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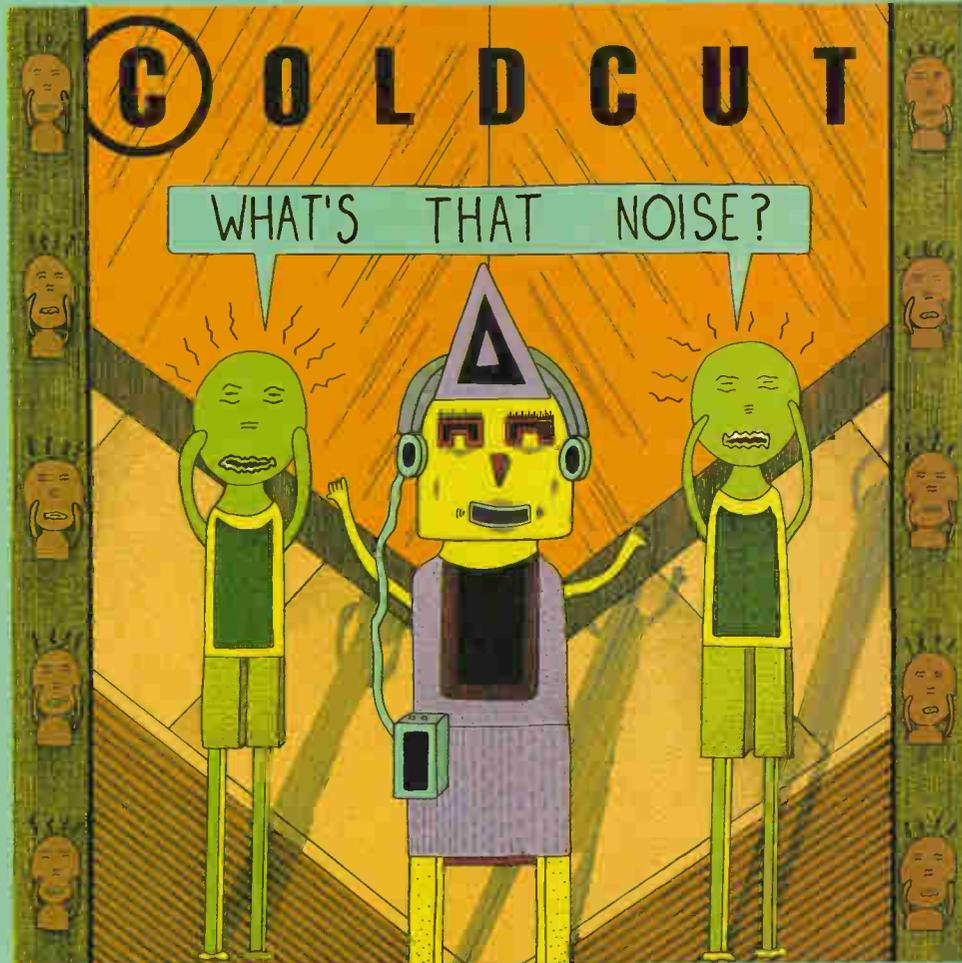
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EDITOR Betty Page
DEPUTY EDITOR/FEATURES Eleanor Levy
NEWS EDITOR Robin Smith
DESIGN Ian Middleton and Jane Phillips
SUB EDITOR Kevin Murphy
REVIEWS EDITOR Tim Nicholson
CONTRIBUTORS Tony Beard, Lysette Cohen, Darren Crook, Johnny Dec, David Giles, Tony Fletcher, Malu Halasa, James Hamilton, Tim Jeffery, Alan Jones, Roger Morton, Pete Paisley, Paul Sexton, Andy Strickland, Lisa Tilston, Chris Twomey, Jane Wilkes, Henry Williams, Geoff Zeppelin
PHOTOGRAPHERS Eugene Adebari, Norman Anderson, Victoria Blackie, John Ingledew, Barry Plummer, Joe Shutter, Martyn Strickland, Steve Wright
DISPLAY & CLASSIFIED ADVERTISEMENT MANAGER Carole Norvell-Read
SENIOR ADVERTISEMENT REPRESENTATIVE Tracy Rogers
AD PRODUCTION MANAGER Tony Dixon
PUBLISHER Lynn Keddic
CIRCULATION MANAGER Peter Shaw
MANAGING DIRECTOR Mike Sharman.

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FRONT COVER SHOT OF TEN CITY BY VICTORIA BLACKIE

NEWS

EDITED BY ROBIN SMITH



● DON'T DISAPPOINT

PiL are back this month with their single 'Disappointed', out on April 24. Taken from their soon-to-be-released ninth, as yet untitled album, the flip side features 'Same Old Story', while the 12 inch also has a mighty extended version of 'Disappointed'.

The current PiL line-up is John Lydon vocals, John McGeoch guitar and effects, Bruce Smith drums and Alan Dias bass. Lu Edmunds has now left the band for medical reasons — his doctor says his hearing is being damaged by high decibels. Honest guv!

CRASH BANG

Living In A Box follow up 'Blow The House Down' with their single 'Gatecrashing' out on April 24. It's the title track of their forthcoming album, and the flip side is 'Get On The Dog Doza'. On The 12 inch you'll find a Diesel Mix of 'Gatecrashing' and a Conversion Version of 'Blow The House Down'.

Living In A Box are currently dashing all over Europe promoting their last single 'Blow The House Down' and they're planning some British live dates at the end of the year.



▲ Mega metal gods **Queen** release their 32nd single (yes, their 32nd) 'I Want It All' on May 2. It's taken from their forthcoming album, 'The Miracle', which will be out on May 22, and the flip side is 'Hang On In There'.

Queen's new album features 10 new tracks, and we hear it will show the rockier side of the band. It's the follow-up to their multi-platinum album 'A Kind Of Magic', released in June 1986.

On Bank Holiday Monday, May 29, Queen will be featured in an hour-long special, 'Queen For An Hour', broadcast on Radio 1 from 2pm to 3pm and hosted by Mike Read.

GOOD TIMES

Stefan Dennis, who's better known as Paul Robinson in 'Neighbours', releases his debut single 'Don't It Make You Feel Good' on April 24. Recorded in Australia and mixed in England, the flip side features 'Solo Dancing', and limited copies of the single will come in a poster bag.

Stefan will be recording his album in England in July, and if you put a fiver in the post I'll give you the address of the studio where he'll be. Just kidding!

● BIG THRILL

Texas are galloping across the range again, following up their top 10 single 'I Don't Want A Lover' with 'Thrill Has Gone', out on April 24. It's taken from their debut album 'Southside', and the flip side features a previously unreleased track, 'Nothing Left To Hide'.

The first 10,000 copies of the 12 inch version will come with a poster. Yee hoo, just the thing to cover the stain up on my kitchen wall.



● RELEASES

The Painted Word release their debut single 'Worldwide' this week. The flip side features 'I Found Love Today' while the 12 inch has the extra track 'My Darkest Hour'.

Wire release their single 'Ear Drum Buzz' on April 24. It's taken from Wire's forthcoming album due for release at the end of May, and the flip side is 'It's A Boy'.

Traveling Wilbury **Tom Petty** releases his single 'I Won't Back Down' on April 24. It's taken from forthcoming album 'Full Moon Fever'.

Animal Logic, a new band featuring Police drummer Stewart Copeland, release their single 'There's A Spy (In The House Of Love)' on April 24. It's not a cover version of the Was (Not Was) hit of the same name and the flip side features 'Someone To Come Home To'.



● NEPH TOUR

Those flour-festooned funsters Fields Of The Nephilim start a tour in May. They'll be kicking off at Norwich UEA May 26, followed by Leeds University 27, Glasgow Barrowlands 28, Liverpool Royal Court 29, Bristol Studio 30, Manchester International 31, Plymouth Academy June 1, Birmingham Hummingbird 2, Brixton Academy 3.

The band have just returned from an American tour and a new, as yet untitled, single will be out to coincide with the dates.

IN THE RAW

Def Jam diva Alyson Williams follows up 'Sleep Talk' with 'My Love Is So Raw' on April 28. The flip side features 'We're Gonna Make It' while the 12 inch and CD versions also have Alyson's versions of 'I Second That Emotion' originally recorded by Smokey Robinson And The Miracles.



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● JASON LIVE!

Jason Donovan and the Reynolds Girls will be the stars of Pete Waterman's Hitman Roadshow which embarks later this month. The dates will feature acts from the PWL stable, as well as Hazell Dean, Sinitta, Mandy Smith and the Shooting Party.

A spokesperson for PWL says the shows are really being aimed at the under 18s with free gifts for everybody, but your trusty rm wrecking crew are determined to sneak in.

The dates: Wolverhampton Evés April 24, Sheffield Roxy 25, Nottingham Ritzy 27, Bolton Ritzy 28, Stoke Ritzy 30, Liverpool Quadrant Park May 1, Norwich Ritzy 3, Luton Coliseum 4, Hinckley Ritzy 5, Newcastle Studio 7, Dundee Coconut Grove 8, Aberdeen Ritzy 9, Edinburgh Caisters 10, Preston Easy Street 11, Cambridge Ronelles 12, Yale Spiral 15, Swansea Ritzy 16, Bristol Studio 17, Leicester Studio 18, Southsea 5th Avenue 22, Bournemouth 5th Avenue 23, Plymouth Ritzy 25, London Le Palais 27.

FRANK ALBUM

Living legend **Frank Sidebottom**, the man whose heart matches the size of his head, releases his album '13:9:88' on April 24. Originally Frank had planned to release the album last year, hot on the heels of his album '5:9:88', but unforeseen production problems meant it was delayed.

Tracks include 'Blackpool Fool', 'Gimme Dat Harp', 'Little Frank' and 'Golden Mile'. Frank has also lined up some tour dates and he'll be playing Manchester Ritz April 25, Liverpool Polytechnic 27, Hull University 29, Leeds Warehouse May 1, Birmingham Burberries 2, London Marquee 3, Cardiff Venue 6, Newcastle Riverside 7.

LUCKY STAR?

Sigue Sigue Sputnik, who are still searching for another hit, release their single 'Albinoni Vs Star Wars' on April 24. We're told it's a startling combination of some music written by 17th Century composer Albinoni combined with a synthesised 'Clockwork Orange' style. The sleeve features a cartoon by 2,000 AD artist Ron Smith.

Sigue Sigue Sputnik have lined up a few dates in May. You can see them at Newcastle Riverside May 1, Leeds Irish Centre 2, Birmingham Irish Centre 3, London Astoria 4.

SWANS FLY

Highly acclaimed New York band **Swans** release their single 'Saved' on April 24. It's their first release since their cover version of Joy Division's 'Love Will Tear Us Apart', in May 1988, and the flip side features 'No Cruel Angel'. The 12 inch also has 'See No More'.

Swans will be playing the Kilburn National Ballroom on June 14 and they'll also be lining up a couple more dates.

EYE EYE

Former teeny hero **Nik Kershaw** releases his single 'Elisabeth's Eyes' on April 24. The single was inspired by Elisabeth Arden, a lady who used to correspond with American convict Willie Darden, who was finally executed last year after years on death row. The flip side features 'My Friend John' while the 12 inch features a Club Dub mix of 'Elisabeth's Eyes'.

KHAN AGE

Chaka Khan releases a hotter than hot remix version of her classic 1978 single 'I'm Every Woman' on April 24. Written by Ashford & Simpson, the song was originally featured on Chaka's 'Tattoo' album, which reached number 11 in the charts.

The single is taken from Chaka's forthcoming album, 'Life Is A Dance — The Remix Album'.

HELEN BACK

Helen Terry, who used to sing backing vocals for Culture Club, releases her single 'Fortunate Fool' on April 24. The flip side features 'Heart Of A Woman', and Helen is working with a seven piece backing band including ex-Floy Joy singer Carole Thompson and Juliette Roberts, who used to be with Working Week.

● **Rolling Stone** Keith Richards, the mon with the distressed leather skin, releases his single 'Make No Mistake' on April 24. The song features a duet with former LaBelle singer Sarah Dash, and the flip side features 'It Means A Lot'.

● TOURS

Perfect Day will be making their live debut at the London Marquee on April 25 and the band are lining up some more dates in May and June.

Fresh from supporting the Pogues, the spectacularly named **Sons Of The Desert** have lined up some dates in their own right. They'll be playing London Borderline April 19, London Cricketers 21, Kent University 22, Warwick University 29, London Weavers Arms May 1, North London Polytechnic 5, Covent Garden Rock Garden 6, Harlesden Meon Fiddler Acoustic Room 8, London Weavers Arms 24, London Goz's Rockin' Blues 25.

Deacon Blue will be playing two benefit concerts for the Lockerbie Disaster Fund at Ayr's Dam Park Hall on April 27 and 28. Tickets are on sale now.

Birdland have lined up a couple of dates this month playing Dudley JB's April 21, Liverpool 28.

FIRED UP

Stevie Nicks, the small but perfectly formed Fleetwood Mac singer, releases a solo single, 'Rooms On Fire', on April 24. The flip side features 'Alice' while the 12 inch also has a live version of 'Has Anyone Ever Written Anything For You', recorded at the Red Rocks stadium in Colorado in 1986. 'Rooms On Fire' will also be featured on Stevie's fourth solo album, 'The Other Side Of The Mirror', due out on May 30.



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- 25 SHEFFIELD CITY HALL
- 27 NEWCASTLE CITY HALL SOLD OUT
- 28 MANCHESTER APOLLO SOLD OUT
- 29 MANCHESTER APOLLO

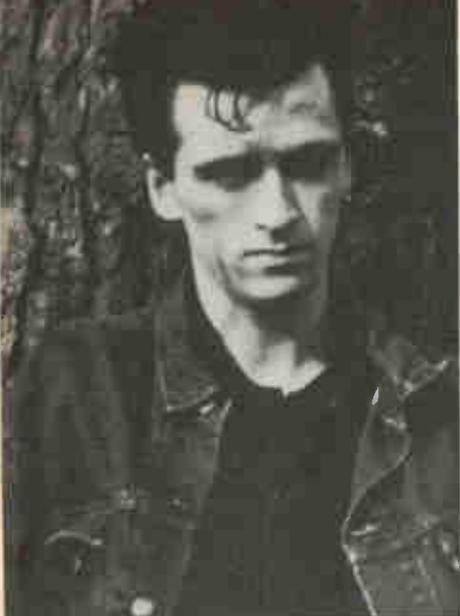
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- 3 HAMMERSMITH ODEON SOLD OUT
- 5 NEWPORT CENTRE SOLD OUT
- 6 PORTSMOUTH GUILDHALL SOLD OUT
- 7 SOUTHAMPTON MAYFLOWER SOLD OUT



BABBLE

A weekly cut out and keep guide to the world of pop, TV, sport, shopping and high finance compiled by the Pop Detective



● **JOHNNY MARR:** his bark's worse than his bite

In a recent interview with Manchester fanzine Debris, Johnny Marr revealed all about his life with Morrissey and the Smiths.

1. "Whenever we played in London we were always dead excited, but Morrissey would always make sure we had a good sleep the night before and stopped on the way for a proper meal."
2. "Many Smiths fans would have preferred it if I'd died rather than split up their favourite group."
3. "Being around the same four people for five years really stunts your growth process."
4. "If the Smiths hadn't made it I'd have been the biggest has-been in South Manchester."

Debris also features interviews with other pop folk and costs £1.30 (incl. p&p) from 48 Princess Street, Manchester M1 6HR.

MY FAVOURITE GAME SHOW HOST

This Week: Enya "My favourite game show host has got to be Lennie Bennett. He has the most wonderful smile and he's always cheerful."



Sad news chums, the most famous chimp in pop music, **Bubbles**, is dead. **Michael Jackson's** pet pal was tragically run over last week at the star's Californian mansion. Apparently all of Michael's friends — his lama, Japanese blow fish, emu and **Ronald Reagan** — attended the monkey's funeral. Even more bizarre is the report that Bubbles met his end under the wheels of a replica Batmobile which is continually driven around Jackson's estate by a member of staff!

Even weirder, perhaps, cult indie artists **Pere Ubu** won the video vote on last week's 'Going Live' — meeting the approval of **Matt** and **Luke Goss**, **John McArdle** (aka **Billy Corkhill**) and **Andy Connell** (of **Swing Out Sister**). The giant 'Cafe Mars' neon clock featured in the promo has been purchased by a Canadian bar for a small fortune and it is said to have made the band more spondolooni than their records ever have.

On the shopping front, trendy French swingers the **Gipsy Kings** were sighted purchasing six frozen paellas and a catering-size bottle of tomato ketchup in Budgens, Muswell Hill. Also caught going about their regular grocery expedition this week by my incognito shelf stackers — Wimbledon FC manager **Bobby Gould** in the Marks & Spencers food store in Camden High Street, Jim from the **Jesus & Mary Chain** buying a can of low alcohol lager at Apollo Wines in Tottenham Court Road, film star **Danny De Vito** in the Selfridges food hall and **Dr Robert** perusing the breakfast cereals in Gateways, Leytonstone.

Liz Dawn who plays **Vera Duckworth** in 'Coronation Street' was set to open a novelty cake shop in Brighton a couple of weeks back and instead of turning up on Saturday arrived on Sunday morning by mistake. Due to the error only five people turned up to see her cut a pink ribbon outside the shop. The five people, incidentally, were none other than last week's Independents page debutees **the Pop Guns** — who

FOODY POP FACTS

Lawrence of indie group **Felt** is allergic to yellow food ... **rm** journalist **Tim Nicholson** was threatened with legal action when he compared **Selina Scott** to a lettuce leaf in a TV review ... **Carol Decker** used to work in a butcher's shop ... **Mama Cass** of the **Mamas And The Papas** choked to death on a ham sandwich ... **Paul McCartney's** pet dog is a vegetarian ... **David Gedge** of the **Wedding Present** used to work in a sausage factory ... **Howard Jones** and **Chrissie Hynde** own a health food restaurant in New York.

● **LENNIE BENNETT** points out where he hides his brain when recording 'Punchlines'

live a couple of doors down the road.

Win vocalist **Davey Henderson** is suffering from intense eye strain because of his addiction to computer trivia games. He has, it seems, also lost the art of communication and will only talk to friends if they give him multiple choice answers and offer a cash prize.

Yazz is apparently getting divorced, but I'm sure you're not worried about it. She is. Well, she would be, wouldn't she. I just can't be doing with lovers' tiffs this week I'm afraid. Unless they happen in a supermarket!

A nifty follow-on to the Foody Pop star facts: **A Guy Called Gerald** works part-time for McDonald's in Manchester, OK? Got it? It gets complicated. Upon hearing this **Derek Jameson**, God knows why, thought it would be a good idea to interview Gerald wearing his uniform (complete with three stars for conduct and efficiency). The trouble was they decided to interview him in London and, because Gerald didn't bring his uniform with him it meant that poor Derek had to bribe a staff member for the loan of his attractive orange suit and paper hat. Talk about daft.

Morrissey was keen to meet ex-**Velvet Underground** drummer **Maureen Tucker** when she played a gig in London recently. Maureen, for her sins, had no idea who Morrissey was, so she spent a week researching his past. Come the night of the gig Morrissey decided he didn't like her music and left after two songs!

The Cult have teamed up with ex-**Sex Pistols** guitarist **Steve Jones** and **Axil** from **Guns N' Roses** to re-record the 'Anarchy In The UK' B-side 'Did You No Wrong'.

Finally, **the Bass Thing** from the **Wonder Stuff** has lost his pet rat. If Ralph, that's his name, isn't found by next week Mr & Mrs Thing are planning a Whacko Jacko style memorial service in his honour.

Well that's it for this week. Apologies for the lack of snogging stories!



● **THE WATERBOYS' Mike Scott** wonders where the ketchup's gone

THE STARS' FAVOURITE SNACKS

Madonna: **Crunchy Peanut Butter on Rye**
Wendy & Lisa: **Caesar's Salad**

John Lydon: **Sushi**
Robbie Coltrane: **Chicken in a bun**
Holly Johnson: **Rice Crispies**

Yazz: **Tofu and Alfalfa sandwich**
Gloria Estefan: **Tacos**
Morten Harket: **Cheesecake**

Morrissey: **Toast**
Francis Wilson: **Hob Nobs**

Julia Fordham: **Stuffed vine leaves**
Carol Decker: **Swiss roll**
Frank Bough: **Mushroom biryani**

Mike Scott: **Rainbow trout**
Brian Clough: **Fish and chips**

LL Cool J: **Fillet o' fish**
Mike Rutherford: **Spaghetti verdi**

THE BABBLE POSTBAG

Paul Morris of happening Hertford has written to tell the world that he saw "Dave Gahan at a filling station in Essex" behind the wheel of a "dusty white van". Whilst Eleanor Perryman of Walthamstow says she saw **Kylie Minogue** in a posh restaurant eating a salad and "she hardly touched it". No wonder she's so skinny. Equally fragile **Vince Clarke**, meanwhile, was spotted by Gary Murphy from Fulham "picking up an Indian in Westbourne Park". That's Indian takeaway incidentally! Proving that exciting celebrity hang-outs aren't limited to the south. Tracey from Bradford saw "footballer **Nigel Clough** in Top Man". Blimey!

Have you seen someone famous snogging, shopping, attending a pet's funeral, playing darts or eating a salad? If you have then don't keep it to yourself. Become an honorary incognito Babble agent by sending your sightings to **BABBLE, RM, SPOTLIGHT PUBLICATIONS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ.**

shame on you

Duranduran are growing up, having survived the shame of the teen idol excesses. All Tim Jeffery wants is ... the truth

Coming soon to a concert hall near you . . . those Duranies are back in town with a two-week tour of Britain as part of their world trek, including the first ever show at the new London Arena in Docklands, a purpose-built 11,000 seater venue. Now that Duranduran have grown up into a serious rock band, as shown with their classy single 'Do You Believe In Shame', their stage shows are bound to be very different from their teeny era extravaganzas, so we thought we'd get Simon Le Bon on the blower for a preview.

"Hi!" says Simon, breezily. "I'm

talking from, er, um, Austin, Texas . . . I think."

Cor, that's a good start, not knowing where you are. Very 'Spinal Tap'. That's about as rock 'n' roll as it gets though, because Duranduran are not quite the wild boys they once were.

"Of course we occasionally go a little crazy after the shows, but getting smashed every night is in the past. We've done it; it gets boring after a while, and besides, you come off tour with a severe health problem.

"We were quite prepared to go on stage f**ed up years ago and the show suffered for it, but

there's no place for that now because we've got more to prove musically.

"We make the show the singular most important event of the whole day instead of the parties afterwards, which was sometimes how it used to be. It's been much more fun than any tour we've done before."

Duranduran have been playing in venues of all shapes and sizes from an Olympic stadium in Seoul to a rice field in Taipei.

"It had been raining in Taipei all day so they brought along this Chinese priest to perform some kind of weird ceremonial ritual

with a chicken. It worked! It stopped raining and the show went ahead!"

Animal lovers will be relieved to hear that the chicken survived the ritual as well. In Hong Kong, Duranduran were forced to change venues because it was felt they were 'too modern' and might start a riot.

"Yeah I had a laugh at that too," chuckles Simon. "We took it as a compliment though."

So are the shows as eventful and exciting as the tour has been?

"Well we're not exactly Twisted Sister, but everyone enjoys them and that's the main thing."



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EDITED BY ANDY STRICKLAND

with contributions this week from Eleanor Levy

'americanos' top ten holly johnson

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● THE CURE: "look, I've told you, we're not Culture Club"

It's pouring with rain outside Hurrah!'s London hotel and I'm not sure whether it's just another April shower or if the band brought the inclement weather with them. You see, Newcastle's most crucial guitar pop group seem to have a cloud over them these days. Battered and bruised by delays in releases and a decline in fortune over recent years, they've built a protective wall around themselves that threatens to tumble down on anyone who gets too near. All the more remarkable then that this self-effacing outfit have just released their most uplifting collection of songs on the new LP, 'The Beautiful', and kicked the whole show off with the excellent single 'Big Sky'.

"No, it's nothing to do with Kate Bush's song," laughs guitarist Paul. It's actually even older than her song, but it's been out of favour with us for a while. I quite liked the Kate Bush song and I remember when it got reviewed someone said it wasn't as good as the Hurrah! number. That shows you how long it's been around. As a song it bridges the gap between the old Hurrah! stuff, and the new, more controlled side of the band that's on the new album."

Hurrah! were probably the very first band to be championed nationwide by the then emerging fanzine culture. Back in the days when it was distinctly

uncool to sign to a major label, Hurrah! did exactly that and suffered something of a backlash for their pains. Their upcoming UK tour should shrug off the old prejudices once and for all.

"We're looking forward to this tour," says Paul. "It'll be interesting to see if there's a new generation of kids who buy music now who'll come to our gigs. I'm not sure what people are into these days, sometimes we feel a bit like the Flaming Groovies or Nine Below Zero."

Co-guitarist David Hughes hopes the gigs will be a touch more inspiring than the record company gig of the previous evening.

"They talked through all the quiet numbers," he spits. "The last gig we did before last night was to 6,000 crazy Iraqi war veterans just back from the front waving their crutches as part of the Middle East dates we did before Christmas. The reaction over there was very genuine, we've always had problems with English audiences for some reason."

