

RECORD RM MIRROR

THE WONDER STUFF
The charts get ready to get stuffed!

GEORGE MICHAEL
'I think all musicians that reach my level of success are vastly overpaid'

RE-RELEASES
Why it's easier the second time around

FLEETWOOD MAC

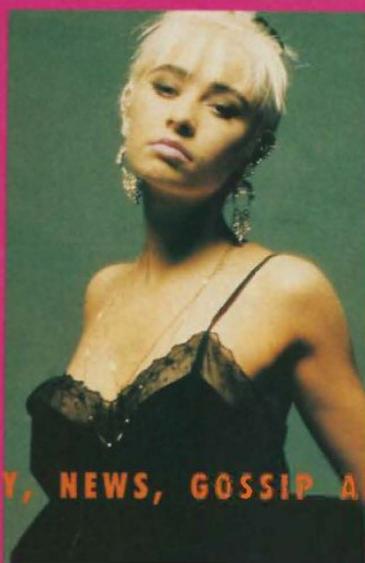
Stevie Nicks on the Big Mac:
'I can't think of nicer people to work with'



THE SUGARCUBES
Mystic Icelanders say
'We are the only band in the *known* universe with us in it'

TRANSVISION VAMP

A dangerous cross between the Clash and Blondie?



REVIEWS

LIVES
Def Leppard
Lloyd Cole
Erasure
the Daintees
ALBUMS
the Madness
the Sugarcubes
and more

PLUS RM DANCE, THE DJ DIRECTORY, NEWS, GOSSIP AND MUCH MORE!

lavine hudson

L^h



See Lavine on the Channel 4 TV show "People Get Ready" May 7th,
May 14th & May 28th.

"The voice ... hints at Deneice Williams' range, Aretha Franklins'
mobility and seethes with a declamatory style that is all it's own." TIME OUT.



The debut single out now on virgin records available on 7" VS1067 and 12" VST1067.

INTERVENTION

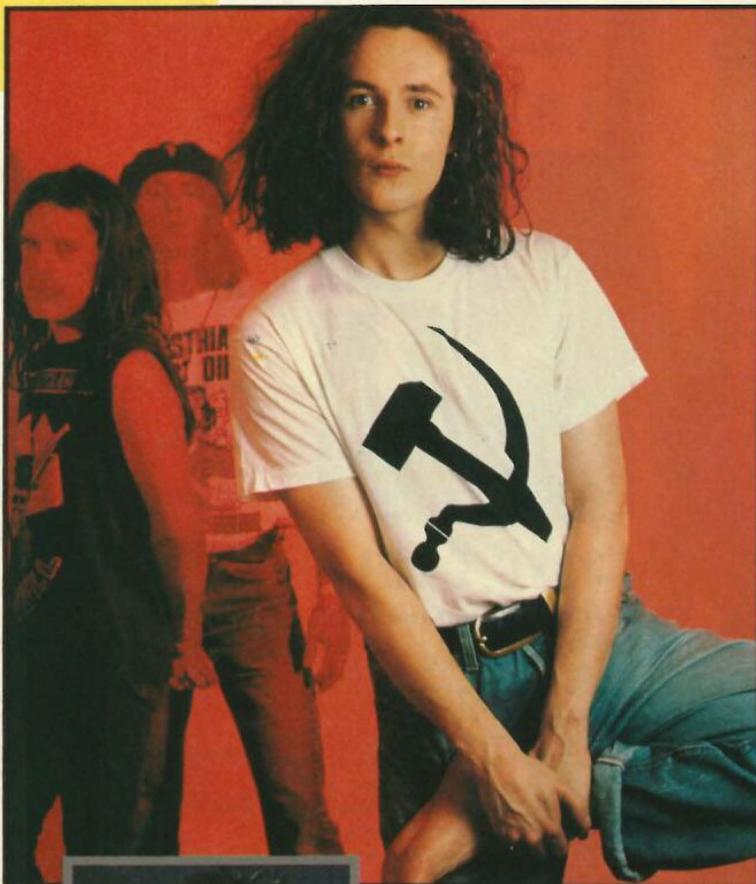
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After producing the best independent single of last year, can the **Wonder Stuff** cut it with the big boys? (p 22)



GET STUFFED!



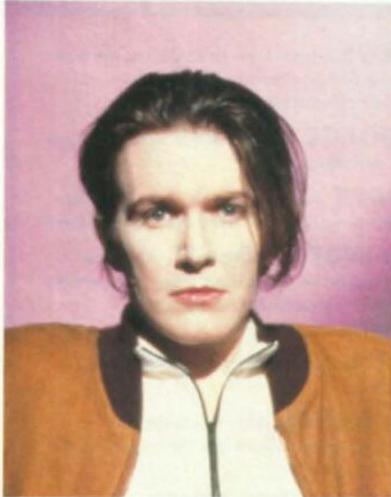
LIVE AIDS

Roddy Frame, the Communards, the Stranglers and Everything But The Girl are the first acts to be lined up to play the **Party II** — next month's follow-up to last year's International AIDS Day concert at Wembley. (Full story p5)

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NEWS

EDITED BY ROBIN SMITH

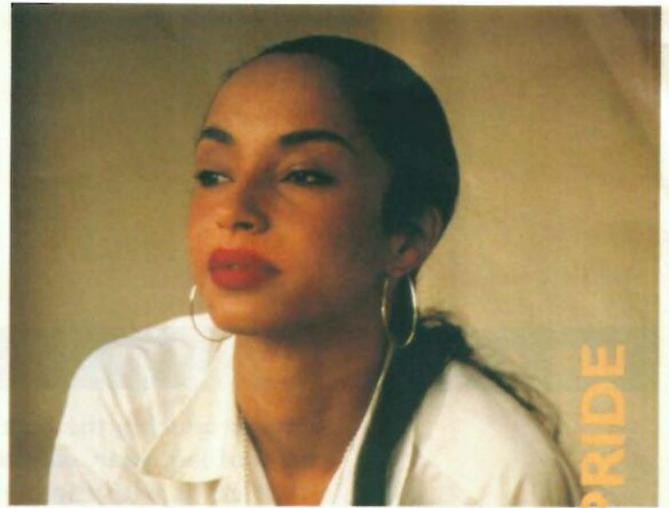


SIMPLY

ORPHUL

David Sylvian releases his single 'Orpheus' on May 3. Taken from Dave's current album 'Secrets Of The Beehive', the flip side features 'Mother And Child', while the 12 inch also features 'The Devil's Own'.

Sylvian has just completed the North American leg of his world tour with sold out dates in New York, Los Angeles, San Francisco and Toronto. He's currently selling out dates in Japan and will begin his long awaited British tour with two dates at the Hammersmith Odeon on May 28 and 29.



SADE'S PRIDE

Sade releases her third album 'Stronger Than Pride' on May 3. Recorded last year in Nassau, the South of France and Paris, the album features 10 tracks including 'Love Is Stronger Than Pride', 'Paradise', 'Nothing Can Come Between Us' and 'Clean Heart'.

'Stronger Than Pride' will be out almost three years after the release of Sade's last album, 'Promise', which sold more than six million copies.

BAMBAATAA



SPRING GREEN

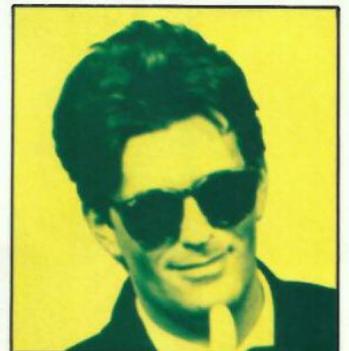
This week, Scritti Politti release their first single for more than two years.

'Oh Patti (Don't Feel Sorry For Loverboy)' is written and produced by

Green and David Gamson, and the flip side is an instrumental version of

the song featuring jazz player Miles Davis on trumpet. Davis did a cover

version of Scritti's 'Perfect Way' on his album 'Tutu'.



BABY TALK

Voice Of The Beehive will follow up their near mega hit 'I Walk The Earth' with 'Don't Call Me Baby', out on May 2. It's a new song which looks likely to be featured on the Bees' forthcoming album and the flip side is 'Jump This Way', while the 12 inch also features 'Goodbye Tonight'. A limited edition 10 inch single and CD single will also feature their classic song 'I Say Nothing'.



GOING CHEAP

Afrika Bambaataa And Family are following up their top 20 smash hit 'Reckless' with 'Sho' Nuff Funky'. The single is a fusion of hip hop and go-go and Bambaataa has teamed up with Slug-Go, one of Washington's hottest go-go outfits. The single also features a reworking of the old Isley Brothers song 'Tell Me When You Need It Again', and the 12 inch features an instrumental version.

First copies of both the seven inch and 12 inch versions will be available at a special low price. "This is my way of thanking the fans who have supported my music through the years," growls Bam.



 WEMBLEY AIDS SHOW

Aztec Camera, the Stranglers and Holly Johnson will be three of the star acts taking part in a big AIDS charity show at Wembley Arena on May 29. The Party II will be the follow up to the International Aids Day event at Wembley last year which featured George Michael, Elton John and Meat Loaf.

Also confirmed to appear at the Party II are Richard Coles and Jimmy Sommerville of the Communards, and Ben and Tracey of Everything But The Girl. More names are expected to be announced later.

Tickets priced £19.50 each are available from the Wembley Arena box office, all leading West End ticket agents and Tower Records. Credit card hotlines have been set up on 01-902 1234 and 01-741 8989.

Tickets are also available by post from Party II Box Office, PO Box 2, London W6 0LQ. Add a 50p booking fee to the cost of each ticket, make cheques or postal orders payable to AIDS Day Ltd, enclose a sae and allow 28 days for delivery.

 SPRINGSTEEN
 D A T E S

● **Bruce Springsteen** will be playing three British dates this summer. He'll be appearing at Birmingham Aston Villa Football Ground June 21, Wembley Stadium June 25 and Sheffield United Football Ground July 9.

Tickets priced £17.50 each are available by post from Springsteen, PO Box 4RS, London W1A 4RS. Add a 50p booking fee to the cost of each ticket, make cheques or postal orders payable to Harvey Goldsmith Ents Ltd, enclose a sae and allow 28 days for delivery.

Tickets will be limited to four per application; and on your application envelope mark which venue you want to go to — Birmingham, Wembley, or Sheffield. Tickets are also available on three credit card hotlines — 01-379 6131, 01-748 1414 and 01-814 7200.

At each venue the gates will open at 3.30pm with the shows starting at 6pm. There will be support bands but these have yet to be confirmed. It's also possible that more dates will be added later.

The tour, Bruce's first here since '85, is being called the Tunnel Of Love Express Tour.



ASTLEY, T'PAU, WET WET WET FOR TRUST CONCERT

● **Rick Astley, T'Pau** and **Wet Wet Wet** will be some of the stars taking part in this year's Prince's Trust charity concerts held at the London Royal Albert Hall on June 5 and 6. Also confirmed to appear are **Eric Clapton** and his band, the **Four Tops**, **Phil Collins** and an all-star group put together by **Midge Ure**.

As usual, Charles and Di will be getting on down to the funky sounds, and tickets priced £25, £20 and £15 each will be on sale from April 30 at the Albert Hall Box Office, Keith Prowse and usual agents. They are also available by mail from Prince's Trust, PO Box 2, London W6 012. Cheques or postal orders should be made payable to Prince's Trust Box Office and enclose a sae. There is also a credit card hotline on 01-741 8989.

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MAKE TIME FOR

Morris Day  *Fishnet*

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NEWS

CONTINUED



ROADWORKS

A-ha release their album 'Stay On These Roads' on May 3. The album has nine tracks and features a remixed version of 'The Living Daylights' featured in the James Bond film of the same name. Other tracks include 'The Blood That Moves The Body', 'You Are The One' and 'You'll End Up Crying'.

RELEASES

Louise Goffin, the London based American songstress, releases her single 'In The Mood' on May 3. The flip side is 'B Side Myself Over You' while the 12 inch features the extra track 'Who's Sleeping Tonight'.

Teddy Pendergrass releases his album 'Jay' on May 3. Tracks include '2 AM', 'Good To You', 'Love Is The Power' and 'Through The Falling Rain (Love Story)'.

Joni Mitchell releases her single 'My Secret Place' on May 3. The song is a duet with Peter Gabriel and it's taken from Joni's album 'Chalk Mark In A Rain Storm'.

'**More Dirty Dancing**', the follow up to the 'Dirty Dancing' soundtrack album, will be out on May 3. Tracks include 'Some Kind Of Wonderful' by The Drifters and 'Love Man' by Otis Redding.

Dweezil Zappa, the 18-year-old son of outrageous pop person Frank Zappa, releases his album 'My Guitar Wants To Kill Your Mama' on May 2. Tracks include 'Nasty Bizness' and 'Your Money Or Your Life'.

Bruce Hornsby And The Range follow up their multi million selling album 'The Way It Is' with 'Scenes From The Southside' on May 3. Bruce and the boys will also be releasing a single 'The Valley Road' on May 16.

The **Hardcore** dance label have picked up the Break Boys import smash 'And The Break Goes On' and they'll be releasing it on May 3. The single is a giddy mix of house, hip hop and acid house.

Shakatak release their album 'Manic & Cool' on May 2. Tracks include 'Drl Drl', 'Slow Dancing', 'Walk The Walk' and 'Something Special'.

Liverpool Football Club release their single 'Anfield Rap (Red Machine In Full Effect)' on May 3. The flip side features 'Red Machine Dub' while the 12 inch sports a 'full time mix' of the song.



LOVE HEARTS

Following the success of their top 10 single 'These Dreams', **Heart** re-release their single 'What About Love' on May 3. Taken from their gold selling album 'Heart', a limited edition gatefold sleeve version of the single will be available, and a CD single will also be released featuring the extra tracks 'Crazy On You' and 'Dreamboat Annie'.

WIRED UP

'Wired', a new, hour-long music show begins on Channel 4 at 11.15pm on Friday May 6. But if that's too late for you to stay up, it will be repeated on Sundays at 11.30am. Produced by Malcolm Gerrie and Jonathan Hewes, who both worked on 'The Tube', 'Wired' will feature top bands, plenty of interviews and it will also be a platform for new talent.

Sade will be featured on the first show performing two songs from her new album 'Stronger Than Pride' and she'll also be interviewed. 'Wired' will feature two London-based presenters — 29-year-old Tim Graham (who once had a concert review published in *rm*) and 26-year-old Lenore Pemberton. Scheduled to run for 20 weeks, 'Wired' is costing £3 million, so let's hope it's good.

The BBC will soon be launching 'Def 2', a twice weekly programme full of music and facts. The show is masterminded by Janet Street-Porter, the BBC's new youth programme boss.

RUMOURS...RUMOURS

● **Mantronix, Afrika Bambaataa, Flash and Red Alert** look likely to be playing the UK Fresh hip hop festival due to be held at London's Alexandra Palace this summer. Streetsounds boss, Morgan Khan, has been in New York negotiating with a variety of acts and we're told the show will either be staged on July 17 or August 14. It will be the follow up to UK Fresh '86 held at Wembley Arena, but it looks unlikely that Wembley will be hosting hip hop shows again because they don't like cleaning up the graffiti afterwards... UK House '88 featuring the best in house music will be held at the Birmingham NEC or Manchester

G-Mex in September or October... **Morrissey** is due to follow up 'Suedehead' with 'Everyday's Like Sunday' but we're told he still doesn't want to tour... **Bros** are scheduled to make a special personal appearance in London on May 10 in support of the big AIDS concert held at Wembley Stadium on May 29... **Michael Jackson** looks likely to be adding some more shows to his tour including one at Aintree Racecourse, something which his record company originally denied he would be doing... see Chartfile on page 36 for some exciting hot poop on the latest from **Kylie Minogue** and **SAW**...

TOURS

Faith No More have added three dates to their tour and they'll be playing Leeds University May 16, Liverpool Royal Court 17, Norwich UEA 20. They'll also now be playing Glasgow Queen Margaret Union on May 14 and Birmingham Hummingbird on May 19.

The Bible, who release their album 'Eureka' on May 25, have lined up a string of dates at North Wales Polytechnic May 13, Both Moles Club 14, London Empire Rooms 18. They'll also be playing a major tour in June.

Head, whose saucy single 'Sin Bin' deserves to be a monster hit, will be playing a couple of dates at Leeds Warehouse May 5, London Fringe 12.

Scottish soulsters **Hue And Cry** will be touring their homeland in May playing Dingwall Jeans May 15, Dunfermline Glen Pavilion 16, Motherwell Civic Centre 18, Sterling Albert Hall 19, Kilmarnock Grand Hall 20, Glasgow Govan Town Hall 21.

Hollywood funksters, the **Red Hot Chili Peppers**, have lined up three shows next month and they'll be playing Manchester International Club May 19, Leicester Polytechnic Students Union 20, London Electric Ballroom 21. The Peppers are currently finishing off an American tour.

It Bites, who have been supporting Robert Plant on his tour, have lined up some dates of their own. They'll be playing Preston Guildhall Foyer April 27, Glasgow Rooftops 28, Redcar Coatham Bowl May 1, Newcastle Riverside 3, Manchester International 4, Nottingham Trent Polytechnic 6, Cardiff University (students only) 7, Harrogate Centre Lounge 9, Liverpool Polytechnic 10, Leeds Warehouse 11, London Astoria 13, Workington Carnegie 15, 16.

Aussie band **Noiseworks** will make their debut British appearance at the London Town And Country Club on May 17. Tickets are available from the box office and usual agents.

The **Cardiacs**, whose single 'Is This The Life' is doing jolly well in the indie charts, will be playing a date at the London Astoria on May 6. Tickets are £4.50 in advance or £5 on the door.

Fields Of The Nephilim will be playing at the Glasgow Mayfair on May 9 and not at Glasgow Rooftops as previously announced.

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RM DIARY

WHO'S ON WHERE THIS WEEK

ERASURE: Dublin SFX April 27, Belfast Ulster Hall 28, Liverpool Royal Court 30, Bristol Colston Hall May 1, Newport Centre 2, Brighton Centre 3.

MARTIN STEPHENSON AND THE DAINTIES: Leicester Polytechnic April 28, Sheffield Polytechnic 29, Manchester International II 30, Edinburgh Queens Hall May 1.

ICEHOUSE: London Town And Country April 28 (their only UK date).

VAN MORRISON AND THE CHIEFTAINS: Aberdeen Capitol April 30, Glasgow Govan Town Hall May 1, 2, Manchester Apollo 3.

RUSH: Wembley Arena April 28, 29, 30.

JOAN COLLINS FAN CLUB: Trent Polytechnic April 30, Newcastle Playhouse May 1, Bristol University 3.

THE SOUP DRAGONS: Leicester University April 27, London Town And Country 29, Portsmouth Polytechnic 30, Bristol Bierkeller May 1, Birmingham Powerhouse 3.

THE JACK RUBIES: London Goldsmiths College April 29, Newcastle Pig Sty May 3.

THE JESUS AND MARY CHAIN: Glasgow Barrowlands April 27, London ULU 29.

WAS (NOT WAS): Dundee University May 1, Birmingham Powerhouse 3.

THE WONDER STUFF: Sunderland Polytechnic April 30, Glasgow Roof Tops May 1.

THE BRILLIANT CORNERS: Frome Memorial Hall April 29, Basingstoke Caribbean Club 30.

THE CHESTERFIELDS: Bucks College Of Higher Education April 29, Bristol Tropic Club 30, London Dingwalls 2, Horsham Champagne 3.

KID 'N' PLAY, TAURUS BOYZ, JULIAN JONAH: Bristol Spirals April 27, Peterborough Videoteque 28, Brighton Savannah 29, Great Yarmouth Tiffanys 30, Nottingham Rock City May 1, Manchester Hacienda 2.

DANIELLE DAX, BIFF BANG POW, ECTOMORPH: London ULU April 28.

RHYTHM SISTERS: Liverpool Polytechnic April 28, Manchester Boardwalk 29.



ALL THE FUN OF THE FAIR

Fairground Attraction, who are doing jolly well with their single 'Perfect', have lined up a tour next month. They'll be playing Glasgow Govan Town Hall May 11, Edinburgh Venue 13, Aberdeen Venue 14, Dundee Dance Factory 15, Newcastle Riverside 16, Liverpool Polytechnic 17, Leeds Warehouse 19, Manchester International 20, Sheffield Leadmill 21.

The band's debut album, 'The First Of A Million Kisses', will be out on May 9.



NOW ASWAD I CALL MUSIC

Aswad, the band who put reggae back into the charts, will follow up their chart topping single 'Don't Turn Around' with 'Give A Little Love' out on May 9.

The band will also be continuing their tour with dates at Brixton Academy May 6, Essex University 7, Glasgow Govan Town Hall 17, Manchester Apollo 18, Dunstable Queensway Hall 20, Warwick University 21, Sheffield City Hall 26, Birmingham NEC 27, Newport Centre 28, Brighton Centre 29, Oxford Apollo June 1.



THIS IS OUR ART



THE ALBUM

APRIL

26
27
29
30
MAY
1
3
4
6
7

LEEDS, Polytechnic
LEICESTER, University
LONDON, Town and Country Club
PORTSMOUTH, Polytechnic

BRISTOL, Eter Keller
BIRMINGHAM, Hummingbird
COVENTRY, Polytechnic
NORTHAMPTON, Roadmenders
GUILDFORD, University

FAME? SUCCESS? LOADS AMONEY!!

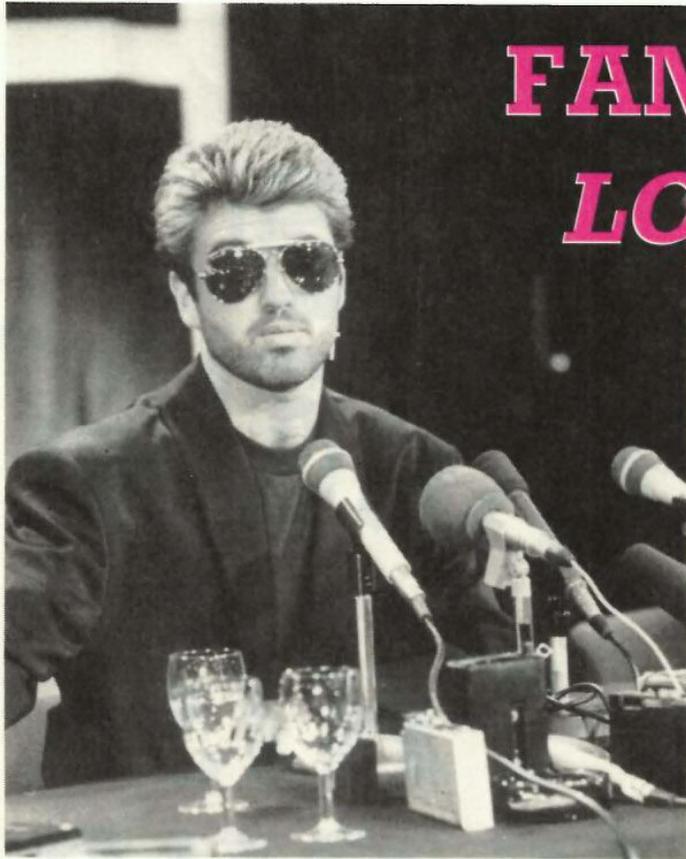


Photo by Syndication International

● **GEORGE** decides to keep his shades on so no one will see him lying through his teeth

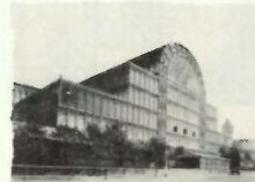
George Michael thinks pop gods like himself are overpaid. This is one of the few pearls of wisdom he dropped before the Fleet Street swine at his press conference in Rotterdam last week. **Matthew Collin** listens as the hack pack attempt to put words into George's mouth

The Rotterdam air is thick with odours. From the tiny airport to the city centre's concrete expanse, a corner turned is a new pong encountered. And all these smells, as Edmund Blackadder might say, come straight from Satan's bottom.

This is the place where, on days of national celebration, kids stick firecrackers into the city's bountiful doggie

dirts with explosively decorative results.

Outside Centraal Station, beetroot-nosed winos hang out with the taxi drivers and scar-faced criminals prowling the subway. It's a world away from the plush foyer of the Hilton Hotel and its international smart set of guests where the European press entourage are gathered for a smooth bus ride to George Michael's press conference.



THE BIBLE

Crystal Palace

THE SINGLE

Chrysalis

SEE THEM LIVE · 18 MAY · EMPIRE ROOMS (TOTTENHAM COURT ROAD)

George Michael... What will he be wearing? Random sartorial fantasies invade my mind. A tinfoil tuxedo with matching halo? Dayglo green dungarees? Naked but for sequinned scants and a saucily-placed peacock feather?

Not a chance! George — being George — is black-clad in dinner jacket and t-shirt, his hair glowing an unreal orange and his teeth gleaming with the sweat of expensive dentists. His bum, contrary to certain low-life speculations, is well-rounded but far from gross.

CAREFUL WHISPERS

The performance begins when he enters the room.

"George! Please!"

"Down here, George!"

"To your left, please!"

"George!"

As George takes his seat, the photo-hustlers jostle for position and 15 blinding flash-guns go off in unison. No wonder he's wearing sunglasses; he's obviously been through this before. This is what it must be like for the Royals, for film stars, for anyone whose life can be milked for a human interest story. Makes you feel kind of sorry for him, doesn't it?

"I decided to do this and I'm perfectly happy," he says, so no sympathy. Mr Michael doesn't want to go back to being ordinary Georgios Kyriacos Panayiotou again.

"I don't remember what it was like, to tell you the truth. Maybe I'll never be an ordinary person, but I have my place. I'm sure if somebody pulled this all away from under my feet I would want it back again."

And he's perfectly in control of the situation. Nobody's going to twist his words, now are they?

"There's nothing really to be dreaded about a press conference and there's no way anyone can twist your arm to say anything that you haven't said.

"Nothing I could say could come out sounding any worse than some of the manufactured quotes that have been heard over the years."

He won't take off his shades either, not even for the most wheedling member of the photo-horde.

"If I took off my sunglasses, everybody would know I was lying through my teeth about everything!"

FAME? SUCCESS? LOADS-A-MONEY!!

"The music business pays individuals an awful lot of money for doing something which is basically a pleasure to do.

"I think all musicians that reach my level of success are vastly overpaid. If life was fair then the people that would get this much money are the ones who spend their life doing things for other people."

Sounds great, doesn't it? A man with

a social conscience. It'd fit in brilliantly alongside certain daily tabloid newspapers' campaigns for increased nurses' pay and NHS funding, wouldn't it? But are they interested?

ARE THEY HELL!

"... have you had an AIDS test??"

Ah! At last it's out in the open. This is what they really want to know about — forget the man, forget the music,

forget the prickly pleasures of those sensuous stubble-chops — this is the stuff that's going to make page three in tomorrow's papers.

