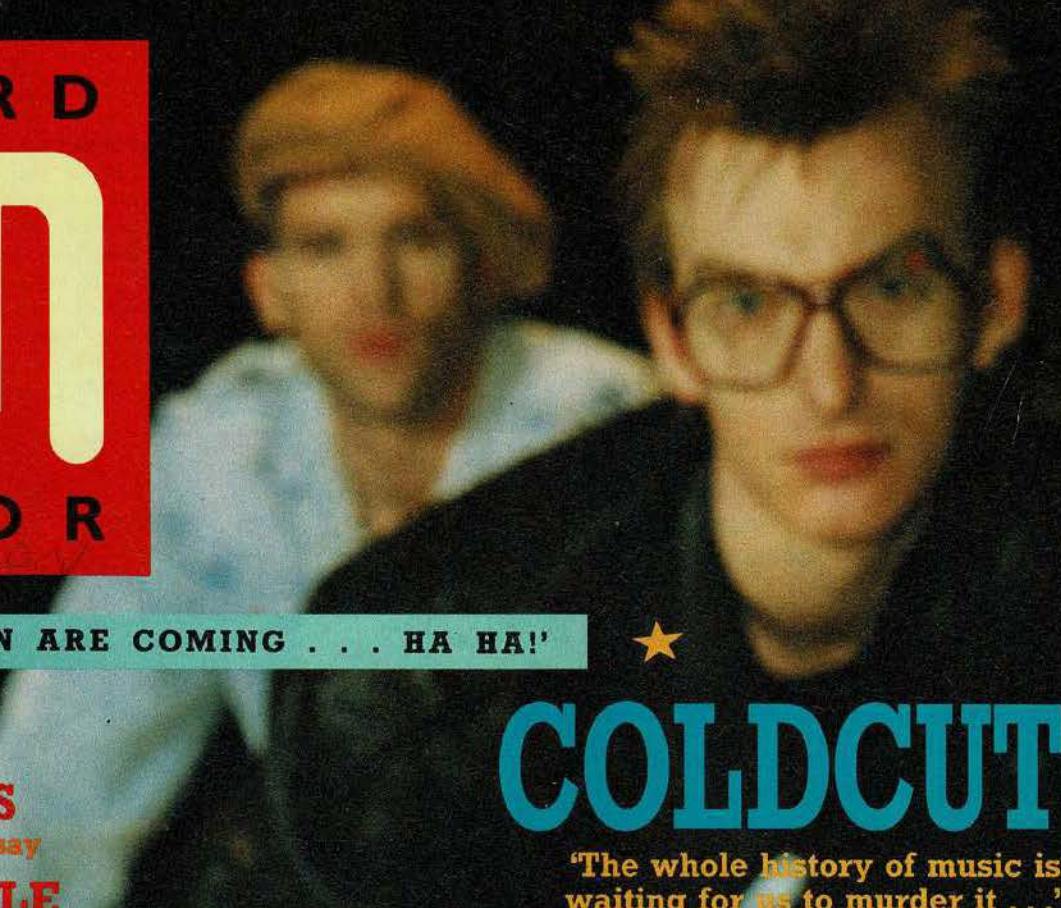


RECORD MIRROR

'THE PLASTIC MEN ARE COMING . . . HA HA!' 

MANTRONIX

go back to the street

BOMB THE BASS

young DJ got something to say

JAMIE PRINCIPLE

the Acid Prince reigns supreme

PLUS: the official Gallup top 100 albums and singles listings and the best chart commentary around



JERRY HARRISON
BILLY OCEAN
CHERRELLE
LOUISE GOFFIN
BRIGITTE NIELSEN

COLDCUT

'The whole history of music is waiting for us to murder it . . .' 

LIVES
WAS (NOT WAS)
COOKIE CREW
INXS
THE O'JAYS
THE GODFATHERS



SHACK UP!

Yeah, whatever did happen to the Pale Fountains? Well, don't know about the rest of them, but brothers Mick and John Head, responsible for most of the songs, have resurfaced with a new name, a new company and a fairly familiar sound. Shack is the moniker to look out for, the line-up being completed by Justin Smith, Mick Hurst and Dave Butcher. Shack already have a debut LP, 'Zilch', in the pipeline which, as we

say, won't come as too much of a shock to old Pale Fountains' fans. It's full of majestic pop which strolls along on the back of tasteful acoustic strumming and Michael's distinctive vocals. The boys are also supporting the Fall on their upcoming tour and Index can't think of a more attractive double bill for some time. Come on Fall types, do yourselves a favour, keep out of the bar and check out Shack!

CHILDREN OF THE REVOLUTION

THE MISSION are scheduled to release their album 'Children' at the end of this month or the first week of March. Produced by ex-Led Zeppelin bass player, John Paul Jones, the album features 11 tracks including 'Beyond The Pale', 'A Wing And A Prayer' and 'Hymn (For America)'.

The album was recorded in the autumn last year deep in Oxfordshire.



Brrrr, winter's here and it's Index to the rescue. Our old mate **Maxi Priest** has just released a rather wonderful new single, a duet with Beres Hammond called 'How Can We Ease The Pain'. The song is a powerful soul ballad and we cuddly Index types have managed to get hold of no less than 12 super Maxi Priest sweatshirts to give away in an exciting competition. Just answer the three questions below.

1. Maxi Priest recently had a big hit with 'Some Guys Have All The Luck'. Who had a hit with it originally?
a) Robert Palmer, b) Robert Plant, c) Robert Forster?
2. Which of the following is a heavy rock band?
a) Catholic Priest, b) Judas Priest, c) Local Priest?
3. Which of the following



guitarists was once in Seventies pop rockers Sweet
a) Steve Priest, b) Jimmy Page, c) Jimi Hendrix?
Send your answers on a postcard to **rm** 'Maxi Priest Sweatshirt Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date March 7. First 12 correct entries out of the hat, win a sweatshirt.

VITAL IDLE



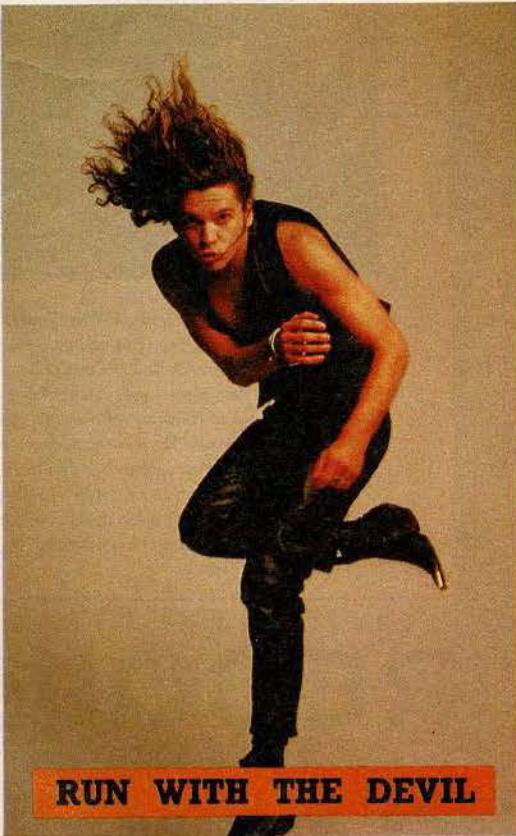
Those love birds, **Everything But The Girl**, release their album 'Idlewild' on February 29. Produced by Ben Watt, the album has 11 songs including 'I Always Was Your Girl', 'The Night I Heard Caruso Sing', 'Shadow On A Harvest Moon' and 'Apron Strings'.

The album features Damon Butcher on piano and synths, Steve Pierce on bass, Peter King on alto saxophone, Ian Fraser on tenor saxophone and James McMillan on trumpet.



THE ICICLE WORKS release their four track EP 'Numb' this week. The lead track is called 'The Kiss Off' and marks a radical musical departure for the band, we're told it's a darn funky little dance track. The other tracks are 'Sure Thing', 'High Time' and 'Whipping Boy'.

The Icicles have lined up a couple of dates in May and they'll be playing Manchester Apollo May 14 and Hammersmith Odeon May 16. More tour dates can be expected soon.



RUN WITH THE DEVIL

INXS, who have become major chart contenders in Britain at last, release their single 'Devil Inside' on February 29. Taken from their gold album 'Kick', the flip side is 'On The Rocks', while the 12 inch features an extended version of 'Devil Inside'. A limited edition seven inch single will also be available featuring postcards of the band.

INXS will be touring America shortly and their three shows at New York's prestigious Radio City Music Hall sold out in two hours flat!

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 Mary Hallissey, Jane Cameron

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check out house's latest teenage phenomenon

Cover photo: Norman Anderson

READERS' TOP TEN

Here it is, the moment you've been waiting for. Index has sifted through literally thousands of your favourite top 10 lists and this is the result so far. A few surprises — no Crikey It's The Cromptons or Kate Bush (ho ho).

1. **'How Soon Is Now'** the Smiths
2. **'True Faith'** New Order
3. **'Inbetween Days'** the Cure
4. **'Love Will Tear Us Apart'** Joy Division
5. **'Master And Servant'** Depeche Mode
6. **'The Cutter'** Echo And The Bunnymen
7. **'Golden Brown'** the Stranglers
8. **'London Calling'** the Clash
9. **'Psycho Killer'** Talking Heads
10. **'I Travel'** Simple Minds

EARBENDERS

Andy Strickland

'Zilch' Shack (forthcoming Ghetto Recording Co. LP)
 'Gale Force Wind' Microdisney (Virgin 45)
 'Suedehead' Morrissey (HMV 45)

Joe Shutter

'I Can't Quit You Baby' Led Zeppelin (LP track Swansong)
 'One For My Baby' Frank Sinatra (Capitol LP track)
 'Tell It To My Heart' Taylor Dayne (Arista)

Tim Nicholson

'Who Killed The Jams' Justified Ancients of MuMu (KLF LP)
 'Taja Sevelle' Taja Sevelle (Paisley Park LP)
 'I Remember That' Prefab Sprout (forthcoming CBS LP track)



And now, the Comic Relief item that even Lenny Henry and Griff Rhys Jones wouldn't allow on their show. Yes, it's **Mike Read** and **Paul Burnett** doing their bit for the crucial charity by teaming up to make what could be the funniest record in the history of the recording industry. Only could be, mind you. The chaps have made 'Hello Ronnie, Hello Gorbachev', a fictional conversation between Reagan and Gorbachev. All proceeds from the single go to Comic Relief so if you want to annoy the neighbours, buy this single and play it day and night. This does not apply to those of you living anywhere near Index towers!



LLOYD COLE AND THE COMMOTIONS

have announced they'll be playing six more British shows in addition to their previously announced concert at Wembley Arena on April 17. They'll be playing Glasgow SECC April 9, Bradford St George's Hall 10, Sheffield City Hall 11, Cornwall Coliseum 13, Poole Arts Centre 14, Gloucester Leisure Centre 15.

Tickets are available now from box offices and usual agents.



CHANGE OF CLIMIE

Climie Fisher will follow up their top 10 hit, 'Rise To The Occasion', with 'Love Changes' out on February 29. The flip side is 'Never Close The Show', while the 12 inch features an extended mix and a house mix of 'Love Changes'.

Climie Fisher are currently doing a European promotional tour before jetting off to Japan. Nice work if you can get it.



Now here's a mini gem of a single. **The Chairs** are a new name to Index and they've unleashed a little devil of a pop song in 'The Likes Of You'. It's sort of Beatles meets Kinks meets Blondie meets — well, you get the idea. The boys are stuffed full of confidence if their accompanying release is to be believed. "No phoney medicine show potion this, but a volcanic horse-pirl that'll breathe new life into your tired old King Lear". Hmmm, well the future of rock 'n' roll it ain't, but it's a fab single in its own unassuming way. Definitely worth a bus ride if they're in your neck of the woods.

RECOIL HYDROLOGY

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● Declan and Cait: Ireland's version of Robert Wagner and Natalie Wood

'THE COURIER' (15)

Director: Frank Deasy

"The Courier" is a film about violence," maintains director Frank Deasy. "Our lives are bordered by how much people around us are willing to use violence. That's the context of our relationships."

"The Courier" is the brainchild of Frank Deasy, who also wrote the screenplay. Deasy was responsible for establishing the first community-based anti-drugs project in the Irish Republic, and it was while working against the sheer brutality of addiction that he formed the basic ideas for this, his first feature.

Every film has its première, of course, and "The Courier" was no exception. The Moss Bros dinner

jackets and best frocks, however, seemed to hang better on the executive producers and plain old punters. The cast and crew wisely opted for casuals, and there was a commendable lack of back slapping when they took their bows after the screening. Although, in all the excitement, old trouper Ian Bannen, who plays bastard cop McGuigan, took hold of Declan (better known as Elvis Costello) MacManus's, rolled up programme. "I don't know what he thought it was," said a blushing MacManus later.

Behind all the superficial smiles of the opening night though, stands a film taking an embittered look at the society which spawned it; a society sick with vital infections, poverty, drugs and violence.

The plot is not the work of a new John Le Carré. It is uncomplicated and contains a few flaws, but it does have ample drive and momentum. Mark (Padraig O'Loingsigh) is a motorcycle messenger. Reunited with his old flame Colette (Cait O'Riordan, better known as the Pogues' bassist and, of course Mrs MacManus), life seems to be on the up. Their happiness is shattered when Colette's brother Danny is drawn into crime and then to his death by 'Uncle Val, the junkies' pal', played with brutal relish by the exceedingly handsome Gabriel Byrne. Mark, himself a former user, shuns the help of McGuigan and embarks on a stealthy game of cat and mouse to get revenge on the drug dealers.

The result is a most credible thriller which will no doubt surprise British audiences with its rejection of well-



● Mark (Padraig O'Loingsigh) tries to tune his thoughts before the introduction of walky talkies

worn Irish images. "The Quiet Man syndrome is now over," explains Cait O'Riordan, recalling the days when all Irish folk were measured by the performances of John Wayne and Maureen O'Hara in John Ford's classic study of the land of the bogs. "The Courier" replaces rolling hills and quaint rural folk with council slums and ruthless drug dealers. The traditional Irish tunes have gone also, making way for an impressive list of musical credits including U2, Hothouse Flowers, Aslan and the aforementioned Declan MacManus who composed the unobtrusive yet complementary film score.

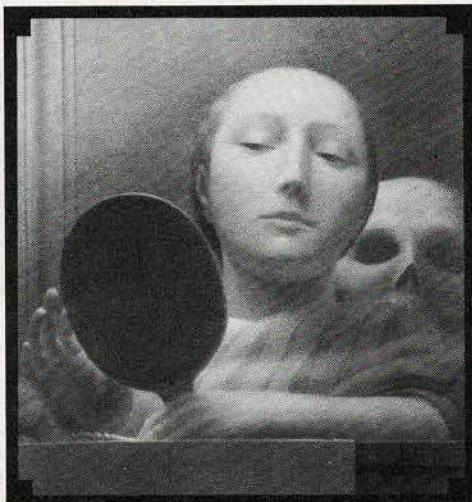
This musical hall of fame suggests that "The Courier" is being targeted at the high drugs risk bracket of the

under 30s, and rightly so. Its insistence on using untried actors such as O'Loingsigh and O'Riordan will also help steer the film away from the 'Drugs-equals-glamour' side effects that Hollywood usually suffers from when dealing with the subject. Hopefully, the film's brief but explicit instances of violence and its (15) certificate will not stop too many 'Young Impressionables' from seeing this necessary film.

"The Courier" is no masterpiece, but with heroin flooding into Ireland faster than Guinness flows out, and the sad fact that the Irish Film Board was recently dismantled, Frank Deasy's film has at least dug its feet in on two pressing issues. Go and See.

Ian Dickson

MILES DAVIS ~ MARCUS MILLER



music from

S I E S T A

the motion picture

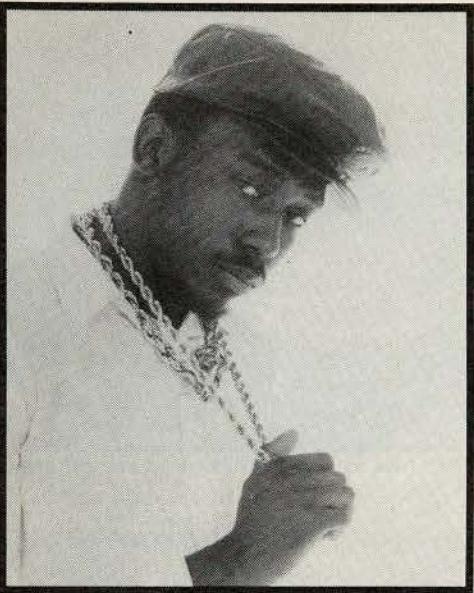
performed by MILES DAVIS & MARCUS MILLER with contributions from

JOHN SCOFIELD, EARL KLUGH, OMAR HAKIM, JAMES WALKER, JASON MILES

on lp &
cassette

distributed by wea records ltd. a warner communications co.





RAISIN' KANE

Big Daddy Kane, hip hop's leading rhymster who has written hits for Roxanne Shanté and Kurtis Blow, is now working on a ditty for Rick James. Like most bards, Kane is a shy and retiring person. Onstage, he transforms into a raunchy X-rated rapper who once preached safe sex by throwing condoms at the audience. His latest single, 'Raw', is exactly that: coarse, hard-hitting and brutal. When the Big Daddy was asked where his name come from, he said it referred to his particularly ample private part. Oh blush!!

SAY WHAT?

Jermaine Stewart releases his third album, 'Say It Again', this week. The album features 'Don't Talk Dirty To Me' and 'Got To Be Love', while other tracks include 'Call It A Miracle', 'Teaser' and 'Eyes'.

"The album is definitely a progression," Jermaine told **rm** this week. "Vocally I've grown up and I was able to project a lot of the feeling and truth contained in the songs."

Jermaine is currently rehearsing with his band, the Party, and hopes to be touring soon.



INDEX is compiled by **Andy Strickland** with contributions this week from Eleanor Levy, Robin Smith, Lysette Cohen, Malu Halasa and Ian Dickson.

A SONG BY
THE COMMUNARDS
...FOR A FRIEND

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B R E N D A

R U S S E L L



A NEW ALBUM
•GET HERE•

INCLUDES THE FORTHCOMING SINGLE
“PIANO IN THE DARK”



Any pop writer who can get mentions of Mahalia Jackson, the gospel great and Curie (the science great) into the top 20 deserves a warm hand. **Brenda Russell** did it when she wrote 'Dinner With Gershwin' and now she's aiming one higher by pitching some real late-night class at the charts, on the new A&M single 'Piano In The Dark'.

This is Brenda's second stint at A&M, US long-term soulsters remember with misty eyes her first time around, and the 1979 album that produced the gorgeous 'In The Thick Of It' and 'So Good So Right'. Where did she go? "When I came with my first album, it was in the middle of disco," she says, "and it was so different, I think that was part of the appeal. But they were expecting a repeat performance, and I was just moving on."

Hence, the second LP was never released, and Brenda took the songwriting path for a few years — Luther Vandross covered 'If Only For One Night', for instance — and stopping off for a rather under-promoted Warner Brothers album of her own, then recording another unreleased album in Sweden. But three songs from that show up in revamped form on the new LP 'Get Here'.

"I was definitely planning to put 'Dinner With Gershwin' on the album too but someone at the publishing company heard it and said it would be great to give it to Donna Summer. I was the associate producer on that record and that helped me too because now I've been asked to do some producing." Well, OK, Brenda, but only as long as it doesn't keep you from singing too.

Paul Sexton



THAT'S WHAT FRENZ ARE FOR



THE FALL release their long awaited album 'The Frenz Equipment' on February 29. It's the follow up to 'Bend Sinister' out in 1986 and features their top 40 hit 'Victoria'. Other tracks include 'In These Times', 'The Steak Place' and 'Carry Bag Man'.

Initial supplies of the album will come with a free seven inch single featuring 'Bremen Nacht Run Out' and 'Mark'll Sink Us'. What a splendid gesture.



THE SOUND OF SILENCE

They've split up, reformed thanks to the Smiths, made an album, toured America and are currently charming Europe with their Sixties-influenced guitar pop. All this and hardly a murmur of critical acclaim in the UK for this Scottish foursome. So what echoes in the sound of the **Silencers**?

"Like many Scottish bands we have a great element of passion in our songs," explains vocalist Jimmie O'Neill. "Our album, 'A Letter From St Paul', has a hypnotic, dreamy quality and could be the kind of record that will still sound good in five years' time."

The Silencers have just released their third single, 'I See Red', and have supported those men of many fans and absurd amounts of hair gel, the Alarm, on their recent British tour.

"It's our third support tour and luckily we've managed to avoid the problems that many support bands have. We view these tours as laying a foundation for the future."

Once free from the production suffocating their debut LP and now with the benefit of a year's touring behind them, the Silencers could soon be making big noises in the musical kingdom. Listen out ... for the silence ...

SCREAMING FOR SUCCESS

"Our images are always going to be diverse, because that's entertainment. I'm into blatant exhibitionism, I'm a complete poseur and I don't mind admitting it." This is Screaming talking, ex-Vampire kissogram, ex-owner of a latex clothes stall in London's Kensington Market, and currently the vampy frontman of the **Screaming Marionettes**.

Formed about a year ago, the Marionettes have just released their first single. 'Obsession' is a goth-pop dance confusion of psychotic love and hate, grabbing at the mind of the slightly crazed. Laced with a menacing lead guitar and hurling drum thuds, it scrapes away any dippy-hippiness and dirge, and brings back a much needed touch of dignity to gothic (there, I said the dreaded word) music. Screaming, or the Screaming Master as he is often known, provides the focal point of the band, with his severely shaven head, long black ponytail and un-nerving stare. So how do people react to you?

"I do get a lot of flak, people spitting and laughing and so on. You just have to laugh with them. Of course I don't think I'm a vampire (although he has been to Transylvania where he scared half the population to death and was almost arrested), I'm just me. I want to be scary, but it's harum scarum."

Playing live is when you can sample the Screaming Marionettes at their best and most innovative. You witness a musical theatre of glowing exploding latex masks, and attempts at audience hypnotism, which recently seems to have been the cause of women stripping off by the stage! What exactly do you do?

"The hypnosis is a tried and tested formula. At really big gigs, the crowd control is amazing. So rather than waiting for that to happen, I try and trigger it off, making the audience sway, slowly bringing them into my fantasy world. If people want to take their clothes off, it's fine."

And there aren't many bands about at the moment that can offer that glimpse of escape into a nether world of sorts, through performance and music; glamour from the grave perhaps?

"First and foremost," explains Screaming, "music is the most important thing. But we want to entertain, we're not deadly serious. Being deadly serious usually leads to being deadly boring. There's no other band about that incorporates the amount of theatre that we do."

Well, the Sputniks tried it, but the image always swamped the songs, and they couldn't come up with the musical goods. The Screaming Marionettes are having a damn good stab at both aspects.

Lysette Cohen



JERMAINE

STEWART

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NEW ALBUM
INCLUDES
THE HIT SINGLE
"SAY IT AGAIN"
AVAILABLE ON
CD LP CASSETTE



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BANANA SPLIT

Siobhan Fahey is strongly rumoured to be leaving Bananarama because she wants to be a full time mother! Siobhan will be swapping superstardom for a life of domestic bliss with Eurythmics star Dave Stewart and their baby son Samuel.

We understand that Siobhan's replacement will be **Jackie O'Sullivan** who used to be with countrybilly group the Shillelagh Sisters. But for the time being Bananarama's publicist will not confirm Siobhan's split with the band or who the new member will be. An official announcement can be expected soon.

ZODIAC MINDWARP AND THE LOVE REACTION will film the video for their next single, 'Planet Girl', this week and they want "colourful people" to appear as extras. Shooting will take place at a secret London location from 6pm on February 25 and if you're interested in taking part, phone a gentleman called Roger Hunt on 01-434 3886. Refreshments will be provided.

TOURS

Meat Loaf has added some dates to his tour at Harrogate Conference Centre March 9, Liverpool Royal Court March 10 and Aberdeen Capital March 12.

Chatshow, who release their single 'Noisy Bad High Thing' this week, will be hitting the road this month with dates at Liverpool Planet X February 26, Oxford Polytechnic 27, Birmingham Barrel Organ 28, Manchester University March 2, Nottingham Rock City 4, Glasgow Strathclyde University 5, Leicester Sector Five 10, Dudley JB's 11, Port Talbot Raffles 17, Wolverhampton Polytechnic 18, Retford Porterhouse 26, Scunthorpe Bath Halls 31.

Deacon Blue celebrate the long awaited chart success of 'Dignity' with a tour starting next month. They'll be playing Newcastle Mayfair March 23, Manchester International II 24, Liverpool Royal Court 23, Birmingham Powerhouse 27, Bristol Studio 28, Southampton Mayfair 29, London Town And Country Club 31, Glasgow Barrowlands April 2.

Wa Wa Nee, the Australian band Michael Jackson likes so much that he met up with them on his recent tour there, will be playing the London Marquee on March 1. Their single, 'Stimulation', is out this week.

JIM REID, singer with the **Jesus And Mary Chain**, has been cleared of an assault charge by a Canadian court. Jim had been charged with assaulting two fans who shouted "boring" during a concert in Toronto, but he was given an absolute discharge last week.



OMD, one of Britain's longest lasting bands, release their greatest hits album 'The Best Of OMD' on February 29. The album spans the group's history from 'Electricity', originally released in 1979, to their current single 'Dreaming'. Other tracks include 'Messages', 'Enola Gay' and 'Locomotion'. Also to be released on February 29 is a best of OMD video.

SUPERTRAMP

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A NEW SINGLE ON 7" & SPECIAL 12"

12" VERSION FEATURES U.S. DANCE CHART NO. 1.

»I'M BEGGIN' YOU« - MADHOUSE MIX



RELEASES



FLASHBACK

Grandmaster Flash teams up with the original Furious Five to release their single 'Gold' on February 29. Taken from Grandmaster Flash's forthcoming album, 'On The Strength', the flip side is 'Back In The Old Days Of Hip Hop' and a four track 12 inch will also be available featuring three remixes of 'Gold'.

CLASH BACK

The Clash's classic cover version, 'I Fought The Law', will be out as a single on February 29. Originally featured on the 'Cost Of Living' EP out in May 1979, the single will also feature 'City Of The Dead' and '1977' — and there's more nostalgia on the 12 inch with 'Police On My

Back' and '48 Hours'.

'I Fought The Law' will also be featured on the forthcoming Clash greatest hits album, 'Story Of The Clash Vol 1', out soon.



Soul legend **Ben E King** releases his single 'Lover's Question' on February 29. The single is taken from Ben's forthcoming album 'Save The Last Dance', due out on March 14.

