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WILL TO POWER

LIVES

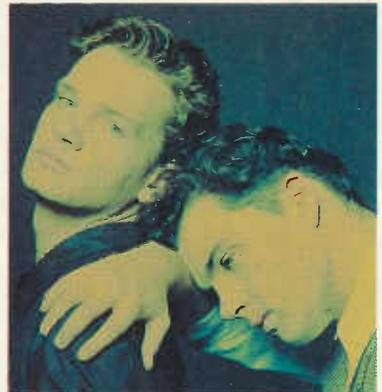
BLACK ● LOVE AND MONEY
ANDY PAWLAK ● POP WILL EAT ITSELF

TEXAS

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FROM GLASGOW, USA

HUE AND CRY

DESPERATELY SEEKING LINDA ▶



plus

MONIE LOVE

TOUGH TALK FROM BRITISH RAP'S NEW STAR

GAYE BYKERS ON ACID

LOOP

XTC

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

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



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- 17th: Portsmouth Guildhall
- 18th: Bristol Colston Hall
- 20th: Edinburgh Playhouse
- 21st: Newcastle City Hall
- 22nd: Harrogate Conference Centre
- 23rd: Manchester Apollo
- 25th: Poole Arts Centre
- 27th: Nottingham Royal Centre
- 28th: Wolverhampton Civic Hall



"universal"



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XTC had all but given up on the UK before 'The Mayor Of Simpleton' struck a chord, but in deepest, darkest Wiltshire the locals still equate real stardom with a residency at Swindon's Working Men's Club. Bombs away p8

● **THE PRODUCTION LINE**
Rock 'n' roll record



producer extraordinaire Jon Langford files his report on just why his life insurance was cancelled the day he entered the studio to record the Gaye Bykers On Acid LP 'Stewed To The Gills'. Hic p14

● **TAKE NO PRISONERS**
Monie Love takes the rap attack back to the States and stamps on hair extensions, make-up and Bristolian hecklers en route to the top. Her mic sounds nice p48



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COVER PHOTO OF TEXAS BY JOE SHUTTER

NEWS

EDITED BY ROBIN SMITH

● DURAN TOUR ▶

Duranduran will be touring in the spring including a date at a new London venue. They'll be kicking off their Electric Theatre tour with Newcastle City Hall on April 15, followed by Edinburgh Playhouse 16, Glasgow Barrowlands 18, Sheffield City Hall 19, Nottingham Royal Centre 20, London Arena 22, Bournemouth International Centre 23, Manchester Apollo 25, Liverpool Empire 26.

The London Arena is a new purpose-built 11,000 seater on the Isle Of Dogs, specifically aimed at pop concerts. It's easily accessible from Crossharbour Station on the Docklands Light Railway.

"It offers a first class view from wherever you sit and first class catering, which is something rarely experienced by today's pop and rock fans," says a spokesperson.

Tickets for all Duran's shows go on sale this week.



FISHY STORIES

Gaye Bykers On Acid, a band so ugly they wouldn't even make the centrefold of Exchange & Mart, release their long-awaited album 'Stewed To The Gills' on February 20. The band proudly claim it's a concept album developing an understanding for fish, and tracks include 'It Is Are You?', 'On Shoulders', 'Fairway To Heaven' and 'Testicle Of God'.

The Bykers will also be roaring off on tour playing Newcastle Riverside February 22, Edinburgh University 23, Glasgow QMU 24, Northampton Roadmenders 26, Warwick University 27, Brighton Top Rank March 1, Liverpool University 2, Manchester University 3, Cardiff Venue 4, 5, Leeds University 7, Bristol Bierkeller 8, Reading Majestic 9, Walsall Junction 10, Uxbridge Brunel University 11, Sheffield University 12, Leicester Polytechnic 14, London Electric Ballroom 15, Egham Royal Holloway College 17.



LEAVE IT OUT

Michael Jackson's first single of the year is 'Leave Me Alone', out this week. The track was previously only available on the CD version of Michael's multi-platinum album 'Bad', and it's also featured in the film 'Moonwalker'.

A special limited edition gatefold pop-up single will also be available, a crazy prospect.

DAY TRIPPER

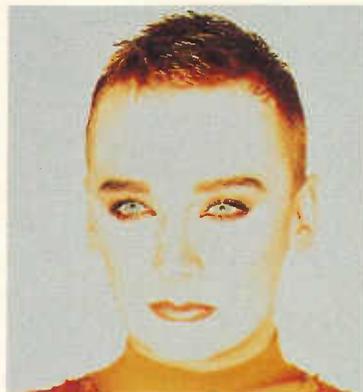
Boy George is back in action this month with his single 'Don't Take My Mind On A Trip' out on February 20. The flipside features 'Girlfriend', while the 12 inch features a US club mix of 'Don't Take My Mind On A Trip' and a bonus track, 'I Go Where I Go'. The CD version also features a version of Jimmy Ruffin's old song 'What Becomes Of The Broken Hearted', featuring Breathe's David Glasper on backing vocals.



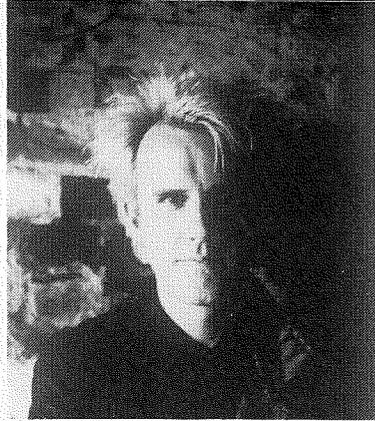
SHOCKING

Michelle Shocked, a girl who really should invest in a new pair of trainers, releases her single 'When I Grow Up' on February 20. Taken from her album, 'Short Sharp Shocked', the flipside features a live track, '5am In Amsterdam', while the 12 inch and CD versions also have a live cover version of 'Goodnight Irene'.

The video for 'When I Grow Up' was directed by Adrian Edmondson, so expect a few wacky surprises.



NEWS



▲ BOBBY ARRESTED

Bobby Brown has been arrested on his American tour for being sexually suggestive. Brown, who's high in the charts with 'My Prerogative', was dragged off stage during a concert at a 15,000 capacity arena in Columbia, Georgia, for doing some rather naughty things with a young lady.

He was detained by the local cops for an hour and then allowed to finish the show on condition that his act was "toned down". Local legislation in Columbia strictly prohibits any sexually provocative movements, actions or language during concerts in the town. LL Cool J and the Beastie Boys have also run into trouble when they played the town.

Bobby has also been in trouble with the Moral Majority, who reckon his shows are a threat to the nation's youth. They've picketed several venues on his tour, but as Bobby's audiences average 10,000 people a show it looks like their efforts are in vain.

rm says keep on romping, Bobby.

▲ LOVE IT

Howard Jones is back in action this month with his single 'Everlasting Love', out on February 20. Not to be confused with Love Affair's old song, 'Everlasting Love' was written by **Howie** himself and the flip side features 'The Brutality Of Fact'.

The 12 inch features an extended 808 Mix of 'Everlasting Love', while the three inch CD also has Howard's 1986 hit 'No One Is To Blame'.

Since his last American tour in 1987 Howard has been working on a new album at his Maidenhead home.

▲ CRAWL BACK

The Stray Cats release their single 'Bring It Back Again' on February 20. Taken from their forthcoming album, 'Blast Off', the flipside features a live version of their debut single, 'Runaway Boys', which sold more than two million copies in 1981. The 12 inch has the Cats' version of the rock 'n' roll classic 'I Fought The Law'.

The Cats have just added a date to their tour, at the London Town & Country Club on March 5.

▲ R U M O U R S

Jean Paul Gaultier is planning to release an album featuring 10 remixes of his current (and only, so far) single, 'How To Do That'. He's approached M|A|R|R|S, Bomb The Bass and the Art Of Noise, among other people, to give them a crack at the whip . . . Robin Beck, who warbled so magnificently on 'First Time', is set to follow it up with a mega ballad, 'Save Up All Your Tears' . . . The Adult Net, featuring Brix Smith from the Fall, will be back in action in early March with a new single, 'Take Me'.

● Veteran Radio 1 DJ **John Peel** has been given an honorary degree by the University of East Anglia as part of its silver jubilee celebrations. The University says Peel has been an inspiration to thousands of sixth form students and graduates over the past 21 years, and he will be presented with his honorary Master Of Arts degree at a ceremony in June. Peel was quoted as saying he's "thrilled and genuinely touched" about the award.



● In keeping with the award, PEEL wears his old school uniform for the presentation

▲ PURE HEAVEN

After a three year gap, **Julian Lennon** is back with his single 'Now You're In Heaven'. Produced by Pat Leonard, who's worked with Madonna, 'Now You're In Heaven' is taken from Julian's forthcoming album 'Mr Jordan', and the flip side features 'Second Time'.

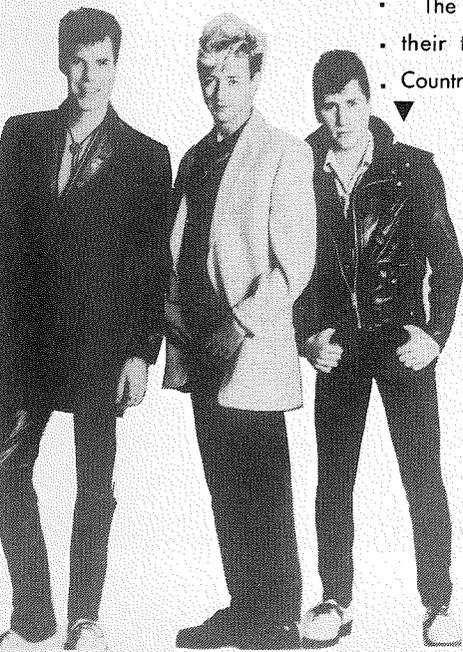
▲ NEW ORDER DATES

New Order will be playing two dates in March, appearing at Glasgow SECC March 25 and Birmingham NEC 26. At Glasgow they'll be supported by A Guy Called Gerald, and at Birmingham they'll be supported by Happy Mondays. Tickets are available from usual agents.

● PIXIES TOUR

Noisy indie rocksters the Pixies will be playing a 19 date British tour in April. They kick off at Brighton Top Rank on April 19, followed by Southend Pavilion 20, Norwich East Anglia University 21, Cambridge Corn Exchange 23, Birmingham Hummingbird 24, Nottingham Rock City 25, Newcastle Polytechnic 27, Glasgow Queen Margaret University 28, Aberdeen Venue 29, Edinburgh Queens Hall 30, Manchester University May 2, Liverpool Royal Court 3, Sheffield Octagon 4, Leeds Polytechnic 5, Leicester University 7, Bristol Studio 8, Cardiff University 9, London Town & Country Club 10, 11.

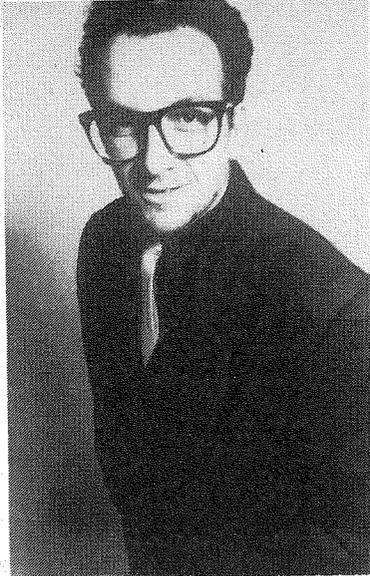
The band release their single 'Monkey Gone To Heaven' on March 20.



● THE STRAY CATS: "hey guys, I'm not kidding, my thumbs are stuck in me jeans"

NEWS

CONTINUED



● **ELVIS COSTELLO:** "It's not that me forehead's got higher it's just my eyes have got lower"

DA DOO RON RON

Elvis Costello releases his single 'Veronica' on February 20. Co-written with Paul McCartney, 'Veronica' is taken from Costello's 'Spike' album and the flip side is his interpretation of the old classic 'You're No Good', made famous by the Swinging Blue Jeans. The 12 inch and CD versions will also feature the previously unreleased 'The Room Nobody Lives In' and 'Coal Train Robbers', taken from 'Spike'.

Costello has added some dates to his previously announced tour and he'll be playing the London Royal Albert Hall on May 31, June 1, 2. 'The Late Show' will be screening a special on Costello on BBC2 at 11.15pm on February 20.

● CLIFF'S BIG ONE

Cliff Richard will be playing the biggest date of his career, Wembley Stadium, on June 16. The show is called Cliff Richard The Event and will be split into four sections.

Opening the event will be an 'Oh Boy' section, featuring a number of bands who were around when Cliff began his career in the early Sixties. The second section will feature Cliff's favourite band, Aswad, and the third section will see Cliff teaming up with the Shadows before he appears with his own band.

Doors will open at 4pm and the show will start at 6pm. Tickets are available from the Wembley box office and other agents. Priced £17.50 each, they are also available by post from PO Box 363, Bournemouth, BH7 6LA, Dorset. Make cheques or postal orders payable to MBO Ltd.



● **CLIFF:** "and that's only the width of it!"

● PAY UP

Deacon Blue follow up their top 10 hit 'Real Gone Kid' with 'Wages Day', out on February 20. It's taken from their forthcoming album and the flipside features 'Take Me To The Place', dedicated to photographer Oscar Marzaroli who died last year. He had worked with the band on their 'Raintown' album.

Four track EP versions and CD versions of 'Wages Day' will feature two extra tracks, 'Take The Saints Away' and a version of Julian Cope's 'Trampoline'.

All the Scottish dates on Deacon Blue's forthcoming tour sold out within hours, with fans queueing overnight waiting for box offices to open.

● The everlasting **Fleetwood Mac** release their single 'Hold Me' this week. Written by Christine McVie, 'Hold Me' is taken from Fleetwood Mac's platinum selling album 'Greatest Hits', while the flip side features 'I Loved Another Women', recorded live in San Francisco.

BIG TOUR

Heavyweight rappers **the Fat Boys** begin their first ever British tour in March. They'll be playing Bristol Hippodrome March 29, Worthing Assembly Hall 30, Manchester Apollo April 1, Wolverhampton Civic Hall 3, Cambridge Corn Exchange 5, Hammersmith Odeon 6, Poole Arts Centre 8. All stages have been specially reinforced.

SENATOUR

Those smart young hipsters **the Senators** will be playing a 14 date tour in March. They'll be appearing at Warwick University February 25, London ULU March 1, Keele University 3, Liverpool Polytechnic 4, Birmingham University 7, Bath Moles Club 8, Southampton University 9, Cardiff University 10, Surrey 12, North Staffs Polytechnic 14, Manchester University 15, Newcastle Polytechnic 17, Dundee Dance Factory 19.

The Senators have a third single, 'Man No More', scheduled for release at the end of the tour.

KINGS RETURN

The Gipsy Kings will be making a welcome return to Britain in the spring for a series of dates. They'll be playing the London Royal Albert Hall on April 11, Edinburgh Playhouse April 14, Manchester Apollo 15, Brighton Dome 16. Tickets are on sale now from usual agents.

Recently the Gipsy Kings have been doing very well in America. George Michael has become a fan, and he's using some of their music in the commercials he's making for Diet Coke.

● **Hopes that The Castle Donington Monsters Of Rock festival will be held this year are growing. A coroner's inquest has found the deaths of two fans in the surging crowds last year were accidental, and now the festival's promoters are applying for another licence.**

"We have received an overwhelming response from the public urging the continuation of the Donington festival," says a spokesperson.

● TOURS

The Bee Gees have lined up three British dates in the summer. They'll be playing Wembley Arena June 14 and 15 followed by Birmingham NEC June 22.

The Jeff Healey Band will play two nights at London's Town & Country Club on May 19 and 20. Tickets are priced £7.50 from the box office and usual agents. Other UK dates are yet to be confirmed.

The Silencers will play a short UK tour in March, as part of their European tour. London ULU March 2, Cardiff University 3, Sheffield The Leadmill 4, Edinburgh The Queen's Hall 5, Glasgow The Pavilion 7, Newcastle Riverside 8, Liverpool Polytechnic 9, Manchester The International 11, Birmingham Burberries 12, Northampton Roadmenders 13, Leeds Warehouse 14.

The Jack Rubies play their first date of 1989 at London's Town & Country Club on March 30.

They Might Be Giants play a one-off at the Fulham Greyhound on February 28, joined by Anna Palm and Kitchens Of Distinction.

Roachford has changed his Birmingham venue for March 26 from The Power House to the larger capacity Hummingbird.

The Fanatics will be on tour during February starting at Cardiff University February 17, Sheffield Take Two 21, Hatfield Polytechnic 22, Loughborough University 24, Warwick University 25.

Something Happens! have lined up some dates in their native Ireland, playing Tralee Horans Hotel 16, Tramore O'Shea's 17, Killarney East Avenue Hotel 19, Galway CJs 23, Nenagh The Friary March 2, Cork Country Club 3, Mayo Midfield Hotel 5.

● RELEASES

Paul Carrack, lead singer with Mike And The Mechanics, releases his own single, 'Don't Shed A Tear', on February 13. It is taken from his debut album, 'One Good Reason', and has made the top 10 in the US.

Sarah Jane Morris releases the Billy Paul classic 'Me & Mrs Jones' on February 20. The single is taken from her forthcoming album of the same name.

Hot House release their single 'Hard As I Try' on February 27, taken from their debut album 'South'. The flip side is the previously unreleased track '(The Person Who's) Taking You Home'.

Hurricane, LA's answer to Bon Jovi, release their debut single 'I'm On To You' on February 13 with a limited edition shaped picture disc.

John Moore And The Expressways release their debut single 'Out Of My Mind' to coincide with their forthcoming tour. (Dates in last week's **rm**).

Tyree releases 'Turn Up The Bass', taken from his debut album 'Tyree's Got A Brand New House', featuring rapper Kool Rock Steady, on February 20.



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IT'S
FOR
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SIMPLETON MINDS

Twelve years on and quirky country bumpkins XTC are back from deepest darkest Wiltshire with their single 'The Mayor Of Simpleton' ploughing into the charts. Chris Twomey digs up the dirt

THERE'S A lot to be said for perseverance. Twelve years ago XTC were so hip it hurt — four West Country lads with a frenetic pop sound and a quirky way of addressing the hi-tech Seventies. Then along came the more sophisticated Eighties and XTC dropped out. Instead they became the Barney Rubbles of rock.

As their music grew ever more verdant and Sixties-influenced, they sold fewer and fewer records. Then, just as they were poised to disappear down the plughole, rescue came from across the Atlantic.

In 1987, Geffen, XTC's American record company, released 'Dear God', a controversial single that questioned the existence of the Almighty. It provoked a fiery reaction from Christian extremists, one of whom threatened to blow up a Florida radio station if the record was played again.

Still, it did the band no harm. The publicity generated by the furore, plus the fact that it was a very GOOD song, helped push American sales of their last LP, 'Skylarking', over the 250,000 mark.

IT'S BEEN a long road from Swindon 1977 — with more than enough casualties along the way — but Colin Moulding, Andy Partridge and Dave

Gregory have at last found the security they need.

Back with a vengeance after a quiet two years (during which their alter egos, The Dukes Of Stratosphere, surfaced briefly) XTC have never sounded as confident. 'The Mayor Of Simpleton', with its West Coast 12-stringiness, is their best selling single in ages. Andy Partridge says he wrote it about himself.

"I can't get too sexed up about our sales in England any more," he says, "because we've been given the cold shoulder once too often. I'm more excited about America now. I wouldn't know how we appeal to kids these days. We must seem like their fathers."

Like 'The Mayor Of Simpleton', their brilliant forthcoming double album, 'Oranges And Lemons', is as much a homage to their Sixties influences as it is an acknowledgement of their uneasy standing in the late Eighties pop market — lovable bumpkins on the borderline of convention. After nine albums and God knows how many singles, XTC could yet be heading for a rejuvenating Indian summer. It would make Mrs Partridge, for one, a very happy mother.

Andy: "I think my mum has the milkman in occasionally to show him the gold discs on the wall."

Colin: "Your mum's very proud of you."

Andy: "But underneath I still think she wants me to get a proper job — something which involves cycle clips and clocking in."

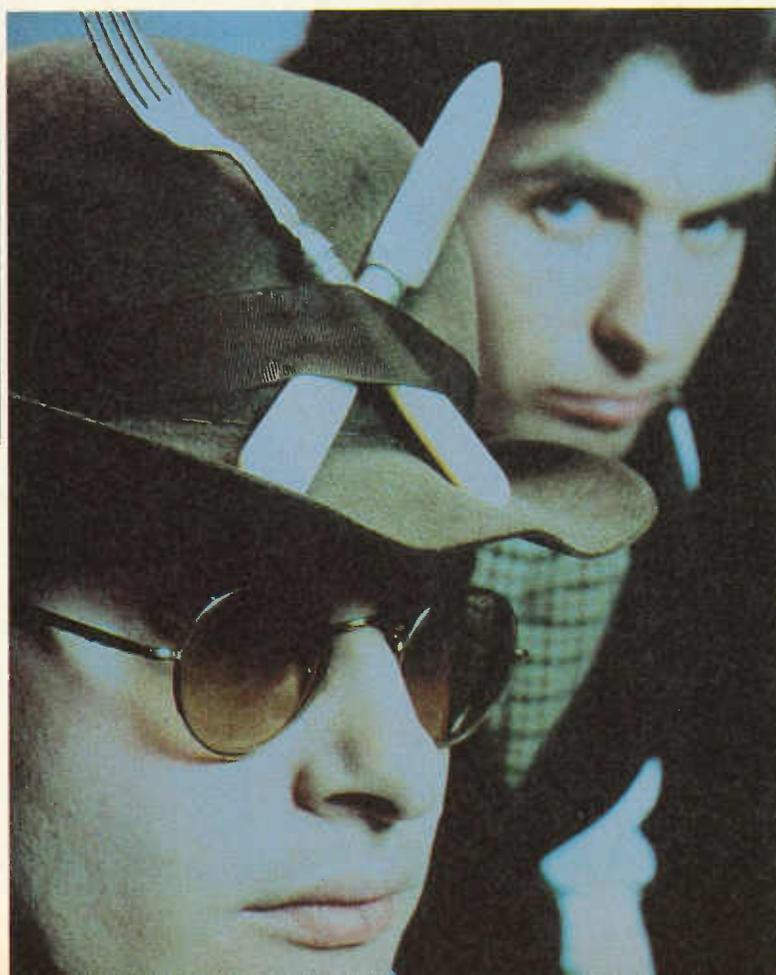
Dave: "So long as parents see you on 'TOTP' you're all right. It means their friends can come up to them in the Co-op and say, 'Ooo, I saw your boy on the telly last night!'"

Colin: "I think my mum would be happier if I was playing with a local group called the Harmonics, because they play at her working men's club every week. If you're in the Harmonics you've arrived. It's the generation that think you make all your money by playing as many bookings as you can."

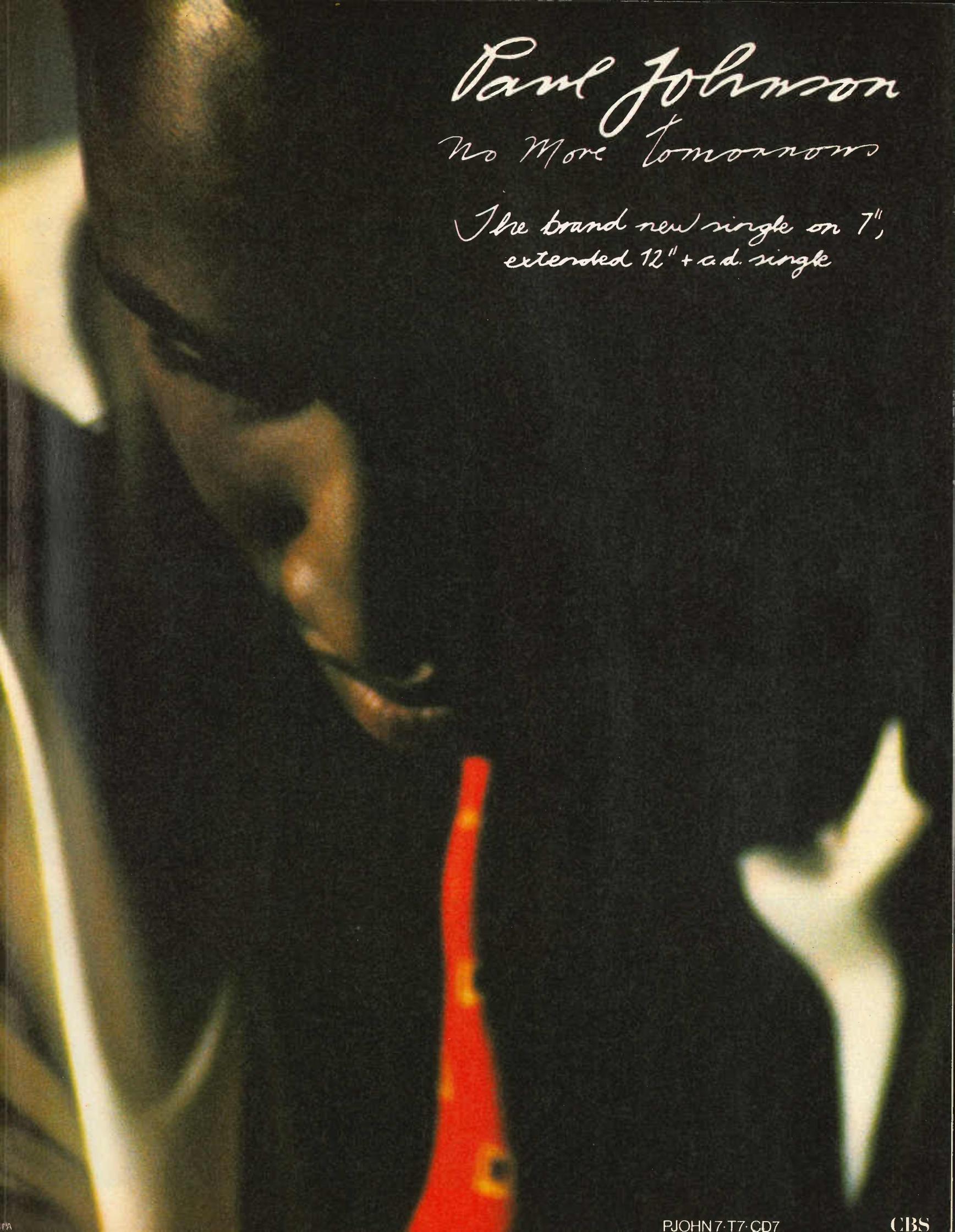
Andy: "You'd be amazed by the amount of people who still say to me (adopts Wiltshire accent), 'You want to come and play at our club. We 'ad a bloody great group down there. I'll tell you what — they done 'Dambusters' and they 'ad searchlights goin' and five technicians helpin' them out.'"

"It's no use going on about Madison Square Gardens and album sales in the States to someone like that. Playing the 'Dambusters' down their club is what they measure success on."

"Mind you, they're on Planet Senile so it doesn't matter!"



"I think my mum has the milkman in occasionally to show him the gold discs on the wall"

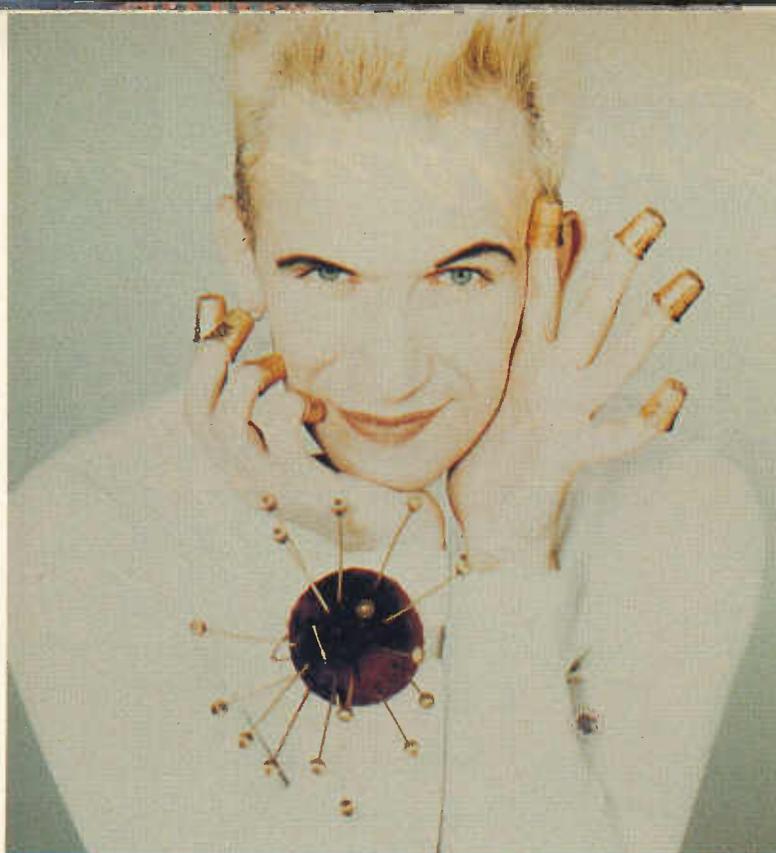


Paul Johnson
No More Tomorrows

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INDEX

EDITED BY ANDY STRICKLAND



COMPETITION

Guitarist-turned-pop-star and singer **Jonathan Butler** is currently enjoying success with the superb 'More Than Friends' LP, and to celebrate the fact, we good types at Index have stumbled across no fewer than 12 copies of the long player that'll have you smooching one moment and grooving the next. All you have to do to win a free copy of Jonathan's LP is correctly answer the three questions below.

- 1 What was the title of Jonathan Butler's first hit single
a) 'Truth', b) 'Pure Fabrication', c) 'Lies'?
- 2 Which country is Jonathan Butler originally from
a) Iceland, b) South Africa, c) Scotland?
- 3 What is the name of the Addams Family's butler
a) Lurch, b) Thing, c) Chivers?

Send your answers on a postcard to **rm** 'Jonathan Butler LP Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by February 27.

'O W T O D O Z A T

Most celebrated fashion designers, when they feel the urge to branch out, launch a range of toiletries. Not so France's most outrageous export, **Jean Paul Gaultier**. Always eager to prove to the world that he is *not* the next Pierre Cardin or Hardy Amies, JPG is releasing a single that was initially intended for use as a catwalk track.

A collaboration with producer Tony Mansfield, 'How To Do That' samples an interview Jean Paul did with Selina Scott on 'The Clothes Show' and weaves it into a patchwork house beat.

JPG: "Ze record is fun... uuhhh... I am not a pop star, I am not a singer... uuhhh... Tony Mansfield, he want to hear me sing but it sounded awful... uuhhh... but zen he was seeing me on ze television talking to someone and he recorded my voice from ze TV... uuhhh... he said he wanted to use zat and I said 'OK', I wash my hands of eet."