Hurrah! the Norwich City of pop, preferring their away fixtures, perpetual underdogs, but up there among the best when the chips are down. All they need is an injury-free season.

"Yeah we've never really been given a full chance



● HURRAH!: "not another backs-against-the-wall shot?"

● GREAT MOMENTS IN POP HISTORY No. 43: Lol Tolhurst leaves the Cure.

"Well I'm very sorry Lol, but I'm the frontman and I get to wear the cool shirt and baggy jumper. If you're not up for the ridiculous long white vest or the distinctly girly flowery shirts then I'm sorry, but on yer bike son! And don't think you can go running to Fleet Street to dig the dirt on the band, or the world will learn that you really are Sid James' son."

time toni please

Toni Halliday is waiting in the wings to be massive. The young woman's distinctly catchy single, 'Time Turns Around', on Dave Stewart's Anxious label, had an airing on the popular 'Going Live' video vote t'other week and came off rather well. An intriguing person, Toni fled south on the reputation of being the first punk model in Washington Tyne & Wear, but her early days were even stranger. As a child, the young Toni cruised the seas with her old dad who was actually, truthfully, a pirate! Yep, the old fellow donned a headscarf and plagued shipping in the Antibes and Corsica before being sunk by a hurricane. All this failed to turn Toni into an Adam & The Ants fan, but it did lead her into writing and singing — all those shantys probably. The new single has been remixed by Depeche Mode's Alan Wilder and we reckon it could do the bizzo.





● HURRAH!: "the interesting bridge shot', I like it"

to prove ourselves," reckons David. "Something's always come along to mess things up for us, the records get delayed so the tours are too early or something so we're still hoping for the day when we get it all right. Perhaps we've got it right this time round."

Talking to Hurrah! can be a bit like auditioning for the Samaritans at times. Shrugging shoulders, long faces — hell boys, you make it all seem very depressing. "Yeah we do have that knack don't we," laughs David. "We really get up people's noses."

"But we're not really depressed ourselves," adds his partner. "It's just our way, it's our sense of humour. We keep going because we really enjoy being together and making music. We've been through plenty of hard times together but we always know we can write and rehearse and record together and that's what's important."

There's still something beautiful about this Georgie bunch and anyone in any doubt will find ample proof on the LP.

"We called it that so you journalists can make up your little captions next to the reviews!"

Splat! Another Hurrah! downpour begins. Get your brollies ready and prepare to love Hurrah! again.

del boys

New York's been left out of the current crop of 'great guitar merchants' stories in favour of Seattle, Georgia etc, but we reckon one name's been overlooked somewhat. The Del-Lords are riding high in this week's singles page with the excellent 'Cheyenne' single from the band's 'Based On A True Story' LP. They're a far meatier and poppier outfit than the current noise brigade coming across the Atlantic and we reckon 'Cheyenne' could prove to be something of a radio hit given half a chance. The band are currently in Europe and if enough of you buy the single, we could still persuade them to come back and play a few dates here.

● DEL-LORDS: "I still say the Bahamas would've made a better backdrop"



spurred on

As the football fanzine market gets even bigger and better, *rm* would like to draw your attention to one of the best examples of the genre currently on sale. *The Spur* is, of course, the fan's eye view of the greatest football team in the history of the world — Tottenham Hotspur (I beg to differ — *Football Ed*). It boasts just the right mix of serious features (against national membership schemes and the destruction of the Shelf area of the ground) and genuinely funny musings on the nation's greatest game. Many of these are, quite naturally, aimed at Arsenal and issue five's 'A to Z of the Arse' (*B is for Boredom*...

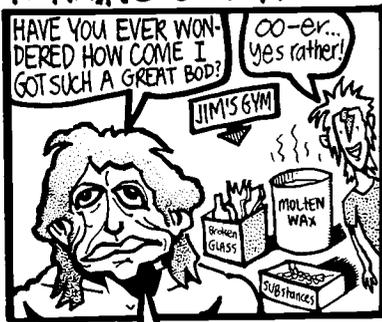


D is for Donkey... H is for Handles: Arsenal's only trophy this decade didn't have any etc) is one of the best yet. Not only that, but the inclusion of Morrissey's immortal "there's only one Chris Waddle" quote from a few weeks back shows they obviously read *rm* too. What good taste. Issue six is due out on April 22 and that, and back copies, are available from 153 Upton Road, Bexleyheath, Kent DA68LY. Enclose a postal order for 50 pence, plus an A5 SAE. If anyone out there has a football fanzine they'd like to see featured in the pages of *rm*, just send it in... (EL)

GREAT POP THINGS → WORKING OUT WITH IGGY — By Colin B. Morton and Chuck Death



HOWDEE FOLKS IGGY HERE!



WELL I LIKE TO KEEP IN SHAPE Y'KNOW... AND MY NEW WORK-OUT MANUAL WILL ANSWER ALL YOUR QUESTIONS ON HOW I DO IT



Yes Using my unique method, you TOO CAN HAVE A BODY LIKE MINE!



COMING SOON..... THE IGGY POP-UP BOOK
Next in this series - Mick Hucknall's Beauty TIPS and "Vitamins I have loved" with Keith Richard.

midnight oil competition

We told you that Aussie band **Midnight Oil** had a hit on their hands didn't we? Well, we won't crow but those of you who agreed with us will be thrilled with a rather special competition we've managed to line up. We've got 12 copies of a specially packed 'Beds Are Burning' single complete with oily sleeve that squidges around in your hands but never gets you dirty. Yes, possibly the most tactile competition we've ever run, and all you have to do to win your own version of the Alaskan oil slick with a free single inside is correctly answer the three questions below.

1 What is the name of Midnight Oil's distinctive singer

a) Peter Noone, b) Peter Case, c) Peter Garrett?

2 Which of the following is a Midnight Oil LP title

a) 'Diesel & Dust', b) 'AC/DC Live', c) 'Skippy'?

3 Who discovered Australia

a) the Aborigines, b) Captain Cook, c) Paul Hogan?

Send your answers on a postcard to **rm 'Midnight Oil Competition'**, Greater London House, Hampstead Road, Road, London NW1 7QZ to arrive by May 2.

● **MIDNIGHT OIL's** singer, with the sun shining out of his . . . erm . . . elbow?



earbenders

Andy Strickland

'Lullaby' the Cure (Polydor 45)
'Interesting Drug' Morrissey (HMV 45)
'Doolittle' Pixies (4AD LP)

Eleanor Levy

'Gouge Away' Pixies (4ADLP track)
'Do You Believe In Shame?' Duranduran (EMI 45)
'Shakespeare Alabama' Diesel Park West (Food LP)

Malu Halasa

'3 Feet High & Risin'' De La Soul (Big Life LP)
'Comin' Correct' McMell'o' (Republic)
'Open The Gate' Lee 'Scratch' Perry (Trojan compilation LP)



boys will be boys

◀ Whilst glancing through the last two weeks' Gallup chart you may well have felt moved to ask yourself, just who are these people called **London Boys** with their funny single 'Requiem'?

Well, fret no longer, for **rm** will answer your every query. The London Boys are, in fact, Dennis and Edem (yep, Edem), a "European disco sensation" who hail from London but now live in that naughty little city of Hamburg. Having gained Euro hits with tracks like 'Dance, Dance, Dance', they've now cracked the UK with their crazy little boogie number, originally released way back in November.

Even more fascinating is the fact that Den and Ed used to be part of a rollerskating ensemble called the Roxy Rollers, who span their wheels along with the likes of Kate Bush, Joan Collins and Leonard Rossiter.

And even more fascinating than that . . . Umm, well, that's about it actually . . . Good record though. (EL)

THRASHING DOVES

PLAY LIVE WITH

Duranduran

APRIL 15 NEWCASTLE city hall

16 EDINBURGH playhouse

19 SHEFFIELD city hall

20 NOTTINGHAM royal centre

22 LONDON ARENA (docklands)

23 BOURNEMOUTH international centre

25 MANCHESTER apollo

26 LIVERPOOL empire



◀ by george!

Deon Estus is the man who took over from Andrew Ridgeley to some degree. Long-time Wham! bass player, he and George Michael continued their association after the split, with Deon playing on both George's solo tour and LP and also opening the London dates in his own right. His second solo single, 'Heaven Help Me', is about to be released here having already been a hit in the US. With its heavy resemblance and debt towards the Michael man himself, it looks set to catapult the ex-opera singer (we kid you not) into the limelight for the first time in his own right. Deon's first claim to fame was playing bass for Marvin Gaye.

◀ soft spot for marsh

We'd been wondering what happened to Carl Marsh. Carl is the missing member of the once mighty Shriekback, all of whom have gone on to other 'projects' since the band's split following four critically acclaimed LPs. Carl's electro monster machine has coughed out 'Here Comes The Crush' as a debut single, which includes an extended 12 inch version that you could boil three eggs to, separately of course.

Carl's solo work may be a little too weird to threaten the Bangles and the like, but he does have a nice line in earrings.



PIXIES

Doolittle

Album CAD 905 , Cassette CAD C 905 , CD CAD 905 CD

initial pressing (30,000) includes illustrated lyric booklet

Nine Posters

a set of 9 posters designed with images from lyric booklet

Nine Postcards

a set of 9 postcards designed with images from lyric booklet

April: 19 BRIGHTON, Top Rank. 20 SOUTHEND, Cliffs Pavillion. 21 NORWICH, University of East Anglia.
23 CAMBRIDGE, Corn Exchange. 24 BIRMINGHAM, Humming Bird. 25 NOTTINGHAM, Rock City.
27 NEWCASTLE, Polytechnic. 28 GLASGOW, Queen Margaret University. 29 ABERDEEN, Venue.
30 EDINBURGH, Queens Hall. May: 2 MANCHESTER, International II. 3 LIVERPOOL, Royal Court.
4 SHEFFIELD, Octagon. 5 LEEDS, Polytechnic. 7 LEICESTER, University. 8 BRISTOL, Studio.
9 CARDIFF, University. 10 LONDON, Town & Country Club. 11 LONDON, Town & Country Club.
July: 5 LONDON, Kilburn National Ballroom.





don't answer that door

IT'S TSP MOORE

continuing our occasional series of musings on the madness of modern living by the Moore Man

This week, TSP gives an easy-to-follow guide to choosing a suitable name for your heavy metal band, as well as some marvellous games to help while away those tedious car journeys and break the ice at parties.

● When you were very young you probably whiled away dull car journeys by vomiting unexpectedly. As a nine-year-old you might wave happily out of the rear window. A year later you would be thrusting fierce V-signs at nine-year-olds waving happily out of the rear window. In early teenage years you could choose between furtively free-basing Fairy Liquid in the footwells or throwing masonry at hitch-hikers.

But now you have grown out of this. You are tough, seasoned and sort of gnarled. What you need is an intellectually taxing contest that will transform even the most tedious excursion into a wonderful saga of discovery and intrigue. I think you know what I'm going to suggest.

Yep, 'In My Grandfather's Trunk...' The last time you played this (assuming you know what on earth I'm talking about), you probably began with "Apple", or, if you were a little precocious, "Aardvark" ("yes it does, it's a sort of bird with a big nose; it's the first word in the dictionary; I read it myself, so there"). If you belong to this latter group, I recommend you avoid this game; you are lucky to have any friends at all, and starting off with "Aalii" is a sure route to instant social isolation.

What I propose is a narrowing of the scope of this game, which, in its various new formats, will inevitably assume a dominant role in 20th century youth culture.

"In My Grandfather's Appalling Royal Variety Performance..."

Adam Ant, Brother Beyond, Culture Club, Dick van Dyke, EastEnders, Fish, George Graham, Hartley Hare, Imagination, Jonathan King, Little & Large, Mrs Mangel, Ninety-Nine Nonentities, Originalsoundtracks, Peter Powell, Queen, Robert Robinson, Sigüe Sigüe Sputnik, Tanita Tikaram, Unglebort Umperdinck and, er, so on.

You might also like to try...

"In My Grandfather's Cocktail": **Ajax, Bis-to, a Couple of Cans, Drambuie, Ear-wax** etc.

"In My Grandfather's Wearisome Football Team": **Billy Bonds, Colin Clark, Derek Dougan** etc. (the structure of this variant is designed to avoid the game coming to an abrupt finish with "Arsenal").

Of course, you could always revert to unexpected vomiting...

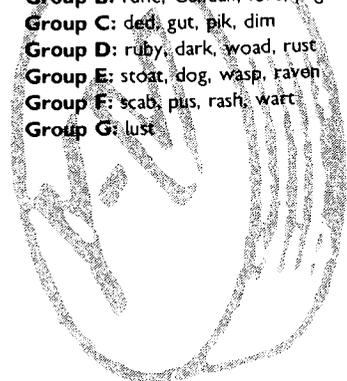
● If you have ever had to compute the sum of two single-digit figures, you will have some idea of the monstrously demanding task that faces those unfortunates with Head And Shoulders scalp treatments and Oxy 2000 Turbo complexions who wish to decide on a name for their heavy metal band.

I have distilled this bewilderingly involved process into a jolly diversion which will enthrall, challenge and provide full sexual relief to all participants.

To name your band, simply pick a word from any group and combine it with words from other groups. You can settle for a single word name, such as "Woadlust", or go on to the more advanced double words, as in "Molten Rune-wart" or "Ded Stoatrivet".

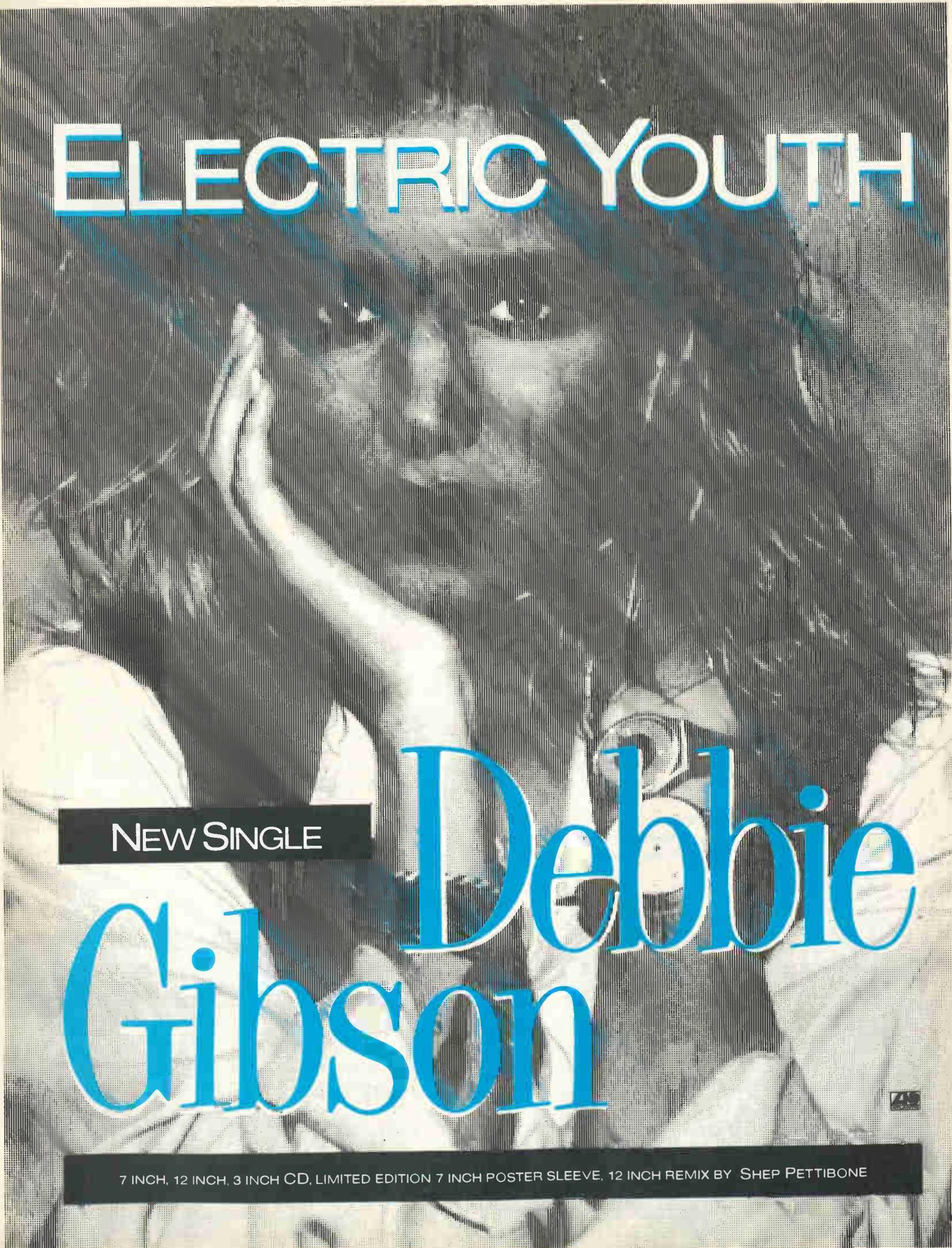
Let's play!

- Group A:** rivet, molten, stone, axe
- Group B:** rune, Gandalf, lore, pagan
- Group C:** ded, gut, pik, dim
- Group D:** ruby, dark, woad, rust
- Group E:** stoat, dog, wasp, raven
- Group F:** scab, pus, rash, wart
- Group G:** lust



● Have you noticed how dreadfully uninspired current band and artist names are? Today's Rick Astley would once have been a Richard Tempest, Storm, Fury, or some other apocalyptic meteorological phenomenon (on reflection Richard Drizzle might be more appropriate). Few have followed the invigorating example of Half Man Half Biscuit or Bogshed. One thing that does stand out about the current charts, however, is the number of performers that would benefit from inheriting another act's name. Here are some I made earlier:

- Bros: Wet Wet Wet
 - Kylie & Jason: S.A.W. and the Plastic Population
 - Petula Clark: Angry Anderson
 - Glenn Medeiros: Wally Jump Junior
 - Michael Jackson: Boy Meets Girl
 - Roy Orbison: Yello
- And, of course, we all eagerly await the forthcoming merger between Dire Straits and Chris Rea...



ELECTRIC YOUTH

NEW SINGLE

Debbie
Gibson

7 INCH, 12 INCH, 3 INCH CD, LIMITED EDITION 7 INCH POSTER SLEEVE, 12 INCH REMIX BY SHEP PETTIBONE

You've already seen the first two weeks of our special *rm*/Sharp hi-fi competition, but this week, to round it all off nicely, we have an extra special prize to tickle your aural cavities



win

competition

This is your chance to win a completely unbelievable Sharp Optonica CD-X17 CD-based hi-fi system. The full infra-red remote control unit features a CD player with 20-track memory, a 30 station pre-tunable MW/LW/FM stereo tuner, back-to-back twin cassette decks with auto reverse, a four band graphic equaliser and even a digital clock timer. Add some dazzling heavy duty two-way speakers and you've got a system so cool you can make ice lollies with it.

And all you have to do to win this monumental moment in audio technology history is answer the following three questions and send them on a postcard to the address below. The first correct entry pulled out of the *rm* office hat after the closing date of May 2 1989, will win.

1

What was the name of the Cure's first single release?

2

Which famous record producer did Madonna used to go out with?

3

Which two artists recorded songs called 'Hi-fidelity' in the Eighties?

Send your answers to '*rm*/Sharp hi-fi competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by May 2.

AND THAT'S YOUR LOT . . .

Hip Hip Hooray!

Put up the party streamers and break out the lemonade and sticky buns. Hipsway, the Scottish band who trickled into the charts with 'The Honeythief' have returned, older wiser and rarin' to go again. Gary Crossing raises a cheer

There is a murmur of excitement in the Phonogram offices, nay, all over the nation on a morning in early April, as Hipsway release their first single since 1986.

Yes, the boys who brought you 'The Honeythief' way back in '85, have returned with a powerful, uptempo offering entitled 'Your Love'.

Music lovers everywhere should also note that a new album, 'Scratch The Surface', is soon to be released.

And in the time since we last saw them, Hipsway have been far from idle. A tour through Europe with the Eurythmics, swiftly followed by a two month promotional tour of America, culminated in two members leaving the band. Undaunted, the dashing duo that remained, Grahame 'Skin' Skinner (vocals) and Pim Jones (guitar) proceeded to record the new album with songwriter and producer Phil Galdston at the Atlantic studios in New York.

This arrangement suited both their musical needs and their self-confessed love of food, in the land where there is a delicatessen on every street corner. However, back in the recording studio, they weren't entirely happy with the finished product.

"We originally recorded the album with a drum machine but we realised that we weren't getting the true band sound that we wanted. To do that we needed live drums," reflects Pim.

Enter drum hero, American Steve Ferrera, fresh from completing a tour with Suzanne Vega. He had recently remarked to someone at Phonogram that Hipsway were one of his favourite bands and when he heard that they were looking for a drummer he jumped at the chance. They spent five days re-recording the LP with live drums and now, for the first time, Mr Ferrera finds himself to be a permanent member of a band.

The resulting LP is a cohesive effort which everyone in the band is immensely proud of. All those months of hard touring have obviously paid off, increasing their confidence and ability.

"The level of writing on the album, both musically and lyrically, is far more



mature than the last," says Steve. "I also think that it has a great urgency to it and is a far more immediate album to listen to." The political content of their lyrics is also becoming more apparent. "I think that as we got older and experienced more, we felt that we had to be a bit more political and honest about our leanings and feelings for things," says Skin.

Compare Hipsway to white soul bands such as Simply Red and Hue And Cry, though, and the chaps will soon put you right. "If anything we are r'n'b influenced rock," says Pim. "Not counting heavy metal

bands, we are probably the most guitar oriented group at the moment."

And what about a tour? Not until June, they say, when they are confident that they will have assembled the perfect live band in readiness to put on a great show.

So how those truly amicable Hipsway boys any ultimate ambitions? "We definitely don't want to be as big as a band like U2, but we would like to achieve a certain degree of autonomy, where we wouldn't be relying on charitable record companies all the time," replies Skin.

"Failing that," adds Pim, "I'd like to be playing 12 bars in Chicago clubs when I'm 50, arthritis permitting."

"We definitely don't want to be as big as a band like U2"

весільний подарунок
українські виступи в івана піла

A COLLECTION OF UKRAINIAN MUSIC BY THE WEDDING PRESENT
AVAILABLE AS A 10" MINI LP, CASSETTE AND COMPACT DISC FROM APRIL 17



A BERTELSMANN MUSIC GROUP COMPANY



DA

EDITED BY TIM JEFFERY



TOUCHED BY THE HAND OF TODD

Royal House are back with a real song. OK, it's still full of samples and cut-ups and it still sounds like a Todd Terry production. Remember him? The house king who lost his crown to moody Marshall Jefferson? But there's singing, a very good tune and reasonable lyrics. What's going on? It's remixed from the Royal House LP to great effect, and being a current kind of sound — you know, more soulful and garage-like — it should easily follow 'Can U Party' into the charts. OK, so it's not another club anthem, but 'A Better Way' is the best song of the week, and if it doesn't give Todd his crown back, at least it proves he's still in the running. (CM)

amy old iron

Anita Baker proved it could be done. Old-fashioned classy soul could sell by the million. Therefore, with the might of Epic behind her and looking like *this*, **Amy Keys** is megastar material.

'Lovers Intuition' (from the new Gregory Hines movie 'Tap') is the first single, the album of the same name is out on May 1, and both show off the warmest, richest new soul style so far in '89. Singer/actress Amy's from Washington, has toured for years with the 'Breakin Down' group Julia and Co and has a major role in a new picture called 'Elliot Faulman, ph.D'.

She's a performance veteran already. "I've been in every kind of group imaginable and played in all kinds of holes-in-the-wall," Amy says. "I was on the Miss America pageant, that did a lot for me. I got to go on tour with Vanessa ('Dreamin') Williams before she gave up her title." Now, her producers are names you don't mess with like Larry Graham, Dexter Wansel and Preston Glass. Not bad for someone who still has a part-time day job in a doctor's office, doesn't have a manager yet and almost ended up at dental school... (PS)



OUT NEXT WEEK

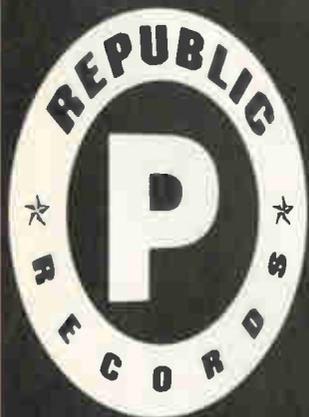
M.D. EMM

FEATURING NASIH

"GET HIP TO THIS"

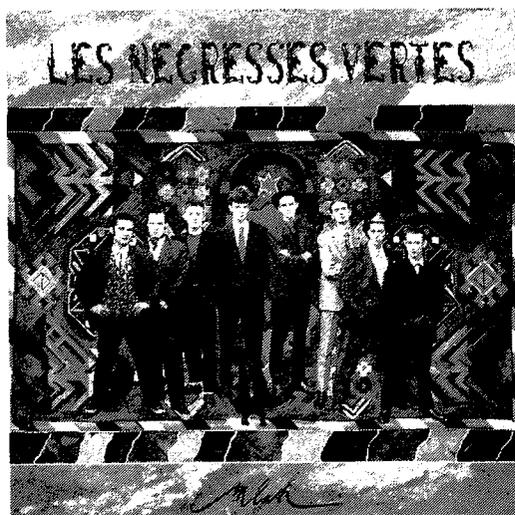
(HARDCORE HIPHOUSE)

AVAILABLE THROUGH ROUGH TRADE/CARTEL (LICT 022)



NCE

with contributions this week from Paul Sexton, Chris Mellor, Vie Marshall, Phil Cheeseman and Muff Fitzgerald



BREAKERS

Rhythm King go ethnic with the forthcoming release of 'Zobi La Mouche' by Les Negresses Vertes, a French 10-piece group (nine people and a dog, according to the cover of their album), that sound as promising as the Gipsy Kings... Adeva's next single will be 'Warning', with her debut LP to follow... Cooltempo's forthcoming 'This Is Garage' compilation album features some smokin' cuts, including 'Stomp' by KY and Fred Fowler's 'Times Are Changing', as well as the hits by Chanelle, Adeva and Paul Simpson... Meanwhile Candi McKenzie's next release has been mixed to sound very similar to Alyson Williams's 'Sleep Talk', and they have the nerve to title it 'Honesty'... Monie Love's next 12 inch will be 'Grandpa's Party' and an album's due in July... After months of campaigning in these pages for the British release of 'Someday' by Ce Ce Rogers, rumour has it that it will see the light of day soon... as a B-side!... Soul fans should get their orders in for the new Miles Jaye album, 'Irresistible' — it features a dreamy soul swayer entitled 'Heaven'... The Biddu Orchestra release their first record in nearly 10 years — a deep house instrumental, 'Humanity'...

