

JULY 18, 1987 EVERY THURSDAY 55p, EIRE 81p

RECORD



MIRROR

WET WET WET

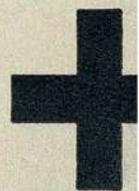
dripping with confidence

THE CHRISTIAN

in 'we're overrated' style

CABARET  
VOLTAIRE

say goodbye to Dada and hello to the gro



MAN TO MAN

'I've had sex with  
women, not  
anything  
walks, re

ANDY SUMMERS

retired from  
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ALL ABOUT

review  
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LIVES

TROUBLEFUNK ●  
LUTHER VANDROSS ●  
LOU REED ●

P L U S  
THOMAS LANG  
BALAAM AND  
THE ANGEL  
BLACK BRITAIN



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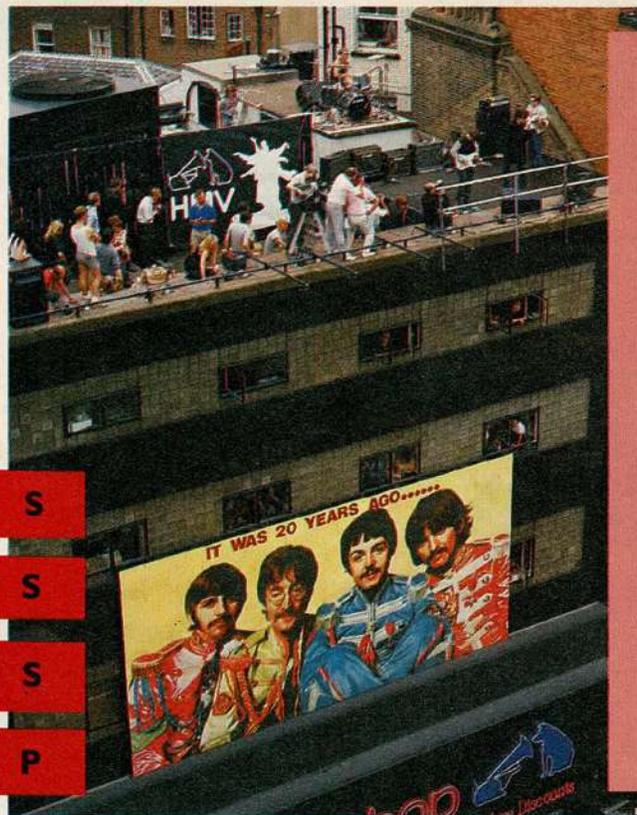
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**I**t wasn't quite 20 years ago today that the Fab Four busked on a London rooftop to provide a dramatic ending to their 'Let It Be' film. Now, in July 1987, that other Liverpudlian foursome **Echo And The Bunnymen** follow suit and, under the watchful eye of their elders, perform five songs from their new LP on a roof in London's Oxford Street. And yes, in there somewhere is a camera, so it looks like the boys may be getting this footage into their forthcoming film 'Lost Boys', which opens here later in the year.

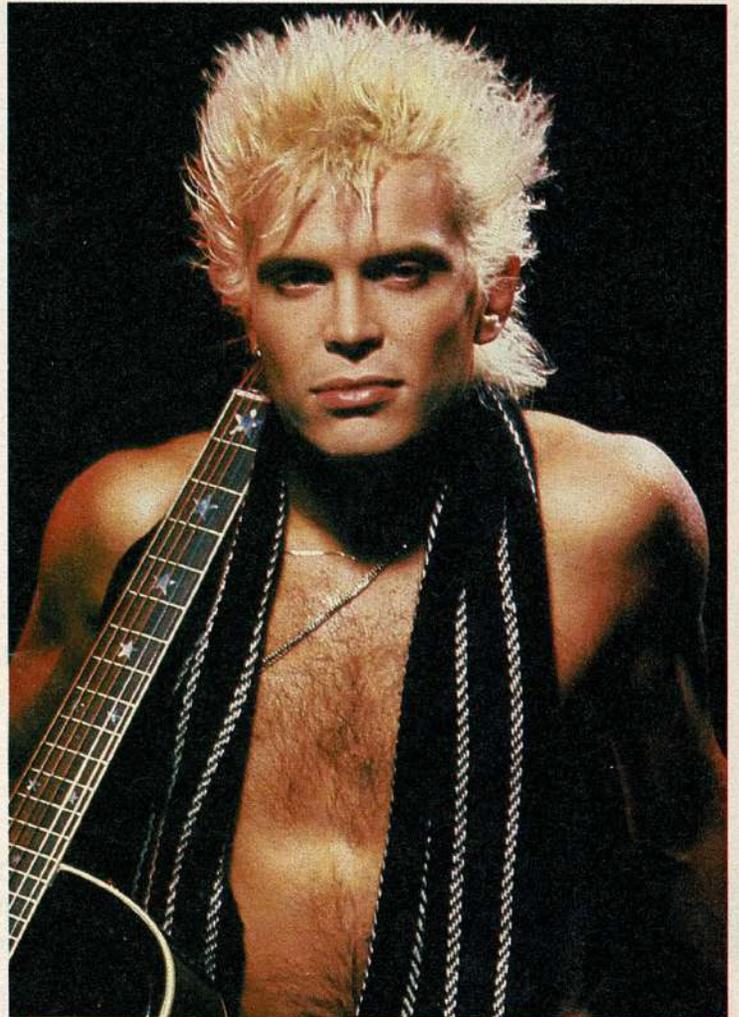
Meanwhile, the Bunnymen release their new single 'Lips Like Sugar' on July 20, with the flip side 'Rollercoaster'. The 12 inch features a version of the Doors' classic song 'People Are Strange', with a guest appearance from the doors' old keyboard player Ray Manzarek. The song will also be featured in their flick.



**N**ever people to hurry themselves, **New Order's** first single this year will be 'True Faith', out on July 20. It was co-written with Pet Shop Boys producer Stephen Hague and the flip side is '1963'.

Coming in late August will be New Order's album 'Substance', made up of all their 12 inch singles released to date, including 'Blue Monday'. The band will also be touring America with Echo And The Bunnymen next month, but there's no news yet of any British dates.

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**D**ef Leppard, pictured here in their best Clint Eastwood poses, release their first single in more than three years this month. 'Animal' will be out on July 20 and it's taken from the band's forthcoming album due out in mid August. The flip side is 'Tear It Down', which won't be featured on the album.

Def Leppard will begin a tour in August. Apart from a lone appearance at Donington last year, these will be Leppard's first dates here for four years. They'll be playing Dublin SFX August 27, Belfast Ulster Hall 29, Nottingham Royal Centre September 1, Edinburgh Playhouse 2, Manchester Apollo 4, Newport Centre 6, Hammersmith Odeon 7, 8, Southampton Mayflower 12, Bristol Hippodrome 13, Leicester De Montfort Hall 15, Newcastle City Hall 16, Sheffield City Hall 17. They will also be playing a date in Birmingham on September 11, but as **rm** went to press the venue hadn't been confirmed.

## COMPETITION

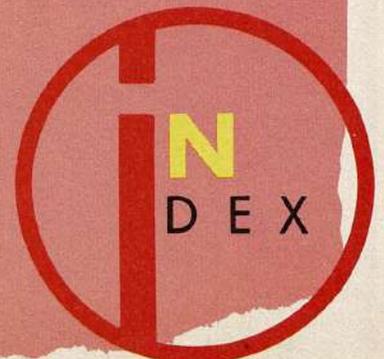
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Curl that lip, snarl that snarl, **Billy Idol's** back in the charts with 'Sweet 16' and we've got 25 copies of the luscious, pouting 12 inch to give away in a fab competition. Not only that, but in a fit of extreme generosity, we'll bung in a super de-luxe 'Sweet 16' T-shirt for each prizewinner, too. So all you have to do to have Billy Idol clinging to your chest is answer the following three questions correctly, then send your answers on a postcard to '**rm** Billy Idol Competition', Greater London House, Hampstead Road, London NW1 7QZ. Winners will be the first 25 correct postcards out of the bag on Monday, July 27.

1 Billy Idol's real name is: a) William Fat, b) William Broad, c) William Wide?

2 Billy Idol wanted a 'White' what: a) elephant, b) Christmas, c) wedding?

3 One of these people has not been in a group with Billy Idol. Is it: a) Tony James, b) Derwood, c) Princess Stephanie of Monaco?



**O**K all you leather trouser wearers out there, have we got a competition for you! Legendary supergroup, **the Doors**, are featured live in concert on a brand new video and we've managed to grab 10 copies to give to you lucky people. 'The Doors Live At The Hollywood Bowl' features 60 minutes of Jim Morrison and the band at their peak with songs such as 'Light My Fire', 'The End' and 'When The Music's Over'. To win a copy just answer the three questions below.

1 Which member of the Doors is buried in a Paris cemetery

a) Ray Manzarek, b) Jim Morrison, c) John Densmore?

2 Which American state is the Hollywood Bowl situated in

a) Texas, b) New Jersey, c) California?

3 The Doors had a hit with which of the following:

a) 'Riders On The Tube',

b) 'Riders On The Storm',

c) 'Riders On The Isle Of Wight Ferry'?

Send your answers on a postcard to **rm 'Doors Video Comp'**, Greater London House, Hampstead Road, London NW1 7QZ. First 10 correct entries win. Closing Date Mon July 27.





'Carino' is a housey, Latino, percussive, impressive instrumental dancer from **T-Coy**, deConstruction's second signing after soul supremos Hot House. T-Coy (short for take care of yourself) is none other than two former Factory lads: Quando man and Hacienda DJ Mike Pickering, together with A Certain Ratio's Simon Topping.

"Quando split because none of us could stand playing live. It was like Spinal Tap, and we hate that rock 'n' roll syndrome," explains Mike from his Manchester studios, where he's producing Rochdale's answer to the Beasties, Meat Mouth.

There's a T-Coy album to come, too, which will run the gamut of dance from go-go to rap, electro to Latin, and which won't feature Simon or Mike singing, but, we're told, won't be instrumental, either . . .

"I'm looking for new, undiscovered talent," explains Mike, "so anyone who can sing or rap is welcome to contact me at the Hacienda."

As Mike and Simon say, opportunity knocks.



The face that launched a thousand ships, possibly in the opposite direction, is Andy Nakanza, frontispiece for this year's pretenders to the pretty boy pop throne, **the Boom Boom Room**. The trio's first single, 'Love Your Face', is your archetypal disposable wedge of bubble gum that's currently getting The Big Push. Pop legend has it that Andy has done everything from being a ranch hand in Zimbabwe to a drama student in London. With a keyboard player called (ahem) Skid, their debut LP is due for an autumn release. You have been warned.



## WET WET WET

follow up 'Wishing I Was Lucky' with 'Sweet Little Mystery' out this week. The flip is the Wetties' tasteful rendition of James Taylor's 'Don't Let Me Be Lonely Tonight', and the 12 inch also features 'World In Another'. A special 12 inch will be released on July 24, featuring a 'bankie boy mix' of 'Sweet Little Mystery'. Turn to page 40 for a spiffing interview . . .

**INDEX** is compiled by **Andy Strickland** with contributions this week from Eleanor Levy, Robin Smith, Lesley O'Toole, Edwin J Bernard, Digby Smode and John Slater

# JIVE RECORDS

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## COMPETITION

More fabulous hot dance LPs for you lucky people this week if you can answer three simple questions. We've got a dozen copies of Streetsounds' 'Anthems 2' to give away, which features Roy Ayres, Yarbrough & Peoples, Phyllis Hyman and more, PLUS a dozen copies of 'House Trax' featuring nine scorching hot house sounds mixed together to make a non stop house party. Is there no end to our generosity? Just answer the following three questions correctly and the goodies could be yours!

1. House music originates from which American city: a) Chicago, b) New York, c) Dallas?
2. Which of the following was a hit for Evelyn 'Champagne' King: a) 'Tame', b) 'Lame', c) 'Shame'?
3. Who is **rm**'s own sage of all things to do with clubs and dance music: a) James Bond, b) James Hamilton, c) James Kerr?

Send your answers on a postcard to **rm Anthems/House Competition**, Greater London House, Hampstead Road, London NW1 7QZ. The first 12 correct entries pulled out of the bag on the closing date, July 27, win a copy of each LP.



Described by FM Revolver Records as "a daft slice of pop bubble gum," the new single from Manchester Bio babies **Stone Roses** is wending its, er, thorny way up the indie charts. Obviously, it's a grower.

Called 'Sally Cinnamon', it's their second single, and it's said they're now a mere stone's throw away from bigger and better things. The whisper is, a major record label has their cheque book on stand-by.

So why so glum, chaps? Success can't smell that bad.

**Something's stirring in East London.** A crop of new bands are coming through and getting themselves on boards and vinyl. This week, Index received a flexi by Reserve (pictured below) accompanied by the Siddelys, on their own Sha La La label. Star track is Reserve's 'The Sun Slid Down Behind The Tower' with its frantic Bunnyisms, and a listen to their previous demo cassette has left the Index corner impressed. The flexi disc should be included in the next edition of the celebrated 'Trout Fishing In Leytonstone' fanzine, which should be at a carrier bag near you within a week or two.



# CHENKO (tenka~io) remix



from

# RED BOX

7" & 12"

Original version available on the album,  
'The Circle & The Square'

wea





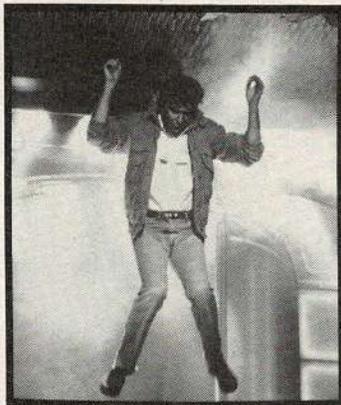
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YOU  
SOMETHING  
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FIRST UK SHOW  
OF 1987 AT THE  
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**BUNKING UP**  
a consumer's guide  
to nuclear survival



**THIS WEEK  
SHAKIN'  
STEVENS**

**COMPANIONS**

My wife Carole and my kids, Jason, Paula and Dean.

**VISUAL SUSTENANCE**

Any films featuring James Cagney, and a jukebox.

**READING MATTER**

I love biographies, especially on Bette Davies, James Dean and James Cagney.

**MUSIC**

Stevie Wonder's 'I Just Called To Say I Love You', Boy George's 'Time (Clock Of The Heart)', Joe Jackson's early stuff, anything by Terence Trent D'Arby and any good rock and roll albums.

**LUXURY EDIBLES**

Curried golf balls!

**BEVERAGES**

Perrier water and white wine (not mixed).

**INTERIOR DECOR**

My house is full of art deco and Thirties antiques.

**SEX AIDS**

Golf clubs. (What size iron, though? — Ed).

**MISCELLANEOUS**

Golf course and golf shoes.



It's definitely worth bending your ear in the direction of the **Fizzbombs'** single 'Sign On The Line', a chirpy piece of pop out now on Narodnik Records, featuring some charming girl vocals and unashamedly fuzzy guitar. A four piece from Edinburgh, the Fizzbombs have been described as "an atomic explosion in your under-pants", and lay claim to being "the fuzziest band in Scotland", which is fair enough. Personally, they reminded me of those rare mornings at the breakfast table when, just as you're gleefully stuffing your face, someone says something of unprecedented silliness which results in you spraying Rice Krispies all over the kitchen floor. Messy, but fun.



**Jo Jo And The Real People** were apparently signed up amidst stiff opposition, and on the strength of a one song demo. More fool the record company, might be an appropriate response. In this case, though, someone's rashness proved justified. Jo Jo are seven in number, hail from Liverpool and dispense scally pop at its cheeky best. Tongues possibly firmly in cheek, Jo Jo's first release is a cover of that most kitsch disco classic, 'Lady Marmalade'. "I've liked the song all my life," says vocalist Tony Griffiths, in defence of the 'not another cover version' accusation. Full marks for nerve.

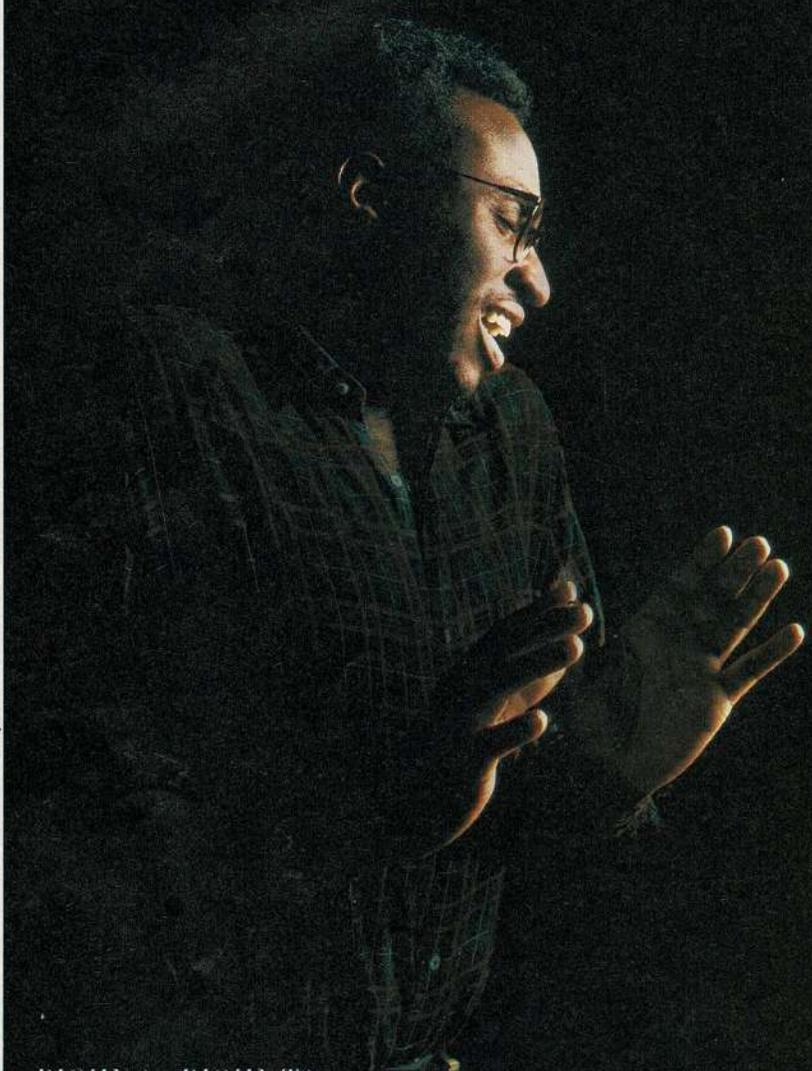


**Jody Watley**, rm's fave pin-up, releases her single 'Still A Thrill' on July 20. The song will be featured on her forthcoming debut album and the flip side is an acapella version of 'Looking For A New Love'. The 12 inch also features an instrumental version of 'Still A Thrill'.

**ARE WE** *strong* **ENOUGH**

7" + 12" (*Arthur Baker N.Y. Remix*)

*Produced and Mixed by JUNIOR GISCOMBE*



PJOHN 3 PJOHN T3

**PAUL  
JOHNSON  
NOVEMBER**



Mark, Des and Jim have changed.

Last year's photo session of the Balaam And The Angel boys saw their hair longer, more pampered, more generally *feminine*. To see them now, decked up in biker gear with Hell's Angels caps and paraphernalia, is a shock. There's a definite hint of the Judas Priests. Altogether more manly.

The new video and single bear it all out. The first album of a year ago, 'The Greatest Story Ever Told', sported a chorusy, flanged guitar, not a million miles

removed from dozens of other post-U2 outfits. The new single, 'Show You Something Special', has a guitar sound which hardened roadies would usually describe as 'dirty'.

The music is no longer even remotely alternative. Like their tour mates the Cult, Balaam have shifted their career gear into overdrive. They are trying to defect from their punkish pasts by clambering over into the *heavier* area, scaling a rock 'n' roll Berlin Wall made up of dozens and dozens of Marshall amps. The question is: will their break for the border be successful?

**Jim**, a Birmingham schoolteacher until two years ago, debriefs me on the identity as we sit sipping complementary Heinekens in the Checkpoint Charlie that is Balaam's Virgin label HQ.

"I want to explore something with a seriously heavy guitar. I was getting into Metallica and Husker Du, all serious hard guitar groups, so I fitted myself out with new pick ups and a Marshall rig and that's the sound now. It's really just a matter of doing something noisy — being a reaction to wimpy indies and all the overproduced pop stuff.

"Where we're from in the Midlands has always been a big rock stronghold anyway. Most of the biggest British acts have all been broadly from that area and now that's what we're looking to — early Sabbath, early Free."

Mark, Balaam's beefy bassist, suggests there's a general feeling in the band that the live sharpness of the 'Led Zeppelin I' LP has a lot to do with their current inspiration.

"People are sick of getting something that's only half way to being noisy. For the new stuff we wanted something that sounded more early Seventies. If you look at the old videos of Black Sabbath and Zeppelin, they're just on a stage with a few lights, playing. They meant what they were doing, whereas most rock or metal groups now, especially the American ones, are so superficial — all layered haircuts and ginormous light rigs. There's an airbrushed quality to it. All those *push* rock records. When I was writing stuff for the new album I had this vision of crossing over between Bolar and Zeppelin. Something in the middle.

"But another important aspect is the audience. I remember seeing Bon Jovi for the first time and it was the enthusiasm of the audience which got to me. We'd been playing 'alternative' gigs for so long with people varnishing their nails in the crowd, that gig really changed me."

Balaam are still a very different proposition to most of the American groups, however. There isn't the video violence, the infantile fantasy, the woman hating that seems to be endemic to the US scene. Why is that?

"The reason that what we and the Cult do is different," says Jim, "is that we're fresh to it. We're more of a rock band than heavy metal. We're not like W.A.S.P. who've always lived with heavy metal and haven't any heart anymore. What we bring to rock that hasn't been there for a long time is a sort of sensitivity."

The journalist's throat muscles release their hold on the Heineken and spray it back through his teeth. *Sensitivity?*

"That's the worst thing about being classed as a rock band — you always have to answer for so many other groups you don't have any liking for. Bands like Stryper are like flashy-cover rockers. We're brown paper cover rockers. I can't listen to Slayer at all, for instance, but Anthrax, who are musically similar, are more Judge Dredd types, writing about cartoon characters. We don't have that machismo either. We're not guitar toting."

So, Balaam were men all along. But now they are *real* men. Yet they don't celebrate crypto-fascism and they don't have fantasies about chainsaws crashing out of their cod-pieces. There's obviously still a long way for them to go.



"What we bring to rock that hasn't been there for a long time is a sort of sensitivity," say Balaam And The Angel. Pete Paisley listens and learns

# SENSITIVE YOUNG MEN

"CUT THE CRAP FUNK"

# BLACK BRITAIN



# O B V I O U S C

DEBUT ALBUM

FEATURES THE SINGLE 'FUNKY NASSAU'

LP DIX 30 CASSETTE CDIX 30



# SINGLES

## PLUS...



**SUZANNE VEGA 'Tom's Diner' (A&M)**  
**T:** I can't believe she's released *this*, I mean it's such an odd choice.  
**A:** Yeah, I agree, I like Suzanne Vega but this one doesn't do her a lot of favours.  
**J:** What is she playing at? Halfway through I thought nothing was going to happen — and I was right!

**RUBY BLUE 'Give Us Our Flag Back' (Red Flame)**  
**T:** I like the chorus, but the rest of the song just sort of washes over you. Doesn't leave much of an impression.  
**A:** I thought it was OK, but that's all. They sounded to me like they were trying to make a major record, and they couldn't pull that one off because they aren't a major band.  
**J:** I don't understand the title. It makes the record sound like it's trying to be political, which it isn't. It's OK but very 'indie'.

**SAM FOX 'I Surrender (To The Spirit Of The Night)' (Jive)**  
**T:** Apart from the bloke they shoved in at the end to do harmonies this is actually quite good. Can I keep it?  
**A:** Sounds like a hit to me. Very good, her voice seems to have improved a lot recently. She could become quite famous, and if she does, I might let her be my friend.  
**J:** She's starting to sound like Kim Wilde, isn't she? This is really good. If they'd put some medley guitars in with the backing I think it would be brilliant.

**WESTWORLD 'Where The Action Is' (RCA)**  
**T:** Sounds like their last single played backwards to me.  
**A:** It sounds very dated and the production is bloody awful, but I quite like it. Catchy; that's the word I'm looking for.  
**J:** Oh no, it's not my thing at all. Formula stuff, very repetitive, like a remixed 'Sonic Boom Boy'.

**SPEAR OF DESTINY 'Was That You?' (10)**  
**T:** No, no! Turn it off. His last one was so good, I can't bear to listen to this. I thought he'd grown out of being an angry young man.  
**A:** Thumbs down. A definite regression. Some of his more recent stuff has been excellent but this does nothing for me at all.  
**J:** Agreed. He doesn't do himself justice with this. After hearing this I most certainly would not give him a snog. How 'bout you Tim?

**MADONNA 'Who's That Girl' (Sire)**  
**T:** Very much a holiday record. If this wasn't Madonna it wouldn't do anything. I don't think she tries as hard any more.  
**A:** I don't think she needs to, but you're right, it is very monotonous. I quite liked the last one, but I would not buy this.  
**J:** Sounds like her last one remixed. The thing is though, I liked 'La Isla Bonita' but I don't think this is exactly going to light any fires.

**SIOUXSIE & THE BANSHEES 'Song From The Edge Of The World' (Wonderland)**  
**T:** Not bad, I actually thought it sounded quite fresh until the first chorus.  
**A:** I'm trying to like it 'cos some of her other stuff is very good, but she hasn't developed her sound at all. Even the drumming's the same and they've changed their drummer!  
**J:** She's also getting to sound like the people that copy her. I didn't like this that much, although the keyboards were good in it, made it sound a bit like Yes.

**NOISE BOYS 'No Way Back' (WEA)**  
**T:** No comment. Well, nothing polite anyway.  
**A:** A nothing song. Sorry, boys.  
**J:** It just made me think of crappy discs and people getting off with each other in the most sordid ways.

**FANTASY TEN 'The Big Bang' (Greyhound)**  
**T:** Haven't we just heard this? It sounds exactly like the Noise Boys. Perhaps they should join up and call themselves the Ten Fantasy Boys. No, on second thoughts, forget that.  
**J:** It actually depresses me that bands like this get signed up by record companies. They haven't even got the decency to try and conceal that drum machine. Ugh.

**K WALLIS B AND THE DARK SHADES OF NIGHT 'Diamonds' (Vertigo)**  
**T:** Completely washed over me. A definite money back record.  
**A:** I thought it was OK, but it's soundtrack music rather than singles music. Not bad though, very Duane Eddy.  
**J:** It's the sort of record that'll get played by Simon Bates and then sink without trace.

## SINGLE OF THE WEEK

**APPLE MOSAIC 'Honey If' (10)**  
**Tim:** I'm dead impressed with this. I mean, this guy can sing! What a novelty. Probably won't do as well as it deserves though, 'cos it may get airplay problems.  
**Andy:** Well, I agree the guy's got a good voice, but it didn't do that much for me. I thought it was very REM.  
**Julianne:** Real fab. When it first came on I thought it sounded like 'Sugar Sugar' by the Archies. The singer's voice is very distinctive, but why the American accent, when they're from Gloucester? Apart from that, I thought it was brilliant.

