

RECORD



MIRROR

AFRIKA BAMBAATAA

take a lesson from the headmaster of hip hop

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a dinosaur rock band no more

VOICE OF THE BEEHIVE

the tacky-glamour girls of pop

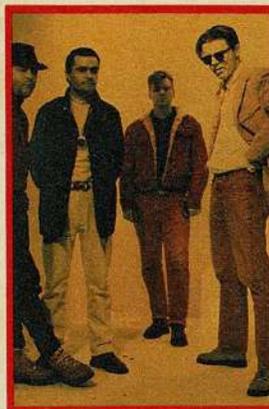
VANESSA PARADIS

poppet reveals 'I am hot in my heart'

PLUS

**THE WEDDING PRESENT
RHYTHM SISTERS
SO**

THE MADNESS



NUTTY BOYS GROW UP
Carl and Suggs reveal all

Live Reviews

**PROCLAIMERS
WONDER STUFF
THE LILAC TIME**

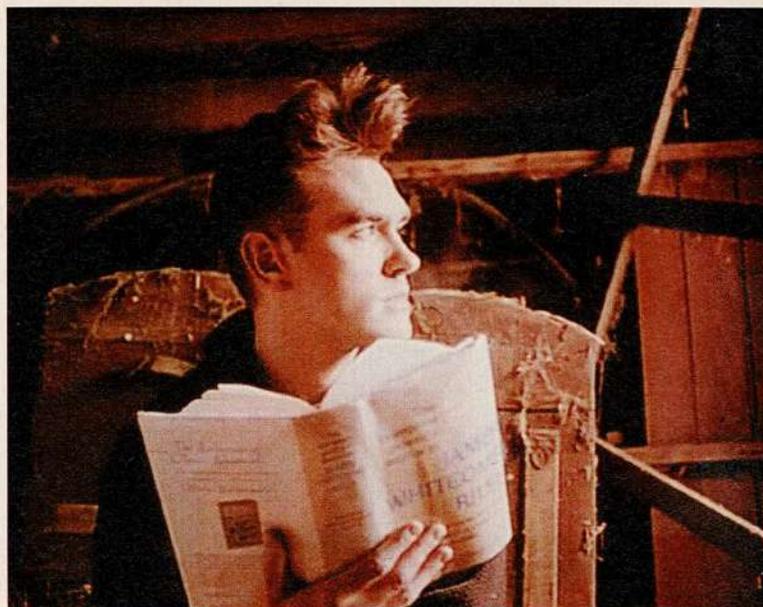
Album Reviews

exclusive!
**MORRISSEY
TALKING HEADS
ROBERT PLANT**

plus the official
Top Of The Pops
charts and chart
commentary and
the only dance
charts that matter

MORRISSEY releases his long awaited solo album, 'Viva Hate', on March 14. The album has 12 tracks including his smash hit 'Suedehead'. Other tracks featured are 'Alsatian Cousin', 'Little Man, What Now?', 'Late Night, Maudlin Street', and 'Margaret On The Guillotine'. All 12 tracks were written by Morrissey and Stephen Street who also produced the album and plays guitar.

The 'Viva Hate' sleeve features a shot of Morrissey by Anton Corbijn — the first time Mozza has appeared on an album sleeve. **See exclusive album review on page 14!**



★ T O U R S ★

★ R E L E A S E S ★

★ N E W B A N D S ★

★ G O S S I P ★



NO, this man isn't a member of Stump, he's **Pee-wee Herman**, the star of his own 'Big Adventure' that's just been released on video by Warner Home Video. Not only is it one of the more original comedies to surface recently, but we Index chaps have managed to nab five copies to give away in an exciting competition. Just answer the three questions below.

1. Which member of the Style Council is nick named Pee Wee
a) Paul Weller, b) D C Lee, c) Steve White?
2. Which of the following was a popular Sixties pop band fronted by Peter Noone

a) Herman's Headbangers, b) Herman's Hermits, c) Herman's Hopefuls?

3. Who played Matt Dillon's biker brother in 'Rumblefish'?

a) Mickey Rourke, b) Mickey Rooney, c) Mickey Mouse?

Send your answers on a postcard to **rm** 'Pee-wee Herman' competition, Greater London House, Hampstead Road, London NW1 7QZ to arrive no later than March 21. First five correct entries out of the hat win a VHS video each.

She may be no poppet now, but **Sam Brown** beat Vanessa Paradis and made her recording debut at the age of 12, subsequently spending her teenage years appearing on TV shows. This is not surprising since dad is Sixties legend Joe Brown, so it's in the blood. Sam has hitherto been known for her backing vocals with such luminaries as Adam And The Ants and Dexy's Midnight Runners, but she'll be best remembered for her performances with Spandau Ballet on their 'True' tour and video. Now she's very definitely on lead vocals for her first solo single, 'Walking Back To Me' (from her A&M LP 'Stop', out in the Spring). Anyone tempted to make comparisons to Kim Wilde, stop now, because Sam writes all her own songs. She has roped her brother Pete in on production previously worked with the Mighty Lemon Drops and the Soup Dragons. Her voice is remarkably versatile, throaty and full bodied. One minute she can sound like Kate Bush or Barbara Dickson then she'll be hollering at the top of her lungs like a latterday Janis Joplin. Let's hear it for gutsy girls ...



PROPER NANA



Here she is folks, the sparkling brand new member of Bananarama. **Jacquie O'Sullivan**, one time member of the cuddly Shillelagh Sisters, has replaced Siobham and is set to start work on the group's new LP soon. You might have heard that Ms O'Sullivan once worked as a receptionist at London's infamous Maitresse club, a haven for rubber fetishists and elderly gentlemen originally set up by Roland Rat (we kid you not). There's no truth in the rumour that during extended bondage sessions at the club, Jacquie frequently broke into a refrain of "... only you can break me free..." and a Bananarama aid present at the time took Jacquie's number. Quite why Jacquie insists on covering the left side of her face in all her photos remains a mystery.

SPROUTING AGAIN

Two years after their classic 'Steve McQueen' album, **Prefab Sprout** release their third LP, 'From Langley Park To Memphis', on March 14. The album features their current single 'Cars And Girls' while other tracks include 'I Remember That', 'Enchanted', 'The Golden Calf' and 'Nancy (Let Your Hair Down For Me)' — obviously inspired by **rm's** gorgeous pouting gossip columnist Nancy Culp.

Stevie Wonder makes a guest appearance playing harmonica on 'Nightingales' while Pete Townshend pops up on 'Hey Manhattan!'.



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what, why, when and where

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pete paisley shuffles the pack and picks out world domination enterprises and the icicle works



WALKING WITH JESUS

The **Jesus And Mary Chain** release their single 'Sidewalking' on March 21. Written by Jim and William Reid, the flip side is 'Taste Of Cindy' recorded live in Detroit last November. The 12 inch features an extended cranked up version of 'Sidewalking' plus a live version of 'April Skies' again made in Detroit. The Chains are due to release another album in April.

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the beehive girls swear their undying love for zodiac, robert smith, liberace, big burly shit-kicking bikers and the aggressively neurotic type

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the diminutive french doll sez diz only once, so listern vary kefferlee



Fast becoming veterans of the classy independent guitar ditty, **McCarthy** are back on the scene with their first single since the release of their excellent 'Wallet' LP. 'This Nelson Rockefeller' is a bright and breezy record, nicely understated and expertly executed. The B-side contains no less than four tracks and there's another equally generous EP promised for later in the Spring. Prolific eh? Purveyors of quality records for those of us who didn't get invites to the BPI Awards.

EARBENDERS

Andy Strickland
 'This Nelson Rockefeller' McCarthy (forthcoming September 45)
 'Give Me Your Money' the Wonder Stuff (Live In London)
 'The Frenz Experiment' the Fall (Beggars Banquet LP)

Roger Morton
 'Unanswerable Lust' Luxuria (Beggars Banquet LP)
 'Out Come The Freaks' Was (Not Was) (new version from forthcoming Phonogram LP)
 'Here Come The Warm Jets' Brian Eno (EG LP)

Joe Shutter
 'Since I've Been Lovin' You' Led Zeppelin (Atlantic LP track)
 'Jack The Ripper' LL Cool J (Def Jam 45)



GOING UNDERGROUND

THE MOSS POLES impressed Index last year with their 'One Summer' single. The boys — Nick Potter and Sean Bergin — are back with a sub-Ramones run through of 'Underground', a track which lacks some of the tuneful subtlety of last year's effort. Still, it's a lively taster for their debut LP, 'Shorn', and for their first British tour which has just begun.

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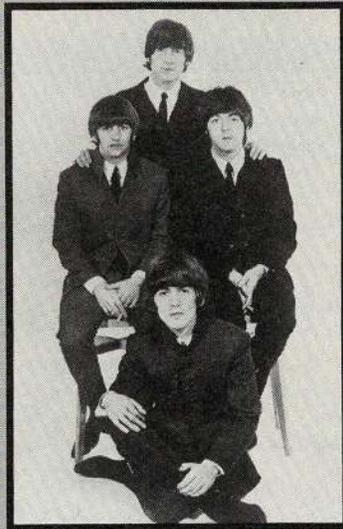
private dance mix

out now



The Beatles CD phenomenon continues apace and Index is right in there enabling you lucky readers to be among the first to own one of the limited edition boxed sets of Beatles rarities. The new HMV boxed sets include several oddities and rarities including new versions of 'Across The Universe' and 'Let It Be' and the fab four singing in German on 'I Want To Hold Your Hand' and 'She Loves You'. We've got a copy of 'Past Masters Volume One' and a copy of 'Past Masters Volume Two' — two boxed sets in one competition — and all you have to do is answer the three questions below.

1 Which ex-Beatle is currently remembering 'When We Was Fab' a) Ringo Starr, b) George Harrison, c) Paul McCartney?



2 Which German city did the Beatles reside in at the beginning of their career a) Cologne, b) Hamburg, c) Munich?

3 What was the title of the Beatles' own record company a) EMI, b) Apple, c) Creation?

Send your answers on a postcard to **rm 'Beatles CD Competition'**, rm Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date March 21. First correct entry drawn from the hat will receive a copy of each boxed set.



MAD, BAD AND DANGEROUS TO KNOW

Heavy metal maestros **Iron Maiden** are back with their single 'Can I Play With Madness' out in March 14. Taken from the band's forthcoming album which should be out in April, the flip side is 'Black Bart Blues'.

The Maiden have just confirmed that they'll be headlining this year's Castle Donington Monsters Of Rock Festival on August 20. Tickets priced £17 each are available by post from Aimcarve Ltd, PO Box 123, Aldridge, Walsall WS9 8XY. Make cheques or postal orders payable to Aimcarve Ltd, enclose a sae and allow 28 days for delivery.

Maiden begin a world tour in May. It will end next November after they've played 16 countries.

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AWAY DAY

Joyce Sims, who had a mega hit with 'Come Into My Life', will release her new single, 'Walk Away', on April 4 and she'll also be touring. Joyce will be kicking off with the Prestatyn Soul Weekender April 3, followed by Birmingham Powerhouse 5, Hammersmith Odeon 7, 8. Tickets for Hammersmith are £6.50, £7.50 and £8.50, while at Birmingham they are £6.50 each.



You can keep your Tiffanys and your Vanessas, when it comes to the current crop of nubile pop noise Index picks **Kylie Minogue** every time. And we're fairly certain all you 'Neighbours' fans out there would agree. That's why Index presents a great competition this week for you to win one of six full colour glossy Kylie poster magazines, telling the full story of the diminutive actress and her rise to fame with loads of great colour pictures. It makes you want to go 'aaahhhh' and all you have to do to win is answer the three questions below.

1. What is the name of the character played by Kylie in 'Neighbours'?
- a) Charlene, b) Charlotte, c) Caroline?
2. Who is Kylie's boyfriend in the show?
- a) Tom, b) Scott, c) Paul?
3. Who wrote the 'Neighbours' theme tune?
- a) Ozzy Osbourne, b) Tony Hatch, c) George Michael?

Send your answers on a postcard to **rm 'Kylie Minogue Competition'**, Greater London House, Hampstead Road, London NW1 7QZ, to arrive no later than March 21. First six correct entries out of the billabong win a copy each.

AND MY NEXT GUEST IS...

Seventies popitism is still alive and kicking, if the new single from Oxford's fab foursome **Chatshow** is anything to go by. 'Noisy Bad High Thing' is a breath of fresh air, dragging in Buzzcockian guitars and vaguely psychedelic doodlings, but Index prefers the 'Noisy Bad Mix', where Frank's terrific voice sounds camper than early Bowie- and Bauhaus rolled into one. Chatshow are the very best kind of guitar band, so don't just talk about them... chat 'em up!

INDEX

is compiled by **ANDY STRICKLAND** with contributions this week from **Robin Smith, Eleanor Levy, Betty Page, Jane Wilkes, Paul Sexton, Lisa Tilston and Freddie Fareham.**



DUB DON'T TURN AROUND

The undisputed kings of British reggae don't *really* want to talk. Nothing short of an earthquake would divert these three wise wooden men from their fingernails or cigarette packets.

Now in their fourteenth year together, **Aswad** have come up with one of their most commercial singles to date, 'Don't Turn Around'. Their excellent album, 'Distant Thunder', is full of more of the same, so could they soon consolidate their immaculate live reputation with hit records? Well, if so, they really don't want to brag about it...

But who are these guys? Trying to find out more about Brinsley Forde, Tony Gad and Drummie Zeb and talk about anything other than music is no

easy task. "Music is our way of life," says Drummie. "Even when we're not meant to be making music we do. We live our music." It's hard to follow such profundities with 'Do you wear boxer shorts?' or 'Tell me about your family pets,' so it seemed pointless trying.

If they've lived music for 14 years how have they managed to avoid mainstream success? "I don't think Aswad have ever been marketed properly," insists Drummie. "That's why we've not had a great deal of success. Reggae has to be marketed not as a specialist form of music but solely as good music."

Oh well, that's Aswad for you. Men of music and not much else, it seems.

Freddie Fareham



Yo dudes! Who would have thought that **SUPERTRAMP**, a band unbelievably more boring than Genesis, could have produced a hot dance track that might make Jellybean envious?

Yes folks, check out the flip side of the 12 inch version of their single 'Free As A Bird' and you'll find a funky madhouse mix and dub mix of 'I'm Beggin' You', currently very popular in clubs across America. Supertramp have been together for nearly 20 years and in the past they've been responsible for such ponderous epics as 'Dreamer' and 'Breakfast In America'.

Next week, Index takes a look at the Afrika Bambaataa remix of 'Walking In The Air' by Aled Jones. Only kidding!

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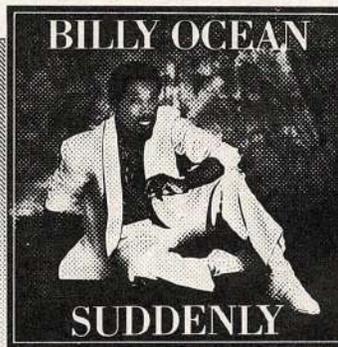
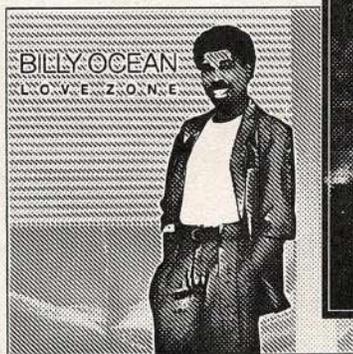


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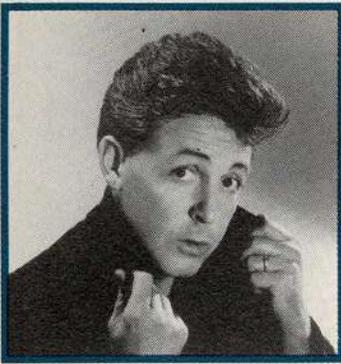


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LOADS OF MONEY!!

Combine the wealth of Paul McCartney, Elton John and Phil Collins and you've got enough to buy everybody in Milton Keynes a Rolls Royce and still have change. Well, maybe that's a slight exaggeration, but 'Money Magazine' has recently done a survey of the 200 wealthiest people in Britain and eight of them are pop stars.

Paul McCartney comes out on top with a staggering £79 million in the bank, while **Elton John** is worth a mere £40 million. **Phil Collins** has £22 million, **Mick Jagger** has £19 million, **David Bowie** has £13 million and **Freddie Mercury** has £12 million. Dire Straits' **Mark Knopfler** is a pauper with only £10 million.

Makes you mad when you've got to part with seven quid for an album, doesn't it?



TALKING HEAD

The Soup Dragons have been cooking up a new single, 'The Majestic Head', and it's out this week. It's their first release since 'Soft As Your Face' which was out last August and the band are currently in the studio finishing off their debut album which should be out next month.



Something Happens have been earmarked for a future of worldwide sell-out tours and plenty of spondoosies by the readers of Ireland's esteemed national music paper, Hot Press, for no less than *three years running*. Now, at long last, it looks as though something might indeed be happening for one of Dublin's premier guitar-based pop groups.

Something Happens have recently been promoted into the major league and their first offensive into chart territory is with the storming single 'Bum Clear'. This is a kick up the bum to all the SAW and co, tinkery boom mechanical productions.



THERE'S NO BUSINESS LIKE QUO BUSINESS

Legendary rockers, Status Quo, release their single 'Ain't Complaining' on March 14 and they'll be touring in the summer. Quo will be playing St Austell Cornwall Coliseum June 24, 25, Edinburgh Playhouse 27, 28, Whitley Bay Ice Rink 29, Birmingham NEC July 1, 2, Brighton Centre 4, Wembley Arena 6, 7. Tickets are available from box offices and usual agents. Tickets for London priced £10 and £9 are also available by post from Status Quo Box Office, PO Box 2, London W6 0LQ. Make cheques or postal orders payable to MCP Ltd, add a 50p booking fee to the cost of each ticket and enclose a sae. There is a credit card hotline on 01-741 8989.

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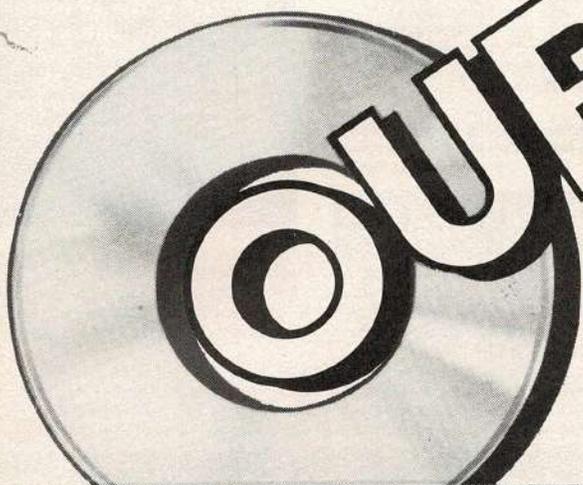
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Saturday 19th PORTSMOUTH Polytechnic
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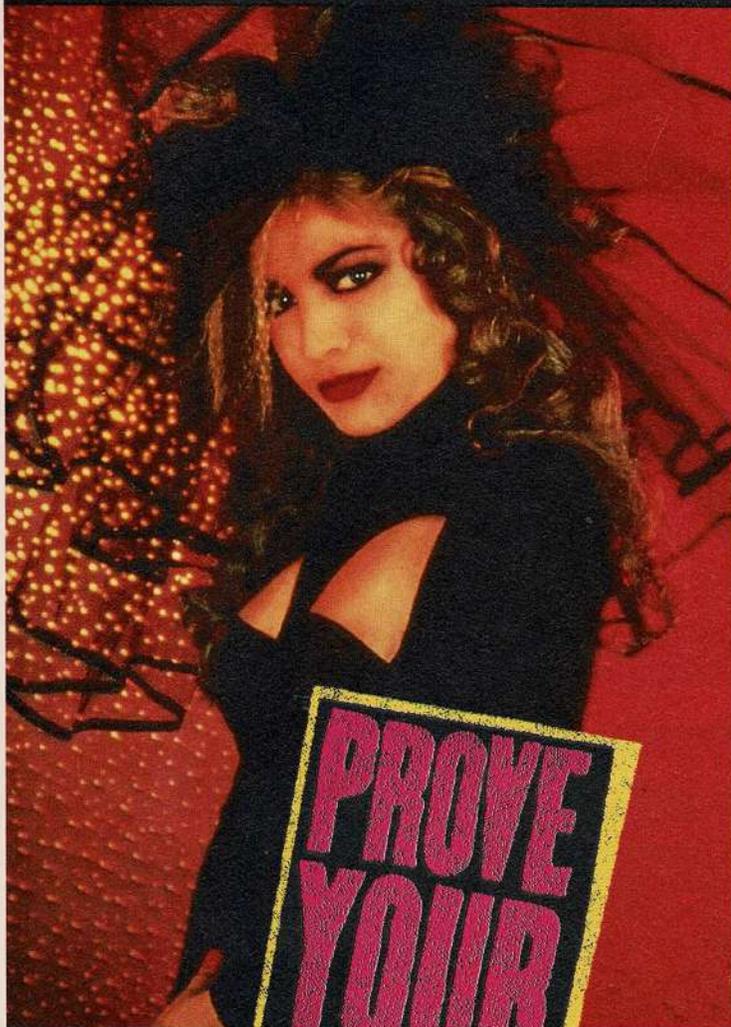
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T O U R S

Danny Wilson, who are about to release a remixed version of their old single 'Mary's Prayer' on March 21, have lined up a Scottish tour. They'll be playing Dingwall Jing March 17, Glasgow School of Art 18, Edinburgh Venue 19 and Aberdeen Venue 20.

No Man's Land, who have just signed to Go! Discs, have lined up dates at University of London Union March 9, Southampton University 10, Croydon Underground 13, Huddersfield Polytechnic 15, Leeds Warehouse 16, London Astoria 17, London Imperial College 18, Sheffield Leadmill 19 and London Rock Garden 26.

Clannad have confirmed the dates for their March tour. They'll be playing Nottingham Royal Centre March 12, Bristol Colston Hall 13, Manchester Apollo Theatre 14, Sheffield City Hall 15, Norwich University of East Anglia 16, London Hammersmith Odeon 17, Newcastle City Hall 18, Poole Arts Centre 20, Oxford Apollo 21 and Birmingham Hippodrome 22.

Workshy, a new band comprising ex-Animal Nightlife and Garage Men members, have lined up their first date at London's Smith Gallery, Covent Garden, March 10.

The Pogues will be playing Brixton Academy on March 20, having sold out all their previous London dates. Tickets are a mere £7.50 each.

GRAMMY GRAB

British chart toppers won three major awards at the American music industry's Grammy Awards last week. **U2** won Album Of The Year for their multi-million selling LP 'The Joshua Tree' and Best Rock Performance By A Duo Or Group, while **Sting** won Best Male Pop Performance for his solo album 'Bring On The Night'.

Elsewhere, Bruce Springsteen carried off an award for Best Solo Rock Vocal Performance for his album 'Tunnel Of Love' and Whitney Houston won Best Female Pop Vocalist for 'I Wanna Dance With Somebody'.

Poor old Michael Jackson didn't win anything for himself, but 'Bad' did win the Best Engineered Recording category.

U2's record company is angry over national newspaper reports last week that the band are on the brink of splitting. "The stories are entirely untrue," says a spokesperson.

INXS

will be returning to Britain in the summer to play some more dates. They'll be appearing at the Glasgow SECC June 22, London Wembley Arena 25, Birmingham NEC 27.

Tickets for Glasgow are available from various local outlets, priced £7.50 and £8.50 each, and by mail from INXS Box Office, PO Box 180, Head Post Office, Edinburgh. Make cheques or postal orders payable to TOCTA and enclose a sae.

Tickets for Wembley are available at usual London outlets, again priced £7.50 and £8.50 each, and by mail from INXS Box Office, PO Box 2, London W6 0LQ. Enclose a sae and make cheques or postal orders payable to MCP.

Tickets for Birmingham are available from the NEC box office and usual agents.

For the SECC show, there is a credit card hotline on 031-226 2295, and for Wembley on 01-741 8989.



Taja Sevelle, whose single 'Love Is Contagious' has been giving the charts a temperature, releases her debut self-titled album on March 14. The LP features 10 songs including the Prince-penned 'Wouldn't You Love To Love Me', 'Popular', 'Take Me For A Ride' and 'Infatuation'.





WET WET WET

release their single 'Temptation' this week. It's taken from their massively successful debut album 'Popped In Souled Out', which has sold nearly a million copies, and the flip side is 'Bottled Emotion'. The 12 inch and CD single will both have the extra track 'I Remember'.

HOLLY'S HALF MILLION

Holly Johnson won't have to pay anything for his recent court battle against ZTT Records — the company has been ordered to pay his estimated £500,000 legal costs. Holly won his case to go solo and we can expect an album from him soon.

RELEASES

Nona Hendryx releases a new single, 'Winds Of Change (Mandela To Mandela)', on March 7. The song was inspired by the letters that Winnie Mandela wrote to her imprisoned husband Nelson and features contributions from Peter Gabriel. The single is taken from Nona's current album 'Female Trouble'.

The Cross, Roger Taylor's new band, release their single 'Heaven For Everyone' on March 21. The single and the flip side, 'Love On A Tightrope (Like An Animal)', both come from their debut album 'Shove It'.

Rose Royce release their new single 'Just My Imagination' on March 7. A remake of the Temptations' classic, the single is taken from their current album 'Fresh Cut'.

So release their debut album, 'Horseshoe In The Glove', on March 7. The album contains eight tracks, including their debut single 'Are You Sure'.

It Bites, who just released their single 'Kiss Like Judas', have added another London show at the Astoria Theatre on May 13.

The Bodeans, following their UK debut at ULLU, have added dates at the Marquee March 13, Trent Poly 14, Manchester University 16.

WACKO JACKO NO SPEAK O!

Michael Jackson bottled out of a press conference last week and left the organisers red-faced with embarrassment.

Journalists were told they'd be able to interview Jackson live by satellite from New York, in a link up arranged by Pepsi Cola who are sponsoring his world tour. But Jackson only managed to say: "I'm very honoured and thankful, I love you all," before slipping away. The conference had been called to launch four new Pepsi Cola adverts and for Jackson to hand over a cheque to an American charity.

"We're sorry, but Michael isn't very good at interview situations," said a Pepsi spokesperson later.

Jackson's pet chimpanzee, Bubbles, is unavailable for comment.

Ironically it looks as if Jackson's new advertisements for Pepsi Cola might never be screened on British television, although the ads will appear on American television. We hear that Britvic, Pepsi's partners, want to steer the advertising campaign away from using Jackson in Britain. But don't despair — it looks likely that the ads will be screened in British cinemas instead.

Bruce Springsteen will definitely be playing Britain this summer with dates in June. As yet, though, there's been no official confirmation of Springsteen's schedule, but it's most likely that he'll be playing large open-air venues.

A spokesperson for Springsteen's record company, CBS, says the dates should be confirmed within the next week or two.