COOL CUTS

- | | | | |
|----|---|---|----------------|
| 1 | CLUB CLASSICS VOL. ONE | Soul II Soul | Ten |
| 2 | (NEW) I'M EVERY WOMAN | Chaka Khan | WEA |
| | The much hyped Danny D garage remix of Chaka's 1978 hit lives up to its promise | | |
| 3 | TOGETHER | Ace & Action | US Prism |
| 4 | (NEW) WORK IT TO THE BONE | LNR | US House Jam |
| | LNR are back to avenge the samplers with new sizzling mixes | | |
| 5 | DO YOU KNOW WHO YOU ARE | Virgo Four | US Trax |
| 6 | ROXANNE'S ON A ROLL | The Real Roxanne | US Select |
| 7 | U + ME = LOVE | Funky Worm | FON |
| 8 | (NEW) THE RED THE BLACK THE GREEN | the 45 King | US Tuff City |
| | New York's happening hip hop duo, the 45 King and Lakim Shabazz bite hard | | |
| 9 | LET IT ROLL | Doug Lazy | US Grove St |
| 10 | STILL BUGGIN' (LP) | Bad Boy Orchestra | US Smokin |
| 11 | (NEW) T-N-OFF/HOUSIN WITH THE T'S | T La Rock | US Fresh |
| | T & T (T La Rock & Todd Terry) brew up another hip house stomper, but the lowdown funky rap 'T-N-Off' is stronger | | |
| 12 | AIN'T NOBODY BETTER | Inner City | Ten |
| 13 | ME MYSELF AND I (REMIX) | De La Soul | Big Life |
| 14 | YOU'RE THE ONE | Bang | RCA |
| 15 | ROCKIN' ON THE GO GO SCENE | Richie Rich | Gee St |
| 16 | TAKE SOME TIME OUT | Arnold Jarvis | Republic |
| 17 | (NEW) LOVE'S GOT 2 BE STRONG | Keyman Edwards | 4th & Broadway |
| 18 | HOW SLEEP THE BRAVE | MC Buzz B | Play Hard |
| 19 | (NEW) I'VE GOT YOUR PLEASURE | Simon Harris featuring Lonnie Gordon | fff |
| | Excellent remake of the house cut by 'On The House' | | |
| 20 | MONSOON | Black Radical Mk II | 2 The Bone |

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

ROCK TO THE BEAT



LISA M

ROCK TO THE BEAT

ROCK TO THE BEAT

LISA M

ROCK TO THE BEAT

HER DEBUT SINGLE ON 7" AND 12"

WRITTEN BY KEVIN SAUNDERSON

PRODUCED AND MIXED BY JUAN ATKINS

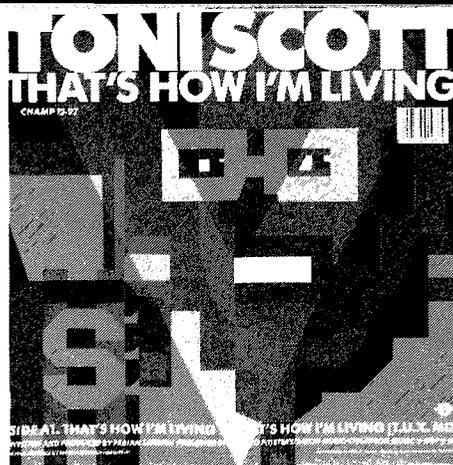
ROCK TO THE BEAT

JIVE (T) 201

Recorded and mixed at Battery Studios, London





BLACK IS BACK

Outspoken **Black Radical MK II**, from the notorious hip hop posse Bass Inc, is being hailed as the most thought-provoking rapper ever to emerge from England.

His Coldcut-produced agitprop rap record, 'Monsoon', features **rm**'s very own Malu Malasa in a special interview version of the song. Moreover it tackles the touchy subject of racism.

"If you want to understand racism, you've got to understand relative positions. That is, who's in a position of superiority and who's the underdog," explains Black Radical (Felix to his friends in Uxbridge, where he's studying for an Economics degree).

"You can make jibes about a white person," he says, "because he's not subjected to jibes daily. You can even have something slightly offensive about a white person in a newspaper, because that won't be adding to a bank of pre-ordained stereotypes."

On a more controversial note, Felix advocates separatism of the races, saying, "Black people will only be seen as equals in this world when we have our own nation."

"I'm not anti-white though. I wouldn't let Coldcut produce my single if I was a racist, would I? I'll befriend anyone who respects me and doesn't patronise me."

Point taken, but what made Coldcut decide to take on such a controversial project? One half of the duo, Matt Black, explains, "We just love the way Felix says 'Bruvver' it's really cool."

Mmm, quite. **(VM)**

FOUR YOUR EYES ONLY

Currently being snapped up by discerning punters in import shops is a four-track EP on Chicago's Trax label, credited to **Virgo Four**. The record company may be the same, the name may be the same, but it looks as though the two Chicago college boys behind it are absolutely nothing to do with Marshall Jefferson's Virgo. Adding to the confusion is the unavoidable fact that Mel Sanders and Eric Lewis' cuts carry on where Jefferson's Virgo left off, exploring the gliding, atmospheric house sound that was coming out of Chicago in 1986 with tracks like ESP's 'It's You' and Sweet D's 'Thank Ya'.

Before, however, you float along to your local import emporium, you should know that the four tracks, including the in-demand 'Do You Know Who You Are', are out with another four on an album released very soon by new UK label Radical, who, funnily enough, share offices, telephones and, for all we know, coffee mugs with Westside Records. **(PC)**

great scott

Following the recent chart success of Tyree's 'Turn Up The Bass', the record companies are at present fighting among themselves like grannies at a jumble sale to come up with a suitable successor to the hip-house crown. The Beatmasters are in on the act with their 'Who's In The House' and will soon be joined by the likes of Mony Love and MD Emm, but for the moment the running is being made by a previously unknown 17-year-old rapper called Toni Scott. 'That's How I'm Living' may not be musically breaking new ground, but it contains a rap solid enough to carry the tune as a whole and insure a prominent placing in **rm**'s own Cool Cuts chart. Further evidence of Toni's talent is present on 'The Chief', a more hip-hop orientated B-side where Toni also reveals a Red Indian ancestry. So watch out for a forthcoming album 'cause this boy raps with forked tongue.



tyreeHARDCOREHIP HOUSE

remixed by **double trouble**

the follow up to the chart smash **turn up the bass**

another **hip house** monster from the **super duper producer**

out next week!

also coming soon **joe smooth** can't fake the feeling/**the dj fast eddie** let's go



djin 11

djint 11

cddjin 11



DANCE

CONTINUED



high tech ▲

"This record is so powerful, it'll blow the balls off an angry rhino at a hundred yards!" is how one Technodelia modestly describes his single of the same name. As fine a piece of aural chicanery as you're likely to hear, it cleverly draws on some of the party highs of the last nine months.

Despite maintaining an air of secrecy as to his identity, Technodelia strongly resembles a well-known slipmat doctor who takes his hard-core following to the 'Promised Land' each week.

With the cult of the DJ deeply upon us these days, Tech has found his skills have saved him a small fortune in studio bills.

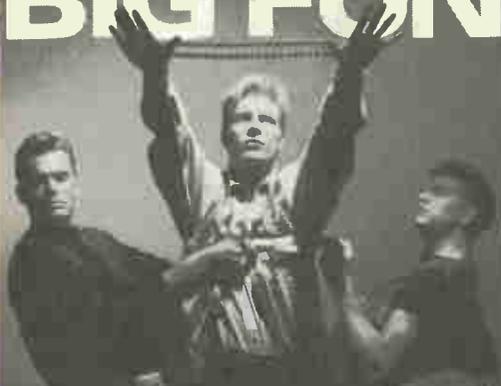
"I put the record together in my head, so I had all my samples ready when I got to the studio, which saved a lot of time"

With the record currently firing all over, he's hard at work on the follow-up, 'House The Rock', an awesome marriage of house and some rather well known metal riffery. Technodelia, he sounds positively tryptic. (MF)

◀ KEYMAN GEDDIT

Don't child musical prodigies just make you sick? At the age of 11, when most of us had barely graduated to the hairbrush and tennis racket, Keith 'Keyman' Edwards was singing and playing bass guitar in a band. Fortunately he grew up a little before putting his ideas on vinyl, and it was well worth the wait. 'Love's Got 2 Be Strong' emerged last year as one of the finest Chicago house-cum-garage productions, and now it's out here on 4th & Broadway. If you're hearing it for the first time and thinking 'That sounds like . . .', you'll realise just how influential 'Love's Got 2 Be Strong' has been. Piano, bass, guitar and Keith's characteristic urgent vocal delivery make this an exhilarating record. Now where did I leave my racket . . .

BIG FUN



LIVING FOR YOUR LOVE
PRODUCED AND MIXED BY MARSHALL JEFFERSON

JIVE PROUDLY PRESENTS

BIG FUN

THEIR DEBUT SINGLE

LIVING FOR YOUR LOVE

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I WAS A TEENAGE B



● CHERYL AND JONATHAN play Magic Rabbits

There is no known cure for Brooksideitis. Each week it affects millions of people who are smitten by a strange desire to munch McVities chocolate Hob-Knobs while watching the strange antics of the residents of Brookside Close on TV. But who is the proud owner of Brookside's only CD player? Who committed suicide at number 10? And which two members of the cast read in? With the imminent announcement that 'Brookside' will be going five nights a week, Johnny Dee uncovers some startling facts about the show for the afflicted. Part two next week

BROOKSIDE CLOSE HOUSE BY HOUSE GUIDE

NUMBER 10

Distinguishing features: Tacky holiday souvenirs, breakfast bar, authentic Seventies fireplace, converted garage.

Deaths: Gavin Taylor, Petra Taylor.

History: Number 10 is commonly known as the 'jinxed house' — because the lives of whoever moves in seem to go rapidly wrong. Number 10 has seen the brain haemorrhage of Gavin Taylor (whose hobbies included collecting cookers on his front lawn and counting his sperm) and the subsequent suicide of his wife Petra (Alexandra Pigg). Petra's sister, the infamous Marie Jackson, moved in next with her husband George Jackson and their terrible twins (Gary and Little George). Things didn't go too well for the Jacksons either. George, a fireman, was framed by the dastardly budgie-loving hard man Tommy McArdle, for the robbery of a warehouse.

Next to move in were the Corkhills — Billy and Doreen with their two kids, Tracy and Rod. Of course, as predictably as Billy's brother, Jimmy, popping round with some cheap lager and a racing tip, things started to go terribly wrong for them too.

Tracy had a fling with her Geography teacher, Mr Montague, whilst on a school trip to Switzerland ("Tracy Corkhill gave Monty a Swiss roll!"). Upon discovering this, hot-headed Billy realised that the only thing to do was to go to Brookside Comprehensive and beat the life out of Mr Montague. This results in the loss of his job, and cue for an endless catalogue of disasters:

- 1) Fiddles the 'leccy.
- 2) Gets a job working 24 hours a day.
- 3) Hits his head against the wall.
- 4) Loses his job.
- 5) Gets snowed under with bills.
- 6) Gets Jimmy to do a fake burglary of his home for the insurance. Jimmy decides to burgle the Collinses while he's at it.
- 7) Insurance company don't pay.
- 8) Gets involved in the robbery of a supermarket manager.
- 9) Wife Doreen reveals that her dentist boss is making amorous advances.
- 10) Doreen finds out about the burglaries.
- 11) "Do', Do', don't go, Do'!".
- 12) Do' goes.

Things seemed to have calmed down at Chez Corkhill since Doreen left. Billy has even fallen for the charms of Sheila Grant.

Meanwhile Rod is getting more and more cheesed off with his fiancée (boring, boring) Kirsty and their marriage plans. Tracy successfully takes her boss Gerard to a tribunal for unfair dismissal after being sacked for not giving in to his wandering hands.

Memorable moments: Terry Sullivan chucking his mattress out of the window after discovering his girlfriend, Michelle Jackson, in bed with dance instructor, Richard de Saville.

Billy Corkhill driving his Datsun over everyone's lawns in a fit of rage.

Rod Corkhill dropping his condoms on the floor.
Billy and Sheila snogging.

NUMBER 9

Distinguishing features: Continental quilts, pine furnishing, CD players.

Deaths: Nicholas Black, Laura Wright.

History: Home originally to Citroen 2CV owning, upwardly mobile accountant, Heather Haversham. First of all Heather was married to Roger Huntington, but he had a fling so they divorced. After a succession of 'foxy fellas', Heather courted the electronically minded Tom Curzon. He wooed her in Portugal, rigged up all kinds of labour saving electrical devices, but failed to win her hand because he wanted babies. After all this upset Heather threw herself into her work at Hamilton Devereux where she later fell in love with fellow divorcee Nicholas Black.

He was an architect who charmed her with witty cartoons that he left everywhere he went. They married, but things turned sour. It turned out that Nick — last seen presenting the children's programme 'Magic Box' — was a heroin addict. He died, after continually deceiving Heather, of an overdose.

Heather left the Close and soon-to-be-newlyweds (but not for long!) Jonathan and Laura moved in. They were both solicitors, Jonathan was a go-getter, proud of his salary and keen squash player, Laura, tied to irritating parents, a social conscience. Alas, shortly after their honeymoon, Laura electrocuted herself on a light switch her DIY-mad Dad had incorrectly wired. She went into a coma and eventually died after about 121 gruelling episodes.

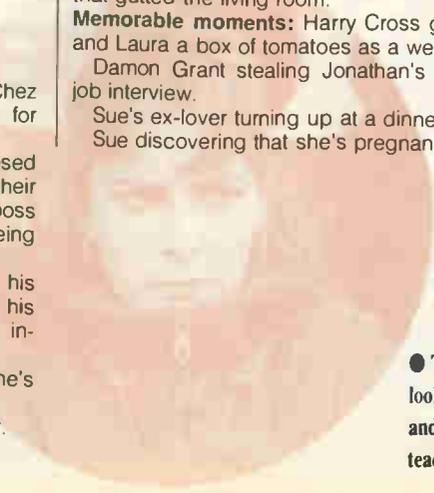
Jon and his new housemate Terry (who had completed his tour of the Close — staying at every house) went on a skiing holiday where Jon met Canadian Cheryl. Currently Jon, Cheryl, Terry and his girlfriend Sue all live together and watch a lot of their favourite TV show 'Magic Rabbits'.

Incidentally, this house has been decorated five times. Heather gave it a fresh lick of paint twice, Damon Grant decorated when Jonathan and Laura moved in, when Laura died Terry and Jonathan re-decorated so that the memories of Laura's fantastic personality wouldn't haunt them, and now finally they're at it again after Cheryl nearly died in a fire that gutted the living room.

Memorable moments: Harry Cross giving Jonathan and Laura a box of tomatoes as a wedding gift.

Damon Grant stealing Jonathan's Next suit for a job interview.

Sue's ex-lover turning up at a dinner party.
Sue discovering that she's pregnant by him.



● TRACY: on the look-out for Gerard and geography teachers

LOOKSIDE ADDICT!

Who'd live on Brookside Close, eh? The place is a deathtrap. Since the series began in November 1982, there's been a rape, two attempted rapes, three burglaries and two murders. And that's not all, nearly all of the cast (including the old aged pensioners — Harry and Ralph) have had disastrous 'affairs', suffered redundancy and had to cope with all manner of chaotic problems that would last an ordinary cul-de-sac a century. If you ask me, whoever moves into the Grant's old house must be a brick short of a load . . .

● SHEILA AND BILLY: true lurve comes out of tragedy

● PAUL AND ANNABELLE: token Close snobs

NUMBER 8

Distinguishing features: Antique furniture, paintings, fridge freezer, wallcharts pinned to ceiling.

Deaths: Lucky (Paul Collins' puppy).

History: This is the plush abode of the only original intact family on the Close. Paul and Annabelle Collins moved from the leafy glades of the Wirral, after Paul had lost his executive job at Petrochem. They're the snobs of the close who look down on everyone else, but they had problems of their own.

Both of their children, Gordon and Lucy, hated their new house and fled to France. Later Lucy returned — she looked different but her parents didn't seem to notice. She had an affair with a married man — James — but he wasn't too keen. When they split up she went prematurely senile and went on a shop-lifting spree — stealing 25 bottles of shampoo. She returned to France and hasn't been seen since.

Next Gordon returned, he looked different too, again Mr and Mrs Collins didn't notice. That was until they found out he was gay. Annabelle, however, was more concerned with changing her career from catering to becoming a magistrate. Meanwhile, Paul spent most of his time jogging and battling with his live-in mother-in-law Mona. Mona, incidentally, knew that Gordon was 'happy', as she put it, long before he did himself.

Annabelle, completely out of character, had an affair with fellow magistrate car salesman Brian Lawrence and since then the Collins' house has been in turmoil. The only person who appears to be contented is Mona, who's just married Gerald Fallon. **Memorable moments:** The original Gordon going into a pub and asking for a pint of bitter beer.

Lucy visiting James' wife and kids to tell them she was having an affair with him.

Paul getting arrested during a road safety demonstration.

Mona hitting Paul over the head with a gardening trowel.

Annabelle having it away with Brian in Chester.

● LAURA (RIP) AND JONATHAN: an electric relationship

TEN AMAZING BROOKSIDE POP FACTS

1 Gordon Collins played synthesiser in a punk band called Jugular Vein.

2 Damon Grant had a Chesterfields poster on his bedroom wall.

3 Both Tracy Corkhill and Karent Grant have been spotted reading *rm* in episodes of 'Brookside'.

4 David Easter (Pat Hancock) had a bit part in Paul McCartney's flop film 'Give My Regards To Broad Street'.

5 Tony Scoggo (Matty Nolan) and Ricky Tomlinson (Bobby Grant) were in a country and western band together, called Wooden Nickel.

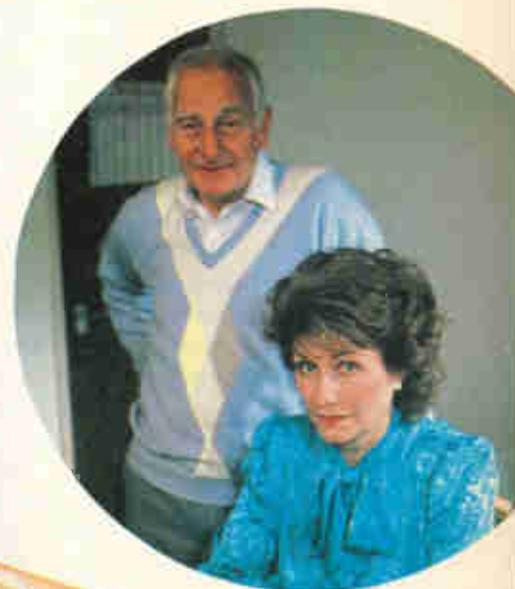
6 Ex-Tube presenter and wife of Bob Geldof, Paula Yates, appeared in an episode of 'Brookside', when she was interviewed by Karen Grant for her college newspaper.

7 In a recent episode, Tracy Corkhill was seen with a Julia Fordham record.

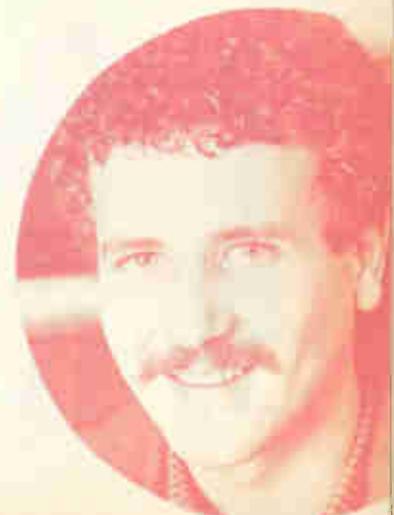
8 At the age of seven, Gladys Ambrose (Julia Brogan) sang 'Gentle Jesus' in a talent contest, and won a sixpence stamp.

9 Jonathan Gordon Davies is the only person on the Close who owns a CD player.

10 Sue Johnston (Sheila Grant) worked for Brian Epstein, the Beatles manager, when she was a teenager.



● TERRY: he's done the rounds



ten times better

To be perfectly honest, if most people were asked to write a book about the Chicago house sound and the music of Ten City it would be about as authoritative and lengthy as the Fergie Guide To Fashion Sense.

That's not to say they're no good — more that with such a wealth of club music crossing into the charts it's difficult to keep track of new faces. Whisper the words Ten City into an unsuspecting ear and you're met with a puzzled stare, adopt your best strangulated falsetto and burst into a refrain from their big hit 'That's The Way Love Is' and the puzzled stare turns into a smiling duet.

Their LP, 'Foundation', couples their disco persuasion with their Philly roots and Eighties technology to produce a smooth collection of dancefloor lurve songs, including last year's club hits 'Right Back To You' and 'One Kiss Will Make It Better' as well as their current hit 'Devotion'.

The trio are six foot three, 16 stone Philosophy graduate Byron Stingily, who talks eloquently, loudly and relentlessly in a deep voice, but who sings tenderly in a high voice that sits incongruously on such a large frame, Herb Lawson — bored guitar hero with a penchant for Pontiacs and a voice that's like a cross between James Cagney and Yogi Bear — and Byron 'B Rude' Burke on keyboards, who lives up to his name by turning up late and apathetic and who only stirs from his slumber to utter some hackneyed clichés.

They are currently traipsing around Europe to promote the LP. Following their recent triumph at London's Town And Country Club, rm catches up with them just before they entertain a

selection of Amsterdam's clubbers.

The three Chicago boys, surrounded by their backing band, try to look interested as the questions flow.

What do you think you'd be doing if you weren't involved in music?

Stingily: "If I wasn't in this band I'd be doin' nothin'. I'd be a bum. This is my life. I'd probably be unhappy whatever it was.

Burke: "I'd probably be some record company executive.

Herb: "I wanted to be an electronics engineer, but I got pretty bored with it."

Stingily: "I wanted to be a psychotherapist. I have the qualifications to be one, I have degrees an' everything."

So is that what you'll do when you quit music?

Stingily: "Hell, I ain't gonna quit, I'm gonna do this 'till I'm fat and can't move around on stage no more, 'till they have to roll me out."

Considering his dart playing physique, we'll resist the obvious cheap dig shall we?

Stingily: "We've got a lot of goals that we want to accomplish and it's gonna take a while to achieve them."

What's the ultimate thing to accomplish? A great, well-rehearsed, cry of a "supergroup" rings out.

Why that, the money?

Stingily: "No. Everybody wants to leave a mark on Earth, like 'I was here'. Everybody wants to know that they were important and music is one of the ways you can leave a lasting mark and bring about change."

At this point the original intention to tackle them on things outside of music

seems to be pretty futile. These boys just won't stop talking about music. So let's play it their way...

Do you think you can change things with music?

"Yeah," says Stingily in an almost indignant tone. "We've changed things already."

Here we go with the first of Burke's classic clichés. "It's the universal language," He offers. Good wasn't it?

But I thought music was to dance and make love to.

Stingily: "No. It's more than that, it's a reflection of life."

What about all that lovely money to be made?

Stingily: "That's what's wrong with music today, people are trying to write what sounds like a hit or what sounded like a hit before, rather than writing what they feel. If you put your feelings, music and everything first you will make money in the long run."

What do you think of Stock Aitken Waterman?

Stingily: "Everybody has their place. There's enough room for everybody."

Let's try and sneak in a non-music question while they're not looking. If you could meet anybody in history who would it be?

Burke: "I wouldn't mind talking to Michael Jackson for a couple of minutes." Rats, foiled again.

Herb: "I'd like to have a chat with Jimi Hendrix." Aaaaarrggghhh!

Stingily: "It would've been Sly Stone but I already met him. I don't know... Jesus Christ."

