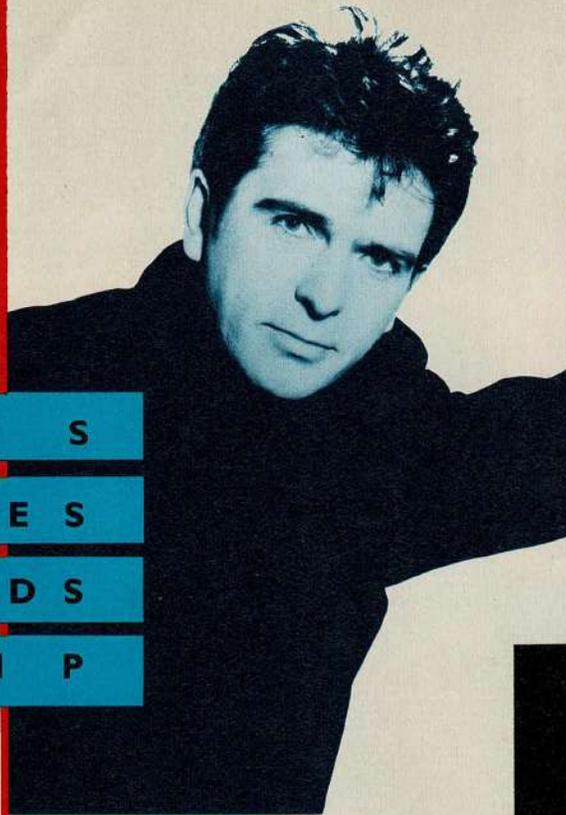
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T O U R S

R E L E A S E S

N E W B A N D S

G O S S I P



**F**orecasting a wet summer, Peter Gabriel releases his single 'Red Rain' on June 29. It's the fourth track to be lifted from Pete's epic album 'So', and the flip side is 'Ga Ga (I Go Swimming Instrumental)'. The original version of 'Ga Ga' appeared on Gabriel's 'Plays Live' album.

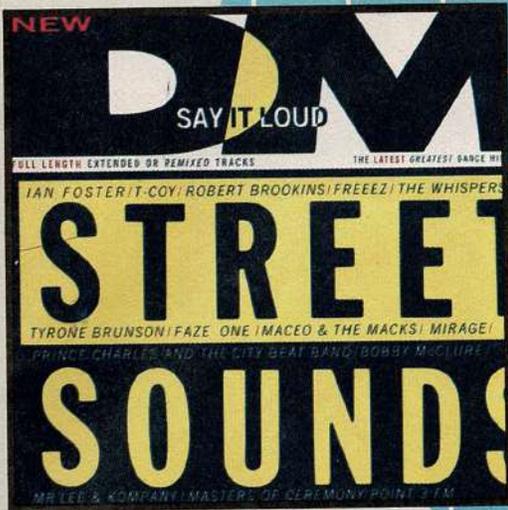
Peter plays London Earls Court this week, and his shows on June 27 and 28 will feature a Womad Expo beginning at 5pm. The Expo will feature live music from India, Turkey and other countries.

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prove there's still life in sheffield  
Front cover photo by Paul Cox

**I**s this a tortured Labour voter finally realising the awful truth after a night long vigil watching Peter Snow bodge his computer predictions? Is it the A&R man who refused to sign Gaye Bykers On Acid? Is it a typical rm journalist having discovered yet another new single by Then Jerico? No — it's a still from the grisly 'Evil Dead II' which we felt our readers should see as an indictment of screen violence — great innit? Turn to pages 36 and 37 for a full review of the flick and rm's interview with 'Evil' director Sam Raimi.



● **EDITOR** Betty Page ● **FEATURES EDITOR** Eleanor Levy ● **NEWS EDITOR** Robin Smith ● **DESIGN** Graham Black ● **PRODUCTION EDITOR** Diane Cross ● **REVIEWS EDITOR** Stuart Bailie ● **FILM/VIDEO** Edwin J Bernard ● **CONTRIBUTORS** Nancy Culp, James Hamilton, Alan Jones, Lesley O'Toole, Roger Morton, Paul Sexton, Martin Shaw, Andy Strickland, Chris Twomey, Jane Wilkes ● **PHOTOGRAPHERS** Eugene Adebari, Jayne Houghton, Karen McConnell, Barry Plummer, Patrick Quigly, Joe Shutter, Steve Wright ● **ADVERTISEMENT MANAGER** Carole Norvell-Read ● **SENIOR ADVERTISEMENT REPRESENTATIVE** Tracey Rogers ● **AD PRODUCTION MANAGER** Tony Dixon ● **TELE SALES MANAGER** Eddie Fitzgerald ● **MANAGING DIRECTOR** Jack Hutton ● **PUBLISHER** Brian Batchelor. Published weekly by Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ. Telephone: 387 6611. ISSN 0144-5804. Typeset by Phase Communications and printed by Nene River Press (division of Severn Valley Press Ltd), Peterborough. Colour by CK Litho. ● **THANKS TO** Carole Linfield



## COMPETITION

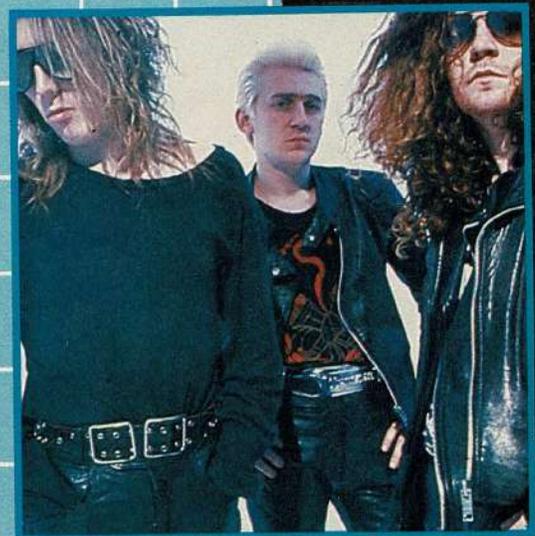
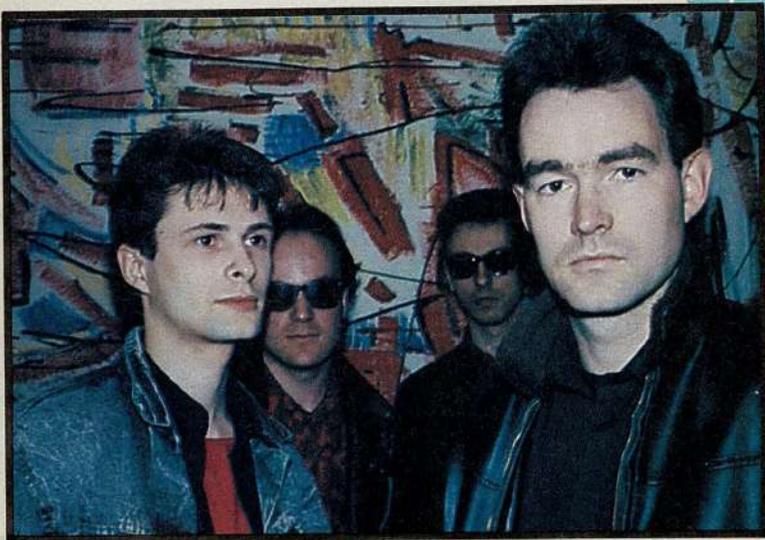
StreetSounds' latest musical magnum opus is more than just a treat for your feet, it's a sound financial investment. 'Say It Loud' is a double album featuring the most upfront sounds around — T-Coy, Faze One, the Whispers, Maceo And The Macks — and it sells for the price of a single LP.

We've got 25 copies to give away; just answer these questions correctly.

- 1) The boss of StreetSounds is a) Chaka Khan, b) Morgan Khan, c) the Aga Khan?
- 2) Maceo And The Macks want you to: a) 'cross the track, b) 'cross the road, c) 'cross that bridge?
- 3) The Whispers' track is 'Rock Steady'. Which 2-Tone group had a hit with 'Let's Do Rock Steady': a) Madness, b) the Selecter, c) Body Snatchers?

Send your answers, with your name and address, to rm 'Say It Loud' Competition, Greater London House, Hampstead Road, London NW1 7QZ. The winners will be the first 25 correct answers out of the postbag on the closing date Monday, July 6.

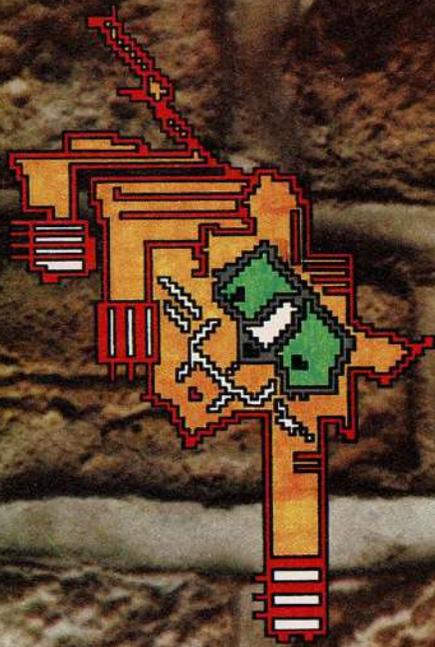
Great galloping kaftans! Nouveau hippies **All About Eve** release their single 'Flowers In Our Hair' on July 3, faarrrrrr out. We can expect an album from them later this year; meanwhile they'll be playing dates at the London Kentish Town, Town And Country Club on August 1, followed by Reading Festival on August 28.



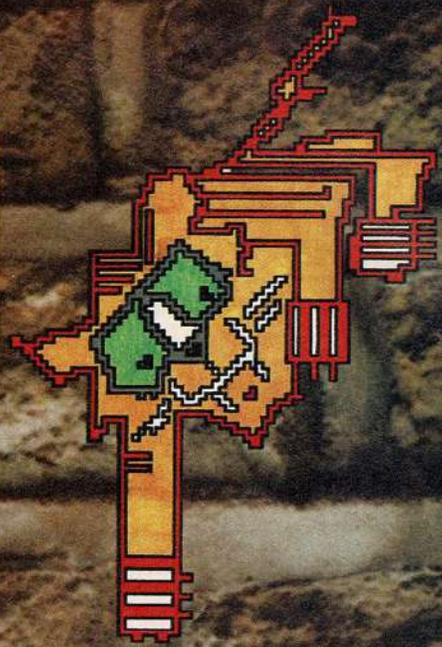
**T**wo years ago, the **Sinister Cleaners** were featured in Index together with some natty household implements that had accompanied them on stage at their debut live performance in their native Leeds. Now they've evolved into a much more serious proposition, touring Europe, being christened Les Nettoyers Sinistres by Belgium radio and embarking on a series of dates around the less fashionable parts of Britain, "where the music press can't find us". Check out their current 'Longing For Next Year' 12 inch EP for five intriguingly raggedy guitar-crunching, drum-thumping songs which remind you of everyone from U2 to James to New Order to the Pogues...

**BALAAAM AND THE ANGEL** come roaring back with their rather saucily titled single 'I'll Show You Something Special' unleashed on June 29. The flip side is a version of Donna Summer's 'I Feel Love', and the 12 inch has two bonus tracks, 'Let It Happen' and 'You Took My Soul'. Balaam And The Angel will be playing their first British show for nine months at the London Kentish Town, Town And Country Club on August 1. Another Balaam album is due in the summer.

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# DANCE MANIA



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**NEW DANCE COMPILATION SERIES**

**OVER 120 MINUTES OF DANCE MUSIC — OUT NOW**



Photo by Andre Csillag



The new **Passmore Sisters** single has just arrived on the Index turntable, and once again it's the B-side that gets the thumbs-up. 'Every Child In Heaven' has its moments whilst struggling to escape from a suffocating production job, but flip it over and listen to 'Grim English Joke'; a far healthier affair altogether which marries some very pleasant pop with intelligent lyrics. Perhaps they put the labels on the wrong way round.

**Swing Out Sister** release their single 'Fooled By A Smile' on June 29. It's a remixed version of the track found on their debut album, 'It's Better To Travel', and the flip side is the previously unavailable song 'Fever'. The 12 inch will contain a special TV mix of 'Fooled By A Smile'.

The band is currently in Italy doing a spot of promotion work. They'll then be flying off to Australia and Japan. Nice work if you can get it.



## EARBENDERS

### Andy Strickland

'Talulah Gosh' Talulah Gosh (53rd & 3rd)  
'Sweet Revenge' the Chesterfields (Subway classic)  
'Hillbilly Deluxe' Dwight Yoakam (Reprise LP)

### Eleanor Levy

'Holiday Hymn' the Chesterfields (Subway LP track)  
'Fisherwoman's Way' the Doonicans (Probe Plus EP)  
'The Poison Boyfriend' Momus (Creation LP)

### Betty Page

'Sweetest Smile' Black (A&M)  
'Enya' Enya (BBC Records LP)  
'Shining' Dolphin Brothers (Virgin)

● Here's a rather delicious piece of blackmail for you. Who is the chap with the ridiculous bouffant footballers' haircut on the left of our picture, wearing the sort of shirt not even Gary Davies would wear? Clue: he was, when photographed, in a band with Gary Tibbs (right) entitled, rather amusingly, **Zu Zu Sharks**. Wonder what happened to them? The answer to this ticklish little puzzler can be found by turning to page 40 of this week's issue. Ho ho.



# BLACK

ON 7"  
WITH  
"SIXTEENS"  
&  
4 TRACK 12"  
WITH  
"SIXTEENS"  
"LEAVE YOURSELF  
ALONE"  
&  
"HARDLY  
STAR-CROSSED  
LOVERS"



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"ENTERTAINMENT USA"

# kenny g

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FROM THE US TOP TEN ALBUM  
"DUOTONES"

LIVE AT THE  
LONDON PALLADIUM  
JULY 22<sup>ND</sup>

ARISTA

A BERTELSMANN  
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Well, we thought the likes of Jimmy Page and Paul Rodgers must be desperate for a hit by now, but 'Star Trekkin'?' Oh, it's not that Firm but another one — confusing, ain't it? **The Firm** (remember 'Arfur Daley E's Alright?') is led by Ron Spock, who once resided in ace Seventies pop band the Rubettes, and so Index presents its top 10 Star Trek clichés to celebrate the single's staggering success.

- 1 "The dilithium crystals won't take much more, Captain!" — Scotty
- 2 "Beam us up, Scotty." — Jim
- 3 "What do Star Trek and Kleenex toilet

tissue have in common?" — schoolboy joke

- 4 "Hailing frequencies open, Captain." Lt (yum yum) Uhura
- 5 "My God, they've stolen Spock's brain!" — Bones
- 6 "Eeeeeeaarrrrgh!" Sulu in various sword-wielding episodes
- 7 "You dirty Klingon bastard, you've killed my son!" — Jim
- 8 "The needs of the many outweigh the needs of the few and of the one." — Spock
- 9 "Ahead warp factor three, Mr. Chekov." — Jim
- 10 "Energise." — various



If you really want outrage and sensory overload, forget the Beasties and look up **Jamie Reid's** new book 'Up The Rise'.

The artist, whose situationist 'shit-stirrings' were such an essential part of the Sex Pistols' impact a decade ago, progressed from his radical adventures with Malcolm McLaren at Croydon Art School to his current collaboration with Margi Clarke, entitled 'Leaving The Twentieth Century'. For most people though, the Pistols section will be the most intriguing with its Xeroxed trail of blackmail lettering and mutilated royalty all the way to that final self-mocking swindle. For the more affluent, anarchist types among you, 'Up The Rise' is a pinch at £9.95.

## COMPETITION

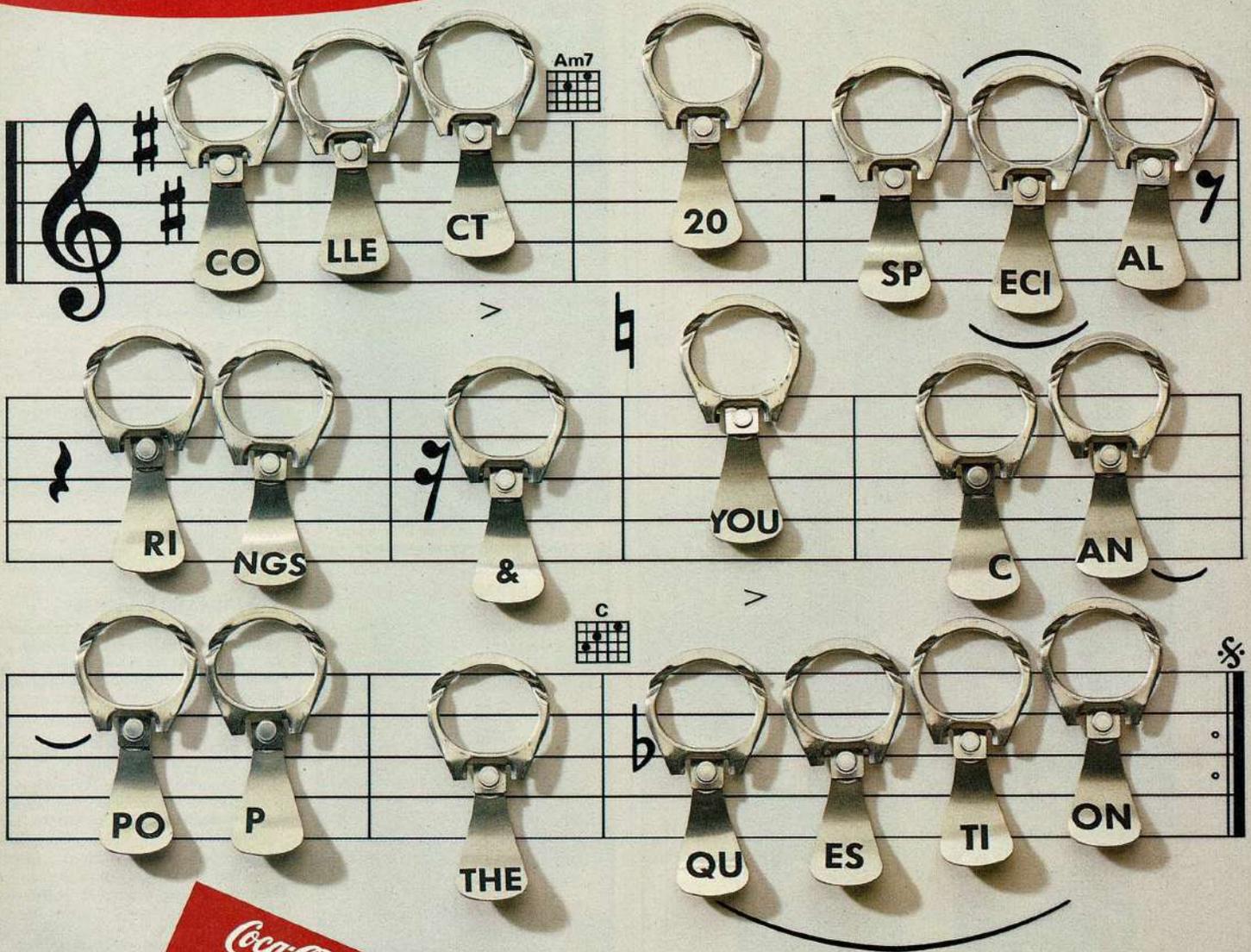
**H**old on to your squirrel stew folks, have we got a rootin' tootin' competition for all you country fans out there. **Dwight Yoakam** (turn to page 46 for an **rm** in depth interview) has just released the classic Elvis number 'Little Sister' and we've got 20 plinth-mounted picture discs of the long-legged one to give away. Answer the three questions below to win.

- 1) Dwight's first LP was entitled: a) 'Fish, Fingers Etc.', b) 'Guitars, Cadillacs Etc.', c) 'Death, Torture Etc.'?
- 2) Dwight's new LP is called: a) 'Silly Billy Deluxe', b) 'Hillbilly Deluxe', c) 'Willy Nilly Deluxe'?
- 3) Which of the following is not a country legend: a) Hank Williams, b) Dolly Parton, c) Alan Ball?

Send your answers on a postcard, with your name and address, to **rm Dwight Yoakam Competition**, Greater London House, Hampstead Road, London NW1 7QZ. The first 20 correct entries pulled out of the postbag on the closing date Monday, July 6, win.



# Coca-Cola



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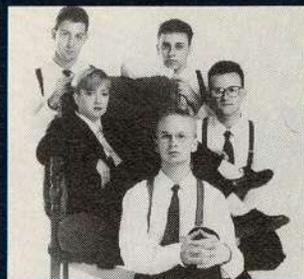


**BROKEN ENGLISH**

Comin' On Strong X



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"MOBILE DISC"**



One of the most irresistible platters yet to grace turntables this summer (what summer?) is **The Company She Keeps'** 'What A Girl Wants' — a wry slice of manic popabillly guaranteed to lift the longest face. The accompanying vid, featuring Rik Mayall, is also well worth investigating, and Saturday morning kiddies' TV is already lapping up the spoof silent movie with glee. "We're all Rik Mayall fans," says vocalist Dave Finney, "and thought he'd be perfect. About two days after we approached him, we got a call saying he'd do it. And it was the day after his birthday." Not that *The Company She Keeps* need the boost of star extras. "We've got a lot more than this to offer everyone," they say. Remember the name.

**BUNKING**

**Up**

a consumer's guide to nuclear survival



**THIS WEEK**

**PRINCESS**

**COMPANIONS**

My mum and brother Don. I hope it's a big bunker because I'd also like to share it with James Ingram and Eddie Murphy.

**VISUAL SUSTENANCE**

A big screen showing videos of Luther Vandross, Chaka Khan, Phil Collins and Anita Baker, and the Yellow Pages advertisement with the old bloke trying to find the book on fishing. I love that one, it makes me cry.

**READING MATTER**

All the music and fashion magazines I can lay my hands on before the bomb drops. I would also like to take in books by Maya Angelou, Harold Robbins, Fay Weldon and Jilly Cooper.

**MUSIC**

Have we got enough room? Stevie Wonder, Luther Vandross, Anita Baker, James Ingram, Phil Collins, Earl Klugh, Grover Washington, Miles Davis, Prince, Joni Mitchell and Nat King Cole.

**LUXURY EDIBLES**

Smoked salmon pâté, Don's chicken curry and vegetable curry, my mum's boiled fish and lots of carrot cake.

**BEVERAGES**

Rum punch, sake, Perrier and tea and honey.

**INTERIOR DECOR**

I'd like to install a swimming pool and I'd like lots of cushions scattered around so you can just throw yourself down anywhere. I'd like the bunker to be very womb-like, and decorated in lots of pastel colours.

**SEX AIDS**

James Ingram and Eddie Murphy can give me a good rub down anytime. I'd also like Phil Collins to be there so I can kiss his little bald head.



She might share her name with that old King of Croon, but Kathy Mathis sounds as if she knows a bit more about cutting a rug — judging by her first single 'Late Night Hour', at any rate. She managed to earn a support slot for the SOS Band when she was still at high school, then moved to Atlanta and got together with former SOS-er Stewart Hanley. He not only got her a deal on the band's label, Tabu, but produced her LP 'Katt Walk' as well.

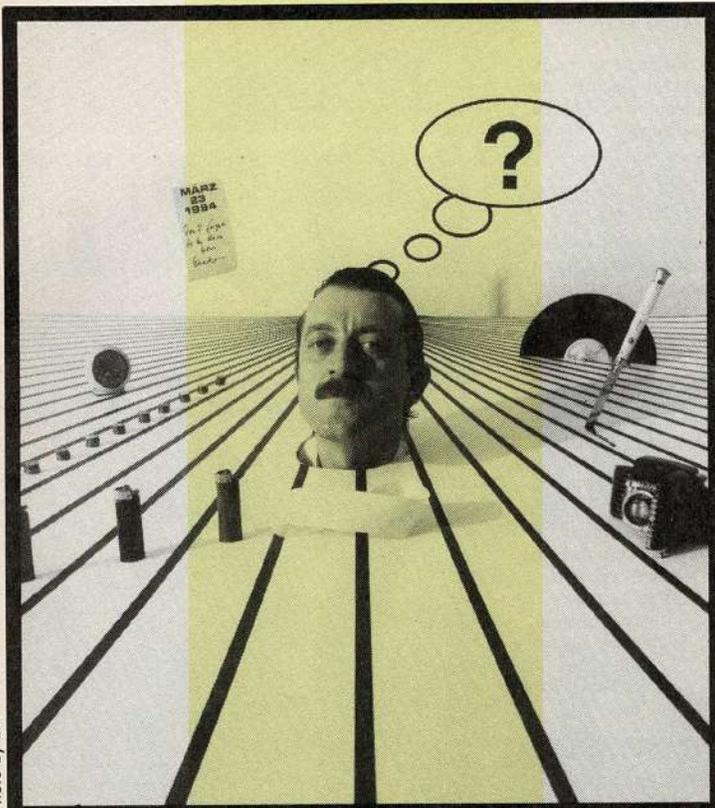


Photo by LFI

● YELLO'S DIETER MEIER pops up on the endless plain of fortune

# SOAPBOX

A lot of people these days are moaning that music has become too commercial. Well, I think music cannot be commercial enough.

Making a distinction between so called art music and commercial music is very bourgeois. For instance, before the 19th Century, music had to be commercial or it simply wouldn't get played to anyone. You see, the thing is that commerciality as such does not say anything about the music. There is very bad commercial music and very good commercial music; the commerciality itself is irrelevant.

Of course, it's nice if something of good quality also happens to become a huge success. But there is also this contradiction that, in order to be commercial, you have to have a very uncommercial approach. It has to come from within yourself; from the heart. The problem arises when, especially in rock and roll, the artists try to be successful and subsequently lose all their spirit and individuality. They try to conquer the world instead of themselves.

We are now approaching the new renaissance. An artist whose work is considered commercial, say in advertising or making music videos, or even in rock, can produce something of high quality and be respected and successful at the same time.

Consequently, the avant-garde is becoming a more and more elitist organisation constituting the petty bourgeois corner of a few consumers.

That's not to say there aren't any good avant-garde works, but a lot of them are considered to be good simply because they are uncommercial.

However, if something doesn't sell that doesn't mean it's bad, since it may take a long time for something to be recognised as good. But by the same token, a work of quality will always be discovered sooner or later, and in most cases sooner. I do not believe there has ever been any great painter or writer or musician who has never been discovered.

Some people say that the public can't always recognise quality and make it commercial. But that's not necessarily true. A good example is Coppola's film 'The Godfather', which emptied the streets when it was shown in Germany. It was the most precise statement of human behaviour in the last 50 years, yet was also a hugely popular film.

Meanwhile, musicians have become the petty bourgeoisie of today. They try to convince record companies of their commerciality. Well, we have a little production company in Zurich which was set up to help up-and-coming artists, so I get sent lots of tapes. You wouldn't believe the kind of nonsense we get. In a whole year maybe one or two are worth following up while the rest is silly, speculative crap.

So it's not true record companies are to blame; they're interested in new things. It's the musicians who aren't always good enough to provide it. Dieter Meier of Yello was talking to Carole Linfield

**If you have an axe to grind or a prejudice to air, write to Soapbox, rm, Greater London House, Hampstead Road, London NW1 7QZ.**

# DONNA ALLEN



INCLUDES THE HIT SINGLE: **SERIOUS**

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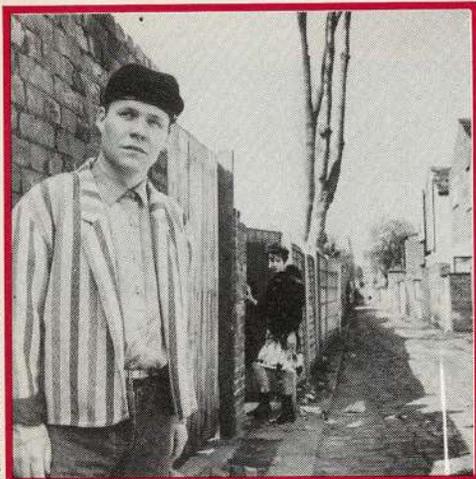
ALBUM & CASSETTE

CBS

450888 1/4

Produced by: Lou Pace for Freedom Sound Productions, Inc.

Portrait



**PLAYING AT TRAINS** are Rus Harrison and Colette Meury.

Rus is your original 'cheeky-chappie', armed with a grin which splits his elfin features almost entirely in two. Very useful for someone who spent two years delivering singing telegrams dressed as everything from a canary to a gorilla.