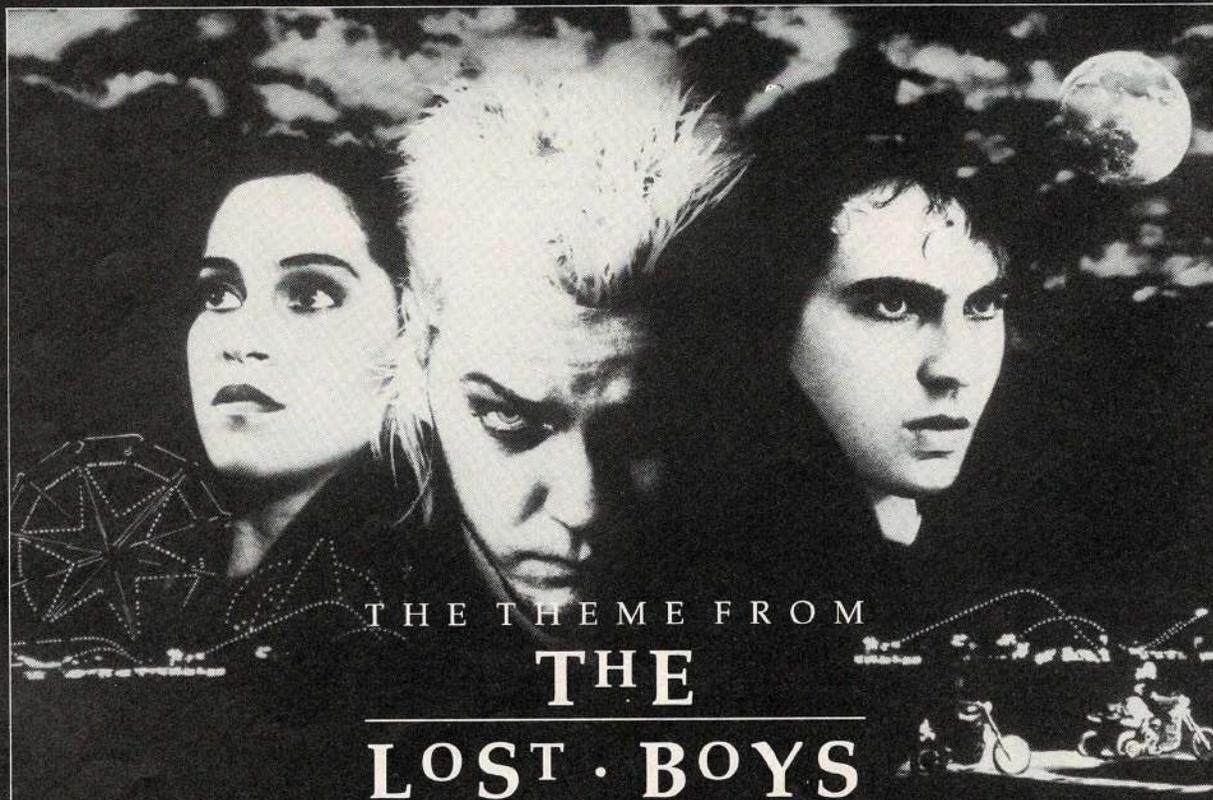


Everything But The Girl release their single 'I Always Was Your Girl' on March 14. The flip side is the previously unreleased 'Hang Out The Flags' while the 12 inch also features 'Home From Home'. On the four track CD single, you'll also find a version of the Elvis Costello song 'Almost Blue'. Ben and Tracey have added an extra date to their tour at the London Royal Albert Hall on March 29.

A-HA release their new single, 'Stay On These Roads', on March 14. It comes from the Norwegian trio's forthcoming third album, their first release since last summer's theme tune to the James Bond film 'The Living Daylights'. The flip side features 'Soft Rains Of April'.

A-ha have had two platinum albums, 'Hunting High And Low' and 'Scoundrel Days', since their first international hit 'Take On Me' in the autumn of 1985.

GERARD McMANN · CRY LITTLE SISTER



THE SINGLE

Distributed by **wea** Records Ltd. **W** Warner Communications Co.

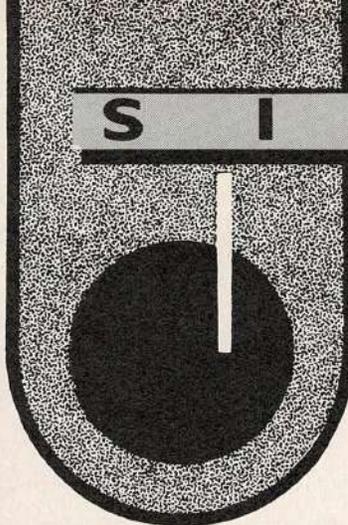
OUT NOW



I

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S I N G L E S

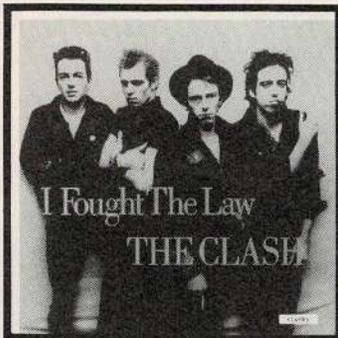


SINGLES OF

THE WEEK

WORLD DOMINATION ENTERPRISES 'I Can't Live Without My Radio' (Product Inc) This is the LL Cool J classic mashed up in a variety of 'total', 'beats', 'roots', and 'original style' mixes. WDE have plumped to stick with the original's low swinging bass backbeat but have splattered the surface with their distinctive noise-guitar histrionics. Singer KifKif snaps out the psycho-mean rap with sneering violence and comes out sounding thoroughly brutalised. Should break them into **rm's** much vaunted Industrial Guitar Noise Club Dance charts if nothing else. Hot poop.

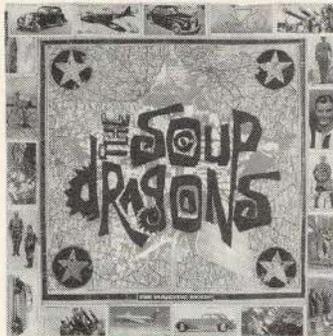
THE CLASH 'I Fought The Law' (CBS) Uncle Joe Strummer's spluttering, phlegm-soaked vocal; Mick Jones's rip-torn guitar; Paul Simonon's total bop bass and Topper Headon's into-battle drumming... all back together, in memory at least, on their original 1979 release. 'City Of The Dead' and the timeless '1977' on the B-side are the *real* para-military Clash at their threatening best, but this old twister will certainly do to be going on with. Big audio dynamite by anyone's reckoning.



THE ICICLE WORKS 'The Kiss Off' (Beggars Banquet) In which Ian McNabb and co go all Princey and Kissy Kissy to very nice effect. Quite a departure from their recent brisk rockola, but there have just been too many reports of late about young Ian bonking his mic stands and this is obviously the upshot. A sign o' the times.

THE HAVES

THE FLATMATES 'Shimmer' (Subway) The sound of young Bristol in all its taut, fleshy glory. A big, gristly, spitting guitar sound combines with Debbie Haynes' innocent, pretty vocal to charge along not unlike a combination of the Primitives and the Heaththrobs. A busy, buzzing party record for people seriously considering growing out their beehive hairdos. Comes with a neat 'flatsharing guide'.



THE SOUP DRAGONS 'The Majestic Head?' (Raw TV Products) Starting off with a brief classical string excerpt, this rapidly gets down to *serious* Monkees business and Sixties nostalgia. The normal Souppies fuzzo guitars are mixed way back under the orchestra sections, giving the ludicrous vocals an hilarious prominence. A brave career move for the Dragons which has them sounding more like a spaced out version of the Rutles than ever. Well weird.

THE VAYNES 'Rock 'N' Roll Crime' (Vanity) Recapturing the authentic metal ooze of Iggy Pop's early Stooges, Leeds' Vaynes kindly show a dazed and confused Crazyhead melody to the door, wait till the poor thing's well clear of the party and then proceed to boot seven shades of excrement out of it. A foul and unprovoked attack perhaps, but one that leaves an unusual and interesting mess on the sidewalk anyway. Rock 'n' roll grime has never been harder to clean up after than this.

THE CHESTERFIELDS 'Goodbye Goodbye' (RCA) Have the Chests been rifling through their old Haircut 100 singles? What else could explain the jaunty Latin rhythms, the light stepping guitars, the Bhundu style solos? A new influx of talent perhaps, or just bloody great draughts of alcohol? Whatever, this is the lads' nippiest outing to date and a jolly, jingling return to form after their 'Kettle' period.

SOMETHING HAPPENS 'Burn Clear' (Virgin) From the soundtrack of 'The Courier', Eire's Something Happens fire off an edgy, REM style cut with bright, clean sparkling guitar and dreamy, slit-eyed vocals. Freshly

THE FLATMATES



scrubbed stuff that makes you want to rise early, jog over the heath and take brisk, cold showers. So what this is doing in a film about sleazy heroin dealers is anybody's guess.

SIMON HARRIS 'Bass (How Low Can You Go)' (London) Harris is the UK producer, remix king and joint boss of the Music Of Life label and this is his own single spliced in with various tracks he's worked with before like 'The Show' and 'Jack Your Body'. Deadly deep, churning stuff and perfect hypnotic crossover material. Not a dry eye left in da house after this one gets played. Guaranteed.

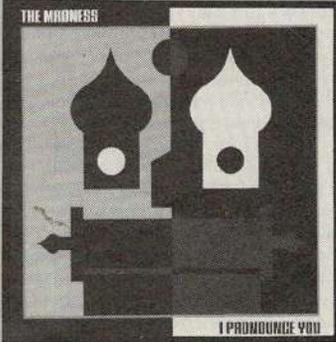
DEMON BOYZ 'Rougher Than An Animal' (Music Of Life) Feisty, dirty little rap from Tottenham's finest cutting crew. A speeding pile up of MC macho-posturing and socio-economics daintily spliced in with a jazz-funk brass/woodwind motif. A really crafty and hard-nosed cut, and with outfits like this on the payroll, Music Of Life look fit to bust UK rap internationally at last.

GRANDMASTER FLASH 'Gold' (Elektra/Asylum) With a muffled, diving bass line and featuring scratching made up from the soon-to-be-patented Gemini Flashformer (it says here??), this covers the Furious Five's usual drug commentary territory. Thick gold chains and their criminal significance fix the attention this time, along with the gangsterism that goes into getting them. Flash warnings like this always sound more like public health announcements than popular music, but this is a solid return to form from the New York granddaddies of rap. "Pulled out my pistol/Yeh I let the lead out/P57 - yeh, I put his head



out." Never mind the guns, these bloody medallions weigh a ton!

THE MADNESS 'I Pronounce You' (Virgin) Suggs, Carl, Chris and Lee only, back after a hefty break dating from the last Madness release, 'Ghost Train'. This is almost a direct follow on from their 'Sweetest Girl' style – a quiet and gentle marriage song featuring sitars and flutes. Not quite the comeback hoped for, but at least they're hatching plans again and intent on not remaining yesterday's men any longer.



THE HAVE NOTS

BROS 'Drop The Boy' (CBS) Gawd strowth – when will I be famous eh, and then they go straight into the top 10! Well, should've called this one 'When Will I Get The Much Needed Financially Securing Second Hit' because this piano and voice-only paeen to the joys of manhood is such a fifth rate grunting T T D'Arby style track that the boys could soon be dropped from the nation's affections with a resounding thud.

PETER MURPHY 'All Night Long' (Beggars Banquet) A slight touch of Japan, and a very slight touch of inspiration keeps old Bauhaus stalwart Pete Murphy from sounding completely washed up, but only just. With a soft waft of keyboards and shy guitars, this *isn't* the Lionel Richie song of the same name but by God it might as well be. As soon as Murph gets back into his old kinky black bodystocking and out of his preposterous Jonathan Ross clobber we should see a little more action again. Man cannot live by cheekbones alone!

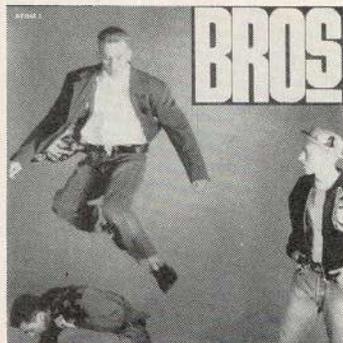
WALLY JUMP JNR AND THE CRIMINAL ELEMENT 'Private Party' (A&M) Co-written and produced by Arthur Baker, this is the follow-up to the 'Tighten Up' dance hit by the same firm. Cutting in the O'Jays' 'Love Train', it's a staple disco stomper to keep 'em revolving round the handbags the length and breadth of Britain. If this doesn't make you yearn for white footwear, distressed denim and dodgy blond streaks then my name's not James Hamilton. Don't stop jammin' y'all!

BOY GEORGE 'Live My Life' (Virgin) More whingeing from George on the subject of his troubled life and times and how the press stitched him up something rotten. This is every last and lonely Culture Club filler-cum-B-side desperately computerised and tarted up with salty saxophones and a pseudo-sensual backing trio. The Boy may be back in town with the scars to prove it, but this is the sort of tabloid trash gutter pop he should have moved on from long ago. C'mon, George, forgive and forget and all that.

HOTHOUSE FLOWERS 'Feet On The Ground' (London) They pack out the biggest gigs in Ireland after U2, but only the lightest punches on this, their first major single outing. Singer/keyboardist Liam O'Maonlai's sweaty club vocal is just a tad too affected and breathy for the sluggish marching beat. Probably works wonders as a stadium crowdpleaser, but if your living room doesn't run to accommodating a couple of thousand scarf-wavers, you're going to miss the point.

STEVE HARLEY AND COCKNEY REBEL 'Mr Soft' (EMI) First out in 1974 and re-released to coincide with an 'award winning' Softmints TV ad. This has a nigglingly nasty camp fairground feel that pretty well sums up all the lurid over-theatricality of much early Seventies pop. The sort of record that will either conjure up feelings of wincing horror or elated nostalgia. Me? If I want cockney rebels I turn to 'EastEnders', mate!

TIFFANY 'Could've Been' (MCA) 'Brilliant', 'crap', 'good', 'bad' – these are just a few of the words used previously about supermarket star Tiffany. And now with her schmaltzy new breath of muzak designed to shove you zombified up the aisles towards overheated cash tills, even more fab words spring to mind – all with great big asterisks in them! Could've been worse. Then again, actually, it probably couldn't.



reviewed by

Pete Paisley

Tina Live

ADDICTED TO LOVE

c / w

OVERNIGHT SENSATION



Live

7" SINGLE

Live

3 TRACK 12"

Live

C.D. SINGLE



OUT NOW



A L B U M S

THE JAZZ DEFEKTORS 'The Jazz Defektors' (Factory FACT 205)

Frantic bossa rhythms and shuffling conga grooves are really the stuff of live performance. A 10 piece band with marimbas and timbals cluttering up the stage, a wailing sax and the three lead vocalists jockeying for position.

Nevertheless the Jazz Defektors have translated the atmosphere of a smokey jazz club onto vinyl to great effect. The joint is jumping right in your front room! The funky boppish tunes and seductive soul boy sambas are foot-tappingly catching, but it's the vocals that really bring this album alive. Harmonising one moment and then flying in all directions the next, before sneaking up behind you when you least expect it. Bit of a shame there's only six tracks though. ■■■■■

Tim Jeffery

VARIOUS ARTISTS 'Anthems Volume 5' (Streetsounds Music 13)

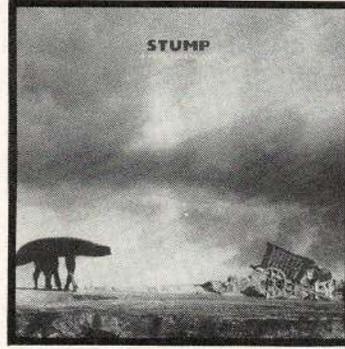
You can call me soppy and sentimental if you like but I swear they don't make records like this anymore. The fifth in a series of soul weekender soundtracks, some good, some not so, this is a collection that makes you positively nostalgic for pints of stale lager in plastic cups and busty girls in 'Sax Appeal' T-shirts. Even if you've never owned an Escort and think Robbie Vincent acted in horror movies, I'll bet you can't sit still through such classic disco stuff as the Whispers' 'It's A Love Thing' and Shalamar's 'Take That To The Bank'.

Definitely a must for everyone who thought L L Cool J invented the whistle posse. ■■■■■

Graham Black

STUMP 'A Fierce Pancake' (Ensign CHEN 9)

For those of you whose only knowledge of Stump is the now celebrated 'Tube' video for 'Buffalo' (you know, the one about big bottoms and 'fishies'), then you might expect this Anglo-Irish four-piece to be some kind of novelty band. What they are, instead, is a mixture of 'Monty Python' and 'The Owl And The Pussycat' set to a cra-zee soundtrack of twanging guitar strings and cardboard box banging rhythms. In other words, not your common or garden pop singles band; more an acquired taste that needs a little time set aside to consume in all its colourful, occasionally irritating but often



quite fascinating, theatricality.

Here we are offered 13 'songs' in the loosest possible sense, ranging from the weirdly accessible 'In The Green' and the brilliantly idiotic 'Charlton Heston' ('Charlton Heston put his vest on!'), to the impenetrable musical mess of the opening 'Living It Down' or the current single 'Chaos'.

If what you're after from your music is merely a pleasant diversion that moves your feet without first passing through your brain then fine — but avoid this record. If you're after something a little different, this, for all its flaws, could be the LP for you. ■■■■■ 1/2

Eleanor Levy

GODLEY & CREME 'Goodbye Blue Sky' (Polydor POLH40)

Art for art's sake — that's Godley & Creme. They have their busy fingers in

plenty of pies, but I suspect this is the area where they really want respect. 'Goodbye Blue Sky' finds the gruesome twosome sounding like every tacky pop success of the last 20 years. On the 'Big Bang', they sound like Darts (quite why anyone would wish to sound like Darts is beyond me). 'A Little Piece Of Heaven' bears an uncanny resemblance to Wham!. It's Des O'Connor one minute, Neil Sedaka the next; only Bobby Davro could top this.

What makes this album even worse is that it is that old dinosaur of progressive rock — a concept LP. Of course, the real concept is crap and it doesn't take long to work that out. This is just a pretentious jamming session — the sort of record Squeeze will be making when they reach retirement age.

They should stick to making their overrated, yawnsome videos. ■

Johnny Dee

PETER COYLE 'A Slap In The Face For Public Taste' (Ediesta CALCLPO37)

So this is what becomes of floppy-fringed one hit wonders. Peter Coyle, you may recall, was the boyish voice behind the Lotus Eaters' brief, but delectable moment of chart glory, 'The First Picture Of You'.

'A Slap In The Face For Public Taste' is Coyle's long overdue retaliation against blanket accusations of wimpiness. Either that or the boy has weirded out; and weirded out quite exhaustively. 'A Slap ...' comprises 24 tracks, ranging from the sublime to the utterly ridiculous.

However, as with most lengthy opera, it has its moments after one's ears have survived a barrage of caterwauling guitars

cooltempo

OUT 14TH MARCH...

KID 'N' PLAY

"DO THIS MY WAY"



OUT 21ST MARCH...

N.T. GANG

"WAM BAM"



Chrysalis

...FIERCE 2 IS COMING!

and screeching vocals. Ranting diatribes abound but, for all their social/political astuteness, they fail to rise above ludicrousness. At times, it must be said, Coyle out-Copes Julian Cope in terms of sheer eccentricity.

The highlights, scarce as they are, seem to make the whole effort worthwhile. 'Let The World Fall' is rousing, rumbustious pop while 'Heaven And Hell' and 'Smokescreen' are hauntingly beautiful low gear gems. Oh for more of the same. ■■■½

Lesley O'Toole



TALKING HEADS 'Naked' (EMI EMD 1005)

David Byrne and co have had such a wide-ranging influence over the last 10 years or so mainly because they've never hesitated to experiment. This time they've decided to decamp to Paris to capture an international feel incorporating jazz, pop, highlife, samba and 'an Algerian-Moroccan hybrid called Rai' (it says here), their rhythms evolving through improvisation with the help of a host of guest musicians with strange names playing even stranger ethnic instruments (leg seed pods, anyone?), plus our own dear Johnny Marr guesting on guitar.

It's far less aggressive and angular than many of their previous recordings, but despite their experimentation, the overall effect is quite gentle and doesn't really move you. No track really jumps out and pokes you in the eyes, apart perhaps from the dark, discordant 'The Democratic Circus'.

It's great that the Heads have the freedom to create the sort of record they want, but it's dull to listen to, despite David Byrne's inimitable vocal style. Nine out of 10 rm critics prefer the Jerry Harrison LP. ■■■■

Betty Page

VARIOUS ARTISTS 'Rare Groove' (Streetsounds RARE LP1)

Q: When is a rare groove not a rare groove?

A: Who knows?

Since the term was first coined a year or so back, the media and A&R men who have embraced it seem unable or unwilling to define it in any concrete terms. All too often tracks labelled as *Rare Groove* seem to fall into one of two dodgy categories: those by a relatively well known artist that weren't good enough to be a hit originally but could be flogged to a less discerning audience the second time around, and those so obscure that people will buy it purely for

Robin Smith

MORRISSEY 'Viva Hate' (HMV Records CSD 8737)

This has to be by far the most important album in Steven Morrissey's career. After the mega success of the Smiths in terms of records sales and mass adulation, Ole Misery Guts can relax. 'Viva Hate' is a corker.

As it is necessary to draw parallels here, this eagerly awaited platter is a much more immediate LP than any of the Smiths' output. As the current top five smash single proves, the Morrissey/Stephen Street collaboration is a force to be reckoned with.

While 'Every Day Is Like Sunday' is the obvious next hit single, with its sing-song chorus and gorgeous string section, it's the 7½ minute epic 'Late Night Maudlin Street' that is the killer cut here. I challenge any of today's insipid pop stars to come up with a lyric to compare with:

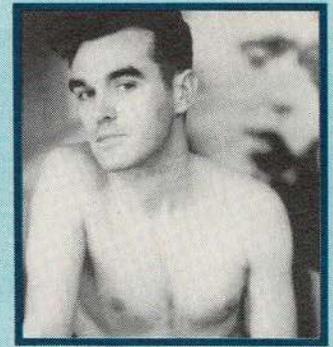
'The last bus I missed to Maudlin Street/So he drove me home in the van/ Complaining women only like me for my mind'

Brilliant! There is something for everyone here, from the pure pop of 'Suedehead' via the nervous, twitching guitar-driven stomp of 'Alsatian Cousin' to the beautiful, yearning 'Angel Angel Down We Go Together'. Stevie baby, you can do no wrong.

Although there is nothing here that can compare with such classics as 'How Soon Is Now?' or 'I Started Something I Couldn't Finish' (now that IS too much to ask for), there is the delightful 'Margaret On The Guillotine' where Morrissey cries 'When will you die?' accompanied by Vini Reilly's beautiful acoustic guitar.

Yes, dear pop fans. 'Viva Hate' is an absolute must. Welcome back, sunshine. ■■■■■

Jimmy Brown



credibility's sake whether it's good or not!

Fortunately, Streetsounds have managed to avoid those pitfalls on the whole, with a fine blend of the better known with the more obscure. You may well have heard of the Rimshots' 'Dance Girl', and you have probably danced for years to Nature Zone's 'Porcupine' without realising it. But Charles Wright And The Watts 103rd Street Rhythm Band... search me!

However, it all adds up to an album full of solid funk rhythms, and infectious basslines that will keep you dancing well into the small hours. This one looks set to be on my turntable for some time. ■■■■■

Graham Black

THE WHO 'Who's Better, Who's Best' (Polydor WTV1)

The story of the Who is one in which a fairly exciting Sixties pop group became a lumbering dinosaur producing concept albums and rock operas before death and 'musical differences' tore them apart.

This 25th anniversary compilation sorely illustrates their demise (or progression, depending on the length of your teeth), charting the course of their fine pop thrash ('Happy Jack', 'Pictures Of Lily'), through their pompous epic phase ('I'm Free', 'See Me, Feel Me') to the days spent living off past glories ('Who Are You', 'You Better, You Bet'). The main obstacle for this patchily brilliant collection is almost entirely that the Who just won't go away. If it's not Pete Townshend droning on about how he kicked the habit, it's Squire Daltrey parading around his trout farm.

Even worse was their umpteenth come-back at the recent BPI awards where they collected an award that appeared to exist as a device to promote this LP. Justice was done, however, as the upshot of their performance was a wave of public sympathy for the cruelly snubbed Rick Astley.

Never mind Rick, the Who had reached their peak before you were even born, and this record proves it. ■■■■

Tim Nicholson



THREE WIZE MEN

★ CRUISING FOR A BRUISING ★

LEFT 19T ★ AVAILABLE NOW

SUM SERIOUS DOPE FOR STONE COLD CHILLIN



LOVE & MARRIAGE

You'd expect a band with a name like **the Wedding Present** to know a thing or two above lurve 'n' stuff, but can frontman **Dave Gedge** really be the soppiest man in the world after naming an album after **George Best**? **Tony Beard** fears so ... Photos: **Martyn Strickland**



From Leeds with love. Dave Gedge, vocalist, lyricist and guitarist with the Wedding Present is the soppiest man in pop.

The latest heart-tweaking offering from the Yorkshire quartet, featuring Peter 'Grapper' Salowka, guitars, Keith Gregory, bass and new boy Simon Smith on drums is 'Nobody's Twisting Your Arm', their finest to date.

Three classic minutes of buzz-saw guitars, flustered rhythms and pained, personal vocals. Another indication, if it's needed, that the Wedding Present are about to fulfil their 'most likely to succeed' tag of last year. With the critical and commercial achievements of the sparkling 'George Best' LP and a recent sell-out tour under their belts, including London's prestigious Town And Country Club, Gedge and friends are set to prove that guitar-based indie-pop can have mass appeal.

So if the postman passed your house by on Valentine's Day or your loved one's just walked out with your record collection, take a listen to the 'Nobody's Twisting Your Arm' 12 inch. Four songs for broken-hearted lovers, a further slice of melancholia from rock's Barbara Cartland exploring the slamming door theme of emotional bust-ups.

This is record number eight in the Wedding Present's guide to love. A world of romance, red roses, wrist-wrenching guitars, Leeds United and ex-girlfriends ...

LOVE

"It's the most important thing in the world. Far more so than your job, your family or your next meal. I'd be more upset if my girlfriend left me than if a relative died because I'd be wondering why she walked out. If your girlfriend leaves it's the end of the world; if a relative pops off there's one less to be nice to!"

MY FIRST KISS

"It happened when I was seven, after school. The next day she hit me dead hard with a piece of wood to prove to her friends that she didn't fancy me! Kissing's such a mess, squelching around in someone's mouth, saliva everywhere. Practice makes perfect!"

LOVE AT FIRST SIGHT

"It's the only true love. You can't learn to love someone, you're just kidding yourself. I fall in love every day, in fact. What are you doing tonight?"

VALENTINE'S DAY

"I totally forgot about it. Honest! Should've been the highlight of my year but I'm afraid it wasn't. Still, my girlfriend forgot as well!"

MY IDEAL GIRL

"I'm completely in love with Doris Day, but she's probably a bit dodgy by now ..."

PROJECT CLUB



How Low Can You Go
DAMIEN'S HOUSE MIX

MARRIAGE

"I've never considered it. I'm too much of a little kid at heart. But I like the idea of making it public that I love someone and want to spend the rest of my life with her. I'd have to walk down the aisle to Doris Day records of course."

AFFAIRS

"The most exciting part of any relationship is the first few weeks. So any affair is far more thrilling than a long-standing relationship. I'd do it if it didn't hurt people."

BEING CHUCKED

"Well, it's a blow innit? For a man, being chucked is the worst thing that can happen. Blokes always end up lying about it, pretending *they* finished it. Lads are crap at chucking, it's always up to the girls. I've only ever chucked one girl; I was 14 and it was the first day we'd been seeing each other. We were too involved; one day was a long time at that age!"

HATE

"The emotion of hate is so closely connected to love that you can be completely in love with someone, but when you see them with anyone else you hate them. It's nearly as important as love ... except not as nice."

REVENGE

"Completely worthless. You can't gain anything from it but it plays such an important part in our lives. Libya was bombed for revenge, wasn't it?"

LOVE SONGS

"It's a very easy subject to write about. Every chart record is about love but it's done in such a banal way it makes it completely worthless. There's such a wealth of emotions to write about, but nobody tries. My favourite is Dionne Warwick's 'Walk On By': very poignant."

