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REVIEWS

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JANE'S ADDICTION ● NITZER EBB

ALBUMS
BLOW MONKEYS ● ROY ORBISON
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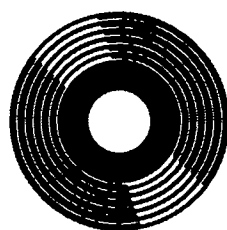
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● THROWING UP ABSURD

Surviving brain tumours and motherhood with Boston's Throwing Muses. **P15**



● NIK NIK

Can the 'Face Of '84' still cut it in '89? Nik Kershaw returns on **p9**



● 1.0.1.

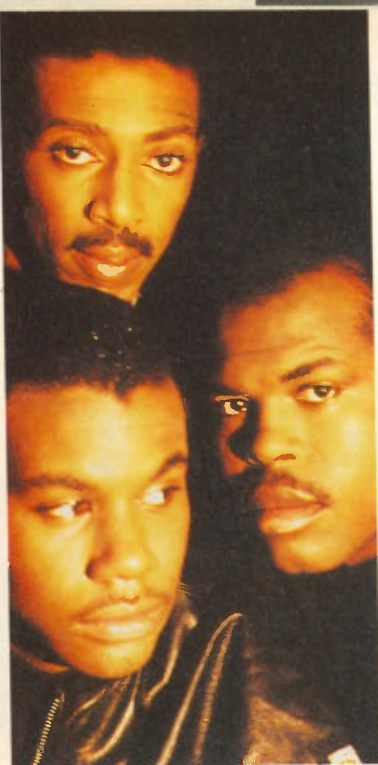
DANCESATIONS
Discover the grooviest, sexiest dance sound of the year with Electrified 1.0.1. **P48**



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NEWS

EDITED BY ROBIN SMITH



▲ FIRM FOUNDATION

Ten City, who have been stomping all over the charts with 'That's The Way Love Is', release their long awaited debut album, 'Foundation', on February 6. In all, the album features 10 songs, including the current single and last year's underground club classic 'Right Back To You'. Cassette and CD versions feature the extra song 'One Kiss Will Make It Better'.

Ten City will also be touring in March, with dates at Cambridge Corn Exchange March 21, London Town And Country Club 23, Prestatyn Soul Weekender 25, Manchester Hacienda 27, Stockton The Mall 28.

● SPIKE IT

Elvis Costello is back in action this month with his album 'Spike' out on February 6. Recorded in London, Dublin, New Orleans and Hollywood, 'Spike' is Costello's 12th studio album and the 14 tracks include 'This Town', 'Let Him Dangle', 'Chewing Gum', 'Coal Train Robbers' and 'Last Boat Leaving'.

Elvis will also be playing his first British concert tour for two years in May and June including a month of Sunday performances at the London Palladium. He'll be playing the Palladium on May 14, 21, and 28, and his other dates are Liverpool Royal Court May 10, 11, Manchester Apollo 12, Belfast Opera House 16, 17, Dublin Stadium 19, 20, Newcastle City Hall 24, Edinburgh Playhouse 25, Glasgow Pavilion 26, Cardiff St David's Hall June 8, Bristol Colston Hall 9.

Tickets for all shows will be on sale from February 3 at box offices and usual agents.



INSTANT RELIEF

Bananarama will be doing their bit for Comic Relief when they release their cover version of the Beatles' classic song 'Help' as a single on February 13. Special guest stars on the single are Lananeeneenoonoo (try spelling that properly when you've had a few), alias Dawn French, Jennifer Saunders and their friend Kathy Burke.

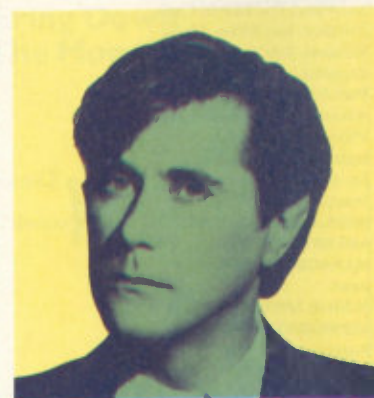
'Help' was produced by Stock, Aitken and Waterman and it will be accompanied by a wacky video with some of the worst dance sequences ever filmed. Money raised from the single will be going to relief work in Africa and to fight homelessness and drug and alcohol abuse in Britain.



ALL FALL DOWN

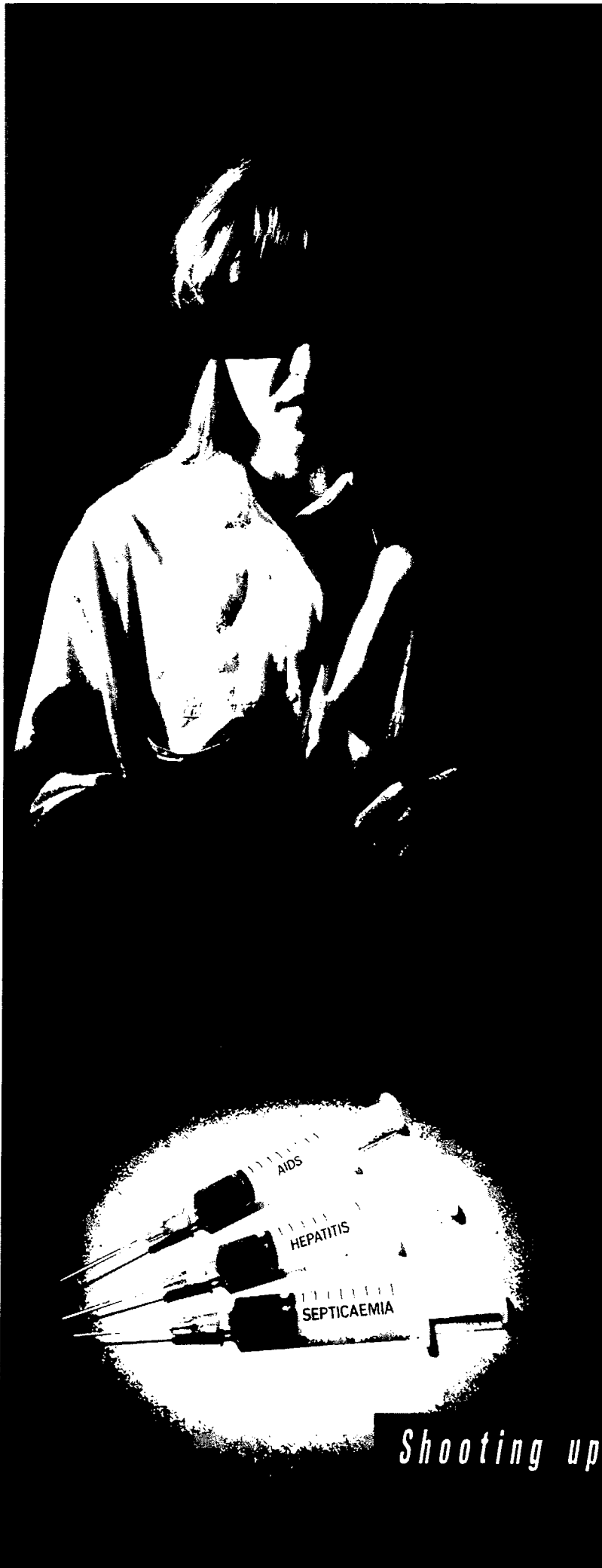
Those good-looking dudes Living In A Box return with their single 'Blow The House Down' on February 6. The song features an amazing guitar solo by Queen's Brian May and the flipside is 'Dance The Mayonnaise'.

'Blow The House Down' was co-written by Albert Hammond, who's also penned hits for Whitney Houston and Aswad.



● THE PRICE IS RIGHT

Bryan Ferry releases his single 'The Price Of Love' this week. Taken from his top five album 'The Ultimate Collection' and originally recorded by the Everly Brothers, it's a remixed version of the song which was a top ten hit for Bryan way back in 1976. The CD single also features 'Lover', a track not featured on 'The Ultimate Collection'.



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NEWS

CONTINUED



- ● **Kool And The Gang**, the ultimate dancefloor band, will be playing some dates in April.
- They'll be boogying on down at Edinburgh Playhouse on April 3, followed by Birmingham
- NEC 4, Southampton Mayflower 5, Manchester Apollo 6, Brighton Centre 7, Hammersmith
- Odeon 8.
- Vocalist James Taylor has long since left the band to pursue a solo career and has been replaced by no less than three singers; Gary Brown, Skip Martin and Odeen Mays.

ON TIME

- **Tiffany** follows up 'Radio Romance' this week with a tender ballad, 'All This Time'. Taken from her current album, 'Hold An Old Friend's Hand', the flip side is 'I'll Be The Girl' while the 12 inch and CD versions will contain Tiffany's early hit, 'I Think We're Alone Now'.

● IN THE MODE

Depeche Mode release a live version of their 1983 hit 'Everything Counts' on February 13. The single is taken from a double live album, '101', out on March 13, which was recorded at the Pasadena Rose Bowl in Los Angeles last summer.

The Rose Bowl concert was the 101st show on Depeche Mode's last tour. Other tracks on the album include 'Stripped', 'Somebody', 'Black Celebration' and 'Master And Servant'.

The concert at the Rose Bowl was also filmed for a video, '101', also out on March 13. The film will also have a limited run during late February in cinemas in London, Birmingham and Glasgow.



ROSS TOUR

- **Diana Ross** will be touring Britain in late April and early May. She'll be appearing at Glasgow SECC on April 26, Birmingham NEC 28 & 29, and Wembley Arena May 2, 3, 4. Tickets are available from usual outlets, and Diana should have a new album out to coincide with the dates.

GET FIZZICAL

- **Madonna** has been signed up for a reputed £6 million to promote Pepsi Cola, and the giant soft drink organisation are sponsoring her forthcoming world tour.

Madonna has already begun filming a series of ads for the company in Los Angeles, which will be broadcast worldwide in early February. She's taking over from Michael Jackson, who promoted Pepsi last year.

- Madonna's tour is due to start in the autumn with the likelihood of British dates some time early in 1990. Other megastars who have helped to promote Pepsi Cola include David Bowie and Tina Turner.

● TOURS

The Scorpions have added a date to their tour at the Hammersmith Odeon on March 4. Tickets, priced £10 and £9 each, are on sale from the box office.

The Seers play their first concert this year at London Dingwalls Panic Station on February 13. The band will also be releasing an as yet untitled single soon.

Happy Mondays will be touring in February and March, with dates at Birmingham Irish Centre February 27, Leeds Warehouse 28, Newcastle Polytechnic March 1, Sheffield University 2, Liverpool University 3, Nottingham Trent Polytechnic 9, Leicester Polytechnic 10, Manchester International 2 11, Brighton Escape Club 12, Bristol Polytechnic 13, London Astoria 14.

The House Of Love have lined up some dates at Dublin McGonagles February 24, Belfast Queen's University 25, Hull University 27, Huddersfield Polytechnic March 1, York University Alcuin College 2, Norwich East Anglia University 3, Canterbury Kent University 4.

The Four Tops have added a date to their tour, at the London Town And Country Club on February 10. Tickets are available from the box office and usual agents.

Simply Red have added a couple of dates to their tour at Glasgow Barrowlands on February 19 and the St Austell Coliseum on March 7. Tickets are available from the box office and usual agents.

● RELEASES

The Fixx release their album 'Calm Animals' on February 6. Tracks include 'I'm Life', 'Driven Out', 'World Weary' and 'Cause To Be Alarmed'.

The Blood Brothers release their debut single, 'Replica', this week. A fusion of rock and rap, it's taken from their forthcoming album 'Honey And Blood'.

Boney M re-release their classic hit 'Rasputin' on February 13. It's taken from their album 'The Greatest Hits Of All Time', featuring remixes of Boney M's classic hits from the Seventies.

The Escape Club, who hit the American number one slot with 'Wild, Wild West', release the follow-up, 'Shake For The Sheik', on February 6. The flip side features 'Working For The Fat Man'.

Paul Johnson releases 'No More Tomorrows' on February 6. The single's flip side features 'I Don't Care', while the 12 inch also has a version of Sam & Dave's 'Hold On I'm Comin'.

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BEST OF BRITISH

Mica Paris, the Christians and Def Leppard are some of the big names who have been nominated for trophies at the British record industry's BRITS Awards, held at the Royal Albert Hall on February 13.

We've printed the entire 13 categories for the awards, (which will be broadcast live on BBC 1, followed by a special show on Radio 1 the following day), so you can make an educated guess at who might win.

A special double album, 'The Awards', featuring hit songs from the nominees, will be out on February 6.

NAPPY RASH

Prince protégées **Wendy & Lisa** release their single 'Are You My Baby' this week. Taken from their forthcoming album, the flip side features 'Happy Birthday' while the 12 inch has the bonus track 'Honeymoon Express', a remix of the track from their album 'Wendy And Lisa' which was a big club hit.



BEAT IT

Londonbeat follow up their magnificent top 20 hit, '9am (The Comfort Zone)', with 'Falling In Love Again' this week. The flip side features 'Jerk' and the 12 inch and CD versions include the extra track 'Over The Speed Limit'.

Londonbeat, who recently supported Bryan Ferry on his tour, have lined up some dates in their own right, playing Liverpool University February 23, Leicester Polytechnic 24, Southampton University 25, London Town And Country Club 27, Sheffield Leadmill 28, Manchester International March 1, Glasgow Queen Margaret Union 3, Newcastle Polytechnic 4, Birmingham Goldwins 5.

RUMOURS

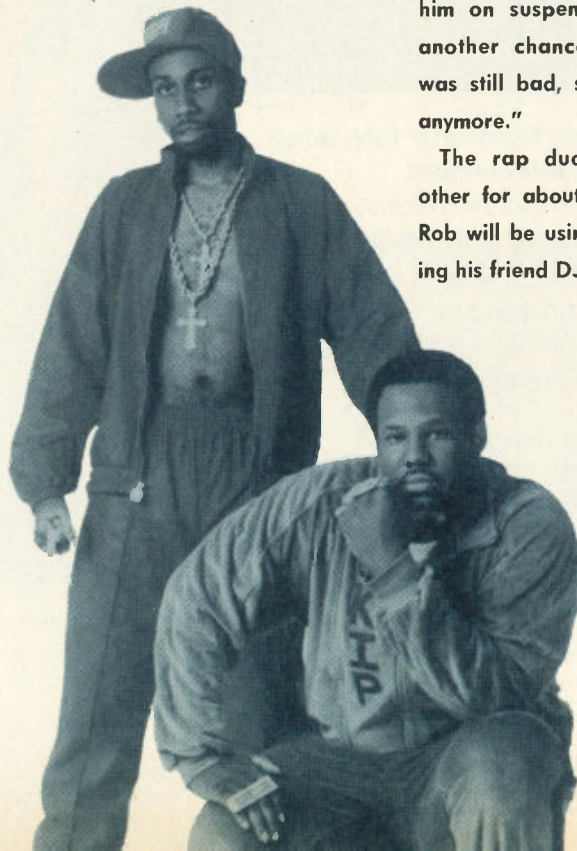
Holy black vinyl! Prince will be recording the soundtrack for the forthcoming Batman movie. We hear he also auditioned for the part of Robin but was turned down because his muscles are too puny . . . Talking of movies, Eric B & Rakim are currently negotiating terms for a remake of 'Butch Cassidy And The Sundance Kid', an off the wall version set in Harlem and the Bronx . . . Watch out for a new Michael Jackson single very soon. The hottest contender is 'Leave Me Alone' . . .

● **New Model Army**, who hit the top 30 with 'Stupid Question', release their album 'Thunder And Consolation' on February 6. Inspired by the collected works of 17th Century revolutionary quaker Edward Burroughs, tracks include 'I Love The World', 'The Ballad Of Bodmin Pill' and 'Archway Towers'.

● **Rob Base & DJ E-Z Rock**, high in the charts with 'Get On The Dancefloor', have split up.

"Basically E-Z Rock was getting paid a lot of money and not turning up to the gigs we were doing," explains Rob Base. "My manager put him on suspension and gave him another chance but the situation was still bad, so he's not with me anymore."

The rap duo had known each other for about six years and now Rob will be using guest DJs, including his friend DJ Blow.



AWARDS NOMINATIONS

Best British Male Artist

Phil Collins	Virgin
George Michael	CBS
Robert Palmer	EMI
Chris Rea	WEA
Steve Winwood	Virgin

Best British Female Artist

Annie Lennox	BMG
Mica Paris	Island
Sade	CBS
Tanita Tikaram	WEA
Yazz	Big Life

Best British Group

The Christians	Island
Def Leppard	Phonogram
Erasure	Mute
Pet Shop Boys	EMI
Wet Wet Wet	Phonogram

Best British Single

Fairground Attraction — 'Perfect'	BMG
Robert Palmer — 'She Makes My Day'	EMI

Tanita Tikaram — 'Twist In My Sobriety'	WEA
Tom Jones/Art Of Noise — 'Kiss'	China

Deacon Blue — 'Real Gone Kid'	CBS
-------------------------------	-----

Best British Album

Aztec Camera — 'Love'	WEA
Fairground Attraction — 'First Of A Million Kisses'	BMG
The Pasadenas — 'To Whom It May Concern'	CBS
Pet Shop Boys — 'Introspective'	EMI
Steve Winwood — 'Roll With It'	Virgin

Best British Newcomer

(Suggestions) Radio One Voting Category

Bros	CBS
Climie Fisher	EMI
Deacon Blue	CBS
Fairground Attraction	BMG
Mica Paris	Island
The Pasadenas	CBS
Tanita Tikaram	WEA
Yazz	Big Life

Best International Newcomer

Belinda Carlisle	Virgin
Tracy Chapman	WEA
Enya	WEA
Salt-n-Pepa	London
Michelle Shocked	London

Best International Male Artist

Michael Jackson	CBS
Prince	WEA
Alexander O'Neal	CBS
Terence Trent D'Arby	CBS
Luther Vandross	CBS

Best International Female Artist

Anita Baker	WEA
Tracy Chapman	WEA
Enya	WEA
Whitney Houston	BMG
Kylie Minogue	Waterman

Best International Group

Bon Jovi	Phonogram
Fleetwood Mac	WEA
INXS	Phonogram
U2	Island
Womack & Womack	EMI

Best Soundtrack

'Buster'	Virgin
'Good Morning Vietnam'	A&M
'Hairspray'	MCA
'The Princess Bride'	Phonogram
'Rattle & Hum'	Island

STRANGE THINGS happen to the pull-out-colour-poster variety of pop star when their days of pre-pubescent adulation are over. Most disturbing of all, however, is a tendency to go in for loopy life-philosophies and oddball religions.

GROWN UP STRANGE

I am sitting opposite the 'Face Of '84', and one time 'clean-boy' of teen pop, Nik Kershaw, and I am worried. After a two year absence Nik has returned to the pop fray with a proclaimed 'greater maturity', a pony-tail halfway down his back, and a fourth album, 'The Works', which includes a song entitled 'One World'. As I said, I am worried . . .

Isn't 'One World' something to do with the Rev. Sun Moon and his Moonie church, Nik, or is this an anguished response to 'Thatcher's divided Britain'?

"Err . . . That's a good one. I wish it was as deep as that. It's just a subject that everybody's had a go at. It's really corny, but it's basically the hippy philosophy. You know, Bob Marley said it in 'One Love'. It's just we're all in this for the same reasons, from Thatcher to a poor Ethiopian."

And the new single, 'One Step Ahead', seems like more of the old 'Human Racing', life as a marathon idea?

"Well it was written when the Olympics were on . . . All that

training for a piece of metal. There must be more to it than that."

Very, very hippy sounding, Nik.

"Oh it's totally hippy, but that makes me almost fashionable, doesn't it? And that's one criticism that's never been said of me, that I'm fashionable. 'Fashionable' has never been one of my problems."

WIDE-EYED BOY

When the huggable, fluffy-haired Nik emerged from behind the counter of an Ipswich dole office to become the teen-cover of middle Eighties 'reasonable pop', he may not have been Mr Respected. But with two million selling albums, 'Human Racing' and 'The Riddle', plus a string of hit singles, this was hardly a calamity. As Nik himself said in March '84, "I've got no bones about it. I want to be a pop star."

Except that by 1986 the lack of respect was starting to get to him. And the 'little girls' were growing up. A third somewhat crotchety album, 'Radio Musicola', came out and flopped. Nik, however, is not bitter.

"I went through the whole bitter and cynical thing on the last album, which kind of backfired on me. It was pretty destructive really, all this vitriol coming out in the lyrics which nobody really noticed anyway 'cause nobody bought it. And it just wound me up, so I thought, 'Why did I take it all so seriously?'"

Do you wish the whole teen star thing hadn't happened?

"I don't feel that badly about the past, but I wish it had happened at a pace I could cope with.

"But believe it or not there were people around at that time who weren't female and 13 and were into it, and who still are into it."

ONE STEP BEYOND

At the moment Nik says he wouldn't mind being in the position of someone like Sting or Peter Gabriel. Someone who's kept "a bit of dignity". After 18 months in the studio, including an unproductive period in Los Angeles where he narrowly missed "blinking out", he's come up for air with an easy going collection of happy-go-serious poppy funk songs, and a thoroughly relaxed attitude to the whole 'pop star' bit.

"It's like it's nothing to do with me. It's not my world anymore."

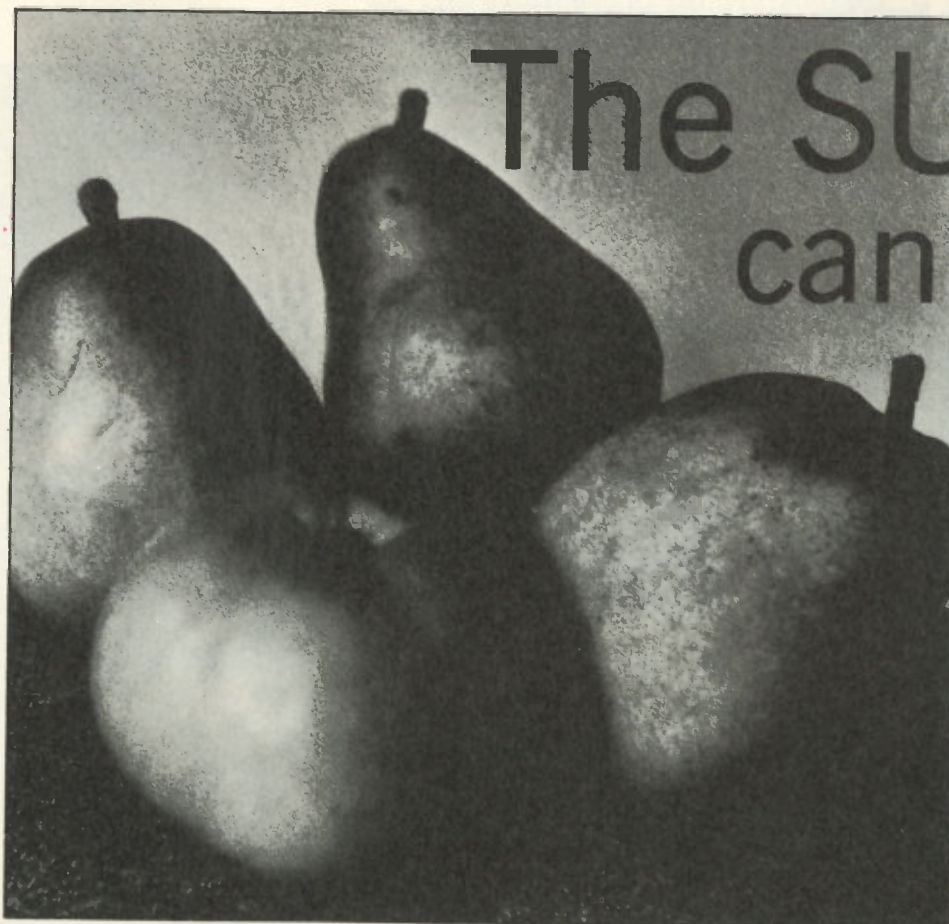
Married and pushing 30, this is one former teen star-lust victim who appears to have made a fairly healthy recovery.

"I was supposed to be the good, clean boy of pop, and every time I slipped up they came and got me for it. But I never put myself on that pedestal. It was of their making and if they want to do it again they can. But this time I don't think they will. They've got other people to do it to now."



ALL GROWN UP

What does a teen idol do when the screaming stops? Roger Morton talks to the re-launched Nik Kershaw



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EDITED BY ANDY STRICKLAND



THEN JERICO 'BIG AREA' TOP TEN

- 1 'Kick Over The Statues' Exmoor & The Redskins
- 2 'Pampas Up The Volume' M|A|R|R|S
- 3 'You Are The One' SA-ha-ra
- 4 'Now You're Gone' Black Forest
- 5 'Brothers In Cardiff Arms Park' Dire Straits
- 6 'The Final Countdown' Europe
- 7 'Murder Style' Lords Cricket Ground Of The New Church
- 8 'The Lover In Me' Sheena Easton
- 9 'Crackers International' Er-Asia
- 10 'I Want Your Middlesex' George Michael

Compiled by Cyril Smith's trousers.

COMPETITION MORE FUZZ IN THE UNDERWORLD

The man with the engaging smile, **Errol Brown** of Hot Chocolate, is currently forging ahead with his solo career in the shape of the single 'Love Goes Up And Down' and we ever generous Index types are celebrating with a pretty fine CD holder competition. We've got 10 rather useful personalised Errol Brown CD carry bags which will hold over a dozen of your favourite CDs and all you have to do to win one is correctly answer the three questions below.

1 Which of these was not a Hot Chocolate hit

- a) 'Emma', b) 'You Sexy Thing', c) 'Brother Michael'?

2 Which Hollywood legend was famous for his swashbuckling film roles

- a) Michael Caine, b) Errol Flynn, c) Sidney Greenstreet?

3 What do the initials CD stand for

- a) Compact Dog, b) Costly Disc, c) Compact Disc?

Send your answers on a postcard to rm 'Errol Brown Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date Feb 13.

Yep, they're back. The band we discovered some years back and brought to your attention — Birmingham's most mighty misses **Fuzzbox** return with their single 'International Rescue'. Despite a lengthy absence, the girls are back in great shape with a new, very polished dance sound, with 'International Rescue' bearing a similarity to James Brown's 'Living In America' in its mighty drums, but with the Fuzzies' own inimitable style delivering their tale of all things FAB! Could be a huge hit, could disappear up its own Thunderbird Four, but come on, who would you rather have as the world's most successful all girl group eh? Welcome back girls. Fuzzbox will be popping up on 'Jim'll Fix It' and 'Going Live' in the next couple of weeks.



H A B I T F O R M I N G

You really should be making a habit of listening to Habit. The three bizarre funkateers have re-released their debut single 'Lucy,' a nifty little toe tapper and brain teaser that somehow slipped through the chart net last year.

Habit met up at Brighton art college (where else?) and are Nick Amour, who dislikes underwear and claims he's always the last to fall over at parties, Mick Martin, who enjoys headbutting walls and Andy Carroll, who on a dark night could be mistaken for Nick Heyward.

They've toured with Level 42 and their debut album 'Medicine Man' should be out at the end of February. Don't kick the habit. (RS)



HIGHWAY STAR

John Moore used to be in the Jesus And Mary Chain. OK, I know he's not as famous as the Reids or as mythologised as Bobby Gillespie, but he was there once hitting the occasional solitary drum or plucking the occasional sulky guitar. Now he's gone the way of his ex-pals, signed up with the big boys and put himself in front of Expressway. The band are about to launch their debut single 'Out Of My Mind', and a little corker it is too. Billy Idol meets the Doors with some wonderfully chunky guitar playing and a vocal from John himself that could strip wallpaper. The Expressway will be touring with Crazyhead in late February. Grrrrr.

(AS)



SMASHING

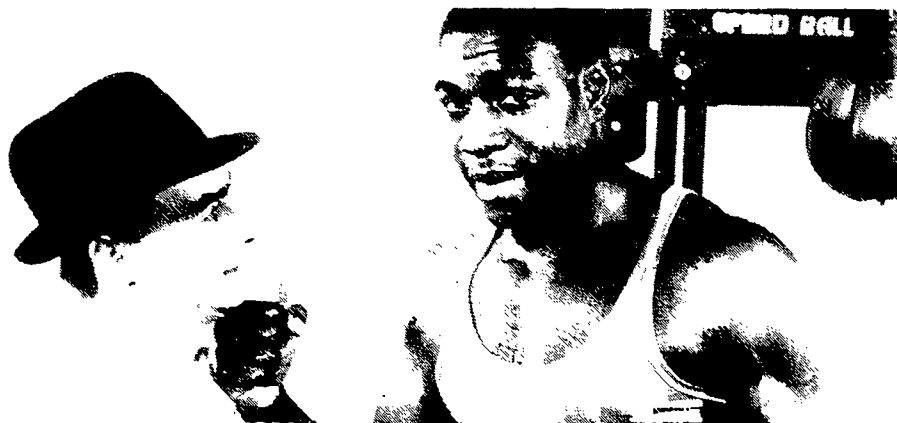
◀ Martyn Bates is a chap with a bit of a past. He's worked with film director Derek Jarman (the bloke who did the Smiths' 'Panic' video), used to be in early Eighties electro-pop combo Eyeless In Gaza, and has now released his own 'Love Smashed On A Rock' LP on Integrity Records. Offering 10 reflective, occasionally doomy tunes for the discerning listener's quiet enjoyment, Martyn emerges as a singer in the Kevin Rowland/David Sylvian mould, who, to a backing of affectionately caressed acoustic guitars and bubbling bass, explores both the nice and nasty sides of love 'n' life. He gets the thumbs up round here, all right.

