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# INFACT

the info package containing the world's most distinguished charts

**LIP** — the world's graunchiest gossip column

## LIVES

BLOW MONKEYS  
PHIL COOL  
ALL ABOUT EYE  
COURTNEY PINE

## THAT PETROL EMOTION

EDUCATE, AGITATE, ORGANISE  
— indie darlings hit the dancefloor!

## THE CULT

the wit and wisdom of Ian Astbury

## TOM JONES

the return of the ancient bum-wiggler

## ZODIAC MINDWARP

'I like to shout about how great I am'

+

THE CURE  
WIRE

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Cover photo by: **Steve Double**

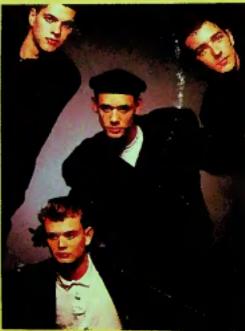
Turn to centre pages for our spiffing info package, **INFACT**

## COMPETITION ▶

**F**ollowing their successful singles, Mel And Kim have now launched an equally powerful assault on the albums chart with their debut 'F.L.M.'. And to help you celebrate this auspicious occasion, we've got 35 copies of the gals' nine-track aural delight to deliver to you lucky people. Just answer these three questions correctly to win.

- 1) Mel And Kim's first hit single was: a) 'Showing Out', b) 'Showing Off', c) 'Showing Up'?
- 2) 'F.L.M.' stands for: a) 'France Luxembourg Monaco', b) 'Fun Love Money', c) 'Freud Lenin Marx'?
- 3) They don't ever want to be: a) Delectable, b) Reputable, c) Respectable!

Send your answers on a postcard, with your name and address, to: **rm Mel And Kim Competition**, Greater London House, Hampstead Road, London NW1 7QZ. The first 35 correct answers pulled out of the postbag on the closing date Monday, May 11, win.



Curiosity Killed The Cat release their debut album 'Keep Your Distance' this week. Recorded in London, the album has nine fun-packed tracks including 'Misfit' and 'Down To Earth'. You can also thrill to such delights as 'Mile High' and 'Shallow Memory'.

RS

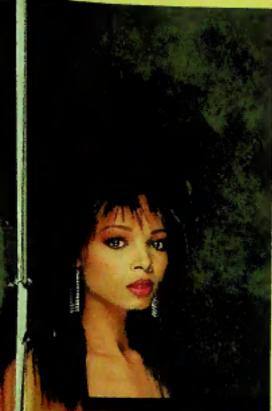


**UB40** release their single 'Watchdogs' this week. It's a completely reworked version of the song on their 'Rot In The Kitchen' album and the flip side features 'Don't Blame Me' recorded live during UB40's Russian tour. The 12 inch includes a live version of 'Watchdogs'.

On May 15, UB40 will be releasing their video 'UB40 CCCP' filmed during their Russian tour. UB40 will also be featured in an hour long documentary starting at 4.30pm on Radio 1 on May 4. The programme will feature live tracks recorded in Russia and interview with the band. Rock on comrades.

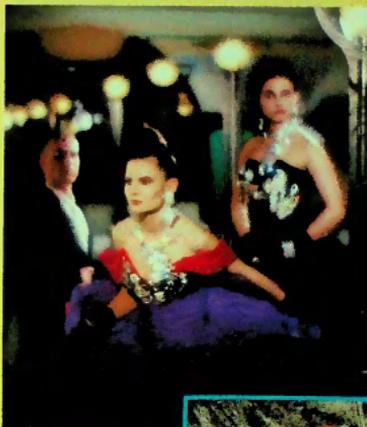
RS

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**DAVID BOWIE** has added another date to his tour. He'll be playing the Manchester City football team ground in Maine Road, Manchester on July 14. Tickets priced £15.50 each are available by post from David Bowie Manchester, PO Box 4, Altrincham, Cheshire WA14 2JQ. Make cheques or postal orders payable to Kennedy Street Enterprises, enclose a sae and allow five weeks for delivery. A credit card hotline has been set up on 01-748 1414.

RS



## ◀ IN TOO DEEP

**N**o, this is not a promo shot for the latest Oscar Wilde play; nor is it a preview of the next heat of 'Come Dancing'. 'Tis, I do declare, the new project of Kate 'Haysi Fantayzee' Garner, and Stephen 'Blancmange' Luscombe and the West India Company. Add a second young lady — a well-known face on the London nightclub scene for some years — Miss Julia, and what do you get? **Deep Space.** Dotty, witty, and hopelessly charming, Deep Space are set for a glittering orbit in pop's not too distant future.

NC



**U**ntil now, the only thing that distinguished **Red Lorry Yellow Lorry** from any other garage band in Leeds was that the name was impossible to say more than once. They're back with a new single 'Crawling Mantra', a menacing slab of traffic light rock, and a streamlined name. The Lorries, as they're to be known in future, have promised to stop being evasive and come clean with the media. Well, that should excite a few people. Yorkie, anyone?

CT

# INDEX

COMPILED BY

DICROSS

ANDY STRICKLAND

ROBIN SMITH

## THE FALL.



THERE'S A GHOST  
IN MY HOUSE

The mighty Fall have gone and stuck a hologram on the sleeve of their new single 'There's A Ghost In My House'. Their version of the old R Dean Taylor classic bounces along with the aid of that never to be forgotten fuzz-guitar line and Mark's inimitable vocal style. It is the first time a hologram has been used on a single sleeve, and jolly scary it is too. In fact, we at Index haven't twiddled a sleeve so much since the LP of 'Time', featuring Lord Olivier, was thrown in our direction.

AS



In the wake of the Paul Simon controversy, Index brings you another often overlooked side of the political resistance in the big 5A. The **Kalihari Surfers** is the brainchild of one Warric Sony, a white South African whose third LP 'Sleep Armed' is out now on Recommended Records in the UK. Warric uses snippets of speeches, Afrikoons and jazzy rhythms to deliver his 'protest songs', and whilst it's not about to break into the top 10 it's an interesting experiment. So worried about his work are the South African record companies and pressing plants that the man has to send his tapes to the UK and then import his own records.

AS

# WELL RED

## Well Red on tour

- April 18th London Ronnie Scotts
- 20th London Wembley Arena (with James Brown)
- 22nd Birmingham Odeon (with The Gap Band)
- May 7th London Odeon (Hammersmith) (with The Gap Band)
- 24th London Odeon (Hammersmith) (with The Gap Band)
- 5th Manchester International
- 7th London WAG Club
- 8th Derby College of Higher Education
- 10th London Deptford Albany Empire



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## EARBENDERS

### Andy Strickland

'April Skies' JAMC (blanco y negro)  
'Forever Green' Treebound Story  
(Fon B-side)  
'There's A Ghost In My House' the  
Fall (Beggars Banquet)

### Jane Wilkes

'Blow Up' James Taylor Quartet  
(Re-elect The President)  
'Yol Bum Rush The Show' Public  
Enemy (CBS LP track)  
'Letter From America' Proclaimers  
(Chrysalis LP track)

### Di Cross

'Dancing In Peter Pan's Shadow'  
Faith Brothers (Siren LP track)  
'Surveillance' Light A Big Fire (Siren  
LP)  
'Wah Or Without You' U2 (Island)

### Graham Black

'Hangover From Hell' Zodiac  
Mindwarp (Phonogram B-side)  
'Somebody Put Something In My  
Drink' the Ramones (Beggars  
Banquet)  
'One Scotch, One Bourbon, One  
Beer' Amos Milburn (EMI  
compilation)



## THE BODINES

those prime purveyors of guitar pop, hit the road again in May. They'll be playing Manchester Hacienda May 7, Chelmsford Chancellor Rooms 8, Stoke Shelleys 12, Bristol Tropic 14, Brighton Zap Club 15, Leicester Princess Charlotte 16, Sheffield Leadmill 17, Birmingham Burreberrys 19, Leeds Warehouse 20, London Astoria 21, Hull University 23.



Sparky D • Dana Dana • Spyder D  
The Bliss Bros • Bowlers At Fair  
Father MC • Microphone Prince  
Derek B • The Vicious Rumor Club  
HARDCORE HIP-HOP FRESH OUT OF NEW YORK CITY

## COMPETITION

Another company gaining a reputation for upfront compilations is Music Of Life Records, whose debut hip-hop compilation 'Def Beats 1' contains 10 non-stop full length 12 inch mixes of the best of New York's hardcore sound — both imports and previously unreleased tracks. To win one of the 20 copies piled up on the Index desk, just answer these questions correctly.

- 1) Which group needs a whole lotta love: a) Timex Social Club, b) Culture Club, c) Vicious Rumor Club!
- 2) 'Sparky's In 'The Place' is a track by: a) Sparky D, b) Madonna, c) Spandau Ballet!
- 3) Nomis Sirrah is an alias for: a) Boy George, b) Paul Young, c) Simon Harris!

Send your answers on a postcard, with your name and address, to 'Def Beats 1' Competition, Greater London House, Hampstead Road, London NW1 7QZ. The first 20 correct answers opened on the closing date Monday, May 11, win.

RS



A new album featuring the Rhythm Tunes in the company of Booyy Collins, Herbie Hancock, Shuehead, Grand-mixer D. St., Fred Beinhorn, Bernard Fowler, Bernie Worrell and Bill Laswell

Produced by Bill Laswell/Material



## SPECIAL BRANCH

**Treebound Story** have featured in *Index* before, but we just had to tell you about their excellent new single 'My Life's Example'. The Sheffield outfit has come up with a little cracker of a single that uses all the best components of gulf pop without falling into whimsy or cliché. The band has added a harder edge to its sound but we at *Index*, being contrary buggers, prefer the slightly more gentle sound of the B-side 'Forever Green' that just avoids out-bunnying the Bunnymen. Great stuff indeed.

AS

Have you ever wondered what erstwhile young pop musicians might get up to in their spare time? Terry Edwards (of Higsons infamy, and now a Yeah Jazz-er and occasional Miaow person) has opted for the world of rock music lecturing. The course he teaches, Rock And Contemporary Music Foundation, is based at the Harlow College, Essex. Although there is no certificate or exam at the end, 'successful' completion of the course will equip the student with the ability to perform contemporary music to a professional standard. Any budding Johnny Marr's who wish to benefit from the omnipotent Terry Edwards should apply to Martin Banks, Leader Of Division, Performing Arts, Harlow College, East Site, The Hides, Harlow CM20 3RA.

JW



Old Vibrators never die, they just buzz louder. These Damined contemporaries have changed their line-up for the last time (we hope) with the addition of a 'mere boy' named Mark Duncan on bass. The Vibes' live album, re-named last October, featured such classics as 'Baby, Baby' and 'Baby Blue Eyes' injected with newfound aggressiveness. Since then they've been touring France and Scandinavia, and have been well-received at their British gigs. But wait, a new album is in the making, which drummer Eddie Edwards jokes will find new ways of ruining their late Seventies faves.

"When you play some of the old songs it's like having a holiday; it's like the sun comes out on stage," says 41-year-old lead singer Knox, who claims his ambition is to go home with a girl and be older than her parents.

MAN



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A

L

GOSSIP

I

COLUMN

P



Photo by Jayne Houghton

by Nancy Colp

● What ho, chickens! Here I am, still alive! (Bad luck!) Just when you thought I'd disappeared into the inner recesses of the LimeLight forever... But that'd be a fate worse than death, wouldn't it now, what with all the current crop of inhabitants who seem to be virtually living there? There is no truth in the rumour, then, that Ray Mayhew, Ben Volpelière, Eddie Armani and Jon Moss are forming the LimeLight Residents Society.

All of the above were, of course, at my exclusive (or maybe it wasn't) birthday do there last week. Of course, I was positively inundated with bottles of Pernod, so this week's Lip has a slightly yellowish hue to it.

But onto the rumours! Hot rumours! Wicked, vile rumours even, are currently circulating town concerning the state of ye olde Sniffits. High in the charts with their latest barnstormer (of which I'm really rather fond), could it be that those hoary old 'Smiths to split' stories are doing the rounds again? Oh dearie me, and to think, they're only just parted company with their 99th manager of the season, too.

Next hot, vile and slightly grey around the edges snippet concerns Mac, he of the multitudinous chins and the ever elusive Bunnymen. Now, all you Julian 'Sex God' Cope fans out there will know and love the song on his current album called 'Space Hopper'. Originally, it seems, it was written by Mr C as a sort of 'song in the grand tradition' of El Bunnios and was inspired by a load of very boring in-jokes from Liverpool circa 1979 when Cope, Mac and Pete Wylie were in the Crucial Three. Anyway, Julian gave the song to an up and coming outfit called The Remains for a Beeb session but reclaimed it later as it was rather jolly spiffing. Then along comes Mac, with a new manager, and decides to have a bit of a crack and send him off in search of money, saying he had a hand in writing it. Trouble is that the old joke is backfiring a bit and trouble could well be the order of the day. There's a moral in this story somewhere, but I'm damned if I can figure it out!

Oh dearie me, seems that Dr Wobert has been a bit of a naughty boy and was thrown out of the Hippodrome the other week for chucking glasses at the odious Frizbee Fox and upsetting the bouncers. Of course, Wobert should never have been allowed out in the first place, let

alone be in charge of a glass... so big smacky wrists and a spell in the doghouse are definitely the order of the day.

Personally, I think he was just trying to gatercash my party but got the wrong place! And oh shame, shame, wasn't it a pity that the Blow Monkeys could only manage to half fill the Brighton Dome last week? And wasn't it an even bigger shame that the person who throw the tambourine at him from the audience missed?

But someone who didn't miss was Anderson from Crazyhead, who got a bit wild and enthusiastic with the microphone at a gig last week and swung it round apparently coshing some poor girl in the front row, splitting her head open in the process.

I hear that old Cleo of the Nile Gasworks has been at it again. Mr Astbury (as he's known to his friends) terrorised an entire Ohio audience the other day by showing them his bobby! Urgh! Can you imagine a more revolting sight (hang on, yes I can, Zodiac Hindswarp's willy).

Latest addition to the charity record ranks (but a rather unusual and very worthy one) is a record called 'Making Tracks' which features the cream of the

# LITTLE STEVEN

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MAN  
HAT  
TAN



● Now, here's a little brain teaser for you... Who is the lady pictured here? Could it be one of the following: (a) Miss Piggy? (b) Sharon from 'EastEnders' as she knees Dirty Den in the credentials? (c) Peter Hook's favourite girlie pin up? Yes folks, it's number three! It's the girl who makes my very own Little brassières look like eggshells, **Samantha Fox**. Naturally, this was taken in the days before she became a big pop star and had what we in the trade call picture approval, and it seemed such a shame to waste this little gem on the office dashboard... so out of the kindness of our heart, here's the 'before' picture. Never mind Sam, you'll never look this bad again...



Photo by Jayne Houghton

young Scottish crew coming out in cahoots with the Caterpillar Truck Company in Glasgow, whose recent plight has been highlighted in the papers. The single features **Hipsway, Love And Money, Hus And Cry, the McClusky Brothers, Big Dish, Fruits Of Passion, the Pastels, the Bathers, Jesse Rae** and that dodgy UK entry to Eurovision, **Rikki Pebbles**. It'll be available in London too, and all proceeds go to the Joint Occupation Committee for the above Co., who are currently staging a sit-in. So dig in and support this worthy effort.

Right, sit comfortably boys and girls, we now have coming up part three of what **Pop Will Eat Itself** did in Holland. Now, those of you who have been following this fascinating tale of mayhem amongst the cucumber sandwiches and tulip fields will know by now that these Poppies are rather rumbustious young laddies. But did you know that whilst in the middle of a trip that made Errol Flynn's boat parties look like kids' birthday teas, **Clint** nearly got his lot? The usually quiet and shy member of the group, **Graham**, apparently only gets out of hand once in a while but when he goes, he goes... And he went... And threw a rubber plant at **Clint** from the

top of the stairs and missed him by inches. Only that evening he had seen fit to show the world his collection of bum spots and moon at the audience during the encore. Of course, this was all before the band decided to take the hotel shoe polisher machines for a walk and tuck it up in bed with **Adam** (who along with the rest of the band, couldn't pull anything better).

After my witterings last week about **Tom Jones**, I received a little piccy from those nice Epic press people informing me that **Thomas Lang**, who has a rather nifty little single out at the moment (and whose real name is **Tom Jones**) met the other **Tom Jones** recently. The pair got on like the proverbial burning mansion, and it would seem that not only do they share the same name and the same record company but also they both had their single released on the same day and met up while both being in Liverpool promoting the aforementioned articles. But here the similarities end because the screaming hordes of housewives seemed to not want a piece of **Mr Lang** to take home and hang on their mantelpieces...

And with that, I'll take my leave for this week, until next week's bucket of scum, fish lovers!!

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WEA

# S I N G L E S

**E:** I can taste the jalapenas peppers now!

## ZODIAC MINDWARP AND THE LOVE REACTION 'Prime Mover' (Phonogram)

**D:** Just like Alice Cooper — it's excellent! We should join forces, definitely.

**E:** We could have cartoon characters of Zodiac Mindwarp...

**N:** Like the angel and the devil, we could have fights, them versus us. We're the good guys.

**D:** It's good because when a group like that signs to a major label, it gets all shiny. But he's got away with it.

**N:** Zodiac's best weapon is the fact that he has brains and he knows what's going on. And he isn't going to make mistakes.

**D:** It's in the right spirit.

## GAYE BYKERS ON ACID 'Nosedive' (In Tape)

**N:** It sounds like a bad version of 'Burn' by Deep Purple.

**E:** It's like 'Spinal Tap' without the humour. I don't know... they're heavier than the Beatles.

**D:** It's the sort of thing you put on really loud to annoy everyone. At least it does something.

**E:** It's like when you're 15 and you stay next to a church, and you put on 'Run With The Devil' by Van Halen really loud, and the priest comes running out...



**D:** I'm a fan! It makes a change from this pile of nicely produced records to hear something really 'ornibale. Great!

## RUNNERS UP

### FRANK SIDEBOTTOM 'The Magic Of Freddie Mercury And Queen' (In Tape)

**N:** Record cover of the week, definitely. If only Roger Deacon could play bass like that.

**D:** It sounds like Sooty on acid.

**E:** It's a smol!

### FLESH FOR LULU 'Siamese Twist' (Beggars Banquet)

**N:** Good riff. They seem to be taking their time about getting it together, but they're getting there. It would be good to see them on 'Top Of The Pops'

because they're such a brilliant visual band. Trashy lyrics. New York Dolls-ish...

**E:** Real throwaway, like it should be. It astonishes me how a person can put 'y'oll' in a song when they're not American.

**N:** Have you met Nick Marsh? He talks in an American accent — it's hilarious! He's a good bloke.

## THE SILENCERS 'Painted Moon' (RCA)

**N:** A sizzling seven inch from the Scottish sacred hearts!

**D:** I think it's quite good. Haunting.

**E:** This is the kind of music the Americans would love, but it's not as exciting as it should be for England since it's more pop oriented.

**N:** I used to be the drummer's roadie, so I'm biased.

## THE REST

### KING KURT 'The Land Of Ring Dang Do' (Polydor)

**D:** I think the charts should be full of this and Temple Tudor. Bring back Eddie Tenpole!

**E:** It sounds like 'Rawhide', yeah.

**N:** They're brilliant live, they really suffer for it.

**E:** I've seen a film of them and they were covered in spit and beer.

**N:** They're a clever bunch of bastards, but they're all mad.

### ANDY TAYLOR 'Life Goes On' (MCA)

**E:** Andy's certainly cornered the American market — the best thing he could have done was to have split

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from Duran Duran. I don't think anyone over here would buy it though.  
**N:** Good guitar, great song.  
**D:** Are you serious?