## RUNNER UP

**VOICE OF AMERICA 'Stranger In Love' (Virgin)**  
**T:** I like this, it's got a sort of dreamy quality that washes over you. I like the chorus especially, it makes them sound like Tears For Fears.  
**A:** I hope the girl looks like she sings 'cos she's got a brilliant voice. I think they're going to be big. Not as big as us, but big!  
**J:** Very schmaltzy. The guy sounds like David Sylvian's younger brother. If he looks like he sings I hope we meet them. Loved it.

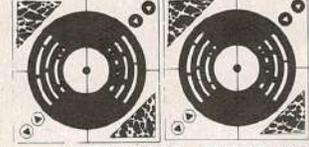
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## FEATURES



RELEASE DATE:  
13th JULY

SERIOUS · KEEP YOUR EYE ON ME · WHAT HAVE YOU DONE FOR ME LATELY · DIAMONDS · LOOKING FOR A NEW LOVE ·

# SERIOUS MIX MIRAGE

CHICAGO SONG  
7" DEBT 3028 12" DEBTX 3028

# ATLANTIC STARR

**YOU KNOW THE SINGLE  
BUT HAVE YOU GOT THE ALBUM?**



## **ALL IN THE NAME OF LOVE**

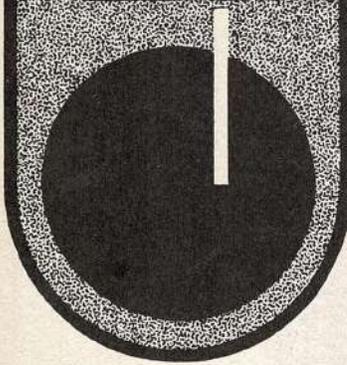
The Atlantic Starr album including  
'ALWAYS' and 'ONE LOVER AT A TIME'

Produced and arranged by David Lewis and Wayne Lewis  
Associate producer: Jonathan Lewis.

**LP • CASSETTE • CD**



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



**TERENCE TRENT D'ARBY**  
 'Introducing The Hardline According To Terence Trent D'Arby' (CBS 450911 1)

Terry Trendy D'Arby is the kind of artists most record companies only dream of signing. He's pretty; he's charming, but arrogant; he's smooth; he's sexy; he's soulful (the real thing!); he's credible... but he also makes great pop records. What more could a marketing manager ask for?

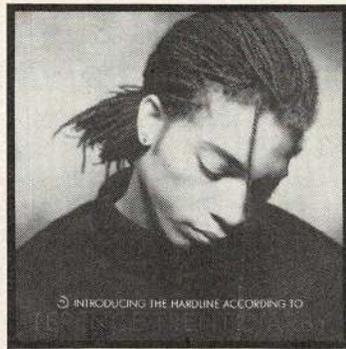
So, in the grand CBS tradition of Sade, Paul Young and Alison Moyet, here's a shockingly self-assured debut album that's guaranteed to take up a prolonged residence in the album chart. It's got everything; a powerful delivery, a considered balance of uptempo stompers, filigree ballads, (on the whole) intelligent

lyrics, a barrel load of hooks and a surprisingly mature sound.

Almost any of these tracks could be a single, even the brave acapella 'As Yet Untitled'. Tel is obviously very talented and knows it; one senses there's no chance of him shooting his full load with his first set. His hooks seem to take on a nursery rhyme quality which is very appealing, for the moments when he's not being seductive ('Let's Go Forward', 'Sign Your Name') and all sinewy. But he leaves it till the last, with 'Who's Loving You', before going for the big r'n'b vocal production number in a big way.

There's a great presence to TTD, and you can't knock his arrogance because he's got the talent to back it up. Since I'm sure his best is yet to come, I'll give it ■■■■■

Betty Page



...CAN YOU HEAR



VOICE OF AMERICA



**THE DOLPHIN BROTHERS 'Catch The Fall' (Virgin V2434)**

When Japan disintegrated into satellite projects, a black hole was left which many of their followers have anxiously been waiting to be filled. David Sylvian's solo stuff reverberated in esoteric sincerity, Mick Karn's wallowed in pleasing instrumentals, and Steve Jansen and Richard Barbieri... well, till now, theirs has had to wait.

But strangely, considering Virgin's alleged reluctance, they've come up with the most obvious Japan follow-up, successfully milking that wistful, charming quality that etched the group out from the crowd. And while that may sound a trifle retrogressive, it does mean that the sound is relaxed, confident and very pretty.

Steve's voice is almost indiscernable from David's (not surprising, since he's Sylvian's baby bro) although on repeated hearings, the nuances become more obvious and, in fact, his style is smoother and, ahem, rather more in tune. Methinks, however, that this similarity will lead to a lot of detractors, regardless of the quality of the songs.

A shame, since the quality is very good, mixing a sophisticated, sensuous style with atmospheric arrangements. Yet despite the pros, eventually the lack of real individuality has to be a minus; the single, 'Shining', heads out more in the right direction, beefing up the beat and distorting that vocal. As it stands, though, the lack of adventurousism of the rest overrides their sense of stylism. They mustn't let that ambience breed ambivalence. ■■■■■ 1/2

Carole Linfield

**THE KANE GANG 'Miracle' (Kitchenware KWLP 7)**

A more mature Kane Gang return to the fray to blow the young pop-soul brigade off the face of the planet, if not into the top 10, with some truly class songs complemented by some great singing, arrangements and production.

'Miracle' has you frequently scratching your head trying to pin down the musical references — or should I say the inspiration — but the boys never plagiarise, just take on board and re-cycle with not a little dignity.

The Kane Gang can turn from the quirky vibe of 'Let's Get Wet' to the sultry 'Strictly Love (It Ain't)', with a deceptive effortlessness. What a welcome change to hear an English band with such a collection of spot-on sounds and without any emphasis on couture or getting a gold card for the limelight and a date with Patsy Kensit. If a whole LP of this occasionally just washes over you, it's a lovely way to go, believe me. ■■■■■

Andy Strickland

**SAMANTHA FOX 'Samantha Fox' (Jive Hip 48)**

Samantha Fox — pop star — has cleverly moulded her much photographed form into the perfect embodiment of mid-Eighties chart fodder. A media person — created by and for the field of mass consumption — she's naughty but nice, common but classy, dumb but calculating. And now, she can even sing. This, Sammy's second LP, is very much a pop LP rather than just a lot of songs sung by a very famous pair of tits. It's horrible, but by gum, for what it is (throwaway,

disposable, impossibly catchy pop/funk/disco...), it's magnificent.

The production credits run from Stock Aitken Waterman (the truly mindless 'Seaside Special' camp of 'Nothing's Gonna Stop Us Now') to Full Force, who also guest on 'Naughty Girls', which veers between high comedy and plain embarrassment as Sammy raps like Ian Dury.

Sammy's voice has neither warmth nor feeling (which is why she will never be a Madonna or a Debbie Harry no matter how hard she tries). This, together with the mishmash of musical styles throughout the LP, means the battle is lost to stamp any personality on the proceedings. Of course, in this matter, Sammy's no different to most of the records in the charts and to attribute her continuing success merely to her natural assets would be foolish. Samantha Fox sings better than Anita Dobson — official! ■■■

Eleanor Levy

**JILL JONES 'Jill Jones' (Paisley Park WX 110)**

Here you'll find Prince's lyrical dexterity given a more dispassionate, but ultimately less aggressive, reading. You'll also find the jazzy, funky musical content Prince favoured on 'Parade'. Jill Jones, co-producer (with David Z aka Rivkin) and author of most of the songs (with Prince) brings a new dimension to the so-called purple sound, perfectly filling the void between sex kitten (Vanity) and Latin sex bomb (Sheila E). If Prince was her girlfriend, he might have made something like this. ■■■■■ 1/2

Edwin J Bernard

**ANDY SUMMERS 'XYZ' (MCA MCS 3382)**

This is the Police guitarist's first real solo LP and it's his songs rather than his instrumental virtuosity on show. Despite a pleasant, if almost Blue Nile-ish, vocal style, it's a lack of good material that puts a dampener on the proceedings.

Full marks for refusing to bolster each track with an impressive guitar solo, but only the distinctly Police-like 'Love Is The Strangest Way' and 'Nowhere' — where you're sure Sting is going to pop up any minute with one of those 'deh-oh' vocals — plus the bouncy 'Eyes Of A Stranger', manage to stick in the memory. ■■

Andy Strickland

**VARIOUS ARTISTS 'Dance Mania' (Needle Records DAMA 1)**

**VARIOUS ARTISTS 'Best Of House' (Serious Records BEHO 1)**

These are the latest compilations from Streetsounds' serious contender, Serious Records. 'Dance Mania' is an excellent 10 track collection of the best of the current dance fads: rare groove, house, and pop/soul. Three of the same house tracks turn up on 'Best Of House', which doesn't quite live up to its title but, nevertheless, is a good buy. In all, the constant good quality of the tracks on both albums, with almost no filler material, harks back to the good old days of the early Streetsounds albums. I'm impressed. ■■■■■ and ■■■■■ 1/2

Edwin J Bernard

**CRY BEFORE DAWN 'Crimes Of Conscience' (Epic 450997 1)**

Cry Before Dawn make the kind of music that lifts your spirits while dragging your heart across the floor at the same time. And this, their first album, is a collection of lilting melodies and mini-anthems, including the wonderful hit single that never was, 'Gone Forever'.

Clad with traditional Irish instruments,



and tinged with images of Ireland, the songs are sad and emotive ('Girl In The Ghetto'), strong and definite ('Nobody Knows'), and truly patriotic ('Flags'). This really is a fine debut album from one of the few bands who put their heart where their mouth is. ■■■■

Lysette Cohen

**THE DOORS 'Live At The Hollywood Bowl' (Elektra)**

Almost 20 years after the fact, the Doors still sound great, but if you really want to hear them sound good live buy the previously released 'Alive She Cried', not this. A low-priced, five song collection, acting as a promotion for the full length home video of the same name (see Eyedea), they just didn't pick the right show to record.

Knowing that the concert was in 1968, the early energy of Jim Morrison is expected, yet the slurred vocals on 'Unknown Soldier' and 'Spanish Caravan' make it sound more like one of his typical Seventies drunken performances. These are highlights though — the classic 'Light My

Fire' and the lesser known 'A Little Game' come across unharmed thanks to the combination of Ray Manzarek's effective keyboard fills and the leads of, often unheard from, guitarist Robby Krieger.

Worth renting the video, but leave the album for the real die-hards. ■■■■

Mark Pinkus

**NEIL YOUNG & CRAZY HORSE 'Life' (Geffen WX 109)**

Sadly, this is not the best LP offering from the Buffalo man. But what the hell! There's still enough light and shade on 'Life' to demonstrate that real garage music can be about emotions as well as wild guitar sounds. With Crazy Horse leaping between crude licks and bizarre symphonic compositions, Neil Young whines his way through songs of protest such as 'Midwest Vacation' and 'Long Walk Home', while the stomping anthem 'Prisoners Of Rock 'N' Roll' proves that he can still sport a sense of humour after all these years There's life in the old dinosaur yet. ■■■■

Ian Dickson

**VARIOUS ARTISTS 'Sampler' (Greensleeves GREZ 1)**

This bargain-priced sampler kicks off with three former 'Kings' of reggae — namely Dennis Brown, Lincoln 'Sugar' Minott and Gregory Isaacs — going through the rub-a-dub motions, totally uninspiring and dull. Admittedly, the albums the tracks were culled from were not exactly best-sellers for the aforementioned three.

But all is not completely lost, for Burning Spear and the inimitable Eek-a-Mouse come charging to the rescue — a great incentive to buy their respective albums. 'People Of The World' and 'Wa-

Do-Dem'. And the Wailing Souls' 'They Don't Know Jah' is pretty good too.

The flip side contains such goodies as the rollicking 'Stop That Train' from Clint Eastwood And General Saint, Frankie Paul's 'Tu Sheng Peng', and Hugh Mundell's 'Africa Must Be Free', which brings back fond memories of decent reggae. If you're feeling really nostalgic check Scientist's 'Dematerialize' from his madcap 'Meets The Space Invaders' days.

Overall verdict? Good in parts, and for £2.99 you can't be that choosy. ■■■■

Evie Arup

**THE BOMB PARTY 'The Last Supper' (Abstract ABT 016)**

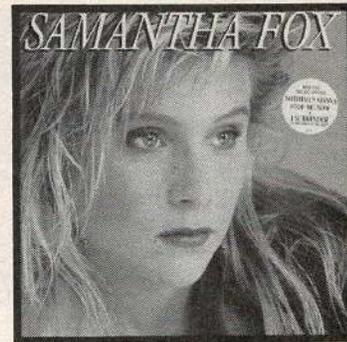
Indispensable retrospective of a band who live by Spinal Tap keyboard wizard Viv Savage's philosophy ("Have ... a good time ... all the time") more than any other. In its grooves are all the hits and misses from their spiritually profitable years with the Abstract label, including a notable anthem for us all: 'Life's A Bitch If You Ain't Rich'.

Emblazoned on the cover are some of the most hideous exponents of the grebowave, lined up in a ghastly parody of Leonardo's original; Bykers wrapped in bogroll, Janitors, Crazyheads etc. The good news is that this isn't their last offering at all — some fist funk'n' new LP in a torn leather sleeve is on its way. ■■■■ 1/2

Charlie Dick

**JENNIFER WARNES 'Famous Blue Raincoat' (RCA PK90048)**

For the past 15 years, Jennifer Warnes has worked as a backing singer for Leonard Cohen and she's now covered nine of his songs on this, her first studio



venture in some time. 'Famous Blue Raincoat' initially sounds unconvincing when played alongside Cohen's originals, which succeeded due to their chilling delivery and sparse instrumentation, but repeated listening finds these ballads often retaining their core of sadness despite the lush Eighties production. 'First We Take Manhattan' features the ubiquitous Stevie Ray Vaughan on guitar, and 'Joan Of Arc' is a duet between Warnes and Cohen. ■■■■

Henry Williams

**SHANNON 'Love Goes All The Way' (Club JABH 24)**

Last year's import becomes this year's turkey, as the diva who brought us the ground-breaking 'Let The Music Play' and 'Give Me Tonight' delivers an album so mediocre it's almost an insult to the record buyer. If the titillating photos on the front and back covers are anything to go by, Shannon would be much better off as a model. ■

Edwin J Bernard

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**MY BOY  
LOLLIPOP**

**BACK IN THE SHOPS NOW**

Celebrating 25 years of Island ...

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By Nancy Culp

● Just when you thought there'd never be another one like it — along comes the Island 25 year bash... Yes, not since the infamous **Thompson Twins** beano at Stocks has there been such a parteeeee. I lost count of the celebrities and could only speculate as to how empty the Limelight must've been that night. Why, even **Westworld** hotfooted it from their London gig in order to sample the delights of the Red Stripe lager and the dubiously cooked barbeque (and yes, all us poor veggies had to starve or eat baked beans — I ask you, *baked beans* indeed!).

Revelers had the choice of standing in an aircraft hangar-sized sauna or outside amongst all the fun of the fair. But let me tell you, there was a lot of pushing and shoving to get on those dodgems. Up the front of the queue was old **Cobalt Stargazer**, **Zodiac's** sidekick, who blushed redder than a radiccio when his young lady **Clare** hollered for 'Geoffrey' to stop pushing her. Har, har, har! Doesn't quite have the same ring to it as Cobalt, does it?

Nice to see all the couples were out in full force. **Dave Vanian** has obviously

been reconciled with his wife **Laurie** and the pair of them had a mad race round the dodgem track with a rather portly **Rat Scabies** and escortess. **Patsy Kensit** arrived complete with full entourage, and did I spy **Richard Derbyshire** from **Ligging In A Beer Bottle** on her arm, or was it just a piece of Judy Blame jewelry? Anyway, it would very much seem that old **Tel Boy D'Arby** has well and truly had his day with her. Well, you don't want **Paula's** cast-offs, do you Patsy? Paula was there, of course, and surprisingly **Bob-less**. Rumour has it that she arrived with aforementioned D'Arby person, but as I did not witness this with my own eyes, I'll put that down to just a vicious hissing.

**Mark O'Toole** from the retired **Frankies** was seen sporting a wife and blond hairdo. He also was threatening rather loudly to 'chin **Holly**' should he cross his path. Now, I did try and follow him around to witness this auspicious confrontation but it would appear that **Holly** had his skates on and managed to avoid **Boxer** all night.

**Paul Rutherford**, meanwhile, made a complete exhibition of himself in the nicest possible way, and I was most amused to see that both he and **Pete Burns** were wearing identical Jean Paul Gaultier jackets. Pete's was off-white and covered a rather risqué man's corset (a fact our Pete took great pains to clarify) while Paul's was reliable black. Don't I just know the embarrassment that must've caused...

Mr Burns held court by the dodgems and told an enrapt audience, (ie **Betty Page** and myself) his plans to take a summer holiday and cover himself in 12 tubes of sunbloc in order to keep his lily



● John Lydon in rare nice smiley pose shock!

Photo by Jayne Houghton

THE U.S. TOP TEN SMASH

EXPOSÉ

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ARISTA

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white complexion. He also denied all knowledge of his so-called latest nose job but pondered the possibility of cheek implants or maybe something a little stronger.

Meanwhile back in the steaming marquee, every person you never ever wanted to bump into again in the music business seemed to be quaffing the ale and making merry. Whoever had the idea of putting on a load of tediously mind-numbing old farts like **Eric Clapton** and **Ringo Starr** as the surprise supergroup should have been taken outside and publicly forced to eat the barbeque... And is there anything more boring than having some 40-year-old soul band blowing their bugles at gone two in the morning when all you want to do is sit down and flop? But verily, it was a do to remember.

Now, what I would like to know, in the following order, is: are **Ped** from **Frankie and Tracey Corkhill** really going out??? Were **Pepsi** and **Shirlie** taken so short that they were forced to relieve themselves behind the dodgem generator vans as the queue to the loo was too long? Why did **rm** snapper **Jayne Houghton** fall down a man-hole and get carried off by two very big burly guards (the sneaky little madam)? Who was that lady **Bill Wyman** was with? Was **Christos Tolera** really wearing the same shirt and trousers he wore back in 1982 when he was in **Blue Rondo**?

Did the whole of the **rm** wrecking crew really watch the sun come up then scoot off leaving **Stuie Bailie** to wander the Buckinghamshire country lanes in search of a life? Well, if you weren't there (and who in the music business wasn't, darlings) you'll never know now, will you?

Back in London, meanwhile, a distraught **Tracey** and **Melissa Beehive** (fast becoming regular fixtures in this column) were not amused to be chucked out of the **Gaye Bykers'** Clarendon gig last week. It seems that one of the girls had mislaid her purse and was trying to get back in the hall to have a look for it. Where, you may ask, has the age of chivalry gone?

**Tears For Fears'** **Curt Smith** was spotted out last weekend checking out Harry 'Stavros' Enfield at the rather downtown venue, the Hackney Empire. Hot from his birthday celebrations the day before, old chubby chops slicked back his hair and went in search of a bit of mirth. And God alone knows, he could do with a laugh or two could old Curty.

The **Pet Shop Boys**, still triumphant at Number One with their very fab single 'It's A Sin', are widely touted to be doing an **Elvis Presley** song. Now lads, have you heard the **New Order** single yet and does it remind you of anything? Not that I'm trying to stir up trouble or anything you understand...

Living up to their new name of **Ligging In A Box** were the boys from that group trying desperately to liven up the **Go Vest** party last week. Someone present said they actually saw **Peter Cox** smile although personally, I think this is highly unlikely as Halley's Comet passed over last year...

This week's **Emergency Ward 10** corner is dedicated to one of this nation's wearers of horrible trousers and haircuts, **Mark Morris** from **Bowl-me-over And The Angle-grinder**. Mark broke his leg at a recent charity football match in Birmingham while attempting to tackle one of the **Mighty Lemon Drops**. Big



Photo by Jayne Houghton

● **Dave 'n Laurie** have a bash at **Rat**

girlies, **Pop Will Eat Itself**, got knocked out in the first round and at the end of the day, the **Balaam** boys (for it was they) lost out to the **Lemon Drops**. Mark, though, is soldiering on bravely with his leg in plaster and even intends to go onstage with his fetching white plaster cast. At least you won't have to look at those trousers now folks!

Trouble at mill for self-described 'snot metal' band the **Batfish Boys**, when they were on their fifth attempt at recording a cover version of an oldie but goldie by a deceased (and here un-named) artiste. First of all four amplifiers exploded (without undue provocation I'm told), then a toilet blew up, then the tape

machine went on strike and erased several tracks. After numerous other weird happenings the band decided to forget about it.

The engineer on the session apparently informed the hapless band that the tape machine once belonged to **Jimmy Page**, although that sounds like a king-sized piece of PR embroidery to me so I guess you could say it was all down to their sheer volume or something else a little more wordly!

Anyway, popettes, I'm off to do me barnet for the super dupa **Limelight** birthday do hosted, don't you know, by **Mr Muscles Dolph Lundgren**. Hope I get to polish his biceps... sigh!

**SLY + ROBBIE**

**"FIRE"**

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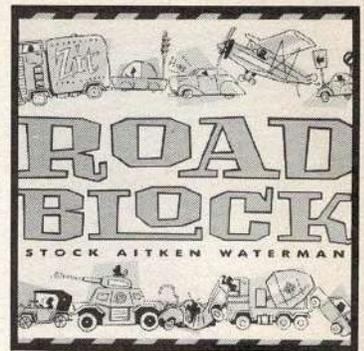
They Come Harder...

Record companies spend hundreds of thousands of pounds every year in pursuit of that most enigmatic of creatures, the crossover hit. Specialist club promotions managers are employed to bombard DJs with free records, T-shirts, videos and anything it takes to get their track played on the dancefloor, and the artists themselves tour nightclubs to give their material the maximum exposure possible. And all because Radio 1, still the biggest influence on the record buying public, is reluctant to play music that they believe is repetitive and appeals only to a minority audience.

It's a funny old game too, because

however much a dance record is promoted it often seems to bear no relation to its subsequent chart success or otherwise. **Steve 'Silk' Hurley's** 'Jack Your Body' is a prime example of the anomaly of the crossover hit, storming into the charts six months or so after its first appearance on import, and with little or no promotion behind it, taking everybody (including the record company) completely by surprise.

Many other records that get a great deal more promotional push and a few Radio 1 plays to boot barely make the top 100, despite their popularity on the dancefloor. 'Cross The Tracks', a



circulated around London as a bootleg, and posing as a rare groove oldie; it turns out to be the creation of prolific dance producers **Stock Aitken Waterman**. It didn't take long for the record to create a buzz, and it now remains to be seen whether the track can stand up on its own with its imminent release on A&M's subsidiary label Breakout.

James Brown funk sounds from the early Seventies seem to be influencing the direction hip hop is taking. Two tracks that are selling well and share a great deal in common in terms of style are **Eric B & Rakim's** 'I Know You Got Soul' and **Kid 'n' Play's** 'Last Night'. Both are released on Cooltempo and both teams have emerged from Brooklyn's club scene. Eric B has already scored a minor hit with 'Eric B For President' and this time uses **Bobby Byre's** 'I Know You Got Soul' on the old King label as the basis for Rakim's deep rapping. Kid 'n' Play similarly use an **Esther Phillips** track from 1975 called 'Last Night Changed It All' and scratch in bits of **Chaka Khan and the Johnson Brothers**.

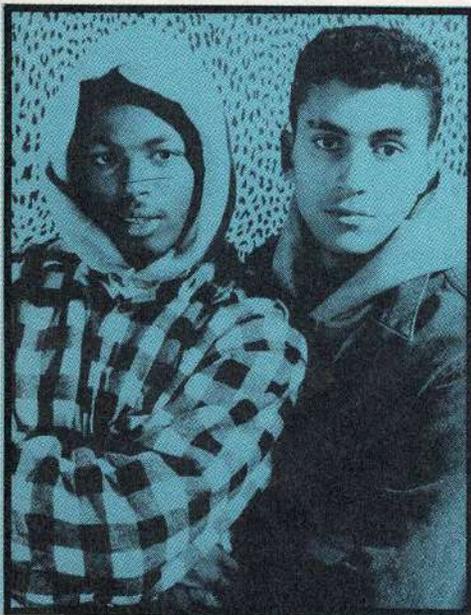
Also on the Cooltempo label is an infectious instrumental 'This Brutal House' by **Nytro Deluxe** which has been stubbornly hanging around the number 70 position months after its initial release. **Aldo Marin** from — guess where — Brooklyn, is the man behind it.

Originally a humble tape operator who progressed through engineer status to musician, he was also involved in the team that produced 'Al Naffyish', a fast electro track that burned up the dance floors a few years back.

**Troublefunk** return to the scene with their first new material for over a year. Rumours of a split in the group because of musical differences were unfounded, and Big Tony remains part of the five man unit with half a dozen others in the horn section. 'Woman Of Principle', the new single on 4th & Broadway is a change in direction. The co-production of **Bootsy Collins** has played down their go-go style in favour of a more solid funk sound, no doubt to give them a better chance of commercial success. Bootsy has also produced two more tracks from Troublefunk's forthcoming LP 'Trouble Over Here, Trouble Over There'.

Currently receiving a surprising amount of daytime airplay on Radio 1 is 'Hey Love' by the Harlem team of **DJ Möt** and rapper **King Sun D Möt**, probably because of its similarity to 'Moments In Love' by Art Of Noise. DJ Möt insists that it's just coincidence but ZTT may be about to dispute that, especially if the record hits the charts. Just to emphasise the point, Island have re-released the Art Of Noise track and that's enjoyed new chart success as a consequence.

# 'CROSS THE TRACKS



MANTRONIX: 'Scream' could make the top 40

In the first of a regular service, **Tim Jeffery** examines the dance records that have crossed over into the national charts, and previews others that will

reissued 'rare groove' oldie, was top of the dance charts for weeks but only reached number 60 in the Gallup top 100. It seems novelty plays an important part in chart success, hence the hits for **Whistle's** 'Just Buggin' and **Jazzy Jeff's** 'Girls Ain't Nothing But Trouble', but the most important factor is still daytime airplay on Radio 1.

Record companies figure that if they can push the record into the top 75 through the clubs, then Radio 1 producers might give it some attention and propel it higher up the charts. Every week there's at least one crossover hit in the top 40, with several others hovering outside waiting for recognition.

**Mantronix** could be the next to enter the top 40. 'Scream' on 10 Records is the finest cut from his second album 'Music Madness', released a little late since it received a lot of attention when the LP came out several months ago, but still set for a good chart position.

**Mantronix** has found himself in great demand as a producer since 'Ladies' and 'Bassline'. His unique beatbox style has helped **Joyce Sims** to her second hit with 'Lifetime Love' and even **Duran Duran** are said to be courting his production skills. Ironical then that his own track should be remixed for UK release by the British production duo **Jack 'n' Chill**, otherwise known as Ed Stratton and Vlad Naslas. Not so much a group as a 'project', Jack 'n' Chill narrowly missed chart honours themselves with 'The Jack That House Built', a well produced but run of the mill house instrumental.

Following the success of **Maceo And The Macks** and 'Cross The Tracks', Polydor's new dance label Urban have released another rare groove oldie 'I Believe In Miracles' by the **Jackson Sisters**, after its inclusion with the Maceo track on a bootleg LP. The Jackson Sisters were almost a black version of the Osmonds — a family group who's youngest member was just 11 years old when the track was originally released in 1973. No relation to their more famous namesakes, they still appear as individuals on the odd gospel album.

