

RECORD

RM

MIRROR

P L U S

THE HOUSEMARTINS

THE LAST FOND MEMORIES OF HULL'S FINEST

THE KANE GANG'S

GUIDE TO THE BEST BREWS

HOME IS WHERE THE ART IS

THIS WEEK PAUL OF THE PRIMITIVES

REVIEWS

LIVES

WHITNEY HOUSTON
JESUS AND MARY CHAIN
WAS (NOT WAS)

ALBUMS

PRINCE
THE HOUSEMARTINS
THE ADVENTURES

DEREK B says
"Britain will lead the world in rap in the next two years" — and he's the man to do it ...



AND ALL THAT...

Just what was so 'happening' about this 'vintage' year?



RUN-DMC

THEY'RE BACK ... THEY'RE FIGHTING FIT
... BUT ARE THEY STILL
THE KINGS OF ROCK 'N' RAP?

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



Clivie Fisher

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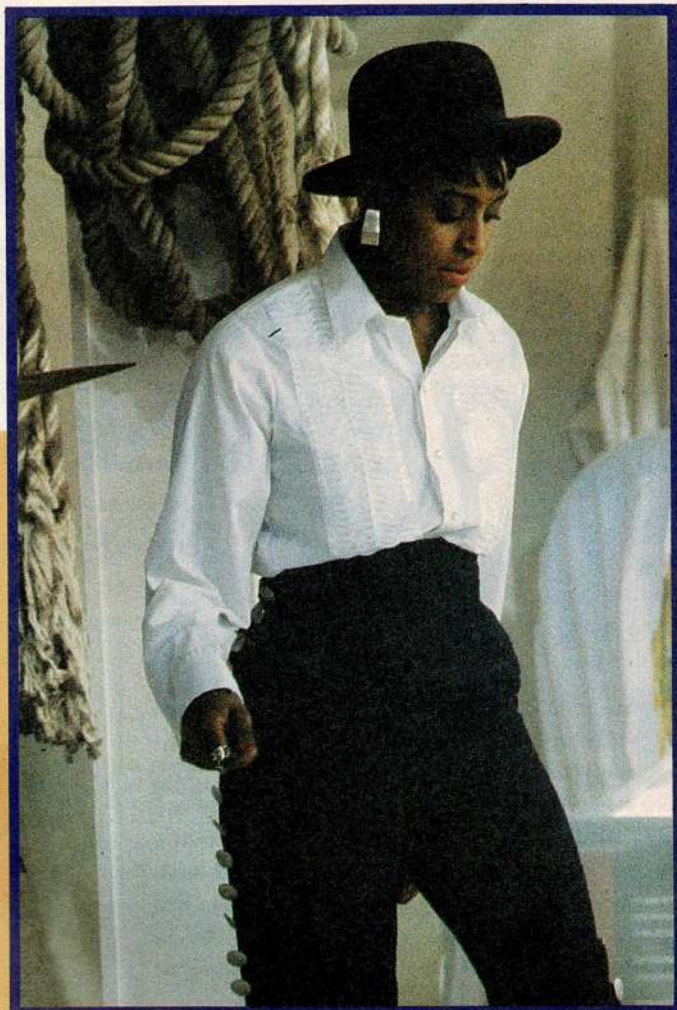


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Is Mica Paris Britain's brightest ever young soul singer? (Find out on p18)



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NEWS

EDITED BY ANDY STRICKLAND

B IS FOR BULLET



East London rapper and DJ Derek B releases an LP hot on the heels of his single 'Bad Young Brother' on May 16. 'Bullet From A Gun' contains 10 tracks including 'Get Down', 'Human Time Bomb', 'Power Move' and 'Success'. A CD version of the LP will be released a week later also on Derek's own Tuff Audio label. Needless to say, Derek B produced the LP himself using his full name Derek Boland. (See page 22 for an interview with the man himself.)



M A D H E A D

Bristol and **rm's** favourite cocksure group, **Head**, release their LP 'Tales Of Ordinary Madness' on May 16. The LP includes the band's ace single 'Sin Bin' and nine other tasty tracks. Meanwhile you can savour the unsavoury boys in the flesh at Bristol Bierkeller May 18, Liverpool Polytechnic 19, Manchester University 20, Newcastle Polytechnic 25, Glasgow Fury Murrays 26, Edinburgh Venue 27.

WHAT THE ...

The **Madness** continue their revival with the release of the single 'What's That' on May 16. The song which claims to be written by one Cathal Smythe (not a million miles away from Carl Smith) is taken from the boys' just-released LP 'The Madness' but the 12 inch

A C E R T

Charlene, sorry — Kylie Minogue follows up her monster hit 'I Should Be So Lucky' with the single 'Got To Be Certain', released this week. Once again Kylie has chosen to work with the modestly successful Stock Aitken Waterman team and the single was recorded in both Australia and London.

Kylie is currently putting the finishing touches to her debut LP to be released later this year, as well as carrying on in 'Neighbours', the top 10 TV soap.



version features the previously unreleased 'Be Good Boy' and 'Flashings' on the B-side. The Madness are currently chewing over plans to play selected live dates later this summer and we'll bring you the news as soon as we can.



HEALTH COUNCIL

The **Style Council** make a welcome return with their first release for over eight months on May 16. 'Life At A Top People's Health Farm' is the catchy title of the A-side, and it's backed with 'Sweet Loving Ways'. In addition to the seven inch, a 12 inch offers two extra mixes of the A-side as does the special CD single also released. The **Style Council** are now officially a trio comprising of Paul Weller, Mick Talbot and DC Lee.



MORE NEWS ON PAGE 6

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SRM2



NEWS

CONTINUED FROM PAGE 4



RHYTHM METHOD

The Rhythm Sisters finally get around to treating us to a single from their acclaimed 'The Road To Roundhay Pier' LP with the release of 'American Boys' on May 13. The track has been remixed from the LP which is now also available on CD and you can catch the girls going through their paces soon at Aldershot West End Centre May 13, Hull Adelphi 17, Glasgow Fury Murry's 19, Edinburgh Venue 20, Aberdeen Victoria Hotel 21, Dundee Fat Sam's Dance Factory 22, Sheffield University, Lowe Rectory 26.



ANOTHER WEEKEND ANOTHER DOLLAR

Five Star are back with a single on May 23. 'Another Weekend' is backed with a song 'Mews', written by Lorraine Pearson and produced by her brother Delroy and father Buster. The 12 inch version features a Friday Night Mix and a Friday Night Dub Mix of 'Another Weekend'. Five Star have just completed their new LP which should be released sometime in the summer.



OZZY'S DREAM

Ozzy Osbourne has announced a series of low key club dates for the summer. Not only that but long time Black Sabbath bassist Geezer Butler has joined up with Ozzy for the tour and there will be an LP, provisionally titled 'Son Of A Nun', released in September. Ozzy plays Dublin Olympic Ballroom June 23 & 24, Belfast Nugent Hall 25, Leeds University 27, Glasgow Barrowlands 28, Manchester Ritz 29, Newcastle Mayfair July 1, Leicester Polytechnic 2, Hull City Hall 3, Redcar Coatham Bowl 5, Nottingham Rock City 6, Folkestone Leas Cliff Hall 7, Cambridge Corn Exchange 9, Bristol Studio 10, London Town And Country Club 13 & 14.

T O U R S

The Sugarcubes, who have sold out their show at London Astoria on May 19, have added an extra London date at the Cambridge Theatre, Covent Garden on May 21. Tickets are £5 in advance from usual agents.

Gaye Bykers On Acid take the time off from recording a new single to play dates at Bradford University May 17, Glasgow Govan Town Hall 18, Newcastle Riverside 19, London ULU 20.

Judas Priest, who release their LP 'Ram It Down' on May 16, have lined up a June tour. They play Birmingham Powerhouse June 12, Hammersmith Odeon 13 & 14, Leicester De Montfort Hall 16, Edinburgh Playhouse 17, Newcastle City Hall 18, Manchester Apollo 19, Newport, Centre, 21, Sheffield City Hall 22.

Indie hotshots the Darling Buds set off on tour to coincide with the release of their second single 'It's All Up To You' on May 23. Catch them at UFK College Gwent May 15, Bristol Tropic 21, Sheffield University 23, Hull Adelphi 24, Newcastle Pig Sty 25, Manchester Boardwalk 26, London Greyhound 27, Thames Tricham Berks June 1, Brighton Richmond 2, Hampton Court Jolly Boatman 9.

Hothouse Flowers head off on tour to promote their single 'Don't Go'. They play Stirling University May 19, Glasgow QMU 20, Aberdeen Venue 21, Edinburgh Queens Hall 22, Newcastle University 26, Sunderland Polytechnic 28, Sheffield Leadmill 29, Birmingham Irish Centre 31, Bristol Bierkeller June 1, London Town And Country 2, Portsmouth Polytechnic 3, Northampton Kami Kazi Club 4, Folkestone Leas Cliff Hall 6, Leicester Polytechnic 7, Manchester International 8, Liverpool Polytechnic 9, Hayes Beck Theatre 10.

R E L E A S E S

Wire release their sixth LP on May 16. 'A Bell Is A Cup... Until It Is Struck' was recorded in Berlin and contains 10 tracks including their hit independent single 'Kidney Bingos'.

52nd Street, the Manchester-based dance band who have had considerable success in the US, release their single 'I Will Wait' this week.

Leonard Cohen has decided to release a single to coincide with his dates at the Royal Albert Hall on May 30 and 31. 'Ain't No Cure For Love' is released on May 16 and comes from the LP 'Im Your Man'.

James Brown (what, him again?) and Martha Reeves And The Vandellas feature on a double A-sided single of classic soul released on May 16. James Brown's 'I Got You (I Feel Good)' and Martha Reeves' 'Nowhere To Run' are the featured tracks and both feature on the soundtrack to the film 'Good Morning Vietnam'.

Foreigner pop back into the frame with a single 'I Don't Want To Live Without You' on May 16. The song comes from the LP 'Inside Information' and is also available as a three track CD.

Defunct independent label Idea release a compilation LP this week, featuring such acts as the Jack Rubies and Automatic Diamini as well as the Wolfhounds and the Wallflowers. The label has been closed down since Warners takeover of Chappell Music.

Nick Kamen hunkis his way back onto vinyl with a single released on May 16. 'Tell Me' was co-written by Nick and Madonna's production team and there's also an extended 12-inch and four track CD version available.

Soul merchants Loose Ends release their single 'Mr Bachelor' on May 16. The band have been spending most of their time in the US where they were the first British band ever to top the US Black chart. There will be news of live dates soon.

The Raw Herbs release their first single since their split with indie giants Medium Cool on May 23. 'The Second Time' is available in both seven and 12 inch formats with the latter containing an extra track.

Creation Records banner wavers: the House Of Love, release their eponymously titled LP on May 16. Initial quantities will include a free limited edition seven inch featuring versions of two of their singles. The band will also be touring between May 19 and 31.

RM DIARY

WHO'S ON WHERE THIS WEEK

FLEETWOOD MAC: Birmingham NEC May 12, 14, 15.

WHITNEY HOUSTON: Wembley Arena May 11, 12, 14, 15, 16.

THE WONDER STUFF: Portsmouth Polytechnic May 12, Manchester Boardwalk May 13.

THE JACK RUBIES: Brighton Zap Club May 12, Bristol Western Star Domino Club 13, London LSE 14.

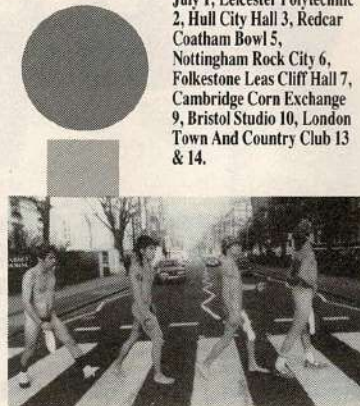
THE ICICLE WORKS: Sheffield Polytechnic May 11, Leeds Polytechnic 12, Birmingham Powerhouse 15, London Hammersmith Odeon 16, Portsmouth Guildhall 17.

THE CHESTERFIELDS/THE CARETAKER RACE: Newcastle Pig Sty May 10, Teeside Polytechnic 11, Lancaster University 12, Birmingham University 13, Exeter University 14.

THE BRILLIANT CORNERS: London George Robey May 12, Hull Adelphi 13, Sheffield Leadmill 14.

LOOP: Southampton West Indian Centre May 12, London ULU 13.

GOODBYE MR MacKENZIE: London Town And Country Club May 11, 12.



RUBBER SOUL?

American nudists, the Red Hot Chili Peppers, release their 'Abbey Road EP' on May 16. Tracks included are 'Backwoods', 'Hollywood (Africa)', 'True Men Don't Kill Coyotes' and the 12 inch boasts the extra track 'Catholic School Girls Rule'. In addition, the publicity seeking quartet are treading the boards at Manchester International May 19, Leicester Polytechnic 20 and London Electric Ballroom 21.

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JOHN CARPENTER'S
PRINCE OF DARKNESS

18



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**IN THE WEST END AND ALL OVER LONDON
AND THE SOUTH FROM FRIDAY MAY 13th!**

NEWS

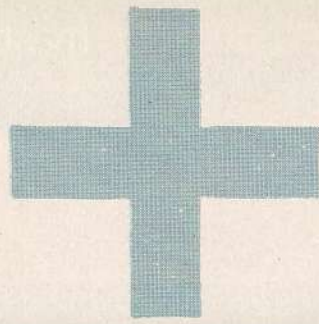
CONTINUED FROM PAGE 6

RUMOURS...

Looks like we'll have to wait until August for another **Pet Shop Boys** single when, we hear, they're due to release a song called 'Domino Dancer'. Their surreal film 'It Couldn't Happen Here' should go on release in July, but there's not much chance of the Petties touring this year... **Status Quo** are thinking of revolutionising their forthcoming tour with an acoustic set featuring **Francis Rossi** and **Rick Parfitt** by themselves on stage strumming guitars. What on earth is 'Down Down' going to sound like?... **Ziggy Marley**, son of the late great, Bob, and his band the **Melody Makers**, are due to be touring here in the summer. The dates will be part of a European tour and the mighty Zig should be heard in June and July. We also hear that **Dire Straits**, perhaps the most successful rock act in the universe, are planning a couple of 'warm up shows' at London's **Hammersmith Odeon** in preparation for their appearance at the **Anti Apartheid** bash at **Wembley Stadium** in June. Start queuing now.

Paul McCartney and EMI records have signed a unique deal with the Soviet label **Melodia**. The Russian label will release in the USSR a newly recorded 13 track collection of classic rock 'n' roll songs recorded by McCartney and a collection of friends including **Mick Green** and **Henry Spinetti**. Paul told **RM**, "Since the Beatle days many of my most loyal fans have been Russian. It has always concerned me that these people hear our music many years after its official release or through illegal importing and home taping.

The new spirit of friendship opening up in Russia has enabled me to make this gesture to my Russian fans and let them hear one of my records first for a change."



QUO LOTTA LOVE

Status Quo release a single this week. 'Who Gets The Love' is a Quo ballad and comes in no fewer than four formats, seven inch, 12 inch, seven inch 'history Pack' including a family tree and a CD single with four tracks.

● **Kim Wilde** has landed the coveted support slot on **Michael Jackson's** summer dates in the UK and Ireland. Kim will appear with **Jacko** at **Wembley**, **Cardiff** and **Cork** and will release her LP 'Close' in June.

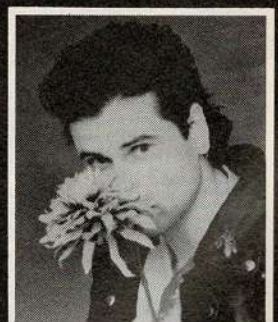
● **The Bee Gees** have announced their inclusion in the line up for the **Nelson Mandela 70th Birthday Tribute** at **Wembley Stadium** on **June 11**. It'll be their first live appearance in the UK since 1973.

SHANICE TO SEE YOU



Fourteen-year-old **Shanice Wilson** follows up her hit single 'I'll Bet She's Got A Boyfriend' with 'The Way You Love Me' out on **May 16**. Both formats of the single are backed with Shanice's recent Stateside hit 'No Half Steppin'" and both tracks are taken from her debut LP 'Discovery'.

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INDEX

EDITED BY ANDY STRICKLAND

with contributions this week from **Tim Nicholson**



● The CD explosion is well and truly upon us [who said it's because they have a bigger profit margin than LPs?]. To start off your CD collection in considerable style, Index has put together a fabulous competition featuring A&M Records CDs by artists such as **the Police, Iggy Pop, the Alarm, Quincy Jones** and more. In fact, we have five sets of no less than 10 CDs for you to win in our Compact Hits competition. To win a bucket load of the hottest CDs around, just answer the three questions below.

1 Who couldn't the Police stand losing

a) You, b) Sue, c) Lou?

2 Iggy Pop sang about a Real Wild ... on his recent hit single

a) Child, b) Time, c) Animal?

3 The Alarm sang about Sixty Eight

a) guitars, b) guns, c) girls?

Send your answers on a postcard to **rm 'Compact Hits' competition**, Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date May 24. First five correct entries win a set of 10 CDs each!



PRINCE - AT LAST THE TRUTH!

Prince is back in the charts with a vengeance with his crazy funky, chugging bopper 'Alphabet Street', and to celebrate the fact, we here at Index have put together an incredible but true top 10 list of Prince idiosyncracies for you to marvel at and our rivals to drool over.

- 1 Prince refuses to work with ugly people. He suffered taunts as an awkward child and was so unattractive as a baby that the midwife slapped his mother!
- 2 Prince refuses to work with tall people. Sheena Easton is forced to sleep in a carefully-measured aluminium box to prevent any chance of growing taller than her mentor. She has done this since the age of nine.
- 3 Prince forces even the top men in his record company to kiss his hand on their first introduction — true!
- 4 Even rm's James Hamilton finds it difficult to describe Prince's records, despite his highly specialised, informative vocabulary!
- 5 Prince has been known to work with attractive women — true.
- 6 Prince was named after the large alsasian dog he befriended as a child.
- 7 When his father passes on, Prince will be known as 'King'.
- 8 The single 'Alphabet Street' is based on a city in the US where Prince discovered that all the street names together contained every letter of the alphabet.
- 9 Prince's LPs employ the controversial 'subliminal recording technique' where messages are passed unnoticed to the listener. His new LP 'Lovesexy' contains a hidden diatribe on 'the four beat rest as political weapon'.
- 10 Prince's reluctance to grant interviews has led to many manufactured articles in the music press.

Compiled by the Paisley Parkas

MAX EXPOSURE

Max Headroom should have been the death of Terry Wogan. He had better hair, better suits, better scripts, asked better questions and played a better round of golf. But, somehow, it all went horribly wrong. From starring in a thrilling science fiction adventure, to presenting his own pop show, to having a top 10 hit, to hosting his own Christmas special, to becoming the world's first computer generated chat show host, and finally to oblivion.

Britain may have switched off in its millions, but no matter, his story has been completely rewritten for the American people, as can be witnessed on three new Max Headroom videos from RCA/Columbia out this month.

Taking the idea of the original Max Headroom film, each tape contains two 'Knight Rider' style adventures starring Matt Frewer as crusading TV reporter Edison Carter and his computerised self-image Max Headroom. Acting like Harrison Ford in 'Bladerunner' and looking like Sting in 'Dune', Matt's flesh and blood character is strong enough to draw the distinctions between Edison and Max and, if the videos prove popular enough, there's the chance we might see the series on TV. So go out and get it!

TN



EARBENDERS

Eleanor Levy

'She's Leaving Home' Billy Bragg (Phonogram/Go!Discs 45)
'What About Love' Heart (Capitol 45)
'Ossie's Dream' 1981 Tottenham Hotspur FA Cup Final squad with Chas & Dave (Ricky Villa is God Records) (You've got a long memory — Index ed.)

Andy Strickland

'Alphabet St' Prince (Paisley Park)
'Foolish Boy' the Jack Rubies (Lush 45)
'Bad Young Brother' Derek B (Tuff Audio/Phonogram 45)

Jane Wilkes

'Don't Go' Hothouse Flowers (London 45)
'Intervention' Lavine Hudson (Virgin 45)
'Bad Young Brother' Derek B (Tuff Audio 45)

M I G H T Y L I V E



● **The Mighty Lemon Drops** have just proved what complete rock stars they are with the release of a 'strictly limited' live version of their 'Fall Down (Like The Rain)' single. The 12 inch EP features 'Happy Head', 'Hollow Inside' and the lads' version of the Rolling Stones classic 'Paint It Black', as well as the single itself.

All tracks were recorded live during the band's 'World Without End' tour and **Index** was amused to see that from their humble origins at Bay 63 when it was "can we borrow a guitar lead matey", the Drops have now gone on to credit their road crew and agent on the sleeve!

Wembley Arena and Madison Square Garden surely beckon, but rumours that the band are to finance a takeover bid for the rejuvenated Wolverhampton Wanderers seem premature. Apparently they're saving up to buy bassist Tony a new hat first. However, needless to say 'Fall Down (Like The Rain)' is a great single.

AS

W O M B L E S !

INDEX

They're there and it's a truly remarkable achievement. Yep, we at Index take our hats off to Wimbledon Football Club for managing to reach the final of the greatest competition in world soccer. The team's blend of subtle, silky skills and sportsmanship has made them a favourite with fans the nation over, and BBC and ITV will join together this coming Saturday in a special Cup Final preview to pay tribute to the magnificent Dons. Here's the timetable.

10.00am: Interview with the driver of the official Wimbledon supporters club minibus.

10.30am: Spot the crowd, recorded earlier this season at Plough Lane.

11.00am: What makes Wimbledon great? Henry Cooper and Barry McGuigan assess the Don's strengths.

11.30am: Hospital watch. Portsmouth goal-keeper Alan Knight with his thoughts on the final (still recovering after breaking his nose and cheek at Wimbledon).

12 noon: Vinny Jones knocks off at the building site for a few pints before the game.

1.00pm: 'You're Only Here For The Vouchers', a musical based on the phenomenon of the increased gates at Wimbledon's recent home games.

2.00pm: Liverpool FC arrive. THE END. Do you really think we're stupid enough to tell you who compiled this?

TOUCH THAT DIAL

With all the hoo-ha surrounding Radio 1 and its evening slot, now to be occupied by Liz Kershaw, Index thought it right to point out that a bastion of interesting radio is currently to be found on Radio 4. On Wednesday afternoons at 2.05 there's 55 minutes of informative, lively business covering everything from the latest in the music world to films, careers and current affairs. **WPFM** comes on like some well run pirate and has included interviews with Morrissey, Dr Robert, Derek B, Joan Collins Fan Club and loads more. **WPFM**, Radio Four 92.4 -94.8 metres, Wednesday 2.05pm. Try it! **AS**

● VINNY JONES seeking spiritual help for the Cup Final.



● JOAN COLLINS FAN CLUB. Radio 4 pin up!

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Lip

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

Right then, here we all are again. Now, do I have your attention for more than five seconds? I do? Good. OK, which of you eagle-eyed readers spotted the deliberate mistake in last week's issue? Hands up everyone who knew, far better than our team of experts, that 'The Innocents' is in fact **Erasure's** third album and not their second as was stated in last week's very fab feature. Personally, I can't wait to get to Hammersmith Odeon to see **Andy Bell** in his chicken outfit! Now that's what I call fashion!

OK, that's got this week's public service announcement out of the way, let's get onto the real hot stuff... And hot stuff was one thing London clubland supremo **Nick Trulocke's** new club 'Donna' at London's Shaftesbury's certainly was not. It was supposedly a club 'predominantly for women', and true, the DJs for the first hour or so were girlies, and yes, there was at least one female bouncer (if you could call

a lithe looking slip of a thing a bouncer) at the door of the VIP room. But the promised free champagne for ladies turned out to be fizzy cider! Really, do they take us for being nitwits or just horribly short-sighted?

Hmm, it remains to see whether Donna will improve over the coming weeks, but a club that can only run to **Boys Wonder** in the celebrity-pulling stakes does not bode well...

You might remember that a couple of weeks ago I ran a story about various ex-members of the **Belle Stars** being involved in TV commercials. Well, what I am now wondering is, is the lovely lady in the Holsten Export commercial **Corinne** from **Swing Out Sister** or is it her double? Mind you, I'm not so sure that Corinne would want to swan around in her cami-drawers in public.

While we're on the subject of the ladies, and those of the mannequin variety, I hear that the stalwart new **Mrs Mindwarp, Rachel**, is still on the road with hubby **Zodiac!** Give that girl a medal! How anyone could stay on the road for that length of time with him is a minor miracle! Let's hope the poor girl doesn't come back a gibbering wreck.

It's nice to hear in this age of ungrateful behaviour that at least one group are appreciative of their

money clause around 1982!) so if anyone has any information of its whereabouts, could they please contact the **Some Bizzare** empire on 01-631 3140. They'd very much like it back in time for the forthcoming **Malcolm Pointer** exhibition as it juxtaposes very nicely with his sculptures!

Ah! Now what do we have here? At last, a little light is shed on the identity of the strange but handsome young man who accompanied **Pete Burns** in the recent shot which appeared in **Lip**. It seems his name is **James Hyde** and that he is something of a **Dead Or Alive** protégé. The chaps are 'grooming him for stardom', we are told. Well, if **James** sounds as good as he looks, then they're onto a winner! (Courtesy great journalistic clichés of our time...) Anyway, **Dead Or Alive** are, at this very moment, writing some stuff for him which will be released under the very original name of **White Boy**.

It seems that I am indeed the only person in the world who loathes **Loadsabollocks**. For I am told that at last week's 'Friday Night Live' recording, **Mr Enfield**, in his **Loads** guise, was mobbed — yes, mobbed — by hordes of screaming Sharons all desperate to get a slice of his, er,

PATSY IN 'WEDDED BLISS' SHOCK!

● It was no showbiz wedding, that's for sure, and the guest list did not resemble a who's who in music the day that **Patsy Kensit** and her beau **Dan Donovan** of **BAD** tied the knot in absolute secret last week at a Scarborough registry office. Why, even the bride's parents didn't know a thing about it, and by all accounts, neither did anyone else. A million boys hung themselves by their braces when the news broke... and how on earth are we going to tell **Stuart Baillie!**

record companies efforts on their behalf. **The Adventures**, at long last in the charts and deservedly so, recently sent round bottles of champagne to the staff at **WEA Records** to say 'ta' for all their efforts.