"Yeah," proclaims Burke, drawing. "That would be very impressive."

"We just believe if you do good and do right good things will come to you"



As the deep house sound of Chicago's Ten City caresses the chart, Kevin Murphy tip toes through the tulips of Amsterdam to share a joke, a pint of lager and a dressing room with the pioneers of the disco revival. Cityscapes: Victoria Blackie



What would you ask him?

Stingily: "I would ask him who am I, where am I going and why?"

Hang on, as a philosopher isn't he supposed to know all that already?

Anyway, since we're off music for a second

let's try our luck.

Are you superstitious?

Stingily: "We just believe if you do good and do right, good things will come to you."

Burke: "Don't do anything wrong 'cause it'll eventually come back and haunt you."

If you had the opportunity to play any part in a movie what would it be?

Stingily: "I'd like to be Othello. I'd like to be a Shakesperian actor, either that or Rhett Butler in 'Gone With The Wind'."

Herb: "I've always fancied playing the baddie, somebody like Clint Eastwood in 'The Good, The Bad And The Ugly'."

Finally, let's keep 'em sweet and end on a musical note. Everyone seems to be planning trips to Russia. Would Ten City like to take their boogying to the Bolsheviks?

Stingily: "Yeah, sure. We'd love to expose our music to people over there and let them experience what we're all about. We want to share our music with as many people as possible."

What better way to end than with the last in this week's series of Classic Clichés, as brought to you by Ten City's Byron Burke.

"Let the people be the judge."

And judging by the show that night, the people *lurve* 'em...

"If I wasn't

in this band

I'd be a bum"

singles

- 1 (1) Round & Round **New Order** (Factory)
- 2 (2) Monkey Gone To Heaven **Pixies** (4AD)
- 3 (4) Birdland EP **Birdland** (Lozy)
- 4 (3) Everything Counts (Live) **Depeche Mode** (Mute)
- 5 (5) When I Grow Up **Michelle Shocked** (Cooking Vinyl)
- 6 (6) Crackers International **Erasure** (Mute)
- 7 (8) White Knuckle Ride **Danielle Dax** (Awesome)
- 8 (—) Sweet Jane **Cowboy Junkies** (Cooking Vinyl)
- 9 (7) Can't Be Sure **the Sundays** (Rough Trade)
- 10 (8) Never Stop **Front 242** (Red Rhino)
- 11 (10) Mode Of Stone **Stone Roses** (Silvertone)
- 12 (16) Train Surfing **Inspiralt Carpets** (Cow)
- 13 (12) Fine Time **New Order** (Factory)
- 14 (8) Uptight **Disco 2000** (KLF Communications)
- 15 (9) Roin, Steam & Speed **Men They Couldn't Hang** (Silvertone)
- 16 (18) Choirs Of Love (Remix) **Erasure** (Mute)
- 17 (11) Hoirstyle Of The Devil **Momus** (Creation)
- 18 (17) A Little Respect **Erasure** (Mute)
- 19 (19) Dizzy **Throwing Muses** (4AD)
- 20 (15) Blue Monday '88 **New Order** (Factory)
- 21 (20) Oh L'Amour **Erasure** (Mute)
- 22 (—) Vicious British Boyfriend EP **King Of The Slums** (Play Hard)
- 23 (29) Victim Of Love **Erasure** (Mute)
- 24 (23) Ship Of Fools **Erasure** (Mute)
- 25 (13) The Power Of Lord **Lard** (Alternative Tentacles)
- 26 (14) Touch Me I'm Sick **Sonic Youth** (Blast First)
- 27 (28) Who Needs Love Like That **Erasure** (Mute)
- 28 (—) It Doesn't Have To Be **Erasure** (Mute)
- 29 (24) Justice In Freedom **Thee Hypnotics** (Situation Two)
- 30 (—) The Peel Sessions **the Smiths** (Strange Fruit)

albums

- 1 (1) Technique **New Order** (Factory)
- 2 (2) 101 **Depeche Mode** (Mute)
- 3 (3) The Innocents **Erasure** (Mute)
- 4 (4) Circus **Erasure** (Mute)
- 5 (8) The Trinity Sessions **Cowboy Junkies** (Cooking Vinyl)
- 6 (5) Short Sharp Shocked **Michelle Shocked** (Cooking Vinyl)
- 7 (7) Wonderland **Erasure** (Mute)
- 8 (6) One Man Clapping **James** (Rough Trade)
- 9 (9) Substance **New Order** (Factory)
- 10 (11) Surfer Roso **Pixies** (4AD)
- 11 (19) Texas Compfire Tapes **Michelle Shocked** (Cooking Vinyl)
- 12 (14) Hatful Of Hollow **the Smiths** (Rough Trade)
- 13 (12) A Change In The Weather **Clive Gregson & Cristine Collister** (4AD)
- 14 (16) Hunkpapo **Throwing Muses** (4AD)
- 15 (20) The Mon — Best Of Elvis Costello **Elvis Costello** (Demon)
- 16 (15) 1977-1980 Substance **Joy Division** (Factory)
- 17 (13) Bummed **Happy Mondays** (Factory)
- 18 (17) Playing With Fire **Spacemen 3** (Fire)
- 19 (—) The Singles 81-85 **Depeche Mode** (Mute)
- 20 (10) Vini Reilly **Durutti Column** (Factory)

Compiled with the help of Spotlight Research and selected retail outlets



ASSEMBLY LINE

Two guys; one helluva noise. Front Line Assembly hail from Canada, home of the equally scarred and spiffing Skinny Puppy. No surprises then that their two new releases on Third Mind Records, a single-'Digital Tension Dementia'-and the 'Gashed Senses And Crossfire' LP, are cast from similar steel, especially when one half of the Front Line, Bill Leeb, can point to the Pup's name on his list of previous employees.

Front Line Assembly, as their

name would suggest, have a thing about machines, the meaner the better. 'Digital Tension Dementia' is typical of the band, a sonic skyscraper, a cathedral of noise — all pumping synths and scorched iron beats. Nasty vocals, "violence is your point of view", stretched across shiny metal pulses. A real power groove, we recommend submission.

A further single and a first UK tour follow in June. Be warned, but

SWEET JANE, YET AGAIN



No sooner has good old Mo Tucker hauled herself around the nation's concert halls and her old buddy Lou (that's Reed) announced a string of dates at London's Palladium than the **Cowboy Junkies** go and have a big independent hit with the classic 'Sweet Jane'. Now, this song is like a student's version of 'Free Bird' these days — even the Darling Buds encored with it on their last tour for chrissakes, but you people out there have fallen for the charms of the Cowboy Junkies in a big way with both the single and the LP, 'The Trinity Sessions', doing good business as we type.

We reckon it's about time a new classic, that any idiot can play, was heralded as THE song to cover, so how about some suggestions from you discerning types out there? Drop a line to **rm Independents** and we'll pick out the best offerings and the best reasons why you've chosen them.

● **COWBOY JUNKIES:** "OK, who's nicked me 'orse?"

DENTS

with contributions this week from Tony Beard

VINI VIDI ▶

The ever interesting Vini Reilly pops into our albums chart this week with his rather nifty eponymous LP, to prove there's still a place for the more technically minded of this nation's musicians.

Vini's been around, oooh, ages, quietly plying his trade around the globe with six studio albums under his belt and the respect of many of his contemporaries. Most recently Vini has been recording with Holly Johnson, but it's perhaps his involvement with Manchester's other famous son — the Mozz himself — that is responsible for much of the current interest. A free CD accompanying initial copies of the LP contains an out-take from the 'Viva Hate' sessions which Vini apparently cocked up and rendered all within earshot helpless with laughter. Check that your copy has the elusive freebie or simply enjoy Vini's work for itself.



● VINI REILLY:
"now where did I
leave that
Bullworker?"



◀ DANNY, BOY!

It's been a long time coming, as they say, but Danielle Dax has finally come up with the follow-up to the hugely successful 'Cat House' single which rocketed into our chart towards the end of last year.

Danielle's newie, 'White Knuckle Ride', is a similar rockin' affair that wouldn't be out of place at a Munsters convention, all rockabilly guitar and high pitched descending backing vocals. 'White Knuckle Ride' could well be the one that finally puts Danielle into the limelight, and what a nice change that would make. Full story and pics, as they say, in next week's fabulous rm.

● DANIELLE DAX
adopts her Barbie
Doll pose

● BAND OF
SUSANS: "OK,
smart arse, so not all
of us are called
Susan. Well spotted"

BANDYING AROUND

If appearances were all, then let's face it, Band Of Susans would be *crap*. Take their new album's cover (*please, somebody take it*), pillarbox red with a close-up of a wrinkly old hand in *black and white*! And that title, 'Love Agenda', it's like Donna Summer, Boney M even! The Band themselves, who now feature just one Susan (the swindlers!), rather than the previous three, go one step further. Get this — they're even uglier than the cover. Yup, bassist Susan and guitarist Karen even having the nerve to look like the Fonz's pals, Laverne and Shirley (remember them?!). And the guys, huh, just don't even ask about the guys . . .

So why write about them? 'Cause looks don't count when you're a shit-kickin' rock 'n' roller, and especially not when the guitars are this **LOUD**. They've been described as "a field of noise in which sounds seem to expand and multiply", like a tidal wave of noise, we thought. Take our advice, buy the record, bin the *sleeve*, go to the gigs and cover your eyes. If guitars are heaven then this ain't purgatory. (TB)



LETTERS

It's not all child's play



● FUZZBOX: "come here Lucretia and we'll kick you into orbit"

JUST MY IMAGINATION?

■ Is it my imagination or have I just bought the greatest LP of the Eighties? I'm talking, of course, of '101' by Depeche Mode. It's a quite magnificent LP, showing just how well the Basildon Boys perform in front of a live audience. It doesn't matter whether it's a fast dance track or a slower ballad-type song, Depeche Mode can do it better than anyone; in fact they are without doubt the most consistently good group of the last 10 years.

To move on, it never ceases to amaze me just how fickle British record buyers are. These days groups like Depeche Mode, Duranduran, Spandau Ballet etc. have to work like demons just to get a sizeable hit. It's no wonder singles sales are at an all-time low, if the charts in recent months are anything to go by.

Anyway, here's my all-time top 10:

- 1 U2 'I Will Follow'
- 2 Tears For Fears 'Shout'
- 3 Japan 'Nightporter'
- 4 The Smiths 'How Soon Is Now'
- 5 Love And Money 'The Candybar Express'
- 6 Duranduran 'Friends Of Mine'
- 7 Simple Minds 'Alive And Kicking'
- 8 The Smiths 'Panic'
- 9 Echo And The Bunnymen 'Over The Wall'
- 10 The Cult 'She Sells Sanctuary'

David Aitkenhead, Glasgow

BOBBY AND RICK SHOCK

■ Just a short note to ask why Bobby Brown has turned into Rick Astley and I didn't know he had a song out called 'Hold Me In Your Arms', I thought his song was called 'Don't Be Cruel'. If you have a look at your chart dated March 19 — March 25 at number 27 you will see what I mean. Bobby Brown was supposed to be there, not Rick Astley. Then the week later, Rick Astley moves back up the chart to number 14 and Bobby Brown disappears off the face of the earth.

Philip Colbert, Blackburn

● Sorry to cause you so much grief, Phil. Looks like we made a mistake. The culprit has since been locked in a padded cell where he's been forced to listen to WASP's album non stop for two days.

KYLIE VS MADONNA

■ Since Madonna's triumphant return to the music scene I've been annoyed at the way she's been compared to the likes of Kylie Minogue. It's a great injustice, and it's like comparing the magnificent Pink Floyd to the Reynolds Girls.

Madonna is an original, Kylie a mere carbon copy. I know this nonsense will pass, but I'd like to remind you that Madonna writes and produces her work and she's had six number one singles and three number one albums, leaving you-know-who trailing a very long distance behind.

Joanna Hesketh, Birchington

● But Joanna, Madonna is a lot older than Kylie.

ABSOLUTE DISGUST

■ Hello, I am writing in disgust after reading *rm* dated April 1. On the cover it clearly stated that inside was a live review of the Wonder Stuff, but as I flicked through the pages I discovered you were liars. There was no live review of the Stuff, no picture, nothing. I was disgusted and hurt by this and the only possible way I can see for you to make this up to me would be to print a picture of the lovely Miles and rest of the groove machine.

Yours groovingly,

Nina Wood, Manningtree

● Here we are then, Nina. Don't they look lovely?

OUT OF ORBIT

■ What the hell is going on? I never thought I would see the day when you include an interview with Fuzzbox in your magazine. As if that wasn't offensive enough, when the interview was conducted in such a ridiculous manner I was forced to seriously consider whether or not I would buy another issue.

Honestly, do you really think that taking a talentless group of bimbos on an imaginary trip around the Planet Pop makes an interesting feature? It seems that long gone are the days when *rm* would publish features on decent bands, irrelevant of whether they have a single in the top 10 or not. Now each issue carries a feature on one bunch of chart tarts or another. Where is your sense of

originality?

Admittedly you did have a feature on the brilliant New Model Army a few weeks ago, but even this was based on their footwear.

Lucretia, Harwich

● They had to take Lucretia to hospital for an operation last week. She smiled.

... for Mrs. Irene Brown who works hard every day in her husband's toy-shop, helping customers (usually small boys) buy their cowboy outfits, boxer shorts, teddy bears ... She also enjoys running "a home, not just a house" for her husband, herself and their eight-year-old daughter Jennifer.



● THE WONDER STUFF: "ere, I can see right up yer nose"

A SAMANTHA FOX FAN SPEAKS (JUST...)

■ Here we go again! The annual slagging off of Miss Samantha Fox — who merrily pleases many people. But having met Sam she is not fat at all, she is very small and has an excellent, happy personality.

Sam has proved herself over the past few years with 11 big hits.

Wham bam thank you Sam! Keep up the work and who gives a damn what anyone thinks.

Steven Jones, Blackhall

● Steven, we must agree with you. Once upon a time Sam became popular with her big hits, now it seems more people are interested in her excellent, happy personality. Sick, we call it!

● DEPECHE MODE: "for God's sake, how long does it take to cook four cheeseburgers and chips?"



Bourn-vita

From Cad...

Factory in a...

45

REVIEWED BY ROBIN SMITH



● SINGLES OF THE WEEK

THE DEL-LORDS 'Cheyenne'

ENIGMA

The Del-Lords are America's answer to Diesel Park West. Currently cleaning up in the clubs around New York, they eat grit for breakfast, slick back their hair with engine oil and definitely don't iron their jeans. 'Cheyenne' is destined to leave a hatchet mark in the charts with its brassy guitars, big bold vocals and thundering back beat. Buy a copy for every member of your family.

YAZZ 'Where Has All the Love Gone'

BIG LIFE

Search me. I go down to Bagshot Pantiles wearing my kipper tie and all of Mandy Smith's mates run a mile. 'Where Has All The Love Gone' tugs at all your heartstrings, oozing class and sensitivity. Play it to somebody you broke up with on Saturday night.

ULTRAMAGNETIC MC'S 'Give The Drummer Some'

FERR

Rattling sweeter than a train on the New York subway! Steamier than the sidewalks of Manhattan on a sunny afternoon! Juicier than the steaks they serve at the Guvnor Steak House along Madison Avenue! Ultramagnetic MC's mount a fearsome rap attack bursting with furious, oh-so-funky beats, deliciously rounded off by great dollops of blistering sax. Quite a review, but then this is quite a single.

BON JOVI 'I'll Be There For You'

PHONOGRAM

Ah, just what I need on a wet Tuesday morning, Bon Jovi making me go all gooey inside with this near masterpiece of pop metal. Hold it to your chest and it will warm the very cockles of your heart.

● ALMOST SUMMER

DURANDURAN 'Do You Believe In Shame?'

EMI

Just when I thought the Duranies were over the hill, washed up and really should be thinking about knitting tea cosies for a hobby, back they come with this incisive piece of brooding magnificence. This is intelligent pop, and it's good to see them clawing their way back to the top of the charts again.

ROD STEWART 'My Heart Can't Tell You No'

WEA

A bit like your Uncle George singing 'My Way' when he's had a few on New Year's eve, old Rod can still cut it. 'My Heart Can't Tell You No' is one of those infectious singalong ballads he's always done so well, and doubtless he enjoys crooning it to some leggy blonde when he's dressed in his silk pyjamas.

LLOYD COLE & THE COMMOTIONS 'Forest Fire (Remix)'

POLYDOR

Ironically, now that the Commotions have split up, this might be a bigger hit than when it was first out in 1984. The world wasn't quite ready for them then, but in the current geetar wave they would be riding atop a crest. This is a sharp remix which captures the spirit of the original song but saves it from becoming a period piece.

MIKE AND THE MECHANICS 'Nobody Knows'

WEA

Admitting you actually like Mike And The Mechanics is rather like confessing you watch 'The Waltons' on Sunday mornings or you tickle your pet goldfish. Still, what the hell! 'The Living Years' was a darned catchy tune and I well remember snivelling into a Kleenex at the video. 'Nobody Knows' is set to follow suit with more problem page lyrics. Go on, admit you like it.

COLLETTE 'Ring My Bell'

CBS

There seem to be more Aussie acts around at the moment than fleas on an aardvark's bum. Collette, bless her, looks like Kylie Minogue on stilts and performs a wonderfully tacky cover version with some nifty Coldcut-esque production of this disco classic. Next week Skipkie the bush kangaroo releases his cover version of 'Love Missile F1-11' (Hippity Hop Mix).

● COLD SNAPS

DEON ESTUS 'Heaven Help Me'

POLYDOR

Former Wham! bass player Deon turns into an overnight singing success with the help of his old chum George Michael. In fact, George's vocal contribution is so great on this single that I can't help wondering whether Deon let him get on with it while he made everybody a cup of tea.

LUTHER VANDROSS 'Come Back'

EPIC

Even though old Lute's been at the sticky buns again, all you Steves and Tracies out there are going to be crooning this to each other on Sunday mornings. A nifty little smoocher from Luther's 'Any Love' album.

CHERRELLE 'Affair'

TABU

This affair is about as successful as taking Pamella Bordes out to dinner and paying with luncheon vouchers (I know, I've tried it). Some rather tired sounding production from Jam & Lewis doesn't really stop this from sounding like second-rate Paula Abdul.

POISON 'Your Mama Don't Dance'

CAPITOL

Poison, bah! This bunch are about as lethal as a glass of watered-down orange juice. Completely naff follow-up to their quite listenable hit, 'Every Rose Has Its Thorn'. Plod and thump rock 'n' roll.

JOMANDA 'Make My Body Rock'

RCA

No thanks, I'll just sit here and watch my 'Thomas The Tank Engine Meets the Swedish Au Pairs' video again. Apparently Jomanda are big in American dance charts, but with this leaden offering I can't see what all the fuss is about, and their name also sounds like a brand of cheap aftershave.

SIMPLE MINDS 'This Is Your Land'

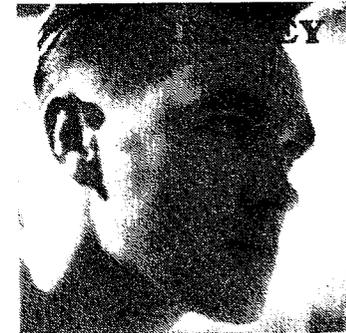
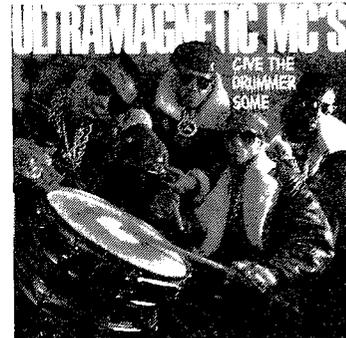
VIRGIN

A couple of shades less pompous than U2, with this record you can wash the dog, count all the blades of grass on your lawn and really not miss anything. More of those Celtic musings on life, the universe and the terrible price of fish and chips these days. Doubtless we can look forward as well to another video shot on a bleak location with Jim Kerr looking angst-ridden. Next please.

WENDY & LISA 'Lolly Lolly'

VIRGIN

There was a time when everybody believed all Prince had to do in his Paisley Park kingdom was wave a magic wand and all his children would have hits. Sadly this hasn't been the case. Indeed, having Prince as your chum seems to be a liability these days if you want to sell records. Since leaving Prince's band Wendy & Lisa have been trying to come up with a



winning formula, but 'Lolly Lolly' is not very risqué or very fulfilling. Try again.

THE OUTFIELD 'Voices Of Babylon'

CBS

Voices of babble on, more like (arf arf). I don't really know why, but apparently the Outfield shift zillions of records in America. To me though they sound strangely like pubescent Bee Gees. This record has about as much impact as Jason Donovan trying to thump Mike Tyson.

MORRISSEY 'Interesting Drug'

HMV

A reverential hush falls on the rm office as Morrissey's single is delivered in a horse-drawn coach driven by two eunuchs accompanied by a choir of angels flying overhead. There are some who believe Morrissey sits on the right hand of God, can walk on water and knows how to make a decent Yorkshire pudding. Surprise, surprise, I've never been one of them. Oh sure he's written a couple of decent tunes in his time but 'Interesting Drug' doesn't half burble on. Oh my God, here comes the hate mail.



LIVE

EDITED BY TIM NICHOLSON

BRADFORD **The Duchess Of York,** **Leeds**

The canonisation by HRH Morrissey that followed Bradford's corker of a debut single, 'Skin Storm', gave notice that the group could well do great things. However, on this evidence, they've still got a bit of work to do if they're to do any better than their namesake football team, currently residing in the "contenders, but not quite there" bracket of the Second Division.

They rely largely on songs, which is no bad thing if you've got 'em, but Bradford seem to have far too much filling and not enough icing on their pop cake. That Mozzer likes 'em comes as no surprise, for, dare I say it, much of the time they sound exactly like the Smiths! But they're visually anonymous, and without the heavenly melodies that made Marr & Co such a great group. There are moments... 'Skin Storm', 'Lust Roulette' and 'Boys Will Be Boys', where Bradford transcend themselves to come up with the goods, but those moments are, as yet, too few and far between. It's notable, too, that their best bits come when they forsake the more beaty (and a tad dull) stuff in favour of a little "sensitivity".

Bradford remains a small place on a large map. **David Simpson**

THE DEL-LORDS **The Marquee, London**

The Del-Lords, from New York, don't look as if they wash. Their T-shirts are ripped, jeans caked in grime, and long hair none too clean. This, however, is as it should be. For they deliver a special brew of dirty, lurching bar-room rock 'n' roll that plunders the trash cans of a dozen once fashionable street-based r&b sounds. Tonight, the Del-Lords sound like Rod Stewart's Faces before they got too big for their platform boots.

Arriving on stage to polite applause, singer Scott Kempner manhandles his cheapo guitar like it was something he found on the sidewalk, as three other rock 'n' roll outlaws strike menacing low-life poses. A beery blues 'n' boogie onslaught erupts, interrupted only by a surprisingly tuneful *acappella* number, and a medley wherein we gain tantalisingly brief glimpses of Chuck Berry oldies such as 'Nadine'. All in their thirties, the Del-Lords acquit themselves best on their new single, 'Cheyenne', though the whole 35 minutes of their first ever British show is never less than live-wire traditional rawk 'n' roll entertainment.

Probably the smelliest, most foul-mouthed bunch of drunken bum

musicians on their block, that's the Del-Lords. But that's just fine. Right now, they're the sleaziest crew of rock 'n' roll animals (Guns N' Roses included) partying on the streets of any big city, anywhere. Catch 'em before the record label cleans them up. These oldsters can rock. **Henry Williams**

GIPSY KINGS **Royal Albert Hall, London**

Inside the Albert Hall, the atmosphere is like New Year's Eve in a Madrid brothel where they've just announced it's half price for all the attractions.

"Thees one is for da ladees, we theenk you are very nice," announces Chico Gipsy King in his tight leather trousers with silver studded belt, while all the Emmas and Penelopes in the audience eye him hungrily. A Gipsy Kings show flows like a good red wine. Strong, rich and with a definite sense of centuries old heritage, their performances are more like never ending fiestas than mere concerts; especially when they strut their way proudly through 'Djobi Djoba' and the pulse-battering 'Bamboleo.'

But the real key to the Gipsy Kings is the darned rhythm they whip up like a storm. An effervescent hybrid of Spanish and Moorish influences that slaps you round the chops and makes your spine ripple in a rather wonderful way. It doesn't really matter if you haven't got a clue what they're singing about, the passion and conviction of their songs always wins through. But after the excitement of the storming guitars there's always some delicate, quiet moments to savour, particularly the extended version of 'Duende', a masterpiece of controlled, gently throbbing harmonies.

Chico, me old mate, you and the rest of the lads are tres, tres bon. **Robin Smith**

GREEN ON RED **Town And Country Club,** **London**

Green On Red probably originate from some sleepy town lost amid the swamplands or lonesome prairies of Texas, but now they've gotten bitten by those big city blues. A duo comprised of tubby Dan Stuart (vocals) and skeletal Chuck Prophet (guitar), who appear tonight supported only by a double-bassist and drums, their Neil Young meets the Stones sound won't make an impression on bimbo boppers whose lives depend on the charts.