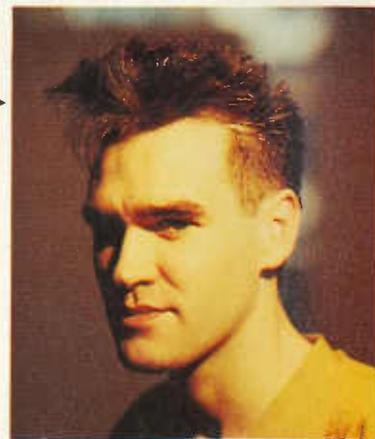
True enough, Jean Paul's involvement with the record is minimal, which is why it bears the umbrella label of House Couture, but the JPG mark of maverick playfulness pervades its grooves. The video, directed by photographer Jean Baptiste Mondino, is a magnificent depiction of Jean Paul's craft. He sits at his desk sketching ideas which miraculously come to life as finished Gaultier product. The result is a three and a half minute advert for the Junior Gaultier range of clothes.

Nevertheless, Jean Paul obviously reckons you can't take a joke too far, and is currently having his single remixed by the likes of Bomb The Bass, Coldcut and, he hopes, the Art Of Noise. Over to you Jean Paul: "I... uuhhh... only do what I enjoy doing... uuhhh... making records is fun... uuhhh... if it was not... uuhhh... zzzziipp. Bye bye." (TN)

MORRISSEY 'INTERNATIONAL PLAYBOYS' TOP TEN

- 1 'Puppet On A Peter Stringfellow' Sandie Shaw
- 2 'C'est La Vitas Geralitus' Robbie Nevil
- 3 'I Don't Want Oliver Reed' Texas
- 4 'Especially For Hugh Hefner' Kylie Minogue & Jason Donovan
- 5 'George Best Of My Love' the Emotions
- 6 'Another Brick In The Wall' Pink Floyd Honeyghan
- 7 'Jim Nin Alu Davison' Ofra Haza
- 8 'Waiting For A Freddie Star To Fall' Boy Meets Girl
- 9 'The Lover Errol Flynn Me' Sheena Easton
- 10 'Kiss Me' Stephen Chris Quinten Tin Duffy

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ALI BA BA BA BA DA DOO DA

Ali Thomson is one of these sussed young men who realise that in these days of young pop executives, there's often more of a living to be made staying away from the public face of pop and writing songs for other people. That way when Danny Wilson or Scritti Politti have had their day, Ali will still be able to carry on plying his trade and hopefully making a buck. But it never works out, does it? A few years back he recorded his own 'Take A Little Rhythm' and the track inadvertently climbed to number eight in the US charts, and the bug bit. For a while Ali took time out (as they say) and teamed up with the illustrious pop names mentioned above, but now he's decided to give it a whirl himself again with the single 'What Dreams Are Made Of', and a catchy number it is too. According to Danny Wilson's Gary Clark, Ali Thomson is "a song freak". He could still out-chart his chums. **(AS)**

● 'Warning — This Could Be You!'



◀ WHEN WILL I BE FAMOUS?

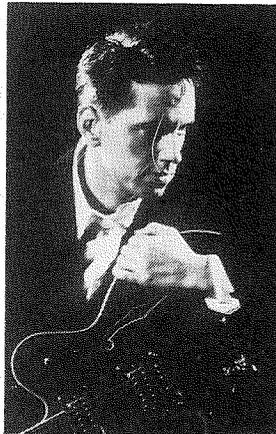
Ever fancied leaping about, bursting into song and making a nuisance of yourself just like the Kids From Fame? Well your chance could be coming.

Next year, a school modelled on New York's famous High School For Performing Arts, which inspired the 'Fame' series, is due to open in South London.

It aims to train Britain's next generation of singers, actors and dancers and the British record industry is ploughing £1 million into the project. It also has the backing of Education Secretary Kenneth Baker — rock on Ken.

There will be 720 places at the school, which will be situated in Selhurst, Surrey and it will be called the London School For The Performing Arts And Technology. Potential pupils aged from 13 to 18 will be selected through interviews and they'll have to demonstrate an aptitude for the performing arts.

Now, how does that song go? "Fame. I'm gonna live forever". Weeeeeeee! **(RS)**



E A R B E N D E R S

Henry Williams

'Something's Gotten Hold Of My Heart' Marc Almond and Gene Pitney (Parlophone 45)

'The Life Of A Vagabond' Jean Paul Dionysus (red hot demo)
'Just Poppin' Out To Fight A War' the Cropdusters (DLT 45)

Andy Strickland

'Punk Rock Girl' the Dead Milkmen (Enigma 45)
'Disco King' the Wonder Stuff (forthcoming Polydor 45)
'Spike' Elvis Costello (Warner Brothers LP)

Eleanor Levy

'Love Train' Holly Johnson (MCA 45)
'The Lover In Me' Sheena Easton (MCA 45)
'You Got It' Roy Orbison (Virgin 45)

ANOTHER BRICKELL IN THE WALL



◀ **Edie Brickell** isn't going to become another staging post on the Tracy Chapman/Tanita Tikaram trail of dull worthiness, basically because musically she's too interesting. Sure, she is a wispy singer/songwriter and damn fine the lyrics are too, but take the current 45, 'What I Am', for example. A beautiful set of tonsils, bright acoustic strumming and, most of all, some lop-sided rhythms wrap around what is essentially a *good tune*. Perhaps this freshness can be explained by her background. Her previous band, the New Bohemians, were a ska outfit, and her parents seem pretty eccentric. "I remember my mum would be up at the crack of dawn and put on an Al Green or Ike & Tina Turner album, blast it at top volume, and dance — really getting down. She still does." Anyone with a mother like that is fine by me. **(RP)**



Depeche Mode

Everything Counts, Nothing, Sacred, A Question of Lust.
Recorded live at the Pasadena Rose Bowl, June 18th 1988.

Four Track 12" EP

12 Bong 16

INDEX

CONTINUED

with contributions this week from Tim Nicholson, Paul Sexton, Robin Smith and Roger Pebody

OOPS APOCALYPSE

Owing to some runny egg sandwiches consumed at last week's Index picnic, we inadvertently mixed up the pictures of the 4 Of Us and Toss The Feathers. We apologise to the various mums who rang in to complain and have donated a large unspecified sum to the Edwina literary advance charity.

TWO PINTS PLEASE



It's the home of the Rocky steps, the sparkling nightlife down South Street where punk rockers cultivate English accents. Yes, it's Philadelphia, home of the fabulous **Dead Milkmen**, who, coincidentally, release their debut UK single this week called 'Punk Rock Girl'. Imagine Jonathan Richman teaming up with jilted John and Buddy Holly and you'll have some idea of the wacky wonderment that is the Philly four-piece. The band have made a rather spiffing video to accompany 'Punk Rock Girl' and if you're lucky you'll no doubt see it pop up on 'Night Network' soon. The Dead Milkmen put the fun and the innocence back into music and also feature the best 'worst' guitar solo we've heard on a single for a very long time. Brilliant stuff indeed.

BRAZILIAN MUSIC NUT



I think I should travel to Rio, using the music for flight... better still, Rio can travel to us, in the form of **Djavan**, a Brazilian superstar now beginning to bring the spirit of South America to Europe.

"I always supposed that the English market was very closed to Latin music," says the 38-year-old, born Djavan Caetano Viana in Alagaos in northern Brazil. "But I always wanted very much to play in London." That ambition was realised recently at the Dominion in London as part of a European tour in support of his album and single, 'Bird Of Paradise'.

Even though his spoken English is none too hot, he's got over that obstacle by using American lyricists like Brock Walsh and Michael Franks. "It's better and easier to sing in Portuguese, but I'm very interested to sing in other idioms. It all depends on how you can make the translation, it can get richer or poorer.

"Quincy Jones was the first one to have contact with my music, then he wanted to make a deal with me. I have a publishing company which is administered by his publishing company, so we have contact professionally, and besides that

we're very close friends."

Djavan's teenage musical experience was in a band called LSD — you guessed it, flower power era — but it was when he moved to Rio that he decided on a solo career. "I decided to be a solo artist in 1973. I had a dream to be a soccer player when I was young, but playing guitar was easier." Besides which, Pele, Tostao and Jairzinho had already cleaned up in that area.

Djavan has no problem with the popularisation of world themes by superstars like Sting and Paul Simon. "Brazil and Africa and other places don't have any way to promote their own music alone. So these things make it happen." (PS)

B O O K S

Two of the music world's most quotable stars appear this week in more releases from the "In His Own Words" series. **Morrissey** and **Bono** written, or compiled, by John Robertson and Dave Thompson respectively take a trip through the lads' more eloquent moments from the past six or seven years, and it's certainly one way of doing away with the verbage that usually surrounds interviews with the Mozz and the Schnozz. Bono's book is the more chronological story of an emerging force in the world from naive idealist to realist while Morrissey has always presented an ultra confident public face and therefore comes across as a more consistent and amusing interviewee. At a price of £5.95, both books are a touch overpriced when you realise the content is old hat and neither has enough rare pictures (none in colour) to justify the price to any but the most ardent fans.



GREAT POP THINGS → BROS II SATAN'S SLAVES! by Colin B. Morton and Chuck Death



Brilliant, but demonically inspired pop songwriters Matt and Damien Goose have teamed up with bassist Andrew Ridgeley to exploit their sublime compositions. Realising the importance of presentation they shun their scruffy past.



Soon they were snapped up by the Epic record label, but abandoned by their massive indie following who felt betrayed because they had 'sold out.' Confused by this sudden loss of disciples they formed a new plan.



They renamed themselves **BROS** and concentrated on building an army of 'wild child' underage girls called "Brossieres" who would buy their records and aid them on the road to world domination....



Their songs became vicious and scathing... "when will I be famous?" was a subversive satire on the cult of personality while "I owe you nothing" faulted the indie-poppers who had deserted them.... (more next week)

Love is in the air at the House of Goth. Cupid: Lisa Tilston

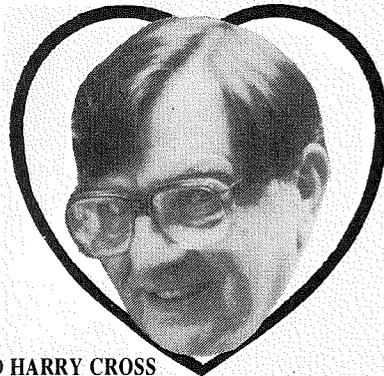


Hello darlings! Here's a little question for you — what goes 'sluurp'? No, it's not **Lloyd Honeyghan's** head hitting the canvas ... it's me giving each of you a big sloppy kiss for Valentine's Day. I hope you've been eating plenty of spinach to keep your strength up ready for a few passionate clinches on the 14th!

In Iceland they feast on sheep's heads and rams' testicles, washed down with the killer drink Black Death to get the temperature rising. Or so say Icelandic pop band **Strax**, who held a reception at the Embassy the other day to ply unsuspecting hacks with such delicacies. Here at **rm** we don't recommend anything quite so drastic ... but here's our guide to all things romantic. The rest is up to you!

LIP'S LOVERS OF THE YEAR

Romeo and Juliet have got nothing on 'Brookside's very own pair of star-crossed lovers, **Sheila Grant** and **Billy Corkhill**. Sheila moved into Billy's house when she and husband Bobby separated. Billy, who's never been quite the same since his wife Doreen left him, has realised the most glamorous granny in Liverpool is the only woman for him. But will Sheila's strong Catholic faith stand in their way? Will the suspicions of their kids, Barry Grant and Tracy and Rod Corkhill, drive them apart? Will our Clare grow up thinking Billy is her dad? Watch this space!



● **HARRY CROSS**
4 no-one



● **JOAN COLLINS**
4 everyone

THE LIP LIST OF TOTALLY LOVABLE BEINGS

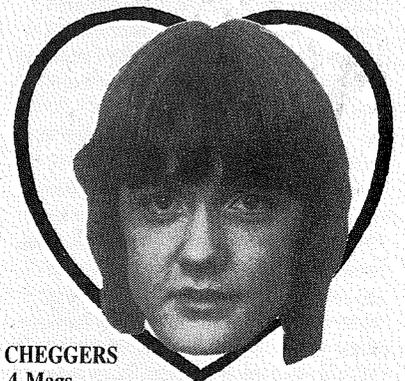
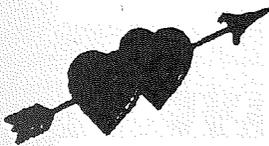
Billy Connolly, Kylie Minogue, Julian Clary (the Joan Collins' Fan Club) and **Fanny the Wonderdog, Spagna, Keifer Sutherland, Madonna, Rod** from 'EastEnders', **Morgan Fairchild, Tom Waits, Elizabeth Taylor, Holly Johnson, Shirley McLaine, Prince, Joanne Whalley, Morrissey, Cherie Lunghie, Gorden Kaye, Caron Keating, Danny Kendall RIP** from 'Grange Hill', **Mavis Nicholson, Marc Almond, Kim Wilde, Rodney** from 'Only Fools And Horses', **Natalie Wood, Mickey Rourke, Chaka Khan, Frank Bruno, Petula Clark, Keith Chegwin, Joan and Jackie Collins, John Noakes and Shep RIP, Kate Bush, Edward Woodward, Debbie Harry, Lawrence Olivier, Jane** from 'Neighbours', **Kenneth Williams, Sue Lawley, Sid James, Sinead O'Connor, Matt Dillon, Janet Jackson, Michael Hutchence, Oprah Winfrey, Harry Cross** of 'Brookside' and **George Best**.

ROMANTIC THINGS

- Breakfast, lunch and dinner in bed
- Sharing a Kebab on the way home from the pub
- Arabian music
- Bedsocks
- Standing on bridges at night
- Stravinsky
- Listening to Eno in front of a log fire sipping brandy
- Driving 50 miles at 3.30am just to see the sun rise over the sea
- Playing Electribe 1.0.1's 'Talking With Myself' on a beach under a full moon
- When Irish eyes are smiling

UNROMANTIC THINGS

- Crumbs in the sheets
- Going dutch
- Kiss 'n' tell
- Complaining
- Washing up
- Rings round the bath
- Dinner at Texican restaurants with a pub band playing ZZ Top cover versions
- Southend
- Asking wedding guests not to throw confetti
- The spiral staircase at Mornington Crescent which has water dripping down the middle (not recommended for romantic assignations)
- Green nail varnish
- Workmen saying "Allo darlin" to every girl who goes past
- Spilling your lager over a potential conquest



● **CHEGGERS**
4 Mags

GIVE MY HEART A BREAK

OUT NOW
7" & 12" SINGLE



H
I
N
O

Only one man was mad enough to accept the challenge of producing the next Gaye Bykers On Acid album, 'Stewed To The Gills'. He's a cartoonist and Three Johns member Jon Langford, and here he reveals the awesome tale of how it was done. Read on if you've got a strong stomach



MY STRANGE AND TERRIBLE DAYS WITH THE OUTLAW GAYE MOTORCYCLE GANG

THE PHONE rings. It is my beautiful son Mary. I love him because he has no valve or filter between his brain and his gob. If any thought comes into his perfectly formed mind it instantly shoots out of his cakehole (usually at the threshold of aural pain).

Will I produce the forthcoming Gaye Bykers LP? For Virgin? "Yup, for Virgin." Gold American Express cards, babbling rivers of lager and ice cream cones stuffed with bangers and mash flash before my eyes. Suddenly my earlobes turn crimson... But they hate me... AND my family and everything I stand up in! "No, no Dad, it's all changed since your day... TRUST ME."

The Bykers are my favourite rock 'n' roll band in the world, just the knowledge of their existence keeps my pecker up in these dark Thatchistic days. So why aren't they playing Enormodomes every night and riding home in formation on four gold-plated Harleys clad from head to toe in pink ostrich skin cowboy suits? 'Cause last year's debut LP, 'Drill Your Own Hole', was duff, that's why.

There were some good songs, sure enough, but they had the life sucked out of 'em by a bunch of deaf lads who should be mixing cement, not metal. So, in September 1988, we went to Terminal 24 studios in picturesque Elephant & Castle with overnight bags full of garish surf-in' pants and a few scores to settle. We were gonna do it fast and keep it raw.

Now I don't know much about electrical knobs, but I know what I like. So I need a technical wizard at my side to translate my Utopian visions of voodoo garage thrash into them little grooves in the records. Most recording engineers would crawl naked for 15 miles across broken glass to capture Sting farting into a treacle tin. My man Ian 'Capability'

Cable prefers to fester by my side in the foul-smelling, dung-caked cupboards where I generally make my alternative pop recordings.

Anyways, things have changed, and Me, Ian and the Bykers are in a posh studio with windows, where a cleaning person comes daily to fumigate our surroundings. We make ourselves at home at Virgin's expense and Tony and Heidi set about decorating the walls with handmade posters showing the heir to the throne discussing the subtle connections between hallucinogenics and bestial sex with his lovely spouse.

AROUND NINE on the fourth evening, a particularly disciplined and sexually excitable batch of backing tracks have been completed, so I, the producer, decide to reward the band with a trip to the pub. I must be demented to do this. One pint each and the dirty toilet-lickers can't play a note in time for a week. Normal drinking is not resumed 'til the mixdown (as you will see). Just say NO to buckets of Pils!

For those of you who are just slightly interested in how we actually made this LP, please read the next sentence, 'cause I'm gonna tell you all the studio trickery and secret details. They played their songs live with their own hands and throats and feet, and when they got tired I held the buggers down and kicked their plonkers in. This is a real rock 'n' roll LP because it was done for real. There is much humour here but it is not a joke. OK, so they wore leather mini-skirts and sat on my lap during some of the more politically astute guitar overdubs. So what if Mary likes to ride a dayglo skateboard nude while singing his Spinal Tap inspired homage to Goth's Dark Angel, Spiggy Eldritch? Sometimes it felt like I was back in the Boy Scouts... yes, it was THAT

GOOD. (I love to watch videos of grown men squatting and pooing like dogs when I eat Lancashire Hot Pot.) Just say YO to transvestism and gratuitous nudity!

AS THE Bykers are a major label act, we can get beer on account at several very posh West London recording studios. We can hob-nob with the stars. We can pee next to Van Morrison or have breakfast within gobbin' range of Paul Weller. Before I go on, I would like to say that I have nothing against the Bard of Woking or his fabulous Ramjam band. Neither do the Bykers, as far as I can tell. So the events of October 26, 1988 are a mystery to all of us.

Once in a TV interview he said my band, the Three Johns, weren't really awfully good, but that's as maybe. Why Robber attacked his recording session that night, single-handed but for a well primed fire extinguisher, can only be understood if you understand Robber.

Poor, twisted, battle-scarred Robber. He is the gentlest but the most fearsome Byker, and I hold my hands in the air and say, Paul, if you're reading this, I don't know why and I'm sorry. We'd finished mixing, Heidi was staring into the speakers like an ape from '2001 A Space Odyssey', Ian was mixing himself a stiff brown one and my duties were fulfilled. My job was over. Mary lay unconscious in the Townhouse reception area with a wedge-tipped magic marker clenched between his teeth as I bent to kiss his brow. I stepped over his broken little form, into a Taxi and off into the night.

When the Virgin press office told me the cost of the damage I just sighed. Is it any wonder rock 'n' roll has a bad name when these vermin defecate in its most hallowed nooks and crannies? The horror, the horror... exterminate all the brutes. Great LP though.

going loopy

LOOP ARE a testament to the power of distortion. This London-based trio (guitarist James left recently) suck you into the centre of whirling bass and drum rhythms, distorted guitar riffs and screaming, swirling lead lines. The hypnotic vocals hover around, whispered then growled alternately, like a stream of dark sub-conscious thought. Wow!

Loop have taken three years to reach this point. Their debut LP, 'Heavens End' (1987), a clutch of singles (two of which are included on a compilation entitled 'The World In Your Eyes', along with some Loop rarities) and a brace of sell-out shows have now been followed by another single, 'Black Sun', and the new album, 'Fade Out'.

Robert Hampson (guitar/vocals), Jon Wills (drums) and Neil Mackay (bass) are sitting in a smoky lounge in darkest Leyton, East London. Jon and Rob slide in to be interviewed while Neil is content to watch the bubbling aquarium on the coffee table. They list the Stooges, MC5, the Velvet Underground, Can, Hendrix, Faust, Science Fiction, Stanley Kubrick and 'Brookside' as influences.

Their music has often been called psychedelic. Is it? And what the hell does that word mean anyway?

"I dunno," says Rob. "I think psychedelic is a mood. A lot of things can be psychedelic – even normal, everyday things.

"It is a really over-used term. I've bought 'psychedelic' records that sound like Chuck Berry!" During the Sixties and early Seventies, they just seem to have used the word simply to sell a lot of records. At the time it was just drug-influenced designer music, and that's about as far as the definition went. I've got no idea what it's supposed to mean nowadays."

Rob adds: "I think the psychedelic fag on us is a bit too pigeon-hole; too

Look out for vibrating organs and exploding heads as Loop hit you in the gut with aural oscillation. Darren Crook picks up the pieces. Psychedelic shots: Martyn Strickland

narrow minded. We can be other things as well."

Whatever they are, it's bloody groovy anyway.

IT'S NOT always clear what Loop are singing about. Even their song titles, such as 'Black Sun', 'Torched' and 'A Vision Stain' (from the new album), refuse to divulge any explanations.

Rob, who writes and sings the things, tries to explain. "Phobias, nightmares, bad relationships – not necessarily boy/girl relationships, or even mine for that matter. People should listen and interpret them for themselves. What makes me write is the darker side of things. To have bad moods doesn't have to mean you're all het up and angry."

So, all pretty serious stuff really?

"We don't take the seriousness too far – not to the point of extreme self-indulgence," explains Rob. "But..."

"We mean what we're doing," continues Jon. "We're not *playing* at it."

So, how are Loop enjoyed best?

"Live, and at extremely high volume!" cries Rob.

"Oscillation!" shouts Jon. The big noise that causes people's internal organs to vibrate?

Jon laughs: "Yeah, Because it's all in front of us at a gig – like 'Scanners' (that film where people's heads kept exploding) – in the front row!" He mimes the action with his hands.

Rob: "It's good to have the bass guitar and bass drum really low so they hit you in the gut and then everything else gets you from the neck upwards."

"We're also heavily into the use of stereo when we play live, which seems to be a grossly overlooked art. It's good to have things flying around."

May Loop continue to fly freely and terrorise our craniums. The Church of the Holy Fuzz Pedal is on the ascendant. Praise The Noise!

"A lot of things can be psychedelic... I've bought 'psychedelic' records that sound like Chuck Berry!"





“Texas is one of those words that registers with

● Bringing a Texan twang to the charts, Glasgow’s Texas are starting bush fires with their debut single, ‘I Don’t Want A Lover’. Tim Nicholson got off his horse and drank his milk with Texans Charlene and Ally.

Joe Shutter rode side-saddle



people all over the world. You don't need to explain it to anyone, although I suppose I'm explaining it to you!"

THERE IS a rather intriguing piece of Texan-style slide guitar twanging its way out of your transistor radio with increasing frequency at the moment. Tumbleweed blows across Simon Mayo's studio floor and the sound of spurs (Lubbock, not Tottenham) jangling in a duststorm stops you in your tracks. Where are the acid bleeps? Where are the hip hops? Why am I being forced to listen to a record that walks like John Wayne and talks like Glenn Ford? And why am I loving every minute of it?

'I Don't Want A Lover', by the not very-Texan-at-all-actually Texas, is the record in question, and as we speak, upwardly-mobiles are strapping distressed leather chaps to their pleated flannels, swapping the silk paisley waistcoat for a suede one and discarding their garish kipper tie in favour of a bootlace. The boys and girls of the Stock Exchange floor have grown weary of their Level 42 casual flick (it plays havoc with your spots) and are back-combing and greasing like fury to get that rugged, quasi-quiffette effect. Texas have started Texan fever, and they're not even bloody American!

Recently if you'd asked someone who knows about these things who Texas are they would have told you that they are the new brainchild of Johnny McElhone (ex-Altered Images/Hipsway) and Stuart Kerr (ex-Friends Again/Love And Money). But on closer inspection, it is clear that the leading lights in the band are singer and co-songwriter (with McElhone) Charlene Spiteri and 20-year-old guitar prodigy Ally McErlaine. The rich combination of Charlene's powerful voice and Ally's talkative guitar is something that sets them apart from their much-vaunted Glaswegian heritage.

Charlene: "The band was formed around Johnny and most of the songs were written before Ally joined, but we're both happy to be the face of Texas because Johnny and Stuart have had their 15 minutes of fame. I think they enjoy the fresh attitude we bring to the band, being younger and less experienced. That makes them sound like old dodderers, doesn't it?"

Assuming an American persona seems to be the continuation of a Scottish tradition which includes Hipsway and Love And Money, but Charlene is quick to

counter such a suggestion.

Charlene: "The name Texas wasn't picked because we've got some American fetish. Texas is one of those words that registers with people all over the world. You don't need to explain it to anyone, although I suppose I'm explaining it to you! You're honestly the first person to say you weren't surprised to find we were Scottish, most people seem surprised we're not real Americans."

ALLY MAY still have a broad Glaswegian accent, but his guitar speaks all American dialects. This seems to come from hibernating in his bedroom and practising 'til his fingers bled.

Ally: "It did become an obsession. It came to the point where I just stopped going to school so I could stay at home and play my guitar. I listened to the slide guitar of Ry Cooder, the blues guitar of Robert Johnson, lots of Stones, and just played and played. My parents were really understanding, 'cause they must have worried that I was wasting my time."

Ally's wasted, pale complexion confirms this story. He looks as if he didn't leave his bedroom for any of his teenage years, emerging only when he felt confident enough to compete with his heroes. Meanwhile, Charlene was busy becoming a highly qualified hairdresser with the prestigious Irvine Rusk salon in Glasgow. This took her to the four corners of the globe, teaching; an experience that she finds pertinent to life in Texas.

Charlene: "For the moment, we haven't done much other than hiding away in recording studios, so my time travelling the world with the hairdressing has really helped with the songwriting and such like. Seeing different countries really opens your eyes to lots of things you wouldn't normally encounter. I enjoyed the hairdressing, but when the opportunity to work with Johnny came up, I knew it was the right thing to do."

The Texas Coiffure Consultancy doesn't appear to influence much other than Charlene's beautifully sculpted thatch, Ally's preference being for the traditional greasy rock 'n' roll mop complete with wispy sidies. Texas fashion consists of lots of black, lots of denim and tucking

your trousers into a pair of old motorcycle boots. It's at this point (while I'm looking at Ally and Charlene's matching boots) that I dared to mention the Love And Money/Hipsway connection.

Ally: "We really don't want to dwell on the fact that Stuart and Johnny have been in bands before. We don't want to be seen as part of some Glasgow scene where all the bands are in each other's back pockets. Texas are a new band, not just a piece of some old ones."

Charlene: "Phonogram signed us when they heard the songs I'd written with Johnny, not because of his past. It's great that Johnny and Stuart have been in bands before, because they know a lot of the pitfalls to avoid, but I'd hate to think that people saw us as part of some clique."

WELL, IF that thought *had* ever dared cross my mind, it had most certainly now been forced to retrace its steps and flee from the nearest orifice. Many of the bands in question have worn their American influences on their sleeves, but none have worn them round the neck of their guitars like Alex. If things go the way of Ally's life-plan, by the time Texas are on to their fifth platinum-selling album, he will be the next Jimmy Page! Can he really be serious?

Ally: "No, I mean it. Jimmy Page was a seriously brilliant guitarist and Led Zeppelin were a great band. I could listen to him do a 20 minute guitar solo and love every second of it. It's the energy that's the important thing. That's why we do a Guns N' Roses song live, it's exciting. A Jimmy Page guitar solo is exciting."

I think we'll have to agree to differ, but does this mean that the already prominent axe-attacks in the Texas set are to take on epic proportions?

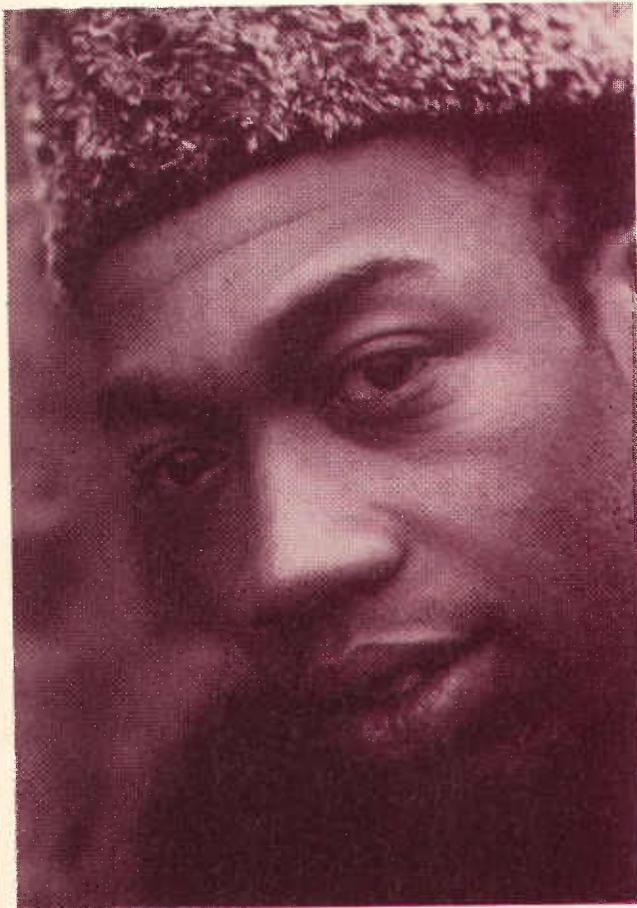
Charlene: "Not if I've got anything to do with it they won't! You have to draw the line somewhere."

For the moment, the dotted red line which forms the Texas boundary is drawn neatly around the dusty desert sound of 'I Don't Want A Lover'. But when the charts have chewed it up and spat it out like a wad of tobacco, we will learn that the wide open spaces of Texas know no boundaries.

TEXAS CHAINSTORE MASSACRE

"Jimmy Page was a seriously brilliant guitarist and Led Zeppelin were a great band. I could listen to him do a 20 minute guitar solo and love every second of it"

Ally McErlaine



HIP HOP AND BRISTOL

With **Smith & Mighty's** interpretation of **Burt Bacharach's 'Walk On By'** hovering around the lower regions of the charts and murmurings that there's something of a musical commotion going on in the backstreets and bedsits of Bristol, **rm Dance** put **Malu Halasa** on a train heading vaguely in a South Westerly direction to see if there really is a 'Bristol Sound'. In the first of a two part feature, **Malu** meets the faces behind the cool concoction of reggae, soul and hip hop... while **Normski** gets the shots

● **CARLTON** toured with **Bomb The Bass** last year before growing some shrubs on his head

ST PAULS in Bristol is a tough inner city neighbourhood. Near the frontline, mini-skirted teenage girls wait, smoking cigarettes. The main drag has also seen a lot of action. The last time the area was "cleaned up", the police, numbering in their thousands, arrived in unmarked vans.

This neighbourhood isn't into fun. Built from money from the slave trade, historically dancing has not been high on the agenda. During last year's acid explosion, entrepreneurs who wanted to open clubs here were told, no way. Even warehouse parties are shut down before the DJ spins the first record.

the first record.