Meanwhile, chez **Sharpe**, I hear that **Sarah Banana** is coming in for a bit of a ribbing from the other two girls about how her young man **Terry** is becoming a bit of a 'heartthrob'. Yeah, well, no one could have accused **Dave Stewart** of being that, could they?

Gasp! The **Nodding Head** from outside the **Some Bizzare** offices in London has done a walk! Don't ask me how a seven foot high model of a nodding head (they left the body!) was nicked from the company's HQ in New Cavendish St without anyone noticing, but somehow it went! This is actually the second time that a **Some Bizzare** masthead had been 'borrowed'. The year before last, the bowler hats which used to grace the outside of the offices were nicked.

Supremo **Stevo** is, quite keen to get back his head (which was no doubt lost during a meeting with **Phonogram** over **Soft Cell's** sweetie

wad. Tucked away in the corner, and definitely not getting mobbed, not even by the cleaning lady, was **Curt Smith** from **Tears For Fears** who, we hear, has lost five of his seven chins and had come out of his Bath hidey hole to cheer on his favourite comic. Oh how fickle are these girl fans, eh **Curt?**

Mind you, at least **Curt** has never shoved a fan out of the way in his life (or if he has, **Lip** certainly hasn't heard about it), unlike a certain **D Bowie Esq** who was spotted by a **Lip** spy in **Covent Garden** recently, running the gauntlet of a troupe of yelling Japanese girls all anxious to grab his er, hand? **Mr B**, in an attempt to get away from them, is reported to have shoved one of the girls out of the way so that he and his escort **Coco Schwab** could make a fast exit. Now, now, where's your manners, **guv?**

And with that rather unsavoury little tale, I think I'll leave you for yet another week. I'm off to don me tutu for the **Erasure** gig. Bye!



● "Ahoj there, sailor!" Just who is the mystery man in the rather rakish nautical cap with his arm firmly around **Zapp's Roger Troutman** after the band's recent Hammy Odeon gig? If the rather stoney-faced chap in the cap had long flowing blond locks and an Armani shirt on, would that tip your memory into recall?

Green Gartside, what on earth have you done to yourself, please? I think we should definitely be told, or I'll never eat white Toblerone or listen to **Scritti Politti** records again...

CALLING ALL SHORTIES . . .

Here's a fascinating fact which I think all would-be interviewers of the notoriously shy and retiring **Prince** should take note of. It is rumoured that the small but perfectly formed one is thinking very seriously of honouring the UK music press with a few interviews, but with one stipulation.

Whoever gets to drag him to a tape recorder needs one vital qualification — they must be the same height as him and not an inch taller.

Harley Street clinics are currently being flooded with requests from desperate hacks to have their shin bones surgically shortened so as not to fail their Editor in the quest for the elusive **Prince** interview...

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THE RM INDEPENDENT MUSIC CHART



INDE

EDITED BY ANDY STRICKLAND

S I N G L E S

- 1 (—) Blue Monday 1988 **New Order** (Factory)
- 2 (2) Little Girl **the Icicle Works** (Beggars Banquet)
- 3 (1) Deus **the Sugarcubes** (One Little Indian)
- 4 (3) Is This The Life **the Cardiacs** (Alphabet)
- 5 (5) Cat House **Danielle Dax** (Awesome)
- 6 (4) Ship Of Fools **Erasure** (Mute)
- 7 (—) Indigo Eyes **Peter Murphy** (Beggars Banquet)
- 8 (—) Collision **Loop** (Chapter 22)
- 9 (—) Up Home **AR Kane** (Rough Trade)
- 10 (11) Nobody's Twisting Your Arm **the Wedding Present** (Reception)
- 11 (7) True Faith **New Order** (Factory)
- 12 (10) Touched By The Hand Of God **New Order** (Factory)
- 13 (12) The Circus **Erasure** (Mute)
- 14 (—) Should The Bible Be Banned **McCarthy** (September)
- 15 (24) Slut **Flesh Volcano** (Some Bizarre)
- 16 (16) Shimmer **the Flatmates** (Subway)
- 17 (13) Flowers In Our Hair **All About Eve** (Eden)
- 18 (8) Shame On You **the Darling Buds** (Native)
- 19 (—) Hollow Heart **the Weather Prophets** (Creation)
- 20 (20) Temple Of Love **Sisters Of Mercy** (Merciful Release)
- 21 (18) Numb **the Icicle Works** (Beggars Banquet)
- 22 (17) The Peel Sessions **New Order** (Strange Fruit)
- 23 (9) Cold Sweat **the Sugarcubes** (One Little Indian)
- 24 (15) The Majestic Head **the Soup Dragons** (Raw TV)
- 25 (—) Last Night I Dreamt Somebody Loved Me **the Smiths** (Rough Trade)
- 26 (21) Behind The Wheel (Remix) **Depeche Mode** (Mute)
- 27 (—) Only A Memory **the Smithereens** (Enigma)
- 28 (25) William It Was Really Nothing **the Smiths** (Rough Trade)
- 29 (—) Sometimes **Erasure** (Mute)
- 30 (14) Alice **Sisters Of Mercy** (Merciful Release)



FOETUS UNDER THE TABLE

Well rm's done its investigation on re-releases in the top one hundred recently but the independent chart is not barren when it comes to the odd single raising its heard from the distant past. Flesh Volcano's 'Slut' was originally recorded back in April '84 but the Clint Ruin/Marc Almond collaboration has been slipped out by a strangely reticent Some Bizarre who seem reluctant to promote the record. The three songs included have all popped up as instrumentals on other Foetus recordings but here we have Marc screaming and trilling to great effect over a dark, dank backdrop of clangs bangs and things that go bump in the night. **AS**



COLLISION TIME

If the Jesus And Mary Chain stopped playing at being pop stars, squeezed their spots and formed a band with legendary Sixties noise merchants Love, then they'd be half as good as **Loop**. Robert Wills and his loopy colleagues are the architects of 'Collision', an EP of guitar-grazed textures and flesh-whipped harmonies. Loop are a band out of time, existing in their own kaleidoscopic wall of sound, somewhere near Croydon High Street.

"If we were an American band we'd be as hip as shit, like really massive," laughs Robert. "But just because we're from Croydon, no one takes us seriously."

Although Robert is at pains to deny it, Loop exist, somewhat uncomfortably, amongst the gaggle of bands attempting to expand rock conventions (whatever they are), to produce an overwhelmingly vast wave of distorted effects and evil undercurrents.

"Our music has become an intentional release of pent-up energy. I appreciate the more violent, darker side of life, I'm a big splatter movie fan. I'm entranced by the darker elements in Stanley Kubrick's films, like '2001', I suppose they must rub off in our music."

Loop's debut album, the malevolent 'Heaven's End', is dedicated to Robert's heroes, the aforementioned Kubrick, and Love's Arthur Lee. Influences are easy to spot, even without such helpful hints! And yet Loop avoid the copy cat trap of plagiarism with a collage of soundscapes that somehow manages to refer to and disregard role models.

"People have said that we're a regressive band because we draw upon late Sixties influences like psychedelia, or Iggy Pop and the Stooges, but we've brought them together and developed them into a very Eighties thing. It's our own distinctive sound."

And how would you describe that?

"Ooh, I think 'a chaotic mindf**k' sums it up rather well, don't you ... ?!"

A L B U M S

- 1 (1) The Innocents **Erasure** (Mute)
- 2 (—) Life's Too Good **the Sugarcubes** (One Little Indian)
- 3 (2) Circus **Erasure** (Mute)
- 4 (3) Wonderland **Erasure** (Mute)
- 5 (4) Substance **New Order** (Factory)
- 6 (—) Somebody Up There Likes Me **the Brilliant Corners** (McQueen)
- 7 (6) Surfer Rosa **the Pixies** (4AD)
- 8 (9) Hatful Of Hollow **the Smiths** (Rough Trade)
- 9 (5) Hairway To Steven **Butthole Surfers** (Blast First)
- 10 (7) George Best **the Wedding Present** (Reception)
- 11 (16) Live And Loud **Stiff Little Fingers** (Link)
- 12 (13) The World Won't Listen **the Smiths** (Rough Trade)
- 13 (11) Strangeways Here We Come **the Smiths** (Rough Trade)
- 14 (8) The Queen Is Dead **the Smiths** (Rough Trade)
- 15 (14) House Tornado **Throwing Muses** (4AD)
- 16 (15) In Rock **the Rose Of Avalanche** (Fire)
- 17 (12) The Man — The Best Of Elvis Costello **Elvis Costello** (Demon)
- 18 (—) Low-Life **New Order** (Factory)
- 19 (—) Wooden Foot Cops On The Highway **the Woodentops** (Rough Trade)
- 20 (20) Love Hysteria **Peter Murphy** (Beggars Banquet)

PENDENTS

RM INDEPENDENTS EDITED BY ANDY STRICKLAND with contributions this week from Tony Beard and Lesley O'Toole. A GUIDE TO ALL THAT IS AND WILL BE HAPPENING IN THE INDEPENDENT MUSIC SCENE PLUS THE RM INDEPENDENT MUSIC CHART.

TAKE ME FOR A MILLION



Midlands rock favourites the Wild Flowers seem to have hit the big time recently. The band seemed to have come up against a brick wall as far as the British independent scene was concerned having toured extensively, won much acclaim and yet failed to capture the middle ground between the grebos and the thoughtful guitar brigade. Then, in stepped American label Slash with a reputed million dollar offer and the boys seem set to be checking in and out of US hotels for some time to come. Their latest release on Chapter 22, the 'Take Me For A Ride' EP, confirms the band's potential for bending a few ears across the pond as well as satisfying those of us who still remember their earlier glories.

AS



THE HUDSON GIANTS

Despite the abundance of nauseating girlies clogging up the charts, there *are* female chanteuses worth keeping the radio on for. The Hudson Giants cut their teeth in a Birmingham turkish bath while the floors were being swept for the afternoon session. In Jenny Jones, they have a voice oozing passion and depth and in David Ditchfield, a songwriter with an ear for a niggling melody. The Hudson Giants play pop with meaning, soul and reluctance, as demonstrated by their imminent single 'Tell Me Why'. "It's a good way of earning an independent living as a woman," says Jenny. The prophetic singer and cohorts are, not surprisingly, about to be snapped up by the big boys. LOT

PARASITE PROFANE

The crisp pop of Benny Profane is with us once more in the guise of the single 'Parasite'. Benny Profane have been breezing along for a while now threatening greater things and there's no doubting their competence in the melody stakes. 'Parasite' bounces along on an insistent acoustic guitar with some strong vocals and a Woodentops meet Felt feel about it. A touch too concise perhaps for a 12 inch single but three tracks on the B side assure the value-for-money factor. AS



● Peter Murphy has crashed into the independent chart this week at number seven and to celebrate the fact, us nice *rm* independents people have lined up an exciting competition for the man's fans. We've got no fewer than 25 limited boxed editions of 'Indigo Eyes' which include four 'mondino art' prints of the Murph himself. Just answer the three questions below.

- 1 Peter's LP is called
a) 'Love Disciple', b) 'Love Hysteria', c) 'Love Lines'?
- 2 Which band did Peter formerly front
a) Love & Rockets, b) Luxuria, c) Bauhaus?
- 3 What was the name of the film character Harrison Ford played with so much success?
a) Indigo Jones, b) Indiana Jones, c) Inigo Jones?

Send your answers on a postcard to *rm* 'Peter Murphy Competition', RM, Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date May 24.

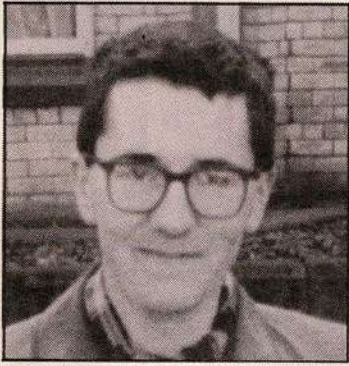
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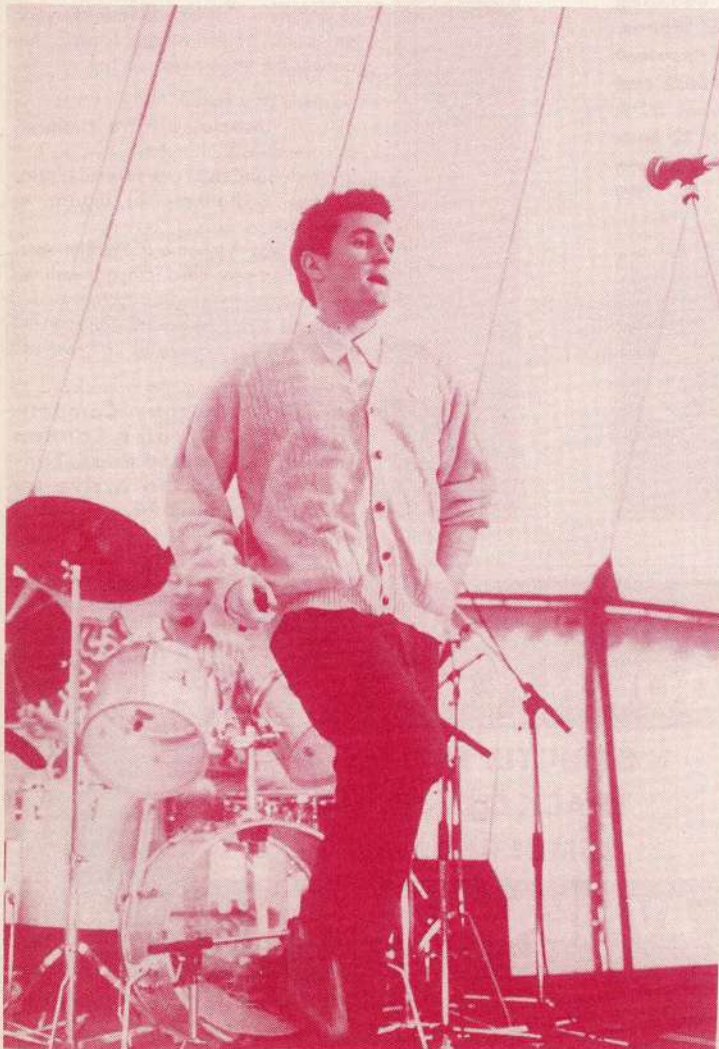


S T A N

P A U L

L O N D O N - O H U L L - 4

FULL TIME!



As the Housemartins blow the final whistle on their pop career and head for an early bath, Jane Wilkes looks back over their three years of political popping and concludes 'the lads done brilliant, Des'

"We'd been speeding for six months right, and we were halfway across America and I'll tell you what, I was screwed. I was out of it. I'd picked up a poodle somewhere, don't know where, me and that poodle..."

Stan Cullimore, the bespectacled funny man of pop, has a masterful touch when it comes to imitating the 'Bad News' on-the-road accent. You didn't think he was talking about his own group the Housemartins, did you?

You may remember them as tuneful songsmiths, politico popstars, or just plain spotty buggers. But the epitome of rock 'n' roll, the Housemartins certainly were not. Nonetheless, deep down, they were just boys who wanted to have fun.

Stan: "We never went in for much of

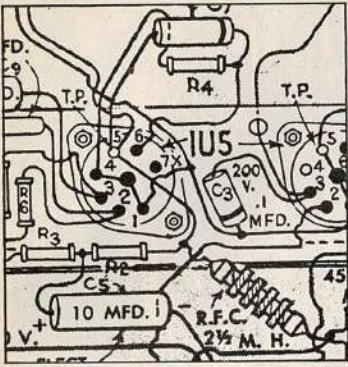
that throwing TVs out of windows stuff. But we did throw some bananas out once. Paul's brother and myself were sharing a room and we had all these bananas."

Paul: "And I was the victim of this banana attack."

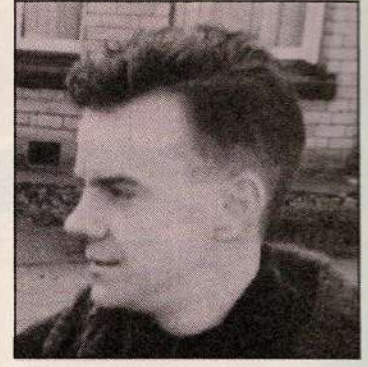
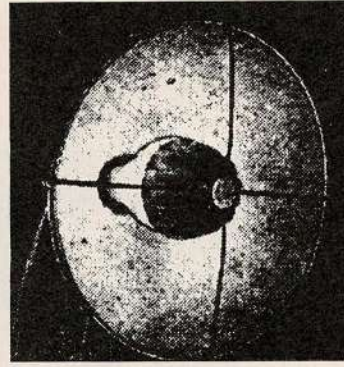
Stan: "It's actually quite amazing, but if you throw a banana from a height, when it hits the floor it doesn't stay as a banana for very long. It tends to mulch on contact."

"So Ade (Paul's brother) and I were throwing these bananas and then hiding. We'd throw one, watch it land, and then hide behind the curtains kind of thing."

Paul: "I was just walking across this peaceful market square and this banana came like splaat (makes squeaky noise) next to me. And I



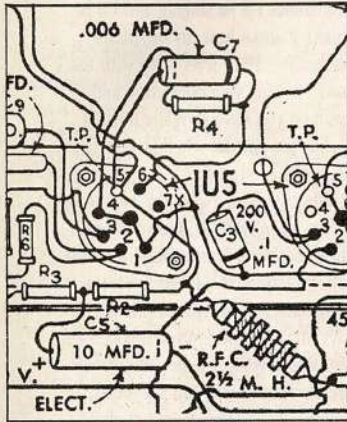
H U G H



N O R M A N

looked up and those two were pissing themselves laughing."

It was around June/July '86 — that the Housemartins tasted the not so sweet flavour of fame. 'Happy Hour' had reached number three in the charts, and they were now officially recognised as pop stars. Having built their reputation — and a loyal — and devoted, following affectionately known to the band and each other as the Housemartinees — on their accessibility, their desire to mingle with the audience, their determination not to create a barrier between "us" and "them", it seemed that chart success and the associated pop paraphernalia would eventually destroy the bond between group and fans.



From now on the Housemartins were pop stars. And there was no turning back. They may have released some storming three minute pop wonders (nine in all) and two epic LP's ('London O Hull 4' and 'The People Who Grinned Themselves To Death'), the highlights of which can be heard on the 'Now That's What I Call Quite Good' double LP compilation. But it was as a live band that they really out-manoeuvred the opposition, and it is as a live band that they will always be remembered by their devoted early following.

It was the Twisting Roadshow during February and March 1986 that brings back the fondest memories to many of the followers, including the Housemartins themselves.

This was a time when the Martinees were a firmly established entity — Gus Devlin, Jack Donnington and Claire,

the Wendover Boys, and **rm**'s very own Freddie Fareham, being most notable by their prolonged presence.

Stan: "Yes, there were a lot of incidents on the Twisting Roadshow. 'Adopt A Housemartin' was probably the one that produced the most stories. Us living in people's houses for a day or so. Hugh has blocked up numerous toilets around the country. With Queen Anne it would be 'Queen Anne has sat on this toilet' or on this bed. With Hugh, it will be 'Hugh Whittaker has blocked up this toilet'. Not with his bowel effluent I might add, but with his tissue. He got through about a toilet roll a day!!

"One night I left my trousers in the

hall where we were playing. I only had two pairs of trousers with me on the tour. So the next day I went back to the place where we'd played but it was locked up. So the person whose house I'd slept at and who had given me his bed — he slept on the floor — the next day ended up giving me his trousers too because I'd said that I'd liked his clothes, and I was a pair of trousers short. I met up with him again later and he was chuffed because he'd seen me wearing his trousers on 'Top Of The Pops'."

It was onstage as well as off that the fun was to be found. Fun for some and red faces for others, especially

Jack Donnington. It was Monday May 12, 1986, when Paul Heaton took it upon himself to announce to a heaving Gold Diggers, Brighton audience, the impending marriage of two Housemartinees, Jack and Claire. Not only did he revel in telling all those assembled the happy news, he insisted on having the blushing Jack by his side as he did so.

Stan: "Yes, they conceived their first child backstage at..."

Paul: "We played at their wedding. Just me and Stan, as a two-piece."

Stan: "Yes, as a toupé. Talking of Norman..." (*Lots of sniggering laughter at this wry little comment.*)

Paul: "I'll tell you what, the first gig Norman played, we said 'Ladies and Gentlemen — Norman Cook' and he came running up the stairs. And he **FELL OVER**. Now that was quite amusing."

Paul has always loved a jape at Norman's expense. It was at the same Brighton Gold Diggers concert that the singer filched Norman's microphone while his back was turned and proceeded to hoot with laughter as the unfortunate bassist attempted to launch into a song — not having noticed that his mic had been removed by the playful Paul. Norman was not so amused.

If you went on tour with the Housemartins, it helped if you shared their passion for a game of footie, as not only was a pre-gig match the order of the day, it was a religion, and a very devious one at that on occasions, as Gary from one time support band 3 Action, can testify.

Paul: "Me, or one of the roadies, broke Gary's leg when we were playing football."

Stan: "What do you mean 'Me or one of the roadies?' Paul, you kicked the ball. The roadie was in the field at the time. You kicked the ball!"

Paul: "Well, I don't know, but I got the blame for it. Anyway, Gary went to hospital and 3 Action had to cancel the gig that night."

Stan: "Paul always wanted to make sure that the Housemartins succeeded more than the support band."

Leaving the duo to muse over their fond memories, it is sad to think that these are all there is left for the 'Fourth Best Band In Hull'.



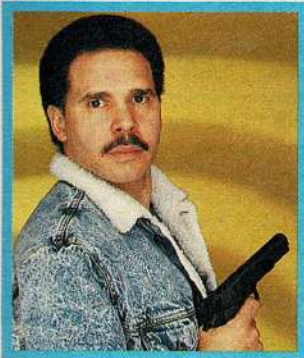
RM DANCE

★ ★ ★ EDITED BY TIM JEFFERY

ON THE RAZE

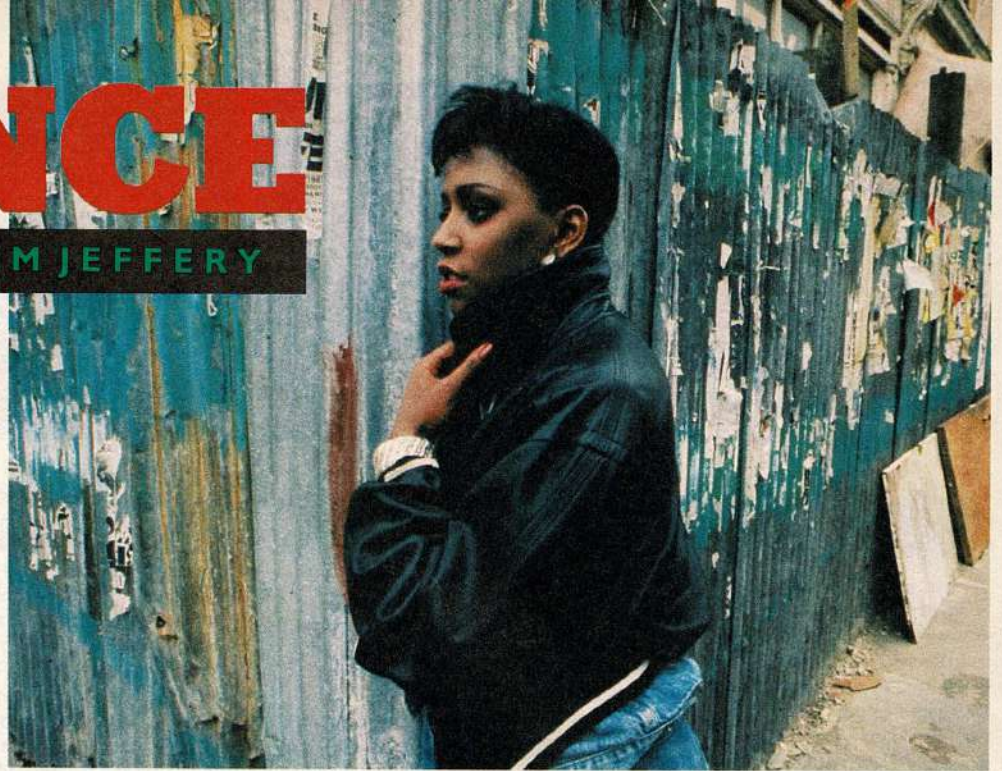
Vaughan Mason isn't gunning for the James Bond role, but even if he was, Timothy Dalton wouldn't have much to worry about. Vaughan, the man behind **Raze**, had this 'shot' taken for fun, but much more impressive is his new single 'Break For Love', a sensual house track full of innuendos and oozing sex.

"I wanted to re-create what I believe most people have on their mind when they go to a club. They want to have a good time and get closer to people. It's such a sexy record. When I recorded the



breathing sounds on the record I actually got quite turned on myself!"

Apart from steaming up studio windows, Vaughan has been busy translating the song into French and Spanish. "I want this to be a totally international record," says Vaughan, unashamed of his global seduction. "I'm not promoting promiscuity, though I've just got married myself. But I'm not hiding anything. The record is about sex whatever language it's being sung in!"



P A R I S M A T C H

The hip word is 'buzz', cynics call it 'hype', but whatever your view, there's more than a few column inches currently being filled with praise for Britain's brightest young soul voice since Paul Johnson.

Mica (pronounced Meesha) Paris is a confident, vivacious young Londoner whose showcase performances at London's premier jazz joint, Ronnie Scott's, have led to bold analogies with Anita Baker and Aretha Franklin. Mica shrugs indifferently at these comparisons, appreciating their value but acutely aware that most people haven't even heard her debut single, 'My One Temptation', let alone an album or a live performance.

"I know I have a good voice," says Mica, "but I'm not a super-talented musician who can play every instrument under the sun. I just have

a very good ear, and I can sing."

Mica's musical upbringing has been a mixed bag, ranging from lead vocalist with a gospel group to endless hours absorbing her father's collection of Curtis Mayfield and Marvin Gaye records, and jamming with her uncle. "He would be playing piano and I'd just sing along and anticipate the next chord. He used to stop and say 'How d'you know I was gonna do that!'"