LUST

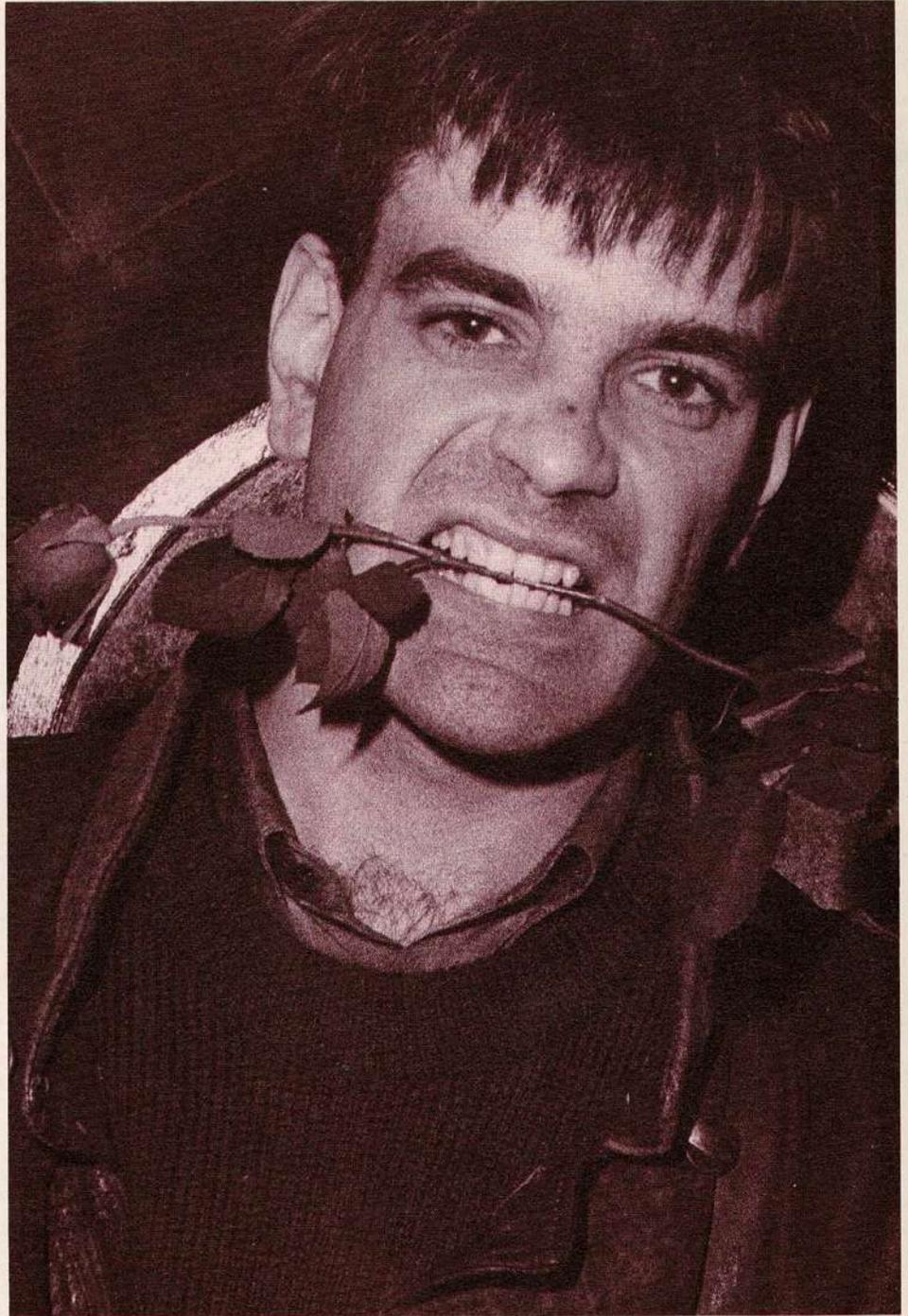
"Cor! That's the dirty one innit? Makes the world go round. Important but naughty. It shouldn't be championed these days; traditional family values — that's what the Wedding Present are about."

SEX

"I've been told that the human mind thinks about sex every 15 minutes, which I was devastated to hear, of course. Obviously I think about love more often, but then I don't think you can separate the two. Sex without love is pretty much unrewarding but still an enjoyable pastime."

AIDS

"It's not really hit Leeds yet. To me, it's almost something the Government blew up to keep gays in line, a reaction against their liberation. But it's still very important, so watch what you do with your naughty bits, eh readers?"



EMMOE

BIG
MAN
ON
CAMPUS

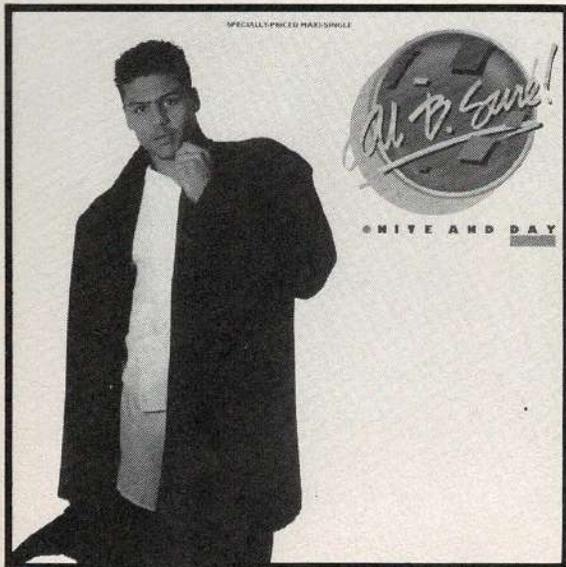


PLAY THAT FUNK



The U.S. Prime Cut · Now Available In Your Neighbourhood · 7" & 4-Track 12"

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



AL B. SURE! 'Nite And Day' (US Warner Bros/Uptown 0-20782) Superb atmosphere drenched amorphous sweetly swaying 0-91½-0bpm drifter like Lee John singing Janet Jackson's 'Funny How Time Flies' with some Marvin Gaye whoops and Isaac Hayes 'Hot Buttered Soul' guitar (in six mixes, the 0-91½-0bpm flip's translated and sung in French as 'Nuit Et Jour'). Cool, for sure!

ODDS 'N' BODS

DEREK B has now officially signed to **Club Records**, with his own label **Tuff Audio**, for all future recordings while, in a related move, **Streets Ahead** has created a Changing Gears Remix of 'Goodgroove' (96½-0bpm off acetate), using **Eddie Bo's** 'Hook And Sling' as a break beat with drop-ins from **Joe Tex's** 'I Gotcha'... **rm** next week — as you should know if you've been reading the adverts! — will be packaged with a solid vinyl 33⅓rpm seven-inch single featuring DJ **Richie Rich's** latest 'Scam', an 106bpm 'Richie Rich In Trouble' scratch mix of **Trouble Funk**, flipped by **Rob Manley's** 0-119½-117½-118-0bpm 'My Boyfriend's Private Party', mixing together **Wally Jump Jr & The Criminal Element's** 'Lighten Up (I just Can't Stop Scratchin')' and 'Private Party' with a bit of **LA Mix's** 'Don't Stop' and **Shanice Wilson's** 'I'll Bet She's Got A Boyfriend', in real 'Hotrod' style, well worth getting for what amounts to free!... **Keith Sweat's** 'I Want Her' has had its LP Version replaced by a bassy jolting 108½bpm Dance 'Til Ya Sweat Mix on the B-side of new creatively marketed pressings (**Elektra EKR 69TX**)... **Rick Astley's** 'Together Forever' is also due in a largely instrumental 0-115bpm jack track-type House Of Love Mix (**RCA PT 41818R**) by **Pete Hammond**, with 'Set It Off' "pshta pshta" hi-hats and digital punctuations but not much of Rick... **Coltcut** gave this column a terrific plug on **Capital Radio's** mid-evening "teenage" show, the presenters of which, **Pat Sharp** and **Mick Brown** have been produced by **Stock Aitken Waterman** singing — or, at any rate, going "whoop whoop!" — a remake of the **Michael Zager Band's** 'Let's All Chant'... **MC Jammy Hammy** makes a guest appearance on the dub of **LA Mix's** follow-up (which will also include the German remix of 'Don't Stop (Jammin')')... '15 Minutes', the acid house track due on limited white label from Stoneleigh's **Diamond Duel** record shop this

weekend, turns out to be produced by none other than **Antonio Valezquez** and **Wolfgang Prinz**, from Maplewood, New Jersey — where shop owner **Steve Crosby** has an obviously useful friend... UK release of the **Kane Gang's** 'Don't Look Any Further' next week won't include the **Francois Kevorkian** remixes but will be a completely different **Mantronik** mix, plus his B-Boy Vocal Dub... **CityBeat** picked up **Rob Base & DJ E-Z Rock's** sizzling 'It Takes Two' rap smash, and **Kechia Jenkins' 'I Need Somebody'**, plus new material by **3D** and **Cool C**... **MCA Records** are holding an invitation-only DJ party at Holborn's **Brown's** this Tuesday lunchtime, during the **International DJ Convention**, in competition with **Breakout's** party at Soho's **Gullivers**... **Martin Jaffier**, known as **MC Fresh J**, was due to give our sister DJ monthly, **Jocks**, a big plug during his **Shure Rapping Championship** appearance (despite it being organised by the **DMC!**)... **Tony Jenkins** has another of his PA-packed **Up West** nights at London's **Hippodrome** this Wednesday (March 9), with **Nigel Wilton**, **Bill Griffin**, **Ralph Tee** and **Colin Line** dishing out freebies as well as jocking... **Kev Hill** starts weekly house/funk/grooves this Thursday (10) at **The Outer Limit** next to Harlow Mill station (only £1, no dress restrictions)... Friday (11) the **Special Branch** crew of **Pete Tong**, **Nicky Holloway** and **Chris Bangs** hold a Googly-Do at St John's Wood's **Lord's Cricket Ground!**... **Baz Fe Jazz** has a new Saturday venue at 145-147 Church Street in Paddington (by Edgware Road tube), **Night In Tunisia** this Saturday (12) and then every fortnight being for rare jazz and Latin while other types of old but fresh music are featured on a monthly rota... **Iain Black**, most upfront on Saturdays, has **Total Contrast** appearing at Colchester's well equipped **Tartan House** this Sunday (13)... **Paul James**, resident every night, is funkiest on Tuesdays at St Helens **Banana Republic** (pub hours)... **Richard Short** souls Rayners Lane's **Bugsy's** Tuesdays and Harrow's **Mirabeau** Wednesdays,

both wine bars and both free... **Paul Major** has returned to jocking, in scratch mix style now with three SL 1200s, at Leicester's **Leicester Studio** Thur/Fri/Sat... Torquay's **Lasers** in Coral Island has a new Saturday **Power House** night with **TT Masters** cutting up house/funk/soul/jazz... **Tim Smith** is after good PAs (on 091-285 8234) for Sunderland's new but already heaving **Blue Monkey**, as is **Dave Gregory** (on 01-546 9944 Tues/Thursdays, office hours) for Kingston-on-Thames's soulful **Hoofers**... **Radio Aire's** weekday mid-evening and Saturday 6-8pm soul man, **Carl Kingston** (on 0532 687886) wants more regular club gigs within 50 miles of Leeds... **Capital Radio** has followed up my continued belief in **Supertramp's** 'Im Beggin' You' by putting it on the "A" list (for maximum airplay rotation), even though in fact the actual single was released with little promotion last October and has already been succeeded by another — a triumph of good music over bad marketing!... South Wales DJ **James Lewis**, whose three-year-old son **Christian** is fighting against a deadly form of child cancer called neuroblastoma, has successfully launched the **Christian Lewis Neuroblastoma Fund** (with a special account number 13741053, Trustee Savings Bank, Woodfield Street, Morriston, Swansea, donations being payable at any TSB branch), collection boxes and bottles being widespread in the area's clubs and pubs — as I was actually out for the day with the family when Christian first felt ill, I have a personal interest, but he is such an enchanting little boy that he deserves any help you can give (the chance of survival from this tragic illness being put at only 12 to 15 per cent)... **Andy Douglas** — at **Pzazz**, 23 Royal Exchange Square, Glasgow G41 — offers money for a desperately needed copy of **Alexander O'Neal's** 'What's Missing' remix... **Adrian John** tips, from Telford's **Cascades**, that **Barbara Fowler's** old 'Come And Get My Lovin'' is doing well again in the wake of **Joyce Sims** and **Terry Billy**... **Joyce Sims' follow-up**, due around Easter, will be a **Robert Clivilles** and

JOHN MARSHALL BREAKING DOWN THE WALLS

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● Joe Rodriguez



● Cash Money



● Cutmaster Swift

CASH MONEY actually travelled right across the States from New York to San Diego just to compete in — and win! — the US finals of the **Technics DJ Mixing Championships**, beating Chicago's **Bad Boy Bill**, which means that he'll probably be the most eagerly awaited competitor tonight (Tuesday, March 8) in the World finals at the **Royal Albert Hall**. First of all, though, he and the other 18 finalists will have had to win one of the eight places in a preliminary round on Monday in order to meet the defending 1987 runner-up at the Albert Hall, **Joe Rodriguez** (also from the USA), who of course qualifies automatically, so it can be by no means certain that either **Cash Money** or the new 1988 UK champ, **Cutmaster Swift**, will make it into the grand final. Disasters can happen, especially in such a volatile art as mixing (mind you, there'll probably be a riot if they don't make it!). The other international winners who will have been battling again for five minutes each on Monday to win one of the eight Grand Final places are Australia's **Andrew Muirhead**, Austria's **Stefan Beidermann**, Belgium's **Phil Watts**, Denmark's **Mick 'Cutfather' Hansen** (a 1986 finalist), Finland's **Kari Vesala**, France's **Dee Nasty** (a 1987 finalist), Germany's **Romeo Maramigi**, Holland's **Juan Elmroon**, Hong Kong's **Simon Choi**, Israel's **Yoram Vazana**, Italy's **Lorenzo Bossina**, Norway's **DJ Fresh**, Portugal's **Joao Canada**, Singapore's **Gabriel Chong**, Spain's **Mias Earbajo**, Sweden's **Robert Watz**, and Switzerland's **KZ**. A full 20 competitors one after another at the Albert Hall would

obviously have been far too many, especially as there's no guarantee of the standard of some of the international winners, so that the preliminary weeding out is necessary and should ensure there's no repetition of last year's fiasco, when the Singapore finalist spent his entire time slot supposedly "mixing" just two records with a shoe! As well as the "mega" stars promised as winners of the **Disco Mix Club** members-voted annual **Stanton awards**, Tuesday night's World final will also feature stage performances by the likes of **Keith Sweat**, **Taja Sevelle**, **Derek B**, **Terry Billy**, **Shanice Wilson** and **Boy George** — so it should be quite a night! The opening party of the **1988 International DJ Convention** on Sunday at the **Hippodrome** will have already featured PAs by such as **Bomb The Bass**, **Wee Papa Girl Rappers**, **Fingers Inc**, **Sheik Fawaz**, **Déjà**, **Hazell Dean**, **Glen Goldsmith**, **Black Britain**, **Pebbles**, **Scratchmo**, **Robe**, **Asher D & Daddy Freddy**, **Chris Andrews**, plus exhibition mixes by **Disco Mix Club** stars like **Les Adams**, **Paul Dakeyne**, **Ben Liebrand**, **Mike Gray**, and of course the **Shure UK Rapping Championship** finals, while the Monday seminar discussion sessions at the **Astoria** — including debates on radio, and (with **Pete Waterman** an important speaker!) sampling — will have been interspersed by PAs from **Bam Bam**, **Rogex**, **Maxi Priest**, **T-Cut-F**, **52nd Street**, **Dee Dee Wilde** and **Wayne Hernandez**. Full details next week about the winners, and what happened!

David Cole remix of 'Walk Away'... **Pebbles** 'Girlfriend', revived on import last week, is now due out here (**MCA Records MCAX 1233**)... **Lou** 'Rookies Revenge' is 94bpm, as chart checkers would have noticed, my review last week forgetting it... US newies that I unfortunately had no time to review this week include **Kashif** 'Love Me All Over' (**Arista**, breathy tender slow jolter flipped by the new gentle piano instrumental, 'Kathryn'), **Mark Imperial & Co** featuring **Jack N House** 'The Love I Lost' (**House Nation**, mournfully moaning slick house bouncer), **Joe Church** 'I Can't Wait Too Long' (**Sleeping Bag Records**, frantically flying **Colonel Abrams**-ishly soulful over-busy but adventurous house), **Twat Sisters** featuring **House Master Baldwin** 'Eat My Pussy' (**Future Sound Records**, tongue in cheek — or something! — frantic acid house), **Kev-E-Kev & AK-B** 'Listen To The Man' (**DNA International**, jumbled jerky rap scratching up 'The Champ' and much more), **Sha-Rock & Inf** 'Wait Stop Start The Clock' (**Young's Recording Co.**, another rap set to 'Clean Up Woman')... **PUMP THAT BASS!**

and moaned by **Will with Lew Kirton**. Already on import, the album is out here on March 14, while — wait for it! — **Arthur Baker's** "pshta pshta" hi-hat hissed more densely chugging 0-119½bpm '**A Love Supreme (Jazz In The House Remix)**' (**12BRW 90**) is on promo now and out on March 21. Essential tackle, as some would say!

JEAN CARNE 'You're A Part Of Me' (**RCA PL71624**) Still a disappointment live and always (to my mind, anyway) in danger of going tiresomely over the top with her swooping and gurgling vocal style, Jean has, however, in this LP managed to make a consistently excellent real soul set that rightly is selling fast (out here ahead of imports!). Kept in check by such various producers as **Grover Washington Jr**, **Bobby Eli** and **Nick Martinelli**, every track is a gem, especially for listening maybe more than dancing, the only relatively uptempo songs being the superb sultrily jogging 90bpm 'Heartache', and wriggly 103½bpm 'Givin' Up On Love' and 112½bpm 'Let Me Be The One', while slowies are the Booker Newberry III-duetted 62-0bpm 'Closer To You', 62bpm 'You're A Part Of Me', 61½bpm 'Walking The Line', 60½bpm 'Early Morning Love', 71½bpm 'Don't Want To Love Anymore', and **Aretha Franklin's** old wailing 44-43bpm 'Ain't No Way'. **Anita Baker** comes to mind, the set's so good.

T.JAM 'House Of Jack' (**Hot Melt 12TCT12**) Very pedestrian cymbal-shushed 119½bpm UK jack track with corny chipmunk-type digitally stuttered and scratched "jack" repetition (in three mixes).

APOLLO 11 'One Small Step' (**Debut DEBTX 3041**) Routine hustling 0-120bpm jack track overlaid by a documentary broadcast about the first moon landing, interesting on its own but possibly confusing for dancers (in three mixes).

HOT VINYL

WILL DOWNING 'Will Downing' (Fourth & Broadway BRLP 518) The huskily teasing **Luther Vandross/Colonel Abrams**-ish singer from **Wally Jump Jr & The Criminal Element** has made an excellent soulful essentially self-produced debut LP, with the loping 0-111¼bpm 'In My Dreams', jogging 0-106bpm 'Do You?', jerkily leaping 120½bpm 'Set Me Free' (with **Mike Manieri's** vibes), swaying 105½bpm 'Sending Out An SOS', drifting 86bpm 'Dancing In The Moonlight', rolling 105½bpm 'Security', slushy 0-32½-0bpm 'Do You Remember Love?', **Deniece Williams'** (0-) 94½bpm 'Free', and — the set's standout — a fantastic lushly cantering 0-120½bpm treatment of late jazz great **John Coltrane's** 'A Love Supreme', full of beautiful resonances, tootled by **Stanley Turrentine**, tinkled by **David Cole**

CONTINUED OVER ▶

WALLY JUMP JNR. » PRIVATE PARTY «

NEW

7"

&

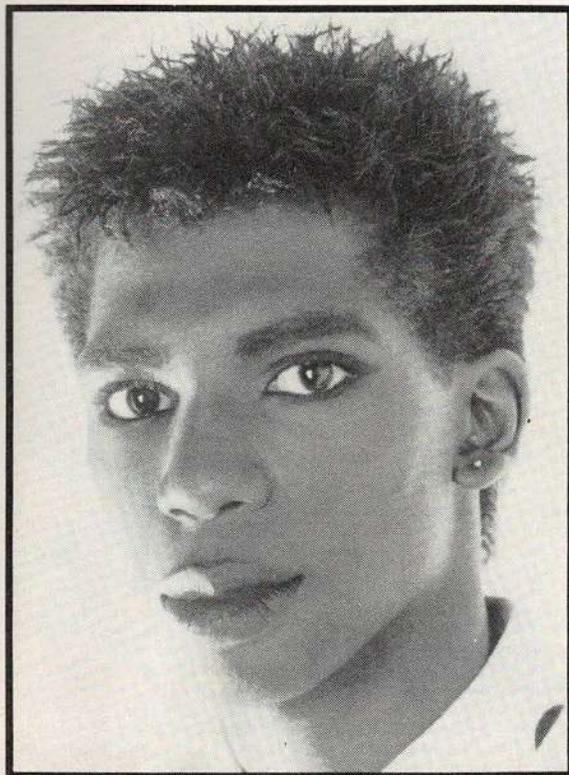
12"

SINGLE



12" INCLUDES LES ADAMS MIXES





JAMIE PRINCIPLE 'Baby Wants To Ride (Club Mix)' (ffrr FFRX 1) Now that it's finally out here as a commercial 12 inch, after months on white label as a four-tracker, this Steve 'Silk' Hurley remixed muttering sensual house loper (a slower remake of his once very rare frantic original, subsequently credited to Frankie Knuckles) is only in its 118-0bpm Club Mix and 0-118-118¼-0bpm Dub, the X-Rated and House Of Trix versions being due in a fortnight or so as a follow-up "remix" for creative marketing. Actually, to be fair, all four versions add up to about 33 minutes, a lot more than is allowed by the Gallup chart compilers to qualify as a single!

THE TODD TERRY PROJECT 'Bango (To The Batmobile)' (US Fresh Records FRE-80117) Tony Terry, Terry Billy, now Todd Terry, with a Dinosaur L 'Go Bang'-based girls chanted and giggled very eccentric nervily skittering house-ish racer, in 123¼bpm Club Bang and 122¼bpm Bonus Bang versions, flipped by the similar but much easier 120¾bpm 'Back To The Beat', which drops and scratches stuff through a washing machine beat. Sudsy!

DAVY D 'Ohh Girl!' (Def Jam 651452) Tugging tender 99bpm hip hop ballad, always to my mind the standout from last summer's album, but the flip's funkier groove-based 0-102bpm 'Clap Your Hands' rap has attracted more initial attention so far. Confusingly out on import at the same time is **DAVY DMX 'The DMX Will Rock (Scratch Mix)' (US Tuff City TUF 120003)**, by the same fellow (David Reeves Jr, once Kurtis Blow's DJ), a vocoder title line started then tinklingly tuneful 111bpm juddery hip hop instrumental (with an aggressive girls rapped alternative Rap Mix and three other instrumental mixes).

GENE AND JIM ARE INTO SHAKES 'Shake! (How About A Sampling, Gene?)' (Rough Trade RTT 216) As originally promoted, snips of TV chatter (in Steinski style) ran through a marathon choogling 123bpm ever shifting track with rock guitar, trumpet and other colourations which somehow ended up monotonous and undynamic. This tighter and brighter 122¾bpm commercially available remix (instrumental flip) is still rambling and despite, or perhaps because of, being more blatantly pop-aimed still can't cut it convincingly alongside the volume pumpers and bass bombers that other DJs manage to make.

MCIB and THE BEATCREATOR 'Thunderbirds Are Go!' (DTI Records MAC-1, via 01-884 3344) Master Tee-created lazily burbling 0-107¾bpm electro wriggler with TV soundtrack overlays, more for listening than dancing, flipped by 'The

Jack Lads' with chat by London jocks Jazzy M and Jasper digitally sampled through another but beatier 113¼bpm electro burbler (not really the house it claims to be), and 'Forever Again' with Rosaline Joyce backing a languidly weaving 0-87¼bpm London rap, on white label and all pleasant rather than hardcore.

SPOONIE GEE 'The Godfather Of Rap' (US Tuff City TUF LP 5551) Out since just before Christmas but disappointing apart from his included singles, this rap album's one standout newie is the jittery buoyant perkily chugging 102-0bpm 'Hit Man', which must surely be due for a US remix soon.

CHUBB ROCK with Hitman Howie Tee 'DJ Innovator' (US Select FMS62297) Haunting slinkily insidious 85-0bpm slow gruff rap duet with a background George McCrae-type lilt, flipped by the more densely juddering 86bpm 'I Feel Good' (instrumentals too).

D.J. KOOL 'The Music Ain't Loud E-Nuf' (US Creative Funk CF-7000) Chanting supported sedately go-go tempoed scratch mix workout by a Washington DC DJ, using "pump up the volume", "pump me up" and other familiar clichés in the 0-93¼-0bpm Radio, 0-94¼-0bpm Dub, 0-94¼-94bpm DC and 0-94bpm NY Mixes.

N.T. GANG 'Wam Bam (12" Remix)' (Cooltempo COOLX 163) 'Pump Up The Volume'-inspired very beefy 0-114bpm chugger (in two mixes) with all the usual sort of cut-ins, and a more datedly funky 109bpm 'We're Gonna Rock You' flip, actually from Germany — which shows in the accents and a slight Euro feel.

RICO 'Spanish Hustle (Latin Jackin' Mix)' (Debut DEBTX 3040) Cornily uncool over-frenetic 126bpm treatment of the Fatback Band's 1976 disco hustler, more

'Holiday 88' than house, and rather Radio 2!

VARIOUS ARTISTS 'Mad On House — Volume 1' (Needle Records MADD1) Alongside current stuff by Bam Bam, Adonis + The Endless Poker, Jack Factory, House Master Baldwin featuring Paris Grey, Fallout, and Mr Lee, the only previously unreviewed tracks are the girls groaned jumbled tumbling jiggly acidic 122¼bpm **TRIPLE XXX 'The Bedroom Scene (Straight Up Mix)**', and Kraftwerk-ishy introed then piano jangled lethargic 115¼bpm **JINE 'Take It To The House (Extended Mix)**'.