#### UB40 'Watchdogs' (Dep International)

**D:** And that's gonna be a big hit, then?  
**N:** I preferred the last one, 'Rot In Mi Kichen', I don't like that much.  
**D:** It sounds a bit like 'churn it out time', but it is summery. Everything they do is always like 'pint of lager and down by the river'.  
**E:** But there are true UB40 fans who will buy it. I think there are quite a lot of them.

#### TALKING HEADS 'Radio Head' (EMI)

**D:** It's not one of their best.  
**E:** Not as classic as some of their other more classic things... it's not in the same league as 'Burnin' Down The House' or 'Psycho Killer'. But I'm sure it was completely appropriate as a backing track for David Byrne's film



'True Stories'.  
**D:** I'm into nutters, but that's not very good.  
**N:** And swiftly on...

#### WELL RED 'Honey' (Virgin)

**E:** Sort of Prince-influenced funk. For what it is, it's pretty good.  
**D:** I thought it was rubbish, and I thought the F\*cking Boy George single they played on was rubbish as well. He destroyed a very good song.

#### THE ARMOURY SHOW 'New York City' (Virgin)

**D:** I think Richard Jobson should stick to films or something. He's got a brilliant face.  
**E:** That, or he should be riding in the Tour de France.  
**D:** Bland Scottish funk.  
**N:** A bit too arty for our taste.

#### ALL ABOUT EVE 'Our Summer' (Even)

**D:** I liked the way she rhyms 'summer' with 'come-a-gain'.  
**E:** It's a shame her nice voice has to be sung over that backing.  
**N:** Quite a nice little song, good jumpy summer music.  
**E:** Like Julie Andrews after about four Marlins.  
**N:** Julie Andrews an Austrian mushrooms.

#### GO WEST 'I Want To Hear It From You' (Chrysalis)

**N:** Class A, grade one yuppie music. It would be great on CD for your basic 26-year-old young executive who lives in Fulham.  
**D:** The B-side is the same... what a

rip-off! What they do is obviously good, and they've obviously worked bloody hard, and there's a market for it. But I'm not in that market.

#### IT BITES 'The Old Man And The Angel' (Virgin)

**E:** In America, 'it bites' means 'it sucks' — a big one. And that does. The only thing I can say is that he has an original voice.  
**N:** He doesn't — he sounds like Andy Partridge from XTC.  
**D:** Chicory Tip meets horrible art.  
**N:** Yes meets XTC.

#### DEPECHE MODE 'Strangelove' (Mute)

**D:** (smashing the record): I hate Depeche Mode, especially that bloke who thinks he's a woman!  
**E:** I like his voice, actually. It's a shame he's got to sing on that crap, though.  
**N:** (jumping on the 12 inch version): And that bloody twat in the F\*cking dress! If I ever meet up with him, he's gonna have a lot of grief.  
**E:** He should start out his make-up, please.  
**D:** All in good jest, though.

#### WESTWORLD 'Ba-Na-Na-Bam-Bo' (RCA)

**E:** My God, what's this!  
**D:** It sounds very amateurish, and there's a lack of production.  
**E:** Obviously they're not taking this yuppily seriously.  
**D:** And they've obviously ripped off Sique Sique Sputnik.  
**E:** I'll be surprised if it makes the top 40, really. I'll give it six out of 10 — what else can I do?

**N:** That's brilliant, it's got the best guitar in the world. I don't say fairer than that.

## HEAPOF THE WEEK

#### THE CULT 'Lil' Devil' (Beggars Banquet)

**N:** That is just nothing. It's just second-hand.  
**E:** ZZ Top and AC/DC have been going for 15 years...  
**N:** Yes, and they do it properly; what's the point in doing it like that? There's no pace to it. They're walking in a sea of retarded sexuality and bad poetry.  
**E:** I liked it.  
**D:** I thought it was crap.

## reviewed by



## WESTWORLD

# THEY CONQUERED PRESTATYN!



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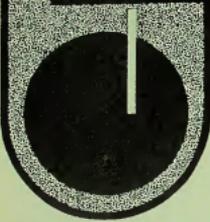
### OUT NOW!

THE ALBUM  
'LIVIN' ON THE EDGE'



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# A L B U M S



## DWIGHT YOAKAM 'Hillbilly Deluxe' (Reprise 925 5671)

When Dwight came into town last spring, mouthing off about 'Nash Trash' and carrying a tune like a good one, it was a cert that the Brits would sit up and take notice. But could he sustain it into '87?

Sure he could. 'Hillbilly Deluxe' still holds to the Kentucky tradition, yet never sounds retro in a slavish kind of way. And the record also manages to host a sparkling production without losing any of that wonderful sparseness. Dwight's control over different moods is most admirable, from the winsome harmonies on '1000 Miles' to the rockin' strains of 'Pissin' Please Baby', and it is perhaps ironic that the album's least interesting moment is the cover version of the chestnut 'Little Sister'.

People are forever reeling off the names of budding country stars, but there's still no-one out there to touch this man. ■■■■

Stuart Bailie

## CURIOSITY KILLED THE CAT 'Keep Your Distance' (Phonogram CAT LP1)

As if curiosity had anything to do with it! Mute disinterest, more like; a 'sophisticated' summer love sensation for the soap generation. If Sade had been fronting Five Star she'd have cut 'Keep Your Distance'.

The Curiosity kids pick just the right level of street chic, just the right level of attainable sexuality — your boyfriend too could look like this (probably does already). But this doesn't mean that 'Free', 'Mile High' and 'Red Lights' are anything more than padding. And 'Dallas'

glim shoulder-pad padding at that. OK. 'Mistle', 'Down To Earth' and 'Ordinary Day' are going to get your buttocks swinging out of bounds, but the rest are just going to make you want to clench them, very tightly indeed. ■■■■

Pete Paisley

## SLY AND ROBBIE 'Rhythm Killers' (Fourth & Broadway BRLLP 512)

Fuse until you blow a fuse is the motto here. International funky-reggae, rhythm kings. Sly Dunbar and Robbie Shakespeare, follow up '85's 'Language Barrier' with a further extension of their cosmopolitan street groove.



Using ex-Parliamfunktadelicament players, including one Bootsy Collins, Sly and Robbie interweave George Clinton's bad-ass funk with hip-hop rhythms and the meaty underow of their own reggae derived bass and syn drum. Side one extends the Ohio Players hit 'Fire' into a dancefloor jam of mind-numbing proportions, while side two hammers some severe beats into Lee Dorsey's 'Yes We Can', and grooves through two new songs: 'Back Job' and 'Rhythm Killer'. With Bill Laswell producing and New York reggae-rapper Shinehead dropping in, it's an album of sure-fire floor fillers and a testament to the girl's mastery of the expanded dancefloor. ■■■■

Roger Morton

## THE WEATHER PROPHETS 'Mayflower' (WEA ELV 1)

If you've ever pondered 'Why the Weather Prophets, Pete?' — 'Mayflower' might offer an explanation. Fear not, Astor hasn't dispensed a welter of grandiose, pseudo-religious garbage. No, the dictionary definition he favours is

prophet-as-inspired-poet. A little optimistic perhaps, but his mixture of coy, picturesque and naively honest phrasing is nothing if not utterly charming.

And 'Weather?' She Comes From The Rain' was a subtle hint of things to come; notably a strange lyrical predilection for rain, storms and every conceivable seasonal characteristic.

'Mayflower', though, is hardly a pilgrimage, rather a continued waxing along early WP lines, interwoven with bastardised Socratic noises. Pete Astor, songwriter, imbues everything with that quaint, middle class Englishness while Astor, singer, wavers between latter-day Beatie (chuck out those harmonies) and Eighties Velvet.

Pete Astor is probably in need of a good kicking and a large dose of the real world but, meanwhile, 'Mayflower' is a very pleasant form of escapism. ■■■■

Lesley O'Toole

## THE PROCLAIMERS 'This Is The Story' (Chrysalis CHR 1602)

Recorded in less than two weeks, this debut simply and defiantly spits in the eye of all the pompous, guitar hero stadium rock that seems to have made an unwelcome comeback. From the opening track, the single 'Throw The 'R' Away' — a sarcastically accurate depiction of the acquiescence to the American accent — to the finale 'The Joyful Kilnarnock Blues', the Proclaimers (twins Charles and Craig Reid) smooze passionate sentiments that really are from the heart. Sung in their native Scottish tongue, they send shivers of sincerity tingling through the spine. And all just with the use of their rousing harmonies, acoustic guitar, and the occasional harmonica. ■■■■

Jane Wilkes

## IN TUA NUA 'Vaudeville' (Virgin V2421)

It's been a long time coming, but finally In Tua Nua have stayed on one label long enough to make an album. For once it's been worth the wait.

In time, 'Vaudeville' will probably be seen as a definitive offering from a band that mixes the unlikely combination of blues and Irish folk rock. They collude to create the biggest sound since the Waterboys 'This Is The Sea'.

Leslie Dowdall's voice is full of sparkling passion; sometimes silky smooth,

sometimes coarse and brittle. And though at times she evokes memories of Carmel and Mary Coughlin (particularly on 'Walking On Glass'), I suspect it's just a matter of time before such references are made about her. ■■■■

Chris Twomey

## WIRE TRAIN 'Ten Women' (CBS 450615 1)

Wire Train's second LP perfects the art of making good old-fashioned rock music listenable. Their strain is mellow enough to appreciate and abstract enough to withstand more than one hearing. 'Ten Women' is preoccupied with the fairer sex, and a rather peculiar assortment at that. Unlike many of their American guitar-band peers, Wire Train steer well clear of raffish tunelessness and gratuitously sexist lyrics. And they're not



averse to showing their colours as prospective hit single merchants.

With 'Diving' one almost expects a torch singer to shimmy across the grooves, and 'Compassion' is equally untypical. Wire Train meet Booker T and the MG's 'Green Onions' in a boogie-woogie melange of guitars and harmonicas. ■■■■ 1/2

Lesley O'Toole

## VARIOUS 'First Things First' (One By One First 1)

Ulfster compilation albums have only ever been good for one thing — the 10p bin! Here's another one. Dull Sunday supplement synth-rock predominates. Only Cut The Bag's 'Hung Up And Hung Over' and Rhythm Method's 'No Joy' have an ounce of pep between them. The rest are either playing at being two-bit U2's or second-rate Simple Minds. Good to see Northern Ireland's crucial three — St. Vitus Dance, Carpenter Joe, Bam Bam And The Calling — steering clear of this exercise. ■■■■

Pete Paisley

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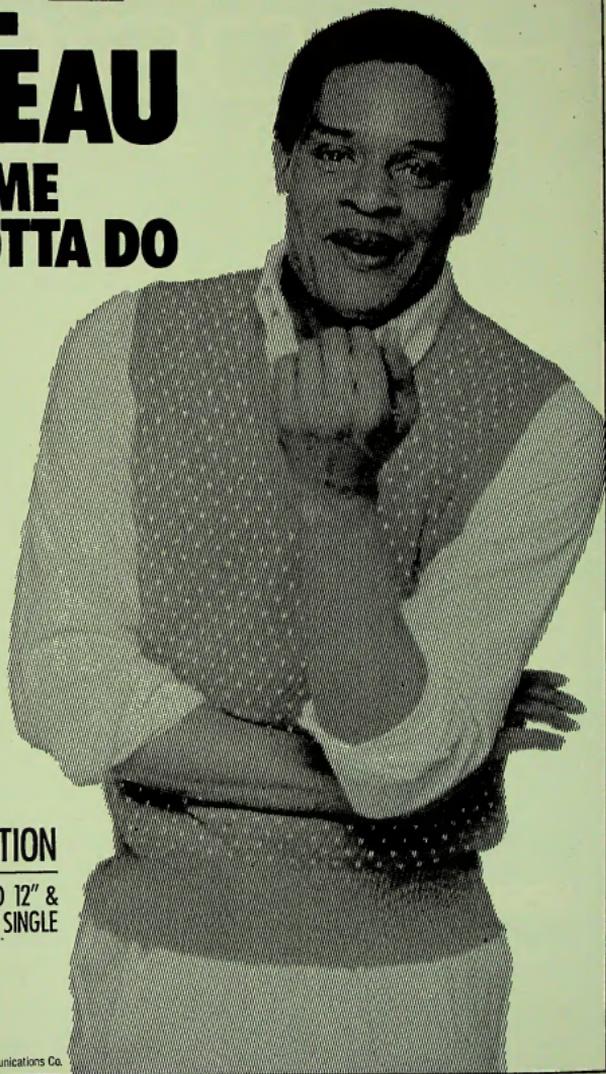
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● Run to the hills — the **Cutting Crew** are at number one in the US charts! Yes, these mild mannered chaps with naff haircuts have scaled the heights with that saucy paean to bedroom activity ('I Just Died In Your Arms'). And they aren't doing badly in the US albums chart either — 'Broadcast' is sitting pretty at 21. Maybe now they'll get a good review at home...

Other Brits doing spiffingly well in America: the **Cult**, who positively roar into the album chart at 44 with 'Electric'; **Whitesnake** (well, hardly any difference really, eh?) are at 10; the **Psychedelic Furs** are at 29 in the LP charts, 36 in the singles; **Simply Red** claim 31st place in both US charts; **World Party** are 42nd in the LP charts; **Andy Taylor** at 49. Going up in the singles chart: **Kim Wilde** (23); **Thompson Twins** (33, doing rather better there than at home); **Genesis** (39); **Level 42** (47) and **Billy Idol** (70).

## C O N T E N T S

- A2 BPM**  
james hamilton goes wild on the turntable
- A5 CHARTFILE**  
alan jones waxes lyrical about madonna, madonna and madonna
- A6 CHARTS**  
indie albums and singles, reggae, disco and eurobeat
- A8 CHARTS**  
official gallup uk top 100 singles and albums charts
- A10 CHARTS**  
us singles, albums, black singles and compact discs
- A12 CHARTFILE**  
continued
- A13 NEWS DIGEST**

# SILK



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CASSETTE ★

 includes ★

 jack your body ★

 i can't turn around ★

 let the music take control ★

HOLD ON TO  
YOUR DREAM

**RCA**

# BPM

BY JAMES HAMILTON



■ **JEFF YOUNG** was the roving reporter, out in the crowd with a mike, during **Robbie Vincent's** live **Radio 1** soul show from **Prestatyn**.



■ **BOBBY WOMACK's** appearance on the first, Friday, night at **Prestatyn** was such a well kept secret that nobody in the much teased crowd knew who the mystery guest was going to be until he actually hit the stage for a full live set!

## ODDS 'N' BODS

**LIVE WIRES** Easter weekend at **Prestatyn Pontins** seems to have been an unqualified success, if a bit long at four days (a sense of routine sets in), with the superior camp site already booked for a three day return weekend on October 30-November 1 — but before then there's a 5pm alldayer on Bank Holiday Monday, May 25, at Great Yarmouth **Tiffans** with the usual 'mafia' stars ... OK, so it was Eve 20 on the 19s after all (three separate maps said Eve 9) ... **Prestatyn** apparently wasn't considered 'credible' enough an audience for the **Tashan/Chuck Stanley/Oran 'Juice' Jones** tour, after all, although **Bobby**

**Womack** came specially as a surprise guest to play to the 4,000 soul fans (who, as promised, kept shaving foam and water fights to a minimum this time) ... **Robbie Vincent's** live show on **Radio 1** unfortunately helped perpetuate the old 'soul boy' image, the crowd chanting and whistle-blowing along (they bood the News!) ... **Chad Jackson** (repeating his snooker cue stunt) and **Chris 'CJ' MacIntosh** were star turns in the hip hop-orientated Warehouse venue (all halls being in the same smart building), while the jazz Village was a haven of Sixties jazz and soul ... I hear that **Bob Masters'** Bourne-mouth weekend der went well, too ... **Mason's** dad looks so like **Chuck Brown** that that's who I thought he was at first — their album was actually completed two years ago ... **Tom Jones'** 'It's Not Unusual' is being reissued as an extended mix flapped by his live medley of it with **Land Of 1000 Dances**, always huge at jazz gigs (like 'Bossa Nova Baby') for the likes of **Chris Brown!** ... Germany's **BCM** label has been at it again, compiling a 10-track CD 'Chicago Trax — Volume 1' (**BCM T.X.**, 50-5001-44) from its (and London's) here retitled) **Trax Records** double LP, with the addition of **Farmboy's** 'Jackin' Me Around', while on vinyl their again confusingly retitled version of the US House Music — Vol 1! LP, 'The House Sound Of Chicago — Volume 2' (**BCM/DJ International Records**, DJ 33-3003-43), substitutes **Darryl Pandey's** storming 122-0pmp 'Work Your Body' for the **Frankie Knuckles** track ... **TC Curtis's** widely promoted net single, not due for over a fortnight and caddy rot on his new

LP is the drily pattering go-gosh repetitive 0-1033/bpm **Love God Me On A Merry-Go-Round!** ... **Club Nouveau** 'Lean On Me' is being creatively marketed as a (0-390/bpm Club Edit **Nouveau** (Warner) Brothers **W69430TX**), which seems rhythmically denser, while **Level 42** To Be With You Agan' has already been trickily reworked by **David 'O' Ogrin** as the 1144/bpm **A.D.S.C.** 'Fix (Polydor) **POSPA 853**), with a dub replacing the 8ip's **Lessons In Love** remix to make the whole exercise fairly pointless ... **One Way's** commercial B-side appears to be the (0-754/bpm 'Oh Girl') ... **Lee Prentiss**, whose UK-recorded 1144/bpm cover version of **Rainy Davis'** US hit sleeper 'Sweetheart' is out on May 11, is currently midway in a marathon 17 date PA tour mainly of Scotland and the North ... **Hey Jasper Iley's** dastardly **Steely Dan**-ish 1301/132bpm '8th Wonder Of The World' seems only to be on seven inch (Epic 650750 7) ... I came back from **Prestatyn** with a streaming cold, so recuperative sleep filled some of the time in which I would normally have **BPM'd** the **Sly & Robbie** LP, strong import sets by the **Whispers** and **Norwood**, plus the trickily varying four-track 12 inches of **(THE Prestatyn smash) Maceo & The Macks 'Cross The Track'** (**Urban URBX 1**) and **LA 'Low Rider (Remixes)' (War International XLAX 100**, via **PRT**) — as usual, check the Disco chart in case they hit ... **Simon Harris** is doing a weekly half-hour megamix between 1-1,30am on **Chris 'Trog' Forbes'** Saturday night/Sunday morning **Capital Radio** soul show, and will be following his **War 'Low Rider'** B-side mix



■ **CHRIS FORBES'** main appearance at **Prestatyn** was in a double-header with **Chris Hill** on the Friday night, but he was so keen that after returning to London for his Saturday night show on **Capital Radio**, he came right back to North Wales just for the finale!