Rus met Colette in a West Kensington launderette

and invited her to audition. She turned up with an impressive cv.

Since coming to England from Switzerland about three and a half years ago, Colette has become quite a celebrity. After bumping into JJ from Art Of Noise, she was drafted in by the Pet Shop Boys to sing backing vocals on 'Opportunities'.

Shortly after, STA invited her to join them as keyboard player, and there she stayed for 18 months. Talk about falling on your feet.

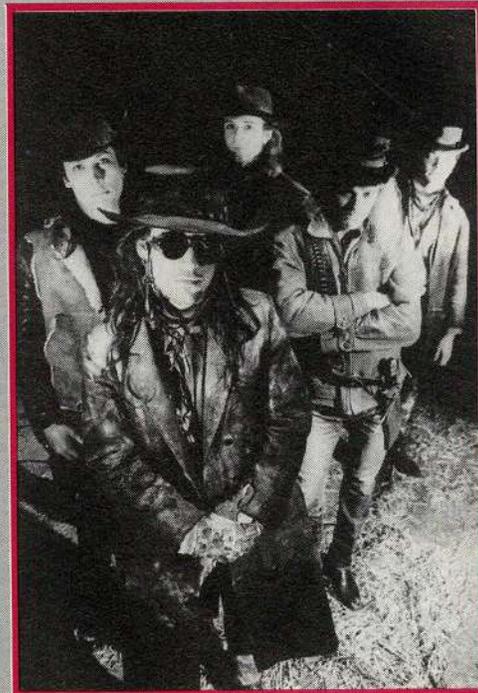
Rus: "Chappell" (his music publishers) "decided they weren't going for a major record deal for me. They wanted to do things independently so they put a single out on their own in-house record label, Idea." The resulting single is 'World Without Love', a sound that the group's publicist describes as "Norman Wisdom meets Scritti Politti".

"Chappell sent me out amongst the punters armed only with an acoustic guitar. About three days into the tour" (with the Bolshoi), "I decided to add a tape machine and keyboards. That way half the set was me alone with my acoustic, and half was me with backing tapes and keys. This was now beginning to sound like how I'd imagined Playing At Trains should sound."

The two-piece, three if you count the tape-machine, recently finished touring with the Icicle Works and have now been approached by RCA to record an album in June, although that's still under negotiation. Rus needs room to manoeuvre... to develop naturally. A nation waits with bated breath...

**John Slater**

# FIELDS OF FIRE



● FIELDS OF THE NEPHILIM: Carl McCoy and the lads get ready for a dust-up

Somewhere between Serge Leone's wild western ghost town and Tobe Hooper's creepy village where hideous murders take place must lie the Fields Of The Nephilim. From those barren wastelands ride five men of the apocalypse. Theirs is a twilight world where celluloid fiction and reality collide.

They provide the soundtrack, but that's no big deal for Nephilim frontman Carl McCoy.

"I'm much more into films than music. Everything has gone stale in this country and there are no bands I want to go and see. I'd rather watch a good film instead."

The group's last video, for the single 'Preacher Man', paid homage to the good, the bad and the ugly from the horror/spaghetti western films that grace Carl's television screen.

McCoy played the deranged preacher who backed up his prophecies of doom with a hail of shotgun shrapnel on a defenceless bunch of post-nuclear explosion mutants.

Naturally, he got his come-uppance. But accompanying the rather predictable scenes was an awesome sound as subtle as McCoy's double-barrel. Twin guitars charged on a rumbling bass/drum rhythm while Carl's deep vocals waded through the barrage of noise.

'Preacher Man' and the latest album 'Dawrazor' take a firmer grip on the aggressive sound the band produces and follow the pattern set by the first single 'Power'. The wild guitar mesh they create could well put the band in the same category as the Mission and the Cult who are presently hammering the charts. Carl is not too keen on the idea.

"I don't think we are that sort of band. A lot of them are pretty friendly with each other but I think we are totally separate from all that. I quite like things the way they are at the moment. We are not in a rush to be known faces."

This individual and relaxed attitude is reflected in the band's down-to-earth (!) image. Each Nephilite wears a long-coat and stetson covered in dust. Carl prefers to call it practical clothing.

"We've always been a pretty scruffy group. We're not into plastic cowboy shirts and all that." But he admits their gear does have that unique 'added dust' factor.

"Yeah, sometimes we throw dust on each other backstage but that's just part of being natural in what we wear."

Of course, once the single and album have earned the boys a nice fistful of dollars each they will be able to afford some new clothes...

"No, it just means we will be able to get more dust."

**Nick Robinson**



## WILL THE REAL JOAN COLLINS...

Unlike the precarious merry-go-round of pop music, where aspiring young things will sell their granny's last tea bag for a taste of wooing and cooing an audience over their every pout, the alternative cabaret scene thrives best on insult. As Julian Clary, aka the Joan Collins Fan Club, knows to his credit. It isn't unusual for him to greet various members of the audience with scathing put-downs concerning either their hair (the colour, style, or the lack of it) or their clothes ("I love your jacket. It's a pity they didn't have it in your size").

A purveyor of satire, Julian's act also involves a cheeky little Cockney sing-song (accompanied by Russell Churney on piano), a reading of an ancient 'Dynasty' script, with Julian playing the part of Blake Carrington, with enough innuendos and double entendres to make the 'Carry On' escapades seem positively innocent.

And, of course, there's Fanny the Wonderdog. Fanny, a six-year-old mongrel from Battersea Dogs Home, can do the most exquisite impersonations of Tower Bridge, and Fergie (with help of a little red wig) as she sits pertly on her stool.

Fanny hasn't joined us for a cup of tea today. You see, Julian and Fanny have learnt over the years that they need to have space. Working and living together the atmosphere can get a little tense at times, and both are prone to the odd bout of sulking if tempers get too frayed. So today Fanny is at home snoozing in front of the fire while Julian tells me a little about himself.

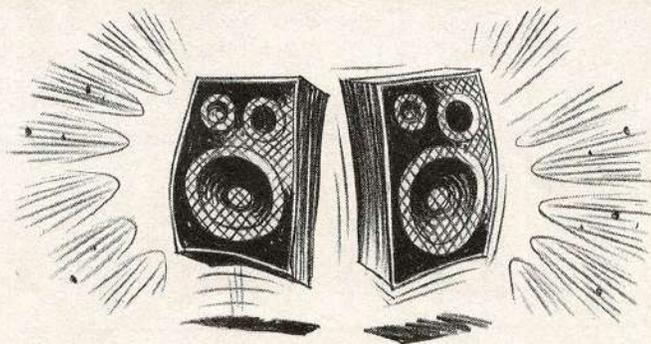
He takes his inspiration from Victoria Wood, an obscure Australian who did "a show in the West End which no one went to see except me", and of course Joan Collins herself. "She's such an unreal person. The image has become the reality, the whole idea of glamour being taken to that extent. I just thought it was a good hook to hang the whole thing on, to say 'that's why I look like this'."

With his leotard and leggings, a dog collar to hide his Adam's apple, and the feline make-up, the ambiguity of androgyny, the 'it's not a drag act, so what is it?' attitude has provoked a feeling of unease amongst some, including his father.

"I was out of work when I got the idea for this act. I thought I'd wheel it out just to keep me amused, get me out of the house. It's probably just an elaborate ruse to annoy my father. My background is very straightforward middle-class. My father is a police officer, and I went to a Catholic school run by monks. My father won't watch my act, he's never seen me. When I was on TV my parents went out for a meal and took all their friends so that none of them would see it either. My father is a nice man really. I think that is just the Freudian explanation of the act."

**Jane Wilkes**

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# S I N G L E S

## THE GOOD

### THAT PETROL EMOTION

**'Swamp' (Polydor)** Sucking you under and tickling you in the most private places with the jagged edges of its guitar work, there is no escape. 'Swamp' stood out of the singles pile like a boil on Princess Di's head. 'Dance Your Ass Off' is featured on the flip-side and some darned emotive vocals complete the package.

### MANTRONIX 'Scream' (10

**Records)** This will probably be described by Uncle James Hamilton as a "punchy jiggler with 40,000 beats per minute". I must confess that I don't know much about the intricacies of hip hop, but I damn well know what I like, and since I bought a pair of black 501s I've been feeling very hip. Mantronix are lithe and accessible with a killer of a rhythm.

### OZZY OSBOURNE AND RANDY RHOADS 'Crazy Train' (Epic)

Ozzy and Randy were the Laurel and Hardy of heavy metal. Ozzy's King Kong vocals thunder out over some of the most thrilling guitar runs you'll ever hear. A fine tribute to Ozzy's much mourned guitarist, capturing some fine live moments. Put it on and frighten your mother - precious little else will these days.

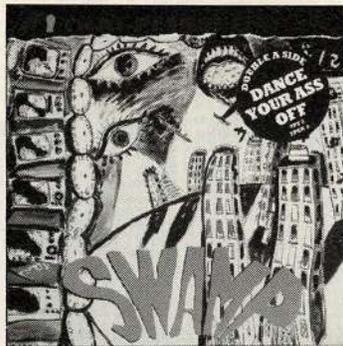
### LATIN QUARTER 'I Together' (Arista)

Stroll on, Latin Quarter graduate with first class honours from the Starship School of Rock. For once

they've let their po-faces drop and churned out this fine little better of a single that should chart honourably. The lyrics are still probably about big bad Ronnie Reagan and the state of the world, but it's a stonking fine tune nonetheless.

### THE REPLACEMENTS 'The

**Replacements EP' (Sire)** Imagine the Monkees cloned with the Beastie Boys in an awful experiment and you've almost got the Replacements. These modern day power-poppers combine garage thrash music with a fine sense of melody. A big value package with 'Alex Chilton', 'Nightclub Jitters', 'Election Day' and 'Route 66'.



## THE BAD

### THEN JERICO 'The Motive' (London)

The fact that most of the members of Then Jerico would look better wearing buckets over their heads is keeping the band out of the mass knicker-wetting market. Tough little blighters though they are, it seems TJ have been sniffing around for far too long to get a major slice of the action over here. 'The Motive' starts off with some good intentions but runs out of puff. But they'll always be big in Japan!

### BANANARAMA 'I Heard A

**Rumour' (London)** Here we find the 'Nanas fully committed to a cutesy cutesy approach. This could easily have been a single recorded by Mandy Smith or any other starlet who's just signed a record deal. It's

making the 'Nanas very rich young women, but I get a hankering for the material they turned out in their hungrier days.

### LUTHER VANDROSS 'I Really Didn't Mean It' (Epic)

Soul with no goal. Others worship Luth, but as usual I remain completely underwhelmed. A song that sounds as though it was written between courses at lunchtime.

### ROGER DALTRY 'Hearts Of

**Fire' (10 Records)** Hello, hello, Rog is off again on yet another tale about his youth. He's definitely not the sort of person you'd like to pass the time of day with if you got stranded in a lift. Pretty average rock song that Bryan Adams could have recorded a lot better. One for old bores only.

### TALULAH GOSH 'Talulah

**Gosh' (53rd And 3rd)** Some people find that Amelia's voice lifts them to never before realised peaks of ecstasy. With me it causes a migraine even quicker than glancing at Di Cross's stripey jumpers (or reading Robin's nauseatingly twee reviews - *Dj*). More whining nonsense with the Goshies sounding like kids at a party stuffed with one too many plates of jelly. Amelia, dear heart, you can whack me over the head with a tube of Smarties.

### MAXI PRIEST 'Woman In You' (10 Records)

Max, me old mucker, this has all the bite of Tom Jones without his dentures and moves along at the pace of a three-legged tortoise. Much too cool old boy. Get out of bed before you write another song.

### SCHOOLLY-D 'I Don't Like

**Rock 'N' Roll Radio' (Rhythm King)** The sort of record that makes me wonder if a pile driver pounding in my ear might be a preferable experience. I'm reaching for that Mantronix single again.

## ABYSMAL

### TOYAH 'Moonlight Dancing' (EG)

Sinking faster than the Titanic (but at least the Titanic had a good

band), Toyah's having an uncomfortable time in '87 and she's caught on unsure ground. I hope her pension fund is holding up.

### CAPTAIN SENSIBLE

**'Revolution Now' (A&M)** The Croydon crooner appears to have been listening to one too many Julian Cope records. Lacking much of the Captain's former outrage and wackiness, 'Revolution Now' is about as radical as Bon Jovi's haircuts.

### DAVID BOWIE 'Time Will

**Crawl' (EMI America)** It certainly does on this offering. Bowie's singles used to be events, now they're just perfunctory. It seems that I've heard the ideas and themes on this one at least six times before. How anonymous he's sounding today.

### A-HA 'The Living Daylights'

**(Warner Brothers)** Nothing could surpass Shirley Bassey's 'Goldfinger', and since then there's been a number of dire themes accompanying James Bond films. Mort and the boys belt out something that might have stood a better chance as the theme for a gardening programme. The world tour seems to have well-knackered them. Licensed to thrill? I think not.

reviewed by



robin smith

# LUTHER VANDROSS

## I REALLY DIDN'T MEAN IT

REMIXED ON 7" + 12"

PRODUCED BY LUTHER VANDROSS & MARCUS MILLER

LUTH 3 · LUTH T3

DPA  
CBS

Epic



Pet Shop Boys "It's a sin." (Seven inch, twelve inch and cassette single on Parlophone.)

A

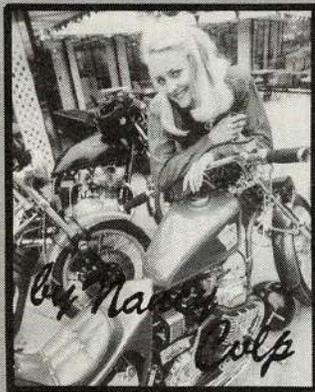
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GOSSIP

I

COLUMN

P



● What jolly rotten weather we're having, eh funsters? All I can say is that if any of you are thinking of running off to any of these big outdoor dos, then take a hint and take your wellies with you!

This advice applies threefold if you're going to any outdoor weddings and I sincerely hope that **Siobhan Banana**

isn't thinking of marrying old Yeti face **Dave Stewart** out in the balmy or she'll be marching up the aisle in her Doc Martens. Mind you, she might well be doing that anyway, knowing what a sense of humour she's got. She went up several rungs in my estimation when I heard the rumour that she'd told Dave S that if he invited **Bob Geldof** to the wedding (and presumably, this went for **Paula** as well, who I seem to remember was none too kind about the girls in her old News Of The World gossip column many years ago) Siobhan wasn't going to turn up!! Now that I'd like to see...

More news just in on last week's 'Straight Into The Dustbin' party... seems that **Sputnik Ray Mayhew** got a bit over-excited and got into a ruck in the gents toilets, sustaining a bloody ear. Yes, it was all happening in the gents, or so I'm told... **Ben** from **Curiosity**, after making a fashionably late appearance, could be found in aforementioned place smoking roll-ups (and that was before he'd set one foot on the dancefloor). Meanwhile **Mig** was canoodling in the snogging booths with his new young lady,

who happens to look rather like him. A case of Narcissus Enormous? I think so... **rm's** very own resident lush **Stuey Bailie** was rolling round the tequila bar, whilst yours truly pronounced the whole affair rather tiresome and left. I'm assured, though, that everyone else had a right rocking time, although the mystery still remains as to why **Dan Donovan** from **BAD** is terrified of the extremely gentle and sweet **Josie Jones**. **Zodiac Mindwarp** was not only in the most hideous mood, but was also doing a fair impersonation of a besuited skunk. (All those bottles of red wine, I fear, and a dearth of soapy water.)

The same old crew was also at the opening of new trendy people's restaurant, the Underground Food Factory. Tell me, isn't there one new face to be found somewhere in London?

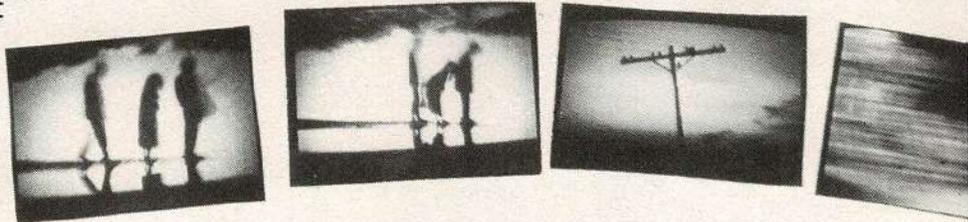
I hear someone at the back pipe up: worra about **Boys Wonder**, they of the most revolting and clueless dress sense this side of **Robin Smith**? Well ha ha ha, I've got a long memory, because it seems they could be the very same lot who once pubbed it around as the **Hammersmith Gorillas** and were equally loathsome back then in 197burble burble. Ho ho — no flies on us, bub!

Not many flies but quite a lot of bubbles floating around last Friday at the **Chrysalis Records Race Day** at Sandown Park. A very select do it was too, but our lovely editress **Miss P** got a special invite and carte blanche to saturate herself in champagne. The races themselves had such glorious names as 'The Living In A Box Race' and 'The Go West Stakes' — where a confounded **Peter Cox** found that the horse he bet on won the race. Shame they can't do

the same in the charts, innit, arf arf arf! **Rupert Everett** could be found swanning around (minus a black eye this week) and for some curious reason **Rula Lenska** and **Dennis Waterway** were present — oh, and some bloke who reckoned he was **Leo Sayer**. . . Anyway, as is always the case with superhosts **Chrysalis**, a jolly nice day was had by all.

But wait! Just when you thought it was safe to go back into the gossip column it's the triumphant return of those smelly grebos **Pop Will Eat Itself!** Their nationwide tour hasn't quite rivalled that now legendary stint in Europe, but I can reveal that at long last, **Graham** has pulled! No less than three girlies in one night at Bristol! So at last he can die a happy man. For some reason, the Bristol gig also saw the silly boys chucking their entire rider into the audience for the encore, claiming that they hadn't eaten for a week and thus deserved it. They also had to sleep in the tour bus after being thrown out of their hotel, largely because there were, I am told, too many people trying to do things in too few beds. What finally did it, though, was their infamous roadie **Kerry the Buzzard** being caught on the landing starters, trying to fit a Durex onto his private part (a truly revolting sight, I'll wager, but at least he was purveying safe sex, eh?). As they were chucked out bodily with luggage and girls, they were told by the hotel management that they were 'even more trouble than **King Kurt**'. Now that's really saying something! You may also be interested to note that in Leicester their gig was stopped by police, supposedly because of the noise, but a source close to the band reckons it's a conspiracy.

# Balanço



## RUSSIAN TRAIN

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● Well readers, we couldn't print the next two pictures in this particular series because we might've landed up in the dock over them, but I'm sure your fetid imaginations can conjure up what happened next when **Mary** from **Gaye Bykers On Acid** decided to give his credentials their once yearly airing. Mary was egged on by Graham from the legendary **Poppies**, who were extremely jealous that the Bykers had just got signed up by Virgin that day for big spondooliks. Well, lads, now you know what you have to do for your dosh, don't you?

**U2** mania hit the capital last week, and was I the only one who nearly got my motor squashed flat by large coaches full up with beer monsters and their spotty girlfriends sprawled across the North Circular en route for Wembley? But I digress, I hear that **the Pogues**, who were the specially invited guests of U2, were forced to stay in their caravan for the entire evening and were not allowed into the hospitality area at any cost. Why this should be we are not told, but I'm sure it had nothing to do with U2, since they're not that snotty... Meanwhile, outfront **Charlie Nicholas**, some footballer or other who I'm sure **Andy Strickland** will be able to tell you about, was seen to swan up to the back door with two gurlies on each arm demanding entrance as he was on the guest list. His monicker was distinctly absent from said list, tee hee! So he was forced to buy tickets from a tout outside and go in the plebs' entrance. Oh, how the mighty are fallen, eh what?

Hot news in the wake of the 'Straight To Zodiac Mindwarp's Flat' party — **Maria McKee**, the lovely lady from **Lone Justice**, is being hotly pursued by a besotted **Gavin** from fairly low key band **Midnight**. Since he met her at the aforementioned do, he has been phoning her trying to persuade her to step out with him. Ms McKee, however, is

reported to be suitably disinterested.

**Mark Knopfler's** wife is having twins! Is this the result of him having a rather large set of family jewels as one source rumoured, or did he just hit the jackpot?

That other old fogey **Van Morrison** certainly isn't terribly popular in the Yorkshire area, I hear. A local newspaper ran a competition to win five of his barnstormer 'No Guru, No Method, No Teacher' LPs, but not one solitary person entered the competition even though it was run twice! A case of no entries, no winners, no prizes, methinks.

**Five Star**, one of my personal favourites as you all know, held a press conference the other day to announce their new world tour, which this time is sponsored by UltraBrite toothpaste. The band arrived horribly late in an open topped Rolls and of course, it being a typical British summer's day, the heavens opened up so they all got a little damp around the edges. Of course, the last tour, as you may remember, was sponsored by Crunchie, so instead of ruining those lovely pearlie whites, this time they'll be looking after them. Does this mean we all get to sit on tubes of toothpaste at gigs though? Oooh, what a thrill!

Until next week, when I'll be telling you all about my thrills with **Prince** (some chance, eh?). Toodle pip!



Photo by Mike Morton

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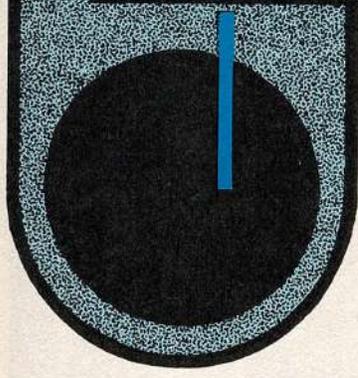
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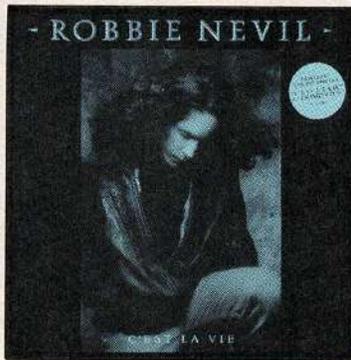
a smash in the US but bombed here. Rocky, worthy (the LP is dedicated to Winnie Mandela), hip and funky. Sometimes Nona gives us just too much to cope with. ■■■■½

**Edwin J Bernard**

**FELT 'Poem Of The River' (Creation LP017)**

Playing for scarcely 27 minutes, Felt's sixth LP might seem like poor value. Luckily, it's something of a minor musical masterpiece. Lawrence Felt certainly wears his influences upon his plectrum; Tom Verlaine, Bob Dylan and Lou Reed all jostle for space here – indeed, Lawrence sometimes worships too hard and comes across a mite twee and self-absorbed. Nevertheless, the undisputed gem amongst these six tracks is 'Riding On The Equator', a tale of doomed love which is constructed around some tasteful Hammond organ and guitar. ■■■■

**Henry Williams**



**ROBBIE NEVIL 'C'Est La Vie' (Manhattan MTL 1006)**

A word of warning if you're thinking of buying this album on the strength of Robbie's two magnificent singles: both 'C'est La Vie' and 'Dominoes' were substantially 'dancified' – ie Mr Nevil, like his soundalike Kenny Loggins, is primarily a rock artist with occasional forays into soul. As a West Coast LP, it compares favourably with the like of Loggins and McDonald, but if you're expecting soul/dance, you've got Robbie wrong. ■■■■

**Edwin J Bernard**

**MATHILDE SANTING 'Out Of This Dream' (WEA QX 96)**

Mathilde's previous LP, 'Water Under

The Bridge', was one of the most interesting releases of 1985 and promised much. With 'Out Of This Dream', the exquisitely voiced Mathilde Santing takes it one step further.

She now favours a more traditional approach, less jazzy and more classic. The cover versions, which include Squeeze's 'Tempted', the standard 'Too Close For Comfort' and Todd Rundgren's 'Love Of The Common Man', become all her own and the arrangements show much originality.

The new material is well up to standard – and just listen to that voice melt! Very much late night listening, but that term is no denigration. An excellent album. ■■■■

**Nancy Culp**

**HEAD 'A Snog On The Rocks' (Demon FIEND 95)**

For most of the time, Head tunes are so Billy Idol you can almost hear singer Clevedon Pier trying to sling the corner of his upper lip behind his ear. But I quite like the idea of a whole album's joke at the expense of Sir William featuring ex-Clash and Rip Rig And Panic stalwarts, especially when they successfully marry the provincial humour of Half Man Half Biscuit with the spin of early Generation X.

'Me And Mrs Jones', for instance, somehow manages to draft Tom Waits into a Sige Sige Sputnik ballad. It's one of the most accomplished comedy records so far this year, and they could be shaping up to be the British Beasties into the bargain! ■■■■½

**Pete Paisley**

**SIPHO MABUSE 'Sipho Mabuse' (Virgin V2425)**

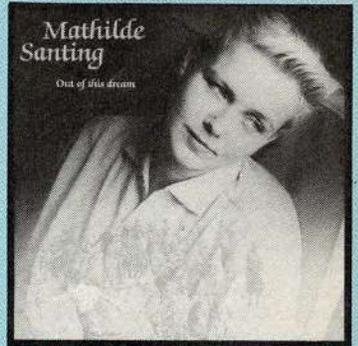
This is contemporary South African, or should I say Azanian, music featuring the vocals of one Sipho Mabuse, backed by a host of well-respected African musicians. In a surprisingly short period of time, Sipho has built up a healthy following over here and Virgin, always with an eye to the main chance, has seized the opportunity to market him as the acceptable face of African pop, for want of a better term.

Indeed, there's no quibbling with the sheer exuberance of 'Jive Soweto', 'Shikisha' and 'Ti Nyanga' – three solid dance tracks with their roots firmly in the

Mbaqanga music of the townships, wherein lies their strength.

The rest of the album, however, is a kind of insipid mish mash of sub-funk plodders which fail to move the heart or the feet. It's a shame, because I'm sure there's more to Sipho than the slick packaging would have us believe. ■■■½

**Evie Arup**



**LIVING IN TEXAS 'Cowboy Dream' (Big Beat NED 15)**

Starting in a fine acappella style with 'Yellow Rose' (no, not that one), this mini-album promises a lot. Unfortunately, there isn't anything else in that league here, even if 'Civilised World' is an exuberant rockabilly thing, and even if they do pull off a decent cover of Iggy's 'Lust For Life'. Living In Texas cover a wide range of trashy, roots music with some imagination, but that very diversity can make it hard to digest. At times, the proceedings are just too mushy, even drawn out, though that maverick spirit still manages to make it worthwhile. ■■■½

**Stuart Baillie**

**HACKNEY FIVE-O 'Three Foot To The Left' (Midnight Music CRIME 29)**

Taking refuge from the misery of inner city grime and deprivation in the bottle, Hackney Five-O can turn even the most heart-wrenching, disastrous situation into an episode of rib-tickling humour. Taking up the story they started with their debut 'Between The Floors', 'Three Foot To The Left' catalogues tales of drunken amnesia, collapsing ceilings (and lives), and the eternal bad luck resulting from running over a black cat. With songwriter Jim Reilly's colourful pictorial descriptions, accompanied by a bastardised C&W beat, Hackney Five-O should soon be appreciated for the pintfuls of talent they possess. ■■■■

**Jane Wilkes**

**YELLO 'One Second' (Mercury MERH 100)**

The wait for this has been interminable, but my goodness, I'd wait all over again for something this good!

At last, Yello have delivered what they've always threatened to: a sublime mix of electro-dance coupled with lush neo-classical melodies, plenty of adrenalin and lots of sparkle chucked in for good measure.

Prime cuts are the single 'Call It Love', the already infamous Shirley Bassey track, 'The Rhythm Divine', and 'Dr Van Steiner'. Disregarding the heavy metal pastiche 'Si Senor The Hairy Grill', 'One Second' stands as the pinnacle of Yello's achievements. ■■■■

**Nancy Culp**

**NONA HENDRYX 'Female Trouble' (EMI America AML 3120)**

Ever since the demise of LaBelle, Nona Hendryx has steadily been building her reputation as a black rock singer with balls. But despite her striking image, passionately feminist/political stance and some of pop's more original songs, she's never made it into the same league as Tina Turner or Annie Lennox, of whom she could be a hybrid. 'Female Trouble', for all its gimmicky graphics and striking cover, is just too intense for total mainstream acceptance, although there are several tracks which scream out HIT SINGLE.