Bristol is run by "no fun people"; an apt description written by a local 11-year-old rapper from the **Tru-Funk Posse**. Along with an extraordinary gaggle of singers, songwriters, rappers, DJs and musicians, he is part of the loose fitting crew around producers **Rob Smith** and **Ray Mighty**, whose own record, 'Walk On By', featuring Jackie Johnson, is deep soul dance with a modern emphasis.

In the tradition of Do-it-Yourself, Smith and Mighty represent the best of Britain's dole queue producers. Sure, they live on the edge, but they've also availed themselves of new computer technology that enable dance records to be made in someone's bedroom.

Probably they ran their independent Three Stripes record label from Smith's address book. It doesn't matter, **Motown** began small. Their studio, with a few mixers, sequencers, a sampler and a reel to reel, is meagre compared to some set-ups. It's located in Ray Smith's spare room that actually looks just like a bedroom. You can just tell, these guys are definitely into basics.

Along the walls, standing or sitting, 11 people have come together to answer the



● **SMITH & MIGHTY** risk our photographer's halitosis for a close-up



JAMES
LEE WILD



STROKE OF LUCK

HIS DEBUT SINGLE ON SEVEN AND EXTENDED TWELVE INCH AVAILABLE ON POLYDOR

NCE

with contributions this week from Malu Halasa

FASHION

● **TRU FUNK POSSE:** the small rappers with the big mouths! "Look, no fillings!"

million dollar question. What makes a hot dance 12 inch?

"There are a lot of excellent young singers now," begins Smith. Their find among the city's hopeful has been Britain's premier soul chanteuse, **Jackie Johnson**, who belongs to the **3Js**, an all-female vocal group.

Johnson's first record with them, 'Any One', another cover of a Dionne Warwick classic, bore the Smith & Mighty trademark; the mixing of soulful vocals, with a big cut-up dance sound drawn mainly from hip hop turntable techniques. Sampling opened up a lot of new possibilities for young musicians. In turn it also shocked the traditional British soul establishment. If sacrosanct Dionne Warwick could be sliced like a melon and sampled for 'Any One' then nobody was safe anymore.

BUT WHETHER Bacharach & David or Smith & Mighty, soul is soul, and the story of Bristol soul is one of neglect. Because the records were American, the initial scene relied on borrowed music. However, kids who grew up listening to Motown and Stax were not only hooked on expressive vocals but on well-written,

well-crafted songs.

Last year, Bristol singer **Carlton** toured with Tim Simenon's Bomb The Bass roadshow. Unlike many of the show's singers, who mimed their records, he cut the crap and really sang. Currently he is writing his debut LP.

Smith starts looking through tapes in the corner, and pops one into the cassette player.

"The hiss on this is bad," warns Mighty. Despite it, 'Cool With Nature' shows off Carlton's wonderfully high, clear voice, which still manages to maintain its pure, haunting quality with the hiss and a heavy dub bassline rocking the beat on the top.

In St Pauls, reggae is the music of the streets, and Bristol has always had blues parties. A neighbour of Smith & Mighty runs the largest sound system in the city. When the latest record arrives hot off the presses, the producers run over, crank up the system and listen to the record as loud as possible.

NEXT WEEK in Part 2 – The Bristol Rappers – **McKelz, Krissy Kriss** and the **Tru Funk Posse**



OUT IN THE UK AT LAST

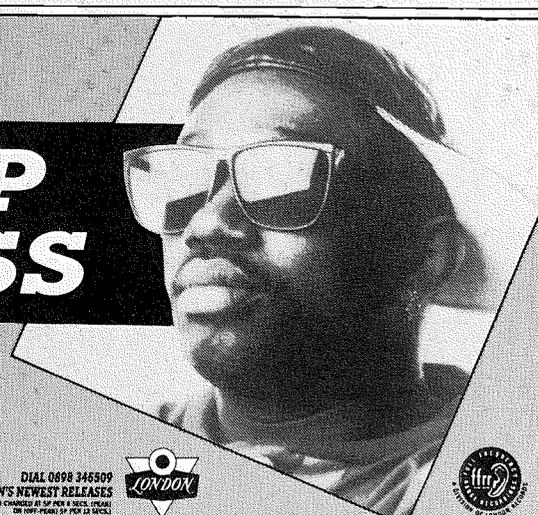
TYREE TURN UP THE BASS

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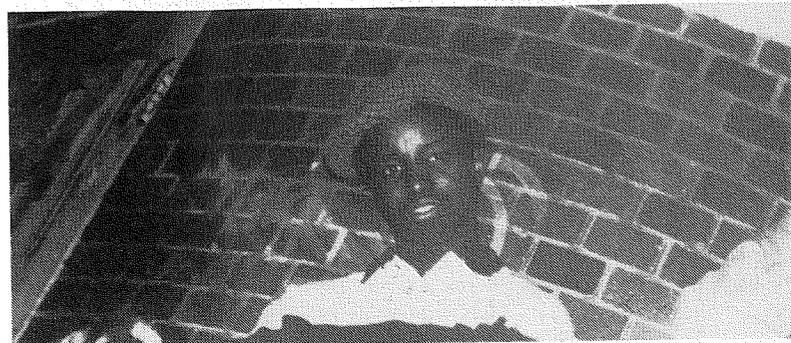
COOL CUTS

- 1 (1) ONE MAN
- 2 (2) FOUNDATION (LP)
- 3 (—) MIAMI BASS (REMIX)
- 4 (12) SLEEPTALK
- 5 (—) STAND UP
- 6 (3) HIGH ROLLERS/THE HUNTED CHILD
- 7 (10) KEEP ON MOVIN'
- 8 (8) RARE 3 (LP)
- 9 (—) PURE RIGHTEOUSNESS (LP)
- 10 (4) BLACK ROCK & RON
- 11 (5) TURN UP THE BASS
- 12 (—) SEX 4 DAZE
- 13 (6) THE COURT IS NOW IN SESSION
- 14 (11) EVERYTHING BEGINS WITH AN E
- 15 (9) THREE FEET HIGH AND RISING (LP)
- 16 (7) THIS IS SKA
- 17 (16) M.U.S.I.C.
- 18 (18) LIFE
- 19 (—) JOY AND PAIN
- 20 (—) LOVE TO LOVE YOU BABY

Chanelle *US Profile*
Ten City *Atlantic*
Stetsasonic *US Tommy Boy*
Alyson Williams *US Def Jam*
the Klub *US Smokin*

Ice T *US Sire*
Soul II Soul *Ten*
Various Artists *Arista*
Lakim Shabazz *US Tuff City*
Black Rock & Ron *Supreme*
Tyree *ffrr*
Lake Erie *US Nu Groove*
Chill Rob G *US Wild Pitch*
E-zee Possee *Virgin*
De La Soul *US Tommy Boy*
Longsy D *Big One*
the Dynamic Gvnors *Blapps*
Loose Ends *US MCA*
Donna Allen *US Oceana*
Bali *Circa*

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



TOYIN AROUND

The Soul Connection sound like a Korean drug racket (*geddit?*). Actually it's just one of many music projects that Hackney producer Toyin Agbetu has on the go. Toyin is one of London's most prolific backroom boys, twiddling knobs for the cream of talent that have gathered under the banner of 'Street Soul' — Rick Clarke, Deluxe, Rosaline Joyce, to name a few. In fact it was Toyin who actually coined the term 'Street

Soul' to describe the curious blend of soul and reggae that has developed almost unnoticed through London's independent black music record companies over the past few years. You'd expect the Soul Connection, Toyin's partnership with keyboardist Earl Myers, to be much on the same lines, but you'd be wrong.

"Everyone knows me as a 'Street Soul' producer and they complain that a lot of

B R E A K E R S

Cor! Kylie and Jason have really started something, Mica and Will teamed up for 'Where Is The Love', and now we hear rumours of a Madonna and Prince duet on her forthcoming album 'Like A Prayer'... and there's more... Terence Trent D'Arby and Michael Jackson are reputedly working together on a track for Mr T's forthcoming double album... Neneh Cherry has done a cover of the Rolling Stones' 'Under My Thumb' for her LP 'Raw Like Sushi', out soon... Kraze follow up 'The Party' with 'Let's Play House', which features some raw Seventies Stax-style vocals... Pascale Gabriel, the engineer/producer behind Bomb The Bass and S'Xpress releases

his solo debut on MCA soon... De La Soul's truly stupendous debut album, '3 Feet High And Rising', is proving difficult, nay impossible even, to track down because Big Life, the label who intend to release the album in the UK in March, have slapped an import ban to prevent US copiers reaching these shores. Never mind! It'll be well worth the wait... Blaze are remixing tracks by Mica Paris and Womack & Womack during their stay in Britain, as well as preparing an exclusive mastermix of hot garage tunes for the upcoming free EP of sizzling dance cuts.

cooltempo

N.T. GANG



THERE'S A NOISE GOING ON ON 7" AND THREE TRACK 12" NOW!

NICE



NICE AND EZEE DOES IT

Wow, what a record! 'Everything Begins With An E' by the **Ezee Possee** is the weirdest, wildest creation ever to hit the turntables of **rm** dance, boldly going where no-one else has dared to go. From its outrageous Hendrix guitar opening to its searing house beat and ranting toasted rap, 'Everything ...' is an acid house record in drag. It comes as no surprise to learn that **Jeremy Healy** of **Haysi Fantayzee** is involved in this bohemian clash of club culture. Other members of the **Ezee Possee** include **Simon Rogers** and **Karon Geary**, who's worked with **Boy George** in the past. Whether this crazy collaboration proves to be more than a one-off we'll have to wait and see. In the meantime just enjoy — you won't find a record with more affrontery.

the acts I produce sound similar, so I wanted to do something very different, and have a go at singing myself even though I've no illusions about being a great vocalist."

Toyin may not possess a spectacular voice and his breathy vocals on their first single 'Got To Find A Way' sound almost apologetic, but there's heaps of atmosphere on this slinky groove. Ice cool and refreshing!



C H A N E L L E N O 3

It looks like third time lucky for **Chanelle**. The New Jersey singer has already released two previous singles, but her latest, 'One Man', is a galloping garage groove that looks like following **Adeva** into the charts when it's out in the UK at the end of February. Before you groan 'Oh God another singer from New Jersey', Chanelle is in fact a little different from most of her garage contemporaries. She's older — "I've been 21 for the past five years!" she quips. She also grew up with jazz — **Sarah Vaughan**, **Billie Holiday** and **Dinah Washington** are her main influences — and what's more she didn't sing in the church choir. "Yes that's true. I wish I had a **Whitney Houston** story, but the only thing I ever sang in was the shower!"

Chanelle progressed from steamy bathrooms to smoky clubs, singing her way through every jazz bar in Manhattan before someone noticed she had one helluva voice. **Run-DMC's** label, **Profile**, snapped her up and now she's ready for the big time. "The only problem is that there are so many singers from New Jersey trying to make it. I'd like to live in somewhere like Paris where there aren't any."

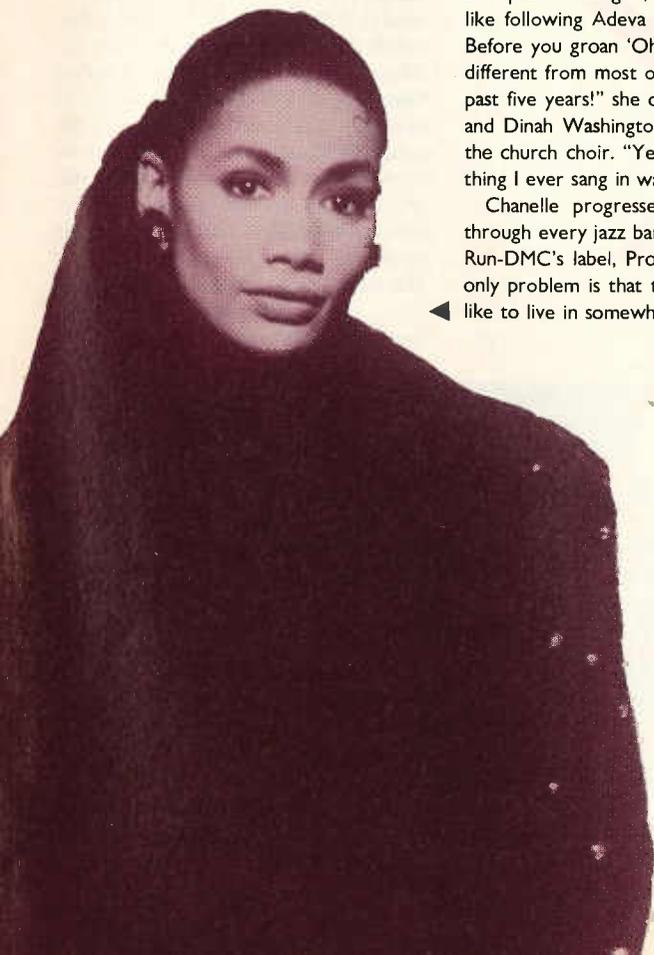


STOP THE VIOLENCE

Chris Parker aka **KRS One** of **Boogie Down Productions** is a bit of a rebel with a cause. He's forever getting himself into trouble with the law, but not in the way you'd expect. Chris was recently arrested along with other celebrities like **Cher** and **Casey Casum**, when they sat in the streets of Washington as part of a protest against the US Government's policies on housing and the homeless.

"I try not to make a habit of getting arrested," says Chris "Because each time it happens they can hold you a little longer. When a rap show at New York's National Coliseum erupted into a frenzy of fists and knives which resulted in the death of a young fan, it was Chris who came up with the idea of making a rap record to try to put a halt to the violence associated with rap music. 'Self-Destruction' by the **Stop The Violence Movement** features **Public Enemy**, **Stetsasonic**, **Doug E. Fresh**, **Heavy D**, **Kool Moe Dee** and several other hip hop artists united in their condemnation of violent crime. It's also a great rap record.

"We can't stop the violence," says Chris. "That's not even our job anyway, the Police should do that. But we can make people think about how futile it is, especially when you've got blacks fighting blacks on the streets. We've got enough problems as it is without fighting each other."



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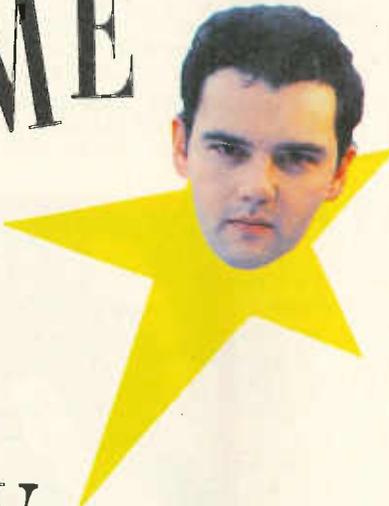
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PAT 'n' GREG

COME
ON
DOWN



HUE AND CRY have accepted that, in order to pluck success from the jaws of defeat in this business we call Show, you have to play the game. If you want to join the greats of the light entertainment world and share a few G&Ts with Brucey and Tarby you have to be able to pitch-and-putt your way to the 19th hole. Lennie Bennett understood this, and he now stands high atop the 'Lucky Ladders' of fickle fame.

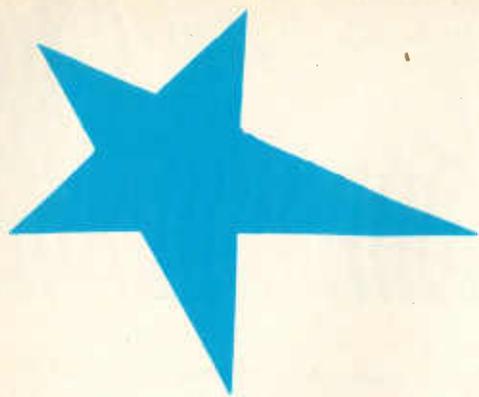
In the pop music department, the game is called 'Grin And Bear It'. When Hue And Cry had a hit with 'Labour Of Love' in the summer of 1987, they found it difficult to grin and impossible to bear. What happened? Once the Great British public had tapped it and unwrapped it, they screwed it up and tossed it in the bin next to the Style Council and the Blow Monkeys ('Wait' is a red herring) and all the other potential pop icons who were caught without their false smiles on.

Eighteen months and three flops later, Patrick and Gregory Kane are bathing in the glow of fame once again, with the success of 'Looking For Linda'. But this time it's for keeps, because... you guessed it... Pat 'n' Greg have decided to come on down and play 'Grin And Bear It'. In 1987 the story was 'Kane And Abel'; Pat, the rabid intellectual who can't keep his theories on existentialism to himself, slays Greg, the self-confessed 'Lad' who spends all his money on fast cars and nasty Chevignon sweat-shirts. But the tales of the feuding brothers grew tiring, as did Pat's apparent difficulty in reconciling his radical politics with his

After a year and a half waiting in the pop wings for their cue, Hue And Cry have landed a major role with their single 'Looking For Linda'

Tim 'Tarby' Nicholson joins Pat Kane in the clubhouse for a G&T





accumulating wealth and celebrity.

IN 1989 it is, thankfully, a different story. Patrick and Gregory now seem positively *pleased* to be in the same room together, and the first rounds of 'Grin And Bear It' have been played successfully. Included in these initial tests has been an appearance on 'Going Live' with Pip Schofield, in which Pip piped that Hue And Cry happened to be his favourite band of the moment; an instant 50 points, irrespective of the fact that two weeks later Then Jerico were awarded the same honour (sincerity is *not* the name of the game). Pat and Greg kept grinning and earned themselves a place on TV-am, where Richard Keys delighted in the boys' clean-cut appearance and chiming Scottish accents. Jayne Irvine drooled over Patrick's singing voice and asked if he was trained, or was it natural? He grinned.

Patrick: "I realised last year that my attitude had been all wrong. There are just things to do with this method of earning a living which hurl hypocrisy in your face and you just have to grin and bear it (You said it Pat!). You have to do a certain amount of role-playing when you're appearing on TV or talking to a fine upstanding journalist such as yourself, or when you're recording an album in New York. You have to put your leftist guilt on one side and your musical sensibilities on the other, because it's quite difficult to reconcile the two as you walk by the legless beggar on the way up to the recording studio.

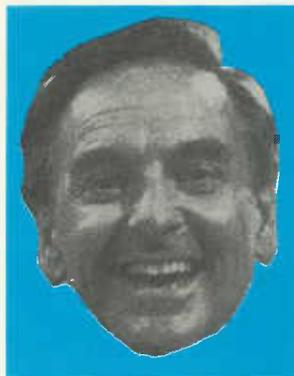
"It's the same situation with myself

and Gregory. I appreciate that all the stuff with the feuding brothers was a little tedious, but the problem was that it was all true. It wasn't an act for the benefit of the press. But we've realised, through all the needless coverage that it got, that we were doing each other no favours in refusing to compromise with the other. Gregory and I both want the same thing, and that is for Hue And Cry to be successful, and for that we need to work together."

AS a direct result of Pat and Greg grinning and bearing each other, their jovial entertaining TV appearances have helped 'Looking For Linda' into an impressive chart position. Another factor in its success has been the extraordinary story behind the song.

Patrick: "What's extraordinary about 'Looking For Linda' is its complete ordinariness. It's a true story of something that happened to me on the train between Glasgow Central and Paisley, a journey of about 15 minutes. That's the train that takes me to my home in Gourrock. Linda, which isn't her real name of course, got on the train at Glasgow Central and sat down across from me and, with a can of beer in her hand, told me the whole story of her day and the whole story of her life up to that moment. Then she left. It was as if someone had just opened a window into this incredibly difficult life this woman was leading.

"The story is simply the one that is recounted in the song; that she'd run away from her husband, who was wont to slap her about a bit after he came back from his truck driving esca-



pades. He told her to go out and get him a packet of cigarettes and, instead of that, she spent £35 on 'a packet of cigarettes', ie a train ticket to Scotland from Leeds because she knew people who used to work there.

"She was one of the most... umm... sexy people I've ever met in my entire life. I think she radiated a sense of control over her own life, having arrested herself away from this impossible situation that was destroying her autonomy. There's an occasion where she said she considered throwing herself off the train between Leeds and Glasgow and she said to the guy who tried to stop her, 'I will decide if I go or I don't go'.

"This 15 minute conversation, which ended up with her planting a big kiss on my forehead and saying 'You're actually a lovely boy', was amazing. It's true; I'll always be looking for Linda, I'd love to meet her again."

A heartwarming tale, touchingly told. I hate to throw a cynical note into the proceedings at this stage, but as the most significant round in 'Grin And Bear It', the 'Top Of The Pops' performance, is already under their belt, it can't be ignored that on the way up their particular Lucky Ladder, the recounting of this true-life-story can have done them no harm at all.

By grinning and bearing the pop star process, Patrick and Gregory are going to find fame far harder to lose than they did before. Talk of "fundamental values of mutuality" and "post-structuralist lyrics" can wait for the moment, there's a round of golf to get in first.

"I realised last year that my attitude had been all wrong. There are just things to do with this method of earning a living which hurl hypocrisy in your face and you just have to grin and bear it"

"This 15 minute conversation, which ended up with her planting a big kiss on my forehead and saying, 'You're actually a lovely boy', was amazing. It's true; I'll always be looking for Linda, I'd love to meet her again"





S'Xpress are back on the chart track with 'Hey Music Lover', taking dance music to where it's never been before with the help of avant garde composer Philip Glass. Malu Halasa says all aboard

LAST YEAR belonged to club DJs. All they had to do was sneeze or snooze on a record and the next week they were on 'Top Of The Pops'. This year S'Xpress's Mark Moore predicts that not only DJs will be in the charts, but people who have been going out to clubs and watching the music develop. Like punk or hip hop, dance is open for everyone to join in.

S'Xpress was the group that brought new meaning to the word sample. Mark used everything from suggestive whispers to weird noises on his telephone answering machine. With his new single, 'Hey Music Lover', Moore and the gang from S'Xpress are, once again, ready to dominate the air-waves.

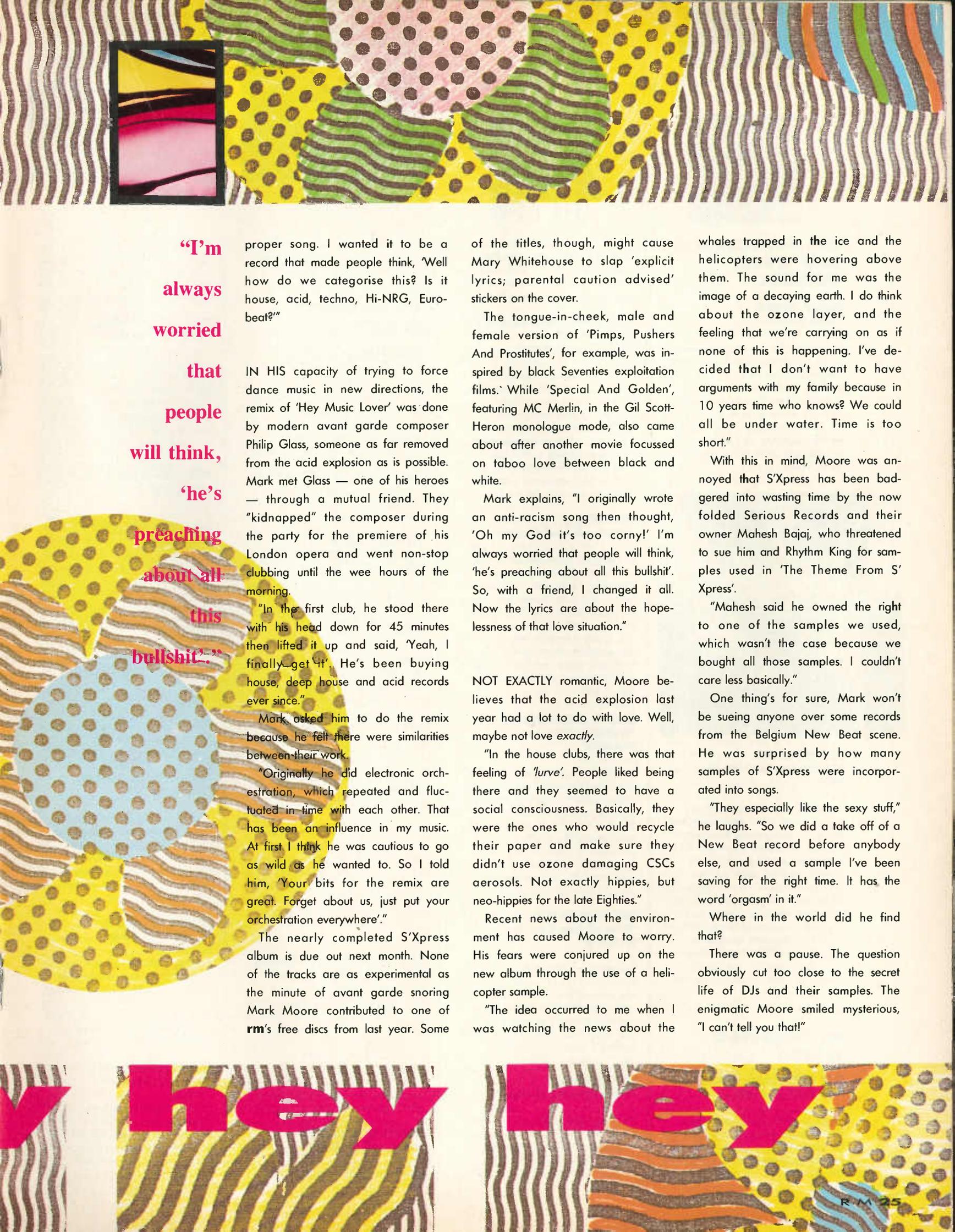
"Oral? Oral," he acted shocked. Too many racy samples have put this guy's mind in the gutter. Mark relaxed when he realised it wasn't an **rm** come on, but a description of his music as a layered and intense *aura* experience rather than traditional melody and pop.

"That's probably because of my club background. It also has to do with a lot of my influences, like the more ambient stuff from people like Eno. When you come out of a club, you don't want to hear loud dance music, so at home you put on something more mellow."

'Hey Music Lover' is a collage of modern dance styles, from New Beat to techno, acid to deep house. It is also a tribute to the ex-soul boy's favourite album, 'Dance To The Music' by Sly And The Family Stone.

"That was also the name of a two and a half minute track they stuck on the LP. I thought I'd try to write a





**“I’m
always
worried
that
people
will think,
‘he’s
preaching
about all
this
bullshit.’”**

proper song. I wanted it to be a record that made people think, ‘Well how do we categorise this? Is it house, acid, techno, Hi-NRG, Euro-beat?’”

IN HIS capacity of trying to force dance music in new directions, the remix of ‘Hey Music Lover’ was done by modern avant garde composer Philip Glass, someone as far removed from the acid explosion as is possible. Mark met Glass — one of his heroes — through a mutual friend. They “kidnapped” the composer during the party for the premiere of his London opera and went non-stop clubbing until the wee hours of the morning.

“In the first club, he stood there with his head down for 45 minutes then lifted it up and said, ‘Yeah, I finally get it’. He’s been buying house, deep house and acid records ever since.”

Mark asked him to do the remix because he felt there were similarities between their work.

“Originally he did electronic orchestration, which repeated and fluctuated in time with each other. That has been an influence in my music. At first I think he was cautious to go as wild as he wanted to. So I told him, ‘Your bits for the remix are great. Forget about us, just put your orchestration everywhere.’”

The nearly completed S’Xpress album is due out next month. None of the tracks are as experimental as the minute of avant garde snoring Mark Moore contributed to one of **rm**’s free discs from last year. Some

of the titles, though, might cause Mary Whitehouse to slap ‘explicit lyrics; parental caution advised’ stickers on the cover.

The tongue-in-cheek, male and female version of ‘Pimps, Pushers And Prostitutes’, for example, was inspired by black Seventies exploitation films. ‘Special And Golden’, featuring MC Merlin, in the Gil Scott-Heron monologue mode, also came about after another movie focussed on taboo love between black and white.

Mark explains, “I originally wrote an anti-racism song then thought, ‘Oh my God it’s too corny!’ I’m always worried that people will think, ‘he’s preaching about all this bullshit’. So, with a friend, I changed it all. Now the lyrics are about the hopelessness of that love situation.”

NOT EXACTLY romantic, Moore believes that the acid explosion last year had a lot to do with love. Well, maybe not love *exactly*.

“In the house clubs, there was that feeling of ‘lurve’. People liked being there and they seemed to have a social consciousness. Basically, they were the ones who would recycle their paper and make sure they didn’t use ozone damaging CSCs aerosols. Not exactly hippies, but neo-hippies for the late Eighties.”

Recent news about the environment has caused Moore to worry. His fears were conjured up on the new album through the use of a helicopter sample.

“The idea occurred to me when I was watching the news about the

whales trapped in the ice and the helicopters were hovering above them. The sound for me was the image of a decaying earth. I do think about the ozone layer, and the feeling that we’re carrying on as if none of this is happening. I’ve decided that I don’t want to have arguments with my family because in 10 years time who knows? We could all be under water. Time is too short.”

With this in mind, Moore was annoyed that S’Xpress has been badgered into wasting time by the now folded Serious Records and their owner Mahesh Bajaj, who threatened to sue him and Rhythm King for samples used in ‘The Theme From S’Xpress’.

“Mahesh said he owned the right to one of the samples we used, which wasn’t the case because we bought all those samples. I couldn’t care less basically.”

One thing’s for sure, Mark won’t be suing anyone over some records from the Belgium New Beat scene. He was surprised by how many samples of S’Xpress were incorporated into songs.

“They especially like the sexy stuff,” he laughs. “So we did a take off of a New Beat record before anybody else, and used a sample I’ve been saving for the right time. It has the word ‘orgasm’ in it.”

Where in the world did he find that?

There was a pause. The question obviously cut too close to the secret life of DJs and their samples. The enigmatic Moore smiled mysterious, “I can’t tell you that!”

hey

hey

45

REVIEWED BY KEVIN MURPHY



● SINGLES OF THE WEEK

JESUS JONES 'Info Freako'

FOOD

Jesus H and his pals create musical carnage with their debut 45. Like a motorway crash set to an abrasive, shuffling rhythm, 'Info Freako' is an arrogant scythe through convention. Jesus H's primal screams jar with the dancefloor chaos like an angry Beatles death cry. Not for the faint hearted, which is just how they'd like it I guess.



SHE ROCKERS 'On Stage/Get Up On This'

JIVE

Britain's female rappers seem to wade through while the men tip toe about. Following in the formidable steps of the Cookie Crew and the Wee Papa Girl Rappers, the She Rockers steal the show with the Shaft-riddled genius of 'On Stage'. Funky guitars, Superfly suits and some neat rap duelling make sure your feet never touch the ground. Flipped by the more subdued electro beat of 'Get Up On This', my neighbours were still dancing when they came round to complain about the volume.

● HOME RUN

THE REYNOLDS GIRLS 'I'd Rather Jack'

PWL

Burt's daughters go through the PWL mangle, come out sounding like Bananarama and do a brilliant bubblegum house song that contains the priceless line "I'd rather jack



than Fleetwood Mac". With their tongues lodged so firmly in their cheeks, Stock Aitken Waterman are in serious danger of choking as they laugh all the way to the bank.

