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ALL THE FUN
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**STOP THE
VIOLENCE
MOVEMENT**

PUTTING THE RAP
ON VIOLENCE

REVIEWS

ALBUMS

XTC

SHEENA EASTON

LYLE LOVETT

LIVES

SIMPLY RED

TEXAS

BLOW MONKEYS



FOZZY

**Fuzzbox
Are
Back**

★ THE OFFICIAL TOP OF THE POPS TOP 100 SINGLES AND ALBUMS CHARTS INSIDE



TYREE

TYREE KANGEROO
DOWN SPORT
— THE MAN
WHO PUT THE
HOP INTO HIP

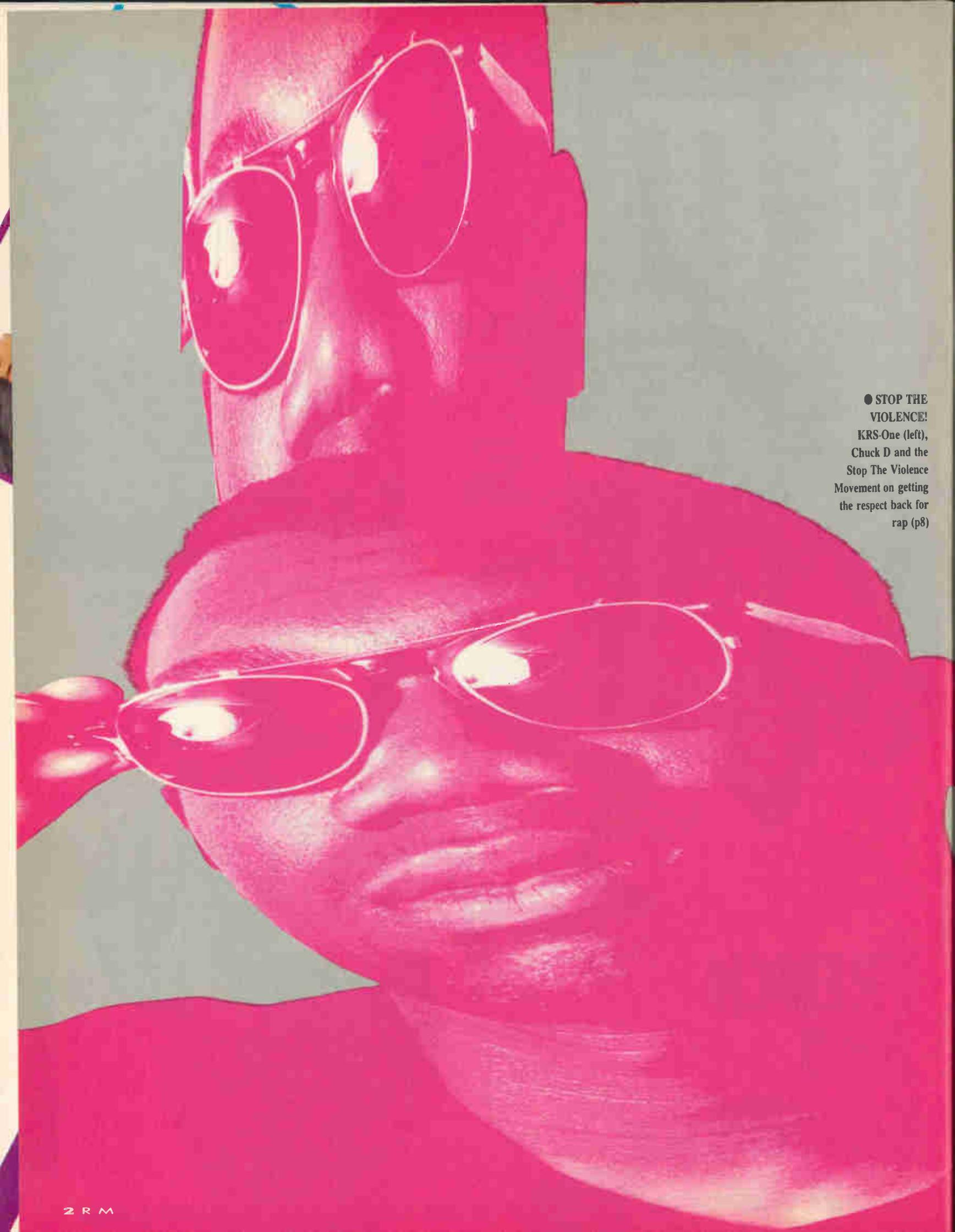
**FRENCH
AND
SAUNDERS**

GIRLS ON POP



**WHO COULD
REPLACE
CRAIG
FROM
BROS?**

+ NEWS, GOSSIP + ALL THAT'S NEW ON THE INDEPENDENT AND CLUB SCENES



● **STOP THE VIOLENCE!**
KRS-One (left), Chuck D and the Stop The Violence Movement on getting the respect back for rap (p8)

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WHO CAN REPLACE CRAIG?

Who can possibly stand in while the one nobody fancies in Bros recovers from his recent illness?

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● THE MODEL, THE MINISTER, AND THE RUSSIAN SPY

In 1963 the Profumo
Affair brought down
the then Tory
government. As the
film 'Scandal' opens
in Britain, rm looks
at the story behind
the events depicted
in it (p28) and
reviews the film itself
on p12



● SHE NOSE YOU KNOW

What do French &
Saunders really think
of Bananarama?
Comic Relief on p24





Prince's close friends Wendy & Lisa, who used to be featured in his band the Revolution, release their second album, 'Fruit At The Bottom', on March 6. The album has 10 songs including their current single, 'Are You My Baby?', and all the songs were written by Wendy & Lisa themselves, with the exception of 'Satisfaction', co-written with Jesse Johnson. Wendy & Lisa will be playing a European tour in April and they should be slipping in some British dates en route.

NEWS

EDITED BY ROBIN SMITH

WINNING STREAK

Eccentric Caledonian popsters **Win** release their second album, 'Freaky Trigger', on March 6. Among the feast of musical delights you'll find their singles 'What'll You Do 'Til Sunday Baby' and 'Love Units', and the album also includes such heartfelt songs as 'What's Love If You Can Kill For Chocolate'.



YAZZ TOUR

Yazz will be hitting the road in April for a tour. She'll be kicking off at Belfast Nugent Centre April 20, followed by Dublin Stadium 21, Edinburgh Playhouse 23, Sheffield City Hall 24, Newcastle City Hall 27, Manchester Apollo 28, Hammersmith Odeon May 1, Newport Centre 5, Portsmouth Guildhall 6, Southampton Mayflower 7.

Tickets for all shows are available from box offices and usual agents.



STYLISH HITS

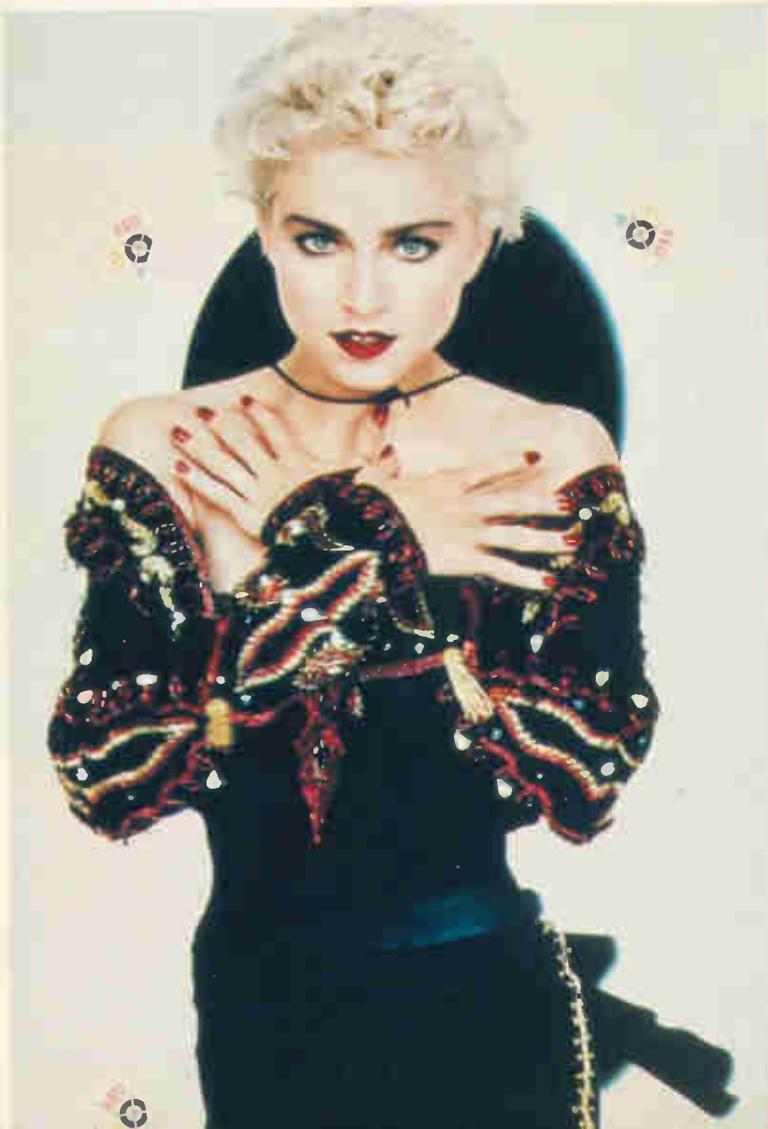
The Style Council release their greatest hits album, 'The Singular Adventures Of The Style Council', on March 6. The 14 tracks include such gems as 'You're The Best Thing', 'My Ever Changing Moods', 'Long Hot Summer' and 'Shout To The Top'. Also featured is the Style Council's current single 'Promised Land', the only track not written by them on the album.



LET US PRAY

Madonna releases her long-awaited single 'Like A Prayer' on March 6. Written and produced by Madonna with long-time collaborator Patrick Leonard, it's the title track of Madonna's forthcoming album and, as mentioned last week, the sleeve will be scented with patchouli oil with the flip side featuring 'Act Of Contrition'.

'Like A Prayer' will also be featured in Madonna's series of ads for Pepsi Cola, due to start being screened this week. Madonna has signed a multi-million dollar deal with the company, who will also be sponsoring her forthcoming world tour. Dates should begin in the autumn, but it looks as though she won't be playing Britain until 1990.





Thrash metal speedsters Anthrax release their single 'Anti-Social' on March 6. A long-time stage favourite, the flip side features 'Parasite' while the 12 inch has the bonus track 'Le Sects'. Neither of these tracks has been released before.

Anthrax have also lined up a March tour, playing Manchester Apollo March 8, Edinburgh Playhouse 9, Newcastle City Hall 10, Birmingham NEC 12, Hammersmith Odeon 13, 14.

LIKE LOVERS DO : TAKE ON ME

Heavy metal maestro Gary Moore follows up 'After The War' with his single 'Ready For Love'. The 12 inch has two live tracks, 'The Loner' and 'Wild Frontier', recorded in Stockholm, and a special gatefold sleeve edition will also be available.

Gary is currently rehearsing for his forthcoming tour, which begins on March 5 at Edinburgh Playhouse.

Adult Net, featuring Fall guitarist Brix Smith and ex-Smiths member Craig Gannon, release their single 'Take Me' on March 6. The flip side features 'Sea Of Rain' while 12 inch and CD versions will also have 'Going Nowhere' and that old Adult Net classic 'Incense And Peppermints'.

Hopefully some tour dates will follow shortly.

WOMACK SWITCH ▶

Womack & Womack have switched their dates at the Royal Albert Hall on April 15 and 16 to one big show at Wembley Arena on April 29. Tickets for the cancelled dates at the Albert Hall will be valid for the Wembley show, and the rest of Womack & Womack's tour will be going ahead as planned.

"Womack & Womack have moved to a larger venue for everyone's comfort and satisfaction, so all their fans will be able to boogie down without any discrimination," says a spokesperson.



cooltempo

CANDI MCKENZIE

"WANNA BE GOOD TONIGHT"

THE DEBUT 7" & 3 TRACK 12" OUT NOW!

TOURS

Ten City have added an extra couple of dates to their tour, and they'll be playing Portsmouth Guildhall March 22, London Dominion 24.

Veteran soulsters the **Commodores** will be touring in April. They'll be playing St Albans City Hall April 3, Livingstone Forum 5, Cardiff St David's Hall 7, Stockport Quaffers Night Club 8, Wolverhampton Grand Theatre 9, Portsmouth Guildhall 10, Stockton Mall 12, Windsor Blazers 13, Brighton Dome 14, Hastings Whiteroom Theatre 15, Lewisham Theatre 16, Folkstone Leas Cliff Hall 18, Hammersmith Odeon 19, Derby Granada Club 22, Southend Cliffs Pavilion 23.

Rose Of Avalanche, who release their album 'Never Another Sunset' on March 6, have lined up some dates at Birmingham Irish Centre March 8, Leeds Polytechnic 9, Dudley JB's 10, Reading After Dark 11, Sheffield Take 2 13, Leicester Princess Charlotte 15, Manchester International 16, Northampton Roadmenders 17, Cardiff Venue 19, London Marquee 20, Newcastle Riverside 22, Glasgow Roofpops 23, Edinburgh Venue 24, Walsall Junction 10, 25.

Then Jerico have added two extra dates to their tour at Aston Villa Leisure Centre May 11, Hammersmith Odeon 21.

RELEASES

Tyneside troubadour **Andy Pawlak** releases his debut album 'Shoebbox Full Of Secrets' on March 6. Tracks include 'Secrets', 'You And Me' and 'Mermaids'.

Breathe release their single 'Don't Tell Me Lies' this week. Already doing well in America, the single is taken from their 'All That Jazz' album and the flip side is 'Monday Morning Blues'.

Tommy Conwell & The Young Rumlbers, a new Philadelphia-based band, release their single 'If We Ever Meet Again' on March 6. Tommy Conwell & The Young Rumlbers have also lined up a couple of London dates at the Borderline March 15 and the ULU March 16.

Manchester band the **Stone Roses** release their single 'Made Of Stone' on March 6. The band will also be playing a concert at the Islington Powerhaus on March 15.

Horse release their debut single 'You Could Be Forgiven' this week. The flip side is a lip-tingling ballad, 'Somebody', and Horse will also be supporting the legendary BB King on his forthcoming tour.

RAW POWER

Alyson Williams, whose vocal skills have been used by acts like Whodini, Kurtis Blow and Dr Jeckyl And Mr Hyde, releases her solo album, 'Raw', on March 6. Produced by Russell Simmons, tracks include 'We're Gonna Make It', 'Not On The Outside' and 'I'm So Glad'. **Chuck Stanley and Oran' Juice Jones** are featured as guest vocalists.



HOT IN THE CITY

Guns N' Roses release their single 'Paradise City' on March 6. Taken from their album 'Appetite For Destruction', the flip side features 'Used To Love Her' while the 12 inch version also has 'Anything Goes'.

'Appetite For Destruction' has now sold a staggering seven million copies in America alone.

RUMOURS

Michael Jackson looks like teaming up with veteran popsters the Bee Gees for a single, 'Eaten Alive', and the new Jacksons album, which features Michael, should be out next month... We hear the Rolling Stones could well be touring soon to accompany the release of a new album. Apparently they've all kissed and made up and the world tour, including British dates, could last for over a year... Mick Jones of Big Audio Dynamite is still said to be poorly after going down with pneumonia, which developed from a bout of chickenpox seven months ago, leaving his voice in ruins. **rm** says get well soon Mick.

HAPPY FAMILIES

Virtually ignored last year, Roachford have been cleaning up nicely in 1989 and they'll be following up 'Cuddly Toy' with 'Family Man', out on March 6. It's taken from their gold-selling album 'Roachford', and a limited number of 12 inch gatefold sleeve EPs will be available featuring extended mixes of 'Family Man', 'Give It Up' and 'Cuddly Toy'.

JOHNSON CONTROVERSY

Matt Johnson of the The looks like entering into the Salman Rushdie controversy with a track from his forthcoming album.

'Armageddon Days Are Here Again', which will be featured on the The's forthcoming album 'Mind Bomb', deals with the tensions between Islamic and Christian religions, something which Johnson says he's been observing for the past 10 years.

In a statement issued this week, Johnson says, "I deeply sympathise with the Moslem position but no matter how obnoxious Rushdie or his book is to them, surely freedom of thought and expression is a God given birthright?"

REGGAE TOUR FATALE ATTRACTION

The **Reggae Philharmonic Orchestra**, who hit the charts with 'Minnie The Moocher' last year, play their first British tour in March. They'll be appearing at Nottingham University March 18, London Town And Country Club 20, Manchester Ritz 21, Brighton Top Rank 22, Birmingham Alexandra Theatre 23. Tickets for all shows are on sale this week.

Femme Fatale, who have hit the charts with their 'Falling In And Out Of Love' single, have lined up a tour. They'll be playing Nottingham Rock City March 13, London Marquee 14, 15 and Birmingham Goldwyns 16. Advance tickets for all shows are a very reasonable £5 each.

GO WEST!!

Diesel Park West, who have been supporting Big Country on tour, have lined up some exhilarating dates in their own right. Watch them tear up stages at Newcastle Riverside March 9, Dundee Dance Factory 12, Manchester International 13, London Town And Country Club 11 15, Leeds Duchess Of York 16, Bristol Moon Club 18, Bath Moles 20.

TOTALLY DEF

The definitive album guide to **Def Jam Records**, 'Def Jam Classics Vol 1', is released on March 6. The album has 13 tracks, including the Beastie Boys' worldwide smash hit 'Fight For Your Right (To Party)', 'Rebel Without A Pause' from Public Enemy and 'Jack The Ripper' by LL Cool J. Also included is the previously unreleased track 'I'm A Girl Watcher' by Poppa Ron Love.

● CLIFF'S EXTRA SHOW

Cliff Richard will be playing a second monster show at Wembley Stadium in June. Tickets for Cliff's first 'event' concert, on June 16, have sold so fast that he's decided to play another date there on June 17.

Tickets, priced £17.50 each, are available from PO Box 363, Bournemouth, BH7 6LA, Dorset. Make cheques payable to MBO Ltd and enclose a stamped, self-addressed envelope. The concerts will feature Cliff teaming up with his old friends the Shadows and lots of surprises.

THIS WAY UP : GEORGE WINS

Flamenco funksters the **Gipsy Kings** release their single 'A Mi Manera' on March 6. It's their special version of Frank Sinatra's old hit 'My Way', and the flip side features 'Quiero Saber', while on the 12 inch you can also drool to the extra track 'Duende'. 'Quiero Saber' is currently being used as the backing music for George Michael's Diet Coke advert.

The Kings are on a sell-out American tour at the moment but they should be back in April for a British tour.

George Michael did us proud at the American music industry's Grammy Awards last week, winning the best album award with 'Faith'. Phil Collins won the award for best motion picture song with 'Two Hearts', from the film 'Buster', while Tracy Chapman took the awards for best new artist and best pop female vocalist for her single 'Fast Car'. Terence Trent D'Arby was named best rhythm and blues vocalist for his album 'Introducing The Hardline'.



7"/12"/CD SINGLE

ELLIS
BEGGS

&

HOWARD

BIG
BUBBLES

NO

TROUBLES

'89 REMIX



PUTTING THE RAPS

In New York recently, the big names of the rap world joined forces to march against the violence that many have seen as inextricably linked with their music. It was the culmination of the Stop The Violence Movement's campaign to clean up rap's image and Tony Fletcher was there

ST VALENTINE's Day in New York, and red roses are everywhere. The black teenagers walking down 125th Street in Harlem all seem to have them, but they are also clutching black balloons as they march behind a coffin being carried by Public Enemy's Chuck D, Boogie Down Production's KRS-One, Stetsasonic's Daddy-O and Delite, Kool Moe Dee, and other heavyweights of New York rap.

The short march from the legendary Harlem Apollo to the State Office Building may be a publicity stunt, but it's a valid one at that. Appalled at the never ending spiral of violence that has engulfed the black inner-cities, and disgusted that rap should get so much of the blame, the above rappers and

others such as MC Lyte, Doug E Fresh, Just-Ice and Heavy D, decided to take action.

They banded together to form a movement (Stop The Violence) and make a record ('Self Destruction') that brings the issues, and rap's willingness to confront them, into the charts, the media and the community itself.

Today, the National Urban League — a black self-sufficiency group who are beneficiaries of 'Self Destruction's' profits — has assembled hordes of local black school-children to listen to their heroes talk. It's the greatest field trip imaginable.

'Stop The Violence' was the title of a song on Boogie Down Production's last LP, but it didn't stop a young black man being stabbed to death while BDP were performing at a major rap concert in New York last autumn. The media proceeded to revel in rap's 'inherent' violence in the same way the British press labels all football fans 'hooligans'. Respected black journalist and author Nelson George saw this as the final straw, and became the catalyst for the 'Self Destruction' record.

"The news media seems to think that rap music causes violence," he says. "What really causes violence are the terrible school systems in our inner cities; the crack epidemic over-running

our streets; and the lack of compassion for the young in our society. Our goal with the Stop The Violence movement is to make educators aware of the ability of rap artists to reach and teach those they say are unreachable and unteachable."

CHRIS PARKER, aka KRS-One and co-producer of 'Self Destruction', believes the general public will only perceive rappers as teachers when they show themselves as capable of teaching.

"If we walk around saying 'Yo man, whatsup, errrr' — all that nonsense — you walk out into the street, in the real world out there, and people look at you like you're stupid. Really. This is where the media comes up with the idea that they can print anything about rap, because there's no respect to it.

"When we start to carry ourselves in a more intelligent light; when you walk with your head up instead of down, then the people outside of rap music will respect us and it, and it will go to a higher standard than it is now."

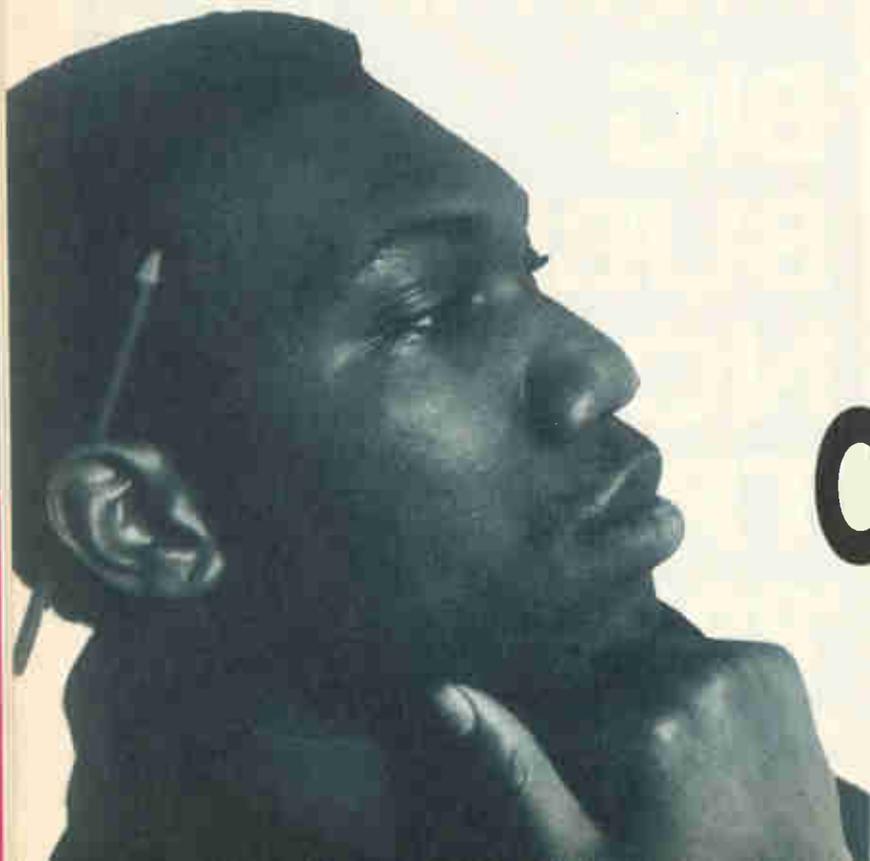
Kool Moe Dee also feels that the rap industry must accept partial responsibility. "We are at least 50 per cent to blame," he says. "I don't want to disrespect other rappers who have made it, like Run DMC, LL Cool J and the Beastie Boys, but anybody can get

● KRS ONE: "IF YOU WALK AROUND

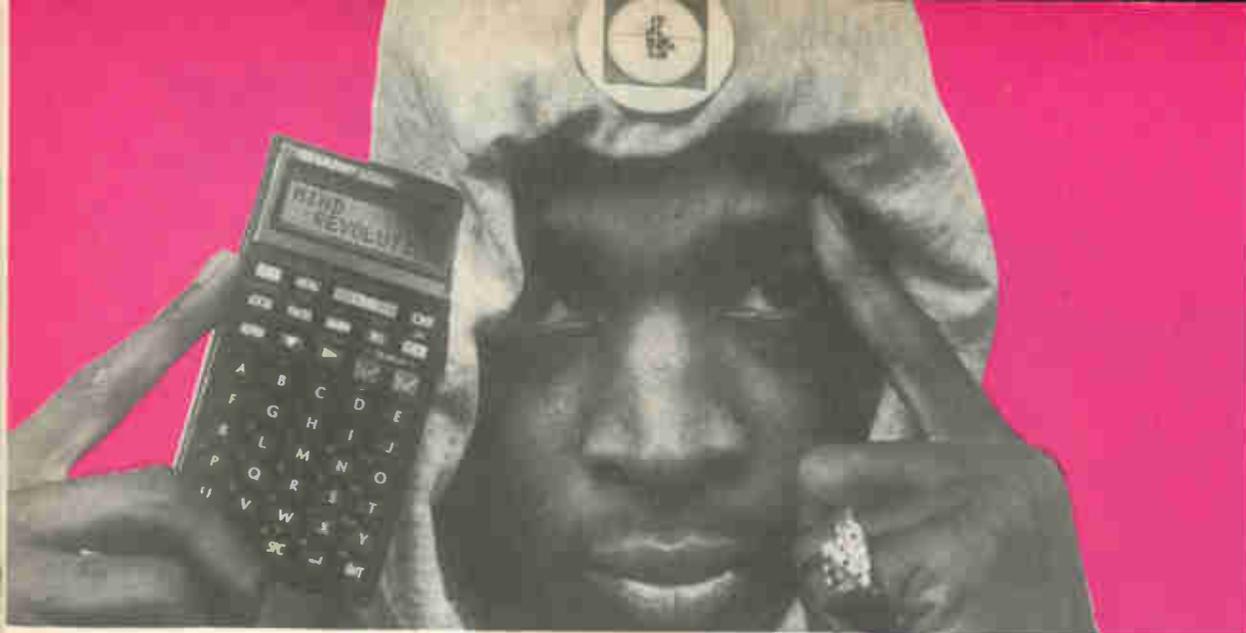
SAYING 'YO! MAN, WHATS UP, ERRR'

PEOPLE LOOK AT YOU LIKE YOU'RE

STUPID"



ON VIOLENCE



**CHUCK D: "BLACK AMERICA IS
BRAINWASHED. WE HAVE TO ...
TURN THAT BRAINWASHING
AROUND"**

on stage and say 'I'm bad ...'

This jibe brings up the well-publicised feud between Kool Moe Dee and LL Cool J. Why didn't the latter appear on 'Self Destruction'?

"I heard he wasn't down for it for street reasons — he's 'bad,'" taunts Kool. However, LL *did* write MC Lyte's rap, and Kool appeals for "Certain rappers to just put aside their egos for a second and come together for a cause that's much more positive."