They've had label problems of late, and Stuart and Prophet set about their business on the first couple of tunes, with a minimum of fuss or

surface flash. Gradually though, things warm up; either they gain confidence, or we're subconsciously drawn to a rootsy sound, below the surface of which, are hints of all sorts of interesting and sinister goings on. Stuart sings in a lilting, lazy drawl, but his themes are often sex and death, while on songs like 'Is It True I'm A Fool', Prophet reels off riffs of

yesteryear with barely suppressed psychotic rage.

Slowly then, the clapping gets louder, the far from capacity crowd shoves to the front, and towards the hour-long set's end, we see that Green On Red, in their own quiet way, are turning in another unshowy, but classy performance with typically weird undertones. **Henry Williams**



SUSAN MOORE

● DAVID MCCOMB: "I did it Val Doonican's way..."

THE TRIFFIDS **Shaw Theatre, London**

The Triffids' lead singer and lyricist, David McComb, is a tall, gangly figure who lives in the middle of a desert in Western Australia. If country music is intended to evoke the atmosphere of wide open plains, then it's fitting that the Triffids' variations on country turn it inside out, capable of conjuring up nightmarish agoraphobia one minute and endearing whimsy the next. If a cactus could make music it would sound like the Triffids.

Live, the band combine theatrical elements surprisingly well with the music — or maybe it's just because we're used to seeing plays in this particular venue! There's an awful lot of coming and going; McComb swaps vocal chores with other band members, nipping out in between, perhaps for a fag, perhaps for a Dennis Lillie-style shower-and-freshen-up... who can say? Later in the set, during 'Fairytale Love', he relaxes in a wicker chair à la Val Doonican, singing while an unknown source sends a cloud of bubbles cascading into the air above his head, twinkling in the lights like giant snowflakes. It's all very charming and magical and utterly ludicrous at the same time.

The instrumentation is similarly bizarre: fizzing guitars battle it out with remarkably loud keyboards, a pedal steel 'geetar', and the odd violin and electric cello — the latter played thrash-style, like a rhythm guitar! The songs range from bastardised c&w in 'Joe The Cut-Up Man', complete with squawking fiddle, to Stones psychedelia ('See The Light') and dreamlike narrative ('Falling Over You'). Every now and again the guitar picks out a mean Duane Eddy twang. The closest British equivalent — only far, far saner and safer — is the polished pop of the Bible. At times McComb's voice is even reminiscent of the lush rich tones of the Bible's Boo Hewerdine. But I think it's more flattering to see him as Nick Cave without the hang-ups, Jim Morrison without the bullshit. A star by any other name. **David Giles**

KOOL & THE GANG/REID Hammersmith Odeon, London

Reid are three brothers from Luton who are but a silky harmony away from superstardom. Like the Pasadenas, they are reconstructing soul's rich heritage right on your doorstep and possess all the ingredients for huge success: fine voices, fluid footwork, lush melodies, sex appeal and identical hairstyles that break new ground in head topiary. Musically their ancestors are Earth Wind & Fire and the Isleys (they do an excellent version of 'Highways') and their current 'Good Times' single bears the stamp of Motown. The youngest Reid — Mark — ditched a future with Luton Town FC for the pop world; judging by the way Forest flattened the Hatters the day after, he'll never make a better decision.

If Reid's inspiration is drawn principally from the Seventies, they'll have enjoyed Kool & The Gang's show; a paean to tack, you could say. The set is pure 1975, white stage blocks with a row of steps leading to the drum platform, garish multi-coloured suit and spangly trousers, complementing perfectly the musical mixture of corn and pathos. You really needed a bucket between your legs throughout the performance.

And the hits simply poured out! A never-ending torrent of classics: 'Celebration', 'Ooh La La La (Let's Go Dancing)', 'Get Down On It', 'Joanna'... Kool & The Gang have redefined soul in the Eighties as the aural wallpaper of suburban nightlife. They really are the band Loadsamoney would take his 'bird' to see; after he'd chatted up the barmaid, and insulted the security staff (quite rightly) for preventing him from taking his pint into the auditorium, he'd lean over to try and give her a crafty grope during the slowies.

Yes, it was that kind of night. One big paaarty. 'Ladies Night' the definitive anthem to crud culture. When they did 'Cherish' every blossom of spring bore fruit. The magical 'Straight Ahead' glowed, a great fiery beacon to Suburbia. Wonderful! Every heart a feather. You leave the Odeon vowing never to listen to another house record again. **David Giles**

SHAKIN' STEVENS Dominion, London

I have a message to pass on. "I LOVE YOU SHAKEY, MARIE XXX". The Dominion is awash with official blue and pink banners, home-made numbers like these and scarves that are invariably held upside-down. It's family showtime (complete with panto-style red velvet curtains and ice



TINA BUTLER

● The deft KEVIN MCDERMOTT tunes up with his mouth mid-chorus

THE KEVIN MCDERMOTT ORCHESTRA The Borderline, London

There's much picking at the tweedy tails of a Nineteenth Century farmer's jacket, nervy fidgeting, and shaking of medieval minstrel hair, as 26-year-old Glaswegian Kevin McDermott tumbles onto the stage of this hip, but tiny basement club. Together with the three other members of his epicly-titled band, gravel-voiced folk growler McDermott has a point to make. And the ears of 150 music business insiders are keen to listen.

Bluesy, mid-tempo ballads with squealing high-plains drifter slide guitar from guitarist Marco Rossi and the quaint folksy ballads are in evidence on McDermott's soon-to-be-released second LP, 'Mother Nature's Kitchen', and on tonight's pokey stage. 'Wheels Of Wonder', the new single, gets the most boisterous reception, but none of the other songs being showcased are its inferior.

Kevin, it should be clear, isn't a musical modernist. There are faithful echoes of Dylan, Van Morrison, and other venerable bards of the enigmatic, husky-of-voice, singer/songwriter tradition. But he has a neat knack of twisting his influences, going beyond them and adding down at heel observations on his former life as a busker.

'Healing At The Harbour' and a host of other classics in waiting are blasted out with frenzied enthusiasm but cool authority, and it's obvious that the Hothouse Flowers are in for a tough fight. And that after waiting half a decade, McDermott's finally having his say. Point taken. **Henry Williams**

cream sellers at the front). Around a third of the audience are under 13, a third middle-aged (not all of them are parents), and, quite worryingly, a third are genuine article teenagers. *What on earth are they doing here?*

The curtain rises and just look at this backing band! At the fag-end of their careers, approximately 30 per cent of them are bald (those caps fooled nobody), and the others last changed their hairstyle in 1975. Shakey bounces onto the stage for a tumultuous reception (the girl across the aisle from me is almost in tears). Parents run to the front holding their toddlers, then run back after 30 seconds, even though Shakey barely glances at them. He tells us that there

aren't any backing tapes or samplers, but this is "rock 'n' roll". Much of the crowd apparently believes that he is the last saviour of real rock 'n' roll and when he just swings his pelvis in the most sexless manner, they think he's doing the sort of thing that got Elvis-under-the-waist banned from American TV. The way he takes the sex out of Little Richard covers is absolutely criminal.

Various Unidentified Flying Objects (knickers, flowers, teddy bears etc.) land on the stage, almost colliding with a huge triangular lighting rig that moves most precariously in all kinds of directions immediately above the head of the clearly worried drummer. A couple of seats along from us, a

mother and daughter are in complete ecstasy. In the side aisle, the tiny tots frantically wave their banners as if bedtime doesn't exist. Shakin' Stevens: he came, he saw and he conquered. **Roger Pebody**

SOUL ASYLUM/JOHN MOORE AND THE EXPRESSWAY Town & Country Club, London

John Moore and his Expressway are quite the worst thing I've seen since the Brits Awards. Turgid, grinding r&b that does nothing and goes nowhere. Expressway? It's not a cobbled lane! All leather and sneers that bring a sensibly muted audience response. Jim Morrison makes an unwelcome appearance somewhere. Jesus! It's as though Birdland never happened...

If songs were trains, Soul Asylum's 'Beggars And Choosers' is an Inter-City 125. 'Sometime To Return' is a Tokyo mega-monorail from the year 2020, and the Expressway's best is the Ffestiniog choo-choo. Soul Asylum are a musical thunderstorm, erupting in brief squalls of electrifying melody. It's very hard to refrain from saying 'Husker Du', but the approach is identical; classic, almost Beatles-ish harmonies driven through the roof by the tidal wave of guitar. When it clicks it is marvellous. Unfortunately, they haven't learned the value of brevity in performance. The Ramones used to boast about how they gave their audiences value for money by doing 15 songs. The show might only take half-an-hour, but that's missing the point — 15 songs is an ample quota, and SA outstay their welcome ever so slightly. Law of diminishing returns and all that...

It's probably a throwback to the culture that spawned them. They look as though their parents conceived them as bratish US metalheads, but somewhere along the line they took a different turning and ended up being drawn towards country, thrash, punk and Sixties pop. Mercifully, they never quite reach any of those worlds, but the HM trademarks are still there; the bassist's Angus Young-style shorts, the singer's long hair which he swishes around in best Quo fashion, and the way the guitars huddle together throughout the set. There's also a lot of phallic gesturing with guitar necks, which I suspect — I hope, anyway — is done purely in jest.

Could this be heavy metal gone right? **David Giles**

PAUL HAIG
'Chain'

CIRCA

Paul Haig is an enigma, an anomaly. He doesn't really fit in, he never has. He's been playing the type of Euro-synthi-pop to be found on this LP for several years to a small but loyal following. Now he's back with a vengeance for another stab at the charts, and the hearts, of the nation.

The first track, 'Something Good', is a great pop song, pure and simple, and should have been the hit he deserves. The second is a strong, soulful ballad called 'True Blue' (Blue, incidentally, appears to be Paul's fave colour. In fact, I think it's his fave word). Track three, then, is a real disappointment, a very old-fashioned sounding electro-bop called 'Communication'. A couple of the other tracks are also just too obvious and not modern enough. But it's worth a little suffering because, by side two, he's back on form with some more powerful pop.

The nasal voice, European feel and deceptively simple song construction are what make the Haig sound distinctive and, for better or for worse, mark him out as a man on his own. Haig is an individual, an acquired taste. Get this record and get to know him well. ■■■■ **Chris Mellor**

BEE GEES
'One'

WEA

That tub-thumping drumbeat that ran through 'You Win Again', makes a resurgence on this LP's opening track, 'Ordinary Lives'. It's worth mentioning, because without it the song would fit quite snugly into the 'Saturday Night Fever' soundtrack. In other words, the Gibb's songwriting approach hasn't altered much over the decade. That said, the title track is excellent! This is where, rather than trying to evoke 'modernity' by jacking the drum sound up, the brothers actually get down, get a little bit of funk between their toes.

The ballad 'Bodyguard' is crafted in the manner of a lot of modern 'white soul', a mere reminder that it was the Bee Gees that did this sort of thing first, and the other real stand-out track is side two's 'Wish You Were Here'. This is a classic mid-tempo number in the tradition of 'How Deep Is Your Love'.

In between the goodies, or course, is more padding than you'd find on an MFI sofa. But it'll take more than a few duff fillers to rid our screens of these grinning goons. ■■■■ **David Giles**

THE COWBOY JUNKIES
'The Trinity Session'

COOKING VINYL

Roots label Cooking Vinyl do many wonderful things but are particularly good at raw recordings. Michelle Shocked's first LP was recorded on a Sony Walkman in a field, and this LP by Canadians the Cowboy Junkies was made with one microphone, £200 and a single 14-hour day in the Church of the Holy Trinity in Toronto.

These beautifully simple and resonant acoustics give extra power (as if it's needed) to the pure and cool emotion of singer Margo Timmins, who, in the quietest way, totally dominates this record. It includes both their own songs and what have been described as "epic minimalist covers" — the songs are massively powerful, but use the sparsest of arrangements. Lou Reed described their cover of his song, 'Sweet Jane' as "the most authentic version I've ever heard".

An album to stop you in your tracks. ■■■■ **Roger Pebody**

CRIME AND THE CITY SOLUTION
'The Bride Ship'

MUTE

Crime And The City Solution (*crap name, kiddoes*) make pretty epic records, but the Alarm, U2 and Simple Minds they surely ain't.

'The Bride Ship' (neat title), with its massive, timeless soundscapes and allusions to the sea ("I'm a singing man, I'm a sinking man" on 'The Dangling Man' being the best) is fairly stirring stuff. Take a gander at the cover, featuring Thomas Cole's 'Course Of Empire — Destruction', and you already have an inkling of what's to come.

On 'Keepsake' there's a storm brewing, Bronwyn Adams' violin a hint of melancholia that slides beneath Simon Bonney's anguished anxiety attacks. 'Free World' and 'New World' offer some kind of storyline, tying some hope (of a 'land of milk and honey') to the air of despair but it remains as dark, as bristling, as thunderstruck as ever. As near to devastating as they've ever been. ■■■■ **3/4 Tony Beard**

JOE JACKSON
'Blaze Of Glory'

A&M

I'd always thought leaving the Jackson Five was a bad career move, but Joe's gone and proved me wrong once again.

More than ten years after the endearing eccentricity of 'Is She Really Going Out With Him' Jackson's compiled another diverse collection of

**HOLLY JOHNSON**
'Blast'

MCA

The return of Holly Johnson has floored many pop pickers, who couldn't imagine what the cute little boss-eyed Liverpoolian had to offer the world aside from an over-ambitious voice and a nice line in rubber cycling shorts. 'Blast', featuring the joyous 45s 'Love Train' and 'Americanos', proves Holly has a perfect grasp on the components that go to make the very best pop music.

'Blast' blasts off with a take-no-prisoners, Green epic entitled 'Atomic City', in which Holly bemoans the loss of the ozone layer in exchange for money and 'process'. A bombastic and rather pompous entrance, but probably a blessing that it wasn't used as some kind of climactic closer. 'Atomic City' raises an iron curtain on nine flashy, funny, good-natured pop songs that have sunlight shining out of every orifice. 'Heaven's Here' is a glistening fountain of loveliness and, following on from the glittery suit of 'Americanos' and the beach towels of 'Deep In Love', 'S.U.C.C.E.S.S.' pokes two fingers in the eyes of Sique Sique Sputnik and their 'Sex, Fun, Failure' formula.

Side two pulls out of the sidings with 'Love Train', a celebratory love song that boasts the broadest smile ever to grace the charts. 'Got It Made' slips up another gear to become the obvious choice for the next single (along with most of this LP, to be honest), then back down into second for 'Love Will Come', a slowie with an itchy accelerator foot. 'Perfume', which follows, is a clever stab at funky brass, which is less '1999' than it is 'Sussudio', but then Holly is more Phil Collins than he is Prince.

The laconic, graceful 'Feel Good' puts 'Blast' to bed, continuing the album's recurring in-love-with-love theme. As the song fades, the urge is to go back to the beginning for a re-run of a record that likes itself as much as it likes you. A blast is indeed what it is. ■■■■ **Tim Nicholson**

moods that knit together to tell the story of his life from quizzical child to cynical adult.

His first LP of new songs since '86's dubious 'Big World', 'Blaze Of Glory' is typical Jackson — all jazz-tinged Sixties brass, string-swamped sentimentality and glimpses of pub rock theatrics — but done with a greater confidence and richness.

From the rock of the opener, 'Tomorrow's World', we travel through the northern soul and Stax exuberance of 'Me And You (Against The World)' and 'Down To London', complete with tambourine and soaring backing vocals. Things turn sombre and atmospheric for 'Sentimental Thing', where Jackson's classical training creates an orchestrated jewel more at home on a soundtrack. 'Evil Empire' plays host to some political reflections, meandering acoustic guitars and nimble congas before Jackson enters the Eighties with the plodding dance splendour and sampled voices of 'Discipline'.

'Blaze Of Glory' is Jackson back to his adventurous and ambitious best. ■■■■ **Kevin Murphy**

MR FINGERS
'Amnesia'

JACK TRAX

We ought, I suppose, to have seen

this coming. House music you can't dance to. House music for the CD generation. New Age house.

Mr Fingers is Larry Heard, moving force behind Chicago's Fingers Inc, and his signs were already there on the group's 'Another Side' LP from last year, looped mood tracks tucked between Robert Owens' deep singing. This double goes further. A lot further.

Revamped earlier tracks 'Bye Bye' and 'Mystery Of Love' set the scene of mellow tones and textures, warm basslines and freeform keyboard work reminiscent of the most unhinged modern jazz. 'The Juice' carries on the disjointed rhythm of 'Washing Machine', an early acid blueprint included here alongside the evergreen mellow house classic 'Can You Feel It'. This is the *real* deep house, and it's all untouched by human voice. Yet among the obvious new age references of 'Stars', 'Waterfalls' and 'Beyond The Clouds' there's a schizophrenic force at work which can also produce titles like 'Slam Dance' and 'Let's Dance All Night'.

'Amnesia' is the logical step onwards, not sideways, from acid. It's remarkable and irresistible. ■■■■ **Phil Cheeseman**

VISION ON

EDITED BY TIM NICHOLSON

rm's guide to all that's worth watching

video

'BLUE JEAN COP' (Cert 18)
Starring: Peter Weller,
Patricia Charbonneau

'Blue Jean Cop' (Braveworld) is a brutal thriller in the 'French Connection' mould. Peter Weller (best known for his remote controlled performance as 'Robocop') plays Roland Dalton, a Manhattan legal aid attorney set to leave behind his stressful job for an easy life at the Wall Street firm of his future father-in-law.

His final assignment is to defend drugs dealer Michael Jones, who claims he shot dead an undercover cop in self defence.

If all that leaves you chomping at the bit, desperate to find out what happens to the good guys, Vision On brings you the opportunity to win a copy of the video in a lavish competition. Five winners will receive a copy of 'Blue Jean Cop', a fabulous denim jacket, a copy of the double album, 'The Marquee — 30 Legendary Years', which includes the Jimi Hendrix classic 'Purple Haze' as featured in the film, plus a CD single of 'Purple Haze'. Five runners-up will win an album and CD.

To win, you have to answer the following question:

What did Peter Weller's character in 'Robocop' have to do to be chosen as the mechanical super-cop?

Send your answers on a postcard to rm 'Blue Jean Cop' Competition, Greater London House, Hampstead Road, London NW1 7QZ, to arrive by May 1.

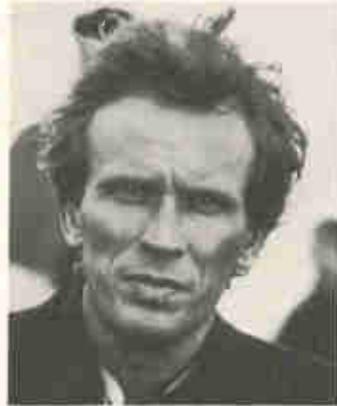
'CHARLIE CHAPLIN'

This month, Palace Video are releasing a set of four Charlie Chaplin

videos to commemorate the centenary of the king of silent comedy's birth. Each of the videos contains three Chaplin favourites that stomp all over the Littles, Larges, Cannons and Balls of this world.

In 'The Champion' Charlie enters the violent world of boxing and, thanks to an anvil in his boxing glove, becomes the champion. In 'The Pawn Shop' Charlie transforms his miserable surroundings with a series of calamitous mishaps. 'The Cure' sees him donning a huge black fright-wig in order to become a member of Fat Bob's rock band (except he doesn't). In fact, he goes to a resort to cure himself of his heavy drinking, but he finds life without his beloved brandy too hard to bear. 'Shanghaied' places Charlie in the galley of a ship loaded with dynamite. A delicate situation is made even more fragile by his relationship with the ship-owner's stowaway daughter.

● Peter Weller moves from galvanised steel to blue denim



film

PUNCHLINE (Cert 15)
Starring: Tom Hanks, Sally Field

As a follow-up to his megahit 'Big', Tom Hanks has rather cleverly chosen a wonderfully funny and touching drama in which he can display both his comic and dramatic talents.

'Punchline' is in fact quite a serious drama about the backstage world of stand-up comedians. At the Gas Station club, born comic Steven Gold (Hanks) shows off his comic timing every night and waits for the chance which will make him a star. In the run-down club, he meets fellow comic Lilah Krytsick (Sally Field), who shares his dream. Unfortunately for her, she's hugely unfunny on stage, having bought 500 dollars-worth of old jokes. Her late-night gigs are also putting a terrible strain on her marriage. Her traditional husband ('Roseanne' star John Goodman) would rather have a wife than a comic in the family.

In one of Steven's compassionate moments — which are few and far between — he takes Lilah under his wings and teaches her most of what there is to know about belly laughs. She, in return, gives him some badly needed advice about life in general and love in particular. When both are picked to appear in a TV talent contest, there's drama, tantrums and tears.

All in all, 'Punchline' is an emotional rollercoaster of a drama — a lovely and touching film with many hilarious jokes and situations, a few heart-wrenching scenes and a terrific performance from Hanks. **Roald Ryning**

Duranduran, on the other hand, haven't fallen out of favour with the general public at a time when their music is better than ever before. Unfortunately, their recent videos, with the notable exception of the superbly trippy 'All She Wants Is', lack the lavish, gaudy camp of their 'Rio' days. 'Six By Three' (PMI) features three tracks from each of their last two albums and depicts a group who have lost their purpose in life. It's a sad fact, but nobody wants to know Duran now they're quite good.

Conversely, everyone wants to know Gloria Estefan at the moment. Currently riding high in the singles and albums chart, her 'Homecoming Concert' video (CMV) is destined for the top of its particular chart. It features live performances of all her hits (and they are hers, the Miami Sound Machine being very much in the background), plus a whole host of Latin hip pop that brings a smile to your face and a twitch to your toes.

To reflect our considered opinion that Gloria Estefan's video is the pick of the bunch, Vision On has 10 copies to give to the clever chaps who can answer two of the following questions:

- 1) What was Gloria Estefan & Miami Sound Machine's first British hit?
- 2) In which US state is Miami situated?
- 3) How many pairs of espadrilles has Don Johnson gone through in all the series of 'Miami Vice', to the nearest hundred?

Send your answers on a postcard to rm 'Gloria Estefan' Competition, Greater London House, Hampstead Road, London NW1 7QZ, to arrive by April 30.

tv

STAR TEST
Tuesday 6.30pm C4

We've already had the pop programme presented by a computer ('The Chart Show') and similarly, the concept without any content ('Max Headroom'); but now for the chat show presented by a computer — 'Star Test'.

Imagine a rather fine, arty room in someone's house at a mystery location somewhere in England. It's almost empty, apart from one armchair, one celeb and one computer. Said computer houses camera and so forth, and the guest parks himself in the armchair and pushes buttons on the computer for categories and randomly chosen questions.

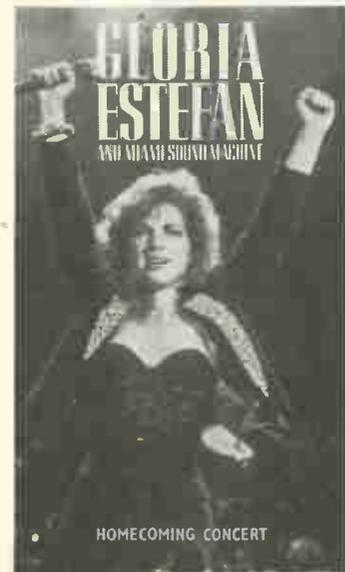
The gimmicks of the presentation over, the real point about 'Star Test' is the resulting honesty. Apart from being Woganless, the studio is also lacking cameramen, technicians and audience (everything is done by remote control) who normally preclude any chance of candidness. (Would you tell your life secrets to Steve Nieve and the Playboys?) The computer's questions also miss out "Tell us about your latest book/film/album" and concentrate on more personal issues — you know, the interesting stuff.

Fine Young Cannibal Roland Gift, Wendy James (Transvision Vamp) and Craig Charles provide the first three weeks' guests, but there's a run of 24 programmes to come. Roland Gift was asked, "Did you get tired of kissing Frances Barber during the filming of 'Sammy And Rosie Get Laid'?" and went on to tell us about the delights of bananas and the Scarborough-Hull train journey. Would any other programme tell you that? **Roger Pebody**

pop video

Two videos from bands in the autumn years of their megastardom and one from a star currently in orbit appear this month. 'The Video Adventures Of The Style Council' (PMW) accompanies the recently released greatest hits LP and, like its vinyl partner, it unwittingly charts the group's decline as well as featuring a staggering array of haircuts, all on the head of Paul Weller.

The videos for the earlier hits, such as 'Speak Like A Child', 'You're The Best Thing', 'Long Hot Summer' and 'My Ever Changing Moods' (all directed by Cure-man Tim Pope) have a flair, enthusiasm and sense of humour that seem stretched to their limits by the time of 'It Didn't Matter' and the lazy 'Promised Land'. An interesting piece of history, but patchy in the extreme.