VARIOUS ARTISTS 'Jackmaster Vol. 2' (DJ International Records/Westside Records JACK LP 502) Double album of traditional-type alkaline (rather than acid) house, tons of it, the soulfully sung 113¼-113½-0bpm **TARGA with SHAWN CHRISTOPHER 'Love Invasion'** and "elephant trumpeting" jittery 0-116bpm **MASTERS AT WORK 'Dum Dum Cry'** being the only exceptions to the norm amongst the 124bpm **FAST EDDIE SMITH 'Jack To The Sound'**, 118bpm **HOLLYWOOD AND THE HEAT 'I Need You'**, 122bpm **ROCKY JONES 'Choice Of A Now Generation'**, 121¼bpm **JOE SMOOTH 'Inside My Mind'**, 120¼bpm **EX-SAMPLE 'And So It Goes'**, 119-0bpm **SECRET SECRET 'We Came To Jack'**, 125¼bpm **PROFESSOR FUNK 'Box Head'**, 126bpm **ANTHONY THOMAS 'Promised Land'**, 120½-0bpm **BLAKE BAXTER 'Work'**, 131½bpm **ANDRE OWENS 'Destiny Of Love'**, 124¼bpm **THE CHILDREN 'Brothers Gonna Work It Out'**, 0-120¼bpm **PETER BLACK 'My Love Is Free'** — apart, that is, from Colin Faver's UK-created 0-122½-122½-0bpm megamix of **FX 'Faith Hope & Charity'**, and the bland girls overdubbed 123¾bpm **JACKMASTER BLACK 'DJ Mega Track'** and 120½bpm **JAMIE PRINCIPAL 'Prince Of House (Baby Wants To Ride)'** medleys.

the ultimate gangster boogie

simon harris

bass ('how low can you go')

mixed by professor griff from public enemy

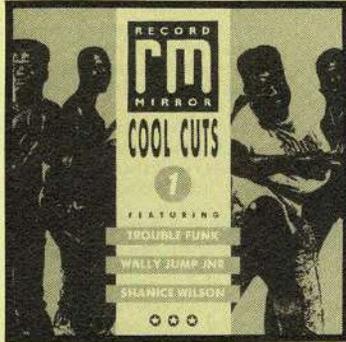
12 inch (FFRX 4) includes 'bomb the house' mix. 7 inch (FFR 4)



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MORE beats
MORE heat



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THE CLUB CHART

TW LW

1	3	I KNOW YOU GOT SOUL (NORMAN C & DJ D REMIX)	Eric B & Rakim	Cooltempo 12in
2	1	BEAT DIS (EXTENDED DIS)	Bomb The Bass	Mister-Ron Records 12in
3	2	I WANT HER (EXTENDED VERSION)	Keith Sweat	Yintertainment 12in
4	4	DO THIS MY WAY (NORMAN C & DJ D REMIX)	Kid N Play	Cooltempo 12in
5	8	GOODGROOVE	Derek B	Music Of Life 12in
6	3	DOCTORIN' THE HOUSE (SPENG Coldcut featuring Yazz)		Ahead Of Our Time 12in
7	13	BASS (HOW LOW CAN YOU GO) (BOMB THE HOUSE MIX)	Simon Harris	ffrr 12in
8	6	DON'T LOCK ME OUT (SUPERBASS CLUB MIX/CLUB MIX)	Terry Billy	Atlantic 12in
9	18	GIVE IT TO ME (RADIO MIX/INSTRUMENTAL MIX)	Bam Bam	Serious 12in
10	36	PRIVATE PARTY (LES ADAMS' REMIXES)	Wally Jump Jr. & the Criminal Element	Breakout 12in
11	10	LOVEY DOVEY (LONG VERSION/CHARLIE DEE DUB)	Tony Terry	Epic 12in
12	7	COME INTO MY LIFE (CLUB VERSION)	SIMON HARRIS MEGAMIX	Joyce Sims
13	17	IT TAKES TWO	Rob Base & DJ E-Z Rock	London 12in
14	32	SHE'S THE ONE (FUNKY DRUMMER REMIX)	James Brown	Urban 12in
15	25	LOVER'S LANE (NEW AFTER HOURS VOCAL MIX)	Georgia	Motown 12in
16	23	FAITH (EXTENDED VERSION)	Wee Papa Girl Rappers	Jive 12in
17	45	HOW LOW CAN YOU GO	Project Club	Supreme Records 12in
18	27	NOBODY CAN LOVE ME	Tongue N' Cheek	Criminal 12in
19	35	RAW B!G	Daddy Kane	Cold Chillin' 12in
20	12	NEVER KNEW LOVE LIKE THIS (EXTENDED)	Alexander O'Neal featuring Cherrelle	Tabu 12in
21	15	STRONG ISLAND (V.C.F.O.R.C.E.)		US B Boy Records 12in
22	26	LOVE IS CONTAGIOUS (EXTENDED MIX)	Taja Sevelle	Reprise Records 12in
23	28	THAT'S THE WAY IT IS	Mel & Kim	Supreme Records 12in
24	9	I GOT DA FEELIN' / IT'S LIKE THAT Y'ALL	Sweet Tee	Cooltempo 12in
25	74	WAMBAM (12" REMIX)	NT Gang	Cooltempo 12in white label
26	11	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
27	20	BABY WANTS TO RIDE (STEVE SILK HURLEY CLUB MIX)	Jamie Principle	ffrr 12in
28	22	LET'S GET BRUTAL (MEGA MIX / US VERSION)	Nitro Deluxe	Cooltempo 12in
29	62	MOHAMED'S HOUSE	Sheik Fawaz	Circa Records 12in pre-release
30	48	PINK CADILLAC (CLUB VOCAL) / WANNABE THAT WOMAN	Nardie Cele	US EMI-Manhattan 12in
31	40	PIANO IN THE DARK	Brenda Russell	Breakout 12in
32	94	GIVE IT TO ME (DOUBLE TROUBLE EXTENDED REMIX)	Bam Bam	Serious 12in
33	43	YES IT'S YOU / SWEET CHARLES / THINK (ABOUT IT) / ROCK ME AGAIN & AGAIN & AGAIN & AGAIN	Lyn Collins	Urban 12in pre-release
34	10	PARTY PEOPLE / KEY THE PULSE	Royal House	Champion 12in
35	21	ROK DA HOUSE	the Beatmasters featuring the Cookie Crew	Rhythm King 12in
36	90	THEME FROM S-EXPRESS	S-Express	Rhythm King 12in mailing list promo
37	30	I'M SO HAPPY (12" REMIX)	Walker Beasley	Urban 12in
38	34	I'M ALL SHOOK UP	Spoonie Gee	Sure Delight 12in
39	—	DREAMING (EXTENDED DANCE MIX)	Glen Goldsmith	RCA 12in
40	54	LOVIN' ON NEXT TO NOTHING (EXTENDED)	Glady Knight And The Pipe	MCA Records 12in
41	14	JACK THE RIPPER (LL Cool J)		Def Jam 12in
42	69	CLAP YOUR HANDS / OHH GIRL	Davy D	Def Jam 12in
43	38	JACKIN' JAMES (CLUB MIX) / JACK FACTORY / BOUNCY HOUSE (BOUNCY MIX)	Adrenalin MOD	Warrior Records 12in
44	57	TOGETHER FOREVER (LOVER'S LEAP REMIX)	Rick Astley	RCA 12in
45	77	HEROIN ("JUST SAY NO" / JACK N' CHILL REMIX) / REAL LIFE (PAUL SIMPSON US MIX)		10 Records 12in
46	—	A LOVE SUPREME / IN MY DREAMS / DO YOU / SET ME FREE	Will Downing	US Island LP
47	78	BIG THING (EXTENDED)	Blue Zone	Arista/Rockin' Horse Records 12in
48	42	FISHNET (BIG LEG MIX)	Morris Day	Warner Bros 12in
49	52	MAKE IT LAST FOREVER / WANT HER / SOMETHING JUST AIN'T RIGHT	Keith Sweat	Vintertainment LP
50	81	BANGO (TO THE BATMOBILE) / BACK TO THE BEAT	the Todd Terry Project	US Fresh Records 12in
51	24	SAY IT AGAIN (EXTENDED REMIX)	Jermaine Stewart	10 Records 12in
52	71	ANYONE... (Smith & Mighty featuring Jackie Jackson)		Three Stripe Records 12in
53	59	I AM DOWN / PUSH IT (REMIX) / SAK-N-PEP / HIT 'EM WITH THIS	Antoinette	ffrr 12in white label
54	33	SUBMIT (TO THE BEAT) / DANCING AND MUSIC (REMIXES)	Groove	Submission 12in
55	47	TELL IT TO MY HEART (CLUB MIX / DUB MIX)	Taylor Dayne	Arista 12in
56	60	100% Mini Curry		Timeless Records 12in
57	51	THAT'S WHERE YOU'LL FIND ME / YOU AND ME TONIGHT (REMIXES)	Deja 10 Records 12in	Deja 10 Records 12in
58	46	HOUSE TRAIN (NEW YORK MIX)	Risse	Jack Trax 12in
59	31	THE JACK THAT HOUSE BUILT	Jack N' Chill	10 Records 12in
60	63	HOUSE DOCTORS (GOTTA GET DOWN)	the House Doctors	Big One 12in
61	re	GET OUT OF MY LIFE	TC Curtis	Hot Melt 12in
62	53	BEAT DIS (GANGSTER BOOGIE INC. REMIX)	Bomb The Bass	Mister-Ron Records 12in
63	79	TELL IT TO MY HEART (HOUSE OF HEARTS / DUB OF HEARTS)	Taylor Dayne	Arista 12in
64	37	MOVE THE CROWD (DEMOCRATIC 3 REMIX)	Eric B & Rakim	Fourth & Broadway 12in
65	86	ROOKIES REVENGE (QUANTUM JUMP MIX)	Lou	Supreme Records 12in
66	89	WHO DO YOU LOVE (EXTENDED 12" MIX)	Rodney Salsberry	US Ryan Records 12in
67	70	DON'T COVER UP YOUR FEELINGS / IS IT SO HARD / GOOD TIMES / WHERE DO I GO FROM HERE	Broomfield	US Vision Records LP
68	44	FOR YOUR LOVE (I'LL DO MOST ANYTHING) (REMIX / SAX DUB)	Barry White	Breakout 12in
69	re	I FEEL IT (CONSTRUCTION MEDLEY / MAKUMBA MIX)	Suzie and the Cubans	US Popular Records 12in / Champion promo

70	75	SPY IN THE HOUSE OF LOVE (DOCTOR X IN FULL EFFECT)	Was (Not Was)	Fontana 12in
71	73	NITE AND DAY / NIT ET JOUR	Al B Sure!	US Warner Bros / Uptown 12in
72	41	MY MIND (LONG VERSION)	Vanessa Franklin and Midnight Energy	CityBeat 12in
73	re	GOLD (EXTENDED VERSION)	Grandmaster Flash and the Furious Five	Elektra 12in
74	64	THIS HOUSE IS YOUR HOUSE	Paul French & the Mix Master Crew	Rise Records 12in
75	—	WALK IN THE NIGHT (0-11) / JUST PASSIN' THRU (107 1/2-0bpm)	Paul Hardcastle	Chrysalis 12in white label
76	—	WHATEVER MAKES OUR LOVE GROW (GROWN-UP MIX)	Edwin Starr	10 Records 12in
77	re	SIMPLE SIMON (YOU GOTTA ROCK HARD)	Mantronix	10 Records 12in
78	56	YOU GIVE ME SO MUCH	Cosin Rachel	Supreme Records 12in
79	—	DOCTORIN' THE HOUSE (THE UPSET REMIX) / ACID SHUT UP (DUB)	Coldcut featuring Yazz and the Plastic People	Ahead Of Our Time 12in
80	—	GOODGROOVE (STREETS AHEAD'S CHANGING GEARS REMIX)	Derek B	Music Of Life 12in
81	65	I FOUND YOU	Dee Dee Wilde	Fourth & Broadway 12in
82	61	HEARTACHE / LET ME BE THE ONE / YOU'RE A PART OF ME	Jean Carne	RCA/Omni LP
83	39	BAD TIMES (I CAN'T STAND IT)	Rough Club	CityBeat 12in
84	—	CAN'T LOVE YOU TONIGHT (EXTENDED REMIX) (0-108 1/4-108-107 1/2) / DUB (108-0) / THE SURGE-ON GENERAL FUNKY 1/4 BEAT (0-107bpm)	Gwen Guthrie	US Warner Bros / Jellybean 12in
85	76	OOO LA LA LA (EXTENDED MIX)	Teena Marie	Epic 12in
86	—	SHIFTING GEARS	Johnny Hammond	BGP 12in
87	—	BIZ IS GOIN' OFF (87 1/2) / THIS IS SOMETHING FOR THE RADIO (107 1/2) / COOL V'S TRIBUTE TO SCRATCHING (94 1/2bpm)	Biz Markie	Cold Chillin' LP
88	66	SET IT OFF (BUNKER 88 / YOJAM MIXES)	Bunker Kru / Harlequin 4's	Champion 12in promo
89	re	THE STORY CONTINUES (SUPERMIX PT II)	BB in the Mix featuring Mirch & Fresh	US Awesome 12in
90	55	ONLY THE STRONG SURVIVE	Frankie Knuckles	ALL DIS MUSIC Romance
91	58	I NEED SOMEBODY	Kechia Jenkins	US Profile 12in
92	84	SO GLAD (CLUB MIX)	Fingers Inc	Jack Trax 12in
93	88	MIAMI GROOVE / SAY IT AGAIN	Betty Wright	US Ms. B LP
94	85	AMAZIN' / STAY (REMIXES)	Shokk	Raja Records 12in
95	—	KATHRYN (INSTRUMENTAL) (86/43) / LOVE ME ALL OVER (EXTENDED VERSION) (0-86/43-0-86) / (SINGLE VERSION) (0-86)	Kashif	US Arista 12in
96	—	I WANT HER (DANCE TIL YA SWEAT MIX)	Keith Sweat	Elektra 12in
97	96	GIRLFRIEND (EXTENDED VERSION)	Pebbles	US MCA Records 12in
98	80	SOME KIND OF LOVER (EXTENDED VERSION)	Jody Watley	US MCA Records 12in
99	re	PLAY IT KOOL	Cash Money and Marvulous	US Sleeping Bag Records 12in
100	re	UNCLE J	Squeezebrain & The Machine	Beat-Nik Records 12in "promo"

The Club Chart is compiled from black music oriented venues

US BLACK SINGLES

TW LW

1	3	FISHNET	Morris Day	Warner Bros
2	2	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal featuring Cherrelle	Tabu
3	7	MAN IN THE MIRROR	Michael Jackson	Epic
4	1	YOU WILL KNOW	Stevie Wonder	Motown
5	9	THINKING OF YOU	Earth, Wind And Fire	Columbia
6	6	NO 1/2 STEPPIN'	Shamice Wilson	A&M
7	10	WISHING WELL	Terence Trent D Arby	Columbia
8	12	ROCKET 2 U	the Jets	MCA
9	11	FATHER FIGURE	George Michael	Columbia
10	13	TAKE GOOD CARE OF ME	Jonathan Butler	Jive
11	14	LOVEY DOVEY	Tony Terry	Epic
12	6	EVERY DROP OF YOUR LOVE	Stacy Lattisaw	Motown
13	18	PLAYTHING	Rebbie Jackson	Columbia
14	5	SOME KIND OF LOVER	Jody Watley	MCA
15	4	RUN TO ME	Angela Winbush	Mercury
16	8	LOOK WHAT YOU STARTED	the Temptations	Motown
17	24	OOO LA LA LA	Teena Marie	Epic
18	22	THAT'S WHERE YOU'LL FIND ME	Deja	Virgin
19	25	GOING BACK TO CALI LL Cool J		Def Jam
20	21	RAINY NIGHT	Chico Debarge	Motown
21	26	WASN'T I GOOD TO YA?	Da Krash	Capitol
22	30	ALL IN MY MIND	Full Force	Columbia
23	15	WITHOUT LOVE	Peabo Bryson	Elektra
24	17	TWO OCCASIONS	the Deele	Solar
25	34	YOU ARE WHO YOU LOVE	Gavin Christopher	Manhattan
26	36	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean	Jive
27	35	SWEET SENSATION	Levert	Atlantic
28	19	I WANT HER	Keith Sweat	Vintertainment
29	43	HERE COMES THE NIGHT	Melissa Morgan	Capitol

● THE CLUB CHART
 ● US BLACK SINGLES
 ● POP DANCE
 ● HI-NRG

INFAC T ● CHARTS

● WEEK COMMENCING MAR 6, 1988

30	33	TURN OFF THE LIGHTS	World Class Wrecking Kru'
31	37	HOW LONG	Gerry Wood
32	38	I'VE BEEN A FOOL FOR YOU	Miles Jaye
33	47	DA' BUTT EU	
34	45	LOVIN' ON NEXT TO NOTHIN'	Gladys Knight And-The Pips
35	41	THRILL SEEKERS	Roger
36	46	LOVE DON'T GIVE NO REASON	Smokey Robinson
37	20	GIRLFRIEND	Bubbles
38	49	THAT'S WHAT LOVE IS	Miki Howard
39	39	HE TURNED ME OUT	The Pointer Sisters
40	29	PUSH IT	Salt 'N' Pepa
41	50	PINK CADILLAC	Natalie Cole
42	27	SEASONS CHANGE	Exposé
43	43	ANOTHER CHANCE TO LOVE	Diana Warwick
44	—	WHO DO YOU LOVE	Rodney Sauter
45	—	COULDN'T CARE LESS	Faerie M.D.
46	—	INSTANT REPLAY	Micro Yvonne
47	—	ONE MORE TIME FOR THE LONELY	David Ruffin
48	—	NEXT TIME	Brownmark
49	28	PUMP UP THE VOLUME	M.A.R.I.S.
50	—	STAND UP	Hindsgy

Compiled by Billboard

Cut
Polydor
Island
Manhattan
MCA
Reprise
Motown
MCA
Atlantic
RCA
Next Plate
Manhattan
Arista
Arista
Ryan
Tommy Boy
Columbia
RCA
Motown
4th - B'way
Virgin

H I — N R G

TW LW

1	4	I SHOULD BE SO LUCKY	Kylie Minogue	PWL Records 12in
2	6	TAKE AWAY THE RAIN	Sidewalk	Reflection 12in
3	1	SAVIN' MYSELF (HOT LINE REMIX)	BLASTER MIX	Eria Fachin
4	6	THE WINNER TAKES IT ALL	Sandra Edwards	Saturday 12in
5	3	O L'AMOUR	Dollar	BoIts 12in
6	9	PINK CADILLAC (CLUB VOCAL)	Natalie Cole	London 12in
7	2	TELL IT TO MY HEART	Taylor Dayne	Manhattan 12in promo
8	10	BACK TO YOU	Crystal In The Pink	Arista 12in
9	11	I CRY FOR YOU	Sky Rose	Canadian Power 12in
10	5	SATISFY MY DESIRE	Havana	US JDC 12in
11	20	SUSPICIOUS MINDS	Bobby O	Nightmare 12in
12	14	MIDNIGHT T-LOVER	Bianca	USO Records 12in
13	12	SURPRISE ME TONIGHT	Norma Lewis	Belgian Hi Tension 12in
14	3	S.T.O.P.	Samantha Gilles	Nightmare 12in
15	13	THIS GIRL'S BACK IN TOWN	Racquel Welch	Belgian Hi Tension/Italian Time 12in
16	15	THAT'S THE WAY IT IS/I'M THE ONE WHO REALLY LOVES YOU (US REMIX)	Mel & Kim	US Columbia 12in
17	17	BOYS (SUMMERTIME LOVE)	Sabrina	Supreme Records 12in
18	7	THE RIGHT COMBINATION	Seventh Avenue	Ibiza 12in
19	18	SCIENCE FICTION	Scott Stryker	Nightmare 12in
20	16	NO REGRETS	Quartzlock	Nightmare 12in
21	25	STOP ME NOW	Midnight Shift	Reflection 12in
22	19	SKY HIGH (LES ADAMS REMIX)	Jigsaw	Technique 12in
23	39	WHO'S LEAVING YOU (THE BOYS ARE BACK IN TOWN MIX)	Hazell Dean	Splash 12in
24	21	BIG BROTHER	Aleph	EMI 12in
25	27	THESE ARE BRIGHTER DAYS	Barbara Pennington	Italian Time 12in
26	36	YOU'RE MY RAINBOW	Hazell Dean	Nightmare 12in
27	28	LOVE EMERGENCY	Rachel	US Disconet 12in
28	24	I THINK WE'RE ALONE NOW	Tiffany	US Atlantic 12in
29	—	THE HEART IS A LONELY HUNTER	Bonnie Bianco	MCA 12in
30	—	STOP FOR A MINUTE	Sandra	German Metronome 12in
31	46	LIES	Amanda Scott	German Virgin 12in
32	23	IF YOU LOVE SOMEBODY (REMIX)	Barbara Doust	Quazar 12in
33	42	NAUGHTY BOY	Macho Gang	Canadian Power 12in
34	29	DO YOU WANNA FUNK	Zone Brothers	Italian Macho 12in
35	32	PERFECT LOVE	Linda Jo Rizzo	US Recca 12in
36	41	I'M NOT SCARED (DISCO MIX)	Eighth Wonder	German ZYX 12in
37	37	ALA VIE A L'AMOUR	Jakie Quartz	CBS 12in
38	—	YOU ONLY YOU	Tasha	Dutch CBS 12in
39	40	(I DON'T KNOW IF YOU'RE) DEAD OR ALIVE	Claudia Barry	Belgian ARS 12in
40	34	WASTED NIGHTS	Croisette	US Disconet 12in
41	33	ONE NIGHT STAND (MONOGAMIX)	Rob Kearse	Nightmare 12in
42	45	HYPNOTIZE	Tate-TLips	Nightmare 12in
43	35	NO WIN SITUATION	Evelyn Thomas	US Mercury 12in
44	38	SHAKE YOUR LOVE (CLUB MIX)	Debbie Gibson	Nightmare 12in
45	—	TELL IT TO MY HEART (HOUSE OF HEARTS MIX)	Taylor Dayne	Atlantic 12in
46	—	COCOON	Merceder	Arista 12in
47	44	MY HEART'S ON FIRE	Patrick L Myles	Lisson Records 12in
48	—	LOVE ON THE REBOUND	Angie Dylan	Canadian Power 12in
49	22	CONTACT (MEDLEY)	Disc Drive	Belgian Injection 12in
50	—	SAY YOU'LL BE MINE	Kim Taylor	US Sizzle 12in
—	—	—	—	German XYZ 12in

Compiled by James Hamilton/Alan Jones

P O P D A N C E

TW LW

1	3	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean	Jive 12in
2	4	BEAT DIS (EXTENDED DIS)	Bomb The Bass	Mister-Ron/Rhythm King 12in
3	2	THAT'S THE WAY IT IS	Mel & Kim	Supreme Records 12in
4	7	I SHOULD BE SO LUCKY	Kylie Minogue	PWL Records 12in
5	7	TOGETHER FOREVER	Rick Astley	RCA 12in
6	6	TELL IT TO MY HEART	Taylor Dayne	Arista 12in
7	5	DOCTORIN' THE HOUSE	Goldcut featuring Yazz and the Plastic Population	
8	8	THE JACK THAT HOUSE BUILT	Jack 'N' Chill	Ahead Of Our Time 12in
9	15	I WANT HER	Keith Sweat	10 Records 12in
10	14	MAN IN THE MIRROR	Michael Jackson	Virtertainment/Elektra 12in
11	9	I THINK WE'RE ALONE NOW	Tiffany	Epic 12in
12	13	LET'S GET BRUTAL	Nitro Deluxe	MCA 12in
13	16	GIMME HOPE JO'ANNA	Eddy Grant	Cooltempo 12in
14	25	JOE LE TAXI	Vanessa Paradis	Ice 12in
15	17	SPY IN THE HOUSE OF LOVE	Was. (Not Was)	FA Prods/Polydor 12in
16	10	SHAKE YOUR LOVE	Debbie Gibson	Fontana 12in
17	26	DON'T LOCK ME OUT	Terry Billy	Atlantic 12in
18	13	WHEN WILL I BE FAMOUS?	Bros	Atlantic 12in
19	11	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal and Cherrelle	CBS 12in
20	19	ROK DA HOUSE	the Beatmasters featuring the Cookie Crew	Tabu 12in
21	23	SAY IT AGAIN	Jermaine Stewart	Rhythm King 12in
22	21	O L'AMOUR	Dollar	10 Records 12in
23	18	BOYS (SUMMERTIME LOVE)	Sabrina	London 12in
24	—	DO ME THIS WAY	Kid 'N Play	Ibiza 12in
25	20	HEAVEN IS A PLACE ON EARTH (HEAVENLY MIX)	Belinda Carlisle	Cooltempo 12in
26	—	I GET WEAK	Belinda Carlisle	IRS 12in
27	24	VALENTINE T'Pati		Virgin 12in
28	22	HOUSE ARREST (THE BEAT IS THE LAW)	Krush	Virgin 12in
29	27	LOVEY DOVEY (REMIX)	Tony Terry	Siren 12in
30	28	COME INTO MY LIFE	Joyce Sims	Club 12in
—	—	—	—	Epic 12in
—	—	—	—	London 12in promo

CBS

Teena Marie
 The Import Smash
Ooo La La La La
 Now a UK release on 7" & 3 track extended 12"
 Get it while it's Hot

Epic

DPA

651423 6/7

GALUP CHARTS



U K S I N G L E S

U K A L B U M S

TW LW W/C

1	1	8	I SHOULD BE SO LUCKY	Kyle Minogue	PWL	
2	4	3	TOGETHER FOREVER	Rick Astley	RCA	
3	2	4	BEAT DIS	Bomb The Bass	Mister Ron/Rhythm King	
4	7	5	JOE LE TAXI	Vanessa Paradis	Polygram	
5	3	6	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean	Jive	
6	9	4	DOCTORIN' THE HOUSE	Coldcut featuring Jazz And The Plastic Population	Ahead Of Our Time	
7	8	8	GIMME HOPE	JO'ANNA Eddy Grant	Ice	
8	5	3	SUEDEHEAD	Morrisey	HMV	
9	15	13	CRASH	The Primitives	RCA	
10	16	3	THAT'S THE WAY IT IS	Hel & Kim	Supreme	
11	12	6	HAZY SHADE OF WINTER	The Bangles	Def Jam/CBS	
12	20	2	SHIP OF FOOLS	Erasme	Mute	
13	17	3	I GET WEAK	Belinda Carlisle	Virgin	
14	6	8	TELL IT TO MY HEART	Taylor Dayne	Arista	
15	13	3	DONNIE	Sisters Of Mercy	Merciful Release	
16	19	3	GOODGROOVE	Derek B	Music Of Life	
17	28	4	LOVE IS CONTAGIOUS	Taj Sevelle	Palisade Park	
18	14	5	CHON EVERYBODY	Eddie Cochran	Liberty	
19	10	9	I THINK WE'RE ALONE	NOW	Capitol	
20	35	3	ANXIETY'S DREAMS	Horne	MCA	
21	11	1	I KNOW YOU GOT SOUL	Eric B & Rakim	Cooltempo	
22	37	3	DON'T TURN AROUND	Aswad	Mango	
23	32	3	HEART OF GOLD	Johnny Mates Jazz	Virgin	
24	11	9	SAY IT AGAIN	Jermaine Stewart	10 Records	
25	33	5	WHEN ARE WE GETTING MARRIED	Arca Camera	WEA	
26	38	4	I'M NOT SCARED	Eight Wonder	CBS	
27	40	3	RECKLESS	Afrika Bambaataz featuring UB40	EMI	
28	36	4	FOR A FRIEND	The Commanders	London	
29	18	5	TOWER OF STRENGTH	The Mission	Mercury	
30	—	1	WHERE DO BROKEN HEARTS GO	Whitney Houston	Arista 1973	
31	29	1	PEOPLE ARE STRANGE	Echo And The Bunnymen	WEA	
32	22	4	SPY IN THE HOUSE OF LOVE	Was (Not Was)	Fontana	
33	25	4	MAN IN THE MIRROR	Michael Jackson	Epic	
34	49	4	I WANT HER	Keith Sweat	Ventertainment	
35	59	2	JUST LIKE PARADISE	David Lee Roth	Warner Brothers	
36	21	10	WHO WILL BE FAMOUS?	Bros	CBS	
37	31	6	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal & Cherelle	Tabu	
38	42	5	CRAZY	Ishanea	Chrysalis	
39	23	9	CANDLE IN THE WIND (LIVE)	Elton John	Rocket	
40	24	7	VALENTINE	TPau	Siren	
41	57	4	HOW CAN WE EASE THE PAIN	Maxi Priest featuring Beres Hammond	10 Records	
42	54	3	I WALK THE EARTH	Voice Of The Beehive	London	
43	—	1	DREAMING	Glen Goldsmith	RCA PB41711	
44	56	3	LOVEY DOVEY	Tony Terry	Epic	
45	—	1	LOVE CHANGES (EVERYTHING)	Clare Fisher	EMI 9E47	
46	10	1	THE JACK THAT HOUSE BUILT	Jack 'N' Chill	10 Records	
47	26	8	SHAKE YOUR LOVE	Deluxe Gibson	Atlantic	
48	—	1	I FOUGHT THE LAW	The Clash	CBS CLASH!	
49	30	6	WHEN WE WAS FAB	George Harrison	Dark Horse	
50	55	3	SHOULD'VE KNOWN BETTER	Richard Marx	Manhattan	
51	—	1	JUST A MIRAGE	Rhythm featuring Adèle Berger	Chrysalis JEL3	
52	—	1	RISE LIKE THE WIND	Staxion	EMI	
53	—	1	DEVIL INSIDE	INXS	Mercury INXS10	
54	34	9	MANDINKA	Snead O'Connor	Ensign	
55	39	8	DIGNITY	Deacon Blue	CBS	
56	46	2	NOBODY'S TWISTING YOUR ARM	The Wedding Present	Reception	
57	45	3	ANARCHY	INXS	Capitol	
58	63	2	IF I SHOULD FALL FROM GRACE	WITH GOD	The Pogues	Pogue Mahone
59	75	3	NOBODY (CAN LOVE ME)	Tongue In Cheek	Criminal	
60	41	10	ROK DA HOUSE	The Beatmasters featuring the Cooke Crew	Rhythm King	
61	64	5	CARS AND GIRLS	Prefab Sprout	Kitchenware	
62	72	2	LIVE MY LIFE	Boy George	Virgin	
63	73	2	MAKE MY HEART FLY	The Proclaimers	Chrysalis	
64	47	10	SIGN YOUR NAME	Terence Trent D'Arby	CBS	
65	43	4	I DON'T MIND AT ALL	Bourgeois Tagg	Island	
66	53	14	HEAVEN IS A PLACE ON EARTH	Belinda Carlisle	Virgin	
67	50	3	JACK MIX VII	Mirage	Debut	
68	—	1	FAITH	Wes Papa Girl Rappers	Jive JIVE14	
69	51	5	KISS AND TELL	Sheryl Crow	Virgin	
70	44	9	HOT IN THE CITY	Billy Idol	Chrysalis	
71	61	6	GIVE ME ALL YOUR LOVE	Whitesnake	EMI	
72	—	1	SIMPLE SIMON	Matronix	10 Records TEN217	
73	58	15	HOUSE ARREST	Kravis	Club	
74	82	2	PIANO IN THE DARK	Brenda Russell	A&M	
75	78	2	I WON'T FEEL BAD	Simply Red	CBS/WEA	
76	81	1	NUMB	Licke Works	Beggars Banquet	
77	—	1	GIVE IT TO ME	Ban Ban	Serious 70US10	
78	—	1	BURNING LIKE A FLAME	Dokkan	Elektra EKR67	
79	79	1	I WANT TO BE YOUR MAN	Roger	Reprise	
80	88	1	BIRTH SCHOOL WORK DEATH	The Godfathers	Epic	
81	80	1	SOME GIRLS	Belouis Some	Parlophone	
82	85	1	I'M ALL SHOOK UP	Spoonie Gee	Sure Delight	
83	77	1	HOUSE TRAIN	Rise	Jack Trax	
84	84	1	NEIGHBOURS	Sirry Crocker	BBC	
85	—	1	SOME KIND OF LOVER	Jody Watley	Solar MCA124	
86	—	1	BABY WANTS TO RIDE	Jive Prince	flr 12in	
87	83	1	THINKING ABOUT HIS BABY	Blue Zone	Rockin' Horse	
88	—	1	RAW	Big Daddy Kane	Cold Chillin W753	
89	—	1	IDEAL WORLD	The Chameaux	Island IS147	
90	—	1	HIT MIX	Solution Boys	Extra XTR140	
91	—	1	NEVER BE THE SAME	Breakfast Club	MCA MCA126	
92	95	1	PIECE OF YOU	Soko	Virgin	
93	87	1	DON'T LOCK ME OUT	Terry Bily	Atlantic	
94	—	1	DRAINAGE	Art Of Noise	China CHINA4	
95	—	1	FREE AS A BIRD	Supernova	A&M AM108	
96	—	1	100%	Flax Curry	Timeless (P) MCTR100	
97	99	1	ROCK OF LIFE	Rick Springfield	RCA	
98	100	1	GALE FORCE WIND	Microdaisy	Virgin	
99	93	1	UNDER THE MILKY WAY	Church	Arista	
100	—	1	ALL NIGHT LONG	Peter Murphy	Beggars Banquet BEG207	