CHUCK D takes up the mic. "Personally, I think the reason there's a lot of black violence is because there's a lack of understanding and a lack of information. The school system is bullshit. They ain't teaching us how to

deal. America is built on capitalism, it's built on the premise of going out and getting paid, so once we get out of school, obviously we're going to look to get paid. But we ain't taught the rules of the game."

Says Daddy O: "We, as adult black Americans, have a large problem. Because we are not role models in our homes. We need to become heroes. The heroes in most black neighbourhoods become the drug dealers, with a big jeep and a lot of jewellery. 'Cause daddy, he's usually drinking, or he's in the back room, listening to Anita Baker, Luther Vandross, Vesta Williams ... But he's not listening to us. Meaning he's not able to communicate to his child, nor is he able to become a hero to his child. It's very difficult for a black male who's working in the post office to compete with a drug dealer monetarily, but if you have a very strong mind, then you can easily show a child that that's not the way to go. We have to become heroes. I know. I have children. I'm a hero."

It's patently obvious that for these rappers — the most militant and among the most popular in the world — that the 'Self Destruction' single is only a start. And though certain doubts about discouraging violence will continue for as long as Public Enemy

appear on stage (or KRS-One on album covers) clutching guns, the message of self-education and self-improvement is coming through loud and clear. These rappers aren't content to *escape* the ghetto, they want to *rebuild* it.

"Black America is brainwashed," says Chuck D. "In order to turn that brainwashing around, we as adults have to all take up our responsibility of communicating the right idea."

Kool Moe Dee: "When you have the attention of the masses of the youth of America, that are looking for guidance, it is your responsibility to say something that has some type of meaning. We have to lead by example."

**● KOOL MOE DEE: "WE HAVE TO
LEAD BY EXAMPLE"**

**"When we start to
carry ourselves in a
more intelligent
light; when you
walk with your head
up instead of down,
then the people
outside of rap music
will respect us and
it"**

KRS-ONE



INDEX

EDITED BY ANDY STRICKLAND



competition

Big Bam Boo caused something of a stir with the big sound of their recent single 'Shooting From The Heart'. Well now the chaps have gone one better and released their excellent LP 'Fun, Faith And Fairplay' and we on-the-ball types at Index have managed to liberate 12 CDs bearing the duo's autographs. So, if you're suitably hi-tech and fancy an earful of some of the best countrified, whimsical, rousing pop around at the moment, just correctly answer the three questions below and a CD version of the album could be yours.

1. Which Marquis established the rules of fair play in boxing a) de Sade, b) of Queensbury, c) of Bath?
 2. Which rare cuddly creature lives chiefly on a diet of bamboo shoots a) koala bear, b) panda, c) crocodile?
 3. Where did Simon and Shark of Big Bam Boo meet up a) on the moon, b) at Graceland, c) A Greyhound bus depot in Nashville?
- Send your answers on a postcard to rm 'BIG BAM BOO CD COMPETITION' Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date March 13.

depeche mode 'counting' top ten

- 1 'Waterloo' Abbacus
- 2 'Mary's Boy Child' Johnny Maths
- 3 'Logarithm Is Gonna Get You' Gloria Estefan
- 4 'The Living Years' Mike And The Mathematics



- 5 'Stutter Rap' Morris Minus And The Majors
 - 6 'Candy Girl' New Addition
 - 7 'Multiply Guy' S'Xpress
 - 8 'Every Rose Has Its Thorn' EMI Student Pocket Calculator
 - 9 'Itchycoo Park' Decimal Faces
 - 10 'Smooth Calculator' Sade
- Compiled by Fingers And Toes

elvis is alive

Nice to see Elvis Costello back in such fine form with the 'Spike' LP and this week's excellent 'Veronica' single. It's his best for ages and looks set to catapult his bespectacled frame onto 'Top Of The Pops' once more, where, who knows, he might even have Paul McCartney accompanying him on bass guitar. Macca, who helped Elvis out with one or two songs on the new LP, including the single, has invited Elvis to work on his own forthcoming LP. Nice to see Mr Costello declining to join in the 'rent a quote' shenanigans recently when Roy Orbison popped his socks, despite having worked with the great man last year. It was also nice to see him on 'The Late Show' last week singing his heart out to interviewer Tracy McLeod, who looked suitably stunned as the man's passion burst forth on topics ranging from senility to Maggie Thatcher — or is that the same thing?



I FEEL FINE

POZITIV NOIZE

OUT NOW
Remixed from
URBAN HOUSE

with contributions this week from Tim Nicholson, Chris Twomey and Roger Pebody



elementary my dear holmes

Robert Holmes has been biding his time since the demise of the excellent Red Guitars. Last year saw his debut solo single, 'International Sunshine', but now with an LP, 'The Age Of Swing', waiting in the wings, he releases his latest seven inch offering in the shape of the rather pleasant 'Angel In The House'. A meeting of minds in Index towers reckons the single is akin to Neil Diamond singing a version of Echo And The Bunnymen's 'Bring On The Dancing Horses', and we can think of a lot worse things than that. In fact, as often happens, we reckon the real gem is tucked away on the B-side in the shape of 'The Hurting Kind'. Look out for dates in the spring.



Meet the Reynolds Girls, the two Liverpoolian teenagers who are set to become the latest smash hit SAW act. We here at Index happen to be rather fond of the amusing 'I'd Rather Jack' single currently filling the airwaves with its vicious attack on established stars such as Fleetwood Mac, Dire Straits and Pink Floyd plus a slugging of national radio for playing too many oldies. Funny that, we thought they played too many SAW compositions. The girls were taken on by the SAW team after pestering Pete Waterman on his visits to Liverpool's Radio City and it now looks like Linda and Aisling (pronounced Ashlyn) are about to become their city's latest happening music act. They've even got the dreadful SAW footwear to go with the single.

the liverbirds

game for a laugh

There's no stopping ace reporter Chris Searle in BBC TV's new series of 'In At The Deep End'. In the first programme, to be screened this week, Chris joins Dusty Springfield and Pet Shop Boy Chris Lowe in the making of the video for the current hit single, 'Nothing Has Been Proved'. Forty-six-year-old Chris was so convincing that the video crew didn't realise he had replaced singer Neil Tennant until he actually opened his mouth. Chris Searle (below) is pictured with co-stars Dusty Springfield and Chris Lowe. Or maybe not!



 10 Bong 16

Depeche Mode

Everything Counts (Absolut mix). Everything Counts (1983 12" mix). Nothing (US 7" mix). Strictly limited edition numbered 10" collectors pack containing two postcards and 101 window sticker, 101 double album, long play cassette, double cd.



reid 'em and weep

A pop dance group to watch is Reid. Comprising of three brothers who had the misfortune to grow up in Luton, they still manage to come out smiling. Mark almost became a footballer; Ivor found himself in Red Bamboo, an EMI band that quite rightly got nowhere; and Tony spent half of his time working on a building site, the other half working as a model. (Using your skill and judgement, rm readers are invited to work out which of the trio in the photo could manage to sustain a modelling career.)

Working with Glen Goldsmith's producers Jolley-Harris-Jolley, the A-side of the current single, 'Real Emotion', is a bit too much like a Brother Beyond, but listen to the gutsier version on the B-side. Rather than the hatchet job or mutation of too many house remixes, this sounds more like Reid's natural habitat. It gurgles along quite entertainingly, somewhere in between Hi-NRG and a poppy, but deep, house. Flip that disc! (RP)

● **COMMANDO:**
Sweden's new Abba.
So which one's
Benny?



● **Christine (Joanne Whalley) and Johnnie (Roland Gift) share a quiet moment amid the scandal**

If you thought Sweden's contribution to popular music began with Abba and ended with Europe, think again. **Commando** are one of Sweden's top bands and are proving that there is life beyond Stockholm Cathedral. It's even being suggested that they might do for Swedish exports what the Sugarcubes have done for Iceland.

"There are signs that in Britain you are opening yourselves more to music from other countries," observes Eva Sonesson, Commando's charismatic lead singer. "That's great, but I think you still have a long way to go. You are too self-sufficient, you British!"

Their recently released single, 'Tell Me' (on Nowyertalkin' records), is their first British release, although they have a track record that stretches back to 1981 in Sweden. 'Tell Me' is taken from their seventh LP, 'Velvet Tongues' (due to surface later this month), an excellent rock album with a passing debt to prime-time Blondie, Pretenders - even Eurythmics.

Eva Sonesson's powerful voice is just at home on their imaginative cover of an Edith Piaf song, as on their own raw rock anthems. But despite respectable record sales across Scandinavia and West Germany, Eva is still forced to supplement her rock 'n' roll income by driving a subway train in Stockholm!

Says Eva: "I was recognised one night by some fans who wanted me to sign my autograph. They didn't have any paper to write on so I had to sign their arms!"
Commando are due to make a mini-tour of Britain later this month. (CT)

film

'scandal' (Cert 18)
Starring: Joanne Whalley, John Hurt, Bridget Fonda, Ian McKellen

'Scandal' is a very English film. Like 'Prick Up Your Ears' and 'Personal Services' before it, it deals with our peculiar fear and fascination with sex and infidelity. In the back of our minds we are aroused by all manner of sexual practices and predilections, but in public we tut-tut and frown a hypocritical frown. In 1963 sex brought down the government through the public outcry surrounding Cabinet Minister John Profumo's affair with 'goodtime' girl Christine Keeler. In the safety of a film, we can state how dreadfully everyone was treated for merely having a good time.

At turns, 'Scandal' has a wicked sense of humour and a poignant sense of tragedy. John Hurt is superb as the maligned Dr Stephen Ward, as is Joanne Whalley as the beautiful seductress Christine Keeler, their deep friendship forming the axis of the film. There are marvellous cameo performances from Jean 'Hilda Ogden' Alexander as Christine's mum, Roland Gift as Johnnie Edgecombe, Keeler's lover whose violent jealousy initially attracted the attention of the press, and Britt Ekland as the sex-driven Mariella Novotny.

The movie sticks very closely to the events 'as they happened', but retains a fictional flair for the emotional moments. 'Scandal' is brash, colourful, very funny and really rather important. An fascinating piece of British history. (TN)

For the full story behind 'Scandal' turn to page 28

underground warfare

GREAT POP THINGS → The Phil Collins Fan club (with BUSTER the Wonder DOG) BY COLIN B. MORTON & CHUCK DEAT

Phil's great he's pop's MR. ORDINARY even though he's such a great drummer & multi talented and that started as a child actor modelling Cardigans for knitting Patterns then played

the ARTHUR DODGER in CAMELOT "consider y'self, well wiv a blinkin' bit of luck" Then he drummed in GENESIS with PHIL GABRIEL dressed up as a lawnmower, he got chucked out for being crackers so Phil C. took over the

singing, progressive that's what they were, they could all play really well. Anyway his solo career with him playing all the instruments in the video, him being such a versatile actor he soon landed the lead role in that

film with Victoria Wood where she steal that train. It's a crying shame + Charlie and Di were too snooty to go the pictures and see it, not like I'm Queen mum, she's like Phil in a way, a real snooty greaser, multi-talented, I've got all his LP's he's the boy who took, played on both sides of the Atlantic at the same time at Live Aid

Everybody needs good neighbours!

It occurred to us scurrilous types here in Index corner that if last week's cover star, Sam Brown, ever found herself out of work as a singer, she should have no trouble at all getting a job as stand-in for Jane Harris in Aussie soap 'Neighbours'. Jane, granddaughter of the notorious Mrs Mangel, is played by the lovely Annie Jones, who blossomed into a beautiful swan following her stint as "Dag Harris" last Spring. Can you tell the difference? We can.



earbenders

Andy Strickland

'Keep An Open Mind Or Else' McCarthy (Midnight Music 45)
'Frank Sinatra's Twenty Greatest Hits' Frank Sinatra (Capitol LP)
'Veronica' Elvis Costello (Warner Bros 45)

Paul Houston

'If Only For One Night' Brenda Russell (A&M 45)
'Stuck On Love' Dee Lewis (Phonogram 45)
'A Warm Summer's Night' Chic (Atlantic 45)

Eleanor Levy

'Who Wants To Be The Disco King' the Wonder Stuff (Polydor 45)
'Keep An Open Mind Or Else' McCarthy (Midnight Music 45)
'Turn Up The Bass' Tyree featuring Kool Rock Steady (London)



They're the best of friends now but, before he met Marc Almond, the only song Gene Pitney had heard by him was 'Tainted Love', from Marc's Soft Cell days.

"When I got the call from my agent who said there was an English singer wanting to do a duet with me on 'Something's Gotten Hold Of My Heart', I was intrigued," says Gene. "You know I hadn't even performed that song in quite a while and I was just thinking about putting it back in the act."

Gene and Marc didn't even record 'Something's Gotten Hold Of My Heart' together. Because of previous commitments it was impossible to get them into a recording studio at the same time: and so Marc sent Gene a

pure gene-ius

◀ A transatlantic duet made in heaven. Robin Smith meets Marc Almond's other half

tape of his version, Gene added his bits and 'Something's Gotten Hold Of My Heart' was reborn. Gene originally released the song in 1967 and it reached number five in Britain.

"Of all the songs by me that Marc could have chosen to record, that one is the best," continues Gene. "It's got such depth, sentiment and spirit. When I first heard a demo tape of it all those years ago, I knew I just had to perform it."

During the late Sixties, Gene, who sported black hair and was perhaps a little trimmer around the waist, notched up hit after hit with songs like 'The Man Who Shot Liberty Valance', 'Only Love Can Break A Heart' and 'Twenty Four Hours From Tulsa'. Since then Gene has toured consistently and also diversified his interests. He owns three publishing companies, lots of land and a yacht club in Connecticut.

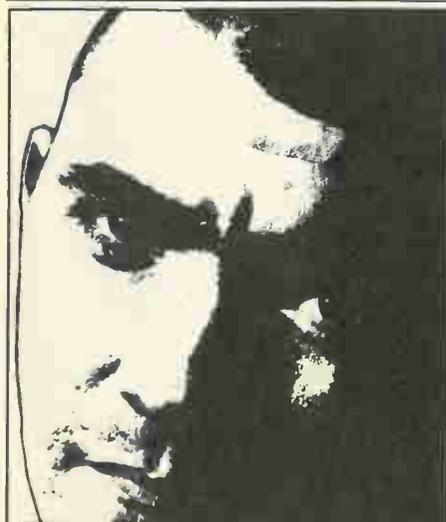
The first time he actually met Marc was shortly before they filmed the

video for 'Something's Gotten Hold Of My Heart' together in Las Vegas.

"He bounced into my Winnebago truck and said 'Hi Gene, I'm Marc, I've liked you for years'. I was taken by his directness and his enthusiasm. I think he was a little worried about his clothes. But I said, 'No, keep all the black stuff on for the film. You'll look great'."

Gene is now looking forward to plenty more success in his own right with his forthcoming single, 'It's Over', a cover version of the old Roy Orbison classic. He'll also be playing a spring tour.

"It's good to be back in the charts again and to know that kids are buying the records," he beams. "After 'Wogan' Marc and his band brought all their albums backstage to be signed by me. I didn't know I'd recorded so many and I was there for hours, but I loved every minute of it."



EASTERHOUSE

COME OUT FIGHTING



ROUGH TRADE RECORDS LIMITED
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LET ME BE YOUR
BIG
BROTHER

LIP

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



IMPORTANT QUESTION:

Why doesn't Luke want Ken to leave Bros? Is it:

- a) Because then he'd be the ugliest one?
- b) Because he'd have nobody to laugh at?
- c) Because Ken does the washing up?

HELLO AGAIN, Gossipheads. I'm afraid Lip is somewhat pixilated today, which can only mean one thing — the

Waterboys are in town! The Guinness is flowing, the leprechauns are jigging, the flowers are flowering, and I think to myself, what a wonderful world ...

Hang on, must get a grip of myself! Us romantic types are easily carried away, you know. Still, genuine good hearts and good music will always beat hippy 'love and peace' ramblings (besides which, I'm allergic to pachouli oil), so **Mike Scott** is Perfect Pop Poet of the week as far as I'm concerned.

Gossip Corner is totally flummoxed to hear that **Mary** and **Tony** of the **Gaye Bykers On Acid** were on a Radio 4 education programme last week. Education for what, may we ask? They were asked to make up a song just before the show, and accordingly played a touching little acoustic number fetchingly

titled 'Tickling The Underbelly Of Love'. Make of that what you will!

Naughty-but-nice rockers **Head** are to take part in a Marquee benefit gig for the Football Supporters Association. It's a protest against identity cards, and oodles of footie players, including Lip's fave.

Vinny 'Headbutt' Jones will be attending, so get down there with your autograph books! My heart still belongs to **George Best** though.

The chappie who does the fly-posting for the **Wonder Stuff** was speeding merrily down the motorway in his van with a Stuffie poster on the back when a Jaguar flashed him to pull over. The driver wrote down his name and address and asked if some Wonder Stuff records could be sent to him. Well, would you refuse rock-god **Robert Plant**?

Planty was also spotted at a recent **Texas** gig, alongside the **Mission** and **Hipsway**, merrily boogieing as much as

it's possible to boogie with a small child perched on your shoulders!

Andy Bell of **Erasure**, on holiday in the Seychelles, was woken by a huge lizard dropping on his face. When he told the hotel desk, they said it was "just being friendly". One to cross off the list of 'places I want to visit', I think.

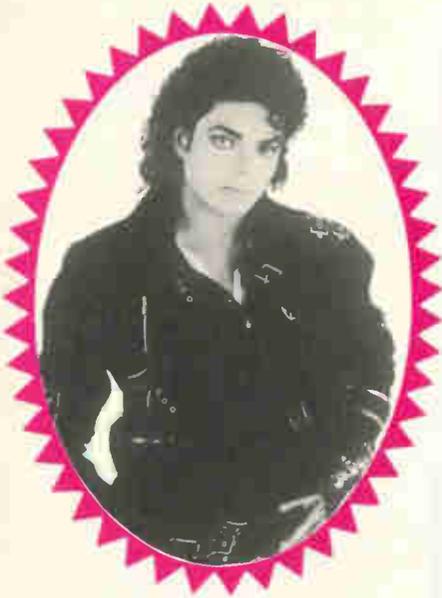
Andy of **Swing Out Sister** is certain that one of singer Corinne's new songs, 'Forever Blue', is about Manchester City Football Club. She's given up trying to convince him otherwise, particularly now that the footie team have contacted them to ask if they can use the song as a theme tune! (And if you believe that, you'll believe anything ...)

Electro-popsters **Nitzer Ebb** are having high-jinks on their European tour after befriending a hard-drinking Russian ice-hockey team ...

The weirdest spectacle of the San Remo pop festival was the very short

boy George
don't take my mind on a trip

seven inch, twelve inch. (u.s. club mix), three inch compact disc. all formats feature previously unreleased tracks. produced by gene griffin. arranged by teddy riley.



Who wants to be Jacko's new manager?

- 1) Matt's enthusiastic . . . "Please, oh teacher, choose me" . . .
- 2) Tyson's tough – the ideal minder . . .
- 3) But wide-boy Tom Jones already looks the part. Congratulations, dear boy. Have a cigar!



1



2



3

Samantha Fox being photographed with very tall American all-girl metal band **Vixen**. Sam apparently went into a big sulk as everyone ignored her and fawned over the **Pasadenas**, **Ellis, Beggs and Howard**, and a plump **Kim Wilde**. Can't think why.

George Michael has just finished shooting his own **Diet Coke** commercial, using his current favourite band, the **Gipsy Kings**, for the soundtrack. The flamenco guitarists are particular faves around these parts too, so it's nice to know we're in good company!

Diesel Park West, who thought they'd come up with the title of their album 'Shakespeare Alabama' through sheer inspiration, were surprised to discover that there is actually a Shakespeare festival held in Montgomery, Alabama every year. It's described in a publicity brochure as 'pure adventure every step of the way', which is probably how the Diesels would like to hear their record described too. And who are we to disappoint them?

Des of rockers **Balaam And The Angel** is said to be nursing a broken heart after spending an entire evening in a San Francisco club chatting up a beautiful blonde girl. He was horror-struck when she stood up to go, shook his hand briskly, and he realised he'd been leering at another man all night! Could this be the start of something big?

By the way, don't forget March 10 is **Comic Relief's Red Nose Day**. The cabs around London are already wearing their red noses (yes, the cabs, not the drivers), so don't forget to wear yours. Alternatively, you could always come and stand in the car park at **rm Towers** and get one the natural way. Roll on summer! 'Til next week then, folks.

SOAP OPERA NON-EVENT OF THE YEAR:

Brian Tilsley's stabbing. **Avid Sunday 'Coronation Street' viewers eagerly anticipated the repeat of the ghastly garageman's finest moment. So where was the blood, eh? Where was the agony? On the cutting-room floor, that's where. Let's hope they make a better job of killing off Gail, Alan, Vera . . .**

QUOTE OF THE WEEK:

A minion in the press office at the Conservative Party Central Office, when asked what post *Cecil Parkinson* holds in the government, replied "energy or something, innit?" Nice to know the country's in such capable hands . . .

The Lip Guide to Snogging

Have you noticed something distinctly dodgy about 'Neighbours' lately? No, not the acting . . . it's the music. You'd think it would put Scott off kissing Charlene forever, the way the band strikes up in the background every time she purses her lips. So for the salvation of young love everywhere we bring you a definitive list of songs to snog to . . .

- IOCC** 'I'm Not In Love'
- Harry Nilsson** 'Without You'
- Rolling Stones** 'Angie'
- Prince** 'Purple Rain'
- Imagination** 'Body Talk'
- The Tweets** 'The Birdie Song'
- U2** 'One Tree Hill'
- Simon and Garfunkel** 'The Sound Of Silence'
- Phyllis Nelson** 'Move Closer'
- Go-Betweens** 'Part Company'
- Julie London** 'Cry Me A River'
- Scritti Politti** 'A Little Knowledge'
- Iggy Pop** 'Sweet Sixteen'
- Guns N' Roses** 'Sweet Child O' Mine'
- Roxy Music** 'Avalon'
- Rolf Harris** 'Two Little Boys'
- George Michael** 'Careless Whisper'
- David Cassidy** 'Could It Be Forever'
- Whitney Houston** 'Saving All My Love For You'
- Bon Jovi** 'Wanted Dead Or Alive'
- Michael Jackson** 'She's Out Of My Life'
- Marc Almond** 'Blue Prelude'

● Is your boss always getting on your back?



● Are the neighbours driving you crazy?



● Did you spend too long on the sun bed this morning?



● Do you sometimes feel like giving up and joining some strange religious sect?



● A VERY important ANNOUNCEMENT

Fear not! For *rm* has the answer to your woes. Starting from the March 18 issue and continuing for the two weeks after that, *rm* is giving away three of the finest, fablest, funkiest records ever released in the history of Man — ABSOLUTELY FREE!

- There's 'On The Chart Tip' — four of the top acts from the Gallup chart in the last 12 months.
- There's 'On The Hot Tips' — four of the bands that *rm* thinks will hit the top in '89.
- And there's 'On The Groove Tip' — four of the hottest dancefloor grooves your body can stand.

Can you bear to wait? Well, you'll have to . . . But not for too long . . .



SICK AND TYREE

TYREE COOPER and Kool Rock Steady leap out of their chairs to catch a glimpse of a passing secretary through the glass windows of the boardroom. Their whooping at this female form resembles the 'Whooo Yeah' noises that have made their 'Turn Up The Bass' collaboration the first hit in a new genre of dance music known as hip house — a frantic collision of rap and house. The object of their desires passes from view and they return to their seats and resume their nonchalant attitude.

"They're not used to interviews," explains their manager Benji. "In the States very few house artists ever get into the press."

Benji is not just their manager, he's also their mouthpiece. Every question directed at Tyree is swiftly intercepted by Benji. "Let me answer that for him..." or "What he means to say is..." before Tyree has had a chance to speak. When Benji finally leaves the room to rustle up some drinks, Tyree and Kool tell their brief stories.

"I've been a DJ in Chicago for as long as I can remember. Then I started making records and here I am," says Tyree, before handing over to Kool.

"I was doing hardcore rap," explains Kool. "But all the rap clubs kept getting closed down, because of their bad press and the violence, so rap records would be getting radio play but no club play. So I jumped on the house scene."

Did any of your fellow rappers think you were selling out?

"Only one — my cousin Afrika Bambaataa. He just said 'don't do it'. I didn't listen to him, of course, and he hasn't said anything since 'Turn Up The Bass' has become a hit, heh heh."

CONCENTRATING ON what Kool is saying is complicated by his attempts to mimic various accents. Like a foreign student practising his English, he'll repeat the same phrase over and over in his native Chicago tongue, then in a Southern drawl and finally Cockney. The end result is usually laughter and a slapping of hands with Tyree and more 'Whooo Yeahs'.

His particular favourite is a high-pitched impression of the Wee Papa Girl Rappers. "Twentythousandwordsasecond," he squeaks before collapsing in tears.

Tyree remains laid back and remarkably indifferent. Even when confronted with his supposed animosity towards Todd Terry he just shrugs.

"Nah, I don't hate him. His music's cool. But I

don't think he's as good as everyone makes him out to be."

At this point it's becoming clear why Benji had taken on the role of their spokesman. Tyree and Kool find it hard to answer any question seriously without mumbling a shared joke with each other and cackling aloud. Kool will occasionally burst into rhyme for no apparent reason and then catch the eye of another secretary and grin. OK, so let's talk about women.

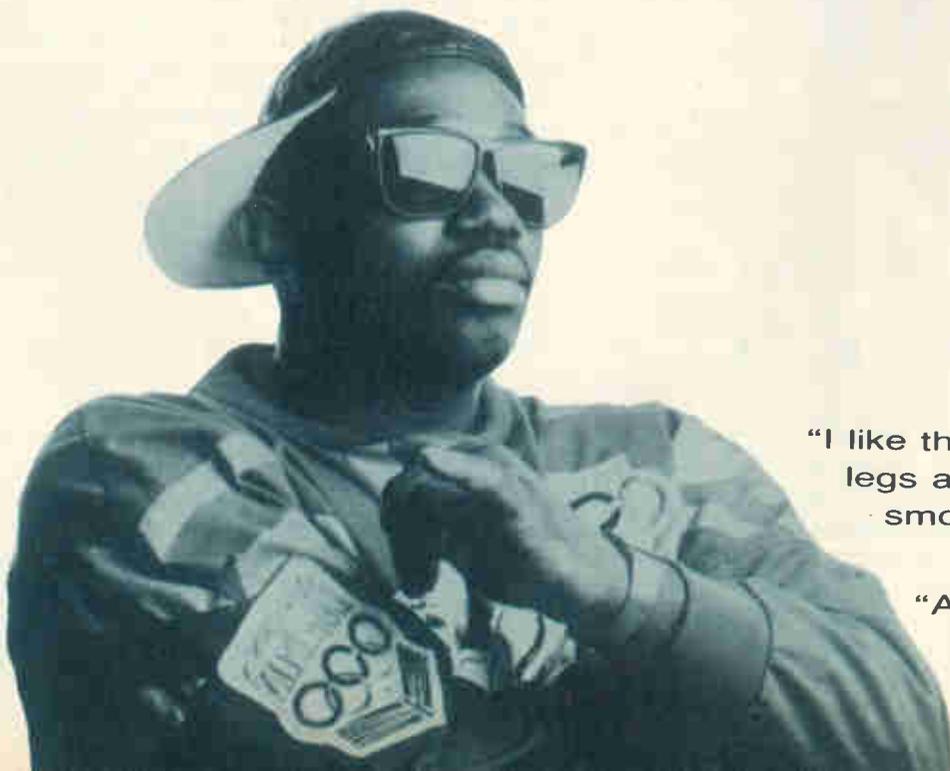
"I like the women here. Their legs are so long, they have smooth asses. Whoo they're fresh," says Kool before adding a grossly offensive generalisation: "I don't like the black girls here, though. They got too much attitude." (Slipping into rhyme) "*They play that game to keep you movin' and groovin' — but Kool came over here provin' ain't nothin' to it but to do it'... heh heh heh!*"

NOT SURPRISINGLY, Tyree's and Kool's reputations travel ahead of them. When female members of staff at London Records hear they're coming into the office, they make a point of wearing trousers rather than skirts. Apparently Tyree and Kool have been known to approach women with the charming line "Your boss said I could borrow you for half an hour".