The **Screaming Trees** release their album 'A Fracture In Time' on February 29. Tracks include 'Asylum', 'Understand' and 'Don't Be Afraid'.

Wire release their single 'Kidney Bingos' on February 29. The 12 inch has two extra tracks, 'Over Theirs' and 'Drill', recorded live at the London Town And Country Club last December.

Willy De Ville releases his album 'Miracle' on February 29. The album has 10 tracks including his current single 'Assassin Of Love'.

Was (Not Was) release a special remix of their single 'Spy In The House Of Love' this week. Was (Not Was) will be releasing their new album shortly.

Leigh Gregory, a new soul singer who hails from Indiana, releases his debut single 'Start' on February 29. The flip side features an instrumental version of the song.

After a three year break, **Rick Springfield** is back with a single 'Rock Of Life', which is the title track of his forthcoming album. The flip side is 'Language Of Love'.

James Taylor, the legendary American singer/songwriter releases his single 'Never Die Young' this week. It's taken from his forthcoming album of the same name.

Fleetwood Mac release their single 'Everywhere' on February 29. The flip side is 'When I See You Again', while the 12 inch features two jellybean mixes of 'Everywhere'.

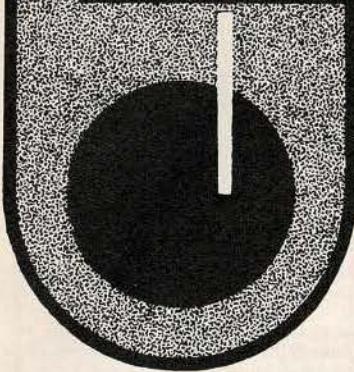
MORRIS DAY THE NEW ALBUM AND CASSETTE DAY DREAMING INCLUDES THE SINGLE FISHNET*

*PRODUCED BY
JIMMY JAM & TERRY LEWIS
CO-PRODUCED BY
MORRIS DAY



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SINGLES

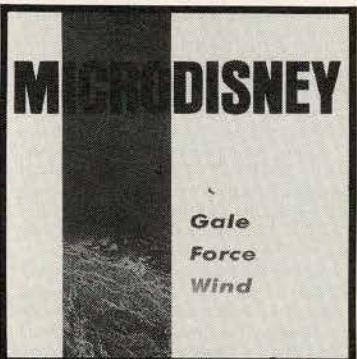


SINGLES OF THE WEEK

MICRODISNEY 'Gale Force Wind' (Virgin) For those of you who haven't yet discovered that Microdisney are the most intriguing, exciting and downright entertaining little pop combo to hit vinyl in the last few years then this might be the one to convert you to the cause. All the stops are pulled out (catchy shout-a-long chorus, mega production and even some nice bubbly-bobbly Wet Wet Wet-style guitar bits in there to catch you stragglers at the back). Ignore the truly awful B-side and sit back and enjoy. If you never listen to another word **rm** says, listen to this — BUY THIS RECORD!

HEART 'Never' (Capitol) The warrior queens of pomp rock delve into their ample cleavages and pull out a cracker from 1985 that has enough KPM (kicks per minute) potential to satisfy stiletto-strutting guitar heroine Nancy Wilson herself. If not quite rivalling the sublime 'Alone' and the dramatic excesses of 'Who Do You Run To', the overwhelming, camp Amazonian rock that is now Heart is one of the most entertaining slices of pure showbiz you will experience. One to stand in front of the bedroom mirror playing air guitar to with your knitting needles, girls!

VOICE OF THE BEEHIVE 'I Walk The Earth' (London) Former **rm** cover stars, Voice Of The Beehive, should have had a hit with the infectious 'I Say Nothing', but this could



just do it for them, combining ultra commercial Bangles-style harmonies with some heavy rhythms and a guitar riff straight out of the Sex Pistols' 'Pretty Vacant'. Just when you think you've got it sussed, Melissa and Tracey pull out some sweet vocalising amongst the LA drawls and dare you not to sing along with them. Beautiful!

THE McCLUSKEY BROTHERS 'She Said To The Driver' (DDT)

A hauntingly beautiful song that sees David and Ken McCluskey — late of Scottish popstars the Bluebells — leaving their folk roots behind and moving into ballad territory. Echoes of Simon & Garfunkel circa 'The Sound Of Silence' — or any number of early Seventies singer-songwriters in the Jim Croce mould. Listen to 'She Said...' and you'll find yourself rolling in silk sheets of simple melody and rich vocals that do something funny to those little private parts of you pop songs rarely reach.

THE GOOD

ERASURE 'Ship Of Fools' (Mute) You can keep your Luther Vandrosses and Alexander O'Neals. If there's one voice guaranteed to make the old erogenous zones come over all a-quiver it's Andy Bell's when he gets all throaty and emotional like this. This is Erasure at their most open, melodic

and beautiful. Like the saddest moments of 'Gone With The Wind', 'Love Story' and 'Bambi' all rolled into one, 'Ship Of Fools' touches the parts T'Pau cannot reach.

THE GODFATHERS 'Birth, School, Work, Death' (CBS) Released in a further attempt to make the great British record-buying public wake up to the grim-faced, hard-edged rock 'n' roll charms of the Godfathers. Maybe if they'd called it 'Birth, School, Work Householder', they could have killed two birds with one stone and appealed to both the dancefloor boffins and the puppies at the same time. As it stands, I fear that the crashing guitars and spitting emotion of this may just prove too much for the Persil-white cleanliness of the charts at the moment. And that's a real shame.

BELINDA CARLISLE 'I Get Weak' (Virgin) Three easy steps to establish your solo career. Tell everyone you had a drug problem. Tell everyone you had a weight problem. Then tell everyone who can be bothered to listen how you overcame both! After all, there's nothing like a reformed sinner to appeal to that part of every human being that will forever be marked 'News Of The World Reader'. And when you make records as light and accomplished as this you can't really fail. As finely crafted as Belinda's cheekbones, this is a sing-song terrace chant veiled in a high-gloss pop enamel, combining slick production with Belinda's croaky little-girl-lost

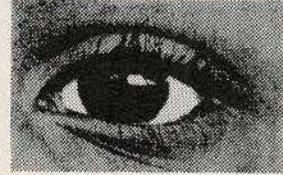
THE WOODENTOPS

SONGS

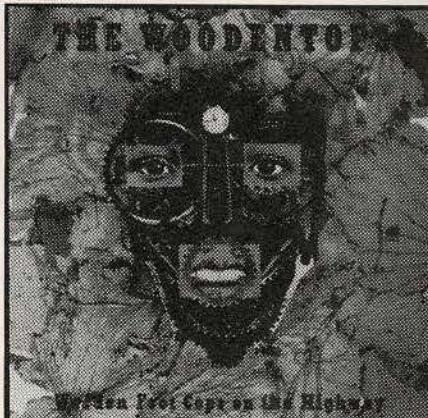
featuring the single **you make me feel** and eight other tracks; maybe it won't last/they can say what they want/wheels turning/stop this car/heaven/what you give out/tuesday wednesday/in a dream.

CREDITS

the album was produced by scott litt and rolo in london, new york and clapham. it is their second album, following the acclaimed giant, released in early 1986.



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vocals. Belinda Carlisle is Cyndi Lauper in a posh frock — official!

THE POGUES 'If I Should Fall From Grace With God' (Pogue Mahone) The title track from the Pogues latest, much-lauded LP, and a return to traditional celtic knees-up music after the bittersweet pathos of 'Fairytale Of New York'. Not the best track on the otherwise faultless album but still a lively celebration of living life to the full and hang the consequences. 'If I Should ...' belts along, banjo blaring, arriving at familiar Pogues territory but none the worse for that.

THE BRILLIANT CORNERS

'Teenage' (SS20) The band that brought you 'Brian Rix' and boxer shorts on 'The Tube' return with a tune more at home in the music hall than 'Music Box'. You half expect Roy Castle to come on any minute in a bowler hat telling jokes about his dog that's got no nose, while a trumpet adds a brass band flavour to the usual tale of unrequited love. 'Quirky' is a word often associated with the Bristol based Corners and it's very much hit and miss whether you'll find lines like "I'd like to make your bed and bring you cups of tea" funny or twee. Teenage angst — where would music be without it?

JOHNNY HATES JAZZ 'Heart Of Gold' (Virgin) It'd be so easy to dismiss Johnny Hates Jazz as just another smoothie yuppie band. This slightly more up-tempo number still never quite manages to break out of its cosy, lolling trot. Hell, if it was to

gallop there'd be a severe danger of sweat and that's far too rock 'n' roll. Yet the Johnnies do write exceedingly good tunes and their slickness is expertly, even lovingly, crafted. This is no faceless AOR but deliberately accessible easy-listening sounds to match your every mood — and your wallpaper.

T-COY 'I Like To Listen' (De-construction) A remix of a track that won Manchester based, latin/house duo T-Coy much praise on its recent release. With their roots in bands like A Certain Ratio and Quando Quango, T-Coy deliver Tijuana brass and lounge bar piano on one side and electronic house rhythms on the other. A pulsating laid-back groove to slip nicely into spring with.

THE BEE GEES 'Crazy For Your Love' (Warner Brothers) Get out that chest wig, find those old medallions and visit your dentist quick. This is the Bee Gees back to their camp, screaming best (or, indeed, worst, depending on your point of view). Sharing the heavy-handed drum beat of 'You Win Again' but little else, in the battle for the Club 18-30 dancefloor, the Bee Gees take no prisoners. This is the full blown Gibb treatment, guaranteed to dry your hair at 50 paces and make your ear wax run all over your collar. You have been warned.

OH DEAR ...

RICK ASTLEY 'Together Forever' (RCA) Can you imagine

making a Rick Astley LP? "Which song are we doing now, Mr Waterman? The fast one or the slow one?"

"Don't worry about that lad; go and make the tea."

This, needless to say, is one more variation on the 'fast one'. And while Rick sings his little socks off, the irresistible formula that made 'Never Gonna Give You Up' such a brilliantly addictive record is repeated for the umpteenth time and begins to sound tired and not particularly emotional. Never mind Rick, we still love you really.

THE WEDDING PRESENT

'Nobody's Twisting Your Arm' (Reception) A good few people whose opinions I respect swear that Leeds's the Wedding Present are the bees knees of the independent pop scene. Never quite seen it myself, with boy next door singer David Gedge's tales of love lost and found making more impact than their break-neck guitar thrash accompaniment. This is no great leap forward in musical style but Gedge's hurt, suffering vocals help separate them from the pack of wannabe Smiths currently vying for indie chart stardom.

THE SHAMEN 'Nature Of A Girl' (Moksha)

Pop music used to draw on the Fifties for inspiration, now it's the Seventies, and somewhere in-between the two we find the Shamen, scratching their shaven heads and wondering whatever happened to the Sixties psychedelia revival. The Scottish band who produced the admirable 'You May Be Right ...' EP in 1986, are

now faced with an age-old problem which this dreamy romp through a haze of sounds fails to answer. What way forward for a band rooted so heavily in the past? Oblivion?

AGE OF CHANCE 'Take It'

(Virgin) In 1986, Age Of Chance were a breath of irreverent vitality, spitting out the dirtiest, loudest cover of Prince's 'Kiss' you could wish for. In '87 they toned up and produced a stomping fit, muscle-powered 'Who's Afraid Of (The Big Bad Noise)'. In '88, after a patchy debut LP, they've settled into a ranting, metal, crash bang wallop approach and it all seems a little jaded now. More thought and less ferocity next time perhaps.

STUMP 'Chaos' (Ensign) Stump have turned the language of the kindergarten into an art form. Their lyrics sound like gobbledegook set to a rhythm of twanging school rulers, elastic band bass lines and banging bed pans. A mess of sounds and rabid hooligan chants of "mutiny" that leave you wondering what exactly they're trying to do. As the 'weird shit' cult band of 'Quirk Out' and 'Mud On The Colon' — both big hits in the independent charts — you could see Stump's place in the greater scheme of things. But big label status and commercial success for such a unique, cro-zeed sound? I think not.

reviewed by

eleanor levy

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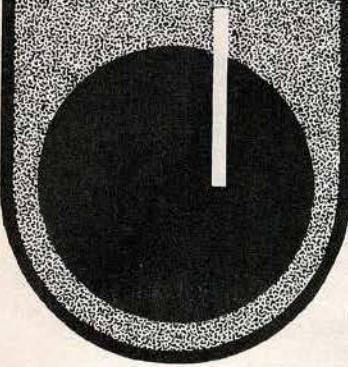


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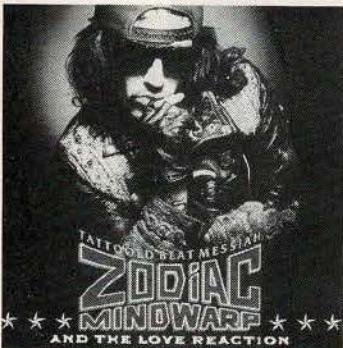


ZODIAC MINDWARP AND THE LOVE REACTION 'Tattooed Beat Messiah' (Mercury ZODLP1)

"He loves TV and he loves T-Rex — he's a Prime Mover baby and he wears a string vest..."

Welcome to the pleasure dome! And what a riotous cacophony of metal mayhem we find here. So has Mr Mindwarp turned into a sensitive rock artist? Well, not exactly, but old Zode and the boys have produced an LP that begs not to be taken seriously.

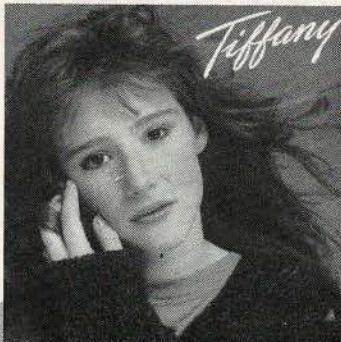
We hardline feminists love Zodiac Mindwarp you know. If anything is a walking advertisement for male extermination then it's the sexist, misogynist, downright smelly Love Reaction. Only, of course, anyone with half a brain and half a sense of humour loves old Zode because, rather like an HM version of 'Seven Brides For Seven Brothers', his excesses are more farcical than offensive; the 'tunes' so delightfully inane — so fast, furious and funny — that you can't help smiling and banging your



head against the nearest hard object in time with the break-neck beat.

Twelve tracks, featuring 'Prime Mover' parts I-III plus a slightly slower, 'sexy' version by the name of 'Don't Break The Law', and 'Tattooed Beat Messiah' evolves into an LP of perfect inebriation music that anthropologists would do well to study in future years. Have we at last found the missing link? I think so. And a very nice link it is too... ■■■■

Eleanor Levy



TIFFANY 'Tiffany' (MCA MCF 3415) Straight from the rock 'n' roll creche to international stardom in two months, Tiffany is the latest in a seemingly inexhaustible supply of virgin prunes to dominate our charts.

In this age of Stock Aitken Waterfowl puppetry, the question everyone wants to ask is, is Tiffany just another pawn in the game or does she actually possess a modicum of ability? Granted she has an unusually mature voice for her years, and a happy file of pop tunes (none of which she wrote) to go with it, but then so did the cast of 'Fame'.

Unlike Madonna, whose stilettos she's supposed to be filling, Tiffany's appeal lies with her woolly pannies and innocent smiles. I suspect it'll take more than that to stave off a return to hick town shopping precincts. ■■■■

Chris Twomey

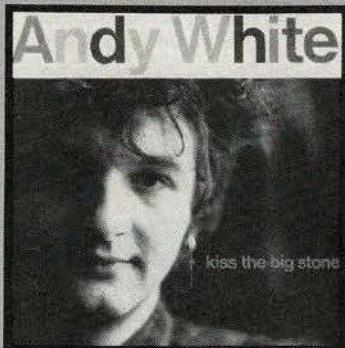
ANDY WHITE 'Kiss The Big Stone' (Decca FLP 101)

Andy White must be as tired of people calling him Belfast's answer to Bob Dylan as we are of him sounding like it. In which case 'Kiss The Big Stone' should

make us all a lot happier. The stark, black and white instrumentation of his first effort, 'Rave On', has been coloured in with wax crayons and felt-tips. The rough edges of his ... erm ... unpredictable voice are cushioned by comfy bass and soothing vibes, bringing to mind the likes of Van Morrison and late Sixties/early Seventies warbler Tim Buckley.

With the song 'Here Come The Girls' Andy joins Roddy Frame as a male pop person who freely admits to how dreadful men are when compared to the other team. However, the abrasive lyrics are tempered musically right up until the last track where, with the effect of a ship slowly sinking, 'West Wind Blues' becomes almost unlistenable thanks to some bizarre vocal effects. By the close, just the ripples of a great LP remain. ■■■■

Tim Nicholson



CLIMIE FISHER 'Everything' (EMI EMC 3538)

Nice single, shame about the album. Rushed out following the success of 'Rise To The Occasion', 'Everything' has been mainly cobbled together from soft centred mushy songs that quickly blur uncomfortably into one another.

Stretched through nine tracks, Simon Climie's fragile vocals do wear embarrassingly thin on songs like 'I Won't Bleed For You' and 'Room To Move'. There are a couple of highlights with the rocky funk of 'This Is Me' and the well crafted 'Never Let A Chance Go By' but they are few and far between. File 'Everything' between your Fleetwood Mac and Phil Collins records. ■■■■

Robin Smith

THE LILAC TIME



THE LILAC TIME 'The Lilac Time' (Swordfish SFLP 6)

It's pretty much a well-known fact that the Lilac Time are the latest guise for one Stephen Duffy. You'd be right in thinking too, that much of this album takes up from the cue given with the 'Return To Yesterday' single.

With a heavy dash of the Simon & Carbuncles, old Steve cleverly adds in a bit of Smiths here, a bit of Suzanne Vega there and comes up with a record guaranteed to cure insomnia nationwide. Although terribly pleasant and 'naïve', an entire album of folksy ditties and clever, lyrical gymnastics only becomes horrifically tedious with extended plays. Perfect for doing the ironing to, it's inoffensive, easy listening and, save for the single and 'Black Velvet', rather unremarkable. ■■■■

Nancy Culp

VARIOUS ARTISTS 'Salvation (Soundtrack)' (Les Disques Du Crepuscule TWI 774)

An unusual soundtrack album that will attract most attention for the five unreleased tracks from New Order, but don't get too excited. Apart from the excellent raw version of 'Touched By The Hand Of God', giving us a glimpse of how the track sounded before it was dressed up with Pet Shop Boys production, the remainder are short, moody instrumentals with titles like 'Sputnik' and 'Skullcrusher', clearly designed for poignant moments in the movie.

Cabaret Voltaire's offerings are much more structured, rhythmic affairs full of all the usual bizarre noises, and there's some good old fashioned punk-metal from Dominique Davalos, sounding and looking like Toyah. Best track is the Hood's delightfully gothic 'Salvation! Have You Said Your Prayers Today?' ■■■■

Tim Jeffery

Megadeth

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**BAD NEWS 'Bootleg' (EMI
EMC 3542)**

You've heard their dire metal mania, now just sit back and get your laughing gear around 'Bootleg'. Bad News' inevitable spoken word album. Whereas the songs, good send ups as they were, lost their appeal after two or three spins, this continual quickfire banter between Vim, Colin, Alan and Spider is so rich in humour, vitriol and downright filth that it can't fail to be more of a durable prospect.

'AGM' as an insight to band democracy is spot on, and 'O' Levels' paints a vivid picture of the characters involved in all their foul mouthed glory. Poor old Brian May gets this week's bravery award for daring to enter the studio with this bunch to produce 'Cashing In On Christmas — dub' also to be found on 'Bootleg'. On the whole, a bit of a giggle. Should be compulsive listening for Kerrang! readers. ■■■½

Ian Dickson

VARIOUS 'Hurby's Machine: The House That Rap Built' (Soundcheck FFR LPT)

Producer Hurby "Love Bug" Azor is hip hop's rising new star. This compilation LP, the first with his brother on their new label, shows off a precocious sleight of hand on studio controls. Rap, for the Love Bug, is a lot more than barebones drum machine and voice. He insists on making it as pop and commercially viable as possible.

It is the ladies who benefit the most. Salt 'N' Pepa's rockish 'I Am Down' with their American top 10 'Push It' are double trouble for aspiring girl rappers.

Antoinette's 'Hit 'Em With This' is a bad girl getting worse, while for men like the Super Lovers, Azor displays his ear for boss guitar samples.

Most of these groups started rapping in the telephone sales section of American department store Sears and Roebuck. It was there Azor formulated his plan to take over the world. So far so good. ■■■■

Malu Halasa

**ASLAN 'Feel No Shame' (EMI
EMC 3541)**

Coming from Dublin's troubled Ballymun and Finglas estates you might have expected a much tougher record than this from Aslan. Most of it, however, is just parasitic of the soft white underbelly of U2. Only the zooming Goth-mix guitar stomper 'Loving Me Lately' justifies a fraction of the epic claims made for this five piece. And only Christy Dignam's under-used vocal talents invites much attention otherwise. A miserably mundane effort from an outfit who could and should be set for much better things. ■½

Pete Paisley

**GEORGE FENTON AND JONAS
GWANGA 'Cry Freedom —
Original Motion Picture Soundtrack'
(MCA MCG 6029)**

There are two types of soundtrack album: songs, tunes and gags from musicals — for which see 'Guys And Dolls' and 'West Side Story' — and moody, ambient backtracks, of which 'Cry Freedom' is a competent example.

With the exception of the title track, a

proud anthemic finale to this set, most of the 18 pieces here are the musical stuffing that echoes the narrative of the film. As such they touch the mood of the picture very well. Blending African rhythms and epic orchestral arrangements, the 'Cry Freedom' soundtrack is equally at home with the mournful strings of 'The Mortuary' and the brass and piano strut of 'Shebeen Queen'. However, over the whole album the mix of sad, hopeful and even joyous music does not gel. That's not to say that the music here is not effective, it simply hangs better over the length of a film than on two sides of vinyl. ■■■

Jim Reid



**ICEHOUSE 'Man Of Colours'
(Chrysalis CHR 1592)**

Still the best Australian band never to really crack the UK charts, Icehouse have already racked up a distinguished back catalogue of well-crafted pop/rock albums, often slotted into the Bowie/Roxy Music/Japan pigeonhole.

Lead singer and songwriter Iva Davies has quite a talent for penning reflective, atmospheric songs with unusual lyrics. Unfortunately, there's little evidence of that talent here.

Icehouse have recently carved out a niche for themselves in America, and this album clearly sets out to take full advantage of that market; indeed, one track, 'Electric Blue', is a collaboration between Iva and John Oates (of Hall And Oates fame), and most of the other tracks reflect a similar urban rock feel.

'Crazy' is soon to be a hit here, and its epic pop sound makes it the standout track along with 'The Kingdom', which owes much to David Sylvian. 'Man Of Colours' itself is haunting, but clichéd lyrics and overblown guitars spoil many potentially solid pop songs.

Icehouse seem to have sacrificed some of their unique qualities in order to produce a potentially commercial AOR sound. If you're a huge Wang Chung fan, buy it immediately. ■■■

Betty Page

**BRENDA RUSSELL 'Get Here'
(A&M/Breakout, AMA 5178)**

Brenda's first solo album for five years, during which time she's been building her reputation as a songwriter, providing tunes for Donna Summer, Luther Vandross and Herb Alpert, amongst others. All the tracks on 'Get Here' are self-penned, revealing a clear perception for the crossover appeal of soul and funk. From the emotive ballad 'Piano In The Dark' to the AOR slanted 'This Time I Need You', Brenda's passionate voice is both powerful and relaxed much in the style of Randy Crawford. ■■■

Tim Jeffery

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PETER MURPHY

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HOWARD'S WAY

What a coincidence ...

The man with the most profoundly, expressively spiteful voice in pop, Howard Devoto, is being interviewed on the very day of the tenth anniversary of the Sex Pistols' demise. A coincidence, because it was Lydon's fab four punk poppers who changed his life.

In 1977 Devoto came down to London from his native Manchester with his friend Pete Shelley. After seeing the Pistols, they formed a well-liked little combo called the Buzzcocks. Howard soon left to start his own group, Magazine, made 'TOTP' with their first never to be forgotten single, 'Shot By Both Sides', and then went on to make several of the most poetically intelligent albums in the history of rock.

But since he last performed on stage in 1983 he's kept a low profile. He released a solo album, dabbled in publishing, bought a house and even got mistaken once for world famous playwright Harold Pinter. But generally he kept his head down.

Now with his new group Luxuria, the band's well-received 'Redneck' single and the marvellous 'Unanswerable Lust' LP due out shortly, **rm** gives you a guide to a few of the key concepts that helped the new improved Devoto through those lost years in the wilderness.

LUST:

"Luxuria is actually Greek for lust, hence the content of some of the album. I think it's pretty deadly but I don't think it's a sin."

HOUSES:

"Oh, I don't go out. I don't like to. Why? Because of the weather, because it's dangerous. Things happen when you leave the house. What do I think will happen to me? Change! There could come a point at which I could never leave the house!"

WALLS:

"Well, what gets me is how the hell people who've got full time jobs manage to do all the stuff that just has to be done ... Like keeping your ears clean or fixing the electricity. When do they have time to stare at the wall? I have to stare at walls."

UMBRELLAS:

"I met my partner in Luxuria, Noko, at a party. 'Noko' is Liverpudlian for Norman. He was in a band called the Umbrella. We talked about Marcel Proust, decided to read all three volumes of 'A La Recherche ...' and then form the band. He finished the books first. No, he didn't cheat. I tested him. Proust writes a lot about jealousy and most of the songs on the album are about that."

DYLAN:

"We did a Dylan number on the 'Redneck' B-side because I've liked him for years. That song, 'She's Your Lover Now', is from a book of his lyrics. It's from the 'Blonde On Blonde' period. To know that there was an unrecorded song from that period was enough to make me want to know more about it. He's produced so much rubbish, but a lot of absolutely wonderful stuff too."

What a coincidence, again ...

'Rubbish' is just the title of one of 'Unanswerable Lust's' finest moments, solidly printed with all the fine, boldly executed colouring that's typical of the Howard way. It's a change, but it still relives all the former glories of the great Magazine.

"I haven't reformed, and I am not a reformed character," says the ever so slightly inscrutable Mr Devoto of his new lease of life.

Luxuriate in it!

Story: **Pete Paisley**

Howard De Photo: **Parker**



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BEATS PER MINUTE
BY JAMES HAMILTON



STREETS AHEAD, whose hard remix of Was (Not Was) has filled more floors than Jeff Young's James Bond mix, is in fact the nicely-spoken Shem McCauley from downtown Shepherd's Bush in West London, currently reading English at the University of Sussex! If you think that's blown his street cred, check this. Helped at the start by Tim Westwood, he DJed behind Hardrock and Faze One before right now backing the She Rockers (just produced by Griff from the Public Enemy crew), his remixes prior to 'Spy In The House Of Love' including Throwdown 'Bust The Champ', Kinkina 'Jungle Fever' and Shakatak 'Manic Cuts'. Def enuf?