Still on the rare groove, much hype has surrounded a track called 'Roadblock',



TROUBLEFUNK: return to the scene with 'Woman Of Principle'

# NEWS DIGEST

INFACT • NEWS

EDITED BY ROBIN SMITH •

● **Madonna's** dates here could be in jeopardy due to angry Wembley residents who are trying to get the local council to ban her concerts. Madonna is scheduled to play an extra show at Wembley Stadium on August 20, but the residents will be sending a petition to a licensing committee meeting of Brent Council later this month, in the hope that the concerts will be scrapped.

They claim concerts at the stadium have been too noisy and fans have been abusive and a nuisance. Two MPs are backing them in their fight, but a spokesperson for Madonna remains unperturbed, saying: "I think a balance between local interests and the fans can be achieved. I can't believe anyone would really want to stop Madonna from appearing and spoiling the enjoyment of a large amount of people."

Meanwhile, the soundtrack album for Madonna's forthcoming movie 'Who's That Girl' is released on July 20. The nine track album has four Madonna songs — 'Causing A Commotion', 'The Look Of Love', 'Can't Stop' and the title track. In the film, Madonna plays a young girl just out of prison, chasing the man who framed her.

● **T'Pau's** single, 'Heart And Soul', will be out here again this week. Originally released in February, it's been a big hit in America but only tickled the charts lightly in Britain.

● **Well Red** release a 12 inch George Clinton remix of 'Get Lucky' on July 20. Well Red will be playing Walthamstow Royal Standard July 15, London Wag Club 16, Sheffield University 17.

They'll also be appearing with Gil Scott-Heron at the London Kentish Town, Town And Country Club on July 23, 24.

● **Mel Appleby** of Mel & Kim will be taking it easy for three months after a medical examination showed she has three crushed discs in her spine. Stories that Mel is suffering from recurrence of the cancer she had three months ago are untrue, says her record company.

"Mel's injury happened when she slipped over in a restaurant and slipped a disc," says a spokesperson. "The injury got progressively worse as Mel tried to carry on with her hectic work schedule."

All the honchos at rm send their best wishes to Mel for a speedy recovery.

● **Motorhead** will be burning rubber up and down the country in September and October. They'll be playing Buckley Tivoli September 17, Spennymoor Leisure Centre 18, Glasgow Queen Mary University 19, Edinburgh Playhouse 20, Sunderland Empire 21, Manchester Apollo 22, Cardiff St David's Hall 23, Hatfield Forum 25, Southport Floral Hall 26, Skegness Embassy Centre 27, Folkestone Leas Cliff Hall 28, Nottingham Rock City 29, Southend Cliffs Pavilion 30, Leeds University October 3, Birmingham Powerhouse 4, Worthing Assembly Hall 5, Norwich East Anglia University 6, Reading Hexagon 8, Cambridge Corn Exchange 9, Hammersmith Odeon 10, 11.

● **Chris Rea** will be touring in October and November. He'll be playing Edinburgh Playhouse October 25, Glasgow SECC 26,

Birmingham NEC 28, London Wembley Arena 31, Brighton Centre November 2. Rea's album, 'Dancing With Strangers', will be out in September.

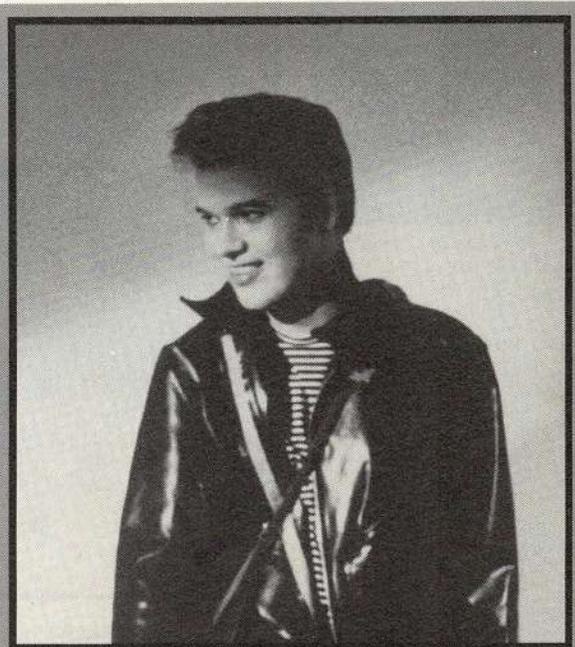
● **Sham 69** are back and they'll be releasing their single 'Rip And Tear' on July 20. They'll release their album 'Volunteer' soon, and they're also planning a "Candyfloss tour" of Britain's seaside resorts. The band now features Jimmy Pursey on vocals, Dave Parsons on guitar, Andy Prince on bass guitar, Tony Bick keyboards, Ian Whitewood drums and Linda Pagenelli on saxophone.

● **Brother Beyond** release their single 'Chain Gang Smile' on July 20. It's the title track of their forthcoming album and the flip side is 'Sometimes Good, Sometimes Bad, (Sometimes Better)'.

● **Slade**, who been around forever, it seems, release their single 'You Boyz Make Big Noise' on July 27. The 12 inch contains an instrumental version and an American remix of the song.

● **Twisted Sister**, fronted by the always delightful Dee Snider, release their long awaited album 'Love Is For Suckers' this week. It's their first album since 'Come Out And Play' was released in 1985 and tracks inside 'Hot Love' and 'Me And The Boys'.

● **Faster Pussycat**, the Los Angeles glam rock exponents, release their album 'Faster Pussycat' on July 20. Tracks include 'Smash Alley', 'City Has No Heart' and 'Bottle In Front Of Me'. Sounds purrfect to us.



■ Former Orange Juice front person **Edwyn Collins** releases his single 'Don't Shilly Shally' on July 20. The flip side is 'If Ever You're Ready' while the 12 inch features the extra song 'Queer Fish'. Edwyn has lined up a brief tour and he'll be playing Birmingham Burberries July 21, Manchester International 22, Norwich Arts Centre 24, Sheffield Leadmill 25, Liverpool Mardi Gras 26, London Kentish Town, Town And Country Club 28.

● **Guns 'N' Roses**, those rock 'n' roll reprobates, release their album 'Appetite For Destruction' on July 20. The album has 12 songs, including 'It's So Easy', 'Welcome To The Jungle' and 'Night Train'. Rock on.

● **North Of Cornwallis**, Voice Of The Beehive and the Dave Howard Singers are three

of the bands featured on the compilation album 'On The Dotted Line (There)', the second live album recorded at the ICA Rock Week earlier this year. Voice Of The Beehive perform 'What You Have', the Dave Howard Singers belt out 'Beat Box Baby' and North Of Cornwallis are featured on 'What You Have'.



## CRY BEFORE DAWN

THE NEW SINGLE



THE SEED THAT'S BEEN SOWN  
ON 7" (SEED 1) AND EXTENDED 12" (SEED T1)

PRODUCED BY PAUL STAVELEY O'DUFFY

TAKEN FROM THE NEWLY RELEASED ALBUM & CASSETTE

CRIMES OF CONSCIENCE

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



**STEPHANIE MILLS 'If I Were Your Woman' LP (MCA Records MCF 3385)** On a pleasant enough slushy listening set full of crawling slowies, the soulful dancefloor standout is the delicate coolly ticking and rolling 101½bpm '(You're Puttin') A Rush On Me', totally created by producer Paul Laurence with bassist Timmy Allen and remixed already by Louil Silas Jr, the only other rhythmic tracks being the Wayne Brathwaite-produced languidly tapping 110¾bpm 'Running For Your Love' and Davy D/Russell Simmons-produced juddery rolling 99¾bpm 'Can't Change My Ways', while the Nick Martinelli-produced dead slow 30½/61-0bpm balled 'I Feel Good All Over' currently tops the US Black Singles Chart.

### ODDS 'N' BODS

'JUST CALL', the hot import seven inch by **Sherrick** (which should have been printed as lead review last week) is indeed now on UK promo 12 inch in two extended remixes, the pausing and slowly fading 112bpm Hot Line Mix, and trickily introed but more subtly soulful thunderthumbed (0-)112bpm Collect Call Mix, neither however necessarily improving on the original (which, just for the record, **WEA's** disco pluggger **Fred Dove** points out was actually circulated on the 'Spring In The Air' promo cassette at the beginning of February!) ... **Urban**, amidst doubts that it'll be commercially released, have promoed with great chart success a **Nigel Wright**-produced strong house-ish 125¼bpm treatment of the 'James Bond' theme, **Jax '007 Licensed To Chill'** (URBX 6), complete with effects and dialogue including what sounds like **Capital Radio** DJ **John Sachs'** usual impersonation of **Sean Connery!** ... **Club** similarly have promoed, just on seven inch to gauge reaction, **Jeff Lorber's** pleasantly duetted 79bpm 'Back In Love' and drifting 97½bpm 'Keep On Lovin' Her' ... **Total Contrast** will be plugging their **Timmy Regisford**-remixed sparsely pattering and snapping emphatically lurching 119¼bpm 'Jody', due at the end of the month, by undertaking an exhaustive 44 date national PA tour — amidst which a couple of dates are suddenly reavailable, contact **Steve Woolfe** on 0474 327061 ... **Virgin**, still trying to create interest in their London-

based duo **Well Red**, have circulated import promo copies of their **George Clinton**-mixed **Slave**-ishly jiggling 108¾bpm 'Get Lucky' ... **Regina Belle's** brilliant album is now out here at last (CBS 450998 1) ... **Tim Raidel** is setting up a label called **Dynamic Dance Records** and is after hip hop, soul and house demo tapes at 90 Midland Road, Luton, Bedfordshire LU2 0BL (0582 452807) ... **Ian Dewhirst**, the new "Rowdy Yates", has left **Fourth & Broadway** ... **Peter Castle** is after good PAs on 0737 772771 for **Radio Mercury's** live Friday broadcasts from Redhill's **The Millionaire** ... **Nicky Holloway**, guesting at **Simon Goffe's** Camden Lock **Dingwalls** Across The Tracks night this Thursday (July 16), is Doo-in It In The Park on Saturday (July 18) in London South Bank's **Jubilee Gardens** (next to Festival Hall) with **Pete Tong, Rob Day, Gilles Peterson, Chirs Bangs, Bob Jones** plus — get this! — PAs by **James Brown's** veteran supporters **Bobby Byrd** and **Vicki Anderson** ... **Sybil** joins jocks **MP<sup>2</sup>** — that's **Mike Pickering** and **Martin Prendergast** — at Manchester **Hacienda's** Nude Night this Friday (July 17), and **Jeff Thomas** at Swansea's **Martha's Vineyard** on Monday (July 20) ... **Dancin' Danny D** joins **Paul Needham** at Derby's **Knotted Snake** for a **Cooltempo** 'Fierce' promotion on Saturday (July 18) ... **Jon Jules, Nic Wakefield, John Matthews** and more mount a DJ Extravaganza at the **Bass Bin** in South Harrow's **The Avenue** (Shaftesbury Circle) on Tuesday (July 21) ... **Dean Savonne's**

STOCK AITKEN WATERMAN'S  
ROAD BLOCK

NOW AVAILABLE ON 7" & 12"





**SLY & ROBBIE** 'Fire' (Fourth & Broadway 12BRW 71) Now in a completely new Groucho Smykle remix, this 0-103½-0bpm ponderously bumping Ohio Players funk revamp may already be well known (the 1974 original inspired David Bowie's 'Fame' the following year) but is nowhere near as instantly commercial as 'Boops'. The flip has their old slinky 94bpm adaptation of the Beatles' 'Ticket To Ride', and drain-gurgling lightly loping 124½bpm reggae-ish 'Miles (Black Satin)' organ instrumental.

funky **Spats** has moved on Monday's to **Tulips** in London's Euston Road ... **Radio TKO's** Djs **Roberto Forzoni** and **Mike Gee** funk Clerkenwell Road's **Turnmills** in the City of London on Tuesdays, the station's Sunday 7-9pm jazz jock **Big H** jazzing Ascot's **Belvedere** (Blacknest) on Fridays and funking Camberley **JW's** on Wednesdays ... **'Dirty Dave' Woolstoncroft** moved recently from Aberdeen to scratch mix nothing but house and soul (positively no chart music) at Charnock Richard's **The Park Nightstyle** in Park Hall on Fridays/Saturdays ... I got away last week back to the even sunnier Midlands, exploring Staffordshire's Manifold Valley, Dove Dale, Weaver Hills and, circling it from every viewpoint without actually succumbing to the Towers' funfair, Alton — the only consistently available radio station while driving around the country is **BBC Radio 2**, refreshingly different, nothing but big bands, dated jazz, country music, and seemingly a different version each day of the old song 'Green Eyes'! ... **Adrian Love** is the station's best DJ, at least one knows where he's coming from, man, and he manages not to sound as if he's reading a script ... **Music Of Life** soon releases 'The Tables Are Turnin' by Technics UK Mixing champ **CJ Mackintosh & Einstein** ... **LL Cool J's** 12 inch of 'I'm Bad' turns out only to have added the original version of 'Rock The Bells', not a remix, and 'I Can't Live Without My Radio' ... **Terry Lewis**, credited as co-producer of the **Master Mix**-released **Meli'sa Morgan** oldie, is not the **Jimmy Jam**-partnering chap of that name ...

**rm's** Disco chart apparently needs explaining again (although it should be obvious). It reflects the material being played at specifically "black music" venues, the Hi-NRG chart reflects nowadays not only gay clubs but a certain Scottish input, while general pop clubs' chart returns are used only in the compilation of the all-embracing chart printed by **Jocks** magazine; however, there's a rumour that the pop-orientated Nightclub chart may be reappearing in **rm** ... **Severn Sound's** soul DJ **Jerry Hiphkiss** points out: "The 'Roadblock' pre-release furore was the almost exact parallel of 1974's Northern Soul scam when the **Jarvells**' 'Goodbye, Nothing To Say' was circulated on white label to certain select jocks, building an immense buzz, before it was discovered to be a British recording already released on **Pye!**" ... **LAH DEE DAH DEE!**

Already promoted here by **Cooltempo**, ostensibly merely to build a buzz for the compilation album on which it reputedly will have its only commercial UK release (do you really believe that?), this madly catchy percussive 116½bpm dated funk groove has excitingly scratched in snippets along the lines of various recent hit bootlegs (in three mixes), created by Arthur Baker under the guise of Wally Jump Jr.

**JONATHAN BUTLER** 'Lies (Extended Version)' (Jive JIVE T 141) Craftily catchy, maybe because it's naggingly derivative, this excellent George Benson-ish soulfully jogging punchy 92½bpm swayer is actually sung by the South African guitarist — although the break that stands out is on piano — flipped by his older delicately picked 0-99½/49¾bpm 'Crossroads Revisited' and 47/94bpm 'Haunted By Your Love' instrumentals.

HOT VINYL

**STOCK AITKEN WATERMAN** 'Roadblock' (Breakout USAF 611) Turning out to be as I'd suspected all along "rare grooves to order", this brilliant steadily rolling 0-99½-99¾bpm dated funk groove has Maceo Parker-type sax by Gary Barnacle, chanting girls and party hardy atmosphere (dub flip), all created by the world famous production team who as artistes previously brought you a recreation of 'New York Afternoon'.

**CRIMINAL ELEMENT ORCHESTRA** 'Put The Needle To The Record' (US Criminal Records CRI2-014)

**JAMES ROBINSON** 'Can We Do It Again' (Tabu 650902 6) Originally only on import seven inch, this Luther Vandross-ish impassioned but rambling 79½bpm slowie is in fact by his successor as Change's lead singer, its more tightly wriggling 104bpm 'You're The Only One I've Been Dreaming Of' B-side actually being hotter on dancefloors, and now joined on UK-only 12 inch by the drifting 73bpm 'Feel Like Going On', all surefire soul satisfiers.

CONTINUES OVER ▶



AMERICAN HIT

'movin' on'

CAROLYN HARDING

RELEASED IN THE U.K. NEXT WEEK ON 7" & EXTENDED 12"





Photo: Robert Galvin

**ISLINGTON MUSIC WORKSHOP**, a self-help music charity based at 44 Peartree Street, London EC1V 3SB (01-608 0232), is setting up its own **I-M-W** label in direct opposition to Morgan Khan and other operators who invite talent to walk in off the street, claiming that I-M-W will indeed release any music off the street that is good, without tying the artists up in financially unrewarding knots. Not a "cultural ghetto label", it's after all types of music. I just hope it doesn't end up by being too idealistic in this hard business world.

**VANESE THOMAS**  
**'Vaneese' LP (US Geffen Records GHS 24141)** Yet another sultry song soulstress surfaces styled for the Anita Baker market, this particular Hush Productions-managed lady evidently being the daughter of Memphis R&B legend Rufus (and thus sister of Carla) Thomas, her classy set having the coolly undulating 106 $\frac{1}{4}$ bpm '(I Wanna Get) Closer To You', calm then wailing 78 $\frac{3}{4}$ bpm 'Let's Talk It Over', gently jogging 100 $\frac{1}{3}$ bpm 'Keep It Up', sweetly tugging 90 $\frac{1}{4}$ bpm 'I'm Gonna Love You', delicately impassioned 83bpm 'New Love', smoochily doodling

71/35 $\frac{1}{2}$ bpm 'Ultimate Love', slowly building 19/38-63bpm 'Heading In The Right Direction', frantic pseudo-Motown pop 208bpm 'Rockin' & Lovin'".

**DEJA 'Serious' (10 Records TEN T 132)** Curt Jones and Starleena Young have had to change names from Aurra, as founding ex-member Steve Washington reckons he retains that Slave splinter group's name. Monte Moir as previously revealed producing this still Slave-ish slippery lightly loping infectious 119 $\frac{2}{3}$ bpm wriggly rolling bouncer, remixed by

Timmy Regisford (dub flip, and the Regisford & Jarvis mix of their 109-108 $\frac{2}{3}$ bpm 'You And Me Tonight' oldie).

**PAUL JOHNSON 'Are We Strong Enough (Arthur Baker N.Y. Remix)' (CBS PJOHN T3)** Arthur Baker-remixed beefily thudding and bumping although ethereally wailed 104 $\frac{1}{6}$ bpm chunky chugger by the gospel grounded soaring soulster, not particularly strong as a song maybe but powerful sounding (radio version, and pleasantly swaying 93 $\frac{1}{3}$ -0bpm 'Where Can You Be' flip).

**DAVID JOSEPH 'No Turning Back' (Fourth & Broadway 12BRW 66)** African-flavoured twiddly 'Twilight'/'Chief Inspector'-type intricate nagging 108 $\frac{3}{4}$ bpm instrumental wriggler, flipped by the more routine lightweight 110 $\frac{3}{4}$ bpm 'Discover' duet with sweetly bland Kerine, and the Larry Levan-remixed old 115 $\frac{1}{4}$ bpm import version of 'You Can't Hide Your Love (Away From Me)'.

**THE CASTLE BEAT 'Today, Tomorrow And Forever' (US Rama Records RR 101)** Probably another UK-originated scam, this interesting strangely chugging and ticking 117 $\frac{1}{2}$ bpm reggae-ish instrumental haunter (boomy bass Beats too) is flipped by the good girl-sung backbeat-bumped loosely swinging 112 $\frac{1}{2}$ bpm 'You Turn Me On', both worth checking and possible "sleepers" — until, that is, they turn out to be Beggars & Co or someone!



**ERIC B. & RAKIM 'Paid In Full' (US 4th + B'way BWAY 4005)** Master mixer Louis Eric Barrier and rapper Rakim 'The R' (gleaned from their jewellery) go for gold with a drily understated excellent scotch set featuring of course their Bobby Byrd-cutting 103 $\frac{5}{6}$ bpm 'I Know You Got Soul' disco smash plus new Dope Mixes by Marley Marl of the 0-96 $\frac{1}{3}$ bpm 'Eric B Is President' and 0-88 $\frac{1}{2}$ bpm 'My Melody', while Dennis Edwards' 'Don't Look Any Further' bass line backs the hot 98 $\frac{5}{6}$ bpm title track — just one of the beats and hints to be spotted in the 104-0bpm 'It Ain't No Joke', 0-100bpm 'Eric B Is On The Cut', 90 $\frac{2}{3}$ -0bpm 'Move The Crowd', 0-93-0bpm 'As The Rhyme Goes On', 90 $\frac{2}{3}$ bpm 'Extended Beat', and brilliantly scratched instrumental 0-101 $\frac{2}{3}$ -0bpm 'Chinese Arithmetic'.

RAH band run 4 the sun

NEW SINGLE 7" 12"



A Bertelsman Music Company

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MUSIC PLUS

p r e s e n t s

# FIERCE

THE DANCE ALBUM OF THE YEAR!

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SPECIAL  
UNRELEASED MIX

**Nitro De Luxe** – 'Lets Get Brutal'

ORIGINAL 'IN-DEMAND'  
U.S. CUT

**2 Puerto Ricans** – 'Do It Properly'

THE HOT DANCE FLOOR  
RECORD OF THE MOMENT

**Eric B.** – 'I Know You Got Soul'

THE MAJOR  
DANCE-FLOOR SMASH!

**Rappin' Reverend** – 'I Ain't Into That'

THE MAJOR  
CHURCH-FLOOR SMASH!

**Kid N' Play** – 'Last Night'

TOP 10  
DANCE CHART NOW!

**PLUS 3 OTHERS – CRIMINAL ELEMENT, HOUSE HUSTLERS & OCTAVIA  
ONLY AVAILABLE ON THIS LP**

AVAILABLE AT A SPECIAL LOW PRICE!



... STING LIKE A BEE!

# CHARTS

## INDIE SINGLES

### TW LW

1	2	I NEED A MAN	Man To Man	
2	1	VICTIM OF LOVE	Erasure	Mute
3	3	HEY LOVE	King Sun-D Moet	Flame/Rhythm King/Priority
4	—	ROCK DA HOUSE	the Beatmasters featuring the Cookie Crew	Rhythm King
5	4	CAN'T TAKE NO MORE	Soup Dragons	RAW TV Products
6	12	COOKYPUSS (EP)	Beastie Boys	Rat Cage
7	6	FIVE GET OVER EXCITED	the Housemartins	Go! Discs
8	—	GO BUDDY GO	the Meteors	Anagram
9	5	EVERY KINDA PEOPLE	Mint Juleps	Stiff
10	7	LIL' DEVIL	the Cult	Beggars Banquet
11	25	OH L'AMOUR	Erasure	Mute
12	15	STRANGELOVE	Depeche Mode	Mute
13	8	NOSEDIVE KARMA	Gaye Bykers On Acid	In Tape
14	9	THE PEEL SESSION	Billy Bragg	Strange Fruit
15	11	TALLULAH GOSH	Talulah Gosh	53rd & 3rd
16	—	THIS HEART ZOOT	and the Roots	Native
17	13	THE IMPOSSIBLE MISSION	Alien Sex Fiend	Anagram/Cherry Red
18	16	LOVE MISSILE FI-11	Pop Will Eat Itself	Chapter 22
19	14	BEDROCK (EP)	the Foetus All Nude Revue	Some Bizzare
20	10	THIS HOUSE IS A HOUSE OF TROUBLES	Sally Timms & the Drifting Cowgirls	TIM
21	17	ROCK THIS HOUSE	Hodline	Rhythm King/Mute
22	40	OUR SUMMER	All About Eve	Eden
23	23	LOVE REMOVAL MACHINE	the Cult	Beggars Banquet
24	21	THE PEEL SESSION	the Fall	Strange Fruit
25	20	LIKE A HURRICANE/GARDEN OF DELIGHT	the Mission	Chapter 22
26	28	DEDICATION TO ALL B-BOYS	Schoolly-D	Flame/Rhythm King/Mute
27	19	DISORIENTED	Michelle-Shocked	Cooking Vinyl
28	24	TELL JACK (JACK THE HOUSE)	Denise Motto	Rhythm King/Mute
29	18	IT DOESN'T HAVE TO BE	Erasure	Mute
30	27	THERE'S A GHOST IN MY HOUSE	the Fall	Beggars Banquet
31	—	EVERYTHANG'S GROOVY	Gaye Bykers On Acid	In Tape
32	32	ALL YOU NEED IS LOVE	Justified Ancients of Mu Mu	KLF Communications
33	—	BUILT LIKE A CAR	Mighty Mighty	Chapter 22
34	35	SECRET CEREMONY	Scala	Cocteau
35	29	HEADACHE (EP)	Big Black	Blastfirst
36	30	YON YONSON	the Dave Howard Singers	Hallelujah!
37	31	TEXAS	James Ray and the Performance	Merciful Release
38	33	PREACHER MAN	Fields Of The Nephilim	Situation Two
39	50	I HEARD YOU THE FIRST TIME	Razorcuts	Flying Nun
40	41	RESPECT YOURSELF	the Staple Singers	Stax
41	—	SURPRISE ME	the Beloved	Film Flam
42	—	SPINNING (PARTS 1 & 2)	Loop	Head
43	—	BURNING THE FIELDS	Fields Of The Nephilim	Tower
44	47	WRITING ON THE SHAGPILE	the Dentists	Tambourine
45	44	EVERY CHILD IN HEAVEN	the Passmore Sisters	Sharp
46	37	LET IT BE	Scab Aid	Scum
47	—	GIRL COME OUT	Skin	Product Inc/Mute
48	39	THE SECRET GOLDFISH	Baby Lemonade	Narodnik
49	42	BRIAN RIX	Brilliant Corners	SS20
50	48	SOMETHING ABOUT YOU	the Shamen	Moksha

Compiled by Spotlight Research

22	19	NEVER MIND THE BALLOTS	Chumbawamba	Agit Prop
23	—	1987 Justified Ancients of Mu Mu		KLF
24	15	LIVE OVER LONDON	Guana Batz	ID
25	27	HATFUL OF HOLLOW	the Smiths	Rough Trade
26	24	KETTLE	the Chesterfields	Subway
27	—	HAPPY HOUR	Ted Hawkins	Windows On The World
28	20	SATURDAY NIGHT	Schoolly-D	Flame/Rhythm King
29	25	DROP	the Shamen	Moksha
30	23	POEM OF THE RIVER	Felt	Creation

Compiled by Spotlight Research

## R E G G A E

### TW LW

1	1	JUST DON'T WANT TO BE LONELY	Freddie McGregor	Germain
2	2	YOU CAUGHT MY EYE	Judy Boucher	Orbitone
3	13	CAN'T BE WITH YOU TONIGHT	Judy Boucher	Orbitone
4	3	WOMAN IN YOU/PROBLEMS	Maxi Priest	10 Records/Virgin
5	4	HOL A' FRESH	Red Dragon	Techniques
6	5	PROMISE ME	Ernest Wilson	Techniques
7	10	ORIGINAL FRESH	Shabba Banks	Super Power
8	9	SO AMAZING	Janet Kay	Body Music
9	7	STOP ACTING STRANGE	Delroy Wilson	Live And Love
10	12	NO TOUCH THE STYLE	Joseph Cotton	Fashion
11	21	SETTLE DOWN	Beres Hammond	Charm
12	27	SUMMER HOLIDAY	Dennis Brown	Starlight
13	25	LET ME KNOW	Maxi Priest	10 Records/Virgin
14	6	GAMES PEOPLE PLAY	King Sounds	Viza
15	—	BABY I'VE BEEN MISSING YOU	Trevor Walters	Star Light
16	11	PUNANNY	Admiral Bailey	Live And Love
17	18	IT'S LIKE HAPPINESS	Peter Hurningale	Street Vibes
18	8	FEELINGS OF LOVE	Michael Gordon	Fine Style
19	26	BIG BELLY MAN	Admiral Bailey	Super Power
20	—	COME ON OVER	Alex Charles	New York