Mica's voice is grainy, yet delicate; lively, assertive and brash, and at the same time fragile and deeply emotional. The conflicts in her singing reflect the contrasting backdrop of her teenage years. "I was always around adults when I was young, so I saw a lot of things I wasn't supposed to. At the same time I had to go to church all the time so I saw the straight and narrow side of life too. I grew up too quickly really. I've seen people hurt

and I've been hurt myself, and although it's made me more worldly-wise, I'm still a deeply emotional person. It comes out in my voice. Sometimes I'll be singing and I'll be thinking about how my boyfriend treated me and I'll let it rip with the song. To sing with conviction and emotion you have to really possess feeling for people, whether that feeling is good or bad."

Whilst Britain awaits the imminent arrival of Mica Paris, the young soulstress is obviously enjoying life to the full. "I'm trying to get out to all the nightclubs before I get too famous," says Mica with wide-eyed innocence, but before you presume an ounce of precociousness, she mischievously removes her tongue from her cheek and grins.

Young, gifted and black is insufficient to describe Mica Paris. TJ

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STETSASONIC

Last year **Stetsasonic** shook up the rap world when Daddy-O asked a full house of B-boys why they still wore gold knowing it was mined in South Africa. Their political record from last year — 'A.F.R.I.C.A.' — cut up Jesse Jackson and proved that message is where it's at in hip hop.

Their latest Tommy Boy release, 'Sally/D.B.C Let The Music Play,' is not so much political as it is musical. Drawing from rare grooves, Stets quick-cut oldies but goodies like Dyke And The Blazers' 'Let A Woman Be A Woman Let A Man Be A Man' and Maceo And The Macks' 'Across The Tracks'. Last week in New York they were in the studio doing a rap remake of the classic Floater's wax, 'Float On', with the honeyed doo-wop acappella provided by the Force

MDs. Their forthcoming album, 'In Full Gear,' will include the controversial rap 'Freedom Or Death', a slogan coined by Fidel Castro.

Daddy-O says Stetsasonic is more like a band. They use keyboards and turntables onstage. Their material has a political bent because nowadays any input is better than what's going down on inner city mean streets.

"I know 13-year-old drug dealers who drive around on their scooters with \$500 in their pocket and all their parents tell them 'make sure I get a cut'." Daddy-O, who also holds a day job at a bank, is an orthodox Muslim. "Why, it's getting so bad that comedy to kids is Freddy Krueger killing somebody."

Malu Halasa

THE RM TOP TWENTY

COOL CUTS

- | | | | | |
|----|------|--------------------------------|--------------------------------|----------------|
| 1 | (1) | RIGHT BACK TO YOU | Ten City | US Atlantic |
| 2 | (2) | DON'T TURN YOUR LOVE | Park Avenue | US Movin |
| 3 | (3) | RUN'S HOUSE/BEATS TO THE RHYME | Run-DMC | ffrr |
| 4 | (—) | IN EFFECT MODE | Al B. Sure! | WEA LP |
| 5 | (—) | FEEL THE HORNS | Coldcrush Brothers | US B-Boy |
| 6 | (5) | DIVINE EMOTIONS | Narada | WEA |
| 7 | (9) | BREAK FOR LOVE | Raze | Champion |
| 8 | (—) | GROOVE ME | Guy | US Uptown |
| 9 | (12) | BAD YOUNG BROTHER | Derek B | Phonogram |
| 10 | (—) | ANOTHER LOVER | Michelle Ayers | US Jump Street |
| 11 | (8) | MAGIC LADY | Magic Lady | US Motown LP |
| 12 | (7) | FOR THE MONEY/K.A.O.S.S. | True Mathematics | Champion |
| 13 | (2) | THEME FROM S-EXPRESS | S-Express | Rhythm King |
| 14 | (—) | MY ONE TEMPTATION | Mica Paris | 4th & Broadway |
| 15 | (—) | BY ALL MEANS NECESSARY | Boogie Down Productions | Jive LP |
| 16 | (10) | JOY | Teddy Pendergrass | US Asylum |
| 17 | (11) | AND THE BEAT GOES ON | Breakboys | Hardcore |
| 18 | (15) | ALL THIS LOVE THAT I'M GIVING | Gwen McCrae | Flame |
| 19 | (—) | FUNKY GINGER | Slaughterhouse | US Easy Street |
| 20 | (—) | SALLY/DBC LET THE MUSIC PLAY | Stetsasonic | US Tommy Boy |

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

SHORT RAPS ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

The Beastie Boys are still together, despite rumours to the contrary, and are at this very moment locked in a studio with 322 crates of Budweiser, creating some brash new sounds which will probably surface some time in the Autumn. There wasn't enough room for **Rick Rubin**, so the fearless trio are producing themselves ... The boss of streetwise rap label **Tuff City**, Aaron Fuchs, has included a mandatory drug test into the contracts he's drawn up for the artists signed to his label. The idea is not to weed out the junkies, but

help them if they get out of hand. The label is also donating some of its royalties to drug abuse counselling services ... The next DJ to taste chart success could be **Nicky Holloway**, who's created an 'Ibiza'-inspired track using the theme from the 'Old Grey Whistle Test', 'Stone Fox Chase'. The title will be 'Sure Beats Working' (geddit?) ... **Public Enemy's** forthcoming album 'It Takes A Nation Of Millions To Hold Us Back' boasts an amazing 16 tracks covering everything from soap operas to crack addicts ...

52nd Street

NEW SINGLE

SAY YOU WILL

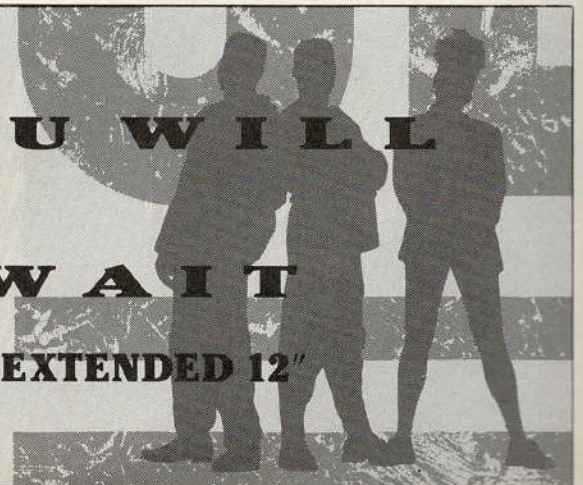
B/W

I WILL WAIT

AVAILABLE ON 7" AND EXTENDED 12"



TEN 215 TENX 215



RM DANCE

★★★ CONTINUED ★★★



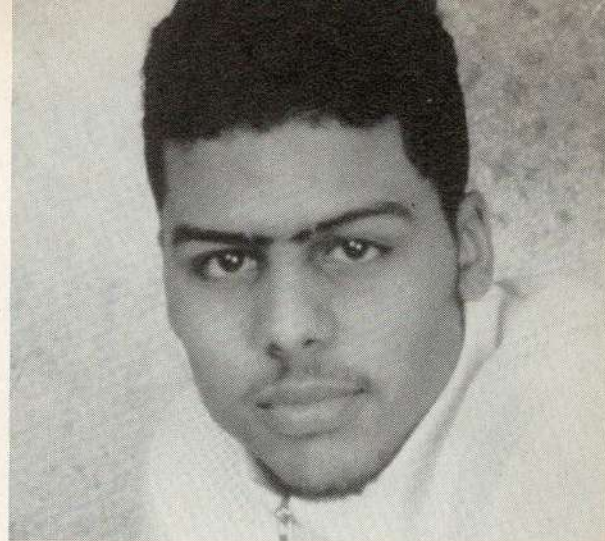
CRUSH ON YOU?

Storming into the Cool Cuts 20 comes a hard Public Enemy-style rap from the Coldcrush Brothers, 'Feel The Horns'. The group were rap pioneers in the late Seventies, featuring the talents of Kay Gee and Grandmaster Caz, but split in the early Eighties. Kay Gee tried to reform the whole group last year but couldn't persuade Caz to 'rejoin, so he went ahead without him. Kay Gee is pictured here with DJ Drew giving each other the evil eye and engaged in a furious arm wrestle after the latter stole some of Kay's smarties!



CAUSING A COMMOTION

'Don't Turn Your Love' from Park Avenue is causing something of a traffic jam in the rm Cool Cuts 20. It's the second release from the Movin', label launched last year by avid 'clubber', Abigail Adams, who's been partly responsible for introducing house music onto New York's dancefloors. Combining the hypnotic house effect with New York's distinctive garage groove, 'Don't Turn Your Love' is a refreshing return to melody in club music. Lead singer Tony Jenkins, pictured above with a rather natty limo, describes his voice as 'Rhythmbliu-gospojazzperatic'. Try saying that after a good night out...



SURE! THING!

Al B Sure! may be the latest dewy-eyed 'soft-focus' soul singer, but it could easily have been quite a different story. The breezy melody of his debut single, 'Night And Day', isn't exactly the kind of romantic soul Al had in mind when he first moved to New York. In fact it was only a year ago that he realised he could sing!

"When I first came to New York I used to rap with Eddie F of Heavy D & The Boyz at parties and jams and so on. It was nothing serious but at the time I hadn't even thought of singing. I just gradually started putting more melody into my rapping and it just sort of happened. I never knew how to sing properly. That's just how it comes out."

Kind of like reaching puberty really. You want to get out and use what you've got as often as you can, and that's exactly what Al did. He didn't have to wait very long to score. Quincy Jones picked Al out of a field of 50 contenders in the 'Sony Innovator Award' — a contest to find the most promising black music talent — and before you could say 'Luther Vandross', Al had a record deal with the mighty Warner Brothers.

Al's debut album is a blend of melting ballads and snappy street funk that fits neatly into the new breed of progressive r'n'b exemplified by Keith Sweat and Johnny Kemp.

"It's really just the old funk sound brought up to date," explains Al. "Before there were drums, now we use drum machines and other modern technology to clean up the sound, but the swing, the soul and the aggression is still there."

Al is only 19, but already he's talking about future plans to get involved with different musical projects, production and even acting — all this before he's grown accustomed to his present role as a smoochy sex symbol.

"Yeah I know I'm being presented as a kind of hearthrob, but it's not really me. I'm quite shy. Though I have to admit when I go on stage I seem to completely change. Sometimes people tell me I've been quite outrageous and I don't even remember what I've done!"

Stardom is beckoning, that's for Sure!

SENSATIONAL NEW SINGLE
CHECK THIS OUT



LES ADAMS IS

LA MIX

SENSATIONAL NEW SINGLE
CHECK THIS OUT



ON 7" & SPECIAL 3 TRACK 12" FEATURING "DON'T STOP" BRUTAL MIX



CHEERS!

THE KANE GANG'S GUIDE TO BOOZE

Three pints of Newcastle Brown Ale please, bartender. After all, the Kane Gang are good Geordie lads. That'll be all right for them.

"Er, sorry, but we don't drink Newcy Brown," pipes up one of them.

And why not? You're from the North East aren't you? You must drink it!

"But it sends ya mad. Sends ya absolutely potty," screams Paul (the one with the fringe).

Dave (the curly one) has reason to endorse this claim. "There's this friend of Martin's" (the baldy one) "that said when he gave up drinking Newcy Brown, he stopped hitting people!"

So what will it be then? What alcoholic beverage usually wets these Kane Gang tonsils?

PURE GENIUS

"Everyone says Guinness tastes so much better in Ireland and it's rubbish in London, but this is really nice," drools Martin as he looks fondly at the pint in front of him.

"I started drinking Guinness when I first got my driving licence because it was the drink I hated the most, and I could only get through about two halves a night. Now it's a case of having to leave the car behind so I can get through several. It gets progressively harder to get past three or four pints of it, but you can get drunk on it. When we were in County Down, I got through about seven, but I wouldn't like to do that regularly. Actually, I found that I played particularly good pool that night, so maybe it sharpens up the reflexes. I think my opponent had had 15, though!"

LAGER THAN LIFE

"Come on then nancy boy, tell us about your lager," Martin teases Paul.

"If you want to get really drunk, Red Stripe is the best lager without a doubt. But contrary to most people's perception of Geordies, I can't drink at all. Two cans of Red Stripe and that's it. THAT'S IT. If I carry on it usually means I'll be sick. We did this PA once with me and Martin singing over some backing tracks. I had a couple of Red Stripes and I couldn't remember anything. I stood there and couldn't remember a thing."

"It was mainly the words you couldn't remember,"

recalls Martin.

"Never mind the bloody words, I couldn't even remember what I was doing there!"

"What about Corona, that great Mexican lager?" enquires Martin of Paul.

"I was getting on to that before ... I mean afterwards."

"Before? Afterwards?" laughs Martin.

"And he's only had a half!" sniggers Dave.

ALE AND ARTY

Martin is more than eager to bore us to death about REAL ALE.

"A lot of bars sell cask conditioned beers nowadays, but still some of them don't necessarily 'look after it' as it were. It's all about cleaning your pipes apparently. We recorded our last LP in Chipping Norton, and this place has its own beer — Hook Norton. I've had it in Newcastle as well, as a guest ale. I had a pint in one pub, and I thought, 'That's funny, it's not how I remembered it'. And I had a pint in another pub, and not only did it not taste like it did in Chipping Norton, but it didn't taste anything like it did in the pub 50 yards away!"

"On a typical evening I would drink about five pints. But if I've had five pints of decent beer, by that time I'm stupid enough to go to a night club and start drinking designer lager," he says sorrowfully, obviously reminding himself of many a head-splitting hangover.

ROUND THE BEND

And the most important question. Do you get your round in, lads?

"I'm pretty good these days, except when I'm driving," says Dave. "Then I go out really late and only have a couple of pints so I'm usually only involved in a couple of rounds — so it's touch and go whether they're mine."

"I always get my round in, I think," murmurs Paul. (He suffers from terrible memory loss on occasions.)

"I'm pretty good and I get progressively better as the night goes on," says Martin grinning.

"I'll vouch for Martin," says Dave supportively. "As soon as we get to a nightclub he's straight to the bar with all the money he's got in his fist trying to get served."

Looks like the drinks are on Martin tonight ...

The band who are refreshing the parts other bands cannot reach with their single 'Don't Look Any Further' talk about their favourite tipples. Jane Wilkes props up the bar. Pictures: Steve 'mine's a' Double



● COLLAPSED AND comatose, the Kane Gang from L to R: Martin, Paul, Dave

"It's all about cleaning your pipes, apparently"

As Derek B battles to win over the "Sharons and Darrens bopping in the Mecca" while still retaining his street cred, Andy Strickland talks to the East London rapper and discovers that "not any old Jack shit can scratch a turntable"

PHOTO: NORMAN ANDERSON

There's been a lot of thumb twiddling in the life of Derek Boland these past few months. The young East London DJ and rapper popped up on the *Tips For '88'* **rm** cover in January, full of bravado and belief in his supposedly soon to be released LP and his hit single-to-be 'Good Groove'.

Since then, Derek B has faced the increasing problems of writs for hits and freeing himself from his former record company in readiness for his assault on the world's rap audience via his new single 'Bad Young Brother', his LP, 'Bullet From A Gun', and his own label.

"It's all been very frustrating," he says. "Because to me, a lot of the album sounds very dated now. It's still good but I've learnt so much since I recorded it and my ideas have gone on tenfold since then. I'm still very proud of it, though."

Unsurprisingly, and with the help of Derek's playful alter ego EZQ, the LP is crammed with the usual mixture of boastful bedroom antics and an immodest obsession with fame and success. Fair comment Derek?

"Well yeah, that was my obsession at the time I wrote it. Still is! Success is my obsession, I'm obsessed with succeeding in what I do. It's like the track on the album, 'All City'. That's true, it's happened exactly as I wrote it. It's all about how a lot of people who thought I'd never do it are now licking my arse. Pinpoint accuracy, it's really weird."

"It's a case of vultures, a case of people looking for me to drop and so much has been made of me, that sometimes it's frightening. People go on and on about this Derek B and sometimes I have to look in the mirror to remind myself that's me. It's worrying because there's so much other good stuff out there. Better stuff some of it. The Demon Boyz and Hijack are two crews who are going to be metric and massive."

"I think I rate just below those crews, but with rap and making music that will break to a wider audience, I'm better than both of them. People think it's easy to write a poppy rap but it isn't 'cause you've got to be able to keep your street cred but also cross over to the Sharons and Darrens bopping in the Mecca."

So does that mean, as some critics have said, that Derek B has compromised to achieve success?

"I have compromised a bit, sure. Some of my stuff is almost easy listening rap and I've found that the new stuff I'm writing for the next album is much more hardcore because I've been able to grab people's attention with this stuff and now I can go harder. If you've got a big record company breathing down

your neck and if you want loads of money, you've got to deliver every now and then. It's a system and until you're big enough to do what the f**k you want, you are somewhat dictated to."

This compromise would seem to be the reason that many British rap fans turn their noses up at Derek B. For some at least, a white label pre-release import will always be looked upon more favourably than local product. This, and the fact that Derek's 'Good Groove' was dismissed in some quarters as a Smiley Culture rip-off.

"Yeah, that's the British disease," he says resignedly. "Until it comes back at them across the water they refuse to think it's good, but there is some British stuff that'll never break in America. Britain will lead the world in rap in the next two years without a doubt. It's our language for one thing, and for another there's new styles emanating from here and there's a lot more freshness and adventure in British music, from rock to whatever."

With rap increasingly depending on the use of classic cuts these days, how much of a problem is copyright and vigilant lawyers to someone like Derek B?

"Well, I've just been hit for 'Good Groove' for the Jacksons thing." (A rather famous Jackson's piano break from 'ABC' forms the backbone of the record.) "The reason I did it was 'cause I thought 'Get Down' should have done a lot better, distribution and stuff, and I saw 'Good Groove' as part two of the story. It was definitely nothing to do with Smiley Culture. All those writers who said I was ripping him off showed their ignorance. Just because it was a black rap and that the last one was done by Smiley Culture... It was a very naive judgement."

To be fair to Derek, he seems less inclined than many of his peers to lace his tracks with cuts and riffs from the past (was James Brown ever as famous as he is right now?), but for rap in general the whole debate over using other people's material as part of an 'original' work, must be worrying. The big gun publishers meet soon to resolve the issue.

"Well, rap music is all about a guy, a DJ, playing four bars of a famous riff or a famous break and someone rapping over the top of it. So, as soon as you take away these riffs, which are the roots of rap, it's like playing rock music without guitars. It's got to be off disc or have some relevance to a past product that people can relate to in some way. All music's like that, there's so many riffs and bass lines cropping up over and over and I recognise them 'cause I've been a DJ for so long. It's clever riffs and bass lines that sell

records these days, not songs! Certainly in dance music."

So does that mean that there's some truth in the theory that rap signals the death of the musician if, as you say, there's no need for new riffs and new bass lines?

"No, they said that when the synthesiser came out, it's a weak argument. Rap is a progression. It's black blues/punk. It's for the kids of technology, kids who aren't brought up to play guitars 'cause they can't afford guitars. It's not a musician's thing. It's not about getting a band together and all that shit, sure, but it is in another way 'cause a DJ's like being a saxophonist or a guitarist."

"To be able to create certain sounds off a turntable, you've got to be well practised in it. Not any old Jack shit can scratch a turntable. Cash Money's the Jimi Hendrix of the turntable. So no, it's a weak statement, all that death of the musician stuff, weak, weak."

Derek B's not the sort of man to take prisoners. He's playing the 'system' as he calls it, providing the men with the money with enough smiles and hits to ensure his presence on the rap scene for some time to come.

"The type of people I'm hanging out with at the moment, they don't mean a shit to what I'm really about. I'm just putting my nose in to see what it's all about and when I'm in a position of power, I'll be able to say things and change things 'cause it's not a system you can break, you have to pat it around like butter."

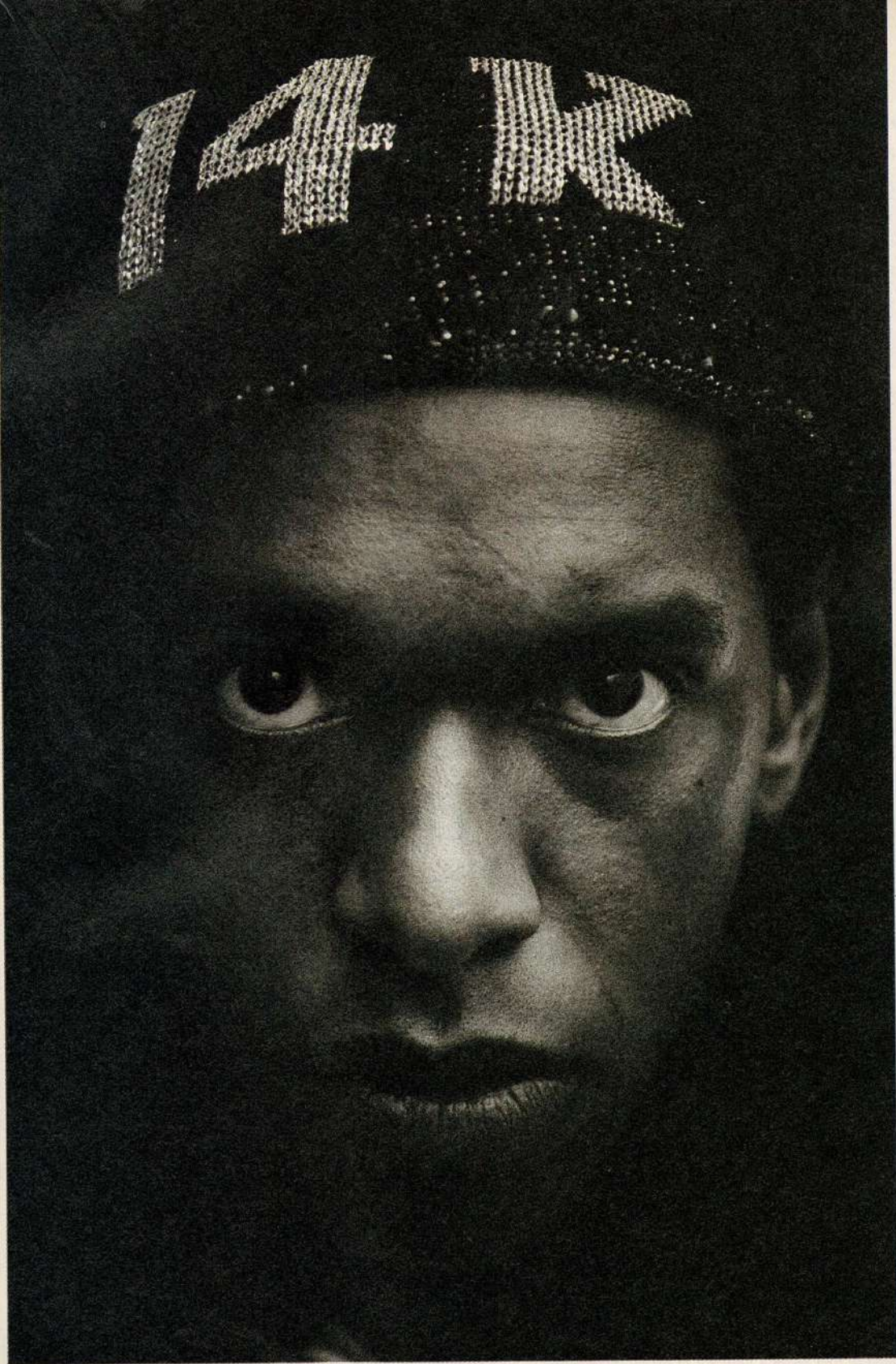
"I won't sell out! There's a new breed of nigger out there that ain't sitting back and ain't taking shit! I'll do anything until I get into that position and it's a few years off yet, but I'll graft away and I'll get there."

Who would be against Derek Boland achieving everything he's set out to achieve? For a young man who was thinking of packing it in only 15 months ago, he has a remarkable enthusiasm and single-minded approach to his work. OK, so occasionally he's slipped into Benny Hill territory, as with the dirty old man lyrics of the infamous 'Get Down', but check out 'Human Time Bomb' and 'Success' on the new LP and it's plain that he's finding his feet and laying the foundations to become an important voice in British music. Finding the energy to accomplish all this won't be too much of a problem.

"As soon as I get some free time, I'll be sorting out my own label," he says. "Keeping my feet on the floor and not getting up in the clouds too much. It's all a bit false in this business isn't it?"



THE BAD YOUNG BRO



//
**THERE'S A
NEW BREED OF
NIGGER OUT
THERE THAT
AIN'T SITTING
BACK AND AIN'T
TAKING SHIT!**
//

//
**RAP IS A
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AREN'T
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TO PLAY
GUITARS 'CAUSE
THEY CAN'T
AFFORD
GUITARS**
//

OTHER FIGHTS BACK

THE HOUSE OF THE RISING RUN

As Run-DMC return with 'Run's House', Malu Halasa discovers they're fighting fit and out to prove they're still the kings of rock 'n' rap

PAST IT

"A lot of people out there are putting us down. They say we're getting fat and old," snorts Run, while DMC nods in that ultra-cool knowing way of his.

Granted, it did seem that middle-age spread was accumulating in last year's videos from the rap duo, but there's nothing like working on an album and a movie to shed the pounds. But the real secret of burning off weight is money. For the last few months, Run-DMC have been involved in a protracted lawsuit with their American record company, Profile. The court action prevented their album from coming out and also delayed their movie, 'Tougher Than Leather'.

DMC explains: "We got more money and we're going to be putting out everything as soon as possible. It wasn't that we wanted to leave Profile, we were just looking for another deal. If we wanted to leave them we would have left already. Profile isn't a major, you hear what I'm saying?"

What he wasn't saying was that the group had been dissatisfied with record sales. Despite massive success in the US and abroad, they weren't as big as the Beastie Boys who, as the white boy parody of rap, were selling tons more than the originators.

The new album will change all of that. The single, 'Run's House', is a scorcher. Run and DMC are returning to their roots of raw street beats 'n' rhymes.

"What I'm talking about on the single are the places we perform," explains Run. "'Run's House' means that when I come into the spotlight that's my place no matter what other rappers or groups are on the bill — the house belongs to me.

"The rest of the album is B-boy hardcore. We're getting busy, that's all I can say. When we drop 'Run's House' everyone's going to know what time it is. If anybody thinks we're going to be weak or old, we'll tell 'em straight up."

IN FRONT OF IT

After an exclusive preview listening, **rm** can safely say that Run is not joking. Although it is true that amongst the familiar trademark blend of the big beat and heavy rock, some songs might at first seem a little out of place. An example is the old Monkees' tune, 'Mary Mary'.