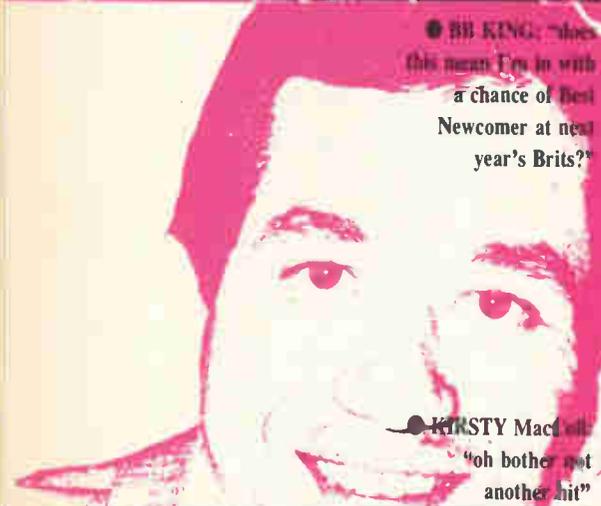


CHARTS

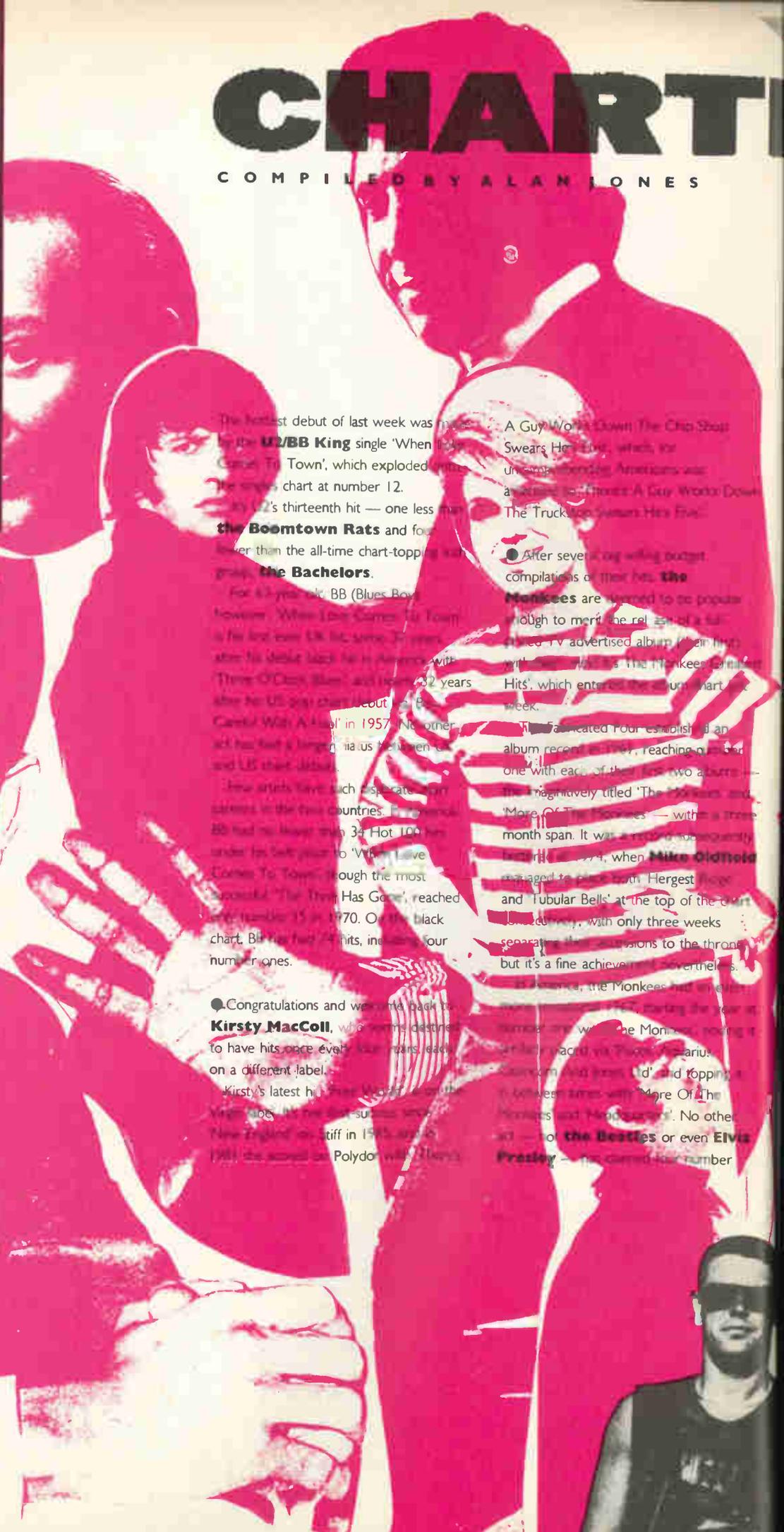
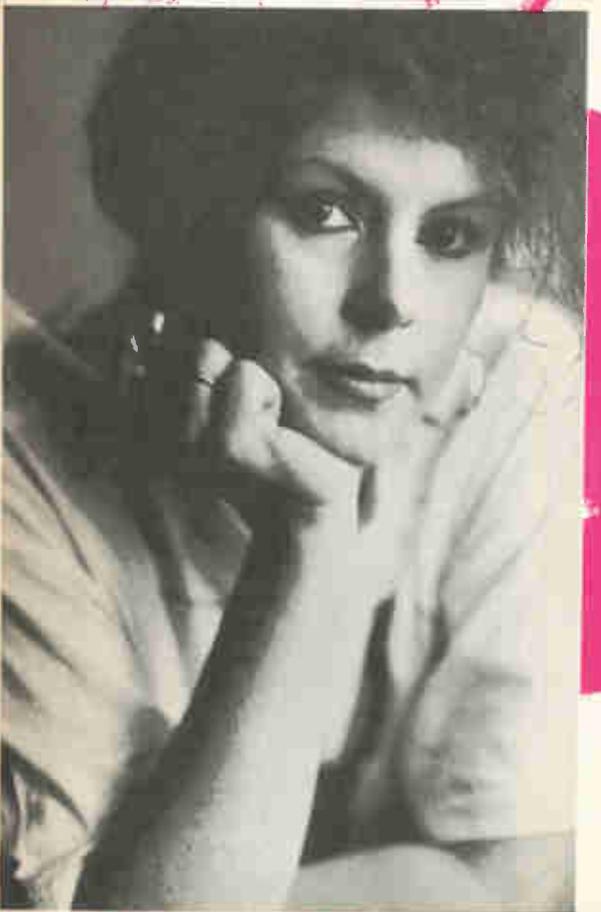
COMPILED BY ALAN JONES



● **BB KING:** "Does this mean I'm in with a chance of Best Newcomer at next year's Brits?"



● **KIRSTY MacColl:** "oh bother not another hit"



The hottest debut of last week was made by the **U2/BB King** single 'When Love Comes To Town', which exploded into the singles chart at number 12.

U2's thirteenth hit — one less than **the Boomtown Rats** and four fewer than the all-time chart-topping act, **the Bachelors**.

For 43-year-old BB (Blues Boy) however, 'When Love Comes To Town' is the first ever UK hit since 27 years after his debut back in America with 'Three O'Clock Blues' and more 32 years after his US pop chart debut as 'Boyz n the City With A Twist' in 1957. No other act has had a longer hiatus between UK and US chart albums.

Other artists have such separate chart careers in the two countries. For example BB had no fewer than 34 Hot 100 hits under his belt prior to 'When Love Comes To Town', though the most successful 'The Thrill Has Gone' reached only number 15 in 1970. On the black chart, BB has had 44 hits, including four number ones.

● Congratulations and welcome back to **Kirsty MacColl**, who seems destined to have hits once every four years, each on a different label.

Kirsty's latest hit 'Free World' is on the Virgin label. It's her last success since 'New England' was stiff in 1985, and is [will] the second on Polydor with 'I Wanna'

A Guy Who's Gonna Get The Chip Short Swears He's Fine', which for uncomprehending Americans was a strange title. (Does A Guy Who's Gonna Get The Truck Short Swears He's Fine?)

● After several long-winded out-of-print compilations of their hits, **the Monkees** are expected to be popular enough to merit the release of a full-priced TV advertised album (their first) with 12 new hits. The Monkees' 'More Hits', which entered the album chart last week.

It's fascinating to establish an album record as they, reaching number one with each of their first two albums — the magnificently titled 'The Monkees' and 'More Of The Monkees' — with a three-month span. It was a record subsequently broken in 1974, when **Mike Oldfield** managed to place both 'Hergest Ridge' and 'Tubular Bells' at the top of the chart in quick succession, with only three weeks separating their ascensions to the throne, but it's a fine achievement nevertheless.

In America, the Monkees had an earlier record as they, starting the year at number one with the Monkees, moving it further up the charts via 'The Monkees' (a second) and 'I Wanna Be Like You' (a third) and topping it in consecutive times with 'More Of The Monkees' and 'More Monkees'. No other act — not **the Beatles** or even **Elvis Presley** — has carried four number



ones in the same year since Billboard introduced its album chart way back in 1945.

● With one cover of a **Temptations** hit already in the chart (**Aswad's** 'Beauty Is Only Skin Deep') and another bidding to do likewise (**John Marshall's** so-so 'Ball Of Confusion'), now would be as good a time as any for RCA to issue the best track off **Rick Astley's** second album as a single — namely, his impassioned update of the Temps' 'Ain't Too Proud To Beg'. Unfortunately, it seems unlikely now to be a single.

● The **Fine Young Cannibals'** 'She Drives Me Crazy' is now number one in Australia, having toppled **Madonna's** 'Like A Prayer'. Meanwhile, **Paula Abdul's** 'Straight Up' is number one in Canada, where the locals' indifference to international hits by Canadians is a little baffling. **Sherriff's** 'When I'm With You', a recent US chart topper, peaked a fortnight ago at number 14, whilst **Kon Kan's** 'I Beg Your Pardon', a top five hit here and in America, has had a terrific struggle for recognition in its homeland, and has been stuck at number 19 for three weeks.

● Reader David Snow from Putney writes: "From time to time, you have mentioned the longest records to hit the

charts, both here and in America.

"As a deejay, I welcome long records; they give me a chance to get a drink, answer calls of nature and chat to punters, but as a radio listener, I find it frustrating that today's hits are so long, even in their seven inch versions. With all the chart, news, weather and traffic reports that are so much part of every radio deejay's armoury, an average hour's radio contains only 12 or 13 records.

"How I long for the good old days, when the single was a 2½ minute medium.

"I have always been much more interested in the American charts than our own, and I know a lot of tracks are released in full length versions here, but edits there bring them down to a running time geared to radio rather than artistic requirements. I'm not suggesting that should happen here — I want to hear the full song as originally envisaged — but I wish people would write shorter songs.

"I realise a comprehensive list of very short American hits would be, well, nigh impossible to compile, but I'd be grateful if you could publish a list of shortest number ones."

OK, David, no sooner said than done. It's interesting to note that nearly 1000 singles have taken turns at number one in America since Billboard first published a chart in 1940, and just 11 of them check in at under two minutes.

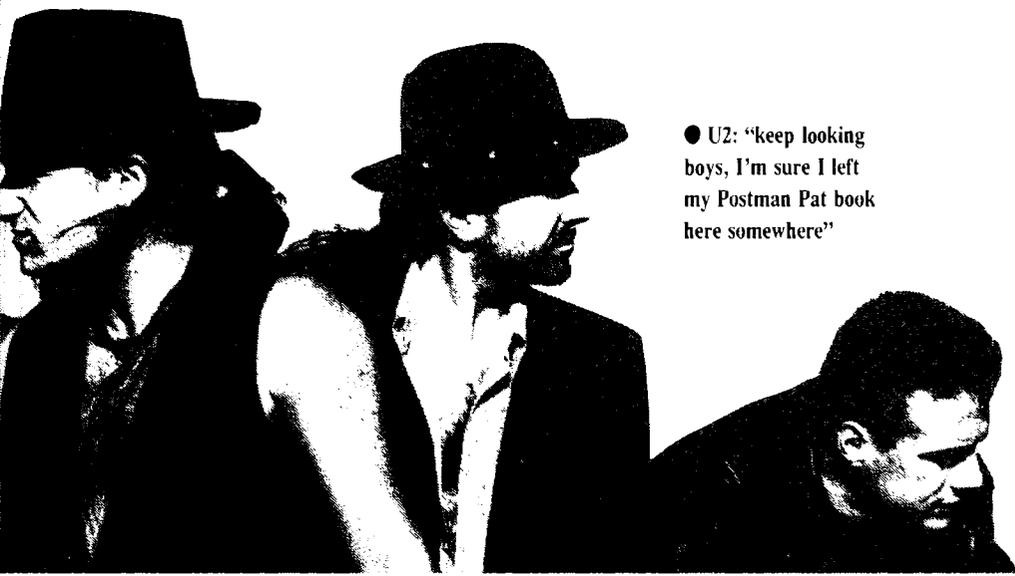
The shortest of them all is Elvis Presley's '(Let Me Be Your) Teddy Bear', a 1957 chart-topper that assaults the aural orifices for just one minute and 43 seconds.

Presley wasn't just The King — he was also the King of Brevity, with a further three number one hits running for fewer than 120 seconds — 'Surrender' (one minute 51 seconds, 1961), 'Hard Headed Woman' (one minute 52 seconds, 1958) and 'All Shook Up' (one minute 58 seconds, 1958).

The remainder of the sub-two minute chart-toppers are: 'I'm Henry VIII, I Am' by **Herman's Hermits** (one minute 49 seconds, 1965), 'Stay' by **Maurice Williams and the Zodiacs** (one minute 50 seconds, 1960), 'Yakety Yak' by **the Coasters** (one minute 50 seconds, 1958), 'He's So Fine' by **the Chiffons** (one minute 53 seconds, 1963), 'The Stripper' by **David Rose** (one minute 57 seconds, 1962), 'Wake Up Little Susie' by **the Everly Brothers** (one minute 57 seconds, 1957) and 'The Letter' by **the Box Tops** (one minute 58 seconds, 1967).

A further four chart toppers were exactly two minutes long: 'Wooden Heart' by **Joe Donell** (1961), 'Hit The Road, Jack' by **Ray Charles** (1961), 'Peppermint Twist' by **Joey Dee and the Starlites** (1962) and 'Over And Over' by **the Dave Clark Five** (1965).

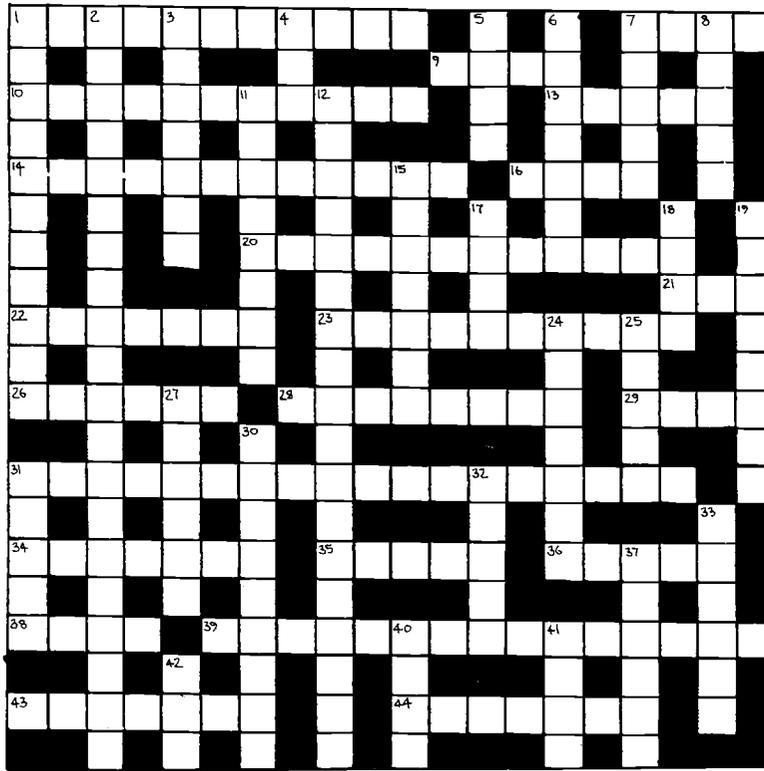
● **U2:** "keep looking boys, I'm sure I left my Postman Pat book here somewhere"



X-WORD

ACROSS

- 1 No more pain or suffering is the message from Bobby Brown (4,2,5)
 7 A Spandau brother (4)
 9 See 40 down



- 31 Parts of the FYC LP have been placed in the oven, the other bits have been left (3,3,3,3,6)
 34 Orange Juice wanted their biggest hit to be torn into pieces (3,2,2)
 35 It killed the radio star (5)
 36 Thomas, or a noise reduction system (5)
 38 Public school given rifles by the Jam (4)
 39 & 7 down Things are not the same for the opposite sex, ask Joe Jackson (3,9,3,5)
 43 Constructed by Pink Floyd (3,4)
 44 See 27 down

DOWN

- 1 She knows her 1989 success is for real (5,6)
 2 Have you heard about Dusty? It's a 'Scandal' (7,3,4,6)
 3 & 16 across These gentlemen were 'Licensed To Ill' (7,4)
 4 Duranduran's South American destination (3)
 5 You can find Guns N' Roses in 'Paradise ----' (4)
 6 Lou Reed's long player about the Big Apple (3,4)
 7 See 39 across
 8 Tiffany's romance from '88 came from across the airwaves (5)
 11 Michael's brother who said 'Lets Get Serious' in 1980 (8)
 12 Jason was sure he would never be parted from Kylie (7,3,6,2)
 15 The only way was up for New Order after this 1985 LP (3,4)
 17 Lloyd's weekend was spent where? (4)
 18 Raised by Yello (4)
 19 Shocked or Fowler (8)
 24 Man responsible for the Move, ELO and Wizzard (3,4)
 25 In 1980 AC/DC told us 'Rock 'N' Roll Ain't ---- Pollution' (5)
 27 & 44 across Talking Heads hit that leads to nothing (4,2,7)
 30 Captain Sensible took this number one song from 'South Pacific' (5,4)
 31 He wants the bass turned up (5)
 32 Kim Wilde's LP isn't far away (5)
 33 A hit for Stevie and Julio (2,4)
 37 A communication from the Proclaimers all the way from America (6)
 40 & 9 across The hour was right for a Yazz hit (4,4)
 41 1988 Talk Talk LP 'Spirit Of ----' (4)
 42 Duo who built a 'Bridge To Your Heart' in 1987 (3)

ANSWERS TO APRIL 15

ACROSS: 1 Born To Be My Baby, 6 Stock, 10 Robbie Robertson, 12 Peel, 13 Inner City, 15 October, 17 Glen, 18 Green, 21 Ian McCulloch, 23 Rakim, 24 Circus, 25 Scoundrel, 28 D Mob, 30 Tears Run Rings, 33 Shakin Stevens, 35 Roll, 36 I Cant Help It, 38 Alive, 40 This Corrosion, 42 Soul, 43 Suedehead, 44 Ask, 45 Big

DOWN: 1 Burning Bridges, 2 Robin Beck, 3 Burn It Up, 4 Barcelona, 5 Boston, 7 Top, 8 Cherry, 9 Anita, 11 Boy, 14 Run DMC, 16 Bill, 19 Siouxsie, 20 Echo, 22 Cherrelle, 26 Christians, 27 Desireless, 29 Cure, 30 Twist, 31 Notorious, 32 Paradise, 34 Spear, 37 Think, 39 Flag, 41 Rea

- 10 Character that connects the Supremes to Bananarama (6,5)
 13 It wouldn't listen to the Smiths (5)
 14 Story told by David Essex during Christmas 1982 (1,7,4)
 16 See 3 down
 20 Duranduran got a good look at this James Bond film (1,4,2,1,4)
 21 Group from 'Alphabet City' (1,1,1)
 22 You'll never find this friend of WASP's at the bar (4,3)
 23 Prize presented by Simple Minds (10)
 26 The Blow Monkeys' doctor (6)
 28 Time for Deacon Blue to get paid (5,3)
 29 Billy who used to front Generation X (4)

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.

● BEATS & PIECES

ELIZABETH TAYLOR and Eddie Murphy were the co-hosts of last Wednesday's **Soul Train Black Music Awards** on US TV, presenting the awards to such superstars as **Michael Jackson**, **Quincy Jones** and **Anita Baker** while the likes of **Whitney Houston** looked on, from the equally star studded audience! ... **Dancin' Danny D's** long awaited clompingly striding **0-114-114½-115½-0bpm** remix of **Chaka Khan** 'I'm Every Woman' will finally be released here next week ... **WEA** have scheduled **The Funky Worm's** 12inch as having a Club Mix A-side, flipped by a **Ten City** remix plus a dub; however, **FON** have pre-empted them by circulating a promo labelled as **The Funky Worm + Ten City X The Fon Force = U + Me + Love (Club)**, flipped by **The Funky Worm X The Fon Force = U + Me + Love (Dub)**, both of these somewhat **Yazz**-ishly vocal but **Brass Construction**-ishly instrumental fluid treatments of the **Undisputed Truth** 'U + Me = Love' oldie being 121½bpm — make of this confusion what you can ... **Soul II Soul's** album is flying out so fast that the **EMI** pressing plant can't keep up with demand! ... **Les Adams'** currently hot reputation in the States is the result of his remake (only retaining the original vocal) of **Maurice** 'This Is Acid' topping first the Club Play and then the 12-inch Singles Sales charts in **Billboard** — the US trade magazine which nowadays, incidentally, refers to "new jack swing" rather than "swingbeat" ... **The Real Roxanne's** video for 'Roxanne's On A Roll' is evidently a send-up of **Elvis Presley's** 1964 movie, **'Love In Las Vegas'**, complete with Elvis lookalike! ... **Paula Abdul's** follow-up is a straight reissue of last September's **LA & Babyface** created wriggly trotting 116½bpm 'Knocked Out' (Siren SRNT 92), in which you may remember much multi-tracking disguised her squeaky voice's limitations (nobody denies she looks cute in her videos, which are what sell her records) ... UK pressings of **2 Live Crew** 'Yakety Yak' (Epic 654798 6) are exactly as reviewed on import, except the 7" Radio Mix is replaced by 'Mega-Mixx 2', an **Incredible Bongo Band** based excellent **0-113½bpm** scratching mix of famous break beats ... US imports I had no time to review fully this week (wanting to get rid of the backlog first) include the bass bubbled sinuous hip house **T La Rock** 'Housin' With The T's' (Fresh); 'Funky President' sampling **New Edition**-style excitingly churning swingbeat **Robert Brookins** 'Don't Tease Me' (MCA Records); **Rheji Burrell** created girl sung 'hip house meets swingbeat-ish (best if slowed down on vanspeed decks!) **Roqui** 'Lover' (Nugroove); **Howie Tee** produced jogging conversational rap **Special Ed** 'I Got It Made' (Profile); **Parliament** quoting funkily bumping rap **MC Hammer** 'Turn This Mutha Out' (Capitol); remixed bubbly leaping (but not another 'Turn Up The Bass') **Tyree** 'Hard Core-Hip House' (DJ International Records); het up New York house **Private House** 'Don't Turn Away' (Easy Street); samples driven drily drummed soulful house **Rickster** presents **KLE** 'We Got The Music' (Underworld); **Smack Music Productions** created mournfully muttered and catchily saxed **Hendrix** 'Me Wanna See Ya Dance' (Easy

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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

Street); **Samantha Fox** answering jerky fast rap **Steady B** 'Nasty Girls' (Jive), wriggly shrill smacking **Apollonia** 'Mismatch' (Warner Bros); poor value ('Weekend' flipped) dull instrumental **The Todd Terry Project** 'The Circus' (Fresh) ... UK newies likewise include the surprisingly garage-ish strings backed bumpily striding **The Biddu Orchestra** 'Humanity' (Trax); **Magic Juan** Atkins mixed bumpily thudding girls chanted though mainly instrumental **Bang** 'You're The One' (RCA); **Les Adams** remade (again retaining just the vocal) throbbingly shuffling **Burrell** 'Put Your Trust In The Music' (10 Records); **Paul Hardcastle** created, **Kevin Henry** sung and self harmonised tuggingly meandering **First Light** 'Loving You' (Sgt Pepper's); delicately tapping and jittering sweet girl wailed pleasant dated street soul **Zushii** 'There Ain't Enough Love' (First Base) ... **Froggy** and **Flip** funk Rainham's **Berwick Manor** for the next few Saturdays ... **Paul DJ Gotel** presents **Simon Dunmore**, **Bob Jones** and **Gary Dennis** spinning "real soul" at **JB's Soulmine** every Sunday afternoon (noon-5pm) for over-20s in Ealing's **Haven Stables** (good restaurant included) ... **Chris Brown** likewise is **Out To Lunch** spinning soul, jazz and underground sounds every Sunday (noon-3pm) at Bagshot's **The Hero** ... **Chris Dinnis** and **Bob Smith** have their now monthly real soul **Hurmdinger** next Tuesday (25) at Exeter's **Boxes** ... **Ian Levine** has actually stopped DJing at **Heaven** because, he says, "Once the Hi-NRG chart had gone, I thought what's the point?" ... **Naisha** 'One Step At A Time' has been belatedly picked up here by **PWL Records**, perhaps not so surprisingly considering the Hi-NRG element that I always considered was present in this **Civillès & Cole** created recent import hit ... **Raul** featuring **J. Bonnell** 'Guitarra' has at last been picked up here, by **Rhyme 'n' Reason Records** ... **Koxo Band** 'Paradhouse Remix' was one of the Balearic sounds discovered by **Nicky Holloway** on a visit to Ibiza last May, and big for him ever since ... Nottingham's def dude **Graeme Park** has been globetrotting between jacking jobs in New York, Sydney, Melbourne, Brisbane and Milan — with stopovers back home to fit in a few of his regular gigs! ... New York's **Big Beat** label owning **Craig Kallman** spent eight months jacking in London, primarily at the **Wag** — which must explain his consistent sensibility for the right on sounds! ... **Kraze**, of 'The Party', were earlier **Moon-Fou**, of the much sampled 'Shut Up!' ... **Mysty Day** has

replaced **Starlena Young** as the new partner of **Curtis Jones** in the vocal duo **Dejà** ... London, far from getting two blasts of **The Hit Man And Her** now that the sadly missed **Night Network** is no more, doesn't get any at all — **London Weekend Television** amazingly, and stupidly, closing down around 3.30am on Saturday and Sunday mornings! Hiss, boo! ... **WOOO! YEAH!**

● HOT VINYL

THE 45 KING 'The Red The Black The Green'

(US Tuff City TUF RV-01)

Instantly snapped up by all his fans, DJ Mark's LaKim Shabazz rapped typical funky JB-type break beat backed 105bpm chugger is, as exclusively announced, on red vinyl — but without the black and green label he had also hoped for — coupled by the break beat looping attractive Crown Heights Affair scatted catchy 116½ 'Dance, Dance, Dance', percussively strolling 101½bpm 'Simply Dope, Part 1' jiggly saxed 104bpm 'Simply Dope, Part 2', and tapping drummed 95½bpm 'First Choice'.