(**Arthur Baker** did the A-side) with a house mix of 'Galaxy' ... **CBS** tried unsuccessfully to jam **Music Of Life Records'** 'Def Beats 1' album, claiming the name could be confused with the **Def Jam** label, little realising that the word 'def' is in such common usage that it's listed in **Collins'** English Dictionary — and what about **Def Leppard!** ... **Graeme Park**, who packs out Nottingham's **Barracuda** on Saturdays following his photo appearing in **rm**, is now featuring oldies (Sixties/Seventies soul, Seventies disco-funk) every second Friday there, May I bring next ... **Sunday 3** **Iain Norman** and **Def Stef** soul/funk-rap-jazz **Stowmarket's Stag Tavern**, weekly if this one's a success ... **Polygram** in the US has revised the **Wing** label with such dance artists as **Atlantic Starr's** former vocalist **Sharon Bryant** ... **LL Cool J's** new album uses rock 'n' roll breaks by **Bill Haley** ... **LAH DE DAH DE!**

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'HOUSE NATION'

THE HOT IMPORT HIT NOW ON U.K. RELEASE

## HOT VINYL

## DJ JAZZY JEFF &amp; FRESH PRINCE 'A Touch Of Jazz'

(US Jive 1040-1JD) Much retracted and extended with a title line vocal drop-in. Jazz-funk Jeff's 103½bpm vintage jazz-funk medley of Marvin Gaye 'T Plays It Cool', Bob James 'Westchester Lady', Donald Byrd 'Change' (and now 'Places And Spaces'), Bobbi Humphrey 'Harlem River Drive', Grover Washington Jr. 'Mr Magic' is in three new mixes (the flip's with added rap and some Chic 'Good Times') plus the LP's original, beautifully packaged.

## ERIC B AND RAKIM 'I Know You Got Soul'

(US 4th & B'way BWAY-438) Casually though insistently charted jiggly 104bpm rap 'n' scratch set to Bobby Byrd's 1971 soul hit of the same name (in three mixes), so naturally massive already in this "rare groove" era. Considering somewhere I've got the complete recorded works of James Brown and all his associated acts up to the mid-Seventies, I wonder what they're worth now!

## DUANE &amp; CO 'Hard Core (On The One)' (Dance Mania Records DM 004)

Marshall Jefferson programmed drums with presumably Jesse Saunders cutting in James Brown to blatantly commercial effect, as before, on the new 121bpm 'J.B. In Heat', 121bpm 'J.B. Traxx II',

118½bpm 'Lowdown 'N' Funky', 118½bpm 'At The Organ' variations on the rare groove goos home theme.

## BLACK BRITAIN 'Funky Nassau' (10 Records TENT 171)

Ted Currier co-produced scratching 109½bpm electro remake of Beginning Of The End's 1971 Bahamian classic, which actually works pretty well as did Arthur Baker's early remakes (dub, and urgently lurching 124bpm 'Runaway' flip).

## THE O'JAYS 'Don't Take Your Love Away' (US Philadelphia International Records V-56049)

Gamble & Huff-created typically soulful train-tempoed (0-1)22bpm urgent chugger with presumably Leon Huff's chording piano pounding away throughout in



## LIVE WIRE TELEVISION,

the special closed circuit channel at Prestatyn, on the Sunday night was hosted by Robbie Vincent (centre), with his assistant Cathy O'Brien and the omnipresent 'Dr Ruth' Maggot, who gave sexual advice about the use of condoms and other such timely contraptions.

intriguingly house style — and the lyrics go "I'll huff and I'll puff till I blow your house down!" — building up gospel-ish excitement (in three mixes).

## ON THE HOUSE 'Give Me Back The Love' (US Trax Records TX136)

Marshall Jefferson-created jaggedly spurring then piano-chorded churning 119½-118½bpm house jitterer with moaning vocal and some staccato 'brass' (on three mixes), already hot for some.

## SACHÉ 'Help Me To Get Over The Hurt' (US Atlantic 0-86718)

Draggingly tempoed soulfully swaying sneaky 93½-93½bpm groin grinder by a young sounding girl (presumably pronounced "Sashay?"), some DJs vari-

speeding it up to work better with white crowds, for whom she could seem almost Madonna-pitched (dub/direct flip). One to watch.

## NONA HENDRYX 'Why Should I Cry?' (EMI America 12EA234)

The Time create a jittery 115½bpm Janet Jackson-ish backing for Nona's vocally more mature nagging soul surger, with a Herb Alpert-ish dub on the flip. Her import album's a disappointment, unless you're actually into aggressive industrial funk and rock, produced largely by Dan Hartman.

## JACK 'N' CHILL 'The Jack That House Built' (10 Records TENT 174)



Chillin' at Prestatyn were the SOUL SPLASH crew, who've been known to promote their own allayers and similar events too, with ambitious plans for the future.

whole concept obviously had to happen, surprisingly originated by Charlie Gillet's Oval imprint, a home-grown 125½bpm pastiche of Hurley-type jack clichés in blatantly useable if unoriginal style, with a possible harder dub.

## THE GAP BAND 'Total In Circles (Remix)' (Gaming Experience FT49716)

Pleasant enough if less incisive 39½-40½bpm remake of the Friends Of Distinction's classic 1969 soul smoocher (instrumental version too), on a four-tracker with the subdued jogging 99½bpm 'Keep Holding On' and older Woody Woodpecker-cackled 'Flunky 107½bpm 'Disrespect'.

## CACIQUE 'Dressed To Kill' (Pointsound PTS 001, via

## 01-659 4105) Pronounced 'Ka-

seek', saxophonist Junior Alphonso's South London group returns with new female singers on a jerkily trotting sinuous 115-113½bpm epidemic patterner; flipped (edit too) by the possibly tighter 116¼-113½-114¼bpm Dressing Up Mix.

## PUBLIC ENEMY 'Yo! Bum Rush The Show' LP (Def Jam 450482 1)

The nervy declamatory rappers are drumbeat and scratch backed (often with whining buzzsaw tones, too) on the 96bpm title track, 91½-80bpm 'Rise The Roof', 110bpm 'Rightstarter (Message To A Black Man)', 103½bpm 'You're Gonna Get Yours', 98½-86½bpm 'Terminator X Speaks With His Hands', 93bpm 'Sophisticated

DANCIN' by SHANNON





Who that sth  
15 top 10 AS

● **Understatement of the eon:** Madonna is not a popular singer amongst feminists. The very mention of Ms Ciccone's name is guaranteed to provoke hysterical and hostile reactions from many 'wimm'n', who are incensed by her blatant use of physical beauty and sexual imagery to sell records, though in reality her record breaking achievements have done much more to further the cause of women in rock than any number of man-hating hardliners.

'La Isla Bonita' is Madonna's fourth number one single. The previous record for a female solo star was three, established by **Sandie Shaw** in the Sixties. Sandie really was a puppet on a string singing songs written and produced by men, whilst Madonna is heavily involved in the creative process.

Songwriting and producing are, even now, amongst the most male-dominated areas of the music industry. Last week's top 75 singles included the work of 163 songwriters and 126 producers. Nine of the songwriters were women, and only four of the producers; the only women to have a hand in writing AND producing their own hits were **Janet Jackson** (who, despite her protestations that she is in 'Control', relies heavily on those magnificent men from Minneapolis, **Jimmy Jam** and **Terry Lewis**) and **Madonna**.

Indeed, Madonna has helped to write and produce each of her number one singles: 'Into The Groove' and 'True Blue' with **Stephen Bray** on both counts; 'Papa Don't Preach', with Bray as producer and **Brian Elliot** as co-writer; and 'La Isla Bonita', co-written with **Patrick Leonard** and **Bruce Gaitsch**, and co-produced with Leonard.

In the whole 34 years of chart history only 21 producers and 20 songwriters have been responsible for more number one singles than Madonna — and each and every one of them was a man.

● So, Madonna is the chart's all-time number one female singer, songwriter and producer — a remarkable hat trick, and she beats the pants off most of her male opponents too. Her success is a tribute to her creative talent as much as it is to her looks, and she should be applauded, not reviled, by those who seek a better deal for women.

If anything, it's men's libbers who should be annoyed by



● **PAUL LEKAKIS:** yummy, eh girls!

Madonna. She sings well-written, perfectly produced vignettes which effectively smokescreen the fact that she is manipulating them, every pout, every grin, every move and every cute vocal mannerism she makes calculated to activate their libido and stir their fantasies — exercises which increase her bank balance and involve no personal risk. Make no mistake, Madonna is a shrewd operator, and an exceptional woman.

NB: Madonna's last three number ones have all been lifted off her 1986 album 'True Blue', which thus becomes only the third album (excluding compilations) to spawn a triumvirate of number one singles. The other: **Frankie Goes To Hollywood's** 'Welcome To The Pleasuredome', which includes 'Relax', 'Two Tribes' and 'The Power Of Love', and **Wham!'s** 'Make It Big'; home of 'Wake Me Up Before You Go Go', 'Everything She Wants', and **George Michael's** solo topper, 'Careless Whisper'.

● **Chartbound** in Britain after becoming an intercontinental smash hit is the HI-NRG song 'Boom Boom (Let's Go Back To My Room)', the debut recording of 22-year-old New Yorker **Paul Lekakis**, a former model.

Recorded in Italy, 'Boom Boom' was a massive hit throughout southern Europe last year, and recently reached number 43 in America, a splendid achievement for a record re-released and distributed in such a vast country by a tiny indie label (ZYX Records). In Australia, with the benefit of PolyGram distribution, it's had a mercurial chart career. Debuting at number 47, it soared immediately to number seven, then to number two, and reached number one in its fourth week in the listings, elbowing aside **George Michael** and **Aretha Franklin's** 'I Knew You Were Waiting (For Me)'. In Britain, where 'Boom

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650444 8











INFACT • CHARTS

31	22	9	LET MY PEOPLE GO-GO	Rumblers	Mercury
32	23	10	THE BIKES ROVER	As Punks and the Dubbers	Mercury
33	24	11	STILL OF THE NIGHT	Wolfskralc	Self
34	25	12	RESPECT YOURSELF	Beave Wilks	Mercury
35	26	13	REAL FASHION	Becca Wilks	Mercury
36	27	14	BEAT YOURSELF GO Style	18 Records	Mercury
37	28	15	LET YOURSELF GO Style	Champion	Mercury
38	29	16	WISHING I WAS LUCKY	Was Wee	Mercury
39	30	17	CHURCHIST	As Wee	Mercury
40	31	18	BIG DECISION	This Personal	Mercury
41	32	19	DAY IN DAY OUT	Dave Bewie	Mercury
42	33	20	MYFANNY	Dave East	Mercury
43	34	21	BA NA NA BAH BOO	Westwood	Mercury
44	35	22	RADIO HEARTS	Radio Hearts featuring Gary Numan	Mercury
45	36	23	BEN TON	Wendy	Mercury
46	37	24	GET THE SWEETEST FEELING	Jose Wilson	Mercury
47	38	25	EGHO BEACH	Typh	Mercury
48	39	26	FIGHT FOR YOUR RIGHT (TO PARTY)	Beavis Boys	Mercury
49	40	27	AMT THAT LOVIN' YOU BABY/NOVA	Dink Pretry	Mercury
50	41	28	TO RATHER GO BLIND	Baby Turner	Mercury
51	42	29	THE GREAT PREDICATOR	Freddie Hersey	Mercury
52	43	30	EVERYTHING I OWN	Boy George	Mercury
53	44	31	SHADE	Onward Movement in The Dark	Mercury
54	45	32	ONWARD Movement in The Dark	Mercury	
55	46	33	OUT WITH HER	Brown Neakops	Mercury
56	47	34	OUT OF HAND	The High Five	Mercury
57	48	35	THE LAND OF BING DANG DONG	Log Kins	Mercury
58	49	36	JUST TO SEE HER	Stokely Robinson	Mercury
59	50	37	LOVE AND MONEY	Love And Money	Mercury
60	51	38	FOLLOWING THE BRIDGE	Mercury	
61	52	39	I KNOW PAUL KING	Mercury	
62	53	40	PASSENGER	Sweetest And The Bushes	Mercury
63	54	41	SE LA Level	Kickstart	Mercury
64	55	42	COINING UP	ROSS Black	Mercury
65	56	43	BLUE DIAMOND	HJO	Mercury
66	57	44	SCATTERINGS OF AFRICA	Jenny Clutz	Mercury
67	58	45	CAN U DANCE	Herbie Hancock's Ghost Dance	Mercury
68	59	46	MANDOLIN BAIN	Evco Hornsby and the Range	Mercury
69	60	47	WATCH OUT	Francis Babiker	Mercury
70	61	48	YOU'RE SO STRONG	Tommy As Anything	Mercury
71	62	49	SLIDE THE DICK	Widquife Eskels	Mercury
72	63	50	FOUND LOVIN'	Fillback Band	Mercury
73	64	51	PRABE ROSE	Thru Jingo	Mercury
74	65	52	AFTER DARK	Tom Holmwood	Mercury
75	66	53	SPANISH HARLEM	Ben E King	Mercury
76	67	54	DOWN TO EARTH	Country Road The Cat	Mercury
77	68	55	ONLY THE LIGHT (It's)	OK OK	Mercury
78	69	56	OUR SUMMER AI	Above Eye	Mercury
79	70	57	WHEN YOU WALK IN THE MOON	Pat Carrick	Mercury
80	71	58	YOU BETTER QUIT	One Way	Mercury

Platinum (one million sales), Gold (500,000 sales), Silver (250,000 sales)  
 \* indicates a sales increase of over 50%  
 \*\* indicates a sales increase of over 100%

57	57	9	UNDER A BLOOD RED SKY	LD	Mercury
58	58	10	INTO THE LIGHT	Ohé De Bugh	Mercury
59	59	11	LET ME UP UP PVE	HADENOUGH Tom Petty	Mercury
60	60	12	DIFFERENT LIGHT	My People	Mercury
61	61	13	PRIVATE DANCER	Ted Turner	Mercury
62	62	14	35 YEARS CELEBRATION	the Dullies	Mercury
63	63	15	THE BULK'S SMOTHERS	Original Soundtrack	Mercury
64	64	16	WORLD MACHINE	Level 42	Mercury
65	65	17	BACK IN THE HIGH LIFE	Steve Winwood	Mercury
66	66	18	THE PAVANETTI COLLECTION	Luciano Pavarotti	Mercury
67	67	19	BOYS NIGHT OUT	Hot Chick	Mercury
68	68	20	BREAKING GLASS	Original Soundtrack	Mercury
69	69	21	MILD FRIDAY	Gary Hoar	Mercury
70	70	22	STAND ON A BEACH	— THE SINGLES The Cure	Mercury
71	71	23	ALCHERY	Dave Sava	Mercury
72	72	24	THE JETS	Acid Beat	Mercury
73	73	25	THE FINAL WHAT	EM/Verign NOWS	Mercury
74	74	26	UPROUNT'S VIBES	EM/Verign NOWS	Mercury
75	75	27	LOOKING GLASS	Soundtrack And The Business	Mercury
76	76	28	HEART OVER HIMD	Jennifer Rush	Mercury
77	77	29	HEARD ONLY PARON	Luad, Romatic, Emphatic Harsh	Mercury
78	78	30	WOUND UP	Caraco	Mercury
79	79	31	HEART OVER HIMD	Must Album Various	Mercury
80	80	32	RECULESS	Bryan Adams	Mercury
81	81	33	HUNTING HIGH AND LOW	A-Ha	Mercury
82	82	34	CLOSE TO THE BONE	Thompson Twins	Mercury
83	83	35	RHYTHM OF THE NIGHT	Various	Mercury
84	84	36	IMPRESSIONS	Various	Mercury
85	85	37	SUZANNE VEGA	Scramme Vaga	Mercury
86	86	38	STRONG PREDATOR	Robert City	Mercury
87	87	39	BEST OF BLONDI	Blondie	Mercury
88	88	40	STAND BY ME (ULTIMATE COLLECTION)	Ben E King and the Drifters	Mercury
89	89	41	REHENDUO	Jon-Hotel Jara	Mercury
90	90	42	PLATON	Original Soundtrack	Mercury

Triple Platinum (900,000 sales), Double Platinum (600,000 sales), Platinum (300,000 sales), Gold (100,000 sales), Silver (50,000 sales)  
 \* indicates a sales increase of over 50%  
 \*\* indicates a sales increase of over 100%

# CHARTS

## US SINGLES

### TW LW

- 1 5 (I JUST) DIED IN YOUR ARMS Cutting Crew
- 2 4 LOOKING FOR A NEW LOVE Jody Watley
- 3 2 DON'T DREAM IT'S OVER Crowded House
- 4 7 LA ISLA BONITA Madonna
- 5 3 SIGN 'O' THE TIMES Prince
- 6 10 WITH OR WITHOUT YOU U2
- 7 1 I KNEW YOU WERE WAITING (FOR ME) Aretha Franklin/George Michael
- 8 8 THE FINER THINGS Sene Winwood
- 9 6 NOTHING'S GONNA STOP US NOW Starship
- 10 12 STONE LOVE Kool And The Gang
- 11 11 WALKING DOWN YOUR STREET The Bangles
- 12 9 MIDNIGHT BLUE Lu Guinan
- 13 18 HEAT OF THE NIGHT Bryan Adams
- 14 16 WHAT'S GOING ON Cyndi Lauper
- 15 15 COME AS YOU ARE Peter Wolf
- 16 19 THE LADY IN RED Chris De Burgh
- 17 14 DOMMONES Robbie Neil
- 18 22 BIG LOVE Freshwood Plus
- 19 21 TALK DIRTY TO ME Poison
- 20 15 RIGHT ON TRACK Breakfast Club