Legendary in hip hop circles since its appearance on the 15-volume Street Beat 'Ultimate Breaks & Beats' collection (which have provided a wealth of samples for everyone from Herbie 'Luvbug' Azor to Simon Harris), the old Sixties chestnut appears as 'Why You Bug Gun (Marry Mary)'. The Run-DMC cover uses the same muted Sixties guitars that appears on the original but 'Mary', who was spacey and unpredictable with the

Monkees, is a completely different cookie with Run-DMC: "Mary contrary, busted cherry, blueberry, Mary is scary."

Another unforgettable woman who puts in an appearance is 'Miss Elaine', a teacher who probably taught raunch at the Ramones' 'Rock & Roll High School'. Against a textbook study of power chords, Miss Elaine is a teaser who gives students extra tuition after school.

Producer Rick Rubin, a heavy metal addict, goes the whole hog with the movie title track, 'Tougher Than Leather', while 'Gotta Have Soul' incorporates a sample from 'Stairway To Heaven' by Led Zeppelin.

Run-DMC appreciate what rock 'n' roll has done for them, but they haven't neglected where they're from — the street. Rap is where it's at, and Run has become a master. In 'Run Digala D (MCs They Call Us)', he makes rhymes that sound like Jam Master Jay quick cutting. In other songs, every word is a rhyme, or phrases are turned into lengthy couplets like 'Papa Crazy' where the Temptations' 'Papa Was A Rolling Stone' provides the solid soul backdrop for a ditty about fantasy versus the reality of poverty.

"A lot of people out there are putting us down. They say we're getting fat and old"

There's even a political rap in 'I'm Not Going Out (Like That)' with the two Ds — Chuck D from Public Enemy and Brother D of 'How We Gonna Make The Black Nation Rise' fame — providing the opening lines.

'It Might Sound Funny' is their nod in the direction of new school technique using the rhyming style coined by Slick Rick and Dana Dane that sounds like a fake English accent. Complete with music hall backing, Run sounds totally unlike himself and reveals a wacky sense of humour.

ON TOP OF IT

Although the album was finished before the court case, it still sounds as fresh as if it had been completed a few days ago. How do they manage to keep themselves in tune when it could be so easy to sink back into that huge, soft cushion of earnings and success, and just chill?

"I'm always listening to things and studying trends," Run explains. "I want to be first, and my brain just works fast with what's happening out there musically. You'll notice on this album that we sound like ... I wouldn't say what's going on now, but we seem to get the trend for what's next. When we drop this album, people are going to hear something new. And I'm not boasting, but it will change the kind of rap that's being made now."

The movie too, 'Tougher Than Leather', will also change people's perceptions of what rap artists can and cannot do.

"It's an adventure story, like '48 Hours' by Eddie Murphy," DMC starts clapping to the beat of what he's saying. "It's funny, it's action packed, it's sad. 'Cause '48 Hours' wasn't just funny, it was serious, like 'oh God what's going to happen in the next scene'. Like 'Death Wish'. We have to go gunning for someone. It's very intense."

"See," adds Run, "it's a fiction story about one of our friends who gets killed and the cops aren't giving us much help and we got to go out and be heroes on our own."

"Yeah," interrupts DMC. "Everything is true, all the characters in it are real friends of ours from the neighbourhood. So you'll know them after the movie."

BEHIND IT

Run-DMC have always had a soft spot for their hometown of Hollis, Queens. Another project they were planning before the album and the movie was 'Run-DMC Presents'.

"We had to put that on hold," explains Run. "Jam Master Jay was working with a new rap group called Serious-Lee-Fine, but I think now they'll come out on their own. It was going to be a compilation LP with a whole lot of different artists we found in Hollis and the Bronx. We had some singing records, some rap. That will be out after a while."

Hip hop is an ever changing music. What's in today is exiled to Yawnsville by tomorrow. Given the rapidity of styles and trends, the fact that Run-DMC manage to stay on top says something about their ability to be flexible and fresh, but there might come that day when the grim reaper of fashion finally knocks at their door.

DMC would be the first to acknowledge this. "Everyone knows rap is changing, but there's always room for kids on the street. When we go, they're still going to be around. That's not a bad thing either. If Run-DMC, Public Enemy and LL Cool J are out of date, rap won't go down with them because we got little DMCs, little Chuckie Ds, little LLs coming up behind them, just like little Arethas and little Whitneys are coming up. That's what music is all about."



"If Run-DMC, Public Enemy and LL Cool J are out of date, rap won't go down with them because we got little DMCs, little Chuckie Ds, little LLs coming up behind them. . ."



THE CRAZY WORLD OF ARTHUR BROWN (above) and the BEACH BOYS (below) come over all conceptual ●



Photo: Chris Walter

"Things were different then. Des O'Connor still got top 10 singles"

1968

It was 20 years ago that the world erupted in a riot of sun, peace signs and teenage revolution. Two decades after Woodstock, Jim Reid looks back at the days when youth and music combined to give the system a swift kick up the kaftan. Or did they . . . ?

1968 PLAYLIST

- Lazy Sunday** *the Small Faces*
- Dock Of The Bay** *Otis Redding*
- Baby Come Back** *the Equals*
- Hello I Love You** *the Doors*
- Do It Again** *the Beach Boys*
- Do You Know The Way To San Jose** *Dionne Warwick*
- Little Arrows** *Leapy Lee*
- Dance To The Music** *Sly And The Family Stone*
- This Wheel's On Fire** *Julie Driscoll, Brian Auger And The Trinity*
- Yummy Yummy** *the Ohio Express*
- I Close My Eyes And Count To Ten** *Dusty Springfield*
- Fire** *the Crazy World Of Arthur Brown*
- Love Child** *Diana Ross And The Supremes*
- All Along The Watchtower** *Jimi Hendrix*
- You're All I Need To Get By** *Marvin Gaye and Tammi Terrell*

In May 1968, students and workers in Paris, for a brief moment, took on the French state. But as the barricades were formed outside the Boulangeries, something else was happening in California. At a folk-rock festival in Santa Clara two dozen music fans were hospitalised after taking pills given to them by mysterious people calling themselves Hog Man and Hog Woman.

You're going to hear a lot about 1968 this year as a series of TV programmes, books and magazine articles battle over the myths and manners of the quintessential Sixties

protest year. Vietnam, the Black Panthers (the main radical black liberation movement of the Sixties), sexual liberation, drugs, long hair and rock music; the whole lot coalesced into a media image that set youth (a small section of youth, and not so young at that) against authority.

"We were citizens of the community and politically we were all right there," says John Fogerty, then of US rock group Creedence Clearwater Revival. "Music was sort of the soundtrack to the political movement that was going on."

Looking at the pop music of 1968 it's difficult to see much trace of this. The popular stuff, the biggest sellers, were still a combination of ballads and beat-pop saccharine. Things were different then. Des O'Connor still got top 10 singles.

The biggest selling singles in Britain that year were the anarcho-revolutionary quartet 'What A Wonderful World' by Louis Armstrong, 'I Pretend' by Des O'Connor, 'Those Were The Days' by Mary Hopkin and 'Help Yourself' by Tom Jones. The best selling albums were the soundtrack of the 'Sound Of Music' and live or greatest hits packages from Tom Jones, Diana Ross, the Four Tops and the Beach Boys. Good stuff, but nary a love bead in sight.

Away from the top 10, however, there was a discernible whiff of change in the air, and it wasn't just the marijuana. 1968 was a pivotal year in the growth of a 'rock community'; a shaky mix of rock culture that was to lead to ethnic prints, loon pants, art-rock, 'progressive' music, concept albums, patchouli oil and truly liberal political ideas; the same items that held rock together until punk spat in their face and the hard, fast, clever Eighties laid them to rest for ever.

Back then, rock music didn't suffer under the burden of a 30 year history, nor was it softened by a mass market that today stretches from five to 45 like middle age spread. Accountants and lawyers were just accountants and lawyers, not the major creative force behind record companies.

It's not that rock musicians were any more talented or deserving in 1968, it's just that everything was moving in their direction. Healthy economies in Europe and the US, the growth of the youth market since rock 'n' roll's birth in the Fifties and the myth of 'swinging London' all contributed to a decade uniquely obsessed with youth — and youth swimming in enough cash to fuel those obsessions. Today's prime market is 25 to 40. Back then you didn't trust anyone over 30.

Although youth was more politically active in France and Germany, the centre of rock's protest was California. And it was in San Francisco with its liberal Berkeley college and a residue of washed-up beatniks that the trip began.

By the mid-Sixties, sections of middle class American youth had rebelled against authority on a number of issues. The anti-Vietnam war and civil rights movements had both witnessed a strong student presence, but it wasn't just on political questions that youth found itself in

opposition.

The confidence the Sixties had given young people and the creation of a culture specifically for youth, led some people to drift away from mainstream society altogether. This had happened before, but never in such large numbers.

In San Francisco a community of rock fans, drug takers, ex-beatniks, student radicals and people who simply refused to live in 'straight' society grew in the Haight-Ashbury area. Serviced by rock bands like the Grateful Dead, Jefferson Airplane and Country Joe And The Fish(!); preached to by drugs prophets like Timothy Leary and political activists like Abie Hoffman, the scene in Haight-Ashbury, quick to disintegrate though it was, was the spearhead of a middle class youth culture that was to last well into the Seventies.

The hippies of San Francisco, (for that was what they were to become) were not only confronting America on the Vietnam war, they were offering Americans a series of alternative lifestyle choices. New sex, new drugs, new hair, new clothes — all were up for grabs. All were seen as an expression of a youthful confidence and disgust at a corrupt, morally bankrupt society.

Yet while the rock bands of California thought they were the soundtrack to a political movement (Starship's Grace Slick — then of Jefferson Airplane — appearing on prime time TV in black face and giving the Black Power salute) the rock industry, even though less professional than today, was still wedded to mainstream USA, controlled by the ethics of capitalism.

There's a tendency now to see hippies and the rock groups they followed as playpen philosophers, unable to come to grips with a social and political system that gave them a sanctioned level of rebellion; that allowed subversive pop bands but no real change in society. Hippies did not stop the Vietnam war, the Viet Cong did. Students in Europe did not change their societies, but they did make their own lives on campus more comfortable.

Of course, it wasn't long before hippy became commercialised. After all, there was an awful lot of denim to sell in a pair of loon pants. Down this road lay the hip capitalism of people like Richard Branson . . . and the awful complacency of the mid-Seventies.

Yet even in the conservative late Eighties, our attitude to sex and dress owes a great deal to the relaxation of the hippy movement. And it is the young people of '68 who ran Ken Livingstone's GLC and are in the vanguard of what remains of any fight for social justice, sex and race equality in Britain. These things are important.

So are the massive influences that late Sixties West Coast rock still holds over British musicians. The Smiths, Bunnymen, Lloyd Cole, indeed most of white British rock, has the clearest echo of the late Sixties about it. That might not be a good thing, but it's true.

Of course, there is no rock community anymore, just sophisticated rock consumers, mega leisure

industries and, on the margins, a gaggle of small, self sufficient music scenes (goths, rockabillys, soul boys etc). Music is certainly more diverse now, but the tinkering of most British pop are, at best ironic, at worst slavishly nostalgic.

The record industry is now more professional and pop people have learnt to fit their ambitions into a well defined career structure. This leaves Eighties pop smooth and well rounded, but without any sense of striking out, taking chances or putting anything on the line other than an expensive marketing campaign.

Most pop was like this in '68 too. As ever, there were great soul records from the likes of Jimmy Ruffin, the Supremes and Four Tops, but there were also plenty of pre-rock 'n' roll mainstream ballads. 1968 saw the birth of bubblegum — a synthetic pop aimed at the pre-teens and practised by bands like Ohio Express and the 1910 Fruitgum Company on the Buddah label. It also, regrettably, saw the emergence of Heavy Metal, Led Zeppelin playing their first gig this year and Deep Purple scoring a million selling single, 'Hush', in the US.

But none of this obscures the possibilities and images coming from California to the rest of the world in those sunshine days of 1968 . . .

"Of course, it wasn't long before hippy became commercialised. After all, there was an awful lot of denim to sell in a pair of loon pants"

● JULIE DRISCOLL, BRIAN AUGER AND THE TRINITY (above) and SLY AND THE FAMILY STONE (below) display the contribution old curtain material has made to the world of pop



HOME IS WHERE THE ART IS

Paul Primitive surveys the carnage he knows as his living room with resigned indifference. Like a World War One general scanning the Somme after a particularly heavy run-in with Johnny Bosch, Paul's relationship with this dank hovel lies midway between a marriage of convenience and a war of attrition.

Of course, it needn't have turned out like this: a £20 per week one bedroomed bachelor pad on the fringes of Coventry city centre, close to local amenities and a short high speed commuter ride from the Metropolis would seem just the ticket for a rising pop star. In the eyes of a charitable estate agent it might even constitute a 'Des Res'. But alas, continuous years of bedsit neglect and youthful excess have buried this poor abode's aspirations beneath a pile of assorted crap and clothes on a chair in the corner.

"This is the worst chair for sitting on," explains Paul, "... unless you've got a bad back to begin with. So it's just for putting clothes on really."

Paul's guided tour of his living quarters is remarkably reminiscent of America's First Lady, Jackie Kennedy's, famous televised tour of the Whitehouse shortly after John F had given her carte blanche to get the painters in.

Of course, Paul has never had the painters in. The walls here seem to have pioneered those new 'White With A Hint Of...' range of emulsions. Paul has chosen a shade very popular with bedsit tenants; 'White With A Hint Of 30 Years Of Tobacco Smoke'. This colour scheme reaches an abrupt halt by the window where Paul has stripped the woodchip paper to reveal large shadows of mould. Pets, perhaps?

"No, that whole wall was just covered in mould," answers Paul. "I got so fed up with it, I pulled all the paper off. It's not too bad now, it actually seems to have dried out. There's a blob of mould over there behind the chair that looks like a skull. I drew the teeth on myself."

Above the broken gas fire is an uncharacteristic flurry of domesticity; three pink ducks wing their way



Photo: Martyn Strickland

THIS WEEK: Paul from the PRIMITIVES

skywards past a teddy bear effigy of Paul, crocheted by his mum.

"I added the ducks as soon as I got here," he explains. "In fact, I only left home because I had these three ducks and I didn't have a wall to put them on."

What about the huge circular road sign marked '3Q'? A trophy from a beery night out?

"I don't know what that means," muses Paul. "I suppose it means there's a free queue to the toilet and you don't have to pay to use the bog."

The dead road sign gazes mournfully down at the table. At least, it looks like a table. It's hard to tell under all the debris; beer cans, Mum roll-on deodorant, Ty-Phoo tea 'Mysteries Of The World' cards, even three dimensional stains. All manner of unsavoury things.

The straight-backed boneshaker of a chair which serves the table boasts

its own crowning glory; a pair of maroon nylon Y-fronts are stretched over the back rest.

"They make a useful seat cover or a nice hat," enthuses Paul.

Isn't this all a touch depressing for a top notch entertainer like Paul?

"Well I've got a red light bulb as you can see," he explains. "And at night it's quite dark in here. I also usually wear sunglasses inside, so I could be anywhere really."

"I'm hardly here anyway. I suppose it keeps your feet on the ground having a place like this."

If you can find an unoccupied piece of ground to keep them on, that is. Paul's floor is as depressing as his walls; scraps of nondescript paper, records and remnants of meals long since digested compete for floor space with the shiny carpet. Beside

the obligatory wardrobe in the corner lies an unfeasibly large pile of jaded winkle picker boots.

"I only bought two pairs," says Paul. "And look what happened... They multiplied! Most of them are worn out. I think they look good when they're knackered, it's just that you can't wear them, so I keep them here in a pile."

The only nod towards Paul's musical connection is a guitar looking pissed off and neglected in the corner... Without strings!

"This is a cheap guitar bought from somewhere or other," explains Paul. "Probably out of a catalogue actually. Someone else bought it and I conned it off them for £20. As you can see, it's got no strings. It's for people who can't play the guitar. If they come around and fancy a jam, I give them this one and they can mime along without feeling too left out."

Is this a good entertaining room?

"No," answers Paul glumly. "I had a party here once on boxing day. It wasn't much good. It was all boys and they all stripped off and started dancing around in the nude."

Well that solves the underpants/seatcover mystery anyway.

Aha — something of value. A Coronation commemorative mug. That must be worth a bob or...

"Well, actually it's a Silver Jubilee mug," interrupts Paul. "It just looks like a Coronation one because it's so dirty."

What about cleaning. Does he ever bother?

"Well I've got this here and that's all you need innit," enquires Paul holding a quite obviously unused tin of 'Clean And Shine' spray polish. What about the dusters?

"Dusters!?" gasps an incredulous Paul. "You just spray it in the air and it cleans itself dunnit?"

Oh dear.

Shell-shocked and itching, we take our leave of this miniature shanty town. Lensman Martyn half jokes, "If we don't want this, we should send it to SHELTER." (the National Campaign For The Homeless).

They'd never believe us mate, they'd never believe us.

Ian Dickson

THE PRIVATE WORLD OF A PUBLIC FACE

45

reviewed by
chris twomey

SINGLES OF THE WEEK

THE COMPANY SHE KEEPS 'The Men Responsible' (Cold Harbour) After two acclaimed singles — the first of which featured Rik Mayall in the vid — the Company She Keeps remain serious contenders for chartdom, or at least they would do if they were based on Massive Promotion and Payola Records Ltd. Tripping along nicely in a Motownish soulpop mood, and with only the odd shirt tail out of place to remind you that rough edges add character, 'The Men Responsible' is as tautly presented as commerciality should allow. With any luck they'll soon be out of the soup kitchen.



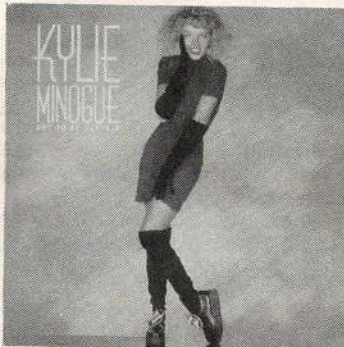
BASIA 'Time And Tide' (Epic) Despite having a name that, pronounced correctly, sounds like a Beano character, Basia has always stood for all things sensual and ethereal. Unfortunately her unquestionable talents have tended to stray towards the dreary in the past. This time, though, she's got it right with a gloriously stretched ballad that should haul her up where she belongs.

WITH A LITTLE LUCK

SWIMMING WITH SHARKS 'Careless Love' (WEA) Starts off sounding like Kate Bush's 'Running Up That Hill' then reveals its true colours... EUROPAP. Yup, this week's 18/30 anthem belongs firmly to the Humpe (don't titter) sisters from Germany who make Pepsi & Shirlie sound like Anthrax. So sweet it'll make your teeth drop out.

THE WEATHER GIRLS 'Land Of The Believer' (CBS) Tacking their two greatest hits onto the B-side in a bid to recapture former glories, the Weather Girls are still heavyweights in every sense of the word. Once again this lacks the authority of 'It's Raining Men' but will be a huge club hit simply by virtue of its ruthless percussive backbone. Production: Full Force. Inspiration: Prince.

KYLIE MINOGUE 'Got To Be Certain' (PWL) And they call it pappy love... Ms Minogue's bid to remain lucky lucky lucky will no doubt be very successful despite what anyone may say. Her song (for want of a more accurate term) proves that they're still churning 'em out relentlessly down at the SAW factory, and yes, Kylie still sounds like Rick Astley on speed.



BOSS 'No More Heroes' (EG/Virgin) Coincidentally (or maybe not) produced by Martin Rushent who did the original in 1977, this interesting re-work of the Stranglers' classic is barely recognisable until it reaches the chorus. Chugs along with a semi-dance beat and a bpm that a juggler on stilts could just about cope with. It could have been a real winner if not for the slightly murky vocal track and re-cycled lyrics.

ANIMAL NIGHTLIFE 'Always Your Humble Slave' (10 Records) Much as they strive, Animal Nightlife have never managed to repeat the class and distinction of 'Love Is The Great Pretender' — the original version that is. 'Always Your Humble Slave' falls into the same competent, and eventually likeable groove as 'Mr Solitaire', one which Curiosity Killed The Cat have unjustly made their own. It could be time for revenge.

IN TUA NUA 'All I Wanted' (Virgin) One of Ireland's top bands — as verified by all domestic polls — in Tua Nua have yet to find proper recognition here and are still waiting in the wings. This soft stab at AOR features all the hallmarks of their traditional instrumental sound and Leslie Dowdall's sinewy vocals. But, for the time being, I don't think U2 need fear relegation.

THE DRISCOLLS 'Girl I Want You Back EP' (Restless) The Driscolls highlight an age-old dilemma. They seem to have the right idea but lack the technical resources to put that creative flair into practice.

Meanwhile lesser talents are hogging all the studio time but wouldn't know a good idea if it went to bed with them. Though this sounds like it was recorded in someone's bathroom, the potential shines through in three minute bursts of gravelly pop. The Kinks used to make this their strength. Pity more still don't.

DO RE MI 'King Of Moomba' (Virgin) Now that Aus rock is making serious inroads into the British consciousness, having long been regarded as a rather derivative force, Do Re Mi are a group to take note of. Behind the bravado — plenty of jaunty African carnival rhythm to prove that it's not all gloom — lies a macabre sting in the tail. It seems someone in Do Re Mi would like to see a few buildings topple into the ocean to curb 'ruthless urban development'. Who says Australians don't have a sense of humour?

KOOL MOE DEE 'Wild Wild West' (Jive) The proclaimed rap connoisseur returns to the fighting ring with some toned-down lyrics and an apparent hole in the head. Plenty of Western cliches keep the mood discretely tongue-in-cheek. As for the sleeve — either Kool is taking the piss or he's suffering from serious delusions, believing that all the girls love a saddle-leather clad dude.

ASWAD 'Give A Little Love' (Mango) Hot on the heels of 'Don't Turn Around', Aswad celebrate their new found status by releasing another slice of lovers rock that's just as likely to succeed. Plenty of calypso jumpiness and steel drums to get you going for the holiday season. A trifle slight but if prizes were awarded for endurance...

LEVINE HUDSON 'Intervention' (Virgin) The world is currently choc-a-block with young Aretha Franklins employing impressive vocal dynamics to gloss over bountiful competition. Here's another. Full thick harmonies give 'Intervention' a gospelish focus. Levine adds the melodrama.



THE APARTMENTS 'The Shyest Time' (Glass) Taking you by the hand with its opening fraility and eventually shoving yer nose against its powerful, bright chorus, Stephen Hague (producer of the Pet Shop Boys, OMD, Communards et al) has grabbed the previously obscure Apartments and given them a chance. Noted for his clinical

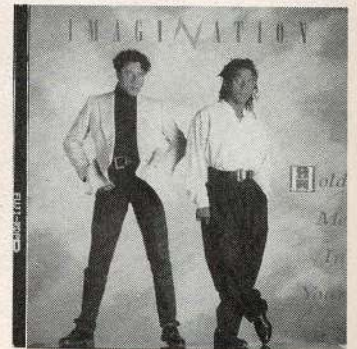
search for the mass market, though, Hague's contribution must have been peripheral for this retains a surprising warmth.

BYE BYE BABY

BRUCE HORNSBY AND THE RANGE 'The Valley Road' (RCA) Bruce Hornsby's trademark will also prove to be his eventual undoing — if it hasn't already. Having sustained some momentum in America with those prevalent Hornsby keyboard runs, he's unlikely to make the same grade here. Besides, this sounds just like the, um, first one... see, I've forgotten already.

BENNY PROFANE 'Parasite' (Ediesta) Benny Profane create a jangly pop noise that reeks heavily of sub-Smiths influences and are, accordingly, being hailed in loose-leaf binder circles as the next prophets of doom. Can't see it myself, there's only room for one Morrissey in this world.

IMAGINATION 'Hold Me In Your Arms' (RCA) Imagination must be getting sick of having people remind them that they used to be good. 'Hold Me In Your Arms' is a perfect example of where they're going wrong. With its homogenous sprawl they now go for the 'feel' in a big way, and apparently forget to include a tune.



CLIMIE FISHER 'This Is Me' (EMI) Another re-issue now that fortune smiles more kindly on Messrs Climie and Fisher. Lacks the hooky qualities that made 'Love Changes' an eventual winner. Treading perilously close to Chicago territory here.

RANDY TRAVIS 'Forever And Ever, Amen' (WEA) If the twang's your thing you'd probably like to know that Randy Travis swept the board at this year's American Country music awards. If it isn't, you probably thought it was another Kenny Rogers song all along. Amen.

VIBRATORS 'String Him Along' (Revolver) Still plodding away after all this time, the Vibrators have transformed from being purveyors of twisty turney rock of a manic persuasion to rockers of no particular distinction. This is a pleasantly insistent Lou Reed pastiche and should help to boost Jesus And Mary Chain sales.



▼ WHITNEY HOUSTON, NEC, BIRMINGHAM

"There's bugs on the stage!". Whitney Houston, American superstar, is stamping around the circular stage looking for creepy-crawlies to splatter. "I really hate bugs. Perhaps they'll have gone when I finish this song". Kooky, or what?

Whitney H is a weird one. Half way through, and her first British show for eighteen months was displaying all the characteristics of bland, emptyheaded, American professionalism. Blitzed by screams and spotlights, Whitney had high-heeled it down a corridor of security guards to join her super-slick band on the centre stage. A glittering stick insect with frizzy

hair, the Queen of 'Dynasty' soul had flashed a few grins, shuffled gawkily with her four 'Fame' type dancers and shouted 'Wooooo!', and 'Are you enjoying yourselves?' a lot.

She had shimmered through technically perfect verisons of 'Didn't We Almost Have It All' and 'Where Do Broken Hearts Go?', partied primly through 'So Emotional' and 'How Will I Know', but behind the functional fashion-show excitement and the professionally precise voice, where was Whitney?

"I love you Whitney!" screams a dazzled fan. "How do you know? You don't even know me," snaps the not so dumb non-blonde of soul pop. It wasn't until after she'd introduced her dancers by the wrong names, giggled a bit, lounged on a levitating grand piano to slag off the press rumour-mongers, and sighted the (imaginary?) bugs; that this started to feel like something more than a hologram of Houston. By the time she came back for a clap-along encore of 'I Wanna Dance...' she might even have broken sweat a little.

