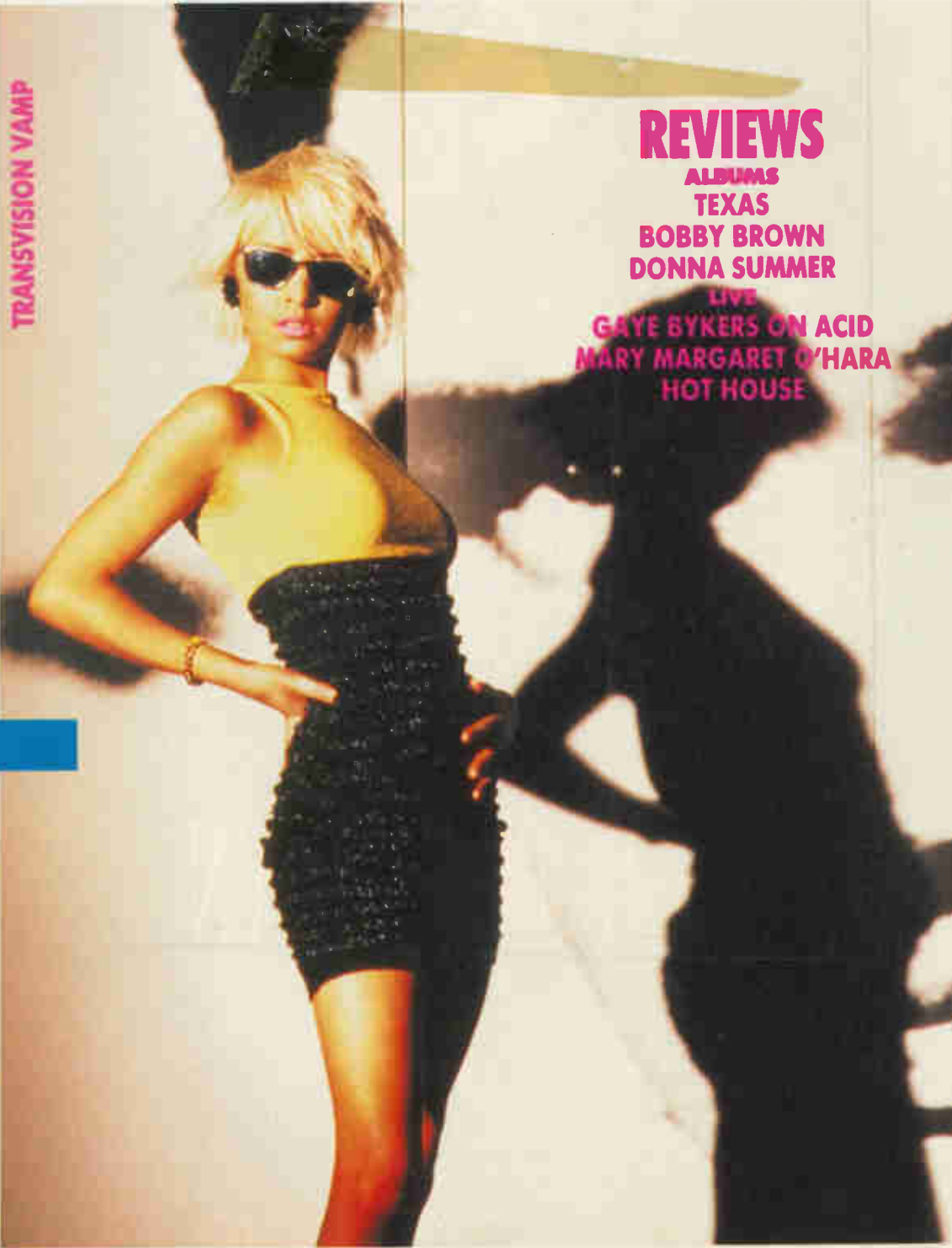


RECORD MIRROR

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



TRANSVISION VAMP

REVIEWS

- ALBUMS
- TEXAS
- BOBBY BROWN
- DONNA SUMMER
- LIVE
- GAYE BYKERS ON ACID
- MARY MARGARET O'HARA
- HOT HOUSE

INXS

IN THEIR OWN WORDS
PAULA ABDUL
THE ONLY WAY IS STRAIGHT UP

GOODBYE MR MACKENZIE
FART-OO-GOOD