DOUBLE TROUBLE & THE REBEL M.C.

'Just Keep Rockin'

(Desire WANTX 9)

Credibly following Longsy D's House Sound, this terrific leaper combines 'The Liquidator' with "woo/yeah" repetition and skanking "riddim" vocals in the skacid **0-123½bpm** Sk'ouse Mix, and samples Michael Jackson's 'Don't Stop' bass in the enthusiastic **0-123½-123½-124bpm** Hip House Mix (which is indeed exactly that, with no ska influence). Double Trouble? Double sided dynamite!

THE PRESS GANG 'Money (Club Mix)'

(TMT 12TTT-1003, via Priority/BMG)

Beverly Brown cooed and brightly emphatic guys chanted friskily tumbling and leaping 121½bpm excellent catchy skipper (more frantic bubbling stuttery 122¾-0bpm Dub Mix), hard to categorise as it's refreshingly original — although Beverly is something like a street soul Yazz!



ARNOLD JARVIS 'Take Some Time Out' (RePublic Records LIC2 024) 1987's mournfully nagged garage classic has been much remixed for UK 12 inch release (not until May 2 but hot already on promo), Tommy Musto & Yvonne Turner creating the jittery lurching 118½bpm Breakin' Bones and 118½-0bpm Dubbin Bones Mixes, while the label's own **Shy Boys**, Dave Lee & Mark Ryder made the perhaps stronger more sparsely striding 118bpm Rugged Riddim and 0-117½bpm Real Dub Mixes. Any similarity of the bassline to 'Definition Of A Track' from the 'Back To Basics' EP could be more than coincidental!

BAD BOY ORCHESTRA 'Still Buggin''

(US Smokin' TAI LP 4444)

The earlier 'Hip Hop Salsa' single oddly didn't do as well as it deserved, but now this Norbert to 'Norty' Cotto masterminded album has instantly exploded! Fusing Latin and house with blatant break beat backings, it has the terrific breezily rattling **0-117½** 'Salsa Time', girls chanted frenetic **120bpm** 'Hip Hop Salsa (House Version)', groaning jaunty **(0-119-0bpm)** 'Talk Dirty', hip house-ish **117-0bpm** 'B.B.O. In Effect', guys chanted really Latin **120bpm** 'Can We Do This', jiggly scurrying **0-123bpm** 'It's Just An 808', jittery driving **118bpm** 'Gimme The Music', and percussively chugging **108¼-0bpm** 'Jammin'.

LNR 'Work It To The Bone'

(US House Jam Records HJA-8907)

Thompson & Lenoir's currently much quoted catchy driver was oddly never that big last year in its original version, but looks like doing well now that it has been newly remixed with naggling hip house-ish rhythms and various interludes, in the **121¼-121½-122¼-122-121½-0-121¼bpm** The Clubhouse Mix, **121¼-122-**



Richie Rich

"ROCKIN' ON THE GO GO SCENE"

NEW SINGLE

on SEVEN and TWELVE available APRIL 17

GEE STREET

GEE 12 GEET 12

DJ



RHYTHM IS RHYTHIM 'Strings Of Life' (Jack Trax 12 JTRAX 11) So enduringly popular and still steadily selling that it could well emulate A Guy Called Gerald's delayed chart climb, Derrick 'Mayday' May's synthetic strings stabbed and sawed techno pioneering jerky instrumental leaper is now out here in its frantic acidic 130-129 $\frac{1}{2}$ -130-0bpm Exclusive Remix, more scrubbingly hustling organ accented 128 $\frac{1}{2}$ -127 $\frac{1}{2}$ -128-128 $\frac{1}{2}$ bpm Flam-Boy-Ant Mix, and piano emphasising jerkier 122 $\frac{1}{2}$ -122-121 $\frac{1}{2}$ -121 $\frac{1}{2}$ bpm Piano Mix, flipped by the washing machine sizzled 129-129 $\frac{1}{2}$ bpm 'Kaos', plus the 'Magic Juan' Atkins created jiggly wriggling MODEL 500 'Off To Battle' in its 125 $\frac{1}{2}$ -126 $\frac{1}{2}$ bpm Remix and 126 $\frac{1}{2}$ -126 $\frac{1}{2}$ bpm Original Version.

121 $\frac{1}{2}$ -121 $\frac{3}{4}$ -0bpm The Progressive Underground Mix, and 121 $\frac{3}{4}$ -122-122 $\frac{1}{4}$ -122-0bpm The ClubHouse Edit.

LAKIM SHABAZZ 'Pure Righteousness'

(Sure Delight SDT 8, via Jet Star)
James Brown "clap your hands" sampling wordily weaving 105 $\frac{1}{2}$ bpm chunky rap jogger, title track though far from the strongest thing on MC La Kim's DJ Mark The 45 King created album — recently reviewed in full as an import and now out here too (Sure Delight SDDL 1) — flipped however by the previously hotter, more jiggly lurching lighter 105 $\frac{1}{2}$ -105 $\frac{1}{2}$ bpm 'Getting Fierce'. It's still a pity we couldn't have had the "D" Train quoting hip house 'Adding On' instead, right now.

SIMON HARRIS 'Beats, Breaks & Scratches Volume III'

(Music Of Life MOMIX 3)
Extremely useful 'Drumdrops'-type album of current break beats, rhythm tracks, scratches and samples, primarily for mixing DJs and demo makers — however, beware of the quoted Beats Per Minute which Simon took directly from the electric readout of a Roland drum machine, all being completely wrong and inconsistently fast! with the "wooh/yeah!" 123 $\frac{1}{2}$ bpm Hip House, 'The 900 Number' remaking 106 $\frac{1}{2}$ bpm 45 Rocks The Spot (a bit of a 'Wind Up!'), Sugar Bear's 118bpm Scandalous Riddim, Yello's 120bpm Racing Loop, Rob Base's 118 $\frac{1}{2}$ bpm Dancefloor Drums, less instantly recognisable 121 $\frac{3}{4}$ bpm Monster Beats,

106 $\frac{1}{2}$ bpm Secret Beats, 102 $\frac{1}{2}$ Dopejam, 122bpm Pleasure Break, 122 $\frac{1}{2}$ bpm Deep House, 103bpm Garibaldi Beats, 118bpm Southern Style And Fashion.

KRUSH 'Krush Groovin'

(FON/Phonogram FON 17)
FON Force produced rather volume pumping-style dated stuttering nery hip house-ish tempoed frantic jitterer quoting old hook lines and riffs in the 122 $\frac{1}{2}$ bpm Start It Up, 0-122-0bpm We Rock, 122bpm Check My Rhythm, and 122 $\frac{1}{2}$ -122 $\frac{1}{2}$ -122 $\frac{1}{2}$ -122 $\frac{1}{2}$ -122 $\frac{1}{2}$ bpm What More Can I Say! mixes, while Lorita Graham wails the Yazz-ish 119bpm 'Good Love (Too Bad)'.

LUTHER VANDROSS 'Come Back (Keith Cohen Extended Remix)'

(Epic LUTH GT10)
Rather over judderingly remixed 106 $\frac{1}{2}$ -0bpm jittery jolting repetitive swayer, flipped by his current album's lovely gently drifting soulful 61bpm 'The Second Time Around' (a shame it's been used up like this as it always struck me as one of the set's standouts), and the older snappily lurching 107-111-111 $\frac{1}{2}$ -112 $\frac{3}{4}$ -28 $\frac{1}{2}$ -112 $\frac{3}{4}$ -114-113-114bpm 'She Loves Me Back'.

CHUCK JACKSON 'All Over The World'

(Nightmare MARE 103)
Ralph Tee mixed, Ian Levine produced attractively cantering 118 $\frac{1}{2}$ -0bpm late-Seventies Philly-style swinger by the veteran soul star of

'Any Day Now' fame, most emphatically not Hi-NRG, and in fact serviced only on limited white label so far to just a few appreciative soul jocks (dub flip).

BIZARRE INC 'Technological'

(Blue Chip "R&B" C14, via The Cartel)
Key Roberts produced "washing machine"-style scurrying 124 $\frac{1}{2}$ bpm instrumental house hustler from the Midlands, with some quite catchy if repetitive synth lines, flipped by the also synth but more percussive bassily burbling 128bpm 'It's Time To Get Funky' and an even better maddeningly familiar (0-) 128bpm Bootleg Mix (apparently a Double Trouble remix is due soon, too).

THE SITUATION 'Clap Your Hands'

(US Sample Records SR002)
Not quite what the label name maybe led you to expect, this title repeating but otherwise percussion clonked pretty basic monotonously driving 118 $\frac{1}{2}$ -119-118 $\frac{1}{2}$ bpm thumper is flipped perhaps more strongly by the similarly driving but rhythmically more hip house-ish 123-123 $\frac{1}{2}$ bpm 'Where You Comin' From?' and 123bpm 'Where You Dubbin From?'.

ADRIENNE FERLITA 'I Can Make U Forget'

(US SRO SRO-488)
Mickey Oliver produced, DJ Pierre drummed rumbling 123 $\frac{1}{2}$ bpm garage/house throbber without that much stuttering, whispering, wailing and muttering by Adrienne in the Club Mix, only the Radio Mix being fully vocal while the Drum and House Mixes are completely instrumental.

VARIOUS 'On The Loose'

(Desire LUV 2)
Short lived four track sampler from a forthcoming compilation album put together by Bam Bam, with the funkily expounded 122 $\frac{1}{2}$ bpm whompingly smacking twittery HOUSE SARGE 'The Strut', demented silly 121 $\frac{1}{2}$ bpm jerkily bouding THE PARTY BOY 'The Curly Track', gloomily moaned 121bpm throbblingly striding MIKE DUNN 'Everything Must Change', and the latter's bassily intoned 123 $\frac{1}{2}$ bpm frantically scampering twittery 'Groovin'.

SERIOUS INTENTION 'We Know'

(US Easy Street EZS-7544)
The Instrumental elements and much plagiarised "oh oh oh" chant of their own old 'You Don't Know' are now rearranged by Todd Terry, Troy Patterson and Pabloveia RaBaN to make new episodic jittering, stuttering, thrumming and rumbling, tinnily synthed and pshta pshtaped 119 $\frac{1}{2}$ -119 $\frac{1}{2}$ -119 $\frac{1}{2}$ bpm 12" Mix, 7" Mix and 'Everybody Knows (Trackmental Mix)' versions, with no actual lyrics at all.

THE 7A3 'Drums Of Steel (12" Mix)'

(US Geffen Records 0-21152)
War 'Low Rider' based rhythmically ambiguous 71 $\frac{3}{4}$ /143 $\frac{1}{2}$ bpm jerkily bouncing rap, the chunky percussion seeming either tuggingly slow or brightly fast depending on which beat you catch onto first — it really is strange as at the start one can be confused into thinking it's playing at the wrong, slow speed! — flipped (inst/edit/bonus beats too) by the conversationally sleazy Johnny Guitar Watson-ish 0-91bpm 'A Man's Gotta Do What A Man's Gotta Do (Radio Version)'.

VANILLA SOUND CORPS 'Back Where We Belong'

(DFM Records DFM 005, via PRT)
Rowetta wailed urgently jittering and twittering 119 $\frac{1}{4}$ -0bpm techno leaper from Manchester, created by Simon Anthony and Roger Lyons, with if anything an even more fiercely vocal jangly 0-120-0bpm Dub and (apart from sampled male comments) vocal-less Instrumental, plus the JB "Static" sampling juddery hip hop break beat 99bpm 'VSB One'.

LOUNGE JAYS 'Massage-A-Rama'

(EMS 002T, via Pinnacle)
Produced by 808 State featuring A Guy Called Gerald, this frantically speeding 132 $\frac{1}{4}$ bpm twittery acieed instrumental is only officially released now but first appeared in Manchester charts last December, and dotedly carries an "Anti Smiley Campaign" slogan (equally old fashioned twittering and sizzling 126 $\frac{1}{2}$ -0bpm 'Sex Mechanic' flip).

BIPO 'Why?'

(BS Bi BENN TI, via PRT)
Breathily muttering and moaning jiggly tinkling 117 $\frac{1}{2}$ weaving garage rambler, a nagging grower given the chance (though for specialist tastes), in four mixes exactly as on import.

KENNY BECK 'Shut Your Crack'

(GTI Records 12 BECK 5)
Cashflow's 'Mine All Mine' writer samples actual hip hop beats behind his pent up soul warbling — "crack" meaning nothing more than "mouth" in this context! — but the result is just jumpily jiggling Milli Vanilli tempoed 96 $\frac{1}{2}$ bpm Al B. Sure!-ish swingbeat (in three mixes).

SHARP 'Playboy (Extended Mix)'

(US Elektra 0-66719)
Reggie & Vincent Calloway produced strangely whinnying guys sung and chanted purposefully juddering jittery 97 $\frac{1}{4}$ -0bpm buser (97 $\frac{1}{4}$ bpm Club Mix, 0-97 $\frac{1}{4}$ -0bpm Dub, 97 $\frac{1}{4}$ bpm Percapella and Instrumental too).

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DJ

POP DANCE

KYLIE MINOGUE 'Hand On Your Heart (The Great Aorta Mix)' (PWL Records PWLT 35), acappella harmonies introed then scurryingly instrumental before vocally multi-tracked, typically facile Stock Aitken Waterman created, Phil Harding mixed emphatically repetitive **0-120½bpm** rickling canterer, piercing enough to crack concrete; **DEON ESTUS 'Heaven Help Me' (Polydor/Mika Records MIKAZ 2)**, George Michael produced, vocally accompanied and co-penned typical breathily tremulous romantic **92/46-0bpm** US smash smoother, likely to be huge here too; **JERMAINE STEWART 'Is It Really Love? (Extended Remix)' (10 Records TEN X 266)**, Andre Cymone produced (and co-penned, with Jody Watley), Harding & Curnow remixed, repetitive simple breezily lurching **114bpm** jiggly swingbeat-ish tratter; **DEBBIE GIBSON 'Electric Youth (House Version)' (Atlantic A8919T)**, surprisingly twittering and house-style samples studded vigorous **125%** boshing leaper, reputedly remixed by Shep Pettibone (harder to tell from a white label!), with two useful more sparsely instrumental **126bpm** House Dubs, worth checking; **ABC 'One Better World (Club Mix)' (Neutron/Phonogram) NT T14)**, wailing girl duetted but otherwise typical gruff Martin Fry sung **121%** slick churner, remixed and revamped however by Blaze with tambourine chinking smooth thumping drive, gospel organ breaks and brossy accents, plus a more interestingly broken down instrumental Garage Mix, all very classy but perhaps not that cochy; **SAMANTHA FOX 'I Wanna Have Some Fun (Extended Version)' (Jive FOXY S12)**, Full Force created jerkily bounding **(0-1122½bpm)** hedonistic pop house, not bad, with a Cockney accented conversationally started Hove Some Fun Mix dub and drily jolting subdued jiggly **106½bpm** 'Lovin' Don't Grow On Trees', on picture disc: **LIVING IN A BOX 'Gatecrashing' (Chrysalis LIBX6)**, Don Harmon & Tom Lord-Alge produced clodhoppingly stomping and clomping densely oppressive rumbling and shouting **110%** boshier, only lightened toward the end by some Latin piano; **BABY FORD 'Children Of The Revolution' (Rhythm King BFORD 4)**, jiggly loping pshta pshta-ed **118½-0bpm** strange breathily sung droning synth treatment of T.Rex's surging oldie, coupled by the sparsely skittering **123-0bpm** organ instrumental 'Hi Mister Logan', with 'Picnic At Honging Rock' pan pipes and a muttered title line; **CAMOUFLAGE 'The Great**

Commandment' (Atlantic A903TT) quite brightly striding but gloomily groaned old fashioned "new romantic"-type Eurodisco, recently big in US clubs, in an **122½bpm** Justin Strauss Remix and "aciced" punctuated twitterly Acid Commandment Vocal, plus Gary Hellman's more dately atmospheric **123½bpm** Great Commandment Luongo Mix; **YELLO 'Of Course I'm Lying' (Mercury YELLO 322)**, trickily rhythm switching near the start, gorgeous muttering and breathily whispering atmosphere filled **80-0bpm** haunting slow Euro swayer, coupled with the percussively varied Quantum Jump meets Napoleon XIV-ish **121½bpm** 'Bostich' plus Paul Dakeyne's neatly medleyed **0-106/53-106-114½-116½-125-126-149½-148½-90/180-180bpm** 'The Yello Metropolitan Mix Down 1989 Part II' of lesser known but typically quirky tracks; **EON 'Infinity (Mystic Mix)' (Vinyl Solution STORM 4)**, Heaven DJ Ian "B" Loveday created thumping, throbbing and twittering **(0-119-0bpm)** Balearic/new beat-type instrumental chugger with intoning voices and moody oppressive atmosphere; **J.J. FAD 'Supersonic (Hip House Remix)' (Dream Team Records A9223T, via WEA)**, newly remixed (but not exactly "hip house" as we currently envisage it) Salt-n-Pepa/Cookie Crew-type fast leaping **130bpm** West Coast girl trio's pop rap, a US hit in its original form way back last year: **CHILDREN OF THE NIGHT featuring Rankin Roger 'We Play Ska (Club Dub Mix)' (Jive JIVE T 202)**, blotantly commercial smocking and twittering **125½bpm** "skacid" cash-in, well enough done but shallow in comparison with Longsy D's House Sound, its inspiration; **BIZET BOYS 'Ride 'Em Carmen' (Parlophone 12R 6214)**, extremely silly frantically galloping jittery **127½bpm** mixture of the opera 'Carmen', 'Ghost Riders In The Sky', 'Mule Train', Pet Shop Boys-like lisp-ing rap, reedy Samontha Fox-ish singing and gruffly chanting chops, almost too gimmicky for its own good; **HUMANOID 'Slam (Club Mix)' (Westside Records WSRT 14)**, disappointingly tedious volume pumping-ishy doted jittering and twittering **120-0bpm** jerky churner; **WOW! 'Hell House' (Immaculate 12 IMMAC 6, via Pacific)**, strident Yazz-ish **123½bpm** twittery bouncer; **FFWD (FAST FORWARD) 'Baby Don't Go (House Vocal)' (Breakout USAT 652)**, Gail 'Sky' King remixed wriggly burbling house-ish, but onguishedly pitched pop guys worried, **120-0bpm** canterer: **RICCO 'T.S.O.P.'**



LISA M 'Rock To The Beat' (Jive JIVE T 201) Initially promoted (and much hotter) in Steve Wren's far superior samples crammed hip house-ishly bubbling **(0-1122½-122½-122bpm)** The Slammer Mix (Jive PROMO 11), this 'Magic Juan' Atkins produced remake of Reese & Santonio's much copied classic is unfortunately only available in its bumpily throbbing and smacking **0-122bpm** commercial version featuring some insubstantial singing by its 17 years old club-going artiste, with an **121½bpm** Instrumental plus the Phil Nicholas produced lightweight also **121½bpm** 'Make It Right'.

(Debut **DEBTX 0607**), Nigel Wright produced **0-124bpm** brassy remake of MFSB's 'The Sound Of Philadelphia' mid-Seventies classic, obtrusively overlaid by a modern jittery beat; **THE HIGHLANDERS 'Never Enough' (Virgin VST 1155)**, Scottish group's quite pleasant if tentative jiggly swaying **104%** blue-eyed (tartan?) soul jogger, which a more confident and tightly tugging remix would improve enormously; **WILD WEEKEND 'Breakin' Up Breakin' Down (Nellee Hooper Club Remix)' (Parlophone 12RX 6204)**, mid-Seventies Rolling Stones influenced jiggly lurching **0-108½-108½bpm** white boys' funk, with a harder twittering and burbling **0-106½-106½bpm** instrumental B-side dub that reputedly getting most attention.

HI-NRG

BARBARA RANDOLPH 'I Got A Feeling' (Nightmare MARE 89), the attractive Miss Eddie Singleton revives her mid-Seventies Motown classic to a revamped new frantically bounding **131½-0bpm** Ian Levine & Nigel Stock arranged tempo — part of Ian's masterplan (just about completed now) to record and package together, for a three hour TV special and world tour too, every available ex-Motown artiste. **JIGSAW 'Sky High' (Libido Records URGE T2, via PWL)**, remade several times already, Pete Hammond now has a go at this scurrying and soaring **135-134½bpm** galloper, originally a hit in 1975. **FIESTA 'Brylllyant' (VCN Records 12 VCN 6, via 01-267 2972)**, fittingly intoning bassily thudding **0-121-0bpm** instrumental bouncer with quite pleasant washing synth chords, like a HI-NRG hybrid of techno and Yazz backing tracks. **PEARLY GATES 'One Less Bell To Answer' (Nightmare MARE 83)**, well sung breezily throbbing and rippling **127½-0bpm** HI-NRG remake of Bacharach & David's melodic 5th Dimension oldie from 1970. **DAVID VAN DAY 'She Said She Said (The Deadly Twist Mix)' (Union 12DAVID 1)** Nick Straker created wriggly pounding **125½bpm** galloper, by the mole half of Dollar, not due until May 15. **BOYS TOWN GANG 'Wanted For Murder!' (Nightmare MARE 95)**, police radio message started frantically flying **131½-0bpm** blatantly HI-NRG galloper sweetly wailed by Jackson Moore (a girl). **COLLETTE 'Ring My Bell (Ring-A-Ling Mix)' (CBS BELL T1)** appallingly badly sung wriggly twittering **125½-0bpm** Australian remake of Anita Ward's disco classic. **JULIE 'C' 'You Stepped Out Of My Dreams' (Sonet Continental SONL 2343)**, beat basingly edited and generally inept **127bpm** sham sub-kylie canterer, A Song For Europe runner-up

S T O C K

TO THE MAX
B/W
IT'S MY TURN
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SLEEPING BVG RECORDS
DISTRIBUTED BY THE CARTEL