Whitney, then, is not Tina Turner, and no-one would want her to be, but playing stadiums is a contact sport too, and WH could afford to be a touch less dignified, and a touch more electrified. Stomp those bugs to pulp, Whitney.

Roger Morton



■ JUNIOR MANSON SLAGS, TOWN AND COUNTRY CLUB, LONDON

The Junior Manson Slags are about "love potions", "pulling my trigger", pulling the birds, beer, and deafening loudness. All the most important attributes of greasy grebo. And for the first five or so songs they were good fun. Tough drumming mixed with some great bass made for some quite decent sounds, together with a sackful of rock'n'roll bravado.

But after the first half of their show, the sound descended to rather sub-Zodiac. As guitars clashed into an indiscernible scream, the vocals just became a mashed frenzy. 'Sweet Love' provided a bit of light relief, but the singer, for some unknown reason, seemed to burp at the end of every song. Or was it a growl?

There's nothing wrong with making music loud and hard, but the Slags seem to step just over the line of tolerance. And why do bands have to sneer at the audience, basically telling them where to get off, and why do all grebos have to talk with false American accents?

Zodiac Manson and the Slag Reaction are fine in small doses because that's just about as long as the tongue can stay in cheek.

Lysette Cohen

■ RUSH. WEMBLEY ARENA, LONDON

There's no time for techno-fear as Rush bring the rock theatre into the 21st century. Although the traditional view of the Canadian trio sees them as purveyors of a dated, almost outmoded, sound, in the spacious confines of Wembley Arena, Rush prove that neither they, nor the standard concert hall formula, are ready to quit.

In their 13 year history, Rush have constantly embraced the changes that technology brings. Evolution has seen the group grow out of their early hard rock phase, represented here by 'In The Mood', through their tedious flirtation with conceptual pomp-epics. 'The Temple Of Syrinx', into a streamlined rock blend of reggae, jazz-fusion and pop appeal.

It's this later sound that dominates the 'Hold Your Fire' tour, a complex soundtrack to the giant video screen that dwarfs the band. Complemented by the expressive light show, the videos begin not only to enhance the showtime experience but to also actively illustrate each song. Hence, 'The Weapon' is accompanied by footage of the Hiroshima bomb-blast; an applaudable anti-nuclear message that even the dullest denim-clad bozo can understand.

Rush are trying to propel stadium-rock away from its usual trappings, dispensing with the chest-beating anthems and insincere sincerities for a neat mix of audio and visual dynamics. Now then, anyone for a progressive rock festival?

Tony Beard

■ RANKING ROGER, HARLESDEN MEAN FIDDLER, LONDON

Ranking Roger will always be remembered as the charismatic member of the Beat, the one with the cheeky grin and sparkling personality. It's nearly ten years since the Beat first trod the live circuit, but now it's back to square one, and the duty of Ranking Roger to promote his wares like any newcomer. But it's good to see that not everything changes with time. Bounding onto the stage, resplendent in white khakis, and baseball cap sitting above his still boyishly grinning chops, the Brummie avenger is still very much an angry young man.

Like cannon-ball fire, the explosive opening of 'Your Problems' — sparse, guttural and to the point — set the tone for a show that was to storm the barricades with a reggae pop/rock crossover. With the Specials' Horace Gentleman, and the post punk riff guitarist (replete with the era's ridiculous hairstyle, spiky on top and long at the back) bolstering his ranks, Roger was hardly employing conventional tactics. With other state of the nation lambasts, and a condemnation of drug abuse 'One Minute Closer To Death', the soon to be released single 'So Excited' seemed a strange inclusion by contrast. "It's one of my few love songs" Roger explained, as if excusing his momentary lapse. But a jolly fine lapse it was, and not all that far removed from a Beat happening.

General Public never managed to emulate the success of the Beat. The probability of Ranking Roger, the solo artist, achieving fame would, on paper, appear even slimmer. From the evidence of tonight debut, nothing could be further from reality.

Jane Wilkes

■ THE DAVE HOWARD SINGERS, MARQUEE, LONDON

The Dave Howard Singers. Sounds like a Thirties cabaret troupe, doesn't it? In reality, the DHS comprise one man (the Dave Howard), two backing singers (Wendy and Sarah) and an Ace Tone keyboard. Sounds crap, doesn't it? Wrong again.

Imagine a stripped down, pent-up Depeche Mode playing at thrash-metal, add a dose of Fall-style humour and you're nearly there. Dave Howard produces bursts of ruptured noise, a sparse sound for even sparser (musical) times.

Despite the conceptual Western feel of tonight's show, introduced by the slashed instrumental 'Sabata '88', Dave manages to expand his repertoire to include keyboard thrashers, 'Skydiver'; frantic disco, 'Don't Trust Anyone Over 30'; and funk-ed-up hip-hop beats, 'Wounded Cowboys'. By crickey, there's even time for a love song, the weepy 'No One Touches Me'.

The DHS. Sounds like a joke, doesn't it? It is. Dave Howard is laughing at, and thereby challeng-

ing, the world of pop. Anything you can do, he can do better. Unconvinced? Then check-out the sampled pulse of 'Yon Yonson', a programmed rip-up of cut-out beats, or the harsh bop-groove that calls itself 'La La Land'. Let the Dave Howard Singers take you there.

Tony Beard

■ JERRY HARRISON'S CASUAL GODS, CHESTNUT CABARET, PHILADELPHIA

Pity any gig-hungry member of an esteemed band whose front man refuses to tour, leaving his compatriots with the difficult choice of either sitting idle or risking the accusations of any solo project being but a shadow of his or her mainstay. Pity Talking Heads' Jerry Harrison.

There are definitely comparisons to be drawn here: the Casual Gods live, as on their recent record, occupy the same white funk groove as prime Talking Heads, in no small part due to the appearance of keyboardist Bernie Worrell and guitarist Alex Weir from the 'Stop Making Sense' band. But then who's to say it wasn't Harrison who infused Talking Heads with the funk groove in the first place, and now, frustrated by Byrne's unwillingness to tour, is simply appearing in person to claim his reward? Certainly the audience, Heads fans one and all, felt far from short-changed.

His own voice cold and emotionless, Harrison was frequently overshadowed by the strong lungs of his two female backing singers, and only after a good half hour did the show really warm up. A cover of the Harrison-produced Violent Femmes cover 'Children Of The Revolution' saw the Bolan anthem moulded into dancefloor chic, while 'Man With A Gun', 'Rev It Up' and the excellent gospel-tinged 'Let It Come Down' finally allowed the group to ease up and openly enjoy themselves.

Though the final encore delved right back into Harrison's days as a Modern Lover with the excellent 'She Cracked', it was the previous number, a faithful rendition of the Heads' 'Life During Wartime' that eventually brought the house down.

Tony Fletcher

► WAS (NOT WAS), THE RITZ, MANCHESTER

Was (Not Was) must be seen to be believed and heard live to be appreciated.

There's 11 of them in all — yes, eleven — all crammed merrily onto a stage far too small, and filling it with masses of personality. The three main men have names as delicious as their voices — Sweet Pea Atkinson, Donald Gay Mitchell and Sir Harry 'The Suit' Bowens. They're individually distinctive, each taking the lead in their own particular style. Predictably, 'Spy In The House Of Love' was one



▲ JESUS AND MARY CHAIR, BARROWLAND BALLROOM, GLASGOW

Emerging from the distant darkness the Mary Chain appear in a cluster of noise. The pride of East Kilbride have two distinct noises — the beautiful cacophonous celebrations of all their singles from 'Upside Down' through to 'Happy When It Rains', which all translate superbly to the live arena, show just how much they have changed from the days when they had to beat a hasty retreat after 15 minutes under a hail of bottles and cans. The other noise, sadly, is the filler,

■ THESE IMMORTAL SOULS, CAMDEN PALACE, LONDON

Several hundred pairs of eyeballs popped out of their respective heads as Rowland S Howard, a human scarecrow in a lurid gold-lamé shirt, took the stage. Several hundred voices muttered 'What the

the sound of the uninspired being uninspiring, Jim Reid's attempt at 'I Need A Man' falling flat on its featureless face.

When Jim tries to decapitate a monitor with his mic stand and a section of the crowd roar moronically, you are left thinking, "well, so what?". 'Sidewalking' gives cause for greater optimism but much of the performance seems decidedly empty. The Mary Chain have enough jewels to throw to the audience, but sometimes they are tight-fisted and disinterested. When they learn to be a little less selfish they'll realise how much more they will get back.

Digby Smode

**** is going on?' in a variety of languages as Howard's Souls transformed London's fave tacky tourist disco into a seedy, sultry pleasure den.

These Immortal Souls, part of the flourishing Aussie-Berliner cult scene that includes Nick Cave and Crime And The City Solution, have emerged as strong — if unlikely —

contenders for the top of the indie tree. Tonight they cranked the volume up to the limit and firmly laid to rest any suspicions of excessive pretentiousness with a determined and venomous set.

Epic Soundtracks' faultless drumming pounded on relentlessly as Roland tortured his squealing guitar and deadpanned his way through 'Marry Me (Lie! Lie!)' and 'Blood And Sand' She Said' with charismatic nonchalance. Genevieve's madly weaving keyboards and Harry's time-warp bass increased the blues-based mayhem.

By the time they reached their finest moment, the haunting and panoramic 'One In Shadow, One In Sun', the audience had no doubts. The walls were still echoing with feedback as several hundreds screamed for more.

Lisa Tilston

MIDNIGHT OIL, ELYSEE MONTMARTRE, PARIS

Australian bands seem to have an unwritten rule that, however far they stray from the path of conventional rock, there should at all times remain a spiritual link between the shock of the new and the security of yer everyday rock'n'roll. Midnight Oil do nothing to suggest that they are any different, yet they do have several redeeming features.

The giant bald singer known as Peter Garrett throws himself around the stage in a series of epileptic jerks looking like an unholy meeting between Ian Curtis and Sal Solo. The French crowd respond to this sight with boundless enthusiasm and when he lays his political cards on the table the fact that most of them don't know what he's saying makes no difference, the cheer is just as great.

Politics play a large part in Midnight Oil's scheme of things, and their dedication to the rights of the true Australians, the Aborigines, is honest and consistent; a far cry from Michael Hutchence sitting in his Tokyo apartment saying, "Yeah, wow... some of my best ornaments are Aboriginal." It's this serious, thoughtful side to the Oils that sets them apart from the likes of INXS and Icehouse, and in many songs it is what saves them from simply being a very good, very loud rock band.

Tim Nicholson

there's a vast selection of instruments), well, enough said...

There's a bit of something for everyone, all thrown together and emerging as Was (Not Was). The influences are evident — there's Jimmy Hendrix, James Brown, Bob Dylan, even Michael Jackson, all up there on stage with each parallel character and popping up from time to time throughout the show. And yet they're a highly individual band, unique in their quality and standing alone where style is concerned. It'll be a long time before you'll get a chance to see something this good again.

Melissa Blease



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ALBUM
REVIEWS

PRINCE 'Lovesexy' (Paisley Park WX 164)

Is there anyone on this planet, in the full possession of their senses, who can resist Prince?

From the saucy, nude shot on the sleeve to the unbearably sexy musical contents within, just like his finely-toned torso, there's meat, muscle and erhem, balls aplenty.

Leaving behind the sparser and more experimental path followed by 'Sign 'O' The Times', 'Lovesexy' hardens back stylistically to the chaotic orchestrations and Jimi Hendrix leanings of earlier stuff such as 'Controversy' and 'Purple Rain'. It's a non-stop erotic cabaret. Not that he's forgotten the Almighty amongst all the panting and heaving.

The single, 'Alphabet Street' gives a fair indication of what to expect overall from this LP of steaming sex. 'Glam Slam' keeps the tempo chugging along nicely with some currently hip Seventies style harmonies. 'Dance On' charges around like Deep Purple in funky carpet slippers but doesn't detract from the social comment contained in the lyrics.

The two smoochy ones on the album 'When 2 R In Love' and 'I Wish U Heaven' show that he's not afraid to show his sensitive side either.

'Lovesexy' is possibly the best bonking soundtrack you'll find this side of 'Let's Get It On' and if this album was an eligible bachelor, I'd crawl 100 miles over broken plectrums to marry it!■■■■■

Nancy Culp

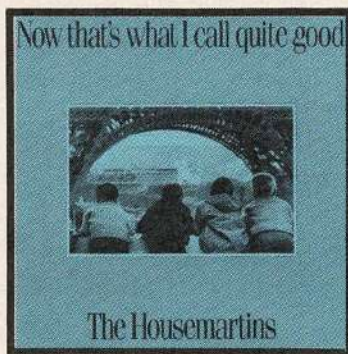


THE HOUSEMARTINS 'Now That's What I Call Quite Good' (Go! Discs AGOLP II)

The Housemartins were probably the most successful politico popsters of our time. Of their nine single releases, only the first two failed to make any indentation on the top Twenty. They even reached the Number One spot at Christmas 1986. Both their LP's sold into the millions. Yet, for all this success, Fish City's Foursome failed miserably. The beer swilling sexist louts who the Housemartins condemned in 'Happy Hour' were the very people who took the beat barnados to the heart. With pop success came a total misunderstanding. The Great British public never caught on. And they probably never will.

Not so much a greatest hits compilation (though all the singles are included) 'Now That's ...' is more an anthology, a journey through the good and the bad, early radio sessions, long forgotten demos, and 12 inch b-sides, twenty four tracks in all. Now that's what I call value for money.■■■■■

Jane Wilkes



THE ADVENTURES 'The Sea Of Love' (Elektra UK:EXT 45)

Seemingly given the big E by backers and public alike here in Blighty, the Adventures were picked up in a state of shock by the Americans and now they're thumbing their noses at the lot of us with 'Broken Land' a hit single, and an LP that's possibly stuffed with more of the same.

Possibly, because the feeling of déjà vu swamps the listener throughout this LP with references from such diverse quarters as Nick Kershaw ('Broken Land') to U2 ('The Trip To Bountiful' and 'Hold Me Now') and while this may not exactly be a crime, it does detract from the strengths of the Adventures themselves.

Their sense of dynamic and melody is almost faultless and if they could only harness this with a sprinkling of character and individuality, the Adventures could yet become a huge international band. As it is, they're guaranteed success and a small fortune in North America, but I'll bet they'd swap at least part of that for

another couple of hits back in Europe.■■■■

Andy Strickland

FELT 'The Pictorial Jackson Review' (Creation CRE LP 030)

The best thing about Felt songs in the past was their titles, but lead Felty, Lawrence, has penned more normal headings for his their umpteenth LP. Only 'How Spook Got Her Man' lives up to his past reputation.

'The Pictorial Jackson Review' is a fine album — ten summerswingsixties groovers and some healthy self-indulgence on the Hammond Organ by Martin Duffy. Felt's sound is distinctive and over the years they haven't changed radically — but at last Lawrence has perfected his (pop) art. He is a strange fellow — obsessed with frozen foods and air freshener — the kind of recluse the pop world needs, but cult oblivion, as always, is the destination he is travelling to. Recommended for deck chair listening.■■■■■

Johnny Dee

THE ICICLE WORKS 'Blind' (Beggars Banquet IWA 2)

If you like Hendrix, silky transatlantic vocals, cool reggae, calypso, Scott Walker, blues and pure rock'n'roll, chances are you'll like 'Blind' too.

The Icies know a good riff when they hear it, and they're not afraid to let their influences show. The result is impressively varied, with powerhouse drumming uniting everything from thrash to a cappella, and the sweet harmony of 'Starry Blue Eyed Wonder' putting the icing on the cake.

If the Prince-funk single 'The Kiss Off' surprised you, this collection will knock you out. Who'd have thought three such affable lads could make so much noise?■■■■■½

Lisa Tilston

PEBBLES 'Pebbles' (MCA 42094)

This is Pebbles' first LP. It includes the hit 'Girlfriend' and the wonderfully-titled follow-up 'Mercedes Boy', which sees Miss P inviting her boy to ride in her Mercedes, a flip side to Natalie Cole's 'Pink Cadillac'.

The album is full of classy tracks, cars and love being Pebbles' preoccupations. The standout songs are the singles, plus 'Love-Hate', which originally appeared on the soundtrack of 'Beverly Hills Cop II', and the classic acid-slowie 'Slip Away', which will no doubt be hit number three.

It turns out that the best tracks were written or co-written by Pebbles, which is a good sign. She's got the voice, the style, and the writing talent as well. All she has to do is drop the mid-tempo fillers which make side one a little dull and which stop this LP being a classic.

'To believe or not to believe' is the question she asks. The answer

is obvious, I believe in Pebbles.■■■■■

Chris Mellor

VARIOUS ARTISTS, 'Colors' (W.E.A. K9257131)

The movie is controversial and so is the soundtrack, especially the title song by Ice T, a West Coast rapper who bulldozed onto the scene with his debut album about pimps, prostitutes and murderers. 'Colors' is no less graphic, his mom's on crack, his sister's arms are scarred by tracks — welcome to the world of ghetto life and gang warfare. Reality is unpleasant, but more to the point, extremely hazardous to your health.

Other tracks capture the vicious violence of L.A.'s mean streets with a Clint Eastwood "make my day" sample and a barrage of unsettling news broadcasts. On this record, the old adage applies, no news is good news.

The flipside of fear is comic relief, provided by the ladies. Roxanne Shante wastes other rappers on her new single, 'Go On Girl', Salt 'N' Pepa chase a particularly tricky rhythm, while Eric B & Rakim, Cold Cut, Big Daddy Kane and MC Shan contribute their raw beats and rhymes, making 'Colors' the best ever rap compilation. Make your day. Buy this record.■■■■■

Malu Halasa

CRIME AND THE CITY SOLUTION 'Shrine' (Mute STUMM 59)

Out of their time and possibly out of their heads, there's *nothing* quite like Crime. This, the fifth collection of gifted individuals to unite under the Crime banner, sees a primal warmth lift the customary moody introspection to newly optimistic heights.

Off-beat, insistent rhythms, squealing guitar and violin, Bonny's cool vocals and sensuous lyrics conspire to make 'Shine' haunting yet strangely soothing. 'Steal To The Sea', with its chants and rising tension, is a veritable tour-de-force; while the compelling 'On Every Train' is one of the finest, most neglected singles of the year. Weirdly wonderful.■■■■■

Lisa Tilston

LIVING COLOUR 'Vivid' (Epic 460758)

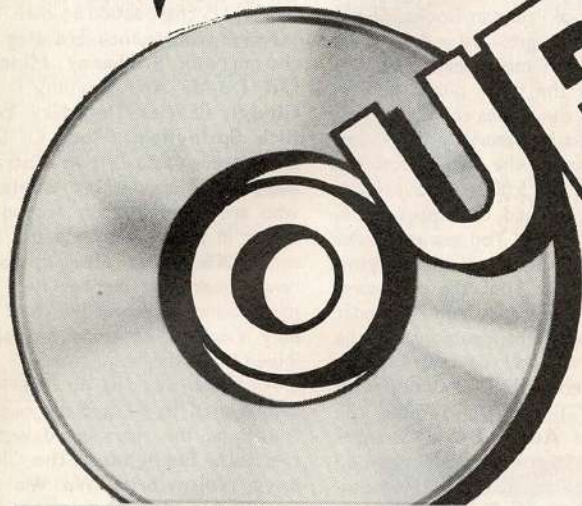
For many people, Black Rock died with Jimi Hendrix. Living Colour are the 'Vivid' proof that racial prejudice has, until now, denied many people of other races the chance to dabble in good old rock'n'roll.

Living Colour are set to explode the cultural myth that rock is the white man's domain with a ferocious blend of Hendrix/blues licks and Princely sensibilities amid a disturbing sense of rhythm. Imagine Cameo jamming with the Red Hot Chili Peppers and you're halfway there. Explore this record!

Highlights? Too many to mention. 'What's Your Favourite Colour?' Living Colour!■■■■■

Tony Beard

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QUITE GOOD**



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OUT NOW ON ALBUM, CASSETTE AND CD

● In the wake of **Celene Dion's** Eurovision triumph with 'Ne Partez Pas Sans Moi', which, as promised, is fully documented elsewhere within Chartfile, Carrere Records have decided against releasing the record in the UK, as they have rights only to the French language version of the song. Quite who has the rights to the English language version is something of a mystery that may never be solved.

Until it is, the only way to get 'Ne Partez Pas Sans Moi' in the UK is on the album 'Melodie Grand Prix 1988' issued in the Nordic countries on the Continental label. The album includes all 21 songs performed in Dublin, and also the Cypriot entry for Eurovision, which was withdrawn several weeks prior to the competition after it was learned that it was based on another song that failed to win the Cypriot qualifying heat of Eurovision four years ago.

'Melodie Grand Prix 1988' can

only be obtained in this country by private individuals — Continental has the right to the songs for Scandinavia only and cannot sell to record import companies — direct from Heto Endros, Pottermarkeren 8, 0954

Oslo 9, Norway. LP and cassette versions are £7 apiece, whilst the compact disc costs £10, including postage. Do NOT send cheques or postal orders, as the cost of encashing these in Norway exceeds

their value. Instead, send either an International Money Order or cash. This is the fifth year that Continental has released an album of Eurovision songs, but those for earlier years are now deleted.

	ICELAND	SWEDEN	FINLAND	UK	TURKEY	SPAIN	NETHERLANDS	ISRAEL	SWITZERLAND	IRELAND	GERMANY	AUSTRIA	DENMARK	GREECE	NORWAY	BELGIUM	LUXEMBOURG	ITALY	FRANCE	PORTUGAL	YUGOSLAVIA	FINAL POSITION
ICELAND	0	1	1	1	1	1	5	5	5	5	5	5	9	9	9	9	9	10	12	20	20	16th
SWEDEN	3	3	3	5	5	5	13	13	13	18	18	18	26	26	38	39	42	52	52	52	52	12th
FINLAND	0	0	0	0	0	0	0	0	3	3	3	3	3	3	3	3	3	3	3	3	3	20th
UK	1	6	16	16	28	38	38	48	53	60	70	80	90	96	101	113	121	133	133	136	136	2nd
TURKEY	0	4	4	5	5	10	11	19	19	19	27	27	27	27	27	27	31	31	37	37	37	15th
SPAIN	2	2	2	2	7	7	7	9	15	15	15	23	24	32	34	40	46	54	54	54	58	11th
NETHERLANDS	0	0	0	6	12	12	12	19	26	28	34	34	34	46	46	46	58	63	63	70	70	9th
ISRAEL	6	6	12	16	16	22	25	25	35	36	41	43	43	46	46	56	61	64	74	84	85	7th
SWITZERLAND	7	19	24	34	44	52	62	66	66	76	88	88	88	98	106	110	111	118	119	131	137	1st
IRELAND	0	7	9	12	14	26	32	32	36	36	43	49	56	56	63	68	68	72	77	79	79	8th
GERMANY	8	8	8	13	14	17	22	22	28	28	28	34	34	34	38	38	38	38	38	40	48	14th
AUSTRIA	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	21st
DENMARK	10	13	17	17	17	18	30	36	37	41	45	57	57	57	67	74	74	74	86	92	92	3rd
GREECE	0	0	0	0	3	3	3	3	3	3	3	3	3	3	3	3	3	3	10	10	10	17th
NORWAY	5	13	20	32	32	39	40	40	48	49	52	57	64	64	67	67	71	71	78	88	88	5th
BELGIUM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	5	5	18th
LUXEMBOURG	4	14	26	33	33	33	38	38	50	62	62	63	65	67	73	81	81	83	83	87	90	4th
ITALY	0	0	8	8	12	19	19	27	27	29	34	34	34	37	37	39	39	47	47	52	52	12th
FRANCE	0	2	5	5	13	15	17	20	20	23	30	33	38	39	41	51	51	51	51	52	64	10th
PORTUGAL	0	0	0	0	0	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	5	18th
YUGOSLAVIA	12	18	19	27	34	34	34	46	48	51	51	55	67	71	71	71	78	84	87	87	87	6th

NOTE: The table above can be used to determine the state-of-play at any time during the competition. Reading across the page, the figures show the points scored by each country at the end of each round of voting. For example, the UK is shown as having one point after the first round. If you follow the column to the top of the page you will see this was awarded by the jurors of Iceland. After the 2nd round, the UK had six points, which means they had added 5 points to their previous tally. Once again, a glance at the top of the column will show these points came from Sweden.

EUROVISION 1988

cooltempo

AT LAST AVAILABLE !!

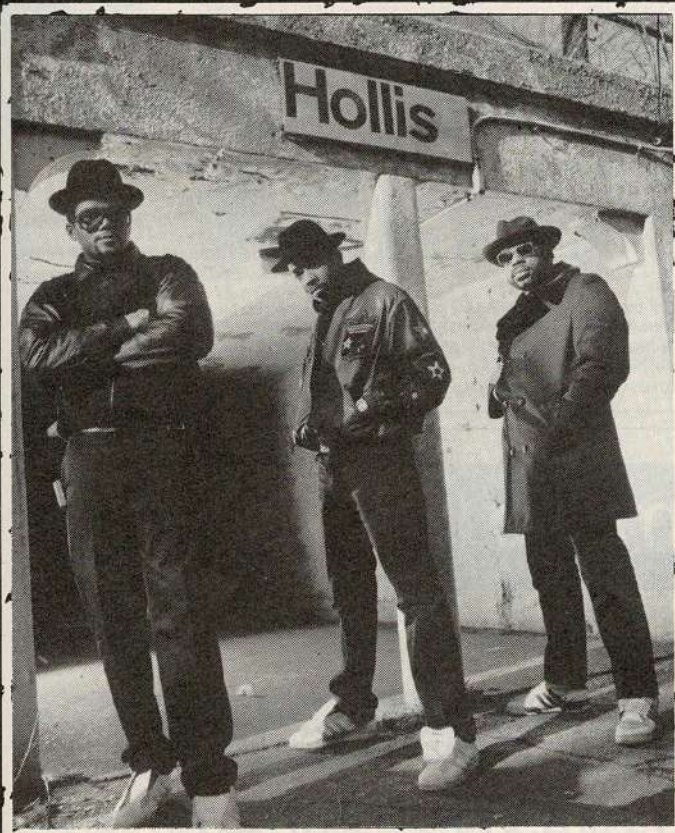
"THE BEST BRITISH HOUSE RECORD YET" - THE FACE

JULIAN JONAH
"JEALOUSY & LIES"

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LETTERS

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

■ I'm not sure why I buy *rm*, other than for the American charts. I mean, there's precious little about music in it. It's all Stock, Aitken and Waterman and Cool Cut/Jack Mix crap. Where's the music? This country doesn't have a decent rock magazine. And the charts are in a sorry state as well. Where's the Richard Marx single? Why wasn't 'Don't Mean Nothing' a hit? And why won't Manhattan release the Richard Marx album? I've been trying to get it for eight months now. How about something decent in the charts? Something by people who write their own songs, play their own instruments, produce their own records. People who have talent, like Richard Marx, John Cougar Mellencamp, Bryan Adams etc. I suppose it's too much to ask for. At least INXS and Heart are an improvement anyway.