'Baby Go-Go', one of Prince's rare gifts, is sparse and funky; the ballad, 'Winds Of Change (Mandela To Mandela)', featuring Peter Gabriel, is powerful and moving; while the Flyte Tyme first single 'Why Should I Cry?', which is like Janet Jackson with guts, was

curiosity **KILLED** the cat

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# NEWS DIGEST

EDITED BY ROBIN SMITH ●

IN FACT ● NEWS

● **FIVE STAR** brush up their act with a tour sponsored by UltraBrite toothpaste in October. They'll be playing Dublin RDS October 5, Belfast Kings Hall 7, Edinburgh Playhouse 9, Manchester Apollo 10, 11, Birmingham NEC 13, Nottingham Royal Concert Hall 15, 16, Bristol Hippodrome 18, 19, Newport Centre 20, Cornwall Coliseum 21, Bournemouth International Centre 23, Wembley Arena 24, 25, 26. Tickets are on sale now from box offices and usual agents.

● **George Michael**, Paul Weller and Nick Heyward are strongly rumoured to be featured on a cover version of the Bee Gees' song 'Jive Talkin'' released this week. The single has been recorded by a band called Boogie Box High, but we understand that this is a cover name for George and friends.

The single is out on the new Hardback label run by George's cousin Andros Giorgiou, and it's claimed that George produced

the single with him, but there has been no official confirmation.

● **The Mission** release a compilation album of their early Chapter 22 recordings this week. 'The First Chapter' features nine tracks including a version of Patti Smith's 'Dancing Barefoot' and Neil Young's 'Like A Hurricane'. The album also has 'Serpent's Kiss' and 'The Crystal Ocean'.

● **Wet Wet Wet** have lined up a short tour. They'll be playing Manchester Albert Square July 4, Glasgow Pavilion 12, London Kentish Town Town And Country Club 16. Their Albert Square appearance is part of a benefit show called Jamming For Jobs and the admission is free.

● **Cameo's** 1984 album 'She's Strange', which never had an official British release, will be available from June 29. The album features 'Talking Out The Side Of Your Neck' and 'Hanging Downtown', which have become firm stage favourites.

● **Psychic TV** will be headlining a Brian Jones memorial celebration at the Hackney Empire on July 3. The event begins at 6pm and will run to about 11.30. Tickets are available from the Hackney Empire box office, the Rough Trade shop at 130 Talbot Road, London W11 and the Psychic Youth Stall at the Electric Ballroom in Camden High Street. You're requested to wear Sixties style groovy clothes.

● **Hollywood Beyond**, who recently released their debut album 'If', will be playing a London show at the St James Church in Piccadilly on June 30.

● **Deacon Blue** have added seven extra dates to their tour. They will be playing Edinburgh Venue July 3, Glasgow Art College 4, Dundee Dance Factory 5, Leicester Princess Charlottes 7, Manchester The Boardwalk 10, Coventry Warwick University 11, and London Marquee 15.

● **Kid Creole And The Coconuts** return to the fray with their album 'I, Too, Have Seen The Woods'.

● **The Weather Prophets** release their single 'Why Does The Rain' on June 29. Taken from their recent album 'Mayflower', the flip side is 'Midnight Mile'.

● **Starship** release their album 'No Protection' on July 13. The album features 10 tracks including the band's smasheroonie 'Nothing's Gonna Stop Us Now'.

● **Ruby Turner**, Freddie McGregor, Maxi Priest and the London Community Gospel Choir will be taking part in the Sunsplash Music Festival on Clapham Common on July 5. The show will run from 12 noon to 7pm and it's free!

● An album by the late but great **Doors** is available this week. 'The Doors Live At The

Hollywood Bowl' features the band playing in 1968. Songs include 'Wake Up', 'Unknown Soldier' and 'Spanish Caravan'.

● **Lillo Thomas** will be playing three dates at the London Hammersmith Odeon on July 17, 18, 19. Tickets are priced between £7.50 and £9.50 and are available from usual agents.

● **Robbie Nevil** releases his single 'Wot's It To Ya' on June 29.

● **The Gap Band's** classic dancefloor hit 'Oops Upside Your Head' is out again. This version has been remixed and extended by Lonnie Simmons and Rudy Taylor.

● **Hurrah!** release their single 'How Many Rivers' on July 3. It's taken from their rather fine album 'Tell God I'm Here'.

● **Madhouse**, the band that is supporting Prince at Wembley, releases its single '6' on June 29.

## WILLIAMS BROS.

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# B P M BEATS PER MINUTE

BY JAMES HAMILTON

New product should be hand delivered to James Hamilton by Thursday AM at the latest to ensure review in next issue

## ODDS 'N' BODS

**RARE GROOVE** fans must be feeling very sheepish — the supposedly bootleg import called 'Roadblock' turns out to have been purpose built for that market by none other than **Stock Aitken Waterman**, not only as

producers but as the thus far unnamed artists too! ... **King Enri**, now back in South London (Deptford **Champs** Fridays/Sidcup **Danielles** Saturdays), has been jocking in Florida where record stores are much slower than ours to stock US newbies, American record companies apparently now exporting disco material to England for initial reaction before letting Florida's shops have their product, by then of course over-stickered as 'UK Club Hit'! ... Birmingham mixer **Scooby Swift's** UK remix of **Denise Motto** 'IMNXTC' is evidently Chicago's hottest import ... **Jack 'N' Chill** 'The Jack That House Built' is now in a frenetically edited and stun-gunned 126bpm Demolition Mix (10 Records TENR 174), and **Liaz** 'Mission Impossible' is in a slightly beefier 121bpm The Impossible 12" Mix (Kool Kat KOOL TR4) ... **Freddie Bastone** has been allowed by **Motown** to create a totally restructured and overdubbed real remix of the **Temptations'** 'Papa Was A Rollin' Stone' ... **Pete Waterman** will be remixing **Disco Aid** 'Give Give Give' for this year's November 21 charity night ... **Cooltempo** will be marketing the more exciting jack track-ish US **Grooveline**-released Def Mix of its 'original' **2 Puerto Ricans A Blackman And A Dominican** in a week or two, and has snapped up **Kid 'N Play** for rush release ... **LL Cool J** 'I'm Bad' evidently is due now to be flipped by a remix of 'Rock The Bells' ... **BADJ**, the newly formed **Bristol Association of Disc Jockeys**, holds its

first meeting at Kingswood's **Chase Suite** on Monday (June 29) at 8pm, further info on 0454-317070 ... **Tony Griffin** points out that these days there is no funk scene at all in Bristol, where he's resident jock at **The Parkside** (which **Tristan Bolitho** left because of the commercial music policy), but there is a funk scene in Cheltenham, where Tony lives! ... **Jerry Hipkiss** is slipping in as much soul as possible while temporarily sitting in on **Severn Sound's** nightly 2-6am slot ... Deptford **Champs** (formerly **Cheeks**) also has **Capital Radio's** **Chris Forbes** and **King Enri** on Thursdays for a new 'hardcore' **Night Train** session ... Saturday (June 27) **Chris Hill** and **Steve Wren** join **Gordon G** at Walthamstow's **Racers**, while **Pete Tong**, **Nicky Holloway**, **Eddie Gordon**, **Maggot** and more move 'n' groove **The Slammer** at Northfleet's **Red Lion** ... **Paul Clark** souls and rare grooves Sunday evenings at Hove's **Palmeira**, plus this Saturday (June 27) joins **Tony Fernandez** at Cambridge's **De-Freville Arms**, and on Monday (June 29) helps open Horley's brand new **Davinchis** in Consort Way's Victoria House with a 'Brickhouse Special' ... Tuesday (June 30), and every fourth Tuesday, **Steve Walsh** joins **Les Adams** at Norbury's **Sussex Tavern** for a 'Two Tons Of Funk' night! ... **James Lewis** is joined at Bridgend Astons next Tuesday (June 30) by **David Grant**, and the following week

(July 7) by **Dancin' Danny D** for a **Cooltempo** promotion night ... London's **Simon Goffe** has really crossed the track to trek up to Newcastle-upon-Tyne, for a soul night at **Zoots** every Wednesday ... **Bruce 'The Juice' Edward** is the soul jock at the **Rooftops** pub club in Sheffield's brand new **Charlie Parkers** complex, on Charles Street ... Barry Island's **Butlins** camp has in fact reopened under the new ownership of **Majestic Holidays**, which plans a new million pound up-market club complex ... **Shaun Sullivan** (0922-27307) is after good PAs for his new Friday soul-funk-house night with **Adrian John** at Walsall's **Three Crowns** in Sutton Road ... **Colonel Abrams'** long-awaited next album appears to be scheduled in the US for August release ... 'Bellvue Patient', title track of the otherwise lacklustre rap LP by **Funk Master Wizard Wiz** (US Tuff City), uses **Bill Withers'** 'Use Me' bass line ... **Castle Communications'** new label **Blatant** has issued a double LP 'Genius Of Rap' (BLAT LP 1), chronicling the Sugarhill story through such obvious oldies as 'Rapper's Delight', 'White Lines', 'Drop The Bomb' and eight more ... **Ian Levine** has re-recorded 'Needle In A Haystack' with the original four **Velvettes** ... **Morgan Khan**, whose **Rumors** hip hop newsletter will merely be one photocopied sheet without any advertising, has finally given up looking for Britain's **Michael Jackson** — he's now after another **Prince**



■ **FEEDBACK** 'Simply Magic' (Production House PNT 007) A bit too digitally stuttered at the start, this Lillo Thomas/Kashif-ish wriggly pushing 0-112bpm roller has a pent-up lead bursting out of the hushed though gently insistent lurching choruses (dub flip), a fine follow-up to 'So Fine'.

# JOYCE SIMS

## LIFETIME LOVE

PRODUCED & MIXED BY MANTRONK

ON 7" (JAZZY EDIT/DEF EDIT) & 4 TRACK 12"

12" NOW INCLUDES BONUS TRACK, THE SMASH HIT

### ALL AND ALL

LON 137/LONX 137

or **Madonna!** ... **LAH DEE DAH DEE!**

**HOT VINYL**

**SPOONIE GEE 'The Godfather' (US Tuff City TUF 128019)** As the title suggests, this Marley Marl-mixed 103 $\frac{2}{3}$ bpm rap uses a rolling jiggly rhythm by the godfather of soul, the hardest workin' man in showbusiness, Mr Please Please himself, James Brown (inst/dub flip), so of course it's just made for London's clubs today!

**FIRST CHOICE 'Let No Man Put Asunder' (Serious Records OUS 3)** This Roshelle Fleming-led Philadelphia girl group's disjointedly rambling 0-118 $\frac{2}{3}$ -118-118 $\frac{1}{2}$ -119 $\frac{1}{2}$ -121 $\frac{1}{2}$ -121-120 $\frac{2}{3}$ -119 $\frac{3}{4}$ bpm disco oldie was a major influence on Chicago's house music (compare the bass line with 'Jack Your Body!'), although the rhythm is far from house as we now envisage it — and neither is the flip's much remixed more instrumental beefier 119 $\frac{1}{3}$ -117 $\frac{1}{2}$ -118 $\frac{2}{3}$ -121 $\frac{1}{4}$ -120 $\frac{2}{3}$ bpm House Mix '87, which, beware, turns out not to be Rutger 'Rutti' Kroese's imported Special Dutch House Mix after all.

**JELLYBEAN featuring Elisa Fiorillo 'Who Found Who' (US Chrysalis 4V9 43089)** Jellybean of course produced and assembled this Paul Gervitz-penned bright — would you believe? — Madonna-ish breezy 118bpm canterer (two differently emphasised dubs as well), while soul jocks are flipping for the bass burbled and

snare drummed building 0-114 $\frac{1}{4}$ -114 $\frac{1}{2}$ -0bpm 'The Real Thing, Part II (instrumental)', which actually has some Pandey/ Abrams-ish vocal and ends up quite house-like.

**WAS (NOT WAS) 'Spy In The House Of Love' (Fontana WAS 212)** Gruffly wailed easily loping instantly familiar seeming catchy soul canterer, given a house tinge by its lyrics and vocal timbre even in its 0-118bpm Single Mix, but especially in Jeff Young's cheeky Maceo & The Macks-introed 'jack'-ified main 0-118-0bpm Jeffrey B Young & Dangerous Mix, and 'chipmunk'-ed 0-118bpm In House Mix. Nice, incidentally, to see Phonogram resurrect the old Fontana label for this.

**MEL & KIM 'FLM' (Supreme Records UPET 113)** Stock Aitken Waterman-created zingily hustling guitar-chinked racer in an instrumentally started 122bpm Mega Club Version or brighter more instantaneous 121 $\frac{3}{4}$ bpm Alternative Version, which latter deserves to be the A- rather than AA-side.

**THE SYSTEM 'Don't Disturb This Groove (Extended Remix)' (Atlantic A9241T)** A real sleeper since it appeared in January, this deceptively downtempo chunkily rolling 80 $\frac{1}{2}$ bpm attractive naggingly impassioned slowie (in three mixes plus the amorphous gentle 115bpm 'Save Me') has been drummed into Londoners' skulls by repeated radio play — which also obviously helped it to be huge in the US.



■ **ERNESTA DUNBAR 'Checking Out' (US World Records WR-004)** Time honoured Philly sounds permeate this wilingly souled busily churning and jiggling 119 $\frac{3}{4}$ bpm backbeat chugger, bright and frisky in three mixes reminiscent somehow of Candi Staton — plus there's the really excellent gorgeous soulfully swaying 100 $\frac{3}{4}$ -0bpm 'You', even better and well worth finding.

**THE NIGHT WRITERS 'Let The Music (Use You)' (US Danica Records DAN-1610)** Rather good Frankie Knuckles-produced cowbell and hi-hat sizzled smoothly flowing fast 124 $\frac{1}{2}$ bpm pulsating house racer with a slippery bass line and some soulful Darryl Pandey-ish vocal punctuation (in three mixes).

**CHICAGO TRAX 'Megamix' (German BCM/Trax Records TX 33-5003-45)** Much better than 'Mic Mac' Meyers' last house megamixes, these excellent ones created from Trax material include a useful House Master Boyz-remixing (0-)120bpm 'House Nation Beat Box', a (0-)119 $\frac{2}{3}$ -119 $\frac{1}{2}$ -119 $\frac{3}{4}$ -119 $\frac{2}{3}$ -119 $\frac{3}{4}$ -120bpm 'Floor Smoker Mix', and 0-118 $\frac{2}{3}$ -118 $\frac{1}{2}$ -118 $\frac{2}{3}$ bpm 'Chicago Hot Mix' plus its 0-118 $\frac{1}{4}$ -118 $\frac{2}{3}$ bpm Radio Edit.

**VARIOUS 'Rob Olson's Chicago Jackbeat Vol Two' LP (Rhythm King LEFT LP2)** The latest budget priced collection has the James Brown-cutting 120bpm **DUANE & CO** 'Hard Core (On The One) (JB Traxx II)', soulfully taunting 123 $\frac{3}{4}$ bpm **MG<sup>2</sup>** 'My House Is Bigger Than Your House', jerkily spurting 121 $\frac{2}{3}$ -0bpm **MATT WARREN** 'Bang The Box (Jack Beat Remix)', hi-hat hissed simple 121 $\frac{1}{2}$ bpm **KEVIN IRVING** 'Ride The Rhythm (Remix)', synth-washed yelping 0-119 $\frac{1}{4}$ -0bpm **RAGTYME: FEATURING BYRON**

**CONTINUES OVER ▶**

# Bobby Caldwell

'WHAT YOU WON'T DO FOR LOVE'

c/w 'DOWN FOR THE THIRD TIME'

Two Soul Classics For The Price Of One

out next week on **7" & 12"**





■ **RALPH TEE** is behind the **Arista Masters** reissue series which has just resurrected 'How Could You Break My Heart' by **Bobby Womack**, seen here with him, while soon to follow are **Jeff Perry** 'Love Don't Come No Stronger', **General Johnson** 'Don't Walk Away', **Tom Browne** 'Funkin' For Jamaica', **Debbie Taylor** 'Just Don't Pay' and a **Don Blackman** four-tracker. Ralph's also supplying soul gossip for **Martin Collins**' **Chiltern Radio** show on Wednesdays at 8pm, and has started a Sunday soul residency at **Belmonts** near Sutton in Surrey.

**STINGILY** 'I Can't Stay Away', muttering 126 $\frac{3}{4}$ bpm **DENISE MOTTO** 'Tell Jack (Jack The House)'.

**WAYNE FERNANDEZ** 'Let Me Call You Angel (Heaven's Own Mix)' (Epic **WAYNE TI**) Epic obviously sees this quavery voiced soulster as another Terence Trent D'Arby/Paul Johnson, to judge from the push behind his debut Rod Temperton/Barry Blue-penned jittery swaying 101 $\frac{1}{2}$ bpm lilting jogger, with a familiarly catchy chorus which

not even Barry's over-busy production can obscure.

**LUTHER VANDROSS** 'I Really Didn't Mean It (12" Mix)' (Epic **LUTH T3**) His current album's other UK floorfiller has been remixed in Jam & Lewis-ish style (by Bruce & Marcus Miller) to become a quivering and tapping lightly lurching 114bpm trotter that's spoilt by some gimmicky digital edits (in three mixes), not as good as it could have been.

**D.J. SLICE** 'Slice It Up' (US **Jam City Records/Erika Records Inc ERJ-1001**) Hidden as flip to the drily chatting 98bpm **KOOL ROCK JAY** 'Check It Out' (instrumental too), this exciting jittery fierce 117 $\frac{1}{2}$ -117 $\frac{3}{4}$ -118-0bpm rap 'n' scratch cuts in 'One Nation Under A Groove', 'The Smurf' and many more, at a tempo that could be useful for house mixers too!

**THE ISLEY BROTHERS** 'Smooth Sailin' Tonight (Extended Version)' (US **Warner Bros 0-20675**) Lovely relaxed tranquil gently rolling 76 $\frac{2}{3}$ -76 $\frac{1}{2}$ sbpm slow swayer in typical vocal style, despite there only being two brothers left, Ronald and Rudolph, helped now by writer/co-producer Angela Winbush of René & Angela (dub flip).

**FREDDIE MCGREGOR** 'Just Don't Want To Be Lonely' (German Records **DGT 24**, via **Jet Star**) Soulfully sung lovely rolling 85 $\frac{1}{2}$ bpm lovers' rock revival of the Main Ingredient oldie (dub/version too).

**TONGUE IN CHEEK** 'Don't Stop The Love' (Criminal Records **BUST 4**, via **Jet Star**) Girl-led Loose Ends-type pleasant 92bpm rolling slow purposeful jitterer with cooing choruses and some scratchy sax (dub/edit flip).

**PHUTURE** 'Acid Tracks' (US **Trax Records TX142**) Marshall Jefferson-produced odd long drily thumping then throbbing 119 $\frac{1}{4}$ -119-118 $\frac{3}{4}$ -118 $\frac{1}{2}$ -118 $\frac{1}{4}$ -118bpm windswept instrumental overlaid with naggingly wheezing and chirping squiggly synth, interestingly unusual, flipped by the separate pulsing 119 $\frac{2}{3}$ -118 $\frac{1}{4}$ bpm 'Phuture Jacks' and anti-cocaine 117 $\frac{1}{2}$ -117bpm 'Your Only Friends'.

**BOOGIE DOWN PRODUCTIONS** 'Poetry' (LP 'Criminal Minded' **US B Boy Records BB4787**) A strong rap 'n' scratch set by DJ Scott La Rock and Blastmaster KRS One, with this hot James Brown-cutting 95bpm jiggler, the reggae-accented 82 $\frac{1}{2}$ sbpm '9mm Goes Bang' and 90-0bpm 'The P Is Free (Remake)', starkly jolting 95 $\frac{1}{2}$ bpm 'South Bronx' and similarly territorial 90bpm 'The Bridge Is Over', purposeful rock guitared 89bpm 'Dope Beat', jaunty sexually bragging 0-96bpm 'Scott La Rock Had Them All (Super Hoe)', scratching (0-) 96bpm 'A Word From Our Sponsor', 99bpm 'Elementary', 0-90 $\frac{1}{2}$ sbpm title track.

**SCHOOLLY-D** 'B-Boy Rhyme & Riddle' (LP

'Saturday Night! The Album' **Flame Records MELT LP-2**) Good if stark jerky rap 'n' scratch set, this interesting 96 $\frac{1}{2}$ sbpm jolter having a distinctive organ break, while the percussively patterning 93bpm 'Dedication To All B-Boys' has also had more reaction than the aggressively juddering 93 $\frac{1}{6}$ bpm 'We Get Ill', monotonous instrumental (0-105 $\frac{1}{2}$ sbpm 'It's Crack', cutting 92 $\frac{2}{3}$ sbpm 'Get "n" Paid' older 99 $\frac{1}{2}$ sbpm 'Saturday Night' single and its 'Who's Afraid Of The Big Bad Wolf'-cutting 103 $\frac{3}{4}$ sbpm 'Do It Do It' flip).



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by

# T-COY

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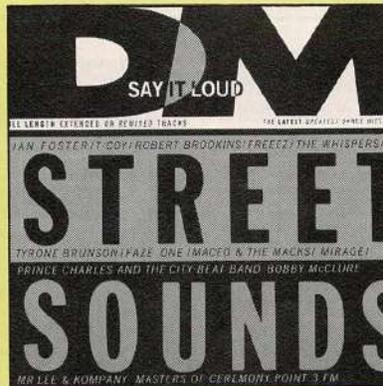
**T-Coy**/Carino

**Freeez**/Southern Freeez

**The Whispers**/Rock Steady (taken from The Whispers' album 'Just Gets Better With Time' available on MCA Records)

**Maceo & The Macks**/Cross The Track (We Better Go Back)

**Mirage**/Jack Mix III



**Faze One**/Good Friends

**Prince Charles & The City Beat Band**/I Can't Stop Loving You

**Bobby McClure**/It Feels So Good (To Be Back Home)

**Robert Brookins**/If You Only Knew (taken from the Robert Brookins' album 'In The Night' available on MCA Records)

**Mr Lee & Kompany**/Can You Feel It

**Masters Of Ceremony**/Cracked Out

**Tyrone Brunson**/Tell Me Why (taken from the Tyrone Brunson album 'Love Triangle' available on MCA Records)

**Point 3FM**/Picks Me Up (Your Love)

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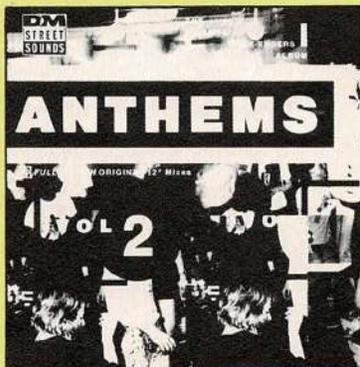


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**Players Association**/Turn The Music Up  
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t r u e t o t h e b e s t r e o t

# CHARTS

## INDIE SINGLES

### TW LW

1	1	VICTIM OF LOVE	Erasure	Mute
2	2	FIVE GET OVER EXCITED	the Housemartins	Go! Discs
3	—	CAN'T TAKE NO MORE	Soup Dragons	RAW TV Products
4	4	EVERY KINDA PEOPLE	Mint Juleps	Stiff
5	3	LIL' DEVIL	the Cult	Beggars Banquet
6	—	LIKE A HURRICANE/GARDEN OF DELIGHT	the Mission	Chapter 22
7	8	LOVE MISSILE FI-11	Pop Will Eat Itself	Chapter 22
8	16	THE PEEL SESSION	Billy Bragg	Strange Fruit
9	5	STRANGELOVE	Depeche Mode	Mute
10	—	HEY LOVE	King Sun D'Moet	Flame/Mute/Priority
11	9	ROCK THIS HOUSE	Hotline	Rhythm King
12	22	THE PEEL SESSION	the Fall	Strange Fruit
13	17	SECRET CEREMONY	Scala	Cocteau
14	6	THERE'S A GHOST IN MY HOUSE	the Fall	Beggars Banquet
15	19	HUNTING SHOOTING AND FISHING	Dr Feelgood	Stiff
16	—	COOKYPUSS	Beastie Boys	Rat Cage
17	10	NOSEDIVE KARMA	Gaye Bykers On Acid	In Tape
18	20	THE PEEL SESSION	the Redskins	Strange Fruit
19	—	DISORIENTED	Michelle-Shocked	Cooking Vinyl
20	13	IT DOESN'T HAVE TO BE	Erasure	Mute
21	14	LOVE REMOVAL MACHINE	the Cult	Beggars Banquet
22	15	THE IRISH ROVER	the Pogues and the Dubliners	Stiff
23	11	TELL JACK	Denise Motto	Rhythm King
24	21	ALL YOU NEED IS LOVE	Justified Ancients Of Mu Mu	KLF Communications
25	7	SHEILA TAKE A BOW	the Smiths	Rough Trade
26	12	PLEASE	Bolshoi	Beggars Banquet
27	—	ROCK THIS HOUSE	Cookie Crew	Rhythm King
28	29	THE WAKE UP EP	Various	Wake Up
29	18	LOVE'S GOT ME ON A MERRY-GO-ROUND	TC Curtis	Hot Melt
30	24	ROCK THIS TOWN	Guana Batz	ID

Compiled by Spotlight Research

## R E G G A E

### TW LW

1	1	NO TOUCH THE STYLE	Joseph Cotton	Fashion
2	—	HOL A FRESH	Red Dragon	Techniques
3	3	PROMISE ME	Ernest Wilson	Techniques
4	12	IT'S LIKE HAPPINESS	Peter Hunningale	Street Vibes
5	4	CALL ME RAMBO	Ackee	Heavyweight
6	13	DON'T STOP	Sister Sonic	Chartbound
7	21	BIG BELLY MAN	Admiral Bailey	Super Power
8	14	LOVE IS A DANGEROUS THING	Sylvia Teller	Body Music
9	15	MABINTI	Zabandis	People Unite
10	7	FEELINGS OF LOVE	Michael Gordon	Fine Style
11	—	JUST DON'T WANT TO BE LONELY	Freddie McGregor	Germain
12	10	MY GUY	Sandra Cross	Ariwa
13	—	WOMAN IN YOU	Maxi Priest	10 Records
14	11	GAMES PEOPLE PLAY	King Sounds	Viza
15	2	SETTLE DOWN	Beres Hammond	Charm
16	6	PUNANNY	Admiral Bailey	Live And Love
17	8	SO AMAZING	Janet Kay	Body Music
18	9	STOP ACTING STRANGE	Delroy Wilson	Live And Love
19	—	GHETTO PEOPLE BROKE	Little Kurk	Jammys
20	—	LOVE IS Four In A Row		Disco Tex
21	26	TRUE LOVE	Conrad Crystal	Legal Light
22	17	NO ONE NIGHT STAND	Nerious Joseph	Fine Style
25	5	LET ME KNOW	Maxi Priest	10 Records
24	16	COVER YOUR MOUTH	Frankie Paul	Live And Love
25	18	CAN'T BE WITH YOU TONIGHT	Judy Boucher	Orbitone
26	20	KUFF 'N' DEM	Mikey General	Digital
27	23	RUNAROUND GIRL	Chuck Turner	Live And Love
28	25	HOOKED ON YOU	Aswad	Simba
29	19	DON'T STAY AWAY	Janet Kenton	High Power
30	22	AGONY	Pinchers	Live And Love

Compiled by Spotlight Research

## INDIE ALBUMS

### TW LW

1	1	CIRCUS	Erasure	Mute
2	3	BACK TO BASICS	Billy Bragg	Go! Discs
3	2	ELECTRIC	the Cult	Beggars Banquet
4	5	JACKBEAT 2	Various	Rhythm King
5	4	LOUDER THAN BOMBS	the Smiths	Rough Trade
6	—	LIVE OVER LONDON	Guana Batz	ID
7	7	SISTER	Sonic Youth	Blastfirst
8	6	TALLULAH	the Go-Betweens	Beggars Banquet
9	8	DAWNRAZOR	Fields Of The Nephilim	Situation Two
10	9	LONDON 0 HULL 4	the Housemartins	Go! Discs
11	10	SATURDAY NIGHT	Schoolly-D	Rhythm King
12	11	THE WORLD WON'T LISTEN	the Smiths	Rough Trade
13	15	RUM SODOMY AND THE LASH	the Pogues	Stiff
14	18	WONDERLAND	Erasure	Mute
15	21	ENDLESS SOUL	Josef K	Supreme
16	20	INKY BLOATERS	Danielle Dax	Awesome
17	—	NEVER MIND THE BALLOTS	Chumbawamba	Agic Prop
18	—	RAGIN' FULL ON	Firehose	SST
19	—	KETTLE	the Chesterfields	Subway Organisation
20	—	FALSE ACCUSATIONS	the Robert Cray Band	Demon
21	16	HATFUL OF HOLLOW	the Smiths	Rough Trade
22	17	HIGH PRIEST OF LOVE	Zodiac Mindwarp and the Love Reaction	Food
23	13	ROCKINREELININAUCKLANDNEWZEALANDXXXX	the Cramps	Vengeance
24	12	LONG LIVE THE NEW FLESH	Flesh For Lulu	Beggars Banquet
25	—	BRING THE FAMILY	John Hiatt	Demon
26	14	HELLEBORINE	Shelleyan Orphan	Rough Trade
27	23	THE TEXAS CAMPFIRE TAPES	Michelle-Shocked	Cooking Vinyl
28	19	VAN STUPID	Stupids	Vinyl Solution
29	25	BEYOND THE WILDWOOD	Various	Imaginary
30	28	LOCUST ABORTION TECHNICIAN	Butthole Surfers	Blastfirst