WENDY & LISA McCARTHY



INXS

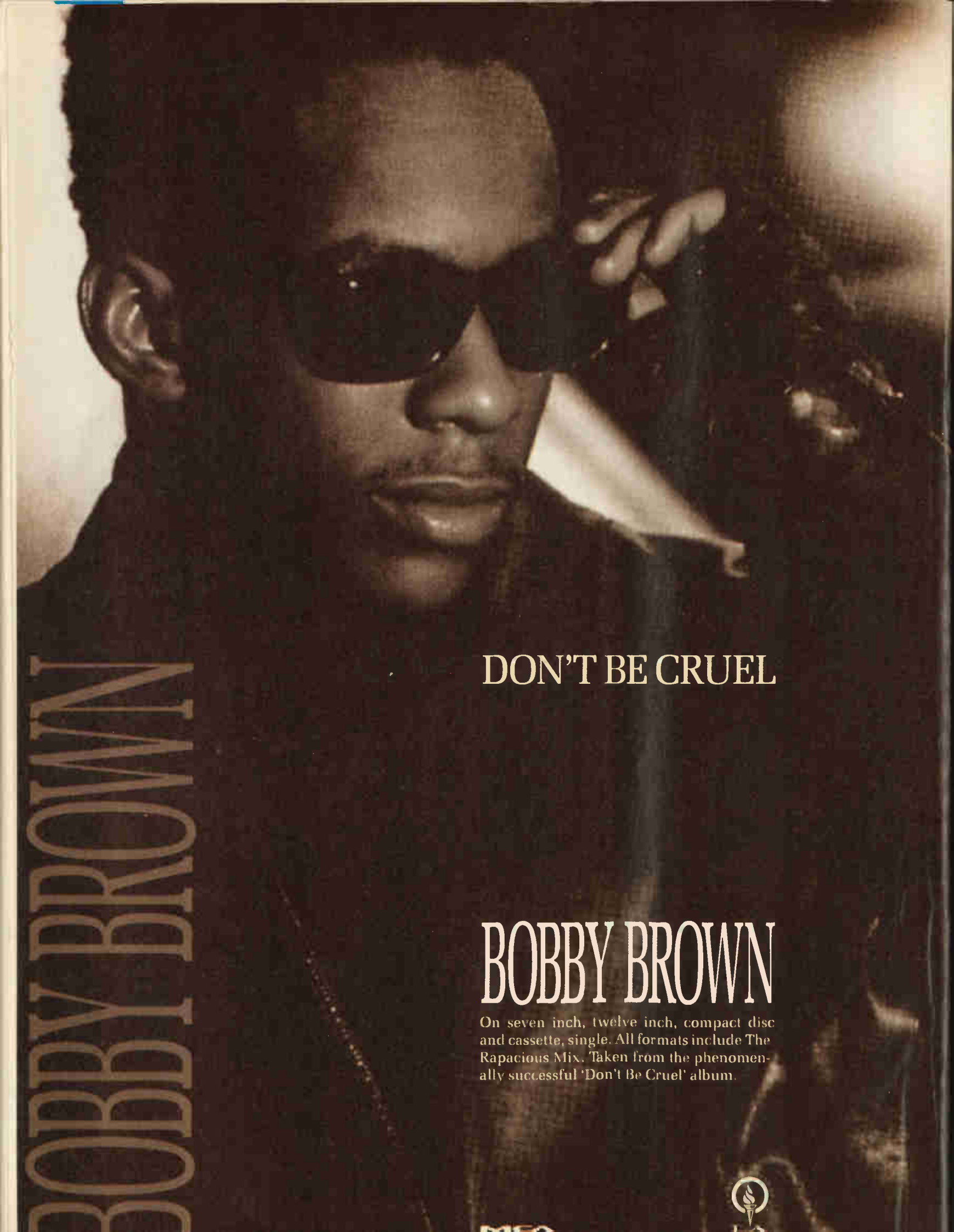


NENEH CHERRY



BLACK

FREE EP FEATURING TRANSVISION VAMP NENEH CHERRY BLACK INXS



BOBBY BROWN

DON'T BE CRUEL

BOBBY BROWN

On seven inch, twelve inch, compact disc and cassette, single. All formats include The Rapacious Mix. Taken from the phenomenally successful 'Don't Be Cruel' album.