Compiled by Spotlight Research

## H I — N R G

### TW LW

1	2	SIGNAL YOUR INTENTION	Kim Weston	Nightmare 12in
2	1	IT'S A SIN	Pet Shop Boys	Parlophone 12in
3	3	ARMED ROBBERY	Severth Avenue	Nightmare 12in
4	4	HEARTBEAT	Vivien Vee	Italian X-Energy 12in
5	6	CALL ME	Spagna	CBS 12in
6	5	PAPER MONEY	Helena Springs	Arista 12in
7	9	ELECTRICA SALSA/REMIX	Off	Sonet 12in
8	11	DON'T GET MAD, GET EVEN	Mary Wilson	Nightmare 12in
9	7	SHATTERED GLASS	Laura Branigan	Atlantic 12in
10	10	NOTHING'S GONNA STOP ME NOW	Samantha Fox	Jive 12in
11	8	BACKTRACK	Shezva Powell	Nightmare 12in
12	12	PERFECT OPPORTUNITY	Rob Keane	Nightmare 12in
13	22	I NEED A MAN/ENERGY IS EUROBEAT	Man To Man	Bolts 12in
14	—	IT'S A SIN (IAN LEVINE REMIX)	Pet Shop Boys	Parlophone 12in
15	17	NIGHT CITY	Secret Service	German Teldec 12in
16	16	GET READY (EXTENDED REMIX)	Carol Hitchcock	A&M 12in
17	13	MY HANDS ARE TIED	Susan Wells	Nightmare 12in
18	14	GIMME THE LIGHT	Solid Strangers	German ZYX 12in
19	15	NOWHERE TO RUN	One A.M.	T-Mac 12in
20	16	RAINSTORM (REMIX)	Eastbound Expressway	US Vinyl/Mania 12in
21	12	PANINARO (REMIX)	Pet Shop Boys	Italian Parlophone 12in
22	12	THIRD FINGER LEFT HAND	Angie Gold	Passion 12in
23	19	RECONCILIATION	LePage	US Prism 12in
24	25	LOVE CHILD	Jamie Dean	Uptown Records 12in
25	18	THESE BOOTS ARE MADE FOR WALKIN'	Jessica Williams and Man 2Man	Mexican Maxi/Mastered 12in
26	21	NO! MR BOOM BOOM	Bodyheat	Diamond Records 12in
27	14	PUT MY LOVE ON THE LINE	Darryll Pandey	Nightmare 12in
28	24	CASANOVA	Jessica Williams	Passion 12in
29	23	GIMME SOME LOVING	Fun Fun	Italian X-Energy 12in
30	18	FASCINATED	Company B	Bluebird 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	5	LAST NIGHT	Kid 'N Play	Cooltempo 12in
3	2	DO IT PROPERLY (NO WAY BACK)	Adonis (featuring Z Puerto Ricans A Blackman And A Dominican)	London 12in
4	9	NO WAY BACK	Adonis	Breakout 12in
5	4	ROADBLOCK	Stock Aitken Waterman	Urban 12in
6	4	I BELIEVE IN MIRACLES (EXTENDED MIX)	Jackson Sisters	Urban 12in

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

IN FACT ● CHARTS

W/E JULY 18, 1987

6	6	FAKE	Alexander O'Neal	Tabu 12in	54	91	REBEL WITHOUT A PAUSE/YOU'RE GONNA GET YOURS/DUB TERMINATOR X	Def Jam 12in	
7	3	I KNOW YOU GOT SOUL	Eric B and Rakim	Cooltempo 12in			GETAWAY VERSION/MUZI WEIGHS A TON	Public Enemy Breakout 12in	
8	7	'CROSS THE TRACK (EXTENDED)/SOUL POWER 74	Maceo & The Macks	Urban 12in	55	—	I CAN'T FORGET (HAUNTED HOUSE MIX)	Mr Lee Champion 12in	
9	8	LET NO MAN PUT ASUNDER (ORIGINAL MIX/'SPECIAL DUTCH' HOUSE MIX/JACK THE BODY 'HOUSE' MIX)	First Choice featuring Roshelle Fleming	Serious Records 12in	57	86	CAN U DANCE/CAN U JACK	Kenny 'Jamin' Jason with 'Fast' Eddie Smith US Criminal Records 12in	
10	12	DANCING IN THE NIGHT	Lanier & Co	Syncope 12in	58	54	PUT THE NEEDLE TO THE RECORD	Criminal Element Orchestra US Manhattan 12in	
11	13	WOMAN OF PRINCIPLE	Trouble Funk	Fourth & Broadway 12in	59	60	IF YOU WERE MINE (DANCE MIX)	Cheryl Lynn CBS 12in	
12	18	THE GODFATHER	Spoonie Gee	US Tuff City 12in	60	52	WISHING WELL (THREE COINS IN A FOUNTAIN MIX)	Terence Trent D'Arby 10 Records 12in	
13	26	HAVE A NICE DAY	Roxanne Shaants	US Cold Chillin' 12in/Breakout	white label	61	40	I'LL RETURN	52nd Street Breakout 12in
14	22	GOTTA FIND A WAY (1987 EDIT)/TAKE MY LOVE	Russ Brown	10 Records 12in	62	76	OUTLAW (THE BANDIT MIX)	Strafe Production House 12in	
15	17	DO IT PROPERLY (FIERCE CLUB MIX)	2 Puerto Ricans A Blackman And A Dominican	Cooltempo 12in	63	80	CHUNKY BUT FUNKY	Heavy D and the Boyz US MCA Records 12in	
16	11	I'M BAD/GET DOWN	LL Cool J	Def Jam 12in	64	re	OOPS UPSIDE YOUR HEAD ('87 EXTENDED MIX/DUB MIX)	The Gap Band Club 12in	
17	23	SHOW ME THE WAY	Regina Belle	CBS 12in	65	87	THIS BEAT KICKS (CHAD BEAT REMIX)	T La Rock 10 Records 12in	
18	19	JAZZ IT UP/DUB	Kool Chip featuring Toni Smith	Fourth & Broadway 12in	66	56	DIAMONDS (COOL SUMMER MIX)	Herb Alpert Breakout 12in	
19	16	SPY IN THE HOUSE OF LOVE (JEFFREY B YOUNG & DANGEROUS MIX)	Was (Not Was)	Fontana 12in	67	67	CHICAGO SONG (REMIX)	David Sanborn Warner Bros 12in	
20	42	I REALLY DIDN'T MEAN IT (12" MIX)	Luther Vandross	Epic 12in	68	—	THE REAL THING, PART II (INSTRUMENTAL)/WHO FOUND WHO (CLUB MIX)	Jellybean US Chrysalis 12in	
21	10	SCREAM (PRIMAL SCREAM)	Mantronix	10 Records 12in	69	81	TWO CAN PLAY AT THAT GAME/OVER AND OVER/ALL WITH WAY WITH YOU/LOVE'S JUST A MYSTERY/FEELS GOOD TO ME/I BELIEVE IN YOU	Peggy Blu Capitol LP	
22	33	JUST GIVE THE DJ A BREAK/STRAIGHT FROM THE JUNGLE	Dynamix II featuring Too Tough Tee	US Bass Station Records 12in	70	69	MAKE IT FUNKY (CLUB MIX)	Ice T US Sire 12in	
23	32	ALWAYS (LP VERSION)/I'M IN LOVE	Atlantic Starr	Warner Bros 12in	71	84	ROCK-A-LOTT (REMIX)	Aretha Franklin Arista 12in	
24	24	CARIÑO	T-Coy	deConstruction Records 12in	72	—	007 LICENSED TO CHILL (JAMES BOND THEME) (SHAKEN NOT STIRRED MIX)	Jax Urban 12in promo	
25	14	ROCK STEADY	The Whispers	MCA Records 12in	73	77	HAPPY (CLUB VERSION)	Camelot II US Jam-Kru 12in	
26	36	HOW COULD YOU BREAK MY HEART	Bobby Womack	Arista 12in	74	57	THIGH RIDE (WHISKER BURN MIX)	Tawatha Epic 12in	
27	35	DON'T LOOK ANY FURTHER (NEW REMIX/ORIGINAL REMIX/INSTRUMENTAL)	Edwards featuring Siedah Garrett	Gordy 12in	75	98	I FOUND LOVIN'	Sieve Walsh AI Records 12in	
28	20	HARD CORE (ON THE ONE) (JB IN HEAT/JB TRAXX II/AT THE ORGAN/LOWDOWN 'N' FUNKY)	Duane & Co	US Dance Mania Records 12in	76	58	FUNKY NASSAU (EXTENDED VERSION)	The Beginning Of The End Atlantic 12in	
29	29	NEW GENERATION	The Classical Two	Jive 12in	78	49	LET'S BEGIN	Turntable Terror Trax Vol 2 Bluebird 12in	
30	70	SONGBIRD (EXTENDED VERSION)	Kenny G	Arista 12in	79	—	FOR THE LOVE OF YOU /JUST THE LONELY TALKING AGAIN/LOVE WILL SAVE THE DAY	Whitney Houston Arista LP	
31	28	DIAMONDS (DANCE MIX)	Herb Alpert	Breakout 12in	79	—	YA COLD WANNA BE WITH ME (83/2bpm)	UTFO US Select 12in	
32	27	THE JACK THAT HOUSE BUILT	Jack 'N' Chill	10 Records 12in	80	68	ROCK THE HOUSE (MEDLEY) (PTS I & II)	Mr K Mix by Special K US TD Records Inc 12in	
33	55	JUST CALL	Sherrick	US Warner Bros 12in	81	59	SPECIAL FX/NO PAIN NO GAIN/IN THE MOOD	The Whispers Solar LP	
34	21	LOOKING FOR A NEW LOVE	Jody Watley	MCA Records 12in	82	71	(FEEL THE RHYTHM OF THE NIGHT)	Fatback Band Groove & Move 12in	
35	75	DON'T DISTURB THIS GROOVE (REMIX)	The System	Atlantic 12in	83	74	FLM (ALTERNATIVE/MEGA CLUB VERSIONS)	Mel & Kim Supreme Records 12in	
36	50	SUCKER FOR CANDY (THE HOT CANDY KISS MIX)	Rozlyn Sorrell	US Atlantic 12in	84	83	PICKS ME UP (YOUR LOVE)	Point 3 FM Hardcore 12in	
37	15	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (REMIX)	Whitney Houston	Arista 12in	85	—	TRAMP (REMIX) (77 bpm)	Salton-Pepa Champion 12in	
38	46	ROK DA HOUSE	The Bestmasters featuring The Cookie Crew	Rhythm King 12in	86	—	THE OPERA HOUSE/AFRICAN MIX	Jack E Makossa Champion 12in white label	
39	—	PAID IN FULL/CHINESE ARITHMETIC/ERIC B. IS ON THE CUT/AIN'T NO JOKE/ERIC B. IS PRESIDENT (DOPE MIX)	Eric B. & Rakim	US 4th & B'way LP	88	—	ROCK THE BEAT	Darex 8 Music Of Life 12in	
40	—	SCREAM (THE JACK 'N' CHILL MIX)	Mantronix	10 Records 12in	89	re	DON'T HOLD BACK (144 - 15 1/2) /NATIVE BEAST (11 1/2 - 120) /GIT THE HOLE (115/2)	Dem Niggas US Thomix Records 12in	
41	34	I'M IN LOVE (LONGER LOVE MIX)	Lillo Thomas	Capitol 12in	89	re	HOLEBEATS (116/2bpm)	Dem Niggas US Thomix Records 12in	
42	48	ROCK THIS HOUSE/DUB MIX	Hotline	Rhythm King 12in	90	—	LET THE SUN IN/ONE LOVER AT A TIME/DON'T TAKE ME FOR GRANTED/ALL IN THE NAME OF LOVE/THANKFUL	Atlantic Starr Warner Bros LP	
43	38	HOUSE NATION	The House Master Boyz and The Rude Boy Of House	Magnetic Dances 12in	90	—	SUMMER NIGHTS (EXTENDED VERSION) (0-115-0bpm)	Grover Washington Jr US Columbia 12in	
44	79	JUMP START (DANCE MIX)	Natalie Cole	Manhattan 12in promo	91	88	HOW SOON WE FORGET (EXTENDED VERSION)	Colonel Abrams US MCA Records 12in	
45	31	FUNKY NASSAU	Black Britain	10 Records 12in	92	62	IF I WAS YOUR GIRLFRIEND	Prince Paisley Park 12in	
46	66	(I WANNA GET) CLOSE TO YOU/LET'S TALK IT OVER/KEEP IT UP/I'M GONNA LOVE YOU/NEW LOVE	Vaneese Thomas	US Geffen Records LP	94	—	THE JACK THAT HOUSE BUILT (DEMOLITION MIX)	Jack 'N' Chill 10 Records 12in	
47	41	I'M IN LOVE (REMIX)/SEXY GIRL (SEXY MIX)	Lillo Thomas	Capitol 12in	95	re	THE DANCE (LIVING ROOM MIX)/NUDE PHOTO (RHYTHM MIX)/MOVE IT (ONLY MIX)	Rythim is Rythim US Transmat 12in	
48	39	GO CUT CREATOR/THE BRISTOL HOTEL/THE BREAKTHROUGH	LL Cool J	Def Jam LP	95	re	YOU USED TO HOLD ME	Ralphie Rosario featuring Xavier Gold US Hot Mix 5 12in	
49	47	CANNOT LIVE WITHOUT YOUR LOVE (AT LAST THE DANCE MIX)/PASSIONATE (JAM TODAY REMIX)	Keni Stevens	Jam Today 12in	97	94	I THINK I'M OVER YOU	Mimi Curry Arista 12in	
50	45	SO MANY TEARS/YOU GOT THE LOVE/TAKE YOUR LOVE AWAY/PLEASE BE MINE	Regina Belle	CBS LP	99	92	SATISFIED (REMIX)	Donna Allen Portrait 12in	
51	63	WHAT YOU WON'T DO FOR LOVE/DOWN FOR THE THIRD TIME	Bobby Caldwell	Magnetic Dance 12in	100	—	TAKE SOME TIME OUT (CLUB/DUB)	Arnold Jarvis US Fourth Floor Records 12in	
52	30	THE PLEASURE PRINCIPLE (SHEP PETTIBONE REMIX/DUB)	Janet Jackson	Breakout 12in	100	—	I THINK I'M OVER YOU	Mimi Curry US Total Experience 12in	
53	51	SHOW U HOW TO JACK (JACK YOUR BODY ROCK YOUR BODY)	House Hustlers	Cooltempo 12in	100	—	CABBAGE PATCH	The World Class Wreckin' Cru US Kru'-Cut Records/Macola Record Co 12in	

Compiled by James Hamilton/Alan Jones

# MEL & KIM

*F.L.M.*

3 TRACK CASSETTE SINGLE

INCLUDES F.L.M. (automix)

and

Special Mega-Mix Of SHOWING OUT/RESPECTABLE

Produced, By Stock Aitken Waterman

Supreme RECORDS

THESE REMIXES ARE EXCLUSIVE TO THIS CASSETTE SINGLE

Even More Fun, Love and Money Available Now.

# GALLUP CHARTS



TOP 100

W/E JULY 18 1987

## U K S I N G L E S

TW	LW	W/C	Artist	Label
1	1	4	XIT'S A SIN Pet Shop Boys	Parlophone
2	2	8	UNDER THE BOARDWALK Bruce Willis	Motown
3	1	1	WHO'S THAT GIRL Madonna	Sire
4	4	5	WISHING WELL Terence Trent D'Arby	CBS
5	7	6	ALWAYS Atlantic Starr	Warner Brothers
6	5	3	THE LIVING DAYLIGHTS A-ha	Supreme
7	16	2	FLM Mel & Kim	A&M
8	12	4	SWEETEST SMILE Black	Capitol
9	15	6	ALONE Heart	Bark
10	3	7	X STAR TREKIN' The Firm	EMI
11	6	5	MY PRETTY ONE Cliff Richard	Arista
12	8	9	X I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) Whitney Houston	Epic
13	26	4	A LITTLE BOOGIE WOOGIE Shakira Stevens	Hardback
14	31	3	JIVE TALKIN' Boogie Box High	Mercury
15	21	3	X HIGHER AND HIGHER Jackie Wilson	Wheatley
16	10	5	X MISFIT Curiosity Killed The Cat	Chrysalis
17	9	13	X YOU'RE THE VOICE John Farnham	EMI
18	17	6	X SWEET SIXTEEN Billy Idol	Magnum
19	11	7	X THIS LOVE Whitesnake	Island
20	13	7	X LET'S DANCE Chris Rea	Neutron
21	27	6	X HOOVERVILLE (AND THEY PROMISED US THE WORLD) the Christians	German
22	14	7	X WHEN SMOKEY SINGS ABC	Virgin
23	37	4	X DON'T WANT TO BE LONELY Freddie McGregor	Arista
24	22	5	X THROWING IT ALL AWAY Genesis	EMI
25	32	3	X SONGBIRD Kenny G	Fiction
26	18	8	X COMIN' ON STRONG Broken English	London
27	30	3	CATCH The Cure	Epic
28	55	2	X I HEARD A RUMOUR Bananarama	Capitol
29	19	6	I WANT YOUR SEX George Michael	EMI
30	38	15	X NOTHING'S GONNA STOP US NOW Starship	Parlophone
31	24	5	X I WAS YOUR GIRLFRIEND Prince	Palmer Park
32	—	1	X LA BAMBA Los Lobos	Slush/Atlantic
33	20	9	HOLD ME NOW Johnny Logan	Epic
34	30	6	LABOUR OF LOVE Hue And Cry	Circa
35	60	2	I REALLY DIDN'T MEAN IT Luther Vandross	Epic
36	25	5	PROMISED YOU A MIRACLE Simple Minds	Virgin
37	52	2	OOPS UPSIDE YOUR HEAD (87 MIX) Gap Band	Club
38	—	1	X SOLD Boy George	Virgin
39	29	7	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2	Island
40	23	8	NOTHING'S GONNA STOP ME NOW Samantha Fox	Jive
41	33	7	DON'T DREAM IT'S OVER Crowded House	Capitol
42	—	1	SHE'S ON IT Ice Cube	Def Jam/CBS
43	57	2	POOLED BY A SMILE Swing Out Sister	Mercury
44	45	3	PERSONAL TOUCH Errol Brown	WEA
45	48	4	MOTORTOWN Kane Gang	Kitchenware
46	51	2	RED RAIN Floor Gabriel	Virgin
47	46	3	SCREAM Mantronix	10 Records
48	67	2	WOTS IT TO YA Robbie Nevil	Manhattan
49	—	1	ALL YOU NEED IS LOVE the Beatles	Parlophone
50	34	8	VICTIM OF LOVE Erasure	Mute
51	40	1	JACK MIX IIII Hrage	Debut
52	—	1	SPY IN THE HOUSE OF LOVE Was (Not Was)	Mercury
53	15	1	LOOKING FOR A NEW LOVE Jody Watley	MCA
54	36	6	SCALES OF JUSTICE Living In A Box	Chrysalis
55	42	4	TIME WILL CRAWL David Bowie	EMI America
56	68	2	SEVEN WONDERS Fleetwood Mac	Warner Brothers
57	38	6	LIFETIME LOVE Joyce Sims	London
58	65	2	SOMEWHERE OUT THERE Linda Ronstadt and James Ingram	MCA
59	—	1	TOM'S DINER Suzanne Vega	A&M
60	—	1	TALKING IN LOVE Anita Dobson	Parlophone
61	3	3	YOU CAUGHT MY EYE Jody Boucher	Orbitone
62	39	8	IT'S NOT UNUSUAL Tom Jones	Decca
63	41	7	DIAMONDS Herb Alpert featuring Janet Jackson	A&M
64	70	2	DANCE That Petrol Emotion	Polydor
65	43	3	I NEED A MAN/ENERGY IS EUROBEAT Man 2 Man	Boits
66	73	2	HEY LOVE King Sam-D Hoet	Rhythm King
67	4	4	INDIANS Anoushka	Jakob
68	—	1	DRAGNET Art Of Noise	China
69	—	1	DON'T ARGUE Cabaret Voltaire	Parlophone
70	61	4	MURPHY AND THE BRICKS Noel Murphy	Murphy Records
71	—	1	LAST NIGHT Kid 'N Play	Cooltempo
72	—	1	FUNKY TOWN Paula Echo	RCA
73	—	1	STEP BY STEP Taffy	RCA
74	—	1	I FOUND LOVIN' Scave Walsh	AI
75	63	5	DON'T LOOK ANY FURTHER Dennis Edwards/Siedah Garret	Gordy
76	81	1	FIRST WE TAKE MANHATTAN Jennifer Warren	RCA
77	77	7	SOMETHING SPECIAL Bawean & the Angel	Legend
78	69	6	WE'VE GOT TONIGHT Elce Brooks	Virgin
79	87	8	WIG 852	Island
80	93	3	CALL ME Spagna	CBS
81	—	1	FLOWERS IN OUR HAIR All About Eve	Eden
82	—	1	THE TRACKS OF MY TEARS Smokey Robinson and the Miracles	Motown
83	—	1	HEAD TO TOE Les and Cilla Jam	CBS
84	91	1	I FOUND LOVIN' Farback Band	Motown
85	—	1	THE MAJORCA SONG Hor Biggan	Dead Badger
86	—	1	THE MOTIVE Then Jerico	London
87	79	9	ROK DA HOUSE Cookie Crew Beat Masters	Rhythm King
88	—	1	YOU'RE GONNA GET YOURS Public Enemy	Def Jam/CBS
89	—	1	SKANKIN' QUEENS Bodies	Pop
90	84	8	ROCK-A-LOTT Aretha Franklin	Arista
91	86	6	HOW COULD YOU BREAK MY HEART Bobby Womack	Arista
92	—	1	SHAKEDOWN Bob Seger & the Silver Bullet Band	MCA
93	—	1	DOIN' IT (ALL FOR MY BABY) Huey Lewis	Chrysalis
94	—	1	WITH OR WITHOUT YOU U2	Island
95	97	1	IF YOU LET ME STAY Terence Trent D'Arby	CBS
96	88	5	HEARTS OF FIRE Roger Daltrey	10 Records
97	98	8	SHOW ME THE WAY Regina Belle	CBS
98	—	1	PRIME MOVER Zodiac Mindwarp	Mercury
99	95	5	IN MY LIFE Ruby Turner	Jive
100	83	3	WISH ON A STAR Oliver Cheatham	Champion

☆ Platinum (one million sales), □ Gold (500,000 sales), ○ Silver (250,000 sales)  
 ▲ indicates a sales increase of over 50%  
 ● indicates a sales increase

## U K A L B U M S

TW	LW	W/C	Artist	Label
1	1	6	WHITNEY Whitney Houston	Arista
2	2	18	THE JOSHUA TREE U2	Island
3	3	57	INVISIBLE TOUCH Genesis	Virgin
4	4	1	ECHO & THE BUNNYMEN Echo & the Bunmen	WEA
5	4	14	THE RETURN OF BRUNO Bruce Willis	Motown
6	4	11	KEEP YOUR DISTANCE Curiosity Killed The Cat	Mercury
7	5	7	LIVE IN THE CITY OF LIGHT Simple Minds	Virgin
8	8	18	CONTROL Janet Jackson	A&M
9	9	1	THE ISLAND STORY Various	Island
10	9	7	ATLANTIC SOUL CLASSICS Various	Atlantic
11	17	13	FLM Mel & Kim	Supreme
12	7	3	CLUTCHING AT STRAWS Marillion	EMI
13	10	4	HITS REVIVAL Various	K-Tel
14	12	9	IT'S BETTER TO TRAVEL Swing Out Sister	Mercury
15	15	7	BAD ANIMALS Heart	Capitol
16	80	2	SIXTIES MIX Various	Stylus
17	11	11	SCOTTISH STANDIN' Suzanne Vega	A&M
18	—	1	HOUSTON LYON Jean Michel Jarre	Polydor
19	18	54	TRUE BLUE Madonna	Sire
20	19	13	TANGO IN THE NIGHT Fleetwood Mac	Warner Brothers
21	14	25	LICENSED TO ILL the Beaties	Def Jam/CBS
22	16	15	CIRCUS Suzanne	Epic
23	26	3	FOREVER, FOR ALWAYS, FOR LOVE Luther Vandross	Mercury
24	13	4	THE HOLIDAY ALBUM Various	CBS
25	25	15	WHITESNAKE Whitesnake	EMI
26	—	1	NO PROTECTION Starship	Grunt
27	20	60	SO FINE Gabriel	Virgin
28	23	16	HOW THAT'S WHAT I CALL MUSIC 9 Various	EMI/Virgin/PolyGram
29	28	12	NEVER LET ME DOWN David Bowie	EMI America
30	29	9	HIS FINEST COLLECTION Roger Whittaker	Tembo
31	21	17	RUNNING IN THE FAMILY Level 42	Polydor
32	30	15	SIGN 'O' THE TIMES Prince	Paisley Park
33	33	85	GREENLAND Paul Simon	Warner Brothers
34	43	20	UNDER A BLOOD RED SKY U2	Warner Brothers
35	24	14	RAINDANCING Alton Maynt	CBS
36	13	7	SGT PEPPER'S LONELY HEARTS CLUB BAND the Beatles	Parlophone
37	46	25	GIVE ME THE REASON Luther Vandross	Epic
38	39	113	BROTHERS IN ARMS Dire Straits	Vertigo
39	34	6	THE PERSUADER Robert Gray	Mercury
40	32	18	MEN AND WOMEN Simply Red	Elektra
41	31	7	KISS ME KISS ME KISS ME the Cure	Fiction
42	48	4	DISS Pet Shop Boys	Parlophone
43	35	7	WHISPERING JACK John Farnham	RCA
44	37	23	THE PHANTOM OF THE OPERA Original Soundtrack	Polydor
45	36	47	SLIK AND STEEL Five Star	Test
46	27	6	FRIENDS AND LOVERS Various	K-Tel
47	54	2	COLLABORATION George Benson & Earl Klugh	Warner Brothers
48	59	33	AUGUST Eric Clapton	Duck
49	40	3	STREETSONDS DANCE MUSIC '87 Various	StreetSounds
50	42	3	PLEASE Mr. Tambourine Man	Parlophone
51	38	34	WHITNEY HOUSTON Whitney Houston	Arista
52	41	11	LIVING IN A BOX Living In A Box	Chrysalis
53	44	3	THE FIRST CHAPTER the Mission	Mercury
54	52	8	THE UNFORGETTABLE FIRE U2	Island
55	56	1	BEST OF HOUSE Various	Serious
56	49	44	SLIPPERY WHEN WET Bon Jovi	Vertigo
57	58	2	GENESIS Genesis	Charisma
58	50	5	THE MARIA CALLAS COLLECTION Maria Callas	Stylus
59	68	2	ALL IN THE NAME OF LOVE Atlantic Starr	Warner Brothers
60	51	3	DANCE MANIA VOL 1 Various	Needle
61	47	4	RADIO K.A.O.S. Roger Waters	EMI
62	48	10	THE GREATEST HITS Tom Jones	Telstar
63	45	44	BREAK EVERY RULE Tina Turner	Capitol
64	61	15	INTO THE FIRE Bryan Adams	A&M
65	57	11	COMING AROUND AGAIN Carly Simon	Arista
66	65	5	NEVER TOO MUCH Luther Vandross	Epic
67	98	6	WAR U2	Island
68	74	4	SOLD Boy George	Virgin
69	—	1	ULTIMATE TRAX/BATTLE OF THE DJS Various	Champion
70	44	72	PICTURE BOOK Simply Red	Elektra
71	78	210	QUEEN GREATEST HITS Queen	EMI
72	53	2	LOVELY IS AN EYEBORE Various	A&D
73	81	26	RUMOURS Fleetwood Mac	Warner Brothers
74	—	1	FAHOUS BLUE RAINCOAT Jennifer Warren	RCA
75	83	4	ON THE BEACH Chris Rea	Magnet
76	71	22	THE VERY BEST OF HOT CHOCOLATE Hot Chocolate	EMI
77	66	9	RAISING HELL Run DMC	London
78	63	32	LIVE MAGIC Queen	EMI
79	—	1	LIKE A VIRGIN Madonna	Sire
80	62	5	NO JACKET REQUIRED Phil Collins	EMI
81	76	35	THE WHOLE STORY Kate Bush	Chrysalis
82	85	3	WHIPLASH SMILE Billy Idol	Jack Trax
83	—	1	JACK TRAX THE FIRST ALBUM Various	JRAX
84	—	1	THE BLUES BROTHERS Original Soundtrack	Atlantic
85	—	1	BEVERLY HILLS COP II Original Soundtrack	MCA
86	—	1	BACK IN THE HIGH LIFE Steve Winwood	MCA
87	82	3	LIVE AT THE HOLLYWOOD BOWL the Doors	Elektra
88	75	48	DANCING ON THE CEILING Lionel Richie	Motown
89	—	1	RIPTIDE Robert Palmer	Island
90	89	2	FACE VALUE Phil Collins	Virgin
91	77	2	FORE FIVE LEWIS and the News	Chrysalis
92	79	12	PRIVATE DANCER Tina Turner	Capitol
93	70	14	ELECTRIC the Cult	Beggars Banquet
94	67	19	MOVE CLOSER Various	CBS
95	—	1	ROCK 'N' ROLL YEARS 1956-1959 Various	BBC/EMI
96	—	1	REVENGE Earth, Wind & Fire	RCA
97	—	1	EVERY BREATH YOU TAKE — THE SINGLES the Police	A&M
98	84	3	ONE SECOND Yello	Mercury
99	—	1	GIRLS GIRLS GIRLS Miley Crie	Elektra
100	93	2	LEGEND Bob Marley and the Wailers	Island