◆ 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

TW LW

1	1	BEAT DIS	Bomb The Bass	Mister Ron/Rhythm King	
2	2	DOCTORIN' THE HOUSE	Coldcut featuring Jazz And The Plastic Population	Ahead Of Our Time	
3	—	1	I KNOW YOU GOT SOUL	Eric B & Rakim	Cooltempo
4	3	DOMINION	Sisters Of Mercy	Merciful Release	
5	4	SUEDEHEAD	Morrisey	HMV	
6	9	CRASH	The Primitives	RCA	
7	5	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean	Jive	
8	8	TOGETHER FOREVER	Rick Astley	RCA	
9	10	GOODGROOVE	Derek B	Music Of Life	
10	—	1	DON'T TURN AROUND	Aswad	Mango
11	15	LOVE IS CONTAGIOUS	Taj Sevelle	Palisade Park	
12	17	THAT'S THE WAY IT IS	Hel & Kim	Supreme	
13	7	I SHOULD BE SO LUCKY	Kyle Minogue	PWL	
14	12	SHIP OF FOOLS	Erasme	Mute	
15	6	TELL IT TO MY HEART	Taylor Dayne	Arista	
16	14	JOE LE TAXI	Vanessa Paradis	FA Productions	
17	—	1	I GET WEAK	Belinda Carlisle	Virgin
18	—	1	HAZY SHADE OF WINTER	The Bangles	Def Jam/CBS
19	—	1	FOR A FRIEND	The Commanders	London
20	—	1	DREAMING	Glen Goldsmith	RCA

TW LW W/C

1	1	34	INTRODUCING THE HARDLINE	ACCORDING TO TERENCE TRENT D'ARBY	Terence Trent D'Arby	Mercury MSH42
2	—	1	CHILDREN	The Mission	Mercury	
3	3	59	GIVE ME THE REASON	Luther Vandross	Atlantic	
4	—	1	THE BEST OF OMD	OMD	Virgin	
5	5	16	WHENEVER YOU NEED SOMEBODY	Rick Astley	Precious Organisation	
6	4	24	POPPED IN SOULED OUT	West West West	Mercury	
7	2	25	BRIDGE OF SPIES	TPau	Virgin	
8	6	8	TURN BACK THE CLOCK	Johnny Mates Jazz	Atlantic WK149	
9	41	2	UNFORGETTABLE	Various	Virgin	
10	—	1	NOW AND ZEN	Robert Plant	Mercury	
11	12	11	HEAVEN ON EARTH	Belinda Carlisle	Atlantic WK149	
12	9	27	BAD	Michael Jackson	Mercury	
13	—	1	IDLEWILD	Everything But The Girl	blanco y negro BYN14	
14	7	3	TIFFANY	Tiffany	MCA	
15	8	20	CHRISTIANS	The Christians	Island	
16	12	12	THE GREATEST LOVE	Various	Telstar	
17	19	52	THE JOSHUA TREE	U2	Island	
18	10	32	HEARSAY	Alexander O'Neal	Tabu	
19	—	1	THE FRENZ EXPERIMENT	The Fall	Beggars Banquet BEGA51	
20	17	47	TANGO IN THE NIGHT	Fleetwood Mac	Mercury	
21	25	21	NOTHING LIKE THE SUN	Sing	A&M	
22	13	26	ACTUALLY	Pet Shop Boys	Parlophone	
23	10	10	COME INTO MY LIFE	Joyce Sims	flr	
24	25	40	WHITNEY	Whitney Houston	Arista	
25	35	3	FLOODLAND	Sisters Of Mercy	Merciful Release	
26	24	7	I SHOULD FALL FROM GRACE	WITH GOD	The Pogues	Pogue Mahone
27	21	10	KICK INXS	INXS	Mercury	
28	18	18	FAITH	George Michael	Epic	
29	—	1	BEST OF HOUSE VOL 4	Various	Serious BEH04	
30	47	49	CIRCUS	Erasme	Mute	
31	27	2	TELL IT TO MY HEART	Taylor Dayne	Arista	
32	16	3	ALL ABOUT EVE	At About Eve	Mercury	
33	23	5	BLOW UP YOUR VIDEO	AC/DC	Atlantic	
34	33	56	THE PHANTOM OF THE OPERA	Original Soundtrack	Polygram	
35	28	15	RAINDANCING	Alison Moyet	CBS	
36	22	7	THE SILVER COLLECTION	Dusty Springfield	Philips	
37	40	2	SCRAPER	David Lee Roth	Warner Brothers	
38	32	2	SAY IT AGAIN	Jermaine Stewart	Sire	
39	29	12	THE BEST OF MIRAGE	JACK MIX '88	Mirage	Mercury
40	26	25	DANCING WITH STRANGERS	Chris Rea	Magnet	
41	30	49	WHITESNAKE 1987	Whitesnake	EMI	
42	53	12	BAD ANIMALS	Heart	Capitol	
43	34	2	RAINTOWN	Deacon Blue	CBS	
44	43	2	LIVE IN AUSTRALIA	Elton John	Rocket	
45	50	2	HORIZONS/INNOVATIVE INSTRUMENTS	Various	K-Tel	
46	39	25	THE CREAM OF ERIC CLAPTON	Eric Clapton/Cream	Polygram	
47	20	2	TATTOOED BEAT	MESIAH Zodiac Mindwarp And The Love Reaction	Mercury	
48	37	18	THE SINGLES	The Presiders	Real	
49	42	18	CLOUD NINE	George Harrison	Dark Horse	
50	31	8	THE LION AND THE COBRA	Snead O'Connor	Warner Brothers	
51	57	79	GRACELAND	Paul Simon	Mercury	
52	36	4	ALL LIVE AND ALL OF THE NIGHT	The Stranglers	Epic	
53	45	36	SIXTIES MIX	Various	Stylus	
54	56	9	MAKE IT LAST FOREVER	Keith Sweat	CBS	
55	71	3	THE HIT FACTORY	Various	Stylus	
56	59	147	BROTHERS IN ARMS	Dir Straits	Verigo	
57	66	3	A PORTRAIT OF ELLA FITZGERALD	Ella Fitzgerald	Stylus	
58	52	15	NOW THAT'S WHAT I CALL	MUSIC OF THE 70S	EMI/Virgin/Polygram	
59	4	5	VITAL IDOL	Billy Idol	Chrysalis	
60	44	6	JUST VISITING THIS PLANET	Jellybean	Chrysalis	
61	51	14	JACK TRAX THE FOURTH ALBUM	Various	Jack Trax	
62	49	2	RED	The Commanders	London	
63	76	22	DIRTY DANCING	Original Soundtrack	Telstar	
64	64	20	LIFE IN THE FAST LANE	Various	Telstar	
65	54	12	GREATEST HITS	Idley Brothers	Telstar	
66	68	9	DISCO	Pet Shop Boys	Parlophone	
67	60	10	SUBSTANCE	New Order	Factory	
68	67	14	MEN AND WOMEN	Simply Red	Elektra	
69	55	19	THE BEST OF UB40	UB40	Virgin	
70	46	7	OUT OF THE BLUE	Deluxe Gibson	Atlantic	
71	42	—	I STAND ALONE	Agostino Falanga	WEA WX150	
72	62	12	THE MICHAEL JACKSON MIX	Michael Jackson	Stylus	
73	81	6	LOVE	Aswad	WEA	
74	86	2	HEART	Heart	Capitol	
75	48	2	WOODEN FOOT COPS ON THE HIGHWAY	The Woodentops	Rough Trade	
76	77	—	THIS IS THE STORY	The Proclaimers	Chrysalis CHR1402	
77	61	51	RUNNING IN THE FAMILY	Level 42	Polygram	
78	69	15	HITS 2	Various	CBS/WEA/BMG	
79	94	5	EVERYTHING	Clare Fisher	EMI	
80	78	10	RUMOURS	Fleetwood Mac	Warner Brothers	
81	78	10	ALL THE BEST!	Paul McCartney	Parlophone	
82	70	18	SLIPPERY WHEN WET	Bon Jovi	Verigo	
83	85	10	TOP GUN	Original Soundtrack	CBS	
84	88	7	FROM MOTOWN WITH LOVE	Various	K-Tel	
85	77	20	EVERY BREATH YOU TAKE	The Singles The Police	A&M	
86	96	2	SEDUCTED AND ABANDONED	Hue & Cry	Circa	
87	98	7	A MOMENTARY LAPSE OF REASON	Pink Floyd	EMI	
88	74	26	CHER	Cher	Geffen	
89	72	9	U2 LIVE: UNDER A BLOOD RED SKY	U2	Island	
90	92	3	TH YOUR	Howard Cohen	CBS	
91	92	19	BEST SHOTS	Pat Benatar	Chrysalis	
92	93	10	PLEASE	Pet Shop Boys	Parlophone	
93	63	3	THE WORLD WITHOUT END	Migley Lemon Drops	Blue Guitar	
94	82	29	HYSTERIA	Def Leppard	Blueground Rdola	
95	—	1	NO JACKET REQUIRED	Phil Collins	Virgin V2145	
96	92	1	THE ALL TIME GREATEST HITS	Elvis Presley	RCA PL140	
97	—	1	QUEEN GREATEST HITS	Queen	EMI EMTY30	
98	84	2	BEST OF BLONDIE	Blondie	Chrysalis	
99	84	2	MAINSTREAM	Lloyd Cole And The Commotions	Polygram	
100	75	11	—	—	—	

TW LW

1	—	1	THE BEST OF OMD	OMD	Virgin	
2	1	1	INTRODUCING THE HARDLINE	ACCORDING TO TERENCE TRENT D'ARBY	Terence Trent D'Arby	CBS
3	—	1	CHILDREN	The Mission	Mercury	
4	—	1	NOW AND ZEN	Robert Plant	Atlantic	
5	3	59	GIVE ME THE REASON	Luther Vandross	Atlantic	
6	2	1	BRIDGE OF SPIES	TPau	Siren	
7	4	24	TURN BACK THE CLOCK	Johnny Mates Jazz	Virgin	
8	4	24	POPPED IN SOULED OUT	West West West	Precious Organisation	
9	—	1	UNFORGETTABLE	Various	Mercury	
10	11	12	THE JOSHUA TREE	U2	Island	
11	5	16	CHRISTIANS	The Christians	Warner Brothers	
12	10	32	TANGO IN THE NIGHT	Fleetwood Mac	Mercury	
13	9	27	LIVE IN AUSTRALIA	Elton John	Rocket	
14	13	12	THE GREATEST LOVE	Various	Telstar</	

U S S I N G L E S

TW LW

1	2	NEVER GONNA GIVE YOU UP	Rick Astley	RCA
2	1	FATHER FIGURE	George Michael	Columbia
3	3	SHE'S LIKE THE WIND	Patrick Swayze	RCA
4	4	I GET WEAK	Belinda Carlisle	MCA
5	8	ENDLESS SUMMER NIGHTS	Richard Marx	Manhattan
6	7	JUST LIKE PARADISE	David Lee Roth	Warner Brothers
7	9	THE MAN IN THE MIRROR	Michael Jackson	Epic
8	12	OUT OF THE BLUE	Debbie Gibson	Atlantic
9	16	I WANT HER	Keith Sweat	Vintertainment
10	6	CAN'T STAY AWAY FROM YOU	Gloria Estefan	Epic
11	10	I FOUND SOMEONE	Cher	Geffen
12	22	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean	Jive
13	17	LOVE OVERBOARD	Gladys Knight And The Pips	MCA
14	20	HYSTERIA	Def Leppard	Mercury
15	19	BE STILL MY BEATING HEART	Sting	A&M
16	24	ROCKET 2 YOU	the Jets	MCA
17	23	(SITTIN' ON) THE DOCK OF THE BAY	Michael Bolton	Columbia
18	5	WHAT HAVE I DONE TO DESERVE THIS?	Pet Shop Boys With Dusty Springfield	Manhattan
19	26	GIRLFRIEND	Pebbles	MCA
20	11	HUNGRY EYES	Eric Carmen	RCA
21	13	PUMP UP THE VOLUME	M/A/R/R/S	4th & Broadway
22	28	DEVIL INSIDE	INXS	Atlantic
23	33	SOME KIND OF LOVER	Jody Watley	MCA
24	32	CHECK IT OUT	John Cougar Mellencamp	Mercury
25	31	WHEN WE WAS FAB	George Harrison	Dark Horse
26	14	SEASONS CHANGE	Exposé	Arista
27	35	WISHING WELL	Terence Trent D'Arby	Columbia
28	38	WHERE DO BROKEN HEARTS GO	Whitney Houston	Arista
29	15	SAY YOU WILL	Foreigner	Atlantic
30	36	ANGEL	Aerosmith	Geffen
31	27	BECAUSE OF YOU	the Cover Girls	Fever
32	37	ROCK OF LIFE	Rick Springfield	RCA
33	21	COULD'VE BEEN	Tiffany	MCA
34	25	PUSH IT	Salt 'N' Pepa	Next Plateau
35	18	DON'T SHED A TEAR	Paul Carrack	Chrysalis
36	43	I SAW HIM STANDING THERE	Tiffany	MCA
37	40	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal	Tabu
38	41	YOU DON'T KNOW	Scarlett & Blackman	Virgin
39	29	NEED YOU TONIGHT	INXS	Atlantic
40	47	PROVE YOUR LOVE	Taylor Dayne	Arista
41	46	WHAT A WONDERFUL WORLD	Louis Armstrong	A&M
42	30	I WANT TO BE YOUR MAN	Roger	Reprise
43	34	TWILIGHT WORLD	Swing Out Sister	Mercury
44	48	ELECTRIC BLUE	Icehouse	Chrysalis
45	49	ONE STEP UP	Bruce Springsteen	* Columbia
46	52	GOING BACK TO CALI	LL Cool J	Def Jam
47	53	I WISH I HAD A GIRL	Henry Lee Summer	CBS
48	54	FISHNET	Morris Day	WB
49	67	PINK CADILLAC	Natalie Cole	Manhattan
50	57	PAMELA	Toto	Columbia
51	51	GIVE ME ALL YOUR LOVE	Whitesnake	Mercury
52	39	HAZY SHADE OF WINTER	the Bangles	CBS
53	45	NEVER THOUGHT (THAT I COULD LOVE)	Dan Hill	Columbia
54	60	ARE YOU SURE	So	Manhattan
55	62	I WANT YOU SO BAD	Heart	Capitol
56	42	I LIVE FOR YOUR LOVE	Natalie Cole	Manhattan
57	59	TALKING BACK TO THE NIGHT	Steve Winwood	Island
58	69	PIANO IN THE DARK	Brenda Russell	A&M
59	73	TWO OCCASIONS	the Deele	* Solar
60	44	EVERYWHERE	Fleetwood Mac	Warner Brothers

Bullets

61	75	WAIT	White Lion	Atlantic
62	76	NAUGHTY GIRLS (NEED LOVE TO)	Samantha Fox	* Jive
63	—	ANYTHING FOR YOU	Gloria Estefan	Epic
64	74	KISS AND TELL	Bryan Ferry	* Reprise
66	79	ALL RIGHT NOW	Pepsi & Shirlie	Polydor
70	77	DON'T MAKE A FOOL OF YOUR LOVE	Stacey Q	* Atlantic
76	82	I WANT TO BE YOUR PROPERTY	Blue Mercedes	MCA
77	89	HOT HOT HOT!!!	The Cure	Elektra
78	91	YES	Merry Clayton	RCA
79	94	SAMANTHA (WHAT YOU GONNA DO?)	Cellarful Of Noise	CBS
82	—	DREAMING	Orchestral Manoeuvres In The Dark	A&M
85	—	RITUAL	Dan Reed Network	Mercury
86	—	STRANGE BUT TRUE	Times Two	Reprise
87	—	PLAY THAT FUNKY MUSIC	Roxanne	Scotti Bro
89	—	OO LA LA LA	Teena Marie	Epic
90	—	MY GIRL	Suave	Capitol
92	—	SHE'S ONLY 20	Tanni Show	Chrysalis

U S A L B U M S

TW LW

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

INDIE SINGLES

TW LW

1	1	I SHOULD BE SO LUCKY	Kylie Minogue	PWL
2	2	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King
3	3	DOCTORIN' THE HOUSE	Coldcut featuring Yazoo And The Plastic Population	Ahead Of Our Time
4	4	GOODGROOVE	Derek B	Music Of Life
5	—	SHIP OF FOOLS	Erasure	Mute
6	—	NOBODY'S TWISTING YOUR ARM	the Wedding Present	Reception
7	6	JACK MIX VII	Mirage	Debut
8	5	ROK DA HOUSE	the Beatmasters featuring the Cookie Crew	Rhythm King/Mute
9	7	ANIMAL (F**K LIKE A BEAST — LIVE)	WASP	Music For Nations
10	8	COLD SWEAT	the Sugarcube	One Little Indian
11	9	STREETSONDS REAL THING MIX	Masquerade	Westside/Hardcore
12	14	SAWMIX I	Hitmasters	Quazar
13	11	THERE IS NO LOVE BETWEEN US ANYMORE	Pop Will Eat Itself	Chapter 22
14	10	DANCING AND MUSIC (MUSIC PLEASE)	Groove	Submission
15	—	FASCINATED	Company B	Bluebird
16	13	PUMP UP THE VOLUME	M/A/R/R/S	4AD
17	24	SAVIN' MYSELF	Erica Finch	Saturday
18	18	BLUE MONDAY	New Order	Factory
19	15	TOUCHED BY THE HAND OF GOD	New Order	Factory
20	23	BYE BYE BABY	King Kurt	GWR
21	19	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute

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

INFACT ● CHARTS

● WEEK COMMENCING MAR 6, 1988

- 22 17 TRUE FAITH New Order
- 23 — ANGEL IN BLUE General Lafayette
- 24 28 LAST NIGHT I DREAMT SOMEBODY LOVED ME the Smiths
- 25 29 HARD CASES Tom Robinson
- 26 12 YOU MAKE ME FEEL the Woodentops
- 27 46 WILLIAM, IT WAS REALLY NOTHING the Smiths
- 28 26 MY BABY JUST CARES FOR ME Nina Simone
- 29 16 THE PEEL SESSIONS the Buzzcocks
- 30 — I CAN'T LIVE WITHOUT MY RADIO World Domination Enterprises
- 31 30 THRU THE FLOWERS the Primitives
- 32 22 THE CIRCUS (REMIX) Erasure
- 33 20 ANYONE Smith & Mighty
- 34 21 DO IT ON THURSDAY Jim Jiminee
- 35 — NATURE OF A GIRL the Shamen
- 36 — THIS HOUSE IS YOUR HOUSE Paul French & Mix Master 'Crew
- 37 25 JINGO Candido
- 38 41 GIRLFRIEND IN A COMA the Smiths
- 39 — SHIFTING GEARS Johnny Hammond
- 40 27 BEATS + PIECES Coldcut featuring Floormaster Squeeze
- 41 — SOMEBODY PUT SOMETHING IN MY DRINK the Meteors
- 42 43 THE PEEL SESSIONS (VOLUME 3) New Order
- 43 35 ALICE Sisters Of Mercy
- 44 42 THE JAZZ DEFECTORS Jazz Defectors
- 45 — WOULDN'T TREAT A DOG Clive Gregson & Christine Collister
- 46 31 NEVER GIVIN' UP ON YOU John Paul Barrett
- 47 34 MASTER MIK Sonic Youth
- 48 48 I STARTED SOMETHING I COULDN'T FINISH the Smiths
- 49 36 THE PEEL SESSIONS Cud
- 50 33 COCAINE SEX Renegade Soundwave

- Factory
- Plaza
- Rough Trade
- Castaway
- Rough Trade
- Rough Trade
- Charly
- Strange Fruit
- Product Inc
- Lazy
- Mute
- Three Stripe
- Cat & Mouse
- Moksha
- Rise
- Hardcore
- Rough Trade
- Ace
- Ahead Of Our Time
- Anagram/Cherry Red
- Strange Fruit
- Merciful Release
- Factory
- Special Delivery
- Westside
- Blast First
- Rough Trade
- Strange Fruit
- Rhythm King/Mute

- 25 23 DAWNRAZOR Fields Of The Nephilim
- 26 — THE SMITHS the Smiths
- 27 18 RHYTHM KINGDOM Various
- 28 16 WHO KILLED THE JAMMS? Justified Ancients Of Mumu
- 29 21 GATHERING DANCE Ghost Dance
- 30 — ALL OUR YESTERDAYS Alien Sex Fiend

- Situation Two
- Rough Trade
- Rhythm King
- KLF Communications
- Karbon
- Anagram/Cherry Red

R E G G A E

TW LW

- 1 2 DON'T TURN AROUND Aswad
- 2 1 HOW CAN WE EASE THE PAIN Maxi Priest featuring Beres Hammond
- 3 10 NOBODY CAN LOVE ME Tongue In Cheek
- 4 3 COME TO ME Freddie McGregor
- 5 4 IF I GAVE MY HEART TO YOU John McLean
- 6 9 SOME GUYS HAVE ALL THE LUCK Maxi Priest
- 7 11 HOLDING ON Sandra Cross
- 8 14 SHE'S MY LADY Administrators
- 9 — GIRLFRIEND Dean Frazer
- 10 12 GEE BABY Toyin
- 11 5 SHE'S MINE Barrington Levy
- 12 15 BIG IN BED Lilly Melody
- 13 18 DOCK OF THE BAY Junior Wilson
- 14 13 WEY DEM FA Carl Meeks
- 15 6 CASANOVA Frankie Paul
- 16 — CHILL OUT CHILL OUT Tenor Saw
- 17 17 THIS OLD HOUSE Boris Gardiner
- 18 16 BIG BATTY GAL Flourgon
- 19 8 DANGEROUS Conroy Smith
- 20 7 WINGS OF LOVE Trevor Spark

- Mango
- 10 Records
- Criminal
- Polydor
- Ariwa
- 10 Records
- Ariwa
- Groove And A Quarter
- Dennis Star
- Criminal
- Time
- Eclipse
- Blue Trac
- Red Man
- Live And Love
- Nightlife
- RCA
- Techniques
- Redman Int
- Blue Trac

MUSIC VIDEO

TW LW

- 1 2 VOICE ON Alexander O'Neal
- 2 1 MORE VITAL IDOL Billy Idol
- 3 4 SLIPPERY WHEN WET Bon Jovi
- 4 — UNDER A BLOOD RED SKY U2
- 5 — INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY Terence Trent D'Arby
- 6 — THE SWING AND OTHER STORIES INXS
- 7 17 EURYTHMICS LIVE Eurythmics
- 8 — THE VIDEOS Peter Gabriel
- 9 — ONE VOICE Barbra Streisand
- 10 — TELEVISION Pet Shop Boys
- 11 16 BEST OF UB40 UB40
- 12 9 TWELVE WASTED YEARS Iron Maiden
- 13 — THE BEST OF OMD OMD
- 14 — LIVE AT THE SEASIDE Erasure
- 15 14 MAKING THRILLER Michael Jackson
- 16 — ELVIS PRESLEY '56 Elvis Presley
- 17 — LIVE AT WEMBLEY Level 42
- 18 12 THE WHOLE STORY Kate Bush
- 19 11 VISIBLE TOUCH Genesis
- 20 — ONE NIGHT OF RAPTURE Anita Baker

- CBS
- Chrysalis
- Channel 5
- Virgin
- Terence
- CBS/Fox
- Channel 5
- PolyGram MY
- PMI
- CBS/Fox
- PMI
- Virgin
- PMI
- Virgin
- Virgin
- Vestron
- Virgin
- Channel 5
- PMI
- Virgin
- WEA

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

BLACK BRITAIN
HEROIN
12" JUST SAY NO MIX
REMIXED BY JACK & CHILL

ALSO INCLUDES
REAL LIFE (US MIX)
AND
REAL LIFE (LONDON
RARE GROOVE MIX)
MIXED BY PAUL SIMPSON



CHART FILE

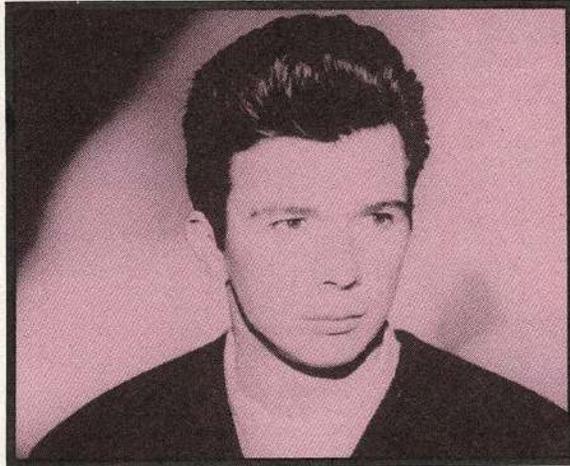
BY ALAN JONES

● **Rick Astley's** debut single, 'Never Gonna Give You Up', moves to number one in America this week, providing **Mike Stock, Matt Aitken** and **Pete Waterman** with their first US chart topper as writers, their second as producers, following **Bananarama's** 'Venus'.

Meanwhile, back in Britain, Astley's latest single, 'Together Forever', is perched at number two, its passage to the top being blocked by Stock Aitken and Waterman's newest star, **Kylie Minogue** and 'I Should Be So Lucky'.