ODDS 'N' BODS

NORMAN COOK's excellent funkily cohesive 106-108½-106-107-105-107-109-105½bpm **James Brown 'She's The One (Funky Drummer Remix)' (Urban URBA 13)** cleverly incorporates the drum riff from 'Funky Drummer' with drop-ins from **Bobby Byrd** and other JB-type stuff (Norman, incidentally, not **Wildski**, was the Brighton Pink Coconut DJ) ... **Kid'N Play's** sizzling import would surely sell here on its own merits to begin with, but has already been promoted by **Cooltempo** in a much altered slower 108bpm remix by **Norman C & DJ D**, with added **Lou Reed** 'Walk On The Wild Side'-type boo-bedoo's, and more! ... **Bomb The Bass** 'Beat Dis' is now also in a 0-114-113¾-0bpm **Gangster Boogie Inc Remix (Mister-Ron DOOD RI21)**, less bassy in fact with altered ingredients ... **Derek B's** "Lady Penelope"-intro Doctor X In Full Effect remix of **Was (Not Was)** quotes "bring the noise", "and the beat goes on", plus has other drop-ins but now won't include "bass — how low can you go" after all, so as not to upset **Simon Harris's** newie on a related label — which

hasn't stopped **Supreme Records** promoting an 118½bpm UK house track by **Project Club** called 'How Low Can You Go', quoted from the same **Public Enemy** source! ... **Adrenalin M.O.D.'s** replacement as **Warrior Records**' B-side to **Jack Factory** 'Jackin' James' will be remixed from the 'Acid Beats I' LP (reviewed this ish), **X-10-CIV's** 'Cut It Up (X-10-DED Mix Mk 2)' — this new group (pronounced 'Extensive' — clever, huh?) being Harrow boys **Andy Smith, Collin Grainge** and **Frank McFarlane** ... **LiveWire's** Easter weekender at Prestatyn so far lines up **Joyce Sims** (with full American band), **Terry Billy, Wee Papa Girl Rappers, Simon Harris, CCR Crew, Nat Augustin, Marvin Springer, Chris Paul, Screamin' Rachel**, probably a current chart-topper, and US **Warner Bros** vice president **Benny Medina's** new secret signings (more details to come) ... London's 'Hip Hop Reggae' creating **Longsy D & Cutmaster MC** have been signed in the US by **Cold Chillin' Records**, joining **Roxanne Shanté, Big Daddy Kane** and **Biz Markie** — about whom further exciting news will soon come ... **Grandmaster Flash** 'Gold' (reviewed last week on import) and **Big Daddy Kane** 'Raw' are both due here next week, through **WEA** (now put three and three together) ... **'Dance Mania Volume 2'** (**Needle Records**) **DAMA2**), full of current club hits, is actually selling for the included very rare groove from the early Seventies, the girls-souled 97-100½bpm **The Voices Of East Harlem** 'Wanted Dead Or Alive' ... **Norman Connors'** first album in six years will be on **Capitol** next month, while **Womack & Womack** have signed to **Fourth & Broadway** ... **Will Downing's** UK release will be his eagerly anticipated version of late great jazz giant **John Coltrane's** 'A Love Supreme' — Will's due here in March with **Stanley Turrentine** on sax! ... **ThreeWay Records**, having reissued an old album by him, have now signed **Randy Brown** worldwide ... **Keith Sweat** apparently was in **GQ** ... **Tony Terry**, whose follow-up will be 'Young Love' in a house remix, had never even heard the **Charlie Dee** dub of his own 'Lovey Dovey' until it was played for him at Rayners Lane's **Record & Disco Centre!** ... **Steve Walsh** has a regular spot on **London Weekend Television's** Friday evening 'Six O'Clock Show', as a roving reporter ... **Scratch Professor** and

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I WANT TO BE YOUR PROPERTY

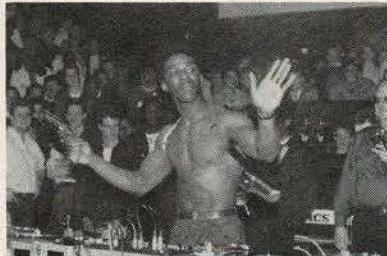
(Street Latin Wolff U.S.A. Mix)

6:50

BONAY 2
MCA RECORDS



THE 1988 Technics UK DJ Mixing Championships at last reached their thrilling climax at London's packed Hippodrome last week — on the eve of the Chinese New Year, the celebration of which delayed things interminably. The audience was really hyped up, a massive and vociferous contingent from Manchester proving a match in volume level for the London posse. Nevertheless, as I had anticipated, Battersea's Cutmaster Swift ended up as the winner, UK Champ 1988, after a blazingly started set that — like all the competitors' (is seven minutes in fact too long?) — went off the boil two-thirds through but was brilliant at its best, his unusual scratching tricks being accompanied by great grimaces and syncopated movements. Manchester's Owen D did come second, a decision accepted with commendably good grace by his fans, having wasted too much "time" (as in 'Al-Naafyish') cavorting with his helpers, who pointed out every trick he pulled, before eventually doing some fast cuts (and ending as usual in a helpers-supported "swallow dive"), but in truth he was fairly routine behind all the hoopla. Paddington's diminutive 14-year-old Scratch Professor came third in typically cool and collected style, with a well varied musical programme including many different scratch, transformer and cut-back tricks, as well as a cute running synch of 'Old McDonald' through Public Enemy! Leeds' well built Hutchy was greeted by the Manchester mob's banner which read, "Props, Umbrellas and BMX Bikes ain't gonna help Sucker DJs here tonight" but carried on regardless, changing from brolly-scratching John Steed to shoulder-holster Axel Foley during the course of a deceptively simple seeming house set with facile scratches and good long running synchs. He actually picked up his baby BMX bike, and then substituted it as a surprise with a full size bicycle, using the front wheel to scratch! Dulwich's DJ Haze, the first on stage, did some good "pump me up" fast cuts and transformer scratches but his synchs were messy and his timing was off, probably through nerves. Birmingham's Tenerife-based Des Mitchell, in his third consecutive final, had a strange slow running start but ended up synching 'Agadoo' through Serious Intention, and cut up a seven inch of 'Tea For Two Cha Cha'. Plaistow's DJ Pogo, one of the favourites, had a disaster and stopped after just one minute to fiddle with his stylus and pick-up (the setting of which was his responsibility). This threw his timing right off, but he ended up with some face-savingly brilliant fast cuts. And that was it. CJ Mackintosh's reign has ended, now it's Cutmaster Swift versus the rest of the World, at the Royal Albert Hall on Tuesday, March 8. Be there!



● HUTCHY



● OWEN D



● SCRATCH PROFESSOR



● CUTMASTER SWIFT

Chad Jackson (the latter now, even more recently, sporting a vicious "Mohican" hairstyle!) were both on TV's **Night Network** prior to the mixing finals, but hardly had time to scratch anything ... Phonogram's dub plugging Linda Rogers' toy boy is streets ahead of the others! ... Jasper, Jazzy M, Trevor SF, Linden C, Maxi Jazz, Peter Dominic, Yomi and Steve Harris all bust up a 'No Sell Out' night this Wednesday (Feb 24) at Streatham Zigi's ... Linden C's Thursdays at London's Limelight star the likes of Derek B and Trevor Madhatter ... Robbie Vincent, soul Shrewsbury's Park Lane this Friday (26), when Manchester's Hacienda has a 'Northern House Revue' with T-Coy live, T-Cut-F and other PAs, plus DJs Mike Pickering and Graeme Park ... The Slammer at Northfleet's Red Lion has Norman Jay joining the usual crew this Saturday (27), when Derek B and Radio London's hippy hoppy Dave Pearce join Chris Kaye at Tonbridge's Angel Centre, and Chelsea's The Venue at Stamford Bridge has Seventies grooves with Chris Brown and Steve of the Wag ... Jamie Trundle is joined by label plugger Nigel Wilton for a Fourth & Broadway promotion night this Sunday (28) at Denver Sluice's Jenyns Arms, near Kings Lynn ... Frank (Disco Knight) Allan, in Northern Ireland at Airport 2000 in Templepatrick's Airport Inn, is seeking entrants for his 'Miss Airport 2000 1988' contest — call the club (08494-33390) or himself at Belfast's Radio Top Shop (0232-232499) ... Brian Moore in conjunction with James Campbell & Son (Travel) has arranged special three night travel packages from Northern Ireland for the March 6-8 DJ Convention in London — call Ruth on 0265-4321 ... Breakout once again during the DJ Convention have an invitation-only private party for DJs at Gullivers on the Tuesday lunchtime ... Bob Masters, setting up a massive pirate radio station in Ashford, Kent (the country's biggest,

CONTINUED OVER ▶

THE RETURN OF

Grandmaster Flash

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The Furious Five 'Gold'

7" & EXTENDED REMIX 4-TRACK 12"

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BPM

CONTINUED



MAXI PRIEST featuring Beres Hammond 'How Can We Ease The Pain?' (10 Records TENX 207) Finger snapping classy 76½/bpm reggae-soul slowie with soulfully straining counterpoint singing and muted trumpet, quite a sneaky nagger.

he claims), has another Easter soul three-dayer — Sat/Sun/Mon — with **Nicky Holloway, Gilles Peterson, Chris Bangs, Leo Ryan** and himself at Bournemouth's Neptune Bar on Boscombe Pier — £15 advance tickets only, from **Starship Enterprises** on 01-439 2628 ... **Nicky Holloway** is promoting his Thursday **Amnesia** night at Mayfair's **Legends** by distributing little pirate pistols which, when fired, spring open and drop a banner saying "Bang!" ... **PUMP THAT BASS!**

HOT VINYL

BAM-BAM 'Give It To Me' (Serious OUS 10) Drumkit driven simple jack track with buzzing "acid" synth tones and sexy female groans, filling floors since last October on import, here in 122/bpm Instrumental and Street, 122½/bpm Garage and

Radio Mixes. A brand new remix is due on white label, already!

SWEET CHARLES 'Yes It's You' (Urban URBX 15) Curtis Mayfield copying squeakily whinnied distinctively jogging sweet (0)-96-97½/bpm lurcher (a big "rare groove" around London, covered by Diana Brown & The Brothers, now selling like crazy ahead of full March 9 release) produced by James Brown, as was the flip's currently much sampled funkily testifying 0-112-113½-113½/bpm **LYN COLLINS 'Think (About It)** and her enthusiastically bounding JB-duetted 115-117-117½-118-118½-0(false stop)-117/bpm 'Rock Me Again & Again & Again & Again & Again'.

BLUE ZONE 'Big Thing (Extended)' (Arista/Rockin' Horse Records RHT 115) Lisa

Stansfield-sung surprisingly soulful and credible self-produced 101½-0/bpm jiggly jogger with a tuggingly syncopated tricky tempo, thoroughly recommended, originally B-side to the old Motown-style 127½/bpm 'Thinking About His Baby'.

SQUEEZE BRAIN & THE MACHINE 'Uncle J' (Beat-Nik Records) 'Apocalypse Now' chopper-intro-ed and other soundtrack quoting brilliant funky 0-109-109½-110-110½-111-0/bpm scratch mix medley of Uncle James Brown and more, the best of its type in ages though probably hard to find on this "limited edition promo" ('Dirty Harry' quotes are over a simple short B-side 0-116½-0/bpm backing track).

LIGHTNIN LEE AND POPPY P 'Big Time Chillin' (US Cut Up! TBO Sound CIR-156091) The Mohawks' 'The Champ' and a bit of Esther Williams' 'Last Night' are run through James Brown's 0-105½-106½/bpm 'Funky Drummer' beat behind lightly husky rapping Mr P ('Dirty Harry' quotes are over a simple short B-side 0-116½-0/bpm backing track).

BB in the MIX featuring MITCH & FRESH 'The Story Continues — Supermix Pt II' (US Awesome AW 300) "Picture this"— started excellent if sometimes US orientated 0-115½-115-116½-118½-118½-119-121-0/bpm traditional megamix medley of recent club material, based to an extent on the Jazzy Joyce dub mix of 'Tighten Up' but with lots more too, flipped usefully by samples and various beats.

ALDEONI E DOS SANTOS 'How Many Sugars' (IM-W RIO-1203, via 01-608 0231) Quite a find, Brazilian-born Aldeoni emphasises the samba dimension of house in a fascinating lightly bounding supple fluid 125½/bpm jazzy instrumental (125½/bpm English and Portuguese vocal edits too) that deserves a wide audience — if you can locate this Islington Music Workshop white label. Brilliant!

VARIOUS ARTISTS 'Acid Beats I' (Warrior Records WRLP 002)

Deserving the trendy "acid" title more than other current compilations do, this excellent album of brand new UK jacks really does grasp the mind-nagging teeth-tingling electronic concept of acid house, with the 'Planet Rock'-scratching strong nervily cantering (0-) 124½/bpm **X-10-CIV 'Cut It Up (X-10-DED Acid Version)'**, 'Jackin' James'-remixing appropriately subtitled (0-) 20/bpm **JACK FACTORY 'Acid James (Washing Machine Mix)'**, 'dial-tuning' Kraftwerk-ish (0-) 117-117½/bpm **SILICON CHIP 'FM (Frequency Modulated Acid)'**, bagpipes climaxed industrially chugging 0-127½-127½/bpm **REVOLUTIONARY TACTICS 'Don't Panic (Panic Mix)'**, frantically churning 0-126½/bpm **JACK ROBINSON 'Move Ya (Jam Mix)'**, jittery wheezing 123½/bpm **CULTURAL THUGS 'Forever And Ever (Mix Me Again Mix)'**, frantically bleeping 128½/bpm **NEW CHAPTER 'Knightrix Acid (Knightrix Mix)'**, monotonously inoned loping 119½-119½/bpm **PLUSONE 'Dance With Me (Foot Stompin' Mix)'**. If the glib sound-alike "jack-jack-jack" rip-offs were phase one and the Krush-type homegrown kids' creations were phase two of UK house, is this phase three?

SALT-n-PEPA 'Push It (Remix)' (frrr FFRX 2) Pop-aimed madly infectious staccato 127½/bpm bounder with jaunty synth chords and exhortations rather than a lyric from the girls, flipped by the more murkily hardcore jittering wordy 0-100½-100½/bpm 'I Am Down' rap (inst too) and, as a bonus, the similarly Hurby 'Luvbug' Azor-produced sinister 93½/bpm **ANTOINETTE 'Hit 'Em With This'**, all due fully on March 9.

MIKE DUNN 'So Let It Be Houze!' (US Westbrook Records MD-WB-106) Deceptively fast 130/bpm sparsely skipping "acid" mutter, flipped by the more Hi-NRG 125½/bpm 'Life Goes On' and — the big attraction — crazily frantic

131½/bpm 'Magic Feet', synth wheezled and sax honked like Rudy Pompilli (of Bill Haley's Comets) on acid!

T.C. CURTIS 'Get Out Of My Life' (Hot Melt 12TCT15) Jauntily lurching simple little 114/bpm trotter whinnied and worried in TC's distinctive style — although his diction proves far from distinct on the words "pack up"! — lightweight and pleasant (in three mixes).

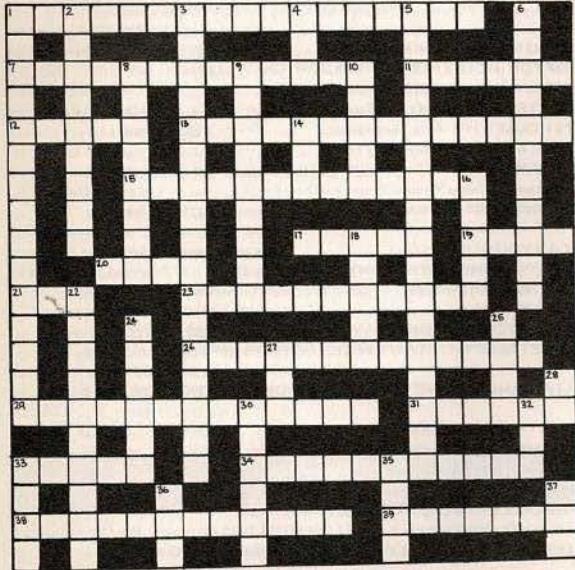
DEE DEE WILDE 'I Found You' (Fourth & Broadway 12BRW 87) Eugene's kin sister, once in family group Simplicious (their brother, Al Broomfield, has a good soul LP out now too), suavely emotes through a terrific rolling 105/bpm sinuous Philly Soul swayer with squalling sax and bags of class (inst flip), sure to do well.

GLADYS KNIGHT & THE PIPS 'Lovin' On Next To Nothin' (Extended Version)' (MCA Records MCAT 1237) Intensely building bass pushed fluttering and tapping remorseless sultry wriggling 106½/bpm jogger, probably not for pop crowds but as insistent as an 'Encore' or 'Plane Love' for soul folk (inst flip).

B.M.O.C. (Big Man On Campus) 'Play That Funk' (US Sire 0-20832) Wild Cherry-scratching second generation Beastie Boys-type 0-97½/bpm jittery by a Nile Rodgers-produced pair of rapping Jewish law students from Harvard, better than the gimmick might suggest (0-97-0/bpm 'Guaranteed To Rock' flip, both in three mixes). Play that funky music, white boys!

BAMBOO 'Bamboo ('I Can't Quit)' (US Fourth Floor Records FF 987) Lenny Dee & Tommy Musto-created good beefily wriggling 0-120-0/bpm house canterer with wordlessly wailing girls, a revamp of their old 'Bam Boo' (more melodically obvious on the dub/inst flip).

**TAKE IT
(PUBLIC ENEMY MIX)
THE NEW SINGLE FROM
ACE ★ F CHANCE
ON 7" AND 12"
(VS 1035) (VST 1035)**



A C R O S S

- 1 Did you recognise Bruce behind this (9,8)
- 7 Bryan's latest is made of the correct things (3,5,5)
- 11 This Pete Wylie hit was a crime (6)
- 12 Leader of the Hot Rods (5)
- 13 He got caught walking in the rain but still had a 1987 hit (4,5,5)
- 15 The Style Council weren't too bothered about this hit (2,5,6)
- 17 Taylor from Queen (5)
- 19 & 28 down Commodores hit for when you're out in the yacht (4,2)
- 20 Band Aid wanted to do this to the world (4)
- 21 Small Bowie LP (3)
- 23 Mick Jagger's first solo LP put Jerry on top (4,3,4)
- 26 Do-gooder that was a hit for the Eurythmics (10,3)
- 29 It's spread across Colin Vearncombe's face (8,5)
- 31 Just like a record label (6)
- 33 Bowie's Jean (5)
- 34 The Fatback Band and Steve Walsh are claiming the same thing (1,5,5)
- 38 Islands composer (4,8)
- 39 The girl in Mr Winwood's life (7)

D O W N

- 1 Are Five Star telling us where to read (7,3,5)
 - 2 What Mr Cool J needs (1,4,4)
 - 3 Duo who will always be solid as a rock (7,3,7)
 - 4 There's no money involved in this Freeez hit (1,1,1)
 - 5 Swing Out Sister giving us the benefit of their experience (3,6,2,6)
 - 6 A country with a roof over it (5,6)
 - 8 Tears For Fears hit that shows they have faith (1,7)
- WINNER (FEB 13):** Neil Adey, Mickleover, Derby.

Send your entry, with your name and address, to X-word, Greater London House, Hampstead Road, London NW1 7QZ. First correct entry wins a £5 record token.

THE U.K.'s No.1 IMPORT ALBUM

HURBY'S MACHINE

THE HOUSE THAT RAP BUILT
FEATURES

10 NEW TRACKS

INCLUDING THE

SALT-N-PEPA

TOP 20 U.S.A. SMASH

**'PUSH IT' (Remix)
'I AM DOWN'**

PLUS

**ANTOINETTE
'I GOT AN ATTITUDE'**

ALL TRACKS HYPED UP BY
**HURBY 'LOVE BUG' AZOR, THE
SUPA DEF DOPE PRODUSA AND
STEEVEE-O (THE BOY WONDER)**



LP: FFRLP 2 CASSETTE: FFRMC 2 CD: 828 092-2



CHARTS

CLUB DANCE

TW LW

1	1	BEAT DIS (EXTENDED DIS)	Bomb The Bass	Mister-Ron Records	12in	
2	7	I WANT HER (EXTENDED VERSION)	Keith Sweat	Vintertainment	12in	
3	3	COME INTO MY LIFE (CLUB VERSION)	Joyce Sims	London	12in	
4	5	DOCTORIN' THE HOUSE/SPENG	Colcud featuring Yazz and the Plastic People	Ahead Of Our Time	12in	
5	10	DON'T LOCK ME OUT (SUPER BASS CLUB MIX/CLUB MIX)	Terry Billy	Atlantic	12in	
6	2	I GOT DA FEELIN'/IT'S LIKE THAT Y'ALL	Sweet Tee	Cooltempo	12in	
7	23	I KNOW YOU GOT SOUL (NORMAN C & DJ D REMIX)	Eric B & Rakim	Cooltempo	12in	
8	14	DO THIS MY WAY (NORMAN C & DJ D REMIX)	Kid 'N Play	Cooltempo	12in white label	
9	38	GOOD GROOVE	Derek B	Music Of Life	12in	
10	9	ROK DA HOUSE	The Beatmasters featuring the Cookie Crew	Rhythm King	12in	
11	4	SPY IN THE HOUSE OF LOVE (STREETS AHEAD MIX/MY NAME IS YOUNG, JEFFREY B YOUNG — LICENSED TO 'ILL MIX')	Was (Not Was)	Fontana	12in	
12	6	I'M TIRED OF GETTING PUSHED AROUND FUNKY	Two Guys A Drum Machine And A Trumpet	London	12in	
13	16	NEVER KNEW LOVE LIKE THIS (EXTENDED)	Alexander O'Neal featuring Cherrelle	Tabu	12in	
14	8	HOUSE ARREST (THE BEAT IS THE LAW)/JACK'S BACK	Krush	Fon/Club	12in	
15	29	STRONG ISLAND/J.V.C.F.O.R.C.E.	US B Boy Records	12in		
16	13	JACK THE RIPPER	LL Cool J	Def Jam	12in	
17	27	IT TAKES TWO	Rob Base & DJ-E-Z Rock	US Profile	12in	
18	32	BASS (HOW LOW CAN YOU GO)	Simon Harris	frr	12in white label	
19	21	GIVE IT TO ME (CLUB MIX/INSTRUMENTAL MIX)	Bam-Bam	US Westbrook Records	12in	
20	22	BABY WANTS TO RIDE (STEVE 'SILK' HURLEY CLUB MIX/X-RATED/HOUSE OF TRIX)	Jamie Principle	frr	12in white label	
21	39	FAITH (EXTENDED VERSION)	Wee Papa Girl Rappers	Jive	12in white label	
22	11	PARTY PEOPLE/KEY THE PULSE	Royal House	Champion	12in	
23	40	THE JACK THAT HOUSE BUILT/THE JACK THAT HOUSE DUBBED	Jack 'N' Chill	10 Records	12in	
24	12	LOVEY DOVEY (LONG VERSION/CHARLIE DEE DUB)	Tony Terry	Epic	12in	
25	46	LOVER'S LANE (NEW AFTER HOURS VOCAL MIX)	Georgio	Motown	12in	
26	28	SUBMIT (TO THE BEAT)/DANCING AND MUSIC (REMIXES)	Groove	Submission	12in	
27	15	I'M SO HAPPY (12" REMIX)/JUMP ON IT	Walter Beasley	Urban	12in	
28	37	SHE'S THE ONE (FUNKY DRUMMER REMIX)	James Brown	Urban	12in	
29	30	LET'S GET BRUTAL (MEGA MIX/US VERSION)	Nitro Deluxe	Cooltempo	12in	
30	24	MOVE THE CROWD (DEMOCRATIC 3 REMIX)	Eric B & Rakim	Fourth & Broadway	12in	
31	33	NOBODY CAN LOVE ME	Tongue 'N' Cheek	Criminal	12in	
32	18	RAW BIG Daddy Kane	US Prism	12in		
33	20	LOOK WHAT YOU STARTED (12" VOCAL/PIANO DUB)	The Temptations	Motown	12in	
34	17	SH'E'S THE ONE/FUNKY PRESIDENT/FUNKY DRUMMER	James Brown	Urban	12in	
35	26	SAY IT AGAIN (EXTENDED REMIX)	Jermaine Stewart	10 Records	12in	
36	93	THAT'S THE WAY IT IS	Mel & Kim	Supreme Records	12in	
37	45	I'M ALL SHOOK UP	Spoonie Gee	Sure Delight	12in	
38	48	TELL IT TO MY HEART (CLUB MIX/DUB MIX)	Taylor Dayne	Arista	12in	
39	71	TELL IT TO MY HEART (HOUSE OF HEARTS/DUB OF HEARTS)	Taylor Dayne	Arista	12in	
40	35	I NEED SOMEBODY	Kechia Jenkins	US Profile	12in	
41	66	MY MIND (LONG VERSION)	Vanessa Franklin and Midnight Energy	CityBeat	12in	
42	19	ROK DA HOUSE (DEMOLITION MIX)	The Beatmasters featuring the Cookie Crew	Rhythm King	12in	
43	58	FISHNET (BIG LEG MIX)	Morris Day	Warner Bros	12in	
44	41	SING A SONG (BREAK IT DOWN)	Mantronix	10 Records	12in	
45	—	TOGETHER FOREVER (LOVER'S LAP REMIX)	Rick Astley	RCA	12in	
46	50	BAD TIMES (I CAN'T STAND IT)	Rough Club	CityBeat	12in	
47	34	ONLY THE STRONG SURVIVE	Frankie Knuckles/ALL DIS MUSIC	ffrr	12in white label	
48	56	PIANO IN THE DARK	Brenda Russell	Breakout	12in	
49	25	SOMETHING JUST AINT RIGHT/MAKE IT LAST FOREVER	Keith Sweat	Vintertainment LP		
50	57	YOU AND ME TONIGHT (PAUL SIMPSON REMIX)/THAT'S WHERE YOU'LL FIND ME (REMIX)	Deja	10 Records	12in	
51	—	BEAT DIS (GANGSTER BOOGIE INC. REMIX)	Bomb The Bass	Mister-Ron Records	12in	
52	49	BOUNCY HOUSE (BOUNCY MIX)	Adrenalin MOD/JACKIN' JAMES (CLUB MIX)	Jack Factory	12in	
53	68	LOVE IS CONTAGIOUS (EXTENDED MIX)	Taja Seville	Reprise Records	12in	
54	31	HOUSE TRAIN (NEW YORK MIX)	Risse	Jack Trax	12in	
55	47	LOVE IS THE ART (LOVE)	Living In A Box	Chrysalis	12in	
56	—	SPY IN THE HOUSE OF LOVE (DOCTOR X IN FULL EFFECT — DEREK B REMIX)	(117 1/2-117 1/4)/(JEFFREY B YOUNG & DANGEROUS MIX) (0-117 1/4-0)/(STREETS AHEAD MIX) (0-118bpm) Was (Not Was)	Fontana	12in	
57	52	SET IT OFF (BUNKER 88/YOJAM MIXES)	Bunker Kru/Harlequin 4's	Champion	12in promo	
58	98	I FOUND YOU	Dee Dee Wilde	Fourth & Broadway	12in white label	
59	96	FOR YOUR LOVE (I'LL DO MOST ANYTHING) (REMIX)	Barry White	Breakout	12in	
60	100	LOVIN' ON NEXT TO NOTHIN' (EXTENDED VERSION)	Glady Knight And The Pips	MCA Records	12in white label	
61	65	HOUSEDOKTORS (GOTTA GET DOWN)	the Housedoctors	Big One	12in	
62	—	PRIVATE PARTY (LES ADAMS' SUNSHINE PARTY MIX)	(123 1/4-123-122 1/2-123 0)/(WAREHOUSE DUB) (123-123 1/4-123-123 1/4)/(PARTY BEATS)	Criminal Element	Breakout	12in pre-release
63	70	YES IT'S YOU	Sweet Charles/THINK (ABOUT IT)/ROCK ME AGAIN & AGAIN & AGAIN & AGAIN & AGAIN	Urban	12in pre-release	
64	—	AGAIN & AGAIN & AGAIN	Lyn Collins	Seasongs Change	Expose	