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

## T W E E V I N C H

TW	LW	Artist	Label
1	1	IT'S A SIN Pet Shop Boys	Parlophone
2	—	WHO'S THAT GIRL Madonna	Sire
3	2	WISHING WELL Terence Trent D'Arby	CBS
4	5	FLM Mel & Kim	Supreme
5	6	ALWAYS Atlantic Starr	Warner Brothers
6	8	SWEETEST SMILE Black	A&M
7	4	THE LIVING DAYLIGHTS A-ha	Warner Brothers
8	3	UNDER THE BOARDWALK Bruce Willis	Motown
9	—	JIVE TALKIN' Boogie Box High	Hardback
10	—	ALONE Heart	Capitol
11	—	DON'T WANT TO BE LONELY Freddie McGregor	German
12	18	HOOVERVILLE (AND THEY PROMISED...) the Christians	Island
13	7	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) Whitney Houston	Arista
14	17	I WANT YOUR SEX George Michael	Epic
15	14	MISFIT Curiosity Killed The Cat	Mercury
16	—	LABOUR OF LOVE Hue And Cry	Circa
17	—	SCREAM (PRIMAL SCREAM) Mantronix	10 Records
18	9	WHEN SMOKEY SINGS ABC	Neutron
19	—	SWEET SIXTEEN Billy Idol	Chrysalis
20	—	OOPS UPSIDE YOUR HEAD (87 MIX) Gap Band	Club

## COMPACT DISC

TW	LW	Artist	Label
1	1	WHITNEY Whitney Houston	Arista
2	3	INVISIBLE TOUCH Genesis	Virgin
3	—	THE ISLAND STORY Various	Island
4	2	THE JOSHUA TREE U2	Island
5	5	5	Mercury
6	7	CLUTCHING AT STRAWS Marillion	EMI
7	6	LIVE IN THE CITY OF LIGHT Simple Minds	Virgin
8	14	CONTROL Janet Jackson	A&M
9	—	ECHO & THE BUNNYMEN Echo & the Bunmen	WEA
10	6	THE RETURN OF BRUNO Bruce Willis	Motown
11	—	NO PROTECTION Starship	Grunt
12	11	BROTHERS IN ARMS Dire Straits	Mercury
13	10	SOLUTIONS STANDING Suzanne Vega	A&M
14	8	IT'S BETTER TO TRAVEL Swing Out Sister	Virgin
15	15	ATLANTIC SOUL CLASSICS Various	Atlantic
16	9	KEEP YOUR DISTANCE Curiosity Killed The Cat	Mercury
17	16	BAD ANIMALS Heart	Capitol
18	13	TANGO IN THE NIGHT Fleetwood Mac	Warner Brothers
19	12	SO FINE Gabriel	Virgin
20	—	HOUSTON LYON Jean Michel Jarre	Polydor

Compiled by Spotlight Research

INFANT CHARTS

# CHARTS

## U S S I N G L E S

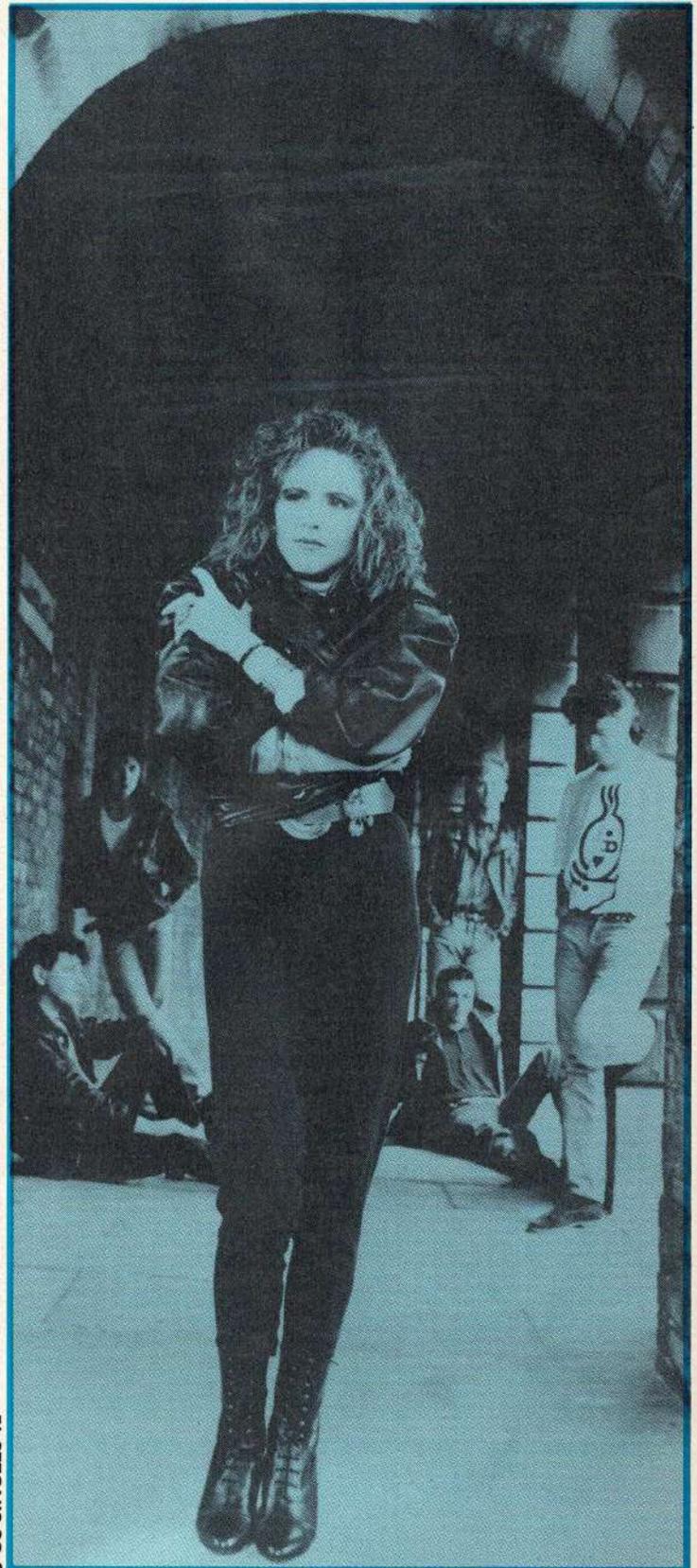
### TW LW

1	1	ALONE	Heart	Capitol
2	3	SHAKEDOWN	Bob Seger	MCA
3	2	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	Whitney Houston	Arista
4	5	DON'T DISTURB THIS GROOVE	the System	Atlantic
5	6	POINT OF NO RETURN	Exposé	Arista
6	7	FUNKYTOWN	Pseudo Echo	RCA
7	10	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	Island
8	8	SOMETHING SO STRONG	Crowded House	Capitol
9	11	I WANT YOUR SEX	George Michael	Columbia
10	12	RHYTHM IS GONNA GET YOU	Gloria Estefan	Epic
11	4	SONGBIRD	Kenny G	Arista
12	15	HEART AND SOUL	T'pau	Virgin
13	13	GIRLS GIRLS GIRLS	Mötley Crüe	Elektra
14	18	KISS HIM GOODBYE	the Nylons	Open Air
15	22	CROSS MY BROKEN HEART	the Jets	MCA
16	14	EVERY LITTLE KISS	Bruce Hornsby and the Range	RCA
17	20	THE PLEASURE PRINCIPLE	Janet Jackson	A&M
18	9	HEAD TO TOE	Lisa Lisa & Cult Jam	Columbia
19	23	I'D STILL SAY YES	Klymaxx	Constellation
20	24	HAPPY	Surface	Columbia
21	25	WOT'S IT TO YA	Robbie Nevil	Manhattan
22	29	LUKA	Suzanne Vega	* A&M
23	27	MOONLIGHTING	Al Jarreau	* MCA
24	28	ONLY IN MY DREAMS	Debbie Gibson	Atlantic
25	31	BACK IN THE HIGHLIFE AGAIN	Steve Winwood	Island
26	32	ROCK STEADY	the Whispers	Solar
27	16	JUST TO SEE HER	Smokee Robinson	Motown
28	33	DON'T MEAN NOTHING	Richard Marx	Manhattan
29	17	IN TOO DEEP	Genesis	Atlantic
30	35	HEARTS ON FIRE	Bryan Adams	A&M
31	34	SEVEN WONDERS	Fleetwood Mac	Warner Brothers
32	19	ALWAYS	Atlantic Starr	Warner Brothers
33	43	WHO'S THAT GIRL	Madonna	* Sire
34	41	IT'S NOT OVER ('TIL IT'S OVER)	Starship	Grunut
35	21	LESSONS IN LOVE	Level 42	Polydor
36	48	LA BAMBA	Los Lobos	Slash
37	36	FLAMES OF PARADISE	Jennifer Rush/Eiton John	Epic
38	26	DIAMONDS	Herb Alpert featuring Janet Jackson	A&M
39	44	WHY YOU TREAT ME SO BAD	Club Nouveau	Warner Brothers
40	42	ONE FOR THE MOCKINGBIRD	Cutting Crew	Virgin
41	45	HYPNOTIZE ME	Wang Chung	Geffen
42	49	LIVING IN A BOX	Living In A Box	Chrysalis
43	50	SINCE YOU'VE BEEN GONE	the Outfield	Columbia
44	51	CAN'T WE TRY	Dan Hill	Columbia
45	52	GIVE TO LIVE	Sammy Hagar	Geffen
46	30	ENDLESS NIGHTS	Eddie Money	Columbia
47	38	MEET ME HALF WAY	Kenny Loggins	Columbia
48	39	YOU KEEP ME HANGIN' ON	Kim Wilde	MCA
49	66	LOVE POWER	Dionne Warwick and Jeffrey Osborne	Arista
50	54	MARY'S PRAYER	Danny Wilson	Virgin
51	46	THE LADY IN RED	Chris De Burgh	A&M
52	37	WANTED DEAD OR ALIVE	Bon Jovi	Mercury
53	61	LIES	Jonathan Butler	Jive
54	57	GOOD TIMES	INXS and Jimmy Barnes	Atlantic
55	55	I WANT ACTION	Poison	Enigma
56	65	JAM TONIGHT	Freddie Jackson	Capitol
57	70	WHEN SMOKEY SINGS	ABC	Mercury
58	63	THESE TIMES ARE HARD FOR LOVERS	John Waite	EMI-America
59	56	STILL A THRILL	Jody Watley	MCA
60	60	DREAMIN'	Will To Power	Epic

### BULLETS

61	71	HERE I GO AGAIN	Whitesnake	Geffen
62	73	WHO FOUND WHO	Jellybean	Chrysalis
63	—	DOING IT ALL FOR MY BABY	Huey Lewis And The News	* Chrysalis
65	72	WIPE OUT	the Fat Boys and the Beach Boys	Tin Pan Apple
66	67	WHY CAN'T I BE YOU?	the Cure	Elektra
71	76	HOLIDAY	Kool & The Gang	Mercury
72	79	SHATTERED GLASS	Laura Branigan	Atlantic
74	—	I HEARD A RUMOUR	Bananarama	* London
77	84	STAND BACK	the Fabulous Thunderbirds	CBS Associated
80	93	KISS AND TELL	the Breakfast Club	MCA
82	—	IN MY DREAMS	REO Speedwagon	* Epic
85	—	TWISTIN' THE NIGHT AWAY	Rod Stewart	* Geffen
86	—	ONE HEARTBEAT	Smokee Robinson	* Motown
87	—	JOHNNY B Hooters		* Columbia
88	—	SHOW ME THE WAY	Regina Belle	* Columbia
89	—	SAY YOU REALLY WANT ME	Kim Wilde	* MCA
90	—	MAKING LOVE IN THE RAIN	Herb Alpert	* A&M

Compiled by Billboard



US SINGLES 12

● US SINGLES  
● US ALBUMS  
● BLACK SINGLES  
● MUSIC VIDEO

INFACT ● CHARTS

● W/E JULY 18, 1987

U S A L B U M S

TW LW

1	1	WHITNEY	Whitney Houston	Arista
2	2	THE JOSHUA TREE	U2	Island
3	5	WHITESNAKE	Whitesnake	* Geffen
4	4	BAD ANIMALS	Heart	Capitol
5	3	GIRLS, GIRLS, GIRLS	Mötley Crüe	Elektra
6	7	DUOTONES	Kenny G	Arista
7	8	BIGGER AND DEFFER	LL Cool J	Def Jam
8	6	SLIPPERY WHEN WET	Bon Jovi	Mercury
9	9	SPANISH FLY	Lisa Lisa & Cult Jam	Columbia
10	10	LOOK WHAT THE CAT DRAGGED IN	Poison	Enigma
11	13	BEVERLY HILLS COP II	Various	MCA
12	12	GRACELAND	Paul Simon	Warner Brothers
13	14	TANGO IN THE NIGHT	Fleetwood Mac	Warner Brothers
14	11	TRIBUTE	Ozzy Osbourne/Randy Rhoads	CBS Associated
15	15	LICENSED TO ILL	the Beastie Boys	Def Jam
16	17	INTO THE FIRE	Bryan Adams	A&M
17	18	INVISIBLE TOUCH	Genesis	Atlantic
18	20	KEEP YOUR EYE ON ME	Herb Alpert	A&M
19	16	ONE VOICE	Barbra Streisand	Columbia
20	22	CROWDED HOUSE	Crowded House	Capitol
21	21	ALL IN THE NAME OF LOVE	Atlantic Starr	Warner Brothers
22	30	SOLITUDE STANDING	Suzanne Vega	A&M
23	23	LET ME UP (I'VE HAD ENOUGH)	Tom Petty And The Heartbreakers	MCA
24	19	ALWAYS AND FOREVER	Randy Travis	Warner Brothers
25	25	RUNNING IN THE FAMILY	Level 42	Polydor
26	27	LET IT LOOSE	Gloria Estefan	Epic
27	33	CONTROL	Janet Jackson	* A&M
28	29	BACK IN THE HIGHLIFE	Steve Winwood	Island
29	32	CRUSHIN'	the Fat Boys	Tin Pan Apple
30	26	THE FINAL COUNTDOWN	Europe	Epic
31	24	JODY WATLEY	Jody Watley	MCA
32	36	EXPOSURE	Exposé	* Arista
33	28	THE WAY IT IS	Bruce Hornsby and the Range	RCA
34	45	BANGIN'	the Outfield	Columbia
35	35	KISS ME, KISS ME, KISS ME	the Cure	Elektra
36	39	RAPTURE	Anita Baker	Elektra
37	37	INTO THE LIGHT	Chris De Burgh	A&M
38	38	LIVE	Judas Priest	Columbia
39	34	STRONG PERSUADER	the Robert Cray Band	Mercury
40	31	NIGHT SONGS	Cinderella	Mercury
41	42	TRUE BLUE	Madonna	Sire
42	40	ONE HEARTBEAT	Smokey Robinson	Motown
43	43	JUST GETS BETTER WITH TIME	the Whispers	Solar
44	—	SAMMY HAGAR	Sammy Hagar	* Geffen
45	41	LIFE, LOVE AND PAIN	Club Nouveau	Warner Brothers
46	46	TRIO	Dolly Parton, Linda Ronstadt and Emmylou Harris	Warner Brothers
47	50	ELECTRIC	the Cult	* Beggars Banquet
48	44	SIGN 'O' THE TIMES	Prince	Paisley Park
49	—	EXILES	Dan Fogelberg	* Epic
50	—	IF I WERE YOUR WOMAN	Stephanie Mills	* MCA

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

MUSIC VIDEO

TW LW

1	1	I WANT YOUR SEX	George Michael	CBS/Fox
2	2	VISIBLE TOUCH	Genesis	Virgin
3	3	UNDER A BLOOD RED SKY	U2	Virgin/PVG
4	6	LIVE AT THE SEASIDE	Erasure	Virgin
5	7	CRUSADE	the Mission	Channel 5
6	5	THE WHOLE STORY	Kate Bush	PMI
7	12	ALCHEMY LIVE	Dire Straits	Channel 5
8	4	LIVE	Judas Priest	Virgin
9	—	TELEVISION	Pet Shop Boys	PMI
10	—	LIVE AT WEMBLEY	Level 42	Channel 5
11	14	BREAK EVERY RULE	Tina Turner	PMI
12	—	BREAKOUT	Bon Jovi	Channel 5
13	—	LIVE IN BELFAST	Queen	PMI
14	19	LIVE AFTER DEATH	Iron Maiden	PMI
15	13	PLAYS MONTERREY	Jimi Hendrix	Virgin
16	—	LET THERE BE ROCK	AC/DC	WHY
17	18	GREATEST FLIX	Queen	PMI
18	—	LIVE — THE MAMA TOUR	Genesis	Virgin
19	—	ANIMALIZE LIVE	Kiss	Channel 5
20	11	WE WILL ROCK YOU	Queen	Video Collection

Compiled by Spotlight Research



● US BLACK SINGLES 1, US ALBUMS 50

U S B L A C K S I N G L E S

TW LW

1	1	I FEEL GOOD ALL OVER	Stephanie Mills	MCA
2	4	SHOW ME THE WAY	Regina Belle	Columbia
3	3	SMOOTH SAILIN' TONIGHT	the Isley Brothers	Warner Brothers
4	6	FAKE	Alexander O'Neal	Tabu
5	2	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	Whitney Houston	Arista
6	7	I'M BAD	LL Cool J	Def Jam
7	10	THE PLEASURE PRINCIPLE	Janet Jackson	A&M
8	11	I'M IN LOVE	Lillo Thomas	Capitol
9	5	LIES	Jonathan Butler	Jive
10	8	WANT YOU FOR MY GIRLFRIEND	4 By Four	Capitol
11	18	THIGH RIDE	Tawatha	Epic
12	13	IF I WAS YOUR GIRLFRIEND	Prince	Paisley Park
13	22	JAM TONIGHT	Freddie Jackson	* Capitol
14	14	SATISFIED	Donna Allen	21 Records
15	24	JUMP START	Natalie Cole	Manhattan
16	20	MIXED UP WORLD	Timex Social Club	Danya
17	16	FALLING IN LOVE	the Fat Boys	Tin Pan Apple
18	25	I REALLY DIDN'T MEAN IT	Luther Vandross	Epic
19	12	DIRTY LOOKS	Diana Ross	RCA
20	23	TINA CHERRY	Georgio	Motown
21	9	STILL A THRILL	Jody Watley	MCA
22	28	ONE HEARTBEAT	Smokey Robinson	Motown
23	30	IF YOU WERE MINE	Cheryl Lynn	Manhattan
24	17	DON'T BLOW A GOOD THING	Vesta Williams	A&M
25	27	ROCK-A-LOTT	Aretha Franklin	Arista
26	31	LET'S TALK IT OVER	Vaneese Thomas	Geffen
27	21	ROCK STEADY	the Whispers	Solar
28	15	DIAMONDS	Herb Alpert featuring Janet Jackson	A&M
29	19	WHY YOU TREAT ME SO BAD	Club Nouveau	Warner Brothers
30	32	LIFETIME LOVE	Joyce Sims	Sleeping Bag
31	—	CASANOVA	LeVert	* Atlantic
32	38	ONE LOVER AT A TIME	Atlantic Starr	Warner Brothers
33	—	TEAR JERKER	J Blackfoot	Edge
34	—	LOVE IS A HOUSE	Force MDs	* Tommy Boy
36	35	KOO KOO	Sheila E	Paisley Park
36	39	COME BACK TO ME	LOVER Miki Howard	Atlantic
37	—	I LOVE YOU BABE	Babyface	* Solar
38	—	JAMMIN' TO THE BELLS	Chuck Stanley	* Def Jam
39	—	I'M NOT GONNA LET YOU GO	Melba Moore	* Capitol
40	40	LOVE ME RIGHT	Millie Scott	Fourth & Broadway

Compiled by Billboard

# CHARTFILE

● B Y A L A N J O N E S

● **Madonna's** latest single 'Who's That Girl' makes its predictable high debut this week, opening its innings at number four.

Ms Ciccone has now had 15 top 10 hits in the Eighties — more than any other act. Former record holders **Madness** placed 14 singles in the top 10 between 1980 and 1983, but subsequently became less popular and never managed to reclaim a top 10 place before splitting last year. Amazingly, **Madness'** last top 10 hit pre-dates Madonna's first. Their 'The Sun And The Rain' dipped out of the top 10 just 11 weeks before Madonna made her first appearance with 'Holiday' in February 1984.

● There can be few readers who, on first hearing **Los Lobos'** rollicking remake of 'La Bamba' didn't instantly recognise the tune. Yet, surprisingly, the Los Lobos update of the 28 year old **Ritchie Valens** composition is the first to chart here.

In America, it's the fourth, following Valen's original recording, a number 22 hit in 1959, and subsequent remakes by the **Tokens** (number 85 in 1962) and **Trini Lopez** (number 86, 1966). The Los Lobos version is part of the soundtrack from the forthcoming **Ritchie Valens** biopic 'La Bamba'.

'La Bamba' is sung entirely in Spanish, and it's a tribute to its durability and quality that it is the only foreign language composition to make four separate visits to the US chart.

Finally, 'La Bamba' is the second Spanish language hit to make the chart here this year, emulating **Tullio De Piscopo's** 'Stop Bajon ... Primavera'.

● Two years ago, 'Memory', the **Andrew Lloyd-Webber, Trevor Nunn** and **T S Eliot** composition from the hit musical 'Cats', became the first song to make the chart in three different versions in the Eighties. The second song to do so is **Bob Seger's** 'We've Got Tonight'.

Bob's original recording of the song, backed by the **Silver Bullet Band**, was a hit in 1979, and returned to the chart in 1982, peaking at number 60. The following year, the unlikely pairing of **Sheena Easton** and **Kenny Rogers** took the song to number 28. The latest version to chart is by **Elkie Brooks**, for whom its success completes a sequence of three consecutive hits.

● In the last decade, no other American act has achieved so much success on homeground and meant so little in Britain as **Heart**. Until a couple of weeks ago the band had 14 top 40 hits in the USA and none here.

Now, all that has changed. Their latest single, 'Alone', has become a major hit here, a fact which will undoubtedly give great pleasure to **Ann** and **Nancy Wilson**, the sisters who are the group's centrepiece.

The Wilson sisters are dedicated Anglophiles, who've been severely disappointed by their lack of success here over the years. It's ironic that the first sound heard on 'Alone', and one which plays an important part in the overall feel of the track, is the piano playing of Englishman **Mike Moran** (not a group member), a former **Blue Mink** stalwart who duetted with **Lyndsey De Paul** on Britain's 1977 Eurovision entry 'Rock Bottom'.

Incidentally, if you're wondering why Ann Wilson is glimpsed only fleetingly in **Heart** videos, usually dressed in diaphanous gowns, hidden behind lace curtains and billowing smoke, the sad truth is that the formerly sylph-like brunette has had weight problems for some time, and now tips the scales at around 300 pounds (over 21 stone!) — much the same as **Meat Loaf** weighed at his tub-biest.

● Further to last week's item on the **Pet Shop Boys** — **Allee Willis** wrote **Neil Tennant** and **Chris Lowe's** next single with the dynamic duo and not just for them. Backtracking still further, some readers have suggested that my assertion that **Whitney Houston** was the first black woman to have a number one album is incorrect, suggesting that I forgot **Sade**. Not so — **Sade** the person insists that **Sade** the recording act is a group — so there!

## IN BRIEF

● **U2's** 'The Joshua Tree' is the best selling album of 1987 in the UK so far. More details next week... **Ferry Aid's** 'Let It Be' is number one in Italy, **Boy George** is top in Greece with 'Everything I Own' and **Samantha Fox** rules the roost in Finland with 'Nothing's Gonna Stop Me Now' ... **Siedah Garrett**, currently charting with **Dennis Edwards** and 'Don't Look Any Further' is destined for a quick-fire return to the charts with



● **LOS LOBOS:** pin-ups for large walls

her duet with **Michael Jackson** 'I Just Can't Stop Loving You'. **Siedah**, who is completing work on her own solo debut album for **Quincy Jones'** Qwest label, has also cut a duet with actor **Jack Wagner**, star of 'General Hospital', entitled 'It's What We Don't Say'.

Some weeks ago, I suggested that **Phil Collins** had had more hits in the Eighties (27 as it was then, 28 now with the latest **Genesis** hit) than any other individual. I was wrong. I forgot **Midge Ure**, whose magnificent tally of 29 hits includes 16 with **Ultravox**, six with **Visage**, five solo, one with **Mick Karn** and one as a member of **Band Aid**.