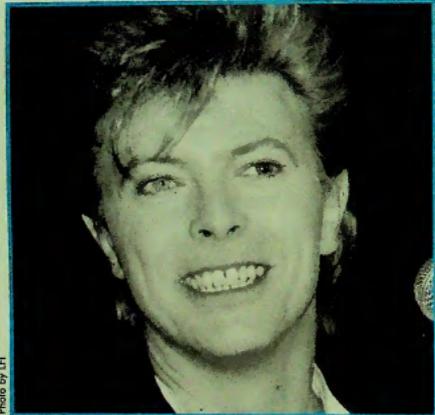


Photo by LFI

- Virgin
- MCA
- Capitol
- Sire
- Paisley Park
- Island
- Arista
- Island
- Grunt
- Mercury
- Columbia
- Atlantic
- A&M
- Parade
- EMI-America
- A&M
- Manhattan
- Warner Brothers
- Enigma
- \* MCA
- 43 55 JUST TO SEE HER Snooky Lanson
- 44 26 TONIGHT TONIGHT TONIGHT Genesis
- 45 46 SHOW ME THE COVER Girls
- 46 30 LET'S GO! Wang Chung
- 47 56 LESSONS IN LOVE Level 42
- 48 37 SONGBIRD Kenny G
- 49 48 BRASS MONKEY Basia Bop
- 50 41 LET'S WAIT AWHILE Jane Jackson
- 51 32 SMOKING GUN The Robert Cray Band
- 52 61 SAME OLD LOVE (365 DAYS A YEAR) Anita Baker
- 53 44 THE FINAL COUNTDOWN Europe
- 54 54 ROOM BOOM (LET'S GO BACK TO MY ROOM) Paul Lekakis
- 55 58 THERE'S NOTHING BETTER THAN LOVE Luther Vandross
- 56 46 I'M NO ANGEL The Gregg Allman Band
- 57 49 DON'T DISTURB THIS GROOVE The System
- 58 49 WHAT YOU GOT IS WHAT YOU WANT Tina Turner
- 59 70 ENDLESS NIGHTS Eddie Money
- 60 63 LIVING IN A DREAM Pseudo Echo
- 61 50 MANDOLIN BAIN Bruce Hornsby and The Range
- 62 52 SOMEWHERE OUT THERE Linda Ronstadt/James Ingram
- 63 43 THE HONEYTHIEF Howie
- 64 64 THE SECRET OF MY SUCCESS Night Ranger
- 65 73 I'LL STILL BE LOVING YOU Restless Heart
- 66 84 JAMMIN' ME Tom Petty and the Heartbreakers
- 67 78 WE ARE WHAT WE ARE The O'Jays
- 68 71 YOUNG BLOOD Bruce Wills
- 69 60 AS WE LAY DREAMING Hankus
- 70 84 SWEET SIXTEEN Billy Joel
- 71 68 YOU GOT IT ALL The Jeps
- 72 67 I GOT THE FEELIN' (IT'S OVER) Gregory Abbott
- 73 86 BACK AND FORTH Cameo
- 74 72 DON'T GIVE UP Peter Gabriel/Kate Bush
- 75 59 I WILL BE THERE Glas Tiger
- 76 83 WHY CAN'T THIS NIGHT GO ON Journey
- 77 80 SOUL CITY Paulsh Brothers
- 78 70 SHOULD I SEE Fromme Ghost
- 79 75 BABY GRAND Billy Joel featuring Ray Charles
- 80 82 BLACK DOG Newcity Rockers
- 81 81 WINNER TAKES IT ALL Sammy Hagar
- 82 74 IT'S TRICKY Run-DMC
- 83 57 DIRTY WATER Rick And Hyde
- 84 85 WILD HORSES Gino Vanelli
- 85 91 SOMEBODY SAVE ME Cinderella
- 86 — HEET EL PRESIDENTE Duran Duran
- 87 — ROCK THE NIGHT Europe
- 88 — SOMETHING SO STRONG Crowded House
- 89 — I'D STILL SAY YES Klymaxx
- 90 96 SOMETHING IN MY HOUSE Dead Or Alive
- 91 — HEART AND SOUL T'Pau
- 92 87 I WANNA GO BACK Eddie Money
- 93 89 GO SEE THE DOCTOR Kool Moe Dee
- 94 88 NEVER ENOUGH Rusty Synch
- 95 92 SHY GIRL Society G
- 96 77 THAT AIN'T LOVE Red Speedwagon
- 97 79 LIVIN' ON A PRAYER Bon Jovi
- 98 76 BIG TIME Fear Gabriel
- 99 61 LIGHT OF DAY The Barbarians
- 100 65 KEEP YOUR EYE ON ME Herb Alpert

Compiled by Billboard

US SINGLES '84

- 21 — NOTHING'S GONNA CHANGE MY LOVE Glenn Medeiros
- 22 23 SERIOUS Donna Allen
- 23 29 YOU KEEP ME HANGIN' ON Kim Wilde
- 24 28 I KNOW WHAT I LIKE Huey Lewis and the News
- 25 11 LEARN ON ME Chaka Khan
- 26 33 ALWAYS Atlantic Starr
- 27 31 SE LA Lionel Richie
- 28 27 SHIP OF FOOLS (SAVE ME FROM TOMORROW) World Party
- 29 36 WANTED DEAD OR ALIVE Bon Jovi
- 30 34 IF SHE WOULD HAVE BEEN FAITHFUL... Chicago
- 31 35 THE RIGHT THING Simply Red
- 32 17 COME GO WITH ME Ego
- 33 27 GET THAT LOVE Thomas Twins
- 34 38 DAY-IN DAY-OUT David Bowie
- 35 39 MEET ME HALF WAY Kenny Loggins
- 36 42 HEARTBREAK BEAT Psychodelics Paris
- 37 40 YOU CAN CALL ME AL Paul Simon
- 38 47 DIAMONDS Herb Alpert
- 39 51 IN TO YOU Deep Genesis
- 40 53 HEAD TO TOE Lisa Lisa & Cult Jam
- 41 20 CANTCHA SAY (YOU BELIEVE IN ME) Bonnet
- 42 45 FASCINATED Company B

- Arista
- 21 Records/Atco
- \* MCA
- Chrysalis
- Warner Brothers
- Warner Brothers
- Motown
- Enlight
- Mercury
- Warner Brothers
- Elektra
- Arista
- Arista
- EMI-America
- Columbia
- Columbia
- Warner Brothers
- A&M
- \* Atlantic
- Columbia
- MCA
- Atlantic

### TW LW

- 1 1 THE JOSHUA TREE U2
- 2 2 LICENSED TO ILL Boatsie Boys
- 3 3 SLIPPERY WHEN WET Bon Jovi
- 4 4 LOOK WHAT THE CAT DRAGGED IN Poison
- 5 5 GRACELAND Paul Simon
- 6 8 TRIO Dolly Parton, Linda Ronstadt and Emmylou Harris
- 7 4 LIFE, LOVE AND PAIN Club Nouveau
- 8 12 SIGN 'O' THE TIMES Prince
- 9 9 THE FINAL COUNTDOWN Europe
- 10 7 THE WAY IT IS Bruce Hornsby and The Range
- 11 10 CONTROL John Jackson
- 12 15 INTO THE FIRE Bryan Adams
- 13 11 BACK IN THE HIGHLIGHTS Steve Winwood
- 14 16 STRONG REBELLEADER The Robert Cray Band
- 15 14 NIGHT SONGS Chrysalis
- 16 13 INVISIBLE TOUCH Genesis
- 17 19 JODY WATLEY Jody Watley
- 18 8 CROWDED HOUSE Crowded House
- 19 22 WHITESNAKE Whitesnake
- 20 17 FORE! Huey Lewis and the News

- Motown
- Atlantic
- Fever
- Geffin
- Polygram
- Arista
- Def Jam
- A&M
- Mercury
- Elektra
- Epic
- ZYX
- Epic
- Epic
- Atlantic
- Capitol
- Columbia
- RCA
- MCA
- Columbia
- HCA
- RCA
- RCA
- MCA
- Virgin
- Motown
- Elektra
- Chrysalis
- MCA
- Columbia
- Arista
- Geffin
- Manhattan
- Columbia
- \* Manhattan
- Atlantic
- Columbia
- Critique
- Columbia
- Profile
- Capitol
- CBS Associated
- Mercury
- \* Capital
- \* Epic
- \* Capitol
- \* Castellon
- Epic
- \* Virgin
- Columbia
- Island
- Columbia
- The Jeps
- On The Spot
- Epic
- Mercury
- Geffin
- CBS Associated
- A&M
- Island
- Def Jam
- \* Mercury
- Enigma
- Warner Brothers
- Warner Brothers
- Warner Brothers
- Paisley Park
- Epic
- RCA
- A&M
- A&M
- Mercury
- Atlantic
- MCA
- Capitol
- Geffin
- Chrysalis

**US SINGLES  
US ALBUMS  
US BLACK SINGLES  
COMPACT DISC**

**INFACT • CHARTS**

**W/E MAY 2, 1987**

**AI1**

- 21 30 **BROADCAST** Cutting Crew
- 22 30 **RAPTURE** Anita Baker
- 23 24 **TRUE BLUE** Madonna
- 24 25 **RAISING HELLS** Run-DMC
- 25 21 **DIFFERENT LIGHT** The Bangles
- 26 26 **GIVE ME THE REASON** Luther Vandross
- 27 23 **EXPOSURE** Exposé
- 28 42 **BIG LIFE** Night Ranger
- 29 31 **MIDNIGHT TO MIDNIGHT** Psychedelic Furs
- 30 27 **READY OR NOT** Lou Gram
- 31 35 **MEN AND WOMEN** Simply Red
- 32 29 **THIRD STRIKE** Boston
- 33 32 **SO** Peter Gabriel
- 34 33 **DANCING ON THE CEILING** Lionel Richie
- 35 38 **GEORGIA SATELLITES** George Jackson
- 36 34 **THE RETURN OF BRUNO** Bruce Willis
- 37 36 **JUST LIKE THE FIRST TIME** Freddie Jackson
- 38 38 **KEEP YOUR EYE ON ME** Herb Alpert
- 39 41 **I'M NO ANGEL** Gregg Allman
- 40 39 **WORD UP!** Canone
- 41 40 **MECHANICAL RESONANCE** Teena
- 42 46 **PRIVATE REVOLUTION** World Party
- 43 — **TANGO IN THE NIGHT** Fleetwood Mac
- 44 — **ELECTRIC** The Cars
- 45 37 **LIFE AS WE KNOW IT** REO Speedwagon
- 46 — **DUOTONES** Kenny G
- 47 47 **FOREVER** Kool & The Gang
- 48 45 **SHAKE YOU DOWN** Gregory Abbott
- 49 — **THUNDER** Andy Taylor
- 50 49 **ARETHA** Aretha Franklin

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

**COMPACT DISC**

**TW LW**

- 1 1 **RAINDANCING** Alison Moyet
- 2 — **TANGO IN THE NIGHT** Fleetwood Mac
- 3 3 **THE JOSHUA TREE** U2
- 4 — **FLM** Miki & Tan
- 5 2 **NOW, THAT'S WHAT I CALL MUSIC** 9 Various
- 6 4 **RUNNING IN THE FAMILY** Level 42
- 7 5 **MOVE CLOSER** Various
- 8 7 **GRACELAND** Paul Simon
- 9 9 **MEN AND WOMEN** Simply Red
- 10 — **INVISIBLE TOUCH** Genesis
- 11 8 **THIS TIME** Culture Club
- 12 13 **BROTHERS IN ARMS** Dire Straits
- 13 11 **CIRCUS** Erasure
- 14 16 **TRUE BLUE** Madonna
- 15 14 **SO** Peter Gabriel
- 16 15 **THE VERY BEST OF HOT CHOCOLATE** Hot Chocolate
- 17 12 **INTO THE FIRE** Bryan Adams
- 18 10 **SIGN 'O' THE TIMES** Prince
- 19 — **SHE WAS ONLY A GARDNER'S DAUGHTER** The Blow Monkeys
- 20 — **CONTROL** James Jackson

Compiled by Spotlight Research

Virgin  
Elektra  
Sire  
Profile  
Columbia

**US BLACK SINGLES**

**TW LW**

- 1 2 **DON'T DISTURB THIS GROOVE** The System Atlantic
- 2 3 **THERE'S NOTHING BETTER THAN LOVE** Luther Vandross Epic
- 3 4 **ALWAYS** Atlantic Starr Warner Brothers
- 4 4 **JUST TO SEE HER** Smokey Robinson Motown
- 5 1 **SIGN 'O' THE TIMES** Prince Paisley Park
- 6 5 **I GOT THE FEELIN' (IT'S OVER)** Gregory Abbott Columbia
- 7 7 **I'D STILL SAY YES** Kymax Constellation
- 8 9 **BACK AND FORTH** Cameo Atlantic Artists
- 9 11 **SEXY GIRL** Lita Thomas Capitol
- 10 13 **WATCH OUT** Patrick Rushen Arista
- 11 12 **SAME OLE LOVE (365 DAYS A YEAR)** Anita Baker Elektra
- 12 14 **HAPPY** Surface Columbia
- 13 18 **IT'S BEEN SO LONG** Meba Moore Capitol
- 14 21 **I DON'T WANT TO LOSE YOUR LOVE** Freddie Jackson \* Capitol
- 15 20 **ZIBBLE, ZIBBLE (GET THE MONEY)** The Gap Band Total Experience
- 16 17 **SEXAPPEAL** George Motown
- 17 22 **GO ON WITHOUT YOU** Shirley Mardock Elektra
- 18 8 **I KNEW YOU WERE WAITING (FOR ME)** Aretha Franklin and George Michael Arista
- 19 23 **IMAGINATION** M4 Howard Atlantic
- 20 25 **SE LA** Lionel Richie \* Columbia
- 21 27 **HEAD TO TOE** Lisa Lisa & Cult Jam Columbia
- 22 29 **OH HOW I LOVE YOU (GIRL)** James (D-Train) Williams HCA
- 23 15 **LOOKING FOR A NEW LOVE** Jody Watley A&M
- 24 10 **KEEP YOUR EYE ON ME** Herbie Alpert Elektra
- 25 16 **HE WANTS MY BODY** Stappone A&M
- 26 34 **EVERYTHING'S GONNA BE ALRIGHT** Al Green CBS Associated
- 27 32 **8TH WONDER OF THE WORLD** Melysaperibley RCA
- 28 31 **ARE YOU MAN ENOUGH** Five Star Mercury
- 29 30 **DAY BY DAY** Chuck Stanley Hagnitta Sound
- 30 19 **STONE LOVE** Kool And The Gang Solar
- 31 33 **I CAN'T LET YOU GO** Norwood \* Solar
- 32 35 **RELATIONSHIP** Lenee's EMI-America
- 33 — **ROCK STEADY** The Whippers Columbia
- 34 39 **WHY SHOULD I CRY?** Noni Hendryx Fever
- 35 40 **NEVER SAY NEVER** Dennis Williams Warner Brothers
- 36 36 **SHOW ME** The Cover Girls \* A&M
- 37 34 **LEAN ON ME** Club Nouveau Epic
- 38 — **DIAMONDS** Herb Alpert Warner Brothers
- 39 — **CAN'T YOU FEEL MY HEART BEAT** Curtis Barry
- 40 — **CHICAGO SONG** David Sanborn

Compiled by Billboard

Atlantic  
Epic  
Warner Brothers  
Motown  
Paisley Park  
Columbia  
Constellation  
Atlantic Artists  
Capitol  
Arista  
Elektra  
Columbia  
Capitol  
\* Capitol  
Total Experience  
Motown  
Elektra  
Arista  
Atlantic  
Motown  
\* Columbia  
Columbia  
HCA  
A&M  
Elektra  
A&M  
CBS Associated  
RCA  
Mercury  
Hagnitta Sound  
Solar  
\* Solar  
EMI-America  
Columbia  
Fever  
Warner Brothers  
\* A&M  
Epic  
Warner Brothers



**MACEO AND THE MACKS**

**THE CLASSIC DANCE CUT RELEASED BY PUBLIC DEMAND**

**'CROSS THE TRACK**

**12" - URBX 1**



# CHARTFILE

◀ CONTINUED

Boom' has been riding high in the Eurobeat chart as an import. It's just been released by Champion Records, for whom it's something of a departure. Each of the label's first 40 or so singles have been by black artists (Lekakis is white) and none has been remotely Hi-NRG. First indications are that 'Beom Boom' will explode into an across the board smash to rival Champion's previous best chart shot, Whistle's ('Noshin' Serious) Just Bugin', which climbed to number seven a little over a year ago.

● Eponymous albums are extremely commonplace, outranking even the 'Very Best Collection Of 20 Greatest Hits Now' titles in the release schedule, but self-named singles, particularly hit singles, are still a great rarity.

Many bands have had hits with titles which include their name — 'A Big Country', 'Southern Fried', 'First Impressions', 'Who Are You' and suchlike — whilst others have abbreviated their monikers to have a hit. For example, Serious Intention hit with 'Serious'. Public Image Limited charted 'Public Image' and Leeds United Football Club scored with 'Leeds United'. **Chairmen Of The Board** came within a single character of having an eponymous hit with 'Chairman Of The Board'. Others have recorded eponymous songs which failed to chart. **Kool & The Gang** amongst them, and still more acts like Sade, Prince, King and Chicago could join the eponymous hit club by recording songs which share their names originally recorded by **Kenny G**, **Madness**, **UB40** and **Frank**

**Sinatra**, respectively — though the mind boggles at the thought of these covers.

Altogether, only 13 acts have had hits which share their names — including two in the current charts, namely 'Living In A Box' and 'Love And Money'.

Such self-promotion is a recent phenomenon, with the first example, 'Rich Kids', coming a mere nine years ago. Later in 1978, **Hi Tension** and **Jilted John** also charted with songs to which they loaned their names, though **Jilted John** doesn't actually sing his name in the song of that title, and, if the song is remembered at all, it will be remembered more frequently as 'Gordon Is A Moron', the phrase which makes up its chorus, and would have made a much better title.

Other acts to have hits with songs consisting of their own names are **Visage**, **Small Ads** and **Marvin The Paranoid Android** (all 1981), **Talk Talk** (1982), **General Public** and **the Colour Field** (both 1984), **Starvation** and **the Immaculate Fools** (1985), **Midge Ure** and **Rusty Egan** have both been in two of the aforementioned bands at the time they recorded their self-trIBUTES — **Rich Kids** and **Visage**.

## IN BRIEF

● Back in the chart this week, as a direct result of its TV premiere on C4 over Easter, the 'Breaking Glass' film soundtrack album by **Hazel O'Connor**, which last charted in 1981... **Paul Simon's** 'Graceland' album has now topped 1,250,000 sales, whilst **U2's** 'The Joshua Tree' has soared past 750,000... Less sensationally, the week it went

to number one, **Madonna's** 'La Isla Bonita' sold a meagre 50,000 copies — the lowest figure for a number one single in at least five years... **Europe's** 'The Final Countdown' continues its tour of the world's chart summits by reaching number one in Canada this week... The next generation of the Jackson family may soon be making its recording debut. 36-year-old **Rebbie Jackson**, big sister of **Janet** and **Michael**, has a 16-year-old daughter who's 'interested' in making a career in the music industry... **Whitney Houston's** album has become the first by a woman to sell a million copies in Canada, beating **Madonna's** 'True Blue' to the target by less than two weeks.

## CHARTFILE USA

● Seven months after it peaked at number four in Britain, **Cutting Crew's** debut single 'I Just Died In Your Arms' is the number one single in America.

**Cutting Crew** comprise lead singer **Nick Van Eede** (who wrote 'Died In Your Arms'), bassist **Colin Farley** and drummer **Martin Beedle**, all Brits, and Canadian guitarist **Kevin MacMichael**.

**MacMichael** spearheads the most successful ever Canadian assault on the **Billboard Hot 100**, which also includes hits by **Bryan Adams** ('Heat Of The Night'), **Glass Tiger** ('I Will Be There'), **Frozen Ghost** ('Should I See'), **Gino Vannelli** ('Wild Horses') **Rock and Hyde** ('Dirty Water') and the **Portland Brothers**, whose 'Soul City' is the highest debuting single this week at number 77.

Of the five other new entries this week, only one is by an



● **HAZEL O'CONNOR**: chart comeback with 'Breaking Glass'

American act (**Klymaxx**), with Sweden represented by **Europe**, New Zealand by **Crowded House** and Britain by **Duran Duran** (for whom 'Meet El Presidente' is their lowest placed debutant yet, at number 86) and **T'pau**.

Named after a character in 'Star Trek', **T'pau** are the only British act on the **Billboard** chart yet to make their British chart debut, though their US breakthrough 'Heart And Soul', released here in February, is highly commercial, and deserves

another crack at the chart. Like **Cutting Crew**, **T'pau** record for Virgin subsidiary **Siren Records**.

● After looking a certain number one, **Prince's** 'Sign 'O' The Times' dips to number five this week from its peak of number three. It also vacates the top of the black singles chart after three weeks at number one.

It was **Prince's** fifth number one black hit, following 'I Wanna Be Your Lover' (1979), 'When Doves Cry' (1984), 'Let's Go Crazy' (1984) and 'Kiss' (1986).