(HW)

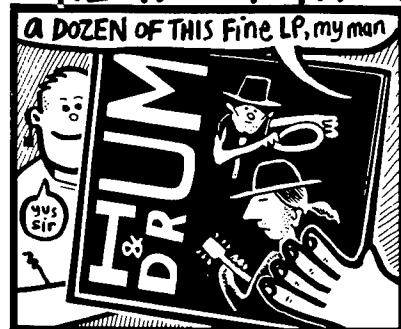


LET'S BE FRANK

◀ If you think the annual glut of football records are enough to give the record industry a bad name (ho, ho Heaven forbid) you ain't heard nothin' yet! It had to happen really, there's a single in the shops this week hoping to cash in on Frank Bruno's inevitable defeat of Mike Tyson (ho hum) in the Heavyweight Championship Of The World. 'Where's Harry?', we kid you not, is the work of the Contenders, whose sex symbol Tony Morley is pictured here with big Frank. What's the connection between the record and Frank's face after the fight? They've both got a hole punched through the middle. But seriously, best of luck Frank. (AS)



GREAT POP THINGS → expresso Bongo! U2 Part 2 by Colin B. Morton & Chuck Death



By 1987 U2 were so famous that the world wasn't big enough to hold all the people who wanted to see them.... So they decided to make a rockumentary film called "Rattle and Hum" (after the various noises their instruments gave off when played.)



The plot of the film concerned a hugely famous Irish group going to America and inventing all forms of American Music simultaneously. Bongo plays a pop singer called Bonéo who harasses ageing rock stars by phoning them up a lot.



By making their music really boring U2 united all the peoples of the world, whoat last found something they could all understand. As Bongo says "If everyone holds hands and is nice to one another, things will be alright." etc...etc...etc



After making several controversial comments about the standard of the acting in SIR BOB GELDORF'S Milkto advertisements, Bongo was rumoured to be on an IBA hit-list. He is said to have retired from music to make LPs

INDEX

CONTINUED

JACKO POT FILM & VIDEO

We've been sent more than our fair share of fanzines in our time here at Index, but we've never received a Michael Jackson one before. Put together by two fanatical types from the North East, the fanzine is more an introduction to what its creators hope it will become in the future — a swap shop, record sales, picture library, competition, information service. And a more polished product than its present state. Therefore, we have to wince slightly at its price of £2.50, but if you're a Jacko fan and you fancy the idea of being in at the beginning of what could become an enthusiastic and valuable journal, send a cheque made payable to MJ(UK), 116 Portman Street, Middlesbrough, Cleveland, TS1 4NB and the cheerful Pattie will provide you with a copy.

DIE HARD (Cert 18)

Starring: Bruce Willis, Alan Rickman

There are two types of hostage movie. There's the truth-seeking, tense drama concerned with the psychological effects of a siege on hostages and their captors, such as 'Dog Day Afternoon', and there's the explosive, blood-drenched, comic book approach of 'Die Hard'.



These rules laid down, 'Die Hard' is, against my better judgement, really rather good. Bruce Willis is far better suited to the role of a self-deprecating, eloquent Rambo, than as a cardboard cut-out Cary Grant, as in the awful 'Blind Date'. Willis plays New York detective John McClane who, for no particularly plausible reason, single-handedly takes on a group of terrorists who are holding employees of the Nakatomi Corporation hostage in an office building in Los Angeles. Peculiarly, these odds turn out to be more even than they seem.

Alan Rickman is perfectly cast as Hans Gruber, the leader of the terrorists, a man so in control of his emotions he makes M Rourke look like Pee Wee Herman. All other members of the cast are purely peripheral, most simply there as target practice for gun-totin' Bruce.

'Die Hard' is totally dumb and pretty violent, and is two hours of escapist fun.

Escapist fun in pretty much what 'The Return Of Sherlock Holmes' (Hendring Video) concerns itself with. Two episodes of the Granada TV series feature on each of three videos whose release lends weight to the claim that Jeremy Brett is indeed the best Holmes ever. Edward Hardwicke is to be thanked for avoiding the traditional portrayal of Dr Watson as a blustering fool, accepting that he is merely a clever person to Holmes' genius.

Not to be overlooked, 'The Return Of Sherlock Holmes' is a TV classic in the making. (TN)

EARBENDERS

Andy Strickland

'Can't Be Sure' the Sundays (Rough Trade 45)
'I Kicked A Boy' the Sundays (Rough Trade B side)
'A Love So Beautiful' Roy Orbison (Virgin LP track)

Tim Nicholson

'How To Do That' Jean Paul Gaultier (Fontana 45)
'Mystery Girl' Roy Orbison (Virgin LP)
'Can't Be Sure' the Sundays (Rough Trade 45)

Eleanor Levy

'The Last Of The Famous International Playboys' Morrissey (HMV 45)
'Life's Rich Pageant' REM (IRS LP)
'I Don't Want A Lover' Texas (Phonogram 45)



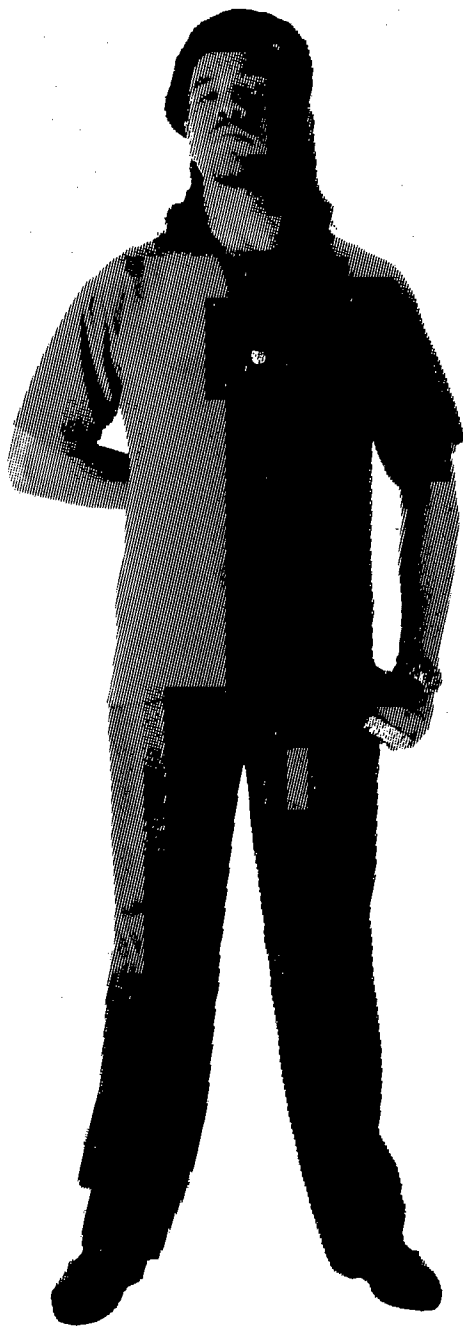
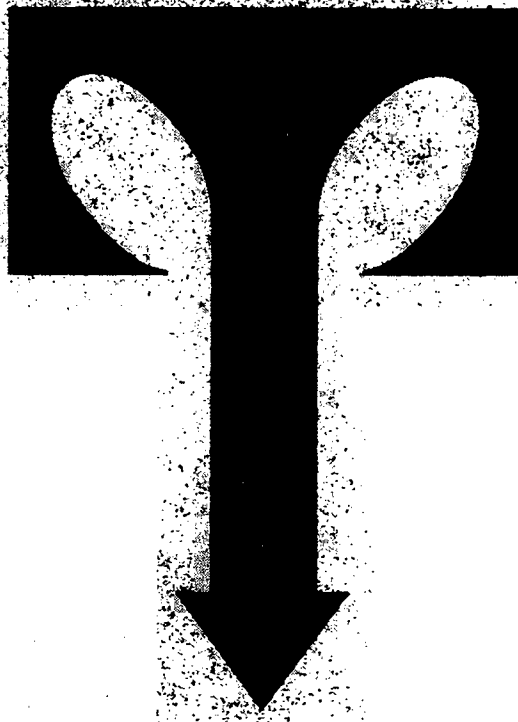
HUE AND CRY TOP TEN LINDAS

- 1 Linda Lovelace — was naughty in the Sixties, now starring in 'Whoops The Vicar's Trousers'.
- 2 Linda McCartney (nee Eastman) — nothing to do with Eastman Kodak, honest guy, now appearing in Liverpoolian comedies such as 'Bread', the Beatles etc.
- 3 Linda Kweisi Johnston — highly respected transsexual dub poet of the late Seventies.
- 4 Lynda Davies — highly respected transsexual Welsh athlete.
- 5 Jeff Lynda — highly respected Birmingham musician and friend of Roy Orbison and George Beatle. Has been known to wear facial hair upside down.
- 6 Linda Evans — Dynasty loony with plastic chest and Bo Derek lookalike fixation.
- 7 Linder — not very famous chum of Morrissey, met in cemetery in Manchester.
- 8 B-Linda Carlisle — Dyslexic ex-Go Go who went to the top of the charts.
- 9 Lynsey De Paul — short pianist and crooner with beauty spot in the Surrey countryside.
- 10 Lindy Morrison — Antipodean drummer, Go-Between and friend of Robert Forster.

THE NEW ALBUM

POWER

ICE



COMING TO THE UK FEBRUARY

- 1 - RAYLEIGH; Pink Toothbrush
- 2 - BRISTOL; Bier Keller
- 4 - TONBRIDGE; Angel Centre
- 5 - LONDON; Fridge, Brixton
(DJs: Tim Westwood and The Doctor)
- 6 - NORWICH; Arts Centre



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LIP

More gossip from the House of Goth. Proprietor: Lisa Tilston



PHOTO BY LF

CAT AND MOUSE

● **AT LAST** — conclusive proof that it's a complete myth about Prince only working with women who are shorter than him. As you can see, the Perfect Purple Posterior is well out of sight behind this park-keeper's Mini Metro van, visible only to towering beauty Cat, who's content to suck it and see . . .

● Top o' the morning to you, Gossipheads, and I hope you've got a spring in your step and a great big cheesy grin on your face as we set off on this week's excursion into goss-land. Me, I'm feeling more than a little nostalgic for various reasons. Firstly, I heard that classic of naffness 'Tiger Feet' on the radio. Who can forget seeing **Mud** singing 'that's neat, that's neat, that's neat, that's neat, I really love your tiger feet' and doing their little dances on 'Top Of The Pops? Ah, it makes me feel about seven again!

Secondly, **Gene Pitney** topping the charts! I know it's dead trendy to be into really old pop stars (preferably dead ones), but Pitney is the fabbest of the wrinklies by far — if you've never wallowed in the likes of '24 Hours From Tulsa' and 'Town Without Pity' I suggest you invest in a greatest hits album without delay.

And thirdly, the **Stray Cats** have announced the dates of their comeback tour. I wonder whether rockabillymania will sweep Britain again? Better dust off the brothel-creepers, put that comb in the back pocket and check out the Brylcreem situation. Not too sure how I'd look in a quiff, though.

Well, down to the gossip . . . **Bruce Watson**, the red-headed guitarist from **Big Country**, felt a bit silly when he got seasick on the ferry to Utrecht during their recent tour, rushed to the toilet, and promptly fell asleep locked inside. When he woke up he felt too dizzy to move, so he stayed put for another couple of hours,

then emerged sheepishly to find all the lights had been turned off. The ferry had actually arrived quite some time before and everyone had already disembarked. Bruce wandered around in a daze looking for the exit, until he was discovered by his frantic manager, who'd gone back to find him. Apparently he was so relieved to touch dry land again that he had to be physically restrained from kissing the ground, Papal style. Big Country are now considering sending him off to naval college until he finds his sea legs!

BIG BANG

The band had another slight mishap in Tralee, County Kerry, where they did a show in a big hotel. The owners asked them to stop the soundcheck at five o'clock, because the electricity grid couldn't take the surge of power when all the townspeople started coming home from work and putting the dinner on, on top of the energy used by Big Country's instruments. Unfortunately the band got so involved in their sound check that they lost track of time, and the mayor of Tralee came down in person to slap their wrists, because so many people had complained about their tellies and ovens going on the blink!

You might have heard about the building in London which completely disintegrated into a pile of rubble the other day, as it was in some of the papers, but I'll bet you didn't know the

building next to it, which houses **Living In A Box's** management company, was also affected. The workmen in the building heard a strange creaking noise and called in the fire safety experts, who evacuated it a few minutes before it collapsed, and rushed next door to warn everybody.

However, it just so happened that Living In A Box's manager was on the phone to singer **Richard Darbyshire**, talking about the new single, which is called 'Blow The House Down'. So when a fireman came in yelling some story about collapsing buildings he thought it was some sort of hoax, and he virtually had to be dragged out of the building. The band are just sorry they weren't on hand to film the video!

BOMBSHELL

Singer **Suzi** of **Will To Power** has gone public on the secrets of all us bleach-bottle blondes by revealing to the world that she is in fact a natural brunette — but she couldn't resist dying her hair because blondes are more sexy. Well, I couldn't agree more!

We can look forward to a few impromptu knees-ups in the coming weeks as up-and-coming popsters **'Til Tuesday** are heading for a venue somewhere near you, and singer **Aimee** just happens to be a good pal of **Elvis Costello**. A few special guest appearances, perhaps?

The **Bangles** have been having lots of fun in sunny Miami, where they went to introduce the Superbowl for American TV. They swapped drinks with **Billy Joel** and **Christie Brinkley**, and make-up tips with actress **Marlee Hemingway**. The Scarlet Pimpernel of

television, **Don Johnson** (they seek him here, they seek him there), did actually turn up to watch the Superbowl, by helicopter, with 14 minders, but nobody took a blind bit of notice!

KNICKERS!

Incidentally, **Susanna Hoffs** of the **Bangles** is going out with the son of notorious Sixties drippy hippy **Donovan**. Imagine labouring under a name like Donovan all your life and then calling your son **Donovan Junior** — he must have a wicked sense of humour!

While we're on the subject of the Superbowl, **Balaam And The Angel**, currently recording in San Francisco, were so delighted by the 59ers' victory that **Mark Morris** went out to celebrate and suffered instant memory loss. So if you've any idea what Mark was doing that weekend, please let him know — looks like a candidate for blackmail corner to me!

The **Darling Buds** had a triumphant gig at Cardiff Uni, their home area, where the greater part of the crowd was made up of their old school friends, mums and dads, brothers and sisters and other assorted relatives. Talk about the conquering heroes returned! **Harley** promised not to swear on stage as a mark of respect for his elders and betters, and a record number of pairs of knickers were thrown at the band. Could this be following on in the tradition of the original Welsh knee-trembler **Tom Jones**, we wonder?

Well, my little cupcakes, I'm off to take my cough mixture (lots of sympathy, if you please!) so 'til next week . . . be careful out there!

● **ZODIAC MINDWARPERS** Slam dreams of the days when the legendary Marquee was just a toilet in Wardour Street and you could buy 15 pints and still have enough change from a fiver to get a kebab on the way home. Various grebo types like the **Gaye Bykers** and **Uriah Heep** were seen hanging around at the Marquee's 30th birthday party, but rumours that the **Jam** were to reform for the occasion were mercifully unfounded.



PHOTO BY BARRY PLUMMER

KRISTIN HERSH is explaining the story behind Throwing Muses' new album 'Hunkpapa' (the name of Indian Chief Sitting Bull's tribe). Meanwhile, her three-year-old son, Dylan, who must have heard the story more times than he's had wet nappies, is about to throw himself off the piano. Caught in the nick of time.

"Last week he cut his hands on some glass," says a nervous Kristin. "His body was all covered in blood. It was horrible. There was no car, my boyfriend wasn't here, and I had to get him to the hospital."

Kristin remembers a similar scare in her childhood. "My brother jumped off a wall and was taken to the emergency room. Nobody left a note or anything. I came home to this empty house and everybody had gone! It was the worst experience of my life!"

These dreaded encounters with fear and isolation have fuelled 22-year-old Kristin's imagination for two full decades now. And for the last few years, they have found a home in the songs of Throwing Muses, the group Kristin formed with step-sister guitarist Tanya Donnelly, bassist Leslie Langston and drummer David Marcizo in the American musical hotbed of Boston in 1984. Being teenagers in a city that strictly enforces the national drinking age of 21 inevitably led to problems. "The clubs were quite happy to let us *play* because they could make money," explains Kristin, "but we were known around town for being under age, so we could never get in to see other groups!"

As a result, Throwing Muses developed their own sound, a brash attack of military drums and noisy guitars, eventually softened by purer and sweeter grooves. On top of that, Kristin would exhale angst-ridden lyrics in an often undecipherable voice that left unprepared gig-goers and American record companies stunned. It was the British indie 4AD that recognised the group's unique charm. Their exuberant, eponymous debut album of 1986 and 'Chains Changed' EP of the following spring catapulted them onto music press front covers, and for most of 1987, Throwing Muses were every hipsters tip for the top.

The group used this acclaim to secure a major record deal (staying loyal to 4AD in the UK) insisting upon total artistic control as the first clause in their contract — not wanting their music to be used simply as a money-making tool. Even so, the Muses were aware of the need to sell themselves. Their second LP, 'House Tornado', though critically lauded, neither gave them the launch they had hoped for in America nor took them beyond the cult status they were now used to in Britain.

'Hunkpapa', as a result, is more direct. The single 'Dizzy' is almost mainstream.

"It does kind of stick out, doesn't it?" laughs Kristin. "My father wrote the chorus — it's not my fault!"

Fans of their early, untamed abandon might be disappointed with this new, clinical approach, but Kristin is determined to move forward. "If you stay on the same level you appear to be a failure or a trend. We can maintain our identity and invite more people *into the music*."

KRISTIN HAS a very devoted audience, including many teenage girls who see this strong-minded young woman as a possible spokesperson for their own anxieties. She is besieged by mail from these would-be siblings, but she doesn't answer many of them. "I find things a lot easier to say in the music," she explains.



Kristin doesn't like explaining her songs. "Every time I sing or hear them I learn something completely different about them. Having studied philosophy, psychology and religion — and all the chic things you can't do anything with! — I'm just so impressed that people are porous enough to let the song happen to them. I wouldn't claim to be right about it."

Far from being straight-faced musos, the Muses are easily amused. Even Kristin's serious encounter with the surgeon's knife last year is told with all the aplomb of a shaggy dog story.

"When I was in England on tour last spring I found I couldn't see or hear properly on one side of my head. When we got back a doctor told me, 'You've got a tumour the size of a small fruit in your head'. I said, 'Small fruit! What do you mean? Oranges? Raisins?' He showed me an X-ray of my skull and I couldn't believe my head had room for something like that."

So what fruit was it?

"A plum. I only found out about it on the eve of our American tour. Our manager wanted us to cancel the tour so I could have it removed. But we'd hired the vehicles and road crew and all the dates were confirmed, and I felt silly cancelling the tour for something like a brain tumour!" Naturally.


"I was warned that after the operation I'd look a monster, so I wouldn't let the others come and see me, but David lives opposite the hospital, and they'd all meet up in his room to try and peer across the road at me."

THROWING MUSES enjoy themselves more than ever these days, though Kristin says she's missed out on some of her youth. "Just from having a baby, I went from being 18 to feeling like I should be 35. When Dylan was very young I felt that I should be a stable mother. But now he can survive, he's running around by himself, he's talking, and he's actually bringing out more of the child in me. I figure my wild party days are still to come!"

As Boston's Throwing Muses release a new LP, Tony Fletcher talks to lead Muse, Kristin, whose recovery from a brain tumour operation has coincided with a new, poppier lease of life for the band . . .

MUSES FOR THE MASSES





Manic Rik Mayall has emerged as the comic face of the Eighties with characters like Kevin Turvey and MP Alan B'stard. But despite his success, he says he'd much rather be on stage at a heavy metal festival being showered with — ahem, piss. Chris Twomey ducks for cover

**"I'm
an
old
pervie"**



FIRST CLASS MAYALL

"I've always thought the only way to get anywhere is to form your own gang and push your way through"

TEN YEARS ago, as a member of Twentieth Century Coyote, Rik Mayall was described as "a very talented young maniac". It was a prophetic remark by the critic James Fenton (then of the Sunday Times), who was one of only two people in the audience watching Mayall's piss-take of a well-known play called 'Warp' (his version was called 'Wart').

He has since, of course, become one of the most durable comedy actors of the Eighties. Switching from a hedonistic delinquent to a shifty and unscrupulous MP to a children's storyteller, he's almost impossible to pin down. So, will the real Rik Mayall please stand up?

KEVIN TURVEY

"I named him after a family who used to live next to me in Droitwich. He was just supposed to be boring and talk in a Brummie accent. That was it, really! I developed the boredom thing to its eventual death."

THE YOUNG ONES

"I wouldn't want to live down the character of Rick or that expectation of being over-energetic and mad. It's very exciting when people come to see me live, and they really don't know what to expect."

"That's one of the reasons I don't like giving interviews very much, because this nice polite man comes along and says, 'Hello, I'm crazy and mad'. It gives the game away!"

THE COMIC STRIP

"We all grew up professionally and we all think everyone else is great! It sounds terribly incestuous, but if I need a brilliant film actress to play an insane heroin addict, I'll think of Jennifer Saunders before anyone else. Or if I want someone called Eddie Trousers to come and beat me round the head and drink a pint of vodka, I'll think of Adrian Edmondson."

"I've always thought the only way to get anywhere is to form your own gang and push your way through."

JACKANORY

"I did it really because it was so unlike what you'd expect. Although I enjoy storytelling, I enjoy doing things people don't like me doing. Just being bloody-minded really!"

BAD NEWS

"We did a gig at the Marquee a few weeks ago, and Nigel got hit by a beer can. It split his nose and he had to have three stitches. It was great! I paid the guy a lot of cash to do it!"

"One of the reasons we keep Bad News going is that it's one of the few opportunities we have for the four of us to get together."

"I don't think we'll bother doing another LP. It was a bit of a bore sitting around a studio for three months listening to people tuning their instruments. Being on the road was fantastic, though. We like playing live gigs best, I think. We played Castle Donington and Reading, where the headbangers threw bottles of urine at us. Great stuff!"

VIDEOS

"I like doing videos because it's the nearest you can get to either mime or silent comedy. The trouble is, the ones I do tend to be for bands that die a death."

"I did a great one for an HM band called Lionheart. I played an evil scientist who tortured models... (demonic laughter.)"

"I'm torturing these models when the band arrive in a helicopter and their guitars turn into machine guns. They kill me and then run off with the models and snog them!"

THE NEW STATESMAN

"I wanted to do less shouting and explore something else. Don't forget by then I'd done two series of 'The Young Ones', one series of 'Filthy Rich And

Catflap' and a series of the Dangerous Brothers. That's a hell of a lot of shouting!"

"I'm still after this bastard I've been trying to get to grips with for years. He's been present, to a certain extent, in Rick, Richy Rich and Kevin. There's a whole synthesis of adult unpleasant comedy in 'The New Statesman'."

THE COMIC STRIP (AGAIN)

"The Comic Strip is really in the hands of Peter Richardson now, who I feel sorry for because I think he's a genius and Channel Four don't fully appreciate his talents. I think it's a real shame."

"We've come up with several scripts since the last series, all of which have been thrown out of the window."

ALAN B'STARD

"I haven't really liked any of the characters I've played, but I think he's the character I like the least — although I possibly feel the sorriest for. He doesn't know it, but he's desperately lonely. But he's such a bastard! What do you want me to say? I don't want to marry him."

THE FUTURE

"Some time in February or March I'm going out on the road with a new show. Ben Elton's expressed an interest in coming along, but then there'd be a battle over who's top of the bill and we don't want to turn into Tarby and Lynchy!"

"I'm doing a series for ITV in April called 'Grimms Tales' (semi-animated fairy tales), then there's talk of a film in the summer and a play in the autumn. I've always wanted to play on every stage there is."

THE ACCOLADES: EMMY AND BAFTA AWARDS... NUMBER ONE SINGLE

"I'd much rather have piss thrown at me at Castle Donington to be honest... but then I'm an old pervie!"

code

61

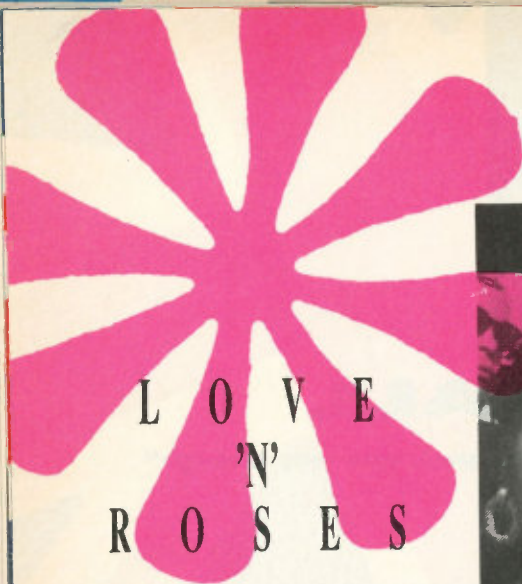
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LOVE
'N'
ROSES

S'Express without the floor-length mink and loop earrings. That's how the Love Machine describe themselves. Out of the same corner of London's chic 'n' trendy nightlife that spawned Mark Moore's posse come Luke Skywalker, Rex Brough III, Chuck Cheeba and Lucy Blundun with their nimble mosaic of fave raves entitled 'Love Machine'. S'Express with sillier names more like. Only guest vocalist Rose Windross seems to possess a smidgen of sanity, but then she's the only one with a reputation to protect. You'll have heard Rose singing on Adrenalin M.O.D.'s hit 'O-O-O', and if her forthcoming solo set is half as good as her performance on Soul II Soul's cult club classic, 'Fairplay', Rose Windross will become a bigger household name than Fairy Liquid.

Meanwhile the Love Machine's relationship with S'Express turns out to be deeper than their shared passion for sounds of the Seventies. Lucy used to twiddle Mark Moore's knobs, if you know what I mean, and Rex is currently writing the S'Express songbook. Songbook? They'll be telling us he's a musician next. (TJ)



● THE LOVE MACHINE



● LONGSY D

ROCKERS REVENGE

Last year, rm readers first met the She Rockers when they were working with Public Enemy's Professor Griff. In the meantime, the group split up and the She Rockers reformed with original members Donna and Antonia, who was featured in the mag's Xmas rapping feature.

Well, the story doesn't end there. As a matter of fact, with their new release on Jive, 'Onstage', flipped with the exciting double A-side 'Get Up On This', it's just beginning. "Sorting out our record company, going back and forth to New York and doing shows meant it took us a while to settle down and put out our first record," explains rapper Donna.

Hip hop to the core, 'Get Up On This' is a tribute to when she first heard the music back in the days of Afrika Bambaataa's 'Planet Rock'. "I like electro, but I wanted to do something more now. Both Antonia and I are into the music of Todd Terry and Kevin Saunderson, but we didn't want to do a boring house rap."

Enter Adonis, who met the She Rockers over space invaders at Jive's Battery studios. He eavesdropped when they were doing the song and begged to do a more hip than house remix that appears on the single.

The result has spurred Donna on. "The She Rockers have had the mini-success of first impressions, but the best is yet to come." (MH)

SKA - C I E E D !

Longsy D has done it again! The North London rapper was the first to blend reggae and rap a few years back, pioneering the style that was to become known as ragamuffin hip hop. Now Longsy has stumbled upon another crazy recipe — acid and ska. Two Tone bounces and skanks so neatly over the acid bassline you'd think they were made for each other. 'This Is Ska' is so brilliantly simple it could spark off a trend.

"I've read about this ska revival but I've been to all kinds of places and I've never seen anything happening at all. But it made me listen to ska and I just went into the

studio and tried it out. It was a fun jam. The whole thing was recorded, mixed and edited in a day."

Longsy is a big man who likes to have big fun. He may be brief when it comes to making records but he'll talk about music until the cows come home. Rock, house, rap, drumming with the Reggae Philharmonic Orchestra — he's done it all.

"I like music that has energy, excitement, fun. I had such a great time making 'This Is Ska' and I think people are tuning into that vibe."