"George, you smiled when asked if you'd had an AIDS test. Have you or not?"

"I've answered that one before," he counters. "I haven't, no."

Headline!! *MY FEAR OF AIDS, By George Michael*; *'SEX IS OUT, BY GEORGE'*. Perhaps it's time to get the hell out of here...

Outside the hall, groups of hopeful teenies are milling around, desperate for even the briefest sighting of the Greek God of pop. I've just spent half an hour in the company of the man they'd die to squint at. Feeling like a fraud, I give one of them my free 'All Areas' media pass.

At first she doesn't understand what it is, but soon realises and descends the stone steps after me screaming gratitude in garbled Dutch... and at the bottom of the staircase runs right into a hatchet-faced security type. He wrestles the pass, her hopes and dreams, from her trembling hands. She dissolves into tears.

Sad, life, isn't it?



Photo by Syndication International



● **GEORGE** being 'sexy' on stage in Rotterdam

including

ICE-T
'Colors'

DECADENT DUB TEAM
'Six Gun'

SALT-N-PEPA
'Let the Rhythm Run'

BIG DADDY KANE
'Raw'

ERIC B. & RAKIM
'Paid in Full'

KOOL G. RAP
'Butcher Shop'

7A3
'Mad Mad World'

ROXANNE SHANTE
'Go on Girl'

M.C. SHAN
'A Mind is a Terrible Thing to Waste'

COLORS

THE ORIGINAL SOUNDTRACK

A ROBERT H. SOLO PRODUCTION A DENNIS HOPPER FILM SEAN PENN ROBERT DUVALL
 COLORS MARIA CONCHITA ALONSO Co-Producer PAUL LEWIS Music by HERBIE HANCOCK
 Director of Photography HASKELL WEXLER, A.S.C. Screenplay by MICHAEL SCHIFFER
 Story by MICHAEL SCHIFFER and RICHARD O'LELLA Produced by ROBERT H. SOLO
 Directed by DENNIS HOPPER

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

INDEX

EDITED BY ANDY STRICKLAND

with contributions this week from Robin Smith, Roald Rynning, Tim Nicholson, Tim Carson and Lisa Kagel

There seem to be more Batman books about at the moment than crooks in Gotham City, but Index recommends that you splash out on a copy of 'Batman: The Killing Joke' (Titan Books £1.95).

Written by Alan Moore, who's produced such adult comic titles as Watchmen, and chillingly illustrated by Brian Bolland

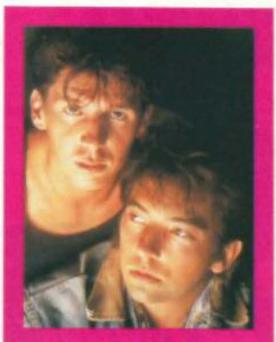


who's worked on Judge Dredd, 'Batman: The Killing Joke' portrays the caped crusader as an obsessive crime fighting vigilante in a battle of wits with his arch foe the Joker.

When the original Batman was started way back between the wars, this was how his character was intended to be. But since then he's been allowed to grow soft and the TV show made him out to be a costumed buffoon.

But in 'Batman: The Killing Joke' you can enjoy Batman as he really should be portrayed. Don't let your little brother get his sticky hands on it.

RS



Simon Climie and his mate Rob Fisher are a really interesting couple of guys — and as they rise to the occasion again with their single 'Love (Changes Everything)' here are five fascinating facts about the dynamic duo.

- 1 Simon Climie's dad used to edit 'Mad' magazine and he also wrote the scripts for comedy shows including 'Oh Brother'.
- 2 Climie Fisher have a personal clairvoyant called Mr Cameron, who tells them which is the best month to release their singles.
- 3 Rob Fisher used to be in a band called Neon which featured fledgling Tears For Fears members Roland Orzabel and Curt Smith.
- 4 Simon Climie used to go out with Cadbury's Flake advert girl Debbie Leng before she took off with Queen's drummer, Roger Taylor. Simon says he spent £5,000 on Debbie in the first month they started going out together.
- 5 Simon's favourite food is a Japanese dish called Shabu Shabu which consists of thin slices of beef and vegetables cooked in boiling broth.

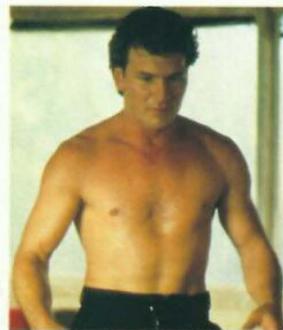
They're running to movie theatres 100 times and more to catch glimpses of that sweaty American **Patrick Swayze** in the film 'Dirty Dancing'. So, somebody will be glad to hear about his single 'She's Like The Wind' from that movie's soundtrack.

Patrick not only sings the song but wrote it as well. "I've been writing music since I was 13," he explains. "I think it takes years of work to develop a musical style and a sound of your own. I reached a stalemate, because my lyrics were coming out trite and contrived." Well, gee do lines like 'I feel her breath in my face' show a great improvement?

Since 'Dirty Dancing' hit the theatres with Patrick starring as Johnny Castle, he's been the object of adulation for thousands of frustrated females. Strutting — or should we say cha-cha-ing — his way across the screen, the Texan studied ballet as well as performing on New York's Broadway stage, most notably as Danny Zuko in 'Grease', the same part that helped to launch John Travolta.

Patrick says he won't record a full album for a while, but will concentrate on his acting and writing for now. Well I'll bet Rick Astley's breathing a sigh of relief.

LK

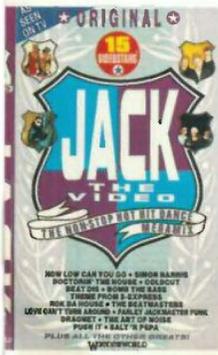


SINHEAD!

Jo's in London's Soho amid leggy male waitresses (huh?) and videos of the best hundred goals ever scored in the Football League when the cameras were present. 'Sin Bin' leans heavily on the fat 'n' juicy guitar play of Nick Shepherd (ex-Clash) and incorporates some classic 'cuts' of Messrs Motson, Coleman and Davies in full football commentators cry as the excitement mounts. An unusual beat for a classic pop/rock single, 'Sin Bin' reminds us of something the legendary Alex Harvey might have come up with once upon a time.

It's a corker, and look out for a full interview in rm soon.

AS

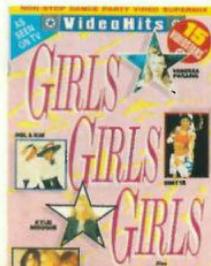


COMPETITION

Yep, it's competition time again folks, and this week we've got something to keep you dance fans still for a few minutes. Weinerworld have just released 'Girls Girls Girls' featuring Hazell Dean, Joyce Sims, Mel & Kim and many more PLUS 'Jack The Video' featuring Simon Harris, Bomb The Bass, S-Express and loads more. We've got five copies of each video to give away in this exciting competition, and all you have to do to win a copy of each is to answer the three questions below.

- 1 Dollar features which female singer a) Hazell Dean, b) Therese Bazar, c) Nana Mouskouri?
- 2 Two Men A Drum Machine And A Trumpet features members of which top pop group a) Fine Young Cannibals, b) the Mission, c) ABC?
- 3 Vanessa Paradis is from which country a) Scotland, b) France, c) Yugoslavia?

Send your answers on a postcard to rm 'Girls Girls Girls Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date May 10.



EARBENDERS

Andy Strickland

'Sin Bin' Head (Virgin 12 inch)
 'Should The Bible Be Banned?'
 McCarthy (September 45)
 'King Of Rock 'n' Roll' Prefab
 Sprout (Kitchenware/CBS 45)

Tim Nicholson

'Sin Bin' Head (Virgin 12 inch)
 'Young Manhood' Wild Swans
 (Sire 45)
 'Burn The Bastards' the KLFs
 (KLF 12 inch)

Ian Dickson

'What's The Matter Here'
 10,000 Maniacs (WEA 45)
 'Bad Young Brother' Derek B
 (Phonogram 45)
 'Armageddon It' Def Leppard
 (Bludgeon Riffola 45)

THE MARR THE MERRIER

Now that all the panic over Morrissey's new album has died down, perhaps we should spare a thought for the other half of the most famous songwriting partnership since Lennon and McCartney — **Johnny Marr**.

The touch of the musical maestro behind the now defunct Smiths was missed by many people on the 'Viva Hate' album and cries of "It would have been better if Johnny had been there," were heard, though, of course, you can't be sure...

Johnny is now somewhere in England writing songs with Chrissie Hynde for the new Pretenders album. No release date is known yet or, indeed, if Johnny will actually play on the album, but as he's writing the songs it seems fairly likely.

There's no word of a solo LP yet though the world will listen to see if Johnny's new output with the Pretenders (or on his own) will be as good as Morrissey's — and if the ghost of the Smiths will linger on there as well...

TC

T

he Bible is a name that Index has had its eye on for a while now.

The band emerged last year full of promise, and they now seem to have delivered the goods with the release of their single 'Crystal Palace'. Absolutely nothing to do with Steve Coppell's south London



bunch we're sure, but a record that's fully equipped to do battle with the current healthy crop of thoughtful British pop which finally seems to be emerging from the shadows and claiming a spot in the charts. Good stuff indeed.

AS

INDEX

Index was shocked and saddened to hear of the recent death of one of our heroes — **Kenneth Williams**. One of the true funny men of the British screen, he was not only the funniest man in the 'Carry On' films, but also popped up as the nutty neighbour in the 'Hancock' TV shows as well as providing the voices for Willo The Wisp and becoming the best puppet on 'Spitting Image'. Who will forget his appearances on 'An Audience With...', 'Give Us A Clue' and his



hilarious Joan Sims fart story on 'Wogan'? The man was a very clever nutter and we'll all miss him.

AS

CONTINUED

ON PAGE 12 ►

ROGER

I WANT TO BE YOUR MAN

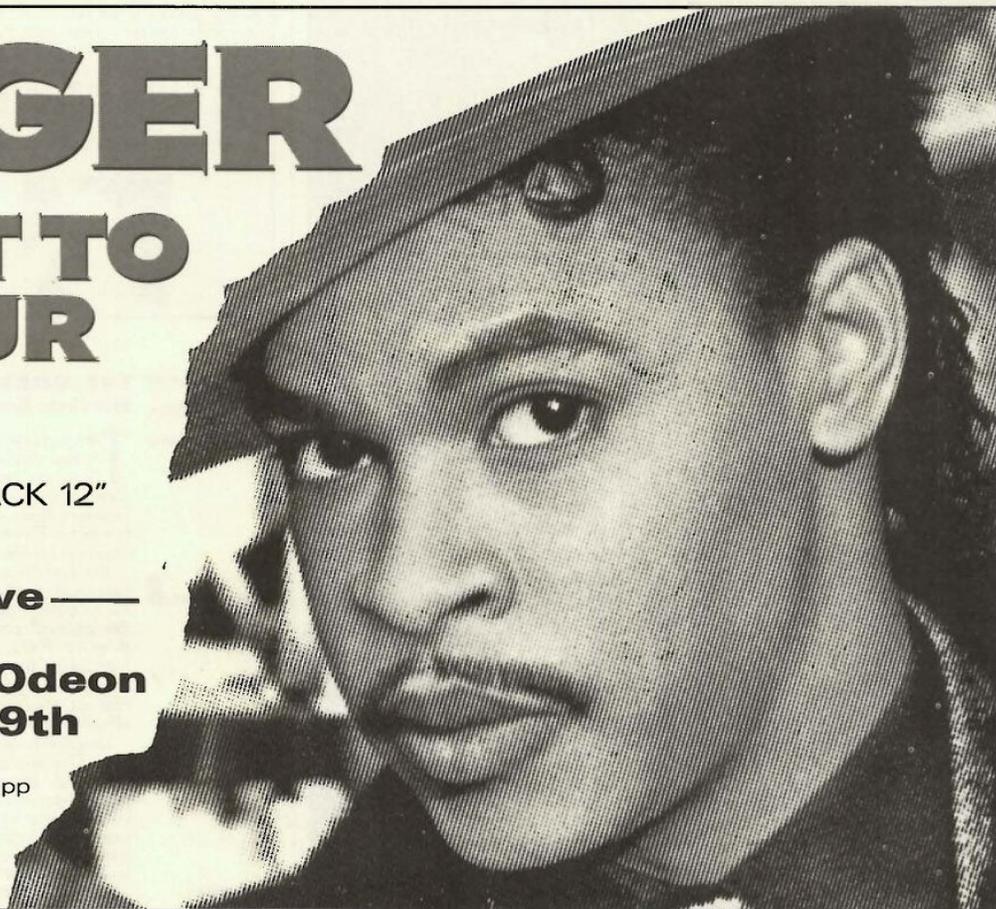
7" & REMIXED 4-TRACK 12"

— See Him Live —
London,
Hammersmith Odeon
April 28th/29th

ROGER is Roger Troutman of Zapp



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



Shakatak



Dr! Dr! The New Single

12" Features

'Critical Mix' and 'Sulphuric Mix'



INDEX

CONTINUED FROM PAGE 11

Oh how we wailed and cried ourselves to sleep at the news that No Limits was to be axed. No more patronising oiks roaming the British Isles trying to put more than three words together coherently. No more crappy American soft rock videos to fall asleep to. Yes, you've guessed it — we think it stank! But, as a tribute we present a list of music TV shows that came close to being just as bad.

1 **Get It Together** Roy North (from 'Basil Brush') doing Seventies cover versions plus Ollie Owl.

2 **E C T** Heavy Metal for airheads and proof that the New Wave Of British Heavy Metal was over.

3 **Tube Repeats** Always seemed to feature Paul Young and the drummer from Squeeze.

4 **Rock School** The worst example to young musos you could find, complete with boring pop stars pontificating.

5 **Rebellious Jukebox** Meathead (sorry, Meat Loaf) trying not to be one as a presenter — and failing!

6 **The Roxy** Presenters who ended up more famous than the bands.

7 **Razzmatazz** Alistair 'wonder if I can shout any louder' Pirrie — ouch!

8 **Golden Oldie Picture Show** DLT and the most dreadful videos ever.

9 **Marc** Bolan was fab . . . But Herbie Flowers on bass wearing dungarees and a green t-shirt!?!?

10 **The Sooty Show Disco Finale** Pogoing psycho kids and Sweep!

With a sudden rash of presentable young-ish female singer/songwriters spreading across the Suzanne Vega market as we speak, Jeanette is likely to slip through your fingers. She may be misguided enough to have called her debut album 'Prefab In The Sun', but behind the title lies a sparkling talent. The record has two distinctly different sides, one being reflective and jazz tinged, the other very poppy; the whole making the likes of Louise Goffin or Tracy Chapman look like the dullards they so surely are. File under 'great records with dodgy titles'. **TN**



GREEN KINGS

The Smithereens could just be the next American rock/pop band to cross over into the national charts with their 'Only A Memory' single. They've been around for a couple of well received LPs and now with their new Don Dixon produced 'Green Thoughts' long player, the time may be ripe for them to do battle with the likes of REM, the Screaming Blue Messiahs and the rest for a coveted spot in the top 40. We reckon they'll manage it sooner rather than later.

AS

THE UNBEARABLE LIGHTNESS OF BEING Starring: Daniel Day-Lewis (UIP)

The successful film adaptation of Milan Kundera's acclaimed novel, 'The Unbearable Lightness Of Being', focuses its attention on the philandering Czechoslovakian doctor Tomas (Daniel Day-Lewis) who strives for "lightness" in his life and freedom from all emotional ties. Until, that is, the innocent and homeless Tereza (Juliette Binoche) moves into his flat and slowly changes his lifestyle.

The first third of the film concentrates on love and sex and is a fascinating story. Set in 1968 when the Soviets invaded their country, the lives of the three Czechs are overshadowed by the political content in the second part of the film. Just when director Philip Kaufman seems to have sacrificed the erotic friendships for politics, Sabina asks her politically minded friend; "You're not going to be boring, are you?" and throughout the rest of the film, the personal and political elements blend effortlessly.

Despite its occasional slack moments, this ambitious three hour long film succeeds in being both moving and provocative. A hauntingly beautiful film, blending humour and eroticism with the thought-provoking. The interesting casting is headed by Day-Lewis, once again showing off his versatility, this time as a Casanova extraordinaire. Juliette Binoche is endearing as the jealous wife, while sensuous Lena Olin, who must leave her lovers and her country to feel free, is engrossing. If you like intelligent filmmaking, this erotically and politically charged film is a must. **RR**

AL B. SUIRE!

**In
Effect Mode
The Sensational
Debut**

— Including —

'Nite and Day'

LP • Cassette



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

THE RM INDEPENDENT MUSIC CHART

S I N G L E S

- 1 (1) Deus **the Sugarcubes** (*One Little Indian*)
- 2 (3) Is This The Life **the Cardiacs** (*Alphabet*)
- 3 (2) Ship Of Fools **Erasure** (*Mute*)
- 4 (—) Cat House **Danielle Dax** (*Awesome*)
- 5 (4) Nobody's Twisting Your Arm **the Wedding Present** (*Reception*)
- 6 (14) Cold Sweat **the Sugarcubes** (*One Little Indian*)
- 7 (8) The Circus **Erasure** (*Mute*)
- 8 (5) The Majestic Head **the Soup Dragons** (*Raw TV*)
- 9 (10) Shimmer **the Flatmates** (*Subway*)
- 10 (9) The Peel Sessions **New Order** (*Strange Fruit*)
- 11 (6) Blue Monday **New Order** (*Factory*)
- 12 (12) True Faith **New Order** (*Factory*)
- 13 (—) Alice **Sisters Of Mercy** (*Merciful Release*)
- 14 (17) The Peel Sessions **Joy Division** (*Strange Fruit*)
- 15 (11) Touched By The Hand Of God **New Order** (*Factory*)
- 16 (—) Temple Of Love **Sisters Of Mercy** (*Merciful Release*)
- 17 (24) Numb **the Icicle Works** (*Beggars Banquet*)
- 18 (7) Kidney Bingos **Wire** (*Mute*)
- 19 (—) Burn The Bastards **KLFs** (*KLF Communication*)
- 20 (19) Evergreen **Into A Circle** (*Abstract*)
- 21 (—) Cruising For A Bruising **Three Wise Men** (*Rhythm King*)
- 22 (20) Behind The Wheel **Depeche Mode** (*Mute*)
- 23 (16) No New Tale **Love & Rockets** (*Beggars Banquet*)
- 24 (15) Nothing Wrong **Red Lorry Yellow Lorry** (*Situation Two*)
- 25 (—) The Peel Sessions **Ultravox** (*Strange Fruit*)
- 26 (—) Girlfriend In A Coma **the Smiths** (*Rough Trade*)
- 27 (—) How Soon Is Now **the Smiths** (*Rough Trade*)
- 28 (18) Last Night I Dreamt Somebody Loved Me **the Smiths** (*Rough Trade*)
- 29 (21) Goodbye Goodbye **the Chesterfields** (*Household*)
- 30 (26) Love Will Tear Us Apart **Joy Division** (*Factory*)

A L B U M S

- 1 (1) Circus **Erasure** (*Mute*)
- 2 (2) Substance **New Order** (*Factory*)
- 3 (5) George Best **the Wedding Present** (*Reception*)
- 4 (3) The Frenz Experiment **the Fall** (*Beggars Banquet*)
- 5 (4) Surfer Rosa **the Pixies** (*4AD*)
- 6 (6) Hatful Of Hollow **the Smiths** (*Rough Trade*)
- 7 (8) Strangeways, Here We Come **the Smiths** (*Rough Trade*)
- 8 (—) Wonderland **Erasure** (*Mute*)
- 9 (9) House Tornado **Throwing Muses** (*4AD*)
- 10 (12) The Man — The Best Of **Elvis Costello** **Elvis Costello** (*Demon*)
- 11 (11) The World Won't Listen **the Smiths** (*Rough Trade*)
- 12 (—) Let's Play World Domination Enterprises **World Domination Enterprises** (*Product Inc*)
- 13 (7) The Queen Is Dead **the Smiths** (*Rough Trade*)
- 14 (18) Meat Is Murder **the Smiths** (*Rough Trade*)
- 15 (—) Road To Roundhay Pier **Rhythm Sisters** (*Red Rhino*)
- 16 (11) Love Hysteria **Peter Murphy** (*Beggars Banquet*)
- 17 (13) Wooden Foot Cops On The Highway **the Woodentops** (*Rough Trade*)
- 18 (15) The Smiths **the Smiths** (*Rough Trade*)
- 19 (14) Music For The Masses **Depeche Mode** (*Mute*)
- 20 (17) The Singles 81-85 **Depeche Mode** (*Mute*)

Compiled with the help of Spotlight Research and selected retail outlets



INDE

EDITED BY ANDY STRICKLAND

EVERYDAY FOLK

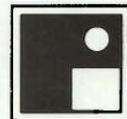
The Wood Children is a new name to **rm** and, indeed, the band's debut single, 'Happens Everyday', boasts more than a little promise for the future. It sits comfortably alongside the likes of the **Railway Children** via **Orange Juice** and has a vocal that leaps at you on the choruses — even though you get the feeling that there's better to come. At the moment the **Wood Children** are a touch hesitant, but the basics are there, and that's more than you can say of most.

AS

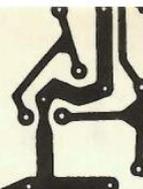
WORLD — LET'S PLAY

World Domination Enterprises almost scraped the top 10 in the LP chart this week with their 'Let's Play World Domination Enterprises' debut. The noisy trio, who were described by Hazell Dean on 'Night Network' as "trying to be a bit like the Beastie Boys", have brought in the **Cure's** producer **Dave Allen** to control their vile rantings. The LP contains their wonderful version of **LL Cool J's** 'I Can't Live Without My Radio'. Definitely one to annoy the neighbours!

AS



PENDENTS



with contributions this week from Lisa Tilston

Big noise this week in the indie independent singles chart is none other than Danielle Dax with her 'Cat House' single. Danielle first appeared publicly as one of the infamous Lemon Kittens and was often known to shed her clothes and paint herself funny colours. They used to call it 'performance art' and once upon a time you could even get grants for it!

'Cat House' seems to have half an ear on the success of Sinead O'Connor's 'Mandinka', with its kitsch rock guitar and playful vocal. Danielle, of course, has more hair than her colleague, and we reckon 'Cat House' may be an even bigger hit.

AS

CAT FLAP



EVERGREEN CIRCLES

Into A Circle's new single, 'Evergreen', is that rare thing, a delicate song that's surrounded but not swamped by a danceable rhythm. The silk-and-steel combination of Bee, Barry and Rose have a fine musical pedigree — Getting The Fear, Southern Death Cult and Strawberry Switchblade — and three indie hits to their name already. 'Evergreen' is something of a departure from their usual sleaze and sex-beat; Bee still sounds like a wicked child, but the undercurrents of lust are disguised by a haunting lullaby melody. Just the thing for us romantic **rm** types!

LT

BLYTH AMONG THE FLOWERS

Blyth Power, the band that have been likened to everyone from the Clash to Seventies folkies Steeleye Span in their time, have just released their rousing single 'Up From The Country'. It's a powerful (excuse the pun) slice of folk/rock littered with nice colloquial touches and lyrics that actually warrant a close listening. Luddite rock at its best — this record will not go down well at the Wag Club.

AS



the mighty lemon drops

NEW SINGLE

FALL DOWN (LIKE THE RAIN)

THE DAVID BALFE AND NIGEL GREEN REMIX

c/w

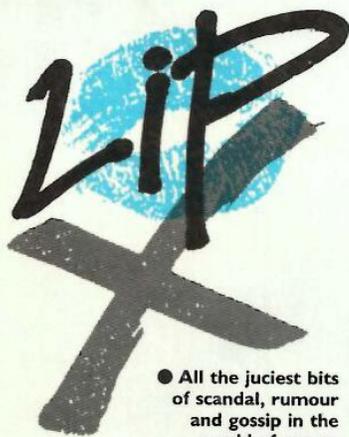
'PAINT IT BLACK'

LIMITED 12" INCLUDES EXTRA TRACK 'LAUGHTER'

7" AZUR 9

blue guitar

12" AZURX 9



● All the juiciest bits of scandal, rumour and gossip in the world of pop as revealed by **Nancy Culp**



LLOYDIE LUREX?

There was much mirth backstage at the recent Lloyd Cole And The Commotions Gloucester gig when a roadie came into the dressing room and announced that there was someone outside asking to be let in. Just who was this phantom gatecrasher? Was it some long lost relative who'd come to say hello? Or maybe a determined fan trying to get the chaps' autographs?

Well, something of the sort . . . for when Lloyd enquired as to the identity of this shy, retiring visitor he was told "Well, actually, it's Gary Glitter!!"

The two apparently got on really well and Lloyd is reported as saying that the Big G was 'very sweet'. I wonder what they discussed? Perhaps it was how much Gary wanted for one of his old glitter suits, knowing what a penchant Lloyd has for outré clothing!

HEART STOPPING

I didn't think that Neil Tennant and Chris Lowe were a pair of windy briches, but apparently they are. They recently stayed in an old military hospital in Florida now converted into a hotel, which is reputedly the most haunted building in the whole of America (and I don't think they've got too many of those!)

Everything was fine until one of the entourage came rushing in to Neil's suite looking as white as the proverbial, claiming that he'd just seen a ghost. Neil and Chris didn't wait around to hear the details, they simply packed their cases and checked out. Tch! What girls!

MEN WITH A MISSION

Life would be so dull without a **Mission** story each week, wouldn't it? And so as not to disappoint you all, this week I heard the rather amusing tale of how **Wayne Hussey** got given a dose of no . . . *not* what you nasty minded lot out there think . . . he got given a dose of the tour japes when support band, **the Mekons**, snuck into his hotel room while he was out, er, quenching his thirst (that teetotal pledge obviously didn't last long) and stuck a whole bucketful of smoked eels under his pillow.

When he got back, not only did he find something rather wet and squelchy in his bed but also several drunken, comatose Mekons asleep on the hotel reception desk. Whooh! Rawk and roll!

"No, I won't give you the name of my hairdresser and no, I'm not **Pete Burns**!"

Cher, as if to set the record straight about this current identity crisis, lets the boys from Fleet St have it. Um, shouldn't someone have told her that you put your watch straps around your wrist, not pinned to the arm of your jacket, so it doesn't dangle into your jacket! . . .



HARRYFYING!

Now I've heard of a return to Victorian values, but how about a return to Medieval values? Apparently, the latest trick for shaming American tax offenders into paying up what they owe is being perpetrated by the Internal Revenue Service (the US version of the Inland Revenue). They've taken to circulating lists of offenders' names to all the local newspapers and radio stations in a bid to get them printed or read out on air.