Last year, 'Never Gonna Give You Up' emerged as Britain's biggest selling single, and earlier this week Minogue's 'I Should Be So Lucky' took over as the top selling 45 of '88. There's a long way to go, but if Stock Aitken and Waterman pull off the feat of writing Britain's number one single for two consecutive years, they'll be the first writers so to do since **John Lennon** and **Paul McCartney's** 'She Loves You' and 'Can't Buy Me Love', as recorded by the **Beatles**, were the best selling singles of 1963 and 1964 respectively, though you won't find the latter credited as such in reference books, as it had a mercurial chart career, and under the inverse points system then used to determine the best selling list for the year, it scored far fewer points than many other, more slowly rising hits.

In the 12 months since 'Respectable' became their 15th hit as writers, Stock Aitken and Waterman have been in the chart continually and have penned a further 21 hits, and produced another four. No other writer/writers have been re-



● **RICK ASTLEY** boosts raincoat sales in US

sponsible for so many hits in any 12 month period.

Songs by the trio have sold nearly six million singles in Britain. 'Never Gonna Give You Up', also a number one hit in 15 other countries, leads the way with 815,000 sales, followed by 'Respectable' (566,000), 'I Should Be So Lucky' (500,000), 'Whenever You Need Somebody' (326,000) and 'Toy Boy' (321,000). A complete checklist of SAW hits, ranked in sales order can be found exclusively in April's issue of Jocks magazine.

'I Should Be So Lucky' only replaced **Tiffany's** 'I Think We're Alone Now' as the best selling single of the year on Monday. So far, 1988 has been quite a year for the girls, with **Belinda Carlisle's** 'Heaven Is A Place On Earth' ranked third, and **Taylor Dayne's** 'Tell ' To My Heart' fourth. The best selling single by a male soloist, 'Sign

Your Name' by **Terence Trent D'Arby**, completes the top five, marginally ahead of the top single by a group/British act, 'When Will I Be Famous' by **Bros**.

● Twenty-seven-year-old **Eria Fachin's** — pronounce it area fashion — debut solo single, 'Savin' Myself', has shattered all records by spending a total of 20 weeks at number one in Record Mirror's Hi-NRG chart.

Eria was born in Hamilton, Ontario to Italian parents, and previously recorded as a session singer. She cut 'Savin' Myself' in 1986, but it only surfaced last Autumn after producer **Vince Degiorgio** remixed it.

Though a popular club record in Canada, it sold only 6,000 copies there, without charting. In the UK, it's sold 10,000 copies to date, reaching number 91 in the sales chart. Its success in both countries is currently being overshadowed in America,

where it debuted three weeks ago on the hot 100, and continues to climb.

Eria is currently recording her debut album with Degiorgio for Scarborough, Ontario-based Power Records. The album will include 'Savin' Myself' and another song by the track's writer **David Lodge**.

Lodge, also a Canadian, tragically died from cancer at the age of 39, two days before 'Savin' Myself' was released. He is survived by a wife and three young children. Lodge will be best remembered for writing the English lyrics of **Peter Schilling's** 'Major Tom (Coming Home)', a modest success here, but a million seller worldwide which topped the charts in several countries.

● **Cher's** recording of 'I Found Someone' peaked at number 10 last week, 80 places higher than **Laura Branigan** managed with her original recording of the song in 1986. Her latest success comes 22½ years after Cher made her top 10 debut alongside then husband **Sonny** with 'I Got You Babe'. The only female singer to have a longer span of success in the top 10 is **Dusty Springfield**, whose recent number two hit with the **Pet Shop Boys**, 'What Have I Done To Deserve This', came nearly 24 years after her introductory solo top 10 hit 'Wishin' And Hopin'.

● **Debbie Gibson** scores her third straight top 10 hit this week with the title track of her debut album 'Out Of The Blue'. The 17-year-old wrote all three singles, and all the other tracks on her album, which has sold nearly two million copies in

America in the last six months — but it's not the best selling album ever by a teenager — that honour falls to 16-year-old **Tiffany**, whose self-titled debut, released three weeks after **Debbie's** album, has already sold nearly four million copies.

CHARTFILE USA

● In response to a recent Chartfile item, readers **Paul Howes** of Hampton Hill and **Victor Davis** of Retford have kindly written to me with their own lists of **Burt Bacharach** compositions. These lists confirm that I have managed to identify all the hits Bacharach has written, and are gratefully acknowledged.

Bacharach's skill as a songwriter was, and still is, an adroit perception of melody, and an almost effortless ability to incorporate it into complex yet attractive and commercial arrangements, full of subtlety and nuance.

As the following hitlog confirms, Bacharach is one of popular music's most prolific composers. His work as a writer of hits is represented by no fewer than 38 different songs and 46 different acts, though his best known collaborations are those he recorded with the estimable **Dionne Warwick**.

Though her hitmaking career in America's hot 100 includes 30 songs penned by Bacharach and his longtime partner, lyricist **Hal David**, Ms Warwick had only limited success here, due to the eager and successful attempts of homegrown acts in covering Bacharach/David songs in the mid-Sixties.

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● Tom Jones: the cat's whiskers

Public and acrimonious splits with Dionne and Hal, both since reconciled, and his divorce from actress **Angie 'Policewoman' Dickinson**, took their toll on Bacharach in the Seventies, but his subsequent return to prominence via songs written with his third wife **Carole Bayer Sager** show that neither time nor adversity have dulled the master's touch. Now 60, his latest hit is the **Ray Parker Jr./Natalie Cole** duet 'Over You', which charted a matter of weeks ago, and his most recently published work comprises 'Love Is Fire (Love Is Ice)' and 'Overnight Success', two beautifully crafted songs off the new **Gladys Knight And The Pips** album 'All Our Love'.

Bacharach is a workaholic whose avowed intention is "to work until I drop; rest is not a word in my dictionary, and I don't intend to learn the meaning of 'retire'". On the basis of his output over the last 30 years, a legacy of classic songs, we can only be grateful for his commitment, and hope that he keeps his word.

THE HITS OF BURT BACHARACH

Date	TITLE — Artist	Hst.Ps	Weeks On Chart
1 17 Jan 58	THE STORY OF MY LIFE — Michael Holliday	1	15
2 17 Jan 58	THE STORY OF MY LIFE — Gary Miller	14	6
3 24 Jan 58	THE STORY OF MY LIFE — Dave King	20	3
4 31 Jan 58	THE STORY OF MY LIFE — Alma Cogan	25	2
5 7 Feb 58	MAGIC MOMENTS — Perry Como	1	17
6 21 Feb 58	MAGIC MOMENTS — Ronnie Hilton	22	2
7 9 Nov 61	TOWER OF STRENGTH — Frankie Vaughan	1	13
8 16 Nov 61	TOWER OF STRENGTH — Gene McDaniels	49	2
9 18 Oct 62	KEEP AWAY FROM OTHER GIRLS — Helen Shapiro	40	6
10 12 Sep 63	IT'S LOVE THAT REALLY COUNTS — Merseybeats	24	12
11 5 Dec 63	24 HOURS FROM TULSA — Gene Pitney	5	19
12 6 Feb 64	ANYONE WHO HAD A HEART — Cilla Black	1	17
13 13 Feb 64	ANYONE WHO HAD A HEART — Dionne Warwick	42	3
14 27 Feb 64	ANYONE WHO HAD A HEART — Mary May	49	1
15 16 Apr 64	WALK ON BY — Dionne Warwick	9	14
16 30 Apr 64	BABY IT'S YOU — Mike Berry (Bacharach/Mack David)	24	6
17 2 Jul 64	I JUST DON'T KNOW WHAT TO DO WITH MYSELF — Dusty Springfield	3	12
18 9 Jul 64	WISHIN' AND HOPIN' — Merseybeats	13	10
19 30 Jul 64	YOU'LL NEVER GET TO HEAVEN (IF YOU BREAK MY HEART) — Dionne Warwick	20	8
20 8 Oct 64	ALWAYS SOMETHING THERE TO REMIND ME — Sandie Shaw	1	11
21 8 Oct 64	REACH OUT FOR ME — Dionne Warwick	23	7
22 26 Nov 64	MESSAGE TO MARTHA — Lou Johnson	36	2
23 26 Nov 64	MESSAGE TO MARTHA — Adam Faith	12	11
24 4 Feb 65	LONG AFTER TONIGHT IS ALL OVER — Jimmy Radcliffe	40	2
25 20 May 65	TRAINS AND BOATS AND PLANES — Burt Bacharach	4	11
26 20 May 65	TRAINS AND BOATS AND PLANES — Billy J Kramer	12	8
27 12 Aug 65	WHAT'S NEW PUSSYCAT — Tom Jones	11	10
28 19 Aug 65	MAKE IT EASY ON YOURSELF — Walker Brothers	1	14
29 20 Jan 66	DON'T MAKE ME OVER — Swinging Blue Jeans	31	8
30 31 Mar 66	ALFIE — Cilla Black	9	12
31 31 Mar 66	PLEASE STAY (DON'T GO) — Cryin' James (Bacharach/Hilliard)	26	7
32 22 Sep 66	ANOTHER TEAR FALLS — Walker Brothers	12	8
33 27 Apr 67	CASINO ROYALE — Herb Alpert	27	14
34 15 May 68	DO YOU KNOW THE WAY TO SAN JOSE — Dionne Warwick	8	10
35 3 Jul 68	THIS GUY'S IN LOVE WITH YOU — Herb Alpert	3	19
36 7 Aug 68	I SAY A LITTLE PRAYER — Aretha Franklin	4	14
37 9 Aug 69	I'M A BETTER MAN (FOR HAVING LOVED YOU) — Engelbert Humperdinck	15	13
38 30 Aug 69	I'LL NEVER FALL IN LOVE AGAIN — Bobbie Gentry	1	19
39 10 Jan 70	RAINDROPS KEEP FALLING ON MY HEAD — Sacha Distel	10	27
40 21 Feb 70	RAINDROPS KEEP FALLING ON MY HEAD — Bobbie Gentry	40	4
41 21 Feb 70	RAINDROPS KEEP FALLING ON MY HEAD — Bj Thomas	38	4
42 5 Sep 70	(THEY LONG TO BE) CLOSE TO YOU — the Carpenters	6	18
43 3 Mar 73	THE LOOK OF LOVE — Gladys Knight And The Pips	21	9
44 27 Nov 76	YOU'LL NEVER GET TO HEAVEN (IF YOU BREAK MY HEART) — Stylistics	24	9
45 12 Aug 78	WALK ON BY — the Stranglers	21	6
46 28 Apr 79	WALK ON BY — Average White Band	46	5
47 17 Oct 81	ARTHUR'S THEME (BEST THAT YOU CAN DO) — Christopher Cross (Bacharach/Bayer Sager/Cross/Allen)	46	5
48 8 May 82	WALK ON BY — D Train	44	6
49 20 Nov 82	HEARTLIGHT — Neil Diamond (Bacharach/Bayer Sager/Diamond)	47	7
50 23 Jul 83	ALWAYS SOMETHING THERE TO REMIND ME — Naked Eyes	59	3
51 9 Nov 85	THAT'S WHAT FRIENDS ARE FOR — Dionne & Friends (Bacharach/Bayer Sager)	16	9
52 3 May 86	ON MY OWN — Patti LaBelle & Michael McDonald (Bacharach/Bayer Sager)	2	13
53 11 Oct 86	(THEY LONG TO BE) CLOSE TO YOU — Gwen Guthrie	25	7
54 15 Aug 87	LOVE POWER — Dionne Warwick & Jeffrey Osborne (Bacharach/Bayer Sager)	63	4
55 30 Jan 88	OVER YOU — Ray Parker Jr & Natalie Cole (Bacharach/Bayer Sager/Parker)	65	2

Unless otherwise stated, all songs were written by Burt Bacharach (music) and Hal David (lyrics).

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THE RETURN OF THE LOS PALMAS FOUR

THE MADNESS



THE MADNESS

It looks set to snow outside. Carl Smythe — Chas Smash as was — walks in crowned by a massive grey Homberg hat, and makes himself comfortable. He has his Walkman headphones around his neck. He's listening to a successful early Seventies recording star, he announces. Opening his Walkman, you can see he isn't lying. 'Wagner's Greatest Hits' lies snugly in the machine. A sign of maturity in one of Britain's best loved pop stars?

Meanwhile Suggs has strolled in munching a bar of chocolate. His appearance has changed quite drastically since the days of Madness; the days when their split in September 1986 was voted the third worst event of that year in the **rm** readers' poll.

Gone is the boyish flat-top he'd always adopted. Instead, he's sporting a rather debonaire new hairstyle that wouldn't look out of place on the set of 'Brideshead Revisited'. With both of them grinning from ear to ear, it is hard to believe that the pop world could have survived for a full 18 months without even a fleeting visit from Britain's most successful singles band of the Eighties (they notched up 21 top 20 hits between 1979 and 1986).

Fortunately this sad loss is about to be rectified. Having "grown-up" considerably from the Nutty Boy days, and having lost two members in the process (Mark and Woody), **THE Madness** are once again about to enter the musical boxing ring.

'I Pronounce You', a not un-Madness-like single of the latter-day period, boasts those familiar ska-based rhythms, features the sweet melody of acoustic guitars and is rounded off with the distinctive punctuated voice of Suggs. With this single just released, and a sample of tracks from their forthcoming LP (their eighth!), all displaying those well-remembered classic songwriting skills, the future is looking rosy.

The Madness is a logical, yet still somewhat ill-defined progress from Madness. The name may have altered slightly; the music reflects a maturity they had all but captured on the last Madness LP, 'Mad Not Mad', but has anything really changed?

Discussions with Carl and Suggs can often prove to be hilarious, and at times rather confusing. Even sorting out the seating arrangements is not a simple affair, with both of them concerned where exactly they should plonk their backsides.

With that finally sorted out, it's time to get down to business. Why *did* Madness split up in 1986? Or, as Suggs prefers to call it, have a time of "adjustments". There is a long silence.

Carl (to Suggs): "You're still eating sweets, shall I talk?"

Suggs? "Yes, go on."

Having a change of mind, Carl decides it really should be Suggs that talks. Suggs is still eating.

Carl (insisting): "Go on. You're doing alright, even with that gobstopper in your mouth."

Suggs (obliging): "It's hard to say what happened specifically, because it was quite a long time ago, but none of it was planned. It just kind of happened. The decision to split was followed very closely by the decision for the four of us to stay together."

"That was one thing; the next was whether, having decided we were going to stay together, we were

going to carry on as Madness or start with a new name. But, as far as the outside world was concerned we had split up.

"Anyway, after months of trying to decide upon a new name, we decided we could stay as Madness. If we had come out under a new name, you could have said we had split up, really; even though the same four people had stayed together."

Carl and journalist exchange glances. Is Suggs rambling, or what?

Carl: "Shall I encapsulate that for you? We decided to call it a day with the working arrangements because of the atmosphere of the band. It was all to do with body language. You notice that Chris (Foreman: guitar) is a bit under the weather; maybe a bit annoyed. Then you notice that Suggs is a bit glum. When Suggs and Chris get a bit depressed about something, then you know that things aren't good."

Are they the main people?

Suggs: "Absolutely. You've hit the nail right on the head there."

When Madness split up in 1986, **rm** readers voted it the third worst event of the year. But now they're back as **The Madness**, with a single, 'I Pronounce You'. So what's been going on? Nutty story: Jane Wilkes

Carl (continuing unabashed): "There's different barometers in the band. Certain tasks are given to certain members, and certain members are looked to for certain decisions, and well... That's basically it. Everyone's got their little job within the band."

"Anyway, we know that we were depressed, basically. That's what I'm trying to say. So we thought we'd better call it a day."

Do you miss Mark and Woody?

Suggs: "Yes, but I think it's hard to look back on the past objectively. The past always seems more enjoyable than the present, so you don't tend to look back on people individually, you just look back on times and we had some f**king great times. But I don't look back on them with regret. I think you just look back on it as times that will never be the same again."

Do you still see them?

Suggs: "Yes, but not as much as when we were in the group. Mark is at present writing some film music. It'll be interesting to see what he does. Mark

is a very talented bass player. Woody is doing really well." (*He's currently seated behind the drum kit in Voice Of The Beehive.*) "I think that it's good that he's getting on and doing something, like we did. If you don't get on and do something you spend too much time thinking about what it should be. I can always remember when we started; half the reason we were successful was because we just kept going, the singles kept coming out and we just kept going and going."

Carl: "It was a sort of naive energy without asking any questions."

The Madness have spent many a long hour twiddling their thumbs, and in this time a lot of questions have been answered. Like the financial viability of their record label, Zarjazz, launched through Virgin in 1984.

Against all professional advice and the odds-on inevitability of failure, Madness went ahead and set up their own label.

Carl: "We really felt that we wanted to give free studio time away to people. Unfortunately, we really didn't have the time to do it properly and look for the right bands."

Suggs: "We used to listen to tapes every Friday afternoon, but we never heard anything that got us really going. We did have Feargal (*Sharkey*) "and he was doing really well," (*he had a hit with 'Listen to your Father' in 1984*) "but we just needed a bit of luck as well."

Carl: "We also needed our artists to stay on the label".

Feargal subsequently waved goodbye to Zarjazz and left for pastures greener with Virgin. Proving to be more of a financial liability than successful champion of bright young talent, Zarjazz folded.

Apart from the decision to cease all Zarjazz operations, Madness also had plenty of time to consider their decision to compete once more in the music business.

Suggs: "If I didn't think there was something great about a band, I wouldn't still be in it. At the time when Mark and Woody left, it would have been easy for us all to go our separate ways. It would have been the perfect timing to do that. It would have been stupid to carry on, as we have done, unless we thought there was something very good there. I get enjoyment out of being in the group and working. I get things off other people in the group."

Carl: "Like fivers and tenners."

Suggs (with a sarcastic, starry-eyed expression): "Yeah, I get boundless experience, man. No, seriously, I know that there's something about this group that I've never seen in any other group, ever."

It's at this point that Carl interrupts to say that he'll have to leave or he'll be late for his baby-sitting duties. Even with mortgages to pay and families to provide for, it's still difficult to believe that the once nutty Madness boys have really grown up. Especially when Carl and Suggs still behave like two naughty boys who have been caught reading the Beano in a maths class. But would you have it any other way? Of course not...

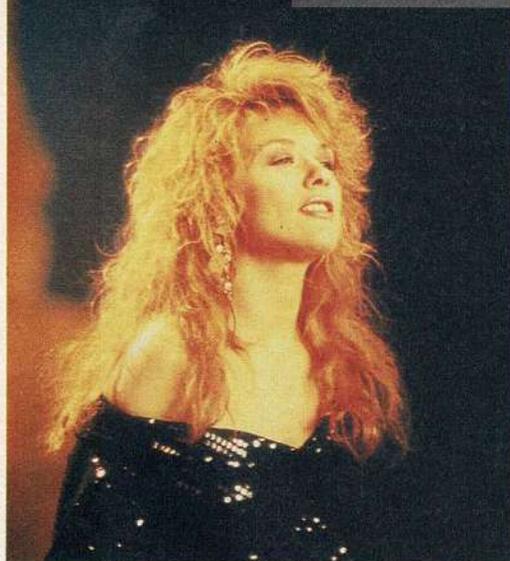
● **HEART TO HEART:** L-R Denny, Mark, Howard, Nancy and Ann



"We ain't no 'Spinal Tap'"



THE HEART OF



It may be a bit of a trial going to Nuremberg for the second date of your European tour but **Heart** have rallied round. As the thundering butterflies of pop heavy metal bring their stiletto-heeled rock to British shores, **Roger Morton** talks to **Nancy Wilson** about cleavages, feminism and the dreaded *rockmares*

This is the heartland of the Fatherland. Deep in the southern blandness of rural Germany, the old town of Nuremberg, bombed flat during the war and made famous by its Nazi trials, has sprung up again.

From the top of the castle which overlooks the resurrected buildings, you can survey the broad plain of the surrounding countryside. It looks like the sort of landscape that dinosaurs might once have roamed across. The dinosaurs that are in town tonight, however, have strangely fluffy hairstyles.

Like Nuremberg (the second date on their European tour) Heart have in recent years undergone a resurrection. Five years ago, the mother-metal Titans of American mainstream rock were near bankrupt. The endless touring to pay the bills had pretty well destroyed them. Sisters-in-Heart, Ann and Nancy Wilson, were even obliged to appear in a somewhat embarrassing coffee commercial on American TV.

For a band whose early albums, 'Dreamboat Annie' (1976), 'Little Queen' (1977), and 'Magazine' (1978), had been mega-platinum successes, and who had been filling out American stadiums for years, this was something of a fall from grace.

Ann and Nancy Wilson were not, however, about to throw away the years spent building the band up from its Vancouver bar-room/cabaret circuit roots. After their seventh album, 'Passionworks', failed to hit the big time a radical re-think took place. Record companies were changed and old members were given the boot.

The Heart which re-launched itself into the American MTV living room with the 1986 'Heart' album was a more obviously 'sexy' proposition. With the somewhat cuddly older sister Ann taking the rock diva role, guitarist Nancy was thrust into the flaunting foreground as the voluptuous blonde vixen of the band.

Overflowing with towering blocks of lace-metal and radio seductive ballads, both 'Heart' and its follow up LP 'Bad Animals', spawned a succession of worldwide hit singles ('What About Love', 'These Dreams', 'Alone',

hand that fed us with that.

"But y'know even on the first album, 'Dreamboat Annie', the photo on the cover showed us with bare shoulders, and kind of touching cheek-to-cheek type thing. It was like a senior picture, like in a school annual for us. We were truly naive at the time, because the guys in the industry then started to promote us as lesbian sisters.

"They used this quote, like 'It was only our first time'. And that really pissed us off. But that whole thing about sexuality is inherent to rock 'n' roll or any entertainment business. It's a question of how far you let everyone push you, as a woman, into that category. I feel like I've been pushed a lot in that direction."

Are you happy to be presented as a sex-object?

"I just think it's limiting. I mean I'm not a big soap box feminist or anything, obviously, but although there are as many male sex-objects in rock 'n' roll as there are female, there's a distinction. If a woman does that then it's cheap, whereas men are expected to do it.

"It's an on-going issue with me, because I've really been stuck out front in the videos, with a lot of cleavage . . . you know. And, course, I have to take the blame, and I've really been criticized for it. But at the same time it really helped the band get back on its feet, at a time when we were destitute.

"We were very poor and deeply in debt and I kind of played that role a bit, for the band's sake. It didn't really hurt me, but after a while I just wanted to make sure that people knew I was a songwriter and a guitarist, and not just a face and a body."

MURDER BY TOUR

"We let our earlier management company cajole us into a tour situation that nearly killed us mentally, spiritually, and emotionally. And we had a lot of really bad advice from people around us.

"The situation's a lot better now, but we have this joke with our drummer, Denny. We get 'rockmares'. Because the shows are really great and there's this big exchange of energy, but then you go to bed and you get these dreams. They're like your worst fears about a show. For me it's usually the typical one about going out on stage and it's 'Ooops! I forgot my clothes'. Or the worst one of all is where people start leaving the show, heading for the exit signs. Those are the rockmares."

HAIR CRIMES

"I've been watching all these videos here, and there's so many real fluffy little girl singers. They're just kind of trendy . . . and fluffy. And there's no real substance behind it. They're just cute-for-a-minute, and I'd like to see a lot more substance behind it."

Well I don't think you could ever say that Heart were fluffy.

"Apart from our hairdos . . . But that's about as far the fluffiness goes."

CRIMES OF THE HEART

"We've always been real sticklers about lyrics and about the messages that come through in our lyrics. With the songs that we write or that we use there's real human perspective to the music. A human perspective on hard rock 'n' roll which is a real dichotomy just in itself. And it's vulnerable, and it's powerful . . . And it's about love, and it's about relationships . . . And about being alone. And it's really coming from a soulful place for us. We really try and inject our songs with that, because we're not out there just jerking off.

"In the States you hear all this stuff about 'demographics' and 19-year-old boys making up the largest heavy metal audience, in their 'hormonal years'. It's like 'gimme a break!'. There's a whole lot more to it. There's a whole heck of a lot more."

A whole lot more heart, in fact. The trials and tribulations of Heart's long history has turned the band into a great deal more than just a dinosaur rock band. With a determination to make the next album harder than any before (and the possibility of BAD's Mick Jones to produce it) it looks like it'll be a long time before the thundering butterflies of heavy metal will be in need of a pacemaker.



"I've really been stuck out front in the videos, with a lot of cleavage . . . We were very poor and deeply in debt and I kind of played that role a bit for the band's sake. It didn't really hurt me but after a while I just wanted to make sure that people knew I was a songwriter and a guitarist and not just a face and body"

NOISE

'Who Will You Run To') and Ann and Nancy were rock heart-throbs once again. Released to coincide with the band's British tour, the new single 'Never' (from the 'Heart' LP) will no doubt emulate the success of its predecessors.

To be sure, the girls (and boys — Howard Leese, Mark Andes, Denny Garmassi) are back on top again. Their German show had the audience in more of a froth than its Pils lager (very frothy). But at the heart of Heart there are still doubts and dilemmas. There are still bad dreams.

Back at the hotel, after the Nuremberg show, Nancy sucks on a Marlborough Lite and puts herself on trial.

ROCK CRIMES

Nancy: "Yeah, I know what they say. Heart are 'Mainstream, fat-ass, American bourgeois'. I know all that stuff and of course it irritates us because we never have been a normal band. We've never been that big, we've always been sort of on the edge of being big. We've just gotten by.

"And we've always been really hard to define musically, because we do have the dog and the butterfly side to us. We're not just like 'Amps on 11'; 'Spinal Tap'. You know that film? Well we ain't no 'Spinal Tap'.

"We resent that stuff because if anybody pays 10 minutes of attention to the lyrics, or what we've tried to do over the years, they'll see that we're not a sell-out band. There's a lot of groups out there that really bug me. They seem like they're just businessmen. I guess I'm really old fashioned about this, but I've always believed, throughout this whole experience, through hell and high water, that if you're not inspired by what you're doing . . . then *how empty*."

SEX CRIMES

"By the time we did 'Private Audition' (1982) we'd really discovered the truth about who we were dealing with in the business. And we kind of bit the

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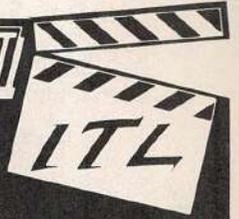
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They once spent two years being mean and moody in Europe, but new duo So are now aiming to make you smile. So what? asks Betty Page. Well, rather a lot actually . . .

Once upon a time, Marcus Bell and Mark Long were in a band called the Opposition. It sounds like they were angry young men. "We spent two years going around Europe being called 'ze Cure,'" remembers Mark. "We were considered very mean and moody," adds Marcus. "We did a couple of albums totally on our own, plus two on Charisma, then we decided we'd had enough."

Now they are in a band called So, are really very cheerful, and recently had an excellent rocky epic of a single called 'Are You Sure?' nudging the charts. It's the first result of a long period of hard work for the two Ms, starting as far back as 1985, when the

pair were fed up with no one seeing the lighter side of them, and decided to create something new and fresh. They decided they'd constructed their own limitations, and after some frustration, waiting and patient writing, they signed to EMI in 1986. The single, and the album 'Horseshoe In The Glove' (released this week), have taken a further two years of preparation and recording. These boys want to get it right this time.

Marcus: "We didn't have anything particularly in mind, we didn't go in any particular direction, but we had certain rules — like we wanted it to be very much a live album in that it's recorded by real musicians, which is

rare these days. We did use machines as writing aids, but people get carried away with them."

Mark: "We thought the album might sound like eight different songs, but it doesn't. 'Are You Sure?' is definitely a big rock thing, whereas the title track is another side, it's more reggae."

The Ms are more surprised than anybody else that they've had daytime play on Radio 1. "I thought it was all Rick Astley," says Mark. But they shouldn't be so surprised. 'Are You Sure?' is strongly reminiscent of U2, Mark's voice having a soaring quality just like Bono's.

"I think the single does have connections with people like U2, Simple Minds and Tears For Fears — we were pretty prepared for that with this one," accepts Mark. "I'd not really thought about sounding like Simple Minds, but it's OK to be compared to that genre of band," adds Marcus.

In their other songs, references as diverse as the Cure and Sting start to become apparent.

Marcus: "When you do something without constraints, then you do become a product of all your influences. I've been aware of what Sting and U2 have been doing for years."

So what else influences So?