Longsy D has created Ska-cieed, so put on those ska-nking shoes and dance, rude boy! (TJ)

PROMISED LAND

THE STYLE COUNCIL

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NCE

with contributions this week from Malu Halasa and Betty Page



● SHE ROCKERS get up on it

B R E A K E R S

Are Black Rock & Ron shaping up to be the biggest rap group since Run-DMC? Only time will tell, but every indication is that their rip-roaring 'Black Rock & Ron' single, out soon on Supreme, will be a smash hit . . . Liaz's 'House Sensation' is to be re-released on Ten . . . The Funky Worm are back with a new single, 'You & Me & Love', out next month . . . Adeva's 'Respect' remixes feature a rap by Monie Love. Hot stuff and worth the extra dosh . . . Speaking of bargains, Stuart Howard of Surrey has pointed out that the Frankie Knuckles and David Morales remix of Will Downing's 'A Love Supreme' (as raved about in this column) is available in this country after all and not just in the States as previously reported. It features on the 'Freemix' EP on 4th & Broadway 12 BRX 112. Meanwhile, Will

COOL CUTS

- | | | |
|--|-----------------------------|------------------|
| 1 (—) FOUNDATION (LP) | Ten City | Atlantic |
| 2 (2) BLACK ROCK & RON | Black Rock & Ron | Supreme |
| 3 (6) THIS IS SKA | Longsy D | Big One |
| 4 (—) THE COURT IS NOW IN SESSION | Chill Rob G | US Wild Pitch |
| 5 (7) EVERYTHING BEGINS WITH AN E | E-zee Possee | Virgin |
| 6 (15) THREE FEET HIGH AND RISING (LP) | De La Soul | US Tommy Boy |
| 7 (—) PARTY (AND DON'T WORRY ABOUT IT) | New Jersey Queens & Friends | Baseline |
| 8 (1) THAT'S THE WAY LOVE IS | Ten City | Atlantic |
| 9 (12) SELF DESTRUCTION | Stop The Violence Movement | US Jive |
| 10 (4) CAUGHT YOU LOOKING | the Turntable Orchestra | US Music Village |
| 11 (—) GIRLS | Funkmaster Wizard Wiz | US Tuff City |
| 12 (9) ON STAGE/GET UP ON THIS | the She Rockers | Jive |
| 13 (3) STRAIGHT OUT THE JUNGLE (REMIX) | the Jungle Brothers | US Idlers |
| 14 (5) BE THERE | Melodious Myles Excel | US Legit |
| 15 (8) GOOD GIRL/WE CAN MAKE IT | Bonnie Byrd | US Wadsworth |
| 16 (14) GOT TO FIND A WAY | Soul Connection | Intrigue |
| 17 (—) MYSTERY (OF LOVE) (REMIXES) | Phase II | Republic |
| 18 (—) GIRL, I GOT MY EYES ON YOU | Today | US Motown |
| 19 (17) WANNA BE GOOD TONIGHT | Candi McKenzie | Cooltempo |
| 20 (—) KEEP ON MOVIN' | Soul II Soul | Ten |

Cool Cuts is compiled with the help of Citysounds, High Holborn, London WC1. Tel: 01-405 5454

Downing fans who witnessed his impromptu acappella rendition of 'Wishing On A Star' on 'Night Network' last year will be pleased to learn that he's recorded the track for his next album due later this year . . . Candi McKenzie's 'Wanna Be Good Tonight' may sound outrageously similar to the Nightwriters' 'Let The Music Use You' but it's still damn good . . . Attention budding singers! Westside are looking for a male and a female vocalist, aged between 16 and 25, to work with one of (!?!) their top chart acts. They won't say which chart act but you won't need a degree in philosophy to work it out. Send a cassette and photo to 'VOCALIST', Westside Records, Springbridge Mews, Ealing, London W5 2AB. Beats me why Morgan Khan doesn't have a bash himself . . . On second thoughts . . . (TJ)

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● DEF JEF looking decidedly un-laid back

A BIT MUTTON, JEF?

● If **Def Jef** sounds kind of laid back on his debut single, 'On The Real Tip', you can put it down to his brief period of exile in Virginia when he was 16.

"I was into a lot of bad things in the Bronx so my mother sent me out to this remote country town to live with my father. It was like a f***in' prison camp! A black man with a funny haircut rapping wildly all the time didn't exactly go down too well. 'Boyee yu don' belong roun' these parrnts', they'd drawl all the time. They got used to me eventually, but I had to slow down my style so they could understand my raps."

A man can only take so much punishment though, and if he'd stayed in those Blue Ridge Mountains any longer he might have ended up sounding like Womack and Womack. After a brief stay in Washington, where he discovered go-go, he finally laid his hat in California. So is it now his home?

"You can take someone from the East Coast but you can't take the East Coast out of them. There'll always be a part of New York in me, but I don't care whether I'm called East Coast or West Coast — just as long as they don't call me a Virginian rapper!" (TJ)

■ ■ ■

COMPETITION

Wow! You mean you didn't believe us when we said we were giving away Westside's furniture? OK so we were kidding, but what would you have done with a load of desks and typewriters anyway? Now a Solar CD Boxed Set and a Garage Trax CD — that's much more useful. We've got five Boxed sets featuring all the best tracks on the Solar label, like the Whispers, Shalamar and Midnight Star, and 10 Garage Trax CDs featuring the pick of New Jersey artists like Gary L, Lachandra and Touch. Just answer the following questions and start your CD collection off on the right track.

- 1 What do they call Garage music in New York
a) Rap, b) Latin hip hop c) Club?
- 2 Which of the following have the least members in their group?
a) The Whispers, b) Shalamar, c) Midnight Star?

Put your answers on a postcard addressed to rm Dance CD Competition, Greater London House, Hampstead Road, London NW1 7QZ, to arrive not later than February 20.



● BONNIE BYRD

WATCH THE BYRDY

STOP right where you are. Dig out a fiver from your pocket, rush down to your local record store and buy 'Good Girl/We Can Make It' by **Bonnie Byrd**. If they don't stock it tell them you'll stand outside their door for 40 days and 40 nights in protest until they do. This may seem rather drastic, but this is no ordinary record.

'Good Girl' is all silken strings and velvet lustre, with Bonnie's voice caressing the mellow guitar rhythms as only an ex-gospel artist could. Comparisons with Anita Baker are inevitable — her voice soars and dives with the same rich extravagance — but flip over and Bonnie dives down to the lower fathoms of deep house. The drum and bass are familiar, but Bonnie launches into passionate overdrive that builds into a climax and

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Greg Perry — How's Your Love Life, Baby
Candy Bowman — Since I Found You
Garland Green — I've Quit Running The Streets
Angela Bofill — Tropical Love
Wax — When And If I Fall In Love
Plush — We've Got The Love
Main Ingredient — Evening of Love
Jeff Perry — I've Got To See You Right Away
Charme — Never



NCE

HIPPY



SHAKE!



Hippy Torrales didn't call his band the **Turntable Orchestra** for nothing. The mild-mannered Puerto Rican New Yorker has ambitious plans for live performances — five DJs each with their own record decks and mixer, each handling a part of the track.

"I got fed up with people saying, 'So you're a DJ. What do you do for a living?'," moans Hippy. "It's an art. I want to bring it forward in live performances."

'You're Gonna Miss Me' was the debut single for the Turntable Orchestra, and became adopted as a 'garage anthem' towards the end of last summer. Now that it's released here, it's poised on the edge of the top 40, but barely gets played in his native city.

"You don't hear this kind of music on the radio in New York. It's all Latin hip hop, except in the clubs. My current single, 'Caught You Looking', has been produced in a much more Latin style for that reason, so it can cross over, but here it'll be released in a different form altogether."

Hippy is longing for garage/club music to break out in New York like it has here. "That way I won't have to lead this double life. Right now I'm a Latin hip hop artist in New York and a garage artist over here!" (TJ)

then dissolves into a jazz scat free-for-all.

"It's the first time I've done anything like this," explains Bonnie, still a little dizzy with excitement. "I've worked on gospel albums, but they tend to be big theatrical affairs, and your individuality can get lost. When I realised I'd probably never make it in a big way in gospel, I thought I'd try something else. It seems to have worked out all right." Possibly the understatement of the year. Bonnie blushes at flattering eulogies and leans on the side of caution.

"I'm 28 — not as young as most singers who are just starting out. I'm just waiting to see what the future holds. Maybe it's my time now... maybe."

There's absolutely nothing cautious about her voice though. Bonnie Byrd may be a late starter, but this record more than makes up for it.



● SQUEEZE BRAIN AND THE MACHINE

SQUEEZE BRAIN AND THE LUST MACHINE

Imagine a 12 inch record that's so achingly sensual it subtly teases your body into melting submission, sends your senses working overtime and brings out the primitive in you... 'Love Groove', in all its five glorious versions, is just such a disc.

The brains behind this lustful concoction are **Squeezebrain And The Machine** featuring **J J Jones** — aka Jamie, Richard and Jackie. Jamie and Richard are English, in their early twenties, and will both be barristers one day. They started making taped concoctions in 1983, after hearing a dose of Double Dee and Steinski and thinking, "We could do that". This resulted in somewhat unusual mixing cutting up James Bond themes with Yello, Material, George Clinton and the Cure.

They continued making riotous tapes until a record shop owner wanted to sign them up. This gave them the confidence to put out their own record, a hip hop cut-up called 'Uncle Jay', in January '88.

Their very next project was the epic 'Love Groove'. Jamie watched thousands of films before coming up with dialogue that fitted. Richard joined a heavy metal band to practice playing bass and discovered husky vocalist Jackie, who they figured was destined for sexier and more soulful things.

So, boys, why make a sex record? "Everything can be and everything is sexual, but the point of the record is that everything shouldn't be. It's almost a feminist pop record, it's written from the woman's point of view."

'Love Groove' is an Eighties interpretation of everything from Salsoul to Yello to Average White Band to Dr John with excerpts from films like 'Videodrome'.

"I dislike the fact that the lyrics in black music are usually the most trite after heavy metal," says Jamie, "so we made the song very sweet and the lyrics very hard." (BP)



● JUMPING JACKIE JONES

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 A BLACK MAN
 AND A DOMINICAN

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ON 7" AND 12"

PRODUCED BY CLIVILLES AND COLE

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PHOTOS BY NORMSKI

Def Leppard began their countdown to success for a fiver

BLAST OFF



at a school in Sheffield. Now, they're just about the biggest pop metal band in the universe and their last two albums have sold more than 12 million copies worldwide. As Def Leppard release their new single, 'Rocket', singer Joe Elliott talks about the band's incredible journey through time and space. Roger Morton is in orbit

BIG HALLS and **BIG** bank accounts. Somehow with Def Leppard, it keeps coming back to matters of size, sales and money. Every time you sidestep the other Def Lep story, the one about how they're 'The Most Jinxed Band In The Universe', whose drummer lost an arm in a car crash, you keep stumbling into **BIG** statistics and

MEGA rags to riches tales.

Like how in 1978, when they made their first teen-days appearances at Westfield School in Sheffield, wearing Top Shop and Chelsea Girl blouses and looking like "a cross between the New York Dolls and a Barnsley coal miner", they got payed a mere **FIVER** by the teacher. And how now, the combined sales of the last two LPs 'Pyromania' and 'Hysteria' are **12 MILLION** and rising.

And then there's the 20 pounds a year which singer Joe Elliott remembers his dad used to save by means of a careful deployment of draught excluders around their Sheffield house. And the impossibly long snake of black figures that lie at the bottom of Joe's bank balance, which he's not going to recall at the moment thank you very much.

This is the sort of thing you're dealing with here. A towering mass of statistics which at times seems to overshadow even the **BIG** bollocksing aero-squeally pyrotechnic glam-pop-metal that the five Lep-persons make.

MEGA-DEF

Once the darlings of the late Seventies so-called New Wave Of British Heavy Metal (see Iron Maiden, Saxon et cetera) Def Leppard are now somewhere between pre-Bon Jovi smart pop-metal pre-eminence, and post Megadeth/Metallica speed metal elderstatemanship. But mainly they are just **BIG**. They even manage to be **BIG** on normalness. "We are not a flash band," says Joe.

It's the middle of a three month break between Def Leppard's globe-busting tour and their starting on the next doubtless multi-platinum LP. We're in a hotel bar outside Dublin, Joe Elliott's adopted home city, and the track-suited singer is explaining in easy-going Yorkshire tones how they had to shift gonzo-gross units of

'Hysteria' before they made any money. Four million units to be precise.

Don't you ever feel, Joe, that the statistics have taken over?

"I think it's business and statistics whether you're Def Leppard, or the Psychedelic Furs, or some little band. But when it comes to us, the only thing that people are interested in is how much money you earn. I'd rather talk about Sheffield United or the new Guns N' Roses album, or something, but everyone wants to know what it's like to sell 12 million records.

"We don't have to do this for money. If money was the main motive we'd be churning out albums every three months, not spending nearly three years and two million quid recording one ('Hysteria') because that's how much we cared that we made a good record. Off the back of 'Pyromania' we could've put out 45 minutes of geese farts and it would have sold a certain amount. But we wanted to better 'Pyromania' and I think we did."

How about recording the next album on a Walkman?

"Well we've always used other people as our yardsticks, and that goes for anything. People like Joplin, Hendrix, Presley et cetera died doing drugs, so you don't do drugs . . . Springsteen put out a four track 'Nebraska' album which was the biggest pile of shite you ever heard, and I respect Springsteen as an artist, but you can't pull the wool over people's eyes that much. It's only weirdos that do things like 'Nebraska' and we ain't that weird."

NORMOMANIA

BIG, Def Leppard are. **WEIRD**, they are not. Unless, that is, you count forming a Zeppelin, Stones, Thin Lizzy, glam-rock influenced metal band in punky 1977 as weird. Joe, whose school-to factory Sheffield youth was spent as "a jeans and T-shirt kid, not like the James Dean image . . . More like a slob" has never, for instance, tried to eat a satsuma with his hands tied behind his back. Fact.

"The whole lifestyle in general is really weird anyway. Travelling on a bleeding plane every day, eating when you can and sleeping in a strange bed every night. That's weird enough for me. I don't feel





"I don't think a kid who's on the dole wants to come home and listen to a record about being on the dole"

the need to be Frank Zappa as well.

"I'm obviously not weird, being a football fan . . . I'm a soccer fan. I just like watching TV. I watch 'EastEnders' and 'Dallas' like everybody else does. I'm a normal-guy that sings in a rock 'n' roll band because I like music. I'm totally into the entertainment side of it. Not bothered about standing up on a soapbox and preaching my politics through my songs like Billy Bragg or Paul Weller. I hate people that do that.

"Obviously I'm more aware of politics than I was when I was 21. It don't mean to say I'm going to start bringing it into my music. Can you imagine Shirley Bassey starting to sing about Gorbachev? It'd be stupid."

DEF LECHEROUS?

Shirley Bassey singing about Gorbachev might be a stupid idea, but then there are those who would maintain that the Leps with their frequently sex-strutting 'rawk'n'rawl' lyrics, are at times a little ridiculous themselves.

Have you ever written a song that you've known was the biggest load of cliched bollocks ever?

"Oh yeah. F***in' yeah."

And thought 'Well who cares anyway?'

"No, I've never said that. I've looked back on them and thought 'Thank God I was only 20'. I mean the lyrics on 'High'n'Dry' (1981), some of them are f***in' useless. They're real awful 'get down on your knees' stuff. Nowadays I try and do it a bit more tactfully. It's quite possible to write a lyric where you mean 'get down on your knees' but you don't make it so obvious.

Jagger's a perfect example of writing lyrics that . . . I don't mean putting women down, but . . . Ninety per cent of the songs that have ever been written are about relationships. I mean 10 songs on 'Hysteria' are about women."

Before Bon, Jovi, Europe et cetera, Def Leppard were one of the first young metal bands to attract mass screamy girl type adulation. Does being the ever-on-the-road objects of considerable David Lee Roth-like femme rock lust turn you into a numbed, inhuman, sexist monster?

"I don't know about sexist, but it can turn you into a

numb monster alright. Personal life goes out the window big time for a start . . . It is difficult. I suppose it can turn you into a sexist idiot but it didn't with me because I'm not that way inclined. A lot of the early lyrics were pretty sexist, but as I said I was 20 and I was excitable. Nowadays I try and do the same thing but mask it a little bit so it's kind of clever.

"I don't think a kid who's on the dole wants to come home and listen to a record about being on the dole. We're totally into escapism. I'd rather write something like 'Pour Some Sugar On Me' which totally makes no sense at all . . . 'Love is like a bomb baby/Come and get it on' . . . and some kid can make up his own mind about it."

BIG IS BEAUTIFUL

The funny part is that the things that Def Leppard are criticised for, by on the one hand metal purists (not heavy, fast or ugly enough) and on the other hand muso-snobs (not subtle, strange or serious enough) are precisely the factors that secure their mega crossover success. And when you're that BIG, and already Def, you don't have to be hip as well.

"We've been nominated for the Brit Awards, but I wouldn't think we're going to win anything, because snobbery will not allow it. Sometimes I resent the way that we're treated. It's like they think we're all like Nigel Planer's part in Bad News . . . Real stupid. If they've got spikey blonde hair or they live in Manchester or have something eccentric about them, it's like, they're great. But with us, because we're normal and hard working, so we're f***in' stupid.

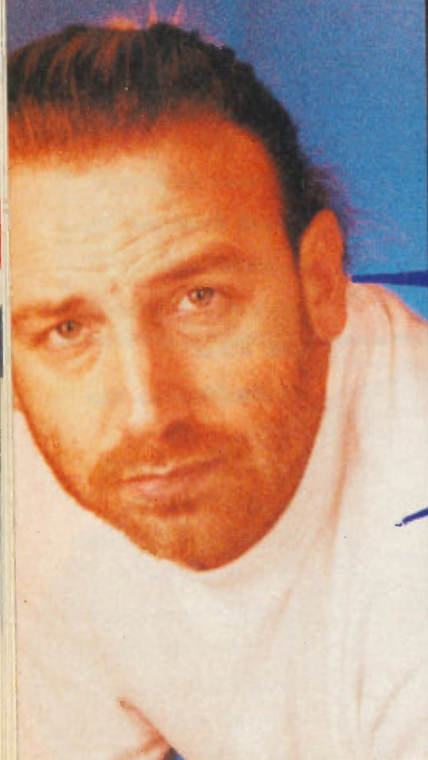
"But then I'm not interested in getting great reviews and selling five records. I LIKE playing the NEC and Wembley. I always wanted to be in a BIG band, and I LIKE standing on stage and seeing people for days out there. I think everybody's ambition is to sell as many records as you can, and to play in front of as many people as you can. Even those f***in' poxy little bands that say that's not their thing . . . They're lying!"

Complete with HUGE guitars, glam rock references in the lyrics and homages to early Seventies popstars and footballers in the video, the new Def Leppard single 'Rocket' is the SIXTH off 'Hysteria', and it's already a BIG hit in America.



"When it comes to us, the only thing that people are interested in is how much money you earn"





Gillian Gilbert and Stephen Morris are New Order's unsung technical boffins, propelling the band into the late Eighties with the current album 'Technique'. Johnny Dee visits Gillian and Stephen at home in Macclesfield and learns about the terrible bacon counter murder from Stephen's mum

"'Blue Monday' to me, is like New Order's 'Birdy Song'"

MACCLESFIELD — 30 minutes from Manchester and two and a half hours from London.

It's not exactly the most modern town in England. In fact, it lives up to all the clichés southerners have of the north: terraced streets, factories, butties, flat caps, whippets... Londoners would have a field day here; they'd find it comforting to see that everything is as they expected.

Gillian Gilbert and Stephen Morris have lived here most of their lives. They are the unsung heroes of New Order — the pair most responsible for embracing technology, the side of New Order that has brought them success and a sound that could only belong in the late Eighties.

'Technique' is the LP of 1989. It's New Order's most consistent release — the first album that can be played all the way through. Every track is a potential hit single, 'Fine Time' (already one) is surprisingly the least commercial! It's no wonder that Factory Records boss, Anthony Wilson, has been telling everyone within earshot that New Order have finally arrived. They are, says Wilson, "the most important band of the Eighties".

It's taken a while but New Order have, at last, made an album that both their most loyal fans and fickle chart single buyers can love to death.

THE MYTHS and preconceptions that surround the 'industrial' north and

towns like Macclesfield have similarly besieged New Order throughout their lifespan. Before meeting Gillian and Stephen you'd perhaps sketch them as cold, distant and removed — which couldn't be further from the truth. Down to earth, open and friendly would be more fitting descriptions. It might ruin your image of them but New Order are about as pretentious as Peter Beardsley.

Stephen meets me at Macclesfield station — "It's awful this," he laughs, "it's like 'Brief Encounter' or something." — and takes me to the semi-detached house he shares with Gillian. No sooner had we settled down to a pre-interview cup of tea than Stephen's mum bursts into the living room. "Oooh, hello love. I'm not stopping," she says un-buttoning her coat. "I've just bought you two meat pies for your tea."

Stephen is wincing, he instinctively knows that he'll be reading about his mother in *rm* next week.

"Have you heard about the murder?" asks Mrs Morris. "That woman from the bacon counter, she stabbed her husband with a carving knife. Mind you, I reckon he was asking for it myself!" And with that she's off quicker than you can say "Bizarre Love Triangle!"

TODAY IS what Stephen calls "a two-pronged interview attack". In order to promote the LP to its fullest, Stephen

and Gillian are undertaking two interviews simultaneously, so rather than a general free for all it is decided that I should talk to Gillian upstairs whilst Stephen talks to another set of journalists downstairs.

Gillian leads me up to the converted loft, where I am greeted by an inflatable dinosaur, a Batman movie poster and £30,000 worth of technology — keyboards, computers and all manner of matt black machinery.

Gillian is perhaps the most invisible, and certainly the least talked to, member of New Order. Barney, Peter and Stephen's background is quite clear to anyone who has followed their history from Warsaw to Joy Division to the present. Gillian's past is more blurry. How *did* she come to join New Order?

"Oooh, it all seems so long ago," she says comfyng herself on their newly-purchased sofa bed. "When I was at school, in the sixth form, punk was just starting. I used to know Stephen's sister 'cause I sat next to her in Geography, and she was always going on about her funny brother that was in this band. With Stephen's sister and a friend, I said to this journalist bloke we knew that we were going to start a punk band, lying like. Anyway, he believed it and he put us on the front page of his paper, so I thought 'we better start this band now'.

"So I got my Dad to buy me a



A NEW TECHNIQUE

guitar. We used to rehearse in this room next door to Joy Division and we always used to look through the window and laugh at them. One time we borrowed the heater and I got talking to Stephen 'cause he was from Macclesfield. After that we bought their single and started going to see them play live.

"One night we went to see them and Ian [Curtis] had hurt his hand, so they asked me to play guitar on this one song that they did as an encore. When Ian died the manager asked me to join, and that's how it started."

HAVING CLEARED that up, let's return to the present. After completing 'Technique', New Order were scheduled to play in Argentina and Brazil — an area of the world not often visited on tour schedules, due more to South America's volatile political climate than the audiences' enthusiasm, as Gillian explains.

"We were on our way to Argentina from Brazil when we heard that they'd just started a coup. Our tour manager said, 'Oh, don't worry, it happens all the time'.

"But the thing was we were booked to play at the Festival Of Democracy and there wasn't much democracy going down at the time."

Did you check out any night-life when you were in Brazil?

"Yeah, we went to a few clubs. They were like 1979, it was all really old-

fashioned music. We were asking them to play some acid house but none of the DJs knew what we were talking about. We'd taken all these tapes along to play on the coach so we gave them those to put on and it went down a storm, they really loved it."

So, thanks to New Order's intervention, they're no longer going loco to the rumba, but wiggling out to A Guy Called Gerald and Happy Mondays down in Acapulco!

Gillian is a recent convert to acid house but she likes it so much so that she's keen to collaborate with S'Express main man Mark Moore on their next project.

"Barney's always been into dance music so he got into acid house straight away. I didn't really like it, most of it really got on my nerves. When we went to Ibiza to record 'Technique' Barney and Peter would come home at about seven in the morning raving about these brilliant clubs. I went along for a laugh and ended up going every night after that."

So, having been to Ibiza does she now know exactly what Balearic Beat is?

"No, not really. I think it's anything that goes 'schnipp!'"

How did New Order feel about the treatment Quincy Jones gave 'Blue Monday'?

"We wanted him to up-grade the sound, 'cause the stuff we used originally was really out-dated. We

thought it was hideous, well I did, it's got a really jokey bassline. 'Blue Monday' to me is like New Order's 'Birdy Song'."

YOU CAN hear New Order as much on TV as on the radio these days. They've just contributed the soundtrack to the new Marge Clarke series 'Making Out' and they also seem to crop up rather a lot between programmes and during 'Grandstand'. Having Des Lynam talk over the top of their music has become quite a regular occurrence.

"It was really awful the other day though," says Stephen. "They were showing highlights of the diving with 'Vanishing Point' playing in the background when this bloke cracked his head open on the board. Put me right off."

With New Order's changing ideals and increased exposure the myths and legends are disappearing. Although they've never really courted intrigue and anonymity. Nothing, of course, destroys myths half so fast as a popstar's mum!

I'm just leaving when another set of parents enter the house — Gillian's this time.

"Come on Gill," her Mum says. "Let's go and have a look at this gas fire you want to buy." Gillian looks at me, her parents' poodle in her arms. New Order's mysterious image is totally shattered!

THE RM INDEPENDENT MUSIC CHART

SINGLES

1	(1)	Crackers International Erasure (Mute)
2	(2)	Fine Time New Order (Factory)
3	(3)	If Love Was A Train Michelle Shocked (Cooking Vinyl)
4	(5)	A Little Respect Erasure (Mute)
5	(3)	John Kettley Is A Weatherman A Tribe Of Toffs (Completely Different)
6	(10)	Blue Monday '88 New Order (Factory)
7	(6)	Motorcycle EP Love And Rockets (Beggars Banquet)
8	(8)	Chains Of Love (Remix) Erasure (Mute)
9	(7)	Ship Of Fools Erasure (Mute)
10	(13)	It Doesn't Have To Be Erasure (Mute)
11	(11)	Victim Of Love Erasure (Mute)
12	(9)	The Circus Erasure (Mute)
13	(12)	Destroy The Heart House Of Love (Creation)
14	(15)	Night Tracks the Wedding Present (Strange Fruit)
15	(17)	Oh L'Amour Erasure (Mute)
16	(14)	The Peel Sessions Jimi Hendrix (Strange Fruit)
17	(26)	Who Needs Love Like That Erasure (Mute)
18	(—)	Black Sun Loop (Chapter 22)
19	(18)	True Faith New Order (Factory)
20	(25)	The Peel Sessions the Smiths (Strange Fruit)
21	(19)	Wrote For Luck Happy Mondays (Factory)
22	(20)	Anchorage Michelle Shocked (Cooking Vinyl)
23	(—)	The Auto Gift EP Eat (Fiction)
24	(27)	Big New Prinz/Jerusalem the Fall (Beggars Banquet)
25	(—)	Moonchild Fields Of The Nephilim (Situation Two)
26	(—)	You Made Me Reolise My Bloody Valentine (Creation)
27	(16)	Sometimes Erasure (Mute)
28	(23)	Touched By The Hand Of God New Order (Factory)
29	(—)	Feed Me With Your Kiss My Bloody Valentine (Creation)
30	(—)	Rent Act the Wolfhounds (Midnite Music)

ALBUMS

1	(1)	The Innocents Erasure (Mute)
2	(2)	Circus Erasure (Mute)
3	(3)	Short Sharp Shocked Michelle Shocked (Cooking Vinyl)
4	(4)	Wonderland Erasure (Mute)
5	(5)	Substance New Order (Factory)
6	(6)	House Of Love House Of Love (Creation)
7	(—)	Shag Times Justified Ancients Of Mu Mu (KLF Communication)
8	(7)	Louder Than Bombs the Smiths (Rough Trade)
9	(8)	Hotful Of Hollow the Smiths (Rough Trade)
10	(9)	Isn't Anything My Bloody Valentine (Creation)
11	(12)	Bummed Happy Mondays (Factory)
12	(—)	Surfer Rosa the Pixies (4AD)
13	(15)	Rank the Smiths (Rough Trade)
14	(—)	Belief Nitzer Ebb (Mute)
15	(18)	The Man — Best Of Elvis Costello Elvis Costello (Demon)
16	(14)	Tommy the Wedding Present (Reception)
17	(—)	Daydream Nation Sonic Youth (Blast First)
18	(16)	Strangeways Here We Come the Smiths (Rough Trade)
19	(17)	Life's Too Good the Sugarbubes (One Little Indian)
20	(—)	Texas Compfire Tapes Michelle Shocked (Cooking Vinyl)

Compiled with the help of Spotlight Research and selected retail outlets

EAT! DON'T TALK

EAT:

Greedy indie popsters to a man. "Especially Ange. He always gets big portions." (fnarr fnarr).