"All the women here take things the wrong way," protests Kool. "What's wrong with going up to someone and telling them they look good?"

At this point, the tone of the interview takes an even more downward spiral as Tyree and Kool discuss how women should behave and dress. As if on cue, a woman in a skirt passes the boardroom window and they roar with approval. The conversation ends as it started, with Tyree and Kool lusting after another secretary. Perhaps expecting them to make great dance records *and* be models of good, intelligent behaviour is just a little too much to ask...

DJ Tyree Cooper (below) and rapper **Kool Rock Steady** have brought the new dance genre known as **hip house** into the UK charts. Tim Jeffery discovers just why sensible women make a point of wearing trousers while they're around



"I like the women here. Their legs are so long, they have smooth asses"

"All the women here take things the wrong way"



ALL WHITE ON THE NIGHT IT'LL BE

Karyn White – great voice, great movement, great looks.

It's beginning to look like there's no limit to the number of dazzling black American female singers in the States, and with production teams like LA & Babyface imposing their distinctive sound, it's difficult to tell Karyn's latest hit, 'Secret Rendezvous', from any number of other spunky, funky tracks by Pebbles or Sheena Easton.

Karyn is more versatile, of course, and she's been compared to Janet Jackson and Whitney Houston, of course, and it's all a gift from God, of course. Before we're crushed by an avalanche of the big stars' clichés, will the real Karyn White please stand up.

"I'm a workaholic," says Karyn. "I've always wanted to be a singer. I started out auditioning for musicals like 'The Whiz', for groups like Shalamar, and eventually I was offered a solo deal. Right now I'm living the music business and putting everything into it. I'm not one of those who leaves the image making to managers and so on. I like to be involved the whole way through, and know everything that's going on. I know some singers don't want any part of it. 'Leave me alone, I'm being creative' and all that. Sure, there's got to be room for creativity, but I think a lot of people use it as an excuse for whatever."

Karyn White views the music business as just that – a business. She can't abide time wasters or sloppy workmanship.

"I do get angry sometimes, like if LA & Babyface turn up an hour late at the studio, or if things aren't done professionally. People think it's glamorous and fun, which it is, but I don't want to lose sight of the business side."

If Karyn sounds as though she's leaning heavily on the commercial side that's because it's where her ambitions lie. Sure, she'd like to sing to stadiums, have a platinum album and the rest. But 'Time Businesswoman Of The Year'? Now that would be *really* something.

"I don't want to have to be singing when I'm 40. Don't get me wrong, I love singing, but touring and making records takes a lot out of you. James Brown was still out there performing and making records when he should have been in the position to relax and go on cruises or whatever. I want to be involved in my own production company developing new artists, that's what I'm aiming for. I'd like to be in the same position as Diana Ross – she doesn't need to make records, but if she feels like it she just goes ahead and does it. I'd like to discover someone, like Diana discovered the Jacksons."

Karyn White is bright, confident and knows exactly where she's going – the musical equivalent of a young city professional with less of the arrogance and more of the charm. The yuppie princess of dance!

B R E A K E R S

The Beatmasters are back with a new single out soon. 'Who's In The House' features Merlin and is an answer to Tyree's current hit 'Turn Up The Bass'... Baby Ford has recorded a cover of T-Rex's 'Children Of The Revolution'... 'Something Special', the cool cut from the latest Urban House LP, is to be released as a single at the end of March, and credited to vocalist Sharon Dee Clark, rather than its producer Damon Rochefort. Something to do with photogenics perhaps?... Michaela Strachan, co-presenter with Pete Waterman of the TV programme 'The Hitman And Her', has signed a record deal with Lon-

don... De La Soul's album, '3 Feet High And Rising', will not be available here for at least a month. A single, 'Me Myself I', will be released first... Public Enemy return with 'Black Steel In The Hour Of Chaos', with new material on the B-side... Simon Harris returns with 'I've Got Your Pleasure Control' as the likely next single, and he's nearly completed his debut solo album, which features Asher D & Daddy Freddy, Einstein and MC Duke – a showcase for his Music Of Life label or what!

NCE

with contributions this week from Phil Cheeseman

● PAUL
OAKENFOLD:
"whaddya mean
corduroy hats ain't
hip?"



● JANEY LEE
GRACE: "don't tell
me, this hat's dodgy
as well!"

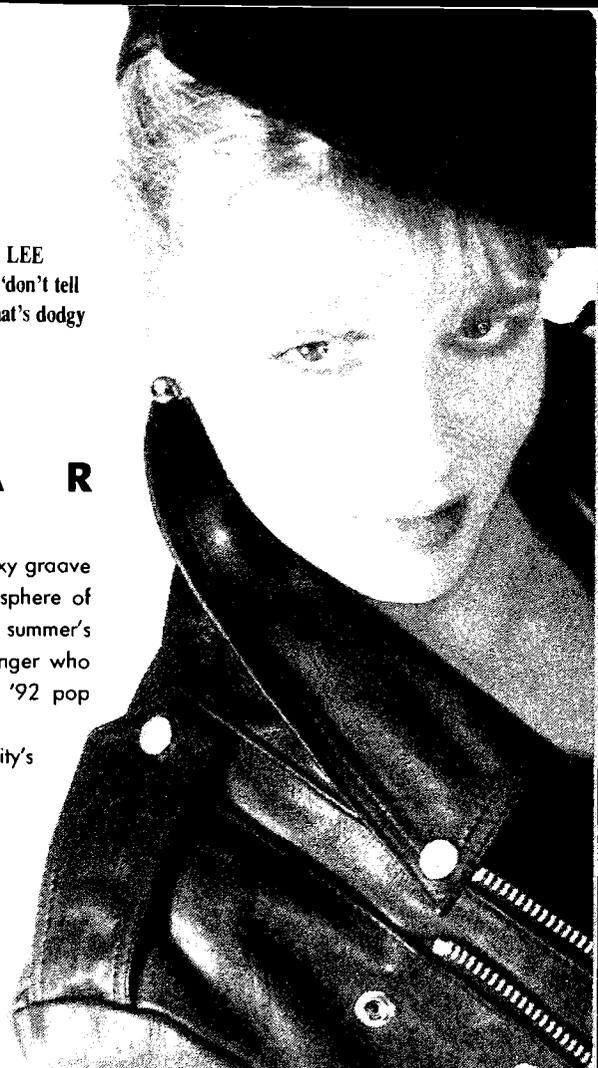
B A L I S U G A R

The inspiration for **Bali's** re-interpretation of Danna Summer's classic sexy groove 'Love to Love You Baby' occurred late one night in the sweaty atmosphere of Ibiza's top night spot, Amnesia. DJ Paul Oakenfold, instigator of last summer's Balearic Beat movement, was approached by Janey Lee Grace, a singer who had just popped across the road from singing at the nearby Ibiza '92 pop festival.

"Janey wanted to sing over the top of some records so I put on Ten City's 'One Kiss Will Make It Better' and she began singing 'Love To Love You Baby'. The place went wild."

Never one to miss an opportunity for a hit, Paul set about putting the idea on vinyl. He wrote new bass lines and new arrangements, but try as he might it just didn't seem to sound the same. So Paul thought, 'What the heck, let's just use the Ten City bass line anyway'.

"I've had a lot of stick about it, but those people are just missing the point. I'm not trying to rip anyone off, I just wanted to capture the same vibe that was created that night in Ibiza." We believe you Paul ...



1989's Hottest import!

Chanelle One Man

On 7" and 3 track 12" now!

cooltempo



PAULA ABDUL

Currently sitting pretty, in more ways than one, on top of the US charts is *Paula Abdul*. It's not a name, admittedly, that has us all nodding knowingly, but it will be soon.

Paula was originally better known for her choreography for the likes of Janet Jackson (thank goodness she's not responsible for those side-splitting sequences that turn up in every Michael Jackson video), picking up a couple of awards on the way. At the moment she helps out on the Tracey Ullman show. ("She's wonderful," says Paula.)

'Straight Up' is her current single. It merges a thunderous funky drum base and 'oh-oh-oh's with muted powerchords in a way that only Americans know how. Flip it, however, and you'll find a mix by Marley Marl and Kevin 'I like to keep busy' Saunderson, a hint that perhaps the US is beginning to discover its own underground talent. But did Paula know what her song was in for?

"Well, I know of Kevin Saunderson and I love Inner City. The record company warned me that it wasn't going to sound like the normal, but it was a bit of a shock," she admits.

At just-turned-25, she's certainly thrown together an impressive CV. Just how often do people comment on how young you are blah blah blah? "All the time. But I didn't even think about it until someone pointed it out. I was just too busy for it to occur to me."

Now there's something to chew on for everyone who's had more 21st birthdays than they'd care to remember. And you'll be able to see exactly how she moves when she drops by in a couple of weeks for some appearances. (PC)



COOL CUTS

- 1 (3) MUSICAL FREEDOM (REMIX)
- 2 (—) PEOPLE HOLD ON
- 3 (1) SLEEPTALK
- 4 (—) I WANT YOU
- 5 (—) BLACK IS BLACK/STRAIGHT OUT THE JUNGLE (REMIX)
- 6 (5) GOT TO KEEP ON (B-BOY MIX)
- 7 (2) FOUNDATION (LP)
- 8 (—) ROAD TO THE RICHES
- 9 (4) ONE MAN
- 10 (—) I'M HOUSIN'
- 11 (7) SOMETHING SPECIAL
- 12 (—) PAST PRESENT & FUTURE (LP)
- 13 (17) SPEND THE NIGHT
- 14 (11) SEX 4 DAZE
- 15 (—) MISMATCH
- 16 (10) SO HOT
- 17 (6) MIAMI BASS (REMIX)
- 18 (9) KEEP ON MOVIN'
- 19 (13) LOVE TO LOVE YOU BABY
- 20 (8) STAND UP

Paul Simpson featuring
Adeva *Cooltempo*
Coldcut *Ahead Of Our Time*
Alyson Williams *Def Jam*
Massive Sounds *US NuGroove*

the Jungle Brothers *Gee St*
the Cookie Crew *frr*
Ten City *African*
Kool G Rap & DJ Polo *US*
Cold Chillin
Chanelle *US Profile*
EPMD *Sleeping Bag*
Damon Rochefort & Sharon *Urban*

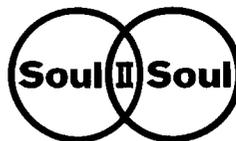
Dee Clark
Darryl Payne & Various Artists *Graphic*
Bam Bam *Desire*
Lake Erie *US Nu Groove*
Apollonia *US WEA*
Daniela *US Invasion*
Stetsasonic *US Tommy Boy*
Soul II Soul *Ten*
Bali *Circa*
the Klub *US Smokin'*

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



keep on movin.

a happy face, a thumpin bass, for a lovin race.



available from the sixth of march. seven and twelve inch. ten(x) 263. taken from the forthcoming album, 'club classics vol. one'.

NICE



JUNGLE FRESH

Those mischievous **Jungle Brothers** are back with a superb double-headed 12 inch to follow up 'I'll House You'. With their cheeky grins and witty lyrics it's difficult to know when to take them seriously, but there's no mistaking the anti-apartheid sentiments between the grooves of 'Black Is Black', while the flipside, 'Straight Out The Jungle', is the remixed title track from their debut album. The Jungles, along with their partners in rhyme, De La Soul, are leagues ahead of the gold-chained, macho rappers of the old school, and even the *new* school. They are the further education college of rap. Listen and believe.



RHYTHM KINGS

'Johannesburg' is a brilliantly strange record – a deep, deep ragamuffin bass that weaves and winds its way through a maze of rhythm samples and trumpet blasts before an impassioned female voice asks 'Tell me what's the word, tell me have you heard about Johannesburg?' Suddenly you realise that this is a bizarre remake of Gil Scott Heron's commentary on the situation in South Africa, a political message that's sadly as relevant today as when it was first written in 1975. It's the first release by the **World Beat Club**, an amalgamation of musicians masterminded by producer Marco Perry. The most valid and interesting remake of the year so far.

ALYSON WILLIAMS

Dig the leopard skin hat and accessories! This feline femme fatale, who looks like she's just stepped off a Paris catwalk, is **Alyson Williams**, the only woman in the Def Jam roster who, up until now, has only sung duets with label mates Chuck Stanley, Oran 'Juice' Jones and Tashan.

"I didn't want to take any chances," said Alyson. "I've been waiting to make sure all the cards are in place, waiting for the right song, and now the time is right."

It sure is. From its belting opening, 'Sleep Talk' kicks and bucks like a mule. Not even a straitjacket could stop you moving to this one. Alyson Williams has the kind of voice that shatters glass at 50 paces and would probably give reinforced concrete a bit of a fright too. And as for her forthcoming album . . .

"It's a guided missile that will explode on your turntables," promises Alyson. Word from the negotiating table at Geneva is that the Russians reckon it's an unfair advantage and want it disarmed immediately.

BECAUSE I'M HOUSIN

EPMD

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SLEEPING BVG
THAT PUT OUT
THE TUNES

THE FUZZBOX INTERVIEW PT 1: THE SERIOUS(ISH) BIT

THE WE'VE Got A Fuzzbox And We're Going To Use It! story would make a great Saturday morning cartoon show. Vickie (the singer) has decided she'd like to be played by Jessica Rabbit, Maggie (formerly just Mags) (keyboards) says her role will be taken by Olive Oyl, Tina (percussion) can only be Pebbles Flintstone and – after some heated argument – Jo (guitar) plumps for Thelma from 'Scooby-Doo'.

The four "mates" formed the band in 1986 as a spontaneous fun group to fill in for a vacant support slot at their local pub. After an independent smash with 'XXX', a record label signed them up and they had a minor chart hit with the gripingly entitled 'Love Is The Slug'.

That was all two years ago. Now, their name shortened simply to Fuzzbox, they've changed from shambolic punksters into slick popsters. Their F.A.B (sic) new single, 'International Rescue', is as far removed from the old style fuzzy frolics as the moon is from Earth, mixing SAW with the 'Thunderbirds' theme tune.

"Yes folks," laughs Vickie. "You thought you'd got rid of us ... you thought we'd all got jobs at Tescos ... but I'm sorry to say we're back!"

Together with their change in musical direction, the Fuzzbox image has changed as well. They no longer think spots and green hair are hip and these days sport a more glamorous look.

"It was all great at the time," says Maggie, talking like a

feet through the head hole and the girls had to put their legs through the arm holes. These were people they'd never met in their lives and they were all clammering to have a go. If people do that sort of thing to win a stupid T-shirt, they'll do anything to get on the telly."

The video to 'International Rescue' finds Vickie, Maggie, Tina and Jo dressed up as 'Thunderbird' puppets and sci-fi sex bomb 'Barbarella' characters. Directed by ex-The Young Ones' star Ade Edmondson, it finds Fuzzbox battling against the dark forces of 'The Well Wicked Duranduran' (nothing to do with Simon Le Bon) to save the world from all-out interplanetary war. It's a colourful romp through sci-fi B-movies, 'Star Trek' and all those wonderful Gerry Anderson TV shows.

So, what's Ade Edmondson like in real life then?

"Everyone said, 'You won't like him, he's not like he is on telly, he's really serious,'" Jo reveals. "Yeah, he was serious, but he was still dead funny."

They all remember watching shows like 'Thunderbirds' and 'Stingray' when they were kids. Did they have crushes on any of the puppets?

"I did, I still have," admits Maggie. "If Captain Scarlet was a real person he'd be absolutely gorgeous."

Seeing as the vid and song are so spacey, the Fuzzbox space cadets are about to embark on a hypothetical voyage into the unknown. All kinds of hazards are to be encountered en route and depending on their decisions they can meet with death, destruction or astronauting fame.

"Oh my God," says Maggie. "it sounds terrible."

Great galloping galaxies,

those former punkettes

Fuzzbox have matured

into slick popsters and

their single 'International

fuzzbox are go!

girl who's drunk too much champagne and is about to burst into a fit of giggles. "We were really into wearing the vilest clothes possible and mucking about on stage. We've been away for two years, our taste in music has changed, we've grown up — and learnt how to play our instruments."

Some things haven't changed though. Fuzzbox are still, deep down, just four girls having a laugh at playing pop stars. Their attitude and approach to their music is so refreshing — squeezing as much enjoyment out of it as possible.

"The problem is, just 'cause you're having fun people think you're stupid, dumb girls as well," argues Jo.

"When Def Leppard came on at the Brit Awards thing," says Maggie, "we all went mad and started stomping our feet and shouting. Everyone else was being really cool about it and politely clapping. Afterwards these people came up to us and said, 'We saw what you were doing when Def Leppard were on'. As if we were being really naughty or something."

What did they think of S'manfa Fox?

"She wasn't all that bad," replies Jo. "I remember one point where she actually managed to string two words together. Which I thought was quite impressive really."

Did they get introduced to any celebrities?

"We met Michaela Strachan from that 'Hit Man And Her' programme," says Tina, enthusiastically. "She's brilliant, really funny."

Don't you find the 'Hit Man And Her' a totally revolting show?

"Oh no," they all reply, hardened "tacky telly" addicts and members of the Birmingham South West Jim 'Nothing like a bit of Bully on a Sunday' Bowen Appreciation Society.

"I don't want to speak for Michaela or anything," says Jo, "but she's just taking the piss out of everyone and they don't realise it. The people on 'Hit Man' are degrading themselves, nobody's forcing them."

"I went to this Martini Promotions Night at the Dome in Brum once. They were saying, 'You can win a Martini T-shirt'. It was just a really gruesome T-shirt with Martini written on it. And to win it, the blokes had to put their

THE FUZZBOX INTERVIEW PT 2: THE SILLY BIT

FUZZBOX HAVE been chosen by Mission Control to become the first pop group in space. Their mission? To conquer Planet Pop.

OK Fuzzies, there are strict rules and regulations about what you take with you — you've got laser guns, walkie talkies, back packs — that sort of thing. But you're allowed to take just one private possession on the journey. What do you take?

Vickie: "It'd have to be lipstick or a make-up bag I suppose."

Tina: "Oh no!"

Vickie: "Well, you can't look awful while you're conquering Planet Pop can you?"

Maggie: "I'm going to be really boring and take a good book to read."

Jo: "I think I'd have to take a bottle of Ribena so I can make my hot beanies."

Vickie: "I've changed my mind. I'm going to take an Elvis Presley tape."

Tina: "I'm gonna have to bring a book as well."

Maggie: "Yeah, it'll last you long enough!"

Jo: "Tina's been reading the same book since she left school. It's only got five pages. It's called Janet And John Book 1."

Maggie: "Maybe you should take Janet And John Book 2."

After a week in space you're all getting really ratty with one another. Vickie's been playing Elvis non-stop, Jo's run out of Ribena and it's all getting on top of you. Mission Control decide that they're going to beam you up four holograms of famous celebrities to keep you company. Who do you choose?

Tina: "Quentin Crisp."

Jo: "Vera Bennet from 'Prisoner Cell Block H'. She'd keep everyone in order."

Vickie: "We want someone nice, we don't want Vera shouting at us all the time. What about someone who

Rescue' is a tribute

to all those Gerry Anderson

puppet shows we love so

much. Johnny Dee pulls

the strings. Space

shots: Joe Shutter

“If Captain Scarlet

was a real person

he'd be absolutely

gorgeous”

“ You thought you'd got rid of us . . . but I'm sorry to say we're back! ”

could sing?”

Maggie: “Marc Almond, he's a popular one.”

Jo: “I'll tell you someone you don't see a lot of on Earth and that's Terry Wogan – we could bring him.”

What about Jim Bowen?

Jo: “Well Jim's a lovely man, he really is. But I think we'd get a bit fed up with him really.”

Maggie: “Yeah, but we'd be able to have a great game of darts wouldn't we?”

Jo: “For comic entertainment I think it's got to be French & Saunders.”

Mission Control has made a mistake with the food and you discover that all you've got left to eat is dehydrated fried eggs. But in another part of the space rocket there's a rabbit and a chicken that you've taken along to see what happens to them on Planet Pop. What do you do? Do you kill them or do you carry on with the egg?

Maggie: “Vickie and me are vegetarians so we'd have to leave them alone. We could steal their food though.”

Jo: “If they'd had a good little life and were breeding healthily then I think I'd have to eat them.”

Tina: “Me too.”

Maggie: “Urrgh, yuk, disgusting!”

Because you've been eating so many dehydrated fried eggs you develop this strange space sickness

and all kinds of weird things start happening. You have strange dreams involving Bernard Manning and Bobby Grant. After a while you recover, then one day out of the window you spy Keith Chegwin. It turns out he's lost in space and is thumbing a lift to Planet Pop. What do you do?

Maggie: “I think we'd have to let him in. It wouldn't be very nice to leave him outside in the cold.”

Jo: “If he's gonna behave like he does on telly then, sorry, but he's not coming in. We'd have to make some strict house rules for him to stick to.”

Vickie: “No jokes, no talking and you stay in that cupboard there.”

Cheggers turns out to be a real pain and while you're shoving him back in the cupboard the spaceship loses control and you make a wrong turning at Saturn and crash into this really disgusting boggy, purple planet. A horrid, squidgy monster comes to meet you. It turns out that he's the ruler of the universe and he makes all the decisions regarding Earth's destiny. (Get on with it Dee — Dep Ed) He decides to have some fun with you and says if you eat two slugs every day for the rest of your lives then you can save whales from extinction. If you don't, they're wiped out.

Vickie: “Oh yeah, we'd have to do it.”

Tina: “You could mix them up with everything.”

Jo: “Yeah you could mix them with the dried egg. Dried egg – yummy, yummy!”

Maggie: “You could even have the slug for afters on a side plate with a yoghurt dressing.”

Vickie: “French people eat them anyway.”

Tina: “That's snails.”

Vickie: “Slugs with shells on, that's all they are.”

The monster is pleased with you and even gives you directions to Planet Pop. Pressing your time-warp factor nine button you arrive there in no time. The grass on Planet Pop is pink and everything's all shiny and clean, there's blue bunnies hopping about . . .

Vickie: “Just like the Brit Awards.”

. . . but alas it turns out that the evil Rock organisation has sent up a party of cosmonauts to conquer the planet as well and you land at exactly the same time. What do you do? Do you decide to share the planet with them or do you zap them with your laser pistols?

Maggie: “Share and flare alike is what I say.”

Jo: “And strive for peace amongst all nations. Especially children.”

Vickie: “Children are our future . . .”

Vickie and Jo: “Teach them well and let them lead the way.”

Jo: “Give them a sense of pride . . .”

Maggie, Tina, Vickie and Jo (singing): “The greatest love of all . . .”

It turns out that Fuzzbox's Whitney Houston impressions have turned the Rock astronauts into quivering jelly. They've saved Planet Pop from the forces of evil, become mega famous and have five number one singles. Bullseye mugs and hot beanies all round!



French & Saunders are the brightest comedy duo of the Eighties. As Lananeeneenoonoo they've entered the crazy world of rock 'n' roll — with a little bit of 'Help' from Bananarama. Chris Twomey tracks them down on tour



With



"There's

IT'S THE eighth night of the tour and already the creases are starting to show. Dawn French plods around backstage looking for a quiet corner to make a call on her mobile phone. She presents a comical spectacle, with her oversized black biker's jacket and baggy black trousers.

"Sorry to keep you waiting," she says eventually, leading the way to her dressing room. "I was just arranging hair appointments and other girly things."

Jennifer Saunders greets us from a horizontal position. "Come on, sit up," says Dawn in a tone she obviously mastered at teacher training college. "We've got another interview to do." Jennifer groans silently as she hauls herself upright in a daze and hugs her knees. And to think that in just over two hours' time these two are going to have to cajole a few belly laughs out of a packed Warwick Arts Centre. Oh dear, life on the road taking its toll girls?

Jennifer: "We feel like over-indulgent rock stars at the moment."

Dawn: It's just that we don't look like rock stars ..."

Jennifer: "There's something very rock 'n' roll about touring — all that heading down the M1 at four in the morning ..."

Dawn: "And stopping off for beans and sausages."

Jennifer: "We've been a bit wild so far because it's our first week on tour. I think you have to be strict with yourself."

Dawn: "We've spent most nights after the show gambling and playing pool into the early hours."

Jennifer: "But we're paying the price by being shagged out!"

Dawn: "We're going to start behaving properly — having our orange juice and going to bed early. Jennifer, you must eat more sensibly."

DESPITE THE general air of lethargy, things couldn't be better. The tour is a complete sell-out, and there's the overshadowing hit single — a traditional SAW tickety-tick, lightweight version of the Beatles classic 'Help'.

A few eyebrows were raised in showbiz circles when it was put about that French & Saunders and Bananarama were joining forces on the project.

After all, their thinly disguised Christmas spoof of the 'Nanas as mindless, un-talented bimbos was deemed a bit close to the bone. Rumours were circulating that noses had been put out of joint by this unflattering portrayal of the pouting trio. Were they really angry?

Dawn: "No, they loved it! We just did what we thought would happen if you were three girls in a band like that ..."

Jennifer: "And they said it's exactly what happens. They said, 'Where did you get your information from?'. They thought it must've been an inside job, but actually we just made it up. It's so obvious that if you are three girls in a group there are going to be two best friends and someone slightly left out. In the pop world there's so much crap and tension, you're bound to get sulky. All we did was guess what must happen. It was coincidence that it was so accurate."

SO TELL us. Do they really fight? Does Sam Fox really hate them? Can they really sing? What was it like working with the most successful British all-girl group of all time?

Jennifer: "Great! We had a ball! From them just being three good time girls we turned into six good time girls. It was fab."

Dawn: "People have really decided what Bananarama are without knowing them at all. They've never professed to be great musical talents. They have a good time doing what they do and they sell a lot of records at the same time. That's the beginning and end of it. We joined in on that level and had a great laugh."

Jennifer: "If they really took themselves seriously they wouldn't have liked the piss-take. To be honest, I believed all the Bananarama myths, and that's part of the reason we did the spoof — because I thought that's what they were. I thought they would hate it. They get so much shit thrown at them already, I think they are drawn into a defensive reaction."

Dawn: "They're a good hoot, all three of them."

Jennifer: "Oh wow! Party animals ... Boy!"

Dawn: "They love a good laugh. When we did the video we didn't stop laughing all day!"

Jennifer: "They played the game brilliantly. They

were doing all that haughty stuff, so we were able to take the piss out of them mercilessly."

THE COLLECTIVE horrors of this super group may be enough to deter many from setting foot in a record shop again — and let's face it, the record isn't THAT funny — but lest we forget, it's all in a good cause.