One poor soul currently suffering from this ridiculous and somewhat heartless tactic is the original rock goddess — **Debbie Harry** — who they claim owes thousands in unpaid tax. Really, kicking someone when they've been through as much as she has in the past few years is playing dirty, if you ask me.

YES SIR, THAT'S MY BABY!

I don't know about you, but I can hardly believe the amount of sprogs that are dropping at the minute. 1988 is definitely turning into one hell of a baby boom year.

The latest in line for a Lip congrats telegram are **Alannah Currie** and **Tom Bailey** of the **Thompson Twins**, who are now the proud parents of a son. Well done the pair of you! **Baby Jackson James** was born on my birthday — April 17 — and Tom reckons that the little lad "looks like a shrivelled version of me, if such a thing is possible!" Argh! Is the world ready for another **Tom Bailey**, complete with plait, I ask myself?

● The long wait for the **Pet Shop Boys** film certainly isn't getting any shorter . . . it seems that we'll all have to wait until July now for the epic drama of love, lust, tragedy and torment which goes under the name of 'It Couldn't Happen Here'. Right lads, I'm getting the big frock ready for the premiere!



Photos by Syndication International



"I'm not going to cry . . . honest!" **Michael Jackson** grits his teeth and takes it on what's left of his chin when he hears that not only has **Bubbles** been taken away from him, but also that he hasn't won any Grammy awards this year. Better luck next year, **Michael**. Let's hope that he hasn't taken it too hard and won't consider an early retirement as a result.

I JUST CALLED TO SAY I'M STEVIE

Pity poor **Stevie Wonder**, because it seems that lately he's been having a bit of a hard time convincing people that it really is him on the end of the phone!

Take **Salt-n-Pepa** for instance. Their record company in the States were less than impressed when he called them to ask if a copy of their new single had been sent to his personal radio station KJLH, as he hadn't heard it on air. They simply refused to believe that it was the man himself on the end of the line!

Later, after making sure his station was playing the disc, he called again . . . and still Salt-n-Pepa's label didn't believe it was him! This continued right up until the moment he asked the girls to be on his MTV one hour special which was being filmed the next day! It was only when the airline tickets arrived that they took the whole thing seriously, and then you could have roasted a whole ox on their faces, so hotly did they blush.

Well, after that ridiculous video he made singing into a bloody phone for three minutes, wouldn't you laugh?

● Hold onto your hair ge! I hear that CBS are set to release a **Psychedelic Furs** greatest hits album this summer. **Tricky Dicky Butler** is rumoured to be in the studio at present, recording a few new songs for the collection while simultaneously admiring himself in the studio mirror . . .

HEAVY WEATHER

Well, I thought that the statuesque **Weather Girls** were not bothered about the fact that they take up an entire row of plane seats ... but it seems that these days, they are.

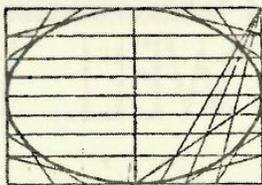
If you're wondering why the band are not actually pictured on the sleeve of their new single and have substituted a cartoon for their Kodak likenesses, it's because they refused to have any promotional photos taken as they feel that they're looking rather too well fed of late — to the tune of a massive 24 stone each! I suppose the call of Narcissus comes to us all eventually, eh girls?

GIRLIES IN A COMA

They say that you can lead a bimbo to a can of hairspray and she'll probably use it without even looking at the label first, and US bimbettes **Big Trouble** (who, we have a sneaking suspicion, were manufactured rather than came together under their own steam) certainly don't do much to disprove either this theory or the rumour that they really don't have much in the brain cell department.

They were over here recently to do interviews and were resting in their hotel rooms in between leg waxings. They turned on the TV and a film came on showing a newscaster reading an item about an earthquake in California. The girls, not realising that this was not real life but simply a spoof, immediately bombarded puzzled relatives with phone calls as to their welfare.

Er, next time girls, think before you dial, eh? Seems that watching too much American TV nonsense has softened their noddles!



B O S H B O S H !

The battle for the crown of King Rapper of the East End (or should that be South End?) is about to reach a climax when **Derek B** makes a short cameo appearance in the up-coming **Loadsamoney** video. Apparently, there's a line in the song which goes something like 'Derek B/On yer bike!', referring to the fact that Loadsamoney thinks he can shoot the rap lines better than Mr B.

Mr B is reportedly 'none too pleased' about having such nasturtiums cast at him and is reportedly going to 'sort him out' on the set of the video (the pair haven't met yet). Now what I want to know is are they going to be selling tickets for this ruck, or can anyone join in?

● Backstage to say hello to the **Lover Speaks** after their London gig last week were the rather auspicious **Dave Stewart** (minus wife **Shuv**) and **Alison Moyet**.

As you may recall, both artistes have worked with the band in the past. All I can say is, I'm glad someone other than our dear Ed likes them, otherwise they might start getting an inferiority complex.



Photo by Syndication International

Hazel O'Connor, Toyah and **Fiona Fullerton** celebrate the fact that they've almost been signed up to play the three witches in *Macbeth* just as they are!

No, not really, but these chapesses from the class of '79 did meet up recently for a bit of a girls night out to talk about the joys of wearing spandex leggings with pixie boots and the delights of waking up the next morning with half your Crazy Colour on the pillow ... not to mention what they were all going to wear in the forthcoming film project which features all three of them.

fontana records presents...

WAS (NOT WAS)

C.D. AND 12" SINGLES INCLUDE:
 (STUCK INSIDE OF DETROIT WITH THE) **TRIPLE BILL**
 (RETURN TO THE VALLEY OF) **OUT COME THE FREAKS**
 ZE 12" VERSION **OUT COME THE FREAKS**
WOODWORK SQUEAKS AND ...

12" WAS 412
 C.D. WAS CD4
 7" WAS 4

THEY USED EVERYTHING THEY HAD ...
 TO GET EVERYTHING THEY WANTED ...
 THEY STOPPED AT NOTHING

OUT COME
FREAKS



THE
FREAKS

WAS (NOT WAS) OUT COME THE FREAKS DANCE PARTY U.K. TOUR '88 APRIL : 24 CAMBRIDGE CORN EXCHANGE 25 SHEFFIELD UNIVERSITY 26 MANCHESTER RITZ 27 LEEDS UNIVERSITY 30 GLASGOW Q.M.U.
 MAY : 1 DUNDEE UNIVERSITY 3 BIRMINGHAM TOWER HOUSE 4 NOTTINGHAM ROCK CITY 5 LEICESTER POLYTECHNIC 7 CARDIFF UNIVERSITY 8 BRISTOL STUDIO 9 LONDON TOWN & COUNTRY CLUB (KENTISH TOWN)

TAKEN FROM THE FEATURE-LENGTH ALBUM "WHAT UP, DOG!" C.D. 834 291-2 L.P. SFLP 4 MUSICCASSETTE SFMC 4

RM DANCE

★ ★ ★ EDITED BY TIM JEFFERY

Well, it makes a change. A British dance record that's not just a thumping bassline sprayed with samples is something of a rarity these days. **Penthouse 4's** 'Bust This House Down' is actually — wait for it — a song! It was the creation of Steve Warwick, (below, right), a self-taught producer/engineer who



● PENTHOUSE 4

has one foot in dance music and the other in pop.

"I played guitar and wrote songs in bands before I got involved in studio work," he explains.

"People always ask what the engineer thinks, so it seemed natural to progress into making my own music. I've always loved pop and I've always worked with music that has a groove. I've been into house ever since 'Love Can't Turn Around' came out but I've always felt that all the attention is on the groove — the melody falls by the wayside."

The other half of Penthouse 4 is Steve Myers, ex-backing singer for Erasure. The two met by chance in a London studio and haven't looked back since. A follow-up single and album are in the making, though not necessarily with just Myers on vocals.

"I'd like to do some more with Steve, but he's still thinking about a solo career. If not I'll get some guest vocalists, and failing that I might even sing myself!"

TJ



RUDE, NOT CRUDE

Jazzy Jeff and the Fresh Prince (pictured above) first burst into the British charts with the quirky warning against sexual disease in 'Girls Ain't Nothing But Trouble'. Two years on and the two have become three with the addition of human beatbox Ready Rock C, and have extended their dry wit to cover everyday activities such as buying clothes (on the new single 'Parents Just Don't Understand') and playing video games. "You know the video game 'Donkey Kong?'" asks the Fresh Prince. "Well, Ready Rock does that game with his mouth!"

Jazzy Jeff and Fresh Prince have never conformed to the macho image of rap. "We've always tried to be a little different. Like doing a double album of rap — no one's dared do that before. We've been spreading out trying a whole range of new styles. Five cuts are just Jeff scratching it up with new riffs that no one will have thought of, and I've been concentrating on my lyrics. I've said a lot of impressive things on the album, getting deeper into poetry and breaking down a few more barriers."

Well at least the bragging hasn't disappeared. "We're not just the best — we're answering the question 'What's Next?'," says the Prince. "like our live shows. We're totally revolutionising them. It's more than just rapping and scratching. It's real fun entertainment. Slightly rude but not crude. It's like pulling off your pants — it can be funny without being obscene!"

TJ



● WELL RED

WELL, WELL, WELL

It's a great shame that credible British dance acts have to resort to covering up their names to gain any attention from fickle club land. The pre-release copies of 'MFSB' by **Well Red** (featuring **DJ D-Zire**) went out under the name of DJ D-Zire only. Closely reflecting the current craze for Hi-NRG cut up mixes, 'MFSB', if it had had Well Red's name associated with it, would probably not have been given a second glance by those oh-so-important club DJs. But with the name of a virtually unknown 17-year-old DJ hailing from London's Shepherds Bush, it was guaranteed at least one listen.

You see, Well Red are not usually renowned for their activity in the field of samplers and drum machines. They are more inclined towards the traditional feel of things, where a drum beat is exactly that, and a bass guitar sound comes from an instrument with four strings.

Unfortunately this, their first venture into the land of loadsa-BPMs, was a little disastrous. They got so carried away with a studio full of mind-boggling technology, that they lost control of themselves, and ended up with such an uptempo mix that the punters were tripping over themselves trying to keep up with the furious beat.

Now mixed down to a more presentable pace, 'MFSB' with its 'White Lines' popularised bass rhythms, (originating from Seventies band Liquid Liquid), and blend of hip hop and gospel ("like James Brown in 'Blues Brothers'," according to a Well Red person), can now be heard in a club near you.

Jane Wilkes



● DJ D-ZIRE



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NARADA 'N' HARDER!

● **Michael Walden** is one of those irritatingly talented musicians who can play every instrument under the sun in any style you choose to name, and on top of that has a cracking voice to go with it. His new single 'Divine Emotions' has burst into the charts and is melodic funk at its best. Although he's worked with many jazz and rock artists such as John McLaughlin and Jeff Beck, his solo efforts have been geared towards dance music, with disco classics like 'I Shoulda Loved Ya' and 'Tonight I'm Alright'.

Michael has a keen ear for what makes people move their feet: "I like to say to people, 'Get ready, here it comes'. When people turn on the radio you've got to lock 'em in." 'Divine Emotions' is also the title of Michael's forthcoming album, his first solo project for several years, and looks like re-establishing Michael at the pinnacle of dance music.

TJ

● The Cool Cuts 20 is designed to reflect the 'happening' sounds on the dancefloor, featuring the pick of the new releases from the UK and the US. It is not a sales chart but is compiled from feedback 'from the street', from leading DJs and from London's top dance music store, Citysounds. Future hits start in the Cool Cuts 20!



THE RM TOP TWENTY

COOL CUTS

- | | | | |
|----|------|--------------------------------|---|
| 1 | (2) | THEME FROM S-EXPRESS | S-Express (Rhythm King) |
| 2 | (—) | RIGHT BACK TO YOU | Ten City (US Atlantic) |
| 3 | (3) | MFSB | Well Red & DJ D-Zire (Virgin) |
| 4 | (1) | RUN'S HOUSE/BEATS TO THE RHYME | Run-DMC (ffrr) |
| 5 | (4) | WHO'S GONNA EASE THE PRESSURE | Mac Thornhill (10 Records) |
| 6 | (—) | STREET FREAK | Syke Dyke (Fourth & Broadway) |
| 7 | (7) | DIVINE EMOTIONS | Narada (WEA) |
| 8 | (11) | THE PAYBACK MIX | James Brown (Coldcut Mix) (Urban) |
| 9 | (—) | FOR THE MONEY | True Mathematics (Champion) |
| 10 | (9) | A LOVE SUPREME | Will Downing (Fourth & Broadway) |
| 11 | (6) | YOU ARE THE ONE | Taurus Boyz (Cooltempo) |
| 12 | (—) | BREAK FOR LOVE | Raze (Champion) |
| 13 | (14) | HE'S THE DJ, I'M THE RAPPER | Jazzy Jeff & Fresh Prince (US Jive LP) |
| 14 | (re) | ON THE STRENGTH | Grandmaster Flash (Elektra LP) |
| 15 | (17) | JOY | Teddy Pendergrass (US Asylum) |
| 16 | (5) | AND THE BEAT GOES ON | Breakboys (US Fourth Floor) |
| 17 | (—) | BUST THIS HOUSE DOWN | Penthouse 4 (Syncope) |
| 18 | (10) | RARE — VOLUME 2 | Various Artists (RCA) |
| 19 | (8) | NIGHT AND DAY | Al B. Sure (WEA) |
| 20 | (—) | DREAMS OF SANTA ANNA | Orange Lemon (US Idlers) |

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● **SWEET CHARLES:** "I still wear this hat!"

Photo by Joe Shutter

WHERE ARE THEY NOW?

SWEET CHARLES

Sweet Charles was James Brown's keyboard player and band leader during the Seventies and, on and off, right up to the present day. He's ecstatic about the re-release of "Yes It's You" and the album "For Sweet Charles". "Man, I knew that album would make it someday. I remember when we made it we had a whole orchestra in the studio. Twenty one violins, french horns, bassoons, harps, guitar players — it was a real thrill. James put his name down as producer, but he was never in the studio at any time!"

Charles has been getting a little fed up with the Godfather of late. "Anytime that I would get too much attention, James would stop me. I used to write loads of good material but he didn't want me to get applause, so he got Dan Hartman to write him songs. We used to have stage routines but James stopped them too! Even getting paid these days is a real problem."

Charles is planning to leave the band to go solo once again. "James is just getting into too much trouble these days. His arrest for shooting at his wife is just the latest thing. He's gone a bit crazy, you know!"

Charles was a little put out that flares had come back into fashion. "Heyyy. Ah've been wearin' 'em all the time. They're cool, natural. Those tight pants, you just can't hang loose in them. You look like a chicken being choked in all that new clothing!"



Tim Jeffery tracks down some Seventies soul legends



● **Maceo Parker**, with Arthur Baker

MACEO PARKER

Another member of the James Brown band, **Maceo Parker**, provided the scorching sax solos on most of the James Brown releases, and made records with his own bands, the Kingsmen, and later, the Mace. "Cross The Tracks" and "Soul Power" were recently released by popular demand. Maceo left James in the mid-Seventies to work with Bootsy Collins and George Clinton on the Parliament project, and then rejoined a few years ago, and now he's thinking of moving again.

"The time is right for me to make my own music again," says Maceo. "I want to move in a new direction, work with new people. James has always been for himself, but Maceo has got to look out for Maceo now. James would probably be shocked to hear me say that but it's '88 now and this is the year I'm gonna get straight."

Sounds like a rebellion going on here. "Not exactly, but I do want to get out! I've been working on some stuff with Arthur Baker — we've done a track called 'How Low Can You Blow'."



● **LYN COLLINS** wearing the 'groovy' dress that's actually a jumpsuit!

LYN COLLINS

Female backing singer for James Brown, also known as the 'Female Preacher' because of her vocal delivery and backing for women's lib. Lyn dropped out of the limelight to be an accountant for a recording studio and was totally unaware of the resurgence in interest for her early hits like 'Think' and 'Rock Me Again And Again'. Coincidentally she's planning to record some new material. "I'm still a belter," she laughs, "and I've still got a big mouth! So my new stuff will still have a Seventies influence. I've also been doing backing vocals again — I worked on the new Rod Stewart album."

Lyn has fond memories of the Seventies. "It was a real dream time for me. Everything was moving all the time." She also remembers the groovy dress pictured above. "It's actually a jumpsuit with a flap to make it look like a dress. I still have it, but I never wear it! I never was a trendy, though. It was a real big step for me even to get into hot pants!"

JACKSON FIVE

Little known family group (ho ho) from the early Seventies who had minor hits with "I Want You Back" and "ABC". Unfortunately success was short and sweet — the follow-up singles "DEF" and "GHI" flopped miserably. "I Want You Back" has been used in many hip hop records recently and has become a hit again in its own right.

Lead singer **Michael Jackson** developed an obsession for changing the shape of his face. It proved to be a disastrous hobby. One day he turned up at the studio and the rest of the group didn't recognise him and kicked Michael out into the street. Unshaken, he pursued a solo career as an animal interpreter for various zoos in the States.

The remainder of the group failed to gain further commercial success so their manager suggested they change their nationality to qualify for the Eurovision Song Contest. Unfortunately, they chose to emigrate to Turkey and were at the forefront of the country's remarkable sequence of resounding "zero points" scores in the competition.

● **The Jackson Five**, pictured here trying to break through Turkish immigration, posing as microphones



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GET READY TO GET S*



YOUR CUT-OUT AND KEEP GUIDE TO THE WONDER STUFF

WIELDING THE SCISSORS:
JOHNNY DEE

CLOSED CIRCUIT CAMERA:
MARTYN STRICKLAND



The Wonder Stuff are four natty, long haired lads from the Midlands. A bass player that will scare your mum witless if he ever finds his way to your bedroom wall; a drummer prone to getting blind drunk and standing naked on top of tables shouting "there's no 50ps!"; a guitarist who looks like an Iron Maiden roadie; and a singer whose major pre-occupations are "botty mags" and a game called "knob-ball".

Just when you thought Club 18-30 disco music, soft metal, shiny suits and Chelsea girls were taking over pop music — the Wonder Stuff come to the rescue. With tunes as catchy as flu, big, bold guitars, a driving beat and powerful, enigmatic live presence — it's easy to see why **rm** tipped them as a band to watch in January this year.

Get ready to get stuffed! Miles, Martin, Malc and Rob are on the prowl. They've just released their third single, 'Give Give Give Me More More More', their first for a major label. To these ears, it's a hit. But the Stuffies see it another way.

Miles: "We want people to get used to us first. We don't want a massive promotion campaign, expensive vid and loads of posters. We want to take it gradually."

Malc: "We had to really argue to release 'Give Give Give...'. The record company wanted to release our best song straight off."

Modest, sensible? Despite the fact that the single is not their best song, it shines brighter than anything else in the wild and wacky charts.

The Wonder Stuff could be the antidote to the safety of the current, admittedly varied, top 40. Loud, melodic — but your parents won't understand it. Teenage rock is back (or, at least, early twenties). Come and meet the boys who made it possible...

MILES: (Vocals. Previous occupation: litter picker. Age: 21)

"Well Rob's this Bass Thing, so I'm saying nothing about him in fear of repercussions. Martin's only the drummer, so there's nothing to say about him and Malc's boring."

MALC: (Guitar. Previous occupation: being nice. Age: 25) "Well I don't know much about Rob, 'cause I haven't seen him much for the last few days, like, Martin's all right and Miles... Well he's so sweet and innocent it's unbelievable."

ROB: (Bass. Previous occupation: maintenance fitter. Age: 24) "I like Martin, he's my friend. Miles and Malcolm are just bastards. They're always having a go at me. I think the worst thing about Miles is he's got a

very big mouth and nothing ever comes out of it."

MARTIN: (Drums. Previous occupation: toilet designer. Age: 23) "Malc's a boring bastard, Rob's ugly and Miles is a self-indulgent f***!"

Thank you Martin...

THE DEAL — SIGNED, STUFFED AND DELIVERED

Miles: "With bands we've been in before... You try to get an angle, a look for the band, an image, a sound. You get to the point where you just think, 'stuff it'. With the Wonder Stuff all we wanted to do was write songs."

At the end of last year, after rave reviews and an ever-increasing following (including Morrissey — who seemed impressed that they took a tea urn on tour with them), the Wonder Stuff found themselves being chased by almost every major record label.

Malc: "It was all highly amusing."

Miles: "I got home one day and there was a letter on the floor for me. It had WEA on the envelope — I thought, 'Wolverhampton Education Authority'? What do they want with me?"

"We hadn't sent away any demo tapes or anything and here was this letter saying, 'Dear Wonder Stuff, heard good things about you, blah, blah, blah'."

"I thought, 'f***ing hell, we're only four wankers from the Black Country. What do they want with us?'"

Malc: "We did this gig at Dingwalls and there were 14 A&R men there."

Miles: "Dave, our manager, clocked them all. He didn't go round with a tray of vol-au-vents and sherry; he just hid in the dressing room. He left them all wondering what we were all about."

Was it a relief when you were eventually signed?

Miles: "No, not really. I thought I'd feel different but it's just the same. I still get bored out of my face."

Do the people back home treat you any differently now?

Rob: "The only difference is people come up to you and say, 'you're signed now; buy us a beer!'"

Miles: "All our friends are dead good about it. Some people who don't like us, or they're jealous, start saying, 'Oh you're the big 'I am' now and you don't talk to nobody'. I think to myself, 'well I never talked to you before, 'cause I don't f***ing like you!'"

BLOWING THE ADVANCE — DINOSAURS, BUNS AND WASHING MACHINES

You must have heard all those stories of freshly signed bands going out on shopping binges and blowing their whole advance in one go. Well, we thought it

× Miles discovers a fab new way to wash his hair



TUFFED!

would be rather interesting to watch. So, for some strange reason, we ended up in the tackiest shopping centre East London has to offer — Stratford, E15. Having travelled all this way, we discover that they've already blown their advance. All they can afford is a natty shirt from Mr Byrite and a couple of buns — most of them ending up splattered all over their faces or matted in their hair.

So, what *did* they spend it on?

Martin: "We've spent it all on nothing really."

Miles: "We bought nothing for ourselves, like."

Malc: "I tell you what I bought, I bought a Transformer."

Rob: "You haven't shown it to me, you bastard."

Malc: "It's a dinosaur; it's ace."

Miles: "They're great. They're like Rubik's cubes. My mate, Mark, has got this really big one from Japan. It wanders around the house shooting you."

Malc: "It's ace, it really is."

Calm down Malcolm for God's sake. You must have bought more than that?

Miles: "Oh, I bought a house."

That's more like it.

Miles: "Well, actually my girlfriend bought the house. I bought the washing machine."

Oh dear, not much of a scoop is it? Still, they had great fun fanning about Stratford — setting off



✦ Wild young things in 'you can change my channel any day, darling' shock!

alarms, sending the TVs haywire in Currys and livening up the shop assistants' day. Let's just say that the Wonder Stuff left their mark.

ON THE ROAD, KNOB-BALL, UNDERPANTS AND ZODIAC MINDWARP

Martin: "We're not really rock 'n' roll people."

Malc: "I've yet to find any loose ladies in my room."

Rob, however, *did* find a woman in his room and four weeks and four dates later, the Bass Thing married her.

Apart from getting married, life on the road with the Wonder Stuff seems to be a bit like a 'Carry On' film. Miles plays Sid James, Malc is Kenneth Williams (RIP), Martin is Terry Scott and Rob ... Well it's got to be Hattie Jacques, hasn't it!

The adventures of the Stuffies on tour involve mad, drunken matches of Subbuteo in the hotel lounges at three in the morning; having fights in their underpants to the startled amazement of porters carrying (but not for long) trays of sandwiches. And then there's the peculiar new sport called 'Knob-ball'.

"Knob-ball! Knob-ball," says Malc excitedly. "That's our creation."

"What you do, right, is you get a dustbin and a soft



✦ THE STUFFIES from L to R: Malc, Rob, Miles, Martin

football — one of those light ones," explains Miles standing up and thrusting his pelvis back and forth to illustrate the special tactics. "You get your thumbs in the loops of your jeans and you knob the ball into the bin. You get one point for that. If you catch it between your thighs and dump it in the bin — that's two points."

Children beware — this is a very dangerous sport. The Wonder Stuff sound man broke a rib playing it.

Miles: "He was thrusting too hard and his Walkman dug into his chest. He's all right now."

They've played gigs galore this year — with their mates Pop Will Eat Itself and a tour with Zodiac Mindwarp.

Martin: "He's a weird bloke is Zod."

Miles: "When we started the tour we were introduced to all the band and they all said, 'hi, I'm Geoff, hi I'm Pete'. When it came to Zod he just lifted an eyebrow and walked off."

Malc: "He'd be ace at knob-ball, I bet."

THE SINGLE, JOAN COLLINS, TERRY WOGAN AND LESTER PIGGOTT

Miles: "I think some people are intimidated by us. We deny having a reason for being what we are and people think that's quite devious."

Rob: "We haven't got a master-plan or anything."

How would you describe the Wonder Stuff to someone who's never heard you?

Miles: "Well-hung and sassy."

Succinctly put, but how about energetic, exciting, brilliant songwriters; mean, bruised and bugged? (Well, maybe not the last one.) The new single is all these things — a hateful slice of grebo pop.

Miles: "It's about selfish selfism. The sort of people whose lives revolve around themselves. Careerism. Entirely self-motivated people. The exact opposite to us!"

Who in particular?

Miles: "Joan Collins, Terry Wogan, Lester Piggott ..."

Bang go the Wonder Stuff's chances of appearing on 'Wogan', a walk-on part in 'Dynasty' or a benefit gig at Wormwood Scrubs.

Luckily, they don't need those kind of things — the music speaks for itself. Hear it once, and you'll want more, more, more!



✦ Miles and Malc get a bun in the oven

LOST IN SPACE

ICELANDIC BAND, THE SUGARCUBES, CLAIM THAT A GROUP EXACTLY LIKE THEM EXISTS IN A PARALLEL GALAXY. MEANWHILE, BACK ON EARTH, GUITARIST THOR CLAIMS HE'S HAD A GHASTLY GHOSTLY EXPERIENCE. TONY BEARD HAS A CLOSE ENCOUNTER. SPACE SHOT: MARTYN STRICKLAND

"I was f*****g this girl and I looked up and saw an old man smiling at me... When I looked again, he'd gone. Still, it was the most memorable f*** I ever had!"

Rock 'n' roll saviours or Icelandic hype merchants waiting for a fall? Reykjavik's publicity kings, the Sugarcubes, with a column inches count *Sigue Sigue Sputnik* would have died for, are setting themselves up for the backlash that will undoubtedly follow their premature elevation to the level of pop gurus.

The release last year of the perfectly-formed *'Birthday'* began the Sugarcubes' rapid rise from frozen obscurity to the warmth of prime-time TV. With the charts bogged down with faceless studio pap and anonymous dance tracks, the saccharine sweet ones were grasped by a media hungry for a hype. But with only two singles in the bag, can they live up to it?