Paul, guitarist and words with Fiction Records' first signing since the Associates gives into my pleas and provides us with a witty, if rather obvious, opening. Thank heaven for small mercies.

Eat are an earnest bunch of chaps. Their debut EP, 'The Autogift', has just been released to a clutch of fawning reviews and the sort of media frenzy a Sigue Sigue Sputniker would give his love missile for. But has it gone to their heads? No sir, Paul is a journo's nightmare. A man whose obviously stock-in-trade answers, like "Eat are going to be here for a long time", "We're not a pop band" and "We want total control in everything we do", are enough to send even the most incurable of insomniacs to sleep. Eat make brave, rather than bold claims.

SWAMPADELIC

'The Autogift' EP is what Eat term a taste of 'Swampadelia'. A nothing-phrase for "people to describe our sound rather than pigeon-holing us with other bands." It's a good enough term but one that hardly does them justice. Let's try here. 'Skin', the lead track with its decidedly un-radio friendly penis reference, is the closest to a single; smoking away on the back of a rusty harmonica and a feather-light guitar riff — more funk less meat. 'Eat Eat Eat', surely the band's calling card, is altogether a more rollicking tune, all spit and cackle. No EP would be complete, however, without a third track, and 'Red Moon' is exactly that, a tale of drunks, pimps and all things low life in King's Cross, London's very own swamp.

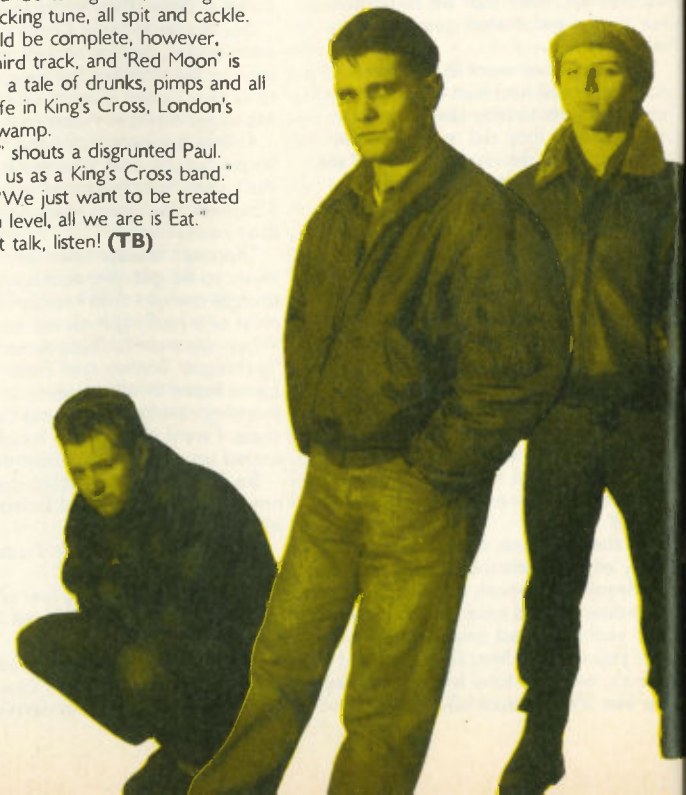
"But hey!" shouts a disgruntled Paul. "Don't label us as a King's Cross band." We didn't. "We just want to be treated on our own level, all we are is Eat."

Eat. Don't talk, listen! (TB)



SUNDAY

At last, the long-awaited single by the rather fabulous **Sundays** has plopped onto the Independents desk. You'll remember that the band are one of **rm's** tips for 1989 following their remarkable overnight leap to the front of every record company's wanted list. The single 'Can't Be Sure' is released on Rough Trade and lives up to the band's promise superbly. The **Sundays** haven't succumbed to over complicating their sparse,



● EAT

DENTS

with contributions this week from Tony Beard



HUGO T H A T W A Y

New York quartet **Hugo Largo** have been making a mark this side of the pond following their support slot with That Petrol Emotion last year. The band, who produce their own brand of 'arty yet sincere' music largely without the use of synthesisers or guitars, have just finished recording their LP 'Mettle', and a single — 'Turtle Song' — has just arrived in our hot little hands. Mimi Goese's sensitive yet powerful voice brings the band within Sugarcubes territory at times (they supported the Icelandic stars in the US), but the twin bass guitars of Tim Sommer and Adam Peacock together with Hahn Rowe on electric violin give Hugo Largo a dreamy quality rare in the rock circles they are forced to inhabit. The band will be touring the UK in April. (AS)



PIERCED EARS

An Irishman in New York, that's Pierce Turner. Pierce won wide acclaim for his first LP, 'It's Only A Long Way Across', back in 1986, and now he's just arrived on these shores to sing and talk about his follow-up, 'The Sky And The Ground', the title track of which is the man's single. Pierce inhabits 'Silence! Songwriter at work' territory and has a powerful voice to match, a cross between Peter Gabriel and Alan Price. Pierce spends his time observing the inhabitants of his adopted Lower East Side of Manhattan and credits the area's less well-heeled residents for much of his inspiration.

"I went to the same diner every morning for breakfast and so did this group of downtrodden people. Every morning I would sit as near to them as I could so I could hear them, they fascinated me. They seemed like nice people but they were really ashen . . . you know, they had rings under their eyes.

"There were 10 of them that would meet every day for coffee and be nice to the waitress because this was the only diner that accepted them. I started to see the world through their eyes and think about what they were doing . . . sort of juggling the sky and the ground. Most of the time they spent in the sky, but they would come down to the ground for their breakfast because they wanted to be normal."

Absolutely Pierce! But check out the LP, it's well worth a listen. (AS)

SUNDAY

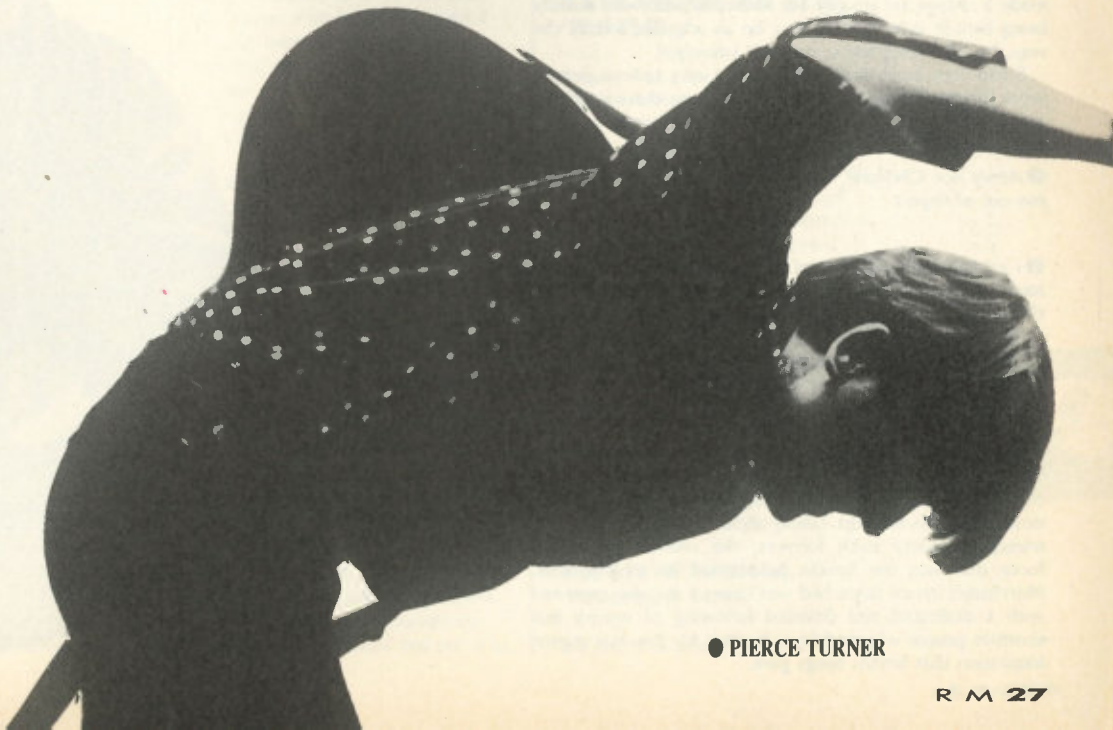
beautiful sound in the studio and Harriet's voice is given plenty of room to shine through in all its naked, fragile glory.

Guitarist David's Smiths fixation is in evidence on the B-side, with the superb 'I Kicked A Boy' taking the honours. All in all, an impressive debut with the promise of much more to come from the self-effacing quartet. Catch them when they tour with Throwing Muses during February. (AS)



ROSE BY ANY OTHER NAME

Leeds' finest offering after Vince Hilaire are back next week with another stage in their plan for world domination and the uniting of the pop and goth faction of the nation's youth. The Rose Of Avalanche single, 'Never Another Sunset', is a smouldering fire of sparkling acoustic guitars which eats its way into the old bonce before you realise it. Not about to molest you in the street, but it's more of a wink on the top of the hus. 'Never Another Sunset' comes complete with a version of Iggy's 'Gimme Danger', so a slot at the Reading Festival could be on the cards this year. (AS)



● PIERCE TURNER

LETTERS

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



■ I always knew there was something I really hated about this magazine, and after reading this week's issue I remembered what it was. It's the little children who write for it and haven't grown up yet. An example is a brain-dead wally called Steve Masters. The only thing he's a master of is being a complete non-entity.

If you're wondering what this is about then wonder no further. I'm a Rick Astley fan and I'm totally sick to death of small-minded cretins like people on your mag having a go at him. It's been a non-stop tirade of abuse and it's got to stop.

I can take criticism, but some of the things you lot write about him are just downright nasty. How would you like to open a mag to find someone you like is being continually abused?

Rick's first six singles have all made the top 10 and he's a much better singer than Mick Hucknall will ever be. If their new single is anything to go by, then Simply Red's album must be a lot of bullshit as well.

I went to see Rick at Newcastle on December 10 and he was brilliant. I'll definitely be going to see him again. It made a change to actually see someone who was actually being himself instead of putting on an act. Oh, and by the way, I'm 28 — not some love sick schoolgirl.

Some very brain dead zombies and very tedious people work for this magazine. I say some because there probably are some intelligent life forms among the morons.

Christine, Cumbria

● *Afraid not Christine, if we have to count above 10 we run out of fingers*

■ I am just sick and tired of your magazine trivialising the name of a truly excellent band, the Smiths. If you lot think that by printing a letter by a Smiths fan one week, and then by printing a letter in response the next week by a short sighted SAW fan you can create a balanced, thought-provoking Letters page, then you are sadly mistaken. What you have done over the last few weeks is a sin.

Y'see, when the Smiths first gloriously emerged, they encapsulated in a single intoxicating burst the kind of stuff that many people had been waiting to hear for a very long time. No, I am not just talking about Morrissey clones or friendless, spotty sixth formers; the musical and lyrical force that was the Smiths penetrated far beyond that. Morrissey's lyrics stretched out, swept up and returned with a dedicated and devoted following of normal but sensitive people who had been looking for the vital urgent inspiration that Smiths songs gave.

● "HAVE YOU heard the one about the gorilla, Morrissey and three nuns in the bath?" "Shut up and be serious, we're on the Letters page."

● HOW CAN anybody be rude about Rick Astley when he wears a jacket like this?



To these real Smiths fans, they were so much more than a band that this letter is doomed to fail in conveying their importance. They were an attitude and a frame of mind.

Morrissey's Wit, Manchester

● *Couldn't agree more, old chum. We always thought that the Smiths' lyrics like 'Frankly Mr Shankly', were crucial to the very existence of the world*

■ You're a very strange magazine because you've done nowt on the greatest band ever, the La's. Cut the acid crap and tune into the band for '89 and onwards. 'There She Goes' is the best song ever.

David Bull, Liverpool

● *Don't despair Dave old boy, we'll be running something on the La's really soon*

■ The cover of your January 14 issue with Duranduran on it was like the dawning of a new era. But how ironic that a week afterwards 'All She Wants Is' should increase its sales yet fall in the Gallup charts, therefore plunging Duranduran into comparative obscurity once again. Rhodes, Taylor, and Le Bon must be wondering what they've done to deserve such a rough ride in Britain. How about a Chartfile special on the group as a toast to their continuing success?

Alan Beadnell, Cheltenham

● *We'll think about it...*



● JOE SMOOTH likes what he sees

● SINGLES OF THE WEEK

JOE SMOOTH 'Promised Land'

WESTSIDE
Just checked with my historian, who assures me that this is approaching a year-and-a-half too late but nevertheless warns you all to be very suspicious of anybody who hasn't been seen trance-dancing to this gliding classic, and to avoid at all costs ham-fisted counterfeits.

JOMANDA 'Make My Body Rock'

US BIG BEAT
Shiversome singing, wild piano, pumping bassline and as good a tune as you'll hear all year. The sort of thing that drives you mad in clubs and then leads you to make a fool of yourself humming to everyone you know in an effort to find out what it is. But where's the UK release? A&R people do your jobs properly; it can only be a matter of time.

● DIRECT LINES

KARIYA 'Let Me Love You For Tonight'

SLEEPING BAG
Mmmm. So luxurious you could lick it. Not as frantic as Jomanda, but like a severely toughened up and smoothed out Joyce Sims with a huge, lazy bassline. If her voice doesn't make your hair curl see a doctor.

CHARLES B 'Lack Of Love'

DESIRE
One for the category-clockers. Is deep acid on your approved list yet? Text-book acid effects, deep languid singing and oddly mellow despite the furious pace. No surprise that Adonis is involved. The man just can't keep his hands to himself.

BRYAN FERRY 'The Price Of Love'

EG
To someone who'd written Bryan Ferry off when that other Party was at number 10, this was enough to send eyebrows shooting heavenward. Bryan gets very lively indeed (this is relative, remember) beating out this old Everly Brothers goodie, managing to recall his golden Roxy days without sounding like a twat. The Everly Brothers'

drug problems were well documented, but no-one as yet has proved they ever made an acid track.

● WILL YOU HOLD, PLEASE

THE SUNDAYS 'Can't Be Sure'

ROUGH TRADE
All a very nice idea really, and impossible to despise, but there's still something about its plucked guitar and breathed vocal whimsy that could easily grate if it went on. It doesn't.

2 PUERTO RICANS, A BLACKMAN AND A DOMINICAN 'Scandalous'

SYNCOPATIL
More average work from people who've done better, this time from New York's Clivilles and Cole. 'Scandalous' just chunders along and finishes. That's it. Their own 'Seduction' (UK release soon) is a whole lot more creative. Wait for it.

BAS NOIR 'My Love Is Magic'

EG
Take this much further and the result would be a thoroughly uninteresting slice of modern soul. Not really hard enough, and no real feel to it. For the trad soul crowd when they want to think they're being a bit risqué.

ERIC B AND RAKIM 'The R'

NCA
Rather EB & R and not at all the best cut from the album, but bound to be big down at the Loftus Road terraces. At least, that is, when Trev starts to put some results together. Go on you R's!

● DON'T CALL US...

BLONDIE 'Call Me'

CHRYSALIS
Good God, what have they done to this? A superfluous remix with a few contemporary additions (that means a few twiddly keyboard bits) of a song that was never one of Blondie's finest. In fact Blondie were never quite as good as people would have you believe (*Tell me he didn't say that!* — Reviews Ed).

WENDY & LISA 'Are You My Baby?'

VIRGIN
What can you expect from people who apparently fail to recognise their own offspring? This is vapid and bland; exactly the sort of stuff modern soul/dance (shudder) is made of. Prince evidently wasn't giving away too much of his talent here.

PROCLAIMERS 'I'm On My Way'

CHRYSALIS
Unlike other people, it's not the Proclaimers' catchy little harmonies nor even the way they pronounce their 'r's that irritates me, it's the way their trousers hang. This seems to establish some sort of pattern whereby each single is worse than the last, but there's still a couple to go before they're truly terrible.

MORRISSEY 'Last Of The Famous International Playboys'

EMI
There was always bound to come a time when Mozzer's song titles would become more intriguing than the songs themselves. We have arrived at that time. Yet another one that seems to have tossed his creativity in the bin at the studio door. And why does this remind me of T-Rex? If only it were as good.

EAT 'The Autogift EP'

FICTION
Cripes, the psychedelic blues are back. Pleasantly abrasive this one, you know, a bit nasty. But even if you can admire that they almost certainly don't give a toss what people write about it, it's still, when all's said and done, guitar grunge and totally redundant.

TEXAS 'I Don't Need A Lover'

PHONOGRAM
I'm so glad there are still people who have ideas about where to take pop music. Sadly, Texas aren't among them. Begins brightly with some welcome slide guitar work, but even before its slide towards American FM rock you're already scouring the sleeve in a vague attempt to find something, anything of interest.

BANGLES 'Eternal Flame'

CBS
What the hell is wrong with these people? Has someone powdered 'Nights In White Satin' and put it in

the water supply? Not even Susannah's eyes can save this truly sickly slowie. Even at 78 the cat settled down for a kip under the speaker.

RICK ASTLEY 'Hold Me In Your Arms'

RCA
This is getting out of hand. Come on, give a chap a break. Some of us had big lunches today. We want to hold on to them. It's true that Rick has never had his fair whack of good press, but then again Hartlepool have never won the FA Cup. There's a moral there you know.

DEF LEPPARD 'Rocket'

PHONOGRAM
Gracious, even Def Leppard appear to have caught the lethargy bug this week. Same thing only slower. The arrangement whereby we export bands like the Leppards to the US and import people like Todd Terry and Kevin Saunderson seems eminently satisfactory. Keep it up, chaps.

GLORIA ESTEFAN & MIAMI SOUND MACHINE 'Can't Stay Away From You'

EG
It's certainly a week for artists unable to match their own work. After '1-2-3' there was the faintest glimmer of hope as the arm sunk into this. It was soon quashed when the song turned out to be a wearisome ballad.

GAYE BYKERS ON ACID 'Hot Thing'

VIRGIN
If there was justice in the world GBOA would be signing on the dole while Tyneside shipworkers and Liverpool labourers queue up for their paycheques. Like Pop Will Eat Itself, GBOA have embraced dance music in a desperate attempt to get hip and have made even bigger prats of themselves in the process. I take it a "garbage truck" is what we call a dustcart in this country boys?

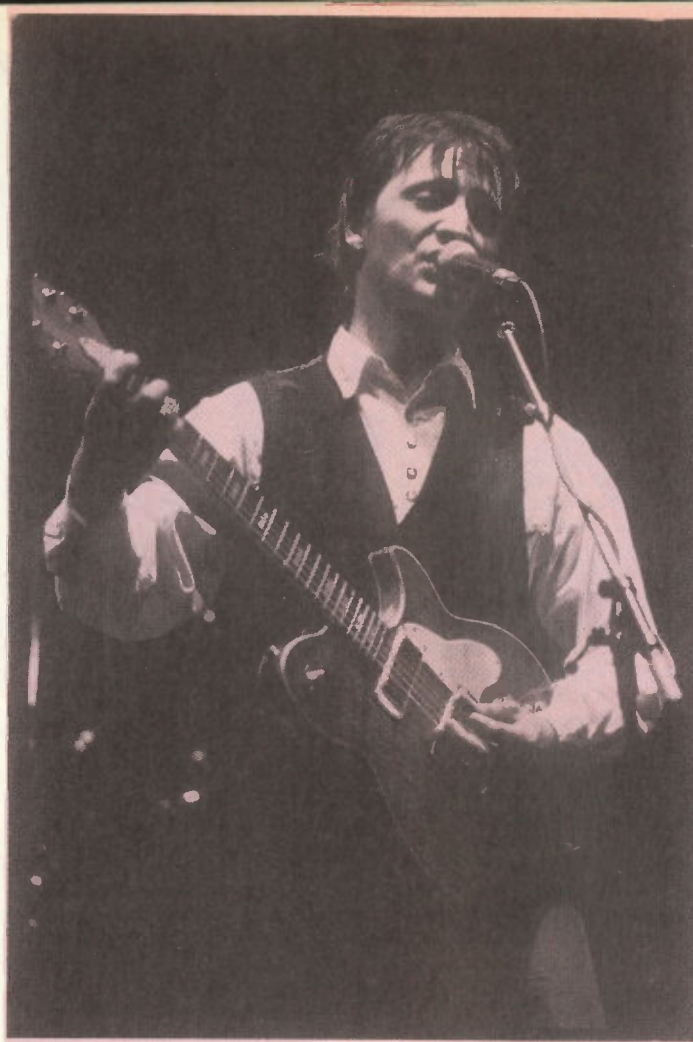
POP WILL EAT ITSELF 'Can U Dig It?'

RCA
And as if by magic. This takes in hip hop, AC/DC and a load of old rubbish. A load of old rubbish comes up tops.

THE STYLE COUNCIL 'Promised Land'

PO + NOB
See last two lines, first review.





STEVE WRIGHT

● JOHN BUTLER prepares to explode into chartland

**DIESEL PARK WEST
Hammersmith Odeon,
London**

Pop scribblers are cracking up these five mop-topped Leicester lads in their late twenties to be the next big thing. And as they crank up darkly shimmering Sixties guitars on 'When The Hoodoo Comes' (their debut 45), one can but thrill to such an antique, slightly odd, fruitcake of top rock/pop ingredients.

So enter, if you will, the rock 'n' roll hall of fame. What we have tonight, for your pleasure, are five classic pop exhibits: a young McCartney, before he went dippy, a drug-free Keef Richards, uncle Joe Strummer, a live Keith Moon!, and, er, perhaps Bono. Maybe it really was a quarter-full Hammersmith Odeon we strolled into as Diesel Park West cantered coolly on-stage. Yet when stuttering drums, crystalline vocals, and driven guitars kick-started a superb 'Jackie's Still Sad', it could have been Madame Tussaud's pop museum. On that

song, too, the secret of the band's musical/magical spell was clear: they mix the best bits from a variety of pop eras.

From the present, singer John Butler's voice soars acrobatically with, yep, Bono's energy and passion: from punk, the rhythm section map out a streamroller-beat with casual precision: from the Sixties, we get echos of the Stones, Who, Kinks, Beatles and Byrds. On the whole, it all fits together brilliantly! By the short-ish set's end, curious longhairs were whooping for more. The merest slip of criticism is that on the new single, 'All The Myths On Sunday', they play as if they are at Wembley, rather than a smaller hall.

In regulation rock-biz crotch-crunching jeans, these oldsters obviously aren't the latest sample-thirsty, clubbing it, sex bombs, but their dynamite fusion of hi-octane, stadium-friendly retro-riffs, should soon see 'em exploding into safe, drab, chartland. **Henry Williams**

the uninitiated. Let's just say Frank is different from other folk. He as a huge round papier maché head. He inspires our sympathy and our loathing. We hiss at Frank's Mum, but we hiss at Frank as well, when he's rotten to Little Frank, we scream mutated panto cliches, ("He's in front of you!", "Oh yes you are, ACTUALLY!"), we get foul headaches in the morning. That's the wonder of Frank. **Charlie Dick**

**ADEVA
Sin, London**

Deja vu. Britain's dance explosion is like when disco hit New York for the first time in the late Seventies. The clubs were packed, the music pumpin' and the divas launched themselves on an adoring, undiscriminating public. The first time I saw Grace Jones, she was surrounded by 18 greased body builders. Hype was as much a part

**NITZER EBB
Manchester International**

The energetic spectacle of Nitzer Ebb throwing themselves around a sparsely equipped stage serves at least one useful purpose. It gives the illusion of there being 'a lot going on'. Unfortunately that illusion is soon shattered. After ten minutes of uncontrollable body jerking and much angst it becomes apparent that Nitzer Ebb have dismissed originality and attempted to substitute it with a healthy dose of good ol' forced aggression.

The one sure-fire winner in the NE set-up is the presence of two drummer/percussionists, an asset in this case sadly under-used. Entertaining to watch but by no means the thunderous dance racket they ought to be, they are a badly maintained tractor ploughing through a muddy field. Using the same base for attack as German dance bandits DAF they plundered their recent LP release 'Belief' for a short set which, although not without its moments, was hardly anything inventively 'new'.

If you're looking for hypnotic, compulsive dance music I'd recommend Nitzer Ebb. But, though their name sounds German and their sound is Germanic, their roots are in the south of England. Their image, I would say, is like their music... slightly dishonest. **Kaiser Stigwood**

**FRANK SIDEBOTTOM AND
THE BEANSTALK
Timperley Labour Club**

Every Thursday of this month a very special theatrical event will occur... and with one down and three to go media superstar Frank Sidebottom looks relaxed and confident in the knowledge that his piano is a hit! Last week's chaotic debacle would be enough to rattle many lesser celebrities, but Frank's read the riot act to his useless cast of dozens and is leading from the front. Now, tonight, this consummate performer, at the peak of his thespian powers is ready to FLY!...

Ooops, there's his first problem. Little Buzz Aldrin (a two foot cardboard astro-puppet) has zoomed off on Frank's dustbin space rocket and Frank's been invited to a fantastic space party by Star Wars' own Dave Vader. 'Spayeeeee' parties are of course far superior to 'Acieeed' ones, but how can Frank get there? What is he to do? His mum's shopping, what else?

Exactly why hoards of Mancunian lager louts want to stand and watch this nonsense must be a mystery to

of her performance as the bad disco record she was promoting.

Garage/house/deep house divas could learn from an original. Unlike Grace, Adeva can actually belt out a tune. Her voice is distinctive, her range impressive, the only setback is that the material dulls her obvious capabilities.

Don't get me wrong, 'Respect' is a song with a high pedigree. The problem with the best is that it appeals to high and low rollers alike. It could have done for Adeva what it did for Aretha, but instead the trashy garage arrangement made it no better than the versions played by top 40 Holiday Inn lounge bands across America. Adeva must have realised this when she found herself laying on her back on stage, singing and swinging her feet up in the air. It's no use flogging a dead horse, when only a thoroughbred or a body builder will do. **Malu Halasa**

**THE ALARM/THE ESCAPE CLUB
Brixton Academy, London**

Life's Great Mysteries, part 237: Why didn't Radio One play the Escape Club's 'Wild Wild West'? An American number one, Australian number five, Candian number two, and a brilliant slice of British pop-rock to boot, but... zero exposure. The Escape Club are charmed: "Some people think you don't like rock 'n' roll. They think you want songs written by computers and sung by soap star." They're an uncomplicated, no frills band, so if any impact is made it must be down to having a good songwriter... They made a sizeable impact.

The Alarm are blatantly unoriginal, but extremely likeable. I doubt they've had an original idea in their lives, but the ones they're ripping off are absolutely classic. Their conventionalism is quite different to that of, say, T'Pau. For a start they're not boring (it's a gutsy performance), and secondly, the Alarm really believes in this music. There's no campness or half-heartedness — it's like the difference between Shakin' Stevens and real 1950s rock 'n' roll.

There's a bizarre audience ritual of throwing playing cards at the band, and the crowd is somewhat disturbingly devoted. But I can see why; you like the Alarm because you love pure rock 'n' roll. Right? **Roger Pebody**

Apologies to irate Alarm fans who quite correctly expected this review a fortnight ago.

FINE YOUNG CANNIBALS 'The Raw And The Cooked'

LONDON/ffrr

I'll assume that the title refers to the contrast between the two sides, the 'Raw' one being side one, where the lads get to grips with more traditional soul rhythms, as opposed to the 'Cooked' side, where things are tarted up 'for the Nineties'. An interesting exercise, which shows FYC to be far happier with the old-fashioned grooves. Side two, by comparison, proves rather bland and seamless — none of the songs appear to have any distinguishing features, except the closing track, would you credit it, 'Ever Fallen In Love'!!

The inclusion of this cobwebby relic from yesteryear rather suggests that the master tape of this LP has been gathering dust in a storeroom at London for quite some time. Meanwhile Roland was off being a film star. But it's quite nice to have them back, especially when they come up with such meaty work as the strongly Motown-influenced 'Good Thing' and the more Seventies flavoured 'I'm Not The Man I Used To Be', either of which would make a fine follow-up to the current single.

'I'm Not Satisfied' is another belter, with a vaguely S-Express-like bassline. Which prompts the question: if that track (on the 'Raw' side) sounds so contemporary, just where does the line between the two halves get painted? ■■■ ½
David Giles

THE BLOW MONKEYS 'Whoops! There Goes The Neighbourhood'

RCA

The iwepebble Dr follows up '87's 'She Was Only A Grocer's Daughter' LP with another snappily-titled affair. 'Whoops! There Goes The Neighbourhood' has been sitting around waiting to be released almost as long as the Kray twins. No doubt they've been waiting to launch it on the back of a hit single, a factor that the soulful, club-orientated duet with Kym Mazelle has conveniently fulfilled.