THE STOP THE VIOLENCE MOVEMENT 'Self Destruction'

BOOGIE DOWN PRODUCTIONS

Many of America's top rappers, including Doug E Fresh, Kool Moe Dee and Flavor Flav, combine on this charity affair that's aimed at drawing attention to the damage blacks are doing to their cause by internal squabbling and violence. With so much talent, 'Self Destruction' points the way with pride and purpose. Awesome.

FUZZBOX 'International Rescue'

WEA

The severely abbreviated Fuzzbox girls return with We've Got A Glamorous New Look And We're Gonna Use It. Somewhat less manic than their '86 hit 'Love Is The Slug', 'International Rescue' is bubblier than Parker on his day off, with a chorus that'll have Scott in knots. With their name now down to one word they can't afford to go away again. F.A.B.

DUSTY SPRINGFIELD 'Nothing Has Been Proved'

PARLOPHONE

Brought in to salvage the Pet Shop Boys' flagging careers (sic) on 'What Have I Done To Deserve This', they team up again on this ditto about the Profumo affair from the forthcoming film 'Scandal'. Atmospheric, orchestrated kitsch with Dusty's breathy tones going from a whisper to a scream and barely a mention of Debussy.

DEPECHE MODE 'Everything Counts/Nothing'

MUTE

This appetiser from their forthcoming live LP would sink the way of most live tracks if the amusing spectacle of Dave's leather clad wiggle etched so vividly on your brain didn't leap to mind. Basildon's synth brigade go rock 'n' roll... almost.

LONDONBEAT 'Failing In Love Again'

RCA

The smoothest harmonies in town caress this follow-up to the majestic '9am'. Subtle, tasteful and as far removed from Jesus Jones as it's possible to get on the same page.



Sometimes 'class' just seems too small a word to cover such a vast talent.

● FIRST BASE

SEDUCTION 'Seduction'

BREAKOUT

This Clivilles and Cole baby goes on a hypnotic, reggae-based trail through the dancefloor undergrowth, picking up some familiar samples and some haunting Grace Jones-style vocals on the way. It's definitely in the same cake shop as Electribe 1.0.1, but whereas 'Talking With Myself' is a chocolate éclair, this is a dundee cake.

BANANARAMA & LANANEENEENOOO 'Help'

LONDON

An inspired collaboration between the hilarious Bananas and those amusing imposters Lanas in aid of Comic Relief. The Lanas, better known as French & Saunders, aided by Kathy Burke (aka Tina Bishop), generally muck about all over the Beatles classic. Forget the record, let's see the video. The other funny thing is that, with it being a Beatles song, Michael Jackson gets the money. What is this, Millionaires' Relief?

LES RITA MITSOUKO & SPARKS 'Singing In The Shower'

VIRGIN

France's Les Ritas get those quirky Seventies gurus Sparks to ignite what might just as well be a Sparks song for all the Mitsoukos contribute. A case of this song ain't big enough for the both of us, and I know who I'd rather stay. Electric eccentricity with nostalgic overtones.

THE ROSE OF AVALANCHE 'Never Another Sunset'

AVALANTIC

The Sisters Of Mercy's first reserves persevere with their pained Sixties pastiches. Acoustic guitars jangle forlornly above plodding drums as another Doors joke drifts by. Touched by moments of genius like their 'Velveteen' and 'Majesty', this lot are not doing the Leeds Tourist office any favours.

MICHAEL JACKSON 'Leave Me Alone'

EPIC

Having released nearly everything



off 'Bad' save for the run-out groove, Michael turns his attention to the CD, where this little thing was lurking and where it should have stayed. Jackson by numbers.

THE JAZZ DEVILS 'Out Of The Dark'

VIRGIN

Sophisticated, spacious late-night jazz from three guys who, judging by the cover, look like they wouldn't know a good time if it sneaked up behind them and sang 'Bright Eyes'. A case of too much jazz and not enough devilry.

● STRUCK OUT

SHAKIN' STEVENS 'Jezebel'

EPIC

Shakin' and his swinging blue jeans take on the haunting 'Jezebel' with its 'Peter Gunn' walking, twanging guitar and some unfamiliar chilling cries. Maybe a touch disturbing for Shakin' die-hards.

WILL TO POWER 'Fading Away'

EPIC

Shep Pettibone gets to play with their follow-up to the engaging 'Baby I Love Your Way', but even he can't find anything worth salvaging among the breakbeats.

ALEXANDER O'NEAL 'Hearsay '89'

CBS

Alex resurrects the title track of last year's brilliant album, but this mellow affair was one of its weakest cuts. He's so smooth even his rough bits are smooth, but sometimes you need a few undulations, so we'll pass right over this.

JAMES LEE WILD 'Stroke Of Luck'

POLYDOR

Another great white hope embarks on the serious singer/songwriter trail, but with Michael Jackson and Simon Climie attentions he's going to need more than a stroke of luck to compete with this. Divine intervention springs to mind.

THE CONTENDERS 'Where's Harry?'

COLUMBIA

This cash-in on Frank Bruno's impending demise with its 'I 9'-style cut-ups is almost as funny as having judges for the contest. Never mind where's Harry, where's the ambulance?

LIVE

EDITED BY TIM NICHOLSON



STEVE WRIGHT

● **BLACK:** "Actually, I'm not very boring at all, actually. Actually, I'm really interesting, actually. In fact I'm so intere . . . *Zzzzz*"

BLACK Dominion, London

As Colin 'Mr Entertainment' Vearncombe followed his nose onto stage, decked-out like the singing accountant, to a polite reception, I momentarily began to doubt the wisdom of the venture. Vearncombe has rarely been noted for his brash exuberance while his songs have always held an intimate charm, but after his quip "Hello Cleveland" and a surging trip through 'Everything's Coming Up Roses', my initial trepidation was allayed. What Vearncombe lacks in charisma he makes up for in conviction, enthusiasm and incongruous trouser-splitting high kicks.

'I Can Laugh About It Now' meanders gracefully by before the dry ice makes its debut for 'I'm Just Making Memories', as Colin then practises his 'Thunderbirds' style of dancing.

Between songs there's a hushed reverence as the audience hang on his every word, with the introduction to 'Wonderful Life' being particularly cringey. No-one stands up, no-one dances, instead they slip down their seats, rest their heads on their partners' shoulder pads, clap politely and scream quietly.

Colin swaps his dancing shoes for an acoustic guitar on 'Let Me Watch You Make Love' before partying down with his dancing dollies in a rousing finale of 'Now You're Gone' as what appears to be rolls of red toilet paper cascade from the ceiling.

The evening's loudest screams are reserved for his subdued encore of 'Tracks Of My Tears' before Vearncombe departs with a triumphant wave and an overcome heart.

Black's subtlety was at times lost in the spacious Dominion, but while many bands rely on meaningless theatrics to hide the lack of content, Black stick to the essentials and come up smelling of roses. **Kevin Murphy**

JESUS JONES Hype Club, London

Jesus Jones is, excuse the pun, one helluva moniker to live up to: but although this was far from a second coming, despite the Hype Club's stable-like dimensions, they did more than enough to ensure that *He* didn't get too uppity about the misuse of His name.

Jesus Jones come on all tentatively cocky, not quite convinced of their worth but willing to give it a go. Visually though, they've got it all wrong, turning up in berets and combat jackets that command phrases like 'Frank Spencer meets Citizen Smith' or, with the addition of sunglasses, 'urban rock 'n' terrorists'.

Then they start. 'Info Freako' is tossed in early as a tempter, it's their first single and the one that started the buzz about them, tonight it's no less than a rough cut (up) diamond. As with the rest of their material, the guitars chop and change at all the key moments but it's all the gruff vocal and the overall brute rush of the thing that takes them perilously close to grebo rock, somewhere in between the Poppies and the Stuffies.

Jesus Jones are *commercially* loud. Not stifflingly so, like Loop, but raucous enough for those who want to rock out within reason. There's nothing too excessive, aside from the closing 'What Do You Know?', where strings and ear drums are busted. All very hearty, headlong stuff. Clever boys, these, knowing just how far to take it and when to spice the guitars, hum with a splash of samples.

People have already begun to compare them to Head and Big Audio Dynamite, but on this showing they're leagues in front. At this rate 'keeping up with the Joneses' is going to be the phrase of the month. **Tony Beard**

ICE T Fridge, London

The biggest, baddest, most flamboyant gangster boogie king, Ice T gave innocent London homeboys a quick lesson on how to be a loud-mouthed, street-ass, black American. He taught them how to wave the middle finger, which was not some secret gangland hand sign but one that crosses all cultural barriers to mean, succinctly, up yours. He also urged them to shout out naughty words like 'pussy' or 'sex'.

Despite the come-ons about his dick, Ice T is an impeccable showman. Songs like 'Pull The

Trigger' and 'Colors' are menacing tributes to the real streetgangs in LA. Show them your middle finger and they won't tell you where to put it. They'll cut it off and put it there for you. Danger is one thing, pantomime apparently is another.

However, unlike most hip hop shows of late, Ice did it live with DJ Evil E cutting between from two decks, which made a drastic change from rappers who "cheat" by miming to their records. Rap-wise, it was the real thang.

But then no-one ever doubted Ice T's authenticity. He's got a dame on his arm that looks like every homeboy's wet teen dream. He sure knows about guns and fast cars. Pity, though, black American manhood is still hung up with "f**ing some bitch with a flashlight". Hardcore — not for the squeamish, timid or progressively-minded. **Malu Halasa**

BLAZE High On Hope, London

This is where the payback begins. If you're going to start talking about putting the feeling and emotion back into music, about playing instruments, about putting on live shows, sooner or later you're going to have to stop talking and start doing. Blaze are going to have to be mindful of this, but to be fair, they're only the latest in a long line of young hopefuls to get gushing praise before they're really ready.

What we have on stage, then, is two people with microphones and one person lodged behind keyboards. It's not a lot but it's enough to cause some kind of a buzz as they rip through faithful (a little too faithful, perhaps) renditions of two of the singles that have been causing the fuss — 'If You Should Need A Friend' and 'Can't Win For Losing'. Something's not quite right and then it clicks. No-one's dancing. No-one *wants* to dance to a PA. The action only recommences when the DJ returns.

None of that's to say Blaze aren't good. They are. For good or for bad they carry the history of black music in their beat. But not only are they going to have to think a bit more deeply about what a performance should be, they're going to need some space to move in, space that's free from the juvenile fad mania which spits things out before they've had a chance to develop. Just when the trio start to stir things up with an improvised piano-*a cappella* version of 'Can't Win For Losing', they're gone. **Phil Cheeseman**

THE FAT LADY SINGS Marquee, London

Nick Kelly, lead singer with this Dublin quartet, is quite an engaging character. A chubby figure in a gaudily floral shirt, eminently cheerful but still capable of extracting plenty of passion from the dark recesses beyond his gob. He could be one of Ireland's foremost finds of recent years. But I'm not so sure about the rest of his band...

Plenty of talent scouts have been alerted to this show, and there could be pots of gold awaiting Kelly's heroes this year. The initial signs are promising; Nick strums an acoustic guitar with enough violence to break a string, and a broken string on an acoustic is an indication of a protest singer extraordinaire. His voice is rich and resonant, the songs making up for what they lack in melody and variation with a fevered intensity; they have been felt rather than written.

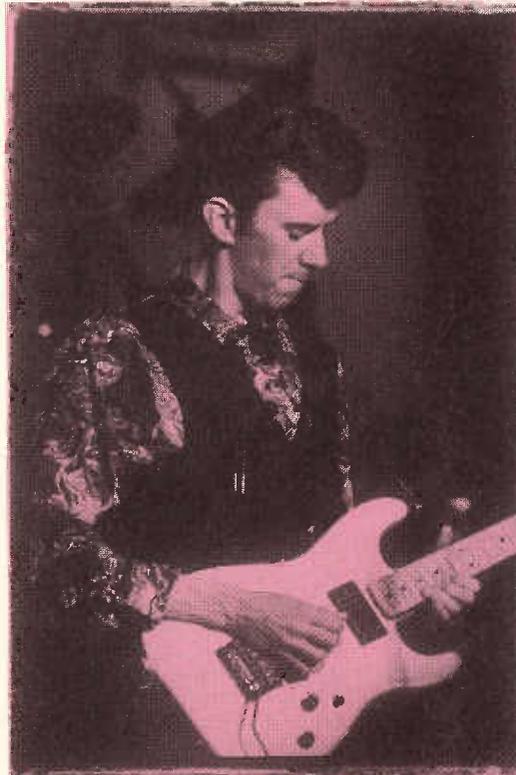
But why oh why does yet another Irish band fall into the same old trap? You know which trap I'm talking about, don't you? Yah, the one propagated by the slavish and senseless desire to emulate the despicable U2. This becomes apparent as soon as the second number, by which time you've realised that the guitarist has a severe Edge fixation — his style alternating between chiming 'New Year's Day' leads and choppy 'Pride' chords — and that the bassist desires legendary rock 'n' roll status. Leaping around all over the place, which really isn't necessary to this music, and clapping your hands above your head are only short steps away from decapitating autograph-hunters and saying 'Goodnight Sheffield'.

The stadiums of the rock world are ready and waiting... **David Giles**

ROSE OF AVALANCHE ULU, London

University gigs are always more laid-back than regular venues. Scores of students pack the bar, dressed in their Camden Market uniforms, squatting in stoned/pissed groups across the floor in a manner that's reminiscent of Gatwick Airport in the summertime.

ULU is no exception to the rule. Far from it. This is London's centre of down-market youthful socialising — where the far left meets the far right and they cancel each other out in a stupefied haze of apparent apathy. In the main hall you discover more of the same, except this lot



STEVE WRIGHT



STEVE WRIGHT

● JAMES GRANT (left) and ANDY PAWLAK exchange "licks".

LOVE AND MONEY, LILAC TIME, ANDY PAWLAK Town And Country Club, London

A showcase for three acts on the Fontana label, this was an outing that posed more questions than it answered. From the bottom of the bill upwards all of these people had attracted critical approval of some sort, but on this evidence none is ready yet to step up a class.

Love And Money, headlining on the back of their fine 'Strange Kind Of Love' LP, are the most obvious contenders, though the polish of their LP set is somewhat lost in a performance lacking the subtlety and restraint of the group's recorded work. While the attack of songs like 'Hallelujah Man' is captured nicely, on quieter moments the group lose their edge.

With James Grant, impossibly long-legged and rather immobile, taking centre stage, Love And Money increasingly looked like a one man act. This wasn't a group trading on the clash of forceful personalities, but keeping its head down and getting behind its one significant talent.

Grant may be fast becoming a guitar hero of sorts, indeed his lines are licked nicely into shape within Love And Money's taut sound, but as a live performer he has yet to assume the authority to command a whole show.

At the moment Grant is leading his band through a set that has neither the drama of rockier outfits nor the change of pace and tension of more mature performers. For too much of their show one seemed to be witnessing a battle between 'Scary Monsters' and 'Fame' period Bowie. The assured step of their current LP had gone AWOL, leaving one with the conclusion that they still hadn't cracked it as a live band. Still, Love And Money have enough good songs to go on from here.

The Lilac Time's future is less certain. Good and gentle as their melodies are, one can't help feeling that the whole set-up here is a little contrived. There's nothing wrong with contrivance of course, but it seems to me that at the heart of the Lilac Time's desire to simplify and purify pop there is a neat idea fast running out of shelf life. At the moment this is all a bit too flimsy for more than a cursory glance.

Andy Pawlak suffers from a different problem. A big lad hunched up behind his guitar, Andy is quite capable of delivering a pleasant club set, but for the moment he's too hesitant, just a bit awkward, for the big stage. **Jim Reid**

are standing up. In the darkness at the back, semi-serious gig goers are content to stand and watch the action from a distance — safely away from over-excitement and exhibitionism.

Down the front you see gothdom at its best — ardent disciples trance-dancing on each others shoulders in that special goth way that crosses acid waving with punk-like abandon. Those hairsprayed creations commonly known as hairstyles are silhouetted against the stage, where Rose Of Avalanche (at last, he mentions the band — *Reviews Ed*) are giving it everything. Phil Morris dances

somewhat over enthusiastically with his mic stand as they glide through a mixed set of old material and tunes from their forthcoming album. Each is received appreciatively, but this gig isn't about musical credibility. It's about energy and escapism. **Steve Masters**

BUCKWHEAT ZYDECO Mean Fiddler, London

This is meant to be Buckwheat Zydeco's night off. The support act for Eric Clapton's lengthy Albert Hall residency, he gets but one rest day. So what does the old fool do? Sweat it out "one more time" for a sold out Mean Fiddler.

"One more time" is a phrase Buckwheat uses a lot — the continual feeling that this is going to be your last chance to shake some arse, so you'd better make use of it. But thankfully, there always seems to be "one more time" for Buckwheat Zydeco to crank up his steamy mix of accordion-led soul, r&b and cajun swamp music. The effect (but not the sound) is like a combination of South African township jive and Trouble Funk call and response: pure party music.

If you missed the gig, the BBC were filming it for a 'Rhythms Of The World' show next month. **Roger Pebody**

POP WILL EAT ITSELF Town & Country, London

One thing PWEL don't lack is a weird sense of humour. Before their set, they lulled the crowd with violins then heralded their onslaught on stage with a brash guitar chord and a voice saying, "You lucky, lucky people."

Kind of hard to beat an opening like that unless your lead singer is hit in the head half way through the first number with a pint glass and spends most of the set threatening fans and inviting the guilty culprit to come backstage during the posh drinks record company party and get his.

PWEI would have ended up as one of those untamed, dishevelled long-haired garage bands from the Midlands if not for the evangelical power of rap. Make no mistake, the Beastie Boys have a lot to answer for. If those white nerds could do it, then our nerds could as well.

Hold up, I'm not suggesting there isn't message in their madness. They tell you straight. They like Run-DMC, Alan Moore and they want to be harder than Public Enemy. Clint, who looks cruel in leather, will probably be able to do these things and more. PWEL isn't white boys singing the blues, it's white boys pretending to be in the comics. Word up! **Malu Halasa**

THE CHAIRS Dingwalls, London

Elvis Costello likes them! Yes, touched by the hand of Declan, the Chairs steam onward to the inevitable stardom that beckons in Chartland. The secret, as ever, lies in the songwriting, but I've not heard them play with quite the degree of high-scale intensity as tonight, every song clattering into each other with Ramones-style disregard for breathers in between. A splendid ferocity; almighty, *Declan*, even . . .

For the uninitiated, Chairs music consists of taking The Song and beefing it up for maximum effect. The songs themselves can be traced back to the Beatles, Who, Byrds, and their direct descendants Husker Du, REM, Jam, McManus (sorry, Costello), pledging allegiance to the Middle Eight, issuing a firm two fingers to all the 'songs are finished, guitars are out' detractors still living in the world of Decca 1962. Phew. Twenty seven years and still not 'out'. Take that, progress!

And they're all there on display: 'Something's Happening', the delightfully nagging 'End Up Down', the glorious thrust of 'Boy From Slumberland', and of course, 'Honey I Need A Girl Of A Different Stripe'. These Chairs are *electric*. **David Giles**



SIMPLY RED 'A New Flame'

WEA

Simply Red have already staked out a considerable claim to be Britain's most polished pop-soul outfit. But while 'A New Flame' does nothing to diminish their earlier achievements, this is a record from a group who seem to be coasting, rather than searching for the killer blow.

The record has the delightfully seductive sound of its predecessors; subtly layered, cool and restrained, it's the perfect backdrop for Hucknall's delivery. And Hucknall does deliver. The trouble is, for most of the time none of the songs here possess the kind of winning hook to make you sit up and take notice. Centred mainly on the theme of love, desire and sex, 'A New Flame' just simply wafts into your consciousness like pleasant background music. There's not enough pull here to really make you care what Hucknall is singing about, even on the two potshots at Thatcherism. At its best — the extended mellow groove of 'It's Only Love', the lightly textured reggae of 'More' — 'A New Flame' transcends the easy listening tag and touches upon something that comes from outside the recording studio.

But in the final analysis this has neither the overall mood of, say, Sade's 'Stronger Than Pride' set, or enough catchy tunes to be the best kind of pop-soul. That said, a lot of people are going to sit down in their living room and enjoy this. ■■■ ½ **Jim Reid**

● PWEL's Clint: "What do you people expect? Songs!???"



EVE WRIGHT

VARIOUS 'Garage Trax 1'

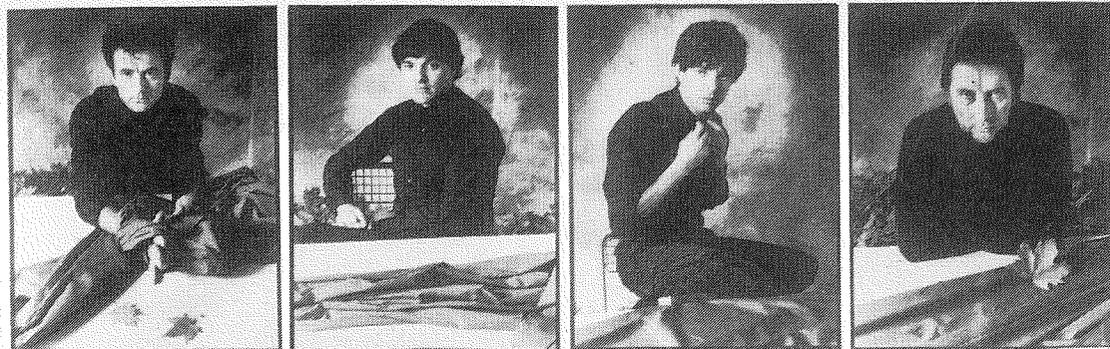
INDIGO

The bubble's burst already. Only two compilations down and it's beginning to look like garage simply isn't exciting or innovative enough to generate any real groundswell of support. That may well be because garage isn't, never has been, the kind of movement it was touted as. The lesson is that it's time to stop looking at labels and start listening to music.

And this record's as good a place as any to start, summing up as it does the pointlessness of chucking around generic labels like someone just got married. It rests on two outstanding tracks — Adeva's 'In

And Out Of My Life', a song, it must be said, far superior to her version of 'Respect', and Carol Leeming's 'Give Me Back Your Love'. The rest, confusingly, are songs which stand up well enough on their own but together merge into an uneasy rehashing of the tail-end of disco. 'You Don't Know' by Serious Intention was *much* more snappy when Todd Terry laid his hands on it in 'Check This Out', even if he did shamelessly give himself the writing credit. Lachandra's 'Just Started' is just sluggish.

Retgression was never the way forward. Someone'll have an acid revival under way by summer, mark my words. ■■■ ½ **Phil Cheeseman**



● THE STRANGLERS hate each other so much, they can't even bear to be in the same photo

THE STRANGLERS 'Singles (The UA Years)'

EMI

Covering the years 1977-1982 inclusive, this 20 track double LP is a testament to all that's wonderful, funny, mysterious and obscure about the Stranglers — the thinking man's first punk band.

Quite why JJ, Hugh, Jet and Dave don't pop up on the hundreds of Golden Hours that plague the airwaves every day is a difficult one to fathom, because if you plop down the old stylus at virtually any point on these four sides you'll hear a classic pop single.

Sure, the band got a bit lost between '79 and '80, when the 'Raven' period flexed its wings, but even then we had the quirky 'Nuclear Device' to imitate. Those of us over 25 can thrill to the sheer power and musical sneer of the original 'Grip', the highly risqué 'Peaches', the tumbling bass intro and joy of 'Heroes' anew, because they've lost none of their original impact. The band's often ignored musical development via 'Duchess' and their cover of 'Walk On By' leads perfectly onto the pot of gold, 'Strange Little Girl' and the marvellous 'Golden Brown'.

This is the sort of compilation that'll have you dipping back into those dusty record shelves and enjoying some equally dusty memories afresh. ■■■■¼ **Andy Strickland**

GENE PITNEY 'The Very Best Of Gene Pitney'

IMPACT

Gene Pitney is a pop enigma.

This collection of 16 golden oldies from the tie-wearing Sixties crooner, released to cash in on the camp revival of 'Something's Gotten Hold Of My Heart', poses one helluva weird question. Bright, hiccuping tunes such as '(I Wanna) Love My Life Away' hint that Gene was, like Engelbert Humperdinck, a hunky production line singer doing other people's songs; yet there's also enough material here to suggest he was the exact opposite. Was he, in fact, the granddaddy of goth?! "Being born was my first big mistake, I can't get a break," runs the verse of 'Looking Through The Eyes Of Love', giving us a glimpse into the singer's gloomy world.

It's no surprise then, that the original, Las Vegas-frills free 'Something's Gotten...' was given a sick rendition by 'Nasty' Nick Cave, or that 'The Girl Belongs To Yesterday' was written for Pitney while hanging out with, not a young

Paul McCartney, but those Sex Pistols of the British beat-boom, the Rolling Stones. And if more proof of Gene's dual nature is needed, what of the adulterous lyrics of 'Twenty Four Hours From Tulsa', or the guns 'n' roses, spaghetti western imagery of 'The Man Who Shot Liberty Valance'?

Gene Pitney, matinee idol or weird dude? Buy this fine LP and make up your own mind. ■■■■ **Henry Williams**

WILL TO POWER 'Will To Power'

EPIC

The only problem with this record is the large amount of piffle that intrudes at most key points in most of the songs. Some quick structural examples: 'Dreamin''; Intro-verse-piffle-outrio. 'Fading Away'; Intro-piffle-piffle-outrio. 'Strangers'; Intro-piffle-piffle-piffle.

Extraordinarily, by the end of this whole (s)adventure we end up with a complete 'piffle-piffle-piffle-piffle' construction rarely attempted outside SAW city. If some wickedly manipulated under-age pseudo-sex dwarfchild like Kylie had rigged this up at the business end of a large advance then all well and good... but two grown adults???

The preposterous, hairy twosome who are Will To Piffle produce such low level disco you'd need a top notch life support system not to pass into irreversible brain death when exposed to it. ■ **Pete Paisley**

VARIOUS MOTOWN ARTISTS 'Hits Of Gold'

MOTOWN

Motown's 'Hits Of Gold' series of compilation albums has proved enormously popular as the perfect party pleaser. Ageless music that sits comfortably anywhere from a hot, sweaty club to a Woolworths full of harassed Saturday shoppers.

Now, Motown launch themselves into the age of technology with a set of 'Hits Of Gold' CDs. The total number of tracks on this eight volume collection is a marathon 150, but you can stagger your enjoyment by purchasing one at a time. Little can be said about the tracks involved that you don't already know, which is in itself a testament to the sheer brilliance of the people involved in this unique label.

Artists include Stevie Wonder, Diana Ross, Smokey Robinson, Marvin Gaye, the Temptations, the Jackson Five etc, etc, and all their

finest moments are included somewhere here. But perhaps the most fun is in re-discovering songs you'd long since forgotten, such as 'The Happening' by Diana Ross & The Supremes, the Four Tops' 'Bernadette' and Yvonne Fair's wonderfully angry 'It Should Have Been Me'.

Stock Aitken Waterman have got a long way to go before PWL can claim to have spawned a body of work this huge and this good. ■■■■x30 **Tim Nicholson**

VARIOUS 'The Freedom Principle'

URBAN

More dead-trendy jazz from some of the best young musicians around today. It's not as accessible as its predecessor, 'Acid Jazz', and certainly none of the tracks are likely to end up on the pop charts, most of them are over five and a half minutes long for a start.

Some of the cuts are also rather 'difficult'; take Steve Williamson's 'Words Within Words', with plenty of twiddly bits to annoy the neighbours. But you also get the more populist James Taylor Quartet, a Latin house track from Snowboy, an almost reggae-jazz track from Cleveland Watkiss and what sounds like a mutant version of 'A Love Supreme' by David Toop.

So the watchwords are 'quality' and 'variety' in this brilliantly played, exciting, innovative music. ■■■■ **Chris Meller**

BOB DYLAN AND THE GRATEFUL DEAD 'Dylan And The Dead'

CBS

We forgive Bob Dylan a lot — largely musical incompetence in the face of lyrical genius. However, on this live LP he sounds more like a dying horse than ever before. Out of tune, unintelligible and often emotionless (the only emotion being the pain of the listener), his voice reaches (another) all time low.

He has occasionally turned in records that stand up as powerful pieces of music in their own right — such as the gospel-influenced 'Gotta Serve Somebody' and 'Knockin' On Heaven's Door'. They're both included, but what happens to them live? The same squall and dirge as ever. The most frustrating thing about 'Dylan And The Dead' however, is that he has a backing band of unremitting excellence. Psychedelic icons still going strong, the Grateful Dead try to coax the old goat out of his lethargy with fresh arrangements

and brilliant playing from all six of them. ■ for Dylan, ■■■■ for the backing band. **Roger Pebody**

VARIOUS 'Jackmaster Vol 4'

WESTSIDE

1989 sees the Jackmaster series coming into its own.

A subtle blend of Chicago deep house and jack trax is the perfect club soundtrack. Strong, soulful songs from the likes of Joe Smooth, the original house DJ Frankie Knuckles and the big man himself Darryl Pandy, are the mainstay of this double LP set. There's no stand-out classic, but all the tracks are quality material, the tear-jerking 'To Learn Love' by Paris being the best track.

The messages about love, world politics and movin' your body are simple and effective without detracting from the awesome grooves. If you like soul, house or any other form of great, uplifting, emotional music you'll love this record. ■■■■ **Chris Meller**

KING SWAMP 'King Swamp'

VIRGIN

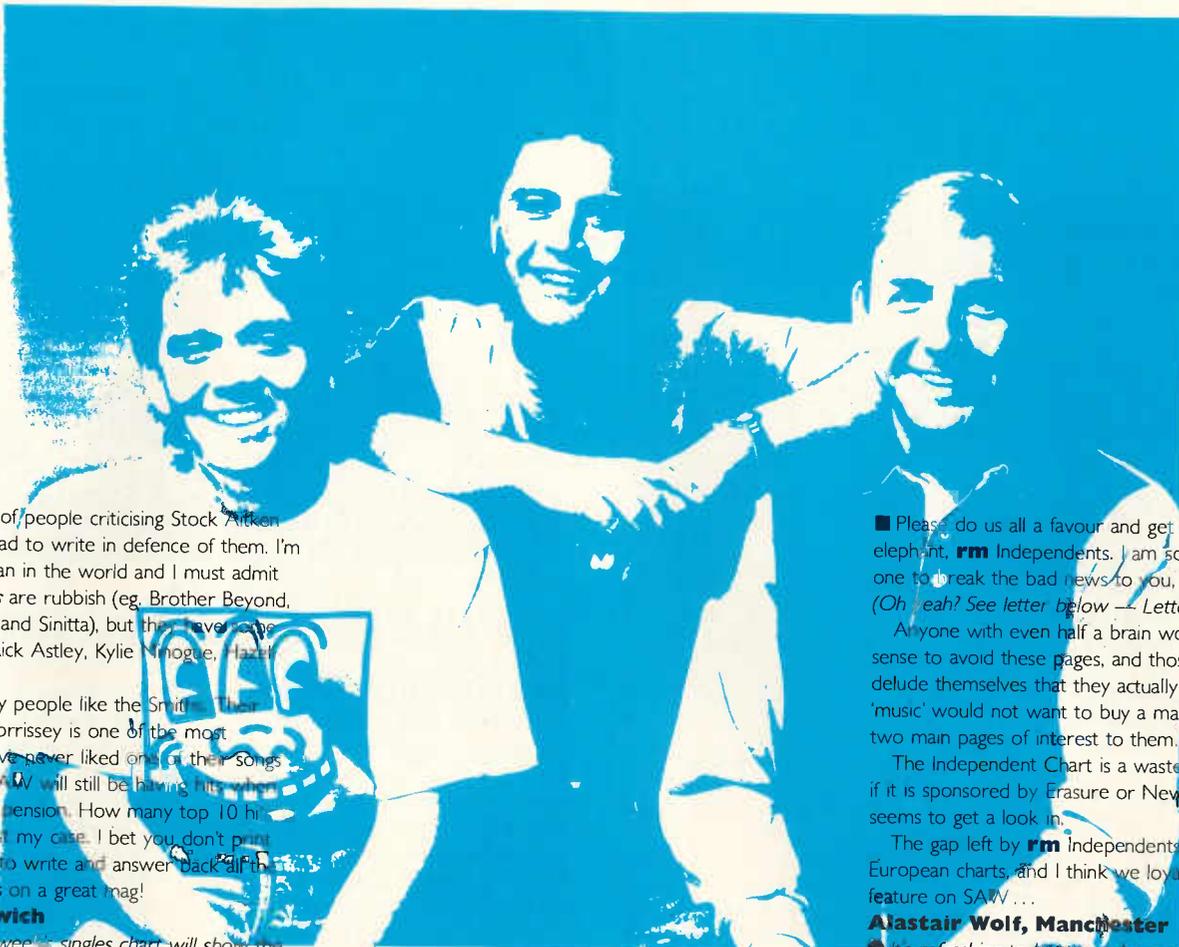
The great British public refused to let King Swamp's debut 45, the much hyped 'Is This Love?' into their hearts or charts.