Mark: "For me the best rock band ever was the Clash. When I saw punk I thought 'This is it — this is going to change the world'. Also Bob Marley and Van Morrison. I'm still working on Tom Waits — I'm a big fan but I don't drink or smoke so I'm on to a loser there. I listen to a lot of music really, but Stock Aitken Waterman are really getting to me at the moment."

Mark writes So's lyrics and spends a lot of time on getting his words right. "Because I get so annoyed at some of the garbage that comes out," he explains. "If you're going to write a song, you might as well spend some time on it."

Both Mark and Marcus love the exquisite songs of Joni Mitchell and her ability to put into one line "often what a lot of people wouldn't be able to suss out in a lifetime," as Marcus says.

Mark: "Joni Mitchell thinks the listener is intelligent, which I think is right — some people preach at you and treat you like an idiot. I like writers who make you feel part of the communication, like Elvis Costello and Joe Jackson."

Marcus: "I like lyrics which create a mood and let you know the feeling. Mark based 'Are You Sure?' on a film called 'The Man Who Knew Too Much'. For me he's done a brilliant job and condensed the film into the feeling you have after you've seen it and put it in a song. It doesn't say 'I love you' or 'Tina met Shirley', it's not specific."

So seem to be one of those bands who might take a while to establish themselves, but will do it through playing live (they'll be playing in London in March 24), and taking time to write thoughtful, well-crafted and varied pop/rock songs. Try and forget the initial comparisons and remember they're creating good quality music that should endure. It took Simple Minds and U2 several albums before they had a hit single. So have nearly done it with their first one. So there.

MORE THAN JUST A SO SO BAND. ■ ■





RHYTHMICAL RELATIONS ROUND ROUNDHAY PIER

THE RHYTHM SISTERS ARE DETERMINED TO PLAY FOLK WITH SOME POKE.

**THEIR NEW ALBUM TELLS THE
WORLD ABOUT GROWING UP IN
LEEDS, REVEALS TONY BEARD**

The Rhythm Sisters are the Blondie of acoustic pop. A couple of (slightly older) Debbie Gibsons weaned on folk star Connie Francis rather than candy-floss. Yet the only thing Ms Gibson and the Laek sisters, Debi and Mandi, *really* have in common is their sex.

The Yorkshire lasses' debut album, 'Round To Roundhay Pier', is a startlingly raw collection of songs "composed in the classrooms and bedrooms of Leeds 8". A dozen wry reflections on the pains of growing up: homework, that first kiss, broken hearts and even the influence of American culture are points of reference on the girls' rocky road to adulthood. It's no wonder the Sisters are fast becoming cult figures with the country's school-girls.

According to a variety of short-sighted critics, the girls are at the forefront of the New Folk movement (whatever that is). Don't be misled: 'Roundhay Pier' is not the sub-Suzanne Vega platter that implies. Dig beneath the stark exterior and you'll discover a blended heart of post-punk pop, rock 'n' roll and (admittedly) folk. It's a mixture carefully nursed by the girls' refreshingly deceptive, twin-vocal delivery that ranges from the heart-tweaking blues of 'Happy Days, Lonely Nights' to the aggressive bite of 'Spit In A Bucket'.

COTTON SOCKS AND MUMMY'S FROCKS

For Debi and Mandi, who describe themselves as "two little working-class slobbers that drink and talk a lot", home is where the heart lies.

"When we were young, our parents' record collection influenced us greatly. Helen Shapiro" (1961's version of Tiffany) "changed our lives!" laughs Debi.

"We used to get so jealous when they had a party downstairs. We'd lie in bed thinking, 'Why can't we be there?' So we learnt some of the songs they played, and one night we got made up in mum's clothes and swanned into the living-room. That was our very first performance!" chuckles Mandi infectiously.

"And we've continued with that attitude ever since. You have to be bold to be heard these days."

THE (FEMALE) PROCLAIMER . . .

An appearance on Channel 4's 'Famous For Fifteen Minutes' programme last November earned the band, also featuring big brother Billy

and Chris Halliwell on guitars, a chance to tour with the Proclaimers. Although it gave the foursome the opportunity to perform nationwide to large crowds, the association with the Highland-folkies brought its own problems. Debi decides to put the record straight.

"We're not at all like them. The only reason people make these comparisons is because of the tour: two sisters, supporting the Proclaimers, two brothers, and both of us relying on acoustic instruments."

So anyone expecting 'Letter From America' part two is going to be disappointed. Production is a four-letter word in the Rhythm Sisters house.

"I'm really against over-production, especially where our songs are concerned. We like to record 'live' in the studio, with no warm-up. If we make any mistakes, tough."

. . . OR THE THINKING MAN'S BANANARAMA?

As a viable alternative to the teenage wannabees hovering around the charts, the Sisters are a good outside bet. They've got the looks, though

they won't admit it; the songs, 'American Boy' in particular, and the talent.

Sensibly though, they refuse to toe the corporate line, an attitude that's endeared them to feminists and serious press alike.

"Yeah, we've just been interviewed by Vogue and Tatler and we're on the cover of the Sunday Times supplement soon," says a proud, but surprised, Mandi. "Apparently they've decided we're not pop bimbos. They put us in the league of professional women doing our own thing with no strings attached. We're not puppets. Vogue wanted us to slag off Mandy Smith and Patsy Kensit, but if they think what they're doing is for the best, that's fine. We like to be in total control. If you're not happy doing something, then don't do it. It's as simple as that. We'd just say, 'Sod you lot. I'll do what I want'."

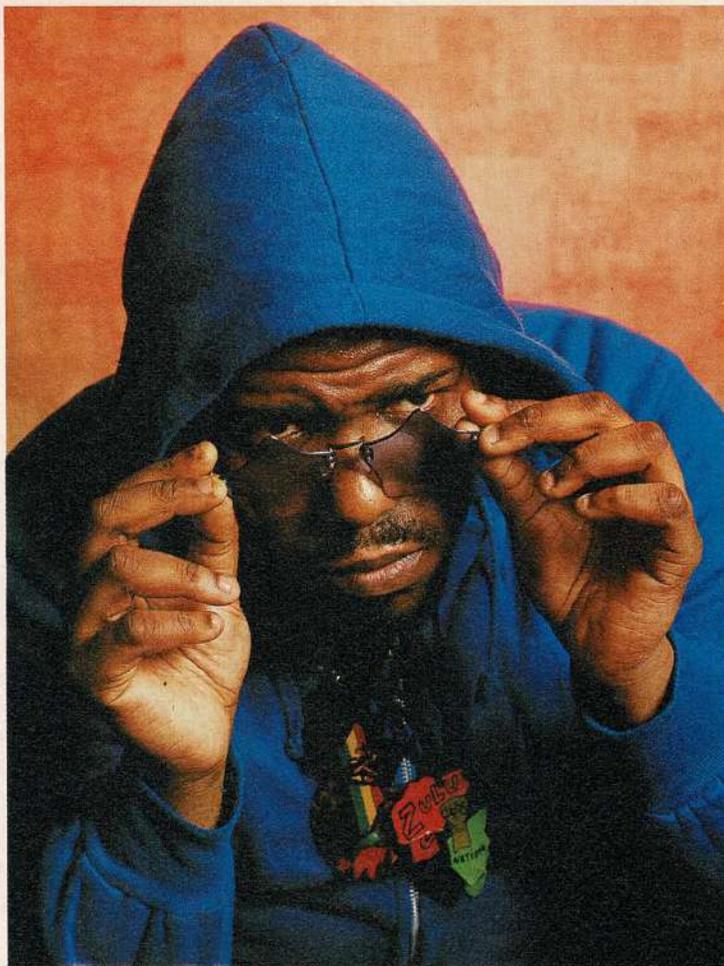
"I mean, Tiffany . . . What can you say?" asked Debi. "Can you see her turning round to her producer and saying, 'No I don't want to release that single, it's crap'. He'd just tell her to bugger off!"

"There's always some greasy bloke behind girls like that. One day he'll get tired of this little puppet and cut the strings to move on to someone else. She's got no control. It's quite frightening."

Tiffany 0 Leeds 4. Watch this space.

Afrika Bambaataa

— Bam to his friends — is back. As his new LP, 'The Light', delivers good-time funk with a radical punch, **Lisa Tilston** finds out that the revolutionary rapper has a few more lessons left to teach . . . Map of Africa: **Joe Shutter**



Headmaster of hip hop Afrika Bambaataa is a huge man.

LISTEN TO THE



BAM



"GET LOOSE AND GET FUNKY, GET ON DOWN AND GET INVOLVED"

'Family', the successor to his celebrated Zulu Nation.

Bam is anxious to show his Family and fans a good example, particularly following claims that rap promotes violence. He's a peaceful man himself, saving his fearsome glare for the camera and the full force of his powerful voice for the intro to 'The Light', which sets out his message over a freaky, spaced-out backing track.

The weird electronic bleeps and UFO noises provoke the suspicion — is this man a few bricks short of the load? Is he a prophet come to teach the world about revolutionary rap? As we prepare to become pupils at the school for funky truth-seekers, Afrika Bambaataa sips his Perrier-and-lime and gives **RM** the lowdown on life, the universe and everything . . .

MUSIC LESSON

"Kool DJ Herc, Grandmaster Flash and myself were the pioneers of the hip hop movement. It was a statement against disco, because at the time it was being shoved down our throats; 'keep the hustle going and dance for three years'. In the black and Hispanic communities, the dances change every three months. A lot of radio stations were trying to stop the funk, so we took the elements of all kinds of music and put them together.

"Hip hop can take the groove from anywhere, it could be soca or calypso, African or Indian, even classical music. You just place it on the beat and the crowd goes crazy. Together with the breakdancing, graffiti and scratching, it formed a whole new culture, and we called it hip hop.

"There are so many different styles of rapping that people don't know about, from the Jamaican toasting in reggae to the love rap like Barry White. Then you've got the nasty telling-you-what-to-do rap like Millie Jackson and the get-down-and-get-funky rap of James Brown. Then there's the go-go rap and there's rapping that goes all the way back in Africa's history, when it was a way of telling people in the village what was happening."

HISTORY LESSON

"On 'The Light' I'm telling everyone that they've got to go back and study their history before they can really know themselves. I feel that there are a lot of falsehoods in the history books, especially dealing with black people. There are even things hidden in the Bible and other scriptures, and it's time that people saw what really happened so they can respect one another. They say that Greece was the mother of civilisation and science and that's not true. The Greeks got their knowledge from Africa and Egypt.

"Even back then, they used music and dance to tell stories. In the Sixties music changed the whole world. Now we have radio stations refusing to play records with a message, but if it wasn't for the records of the Sixties that dealt with the Vietnam War and the Civil Rights movement, the world would be a very different place. In the Sixties, everyone was political. The Seventies put us all to sleep. It was just 'party, disco, hustle, boogie-on-down', but now in the Eighties we're seeing demonstrations and militant groups starting up again. People are angry with

You couldn't fit many like him in a phone booth; but nothing, not even the yards of baggy blue tracksuit draped around his mountainous frame, can diminish his impressive air of authority. His friends may call him 'Bam', but I'll bet *nobody* calls him 'Fatty'.

Bambaataa's new album, 'The Light', has the same weighty determination, mixing pure good-time funk with a radical political message. A bizarre combination perhaps, but Bam believes passionately in the link between music and revolution . . . And when he talks, you listen. He's friendly and courteous as he sets up an incense burner in the corner of his hotel room and digs out some background music — the Eurythmics! — but once he gets carried away he is Bambaataa the Leader, bringing his message to the people.

And there are plenty of folk out there already convinced by his ideas — people like Boy George, Nona Hendryx, Cabaret Voltaire, Sly & Robbie, Yellowman, George Clinton and Bootsy Collins, just a few of the famous names who have contributed to 'The Light'.

Boy George's wickedly raunchy voice on the old Aretha Franklin number 'Something He Can Feel' is one of the record's finest moments, equalled only by the first single 'Reckless', which has vocals by UB40's Ali Campbell and New York rapper Malibu. 'Reckless' is an adult orientated funk tune that's heading straight for the nation's dancefloors. Seems like everybody wants to be part of Bambaataa's

the government from land to land."

PHYSICS LESSON

"My record 'Time Zone' with John Lydon" (Rotten of the Sex Pistols and Pil) "was to tell people that the atomic bomb is colourless. It doesn't matter if you're black or white, rich or poor; once that joker goes up ... It's the same thing with the ozone layer being eaten up, nobody's talking about spray cans destroying it. Why would you make something that's gonna kill people? Some people are even having nuclear waste dumped next to their houses. There are so many problems in the world that we've got to go back and evaluate ourselves and realise that we ain't nothing in the eyes of God."

MATHS LESSON

"It's time for people to get to know each other from country to country and learn to respect others who advance maths and science. All of life is based on mathematics and everything deals with it, so if you don't know maths you won't be a productive person. Even the Creator himself based everything on mathematics."

PHILOSOPHY LESSON

"When I did 'Looking For The Perfect Beat' everyone thought I was talking about music, but really I meant your beat in life. Whatever is your perfect beat in life, whether it's astrology, boogie, sex, love or rock 'n' roll, you should go for it and try to do the best you can.

"The world is on its last legs and racism's building up again. I know this because I'm not an artist that just sits in a hotel, I go out and meet people. Hip hop brings people from a lot of different cultures together. On 'The Light' we introduce the Universal Peace Flag, and it has the sun, the peace sign, which is the nuclear disarmament symbol, and the map of Africa, which was the father and mother of civilisation on this planet. It's time people woke up to the truth, and whoever don't like it can get off the planet!"

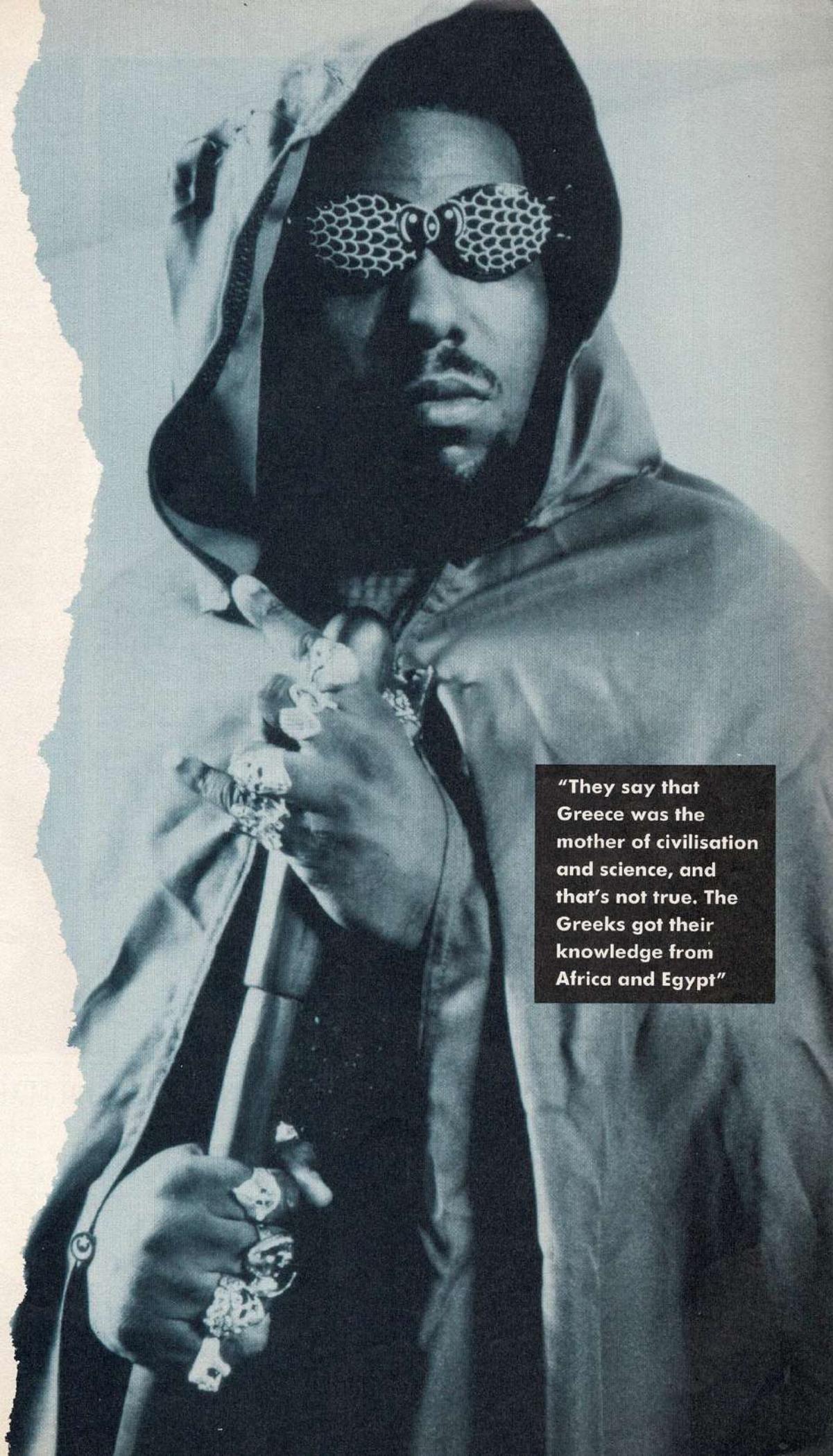
BIOLOGY LESSON

"The new single, 'Reckless', is about a guy who goes to a disco and sees a woman enjoying herself; having a really good time. He falls in love with her right there and then and tries to speak to her; but she tells him to get away from her, she needs a man who knows how to groove. She didn't come here for no lovers, she came here to party. Instead of keeping after her, he tries to talk love to her and she pushes him away, because she's seen another guy — Malibu the rapper. Ali and I are both chasing her, but we lose out to Malibu because he gets real funky and she goes off dancing with him. We lose her recklessly because we don't go about it the right way."

HOMEWORK ASSIGNMENT

"Everyone's got to see 'The Light' and know themselves. Get loose and get funky, get on down and get involved. Oh yes ... and I'd really like to work with Def Leppard."

Welcome to the Afrika Bambaataa Radical Dance Academy — more fun than triple chemistry, but just as explosive!



"They say that Greece was the mother of civilisation and science, and that's not true. The Greeks got their knowledge from Africa and Egypt"



▲ RED HOT CHILI PEPPERS, HAMMERSMITH CLARENDON, LONDON

We may not have had the much-publicised cocks-in-socks routine but dongs-in-songs we sure as hell did! From the pussy-partying chorus of 'Special Secret Song Inside' (tastefully dedicated to Princess Diana) to their 'We've got the biggest cocks' boast the Red Hot Chili Peppers blighted an otherwise fine musical idea with their repetitively childish ejaculations.

Deep inside the collective soul of the Chili Peppers lies a potentially devastating brew of hot-metal riffs, slap-bass boogie-burns and bad-assed white-boy rap. During the all-too-brief moments that vocalist Antwan the Swan was distracted from his sweaty crotch, they were forcefully brilliant. A curious denial of existing musical boundaries to prove that the Peppers, rather than the Coldcut-sample-mix posse, are the sound of the Nineties. Frantically blending the classic styles of yesterday, punk, funk, hard-core and hip hop, to produce the sun-kissed Hollywood jam.

Daubed head-to-toe in fluorescent grease-paint (that had to be seen to be believed!) the Peppers kept the stage-divers happy with the thrash-affected 'No Chump Love Sucker', while 'Organic Anti-Beatbox Band' destroyed the sub-Beasties tag that 'Fight Like A Brave' tried so hard to promote.

What will always set this LA band apart from the grizzled British pub-rockers is their invigorating sense of immediacy. An urge to uproot the traditional bed-ridden position of rock and replant it in a fluid soil of ever-changing influences.

If only they weren't so goddam cocky ...

Tony Beard

■ DEREK B, 20TH CENTURY, DERBY

If you think that hip hop is all about putting a silly hat on backwards, taking the laces out of your trainers and trying to look mean, then check out Derek B, one of *rm*'s 'Faces of '88'. He's the man with the cutest face, the hardest beats and the crappiest pick-up techniques in British rap, and with a tongue-in-cheek approach balancing serious intentions, Derek Boland seems bound for higher things.

Judging by tonight's performance, 'higher things' include becoming hip hop's first pin-up popstar. Derek inspired shameless drooling in certain sections of the largely female audience, but despite his marketable teen appeal he's promising to 'get serious' on his new LP, 'Bullet From A Gun'. It's about time. 'Get Down' and 'Goodgroove' are compulsive enough, but we're getting just the tiniest bit bored with the crotch-level obsessions of Dez's rap. Less of the old Jacksons-on-45 routine would be welcome too.

Derek B is simply more *fun* than most other UK rappers. He doesn't bother with any of the hard-faced posturing or gangland innuendo of his US counterparts. Although he reckons that tonight's set wasn't a 'real' gig — he intends to stage an all-singing, all-dancing rap'n-scratch revue — compared to LL Cool J (who takes out his amorous frustrations on innocent furniture), Public Enemy (who like to play with toy guns) or Spoonie Gee (who's about as responsive onstage as LL's sofa), our Dez looks like he might be onto a winner.

Matthew Collin

▼ THE WONDER STUFF, THE ASTORIA, LONDON

The Wonder Stuff are the beauties and the beast of pop. On the one hand there's Miles, the effervescent, cocky frontman, his Michael Hutchence curls flinging dramatically around his schoolboy face as he stamps his foot in time to the rockin' Wonder Stuff beat. He taunts the audience with a twinkle in one eye while the other stares into a future of 'My Guy' centrefolds.

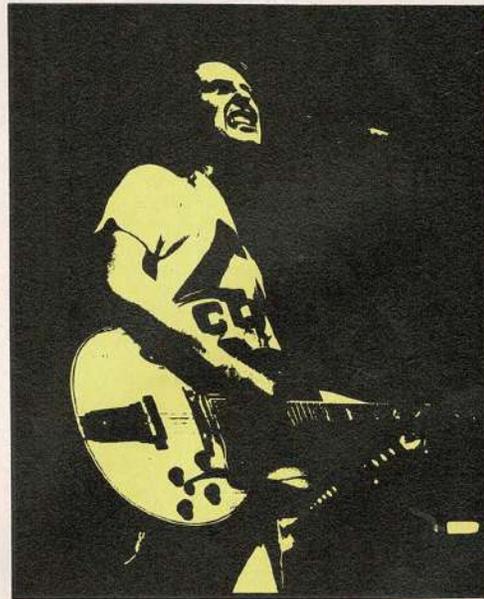
Then there's the Beast. Rob — commonly known as 'The Bass Thing' — a man famed for his strange neanderthal appearance and even stranger ways. He stands at the front of the stage, glowering at the sea of bodies, mouthing the words with all his might. Oblivious to the fact he has no microphone, he dares you to say anything nasty about his band. Nobody does.

If tonight's performance, played in front of a packed but largely comatose audience waiting for headliners the Mighty Lemon Drops to appear, wasn't quite the Wonder Stuff at their most sparkling, it still served to tell anyone who hadn't already realised it that this young Brummie four-piece are the fabbest, baddest, most rock 'n' roll thing to come out of Birmingham since Trevor Francis's left (or was it right?) foot.

While last year's That Petrol Emotion-ish 'Unbearable' single was the highlight of a sweaty set, the frantic 'Poison' and possible next single 'Give Give Give Me More More More', are thumping fine pointers to a happy, hair-flinging future on their new label Polydor.

What the Wonder Stuff lack in the song department (more than half an hour and it would have got to sound repetitive), they more than make up for in energy and a sweet, clean sex appeal that saves them from falling into grubby Cult/Zodiac Mindwarp territory. Bloody marvelous missus!

Eleanor Levy



Robe

REMIXED BY — DAVE BIANCO — "U.S. HIT MIXER"

— TOP TEN MIXES —

L.L. COOL J. — ROBBIE NEVILL
 CHICO DE BARGE — LILO THOMAS
 MORRIS DAY — CHERYL LYNN



TURN ON THE MOON
 LIMITED EDITION

► THE PROCLAIMERS, THE NATIONAL CLUB, LONDON

If we were playing house here we'd be talking Two Scotsmen A Guitar A Tambourine And A Bongo. But this ain't no disco... this is the Proclaimers — the duo who put the most politically pointed single since the Pistols' 'God Save The Queen' straight into number two with their 'Letter From America'.

After scoring so highly with their debut album, 'This Is The Story', the Proclaimers' biggest problem now is going to be following it with an album of similar strength. Their trump card will always be that they call all the shots in the vocal 'n' acoustic department — anyone else (Andy White?) seems incapable of creating the same anthemic pressure.

Of the new material, 'Jean', 'Sean', 'What Can You Do' and Steve Earle's 'My Old Friend The Blues' lash out with the same high hummability as ever. It's just one of those rare magical set ups — the roaring boys simply throw back their heads to produce an iron brew of pure, natural melodies. 'Throw The 'R' Away' and 'Over And Done With' still whistle down the wind like great healthy cracks of sea breeze!

The lads' hero Kevin Rowland was in the audience tonight. He probably just found the young soul rebels he was always searching for.

Pete Paisley

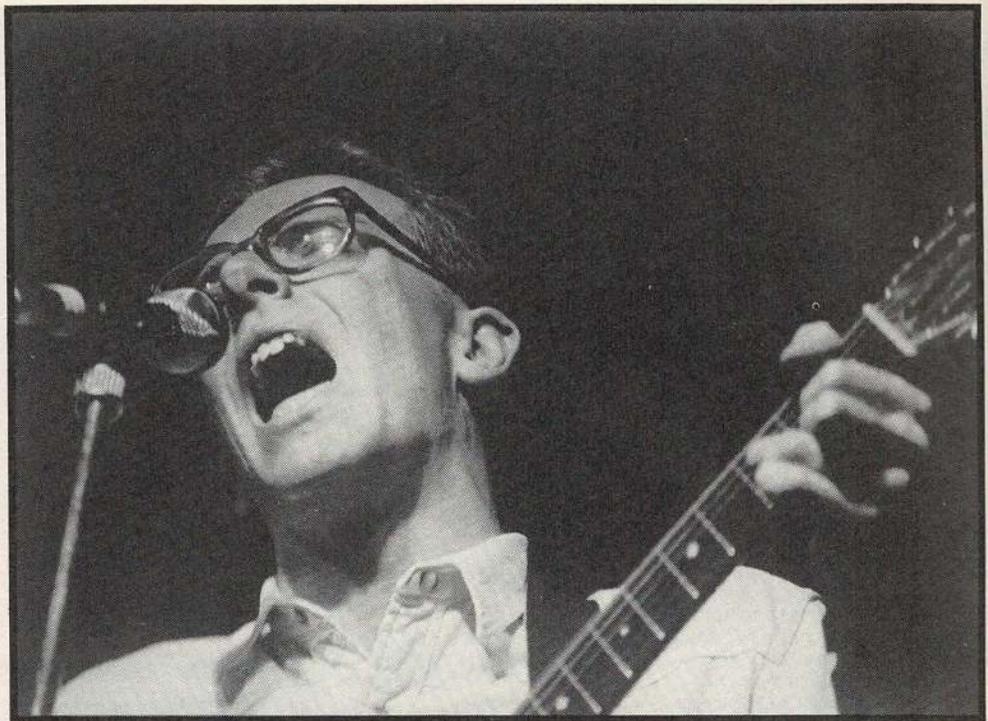


Photo by Jayne Houghton

▼ THE McCLUSKEY BROTHERS, ASSEMBLY ROOMS, EDINBURGH

Mrs McCluskey should be a proud woman. Her boys contributed a powerful set to this benefit in aid of medical supplies for Mozambique. The Scottish anti-apartheid movement can also afford to feel pretty good, having successfully pulled off an event that never deteriorated into the sort of turgid pomposity and empty posturing which has become the hallmark of so many benefits these days.

A combination of the choice of bands — Africa's Pata Pata and the increasingly wonderful Swamptrash were also on the bill — and the audience's unwavering commitment to dancing and generally whooping-it-up made this more than just an average happening.