The years have bought a mellow, self-assured sheen to an already polished sound. The lavish string and brass embellishments still swathe themselves around the Dr's endearing lisp. The humorous moments are less conspicuous and their eccentric twists have been sacrificed in favour of an increasingly serious and socially concerned Dr: 'From the rock of Gibraltar/To the

backstreets of Lahore/One man's called a terrorist/The other is the law' ('Squaresville').

The rock 'n' roll and Bolan flavourings have been replaced by some jazz and big band spice as on 'Come On Down' and the quaintly-titled and astute 'Sweet Talking Rapist At Home', while 'It Pays To Belong' harks back to the glory days of the Pale Fountains.

The Dr's a gloriously flamboyant creature with a sweet line in suits and satire, the true embodiment of the ill-used phrase pop star and one whose past works merit more attention than they've received, but alas, 'Whoops!' lacks the sparkle and excitement of his finest moments. Pass that scalpel! ■■■ **Kevin Murphy**

NICK HEYWARD 'I Love You Avenue'

ELEKTRA

A few months ago, a review of this LP appeared in *rm* (along with most other music papers) singing its praises. Then Nick's record company postponed its release at the eleventh hour. Now, 'I Love You Avenue' is being allowed to roam free, though I fear it may not be long before it stumbles into the bargain bin.

There is none of the sparkling citric freshness of Haircut One Hundred's 'Lemon Fire Brigade', nor the brilliant exuberance of 'Favourite Shirts', nor the sheer perfection of 'Love Plus One'. On 'I Love You Avenue' the overall feeling is one of competence, be it on the enjoyable 'You're My World', the delicate 'Traffic In Fleet Street', or the remaining tracks carefully littered with unambitious Americanisms.

Nick is treading water when he should be splashing around. ■■■ ½
Tim Nicholson

BONEY M 'Greatest Hits Of All Times Remix '88'

HANSA

Usually, it's best to avoid anything with '88 or '89 at the end of it like the plague, since it means some fat technician has grabbed hold of an old classic and butchered it with his latest drum programme. Boney M have suffered from this process, wedding their hits from 'Sunny' to 'Mary's Boy Child' on to the standard SAW backbeat, although in this case the marriage actually works!

There is, of course, a glorious contrast between the earlier hits like the magnificent 'Rasputin' ("to Moscow chicks he was such a lovely



ROY ORBISON 'Mystery Girl'

VIRGIN

It would be easy and perhaps understandable to sing the praises of Roy Orbison's swansong and ignore its failings in the wake (sic) of his passing and in the face of a mountain of accolades heaped upon the man these past few weeks. The truth is you will search in vain among the 10 tracks on offer here for anything other than superb songs, honed down to the tightest of arrangements and performed with the Big O's customary excellence.

The list of writers, musicians and producers includes Costello, U2, Lynne, Patty, Orbison Jnr, T-Bone Burnett and George Harrison, but such is the feeling that pours out from the Orbison voice, the restraint that is laid down by that regimental strum, that even this impressive list is incidental to a large degree. This is a Roy Orbison record first and last. Nobody else

could have made it.

U2's 'She's A Mystery To Me' survives its sparse Bono production though veers dangerously towards Velvets/Lloyd Cole territory in comparison with the rest of 'Mystery Girl'. A lot has been written about the feeling Roy Orbison can inject into a song, but just listen to 'A Love So Beautiful' and if not one hair raises on the back of your neck, then you're probably sitting next to Roy at this very moment.

Likewise his treatment of Costello's 'The Comedians' is complete in a way its author could only envy and how many other singers could write a successful lost love song about a 'Windsurfer'? Add to these 'In The Real World' and '(All I Can Do Is) Dream You' and the tragic, yep there's that word again, circumstances of the man's life and death seem encapsulated in 40 minutes of stirring music. ■■■■ **Andy Strickland**

dear") and the later smashes, the pious 'Rivers Of Babylon' and the Xmas number one, which verged dangerously on granny fodder territory. Songs like 'Daddy Cool' and 'Ma Baker', with their flyaway choruses and weeping wall of strings, epitomise Seventies dance music — the commercial end of it — and show us all where the true inspiration for PWL comes from.

In many respects, Boney M mean more in '89 than ever before. ■■■■ **David Giles**

VARIOUS 'The Garage Sound of Deepest New York'

REPUBLIC

Believe me, it's more a case of don't believe the hype, not don't believe the hype. Certain people, and they're only too painfully aware who they are, have grasped with startling ferocity at garage as the music which will boot acid off the dancefloor. Aside from the fact that there are those of us who actually play 'dance' music at home, there are thankfully a few people left who

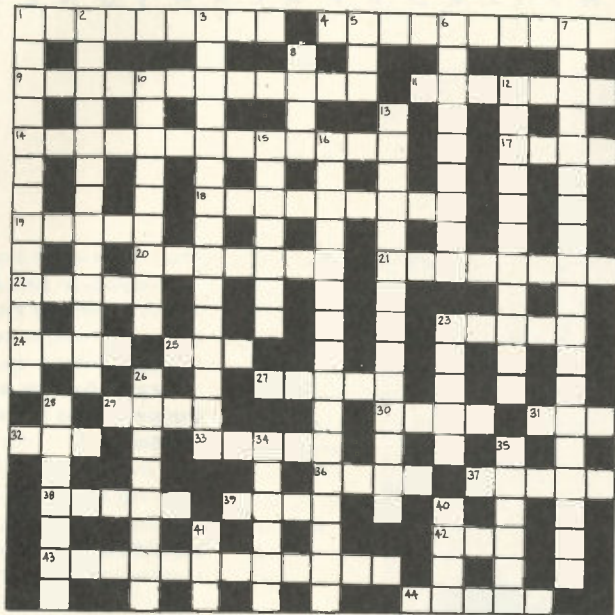
might tell you, if they had the chance, that garage came to their attention *before* house.

What's happened is that garage, always a natural ally of house but separate because of the lack of communication between New York and Chicago, has come of age with an avalanche of rather fine records. Don't believe the hype when they tell you this is a rediscovery of proper music — this is no more or less 'real' than the most frenetic techno-beat, it is simply more traditional.

Garage is about songs. It's about singing. It's even about thoughtful, utopian lyrics. Phase II on their shivery 'Reaching' and Exit with 'Let's Work It Out' come over all misty-eyed about unity and understanding while Blaze ('Can't Win For Losing') and Turntable Orchestra ('You're Gonna Miss Me') tread the more familiar territory of love gone wrong.

It's good stuff. But garage does not have to replace acid. As always, you can have both. ■■■■ **Phil Cheeseman**

X-WORD



ACROSS

- 1 What Roachford likes to take to bed (6,3)
- 4 See 10 down
- 9 Group that were travelling on a 'Road To Nowhere' in 1985 (7,5)
- 11 They prescribed 'Bad Medicine' for us during 1988 (3,4)
- 14 Delightful girl friend of the Pasadenas (9,4)
- 17 Jan and Dean's city was up for the Beach Boys (4)
- 18 1985 number one for Phil and Philip (4,5)
- 19 Found putting 'Respect' into the charts (5)
- 20 Bob Marley's soldier takes up a stance (7)
- 21 Sting's people from behind the Iron Curtain (8)
- 22 It gets in Bryan Ferry's eyes (5)
- 23 See 23 down
- 24 George Harrison found himself on this cloud (4)
- 25 Leppard description (3)
- 27 REM's tribute to Scritti Politti singer perhaps (5)
- 29 T'Pau were angry about its release (4)
- 30 Precious metal for Spandau Ballet (4)
- 31 It can be added to drugs and rock 'n' roll (3)
- 32 Mechanics label (1,1,1)
- 33 Status Quo frontman (5)
- 36 UB40 were going to sing their own in 1986 (4)
- 37 See 40 down
- 38 See 13 down
- 39 Gang leader who wants a 'Celebration' (4)
- 42 Alison's nickname was a good title for her debut LP (3)
- 43 Prince only wants the best for us (1,4,1,6)

44 1988 single from 9 across that suffered from lack of vision (5)

DOWN

- 1 A hymn from Tanita (9,4)
- 2 How Pink Floyd describe thunder (8,5)
- 3 Rick Astley will never be parted from this song (8,7)
- 5 Mr Pattison who is a Bunnyman (3)
- 6 They keep the beat for Phil Collins (3,6)
- 7 Rick was going to stay with you after his first success (5,5,4,3,2)
- 8 Mark E Smith's group (4)
- 10 & 4 across The Screaming Blue Messiahs reveal their secret cartoon fantasy (1,5,2,1,10)
- 12 A hit for Jellybean and Adele Bertei that wasn't for real (4,1,6)
- 13 & 38 across You never can be sure of Paul Weller's state of mind (2,4,8,5)
- 15 Aswad's thunder comes from a long way (7)
- 16 Only one thing is required for this Beatles classic (3,3,4,2,4)
- 23 & 23 across He organised a 'Workers Playtime' during 1988 (5,5)
- 26 Close your eyes, listen to Sade sing and you could be here (8)
- 28 An all time low for clues as the Osmonds ask for inclusion (3,2,2)
- 34 Mr Robinson who you could find in front of the Miracles (6)
- 35 Having a good time was followed by Inner City having a 'Good Life' (3,3)
- 40 & 37 across 'Negotiations And Love Songs' composer (4,5)
- 41 It accompanies a rattle (3)

ANSWERS TO JAN 28

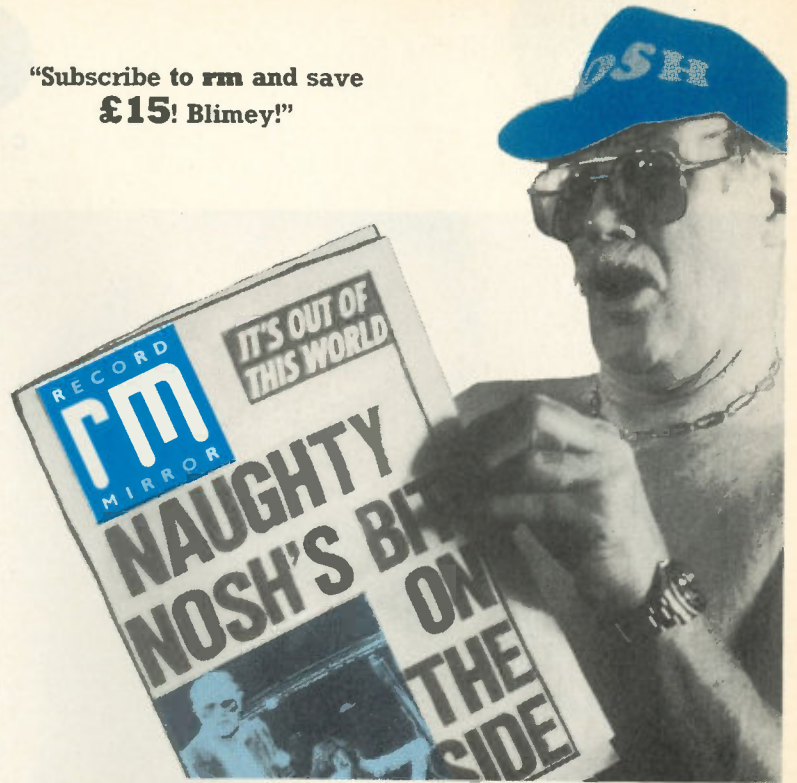
ACROSS: 1 Hit The Ground, 5 Brother, 10 Need You Tonight, 12 Dolly, 13 Money For Nothing, 15 Cope, 17 Snap, 19 Another Part, 21 I Can't Wait, 23 Against All, 24 Mick Talbot, 26 Sun, 29 Roxy Music, 30 Chic, 31 Top, 32 Emma, 33 Weatherman, 34 Red, 39 Diana Ross, 42 Kiss, 44 Roses Are Red, 45 Material.

DOWN: 1 Hank Marvin, 2 The Only Way Is Up, 3 Rat Trap, 4 Neil Tennant, 6 Odds, 7 Hello, 8 Royce, 9 Christians, 14 Glenn and Chris, 16 Purple Rain, 18 New, 20 Petula Clark, 22 Tikaram, 25 Lion, 27 Watermark, 28 Buster, 35 Days, 36 Siren, 37 Aswad, 38 Rose, 40 Andy, 41 Of Me, 43 Jet.

WINNERS: Oct 22 '88: Jane Lindsay, Barrhead; Oct 29, Geoff Coleman, Hatfield; Nov 5, Stuart Richardson, Liverpool; Nov 12, Stewart Lennon, Ingatstone; Nov 19, Tony Nestor, Leeds.

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CHARTS

COMPILED BY ALAN JONES



● **SAM BROWN:**
extremely large in
the Netherlands



● **ROBERTA
FLACK:** 'Where Is
The Love' — an
all-time fave

● **Rush's** 'A Show Of Hands' dips from its debut position of number 12 this week, almost certainly bringing to an end the group's run of seven consecutive top 10 albums dating back to 1980's 'Permanent Waves'.

'A Show Of Hands' is the Canadian group's third double album of live material, following 1977's 'All The World's A Stage', which failed to chart, and 'Exit Stage Left', which climbed as high as number six in 1981. I know of no other group who have been captured in concert so many times on vinyl — but it's fair to say in their defence that Rush's songs as performed on stage often differ greatly from the studio versions, thus making their release valid. Also, none of the 14 tracks on 'A Show Of Hands', recorded live on Rush's 1986 and 1988 world tours, appears on either of their previous live sets.

Rush is arguably Canada's most successful musical export to Britain. I say arguably because, though **Neil Young's** 19 hit albums and **Joni Mitchell's** 12 both outscore the group, neither Neil or Joni can match Rush's consistency. Their tally of 10 hit albums includes nine that have reached the top 20; seven that have made the top 10. Joni's top 20 haul of six albums includes but two top 10ers, whilst Neil has had five top 20 albums, and has also hit the top 10 on just two occasions — once with 'Harvest', the 1972 album which went all the way to number one, and remains the only album by a Canadian act to reach the chart summit.

● The abundance of songs about love, and the need to make titles short and

concise are the main reasons why so many different songs come to share the same title. As mentioned before hereabouts, upwards of 1,000 songs are called 'I Love You', including several released in the last six months, amongst them new songs by **David Alexander, Black Flag, John Kilzer, Frank Marocco** and **Tanita Tikaram**. **Boy George's** much-delayed album, 'Tense, Nervous Headache', to be released on 13 February, also includes an 'I Love You'.

Given the rate at which new words are coined, and the fact that some of our more creative popsters are among those who invent them (**George Clinton** came up with 'Loopzilla', **Tom Browne** originated 'Bebopafunkadiscolypso', whilst **Black Lace**, as concise and brilliant as ever, gave the world 'Agadoo') you'd think there would be enough titles to go around without any duplication. Not so — two titles have each been used on three different Eighties top 20 hits. 'Suddenly', previously the title of hits by **Cliff Richard** and **Olivia Newton-John** and **Billy Ocean**, was recently pressed into service yet again by **Angry Anderson**, and 'Big Fun' isn't just the title of the first **Inner City** hit, having also been made use of by **Kool and The Gang** and the **Gap Band**. Sometimes the songs that share a title are very different — it would be hard to mistake **Dee D Jackson's** 1978 hit 'Automatic Lover' for the identically titled **Vibrators** song which was charted at the same time — but that's clearly not the case with 'Suddenly', which always turns out to be a soppy ballad, or 'Big Fun',

which is invariably a dance song.

Meanwhile, 'It's Only Love' is not only the title of **Simply Red's** latest smash, it's also been used as the title of three other top 50 hits in the last 10 years — by **Bryan Adams** and **Tina Turner**, **Elvis Presley** and **Gary US Bonds**. And, after 37 years without being the title of a hit, 'Fine Time' has come into its own, making the grade twice in as many months, first being used by **New Order** and then by **Yazz** on completely different songs.

● 'It's a long time since it was a hit, and I've talked about doing a new version of it with **Peabo Bryson**.

"I has to be one of my 10 favourite songs of all time, but so few people seem to know it nowadays. Someone really ought to take a fresh look at it."

So said the wonderful **Roberta Flack** a little over a year ago, when questioned about her evergreen 1972 hit and duet with **Donny Hathaway**, 'Where Is The Love'. Whether or not Roberta and Peabo ever got around to recording the song I don't know, but it certainly hasn't been included on Miss Flack's recently-released album, 'Oasis', whence came the brilliant title track; a recent number one black hit Stateside

Meanwhile, however, two new versions of the classic — penned by Roberta's erstwhile backing musicians **Ralph MacDonald** and **William Salter** — have been recorded, and one is a hit here, whilst the other is a hit in America.

In the States, **Robert Brookins** & **Stephanie Mills** have teamed up for a soulful stab at the song, and have been handsomely rewarded with a top 20 hit on the black chart. Here, **Mica Paris** & **Will Downing's** update of 'Where Is The Love' entered the chart a fortnight ago at number 28 — one place higher than the, frankly, superior Flack and Hathaway version peaked at — and continues to climb

'Where Is The Love' isn't the only Roberta Flack song to be revived recently, either. **Cindy Travis's** debut single is a warm reading of Roberta's stately 'First Time Ever I Saw Your Face', and **Al B Sure!**'s new single is his version of Roberta's tranquil 1973 smash 'Killing Me Softly With His Song'.

● Anglo-American duets have long been a fact of chart life, but last week saw as many as three ocean-spanning duets

ILE

sharing top 20 space for the first time ever. **Marc Almond, Robert Howard** and Mica Paris bore the British standard while sharing their glory with **Gene Pitney, Kym Mazelle** and Will Downing, respectively

● British singer/songwriter **Sam Brown's** single, 'Stop', was a pan-European smash last year, topping the chart in Holland and Belgium, and reaching the top 10 in a further eight countries, selling a grand total of more than 250,000 copies.

In Britain, however, 'Stop' did just that after reaching number 52. Reason enough, then, to reissue it — and that's just what A&M Records have done, this time in a poster sleeve complete with lyrics.

'Stop' is an outstanding ballad — 'gutsy, but strangely vulnerable', according to our

very own **Betty Page**, who knows much about these things — on which Ms. Brown, daughter of Sixties hitmaker **Joe** and his session-singing wife **Vicky**, flaunts her not-inconsiderable vocal prowess.

'Stop' was the third-biggest selling single in Holland last year, trailing only **Glenn Medeiros'** 'Nothing's Gonna Change My Love For You' and the only single to go platinum, **Jennifer Warnes & Bill Medley's** '(I've Had) The Time Of My Life' — a classic example of not being judged by the company one keeps, I feel.

● **Jim Reeves** was indeed the first artist to have two posthumous number one albums, but, as several readers pointed out, he wasn't the only one, being tragically emulated by **John Lennon**, who topped with 'Double Fantasy' immediately after his death in 1980, and with 'The John Lennon Collection' a couple of years later



● RUSH: let's hear it for those interesting Canadians' third double live album . . . zzz . . .

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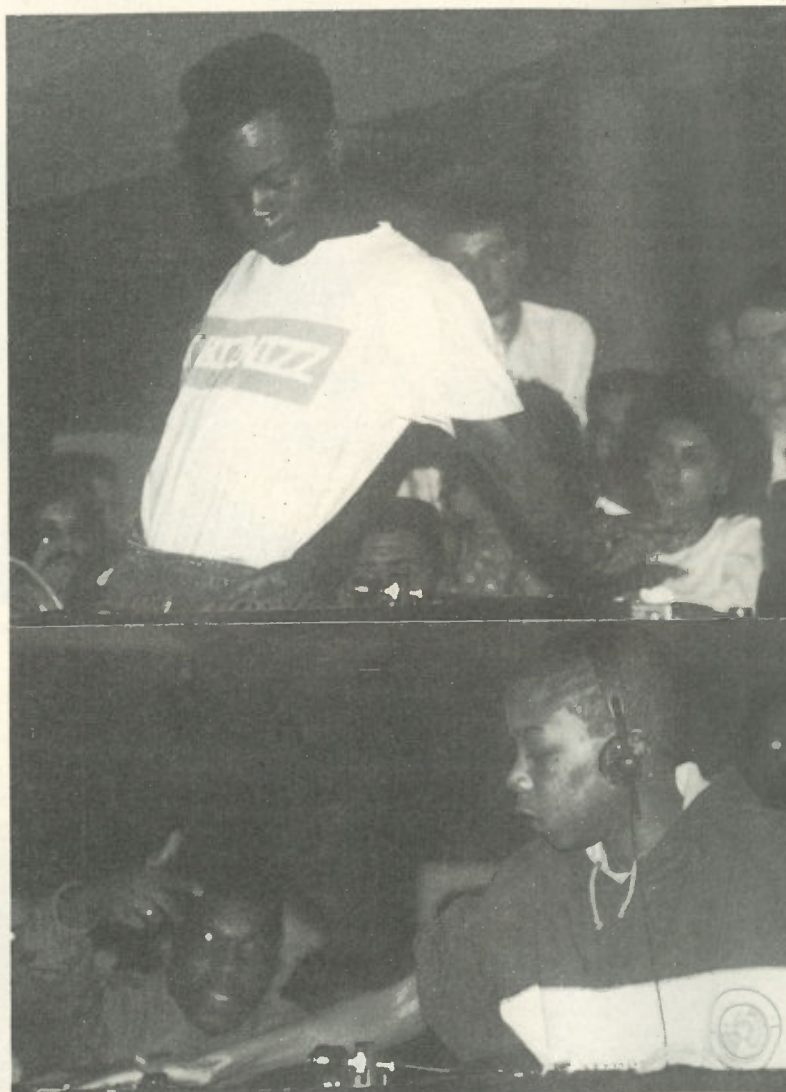
DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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

BEATS & PIECES

NEXT MONDAY (February 6) the **Technics UK DJ Mixing Championships** semi-final scheduled for Sheffield has been moved to Uxbridge's **Regals**, Tuesday at Chippenham's **Golddiggers** and Wednesday at Leigh's **Reubans** remaining as announced — for last week's heats winners see the photo captions... Northern Ireland's heat this Wednesday (1) at Portrush's **Traks** is attracting a large contingent of record pluggers from London — I wish deadlines didn't keep me away from it... **DJ Jay** must, as of last week, still head the betting above **Leaky Fresh**, **DJ Biznizz**, **Scratch Professor**, **DJ Trix** and **DJ Reckless** — but **DJ Pogo**, in this Tuesday's heat at Romford's **Hollywood**, could top the lot before the final showdown against defending champ **Cutmaster Swift**!... **Cash Money**, likely to be a judge, will not be defending his World Mixing title, instead last year's Danish runner-up **Mick Hansen** will stand in... **Rob Base & DJ E-Z Rock** 'It Takes Two' was less in evidence last week (**Scratch Professor** actually used **Lyn Collins** 'Think (About It)' for its original 'yeah"/>'wooo!'), **LL Cool J** 'Rock The Bells' and Hashim 'Al-Naafyish' becoming the over-used clichés... Swansea's **Martha's Vineyard** may have been less exhilarating than Manchester's **Hacienda** but had a really happy, nicely behaved crowd (reminiscent of a **Chris Hill** crowd 10 years ago), who couldn't believe their luck when **Sefton Terminator** human beatboxed with **Chad Jackson** scratching behind him for the rest of the night — a big contrast to the massive 1,400 strong crowd's stone cold belligerent attitude problem at Bristol's **Papillon** (not the club's regulars, it must be noted)... **Nathan Lewis** (**Prince Gismo** from the **Smith & Mighty** posse) rudely interrupted **Monie Love**'s PA in Bristol, but she and **Sefton Terminator** then shut him down vocally for good!... Southampton's **New York New York** heat was remarkable in that every competitor was called DJ something or other — and all came from the general London area... **Tyree** Turn Up The Bass' is now on import 12 inch, but travelling the country as a mixing judge has prevented my getting it and other hot imports like the **Kings Of Swing** 'Stop Jocking James' (ie: find someone other than **James Brown** to rap over!) in time to review... **Joe Smooth** has actually done a remix of the **Style Council**'s cover version of his own 'Promised Land'!... **Monie Love**'s commercial pressing of 'I Can Do This' (Cooltempo COOLX 177) features the now **115 $\frac{3}{4}$ bpm** Uptown Mix, funkier **115 $\frac{1}{2}$ bpm** Downtown Mix, and **DJ**



● DJ BIZNIZZ from Herne Hill, as tipped, was the dexterous winner in Bristol, with (bottom) the now 15-year-old SCRATCH PROFESSOR From Paddington a close second

Pogo plugging jiggly go go tempoed **101 $\frac{1}{4}$ bpm** 'Feels So Good' bonus track... This Is Ska' appears only to be due commercially in the 12 inch promoted Skacid Mix and Dub on the **Longsy D's House Sound** 'For The World' LP (Big One BIGA 1) which apart from an equally original acid house treatment of 'Zorba's Dance' is routinely and datedly 'aciced'... 'Bus Stop' by **N93** (of course, the number of the night bus between Twickenham and Hampstead Heath!) is in its **113 $\frac{1}{2}$ bpm** **Les Adams** remake flipped — despite inaccurate sleeve credits — by just the previously separately promoted **118 $\frac{3}{4}$ bpm** The Night Mix now it's out commercially at last (Rhyme 'n' Reason Records 12RNR 1)... **Cameo**'s import remix is indeed due to be separately marketed here... **Turntable Orch**'s new 'Caught You Looking' will be completely remade for the UK... **BBH Records** claim (although it may be a scam) that just 200 copies have somehow been re-imported of their West Germany consigned pressing of the **Mafia** megamixed **0-121 $\frac{1}{3}$ -122-121 $\frac{1}{2}$ -121 $\frac{3}{4}$ -122-Obpm** **WestBam, Adonis, Royal House, Jungle Brothers, D. Mob** and many more medleying though **Deep House Corporation** credited 'Kiss My Acid (The Acid Hit Mix)' (BBH-4) it certainly could never come out here legally!... **Mahesh Bajaj** has apparently signed **Bonnie Byrd**'s import hit for his **Needle** and **Upfront** labels, which he continues to run from the offices of **PRT** (his biggest creditor in the crash of **Serious Records**, so obviously the company still has faith in him — just as it did in **Morgan Khan** under similar circumstances)... **CityBeat** have picked up **Brian Keith** Touch Me (Love Me Tonight)', which will also be on **Graphic Records**' upcoming album of **Darryl Payne** productions... **Def Jam** are having to rename their new soul (as opposed to rap) label, now to be known as **OBR** (Original Black Records) instead of **Black Gold** to prevent confusion with the old label of the same name... **Monie Love**, cropping up everywhere, even supplies a pertinent brief rap halfway through the **118 $\frac{1}{2}$ bpm** still sinuously loping **Adeva** 'Respect (The Dancin' Danny D Remix)' (Cooltempo COOLXR 179)... **Magic Juan's** **124 $\frac{1}{2}$ -124 $\frac{3}{4}$ -125bpm** Sex Mix, about which I raved when it was promoted, is only available commercially coupled with the **125 $\frac{1}{2}$ -125 $\frac{3}{4}$ -Obpm** Burning With DJ Desire Mix as flip to the less good **124 $\frac{3}{4}$ -125bpm** The Pod Went Pop Mix of **The Beloved** 'Your Love Takes Me Higher' (WEA YZ357T), which has already been superceded by a piano thrummed **124 $\frac{1}{2}$ -124 $\frac{3}{4}$ bpm** bounding Hi-NRG house **Deep Joy** 'Angelic Mix' (YZ35TX). **Cash Money & Marve-**

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● **DJ RECKLESS** from Croydon, who (as Viv Ulson) had deserved to be placed last year, this time won at Southampton in engaging style

ious 'The Mighty Hard Rocker' is now selling better ironically in Nottingham DJ **Graeme Park's** busier **106 1/3-106 1/2-Obpm** B&B Remix (Boftom & Bass) (Sleeping Bag Records SBUKR 5T) — others in a pile of remixes which I will only BPM if they hit The Club Chart include an acidic **Robert Howard & Kym Mazelle** 'Wait', differently instrumented **Turntable Orchestra** 'You're Gonna Miss Me', 'The 900 Number' scratching denser **Richie Rich** 'My DJ (Pump It Up Some)', Memphis-style brass augmented **Cookie Crew** 'Born This Way', variously treated **Smith & Mighty** 'Walk On...', thumping techno styled **Double Trouble** 'Feel The Music', **Frankie Knuckles** not noticeably much different **Truth** 'Open Our Eyes', disjointed **Electribe-1.0.1.** 'Talking With Myself', **Les Adams** rebuilt lighter **Lavine Hudson** 'Intervention', muffled multi-tracked **Merlin** 'Born Free', **Paul Dakeyne's** dreadful inappropriately "industrial" **Error Brown** 'Love Goes Up And Down (The Düsseldorf Mix)'... I have neither time nor room to review all the new stuff, let alone rehashes... **Denny Laine** has re-recorded the **Moody Blues** smash he sang in 1964, 'Ga Now', which talking to **Gloria Hunniford** on **Radio 2** last week he correctly said had been sent over in its original **Bessie Banks** version from New York by "a friend" (he also correctly mentioned the same friend sending **Irma Thomas's** 'Time Is On My Side', which then reached the **Rolling Stones**), but when pressed as to the friend's identity said it was top New York radio DJ of the time, **B. Mitchell Reed** — uh uh, Denny, try to remember, that "friend" was me!... **GIVE IT SOME OF THAT!**

● **HOT VINYL**

THE STOP THE VIOLENCE MOVEMENT
'Self-Destruction'
(US Jive 1178-1-JD)
Many months in gestation, this concerted all-

DJ

star attempt to convince black American youth that the ignorant violence of a stupid few hurts everyone is an excellent rolling jiggly **0-105bpm** straight talking catchy rap featuring in turn and together **Malcolm X, KRS-One, MC Delight, Kool Moe Dee, MC Lyte, Stetsasonic's Daddy O & Wise, D-Nice, Ms Melodie, Doug E Fresh, Just-Ice, Heavy D, Fruit-Kwan, and Public Enemy's Chuck D & Flavor Flav** (in four versions, the Instrumental having added break beats), essential for all rap fans and obviously something of a landmark. Hopefully its message will hit home and have effect.