● ERRATUM

Oops! Gremlins in the works have resulted in an incorrect credit on the INXS track on



the rm 'On The Chart Tip' free EP. It should read:

INXS
Johnston's Aeroplane
(A Ferrari)
Published by Chrysalis Music
Produced by Nick Launay
Original sound recording made by Polygram Int BV Barm
© 1984 Polygram Int BV Barm

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

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From choreographer to the stars to a US number one of her very own — Paula Abdul interviewed on p18

● **RATTLER & HUM** Goodbye Mr MacKenzie on the noble art of breaking wind p 36



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MARCH 18 1989

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▲ PRAYERS ANSWERED

Madonna releases her long awaited album 'Like A Prayer' on March 20. Written and produced by Madonna with long time collaborator Patrick Leonard, the album has 11 tracks including 'Express Yourself', 'Love Songs' and 'Till Death Do Us Part' which, as far as we know, wasn't inspired by the television show of similar name. 'Love Song' features a duet with Prince, who also co-wrote the track.

DA DO RON RON



◀ Diesel Park West follow up 'All The Myths On Sunday' with their single 'Like Princes Do' on March 20. Taken from their debut album 'Shakespeare Alabama', the flip side features 'Wings Of Delight', while the 12 inch also has the previously unavailable tracks 'Endless Chains' and 'Don't Be Scared Of The Night'.

The Diesels have just returned from Morocco where they filmed videos for 'Like Princes Do' and 'When The Hoodoo Comes'. They also had lots of fun making sand-castles.

JUST TYPICAL

Quirky pop stars, **Frazier Chorus** release their single 'Typical' on March 20. The flipside features 'String' while the 12 inch also has 'Born With A Headache'.

Frazier Chorus will also be touring in April playing Newcastle Riverside April 5, Glasgow Fury Murrays 6, Edinburgh Carlton Studios 7, Aberdeen Venue 8, Dundee Fat Sams 9, Manchester Boardwalk 11, London Shaw Theatre 14.



▲ WHAT A MYSTERY

The late but great **Roy Orbison** has his single 'She's A Mystery To Me' released on March 20. The song was written by Bono and the Edge, and the flip side features 'Crying'. On the 12 inch you'll find a version of 'Dream Baby' recorded live at the Harlesden Mean Fiddler in 1987 shortly before Roy's career was rejuvenated.

TANITA'S TOUR

Tanita Tikaram, who's just released her single 'World Outside Your Window', will be touring in May. She'll be kicking off with a date at the Reading Hexagon on May 26, followed by London Theatre Royal 28, London Palladium 29 and Kilburn National Ballroom 30.

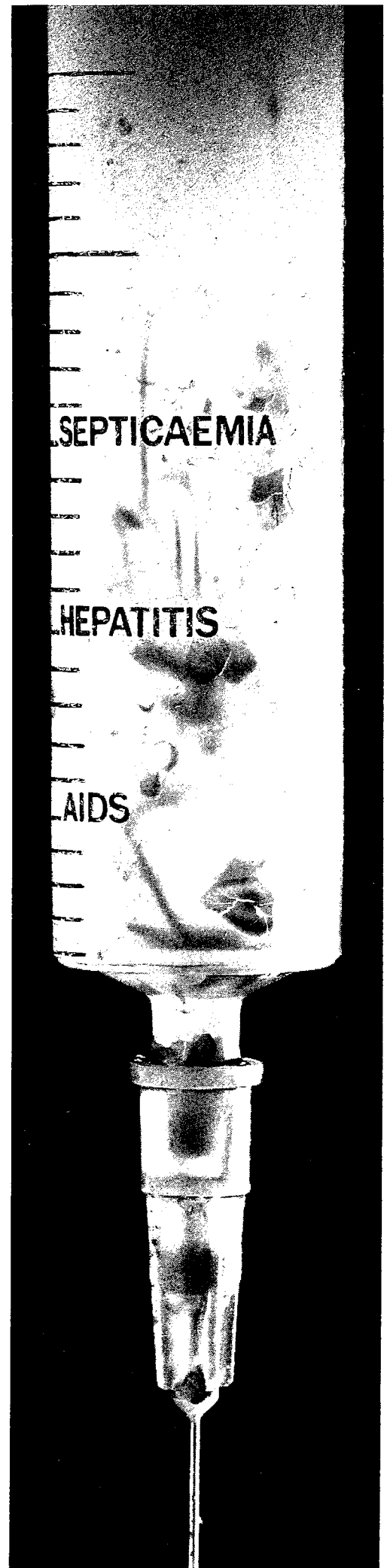
Tanita has just completed the European leg of a tour that has kept her on the road since last September. For God's sake sit down and have a cup of tea.



*Screw up
your blood,
your liver,
your life.*

*One hit is all it takes.
You can't tell who's infected.
It could be your mate.
And if you share his works, it could be you.
If you want to talk about it, call the
confidential Helpline free of charge.
0800-567-123.*

Shooting up once can screw you up. Forever.