Compiled by Spotlight Research

## H I — N R G

### TW LW

1	1	ELECTRICA SALSA/REMIX	Off	Sonet 12in
2	4	ARMED ROBBERY	Seventh Avenue	Nightmare 12in
3	5	FASCINATED	Company B	Bluebird 12in
4	3	HEARTBEAT	Vivien Yee	Italian X-Energy 12in
5	2	LOVE CHILD	Jamie Dean	Uptown Records 12in
6	7	I NEED A MAN/ENERGY IS EUROBEAT	Man To Man	Boits 12in
7	6	CALL ME Spagna		CBS 12in
8	14	GET READY (EXTENDED REMIX)	Carol Hitchcock	A&M 12in
9	29	VICTIM OF LIVE	Erasure	Mute 12in
10	11	PAPER MONEY	Helena Springs	Arista 12in
11	30	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (REMIX)	Whitney Houston	Arista 12in
12	10	SIGNAL YOUR INTENTION	Kim Weston	Nightmare 12in
13	15	PANINARO (REMIX)	Pet Shop Boys	Italian Parlophone 12in
14	12	NOTHING'S GONNA STOP ME NOW	Samantha Fox	Jive 12in
15	16	PUT MY LOVE ON THE LINE	Darryl Pandy	Nightmare 12in
16	8	DON'T GET MAD, GET EVEN	Mary Wilson	Nightmare 12in
17	17	THIRD FINGER LEFT HAND/LANDSLIDE	Angie Gold	Passion 12in
18	22	PERFECT OPPORTUNITY	Rob Keane	Nightmare 12in
19	13	RAINSTORM (REMIX)	Eastbound Expressway	US Vinyl/Mania 12in
20	—	GIMME THE LIGHT	Solid Strangers	German ZYX 12in
21	—	ALWAYS DOESN'T MEAN FOREVER (MY-AMI MIX)	Hazell Dean	EMI 12in
22	21	RECONCILIATE	Le Page	US Prism 12in
23	9	IN LOVE WITH LOVE	Debbie Harry	Chrysalis 12in
24	—	BACKTRACK	Shezwe Powell	Nightmare 12in
25	25	I'M A MAN	Damian Davey	Passion 12in
26	—	MY HANDS ARE TIED	Susan Wells	Nightmare 12in
27	—	TOY BOY	Sinitta	Fanfare 12in
28	20	STEP BY STEP	Off	German ZYX 12in
29	18	NIGHT CITY	Secret Service	German Teldec 12in
30	23	THE BIG BANG	Fantasy Ten	German ZYX 12in

Compiled by James Hamilton/Alan Jones

## D I S C O

### TW LW

1	1	LIFETIME LOVE (JAZZY BEAT/DEF BEAT/DEF DUB/JAZZY DUB)	Joyce Sims	London 12in
2	2	DO IT PROPERLY (NO WAY BACK)	Adonis (featuring 2 Puerto Ricans A Blackman And A Dominican)	London 12in
		NO WAY BACK	Adonis	London 12in

- INDIE SINGLES
- INDIE ALBUMS
- REGGAE
- HI-NRG
- DISCO

● W/E JUNE 27, 1987

3	3	'CROSS THE TRACK (EXTENDED)/SOUL POWER 74	Maceo & The Macks	Urban 12in	56	58	DON'T LOOK ANY FURTHER (ORIGINAL REMIX/NEW REMIX/INSTRUMENTAL)	Dennis Edwards featuring Siedah Garrett	Gordy 12in
4	4	FAKE	Alexander O'Neal	Tabu 12in	57	—	THE JACK THAT HOUSE BUILT (DEMOLITION MIX)	Jack 'N' Chill	10 Records 12in
5	5	ROCK STEADY	The Whispers	MCA Records 12in	57	—	IF YOU WERE MINE (DANCE MIX)	Cheryl Lynn	US Manhattan 12in
6	21	I BELIEVE IN MIRACLES (EXTENDED MIX)	Jackson Sisters	Urban 12in	59	48	BOOPS (CJ SCRATCH REMIX)	Sly & Robbie	Fourth & Broadway 12in
7	7	LET YOURSELF GO (CLUB/PARADISE MIXES)	Sybil	Champion 12in	59	48	ROCK THE BEAT	Derek B	Music Of Life 12in
8	6	I KNOW YOU GOT SOUL	Eric B and Rakim	Cooltempo 12in	60	52	SUCKER FOR CANDY (THE HOT CANDY KISS MIX)	Rozlyn Sorrell	US Atlantic 12in
9	40	I'M IN LOVE (REMIX)	Lillo Thomas	Capitol 12in	61	65	MIRACLE WORKER (EXTENDED MIX)	First Circle	EMI America 12in
10	23	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (REMIX)	Whitney Houston	Arista 12in	62	31	TAKE SOME TIME OUT (CLUB/DUB)	Arnold Jarvis	US Fourth Floor Records 12in
11	36	DANCING IN THE NIGHT	Lanier & Co	Syncopate 12in	63	79	MAKE IT FUNKY (CLUB MIX)	Ice-T	US Sire 12in
12	12	SERIOUS/BAD LOVE	Donna Allen	Portrait 12in	64	93	PICKS ME UP (YOUR LOVE)	Point 3 FM	Hardcore 12in
13	16	FUNKY NASSAU	Black Britain	10 Records 12in	65	74	SKRATCH FEVER/JUNGLE FEVER (MEGAMIX)	Kinkina	Champion 12in
14	10	LOOKING FOR A NEW LOVE	Jody Watley	MCA Records 12in	66	57	SPECIAL FX/IN THE MOOD/GIVE IT TO ME/NO PAIN NO GAIN/I WANT YOU	The Whispers	Solar LP
15	28	THE JACK THAT HOUSE BUILT/DUB	Jack 'N' Chill	10 Records 12in	67	90	IT'S TRICKY (SHEP PETTIBONE CLUB MIX)	Run-DMC	London 12in
16	27	I'M BAD/GET DOWN	LL Cool J	Def Jam 12in	68	78	FASCINATED (CLUB MIX)	Company B	Bluebird 12in
17	39	LAST NIGHT	Kid 'N Play	US Select 12in/Cooltempo promo	68	78	LET THE SUN IN/ONE LOVER AT A TIME/DON'T TAKE ME FOR GRANTED	Atlantic Starr	Warner Bros LP
18	8	BACK AND FORTH (EXTENDED REMIX/DUB VERSION)	Cameo	Club 12in	69	60	FUNKY NASSAU (EXTENDED VERSION)	The Beginning Of The End	Atlantic 12in
19	14	HARD CORE (ON THE ONE) (AT THE ORGAN/JB IN HEAT/LOWDOWN 'N' FUNKY JB TRAXX II)	Duane & Co	US Dance Mania Records 12in	70	72	GO CUT CREATOR GO/THE DO WOP/THE BREAKTHROUGH/KANDAY/THE BRISTOL	Def Jam LP	
20	11	HOUSE NATION	The House Master Boyz and The Rude Boy Of House	Magnetic Dance 12in	71	66	HOTEL/I NEED LOVE	LL Cool J	MCA Records 12in
21	24	THE PLEASURE PRINCIPLE (SHEP PETTIBONE REMIX/DUB)	Janet Jackson	Breakout 12in	72	55	IF YOU ONLY KNEW	Robert Brookins	Fontana 12in
22	17	OUTLAW (THE BANDIT MIX)	Strafe	Breakout 12in	73	92	AM I THE SAME GIRL/LOVE MAKES A WOMAN	Barbara Acklin	Debut 12in
23	56	DO IT PROPERLY (FIERCE CLUB MIX)	2 Puerto Ricans A Blackman And A Dominican	Cooltempo 12in	73	92	IF I WAS YOUR GIRLFRIEND	Prince	Paisley Park 12in
24	22	CAN U DANCE/CAN U JACK	Kenny 'Jammin' Jason with 'Fast' Eddie Smith	Champion 12in	74	—	NO SLEEP TILL BROOKLYN/BRASS MONKEY	Beastie Boys	Def Jam 12in
25	44	SCREAM (PRIMAL SCREAM)	Mantronix	10 Records 12in	75	83	DO IT PROPERLY (DAVID MORALES DEF MIX)	2 Puerto Ricans A Blackman And A Dominican	US Groveline 12in
26	13	DOUBLE-X-POSURE/POUR IT ON	Mason	Elektra 12in	75	83	SHY GIRL (DUB/VOCAL)	Lachandra	Syncopate 12in
27	45	ALWAYS (LP VERSION)/I'M IN LOVE	Atlantic Starr	Warner Bros 12in	76	81	COOLIN OUT	Private Joy	Champion 12in
28	15	DIAMONDS (DANCE MIX)	Herb Alpert	Breakout 12in	77	61	GOOD FRIENDS	Faze One	Westside Records 12in
29	49	CARINO T-Coy		deConstruction Records 12in	78	97	IT'S NOT UNUSUAL/EXTENDED VERSION/LIVE MEDLEY	Tom Jones	Decca 12in
30	54	JAZZ IT UP	Kool Chip featuring Toni Smith	Fourth & Broadway 12in	79	82	LATELY/FOLLOW YOUR HEART/TRYING TO KEEP MY HEAD	Ronnie McNeir	Expansion Records LP
31	19	A TOUCH OF JAZZ (COLLAPSED IN THE STREET MIX/EXTENDED RE-TOUCH)	Jazzy Jeff & The Fresh Prince	Champion 12in	80	—	I REALLY DIDN'T MEAN IT (12" MIX)	Luther Vandross	Epic 12in
32	35	MAKOSSA '87 (BIG BLOW)	Manu Dibango	Urban 12in	81	—	ROCK THE HOUSE (MEDLEY) (PTS I & II)	Mr K Mix by Special K	US TD Records Inc 12in
33	20	ROCK THIS HOUSE/DUB MIX	Hotline	Rhythm King 12in	82	64	SOUTHERN FREEZEZ '87	Freeez	Total Control Records 12in
34	25	CHICAGO SONG (REMIX)	David Sanborn	Warner Bros 12in	83	67	HOUSE NATION BEAT BOX/CHICAGO HOT MIX/FLOOR SMOKER MIX	Chicago Trax Megamix	German BCM/Trax Records 12in
35	9	I'M IN LOVE (LONGER LOVE MIX)	Lillo Thomas	Capitol 12in	84	—	SONGBIRD (EXTENDED VERSION)	Kenny G	Arista 12in
36	42	FOR THE LOVE OF YOU/LOVE WILL SAVE THE DAY/JUST THE LONELY TALKING AGAIN/	Whitney Houston	Arista LP	85	51	ROADBLOCK	Stock Aitken Waterman	US Lynx Records 12in
37	38	WHERE DO BROKEN HEARTS GO	Dynamix II	US Bass Station	86	34	THE JACKIN' NATIONAL ANTHEM/HOUSEBROKEN	Ramos	US Hot Mix 5 12in
38	18	I AIN'T INTO THAT	The Rappin' Reverend (Dr C Dexter Wise III)	Cooltempo 12in	87	69	I REALLY WANT TO BE WITH YOU (SUMMER SOUL MIX)	Rick Clarke & Emma	RCA 12in
39	37	NEW GENERATION	The Classical Two	Jive 12in	88	—	SWEETHEART (THE MIAMI MIX)	Lee Prentiss	Funkin' Marvellous Records 12in
40	62	HAVE A NICE DAY	Boxanne Shanté	US Cold Chillin' 12in	89	84	HOW COULD YOU BREAK MY HEART	Bobby Womack	Arista 12in
41	53	I'LL RETURN	52nd Street	10 Records 12in	90	re	(IF YOU) LOVE ME JUST A LITTLE	La La	Arista 12in
42	89	FUNKY NASSAU (REMIX)	Black Britain	10 Records 12in	91	—	TAKE MY LOVE/GOTTA FIND A WAY (1987 EDIT)	Russ Brown	US Jump Street 12in
43	80	DON'T DISTURB THIS GROOVE (REMIX)	The System	US Atlantic 12in	92	59	SLICE IT UP	DJ Slice	US Jam City Records/Erika Records Inc 12in
44	32	LET NO MAN PUT ASUNDER (SPECIAL DUTCH HOUSE MIX)	First Choice	Dutch Rams Horn 12in	93	95	WHEN YOU GONNA (THE BOROUGH ANARCHY MIX)	Rick and Lisa	RCA 12in
45	—	WOMAN OF PRINCIPLE	Trouble Funk	Fourth & Broadway 12in	94	—	YOU USED TO HOLD ME	Ralphie Rosario featuring Xavier Gold	US Hot Mix 5 12in
46	—	LET NO MAN PUT ASUNDER (ORIGINAL MIX/HOUSE MIX)	First Choice	Serious Records 12in	95	—	WHAT YOU WON'T DO FOR LOVE/DOWN FOR THE THIRD TIME	Bobby Caldwell	Magnetic Dance 12in
47	—	SHOW ME THE WAY	Regina Bell	CBS 12in	96	—	CABBAGE PATCH	The World Class Wreckin Cru	US Kru'-Cut Records/Macola Record Co 12in
48	30	THIS IS THE NIGHT (PROGRESSIVE MIX)	Sweet Heat	Champion 12in	97	—	HAPPY (CLUB VERSION)	Camelot II	US Jam-Kru 12in
49	—	ROK DA HOUSE	The Beatmasters featuring The Cookie Crew	Rhythm King 12in	98	re	JACK IT ALL NIGHT LONG	Bad Boy Bill	US DJ International Records 12in
50	75	DIAMONDS (COOL SUMMER MIX)	Herb Alpert	Breakout 12in	99	85			
51	47	ROCK-A-LOTT (REMIX)	Aretha Franklin	Arista 12in	100=100=	—			
52	46	LET'S BEGIN/STEPHEN'S OVERTURE	Turntable Terror Trax, Vol 2	Bluebird 12in	100=	—			
53	26	EVERYTHING BAMBOO ("BAM BOO")	Lenny D & Tommy Musto	Magnetic Dance 12in	100=	—			
54	—	THE GODFATHER	Spoonie Gee	US Tuff City 12in					
55	41	PLEASE BE MINE/SO MANY TEARS/TAKE YOUR LOVE AWAY	Regina Belle	US Columbia LP					

Compiled by James Hamilton/Alan Jones

BY PUBLIC DEMAND

# BOBBY WOMACK

how could you break my heart

OUT NOW ON 7 & 12 INCH

ARISTA

# GALLUP CHART

RECORD  
MIRROR  
TOP 100

W/E  
JUNE 27  
1987

U K S I N G L E S

U K A L B U M

STOP PRESS!

Prince has postponed his dates at Wembley Stadium because of the wet weather. Instead he'll be playing indoors at Earls Court on July 1, 2, 3, 4. Wembley tickets can be exchanged for tickets for the new shows at point of purchase. Check national press and radio for details.

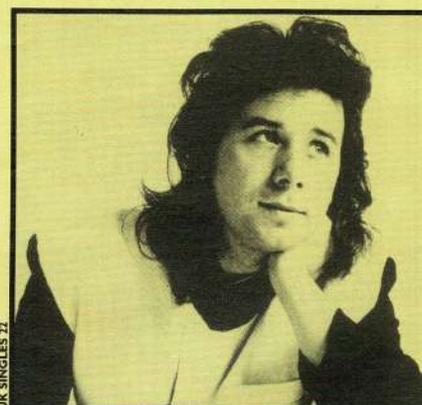
TW LW W/C

1	1	4	STAR TREKKIN' the Firm	○	Bark
2	2	6	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) Whitney Houston	○	Arista
3	6	5	UNDER THE BOARDWALK Bruce Willis	○	Motown
4	3	3	I WANT YOUR SEX George Michael	○	Epic
5	—	1	IT'S A SIN Pat Shop Boys	○	Parlophone R&I58
6	4	6	HOLD ME NOW Johnny Logan	○	Epic
7	9	10	YOU'RE THE VOICE John Farnham	○	Wheatley
8	8	5	NOTHING'S GONNA STOP ME NOW Samantha Fox	○	Jive
9	21	2	MISFIT Curiosity Killed The Cat	○	Mercury
10	5	12	NOTHING'S GONNA STOP US NOW Starship	○	Grunt
11	16	4	IS THIS LOVE Whitesnake	○	EMI
12	14	4	WHEN SMOKEY SINGS ABC	○	Neutron
13	7	4	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2	○	Island
14	31	2	WISHING WELL Terence Trent D'Arby	○	CBS
15	10	5	VICTIM OF LOVE Erasure	○	Mute
16	13	8	LOOKING FOR A NEW LOVE Jody Watley	○	MCA
17	20	5	IT'S NOT UNUSUAL Tom Jones	○	Decca
18	25	4	LET'S DANCE Chris Rea	○	Magnet
19	12	5	GOODBYE STRANGER Pepsi & Shirle	○	Polydor
20	11	6	JACK MIX IIIIII Mirage	○	Debut
21	26	5	COMIN' ON STRONG Broken English	○	EMI
22	30	2	PROMISED YOU A MIRACLE Simple Minds	○	Virgin
23	32	2	IF I WAS YOUR GIRLFRIEND Prince	○	Paisley Park
24	17	5	IT'S TRICKY Run DMC	○	London
25	39	3	ALWAYS Andrus Starr	○	Warner Bros
26	44	2	MY PRETTY ONE Cliff Richard	○	EMI
27	29	4	DON'T DREAM IT'S OVER Crowded House	○	Capitol
28	24	3	THE PLEASURE PRINCIPLE Janet Jackson	○	A&M
29	19	5	NO SLEEP TILL BROOKLYN Beastie Boys	○	CBS
30	34	3	SCALES OF JUSTICE Living In A Box	○	Chrysalis
31	18	2	SHATTERED DREAMS Johnny Hates Jazz	○	Virgin
32	27	4	DIAMONDS Herb Alpert featuring Janet Jackson	○	A&M
33	15	12	WISHING I WAS LUCKY Wet Wet Wet	○	Precious Organisation
34	37	3	LIFETIME LOVE Joyce Sims	○	London
35	41	3	SWEET SIXTEEN Billy Idol	○	Chrysalis
36	23	6	LUKA Suzanne Vega	○	A&M
37	46	2	THROWING IT ALL AWAY Genesis	○	Virgin
38	28	2	THE GAME Echo And The Bunnymen	○	WEA
39	22	11	SERIOUS Donna Allen	○	Portrait
40	—	1	TIME WILL CRAWL David Bowie	○	EMI America EA237
41	33	4	FAKE Alexander O'Neal	○	Tabu
42	36	11	A BOY FROM NOWHERE Tom Jones	○	○
43	35	13	CANT BE WITH YOU TONIGHT Judy Boucher	○	○
44	—	1	INDIANS Andrus	○	○
45	66	3	ALONE Heart	○	○
46	—	1	SWEETEST SMILE Black	○	○
47	61	3	LABOUR OF LOVE Hue And Cry	○	○
48	59	3	HOOVERVILLE (AND THEY PROMISED US THE WORLD) the Christians	○	○
49	43	3	BREAK EVERY RULE Tina Turner	○	○
50	55	2	RIGHT NEXT DOOR Robert Cray	○	○
51	—	1	A LITTLE BOOGIE WOOGIE Shakin' Stevens	○	○
52	53	2	WHEN YOUR OLD WEDDING RING WAS NEW Jimmy Roselli	○	○
53	38	4	KEEP ME IN MIND Boy George	○	○
54	47	3	DO IT PROPERLY! (NO WAY BACK) Adonis and 2 Puerto Ricans A Blackman +	○	○
55	42	6	ROCK STEADY the Whispers	○	○
56	58	2	TEARING US APART Eric Clapton	○	○
57	57	2	HEARTS ON FIRE Bryan Adams	○	○
58	48	4	THE JACK THAT HOUSE BUILT Jack 'N' Jill	○	○
59	70	2	FLAMES OF PASSION Jennifer Rush and Elton John	○	○
60	63	3	RED HOT Princess	○	○
61	49	3	DIRTY LOOKS Dana Ross	○	○
62	91	1	MURPHY AND THE BRICKS Noel Murphy	○	○
63	95	1	DON'T WANT TO BE LONELY Freddie McGregor	○	○
64	75	2	DON'T LOOK ANY FURTHER Dennis Edwards/Siedah Garrett	○	○
65	80	1	MOTORTOWN Kane Gang	○	○
66	40	6	FIVE GET OVER EXCITED the Housemartins	○	○
67	45	13	(SOMETHING INSIDE) SO STRONG Libi Siffre	○	○
68	79	1	RIGHT ON TRACK Breakfast Club	○	○
69	56	5	GET READY Carol Hitchcock	○	○
70	—	1	WOMAN OF PRINCIPLE Trouble Funk	○	○
71	60	5	EVERY KINDA PEOPLE Mint Juleps	○	○
72	51	13	LIVING IN A BOX Living In A Box	○	○
73	62	3	THIS BRUTAL HOUSE Niara Delaxe	○	○
74	72	2	I BELIEVE IN MIRACLES Jackson Sisters	○	○
75	71	2	LET LOVE BE THE LEADER IM	○	○
76	—	1	SCREAM Materonix	○	○
77	82	1	I'M BAD LL Cool J	○	○
78	76	1	I KNOW YOU GOT SOUL Eric B	○	○
79	65	1	CANT TAKE NO MORE Soap Dragons	○	○
80	—	1	SHE'S SO FAR AWAY J N SR	○	○
81	—	1	PERSONAL TOUCH Errol Brown	○	○
82	78	1	DO IT PROPERLY! 2 Puerto Ricans A Blackman + A Dominican	○	○
83	97	1	WOMAN IN YOU Maxi Priest	○	○
84	85	1	GONE FOREVER Cry Before Dawn	○	○
85	67	1	YEARS GO BY Stan Campbell	○	○
86	87	1	CANT SAY BYE Joane Free	○	○
87	74	1	THAT'S THE WAY IT FEELS Two Nations	○	○
88	—	1	SAVE THE LAST DANCE FOR ME Ben E King	○	○
89	77	1	CAN U DANCE Kenny Jason & Eddie Smith	○	○
90	—	1	(CELEBRATE) THE DAY AFTER YOU Blow Monkeys	○	○
91	—	1	HEY LOVE King Sun D Moot	○	○
92	—	1	SHOBBERY AND DECAY Act	○	○
93	89	1	MOMENTS IN LOVE Art Of Noise	○	○
94	—	1	DANCING IN THE NIGHT Lamer & Co	○	○
95	94	1	I FOUND LOVIN' Fatback Band	○	○
96	84	1	IT'S SO EASY Guns N'Roses	○	○
97	—	1	I REALLY DIDN'T MEAN IT Luther Vandross	○	○
98	—	1	GENTLE TUESDAY Primal Scream	○	○
99	—	1	DEAR GOD XTC	○	○
100	88	1	ALL IN ONE DAY Ultravox	○	○

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

◆ indicates a sales increase of over 50%

◆ indicates a sales increase



UK SINGLES 22

TW LW W/C

1	1	3	WHITNEY Whitney Houston	○	○
2	3	15	THE JOSHUA TREE U2	○	○
3	2	4	LIVE IN THE CITY OF LIGHT Simple Minds	○	○
4	5	8	KEEP YOUR DISTANCE Curiosity Killed The Cat	○	○
5	4	8	SOLITUDE STANDING Suzanne Vega	○	○
6	18	11	THE RETURN OF BRUNO Bruce Willis	○	○
7	6	4	SSP PEPPER'S LONELY HEARTS CLUB BAND the Beatles	○	○
8	8	6	IT'S BETTER TO TRAVEL Swing Out Sister	○	○
9	13	54	INVISIBLE TOUCH Genesis	○	○
10	9	11	RAINDANCING Alison Moyet	○	○
11	12	4	ATLANTIC SOUL CLASSICS Various	○	○
12	7	22	LICENSED TO ILL the Beastie Boys	○	○
13	10	3	FRIENDS AND LOVERS Various	○	○
14	11	12	CIRCUS Erasure	○	○
15	24	6	HIS FINEST COLLECTION Roger Whittaker	○	○
16	21	7	HIS GREATEST HITS Tom Jones	○	○
17	14	10	TANGO IN THE NIGHT Fleetwood Mac	○	○
18	15	15	MEN AND WOMEN Simply Red	○	○
19	17	13	NOW THAT'S WHAT I CALL MUSIC 9 Various	○	○
20	23	42	GRACELAND Paul Simon	○	○
21	16	14	RUNNING IN THE FAMILY Level 42	○	○
22	28	9	NEVER LET ME DOWN David Bowie	○	○
23	20	51	TRUE BLUE Madonna	○	○
24	19	10	FLM Mai & Kim	○	○
25	—	1	RADIO K.A.O.S. Roger Waters	○	○
26	—	1	HITS REVEAL Various	○	○
27	43	41	BREAK EVERY RULE Tina Turner	○	○
28	25	57	SO Peter Gabriel	○	○
29	—	1	SOLD Boy George	○	○
30	32	110	BROTHERS IN ARMS Dire Straits	○	○
31	22	44	SILK AND STEEL Five Star	○	○
32	29	12	WHITESNAKE Whitesnake	○	○
33	33	19	THE PHANTOM OF THE OPERA Original Soundtrack	○	○
34	27	4	BAD ANIMALS Heart	○	○
35	40	12	SIGN 'O' THE TIMES Prince	○	○
36	30	15	CONTROL Janet Jackson	○	○
37	35	81	WHITNEY HOUSTON Whitney Houston	○	○
38	34	8	LIVING IN A BOX Living In A Box	○	○
39	41	3	STRONG PERSUADER Robert Cray	○	○
40	—	1	THE HOLIDAY ALBUM Various	○	○
41	38	5	ONE VOICE Barbara Streisand	○	○
42	43	17	UNDER A BLOOD RED SKY U2	○	○
43	31	4	KISS ME KISS ME KISS ME the Cure	○	○
44	26	3	MADATOR Various	○	○
45	46	4	ANNIVERSARY — 20 YEARS OF HITS Tammy Wynette	○	○
46	44	41	SLIPPERY WHEN WET Bon Jovi	○	○
47	49	22	GIVE ME THE REASON Luther Vandross	○	○
48	36	11	ELECTRIC the Cult	○	○
49	58	5	THE UNFORGETTABLE FIRE U2	○	○
50	62	19	THE VERY BEST OF HOT CHOCOLATE Hot Chocolate	○	○
51	70	45	DANCING ON THE CEILING Lionel Richie	○	○
52	45	16	MOVE CLOSER Various	○	○
53	69	9	PRIVATE DANCER Tina Turner	○	○
54	59	3	BAD L Cool J	○	○
55	61	29	LIVE MAGIC Queen	○	○
56	51	69	PICTURE BOOK Simply Red	○	○
57	52	12	INTO THE FIRE Bryan Adams	○	○
58	37	3	BACK TO BASICS Billy Bragg	○	○
59	46	2	THE MARIA CALLAS COLLECTION Maria Callas	○	○
60	39	4	DANCING ON THE COUCH Go West	○	○
61	77	10	25 YEARS CELEBRATION the Outbliners	○	○
62	52	32	THE FINAL COUNTDOWN Europe	○	○
63	65	5	ZTT ZTT	○	○
64	47	8	COMING AROUND AGAIN Carly Simon	○	○
65	79	11	BY REQUEST James Last	○	○
66	78	207	QUEEN GREATEST HITS Queen	○	○
67	57	30	AUGUST Eric Clapton	○	○
68	49	8	SUZANNE VEGA Suzanne Vega	○	○
69	85	4	ENTA Enya	○	○
70	67	32	THE WHOLE STORY Kate Bush	○	○
71	—	1	ROCK 'N' ROLL YEARS 1964-1967 Various	○	○
72	84	55	A KIND OF MAGIC Queen	○	○
73	60	32	SWEET FREEDOM Michael McDonald	○	○
74	50	9	OUTLAND Spear Of Destiny	○	○
75	81	23	BURNHOURS Fleetwood Mac	○	○
76	55	9	WORD UP Cameo	○	○
77	—	1	ROCK 'N' ROLL YEARS 1968-1971 Various	○	○
78	72	3	WAR U2	○	○
79	71	5	LOUDER THAN BOMBS the Smiths	○	○
80	—	1	ROCK 'N' ROLL YEARS 1956-1959 Various	○	○
81	92	3	NO JACKET REQUIRED Phil Collins	○	○
82	—	1	ON THE BEACH Chris Rea	○	○
83	64	2	NEVER TOO MUCH Luther Vandross	○	○
84	—	1	ROCK 'N' ROLL YEARS 1960-1963 Various	○	○
85	86	2	LEGEND Bob Marley And The Wailers	○	○
86	—	1	STREET LIFE — 20 GREAT HITS Bryan Ferry/Roxy Music	○	○
87	88	34	EVERY BREATH YOU TAKE — THE SINGLES the Police	○	○
88	—	1	TYGER Tangerine Dream	○	○
89	83	6	UPFRONT & Various	○	○
90	53	5	GIRLS GIRLS GIRLS Mötley Crüe	○	○
91	—	1	FACE VALUE Phil Collins	○	○
92	—	1	VERY BEST OF FOSTER & ALLEN — LOVE SONGS 2 Foster & Allen	○	○
93	56	3	HIP HOP ELECTRO 16 Various	○	○
94	95	2	THE COLLECTION Pacino Domingo	○	○
95	82	1	THE WAY IT IS Bruce Hornsby	○	○
96	—	1	DISCO Pat Shop Boys	○	○
97	—	1	THE PAVAROTTI COLLECTION Luciano Pavarotti	○	○
98	97	51	REVENGE the Eurythmics	○	○
99	87	2	INTO THE LIGHT Chris De Burgh	○	○
100	63	4	JUST GETS BETTER WITH TIME the Whispers	○	○