THE MOMENT OF TRUTH

'Deus', the band's frisky new single, will be quickly followed by *'Life's Too Good'*, their promising debut album. Together they aim to spill the beans so carefully accumulated by *'Birthday'*.

"If people approach the records on an individual basis, rather than through mass hysteria, they will find what they are looking for," says vocalist, trumpeter and band interpreter Einar Orn. "Don't expect anything from us."

"People say, 'How can you live up to such high expectations?'. The hype is from the media; maybe they needed another idol. If anyone is disappointed, that's because of their silly expectations. We are possibly brilliant, but not quite yet."

He's right. *'Life's Too Good'* is a great LP, yet it offers nothing startlingly new. There are no

experiments, no radical gestures to back up the ludicrously extravagant hype. Instead, the Sugarcubes are content to stick to the conventional rock format, twisting it to suit their needs. Rather than reflecting Icelandic culture, they aim to become part of it.

Einar: "We interpret sounds in our own special way, so we are unique. We don't follow any form or standards. There are only three rules to the Sugarcubes. One is to go in with an open mind, two is to enjoy ourselves, and three is not to become superstars. Music is not *that* important, it's not a god."

Iceland harbours both immense beauty and the threat of danger (explore the geysers at your peril), and so does the sound of the Sugarcubes; the searing splendour of *'Birthday'* uneasily rubbing grooves with the contrasting lust of *'Cold Sweat'* and the uncompromising metallic rifferama that is *'Sick For Toys'*. Einar is justifiably proud of the album's variety, referring to it as "the product of six individuals".

'Life's Too Good' ranges from the monolithic urges of *'Petrol'*, through the fast-pop joys of *'Motorcrash'*, before arriving at the Fifties feel of *'Take R'n'B'*. Classic styles restructured. It may not be a new sound, but it's certainly different. For vocalist Bjork though, that's not important.

"There's only one really special thing about this band. It is the only one in the universe that contains us."

Einar: "No, not the universe... In the parallel galaxies there may be a band like us. Let us say that we are the only band in the *known* universe with us in it."

The mystery of the Sugarcubes is about to be solved... there is no mystery. Bjork explains:

"The best thing about the Sugarcubes is that there is no meaning to us. There is no answer, because there is no question."

STRANGELY NORMAL

In a world where Rick Astley is king, the Sugarcubes have emerged as triumphant curiosities. When *'Birthday'* popped up on children's TV, it successfully destroyed the notion of pop as a treacle-covered commodity.

With the likes of Sinéad O'Connor at their side, Einar, Bjork and co are investing in a new folk tradition. Rejecting the inhibitions of chart formulae for the freedom of the soul, a belief in what guitarist and poet Thor Eldon calls their "strange normality". To Brits, the Icelanders may appear to be little more than 'weird foreigners'; a novelty band. But as Einar states: "The Sugarcubes are nothing if not themselves."

Thor: "The difference between Iceland and England is your perception of normality. If being normal is to become like everyone else, forget it. Our idea is that you should be yourself, only that way can you be truly normal."

Einar: "In England, weirdness is marketed as a product. Guys dress up stupidly, as if to say, 'Hey, look at me, I'm weird'. Pah! They just look bloody stupid."

Thor: "Icelandic people accept



● THE SUGARCUBES: Einar, Bjork, Thor and crew: "We interpret sounds in our own special way. So we are unique."

things easier. I have a real ghost story ..."

Bjork: "Tell him!"

Thor: "... If I told it to a stranger in London they would think I was crazy."

Bjork: "Hurry up!"

Thor: "OK ... I was f****g this girl at her place, which was a very old house, and I looked up and saw an old man smiling at me."

Bjork: "A Peeping Tom!"

Thor: "No, because when I looked again, he had gone. Still, it was the most memorable f*** I ever had! Must have been the power of my sexual intercourse that awoke him."

"These things never happen in England because the people don't want them to. Stop pretending, be yourself! The Sugarcubes are the most normal band because we are prepared to be ourselves, not a record company idea of what we should be."

ICELAND IN SHELLSHOCK SHOCK!

For the majority of Iceland's meagre population — only 249,000 people live in a country bigger than the British Isles — the success of these six society drop-outs has been unsettling.

Einar: "Maybe we knew all along that we'd be successful but they never knew it. They're still shell-shocked."

Thor: "I thought I might be famous for winning the Nobel Prize for literature, not for being a pop star in England. People in Iceland are still having traumas over us. They wanted to ignore the Sugarcubes, but because English culture is thrust upon them, they can't! So they pretend to have liked us all along!"

Einar: "They cannot understand why we turned down large amounts of money to sign for WEA. Let's just say that it was by mutual consent; it would have made both parties very unhappy."

ELVIS LIVES

Bjork, the focal and vocal point of the band, remains painfully quiet, playing with the buttons on her green, pear-shaped dress. She is 21 years old, but looks only nine. The child remains very much alive within her small frame, yet there are moments (the delicious squeal during 'Birthday' is one) when she sounds more complete than any woman — or man.

Bjork likes Toblerone, Dolly Parton ("I think she's marvellous") and Sinéad O'Connor, with whom she plans to work during the summer. She doesn't like England.

"It's frightening to go for a walk. I get the feeling that everything is not

as it wants to be. Like, you want to move a tree, pick flowers or pile motor cars. Things are not what they should be."

Bjork's favourite Sugarcubes song is 'Deus'. A rolling tale of heavenly lust, jangly guitars and, of course, *that voice*.

Einar: "It's about this guy, Mr Deus. He lives up in a cloud. He's not a very interesting person."

Bjork: "He's sterile."

Siggin (drums): "He's lofty."

Now that would explain everything. Not just lofty but *Lofty*, mild-mannered star of 'Eastenders', is God!

Bjork: "Yes, he is a god! But so are you. You're a Journalist-god (*Try telling that to the Editor!*) "I'm a Singer-god and Einar is a ..."

Einar: "I'm a G-spot-god!" (*Note: the G-spot is what men like to think of as a woman's centre of sexual pleasure — Feminist Dep Ed.*)

Bjork: "Mr Deus is just one of many gods. He's not special ... Except for his sideburns and quiff!"

Einar: "The western European picture of a fluffy white God is not one I believe in. We haven't seen him for ages. Maybe he's the cousin of Mr Deus?"

Thor: "Possibly we are saying that Elvis Presley lives. I don't know ... Mr Deus is really Elvis?!"

"We are possibly brilliant, but not quite yet"



“

With Lindsey, he would rather I just stayed at home doing laundry. We're talking about a man who was in love with a woman and would just as soon she had faded out and just been his old lady or wife. Period

”

Stevie Nicks

Somebody should write a soap opera based on Fleetwood Mac's career. They've been plagued by jealousy, bankruptcy and alcoholism; and when guitarist Lindsey Buckingham left the band last year, it looked like the end of the road.

Buckingham had been with Fleetwood Mac since 1975 when he and Stevie Nicks helped catapult the rather obscure 'hippy' band into the big time with the LP 'Rumours'. To date, it's sold over 30 million copies worldwide. But the relationship between Nicks and Buckingham soured, as Stevie explains.

"If Lindsey said the wall in the studio was grey, I'd be absolutely sure it was pink. In order to get one of my songs on a record I'd have to say 'Okay, the wall's grey Lindsey'. Otherwise it was back on the bus.

"Now, this has nothing to do with the other members of Fleetwood Mac, who, from the beginning, have always been lovely to me, whereas with Lindsey, he would rather I just stayed at home doing laundry. We're talking about a man who was in love with a woman and would just as soon she had faded out and just been his old lady or wife. Period."

"Wooo," sighs keyboard player Christine McVie after a full five seconds of silence.

Drummer and founding member Mick Fleetwood interjects. "That situation changed somewhat in my opinion."

Stevie narrows her eyes and says: "Not when it came down to the real things. Uh-huh. Never changed."



BIG MAC

Well, you can't get much bigger than Fleetwood Mac, can you? In the wake of Lindsey Buckingham's much-publicised departure and their continued chart success, Dave Zimmer talks to the band that just refuses to lay down and die . . .

Replaced by two guitarists, Billy Burnette and Rick Vito, Buckingham is now pursuing a solo career. It's something the other members of Fleetwood Mac have been tempted to do, but they've always come back to the band, especially now that they have another hit album with 'Tango In The Night' and the hit singles it's spawned, including the latest, 'Everywhere'.

Nicks tried to launch her own solo career in 1981 with the release of 'Bella Donna'.

"There was a part of me that was saying, 'See, I can do it myself,'" she reveals. "I don't need you every second to do everything for me!"

"But on my first solo tour, when I played in Houston in front of 12,000 people and they said 'Welcome Stevie Nicks', I turned around and looked for Mick and Chris and John and couldn't believe I was walking out there by myself."

It's doubtful anyone could have been happier to return to the Mac family than Mick Fleetwood. While he kept busy working with his side band, Zoo,

and gave acting a shot, Fleetwood also ran into financial difficulties and had to file for bankruptcy. But the even-tempered drummer managed to keep his life together.

"Mick is like the daddy for us all and he always has been," says keyboard player Christine McVie.

"John and Mick . . ." Christine concludes. "They're the backbone of the group."

By his own admission, John McVie needed a little support himself earlier this decade. Before the 'Tango In The Night' sessions began in 1985, John's life was dominated by a drinking problem — which he has since recovered from.

Christine says: "He's really doing wonderfully now." But he's not the type of person who enjoys talking about himself. Like a great many rock bass players, he prefers to remain in the background.

"By nature, John's a very quiet, private person. On stage and in the studio, he's always so steady, he never loses the groove. On the last record, he played amazingly."

Listening to 'Tango', the entire band appear to be reaching frequent musical peaks. Stevie has never sounded better and Christine's song, 'Little Lies', the band's last top 20 single, is poetic whimsy at its best.

Buckingham's presence is also apparent. Nicks may bear a grudge against her former partner, but it's not a view all the band agree with.

"I have nothing but respect for Lindsey and what he's doing," says Christine. "He was never less than honest with us. And after 12 years in the band, it must have been something of a wrench for him to leave. But if someone's not happy, then nobody's happy. I think his decision was best for everyone concerned."

During rehearsals for Fleetwood Mac's 'Shake The Cage Tour' (they'll be in the UK in May), Mick is obviously happy at how things are turning out. "It felt good to be playing again and the songs came together rather fast," he explains. "Before our last one," (the three-month *Mirage Tour* in '82) "a lot of time was spent thinking and planning, then we'd creep up on stage and play a bit."

"Now we seem to be much more focused, there are no distractions and the onus is on the band as opposed to the individual. I'm all for solo projects, but when they create these long time lapses, everyone gets jittery. I mean, Fleetwood Mac used to be road dogs."

"It makes you feel like you don't have a job," continues Stevie.

With Fleetwood Mac's touring schedule covering Australia and Europe, she shouldn't have to worry about checking the classifieds for a while. And she can put her solo career on hold indefinitely.

"That's no problem," Stevie says. "I can't think of nicer, more talented people to work with. I look forward to seeing them. I really do. For me, this is a pleasure thing. It makes everything else all right."

As Mick points out, "Besides me and John, there've been so many different players involved in the group."

Stevie admits: "I've never met half the people who used to be in the band."

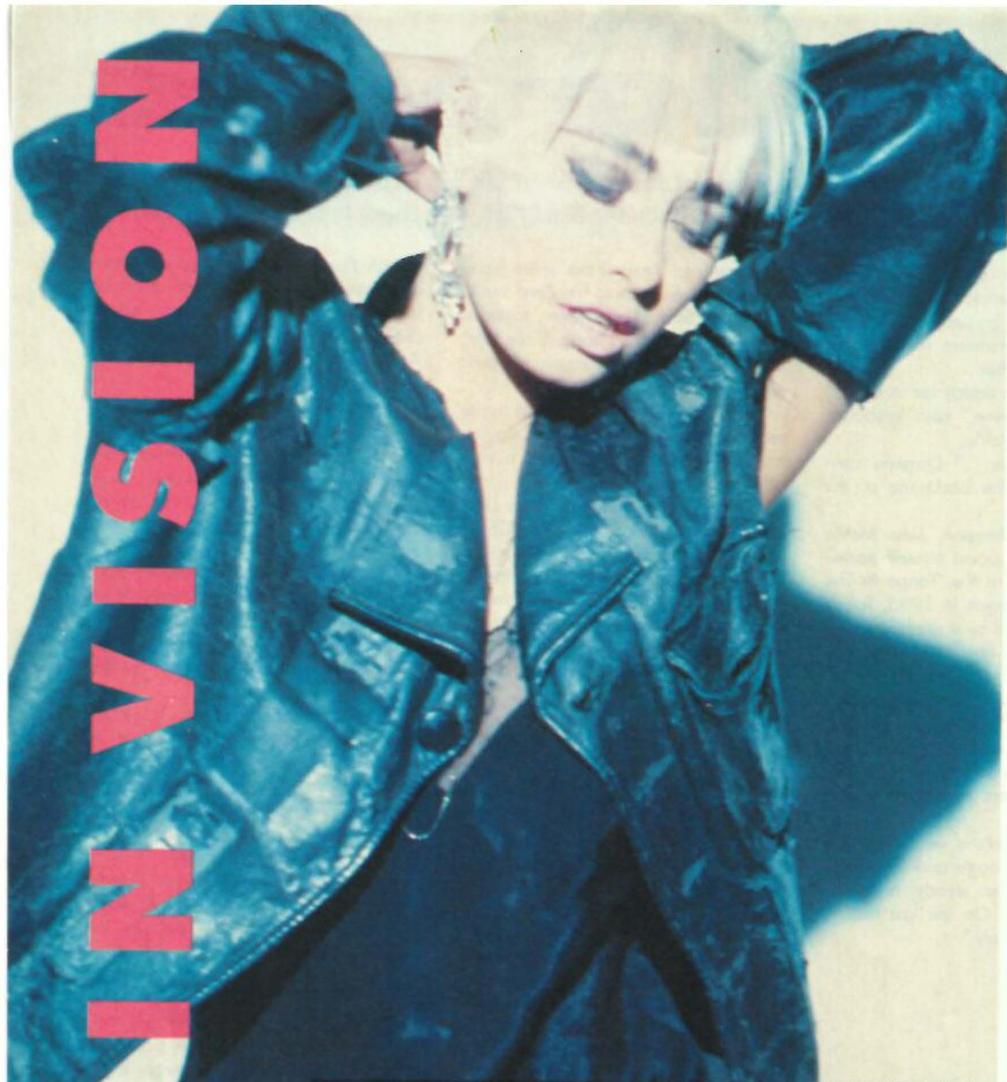
"But the odds of seeing a grand anniversary celebration on stage is highly unlikely," says Mick. "It might be fairly bizarre, though. But we've got enough going on without taking time out to look back. We're touring to establish the band as it is now."

In the wake of Fleetwood Mac's personnel re-shuffle, you have to wonder how it affected the balance of power within the band.

"No-one is coming out as a kind of boss," says Christine. "I guess you could say Lindsey used to fill that role in the studio, and at some point I'm sure someone else will emerge. Right now, I seem to be the one who's taking care of the primary business. Mick is the group's daddy, but we really don't have one person who acts as boss. We all just sit around and mutually agree on things."

● THE MAC lads (and lasses): L-R: Rick Vito, Stevie Nicks, Mick Fleetwood, Billy Burnette, John and Christine McVie





BACK IN VISION

Former rm cover stars Transvision Vamp have returned with 'Tell That Girl To Shut Up' – a single so good it'll "stab you in the back", says singer Wendy James. Robin Smith dives for cover

Last year, Transvision Vamp were tipped to be the new Blondie. Fronted by singer Wendy James, they strutted their stuff through their debut single 'Revolution Baby', creating more excitement than a fire cracker up Ian Botham's bottom.

Sadly, though, 'Revolution Baby' didn't receive the airplay it deserved. But after a period licking their wounds, Transvision Vamp are back with 'Tell That Girl To Shut Up', another prime piece of fiery, trashy-pop.

"We're not worried that the first single wasn't a huge hit," says Wendy. "We still managed to sell 22,000 copies of 'Revolution Baby' without much radio play and we've built up a lot of credibility."

"I think Transvision Vamp are definitely a reaction to the Stock Aitken Waterman regime which is ruling the charts. Music is so very nice now, isn't it? It's all being designed and manufactured for families sitting around the television at six o'clock eating their tea. There's no challenge left. Our music prods you in the back and says 'listen to this or we'll blow you away!'"

"A lot of people in the media like us, but we don't want fame at any price. The Primitives, Big Audio Dynamite and Sinead O'Connor are working with us against the system. Look at Sinead. She's a little skinhead who wears big boots and tells people to f**k off, but she's sold more records than Patsy Kensit."

'Tell That Girl To Shut Up' is a cover version of an old song by the almost forgotten group Holly And The Italians. A band who strongly believe in doing whatever takes their fancy,

Transvision Vamp were listening to the song one night and decided to record it.

The Transvision Vamp story began in Brighton four years ago. Wendy was singing songs by New York poet/singer Patti Smith in a club when she was spotted by guitarist Nick Christian Sayer. Afterwards they met up with the other Vamp personnel, Dave 'Chopper' Parsons and Tex Axile, who they saw spraying graffiti around London's fashionably run-down Ladbroke Grove area.

Coming soon is Transvision Vamp's debut album 'Pop Art', and during the summer they hope to tour.

"We called the album 'Pop Art' because we like Andy Warhol," explains Wendy. "He had the knack of taking everyday situations and selling them in a glamorous way. That's what we do really. When you think about it, life is pretty boring. We try to make it more exciting."

Wendy's hoping to play the part of Warhol starlet Edie Sedgwick in a film. Small and peroxide blonde like Wendy, she led a wild and reckless life before dying from drugs in the late Sixties. Wendy also wouldn't mind starring in a film with Mickey O'Rourke, who's rumoured to sleep with a picture of her underneath his pillow.

"I'm really saving myself for actor Sam Shepard though," confesses Wendy. "I like messy rock 'n' roll literary types of people and the men in this band are difficult to beat for those qualities."

"Transvision Vamp is a cross between the Clash and Blondie. We play dangerous rock 'n' roll for the mass pop market."

"We play dangerous rock 'n' roll for the mass pop market"

★
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IF AT FIRST YOU DON'T SUCCEED...

... try, try, try again



● T'Pau talk sex

As Danny Wilson prove that second time around (or is it 10th?) is best, Pete Paisley examines the fine art of the re-issue, with a bit of help from Alan 'Mr Chartfile' Jones

● Quiz time, folks — what do Luther Vandross, T'Pau, Danny Wilson, Bros, the Godfathers, Debbie Gibson and WASP all have in common? Yes, yes, we all know they're megalomaniacs and nosepickers, but did you also realise that all of them have recently released a record — and then put the very same one out again a while later? Double your money or what!

Yes, indeed, the great re-issue scam is upon us and it looks like it's here to stay.

So, are these high and mighty pop stars (or not, as the case may be) trying to fleece the public using an obvious swindle, or is there more to the phenomenon than meets the wallet?

In fact, records have always been re-issued. In 1961 'The Twist' hit number one in the US and then did it again in 1962. In 1971 the Tams reached the top with 'Hey Girl Don't Bother Me', only after first releasing the song six years earlier. 'Monster Mash' by Bobby Pickett And The Crypt Kickers took over 10 years after its first release to become a hit in 1973, and it took the Temptations three years after releasing 'Get Ready' in 1966 to strike lucky.

But the re-issues that have taken the longest to become hits have been records like Winifred Atwell's 'Lullaby Of Broadway' (first out in the Thirties, becoming a chart hit in 1975) and Bing Crosby's 'White Christmas' (released in 1942 but not a chart contender until 1967).

The record for multiple re-issues goes to the Jam and the Beatles. After the Weller-men split they had a total of 13 re-issues in the top 75 at the same time, and in 1976 there were 25 Beatles singles in the top 100.

Re-issuing has always been a matter of policy for the mighty Motown organisation. They had many singles which didn't take off in the early Sixties but which did become hits later in the decade (Smokey Robinson's 'Tears Of A Clown' took four years to become a smash). And Motown have always looked to their extensive back catalogue to see if they could score hits from it.

But the re-issue ploy seems suspiciously popular again in the late Eighties. What's going on?



● Danny Wilson: riding high

● Firstly, seven inch single sales are now at their lowest for 15 years, largely because album sales are at their highest. Singles are now mainly loss making leaders to entice people to buy LPs.

The Pet Shop Boys' 'Heart' only had to sell 45,000 copies to get to number one — the lowest ever recorded sales figure for a chart topper.

All this means that with the charts being so 'soft', it's a lot easier for potential hits to break through. Companies see that records which bombed their base initially in a tougher chart environment could get a better run second time around.

● Secondly, film soundtracks and adverts increasingly draw on singles as selling points, stimulating old sales and so leading to chart re-issues. Five hits alone were wangled out of the series of Levi's 501 ads!

● Thirdly, a record can benefit enormously from a musical type suddenly becoming popular after its first release. Jack 'N' Chill's 'The Jack That House Built' only got to number 52 first time around in 1987. But when house became the vogue a few months later, its re-issue got it into the top 10.

The teenybop resurgence has also benefitted Bros and Debbie Gibson. Debbie's 'Only In My Dreams' got to 52 last autumn but hit 11 recently. Bros's first single, 'I Owe You Nothing', came out at the same time. Nothing happened, but in all likelihood its imminent re-issue will make it their third top 10 hit.

● Finally, with the American charts now being taken very seriously in the UK (Laura Gross, Casey Kaysen and Gambo all have big audience Radio 1 US rundowns), companies can now use American success to back up a re-release in Britain.

When T'Pau had a top five US hit with 'Heart And Soul' they scored zilch in Blighty. But we all know what happened when it got pushed a second time. Scarlett And Black had a top 20 hit recently in America with 'You Don't Know', and are sure to get a big UK

re-launch after failing to chart in Britain.

The awards for notching up the most successful re-issues recently go to Luther Vandross and Danny Wilson.

Luther has released 'Give Me The Reason' four times in seven separate formats, ranging from double-packs, 12 inch remixes and picture discs, through to CDs. In 1986 the song got to number 60, but only in 1988 did it make the top 30.

Danny Wilson have released 'Mary's Prayer' three times in seven inch, a seven inch boxed set, 12 inch, cassette single and CD formats. In early 1987 it got to number 86, later that year it got to number 42 and in 1988 it's in the top 20 (and climbing).

Pluckiest re-issue award goes to Sybil. Her 'My Love Is Guaranteed' came out four times in 1987 and never made the top 40 once, yet still totalled very healthy sales figures.

Cheekiest re-issue award goes to T'Pau for bringing out a live re-release of their second UK chart flop 'Intimate Strangers' and changing the title to 'Sex Talk'.

With all these factors tempting an increasingly greedier and more desperate music biz, it seems certain a fab new noise alongside sampling will be invading the charts for good — the sound of dead horses being flogged back to life! Giddy-up!

● The lovely WASP'S 'Animal (F*x*k Like A Beast)' resurfaced last year





BEAT DIS

A R KANE 'Baby Milk Snatcher' (Rough Trade) Quite a shift from their normal mainstay of grinding high pressure carnage. This is a calming cocktail mix (if you can imagine it) of World Domination Enterprises and the Jesus And Mary Chain coming together for a long snog on the rocks to a subliminal reggae beat. The men from the M|A|R|R|S phenomenon smooth you over with a butter-melting melody, and draw out a soothing sadness where before you'd only expected psychotic anger in their work. Pump down the volume and it's amazing what a little tender loving care in the grooves can achieve. Don't do any serious making out in the next few weeks without this record giving you its background blessing!

LOU 'Rookies Revenge (Don't Want No B Boys)' (Supreme) At last, some homegrown top crumb bimbo fodder that actually brings home the bacon. Seventeen year old Lou has just the sort of ridiculous, gorgeous, pouting vocal to bring off an hilarious, cheeky Bananarama floor-bomber like this. A quintessentially gormless teen tantrum squealed out over a hot belching bass line. Put together by the PWL mix-master guys, this makes Sam Fox sound like Mother Theresa.

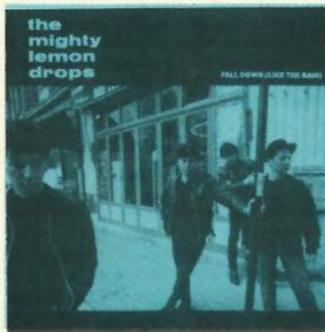
ZIP 'Your Love' (Immaculate) The unmistakable warm nasal tones of Mr Pete Shelley, back with a walloping electro pulse beat that sees him returning to the 'Homosapien' dance territory he always seemed most comfortable with. The Gary Numan icy keyboards are a bit uncalled for but this new incarnation is good gear. It's a buzz, cocks!



KEEP RISIN' TO THE TOP

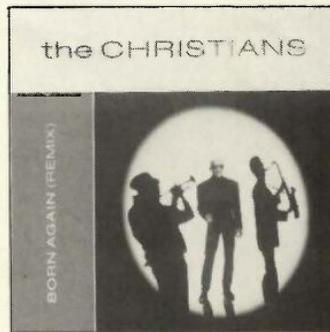
KILLING JOKE 'America' (Virgin) There is only one Jaz Coleman (singer/mastermind behind the Joke). If there were any more the human race would be in an even more perilous situation than it already is. Most fortunately for the rest of humankind Jaz diverts his crazed energies producing epic monuments to banks of synthesisers like this. But lacking partner Geordie's usually magnificent 747 guitar jets, this sounds strangely like another Joke on another planet. Could this be because Jaz wants serious chart action? If so people, we should dig deep and give this infamous musical terrorist *exactly* what he wants... otherwise we imperil the entire globe! Cough up NOW for all our sakes.

ALWAYS 'Thames Valley Leather Club' (él records) Once more from the raving loony él stable this just has to be the bitterest prank ever played on poor Lloyd Cole. With a Lloyd-ish lilt and a Lloyd-ish tune this goes to outrageous lengths to defame the life and work of the great thinking man's biker. Jolly funny if it really is a joke; even funnier if it isn't. They don't come much battier out of él than this, boom boom!



ULTIMATUM 'The Real Beat' (G Records) An incredibly disturbing AIDS rapper from David Taylor, DJ Rob B and the Head that cuts up slow and rough and mean. Scratching in Clint Eastwood's legendary "d'ya feel lucky punk" line, the anti-gay, anti-women message is one fat pain and an all too common feature of NYC product in this line. But the instrumental line is mucho grabbing. Hang the DJ on this one definitely. The groove's cool and deserves better than the mindless yapping it's saddled with here.