It appears here, vile as before, sounding like a Whitesnake who can do crosswords, but like the nuclear bomb and synchronised swimming, demonstrates just how the human brain can be used for no discernible good. And King Swamp do have brains somewhere I'm sure, seeing as they include ex-members of the once mighty Gang Of Four, the unlucky Shriekback, and the earnest World Party, none of whom represented a Lowest Common Denominator, but then neither did they make much money. This stunningly cynical collection of mid-Atlantic rock aims to solve that.

It stinks though. 'Original Man' is as fresh as the day U2 wrote it, 'The Mirror' is a crass piece of Americana like only Englishmen can put together, 'Widders Dump' sounds like that video in the desert advert, but much, much longer and 'Louisiana Bride' has all the Deep South ethnic feel of a Kentucky takeaway on a Saturday night. I could mention the epically horrid 'The Sacrament' or the stadium-rocking, tub-thumping idiocy of 'Year Zero'. Not even Then Jerico will be losing sleep over this threat. ■ **Geoff Zeppelin**

LETTERS

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



● **SAWFUL:**
another cheap
joke at their
expense

■ God! I am so fed up of people criticising Stock Aitken Waterman, I just felt I had to write in defence of them. I'm not the greatest SAW fan in the world and I must admit that some of their songs are rubbish (eg. Brother Beyond, Jason Donovan, Sabrina and Sinitta), but they have some good artists, especially Rick Astley, Kylie Minogue, Hazel Dean and Mel & Kim.

I can't understand why people like the Smiths. Their music is sooo boring. Morrissey is one of the most miserable men in pop. I've never liked one of their songs. Where are they now? SAW will still be having fun when Morrissey is drawing his pension. How many top 10 hits did Morrissey have? I rest my case. I bet you don't print this letter, but felt I had to write and answer back all the critics of SAW. Congrats on a great mag!

Chris Brown, Norwich

● A swift glance of last week's singles chart will show the great man Mozza as the highest entry, in case you wondered where he'd gone, and who knows, maybe 1989 will see Morrissey recording a duet with Kylie to put an end to the Smiths v SAW debate for good!

■ At last those persistent rumours of the voluptuous, buxom Samantha Fox touring India are confirmed ('I get offers to do gigs all over the place, India...'), thanks to Tim Jeffery's article (*rm* January 28).

For someone who's become a multi-core rupee industry through unauthorised life-size posters, illegally recorded audiocassettes and pirated music videos in this country, there will, nevertheless, be no substitute for the real thing.

In fact, every male teenager here would gladly reciprocate the sentiments expressed in the title of Samantha's latest hit: 'I Only Want To Be With You!' Just provide India with the opportunity, Sam.

Parag Kamani, Bombay, India

● Could Parag and the whole of the Indian nation handle a real life Sam after being reared solely on "unauthorised life-size posters"? They'd better brace themselves. (We had no idea Sam was so big on the sub-continent.)

■ We all know that it is the teenyboppers who reply to the various Readers' Polls which are thrown at us every year. What does it all really mean?

I remember when Howard Jones was voted Brightest Hope for 1984 by Smash Hits readers (ie. 14-year-old girls), and then promptly went 'down the dumper'. How can Bros be voted Best Group and Worst Group at the same time? How can this make any sense?

Perhaps the BPI is the "real" poll, but I see this as just a load of backslapping. Can't you pop people at *rm* get together with other music mags (if you can bring yourself to) and produce the definitive Readers' Poll?

rm fan, London NW1

● We're all a little sore from the results, too. We all voted for Harold Bishop of 'Neighbours' to win Best Buttocks. But there you go.

■ For a change, how about MY Top Ten:

- 1) **'Wuthering Heights'** Kate Bush
 - 2) **'So Far Away'** Dire Straits
 - 3) **'Love's Great Fears'** Deacon Blue
 - 4) **'Missing You'** John Waite
 - 5) **'Local Hero LP'** Mark Knopfler
 - 6) **'In The Meadow'** All About Eve
 - 7) **'Troy'** Sinead O'Connor
 - 8) **'If You Let Me Stay'** Terence Trent D'Arby
 - 9) **'Talking Loud And Clear'** OMD
 - 10) **'Every Little Thing'** the Beatles
- Zeb, Harrow**

■ Please do us all a favour and get rid of that white elephant, *rm* Independents. I am sorry to have to be the one to break the bad news to you, but no-one wants it! (Oh yeah? See letter below — *Letters Ed*)

Anyone with even half a brain would have the good sense to avoid these pages, and those poor creatures who delude themselves that they actually enjoy listening to such 'music' would not want to buy a magazine that only has two main pages of interest to them.

The Independent Chart is a waste of time too. I wonder if it is sponsored by Erasure or New Order as no-one else seems to get a look in.

The gap left by *rm* Independents could be filled by European charts, and I think we loyal readers deserve a feature on SAW...

Alastair Wolf, Manchester

● It's refreshing to know we have so many broad-minded readers... I don't think.

■ We have a complaint to make. We (my friends and I) used to look forward to getting our *rm* every week, but now I bet most of your original readers have stopped buying *rm*.

It took us a while to notice that your Indie section was shrinking. Now you only have a token two pages of Indie music compared with nine pages for Dance. This really makes us mad. We're not totally against dance music, even though it's the most boring and repetitive music. Why don't you allocate your pages more fairly in future?

Rosamund Duffy, on behalf of the pupils of George Heriot's School Edinburgh

plus 38 signatures!

● Why don't you lot get off your backsides and form an Indie band? Then we'll have more to write about. *rm* Independents have always been on two pages smarty pants.

● SAM FOX is big on the sub-continent, we hear



S I N G L E S

- | | | |
|----|------|--|
| 1 | (1) | Crackers International Erasure (<i>Mute</i>) |
| 2 | (—) | Can't Be Sure the Sundays (<i>Rough Trade</i>) |
| 3 | (2) | Fine Time New Order (<i>Factory</i>) |
| 4 | (3) | If Love Was A Train Michelle Shocked (<i>Cooking Vinyl</i>) |
| 5 | (—) | Hearts And Minds Nitzer Ebb (<i>Mute</i>) |
| 6 | (4) | A Little Respect Erasure (<i>Mute</i>) |
| 7 | (6) | Blue Monday '88 New Order (<i>Factory</i>) |
| 8 | (8) | Oh L'Amour Erasure (<i>Mute</i>) |
| 9 | (9) | Ship Of Fools Erasure (<i>Mute</i>) |
| 10 | (7) | Chains Of Love (Remix) Erasure (<i>Mute</i>) |
| 11 | (5) | John Kettley Is A Weatherman A Tribe Of Toffs (<i>Completely Different</i>) |
| 12 | (11) | Victim Of Love Erasure (<i>Mute</i>) |
| 13 | (—) | Kansas Wolfgang Press (<i>4AD</i>) |
| 14 | (—) | They'll Need A Crane They Might Be Giants (<i>One Little Indian</i>) |
| 15 | (22) | It Doesn't Have To Be Erasure (<i>Mute</i>) |
| 16 | (19) | Who Needs Love Like That Erasure (<i>Mute</i>) |
| 17 | (14) | The Peel Sessions Jimi Hendrix (<i>Strange Fruit</i>) |
| 18 | (—) | Sometimes Erasure (<i>Mute</i>) |
| 19 | (—) | Destroy The Heart House Of Love (<i>Creation</i>) |
| 20 | (24) | True Faith New Order (<i>Factory</i>) |
| 21 | (12) | The Peel Sessions the Smiths (<i>Strange Fruit</i>) |
| 22 | (—) | The Supremes Bad Dream Fancy Dress (<i>El</i>) |
| 23 | (10) | The Auto Gift EP Eat (<i>Fiction</i>) |
| 24 | (27) | You Made Me Realise My Bloody Valentine (<i>Creation</i>) |
| 25 | (13) | Wrote For Luck Happy Mondays (<i>Factory</i>) |
| 26 | (17) | Nightracks the Wedding Present (<i>Strange Fruit</i>) |
| 27 | (15) | Motorcycle EP Love And Rockets (<i>Beggars Banquet</i>) |
| 28 | (—) | Confusion New Order (<i>Factory</i>) |
| 29 | (—) | Anchorage Michelle Shocked (<i>Cooking Vinyl</i>) |
| 30 | (16) | The Circus Erasure (<i>Mute</i>) |

A L B U M S

- | | | |
|----|------|---|
| 1 | (—) | Technique New Order (<i>Factory</i>) |
| 2 | (1) | The Innocents Erasure (<i>Mute</i>) |
| 3 | (2) | Circus Erasure (<i>Mute</i>) |
| 4 | (6) | Shart Sharp Shocked Michelle Shocked (<i>Cooking Vinyl</i>) |
| 5 | (—) | In Gorbachev We Trust the Shamen (<i>Demon</i>) |
| 6 | (4) | Hunkpapa Throwing Muses (<i>4AD</i>) |
| 7 | (5) | The Whitey Album Ciccone Youth (<i>Blast First</i>) |
| 8 | (9) | Wanderland Erasure (<i>Mute</i>) |
| 9 | (7) | Substance New Order (<i>Factory</i>) |
| 10 | (3) | Fade Out Loop (<i>Chapter 22</i>) |
| 11 | (8) | Louder Than Bombs the Smiths (<i>Rough Trade</i>) |
| 12 | (10) | House Of Love House Of Love (<i>Creation</i>) |
| 13 | (11) | Hatful Of Hollow the Smiths (<i>Rough Trade</i>) |
| 14 | (12) | The Man — Best Of Elvis Costello Elvis Costello (<i>Demon</i>) |
| 15 | (—) | Surfer Rosa Pixies (<i>4AD</i>) |
| 16 | (20) | Daydream Nation Sonic Youth (<i>Blast First</i>) |
| 17 | (—) | A Way Of Life Suicide (<i>Chapter 22</i>) |
| 18 | (—) | Rank the Smiths (<i>Rough Trade</i>) |
| 19 | (15) | Isn't Anything My Bloody Valentine (<i>Creation</i>) |
| 20 | (—) | The World Won't Listen the Smiths (<i>Rough Trade</i>) |

Compiled with the help of Spotlight Research and selected retail outlets



SWEET SOUL MUSIC

You'll be hearing plenty about **the Replacements** in 1989 as America's longest-standing cult heroes finally achieve domestic commercial success with their superb new album 'Don't Tell A Soul'. Not that you should expect to actually see much of them. Their last London date, in 1987, was even by their own highly erratic standards, an unmitigated disaster.

"I almost got hit by a car right before the show," explains singer-songwriter Paul Westerberg. "I was shaking, so I went back and drunk a half bottle of vodka in about a minute! I got too drunk to stand, so I sat down through the whole set. I got beers in the face all night long. Slim (Dunlap, guitarist) was patting me on the shoulder going 'It's all right man, it'll be over in 20 minutes!'"

And then the audiences were hardly of the size they're now used to.

"It is a little bit frustrating when you know you can play to packed houses anywhere in America," says Paul. "It makes you wonder 'We did this eight years ago — is it really worth it?' I suppose if there's people who are

dying to see us, even if it's only 50 of them, it's worth it. But a couple of the nights I only counted about 10!"

So far now, the Minneapolis quartet will concentrate on their homeland, where they have been heralded as 'The Last, Best Band of the Eighties'. After six albums, each of which has shown a gradual progression away from thrash towards a pure, emotionally-charged rock, 'Don't Tell A Soul' is the record they've always threatened to make.

"We tried purposefully to make one that would take a while to get used to," says Paul. "You might like it more in a couple of years than you do now."

With most people falling for it on first listen, will stardom change the Replacements?

"We were rock stars when we started, we thought," says bassist Tommy Stinson, who was 12 at the time. "And that, to me, is about the same as actually living it."

"We've had it all," adds Westerberg. "Except for fans, fame and money!"

(TF)



DENTS

with contributions this week from Tony Fletcher

HUNKY POPPAS!

There we all were congratulating ourselves on tipping the Sundays for a chart place with their debut single 'Can't Be Sure' and wondering whether they might overshadow **Throwing Muses** on the current tour, when the Boston-based headliners pop up with the sort of single that could almost be a crossover hit. 'Dizzy' is remixed from the current **Throwing Muses** LP 'Hunkpapa' and is exactly the sort of record that really should benefit from the so-called 'new playlist regime' of national radio. So, all you radio producers out there, don't stick this away solely on the John Peel show, play the bloody thing in the morning and in the afternoon. And you'd be surprised at the reaction. **Throwing Muses** supported by the Sundays is looking like a must, isn't it?



SIMPLY BIRDSONG

Aah, bless their cotton smiles, **Bad Dream Fancy Dress** have made it at last — an appearance in the coveted **rm** singles chart that is. The angelic duo who've featured on these pages via their subtly flavoured 'Curry Crazy' single in the past, have taken 'The Supremes' from their debut LP, 'Choirboy Gas', and suddenly the world is their shellfish. Mary Wilson meets French & Saunders — you better believe it.



SANDY? SURE!

The **Sandkings** have popped up before on these pages when their promising debut single was picked up by London Records' publishing boys last year. Now they're back with a far stronger single, 'Hope Springs Eternal', that exudes energy and charm with its distinctly rock meets power pop sound and instantly memorable chorus that could win the boys some radio play in the current climate. The **Sandkings** are slowly but surely making the right moves at the right times and we could all be hearing a lot more from them this year.

CHRISTENED

Good old Janice Long. She may have passed into the realms of radio legend, but thanks to her taste and the efforts of those rather friendly people at **Strange Fruit**, the 19th **Nighttracks** session is upon us in the shape of those well-dressed **Godfathers**. The band are currently putting the finishing touches to their next LP, but in the meantime you can reminisce with 'If Only I Had Time', 'I Want Everything', 'I'm Unsatisfied' and 'I Want You' all recorded in May '86. The **Nighttracks** people are hoping to announce their 20th session soon and it looks likely to be a rip roaring offering from the **Stranglers**.



CHARTFI

COMPILED BY ALAN JONES

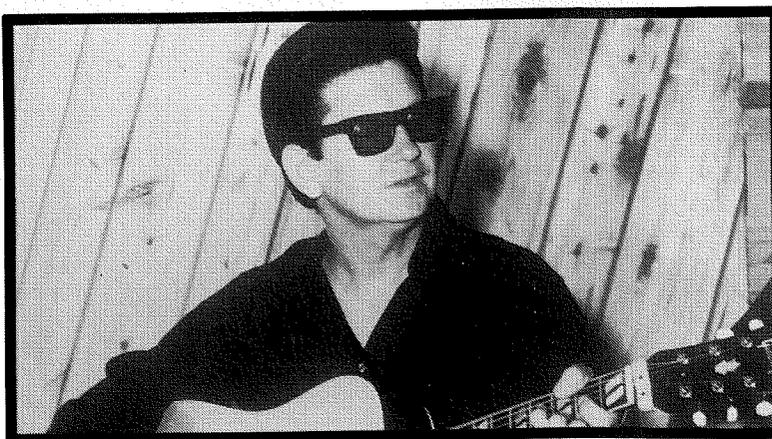


● **KYLIE:** "I'm sorry, I haven't got 10 pence for a cup of tea"

● The late **Roy Orbison** scored a rare double last week, by simultaneously holding down two of the top three places in the album chart. His newly-released Virgin Records album 'Mystery Girl' entered the chart at number two, and the Telstar Record compilation 'The Legendary Roy Orbison' slipped from number one to number three.

The last occasion on which any act had two of the top three albums was on November 6 1982, when **The Kids From Fame's** eponymous album was at

● **ROY ORBISON:** "here's a bloody good chord. That D's made me a fortune"



number one, and 'The Kids From Fame Again' was at number two. However, The Kids From Fame was not a bona-fide recording act. Rather, it was a collection of singing actors from the popular TV series, and, although a number of tracks did feature the assembled company, most highlighted the "talents" of specific cast members. For that reason, I think a more valid claim to be Orbison's immediate predecessor in placing two albums in the top three must be that of **Mike Oldfield**.

Oldfield was at number two with his debut album, 'Tubular Bells', and at number three with its follow-up, 'Hergest Ridge', on October 12 1974, an impressive feat, but not nearly as impressive as the fact that for the four weeks preceding he held down both the number one and number two positions. For the first three weeks, 'Hergest Ridge' was number one, and 'Tubular Bells' was number two — then they swapped places before both were overtaken by the **Bay City Rollers'** 'Rollin'" album — as you can see for yourself if you refer to the Vintage Chart on page 40.

Returning to 'The Big O', as he was known, 'The Legendary ...' has now sold over half a million copies in Britain to become Roy Orbison's biggest seller here

ever. Comprising 20 songs recorded between 1960 and 1966, it also has the distinction of being the very first collection comprising exclusively of recordings made more than 20 years earlier to reach number one in the whole of album chart history.

● 'Hold Me In Your Arms' is **Rick Astley's** seventh hit in 18 months, and should easily raise his total sales during that period to over two million singles, but it's noticeable that each of his hits to date has sold fewer copies than its predecessors.

Rick's debut hit, 'Never Gonna Give You Up', sold nearly 800,000 copies, and was followed by 'Whenever You Need Somebody' (around 310,000), 'When I Fall In Love/My Arms Keep Missing You' (280,000), 'Together Forever' (190,000), 'She Wants To Dance With Me' (185,000), 'Take Me To Your Heart' (165,000) and 'Hold Me In Your Arms', which will, most likely, maintain Rick's run of top 10 hits, but seems destined to sell fewer than 150,000 copies. Rick's latest album, also entitled 'Hold Me In Your Arms', has just been certified platinum for selling 300,000 copies, whilst his debut album, 'Whenever You Need Somebody', has sold somewhere in the region of 1.1 million copies.

● Tedious in the extreme, **rm's** Pop Dance chart has finally been laid to rest. Introduced to supplement our Club and Hi-NRG charts, it reflected what was being played in hundreds of less hip clubs



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GEE STREET
RECORDINGS



LE

throughout the country — and therein lay its problem.

Quite frankly, the end result did not justify the work put into it. After several hours' processing, we invariably ended up with a chart which was similar to the previous week's Gallup listing with the slowies weeded out.

The Club Chart, on which both myself and James Hamilton spend a great deal of time, including sleepless nights, will continue to be the mainstay of our disco chart coverage. We would also like to carry on with the Hi-NRG Chart, as this reflects a totally different kind of club, but the number of disc jockeys who can be bothered to send in chart returns on a regular basis now barely justifies its existence.

It has already been chopped down from a top 50 to a top 40, and may have to be shortened again, since records can appear and disappear at the bottom end of the chart at the seemingly random whims of a few deejays. If you want it to continue and are a deejay at a Hi-NRG venue, then why not send us chart returns? The address for these and Club Chart returns remains: Alan Jones/James Hamilton, Record Mirror, Greater London House, Hampstead Road, London NW1 7QZ.

● Dave Bastable, from Warley in the West Midlands, points out that while Roy Orbison has indeed established a new record for longest gap between top 10 hits for **new** records with the 22 year hiatus that preceeded the success of 'You Got It', **Nat King Cole** holds the all-



● **RICK ASTLEY:**
"now don't help me on this one . . . the capital of France is . . ."

Michael's 'Faith' tops the Yugoslavian list . . . From Norkopping, my old friend Raj Kindvall reports that George was very popular in Sweden last year, his single 'One More Try' being ranked sixth in the year-end chart countdown, behind five discs by Swedish artists. Top American disc was **Eric Carmen's** 'Hungry Eyes', which was ranked eleventh overall. With a popular TV show showcasing only homegrown talent, Swedish acts are becoming increasingly popular in their own country. Last year, reports Kaj, they took 38.1 per cent of the chart action, leaving Britain trailing in second place with 33.5 per cent, whilst the USA came a poor third with 21.9 per cent. No other country contributed even two per cent . . . Better late than never: **Tina Turner** and **David Bowie's** 'Tonight' duet is number one in Holland . . . How the mighty are fallen: the **Pet Shop Boys'** 'Left To My Own Devices' has just peaked at number 84 in America.

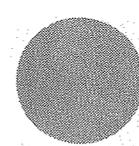
comers record, having reached the top 10 with 'When I Fall In Love' in 1987, a mere 30 years after it was recorded and 25 years after his last hit. And, when mentioning titles that have become top 20 hits three times in the Eighties, I should have mentioned 'The Power Of Love', which proved itself by giving hits to **Jennifer Rush**, **Frankie Goes To Hollywood** and **Huey Lewis & The News**.

CHARTFILE WORLDWIDE

● **Kylie Minogue** and **Jason Donovan** are proving more popular here than in their native Australia. Jason's 'Nothing Can Divide Us' is tumbling down the Aussie singles chart after peaking at number seven. Kylie's 'I Still Love You (Je Ne Sais Pas Pourquoi)', as it is styled down under, is also in decline after reaching

number 11. Their duet, 'Especially For You', is faring much better, and has been number two for five weeks in a row, where it has been waiting patiently behind the **Beach Boys'** 'Kokomo' . . .

Meanwhile, **Sinitta's** 'Toy Boy' was the best-selling single in Japan last year by an artist from overseas. It was the only international offering in the year-end top 20, finishing at number nine . . . If the three inch compact disc is the hi-tech equivalent of the 12 inch single, what will replace the seven inch format? The French have applied themselves to this problem and come up with a TWO INCH compact disc that can hold up to eight minutes of music. And fiendish-Swiss scientists working on compact disc technology reckon the five inch version will be able to hold 19 hours and 12 minutes of music!!! . . . **Paul McCartney's** 'Back In The USSR' album is number one in Russia, and **George**



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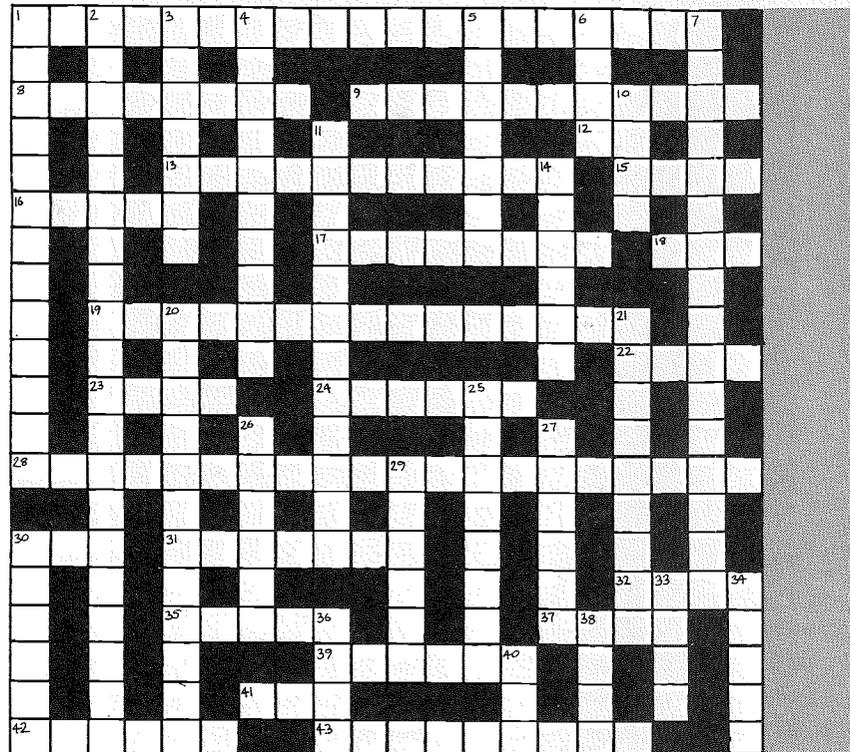


STRAIGHT UP

X-WORD

ACROSS

- 1 They've been successful during their 'Living Years' (4,3,3,9)
 8 You might get a little look at this Siouxsie And The Banshees LP (4,1,3)
 9 The Cookie Crew can't help the way they are (4,4,3)



- 23 Hazell who wanted to know 'Who's Leaving Who' (4)
 24 Carnival time for the Pogues (6)
 28 Monday, Tuesday, Wednesday... they're all the same for Morrissey (8,2,4,6)
 30 Mr Petty who is a Traveling Wilbury (3)
 31 Gathered by the Christians for the world (7)
 32 Floyd colour (4)
 35 Paul McCartney instructed us to do this to play (5)
 37 John or Prudence (4)
 39 See 30 down
 41 Doctor for Townsend, Daltrey, Entwistle and Moon (3)
 42 She's telling us about the lover in her (6)
 43 They addressed their debut LP 'To Whom It May Concern' (9)

DOWN

- 1 It's Bobby Brown's right, or so he tells us (2,11)
 2 Freiheit are doing their best not to let it die (7,3,5,5)
 3 What the Sex Pistols wanted for the UK (7)
 4 Bros want to be thought of as men (4,3,3)
 5 Janet Jackson makes all her own career decisions, she's in charge (7)
 6 He reached the top despite having a hole in his shoe (4)
 7 The Far Corporation climbed a long way to get into the charts in 1985 (8,2,6)
 10 Singer who has been living a 'Diamond Life' since 1984 (4)
 11 Big Country's 1983 single left the countryside in ashes (6,2,4)
 14 Yazz is a hunted woman (6)
 20 'Fast Car' driver (5,7)
 21 Duo who had to 'Push It' up the charts (4,1,4)
 25 A challenge from A-ha (4,2,2)
 26 This girl connects Cliff Richard with Europe (6)
 27 Label that celebrated its 25th birthday during 1988 (6)
 29 Fleetwood Mac's lies (6)
 30 & 39 across What you'd have to know before having the 'Fisherman's Blues' (4,2,3,3)
 33 Maiden metal (4)
 34 It was a tight squeeze but they made the charts in 1988 with 'House Arrest' (5)
 36 Erasure come to a halt on their 'Crackers International' EP (4)
 38 Former Clannad singer who was a 1988 chart topper (4)
 40 Featuring Paul Carrack they had a 1974 hit with 'How Long' (3)

ANSWERS TO FEB 11

ACROSS: 1 Buffalo Stance, 6 Easton, 8 Burning Bridges, 11 Closer, 12 Into The Dragon, 14 Oliver's Army, 16 Rush Hour, 17 Eye Level, 18 Glam Slam, 22 Adam, 23 Hope, 24 Roy Orbison, 26 Loco In Acapulco, 28 Bros, 29 Acid, 30 Beatmasters, 34 Died, 35 Especially For You, 37 Breathe Life Into Me.

DOWN: 1 Baby I Love Your Way, 2 First Time, 3 A Little Respect, 4 Anita, 5 Love Truth And Honesty, 7 Smooth, 9 Bad, 10 Good, 11 Cars, 13 Easter, 15 Yello, 16 REM, 19 Still, 20 Many, 21 Pop Art, 23 Hollies, 25 Life, 27 Carly, 31 My Life, 32 Thorn, 33 Leith, 34 Dudes, 36 ABC.

- 12 The Doors woman came from the West Coast of the US (1,1)
 13 Group who told us 'I've Been In Love Before' in 1986 (7,4)
 15 A red turns out to be a Human League LP (4)
 16 Bruce's farm is full of Cadillacs (5)
 17 What Spandau Ballet were hanging on to in 1982 (8)
 18 What the Clash were fighting (3)
 19 They pleaded 'Don't Go', but apologised later (8,7)
 22 In 1987 Tom Jones told us about '— From Nowhere' (1,3)

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.