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12"

# ROBERT BROOKIN'S

IF YOU ONLY KNEW

MCA RECORDS

# NEWS DIGEST

A13

EDITED BY ROBIN SMITH ●

● **Gaye Bykers On Acid** are polishing up their cycle clips for a tour. They'll be playing **Burton-On-Trent Central Park** 15, **Dudley JB's** 8, **Northampton Old Five Bells** 9, **Hampson Court Juby Bowman** 15, **Kentish Town Town And Country Club** 16, **Birmingham Mermaid** 20, **Burnley Mechanics** 22, **Newcastle Riverside** 26, **Nottingham Garage** 28, **London Astoria** 29, **Retford Porterhouse** 30.

● **Light A Big Fire** will be playing a one off date at the **Harlesden Mean Fiddler** on April 29. The band have just released their 'Surveillance' album.

● **The Thompson Twins** will follow up 'Get That Love' with 'Long Goodbye' out on May 11. It's taken from their 'Close To The Bone' album.

● **Doug E Fresh** will be playing two shows at the **London Astoria** on May 4. The first show will be at 3pm (for people under 18), followed by an evening performance at 8pm.

● **Suzanne Vega**, who releases her single 'Luka' on May 15, has added an extra date to her tour. She'll be playing the **Regents Park** open air theatre on June 7. Tickets priced £29.50 each are available from **Suzanne Vega Box Office**, PO Box 77, London SW4 9LH. Make cheques or postal orders payable to **Suzanne Vega Box Office** and enclose an a/c. Tickets are also available from usual agents, but not from the **Regents Park Theatre**.

● **The Christians** have been forced to postpone their May tour until June. They'll now be playing **Peterborough Wirrina**

June 11, **Leicester Polytechnic** 12, **Guildford University** 13, **London Town And Country Club** 14, **Birmingham Powerhouse** 16, **Edinburgh Queens Hall** 17, **Glasgow QMU** 19, **Newcastle University** 20, **Redcar Bowl** 21, **Leeds Polytechnic** 23, **Liverpool Royal Court** 24, **Manchester International** 25, **Norwich UEA** 26, **Bristol Studio** 28, **Nottingham Rock City** 29, **Dunstable Queensway Hall** 30.

● **Cameo** have cancelled their British tour because **Larry Blackmon** is recording his solo LP. The band hopes to reschedule the tour later in the year. Ticket refunds are available from point of purchase.

● **The Fall** have added an extra date to their tour. They'll be playing **Stirling University** on May 1.

● **Go West** have added a date to their tour. They'll be playing the **Oxford Apollo** on June 28 and tickets are on sale now.

● **Spear Of Destiny** release their compilation album 'S.O.D. The Epic Years' on May 5.

● **Hank Wangford** will be touring in May. Lasso a ticket for **Poole Towngate Theatre** May 8, **Cardiff St David's Hall** 9, **Reading Hexagon** 10, **Southend Cliffs Pavilion** 11, **Brighton Arts Festival Elephant Tent** 17, **Glasgow Mitchell Theatre** 21, 22, **Aberdeen Music Hall** 23, **Dun-dee Repetory Theatre** 24, **Stockton-On-Tees Kirklevington Country Club** 26, **Newcastle Riverside** 28, **Carlisle Sands Leisure Centre** 29, **Edinburgh Assembly Rooms** 30, **Hull Spring Street Theatre** 31.

● **Nick Kamen** releases his third single 'Nobody Else' on May 4.

● **Tommy Chase** and his band will be touring this month. See them at **London City University** May 1, **London Wag** 4, **Warwick University** 6, **Brighton Polytechnic** 7, **Maldstone Club** 32, **8, London Camden Lock HQ Restaurant** 9, **Derby 20th Century** 13, **Lancaster University** 14, **Telford Jazz Festival** 15, **Southampton University** 16, **London Ronnie Scott's** 17, **Manchester Band On The Wall** 21, **Kingston Polytechnic** 26, **Bournemouth Mariners Centre** 24, **Liverpool Albion** 28, **Deptford Fight Empire** 31.

● **Belouis Some** releases his single 'Let It Be With You' this week.

● **Meloni** release their album 'Deep Cut' on May 5. The album contains their current single 'The Gate Of Japonese'.

● **Metallica** and **Cinderella** have been added to the bill of the **Castle Donington heavy metal festival**, headlined by **Iron Jovi** on August 22. This will be the first time that **Cinderella** have appeared in Britain. Tickets for **Donington** priced £15 are available from **Ainscarve Ltd**, PO Box 123, Aldridge, Walsall, West Midlands W29 8XY. Crossed cheques or postal orders should be made payable to **Ainscarve Ltd** and enclose an a/c. A credit card hotline is in operation on 01-741 8989. Tickets are also available from usual agents.

● **Hammersmith Odeon** is under attack again from local residents who say that concert fans are too noisy and leave too much litter. When the Odeon's entertainment licence comes up for renewal, a group of residents will be petitioning the local council's licensing committee to put limits on the number of concerts held at the Odeon.

This is not the first time the Odeon has been in trouble. Two years ago, the GLC imposed a ban on lorries unloading concert equipment late at night following complaints from residents. The **Rank Organisation**, which owns the Odeon, says it will fight any action to limit concerts.

● It looks pretty darn definite that **Madonna** will be playing two shows at **Wembley Stadium** in July. Reports say that she's considering playing the venue on July 17 and 18 as part of a world tour. However, neither **Madonna's** record company or the stadium would confirm the dates as rumour went to press.

● **Wang Chung** release their single 'Let's Go' on Monday May 4. The flip side is 'To Live And Die In LA'. 'Let's Go' has already been a top 10 hit in the States.

● **The Wishing Stones** are wishing you'll come and see them when they tour. They'll be playing **Northampton Old Five Bells** April 30, **Nottingham Trent Polytechnic** May 2, **Leicester Polytechnic** 5, **Coventry Warwick University** & **Lancaster University** 7, **Manchester University** 8, **Hull Adelphi** 10, **Sheffield University** 11, **Plymouth Aliens** 13, **Bristol Western Star**



● **Ruby Turner** will follow up 'I'd Rather Go Blind' with 'I'm In Love' on May 4. She's also lined up a short tour with dates at **Manchester International** II May 2, **Sheffield Polytechnic** 15, **Southport Crusade Watersports Centre** 17, **Brighton Dome** 21, **London Piccadilly Theatre** 31.

16, **Cambridge Sea Cadet Hall** 16, **Brighton Escape** 19, **London Portlands** 25.

● **Brendan**, rhythm guitarist with **The Chesterfields**, has left the band. Anybody who thinks they could replace him should contact **The Chesterfields**, c/o Flat 4, 221 Brompton Road, London SW3.

● **The Georgia Satellites** have lined up a couple of London dates. They'll be playing the **Marquee** on May 7 followed by the **Town And Country Club** on May 15.



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# LISA LISA AND LISA LISA CULT JAM

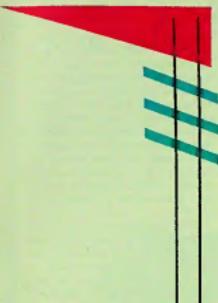
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# HEAD TO TOE

## THE WIT AND WISDOM OF

# IAN ASTBURY



**Ian Astbury**, the man who transgressed from worshipping Geronimo to idolising Robert Plant. The man who changed from Southern Death Cult, to Death Cult, to just the Cult. The man who went from Red Indian to Davey Crockett via Neil from 'The Young Ones'. Here we look back at the last few years for an insight into the pearls of wisdom that reveal the truth behind the public face of the man who's re-recorded Stephenwolf's 'Born To Be Wild'.

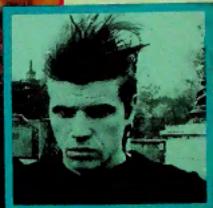
### PHILOSOPHY

"The thing is, people think too much these days. They all sit around discussing this and that 'til they end up with their own bums. They quantify everything and by doing so destroy that special magic." **Oct 85**

"I'm a naive romantic kid, I'm supposed to be some middle class drop-out who's quite well-educated, but I've got me 'ead up me ass and I just walk around going 'everything's beautiful'." **Oct 85**

### THE SIXTIES

"What's a hippy? A lot of kids who come to see us haven't even got any conception of what a hippy is. I think



people see a hippy as some guy with long hair and glasses with a peace sign and flared trousers — it's just an image." **Oct 85**

"I think the music of the Sixties was a lot more powerful and from the heart. Most music today is so contrived. A lot of bands tend to write to be acceptable to kids with political ideals." **Oct 86**

### ON HIMSELF

"I'm pretty thick, anyway. I'm not very articulate. I did a really good thing at school and de-learned myself. I used to be very swotty, then when I got to 16 or 17 I just started to reject everything." **Aug 84**

"I smash my own home up. It creeps up on you sometimes and you don't realise it. There's a lot of pressure being in a group and if throwing a brick through a window is going to make me feel better, I'll do it." **Oct 85**

"I don't just write about my knob." **March 87**

"I was in the army, they cut my hair off and I was in about two weeks when they said 'you do realise we use nuclear weapons in the British army'. I'm walking around with a CND badge on. The idea of being a soldier and killing people didn't even come into my head." **May 85**

### CLOTHES

"I've been interested in clothes since I was six or seven." **Sept 85**

"Sometimes I just wonder if it wouldn't be easier for us to say what we're saying and to wear Gallini sweatshirts and jeans and have flicked hair." **Jan 86**

### ROCK GIANTS OF THE SEVENTIES

"I mean, Deep Purple doing 'Highway Star', the energy coming off that is amazing." **March 87**

"People would say to me, 'you're into Hendrix, you should listen to Zeppelin', and I'd say 'I know 'Stairway To Heaven' and then I listened to 'Led Zeppelin 1' and as soon as I heard that I thought 'God, I can't believe people say this is, like, boring music'."

"Led Zeppelin 'did bump start their career off the arse end of the Yardbirds, but trying to start your career off the arse end of Southern Death Cult would have been a mighty task." **March 87**

### THE CULT

"I met the group in Bradford but I found our image and my ideas relating to the North American Indians — comparing that dying culture to the one of white kids today — to be contrived." **Jan 86**

"We're typical English kids and I think vagueness and confusion are definitely a big part of people's lives." **Oct 85**

"Basically, we're human." **Oct 86**

"People ask me what's the Cult about? Who knows?" **March 87**

## ● AN EXTREMELY silly picture of Ian Astbury in Death Cult days



● COMPILED BY **ANDY STRICKLAND**



Colin: "Technology has got to such a point now — I was watching a concert on TV the other day, Talk Talk I think it was, and the sound was incredible; but so what? They're basically reproducing the album on stage, and we've always hated that idea."

Bruce: "The gap between live and recorded is something that has never worried us. For us, the idea of a performance is a unique thing — you're there and you see and hear something which you can't see or hear in any other way. That's why we've always played a lot of new material, and people say 'why aren't you playing any of the old songs?'. Our reaction to that is, well, what the f--- were you doing five years ago? Are you still doing the same thing?"

Cain: "That's all about entertainment expectancy, and if I thought for one moment that what we were doing was just entertainment, then I'd quit. There is absolutely no point in doing just that."

Graeme: "Obviously there are some of the trappings — I don't think there's anything wrong in being entertaining, it's just the idea of being 'entertainers'. The warts 'n' all idea, that we can dare to be awful, is much more how we see ourselves. We've attempted to do things on stage that haven't worked at all, but that's all part of the 'spontaneous moment'."

"What's happening in Europe at the moment is great — the kids are taking what comes out of Britain much less seriously than they used to. It was marvellous in Brussels when they got the BBC on the cable and they could see 'Top Of The Pops' and 'Whistle Test' and it was, 'We've heard about this for 20 years and it's crap, it sounds crap, the presenters are awful, it looks cheap and it's thoroughly embarrassing — we've got better ones than that.' I think it's about time that started to happen."

Out of many hours of conversation, it's difficult to select the bits that seem most representative of the Wire way. If anything, they would probably say they would like to be taken seriously — but not seriously.

"If you like it then fair enough, put it on when you're doing the washing-up, I don't care, in fact I'm most receptive to music when I'm doing the washing up!"

The important thing is that *Wire* are back, and this can only be a healthy step forward in a business desperately short of people prepared to take risks. If you missed them last time, you now have a second chance. Grab it while you can.

## WIRE I'M MOST RECEPTIVE TO MUSIC WHEN I'M DOING THE WASHING UP"

Wire were the only true visionary geniuses of the punk period, says **Dave Sexton**. With the release of their new album 'The Ideal Copy', they've shown they're not too bad now, either. Photos: **Patrick Quigly**

this country.

Since those early days, and following their much lamented 'split', each of the individual Wirepersons have been prolific in their own way: singer Colin Newman with a set of fine, quirky solo albums and a handful of production credits; Bruce Gilbert and Graeme Lewis in a whole string of performance and almost-musical projects (most recently with the excellent He Said), and Robert Gotobed drumming with Fad Gadget.

The most dangerous and potentially damaging thing they could possibly do is come back together into the public eye as Wire.

Which is precisely what they did, at the tail end of 1986. Back with original line-up and ideals intact, a little older and somewhat wiser, the single 'Ahead', following on from the re-debut "Snake drill" EP, is a stylish slice of radical dancefloor, while the newly released album, 'The Ideal Copy', is so full of interesting ideas and varying influences that it often threatens to spill out onto the floor.

Wire, the band, are a chatty and erudite bunch (with the exception of the enigmatic Mr Gotobed, who remains impressively silent throughout) and possess a set of firm and thought-provoking ideas, ideals and aims.

Was the world just not ready for Wire first time around, and is it any more prepared now?

Colin: "It wasn't then and it still isn't. I remember at the end of 'Pink Flag' saying 'well, I don't know what this is' and Graeme said, 'they might get it in a few years' time'. I think we've always been conscious of the fact that, although the music has a kind of accessibility, for some reason it seems to be incredibly difficult for people to realise how direct and accessible it can be, because of the way we're presenting ourselves.

"This may sound strange, but I'm quite serious when I say that the lay-off was a good commercial move. There's something about the way that this group can be sold which doesn't necessarily demand we do it the same way as everyone else does, that's the saving grace."

With a past reputation for doing all manner of weird and wonderful things on stage, will the band's 'performance art' aspect still be a part of their live set?

Graeme: "It being part of Wire then makes it a part of Wire now, but at this stage we're concentrating on the object being the guitar group."

Bruce: "The way we're presenting ourselves is with straight white light that comes on at the beginning and goes off at the end — no false theatrics, no dressing up, no hiding. It's the oddest and most difficult thing to pull off: total visibility."

Talk then turns, as these things invariably do, to 'the business' and how, if at all, things have changed.

## THE MAN FROM DELMONTE

A band previously steeped in anonymity, The Man From Delmonte has now released its first single on Ugly Man records. Blissfully witty and independently poppy, 'Drive, Drive, Drive (Twenty-Two And Still In Love With You)' was penned by one of the Veronica Lake hairdo — Mike West. Mike also happens to be the singer and proud owner of a miniature Yorkshire Terrier bitch called Roger.

"I never liked your politics, never read your books, our only common interest was your looks," says the song. Superbly produced and vocally varying in intensity, from

mid eccentricity to outright lunacy, it's a substantial debut.

Onstage, The Man From Delmonte radiates a certain appealing energy. Rummaging around your memory banks, you'll detect a faint air of familiarity. Days of sunshine and summer. Take a deep breath. The days of Manchester as the centre of musical misery are over. A newer order is pushing to the fore. Spring is in the air. You can almost feel the sap rising.

In spite of the wacky lyrics and onstage humour, The Man From Delmonte is not a novelty band. The music leans towards Atter, Camera and early Lloyd Cole, but is far less complicated with a nursery-rhyme quality. Childlike in its simplicity.

This may or may not have something to do with The Man From Delmonte having recently acquired a new member. His name is Jack, born to Sheila, the bass player, only a couple of months ago. He was well impressed with our meeting; he slept right through it and didn't even bother

to turn up for the gig.

The attitude of The Man From Delmonte is: "You've got to be able to appreciate other people's sense of fun to understand your own." Music from beyond the fringe... Mike West's fringe.

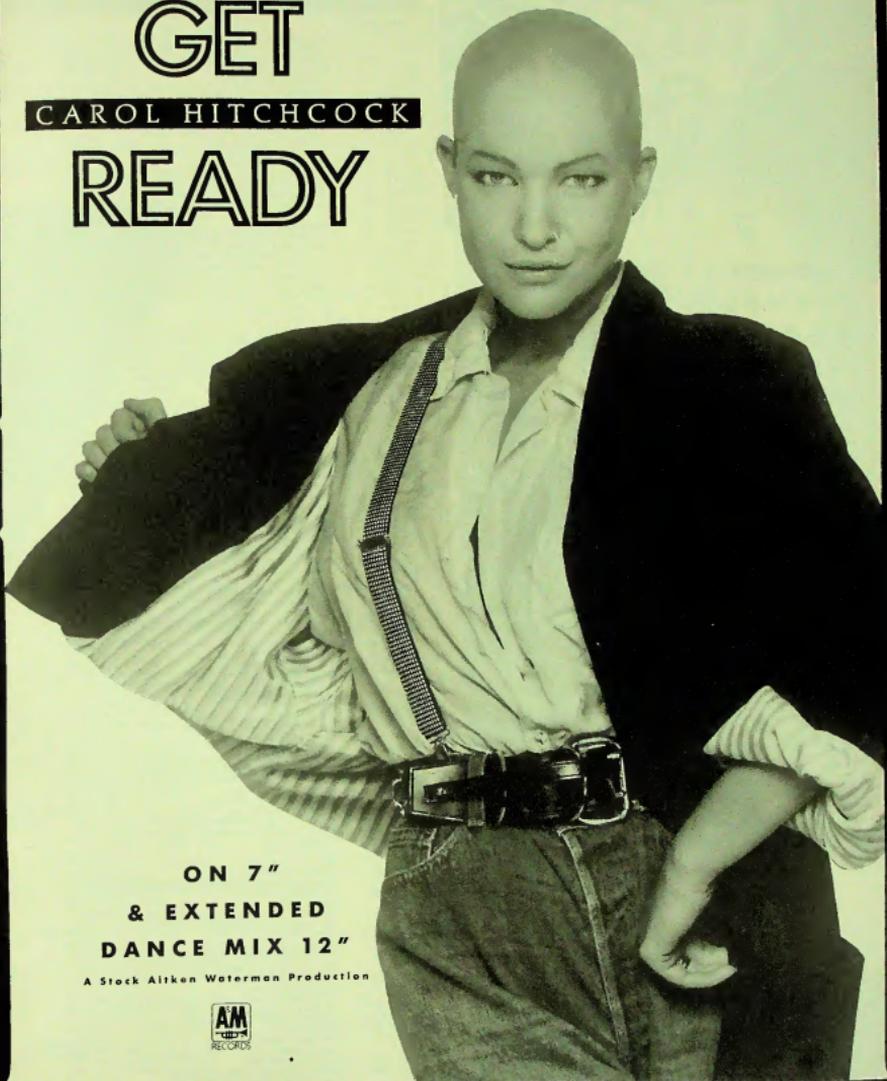
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- 3 Aberdeen Venue
- 5 Leeds Polytechnic
- 6 Keele University
- 9 Leicester Polytechnic
- 11 Liverpool University
- 13 London Astoria Charing Cross Road
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- 16 Essex University
- 17 East Anglia University
- 19 Nottingham Rock City
- 20 Wolverhampton Polytechnic
- 22 Cheltenham Town Hall