64	—	PINK CADILLAC (CLUB VOCAL)/I WANNA BE THAT WOMAN	Natalie Cole	US EMI-Manhattan	12in	
65	55	YOU GIVE ME SO MUCH/DUB MIX	Cousin Rachel	Supreme Records	12in	
66	84	THINKING OF YOU (HOUSE MIXES/12" VERSION)	Earth Wind & Fire	CBS	12in	
67	—	SEE WANT MUST HAVE (S.L.W.II DUB)	Blue Mercedes	MCA Records	12in	
68	67	BE MY GIRL (EXTENDED 12" MIX)	Keith Patrick	US Omni/Atlantic	12in	
69	99	MOHAMED'S HOUSE (124 1/2-0bpm)	Sheik Fawaz	Circa Records	12in pre-release	
70	54	MIAMI GROOVE/AFTER THE PAIN	Betty Wright	US Ms. B LP		
71	43	LOVE OVERBOARD (SOS MIX)	Glady Knight And The Pips	MCA Records	12in	
72	36	SAY YOU'LL BE	Jerome 'Secret Weapon' Prister and Output	Sure Delight	12in	
73	82	THE STORY CONTINUES (SUPERMIX PT. II)	BB in the Mix featuring Mitch & Fresh	US Awesome	12in	
74	—	HOW LOW CAN YOU GO	Project Club	Supreme Records	12in mailing list promo	
75	—	SIMPLE SIMON (99 1/2)/(SIMPLE SYMPHONY (99 1/2bpm)	Mantronix	10 Records	12in white label	
76	81	BIG THING (EXTENDED)	Blue Zone	Arista/Rockin' Horse Records	12in	
77	—	YOUNG LOVE (108bpm)	Cuca	US Alpha International Records	12in	
78	—	DON'T COVER UP YOUR FEELINGS (105)/GOOD TIMES (110 1/4)/IS IT SO HARD (104 1/2)/YOU BETTER GET READY (119 1/2)/WHERE DO I GO FROM HERE (80 1/2bpm)	Brookfield	US Vision Records	LP	
79	—	WHEN WILL I BE FAMOUS/I OWE YOU NOTHING (DEMOCRATIC 3 REMIXES)	Bros	CBS	12in	
80	64	LET'S GET JAZZY (JAZZY THING/MY THING)	Flight	US TMT	12in	
81	89	SIGN YOUR NAME	Terence Trent D'Arby	CBS	12in	
82	73	OVER YOU	Ray Parker Jr with Natalie Cole	Geffen Records	12in	
83	79	THIS HOUSE IS YOUR HOUSE	Paul French & the Mix Master Crew	Rise Records	12in	
84	61	GOOD LOVE/HERE COMES THE NIGHT	Meli'sa Morgan	Capitol LP		
85	—	I AM DOWN/PUSHIT (REMIX)	Salt-n-Pepa/HIT 'EM WITH THIS	Antoinette	frr	12in white label
86	69	I FEEL IT (CONSTRUCTION MEDLEY/MAKUMBA MIX)	Suzie and the Cubans	US Popular Records	12in	
87	—	COME BACK LOVER (1988 CLUB VERSION) (113)/(ORIGINAL CLUB VERSION)	((111-111 1/2-112-114-113 1/2bpm))	Richard Valentine	US Sleeping Bag Records	12in
88	94	WHO DO YOU LOVE (EXTENDED 12" MIX)	Rodney Saulsberry	US Ryan Records	12in	
89	—	HOW CAN WE EASE THE PAIN?	Maxi Priest featuring Beres Hammond	10 Records	12in	
90	re	DOCTOR IN THE HOUSE	Colcud featuring Plastic Man & the Plastic People	Ahead Of Our Time	12in promo	
91	59	SO GLAD (CLUB MIX)	Fingers Inc	Jack Trax	12in	
92	88	OOO LA LA LA (EXTENDED MIX)	Teena Marie	US Epic	12in	
93	re	LET'S LET'S LET'S DANCE	Keynotes	US Incognito Records	12in	
94	re	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean	Jive	12in	
95	—	UNCLE J	Squeezebrain & the Machine	Beat-Nik Records	12in "promo"	
96	—	COME TO ME (EXTENDED MIX)	((75/37 1/2-0bpm))	Freddie McGregor	Polydor	12in
97	78	100% Mini Curry		Timeless Records	12in	
98	85	MAMA'S BOY (CLUB MIX)	Liz Torres	US State Street Records	12in	
99	—	I'M BEGGIN' YOU (MADHOUSE MIX/DUB MIX)	Supertramp	A&M	12in	
100	—	THIS IS TALENT	the Chosen Two	US Rohit Records	12in	
100	—	MAGIC FEET/SO LET IT BE HOUZE!/LIFE GOES ON	Mike Dunn	US Westbrook Records	12in	

U.S. BLACK SINGLES

TW LW

1	1	GIRLFRIEND	Pebbles	MCA	
2	6	YOU WILL KNOW	Stevie Wonder	Motown	
3	7	SOME KIND OF LOVER	Jody Watley	MCA	
4	11	RUN TO ME	Angela Winbush	Mercury	
5	14	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal featuring Cherrelle	Tabu	
6	5	TWO OCCASIONS	the Deele	Solar	
7	2	I WANT HER	Keith Sweat	Vintertainment	4th + B'way
8	8	PUMP UP THE VOLUME	M.J.A.R.R.S	CBS	
9	3	SUPERBAD	Chris Jasper	A&M	
10	15	NO I/2 STEPPIN'	Shanice Wilson	Warner Bros	
11	18	FISHNET	Morris Day	Sleeping Bag	Elektra
12	4	TO PROVE MY LOVE	Michael Cooper	Motown	
13	10	COME INTO MY LIFE	Joyce Sims	Columbia	
14	17	WITHOUT LOVE	Peabo Bryson	Columbia	
15	16	LOOK WHAT YOU STARTED	the Temptations	Columbia	
16	22	THINKING OF YOU	Earth, Wind & Fire	Columbia	
17	20	WISHING WELL	Terence Trent D'Arby	Columbia	
18	25	MAN IN THE MIRROR	Michael Jackson	Motown	
19	23	FATHER FIGURE	George Michael	Columbia	
20	26	PLAYTHING	Rebbie Jackson	Motown	
21	24	EVERY DROP OF YOUR LOVE	Stacy Lattisaw	Columbia	
22	30	ROCKET 2 U	the Jets	Motown	
23	29	LOVEY DOVEY	Tony Terry	MCA	
24	21	LIVE MY LIFE	Boy George	Epic	
25	13	OVER YOU	Ray Parker Jr.	Virgin	
26	34	TAKE GOOD CARE OF ME	Jonathan Butler	Geffen	
27	28	RAINY NIGHT	Chico DeBarge	Jive	
28	31	PUSH IT	Salt 'N' Pepa	Motown	
29	32	SEASONS CHANGE	Expose	Next Plate	
				Arista	

CLUB DANCE
US BLACK SINGLES
POP DANCE
HI-NRG

IN FACT • CHARTS

WEEK COMMENCING FEB 21, 1988

30	35	THAT'S WHERE YOU'LL FIND ME	Deja
31	27	FOR YOUR LOVE (I'LL DO MOST ANYTHING)	Barry White
32	9	LET ME TOUCH YOU	the O'Jays
33	19	HOT THING	Prince
34	12	WANNA MAKE LOVE (ALL NIGHT LONG)	Lillo Thomas
35	39	OOO LA LA LA	Teena Marie
36	38	TURN OFF THE LIGHTS	World Class Wrecking Kru'
37	40	WASN'T I GOOD TO YA?	Da'Krash
38	45	GOING BACK TO CALIFORNIA	LL Cool J
39	—	ALL IN MY MIND	Full Force
40	44	YOU ARE WHO YOU LOVE	Gavin Christopher
41	50	SWEET SENSATION	Levert
42	49	HOW LONG	Gerry Wood
43	46	HEAVY ON MY MIND	Club Nouveau
44	—	LOVE DON'T GIVE NO REASON	Smoky Robinson
45	—	I'VE BEEN A FOOL FOR YOU	Miles Jaye
46	—	THRILL SEEKERS	Roger
47	33	BABY, BE MINE	Miki Howard
48	48	I GOT DA FEELIN'	Sweet Tee
49	—	HERE COMES THE NIGHT	Meli'sa Morgan
50	—	HE TURNED ME OUT	The Pointer Sisters

Compiled by Billboard

P O P D A N C E

TW LW

1	1	I SHOULD BE SO LUCKY	Kylie Minogue
2	2	TELL IT TO MY HEART	Taylor Dayne
3	21	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean
4	3	I THINK WE'RE ALONE NOW	Tiffany
5	5	THE JACK THAT HOUSE BUILT	Jack 'N' Chill
6	8	WHEN WILL I BE FAMOUS?	Bros
7	10	BEAT DIS (EXTENDED DIS)	Bomb The Bass
8	35	TOGETHER FOREVER	Rick Astley
9	4	SHAKE YOUR LOVE	Debbie Gibson
10	15	VALENTINE	T'Pau
11	17	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal and Cherrelle
12	29	LET'S GET BRUTAL	Nitro Deluxe
13	6	HEAVEN IS A PLACE ON EARTH (HEAVENLY MIX)	Belinda Carlisle
14	12	HOUSE ARREST (THE BEAT IS THE LAW)	Krush
15	—	THAT'S THE WAY IT IS	Mel & Kim
16	13	O L'AMOUR	Dollar
17	11	ROK DA HOUSE	the Beatmasters featuring the Cookie Crew
18	9	SAY IT AGAIN	Jermaine Stewart
19	14	HOT IN THE CITY	Billy Idol
20	7	COME INTO MY LIFE	Joyce Sims
21	33	MAN IN THE MIRROR	Michael Jackson
22	30	BOYS (SUMMERTIME LOVE)	Sabrina
23	16	I GOT DA FEELIN'	Sweet Tee
24	22	SHE'S THE ONE	James Brown
25	28	SPY IN THE HOUSE OF LOVE	Was (Not Was)
26	—	I WANT HER	Keith Sweat
27	—	GIMME HOPE JO'ANNA	Eddy Grant
28	—	DOCTORIN' THE HOUSE	Coldcut featuring Yazz and the Plastic Population
29	18	I'M TIRED OF GETTING PUSHED AROUND	Two Guys A Drum Machine And A Trumpet
30	23	RISE TO THE OCCASION	Climie Fisher

1	1	I SHOULD BE SO LUCKY	Kylie Minogue
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3	21	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean
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Ahead Of Our Time 12in

London 12in
EMI 12in

Compiled by James Hamilton/Alan Jones

Virgin
A&M
PIR
Paisley Park
Capitol
Epic
Cut
Capitol
Def Jam
Columbia
EMI-Manhattan
Atlantic
Polydor
Tommy Boy
Motown
Island
Reprise
Atlantic
Profile
Capitol
RCA

H — N R G
TW LW

1 = 3 SAVIN' MYSELF (HOT LINE REMIX)/BLASTER MIX Eria Fachin

Saturday 12in

PWL Records 12in

US Columbia 12in

London 12in

Bolts 12in

Nightmare 12in

Nightmare 12in

Arista 12in

Canadian Power 12in

Nightmare 12in

Reflection 12in

US JDC 12in

US Recca 12in

Ibiza 12in

MCA 12in

Belgian Hi Tension 12in

Nightmare 12in

Belgian Hi Tension/Italian Time 12in

London 12in

Canadian Power 12in

Manhattan 12in promo

Splash 12in

Reflection 12in

US Atlantic 12in

Parlophone 12in

US Disconet 12in

US Sizzle 12in

Italian Time 12in

Nightmare 12in

WEA 12in

Italian Macho 12in

Fon/Club 12in

Parlophone 12in

Nightmare 12in

Lisson Records 12in

German Metronome 12in

Belgian ARS 12in

German ZYX 12in

Supreme Records 12in

Dutch CBS 12in

Nightmare 12in

Atlantic 12in

Fanfare 12in

Canadian 'O' 12in

CBS 12in

10 Records 12in

PWL Records 12in

Nightmare 12in

Dancetrax 12in

Italian Flea 12in

2 = 2 TELL IT TO MY HEART Taylor Dayne

Arista 12in

Jive 12in

MCA 12in

10 Records 12in

CBS 12in

Mister-Ron/Rhythm King 12in

RCA LP

Atlantic 12in

Siren 12in

Tabu 12in

Cooltempo 12in

IRS 12in

Club 12in

Supreme Records 12in

London 12in

Rhythm King 12in

10 Records 12in

Chrysalis 12in

London 12in promo

Epic 12in

Ibiza 12in

Fontana 12in

Urban 12in

Ice 12in

Vintertainment/Elektra 12in

Ahead Of Our Time 12in

London 12in

EMI 12in

Compiled by James Hamilton/Alan Jones

3 = 5 THIS GIRL'S BACK IN TOWN Racquel Welch

Capitol 12in

Def Jam 12in

Columbia 12in

EMI-Manhattan 12in

Atlantic 12in

Capitol 12in

Def Jam 12in

Columbia 12in

EMI 12in

Capitol 12in

GALLUP CHARTS

U K S I N G L E S

TW LW W/C

1	1	6	I SHOULD BE SO LUCKY	Kyle Minogue
2	2	2	BEAT DIS Bomb The Bass	Mister Ron/Rhythm King
3	4	4	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean
4	3	6	LOVE TO MY HEART	Taylor Dayne
5	2	7	I THINK WE'RE ALONE NOW	Tiffany
6	—	8	SUEDEHEAD	Morrissey
7	—	9	SAY IT AGAIN	Jeanne Stewart
8	12	6	GHIMME HOPE	JO'ANNA
9	—	1	TOGETHER FOREVER	Rick Astley
10	25	2	DOCTORIN' THE HOUSE	Coldcut featuring Jazz And The Plastic Population
11	6	8	WHEN WILL I BE FAMOUS?	Bros
12	13	3	TOWER OF STRENGTH	The Mission
13	10	6	SHAKE YOUR LOVE	Debbie Gibson
14	29	1	JOE LE TAXI	Venice Parade
15	9	5	VALENTINE	T'Pau
16	7	7	CANDLE IN THE WIND (LIVE)	Eton John
17	—	1	DON'T LET ME DOWN	Scout Of Boys
18	11	8	THE JACK THAT HOUSE BUILT	Jack 'N' Chill
19	32	1	GOONDOOGROOVE	Edwin Cobain
20	30	4	HAZY SHADE OF WINTER	the Big Bangles
21	27	2	MAN IN THE MIRROR	Michael Jackson
22	21	4	SPY IN THE HOUSE OF LOVE	Wai (Not Was)
23	17	7	MANDINAKA	Steed O'Connor
24	—	1	THAT'S THE WAY IT IS	Mel & Kim
25	33	4	WHEN WE WAS FAB	George Harrison
26	26	4	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal & Cherrille
27	14	8	ROK DA HOUSE	the Beauteams featuring the Cookie Crew
28	16	7	HOT IN THE CITY	Billy Idol
29	—	1	CRASH	Promises
30	15	8	SIGN YOUR NAME	Terence Trent D'Arby
31	24	1	LET'S GET BRUTAL	Nero Deluxe
32	31	1	DIGNITY	Deacon Blue
33	42	2	PEOPLE ARE STRANGE	Echo And The Bunnymen
34	—	1	GOODGROOVE	Derek B
35	37	4	I DON'T MIND AT ALL	Bourgeois Tasse
36	20	12	HEAVEN IS A PLACE ON EARTH	Belinda Carlisle
37	39	3	GOING BACK TO CALI	L.L. Cool J
38	19	4	GIVE ME ALL YOUR LOVE	Whitney Houston
39	—	1	I GET WEAK	Blenda Carlisle
40	22	13	HOUSE ARREST	Krush
41	46	3	HOW MEN ARE	Atta Cama
42	—	1	HEART OF GOLD	Johnny Hates Jazz
43	19	10	O'LAMOUR	Dolce
44	47	2	PRESENCE	the Alarm
45	23	8	COULD I LOVE YOU	Joyce Sims
46	—	2	TWO HEARTS	Ginuwine
47	75	2	LOVE IS CONTAGIOUS	Tajja Seville
48	71	2	I'M NOT SCARED	Eighth Wonder
49	44	1	CARS AND GIRLS	Predit Sprout
50	60	2	FOR A FRIEND	the Communards
51	45	2	HOT HOT HOT!	the Cure
52	67	3	CRAZY	Kelebute
53	41	3	KISS AND TELL	Bryan Ferry
54	—	1	JACK MIX VII	Prince
55	51	2	AN ENGLISHMAN IN NEW YORK	Scaggs
56	—	1	I WANT HER	Keith Sweat
57	52	2	TAKE MY BREATH AWAY	Berlin
58	—	1	ANARCHY IN Y-E-O-M-A-N	the Communards
59	50	3	HOW CAN I FORGIVE YOU?	Ella Fitzgerald
60	36	5	HEAVEN KNOWS	Robert Plant
61	66	2	ANIMAL (F**K LIKE A BEAST)	WASP
62	54	2	LOVER'S LANE	George
63	63	2	HOW CAN WE EASE THE PAIN	Marie Fredriksson featuring Boz Burrell
64	28	8	TIRIED OF GETTING PUSHED AROUND	Two Men A Drum Machine And A Train
65	76	2	RECKLESS	Afrika Bambaata featuring UB40
66	83	2	DON'T TURN AROUND	Awful
67	53	2	MOVE THE CROWD	Eric B & Rakim
68	40	11	STUTTER RAP (NO SLEEP TIL BEDTIME)	Morris Minor And The Major
69	35	6	GIVE ME THE REASON	Luther Vandross
70	—	1	LOVEY DOVEY	Tony Terry
71	38	13	IDEAL WORLD	the Communards
72	62	3	ARE YOU SURE	55
73	81	2	SHOULD'VE KNOWN BETTER	Richard Marx
74	78	3	NOBODY (CAN LOVE ME)	Tongue In Check
75	68	2	MY GENERATION	the Who
76	77	2	KISS LIKE IT'S THE LAST	Shania Twain
77	56	2	DO IT AGAIN	No More
78	73	2	QUE SERA	Crisco
79	—	1	I WANT TO BE YOUR MAN	Roger
80	—	1	I WALK THE EARTH	Voice Of The Positive
81	57	1	SEE WANT MUST HAVE	Buzzcocks
82	—	1	RIDE LIKE THE WIND	Saxon
83	80	1	MY ARMS KEEP MISSING YOU	Rick Astley
84	—	1	DON'T LOCK ME OUT	Terry Bally
85	85	1	WITHOUT YOU	Peabo Bryson & Regina Belle
86	87	1	MAKE ME HEART FLY	the Proclaimers
87	—	1	STREETSONGS REAL THING	Timi
88	99	1	THINKING ABOUT HIS BABY	Blue
89	79	1	CRAZY FOOL	Elton John
90	82	1	THREE LITTLE DOLLS	Everything But The Girl
91	94	1	ALL THE DAYS	Manowar
92	91	1	COME TO ME	Fredrik McGregor
93	90	1	TOUCHED BY THE HAND OF GOD	New Order
94	84	1	LOVE LETTERS	Allison Moyet
95	95	1	I'M ALL SHOOK UP	Spooky Germ
96	—	1	CHECK IT OUT	Jou Jou Cougar Mellencamp
97	—	1	PIANO IN THE DARK	Brenda Russell
98	85	1	THE WAY YOU MAKE ME FEEL	Michael Jackson
99	—	1	THE PERFECT DAY	Fischer Z
100	98	1	DANCING AND MUSIC (MUSIC PLEASE)	Groove

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

▲ indicates a sales increase of over 50%

◆ indicates a sales increase

T W E L V E I N C H

1	—	BEAT DIS Bomb The Bass	Mister Ron/Rhythm King
2	—	SUEDEHEAD	Morrissey
3	2	TELL IT TO MY HEART	Taylor Dayne
4	3	I SHOULD BE SO LUCKY	Kyle Minogue
5	7	DOCTORIN' THE HOUSE	Coldcut featuring Jazz And The Plastic Population
6	—	Dominion	Sisters Of Mercy
7	5	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean
8	10	TOWER OF STRENGTH	The Mission
9	—	TOGETHER FOREVER	Rick Astley
10	4	THE JACK THAT HOUSE BUILT	Jack 'N' Chill
11	—	GOODGROOVE	Derek B
12	12	SAY IT AGAIN	Marie Fredriksson
13	6	IT'S A LOT TO BE ALONE NOW	Tiffany
14	17	SPY IN THE HOUSE OF LOVE (Was Not Was)	Wai (Not Was)
15	—	THAT'S THE WAY IT IS	Mel & Kim
16	—	HOYNOTHOT	the Cure
17	—	CRASH	Promises
18	—	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal & Cherrille
19	16	LET'S GET BRUTAL	Nero Deluxe
20	—	WHEN WE WAS FAB	George Harrison

C O M P A C T D I S C

1	—	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	Trent D'Arby
2	4	BRIDGE OF SPIES	T'Pau
3	6	POPPED IN SOULED OUT	Wet Wet Wet
4	4	TURN BACK THE CLOCK	Johnny Hates Jazz
5	3	CHRISTIANS	the Christians
6	—	THE GREATEST LOVE	Various
7	—	TIFFANY	Tiff
8	18	COME INTO MY LIFE	Joyce Sims
9	5	TANGO IN THE NIGHT	Fleetwood Mac
10	7	THE JOSHUA TREE	U2
11	10	BAD	Michael Jackson
12	—	ALL ABOUT EVE	All About Eve
13	9	NOTHING LIKE THE SUN	Various
14	—	ACTUALLY	Pet Shop Boys
15	14	WHENEVER YOU NEED SOMEBODY	Rick Astley
16	15	THE SILVER COLLECTION	Dusty Springfield
17	11	FATIGUE	George Michael
18	—	HEAVEN ON EARTH	Belinda Carlisle
19	12	RAINDANCING	Ashley Monroe
20	19	THE CREAM OF ERIC CLAPTON	Eric Clapton/Cream