Midge's total would have reached 30, but for the unexpected failure of **Ultravox's** latest single 'All In One Day', which is still uncharted after five weeks in the shops. If, as now seems likely, it remains outside the Top 75, it will be the group's first failure since **Ure** joined them over seven years ago.

It seems likely to be only a temporary setback for the group who've sold over three million singles in Britain since 1980.

Here's a checklist of the 29 successes, both with and without **Ultravox**, that have made **Midge Ure** the Eighties' most regular hitmaker.

Date	TITLE — Artist	Highest Chart Position
1 5 July 80	<b>SLEEPWALK</b> — Ultravox	29
2 18 Oct 80	<b>PASSING STRANGERS</b> — Ultravox	57
3 20 Dec 80	<b>FADE TO GREY</b> — Visage	8
4 17 Jan 81	<b>VIENNA</b> — Ultravox	2
5 14 Mar 81	<b>MIND OF A TOY</b> — Visage	13
6 6 Jun 81	<b>ALL STOOD STILL</b> — Ultravox	8
7 11 Jul 81	<b>VISAGE</b> — Visage	21
8 22 Aug 81	<b>THE THIN WALL</b> — Ultravox	14
9 7 Nov 81	<b>THE VOICE</b> — Ultravox	16
10 13 Mar 82	<b>DAMNED DON'T CRY</b> — Visage	11
11 12 Jun 82	<b>NO REGRETS</b> — Midge Ure	9
12 26 Jun 82	<b>NIGHT TRAIN</b> — Visage	12
13 25 Sep 82	<b>REAP THE WILD WIND</b> — Ultravox	12
14 13 Nov 82	<b>PLEASURE BOYS</b> — Visage	44
15 27 Nov 82	<b>HYMN</b> — Ultravox	11
16 19 Mar 83	<b>VISIONS IN BLUE</b> — Ultravox	15
17 4 Jun 83	<b>WE CAME TO DANCE</b> — Ultravox	18
18 9 Jul 83	<b>AFTER A FASHION</b> — Midge Ure/ Mick Karn	39
19 11 Feb 84	<b>ONE SMALL DAY</b> — Ultravox	27
20 19 May 84	<b>DANCING WITH TEARS IN MY EYES</b> — Ultravox	3
21 7 July 84	<b>LAMENT</b> — Ultravox	22
22 20 Oct 84	<b>LOVE'S GREAT ADVENTURE</b> — Ultravox	12
23 15 Dec 84	<b>DO THEY KNOW IT'S CHRISTMAS?</b> — Band Aid	1
24 14 Sep 85	<b>IF I WAS</b> — Midge Ure	1
25 16 Nov 85	<b>THAT CERTAIN SMILE</b> — Midge Ure	28
26 8 Feb 86	<b>WASTELANDS</b> — Midge Ure	46
27 7 Jun 86	<b>CALL OF THE WILD</b> — Midge Ure	27
28 27 Sep 86	<b>SAME OLD STORY</b> — Ultravox	31
29 22 Nov 86	<b>ALL FALL DOWN</b> — Ultravox	30

● **Ultravox** and **Visage** each had one hit on which **Midge Ure** did not appear: 'Slow Motion' and 'Love Glove', respectively.

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- 9229 .REX — Hot love/Ride a white swan £1.80
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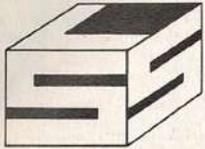
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# NEXT WEEK + NEXT WEEK

■ Now that young Paddy Preview has hightailed it back to Belfast for a quick respite and a few shillelaghs, it's up to me, Trisha Trailer, to brief you on the delights of next week's stunning edition of **rm** (a yearly series in 52 parts).

We've an exclusive report on how a bunch of long haired laid-back hippy type Americans called **Steely Dan** are having an unhealthy influence on the nation's pop youth, plus a lowdown on some long haired Californians called **Suicidal Tendencies**, who are running absolutely riot with their skateboards. **Kirk Brandon** tells us what he's going to take into his bunker, Prince protégée **Jill Jones** talks about her diminutive mentor, and we survey the 'meisterwerks' of **Echo And The Bunnymen**. Then there's absolutely loads of intelligent appraisal, heaps of news, bundles of gossip, buckets full of drippingly tasty new bands of all sorts, all the charts that matter ... oh, and of course, this bloke here ...



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

■ Yo! This def fly girl (do I have to translate?) is going to make an anti-yuppie statement.

The Beastie Boys are a great laugh! And no, I haven't stolen a VW badge — I sent off for it. So, before any of you Hooray Henrys out there seize an unsuspecting fan wearing a VW badge and threaten them with any kind of violence (tut, tut) think on — it might just be me, and I love VW cars!

**Cherie Fullerton, Bow, London E3**

● Yo, we love VeeWees too, but those of us who've had to grit our teeth on returning to our treasured automobiles in case of theft, break-in or the dreaded clamp now have to be careful not to park our cars near less law-abiding Beastie bums than yourself. So those of us with chrome VW bits have taken to using sophisticated 24-hour surveillance systems which would set off SAS style retributions should tampering occur, in order to protect our precious emblems. So, dudies, don't even THINK about it, OK?

■ Congratulations, **rm**. At last one of the music weeklies has realised that Def Jam is not the only hip hop label. Your article on Champion Records was long overdue, but a breath of fresh air nonetheless. I'm fed up with opening music magazines and being attacked by Def Jam logos. So well done for taking the initiative, **rm**.

But don't stop there. Why not have some more label articles? What about Rhythm King, especially as they're launching an attack on the charts right now via King Sun-D Møet, Captain Sky, Cookie Crew and MG2?

**Roger Sauce, Thorpe-le-Soken**

● Thanks Roger, it's nice to get a pat on the back now and again (at least, we think that's what it was).

■ 'Ere, how come a certain person never gets a mention in your polls, but is bubbling over with talent? Oh, you know, what's 'er name ... You know, that lady with the brilliant voice box. Yeah, the American one. The only female singer to win Best Vocalist for three consecutive years, with seven albums, five being platinum (in the USA). Yeah, that's her, Pat Benatar. Well what's happening Pat? Where are you? Get your butt over here and throw a mega-gig.

**Sarah, Shrewsbury**

● Pat Benatar? She's nearly as old as Mick Jagger isn't she? By the way, do you know just how heavy a mega-gig is? I thought not...

■ I have just read your review of Marianne Faithful's newly-released 'As Tears Go By' (**rm** July 4).

Perhaps Pete Paisley does consider the original 1964 version a dirge, but I should like to point out that he must be in the minority since the record reached number nine in the charts on its original release. In any case, I

thought he was supposed to be reviewing the current release, which, in my opinion, is as good as anything else around at the present time.

I wish the press would cease this senseless slagging of Marianne and everything she does or releases.

**L Appleby, Redcar, Cleveland**

● Personally I thought her version of 'The Ballad Of Lucy Jordan' was ace, so there you are. But reviews are always subjective and of course, as we all know, a chart position does not verify a record's worth. Else, 'Long Haired Lover From Liverpool' would be hailed as a supreme all time classic.

What do you mean, it is?

■ Couldn't we hear a little bit more of established names like Billy Joel? I know he's a Yank but it's no wonder his records don't chart if you never mention him. I was absolutely amazed this week when I picked up **rm** to find two mentions of old BJ, one telling us of his fab new single, the first mention of him since I started buying the mag six months ago!

**Ian Nelson, West Byfleet, Surrey**

● What is this, oldies hour? And if Billy Joel can't get a hit over here without plenty of press for his chubby-cheeked, stumpy self, we can only suppose that the music ain't up to much.

■ In **rm** (July 4) your proflist Lesley O'Toole describes Tuam, Co Galway in the Irish Republic as a "sleepy village". Surely a town with 6,000 inhabitants, two night spots and three rock bands could hardly be described as a "sleepy village"?

Dear Lesley also refers to me in the Tuam Herald, "the local rag", as saying the Hothouse Flowers gig was the "rock event of the year" and then sarcastically adds it could be described as the "only event of the year".

Tut, tut. You see, Hothouse Flowers are the biggest thing on the Irish rock scene, besides U2, of course (who are Irish contrary to what Jonathan King and others may say). So why would the five lads come here if it is a "sleepy village"? By the way, another potential mega group are Aslan who play here at the end of this month. So remember that they played in this "sleepy village" before you lot ever get to see them in Earl's Court, the Hammersmith Odeon or wherever.

Just in case you think I'm standing up for Tuam because it's my birthplace, I'm not, 'cos I'm from Dublin, which Lesley would probably refer to as a "sleepy town", no doubt, of one and a half million people and that little known group we mentioned earlier, U2.

Yours in the "sleepy village" of Tuam, home of Johnny Rotten's parents (seriously!).

**Eugene Masterson, Tuam, Co Galway, Ireland**

● Wow — 6,000 inhabitants! Two night spots! Three rock bands! And we thought London was swinging!

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# 'SUCCESS

IS SO  
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● Yes, it's another megastar moaning about fame. But this time it's with good reason. **Andy Summers** went through the gamut of rock business excess with the Police, (above, in their heyday) but now they've split and he's gone solo. And he'll go on playing a guitar till he's grey, discovers **David Stansfield**

**Andy Summers, musician and photographer, thinks that the rock business is a terrible thing.**

"It's the lowest. I don't think there's anything much lower and people are all in it for the wrong reasons." But ex-Policeman Andy's different, and says: "I'm not one of those people, I never have been. I've gone through having money and being famous and I'll probably go on until I drop. To me, it's a vocation, and the minute I was given a guitar there was never anything else for me."

Andy has dropped by to talk about his new single, 'Love Is The Strangest Way', and album 'XYZ' which was recorded in Devo's studio in Los Angeles. For this album he worked with David Hentschel, whose production credits include albums by Genesis, Elton John and Paul McCartney.

"I thought that this time I was going to work with a producer because I wasn't with a group, I was on my own. I thought it would be good to have someone to guide me and David Hentschel's got an incredible track record. Between the two of us we did the whole album. We structured all the songs ourselves and then brought in other musicians to complement what we'd already done."

On the 10 track album Andy's written eight songs on his own and collaborated with David on the other two. What's his approach to songwriting?

"It's good to try and write something every day just so you keep doing it. But, it's like they say, genius is one per cent inspiration and 99 per cent perspiration. You have to work at the craft and, ultimately, you hope for inspiration; for a great idea."

Andy's experienced fame and he's certainly not short of a bob or two, so ...

"Why do I bother? I have no choice. I have to and I don't think money's got anything to do with it. There's a need that can't be replaced by money. Why does Paul Newman still act? Why did Dali go on painting all his life, or Picasso until the day he died? He never spent a day when he didn't paint!"

**For many in his field, the equation is fame equals money equals pressure equals disaster. How does Andy cope?**

"Badly, I've had my moments. I haven't had the best time in the last four or five years, things got kinda weird. But, in my own personal life,



things have gotten better again. I now feel in a much stronger place to carry this off because it's an effort and it's a strain to go out and talk to people you don't know and to play. It's heavy, people definitely crack up under it. Once I'd been in the Police, seeing why people died from od-ing meant so much more to me and I understand why it happens to people.

"Success is so difficult to cope with and there's no way to prepare unless you get to something like 50 years old before you make it. ... But, take someone like Boy George. What he's had to go through! He seems to have survived though."

How do you see pop in 1987?

"I don't think it's as good as it was 10 years ago. I thought the punk thing was fantastic. There was a wonderful energy and spirit then and I'm sorry it didn't last longer. I think the success of U2 is a good thing. I think they are good and they mean it."

But do they mean it? Some people still can't decide whether they really are that 'force for good' in rock.

"Well you may be right. I remember them from a few years back when they were starting out and supported us on a couple of tours. They were much more wide-eyed and innocent then but it does turn into a power trip and things get a little distorted. I don't want to put 'em down but the public puts groups in a place where they probably shouldn't be, they become like religious figures. Bono is possibly

a bit guilty of carrying that a little further than he should. I don't see much of a sense of humour, which is fine I suppose."

The Police were also in that zone of unreality.

"It does become completely unreal in the end, it's the sort of twilight zone. On the last American tour it got so distorted and slightly sick. All we'd ever see was the limo, the plane and the stage. There was no meeting the kids, we weren't allowed to. I'm going out to tour America soon which will be very different. I'm going to play in small theatres so it's almost back to the beginning."

Are the Police definitely finished?

"I would say that, yes."

A democratic decision?

"Mmmm, I think it was really. It was kind of confused because there was certain pressure from the record company and management. They were saying, 'don't let it go yet. Don't do anything but don't let it go.' We've had to keep up this lie for the last three to four years but I will safely say that it's over as far as I'm concerned. I don't see us getting back together."

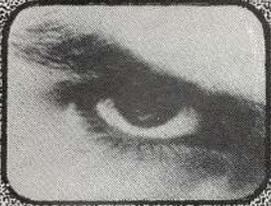
No reunion tours?

"I don't think so but you never know. There might be one five years down the road. Right now I'm only interested in doing this."

So, has Andy Summers, artist and thoroughly likeable chap, got a message for the world?

"Yes. Don't f\*\*\* up."

# EYE DEAL



COMPILED BY  
**EDWIN J BERNARD**

Top: 'Policy Academy 4'. Culinary tips for the boys on the beat  
Bottom: 'Take It Easy'. Lurve and rumpy pumpu on the gym mats



## **POLICE ACADEMY 4: CITIZENS ON PATROL** (dir Jim Drake cert PG)

Destroying property; nudity; defying authority and a rock soundtrack. These are the ingredients of Hollywood 'youth' movies, of which 'Police Academy 4' is certainly a glowing example. Like 'Airplane', the original 'Police Academy' poked fun at an institution in an irreverently hysterical manner. It was great to be able to see the much-loathed police force as human beings, with all their problems, faults and inadequacies

which so afflict the rest of the population. But fourth time round, the formula is wearing so thin that the same jokes are repeated, making me wonder whether this film wasn't just a cutting-room assembly job.

Highpoint in this mostly unfunny movie (although it does have its moments) is Bob Goldthwait, who plays the speech-impaired Zed, and who deserves a film, or at least a TV show, of his own. As for the rest: if you've seen one, you've seen 'em all.

**Edwin J Bernard**



## **TAKE IT EASY** (dir Albert Magnoli cert PG)

'Take It Easy' is all style, speed and suggestiveness with nothing to say. Here, a bunch of nauseatingly squeaky clean adolescents go to the gym where, according to the press release, their "conflicts are resolved through a visually stunning activity". Which means, the script isn't worth a toss.

The principle conflict forming the flimsy plot is that between Steve Tevere (Olympic gymnast Mitch Gaylord) and his out-of-work father. Steve has abandoned a promising future as a footballer and gymnast to support his parents and younger brother, their three jeeps and two motorbikes. His dad feels

guilty and Steve feels resentful, resulting in much yelling, door slamming and driving off into the night. It's left to Julie Lloyd (Janet Jones) to save the day by uniting the Teveres as "a real family again".

Director Albert Magnoli draws consistently wooden performances from actors and non-actors alike (the film features more than 100 top gymnasts) and the soundtrack is an abomination from the likes of John Parr, Andy Taylor and Mr Mister.

Be warned. Strictly for gymnastics enthusiasts and voyeurs.

**Elaine Paterson**

# VIDEO



## **THE DOORS 'Live At The Hollywood Bowl'** (CIC Video, 60 minutes)

This 1968 concert recording features Jim Morrison singing, goading and cavorting his way through such classics as 'Light My Fire', 'The Unknown Soldier' and 'The End'. Although filmed before the advent of hi-tech lighting systems and video screens, the performance of the Doors itself is enough. In later years, Morrison grew fat, disillusioned and hoarse, wrecking his voice with drink; there's no evidence of that here, with Jim joking with the audience, bumming cigarettes off them between songs, and screaming at them during!

Opening with a 12 minute version of 'When The Music's Over', Morrison deliberately shatters the mystique of the song when, halfway through, in response to the shouts of the crowd, he grins endearingly at the audience and belches into the microphone.

Beat that, Bono!

**Andrew Walsh**

(To win a copy of this video, turn to page 3 for details)

## **WHOOPS APOCALYPSE** (Virgin Video, 87 minutes)

How many of you have had a spine-chilling conversation about how easy it would be for World War III to start? It just takes one lunatic or misunderstanding to press that button and — whoops! Apocalypse! That's the premise of this feature-length satire from the makers of the original TV series of the same name, David Renwick and Andrew Marshall.

Britain, under the leadership of Sir Mortimer Chris (Peter Cook), who is certifiably insane, is headed for a major crisis due to the kidnapping of Princess Wendy in a Falklands-like war over a minute Caribbean island. This all-too-familiar plot allows for a send-up of the whole system, making it the funniest and blakest comedy about nuclear war since 'Dr Strangelove'.

Peter Cook is maverickly believable as the wacky PM; Loretta Switt is amusing as the US president; Alexei Sayle is menacing as a Hawaiian-shirted Russian agent, and Rik Mayall is as much of a lunatic as usual as an SAS leader.

It's not the sort of comedy to have you in stitches; rather it will greatly amuse while chilling you to the bone. Not to be missed.

**Edwin J Bernard**



## FREDDIE'S GONNA GET YOU...

After years of slogging away, **Freddie McGregor** steps out of the shadow of Bob Marley to grab you with his sweet reggae sounds. **Martin Shaw** gets dragged along for the ride



"People like Bob Marley used to make a joke of me by making me stand on a stack of four or five beer boxes so I could reach the mic to do their backing tracks. They used to call me 'Little Freddie' because I was so small."

'Little Freddie' is now Freddie McGregor, and the voice has blossomed into a honeysuckle sound that can currently be heard on his latest single, 'Just Don't Want To Be Lonely'. It may be a cover version of the Main Ingredient's hit from years past, but if its sudden leap into the lower charts is any indication, it's the way forward to the crossover success he's yearning for.

"I'm happy singing reggae music," he says. "But not satisfied. It's my duty to make reggae music with such a balance

that not only reggae fans will love it but the entire market place as well. We, as Jamaicans, have the ability and we want to prove to the world that we can do what Lionel Richie has done. All we need is the right amount of support."

Freddie McGregor certainly has a head start on most of his reggae rivals. Schooled in the reggae tradition of the famous Coxsone Dodd's Studio One from the age of seven, he became a child star with numerous hits in his own country. Now, the 30-year-old reggae great is allying his roots message music to a softer delivery. He's even aware of his own charm.

"A great proportion of my fans are female," he laughs, "for various reasons. Some say it's because I'm good-looking,

some say I've got pretty eyes, while others just love the lyrics. I now understand the audience I'm reaching so I'm also more aware of how best to channel my music.

"I never leave the message out of a song but I'm realising I can put the message into an arrangement, so if you don't like the message you'll still like the song. When the music is created with a certain magic eventually people get round to listening to it anyway."

If **Freddie McGregor** continues along the lines of his recent achievements (like his 'Big Ship' album's near nomination for a Grammy award) he'll have to extend the two hour live sets he's so respected for.

"The longer I work, the more mellow I sound," he says. "When I go to work I sweat and if I'm not wet I feel I haven't worked. I don't deliberately set out to do two hours, it's just that I need that time to get through all the material. If I had my way I'd do five hours!"

In 20-odd years of singing, 'Little Freddie' has grown large and gone right across reggae's spectrum. He'd like to become a producer on retirement but, for the moment, he'll settle for the huge slice of reggae's cake that only Bob Marley has tasted.

"I see that people are ready for a person they can rely on. There's more to it than just a good voice. That's why people like me — I deliver every time."



Photo by Tommy Noonan

## THE ORBITAL GROOVE

Remember **Torch Song**, those Robo Chefs of the dance floor? Neither would William Orbit if he had his way, and he's only the bloke who formed them in the first place.

Torch Song achieved zilch here, although had considerable success in the USA where they were rather inaccurately perceived as New Age floor stompers. Even now, the re-release of their second single 'Don't Look Now' is holding ground in the American dance charts.

But kicking himself for past naivety, William Orbit disbanded Torch Song a couple of years ago and re-emerged with an outfit modestly called Orbit. It is essentially the same creative nucleus as before, with Laurie Mayer (Torch Song's lead vocalist) sharing most of the song-writing credits, but now fronted by Peta Nikolich who William 'discovered' singing in a nightclub.

"It's quite common for a group to name itself after the lead singer," he says, "but in our case it didn't seem appropriate as I don't intend to work with the same people all the time. I want to try different things. For the current album I used Peta because I wanted it to be melodic and her voice is perfect for that. The stuff I'm working on now, though, is, well... very different."

The first results of this collaboration can be heard on Orbit's eponymously titled LP. It features a mixture of Orbit/Mayer compositions and cover versions, of which the finest is a rework of the Furs' 'Love My Way'. But, above all, it's a showcase for William Orbit's extensive talents as a musician (he plays all the instruments) and producer. In fact, just about the only thing he can't do, it seems, is put a bad memory to bed.

Chris Twomey

*Redrain*

Peter Gabriel

Cassette single

Red Rain

GAGA I go swimming instrumental

Walk Through The Fire

PGSC 412



*Redrain*

Peter Gabriel



● **WAR: the halcyon days of hot fashions and hairstyles**

**Got your shades** on? Let me try and dazzle you with a few figures. They've sold 25 million albums in America alone. Nine different platinum or double platinum LPs. Five million-selling singles. Sales over the million mark for one or another of their records seven years in a row, 1969 to 1976. And hip into the bargain...

We're declaring War, an American phenomenon among funk bands in the Seventies who never got within a square mile of the recognition they deserved in the UK. Well, now we can start to catch up, and our guide is the man who produced all those classics like 'Me And Baby Brother', 'Why Can't We Be Friends', 'The Cisco Kid' and about a page of others.

It's Jerry Goldstein, himself a fascinating musical character before he ever began with War, and now masterminding a new project on the LAX label, via Music Of Life in the UK, to remix and repromote those old sides. 'Low Rider' is first out of the box in two new versions; an American one by Arthur Baker and a UK interpretation by Simon Harris. More, like 'Galaxy', will follow.

Meanwhile Goldstein is busily rounding up the Warmongers and hoping to persuade them, if these remixes make an impression (and of course 'Low Rider' already has), to reform for live dates, to maybe make new records, and maybe even reunite with the man who put his name behind them in '69, the legendary former Animal Eric Burdon.

"I'm working with Eric again," says Jerry. "The possibility of an Eric Burdon and War reunion is very real.

"People in the UK don't realise how big the band was. Even with all the million-selling singles, we never had a single that out-sold the album it came from. Each album sold a million and a half at least."

Goldstein already knew the business backwards when he took War on, having been a member of the Strangeloves, who did the original version of 'I Want Candy', and having written classics like 'Sorrow' (a top five hit here for both the Merseys and David Bowie) and 'My Boyfriend's Back', a teen-angst classic by the Angels that made number one in the US in 1963. He also produced the McCoy's timeless 'Hang On Sloopy'.

"Eric came along to my office one day and said he'd just broken up the Animals. He said, 'I think I've had it'. I said, 'I think this is very left-field, but I've always heard you wanted to work with a black band'. Anyway he came to see them play even though he was very down on life. The day after, I called Eric up and he'd already called a rehearsal with the band. And in those times of peace and love, calling the group War was unforgettable."

**Throughout the Seventies** the hits flowed just about everywhere except Britain. Lord love us, they didn't make our charts at all until 1976 with the original 'Low Rider', and thereby hangs another Goldstein tale.

"The record company here, United Artists, wasn't ready for that success. They did well promoting bands like Brinsley Schwarz here, and UA in America dropped the bomb on them, but they just didn't know how to

## LOW RIDER OF THE STORM

As the classic track 'Low Rider' from Seventies soul legends War gets a new lease of chart life, **Paul Sexton** talks to **Jerry Goldstein**, the mastermind behind 'Me And Baby Brother', 'Why Can't We Be Friends' and a whole host of other classics, about the trials and tribulations of Warmongering



promote War. Chris Blackwell (at Island) kept telling me we should come with him, and sure enough, he put out 'Low Rider' and boom!"

By the turn of the Eighties, the seven-figure sales were a thing of the past, even if the band were still turning out excellent dance music like 'Outlaw' and 'You Got The Power'. The split was followed by a "version" of War releasing a cover of 'Groovin' in '85 that Goldstein says he didn't like at all, and could have had it stopped if he'd wanted. Instead, he decided not to burn his bridges, and now the reunion procedure is in full swing. Their 'The Best Of War' LP has just charted in the States, and they plan a CD version with the remixes included. Jerry says he's "got the hunger again".

"People still talk to me about the Eric Burdon and War tour of 1971. That was unreal."



Photo by SKR Photos Int

● **ERIC BURDON in his War days; soon to be repeated**

**BUDDY CURTESS AND THE GRASSHOPPERS**

TO BE SHOWN ON DEMAND

ADV. BOOKING PRICE

THIS WILL INVALIDATE TICKET

TICKET No. E 33

DO NOT PAY MORE

STRICTLY NO 12 INCH



THE NEW SINGLE  
**BRIDGE OVER TROUBLED WATER**  
THE ULTIMATE ACAPELLA



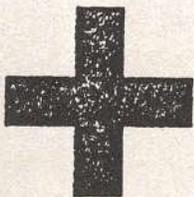
BUD 3





## DELIVERING THE GOODS

Black Britain may have garnered a lot of critical acclaim a while back, but it's taken their debut LP to show the world that they don't 'fake the funk'. Jane Wilkes investigates



This time last year, Black Britain were causing chaos in down town New York City. In between their regular bouts of raving, they were putting the finishing touches to their debut LP 'Obvious'. Mixing up the funk and scratching at a few sores in the process, Black Britain have finally delivered the goods that their hardcore stance always promised. For up until now, putting the Black Britain theory into practice had nearly always resulted in more than a few cuts and bruises to the party manifesto they laid down more than three years ago.

Black Britain were to be the exponents of socialist funk, claiming a sound to match the Parliament/Funkadelic groove and combining it with a social realism, a conscience if you like. The only problem was, their live performances were erratic — they couldn't be guaranteed to lay down that groove, and their debut single, 'Ain't No Rockin' In A Police State', released in early 1986, received practically zilch airplay (John Peel and Tony Blackburn being their only supporters).

Ron Elliston, singer with a voice as big as his six foot two body, his younger brother Kevin and the chirpy guitarist Michael Jones, are all convinced that it was their time spent in New York, a total of three months in all, that has directly resulted in the high standards attained on their long awaited LP.

Michael: "In New York there's so many people making music it creates 20 million times better standards. Everybody knows what they're doing, and to fit in with that environment, you've got to be on your toes."

Unfortunately the answer to all your musical ills isn't as simple as a stint on the New York scene. When you're a heavy duty funk band like Black Britain, there inevitably has to be more to life than transatlantic flights. The reality of

achieving your position is based on hard graft. Going out and gigging, to be precise.

Ron: "All the great funk bands did loads of gigging. Parliament did about seven years and Larry Blackmon went on a two year tour. That's why those guys are brilliant. As the old saying goes, 'You can't fake the funk'. I love live work. When it's a good crowd, you can't beat that."

The three members present assure me that their live work is now "shit hot", but the prevailing live climate of today and the economics of Black Britain's situation (apart from the five members, there are also four session musicians to support) prevent them from playing in front of live audiences as often as they'd wish.