French & Saunders are clearly impassioned members of the Comic Relief team. Their direct involvement has helped to raise millions, and they're kept in touch with the distribution of funds via regular newsletters. They don't see an annual Red Nose Day ever losing its impact?

Dawn: "It's a cop out to say that. It makes people complacent. £16 million last year — that doesn't sound like complacency."

Jennifer: "What else would you do if there wasn't this? Maybe you'd just happen to glance at an Oxfam poster once a year. That's about as far as people's awareness would ever get. That's how it used to be. If people are getting complacent it will show this year in the amount of money raised."

"It's much better to have a large organisation like Comic Relief than a lot of bitty things, especially for us. We're asked to do a lot of charity work. Most of the time it involves having to compromise yourself artistically, or just putting your name to something. With this we can do what we're best at and have the maximum effect."

WHILE RED Nose Day looms, there is the spectacular 31-date tour to work their way through. There is a splattering of old material in the show, but it's mostly new stuff. It clearly puzzles and delights French & Saunders that there is so much tangible support for their adolescent humour.

"There's quite a lot of kids-orientated stuff in the show, funnily enough," says Dawn. "Either us being kids or being headmistresses. The whole show's very childish. But that's our favourite stuff."

"We actually tried to write some grown up, integrity-filled things but they sounded so pretentious we didn't want to do them. God help us when we finally grow up!"



a little help from our friends...

... something very rock 'n' roll about touring — all that heading down the M1 at four in the morning"

INDEPENDENT

EDITED BY ANDY STRICKLAND

SINGLES

- 1 (—) Everything Counts (Live) **Depeche Mode** (Mute)
- 2 (2) Can't Be Sure **the Sundays** (Rough Trade)
- 3 (1) Crackers International **Erasure** (Mute)
- 4 (—) Dizzy **Throwing Muses** (4AD)
- 5 (3) Fine Time **New Order** (Factory)
- 6 (—) Touch Me I'm Sick **Sonic Youth** (Blast First)
- 7 (7) A Little Respect **Erasure** (Mute)
- 8 (4) Hearts And Minds **Nitzer Ebb** (Mute)
- 9 (9) Oh L'Amour **Erasure** (Mute)
- 10 (6) If Love Was A Train **Michelle Shocked** (Cooking Vinyl)
- 11 (8) Blue Monday '88 **New Order** (Factory)
- 12 (13) Choins Of Love (Remix) **Erasure** (Mute)
- 13 (12) Ship Of Fools **Erasure** (Mute)
- 14 (—) Nighttracks **Voice Of The Beehive** (Strange Fruit)
- 15 (—) Vicious British Boyfriend **King Of The Slums** (Play Hard)
- 16 (11) Destroy The Heart **House Of Love** (Creation)
- 17 (14) It Doesn't Have To Be **Erasure** (Mute)
- 18 (10) John Kettley Is A Weathermon **A Tribe Of Toffs** (Completely Different)
- 19 (20) Sometimes **Erasure** (Mute)
- 20 (19) Victim Of Love **Erasure** (Mute)
- 21 (23) The Peel Sessions **the Smiths** (Strange Fruit)
- 22 (5) Alive Not Dead EP **Sun And The Moon** (Midnight Music)
- 23 (29) Nighttracks **the Wedding Present** (Strange Fruit)
- 24 (18) Kansas **Wolfgang Press** (4AD)
- 25 (16) True Faith **New Order** (Factory)
- 26 (—) Panic **the Smiths** (Rough Trade)
- 27 (17) The Peel Sessions **Jimi Hendrix** (Strange Fruit)
- 28 (—) Birthday **the Sugarcubes** (One Little Indian)
- 29 (—) Why Are You Being So Reasonable Now? **the Wedding Present** (Reception)
- 30 (—) Anchorage **Michelle Shocked** (Cooking Vinyl)

ALBUMS

- 1 (1) Technique **New Order** (Factory)
- 2 (2) The Innocents **Erasure** (Mute)
- 3 (3) Circus **Erasure** (Mute)
- 4 (4) Wonderland **Erasure** (Mute)
- 5 (5) Short Sharp Shocked **Michelle Shocked** (Cooking Vinyl)
- 6 (9) Hunkpapa **Throwing Muses** (4AD)
- 7 (6) Substance **New Order** (Factory)
- 8 (—) Texas Campfire Tapes **Michelle Shocked** (Cooking Vinyl)
- 9 (7) In Gorbachev We Trust **the Shamen** (Demon)
- 10 (8) The Man — Best Of Elvis Costello **Elvis Costello** (Demon)
- 11 (13) Louder Than Bombs **the Smiths** (Rough Trade)
- 12 (12) Hatful Of Hollow **the Smiths** (Rough Trade)
- 13 (10) The Whitey Album **Ciccone Youth** (Blast First)
- 14 (16) 1977-1980; Substance **Joy Division** (Factory)
- 15 (17) House Of Love **House Of Love** (Creation)
- 16 (18) Surfer Rosa **Pixies** (4AD)
- 17 (11) Fade Out **Loop** (Chapter 22)
- 18 (19) Life's Too Good **the Sugarcubes** (One Little Indian)
- 19 (14) Bummed **Happy Mondays** (Factory)
- 20 (—) Daydream Nation **Sonic Youth** (Blast First)

Compiled with the help of Spotlight Research and selected retail outlets

UNDERNEATH WHAT? ▶

A couple of years ago: Missouri kid **Andy Berenyi** is standing dreaming on the proverbial New York street corner. He's down to his last sandwich, his last nickel and probably his last chance.

Out of the crowd a man approaches him. Would Andy care to appear on a network hi-fi advert? Sure thing. And in a short while, laden with dosh from playing a mohican punk battling with yuppies, Mr Berenyi flees the dead NYC group scene for the swinging high life of London's own little hip-city, Brixton.

Originally the three-piece that gets hatched in the Brixton squat is called the Underneath, but to pre-empt the usual response — "oh yeah, underneath *what?*" — their name is changed to the moniker that will now take them a very long way down rock 'n' roll avenue.

To ram everything home, a year long graffiti campaign starts. 'Underneath What' seems glued to every derelict patch and tube in the city. And indeed, ramming it home is what Messrs Berenyi (guitar/leather trousers), Ashton (bass/X Ray Spex) and Mikal (drums) are all about.

"I can't be bothered with all the adjectives. Let somebody else name the shit and we'll just play it," says Andy. So you should know that what we have here is, literally, a new Jimi Hendrix Experience.

Full focus falls on Berenyi — a sort of opposite sex rock 'n' roll Jerry Hall — who plays like a hunted gazelle with a guitar. With about four feet of prime modelling-award lustrous locks whipping around his features, Andy performs a solo ballet of a thin man through his gigs that is fully a marvel to behold.

It's the most excellent post-Sex Pistols fusion of everything good 'n' gone about HM, excepting the spandex-permed awfulness that normally marks the genre.

Queensryche fans threw bags of nails at these guys on a recent London support slot! And they did it because Underneath What are the world's first truly hip metal band.

Their debut single, 'Firebomb Telecom', is released this week. (PP)

ANGEL FACE ▶

Canadian madcap **Dave Howard** is back with his most accomplished single to date in the shape of 'What Do You Say To An Angel'. More of a pop swagger than Dave's noisier past offerings, 'Angel' incorporates all sorts of delicious tricks with crazed guitars and sweet backing vocals replacing the bashed holocaust of Dave's organ (ooer Missus!). A new bikers' anthem that borrows from Win but gives plenty back in return.



EVENTS

with contributions this week from Pete Paisley and Roger Pebody

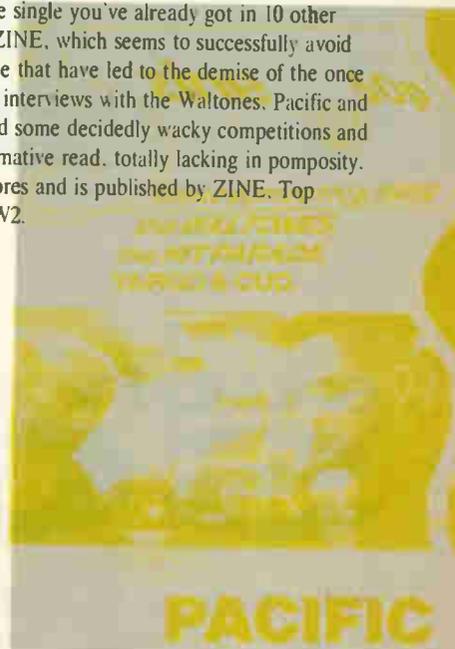


FANS OF ZINE!

We stopped telling you good people out there in independent land about fanzines last year, mainly because the whole scene seemed to be stuck somewhere between Winnie The Pooh and a third-hand pair of Alan McGee's leather trousers (what a thought) and quite frankly we thought you'd be better off spending your pennies on this week's haircut or a Smiths reissue CD version of the single you've already got in 10 other formats, right? But we must tell you about ZINE, which seems to successfully avoid the photocopier, staples and personal diatribe that have led to the demise of the once crucial fanzine. This month's ZINE contains interviews with the Waltones, Pacific and Yargo plus articles on Laurel And Hardy and some decidedly wacky competitions and cartoons. All in all it's an amusing and informative read, totally lacking in pomposity. ZINE is stocked by various Virgin record stores and is published by ZINE, Top Floor, 43 Saltoun Road, Brixton, London SW2.

GOING UNDER ▶

Thee Hypnotics look set to soar on to the covers of the inky with their distinctly psychedelic sound (that's old-fashioned to us cynics). The band formed in 1987 and have just recorded their debut single for Situation Two entitled 'Justice In Freedom'. To these long memory ears it smacks of early Black Sabbath, but if Loop and Spaceman 3 can hit a vein so successfully in the late Eighties, there's no reason whatsoever why Thee Hypnotics won't be equally adored. The band are currently on tour with Gaye Bykers On Acid and the single is released on March 20. Wonder if they do a cover of 'Iron Man' in the set?



NATURE LOVERS

One of our favourite bands, Close Lobsters, return next week with an excellent four track single fronted by 'Nature Thing'. The title track sees our Caledonian cousins turning in a sterling performance that smacks a little of too many listenings to the House Of Love of late, with the guitar onslaught winning the day over the Lobsters' more usual tender melodic mercies. These are to be found on the three track B-side in the shape of the excellent 'Hey Hey My My (Into The Black)', a groovy piss-take of that travelling Wilbur, Nicki Sudden, 'Paper This Hotel' a tasteful slice of Lobster balladeering and a live version of 'Never Seen Before'. One of our more consistent and perhaps underrated bands this.



◀ KING FOR A DAY

Are Edward II And The Red Hot Polkas completely insane? Once there were polka dances from Eastern Europe, and there was the spacey mix of dub reggae from Jamaica, and never the twain did meet. And then Cooking Vinyl Records started putting out 12 inchers with preposterous titles like 'Edward The Second And The Red Hot Polkas And The Mad Professor Take A Trip To Sweden To Polka With The Irresistible Force In A Rub-A-Dub Electro Stylee At 90 BPM' (out now). In three mixes, it is quite, quite ridiculous; an illogical mash-up of anything within sampling distance. Although Neal from the band reckons "things like polkas and waltzes are as much a part of the Caribbean culture as anything else", the Red Hot Polkas turn out to be disappointingly sane people ("I think having fun is serious").

At the moment they're working with the Mad Professor, a top reggae producer who mixes in the rhythms, and the Irresistible Force, a kind of cross-cultural hip hop unit who reconstruct the record into the hilarious form of the current Swedish Polka 12 inch (including the Paid In Krona and Bjorn Again mixes). "It's meant to surprise people," says Maurice of the Irresistible Force, with a bit too much understatement. "We see ourselves as essentially English," reports Neal, a man with a strange vision. Gimmicky? You bet - we love it. (RP)



● Mandy (Bridget Fonda) and Christine (Joanne Whalley) choose their victims

In 1963 a sex scandal involving "The Model, The Minister and The Russian Spy" brought down the British Government. In 1989 a film about the affair is causing a 'Scandal' at the box office. Tim Nicholson sells his story

In the words of the great bard Neil Tennant, "It's a scandal, such a scandal". In the Eighties, a cabinet minister fathers his secretary's child and he gets promoted to Secretary Of State for Energy. In 1963 the Minister for War slept with a 19-year-old girl and the government collapsed.

The 'Profumo Affair', as it became known, involved John Profumo, the minister hotly tipped to replace Harold MacMillan as PM, Christine Keeler, an intimate friend of Profumo's, and Eugene Ivanov, a Russian VIP and intimate friend of Keeler's. This unfortunate chain inspired the revelations in the Sunday Pictorial newspaper entitled "The Model, The Minister and The Russian Spy". Since that day that sparked off the century's greatest scandal, the story has been written and re-written countless times, but, though it has been talked about frequently, it has taken until now for a movie to document the whole sordid truth. 'Scandal' is upon us, and we're still a little bit shocked.

Dr Stephen Ward, osteopath and socialite, was the perpetrator and the ultimate victim of the scandal. It was he who introduced the beautiful Christine Keeler to a world she'd only dreamed about. A world of money, power and sex. Various luminaries fell for Christine's charms, including John Profumo who started an affair with her. At the same time she was

such a scandal

CHRISTINE KEELER

Christine Keeler could never have foreseen the influence she was capable of having over her country's rulers. A teenager from Bristol whose considerable good looks earned her a wage as an exotic dancer, Christine met Dr Stephen Ward, a wealthy and well-connected osteopath, in 1959 at a nightclub where she worked. By 1963 she had had carnal knowledge of many of Stephen's 'good connections' and didn't mind who she told. Fleet Street had a field day and the resulting coverage gave Christine the sort of notoriety usually reserved for terrorists or train robbers.

The Tory government lost the confidence of the electorate, but, unlike Christine, they have been able to live it down with the passing of time. Christine, on the other hand, deeply regrets the events that led to her

infamy, though she has little sympathy for John Profumo, saying, "He knew exactly what he was doing, even if I didn't. I've never felt any remorse about what happened to him. I've had just as much trouble rebuilding my life."

Through it all she has stayed loyal to Stephen Ward, openly admitting that he was the only man she'd ever really loved, and always denying the charge that he was her pimp. Joanne Whalley, who plays the part of Christine in 'Scandal', empathises with her predicament, saying, "I think people forget how young she was when it all happened. She wasn't a prostitute, she was what once would have been called a 'goodtime girl'." But, the 'goodtime' was short-lived and the price has been high. Now 47, Christine lives in a tower block in Chelsea courting anonymity, as much as she can.



● Christine Keeler on the cover of 'Honeytrap - The Scandal'



● Mandy (Bridget Fonda) court in the act



● Christine (Joanne Whalley) and a tall friend

seeing the Russian, Ivanov, and the assumption on the part of the press, the populace and MI5, was that there was a breach of the Official Secrets Act. As Lord Hailsham said on TV at the time, in a futile attempt to stick his finger in a fast crumbling dyke, the question is not whether National Security was in danger of being breached, but rather, whether it had been. Naturally, the suspicion was enough to cause the flood.

Ward acted as a go-between for the girls he cherished like Barbie dolls and his amorous friends. Christine and her friend Mandy Rice-Davies, two years her junior, were thrilled to be a part of this social whirl and, though gifts of money and trinkets often changed hands, the suggestion that the girls were prostitutes and Dr Ward their pimp has always been hotly denied, and never proven.

When Christine and Stephen fell out and she told all to the papers, the resulting trial was a traumatic affair for all involved. John Profumo, initially denying the story, resigned in disgrace. Ivanov disappeared, presumably back to the USSR. Christine Keeler struggled to escape the glare of publicity, later going to prison for perjury in a separate trial. And most tragically, Dr Stephen Ward committed suicide before being found guilty of living off the proceeds of prostitution, unable to cope with the pressure.

John Profumo now works for an East End charity and was recently awarded a CBE. Keep your eyes peeled for the next cabinet reshuffle.

● SINGLES OF THE WEEK

THE WONDER STUFF 'Who Wants To Be The Disco King'

POLYDOR
A few seconds over two minutes, and the only real attempt at a pure pop single this week, one made by living people more concerned about music than money. It sounds just like all the others, of course, and I'm sure I'll get bored after five or 10 plays, but hell, enjoy it, it's all Radio 1's going to offer you. Now, if people could put this much energy into solving international problems instead of complaining about the state of the charts the world would be a better place ...

GOODBYE MR MACKENZIE 'The Rattler'

CAPITOL
A re-recording of an old single, and possibly their best, the Goodbyes teach a lesson to everyone else in how to make the Big Sound without resorting to the book of clichés. It towers above most efforts this week; buy it and put statuesque guitarist Big John back on 'Top Of The Pops' where he can offend the nation's parents. What an incentive!

● BUY THESE PEOPLE A DRINK

HOT HOUSE 'Hard As I Try'

RCA
An appropriate title for the gorgeous Hot House who seem no closer to success than ever. God knows why. This is as classy as their other singles, slushy and string-laden with a touch of steel guitar just to confuse, and beautifully sung. If anything it's just too controlled for its own good. Let it go.

LOU REED 'Dirty Boulevard'

SIRE
Even with a clumsy radio edit that removes the naughty words from the A-side, this taster from the Grand Old Man's wonderful 'New York' album must have more words for your money than any other release. This and the flip, 'Great American Whale', are two particularly evocative tracks, the venom of the toposide is as good as

anything he's done in years, but really the album is the indispensable purchase, and puts both these songs in a correct context.

ELVIS COSTELLO 'Veronica'

WEA
Proving that at least one Elvis is still alive, 'Veronica' catches Costello in upbeat but wistful mode; classic pop (even if not truly great by the man's normal high standards), it at least avoids his tendency to make his lesser songs sound like the Sixties bands everyone's forgotten about. It's good to see co-writer Paul McCartney working with someone he might learn from too.

PREFAB SPROUT 'The Golden Cal'

KITCHENWARE
A track taken from the last album for no good reason but to use the same sleeve photo yet again. It's pleasant, nevertheless, to hear the Sprouts playing as if they're having fun, as this brisk little number throbs on towards a rather abrupt fade. Isn't it about time they re-released 'Cars And Girls'?

POSITIV NOISE 'I Feel Fine'

URBAN
I don't know too much about this housey-housey kind of thing, but any record that features only six words is OK with me, especially over a Gumbie backing track like this. I could happily listen to 20 minutes of it. Pity about the spelling tho'. Send them to Mr Baker's imaginary performing arts school. They can learn about style and deportment from Cliff Richard ...

ROBERT HOLMES 'Angel In The House'

VIRGIN
Robert's an odd-looking fellow, downright ill-looking in fact, but this isn't a bad go at filling the gap between Radio 1 and 2; easy listening with a put-on quavery voice. There's weird noises going on, which must make it on the side of youth I suppose, but it's not bad at all.

EASTERHOUSE 'Come Out Fighting'

ROUGH TRADE
I was warned that the new improved Easterhouse were not a patch on the original incarnation, with their strident guitars and equally strident left-wing politics, now veering towards stadium rock in a blatant bid for dollars. But this is quite charming, in an unsubtle

way, a terrace chant pure and simple over a booming rock and roll backbeat. And a Roger Whittaker cover on the flip, no less!

KING OF THE SLUMS 'Vicious British Boyfriend'

PLAYHARD
The least bland record of the week, KOTS' thrash-with-screaming violin can be genuinely affecting and, above all, annoying. This EP is somewhat patchy, but at its best (the wonderfully titled 'Fanciable Headcase') it swings instead of poking you in the eye with a sharp stick. One to watch out for.

MARY MARGARET O'HARA 'Body's In Trouble'

VIRGIN
It's hard to see the point in releasing this example of Miss O'Haras quirky MOR on a single, charming though it is as she dabbles with a clumsy sort-of-reggae backbeat, and the listener waits in vain for something to happen. Still, one of the few records to radiate real warmth this week and worthy of attention, though the LP contains the complete story.

LEGION OF DYNAMIC DISCHORD 'Rebel Rebel'

KAK
Featuring a member called Menumaster P, this trio of advertising jingle specialists have surely got Sige Sige Wotsit quaking in their red patent leather booties with this totally trashy kicking of the old Bowie chestnut. I rather like it. If the Pet Shop Boys lived in a squat they'd be reduced to this, mark my words.

● GOD, IS THAT THE TIME?

JOHN MOORE AND THE EXPRESSWAY 'Out Of My Mind'

POLYDOR
Almost the funniest record of the week, this sounds disarmingly like Billy Idol attempting the Mary Chain's 'Sidewalking', without the inevitable camp value. Our John was formerly in the JAMC. Didn't he learn anything in his stay?

TANITA TIKARAM 'World Outside Your Window'

WEA
Tanita Tikaram, created by a

cunning team of genetic engineers high in the Andes, was, by accident, given the emotional facility of a middle-aged woman. Seeking to find a use for the angelic looking Miss T, their plans to rent her out as a perfect assassin were foiled when, on her first assignment to Britain, she wandered into the Dog And Scrotum in Richmond on Folk Night. Six pints of Real Ale later and the rest is history ... Sorry, was I asleep? I just had this really weird dream ...

ROBIN BECK 'Save Up All Your Tears'

MERCURY
One hit wonder Robin (what sort of name is that for a girlie?) returns with another piece of dull fluff that she tries to inject some 'raunch' into. But she's not Suzi Quatro and this song is not an advertising jingle repeated on the TV a thousand times a day, even if the chorus keeps popping up every 15 seconds. Pah! I hope all her teeth fall out.

KIM WILDE 'Love In The Natural Way'

MCA
Another hit for Kim. (Is this enough?)

TRAVELING WILBURYS 'End Of The Line'

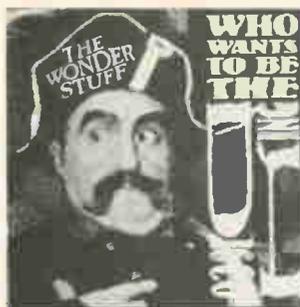
WEA
It's all very well for old people to have a hobby, but where's Roy in this piece of rush hour bus plodder? You wouldn't look up if a band played this down your boozier (unless George Harrison was singing, I suppose).

BOY MEETS GIRL 'Bring Down The Moon'

RCA
Or Bring Up Your Meal, if you'd prefer. This is, to be fair, better than the last hit these two donkeys had, but then that's like saying Listeria poisoning is better than Salmonella. Boil your head for 15 minutes before listening for guaranteed safety.

BREATHE 'Don't Tell Me Lies'

SIREN
The Queen Mother is Norwegian. Jimmy Tarbuck is funny. Luke Goss is Matt Goss' son. Derek Jameson is an international playboy. Joe Jordan is handsome. The Brit awards were well organised. 'Night Network' is good television. Flash cleans baths without scratching. This is a damn good record.



LIVE

EDITED BY TIM NICHOLSON



● SIMPLY RED: Would you bonk this man?

THE BLOW MONKEYS/ WILD WEEKEND Leeds University Parisian Ball

An unusual gig this, one of those hideously trendy and expensive student dos where legions of wild young things risked severe injury squeezing into taffeta ball gowns to join a sea of penguin-suited and drunken young men... reviewer excepted, of course, hic. After pigging out on the buffet it's time to head nervously for the dancehall, where Dave Lee Travis leads a boisterous crowd through the Okey-Cokey, a truly terrifying sight.

Faced with an audience recovering from post-DLT syndrome, Wild Weekend acquit themselves fairly well. Their Prince-ish pop-funk isn't wildly spectacular but they soon get people dancing. The two perky black girls on backing vocals go some way towards upstaging the singer, who my partner (who's "in" fashion, you know) describes as a "scruffy git".

Shortly, Doctor Robert leads the Blow Monkeys out to rapturous applause. "This one's for DLT" turns out to be a surprisingly good 'This Is Your Life', and it's soon clear just what a good dance band the Monkeys have become. They hit a good groove with 'Digging Your Scene' (again dedicated to DLT) and never let go, sliding through an hour's worth of smooth and polished pop-soul, highlighted by a superb 'Wait'. My partner nods off, but I suspect that last Harvey Wallbanger's to blame.

"This one's for Dave Lee Travis" ... Wot, again??? Robert, you need a doctor! **David Simpson**

SIMPLY RED Apollo, Manchester

A swinging silhouetted figure barely visible through a gauze screen, hunched over a microphone and strumming its way through the familiar chords of 'Holding Back The Years', was the way in which Mick Hucknall chose to open the home-leg of the Simply Red World Tour. Ah, yes, the very same Mr Hucknall we so often read of — bonking dozens of the world's top models simultaneously, on his private stretch of Malibu Beach. Amusing tabloid lies indeed, but what the paying public do not want is to see the flame-haired pop singer practising his rumpo techniques, but to hear him sing. And this he did!

Dedicating 'She'll Have To Go' to his "good friend" Margaret Thatcher, Hucknall led the slick S.R. outfit through a well polished example of their million selling plastics. Ironically, the audience, largely made up of CD owning Young Conservative types, are only too happy to latch their feet onto the booming bass throb and swoon to that voice, regardless of the political content it emits. Split, for some reason, into two separate halves, the current Simply Red is nothing short of a multi-cultural crossover. There's a healthy dose of white boy soul, a not quite so healthy dose of jazz-funk, a touch of Cole Porter and then of course, what Simply Red do best — that poppy stuff! 'Come To My Aid', 'Infidel', 'Jericho', 'It's Only Love'... all chart appearances and the kind of brass-lead pop/soul that makes Hucknall and Co one of the biggest live attractions world-wide.

OK, so Simply Red will never substitute the Butthole Surfer in my record collection, but make no bones, Hucknall is one of the great voices of his generation and for that alone he is entitled to all the wanton bonking he can get. More power to his thrust, I say! **Tommy Stigwood**

JOHN MOORE AND THE EXPRESSWAY Marquee, London

Moving on expressly from his old Jesus And Mary days, John Moore's new project — the Expressway — is an altogether new link in a new kind of Chain.

McCulloch-teased hair piled high, the four leather-clad hipsters could well have been just another Jim Morrison fantasy in a different kitchen. But from the off this is an all new singing and dancing set up.

Opener 'Teenage Freak' is lost



PHOTO BY SUSAN MOORE

● TEXAS: "I could have sworn I could play the guitar yesterday"

TEXAS Marquee, London

Something's going on here. Queues around the block for a new band's first proper London show. Only one Texas song means anything to anyone, yet people are foaming at the mouth to get a glimpse of this new breed of rock 'n' roll band. Quite unexpectedly, they matched the furor with disarming ease. Charlene Spiteri is a comfortable, if cautious, frontwoman, the crowd eating contentedly out of her hand. Her voice is sure and, as looks do count for something, she looks great.

Matching Charlene for looks and poise, Ally McLaine is the ultimate Glaswegian guitar hero. Emaciated beyond the point where the Mary Chain's Reid brothers look like Geoff Capes, Ally rarely looks comfortable in an upright position, his sizeable collection of guitars always threatening to drag him to the floor. His guitar-playing has a maturity that belies his tender years, but the childish delight in showing off this talent is clear.

Texas' experienced rhythm section keep themselves to themselves, and let the youngsters, and the songs, take the limelight. And what brilliant songs they are. Specifically designed to work live, they are immediate and confident. When 'I Don't Need A Lover' struck up, the place erupted, and the encore of Guns N' Roses' 'Sweet Child O' Mine' knocked us flat. **Tim Nicholson**

under a veritable musical Arminian rubblescope of utter collapsing rumbling bass. The ultra wobble of four stringsworth of low frequencies generating more ace fear and loathing in four minutes than most bands manage in entire sets.