## TWELVE INCH

TW LW

1	1	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) Whitney Houston	Arista
2	—	IT'S A SIN Pat Shop Boys	Parlophone
3	12	STAR TREKKIN' the Firm	Bark
4	3	I WANT YOUR SEX George Michael	Epic
5	1	JACK MIX IIIIII Mirage	Debut
6	15	UNDER THE BOARDWALK Bruce Willis	Motown
7	6	PROMISED YOU A MIRACLE Simple Minds	Virgin
8	4	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2	Island
9	11	IS THIS LOVE Whitesnake	EMI
10	19	WHEN SMOKEY SINGS ABC	Neutron
11	—	IF I WAS YOUR GIRLFRIEND Prince	Paisley Park
12	9	LIFETIME LOVE Joyce Sims	London
13	—	WISHING WELL Terence Trent D'Arby	CBS
14	8	LOOKING FOR A NEW LOVE Jody Watley	MCA
15	17	YOU'RE THE VOICE John Farnham	Wheatley
16	—	MISFIT Curiosity Killed The Cat	Mercury
17	5	IT'S TRICKY Run DMC	London
18	—	VICTIM OF LOVE Erasure	Mute

# C H A R T S

## U S S I N G L E S

### TW LW

1	3	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	Whitney Houston	Arista
2	1	HEAD TO TOE	Lisa Lisa & Cult Jam	Columbia
3	4	IN TOO DEEP	Genesis	Atlantic
4	6	ALONE	Heart	Capitol
5	2	ALWAYS	Atlantic Starr	Warner Brothers
6	9	SONGBIRD	Kenny G	Arista
7	12	SHAKEDOWN	Bob Seger	MCA
8	5	DIAMONDS	Herb Alpert featuring Janet Jackson	A&M
9	10	JUST TO SEE HER	Smokey Robinson	Motown
10	7	WANTED DEAD OR ALIVE	Bon Jovi	Mercury
11	14	DON'T DISTURB THIS GROOVE	the System	Atlantic
12	13	LESSONS IN LOVE	Level 42	Polydor
13	11	MEET ME HALF WAY	Kenny Loggins	Columbia
14	16	POINT OF NO RETURN	Exposé	Arista

42	50	MOONLIGHTING	Al Jarreau	MCA
43	48	BACK IN THE HIGHLIFE AGAIN	Steve Winwood	Island
44	51	HEARTS ON FIRE	Bryan Adams	A&M
45	52	SEVEN WONDERS	Fleetwood Mac	* Warner Brothers
46	57	ROCK STEADY	The Whispers	Solar
47	59	LUKA	Suzanne Vega	A&M
48	31	RIGHT ON TRACK	the Breakfast Club	MCA
49	53	ONE FOR THE MOCKINGBIRD	Cutting Crew	Virgin
50	60	DON'T MEAN NOTHING	Richard Marx	Manhattan
51	58	WHY YOU TREAT ME SO BAD	Club Nouveau	Warner Brothers
52	41	IF SHE WOULD HAVE BEEN FAITHFUL . . .	Chicago	Warner Brothers
53	40	LOOKING FOR A NEW LOVE	Jody Watley	MCA
54	63	HYPNOTIZE ME	Wang Chung	Geffen
55	42	(I JUST) DIED IN YOUR ARMS	Cutting Crew	Virgin
56	55	WILD HORSES	Gino Vannelli	CBS Associated
57	37	BIG LOVE	Fleetwood Mac	Warner Brothers
58	56	LA ISLA BONITA	Madonna	Sire
59	54	READY OR NOT	Lou Gramm	Atlantic
60	66	SINCE YOU'VE BEEN GONE	the Outfield	Columbia

### BULLETS

61	69	GIVE TO LIVE	Sammy Hagar	Geffen
66	72	CAN'T WE TRY	Dan Hill	Columbia
67	—	IT'S NOT OVER ('TIL IT'S OVER)	Starship	* Grunt
68	85	LIVING IN A BOX	Living In A Box	Chrysalis
69	81	I WANT ACTION	Poison	Enigma
70	83	THAT'S FREEDOM	Tom Kimmel	Mercury
71	80	MARY'S PRAYER	Danny Wilson	* Virgin
72	77	UNDER THE BOARDWALK	Bruce Willis	Motown
73	95	GOOD TIMES	INXS and Jimmy Barnes	Atlantic
75	—	LIES	Jonathan Butler	* Jive
76	88	STILL A THRILL	Jody Watley	MCA
78	90	THESE TIMES ARE HARD FOR LOVERS	John Waite	EMI-America
79	—	JAM TONIGHT	Freddie Jackson	* Capitol
82	92	WHY CAN'T I BE YOU?	the Cure	Elektra
84	—	LA BAMBA	Los Lobos	* Slash
87	93	ROCK-A-LOTT	Aretha Franklin	Arista
89	—	DREAMIN'	Will To Power	* Epic
91	—	JANE'S GETTING SERIOUS	Jon Astley	* Atlantic
93	—	HOLIDAY	Kool & the Gang	* Mercury

Compiled by Billboard

## U S A L B U M S

### TW LW

1	—	WHITNEY	Whitney Houston	* Arista
2	3	GIRLS, GIRLS, GIRLS	Motley Crüe	* Elektra
3	1	THE JOSHUA TREE U2		Island
4	2	WHITESNAKE	Whitesnake	Geffen
5	4	SLIPPERY WHEN WET	Bon Jovi	Mercury
6	12	BAD ANIMALS	Heart	* Capitol
7	7	SPANISH FLY	Lisa Lisa & Cult Jam	* Columbia
8	6	TRIBUTE	Ozzy Osbourne/Randy Rhoads	CBS
9	5	LOOK WHAT THE CAT DRAGGED IN	Poison	Enigma
10	8	DUOTONES	Kenny G	Arista
11	11	ONE VOICE	Barbra Streisand	Columbia
12	10	TANGO IN THE NIGHT	Fleetwood Mac	Warner Brothers
13	—	BIGGER AND DEFFER	LL Cool J	* Def Jam
14	9	GRACELAND	Paul Simon	Warner Brothers
15	13	LICENSED TO ILL	the Beastie Boys	Def Jam
16	14	INTO THE FIRE	Bryan Adams	A&M
17	15	JODY WATLEY	Jody Watley	MCA
18	35	BEVERLY HILLS COP II	Various	MCA
19	18	KEEP YOUR EYE ON ME	Herb Alpert	A&M
20	17	INVISIBLE TOUCH	Genesis	Atlantic
21	16	CROWDED HOUSE	Crowded House	Capitol
22	20	LET ME UP (I'VE HAD ENOUGH)	Tom Petty and the Heartbreakers	MCA
23	19	ALL IN THE NAME OF LOVE	Atlantic Starr	Warner Brothers
24	21	THE FINAL COUNTDOWN	Europe	Epic
25	25	INTO THE LIGHT	Chris De Burgh	A&M
26	26	ONE HEARTBEAT	Smokey Robinson	Motown
27	23	CONTROL	Janet Jackson	A&M
28	27	NIGHT SONGS	Cinderella	Mercury
29	29	BACK IN THE HIGHLIFE	Steve Winwood	Island
30	22	SIGN 'O' THE TIMES	Prince	Paisley Park
31	24	RAPTURE	Anita Baker	Elektra
32	32	THE WAY IT IS	Bruce Hornsby and the Range	RCA
33	37	ALWAYS AND FOREVER	Randy Travis	* Warner Brothers
34	39	RUNNING IN THE FAMILY	Level 42	Polydor
35	30	STRONG PERSUADER	the Robert Cray Band	Mercury
36	28	TRIO	Dolly Parton, Linda Ronstadt and Emmylou Harris	Warner Brothers
37	33	FORE!	Huey Lewis and the News	Chrysalis
38	38	EXPOSURE	Exposé	Arista

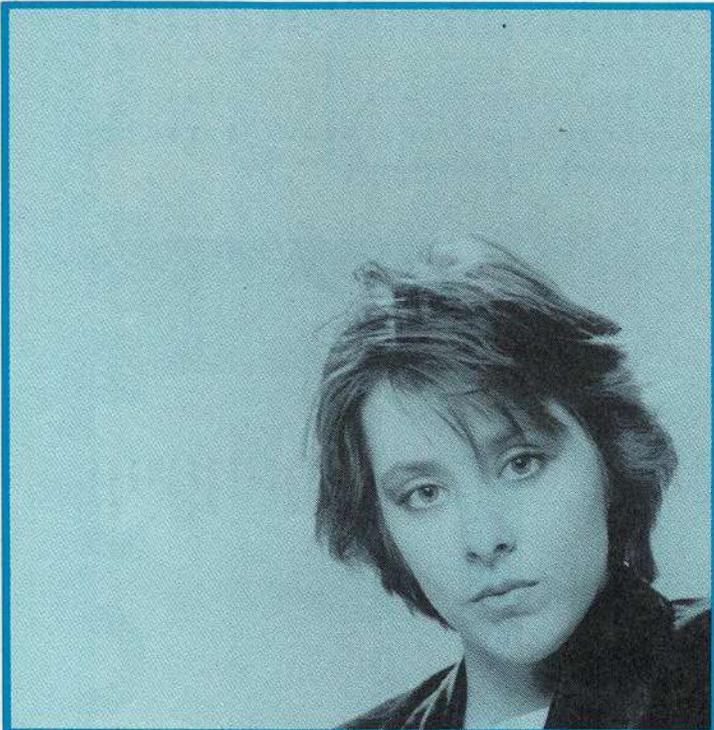


Photo by LFI

US SINGLES 47

15	17	SOMETHING SO STRONG	Crowded House	Capitol
16	19	FUNKYTOWN	Pseudo Echo	RCA
17	8	YOU KEEP ME HANGIN' ON	Kim Wilde	MCA
18	21	EVERY LITTLE KISS	Bruce Hornsby and the Range	RCA
19	26	GIRLS GIRLS GIRLS	Mötley Crüe	Elektra
20	23	SWEET SIXTEEN	Billy Idol	Chrysalis
21	25	ENDLESS NIGHTS	Eddie Money	Columbia
22	15	THE LADY IN RED	Chris De Burgh	A&M
23	27	HEART AND SOUL	T'pau	Virgin
24	28	RHYTHM IS GONNA GET YOU	Gloria Estefan	Epic
25	38	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	* Island
26	32	KISS HIM GOODBYE	the Nylons	Open Air
27	29	SOUL CITY	Partland Brothers	Manhattan
28	36	I WANT YOUR SEX	George Michael	Columbia
29	34	I'D STILL SAY YES	Klymaxx	Constellation
30	35	THE PLEASURE PRINCIPLE	Janet Jackson	A&M
31	39	HAPPY SURFACE		Columbia
32	18	JAMMIN' ME	Tom Petty and the Heartbreakers	MCA
33	30	ROCK THE NIGHT	Europe	Epic
34	45	CROSS MY BROKEN HEART	the Jets	MCA
35	24	NOTHING'S GONNA CHANGE MY LOVE	Glenn Medeiros	Amherst
36	43	WOT'S IT TO YA	Robbie Nevil	Manhattan
37	33	I'LL STILL BE LOVING YOU	Restless Heart	RCA
38	20	WITH OR WITHOUT YOU	U2	Island
39	46	ONLY IN MY DREAMS	Debbie Gibson	Atlantic
40	22	FASCINATED	Company B	Atlantic
41	44	FLAMES OF PARADISE	Jennifer Rush/Elton John	Epic

- US SINGLES
- US ALBUMS
- BLACK SINGLES
- COMPACT DISC
- MUSIC VIDEO

# INFACT ● CHARTS

● W/E JUNE 27, 1987

- 39 34 LIFE, LOVE AND PAIN Club Nouveau  
 40 41 TRUE BLUE Madonna  
 41 36 NEVER LET ME DOWN David Bowie  
 42 31 BROADCAST Cutting Crew  
 43 43 FREHLEY'S COMET Ace Frehley  
 44 — KISS ME, KISS ME, KISS ME the Cure  
 45 — LET IT LOOSE Gloria Estefan  
 46 — CRUSHIN' the Fat Boys  
 47 — LIVE Judas Priest  
 48 42 COMING AROUND AGAIN Carly Simon  
 49 40 ANOTHER STEP Kim Wilde  
 50 45 ELECTRIC the Cult  
 Compiled by Billboard

- Warner Brothers  
 Sire  
 EMI-America  
 Virgin  
 Megaforce  
 \* Elektra  
 \* Epic  
 \* Tin Pan Apple  
 \* Columbia  
 Arista  
 MCA  
 Beggars Banquet

- 11 15 KEEP YOUR DISTANCE Curiosity Killed The Cat  
 12 12 BROTHERS IN ARMS Dire Straits  
 13 — ONE VOICE Barbra Streisand  
 14 19 SO Peter Gabriel  
 15 9 MEN AND WOMEN Simply Red  
 16 — BAD ANIMALS Heart  
 17 10 GRACELAND Paul Simon  
 18 13 ATLANTIC SOUL CLASSICS Various  
 19 16 TRUE BLUE Madonna  
 20 — CIRCUS Erasure  
 Compiled by Spotlight Research

- Mercury/Phonogram  
 Vertigo/Phonogram  
 CBS  
 Virgin  
 WEA  
 Capitol  
 Warner Brothers  
 Atlantic  
 Sire  
 Mute

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

## US BLACK SINGLES

### MUSIC VIDEO

#### TW LW

- 1 2 UNDER A BLOOD RED SKY U2  
 2 1 CRUSADE the Mission  
 3 8 THE WHOLE STORY Kate Bush  
 4 9 CCCP THE VIDEO UB40  
 5 20 ALCHEMY LIVE Dire Straits  
 6 7 LIVE AT WEMBLEY Level 42  
 7 16 GREATEST FLIX Queen  
 8 10 NOW THAT'S WHAT I CALL MUSIC VIDEO 9 Various  
 9 — ROCKING THROUGH THE YEARS Status Quo  
 10 18 TELEVISION Pet Shop Boys  
 11 14 LIVE AFTER DEATH Iron Maiden  
 12 4 LIVE IN BUDAPEST Queen  
 13 5 VIDEO HITS COLLECTION 3 Various  
 14 11 LUXURY OF LIFE Five Star  
 15 — THE FINAL Wham!  
 16 — THE SONG REMAINS THE SAME Led Zeppelin  
 17 — BROTHERS IN ARMS Dire Straits  
 18 12 BREAKOUT Bon Jovi  
 19 — UNFORGETTABLE FIRE U2  
 20 16 DANCE ON FIRE the Doors

- Virgin/PVG  
 Channel 5  
 PMI  
 Virgin  
 Channel 5  
 Channel 5  
 PMI  
 Virgin/PMI  
 Channel 5  
 Channel 5  
 PMI  
 Video Hits Collection  
 RCA/Columbia  
 CBS/Fox  
 WHV  
 Channel 5  
 Channel 5  
 Island/Lightning  
 CIC

Compiled by Spotlight Research

### COMPACT DISC

#### TW LW

- 1 2 WHITNEY Whitney Houston  
 2 1 SGT PEPPER'S LONELY HEARTS CLUB BAND the Beatles  
 3 4 THE JOSHUA TREE U2  
 4 3 LIVE IN THE CITY OF LIGHT Simple Minds  
 5 5 SOLITUDE STANDING Suzanne Vega  
 6 6 IT'S BETTER TO TRAVEL Swing Out Sister  
 7 7 TANGO IN THE NIGHT Fleetwood Mac  
 8 8 RAINDANCING Alison Moyet  
 9 11 RUNNING IN THE FAMILY Level 42  
 10 17 INVISIBLE TOUCH Genesis

- Arista  
 Parlophone  
 Island  
 Virgin  
 A&M  
 Mercury/Phonogram  
 Warner Brothers  
 CBS  
 Polydor  
 Virgin

#### TW LW

- 1 1 DIAMONDS Herb Alpert featuring Janet Jackson  
 2 2 WHY YOU TREAT ME SO BAD Club Nouveau  
 3 4 STILL A THRILL Jody Watley  
 4 5 I FEEL GOOD ALL OVER Stephanie Mills  
 5 6 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) Whitney Houston  
 6 3 ROCK STEADY the Whispers  
 7 11 SMOOTH SAILIN' TONIGHT the Isley Brothers  
 8 9 LIES Jonathan Butler  
 9 7 WHY SHOULD I CRY? Nona Hendryx  
 10 13 SHOW ME THE WAY Regina Belle  
 11 8 NEVER SAY NEVER Deniece Williams  
 12 14 I'M BAD LL Cool J  
 13 18 WANT YOU FOR MY GIRLFRIEND 4 By Four  
 14 12 I COMMIT TO LOVE Howard Hewett  
 15 17 DIRTY LOOKS Diana Ross  
 16 23 FAKE Alexander O'Neal  
 17 15 RHYTHM METHOD RJ's Latest Arrival  
 18 20 IF I WAS YOUR GIRLFRIEND Prince  
 19 22 SATISFIED Donna Allen  
 20 10 HEAD TO TOE Lisa Lisa & Cult Jam  
 21 24 THE PLEASURE PRINCIPLE Janet Jackson  
 22 25 (IF YOU) LOVE ME JUST A LITTLE La La  
 23 27 DON'T BLOW A GOOD THING Vesta Williams  
 24 31 I'M IN LOVE Lillo Thomas  
 25 26 D.Y.B.O. Starpoint  
 26 30 FALLING IN LOVE the Fat Boys  
 27 28 HEY THERE LONELY GIRL Gerry Woo  
 28 33 WHAMMY One Way  
 29 36 THIGH RIDE Tawatha  
 30 16 HAPPY Surface  
 31 40 MIXED UP WORLD Timex Social Club  
 32 37 ROCK-A-LOTT Aretha Franklin  
 33 32 YOU CAN'T STOP THE RAIN Loose Ends  
 34 38 TINA CHERRY Giorgio  
 35 39 AIN'T YOU HAD ENOUGH LOVE Phyllis Hyman  
 36 29 SONGBIRD Kenny G  
 37 — I REALLY DIDN'T MEAN IT Luther Vandross  
 38 21 ALWAYS Atlantic Starr  
 39 — JUMP START Natalie Cole  
 40 — LATE NIGHT HOUR Kathy Mathis  
 Compiled by Billboard

- A&M  
 Warner Brothers  
 MCA  
 MCA  
 Arista  
 Solar  
 Warner Brothers  
 Jive  
 EMI-America  
 Columbia  
 Columbia  
 Def Jam  
 Capitol  
 Elektra  
 RCA  
 \* Tabu  
 Manhattan  
 Paisley Park  
 21 Records  
 Columbia  
 A&M  
 \* Arista  
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 Epic  
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# CHARTFILE

● B Y A L A N J O N E S

● The Chartfile jinx strikes again. No sooner do I go into print stating that "even EMI don't have a cumulative UK sales total for 'Sgt Pepper'" than they suddenly reveal a figure — and what a figure! 2,773,010 to be precise, that total not including the estimated 150,000 CDs, albums and cassettes they've sold in the last fortnight.

If this figure is correct — and we must accept that it is — then it was 'Sgt Pepper' and not 'Thriller' that was Britain's best selling album of all-time until a few weeks ago. It was then overtaken by **Dire Straits'** 'Brothers In Arms', but has now regained its lead. But the battle is not over yet — 'Sgt Pepper' will probably have a longer chart life than any of the other seven **Beatles** albums to chart this year, but it seems unlikely to be able to outsell 'Brothers In Arms' on a weekly basis indefinitely. So consistent is the **Dire Straits** album that after 109 weeks on the chart is has yet to dip below number 40 on the listings.

'Sgt Pepper', on the other hand, has always had a rather curious chart profile. As I said two weeks ago, it reached number one on its second week in the chart, having debuted at number eight. It went on to enjoy four separate periods of chart supremacy spending a total of 27 weeks at number one, yet it managed only 43 weeks in the top 10, and immediately after its last week at number one (February 3, 1968) it took a dive to number four. It failed to regain a place in the top three — at least, that is, until last week — and slithered out of the top 10 for good on March 27, 1968.

After holding down a chart

place for the last 31 weeks of 1967, 'Sgt Pepper' made only 21 chart appearances in 1968, and just one in 1969. It did, however, revive again, and managed to chart at some stage in each of its first 10 years on release. In 1970, it charted for 28 weeks, in 1971 — 10, in 1972 — 22, in 1973 — 8, in 1974 — 18, in 1975 — 6 and in 1976 — 3.

The 'Sgt Pepper' CD has already sold over a million copies worldwide, topping CD charts in many countries. Apart from Britain, the country where it made the first and biggest impression on the overall album chart was Australia, where it debuted last week at number 30. It seems likely to go higher there, and chart in several other territories.

Quite apart from their musical achievements, the **Beatles** are the recording act most favoured by the book publishing industry. Thus far upwards of 700 **Beatles** books have appeared, and the remainder of 1987 will see many more swelling the ranks, telling and re-telling the old, old story with varying degrees of accuracy and flair. It's a safe bet that the one to offer most in the way of new and accurate information will be 'The **Beatles** At Abbey Road' by **Mark Lewisohn** whose previous tome, 'The **Beatles** Live', contained many new revelations. Expect publication of Mark's new book in late autumn.

● For many years, **Nana Mouskouri's** 'Over And Over' was the only album by a woman to spend more than 100 weeks on the chart. It was eventually surpassed by **Barbra Streisand's** 'Love Songs' which accumulated 129 weeks on the chart before



● **TIGER TOM** in his crucifix and frilly shirt days singing the **Queen's** fave song

Photo by Syndication International

finally bowing out in 1984. A few weeks ago, **Streisand's** record was topped by **Tina Turner's** 'Private Dancer' which started off with a string of 98 consecutive chart appearances and has since returned several times more to carry its grand total to 139 weeks, as of last week.

Its future is by no means secure, since a fourth album by a woman, **Madonna's** 'Like A Virgin', topped **Streisand's** total a few weeks ago, and moved smoothly on to 132 weeks a fortnight ago, before dropping out of the chart for the first time. It will doubtless return, particularly if rumours that **Madonna** will tour Britain later this year turn into fact. Equally, **Tina Turner's** UK tour should keep 'Private Dancer' buoyant for a while longer.

● Reader **Dean Bannister** of Yeovil writes: "Over a year ago, you pointed out that **Dire Straits'** 'Brothers In Arms' album had spent 50 consecutive weeks in the top 10. How many weeks did it manage to stay there before it dropped out, and did it establish a new record?"

Well, **Dean**, 'Brothers In Arms' finally dipped out of the top 10 after 60 consecutive appearances, that total being highly creditable, but inferior to those of seven other albums. These are they: 1 'Sound Of Music' Original Soundtrack — 172 consecutive weeks in the top 10; 2 'South Pacific' Original Soundtrack — 113 weeks; 3 'Bride Over Troubled Water' **Simon & Garfunkel** — 92 weeks; 4 'West Side Story' Original Soundtrack — 89 weeks; 5 'My Fair Lady' Original Soundtrack — 65 weeks; 6 'Please Please Me' the **Beatles** — 62 weeks and 7 'Tubular Bells' **Mike Oldfield** — 52 weeks.

● With the arguable exception of **Engelbert Humperdinck**, **Tom Jones** was the premier balladeer of the second half of the Sixties. His recording of 'The Green Grass Of Home' was the runaway best seller of 1966, the only single that year to sell a million copies, and one of the **Queen's** favourite songs!

Though **Tom's** biggest hits came from emotive ballads, he was equally at home with more uptempo material such as 'Help Yourself', 'She's A Lady' and his

chart-topping debut hit 'It's Not Unusual'.

Between 1965 and 1970, **Tom** sold over five million singles in Britain, but in the new decade he found the going increasingly tough, and in 1972 he made what appeared to be his last top 30 hit, 'The Young Mexican Puppeteer'. He eventually gave up recording altogether and spent long periods in Las Vegas entertaining wealthy middle-aged and elderly slot-machine addicts.

But, in the charts at least, it's never too late to make a comeback, which is just what **Tom** did a few weeks ago, reaching number two with 'A Boy From Nowhere' from the **Eddie Seago/Mike Leander** concept album (and proposed stage musical) 'Matador'. Now, without missing a single beat, **Tom** registers his second consecutive top 20 hit with the reissued 'It's Not Unusual'.

**Tom** is also riding high in the album charts, via the 'Matador' album, where his fellow singers include **Richard Barnes** of 'Take To The Mountains' fame, former **Glitter Band** lead singer **John Springate** and **Ellie Hope**, one-time front woman for trashy chart stars **Liquid Gold**. Also making significant inroads into the chart is the Telstar compilation 'Tom Jones — The Greatest Hits'. The fifth **TJ** hits compilation to chart, it's one which richly deserves its name, including all 14 of **Tom's** pre-'Boy From Nowhere' top 10 hits and four other lesser successes.

Naturally, the selection includes 'It's Not Unusual', which was written by **Tom's** late manager **Gordon Mills**, along with **Les Reed**, with **Sandie Shaw** in mind. **Tom** was supposed to sing the demo only, but things worked out better than expected, and a career was launched. If you thought 'It's Not Unusual' flashes by rather quickly, you're right. It checks in at just one minute 58 seconds, making it comfortably the shortest song in the current top 75. A curious alternative version of the song has just been released, somewhat unexpectedly, as a bonus track on the **Blow Monkeys'** 10 inch version of their latest hit '(Celebrate) The Day After You'. It's a live take with **Dr Robert** really cutting loose and proving, as did an awe-stricken **Jonathan Ross** a few weeks ago, that appreciation of the **Jones** boy's talent is by no means confined to the blue rinse pensioners of Las Vegas.

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SHIRLEY BROWN WOMAN TO WOMAN STAX 806

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# REVENGE OF THE YIPPIES



**Sonic Youth** return to our shores claiming they're not a 'noise' band, but a bunch of post-hippy cuddlies obsessed with shepherd's pie. Sweetness and light: **Roger Morton**. Pictures of Youth: **Parker**

**Sonic boom boy** Thurston Moore has a jokey little description for Sonic Youth's psycho-powered rock convulsions. "Our records," says Thurston, "are like having sex with the insane."