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THE FALL

# G U K S N G L E S U

TW LW W/C

1	2	4	LA ISLA BONITA Madona	Orbitone	1
2	4	CAN'T BE WITH YOU TONIGHT Judy Boucher	King Jay/Warner Brothers	3	2
3	3	LEAN ON ME Club Nouveau	□ The Sun	4	4
4	1	LET IT BE Barry Adair	□ Supreme	5	5
5	6	RESPECTABLE Neil & Kim	Chrysalis	6	6
6	10	LIVING IN A BOX Living In A Box	CBS	7	7
7	7	IF YOU LET ME STAY Terrace Trench of Arby	Time	8	8
8	14	THE SLIGHTEST TOUCH Five Star	A&M/Breakout	9	9
9	5	LET'S WAIT AWHILE Janet Jackson	London	10	10
10	8	EVER FALLIN' IN LOVE Five Young Cambria	Island	11	11
11	8	5 WITH OR WITHOUT YOU U2	Epic	12	12
12	32	2 A BOY FROM NOWHERE Tom Jones	Rough Trade RTN	13	13
13	12	3 SHEILA TAKE A BOW the Smiths	MCA	14	14
14	20	4 ANOTHER STEP (CLOSER TO YOU) Kim Wilde and Junior	EMI	15	15
15	29	3 NOTHING'S GONNA STOP US NOW Sunday	Vertigo	16	16
16	13	2 DIAMOND DUST Glenn and Chas	Records/Shack	17	17
17	30	2 DIAMOND LIGHTS Glenn and Chas	Chis	18	18
18	31	4 SO STRONG Labi Siffre	Mercury	19	19
19	12	4 ORDINARY DAY Carolee Kiled The Cat	Self	20	20
20	11	5 THE IRISH ROVER the Pogues and the Dubliners	Fiction	21	21
21	23	2 WHY CAN'T I BE YOU the Cure	Mercury	22	22
22	18	8 LET MY PEOPLE GO GO Barrnicks	EMI	23	23
23	15	5 STILL OF THE NIGHT Whitesnake	EMI	24	24
24	—	4 NEVER TAKE ME ALIVE Spqr of Deistry	10 Records	25	25
25	—	6 KEEP YOUR EYE ON ME Herb Alpert	A&M/Breakout	26	26
26	37	4 BIG LOVE Rickwood Mac	Warner Brothers	27	27
27	37	4 DAY IN DAY OUT David Bowie	EMI America	28	28
28	17	1 ALONE AGAIN or the Diamond	MCA GRANT	29	29
29	—	11 WEAR IN THE REBEC OF BEAUTY Alison Moyet	□ CBS	30	30
30	—	1 MEET EL PRESIDENTE Duran Duran	EMI TOUR	31	31
31	—	1 RESPECT YOURSELF Bruce Willis	Flower	32	32
32	8	2 ROCKY HORROR TO GO! Syd And Robbie	Four & Broadway	33	33
33	7	4 SIGN 'O' THE TIMES Peter	Paidley Park	34	34
34	21	7 CAME Europe	Epic	35	35
35	42	2 I'D RATHER GO BLIND Ruby Turner	Time	36	36
36	7	9 I GET THE SWEETEST FEELING Jackie Wilson	□ SMP	37	37
37	24	9 EVERYTHING I OWN Boy George	□ Verve	38	38
38	28	8 FIGHT FOR YOUR RIGHT (TO PARTY) Beastie Boys	Def Jam/ECB	39	39
39	9	4 THE GREAT PRETENDER Freddie Mercury	Parlophone	40	40
40	27	8 BACK AND FORTH Cameo	Chal J&B	41	41
41	—	1 TWILIGHT WORLD... The Out Sister	Mercury	42	42
42	—	3 LIVE IT UP (FROM "CROCODILE DUNDEE") Mental As Anything	Epic	43	43
43	12	1 BAD TIME Peter Gabriel	Virgin	44	44
44	25	5 BIG TIME Radio Hatters Radio Hatters featuring Gary Numan	GM	45	45
45	5	5 RADIO HATTERS Radio Hatters featuring Gary Numan	WEA	46	46
46	38	9 LOVING YOU IS SWEETER THAN EVER Nick Kamen	Champion CHAMPION	47	47
47	—	1 LET YOURSELF GO Sly	Precision Organisation	48	48
48	—	1 OUT WITH HERBS Boy Herbs	Island	49	49
49	41	3 EVE'S VOLCANO Julian Coe	Avicis	50	50
50	31	3 WISHING I WAS LUCKY Van Wet Wet	RCA	51	51
51	59	3 BIG DECISION The Power Generation	Mercury	52	52
52	—	1 BEN Tobi Warren	RCA	53	53
53	—	1 CURIOSITY the jets	Motown	54	54
54	—	3 SHATTERED DREAMS Johnny Hates Jazz	Bolt	55	55
55	55	2 FOLLOWING the Bangles	MCA	56	56
56	52	2 MYFANTASY David Essex	RCA	57	57
57	47	3 AIN'T THAT LOVIN' YOU BABY/BOSSA NOVA Eric Presley	Motown	58	58
58	43	5 SE LA Leonel Richie	MCA	59	59
59	44	12 MALL STRIPPER Mac 2 Man vocal Mac Parrish	RCA	60	60
60	50	9 IT DOESN'T HAVE TO BE ENOUGH	MCA	61	61
61	52	4 LET ME KNOW Maxi Priest	RCA PB470	62	62
62	53	5 JUST TO SEE Herbie Robinson	Capitol	63	63
63	74	2 MOVE OVER DARLING Dore Day	Atlantic	64	64
64	8	8 MOONLIGHTING Al Jarreau	Blue/Gustaf	65	65
65	75	2 SERIOUS Davea Allen	Mercury MONEA	66	66
66	78	1 YOU'RE THE VOICE John Farnham	Mercury CATI	67	67
67	3	3 PASSENGER Suzanne And The Bananers	Virgin Y&R	68	68
68	—	1 ECHO REACH Topay	RCA	69	69
69	63	13 CRUSH ON YOU the jets	Rockin' Horne	70	70
70	—	1 MANDOLIN RAIN Bruce Hornsby and the Range	Champion	71	71
71	83	1 REAL FASHION REGGAE STYLE Curry Johnson	EMI	72	72
72	54	7 WHAT YOU GET IS WHAT YOU SEE Tina Turner	Beggars Banquet BEGG	73	73
73	58	11 STAND BY ME Ben E. King	Edes EVD	74	74
74	72	2 OUT OF HAND the Motiv London Drops	Atlantic	75	75
75	—	1 LOVE AND MONEY Love And Money	Duck	76	76
76	89	1 DOWN TO EARTH Carolee Kiled The Cat	Solar HCA1127	77	77
77	76	1 EVERYTHING'S COMING UP ROSES Buck	WEA Y218	78	78
78	76	1 NO LIES SOS Band	ZTT ZTAS3	79	79
79	84	1 I KNOW PAUL King	Champion	80	80
80	—	1 SHAME On-chorus Memories In The Dark	MCA	81	81
81	64	6 SUPER POPOH GROOVE Van	RCA	82	82
82	73	81 NONHEAD (ONE PEOPLE ONE CAUSE) Latin Quarter	Warner Brothers WB19	83	83
83	90	9 DOMINOES Robbie Nevil	Legend L97	84	84
84	71	1 CAN U DANCE Kenny Jason and Eddie Simk	MCA	85	85
85	81	1 LOVE IS A DANGEROUS GAME Mike Jackson	Warner Brothers WB19	86	86
86	—	1 LOVE REMOVAL MACHINE the Club	MCA	87	87
87	—	1 OUR SUMMER All About Eve	Warner Brothers WB19	88	88
88	84	1 MIDNIGHT BLUE Lou Gramm	Warner Brothers WB19	89	89
89	82	1 IT'S IN THE WAY THAT YOU USE IT Eric Clapton	Warner Brothers WB19	90	90
90	—	1 THE ROPPOCD RAP Chas D'Amel/Plazmood Star	Warner Brothers WB19	91	91
91	—	1 SPANISH HARLEM Ben E. King	Warner Brothers WB19	92	92
92	—	1 WATCHING THE WILDFIRE Frankie Goes To Hollywood	Warner Brothers WB19	93	93
93	—	1 I FOUND LOVIN' Fatback Band	Warner Brothers WB19	94	94
94	95	97 CRAZY Fizz Chin	Warner Brothers WB19	95	95
95	97	1 FOUND LOVIN' Fatback Band	Warner Brothers WB19	96	96
96	99	99 GRACELAND Paul Simon	Warner Brothers WB19	97	97
97	—	1 BLUE DIAMOND H2O	Warner Brothers WB19	98	98
98	—	1 BRING UP BACK HOME Hugh Martel	Warner Brothers WB19	99	99
99	—	1 BRING UP BACK HOME Hugh Martel	Warner Brothers WB19	100	100

□ 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

- 1 1 4 NOW THAT'S WHAT I CALL MUSIC 9 Various
- 2 2 2 RAINDANCING Alton Meyer
- 3 1 5 FLY ME TO THE MOON The Joshua Tree U2
- 5 5 7 MOVE CLOSER Various
- 6 1 5 RUNNING IN THE FAMILY Level 42
- 6 7 1 NIGT IN THE NIGHT Fleetwood Mac
- 8 7 13 GRACELAND Paul Simon
- 9 2 3 THIS TIME Culture Club
- 10 8 6 MEN AND WOMEN Simply Red
- 11 15 42 TRUE BLUE Madonna
- 12 19 43 INVISIBLE TOUCH Genesis
- 13 4 3 ELECTRIC CUBE
- 14 20 35 SILK AND BEST FRIE SUE
- 15 14 10 THE VERY BEST OF HOT CHOCOLATE Hot Chocolate
- 16 10 3 CIRCIUS Erasure
- 17 9 3 SIGN OF THE TIMES Prince
- 18 1 3 INTO THE FIRE Bryan Adams
- 19 16 6 CONTROL Janet Jackson
- 20 1 1 SHE WAS ONLY THE CROOKER'S DAUGHTER Blow Monkeys
- 21 13 3 WHITESNAKE Whitesnake
- 22 17 10 THE PHANTOM OF THE OPERA Original Soundtrack
- 23 19 48 SO FINE Gabriel
- 24 26 32 SLIPPERY WHEN WET Ben Joni
- 25 28 31 FORE! Huey Lewis and the News
- 26 22 2 THE RETURN OF BLIND Bruce Willis
- 27 23 21 AUGUST Eric Clapton
- 28 25 20 LIVE MAGIC Queens
- 29 24 101 BROTHERS IN ARMS Dire Straits
- 30 31 23 THE WHOLE STORY Kate Bush
- 31 21 60 PICTURE BOOK Simply Red
- 32 24 23 SWEET FREEDOM Michael McDonald
- 33 30 8 THE WORLD WON'T LISTEN The Simons
- 34 27 13 GIVE ME THE REASON Luther Vandross
- 35 23 3 THE FINAL COUNTDOWN Europe
- 36 36 3 SHAKA ZULU Laymonish Black Mambazo
- 37 18 2 AMONG THE LIVING Andrae Crouch
- 38 32 3 BREAK EVERY RULE Tina Turner
- 39 49 4 THE PAVAROTTI COLLECTION Luciano Pavarotti
- 40 33 4 ENGELBERT HUMPERDING COLLECTION Engelbert Humperdinck
- 41 47 2 BY REQUEST James Last
- 42 40 36 DANCING ON THE CEILING Lionel Richie
- 43 17 13 LICENCED TO ILL Sonny Bono
- 44 32 5 THE DANCE CHART Various
- 45 34 2 NICK KAMEN Nick Kamen
- 46 45 42 REVENGE Gary Numan
- 47 1 1 RUBY TURNER Ruby Turner
- 48 42 7 SAINT JULIAN Julian Cope
- 49 39 3 COMMANDERS Commodores
- 50 17 190 QUEEN GREATEST HITS QUEEN
- 51 1 1 UMI TEARS BABY (A TRASH ICON) Wix
- 52 72 1 WHITNEY HOUSTON Whitney Houston
- 53 60 30 DIFFERENT LIGHT The Bangles
- 54 51 21 NOW THAT'S WHAT I CALL MUSIC 8 Various
- 55 47 1 INTO THE LIGHT Caret Disc 4
- 56 54 21 NO MORE THE FOOL Eka Brooks
- 57 50 8 UNDER A BLOOD RED SKY U2
- 58 38 2 HOUSE SOUND OF CHICAGO VOL 2 Various
- 59 48 2 HEART OVER MIND Jennifer Rush
- 60 68 3 THE JETS The Jets
- 61 58 12 IMPRESSIONS Various
- 62 65 14 RUMOURS Fleetwood Mac
- 63 56 46 A KIND OF MAGIC Queens
- 64 47 7 THROUGH THE LOOKING GLASS Souzise And The Bananas
- 65 62 4 LIS FOR LOVER A Jarryns
- 66 54 7 STAND BY ME (ULTIMATE COLLECTION) Ben E King and the Drifters
- 67 63 3 THE FIRST ALBUM Platina
- 68 78 78 ONCE UPON A TIME Simple Minds
- 69 61 4 CLASSIC SONGS James Taylor
- 70 81 7 STRONG PERSUADER Robert Cray
- 71 59 25 EVERY BREATH YOU TAKE — THE SINGLES Police
- 72 1 1 BACK IN THE HIGH LIFE Steve Winwood
- 73 65 6 RHYTHM OF THE NIGHT Various
- 74 80 38 RAPTURE Anita Baker
- 75 55 7 WILD FRONTIER Gary Moore
- 76 1 1 THE HYMNS ALBUM Huddersfield Choral Society
- 77 63 5 UPFRONT 5 Various
- 78 86 2 NO JACKETS REQUIRED Phil Collins
- 79 75 26 GET CLOSE the Proclaimers
- 80 1 1 RECKLESS Bryan Adams
- 81 1 1 WORLD MACHINE Level 42
- 82 70 32 DISCLOSURE Pet Shop Boys
- 83 74 5 JAMES LAY AND THE CHEFTAINS IN IRELAND
- 84 79 127 LIKE A VIRGIN Madonna
- 85 71 28 SCOUNDRELL DAYS A-Jax
- 86 43 4 SYMPHONIC ROCK Vienna Symphony Orchestra
- 87 1 1 LONDON 6 HULL 4 the Howlersmen
- 88 73 4 SIGNS OF LIFE Porgin Cafe Orchestra
- 89 1 1 STANDING ON A BEACH — THE SINGLES the Cure
- 90 97 3 THE BLUES BROTHERS Original Soundtrack
- 91 41 2 THE MOTHER HUST Marc Almond and the Wilding Sinners
- 92 1 1 HITS 5 Various
- 93 77 4 TUTTI FRUTTI Mjsozica
- 94 1 1 25 YEARS CELEBRATION the Dakotas
- 95 1 1 CAN'T BE WITH YOU TONIGHT Judy Souther
- 96 1 1 BATH OUT OF HEAVL Heat Wolf
- 97 1 1 ALCHYMY Dave Sloat
- 98 102 16 GOD'S OWN MEDICINE The Mission
- 99 69 6 THE UNFORGETTABLE FIRE U2
- 100 1 1 HUNTING HIGH AND LOW A-Jax

- EMI/Virgin/PolyGram
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- Supreme SUIZ
- Island
- CBS
- Polydor
- Warner Bros WX45
- Warner Brothers
- Virgin VVI
- Elektra
- Sire
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- AAM
- AAM
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- Vertigo
- Chrysalis
- Motown
- Duck
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- EMI
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- EMI
- EMI
- Capitol
- Sylyn
- Telstar
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- Def Jam/CBS
- Telstar
- WEA
- RCA
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- Island
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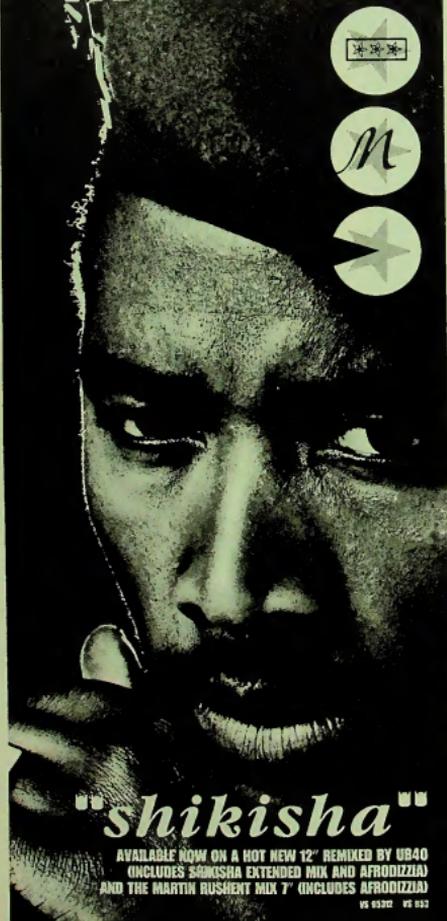
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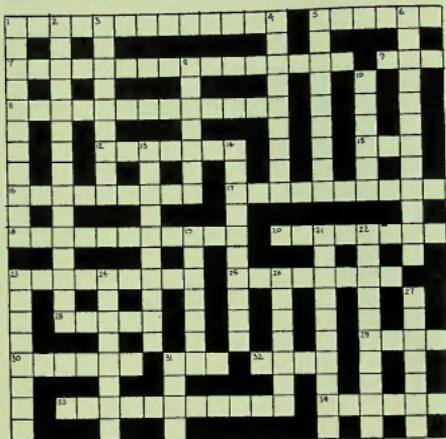
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## A C R O S S D O W N

- 1 A song all about 1987 (4,1,3,5)
- 2 Status Quo hit which was over their heads (3,3)
- 3 Not a definite hit for Vince and Andy (2,6,4,2,2)
- 4 'Stakin' Stevens did this just a little bit (3)
- 11 It caused Annie some pain (5,2,2,4)
- 12 Last year they were too good to be forgotten (7)
- 15 Animal that gave Paul McCartney an LP (3)
- 16 Elton John LP that gives off heat (3,2,4)
- 17 What New Order were suffering from during 1986 (10)
- 18 In 1980 he had love on the rocks (4,7)
- 20 In 1984 he thought that somebody was watching him (8)
- 23 What Duran Duran are working for (4,5)
- 25 This puts the bong into big audio group (8)
- 29 The earth as seen by Thomas Dolby (4)
- 30 Group that put together a circle and a square (3,3)
- 31 Billy doesn't need one (3)
- 32 Where Meat Loaf's bot came from (3)
- 33 Once upon a time group (6,5)
- 34 Bowie's years (6)
- 1 Cope canonised (5,6)
- 2 Prescribed by the Mission (4,3,8)
- 3 Huge amount of water falling on the Bunymen's heads (5,4)
- 4 Release Jaki Graham (3,2,4)
- 5 Heard from Billy Idol (5,4)
- 6 She took 'A New England' into the charts (6,6)
- 8 It has been said that Paul McCartney wrote it about Julian Lennon (3,4)
- 10 Kitchenware group that wants sweet sonily (6)
- 13 Singer who was caught up in the rapture (5,5)
- 14 Fashion Diana Ross found herself in when charting in 1980 (6,4)
- 19 Roxy Music hit that you might miss (4,3)
- 21 It was difficult to see this Stan Ridgway (8 (1,0))
- 22 A wel McCartney hit (10)
- 23 In a verse you'll find a Mission hit (8)
- 24 A challenge from A-ha (4,2,2)
- 25 They added up to a hit for Soft Cell (7)
- 27 They have been for sale since 1964 (7)
- 31 Not a very colourful day for Madness (4)

## A N S W E R S T O A P R I L 2 5 :

**ACROSS:** 1 Let's Wait Awhile, 9 Christians, 10 Overjoyed, 11 Easy Lover, 14 Deep, 15 Venus, 17 Our, 18 Turn It On Again, 19 Sals, 21 Cafe Blues, 22 Showt, 23 Lady, 24 Loving You, 29 Boys, 30 Communnardz, 32 Roy Davies, 34 Soon, 36 Level, 37 City, 38 Tin, 39 I'd Rather Go, 40 Men, 41 Strang.