The dirty pummel of the new single, 'Out Of My Head', rips at your stitches and gets into the innards of it all. And though significant portions are unworthy and rather too King Swampy, the silver lame r&b of 'Live On Death Row' marks up full measure in compensation.

We're talking pretty familiar fare here — Stooges keeping the Doors ajar and all that — but with such a vast evil gloating Strangler of a bass sound and lots of bad vein, gangrene love bite guitar the dishes are still hot and rare.

Feel the muzzle at your temple. Expressway... to your skull! **Pete Paisley**

HORSE ULU, London

Galloping out of the creative pop hotland that is Glasgow, Horse tonight played their first London gig. A lively event it proved too, with lager-powered students providing the vocal support. As it happens, they weren't really required, since singer Horse failed to live up to her name, and stayed true and strong throughout the set.

Not quite newcomers these Horse people, they were in fact discovered at an appearance on the 'Tube' in 1987.

I'm not sure whether it was the talents of the vocalist that attracted the audience to the stage, or whether they were irresistibly drawn there by the presence of the adjacent bar. No matter, because Horse took the proverbial bit firmly, in their chomps and erm... trotted off a creditable performance.

Luxmi Ghosh

THE FOUR TOPS 'Indestructible'

ARISTA
In a way the Four Tops only made a "comeback" in the public eye because a group of impersonators were making a lot of money using their name in Med holiday resorts. Their return is also quite a sign of the times – golden oldies seemingly being more popular than current chart hits on national radio. So, if other people are making a handsome profit by rehashing past legends it only seems fair that the legends themselves should make a buck too. Reasonable – but ultimately very sad indeed. This LP makes a mockery of their Motown back catalogue, totally lacking emotion, soul and melody. One can only conclude that the impersonators had more of an idea what the Four Tops were about than the real Four Tops – the tourists, although miffed at being ripped off, all admitted what a good show they put on!

Imagine how embarrassed Billy Bragg must have felt when he first heard 'Loco In Acapulco', after writing 'Levi Stubbs' Tears' – a song about the Tops singer's soul! Personally I can't wait for Russ Abbott to do a cover version of 'Loco' – which he surely will – on one of his fun party records. Then justice truly will be done!

The problem with legends is they don't know when to call it a day. ■ **Johnny Dee**

THE BAND OF HOLY JOY 'Manic, Magic, Magestic'

ROUGH TRADE
An idiosyncratic LP and no mistake. The Band Of Holy Joy deal in a theatrical music, part fairground waltz, part souped up, manic folk, that owes more to the political cabaret of the Weimar Republic than mainstream pop.

All the songs here serve as scenery for frontman Johny Brown's vocal performance. By this we don't mean nice singing, beautiful phrasing ... but *performance*. Brown's songs hewn from the drab, sad streets and council blocks of Deptford are mini stories or a city and a morality in decay. Told with conviction, drama and not a little ham, these are songs that cut right to the bone. If the result is sometimes a bit awkward, the overall experience is a fresh reminder of conviction in pop music. Thus on 'What The Moon Saw', Brown deals with infidelity – 'seven soldiers and a sailor, outlandish behaviour' – in bawdy, drink-sodden phrases.

At times this is all a bit too lyrical, over wordy and rushed along on a fake stream of consciousness, but in the end you have to stand back and admire the Band Of Holy Joy's ambition. This is not a small record. ■■■■ **Jim Reid**

VARIOUS ARTISTS 'Brazil Classics 1: Beleza Tropical'

EMI
This LP, compiled by Talking Head David Byrne, is a revelation. The music is so light, up-lifting and warm that one almost expects to get a better sun-tan by turning the volume up.

It's music that you need to acclimatize yourself to. At first it may sound like MOR but then you begin to become immersed in its sensuality, you read the lyrics and begin to realise how beautiful, strange and unlike anything else you've ever heard it is. Even Byrne admits that he didn't "get it" at first.

For the most part the music has a Latin lilt, with "Spanish" guitar figuring highly in the arrangements. If anything it is the lyrics and melody that make the songs special. At the risk of sounding pretentious, the nine artists represented here are "musical poets" – covering subjects as diverse as football, sunbathing, imprisonment and wildlife with equal emotion. Without the aid of translation, one would easily think that 'Fio Maravilha' by Jorge Ben was a love song. In fact it's about a football match – "Here he is again with his inspiration / With so much love, with emotion / With an explosion, a goal." Wouldn't it be wonderful if, come the Cup Final, the likes of Liverpool and Man Utd enlisted the help of Ben in composing their commemorative record? If only!

In Brazil, this popular music unites the divided – rich and poor – nation. The likes of Caetano Veloso, Milton Nascimento, Nazare Pereira and Gilberto Gil are national heroes. It's unlikely that their influence will reach here, but hopefully the interest in this record will be enough to prompt a second volume. For that selfish reason I urge you to track it down. ■■■■■ **Johnny Dee**

ERROL BROWN 'That's How Love Is'

WEA
The last time you saw this bald head was in the mid to late Seventies group Hot Chocolate, which used a variety of influences from black and



● SHEENA EASTON: One of these people drinks Bovril



SHEENA EASTON 'The Lover In Me'

MCA
Pop music has an unbelievably short memory span, except for when it comes to things which present themselves as unutterably silly. Sheena Easton swept into the charts earlier this decade with songs nobody could forget, like '9-5' with its immortal line "My baby takes the morning train, he works from nine to five and then, he takes another home again". She was laughed out of the country.

'The Lover In Me' however, marks another milestone on the road to rehabilitation, a process that began with a smart liaison with Prince on 'U Got The Look'. Along with other names like Karyn White, Jellybean and Angela Winbush, Prince again pops up with another

two songs (inexplicably credited to one Joey Coco, as if that would fool even your grandmother). But it's LA & Babyface with their state-of-the-art power pop-funk techniques who have really made Sheena into the serious singer she so obviously wanted to be.

It's not a great album by any stretch. Tracks such as the ballad 'Follow My Rainbow' (anyone would think it was compulsory to include at least one dreadful slowie on every release) and some of the more formulaised ventures detract from the more obvious appeal of both the title track and '101', the better of Prince's contributions.

She still looks like a wee Scots lass though, despite the encroachment of Los Angeles hairstyle and accent. ■■■½ **Phil Cheeseman**

white members to a fusion of reggae and pop. Since then Errol Brown has been busy studying the latest West Coast production techniques. On 'Higher Desire', LA & Babyface are old hat when the British can do it just as well. Billboard writer and author Nelson George savages records like this in his book, *The Death Of Rhythm & Blues*. So many songs about love suggests Brown doesn't have much to say. The glib instrumentation and slick dance sound means there's not much soul either.

The album also displays a kind of cultural schizophrenia (that only shows that the record company was at it again). 'Maya' is a clichéd, stupid song about how the bad young sister is an African queen who makes love like a wild lion. Well Errol, how does the white bimette all over your LP sleeve make love? Like an old hag?

A waste of vinyl that will surely be a hit on the modern soft soul circuit. ■ **Malu Halasa**

THE GRATEFUL DEAD Various re-issues

ACE/GRATEFUL DEAD
OK, so the Grateful Dead are old (very old). Moreover, they're dated, having resolutely stuck to the same musical path since 1969. There's still

no sign of them splitting up. But why should that bother you? Bananarama will be like that in a few years' time.

However, Bananarama are unlikely to produce a pile of albums of this quality. In the next three months, Ace are re-releasing a dozen LPs that were on the band's own Grateful Dead label in the 1970s – the first batch of five are out this week. Some are solo excursions, all have long been deleted, all are on CD for the first time.

Coming fresh to the band, what immediately hits you is the *warmth* in these undying hippies (they weren't called the Beautiful People for nothing). An earthy mix that draws on bluegrass, r&b and country as much as rock 'n' roll, these are frailty human albums.

Only adding to this is the appeal to my muso tendencies. Jerry Garcia is a simply astounding guitarist. The others deploy their not inconsiderable talents in a fluid improvisation that often gels perfectly. As far as basic speed goes, this is lo-NRG, but the Dead know the quickest way to a dull record is a sluggish rhythm section, so they use two brilliant drummers.

Some of the most *satisfying* (if not the most exciting) rock so far heard. At their best, they're worth ■■■■■ **Roger Pebody**

LYLE LOVETT
'Lyle Lovett And His Large Band'

MCA

Separated into big band swing, dive bar melodramas and pristine, gut-wrenching New Country, this is an LP of admirable variety. Lovett with his fine, clear voice and sure way with the words and worries of love, life and death is staking out interesting territory on this, his third LP for MCA.

Matched against, say, the new Costello album, this is a set full of constant surprises. Each track twisting and turning ever so gently off its original destination.

Whether it's the late night, Tom Waits-like laments of 'Good Intentions' and 'I Know You Know' or the hard, tight country of 'I Married Her Just Because She Looks Like You' and the epic 'Stand By Your Man' cover, Lovett is delivering with both barrels.

Well crafted, concisely arranged and beautifully produced this is one of the finest records of the moment. ■■■■■ ½ **Jim Reid**

BIG BAM BOO
'Fun, Faith And Fairplay'

MCA

Two men. One looks like a lean Clark Kent, the other a renegade from 'Back To The Future', right down to that cute ol' accent (even if it is Canadian). They stand like a pair of folk singers cum country and western's answer to the Everly Brothers, with their gee-tars draped casually round them.

The first single, 'Fell Off A Mountain', kicks off this jaunt into jollyland, pushing the beat along and leading us through a succession of crescendos that throw you out the other side, and before you know it you're here to stay. 'Shooting From The Heart' picks up where 'Fell Off A Mountain' left off, and once again you're whirling through simple three-part harmonies and catchy melodies as Simon and Shark (*sic*) pluck and strum as if their livelihoods depended on it. They take a stealthy yet basic drum beat up front with them for good measure, but the keyboards and bass are barely evident — almost unnecessary.

Further on we find ballads like 'If You Could See Me Now' and 'Haven't Got The Time', and there's a particularly Spanish feel to 'Dream', but it's the gaiety of up-tempo songs like 'Brazilian Waltz' and 'What's Bigger Than Life' that should earn this album its deserved respect. If you've bought a ticket to see this pair live, this album will act

as a good soundtrack for the memory. If you haven't, buy both. ■■■■■ **Steve Masters**

THE SILENCERS
'A Blues For Buddha'

RCA

The men who would be stadium rockers. The Silencers believe they were born into the BIG SOUND of the even BIGGER venue, they don't realise they have to evolve into it, à la U2 and Simple Minds.

'Answer Me' is Waterboys fiddle fun distilled through porous pop, a very basic rock sound — very grey. 'Scottish Rain', with its almost skillful employment of sparse harp and lightweight rock is the closest they get to exploring their worth. Atmospheric rather than anthemic stuff.

This is, thankfully, an emaciated album, without the bloated Americanisms of their bigger brothers. But they try to be too laid back, often tipping right over as on the title track — discovering your own roots is fine but scrabbling round someone else's, well, that's best left to 'Rattle And Hum'.

The Silencers are a neat 'n' tidy, meat 'n' two veg Brit rock band, it's all decent stuff but there are no heartstoppers. When they sing about a 'fiery sword inside my soul' that's as close as they get to catching alight. ■■■ ½ **Tony Beard**

DAGMAR KRAUSE
'Tank Battles'

ANTILLES

Hans Eisler was a revolutionary anti-Nazi songwriter exiled from Germany by the fascists. Writing from a variety of countries, his work from the Thirties had lain forgotten until Hamburg avant-garde chanteuse Dagmar Krause spent five years researching the man's creative archives.

Very much in the early 20th Century German song tradition of stark, tinkling, dark cabaret type instrumentals and quietly desperate vocals, this collection is a marvel of reconstruction and restoration.

Twenty-three songs in all tell of the permeating evil infecting Germany in the early Hitler years. Almost unbearably affecting still, after so many decades, is the 'Song Of A German Mother', a lament to a son she has just bought jackboots and a brown shirt for.

The poignancy and bitterness distilled here, along with the directly chilling, sparse tunes, make for a durability that's survived many troubled decades. Will those pesky blighters Bros last as well? Will they



XTC
'Oranges & Lemons'

VIRGIN

If four sides of XTC seem an uphill struggle in these short attention span days of popular music, then that's probably the way Andy Partridge mischievously planned it. Anything to make life difficult for a human race which he seems to have little time for and which in recent years has found little time for his band and its music.

'The Mayor Of Simpleton' is no fluke, Partridge and Colin Moulding are still capable of writing some superb pop songs. In 'King For A Day' and 'The Loving', XTC have ready-made follow ups to their recent chart tickle and if you've the time and inclination to read some lyrics then there are some fine examples here. 'Scarecrow People' and 'Hold Me My Daddy' encapsulate the XTC view of a world that may seem more tolerable lived as an insect or a bunch of rags but then we wouldn't get the chance to hear some great melody and some great playing, as on 'Merely A Man', where Partridge's guitar reminds us that these boys could wipe the floor with today's young pretenders if they wanted to. The fact that they don't feel the need may be interpreted as churlishness, but when they can come up with the hilarious 'Pink Thing' I think we must merely be thankful that XTC still exist at all. ■■■■■ **Andy Strickland**

heck! For his courage and his art, we owe Eisler everything. ■■■■■ **Pete Paisley**

TIL TUESDAY
'Everything's Different Now'

EPIC

This is the third LP from this much-hyped American band, who seem to be causing minor ripples of knee-quivering enjoyment amongst followers of serious music.

Imagine Clannad teaming up with Fleetwood Mac and you'll have a pretty good idea. Yes folks we are talking state of the union MOR AOR. But, having said this, there is a good deal more than everlasting love to offer a future beyond the comfy over-production that swamps this record. Aimee Mann's vocals are smooth and silky in an All About Eve mystic, cloudy kind of way. One can't help feeling that if their music was less lush and multi-layered there would be more to enthuse about, for a talent certainly lurks beneath the sea of studio niceties. With a more stripped down, sparser sound lyrics would stand out more.

'(Believed You Were) Lucky' and 'Other End (Of The Telescope)' — with Elvis Costello guesting on backing vocals — work the best and could possibly become hit singles. All I can say is it didn't make my knees quiver — not even twitch I'm afraid. ■■■ **JOHNNY DEE**

KIM CARNES
'View From The House'

MCA

So Kim, what is it that you pour down your throat to get your voice to sound like that? Be it whisky, razor blades, fag ash or methanol, Kim Carnes has the weatherbeaten voice to beat them all. What makes it really interesting though is the way the raw croaks occasionally build into something brighter, more technically perfect. There's a point to these changes, and the feeling in Kim's music is normally somewhere in between the two extremes.

Back in 1981 she was winning over all hearts within swiping distance with the bittersweet perfection of 'Bette Davis Eyes', the worldwide number one of the year. Then back she sank into obscurity.

This isn't exactly a comeback — she's been trawling her songs round the states for several years, but it is a new beginning. Raw country music (avoiding the twee) or countrified rock (keeping the guts) — call it what you like. One of the song titles calls it 'Heartbreak Radio': this is by no means a wrist slashing exercise, but the gravel tones are perfect for country's peculiar mix up of bitterness and sentimentality.

Recorded in Nashville, this is a deeply impressive comeback (sort of), but Kim, what do you pour down your throat? ■■■■■ **Roger Pebody**

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Electronic testing, although not by any means com-

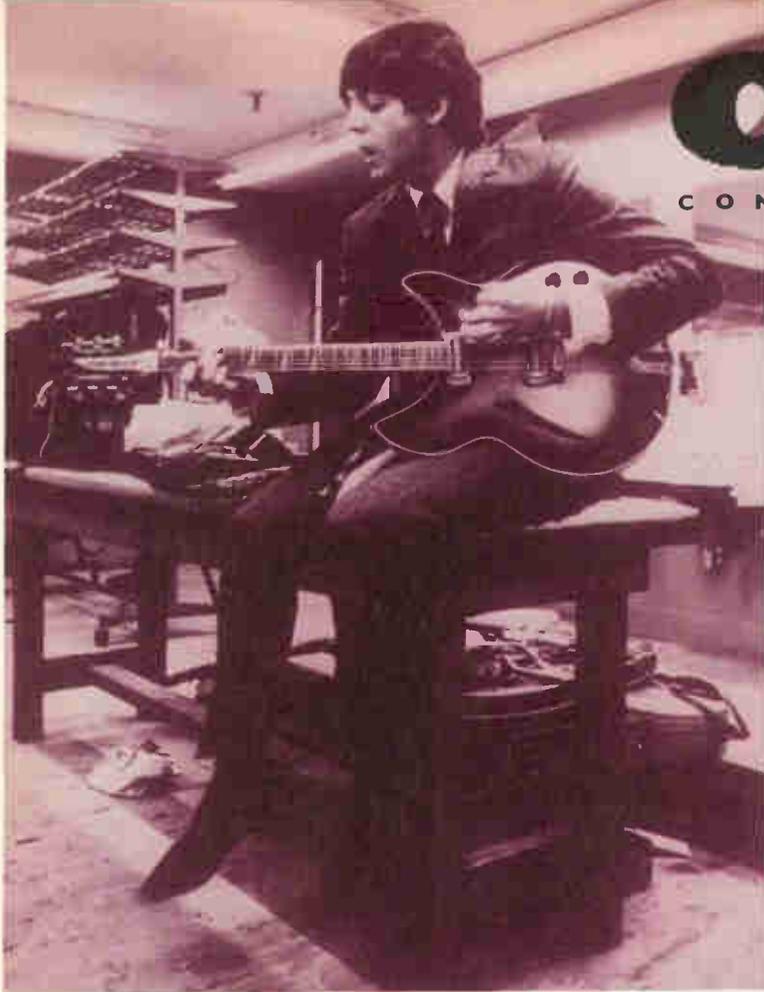
pulsory, is standard practice on each individual Durex condom. Additionally, laboratory tests have shown that viruses such as Herpes and HIV (AIDS) do not pass through Durex condoms. Our spermicidal lubricants provide extra reassurance against sexually transmitted diseases and unwanted pregnancies.

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CHARTFI

COMPILED BY ALAN JONES



● “Hey John, get in here. I’ve learnt the chords to that new Bananarama song. Why don’t we cover it?”

As is so often the case, **Fleetwood Mac** are to blame. Back in 1977, they released the multi-million-selling LP ‘Rumours’, an act which prompted Stiff Records stalwarts and sometime **Graham Parker** backing group the **Rumour** to respond with the multi-thousand-selling ‘Max’. Later that same year, the Rumour’s pal, **Nick Lowe**, entered the fray, issuing an EP entitled ‘Bowl’ in response to **David Bowie**’s ‘Low’.

Now comes news that **John Cougar Mellencamp**’s new album will be titled ‘Big Daddy’, an act which has elicited the obvious response from already half-crazed LA funsters **Big Daddy**, whose new Rhino Records album will indeed be ‘John Cougar Mellencamp’.

The even more oddball Texan group **Gadfly** have also joined in the game, and are trying to tempt well-known pop performers to issue discs bearing their name by putting out a new album — their fifth since New Year’s Day! — with tracks bearing titles like ‘**Madonna**’, ‘**Prince**’, ‘**Michael Jackson**’, ‘**The Beatles**’ and ‘**Led Zeppelin Featuring Doris Day**’. The last named title is Big Bill Gadfly’s pathetic way of linking his all-time favourite female vocalist with his favourite group. Gadfly should note, however, that not everyone is as eager to join in the game as Big Daddy, Nick Lowe and the Rumour — Parlophone band **So** have no intention of issuing an album entitled ‘**Peter Gabriel**’ and **Lou Reed**’s ‘**Berlin**’ will most likely never be complemented

by a ‘Lou Reed’ album from **Terri Nunn** and her cohorts.

● **Bananarama** and **Lananeeneenoonoo**’s update of ‘Help’ rises this week to become the fourth **John Lennon/Paul McCartney** composition to reach the top 10 in less than two years — not bad for a pair of composers whose last joint work was published nearly 20 years ago.

In April 1987, **Ferry Aid**’s recording of the pair’s ‘Let It Be’ reached number one. In May 1988, **Wet Wet Wet**’s ‘With A Little Help From My Friends’ also climbed to the top of the charts, a month before **Tiffany**’s massacre of ‘I Saw Him Standing There’ reached number eight. It’s interesting to note that three of the four records are charity discs — ‘Let It Be’ was recorded for the Zeebrugge Disaster Fund, ‘With A Little Help From My Friends’ benefitted Child Line and ‘Help’ is for Comic Relief.

‘Help’ is the fifth Lennon/McCartney song to hit the top 10 in two or more versions, having previously, of course, been a number one hit for the **Beatles** in 1964. The others: ‘Yesterday’ (a hit for the Beatles and **Matt Monro**), ‘Let It Be’ (Beatles, **Ferry Aid**), ‘I Want To Hold Your Hand’ (Beatles, **Dollar**) and ‘With A Little Help From My Friends’ (**Young Idea**, **Joe Cocker**, **Wet Wet Wet**). ‘Help’ is the only Lennon/McCartney song to have been a hit twice in the Eighties, having reached number 40 in a version by **Tina Turner** in 1984 (Chartwatch, please note) and has attracted over 100

cover versions in all. Other interpreters include **Deep Purple**, **Peter Sellers** and **Richard Clayderman**.

Finally, ‘Help’ is the fourth top 10 hit by another act subsequently recycled by Bananarama, and the third to become a top 10 hit for them. In 1983, their remake of **Steam**’s 1970 hit ‘Na Na Hey Hey Kiss Him Goodbye’ reached number five — three places higher than the original. In 1986, their revamp of ‘Venus’ reached number eight, mirroring the peak of the 1970 **Shocking Blue** original. And their last single, ‘Nathan Jones’, was, of course, a remake of the **Supremes**’ 1971 hit, which peaked 10 places lower than the Motown group’s version at 15.

● ‘Leave Me Alone’ is the 57th hit of **Michael Jackson**’s career over a period of more than 19 years, and his highest new entry ever. It debuted at number four last week, topping the number five debut of ‘I Just Can’t Stop Loving You’ and ‘Bad’.

● Welcome back to **Howard Jones**, who maintains his 100 per cent hit ratio with his latest single, ‘Everlasting Love’, making its chart debut this week. It’s his 13th hit in a row since he burst onto the scene in 1983 with ‘New Song’.

Howard has now had more hit singles than all but one of the 13 soloists with the surname Jones, being second only to **Tom**. Thirteen Browns have also had hits, but the best name for hitmakers is Williams, with no fewer than 15 soloists of that name hitting the chart.

● **Howard Jones**: “well I’m not very good at having my photograph taken”



● Nigel at PolyGram-Research corrects my assertion (Chartfile, **rm**, February 4) that no track off **Rush's** latest album, 'A Show Of Hands', was on either of the group's two previous live albums. Nigel, who knows about these things, reckons 'Close To The Heart' was also on 'Exit Stage Left'.

● **Marc Almond & Gene Pitney's** 'Something's Gotten Hold Of My Heart' is the first single to top 400,000 sales this year, thus it becomes the first single to qualify for a gold disc under the new lower certification levels introduced at the beginning of January.

Incidentally, 'Something's Gotten ...' was the second number one hit to be written by **Roger Cook** and **Roger Greenaway**. The first was 'I'd Like To Teach The World To Sing', the **New Seekers'** chart topper which the two Rogers wrote with **William Backer** and **Billy Davis**.

● The most notable new compilation to come my way recently has been 'The **Burt Bacharach/Hal David** Songbook', newly released on the Connoisseur Collection label.

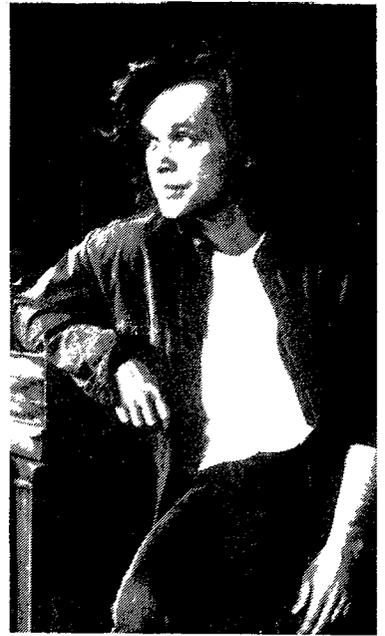
It celebrates the venerable partnership of composer Bacharach and lyricist David that started in 1957 when they wrote 'Magic Moments'. It was obvious from the start that their partnership was going to be a fruitful one, and 'Magic Moments' proved it by shooting to number one.

It's well over a decade since Bacharach and David wrote a song together, the former now collaborating primarily with his third wife **Carole Bayer Sager**, while Hal David concerns himself mostly with his duties as president of the American Songwriters agency ASCAP, but Bacharach's melodies are so timeless and David's lyrics so well-crafted that their magical appeal remains as strong as ever. In the past few months, for example, we've had cover versions of 'I Say A Little Prayer' — ironically, a song which depressed Bacharach, because, whilst he recognised it as sporting one of David's finest lyrics, he was not entirely happy with his own work and very nearly abandoned it — by **Bomb The Bass**, 'Walk On By' and 'Anyone Who Had A Heart', both by **Smith & Mighty**, 'Do You Know The Way To San Jose' by **Croisette** and 'You'll Never Get To Heaven' by **Leata Galloway**. (Never

mind "Who?", Leata Galloway is a startling new talent signed to CBS who richly deserves, and will get, hits.)

Among the cuts to be found on 'The Burt Bacharach/Hal David Songbook', which is annotated with informative sleeve notes by Ken Evans, are **Sandie Shaw's** '(There's) Always Something There To Remind Me', the **Walker Brothers'** 'Make It Easy On Yourself', Gene Pitney's '24 Hours From Tulsa', **Bobbie Gentry's** 'I'll Never Fall In Love Again' and **Dusty Springfield's** 'I Just Don't Know What To Do With Myself'. An equally strong album could have been

assembled from the songs *not* included here — songs like '(They Long To Be) Close To You', 'Reach Out For Me', 'Message To Michael/Martha' and 'The Man Who Shot Liberty Valence'. Nevertheless, the album that was issued is the perfect tribute to the perfect songwriting team — flawed only by the fact that 'Walk On By' as recorded by **Leroy Van Dkye** and used here is *not* the Bacharach/David song most memorably performed by **Dionne Warwick!** Still, its inclusion should provide useful additional, and very unexpected income for its writer, **Kendall Heys**.