BLACK RIOT 'Warlock' (Champion) Oh, this happy House. Sampled bongos and keyboards plus a few M|A|R|R|S bars keep this cheapshot beaty bouncer strolling along cheerfully. Not quite the instrumental instamatic snap it wants to be, it's still going to look good shuffling back to back with all its sisters and brothers out there in dancefloor land.



THE BASEMENT BOYS 'Love Don't Live Here No More' (Champion) Rose Royce's smasher from 1987 rebuilt House style by Jonathan Mann, and coming in both a 'Zanz Mix' and a 'Subliminal Sub-Pump Mix'. For the latter title alone this smoocher deserves your best foot forward. Stardust memories are made of this.

WHODINI 'Rock You Again' (Jive) Metal-moulded rap roaming over heavy Run DMC/Beasties territory — not exploring the ground very much but settling in with the neighbours nicely enough. This features top gear guitars shot out Queen 'We Will Rock You' fashion, drilled into with some equally fierce HM solos. Total beat-quake!

THE CHRISTIANS 'Born Again' (Island) Taking a sly cue from Grace Jones' 'Walking In The Rain' and hazy memories of It's Immaterial's 'Driving Away From Home', this shimmers so softly it would almost lose focus altogether if it weren't for the pitter patter of drums in the background. Too ethereal and gentrified by half.

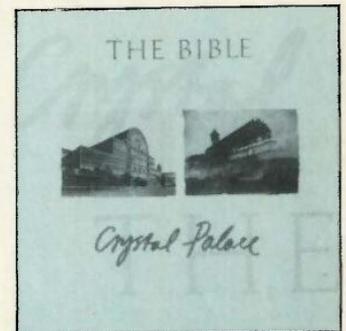
THE HOUSE OF LOVE 'Christine' (Creation) Much touted round the dingier corners of Index, and that's probably the best place for them. But, by Harry, those chaps at Creation *have* got a firm grasp on just the sort of treacly, reverbed, whimpering guitar nonsense that we all just love to turn to in those sniffly moments of acute misery. Actually, the worst thing about this record is the cowardly way it pretends not to be an All About Eve B-Side.

MIGHTY LEMON DROPS 'Fall Down (Like The Rain)' (Chrysalis) Coming over a lot leaner, meaner and poised for action on their cover than on the actual record, the Drops plump for one of the lesser moments from their 'World Without End' LP. The keyboards are too reserved, the guitars too polite and the structure too weak to carry a hit in the big pool of Chartpop. Drops in the ocean?

THE CLASH 'London Calling' (CBS) Hairs on the back of your spine been feeling a bit flaccid of late? Then the Clash City Rockers are re-released especially to get them

back on vertical hold again. Nine years after, and the chop and charge from the Strummer/Jones house of hits has lost nothing of its incendiary effectiveness. They are sadly, badly, madly missed.

THE BIBLE 'Crystal Palace' (Chrysalis) Seems more of a preliminary sketch for a Martin Fry/ Julian Cope collusion project than a current original. There's an awful lot of ABC here, and with a sound so identifiably someone else's it seems a shame to have to put it out under your own moniker. They should go the whole hog and change their name to 'Julian Fry'.



HOW LOW CAN YOU GO

MYK 'Mr Heartache' (MCA) Reputedly Kim Wilde sneaking out on a secret disco rendezvous, this is blundering bonking crud of the kind that could have ruined lesser careers. Luckily young Kim always has her pop career to go back to. The helpful DJ notes suggest mixing this in with Cashflow's 'Mine All Mine' or Timex Social Club's 'Rumours' — how about just replacing it with them altogether?

SHAKATAK 'Dr Dr' (Polydor) The Miami Sound Machine play House. Girly squeals, hot sexy *deesco* geetar, clueless keyboards... just great for playing on the Ford Cortina in-car cassette right under those furry dice hanging from the 'mirror.

PETER MURPHY 'Indigo Eyes' (Beggars Banquet) A faint-hearted acoustic strummer that sounds like Bryan Ferry's 'Dance Away', only with two wooden legs. Funny how Pete seems to get thinner and thinner with each new sighting — same with his songs.

CARDIACS 'Is This The Life' (Alphabet) "Poor Cardiacs" it says on the cover pic of the band looking like inmates of some horrific Bedlam-like institution, "one day they will all be dead." What a truly terrible, *terrible* prospect. Especially after releasing such a marvellous Cult record by mistake.



► **ERASURE, CITY HALL, SHEFFIELD**

The lights went down and there he was: Andy Bell dressed as a turkey. We've all seen his silly outfits before but this was something else. In red-breasted leather top and feathery leggings he could've been an advert for one of Bernard Matthews' finest.

From that first turkey strut-along to 'Phantom Bride' through to the encores, it was hit to hit, laugh to laugh and electro-rhythm to sparkling elasticated electro-rhythm. That's what's so brilliant about Erasure — they've got one foot in delirious disco noise, the other in camp chart balladry, and even the album tracks sound like hits. The show is part-cabaret, with the glittery new female backing singers and Andy's clobber, and part synthetic melancholy with songs like 'Ship Of Fools' shining some light into the darkness for us closet weepies.

Twenty minutes later and it's time for a costume change; this time Andy's a Mother Hen, assuming the laying position to 'Witch In A Ditch', clucking at his fans and scolding his backing singers. Meanwhile Vince is cute in a Fifties drape coat, looking more like a teddy bear than a teddy boy. Every time he picks up his surreal little Toytown sax-



Photo by Neil Kilson

ophone for a completely unnecessary solo (yes, we know it's all on tape and we don't care!) the crowd roar is enough to knock us all back into our seats. Everyone loves Mr Clarke!

Even though old songs like 'Sometimes' still get the best response, with a football crowd chant drowning the harmonies, 'Yahoo!' from the new LP managed to cause a mass get down on the balcony. Erasure seem to fulfill our national passions for tuneless singalongs, bad dancing and dressing up in silly outfits. They're totally essential and completely bootiful. Oh, l'amour!!

Matthew Collin

■ **KING BUTCHER, DINGWALLS, LONDON**

Several years back the Gang Of Four gave the world the notion of free-fall funk interfered with by shattered guitar. It was an idea whose time had come, as witnessed by the myriad copyists springing up since their demise.

Now with collaborator Phil Butcher, the King/Butcher axis is bearing up for another funksome crush collision. And what's it like this time? Well, er, it's rather as if the leader of the Gang Of Four had come out of hiding and regrouped . . .

Jon King tears round the stage in as baggy a suit as you're likely to see outside of a 'Stop Making Sense' video and the rabid dance routines have more than a faint whiff of other Talking Heads pop vids about them too. The crouching, bouncing, scampering, prancing peculiarity of the dancing is animated enough, but King's musical overview remains a commitment to compact, contoured basslines broken over with shearing keyboard and guitar melodies — as demonstrated with the 'Gravity'/'Heaven's Above' single.

The same now as it ever was, the Gang Of Four are dead, long live King Butcher! Or should that be the other way round?

Pete Paisley

■ **RUSH WINTERS, RONNIE SCOTT'S, LONDON**

Just three London gigs behind her and already Rush Winters has every lycra-clad songbird in her slipstream. Previously used to a position on the sidelines singing backing vocals for groups such as Yello and the Style Council, Rush Winters is fast emerging as *the* British female vocalist of 1988.

Eschewing the flash, bang, wallop of current pop contrivance, Rush states her case with a voice you'd kill for, and a selection of self penned songs that already seem destined for the kind of classy soul repertoire you'd expect from an Anita Baker. She really is *that* good. If you were pushed you'd say that Winters' voice is fiery, but it's the kind of deep, lasting fire that can smoulder all over Roberta Flack-ish slowies like 'Losing You' and simp-

ly burst into flames on glorious upbeat grooves like 'This Second Is'.

It's between these two extremes that Winters polishes her craft, never out of control, always phrasing and fading with a lush, felt, professionalism. It should be enough that we've found a singer with a real humdinger of a voice, it's a bonus that her own songs are so very good.

Catch her while she's still playing the clubs and watch that queue of A&R people grow more and more desperate.

Jim Reid

■ **MARTIN STEPHENSON AND THE DAINTEES, TUDOR ROOMS, DUBLIN**

Martin Stephenson And The Daintees' first appearance on Irish soil drew a surprisingly healthy crowd despite the practically non-existent local sales of the first LP 'Boat To Bolivia'. The turnout was mostly down to consistent radio play by two national DJs, but the reaction was such that the word is now out that those poor unfortunates who missed this show passed up on one of the gigs of the year.

Stephenson and his cohorts cut a curious figure on stage with a mixture of George Formby chic, pub-rock refugees and the dressed down Eighties chart-pop look, giving an indication that style games aren't high on Stephenson's agenda. Folk, pop, country and near-classical sat together with consummate ease as the new album 'Gladsome, Humour And Blue' was delivered in its entirety along with most of 'Boat To Bolivia' in a performance which radiated a warmth and friendliness which I haven't experienced at a gig in a long time.

The highlights of the evening were numerous, but my nomination would have to go to 'Nancy', the hoedown which ended 'Me And Matthew' and the frenetic 'Running Water'. The audience response perfectly matched the required mood of every song and I'd be amazed if the Daintees don't fill a venue twice this size before the year is out.

Heartwarming stuff which had me still trying to wipe the grin off my face the following morning.

George Byrne

◀ **MICRODISNEY, McGONAGLE'S, DUBLIN**

Although Microdisney's knack for blending seductively attractive melodies with a bilious lyrical attack has peculiarly failed to incite major chart action thus far, the live arena provides a more suitable setting for their considerable talents. Not least for the opportunity to see Cathal Coughlan contort his frame to the nuance of each line like a man undergoing spiritual exorcism of the most extreme nature.

Cathal introduces each song laying on the irony with a trowel and serving to utterly confuse those who'd only come to see the band on the strength of 'Town To Town'. Luckily, tonight's audience comprised the faithful, who also proved a frequently ignored fact,

namely, that Microdisney are a great dance band. Sean O'Hagan's guitar work can slip reference points from Nashville to Memphis to Philadelphia while the rhythm section of Tom Fenner and John Nancy remain as unobtrusive as only the very best can be.

Microdisney have, probably more than any other act operating in a similar field, been accused of being a drab and dour bunch, but if anyone who'd previously dared to hurl that one at them had seen the grin on Cathal's face at the end of the final encore of 'Harvest For The World' it would have led to an immediate sartorial change to sackcloth and ashes.

George Byrne



Photo by Karen McConnell

▼ DEF LEPPARD, WEMBLEY ARENA, LONDON

Def Leppard are one of this country's first big pop-metal crossover acts, repackaged and returned to us by our corporate Stateside friends. It's easy to see why the Americans have picked up on the band so readily, for they offer a woefully comfortable blend of cartoon aggression (for the boys) and subtle sex appeal (for the girls). Someone's been doing their homework.

Despite their declared chart stance, represented by 'Animal' and 'Hysteria', the band are clinging to their Boys Own dream of rock 'n' roll. But the reality is that this is a mid-Seventies nightmare of macho-posturing, communal terrace chants and ego masturbation. If I never hear another guitar solo it will be too soon!

Forget the hits, because Def Leppard are just another tired old rock

■ THE CHURCH, TOWN AND COUNTRY CLUB, LONDON

When Australian four piece the Church step out on stage, you just know it's going to be a special occasion. For with all their rockin' and rollin' antics, they still retain that unearthly delicacy which stands them apart from the many faceless rockists all too prevalent at the moment.

Steve Kilbey's soft, gravelly voice contrasts the hard drums and guitars perfectly, as does his left-of-centre way of writing about normality. 'Destination', from the new 'Starfish' album, unrolled from a fragile guitar and grew to a dynamic proportion. 'Under The Milky Way' did much the same thing only in more of a spaced-out vein, while tracks like the effervescent 'Spark' and the old favourite 'Tantalise' became voluminous monsters.

This was grown-up rock (not to be confused with adult orientated rock, if you please), not because band or crowd were old, but because the songs are notably mature, ripening before your very ears, and encompassing everything which is good about rawk 'n' roll. After almost two hours, they left the stage to a crashing guitar break, and left us wishing they'd only just started.

Lysette Cohen

■ MARY COUGHLAN, SADLERS WELLS, LONDON

For God's sake, someone get this fine Galway singer a proper team of songwriters instead of the monkeys she's got at the moment. In spite of having a thick, smokey, breathy and marvellously sensual voice, at least 80 per cent of the material Coughlan is saddled with at present would give most Eurovision crud a run for its money.

Currently with a band who would seem a whole lot happier playing mood music for ITV thrillers, Coughlan has forged a reputation over two albums — 'Under The Influence' and 'Tired And Emotional' — on the basis of her Billie Holiday, heartache torch style and her loud, proud Bette Midleresque sexual openness. Mary likes her menfolk hot, young and with staying power, and she isn't afraid to tell the world

► LLOYD COLE AND THE COMMOTIONS, WEMBLEY ARENA, LONDON

This show could have been disastrous. The intimate depressants that are Lloyd Cole songs swooning round the rafters of the 10,000 capacity Wembley Arena was surely some cruel joke. But no, here he was, and what's more, Lloyd baby pulled it off. From the opening keyboard pulse of 'From The Hip' the Commotions were out to prove a point. Tonight, they were really going to perform.

Was Lloyd doused in itching powder? Did he have those annoying ants in his pants? Was there an anti-magnetic field set up around his mike stand? Well, something was up, for the usually semi-comatose Mr Cole would not stay still. Leading us through a selection of the Commotions' finest moments (well, you can hardly call them greatest hits!), including 'Rattlesnakes', 'Cut Me Down', 'Forest Fire', 'Mr Malcontent' and more, the band, with the addition of extra guitar and keyboards, were suitably Commotion-like — slick, sleek and dignified, and rooted to the spot. But not Lloyd. He took it upon himself to provide the action, to entertain. Skipping across the stage, very much unlike the anguished loser in love that his songs so often portray, Lloyd found a receptive audience. And another use for his glasses... Whenever he coyly placed them on his nose, the



female contingent would scream. So this he did to great effect. Several times!

From the drum machine beat of 'My Bag' onwards everyone was on their feet dancing, and stayed on them till the very end.

Jane Wilkes

Photo by Steve Double

Photo by Barry Plummer



band struggling to maintain their position as standard bearers for a blinkered generation. Heavy Metal is on its knees, and no amount of tacky laser shows (hand-held space invaders anyone?) will ever hide that. Both band and crowd, a curious mixture of denim-clad 'lads' and handbag-touting Sharons, are investing in the past, in a genre that will never progress. The metal is showing signs of rust, corroding any hopes that the innovation of Metallica, Faith No More and Big Black can create.

This is one Leppard that's increasingly reluctant to change its spots.

Tony Beard

(when she's not singing about her other favourite topic; prostitution). But like a white Celtic Millie Jackson, the sexual pressure of her act is both boon and bane, largely because only rarely does she come near to a love song like 'Blue Surrender' delivered without the jokey blue heartiness that taints much of

her work.

With a seriously pruned band — she works best as a lone voice with few instruments — Coughlan will start to really deliver, and not just turn in Las Vegas-y cabaret/revue performances like this.

Mary — take a bow and go to it!
Pete Paisley

STEVE HACKETT A NEW ALBUM OF ACOUSTIC BRILLIANCE MOMENTUM



THE GUITAR CONCERTS

- APRIL 26TH - FOLKESTONE, LEAS CLIFF HALL
- 27TH - LEICESTER, POLYTECHNIC
- 28TH - NORWICH, UNIVERSITY OF EAST ANGLIA
- 29TH - BRIGHTON, DOME
- 30TH - COLCHESTER, ESSEX UNIVERSITY
- MAY 1ST - MANCHESTER, OPERA HOUSE
- 2ND - NORTHAMPTON, DERNGATE
- 3RD - BRISTOL, COLSTON
- 5TH - POOLE, ARTS CENTRE

- 6TH - HATFIELD, FORUM THEATRE
- 7TH - LONDON, SADLERS WELLS
- 8TH - SOUTHEND, CLIFFS PAVILION
- 10TH - CAMBRIDGE, CORN EXCHANGE
- 11TH - GUILDFORD, CIVIC
- 12TH - CARDIFF, ST. DAVID
- 13TH - LEWISHAM, CONCERT HALL
- 14TH - NOTTINGHAM, ROYAL CENTRE
- 15TH - BIRMINGHAM, ALEXANDRA THEATRE
- 16TH - DARTFORD, ORCHARD THEATRE
- 17TH - READING, HEXAGON

DIGITAL ALBUM STL15
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AVAILABLE FROM ALL GOOD RECORD SHOPS



33
ALBUM
REVIEWS

THE MADNESS 'The Madness' (Virgin V2507)

In the two years since their untimely demise, Madness have been busy searching for a new name and a new musical direction. Unfortunately, all they could come up with was 'The'. Shame.

'The Madness' documents the schoolboy struggles of a band emerging into maturity. But despite their aspirations towards coffee-table acceptability, the now-not-so-nutty boys will never shake off their image as baggy-trousered cheeky-chappies.

It's not all doom and gloom though, at least someone remembered to pack the ska-faced rhythms of old, blending them into the bouncy techno-pop of 'Nightmare Nightmare' and the Eastern-tinged single 'I Pronounce You'. Elsewhere, the pseudo-soul of 'What's That' and 'Oh's' production-filled bland-out see Suggs (sorry, Graham McPherson) and co donning their Hombergs to announce the birth of *the Madness* as respectable musicians. Sadly, it also spells the death of Madness, bubblegum popsters extraordinaire. Take your pick. ■■■½

Tony Beard

THE MEN THEY COULDN'T HANG 'Waiting For Napoleon' (Magnet MAGL 5075)

Forever in the chaotic boozy shadow of dirty old towners the Pogues, the Men seem always, instead, to be facing the bracing sea-air or rolling round not-so-merry olde England with their historical fancies about smugglers, bounty hunters and jacktars.

Like some alternative, freshly washed and pressed Shane McGowan, singer Cush takes writer Paul Simmonds' reeling, jiggling roots songs along medium paced pathways trodden more familiarly by the likes of Big Country. And it may be they've already 'matured' beyond the point where their original roar-along bar-blitz folkiness remains much fun anymore. On lax form like this they could be facing the drop yet... ■■■

Pete Paisley

SWEET CHARLES 'For Sweet People From Sweet Charles' (URBAN URBLP9)

"The girls know who he is. Who is he girls?"

"Sweet Charles!"

That's Sweet Charles Sherrell to you. A "tall, handsome, good looking dude" even if he does say so himself. And if you think you don't know him, check out the bass on James Brown's 'Ain't It Funky Now' and 'Funky Drummer'. But it's not his bass or indeed his keyboard playing that stands out on this James Brown-produced album, but that sweet, sweet voice. He croons the most oozing, sensual cover of 'Strangers In The Night' you are ever likely to hear, as well as a super funky version of Isaac Hayes' 'Soul Man'.

Tracks such as 'Give The Woman A Chance' and 'Why Can't I Be Treated Like A Man', which he cowrote with James Brown and Fred Wesley, prove he is much more than a session player with a good voice. This is Sweet Charles and he's a 'Sweet Soul Brother'. ■■■■■■

Graham Black

MEDIUM COOL SAMPLER 'Edge Of The Road' (Medium Cool MC010S)

Record label tasters usually disappoint because the variety of groups is too wide and there are too many duff tracks in between the good ones. Medium Cool solve this by offering four compatible groups on an album which has no bad tracks and several great ones.

The four guitar-based bands, the Raw Herbs, the Waltones, the Corn Dollies and the Rain deliver eight catchy, melodic tracks tinged with a rough edge. The Raw Herbs' 'At My Funeral' with its hint of REM guitar and the Waltones' 'The British Disease' stand out and beg to be played again and again. The Corn Dollies additional violin and acoustic guitar make them different from their stable mates, less rough and more jangly.

A great album which promises good things to come from all four bands. ■■■■■

Tim Carson

BUTTHOLE SURFERS 'Hairway To Steven' (Blast First BFFP 29)

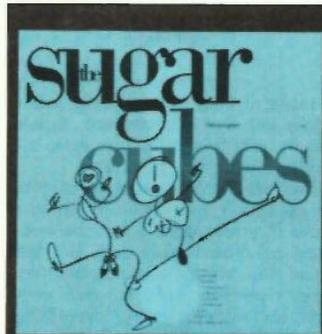
The Buttholes still make the most hellish art noise yet conceived and the obscene celebration of their live



shows is a holocaust of sound that either utterly alienates audiences or totally converts them to Surfermania.

'Hairway...' features rockabilly, MOR experimentation and progressive rock pisstake churned in with their more familiar multiple aural car crash approach. With a slight increase in accessibility over their last tortuous offering, this should be currying favour with a whole new generation unfamiliar with old dinosaur eccentrics like Zappa and Beefheart. ■■■■

Pete Paisley



THE SUGARCUBES 'Life's Too Good' (One Little Indian TPLP 5)

A lot of column inches have been saturated with the verbal spunk of overwrought journalists seduced by the combination of Bjork's Lolita looks, her starkly haunting voice and the sometimes unearthly racket that the rest of the band produce behind her.

One is left to wonder whether it's all a case of the Emperor's New Clothes. The truth is, however, that this band are something special. True, much of 'Life's Too Good' is neither innovative nor new but their approach is fresh and their energy indisputable. They also have a very disturbing way with lyrics which aren't without a dash of black, black humour, but there's something very unsettling about a band who sing about rather dubious forms of sexual arousal in practically every other song.

The stunning 'Birthday' is here, along with the slightly weaker 'Cold Sweat' (which actually doesn't sound quite so pedestrian when lined up alongside the other tracks). 'Blue Eyed Pop' has to be a pisstake of the current disco boom while 'Sick For Toys' has a hypnotic attraction.

There's something positive to be said about every single track here. There are no bummers and no fillers. Whether they choose to pursue their current path is anybody's guess, but even if they spontaneously combust tomorrow, this will stand up as one of the good things about 1988. ■■■■

Nancy Culp

TRACY CHAPMAN 'Tracy Chapman' (Elektra UK EKT 44)

Taken under the wing of 10,000 Maniacs' Natalie Merchant, Tracy Chapman is a hotly tipped Carole King mother figure for the 1990s.

A former busker from Boston, her songs have a light airy semi-acoustic feel and belong very much in the Joan Baez/Armatrading camp. But don't let this deceive you. Behind the dinky coffee table wash of sound are a series of poignant messages and observations that strike violently against the injustices of modern American society (and Britain for that matter) as seen through the eyes of a young black woman.

Superficially these may be the camp fire songs of the next vagrant generation but, beyond the somewhat soporific musical backdrop, this is potent stuff. ■■■½

Chris Twomey

WORLD DOMINATION ENTERPRISES 'Let's Play World Domination Enterprises' (Product Inc 33PROD18)

Let's play world domination enterprises! Rule one: NO RULES!

WDE delight in distorting your better judgement; affecting the area of your brain which tries to convince you that real pop songs don't sound like this. It's true that songs such as 'Asbestos Lead Asbestos', 'Hotsy Girl' and 'Stack Blew Jack' jerk and kick and pull strange faces at you, but then somehow, these ugly children climb into your affections through the back door and you're hooked.

Only the partially respectful cover of LL Cool J's 'Radio' manages to behave itself. Beyond that it's pure, unadulterated, delicious mayhem. Get dominated! ■■■■

Ian Dickson

JEANETTE 'Prefab In The Sun' (Survival SUR LP 011)

Oh dear — a nasty picture of our chanteuse posing in front of Crystal Palace TV transmitter threatens the worst, but inside lurks a rather good record.

Jeanette's main claim to fame is down to singing on the last This Mortal Coil album but despite a distinctly (and occasionally annoying) 'English' sense of restraint, big wedges of this stand out. Side one's rather methodical late night jazz failed the 2am test but the more perverse and instrumentally peculiar tracks work well.

Last year's single 'Leo' is a bit of a corker, 'Snake Eyes' sounds like Jeanette has discovered something even more sinister than a month old sandwich (and just as unpleasant) and 'Sense Of 6' is that World Music dream — Ofra Haza meets the Campbelltown Pipe Band. Better than interesting. ■■■½

Geoff Zeppelin

LETTERS

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

DANCE FANS FIGHT BACK!

■ Re: The letters from 'The Suedest Of Heads' and 'Mike' (rm April 16), stating they don't like dance music or the DJ Directory pages. Well, so what! I would imagine that by removing such pages from rm, very few DJs would buy the magazine except, perhaps, for the chart.

I started buying rm years ago because, as a DJ, I needed to know the chart and, more importantly, to see what records the public wanted to hear.

I have followed electro/hip-hop and house music from its roots, before it ever became as 'trendy' as some of it is now, and therefore always read the DJ Directory. Just in case anyone at rm even thinks of getting rid of James Hamilton (perish the thought!), may I point out that not only is he very highly regarded in the DJ industry but that 99 times out of 100, when he recommends a record it becomes a hit months (and even years) later.

With regard to their insults aimed at the recent free 'Cool Cuts' records, I consider them to be the best yet and certainly the only ones to remain in my collection. Please also note that even though I've thought that past records given free with rm were terrible, I never wrote in to complain because I'm sure that many people have enjoyed them. Everyone must have a different taste or the music industry would never progress!

Finally, I must commend rm for catering for such totally different areas (teeny boppers/indie and lesser known band supporters/DJs and dance music fans) so professionally. Keep up the good work!
Graham England, Andover, Hants

■ Looking through your latest letters page (rm April 16), I have finally come to a point where I can no longer sit back and listen to the pure garbage being dished out by plebs such as Mike from Aylesbury and the idiot (there's no other word for him) who calls himself 'the Suedest Of Heads'. I bet his real name's Norman.

I am a newcomer to rm and the thing that really attracted me in the first place was your dance section. I can't stand brain damage music like that by Morrissey (comparable to the sound of a washing machine spinning with a Hoover in the background), but am content to see all types of music covered in your mag. I find it typically selfish of the above mentioned people

to run down the DJ Directory and dance charts and insist on more features on dipsticks like their much loved Mozza. rm caters for most tastes and that's the way it should stay.

All in all, Record Mirror is a magazine to be proud of and I sincerely hope it stays that way. I'm sure it will.

Hope it's sunk in Mike, the Suedest Of Heads et al. Good groovin' for the future — I know you got soul (somewhere).

Steve Hazel, Brixton, London

■ I have been buying rm for longer than I care to mention. I remember it as Record Mirror in the old format (the 'good old days').

I have never, though, had any cause to write and complain — until now. rm used to be the best music mag around, but now, practically the whole magazine is dedicated to, dare I mention it, House. Yuch! House is, to put it bluntly, crap, and I am extremely disappointed to see a fine mag dedicate itself to such a load of bollocks. I know house is the 'in' thing, but let's be different and go back to our old selves again.