Ron: "It's really sad, but the live band scene is dying. It costs a lot of money for bands to play live now if they're to come across as good as their records. Before, it was like you could never reproduce what you'd done on an LP, but now you've got the technology to get as near to it as possible if you wanted to."

Ron is quite convincing in his arguments that the complacency of the nation today is reflected in the music that is produced. It is the safest it has been for a long time; safer than just before the punk explosion even in 1976.

"Everybody is now looking out for themselves. People are scared to take chances. If anything new comes around,

the radio won't play it. If you listen to the charts now, they're the safest they've been for years."

Safe is about the last adjective you could pin on Black Britain. As the songs on their LP challenge the notions of West Indian immigration in the Fifties and the problems of South Africa, to name but two issues, it is ironic that their major success to date has been with a cover of the Beginning Of The End's 'Funky Nassau'. An inspired and well-executed version it may well be, but it's hardly challenging any of today's complacent values, is it?

Michael has opinions to the contrary. "Our version of 'Funky Nassau' is not in the least bit safe. I've never heard a record like that before, not the way it's done, the combination of styles. Just because it doesn't say 'Thatcher out' or anything like that..."

It may not be all sunshine and roses for Black Britain at the moment as far as creating an audience for their razor sharp political funk is concerned, but at least they can sleep easy at night in the knowledge that they've not compromised their ideals.

Ron: "We're a lot maturer than most other bands. We realise what's required to do things but we haven't compromised at all. No one's even tried to say like, 'Now listen boys, this isn't working, we'd better sit down and work out something else.'"

Michael: "When we first joined 10 Records, they said they wanted us to be

## JUMPING JIVE

Buddy Curtess And The Grasshoppers have rocked the Royals and been described as "the hottest live act in Europe". They also have a drummer called Mutley Moose, but don't hold that against them, says Chris Twomey

The first point to make clear about Buddy Curtess And The Grasshoppers is that there is no Buddy Curtess. Suss this and you've saved yourself the intense embarrassment of being caught out. The second is a warning: when the Grasshoppers are around, nothing is safe. Hide your valuables!

"My rule is, bring a bigger bag than you need," Mutley Moose, their diminutive drummer, advises me. "That way you can always take a little souvenir of your visit away with you."

The object Mutley had in mind was more than 'a little souvenir'. In fact it was a rather expensive looking stereo system housed in one of their record company's hospitality rooms. He was jesting of course. But it fitted in neatly with these nine Sarf London boys' image as lovable but roguish East End spivs.

Far from being the purveyors of dodgy merchandise, though, the Grasshoppers are in severe danger of

the way we wanted to be, because if we weren't it wouldn't work. If they tried to tell us what to do, people would just look at us and say 'Oh, God, look at them'. Also, we wouldn't feel right about it, and, therefore, we wouldn't feel at our best."

'Obvious' is proof that their idealism can work and although it's been a long time in the making, the result is worth every minute of the wait.

**Thomas Lang** doesn't give himself many days off. Fresh from supporting Suzanne Vega on an extensive nationwide tour, he is now putting the finishing touches to the album 'Sallywag Jaz' released by Epic on July 20. His debut single 'The Happy Man' was released to coincide with the tour, and anyone already familiar with the single can expect more of the same vocal strength and quality throughout the album. Emotion and soul blend successfully with more than a little tongue-in-cheek humour.

Liverpool born and bred, Thomas' experiences on the sleazy cabaret circuit while holding down a day job as a joiner on the railways, has fired him with all the confidence and ambition a performer could need. He looks upon the Vega tour as an interesting experience. Apparently, the audiences were a very mixed bag, ranging in age from 10 to 50. Good or bad?

"Definitely good," says Thomas. "I think my music appeals to a large age range too. In that respect the audiences were fine. The only problem was playing to a still filling auditorium, getting the attention the first two or three numbers demanded."

The very size of the audiences provided an added bonus too; at Thomas' stage that kind of exposure can do a lot for record sales.

Thomas' own musical tastes, though varied, tend towards 'real' singers; Peggy Lee, Otis Redding and Scott Walker to name but three. Although influences and comparisons are unavoidable, Thomas has remained very much his own man. He utilises, rather than mimics, his idols, having no formal vocal training but using *them* as teachers instead.

Thomas has his sights set high; he has mapped out his lifestyle with a confident disregard for failure. Personal contentment features strongly before fame and wealth with family and friends playing an important role.

"No way will I leave Liverpool," he insists. "All me mates are here. When demands become hectic you've just got to be near an airport or a station."

Thomas Lang is blessed with hard-faced, scouse cheek, an extremely talented diaphragm and plenty of charm. It can't be long before 'Sallywag Jaz' replaces Sade and Dire Straits on the coffee tables of quality-conscious style addicts everywhere.



## JAZZ - IN G I T U P

**Thomas Lang** is blessed with an extremely talented diaphragm and plenty of charm. **Melissa Blease** listens intently

breaking into the big time. When — not if — they achieve this, it'll be due to two and a half years of extremely hard graft (over 200 gigs last year alone) which has won them a reputation for seething live performances. Amongst those singing their praise is Kid Jensen, who recently described them as "the hottest live act in Europe"; a bit premature perhaps, but it reflects a general confidence that success is inevitably going to be theirs. The throne is waiting to be occupied thanks to the demise of Madness late last year. Given the Grasshoppers' mixture of onstage wackiness and an unerring ability to project their soul/rock/r'n'b format, they're well placed to fill the vacuum.

'**Bridge Over Troubled Water**', the band's third single (their fifth if you include two limited edition indie runs) is either a daring attempt or deplorable act of liberty depending on the level of sanctity you attach to the Simon And Garfunkel icon. At least the Grasshoppers can't be accused of slavishly recreating the original. Theirs is an acappella arrangement that redefines, but never destroys, the spirit of the song. Although credited to the Grasshoppers, the record in fact only features half the band — the four Dexters, Floyd, Frankie, Duke and Spook. The other six are going to have to be content with the back benches for the time being. But isn't this sort of thing a recipe for internal bickering and splits?

"Not at all," protests Mutley. "We all had a hand in arranging it. Anyway it wasn't really planned. We were recording one of our own songs, 'Whenever It Rains', as the next single, but we weren't happy with it. 'Bridge Over Troubled Water' came along later and it turned out really stunning so we all thought 'Yeah, this is the one'. Although it's been covered by other bands, it's never been done acappella before, so it was a real challenge to get it right."

Already this month the Grasshoppers have a prestigious gig lined up supporting the Beach Boys at Wembley, with a full tour planned should the single take off. Until then, it's back in the minibus for more music and mayhem. Yeehah!



● THE GRASSHOPPERS: spot which one is Buddy Curtess (you won't)

**IT'S FRESH!**  
**IT'S SPARKLING!**  
**IT'S SHINY!**

It's **Wet Wet Wet!** Rather like a leading brand of polish, these keen Glaswegian soul popsters reckon they're really sprucing up the nation's pop charts, while still keeping it nice and dirty round the edges. Will the cocksure Marti Pellow soon be a pin-up? Are they just another designer pop band? **Eleanor Levy** pops the questions. **Joe Shutter** shoots the shots



**Back in March**, Wet Wet Wet was no more than one of several names on the back of a collective promotional T-shirt for Phonogram Records' newest acts. Oh, they'd paid their dues all right. Worked up a solid following in their native Scotland; built on it when they made their first trek to London some two years ago; been lumped in with the Hipsways and Love And Moneys of this world, who were at that time enjoying chart success (the former) and notoriety (the latter).

They were four inconspicuous individuals with few distinguishing features bar a promising talent for songwriting and a lead singer with a power-packed voice who wouldn't stop grinning on stage and who, one day, would be a big hit with the girlies.

As the other names on that same promotional T-shirt began to break through (Swing Out Sister, Curiosity Killed The Cat), those whose interest in Wet Wet Wet had been fuelled all those months before began wondering what type of band would emerge with the release of their first single. The tapes hinted at a similar, sophisticated pop treatment of classic soul forms, just like the way Swing Out were treating jazz and Curiosity funk; with a bit more dirt around the edges.

Were they, we wondered, to be yet another contender in the current tedious trend for *styled* Eighties pop bands?

So, when 'Wishing I Was Lucky' began its slow, but ultimately fruitful, haul up the national charts, it was some relief to find that Wet Wet Wet hadn't changed at all. They still looked like a bunch of scruffs pulled out of a football crowd — and no amount of pansstick could turn *this* lot into a band fit to be "championed" by Paula Yates.

They turn up for the interview an hour late, wander about a bit, fill in forms for Look In magazine and listen to Critti Politti (from whose 'Getting, Having And Holding' they took their name) on the stereo. Keyboardist Neil Mitchell sits quietly while drummer Tom Cunningham, guitarist Graeme Clark and singer Marti Pellow battle it out to be heard. Graeme turns out to be the thinker of the group, Tom the conveyor of witty remarks and Marti... Well, Marti's hormones appear to be in overdrive due to the elegant make-up artist attending to their shiny bits for the photos, so he's being a bit cocky today.

In the current designer orientated world of the British charts (even Starship get styled) Wet Wet Wet stand out because they *don't* stand out. But as they release that all important second single, they know as well as anyone that they've got a long way to go.

**In the last interview you did with rm you said you didn't think 'Wishing I Was Lucky' was going to be a hit...**

Tom: "This was it. What we expected was just to get a profile for the band. We had a profile when we first signed but that was some 18 months to two years ago. Then, people kept buying it. Then when it started dropping down, that's when it hit us. 'Our first single got to number six!'"

Graeme: "You've always dreamed of getting in the top 20 and when you do it's kinda weird."

Tom: "Number three in the Scottish charts though!"



● **THE WETTIES L TO R: Tom, Neil, Marti, Graeme**

**What was it that appealed?**

Graeme: "I think it was the freshness."

Tom: "And the sparkle. I think people can generally see that we're having a good time and they like to see that, because there's so much shit about just trow anyway."

Graeme: "I'm not going to be falsely modest about this. I think we did shine out in the charts. There was another new band in at the time, Johnny Hates Jazz, and with them and Living In A Box, I think there's going to be a new wave of bands coming up."

**But Johnny Hates Jazz and Living In A Box are very much styled pop bands. The image is important. That's not so with you.**

Tom: "That's because we spent a lot of time thinking about whether we should have an image, but in the long run it came down to 'did we feel comfortable?' And in the long run, no we didn't."

Marti: "It's just what you feel comfortable in. Not boy next door clothes, just..."

Tom: "A mixture of what we could afford then and what we can afford now."

Marti: "So, what you mean is, as soon as you get some money you might..."

Graeme: "Impulse buy!"

Marti: "Start buying baggy suits and go shopping in the King's Road."

**How have things changed for the band since the success of 'Wishing I Was Lucky'?**

Graeme: "We've been in deepest Surrey recording our debut album which is gonna be called 'Popped In, Souled Out', so we haven't seen anyone."

Marti (in what he imagines to be an earnest reporter's voice): "But why is it being called 'Popped In, Souled Out?'"

Graeme: "Well, we thought it was quite appropriate because people call us a pop band and people call us a soul band, so we thought 'Popped In, Souled Out!'"

Marti: "Oh yeah, yeah, I see where you're coming from. And tell me Graeme. Tell me about 'feelings' towards you. People's attitude. Has it changed?"

Graeme: "That's what I'm saying. I haven't seen anybody for eight weeks. Apart from the band."

Tom: "We've changed towards you, don't you think?"

"You see, we left school and none of us ever worked — we were always in the band. Now things are coming

together. The way we worked it, we just rehearsed for two years solid. Then Marti joined and added the cherry on top."

Marti: "Yeah, I'm actually a cherry."

**How do you feel about being lumped in with labelmates Curiosity Killed The Cat and Swing Out Sister as part of some kind of new pop renaissance?**

All: "No, no, no, no, no!"

Graeme: "That's people's wrong perception."

**People often have wrong perceptions.**

Marti: "We're a completely different ball game from Swing Out Sister. We're a band."

Graeme: "Let's face it, the record buying public don't really care what label you're on or who your labelmates are. With Swing Out and Curiosity, that's more a London scene, while we're 400 miles up the road in Glasgow."

Tom: "In a cul de sac called Scotland."

Graeme: "It's totally different music as well. I don't think you can possibly lump us in with them."

Tom: "Saying that, I think there will be people who will lump us together, but we're just four boys from Scotland — I could have said young boys but we're getting older by the minute — and we're just doing what we've always wanted to do and it's coming together for us."

**Have you been picked up on yet as a good gossip story by the nationals?**

Marti: "We haven't had any bad experiences from them at all."

Tom: "But they'll come; they'll come."

Graeme: "Ultimately, if you've not got any skeletons in your cupboard then you've got nothing to fear... So we dodged that question."

**I've heard a rumour that Marti Pellow isn't your real name.**

All: "My God, man! Oh no! Gasp!"

**So it's just a vicious rumour?**

Marti: "It's just a vicious rumour."

**So your name's not really Mark McLoughlin?**

Marti: "It's actually Phil McCrackin."

**So it's not true?**

Marti: "Who cares? My name's Mark McLoughlin. Pellow is my mother's maiden name. And I got called Marti just for a laugh," (putting on a Cockney accent) "cause I was into showbusiness,

know what I mean."

Tom: "You cold, calculating bastard."

Graeme: "It seemed quite appropriate. We were just having a laugh."

Tom: "We were young at the time."

Graeme: "People tend to look at the derogatory side of it. 'Oh, he's changed his name!'"

**Not necessarily.**

Marti: "Who cares man, who cares? It doesn't bother me at all."

**Why do you smile so much Marti?**

Marti: "Because I'm on a high just now anyway. I don't think I should walk about like death and gloom if things are happening for me."

**The new single, 'Sweet Little Mystery', sounds very similar in pace to 'Wishing I Was Lucky'...**

Tom: "We're still trying to ram it home that we're a good band to be reckoned with, basically."

Graeme: "There's no point in doing your first single and then totally diversifying your style. There's got to be some continuity. And, although the pace is similar, I think it's actually a better song than 'Wishing...'. That was a song with production whereas this is more like a song in itself. You can sit down with a guitar and play it and it would still sound great."

Tom: "'Wishing...' had this message about being unemployed but written in such a way that I'm sure the majority of people wouldn't actually understand it. It was projected in such a happy way. Although we have political views, we don't bring the politics into our music."

"For us anyway, the music comes from the heart and with our background so far, escapism has been necessary. We've always had a goal to aim for. We've still got a long way to go. We've still got everything to prove. We just consider that we've got one foot in the door. We don't think 'a-ha, we've had a hit; we've made it!'"

Graeme: "We've had one hit record. Who really does care about Wet Wet Wet? Everybody here's Mum, perhaps, but the record buying public — they don't give a shit."

Tom: "Come back and talk to us when we're doing the third album, we'll see how confident we are then."

**What's the Wet Wet Wet philosophy for songwriting?**

Marti: "Four heads are better than one dick-head."

# WE'RE OVERRATED



A shocking revelation from a band that's been touted as the Next Big Thing, but then the Christians aren't the sort of people to believe in their own press anyway. Lesley O'Toole takes a trip to the promised land to find out what's new in Hooverville. Religious images: Jayne Houghton

The Christians look as though a lead weight has been lifted from their collective shoulders, and in a way it has. The hindrance was a large banner emblazoned with those foreboding words: Next Big Thing.

Thousands would kill to hear Gary Davies proclaiming their debut single a dead cert number one, but not the Christians. They were pleased, of course, with the success of 'Forgotten Town'. The ubiquitous critical acclaim was a little harder to swallow; modest pessimism pervades this band in no uncertain terms.

Henry Priestman, ex-It's Immaterial, songwriter and creative force behind the Christians, is something of an old-timer and not easily impressed.

"It's good that the brothers haven't come up through conventional rock channels — you couldn't have found a more laid-back couldn't-give-a-shit type band than It's. The four of us spend our time going 'oh yeah?'. Born pessimists. 'Oh yeah, 'Hooverville' is bound to go down next week.'

"We also don't take any crap from these people going, 'isn't it wonderful, aren't you just tremendous?'. Someone actually called us 'the overrated Christians' and we thought, 'yeah, we are overrated'. We're a new band. How could we possibly hope to aspire to some of the things they were saying about us?"

'Forgotten Town' didn't refresh the parts other records cannot reach. 'Hooverville', however, is a lush affair all round, with those glorious harmonies embellishing a tune which runs circles round the previous single. And never was a single more pertinent during the post-election despondency.

Henry: "We don't always write about places: it's just that these two songs were picked for the first two singles.

"Simon Bates actually got it right about 'Hooverville' the other day. I was very surprised. Hooverville is actually about three miles from Washington and was named after the President, Herbert Hoover, who said: 'Get on your bikes, come to the city and you'll find work and places to live.' This was during the Depression and, of course, there was neither so this shanty town grew up."

Gary: "It's actually where the word 'punk' originates."

Henry: "Punks were 15-year-old boys who used to get raped by tramps. All very sordid. In fact, the second verse of the song was originally quite evil."



One senses the sentiment might wash over a majority of younger listeners but, as the Christians are quick to point out, patronising attitudes towards children sicken them. The age-old dilemma of credibility versus naff children's TV shows isn't under discussion in the Christians' camp. They do, however, draw the line at making the likes of traffic light sandwiches and banana monsters live on TV.

Gary: "There's just no point doing something like that to try and please kids because they see right through it. Kids are the most aware people around; they can spot phoneyess a mile away."

Being married with two children, *he* should know.

"I'm phoney all the time to my kids," he adds.

Henry: "Is it 'Dad, stop bullshitting us' all the time?"

Or even, "Dad, take those bloody glasses off?"

Gary: "Now then, let's nip this one right in the bud. Try them on. And get this in print." (Gary would like the world to know his glasses are for prescription, as opposed to pose purposes.)

As for the hair, or lack of...

"I don't like hair. Well, not on *me* anyway. I decided *that* when I was about eight but me mam wouldn't let me shave my head until I was about 15."

It should be mentioned that Gary has just shaved his head somewhat recklessly in readiness for tonight's show and is consequently swathed in blooded bits of tissue. If only the punters could see him now.



**The topic of baldness** leads us onto the considerably more prickly issue of Ferry Aid, by virtue of the fact that the Christians stood behind bald lady singer Carol Hitchcock at said sickening event.

Gary: "We really shouldn't talk about that. It disgusts me every time I think about it. Unfortunately, we didn't realise what crap we were being led into."

Henry: "Everyone was dressed to the nines. And I heard something on Radio 1; everyone was saying, 'well, my next project is...' I was thinking, hang on, what the bloody hell are you all talking about? Everyone was desperately trying to get down the front and we were desperately trying to get to the back. That's why you can't see us. In fact, you couldn't have got further back than me and Gary."

Gary: "I fell off the podium twice."

Henry: "The whole thing was like a circus. Even though I've been around in this business a long time, I've never had a hit before and you find yourself suddenly put up for doing these sorts of things. You naively think, yes, that seems a good idea. Within 10 minutes of arriving at the Ferry Aid thing it was, 'right boys, photos'. If we'd caused a fuss, we'd have been branded as awkward on the front page of *The Sun* the next day."

Conversing with these two affable souls, you wonder how they could ever have been labelled 'dour bastards' or 'beastly boys'. The Christians, you see, have something of a reputation for being difficult.

Henry: "It's just that we're four individuals with different temperaments and sometimes they come into conflict." Something of an understatement apparently, in view of recent fraught events involving journalists.

Henry: "Basically, we don't like doing interviews, especially when it's a production line and people are wheeled in one after the next. In fact, this is quite a scoop because no one has walked out of this interview yet."

Gary: "Don't laugh, it *has* happened. Perhaps *you* could walk out, that would be different."

The Christians' current contentment might stem from enthusiastic audience reactions on their first major tour. Later that evening, Glasgow succumbed to a stunning display of vocal prowess, exuding quality and a mix 'n' match assortment of most musical genres known to man. They *may* be revelling in their command of live performance but cynicism is already rearing its despondent head.

Gary: "I've been involved in music for a long time but never this kind of hype music."

Henry: "Yes, it's a sordid business and we're all mixed up in it. Oh God, let's keep it light for the punters. All I basically want to do is write a few songs and play the odd gig. All right, I'll be doing these tellies next week but



I'd rather we didn't have to. This tour just seems like a big hype to sell records."

But isn't touring the most honest method of self-promotion?

Gary: "Yes, I'd agree."

Henry: "But I've got that *Itsy* spirit. I'm not bothered about selling records. I'm most happy in the studio."

Gary: "Oh, come on, Henry. That's slightly hypocritical. We all want to sell records. I'm desperate for people to buy what we do."

Henry: "Yes, but I'd rather be at home with the slippers, the pipe and the local paper. No, this tour *has* been a good laugh and I really *wasn't* looking forward to it. There haven't been any real ructions this time round, just semi-ructions."

Gary (bursting into song, as the Christians are wont to do at every available opportunity): "This is a happy band, with happy faces."

Henry: "No one's walked out for three days. It's been a really happy ship."

**Contrary to recent rumours**, the Christians have not been banned from East Germany or anywhere else of Communist leanings owing to their name being deemed blasphemous.

Henry: "The 'Liverpool Echo' printed that one. The East German Embassy got hold of it and said they didn't know where it had come from.

Anyway, we're playing there on July 17. And, of course, we can't get out of it now because they were so apologetic and kept insisting," (in Henry's best German accent) "Sorry, it



has all been a big mistake. You must come."

Since their escalation into pop's frontline, little about the Christians has changed — except perhaps their dress sense.

Henry: "Clothes are so annoying sometimes. The thing is, I look really good in this stuff, black jeans and jacket and Doc Martens. Well, good for me because I look a total wally in most things, but everybody's bloody wearing it."

Gary: "I've got no clothes sense at all, haven't got a clue."

Henry: "No, me neither. The other two have, though. What about you when I first met you?"

Gary: "No, no, don't tell her." Henry: "Platform boots, Afro, yellow tank top and flares."

The Christians have certainly proved they're infinitely more than one hit wonders, but don't expect too much too soon.

Henry: "As old British Rail says, we're getting there. It's just going to take us a while to get it right."



## ► SUICIDAL TENDENCIES, THE CLARENDON, LONDON

So the borders continue to blur as, once more, disparate strands of music begin to band together in the common cause. Speed metal, thrash punk, skatecore, call it what you want, but just understand one thing — there is no substitute for the raw power and energy generated by fast, hard and very loud guitars.

Suicidal Tendencies come as torch bearers of this new unity. Four beefy Hispanics from Los Angeles with a hopeless dedication to skateboarding, they tumbled onto the stage in their baseball caps and cut-offs like they'd just finished dodging the traffic on Hammersmith Broadway and were still on high.

As soon as the power chords started pumping out of guitarist Rocky George's amplifiers, the whole room went into a scene resembling something from 'Towering Inferno', with arms, legs and bodies flying everywhere as the crowd attempted to mount the stage, only to be repulsed by over-zealous bouncers.

Suicidal Tendencies are like the moment when a plane starts to move down the runway. The engines rev, the body starts to shake and then, woosh, the whole thing is tearing along, unable to stop. Singer Mike Muir is like a child who's been left in charge of this mad music machine and has decided he's not going to give it back, exhorting his fellow passengers to enjoy the ride to the full. And make no mistake, they do, band and audience giving 100 per cent in pursuit of the pleasures of the thrash.

Whoever wrote the line "Suicide is painless" had obviously never seen this band. But then we all enjoy a modicum of pain: especially when it hurts this good.

John Rae



Photo by Steve Double

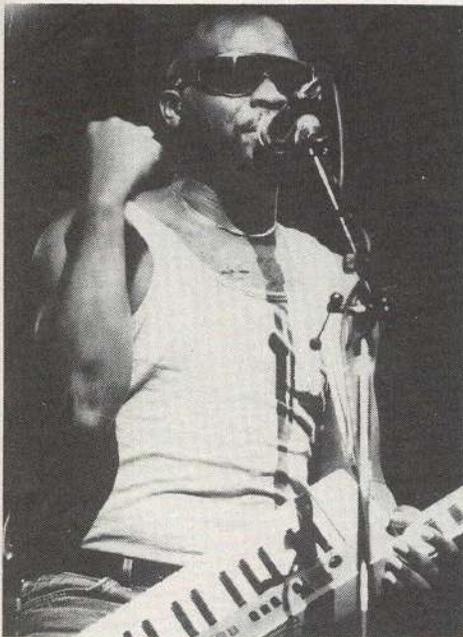


Photo by Jayne Houghton

## ▲ TROUBLEFUNK, HAMMERSMITH ODEON, LONDON

Presenting the world's best dance band at a seated venue could have been like giving out chips without salt and vinegar — completely unappetising. In presenting this possible stumbling block, we were foregoing a large part of the band's sound, appeal and presence.

But it was still all aboard the Troublefunk express; a two hour rollercoaster without any safety belts. The enthusiastic audience was awash in a sea of bopping bodies working those suckers to death. There was trouble over here, trouble over there, and trouble in the atmosphere as James Avery, along with the larger than life Tony Fisher and crew, dropped the bomb, pumped us up and savagely spun us on our heads.

Seasoned cynics may not have been impressed by the band's set and stage show, which hardly differed from last year's performances. There were a few new songs (if you can call their musical experiences songs) thrown in, including their new single 'Woman Of Principle' and another

Bootsy Collins composition from the new album. These songs were the lowpoint of the evening, although they did carry the accepted Troublefunk stamp, and no-one failed to be won over by those go-go rhythms and the feedback from the audience. Not me, for sure. I dropped, wiggled and surfboarded all the way home.

Jane Wilkes

## ■ LUTHER VANDROSS, WEMBLEY ARENA, LONDON

Designer soul had its day today. American soloist Luther Vandross was crossing over to the mainstream on the Lionel Richie trip of modern MOR soul, and it looked less like heart and more like posing.

Backed by a trio containing the female lead singers of Chic and Change, and supported by an adoring mix of young blacks and middle class whites, Luther Vandross preened and postured a path made up of a selection from his five LPs. The voice, which has provided the background to a thousand nights of passion, was playing safe, however, giving up a top heavy load of slow soul. The mid-tempo 'Give Me The Reason' opened the set, but songs like 'Wait For Love' set the trend of love meets fun, no sweat.

Where Luther should have climbed the vocal stairs on 'A House Is Not A Home', he let his glitzy backing group do the work. As the stage revolved, his new slimline body briefly became the butt of his self-deprecating but stage-managed joke about drinking Diet Coke. Even his scattling was more a vehicle for sudden bursts of microphone echo than his own proven range.

When he got down to the faster material, as on 'See Me', he became the old Luther Vandross of smooth funk. Then his band in the orchestra pit matched his sequined threads and silken voice note for note and move for move, and for a moment a sense of sincerity seemed to gel. Sadly, it all too soon returned to the au fait, effeminate stance and slick cabaret-style choreography.

When Luther was larger in size he had the fun in his throat, but now there's just an imitation of the Teddy Pendergrass top man in the making. Soul needn't be poor to say something; it can be rich in feeling. Luther Vandross was somewhere between the two tonight.

Martin Shaw

## ■ HOLLYWOOD BEYOND, ST JAMES' CHURCH, LONDON

Definitely my first gig in a church... no smoking, no drinking, and a long queue for the lavatory. Hollywood Beyond's singer, Mark Rodgers, planned this as a showcase

to gain attention after a year's apparent inactivity, but only succeeded in attracting a small-ish crowd of disgruntled tourists.