● **John Cougar Mellencamp** thanks his lucky stars he wasn't christened **Now That's What I Call Music** (see first item)

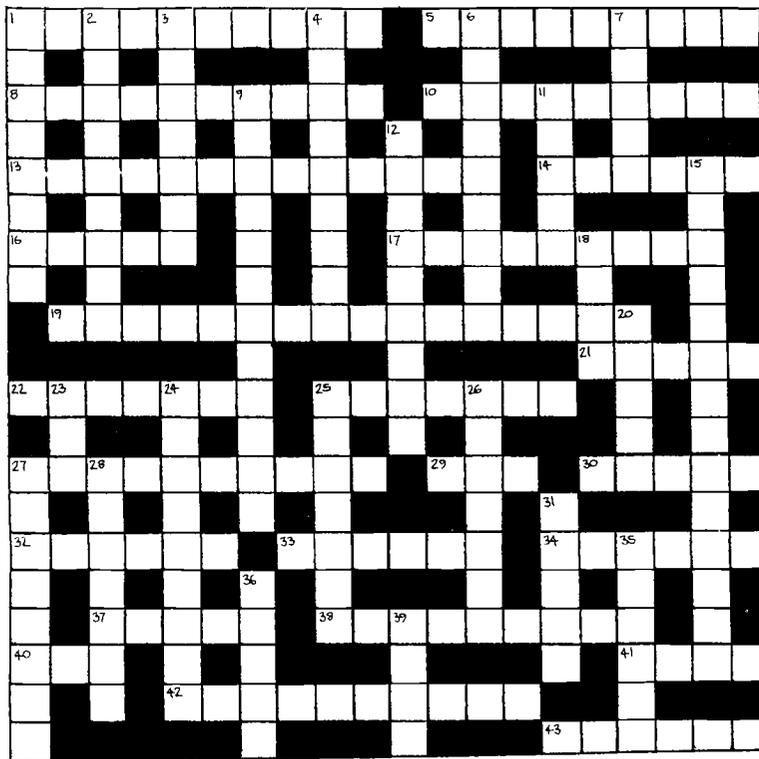
● "Hey Sarah, why don't we do a cover of 'Can't Buy Me Vocal Technique' next time"



X-WORD

ACROSS

- 1 Singer who knows his prerogative (5,5)
- 5 Ben E King wanted you next to him (5,2,2)
- 8 Time for Status Quo to have a drink (10)
- 10 Home for Elvis or a Paul Simon LP (9)



- 30 New Order passed judgement on the '----- Of The Nation' in 1986 (5)
- 32 Levi's tears inspired Billy Bragg to have a hit (6)
- 33 What Bruce Hornsby's been looking at from the Southside (6)
- 34 Sham 69 told us of some with dirty faces (6)
- 37 & 29 across. It helped OMD drop a bomb on the 1980 charts (5,3)
- 38 What Madonna had to thank for her 1984 hit (5,4)
- 40 Bronski Beat's debut LP was concerned with the '--- Of Consent' (3)
- 41 A confrontation that was a 1985 hit for Propaganda (4)
- 42 Robert Howard's lady in waiting (3,7)
- 43 Playing the guitar has left Chris De Burgh's hands in this condition (6)

DOWN

- 1 Brother Beyond want you to double up (2,2,4)
- 2 City that brought Freddie and Montserrat together (9)
- 3 A hit for Kim Wilde that announced your arrival (3,4)
- 4 Group with the blues due to a lack of fish (9)
- 6 At different times he could be found with the Specials, the Fun Boy Three and the Colourfield (5,4)
- 7 Ocean man (5)
- 9 Tiffany was having an affair over the airwaves in 1988 (5,7)
- 11 Group that heard 'London Calling' (5)
- 12 From the beginning, the Rolling Stones asked for help (5,2,2)
- 15 Robert Palmer admitted in 1986 that he was hooked (8,2,4)
- 18 What UB40 gave us for thought (4)
- 20 Time of the day when the Bee Gees were hit by the fever (5)
- 23 Three vowels that were a hit for Freeez (1,1,1)
- 24 It was difficult to get past this barrier that SAW set up in the charts (9)
- 25 Tina Turner's male was true to type (7)
- 26 Alexander's LP has been all mixed up (7)
- 27 Sherrick had a 1987 hit asking us to give him a ring (4,4)
- 28 Sixties underground legend whose kind of town is 'New York' (3,4)
- 31 George Michael had a lot of this in his debut LP (5)
- 35 Marillion's party was a great success (6)
- 36 Boy George could be described as this type of Chameleon (5)
- 39 Singer who found someone during 1988 (4)

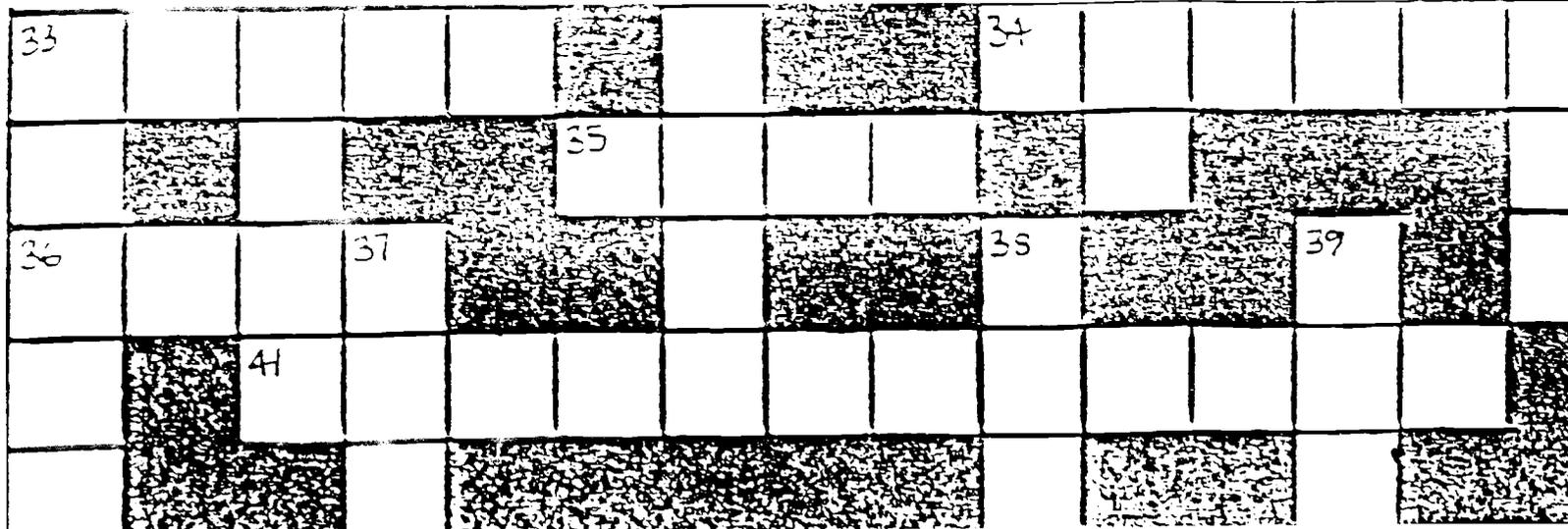
ANSWERS TO FEB 25

ACROSS: 1 That's The Way Love Is, 9 All About Eve, 11 Everly, 12 Inner City, 14 Get Happy, 15 Ollie, 16 Divine, 17 Eric, 20 Word, 21 Sweet Child O' Mine, 24 Shame, 26 MARRS, 27 Almond, 28 Another Day, 30 Dominoes, 32 In Your Room, 34 Heaven On Earth, 38 Modern, 39 Union City Blue, 40 Red Red.

DOWN: 1 Tracie, 2 Atlantic Realm, 3 Suburbia, 4 When You're Young, 5 Orange Juice, 6 Election Day, 7 She Makes My Day, 8 Slap, 10 Exile, 13 I Get Weak, 18 Ian Dury, 19 Twist And Shout, 22 Clapton, 23 Lean On Me, 25 Proud, 26 Marr, 29 Geno, 31 Meat Is, 33 Murder, 35 Nick, 36 Abba, 37 True, 28 Marc.

- 13 Brother Beyond will tell you, no matter how much work you put in, it doesn't get easier (3,6,1,3)
- 14 1965 Who hit '----- Anyhow Anywhere' (6)
- 16 In 1987 Taffy told us '----- My Radio' (1,4)
- 17 A cuddly boy (9)
- 19 XTC's dignitary (5,2,9)
- 21 Michael's description of Diana (5)
- 22 Then Jerico are covering a lot of ground (3,4)
- 25 Could any hot blooded male refuse this request from Sam Fox? (5,2)
- 27 Singer who's living in a '5 O'Clock World' (6,4)
- 29 See 37 across

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



DJ

POP DANCE

KON KAN 'I Beg Your Pardon (Club Mix)' (Atlantic A8969T), Canadian disc DJ Barry Harris created droningly sung (by Kevin Wynne) **123 1/4-0bpm** pap thumper sometimes synched with what sounds like Cher singing '(I Never Promised You A) Rose Garden', and broken up by the "rack-freak" from GQ's 'Disco Nights' (both doubtless remade), so rush released to meet radio created demand that it's BPM-ed off the US pressing, which also has a **123 1/4-0bpm** Radio Mix plus instrumental **121-0bpm** I Beg Your Hosue and **122-0bpm** Instrumental; **BEATS WORKIN' 'Burn Out - Don't Fade Away (Sin Mix)' (ffrr FFRX 26)**, Nicky Holloway and cohorts' latest pure pop offering is a gruffly talked-sung jittery pounding **(0-)122bpm** galloper with "ooh-ah" accents and surging momentum giving an air of excitement; **N.T. GANG 'There's A Noise Going On' (Cooltempo COOL X 174)**, Germany recorded zingly thumping **116 1/2bpm** twitery still quite "volume pumping" pounder, emptily exciting, flipped by the Herbie Hancock-like vocoder sampling jittery leaping old jazz-funk style **117bpm** 'Lonely'; **DEPECHE MODE 'Strange Love (Hi-jack Mix)' (Mute Records PP12 BONG 16)**, chirping crickets introed throbbing **(0-)118 1/2bpm** thudder with bursts of quaveringly bellowed pop vocal, flipped by the electro backed gloomier **110 1/6** 'Nothing', remixed from their new Pasadena Rosebowl recorded album; **BONEY M 'Rasputin (Remix)' (Hansa 612 096)**, Pete Hammond remixed jittery cantering **124-123-126 3/4-0bpm** cheerful "Russian" oldie, its flip being the only commercial

farm in which you can now get Alan Coulthard's neat and dated jolly **118-119-120-123 1/4-123 3/4-127 1/4-128-128 3/4-0bpm** 'Boney M-egamix' of the Hammond remixed 'Rivers Of Babylon/Daddy Cool/Rasputin/Ma Baker/Gatta Go Home', promoted last year; **PAULA ABDUL 'Straight Up (12" Remix)' (Siren SRNT 111)**, US pop chart-topping but, in this mix, dreary boring slow jiggly **95 1/2-0bpm** jalter in the Janet Jackson style, tentatively squeaked by in fact her choreographer, with a similar **95 1/4bpm** Power Mix, bluesily chugging **96 3/4bpm** Marley Marl Mix, and slightly better smacking **115bpm** Kevin Saunderson 'House' Mix, the latter B-side pair being more Madanna-ish vocally; **MATT BIANCO 'Wap Bam Boogie (Latin Remix)' (WEA YZ328T)**, previously promoted frantically flying friskily percussive and piano jangled **119 3/4-119 1/2bpm** jumper, the far stronger flip to the drearily thudding choppily jolting dated Level 42-ish **108 3/4bpm** 'Nervous (Extended Recorded Version)', both remixed by Phil Harding; **BOY GEORGE 'Don't Take My Mind On A Trip (US Club Mix)' (Virgin BOY 108 12)**, Teddy Riley arranged basilly thrumming jittery jolting **113 1/2bpm** thudding chugger with in fact the rhythm overwhelming the hoarsely worried and not particularly distinctive song; **SID HAYWOODE 'He's Got Magic (The "Tubular" Remix)' (Fresher Records STD 122R)**, squeakily cooed jittery thrabbing **(0-)120 1/4bpm** triel monotonously shuffling canterer, apparently remixed from an earlier unreleased version.

LAKE EERIE 'Sex 4 Daze (I Want It, You Can Get It)'

(US nu-gröove NG-009)
Frankie "Bones" created, Tommy Musto engineered, panting and groaning overlaid episodic samples studded jerkily jittering nervy Todd Terry-ish leaper in five different but exactly **122bpm** versions (the London Side's pair being 'Sex 4 Daze On Acid'), an instant seller.

CAPPELLA 'Helyom Halib (acid acid acid)'

(Italian Media Record MR 527)
Nothing to do with Ofra Haza, this Italy recorded acidically twittering dated but madly infectious percussive jerkily jumping **122 1/2-0bpm** volume pumper, quoting "work it to the bone" as its main vocal hook (piano jangled housier **122 1/2-0bpm** acid mix flip), broke first in Manchester at the Hacienda some weeks back and is taking off everywhere now it's more widely available.

AUFNAHME 'Ein, Zwei, Drei, Vier'

(Italian Meet Record MEET 041)
The Kraftwerk-style German for "one, two, three, four" is the title line that punctuates this actually Italy recorded very powerfully driving brassy jiggling chugger, in **0-120 1/4-0bpm** Tanz, **120bpm** Verrückte, and **(0-)120-0bpm** Kurze Versions, another that broke alongside Cappella at the Hacienda before now finally spreading.

ANTHONY THOMAS 'Don't Say Goodbye'

(US NEXT Plateau Records Inc NP50092)
Mohamed Moretta created friskily lurching

canterer, phrased in almost Rick Astley style by the singer of Joe Smooth's 'Promised Land', in **119 1/4bpm** Powerhouse Vocal Mix and Radio Edit, Chop's Acid Meltdown, Freestyle Radio Edit, and Stock Aitken Waterman-style Euro-Mix versions, Latin hip hop-style jerkier **119 1/4bpm** Freestyle Vocal Mix and **119 1/4-0bpm** Mohamed's "Heavyweight Dub, the overall effect being in fact lightweight and classy.

DENIZ 'You Were The One'

(Urban URBX 32)
Plaintive 19-year-old New Jersey girl moaned and squawked remorselessly jittering Latin hip hop, pretty mind numbing in the A-side's **(0-)116 1/2-116 3/4-0bpm** Metro Club Mix (**117 1/4bpm** Deniz-A-Pella too) but usefully quite hip house in the flip's far better James Brown sampling, piano jangled, more jerkily lurching **116 3/4-116 1/2bpm** House Mix and **116 1/3-116 1/2bpm** Shameek's House Mix — which even go "wooo", without the "yeah!"

L.U.S.T. '2 Hot 2 Stop'

(Bass Records BSS 12-7, via Champion)
Richie Weeks' 'Break 4 Love' inspired sparsely trotting here **120 1/4bpm** simple light disco lurcher has had its mixes retitled and then mislabelled for UK release, so that the new Mid-night and Parisienne Mixes are the import's Vocal and Nastii Mixes, with a repetitive title muttering guy crooning over an orgasmically panting girl, while the beefier and sexier French Tickler Mix (with one side to itself) here becomes the misleadingly innocent looking Vocal Mix!

Thang', French spoken drifting brief **0-82bpm** 'Transmitting Live From Mars', 'Dock Of The Bay' whistling languid **109 1/4bpm** 'Eye Know', repetitively pleading **0-101 1/4bpm** 'Take It Off', Jarmels based brief **117 1/4bpm** 'A Little Bit Of Soap', 'Tramp-ish' **113 1/4bpm** 'Tread Waters', ragged call and answer **0-97bpm** 'Do As De La Does', haunting lazily rolling **(0-)94bpm** 'Plug Tunin' (Last Chance To Comprehend)', Barry White satirising brief **88 1/3-0bpm** 'De La Orgee', gently weaving **99 1/3-0bpm** 'Buddy' (with the Jungle Brothers and Q-Tip from a tribe called Quest), slowly rolling brief **88 3/4bpm** 'Description', jittery jogging **103 1/4bpm** 'This Is A Recording 4 Living In A Full Time Era (L.I.F.E)', jerky **101-0-96 1/4-0bpm** 'D.A.I.S.Y Age', and drawing **0-93 3/4-0bpm** 'Potholes In My Lawn', listed for ease of reference in album running order.

HARDHOUSE 'Voices In My House'

(US Easy Street EZS-7546)
Todd Terry created emptily leaping dull jerky instrumental in a **(0-)120 1/2bpm** Club Mix and more percussive **0-120 3/4bpm** Voice Dubba, coupled by the disjointed more typical bassier 'The Bass Girl', in **122bpm** Club House and Rubba Bubba Mixes, neither side being that special.

KEIA WEIA 'Just Another Game'

(BlackMarket Records BLMK 005, via PRT)
Smack Music Prods-produced (as was the far better Adeva 'Respect') monotonously plaintive New Jersey girl keened and squeaky synth piped jerkily burbling here **117 1/4bpm** garage canterer (in four mixes).

THE DJ FAST EDDIE 'Yo Yo Get Funky' (D.J. International Records DJINT 7, via Westside) 12-inched here at last, the 'Turn Up The Bass'-like standout from his album is a terrifically exciting Lyn Collins/Rob Base "wooo"/"yeah", Maceo & The Macks 'Cross The Track', and other funky samples prodded jumpy hip house rap, here in **124 1/2bpm** Original Radio and Use To Hearin, **124 1/4bpm** Funky Music and Tyree's Funky Beats mixes, huge already for months.



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CATCH MC DUKE ON THE COOKIE CREW NATIONAL TOUR IN MARCH

DJ



REMIXES

S'EXPRESS 'Hey Music Lover (The Glass Cut)' (Rhythm King LEFT L30T), what you think is going to be just an occapella intro then merely fleshes out with twitters and bumps in a **0-123³ 4-0bpm** Phillip Glass remix that totally lacks a solid beat, the flip's pulsing tinkly sizzling **(0-)123³ 4-0bpm** Red Giant Mix by Daniel Miller being monotonously driving and basically instrumental: **THE GAP BAND 'I'm Gonna Git You Sucka (Sugar Shack)' (Arista 612 095)**, split UK marketing of the import's beat confusing more Latin flavoured **101¹ 1/2bpm** alternative version; **COOKIE CREW 'Born This Way (Let's Dance) (The Prince Paul Dope Mix)' (ffrr FFRXR 19)**, braying old Memphis-style brass augmented **(0-)118¹ 1/2bpm** remix; **ROBERT HOWARD & KYM MAZELLE 'Wait (Remix)' (RCA PT 42598)**, much more acidically twittering **120bpm** virtually instrumental treatment.

MASSIVE SOUNDS 'She Say Kuff'

(US nugróóve NG-010)

Snapped up here already by Champion, a Bobby Konders created, Tommy Musto engineered, drivingly mesmeric monotonous jingly jangly chugging **120bpm** instrumental with background chatter in two mixes (plus Kuffapella), flipped by the simialr in idea though different house-ier **120bpm** 'I Want You', in three mixes.

NAISHA 'One Step At A Time'

(US Sutra/Anything Goes Records SUD 083)

Clivillés & Cole created "diva"-type girl wailed jerkily skittering spirited galloper, worth Hi-NRG attention too, in **123¹ 1/2bpm** The Clivillés and Cole 1989 Garage Mix, **123¹ 1/2bpm** The Hot Cole & Clivillés Club Mix **122¹ 1/2bpm** Fun Dub, and **124bpm** Notice The House Dub versions.

BLUE MAGIC 'Romeo And Juliet (Vocal Remix)'

(US Def Jam 44 68197)

The veteran gorup debut on Def Jam, rather than as previously announced on the label's new OBR (Original Black Records) soul logo, with a Hank Shocklee & Eric Sadler remixed nice lushly soulful **(0-)105¹ 1/2bpm** chunky jiggle set to the current US dominating formularised "swing" beat (instrumental too), flipped by the more timeless sweetly wailing gorgeous slow **30/60bpm** 'Could Get To Sleep Last Night'.

TODAY 'Girl I Got My Eyes On You (Remix)'

(Motown ZT 42684)

Semi-falsetto lushly wailed and harmonised **0-104¹ 1/2bpm** rolling jogger arranged by Teddy Riley with his archetypal bumpily jolting jittery "swing" beat, remixed by Timmy Regisford (dub/edit too).

RAGTYME featuring Byron Stingily 'I Can't Stay Away'

(US Bright Star Records BR-005)

Delving back pre-Ten City to 1987, this Marshall Jefferson produced whinneyingly nagged pshta pshta hi-hat hissed thumping rambler is strongest in the **119³ 4bpm** Ron Hardy's Club Mix and **0-119³ 4bpm** Lil Louis House Mic, the **0-119³ 4-0bpm** Power-Pella and **119³ 4-0bpm** Powerhouse Mix being quite formless (all being credited as mixed by Frankie Knuckles).

IN-HOUSE II 'Love To Love You Baby (Love Your Body Mix)'

(US Hit-n-Run Records HR-91655)

Hashish Dub and Percappella Mixes, selling well for the flip's **(0-)119³ 4-0bpm** Oppy Mix remix of the Queen 'Bohemian Rhapsody' sampling 'The Real Life' (the previously reviewed original version of which has only recently started to take off in a big way too).

SOLOMON BURKE 'Power'

(US Outpost Entertainment Company OET-30001)

About for a while and apparently getting "deep house" attention (although its beat is far from the accepted norm for that genre), this jittery jolting staccato dated bluesy chugger growled by the veteran "bishop of rock 'n' soul" whips up power in a **110¹ 1/2-0bpm** Club Mix plus four more **110¹ 1/2bpm** mixes, and is billed as appearing on the soundtrack of an Italian movie called 'Potere'.

COOKIE CREW 'Got To Keep On' (ffrr FFRX 25) Daddy O and DBC produced frantically charging exciting Edwin Starr '25 Miles' based hip house-ish girl group rap with bassily fluttering resonance that's distortedly pressed on the promo A-side in its **130¹ 1/2bpm** 12" Version and **129¹ 4bpm** Instrumental, flipped though by the cleanly throbbing sparser **129¹ 1/2bpm** B. Boy Mix, and James Brown title line punctuated, New Jersey Queens & Friends 'Party And Don't Worry About It' break beat based **99bpm** 'Pick Up On This' — which real b boys are likely to prefer.

CORPORATION OF ONE 'So Where Are You'

(US Smokin' TAI 126612)

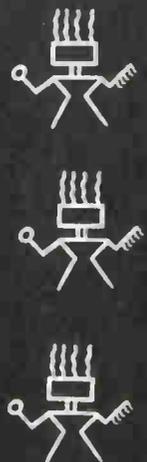
Freddy Bastone produced anxious guys worried choppily skittering nery garage jitterer in **117(intro)-119³ 4-119³ 4bpm** Vocal **120bpm**

ON THE STREETS 27th FEB
RECOGNITION

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- | | | | | |
|----|----|---|-----------------------------|----------------------|
| 28 | 35 | YOU CAN SET ME FREE | Coo Coo | Italian Flea 12in |
| 29 | 25 | GIVE ME YOUR BODY | Dana Kay | German Polydor 12in |
| 30 | 29 | WE'LL BE TOGETHER ('89 REMIX) | Sandra | German Virgin 12in |
| 31 | 18 | THE RUMOUR (SHEP PETTIBONE MIX) | Olivia Newton-John | Mercury 12in |
| 32 | — | THE VISITORS | Moonstone | Nightmare 12in |
| 33 | Re | A LA VIE, A L'AMOUR (IN THE CANNES MIX) | Jakie Quartz | PWL Continental 12in |
| 34 | 34 | GO GO BOY | Ross | Italian Flea 12in |
| 35 | — | THAT'S THE WAY LOVE IS | Ten City | Atlantic 12in |
| 36 | 37 | SO FAR AWAY | Selena | Italian EMI 12in |
| 37 | 15 | I WANNA BE YOUR WIFE (THE LES ADAMS REMIX) | Spagna | CBS 12in |
| 38 | 14 | I NEED YOUR PASSION | Sweet Connection | German Blow Up 12in |
| 39 | 27 | WAIT (LONG) | Robert Howard & Kym Mazelle | RCA 12in |
| 40 | 12 | KNOCKING ON YOUR DOOR (MARK SAUNDERS REMIX) | STOPI Erasure | Mute 12in |

VINTAGE CHART

18 JANUARY 1977 — UK ALBUMS

H I — N R G

TW LW

- | | | | | |
|----|----|---|----------------------------------|--------------------------|
| 1 | 1 | A B C D/BAD GIRLS | Radiatorama | Italian Disco Magic 12in |
| 2 | 2 | THIS TIME I KNOW IT'S FOR REAL (EXTENDED VERSION) | Donna Summer | WEA 12in |
| 3 | 4 | DANCE WITH ME | Claudia T | Dutch Made Up 12in |
| 4 | 3 | REQUIEM (HAMBURG MIX) | London Boys | WEA 12in |
| 5 | 5 | AUTOMATICALLY YOURS | Brenda Cochrane | Dazzle 12in |
| 6 | 7 | IT'S YOU | Sheila Stewart | Dutch Made Up 12in |
| 7 | 21 | DANGER IN HER EYES | Deborah Sasson | German Binch Sight 12in |
| 8 | 20 | LOVE TRAIN | Holly Johnson | MCA 12in |
| 9 | 19 | FANTASY BOY | Baccara | German Bellaphon 12in |
| 10 | 10 | CALL ME | Coco | German Blow Up 12in |
| 11 | 24 | GO BABY GO/HEAVEN MUST HAVE SENT YOU/ONE WAY TICKET (TO HEAVEN) | | Italian Flea 12in |
| 12 | 23 | EVERYTHING YOU LOVE | Chip Chip | Retro 12in |
| 13 | 11 | LOVE EVICTION | Quartzlock | Italian AAA 12in |
| 14 | 13 | MY MY MY | Chris | Italian Time 12in |
| 15 | 17 | DIVINE | Mike Hemmer | Italian Cinevox 12in |
| 16 | 28 | SECRETS OF LOVE | Sara Carlson | Nightmare 12in |
| 17 | — | REACHING FOR THE BEST | Brenda Reid & The New Exciters | Nightmare 12in |
| 18 | Re | THIS OLD HEART OF MINE | Gee Morris | Italian Flea 12in |
| 19 | 30 | IT'S SO FUNNY | King Kong & The D.J. Ungle Girls | Strike 12in |
| 20 | 6 | DON'T TALK TO STRANGERS | Silk & Steele | Italian Memory 12in |
| 21 | 22 | LET'S ALL DANCE | Argentina | PWL 12in |
| 22 | — | I'D RATHER JACK | Reynolds Girls | Canadian Power 12in |
| 23 | 9 | I HEAR A SYMPHONY | Eria Fachin | French Public 12in |
| 24 | 16 | WHAT KIND OF LOVE | Diana Randall | Jive 12in |
| 25 | 8 | I ONLY WANNA BE WITH YOU (EXTENDED MIX) | Samantha Fox | Italian X-Energy 12in |
| 26 | Re | JIVE INTO THE NIGHT | Green Olives | Swan 12in white label |
| 27 | 40 | VOULEZ VOUS | Big Bang | |

TW LW

- | | | | | |
|----|----|-------------------------------|----------------------------------|---------------|
| 1 | 3 | ARRIVAL | Abba | Epic |
| 2 | 6 | GREATEST HITS | Abba | Epic |
| 3 | 1 | A DAY AT THE RACES | Queen | EMI |
| 4 | — | RED RIVER VALLEY | Slim Whitman | UA |
| 5 | 10 | THE GREATEST HITS OF | Frankie Valli & The Four Seasons | K Tel |
| 6 | 5 | DISCO ROCKET U2 | | Various |
| 7 | 4 | GREATEST HITS | Showaddywaddy | Arista |
| 8 | 11 | 100 GOLDEN GREATS | Max Bygraves | Ronco |
| 9 | 2 | 20 GOLDEN GREATS | Glen Campbell | Capitol |
| 10 | — | WIND AND WUTHERING | Genesis | Charisma |
| 11 | 15 | GREATEST HITS OF WALT DISNEY | | Ronco |
| 12 | 9 | 22 GOLDEN GREATS | Bert Weedon | Warwick |
| 13 | — | WINGS OVER AMERICA | Wings | Parlophone |
| 14 | 7 | HOTEL CALIFORNIA | Eagles | Asylum |
| 15 | 21 | 44 SUPERSTARS | Various | K-Tel |
| 16 | 8 | SONGS IN THE KEY OF LIFE | Stevie Wonder | Motown |
| 17 | 12 | A NEW WORLD RECORD | Electric Light Orchestra | Jet |
| 18 | 18 | FOREVER AND EVER | Demis Roussos | Phillips |
| 19 | 16 | GREATEST HITS | Gilbert O'Sullivan | MAM |
| 20 | 13 | GREATEST HITS | Hot Chocolate | RAK |
| 21 | 39 | SOUL MOTION | Various | K-Tel |
| 22 | — | CLASSICAL GOLD | Various | Ronco |
| 23 | 19 | 20 ORIGINAL DEAN MARTIN HITS | Dean Martin | Reprise |
| 24 | — | ATLANTIC CROSSING | Rod Stewart | Warner Bros |
| 25 | 49 | GREATEST HITS 2 | Diana Ross | Motown |
| 26 | 27 | BLUE MOVES | Elton John | Rocket |
| 27 | 43 | THEIR GREATEST HITS 1971-1975 | the Eagles | Asylum |
| 28 | 30 | THE STORY OF THE WHO | the Who | Polydor |
| 29 | 14 | DAVID SOUL | David Soul | Private Stock |
| 30 | 32 | ATLANTIC BRIDGE | Billy Connolly | Polydor |