That's probably as close as you can get to explaining the magick thrust of Sonic Youth without causing people's heads to explode. But you might say that what you hear in the Youth sound is the visionary

babble, the brutal, tender, sing-song dementia of rock 'n' roll... *after* it's had its skull bashed against a wall of noise.

These people, you see, make jolly intense music. It's the sort of stuff that might profess to be reclaiming the original raw power of rock. But there's something that's worrying me.

On the occasion of the release of their fifth album 'Sister', the New York based Youths are gathered in London. Kim Gordon plays bass and sings, Lee Ranaldo plays guitar, Steve Shelley drums and Thurston Moore... That's what's worrying me.

When are you going to get your hair cut, Thurston? Thurston: "I got it cut! Whaddya mean? Lydia Lunch cut it. You're f\*\*\*ing with my head, man! This is a Lunch cut."

Or possibly, an out-to-lunch cut. It's just that people might think you're weirdo-hippies... Or shaggy punks... Or something.

Kim: "We don't like to think that we're either way." Thurston: "In the States, they had a post-hippy thing called 'yippies', who were, like, radical, political hippies. They used to, like, throw fire-bombs in the streets at effigies of Nixon... That's what we're into."

Pretty crazy guy, huh? Pretty extreme, no? But just what you might expect from New York, art-rock terrorist No Wave escapees. After all, these are the weirdos with the 'Kill Your Idols' trash-slogan. These are the sickos who took inspiration from hippy mass murderer Charles Manson for 'Death Valley 69'. These are crazyheads who ram screwdrivers and drumsticks into their guitars. These are inheritors of the Iggy Pop/Patti Smith/Lou Reed deathsex legacy. This is the ghoul rock band who inspire audiences to...

Lee: "Once it happened that the whole audience fell asleep during the gig. It was very bizarre. We tip-toed out of the room and they slept all night. We thought that was, like, a compliment in a way."

**Oh well... So** much for violence and mayhem. However intense the Sonic vinyl might be, its creators are a long way from art-head earnestness. There's plenty of room for playfulness here. It was the same

four who, last year, disguised themselves as Ciccone Youth to pay tribute to their number one mock-idol with a mangled cover of Madonna's 'Into The Groove' (called 'Into The Groovey'). Art core extreme they might be, but there's also something thoroughly pop-cuddly about Sonic Youth's strain of American madness.

The fractured excellence of their first British album 'Bad Moon Rising' was not so huggable. But for last year's 'E.V.O.L.' the Sonic art of goose-flesh noise took on a more melodic, if powerfully eerie, shape. The Crucifixion Of Sean Penn/Expressway To Your Skull' from 'E.V.O.L.' was Sonic Youth at their funniest and most disturbed. But the aural gut-kick of SY live had still to be captured.

Hence 'Sister', recorded in all its scraping, churning glory in a hyper low-tech, Fifties studio using valve equipment. The psycho-groovy melodies are still there, but this time, as Lee put it: "It's a little bit more in your face."

It's a little bit more, er, noisy.

Kim: "There are some people who, I think, deliberately set out to make 'noise', and I don't think we do that."

Lee: "It's not a term that we embrace or feel has any relevance."

Thurston: "There are elements of noise, but it's not like we're a 'noise band'... I mean, we use a lot of insanity."

Ah yes. Would it be correct to say that the focus of what you do is sex, violence and insanity?

Lee: "In the sense that it follows the tradition, it is."

Thurston: "But I mean, Motorhead is sex, violence and insanity... We're more about cloud rock, man."

Kim: "Some of the reviews pick on the lyrics and there's all these people are into, like, doom and death, but if you look through lyrics in history, it's not really that different."

Thurston: "I think there's an equal share of sex, death and insanity as there are lyrics dealing with just the opposite things. A lot of the lyrics are very pro love, life and sanity. It's just a rush of imagery. I don't think you should just pick on one side of it."

Do you think your music could disturb or damage someone?

Lee: "It takes a person who's disturbed to begin with to be affected that way by music."

Thurston: "If a kid hangs himself and leaves a note saying..."

Lee: "Love to Ian Curtis."

Thurston: "Or 'Thanks Ozzy', it's not his fault. I dunno. I mean, I wish people would kill themselves after listening to us... But it hasn't happened yet. I mean, we're not against that at all."

**Ha ha! Very** jovial, Thurston. But surely the creators of such powerful aural hallucinations must lead ever-so tortured lives themselves. What are Sonic Youth's fave drugs?

Lee: "We don't really have any favourite drugs. Do we? Coffee probably."

Thurston: "Every once in a while it starts snowing and we like... play in it. And then I just joy-pop once in a while."

Kim: "We're too disorganised to take drugs."

Lee: "Life's crazy enough."

Steve: "We're into food, though."

Lee: "Indian food. And we're heavily into Mexican food."

Thurston: "I like a nice cheeseburger deluxe and a chocolate milk-shake every once in a while. And shepherd's pie. I know a place where you can get great shepherd's pie."

Thank you Thurston. That's quite enough cuddly talk for one interview. Perhaps you'd better tell me why the album's called 'Sister'?

Thurston: "It's just a very positive thing. We just liked the feeling of it. And it's not threatening. Just think of squeaky foam. Think of Nancy Spungen."

Lee: "Think of her as your sister... It's familial."

Kim: "So people will protect it."

Lee: "Did you ever have a sister?"

Er, no.

Lee: "Well, now you do."

How sweet. Just the lovable, cuddly, screaming-bloody-mad Sonic sister I've always wanted. Join the family.

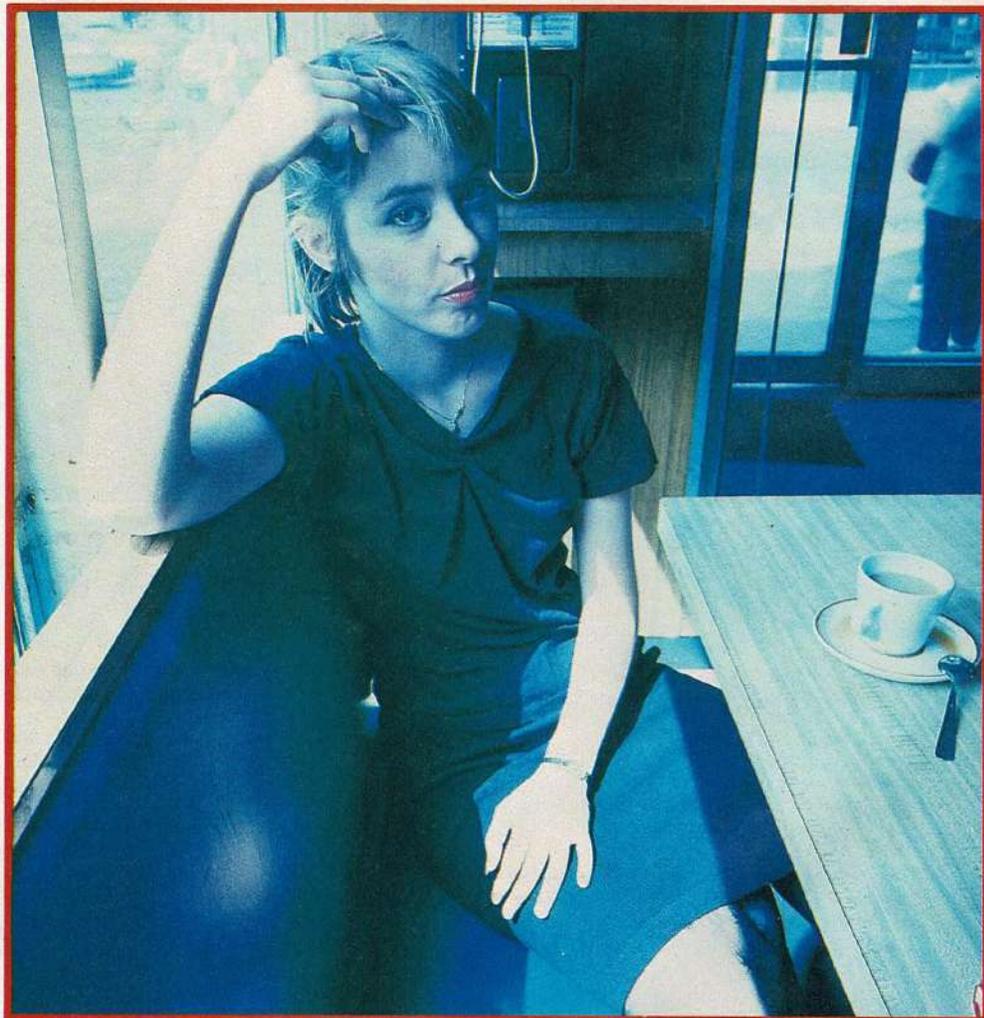


DON'T LET ME BE

# MISUNDERSTOOD



Some people think **Suzanne Vega** is nothing more than a nice young lady peddling some pleasant folkie tunes. But she's neither a 'yuppy heroine' or a 'melancholy introvert'. **Roger Morton** puts the record straight



**Suzanne Vega** is being Wogan-ised. She's finished her song, and tactful Terry is cheerfully telling the whole world that Ms Vega's music is old-hat. "It's a bit of a throwback," he's saying, "to the days of singer-songwriters and folk music." Oh yeah?... Suzanne isn't having it. "Well, I wouldn't like to think of it as a throwback," she politely replies. "I like to think it's quite progressive."

"What a nice young lady," purrs Terry, when he's waddled back to his seat. Oh yeah?... What a patronising old twat Wogan is. And what a hard life it is being Suzanne Vega.

That's at least the second time in 24 hours that someone's gone straight for the Vega equals 'folk anachronism' angle. That's probably the five hundred and second

time she's had to put up with the silly assumptions that reduce her to a cardboard cut out: the nice young lady with the guitar and the sweet manner.

**It's the day** before Wogan, and on the other end of the phone Suzanne is sounding far from sweetie-pie shy. What makes you angry? "When I feel condescended to... That makes me angry."

Oh dear. Poor Suzanne. How many more times is she going to have to set the record straight? Suzanne: "If I was just a 'soft-spoken folkie', as you put it, I think I would just be outmoded, or outdated, but I think of my music as being very contemporary, and I'm influenced by contemporary artists, so I do feel a little bit annoyed. I feel that to be thought of like that is a patronising attitude."

"But I also figure that I must be doing something to promote this

image. Perhaps in the future, the more truthful image will come out."

How many different ways can Suzanne be misunderstood? Well, first off, there's the 'soft-folkie' angle. Then there's the 'melancholy introvert' angle. How about that one? Suzanne: "If I was as melancholy and depressed as my music would indicate, I don't think I would ever come out of my room to begin with. I think some people are surprised when they see me on stage and see that I like to laugh."

And then there's the 'yuppy heroine' idea. The one which says Suzanne is some sort of new hippy urchin for property owning liberals. The one which would have Suzanne as a less (sexually) aggressive, more reserved, more Greenwich Village-tasteful alternative to Madonna.

Suzanne: "Well, I think I am reserved, but I don't think I'm as reserved as everyone seems to go on saying. But compared to Madonna, of

course I'm reserved!

"People carry on about 'yuppy Princess' and all this kind of thing, and it's very stupid. If they actually came to a gig and looked at the people who came they wouldn't see any higher percentage of yuppies than anywhere else."

**The myths which** surround Vega might be a little irritating for the New York singer, but they certainly don't seem to have harmed her record sales. Suzanne's second album, 'Solitude Standing', went into the British charts at number two, and the first out-take from the LP, 'Luka', has followed 'Marlene On The Wall', 'Small Blue Thing' and 'Left Of Center' into the singles chart.

If Suzanne does qualify as a 'folk singer', then it's more by virtue of her mass appeal than any olde worlde conservatism in the music. On the new album, and on this year's British tour, Vega fleshes out the gentle, acoustic guitar melodies with a full band. The effect is still one of cool understatement, but cosy listening it ain't.

The Joni Mitchell comparisons are way off the mark. Joni was never this sinister. If you look at Vega's list of current influences — Lou Reed, Peter Gabriel, Kate Bush — then you're probably getting closer.

Suzanne: "When I first started I did want to be a folk singer. I wanted to be like Woody Guthrie and travel the country with a guitar on my back and ride the buses, which I did when I had time off from work. But then I do think I experiment with the folk style."

Indeed, Vega recently contributed two songs to the experimentally inclined Philip Glass album 'Songs From Liquid Days'.

Demurely strumming an acoustic guitar is not the easiest way to gain respect as an 'adventurous artist', yet Suzanne's detached delivery of the emotions in her songs gives them a unique strangeness.

Perhaps the clue to Suzanne's seeming aloofness is to be found in her "chaotic and frenetic" upbringing as the eldest of four children.

Suzanne: "Obviously there is some part of me that feels that I have to go out and challenge. When I was younger I was very shy, and I would go back and forth between being the class clown and the most withdrawn one. So there is a part of me that feels like I have to go out and conquer this inner fear."

"Most of my family are very volatile... Everyone has a flair for the dramatic, so that's probably where I got it in me to go on stage in the first place. But my way of responding to it is internal. It's dry. It's understated, but it's still as deep as any more flamboyant thing."

**Although Vega trained** as a dancer at Manhattan's High School For Performing Arts, it was the New York folk scene that provided her with a stage for most of the early Eighties. Six years of playing the club circuit prior to the surprise success of her first album has taught her to be wary of her current status.

Suzanne: "I got so much discouragement when I first started because I had no regard at all for anything that was trendy. I was so untrendy it was ridiculous. Most people used to say, 'Well, if this was 10 years ago you'd be a big star... but you may as well forget it.'"

"So now, experiencing this is very bizarre, and there's some part of me that says, 'Well, disregard this as much as you disregard everything else.'"

As a practising Buddhist, Suzanne is hardly the type of glamour addict to revel in the spotlight. In fact, the immediate effect of her sudden fame was to give her a two year long writer's block.

Suzanne: "I think what happened was suddenly I felt I was more of a public figure than I'd ever been, and it was hard for me to find the other private side again and to have faith in it. To say, 'I really do have something interesting to say here.'"

As 'Solitude Standing' affirms, Vega's songwriting is more than interesting. In 'Luka', the singer assumes the role of an abused child. For 'In The Eye' she places herself as the imaginary victim of an attack. In the acappella 'Tom's Diner' she's the isolated observer of meaningless, everyday events.

These poignant, unpretentious glimpses of hidden emotions are a long way from the heavy-handed love'n'lust pop song that we're used to. Why, I wondered, does Suzanne so rarely write directly about 'love'?

Suzanne: "If you're a woman songwriter I think most people expect you to write about your love life and to reveal all these details... and then they rake you over the coals for it. I don't really have any wish to let everybody know about my private life."

"That's why I tend to make things more abstract. I mean, I think Joni Mitchell did a lot of examining of her relationships in public, and I think she got into a lot of trouble for it. Whereas men who do the same thing, in literature, they seem to sail right by with no problem."

Anyone desperately seeking the real Suzanne would be well advised to have a peep backstage one day. They might be surprised to find that the demure girl with the guitar, the one who stands so still on stage, a freeze-frame of solitude, likes to keep in touch with her student days... by dancing. But don't get too close; the sign says 'Private Dancer'.





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● AXE HERO Ash (Bruce Campbell) tells his friend Ed he's not looking too well



## 'WE WANT THE AUDIENCE TO LEAVE THIS FILM GIGGLING, NOT SHAKING'

**Sam Raimi** is the director and co-writer of the sequel to 'Evil Dead', the film dubbed "the ultimate experience in gruelling terror". His follow-up, 'Evil Dead II — Dead By Dawn', is testimony to this man who's the sort of grown-up brat that would have put glue in your break-time milk, or been particularly vindictive at Halloween. And although he seems a charming, intelligent and witty man in his adult form, he must have the most perverse imagination to have created the

**Says grown-up brat Sam Raimi, director of 'Evil Dead II', sequel to the schlock horror film condemned as a video nasty. Is it gross? Is it tacky? Is it darkly humorous? You bet, says Edwin J Bernard**



● **SAM RAIMI** checks out his eyeball to see if it's possessed

controversial 'Evil Dead' and the sequel, which sees a blanket UK release this week.

"We're just trying to give the audience a good time," says an ironically smiling Raimi, whose experiences since making the original 'Evil Dead' have caused him to reconsider his modus operandi.

"The goals of the first picture were to frighten and terrify the audience. Now I've become a little more responsible. I understand more the power of film, so my intentions in 'Evil Dead II' are to entertain and thrill."

In the four years between the two 'Evil Dead's', Raimi had the Department of Public Prosecution single out 'Evil Dead' in their crack down on video nasties.

"I was surprised and shocked by it," Raimi says. "It was such an absurd case. Any time a government tries to suppress art — not that this film is art, it's entertainment — it is very dangerous. Much more dangerous than anything that could be shown in a movie theatre. It's just thought control."

In many ways, 'Evil Dead II' is the rich relation of its predecessor. The first film cost \$380,000, with Raimi, his star Bruce Campbell, and producer Robert Tapert, doing all the jobs involved in filmmaking. The new film had a budget of \$3.6 million, still paltry by Spielberg standards, but a small fortune as far as Raimi was concerned. But although it allowed much higher production standards, with Raimi bringing into reality every dream or nightmare he's ever had, it led to the obvious commercial considerations. What was a fun, semi-professional debut became the grounding for a professional movie that couldn't repulse its audience. Rather, Raimi decided to remove the offensive elements of 'Evil Dead' — namely the gross sexism and on-screen

violence — and replace it with more than a hint of very black humour.

"I'm now interested in giving people a good time, a hoot, a laugh after a day's work. We want the audience to leave this film giggling, not shaking."

**By and large**, Raimi and co have succeeded in not compromising their ideas. The grossness of the film is saved by its humour, something that Raimi has in abundance as a natural quality. At one point, hero Ash (Campbell) amputates his possessed hand and captures the scampering object, finally imprisoning it under a bucket. He weighs it down with a hefty tome which just happens to be 'A Farewell To Arms'!

Additionally, after attending a special screening, Raimi was somewhat surprised to discover that unintentional humour often tickled the audience as much as the obvious gags.

Raimi also manages to remove the violence from reality, cutting away at the goriest bits, leaving gruesome images to the imagination. Although not yet a confirmed vegetarian, Raimi, who has proved he can successfully direct schlock horror, longs for something something a little more sophisticated.

"I want to create a picture with realistic characters that will uplift an audience," he explains.

Naturally enough, his next two projects are perfect for his diverse talents. There's a comedy short with the Cohen brothers of 'Raising Arizona' fame called 'Anthology: Tales Of Manhattan', and a crime/suspense thriller which he is writing for Universal pictures called 'The Dark Man'.

Any final words of warning to potential viewers of 'Evil Dead II', Sam?

"This picture is not for everybody. But anyone who is able to discern the difference between reality and motion picture should have no trouble with 'Evil Dead II'."

Truth is, you'll have a hell-raising 85 minutes of blood-curdling fun.

# EYE DEAL

COMPILED BY  
EDWIN J BERNARD



Woody Allen's 15th film as writer/director is **'Radio Days'** (PG) and it's wonderful. Like the acclaimed **'Hannah And Her Sisters'**, it's a film about family relationships and includes **Dianne West, Julie Kavner** and **Mia Farrow** from that particular masterpiece; but there the similarity ends. **'Radio Days'** is a lightweight and lighthearted tribute to the era of radio stars in the halcyon Thirties before WW2. Two sets of characters' lives are interwoven through radio: there's young Woody Allen's extended family, all of whom have hopes and dreams fuelled by the

● **'SECRET OF MY SUCCESS':**  
Michael J looking Foxy



romanticism of the radio; and there are the radio stars themselves, mythological icons like the Masked Avenger, and the stories behind the affairs, gossip and secrets of the rich and famous.

With fine performances from the whole ensemble, a marvellous evocation of the era and Allen's witty and ingenious script and direction, its collective nostalgia virtually guarantees a nice, gooey, warm feeling down the spine and in the pit of the stomach.

The feeling you'll get in the pit of your stomach when seeing **'Evil Dead II — Dead By Dawn'** (18) will require a sick-bag or two to keep it under control. **Sam Raimi's** sequel to the hysterical and controversial **'Evil Dead'** isn't quite as shocking as its predecessor, substituting gore and on-screen violence with lots of black humour. **Bruce Campbell** once again plays Ash, the rubber-faced hero who goes through hell (including self-amputation) because he took his girlfriend to a deserted log cabin for a

dirty weekend. The special effects are rather good, and there's some wonderfully thrilling set pieces that simply take one's breath away. However, be warned; this film is not for the fainthearted, being full of yucky, gory, leaving-it-to-the-imagination scenes. If you enjoy schlock horror, however, you're in for a real treat.

Ever since **'Back To The Future'** launched **Michael J Fox** to a screaming teenage public, young girls everywhere have been waiting for his next film. It's here in the shape of **'The Secret Of My Success'** (PG), a sort of **Mr Deeds Goes To New York**, where a young and enterprising Brantley Foster (Fox) makes it big in the world of commerce and love at the same time. Directed by **Herbert Ross**, it has all the gloss and energy of that film without the cringing storyline and dialogue. Lots of fun for fans of Fox, who should be satisfied until **'Light Of Day'**, his next film, sees, ahem, the light of day.



## COMPETITION

Back in February a film called **'Soul Man'** hit the box office top 10 and set mouths a-wagging thanks to its powerful musical soundtrack and humorous exploration of the problems of racism in college. Starring **C Thomas Howell** and **Ray Dawn Chong**, and directed by **Steve Miner**, it's out on video on June 30. But thanks to New World Video, rm has five copies to give away, along with four soundtrack LPs for the runners-up.

All you have to do is tell us which odd duo re-recorded Sam & Dave's classic song **'Soul Man'** for the film.

Send your answers on a postcard, with your name and address, to: rm **'Soul Man'** Competition, Greater London House, Hampstead Road, London NW1 7QZ. Entries must arrive no later than first post Monday, July 6. And let us know if you would like VHS or Betamax.

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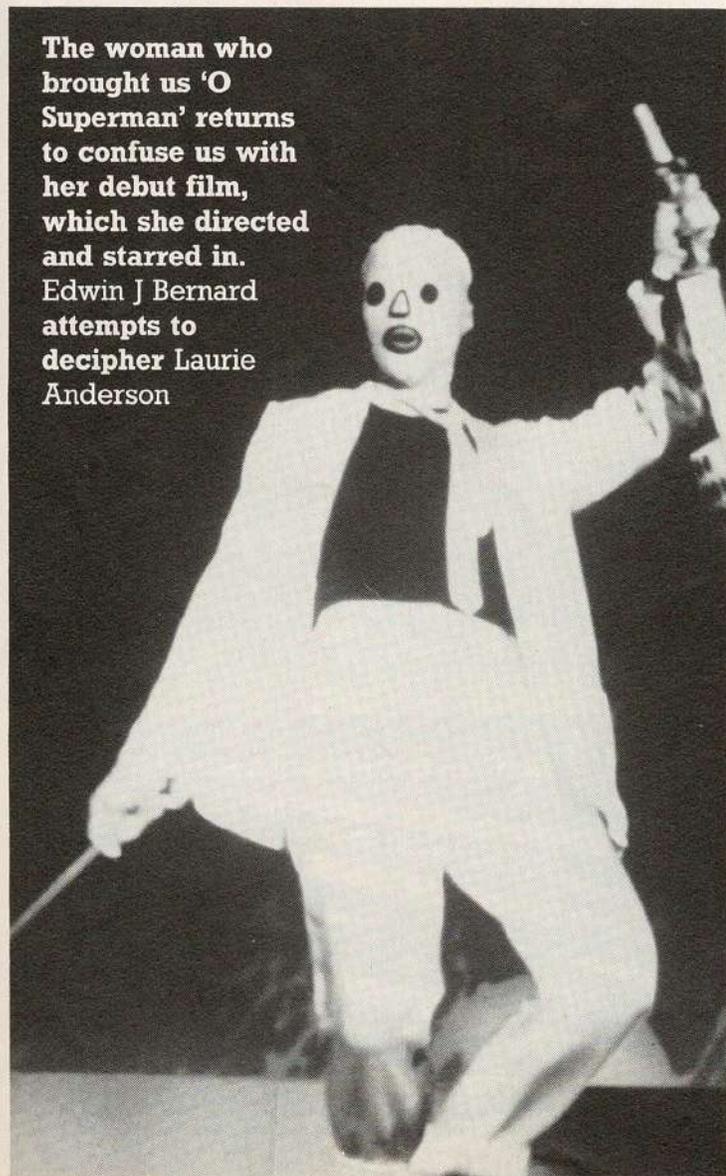
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UNDERGROUND



# L A U R I E T H E B R A V E

The woman who brought us 'O Superman' returns to confuse us with her debut film, which she directed and starred in. Edwin J Bernard attempts to decipher Laurie Anderson



**Laurie Anderson** must be the most famous performance artist around. Well, come on, name another one. Although probably remembered most for her freak chart hit, 'O Superman', back in 1981, making records is the tip of her rather enormous iceberg. She's a composer, a stand-up comic, a sculptor, painter, composer, poet, photographer, electronics whizz, vocalist and instrumentalist. Now with the release of her first feature film, 'Home Of The Brave', she can add director and film star to the ever-expanding list.

Laurie Anderson is a petite woman of indeterminate age. We know she's a performance artist, but what is performance art?

"I know, it's such a clumsy name; why would you even want to see something that was called performance art? It sounds like a horrible translation from German. I didn't invent the term, but I do quite like it. It's some kind of combination that's hard to define, and that's exactly what I do.

"First of all I'm a story-teller; that's the main thing. It's an ancient art form. I use music and pictures to reinforce these stories. But I think of these stories as a collection of images rather than a narrative. I don't think linearly. And I do concerts and I make records. And now I've made a film."

We know who she is and what she does. But why does she do it?

"The whole point of my work really, in terms of writing, is to question connections. People say, 'C'mon, just say what you mean,' which seems to me like such a bizarre thing to say. I've always felt if I could say it, I would just write it down on a piece of paper and stand on the street corner and hand it out. I wouldn't make songs and pictures — I wouldn't bother."

In order to enjoy 'Home Of The Brave' you don't need to have a PhD or know who Jung, Pynchon or Burroughs are (renowned psychologist and writers, respectively) but, of course, it helps. It's an incredibly well-executed documentary of one of Laurie's performances that includes music, humour and some very weird images, stories and characters.

"The movie is very much about technology," she explains. "It's about a lot of equipment; an enormous number of machines trying to make the jump from zero to one. It's also about how people relate to technology; a lot of people trying to tame their machines, trying to keep them in line and still make something that feels human."

You don't have to be a fan of Laurie's past work to appreciate the film, but the more you know about her the more you're bound to get out of it.

"I leave it up to people who see my work to interpret it. I give them a chance to think about the image before they swallow it. People are a lot smarter than you think."

**In the past**, Laurie has been loath to allow even photographs of her performances because they were about memory and she wanted them only to be remembered.

"Unfortunately, people forgot about them pretty rapidly, so I decided to make the film in order to save something of the concerts. I work in a temporary, fragile kind of art form."

She approached the men behind the two greatest film records of live concerts, Martin Scorsese ('The Last Waltz') and Jonathon Demme ('Stop Making Sense').

"I showed them the storyboard and they said they could add nothing to it and that I should direct it myself."

Used to working alone, one of Laurie's biggest problems when it came to filming 'Home Of The Brave' was collaboration.

"I found myself in the position of being dependent on a lot of other people's solutions and creativity and judgment and everything else, which I think certainly gave the film a whole new look. If I could have I would have certainly have gaffed this film, best boyed it, lit it, catered it and 25 years later it would have been done."

Even directing yourself is a feat few have attempted. Laurie balks at the memory of the worst part of this double deal.

"Two months into cutting it, we were on a particular freeze-frame with a close-up of myself with some ridiculous expression on my face. I flipped. I thought if I ever saw that face again I would shoot myself. I learnt that you should never take that many pictures of yourself. And if you do, you should not sit in a room for months looking at them!"

Anderson is obviously very proud of her achievement, but still the perfectionist in her rears.

"Like every concert film it has several liabilities. It's always better to have gone and seen the concert. No film can capture that original experience."

'Home Of The Brave' goes as far as you possibly can.