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● BEATS & PIECES

PAUL KINDRED is leaving **CityBeat** to take over from next Monday (20) as dance promotions manager at **A&M/Breakout**, the position left vacant by the departure of **Rob Manley** for **Virgin** — where, coincidentally, he has just rationalised his function for the various "Allied Virgin Labels" into the newly titled **AVL Dance Department** ... **Longys D's House Sound** 'This Is Ska' has been rush released commercially after all (Big One VV BIG 13), in the same format as promoed ... **Prince Lover Dalu's** commercial pressing of 'Let Me Make Love To You', not due fully until next week, now includes the more sinewy urgent but drily rapped sparse jittery leaping **0-117½bpm** 'All Praise' ... **Monie Love's** own 'I Can Do This', despite holding off **Ten City** atop The Club Chart for the past few weeks, obviously needs help in the pop chart and is now in a brand new drily jittering **117bpm** percussively bubbling **The Dancin' Danny D Remix** (Cooltempo COOLXR 177) — I wonder if she approves of this one? ... **Nathan Lewis** points out that, as **Prince Gismo**, he is not in the **Smith & Mighty** posse and only interrupted **Monie Love** in Bristol after she had in fact challenged any local MIC to come out and do better — he concedes that **Sefton Terminator** shut him down, respect being due, but that **Monie** did not (sorry that my details were incorrect, but at the time I was deep in conversation with **BBC Radio Bristol's** Sunday 2-5pm black music presenter **Tristan Bolitho**, and was only alerted that something was going on by, as **Nathan** rightly describes, more crowd noise than there had been all night!) ... **Nathan** also maintains that the **Papillon** was full of regulars that night, which is why there was no atmosphere as the majority didn't know about mixing anyway — however, the venue's management maintained that the crowd was not their regular one, and the fact remains that, at 1,400 strong, it was the biggest to turn out at any of the **Technics UK DJ Mixing Championship** heats, so people must have known why they were there! ... Bristol's best mixing DJs are, so (as you can imagine!) I am reliably informed, more interested in maintaining a musical groove for their dancers and would not be interested in the exhibition style of mixing, which has nothing to do with their floor-filling skills ... **Chippenham's Goldiggers** semifinal obviously attracted a large Bristol contingent, and to their credit they really did make some noise, but then maybe it could be argued there was more to shout about! ... Peace! ... **Les Adams** draws the interesting parallel between the Technics mixing championships and snooker tournaments, pointing out that the top snooker players aren't scared to put their reputations on the line, so why don't more top mixers compete (so, why doesn't he?!). ... **GLI** would do well to develop a cut-down mixer the size of the **Gemini**, which most of the more dexterous mixing DJs prefer purely because it's not too wide ... **Bob Masters**, the veteran soul jock (or is that just his hairstyle?) who now plugs dance for **Supreme Records**, could always be relied on to play a crucial selection as warm-up DJ on the Technics tour ... I have driven 5,500 miles since Christmas! ... **Tim Westwood**, who it seems just cannot tell the time (to judge

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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

from his repeated miscalculations on **Capital Radio!**), was apparently badly beaten up with baseball bats at a certain Brixton venue last week ... **Tyree Cooper** the producer, super duper trooper, announces that his rapper **Kool Rock Steady** is the cousin of **Afrika Bambaataa** ... **Taking Your Business (T.Y.B.)** are the rappers of 'Just Got Laid', not Talking Your Business, while **Dave Lee** jumps back to correct himself that **Peter Jaques Band** 'Mighty Fine' is obviously the track behind **Def Jef's** 'Just A Poet (It Feels Mighty Fine)', not 'On The Real Tip' ... **Alan Jones** actually finds the slog in working out the Pop Dance chart such a thankless task that he's stopped doing it, the space being filled soon instead by sales charts from a rota of upfront dance music shops around the country ... **Rhyl's Alan Taylor** (0745-36757), back on the mobile circuit in North Wales, is desperate for room and hopes to shift around 2,000 of his top title soul and dance 12-inchers for £1,000 ... £3,500,000 has been spent on Manchester's **21 Piccadilly**, the most luxuriously appointed club I have ever seen, with **Maxim's** style art nouveau decor, original oil paintings on the walls, a massive crystal chandelier concealing the lighting effects — the trouble is that it's so big there can't be enough up-market regulars to fill it and the restaurant's food is disappointingly not up to the style of the place (the chef burnt some steaks and the fire brigade arrived in the middle of dinner!) but with **John Mayoh** and **Gina** mid-week and **Hutchy** jocking Fri/Saturdays it's well worth a visit ... **Andrew Holmes** (DJ **Madhatter**) now co-manages Manchester's black music **Precinct 13** in South King Street, where **Hewan Clarke** jazz/soul/grooves Tuesdays, **Rhythm Doctor** and **Gerry Dammers** do "deep" Wednesdays, **Madhatter** and **Dr Lamont** hip house/funk Fridays, **Ze Carioca**, **Hewan** and **Madhatter** handle Saturdays, while the successful 'Communion Sunday' is about to restart ... **DJ Cook Cutz**, **Mixmaster Edzy**, **Deadly 'D'** and **MC JMP**, plus guests like **Hutchy** and **Holcott Foster**, are building up Bradford's Sunday **The Sound Yard** at the **Club Rio Campus** (near the university in Woodhead Road) ... Brighton's **Bob Smith** and **Plymouth Sound's** soul boy **Chris Dinis**, plus guests, play real, modern and indie soul, with jazz, JB funk and rare grooves too at the latest of the South-West's quarterly "real soul"

specials next Thursday (23), **Humdinger 4** at Exeter's **Boxes** on the Quay (details from 0392-439477) ... Bournemouth's **Cabaret Club** has, at short notice and amidst much bad feeling, closed down as a gay venue, DJ **Daryl Stafford** being the only staff member to land on his feet again with a brand new residency at Southampton's refurbished **Magnum Club** ... **Norman Scott** is cock-a-hoop that, following the closure of the Monday gay nights at **The Hippodrome**, attendance at his own Mondays is now 1,200 and Saturdays 1,600 at **Bang**, in London's Charing Cross Road ... **Castle Combe**, the world-famous "Britain's prettiest village" candidate near Chippenham, on February 8 was pretty well awash with all sorts of flowers in bloom, while many bushes in that South Cotswolds area were in new green leaf — remarkable! ... **GIVE IT SOME OF THAT!**

● HOT VINYL

SOUL II SOUL
'Keep On Movin' (Club Mix)'
(10 Records TENX 263)

Not due commercially until March 6 (with a **Teddy Riley** remix to follow!) but far too hot to hold, this superb bumpily sinuous slinky **93½bpm** jogger features yet another — classily understated and the best yet? — female soul singer with a "yellow is the colour of sun rays" hookline and the Reggae Philharmonic Orchestra's sometimes weirdly sawing live strings (in four mixes). Not to be missed!

TEN CITY
'Foundation'

(Atlantic WX 249)

Double Exposure, rather than the Tramps, are the group who come most to my mind when listening to Marshall Jefferson's deliberately mid-Seventies "Philly soul" styled treatment of this album, Byron Stingily's wailing falsetto soaring through the massed strings and jumpy beats (including Philadelphia veteran **Earl Young's** acoustic drums) in the 'Ten Per Cent'ish **122½bpm** 'Satisfaction', scurrying **120½bpm** 'You Must Be The One', pshta-ed tense **0-120bpm** 'Suspicious', really Philly-style **120½bpm** 'For You', jittery chugging dull **114½bpm** 'Where Do We Go?', smoochy **64½/32½bpm** 'Close And Slow', mushy sweet **64½bpm** 'Foundation', plus

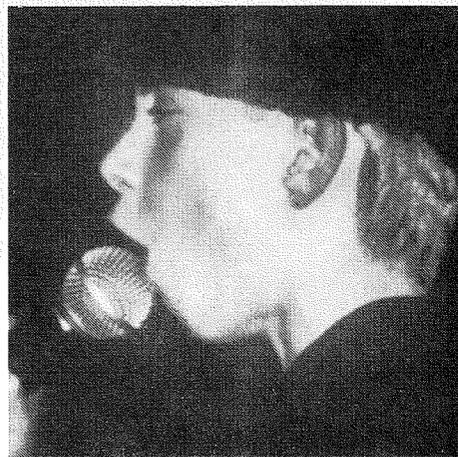
edited versions of **Timmy Regisford's** more soulful **120½bpm** Underground Mix of 'That's The Way Love Is', the old **0-120½bpm** 'Devotion' and **120½bpm** 'Right Back To You' (but no 'One Kiss Will Make It Better' — didn't it fit the prevailing style?). Somehow the new tracks sound cramped in album form, which won't stop such an eagerly awaited debut set selling, but they like the edited hits really need to be stretched out.

THE 45 KING PRESENTS . . .

LAKIM SHABAZZ
'Pure Righteousness'

(US Tuff City TUF LP 5557)

...or M.C. La Kim, as the LP's label spells his more familiar monicker! Produced and copenned by break beat plundering DJ Mark The 45 King, this as a result fast selling set by the punchy rhythm riding rapper and his DJ Cee just has the conversationally begun before then instrumental and "D" Train 'You're The One For Me' synth prodded "hip house"-ish **118½bpm** 'Adding On (Club Track)', scratchily saxed drily jiggling **107½bpm** 'First In Existence', slinkily jogging **105½bpm** 'Getting Fierce', insistent burbling **113½bpm** 'Sample The Dope Noise', percussively pattering sparse weaving **106½bpm** 'The Posse Is Large (Remix)', funkily saxed **101½bpm** 'All True And Living', James Brown "clap your hands" punctuated lazily chugging **105½bpm** 'Pure Righteousness', fast talking jittery **104½bpm** 'Black Is Back', unhurriedly jolting **95½bpm** 'Don't Try Us'.



SAMM E.E., 11-year-old rapper from Bristol, was such a wow at Chippenham that he had to go through to the rapping finals!

DAHWEED
'All Night All Right'

(US Spring Records SPRIZ-432)

Russell Taylor & Leugene Whitfield created pleasant if unstartling plaintive male vocal group nagged weaving jiggly **113½bpm** old fashioned soul swayer (in five mixes), getting traditionalist support.

this is delicious — eat to the beat the rap sound of L.A. featuring:

tone Lōc ★ youngMC ★ DEF
BODY&SOUL ★ LOVEW ★ JEP

on delicious album, cassette & C.D. BRLP/BRCA/BRCD 524

includes the U.S. top five smash "WILD THING"



DJ

THE MAGNIFICENT SEVEN



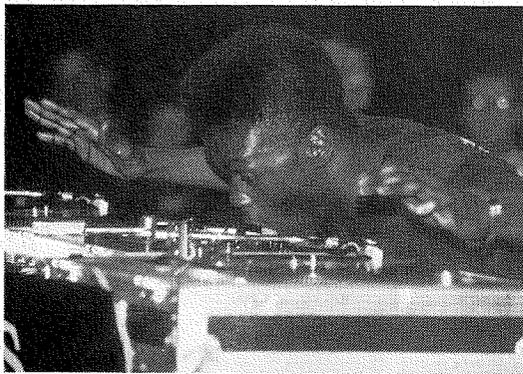
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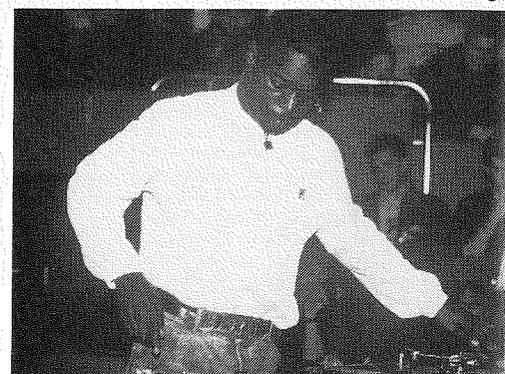
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- 1 DJ JAY
- 2 DJ BIZNIZZ
- 3 DJ LEAKY FRESH
- 4 DJ TRIX
- 5 DJ POGO
- 6 SCRATCH PROFESSOR
- 7 MINK



5

FINALISTS '89

ONLY SEVEN finalists are able to compete against the defending 1988 champion, Cutmaster Swift, for the 1989 Technics UK DJ Mixing title this Wednesday (15) at London's Empire in Leicester Square . . . and here at last, after five weeks of exhaustive play-offs around the country, are those truly magnificent seven.

In the semi-finals, at Uxbridge's Regals (where he said of his jealous critics, "They don't want to battle on the turntables, they just want to fight"), DJ Pogo came first with a scratch mix programme that took a while to warm up but ended brilliantly with fantastic fast cuts creating a rhythm from one rapidly repeated beat, and a slurring, motoring frantic finale — in the middle of his set he had turned the Gemini mixer upside down and fast cut working the fader in reverse under it with his finger, then his bum, elbow, nose and most other protruberances!

15-year-old Scratch Professor came a very close second, having

JIVE ARE PROUD TO ANNOUNCE THE SIGNING OF

SHE ROCKERS

AND THE RELEASE OF THEIR NEW DOUBLE A SIDE SINGLE

ON STAGE / GET UP ON THIS

Produced by the She Rockers &
Hamish MacDonald
Recorded & Mixed at
Battery Studios, London



12" JIVE T 195
7" JIVE 195

DJ

performed a deadly accurate programme, including "bad meaning good" cutbacks, "Bad" transformer scratches and a synch, and even did a little dance.

Mink, from Sheffield's FON Force, was totally untogether to begin with, putting on the wrong sides of records, but then showed flashes of cheeky brilliance in some dexterous manipulation and pulled off a unique slow scratch trick, earning a qualifying third place having repeated his entire set following sound problems with the Gemini mixer that he (as did so many others) had opted to use instead of the larger GLI.

Doctor K was the most impressive I'd ever seen him, doing very stark "black is black" cuts, and accurate cutbacks without using headphones, some at a speeded up 45rpm — a shame there wasn't room for him in the final.

DJ "Whizz-Kidd" was not quite as tidy as he had been at Romford but had some good tricks (including a long synch of Kylie Minogue through the Lyn Collins "woo/yeah" break beat!) while DJ Carl, Rob Nelson (the Northern Ireland winner), and DJ Kut One were, with respect, not really up to the highly innovative standard of the obvious leaders.

At Chippenham's Goldiggers, an excellent venue with a large stage so that all could see, making for a good night. Monie Love's brother DJ Jay was the convincing winner with a programme of amazing fast accuracy, basically doing frantic cutbacks with immense cool and limb twisting dexterity, using a few tricks like his chin on the crossfader, and pulling his "14 K Gold" wool hat over his eyes in a blindfold, the crowd going apeshit!

Second was his colleague DJ Biznizz, thanks to a flawless performance. I regretted that DJ Reckless was unable to qualify, as his gracefully executed programme had included an excellent slow backwards and forwards scratch, accurate cutbacks and a long beat on beat running synch during which he sat on a chair at the front of the stage!

Norwich's Sure Delite was extremely competent if a bit clinical (common amongst similar "bedroom mixers"), while Dodger X, Terry Crofts and DJ Wizard Random were not up to the prevailing 1989 standard.

At Leigh's hard to find (and hard to spell!) Reuebens, the most satisfactory result was a complete tie for the first place between DJ Leaky Fresh and DJ Trix. Leaky, aided by last year's area winner Owen D, kicked off by falling over backwards — literally! — to be helped to his feet James Brown style. He then cavorted everywhere, mixing well all the while. Trix by contrast mixed with terrific dynamics, doing cutbacks without headphones as he built to a "bring the noise" finale of dazzling dexterity. Chris Harris as usual proved to be strong scratch technician, but there were on more places to be won, Scotland's Brian Hope (with a nicely chugging 'Bring The Noise'/'Fake' syncopation) and Newcastle's house mixing Cool T being the only other contestants.

● HOT VINYL CONTINUED

THE DYNAMIC GUV'NORS Present: JAZZY JASON 'M.U.S.I.C. (Use It)'

(Blapps! Records SEX 070). Much more confident than the Guv'nors' debut but still with a sense of fun in packaging, this makes stuttery title repeating excellent simple "house"-ily bounding 120-0bpm re-"use" of Tyrone Brunson's 'The Smurph' rhythm, with scratching and jauntily bubbling infectious drive in totally modern style (less vocal Freestyle Bonus Beats too), flipped by the Lyn Collins "yeah"/"woo" driven jiggly (0-)120½bpm 'Faster Than Fast! (Hip House Ver.)' and 120½-0bpm Bonus Dub, which ends with that notorious Serious Intention chant in scratch mix style. Tuff enuff!

PHASE II 'Reachin' (Brotherhood Mix)'

(RePublic Records LIC2 006X) The excellent Kevin (Blaze) Hedge produced anxiously soulful thumping strider, for months a fixture in The Club Chart, is due for reissue on March 6 in its previously (separately) released original 0-120½-0bpm Brotherhood Mix and percussively pattering smoother 121½bpm Latin Workout Mix, flipped by November 1987's 'It's A Mystery' in its vigorously bounding stuttery (0-)120½bpm Original Mystery Mix and a terrific brand new Blaze created much classier jazzily loping husky (0-)120bpm Mystery II U Mix — this latter plus three other similarly styled new mixes, all of which would not fit due to the Gallup chart's record duration regulations, have also been pressed as a strictly limited edition 250 copies (it says here) for specialist shops.

'IT'S A MYSTERY (OF LOVE)'

(RePublic Records LIC2 016P). The Mystery II U Mix on this pressing being (0-)120½bpm, with instrumental brassy baritone 120½-0bpm Mysterious and Out Of The Blue Mixes, and a sparse vocal 120½bpm Blue Mix.

CANDI MCKENZIE 'Wanna Be Good Tonight'

(Cooltempo COOLXR 181) Not due fully for a fortnight but hot-on pre-release promo, this uninformatively labelled double-sider's style suggests a Dancin' Danny D production as the jerkily bounding 122bpm A-side, with Atmosfear-like phased cymbal hiss, is flipped by a totally different much slower but jumpily jiggling 108bpm Maze 'Twilight' (and hence DSM!) tempoed Topcat Mix, the side it's selling for.

ALEXANDER O'NEAL 'Hearsay '89' (Extended Mix)'

(Tabu 654667 6) I (and, I suspect, many others!) have rather lost count of just what has and has not been pulled as a single from his 'Hearsay' album, but by its omission (despite being the "title" track) from the 'Hearsay (All Mixed Up)' remix edition of that album it's probable that this song is only now making its first appearance on 12 inch, in a chuggingly thumping beefy rolling 101½bpm brand new Keith Cohen remix (Dub and Percapella too, plus the chunkily jiggly 100½ 'You Were Meant To Be My Lady (Club 7)' — which latter was "all mixed up" before!).

SEDUCTION 'Seduction'

(Breakout USAT 651) Clivillés & Cole-created girl group, a female counterpart to their Brat Pack, with a Dan Aykroyd and Eddie Murphy 'Trading Places' introed then bass burbled pattering here 0-120-119½bpm philosophically muttering Vocal Club Mix, this and the amusing comments and Arabic chanting started more percussive 120½bpm Wild Club Mix both being needlessly interrupted halfway by the Brat Pack's "don't be so f**kin' serious!" shouts, flipped by an a cappella girl started more tranquil flowing organ instrumental (0-)120¼-120½bpm The Reprise Loft Mix, and vigorous hammering piano jangled jack trading 0-122½bpm 'Everybody "Jump" and bass and synth thrummed jittery 120-0bpm 'Devote Yourself' instrumental bonus tracks.

ULTRAMAGNETIC MC'S 'Critical Beatdown'

(frr 828137.1) Reviewed some time ago on import and now apparently on UK release, this aggressive rap set has in fact for several weeks now been helped promotionally by a 12-iched sampler (frr ULTRASAMP) containing the drum tapped lurchingly rapped 108½bpm 'Give The Drummer Some', Public Enemy-style (complete with "noise"), scratching jiggly 105bpm 'Ease Back (Vocal)' and 104½bpm Instrumental, James Brown sampling funkily bumping declamatory 108½bpm 'Watch Me Now', and sparsely backed frantic 130bpm 'Ain't It Good To You'.

THE BELOVED 'Your Love Takes Me Higher (The Angelic Mixes)'

(WEA YZ357TX) Cut off when originally mentioned, the piano thrummed bounding Hi-NRG house 124½-124¼bpm Deep Joy remix is overshadowed by the also all new percussively exciting 124¼bpm 'New Beats For Old', vibrantly quavering 124½-125bpm Simply Divine and (not necessarily so good) vocal and piano dominated 124¼bpm.

CAMEO 'Skin I'm In — The Truth'

(Club JABXR 77) In fact the previously imported US A-side 12" Remix, creatively marketed here (to little apparent effect), this Afro-chanting introed now 0-101½bpm 'She's Strange'-style sleazy smacking lurcher is newly coupled with their old attractive squeaky 93½bpm slinky jogging 'You're A Winner' (and Les Adams' 0-110-111½-115½bpm 'The Cameo Megamix Two' as before).

LENNY WILLIAMS 'Givin' Up On Love'

(Crush Music ONE 6603, via K-tel) The one-time Tower Of Power singer, 1977's soulfully soaring 'Shoo Doo Fu Fu Ooh!' hit maker returns to emote Bobby Caldwell's judery swaying tender lurcher in 106½bpm 12" and instrumentally extended Club Mixes.

2 PUERTO RICANS, A BLACK MAN AND A DOMINICAN 'Scandalous (Remix)'

(Syncope 12SYX 20) Why this couldnt have been out first is a mystery, instead of Clivillés & Cole's original dreadful untidy jittering mix it's a more typical piano and organ jangled 123½bpm chunky canterer with lurching offbeats which now "do it properly", cushioning the groaning, panting, chanting and complaining girls far more comfortably (sparsely tapping also 123½bpm but different Dub and 123½bpm vocal Edit too).

A SPLIT SECOND 'Flesh (Remix)'

(frr FFRX 23) Teeth setting on edge shrill tinny insistent synth chimed jittery chugging 0-111½bpm throbbled and muttered basically instrumental Belgian "new beat" hit, flipped by the frantic 130bpm original version (presumably before it had been slowed to 33½ plus 10!).

FRIGHTY & COLONEL MITE 'Life (Is What You Make It)'

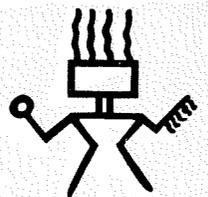
(Mogul Records YDD0132, via 01-727 2692) Infectious vocally twiddled, wailed and scolded jiggly rolling 0-87½bpm reggae smash, with "ragamuffin" toasting over the underlying melodically surging sweetly harmonised song, Colonel Mite being featured also on Yazz's current reggae slowie.

LONDON POSSE 'Money Mad'

(Justice JTT 033, via 01-459 3786) MCs Bionic and Rodie Rock's jauntily rolling upbeat 92½-0bpm ragamuffin reggae rap includes some slithery scratches by Technics finalist DJ Biznizz, heard better on the Instrumental flip.

ON THE STREETS 13th FEB 2 MORE KILLER RAP KUTZ ON WAX

CHRIS BISCUIT
(The Lyrical Killer)
RHYMES TO KILL



MUSIC OF LIFE
DISTRIBUTED BY
PINNACLE

EINSTEIN
(The Lyrical Mind)
THE FREEZE
B/W My Rhymes are smokin
& Talk Like A Yardie

CAT No: NOTE 24

CAT No: NOTE 23

MUSIC OF LIFE - SERVING ALL SUCKERS



CHARTS

FEBRUARY 12 — FEBRUARY 18 1989

VINTAGE CHART

12 OCTOBER 1974 — UK ALBUMS CHART

TW LW

| | | |
|----|----|---|
| 1 | — | ROLLIN' Bay City Rollers |
| 2 | 1 | TUBULAR BELLS Mike Oldfield |
| 3 | 2 | HERGEST RIDGE Mike Oldfield |
| 4 | 3 | BACK HOME AGAIN John Denver |
| 5 | 6 | BAND ON THE RUN Paul McCartney/Wings |
| 6 | 7 | RAINBOW Peters & Lee |
| 7 | — | THE SINGLES 1968-73 Carpenters |
| 8 | 4 | ANOTHER TIME, ANOTHER PLACE Bryan Ferry |
| 9 | 10 | MUD ROCK Mud |
| 10 | 9 | SHEET MUSIC 10CC |
| 11 | 20 | THE THREE DEGREES Three Degrees |
| 12 | 11 | THE DARK SIDE OF THE MOON Pink Floyd |
| 13 | 22 | THE BEST OF JOHN DENVER John Denver |
| 14 | 15 | SANTANA'S GREATEST HITS Santana |
| 15 | 23 | HEY! Glitter Band |
| 16 | 8 | 401 OCEAN BOULEVARD Eric Clapton |
| 17 | 13 | CARIBOU Elton John |
| 18 | 16 | SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel |
| 19 | 10 | THE PSYCHOMODO Cockney Rebel |
| 20 | 21 | OUR REST TO YOU the Osmonds |
| 21 | 17 | HANG ON IN THERE BABY Johnny Bristol |
| 22 | 35 | SOLO CONCERT Billy Connolly |
| 23 | 29 | FULFILLINGNESS FIRST FINALE Stevie Wonder |
| 24 | 38 | ABRAXAS Santana |
| 25 | 28 | AND I LOVE YOU SO Perry Como |
| 26 | 14 | A TAPESTRY OF DREAMS Charles Aznavour |
| 27 | 24 | NEW SKIN FOR THE OLD CEREMONY Leonard Cohen |
| 28 | 27 | SO FAR Crosby, Stills, Nash & Young |
| 29 | — | GLEN CAMPBELLS GREATEST HITS Glen Campbell |
| 30 | 28 | GOODBYE YELLOW BRICK ROAD Elton John |
| 31 | 30 | JOURNEY TO THE CENTRE OF THE EARTH Rick Wakeman |
| 32 | 33 | INNERVISIONS Stevie Wonder |
| 33 | 50 | THE STING Soundtrack |
| 34 | 32 | STONE GON' Barry White |
| 35 | 38 | BRIDGE OVER TROUBLED WATERS Simon & Garfunkel |
| 36 | — | SILVER BIRD Leo Sayer |
| 37 | — | A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT Nilsson |
| 38 | 17 | THESE FOOLISH THINGS Bryan Ferry |
| 39 | — | YOU MAKE ME FEEL LIKE SINGING A SONG Max Bygraves |
| 40 | 41 | ROCK YOUR BABY George McCrae |
| 41 | 39 | THE BEATLES 1967-70 the Beatles |
| 42 | — | SPOTLIGHT ON NANA MOUSKOURI Nana Mouskouri |
| 43 | 25 | HIS 12 GREATEST HITS Neil Diamond |
| 44 | 42 | THE BEATLES 1962-66 the Beatles |
| 45 | 19 | HALL OF THE MOUNTAIN GRILL Hawkwind |

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| Bell |
| Virgin |
| Virgin |
| RCA |
| Apple |
| Philips |
| A&M |
| Island |
| Rak |
| UK |
| Philadelpha |
| Harvest |
| RCA |
| CBS |
| Bell |
| RSO |
| DJM |
| CBS |
| EMI |
| MGM |
| MGM |
| Transatlantic |
| Tamla Motown |
| CBS |
| MCA |
| Barclay |
| CBS |
| Atlantic |
| Capitol |
| DJM |
| A&M |
| Tamla Motown |
| MCA |
| PYE |
| CBS |
| Chrysalis |
| RCA |
| Island |
| PYE |
| Jayboy |
| Apple |
| Fontana |
| MCA |
| Apple |
| United Artists |

| | | |
|----|----|---|
| 46 | — | BAD CO Bad Company |
| 47 | 47 | SUNSHINE Soundtrack |
| 48 | 31 | DIANA AND MARVIN Diana Ross/Marvin Gaye |
| 49 | 44 | MEDDLER Pink Floyd |
| 50 | — | THE BEST OF BREAD Bread |

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| Island |
| MCA |
| Tamla Motown |
| Harvest |
| Elektra |

H I — N R G

TW LW

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|----|----|---|--------------------------|
| 1 | 2 | DANCE WITH ME Claudia T | Dutch Made Up 12in |
| 2 | 3 | A B C D/BAD GIRLS Radiorama | Italian Disco Magic 12in |
| 3 | 1 | REQUIEM (HAMBURG MIX) London Boys | WEA 12in |
| 4 | 5 | AUTOMATICALLY YOURS Brenda Cochrane | Dazzle 12in |
| 5 | 9 | THIS TIME I KNOW IT'S FOR REAL (EXTENDED VERSION) Donna Summer | WEA 12in |
| 6 | 4 | CALL ME Coco | German Blow Up 12in |
| 7 | 6 | IT'S YOU Sheila Stewart | Dutch Made Up 12in |
| 8 | 13 | DON'T TALK TO STRANGERS Silk & Steele | Strike 12in |
| 9 | 12 | WHAT KIND OF LOVE Diana Randall | French Public 12in |
| 10 | 11 | I NEED YOUR PASSION Sweet Connection | German Blow Up 12in |
| 11 | 33 | I WANNA BE YOUR WIFE (THE LES ADAMS REMIX) Spagna | CBS 12in |
| 12 | 8 | LOVE EVICTION Quartzlock | Retro 12in |
| 13 | 7 | KNOCKING ON YOUR DOOR (MARK SAUNDERS REMIX)/STOP! Erasure | Mute 12in |
| 14 | 28 | IT'S SO FUNNY King Kong & The DJ, Ungle Girls | Italian Flea 12in |
| 15 | 22 | I ONLY WANNA BE WITH YOU (EXTENDED MIX) Samantha Fox | Jive 12in |
| 16 | 21 | DIVINE Mike Hemmer | Italian Time 12in |
| 17 | 17 | GIVE ME YOUR BODY Dana Kay | German Polydor 12in |
| 18 | 29 | MY MY MY Chris | Italian AAA 12in |
| 19 | 19 | FANTASY BOY Baccara | German Bellaphon 12in |
| 20 | 36 | LOVE TRAIN Holly Johnson | MCA 12in |
| 21 | 10 | THE RUMOUR (SHEP PETTIBONE MIX) Olivia Newton-John | Mercury 12in |
| 22 | 32 | GO BABY GO/HEAVEN MUST HAVE SENT YOU/ONE WAY TICKET (TO HEAVEN) Samantha Gilles | Belgian Hi-Tensio 12in |
| 23 | Re | YOU CAN SET ME FREE Coo Coo | Italian Flea 12in |
| 24 | 30 | EVERLASTING LOVE (PETE HAMMOND REMIX) Sandra | 10 Records 12in |
| 25 | 20 | NATHAN JONES Bananarama | London 12in |
| 26 | 18 | SO FAR AWAY Selena | Italian EMI 12in |
| 27 | 16 | SECRETS OF LOVE Sara Carlson | Italian Cinevox 12in |
| 28 | 35 | THIS OLD HEART OF MINE Gee Morris | Nightmare 12in |
| 29 | 37 | TOO MANY TIMES, TOO MANY CHANGES San | Belgian Infinity 12in |
| 30 | 15 | DOWNTOWN '88 (PETER SLAGHUIS REMIX) Petula Clark | PRT 12in |
| 31 | 14 | GOOD LIFE (MAGIC JUAN'S MIX) Inner City | 10 Records 12in |
| 32 | 27 | EVERYTHING YOU LOVE Chip Chip | Italian Flea 12in |
| 33 | 34 | DANGER IN HER EYES Deborah Sasson | German Binch Sight 12in |
| 34 | 31 | LET'S ALL DANCE Argentina | Italian Memory 12in |
| 35 | — | I HEAR A SYMPHONY Eria Fachin | Canadian Power 12in |
| 36 | Re | RUN TO ME Cherish featuring Lydia Steinman | Instant Karma! 12in |
| 37 | Re | YOU'RE THE ONE 1000 Ohm | Belgian ARS 12in |
| 38 | 24 | GO GO BOY Ross | Italian Flea 12in |
| 39 | 26 | WE'LL BE TOGETHER ('89 REMIX) Sandra | German Virgin 12in |
| 40 | Re | POWER OF PERSUASION Pointer Sisters | US Columbia 12in |

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"WILD THING"

THE U.S. NUMBER 2 SMASH!