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



TOP
100
W/C
FEB 21
1988

U K A L B U M S

TW LW W/C

1	3	32	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	○ CBS
2	2	22	BRIDGE OF SPIES	○ Sirena
3	4	22	POPPED IN SOULED OUT	○ Wet Wet Wet
4	3	18	CHRISTIANS	○ Island
5	—	1	TIFFANY	○ Virgin
6	5	1	TURN BACK THE CLOCK	○ Johnny Hates Jazz
7	2	14	WHENEVER YOU NEED SOMEBODY	○ Rick Astley
8	6	25	BAD	○ Michael Jackson
9	9	24	COME INTO MY LIFE	○ Joyce Sims
10	7	8	ACTUALLY	○ Pet Shop Boys
11	10	3	BLOW UP YOUR VIDEO	○ AC/DC
12	8	3	TANGO IN THE NIGHT	○ Fleetwood Mac
13	14	45	THE SILVER COLLECTION	○ Dusty Springfield
14	15	5	THE JOSHUA TREE	○ U2
15	13	20	NOTHING LIKE THE SUN	○ Various
16	21	19	THE GREATEST LOVE	○ Various
17	11	10	HEAVEN ON EARTH	○ Belinda Carlisle
18	18	37	GIVE ME THE REASON	○ Luther Vandross
19	25	9	HEAVEN ON EARTH	○ Belinda Carlisle
20	20	2	ALL ABOUT EVE	○ All About Eve
21	16	16	FAITH	○ George Michael
22	28	30	HEARSAY	○ Alexander O'Neal
23	17	13	RAINDANCING	○ Alison Moyet
24	12	2	ALL LIVE AND AND ALL OF THE NIGHT	○ The Stranglers
25	19	5	IF I SHOULD FALL FROM GRACE WITH GOD	○ The Pogues
26	33	29	THE LION AND THE COBRA	○ Siobhan Fahey
27	29	8	DANCING WITH STRANGERS	○ Chris Rea
28	22	47	WHITEHAWK 1987	○ Whistleblowers
29	24	10	THE BEST MIRAGE JACK MIX '88	○ Prince
30	23	12	THE CREAM OF ERIC CLAPTON	○ Eric Clapton/Cream
31	32	23	WHITNEY	○ Whitney Houston
32	27	34	THE WORLD IS NOT ENOUGH	○ Diana Ross
33	28	34	WHITEHAWK	○ Whistleblowers
34	29	12	SKYSCRAPER	○ David Lee Roth
35	30	17	THE SINGLES	○ The Pretenders
36	34	17	CLOUD NINE	○ George Harrison
37	35	10	LIFE IN THE FAST LANE	○ Various
38	36	4	VITAL IDOL	○ Billy Idol
39	37	1	MAKE IT LAST FOREVER	○ Keith Sweat
40	35	17	THE BEST OF UB40 VOL 1	○ UB40
41	43	10	THE MICHAEL JACKSON MIX	○ Michael Jackson
42	42	7	JUST VISITING THIS PLANET	○ Jefferson Starship
43	46	3	DISCO	○ Pet Shop Boys
44	47	13	HITS 7	○ Various
45	46	145	BROTHERS IN ARMS	○ Dire Straits
46	50	15	BAD ANIMALS	○ Heart
47	57	3	JACKMASTER VOL 2	○ Vinnie
48	57	3	DANCE HARD VOL 2	○ Various
49	51	16	ALL THE BEST! VOL 2	○ Paul McCartney
50	51	17	DIRTY DANCING	○ Original Soundtrack
51	44	16	RUNNING IN THE FAMILY	○ Level 42
52	52	12	FUNERAL PYRE	○ Culture Club
53	45	7	CHER	○ Cher
54	68	14	DISCO	○ Pet Shop Boys
55	47	13	HITS 7	○ Various
56	46	145	BROTHERS IN ARMS	○ Dire Straits
57	50	15	BAD ANIMALS	○ Heart
58	57	3	JACKMASTER VOL 2	○ Vinnie
59	51	16	DANCE HARD VOL 2	○ Various
60	54	24	A MOMENTARY LAPSE OF REASON	○ Pink Floyd
61	41	1	FLOODLAND	○ Sisters Of Mercy
62	72	8	PLEASE PET	○ Pet Shop Boys
63	69	2	MAN AND WOMEN	○ Simply Red
64	64	1	U2 LIVE: UNDER A BLOOD RED SKY	○ U2
65	78	9	SLIPPERY WHEN WET	○ Bon Jovi
66	61	3	TIDE AND TIDE	○ Baha Men
67	64	8	SUBSTANCE	○ New Order
68	60	10	WONDERFUL LIFE	○ Black
69	65	24	A MOMENTARY LAPSE OF REASON	○ Pink Floyd
70	—	1	FLOODLAND	○ Sisters Of Mercy
71	69	1	HYSTÉRIE	○ Def Leppard
72	63	2	THE INDEPENDENT FIRE	○ U2
73	73	16	ROCK MOTOWN	○ Various
74	76	22	ALWAYS GUARANTEED	○ Cliff Richard
75	75	17	BEST SHOTS	○ Pet Shop Boys
76	76	8	NO JACKET REQUIRED	○ Phil Collins
77	77	14	YOU CAN DANCE	○ Madonna
78	79	4	THE LONESOME JUBILEE	○ Cougar Mellencamp
79	91	1	ALL OUR LOVE	○ Gladys Knight And The Pips
80	84	1	RED HOT	○ Various
81	84	2	MARSHMALLOW	○ Culture Club
82	81	1	MEMORIES	○ Elton John
83	63	1	COUNT YOUR BLESSINGS	○ Ann Wilson
84	58	1	NEVER TOO MUCH	○ Culture Club
85	—	1	EVERLASTING	○ Culture Club
86	59	1	CLASSIC ROCK COUNTDOWN	○ London Symphony Orchestra
87	66	16	QUEEN'S GREATEST HITS	○ Queen
88	87	12	BETTE NOIRE	○ Bette Midler
89	67	18	LOVE SONGS	○ Michael Jackson & Diana Ross
90	71	2	CRY FREEDOM	○ Original Soundtrack
91	73	2	SONGS OF LOVE	○ Richard Clayderman
92	95	2	WHITE HOT	○ Culture Club
93	—	1	THE HIT FACTORY	○ Various
94	90	2	THIS IS THE STORY	



CHARTS

U S S I N G L E S

TW LW

1	4	FATHER FIGURE	George Michael
2	2	WHAT HAVE I DONE TO DESERVE THIS?	Pet Shop Boys With Dusty Springfield
3	7	SHE'S LIKE THE WIND	Patrick Swayze
4	8	NEVER GONNA GIVE YOU UP	Rick Astley
5	5	HUNGRY EYES	Eric Carmen
6	1	SEASONS CHANGE	Expose
7	6	SAVING YOU WILL	Foreigner
8	12	I GET WEAK	Belinda Carlisle
9	9	DON'T SHED A TEAR	Paul Carrack
10	11	CAN'T STAY AWAY FROM YOU	Gloria Estefan
11	3	COULD'VE BEEN	Tiffany
12	18	JUST LIKE PARADISE	David Lee Roth
13	13	PUMP UP THE VOLUME	M A R R S
14	16	I FOUND SOMEONE	Cher
15	20	ENDLESS SUMMER NIGHTS	Richard Marx
16	10	I WANT TO BE YOUR MAN	Roger
17	27	THE MAN IN THE MIRROR	Michael Jackson
18	24	OUT OF THE BLUE	Debbie Gibson
19	22	LOVE OVERBOARD	Gladys Knight And The Pips
20	26	I WANT HER	Keith Sweat
21	14	NEED YOU TONIGHT INXS	
22	25	BE STILL MY BEATING HEART	Sting
23	19	PUSH IT	Salt 'N' Pepa
24	28	HYSTERIA	Def Leppard
25	31	(SITTIN' ON) THE DOCK OF THE BAY	Michael Bolton
26	15	HAZY SHADE OF WINTER	the Bangles
27	29	BECAUSE OF YOU	The Cover Girls
28	32	ROCKET 2 YOU	the Jets
29	35	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean
30	17	EVERWHERE	Fleetwood Mac
31	34	TWILIGHT WORLD	Swing Out Sister
32	23	I LIVE FOR YOUR LOVE	Natalie Cole
33	42	GIRLFRIEND	Pebbles
34	44	WHEN WE WAS FAB	George Harrison
35	45	CHECK IT OUT	John Cougar Mellencamp
36	47	SOME KIND OF LOVER	Jody Watley
37	21	TUNNEL OF LOVE	Bruce Springsteen
38	50	DEVIL INSIDE INXS	
39	48	ANGEL	Aerosmith
40	46	WISHING WELL	Trent D'Arby
41	49	ROCK OF LIFE	Rick Springfield
42	30	POW GOES THE WORLD	Men Without Hats
43	33	853-5937	Squeeze
44	40	LIVE MY LIFE	Boy George
45	43	NEVER THOUGHT (THAT I COULD LOVE)	Dan Hill
46	39	TELL IT TO MY HEART	Taylor Dayne
47	—	WHERE DO BROKEN HEARTS GO	Whitney Houston
48	52	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal
49	57	YOU DON'T KNOW	Scarlett & Blackman
50	41	CANDLE IN THE WIND	Elton John
51	36	GOT MY MIND SET ON YOU	George Harrison
52	37	THE WAY YOU MAKE ME FEEL	Michael Jackson
53	51	NEVER CAN SAY GOODBYE	The Communards
54	54	ALL I WANT IS YOU	Carly Simon
55	38	I COULD NEVER TAKE THE PLACE OF YOUR MAN	Prince
56	—	I SAW HIM STANDING THERE	Tiffany
57	62	SAVE YOUR LOVE	Great White
58	67	WHAT A WONDERFUL WORLD	Louis Armstrong
59	68	ELECTRIC BLUE	Icehouse
60	73	PROVE YOUR LOVE	Taylor Dayne
61	65	BULLETS	
62	72	GIVE ME ALL YOUR LOVE	Whitesnake
64	—	I WISH I HAD A GIRL	Henry Lee Summer
65	84	ONE STEP UP	Bruce Springsteen
68	80	PAMELA	Toto
70	81	I WANT YOU SO BAD	Heart
72	91	FISHNET	Morris Day
73	87	ARE YOU SURE	So
78	92	GOING BACK TO CALI	LL Cool J
80	92	PIANO IN THE DARK	Brenda Russell
82	89	ALL RIGHT NOW	Pepsi & Shirlie
85	—	DON'T MAKE A FOOL OF YOUR LOVE	Stacey Q
86	—	TWO OCCASIONS	the Deele
87	—	SAVIN' MYSELF	Eria Fachin
88	—	WAIT	White Lion
89	—	WINTER GAMES	David Foster
90	—	NAUGHTY GIRLS (NEED LOVE)	Samantha Fox
93	—	MAGIC CARPET RIDE	Bardeux
95	—	KISS AND TELL	Bryan Ferry

U S A L B U M S

TW LW	1	1	FAITH	George Michael	Columbia
	2	2	DIRTY DANCING	Soundtrack	RCA
	3	4	KICK INXS		Atlantic
	4	3	TIFFANY	Tiffany	MCA
	5	5	BAD	Michael Jackson	Epic
	6	10	SKYSCRAPER	David Lee Roth	Warner Brothers
	7	8	OUT OF THE BLUE	Debbie Gibson	Atlantic
	8	6	HYSTÉRIE	Def Leppard	Mercury
	9	7	THE LONESOME JUBILEE	John Cougar Mellencamp	Mercury
	10	9	CLOUD NINE	George Harrison	Dark Horse
	11	13	NOTHING LIKE THE SUN	Sting	A&M
	12	11	WHITNEY	Whitney Houston	Arista
	13	14	HEAVEN ON EARTH	Belinda Carlisle	MCA
	14	12	WHITESNAKE	Whitesnake	Geffen
	15	17	INSIDE INFORMATION	Foreigner	Atlantic
	16	15	TUNNEL OF LOVE	Bruce Springsteen	Columbia
	17	16	EXPOSURE	Expose	Arista
	18	18	A MOMENTARY LAPSE OF REASON	Pink Floyd	Columbia
	19	19	PERMANENT VACATION	Aerosmith	Geffen
	20	22	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA
	21	20	THE JOSHUA TREE	U2	Island
	22	24	RICHARD MARX	Richard Marx	Manhattan
	23	21	BACK FOR THE ATTACK	Dokken	Elektra
	24	27	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
	25	33	GOOD MORNING, VIETNAM	Soundtrack	A&M
	26	31	HOT, COOL AND VIO暴	Salt 'N' Pepa	Next Plateau
	27	25	CHARACTERS	Stevie Wonder	Motown
	28	29	SO FAR, SO GOOD, SO WHAT	Megadeth	Capitol
	29	32	JODY WATLEY	Jody Watley	Manhattan
	30	28	ACTUALLY	Pet Shop Boys	Warner Brothers
	31	23	TANGO IN THE NIGHT	Fleetwood Mac	MCA
	32	26	LIVE IN AUSTRALIA	Elton John	Manhattan
	33	35	BORN TO BE BAD	George Thorogood	Columbia
	34	50	NEVER DIE YOUNG	James Taylor	Vintertainment
	35	36	MAKE IT LAST FOREVER	Keith Sweat	Arista
	36	38	TELL IT TO MY HEART	Taylor Dayne	Sire
	37	30	YOU CAN DANCE	Madonna	Capitol
	38	39	ONCE BITTEN	Great White	Epic
	39	—	LET IT LOOSE	Gloria Estefan	Mercury
	40	49	IT'S BETTER TO TRAVEL	Swing Out Sister	Atlantic
	41	—	PRIDE	White Lion	Reprise
	42	37	UNLIMITED	Roger	Columbia
	43	—	INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	Terence Trent D'Arby	Def Jam
	44	34	LESS THAN ZERO	Soundtrack	MCA
	45	42	ALL OUR LOVE	Gladys Knight And The Pips	Polydor
	46	—	PHANTOM OF THE OPERA	Original Soundtrack	Elektra
	47	46	RAPTURE	Anita Baker	Atco
	48	40	BIG GENERATOR	Yes	Arista
	49	45	DUOTONES	Kenny G	WB
	50	43	ALWAYS & FOREVER	Randy Travis	

INDIE SINGLES

TW LW	1	1	I SHOULD BE SO LUCKY	Kylie Minogue	PWL
	2	—	BEAT DIS	Bomb The Bass	Mister-Ron/Rhythm King
	3	2	ROK DA HOUSE	the Beatmasters featuring the Cookie Crew	Rhythm King/Mute
	4	—	DOCTORIN' THE HOUSE	Coldcut featuring Yazz And The Plastic People	Ahead Of Our Time
	5	—	ANIMAL (F**K LIKE A BEAST — LIVE)	W.A.S.P.	Music For Nations
	6	3	COLD SWEAT	the Sugarcubes	One Little Indian
	7	—	SAWMIK	I Hitmasters	Quazar
	8	—	DANCING AND MUSIC (MUSIC PLEASE)	Groove	Urban Beat/Submission
	9	4	THERE IS NO LOVE BETWEEN US ANYMORE	Pop Will Eat Itself	Chapter 22
	10	6	YOU MAKE ME FEEL	the Woodentops	Rough Trade
	11	9	PUMP UP THE VOLUME	M A R R S	4AD
	12	19	TRUE FAITH	New Order	Factory
	13	5	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute
	14	7	TOUCHED BY THE HAND OF GOD	New Order	Factory
	15	8	JACK FACTORY	Jackin' James	Warrior
	16	17	BLUE MONDAY	New Order	Charly
	17	15	MY BABY JUST CARES FOR ME	Nina Simone	Rough Trade
	18	22	LAST NIGHT I DREAMT SOMEBODY LOVED ME	the Smiths	Mute
	19	12	THE CIRCUS (REMIX)	Erasure	Debut
	20	20	JACK MIX IV	Mirage	Hardcore
	21	18	JINGO	Candido	Blast First
	22	10	MASTER DIK	Sonic Youth	

- US SINGLES
- US ALBUMS
- INDIE ALBUMS
- INDIE SINGLES
- REGGAE
- MUSIC VIDEO

IN FACT • CHARTS

● WEEK COMMENCING FEB 21, 1988

23	—	ANYONE	Smith & Mighty
24	16	BIRTHDAY	The Sugarcubes
25	11	SAVIN' MYSELF	Eria Fachin
26	—	HOW COME IT NEVER RAINS	Dogs D'Amour
27	24	BEATS + PIECES	Coldcut featuring Fiormaster Squeeze
28	21	COCAINE SEX	Renegade Soundwave
29	25	DOWNTOWN	Justified Ancients Of Mumu
30	14	LOSE HIM I Start Counting	
31	34	TEMPLE OF LOVE	Sisters Of Mercy
32	13	NEVER GIVIN' UP ON YOU	John Paul Barrett
33	31	WILLIAM, IT WAS REALLY NOTHING	the Smiths
34	27	THRU THE FLOWERS	the Primitives
35	—	I GOT THE FEAR	Meat Beat Manifesto
36	32	LOVE WILL TEAR US APART	Joy Division
37	38	THE PEEL SESSIONS	Joy Division
38	36	THE PEEL SESSIONS (VOLUME 2)	New Order
39	23	GET DOWN	Derek B
40	—	DO IT ON THURSDAY	Jim Jiminee
41	26	HARD CASES	Tom Robinson
42	29	ALICE	Sisters Of Mercy
43	33	GIRLFRIEND IN A COMA	the Smiths
44	—	BROKEN CHAINS	the Wildflowers
45	—	THE PEEL SESSIONS	the Wedding Present
46	40	BLUE WATER	Fields Of The Nephilim
47	37	FEMALES	the Cookie Crew
48	45	I STARTED SOMETHING I COULDN'T FINISH	the Smiths
49	35	DO YOU WANNA FUNK	Sylvester with Patrick Cowley
50	28	BRUTALITY	Asher D and Daddy Freddy

INDIE ALBUMS

TW LW

1	1	JACKMASTER VOLUME 2	Various
2	2	THE CIRCUS	Erasure
3	4	SUBSTANCE	New Order
4	—	MAD ON HOUSE VOLUME 1	Various
5	—	DANCE MANIA VOLUME 2	Various
6	—	SALVATION	Original Soundtrack
7	3	BEST OF HOUSE MEGAMIX	Various
8	—	UNTITLED	Justified Ancients Of Mumu
9	5	STRANGEWAYS, HERE WE COME	the Smiths
10	6	LES MISERABLES	Original London Cast
11	7	BEST OF HOUSE VOLUME 3	Various
12	8	MY BABY JUST CARES FOR ME	Nina Simone
13	9	WONDERLAND	Erasure
14	11	GEORGE BEST	the Wedding Present
15	—	RHYTHM KINGDOM	Various
16	15	THE QUEEN IS DEAD	the Smiths
17	20	THE WORLD WON'T LISTEN	the Smiths
18	10	HATFUL OF HOLLOW	the Smiths
19	13	LOUDER THAN BOMBS	the Smiths
20	12	UPFRONT 9	Various
21	—	ANTHOLOGY	Todd Rundgren
22	14	UPFRONT 8	Various
23	17	MUSIC FOR THE MASSES	Depeche Mode
24	—	THE SINGLES 81-85	Depeche Mode
25	19	BOX FRENZY	Pop Will Eat Itself

Three Stripe	26	24	THIS IS CHARLY R&B	Various
One Little Indian	27	18	THE CUTTER AND THE CLAN	Run Rig
Saturday	28	25	SMASHED HITS	Red Lorry Yellow Lorry
Charly	29	28	DOCK OF THE BAY	Ted Hawkins
Ahead Of Our Time	30	21	MODERN LOVERS '88	Jonathan Richman And The Modern Lovers
Rhythm King/Mute				
KLF Communications				
Mute				
Merciful Release				
Westside				
Rough Trade				
Lazy				
Sweatbox				
Factory				
Strange Fruit				
Strange Fruit				
Music Of Life				
Cat & Mouse				
Castaway				
Merciful Release				
Rough Trade				
Chapter 22				
Strange Fruit				
Situation Two				
Rhythm King/Mute				
Rough Trade				
Domino				
Music Of Life				

Charly
Ridge
Red Rhino
UnAmerican Activities
Demon

REGGAE

TW LW

1	—	HOW CAN WE EASE THE PAIN	Maxi Priest featuring Beres Hammond
2	12	Nobody Can Love Me	Tongue In Cheek
3	—	DON'T TURN AROUND	Aswad
4	—	COME TO ME	Freddie McGregor
5	1	IF I GAVE MY HEART TO YOU	John McLean
6	9	CASANOVA	Frankie Paul
7	2	SOME GUYS HAVE ALL THE LUCK	Maxi Priest
8	4	SH'E'S MY LADY	Administrators
9	5	GEE BABY	Toyan
10	7	THIS OLD HOUSE	Boris Gardiner
11	3	AGONY	Red Dragon
12	18	GUILTY FOR LOVING YOU	Carl St Clair
13	10	LEAVE IT TO ME	Frankie Paul
14	15	GAME OF LOVE	Frankie Paul
15	—	BIG IN BED	Lilly Melody
16	—	HOLDING ON	Sandra Cross
17	8	BIG BATTY GAL	Flourgon
18	—	KINGSTON TOWN	Lord Creator
19	11	GET READY	Frankie Paul
20	14	BAD BOY	Courtney Melody

10 Records
Criminal
Mango
Polydor
Ariwa
Live And Love
Groove And A Quarter
Criminal
RCA
Techniques
Kal A Bash
Live And Love
Live And Love
Eclipse
Ariwa
Techniques
Hawkeye
Supreme
Techniques

MUSIC VIDEO

TW LW

1	1	VOICE ON	Alexander O'Neal
2	3	MORE VITAL IDOL	Billy Idol
3	14	THE WHOLE STORY	Kate Bush
4	6	THE VIDEOS	Peter Gabriel
5	4	SLIPPERY WHEN WET	Bon Jovi
6	2	UNDER A BLOOD RED SKY	U2
7	19	GREATEST Flix	Queen
8	18	BEST SHOTS	Pat Benatar
9	12	MAKING THRILLER	Michael Jackson
10	9	THE OUTRAGEOUS	Lionel Richie
11	8	THE VIRGIN TOUR	Madonna
12	5	TWELVE WASTED YEARS	Iron Maiden
13	11	ALCHEMY LIVE	Dire Straits
14	—	WE WILL ROCK YOU	Queen
15	—	MAGIC YEARS VOL 1	Queen
16	16	NOW THAT'S WHAT I CALL MUSIC VIDEO 10	Various Artists
17	—	STARING AT THE SEA	the Cure
18	—	LIVE IN BUDAPEST	Queen
19	—	ELECTRIC LOVE	the Cult
20	17	PRINCE AND THE REVOLUTION LIVE	Prince

CBS
Chrysalis
PMI
Virgin
Channel 5
Virgin
PMI
Chrysalis
Vestron
Video Collection
WEA Music
PMI
Channel 5
Video Collection
PMI
PMI
Palace
PMI
Beggars Banquet
Channel 5

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CHART FILE

B Y A L A N J O N E S

CHARTFILE USA

A disappointing number 11 hit in Britain, 'Father Figure' leaps to the top of the US singles chart this week to complete a notable double for **George Michael**, who is already at number one on the album chart with 'Faith'.

Last week, 'Faith' sold its four millionth copy in America, to make it the most successful album of George's American career. Besides 'Father Figure', it contains two other major hits — the title track, which reached number one a mere 11 weeks ago, and 'I Want Your Sex' a number two hit last Autumn.

'Father Figure' is George's sixth number one single since he first topped the chart with **Wham!** and 'Wake Me Up Before You Go Go' in November 1984. Only one artist has had more number one singles than George in the 1980s — **Michael Jackson**, who's had eight — though **Madonna** and **Whitney Houston** have also had six.

Whitney debuts at number 47 this week with her latest smash 'Where Do Broken Hearts Go'. If it goes to number one, a not unlikely event, it will not only put her ahead of George again, it will also make her the most successful female solo singer of all-time, and the first artist in chart history to have seven consecutive number ones. She shares the current record of six with the **Beatles** and the **Bee Gees**.

Meanwhile, **Tiffany** is shooting for her third straight number one with the **Lennon/McCartney** composition 'I Saw Him Standing There'. As 'I Saw Her Standing There' it was the B-side of the Beatles' first US hit 'I Want To Hold Your Hand'.

The latter title reached number one, whilst 'I Saw Her Standing There' was sufficiently popular in its own right to reach number 14.

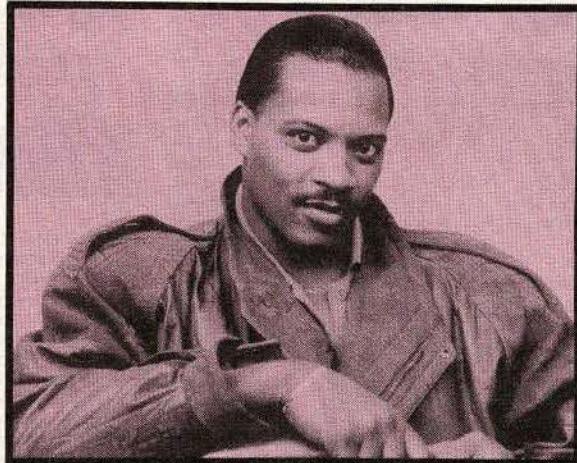
CHARTFILE UK

● Two weeks ago we had Britain's first all-teenage top three, last week we had our first all-female top three and this week we have ... nothing special, actually, with **Kylie Minogue** top for a second week, but under attack from **Bomb The Bass** and 'Beat Dis'. Completing the top three, but not increasing sales rapidly enough to post a threat is 'Get Outta My Dreams, Get Into My Car', the 15th hit for **Billy Ocean**, a record for a black British act.

Elsewhere, the symbiotic relationship between Levi 501s and music continues to prosper. **Eddie Cochran's** 'C'mon Everybody' is the fifth oldie to feature in the 501 series of TV advertisements, and the fifth to make the top 20 as a result. For those with short memories, the previous 501/re-issue tie-ins are 'Wonderful World' by **Sam Cooke** (a number two hit in April 1986), 'I Heard It Through The Grapevine' by **Marvin Gaye** (number eight, May 1986), 'Stand By Me' by **Ben E King** (number one, March 1987) and 'When A Man Loves A Woman' by **Percy Sledge** (number two, March 1987).

It's been a profitable relationship for all concerned, not least for Levi's, who've seen sales of 501s soar by over 800 per cent.

● 'Presence Of Love' is the **Alarm's** 11th hit — a record for a Welsh group — but they're still trying to improve on



● Alexander O'Neal rivals Luther Vandross for Gold Discs

the number 17 peak of their very first hit, 1983's '68 Guns'.

● Baby Boomer is a phrase frequently used to describe the immediate post-war generation. It's also the name of a series of compact discs recently released by Trax Music, featuring hits from the 1950s and 1960s.

The launch series of Baby Boomers comprises volumes one to four of 'The Sixties' and the first two volumes of 'The Fifties'. Each CD contains 20 tracks, the majority of which were UK and/or US hits — and their biggest attraction for the growing ranks of collectors of hits is that amongst the more obvious titles there's a generous sprinkling of minor hits, most long-deleted and otherwise unavailable.

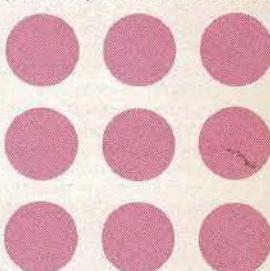
One of the most outstanding examples of this on the Fifties CDs is **Mark Dinning's** rarely heard 'Teen Angel', a classic 'death disc' which peaked at number 37 here, but soared to the top of the American charts.

On Wednesday (24th) London's famed Camden Palace will be the venue for a Baby Boomer Bop, featuring music from these albums, with guest appearances from both artists and deejays. It promises to be quite a night ... Precisely one year after it peaked at number nine in the album chart, **Luther Vandross'** 'Give Me The Reason' has topped 500,000 sales.

After an initial chart residency of 10 weeks in 1986, during which time it climbed as high as number 13, 'Give Me The Reason' returned to contention in January 1987, and has been a permanent feature on the chart ever since. This week is its 57th on chart consecutively, and 67th in total.

The album has yielded five hit singles: 'See Me', which peaked at number 60 last April, 'I Really Didn't Mean It', a number 16 hit last August, 'Stop To Love' (number 24 in October), 'So Amazing' (number 33 in November) and the title track, which reached number 26 three weeks ago, on its fourth time out. It previously peaked at number 60 in August 1986 and number 71 last February.

Afficionados of 'Give Me The Reason' can find it on no fewer than 13 different singles configurations/formats, including CD (catalogue number: CDLUTH5), 12-inch picture disc (LUTHP5), seven-inch double



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pack (DA7288) and 10-inch single (LUTHQTS) as well as four standard seven-inchers (A7288, LUTH5, 6502167 and 6503727) and five 12-inches (TA7288, LUTH5, 6502166, 6502168 and 6503726). It is also available on three different albums ('Give Me The Reason', the Original Soundtrack album 'Ruthless People' and the various artists compilation 'Move Closer') in LP, cassette and compact disc formats. There's also a promotional version of the seven-inch single 6503727 that includes two versions of 'Give Me The Reason', one being the full four minutes and 38 seconds version of the song, the other fading after four minutes and 12 seconds. 'Give Me The Reason' is a fine song, but, I feel, a tiny bit over-worked.

Luther's biggest rival in the soul vocalist stakes is **Alexander O'Neal**, whose second album, 'Hearsay', has sold over 2,500,000 copies worldwide since it was released six months

ago, including over 350,000 copies in Britain, where it has thus far spawned three top 40 hits: 'Fake' (number 33), 'Criticize' (number four) and 'Never Knew Love Like This', the duet with **Cherelle**, which peaked at number 24 last week.