# RYDERS

## ON THE STORM

The Long Ryders prove that no matter how daft you look you can still sound great. Tracing their roots: **Ian Dickson**

"The boys in the band encourage you to support independent music." That's the message to be found on the back of the sleeve of 'Two Fisted Tales', the latest offering from those mop-topped frontiersmen and all-American good guys, the Long Ryders. In an era when most major recording artists feel the need to decorate their sleeves with warnings of the dire economic consequences of home taping, did this refreshing sentiment herald the long awaited return of the human being into the music business?

After just 10 minutes with the Long Ryders you realise that all your preconceptions of Americans are being picked off one by one as their astute awareness of both Stateside and British culture leads the conversation into highly unlikely areas. From Senator Barry Goldwater and the plight of the Californian Indians, to West Ham United and their notorious boot boys, the ICF, Long Ryder Sid Griffin can cut it on all levels. With a view to hearing an informative rant on Sixties music, I tell Sid rumour has it the Long Ryders with a 'Y' was a tribute to the Byrds.

"Actually, and this is the Lord's truth," says Sid crossing himself, "it was because people who made the movie 'The Long Riders' were going to sue us. We got a nasty letter from United Artists, so the most obvious thing to do was to change the 'I' to a 'Y' and the moment we did that people started saying 'You did that because of the Byrds.' And to this day I usually lie and say it's because of Lynyrd Skynyrd and that really throws 'em."

Bang goes preconception number one. I suddenly feel a little uneasy glancing down my list of questions, full of innuendoes and references to the Long Ryders' style and their apparent Sixties influences; the Byrds, California and the summer of love, even Dr Tim Leary and his hippy doctrine of "Tune in, turn on, drop out".

"All that stuff's way beyond me," claims Sid, his eyes raised to the heavens, suggesting that this isn't the first time that the crass reference has been made. "I mean, I bought all those records and the Sixties was when I woke up musically, but Timothy Leary? I always get that question because of the haircut. We never get that in America. They never say, 'Oh,

the Long Ryders came out wearing braces, Beatle boots and dated pudding bowl haircuts.' They never say that stuff."

As Sid's mind changes down a gear into philosophical mode, I ask him about the 'frontier spirit' encapsulated in the Long Ryders' country/rock ballads.

"America has to look physically outwards to keep going. It's like this giant gorilla that you have to keep feeding otherwise it starts to destroy others or itself. So the minute you stop feeding her, you get people like Richard Nixon or Ronald Reagan fabricating challenges like they did in Vietnam and Grenada.

"I think the pity about the Challenger Space Programme was that while people felt the money could've been better spent on internal things like health care and homes for the elderly, there were people even on the left side of the political spectrum who were thrilled by America pushing back the frontiers for mankind."

This pioneering spirit forms a vein running prominently through much of the Long Ryders' material. A year or so back the Long Ryders took the Californian flag on tour with them, which they used as a simple but nonetheless striking backdrop. It wasn't a shallow patriotic gesture and they weren't representing the lavishly wasteful beast that we know to be California. The Long Ryders were representing then, as indeed they are today, the California of the Founding Fathers that had to be discovered, fought for and built from scratch. Sid explains this with a story about Jerzy Kosinski, novelist and playwright.

"He was collecting an Oscar or something and he said that, to him, America is about the good guys and the bad guys fighting it out for the soul of America. Sometimes the good guys win and sometimes the bad guys win. He said it's gone on for 200 years and it'll go on 'til the country stops, like the decline of Rome... And I thought 'Shit! Is he right or what?' They don't have stetsons and six guns anymore but that's the only difference. They're still wrestling over the heart and soul of America."

The Long Ryders are worthy ambassadors for the true spirit of the USA. Uncle Sam's good guys wear braces, Beatle boots and dated, pudding bowl haircuts.



## THE MEN FROM UNCLE

The Blood Uncles are a satisfying purge on the current state of wimpiness in pop, proclaims **Chris Twomey**. Well, would you argue with them?

Imagine how it feels, just minutes after stepping off the London to Edinburgh super-shuttle, to be told you're being whisked away to meet one of Glasgow's former tough guys and then finding yourself in a room with him... Alone!

Despite his vociferous reputation, 'Big' John Duncan is an amiable bear of a man whose bullish image obscures the fact that he's now in one of Scotland's hottest new bands, the Blood Uncles. It's a revelation that's all the more surprising when you consider that one of his previous groups was the Exploited which, in its time, provoked many a word — 'good' seldom being one of them. Big John left the Exploited in 1983 and two years ago moved to Edinburgh, teaming up with Jon Carmichael and Colin McGuire.

The Blood Uncles settled comfortably into anonymity for 18 months and then, in a flash of Cinderella-ism, Uncle Branson signed them at the beginning of the year. It was one of Virgin's bravest moves in ages. Whatever else the Blood Uncles are (and there have been numerous comparisons, from Alex Harvey to the Birthday Party) they couldn't be accused of compromising themselves for anyone. Their music is a ferocious collision of sound that demands total polarisation of opinion. No opportunity for fence-sitting here. Punk, rock and psychotic blues join forces in the most violent assault on the senses I've witnessed in a long while. A more satisfying purge for the current state of wimpiness it would be impossible to imagine.

'Crash', their debut single for Virgin, was inspired by J G Ballard's novel of the same name. It deals with the bizarre theory that there is a correlation between the impact of a car crash and having an orgasm. Though deemed 'unsuitable' for air-play on Radio 1 (quelle surprise!) it's sparked off interest and brought them into contact with the sort of journalists who ask things like "How do you feel about the new morality?"

"I can't talk about things like that," explains singer Jon Carmichael. "All our songs are about personal experiences. I can only write or talk about things I know."

The notion that 'Crash' is in any way based on personal experience is more than a little disturbing. Are the Blood Uncles a bunch of unrestrained hedonists, hankering after cheap sexual thrills?

"No, but I know people like that," says Jon. "I know a guy in Glasgow who's exactly like that. He'll go out on a Saturday night, get pissed, and he won't care if he gets home or not."

"The whole think about cars is pretty sexual," interjects Big John. "It's probably something to do with the fact that most cars are phallic symbols. The bigger your car, the more attractive you are to women."

Normally I might chose to debate that last point, but in Big John's case it seemed wiser to let it slip. Besides, sex obviously matters greatly to the Blood Uncles. They write about it a lot; blatantly in some cases. But don't be misled. If the Blood Uncles sometimes appear heavy-handed, they have a lighter side, as their forthcoming album will show.

**H**ere are some popular myths about Living In A Box: they've all ugly and they've got funny voices. They assault cameramen. They're shallow, and the only reason they never do interviews is because they're all stupid. Living In A Box — idiots. Not very clever. Three cretins. But now, the world can be absolutely assured that none of this is in the least bit true.

Living In A Box are three rather sharply dressed, sharp witted young gentlemen who have just been allowed out of their broom cupboard to mix with other pop groups. I am pleased to introduce Marcus Vere (keyboards, Tarzan G-string), Richard Derbyshire (vocals/guitar/Bobby Dazzler suits) and Anthony 'Tich' Critchlow (drums/car repairs).

They are busy trying to debunk the elaborate enigma which has surrounded them since the remarkable success of their debut, eponymous single, when everyone wanted to know who the hell they were, and they were keeping pretty schtum about it.

So who are they and what on earth are they doing in our charts? Well, they certainly aren't all from Sheffield, or indeed the Dordogne. And their only connection with San Francisco is that Tich's exact double (a DJ called Ron Target) exists there. And Marcus most definitely did not redecorate his Sheffield home and turn it into a shrine to Elvis Presley.

"Not only did nobody know us nationally," says Marcus, "but nobody knew us in Sheffield either. We didn't get involved in any local scene at all. We just sort of sat in a studio."

Richard admits to hailing from Manchester. "One of Simply Red lived a few doors away from me," he reveals. "I went up and told him this in Montreux but he failed to remember me."

However, it was a conscious decision of sorts not to do any interviews when their first record came out. "When we decided we weren't going to do any press," says Richard, "or rather when we couldn't get in because Curiosity were on every other page... and yes, I'd really like to see another shot of Ben wearing that hat... it just seemed like lots of pop stars saying 'wow man, I'm really knackered.'"

Marcus: "It's quite nice really, not doing any interviews."

Richard: "I think it's become boring, pop groups pontificating endlessly about their political persuasions."

Marcus: "Especially when you start to read the same interview printed several different times."

Richard: "The logic behind those things is always really bogus as well. Like 'Vote Labour because my eyes are green'. The worst thing is reading an interview with a band three singles down the line that still says something like 'Ben's dad is really quite posh.'"

**Indeed, how many times does one want to read about, say, Level 42's Mark King and his 'abseiling down the Munich Hilton' story? For such self-confessed fledglings of pop, Living In A Box find this quite appealing. "Very rock 'n' roll," comments Richard. "We've always wanted to throw a TV out of a window," adds Marcus. "No," continues Tich, "we'd be delivering 'Living In A Box's guide to fly-fishing in Gloucestershire'."**

"We wanted to open garden fêtes and tombolas," admits Richard, "go for that angle." The really jolly nice chaps of pop angle? "Yes, sewing circles, Women's Institute gatherings, that sort of thing," says Marcus.

Ah yes, they already seem to have the measure of this pop thing; there seems to be absolutely nothing I can teach them about dealing with the circus element. Even though they're mere novices, the Living In A Box

# LIVING IN A BOX'S

## GUIDE TO FLY-FISHING

## IN GLOUCESTERSHIRE

... and other stories, from those three enigmatic chaps who claimed to have lived in a cardboard box, admit to owning Mary Hopkin records; and have indeed had their songs recorded by Bobby Womack and the Temptations. Betty Page gets to grips with the zeitgeist of a quick witted new pop band. Box Brownie (ho ho): Paul Cox



attitude appears to a healthily dry. "I've learnt to be pretentious," says Richard. "No problem. I can start talking about 'artistic dignity' at the drop of a hat."

Mind you, it is desirable to be surrounded by scandal in a pop group. Living In A Box haven't got any of that. Well, Richard's got a few dark secrets, like being in a band with ex-Roxy Music/Adam And The Ants bassist Gary Tibbs. The band was called (wait for it) Zu Zu Sharks. "Yes, that is a bloody bad one," admits Richard, recalling Gary's macho posing, his mega leather jackets and general rock 'n' roll stance. "He always used to say 'I'm a good mate of Roger's, man' — that's Roger Daltrey — and he used to hang around with these old lags and listen to rock music about running wild in the city."

Tich: "Dragging their hearts around."

Marcus: "How can something so right seem so wrong?"

Tich: "This is actually our next plan of action, to get Axis, our heavy metal alter ego, off the ground."

Marcus: "There must be a band called Axis, it's the ultimate heavy metal name. We're going to do this track called 'Powerdive'."

Richard: "On the highway to the danger zone. Like a thief in the night, you stole my heart. . . really mix the metaphors."

● **LIVING IN A BOX:** Marcus Vere, Tich Critchlow and Richard Derbyshire: "We wanted to open garden fêtes and tombolas."



**But seriously, they do agree that it is nice to be in a popular music ensemble — you can travel and meet people, shake lots of hands — much like Miss World, really. Trash a few mini bars; get called Liggering In A Box for being gregarious once; fib in interviews when you feel larkish. Oh, and you also get to have your songs recorded by Bobby Womack. After rather a lot of fuss in the more rarefied black music circles about how Living In A Box were 'ripping off the Womack style, the man himself turned round and recorded the very same hit song.**

"It's his version, completely and utterly," says Marcus. "He sings half of it in Spanish, to his 'street people'. It's strange."

Richard: "He makes a bit of a meal out of 'cardboard', though, doesn't he?"

Still, the soul buffs aren't going to like the idea. Marcus: "They're always trying to say white bands singing black music is some kind of crime."

Richard: "They don't have a problem with that in America, it's only over here. But what do they think pop music is? It's an amalgamation of millions of ideas that you've heard from the day you were born. You don't just throw it out and go 'although I like that, I'm going to have nothing to do with it', and abide by the rules of 'white man can't sing the blues'. It's rubbish. I'm really sorry I woke up and sounded like I did, I'll do something about it and try and sound more like Rupert Everett."

'Scales Of Justice', the second single currently whooshing up the charts, is almost more commercial than the devilishly catchy 'Living In A Box' itself.

Marcus: "Yes, a lot of people are saying that. But there was an overall

unique thing about 'Living In A Box' — even though I hear it now and I've heard all the other stuff we've done, we could never achieve that again. It's nearly two and a half years since I first wrote it, so I've lived with it a long time."

Richard: "But there's not much point in trying. We've already had the bit about 'ripping off funk'. We did an interview with an Australian the other day, and he obviously understood what pop music was all about, he didn't have a problem with the fact that you might have borrowed from this or that. But I quite like Steely Dan — I like records by millions of people. I actually have a Mary Hopkin record, but it doesn't make me Welsh. It's absolute craziness, where they get it from, this real pomposity. As long as Bobby Womack says it's OK then we're OK."

Marcus: "It's a very racist comment to make that something's taken from black music. It's not even borrowed from black music, nor particularly influenced by it. There's bits of everything in it."

Richard: "When we were in the States, we met all the people that made those records, and they had absolutely no problem. They want you to go and write with them and all that. I have the Temptations doing one of my tracks."

Marcus: "The amount of offers we've had to write for people — the Four Tops, the Temptations, various other black artists. And what's wrong with that?"

Tich: "I think we're trying to get back what black music had lost to a certain extent, with that bland lyrical content. Even people like James Ingram and Whitney Houston severely let people down by coming on with promises, like on that Quincy Jones

album — all those terrific heartfelt tracks, then releasing something that was just complete drivel and only a couple down from George Benson. So we thought 'if we could just instil a little bit more excitement'."

Marcus: "All that 'get your back up off the wall, baby' stuff. We try to package more of a serious lyric into the same or similar format of backing track."

Richard: "I think people have a really weird idea that somehow everything you do is completely premeditated and you sit down with a computer and say 'right, we'll design this'."

Marcus: "Someone said to me 'did you actually sit down and decide you wanted to write a commercial pop hit with 'Living In A Box'? Because it was so outrageously and obviously a hit that it must have been contrived'. But you can't possibly do that — you write what you want to write, and everyone else pigeonholes it."

**Some of the pigeonholes that LLAB have been entered into have included ones marked 'no tunes, no vocals — music to wear clothes to', 'Thatcherist' and 'Go West soundalikes'. The trio see this false obstructiveness as somewhat pompous. "I think if you actually succeed at something," says Richard, "people in England somehow find that very appalling."**

Especially if you have the temerity to succeed with your very first single. "Yes, that's even worse," agrees Richard. "Brash social arrivistes. The fact that I've been around for seven years doing different things is probably not allowed."

Oh yes, Living In A Box have paid their dues.

Tich: "Working from 10am to 5pm in demo studios."

Marcus: "We didn't sign a deal early, which a lot of bands do — we spent all our years writing out of that and learning the ropes that way. We signed to Chrysalis in December '85, and it took us a year to write and record the album."

Richard: "I used to get knocked back for years, every single time it was 'sounds black', 'black music doesn't sell' — that was during punk. Now they say 'it sounds sort of black but we hate you for that now'."

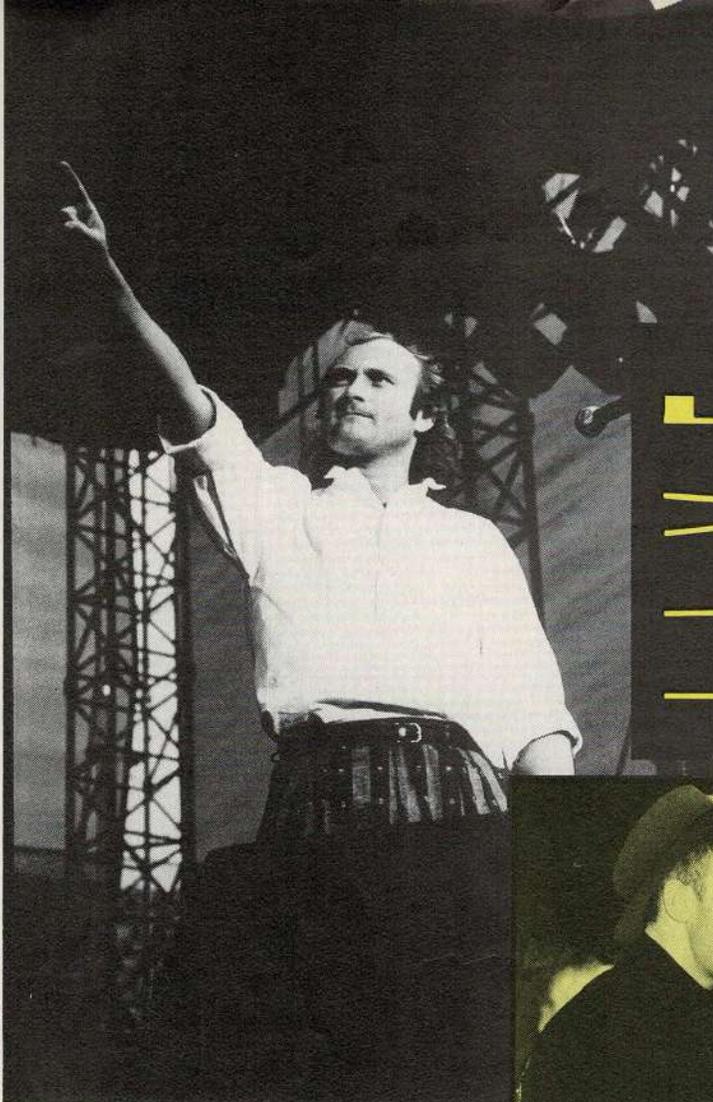
They certainly all have colourful pasts; these boys have grafted.

Richard: "I was in this group called Pond Life. "It was utterly brilliant. We used to do a song about playing patience called 'Basil Dalton', who wrote all these books about it. It was very obscure, very Factory Records. And we wore revolving yellow helmets and did press-ups onstage. The others are all in really odd groups now. Shame it ended so soon."

Tich: "I used to be in a heavy metal band called Vesuvius. They played Sunderland Boilermakers Clubs. They used to announce us as something different every night. First of all it was 'The Two Of Us', then 'We Drove The Bus'."

Richard: "I did Northern cabaret. And a Communist club on New Year's Eve. We had to do impressions of Jeremy Thorpe" (disgraced ex-Liberal leader) "cos they didn't like him much. They booked us back for the Valentine's Day Ball, wearing Glen Campbell shirts with huge collars. I had a brilliant Rhinestone Cowboy shirt."

So now you know. Living In A Box have a very dubious past. And they had every right to pen the now immortal words 'Living in a box/I'm living in a cardboard box'. Shame on you all who doubted their integrity.



► **MARTIN STEPHENSON AND THE DAINTEES, INTERNATIONAL ONE, MANCHESTER**

It's election night, and from the size of the crowd here you'd think there was some kind of demonstration going on. Instead, there's a man and his band singing songs to an impenetrable mass of bodies about the 'bread and butter' issues of the world: love, death, hope, sadness and, of course, optimism.

Martin Stephenson has a wide musical vocabulary, and he dabbles with country, folk, reggae and rock with varying degrees of success. However, he gives off such an air of sincerity that it's hard not to like the bloke, no matter what he plays.

He writes about the events in his life, borrowing styles freely. 'Coleen' is a laidback, 'Ain't Misbehavin'-type smoocher about his sister that's a big favourite with the crowd. 'Slow Lovin' is another low intensity number. Boys put their arms around girls and the whole audience sways as Martin croons softly from under his hat. "Brilliant, brilliant" a girl mutters happily, more to herself than anyone else.

But the heat inside tells of cramped, sweating bodies. A disabled lad in a wheelchair is lifted onto the stage so he won't get hurt. The band plead for the crowd to move back, and the crush is averted for the time being.

It's easy to forget your worries as Martin sings about his. He makes you feel happy one minute and sad the next. Occasionally his voice lets him down, but his guitar playing makes up for it. 'Trouble Town', 'Little Red Bottle', 'Boat To Bolivia' — by the time he gets round to 'Running Water' I'm feeling emotionally drained.

Again problems start at the front. A girl is snatched from the crush, and the band stop playing to try to stop people from getting hurt. I decide to leave before the pleasant atmosphere turns ugly. It's been a civilised evening, and I'd like to remember it that way.

Vince Hurst

◀ **GENESIS, FEYENOORD STADIUM, ROTTERDAM**

If proof was ever needed that rock dinosaurs can transcend the evolutionary cycle at the touch of an Eighties pop melody, and become possibly the most popular group in the world, look no further than Phil Collins.

He's small! He's shabby! Yet he holds the 40,000 strong Dutch audience in the palms of his priceless hands. Whether they came for the old Genesis (the plodding Genesis with titles like 'Wind And Wuthering' and 'Return Of The Giant Hogweed'), or the new single-orientated band, Phil was there to taunt, manipulate and engage in polite chatter, nipping behind the drum kit for the boring instrumental bits.

While there wasn't any of Phil's solo work, from a visual point at least it wouldn't really have mattered had Tony Banks and Mike Rutherford been replaced by their Spitting Image puppets. They remain essentially musos, doing their own thing in what is now a pop rather than a rock arena.

Beginning with a note-perfect rendition of 'Mama', complete with evil green lighting for the benefit of the video screens, the mood is set. Mexican crowd waves come and go, the mood mellows out with old material (which I make no apologies for not knowing), perking up again for the singles 'That's All', 'Land Of Confusion' (at which the crowd went crazy) and the current 'Throwing It All Away'.

It would be churlish to fault Genesis in this setting. They are very good indeed at being Genesis, and everything from the lighting, the video production and sound was VFM. Because, you see, you get two bands for the price of one, and every one of us, in those moments when drink loosens the tongue, will admit to liking at least one Genesis song.

Eleanor Levy

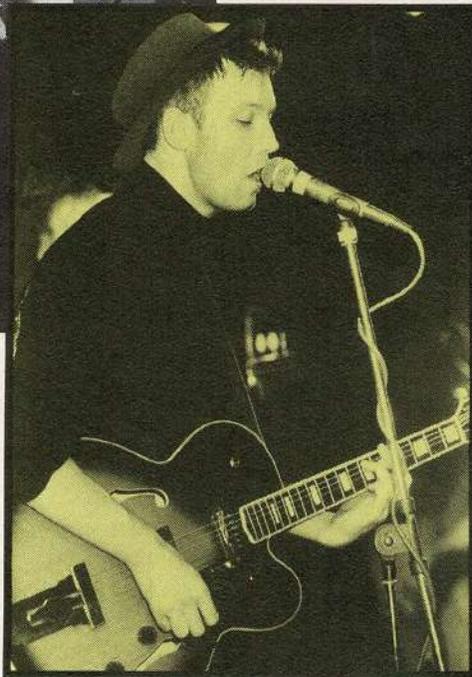


Photo by Steve Wright

■ **THE SOUP DRAGONS, TOWN AND COUNTRY CLUB, LONDON**

In the last six months the Soup Dragons have astonished pop pundits. Having first successfully exorcised the ghost of Pete Shelley, and then survived the mounting criticism of Scottish anorak bands, they now demand to be taken seriously. Tonight, they're preaching to the converted. Flashguns pop and the crowd streams out from the bar.

The Soup Dragons delivered the menacing 'So Be The One In Danger' early in their set, though its impact upon the clapometer was soon eclipsed by the wistful charm of 'Soft As Your Face'. They then went on to 'The Kids Are Alright', presenting neither a slavish cover nor too slack an interpretation.

Nevertheless, the Soup Dragons still need to slow down a bit. Surprisingly, they already have an agreed signal for doing this, but they simply don't use it often enough. Every time the guitarist exchanged his battered Telecaster for a shiny Rickenbacker, the silvery licks became crisp and clear.

Nowadays, the Soup Dragons can stand on their own two feet, which makes their final simulated trashing of expensive musical equipment very puzzling.

Henry Williams

■ **NORTH OF CORNWALLIS/A-HOUSE, THE CRICKETERS, LONDON**

Tonight's openers, North Of Cornwallis, are as yet unknown — a situation soon to change. A recently formed five-piece from London, they play brisk guitar pop with hard edges and a soft-ish centre. At the moment, they have precious little experience, but their naked enthusiasm carries them through.

North Of Cornwallis' tunes are snappy little affairs about relationships which grow and fade with the seasons. 'Falling Over December' linked the fading of love with winter, while 'Billy Liar' featured some melancholy keyboard doodles.

Dublin band A-House are quite a different kettle of fish. The singer — bearing a passing resemblance to Boris Becker — tried to get the audience in the palm of his hand by insulting them. When this failed, he tried to be funny. During a grungy guitar solo he wrinkled his face like Richie Blackmore and pretended to play behind his back.

But basically, A-House fail because they lack substance or originality. Songs such as 'I Thought She Loved Me' are neither touching or humorous. Finally abandoning their no-holds barred guitar assault, A-House vainly attempted to drum up excitement, careering around the stage in a well-rehearsed parody of lively early Seventies combo the Faces.

Henry Williams

■ **THE BOMB PARTY, LEEDS POLYTECHNIC**

Slowly the bar empties as the small but fresh-faced grebo crowd wade through an ocean of subsidised lager and bobbing plastic beer mugs to confront the awesome black leather monument that is the Bomb Party. On stage, a cross swings upside down in horrific slow motion, circumnavigating a bristling bare chest. A beard sprouts involuntarily from beneath a monstrous Gillanesque thatch. Spanish Andy peers through the gloom, hoists his skinny leg up on the monitor and starts to groan. Grrrrrooann...

If Dali was expelled from the Surrealists for his portrayal of Lenin with a huge nine foot buttock, what distant Gulag awaits these impertinent sub-goth lounge hogs? The music is deliberately slow, grinding, coarse and painful; the crotch rock lyrical content has its parts thrust deep into its cheek and image is high camp, beauty and the beast bykerdom. 'Make Way For My Motorbike'... I ask you.

Sarah's tiny hands dart along the bass guitar's 12 foot fretboard, making grundging noises that delight the ear and pollute the loins. There are songs with titles I dare not repeat, and posing so rabid and hilarious that the tears run down my cheeks. Suddenly, it's springtime.

Too far gone for the scruff-puppy bandwagon, let's just hope they don't take the joke to its logical conclusion and plunge off a flyover in flames, doing a ton on a five-seater moped.

Charlie Dick



### ▲ GO WEST, MANCHESTER APOLLO

Go West have realised that the only way out of the pop pap trap is to get over the wall before it gets too high.

They've used their 12 month live lay off to broaden their vision, and have invaded territory once occupied by the Paul Youngs and Eurythmics of the pop world. Songs from the new LP — like 'Little Caesar', about Edward G Robinson, and the magnificent 'The King Is Dead' — have a more jazzy feel, proof that the Cox/Drummie songwriting partnership can produce something more than simple pop songs (although there's no shortage of them either).

It's Peter Cox's voice that gives Go West their strength, and the recent single, 'I Want To Hear It From You', is in the best tradition of 'Call Me' and 'We Close Our Eyes' — a thumping, uptempo number with a strong vocal line.

The fans had come to hear the hits and they weren't disappointed, although Go West struggled to find direction on their new broader base. There were times when the set drooped uninspiringly, but on the whole the new songs are more sophisticated and the ideas better developed.

In their bid to avoid the pap trap and get back in the chart running, Go West may yet be caught with only one leg over the wall, but the indications are that they could develop into something more than just another chart band.

Vince Hurst

### ■ BAD BRAINS, THE ELECTRIC BALLROOM, LONDON

It's very easy to look at Bad Brains as a novelty group. I mean, four dreadlocked Rastas from New York are strange enough, but four dreadlocked Rastas from New York playing hardcore, punk's-not-dead thrash? Now this is getting weird!

This is the kind of concert you come to to get wildly out of your head, and the assembled collection of spiky-heads, renegade metal merchants and just about every other sub-cult you can imagine succeed admirably well in accomplishing this goal. For their part, Bad Brains turn in a good hour of fast, loud and aggressive ranting and raving punctuated by a few hard reggae songs which, simply by their dramatic change in tempo, stick out like sore thumbs.

Bad Brains really do love their contradictions, so it comes as no surprise to me when a fight breaks out at the front of the stage. The group, however, seem well versed in the art of dealing with crowd violence and swiftly break into another, calmer reggae number to quieten down the boiling excitement in the front rows.

It is these opposite elements of Bad Brains — hate and love, raucousness and melody — that make them initially interesting but ultimately frustrating. If they could find a way to integrate these elements more fully then they could be one hell of a band.