cool and culinary

cook the delicious way now on
thin crust 7", deep-pan 12", 12/brw 121

THE CLUB CHART

TW LW

| | | | |
|----|------|--|----------------------------------|
| 1 | 6 | TURN UP THE BASS (REMIXES) Tyree featuring Kool Rock Steady | frr 12in |
| 2 | 2 | THAT'S THE WAY LOVE IS (ACIEED/UNDERGROUND MIXES) Ten City | Atlantic 12in |
| 3 | 1 | I CAN DO THIS (DOWNTOWN/UP TOWN MIXES)/FEELS SO GOOD Monie Love | Cooltempo 12in |
| 4 | 22 | ONE MAN (ONE MIX/DOPE DUB/INTENSE MIX) Chanelle | US Profile 12in |
| 5 | 19 | RESPECT (THE DANCIN' DANNY D REMIX) Adeva featuring Monie Love | Cooltempo 12in |
| 6 | 8 | RUNAWAY GIRL (PIMP DUB/RUNAWAY RADIO MIX) Sterling Void/IT'S ALL RIGHT (HOUSE MIX) Sterling Void & Paris Brightledge | frr 12in |
| 7 | 100= | SATISFACTION/YOU MUST BE THE ONE/SUSPICIOUS/FOR YOU Ten City | Atlantic LP |
| 8 | 20 | THIS IS SKA (SKACID MIX/THE DUB) Longsy D's House Sound | Big One 12in |
| 9 | 3 | RESPECT (MIXES) Adeva | Cooltempo 12in |
| 10 | 15 | PROMISED LAND (LONGER VERSION)/CAN YOU STILL LOVE ME? The Style Council | Polydor 12in |
| 11 | 16 | PROMISED LAND (MIXES) Joe Smooth Inc featuring Anthony Thomas | DJ International Records 12in |
| 12 | 4 | GET ON THE DANCE FLOOR (THE "SKY" KING REMIXES/ORIGINAL ALBUM VERSION) Rob Base & DJ E-Z Rock | Supreme Records 12in |
| 13 | 5 | WAIT (LONG) Robert Howard + Kym Mazelle | RCA 12in |
| 14 | 17 | MY PREROGATIVE (EXTENDED REMIX) Bobby Brown | MCA Records 12in |
| 15 | 29 | SLEEP TALK Alyson Williams | US Def Jam 12in |
| 16 | 9 | YO YO GET FUNKY (MIXES) Fast Eddie | US DJ International Records 12in |
| 17 | 18 | YOYO GET FUNKY/HIP HOUSE/JACK 2 THE SOUND The DJ Fast Eddie | DJ International Records LP |
| 18 | 12 | THE LOVER IN ME (EXTENDED VERSION) Sheena Easton | MCA Records 12in |
| 19 | 23 | ADDING ON (CLUB TRACK)/BLACK IS BACK/FIRST IN EXISTENCE/GETTING FIERCE/ SAMPLE THE DOPE NOISE/THE POSSE IS LARGE (REMIX)/PURE RIGHTEOUSNESS/ ALL TRUE AND LIVING/DON'T TRY US LaKim Shabazz | US Tuff City LP |
| 20 | 7 | BORN THIS WAY (LET'S DANCE) Cookie Crew | frr 12in |
| 21 | 52 | THE COURT IS NOW IN SESSION/LET THE WORDS FLOW Chill Rob G | US Wild Pitch 12in |
| 22 | 10 | YOU'RE GONNA MISS ME (EXTENDED VER.) Turntable Orchestra | RePublic Records 12in |
| 23 | 13 | MY LOVE IS MAGIC (CLUB MIX) Bas Noir | 10 Records 12in |
| 24 | 11 | MAKE IT LAST (CLUB MIX) Skipworth & Turner | Fourth & Broadway 12in |
| 25 | 21 | BREAK 4 LOVE (SPANISH FLY) Raze | Champion 12in |
| 26 | 25 | WRATH OF KANE Big Daddy Kane | US Cold Chillin' 12in |
| 27 | 72 | SELF-DESTRUCTION (MIXES) The Stop The Violence Movement | Jive 12in |
| 28 | 35 | THE 900 NUMBER The 45 King | US Tuff City 12in |
| 29 | — | TURN UP THE BASS (HIP HOP/MIXES) Tyree featuring Kool Rock Steady | US DJ International Records 12in |
| 30 | 42 | LOC'ED AFTER DARK/WILD THING Tone Lóc | Fourth & Broadway 12in |
| 31 | — | I FEEL FINE (12" VERSION) (124 1/2-0)/(7" EDIT) (124-0)/DOUBLE TROUBLE MIX (123 1/2-123 3/4-123 1/2bpm) Positiv Noize | Urban 12in pre-release |
| 32 | 34 | DON'T SCANDALIZE MINE Sugar Bear | Champion 12in |
| 33 | 63 | LOVE'S GOT 2 BE STRONG (MIXES) Keyman Edwards | US Sound Pak 12in |
| 34 | 36 | JOY AND PAIN (REMIXES) Donna Allen | US Oceana 12in |
| 35 | 74 | LET ME LOVE YOU FOR TONIGHT (MIXES) Kariya | Sleeping Bag Records 12in |
| 36 | 28 | SEDUCTION (MIXES) Seduction | Breakout 12in |
| 37 | 82 | CAN YOU STILL LOVE ME? (J.Z.J. REMIXES)/PROMISED LAND (JOE SMOOTH'S ALTERNATE CLUB MIX) The Style Council | Polydor 12in |
| 38 | 26 | LACK OF LOVE/(IVORY MIX) Charles B | Desire 12in |
| 39 | 39 | I'M GONNA GIT YOU SUCKA (MIXES) The Gap Band | Arista 12in |
| 40 | 57 | SECRET RENDEZVOUS (MIXES) Karyn White | Warner Bros 12in |
| 41 | 33 | ON THE REAL TIP/GIVE IT HERE Def Jef | US Delicious Vinyl 12in |
| 42 | 46 | TRACKIN' DOWN THE HOUSE (AFRICAN DANCE) Tony V | US Sample Records 12in |
| 43 | 40 | ON STAGE (BROAD BEANS MIX)/GET UP ON THIS (ADONIS MIX) She Rockers | Jive 12in |
| 44 | — | KEEP ON MOVIN' (CLUB MIX) Soul II Soul (featuring Caron Wheeler) | 10 Records 12in pre-release |
| 45 | — | THE HUNTED CHILD/POWER/HIGH ROLLERS/POWER (REMIXES) Ice-T | US Sire 12in |
| 46 | 87 | THE MIGHTY HARD ROCKER (GRAEME PARK'S B&B REMIX (BOTTOM & BASS)) Cash Money & Marvelous | Sleeping Bag Records 12in |
| 47 | 14 | TURN UP THE BASS/T'S REVENGE/I'LL NEVER LET YOU GO Tyree | US D.J. International Records LP |
| 48 | — | I CAN DO THIS (THE DANCIN' DANNY D REMIX/HOUSE ACAPELLA) Monie Love | Cooltempo 12in |
| 49 | 30 | IN & OUT OF MY LIFE (CLUB MIX) Adeva | Garage Trax 12in |
| 50 | 31 | TOUCH ME (LOVE ME TONIGHT) Brian Keith | US New Image 12in |
| 51 | 75 | TALKING WITH MYSELF (DEEP DREAM REMIX/ANABOLIC STEROID MIX/ INSTRUMENTAL) Electrice-1.0.1. | Club 12in |

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| 52 | 48 | AS ALWAYS (MIXES) Farley 'Jackmaster' Funk presents Ricky Dillard | Champion 12in |
| 53 | 66 | ALL PRAISE/LET ME MAKE LOVE TO YOU (CLUB MIX) Prince Lover Dalu | Breakout 12in |
| 54 | 78 | COME GET MY LOVIN' (NYC MIX)/MOVE GROOVE Dionne | US Bigshot Records 12in |
| 55 | 37 | LOVE WILL FIND A WAY (MIXES) Victor Romeo presents Leatrice Brown | US Dance Mania 12in |
| 56 | 61 | WANNA BE GOOD TONIGHT (TOPCAT MIX) Candi McKenzie | Cooltempo 12in pre-release |
| 57 | — | HOW FARI GO (MIXES) Peter Black | US D.J. International Records 12in |
| 58 | 38 | WE CAN MAKE IT/GOOD GIRL Bonnie Byrd | US Wadworth Records 12in |
| 59 | 70 | STRAIGHT OUT THE JUNGLE (JUNGLE REMIX)/SOUNDS OF SAFARI (REMIX) Jungle Brothers | US Idlers 12in |
| 60 | 55 | LOVE TO LOVE YOU BABY (THE FUTURE MIX) Bali | Circa Records 12in |
| 61 | 45 | SKIN I'M IN (ALBUM VERSION)/LES ADAMS' CAMEO MEGAMIX TWO Cameo | Club 12in |
| 62 | 32 | WHERE IS THE LOVE Mica Paris & Will Downing | Fourth & Broadway 12in |
| 63 | 86 | GET ON THE DANCE FLOOR (THE DANNY D. REMIX) Rob Base & DJ E-Z Rock | Supreme Records 12in |
| 64 | 59 | REACHIN' (BROTHERHOOD/LATIN WORKOUT MIXES)/IT'S A MYSTERY (MYSTERY II U MIX) Phase II | RePublic Records 12in pre-release |
| 65 | 41 | AT MY HOUSE/SHAFTED OFF Frankie 'Bones' presents Bonesbreaks Volume 2 | US UnderWorld Records 12in |
| 66 | re | VOODOO RAY A Guy Called Gerald/I AIN'T NIGHT CLUBBING/CARINO T-Coy/DREAM 17 Annette ('North') | de/Construction Records 12in twin-pack album |
| 67 | — | THE R (WORK, REST & PLAY MIX) Eric B & Rakim | MCA Records 12in |
| 68 | 68 | JUST STARTED (CLUB MIX) Lachandra | Garage Trax 12in |
| 69 | 98 | WALK ON... (LONG VERSION/REMIX/R&R MIX) Smith & Mighty featuring Jackie Jackson | Three Stripe Records 12in |
| 70 | 91 | FLESH (REMIX) A Split Second | frr 12in |
| 71 | 99 | I'M IN LOVE (VERSIONS) Sha-Lor | US Gfrr 12in |
| 72 | 50 | LET IT GO Kyna Antee aka The Mistress | US Techno Kut 12in |
| 73 | 43 | MAKE MY BODY ROCK (FEEL IT) (MIXES) Jomanda | US Big Beat 12in |
| 74 | 73 | STORIES (THE JACKANORY MIX) Izit | Pig & Trumpet 12in |
| 75 | 51 | BLACK, ROCK AND RON (EXTENDED MIX) Black, Rock and Ron | Supreme Records 12in |
| 76 | — | ACTION (113 3/4)/(INSTRUMENTAL) (113 1/2)/(DUB VERSION) (113 1/4)/YOUNG, GIFTED AND BLACK/(INSTRUMENTAL) (91 1/2bpm) Don Baron | US UNI Records 12in |
| 77 | 47 | SHE DRIVES ME CRAZY (RAP REMIX) Fine Young Cannibals featuring Monie Love | London 12in |
| 78 | 60 | I WANT THAT GIRL (EXTENDED CLUB MIX) Cairo | CityBeat 12in |
| 79 | — | I'M HOUSIN' (REMIX) (107 1/2-107-0)/INSTRUMENTAL (107 1/2-106 1/2)/GET OFF THE BAND WAGON (REMIX/INSTRUMENTAL) (87 3/4-0bpm) EPMD | Sleeping Bag Records 12in pre-release |
| 80 | 65 | DREAM (MAGIC JUAN REMIX) Yazz | Big Life 12in |
| 81 | 53 | GOT TO FIND A WAY/(REMIX) Soul Connection | Intrigue 12in |
| 82 | — | STOP JOCKIN' JAMES Kings Of Swing | US BumRush! 12in |
| 83 | — | ARE YOU MY BABY (12" MIX) (0-102 1/2-0)/HONEYMOON EXPRESS (0-105 1/2-0)/ HAPPY BIRTHDAY (115bpm) Wendy & Lisa | Virgin 12in |
| 84 | 69 | PARTY AND DON'T WORRY ABOUT IT (INSTRUMENTAL) New Jersey Queens & Friends | Base Line 12in |
| 85 | 81 | HARD CORE HIP HOUSE/OH YEA HEY NO Tyree/BROTHERS & SISTERS HOUSE ON 13th STREET Slick Master Rick/ENERGY Robot DJs ('Acid II') | US Underground LP |
| 86 | 27 | WALK ON... (MELLOW MIX) Smith & Mighty featuring Jackie Jackson | Three Stripe Records 12in |
| 87 | 49 | PROMISED LAND/CAN'T FAKE THE FEELING/I TRY Joe Smooth | DJ International Records LP |
| 88 | 62 | STRAIGHT FROM THE SOUL Top Billin' | Rapsonic 12in |
| 89 | — | THE REAL LIFE Corporation Of One | US Smokin' 12in |
| 90 | — | TOUGH COOKIE (0-96 1/2-0)/IT GETS NO DEEPER (103 3/4)/TURN THAT DOWN (110)/ SAY WHO SAY WHAT (0-92 1/2)/THIS BEAT IS MILITARY (0-101-0)/AIN'T NOTHIN TO IT (104-0)/NO STOPPIN OR STANDIN BETWEEN THE RHYME (100 2/3)/ SOMEBODY'S BROTHER (94 1/2)/THIS IS THE WAY THE QUICK CUT GOES (101)/ NO SELL OUT (0-109 1/2bpm) K-9 Posse | US Arista LP |
| 91 | 79 | GIRL I GOT MY EYES ON YOU (TIMMY REGISFORD REMIX) Today | US Motown 12in |
| 92 | re | PSYCHEDELIC SHACK (MIXES) Trybe | US Wild Pitch Records 12in |
| 93 | 56 | 2 HOT 2 STOP (FRENCH TICKLER MIX) L.U.S.T. | US Renée Records 12in |
| 94 | — | HOUSE SENSATION (MAGIC JUAN'S REMIX) (0-125 1/2)/(JUAN'S MAGIC WAND MIX) (125 3/4)/(KEVIN 'MASTER REESE' SAUNDERSON MIX) (0-125 3/4bpm) Liaz | 10 Records 12in |
| 95 | re | WHY? (MIXES) Bipo | US Jump Street 12in |
| 96 | 76 | YOU'RE GONNA MISS ME (HARDCORE CLUB REMIX) Turntable Orchestra | RePublic Records 12in |
| 97 | — | IT'S A MYSTERY (OF LOVE) (REMIXES) Phase II | RePublic Records 12in limited edition |
| 98 | — | GIVE MY HEART A BREAK (REMIX) (0-107 1/2-0)/LIGHT IS RIGHT (99 3/4bpm) Terumasa Hino | Syncopate 12in pre-release |
| 99 | — | SCANDALOUS (REMIX) 2 Puerto Ricans, A Black Man And A Dominican | Syncopate 12in |
| 100 | re | THIEVES (THE TRUTH, THE WHOLE TRUTH AND NOTHING BUT THE TRUTH VOCAL/ JAZZ, THE WHOLE JAZZ AND NOTHING BUT THE JAZZ IN THE HOUSE MIX) Wally Jump Junior & The Criminal Element | Breakout 12in |

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

FOUR TOPS

NEW SINGLE
AND ALBUM

INDESTRUCTIBLE



7", 12" & CD3



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BMG
RECORDS (UK) LTD

U S I N G L E S

TW LW

| | | | |
|----|----|--|-----------------|
| 1 | 1 | STRAIGHT UP Paula Abdul | Virgin |
| 2 | 3 | WILD THING Tone Loc | Delicious |
| 3 | 4 | BORN TO BE MY BABY Bon Jovi | Mercury |
| 4 | 12 | LOST IN YOUR EYES Debbie Gibson | Atlantic |
| 5 | 7 | THE LOVER IN ME Sheena Easton | MCA |
| 6 | 2 | WHEN I'M WITH YOU Sheriff | Capitol |
| 7 | 9 | SHE WANTS TO DANCE WITH ME Rick Astley | RCA |
| 8 | 11 | WHAT I AM Edie Brickell And The New Bohemians | Geffen |
| 9 | 10 | WALKING AWAY Information Society | Tommy Boy |
| 10 | 15 | YOU GOT IT (THE RIGHT STUFF) New Kids On The Block | Columbia |
| 11 | 16 | SURRENDER TO ME Ann Wilson | Capitol |
| 12 | 8 | I WANNA HAVE SOME FUN Samantha Fox | Jive |
| 13 | 5 | WHEN THE CHILDREN CRY White Lion | Atlantic |
| 14 | 14 | ANGEL OF HARLEM U2 | Island |
| 15 | 17 | DIAL MY HEART the Boys | Motown |
| 16 | 21 | THE LIVING YEARS Mike + the Mechanics | Atlantic |
| 17 | 23 | RONI Bobby Brown | MCA |
| 18 | 20 | A LITTLE RESPECT Erasure | Sire |
| 19 | 25 | PARADISE CITY Guns N' Roses | Geffen |
| 20 | 6 | ALL THIS TIME Tiffany | MCA |
| 21 | 27 | MY HEART CAN'T TELL YOU NO Rod Stewart | Warner Brothers |
| 22 | 26 | ALL SHE WANTS IS Duranduran | Capitol |
| 23 | 30 | GIRL YOU KNOW IT'S TRUE Milli Vanilli | Arista |
| 24 | 29 | DON'T TELL ME LIES Breathe | A&M |
| 25 | 13 | THE WAY YOU LOVE ME Karyn White | Warner Brothers |
| 26 | 32 | I BEG YOUR PARDON Kon Kan | Atlantic |
| 27 | 18 | ARMAGEDDON IT Def Leppard | Mercury |
| 28 | 33 | YOU'RE NOT ALONE Chicago | Reprise |
| 29 | 19 | DON'T RUSH ME Taylor Dayne | Arista |
| 30 | 35 | JUST BECAUSE Anita Baker | Elektra |
| 31 | 36 | DREAMIN' Vanessa Williams | Wing |
| 32 | 38 | THE LOVE IN YOUR EYES Eddie Money | Columbia |
| 33 | 22 | TWO HEARTS Phil Collins | Atlantic |
| 34 | 40 | ETERNAL FLAME the Bangles | Columbia |
| 35 | 24 | HOLDING ON Steve Winwood | Virgin |
| 36 | 42 | WALK THE DINOSAUR Was (Not Was) | Chrysalis |
| 37 | 28 | SHAKE FOR THE SHEIK the Escape Club | Atlantic |
| 38 | 31 | MY PREROGATIVE Bobby Brown | MCA |
| 39 | 43 | MORE THAN YOU KNOW Martika | Columbia |
| 40 | 44 | YOU GOT IT Roy Orbison | Virgin |
| 41 | 50 | THE LOOK Roxette | EMI |
| 42 | 34 | EVERY ROSE HAS ITS THORN Poison | Enigma |
| 43 | 48 | STAND R.E.M. | Warner Brothers |
| 44 | 45 | THE LAST MILE Cinderella | Mercury |
| 45 | 37 | IT'S NO SECRET Kylie Minogue | Geffen |
| 46 | 49 | CRYIN' Vixen | EMI |
| 47 | 47 | GIVE ME THE KEYS Huey Lewis And The News | Chrysalis |
| 48 | 55 | SUPERWOMAN Karyn White | Warner Brothers |
| 49 | 60 | SHE DRIVES ME CRAZY Fine Young Cannibals | I.R.S. |
| 50 | 54 | SHE WON'T TALK TO ME Luther Vandross | Epic |
| 51 | 52 | FEELS SO GOOD Van Halen | Warner Brothers |
| 52 | 41 | I REMEMBER HOLDING YOU Boys Club | MCA |
| 53 | 39 | LITTLE LIAR Joan Jett And The Blackhearts | Blackheart |
| 54 | 62 | ORINOCO FLOW (SAIL AWAY) Enya | Geffen |
| 55 | 70 | WE'VE SAVED THE BEST FOR YOU Kenny G | Arista |
| 56 | — | YOUR MAMA DON'T DANCE Poison | Capitol |
| 57 | 64 | BRING DOWN THE MOON Boy Meets Girl | RCA |
| 58 | 67 | THINKING OF YOU Sa-Fire | Cutting |
| 59 | 76 | 24/7 Dino | 4th & Broadway |
| 60 | 59 | THE GREAT COMMANDMENT Camouflage | Atlantic |

BULLETS

| | | | |
|----|----|--|----------|
| 61 | 71 | INTO YOU Giant Steps | A&M |
| 62 | 78 | SECOND CHANCE Thirty Eight Steps | A&M |
| 66 | 80 | SINCERELY YOURS Sweet Sensation | Atco |
| 68 | 82 | CAN YOU STAND THE RAIN New Edition | MCA |
| 69 | 83 | END OF THE LINE Traveling Wilburys | Wilbury |
| 73 | 84 | GOT IT MADE Crosby, Stills, Nash & Young | Atlantic |
| 76 | — | ONE Metallica | Elektra |
| 83 | 91 | A SHOULDER TO CRY ON Tommy Page | Sire |
| 85 | 96 | IMAGINE Tracie Spencer | Capitol |
| 88 | — | ROOM TO MOVE Animation | Polydor |

| | | | |
|----|---|-------------------------------------|---------|
| 92 | — | NEVER HAD A LOT TO LOSE Cheap Trick | Epic |
| 93 | — | HALLELUJAH MAN Love & Money | Mercury |
| 95 | — | HEAVEN KNOWS When In Rome | Virgin |
| 96 | — | I WANNA BE THE ONE Stevie B | LMR |

U S A L B U M S

TW LW

| | | | |
|----|----|--|-----------------|
| 1 | 2 | DON'T BE CRUEL Bobby Brown | MCA |
| 2 | 1 | APPETITE FOR DESTRUCTION Guns N' Roses | Geffen |
| 3 | 3 | TRAVELING WILBURYS Traveling Wilburys | Wilbury |
| 4 | 6 | SHOOTING RUBBERBANDS AT THE MOON Edie Brickell And The New Bohemians | Geffen |
| 5 | 4 | G N' R LIES Guns N' Roses | Geffen |
| 6 | 7 | HYSTERIA Def Leppard | Mercury |
| 7 | 8 | NEW JERSEY Bon Jovi | Mercury |
| 8 | 9 | GIVING YOU THE BEST THAT I GOT Anita Baker | Elektra |
| 9 | 5 | OPEN UP AND SAY . . . AHH! Poison | Enigma |
| 10 | 10 | JOURNEY'S GREATEST HITS Journey | Columbia |
| 11 | 42 | ELECTRIC YOUTH Debbie Gibson | Atlantic |
| 12 | 13 | GREEN R.E.M. | Warner Brothers |
| 13 | 16 | FOREVER YOUR GIRL Paula Abdul | Virgin |
| 14 | 12 | SILHOUETTE Kenny G | Arista |
| 15 | 11 | RATTLE AND HUM U2 | Island |
| 16 | 14 | GREATEST HITS Fleetwood Mac | Warner Brothers |
| 17 | 15 | COCKTAIL Soundtrack | Elektra |
| 18 | 17 | HOLD AN OLD FRIEND'S HAND Tiffany | MCA |
| 19 | 30 | HOLD ME IN YOUR ARMS Rick Astley | RCA |
| 20 | 20 | PRIDE White Lion | Atlantic |
| 21 | 22 | A SHOW OF HANDS Rush | Mercury |
| 22 | 21 | WINGER Winger | Atlantic |
| 23 | 26 | KARYN WHITE Karyn White | Warner Brothers |
| 24 | 18 | DELICATE SOUND OF THUNDER Pink Floyd | Columbia |
| 25 | 29 | VIVID Living Colour | Epic |
| 26 | 19 | TRACY CHAPMAN Tracy Chapman | Elektra |
| 27 | 24 | TELL IT TO MY HEART Taylor Dayne | Arista |
| 28 | 27 | FAITH George Michael | Columbia |
| 29 | 36 | HANGIN' TOUGH New Kids On The Block | Columbia |
| 30 | 23 | AMERICAN DREAM Crosby, Stills, Nash & Young | Atlantic |
| 31 | 31 | LONG COLD WINTER Cinderella | Mercury |
| 32 | 28 | REACH FOR THE SKY Ratt | Atlantic |
| 33 | 33 | MESSAGES FROM THE BOYS the Boys | Motown |
| 34 | 34 | BULLETBOYS Bulletboys | Warner Brothers |
| 35 | 32 | HEART BREAK New Edition | MCA |
| 36 | 25 | SMASHES, THRASHES & HITS Kiss | Mercury |
| 37 | 38 | I WANNA HAVE SOME FUN Samantha Fox | Jive |
| 38 | 35 | TILL I LOVED YOU Barbra Streisand | Columbia |
| 39 | — | OUT OF ORDER Rod Stewart | Warner Brothers |
| 40 | 45 | . . . AND JUSTICE FOR ALL Metallica | Elektra |
| 41 | — | TECHNIQUE New Order | Qwest |
| 42 | — | LIVING YEARS Mike + the Mechanics | Atlantic |
| 43 | 40 | BIG THING Duranduran | Capitol |
| 44 | 49 | THE LOVER IN ME Sheena Easton | MCA |
| 45 | — | BEACHES Soundtrack | Atlantic |
| 46 | 46 | EVERYTHING the Bangles | Columbia |
| 47 | 37 | KICK INXS | Atlantic |
| 48 | 43 | ANY LOVE Luther Vandross | Epic |
| 49 | 39 | OU812 Van Halen | Warner Brothers |
| 50 | 44 | DREAMING #11 Joe Satriani | Relativity |

Compiled by Billboard

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

TW LW

| | | | |
|----|----|--|-----------|
| 1 | 6 | DREAMIN' Vanessa Williams | Wing |
| 2 | 4 | SO GOOD Al Jarreau | Reprise |
| 3 | 5 | WILD THING Tone Loc | Delicious |
| 4 | 3 | SHE WON'T TALK TO ME Luther Vandross | Epic |
| 5 | 7 | TEDDY'S JAM Guy | Uptown |
| 6 | 2 | THIS TIME Kiera | Arista |
| 7 | 11 | JUST BECAUSE Anita Baker | Elektra |
| 8 | 13 | STRAIGHT UP Paula Abdul | Virgin |
| 9 | 14 | SKIN I'M IN Cameo | Atlantic |
| 10 | 9 | I WANT TO BE YOUR LOVER Aleese Simmons | Orpheus |

- 11 15 **GET ON THE DANCE FLOOR** Rob Base & DJ E-Z Rock
- 12 16 **SNAKE IN THE GRASS** Midnight Star
- 13 1 **CAN YOU STAND THE RAIN** New Edition
- 14 18 **HEAVEN** BeBe & CeCe Winans
- 15 19 **I'M GONNA GIT YOU SUCKA** the Gap Band
- 16 8 **SUPERWOMAN** Karyn White
- 17 30 **JUST COOLIN'** LeVert
- 18 24 **GIRL YOU KNOW IT'S TRUE** Milli Vanilli
- 19 27 **CLOSER THAN FRIENDS** Surface
- 20 26 **TEENAGE LOVE** Slick Rick
- 21 25 **STILL IN LOVE** Troop
- 22 33 **LUCKY CHARM** the Boys
- 23 28 **TWICE THE LOVE** George Benson
- 24 31 **BEING IN LOVE AIN'T EASY** Sweet Obsession
- 25 36 **JOY AND PAIN** Donna Allen
- 26 34 **MORE THAN FRIENDS** Jonathan Butler
- 27 32 **YOU AND I GOT A THANG** Freddie Jackson
- 28 12 **TURN MY BACK ON YOU** Sade
- 29 20 **KILLING ME SOFTLY** Al B. Sure!
- 30 10 **CAN U READ MY LIPS** Z Looke
- 31 23 **KISSES DON'T LIE** Evelyn "Champagne" King
- 32 37 **STRUCK BY YOU** the Bar-Kays
- 33 38 **ME, MYSELF AND I** Cheryl "Pepsi" Riley
- 34 17 **BABY DOLL** Toni! Toni! Tone!
- 35 21 **RONI** Bobby Brown
- 36 39 **THE CLUB** Marcus Lewis
- 37 40 **ALL I WANT IS FOREVER** James "JT" Taylor
- 38 — **GENTLY** Ready For The World
- 39 — **GIRL I GOT MY EYES ON YOU** Today
- 40 22 **TAKE ME WHERE YOU WANT TO GO** Gerald Alston

Compiled by Billboard

- Profile
- Solar
- MCA
- Capitol
- Arista
- Warner Brothers
- Atlantic
- Arista
- Columbia
- Def Jam
- Atlantic
- Motown
- Warner Brothers
- Epic
- Ocean
- Jive
- Capitol
- Epic
- Warner Brothers
- Orpheus
- EMI
- Mercury
- Columbia
- Wing
- MCA
- Aegis
- Epic
- MCA
- Motown
- Motown

MUSIC VIDEO

TW LW

- 1 1 **KYLIE — THE VIDEOS** Kylie Minogue
- 2 4 **MAKING THRILLER** Michael Jackson
- 3 3 **PRIVATE COLLECTION** Cliff Richard
- 4 7 **THE LEGEND CONTINUES...** Michael Jackson
- 5 2 **THE BIG PUSH TOUR** Br5
- 6 12 **THE CONCERT TOUR** Dirty Dancing
- 7 6 **SHOWBUSINESS** the Pet Shop Boys
- 8 11 **FAITH** George Michael
- 9 9 **THE GREATEST HITS** Bananarama
- 10 — **LIVE** Roy Orbison and Friends
- 11 5 **LIVE AT THE SEASIDE** Erasure
- 12 — **LIVE IN CONCERT** Daniel O'Donnell
- 13 17 **SIGN 'O' THE TIMES** Prince
- 14 10 **KICK THE VIDEO FLICK INXS**
- 15 8 **LIVE AT HAMMERSMITH** T'Pau
- 16 — **COMPILATION** Now That's... Music Video 13
- 17 20 **BERLIN CONCERT** James Last
- 18 14 **LET THERE BE ROCK** AC/DC
- 19 — **LIVE** The Damned: Final Damnation
- 20 15 **CIAO ITALIA...** Madonna

- PWL
- Vestron
- PMI
- Video Collection
- CMV
- Vestron
- PMI
- CMV
- Channel 5
- Virgin
- Virgin
- Ritz
- Palace
- Channel 5
- Virgin
- PMI/Virgin
- Channel 5
- WHV
- Hendring
- WEA

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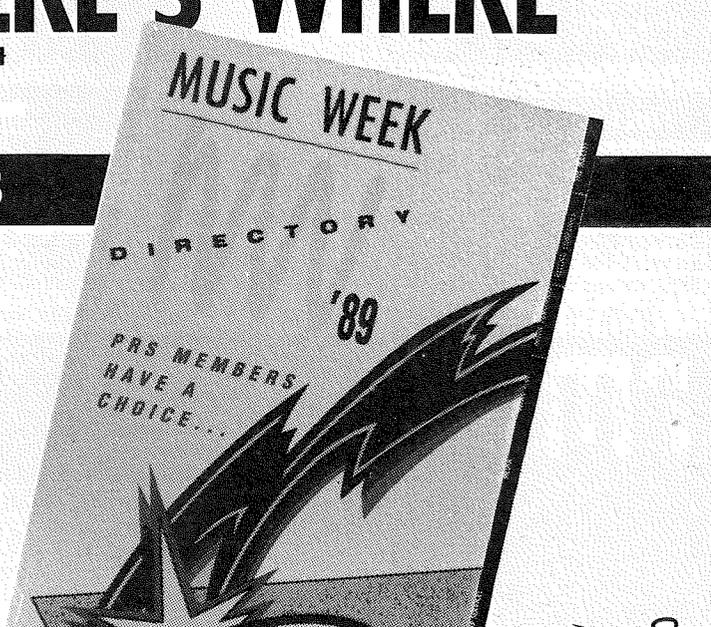
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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

After leading the race for much of the week, **Simple Minds**' 'Belfast Child' flagged slightly at the weekend, and, as a result, narrowly fails to enter the chart at number one, debuting instead at number two. Instead, **Marc Almond** and **Gene Pitney** enjoy a fourth week at number one with 'Something's Gotten Hold Of My Heart', which has now sold over 350,000 copies.