APRIL 16 — APRIL 22 1989

VINTAGE CHART

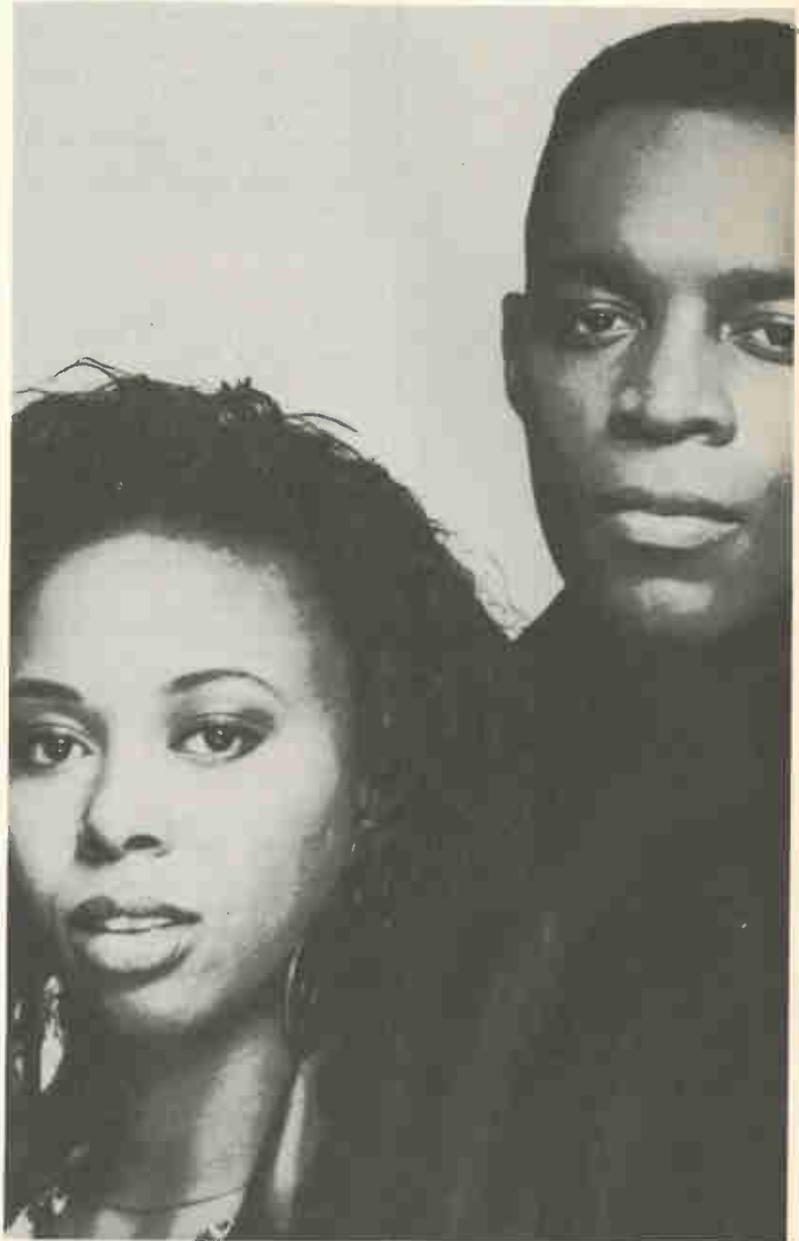
21 APR 1984 — UK SINGLES

TW LW

1	1	HELLO Lionel Richie
2	4	YOU TAKE ME UP Thompson Twins
3	6	A LOVE WORTH WAITING FOR Shakin' Stevens
4	2	AGAINST ALL ODDS Phil Collins
5	3	I WANT TO BREAK FREE Queen
6	9	PEOPLE ARE PEOPLE Depeche Mode
7	8	GLAD IT'S ALL OVER/DAMNED ON 45 Captain Sensible
8	12	AIN'T NOBODY Rufus and Chaka Khan
9	16	NELSON MANDELA the Special AKA
10	14	WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN) Scritti Politti
11	7	(WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART Kool & The Gang
12	13	ROBERT DE NIRO'S WAITING Bananarama
13	7	JUST BE GOOD TO ME the S.O.S. Band
14	11	THE CATERPILLAR the Cure
15	5	DON'T TELL ME Blancmange
16	18	IT'S A MIRACLE Culture Club
17	15	SOMEDAY the Gap Band
18	17	IT'S RAINING MEN the Weather Girls
19	10	LOCOMOTION CMD
20	34	LUCKY STAR Madonna
21	32	P.Y.T. Michael Jackson
22	24	THAT'S THE WAY (I LIKE IT) Dead Or Alive
23	37	WHAT DO I DO? Phil Fearon & Galaxy
24	26	GIVE ME TONIGHT Shannon
25	18	DANCING GIRLS Nik Kershaw
26	15	I'M FALLING the Bluebells
27	33	DR MABUSE Propaganda
28	44	CHERRY OH BABY UB40
29	29	RELAX Frankie Goes To Hollywood
30	32	YOUR LOVE IS KING Sade
31	41	BABY YOU'RE DYNAMITE Cliff Richard
32	30	SILVER Echo And The Bunnyman
33	50	HEAVEN The Psychedelic Furs
34	48	STREET DANCE Break Machine
35	22	ONE LOVE/PEOPLE GET READY Bob Marley & The Wailers
36	35	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias & Willie Nelson
37	13	WHEN YOUR YOUNG AND IN LOVE the Flying Pickets
38	20	AUTOMATIC Pointer Sisters
39	51	TORVILL & DEAN Richard Hartley/Mike Reed Orchestra
40	31	SOMEBODY ELSE'S GUY Jocelyn Brown
41	59	YOU'RE THE ONE FOR ME — DAYBREAK — AM Total Control
42	40	EAT IT Weird Al Yankovic
43	58	SHE'S STRANGE Cameo
44	36	HAND IN GLOVE Sandie Shaw
45	43	STAY WITH ME TONIGHT Jeffrey Osborne
46	54	I SCARE MYSELF Thomas Dolby
47	47	SNEAKING OUT THE BACK DOOR Matt Bianco
48	39	LOVE GAMES Belle And The Devotions
49	49	SUCH A SHAME Talk Talk
50	69	JUMP Van Halen

CHOCOLATE

Motown
Arista
Epic
Virgin
EMI
Mute
A&M
Warner Brothers
2 Tone
Virgin
Phonogram
London
Epic
Fiction
London
Virgin
Carlin Music
CBS
Virgin
Sire
Epic
Epic
Ensign/Island
Phonogram
MCA
London
Island
DEP International
ZTT
Epic
EMI
Korova
CBS
Record Shack
Island
CBS
10 Records
Planet
Safari
Fourth & Broadway
Paul Hardcastle
Scotti Brothers
Phonogram
Rough Trade
Parlophone
Parlophone
WEA
CBS
EMI
Warner Brothers



● INNER CITY put their heads together

GOOD TIMES

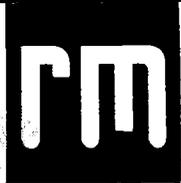
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24th April	Sheffield City Hall	2nd May	Hammersmith Odeon
25th April	Sheffield City Hall	3rd May	Hammersmith Odeon
27th April	Newcastle City Hall	5th May	Newport Centre
28th April	Manchester Apollo	6th May	Portsmouth Guildhall
29th April	Manchester Apollo	7th May	Southampton Mayflower



CHARTS

APRIL 16 - APRIL 22, 1989

U S S I N G L E S

TW LW

1	3	LIKE A PRAYER	Madonna
2	1	SHE DRIVES ME CRAZY	Fine Young Cannibals
3	2	THE LOOK	Roxette
4	7	FUNKY COLD MEDINA	Tone Lóc
5	11	I'LL BE THERE FOR YOU	Boyz n' the City
6	6	STAND REM	
7	12	HEAVEN HELP ME	Deon Estus
8	5	GIRL YOU KNOW IT'S TRUE	Milli Vanilli
9	4	ETERNAL FLAME	the Bangles
10	14	SECOND CHANCE	Thirty Eight Steps
11	10	YOUR MAMA DON'T DANCE	Poison
12	16	ROOM TO MOVE	Animation
13	15	ROCKET	Def Leppard
14	21	REAL LOVE	Jody Watley
15	20	AFTER ALL	Cher/Peter Cetera
16	18	SINCERELY YOURS	Sweet Sensation
17	22	FOREVER YOUR GIRL	Paula Abdul
18	19	THINKING OF YOU	Sa-Fire
19	9	YOU GOT IT	Roy Orbison
20	8	SUPERWOMAN	Karyn White
21	26	CULT OF PERSONALITY	Living Colour
22	27	IKO IKO	the Belle Stars
23	30	SOLDIER OF LOVE	Donny Osmond
24	29	ROCK ON	Michael Damian
25	31	ELECTRIC YOUTH	Debbie Gibson
26	24	ORINOCO FLOW	Enya
27	35	WIND BENEATH MY WINGS	Bette Midler
28	38	EVERY LITTLE STEP	Bobby Brown
29	33	SEVENTEEN	Winger
30	17	MY HEART CAN'T TELL YOU NO	Rod Stewart
31	34	EVERLASTING LOVE	Howard Jones
32	13	DREAMIN'	Vanessa Williams
33	44	PATIENCE	Guns N' Roses
34	32	I WANNA BE THE ONE	Stevie B
35	42	CLOSE MY EYES FOREVER	Lita Ford
36	36	BIRTHDAY SUIT	Johnny Kemp
37	41	I'LL BE LOVING YOU	New Kids On The Block
38	25	THE LIVING YEARS	Mike And The Mechanics
39	40	A SHOULDER TO CRY ON	Tommy Page
40	43	WHERE ARE YOU NOW?	Jimmy Harnen
41	28	LOST IN YOUR EYES	Debbie Gibson
42	23	WALK THE DINOSAUR	Was (Not Was)
43	56	THROUGH THE STORM	Aretha Franklin
44	51	I ONLY WANNA BE WITH YOU	Samantha Fox
45	37	ONE	Metallica
46	52	VOICES OF BABYLON	the Outfield
47	62	CRY	Waterfront
48	61	BUFFALO STANCE	Neneh Cherry
49	49	LET THE RIVER RUN	Carly Simon
50	48	STRAIGHT UP	Paula Abdul
51	60	DOWNTOWN	One 2 Many
52	47	YOU GOT IT (THE RIGHT STUFF)	New Kids On The Block
53	54	HEARTS ON FIRE	Steve Winwood
54	46	YOU'RE NOT ALONE	Chicago
55	39	JUST BECAUSE	Anita Baker
56	53	TRIBUTE (RIGHT ON)	the Pasadenas
57	45	MORE THAN YOU KNOW	Marika
58	50	PARADISE CITY	Guns N' Roses
59	81	LITTLE JACKIE WANTS TO BE	Lisa Lisa & Cult Jam
60	74	COMING HOME	Cinderella

Sire
IRS
EMI
Delicious
Mercury
Warner Brothers
Mika
Arista
Columbia
A&M
Enigma
Polydor
Mercury
MCA
Geffen
Atco
Virgin
Cutting
Virgin
Warner Brothers
Epic
Capitol
Capitol
Cypress
Atlantic
Geffen
Atlantic
MCA
Atlantic
Warner Brothers
Elektra
Wing
Geffen
LMR
RCA
Columbia
Columbia
Atlantic
Sire
WTG
Atlantic
Chrysalis
Arista
Jive
Elektra
Columbia
Polydor
Virgin
Arista
Virgin
A&M
Columbia
Virgin
Reprise
Elektra
Columbia
Columbia
Geffen
Columbia
Mercury

BULLETS

61	89	GIVING UP ON LOVE	Rick Astley
62	71	CIRCLE	Eddie Brickell & The New Bohemians
63	67	THE DIFFERENT STORY	Peter Schilling
65	75	MISS YOU LIKE CRAZY	Natalie Cole
66	76	I'LL BE YOU	the Replacements
72	83	YOU AIN'T SEEN NOTHING YET	Figures On A Beach
74	97	CUDDLY TOY (FEEL FOR ME)	Roachford
75	—	VERONICA	Elvis Costello
77	93	STOP	Sam Brown
78	95	CLOSER THAN FRIENDS	Surface
81	—	LET ME IN	Eddie Money
88	—	THIS TIME I KNOW IT'S FOR REAL	Donna Summer
90	—	SEEING IS BELIEVING	Mike And The Mechanics
93	—	SHAKE IT UP	Bad Company
95	—	ROUND & ROUND	New Order

RCA
Geffen
Elektra
EMI
Sire
Sire
Epic
Warner Brothers
A&M
Columbia
Columbia
Atlantic
Atlantic
Atlantic
Qwest

U S A L B U M S

TW LW

1	3	LIKE A PRAYER	Madonna
2	1	LOC-ED AFTER DARK	Tone Lóc
3	2	ELECTRIC YOUTH	Debbie Gibson
4	4	DON'T BE CRUEL	Bobby Brown
5	6	THE RAW & THE COOKED	Fine Young Cannibals
6	12	G N' R LIES	Guns N' Roses
7	5	MYSTERY GIRL	Roy Orbison
8	10	HANGIN' TOUGH	New Kids On The Block
9	9	FOREVER YOUR GIRL	Paula Abdul
10	7	TRAVELING WILBURYS VOLUME ONE	Traveling Wilburys
11	11	VIVID	Living Colour
12	8	APPETITE FOR DESTRUCTION	Guns N' Roses
13	18	GIRL YOU KNOW IT'S TRUE	Milli Vanilli
14	15	BEACHES	Soundtrack
15	16	EVERYTHING	the Bangles
16	14	NEW JERSEY	Boyz n' the City
17	13	LIVING YEARS	Mike And The Mechanics
18	17	HYSTERIA	Def Leppard
19	21	SKID ROW	Skid Row
20	19	GREEN REM	
21	22	OUT OF ORDER	Rod Stewart
22	24	... AND JUSTICE FOR ALL	Metallica
23	20	SHOOTING RUBBERBANDS AT THE MOON	Eddie Brickell And The New Bohemians
24	23	OPEN UP AND SAY ... AHH!	Poison
25	26	WATERMARK	Enya
26	27	KARYN WHITE	Karyn White
27	32	MELISSA ETHERIDGE	Melissa Etheridge
28	29	WINGER	Winger
29	25	GIVING YOU THE BEST THAT I GOT	Anita Baker
30	—	LARGER THAN LIFE	Jody Watley
31	28	THE TRINITY SESSION	Cowboy Junkies
32	33	SPIKE	Elvis Costello
33	30	THE GREAT RADIO CONTROVERSY	Tesla
34	35	GUY	Guy
35	31	SILHOUETTE	Kenny G
36	39	RAIN MAN	Soundtrack
37	37	STRAIGHT OUTTA COMPTON	N.W.A.
38	40	DIRTY ROTTEN FILTHY STINK	Warrant
39	38	THE RIGHT STUFF	Vanessa Williams
40	34	HOLD AN OLD FRIEND'S HAND	Tiffany
41	48	LIFE IS ... TOO SHORT	Too Short
42	36	TRACY CHAPMAN	Tracy Chapman
43	42	NEW YORK	Lou Reed
44	47	ORANGES AND LEMONS XTC	
45	45	101	Depeche Mode
46	46	EAZY-DUZ-IT	Easy-E
47	—	WORKING GIRL	Soundtrack
48	—	LET'S GET IT STARTED	M.C. Hammer
49	43	WHAT UP, DOG?	Was (Not Was)
50	41	VIXEN	Vixen

Compiled by Billboard

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

TW LW

1	2	LOVE SAW IT	Karyn White
2	1	EVERY LITTLE STEP	Bobby Brown
3	6	REAL LOVE	Jody Watley
4	5	CRUCIAL	New Edition
5	7	SLEEP TALK	Alyson Williams
6	10	I LIKE GUY	Guy
7	15	START OF A ROMANCE	Sky
8	4	AFFAIR	Cherrelle
9	14	DON'T TAKE MY MIND ON A TRIP	Boy George
10	3	I'LL BE THERE FOR YOU	Ashford & Simpson
11	13	ROLLIN' WITH KID 'N PLAY	Kid 'N Play
12	16	24/7	Dino
13	12	THAT'S THE WAY LOVE IS	Ten City
14	20	FUNKY COLD MEDINA	Tone Lóc
15	19	LOVESICK	Z-Looke
16	8	REAL LOVE	El DeBarge
17	22	TRIBUTE (RIGHT ON)	the Pasadenas
18	24	IF I'M NOT YOUR LOVER	Al B. Sure!
19	23	NEVER CAN SAY GOODBYE TO LOVE	Rene Moore
20	27	BABY ME	Chaka Khan

Warner Brothers
MCA
MCA
MCA
Def Jam
Uptown
Atlantic
Tabu
Virgin
Capitol
Select
4th & B'Way
Atlantic
Delicious
Orpheus
Motown
Columbia
Warner Bros
Polydor
Warner Bros



● WATERFRONT: "hey boyo. We're gonna be famous in America isn't!"

- 33 11 4 U Vesta
- 34 26 ARE YOU MY BABY Wendy & Lisa
- 35 — ME MYSELF AND I De La Soul
- 36 35 DAYS LIKE THIS Sheena Easton
- 37 — MISS YOU LIKE CRAZY Natalie Cole
- 38 — CHILDREN'S STORY Slick Rick
- 39 — MY FIRST LOVE Atlantic Starr
- 40 — IF SHE KNEW Anne G.

A&M
Columbia
Tommy Boy
MCA
EMI
Def Jam
Warner Brothers
Atlantic

Compiled by Billboard

MUSIC VIDEO

TW/LW

- 1 1 RATTLE AND HUM U2
- 2 2 INNOCENT'S Erasure
- 3 3 VIDEO ANTHOLOGY Bruce Springsteen
- 4 4 KYLIE — THE VIDEOS Kylie Minogue
- 5 9 MAKING THRILLER Michael Jackson
- 6 5 NOW THAT'S WHAT I CALL MUSIC VIDEO 14 Various
- 7 11 THE BIG PUSH TOUR Bros
- 8 10 PRIVATE COLLECTION Cliff Richard
- 9 6 CLOSE Kim Wilde
- 10 7 IQF Depeche Mode
- 11 8 GUARANTEED LIVE '88 Cliff Richard
- 12 — THANKS... Cliff Richard & The Shadows
- 13 13 THE LEGEND CONTINUES... Michael Jackson
- 14 — CIAO ITALIA Madonna
- 15 12 A SHOW OF HANDS Rush
- 16 — IN CONCERT Crystal Gayle
- 17 — LIVE Roy Orbison And The Candy Men
- 18 19 SEE YOU... Steff Little Fingers
- 19 17 THE GREATEST HITS Bananarama
- 20 — LIVE Pavarotti

CIC
Virgin
CMV
PWL
Vestron
Virgin/PMI/PMV
CMV
PMI
Virgin
Virgin
PMI
Music Club/Video Collection
Video Collection
WEA
Channel 5
Music Club/Video Collection
Music Club/Video Collection
Virgin
Channel 5
Music Club/Video Collection

Virgin
Mika
Def Jam
Elektra
Motown
Columbia
RCA
Epic
Capitol
Profile
Jive
Sire

Compiled by Gallup

- 21 28 BUCK WILD EU
- 22 31 HEAVEN HELP ME Dean Estus
- 23 30 ROMEO AND JULIET Blue Magic
- 24 33 IT'S ONLY LOVE Simply Red
- 25 9 GIRL I GOT MY EYES ON YOU Today
- 26 21 BIRTHDAY SUIT Johnny Kemp
- 27 34 STICKS AND STONES Grady Harrell
- 28 18 ALL I WANT IS FOREVER James "JT" Taylor
- 29 36 TURN THIS MUTHA OUT M.C. Hammer
- 30 — JOY AND PAIN Rob Base & DJ. E-Z Rock
- 31 17 MORE THAN FRIENDS Jonathan Butler
- 32 — LIKE A PRAYER Madonna

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don N6 5RU.
SIMPLE MINDS Club — Send SAE to SIM-
PLE MINDS CLUB, PO Box 48, Lond N6 5RU.
DEACON BLUE COMMUNICATIONS —
Send SAE to DB COMMUNICATIONS, PO
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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

Heavily tipped to snatch chart honours from the **Bangles**' 'Eternal Flame' this week, **Simply Red**'s 'If You Don't Know Me By Now', in fact, slips significantly behind its rival — according to Gallup.

Network chart compilers MRIB tell a different story, with Simply Red ascending to the chart summit in place of **Madonna**, with the Bangles stranded at number two.

Such a scenario is not as outrageous as it may seem. The MRIB chart, as stated before, is a hybrid, taking into account sales from Thursday of one week to Wednesday of the other, and also adding in an element for airplay. Even according to Gallup figures, the best-selling record for the sales period 7-13 April (the one on which the new MRIB listing is based) was 'If You Don't Know Me By Now' — but the best selling record for the more recent period of 9-15 April (the one used by Gallup) shows the Bangles' single outselling its rival by over 20,000 copies.

The root cause of the problem is TV — or, more specifically, 'Top Of The Pops'. 'Top Of The Pops' has a very significant effect on sales of records on the Friday and Saturday that follow its broadcast. And, since Simply Red were featured on 6 April they experienced an enormous sales surge on the 7th and 8th, whilst the Bangles, who were *not* featured on that show, had a less significant increase in sales. Similarly, the Bangles were on 'Top Of The Pops' last Thursday (13 April) but Simply Red were not, so the Bangles gained much extra impetus on Friday and Saturday.

The Network chart, you will deduce, takes into account not the sales of the most recent weekend, but the one previous, so it is the 'Top Of The Pops' programme for 6 April that had a big

effect on their tabulations this week.

It is obviously a little confusing that the MRIB and Gallup charts are announced simultaneously every Sunday, but the fact that the MRIB one is based on a hybrid week and is out of date makes it something of a white elephant. It's interesting to note that even MRIB directors Dafydd Rees, Barry Lazell and Luke Crampton use Gallup chart peaks in their recent *Book Of Rock Stars*, published recently by Guinness Books.

It now seems, at least on the Gallup Chart, that Simply Red will not reach number one, though their single — on which, I reckon Mick Hucknall sometimes sounds uncannily like pocket-sized Seventies troubador **Leo Sayer** — is a clear leader in the 12 inch singles chart. Number one cassette single, though only number 44 overall, is **Pop Will Eat Itself**'s 'Wise Up Sucker', whilst the top-ranked compact disc single is **Simple Minds**' 'This Is Your Land', which debuts at number 13 on the overall singles chart.

Simply Red are two-time losers this week, as their album 'A New Flame' fails by a slender margin to recapture the top spot it held for four weeks earlier this year. Instead, **Deacon Blue** continue on top with 'When The World Knows Your Name'.

The Deacon Blue album has already sold over 200,000 copies in only a fortnight. That's already half as many as their last album 'Raintown' has managed in the best part of two years. 'Raintown' never climbed higher than number 14.

Deacon Blue's success as an album act is to be applauded given that 'Raintown' never yielded a top 30 single (its biggest hit, 'Dignity', nearly made it though, reaching number 31). The first two singles off 'When The World Knows Your Name' have done a little better. 'Real Gone Kid'



● **SIMPLY RED**'s Mick Hucknall: "go on then, handcuff me, chain me to the bed and whip me, you kinky devil"

peaked at number eight, and 'Wages Day' got to number 18.

● Highest new entry amongst a bumper intake of 16 singles in this week's top 75 is 'Lullaby' by **the Cure**, which debuts at number 12.

It is the Cure's 16th hit, and their highest ever debut, easily topping their previous best, 'Why Can't I Be You', which made its introductory appearance at number 23 in 1987. Their biggest hit, 'Love Cats', which subsequently reached number seven, entered at number 24 in 1983.

'Lullaby' marks the Cure's first chart

appearance of 1989, and means that they've managed to have at least one hit every year in the Eighties.

● Highest new entry on the album chart is **the Cult**'s 'Sonic Temple', which debuts at number three.

That's the group's best effort yet, topping the number four debut and peak of both 1985's 'Love' and 1987's 'Electric'.

And the fastest mover this week, up an impressive 62 places to number 12 is 'Hey! Hey! It's The Monkees Greatest Hits'. The last time the Monkees went higher was in 1968 when 'Pisces, Aquarius, Capricorn and Jones Ltd' reached five.

● TWELVE INCH

TW LW

1	7	IF YOU DON'T KNOW ME BY NOW	Simply Red	Elektra
2	8	ETERNAL FLAME	Bangles	CBS
3	—	AIN'T NOBODY BETTER	Inner City	10 Records
4	—	WHO'S IN THE HOUSE	Beatmasters With Merlin	Rhythm King
5	2	IBEG YOUR PARDON	Kon Kan	Atlantic
6	1	KEEP ON MOVIN'	Soul II Soul/Caron Wheeler	10 Records
7	12	GOT TO KEEP ON	Cookie Crew	London
8	9	BABY I DON'T CARE	Transvision Vamp	MCA
9	13	AMERICANOS	Holly Johnson	MCA
10	—	THIS IS YOUR LAND	Simple Minds	Virgin
11	16	ME MYSELF AND I	De La Soul	Big Life/Tommy Boy
12	4	STRAIGHT UP	Paula Abdul	Siren
13	3	PEOPLE HOLD ON	Coldcut featuring Lisa Stansfield	Ahead Of Our Time
14	—	LULLABY	the Cure	Fiction
15	—	ONE	Metallica	Vertigo
16	5	WHEN LOVE COMES TO TOWN	U2 With BB King	Island
17	10	MUSICAL FREEDOM	Paul Simpson featuring Adeva	Cooltempo
18	15	MYSTIFY INXS		Mercury
19	—	REQUIEM	London Boys	Teldec/WEA
20	6	LIKE A PRAYER	Madonna	Sire

● COMPACT DISC

TW LW

1	1	WHEN THE WORLD KNOWS YOUR NAME	Deacon Blue	CBS
2	3	A NEW FLAME	Simply Red	Elektra
3	—	SONIC TEMPLE	the Cult	Beggars Banquet
4	4	ANYTHING FOR YOU	Gloria Estefan With Miami Sound Machine	Epic
5	2	LIKE A PRAYER	Madonna	Sire
6	7	THE RAW AND THE COOKED	Fine Young Cannibals	London
7	—	CLUB CLASSICS VOLUME ONE	Soul II Soul	10 Records
8	5	NOW THAT'S WHAT I CALL MUSIC 14	Various	EMI/Virgin/Polygram
9	—	EVERYTHING	Bangles	CBS
10	9	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
11	6	FOREVER YOUR GIRL	Paula Abdul	Siren
12	8	SINGULAR ADVENTURES OF THE STYLE COUNCIL	the Style Council	Polydor
13	10	DON'T BE CRUEL	Bobby Brown	MCA
14	—	HEY HEY IT'S THE MONKEES — GREATEST HITS	Monkees	K-Tel
15	17	MYSTERY GIRL	Roy Orbison	Virgin
16	21	KICK INXS		Mercury
17	11	SOUTHSIDE	Texas	Mercury
18	13	ANCIENT HEART	Tanita Tikaram	WEA
19	12	1984-1989	Lloyd Cole & The Commotions	Polydor
20	15	CHEEK TO CHEEK	Various	CBS

Compiled by Gallup

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