'Hearsay' has still to improve on its debut position of number 13. Prior to this week it had gone through a period of great stability with 13 consecutive weeks drifting around the 20s in the chart (26-28-24-25-22-20-20-26-23-26-25-26, if you're interested). O'Neal's debut album, entitled simply 'Alexander O'Neal' peaked at number 19 in an 18 week tour of chart duty.

IN BRIEF

Michael Jackson and **Siedah Garrett** have cut a Spanish language version of their worldwide smash 'I Just Can't Stop Loving You' under the title 'Todo Mi Amor Bres Tu'. Expect it to turn up here as a 12

inch B-side ... **Guinness Books** are to publish **The Billboard Book Of US Top 40 Albums** here in April. More details as and when ... Only one single held down a place in both the US and UK Top 30 last week — Michael Jackson's 'The Man In The Mirror', which, coincidentally, was ranked number 27 in both countries ... **Paul Simon** is not pleased with the **Bangles'** version of his song 'Hazy Shade Of Winter' ... 'Top Of The Pops' switches to Tuesdays after Easter, having occupied a Thursday slot for over 24 years ... Radio Caroline is back on air; initially with low power, on 558 kilohertz in the medium wave band ... Some years ago, we tried to establish the shortest hit of all-time in this column. No-one mentioned it then, but reader Jeff Burgess from Hampton Wick reckons that **Hayley Mills'** embarrassingly bad 1961 chart-topping 'Let's Get Together' is the briefest of all, clocking in at 84 seconds. Any other offers?



• Luther Vandross: a man with a mix for every occasion

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• Matt Black and Jonathan Moore



THE FIRST CUT IS THE DEEPEST

Hip hop punks? The Robin Hoods of pop?

Demon plunderers of the dancefloor? As
the controversy over sampling continues,

Coldcut blast into the charts and tell Tim

Jeffery 'long live theft!'

Ice pix: Norman Anderson

COLD CUT are the Robin Hoods of pop, plundering the record collections of the world and squeezing it through their musical mangle, churning out scratch-mixed creations that have been the toast of London's underground club following. Now the nation can sample their wares. Coldcut have teamed up with Yazz and the Plastic People and gone public with 'Doctorin' The House', a hypnotic acid groove that stretches house music further than it's ever gone before. Funky car horns, snatches of dialogue, dirty beats and a bizarre humour — all the ingredients that have become the Coldcut trademark are right in the mix. No compromise.

"We'd achieved a lot of success without that much expenditure on time and studio technology. We knew that if we put our minds to it we could be successful, but we weren't going to make something that suited the market and what was happening in the charts. We made a Coldcut record that was good enough to appeal to a wider audience."



Jonathan Moore and Matt Black are unlikely popstars and they know it. Jonathan is the musical mine of information, whose weird and wonderful record collection has been the source and inspiration for all of the Coldcut creations. Like a research scientist he's reserved — until it comes to talking about records, and then he's in his element. Matt is more like the mad professor with his scruffy hair and specs; obsessed with sonic exploration and able to theorise endlessly on the juxtaposition of a particular scratched phrase in a mix ... if he could keep still for long enough.

Both are graduates of the underground warehouse scene which has fuelled them with a hardcore mentality of musical misbehaviour. It's not so much the music as the noise.

They're hip hop punks who stumbled across a winning formula last year with 'Say Kids, What Time Is It', a bootleg mix of breaks and beats drawn from such diverse sources as James Brown and Walt Disney. They haven't looked back since. The workouts continued with 'Beats And Pieces' and 'That Greedy Beat', establishing them as leaders in dancefloor cut-ups. Then Fourth And Broadway recruited their talents to propel Eric B & Rakim into the limelight ...

In the offices of Big Life, their man-



● YAZZ

agement company, Matt is telling me about an American rap record that has blatantly stolen 'Greedy Beats' for its hip hop backing. Coldcut aren't in the least bit annoyed about this, in fact they're quite chuffed. "Nobody from the States has bothered to use British records before. It's nice. It's a nod in our direction," says Matt. "Long live theft!" adds Jonathan enthusiastically.

Coldcut revel in this sampling anarchy. It makes them laugh, in the same way that a kid gets a kick out of throwing all his toys in the air making as much mess as possible. On the B-side of the seven inch of 'Doctorin' they've included a 'theft-appella'. It's all the sampled noises used on the A-side but without the beats.

"We'd like people to steal it and use it themselves," chuckles Jonathan. "We want people to copy us and get back to the punk ethic, so long as they're saying something new. Imitators piss me off. Originators don't. There are probably plenty of other people who can do this just as well as us. We just hope that they do it with the same weird sense of humour."

Wry humour is an ever-present element in Coldcut. You get the impression that sometimes they're just, plain and simply, taking the piss. Witness the label name 'Ahead Of Our Time',

and the peculiar spoken inserts in their mixes. At the end of 'Doctorin' The House' there's a hysterical voice which cackles "The Plastic Men are coming ... ha ha". Who are the plastic men?

"Anyone with a computer and a pile of records!" says Jonathan.

Matt pauses and then confesses: "Every now and then we'll be sitting in the studio, having had one smoke too many, and we'll be filled with an exhilarating feeling that what we're doing is completely mad!"

It seems crime does pay for the Coldcut crew. When Polydor Records discovered that a James Brown Coldcut megamix was being prepared, they requested a copy to consider the legal aspects. A few weeks later the record company returned with news that not only had the Godfather himself approved the mix, but that he wanted Coldcut to do an album of James Brown remixes.

"We've never seen ourselves as thieves. When we use a James Brown record we're being constructive, taking his music a stage further. It's a compliment to him in many respects. This mix is going to be the 'Payback' mix. It features many of the cuts that have been used in a lot of hip hop tracks, and now he's going to get his dues. It's only fair really."

Coldcut have several other projects in the bag and are warning people not to expect the obvious.

"We'll always be moving forward," declares Matt. "After 'Doctorin'" people might expect a similar follow-up but it'll be entirely different. Why confine yourself when there's the whole spectrum of music to use? House music hasn't even begun to be used to its full potential. The whole acid house thing is based on one idea — fiddling with one control on one synthesiser to make that washing machine noise. So much more can be done."

As long as there are machines for Matt and Jonathan to abuse, Coldcut will be making records and getting us on our dancing feet.

"The whole history of music is waiting for us to murder it ... Why not?"

Jerry Harrison is, well, the other one. Oh you know, there's David, the arty one that everybody wants to talk to. Then there's cuddly Tina and even her old man Chris — we all know them, don't we? Well, Jerry's the thin one with the pinched face at the back of all those Talking Heads videos. The keyboard player — that's right!

Jerry Harrison, though, is much more besides. He was a founder member of the Modern Lovers along with that cute Jonathan Richman, produced It's Immortal's 'Driving Away From Home' as well as the Fine Young Cannibals' version of 'Ever Fallen In Love' and loads more.

In between his production duties and finishing the new Talking Heads LP, due out in March, Jerry Harrison has managed to complete and release his second solo LP 'Casual Gods'. Between mouthfuls of pasta and complaining about his rapidly maturing hangover from a vodka frenzy the previous evening, he's keen to turn the spotlight on his own efforts for once. Why 'Casual Gods' Jerry?

"It has the right mood," he reflects.

g ODHEAD

"It annoys me sometimes that so much is accorded to David as if he does everything — because he does not. I'd never want to take away the glory he's received because he's a fantastic artist, but we are a band you know..."

present to base at least part of his solo LP around issues concerning the third world and central America. Is Jerry, and Talking Heads for that matter, seen as something of an outsider when it comes to the political status quo of Ronnie's America?

"Hmmm. Well, I think Talking Heads has always been seen as pretty neutral politically. There's an undercurrent to the lyrics but it's never very explicit. I felt it was time to make a statement and though I'm not telling people what to think at all, I do think they've become so uninformed and misinformed."

"I went through the political crisis of the late Sixties, demonstrating against the Vietnam war, and that feeling's never left me because when you investigate it there are some really nasty secrets behind the society we live in."

Not that Jerry's LP is a slog through track after track of revolutionary propaganda. It's as funky as hell and looks like providing him with a bit of a hit with the single 'Rev It Up'.

"Rev It Up" is about a girl and a boy and she's pushing him all the time. She's the fast liver — which is kind of a nice twist on the usual thing. The lyrics were co-written by Ernie Brooks, the bass player with the Modern Lovers and he's gonna be the bass player when I put a band

"It's this darker mood I was trying to get across, it's kinda evocative and it reminds me of the Greeks talking about the Gods not paying attention. That and the cover." (Featuring the celebrated Brazilian gold miners who form a huge human chain and carry bags of mud up perilous slopes, risking life and limb for a pittance.) "Those guys . . . I thought it was an amazing image for today. It reminds you that the world hasn't changed as much as people think."

Contrary to some reports, this isn't some sub-Paul Simon cultural concept LP.

"No, it's more of a thematic similarity than anything," Jerry explains. "All my local musicians lived in Milwaukee where we made the record. Mind you, that album worked out very well for Paul Simon — I know he was completely stuck before he made the 'Gracelands' LP."

Not every major rock musician in the States would think it wise at

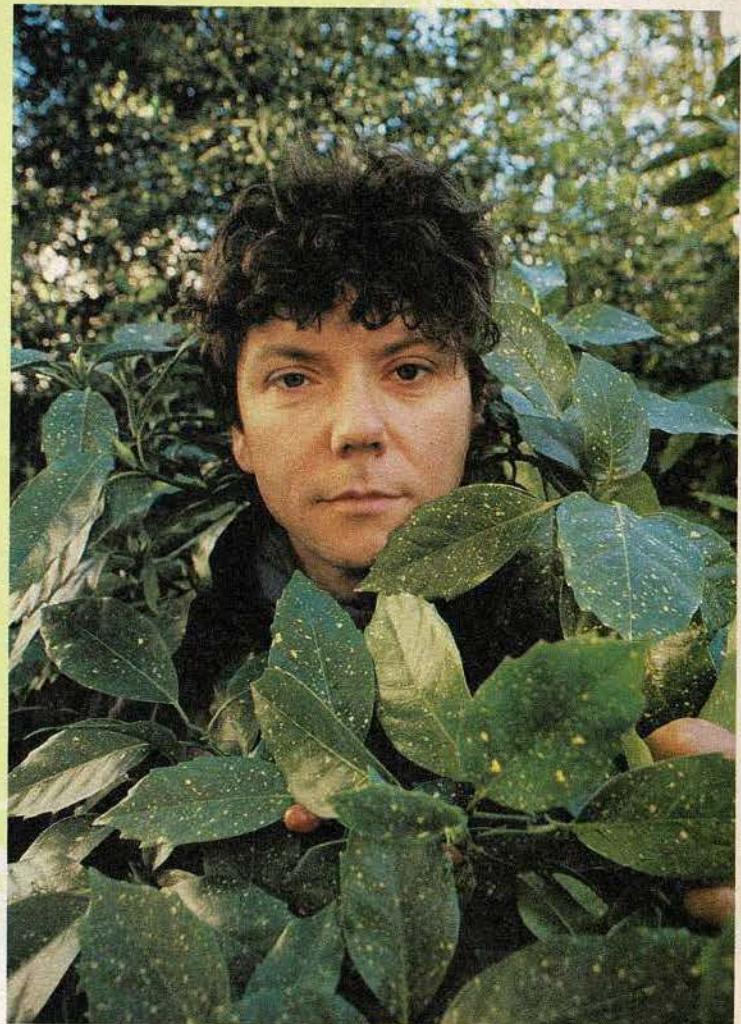


Photo: Joe Shutter

together and we come over to Britain . . . I think in April. It'll be a lot of the people who played in the expanded Talking Heads band 'cause I've always considered that to be my band. I put a lot of it together."

It's a very funky record, Jerry. Does this point to you as the main influence on that period when Talking Heads got very funky and the band got bigger and bigger?

"Well it does have a great sense of rhythm to it, yeah. I think we all share a love of that music but I definitely didn't want to leave that genre because I think it has an added element that thrills you. I've always felt my music is more muscular than Talking Heads, it's more in the basement or something."

"Chris and Tina and I feel an obligation to make our records more commercial than David does because I think David can take — and gets — credit for the commercial success of Talking Heads in many ways, and it therefore beholds him to do projects that interest him and yet aren't commercial because it adds to his lustre as an artist."

"If I did that, or Chris and Tina did that, it would be thought that 'Look, they couldn't make commercial music and they can't make it'. I certainly wanted to make my record commercial."

As the least known member of Talking Heads, does it ever annoy him that people always want to interview David or Tina and hardly ever him or Chris?

"Well, it's usually David nowadays," he smiles. "Tina has a special cache because she's a girl. It annoys me sometimes that so much is accorded to David as if he does everything — because he does not. I'd never want to take away from the glory he's received because he's a fantastic artist, but we are a band you know, and it's the give and take between us that causes our solo projects to be different from Talking Heads. We learn things through that and when we come back together that sense of the past gives us a real strength."

"On stage, when we were a foursome, it was much more equal because people could look at all of us, but when we enlarged the band, the focus became more directed and that always happens towards the singer doesn't it?"

It does, and Jerry Harrison is the singer, writer, performer and promoter of a rather wonderful solo project. Take a listen to 'Rev It Up'. This is not another dull time-filler from a frustrated sideman, but an infectious slice of thoughtful dance music. David who?

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THE WILD BUNCH

Having been the flavour of the month back in '86, **the Wild-flowers** disappeared. Now, armed with a new album they attempt a comeback. **Tony Beard** does some pruning



Two years ago everything in the Wildflowers' garden was rosy. Their early singles were riding high in the indie charts while the critics were watering the band with a mixture of acclaim and adulation. They were clearly the next big thing. So what went wrong?

"We blew it!" says mop-topped vocalist Neal Cook. "If we hadn't had a lot of confidence in ourselves, we'd have split up."

Down, but not out, the four Wolverhampton lads buckled down to write the 11 tracks that make up their most complete statement to date, the LP 'Sometime Soon'. A stark mesh of ringing guitars and harsh, strident vocals that sees a significant refinement of the raw, simplistic

promise of 1986.

It's a crafted song-scape that hints at REM and the new breed of Americana rather than the Black Country. Short-sighted souls will no doubt deplore the apparent absence of musical progression but, like the Mighty Lemon Drops, the boys aren't simply hedging their bets. They've chanced upon a formula and 'Sometime Soon' is the culmination of its constant expansion, an attempt to create a total sound.

"I'm sure one day we'll be a million-selling band," explains guitarist Dave Atherton. "Although the album isn't a radical change for us it's still a refreshing change from other groups. When I listen to it my heart always races, which for me is what I look for in a song."

Dave and Neal realistically agree that, for the moment, they've blown their chances of British success.

"Yeah, and it was all our own fault!" remembers Neal with a grin. "We'd had all this great publicity and it had probably gone to our heads a bit. So when we came to the crunch gig with virtually every A&R man there we got horribly drunk and screwed it up! But then we're not that bothered. We don't see ourselves as a faddy, overnight type of band, we'll need to build and build to succeed. I'm sure that one day we'll justify the press we got in '86."

The boys now view British sales as an added bonus, preferring to look to America where audience and record company reaction has been increasingly positive. A six-album

contract is due to be sealed with Slash/Warner Brothers. Listening to the new album, with its garage-band guitars and 'Apple Creek' images, it seems like the Wildflowers are selling coals to Newcastle.

"You could say that, but we've got more of a crossover sound of both British and US influences," says Dave through a mouthful of cold coffee. "We're mid-way there. Somewhere just past Jersey!"

"I'm obviously influenced by that whole American scene; partly because there are no English bands who get me going."

Apart from yourselves, of course?

"Oh yeah, I like to get myself going now and then. But it usually only lasts for 10 minutes or so!"

BARRY WHITE

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They're at it again. One deadly duo produced by another, Cherrelle reunites with the terminally smooth Alexander O'Neal on 'Never Knew Love Like This' under the watchful gaze of James Jam and Terence Lewis. Now, Cherrelle insists there's nothing going on between the singers, what with her being in Los Angeles and him in Minneapolis. But her vinyl affair with Jam and Lewis continues unabated. They've done the honours again on her forthcoming album and it's even called 'Affair'.

"I've just finished it," she says proudly. "It's a love album, it's a mixture of everything. The song 'Affair' is an uptempo, happy song but it is an affair, it's all based on things like that, the ups and downs of love problems." But mainly ups, as far as Jimmy and Terry are concerned. "They're just producing, producing, producing," says Cherrelle. "They just did the new Morris Day record, 'Fishnet' (very hot right now Stateside).

"They're doing so many different people. They've just finished me and now they've got do Janet again." Such a chore ... Cherrelle reckons she's a new woman on this next LP. "Basically I did it the same way, but I used myself more vocally than I ever have before. I used the talent more. When you're doing it for a career sometimes it takes a few years to build yourself up — with this one I've built myself up and I can still grow from here. People are like 'Gosh, Cherrelle, you're really singing on that song'."

She's no longer the only one in the family who can really sing, either. Run your finger down our US black chart and you won't have to run very far before you find a song called 'Girlfriend' by Pebbles. She just happens to be Cherrelle's cousin.

"We've been singing together since we were kids, she's 23 now. We used to sit in the living room and sing sing sing, and I used to say 'Pebbles, you're going to make it one day'."

How right right right she was. In fact, Cherrelle's singing backups on Pebbles' singing used to listen to Angela Bofill and Gladys Knight. She used to sing Sister Sledge songs all the time."

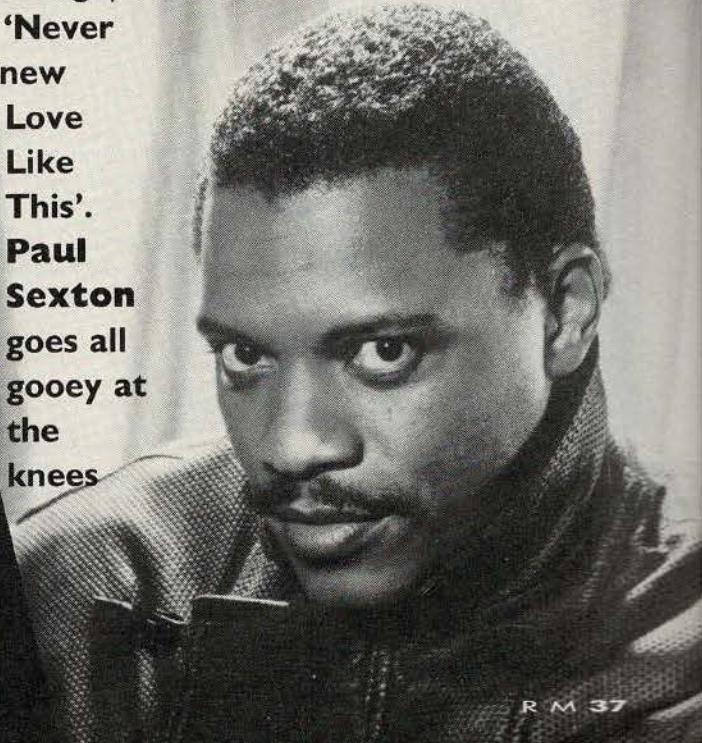
Meanwhile, our lady reckons she'll ride the Jam and Lewis gravy train as long as she can. "You stay hot for so long, you know what I mean? When they feel it's time, they'll be the ones to tell me."



ALL YOU NEED IS LOVE

Cherrelle teams up with Alexander O'Neal again

**for 'Never
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Think you've got something to say? Then brave the wrath of Tony Baloney — the man with the loud mouth and even louder bottom. Write to the old wind bag c/o rm, Greater London House, Hampstead Road, London NW1 7QZ.

■ Here we go again. It's the start of the year and we are being inflicted with all the usual pop crap that the Christmas hangover brings.

Last year Curiosity Killed The Cat proved the point with old spotty-faced, flat-capped, flat feet Ben thingy. Prior to that, we had Strawberry Switchblade and Pete Burns looking like a horse's hoof. King were even worse — a bunch of bikers, cum baldies cum grebos in silly Doctor Martens and ridiculous clothes.

This year it's Bros, three poncey gits without a decent tune between them. It's probably someone else doing the actual singing anyway. When will people stop buying this hyped-up crap?

Yours Mac, Wiltshire

● I must concede that you are spot on about Bros and I have passed on your address to them for their private viewing. I look forward to receiving back from them your arms and legs in a plastic bag.

■ Dear Baloney Bottom, Why did you succumb to the destructive and brazen starlet Tiffany? Why did you ruin a whole page of *rm* (February 6) by featuring this wanton woman?

If the music press ignored such people, then the chances of her corrupting the minds of Britain's youth would be much slimmer. But you just had to jump on the bandwagon and promote her release, which did not deserve any publicity.

The idea that a 16-year-old could top the British charts is ludicrous, especially when that 16-year-old has absolutely no talent. What she says shows just how pathetic she is: "When I'm not around music business people I like to watch cartoons, eat pizzas with



● Tiffany: chest the job

my friends and go to McDonalds." It is beyond me why anyone would want to be her friend.

Anthony Asquith

● I can't decide if you're a Mary Whitehouse fan or just some other little jerk-off who wants his head muffled between Tiffany's magnificent boobs. I would take her out for a Big Mac anytime. Know what I mean? I suggest you go and shove your head back up some suitable orifice, you anti-social fart.

■ Hello again Baloney. I was never going to write again but I have decided that *rm* wouldn't be the same without me. I am still suffering from

your last reply (February 13). Are you going soft in your old age, or maybe you've just had a pay rise?

Baloney, Baloney you've gone soft, and I can't cope with this world-shattering fact. I knew it all along, that underneath that hard shell there is a little worm trying to crawl out.

Talking of worms, how can I ring your dingleberry when I doubt it's big enough to find, you being the squirming worm-like thing you are. I didn't think I could be so nasty, it must be your influence. I think I'm ready for your job Baloney.

Dorraine, Lowestoft

● Why do you waste your time writing in the hope of baiting me? Do you get a thrill and go to school in the morning to tell all your little chums? I'm surprised a person of your youthful years knows about birds, bees and worms. In fact on reflection you're probably so wimpy that my dingleberry could tie you up in knots.

■ Hi y'all. I see that old twit Pete Waterman has been slagging off the BPI awards, just because his puppet Astley got the boot in favour of the Who.

I'd like to remind Peter Pooh of a skeleton in his dressing room — that awful record from 1975 called 'Goodbye' by 14-18. I seem to remember Peter prancing around on 'TOTP' in a daft army uniform.

Spinal Bloodscrawl

● Well Spinal my old mate, I agree entirely with you. If Peter Plonka ventures out of his studio, let's hope he gets squashed by an American Express wielding Mod on a scooter.

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MUSIC WEEK
WW 88

House music, as a rule, is not known for its sensitive exponents, Jamie Principle is the exception, with sex and religion playing a big part in his life. He's had discussions with God, painted his fingernails black and stuck his nose down a fan's cleavage. Malu Halasa says bless this house

Maybe it's the drugs or maybe it's the trance-state induced by house's sweat-til-you-drop dancing, but God talks to Jamie Principle. No kidding. He appears in dreams, discusses strategy and does a hell of a lot more according to Chicago's leading proponent of acid house.

"There are certain things I have to write basically because of my belief in God," Principle explains. "I believe God talks to people and he talks to me. It's kind of weird, but not for me because I'm used to it. Sometimes I hear the voice of God, then sometimes I hear different voices."

Principle is one of those guys you wouldn't think twice about. In his early twenties, he's svelte, good-looking and wears yachting pumps. There's nothing in his appearance to suggest a religious wacko, no black cloak or back issues of Watchtower. When he speaks he's shy and articulate, not preaching. He reminds you of the kid at school who never spoke to anybody but could perform wonders with a chemistry set.

Only the black fingernail polish and thick eyeliner hint at the seething passion hidden just below the surface. Like Prince, an artist he has been accused of copying, Principle is not afraid of sex. During one UK date, he crawled towards a tartan bra-clad member of the audience and put his nose where his nose shouldn't be.

The strange, psychedelic world of erotic fantasy and apocalyptic revelation revealed on the scorching dancefloor classic 'Baby Wants To Ride' (available on London Records' latest house compilation) has more to do with American TV evangelist sex scandals than the Vatican. Is he suggesting religion is sexual and sex is religious?

"In a way yes and no," contemplates Principle. "Everyone has the sexual and spiritual battle on the inside. So it's trying to decide which side will win. Some people feel sex is wrong because of religious reasons. Some feel it is right, but they still have morals. My music deals with this since I too experience this conflict."

He feels that sex is the ideal medium through which God's word can be spread. "Sex unites. Everyone talks about it, although they may not say so. I feel that's a common bond, a way of relating to people. In the end you can talk about other things, but still keep people on the same wavelength."

Relating to people has always been a problem for Principle who was ostracised by the predominantly black, conservative community on Chicago's south-side because of his personality and highly individualistic style. While his contemporaries were listening to old soul, Seventies American funk and disco — the roots of house according to certain Chicago jokes — Principle was immersed in the lush, layered pop of the Human League, Heaven 17, Depeche Mode and Soft Cell.

His homegrown demo tapes were the first of the new crop of electro-beats dance music, played in local Chicago clubs by cult DJ, Frankie Knuckles. Principle has since emerged as the eccentric innovator of the acid house sound. He prefers not to label his music either house or acid though. Initially it was

SEX 'N' DRUGS 'N' GOD 'N' SOUL



composed more for himself than for anyone else.

"There were certain things that were being played in the clubs that I didn't like, so I would play stuff for myself and dance to it at home."

His bedroom served not only as a dancehall, but as his recording studio, where all of his songs were demoed on a four-track. They still are. The first versions of 'Baby' were laid down in 1985.

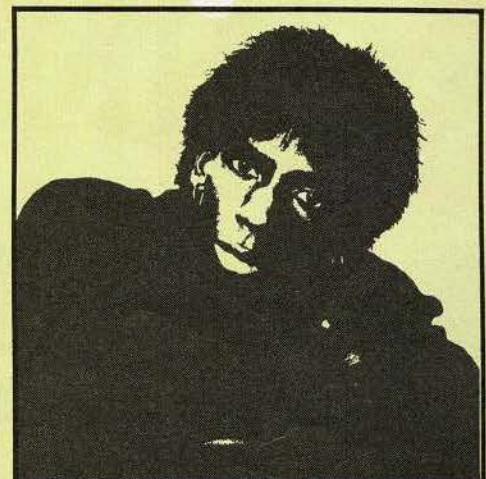
Through Knuckles — sometimes with Principle's permission, sometimes without — original rough mixes and cassettes began circulating Chicago clubs and eventually reached New York. Eventually bootleg mixes and records were sold overseas.