PS: Don't get me wrong, I still buy rm for the bits that are still great.
An old rm reader, Manchester

■ To the fourth best band in Hull:

You came
You saw
You had a bit of a party
And then you went home
Thanks fellas — you rocked us!
An appreciator, Paisley

HAVE A HEART

■ Mr Tennant (rm Letters, April 16), the 12 inch of 'Heart' may well include 'I Get Excited' and various repeats of 'Heart', but the fact remains that this is the fourth single to have been taken from 'Actually'. By no means are you the only offender, but releasing a never ending stream of singles in an attempt to keep sales of an album buoyant (thereby making the real money) most definitely is "manipulating the media". Not only does it create a stale and unexciting chart, it reduces sales and generally pisses people off. If you want to give value for money to your fans then why don't you do a nationwide tour?

Tony, London



● THE WONDER STUFF'S Miles is this week's Pop Star On The Letters Page! Who'll be next?

APRIL the 13 ish SOME-where IN wales on a short visit.

Dear Record Mirror LETTERS PAGE,

ER... UM... H YEAH—I BOUGHT A COPY OF RM TODAY AND SAW NEIL TENNANT'S L'ILL LETTER GRACING YOUR PAGE. SO I DECIDED TO WRITE TO THE LETTERS PAGE MYSELF. O, I'M WRITING— TYPING THIS "LETTER" TO YOU. I HOPE I GET TO HAVE MY PICTURE SPLATTED ON YOUR PAGE.—LIKE N'IL DID. UM... OUR NEW SINGLE CAME OUT ON MONDAY APRIL 16 th... SO BUY IT... IMPACT BUY LOADS OF 'EM! IT'S CALLED "GIVE, GIVE, GIVE ME MORE, MORE, MORE" AND IT'S BRILLIANT. ER... I THINK I'VE GOT THE HANG OF THIS TYPEWRITER THINGIE NOW, I'M TYPING THIS TO YOU WHILE LISTENING TO ... ANUPPET SHOW RECORD— IT'S "THE HUGGA WUGGA" SONG! I THINK WE MAY DO A COVER OF IT. AND RELEASE IT!

WE'VE GOT A FEW GIGS COMING UP IN LONDON SO COME AND SEE US. I HOPE YOUR GONNA REVIEW OUR 7".

UM... HI ANDY(S)

AHA... (NO NOT THE "BAND")... I KNOW THE WHERE-ABOUTS OF YOUR "DIT" BAG AND HINE tony below. AT THIS VERY MOMENT BASS THING IS HAVING HIM AS A SANDWICH!

TIME TO GO NOW I THINK,

YOURS " AMAZING BAND-LY" MILES

hi mark m of BALAMATH' ANG'L fame here!

MILES (THE WONDERSTUFF, STUPID.)

P.s. i can do fractions on this thing watch... 1/2 + 1/4 = 3/4

To "BOTH" "theat" "our 7" will get to No.1 SO THERE WILL BE NO NE ED

P.P.S. GO TO S: ZODIAC IN Y THIS (LAST) ISSUE...

oo noitsnot! ;gd th' F**K OFF WILL YOU PLEASE mark m(B&TA)

hahaha

P.P.P.P. S-PLEASE PRINT THIS "LETTER"... THANKS RM P'RAPS WE CAN DO AN SPAGE SPECIAL SOME-TIME... M.H. XXX

● Miles, your wish is — almost — our command. For more Stuff nonsense see page 22

CHARTFILE

★ Fascinating facts, tantalising trivia and stunning statistics about every chart and artist that matters, compiled by RM's expert Alan Jones

CHARTFILE USA

● Three British acts currently taking America by storm have yet to see success in their homeland.

Scarlett And Black, **Underworld** and **Breathe** are all enjoying their debut American hits, but none has so far cracked the top 75 here.

Underworld comprises guitarist/vocalist Karl Hyde, keyboards player/vocalist Rick Smith, guitarist/vocalist Alfie Thomas plus drummer Bryn Burrows and bassist Baz Allan. Hyde, Smith and Thomas form the nucleus of the group, and write its songs. They've been together for eight years, and had a minor hit in 1983 when they were known as **Freur**, a fact their current record company Sire seem to prefer to forget. Technical perfection is less important to Underworld than retaining the original feel of their music, so the single 'Underneath The Radar' and their debut album of the same name were recorded live in the studio without overdubs. The result is a melodic, hard-hitting rock album of the kind Americans seem to find irresistible.

Scarlett And Black, on the other hand, purvey a much sweeter, bouncier and more commercial line in polished pop. Their first single, 'You Don't Know', is currently making a slow descent of the American charts, having peaked at number 20 a fortnight ago, and is hovering just outside the chart, here. Their debut

● **BREATHE**: one of a selection of British acts to break the US charts while being ignored at home



album, 'Scarlett And Black' is full of accessible and beguiling melodies, and seems certain to yield further hits for this likeable duo — neither of whom is named Scarlett or Black, the name being a collective designation for keyboards player/vocalist Robin Hild, who also wrote 'You Don't Know', and his girlfriend Sue West, both Londoners.

Breathe have released several singles here, and came closest to charting with their American breakthrough 'Hands To Heaven', a shimmering, haunting, multi-textured ballad delivered in a Moyet-like contralto by David Gasper, who also co-wrote the song with guitarist Marcus Lillington. The London-based quartet also includes bassist Michael Delahunty and drummer Ian Spice.

Breathe, Scarlett And Black and Underworld will all be hoping that their American hits will provide them with a springboard from which to launch themselves into the charts here, as it did for **T'Pau** after 'Heart And Soul' was originally bypassed here, but they should be aware that this is by no means inevitable.

Numerous British acts have made an impression in America without ever reaping the rewards at home, amongst them **Flash**, who had a major hit in 1972 with 'Small Beginnings', **Arlan Day** ('I Surrender', 1981), **Martin Briley** ('The Salt In My Tears', 1983), **Michael Redway** ('Good Morning', 1973), **Audience** ('Indian Summer', 1971) and **Charlie And Savoy Brown**, who each made three visits to Chartland USA.

● Seven British acts have landed top 10 hits on the other side of the Atlantic, but can't muster a single British hit between them. They are:

1 DAVID ROSE
London-born orchestra leader whose 'The Stripper' is as well-known here as it is in America these days. A US chart topper in 1962.

2 IAN WHITCOMB
'You Turn Me On (Turn On Song)' was a number eight hit for Woking-born Whitcomb in America in 1965, one of three hits he had whilst a pupil at Dublin's Trinity College.



● **UNDERWORLD**: remember Freur, anyone? **SCARLETT AND BLACK** (below): polished pop hits America



● Fifteen weeks after it exploded onto the British charts, **Kylie Minogue's** 'I Should Be So Lucky' is a global smash, having repeated its number one placing here in Australia, New Zealand, Holland, Germany, Sweden, Israel, Denmark, Norway and Switzerland, achieving sales of 1,500,000 in the process.

On Kylie's recent much publicised visit to Britain, she recorded her debut album with **Stock Aitken and Waterman**. Word is the ubiquitous trio wrote all the songs on the album with the exception of 'The Locomotion' — this being a new version of the **Gerry Goffin/Carole King** song that gave her a seven week run at number one in Australia last year, and one of Pete Waterman's favourite songs of all-time. Waterman detests Kylie's original, very simple Hi-NRG version of the song, and supervised her re-recording, which comes much closer to **Little Eva's** 1962 prototype.

Kylie's album will also include her next single, 'Got To Be Certain', which will be in the shops on Tuesday (3 May).

Three other newly-recorded Stock Aitken and Waterman songs/production inevitably destined for the higher reaches of the chart are 'Maybe We Should Call It A Day' by **Hazell Dean**, 'The Harder I Try', an **Isley Brothers**-styled song by **Brother Beyond** and 'Goin' All The Way', a Seventies styled disco workout by the **England Football Squad**.

3 FLYING MACHINE

A British studio group masterminded by producer and songwriter Tony McAuley. They had a number five hit in 1970 with 'Smile A Little Smile For Me'. Group member Stuart Colman is now a Radio London deejay, and produced number one hits for **Shakin' Stevens** and **Cliff Richard and the Young Ones**.

4 LED ZEPPELIN

'Whole Lotta Love' was the biggest of their 10 American hits, reaching number four in 1970. They would undoubtedly have had hits here, but for the fact that they didn't release any singles.

5 APOLLO 100

Another studio group, this one including Clem Cattini, Brian Odgers and Jim Lawless in its line-up. Their single 'Joy', an adaptation of Bach's 'Jesu, Joy Of Man's Desiring' was a number six hit in America in 1972.

6 NICK GILDER

London-born Gilder emigrated to Canada at the age of 10. Sixteen years later (in 1977) he was still there when 'Hot Child In The City' topped the US chart.

7 THE OUTFIELD

East London trio who've done very-nicely-thank-you out of updating the **Police** sound. Of their four US hits to date, 'Your Love' was the biggest, reaching number six in 1986.

DIRECTORY

ALL THAT'S UPFRONT
ON THE NATION'S
HOTTEST DANCEFLOORS

BY JAMES HAMILTON

BEATS & PIECES

EMILIO PASQUEZ turns out to be the creator of that 'Batman'-based 'Sounds From The Pink Sand Box (Volume 3)' mystery "yellow label", due now for full release on **WEA** credited to **Emilio** — but in reality (as 'Beat Dis' label copy readers might by now have guessed!) this is the pseudonym of **Bomb The Bass** producer and **S-Express** member, studio engineer **Pascal Gabriel** ... **Jon Williams** is moving from **Jive** in three weeks to run the **Club** label at **Phonogram** — meanwhile, his limited edition white label **Wee Papa Girl Rappers** 'Faith 1' remix, incorporating **George Michael**, has been changing hands for £50 as if it was a bootleg, demand is so intense, although his latest white label remix will eventually get full release, the 0-112½-0bpm 'Play It Again Sam' (Jive JP 1) being in fact **Samantha Fox's** current **Full Force**-produced 'Naughty Girls Need Love Too' US hit with her vocals stripped off and volume pumping samples added! ... **E.U.** 'Da'Butt' has also been in great demand (catching importers on the hop) following **Chris Hill's** success with it at Prestatyn, and isn't out here until the end of May ... **MCA** have acquired **Rose Royce** 'Is It Love You're After' (**S-Express's** inspiration) from the old **Whitfield** label to be the flip of 'Car Wash', both merely re-Ed rather than remixed ... **Break Boys** 'And The Break Goes On' is being rushed here next week on **Hardcore**, while **Todd Terry Project** 'Bango (To The Batmobile)' will finally be on **Morgan Khan's** new US-licensed **Fresh/Sleeping Bag Records** logo — howev-

er, this latter may not be without problems, as previously reported, because the flip's 'Back To The Beat' borrowed 'The Sound' and now **London** will be issuing **Kevin (Reese) Saunderson's** tit-for-tat 'The Sound (Power Remix)' and 'Rock The Beat'!! ... Do It Properly? ... **Leigh Guest**, sole remaining member of the **Double Trouble** remixing team, has signed exclusively to **Serious Records** as a megamixer, while ex-partners **Damon Rochefort** and **Mike Morrison** are starting their own **GRC** (General Recording Company) label along the lines of **Serious** with a 'House Music Vol 1' compilation its first release ... **Taurus Boyz** has apparently been totally revamped by **Dancin' Danny D** ... **Tyree** 'Acid Over', the only real "acid track" on **ffrr's** 'Acid Tracks' compilation, is due at last as a remixed white label ... Essex mixer **Mark Ryder**, as tipped months ago, has teamed with **Rough Trade's** music expert **Dave Lee** and partner **Mike Chill** to create **M-D-Emm** 'Get Busy (It's Partytime)', due fully on May 9, another volume pumping bass bomber but in three very different versions, the routine 0-118¾bpm Club Mix, cooler 120¼-0bpm Busy House Mix, and rare grooves jammed more 'S-Express'-style 117¼bpm Body Action Mix (the one that's biggest in London) ... **Limelight DJ Hamish MacDonald** is masquerading as **ZPL** on the very **S-Express**-type bass bombing 0-112¼-0bpm 'Disco', promoted now but not due on **Jive** until June ... **Pebbles'** follow-up has already been promoted, 'Mercedes Boy', a jittery lurching 114¾bpm canterer that I still consider is **Madonna**-pitched pop ... **Georgio's** as yet unscheduled follow-up is the hi-hat hissed simple striding wriggly 116¾bpm 'Bedrock', with scratchy brass ... I got the spelling wrong in my warning, but in case you still don't realise, the ponderously chugging juddery 0-1103¾bpm **Myk** 'Mr Heartache' is in reality **Kim Wilde** with **Junior** ... **Annette Taylor** 'It Must Be Right', new last week on import, is already promoted here on **Cooltempo** ... **The JAMS'** newie is now credited instead to **The KLF**, and called 'Burn The Beat' (club side) with 'Burn The Bastards' the Scottish accented 'Dance To The Music' side, both still 0-120½-0bpm ... New York's black radio DJ **Hal Jackson** (see the **Robbie Vincent** caption) was already a veteran star of **WWRL** when in 1964 I went to his testimonial all-dayer at Harlem's **Rockland Palace Ballroom**, where amongst others I met **Dizzy Gillespie**, **Arthur Prysock**, **Tony Bennett**, **Babs Gonales**, **Eddie Jefferson**, the **Four Seasons** ... **Brook Benton**, the chocolate voiced soulster best remembered for his Fifties and Sixties hits, sadly died earlier this month ... **James Brown** was probably generalising when he said he'd influenced the **Beatles** amongst other unlikely UK groups, but even so his egocentric appearance on **Robbie Vin-**

cent's excellent **Radio 1** soul show from New York seems to have hurt his credibility, younger listeners finding him out of touch ... **Tony Blackburn** is sampled saying "OK gang, what do you think, is this a load of garbage?" on the **MI|R|S/Bomb The Bass** sending up 0-109¾bpm **Star Turn On 45 Pints** 'Pump Up The Bitter (Brutal Mix)' (Pacific DRINK 1) ... **Mick & Pat's** video features, in the background, **Mike Stock** on keyboards, **Matt Aitken** on bass and **Pete Waterman** — or is that **A Linn**? — on drums (however, I think another more fully produced alternative video may have replaced this by now) ... Portsmouth label **Domino Records** have stickered last year's weedy 121¾bpm remake of **The Michael Zager Band** 'Let's All Chant' (DOM 6T) as the "original hit version" — which it isn't, so be warned ... **WEA's** man of the year has sent jocks an import 12 inch of **John White** 'Victim' (US Geffen Records 0-20798), an **Alexander O'Neal**-type jolting jogger still in its old 102¾bpm LP Version ... **Ray Keith**, **Dave Malone**, **Guy Palmer** and **Turbo** get del/rare/soulful at Sudbury (Suffolk) **Jades** this Thursday (April 28) ... Friday (29) finds **Stu Banks** and **Max Rees** bombing the house at **Harston Village Hall** in Cambridgeshire, and **Gilles Peterson** guesting with **Steve Wren** and **Les Knott** at Harlow **Monroes'** weekly Toejammer ... **Mike Allin** is joined at Milton Keynes' **The Point** by **Wee Papa Girl Rappers** on Saturday (30), when **Nicky Holloway's** threatened last "Doo" ever is at **Streatham Ice Rink** with **Pete Tong**, **Gilles Peterson** and the usual crew ... Gt Yarmouth **Tiffanys'** Sunday (May 1) 6-12pm Beach Ball stars **Chris Hill**, **Pete Tong**, **Gilles Peterson**, **Chrissie Jackson**, **Nicky Holloway**, **Eddie Gordon**, **Paul Dakeyne**, **Bob Jones**, **Danny Smith**, **Craig & Marcus** ... Bank Holiday Monday (2) then finds **Chris Hill**, **Pete Tong**, **Jeff Young**, **Chris Brown**, **Kev Hill** and **Froggy** at Portsmouth **Ritz's** 3pm-1am all-dayer, Liverpool **Mardi Gras Club** having its fifth monthly No Sell Out up-front funk-up, **Clinton Cambridge** spinning compact disc soul at Uxbridge's free admission **The Villa Venue Bar**, and **Tim Westwood**, **Graeme Park**, **Simon Goffe**, **Tony Dartie** and **Paul French** at Gillingham **The Avenue's** Soul Stew (publicity for which was sent me actually stuck around a can of Campbell's Chicken Stew — delicious, if a bit runny!) ... **Tony Jenkins** still needs a few more PAs (on 0895-73486) to help ram jam another Up West night at London's **Hippodrome** next Wednesday (4) ... **Graeme Park** wants to be known as a Nottingham DJ, which is where he lives, but as the only regular gig amidst his globe-trotting seems to be in Derby, a "Derby DJ" he'll remain until he can prove otherwise! ... **GET OFF!**

HOT VINYL

TEN CITY 'Right Back To You' (US Atlantic 0-86574) The fastest selling import in a while (on the heels of the enduring 'Devotion'), this Marshall Jefferson and Byron Stingily-created surging episodic bouncer has Sylvester-style vocals in Steve 'Silk' Hurley's 120bpm Extended Mix or is instrumental in Marshall Jefferson's trumpet led excellent 119¾bpm NY Mix, while as an even longer and equally good coupling there's the Farley 'Jackmaster' Funk mixed rollingly patter jittery 104bpm 'One Kiss Will Make It Better (House Mix)' — not that the latter soul track is "house" at all. With over 27 minutes of music on the import 12 inch, WEA's problem here will be what to include on the UK pressing, limited by chart rules to just 20 minutes. You'll get it all if you buy this now!

TRUE MATHEMATICS 'K.A.O.S.S.' (Champion CHAMP 12-76) On UK promo for some time but piped to the post in sales terms last week by the import pressing on Select (which ought to teach Champion, who always promo things too long!), this Hank Shocklee co-produced obviously Public Enemy-ish KC & The Sunshine Band 'That's The Way (I Like It)'-cutting 104bpm busily juddering jittery



● **PRINCE** 'Alphabet St. (Album Version)' (Paisley Park Records W7900T) Idiosyncratic as ever though funkier than usual, the purple prancer's latest is a starkly percussive jerky rambling 104¾bpm choppy jitterer, with a psychedelically expanded 0-104¾bpm This Is Not Music, This Is A Trip dub.

rap is double AA-sided (instrumentals too) with the electronically compressed "telephone call"-like rapped lethargically jiggling 99bpm 'For The Money', set to a James Brown sampling variation on the old 'Bo Diddley' beat.

SOUL II SOUL 'Fairplay' (10 Records TEN X 228) Due fully on May 9, this Rose

THE M.L.K.
PROJECT
I HAVE A
DREAM

The official commemoration
available on 7" and extended 12"

BRW/12 BRW 93



"the symphony of brotherhood"



CONTINUED

Windrush wailed rather inconclusive rambling jiggly (0-)100%bpm jogger (in three mixes) has a rare groove feel that's brought it massive pirate radio support in London, although I doubt if it'll mean so much elsewhere as there's no real song.

ROYAL HOUSE 'Can You Party' (US Idlers WAR-021) Likely to have more universal appeal, this Todd Terry created exciting 0-123½-0bpm house leaper amalgamates obvious elements from such as Marshall Jefferson 'Move Your Body', Original Concept 'Can You Feel It', 2 Puerto Ricans A Blackman And A Dominican 'Do It Properly', Soul Sonic Force 'Planet Rock' and more (in three mixes).

BLOW 'Go' (10 Records TEN X 219) Pig-bag meets M/A/R/R/S in a densely throbbing 114-0bpm instrumental chugger led by Herb Alpert-type trumpet with scratch breaks (in two versions, plus the tugging slow 0-87bpm



● **ROBBIE VINCENT**, sitting in for Jeff Young this Friday (April 29) on Radio 1's 7-10pm dance show (with Les Adams creating a special megamix), so impressed the locals during his own recent live broadcast from New York that Hal Jackson, the veteran black radio jock there and current owner of the Apollo, has invited him to do a show live at that world famous Harlem theatre!

'Wait A Minute'), not blatantly like 'Pump Up The Volume' although you get the impression they've probably heard it!

STETSASONIC 'Sally' (US Tommy Boy TB 912) James Brown-cutting joltingly jiggling 102bpm Original Concept-ish scratch 'n rap quoting from Sir Mack Rice's 'Ride Sally Ride', coupled even more strongly though by the Maceo And The Macks 'Cross The Track'-based 104¾bpm 'DBC Let The Music Play' (instrumental too, and acappellas).

52nd STREET 'Say You Will' (10 Records TEN X 215) Manchester's girl-led answer to Loose Ends return with a relatively disappointing wriggly 109½bpm strider, flipped however by the far more satisfying mellow swaying 107½bpm 'I Will Wait', sax-backed classy modern soul (radio edits too).

REBEL C + L.A. 'Rugged' (Bass Records Inc BA-001) West Indian accented 102bpm straight remake from Bethnal Green of 'Rebel Without A Pause', scratching in Public Enemy's actual "brothers and sisters", and flipped by the rare groove based chatting 0-100½bpm 'Funky Music Is My Style' (dubs too). The suspicion voiced last week in my Ingram Inc review was correct, this is obviously a UK label despite its import-style pretensions.

CHICAGO CONNEXION 'You Beat Dis (Spring 88)' (Beat 4 Beat BB005) TV soundtracks plundering 0-111½bpm bass bombed scratch mix using Public Enemy, Cookie Crew, Petula Clark, Detroit Spinners and more, with a brighter very 'Beat Dis'-style 0-121½-0bpm Part II, transformer scratching Taja Sevelle amongst others. To judge by the postmark, this 33⅓rpm white label comes from Wolverhampton.

CYBERTRON 'Turntables Do It' (Warriors Dance WDT 101, via 01-968 9506) Three Wise Men's DJ Fil Chill mixes up a beefily cantering bubbly 119½bpm volume pumper full of scratches, based on Funky Four Plus One 'The Mexican', Rockers Revenge 'Walking On Sunshine' and more (dense bass burbled 119½bpm 'Right On Time' flip).

D. MOET & X-CALIBUR 'Everything I Own' (US EMF Records EMF 803) Mesmerically fascinating 94½-0bpm bouncy bayon tempoed rap and reggae treatment of the David Gates-penned old Ken Boothe smash, a likely crossover hit if released here, coupled with a strong rapping 104½-0bpm scratch mix of James Brown's 'Goodfoot', and the fast talking wordy 94½bpm 'Dance To Excalibur' (dub too).

TURNTABLE ORCH. 'You're Gonna Miss Me' (US Music Village Records MV-0036) Hippie and Paul Scott-created excellent hopefully not over subtle piano nagged unhurriedly jittering 115½bpm burbling "garage" groove with mournfully droning male vocal and a mid-way telephone chat with a Spanish girlfriend (in three mixes, plus the Tellapella 'phonecall).

MAGIC LADY 'Magic Lady' (US Motown 6252ML) Emotions/Jones Girls-ish shrill squeaky Linda Stokes and Jackie Ball wail through not only their currently 12-inched (here slower) 109½bpm slightly Sister Sledge-ish 'Betcha Can't Lose (With My Love)' but also, on a consistent LP, the soulfully swaying 103½bpm 'I Will Be His Fool', relaxed romantic 0-76½bpm 'Misty-Eyed', jerky Janet-ish pop 120½bpm 'Love Overdrive', old fashioned breezily lurching 120½bpm 'Cupid' (not Sam Cooke's), snappily smacking 111½bpm 'Hit And Run' (not Loleatta Holloway's), attractive drifting 97½bpm 'Yes I'm Ready' (not Barbara Mason's), Aretha-ish sweetly sultry 73½bpm 'Wait A Minute' (not Tim Tam & The Turn-Ons), nicely jogging 90½bpm 'Paradise' (not Sammy Turner's), and pleasantly rolling 101½bpm 'Summer Love' (not Joni James's). I confess to looking up the last two, but I knew all the others, which is how I spotted what could have been an amusing title concept if carried through the whole album! In fact, the whole set is co-penned by producer (and Linda's hubby) Michael Stokes.

BOOGIE DOWN PRODUCTIONS 'By All Means Necessary' (US Jive 1097-1-J) Murdered DJ Scott La Rock's surviving rapper KRS-One handles solo a sombre wordy set, on which the big club hit so far is the sometimes reggae accented 0-91bpm 'Stop The Violence'. Full review to follow, as unfortunately I ran out of time to BPM this and a few other imports.

RAZE 'Break 4 Love' (Champion CHAMP 12-67) Possibly hauntingly sombre spacious thudding 119-0bpm chugger with a mournfully weeping male vocal line and background female sobbing and panting, not so much house as synth-pop although in the Jamie Principle mould (sensuously muttering 118½-0bpm Caught In The Act Mix, too), due commercially next week.

SYKE DYKE 'Street Freak' (Fourth & Broadway 12BRW 95) Richie Rich scratching like crazy to an otherwise dull 99½-99½-0bpm jerky go go backing by Trouble Funk's Robert Reed (in three versions).

HIJACK 'Style Wars' (Music Of Life NOTE 16) Simon Harris-produced (of course, on his own label) 101bpm droning angry rap in Public Enemy style (and four mixes).

M.C. DUKE 'I Don't Care Anymore' (Music Of Life NOTE 15) Simon Harris co-produced monotonously nagging 94½bpm downbeat rap (another that's set to an intriguingly slow variation of the 'Bo Diddley' beat!), coupled with the grooves and newscasts-based anti-apartheid 97bpm 'Free'.

B.B. & Q. BAND 'On The Beat (88 Bronx Mix)' (German Streetheat STH 529 MIX) Jerkily trickier 120-119½-0bpm new remix, hard on the heels of the recently reviewed and perhaps still preferable 87 Bronx Mix, but flipped by a Peter Vriens-created 103½-105½-108½-112-113¼-115-116½-117-117¾bpm '88



● **TIMMY REGISFORD** — returning to the faces behind the names on the labels — was born in Trinidad but has lived longer now in New York, where he's had a Saturday night show on WBLS since 1983 while becoming famous internationally as a remixer of countless dance hits, and producer of such as Colonel Abrams (partnered initially by Boyd Jarvis, with whom he shared the short lived Fleetwood label). Having worked also for Atlantic, he currently heads MCA Records' New York A&R department.

Break Out Mega Mix' of their past material (using running mixes, not scratches, in traditional style).

SHERRICK 'Baby I'm For Real' (Warner Bros W7942T) Faithful enough wailing heart-felt 55bpm revival of the Originals' Marvin Gaye-created 1969 sweet soul classic, likely to be helped a bit by its classy video, flipped with the jiggly rolling 106bpm 'Send For Me' and jittery strutting 115bpm 'This Must Be Love', all from his now rather old debut album.

THE TEMPTATIONS 'I Wonder Who She's Seeing Now' (Motown ZT41548) Dennis Edwards rips his larynx out souling this gorgeous lushly harmonised 88½bpm slow swayer, with some Stevie Wonder harmonica (edit, and frantic 151-0bpm 'Girls (They Like It)' flip).