**DOWN:** 1 Licensed To Ill, 2 Terence Trent D'Arby, 3 West End Girls, 4 Ain't Love A Bitch, 5 Lower, 6 Scoundrel, 7 Huey Lewis, 8 Driving, 12 Stay Out Of My Life, 13 Van Halen, 16 Some Boon Boy, 20 Lulu, 25 Garden, 26 Abba, 27 Rossi, 28 Berlin, 31 Blind, 33 Dead, 35 Ois, 36 Lion, 37 Cox.

**WINNER (April 4):** Kirsty McBride, Benfleet, Essex.



## "I'VE DONE A GOOD BIT OF BUM-WIGGLING IN MY TIME"

He'd thrust his hips and a million pairs of knickers would go soggy in response. He'd sing a love song and hearts would break across the globe. More than just a hairy chest, **Tom Jones** is back and in the charts once more. **Robin Smith** meets the man he's based his life on. **Joe Shutter** says cheese

Tom Jones has enough hair on his chest to carpet a staircase, and he could batter down a locked door with the solid silver crucifix around his neck. The original medallion man, Tom has had more pairs of knickers thrown at him than George Michael, while belting out hits like 'It's Not Unusual', 'Dellah' and 'Green Green Grass Of Home'.

After a period spent recording country music albums and enjoying the royalties collected from 30 million records sold worldwide, Tom has returned with his single 'A Boy From Nowhere'. It's enough to start your auntie's stocking tops quivering again.

"I think fate has played a strong part in my career," says Tom. "I've been very lucky, the right songs have always come along just at the right time. When I heard a version of 'A Boy From Nowhere', I immediately knew it was the song for me. "I had been doing a lot of country albums for about six years, but then I was free of the contract and I could try some fresh things. I think 'A Boy From Nowhere' will become a classic song. I've

always tried to record classic songs, songs that stretch my vocal range and make me work hard. I love a challenge."

'A Boy From Nowhere' is taken from the forthcoming album 'Matador', inspired by the life of El Cordobes, Spain's most famous and much gored matador. El Cordobes was a poor kid from the slums who made good, and Tom says he identifies strongly with him.

"I feel very close to his character. There's not much call for bullfighting in Wales, but in a way El Cordobes and me came from similar backgrounds. We both had great dreams and ambitions. I think you get star struck at an early age and you want to escape from routine. When I was a kid I used to give concerts at home. I'd set up my own stage and say to my mother 'announce me, I'm going to sing a song!'"

Born in Pontypridd in 1940, Tom left school at 16 and was married with a baby by the time he was 17. To keep the family going he worked as a labourer, a glove cutter and a door-to-door salesman. At night he'd sing in the clubs and pubs and one evening he was spotted by impresario Gordon Mills. Mills wrote Tom's 1965 hit 'It's Not Unusual' and became his manager.

"In the early days I had some really tough audiences," recalls Tom. "It's the hardest job in the world to stop a group of Welshmen drinking and try and make them listen to your songs. I had to bawl at them to win their attention and respect."

"The strength of my voice has its roots in those early days. I was glad to have that kind of experience, it was very good training. You can't beat a Welsh singing voice. There's something very spiritual about Welsh people, they all love to sing."

With his curious blend of rumbling Welsh vocals and rhythm and blues, inspired by his heroes Jerry Lee Lewis and Little Richard, Tom quickly became an international success. Elvis Presley was so impressed by 'Green Green Grass Of America' that he phoned up radio stations across America and asked them to play it. Tom also developed a pretty raunchy stage routine and the ladies loved him.

"I've done a good bit of bum wiggling in my time, and I've probably excited quite a few women, but I always want to balance the sexuality of my act with a good singing performance. I used to get really annoyed when concert reviewers would only write about the clothes I wore and not about my voice."

Tom will be touring again in May and he's relishing appearing on 'Top Of The Pops' for the first time in over 10 years. "When I tour I like about 80 per cent of my material to be new. I'll be doing Prince's song 'Kiss' and a song by Wang Chung. I like a lot of the stuff I hear today. Billy Ocean, George Michael and Paul Young are some of my favourites. "I can hear the influence of my voice in a lot of the material I hear today. I'm sure I've had an effect. When I started I was a bit of a miff. There weren't many solo performers around, it was all groups. It's good to see these kids making it on their own terms. I admire what they do. I used to be able to hit high notes like George Michael but now I can't quite manage it."

"It's good to see the older performers coming back into the charts as well. We can still teach the youngsters a thing or two."



# 'OUR MUSIC IS JUST AN INFORMATION SERVICE.

We're not going to set ourselves up as politicians' ● ● ● ● ●

The only thing **That Petrol Emotion** are going to set themselves up is another round. They're not a deadpan, serious indie band; they like getting up to mischief. **Jane Wilkes** ponders the prospect of a good time bunch of passionate politicians having a pop hit. **Photos by Steve Double**

**Boy oh boy**, do That Petrol Emotion talk. They talk about Japanese Nissan factories in Tennessee; about the decline of Western civilization; about US involvement in Central America; about the aggressive attitudes they've encountered in Glasgow; about their ideal bedroom layout; about their granies' apple pies. But most importantly, they talk about their music.

Their transition from darlings of the indie scene [with four epic singles and a highly acclaimed debut LP to their credit] to major label shock bait, has hardly been the traumatic upheaval it could have been. Let's face it, That Petrol Emotion have got what it takes. Not only have their quality, passionate songs earned them respect, but they

also have the personalities to match.

"For unlike the stereotyped, deadpan 'we are here to be taken seriously' image that the majority of indie-orientated bands allow to be constructed around them, that Petrol Emotion believe in letting the world know that they are into having a good time. With never-ending anecdotes and tales of laddish pranks, TPE come across as highly affable, amusing characters who are not averse to sending themselves up in the process.

Kicking off to a good start, TPE's signing to Polydor [just happened to coincide with the annual record company binge at a well-known seaside resort. And it seems that TPE's alcohol-induced, outrageous behaviour created quite a lasting impression. Perhaps it's the pints of Guinness that are freely flowing down their throats which are loosening their tongues. Or maybe it's simply their re-emergence into the big wide world after being cooped up in the studio for the past couple of months recording their second LP which has induced this spate of high jinks and copers. At any rate, they're tales that the voice of the lanky American behind TPE, Steve Mack, and the bubbly, grinning guitarist, Raymond Gorman, might live to regret divulging.

Engaging each other on with ever more embarrassing tales than the last, the mind reels at the thought of the possible conversation had all five members of TPE been present. Cairan

McLaughlin and brothers John and Dee O'Neill were still in the recording studio.

"So exactly what did happen at this record company party?"

Steve: "Raymond took apart the Bananarama display and assembled it around him. He was drunk."

Raymond: "It was really embarrassing. Everybody remembers it as well." Steve: "There were about four or five of us who stayed up all night and then went down to breakfast at eight o'clock in the morning, but we went for a naked swim first. But the thing is, I was talking to this girl and saying that I couldn't remember who had gone swimming. I remembered Joanne from Salvation Sunday and her brother, but I just couldn't remember who the other person was. And she said 'IT WAS ME'. And I thought 'Oh no. She's seen me naked, cooah?'"

**Having survived** a possible booting off the label for terrorising its employees, TPE have just released the first fruits of this alliance, the infectious, dancefloor oriented single 'Big Decision'.

I wonder how life on a major label is shaping up. Raymond plans a few disgruntled faces, but Steve, philosophical as ever, begins to reason out the pros and cons.

"It's a partnership that you enter into. Their job is to sell records. Our job is to make music. If you don't want

to get into that situation, then fine, stay on an indie and be happy. But we're very ambitious. We want to see the world. We want to play, play, play. We're not content living on £10 a week and eating chips.

"It doesn't matter if record company people talk like arseholes: basically they are trying to work for you. They haven't told us to do anything. They didn't even tell us to remix the single, they just suggested it."

Raymond: "That was the worst thing of all, because that label was right. The bastards were right. I suppose it's good to be humbled sometimes."

Do record companies ever object to the group's often hard line politics?

Raymond: "They knew what they were letting themselves in for when they signed us, so our politics are still the same as when we were on Demon or Rough Trade."

Steve: "They took it from a completely marketing/economic standpoint. They said, 'Your stance is strong, we don't have to market an image for you. Your music is rough, your politics are rough, everything is a bit rough around the edges. But you know what you are doing—and you write the songs. That's great. The worst thing that could happen is if you created a bit of a fuss because of your politics, but even that's great for you. It sells records.' So they don't mind, as long as we don't do anything illegal!"

When That Petrol Emotion started out, some people thought it strange that they had an American singer. After all the messages that they put across in their songs are often a response to the Irish situation. Steve Mack's removal from, and lack of knowledge of, that scene was ridiculed in some quarters. Not any more, though...

Raymond: "He knows more than most Irish people do."

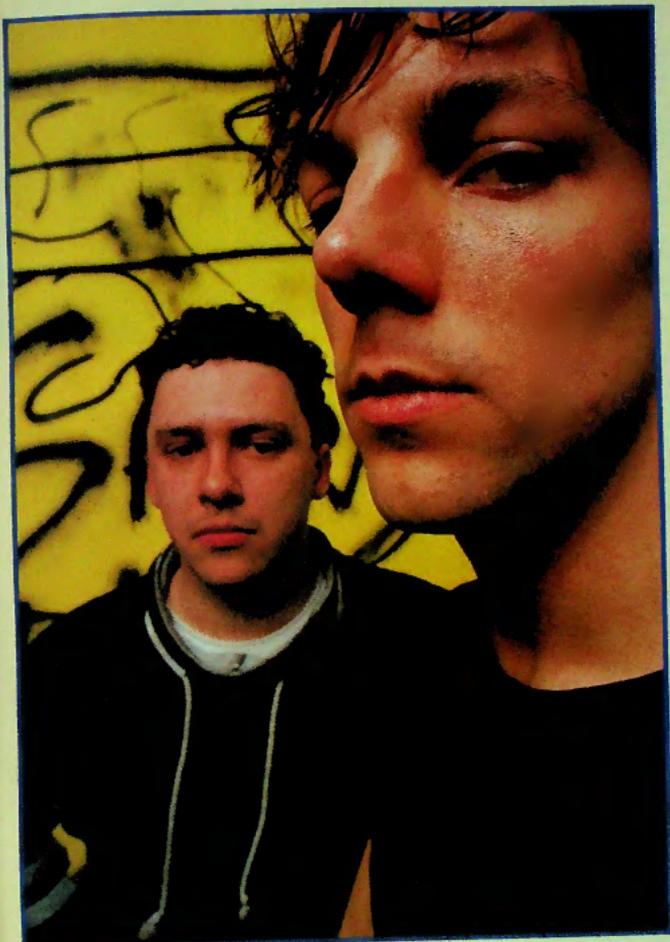
Steve: "I had this conversation with this guy who came up to me in a club and tried to give me a bit of, not aggressive hassle, but the kind of how do you feel being American in this group?" question.

"I just thought, 'Right, here we go', and structured him for 45 minutes on the subject. He said 'I've looked at me and said, 'You know a lot more than I do. I can't talk to you about this'. So it's, like, if you're going to f\*\* with me, make sure you've got your facts straight, because I have them."

This brings us round to that perennial question about the mutual relevance of politics and pop music. Just how far can pop music influence politics?

Raymond: "Our music is just an information service. We're not going to set ourselves up as politicians. It's wrong to do that as people who know something better than they do... It's like, OK, we do talk about Ireland, but Ireland is a microcosm of everything else that is wrong in the world. We're not the only people who have been shot at. It's like drawing parallels with South Africa. South African politicians' problems are on a bigger scale, but it's the same thing. With them it's colour, but it's just as much discrimination as the discrimination in Ireland.

"Although we are a political group, there aren't many songs with politics actually in them, though. We don't



want to be too preachy; don't want to ram things down people's throats. It's got to be more subtle."

The video for the new single goes a long way to press their point, but in a gently persuasive manner. It shows someone watching a music programme on TV, and he's being inundated with a whole barrage of political images and adverts. He sits in front of the set totally unaffected by what's being displayed in front of him. He doesn't respond.

Steve: "The whole point of the song is that you'd rather sit on the edge than make a big decision. Here's all

this imagery coming at this person and he still isn't doing anything. The only thing he does do, towards the end when the images start to annoy him [little plastic bullets bump him in the arm] is turn off the TV. That's the only decision anybody ever makes: Should I [with a fake drawl] "watch TV or not?"

"Big Decision" is a really happy song, so we wanted to make the video somewhat ambiguous; inoffensive. But if you watch it 10 times, then you realise there's these little things going on in there that might bother you if you thought about them for a while."

**That Petrol Emotion** believe in the value of the pop mode, and its potential to entertain.

Raymond: "Music should be a celebration. You should be uplifting people, not trying to keep them in the quagmire all the time. If you are going to play music, it should make you feel good afterwards, raise people's spirits."

That's the thing about our single. OK, there's something being said, but at least it's uplifting, it makes you feel good. Too many groups moan too much, they're miserable all the time. People have been miserable for too long."

Steve: "It's the favourite pastime — whining, whining, moaning. This is not an optimistic nation. You can't motivate people through pessimism. You can't say everything stinks, because everybody knows that."

The more you wallow in it, the more it becomes a downward spiral. Life is what you make of it. If you want to change the situation, you've just got to do it for yourself."

Raymond: "Taking the example from black music, all the greatest songs are sad maybe, but they're not wallowing in it."

Steve: "They find a little element of happiness, however bad their situation is. With the African groups, you realise that the places they are coming from is crap — it makes this country look like the lap of luxury — and they still have a grin on their face. You've got to tell people what's good before you tell them how bad it is."

"Let's bring in some Eastern spiritualism here. There's this really great poem from the 'Too Te Ching'. It's a book of poems by this Chinese guy called Lao Su. Lao Su followed this old guy round who told stories. He wrote down every story and poem he told. There is this one great poem about if you want to make something strong, first you've got to make it weak. Things always balance each other out. If you are going to work in the pop mode, and you want to tell people how bad things are, you've got to tell them how good things are at the same time."

**Things are looking good** for That Petrol Emotion at the moment. The single should make the top 10 if there is any justice in this music biz cesspit. [Which, of course, there isn't, so it probably won't.] It may not receive the daytime radio airplay that it deserves because of their customary political sleeve notes, but this doesn't bother Raymond and Steve. They are confident of the song's potential. The 12 inch version may even sell the record through club play, since it's noticeably enticing among the current field of 12 inch discs.

Steve: "We've got Roli, our producer, to thank for that. He's a musician" (he used to be in Swans, and now he's half of Wiseblood) "and he's from New York so he likes everything to be tough, but at the same time he's really into a good gritty, dancefloor sound."

"Big Decision" had better go top 10. I'm sure it will because I've got a bottle of champagne riding on it."

Raymond: "I love his optimism. He and John [O'Neill — main songwriter] are complete opposites. John is the ultimate pessimist. He bet me five pounds that 'V2' [their second single] wouldn't sell 3,000 copies. It was like, 'Come on, John, raise your sights a little bit higher, please!' I won the bet, but I never got the money."

It's not surprising Raymond won the bet. Since then, the first TPE LP, 'Manic Pop Thrill', which was released last spring, sold in excess of 30,000 copies. When you consider that it was released on an independent label, and that this figure is just for British sales, it seems likely there'll be a lot more than one bottle of bubbly being cracked open in the That Petrol Emotion camp from now on.

## ▲ THE BLOW MONKEYS, THE DOME, BRIGHTON

Clearly confident that their new material would stand up in its own right, the Blow Monkeys raced through most of their singles early on: 'Diggin' Your Tone', 'Wicked Ways' and even 'I Dozen Have To Be This Way' were imposed of in less than half an hour. And the gamble paid off. The new offerings were a show case for their third album, and were treated to an aggressive blend of rock, funk, and club music. Try restraining your feet to the thumping 'Don't Give It Up', which could make a terrifically infectious single, though lacking in lyrics. 'Some kind of wonderful' at first appeared to be a Blow Monkeys rendition of the R&B classic but turned out to be one of the Doc's own compositions, and the big sound of 'Rise Above' deserved to be played through a stack of speakers a mile high at Wembley.

Dr Robert provided a one-man cabaret show with a truly thespian performance: tongue-in-cheek posing from the Morrissey school of extravagant gestures, and erotic groping of his own and others and members' bodies were a continuous feature of the evening and were decorated with delightful moments of pure camp.

Dr Robert's voice has improved immensely along with his confidence; smooth and caressing on 'Out With Her', rasping and fierce on 'Cash'. The rest of the band was superfluous, apart from some spectacular sax work from Neville.

An increased political awareness has crept in to the band as well. The wailing cry of "Why America? Well, I'm not in love with her" introduced 'Cash', and Tony Killey abandoned his drum kit and took to bashing a dust-bin. Red Wedge was everywhere, with stickers and pamphlets. The Doc took time out between numbers to plug an "extremely worthy march" happening in London, and there was no disputing the message in 'The Day After You': "It's been eight long years in the Wilderness."

The Blow Monkeys have matured considerably and if you can stand the Doc's camp excursions they are undoubtedly good value. I read somewhere that Dr Robert's New Year resolution for 1987 was to fall in love again; he has — with himself.

Tim Jeffries



Photo by Ghann Black

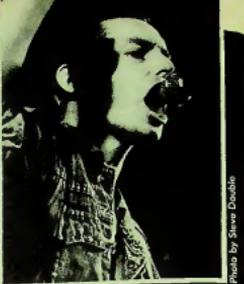


Photo by Steve Coombe

## ▲ CHIEFS OF RELIEF, THE MARQUEE, LONDON

It's appropriate that the Chiefs should kick off tonight with 'Freedom To Rock', a pre-Basties fight-for-your-right anthem that was virtually ignored on its release two years ago. It still sounds fine though, and even now I admire their rhyming "rock" with "this ain't no Eastern bloc". And it's heartening too, to see that the consistent flak from solemn critics hasn't stopped the band from shaping up so nicely.

Because amid Matthew Ashman's HM guitar squeal, the funky keyboards and Paul Cook's punchy drumming, there certainly is something of value. Fair enough, maybe we could do without the gum-chewing, the arm-pumping and the Rotten-esque "here we go now's", but the Chiefs have also cut themselves a tasty slice of the rock/hip-hop cake.

'Weekend', their recent single, fares much better than the lukewarm recorded version, and their re-working of 'Word Up' (yes, that 'Word Up') was most entertaining and not as bad as you might imagine. Honest!

As the evening progressed however, the Chiefs' weakness in the songwriting department became obvious. There were too many fillers, and lyrics like "there ain't no hope when your mummy's on dope" simply have to go. Once they've sorted that out, this band can seriously lay claim to greater things. Until then, they ask you not to knock the rock they've got and that's really not a lot to ask from anyone.