NEW JERSEY QUEENS & FRIENDS
'Party And Don't Worry About It (Instrumental)'

(Base Line BASL 003T, via Rough Trade/The Cartel)
Bird Rollins-penned terrific sleazy **100 2/3-102 2/3-102 1/3-100 2/3-102 1/3-101 2/3bpm** rare groove instrumental from 1973, with reedily swelling organ chords setting up mesmeric tension against the drily jittering and shuffling rhythm, making it both a street soul jogger and b boy appreciated break beat (Vocal and vocal/instrumental combining Extended Versions are included too, but it's the Instrumental that's essential).

SHE ROCKERS
'On Stage'

(Jive JIVE T 195)
Plaintive fast talking **119bpm** infectious funkily wukka-wukking female rap jiggler, produced by **Antonio & Donna** with **Hamish Macdonald** and scratching DJ **StreetsAhead**, while **Adonis** helped the girls produce the other alternative side's frantically smacking excitingly driving **133 2/3bpm** 'Get Up On This' (edit too), not maybe available commercially just yet.

SHA-LOR
'I'm In Love'

(US Gertie GRT 901, via Jump Street)
Largely cold shouldered around London but deservedly warm around Manchester since (at least) last October, when it first started showing up in charts, this haunting coolly controlled then wailing girl crooned steadily tapping garage tripper really deserves — and in the current climate probably will get — wider attention, in **121bpm** Conservative and Beat Down, **120 2/3bpm** Caught Up, beat losingly edited **120 1/2-0bpm** Sweat-It Versions. It's taken me this long to get my local record emporium to stock it!

LACHANDRA
'Just Started'

(Garage Trax GTX 3, via PRT)
Typically good Blaze-produced tightly harmonising guys and piping organ backed coolly unhurried girl gurgled catchily surging and trotting cymbal shushed **119 1/3-0bpm** garage canterer (in four mixes).

BsQ
'Come On Daddy (Right On)'

(Gee St Recordings GEE T9)
Billed also as being a division of **Boonsquawk!** Inc, to use their full name, this Jazzy M-mixed garage-ish **118 1/2bpm** jaunty burbler is built just from sampled title line elements, bubbly bass synth, jangling jiggly piano, schlurping pshta pshta hi-hat and chattering beats, all effectively simple (Instrumental Mix and acidically twittering **119 1/4bpm** B.s.Q Mix too).

SOUL CONNECTION
'Got To Find A Way'

(Intrigue IGE 4T)
Master (The Beatcreator) Tee produced excellent classy cool and calm breathily muttering guy crooned choppyly nagged skipper vocally accompanied by all the usual UK "street soul" crew but backed in faster than usual **119 2/3-0bpm** though unhurried throbbing "garage" style (sparser twittery **119 1/3bpm** Remix too, and similarly whispered snapper, almost "pur-

ple" **119 1/3bpm** 'Groove And Move' (Oh Dionne' flip).

TODAY
'Girl I Got My Eyes On You'

(US Motown MOT-4627)
Semi-falsetto lushly wailed and harmonised **0-104 1/4bpm** rolling jogger, arranged by **Teddy Riley** with his archetypal bumpily jolting jittery "swing" — the beat that dominates the US black chart now — but produced by his partner **Gene Griffin** and remixed by **Timmy Regisford** (Dub/Radio Edit flip), an instant big seller on import.

FUNKMASTER WIZARD WIZ
'Girls'

(US Tuff City TUF 128041)
Good humoured jiggly shuffling **99bpm** rap treatment of **The Moments & Whatnauts** 1975 smash, not only based on but also synching great slabs of the original, so obviously useful with wide crossover appeal.



MC KELZ (left) and **KRISSY KRISS** of the **Smith & Mighty** crew, even had to shout repeatedly "Bristol posse make some noise" and "Bristol don't let us down" when they PA-ed to typically sullen response at the Bristol mixing heat — in which, as I pointed out (to a response of boos and later hand-pumping congratulations), not one local Bristol DJ was represented, although legend has it that the city is full of excellent mixing DJs! The few who did enter were knocked out in preliminary stages. Local radio presenter **Tristan Bolitho** defends the scene by explaining that it's very laid back, certain clubs being full of hot jocks and cool customers who don't care about outside events. On the other hand, **Master C** of **Radio FTP** (trying for legal licence) reckons the DJs lack confidence, and should be ready in two years' time. **Smith & Mighty** reputedly don't care about national record success and merely put out their innovative productions for local consumption, but to judge from last week it looks as if their associates have begun to realise that being laid back and introverted can lead to total inertia. Being cool is all very well, except, as the outbreaks of fighting in the crowd proved, deliberately bottling up one's natural enthusiasm can lead to violence as an alternative outlet. It's so much more fun to be naturally happy, and outgoing. Get wise, Bristol and wake up! You'll never get rich if you don't take on the rest of the real world.

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"Sly like Stallone"

DJ

MORRIS DAY 'Are You Ready'

(US Warner Bros 0-21118)
Enthusiastically received by mailing list DJs here although not otherwise much imported, for some reason, very strong Shep Pettibone remixed choppyly chanted frisky smacking bouncer with jangly house piano and a driving infectious beat in 122 $\frac{3}{4}$ bpm Rough & Ready Club, Dub To Go, and (0-)122 $\frac{3}{4}$ bpm Minneapolis Mixes (more typically snapping "purple" 120bpm 'Yo' Luv (LP Version)' flip).

CHILL ROB G 'The Court Is Now In Session'

(US Wild Pitch Records WP1011)
DJ Mark The 45 King produced good toasting-style 100 $\frac{1}{2}$ bpm swirling jiggler with an afro flavour emphasised by Jack Bashkow's catchy "kwela" penny whistle flutes and sax, flipped by the more funkily chugging 109 $\frac{1}{2}$ bpm accurately titled wordy 'Let The Words Flow' (both with Dub and Acappella too).

BRIAN ANDRUS 'You Don't Love Me (Like You Used To)'

(US Select FMS 62314)
Courtney Branch & Tracy Kendrick created, surprisingly Los Angeles recorded though nagging New York garage style, bumbling bass prodded and percussion tapped rambling stuttering anxious lurching and spurting jiggy chugger whipping up nervy tension especially in the flip's (0-)118 $\frac{1}{4}$ -118-0bpm Original and (0-)118-0bpm Underdub, edgier than the A-side's 0-118-118 $\frac{1}{4}$ -0bpm Remix and 118-118 $\frac{1}{4}$ -0bpm Rub-A-Dub-Dub.

MR. LOVE & ETERNITY 'Mr. Love Extended'



● GRAND WIZARD RANDOM from Bracknell won in Swansea thanks largely to his calmly confident "cool" poise

(W:A-U Recordings/Gee Street GEET 13)
S'Express member Eternity combines New Yorker Mr Love's flamenco guitar twiddling with Jazz Warrior Kevin Robinson's muted trumpet tootling for a twittering and spurting 122 $\frac{3}{4}$ bpm atmospheric deep house instrumental, flipepd by a muezizin punctuated (so more Arabic flavoured) 0-121 $\frac{1}{4}$ -0bpm 'Mr.

Love Siesta Mix' and thumping straight acid 120 $\frac{1}{2}$ -0bpm Siesta Dub, due fully next week.

S'XPRESS 'Hey Music Lover (G-oo-d Vibration Mix)'

(Rhythm King LEFT 30T)
Less than universally acclaimed but with plenty

of remixes apparently in the pipeline, as originally white labelled this acidically twittering 0-124-0bpm jerky bouncer eventually quotes from Sly & The Family Stone's 'I Want To Take You Higher' and 'Dance To The Music', flipped by a more vocal 124-0bpm Music Is My Life Mix and the monotonous repetitive thumping tittery 0-114 $\frac{1}{4}$ -0bpm 'Have A Nice Day'.

TONY V 'Trackin' Down The House'

(US Sample Records SR001)
Tony Vernardo created, Tommy Musto engineered, gently pattering languid deep house canterer deliberately like Truth's 'Open Our Eyes' with the same haunting flute and babbling brook along with muttering and gibbering gibbons in the 120bpm African Dance version, plus sparse bass prodded 120bpm Never Change and 118bpm My Groove instrumentals minus the Truth trappings.

REID 'Real Emotion'

(Syncope 12SY 24)
Much hotter in the previously promoted but now B-sided loosely cantering 121 $\frac{3}{8}$ bpm The Flat Top House Version than the more cramped speedily staccato 123 $\frac{3}{8}$ bpm Workout Version commercial A-side, the three Luton brothers at least have a better launching pad than before in this Jolley Harris Jolley created dotedly soulful tuneful "Britfunk" leaper.

KARYN WHITE 'Secret Rendezvous (After Hour Mix)'

(Warner Bros W7562T)
Anxiously squawked jolting "black pop" trotter with some breathy French talk in this tighter 112bpm Winston Jones & David Shaw remix.

WE DIG T.V. WE DIG REMOTE CONTROL WE DIG THE FURRY
Y FREAK BROTHERS AND THE TWILIGHT ZONE WE DIG M
ARVEL & D.C. WE DIG RUN DMC WE DIG RENEGADE SOUND
OWAVE AND AC/DC WE DIG OPTIMUS PRIME AND NOT GF
LUTATION WE DIG THE LEADER OF THE PACK AND DR DC
IO RON RON SPINDERELLA AND BRUCE LEE THE GOOD T
HE BAD AND THE UGLY U FOR VENDETTA AND INTO THE
GAGGUE(Y) BRUCE WAYNE AUF WIEDERSEHEN DIRTY HF
TARRY MAKE MY DAY TERMINATOR HIT THE NORTH ALAN
MOORE KNOWS THE SCORE RIFFS? YEAH!..

P.W.E.I. CAN U DIG IT?

ON SEVEN: PB 4 26 21 | ON TWELVE: PT 4 26 20 | ON CD: PD 4 26 20 | ALSO ON LIMITED EDITION ORANGE VINYL SEVEN: PB 4 26 19

THE POPPIES ON PATROL | FEBRUARY

03 NORTHAMPTON ROADMENDERS | 04 LONDON TOWN & COUNTRY CLUB | 05
BOURNEMOUTH ACADEMY | 07 PORTSMOUTH POLYTECHNIC | 08 BRIGHTON TOP RANK |
09 NOTTINGHAM TRENT POLY | 10 BIRMINGHAM HUMMINGBIRD | 11 NORWICH UEA

PRODUCED BY ANDY COX AND DAVID STEELE OF FYC



A BEHEMOTH MUSIC GROUP COMPANY

DJ

or LA & Babyface's more typically lurching Janet Jackson-ish 112½bpm Extended Mix and 112bpm Dub-Dez-Vous Mix.

FUNTOPIA 'Beautiful People (Rise Up)'

(G-Zone GEET 8, via Gee St Recordings)
"Mmm, la da da" girl sampled and Martin Luther King stuttered slightly confusing introed but then twittering frantic 128½-0bpm acieed thudder mixed by Jazzy M, with a King-less more directly twittering 128½bpm twittery 'Beautiful People (In Love)' flip.

DRUMDROPS vol. 1 'Essential Break Beats & Loops (Volume One - Old School &

Rap)

(US Big Break Records DD-1)
In many ways another 'Bonesbreaks' as compiled and sequenced by Lenny Dee and Frankie "Bones", this is a collection of original (uncredited) break beats sampled for a couple of bars or so and then looped to create a continuous rhythm track, primarily for scratchers and other rap record producers to use, with the KC & The Sunshine Band originated but currently 'The Mighty Hard Rocker' featured 105½bpm 'Sunshine Groove', Bobby Byrd 'Hot Pants (I'm Comin', Comin', I'm Comin')' originated 114½bpm 'I'm Comin... (Bonus)', less readily identifiable 105½bpm 'Techno Beats', 103½bpm 'Brother Beats', 92bpm 'Mellow Blow', 98½bpm 'Night Beats', 114bpm 'Horn

Break', 125bpm 'Apollo Bongo', 103½bpm untitled penultimate track, 95/47½bpm 'Gated U.F.O.', and Mantronix 'King Of The Beats' introing-type 'Alert Alarm' siren.

MC PEACHES 'Commin Straight Rollin Hard'

(US BumRush! BR 2942)
'Get On The Good Foot' punctuated jolting jittery 94½-94½bpm raw wordy female rap (94½bpm Instrumental too), strictly specialist, coupled by the Temptations punctuated and scratched — though not otherwise noticeably based — jittery faster 112bpm 'Treat Her Like A Lady' (Instrumental and Bonus Beat too).

GANG STARR 'Gusto'

(US Wild Pitch Records WPI009)
DJ Mark The 45 King produced rare grooves based rap six-tracker with this 'Freddie's Dead' underpinned 104½bpm slinker (105½bpm Dub) proving warmer than the sombre slow chatting 89bpm 'Knowledge' (89½bpm Dub), and thinly jiggling wordy 119½bpm 'Movin On' (119bpm Dub), the last two hinting at 'For The Love Of Money' or something similar.

T LA ROCK 'Flow With The New Style'

(Sleeping Bag Records SBUK 2T)
Todd Terry produced and co-penned jittery dense (0-)103¾-0bpm droning rap with a longer more inventive 103¾-0bpm Dub Mix, flipped by the looser rolling familiar piano jangled (0-) 97-0bpm 'You Got The Time' (in three mixes), both sides a bit murky and dull.

CHANGING FACES 'I Want You'

(GTI Records GTI003T)
Gospel-ish guy wailed good soulful 115bpm juddery wriggling lurcher (in three mixes) by some British session musicians produced actually in Philadelphia by London's Errol Henry, refreshingly disregarding current dance trends.

OMARI 'After Loving You'

(The Silhouette Recording Co Ltd SILHT 001, via Rough Trade)
Reissued and now Mixmaster General remixed "rare groove"-ish soulfully wailed 105½bpm jogging swayer, with a nasally rapped new 107½bpm 'Omari's Rap' B-side overdubbed by the Powerlords.

2 PUERTO RICANS A BLACKMAN & A DOMINICAN 'Scandalous (Everybody Jump Mix)'

(Syncopate 12SY 20)
Dreadfully disappointing Clivillés & Cole created trite disco girls chanted and groaned stuttery (0-)123½bpm jitterer, better (though not



● TERRY CROFTS from Cardiff, second in Southampton last year, had less far to travel to come the same in Swansea — last week's only "local" success



● DJ KUT ONE from Lewisham came deserved second in Southampton

great) in its instrumental twittery bubbling 122½bpm Jump Like A Rabbit Mix. Roger?

2 FIERCE 'Feel It'

(US Profile PRO-7240)
Closely related Clivillés & Cole created Todd Terry-type stuttery samples crammed nervily leaping 0-122½bpm frantic jitterer (in four mixes), too deliberately contrived.

PATTI DAY 'Right Before My Eyes'

(US Starway Records, Inc SW 1202-12)
Michael Zager created, Bruce Forest & Frank Heller remixed tiresome old fashioned Shannon-ish juddery latin hip hop, better in its 115½-0bpm bass throbbled tinny keyboard repeated instrumental House Groove and trickily fragmented dubwise House Vocal than the 115½bpm Extended Club Mix and Bonus Beats, (0-)115bpm Power Radio Mix.

DEMON BOYZ 'Vibes'

(Music Of Life NOTE 22)
Brian B & Stevie G produced fiercely scratching and bumpily jiggling (0-)108½bpm angry 'fast talking UK rap (in four mixes).

P O P D A N C E

THE REYNOLDS GIRLS 'I'd Rather Jack' (PWL Records PWLT 25), Pete Waterman is always asserting that UK radio ignores his provently popular kids-aimed creations in favour of older demographics (ie: age group) aimed material, and now Stock Aitken Waterman really knock radio's programming policy with this Liverpudlian Mel & Kim-style duo's breezily rollicking 124¾-124½bpm pop-house youthful rallying call that "I'd rather jack, than Fleetwood Mac"; **DONNA SUMMER 'This Time I Know It's For Real'** (WEA U7780T), Stock Aitken Waterman created over long instrumentally started but then catchily melodic MoR plaintive swaying 0-115½bpm canterer with jittery rototom beats (instrumental, and equally good similar though slushier 115bpm 'Whatever Your Heart Desires' flip); **BALI 'Love To Love You Baby (The Future Mix)'** (Circa Records YRT 26), Paul Oakenfold teams up with Mud's Rob Davies again, as he did for Electro, to set a girl sung 104bpm breathy remake of Donna Summer's debut hit to the Ten City 'One Kiss Will Make It Better' rhythm (at the exact same BPM!), with a more instrumental 104½bpm The Loud Noise Mix, due fully next week; **IN-HOUSE II 'Love To Love You Baby ("Love Your Body" Mix)** (US Hit-Run Records HR-91655, not to be outdone, the Yanks have also revived Donna Summer in syndrum "poo poo"-ed (and "toot toot, beep beep"-ed) loping 120bpm disco style; **DONNA SUMMER 'I Feel Love (Mega Mix)'** (Casablanca FEEL 12), in the light of all the foregoing, when this already promoted 0-126¼-126-125¼-125½bpm Jeff Young re-edit from 1982 of the late Patrici Cowley's remix is properly reissued within the next few weeks it will be flipped by the original 'Love To Love You

Baby; **BOY MEETS GIRL 'Waiting For A Star To Fall'** (RCA PT 49520), drearily duetted mushily swirling and surging 0-116bpm spurter (unremixed on 12 inch), real in-one-ear-and-out-the-other stuff to my mind, by a couple who've written punchier hits for Whitney Houston, this though having been huge in America, moderately big here, and somehow in Alan Jones's Pop Dance chart; **a-ha 'You Are The One (Justin Strauss 12" Remix)'** (Warner Bros W7636T), frantic wriggly 162bpm galloper apparently with enough disco play to hit the Pop Dance chart too; **HOLLY JOHNSON 'Love Train (Ride The "A" Train)'** (MCA Records MCAT 1306), still Frankie flavoured (rather than acid house!) densely textured but oddly undynamic 0-108%-0bpm guitar yowled pop chugger, more instant in its (0)108½bpm Stoke It Up seven inch mix; **LEVEL 42 'Tracie (Extended Mix)'** (Polydor PZ 34), routine though unusually lethargic 107bpm choppy jiggler reaching a brassy rap climax; **MIRAGE 'House Attack' (Debut DEBTX 3062)**, typically facile (0-)124bpm medley of (well) remade recent and current crossover dance hits, strictly for the pop market; **LIVING IN A BOX 'Blow The House Down (House Mix)'** (Chrysalis LIBXR 5), beeftily walking bass (and Indian tabla?) throbbled gruffly shouting 119½bpm chugger, spirited but not the strongest of songs; **CHAKA KHAN 'It's My Party (New Party Mix)'** (Warner Bros WZ678T), Womack & Womack-penned ponderous dull rumbling 100-0bpm jolter bogged down by its juddery Keith Cohen & Steve Beltran mix, whereas a totally different lighter arrangement might have made it quite pleasant as the song and performance are OK.

30

NITZER EBB HEARTS & MINDS

NEW MIX HYPERSONIC VERSION ON 12 INCH ONLY 12 MUTE 78



01

JANUARY 29 — FEBRUARY 4 1989

POP DANCE

TW LW

- 1 1 BUFFALO STANCE Neneh Cherry
- 2 2 GOOD LIFE Inner City
- 3 3 RESPECT Adeva
- 4 4 THAT'S THE WAY LOVE IS Ten City
- 5 5 SHE DRIVES ME CRAZY Fine Young Cannibals
- 6 13 LOVE TRAIN Holly Johnson
- 7 6 GET ON THE DANCEFLOOR Rob Base & DJ EZ Rock
- 8 12 BABY DON'T FORGET MY NUMBER Milli Vanilli
- 9 7 LOCO IN ACAPULCO Four Tops
- 10 10 BORN THIS WAY (LET'S DANCE) Cookie Crew
- 11 11 BABY I LOVE YOUR WAY/FREEBIRD (MEDLEY) Will To Power
- 12 9 WAITING FOR A START TO FALL Boy Meets Girl
- 13 8 TAKE ME TO YOUR HEART Rick Astley
- 14 14 STAKKER HUMANOID Humanoid
- 15 18 EVERLASTING LOVE Sandra
- 16 — WAIT Robert Howard & Kym Mazelle
- 17 15 RHYTHM IS GONNA GET YOU Gloria Estefan/Miami Sound Machine
- 18 — I CAN DO THIS (DOWNTOWN MIX) Monie Love
- 19 — FINE TIME/DREAMS (MAGIC JUAN REMIX) Yaz
- 20 19 STOP! Erasure

- Circa 12in
- 10 Records 12in
- Cooltempo 12in
- Atlantic 12in
- London 12in
- MCA 12in
- Supreme 12in
- Cooltempo 12in
- Arista 12in
- London 12in
- Epic 12in
- RCA 12in
- RCA 12in
- Westside 12in
- Siren 12in
- RCA 12in
- Epic 12in
- Cooltempo 12in
- Big Life 12in
- Mute 12in

- 10 11 JTSMASH HITS Tom Jones Decca
- 11 8 WILD HONEY the Beach Boys Capitol
- 12 13 SGT. PEPPER'S LONELY HEARTS CLUB BAND the Beatles Parlophone
- 13 20 DRZHVAGO Soundtrack MGM
- 14 17 REACH OUT the Four Tops Tamla-Motown
- 15 29 SHER-OO Cilla Black Parlophone
- 16 15 MOVE the Move Regal-Zonophone
- 17 14 BRITISH MOTOWN CHARTBUSTERS Various artists Tamla-Motown
- 18 7 2 IN 3 Esther and Abi Ofarim Philips
- 19 12 OTIS BLUE Otis Redding Atlantic
- 20 18 OTIS REDDING IN EUROPE Otis Redding Stax
- 21 22 JUNGLE BOOK Soundtrack Disney
- 22 21 BEST OF THE BEACH BOYS the Beach Boys Capitol
- 23 32 TEMPTATIONS GREATEST HITS the Temptations Tamla-Motown
- 24 33 MOTOWN MEMORIES Various Artists Tamla-Motown
- 25 28 FOUR TOPS LIVE! the Four Tops Decca
- 26 24 LAST WALTZ Engelbert Humperdinck A&M
- 27 31 GOING PLACES Herb Alpert Philips
- 28 23 SCOTT II Scott Walker Pye
- 29 26 VAL DOONICAN ROCKS BUT GENTLY Val Doonican Capitol
- 30 16 BEST OF THE BEACH BOYS, VOL 2 the Beach Boys Deram
- 31 27 ROUND AMEN CORNER Amen Corner Track
- 32 — SMASH HITS Jimi Hendrix Experience CBS
- 33 35 FREEWHEELERS Peddlers CBS
- 34 30 FIDDLER ON THE ROOF London Cast Decca
- 35 38 DIARY OF A BAND, VOL 1 John Mayall Polydor
- 36 25 HORIZONTAL the Bee Gees Stax
- 37 36 SOUL MEN Sam & Dave Decca
- 38 37 RELEASE ME Engelbert Humperdinck Reaction
- 39 40 DISRAELI GEARS Cream CBS
- 40 — THIRD FACE OF FAME Georgie Fame CBS

VINTAGE CHART

24 APRIL 1968 — UK ALBUMS CHART

TW LW

- 1 1 JOHN WESLEY HARDING Bob Dylan
- 2 3 DIANA ROSS & SUPREMES GREATEST HITS the Supremes
- 3 4 HISTORY OF OTIS REDDING Otis Redding
- 4 2 FOUR TOPS GREATEST HITS the Four Tops
- 5 10 HANGMAN'S BEAUTIFUL DAUGHTER the Incredible String Band
- 6 5 THE SOUND OF MUSIC Soundtrack
- 7 9 DIANA ROSS & SUPREMES LIVE AT TALK OF THE TOWN
- 8 19 TOM JONES LIVE AT THE TALK OF THE TOWN Tom Jones
- 9 6 FLEETWOOD MAC Peter Green's Fleetwood Mac

- CBS
- Tamla-Motown
- Volt
- Tamla-Motown
- Elektra
- RCA Victor
- Tamla-Motown
- Decca
- Blue Horizon

H I — N R G

TW LW

- 1 1 DANCE WITH ME Claudia T Dutch Made Up 12in
- 2 4 AUTOMATICALLY YOURS Brenda Cochrane Dazzle 12in
- 3 2 AB CD/BAD GIRLS Radorama Italian Disco Magic 12in
- 4 7 CALL ME Coco German Blow Up 12in
- 5 5 IT'S YOU Sheila Stewart Dutch Made Up 12in
- 6 3 REQUIEM (HAMBURG MIX) London Boys WEA 12in
- 7 12 DON'T TALK TO STRANGERS Silk & Steele Strike 12in
- 8 26 SO FAR AWAY Selena Italian EMI 12in
- 9 16 MY MY MY Chris Italian AAA 12in
- 10 35 YOU CAN SET ME FREE Cap Coo Italian Flea 12in
- 11 25 WHAT KIND OF LOVE Diana Randall French Public 12in
- 12 31 CRAZY FOR YOU Vanessa Dutch Injection 12in
- 13 28 IT'S SO FUNNY King Kong & The D.J. Ungle Girls Italian Flea 12in
- 14 15 GIVE ME YOUR BODY Dana Kay German Polydor 12in
- 15 Re TOO MANY TIMES, TOO MANY CHANGES San Belgian Infinity 12in
- 16 6 THE RUMOUR (SHEP PETTIBONE MIX) Olivia Newton-John Mercury 12in
- 17 29 GO GO BOY Ross Italian Flea 12in
- 18 10 DOWNTOWN '88 (PETERSLAGHUIS REMIX) Petula Clark PRT 12in
- 19 20 EVERLASTING LOVE (PETE HAMMOND REMIX) Sandra 10 Records 12in
- 20 32 NATHAN JONES Bananarama London 12in
- 21 Re LET'S ALL DANCE Argentina Italian Memory 12in
- 22 11 KNOCKING ON YOUR DOOR (MARK SAUNDERS REMIX)/STOP! Erasure Mute 12in
- 23 34 FOOLS CRY Fancy German Metronome 12in
- 24 17 YOU'VE LOST THAT LOVIN' FEELIN'/LOVIN' SUITE Quantin Passion
- 25 — TRY A LITTLE HARDER Fire & Ice Canadian Boulevard 12in
- 26 Re JUST FOR YOU Manuela Belgian Hi Tension 12in
- 27 37 FANTASY BOY Baccara German Bellaphon 12in
- 28 22 YOU'RE THE ONE 1000 Ohm Belgian ARS 12in
- 29 9 NEVER SATISFIED Carol Woods Nightmare 12in
- 30 DANGER IN HER EYES Deborah Sasson German High Sight 12in
- 31 — ALPHA OMEGA Babylon 5 CTR 12in
- 32 — RESPECT Adeva Cooltempo 12in
- 33 18 LOVE EVICTION Quartzlock Retro 12in
- 34 8 THIS OLD HEART OF MINE Gee Morris Nightmare 12in
- 35 DREAM (MAGIC JUAN REMIX) Yaz Big Life 12in
- 36 Re ONLY MUSIC SURVIVES (DJ PROMIX) Alba Italian Merck 12in
- 37 Re JACK TO THE SOUND OF THE UNDERGROUND (PARTY MIX) Hithouse Supreme 12in
- 38 — BONEY M EGAMIX '88 Boney M Ariola 12in
- 39 — EVERYTHING YOU LOVE Chip Chip Italian Flea 12in
- 40 Re MAMA TOLD ME '88 Fantastique Belgian A.R.S. 12in