John Rae

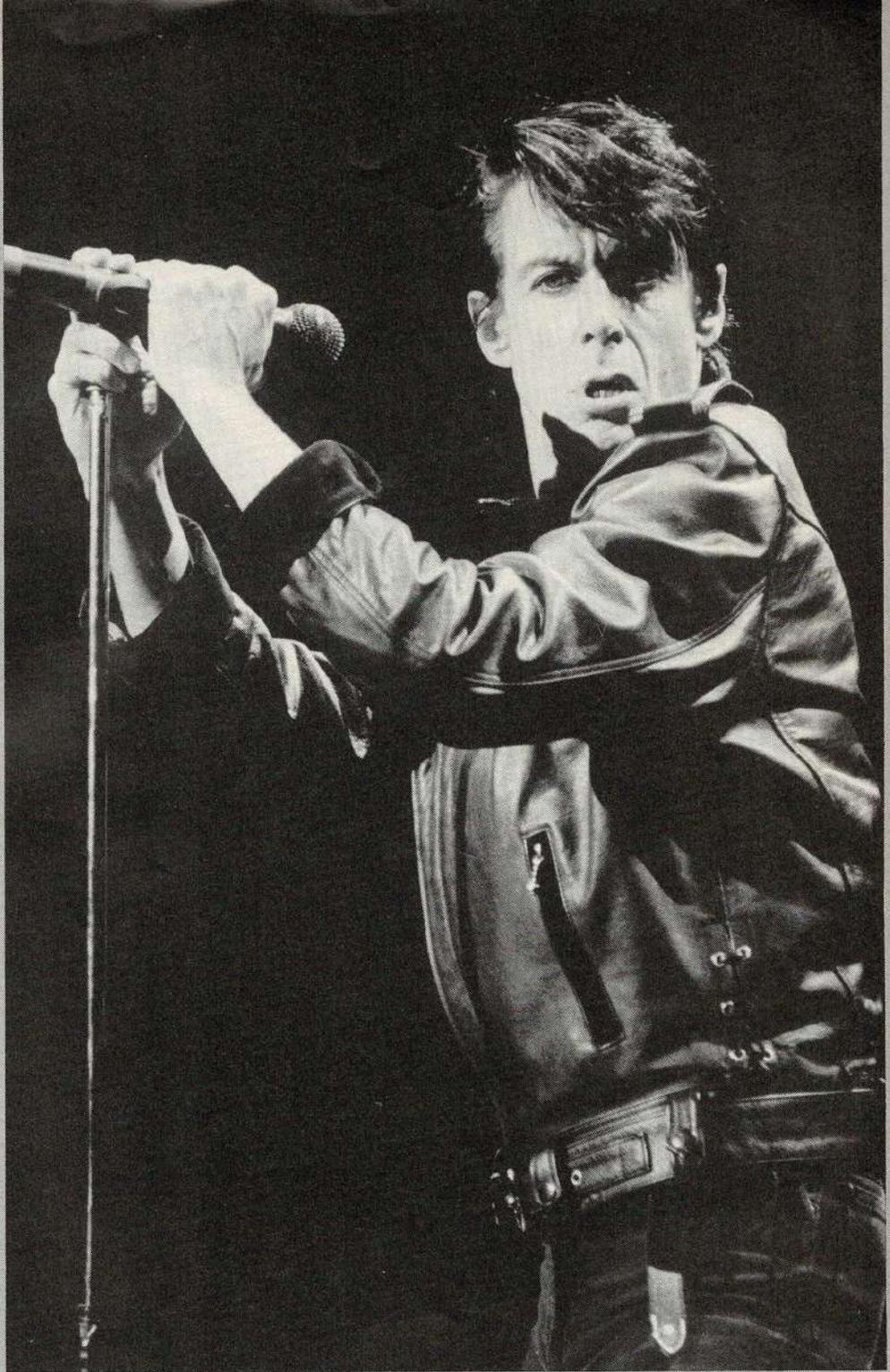


Photo by Ian Astie

### ▲ IGGY POP/THEN JERICO, CITY HALL, SHEFFIELD

"Thank you to you lot. The rest of you faggots can kiss my butt. Bourgeois."

Iggy Pop is an unlikely late graduate from semi-legendary cult status to fully-blown pop star, and he attracts an oddball mix of goths, punks and yuppies, the latter drawn by curiosity and the former Stoooge's foray into the top 20. No prizes for guessing which section of the audience his major speech of the evening is dedicated to.

The whole evening was deceptive. Support Then Jerico, who had appeared to be an odd choice for the tour, were just about perfectly suited to the task. Their power rock sound has its roots in the late Seventies, yet their image is refined and stylish. Their set, mainly taken from the debut album 'First', did not change the world. But nor did it offend the somewhat sparse and mainly indifferent early evening audience.

Events took a major turn for the better the moment Iggy Pop launched himself on stage. He looks like a pluck-

ed chicken and performs as if each part of his body is wired to an electricity supply, arms and legs diametrically opposed to each other, his body contorting as he commands the stage. He's also a sex machine, wiggling his butt as well as the best of them and stripping down to tight jeans, the top buttons provocatively left undone.

The music is raw, angry and very loud. It's an ecstatic throwback for the spikey-haired fans who have made it past the security staff and down to the stage. But for the bourgeoisie at the back it must have all been a bit of a shock. He dipped into the past throughout the 80-minute performance, and tracks like 'Raw Power' and 'The Passenger' were included alongside tracks from 'Blah, Blah, Blah'.

Iggy speaks little, growls a fair bit, and never lets up his frenzied attack as he almost contemptuously performs 'Shades', 'Real Wild Child' and the new single 'Isolation'.

Afterwards, the diehards sing Buzzcocks songs in the streets, inebriated on jagged guitar chords and swept away on a wave of nostalgia. And the rest? Well, Iggy showed them what wildness really means.

Dominic Roskrow

# DEACON BLUE

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"DEACON BLUE HAVE MORE INTEGRITY, MORE HONESTY, MORE COMPASSION ABOUT THEM THAN ANY OTHER BAND I'VE KNOWN ... THIS BAND ARE, SIMPLY, TOO GOOD TO FAIL, THEY WON'T"  
**MELODY MAKER**



## THE SINGLE IS LOADED

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**RM SINGLE OF THE WEEK**

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"HEARTS AND CHARTS, PREPARE TO BE WOWED"  
RM · 13 JUNE 1987

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**TAKEN FROM THE ALBUM 'RAINTOWN'**

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PRODUCED BY JON KELLY

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# BRIGHTON



● 14 ICED BEARS — of whom there are, um, five

## A WAVE OF OPTIMISM

With bubblegum stuck to the soles of his sailing pumps, **Johnny Dee** goes pop by the sea and takes a look at the Brighton bands most likely to explode in 1987. **Steve Double** takes his instamatic



● WHIRL — who will be giving it one in the near future

**You've heard the** sound of young Scotland, read about the Liverpool and Manchester music scenes God knows how many times, but now — summer 1987 — is the time for Brighton's pop things to burst forth.

People have antiquated ideas about Brighton; the 'dirty weekend' mentality still shrouds the place and this attitude spreads to the music. The only bands associated with the area are novelty acts like the Piranhas,

Pookiesnakenburger and Peter And The Test Tube Babies; indeed, nearly every band you ever loathed that began with 'P'.

Over the past 18 months, though, there has been an emergence of new, good bands. Bands that have found themselves on the verge of recognition, fame, pin-ups, 'Top Of The Pops', the Cool Trout Basement... And why not? There's nothing wrong with Brighton, after all.

Brighton is a wonderful place — the buildings, the cafés, the funky hipsters — but it's also pretentious, with disgusting designer shops and cool dudes in puffy jackets everywhere you turn. It's also a town of paradox; on the one hand you have the pompous Pavilion with its ornate domes; on the other you have possibly the biggest vagrant population outside London.

Clubs, bands, cliques come and go, seldom lasting longer than a fortnight.

Now, perhaps, things are changing, with the appearance of several independent labels which seem to be putting entertainment as a priority over profit. One such organisation is Boat Records, a co-operative funded by people who strongly believe that the local music scene is as good, if not superior, to that anywhere else in the country. To prove this, their first release will be an EP featuring four local groups. At last, Brighton has something to offer other than songs about Cornettas and Space Invaders.

### BLOW UP

Blow Up is a manufactured band which turned into something more real. It was created by local entrepreneur Josh Dean to fulfil his Andy Warhol fantasies. When it was remarked by Primal Scream's Bobby Gillespie that Nick Roughly — then with 14 Iced Bears — was "a star", a band was formed around him. In true rock 'n' roll style, Blow Up signed to Creation on the night of their first gig.

Blow Up do seem to have more to do with New York 1968 than England 1987, but it's hard to dismiss them, since they have genuine songs which can be neatly boxed into the current revivalist tendency. Live, it's easy to see what Bobby Gillespie meant. Nick does have that air of star quality about him.

### TEN MILLION QUENTINS

There was a time in Brighton when every DJ seemed to be called Quentin (and one of them went on to become a Housemartin, but he changed his name to Norman). That's how Ten Million Quentins came by their name — not that it's at all relevant.

Here is a band who announce themselves to be different. They are perhaps the best of all Brighton bands, with song topics ranging from incest to meeting tramps in cafés. There's no way you could stick a cute label on this lot.

### THE POP GUNS

The newest combo in town and by far the brightest, they're a primary blast of everything you loved about Haircut 100, 10,000 Maniacs and Blondie, yet they still retain an original sound.

### 14 ICED BEARS

Perhaps the most well-known of all Brighton's bands, with two singles and a John Peel session in the bag, the Bears have built themselves an ill-fitting reputation as a shambolic anorak band. Accusations of twee and cutiedom are rather hasty. Look beyond the name and you will find something far longer lasting than the latest musical snack. If 14 Iced Bears was called Baby Suck or somesuch, everyone and his Uncle Bob would be pronouncing them the saviours of rock 'n' roll. 14 Iced Bears is the dream of a revolutionary mixed-up romantic, colliding with screaming guitars and head-in-the-sky drumming. Honestly, it's popsy!

### HONEY

Brighton's answer to Mel & Kim. If you want your pop as disposable as confetti and as fresh as the tang of citrus, then you'll love them — even if their raps are decidedly anorexic.

### WHIRL

Here is something for all disillusioned Hurrah! fans to grasp. Whirl begin where the one time hopefuls left off, with sharp harmonies, jangly guitars, strong songs and melodies that just won't leave you alone. Whirl know how to rip off their record collections without it being too obvious and never once do they rhyme their name with "girl". They have a four-song EP out any day now, so I'd better say, before Janice Long discovers them, that *this band will be massive!*

**All these bands** share one belief — that they will make it BIG in 1987. Blow Up will be Jackie pin-ups, 14 Iced Bears will be opening supermarkets, Honey will support Madonna at Wembley, Ten Million Quentins will have boxer-shorts with their names on, the Pop Guns will have their own TV show and Whirl will have a Christmas number one. There are other bands too, like the (brilliant) Doris Days, the Spring Cleaners, How Many Beans Make 5, Picnic, Jason Smart's Folk Experience...

Just promise me you won't ever dismiss Brighton again.



● MORE MATHS, Brighton-style — Ten Million Quentins

# 'IT'S A CROCK OF SHIT TO SAY COUNTRY MUSIC HAS LIMITING PARAMETERS'

...asserts the erudite new voice of C&W **Dwight Yoakam**, the champion young buck with the cool, self-assured air who knows that fighting the establishment and crediting his tailor to boot gets you gold albums a-plenty. **Andy Strickland** gets drawled at...



**Dwight Yoakam** and his band arrived on these shores last year with all the impact of a young steer fresh out of the pen, bucking and kicking, knocking preconceptions and Nashville hokum for six and delivering some of the freshest, classiest music (let alone country music) to reach our ears for a long time.

The music press and the fans who saw him in London lapped up the larger-than-life cowboy with the pointy-toe boots and the cracking voice, and the punters back home bought his records by the cattle truck load.

Less than a year on, Dwight is big business. His wardrobe has grown considerably, and he has a new, excellent LP 'Hillbilly Deluxe' and single 'Little Sister' to add to his list of achievements. He's a star and he knows it. However, none of this has done anything to endear him to the crusty critters of Nashville who view him as a young upstart. Did some of his comments filter back to their ears?

"Filter back is a mild way of putting it," drawls Dwight with a glint in his eye. "I didn't realise the impact some of the comments in the English press would have in America. There was some negative reaction, but that's to be expected, and I still think honesty is the best policy. You can't always please everybody."

Dwight's UK reception is all the more remarkable when you consider the reluctance of the nation's youth to latch onto American country music in the past (Hank Wangford and Andy Kershaw apart) in any shape or form.

"Well, young people in America in the last decade and a half have not been especially embracing of country music," says Dwight. "Hopefully we've illustrated that it transcends a lot of age barriers. I anticipated a positive response to country music, or a more pure form of it than maybe had been heard from America in a while, but the level of response has been far greater than we expected."

It's always been a source of wonder that the likes of Los Lobos, Dwight Yoakam and other acts with a strong cultural identity are so readily assimilated by young UK music fans. Dwight sees no reason why his music should not be understood by 'foreigners'.

"There's no experience they're that much removed from," he points out. "See, I don't really feel that the songs are so culturally alienating in their use of colloquialisms that English-speaking people can't have an emotional affinity with them. There are profound emotions that we all share."

Do you ever feel that country music dictates the subject matter of the songs you can write? How much can you say about heartache, drinking and poverty?

"Country music seems to run the gamut of what you can say in rock music," says Dwight, slightly irritated. "Heartache, socio-economics; jeez, Jimmy Rogers wrote about the political climate back in the 1930s and it's a crock of shit to say country music has some sort of limiting parameters, topically. That's a mythological limitation; there are artistic parameters that I choose to work within."

"I don't want to sing about that door over there, so I won't write about it and I don't feel compelled to write about Marxist revolution at the moment, but if I chose to sing about it I could, and do it within my own musical parameters. You're only as limited topically as you want to be. Maybe I'm of limited syntactical powers, but topically the genre is not limiting."

**Dwight Yoakam** has a cool, slightly arrogant air about him. He's fought hard against the country music establishment to get among the gold LPs and it shows. However, he does make excellent music, aided by Pete Anderson and the band, and let's face it, folks — could you ever dislike a man who credits his tailor on his LP sleeve?

"Well, the man" (Manuel of California) "has a great talent," says Dwight from beneath his hat. "Manuel is Newty's son-in-law, the man who made Elvis' famous gold suit. He made all of Hank Williams' suits and suits for the Beatles. He makes all my stage wear and I feel that too often people like that go unacknowledged."

These days, Dwight can afford to buy his suits by the twos and threes but he bucks at the thought of being labelled a country fashion victim.

"The image isn't of utmost importance," he says. "You can have all the image you want, but if you can't deliver the goods then buddy, it's just a laundry bag full of bullshit."

## Is Danielle Dax really Kate Bush's naughtier musical sister, asks Pete Paisley?

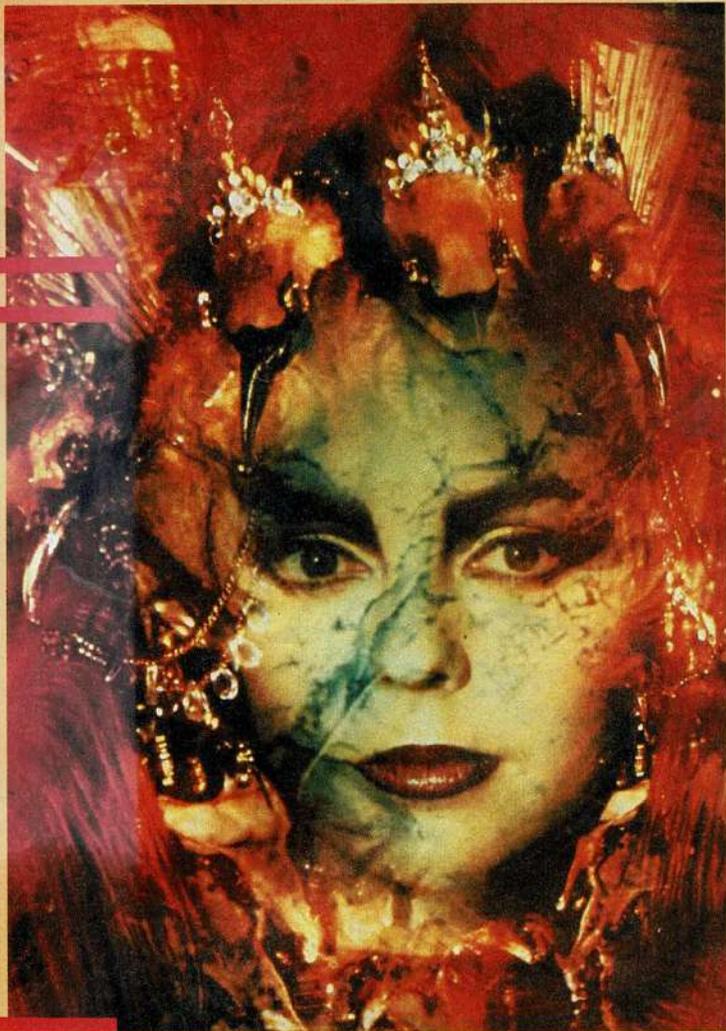
During the Chernobyl disaster radiation counts in Sweden increased to 100 times the normal level. Danielle Dax and her troupe of roving musos were touring there at the time. Is *that* what makes her new album 'Inky Bloaters' sound like something put together by 21st century cave people in polluted outbacks with organically cultivated instruments?

She smiles at the description. "Actually," she says, "I think it's more that someone like Go West creates music that's like a plateful of flowers, whereas what I do is to have mould growing on food instead."

Out of her stage wigs and clothes (she's going through a Pearly Queen look at the moment), Danielle combines the physical allure of Patsy Kensit and Debbie Harry with being a naughtier musical sister to Kate Bush. Her voice soars and plays, flapping the listener with strange tone sounds.

Danielle started out in the nude bodypainting sextation band the Lemon Kittens. She was later to turn down a bit part in the pilot for 'EastEnders' and did some streaking in the film 'Company Of Wolves'. Has she always had problems wearing clothes or is it just the usual artistic licence?

"Not at all. I always tried hard not to be a maverick. I was very hyperconscious of not rebelling. I did all my rebelling in my head, and all this is a reaction to trying to conform but not being happy doing it. But I



## THE PEARLY QUEEN OF WEIRDNESS

remember during the early Eighties, that everytime you wore something you were lumped in as a Goth or punk or beatnik or whatever. The Lemon Kittens always painted our own backdrops and we just thought we'd bring it into the stage act as well. So we got talked about but not for the right reasons."

**Born in Southend** — "where all the pollution from the Thames reaches the North Sea" — Danielle has just recovered from four years of illness caused by the poverty of being an in-and-out-of-work musician. Settling down only recently with a few royalties coming in, she now seems to subsist on a musical diet of Turkish belly-dancing music, Indian film music and whale and Eskimo songs!

Looking a bit exotic, one of her main successes has inevitably been in Japan, a society she feels a great affinity with.

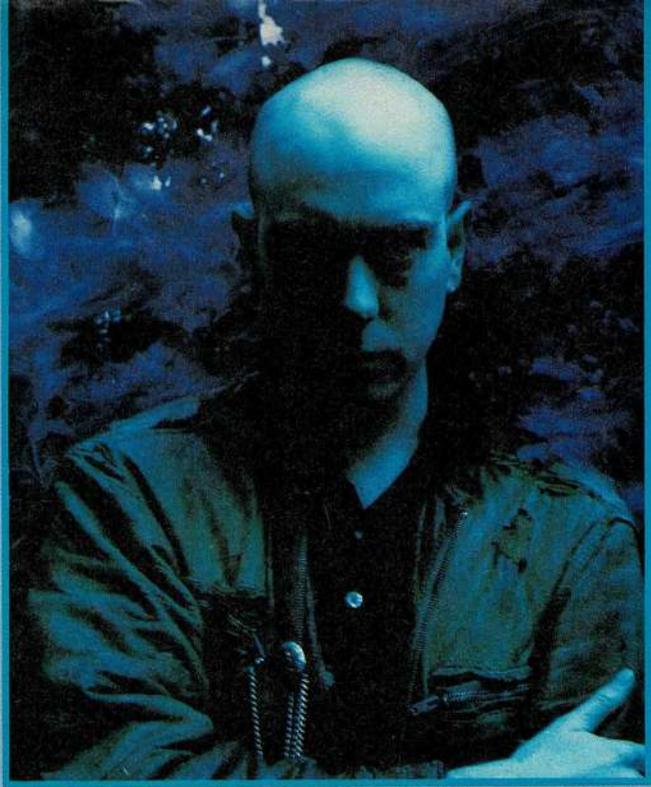
"It reminds me very much socially

of the England ruled by the upper classes in the 18th century. There's a lot of subtle social role-playing and game playing which I like the idea of."

A marked contrast to her current feelings about home life in Brixton. "I can't bear going out on buses and tubes. I'd much rather stay in bed. I always get all the drunks and loonies coming up to me — the fringe manic element."

Face to face Ms Dax strikes you as being an incomparably pleasant and (ahem) beautiful person, quite at odds with the swirling colourful weirdness of her music and stage persona. But she has a knack of deflating her own theatricality. As I leaf through some photos of her in her new, and frankly daft, Pearly Queen outfits, I can't stifle a giggle. What *does* she look like?

"A psychedelic Dolly Parton without the tits," she laughs loud. "But I'm saving up for those."



## HULA HELL HULA ARE

Well, who *are* Hula? Just another industrial funk band from Sheffield perhaps? No, cries **Nancy Culp!** Photo: **Martyn Strickland**

**Hula is one** of those bands that seems to have been bobbing around for ages without actually going places. Back in 1980, Geordie Ron Wright, the only remaining original member, was attending a Sheffield college by day and running a club by night, when he decided that instead of putting on other bands he'd have a go himself.

Since then, Hula has been through various personnel changes, put out numerous singles and a handful of albums but has suffered from being lumped in with others under the Sheffield 'industrial' banner. As a result, it's been criminally overlooked while the Human League, Cabaret Voltaire and Chakk have all had their share of the limelight.

It's a label that bass player John Avery, the other permanent member of Hula and fellow Geordie, reckons has been largely created by the press. "We don't like that word at all," he says. If anything, the tag has created a state of rivalry between the individual Sheffield bands rather than push them together.

"You felt that in some way you were in competition," he continues. "Though to be fair to the Cabs, they'd been going quite a while before us."

So is there still that rivalry now? Apparently not, for it seems that everyone is playing in everyone else's band at the moment and there appears to be a far greater community spirit.

**It's five years** down the line now for Hula and they've just released their best album, 'Poison'. A fine recording full of hard, danceable rhythms with interesting twists and turns, it's very much the sort of thing Test Dept tried to do but they never quite achieved the same commercial edge. One of the main features is the intelligent use of snatches of conversation or unusual sounds as hooks.

John: "Yeah, you've got it really. We like playing with sounds but we don't walk around with tape recorders in our pockets all the time. Most of our tapes are originals rather than us ripping off other people's records. Some of the best things come from just taping something in a pub."

The reviews of 'Poison' have all been quite positive, even the bad ones — and if you think that's strange, let John explain. "The reasons they give for not liking the record are all things that we'd consider a plus, which is quite odd!"

Any theories on why the formula seems to gel more on this album than on earlier ones? "Before, we had to work to release dates," he says. "But this time we said 'when the record's good enough, we'll put it out'. So that's what we did."

With a buzz around about them at long last, the likelihood of a major offering them a deal becomes more of a possibility. How do they view that?

John: "We've never seen ourselves as an independent group, although we're on an independent label. We feel as though there is a potential crossover in what we do, although some of the songs are a bit loud and noisy in that they're based on the fact that we're playing with noise as much as playing music!"

So, for a last word on the so-called 'metal dance' aspect: "We try to write dance music primarily, so the rhythm is always important. We don't always use drums to create the rhythms — some of the things that sound like drums, don't start off as such. We've used all the old clichés — like machines and power drivers and all that stuff — but we've moved on a bit now!"

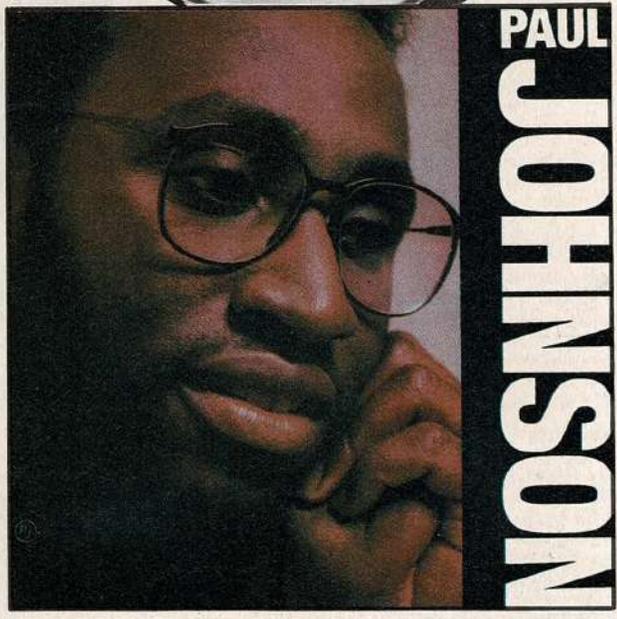
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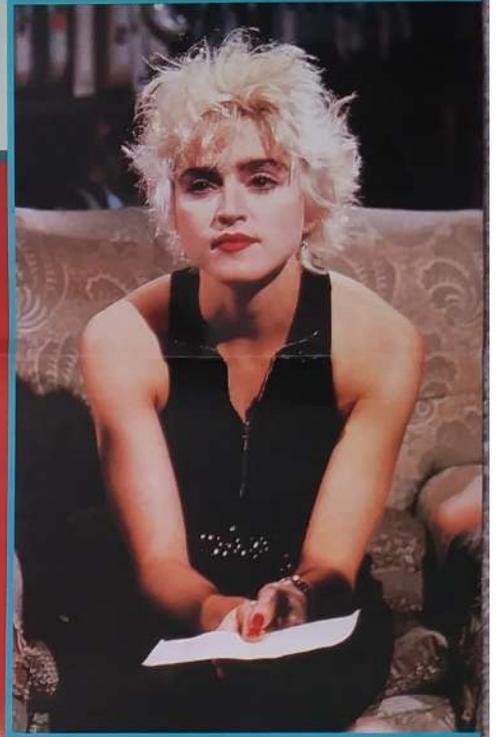
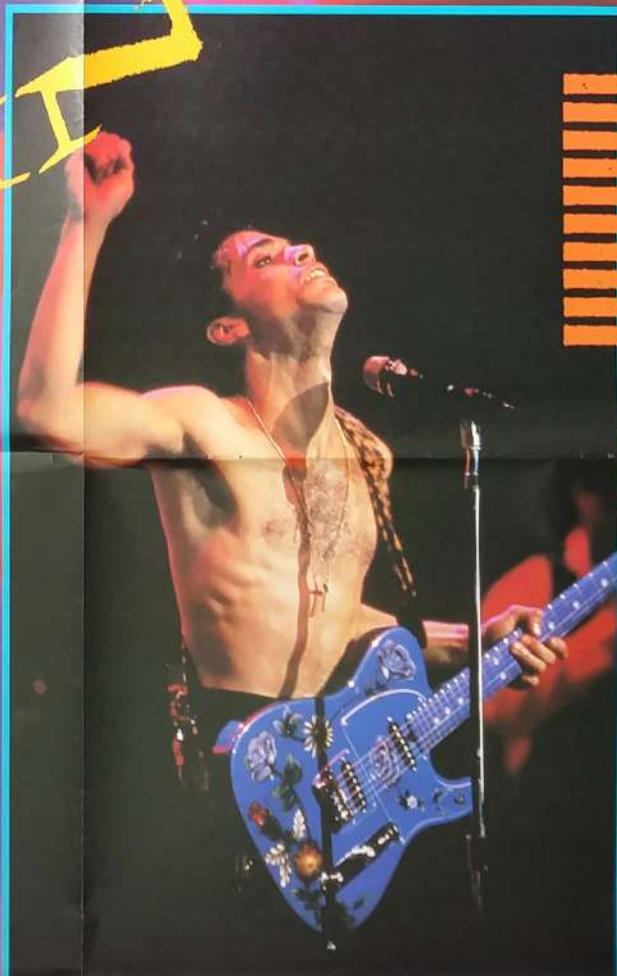


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# PRINCE



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