Colin Carr, Slough Berks

■ Having read letters in two consecutive issues criticising *rm*'s expanded dance music coverage, I would like to point out that no other weekly magazine covers the dance music scene as informatively and enthusiastically as *rm*. Moreover, no other weekly covers the entire dance scene! Were it not for Record Mirror, the only media exposure for Hi-NRG music would be in the gay press, for example.

Fans of rock and pop are not being ignored; the new indie section adds a new dimension for the exposure of new or alternative rock, and *rm*'s exclusive and detailed coverage of the Gallup Top 100 remains as strong as ever, with regular features on chart bands.

There are many papers on the market which, although less glamorous than *rm* are probably less suited to the hardened rock fan with no broader musical taste. Dance has always been one of Record Mirror's strong points. Readers may not all be aware that the consumer music market is a difficult and highly competitive one, so aspects of strength are important to identify. In order that it should thrive, *rm*'s focus on dance music is a vital ingredient to the magazine. Long may it continue.

John Jackson, Southend-On-Sea, Essex

■ In the present climate of Seventies revivalism, anyone under the age of 20 has my sympathy. The only justification for the current obsession with everything from endless repeats of 'Please Sir' to dodgy remixes of Jackson Five records is the kitsch nostalgia it seems to induce in trendies

everywhere. If you happen to be too young to remember the first half of this unfortunate decade, even this dubious form of escapism is denied you. The irony of our 'disposable culture' is that nothing gets adequately disposed of and the prospect of indiscriminate revivalism throws up some terrifying possibilities. Can the Pam Ayres revival and that Wurzels remix be far away?

Simon Petryszyn, Oldham, Lancs



● Johnny Marr takes a back seat

■ Re: J Rowlands' letter in your April 16 issue. I don't think the Morrissey LP was praised to high heaven because some 'trendy journalists' thought it 'cool' to do so, I think the far more realistic reason is that the majority of reviewers actually *liked* it. Is this so difficult to believe? I think Stephen Street's music is better than a lot of Johnny Marr's on 'Strangeways'.

It seems to me, Mr Rowland, that you only liked the Smiths for Marr's music — one of the 'I like the Smiths, but I hate the singer' brigade. Well most of us think 'Viva Hate' is very good, so leave us alone.

Anthony Asquith

■ The Smiths were the best thing that ever happened in the history of the universe. Just setting the record straight ...

Calendula Soapbox, Twickenham, Middlesex

CONTINUED

was being the birthplace of house music, in which American city?" — ignoring the fact that house was born at and named for the **Warehouse** in Chicago, one assumes they meant the **Paradise Garage** in New York! ... I seem to be joined by many other readers in rating 'Hooperman' as the best new thing on TV: another creation of **Stephen Bochco** (of 'Hill Street Blues') with **Terry Louise Fisher**, the Sunday evening half hour series stars **John Ritter** of 'Three's Company' as a San Francisco police inspector and the delightful **Debrah Farentino** as his apartment block's janitor, plus an enchanting little dog called **Bijou**. ... **Chester Brown**, from Selsey, suggests I might contribute to the rare groove craze by listing what I consider to be the best Seventies funk records never to break commercially — the trouble is, I really don't remember the Seventies, they passed in a blur (however, if you want to know about the Sixties...!) ... **GET OFF!**

HOT VINYL

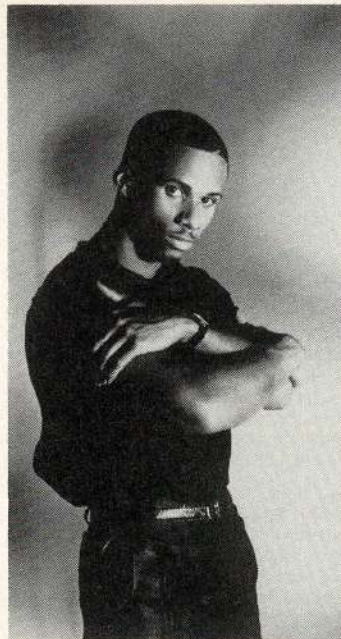
● **ANIMAL NIGHTLIFE 'Always Your Humble Slave (Big Bang)' (10 Records TENX 213)** The Andy Polaris-led pioneers of smoky urban Eighties cool return rather surprisingly with some jerkily leaping 0-125½-0bpm frantic untidy UK house sampling bursts of Dinosaur's L's 'Bongo', Dirk Bogarde movie dialogue and even Hank Williams steel guitar — however, this is flipped by the more typical and subtle half-tempoed then flying 62½-125bpm jazzy Gold Diggers Of '88 vocal version produced by Lenny White (similar 125¼bpm seven inch version and drifting (0-) 119½bpm 'Badlands' too).

Casanovas, mixing acid, funk, and soul Fri/Sat/Mon, and especially Wednesdays ... **Martin McSweeney**, back in a club as resident jock at Rotherham's **Harveys Nightspot**, is also busy producing a "jazz house" project ... **Disco Dave Singleton**, still at Eccles **The Rainbow** after 11 years, has started an agency and (on 09252-6018) is after a pair of Manchester/Merseyside girls for a kiss-ogram and go-go dancing work ... South Wales DJ **Steve Wiggins** has his own **Up-Front** music column in the **Barry & District News** now ... London's **Evening Standard** last week ran a competition, "The Garage club was credited

JAMES BROWN 'I'm Real' (US Scotti Bros 429 07805) "All you copycats out there get offa my chip", shouts Mr Brown as he kicks into the first single from his eagerly awaited Full-Force-produced LP, a deliberately archetypal 0-105½bpm jerky funk jitterer given modern transformer scratches and juddery edits (especially in the really fierce 105%-0bpm 'Real (F.F. Hyped-Up Mix)' flip) while remaining basically the same old James Brown that all the copycats have so long admired.

THE PASADENAS 'Tribute (Right On) (The Q Street Mix)' (CBS PASA T1) Pete Wingfield produced, Richie Rich remixed, terrific mushy hi-hat shushed Seventies style 0-107bpm jazz-funk juggler with music history tracing vocals, by the old Finesse disco dance troupe, right on target for the latest retrogressing trend.

BY ALL MEANS 'I Surrender To Your Love' (US Island 0-96656) Superb lazily weaving (0-)89½bpm real soul slowie by an oddly named male vocal group, causing a huge stir since it arrived initially on import seven inch, flipped by the equally good more "modern" snappily jolting 111½-0bpm 'We're Into This Groove', with nice doodling sax.



● **SUAVÉ 'My Girl (Club Mix)' (Capitol 12CL 491)** The Temptations' 1964 classic sung in much the same way by this new fellah (pronounced "Swarvay"), but given a modern wriggly, jerkily jolting 102½-102½bpm bouncy abrupt beat that's in both Club Nouveau and Phil Harding/Climie Fisher style (edit/a capella flip).

TERRY BALDWIN (Housemaster) featuring BUD IATOUR 'Do You Wanna Dance?' (US Future Sound Records FSR 1005) Fast selling aggressive title stuttering 126-0bpm acid house with snarling "washing machine" synth before the rhythm lifts into plonking piano, coupled by the possibly even fiercer 0-125½-0bpm 'Nothing Over' Martin Luther King-stuttered thudding 125½-0bpm 'I Have A Dream', and 'Dragnet'-introduced 0-125½-0bpm 'Delta House', all similarly sulphuric.

CITY HEAT 'Rock Me (In the Cradle Of Jazz)' (Crash Recordings CR-1203, via 01-675 3858) Rightly championed by Robbie Vincent on Radio 1 but available only as a promo on a label that

seems to be staying deliberately obscure, in this country anyway (see the later Funky Ginger review), this excellent lethargically jogging bumpy 83bpm slow swayer is sultrily sung in Sade style by Joanna Law (in three mixes), brother Simon presumably being either the self same Funky Ginger or Dr Ross of the Emergency Services production team.

PEBBLES 'Mercedes Boy (Extended Version)' (MCA Records MCAT 1248) Chunky bassline jittered Madonna-pitched 114½-0bpm bright lurching canterer, yet another song that says "I've been watchin' you", flipped by the jerkily rumbling Janet-like 0-109¾bpm 'Love/Hate'.

SAMANTHA FOX 'Naughty Girls (Need Love Too)' (Jive Foxy T9) Promoted already in Jon Williams' vocal-less scratch remix, the actual Full Force created and accompanied jerkily jolting wriggly 0-112½bpm US pop funk smash is just as relevant to black music as Pebbles (and pressed in pink vinyl!)

TYKA NELSON 'Marc Anthony's Tune' (US Cooltempo VAS 1079) Prince's sister debuts with a spurting 85½bpm radio ballad, almost in Diana Ross style, the funkier snappily lurching 108¾bpm Pebbles-type 'Be Good To Me' flip having more outright disco appeal.

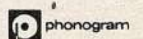


● **NORMAN CONNORS 'Lovin' You' (Capitol 12CL 485)** Gabriel-le Goodman sounds just like Minnie Riperton singing this therefore fairly pointless though naturally pleasant 0-27¾/55½bpm revival, fine for radio, and she also squeakily squalls the flip's dull lurching (0-)118bpm 'Obsession' (from the CD), while huskily masculine Spencer Harrison "woo woo woo" his groaning way through the 0-88¼-88½bpm 'I Am Your Melody'. Wake me when it's over.

DEREK B
BAD YOUNG BROTHER
THE HYPED TO F*** REMIX



DRKBX 112





● **ALEXANDER O'NEAL** 'The Lovers (Extended Version)' (US Tabu 429 07812) Louil Silas Jr-remixed sinuously rolling 0-105½-Obpm chugger (in four mixes), never one of his last album's highlights and still seeming rather routine, although naturally competent.

COLD CRUSH BROTHERS 'Feel The Horns' (US B Boy Records BB-601) Short staccato urgent 0-98bpm rap to a jittery sax riff in James Brown-ish style, flipped for contrast by the lazy groove-cutting 0-93bpm 'We Can Do This', by troopers Kay Gee The All and DJ Tony Crush.

LAVINE HUDSON 'Intervention (Extended Mix)' (Virgin VST 1067) Another London gospel girl debuts with an Aretha-ish monotonous thudding jiggy 111½bpm soaring swayer, the initial pressing having hit the chart while still on pre-release although apparently the proper commercial version will be a (to my mind) much needed remix, hopefully with more light and shade as undoubtedly the girl can sing.

MR. X & MR. Z 'Respect' (US G FINE Sounds GF 12002) Lyvio G and P Fine-produced rapper Mr X and DJ Mr Z go for theirs on a "drumkit"-ticked dry 103½bpm rap inspired and partly backed by Otis Redding's Aretha Franklin classic (not the original recording from the sound of it), coupled by the groove-cutting juddery 100½bpm 'Silly Rabbit' and Sam & Dave-scratching vigorous 113½bpm 'Let's Do This' (various dubs too).

MICHELLE AYERS 'Another Lover — Mad As Hell Mix' (US Jump Street JS-1015) Blaze-produced and vocally backed hi-hat hissed loosely burbling 0-119½bpm bouncer in the same nagging New York style as Russ Brown's

'Gotta Find A Way' (in five mixes, the flip's alternative main Blaze Mix being 121½bpm).

ANNETTE TAYLOR 'It Must Be Right' (Cooltempo COOLX 162) Untidily rambling 111½bpm jittery striding dated New York soul wailer with hints of Whitney influence although much less polished (dub flip).

JUNGLE BROTHERS 'Because I Got It Like That' (Ton Son Ton SONL 6) Naggingly driving oddly infectious Sly & The Family Stone 'You Can Make It If You Try'-based talk-chanted 103bpm jitterer (in four mixes), with a deadly little organ riff, funk rather than rap.

SYDNEY YOUNGBLOOD 'Ain't No Sunshine' (Circa Records YRTPR 12) Club Nouveau-ish gently jiggling 90-0bpm Bill Withers revival by a Germany recorded American GI, pleasant but perhaps lacking bite despite technoflash edits by Zeo (currently on pre-release).

THE FUNKY GINGER 'Slaughterhouse (Psychiatric Mix)' (US Easy Street EZS-7538) Picked up from London's purposefully opaque Crash Recordings label to gain greater attention as an import, this Simon Law-created burbling and occasionally surging bassline driven strange loosely meandering 0-116¼-116½-116bpm groove has disjointed spurts of chatter and wordless female wailing, ending in 'Stone Fox Chase'-ish harmonica ("this is a test"-scratching alternative more volume pumping and maybe easier Emergency Mix flip), neither house nor acid although odd enough for that market.

RAH BAND 'Nice Easy Money (Intruders In The House)' (E&F Records EFT 4, via Supreme Records) Richard Hewson joins the volume pumping rat race with a M|A|R|R|S bassline adapting 0-108bpm beat switcher overlaid by sampled "there's something funny going on around here" dialogue and bursts of jazzy vibes (in three mixes), sadly limp and derivative.

BOOGIE DOWN PRODUCTIONS 'My Philosophy (Extended)' (Jive JIVE T 170) KRS-One's nervily jittering (0-)94-0bpm wordy rap scratches a sax riff from 'Sister Sanctified' (in four mixes), but has rapidly been overshadowed by 'Stop The Violence' from the import LP.

JACKMASTER BLACK 'DJ Mega Track' (DJ International Records/Westside Records DJINT 2) Bland girls overdubbed zingily "disco" 123¼-123½bpm medley of Chicago house tracks, flipped far more interestingly by the properly megamixed Colin Faver and 'Evil' Eddie Richards-created homegrown hared 0-116¼-116½-118½-119-120-120¼-120½bpm 'Westside Jacks' (this review being better late than never!)

ANIMAL NIGHTLIFE



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WITH CONTRIBUTIONS FROM
DIRK BOGARDE, HANK WILLIAMS AND THE ROGUE HI-HAT

"IS THAT ALL THERE IS TO A DISCO?"

TEN 213 TENX 213



R E M I X E S

SABRINA 'Boys (PWL Remix)' (Ibiza Records IBIZZ 1). New more sharply jittering 120bpm Pete Hammond mix of the busy young Italian beauty's chugging European smash, due at the end of the month; **ROUGH CLUB** 'Bad Times (I Can't Stand It) (Serious Mix)' (CityBeat CBX 1219), beefier bassily jerking (0-)121½-0bpm acid house tinged remix by Hard Times Productions of the girls squawked UK remake of Captain Rapp's oldie, with a much chunkier lurching 123bpm Not So Serious Mix flip.

**RECORD
MIRROR**

CHARTS

May 8-14, 1988

P O P D A N C E

TW LW

1	1	THEME FROM S-EXPRESS S-Express	Rhythm King 12in
2	2	WHO'S LEAVING WHO Hazell Dean	EMI 12in
3	18	BLUE MONDAY 1988 New Order	Factory 12in
4	3	PINK CADILLAC Natalie Cole	Manhattan 12in
5	5	DIVINE EMOTIONS (REMIX) Narada	Reprise 12in
6	9	A LOVE SUPREME (JAZZ IN THE HOUSE REMIX) Will Downing	Fourth & Broadway 12in
7	8	I WANT YOU BACK Bananarama	London 12in
8	10	THE PAYBACK MIX James Brown	Urban 12in
9	13	WALK AWAY Joyce Sims	ffrr 12in
10	4	HEART (DISCO MIX)/(DANCE MIX) Pet Shop Boys	Parlophone 12in
11	6	LOVE CHANGES (EVERYTHING) Climie Fisher	EMI 12in
12	12	I'M NOT SCARED Eighth Wonder	CBS 12in
13	11	IT TAKES TWO Rob Base & DJ E-Z Rock	CityBeat 12in
14	16	NIGHT AND DAY Al B Sure!	Uptown/Warner Brothers 12in
15	—	LET'S ALL CHANT (SOMETHING FOR THE KIDS MIX) Pat & Mick	PWL 12in
16	15	I WANT YOU BACK (PHIL HARDING '88 REMIX) Jackson Five	Motown 12in
17	—	LOADSAMONEY (DOIN' UP THE HOUSE) Harry Enfield	Mercury 12in
18	17	DREAMING Glen Goldsmith	RCA 12in
19	7	JUST A MIRAGE Jellybean featuring Adele Berlei	Chrysalis 12in
20	—	PERFECT Fairground Attraction	RCA 12in

D E E J A Y S C H A R T

To give readers time to catch their breath between enthralling editions of our Scottish Dance chart, it will now be published on a fortnightly basis, with an individual deejays chart filling the gap, sometimes so upfront the records have yet to be recorded, other times not. This week's deejay, chosen at random from our panel is Theo Loyla, a mobile deejay operating in the Herne Bay area of Kent. Here's Theo's current top 10:

1	CROSS MY BROKEN HEART Sinitta	Fanfare 12in
2	RESPECTABLE Mel & Kim	Supreme 12in
3	I THINK WE'RE ALONE NOW Tiffany	MCA 12in
4	NEVER GONNA GIVE YOU UP Rick Astley	RCA 12in
5	BAD Michael Jackson	Epic 12in
6	MEGAMIX Communards	London 12in
7	GIMMIE HOPE JO'ANNA Eddie Grant	Ice 12in
8	AIN'T COMPLAINING Status Quo	Vertigo 12in
9	GET OUTTA MY DREAMS, GET INTO MY CAR Billy Ocean	Jive 12in
10	HEART Pet Shop Boys	Parlophone 12in

H I — N R G

TW LW

1	1	PINK CADILLAC (CLUB VOCAL) Natalie Cole	Manhattan 12in promo
2	2	WHO'S LEAVING WHO (THE BOYS ARE BACK IN TOWN MIX) Hazell Dean	EMI 12in
3	5	POPCORN M&H Band	French Family 12in
4	9	THEME FROM S-EXPRESS S-Express	Rhythm King 12in
5	6	NO REGRETS Quartzlock	Reflection 12in

6	11	I WANT YOU BACK Bananarama	London 12in
7	4	SHOW ME San	Belgian Hi Tension 12in
8	3	TAKE AWAY THE RAIN Sidewalk	Reflection 12in
9	10	LET'S ALL CHANT (SOMETHING FOR THE KIDS MIX) ON THE NIGHT Mick & Pat	PWL 12in
10	7	HEART (DISCO MIX)/(DANCE MIX) Pet Shop Boys	Parlophone 12in
11	8	SLAVE (FOR YOUR DESIRE) Tracy Ackerman	Passion 12in
12	31	ELECTRICA SALSA (BABA BABA) (PWL MIX) Off	Ton Son Ton 12in
13	24	FOR YOU Sisley Ferrer	Dutch Hotsound 12in
14	23	(I DON'T KNOW IF YOU'RE) DEAD OR ALIVE Claudja Barry	Blue Moon 12in
15	14	AWESOME Sharon Dee Clarke	Nightmare 12in
16	40	BOYS AND GIRLS Mandy	PWL Records 12in
17	16	PROVE YOUR LOVE (EXTENDED REMIX) Taylor Dayne	Arista 12in
18	12	HONEY BEE Charlotte McKinnon	US Funhouse 12in
19	25	I CRY FOR YOU Shy Rose	US JDC 12in
20	38	DID YOU SEE THAT GIRL/CUTIE PIE Lime	US TSR 12in
21	43	S.T.O.P. Samantha Gilles	Belgian Hi Tension/Italian Time 12in
22	21	THAT JEALOUS SENSATION Marsha Raven	Nightmare 12in
23	—	BECAUSE OF YOU the Cover Girls	Ton Son Ton 12in
24	22	IF YOU LOVE SOMEBODY (REMIX) Barbara Doust	Canadian Power 12in
25	13	WHEN PUSH COMES TO SHOVE (IAN LEVINE MIAMI MIX) Gloria Brooke	Blue Moon 12in
26	35	I'M NOT SCARED (DISCO MIX) Eighth Wonder	CBS 12in
27	32	LOVE MEMORIES Left Lane	US Bent Records 12in
28	19	BACK TO YOU (MANHATTAN REMIX) Crystal In The Pink	Reflection 12in
29	28	DAYDREAM the Buckbeats	Extra Records 12in
30	29	JUST A MIRAGE Jellybean featuring Adele Berlei	Chrysalis 12in
31	46	HYPNOTIZE Taste-T-Lips	US Mercury 12in
32	50	YOUR EYES Diebold & Co	US Nightwave 12in
33	20	GIVE ME A LITTLE INSPIRATION Brenda Holloway	Nightmare 12in
34	33	SATISFY MY DESIRE Havana	Nightmare 12in
35	—	LOVE IN THE SHADOW/MIND OVER MATTER E G Day	A&M 12in
36	18	YOUR LOVE Mandingo	US Funhouse 12in
37	—	THE LOCO-MOTION Kylie Minogue	Australian Mushroom 12in
38	26	SUSPICIOUS MINDS Bobby O	US O Records 12in
39	17	I NEED MORE XS-5	VCN 12in White Label
40	30	TELL IT TO MY HEART Taylor Dayne	Arista 12in
41	—	YOU'RE THE ONE Tapps	Canadian Boulevard 12in
42	36	THE MAN IN YOUR LIFE (GARY HART MASTERMIX) English Boy On The Loveranch	New Rose 12in
43	—	BLUE MONDAY 1988 New Order	Factory 12in
44	—	ONE LOOK Jackson More	US Megatone 12in
45	15	SURPRISE ME TONIGHT Norma Lewis	Nightmare 12in
46	—	STRIKE OUT Andy Grant	Bolts 12in
47	—	NOTHING BUT PROMISES Kelly	Bolts 12in
48	27	BIG BROTHER Aleph	Italian Time 12in
49	34	LOVE Gypsy & Queen	Italian Time 12in
50	—	GOTTA BE CERTAIN Kylie Minogue	PWL 12in

Compiled by James Hamilton/Alan Jones



● BRASS CONSTRUCTION polish up their act

ON 10 RECORDS

From the clubs...
Now available on
general release, due
to public demand.