BARRINGTON LEVY 'She's Mine' (Time 1 Records ATR022, via Jet Star) Nice jauntily lurching 84½-0bpm bouncy reggae, with tonsil twisting melismatic vocal twiddles (dub flip).

ULTIMATUM 'The Real Beat' (G Records ULT 001) Clint Eastwood "do I feel lucky"-started sombre talking 97½bpm narrative rap with an AIDS warning, not maybe a floor-filler but very subtly layered by DJ Rob B with Sly's 'Family Affair' sneaking in amongst others (Inst/Dope Beat flip).

COOL C 'C Is Cool' (CityBeat CBE 1221) Sparse stark jolting 97bpm rap with bits of groove beats cut into it, coupled with the similar even drier 95½bpm 'Down To The Grissle' (instrumentals too).

JAMES BROWN · PAYBACK (THE FINAL MIXDOWN)

MIXED BY NORMAN COOK AND STREETS AHEAD

12" INCLUDES SHE'S THE ONE (FUNKY DRUMMER REMIX)
COLD SWEAT · GIVE IT UP OR TURNIT A LOOSE URBA 17



CD SINGLE —
OUT NEXT WEEK

P O P D A N C E

NEW ORDER 'Blue Monday 1988' (Factory FAC-73R), Quincy Jones-remixed though not really radically different 130 $\frac{1}{2}$ bpm treatment of their frantic 12 inch classic, with added Jew's harp-type noises and other surface textures, plus another more frenetic DJ Only Mix as flip; **DETROIT SPINNERS 'Working My Way Back To You' (Atlantic A90712T)**, Chris Paul's zingily bounding 121 $\frac{1}{4}$ -121 $\frac{1}{2}$ bpm remix of their old Four Seasons remake is not due commercially until May 16, but is sure to have hit dancefloors as a promo before then; **SUBURBAN BOYS 'Commumix' (Extra 12XTRA 8, via EMI)**, useful bright 141 $\frac{1}{4}$ -139 $\frac{1}{2}$ -bpm medley of remake Communards and Bronski Beat hits, much better than their disappointing Pet Shop Boys medley; **HARRY ENFIELD 'Loadsamoney (Do In' Up The House) (The Turbo Nutter Mix)' (Mercury DOSH 112)**, this over-cluttered scratching and sampled densely chugging 0-115 $\frac{1}{2}$ bpm bass bomber may not be what the public are expecting but, considering the instant popularity of his new character's catchphrase, it'll obviously hit, despite not being funny at all; **DEBBIE GIBSON 'Out Of The Blue (Club Mix)' (Atlantic A9091T)**, digital stuttering started 126 $\frac{1}{4}$ -bpm nervily jittering adolescent churmer, in a tweeler sizzling sibilant cut; **HABIT 'Lucy (TFZ Mix)' (Virgin VST 1063)**, Climie Fisher 'Rise To The Occasion'-type (0-186-0bpm jiggler using the "Phil Harding" go go hip hop walking bass rhythm; **BILLY OCEAN 'Calypso Crazy' (Jive BOS T2)**, synth chorded insistently chanted rumbling strange slow

88 $\frac{1}{2}$ bpm jittery judderer, possibly too ponderously downtempo for his pop fans despite a "Phil Harding"-ish tempo (more soulfully jerky 105 $\frac{1}{2}$ bpm 'Let's Get Back Together' flip); **DARYL HALL & JOHN OATES 'Everything Your Heart Desires (If You Want The World Extended Remix)' (Arista 609 869)**, ponderously starting and generally over-long (on 12 inch) though typically sung (0-1100-99 $\frac{1}{2}$ -bpm rolling jogger; **ALF 'Stuck On Earth (House Mix)' (RCA PT 41804)**, eventually reaching some rap and soundtrack overlays by TV's alien life form, this 0-110 $\frac{1}{4}$ -bpm chugging Ben Liebrand creation actually scratches in Public Enemy's "brothers and sisters", and has been huge in Holland; **GABY LANG 'Shame' (Rise Records RISE T14)**, simple ploddingly smacked and digitally stuttered 118 $\frac{1}{2}$ bpm modern remake of Evelyn 'Champagne' King's exactly 10 years old classic (which, together with Sid Haywoode's 'Boogie Oogie Oogie', suggests disturbingly that the Seventies disco revival is being taken at a mundanely literal level by some record makers), flipped by the Minnie Riperton/Taja Sevelle copying tortuous squeakily swooping 62bpm slow 'How Am I'; **BOX TROUBLE 'Box Trouble' (Rise Records RISE T12)**, likewise, while such as S-Express revive the Seventies with flair, this trumpet tooled jittery 115bpm groove is just dated "disco" despite some scratching trim (in two mixes); **SMOKEY ROBINSON 'Love Don't Give No Reason (Dance Mix)' (Motown ZT 41784)**, cowbell clonked hi-hat hissed bubbly bass burbled 0-117 $\frac{1}{2}$ bpm lightly leaping loper.

T.W.C. 'Who Gizza (4X) (Lethal Club Mix)' (Jaxx JAXX 2, via PRT) Snippets-filled burbling 112 $\frac{1}{2}$ -bpm bass bomber (in three mixes) created by Cardiff's "bedroom mixing" Noise Boyz. Steve Teear and Ian Gallivan, very slick but nothing really stands out (this is not the white labelled 'Don't Touch That Dial!').

TODD I AND JOHNNY D 'All The Ladies In The House' (US Cut Up! TBO Sound CIR-156092) Hurriedly messy 109-0bpm dated crowd response rap 'n scratch, another (although actually out a while) using the Average White Band's 'Pick Up The Pieces', with a better instrumental version (and a live jam).



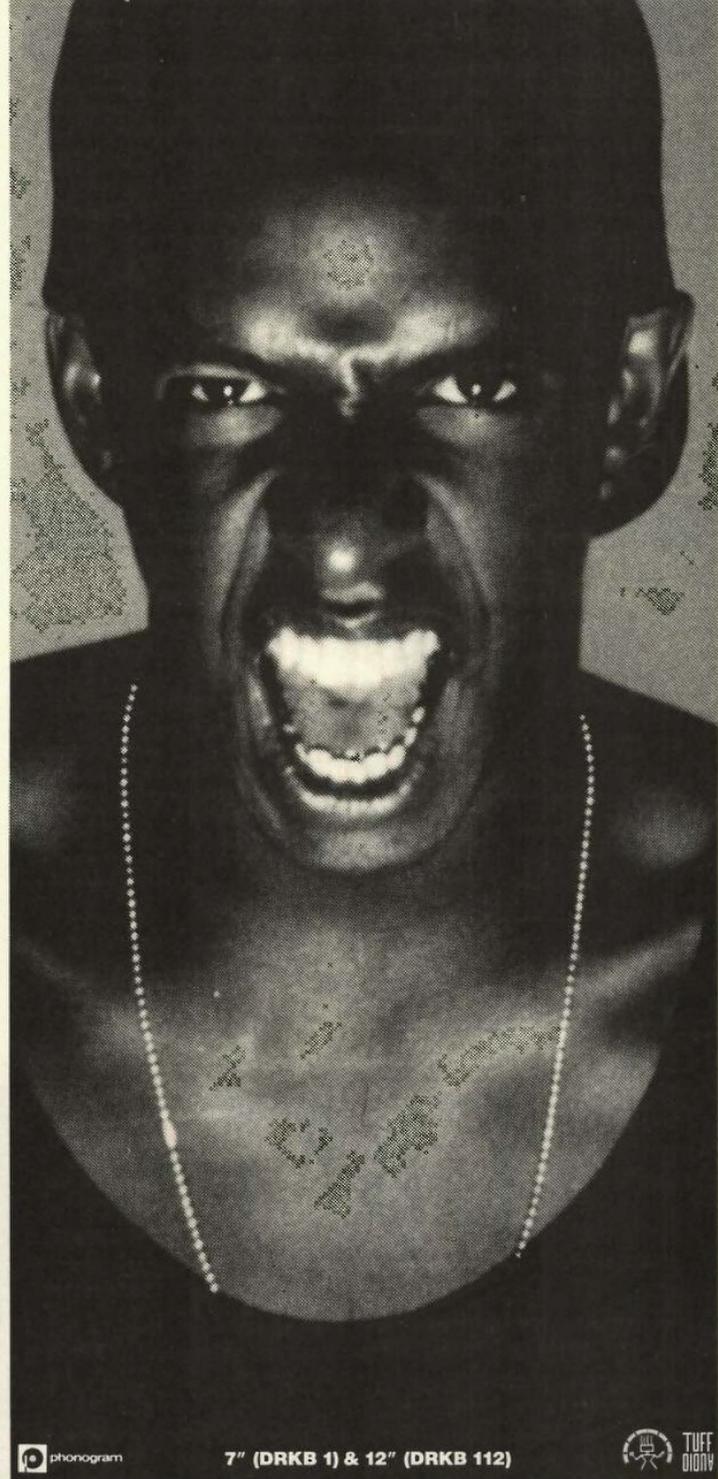
● **PENTHOUSE 4**, (L to R) Steve Myers and Steve Warwick

R E M I X E S

PENTHOUSE 4 'Bust This House Down (The Turnaround Mix)' (Synco-pate 12SYX 10), totally revamped much improved beefily bounding 119 $\frac{1}{2}$ bpm Les Adams remake, retaining only the original vocals and bass, with recreated elements from 'Jingo' and 'Love Can't Turn Around' (the reason Les needed that Roland TR909!); **GLADYS KNIGHT & THE PIPS 'Lovin' On Next To Nothin' (Dance Remix)' (MCA Records MCAX 1237)**, totally altered and improved by Dancin' Danny D, with new lurching 0-109 $\frac{1}{2}$ -bpm beats, more space and stabbing organ; **S-EXPRESS 'Theme From S-Express (Herbal Tea Casualty Mix)' (Rhythm King LEFT R21T)**, more percussive very sibilant 116 $\frac{1}{2}$ -bpm new re-balance, without so much Rose Royce brass; **GENE & JIM ARE INTO SHAKES 'Shake! (House Mix)' (Rough Trade RTT 216R)**, preferable spaciouly opened out and less busy 0-121 $\frac{1}{2}$ bpm drumkit and bass driven treatment; **ROB BASE & DJ E-Z ROCK 'It Takes Two (Tuff Audio Mix)' (CityBeat CBX 1224)**, stripped down bass drum boomed and transformer scratched Derek B remixes, in 111 $\frac{1}{2}$ bpm Take 1 and 112bpm Take 2 variations, different if not necessarily better; **BAM BAM 'Give It To Me (Acid Revenge Remix)' (Serious OUSXX10)**, not that different but mutteringly vocal 125 $\frac{1}{2}$ bpm alternative with cymbal smashes and nagging fruity synth.

DEREK B
BAD YOUNG BROTHER
NEW SINGLE AVAILABLE NOW

7" & 12" (REMIXED AND PUT INTO ORBIT BY BILLY BEAT)



phonogram

7" (DRKB 1) & 12" (DRKB 112)



L I V E W I R E

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RECORD
PM
MIRROR

CHARTS

April 24-30, 1988

P O P D A N C E

TW LW

1	7	THEME FROM S-EXPRESS S-Express	Rhythm King 12in
2	1	WHO'S LEAVING WHO Hazell Dean	EMI 12in
3	2	HEART (DISCO MIX)/(DANCE MIX) Pet Shop Boys	Parlophone 12in
4	5	JUST A MIRAGE Jellybean featuring Adele Bertei	Chrysalis
5	3	I WANT YOU BACK Bananarama	London 12in
6	15	LOVE CHANGES (EVERYTHING) Climie Fisher	EMI 12in
7	6	PINK CADILLAC Natalie Cole	Manhattan 12in
8	8	A LOVE SUPREME (JAZZ IN THE HOUSE REMIX) Will Downing	Fourth & Broadway 12in
9	—	DIVINE EMOTIONS (REMIX) Narada	Reprise 12in
10	4	I'M NOT SCARED Eighth Wonder	CBS 12in
11	9	GET OUTTA MY DREAMS, GET INTO MY CAR Billy Ocean	Jive 12in
12	17	DREAMING Glen Goldsmith	RCA 12in
13	—	THE PAYBACK MIX James Brown	Urban 12in
14	10	BEAT DIS (EXTENDED DIS) Bomb The Bass	Mister-Ron/Rhythm King 12in
15	14	WALK AWAY Joyce Sims	ffrr 12in
16	16	I WANT YOU BACK ('88 REMIX) Jackson Five	Motown 12in
17	11	BASS (HOW LOW CAN YOU GO) Simon Harris	ffrr 12in
18	—	IT TAKES TWO Rob Base & DJ E-Z Rock	CityBeat 12in
19	12	DON'T TURN AROUND Aswad	Mango 12in
20	18	I WANT HER Keith Sweat	Vintertainment/Elektra 12in

S C O T T I S H D A N C E

TW LW

1	1	WHO'S LEAVING WHO Hazell Dean	EMI 12in
2	3	JUST A MIRAGE Jellybean featuring Adele Bertei	Chrysalis 12in
3	7	THEME FROM S-EXPRESS S-Express	Rhythm King 12in
4	5	I WANT YOU BACK Bananarama	London 12in
5	2	I'M NOT SCARED Eighth Wonder	CBS 12in
6	4	HEART (DISCO MIX)/(DANCE MIX) Pet Shop Boys	Parlophone 12in
7	—	ELECTRICA SALSA (BABA BABA) (PWL MIX) Off	Ton Son 12in
8	Re	I LOVE YOU Yello	Mercury 12in
9	9	PINK CADILLAC Natalie Cole	Manhattan 12in
10	—	A LOVE SUPREME (JAZZ IN THE HOUSE REMIX) Will Downing	Fourth & Broadway 12in

H I — N R G

TW LW

1	1	PINK CADILLAC (CLUB VOCAL) Natalie Cole	Manhattan 12in promo
2	2	WHO'S LEAVING WHO (THE BOYS ARE BACK IN TOWN MIX) Hazell Dean	EMI 12in
3	5	POPCORN M&H Band	French Family 12in
4	4	TAKE AWAY THE RAIN Sidewalk	Reflection 12in
5	3	HEART (DISCO MIX)/(DANCE MIX) Pet Shop Boys	Parlophone 12in
6	10	NO REGRETS Quartzlock	Reflection 12in
7	14	SLAVE (FOR YOUR DESIRE) Tracy Ackerman	Passion 12in
8	7	SHOW ME San	Belgian Hi Tension 12in

9	12	LET'S ALL CHANT (SOMETHING FOR THE KIDS MIX)/ON THE NIGHT Mick & Pat	PWL 12in
10	6	JUST A MIRAGE Jellybean featuring Adele Bertei	Chrysalis 12in
11	35	I WANT YOU BACK Bananarama	London 12in
12	8	SURPRISE ME TONIGHT Norma Lewis	Nightmare 12in
13	—	THEME FROM S-EXPRESS S-Express	Rhythm King 12in
14	re	IF YOU LOVE SOMEBODY (REMIX) Barbara Doust	Canadian Power 12in
15	16	HONEY BEE Charlotte McKinnon	US Funhouse 12in
16	13	PROVE YOUR LOVE (EXTENDED REMIX) Taylor Dayne	Arista 12in
17	11	SUSPICIOUS MINDS Bobby O	US O Records 12in
18	18	WHEN PUSH COMES TO SHOVE (IAN LEVINE MIAMI MIX) Gloria Brooke	Blue Moon 12in
19	17	YOUR LOVE Mandingo	US Funhouse 12in
20	15	I CRY FOR YOU Shy Rose	US DC 12in
21	23	THAT JEALOUS SENSATION Marsha Raven	Nightmare 12in
22	20	GIVE ME A LITTLE INSPIRATION Brenda Holloway	Nightmare 12in
23	19	AWESOME Sharon Dee Clarke	Nightmare 12in
24	22	BACK TO YOU (MANHATTAN REMIX) Crystal In The Pink	Reflection 12in
25	25	LOVE MEMORIES Left Lane	US Bent Records 12in
26	9	I'M NOT SCARED (DISCO MIX) Eighth Wonder	CBS 12in
27	—	I NEED MORE XS-5	VCN 12in White Label
28	47	FOR YOU Sisley Ferre	Dutch Hotstound 12in
29	34	(I DON'T KNOW IF YOU'RE) DEAD OR ALIVE Claudia Barry	Blue Moon 12in
30	29	TELL IT TO MY HEART Taylor Dayne	Arista 12in
31	30	DID YOU SEE THAT GIRL/CUTIE PIE Lime	US TSR 12in
32	36	STOP FOR A MINUTE Sandra	German Virgin 12in
33	31	CONTACT (MEDLEY) Disc Drive	US Sizzle 12in
34	—	SPEED OF LIGHT Reimy	US A&M 12in
35	—	ELECTRICA SALSA (BABA BABA) (PWL MIX) Off	Ton Son Ton 12in
36	38	PERFECT LOVE (EXORBITANT MIX) Linda Jo Rizzo	Reflection 12in
37	33	THE LOCOMOTION Kylie Minogue	Australian Mushroom 12in
38	49	WAKE ME UP WHEN IT'S OVER Jimmy Ruffin	Nightmare 12in
39	26	SATISFY MY DESIRE Havana	Nightmare 12in
40	48	YOU ONLY YOU Tasha	Belgian ARS 12in
41	—	BOYS AND GIRLS Mandy	PWL Records 12in
42	32	LOVE Gypsy & Queen	Italian Time 12in
43	27	BIG BROTHER Aleph	Italian Time 12in
44	24	S.T.O.P. Samantha Gilles	Belgian Hi Tension/Italian Time 12in
45	44	AIN'T NO MOUNTAIN HIGH ENOUGH Shezwe Powell	Nightmare 12in
46	re	YOUR EYES Diebold & Co	US Nightwave 12in
47	45	THE MAN IN YOUR LIFE (GARY HART MASTERMIX) English Boy On The Loveranch	New Rose 12in
48	re	DAYDREAM the Buckbeats	Extra Records 12in
49	40	THAT'S THE WAY IT IS/I'M THE ONE WHO REALLY LOVES YOU (US REMIX) Mel & Kim	Passion 12in
50	37	HYPNOTIZE Taste-T-Lips	US Mercury 12in

Compiled by James Hamilton/Alan Jones



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RM
MIRROR

CHARTS
April 24-April 30, 1988

U S S I N G L E S

TW LW

1	1	WHERE DO BROKEN HEARTS GO	Whitney Houston	Arista
2	4	WISHING WELL	Terence Trent D'Arby	Columbia
3	6	ANGEL	Aerosmith	Geffen
4	2	DEVIL INSIDE	INXS	Atlantic
5	8	ANYTHING FOR YOU	Gloria Estefan	Epic
6	3	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean	Jive
7	9	PINK CADILLAC	Natalie Cole	EMI-Manhattan
8	10	PROVE YOUR LOVE	Taylor Dayne	Arista
9	7	I SAW HIM STANDING THERE	Tiffany	MCA
10	5	GIRLFRIEND	Pebbles	MCA
11	16	ALWAYS ON MY MIND	Pet Shop Boys	EMI-Manhattan
12	14	ELECTRIC BLUE	Icehouse	Chrysalis
13	17	NAUGHTY GIRLS (NEED LOVE TOO)	Samantha Fox	Jive
14	13	ONE STEP UP	Bruce Springsteen	Columbia
15	18	SHATTERED DREAMS	Johnny Hates Jazz	Virgin
16	20	I DON'T WANT TO LIVE WITHOUT YOUR LOVE	Foreigner	Atlantic
17	21	WAIT	White Lion	Atlantic
18	22	TWO OCCASIONS	the Deele	Solar
19	11	MAN THE IN THE MIRROR	Michael Jackson	Epic
20	25	I WISH I HAD A GIRL	Henry Lee Summer	CBS Associated
21	29	PIANO IN THE DARK	Brenda Russell	A&M
22	31	ONE MORE TRY	George Michael	* Columbia
23	27	PAMELA	Toto	Columbia
24	15	ROCKET 2 U	the Jets	MCA
25	12	SOME KIND OF LOVER	Jody Watley	MCA
26	32	DREAMING	Orchestral Manoeuvres In The Dark	A&M
27	38	EVERYTHING YOUR HEART DESIRES	Daryl Hall & John Oates	Arista
28	34	SAY IT AGAIN	Jermaine Stewart	Arista
29	24	ENDLESS SUMMER NIGHTS	Richard Marx	EMI-Manhattan
30	36	MY GIRL	Suave	Capitol
31	33	KISS AND TELL	Bryan Ferry	Reprise
32	23	FISHNET	Morris Day	Warner Brothers
33	19	OUT OF THE BLUE	Debbie Gibson	Atlantic
34	39	STRANGE BUT TRUE	Times Two	Reprise
35	40	ONE GOOD REASON	Paul Carrack	Chrysalis
36	44	TOGETHER FOREVER	Rick Astley	RCA
37	26	YOU DON'T KNOW	Scarlett & Black	Virgin
38	30	I WANT HER	Keith Sweat	Virgin
39	42	RITUAL	Dan Reed Network	Vintertainment
40	51	WE ALL SLEEP ALONE	Cher	Mercury
41	49	I STILL BELIEVE	Brenda K. Starr	Geffen
42	28	CHECK IT OUT	John Cougar Mellencamp	MCA
43	54	CIRCLE IN THE SAND	Belinda Carlisle	Mercury
44	46	I'M STILL SEARCHING	Glass Tiger	MCA
45	47	NIGHTTIME	Pretty Poison	EMI-Manhattan
46	55	MAKE IT REAL	the Jets	Virgin
47	50	PROMISE ME	the Cover Girls	MCA
48	57	FOOLISH BEAT	Debbie Gibson	Fever
49	48	LOVE IN THE FIRST DEGREE	Bananarama	* Atlantic
				London

50	35	NEVER GONNA GIVE YOU UP	Rick Astley	RCA
51	37	GOING BACK TO CALI	LL Cool J	Def Jam
52	45	YES	Merry Clayton	RCA
53	59	KISS ME DEADLY	Lita Ford	RCA
54	64	DA'BUTT	EU	EMI-Manhattan
55	68	NITE AND DAY	Al B. Sure!	Warner Brothers
56	58	WHEN WE KISS	Bardeux	Enigma
57	62	BEDS ARE BURNING	Midnight Oil	Columbia
58	—	THE VALLEY ROAD	Bruce Hornsby And The Range	* RCA
59	67	THE FLAME	Cheap Trick	Epic
60	61	BREAKAWAY	Big Pig	A&M

BULLETS

62	—	ALPHABET ST	Prince	Paisley Park
63	82	NOTHIN' BUT A GOOD TIME	Poison	Enigma
64	70	UNDER THE MILKY WAY	the Church	Arista
66	74	SHOULD I SAY YES?	Nu Shooz	Atlantic
67	73	LIKE A CHILD	Noel	4th & Broadway
69	77	STAND UP	David Lee Roth	Warner Brothers
70	75	TAKE IT WHILE IT'S HOT	Sweet Sensation	Atco
71	78	SUPERSONIC	J J FAD	Ruthless
72	79	TALL COOL ONE	Robert Plant	EsParanza
75	93	POUR SOME SUGAR ON ME	Def Leppard	Mercury
81	88	HANDS TO HEAVEN	Breathe	A&M
83	—	HEART OF MINE	Boz Scaggs	Columbia
89	—	BLUE MONDAY 1988	New Order	Qwest
90	98	LOVE STRUCK	Jesse Johnson	A&M
91	—	LOVE CHANGES EVERYTHING	Honeymoon Suite	Warner Brothers
92	—	MOST OF ALL	Jody Watley	MCA
93	96	I WASN'T THE ONE	Agnetha Faltskog	Atlantic
94	—	WILD, WILD WEST	Kool Moe Dee	Jive
97	—	BROKEN LAND	the Adventures	Elektra

U S A L B U M S

TW LW

1	1	DIRTY DANCING	Soundtrack	RCA
2	4	FAITH	George Michael	Columbia
3	3	MORE DIRTY DANCING	Soundtrack	RCA
4	2	BAD	Michael Jackson	Epic
5	5	KICK INXS		Atlantic
6	7	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	Terence Trent D'Arby	Columbia
7	6	TIFFANY	Tiffany	MCA
8	8	NOW AND ZEN	Robert Plant	EsParanza
9	9	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
10	10	OUT OF THE BLUE	Debbie Gibson	Atlantic
11	12	HYSTERIA	Def Leppard	Mercury
12	13	KINGDOM COME	Kingdom Come	Polydor
13	15	PERMANENT VACATION	Aerosmith	* Geffen
14	11	GOOD MORNING, VIETNAM	Soundtrack	A&M
15	16	MAKE IT LAST FOREVER	Keith Sweat	Vintertainment
16	18	PRIDE	White Lion	Atlantic
17	14	SKYSCRAPER	David Lee Roth	Warner Brothers
18	17	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA
19	20	TEAR DOWN THESE WALLS	Billy Ocean	Jive
20	27	LET IT LOOSE	Gloria Estefan	Epic
21	24	NAKED	Talking Heads	Sire/Fly
22	22	RICHARD MARX	Richard Marx	EMI-Manhattan
23	19	WHITNEY	Whitney Houston	Arista
24	26	PEBBLES	Pebbles	MCA
25	23	TUNNEL OF LOVE	Bruce Springsteen	Columbia
26	21	THE LONESOME JUBILEE	John Cougar Mellencamp	Mercury
27	25	BLOW UP YOUR VIDEO	AC/DC	Atlantic
28	28	HEAVEN ON EARTH	Belinda Carlisle	MCA
29	33	SURFING WITH THE ALIEN	Joe Satriani	Relativity
30	31	NEVER DIE YOUNG	James Taylor	Columbia
31	32	NOTHING LIKE THE SUN	Sting	A&M
32	29	JODY WATLEY	Jody Watley	MCA
33	30	THE JOSHUA TREE	U2	Island



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- 34 34 **HOT, COOL AND VICIOUS** Salt-n-Pepa
- 35 42 **DIESEL AND DUST** Midnight Oil
- 36 36 **THE LION AND THE COBRA** Sinead O'Connor
- 37 35 **WHITESNAKE** Whitesnake
- 38 37 **TELL IT TO MY HEART** Taylor Dayne
- 39 47 **CHER** Cher
- 40 40 **LITA** Lita Ford
- 41 41 **INSIDE INFORMATION** Foreigner
- 42 45 **EVERLASTING** Natalie Cole
- 43 — **HOW YA LIKE ME NOW** Kool Moe Dee
- 44 39 **BORN TO BE BAD** George Thorogood
- 45 — **CHALK MARK IN A RAIN STORM** Joni Mitchell
- 46 46 **ALWAYS & FOREVER** Randy Travis
- 47 48 **MAN OF COLOURS** Icehouse
- 48 49 **VIVA HATE** Morrissey
- 49 — **MAGIC** The Jets
- 50 — **THE HUNGER** Michael Bolton