Which is a pity. Previously, Hollywood Beyond have been the object of ridicule, but on tonight's performance they could be back with a bang. Rodgers, who evidently has ambitions as a pin-up, is now supported by a resourceful and occasionally inventive six-piece band. The inclusion of a cellist may be part of the plan to confound normal expectations of a rock concert, but it proved very effective on the quieter tunes like 'Moonlit Shadow'.

Nevertheless, Hollywood Beyond are at their best on fast, soul numbers, when they're often reminiscent of Simply Red. On a song about an affair conducted on telephone answering machines, Rodgers blew wailing harmonica riffs fit to knock off the spaghetti western style hats of the bassist and backing singer.

OK, so maybe it was the sudden balmy weather or the expensive lighting which made Rodgers and his supporting cast resemble mannequins, but they sometimes came close to oozing charisma — not something difficult to do, mind you, in front of a bunch of Euro popsters.

Hollywood Beyond may be no great shakes, but this was a pleasant change from the usual round of subterranean clubs and crumbling cinemas.

Henry Williams

## ■ 3 WISE MEN/COOKIE CREW/LLWYBR LLAETHOG, DINGWALLS, LONDON

The sound of Peckham headlined Dingwall's debut hip hop night. 3 Wise Men — unique, humorous and far from modest — took London rap into a new dimension. Hold the salt, Captain Kirk — these guys are bold, they're baaad, they're bolder than bad. They pick fights with each other on 'Cruisin' For A Bruiser', use ambulance sirens and quick cut Martin Luther King, giving this rap group London's most adventurous hip hop sound; part disco, metal and schlock.

Cookie Crew specialise in short but sweet sets. With the only female human beatbox on the scene, Peggy Lee from Holland, their raps bite. While the boys try to menace, the girls cajole.

Welsh hip hop band Llwybr Llaethog opened the show with a mishmash of backing beats ranging from LL Cool J to Prince Far I, but their discordant sound lacked unity or emotion. Wales, in their case, was more of a state of disarray. Yet, all in all, it was a night of geographic splendour.

Malu Halasa

# LIVE

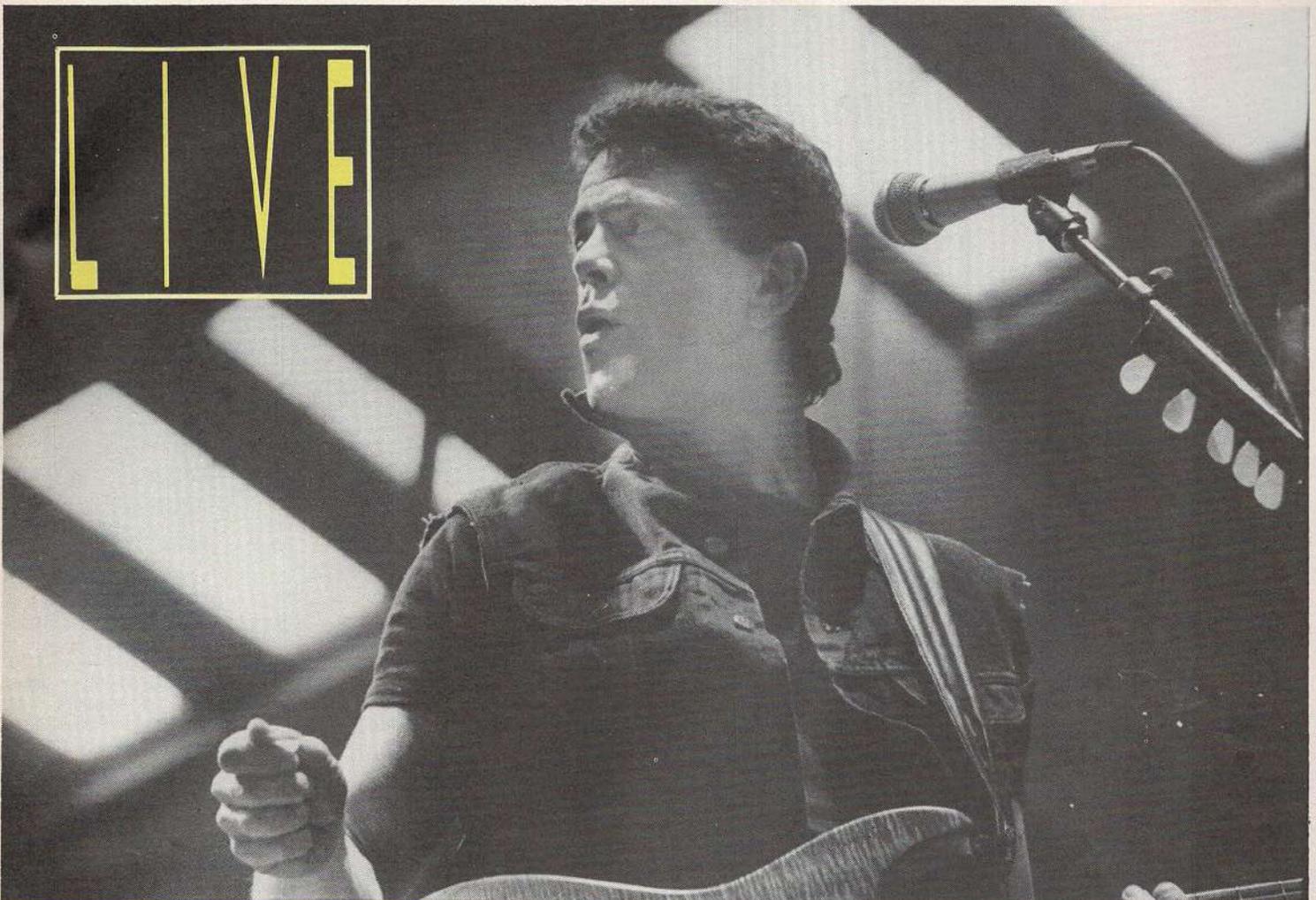


Photo by Alistair Graham

## ▲ LOU REED, KING'S HALL, BELFAST

Just about anyone worth their salt, having picked up an electric guitar for the first time, learned their basic riffs from maybe three songs. Lou Reed's 'Sweet Jane' contained perhaps two of them.

So, when the mean lookin' dude in the leather waistcoat and boots strides into the spotlight and announces said classic in that unmistakable New York drawl, it's time to rock 'n' roll!

Daylight still streams into the large, packed hall. Kids hang from the rafters, partying loudly. Many complain that Reed has appeared too early in the proceedings — they're still coming in while the set is in progress. For all the world, we could be at a college gig anywhere in the good ole US of A.

Lou's rhythm section is rock solid, and the fat sax sound is just right. The band seem as pumped up as the audience; the enthusiasm is infectious. 'Street Hassle' follows 'Vicious', then 'White Light, White Heat'. All are enjoyed by fans and the uninitiated alike (most of those being here for the U2 set). 'New Sensation' and 'Rock 'n' Roll' are blasted out with the aplomb expected from a tough, tight and cocky outfit from NYC, inspired by a now manic crowd, who are courted by the endearing mannerisms of a legend.

The band finish off with a tremendous 'Satellite Of Love', and a predictable yet wholly forgivable 'Walk On The Wild Side'. For a man who you might expect to be more at home working the smoky clubs of Brooklyn, this is a hell of a stadium act.

On this showing, Lou Reed proves he's as vital and necessary now in '87 as he was in the early Seventies. Backed by a suitably sleazy band of streetwise young Turks, he avoids with ease and not a little grace the only attack that could truly breach his effortless style; that of self-parody.

Lou Reed is no longer a young man, but he still makes the Beasties appear the boys that they are.

Paul Burgess

## ■ LOOP, THE SPEED CLUB, LONDON

Loop: an unbroken chord, a relentless, obscene Ansaphone spilling raw filth into the lives of those souls who, by design or default, find themselves plugged into the system. By design, I find myself at the Speed Club among a churning mass of mop tops and black denim; the psychedelic class of '87.

Most bands revel in the act of taking the stage and treat it with reverential ceremony. But not Loop. They waft into focus with a disinterested shamble, leaving the screeching feedback to do the honours with the audience. Feedback, once the mischievous gremlin of rock and roll, is employed as a fifth band member at Loop gigs, taking on all the intricate guitar work and doing most of the singing.

Vocalist Josh, however, still manages to rise above the throbbing fugue to belt out his plaintive drawl, only recoiling to pick his lead breaks in a classic Sterling Morrison pose. For Velvet Underground devotees, Loop are a must, encapsulating all the dour melodies and locomotive rhythms that have been cast aside by the rise of quirky indie poppers. But you'd better catch them soon, before the boredom they exude as style starts eating their audience, and they are forced into safer musical territory.

Ian Dickson

## ■ JEGSY DODD AND THE SONS OF HARRY CROSS/ST VITUS DANCE, ABERCORN, BELFAST

To say that Belfast is once again a boomtown at best tempts fate, and at worst makes a very bad pun!

Nevertheless, downtown pubs and clubs never had it so good. And best of all, people are once again coming to see live bands ply their trade. The Abercorn Club is three quarters full when Jegsy Dodd And The Sons Of Harry Cross take to the stage. Jegsy (a stand up alternative poet of some renown) and his band offer up a diverse and powerful set, clearly influenced by Alan Bleasdale and/or Kenny Dalglish. Their caustic, cutting scouse humour en-

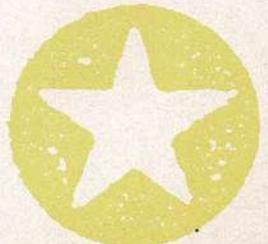
deared them to most here. Musically, however, their diversity ensures that no real style or individuality comes through, which is far too much of an unspectacular soapbox for Dodd's superior lyrics. Songs like 'Last Of The Summer Winos' and 'Scouse Werewolves In London' too often drown these out.

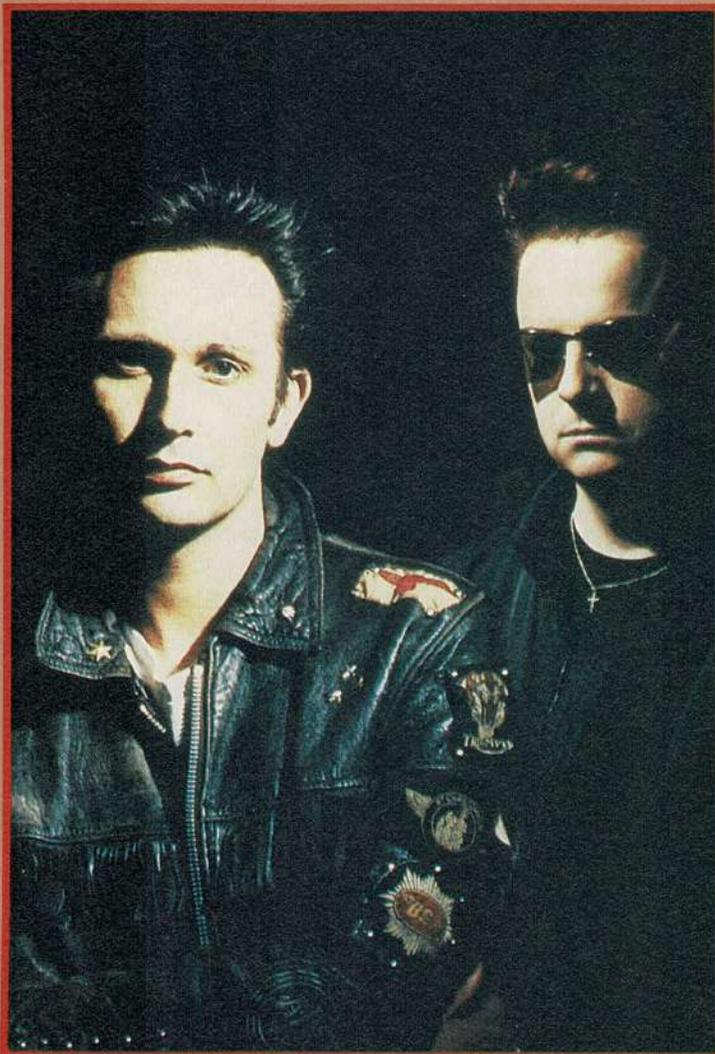
St Vitus Dance, labelmates on Probe Records and complete with their own scouse support, begin their set. With their opening number, one can immediately see why they're attracting attention from the capital's A&R jerks. The entire club is dancing. The great Irish tradition of club showbands has another fully paid up member. Singer Noel croons out, and he's somewhere between Kevin Rowland and Tony Christie via Matt Monroe!!

Their set is peppered with covers, the most notable being the theme from 'Midnight Cowboy'. It all proves to be slick and easy listening, but maybe too easy. They climax in a welter of noise and feedback that's totally incongruous with the body of their songs. Perhaps it's a doff of the hat towards the fact that they are, after all, young (if not angry) men.

St Vitus Dance have also displayed promise in their encouraging 'Love Me, Love My Dogma' album. I would think they'd need to toughen up, however, before taking that inevitable car ferry journey home.

Paul Burgess





● MAL AND RICHARD: from the terraces to technology

**'WE DON'T  
SIT INDOORS  
ALL DAY  
READING  
KAFKA'**

Surprise surprise! Cabaret Voltaire don't take themselves seriously! Yes, the Cabs like getting suntans, aggravating people, feeling guilty and getting paranoid just like anyone else. No long macs, please, says Roger Morton

On the one hand there's Cabaret Voltaire; the solemn-faced, Sheffield-based duo of Stephen Mallinder and Richard H Kirk, critically esteemed exponents of digital dance paranoia, the art-name copped from a group of Zurich Dadaists, with a history of over a decade of cut-ups, tape loops, twitching noise and powerfully anxious videos behind them.

On the other hand there's the Cabs: Mal from the Cabs, the snappy dresser with the face, and Richard, he of the studio department and the plucked eyebrows. Occasional boys about town, with a taste for a good groove, and their fair share of leatherwear.

The Greeks think they're gay — which would come as a surprise to Richard's girlfriend — and the arty-types think they're post-industrial, techno-beat deconstructivists — which would come as a surprise to anyone who's heard their new single.

'Don't Argue' is Cabaret Voltaire, plus dub-cut producer Adrian Sherwood, in formidably funky form. Two years ago the neurotic bleeps of CV's 'Sensoria' might have been too edgy for the charts, but now, with hip hop thoroughly assimilated, the pop 40 should be well able to cope with the Cabs' fidgety electro funk.

So how have Cabaret Voltaire got from there to here? From white noise to dance poise? And how come a man who's made a career out of audio-techno trickery still can't operate a coffee percolator?

On a sunny afternoon, Stephen Mallinder cycles up from his London flat to loiter on a park bench, and talk of two or three things he might think of whilst boiling an egg.

Shouting above the noise of tweeting birdies and fluttering butterflies, I put it to Mal that an industrial warehouse might be a more appropriate setting.

Mal: "Yeah. That's something we've got stuck with, but we're not really like that at all. People like to put you in a certain geographical perspective, but it's not really relevant to us, the industrial, grim, long mac sort of thing. We take what we do seriously, but we don't take ourselves that seriously. I mean, we don't mind going on holiday and getting a suntan, like everybody else. We don't sit indoors all day reading Kafka."

"We've just been to Vegas to make the video for 'Don't Argue'. We filmed it in the Mojave desert, which hopefully will shatter the Northern chimney stack thing. Although, true to form, we got into the desert, and on the second day it rained... I mean nobody told us there was a rainy season in the Mojave desert."

And a cleverly sexy piece of vid it is too, in a deliberately B-movie meets 'Blue Velvet' sort of a way. Certainly the girls with guns and redneck sheriffs in the video are a long way away from Richard and Mal's Sheffield roots.

Mal: "Richard and I first knew each other from going to football matches. Then, it was football, soul music, ska and reggae, and things like that. It wasn't public school and classical music. So that's why there's those odd traits in there with us."

"We never wanted to become a soul band or anything, but there's those rhythmic influences in there, and we're not yobs, but on the other hand we are sort of ordinary working class."

So it was more football 'n' soul that art school?

Mal: "Yeah, I mean I went to a grammar school, a Catholic school, I was taught by monks."

A case of Catholic guilt turned outdoors then?

Mal: "Oh yeah. The Catholic guilt's there. I suffer from guilt, we all do. Somebody said something good the other day... 'You can tell you're a Catholic if you masturbate fast.' Because it's not a pleasure, it's this guilty task you have to perform. I've never thought of it like that myself."

Er... Quite. When you started out with Cabaret Voltaire, what were you trying to do?

Mal: "We just wanted to annoy people, really. That was it, purely and simply. When we started doing things, a lot of it was Eno, because he was the first person who was a non-musician in a musical group, and that just really appealed to us."

"We sort of did the first Roxy album and Bowie and things like that, and then gradually it's like a process of self-learning, and you get into Burroughs and German groups, like Kraftwerk, but originally, we just wanted to annoy people."

"We were fed up with music at the time, and the idea of doing it was like a joke, sort of antagonism thing. And then there was the Dadaist thing, not that we wanted to be a Dadaist group, I mean the arty side of it was just a parallel. We just wanted to aggravate people for fun, and we did really."

Have you become less interested in

doing the more 'experimental' things?

Mal: "The thing is with us, we've got the ability to do both. It's alright doing the weird things but you've got to put it into a context. It's the idea of juxtaposing things that people identify with, dance rhythms, or a tune, and elements that they're not used to. If you just make it weird, people ignore it a little bit now."

A lot of the 'weird' techniques you've used in the past are now commonplace in mainstream dance music.

Mal: "Yeah, 'cause although we've moved a certain way, at the same time, music has moved towards us. The dance thing was always there for us. We couldn't play it, but we were into it. Maybe we can play it a bit better now, with the technology."

"But I think there's a danger of saying 'When they first started out they were weird, and now they're not weird'. But if you listen to the first things we did, there was a rhythmical content. It wasn't just pure f\*\*\*in' white noise."

'Don't Argue' could be about nuclear phobia, but as usual, it's left unclear.

Mal: "Well, it's there, but also in the back of my mind, there's the whole environment thing, and paranoia, which is always in there. But if you want to take it on a superficial level, it doesn't worry me."

"I like the ambiguity because I think that's the way most people's minds work. It's the way my mind works. You can be concerned about what's happening on a global scale, you can also be worried about what's happening with your girlfriend, and what's happening with your job. People think on those multi-levels and that's the way it goes in the song. People think about so many things while they're boiling an egg."

Haven't you got a home computer to boil your eggs?

Mal: "No, I don't have a home computer at all. The video's broken as well. I'm not the techno-buff that people like to think I am. I have trouble working the coffee percolator, let alone a computer! I'm terrible."

"It's hit and miss. Richard's more controlled in terms of using the computer stuff, but then again, there's still a lot of 'I'll do this, and if it f\*\*\*s up, then I'll look at the instruction book'. We've got a very disrespectful view of technology. We use it, but sometimes it's nice not to know what you're doing, 'cause then it's a great surprise when something happens. You go 'Wooo! I didn't expect that!'"

Cabaret Voltaire's cheeky ways with technology, video-minced imagery et cetera, has always been a bit ahead of its time. Do you still think you are?

Mal: "It's very difficult to be that way now, because technology's a great leveller, so what was only available to the few is now available to everybody, which stereotypes things to a degree."

"We've always been a reflection of stuff that's around. You just adapt to what's around you. I think we're a reflection of what it is now, but I like to think we're a distorted reflection."

'Don't Argue' starts off sounding like something by Janet Jackson.

Mal: "Yeah, it was a bit Janet Jackson, actually. I don't mind. I mean, I love Janet Jackson. You can't beat a good groove, and there's nothing wrong with a good tune either. It's what else you do with it afterwards that counts. But yeah, people started to say that it was like Janet Jackson on acid. Which is fine by me."

Ms Jackson should be flattered.

## EUROBEAT MAN COMETH

You'll all remember the deadpan camp classic 'Male Stripper' by Man 2 Man with Man Parrish. Well, now renamed **Man To Man** (gosh, radical!) they're back with a rather 'fun' single and soon-to-be-banned video. **Edwin J Bernard** talks to main Man **Paul Zone**



As of this week, Man 2 Man, who, together with Man Parrish, created the deadpan camp classic 'Male Stripper', will be known as Man To Man. The reason: the brotherly duo of Mikki and Paul Zone is no more. Last New Year's Eve, elder brother Mikki collapsed and died of spinal meningitis. With only one member left, the offending '2' was replaced by a logical 'To'.

Seven months on, Paul welcomes me into his Earl's Court basement flat and explains that, although his is a great personal loss, it really won't make much difference to the group.

"It's strange, but I don't miss his input at all. We were like twins and were so in tune with each other that his not being here really hasn't made any difference. Mikki was the songwriter of the group, but he left me over 200 songs."

Mikki didn't write Man To Man's current A-side 'I Need A Man', an old Grace Jones record, although he did write the flip, 'Energy Is Eurobeat'. Considering 'Male Stripper', despite the controversy, was not a gay record, Paul has bravely yabooed his detractors by releasing a song that is anything but heterosexual.

"Male Stripper" was about women who go to see male strippers in clubs like Chippendales. In fact, we wrote it for Chippendales because a friend of ours is a choreographer there. 'I Need A Man' is just a fun record; it's very tongue-in-cheek. I really didn't want to make any heavy gay statement. I really don't care one way or the other. I've never had anything to hide about my sexuality. I've had sex with women, men, anything that walks really."

It's unlikely you'll get to see the accompanying video for 'I Need A Man'; a real pity, for it's a classic. Paul and a couple of his cronies, dressed like Yo! Boys, swigging beer from cans, switch on the TV to find three monstrous Egyptian Ronette-types mouthing to the song. The 'girls' are, in fact, Paul and friends in drag,

although the results are hardly 'feminine'.

"I think it shows just how ridiculous pop music is. I never wanted to make a serious, religious or political record, but I guess it's a serious record for the gay community. For them, it's a positive, clean, nice, safe pop record!"

**Man To Man** is only a recent incarnation for Paul Zone. The Brooklyn-born vocalist/instrumentalist/producer's first band was the Fast, which came out of New York in 1976 on the crest of the new wave. Their second album was produced by Ric Ocasek of the Cars, and once Blondie was their opening act, along with Talking Heads and Television.

"But I've always liked dance music, and independent pop is so hard to get played on US radio. With dance music, you've got a ready-made market whether they play it on the radio or not."

Paul and Mikki met up with legendary US dance producer Bobby Orlando, and sang backing vocals on some of his greatest productions: Divine's 'Native Love' and the Flirts' 'Passion'.

"Bobby actually produced our first ever record. It was the first thing he ever did, too."

Paul and Mikki formed a group called Man's Favourite Sport, had some legal problems over the name and looked for another.

"We wanted something masculine," Paul explains, "so we went for Man 2 Man."

Their first record, 'Hottest Of The Hot', did well enough to encourage another. They called up their old Brooklyn buddy Man Parrish and recorded 'Male Stripper' in Parrish's bedroom. The rest you know.

If you've written off Man To Man as just another gay disco spin-off like the Village People, BoysTown Gang or Evelyn Thomas, you might be in for a surprise. Sure, 'I Need A Man' and 'Energy Is Eurobeat' fit the current disco trend, and their next single is going to be produced by Jacques Morali, the brains behind the Village People, but look again at the charts. There's Erasure, the Communards, Bronski Beat. All grew out of the gay dance scene to become a major pop force. Man To Man hope to do the same.

"I consider all our songs to be pop songs. I don't need a silver or gold disc for every record I make — after all, no actor expects an Oscar for every film — so I'm not afraid of slipping into oblivion."

Finally, has Paul had a reaction from Grace Jones?

"Apparently she bitched about our record when she first heard it. Although I've had other reports that she's been dancing to it and even sings along."

Man To Man defy you not to follow Grace's example. Energy, after all, is Eurobeat.

Why is it that certain bands of mop-topped, Warholian extraction spend half their time searching meticulously through the vaults of Sixties musical expression and style, and the rest of their time skilfully avoiding any references to their psychedellic fetishism?

"Before the cock crows three times, you will have denied me!" weeps the baleful ghost of J Morrison, martyr. "Not us mate, we're punks really," shout the ungrateful mop-tops, and so it goes on. Playing Rickenbacker 12 strings and sporting pointed boots and white Levi's, Brighton rockers Blow Up also seem hell bent on denying their musical parentage. True?

"Yes," says singer Nick Roughly. "Sixties, Sixties bloody Sixties, that's all people ever say about us. We honestly don't think there's too much Sixties in what we do."

"That's right," agrees guitarist Alan Stirner. "The cultural situation was so different in the Sixties. Some things were right over the top to the point of naiffness, but if you look at what else was going on, a lot of it was really valid. Certainly when you consider the general expansion of consciousness."

What, like the trees are all pink and wobbly, man?

"No, not at all," smiles Alan. "I think LSD was quite possibly responsible for the downfall of what was good about Sixties music."

In true Beat generation style, Alan and Nick, the band's songwriting partnership and frontmen, have joined me in a coffee shop for a deep and meaningful chin wag. I ask Nick if, deep down, he's a bit of a hippy.

"No, I'm not a hippy," he replies, dropping his gaze downwards to his tea cup in some half-hearted clairvoyant's pose.

"I saw that documentary about the summer of '67," he continues. "I saw the kids placing flowers in the barrels of the soldiers' guns and I thought 'yeah I'm into that!'. But I wouldn't have done it, although I do agree with the basic principles behind it. I certainly wouldn't do it today."

Well, if you maintain that Sixties culture is way beyond you, doesn't that make it all a bit of a costume party?

"Up to a point, yeah, I think it is," says Nick. "There is a costume element to it and I loved what the people were wearing at that time, but the music's there and there's no way we're trying to pretend it's 1967."

**Blow Up's** new single, 'Good For Me', is a highly merit worthy effort which, despite what the band might have you think, draws upon the best aspects of Sixties pop to present one of the freshest guitar-based sounds this year. It's a three minute romp through teenage lust, carried speedily along by spangly vocals, driving rhythms and a mystical sitar. Sitar! You are hippies after all!

"No, not really," laughs Nick. "We just liked the sound of it. It's just on the intro and the outro and, to a certain extent, it's just a piss take. The middle chunk of the song is pretty straight. We were just sending ourselves up a bit with the sitar. But having said that, we really do like the sound of it. Let's face it, there's no point trying to be the Beatles or the Velvet Underground."

Indeed, Matt Johnson once argued that the Jesus And Mary Chain were barking up the wrong tree with their droning



## SIXTIES BLOODY SIXTIES

Cor no, not us guv, cry Brighton twangers **Blow Up**, who are jolly good at three minute guitar romps but still say they're not hippies, even though they have a sitar on their record. Pink, wobbly trees: **Ian Dickson**

voices and feedback. The Velvet Underground, he said, would sound more like New Order if they were around today because, as with New Order, the Velvet's music depended on utilising the technology of the day to maximum effect.

"We could easily get into synthesisers and go anywhere musically," adds Alan thoughtfully. "I really like the hi-tech aspect of music: the New Order approach."

"That's right," says Nick. "Over the past year we've been listening to a lot of good hip hop and go-go and that's brilliant; really fresh."

And how will Blow Up keep their music sounding fresh alongside such hi-tech musical advancements?

"Easy," smiles Nick. "We'll release a Christmas single with Sonic Youth."

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