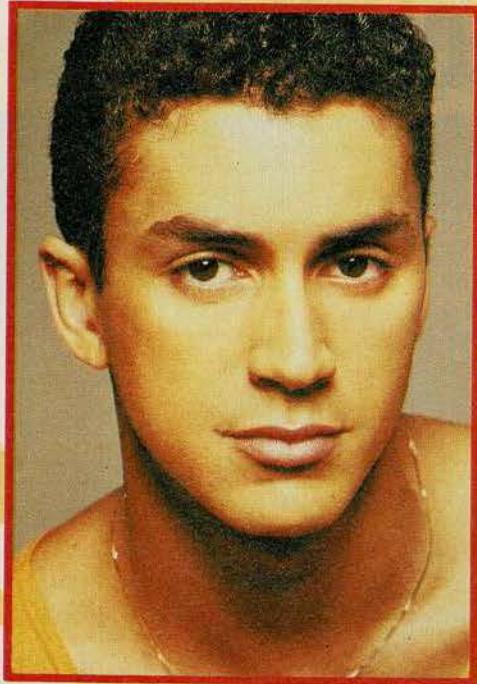
To add to the confusion, since no-one knew what Principle looked like, people began impersonating him on Chicago TV music programmes and in the clubs.

Even those records released legally through foreign, one-off independent deals, have increased the mystique surrounding him. On 'Waiting On My Angel', for instance, secret messages recorded backwards are deciphered when spun the right way around. On 'Baby' too, there are veiled references to apartheid in South Africa and police brutality — contentious issues not usually addressed in house music.

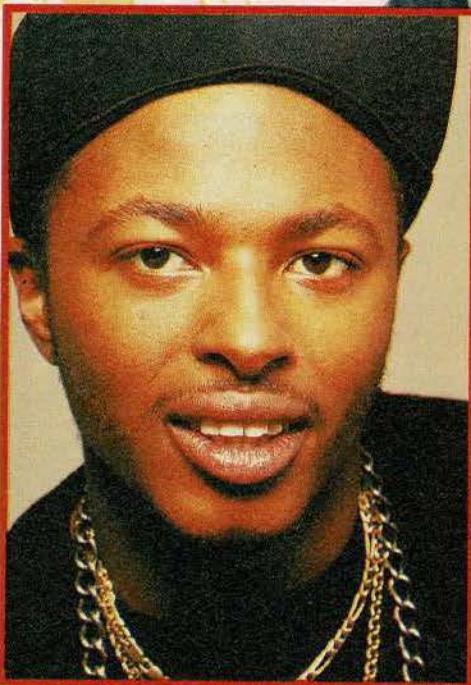
With his first British release, it is difficult to make any accurate prediction for Jamie, but with God on his side and sex as his guide, he is undoubtedly a man with a mission.

"I like music that makes people move. At first they'll move to it and eventually, if they like it, they'll start listening to the lyrics. For now, dance music is the tool that I'm using."





● MANTRONIK



● M C TEE

SOUND EFFECTS

mantronix

INNOVATIVE HIP HOP ARTIST

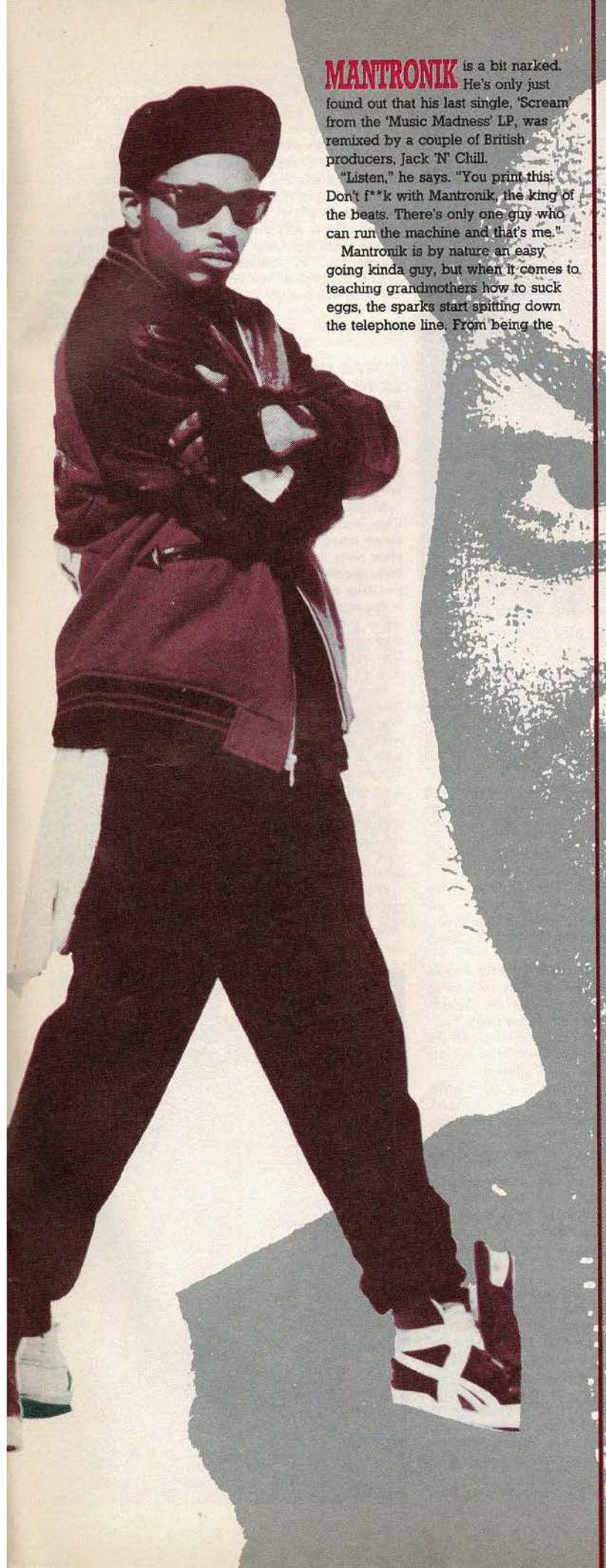
AND PRODUCER, MANTRONIK,

WANTS TO CHANGE THE FACE

OF MODERN MUSIC.

TIM JEFFERY STANDS BACK

IN AMAZEMENT



MANTRONIK is a bit narked. He's only just found out that his last single, 'Scream' from the 'Music Madness' LP, was remixed by a couple of British producers, Jack 'N' Chill.

"Listen," he says. "You print this: Don't f**k with Mantronik, the king of the beats. There's only one guy who can run the machine and that's me."

Mantronik is by nature an easy going kinda guy, but when it comes to teaching grandmothers how to suck eggs, the sparks start spitting down the telephone line. From being the

crown jewel of Sleeping Bag, New York's independent dance music label, creating the most innovative hip hop in Brooklyn, Mantronik has applied his electronic wizardry to dozens of artists. Joyce Sims has benefitted to the tune of three hit singles, whilst other projects due for release include singles from the Kane Gang, Amazulu, Nu Shooz and Terry Billy.

"I've made production work take up most of my time. I enjoy it. By the end of this year I'll have worked on about 50 records. That was about my yearly average at Sleeping Bag. I've got a lot of ideas for pop music. I'd like to change contemporary hit music as we know it. Pop music has become very boring, everything seems to have been done before. I want to step in and give it a new twist, a new flavour."

Why not give up as an artist altogether and concentrate on production?

"No way. I created the band and I've found artistic identity with the band. Production — that's great, but my heart is still with Mantronix."

Mantronik and his smart rapping partner MC Tee have since parted company with Sleeping Bag. There was talk of Mantronix joining the new American Virgin label, but they opted for the established Capitol Records.

"We needed an American label that really knows what it's doing. Virgin are a new company here and I didn't want to be their testing ground."

While Mantronik the man has been building his name as a producer, the profile of Mantronix, the group, has been sleeping. After all, they have quite a reputation to live up to. Their two excellent albums, 'Mantronix' and 'Music Madness', have spawned classics like 'Ladies' and 'Bassline' and given Mantronix the most consistent chart success of any hip hop artist. So when a new album, 'In Full Effect', was announced — the first new material for over a year — the dancefloor waited with baited breath.

'Sing A Song', the single released as an advance taster, turned out, though, to be a rather mediocre affair. In typically sparkly go-go style it bounces along with the quality of rap 'n' scratch that you'd expect. But in terms of style, Mantronix hadn't appeared to have moved on at all from the 'Music Madness' LP. For those of us who'd come to regard Mantronix as a true innovator, the group to lead hip hop into the future, it was something of a disappointment.

Mantronik doesn't seem in the least surprised or annoyed at this observation.

"'Sing A Song' is the weakest song on the album. We threw it out to let people know that we were still around. There was still a lot of confusion about which label we were on, who was distributing it and so on. If we'd started with our best song we may have lost it. This way people can make the mistakes with 'Sing A Song'

and they'll be all straight when the good shit comes along.

"'Simple Simon' is the killer track. The whole world's gonna turn around when that comes out. It's very different from anything you've heard before. The guitar solo is incredibly mean."

'In Full Effect' will be an important album for Mantronix. B-Boys everywhere have a nagging suspicion that Mantronik, with all his commercial production projects, may be veering away from his hip hop roots. Even Mantronik concedes that 'Simple Simon' is aimed more at the radio than his hardcore audience.

"I don't know if the B-Boys are gonna like it, but it's not reflective of the style of the rest of the album. 'In Full Effect' is more a 'back to the street' set. There's a lot of bass, and a lot of special effects that people are gonna wonder about. It's definitely not like any other hip hop album that's gone before."

Cynics should not be too concerned. Mantronix have consistently broken new ground to great effect and they've never been ones to follow other people's trends. In many respects Mantronix have stood apart from their contemporaries ever since they discarded their turntables and declared that the DJ was dead, opting instead for electronic wizardry and sampling. Perhaps that was a little premature. Jazzy Jeff, Cash Money and others have shown that there was a good deal of mileage left in turntable techniques, but Mantronik is irritated by those who accuse him of taking the easy option.

"We have always been the front runners in technology and it's much more difficult to operate in live situations. Just because there are no turntables doesn't mean there's no skill. It's like flying a space shuttle. It may involve pushing a load of buttons, but it's still gotta be done with skill and precision. When you next see me 'live' I'll be scratching with a drum machine!"

Mantronix have never adopted the macho sexist mentality of mainstream hip hop either.

"We're just two guys having fun making music. We're not making any statements, we're not angry, and we're not going around boasting about big cars or the girls we screwed last week. There's no deep meaning, it's just state of the art 'what's happening today' kind of music."

Mantronik still feels part of the Brooklyn rap community but believes, like pop music, it's getting stale and they're not moving fast enough for him. He's also made no secret of his desire for crossover success, and concedes that this may leave Mantronix stuck between two camps.

"Yeah maybe, but then we have the ability to go either way. If this album doesn't click, then we'll be heading in a different direction. We'll just have to let the public decide."



▲ THE O'JAYS/LEVERT, HAMMERSMITH ODEON, LONDON

Don't want to go too over the top or anything. But this was the night I entered soul heaven.

We'd waited 15 years for a return London engagement by the group I humbly submit to be the premier soul vocal combo of all time. The only consolation for that delay was that, in the interim period, they've racked up literally dozens of great vinyl memories, and the promise of seeing those songs in action was mouth-watering.

The support set by the second generation O'Jays, two thirds of whom are Eddie Levert's sons, couldn't be anything more than a preliminary, and the youngsters didn't light a fire until they came to their chart smash 'Casanova'. But by then they'd shown us some snappy moves and vocal togetherness on 'My Forever Love' and '(Pop Pop) Pop Goes My Mind'.

But for real vocal togetherness, well, the old men were right on the money. They're so together they're practically joined at the hip, these three, and when you think that father Eddie and Walter Williams have been singing together for almost 30 years, with Sammy Strain a mere 10-year veteran, it makes sense. 'Sing A Happy Song' was the kick-off point, 'Used Ta Be My Girl' followed and by then we already knew they were going to respect and caress all the great memories, not tarnish them.

Strain stays mainly plain, but all three take a turn in the front seat, Levert the driving force but Williams stealing the vocal honours. 'Love Train', 'Back-Stabbers', 'For The Love Of Money', right there alongside the gorgeous new single 'Lovin' You' and less obvious delights like 'Stairway To Heaven' (no, not that one) and 'Your Body's Here With Me (But Your Mind Is On The Other Side Of Town)'. A real pleasure to watch three professionals sharing out the vocal workload and bringing it all home with a glorious three-part dovetail.

Paul Sexton



■ COOKIE CREW, TENNYSON HALL, NOTTINGHAM

Sometimes things just don't turn out as planned. When the Cookie Crew set off for a secret youth club jam, away from biz pressures and the intrusive gaze of pop scribblers, it was destined to end in tears amidst a pile of junkshop equipment and a half-empty hall.

Hip hop at its best is harsh and clear, but the Tennyson Hall's gymnasium acoustics drowned 'Black Is The Word' in a sickening bass boom and the Cookies got mad, fast. A swarm of anxious young men descended on the mixing desk, twiddling knobs frantically. Someone must've hit the right button because 'The Cooks Are Coming' cut through the gloom sharper than a Stanley blade and things began to move. When MCs D and Q tune in to a break-beat, their rapport is more than telepathic. What they've got is what the other suckers all want — the attitude, poise and sheer raw power to equal their American heroes. When it comes to British rap, the Cookie girls take the biscuit.

But disaster struck back fast when DJ Mad Maxine ventured on to the wheels of steel. As the crowd stared her down coldly, the needles skidded over the clapped-out decks and frustration forced her helpless hands. Finally, she cut her losses, the Cookies dropped their mics and walked off, leaving the paying public bewildered and the forthcoming monster jam 45, 'Bad Girls', unaired.

Fierce, independent and strictly hip hop, the Cookie Crew are as human as their own short-fused tempers. Despite tonight's fiasco, they deserve respect. These 'Bad Girls' are still the best.

Matthew Collin

■ ROWAN ATKINSON, CITY HALL, SHEFFIELD

This is like watching telly with 2,000 students sharing your sofa. We strain and squint for a nostril-probing close up of the hideous gargoyle gurn that fills the small screen so well. But whereas the Alexei Sayle/Rik Mayall alternative comedians and the heroic Cannon and Ball were born dodging rotten tomatoes in fleapits and still find the live show an apocalyptic release from the constraints of the box, Gnomeface Atkinson clings to the TV format like it's all he knows. Bitty sketches and patchy monologues are, however, sparsely sprinkled with some genuine gutbusting guffaws. I titter aloud at an alien ambassador's warning to "Beware the one who calls himself Princess Diana" and the revelation of Val Doonican's excesses by two disco

dancing disciples of weather prophet Michael Fish. A 'Windsor Davies' Pakistani accent (during a witty savaging of the Chicken-Biryani-and-10-pints-of-lager-brigade) is unintentionally amusing while the oh so well observed social charades of his Open University seminar on male courting rituals are masterful. This man looks funny.

Atkinson's problem is that he falls between the two stools of predictable Pythonesque humour and middle-brow BBC light entertainment. In the heavy metal spoof, 'Walk All Over Me', his uncharacteristic ignorance of such an easy target sees the joke fly well wide of the mark. This is even less funny than Bad News. Hasn't he seen 'Spinal Tap', or realised that Ozzy Osborne's Ozzy Osborne impersonations debunk the Kerrangbangin' masses quite well enough? Great face though.

Charlie Dick Van Dyck

▼ WAS (NOT WAS), THE WAG CLUB, LONDON

Perrooiiing! Damn! There goes the freak-uency modulator. The LA soul-pop-funk weirdos are back on the boards, and with the cash confidence of two long deserved Brit pop hits behind them ('Walk The Dinosaur' and now 'Spy In The House Of Love') we're getting the full pressure of the Was (Not Was) Experience.

It's jampacked and sweatgroove hot, and the wee Wag Club woodwork is screaming under the weight of an eleven strong Was (Not Was) troupe. It looks like a fancy dress party on Planet Dudezap. Up front we've got the three superior black voices of Mr Sweet-Pea Atkinson (ravishing in pimp-thread), Mr Harry Bownes (glistening in dinner suit) and Mr Yellow Satin Strides. Further back, we've got a keyboardist in schoolmaster's gear, and the organising partnership behind the Was (Not Was) cosmos, Don and David Was, in sneakers, suits and shades. Dress-wise it's a beargarden, but dance-wise it's paradise.

From the warped disco of their classic 'Out Come The Freaks', to the suave ballad 'Where Did Your Heart Go', Was (Not Was) trawl the reservoir of US soul (and rock), picking up bits of Motown, touches of George Clinton, husks of Frank Zappa. It's an odd hotch-potch to be sure. Tonight we even get a Jimi Hendrix solo burn-out, complete with somersault, from the guitarist.

Be it House-rockin', or harmony smoochin', the Was boys bring to it both their uniquely strange perspective, and the affectionate exuberance of old lags. Like a sort of fried Cameo, without the sci-fi macho, it's a superfine show of oddball (not cod-piece) funk fun.

With every old soul crooner and Seventies disco freak getting the thumbs up at the moment, the time must be right for Was (Not Was) ... Like it never Was before.

Roger Morton



► THE GODFATHERS, TOWN AND COUNTRY CLUB, LONDON

Oh to be in the Godfathers' line of fire on Valentine's night. Riddled with monster riffs and obviously feeling bloody, da boyz blasted first and asked questions later. This was one February 14th that really meant business. With a cracking selection from their 'Hit By Hit' period and the new 'Birth, School, Work, Death' collection to hand the Gods now have a set that cuts to ribbons. The intro segue of 'John Barry', 'I Want Everything' and 'Birth, School ...' make for maybe the most staggering, body-blown opening nine minutes of any gig in recent memory.

If the Beatles had grown up reading Kerrang! they'd almost certainly be playing Godfathers tunes. And, ironically enough, their stab at Lennon's 'Cold Turkey' has become so much their own, so identifiably the subject of the Godfathers' treatment, it seems almost disrespectful to point out it's actually someone else's song.

Nobody, but nobody, beats these guys for playing quick-fire sets of thunderous heavy pop classics. It's all there: from Pete Coyne's stock still, ultra-menacing, psychopathic stage presence, to little Kris Dollimore's unbelievable guitar technique. They finished with such an exact, expert and loving 'Anarchy In The UK' that you'd have had to have had your legs encased in concrete deep under the Thames not to enjoy it. Untouchable!

Pete Paisley

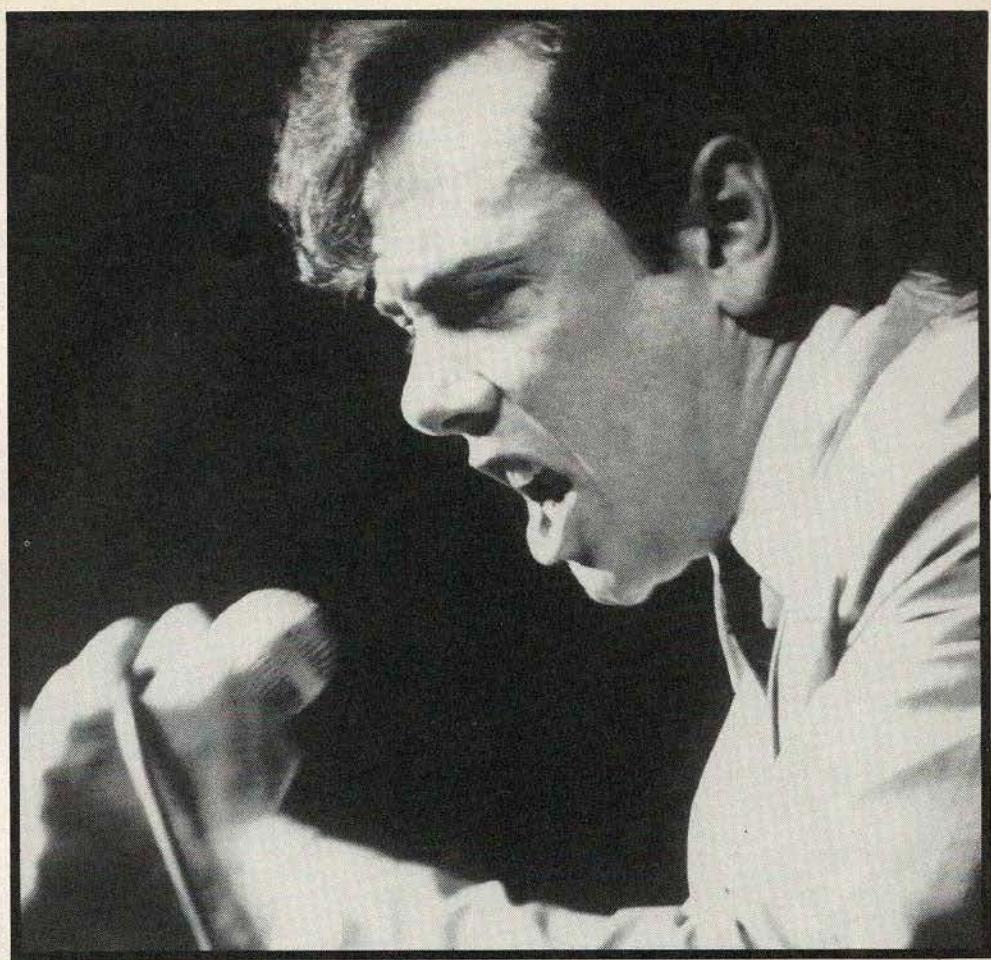


Photo by Norman Anderson

■ INXS, BARROWLANDS BALLROOM, GLASGOW

INXS began the UK leg of their world tour with 'Kick', the title track of their current LP, which perhaps best illustrates the limits of their lyrical and musical ambitions. When you've heard the opening bars of an INXS song you've heard the whole thing, and it became increasingly difficult to stop my lower jaw from dragging embarrassingly on the floor. I never ever want to hear 'Guns In The Sky' again (it's the sort of dirge that could give cliché-ridden plod-rock a bad name) and the simpering MTV pop of 'New Sensation' is as tinny, irrelevant and forgettable as anything I've forgotten in a long time.

Michael Hutchence may look the part, but he comes empty-handed to the great altar of prospective megastardom. He's all presentation and no content, and no amount of dry ice and standard stadium rock effects can disguise the fact that the band's performance as a whole was as mannered and obvious as their music.

However, the Barrowlands was full, 'Kick' is in the album charts and, strange though it may seem, INXS are already hugely popular. While the longevity of their appeal remains to be seen (I can't quite see someone asking, "INXS '88 — were you there?") it's clear that only a massive outbreak of good taste could stop them now.

Digby Smode

■ JAMIE PRINCIPLE, REGALS, UXBRIDGE

Disco's back, and it's never been so fab. The seventies dirtiest word, the hate-object of every serious rocker, the unspeakable horror of many a bad youth-club experience; now it's back. And Jamie Principle is going to make us like it.

What Jamie does is much more than house music. Forget media-manufactured labels like 'acid house' because they won't stick to this shy boy from Chicago. While UK copyists try to emulate the Windy City's every sample, Jamie's been listening to Depeche Mode and Heaven 17. He's offering us the electric energy of house, the sass and sex of Prince, plus the tacky pop thrill of the Human League, all wrapped up in a leather jacket to go. Needless to say, it's irresistible.

When the computers burble furiously and the beat starts to grind like a beast, it's got to be time for the monster single 'Baby Wants To Ride'. Jamie wants to 'ride' too; he drops to his knees and talks to God, then turns around and grovels on his belly in front of accomplice Frankie Thorn. She smiles, gives us a flash of her tartan bra, and spins the boy out on the floor for some steamy choreography. The girls in the house scream because they know what the trendy boys don't: Jamie is going to be mega. All he needs now is a new hairdo, a bit of slap on his face and maybe a lend of that tartan bra, and there'll be no stopping him.

Jamie Principle's heady mixture of aural sex, disco religion and house-style politics make him unique. He'll be riding us all from here to eternity.

Matthew Collin

■ HARD RAIN, MARQUEE, LONDON

The good news for Hard Rain is they're not much like U2 (quite something for a double guitar group these days); the bad news is they are this year's model identikit, pseudo solid-rock band. Heaven knows there have been enough miserably prefabricated units recently but Hard Rain take the cake for shameless blatancy.

With what must be Eddie Kidd's cousin twice removed on guitar/vocals and studied Marti Pellow grin, (plus

striped T-shirt, Gypsy earring and headscarf), songs like 'Rolling Down The Mountain', 'Being So Alone' and the single, 'I Will Remember', have an INXSive, AOR feel.

Every other number is a rewrite of Free's 'All Right Now!' And this lot are most definitely a grapefruit juice, muesli and wholemeal toast each morning band, for whom granny probably makes the T-shirts, uncle Jim produces the demos and Jesus has likely as not saved them all. And don't just show. A real family affair.

So, no surprise here. Just the ideal mass market mush to appeal to rock prudes of all ages.

If the Waltons formed a band they'd be called Hard Rain too!

Pete Paisley

■ FAITHFUL, WAG CLUB, LONDON

Just when I thought the current wave of beautiful young men singing radiantly happy pop songs had blurred into tedium, along come Faithful, shattering my jaded theories.

Grinning and looking like the clean-cut teen-idols of tomorrow, the Faithful duo of singer Danny and guitarist Matthew (nobly backed by some excellent session men) belted out 40 minutes of hot pop from behind their slicked back fringes.

Sounding not unlike a Big Dish or a sophisticated Johnny Hates Jazz, Faithful's brass-backed melodic guitar-pop carried a gorgeous vocal and melodic hint of Prefab Sprout throughout.

Conquering this showcase gig for the A&R hordes didn't shake them at all, and these so-far unknown Londoners will no doubt soon be snapped up and be doing a mime on 'Wogan' before you can say 'hype'.

Surprisingly original and aurally agreeable, Faithful have all the talent that they'll need when navigating the charts and crafting vinyl. Danny has a compelling voice which, combined with their home-made, stylish pop songs and very streetwise image, is just the stuff to get teenagers up and down the land swooning with lust, as indeed, one or three Wag punters seemed to be already, judging by their appreciative whistles.

Christ Histed

■ BALAAM AND THE ANGEL/ GHOST DANCE, ASTORIA, LONDON

Over the past year, Ghost Dance have progressed from tedious gothic drone to heavy pop with the power and vitality to transform the Astoria into happy, heaving turmoil. They have it all: a pretty girl with a terrific voice, wonderful tunes like 'The Grip Of Love' to get you going, and Gary Marx, the ex-Sister Of Mercy who wrote many of their classics and plays a mean guitar. All they need now is massive chart success.