● ADEVA shows her face some serious respect



THE CLUB CHART

TW LW

1	2	ICAN DO THIS (DOWNTOWN MIX/UPTOWN MIXES)/FEELS SO GOOD Monie Love	Cooltempo 12in
2	3	THAT'S THE WAY LOVE IS (ACIEED/UNDERGROUND MIXES) Ten City	Atlantic 12in
3	1	RESPECT (MIXES) Adeva	Cooltempo 12in
4	5	GET ON THE DANCE FLOOR (THE "SKY" KING REMIXES/ORIGINAL ALBUM VERSION) Rob Base & DJ E-Z Rock	Supreme Records 12in
5	4	BORN THIS WAY (LET'S DANCE) Cookie Crew	ffrr 12in
6	8	TURN UP THE BASS/T'S REVENGE/ACID IS MY LIFE Tyree	US DJ International Records LP
7	6	RUNAWAY GIRL (PIMP DUB/RUNAWAY RAD O MIX) Sterling Void/IT'S ALL RIGHT (HOUSE MIX) Sterling Void & Paris Brightledge	ffrr 12in
8	14	YOU'RE GONNA MISS ME (EXTENDED VER.) Turntable Orchestra	RePublic Records 12in
9	10	WAIT (LONG) Robert Howard + Kym Mazelle	RCA 12in
10	13	YOYO GET FUNKY/HIP HOUSE/I CAN DANCE/JACK 2 THE SOUND/CLAP YOUR HANDS The DJ Fast Eddie	DJ International Records LP
11	17	GOOD LIFE (MAGIC JUAN'S MIX/MAYDAY CLUB MIX) Inner City	10 Records 12in
12	9	MY LOVE IS MAGIC (CLUB MIX) Bas Noir	10 Records 12in
13	11	MY PREROGATIVE (EXTENDED REMIX) Bobby Brown	MCA Records 12in
14	20	BREAK 4 LOVE (SPANISH FLY) Raze	Champion 12in
15	—	TURN UP THE BASS (SCRATCH IT UP MIX) (0-126 1/2)/(MUSIC & EDITS) (126 1/2-0) (TURN UP THE HOUSE) (0-127-0)/(JUMPIN' MIX) (123 1/2-0)/(HIP HOP) (123 1/2bpm) Tyree featuring Kool Rock Steady	US DJ International Records 12in
16	12	YO YO GET FUNKY (MIXES) Fast Eddie	US DJ International Records 12in
17	19	MAKE IT LAST (CLUB MIX) Skipworth & Turner	Fourth & Broadway 12in
18	17	WALK ON... (MELOW MIX) Smith & Mighty featuring Jackie Jackson	Three Stripe Records 12in
19	16	PROMISED LAND (LONGER VERSION) The Style Council	Polydor 12in pre-release
20	22	PROMISED LAND (MIXES) Joe Smooth Inc featuring Anthony Thomas	DJ International Records 12in
21	23	WRATH OF KANE Big Daddy Kane	US Cold Chillin' 12in
22	32	DON'T SCANDALIZE MINE Sugar Bear	Champion 12in
23	25	THE LOVER IN ME (EXTENDED VERSION) Sheena Easton	MCA Records 12in
24	15	THIS IS SKA (SKACID MIX) Longsy D's House Sound	Big One 12in pre-release
25	—	ONE MAN (ONE MIX/DOPE DUB/INTENSE MIX) (119-0bpm) Channele	US Profile 12in
26	30	WE CAN MAKE IT/GOOD GIRL Bonnie Byrd	US Wardworth Records 12in
27	26	WHERE IS THE LOVE Mica Paris & Will Downing	Fourth & Broadway 12in
28	21	GOOD LIFE (STEVE HURLEY/MIKE 'HITMAN' WILSON MIXES) Inner City	10 Records 12in
29	—	RESPECT (THE DANCIN' DANNY D REMIX) Adeva featuring Monie Love	Cooltempo 12in
30	24	SKIN I'M IN (ALBUM VERSION)/LES ADAMS' CAMEO MEGAMIX TWO Cameo	Club 12in
31	18	HEY MUSIC LOVER (G-O-O-D VIBRATION MIX)/HAVE A NICE DAY S'Xpress	Rhythm King 12in
32	40	IN & OUT OF MY LIFE (CLUB MIX) Adeva	Garage Trax 12in
33	28	BUFFALO STANCE Neneh Cherry	Circa Records 12in
34	43	SELF-DESTRUCTION (MIXES) The Stop The Violence Movement	US Jive 12in
35	52	THE 900 NUMBER The 45 King	US Tuff City 12in
36	33	NOT GONNA DO IT (MIXES) Vicky Martin	US Movin' Records 12in
37	34	ACTIVATED/TAKE ME WHERE YOU WANT TO Gerald Alston	Motown LP
38	61	SHE DRIVES ME CRAZY (RAP REMIX) Fine Young Cannibals featuring Monie Love	London 12in
39	—	JOY AND PAIN (REMIXES) (108bpm) Donna Allen	US Oceana 12in
40	—	LOVE TO LOVE YOU BABY (THE FUTURE MIX) Bali	Circa Records 12in pre-release
41	39	STRAIGHT FROM THE SOUL Top Billin'	Rapsonic 12in
42	27	OPEN OUR EYES (MIXES) Marshall Jefferson presents Truth	ffrr 12in
43	85	HARD CORE HIP HOUSE/OH YEA HEY NO TYREE/DO THE MARSHALL JEFFERSON PRESENTS THE DANCING FLUTES ('Sound Of The Underground - Acid II')	US Underground LP
44	35	LACK OF LOVE (IVORY MIX) Charles B	Desire 12in
45	57	THE MIGHTY HARD ROCKER (GRAEME PARK'S B&B REMIX (BOTTOM & BASS)) Cash	Sleepin Bag Records 12in
46	47	YOUR LOVE TAKES ME HIGHER (MAGIC JUAN'S SEX MIX/THE POD WENT POP MIX) The Beloved	WEA 12in
47	46	SEDUCTION (MIXES) Seduction	US Vendetta Records 12in/Breakout promo
48	60	LOC'ED AFTER DARK Tone Lóc	Fourth & Broadway 12in
49	53	PARTY AND DON'T WORRY ABOUT IT (INSTRUMENTAL) New Jersey Queens & Friends	Base Line 12in
50	—	THE COURT IS NOW IN SESSION Chill Rob G	US Wild Pitch Records 12in
51	74	GIVE IT HERE/ON THE REAL TIP/JUST A POET (IT FEELS MIGHTY FINE) Def Jef	US Delicious Vinyl 12in
52	44	THE DEPUTY OF LOVE MACHINE (MIXES) The Love Machine featuring Rose Windross	The Dance Yard Recording Corporation 12in

53	87	TRACKIN' DOWN THE HOUSE (AFRICAN DANCE) Tony V	US Sample Records 12in
54	—	TALKING WITH MYSELF (DEEP DREAM REMIX) (113 3/4-113 3/4)/(ANABOLIC STEROID MIX) (113 3/4)/(INSTRUMENTAL) (113 bpm) Electric Blue-I.O.F.	Club 12in
55	37	I GOTTA GOOD THING (REMIX) Super Lover Cee & Casanova Rud	US DNA International 12in
56	71	LET IT GO Kyna Antee aka The Mistress	US Techno Kut 12in
57	77	COME GET MY LOVIN' (NYC MIX)/MOVE GROOVE Dionne	US Bigshot Records 12in
58	80	SECRET RENDEZVOUS (MIXES) Karyn White	Warner Bros 12in
59	—	ON STAGE (BROAD BEANS MIX) (118 1/2)/(INSTRUMENTAL) (119)/(GET UP ON THIS (ADONIS MIX) (133 3/4bpm) She Rockers	Jive 12in
60	29	BUFFALO STANCE (1/2 WAY 2 HOUSE REMIX) Neneh Cherry	Circa Records 12in
61	38	2 HOT 2 STOP (FRENCH TICKLER MIX) L.U.S.T.	US Renée Records 12in
62	70	PROMISED LAND/CAN'T FAKE THE FEELING/I TRY Joe Smooth	DJ International Records LP
63	—	SHE WON'T TALK TO ME (KEITH COHEN EXTENDED VERSION) Luther Vandross	Epic 12in
64	82	I WANT THAT GIRL (EXTENDED CLUB MIX) Calro	CityBeat 12in
65	36	BLACK, ROCK AND RON (EXTENDED MIX) Black, Rock and Ron	Supreme Records 12in pre-release
66	—	YOU'RE GONNA MISS ME (HARDCORE CLUB REMIX) (115 1/2)/(N.Y. PUMPAPELLA MIX) (115 1/2bpm) Turntable Orchestra	RePublic Records 12in
67	—	BORN THIS WAY (LET'S DANCE) (THE PRINCE PAUL DOPE MIX) (0-118 1/2bpm) Cookie Crew	ffrr 12in
68	45	MAKE MY BODY ROCK (FEEL IT) (MIXES) Jomanda	US Big Beat 12in
69	64	I'M GONNA GIT YOU SUCKA (MIXES) The Gap Band	US Arista 12in
70	58	STRAIGHT OUT THE JUNGLE (JUNGLE REMIX) Jungle Brothers	US Idlers 12in
71	76	LET ME MAKE LOVE TO YOU (CLUB MIX) Prince Lover Dalu	Breakout 12in pre-release
72	41	JACK OF SPADES (BDP MOVIE MIX) Boogie Down Productions	Jive 12in
73	62	CAN YOU FEEL IT (MARTIN LUTHER KING SPOKEN MIX) Fingers Inc	Jack Trax 12in
74	51	SOMEDAY (CLUB MIX) Ce Ce Rogers	Atlantic 12in promo
75	90	WHERE IS SHE NOW? Jerome 'Secret Weapon' Prister	US Tuff City 12in
76	63	THE MIGHTY HARD ROCKER/FIND AN UGLY WOMAN Cash Money & Marvelous	Sleepin Bag Records 12in
77	—	MY INNERSENCE (119 3/4)/CRASHING (0-121 3/4)/FLOWERS (130-0)/I LOVE IT (123-0)/OOCHY KOOCHY (KONRAD CADET) (123-0)/FORDTRAX (0-123 1/2)/CHIKKI CHIKKI AHH AHH (PROMO) (124 3/4-0)/REPRISE (0-118 1/2-0bpm) Baby Ford	Rhythm King 12in twin-pack
78	—	JUST STARTED (CLUB MIX) Lachandra	Garage Trax 12in
79	—	GOT TO FIND A WAY Soul Connection	Intrigue 12in
80	99	CAUGHT YOU LOOKING (EXTENDED VER) Turntable Orch	US Music Village Records 12in
81	5	TOUCH ME (LOVE ME TONIGHT) Brian Keith	US New Image 12in
82	67	WHO IS IT?/INCREASE THE PEACE 3-D	CityBeat LP
83	69	LOVE FOLLOWS Steven Dante	Cooltempo 12in
84	42	YEAH BUDDY (EXTENDED MIX) Royal House	Champion 12in
85	96	REAL EMOTION (THE FLAT TOP HOUSE VERSION) Reid	Syncopate 12in
86	84	WHY? (MIXES) Bipo	US Jump Street 12in
87	59	DO THAT DANCE/IT AIN'T NOTHING SL II	B/Warner Records 12in white label
88	—	LOVE WILL FIND A WAY (CLUB) (121)/(RADIO) (0-121) Victor Romeo presents Leatrice Brown/ACID RAIN (TYREE'S RAIN DANCE UK MIX) (124 3/4bpm) Victor Romeo	US Dance Mania 12in
89	65	LOVE FEVER (MIXES) CDDP	Jive 12in
90	—	I GOT SOMETHING HERE (123 3/4)/TONIGHT (MIXES) (124bpm) The Kidd City Orchestra	US More Music 12in
91	75	GIRL I GOT MY EYES ON YOU (TIMMY REGISFORD REMIX) Today	US Motown 12in
92	Re	ANYTHING IS POSSIBLE (MIXES) Gary L	Garage Trax 12in
93	95	HOW FAR I GO (MIXES) Peter Black	US DJ International Records 12in
94	66	I WANNA ROCK (MIXES) Freestyle Express	US Sunshine Music Ltd 12in
95	—	HOUSE MUSIC (ALL NIGHT LONG) (CLUB HOUSE MIX) (118 1/2-119 1/2)/(CALL IT ACID DUB/FROOT LOOPS 2/PERCAPPPELLA) (119 1/2-119)/(COOL HOUSE DUB) (119 1/2bpm) 2 Guys On Acid	US Lower Level Records 12in
96	—	DREAM (MAGIC JUAN REMIX) Yazz	Big Life 12in
97	98	LOUD LADIES Lady Tame	061 Records 12in
98	—	THE HUNTED CHILD (REMIX/INSTRUMENTAL) (123)/POWER (REMIX) (112 1/2-0)/(INSTRUMENTAL) (113-0)/HIGH ROLLERS (REMIX) (101 1/2bpm) Ice-T.	US Sire 12in
98	—	LOVE GOES UP AND DOWN (EXTENDED MIX) Error Brown	WEA 12in
98	—	ALL NIGHT ALL RIGHT (MIXES) (113 1/2bpm) Dahweed	US Spring Records 12in
98	—	JUST GO LAID/(JUST GOT DUBBED) (113 3/4-0)/(MIX 2) (113 3/4-0)/SHOW 'EM HOW IT'S DONE (MIXES) (106 1/2bpm) Taking Your Business (T.Y.B.)	US Idlers 12in
98	—	WAIT (KEVIN SAUNDERSON RE-MIX) (120bpm) Robert Howard & Kym Mazelle	RCA 12in
98	—	CAN'T STOP (CLUB VERSION) Hanson & Davis	Sleepin Bag Records 12in

The Club Chart is compiled from black music orientated venues by James Hamilton and Alan Jones.



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WIV THE SKACID SMASH

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ALBUM - BIGA 1
CASSETTE - BIGAC 1





JANUARY 29 — FEBRUARY 4 1989

U S S I N G L E S

TW LW

1	2	WHEN I'M WITH YOU	Sheriff	Capitol
2	6	STRAIGHT-UP	Paula Abdul	Virgin
3	5	WHEN THE CHILDREN CRY	White Lion	Atlantic
4	7	BORN TO BE MY BABY	Bon Jovi	Mercury
5	9	WILD THING	Tina Turner	Delicious
6	3	ARMAGEDDON IT	Def Leppard	Mercury
7	8	THE WAY YOU LOVE ME	Karyn White	Warner Brothers
8	4	DON'T RUSH ME	Taylor Dayne	Arista
9	10	ALL THIS TIME	Tiffany	MCA
10	1	TWO HEARTS	Phil Collins	Atlantic
11	13	I WANNA HAVE SOME FUN	Samantha Fox	Jive
12	5	THE LOVER IN ME	Sheena Easton	MCA
13	11	HOLDING ON	Steve Winwood	Virgin
14	18	SHE WANTS TO DANCE WITH ME	Rick Astley	RCA
15	19	WALKING AWAY	Information Society	Tommy Boy
16	20	WHAT I AM	Edie Brickell And The New Bohemians	Geffen
17	23	ANGEL OF HARLEM	U2	Island
18	25	YOU GOT IT (THE RIGHT STUFF)	New Kids On The Block	Columbia
19	24	DIAL MY HEART	the Boys	Motown
20	26	SURRENDER TO ME	Ann Wilson	Capitol
21	30	LOST IN YOUR EYES	Debbie Gibson	Atlantic
22	12	MY PREROGATIVE	Bobby Brown	MCA
23	27	A LITTLE RESPECT	Erasure	Sire
24	16	EVERY ROSE HAS ITS THORN	Poison	Enigma
25	29	THE LIVING YEARS	Mike + the Mechanics	Atlantic
26	32	ALL SHE WANTS IS	Duranduran	Capitol
27	37	RONI	Bobby Brown	MCA
28	28	SHAKE FOR THE SHEIK	the Escape Club	Atlantic
29	36	PARADISE CITY	Guns N' Roses	Geffen
30	21	LITTLE LIAR	Joan Jett And The Blackhearts	Blackheart
31	15	SMOOTH CRIMINAL	Michael Jackson	Epic
32	33	MY HEART CAN'T TELL YOU NO	Rod Stewart	Warner Brothers
33	17	PUT A LITTLE LOVE IN YOUR HEART	Annie Lennox & Al Green	A&M
34	40	DON'T TELL ME LIES	Breathe	A&M
35	22	I REMEMBER HOLDING YOU	Boys Club	MCA
36	46	GIRL YOU KNOW IT'S TRUE	Milli Vanilli	Arista
37	44	I BEG YOUR PARDON	Kon Kan	Atlantic
38	41	IT'S NO SECRET	Kylie Minogue	Geffen

39	47	YOU'RE NOT ALONE	Chicago	Reprise
40	49	JUST BECAUSE	Anita Baker	Elektra
41	52	THE LOVE IN YOUR EYES	Eddie Money	Columbia
42	51	DREAMIN'	Vanessa Williams	Wing
43	31	WAITING FOR A STAR TO FALL	Boy Meets Girl	RCA
44	35	LOOK AWAY	Chicago	Reprise
45	34	IN YOUR ROOM	the Bangles	Columbia
46	38	GIVING YOU THE BEST THAT I GOT	Anita Baker	Elektra
47	58	MORE THAN YOU KNOW	Martika	Columbia
48	53	IF WE NEVER MEET AGAIN	Tommy Conwell	Columbia
49	55	GIVE ME THE KEYS	Huey Lewis And The News	Chrysalis
50	68	YOU GOT IT	Roy Orbison	Virgin
51	74	WALK THE DINOSAUR	Was (Not Was)	Chrysalis
52	43	WILD WORLD	Maxi Priest	Virgin
53	48	AS LONG AS YOU FOLLOW	Fleetwood Mac	Warner Brothers
54	62	THE LAST MILE	Cinderella	Mercury
55	60	BABY, I LOVE YOUR WAY (FREEBIRD MEDLEY)	Winf To Power	Epic
56	—	ETERNAL FLAME	Bangles	Columbia
57	71	STAND R.E.M.		Warner Brothers
58	70	I WANNA BE LOVED	House Of Lords	RCA
59	42	SILHOUETTE	Kenny G	Arista
60	39	KISS	the Art Of Noise featuring Tom Jones	China

BULLETS

61	86	CRYIN'	Vixen	EMI
62	79	FEELS SO GOOD	Van Halen	Warners Brothers
63	64	THE GREAT COMMANDMENT	Camouflage	Atlantic
65	73	SHE WON'T TALK TO ME	Luther Vandross	Epic
71	81	ORINOCO FLOW (SAIL AWAY)	Enya	Geffen
72	97	SHE DRIVES ME CRAZY	Fine Young Cannibals	I.A.S.
74	82	BRING DOWN THE MOON	Boy Meets Girl	RCA
75	84	TEARS RUN RINGS	Marc Almond	Capitol
79	87	SUPERWOMAN	Karyn White	Warner Brothers
80	—	THINKING OF YOU	Sa-Fire	Cutting
83	96	INTO YOU	Giant Steps	A&M
84	92	LEFT TO MY OWN DEVICES	Pet Shop Boys	EMI
85	—	TELL HER	Kenny Loggins	Columbia
86	—	24/7	Dino	4th & Broadway
90	—	FADING AWAY	Will To Power	Epic
92	—	WE'VE SAVED THE BEST FOR YOU	Kenny G	Arista
93	—	SINCERELY YOURS	Sweet Sensation	Atco
96	—	GOT IT MADE	Crosby, Stills, Nash & Young	Atlantic

● EDIE BRICKELL contemplates chucking a few more rubber bands skywards



U S A L B U M S

TW LW

1	1	DON'T BE CRUEL	Bobby Brown	MCA
2	2	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
3	3	TRAVELING WILBURYS	Traveling Wilburys	Wilbury
4	5	OPEN UP AND SAY ... AHH!	Poison	Enigma
5	7	G N' R LIES	Guns N' Roses	Geffen
6	6	NEW JERSEY	Bon Jovi	Mercury
7	4	HYSTERIA	Def Leppard	Mercury
8	8	GIVING YOU THE BEST THAT I GOT	Anita Baker	Elektra
9	11	SHOOTING RUBBERBANDS AT THE MOON	Edie Brickell And The New Bohemians	Geffen
10	9	RATTLE AND HUM	U2	Island
11	12	SILHOUETTE	Kenny G	Arista
12	13	JOURNEY'S GREATEST HITS	Journey	Columbia
13	10	COCKTAIL	Soundtrack	Elektra
14	15	GREEN	R.E.M.	Warner Brothers
15	16	GREATEST HITS	Fleetwood Mac	Warner Brothers
16	14	DELICATE SOUND OF THUNDER	Pink Floyd	Columbia
17	17	HOLD AN OLD FRIEND'S HAND	Tiffany	MCA
18	21	TRACY CHAPMAN	Tracy Chapman	Elektra
19	19	AMERICAN DREAM	Crosby, Stills, Nash & Young	Atlantic
20	18	FAITH	George Michael	Columbia
21	22	SMASHES, THRASHES & HITS	Kiss	Mercury
22	20	TILL I LOVED YOU	Barbra Streisand	Columbia
23	—	A SHOW OF HANDS	Rush	Mercury
24	31	PRIDE	White Lion	Atlantic
25	28	WINGER	Winger	Atlantic
26	27	TELL IT TO MY HEART	Taylor Dayne	Arista
27	25	REACH FOR THE SKY	Ratt	Atlantic
28	33	FOREVER YOUR GIRL	Paula Abdul	Virgin
29	23	LONG COLD WINTER	Cinderella	Mercury
30	26	KICK INXS		Atlantic
31	30	HEART BREAK	New Edition	MCA
32	24	ANY LOVE	Luther Vandross	Epic
33	40	KARYN WHITE	Karyn White	Warner Brothers
34	—	VIVID	Living Colour	Epic



● **LIVING COLOUR** try and keep the vivid trouser problem under control

- | | | | | |
|----|----|-----------------------------|-------------------------------|-----------------|
| 35 | 29 | OU812 | Van Halen | Warner Brothers |
| 36 | 41 | MESSAGES FROM THE BOYS | the Boys | Motown |
| 37 | — | HOLD ME IN YOUR ARMS | Rick Astley | RCA |
| 38 | 44 | BULLETHEADS | Bulletboys | Warner Brothers |
| 39 | 32 | ROLL WITH IT | Steve Winwood | Virgin |
| 40 | 37 | BIG THING | Duranduran | Capitol |
| 41 | 35 | UP YOUR ALLEY | Joan Jett And The Blackhearts | CBS |
| 42 | 43 | DREAMING #11 | Joe Satriani | Relativity |
| 43 | 34 | ... AND JUSTICE FOR ALL | Metallica | Elektra |
| 44 | 36 | EVERYTHING | the Bangles | Columbia |
| 45 | — | HANGIN' TOUGH | New Kids On The Block | Columbia |
| 46 | 46 | THE BEST YEARS OF OUR LIVES | Neil Diamond | Columbia |
| 47 | 50 | I WANNA HAVE SOME FUN | Samantha Fox | Jive |
| 48 | 39 | WILD, WILD WEST | the Escape Club | Atlantic |
| 49 | 48 | IT TAKES TWO | Rob Base & DJ E-Z Rock | Profile |
| 50 | 42 | BAD | Michael Jackson | Epic |
- Compiled by Billboard

US BLACK SINGLES

- | | | | | |
|----|----|------------------------------|-------------------------|-----------------|
| TW | LW | | | |
| 1 | 4 | CAN YOU STAND THE RAIN | New Edition | MCA |
| 2 | 3 | CAN U READ MY LIPS | Z'Looke | Orpheus |
| 3 | 1 | SUPERWOMAN | Karyn White | Warner Brothers |
| 4 | 9 | SO GOOD | Al Jarreau | Reprise |
| 5 | 7 | SHE WON'T TALK TO ME | Luther Vandross | Epic |
| 6 | 5 | BABY DOLL | Tony! Toni! Tone! | Wing |
| 7 | 8 | WILD THING | Tone Loc | Delicious |
| 8 | 10 | THIS TIME | Kiara | Arista |
| 9 | 2 | RONI | Bobby Brown | MCA |
| 10 | 6 | TAKE ME WHERE YOU WANT TO GO | Gerald Alston | Motown |
| 11 | 11 | TEDDY'S JAM | Guy | Uptown |
| 12 | 13 | DREAMIN' | Vanessa Williams | Wing |
| 13 | 12 | I WANT TO BE YOUR LOVER | Aleese Simmons | Orpheus |
| 14 | 15 | KILLING ME SOFTLY | Al B. Sure! | Warner Brothers |
| 15 | 17 | TURN MY BACK ON YOU | Sade | Epic |
| 16 | 22 | JUST BECAUSE | Anita Baker | Elektra |
| 17 | 21 | KISSES DON'T LIE | Evelyn "Champagne" King | EMI |
| 18 | 25 | GET ON THE DANCE FLOOR | Rob Base & DJ E-Z Rock | Profile |
| 19 | 24 | SKIN I'M IN | Cameo | Atlanta |
| 20 | 30 | STRAIGHT UP | Paula Abdul | Virgin |
| 21 | 26 | SNAKE IN THE GRASS | Midnight Star | Solar |
| 22 | 19 | I WANNA HAVE SOME FUN | Samantha Fox | Jive |
| 23 | 27 | HEAVEN | BeBe & CeCe Winans | Capitol |
| 24 | 28 | I'M GONNA GIT YOU SUCKA | the Gap Band | Arista |
| 25 | 14 | IT'S MY PARTY | Chaka Khan | Warner Brothers |
| 26 | 34 | STILL IN LOVE | Troop | Atlantic |
| 27 | 18 | WHERE IS THE LOVE | Robert Brookins | MCA |
| 28 | 31 | YOU GOT IT (THE RIGHT STUFF) | New Kids On The Block | Columbia |
| 29 | 35 | TEENAGE LOVE | Slick Rick | Def Jam |
| 30 | 16 | PULL OVER | LeVert | Atlantic |
| 31 | 39 | GIRL YOU KNOW IT'S TRUE | Milli Vanilli | Arista |
| 32 | 36 | TWICE THE LOVE | George Benson | Warner Brothers |
| 33 | 20 | THE LOVER IN ME | Sheena Easton | MCA |
| 34 | — | BEING IN LOVE AIN'T EASY | Sweet Sensation | Epic |

- | | | | | |
|----|----|----------------------------|------------------|----------------|
| 35 | 23 | DON'T STOP YOUR LOVE | Keith Sweat | Vintertainment |
| 36 | — | CLOSER THAN FRIENDS | Surface | Columbia |
| 37 | 29 | THIS IS AS GOOD AS IT GETS | Deniece Williams | Columbia |
| 38 | — | YOU AND I GOT A THANG | Freddie Jackson | Capitol |
| 39 | 37 | I DON'T WANT 2 BE ALONE | Georgio | Motown |
| 40 | — | JUST COOLIN' | LeVert | Atlantic |

Compiled by Billboard

MUSIC VIDEO

- | | | | | | |
|----|----|------------------------------|---------------------------|-------------------|--|
| TW | LW | | | | |
| 1 | 1 | KYLIE — THE VIDEOS | Kylie Minogue | PWL | |
| 2 | 3 | THE BIG PUSH TOUR | Bro | CMV | |
| 3 | 2 | PRIVATE COLLECTION | Cliff Richard | PMI | |
| 4 | 4 | MAKING THRILLER | Michael Jackson | Vestron | |
| 5 | 5 | THE LEGEND CONTINUES ... | Michael Jackson | Video Collection | |
| 6 | 9 | KICK THE VIDEO FLICK INXS | | Channel 5 | |
| 7 | 17 | THE GREATEST HITS | Bananarama | Channel 5 | |
| 8 | 7 | LIVE AT THE SEASIDE | Erasure | Virgin | |
| 9 | 6 | FAITH | George Michael | CMV | |
| 10 | 16 | SHOWBUSINESS | the Pet Shop Boys | PMI | |
| 11 | — | BERLIN CONCERT | James Last | Channel 5 | |
| 12 | — | ROY ORBISON AND FRIENDS | Roy Orbison | Virgin | |
| 13 | 1 | THE VIDEO SINGLES | Wet Wet Wet | Channel 5 | |
| 14 | 8 | THE CONCERT TOUR | Dirty Dancing | Vestron | |
| 15 | — | LIVE | Prince And The Revolution | Channel 5 | |
| 16 | — | LIVE | Belinda Carlisle | Virgin | |
| 17 | 14 | TANGO IN THE NIGHT | Fleetwood Mac | Warner Home Video | |
| 18 | 10 | LIVE AT HAMMERSMITH | T'Pau | Virgin | |
| 19 | — | LIVE IN CONCERT | Daniel O'Donnel | Ritz | |
| 20 | — | LIVE AT THE TOWN AND COUNTRY | Pogues | Virgin | |

Compiled by Gallup

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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

● Chart champs last week by only a narrow margin, **Marc Almond** and **Gene Pitney** accelerate away from **Mike And The Mechanics** this week, establishing a handsome lead for their update of Gene's 1967 hit 'Something's Gotten Hold Of My Heart', which should be strong enough to retain pole position for another fortnight.