● HOLLY JOHNSON in coalman chic



● KYM MAZELLE takes the weight off her chest



THE CLUB CHART

TW LW

1	4	ONE MAN (ONE MIX/DOPE DUB/INTENSE MIX) Chanelle	Cooltempo 12in
2	1	TURN UP THE BASS (REMIXES) Tyree featuring Kool Rock Steady	ffrr 12in
3	5	SLEEP TALK Alyson Williams	US Def Jam 12in
4	2	THAT'S THE WAY LOVE IS (ACIEED/UNDERGROUND MIXES) Ten City	Atlantic 12in
5	3	I CAN DO THIS (DOWNTOWN/UPTOWN MIXES) Monie Love	Cooltempo 12in
6	37	KEEP ON MOVIN' (CLUB MIX) Soul II Soul (featuring Caron Wheeler)	10 Records 12in
7	13	SATISFACTION/SUSPICIOUS/YOU MUST BE THE ONE/WHERE DO WE GO? Ten City	Atlantic LP
8	6	RUNAWAY GIRL/IT'S ALL RIGHT (MIXES) Sterling Void	ffrr 12in
9	7	RESPECT (MIXES) Adeva	Cooltempo 12in
10	9	THIS IS SKA (SKACID MIX/THE DUB) Longsy D's House Sound	Big One 12in
11	20	PROMISED LAND (LONGER VERSION)/CAN YOU STILL LOVE ME? The Style Council	Polydor 12in
12	12	SELF-DESTRUCTION (MIXES) The Stop The Violence Movement	Jive 12in
13	8	MY PREROGATIVE (EXTENDED REMIX) Bobby Brown	MCA Records 12in
14	16	YO YO GET FUNKY (MIXES) The DJ Fast Eddie	US DJ International Records 12in
15	—	MUSICAL FREEDOM (FREE AT LAST) (EXTENDED FREEDOM MIX) (0-112½-113¼-112¾) (THE ORIGINAL) (114½-115) (SIMPSON TREATMENT) (114/4bpm) Paul Simpson featuring Adeva & introducing Carmen Marie	Cooltempo 12in pre-release
16	14	WAIT (LONG) Robert Howard + Kym Mazelle	RCA 12in
17	15	PROMISED LAND (MIXES) Joe Smooth featuring Anthony Thomas	DJ International Records 12in
18	31	THE 900 NUMBER The 45 King	Doctor Beat 12in
19	34	MY LOVE IS MAGIC (LES ADAMS' BIG BASS DRUM REMIX) Bas Noir	10 Records 12in
20	10	RESPECT (THE DANCIN' DANNY D REMIX) Adeva featuring Monie Love	Cooltempo 12in
21	38	TOUCH ME (LOVE ME TONIGHT) (MIXES) Brian Keith	CityBeat 12in
22	52	SECRET RENDEZVOUS (AFTER HOUR MIX) Karyn White	Warner Bros 12in
23	19	REACHIN' (BROTHERHOOD/LATIN WORKOUT MIXES)/IT'S A MYSTERY (MYSTERY II U/ORIGINAL MYSTERY MIXES) Phase II	RePublic Records 12in pre-release
24	30	WILD THING/LOC'ED AFTER DARK Tone Lóc	Delicious Vinyl/Fourth & Broadway 12in
25	48	M.U.S.I.C. (USE IT)/FASTER THAN FAST! (HIP HOUSE VER.)/MAKE THE FLOOR BURN (BONUS DUB) The Dynamic Guv'nors present Jazzy Jason	Blapps! Records 12in
26	27	ADDING ON (CLUB TRACK)/PURE RIGHTEOUSNESS/BLACK IS BACK/ALL TRUE AND LIVING/FIRST IN EXISTENCE LaKim Shabazz	US Tuff City LP
27	39	I FEEL FINE (12" REMIX) Positiv Noize	Urban 12in
28	29	JOY AND PAIN (REMIXES) Donna Allen	US Oceana 12in
29	22	YOU'RE GONNA MISS ME (EXTENDED VER.) Turntable Orchestra	RePublic Records 12in
30	28	LOVE'S GOT 2 BE STRONG (MIXES) Keyman Edwards	US Sound Pak 12in
31	11	GET ON THE DANCE FLOOR (THE "SKY" KING REMIXES/ORIGINAL ALBUM VERSION) Rob Base & DJ E-Z Rock	Supreme Records 12in
32	58	I'M RIFFIN (ENGLISH RASTA) MC Duke	Music Of Life 12in
33	—	JUICE CREW LAW (0-108)/THEY USED TO DO IT OUT IN THE PARK (103½bpm) MC Shan	US Cold Chillin' 12in
34	59	IT'S A MYSTERY (OF LOVE) (REMIXES) Phase II	RePublic Records 12in limited edition
35	26	THE LOVER IN ME (EXTENDED VERSION) Sheena Easton	MCA Records 12in
36	25	WRATH OF KANE Big Daddy Kane	US Cold Chillin' 12in
37	32	SEDUCTION (MIXES)/EVERYBODY "JUMP" Seduction	Breakout 12in
38	83	GIRL I GOT MY EYES ON YOU (REMIX) Today	Motown 12in pre-release
39	33	THE HUNTED CHILD/HIGH ROLLERS/POWER (REMIXES) Ice-T	US Sire 12in
40	60	NOT GONNA DO IT (I NEED A MAN) (BAM BAM HOUSE REMIX) Vicky Martin	MCA Records 12in pre-release
41	40	ON STAGE (BROAD BEANS MIX)/GET UP ON THIS (ADONIS MIX) She Rockers	Jive 12in
42	82	FADING AWAY (SHEP PATTIBONE POWER HOUSE MIX) Will To Power	Epic 12in
43	24	YOYO GET FUNKY/HIP HOUSE/ CAN DANCE The DJ Fast Eddie	DJ International Records LP
44	17	TURN UP THE BASS (HIP HOP/MIXES) Tyree	US DJ International Records 12in
45	35	SEX 4 DAZE (I WANT IT, YOU CAN GET IT) (MIXES) Lake Eerie	US nigróve 12in
46	65	PARTY AND DON'T WORRY ABOUT IT (INSTRUMENTAL) New Jersey Queens & Friends	Base Line 12in
47	43	WANNA BE GOOD TONIGHT (TOP CAT/CANDI MIXES) Candi McKenzie	Cooltempo 12in
48	94	ONE STEP AT A TIME (MIXES) Naisha	US Sutra/Anything Goes records 12in
49	23	THE COURT IS NOW IN SESSION Chill Rob G	US Wild Pitch Records 12in
50	44	CAN YOU STILL LOVE ME? (J.Z.J. REMIXES)/PROMISED LAND (JOE SMOOTH'S ALTERNATE CLUB MIX) The Style Council	Polydor 12in
51	—	SHE SAY KUFF/I WANT YOU (MIXES) Massive Sounds	US nigróve 12in
52	41	THE REAL LIFE (OPPY MIX)/SO WHERE ARE YOU (MIXES) Corporation Of One	US Smokin' 12in

53	42	HELYOM HALIB (ACID ACID ACID/ACID MIX) Cappella	Italian Media Record 12in
54	45	I'M GONNA GIT YOU SUCKA (EXTENDED VERSION) The Gap Band	Arista 12in
55	57	BREAK 4 LOVE (CAUGHT IN THE ACT MIX aka DROP THE PANTIES MIX) Raze	Champion/US Columbia 12in
56	63	LACK OF LOVE/(IVORY MIX) Charles B	Desire 12in
57	55	LOVE WILL FIND A WAY (MIXES) Victor Romeo presents Leatrice Brown	US Dance Mania 12in
58	18	MY LOVE IS MAGIC (CLUB MIX) Bas Noir	10 Records 12in
59	re	FLESH (REMIX) A Split Second	ffrr 12in
60	90	D'BOP Dirty Harry/HMM, HMM Taste Of Sugar	ffrr 12in sampler
61	100	I CAN'T STAY AWAY (MIXES) Ragtime featuring Byron Stingily	US Bright Star Records 12in
62	88	JUST A LITTLE MORE Deluxe Unyque Artists/The Dance Yard Recording Corporation	12in
63	61	BREAK 4 LOVE (SPANISH FLY) Raze	Champion 12in
64	89	ME MYSELF AND I/SAY NO GO De La Soul	US Tommy Boy LP
65	36	ON THE REAL TIP/GIVE IT HERE/JUST A POET (IT FEELS MIGHTY FINE) DefJef	US Delicious Vinyl 12in
66	62	GOOD GIRL/WE CAN MAKE IT Bonnie Byrd	US Wadsworth Records 12in
67	re	DON'T BE CRUEL (EXTENDED VERSION) (102½)/(RAPACIOUS MIX) (105½)/(RAPACIOUS DUB) (0-105½bpm) Bobby Brown	MCA Records 12in pre-release
68	76	JUST STARTED (CLUB MIX) Lachandra	Garage Trax 12in
69	47	I'M HOUSIN'/GET OFF THE BANDWAGON (REMIXES) EPMD	Sleeping Bag Records 12in
70	77	THE REAL LIFE Corporation Of One	US Smokin' 12in
71	95	ROAD TO THE RICHES/BUTCHER SHOP Kool G Rap & DJ Polo	US Cold Chillin' 12in
72	85	AS ALWAYS (MIXES) Farley 'Jackmaster' Funk presents Ricky Dillard	Champion 12in
73	86	HOUSE SENSATION (MAGIC JUAN'S REMIXES) Liaz	10 Records 12in
74	—	GOT TO KEEP ON (MIXES)/PICK UP ON THIS Cookie Crew	ffrr 12in pre-release
75	—	YOU WERE THE ONE (HOUSE MIX) (118½-118)/(SHAMEEK'S HOUSE) (118½-118½)/(METRO CLUB MIX) (0-116½-116½-116½)/DENIZ-A-PELLA (116½bpm) Deniz	Urban 12in pre-release
76	—	DESIRABLE REVENGE (JACK 'EM OFF VERSION)/PUMP IT HARD DUB/CANDY'S BIG DICK MIX) (121½bpm) Candy J (The Saga of Sweet Pussy Pauline)	US Hot Mix 5 Inc Records 12in
77	—	FIX IT MAN (WITH MY TOOL IN MY HAND) Ragtime featuring T.C. Roper	US Bright Star Records 12in
78	79	DO THAT DANCE/IT AIN'T NOTHING S.L II	B/Ware! Records 12in
79	51	THER (WORK, REST & PLAY MIX) Eric B & Rakim	MCA Records 12in
80	66	BLACK, ROCK AND RON (EXTENDED MIX)/GETTING LARGE (INSTRUMENTAL)	Supreme Records 12in
81	96	AIN'T IT FUNKY Bryon Lester/I'LL MAKE YOU DANCE Kool Rock Steady/GET OFF YOUR BUTT M&M/BASS Chi-Boyz (Rap Trax Volume One)	US Trax Records LP
82	54	MAKE MY BODY ROCK (FEEL IT) (MIXES) Jomanda	US Big Beat 12in
83	—	SERIOUS (CEEREUS BDP REMIX) Steady B	US Jive 12in/UK promo
84	68	EIN, ZWEI, DREI, VIER (VERSIONS) Aufnahme	Italian Meet Record 12in
85	re	ARE YOU MY BABY (12" MIX) Wendy & Lisa	Virgin 12in
86	56	I CAN DO THIS (THE DANCIN' DANNY D REMIX/HOUSE ACAPELLA) Monie Love	Cooltempo 12in
87	—	YOU'RE TOO GOOD (0-122)/(TONE DEF MIX) (0-123-0)/(RAZ MIX/DEZZ-A-DUB) (122bpm) Grant And Dezz	US Trax Records 12in
88	—	BAD ATTITUDE (EXTENDED MIX) (110½bpm) Heather Austyn	Urban 12in pre-release
89	69	DON'T SAY GOODBYE (MIXES) Anthony Thomas	US Next Plateau Inc 12in
90	91	ACTION Don Baron	US UNI Records 12in
91	re	SHE WON'T TALK TO ME (KEITH COHEN EXTENDED VERSION) Luther Vandross	Epic 12in
92	re	VOODOO RAY A Guy Called Gerald	Rham! Records 12in
93	74	I'M IN LOVE (VERSIONS) Sha-Lor	US Gertie 12in
94	97	ROMEO AND JULIET (VOCAL REMIX) Blue Magic	US Def Jam recordings 12in
95	100	EASE BACK/WATCH ME NOW/GIVE THE DRUMMER SOME Ultramagnetic MC's	ffrr 12in sampler
96	—	MIAMI BASS (VOCAL REMIX) (106½)/(DUB) (0-112-0)/(LP VERSION) (0-110½-0bpm) Stetsasonic	US Tommy Boy 12in
97	70	HOW FAR I GO (MIXES) Peter Black	US DJ International Records 12in
98	64	STOP JOCKIN' JAMES Kings Of Swing	US BumRush! 12in
99	—	COME ON DADDY (RIGHT ON) (JAZZY M MIX) B.s.Q.	Gee St Recordings 12in
99	81	VOICES IN MY HOUSE/THE BASS GIRL (MIXES) Hardhouse	US Easy Street 12in
99	—	PARADHOUSE REMIX/LA MARANZA (EXTENDED SPANISH VERSION) (118½-119)/(FULL VERSION) (119¼-118¾-119bpm) Koxo Club Band	German zyx records 12in
99	—	OK, ALRIGHT (CLUB MIX) (121)/(SPAGO MIX) (0-121-0)/(BONUS BEATS/RADIO MIX) (121-0bpm) The Minutemen	US Smokin' 12in

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

prince
lover
dalou

"let me
make love
to you"

7 inch +
special 4-track 12
inch available now!

now!

now!



break
out

FEBRUARY 26 — MARCH 4 1989

U S S I N G L E S

TW LW

1	2	LOST IN YOUR EYES	Debbie Gibson	Atlantic
2	4	THE LOVER IN ME	Sheena Easton	MCA
3	1	STRAIGHT UP	Paula Abdul	Virgin
4	9	THE LIVING YEARS	Mike + the Mechanics	Atlantic
5	7	YOU GOT IT (THE RIGHT STUFF)	New Kids On The Block	Columbia
6	3	WILD THING	Tone Loc	Delicious
7	8	WHAT I AM	Edie Brickell And The New Bohemians	Geffen
8	12	RONI	Bobby Brown	MCA
9	11	SURRENDER TO ME	Ann Wilson	Capitol
10	14	PARADISE CITY	Guns N' Roses	Geffen
11	6	SHE WANTS TO DANCE WITH ME	Rick Astley	RCA
12	17	GIRL YOU KNOW IT'S TRUE	Milli Vanilli	Arista
13	18	MY HEART CAN'T TELL YOU NO	Rod Stewart	Warner Brothers
14	15	A LITTLE RESPECT	Erasure	Sire
15	5	BORN TO BE MY BABY	Bon Jovi	Mercury
16	19	DON'T TELL ME LIES	Breathe	A&M
17	26	ETERNAL FLAME	the Bangles	Columbia
18	22	I BEG YOUR PARDON	Kon Kan	Atlantic
19	13	DIAL MY HEART	the Boys	Motown
20	25	DREAMIN'	Vanessa Williams	Wing
21	24	YOU'RE NOT ALONE	Chicago	Reprise
22	10	WALKING AWAY	Information Society	Tommy Boy
23	27	JUST BECAUSE	Anita Baker	Elektra
24	16	WHEN I'M WITH YOU	Sheriff	Capitol
25	31	THE LOOK	Roxette	EMI
26	30	WALK THE DINOSAUR	Was (Not Was)	Chrysalis
27	29	THE LOVE IN YOUR EYES	Eddie Money	Columbia
28	32	STAND R.E.M.		Warner Brothers
29	33	YOU GOT IT	Roy Orbison	Virgin
30	39	SHE DRIVES ME CRAZY	the Fine Young Cannibals	I.R.S.
31	35	MORE THAN YOU KNOW	Martika	Columbia
32	37	SUPERWOMAN	Karyn White	Warner Brothers
33	20	I WANNA HAVE SOME FUN	Samantha Fox	Jive
34	23	WHEN THE CHILDREN CRY	White Lion	Atlantic
35	38	CRYIN'	Vixen	EMI
36	40	THE LAST MILE	Cinderella	Mercury
37	46	YOUR MAMA DON'T DANCE	Poison	Enigma

38	21	ANGEL OF HARLEM	U2	Island
39	34	ALL THIS TIME	Tiffany	MCA
40	43	SHE WON'T TALK TO ME	Luther Vandross	Epic
41	44	FEELS SO GOOD	Van Halen	Warner Brothers
42	36	THE WAY YOU LOVE ME	Karyn White	Warner Brothers
43	28	ALL SHE WANTS IS	Duranduran	Capitol
44	52	SECOND CHANCE	Thirty Eight Steps	A&M
45	50	ORINOCO FLOW (SAIL AWAY)	Enya	Geffen
46	54	THINKING OF YOU	Sa-Fire	Cutting
47	51	WE'VE SAVED THE BEST FOR LAST	Kenny G	Arista
48	60	ROOM TO MOVE	Animation	Polydor
49	55	24/7	Dino	4th & Broadway
50	67	HEAVEN HELP ME	Deon Estus	Mika
51	56	CAN YOU STAND THE RAIN	New Edition	MCA
52	53	BRING DOWN THE MOON	Boy Meets Girl	RCA
53	45	MY PREROGATIVE	Bobby Brown	MCA
54	57	SINCERELY YOURS	Sweet Sensation	Atco
55	41	DON'T RUSH ME	Taylor Dayne	Arista
56	66	ONE	Metallica	Elektra
57	42	ARMAGEDDON IT	Def Leppard	Mercury
58	59	INTO YOU	Giant Steps	A&M
59	49	EVERY ROSE HAS ITS THORN	Poison	Enigma
60	—	FUNKY COLD MEDINA	Tone Loc	Delicious

● BULLETS

61	—	ROCKET	Def Leppard	Mercury
62	80	I WANNA BE THE ONE	Stevie B	LMR
65	68	A SHOULDER TO CRY ON	Tommy Page	Sire
67	85	BIRTHDAY SUIT	Johnny Kemp	Columbia
69	81	DRIVEN OUT	The Fixx	RCA
70	84	RADIO ROMANCE	Tiffany	MCA
72	77	IT'S ONLY LOVE	Simply Red	Elektra
73	78	SEVENTEEN	Winger	Atlantic
76	89	WHERE ARE YOU NOW?	Synch	WTG
77	97	TRIBUTE (RIGHT ON)	the Pasadenas	Columbia
81	—	CLOSE MY EYES FOREVER	Lita Ford	RCA
82	—	I'LL BE THERE FOR YOU	Bon Jovi	Mercury
86	—	IKO IKO	the Belle Stars	Capitol
88	93	THIS TIME	Kiara	Arista
90	—	GOOD LIFE	Inner City	Virgin
91	91	FALLING OUT OF LOVE	Ivan Neville	Polydor
92	94	I CAN'T FACE THE FACT	Gina Go-Go	Capitol
95	—	LET THE RIVER RUN	Carly Simon	Arista
97	—	WIND BENEATH MY WINGS	Bette Midler	Atlantic

● DEBBIE GIBSON takes a well-earned rest, but her career's not flagging



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	5	ELECTRIC YOUTH	Debbie Gibson	Atlantic
4	3	TRAVELING WILBURYS	Traveling Wilburys	Wilbury
5	4	SHOOTING RUBBERBANDS AT THE MOON	Edie Brickell And The New Bohemians	Geffen
6	6	G N' R LIES	Guns N' Roses	Geffen
7	9	FOREVER YOUR GIRL	Paula Abdul	Virgin
8	7	HYSTERIA	Def Leppard	Mercury
9	8	GIVING YOU THE BEST THAT I GOT	Anita Baker	Elektra
10	10	NEW JERSEY	Bon Jovi	Mercury
11	11	OPEN UP AND SAY ... AH!	Poison	Enigma
12	12	GREEN	R.E.M.	Warner Brothers
13	15	MYSTERY GIRL	Roy Orbison	Virgin
14	13	SILHOUETTE	Kenny G	Arista
15	16	VIVID	Living Colour	Epic
16	14	JOURNEY'S GREATEST HITS	Journey	Columbia
17	25	LOC-ED AFTER DARK	Tone Loc	Delicious
18	17	RATTLE AND HUM	U2	Island
19	19	HOLD ME IN YOUR ARMS	Rick Astley	RCA
20	23	KARYN WHITE	Karyn White	Warner Brothers
21	26	HANGIN' TOUGH	New Kids On The Block	Columbia
22	20	HOLD AN OLD FRIEND'S HAND	Tiffany	MCA
23	21	WINGER	Winger	Atlantic
24	28	THE GREAT RADIO CONTROVERSY	Testa	Geffen
25	18	PRIDE	White Lion	Atlantic
26	22	GREATEST HITS	Fleetwood Mac	Warner Brothers
27	24	COCKTAIL	Soundtrack	Elektra
28	36	BEACHES	Soundtrack	Atlantic
29	37	OUT OF ORDER	Rod Stewart	Warner Brothers
30	40	LIVING YEARS	Mike + the Mechanics	Atlantic
31	27	A SHOW OF HANDS	Rush	Mercury
32	32	HEART BREAK	New Edition	MCA

33	29	TRACY CHAPMAN	Tracy Chapman
34	35	TECHNIQUE	New Order
35	30	FAITH	George Michael
36	33	TELL IT TO MY HEART	Taylor Dayne
37	38	DYLAN & THE DEAD	Bob Dylan & The Grateful Dead
38	34	BULLETTYOYS	Bulletboys
39	39	I WANNA HAVE SOME FUN	Samantha Fox
40	41	MESSAGES FROM THE BOYS	the Boys
41	31	LONG COLD WINTER	Cinderella
42	46	WATERMARK	Enya
43	42	DELICATE SOUND OF THUNDER	Pink Floyd
44	44	THE LOVER IN ME	Sheena Easton
45	48	... AND JUSTICE FOR ALL	Metallica
46	45	SMASHES, THRASHES & HITS	Kiss
47	43	REACH FOR THE SKY	Ratt
48	50	THE TRINITY SESSION	Cowboy Junkies
49	49	EVERYTHING	the Bangles
50	47	AMERICAN DREAM	Crosby, Stills, Nash & Young

Compiled by Billboard

Elektra	27	19	STILL IN LOVE	Troop
Qwest	28	35	4 U	Vesta
Columbia	29	17	SHE WON'T TALK TO ME	Luther Vandross
Arista	30	30	GENTLY	Ready For The World
Columbia	31	25	SUPERWOMAN	Karyn White
Warner Brothers	32	39	REAL LOVE	EI DeBarge
Jive	33	37	AFFAIR	Cherrelle
Motown	34	36	WITH EACH BEAT OF MY HEART	Stevie Wonder
Mercury	35	38	WE'VE SAVED THE BEST FOR LAST	Kenny G
Geffen	36	32	THE CLUB	Marcus Lewis
Columbia	37	26	CAN YOU STAND THE RAIN	New Edition
MCA	38	40	ANOTHER WEEKEND	Five Star
Elektra	39	41	FROM PAIN TO JOY	Betty Wright
Mercury	40	42	FIND AN UGLY WOMAN	Cash Money & Marvelous
Atlantic				
RCA				
Columbia				
Atlantic				

Compiled by Billboard

Atlantic
A&M
Epic
MCA
Warner Brothers
Motown
Tabu
Motown
Arista
Aegis
MCA
RCA
Ms. B
Sleeping Bag

MUSIC VIDEO

TW LW

1	1	KYLIE — THE VIDEOS	Kylie Minogue	PWL
2	4	THRILLER	Michael Jackson	Vestron
3	3	PRIVATE COLLECTION	Cliff Richard	PMI
4	7	THE LEGEND CONTINUES . . .	Michael Jackson	Video Collection
5	2	THE BIG PUSH TOUR	Bros	CMV
6	13	DIRTY DANCING — THE CONCERT TOUR	Various	Vestron
7	6	SHOWBUSINESS	the Pet Shop Boys	PMI
8	11	FAITH	George Michael	CMV
9	9	THE GREATEST HITS	Bananarama	Channel 5
10	—	ROY ORBISON & FRIENDS	Roy Orbison	Virgin
11	5	LIVE AT THE SEASIDE	Erasure	Virgin
12	—	LIVE IN CONCERT	Daniel O'Donnell	Ritz
13	18	SIGN 'O' THE TIMES	Prince	Palace
14	10	KICK: THE VIDEO FLICK	Inxs	Channel 5
15	8	LIVE AT HAMMERSMITH	T'Pau	Virgin
16	—	NOW 13	Various	Virgin/PMI
17	—	BERLIN CONCERT	James Last	Channel 5
18	15	LET THERE BE ROCK	AC/DC	Warner Home Video
19	—	FINAL DAMNATION	Damned	Hendring
20	16	CIAO ITALIA — LIVE FROM ITALY	Madonna	Warner Home Video

Compiled by Gallup

● TONE LōC: so wild he wears his head back to front



● PAULA ABDUL: "please Miss, can I go to the loo now?"

US BLACK SINGLES

TW LW

1	2	JUST BECAUSE	Anita Baker	Elektra
2	5	STRAIGHT UP	Paula Abdul	Virgin
3	9	JUST COOLIN'	LeVert	Atlantic
4	8	GIRL YOU KNOW IT'S TRUE	Milifi Vanilli	Arista
5	7	SKIN I'M IN	Cameo	Atlantic
6	4	WILD THING	Tone Lōc	Delicious
7	13	CLOSER THAN FRIENDS	Surface	Columbia
8	1	DREAMIN'	Vanessa Williams	Wing
9	3	SO GOOD	Al Jarreau	Reprise
10	18	LUCKY CHARM	the Boys	Motown
11	6	TEDDY'S JAM	Guy	Uptown
12	21	JOY AND PAIN	Donna Allen	Oceana
13	20	YOU AND I GOT A THANG	Freddie Jackson	Capitol
14	10	SNAKE IN THE GRASS	Midnight Star	Solar
15	12	HEAVEN	BeBe & CeCe Winans	Capitol
16	22	BEING IN LOVE AIN'T EASY	Sweet Obsession	Epic
17	23	MORE THAN FRIENDS	Jonathan Butler	Jive
18	16	TEENAGE LOVE	Slick Rick	Def Jam
19	15	GET ON THE DANCE FLOOR	Rob Base & DJ E-Z Rock	Profile
20	14	I'M GONNA GIT YOU SUCKA	the Gap Band	Arista
21	29	ALL I WANT IS FOREVER	James "JT" Taylor	Epic
22	27	STRUCK BY YOU	the Bar-Kays	Mercury
23	24	ME, MYSELF AND I	Cheryl "Pepsii" Riley	Columbia
24	28	GIRL I GOT MY EYES ON YOU	Today	Motown
25	33	I'LL BE THERE FOR YOU	Ashford & Simpson	Capitol
26	11	THIS TIME	Kiara	Arista



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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

Simple Minds barely fight off the challenge from **Michael Jackson's** 'Leave Me Alone' to spend a second week at number one with their single 'Belfast Child'.