The McCluskey Brothers' music now occupies the middle-ground between the pop leanings of the Bluebells, (their previous incarnation) and the colourful folk influences found on 'Aware Of All', their only album release to date. The hustling shuffle of 'Upstreet Downfall' provides an appealing opener, while 'On Your Bike' would surely have brought a blush to the harsh visage of Mr Norman Tebbit had he been in the audience (which seems a little unlikely). 'She Said To The Driver' is not only a hauntingly beautiful ballad but also a brave single release. It sounds as fresh as a daisy, especially when compared to the sterile synth-whitterings which seep so incessantly out of daytime radio.

My only complaint about the McCluskeys is that they are a little static on stage, and could do with being a bit more visually stimulating. Hopefully this will emerge with more gigs and bigger audiences, though Radio 1, Norman Tebbit and countless other blaggards shall no doubt continue to ignore them.

Digby Smode

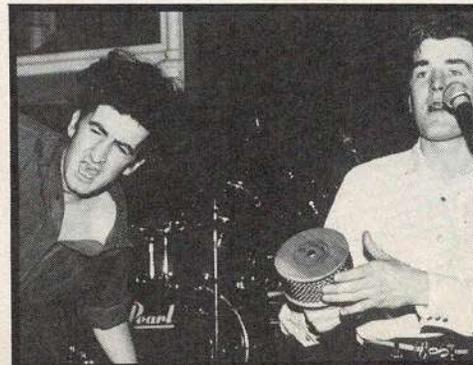


Photo by Karen McConnell

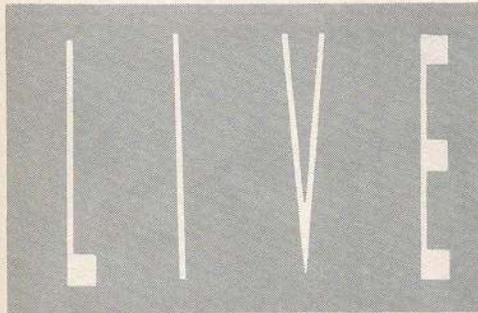
■ BODEANS, UNIVERSITY OF LONDON UNION, LONDON

"Bloody 'ell these boys can sure play mean guitar," was my first exclamation when the BoDeans launched into their rock and roll strumming. They let shot broadside after broadside of spine-tingling tunes, which exploded across the hall, electrifying the crowd. This was good time American guitar rock of the very highest order, played with enough energy to light up a major city.

These Mid-West rock 'n' roll heroes whipped up quite a frenzy at this, their first UK gig, and even won the clichéd accolade of girls clambering onto the stage to plant kisses on singer Kurt Numann. Their three guitars crashing in perfect synch, they blasted out a fair few brilliant rock anthems: 'Angels' and 'She's A Runaway' from their first LP, and 'Say About Love' from their current and indispensable album 'Outside Looking In'. Even on slower ballads, the power was still there, especially in the voice of Sammy Llanas, a passable Ritchie Valens double.

It isn't difficult to see why Bono sang with them when the BoDeans supported U2 in the States last year, or why Talking Head Jerry Harrison produced their current LP — the BoDeans are quintessential rock stars.

Chris Histed



■ THE LILAC TIME, TWILIGHT ZONE CLUB, PORTSMOUTH

Stephen 'one-time slave to the disco beat' Duffy in acoustic guitar shock! The giggling teenage girls shouting nervously for 'Kiss Me' weren't amused. Sharon and Tracey nervously tapped their handbags almost in time with the music. Strangely, they soon found themselves rather enjoying Stephen's new band and even though their parents used to listen to the same sort of thing, it wasn't that bad really. The Lilac Time had jumped the first hurdle in a hell of a long race.

This was their second ever gig and the Lilac Time cruised through tracks from their superb album. Already the warmth and energy generated was enough to put many experienced bands to shame. Duffy kept his mumbling between songs down to a minimum and surprised everyone by turning out to be quite a handy guitar strummer. 'Too Sooner Late Than Better', a Simon & Garfunkel meets the Carpenters song, and the funky ska beat of 'You've Got To Love' are irresistible to any listener. Their single, 'Return To Yesterday', with its Kenny Rogers rhythm and impossibly catchy chorus, sparked off three minutes of serious foot tapping.

The Lilac Time is spring, when wet and weary days are cast aside for a fresh new beginning. They couldn't have picked a better name for themselves.

Freddie Fareham

■ CAPITAL DANCE PARTY, ASTORIA, LONDON

From a screen the anonymous face of pop wearing a baseball cap and shades stared down at the audience. It had a message for us all, that the quickest entry into the charts nowadays was through dance cut-ups, hip hop and house. The first contender was the trio Black Britain who exuded Seventies soul and mod Eighties beats, but didn't add anything distinctive to either one.

Bomb The Bass dazzled with supple dancers and two DJs who pretended to quick cut. Of course, Tim Simenon looked as if he was concentrating, but his unspoken comment as he picked up his copy of 'Beat Dis' from the turntable and walked offstage was, pop is a blag.

Wee Papa Girl Rappers nervously complied with a jittery rendition of 'Faith', which somehow managed to increase rather than decrease their crossover appeal. Unlike the She Rockers who (with not a hair out of place) were besieged by awful sound problems during their PA.

The monster track of the night was 'Bass How Low Can You Go' by Simon Harris, which merges the best beats of rap and house. Hardcore kids beware: the dance explosion is coming or, considering musical fashion, nearly gone, but none of it will have the impact of vinyl played in clubs or at home.

Malu Halasa

THE GOSSIP COLUMN

By Nancy
Culp

● Now, what shall we start off with this week?

Oh, I know.

During **Michael Jackson's** satellite press conference last week the man from Pepsi told a salivating audience that Michael has his very own Pepsi dispenser in his back garden and that since he played in Japan, the Pepsi consumption has more than doubled there. Does this mean that he's taught his pet chimp **Bubbles** how to serve himself now? What about the llama, though, isn't the fizzy drink a bit bad for its teeth?

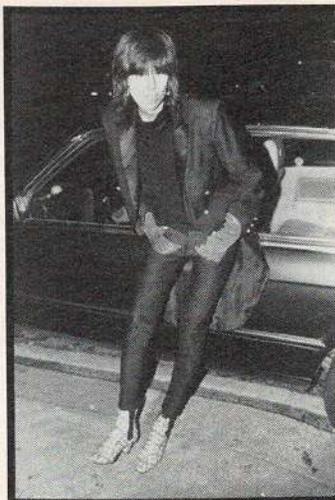
Enough of this silliness! Spies at **George Michael's** Japan gigs say that he's been opening shows with a rousing 'I Want Your Sex', then goes through three costume changes before doing an encore of that fine old disco classic 'Lady Marmalade'. Just for the record, I

hear that the only **Wham!** song he does is 'What She Wants'. Apparently all those rumours concerning sunbeds, him quitting and his beard being inked in by a make-up artist are all a load of old cobwobs.

No sooner is **Haggis** out of the **Cult** than the old bassist falls straight back onto his feet again. Since the split. He's been the guest of Def Jam supremo **Rick Rubin** and has been staying at one of Rick's New York flats. The latest development is that he has joined a group called **the Four Horsemen**, has been signed to Def Jam, and their first single should be out very soon! The luck of the devil himself, eh?

And while on the subject of the Cult, it appears young Jamie has not in fact left the fold after all.

No sooner does a record come out by **Voice Of The Beehive** than those daffy girlies with more bounce than a trampoline are on the old gossip line quicker than Terence Trent D'Arby can pull a fast one... BBC staff were most amused last week to see young **Trace** pull up at Television Centre with a 15



■ She may be far from her native US, but our **Chrissie Hynde** still has her best gun-slinging pose ready and waiting for the camera. Not so sure about those boots though...

inch TV set tucked under her arm. "Was it so that she could watch the show in the dressing room?" they asked. Apparently not. It was so that boyfriend **Steve Mack** of **That Petrol Emotion** couldn't watch her blush and show her knickers accidentally! Steve, we hear, was livid but braced the freezing conditions and trudged down the road to a neighbour so he could watch the girls' appearance! That's romantic dedication for you!

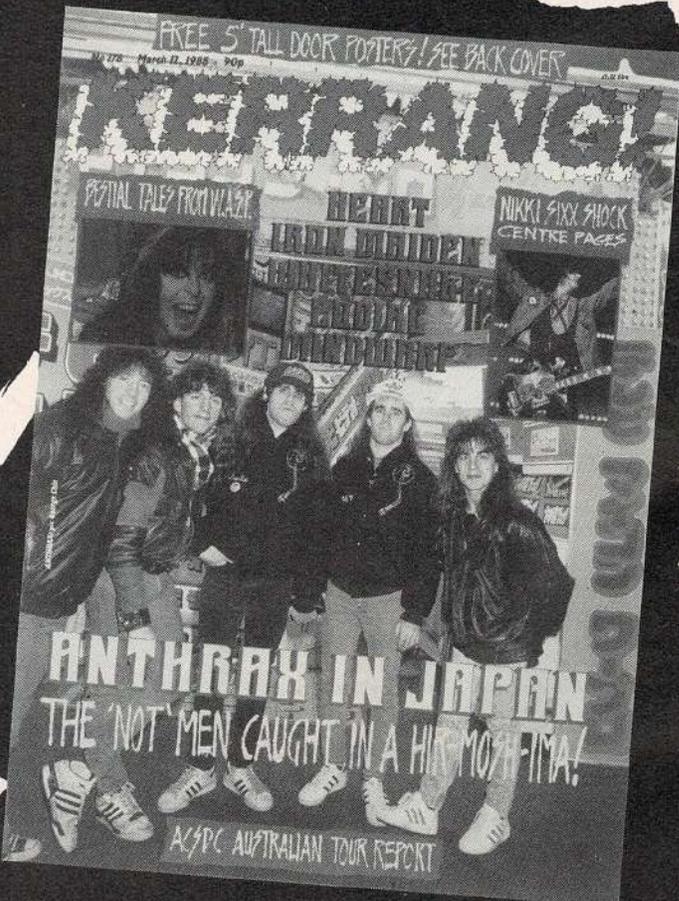
Here's an unlikely pairing to end all unlikely pairings - if you thought you'd heard it all with **Billy Idol** and **Joni Mitchell**, are you ready for the slightly eccentric music tandem of hot rap girls **Salt 'n' Pepa** with leather rocker **Joan Jett**? The mind well and truly boggles.

Here's a good 'un and what's more, I'm assured that it's true! Nottingham's latest export, **Clint Bestwood** and **The Mescal Marauders**, are causing a bit of a hiccup or two with their name. They've had a couple of rather odd phone calls recently from **Chat** magazine who said, perfectly straight faced, that they wanted to interview Clint on why he had moved from America to Nottingham and why he'd released a record about whisky. Huh? You cannot be serious! But serious the caller was, because they then went on to phone up Clint Eastwood's London PR to complain about the fact that they only ever read about their hero when he was doing something untoward. Is this a wind up, or shameless publicity seeking? I'll leave you lot to decide but one thing's for sure, I'm getting out of this gossip story before it gets too ridiculous even for Lip to print!

It seems there's a bit of bristling going on between psycho rockers the **Butthole Surfers** and the **Gaye Bykers**. I thought the two groups were best mates, and it seems they were, until the Bykers announced that their next single would be entitled 'Fairway To Heaven' which is, of course, a pun on that student favourite by **Led Zeppelin** 'Stairway To Heaven'. Trouble is, the Surfers' new album has a remarkably similar title -

POSTERS, NOT POSTERS!

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'Hairway To Steven'. A case of great (uh?) minds thinking alike? Thus the fight rages on over who came up with the idea first. Children! Children! Stop all this squabbling at once!

While we're on the subject of the Surfers, someone told me that frontperson **Gibby** nearly became a professional basketball player and that his dad is a presenter on American kids' TV. Well, they say it's all down to the parents, don't they?

While we're in the USA (metaphorically speaking), I laughed my socks off when I heard that my favourite band, **New Order**, are to do the music for - wait for it - a fashion show in LA where the **Duke** and **Duchess of York** will be guests. The band have already been ordered to get new suits to which **Mr Awkward Hook** replied '**** off, I'm wearing me leathers mate.' Yeah, I cannot wait to hear what **Fergie** will have to say about that!

Tequila slammer fever has hit the **Mindwarp** crew on tour and the results have been devastating! Back in the hotel following the opening gig in Leicester, the band got challenged to a tequila slammer drinking match by a Crocodile Dundee type in the bar. 'Yer on mate!' they roared whilst winking at each other slyly. A few hours later, the chap got carried out while the boys were all as straight as a die. The crafty little so and sos had been filling their glasses up with plain water and his with the real stuff all the time!

Ha ha ha! **Bruce Springsteen's** new video features him ageing 50 years (so he ends up a magnificent 115...). The song 'One Step Up' won't be released



■ Here we have **Carol Decker**, obviously delighted at the news that an office cat has just been named after her, doing her world famous impersonation of Tracey Ullman. Nothing like having two strings to your bow is there, and if T'Pau should fold tomorrow it looks like she could always have a nice spot on 'Girls On Top'...

here for fear of causing mass hysteria... **Lloyd Cole** was seen munching Mexican food in London's Cafe Pacifico, meanwhile fellow **Commotion**, **Lawrence**, is off on his second skiing holiday of the year, or so I'm told. I think someone is being paid too much here!

Don't all scream at once girls, but **Clarke** from **Johnny Hates Jazz** is

leaving Britain! He's off to Amsterdam to grow tulips and to be nearer his girlfriend who lives there. Well, it saves on the plane fares doesn't it?

More **Beehive** news... disaster struck when Tracey, coming back from a party on the night before the video shoot for 'I Walk The Earth', hit her nose and mutilated her lip when the taxi she was in jammed on its brakes.

Luckily a clever make-up artist managed to cover it all up! Then on the way back from the shoot, **Melissa** somehow managed to leave her prized possession - a 3ft high gold dollar sign - in the back of another taxi. **Melissa** is heartbroken and says she wants it back instantly as she misses cuddling it at night. So if anyone has any info regarding the whereabouts of the runaway dollar sign, please contact the London Press Office - 01-846 8515.

The Godfathers - long absent from this column - had a bit of a shock the other day. They were in Paris to play a gig and attended a **Julien Clerc** show (he's a rather famous chanteur in France). While they were hanging around afterwards, they got talking to some jolly smart besuited gent standing next to them. They strolled off, thinking he was a rather nice chap, only to find out later that they had been nattering with none other than le President Mitterand! Hmm, can't imagine **Vanessa Paradis** discussing knitting patterns with **Maggie** at a function like that, can you?

Lip ends this week on a rather sad, sombre note. A choked Virgin press person rang the other day to report the sad and untimely demise of one of Virgin's newest superstars... **Furball** the champagne hamster is no more. Black armbands have been distributed throughout the company and the finger of accusation has been pointed in the direction of **Carol Decker** - the office cat that is, not the T'Pau personage. It seems Furball met his end due to a fatal dose of wet tail. A commemorative double boxed set of his unreleased material is currently being compiled!

This man has just heard the new SOUNDS EPs. They blew his head off!



But what else would you expect from 12 brilliant acts featured on 13 exclusive tracks over three hard-vinyl EPs?

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SOUNDS WAVES 2 showcases all the above acts. Get your free copy now with this week's **SOUNDS** which gives you more music for your money.

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SOUNDS

Voice Of The Beehive

are the glamorously tasteless queens of pop. Giggling like a couple of naughty American schoolgirls, Tracey (blonde) Bryn and Melissa (aubergine) Brooke Belland portray a refreshingly tacky fusion of jumble sale chic and candy-floss fun. Their glitzy rays of Hollywood sunshine are preparing to cheer up the charts, the perfect antidote for those rainy March evenings.



The new single, 'I Walk The Earth', originally written by Brad Nack for the little-known Tortilla Flats, is a glorious re-statement of the Sixties notion of POP as FUN. Like the bubblegum they've stuck to the coffee table, the Beehives are both instantly disposable and utterly indispensable. 'I Walk The Earth', with its brash, up-front production, ringing guitars and sparkling vocals can be as sweet as the chocolate bars melting in their pockets yet as hard as the daisy-painted Doc Martens on their feet.

If you thought the elevation of trash to art, the celebration of beauty in everyone and everything, died with Andy Warhol, then may I prescribe a trip to Beehive country? Jumble sales are in this year . . .

Voice of the

BEEHIVE

AS SWEET AS THE CHOCOLATE BAR MELTING IN YOUR POCKET, AS HARD AS THE DAISY-PAINTED DOC MARTENS ON THEIR FEET

"I'd compare us to Chanel No 4 1/2 because we're glam, but we're not quite right. And that's the best kind to be."



YOUR GUIDE THROUGH BEEHIVE COUNTRY: **TONY BEARD**

GLAMOUR

Melissa: "Tack is glamour! Awkwardness and ugliness is glamour!"

Tracey: "Make the most of what you have. If you don't have it, invent it; if you have too much, cover it! I'd compare us to Chanel No 4½ because we're glam, but we're not quite right. And that's the best kind to be."

GREBOS

Melissa: "They're the fun boys, the wild guys. It's better hanging around with Crazyhead than the Bucks Fizz boys!"

Tracey: "Zodiac And The Love Reaction are cool. Sexy but not sexist. They sing about their dicks all the time and take the piss out of themselves. Real randy guys. They took us under their leather wings when we first came to London; great guys."

DREAMS

Tracey: "I dream there's some major fault on my face that gets worse and worse. Like a spot that grows to cover my entire head! Yeuch! It's because of all the media attention we've been getting. I have lots of paranoia dreams where I get real fat, or else I think I'm flying."

Melissa: "I dream about digging in bottomless bargain bins where I find the coolest pink jacket for only £1, but I always wake up going 'where the hell is it? I've gotta find it!'"

Tracey: "God, I've dreamt of beating the shit out of Madonna. I kicked her to death three nights in a row. I've never had such a violent dream. I mean, I don't like her but I don't want to kill her!"

HEROES

Tracey: "Robert Smith. He's so cool and he's so cute; he's like a rag-doll. Sexy as well."

Melissa: "Liberace was cool. His outfits were great, he must have gotten so much shit when he started out with all his diamanté and the 15 pink poodles. Extravagant, glamorous tack. He was the best. And to think a man was the king of it all. The queen, rather!"

HEROINES

Melissa: "Tinkerbell because she's so cute and small and in that great story of 'Peter Pan'; very childish yet also very strong. And Wonder Woman because she had magic bracelets. She was a killer!"

Tracey: "Betty Boop. She's kinda sexy but also wild. Cheeky! I like Dawn French; she's hysterical. That woman doesn't have to say anything and I still laugh. And Chrissie Hynde of the Pretenders. She made me feel like I had to be in a band."

AMERICA

Tracey: "It's efficiency and convenience oriented. I don't like the 'money, money... I've got mine Jack so f**k you' attitude. Everyone *has* to look great, be fit, get a good car, America's number one, all that crap."

HEAVEN

Tracey: "Heaven is what you imagine, or want, it to be."

Melissa: "My heaven had better have angels with wings and Pearly Gates otherwise I'm not going!"

Tracey: "We're not going through life for nothing y'know. We want those goddamn wings!"

THE ROYAL FAMILY

Tracey: "Fergie's cool. She makes faces at photographers; that's great."

Melissa: "It's strange that they get so much money for just being figureheads for the country. I'm surprised people don't bomb their house!"

Tracey: "They should sell some of their stuff so that people can eat. One of the Queen's tiaras could keep 12 pensioners heated for years."

Melissa: "It would be the ultimate glamour and respect for their people. But you should keep your culture otherwise you'll end up like America... With nothing."



TV COMMERCIALS

Melissa: "We did about 50 when we were about eight years old. But I wouldn't do them now, especially if they're bad products that give you cancer or rot your stomach."

Tracey: "It's like you're going 'yeah it's a shit product but give me the money and I'll promote it'. Then it's, 'hi! this is great, buy it!'."

CHILDHOOD AMBITION

Tracey: "I wanted to be a teacher. I used to make Melissa come to class and fill out tests. But I hated her because she wouldn't. I also wanted to be a Broadway dancer but I ended up doing this."

BOYS

Melissa: "I like the trouble-makers, anyone who's not playing with a full deck of cards. Big burly shit-kicking bikers!"

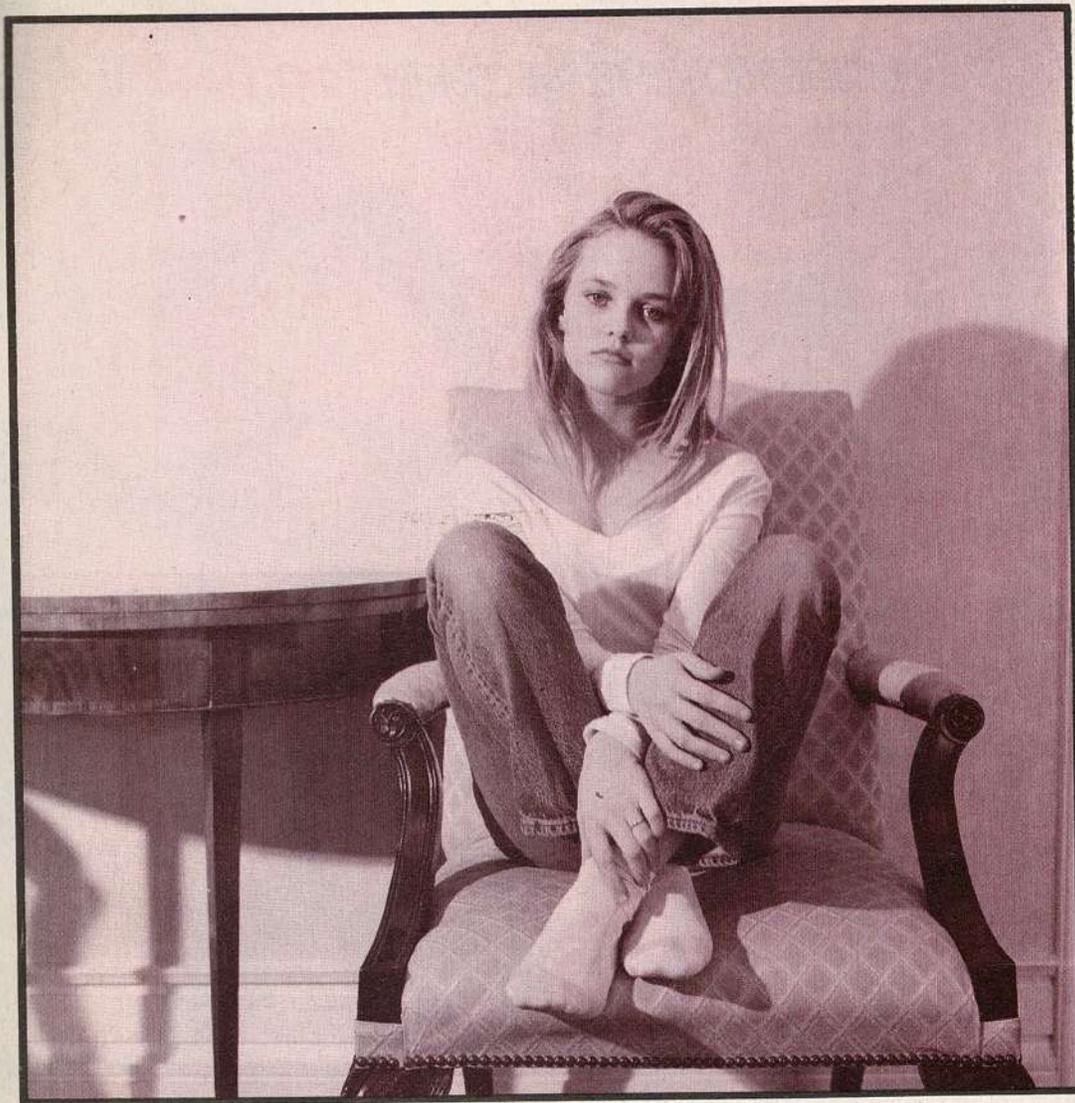
Tracey: "I like boys who aren't afraid to dress how they want. Skinny spikey-haired boys, the aggressively neurotic type!"

POLITICS

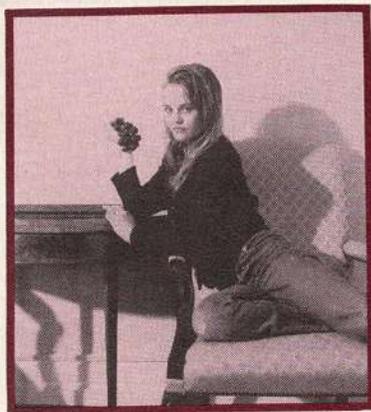
Melissa: "Lucky pool!"

Tracey: "I don't trust any of them. We're about fun and politics is the furthest thing from that. Yackyl!"

"I've dreamt of kicking the shit out of Madonna. I kicked her to death three nights in a row... I mean, I don't like her but I don't want to kill her!"



PARADIS FOUND



Johnny Dee takes a ride with 'Joe Le Taxi' and Vanessa Paradis.

Photos: Patrick Quigly

Vanessa Paradis is a 'slinky' 15-year-old schoolgirl from Paris, France. She is also a pop star. In Europe her success has surpassed the fallen Madonna with the big boobies. She was at number one for 11 weeks in France, with a cute, mellow, summery song about a black and yellow cab driver who trundles around the Parisian streets listening to rumba, mambo, cha-cha-cha and other old music on his cheap car radio. That song is 'Joe Le Taxi' — lazy, lumbering pop classic.

Vanessa didn't know she could sing until her Uncle Didier asked her one afternoon. No talent contests or shopping malls for this teenage starlet, it was much more spontaneous. Upon hearing her voice, Didier was so impressed he engaged the services of his songwriter friend, Etienne Roda-Gil — who had scored hits with Euro artists Julian Clerc and Claude Francois — to write some songs for his niece.

Didier is a bit of a star himself, having appeared in the French movies 'Jean De Florette' and 'Manon Des

Sources', so his showbiz connections helped launch Vanessa's career.

The teeny pop sensation sits in a sun-bathed boardroom in the centre of London — slouched over a chair, eating grapes. She is perfectly relaxed; casual as hell.

"I must be practice English on you," she giggles between mouthfuls, "OK, Mr Dee?"

Oui. What's it like being a star at such a young age?

"I do not think I am one yet. It's very exciting ... well ... when I go out in the street, people ask for my name ... my ... how you say?" Autograph?

"Yes, my autograph and this is very friendly. I am very hot in my heart."

Vanessa is also very 'hot in her heart' for Marilyn Monroe, one of her heroines. What does she like about her?

"I like his face, but I like his personality too. She is very sexy and ... hum ... Yes. People say she is not very intelligent, but you cannot say that unless you live with she. I likes the way she talk and sings."

Do you want to be like her?

"No, I am different mentality. I sinks it's important to be yourself."

What do you like most about yourself?

"I'm celery."

Celery?

"Sincerely."

Sincere?

"Yes, I sinks I'm sincerey; it's a good sing to be."

What do you dislike about yourself? She looks puzzled. *Not like yourself about?*

"There's lots of sings. I don't like my teeth, I'm very untidy. My room is like my personality — big messing. When my mother enters my room, she gets crazy."

What is the difference between England and France?

"Paris is very noisy and sometimes it's hot to live. When I go to England I say, 'wow, it very quiet; it very different'. I like the noise of Paris. On 'The Roxy' I was very afraid of the young English. I sing not on a podium and they is arounds me. A group of boys who were back of me."

Behind you?

Vanessa: "No it is backs of me. A group of boys who is back me, they say words in French like 'I love you'. They say, 'she does not understand', but I do. They were very friendly."

Vanessa is rapidly making a name for herself here in Britain. It seems we cannot resist the novelty of a French song. Will this taste for continental pop see the return of Nena and her '99 Red Balloons', Joe Dolcé of 'Shad-dup You Face' or even Plastic Bertrand? Who knows, but Miss Paradis is on her way to becoming a big star. She's got a lot on her shoulders but doesn't seem at all worried. She is full of self-confidence and more concerned about grapes than pop music.

Her debut album is due in the early summer, full of songs like 'Joe Le Taxi' and the follow-up single, 'Manolo Manolete' — a song about a French bullfighter. Vanessa's uncle is determined that she won't be a flash in the *pain* and will be around longer than a quarter pound of camembert. How long before Vanessa Paradis starts a dance craze called 'the escargot-go'?