Marc and Gene will certainly be able to keep the aforementioned Mike And Mechanics from number one, but the success of the latter group's 'The Living Years' will be a source of some satisfaction to its writers **Mike Rutherford** and **BA Robertson**. It equals the highest placing previously attained by a Robertson composition — 'Bang Bang', which BA sang himself, was also a number two hit in 1979. Rutherford's most successful composition hitherto was 'Mama', a number four hit for his other group **Genesis** in 1983, which he wrote with fellow Genesis members **Tony Banks** and **Phil Collins**.

● Just three months after its release, **Cliff Richard's** 'Private Collection', which contains a selection of his hit singles from 1979 onwards, has sold over 1,260,000 copies.

It's Cliff's first million selling album in the UK ever — his first worldwide million seller was 1961's 'Young Ones' — and has sold exactly half a million copies more than his previous biggest seller here, 1977's '40 Golden Greats'.

● An early contender for the title of shortest hit of the year is the **Georgia Satellites'** remake of the **Swinging Blue Jeans'** 1963 hit 'Hippy Hippy Shake', which clocks in at just one minute and 45 seconds.

The third hit single lifted from the soundtrack album of **Tom Cruise's** latest film 'Cocktail', following **Bobby McFerrin's** 'Don't Worry, Be Happy' and the **Beach Boys'** 'Kokomo', the Georgia Satellites' 'Hippy Hippy Shake' is, however,

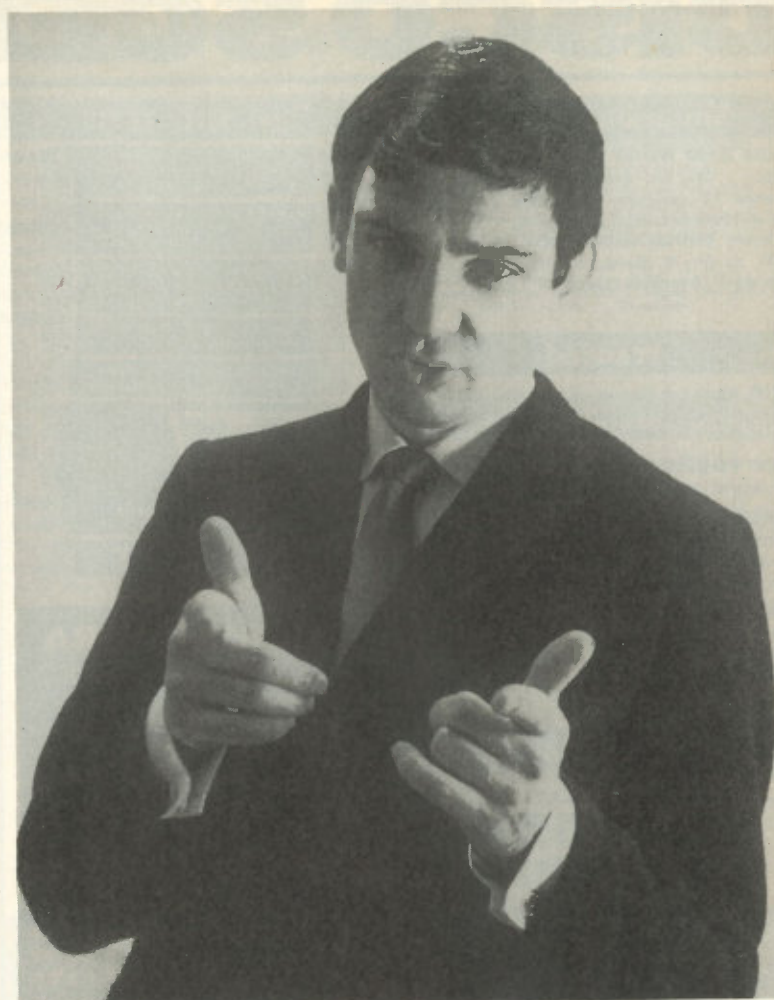
all of three seconds longer than the **Swinging Blue Jeans'** version of the song, which was recently re-released and slips back to number 120 this week, after climbing as high as number 101.

● **Otis Redding** once described 'Respect' as "Nothing special... It kinda fell together in a couple of hours", but the song, written by the late great singer who perished when his twin engine Beechcraft airplane plunged into Lake Monona, Wisconsin in 1967, deserved a more generous appraisal from its creator, and has proved its pedigree by becoming a hit on three separate occasions — each time in versions differing greatly from Otis' own, and each time by a female soloist.

Otis cut 'Respect' in 1965 for the classic 'Otis Blue' album. Released as a single, it was a Top 40 hit in America, but failed to make the grade here. A subsequent cover by Otis' great pal **Aretha Franklin** was faster, and discarded the original instrumental bridge for a new one based on **Sam & Dave's** R&B hit 'When Something Is Wrong With My Baby'. Aretha's endeavours were rewarded when the song became her first British hit, reaching number 10 in 1967. Last autumn, **the Real Roxanne's** rap version of the song also charted, reaching number 71, and the latest version by New Jersey's Patricia Samuels — professional name **Adeva** — is currently climbing the Top 20.

All four of these versions of 'Respect' deserve just that, so do recordings of the tune by **Diana Ross And The Supremes**, **Sam & Dave** and **Stevie Wonder**, but let's hear an especially loud ripple for Adeva's, which is the only disc in the current Top 30 produced by a woman — named Debbie Parkin.

● **Angry Anderson**, the only man in the universe to take more ugly tablets than **Roy Orbison**, is making the most perfectly-ordered chart descent of all-time with 'Suddenly' appearing at 5, 15, 25 and



● **GENE PITNEY** way back in '67 when he had 22 years to wait for a number one record

now 35 in consecutive charts.

● The United States of America are 50 in number, ranging alphabetically from Alabama to Wyoming, and at least half of them have been pressed into service as group names — more if we include extensions of state names like Montana Sextet and Ohio Players. This despite the fact that associating oneself with a state of the union seems to be a recipe for failure, at least in the UK.

In the whole of chart history, only three bands named after states have had hits: **Kansas**, who reached number 51 with 'Carry On Wayward Son' in 1978, **Colorado**, who reached number 45 later the same year with a song confusingly

dedicated to another state: 'California Dreamin'', and **Texas**, a new band from Scotland who debuted this week at number 45 with 'I Don't Want A Lover'.

Alaska very nearly joined this select band a few months ago with their balearic beat dance hit 'Bailando', whilst country band **Alabama**, though moderately popular here, have never equalled their success in America, where they have had Top 20 hits with songs like 'Feels So Right' and 'Love In The First Degree'.

Texas should become the first state-named group to have a Top 40 hit here, but a song that shares its name with a state has already been number one — 'Mississippi' was a chart topper as long ago as 1976 for Dutch band **Pussycat**.

TWELVE INCH

TW LW

1	2	SOMETHING'S GOTTEN HOLD OF MY HEART Marc Almond featuring Gene Pitney	Parlophone
2	8	THAT'S THE WAY LOVE IS Ten City	Atlantic
3	1	CUDDLY TOY Roachford	CBS
4	9	RESPECT Adeva	Cooltempo
5	10	WAIT Robert Howard & Kym Mazelle	RCA
6	12	LOVE TRAIN Holly Johnson	MCA
7	5	SHE DRIVES ME CRAZY Fine Young Cannibals	London
8	11	THE LIVING YEARS Mike And The Mechanics	WEA
9	3	BUFFALO STANCE Neneh Cherry	Circa
10	7	GET ON THE DANCE FLOOR Rob Base & DJ E-Z Rock	Supreme/Profile
11	20	MY PREROGATIVE Bobby Brown	MCA
12	6	GOOD LIFE Inner City	10 Records
13	19	BREAK 4 LOVE Raze	Champion
14	4	CRACKERS INTERNATIONAL Erasure	Mute
15	16	BABY DON'T FORGET MY NUMBER Milli Vanilli	Cooltempo
16	13	BIG AREA Then Jerico	London
17	—	I CAN DO THIS Monie Love	Cooltempo
18	14	YOU GOT IT Roy Orbison	Virgin
19	—	IT'S ONLY LOVE Simply Red	Elektra
20	—	FINE TIME Yaz	Big Life

COMPACT DISC

TW LW

1	—	THE MARQUEE — 30 LEGENDARY YEARS Various	Polydor
2	2	LIVING YEARS Mike And The Mechanics	WEA
3	1	THE LEGENDARY ROY ORBISON Roy Orbison	Telstar
4	11	ANCIENT HEART Tanita Tikaram	WEA
5	3	GREATEST HITS Fleetwood Mac	Warner Bros
6	4	THE INNOCENTS Erasure	Mute
7	8	MONEY FOR NOTHING Dire Straits	Vertigo
8	6	WATERMARK Enya	WEA
9	7	THE ULTIMATE COLLECTION Bryan Ferry/Roxy Music	EG
10	9	PREMIERE COLLECTION — ANDREW LLOYD WEBBER Various	Really Useful
11	12	ANYTHING FOR YOU Gloria Estefan with Miami Sound Machine	Epic
12	10	KICK INXS	Mercury
13	—	NEW YORK Lou Reed	Sire
14	5	A SHOW OF HANDS Rush	Vertigo
15	15	THE GREATEST LOVE VOL 2 Various	Telstar
16	14	BUSTER Original Soundtrack	Virgin
17	—	LOVE SUPREME Diana Ross & The Supremes	Motown
18	17	TRAVELING WILBURYS Traveling Wilburys	Warner/Wilbury
19	—	CLOSE Kim Wilde	MCA
20	16	RATTLE AND HUM U2	Island

Compiled by Gallup

THE TOP OF THE POPS CHART

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

UK SINGLES

JAN 29 - FEB 4 1989

UK ALBUMS

TW LW W/C

1	1	4	SOMETHING'S GOTTEN HOLD OF MY HEART Marc Almond Featuring Gene Pitney	Parlophone
2	2	4	THE LIVING YEARS Mike And The Mechanics	WEA
3	4	4	YOU GOT IT Roy Orbison	Virgin
4	7	5	CUDDLY TOY Roachford	CBS
5	10	4	LOVE TRAIN Holly Johnson	MCA
6	5	5	SHE DRIVES ME CRAZY Fine Young Cannibals	London
7	17	9	ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan	Atlantic
8	3	3	THAT'S THE WAY LOVE IS Ten City	□PWL
9	6	9	CRACKERS INTERNATIONAL Erasure	6
10	13	4	WAIT Robert Howard & Kym Mazelle	Mute
11	9	5	BABY I LOVE YOUR WAY/FREEBIRD (MEDLEY) Will To Power	RCA
12	8	9	BUFFALO STANCE Neneh Cherry	Epic
13	21	2	BIG AREA Then Jerico	Circa
14	15	3	BE MY TWIN Brother Beyond	London
15	11	11	WAITING FOR A STAR TO FALL Boy Meets Girl	Parlophone
16	16	8	BABY DON'T FORGET MY NUMBER Milli Vanilli	RCA
17	20	4	RESPECT Adeva	Cooltempo
18	27	9	MY PREROGATIVE Bobby Brown	Cooltempo
19	12	9	GOOD LIFE Inner City	MCA
20	14	4	GET ON THE DANCE FLOOR Rob Base & DJ E-Z Rock	010 Records
21	19	3	WHERE IS THE LOVE Will Downing & Mica Paris	Supreme/Profile
22	38	2	IT'S ONLY LOVE Simply Red	Fourth & Broadway
23	34	3	THE LOVER IN ME Sheena Easton	Elektra
24	49	3	LOVE CHANGES EVERYTHING Michael Ball	MCA
25	28	3	TRACIE Level 42	Really Useful
26	23	11	I LIVE FOR YOUR LOVE Natalie Cole	Polydor
27	—	7	FINE TIME Yaz	Manhattan
28	30	7	BREAK 4 LOVE Raze	Big Life BLR6
29	39	10	I ONLY WANNA BE WITH YOU Samantha Fox	Champion
30	18	2	FOUR LETTER WORD Kim Wilde	Jive
31	47	2	LOOKING FOR LINDA Hue And Cry	MCA
32	40	4	FISHERMAN'S BLUES the Waterboys	Circa
33	35	2	GRIP '89 Stranglers	Ensign
34	22	10	LOCO IN ACAPULCO Four Tops	EMI
35	25	12	SUDDENLY ('NEIGHBOURS' WEDDING THEME) Angry Anderson	Arista
36	—	1	SHE WON'T TALK TO ME Luther Vandross	Food For Thought
37	—	1	I CAN DO THIS Monie Love	Epic LUTH9
38	54	2	LOST IN YOUR EYES Debbie Gibson	Cooltempo COOL177
39	—	1	PEACE IN OUR TIME Big Country	Atlantic
40	24	9	KEEPING THE DREAM ALIVE Freihit	Mercury BIG7
41	29	8	RHYTHM IS GONNA GET YOU Gloria Estefan And Miami Sound Machine	CBS
42	46	3	5 O'CLOCK WORLD Julian Cope	Epic
43	33	5	BORN THIS WAY (LET'S DANCE) Cookie Crew	Island
44	26	5	ALL SHE WANTS IS Duranduran	London
45	—	1	I DON'T WANT A LOVER Texas	EMI
46	31	3	STUPID QUESTION New Model Army	Mercury TEXI
47	50	3	HIP HOUSE/ CAN DANCE DJ Fast Eddie	EMI
48	43	6	TENDER HANDS Chris De Burgh	Westside/DJ International
49	52	2	CLARE Fairground Attraction	A&M
50	45	4	STRANGE KIND OF LOVE Love And Money	RCA
51	65	2	MAYOR OF SIMPLETON XTC	Fontana
52	37	4	AFTER THE WAR Gary Moore	Virgin
53	3	3	YOU'RE GONNA MISS ME Turntable Orchestra	Virgin
54	36	5	HIT THE GROUND Darling Buds	Republic
55	—	1	ONE STEP AHEAD Nik Kershaw	Epic
56	—	10	HOW COME IT NEVER RAINS Dogs D'Amour	MCA NIK12
57	32	1	YOU ARE THE ONE A-ha	China CHINA13
58	69	2	THE PROMISE When In Rome	Warner Brothers
59	—	1	NERVOUS Matt Bianco	10 Records
60	—	1	RUNAWAY GIRL/IT'S ALL RIGHT Sterling Void	WEA YZ328
61	73	2	SHOOTING FROM MY HEART Big Bam Boo	London FFR21
62	44	11	TWO HEARTS Phil Collins	MCA
63	82	2	DREAM KITCHEN Frazier Chorus	010 Records
64	58	3	LIBERTY TOWN Perfect Day	Virgin
65	63	3	HIPPY HIPPI SHAKE Georgia Satellites	London
66	98	2	ALL THE MYTHS ON SUNDAY Diesel Park West	Elektra
67	—	1	STAND R.E.M.	Food
68	59	13	THERE SHE GOES the La's	Warner Brothers W577
69	—	1	STOP Sam Brown	Go! Discs
70	55	4	AMERICAN DREAM Crosby, Stills, Nash & Young	A&M AM440
71	56	8	EVERLASTING LOVE (PETE HAMMOND REMIX) Sandra	Atlantic
72	77	2	PROMISED LAND Joe Smooth	Siren
73	41	7	LOVE LIKE A RIVER Climie Fisher	Westside/DJ International
74	42	10	BURNING BRIDGES (ON AND OFF AND ON AGAIN) Status Quo	EMI
75	—	1	WHAT I AM Edie Brickell And The New Bohemians	Vertigo
76	51	—	CATHEDRAL SONG Tanita Tikaram	Geffen GEF49
77	60	—	MAKE IT LAST Skipworth & Turner	WEA
78	—	—	REAL EMOTION Reid	Fourth & Broadway
79	76	—	CONFIDENCE MAN Jeff Healey Band	Syncope SY24
80	68	—	TAKE ME TO YOUR HEART Rick Astley	Arista
81	—	—	ETERNAL FLAME Bangies	RCA
82	99	—	WILD THING/LOC'ED AFTER DARK Tone Loc	CBS BANG55
83	—	—	ANGEL OF HARLEM U2	Delicious/Fourth & Broadway
84	—	—	HAUNTING ME V Capri	Island IS402
85	—	—	MEAN WOMAN BLUES Elvis Presley	Lisson DOLE1
86	75	—	THANKS FOR MY CHILD Cheryl Peppsi Riley	RCA PB49473
87	—	—	LUCY (REMIX) Habit	CBS
88	—	—	FREEBIRD/SWEET HOME ALABAMA Lynyrd Skynyrd	Virgin VSR1063
89	81	—	A DAY IN THE LIFE/WARLOCK Black Riot	MCA MCA251
90	—	—	WALK ON... Smith & Mighty/Jackie Jackson	Champion
91	89	—	ALL I ASK OF YOU Barbra Streisand	CBS BARB3
92	83	—	YOUR LOVE TAKES ME HIGHER Beloved	Three Stripe
93	—	—	REQUIEM London Boys	CBS
94	84	—	HOW CAN I GO ON Freddie Mercury & Montserrat Caballe	WEA YZ357
95	93	—	STOP THAT GIRL 2 Brave	Teldec/WEA
96	66	—	NOW YOU'RE GONE Black	Polydor PO29
97	—	—	HANDLE WITH CARE Traveling Wilburys	London
98	71	—	IT'S MY PARTY Chaka Khan	A&M
99	91	—	LOVE FOLLOWS Steven Dante	Warner/Wilbury W7732
100	—	—		Warner Brothers

TOP 75 ARTIST ALBUMS

TW	LW	ALBUM	ARTIST	REMARKS
1	1	THE LEGENDARY ROY ORBISON	Roy Orbison	☆ Telstar
2	4	LIVING YEARS	Mike And The Mechanics	□ WEA
3	2	THE INNOCENTS	Erasure	☆ WEA
4	15	ANCIENT HEART	Tanita Tikaram	☆ WEA
5	5	ANYTHING FOR YOU	Gloria Estefan with Miami Sound Machine	□ Epic
6	6	WATERMARK	Enya	☆ WEA
7	3	GREATEST HITS	Fleetwood Mac	☆☆ Warner Bros
8	14	CLOSE KIM WILDE	Kim Wilde	□ MCA
9	9	KICK INXS	Inxs	☆☆ Mercury
10	19	LOVE SUPREME	Diana Ross & The Supremes	□ Motown
11	8	KYLIE — THE ALBUM	Kylie Minogue	☆☆☆☆ PWL
12	7	THE ULTIMATE COLLECTION	Bryan Ferry/Roxy Music	☆☆☆☆ EG
13	10	BAD	Michael Jackson	☆☆☆☆☆☆ Epic
14	22	NEW YORK	Lou Reed	☆☆☆☆☆☆ Sire
15	13	MONEY FOR NOTHING	Dire Straits	☆☆☆☆ Vertigo
16	24	GET EVEN	Brother Beyond	☆☆ Parlophone
17	11	THE GREATEST HITS COLLECTION	Bananarama	☆☆ London
18	18	TRAVELING WILBURYS	Traveling Wilburys	☆ Warner/Wilbury
19	20	WANTED	Yaz	☆ Big Life
20	17	FLYING COLOURS	Chris De Burgh	☆ A&M
21	16	PRIVATE COLLECTION	Cliff Richard	☆☆☆ EMI
22	27	NEW LIGHT THROUGH OLD WINDOWS	Chris Rea	☆☆ WEA
23	12	A SHOW OF HANDS	Rush	Vertigo
24	21	GREATEST HITS	Human League	☆ Virgin
25	29	HEARSAY/ALL MIXED UP	Alexander O'Neal	☆☆ Tabu
26	33	FISHERMAN'S BLUES	Waterboys	□ Ensign
27	25	INTROSPECTIVE	Pet Shop Boys	☆☆ Parlophone
28	23	RATTLE AND HUM U2	U2	☆☆ Island
29	—	MORE THAN FRIENDS	Jonathan Butler	☆ Jive HIP 70
30	38	REMOTE	Hue And Cry	Circa
31	30	SO GOOD	Mica Paris	□ Fourth & Broadway
32	32	TRACY CHAPMAN	Tracy Chapman	☆☆☆ Elektra
33	31	RAINTOWN	Deacon Blue	☆☆ CBS
34	26	PUSH BROS	Push Bros	☆☆☆ RCA
35	28	HOLD ME IN YOUR ARMS	Rick Astley	☆☆☆ Mute
36	37	CIRCUS	Erasure	Cooltempo
37	43	ALL OR NOTHING	Milli Vanilli	☆☆ CBS
38	35	TO WHOM IT MAY CONCERN	the Pasadenas	☆☆☆ Stylist
39	36	ROYAL MIX '89	Mirage	□ Vertigo
40	34	NEW JERSEY	Bon Jovi	BBC REB727
41	—	ATLANTIC REALM — TV SOUNDTRACK	Clannad	☆☆ Polydor
42	61	THE CREAM OF ERIC CLAPTON	Eric Clapton/Cream	☆☆☆☆ Arista
43	39	WHITNEY	Whitney Houston	☆☆☆☆ EMI
44	48	DELICATE SOUND OF THUNDER	Pink Floyd	□ Telstar
45	40	THE JOE LONGTHORNE SONGBOOK	Joe Longthorne	☆☆ Precious Organisation
46	41	THE MEMPHIS SESSIONS	Wet Wet Wet	□ Epic
47	45	ANY LOVE	Luther Vandross	☆☆ RCA
48	46	THE FIRST OF A MILLION KISSES	Fairground Attraction	☆☆☆ Chapter 22 CHAPL34
49	47	SUNSHINE ON LEITH	the Proclaimers	☆ Bludgeon Riffla
50	63	DON'T BE CRUEL	Bobby Brown	□ Geffen
51	—	FADE OUT	Loop	MCA
52	52	HYSTERIA	Def Leppard	☆☆ CBS
53	44	GN'R LIES	Guns N' Roses	☆☆☆☆ Warner Bros
54	42	COPPERHEAD ROAD	Steve Earle	☆☆ Polydor
55	53	TILL I LOVED YOU	Barbara Streisand	Arista
56	58	TANGO IN THE NIGHT	Fleetwood Mac	4AD CAD 901
57	56	THE PHANTOM OF THE OPERA	Original Cast	□ Geffen
58	67	SEE THE LIGHT	Jeff Healey Band	☆☆☆☆ Warner Bros
59	—	HUNKPAPA	Throwing Muses	☆☆ Polydor
60	51	APPETITE FOR DESTRUCTION	Guns N' Roses	Arista
61	57	CONSCIENCE	Womack & Womack	4AD CAD 901
62	49	A SALT WITH A DEADLY PEPA	Salt-n-Pepa	□ Geffen
63	—	THE WHITEY ALBUM	Ciccone Youth	☆☆☆☆ Warner Bros
64	62	GIVING YOU THE BEST THAT I GOT	Anita Baker	☆☆ Polydor
65	59	SHORT SHARP SHOCKED	Michelle Shocked	☆☆☆☆ Warner Bros
66	54	THE SINGLES COLLECTION	Kool & The Gang	☆☆ Polydor
67	50	NEGOTIATIONS AND LOVE SONGS 1971-1986	Paul Simon	Arista
68	—	WEAPON IS MY LYRIC	Overlord X	☆☆☆☆ Warner Bros
69	78	STARING AT THE SUN	Level 42	☆☆☆☆ Warner Bros
70	82	NEW DAY	Jane Harrison	☆☆☆☆ Warner Bros
71	55	FAITH	George Michael	☆☆☆☆ Warner Bros
72	60	STEREO '57 (ESSENTIAL ELVIS VOL 2)	Elvis Presley	☆☆☆☆ Warner Bros
73	64	THE JOSHUA TREE	U2	☆☆☆☆ Warner Bros
74	—	REEL LIFE	Boy Meets Girl	☆☆☆☆ Warner Bros
75	—	SHOOTING RUBBERBANDS AT THE STARS	Edie Brickell And The New Bohemians	☆☆☆☆ Warner Bros

TOP 20 COMPILATION ALBUMS

TW	LW	ALBUM	REMARKS
1	—	THE MARQUEE — 30 LEGENDARY YEARS	Various
2	1	PREMIERE COLLECTION — ANDREW LLOYD WEBBER	Various
3	2	BUSTER	Original Soundtrack
4	4	THE GREATEST LOVE VOL 2	Various
5	3	NOW THAT'S WHAT I CALL MUSIC 13	Various
6	5	THE GREATEST HITS OF HOUSE	Various
7	—	COCKTAIL	Original Soundtrack
8	7	THE GREATEST LOVE	Various
9	6	DIRTY DANCING	Original Soundtrack
10	9	SOFT METAL	Various
11	8	THE HITS ALBUM	Various
12	10	GREATEST HITS OF 1988	Various
13	13	THE CLASSIC EXPERIENCE	Various
14	11	HOUSE HITS OF 1988	Various
15	14	THE BEIDERBECKE COLLECTION	Various
16	—	FROM MOTOWN WITH LOVE	Various
17	12	SMASH HITS PARTY 88	Various
18	16	THE LOST BOYS	Original Soundtrack
19	—	MORE DIRTY DANCING	Original Soundtrack
20	17	BACK TO THE SIXTIES	Various

☆ Platinum (600,000), □ Gold (400,000 sales), ○ Silver (200,000 sales)
 ☆ Please note that there has been an alteration to the number of records required to be sold in order to qualify for Platinum, Gold and Silver discs. Records released after January 1, 1989 will now qualify for a Platinum disc after having sold 600,000 copies (previously one million), Gold 400,000 (previously 500,000) and Silver 200,000 (previously 250,000).

☆☆☆☆ 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.



From the darkest alleyways of Birmingham, a new sound is set to throb across the nation with 'Talking With Myself', the debut single from the mysterious Electribe 1.0.1. Electrifying feature: Robin Smith

From the backstreets of Birmingham a new sound is emerging. It's called 'electribal' music, mixing African rhythms, modern technology and the voice of Billie Ray Martin, who sounds both sexy and sad at the same time.

Billie fronts Electribe 1.0.1, a mysterious group of Brummies whose single, 'Talking With Myself', deserved to be a big dancefloor and chart hit last year and hopefully, now re-promoted, will be this.

Tired of ekeing out a living in Berlin nightclubs, Billie moved to Britain, put an ad in a music paper which read "singer seeks genius" and waited for a reply. The ad caught the eye of Joe Stevens and Brian Nordhoff of Electribe 1.0.1 and they bought her a ticket to Birmingham.

"Our studio is in the red light area," explains Brian. "It's about the only place where you can work until the small hours of the morning and nobody disturbs you. Something's always going

on as well. You see hookers in cars doing the business right outside the studio. It's a really eye-opening experience if you go out for a walk."

The other Electribers are Les Fleming and Roberto Cimarosti. They've all been experimenting with music for years and Brian used to run warehouse parties until the local council decided to shut them down.

"I could never see the drugs connection with acid music," says Brian. "In my experience all the kids wanted to do was drink a bottle of Lucozade, they were only interested in the music."

"There is a strong music scene in Birmingham, but it's really underground. Unless you want to go to a ballroom where they have those bouncers in their penguin suits you're better off creating your own music in a studio. Birmingham is very cosmopolitan and you can assimilate a lot of influences."

"By doing things totally our own way we're taking all the clichéd formulas out

of music. I think 'Talking With Myself' is very hypnotic. It's a soothing song but at the same time it's a lonely song and you just have to hear it over and over again. It tastes like a good medicine and you just want to gulp it down. I know this sounds unusual but we're really not in it for the money. We do it because we enjoy making music."

Joe says he had to sell 300 records from his prized collection just to make ends meet and gave up a promising career as a commercial artist to sign on with Electribe 1.0.1. Never mind though, royalties from 'Talking With Myself' should be rolling in before too long.

"Some people are confused by our identity and we enjoy that," continues Brian. "One disc jockey refused to believe that we weren't a black Chicago house act, when in fact we're all Brummies and only one member is coloured."

"I suppose we would look better if we wore trendy jackets and baseball caps and medallions round our necks, but

we're not really interested in the promotional side of things."

"Somebody said our music was skeletal and I like that description," says Joe. "I do think the music is erotic as well, partly because, in a strange way, it can sound very insular."

Most of those spooky feelings are down to Billie's haunting, sensual voice. She's also been working with S'Express and we should be hearing a lot more about her in the future.

"I've placed ads in papers before but I've only had cranky people replying," she says. "This time, though, the feeling is really good. 'Talking With Myself' is really about a chance encounter. Two people pass each other like ships in the night, but they catch each other's eye and develop a craving for each other which won't die."

"It's a tender but sad tale and we're working on plenty more interesting songs. I hope my voice sounds good on the single, but you ain't heard nothing yet!"

1.0.1 DANCESATIONS!

“

I suppose we would look better if we wore trendy jackets and baseball caps

”