BLOW

debut single

GO

on 7" & extended 12"
TEN 219 / TENX 219

SOUL II SOUL

debut single

FAIR PLAY

on 7" & 3 track 12"
TEN 228 / TENX 228

AND

THE CLUB CHART

TW LW

1	1	THEME FROM S-EXPRESS S-Express	Rhythm King 12in
2	2	DIVINE EMOTIONS (REMIX) Narada	Reprise Records 12in
3	5	WALK AWAY (12" CLUB MIX HIP HOP STYLE/HOUSE MIX) Joyce Sims	London 12in
4	4	IT TAKES TWO Rob Base & DJ E-Z Rock	CityBeat 12in
5	3	A LOVE SUPREME (JAZZ IN THE HOUSE REMIX) Will Downing	Fourth & Broadway 12in
6	7	I WANT YOU BACK (PHIL HARDING '88 REMIX/ORIGINAL) Jackson 5	Motown 12in
7	9	CHECK THIS OUT (FIERCE VOCAL/SWEATY CUBAN MIX) LA Mix	Breakout 12in pre-release
8	6	THE PAYBACK MIX (COLDCUT MEETS THE GODFATHER) James Brown	Urban 12in
9	16	SOMETHING JUST AIN'T RIGHT (EXTENDED VERSION) Keith Sweat	Vintertainment 12in
10	8	NITE AND DAY/NUIT ET JOUR AIB Sure!	Warner Bros 12in
11	10	PINK CADILLAC (CLUB VOCAL)/I WANNA BE THAT WOMAN Natalie Cole	Manhattan 12in
12	22	PAYBACK (NORMAN COOK & STREETS AHEAD'S FINAL MIXDOWN) James Brown	Urban 12in
13	23	MY ONE TEMPTATION (DANCE VERSION) Mica Paris	Fourth & Broadway 12in
14	11	WHO'S GONNA EASE THE PRESSURE (TOWNHOUSE CUTS/SIZZLE HOUSE CANADIAN [LUB MIX]) Mac Thornhill	10 Records 12in
15	27	BANGO (TO THE BATMOBILE)/BACK TO THE BEAT the Todd Terry Project	US Fresh 12in
16	15	BAD YOUNG BROTHER (BILLY BEAT REMIX) Derek B	Tuff Audio 12in
17	17	INTIMACY (EXTENDED VERSION) St Paul	MCA Records 12in
18	20	DREAMING (EXTENDED DANCE MIX) Glen Goldsmith	RCA 12in
19	13	M.F.S.B. (IN FULL EFFECT) Well Red featuring DJ Desire & Rev Marquis Birch	Virgin 12in
20	19	YOU ARE THE ONE (ESSENTIAL CLUB MIX) Taurus Boyz featuring Kevin Henry	Cooltempo 12in
21	14	BETCHA CAN'T LOSE (WITH MY LOVE) (LONG VERSION REMIX) Magic Lady	Motown 12in
22	12	KEEP RISIN' TO THE TOP/GUESS? WHO? Doug E Fresh & The Get Fresh Crew	US Reality 12in
23	35	RIGHT BACK TO YOU (EXTENDED MIX/NY MIX)/ONE KISS WILL MAKE IT BETTER (HOUSE MIX) Ten City	US Atlantic 12in
24	21	AND THE BREAK GOES ON the Break Boys	US Fourth Floor Records 12in
25	32	A LOVE SUPREME (CHASIN' THE TRANE MIX) Will Downing	Fourth & Broadway 12in
26	18	RUN'S HOUSE/BEATS TO THE RHYME Run-DMC	London 12in
27	25	I WANT HER (EXTENDED VERSION) Keith Sweat	Vintertainment 12in
28	31	GIRLFRIEND (EXTENDED VERSION) Pebbles	MCA Records 12in
29	30	A LOVE SUPREME/IN MY DREAMS/DO YOU/FREE/SENDING OUT AN SOS Will Downing	Fourth & Broadway LP
30	—	I'M REAL/REAL (F.F. HYPED-UP MIX) James Brown	US Scotti Bros 12in
31	37	SLOW STARTER (EXTENDED DANCE VERSION) Randy Hall	US MCA Records 12in
32	38	IT MUST BE RIGHT Annette Taylor	Cooltempo 12in
33	26	CAN'T LOVE YOU TONIGHT (EXTENDED REMIX) Gwen Guthrie	Warner Bros 12in
34	29	LET'S PICK UP THE PIECES (AND MAKE SOME MUSIC) Twin-Beat	Big One 12in
35	60	GO ON GIRL Roxanne Shanté	US Gold Chillin' 12in/Breakout promo
36	34	JUST GOT PAID Johnny Kemp	US Columbia 12in
37	39	A DAY IN THE LIFE/WARLOCK Black Riot	Champion 12in
38	28	PUSH THE BEAT (BAUHAUS) Cappella	Fast Globe 12in
39	59	GO Blow	10 Records 12in mailing list promo
40	47	BUST THIS HOUSE DOWN (LES ADAMS' TURNAROUND MIX) Penthouse 4	Syncopate 12in
41	66	WOULDN'T YOU LOVE TO LOVE ME? (JELLYBEAN 12" VOCAL REMIX) Taja Sevelle	Paisley Park Records 12in
42	45	GET BUSY (IT'S PARTY TIME!)/BODY ACTION/CLUB/BUSY HOUSE MIXES) M-D-Emm	Republic Records 12in promo
43	68	K.A.O.S.S./FOR THE MONEY True Mathematics	Champion 12in
44	33	HOT BUTTERFLY Gregg Diamond & Bionic Boogie	Urban 12in
45	36	ALL THIS LOVE THAT I'M GIVING/UK RE-EDIT Gwen McCrae	Rhythm King 12in
46	83	INTERVENTION (EXTENDED MIX) Lavine Hudson	Virgin 12in
47	61	FLY GIRL (EXTENDED VERSION) Grandmaster Flash And The Furious Five	US Elektra 12in
48	54	RESCUE ME/KILLING ME SOFTLY/JUST A TASTE OF LOVIN'/OOOH THIS LOVE IS SO/IF I'M NOT YOUR LOVER/OFF ON YOUR OWN (GIRL)/NATURALLY MINE AIB Sure!	Warner Bros LP
49	56	GROOVE ME (EXTENDED VERSION) Guy	US Uptown Records 12in
50	41	BREAK 4 LOVE Raze	Champion 12in
51	57	JOY (EXTENDED REMIX) Teddy Pendergrass	US Asylum 12in
52	48	SOUNDS FROM THE PINK SANDBOX (BATMAN) Emilio Pasquez	WEA 12in promo
53	51	DBC LET THE MUSIC PLAY/SALLY Steetsasonic	US Tommy Boy 12in
54	89	POWER CUT I	Power Cut Records 12in
55	—	DO YOU WANNA DANCE?/DELTA HOUSE/NOTHING OVER/I HAVE A DREAM Terry Baldwin (Housemaster) featuring Bud latour	US Future Sound Records 12in
56	67	I GAVE IT UP (WHEN I FELL IN LOVE)/LUTHER IN LOVE (LES ADAMS MEGAMIX) Luther Vandross	Epic 12in
57	72	ON A LOVE GROOVE (SPACE CADET GLOW MIX) Orchestra JB	Metro Music International 12in mailing list promo
58	62	ANYONE.../(REMIX) Smith & Mighty featuring Jackie Jackson	Three Stripe Records 12in
59	93	ALPHABET ST. (ALBUM VERSION) Prince	Paisley Park Records 12in
60	46	GOOD TIMES (JOLLEY HARRIS JOLLEY REMIX) Chic	Atlantic 12in
61	71	HERE WE GO AGAIN/BRAND NEW FUNK/TIME TO CHILL/PARENTS JUST DON'T UNDERSTAND DJ Jazzy Jeff & The Fresh Prince	Jive LP
62	74	I SURRENDER TO YOUR LOVE/WE'RE INTO THIS GROOVE By All Means	US Island 12in
63	65	I'LL MEET YOU ALONG THE WAY Rick Clarke	WA Records 12in
64	re	GOODFOOTIN' Pedro	B.U.M. 12in
65	58	YES IT'S YOU Sweet Charles/THINK (ABOUT IT)/ROCK ME AGAIN & AGAIN & AGAIN & AGAIN Lyn Collins	Urban 12in
66	55	ROSES ARE RED Mac Band featuring the McCampbell Brothers	US MCA Records 12in
67	77	MOVIN' 1988 (PHIL HARDING EXTENDED MIX/THE LET'S ALL CHANT MIX) Brass Construction	Syncopate 12in promo
68	73	DA'BUTT (EXTENDED SOUNDTRACK VERSION/RADIO MIX) E.U.	US EMI-Manhattan 12in
69	64	GIVE IT TO ME (RADIO MIX/INSTRUMENTAL MIX) Bam Bam	Serious 12in
70	52	I NEED SOMEBODY (FLY GUY/MARSHALL'S CHICAGO MIX) Kechia Jenkins	CityBeat 12in
71	63	GET LUCKY (EXTENDED REMIX) Jermaine Stewart	Siren 12in
72	—	WHENEVER YOU TOUCH ME (95 $\frac{2}{3}$)/WHEN YOUR HEART SAYS YES (95 $\frac{2}{3}$)/HOLD ON TO WHAT YOU'VE GOT (112)/STOP IT (119)/YOU CAN TURN ME ON (111 $\frac{1}{2}$)/KISSES DON'T LIE (78 $\frac{2}{3}$)/BEFORE THE DATE (120)/FLIRT (99 $\frac{1}{2}$ bpm) Evelyn 'Champagne' King	EMI-Manhattan LP
73	49	JEALOUSY & LIES/ALTERNATIVE DANCE MIX Julian Jonah	Cooltempo 12in
74	100=	GIVE ME YOU (12" REMIX/ALTERNATE GROOVE MIX) the Winans	US West 12in
75	re	SUMMER LOVE/I WILL BE HIS FOOL/MISTY-EYED Magic Lady	US Motown LP
76	—	LOVE STRUCK (DANCE MIX) Jesse Johnson	Breakout 12in
77	—	FEEL THE HORNS Cold Rush Brothers	US B Boy Records 12in
78	40	LOVE DON'T LIVE HERE NO MORE (ZANZ MIX) the Basement Boys	Champion 12in
79	—	FLIRT (PUMP IT UP MIX) Evelyn 'Champagne' King	EMI-Manhattan 12in
80	50	YOU GOT TO CHILL (CLUB VERSION) EPMD	US Fresh Records 12in
81	70	STOP THE VIOLENCE Boogie Down Productions	US Jive LP
82	98	FAIRPLAY Soul II Soul featuring Rose Windrush	10 Records 12in
83	84	FROM DA GIDDY-UP/ONCE MORE YOU HEAR THE DOPE STUFF 3-D	CityBeat 12in
84	44	HOUSE REACTION (UNION JACK/TOTAL MAYHEM MIXES) T-Cut-F	10 Records 12in
85	—	M.F.S.B. (RESOLVE MIX) Well Red featuring DJ Desire & Rev Marquis Birch	Virgin 12in
86	92	I'M DEF (JUMP BACK AND KISS MYSELF)/YOU BROUGHT IT ON YOURSELF (EXTENDED REMIXES) Whodini	US Jive 12in
87	69	DON'T LOOK ANY FURTHER (MANTRONIK MIX) the Kane Gang	Kitchenware Records 12in
88	99	LOVE IS CONTAGIOUS (BEN LIEBRAND REMIX) Taja Sevelle/I WANT YOU BACK (DAKEYNE REMIX) Jackson 5	Disco Mix Club LP subscription service
89	—	PARADISE (99 $\frac{2}{3}$)/NOTHING CAN COME BETWEEN US (103 $\frac{2}{3}$)/KEEP LOOKING (93 $\frac{2}{3}$)/SIEMPRE HAY ESPERANZA (91 $\frac{1}{2}$)/CLEAN HEART (97 $\frac{1}{2}$ -0)/TURN MY BACK ON YOU (99 $\frac{1}{2}$)/I GIVE IT UP (108 $\frac{1}{2}$ bpm) Sade	Epic LP
90	82	BEDROCK (CLUB MIX/DUB A DUB A DOO MIX) Georgio	Motown 12in promo
91	91	15 MINUTES Ca Sa	Diamond Duel 12in white label
92	87	PIANO IN THE DARK Brenda Russell	Breakout 12in
93	—	GET IT Stevie Wonder & Michael Jackson	Motown 12in mailing list promo
94	75	I'LL BE THERE, I'LL BE THERE/IF YOU WANT TO FOOL AROUND Demetrius	US Vision Records 12in
95	88	PLAY THAT HOUSE (CLUB MIX) Jazz Men T	Intouch 12in mailing list promo
96	—	TRIBUTE (RIGHT ON) (THE Q STREET MIX) the Pasadenas	CBS 12in mailing list promo
97	re	THE SOUND (POWER REMIX)/THE GROOVE THAT WON'T STOP Reese & Santonio	Kook Kat 12in white label
98	—	MERCEDES BOY (EXTENDED VERSION) Pebbles	MCA Records 12in promo
99	—	Z.A.M. (62 $\frac{3}{8}$)/LOVE IS THE POWER (69 $\frac{1}{8}$)/THIS IS THE LAST TIME (63 $\frac{3}{4}$ -64 $\frac{1}{2}$)/JOY (103 $\frac{1}{4}$ -103 $\frac{1}{2}$)/CAN WE BE LOVERS (74 $\frac{3}{4}$ -74 $\frac{2}{3}$)/GOOD TO YOU (92-92 $\frac{1}{2}$)/THROUGH THE FALLING RAIN (LOVE STORY) (0-59 $\frac{1}{2}$ -0)/I'M READY (0-113 $\frac{1}{2}$ bpm) Teddy Pendergrass	US Asylum LP
99=	100=	SHOULD I SAY YES? (MANTRONIK CLUB MIX) Nu Shooz	US Atlantic 12in
99=	—	(STUCK INSIDE OF DETROIT WITH THE) OUT COME THE FREAKS (AGAIN) (THE MIGHTY MOOK MIX) Was (Not Was)	Fontana 12in
99=	—	JAM THE NIGHT/WILD THING Narada	Reprise Records LP

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



7 INCH

JESSE JOHNSON
LOVE STRUCK

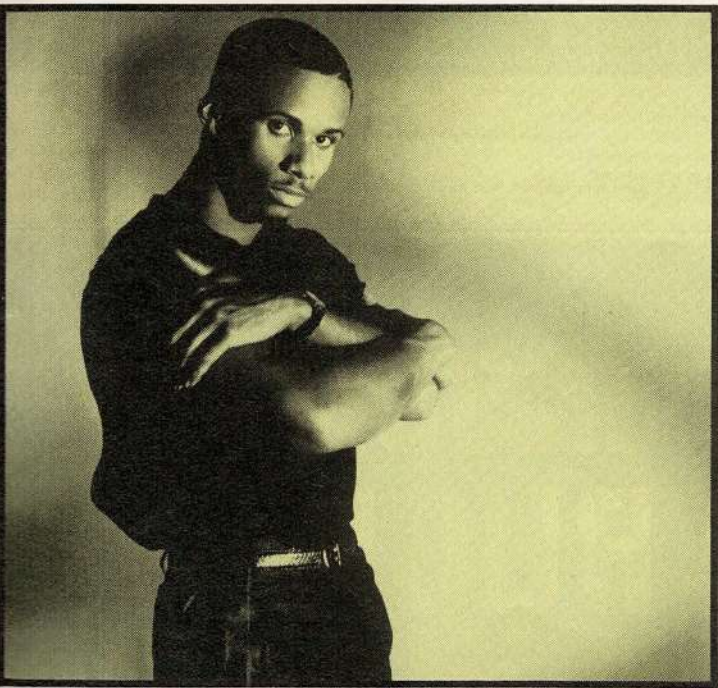
3 TRACK
12 INCH
REMIX

RECORD MIRROR CHARTS

May 8-14, 1988

U S S I N G L E S

TW LW		Artist	Label
1	2	ANYTHING FOR YOU Gloria Estefan	Epic
2	8	SHATTERED DREAMS Johnny Hates Jazz	Virgin
3	1	WISHING WELL Terence Trent D'Arby	Columbia
4	14	ONE MORE TRY George Michael	Columbia
5	5	PINK CADILLAC Natalie Cole	EMI-Manhattan
6	6	ALWAYS ON MY MIND Pet Shop Boys	EMI-Manhattan
7	3	ANGEL Aerosmith	Geffen
8	10	NAUGHTY GIRLS (NEED LOVE TOO) Samantha Fox	Jive
9	9	ELECTRIC BLUE Icehouse	Chrysalis
10	11	I DON'T WANT TO LIVE WITHOUT YOUR LOVE Foreigner	Atlantic
11	4	WHERE DO BROKEN HEARTS GO Whitney Houston	Arista
12	13	WAIT White Lion	Atlantic
13	16	TWO OCCASIONS the Deele	Solar
14	18	PIANO IN THE DARK Brenda Russell	A&M
15	7	PROVE YOUR LOVE Taylor Dayne	Arista
16	21	EVERYTHING YOUR HEART DESIRES Daryl Hall & John Oates	Arista
17	25	TOGETHER FOREVER Rick Astley	RCA
18	24	DREAMING Orchestral Manoeuvres In The Dark	A&M
19	15	GET OUTTA MY DREAMS, GET INTO MY CAR Billy Ocean	Jive
20	26	MY GIRL Suave	Capitol
21	30	CIRCLE IN THE SAND Belinda Carlisle	MCA
22	22	PAMELA Toto	Columbia
23	28	STRANGE BUT TRUE Times Two	Reprise
24	12	DEVIL INSIDE INXS	Atlantic
25	33	MAKE IT REAL the Jets	MCA
26	17	GIRLFRIEND Pebbles	MCA
27	32	WE ALL SLEEP ALONE Cher	Geffen
28	29	ONE GOOD REASON Paul Carrack	Chrysalis
29	36	FOOLISH BEAT Debbie Gibson	Atlantic
30	35	I STILL BELIEVE Brenda K. Starr	MCA
31	37	I'M STILL SEARCHING Glass Tiger	EMI-Manhattan
32	43	THE VALLEY ROAD Bruce Hornsby And The Range	RCA
33	49	ALPHABET ST Prince	Paisley Park
34	27	SAY IT AGAIN Jermaine Stewart	Arista
35	47	KISS ME DEADLY Lita Ford	RCA
36	23	I WISH I HAD A GIRL Henry Lee Summer	CBS Associated
37	39	NIGHTTIME Pretty Poison	Virgin
38	42	NITE AND DAY Al B. Sure!	Warner Brothers
39	45	DA'BUTT EU	EMI-Manhattan



● SUAVE without his girl

40	53	DIRTY DIANA Michael Jackson	Epic
41	41	PROMISE ME the Cover Girls	Fever
42	50	THE FLAME Cheap Trick	Epic
43	20	I SAW HIM STANDING THERE Tiffany	MCA
44	19	ONE STEP UP Bruce Springsteen	Columbia
45	55	NOthin' BUT A GOOD TIME Poison	Enigma
46	54	BEDS ARE BURNING Midnight Oil	Columbia
47	48	WHEN WE KISS Bardeux	Enigma
48	59	POUR SOME SUGAR ON ME Def Leppard	Mercury
49	34	ROCKET 2 U the Jets	MCA
50	56	UNDER THE MILKY WAY the Church	Arista
51	40	ENDLESS SUMMER NIGHTS Richard Marx	EMI-Manhattan
52	31	MAN THE IN THE MIRROR Michael Jackson	Epic
53	60	SUPERSONIC J J FAD	Ruthless
54	38	RITUAL Dan Reed Network	Mercury
55	61	SHOULD I SAY YES? Nu Shooz	Atlantic
56	66	TALL COOL ONE Robert Plant	EsParanza
57	77	MERCEDES BOY Pebbles	MCA
58	70	HEART OF MINE Boz Scaggs	Columbia
59	51	I WANT HER Keith Sweat	Vintertainment
60	76	LOST IN YOU Rod Stewart	Warner Brothers

BULLETS		Artist	Label
63	—	NEW SENSATION INXS	Atlantic
69	90	RUSH HOUR Jane Wiedlin	EMI-Manhattan
70	79	WILD, WILD WEST Kool Moe Dee	Jive
71	84	BLUE MONDAY 1988 New Order	Qwest
73	91	ROUTE 66/BEHIND THE WHEEL Depeche Mode	Sire
74	80	MOST OF ALL Jody Watley	MCA
81	86	I SHOULD BE SO LUCKY Kylie Minogue	Geffen
85	96	FORGIVE ME FOR DREAMING Elisa Fiorillo	Chrysalis
86	94	LIKE THE WEATHER 10,000 Maniacs	Elektra
88	—	TROUBLE Nia Peeples	Mercury
89	—	TOMORROW PEOPLE Ziggy Marley And The Melody Makers	Virgin
92	—	LOVE CHANGES (EVERYTHING) Climie Fisher	Capitol
93	—	ROOTY TOOT TOOT John Cougar Mellancamp	Mercury
95	—	PARADISE Sade	Epic
96	—	JUST GOT PAID Johnny Kemp	Columbia
97	—	SOMETHING JUST AIN'T RIGHT Keith Sweat	Vintertainment

U S A L B U M S

TW LW		Artist	Label
1	2	FAITH George Michael	Columbia
2	1	DIRTY DANCING Soundtrack	RCA
3	3	MORE DIRTY DANCING Soundtrack	RCA
4	4	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY Terence Trent D'Arby	Columbia
5	5	BAD Michael Jackson	Epic
6	6	KICK INXS	Atlantic
7	9	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen
8	8	NOW AND ZEN Robert Plant	EsParanza
9	7	TIFFANY Tiffany	MCA
10	14	LET IT LOOSE Gloria Estefan	Epic
11	10	HYSTERIA Def Leppard	Mercury
12	11	PRIDE White Lion	Atlantic
13	12	PERMANENT VACATION Aerosmith	Geffen
14	13	KINGDOM COME Kingdom Come	Polydor
15	24	SEVENTH SON OF A SEVENTH SON Iron Maiden	Capitol
16	15	OUT OF THE BLUE Debbie Gibson	Atlantic
17	17	PEBBLES Pebbles	MCA
18	33	SAVAGE AMUSEMENT the Scorpions	Mercury
19	20	WHENEVER YOU NEED SOMEBODY Rick Astley	RCA
20	16	MAKE IT LAST FOREVER Keith Sweat	Vintertainment
21	19	NAKED Talking Heads	Sire/Fly
22	18	TEAR DOWN THESE WALLS Billy Ocean	Jive
23	21	RICHARD MARX Richard Marx	EMI-Manhattan
24	26	WHITNEY Whitney Houston	Arista
25	23	SKYSCRAPER David Lee Roth	Warner Brothers
26	25	TUNNEL OF LOVE Bruce Springsteen	Columbia
27	31	DIESEL AND DUST Midnight Oil	Columbia
28	22	GOOD MORNING, VIETNAM Soundtrack	A&M
29	29	SURFING WITH THE ALIEN Joe Satriani	Relativity
30	27	THE LONESOME JUBILEE John Cougar Mellencamp	Mercury
31	28	HEAVEN ON EARTH Belinda Carlisle	MCA
32	32	CHER Cher	Geffen
33	30	BLOW UP YOUR VIDEO AC/DC	Atlantic
34	44	CONSCIOUS PARTY Ziggy Marley And The Melody Makers	Virgin
35	35	LITA Lita Ford	RCA
36	—	CROSSROADS Eric Clapton	Polydor
37	37	HOW YA LIKE ME NOW Kool Moe Dee	Jive
38	42	IN MY TRIBE 10,000 Maniacs	Elektra
39	34	JODY WATLEY Jody Watley	MCA
40	50	ODYSSEY Yngwie J Malmsteen	Polydor
41	36	THE LION AND THE COBRA Sinead O'Connor	Ensign
42	46	EVERLASTING Natalie Cole	EMI-Manhattan
43	47	MAN OF COLOURS Icehouse	Chrysalis
44	38	NEVER DIE YOUNG James Taylor	Columbia
45	—	HE'S THE DJ, I'M THE RADIO D.J. Jazzy Jeff	Jive
46	—	THE BEST OF OMD OMD	A&M
47	49	MAGIC The Jets	MCA
48	40	HOT, COOL AND VICIOUS Salt-N-Pepa	Next
49	—	INSIDE INFORMATION Foreigner	Atlantic
50	39	THE JOSHUA TREE U2	Island

Compiled by Billboard



● NORMAN CONNORS in zebra chic

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

TW LW

- 1 1 NITE AND DAY Al B Sure!
- 2 3 MERCEDES BOY Pebbles
- 3 5 MY GIRL Suave
- 4 6 WILD, WILD WEST Kool Moe Dee
- 5 8 SOMETHING JUST AIN'T RIGHT Keith Sweat
- 6 2 WHERE DO BROKEN HEARTS GO Whitney Houston
- 7 13 JUST GOT PAID Johnny Kemp
- 8 10 PIANO IN THE DARK Brenda Russell
- 9 11 LOVE STRUCK Jesse Johnson
- 10 9 EVERYTHING WILL B-FINE Lisa Lisa & Cult Jam
- 11 15 STRANGE RELATIONSHIP Howard Hewett
- 12 17 ONE TIME LOVE Chris Jasper
- 13 27 GET IT Stevie Wonder And Michael Jackson
- 14 25 LITTLE WALTER Toni! Toni! Toni!
- 15 4 DA'BUTT EU
- 16 18 LOVE ME ALL OVER Kashif
- 17 22 FLIRT Evelyn "Champagne" King
- 18 7 THAT'S WHAT LOVE IS Miki Howard
- 19 21 IF I WERE YOUR WOMAN Stephanie Mills
- 20 26 SAY IT AGAIN Jermaine Stewart

- Warner Brothers
- MCA
- Capitol
- Jive
- Vintertainment
- Arista
- Columbia
- A&M
- A&M
- Columbia
- * Elektra
- CBS Associated
- * Motown
- Wing
- EMI-Manhattan
- Arista
- EMI-Manhattan
- Atlantic
- MCA
- Arista

- 21 23 HOW COULD YOU DO IT TO ME Regina Belle
- 22 29 KEEP RISIN' TO THE TOP Doug E Fresh
- 23 28 NO PAIN, NO GAIN Betty Wright
- 24 — RUN'S HOUSE Run-DMC
- 25 38 JOY Teddy Pendergrass
- 26 33 AIN'T NO WAY Jean Carne
- 27 35 YES (IF YOU WANT ME) Junior
- 28 — EVIL ROY Earth, Wind And Fire
- 29 12 PINK CADILLAC Natalie Cole
- 30 30 I AM YOUR MELODY Norman Connors
- 31 37 TIRED OF BEING ALONE the Right Choice
- 32 — ONE MORE TRY George Michael
- 33 — PARENTS JUST DON'T UNDERSTAND DJ Jazzy Jeff
- 34 39 I CAN'T STAND THE RAIN Tease
- 35 40 I BET YA, I'LL LET YA Ada Dyer
- 36 — ALPHABET ST. Prince
- 37 — LOVE MAKES A WOMAN Joyce Sims
- 38 — DIVINE EMOTIONS Narada
- 39 — DIRTY DIANA Michael Jackson
- 40 — ANTICIPATION the Dazz Band

- Columbia
- Reality
- MsB
- Profile
- * Elektra
- Atlantic
- London
- Columbia
- EMI-Manhattan
- Capitol
- * Motown
- Columbia
- Jive
- Epic
- * Motown
- Paisely Park
- Sleeping
- Reprise
- Epic
- RCA

M U S I C V I D E O

TW LW

- 1 2 VIEW FROM A BRIDGE T'Pau
- 2 1 THE VIDEO SINGLES Wet Wet Wet
- 3 3 IF LOOKS COULD KILL Heart
- 4 — GLASS SPIDER TOUR David Bowie
- 5 4 TRILOGY Whitesnake
- 6 5 STORY TELLING GIANTS Talking Heads
- 7 12 IS HOUSE HITS Jack The Video
- 8 — THE BEST OF OMD OMD
- 9 — RIO '88 Tina Turner
- 10 18 THE WHOLE STORY Kate Bush
- 11 15 VOICE ON Alexander O'Neal
- 12 7 NOW THAT'S WHAT I CALL MUSIC VIDEO II Various
- 13 6 HIP HOP AND RAPPING IN THE HOUSE Various
- 14 17 UNDER A BLOOD RED SKY U2
- 15 10 WHO'S BETTER WHO'S BEST? the Who
- 16 9 MAKING THRILLER Michael Jackson
- 17 — THE OUTRAGEOUS... Lionel Richie
- 18 — VIDEO HITS: GIRLS GIRLS GIRLS Various
- 19 13 ROCKING THROUGH... Status Quo
- 20 20 I2 WASTED YEARS Iron Maiden

- Virgin
- Channel 5
- PMI
- Video Collection
- PMI
- PMI
- Wienerworld
- Virgin
- PolyGram Music Video
- PMI
- CBS/Fox
- PMI/Virgin
- Stylus
- Virgin
- Channel 5
- Vestron
- Video Collection
- Wienerworld
- Channel 5
- PMI

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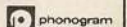
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MIXED BY PAUL SIMPSON



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THIS WEEK'S CHART

● ANALYSED BY ALAN JONES

● Acclaimed by everyone from **Alexander O'Neal** ("I love the girl's image") to our very own **James Hamilton** ("It's the most exciting thing I've heard in ages") **Fairground Attraction's** refreshingly simple and disarmingly straightforward 'Perfect' moves to number one this week, dethroning **S-Express**, and bringing to an end dance music's domination of the charts, which stretches back to last December.

Written by the group's guitarist **Mark E Nevin** and sung with zeal and obvious enjoyment by the fashionably unfashionable **Eddi Reader**, 'Perfect' is the group's first single. It's taken from their forthcoming album 'The First Of A Million Kisses', an impressive debut recorded in a mere 17 days, brimming over with good songs delivered by Eddi in a beguiling manner. Only the self-named 'Fairground Attraction' failed to impress these ears, whilst the grace and beauty of 'Find My Love' is rapidly becoming addictive. Out next Monday, the album is a pleasing listening experience. Uncluttered, crisp and concise — Fairground Attraction are here to stay.