To Simple Minds falls the consolation of being only the second Scottish act to have a single debut inside the top 10 in the whole of the Eighties. The first was **Wet Wet Wet**, whose update of the **Beatles** song 'With A Little Help From My Friends' was a double A-sided hit (with Englishman **Billy Bragg**'s 'She's Leaving Home') which debuted at number five on 14 May 1988. Another Beatles song, 'Let It Be', as recorded by **Ferry Aid**, was the last single to debut at number one, doing so on 4 April 1987. It is likely that another cover of a Beatles song will make its chart debut in the top 10 next week — **Bananarama** and **Lalaine** 'Help!'.

Simply Minds' single was available last week on cassette, compact disc and 12 inch vinyl, but the seven inch version of 'Belfast Child' was not released until Monday. Given the fanatical nature of their followers, many would undoubtedly have added the seven inch single to their collection last week as well as the others, had it been available, so its belated release may well have robbed them of the chance of debuting at number one. Still, it's over 30 years since a single climbed as high as number two without being available as a seven-incher, all singles before 1958 being 10 inch only, and thereafter on both seven inch and 10 inch for a couple of years.

● **Samantha Fox**'s remake of 'I Only Wanna Be With You' has a lot to live up

to. Three earlier versions of the song, written by **Ivor Raymonde** and **Mike Hawkes**, reached number four — those by **Dusty Springfield**, the **Bay City Rollers** and the **Tourists**. Sammy performed her version of the classic on 'Top Of The Pops' last Thursday, but its progress is slow — it climbs four places to number 16 this week — and it now seems unlikely to reach the top 10.

That being the case, 'It's Only Make Believe', written by Fifties heartthrob **Conway Twitty** with **Jack Nance** in a seven minute intermission during a performance in Canada, will remain for the time being the only song to reach the top 10 in as many as four different versions. Twitty took the song to number one in 1958. It has subsequently been a number 10 hit for **Billy Fury** in 1964, a number four hit for **Glen Campbell** in 1970 and a number 10 hit for **Child** in 1978. As is so often the case when two songs are linked in Chartfile, the only person I can find who has recorded them both is German bandleader **James Last**.

● Immediately behind Ms Fox in the chart is another girl named Samantha, specifically **Sam Brown**, whose emotion-wracked 'Stop' soars 20 places to number 17.

Sam is the fourth solo hitmaking daughter of a solo hitmaking father, if you get my drift. Two of the others also have hits at the moment: **Natalie Cole**, daughter of **Nat**, and **Kim Wilde**, offspring of **Marty**. The odd girl out is **Nancy Sinatra** daughter of the legendary **Frank**.

Sam's dad Joe scored several hits in the Sixties, some with his backing group the **Bruvvers**, others without.

Miss Brown is a talented lady, and it is to be hoped that she, like Kim Wilde, will be a chart fixture for long enough to overshadow her father.



● **BROS** in split yawn. One down, two to go

BROS SPLIT?

Mystery surrounds the future of Bros as a threesome. On Sunday, Capital Radio DJ Mick Brown announced during the London station's 'Junior Best Disco In Town' show that **Craig Logan** would be leaving the line up.

"Bros are now a twosome," said Brown and hinted that an official announcement would be made about the split soon. Brown has been the DJ and compere on the band's two tours and is a close friend of theirs.

Craig has been suffering from nervous exhaustion since the band began their world tour late last year and Bros have been using a stand in. But other reports say that he's now well on the road to recovery and will be rejoining Bros soon.

As **rm** went to press there was no word from Bros' record company CBS, but we heard that **Craig** was due to be with **Matt** and **Luke** at this week's Brit Awards ceremony being held at the Royal Albert Hall.

Marty Wilde registered 13 hits, whilst Kim has scored 17 solo plus one with **Junior**. Marty and Kim are the only parent and child to separately register more than 10 hit singles.

● The **Fine Young Cannibals**' album 'The Raw And The Cooked' debuts at number one this week in the wake of their recent number five hit single 'She Drives Me Crazy'. It's the **Cannibals**' second album. Their first, a self-titled collection, reached number 11, in 1985.

● The **Style Council** register their 17th hit in a row this week as 'Promised Land' debuts at number 32. It's the first single by the group to be written by an outsider, namely **Joe Smooth**, whose own version of the song, released a few weeks ago is presently at number 56.

The **Style Council** have now had only one less hit than chief councillor **Paul Weller**'s previous group, **the Jam**. Paul's total number of hits is 37, this figure also includes **Band Aid**'s 'Do They Know It's Christmas' and the **Council Collective**'s 'Soul Deep'.

TWELVE INCH

TW LW

| | | | |
|----|----|--|-------------|
| 1 | — | BELFAST CHILD Simple Minds | Virgin |
| 2 | 5 | MY PREROGATIVE Bobby Brown | MCA |
| 3 | 2 | THAT'S THE WAY LOVE IS Ten City | Atlantic |
| 4 | 1 | THE LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS Morrissey | HMV |
| 5 | 4 | WAIT Robert Howard & Kym Mazelle | RCA |
| 6 | 3 | LOVE TRAIN Holly Johnson | MCA |
| 7 | 9 | FINE TIME Yaz | Big Life |
| 8 | 6 | SOMETHING'S GOTTEN HOLD OF MY HEART Marc Almond featuring Gene Pitney | Parlophone |
| 9 | 12 | IT'S ONLY LOVE Simply Red | Elektra |
| 10 | 7 | RESPECT Adeva | Cooltempo |
| 11 | 8 | CUDDLY TOY Roachford | CBS |
| 12 | — | HEY MUSIC LOVERS Xpress | Rhythm King |
| 13 | 15 | THE LOVER IN ME Sheena Easton | MCA |
| 14 | 11 | THE LIVING YEARS Mike And The Mechanics | WEA |
| 15 | — | STOP Sam Brown | A&M |
| 16 | 13 | BREAK 4 LOVE Raze | Champion |
| 17 | 10 | SHE DRIVES ME CRAZY Fine Young Cannibals | London |
| 18 | — | I DON'T WANT A LOVER Texas | Mercury |
| 19 | — | LOOKING FOR LINDA Hue And Cry | Circa |
| 20 | — | HOLD ME IN YOUR ARMS Rick Astley | RCA |

COMPACT DISC

TW LW

| | | | |
|----|----|---|---------------------|
| 1 | — | THE RAW AND THE COOKED Fine Young Cannibals | London 8280692 |
| 2 | 2 | THE MARQUEE — 30 LEGENDARY YEARS Various | Polydor |
| 3 | 3 | MYSTERY GIRL Roy Orbison | Virgin |
| 4 | 4 | LIVING YEARS Mike And The Mechanics | WEA |
| 5 | — | SPIKE Elvis Costello | Warner Bros 9258482 |
| 6 | 13 | ANYTHING FOR YOU Gloria Estefan with Miami Sound Machine | Epic |
| 7 | 1 | TECHNIQUE New Order | Factory |
| 8 | 5 | THE LEGENDARY ROY ORBISON Roy Orbison | Telstar |
| 9 | 6 | ANCIENT HEART Tanita Tikaram | WEA |
| 10 | 7 | GREATEST HITS Fleetwood Mac | Warner Bros |
| 11 | 8 | WATERMARK Enya | WEA |
| 12 | 19 | WANTED Yaz | Big Life |
| 13 | 10 | MONEY FOR NOTHING Dire Straits | Vertigo |
| 14 | 16 | THE GREATEST LOVE VOL 2 Various | Telstar |
| 15 | 11 | PREMIERE COLLECTION — ANDREW LLOYD WEBBER Various | Really Useful |
| 16 | 18 | ROACHFORD Roachford | CBS |
| 17 | 12 | THE INNOCENTS Erasure | Mute |
| 18 | 20 | NEW LIGHT THROUGH OLD WINDOWS Chris Rea | WEA |
| 19 | — | TRUE LOVE WAYS Buddy Holly | Telstar TCD2339 |
| 20 | — | BUSTER Original Soundtrack | Virgin CDV2544 |

Compiled by Gallup

THE TOP OF THE POPS CHART

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

UK SINGLES

FEB 12 - FEB 18 1989

UK ALBUMS

TW LW W/C

| 1 | 1 | 6 | SOMETHING'S GOTTEN HOLD OF MY HEART | Marc Almond |
|----|-----|-----|---|--|
| ◆◆ | 2 | 1 | BELFAST CHILD | Simple Minds |
| ◆◆ | 3 | 12 | LOVE CHANGES EVERYTHING | Michael Ball |
| ◆ | 4 | 2 | THE LIVING YEARS | Mike And The Mechanics |
| ◆ | 5 | 4 | LOVE TRAIN | Holly Johnson |
| ◆ | 6 | 9 | MY PREROGATIVE | Bobby Brown |
| ◆ | 7 | 3 | YOU GOT IT | Roy Orbison |
| ◆ | 8 | 6 | THE LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS | Morrissey |
| ◆ | 9 | 11 | FINE TIME | Yazz |
| ◆ | 10 | 7 | WAIT | Robert Howard & Kym Mazelle |
| ◆◆ | 11 | 26 | HOLD ME IN YOUR ARMS | Rick Astley |
| ◆ | 12 | 5 | CUDDLY TOY | Roachford |
| ◆ | 13 | 8 | THAT'S THE WAY LOVE IS | Ten City |
| ◆ | 14 | 13 | IT'S ONLY LOVE | Simply Red |
| ◆ | 15 | 15 | THE LOVER IN ME | Sheena Easton |
| ◆ | 16 | 20 | I ONLY WANNA BE WITH YOU | Samantha Fox |
| ◆◆ | 17 | 37 | STOP | Sam Brown |
| ◆ | 18 | 23 | LOOKING FOR LINDA | Hue And Cry |
| ◆ | 19 | 10 | SHE DRIVES ME CRAZY | Fine Young Cannibals |
| ◆◆ | 20 | 31 | ROCKET DEF LEPPARD | Def Leppard |
| ◆◆ | 21 | 32 | I DON'T WANT A LOVER | Texas |
| ◆ | 22 | 14 | BIG AREA | Then Jerico |
| ◆ | 23 | 16 | ESPECIALLY FOR YOU | Kylie Minogue & Jason Donovan |
| ◆ | 24 | 33 | EVERY ROSE HAS ITS THORN | Poison |
| ◆ | 25 | 18 | RESPECT | Adeva |
| ◆ | 26 | 17 | CRACKERS INTERNATIONAL | Erasure |
| ◆ | 27 | 19 | BABY I LOVE YOUR WAY/FREEBIRD (MEDLEY) | Will To Power |
| ◆ | 28 | 24 | BUFFALO STANCE | Neneh Cherry |
| ◆◆ | 29 | 1 | HEY MUSIC LOVER S'Xpress | S'Xpress |
| ◆ | 30 | 21 | BE MY TWIN | Brother Beyond |
| ◆ | 31 | 28 | BREAK 4 LOVE | Raze |
| ◆◆ | 32 | 1 | PROMISED LAND | The Style Council |
| ◆◆ | 33 | 52 | CAN'T STAY AWAY FROM YOU | Gloria Estefan And Miami Sound Machine |
| ◆ | 34 | 36 | LOST IN YOUR EYES | Debbie Gibson |
| ◆ | 35 | 22 | BABY DON'T FORGET MY NUMBER | Milli Vanilli |
| ◆ | 36 | 27 | WAITING FOR A STAR TO FALL | Boy Meets Girl |
| ◆ | 37 | 43 | WHAT I AM | Eddie Brickell And The New Bohemians |
| ◆ | 38 | 42 | CAN U DIG IT? | Pop Will Eat Itself |
| ◆ | 39 | 30 | GOOD LIFE | Inner City |
| ◆◆ | 40 | 66 | WILD THING/LOC'ED AFTER DARK | Tone Loc |
| ◆ | 41 | 25 | WHERE IS THE LOVE | Will Downing & Mica Paris |
| ◆◆ | 42 | 1 | BLOW THE HOUSE DOWN | Living In A Box |
| ◆ | 43 | 57 | I'M ON MY WAY | Proclaimers |
| ◆ | 44 | 29 | GET ON THE DANCE FLOOR | Rob Base & DJ E-Z Rock |
| ◆ | 45 | 34 | SHE WON'T TALK TO ME | Luther Vandross |
| ◆ | 46 | 48 | MAYOR OF SIMPLETON | XTC |
| ◆ | 47 | 47 | ALL THIS TIME | Tiffany |
| ◆ | 48 | 61 | CAN'T BE SURE | The Sundays |
| ◆ | 49 | 56 | THE PRICE OF LOVE (R & R '89 REMIX) | Bryan Ferry |
| ◆ | 50 | 39 | PEACE IN OUR TIME | Big Country |
| ◆ | 51 | 40 | I CAN DO THIS | Monie Love |
| ◆ | 52 | 49 | AS ALWAYS | Farley Presents Ricky Dillard |
| ◆ | 53 | 38 | TRACIE | Level 42 |
| ◆ | 54 | 35 | I LIVE FOR YOUR LOVE | Natalie Cole |
| ◆ | 55 | 13 | SECRET RENDEZVOUS | Karyn White |
| ◆ | 56 | 58 | PROMISED LAND | Joe Smooth |
| ◆ | 57 | 59 | DREAM KITCHEN | Frazier Chorus |
| ◆ | 58 | 1 | JEZEBEL | Shakin' Stevens |
| ◆ | 59 | 41 | FISHERMAN'S BLUES | The Waterboys |
| ◆ | 60 | 85 | FALLING IN LOVE AGAIN | Londonbeat |
| ◆ | 61 | 69 | CALL ME (BEN LIEBRAND REMIX) | Blondie |
| ◆ | 62 | 1 | STOP! IN THE NAME OF LOVE | Diana Ross & The Supremes |
| ◆ | 63 | 1 | I'M GONNA GIT YOU SUCKA | Gap Band |
| ◆ | 64 | 51 | STAND R.E.M. | R.E.M. |
| ◆ | 65 | 3 | REAL EMOTION | Reid |
| ◆ | 66 | 53 | RUNAWAY GIRL/IT'S ALL RIGHT | Sterling Void |
| ◆ | 67 | 81 | WORKING ON IT | Chris Rea |
| ◆ | 68 | 44 | HOW COME IT NEVER RAINS | Dogs D'Amour |
| ◆ | 69 | 75 | FALLING IN AND OUT OF LOVE | Femme Fatale |
| ◆ | 70 | 82 | ARE YOU MY BABY | Wendy & Lisa |
| ◆ | 71 | 46 | LOCO IN ACAPULCO | Four Tops |
| ◆ | 72 | 79 | ETERNAL FLAME | The Bangles |
| ◆ | 73 | 45 | FOUR LETTER WORD | Kim Wilde |
| ◆ | 74 | 1 | PASSION RULES THE GAME | Scorpions |
| ◆ | 75 | 1 | SELF-DESTRUCTION | Stop The Violence Movement |
| ◆ | 76 | 93 | DON'T RUSH ME | Taylor Dayne |
| ◆ | 77 | 80 | ALL I ASK OF YOU | Barbra Streisand |
| ◆ | 78 | 77 | HAUNTING ME | V. Capri |
| ◆ | 79 | 74 | THE PROMISE | When In Rome |
| ◆ | 80 | 1 | WHERE DOES THE TIME GO? | Julia Fordham |
| ◆ | 81 | 76 | SHOOTING FROM MY HEART | Big Bam Boo |
| ◆ | 82 | 73 | MY LOVE IS MAGIC | Bas Noir |
| ◆ | 83 | 1 | NO MORE TOMORROWS | Paul Johnson |
| ◆ | 84 | 1 | HOUSE ATTACK | Mirage |
| ◆ | 85 | 1 | HIT THE GROUND | Darling Buds |
| ◆ | 86 | 1 | THIS IS SKA | Longsy D |
| ◆ | 87 | 1 | SEDUCTION | Seduction |
| ◆ | 88 | 94 | HOT THING | Gaye Bykers On Acid |
| ◆ | 89 | 1 | LOVE LIKE A RIVER | Climie Fisher |
| ◆ | 90 | 83 | MEAN WOMAN BLUES | Elvis Presley |
| ◆ | 91 | 88 | ANGEL OF HARLEM | U2 |
| ◆ | 92 | 91 | YOUR LOVE TAKES ME HIGHER | Beloved |
| ◆ | 93 | 1 | JUST BECAUSE | Anita Baker |
| ◆ | 94 | 84 | DOWNTOWN '88 | Petula Clark |
| ◆ | 95 | 1 | GROOVE CHECK (EP) | That Petrol Emotion |
| ◆ | 96 | 1 | FIGHT | Bunburys |
| ◆ | 97 | 90 | DON'T SCANDALIZE MINE | Sugar Bear |
| ◆ | 98 | 100 | KNOW HOW | Young M.C. |
| ◆ | 99 | 89 | SAY A LITTLE PRAYER | Bomb The Bass Featuring Maureen |
| ◆ | 100 | 1 | ALBATROSS | Fleetwood Mac |

◆◆ Platinum (600,000), □ Gold (400,000 sales), ○ Silver (200,000 sales)
 ◆◆ indicates a sales increase of over 50%
 ◆ indicates a sales increase

TOP 75 ARTIST ALBUMS

| TW | LW | W/C | ARTIST | ALBUM | Label |
|----|----|-----|--------------------------------------|---|----------------------|
| ◆◆ | 1 | 1 | THE RAW AND THE COOKED | Fine Young Cannibals | London 8280691 |
| ◆ | 2 | 2 | MYSTERY GIRL | Roy Orbison | Virgin |
| ◆ | 3 | 9 | ANYTHING FOR YOU | Gloria Estefan with Miami Sound Machine | □ Epic |
| ◆ | 4 | 1 | TECHNIQUE | New Order | Factory |
| ◆◆ | 5 | 1 | SPIKE | Elvis Costello | Warner Bros WX238 |
| ◆ | 6 | 3 | THE LEGENDARY ROY ORBISON | Roy Orbison | ☆ Telstar |
| ◆ | 7 | 4 | LIVING YEARS | Mike And The Mechanics | □ WEA |
| ◆ | 8 | 14 | WANTED | Yazz | ☆ Big Life |
| ◆ | 9 | 5 | ANCIENT HEART | Tanita Tikaram | □ WEA |
| ◆ | 10 | 6 | THE INNOCENTS | Erasure | ☆ Mute |
| ◆ | 11 | 18 | ROACHFORD | Roachford | CBS |
| ◆ | 12 | 10 | GREATEST HITS | Fleetwood Mac | ☆☆ Warner Bros |
| ◆ | 13 | 7 | WATERMARK | Enya | ☆ WEA |
| ◆ | 14 | 17 | REMOTE | Hue And Cry | Circa |
| ◆ | 15 | 16 | BAD | Michael Jackson | ☆☆☆☆☆☆☆☆ Epic |
| ◆ | 16 | 12 | CLOSE | Kim Wilde | □ MCA |
| ◆ | 17 | 13 | KICK INXS | Diana Ross & The Supremes | ☆☆ Mercury |
| ◆ | 18 | 11 | LOW SUPREME | Diana Ross & The Supremes | ○ Motown |
| ◆ | 19 | 28 | HOLD ME IN YOUR ARMS | Rick Astley | ☆ RCA |
| ◆ | 20 | 11 | THUNDER AND CONSOLATION | New Model Army | EMI EMC3552 |
| ◆ | 21 | 15 | KYLIE - THE ALBUM | Kylie Minogue | ☆☆☆☆☆☆☆☆ PWL |
| ◆ | 22 | 1 | FOUNDATION | Ten City | Atlantic WX231 |
| ◆ | 23 | 1 | POP SAID . . . | Darling Buds | Epic 4628941 |
| ◆ | 24 | 25 | TRUE LIGHT THROUGH OLD WINDOWS | Chris Rea | ☆ WEA |
| ◆ | 25 | 17 | TRUE LOVE WAYS | Buddy Holly | Telstar Star 2339 |
| ◆ | 26 | 8 | ELECTRIC YOUTH | Debbie Gibson | Atlantic |
| ◆ | 27 | 20 | MONEY FOR NOTHING | Dire Straits | ☆☆☆☆ Vertigo |
| ◆ | 28 | 19 | THE ULTIMATE COLLECTION | Bryan Ferry/Roxy Music | ☆☆☆☆ EMI |
| ◆ | 29 | 26 | THE GREATEST HITS COLLECTION | Bananarama | ☆☆☆☆ London |
| ◆ | 30 | 22 | NEW YORK | Lou Reed | ☆☆☆☆ Sire |
| ◆ | 31 | 35 | TRACY CHAPMAN | Tracy Chapman | ☆☆☆☆ Elektra |
| ◆ | 32 | 52 | HYSTERIA | Def Leppard | ☆☆ Bludgeon Rifolla |
| ◆ | 33 | 25 | FLYING COLOURS | Chris De Burgh | ☆☆ A&M |
| ◆ | 34 | 21 | GET EVEN | Brother Beyond | ☆☆ Parlophone |
| ◆ | 35 | 27 | FISHERMAN'S BLUES | The Waterboys | ☆☆ Ensign |
| ◆ | 36 | 32 | HEARSAY/ALL MIXED UP | Alexander O'Neal | ☆☆☆☆ Tabu |
| ◆ | 37 | 38 | INTROSPECTIVE | Pet Shop Boys | ☆☆ Parlophone |
| ◆ | 38 | 1 | DYLAN & THE DEAD | Bob Dylan/Grateful Dead | CBS 4633811 |
| ◆ | 39 | 29 | TRAVELING WILBURYS | Traveling Wilburys | ☆☆ Warner/Wilbury |
| ◆ | 40 | 23 | AFTER THE WAR | Gary Moore | Virgin |
| ◆ | 41 | 31 | SO GOOD | Mica Paris | □ Fourth & Broadway |
| ◆ | 42 | 30 | PRIVATE COLLECTION | Cliff Richard | ☆☆☆☆ EMI |
| ◆ | 43 | 33 | RATTLE AND HUM U2 | U2 | ☆☆☆☆ Island |
| ◆ | 44 | 53 | SHOOTING RUBBERBANDS AT THE STARS | Eddie Brickell And The New Bohemians | Geffen |
| ◆ | 45 | 44 | CIRCUS | Erasure | ☆☆ Mute |
| ◆ | 46 | 1 | I WANNA HAVE SOME FUN | Samantha Fox | ☆☆ Jive |
| ◆ | 47 | 36 | PUSH BROS | Push Bros | ☆☆☆☆ CBS |
| ◆ | 48 | 49 | SUNSHINE ON LEITH | The Proclaimers | ☆☆ Chrysalis |
| ◆ | 49 | 37 | GREATEST HITS | Human League | ☆☆☆☆ Virgin |
| ◆ | 50 | 43 | THE FIRST OF A MILLION KISSES | Fairground Attraction | ☆☆ RCA |
| ◆ | 51 | 39 | RAINTOWN | Deacon Blue | ☆☆ CBS |
| ◆ | 52 | 56 | ANY LOVE | Luther Vandross | □ Epic |
| ◆ | 53 | 42 | ALL OR NOTHING | Milli Vanilli | Cooltempo |
| ◆ | 54 | 48 | TO WHOM IT MAY CONCERN | The Pasadenas | ☆☆ CBS |
| ◆ | 55 | 47 | NEW JERSEY | Bon Jovi | □ Vertigo |
| ◆ | 56 | 45 | WHITNEY | Whitney Houston | ☆☆☆☆ Arista |
| ◆ | 57 | 1 | THE SINGLES | The Stranglers | Liberty EMI1314 |
| ◆ | 58 | 61 | APPETITE FOR DESTRUCTION | Guns N' Roses | □ Geffen |
| ◆ | 59 | 46 | WHOOPI! THERE GOES THE NEIGHBOURHOOD | The Blow Monkeys | ☆☆ RCA |
| ◆ | 60 | 12 | TILL I LOVED YOU | Barbra Streisand | □ CBS |
| ◆ | 61 | 55 | SHAKESPEARE ALABAMA | Diesel Park West | ☆☆ Polydor |
| ◆ | 62 | 51 | THE CREAM OF ERIC CLAPTON | Eric Clapton/Cream | ☆☆☆☆ Food |
| ◆ | 63 | 50 | FAITH | George Michael | ☆☆☆☆ Epic |
| ◆ | 64 | 76 | THE STARS WE ARE | Marc Almond | Parlophone |
| ◆ | 65 | 58 | THE PHANTOM OF THE OPERA | Original Cast | ☆☆ Polydor |
| ◆ | 66 | 40 | A SHOW OF HANDS | Rush | Vertigo |
| ◆ | 67 | 71 | GIVING YOU THE BEST THAT I GOT | Anita Baker | □ Elektra |
| ◆ | 68 | 41 | MORE THAN FRIENDS | Jonathan Butler | Jive |
| ◆ | 69 | 62 | SEE THE LIGHT | Jeff Healey Band | Arista |
| ◆ | 70 | 54 | ATLANTIC REALM - T SOUNDTRACK | Clannad | BBC |
| ◆ | 71 | 65 | CONSCIENCE | Womack & Womack | ☆☆ Fourth & Broadway |
| ◆ | 72 | 68 | THE JOSHUA TREE | U2 | ☆☆☆☆ Island |
| ◆ | 73 | 64 | TANGO IN THE NIGHT | Fleetwood Mac | ☆☆☆☆ Warner Bros |
| ◆ | 74 | 34 | THE GREAT RADIO CONTROVERSY | Tesla | ☆☆☆☆ Elektra |
| ◆ | 75 | 100 | NO JACKET REQUIRED | Phil Collins | Virgin |

TOP 20 COMPILATION ALBUMS

| TW | LW | W/C | ARTIST | ALBUM | Label |
|----|----|-----|---|---------------------|--------------------------|
| ◆ | 1 | 1 | THE MARQUEE - 30 LEGENDARY YEARS | Various | □ Polydor |
| ◆ | 2 | 4 | COCKTAIL | Original Soundtrack | Elektra |
| ◆ | 3 | 3 | THE GREATEST LOVE VOL 2 | Various | Telstar |
| ◆ | 4 | 5 | BUSTER | Original Soundtrack | Virgin |
| ◆ | 5 | 2 | PREMIERE COLLECTION - ANDREW LLOYD WEBBER | Various | ☆☆☆☆ Really Useful |
| ◆ | 6 | 11 | FROM MOTOWN WITH LOVE | Various | K-Tel |
| ◆ | 7 | 6 | NOW THAT'S WHAT I CALL MUSIC 13 | Various | ☆☆☆☆ EMI/Virgin/Polygram |
| ◆ | 8 | 8 | DIRTY DANCING | Original Soundtrack | ☆☆☆☆ RCA |
| ◆ | 9 | 9 | THE GREATEST LOVE | Various | Telstar |
| ◆ | 10 | 10 | SOFT METAL | Various | ☆☆☆☆ Stylius |
| ◆ | 11 | 7 | THE GREATEST HITS OF HOUSE | Various | □ Stylius |
| ◆ | 12 | 13 | THE CLASSIC EXPERIENCE | Various | EMI |
| ◆ | 13 | 19 | THE LOST BOYS | Original Soundtrack | Atlantic |
| ◆ | 14 | 6 | GREATEST HITS OF 1988 | Various | □ Telstar |
| ◆ | 15 | 1 | UPFRONT 89 | Various | Prt/Upfront UPFT89 |
| ◆ | 16 | 1 | CAPITOL CLASSICS VOL 1 | Various | Capitol EMS1316 |
| ◆ | 17 | 12 | THE HITS ALBUM | Various | CBS/WEA/BMG |
| ◆ | 18 | 1 | BEAT THIS - THE HITS OF RHYTHM KING | Various | Stylus SMR973 |
| ◆ | 19 | 5 | RARE 3 | Various | Ariola |
| ◆ | 20 | 1 | GOOD MORNING VIETNAM | Original Soundtrack | A&M AMA3913 |

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



"As far as I'm concerned you're human and humans get pimples"

YOUNG, GIFTED and going back to her roots, Monie Love is not only the toast of Britain, but with her new single, 'I Can Do This', she was also the toast of New York over the new year. At the party for Rhythm Method (the people who manage Public Enemy and the Jungle Brothers), she and another lady emcee, Almond Joy, performed her song 'Back To The Black' that criticises cosmetics and extensions — fake hair that women weave into their own to make it look longer.

"A lot of black girls wear extensions because they don't want anyone to see how short their hair is, or they wear foundation make-up because they don't want anyone to see their pimples. As far as I'm concerned you're human and humans get pimples."

Blunt and to the point, Monie Love represents the new breed of British women emcees who say what they mean and mean what they say.

"It's really not these girls' fault. They're living in a white society and they're in competition with white women. They feel if they don't have extensions or make-up they're ugly, which is a damn shame."

She is also outspoken about the British rap scene. A case in point was a heckler in Bristol.

"I was doing 'I Can Do This' at one of the DJ Mixing Championship heats, dancing my little heart out when the needle skipped. It did it again, so I stopped to see what was going on and there was complete silence. Suddenly someone yells out 'Better luck next time!'"

Never one to hold her temper, Monie immediately challenged the shouter to a one-off battle on the mic. After he came onstage and took his turn, she stopped long enough to take a breath before going straight for the jugular. Afterwards

victory tasted bittersweet.

"Anyone else would have said, 'I showed him!' But I really didn't appreciate that I was there to entertain them and that's what they gave me in return. The guy was crap and I'm not being wicked saying that. Bristol knew it too, but the fact that he was from there kept them cheering. I respect them for that. If loyalty like that could be found on the rap scene today, we'd all be laughing."

HER OWN road to success was long and arduous. She and DJ Pogo released obscure 12-inches on underground independent labels before 'Night Network' jock Tim Westwood asked them to do a single for his new Justice label. Delays in getting it released made them approach Cooltempo. The result is a record that's over a year old hitting the charts now. Monie has also guested on a few remixes, the latest being Adeva's 'Respect'.

Rap can be flexible and she feels a variety in music is a plus.

"A lot of people are getting into hip house. Although the average hip hopper over here would say:" (she pretends to be disgruntled) "I don't listen to anything but rap, I'm hardcore". OK, Salt-n-Pepa are getting into a poppy beat. I can do a poppy beat, but listen to the lyrics. Everybody can do house. I've done a house record, *but listen to the lyrics.*"

Her house record, scheduled for her third single (the second is still under wraps), is 'Grandpa's Party', a tribute to Afrika Bambaataa, the spiritual and political mentor to the next generation of young rappers. Monie's involvement on the New York scene has also resulted in a joint feminist/rap project between herself and lady emcees Latifah and Almond Joy called 'Bold Soul Sisters'.

For those who don't know, she agrees politics can be daunting: "I can relate to black people who say they aren't into politics. I used to be like that, but my father always encouraged me to read books like 'The Autobiography of Malcolm X' and Bobby Seale's 'Seize The Time'. Then rappers I knew in New York provided the last piece to the jigsaw.

"To me, rap is a school. The heads are split between Public Enemy and KRS One's Boogie Down Productions. The students are me, Jungles, De La Soul, Latifah, Almond Joy and a host of others, but the best thing about it is that the classroom is open to all. We're waiting for more people to come and join us."

LOVE MONIE

Don't mess with Monie Love. One heckler in Bristol tried and she floored him. With her single 'I Can Do This' Monie has established herself as one of the new breed of British women emcees who say what they think. Malu Halasa feels the power of love