Stuart Bailie



DEBBIE HARRY  
IN LOVE WITH LOVE

The Stock/Aitken/Waterman Remix  
12 inch includes 'Feel the Spin'

Chrysalis

### ► THE COURTNEY PINE QUARTET, QUEEN'S HALL, EDINBURGH

Courtney Pine has the confident air of a man who knows he has greatness in his fingertips. Dressed in one of the flashiest suits I've seen in a long time, he moves around the stage effortlessly, treating his audience with respect, warming them with humour and charm and coolly delivering some exquisite saxophone playing, seemingly without breaking sweat.

Playing off the intricate keyboard work of Joe Basharon and ably backed by the solid but remarkable rhythm duo of Mark Mondesir (drums) and Gary Crosby (bass), he made light of old standards and showcased several songs from his excellent 'Journey To The Jungle Within' album. His version of Errol Garner's 'Misty' was at once cool, sassy and seductive, and the young tenor's foray into the first row of tables proved hilarious as he wandered unashamedly to within inches of a pretty girl's head and blasted the deep, suggestive notes that only a saxophone can reach into her waiting ear.

'Eight Four Four', from the album, was uncompromisingly heavy jazz, but contained the vital ingredient of melody, while 'Softly As The Morning Sunlight', another old standard, showed Mr Pine's considerable mastery of his instrument and was enhanced by a mean bass solo from Gary Crosby. 'Sunday Song' takes you from the cumbersome confines of the body to the quiet, ethereal territory that jazz, at its best, has to offer.

Comparisons have been drawn between Pine and John Coltrane, which seem a little overblown and unfair on a young artist still developing his own style. Courtney Pine may yet attain such high accolades, but for now let's just say that he's an accomplished musician, a worthy performer, and one hell of a dude.

Digby Smode

### ■ PHIL COOL, ROYALTY THEATRE, LONDON

Cool's act splits into two categories: firstly adverts, other comics and TV figures, and secondly body movements, voices and expressions. And he juggles them all about using his own personal brand of facial slapstick. Somehow,



Photo by Garry Millie

though, he isn't very alternative. He's much more the new, up-dated all-round family entertainer type. He does a pin-sharp Lamont Andrews and a great Wogan, scuttling every last drop of oily familiarity from their shows, but the Lenny Henry, Billy Connolly stuff seems too incestuous altogether, lacking the acute viciousness he can wring from a Sinatra or Scargill impression. Similarly, the Holsten Pils and Captain Birdseye skits took the minutes of TV fixation a little too far.

But where he really leads the field is in his ability to remould his features. In his Grand Gurning finale he pulls more faces in three minutes than I probably moped through in the first 10 years of my existence!

I wasn't with him all the way, but if pavlovian audience guffaws for mentioning Reagan are any indicator, then it's certainly cool for nine out of 10 cats at least.

Pete Paisley

### ■ FIRE NEXT TIME, THE MARQUEE, LONDON

Fire Next Time are four angry boys from Leicester who play fast Rickenbacker pop and want to change the world. Comparisons with the Housemartins are obvious, but inaccurate, since they are by no trick of the imagination wacky. Their merits are highly articulate songs, attractive idealism, and a sound grasp of melody. Unfortunately, these fine qualities are weakened by a tendency to sameness and a basic inability so project. Still, on balance, they provide excellent entertainment.

They wandered onto the stage looking dazed and confused, but soon showed intentions of serious business. Singer James tuned his guitar, made a few shy remarks to the audience, then started upon a catalogue of political injustices. 'The Fields Of France' made clear to even the most patriotic minds the utter futility of war, employing the mindless slaughter of the 1914-18 trenches as irrefutable evidence. As the set progressed, increased confidence became apparent, and the lead guitarist played some exquisite jazz flourishes, while the vocals betrayed hints of Rod the Mod's classic early years.

In the next few months, Fire Next Time will be committing arson in your town — go see them!

Henry Williams

Twilight World

# Swing out Sister

outer limits

12 inch rem x

swing 122

► ALL ABOUT EVE, CAMDEN PALACE, LONDON

Summer is here, love is in the air, and the ideal music to accompany those long balmy evenings is supplied by All About Eve. Even down at the front of a packed and steaming Camden Palace the voice of Julianne brings soft breezes sweeping across your face. As she delivers the songs with the king of grace and eloquence most singers would give their back teeth for, the young men in the front strain to give her their tokens of affection and tell her of their devotion. Julianne is already a star. Apart from sharing the screen with Wayne Hussey when the Mission went on 'Top Of The Pops' (she sang the backing on 'Severina'), she holds herself with just the right mixture of come-on and detachment, devoted to her songs and to the audience. She sings with a passion but also with a clarity which is reminiscent of Liz Fraser from the Cocteau Twins, only where that wee Scottish elf seems to hide behind her voice, Julianne lets herself flow out with a gypsy gusto.

With over half the songs paced at a slow tempo, All About Eve managed to hold the mood of the evening without losing their energy or the audience's interest. The layered guitar, the rising and falling bass and the drum-machine backing all meshed into one finely woven tapestry, the rich colours of England in the sunshine flowing out from the stage. All About Eve are painting a fantasy land with their music, a place we've all been to once in our lives but often forget it exists. It's going to be a lovely summer.



Photo by Andrew Chinn

■ MICHAEL McDONALD, BIRMINGHAM ODEON

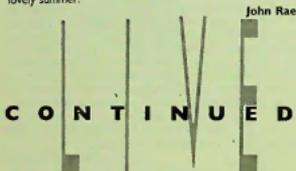
Michael McDonald had little to prove on his first solo UK tour: he was playing to a houseful of dedicated fans, either new converts thanks to his platinum 'Sweet Freedom' LP or diehards (like me) from his Doobie Brothers days. Everyone knew that he has a voice that can blow any soul pretender off stage (and some real ones too), equally capable of emoting tears of laughter with a single ad libbed 'ooh'. They also knew that as a songwriter he is capable of writing melodies as memorable as Bacharach and rhythms as complex as Miles Davis. The only question in my mind was whether the stadium rock of his Doobie days would smother the sweet soul of his more recent material.

As it happened, there was nothing to worry about. The 90-minute set was a fine cross-section of solo material and reworked chestnuts. 'Taking It To The Streets', for exam-

ple, was turned into a bona fide reggae number, whilst the originally hard sounding 'Real Love' mellowed with the aid of some beautiful sax.

Standouts were his two ballads, 'I Can Let Go Now' and the current single 'Our Love', simply sung and gratefully received; the funky-sad 'I Keep Forgetting'; the classic 'What A Fool Believes', which had the ageing audience on their feet and dancing like they were at a Cameo concert; 'On My Own' with the wordress Jacki Graham; and the second encore, a rousing version of 'When A Man Loves A Woman', which he belted out as confidently and soulfully as P Sledge himself. Truth to tell, everyone present seemed so satiated by the end that I swear I saw people light up the imaginary equivalent of a post-coital cigarette. Ah, bliss.

Edwin J Bernard



ORCHESTRAL MANOEUVRES IN THE DARK

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# EYE DEAL



COMPILED BY  
EDWIN J BERNARD

**EYE DEAL** takes a look at this month's video releases... The very camp 'Vamp' (New World Video) stars **Grace Jones** in an amusing vampire spoof that owes its conception to 'An American Werewolf in London'... Recent Oscar winner 'Aliens' (CBS/Fox), the equally successful sequel to 'Alien', is one of the most suspenseful movies to be released in many a year. **Sigourney Weaver** is wonderful as she battles with Mother Alien in the greatest all-women shoot-out since 'Johnny Guitar'... You've seen the sequel, now watch the original. I'm talking about 'The Hustler' (CBS/Fox), the 1961 classic that introduced us to the youthful **Eddie Felson** who discovered the color of money 25 years later. A steamy, sordid tale of Eddie's passion for pool that all but consumes him and the people around him. The stark black and white photography and atmospheric soundtrack make 'The Hustler' compulsive — if not compulsory — viewing... As youth movies go, 'About Last Night' (RCA/Columbia) is definitely above average. It stars brat packer **Rob Lowe** in a tale of how one-night stands can sometimes lead to something more. **John Belushi's** brother **Jim**, currently making a name for

himself in 'Almost You' and **Woody Allen's** latest, 'Radio Days', makes a memorable appearance as Lowe's close friend, **Bernie**... Another brat packer, **Emilio Estevez**, turns up in 'That Was Then, This Is Now' (Embassy). Estevez himself wrote the screenplay which is based on the bestseller by **S E Hinton**. A melodrama about Estevez' jealousy when his best friend gets 'a girl', set in a tough part of Minneapolis, it didn't quite fulfill its box office potential when released last autumn... You've probably seen it on TV many times, but what the hell; **Peter Sellers'** black comedy classic 'Dr Strangelove' (RCA/Columbia) is out on video. See it if only for the final mythic image of Sellers riding an atom bomb bronco style... The box office flop 'Heavenly Pursuits' (CBS/Fox) with **Tom Conti** and **Helen Mirren** in a Glaswegian romantic comedy may do a lot better on video thanks to the solid reputation of the two stars... Anyone interested in the late **Andy Warhol** should seek out 'Andy Warhol And His Work' (Channel 5), a 1973 documentary by filmmaker **Lana Jokol** that includes clips from Warhol's films as well as the man and play... Finally, for fans of **Chuck and DJ**, there's ITN's 'The Prince And Princess Of Wales: In Private — In Public' (Virgin), narrated by good old **Alastair Burnet** with music by **D's** love, **Mark Knopfler**. I think that's enough of that for the time being...



● GRACE JONES: camping it up in 'Vamp'



# STONE FREE

FEATURING TONY STONE

# CAN'T SAY 'BYE

DEBUT 7 & 12 INCH SINGLE

Chrysalis | english

Who is this guy? At times he's the willy-waving Zodiac Mindwarp, he's occasionally the evil Dr Lizard, and then he'll resort to cute little Mark Manning. Will the real man please come forward?

◆ Therapy session: Nancy Culp  
◆ Photos: Joe Shutter



# THE BEAST

## WITH THREE HEADS

Ever since I had the nerve to say in print that the first single from Zodiac Mindwarp And The Love Reaction was a load of old codswallop, there seems to have been a printed state of cold war existing between myself and the band's self-styled 'sex fuhrer' (pardon me while I choke) Zodiac himself, at every available opportunity.

'Wild Child' was the most ghastly, sexist, foul, misogynist bilge it had ever been. My misfortune to soil my ears with. Six months later, in the winter of 1986, after unremitting attacks of a rather personal nature in the gossip column, I ran into the man who considered himself 'sexier than Jesus Christ' at a party and nearly got myself strangled in the process.

"You staged me off!" he hollered, while friends tried to pull me away, saying that this smelly looking, fur and denim-festooned object threatening me with early termination was an utter nutter and best left alone.

Somewhere along the line, though, after the occasional meeting at social gatherings, a truce was called. Perhaps he wasn't all that bad. Or was he?

Zodiac is played out on a four-poster bed, pouring and snarling nicely for the photostession. Come the interview, I'm amused to find that instead of Zodiac sitting with me, the quiet retiring Mark Manning persona, complete with little round spectacles, has decided to put in an appearance. So, when can I

expect Zodiac?

"When you start asking rude questions, I'm sure Zodiac will rise to the bait!" Like he did at that party?

"No, that must've been Dr Lizard that one, that wasn't me." Well, I'm starting to wonder just who is you.

"It's bad when he shows up, man, he's the worst! One up from an insect. There's this book I read by this guy, who's his name? The guy who sounds like Kermit the frog? Carl Sagan? And he says that we've got a lizard intelligence and that's your bad side. There's a thousand names for it. Jung calls it the shadow. I just rename all these things and make them sound funny?"

Do you think you're mad, then?

"As much as anybody else is. Yeah." But we don't all go around talking in different voices and behaving schizoid, do we?

"Yeah, when they're pissed up they do. I bet Nancy Culp don't go for tea with her mum, does she? Well, a little boy goes to tea at his granny's — Poor Mark." She still thinks I'm five years old and I like it."

He likes it, boys and girls, because his granddads plots his hair for him.

So do you think your family wished you'd been a girl?

"I'm sure they did. They made me wear a pair of navy blue knickers under a kilt when I was at a wedding. Like, me mum thought that navy blue went better with a kilt and 'cos we come from this cold and cobbled

background, after she'd spent good money on 'em, she made us wear 'em for school. When we got changed for PE, it was very traumatic."

He suddenly lapses into his Zodiac voice and his whole posture changes.

"That's how I made me the way I am, my mother forced me to wear navy blue knickers when I was a child. I never recovered."

Maybe that'd explain why the Mark bit likes writing — gulp — poetry.

"I don't think you could really call them poems. They're merely thoughts ... No, Mark sometimes sits down and writes poetry and has a few beers then Zodiac takes over and writes songs ... I don't know," he wanders off of a tangent. "I don't know anything anymore. I used to have the whole thing worked out and then all of a sudden, I wake up one morning and I didn't know f\*\* all. Why I attacked you was probably 'cos I was a bit touchy, it was my first single and you did seem to miss the point of it really, which is understandable seeing as I didn't know who the hell I was."

You seem to have calmed down a lot lately, is it age catching up on you?

"No, it's just trying to control this beast and just let him out on stage when he's required."

Pity Zodiac couldn't have hurried along the release of the band's first major release ... It's been almost six months since they signed on the dotted

line for Phonogram. As things now stand, they are in severe danger of losing all the kudos they've accumulated in the past 18 months. What with endless demos hitting the dumpster, then Kid Chaos leaving for the seemingly greener pastures of the Cult, it looked at one point as if the whole thing was about to sink before the ship had even left the docks. Why the delay? Mark takes his time and answers, impeccably politely. Somehow, I think we ain't going to get Zodiac today.

Apart from being lazy bastards? It's like, I thought you just went in and did a record, right? It's not like that at all! We had tracks six months ago."

Weren't you in the Manor studio last summer?

"Yeah, and it was hell. Like, I was chasing swans after three days 'cos the producer kicked me out of the studio and wouldn't let me in for four days. Then I went in and it wasn't my music, and I have to know every note and every beat that goes down before I can just relax and let it come out. The first time I couldn't sing! I had to go to hospital 'cos my lungs packed in 'cos I was trying so hard." He suddenly stops then continues: "You're the first person that's ever asked me about my music in a year!"

Probably because the image is so larger than life that the music is secondary.

"Only time will tell ... I dunno, I'll just throw it at the wall and see if it sticks. I mean, I think it's a pretty nifty little record, if I say so myself."

And much as I hate to say it, I'm afraid I'd have to agree! 'Prime Mover' has all the hallmarks of a hit and positively explodes in a grand rush of mayhem. It also owes a severe debt to Rex.

"Well, I did acknowledge that in the first line 'I love TV/And I love T Rex.' You wouldn't get anything new, I don't claim to be the saviour of modern music."

Excuse me, but you've said otherwise before now.

"What? No, I'm not particularly inquisitive. But who gives a shit? It's just rock and roll, baby! Some of the greatest records in the world are just like that. I don't go for these big epics. I like three chord stompers! I like to shout about how great I am!"

Ah! I wondered how long it'd take to get into his favourite subject.

"Well, you might not think I'm great, but so do I. I think I'm wonderful! It's all slightly tongue-in-cheek you know, but I do seriously believe that if a woman doesn't like me there's something wrong with her."

Are you scared of women Zodiac, and is all this just bluster to cover it up?

"Nah, I love women."

Paul King once said that to me and I didn't believe him either.

"Why should I be afraid of 'em"? He replies defensively. "What are they going to do to me?"

"I think it's more a case of what you do to them, sweetie. I've heard you mistreat your ladies."

"What have you heard? What rumours have you been misled by?"

Such paranoia! You are a bit of an old dog though, aren't you?

"Yes, well, he protests. "I appear to be promiscuous. I appear to have lots of girls hanging round me, but I rarely



sleep with any of them. I have lots of friends who are female but it doesn't mean I shag them all. Girls tell me about their boyfriend problems ... You know, how do I win my boyfriend back?"

**Zodiac Mindwarp — agony uncle?**  
 "I don't know. I don't understand human relationships. Being in love sends me completely mad. My emotions go haywire. Women don't scare me, but the things that they can do to me, like love, frighten the hell out of me. I have to really, really trust someone 'cos I don't want to be sent bonkers by some hell-bitch who's going to shatter my heart with her high heels. I'm pretty straightforward in relationships. I don't

give any bullshit, but you know, you can't live with someone like me, I'm a f\*\*king fruitcake."

The very same one who also has an unnatural compulsion to flaunt his so-called 'virility' in every single song he writes?

"That's what I feel like! There's birth and death, the two concrete themes if you like, you're born and you die. And like, I don't want to sing about dying, so I'll sing about the process of creating life — which is bonking."

But do you have to do it in such an unapologetically macho way?

"I am unapologetically macho! That's my stage persona. I mean, I don't do it in public — I don't go up to women and

say "heeeyyy!"

"I've seen you do it."

"Do it!" he exclaims guilelessly.

What about onstage? Don't you think all that willy waving is a bit much?

"No! I'm just giving them a good time! I'm the rock star, crude, lewd, a cartoon. So the audience behave like a cartoon audience. It's one big play, really. I don't think about it, I just know it works and it's good. It's so bloody over the top you can't take it seriously. In a funny kind of weird, twisted way, I'm quite serious about what I do and I'm quite proud of my lyrics. It takes hard work, making yourself sound really stupid."

**To change the subject, one of the reasons for the delay of 'Prime Mover' was the 'line-up reshuffle' incurred when Kid — aka Haggis — left.**

"I was f\*\*king devastated. I was really upset, we'd worked on this dream for a year, you know, got this little team, then the little cheater f\*\*s off with me f\*\*king motel. It felt like he'd been shagging me girlfriend! I think Ian," (Astbury) "was out of order as well, but there you go ...". Now though, Zodiac says he's happy with the new recruits, Flash and Trash.

"I don't care, 'cos Trash is a better boss player and me and Haggis didn't always see eye to eye. He should have his own group, really. He needs his own group to sing his songs and be the boss. I swore when I saw him I was just going to head-butt him, but now all I'm waiting for is for him to invite me to his party."

When The Cult recently played London, invitations to see them were not forthcoming for Zodiac and crew, even though he's known Ian for years. "I was a bit peeved!" he says.

So tell me, Zodiac, what do you want out of this? Money, fame, women? He slouches into the armchair and says matter-of-factly: "I'm not that bothered ... I like having money; it's offered to me I'll take it, but if I was really worried, I wouldn't be in a group like this now, would I? I'd have a nice safe little band — I'd be in Curiosity Killed The Zodioc. Because that's a tried and tested formula. We're the epitome of what not to do if you want to be successful and have money. Dirty, smelly, ugly f\*\*ers that play this 'ornble music ... I don't know, you're asking me questions where I have to have a view of things for the future and I don't know what the hell's going to happen tomorrow. Literally! The way I've lived my life from the word go, it is I just cruise along and things have dropped in my lap and I take what's being offered."

One last thing, why does Zodiac have to be American?

"I wish I knew! I haven't got a clue. The one thing that worries me is the TV interviews."

And not being able to speak with your natural rather broad Barnsley accent? So what'll you do? Mark smiles, but it's definitely Zodiac talking.

"I've got an answer to that ... Hey baby, this ain't an American accent, this is a rock and roll accent."

38 Where's the  
Green



the Cure