Leaving aside musical considerations, Eddi, who has previously appeared on vinyl backing **the Waterboys** ('A Pagan Place') and **Billy McKenzie** ('The Best Of You'), is the first female singer ever to reach number one to incorporate glasses into her image. Think about your female friends, then of female pop stars, and you will soon realise that either all our lady singers are gifted with 20/20 vision — a statistical improbability of enormous

proportions — or they're not telling the whole truth. Eddi, on the other hand, actively flaunts her specs appeal in a way no other popstress has since that ancient Greek monument **Nana Mouskouri**. Glasses have been an acceptable part of the male rock star's image since **Buddy Holly** and **Roy Orbison**. Equality for women in this respect is long overdue.

● The highest new entry on this week's chart is the double headed single in aid of the Childline charity, featuring updates of the **Beatles'** songs 'With A Little Help From My Friends', performed by **Wet Wet Wet** and 'She's Leaving Home' by **Billy Bragg** with **Cara Tivey**.

Both songs were written by **John Lennon** and **Paul McCartney**. It's exactly a year since a Lennon/McCartney song last hit the top 10. That was 'Let It Be', the number one hit by **Ferry Aid**, which was also a charity record, with proceeds going to the Zeebrugge ferry disaster fund.

Bragg and Tivey are the first act to have a hit with 'She's Leaving Home', but 'With A Little Help From My Friends' has now been a hit more times than any other Lennon/McCartney song, the Wet Wet Wet version being the fifth to chart. **Young Idea** reached number 10 with their version of the song in 1967, followed by **Joe Brown** (number 32, 1967), **Joe Cocker** (number one, 1968) and the Beatles themselves (number 63, 1978).

The Wet Wet Wet/Bragg/Tivey single is taken from the 'Sgt. Pepper Knew My Father' album assembled to help Childline. Whether or not any

of the album's other tracks are released as singles, it seems likely that the number of hits written by Lennon and McCartney will increase again in the near future, certainly with **Tiffany's** new single 'I Saw Him Standing There', less probably with the **King Singers'** 'Blackbird', both of which are out next Monday.

The next best thing to recording a Lennon/McCartney song, it seems, is to mention the dynamic duo on one of yours — **Derek B** does just that in his fast-rising 'Bad Young Brother' and is also mentioned in **Harry Enfield's** even faster rising hit 'Loadsamoney'.

NB: The Beatles' present influence in the chart is also reflected in Liverpool F.C.'s hit 'Anfield Rap', which includes a snatch of the Fab Four performing 'Twist And Shout'.

● **Kim Wilde** beats father! 'Hey Mr Heartache' debuts on the singles chart this week, giving Kim Wilde her 14th solo hit since she first burst onto the scene in 1981 with 'Kids In America'. She therefore eclipses her father **Marty Wilde's** tally of 13 hits, accumulated between 1958 and 1962.

Kim and Marty are the only sibling/parent in chart history to each register more than 10 hits. I suspect that Marty is not too worried that Kim has had more hits than him — he has, after all, played an important part in her career, and co-penned many of her hits, including 'Kids In America' with Kim's brother **Ricki**. But it was Kim herself who partnered Ricki in writing 'Hey Mr Heartache'. It's her first credit as a hit writer.

Kim has had more hit singles in the Eighties than any other British girl artist but trails two Yanks — **Madonna**, with 18 hits, and **Diana Ross** whose total of 19 includes one 1979 hit still charting as the decade began.

Kim has also had hits in duets with **Junior** — who also sings backing vocals on 'Hey Mr. Heartache' — and comedian **Mel Smith**.

● In saluting **Vince Clarke's** unique achievement of topping the album chart as part of two different duos last week, I accidentally credited Yazoo's 'Upstairs At Eric's' as a number one album. It wasn't. Yazoo's chart topper was 'You And Me Both'.



● FAIRGROUND ATTRACTION make glasses hip

T W E L V E I N C H

TW LW

1	2	BLUE MONDAY 1988 New Order	Factory
2	1	THEME FROM S-EXPRESS S-Express	Rhythm King
3	3	PERFECT Fairground Attraction	RCA
4	6	ALPHABET STREET Prince	Paisley Park
5	12	DIVINE EMOTIONS Narada	Reprise
6	17	LOADSAMONEY (DOIN' UP THE HOUSE) Harry Enfield	Mercury
7	4	THE PAYBACK MIX James Brown	Urban
8	7	A LOVE SUPREME Will Downing	Fourth & Broadway
9	13	BAD YOUNG BROTHER Derek B	Tuff Audio
10	5	PINK CADILLAC Natalie Cole	Manhattan
11	8	I WANT YOU BACK ('88 REMIX) Michael Jackson/Jackson 5	Motown
12	18	I WANT YOU BACK Bananarama	London
13	9	HEART Pet Shop Boys	Parlophone
14	10	MARY'S PRAYER Danny Wilson	Virgin
15	14	WALK AWAY Joyce Sims	ffrr
16	11	WHO'S LEAVING WHO Hazel Dean	EMI
17	16	LET'S ALL CHANT Pat & Mick	PWL
18	—	GOT TO BE CERTAIN Kylie Minogue	PWL
19	—	START TALKING LOVE Magnum	Polydor
20	—	BORN AGAIN (REMIX) the Christians	Island
Compiled by Gallup			

C O M P A C T D I S C

TW LW

1	—	STRONGER THAN PRIDE Sade	Epic
2	1	TANGO IN THE NIGHT Fleetwood Mac	Warner Brothers
3	—	STAY ON THESE ROADS A-ha	Warner Bros
4	5	CHRISTIANS the Christians	Island
5	2	THE INNOCENTS Erasure	Mute
6	3	THE BEST OF OMD OMD	Virgin
7	9	DIRTY DANCING Original Soundtrack	RCA
8	8	NITE FLITE Various	CBS
9	10	WHITNEY Whitney Houston	Arista
10	6	POPPED IN SOULED OUT Wet Wet Wet	Precious Organisation
11	—	SCENES FROM THE SOUTHSIDE Bruce Hornsby And The Range	RCA
12	4	ACTUALLY Pet Shop Boys	Parlophone
13	—	RUMOURS Fleetwood Mac	Warner Brothers
14	7	BRIDGE OF SPIES T'Pau	Siren
15	18	WILL DOWNING Will Downing	Fourth & Broadway
16	—	INTRODUCING THE HARDLINE Terence Trent D'Arby	CBS
17	13	HEAVEN ON EARTH Belinda Carlisle	Virgin
18	11	NOW THAT'S WHAT I CALL MUSIC II Various	EMI/Virgin/Polygram
19	—	FROM LANGLEY PARK TO MEMPHIS Prefab Sprout	Kitchenware
20	16	EVERYTHING Climie Fisher	EMI
Compiled by Gallup			

THE TOP OF THE POPS CHART

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

UK SINGLES

May 8-May 14, 1988

UK ALBUMS

TW LW W/C

1	2	5	PERFECT Fairground Attraction	RCA
2	1	5	THEME FROM S-EXPRESS S-Express	Rhythm King
3	10	2	BLUE MONDAY 1988 New Order	Factory
4	17	2	LOADSAMONEY Harry Enfield	Mercury
5	—	1	SHE'S LEAVING HOME/WITH A LITTLE HELP Billy Bragg/Wet Wet Wet	Childline
6	5	6	I WANT YOU BACK Bananarama	London
7	3	7	MARY'S PRAYER Danny Wilson	Virgin
8	4	7	WHO'S LEAVING WHO Hazell Dean	EMI
9	18	2	ALPHABET STREET Prince	Paisley Park
10	8	5	I WANT YOU BACK ('88 REMIX) Michael Jackson/Jackson 5	Motown
11	6	8	PINK CADILLAC Natalie Cole	Manhattan
12	15	3	PUMP UP THE BITTER Star Turn On 45 Pints	Pacific
13	—	1	ANFIELD RAP Liverpool F.C.	Virgin LFC1
14	11	6	LET'S ALL CHANT Pat & M'lick	PWL
15	—	4	GOT TO BE CERTAIN Kylie Monogue	PWL PWL12
16	22	4	DIVINE EMOTIONS Narada	Reprise
17	14	7	A LOVE SUPREME Will Downing	Fourth & Broadway
18	7	7	HEART Pet Shop Boys	Parlophone
19	9	4	ONE MORE TRY George Michael	Epic
20	12	4	THE PAYBACK MIX James Brown	Urban
21	16	7	EVERYWHERE Fleetwood Mac	Warner Brothers
22	29	2	START TALKING LOVE Magnum	Polydor
23	30	6	BROKEN LAND Adventures	Elektra
24	20	8	SHE'S LIKE THE WIND Patrick Swayze & Wendy Fisher	RCA
25	26	4	BORN AGAIN the Christians	Island
26	36	2	BAD YOUNG BROTHER Derek B	Tuff Audio
27	24	4	WALK AWAY Joyce Sims	ifrr
28	39	3	THE KING OF ROCK 'N' ROLL Prefab Sprout	Kitchenware
29	13	10	LOVE CHANGES (EVERYTHING) Climie Fisher	EMI
30	19	7	GET LUCKY Jermaine Stewart	Siren
31	42	2	CIRCLE IN THE SAND Belinda Carlisle	Virgin
32	23	10	PIANO IN THE DARK Brenda Russell	A&M
33	44	4	SOMEWHERE IN MY HEART Aztec Camera	WEA
34	21	9	GIRLFRIEND Pebbles	MCA
35	41	2	NOTHIN' BUT A GOOD TIME Poison	Capitol
36	25	3	OUT OF REACH the Primitives	RCA
37	47	2	OUT OF THE BLUE Debbie Gibson	Atlantic
38	46	3	IM NIN'ALU Ofra Haza	WEA
39	48	2	CALYPSO CRAZY Billy Ocean	Jive
40	—	1	WHAT ABOUT LOVE Heart	Capitol CL487
41	64	2	OH PATTI Scritti Politti	Virgin
42	51	2	MY ONE TEMPTATION Mica Paris	Fourth & Broadway
43	31	9	DROP THE BOY Bros	CBS
44	57	2	OUT COME THE FREAKS (AGAIN) Was (Not Was)	Fontana
45	28	10	JUST MURDER Jellybean featuring Adele Bertel	Chrysalis
46	67	2	LONDON CALLING the Clash	CBS
47	81	2	DON'T GO Hothouse Flowers	London
48	27	5	IT TAKES TWO Rob Base & DJ E-Z Rock	Citybeat
49	49	4	BEDS ARE BURNING Midnight Oil	CBS
50	37	6	WHEN WILL YOU MAKE MY TELEPHONE RING Deacon Blue	CBS
51	—	1	HEY MR HEARTACHE Kim Wilde	MCA KIM7
52	75	2	GO SCOT Fitzgerald	PRT
53	35	4	ALWAYS SOMETHING THERE TO REMIND ME the Housemartins	Go! Discs
54	33	9	PROVE YOUR LOVE Taylor Dayne	Arista
55	32	5	I GAVE IT UP (WHEN I FELL IN LOVE) Luther Vandross	Epic
56	78	1	ENDLESS SUMMER NIGHTS Richard Marx	Manhattan
57	—	1	SOMETHING JUST AIN'T RIGHT Keith Sweat	Vintertainment EKR72
58	38	9	COULD'VE BEEN Tiffany	MCA
59	45	5	NITE AND DAY Al B Sure!	Warner Brothers
60	34	10	DREAMING Glen Goldsmith	RCA
61	—	1	WOULDN'T YOU LOVE TO LOVE ME? Taja Sevelle	Reprise/Paisley Park W8127
62	54	3	CHANGES Alan Price	Ariola
63	66	2	CARELESS LOVE Swimming With Sharks	WEA
64	—	1	BETCHA CAN'T LOSE (WITH MY LOVE) Magic Lady	Motown ZB42003
65	43	9	CROSS MY BROKEN HEART Sinitta	○ Fanfare
66	40	4	BEYOND THE PALE the Mission	Mercury
67	59	3	LITTLE GIRL LOST Icicle Works	Beggars Banquet
68	—	1	DON'T CALL ME BABY Voice Of The Beehive	London LON175
69	76	2	ELECTRIC BLUE Icehouse	Chrysalis
70	—	1	VOYAGE VOYAGE (BRITMIX) Desireless	CBS DES12
71	53	5	WHAT A WONDERFUL WORLD Louis Armstrong	A&M
72	52	12	DON'T TURN AROUND Aswad	○ Mango
73	50	13	I'M NOT SCARED Eighth Wonder	CBS
74	58	7	SEX TALK (LIVE) T'Pau	Siren
75	95	1	ALL I WANTED In Tua Nua	Siren
76	83	7	INTERVENTION Lavine Hudson	Virgin
77	86	2	I WANT YOUR (HANDS ON ME) Sinead O'Connor With MC Lyte	Virgin
78	56	8	LUCY Habit	Ensign
79	88	8	FOREVER AND EVER, AMEN Randy Travis	Virgin
80	63	3	I'LL SEE YOU ALONG THE WAY Rick Clarke	Warner Brothers
81	—	1	YES Merry Clayton	WA
82	77	—	AMERICA Killing Joke	RCA PB49563
83	89	—	I LIE AND I CHEAT Won Ton Ton	EG
84	72	—	GIVE GIVE GIVE ME MORE MORE Wonder Stuff	Antler
85	71	—	ANOTHER KIND OF LOVE Hugh Cornwell	Polydor
86	91	—	GONE FOREVER Cry Before Dawn	Virgin
87	—	1	ROCKET 2 U Jess	MCA MCA1226
88	—	1	THE WORST SONG EVER! Boss Squad	Epic
89	96	—	FALL DOWN (LIKE THE RAIN) Mighty Lemon Drops	Polydor FOOTY1
90	92	—	HARMLESS PIECE OF FUN Eddy Grant	Blue Guitar
91	—	—	PARENTS JUST DON'T UNDERSTAND DJ Jazzy Jeff & Fresh Prince	Jive JIVE169
92	—	—	FOR THE MONEY/K.A.O.S.S. True Mathematics	Champion CHAMP76
93	100	—	CRYSTAL PALACE Bible	Chrysalis
94	82	—	STROKIN'/WATCH WHERE YOU STROKE Clarence Carter/Gary Coleman	Ichiban
95	—	—	INDIGO EYES Peter Murphy	Beggars Banquet BEG210
96	—	—	MIND OVER MATTER E G Daily	A&M AM436
97	—	—	DON'T LOOK ANY FURTHER Dennis Edwards/Siedah Garrett	Gordy TGM1334
98	93	—	GET RHYTHM Ry Cooder	Warner Brothers
99	—	—	SHO NUFF FUNKY Afrika Bambaataa & Family	EMI EM57
100	97	—	DO YOU WANNA FUNK Sylvester With Patrick Cowley	Domino

TW LW W/C

1	1	56	TANGO IN THE NIGHT Fleetwood Mac	☆☆☆ Warner Brothers
2	—	1	STAY ON THESE ROADS A-ha	Warner Brothers WX166
3	—	1	STRONGER THAN PRIDE Sade	☆☆ CBS
4	15	29	CHRISTIANS the Christians	☆☆ Island
5	4	29	DIRTY DANCING Original Soundtrack	☆☆ RCA
6	2	3	NOW THAT'S WHAT I CALL MUSIC II Various	☆☆ EMI/Virgin/Polygram
7	3	3	THE INNOCENTS Erasure	☆☆ Mute
8	8	33	POPPED IN SOUL'D OUT Wet Wet Wet	☆☆ Precious Organisation
9	—	1	MORE DIRTY DANCING Original Soundtrack	☆☆ RCA BL86965
10	10	49	WHITNEY Whitney Houston	☆☆☆☆ Arista
11	9	6	PUSH Bros	☆☆☆☆ CBS
12	6	10	THE BEST OF OMD OMD	☆☆ Virgin
13	13	3	NITE FLITE Various	☆☆ CBS
14	5	7	WILL DOWNING Will Downing	☆☆ Stylus
15	7	35	PET SHOP BOYS, ACTUALLY Pet Shop Boys	☆☆ Parlophone
16	21	3	SIXTIES MIX 2 Various	☆☆ Stylus
17	12	34	BRIDGE OF SPIES T'Pau	☆☆ Siren
18	—	1	SAVAGE AMUSEMENT Scorpions	Harvest SHSP4125
19	17	22	SEVENTH ON EARTH Belinda Carlisle	☆☆ Virgin
20	11	4	SEVENTH SON OF A SEVENTH SON Iron Maiden	☆☆ EMI
21	20	8	EVERYTHING Clime Fisher	Fourth & Broadway
22	18	14	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT	☆☆ CBS
23	22	43	D'ARBY Terence Trent D'Arby	☆☆ Kitch
24	24	8	FROM LANGLEY PARK TO MEMPHIS Prefab Sprout	☆☆ Kitch
25	—	1	HOUSE HITS Various	Needle HOH188
26	23	3	REMEMBER YOU'RE MINE Foster & Allen	Stylus
27	28	35	WOW! Bananarama	London
28	63	268	RUMOURS Fleetwood Mac	☆☆☆☆☆ Warner Brothers
29	14	2	LIFE'S TOO GOOD Sugarcube	☆☆☆☆ One Little Indian
30	19	27	FAITH George Michael	☆☆☆☆ Epic
31	—	1	SCENES FROM THE SOUTHSIDE Bruce Hornsby And The Range	☆☆☆☆ RCA PL86686
32	25	6	LOVELY the Primitives	☆☆☆☆ RCA
33	16	3	BARBED WIRE KISSES Jesus And Mary Chain	☆☆☆☆ blanco y negro
34	26	80	GIVE ME THE REASON Luther Vandross	☆☆☆☆ Epic
35	29	17	TURN BACK THE CLOCK Johnny Hates Jazz	☆☆☆☆ Virgin
36	34	21	SINITTAT Sinitta	☆☆☆☆ Fanfare
37	27	41	HEARSAY Alexander O'Neal	☆☆☆☆ Tabu
38	32	36	BAD Michael Jackson	☆☆☆☆☆ Epic
39	33	21	RAINTOWN Deacon Blue	☆☆☆☆ CBS
40	—	1	BLIND Icicle Works	Beggars Banquet IWA21
41	42	25	WHENEVER YOU NEED SOMEBODY Rick Astley	☆☆☆☆ RCA
42	35	7	LIVE IN EUROPE Tina Turner	☆☆☆☆ Capitol
43	46	21	COME INTO MY LIFE Joyce Sims	☆☆☆☆ ifrr
44	39	9	TEAR DOWN THESE WALLS Billy Ocean	☆☆☆☆ Jive
45	36	12	TIFFANY Tiffany	☆☆☆☆ MCA
46	31	8	NAKED Talking Heads	☆☆☆☆ EMI
47	58	6	WINGS OF HEAVEN Magnum	☆☆☆☆ Polydor
48	38	25	KICK INXS	☆☆☆☆ Mercury
49	29	17	HEART Heart	☆☆☆☆ Capitol
50	43	9	WHO'S BETTER, WHO'S BEST the Who	☆☆☆☆ Polydor
51	37	11	TELL IT TO MY HEART Taylor Dayne	☆☆☆☆ Arista
52	49	19	LOVE Aztec Camera	☆☆☆☆ WEA
53	54	29	JUST VISITING THIS PLANET Jellybean	☆☆☆☆ Chrysalis
54	47	6	DISTANT THUNDER Aswad	☆☆☆☆ Mango
55	41	19	CHEER Cher	☆☆☆☆ Geffen
56	—	1	PEBBLES Pebbles	☆☆☆☆ MCA MCF3418
57	75	16	OUT OF THE BLUE Debbie Gibson	☆☆☆☆ Atlantic
58	44	38	HYSTERIA Def Leppard	☆☆☆☆ Bludgeon Rifola
59	—	7	SGT. PEPPER KNEW MY FATHER Various	☆☆☆☆ NME PEPL100
60	48	30	NOTHING LIKE THE SUN Sting	☆☆☆☆ A&M
61	52	7	THE STORY OF THE CLASH VOLUME 1 the Clash	☆☆☆☆ CBS
62	50	61	THE JOSHUA TREE U2	☆☆☆☆ Island
63	56	21	THE GREATEST LOVE Various	☆☆☆☆ Teistar
64	30	2	ALIENS ATE MY BUICK Thomas Dolby	☆☆☆☆ Manhattan
65	67	7	MEET DANNY WILSON Danny Wilson	☆☆☆☆ Virgin
66	68	65	THE PHANTOM OF THE OPERA Original Soundtrack	☆☆☆☆ Polydor
67	59	58	CIRCUS Erasure	☆☆☆☆ Mute
68	51	8	VIVA HATE Morrissey	☆☆☆☆ HMV
69	76	34	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	☆☆☆☆ Polydor
70	45	4	HITS REVIVAL 2: REPLAY Various	☆☆☆☆ K-Tel
71	55	12	ALL ABOUT EVE All About Eve	☆☆☆☆ Mercury
72	53	11	UNFORGETTABLE Various	☆☆☆☆ EMI
73	—	1	BEST OF HOUSE MEGAMIX VOL. 2 Various	Serious B01T2
74	—	1	DIVINE EMOTION Narada	Reprise WX172
75	61	8	THE CHART SHOW — ROCK THE NATION Various	☆☆☆☆ Dover
76	88	38	SUBSTANCE New Order	☆☆☆☆ Factory
77	69	77	DISCO Pet Shop Boys	☆☆☆☆ Parlophone
78	62	5	EVERLASTING Natalie Cole	☆☆☆☆ Manhattan
79	—	1	THE XENON CODEX Hawkwind	☆☆☆☆ GWR GWLP26
80	64	156	BROTHERS IN ARMS Dire Straits	☆☆☆☆☆☆ Vertigo
81	—	1	GREATEST HITS Fleetwood Mac	☆☆☆☆ CBS 4607041
82	71	18	MAKE IT LAST FOREVER Keith Sweat	Vintertainment
83	—	36	MIRAGE Fleetwood Mac	Warner Brothers K58952
84	—	127	WHITNEY HOUSTON Whitney Houston	☆☆☆☆ Arista 206978
85	94	5	THE ESSENTIAL KARAJAN Herbert Von Karajan	☆☆☆☆ Deutsche Gramophon
86	66	2	LIVE 1980-86 Joe Jackson	☆☆☆☆ A&M
87	—	22	THE MICHAEL JACKSON MIX Michael Jackson	☆☆☆☆ Stylus SMR745
88	70	3	THIS NOTE'S FOR YOU Neil Young And The Bluenotes	Reprise
89	57	11	SAY IT AGAIN Jermaine Stewart	☆☆☆☆ Siren
90	80	88	GRACELAND Paul Simon	☆☆☆☆ Warner Brothers
91	86	50	BAD ANIMALS Heart	☆☆☆☆ Capitol
92	85	34	DANCING WITH STRANGERS Chris Rea	☆☆☆☆ Magnet
93	74	14	BLOW UP YOUR VIDEO AC/DC	☆☆☆☆ Atlantic
94	—	45	SIXTIES MIX Various	☆☆☆☆ Stylus SMR733
95	77	12	GET HERE Brenda Russell	☆☆☆☆ A&M
96	—	2	TSOP — THE SOUND OF PHILADELPHIA Various	☆☆☆☆ K-Tel NE1406
97	83	28	THE BEST OF UB40 VOL 1 UB40	☆☆☆☆ Virgin
98	—	1	TUSK Fleetwood Mac	Warner Brothers K66088
99	81	6	WHAT UP DOG? Was (Not Was)	☆☆☆☆ Fontana
100	—	73	TOP GUN Original Soundtrack	☆☆☆☆ CBS CBS70296

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

☆☆☆ 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.

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

'POOL CUTS

JANE WILKES DISCOVERS HOW

THE ANFIELD POSSE WENT

ON THE RAP ATTACK



There's more than just a bit of nifty footwork going on at Anfield these days. Swapping their studded boots for the latest street cred trainers and their numbered shirts for designer sweat tops, the boys of Liverpool FC have taken up the rap challenge.

Craig Johnston, the amiable Aussie mid-fielder, is the man behind the 'Anfield Rap', the best football record since Chelsea's 'Blue Is The Colour' in the early Seventies. (*Are you sure? - Dep Ed.*) But it was actually Bruce Grobbelaar, that cheeky goalie, who provided the inspiration for Craig.

"I was substitute one day and Bruce started messing about; walking on his hands, juggling the ball, basically clowning with the crowd the way Bruce does. Anyway, I wrote some verses there and then whilst the game was going on."

Trouble was, even though Craig knew he had a team full of colourful characters (outsiders usually only see them in red!) to base his verses on, there wasn't really any storyline to it. Racking his brains for a solution, he realised the answer was staring him in the face at the end of every match. The changing room banter.

The Scousers are always taking the mick out of the rest of us, saying that we talk funny and taking the piss out of our accents, so I thought, 'that's it!'

As the locals in the team — Steve McMahon and John Aldridge — take the listener on a guided tour of the Liverpool squad's vocal origins — Bruce from Zimbabwe, John Barnes from Jamaica, Craig from 'Down Under', Scottish contingent Alan Hansen, Steve Nicol, Ray Houghton and Gary Gillespie, plus Ronnie Whelan and Jim Beglin from across the Irish sea, the great Dane, Jan Molby, and Londoner Nigel Spackman — the Beatles' 'Twist And Shout' has been mixed in with a rare groove backing thanks to a few handy hints from rap's man of the moment, Derek B (though he'd like to keep this association low key apparently, because he's a West Ham fan. Not that this has prevented Spurs fan Craig Johnston playing for Liverpool ...)

Noticeably absent is the toothless wonder Peter Beardsley.

"But Peter isn't a real character," explains Craig. "I can point at each of the 12 involved and say that they are real characters. Him and Barnesy are the two greatest footballers in the world, but he's not a character. He did promise me to do some break dancing in the video, but unfortunately he had other things on that day. So he's not even on the video, and that's the one bad thing that I can find about the project because everyone else is on it, including the Boss (Kenny Dalglish)."

Now that records have become de rigeur for teams reaching the FA Cup final, it's quite a treat that the 'Anfield Rap' doesn't induce cringing waves of embarrassment, but instead provides some more than amusing moments, even after several listens. Craig, you must be quite a music fan to have achieved this?

"Yeah, I love it," he draws. "I've always been a Springsteen nut, ever since I was 15. The first record I was given was 'Born To Run' and that's been my anthem ever since."

So what would you do if the FA Cup Final and Springsteen's British concert happened to coincide?

"It would be a close one, but I'd have to play football because it's my job. Anyway, I could see Bruce Springsteen again, but I wouldn't necessarily play in the FA Cup Final again."