After that, Balaam And The Angel needed to give us something sensational. What we got was something old, something nearly-new, something borrowed and something blatantly plagiarised. It's a bit like playing 'Name That Tune' — their groovy 'Long Time Loving You' is so instantly recognisable as Free's dinosaur classic 'All Right Now' that most of the crowd were singing the real words, and wasn't that last one a Cult song? It's even more confusing when Balaam actually do play covers as it takes ages to realise they're playing the original.

They have a few gems like the catchy 'Love The Things You Do To Me', but even their best songs are transformed to fit the rock revival pose, and lightness of touch has been replaced by bludgeoning guitar solos of the worst type. Ian Astbury should be hung up by his Davy Crockett hat for encouraging old metalheads like these.

Lisa Tilston

CLASSIFIEDS

● CONTINUED

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THE GOSSIP COLUMN

by Nancy Culp

Well, yet another week has just gone by with the papers full of wild children, and what Terence Trent D'Arby did next. I wonder if there is somehow a connection between the two and we just aren't being told? Mind you, if he didn't give such preposterous quotes to newspapers, perhaps they'd leave him alone.

Anyway, enough of all that, what do we have for you this week? It seems that there has been no more news on last week's Cult to split story, with a firm denial issued from their office. However, I hear that **Billy Duffy** is certainly booking himself up in the interim. He's apparently rumoured to be working with the godlike Iggy Pop on either an album or a tour. Hooray! This probably means that it won't be too long before Ig has something new out. Another unlikely pairing (musically speaking!) I've recently heard about is that of the awesome **Barry Manilow** and the rather clapped-out **August Darnell**, once a big noise in music land with his Coconuts. The two have collaborated on the Big B's new single, 'Hey Mamba', which, not surprisingly we are told, has a latin flavour. Aha, so August wiped the master tape with his old sweaty socks first, did he?

The long silent **Morten Harket** is currently to be seen in a Norwegian film where he plays a bit of a goody goody girlie type. And bad news for the girl fans — he gets wed in it! The film, we are told, is aimed at the family market, so that means strictly no rompy bits... more's the pity. Mind you, after all those candid photos of him sunbathing last year, I think we've probably seen more than enough of old Mort's charms.

A fight at last week's Happy Mondays London gig! It all happened quite by accident during a bit of a stage invasion by one of the Manchester mob who follow the group round. One of the efficient roadies steamed up to retrieve a valuable mic from the sweaty grip of one of the aforesaid fans, only to be thwacked in the gob for his trouble. The poor chap was so taken aback that he toppled over, cracked his head on a monitor and fell straight into the audience where a fight

broke out! Remarkably, the band played on as if nothing was going on... ah well, from what I hear, they're used to it!

Huge queues outside the Town And Country Club last week when **Was (Not Was)** played a fairly low key gig on Locomotion night. For some reason, guest list people were made to wait for simply ages outside and only let in two by two, while the paying queue stretched right round the block and back again. The band played a secret gig in Lewisham the following Sunday so perhaps they'll fit in a few more before they go back. And from what I hear, they're well worth the wait!

At the launch for **Zodiac Mindwarp's** album last week at the Tabernacle in Notting Hill, there was a surprising lack of major celebs present (apart from the band themselves, of course). Only poor little **Crazyhead** turned up to wave the flag. Of course, I was guilty of not attending too, and I hear that our **Zod** was most upset that old Nance wasn't there to call him Hamster Face and tell him how much he smelt! Sorry darling! But you did marry another woman and not ask me first, so whaddya expect? Apparently, guests got a very nice metal crucifix as a souvenir and were gassed to death by an over-enthusiastic dry ice machine along with the fat from the hamburger stand (the idea being, I am told, that you could put mustard on Zodiac's hot dog or some other such smutty joke).

Another happening party last week was held underneath the Cumberland Hotel in London. Pandemonium turned out to be just that, with a wild dancefloor and two even wilder adjoining rooms, one of which was full to the brim with lots of unhappy Seventies-attired folk in loons, white afro wigs and cream 'come fly with me' suits. Urgh! I can tell you, I thought I'd gone back in time and I was back at the sixth form school disco. And those platforms! Having a good laugh at the fashion victims were **Sarah** and **Keren Banana**, both looking extremely glam, **Gary Crowley** (looking a bit out of place in his mod suit), **Pete Wylie**, **Miss Jones** and yup, the man up for this year's King Ligger title — **Kev Rowland**.

Really, this disturbing trend for Seventies styling is too near to the bone for me. I mean, some of us wore platforms first time around and certainly don't need to be reminded of all the hideous injuries incurred! One and a half thousand people were turned away from the **Butthole Surfers** gig last week... Meantime, I hear that the projected double bill of the Surfers and the **Byker**s is no longer going to happen, which is probably just as well!

Did you know, boys and girls, that

Johnny Cash has been dropped from CBS after a mighty 30 odd years on the label? The CBS press office wore black for a week... While we're on the subject of the legendary Mr Cash, the forthcoming LP of his songs covered by various notables is nearing completion. However, it seems that **Squiddly Diddly Hucknall** is not on it as his other commitments (ie the mental one called **Simply Red**) were too numerous for him to fit it in.

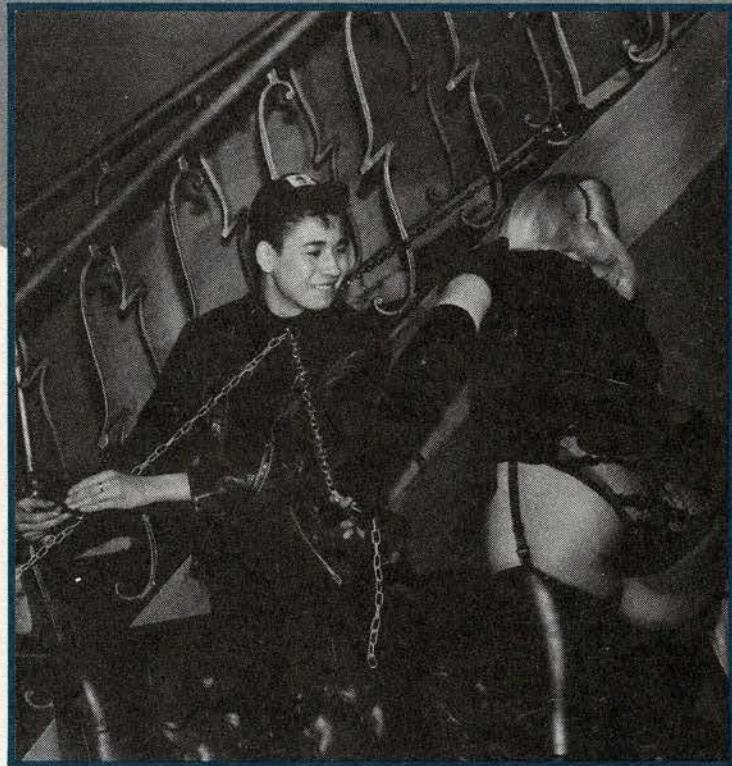
The **Crazy Pink Revolvers** (featuring ex-Spear Of Destiny man Stan Stammers) got themselves into a bit of bother recently when they tried a bit of DIY publicity. They decided to put up some flyposters around London to advertise a forthcoming gig when they got nobbled by the law. (Actually, they were bloody lucky they didn't get nobbled by the chaps who control London's flyposting!) They were lucky enough to get off with a caution, however, as the arresting PC turned out to be something of an old **Theatre Of Hate** fan.

Hull's most snoozesome export, the **Housemartins**, are having their tireless promotion of their hometown rewarded. A bunch of local dignitaries will be giving the chaps a special honour 'For services to Hull!' Worrabout **Ben Watt** and **Tracey Thorn** then? Don't they deserve a mention for their time spent there? Incidentally, blushes all round the office last week in the wake of our happy loving couples issue (which featured the twosome). News has greeted our ears that Ben and Trace are no longer in tandem romantically! Aw, what a shame!

On a good note, more babies are being born every minute. Along with my new niece Emma, Janice Long's and boyfriend **Paul's** long overdue little boy **Fred** and **Pete** and **Bayham Murphy's** first baby, a little girl (as yet un-named), joined her last week in the happy world. A very big congrats all round there and well done to both girdles for producing such bonny babes! Maybe when they're a bit older they can be introduced, huh?

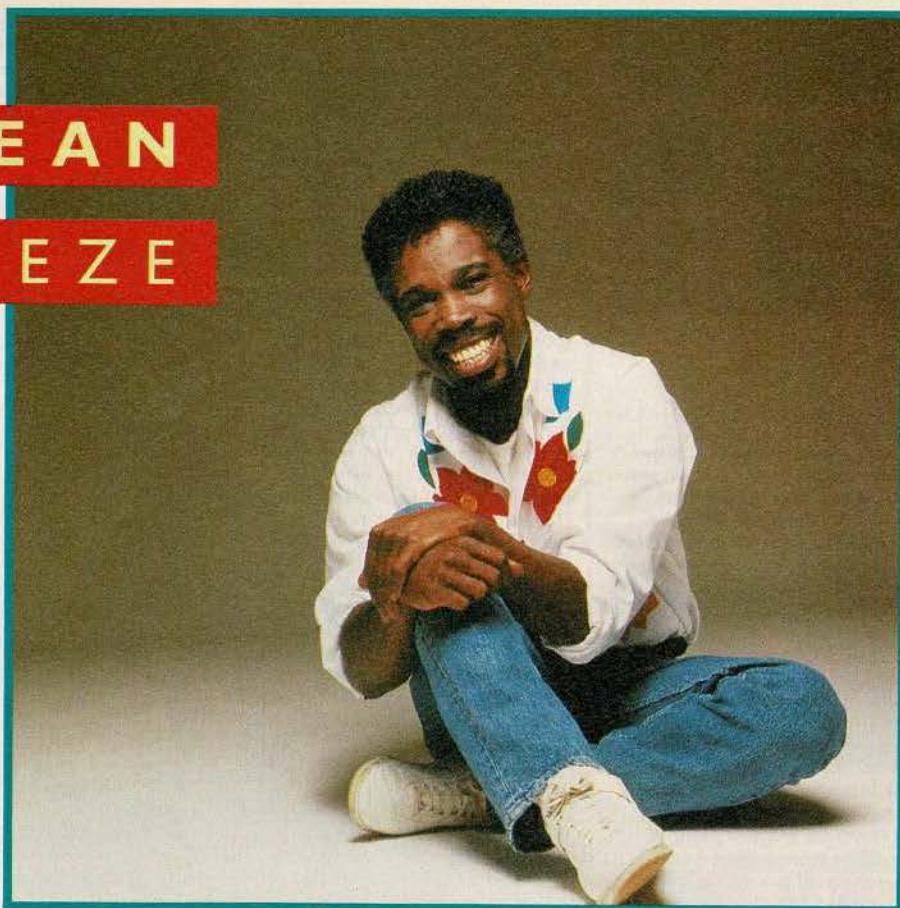
Uh oh! Here comes another **Terence Trent D'Arby** story. Could it be that our Tel and our **She** from **Brookside** are just more than good friends? Honestly, I know I said in my 'Kill Bobby Grant' piece the other week that someone should get Sheila a toy boy but this is taking it to ridiculous extremes. I'm beginning to think that no female from 16-60 is safe with old knob on a stick...

Lastly, spotted at a European TV show recording was a very strange addition to the **T'pau** line up. **Paul Humphries** of **OMD**, however, swears on his best Fairlight that it was none other than **Feargal Sharkey** miming away with a saxophone behind **Carol Decker** and crew. Oh dear, is he short of a bob or two or is it his idea of a joke? While we're talking of jokes and Carol Decker, just which record company press office is it who has a new office cat named after the fair lady herself, not only because it's a redhead but also because its eyes are too close together!!! Own up time or pay up! You know who you are!! On that, I'll leave you for yet another fun-filled week!



Cruel, I know... to get this one out of the mothballs but this indeed is a picture of pretty **Tim 'Beat Dis' Simenon** in the days when he was my toy boy, long before he became a mega star. Tim! Tim! Wherefore art thou Tim! Those old chains have gone rusty waiting for you! Come back! All is forgiven! Let me chain you to the railings outside Greater London House and maybe we can catch up on the lost years! (PS there is no truth in the rumour that Tim's band, 'Bum The Bass', were inspired by Nancy's luscious rear-end!)

OCEAN BREEZE



Proving you don't have to look 25 to have a hit, Billy Ocean's back with 'Get Outta My Dreams, Get Into My Car'. But Andy Strickland discovers he only drives an economical Volkswagen

He's done it again. Yep, just when you think the Terences and Jermaines of the pop world have finally shut the door on anyone who looks over 25, along comes Billy Ocean, effortlessly breezing into the top 10 yet again and showing these youngsters a thing or two. 'Get Outta My Dreams, Get Into

'My Car' has shot up the charts with alarming haste. Not bad for a man who seems to disappear for lengthy periods only to surface with yet another hit. Where does he go to between hits?

"I'm making the product basically," he informs me through a niggling chesty cough. "If I've got nothing to promote I'm more than likely working on my own projects and when the time is right I go into the studio and record it. I still look upon one day off as something of a luxury because there's always demands on your time. You always seem to be going off to Belgium or somewhere."

A true professional, does Billy think some of his younger counterparts are in danger of burning themselves out in a flash of hits and hyperbole?

"Well perhaps," he says cautiously. "I prefer to concentrate on quality rather than quantity, and that's probably because I write songs, it's my own music so I take my time over it."

By today's standards, Billy Ocean would appear to be a reluctant pop star. When was the last time he popped up on 'Going Live', 'No 73' or 'The Roland Rat Show'? He's never pushed a personality as such, but it's not something that worries him.

"Well I'm a singer and a songwriter," he emphasises. "The two go hand in hand and I do concerts. I do music programmes to represent the song and if you look at other parts of the world, then I do a lot of these things. It's true that I'm shy but I also have an ego, otherwise I couldn't get up there and perform."

It's obvious that Billy's single is about sex in cars, but he'll deny it to his last breath.

"Oh no, I wouldn't do a song like

IT'S NOT THE GOFF THAT CARRIED HER OFF IT'S THE GOFFIN THEY CARRIED HER OFF IN



The daughter of two wealthy songwriters, Louise Goffin could have grown up into a spoilt brat. But she tells Robin Smith how she's carving out a career in her own right

When your mum and dad are fabulously wealthy songwriters, it's easy to sit back, live off their royalties and let life pass you by.

But Louise Goffin, the daughter of Carole King and Gerry Goffin who wrote hits like 'Will You Still Love Me Tomorrow' and 'Up On The Roof', decided to swap the bright lights of Los Angeles for a flat in north west London. She now has to carry her instruments up seven flights of stairs because there's no lift. But does she care? Not one little bit . . .

"A lot of people in Los Angeles just

care about aerobics and how they can look like Jane Fonda," sighs Louise. "In many ways their values are very false. It's not so intense in London, the atmosphere is more relaxed and it's a good place to write songs. In LA, everybody is out for what they can get, it's difficult finding genuine people there."

"I like London so much that I actually miss it now if I'm away from the city. And if you're successful here, people back home respect you. London is still regarded as a classy place."

Louise has based herself in London for around three years, perfecting her songwriting style. Just out is her single 'Bridge Of Sighs', a tender but tough song with bittersweet lyrics and haunting themes. If you're fed up with the squeaky-clean cuteness of Debbie Gibson or Tiffany, then Louise is recommended listening.

"Long-legged glittery all American girls seem to be very much in vogue right now, but I can't see what the future really holds for these beauties," snarls Louise.

"I find their kind of approach very disposable; it doesn't have staying power."

"I'm trying to lift people out of ordinary things. Day to day life is pretty boring so I want get over some stimulating thoughts and ideas. I like music which walks dangerously, not all

"Well, if you like-eet, I can be six-foot Danish girl from Copenhagen, but it's real easy to turn into an LA broad tryin' to make movies."

that," he claims. "Look at a car, it's a physical thing, it has a shape, a presence, but the song could equally say 'get out of the rain, get under my umbrella' or 'get into my church' even. It could be anything, it just comes down to your own personal feelings. It's just a bunch of words for people to relate to."

Yes, but it doesn't say 'get into my church' Billy. Isn't it based on your own teenage memories of backseat jinxes?

"First of all I never had a car," says Billy. "I never even had friends who owned cars; we legged it everywhere until we got into a gang who had mopeds, and there's not a lot you can get up to on the back of a moped!"

What would be your dream car?

"Hmmm, for sheer speed and power and pushing it to the max I'd go for a Ferrari or a Lamborghini. Yeah, a Lamborghini, because when I first came to this country there was a sales room at the end of the street and I used to dream of owning one of those. Trouble is, living in England you can only go 70 mph so what's the point of owning a car like that? It's crazy. I drive a middle of the range Volkswagen. It's a practical car, it gets me from A to B and I can park it."

So are you about to disappear again Billy or will we be seeing more of you in the coming months?

"I'll be doing a tour in June starting here then going to America and all over, and at the moment I'm about to tour Europe to promote the record. I wouldn't say I enjoy it, I accept it. I try to get away with doing as little as possible."

Steady on Bill, don't strain yourself. Perhaps a Morris Minor would be more up your street.

that plastic stuff. I bet there are a lot of people out there who are giving away their Beastie Boys albums right now.

"I think 'Bridge Of Sighs' contains a lot of elements and observations. I've written songs since I was a little girl but I think I've only really sounded good in the past three years. I like to get a lot of humour in my lyrics and I don't go for obvious rhymes. I've got books full of lyrics."

Louise says she works best under pressure, and if she only has two weeks to complete a song you'll find her fretting in a cafe somewhere, drinking endless cups of coffee and piling the table high with scraps of paper. If that doesn't work, she'll walk round her local park.

Recently, Louise supported Lloyd Cole And The Commotions on tour and she's been keeping busy doing lots of television appearances. Louise has had a couple of singles out before, but while they created ripples of interest, they didn't roar up the charts. 'Bridge Of Sighs' just might be the one to clinch it.

"I'm not living in my parents' shadow," says Louise. "After all, there's a new generation of kids out there and they probably don't mean that much to them."

"Some people might react to me and say 'oh yeah she's the daughter of famous parents', but I'm not out to exploit that kind of angle. I'm very much my own person."

You can tell there's more to Brigitte Nielsen than meets the eye ...

Her silicone breast implants will explode if she flies above 5,000 feet... or so the story goes. During her 548 day credit card blitz of a marriage to the Italian stallion, Sylvester Stallone, she blew a million dollars on clothes. She's acted in films, modelled and has now released her first British single. If she was a man she'd probably be applauded as an all round entertainer. But the publicity machine has put a stop to that.

Brigitte Nielsen has heard the stories — most of them absurd — about silicone and clothing expenditure. But now she and Stallone have divorced, she's free to enjoy the thrills 'n' spills of the Hollywood Hills fame game with a six million dollar pay off, and to develop some vamp-ish ideas of glossy-mag pop stardom.

So what's Brigitte like? Well, hard to say from one end of a transatlantic phone chat-up lasting 14½ minutes. You probably wouldn't be any the wiser after 14 months.

As the tabloids dug up how this librarian's daughter left her Danish husband and baby to start a modelling career, she kept her cool. Ferociously ambitious yes — but no dumb bottle-blonde.

Giorgio Moroder — legendary producer of pneumatic disco grooves — and gurgling Euro-pop Falco (of 'Rock Me Amadeus' fame), saw something special in this intriguing character and agreed to work on Brigitte's single, 'Body Next To Body'. With its chugga chugga bass rhythm, metal guitar and orgasmic squeals (Brigitte's contribution), this silly disco romp makes sexy promises, but never rips your clothes off.

Brigitte — who likes to be called 'Gitte' — is a highly professional interviewee, who adopts a number of cat-like accents in an attempt to destroy her tabloid image as a Nordic android.

So does a prowling ice panther shimmy down to Euro-pop in smart Los Angeles discotheques?

Gitte, purring like a stray kitten who thinks she's found a new owner with a freezer full of cream: "Sometimes, but I also enjoy listening to classical music."

Er... yeah? Which composers? (Hell, this is s'posed to be a sexy feature in a hard rockin' dancin' mag.)

Gitte, miaowing in her recently acquired Louisiana drawl: "Vivaldi and Mozart."

Come on Brigitte, surely a "fancy fancy lay-dee" (from 'Body Next...') gets up to something funkier...

Gitte, purring even louder: "Over the last year I've sometimes found that I like to be alone in a room writing poetry."

Hmmm, maybe I should try asking about the silicone or the kind of guys Brigitte guns for. Well excuse me, do you...

"Oh no," Brigitte hisses, no doubt clutching her highly varnished claws like a spitting alley cat. "I just don't wanna talk about lying stories of lesbian affairs — or the kind of men I like."

Well OK, Brigitte, how did you get involved with Falco?

"I met him through Giorgio Moroder. He produced my album," (currently notching up good European sales) "and I met Falco during that time. I'd always admired his music."

Having acted in 'Red Sonja', 'Beverly Hills Cop II', during the shooting of which she was supposed to have had an affair with co-star Eddie Murphy, plus the Stallion's 'Rocky IV' and 'Cobra', it must be difficult to choose between movies and music...

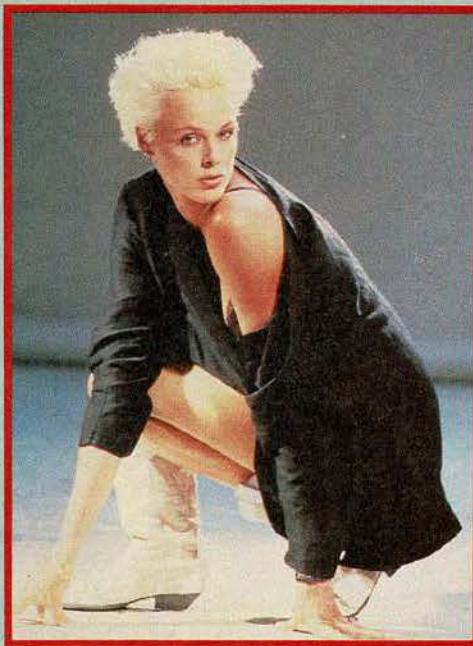
Brigitte, dropping her cat act and sighing heavily: "It is, and it's real difficult to know which to choose. I'd like to be creative in as many areas as possible, but I find you can't have a clear plan. You have to take any chance in film or music as it comes."

With either, there is constant media harassment...

Brigitte, bearing her soul: "I'm totally honest with myself about the situation I'm in. I dislike many of the headlines, but I recognise that if you want fame it's inevitable. I don't think you can have one without the other. And I do want fame."

So when Brigitte Nielsen hears the three minute warning, what will she be doing? Making luvve in a bunker?

Brigitte ponders: "I'd be above ground figuring out ways I could escape. I'm a survivor with a very strong sense of direction. I'm a very positive person."

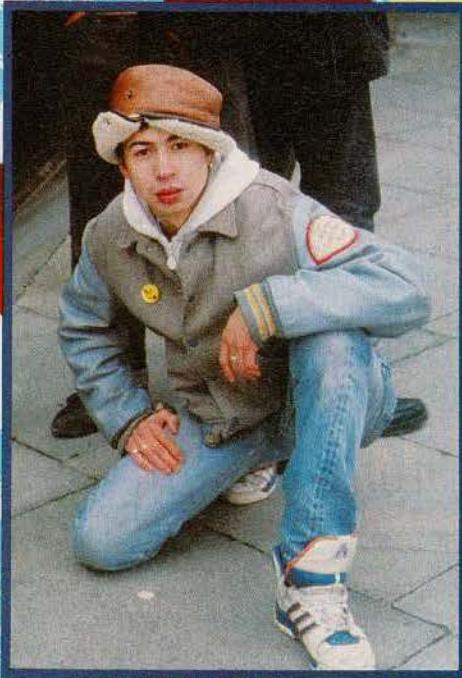


THE GREAT DANE

Strapping Scandinavia actress, **Brigitte Nielsen**, blew a million dollars on clothes when she was married to Sylvester Stallone. But now she tells an awe struck **Henry Williams** that she just wants to be a pop star.



VOICE OF THE UNDERGROUND



BOMB THE BASS

Basslines: Tim Jeffery

Once upon a time DJs were those nauseating wallies who played godawful records like the 'Birdy Song' and travelled round in multi-coloured vans emblazoned with 'Dave's Mobile Disco — Weddings, Private Functions...' and so on. Those days, alas, are gone. The DJ in '88 is a techno whiz-kid who spends his time jerking his wrists over a pair of Technics turntables and a GLI mixer, creating scratch mix bootlegs. Hell, if you're a DJ and you ain't making a record you're just not saying anything!

The latest addition to the growing band of muso-jocks is a 19-year-old Londoner whose day job is waiting in a Japanese Restaurant. Tim Simenon also happens to DJ at Soho's Wag Club, and is studying a studio engineering course. 'Beat Dis' was, you might say, his dissertation. A thumping instrumental opening with the familiar guitar riff from 'Son Of Shaft' and driving through the usual array of breaks and beats that have become commonplace on the nation's dancefloors. With its fusion of hip hop, house and tremendous drive, it was commercial enough to win daytime airplay on Radio 1 even before its release, and after making its chart debut at number five 'Beat Dis' could go on to be another surprise number one like 'Jack Your Body'.

Tim is modestly surprised at its success. "I had no idea it was going to cross over like this. If I'd planned it, I probably would have got more of a group together, to make it more presentable like Krush. When people talk to me they say: 'Well, where's the rest of the band?'"

Tim Simenon shouldn't really be so surprised. A glance at the charts reveals that instrumental club records have never had it so good, with house tunes, MARRS and, more recently,

Coldcut mixes changing the face of the top 40. This is the age of DIY. A couple of turntables, a synthesiser and a sampler and you're away. A day in a studio and you could emerge with a couple of albums of material. But Tim is quick to slam those who dismiss this new art form.

"Loads of people detest this kind of music and just sneer: 'Anyone can do that'. I say to them 'OK, let's see you do better!'. It takes a lot of skill to make it sound good. You have to have a good idea of what people like."

Functional dance music with no depth, no meaning. Is this the future of pop music?

"It's definitely here to stay. There'll be a lot of samplers sold in 1988. I think they should make up another chart for this kind of music because there's going to be so much of it about. It's not really hip hop or house, it's more like street fusion. It also has comparisons with rock 'n' roll, because it's a real kid's thing and there are loads of guys out there with good ideas but they just don't have the cash to put them together."

The follow-up has already been made — another rumbling track called 'Megablast' with Merlin, the 17-year-old nephew of Smiley Culture, adding a murky Rakim-style rap. Tim's already started on an album which he hopes will feature some more fresh young talent in the form of singers and scratchers. But Tim will be ducking out of the limelight at the earliest opportunity.

"I don't really want to make many more records as an artist, I'd much rather produce other acts.

Is there really a difference anymore?