- Next Plateau
- Columbia
- * Ensign
- Geffen
- Arista
- * Geffen
- RCA
- * Atlantic
- EMI-Manhattan
- * Jive
- EMI-Manhattan
- * Geffen
- Warner Brothers
- Chrysalis
- Sire
- * MCA
- * Columbia

- 23 26 **LOVE ME ALL OVER** Kashif
- 24 30 **ONE TIME LOVE** Chris Jasper
- 25 27 **IF I WERE YOUR WOMAN** Stephanie Mills
- 26 28 **I AM YOUR MELODY** Norman Connors
- 27 22 **JUST HAVIN' FUN** the Fit
- 28 34 **HOW COULD YOU DO IT TO ME** Regina Belle
- 29 35 **SAY IT AGAIN** Jermaine Stewart
- 30 13 **OOO LA LA LA** Teena Marie
- 31 37 **FLIRT** Evelyn 'Champagne' King
- 32 38 **NO PAIN, NO GAIN** Betty Wright
- 33 — **LITTLE WALTER** Toni! Toni! Toni!
- 34 20 **WISHING WELL** Terence Trent D'Arby
- 35 39 **LIVING IN THE LIMELIGHT** Glenn Jones
- 36 — **AIN'T NO WAY** Jean Carne
- 37 — **GET IT** Stevie Wonder
- 38 — **KEEP RISIN' TO THE TOP** Doug E Fresh
- 39 — **YES (IF YOU WANT ME)** Junior
- 40 — **I CAN'T STAND THE RAIN** Tease

- * Arista
- CBS Associated
- MCA
- Capitol
- A&M
- Columbia
- Arista
- Epic
- EMI-Manhattan
- MsB
- * Wing
- Columbia
- Jive
- * Atlantic
- * Motown
- * Reality
- * London
- * Epic

Compiled by Billboard

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

TW LW

- 1 5 **NITE AND DAY** Al B Sure
- 2 1 **DA'BUTT** EU
- 3 8 **WHERE DO BROKEN HEARTS GO** Whitney Houston
- 4 6 **THAT'S WHAT LOVE IS** Miki Howard
- 5 3 **LOVIN' ON NEXT TO NOTHIN'** Gladys Knight And The Pips
- 6 12 **MERCEDES BOY** Pebbles
- 7 4 **SWEET SENSATION** LeVert
- 8 2 **GET OUTTA MY DREAMS, GET INTO MY CAR** Billy Ocean
- 9 9 **PINK CADILLAC** Natalie Cole
- 10 11 **WILD, WILD WEST** Kool Moe Dee
- 11 18 **MY GIRL** Suave
- 12 14 **DON'T YOU KNOW** Heavy D And The Boyz
- 13 16 **EVERYTHING WILL B-FINE** Lisa Lisa & Cult Jam
- 14 19 **SOMETHING JUST AIN'T RIGHT** Keith Sweat
- 15 15 **INSTANT REPLAY** Mico Wave
- 16 17 **STAND UP** Hindsight
- 17 7 **ALL IN MY MIND** Full Force
- 18 21 **PIANO IN THE DARK** Brenda Russel
- 19 25 **LOVE STRUCK** Jesse Johnson
- 20 33 **JUST GOT PAID** Johnny Kemp
- 21 10 **I'VE BEEN A FOOL FOR YOU** Miles Jaye
- 22 29 **STRANGE RELATIONSHIP** Howard Hewett

- Warner Brothers
- EMI-Manhattan
- Arista
- Atlantic
- MCA
- MCA
- Atlantic
- Jive
- EMI-Manhattan
- Jive
- Capitol
- MCA
- Columbia
- Vintertainment
- Columbia
- Virgin
- Columbia
- A&M
- A&M
- * Columbia
- Island
- Elektra

M U S I C V I D E O

TW LW

- 1 2 **TRILOGY** Whitesnake
- 2 — **STORY TELLING GIANTS** Talking Heads
- 3 1 **THE VIDEO SINGLES** Wet Wet Wet
- 4 3 **IF LOOKS COULD KILL** Heart
- 5 4 **NOW THAT'S WHAT I CALL MUSIC VIDEO II** Various
- 6 11 **RIO '88** Tina Turner
- 7 5 **WHO'S BETTER . . .** the Who
- 8 10 **THE BEST OF OMD** OMD
- 9 14 **VOICE ON** Alexander O'Neal
- 10 8 **TEAR DOWN THESE HITS** Billy Ocean
- 11 9 **MORE VITAL IDOL** Billy Idol
- 12 7 **INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY** Terence Trent D'Arby
- 13 — **ALWAYS GUARANTEED** Cliff Richard
- 14 — **I2 WASTED YEARS** Iron Maiden
- 15 6 **UNDER A BLOOD RED SKY** U2
- 16 — **ALCHEMY LIVE** Dire Straits
- 17 12 **BEST OF UB40** UB40
- 18 — **MAKING THRILLER** Michael Jackson
- 19 — **TELEVISION** Pet Shop Boys
- 20 18 **THE VIRGIN TOUR** Madonna

- PMI
- PMI
- Channel 5
- PMI
- PMI/Virgin
- PolyGram Music Video
- Channel 5
- Virgin
- CBS/Fox
- Virgin
- Chrysalis
- CBS/Fox
- PMI
- PMI
- Channel 5
- Virgin
- Vestron
- PMI
- WEA Music

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THIS WEEK'S CHART

● ANALYSED BY ALAN JONES

● This column was written very much before the fact this week, so we've abandoned our usual comprehensive look at the UK charts to see what's going on in Europe; but before we move on to matter continental, let's briefly doff our hats in the general direction of the latest DJ superstar **Mark Moore** and his colleagues in **S-Express**, whose 'Theme From S-Express' conquers the chart summit this week, just three weeks after it was released.

Mark put the record together in a mere three days at a total cost of £250 — he had a £1,000 advance from his record company, but blew the rest on clothes — making it unquestionably the cheapest number one of the decade, and possibly one of the least expensive in the whole 35 year history of the chart. Its success maintains dance music's unbroken domination of the chart summit thus far in 1988.

OK, more about the Fab 40 next week, meanwhile our latest look at the records preferred by our continental cousins reveals an

unusually diverse selection of number ones, with 11 different singles and 14 different albums topping the 15 charts.

● The **Pet Shop Boys**' 'Heart' has, as intimated above, finally been winked out of the top spot here, but Shoppies Neil and Chris can take comfort from the fact they're chart champs in three other countries — Finland, Ireland — where they overhaul **Tiffany's** 'Could've Been' — and Germany, where it soars from number 17 to bundle past erstwhile topper **Kylie Minogue's** 'I Should Be So Lucky', having debuted a mere fortnight ago at number 39.

The French charts are, like the people, very laid-back, with sudden and swift movements frowned on and slow, graceful ascents de rigueur. It's not surprising, therefore, that only six singles took turns at numero uno last year, and that 17-year-old Hawaiian **Glenn Medeiros** is top for the fifth week in a row with 'Nothing's Gonna Change My Love For You', his debut

single which has been reverberating around the continent since last summer. Medeiros recently took a trip to Tokyo to record the single in Japanese, but ever scrutable, the Japs prefer his English version of the song, if the positions so far attained by the two discs in the country's chart, compiled by Music Labo, are anything to go by. Medeiros' single was released here last Autumn, but failed to make the Top 75. Even so, it may be a little premature to write it off, as it still makes sporadic visits to the Top 200, despite losing sales to a rival version by Sixties star **Engelbert Humperdinck**, who is nearly three times Glenn's age.

● The Greeks are to be congratulated on having the good sense to make **Joyce Sims**' 'Come Into My Life' their new number one. Singles sales levels are very low in Greece, and the chart is compiled only monthly, so it's not much to write home about, but I suspect that won't stop Joyce from firing a "Dear Mum, thought you'd like to know I'm number one in Greece" postcard to celebrate the fact that it's her first chart topper anywhere in the world — or, for that matter, the universe.

Only four countries have homegrown acts at number one — Norway (**A-ha**), Sweden — where **Tone Norum** and **Tommy Nilsson** get the nod for the 10th week in a row — Austria (**Curacao**) and Italy.

The Italian chart champ is **Luca Barbarossa**, who can be glimpsed

on BBC1 next Saturday (30th) representing his country in the 30th Eurovision Song Contest with 'Ti Scrivo'. That single is only just released in Italy, but his last single 'L'Amore Rubato' slides into top spot in succession to **Paul McCartney's** 'Once Upon A Long Ago'.

● The next few weeks will doubtless see national and international hits springing from Eurovision, but already the number one album in Denmark is 'Melodi Grand Prix 1988', a whole LP's-worth of the songs that were selected for the Danish domestic qualifying heat of Eurovision, including the winning entry, 'Ka' Du Se Hva' Jeg Sa'?' by **Kirsten and Søren**, who also represented their country in the 1984 and 1985 competitions. Next week, incidentally, we'll be carrying full details of the Eurovision voting.

Finally, congratulations to **Rick Astley**, who tops both the singles and albums charts in Spain — the continent's only chart 'double' — Holland's **Yann Anderson**, whose UNICEF charity single 'Song For Nadim' reigns in Portugal, though it's only just entered the charts in his homeland, and **Johnny Clegg And Savuka**, whose 'Third World Child' album is a smash hit in France, where it's already sold nearly half a million copies. Not bad for a boy from the backstreets of Rochdale who emigrated to South Africa at the age of 10.

● Special thanks to Gerard Stam in Amsterdam for assistance in determining European number ones.

NUMBER ONES FROM AROUND EUROPE

SINGLES

COUNTRY

AUSTRIA
BELGIUM
DENMARK
FINLAND
FRANCE

GERMANY

GREECE

HOLLAND

IRELAND

ITALY

NORWAY

PORTUGAL

SPAIN

SWEDEN

SWITZERLAND

TITLE — ARTIST
YIASOU — Curacao
GIMME HOPE JO'ANNA — Eddy Grant
STAY ON THESE ROADS — A-ha
HEART — Pet Shop Boys
NOTHING'S GONNA CHANGE MY LOVE FOR YOU — Glenn Medeiros
HEART — Pet Shop Boys
COME INTO MY LIFE — Joyce Sims
GIMME HOPE JO'ANNA — Eddy Grant
HEART — Pet Shop Boys
L'AMORE RUBATO — Luca Barbarossa
STAY ON THESE ROADS — A-ha
SONG FOR NADIM — Yann Anderson
TOGETHER FOREVER — Rick Astley
ALL SOMER JAG KANNER — Tone Norum & Tommy Nilsson
I SHOULD BE SO LUCKY — Kylie Minogue

ALBUMS

TITLE — ARTIST
MORE DIRTY DANCING — Soundtrack
DIRTY DANCING — Soundtrack
MELODI GRAND PRIX 1988 — Various
SEVENTH SON OF A SEVENTH SON — Iron Maiden
THIRD WORLD CHILD — Johnny Clegg And Savuka
OE — Herbert Groenemeyer
STAR HITS — Various
THE SEVENTH ONE — Toto
NOW THAT'S WHAT I CALL MUSIC II — Various
DISCAO MERAVIGLIAIO — Renzo Arbore
I'M YOUR MAN — Leonard Cohen
ROQUE SANTEIRO — Various
WHENEVER YOU NEED SOMEBODY — Rick Astley
ORUP — Orup
MORE DIRTY DANCING — Soundtrack



● **ANDY BELL**: Erasure get to number one in the LP and CD charts here, but will Europe succumb?

T W E L V E I N C H

TW LW

1	2	THEME FROM S-EXPRESS S-Express	Rhythm King
2	1	HEART Pet Shop Boys	Parlophone
3	3	PINK CADILLAC Nasalie Cole	Manhattan
4	6	THE PAYBACK MIX James Brown	Urban
5	4	I WANT YOU BACK ('88 REMIX) Michael Jackson/Jackson 5	Motown
6	9	A LOVE SUPREME Will Downing	Fourth & Broadway
7	7	GIRLFRIEND Pebbles	MCA
8	12	ONE MORE TRY George Michael	Epic
9	13	GET LUCKY Jermaine Stewart	Sire
10	18	MARY'S PRAYER Danny Wilson	Virgin
11	8	LOVE CHANGES (EVERYTHING) Climie Fisher	EMI
12	—	IT TAKES TWO Rob Base & DJ E-Z Rock	Citybeat
13	14	WHO'S LEAVING WHO Hazel Dean	EMI
14	19	I WANT YOU BACK Bansanarama	London
15	5	DREAMING Glen Goldsmith	RCA
16	15	LET'S ALL CHANT Pat & Mick	PWL
17	—	PERFECT Fairground Attraction	RCA
18	11	EVERYWHERE Fleetwood Mac	Warner Brothers
19	—	DIVINE EMOTIONS Narada	Reprise
20	10	JUST A MIRAGE Jellybean featuring Adele Bertel	Chrysalis

Compiled by Gallup

C O M P A C T D I S C

TW LW

1	—	THE INNOCENTS Erasure	Mute
2	1	THE BEST OF OMD OMD	Virgin
3	3	TANGO IN THE NIGHT Fleetwood Mac	Warner Brothers
4	14	HIP HOP AND RAPPING IN THE HOUSE Various	Stylus
5	6	ACTUALLY Pet Shop Boys	Parlophone
6	7	BRIDGE OF SPIES T'Pau	Sire
7	2	SEVENTH SON OF A SEVENTH SON Iron Maiden	EMI
8	5	POPPED IN SOULED OUT Wet Wet Wet	Precious Organisation
9	4	NOW THAT'S WHAT I CALL MUSIC II Various	EMI/Virgin/Polygram
10	11	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY Terence Trent D'Arby	CBS
11	8	DIRTY DANCING Original Soundtrack	RCA
12	—	NITE FLITE Various	CBS
13	—	BARBED WIRE KISSES Jesus And Mary Chain	blanco y negro
14	16	HEAVEN ON EARTH Belinda Carlisle	Virgin
15	15	LIVE IN EUROPE Tina Turner	Capitol
16	9	CHRISTIANS Christians	Island
17	—	THE GREATEST LOVE Various	Telstar
18	—	WILL DOWNING Will Downing	Fourth & Broadway
19	17	NOTHING LIKE THE SUN Sting	A&M
20	—	FAITH George Michael	Epic

Compiled by Gallup

THE TOP OF THE POPS CHART

THE NATIONAL TOP 100 SINGLES AND LPS COMPILED FOR **fm** AND 'TOTP' BY GALLUP

UK SINGLES

April 24-April 30, 1988

UK ALBUMS

TW LW W/C

1	3	3	THEME FROM S-EXPRESS S-Express
2	1	5	HEART Pet Shop Boys
3	15	5	MARY'S PRAYER Danny Wilson
4	6	5	WHO'S LEAVING WHO Hazell Dean
5	7	4	I WANT YOU BACK Bananarama
6	5	6	PINK CADILLAC Natalie Cole
7	2	8	LOVE CHANGES (EVERYTHING) Climie Fisher
8	14	2	ONE MORE TRY George Michael
9	10	3	I WANT YOU BACK ('88 REMIX) Michael Jackson/Jackson 5
10	4	5	EVERYWHERE Fleetwood Mac
11	8	7	GIRLFRIEND Pebbles
12	35	3	PERFECT Fairground Attraction
13	17	5	GET LUCKY Jermaine Stewart
14	25	3	THE PAYBACK MIX James Brown
15	19	4	LET'S ALL CHANT Pat & Mick
16	21	6	A LOVE SUPREME Will Downing
17	24	6	SHES LIKE THE WIND Patrick Swayze & Wendy Fisher
18	13	8	JUST A MIRAGE Jellybean featuring Adele Bertel
19	11	7	PROVE YOUR LOVE Taylor Dayne
20	9	7	DROP THE BOY Bros
21	12	7	COULD'VE BEEN Tiffany
22	16	8	DREAMING Glen Goldsmith
23	26	8	PIANO IN THE DARK Brenda Russell
24	39	3	IT TAKES TWO Rob Base & DJ E-Z Rock
25	18	11	I'M NOT SCARED Eighth Wonder
26	—	—	OUT OF REACH Primitives
27	20	7	CROSS MY BROKEN HEART Sinitta
28	33	3	I GAVE IT UP (WHEN I FELL IN LOVE) Luther Vandross
29	44	2	WALK AWAY Joyce Sims
30	46	2	DIVINE EMOTIONS Narada
31	22	10	DON'T TURN AROUND Aswad
32	36	2	BEYOND THE PALE Mission
33	66	2	BORN AGAIN (REMIX) Christians
34	38	4	WHEN WILL YOU MAKE MY TELEPHONE RING Deacon Blue
35	41	4	BROKEN LAND Adventures
36	47	2	ALWAYS SOMETHING THERE TO REMIND ME Housemartins
37	23	4	ARMAGEDDON IT (THE ATOMIC MIX) Def Leppard
38	29	5	SEX TALK (LIVE) T'Pau
39	84	1	PUMP UP THE BITTER Star Turn On 45 Pints
40	30	4	EVERY ANGEL All About Eve
41	37	15	I SHOULD BE SO LUCKY Kylie Minogue
42	28	4	I NEED A MAN Eurythmics
43	49	2	PRIME MOVER Rush
44	54	3	NITE AND DAY At B. Sure!
45	71	2	SOMEWHERE IN MY HEART Aztec Camera
46	27	7	ONLY IN MY DREAMS Debbie Gibson
47	45	3	TELL THAT GIRL TO SHUT UP Transvision Vamp
48	61	2	BEDS ARE BURNING Midnight Oil
49	77	1	THE KING OF ROCK 'N' ROLL Prefab Sprout
50	—	—	FINEST WORKSONG R.E.M.
51	56	3	DEUS Sugarcube
52	58	3	DON'T LOOK ANY FURTHER Kane Gang
53	32	6	STAY ON THESE ROADS A-ha
54	31	7	TEMPTATION Wet Wet Wet
55	62	3	WHAT A WONDERFUL WORLD Louis Armstrong
56	67	2	BUST THIS HOUSE DOWN Penthouse 4
57	53	3	AIRHEAD Thomas Dolby
58	—	—	I'M NIN'ALU Ofra Haza
59	34	6	CAN I PLAY WITH MADNESS? Iron Maiden
60	59	2	FROM THE HIP Lloyd Cole And The Commotions
61	40	5	THAT'S THE WAY I WANNA ROCK 'N' ROLL AC/DC
62	76	1	LUCY Habit
63	—	—	ALL THIS LOVE THAT I'M GIVING Gwen McCrae
64	51	6	PUSH IT/ AM DOWN Salt-N-Pepa
65	50	5	WE ALL SLEEP ALONE Cher
66	60	4	BATMAN THEME (ORIGINAL TV SOUNDTRACK) Neal Hefti
67	—	—	LITTLE GIRL Icicle Works
68	52	8	WHERE DO BROKEN HEARTS GO Whitney Houston
69	85	1	CHANGES Alan Price
70	64	2	JOHNNY B. GOODE Judas Priest
71	—	—	I CAN'T WAIT ANYMORE Saxon
72	57	10	CRASH The Primitives
73	42	6	AIN'T COMPLAINING Status Quo
74	48	9	NEVER/THESE DREAMS Heart
75	—	—	I'LL SEE YOU ALONG THE WAY Rick Clarke
76	—	—	GIVE GIVE GIVE ME MORE MORE WONDER STUFF
77	70	—	THE WINNER Heartbeat
78	—	—	AMERICA Killing Joke
79	87	—	M.F.S.B. Well Red
80	86	—	IS THIS THE LIFE Cardiacs
81	89	—	EVERYTHING YOUR HEART DESIRES Daryl Hall & John Oates
82	—	—	BEAT DIS BOMB The Bass
83	—	—	ELECTRIC BLUE Icehouse
84	80	—	ON THE FLOOR Powerhouse
85	88	—	WHEN THE LOVE IS GOOD Big Trouble
86	—	—	CARELESS LOVE Swimming With Sharks
87	—	—	TALL COOL ONE Robert Plant
88	—	—	I KNOW YOU GOT SOUL Eric B & Rakim
89	77	—	HOT BUTTERFLY Gregg Diamond & Bionic Boogie
90	73	—	ANGEL Aerosmith
91	69	—	THE COLOURS Men They Couldn't Hang
92	—	—	HARMLESS PIECE OF FUN Eddy Grant
93	—	—	I WANT YOUR (HANDS ON ME) Sinéad O'Connor With MC Lyte Ensign ENY613
94	—	—	STROKIN'/WATCH WHERE YOU STROKE Clarence Carter/Gary Coleman
95	—	—	INTIMACY St. Paul
96	82	—	FRAGILE Sting
97	81	—	KEEP THIS FREQUENCY CLEAR DTI
98	94	—	WHO'S GONNA EASE THE PRESSURE Mac Thornhill
99	—	—	SIBBIN' Head
100	79	—	GET IT ON Kingdom Come

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

◆◆ indicates a sales increase of over 50%
◆ indicates a sales increase

TW LW W/C

1	—	1	THE INNOCENTS Erasure
2	2	5	NOW THAT'S WHAT I CALL MUSIC II Various
3	4	54	TANGO IN THE NIGHT Fleetwood Mac
4	5	8	THE BEST OF OMD OMD
5	1	2	SEVENTH SON OF A SEVENTH SON Iron Maiden
6	8	5	HIP HOP AND RAPPING IN THE HOUSE Various
7	7	27	DIRTY DANCING Original Soundtrack
8	3	4	PUSH Bros
9	—	1	BARBED WIRE KISSES Jesus And Mary Chain
10	6	31	POPPED IN SOULED OUT Wet Wet Wet
11	9	33	PET SHOP BOYS, ACTUALLY Pet Shop Boys
12	10	32	BRIDGE OF SPIES T'Pau
13	—	1	NITE FLITE Various
14	17	12	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT
15	11	41	D'ARBY Terence Trent D'Arby
16	25	25	FAITH George Michael
17	15	27	CHRISTIANS the Christians
18	13	18	HEAVEN ON EARTH Belinda Carlisle
19	14	47	WHITNEY Whitney Houston
20	28	6	WILL DOWNING Will Downing
21	18	15	TURN BACK THE CLOCK Johnny Hates Jazz
22	21	5	LIVE IN EUROPE Tina Turner
23	30	6	FROM LANGLEY PARK TO MEMPHIS Prefab Sprout
24	—	1	REMEMBER YOU'RE MINE Foster & Allen
25	16	10	TIFFANY Tiffany
26	22	39	HEARSAY Alexander O'Neal
27	29	66	GIVE ME THE REASON Luther Vandross
28	12	6	NAKED Talking Heads
29	26	34	BAD Michael Jackson
30	38	6	CHER Cher
31	19	4	LOVELY the Primitives
32	23	23	WHENEVER YOU NEED SOMEBODY Rick Astley
33	24	7	THE STORY OF THE CLASH VOLUME I the Clash
34	27	9	JUST VISITING THIS PLANET Jellybean
35	20	4	TELL IT TO MY HEART Taylor Dayne
36	44	10	DISTANT THUNDER Aswad
37	65	3	ALL ABOUT EVE All About Eve
38	52	5	WOW! Bananarama
39	40	17	HYSTERIA Def Leppard
40	48	9	KICK INXS
41	37	28	RAINTOWN Deacon Blue
42	35	5	NOTHING LIKE THE SUN Sting
43	36	21	THE STORY OF THE CLASH VOLUME I the Clash
44	34	7	JUST VISITING THIS PLANET Jellybean
45	31	9	TEAR DOWN THESE WALLS Billy Ocean
46	33	6	HEART HEART
47	47	19	VIVA HATE Morrissey
48	32	4	THE GREATEST LOVE Various
49	59	56	WINGS OF HEAVEN Magnum
50	75	2	CIRCUS Erasure
51	39	9	LOVE Aztec Camera
52	42	9	UNFORGETTABLE Various
53	45	59	HORIZONS/INNOVATIVE INSTRUMENTALS Various
54	43	6	THE JOSHUA TREE U2
55	94	6	THE CHART SHOW — ROCK THE NATION Various
56	—	—	SINITTA! Sinitta
57	55	17	THIS NOTE'S FOR YOU Neil Young & The Bluesnotes
58	49	12	COME INTO MY LIFE Joyce Sims
59	46	3	BLOW UP YOUR VIDEO AC/DC
60	83	2	GLADSOME, HUMOUR AND BLUE Martin Stephenson/Daintees
61	67	8	SAY IT AGAIN Jermaine Stewart
62	64	63	CHILDREN the Mission
63	70	154	THE PHANTOM OF THE OPERA Original Soundtrack
64	51	3	BROTHERS IN ARMS Dire Straits
65	58	4	THE ESSENTIAL KARAJAN Herbert Von Karajan
66	54	16	UPFRONT 10 Various
67	80	32	MAKE IT LAST FOREVER Keith Sweat
68	60	19	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream
69	41	2	BAD ANIMALS Heart
70	68	21	WAITING FOR BONAPARTE Men They Couldn't Hang
71	61	5	SAY IT AGAIN Jermaine Stewart
72	62	16	CHALK MARK IN A RAINSTORM Joni Mitchell
73	81	26	DISCO Pet Shop Boys
74	50	4	THE BEST OF UB40 VOL 1 UB40
75	63	2	SAVAGE Eurythmics
76	57	12	GREATEST LOVE SONGS Placido Domingo
77	72	34	OUT OF THE BLUE Debbie Gibson
78	56	9	DANCING WITH STRANGERS Chris Rea
79	—	—	GREATEST HITS Isley Brothers
80	78	3	HITS REVIVAL 2: REPLAY Various
81	74	14	BUSY BODY Luther Vandross
82	—	—	IF I SHOULD FALL FROM GRACE WITH GOD the Pogues
83	77	3	GUITAR Frank Zappa
84	77	3	HITS OUT OF HELL Meat Loaf
85	98	17	GET HERE Brenda Russell
86	—	—	SUBSTANCE New Order
87	73	8	WONDERLAND Erasure
88	84	8	IDLEWILD Everything But The Girl
89	71	4	BEST OF HOUSE VOL 4 Various
90	—	—	WHAT UP DOG! Was (Not Was)
91	79	86	THE SINGLES Pretenders
92	89	56	GRACELAND Paul Simon
93	—	—	WHITESNAKE 1987 Whitesnake
94	53	3	MEET DANNY WILSON Danny Wilson
95	69	6	C'MON EVERYBODY Eddie Cochran
96	66	10	KINGDOM COME Kingdom Come
97	95	2	A PORTRAIT OF ELLA FITZGERALD Ella Fitzgerald
98	—	—	MAINSTREAM Lloyd Cole And The Commotions
99	76	5	STREET LIFE — 10 GREAT HITS Bryan Ferry/Roxy Music
100	—	—	PLEASE Pet Shop Boys
—	—	—	NOW AND ZEN Robert Plant

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

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