The seven inch version of the Simple Minds single contains the full six minutes and 39 seconds version of 'Belfast Child'. Only one number one single in chart history has been longer – 'Hey Jude', a 1968 chart topper for the **Beatles**.

The Simple Minds single has sold 200,000 copies, but is already in steep decline, so 'Leave Me Alone' must be favourite for the number one berth next week.

● In the grand tradition of husband and wife teams like **Nina & Frederick**, **Esther & Abi Ofarim** and the other **Captain & Tennie**, **Cecil & Linda Womack** are making music together in both their personal and professional lives. Their latest success 'Celebrate The World', which climbs to number 33 this week, is Womack & Womack's sixth hit. They are now within striking distance of the most successful husband and wife duo in chart history, that of **Mr and Mrs Bono** – **Sonny & Cher** – who had a run of nine hits between 1965 and 1972.

Other husband and wife teams have worked together on more hits, but not as duos: **Paul and Linda McCartney** had numerous hits as part of **Wings**, whilst **Abba**, who had 25 chart singles, consisted of two couples who were married and divorced at various stages of their illustrious chart career.

Incidentally, I did Abba an injustice recently, when I suggested that prior to **Roy Orbison**, the most recent example of an act with two albums in the top three at the same time was **Mike Oldfield** in 1974.

On 15 January 1977, Abba were

number one with 'Arrival' and number two with 'Greatest Hits'. In self-defence, all I can say is that in those days album charts reflected sales from long before the publication date (15 January 1977 chart covered sales for 18-24 December!) and this combined with Xmas deadlines, meant that the chart in question did not appear in Record Mirror, and was therefore overlooked. It did, however, appear in the 22 January 1977 edition of Music Week. The full chart for 15 January 1977 appears this week as our Vintage Chart on page 40.

● **Michael Ball's** debut hit, 'Love Changes Everything', dips a notch to number three this week, having failed at the last hurdle to become the first number one single penned by **Andrew Lloyd Webber** in more than 12 years.

The song, which comes from the forthcoming (12 April) West End production of 'Aspects Of Love' is the 14th single written by Lloyd Webber to chart since he first tasted success in 1972.

The full list of successes is as follows:
 ● 'Superstar' – **Murray Head** / 'I Don't Know How To Love Him' – **Yvonne Elliman** (number 47, 1972) ● 'Don't Cry For Me, Argentina' – **Julie Covington** (number one, 1976)
 ● 'Another Suitcase In Another Hall' – **Barbara Dickson** (number 18, 1977)
 ● 'Oh, What A Circus' – **David Essex** (number three, 1978) ● 'Don't Cry For Me, Argentina' – **Shadows** (number five, 1978) ● 'Take That Look Off Your Face' – **Marti Webb** (number three, 1980) ● 'Memory' – **Elaine Paige** (number six, 1981) ● 'Memory' – **Barbra Streisand** (number 34, 1982)
 ● 'Pie Jesu' – **Sarah Brightman and Paul Miles Kingston** (number three, 1985) ● 'Memory' – **Aled Jones** (number 42, 1985) ● 'The Phantom Of



● **PAUL McCARTNEY** manages to shake off Linda, briefly

The Opera' – **Sarah Brightman and Steve Harley** (number seven, 1986)

● 'All I Ask Of You' – **Sarah Brightman and Cliff Richard** (number three, 1986) ● 'Music Of The Night' – **Michael Crawford** (number seven, 1987) ● 'Love Changes Everything' – **Michael Ball** (number three, 1989).

Lyricists used by Lloyd Webber to write the words to accompany his melodies are **Trevor Nunn**, **Charles Hart**, **Richard Stilgoe**, **Don Black**, **Mike Batt** and, first and foremost, **Tim Rice**. Lloyd Webber and Rice penned 'Superstar', 'I Don't Know How To Love Him', 'Don't Cry For Me, Argentina', 'Oh, What A Circus' and 'Another Suitcase In Another Hall'.

Lloyd Webber's most recorded work is 'Memory', of which his Really Useful Group company has logged over 600 versions since it was first published in 1981 – an astonishing total.

Finally, it should be said that Lloyd Webber has achieved his credits as a hit songwriter despite the fact that the songs are lifted from longer, more cohesive pieces which make more sense within the context in which they were written – that is, as part of musicals.

● American heavy metal band **WASP** explode onto the chart at number 28 this week with 'Mean Man' which instantly becomes their biggest hit to date. They've had five previous chart entries, scoring with 'Wild Child' (number 71, 1986), '95 – Nasty' (number 70, 1986), 'Scream Until You Like It' (number 32, 1987), 'I Don't Need No Doctor' (number 31, 1987) and 'Animal (F*** Like A Beast)', which reached number 61 in a live version last year. Like 'Animal', 'Mean Man' contains some foul language, and is likely to attract similarly scant attention from radio programmers.

● TWELVE INCH

TW LW

1	1	BELFAST CHILD Simple Minds	Virgin
2	3	HEY MUSIC LOVER S'Xpress	Rhythm King
3	7	TURN UP THE BASS Tyree Featuring Kool Rock Steady	London
4	5	STOP Sam Brown	A&M
5	2	MY PREROGATIVE Bobby Brown	MCA
6	4	LEAVE ME ALONE Michael Jackson	Epic
7	22	WILD THING/LOC'ED AFTER DARK Tone Loc	Delicious/Fourth & Broadway
8	6	THAT'S THE WAY LOVE IS Ten City	Atlantic
9	—	STRAIGHT UP Paula Abdul	Siren
10	11	EVERYTHING COUNTS (LIVE) Depeche Mode	Mute
11	14	HELP Bananarama/Lananeeneenoonoo	London
12	12	I DON'T WANT A LOVER Texas	Mercury
13	18	LOVE CHANGES EVERYTHING Michael Ball	Really Useful
14	15	CAN'T STAY AWAY FROM YOU Gloria Estefan with Miami Sound Machine	Epic
15	—	WAGES DAY Deacon Blue	CBS
16	—	MEAN MAN WASP	Capitol
17	9	WAIT Robert Howard & Kym Mazelle	RCA
18	29	BLOW THE HOUSE DOWN Living In A Box	Chrysalis
19	16	ROCKET Def Leppard	Mercury
20	10	LOVE TRAIN Holly Johnson	MCA

● COMPACT DISC

TW LW

1	1	A NEW FLAME Simply Red	Elektra
2	4	ANYTHING FOR YOU Gloria Estefan with Miami Sound Machine	Epic
3	5	ANCIENT HEART Tanita Tikaram	WEA
4	3	THE MARQUEE — 30 LEGENDARY YEARS Various	Polydor
5	—	THE BIG AREA Then Jerico	London 8281222
6	2	THE RAW AND THE COOKED Fine Young Cannbals	London
7	10	SPIKE Elvis Costello	Warner Brothers
8	8	BRITS '89 — THE AWARDS Various	Telstar/BPI
9	6	MYSTERY GIRL Roy Orbison	Virgin
10	7	LIVING YEARS Mike And The Mechanics	WEA
11	17	WANTED Yaz	Big Life
12	20	HYSTERIA Def Leppard	Bludgeon Riffola
13	9	GREATEST HITS Fleetwood Mac	Warner Brothers
14	12	WATERMARK Enya	WEA
15	11	BUSTER Original Soundtrack	Virgin
16	—	REMOTE Hue And Cry	Circa CIRCD6
17	16	THE INNOCENTS Erasure	Mute
18	—	BAD Michael Jackson	Epic 4502902
19	18	NEW LIGHT THROUGH OLD WINDOWS Chris Rea	WEA
20	13	THE LEGENDARY ROY ORBISON Roy Orbison	Telstar

Compiled by Gallup

THE TOP OF THE POPS CHART

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

UK SINGLES

FEB 26 — MAR 4 1989

UK ALBUMS

TW LW W/C

1	1	3	BELFAST CHILD Simple Minds
2	4	2	LEAVE ME ALONE Michael Jackson
3	2	8	LOVE CHANGES EVERYTHING Michael Ball
4	5	5	STOP Sam Brown
5	12	2	HELP Bananarama/Lananeeneenoono
6	14	3	HEY MUSIC LOVER S'Xpress
7	6	13	MY PREROGATIVE Bobby Brown
8	13	5	I DON'T WANT A LOVER Texas
9	—	1	TOO MANY BROKEN HEARTS Jason Donovan
10	23	4	CAN'T STAY AWAY FROM YOU Gloria Estefan And Miami Sound Machine
11	10	4	HOLD ME IN YOUR ARMS Rick Astley
12	3	8	SOMETHING'S GOTTEN HOLD OF MY HEART Marc Almond Featuring Gene Pitney
13	8	8	LOVE TRAIN Holly Johnson
14	20	4	EVERY ROSE HAS ITS THORN Poison
15	16	6	LOOKING FOR LINDA Hue And Cry
16	33	2	TURN UP THE BASS Tyree Featuring Kool Rock Steady
17	31	3	BLOW THE HOUSE DOWN Living In A Box
18	9	5	FINE TIME Yaz
19	15	4	ROCKET Def Leppard
20	28	2	NOTHING HAS BEEN PROVED Dusty Springfield
21	30	5	WILD THING/LOC'ED AFTER DARK Tone Loc Delicious/Fourth & Broadway
22	7	8	THE LIVING YEARS Mike And The Mechanics
23	34	2	EVERYTHING COUNTS (LIVE) Depeche Mode
24	17	8	WAIT Robert Howard & Kym Mazelle
25	19	7	THAT'S THE WAY LOVE IS Ten City
26	—	1	WAGES DAY Deacon Blue
27	11	9	YOU GOT IT Roy Orbison
28	—	1	MEAN MAN WASP
29	27	3	PROMISED LAND the Style Council
30	42	2	THIS TIME I KNOW IT'S FOR REAL Donna Summer
31	32	5	WHAT I AM Edie Brickell And The New Bohemians
32	44	2	I'D RATHER JACK Reynolds Girls
33	46	2	CELEBRATE THE WORLD Womack & Womack
34	—	1	STRAIGHT UP Paula Abdul
35	18	6	I ONLY WANNA BE WITH YOU Samantha Fox
36	24	6	IT'S ONLY LOVE Simply Red
37	22	9	SHE DRIVES ME CRAZY Fine Young Cannibals
38	25	7	THE LOVER IN ME Sheena Easton
39	26	9	CUDDLY TOY Roachford
40	—	1	CRYIN' Vixen
41	21	4	THE LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS Morrissey
42	50	2	INFO-FREAKO Jesus Jones
43	63	2	INTERNATIONAL RESCUE Fuzzbox
44	37	6	BIG AREA Then Jerico
45	—	1	VERONICA Elvis Costello
46	29	13	ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan
47	38	8	RESPECT Adeva
48	—	1	SLEEP TALK Alyson Williams
49	35	6	LOST IN YOUR EYES Debbie Gibson
50	70	3	WHERE DOES THE TIME GO? Julia Fordham
51	61	2	INDESTRUCTIBLE Four Tops Featuring Smokey Robinson
52	—	1	LOVE IN THE NATURAL WAY Kim Wilde
53	60	4	ETERNAL FLAME the Bangles
54	—	1	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) Cinderella Vertigo VER43
55	45	4	CAN'T BE SURE the Sundays Rough Trade
56	56	2	HEARSA '89 Alexander O'Neal
57	36	13	CRACKERS INTERNATIONAL Erasure
58	41	11	BREAK 4 LOVE Raze
59	39	4	CAN U DIG IT? Pop Will Eat Itself
60	82	3	THIS IS SKA Longsy D
61	53	4	WORKING ON IT Chris Rea
62	40	9	BABY I LOVE YOUR WAY/FREEBIRD (MEDLEY) Will To Power
63	52	3	SECRET RENDEZVOUS Karyn White
64	—	1	BRING IT BACK AGAIN Stray Cats
65	—	1	EVERLASTING LOVE Howard Jones
66	—	1	IT TAKES TWO Rob Base & DJ E-Z Rock
67	69	3	NO MORE TOMORROWS Paul Johnson
68	47	4	I'M ON MY WAY the Proclaimers
69	—	1	I BEG YOUR PARDON Kon Kan
70	72	4	ARE YOU MY BABY? Wendy & Lisa
71	68	2	HAVE LOVE, WILL TRAVEL (EP) Crazyhead
72	—	1	DON'T TAKE MY MIND ON A TRIP Boy George
73	43	13	BUFFALO STANCE Neneh Cherry
74	—	1	BIG BAD (EP) Little Angels
75	48	7	WHERE IS THE LOVE Will Downing & Mica Paris
76	—	1	THE R Eric B & Rakim
77	95	—	HELTER SKELTER Vow Wow
78	84	—	SAILING AWAY Chris De Burgh
79	97	—	FIND ME A FAMILY the Hollies
80	—	—	TWO STRONG HEARTS John Farnham
81	—	—	BE THERE Clive Griffin
82	—	—	NOW YOU'RE IN HEAVEN Julian Lennon
83	—	—	WHEN I GROW UP Michelle Shocked
84	—	—	FADING AWAY Will To Power
85	79	—	MY LOVE IS MAGIC Bas Noir
86	—	—	LOVE TO LOVE YOU BABY Bali
87	—	—	ON THE REAL TIP Def Jef Delicious/Fourth & Broadway BRW123
88	94	—	ALL I ASK OF YOU Barbra Streisand
89	85	—	DIZZY Throwing Muses
90	89	—	ON STAGE/GET UP ON THIS She Rockers
91	—	—	HOLDIN' ON TO YOU Andy Leek
92	88	—	FIGHT (NO MATTER HOW LONG) Bunbury
93	99	—	ROCK ON (SHEP PETTIBONE REMIX) David Essex
94	—	—	HOLD ME Fleetwood Mac Warner Bros W7528
95	90	—	JEALOUS Mac Band Featuring McCampbell Bros
96	100	—	ALBATROSS Fleetwood Mac
97	—	—	DON'T SHED A TEAR Paul Carrack
98	81	—	RHYTHM IS GONNA GET YOU Gloria Estefan with Miami Sound Machine
99	96	—	BLACK, ROCK AND RON Black, Rock and Ron
100	—	—	RASPUTIN (REMIX) Boney M Ariola I12096

☆ Platinum (600,000), □ Gold (400,000 sales), ○ Silver (200,000 sales)

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

TOP 75 ARTIST ALBUMS

TW LW W/C		1 1 2 A NEW FLAME Simply Red		Elektra
		2 2 16 ANYTHING FOR YOU Gloria Estefan With Miami Sound Machine		□ Epic
		3 4 24 ANCIENT HEART Tanita Tikaram		□ WEA
		4 — 1 THE BIG AREA Then Jerico		London 8281221
◆◆		5 3 3 THE RAW AND THE COOKED Fine Young Cannibals		London
		6 11 3 SPIKE Elvis Costello		Warner Bros
		7 8 80 HYSTERIA Def Leppard		☆ Bludgeon Riffola
		8 5 4 MYSTERY GIRL Roy Orbison		Virgin
		9 6 15 WANTED Yaz		☆ Big Life
		10 15 13 REMOTE Hue And Cry		Circa
		11 9 45 THE INNOCENTS Erasure		☆ Mute
		12 7 20 THE LEGENDARY ROY ORBISON Roy Orbison		☆ Teistar
		13 22 3 TRUE LOVE WAYS Buddy Holly		☆☆☆☆☆☆☆☆ Epic
		14 13 78 BAD Michael Jackson		☆☆☆☆☆☆☆☆ Elektra
		15 21 46 TRACY CHAPMAN Tracy Chapman		☆☆☆☆☆☆☆☆ WEA
		16 10 15 LIVING YEARS Mike And The Mechanics		☆☆☆☆☆☆☆☆ RCA
		17 16 41 THE FIRST OF A MILLION KISSES Fairground Attraction		☆☆☆☆☆☆☆☆ WEA
		18 12 23 WATERMARK Enya		☆☆ Warner Bros
		19 14 14 GREAT EST HITS Fleetwood Mac		Factory
		20 17 4 TECHNIQUE New Order		☆☆☆☆☆☆☆☆ PWL
		21 19 34 KYLIE — THE ALBUM Kylie Minogue		☆☆☆☆☆☆☆☆ RCA
		22 23 13 HOLD ME IN YOUR ARMS Rick Astley		☆☆☆☆☆☆☆☆ WEA
		23 18 19 NEW LIGHT THROUGH OLD WINDOWS Chris Rea		☆☆ Mercury
		24 29 67 KICK INXS		☆☆☆☆☆☆☆☆ Geffen
		25 43 5 SHOOTING RUBBERBANDS AT THE STARS Edie Brickell And The New Bohemians		A&M
		26 38 21 FLYING COLOURS Chris De Burgh		CBS
		27 24 4 ROACHFORD Roachford		Atlantic
		28 25 3 FOUNDATION Ten City		□ MCA
		29 26 3 CLOSE Kim Wilde		MCA MCG6036
◆◆		30 — 1 THE LOVER IN ME Sheena Easton		☆☆☆☆☆☆☆☆ Tabu
		31 36 83 HEARSA/ALL MIXED UP Alexander O'Neal		☆☆☆☆☆☆☆☆ EMI
		32 28 16 PRIVATE COLLECTION Cliff Richard		☆☆☆☆☆☆☆☆ London
		33 30 19 MONEY FOR NOTHING Dire Straits		☆☆☆☆☆☆☆☆ CBS
		34 35 20 THE GREATEST HITS COLLECTION Bananarama		☆☆☆☆☆☆☆☆ CBS
		35 29 20 INTROSPECTIVE Pet Shop Boys		☆☆ Parlophone
		36 37 48 PUSH Bros		☆☆☆☆☆☆☆☆ CBS
		37 39 28 CONSCIENCE Womack & Womack		☆ Fourth & Broadway
		38 31 27 SO GOOD Mica Paris		□ Fourth & Broadway
		39 33 16 THE ULTIMATE COLLECTION Bryan Ferry/Roxy Music		☆☆ EC
		40 50 63 RAIN TOWN Deacon Blue		CBS
		41 32 20 RATTLE AND HUM U2		☆☆ Island
		42 49 18 TRAVELING WILBURYS Traveling Wilburys		☆ Warner/Wilbury
		43 41 6 NEW YORK Lou Reed		Sire
		44 34 4 ELECTRIC YOUTH Debbie Gibson		Atlantic
		45 27 7 LOVE SUPREME Diana Ross & The Supremes		○ Motown
		46 47 19 FISHERMAN'S BLUES the Waterboys		☆ Ensign
		47 42 100 CIRCUS Erasure		☆ Mute
		48 46 69 FAITH George Michael		☆ Epic
		49 45 19 TO WHOM IT MAY CONCERN the Pasadenas		☆☆ CBS
		50 40 15 GET EVEN Brother Beyond		☆ Parlophone
		51 58 17 GREATEST HITS Human League		☆ Virgin
		52 51 24 SUNSHINE ON LEITH the Proclaimers		☆ Chrysalis
		53 44 91 WHITNEY Whitney Houston		☆☆☆☆☆☆☆☆ Arista
		54 54 46 APPETITE FOR DESTRUCTION Guns N' Roses		☆ Geffen
		55 53 19 ANY LOVE Luther Vandross		□ Epic
		56 48 23 NEW JERSEY Bon Jovi		□ Vertigo
		57 59 19 GIVING YOU THE BEST THAT I GOT Anita Baker		□ Elektra
		58 74 103 THE JOSHUA TREE U2		☆☆☆☆ Island
		59 72 276 HELLO, I MUST BE GOING! Phil Collins		☆ Virgin
		60 66 76 THE CREAM OF ERIC CLAPTON Eric Clapton/Cream		☆☆☆☆ Polydor
		61 52 3 THUNDER AND CONSOLATION New Model Army		EMI
		62 64 210 NO JACKET REQUIRED Phil Collins		Virgin
		63 — 26 SHORT SHARP SHOCKED Michelle Shocked		Cooking Vinyl CVLP1
		64 71 107 THE PHANTOM OF THE OPERA Original Cast		☆☆☆☆ Polydor
		65 60 4 AFTER THE WAR Gary Moore		Virgin
		66 57 3 POP SAID... Darling Buds		Epic
		67 — 262 THRILLER Michael Jackson		Epic EPC85930
		68 — 11 THE STARS WE ARE Marc Almond		Parlophone PCSX7324
		69 68 2 THE BEST YEARS OF OUR LIVES Neil Diamond		CBS
		70 63 2 PICTURE BOOK Simply Red		Elektra
		71 — 3 FACE VALUE Phil Collins		Virgin V2185
		72 55 35 HEAVY NOVA Robert Palmer		EMI
		73 75 64 WONDERLAND Erasure		Mute
		74 56 75 POPPED IN SOULED OUT Wet Wet Wet		Precious Organisation
		75 62 3 DYLAN & THE DEAD Bob Dylan With the Grateful Dead		CBS

TOP 20 COMPILATION ALBUMS

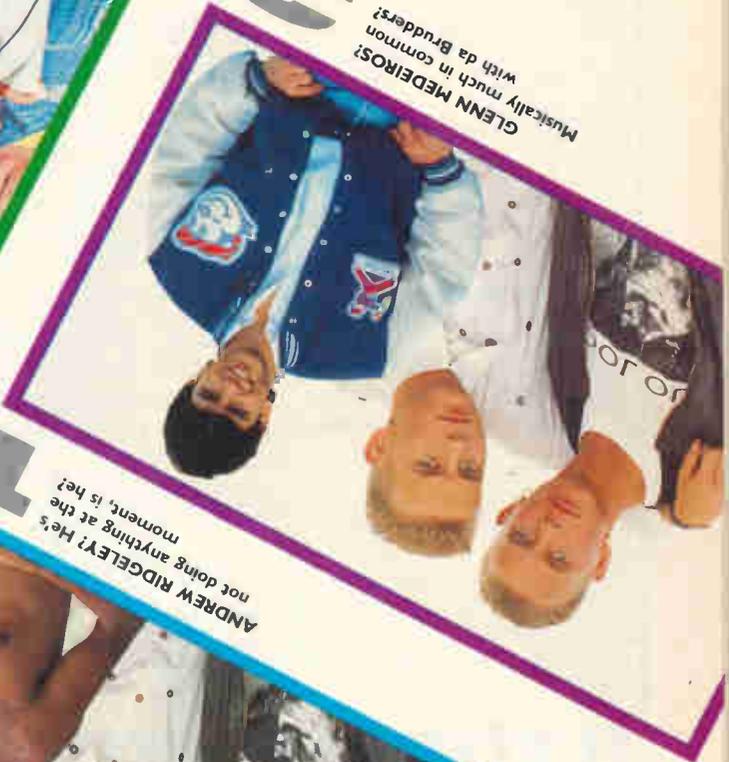
TW LW W/C		1 2 2 BRITS '89 — THE AWARDS Various		Telstar/BPI
		2 1 5 THE MARQUEE — 30 LEGENDARY YEARS Various		□ Polydor
		3 3 8 BUSTER Original Soundtrack		☆ Virgin
		4 — 1 DEEP HEAT Various		Telstar STAR2345
		5 — 1 CHEEK TO CHEEK Various		CBS MOOD6
		6 4 6 COCKTAIL Original Soundtrack		Elektra
		7 — 1 AND ALL BECAUSE THE LADY LOVES... Various		Dover Add6
		8 6 8 PREMIERE COLLECTION — ANDREW LLOYD WEBBER Various		☆☆ Really Useful
		9 5 8 THE GREATEST LOVE VOL 2 Various		☆ Telstar
		10 9 8 DIRTY DANCING Original Soundtrack		☆ RCA
		11 13 3 BEAT THIS — THE HITS OF RHYTHM KING Various		Stylus
		12 8 8 THE GREATEST LOVE Various		Telstar
		13 10 8 NOW THAT'S WHAT I CALL MUSIC 13 Various		K-Tel
		14 7 5 FROM MOTOWN WITH LOVE Various		K-Tel
		15 12 8 THE GREATEST HITS OF HOUSE Various		□ Stylus
		16 11 8 SOFT METAL Various		☆ Stylus
		17 14 8 THE CLASSIC EXPERIENCE Various		EMI
		18 16 8 GREATEST HITS OF 1988 Various		□ Telstar
		19 17 8 THE LOST BOYS Original Soundtrack		Atlantic
		20 20 2 THE BLUES BROTHERS Original Soundtrack		Atlantic

☆☆☆ 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.

Who could replace Craig?

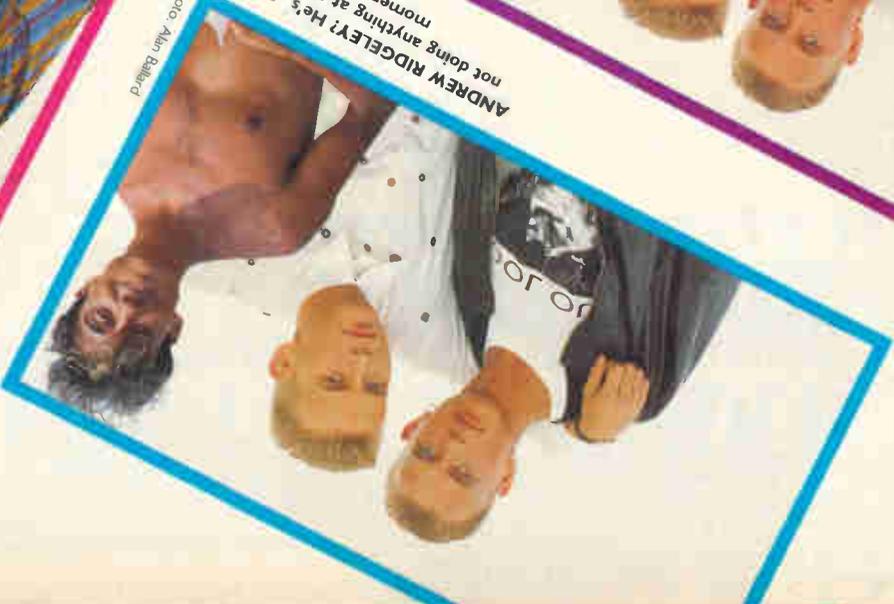
The worrying rumours that Craig Logan could be on the way out of top pop combo Bros have stunned the nation. We'd make a few timely suggestions as to who could step into his size 10s until he's fit enough to return...
 Illustrate your suggestion too... to 'I'm Who Could Replace Craig?'
 Greater London House, Hampstead Road, London NW1 7QZ
 Who do you think could replace Craig? Write in and let us know (and we'd make a few timely suggestions as to who could step into their lovable bassist's shoes) to 'I'm Who Could Replace Craig?'

3



GLENN MEDeiros?
Musically much in common with da Bruders!

7



ANDREW RIDGLEY? He's not doing anything at the moment, is he?

Photo: Alan Ballard

2



MOZZER? Well, Mate n' Luke could almost be the Kray Twins...

Photo: Clarke Davis

4



FRANK SIDEBOTTOM!
He'd bring much longed for musical credibility