● BE MY BABY

Transvision Vamp, one of the bands featured on *rm*'s magnificent 'On The Chart Tip' EP, release their brand new single 'Baby I Don't Care' on March 20. Taken from their forthcoming album due for release in the summer, the flip side features two tracks — 'Time For Change' and 'String Of My Heart' — while the 12 inch has a previously unreleased demo version of 'Sex Kick'.

TAKE THAT

Then Jerico, who release their single 'What Does It Take?' on March 20, have added a second leg to their sell-out British tour. They'll be playing Hanley Victoria Hall May 10, Aston Villa Leisure Centre 11, Newport Centre 12, Leicester De Montfort Hall 13, Preston Guildhall 15, Glasgow Barrowlands 16, Aberdeen Capitol 17, Bradford St George's Hall 19, Cambridge Corn Exchange 20, Hammersmith Odeon 21.

After these dates, the Jerries will be off to Europe, America, Japan and Australia.

Rumours were flying around the music business last week that Then Jerico are on the verge of splitting up, with hunky lead singer **Mark Shaw** wanting to pursue a solo career. As *rm* went to press though, such scurrilous talk was officially denied.

SHOOT 'EM UP

Big Daddy Kane of the Cold Chillin' Juice Crew accidentally shot and wounded King A from the Kings Of Pressure rap group in New York last week.

Apparently they were returning from a video shoot when a group of people started to heckle Big Daddy. He pulled out a gun and fired, shooting King A by mistake; but fortunately he was only slightly hurt.

Big Daddy was later arrested, but after being charged with a firearms misdemeanor he was released.

Wonder what the Stop The Violence Movement is going to say about all this?

● THE LAST COMMOTION

Lloyd Cole & the Commotions, who have decided to split up and go their separate ways, release a compilation album 'Lloyd Cole And The Commotions 1984 — 1989' on March 28. Compiled by the band themselves, the album features 14 tracks including such gems as 'Perfect Skin', 'Rattlesnake', 'Jennifer She Said' and 'Lost Weekend'.

Lloyd himself is now working on his first solo album in New York. Bass player Lawrence Donnegan is now pursuing a career in journalism, wreckless young scamp that he is, while drummer Stephen Irvine and guitarist Neil Clark are working with other musicians. Former Commotions keyboard player Blair Cowan has been working with Alison Moyet, and might team up with Lloyd again on Lloyd's forthcoming solo album.

● POPESI COLA ROW

Madonna is facing a run in with Pepsi Cola over the steamy video for her latest single 'Like A Prayer'. Catholics have condemned the video because of its irreligious scenes and Pepsi are anxious that their multi-million dollar advertising campaign, which features Madonna, will suffer as a result. A meeting between the soft drink giants and Madonna was due to be held last week to discuss the video.

● RELEASES

The **Bee Gees** release their single 'Ordinary Lives' on March 20. It's a taster from their forthcoming new album and the flip side is 'Wing And A Prayer'.

Much acclaimed singer **Gail Ann Dorsey** releases her single 'Just Another Dream' on March 20. It's taken from her album 'The Corporate World' and the flip side features 'Look What Love's Got Me Doing Again'.

Ex-Crusader **Joe Sample** releases his album 'Spellbound' on March 13. Tracks include 'Seven Years Of Good Luck', 'Leading Me Back To You' and 'U Turn'.

Hipsway (remember 'The Honeythief'?) return with their single 'Your Love' on March 20. The flip side features 'Sweet Talk', while the 12 inch has the extra track 'What Makes A Man Love A Woman So Bad'.

● TOURS

Gary Moore has re-scheduled a couple of dates on his forthcoming tour. He'll now be playing Sheffield City Hall on May 25 and Edinburgh Playhouse on May 26.

Al Jarreau will be playing in April at the Birmingham NEC on April 12 followed by London Wembley Arena April 15. He'll be supported by Julia Fordham and tickets are on sale from box offices and usual agents.

Top Soviet thrash metal band **Krui** will be making their first British appearance at the London Astoria on April 12. Don't say we haven't warned you.

VERY GOOD

Paul Haig returns with his single 'Something Good' out on March 13. The flip side features 'Over You', while the 12 inch has an extended version of 'Something Good' and the CD version has the extra track 'Outback'.

Hey Hey it's the monkees
a groovy new e.p.



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- THEME FROM THE MONKEES
- A LITTLE BIT ME, A LITTLE BIT YOU

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I'M A BELIEVER
PLEASANT VALLEY SUNDAY



ARISTA

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+ Limited Edition
4 Track 7" EP

OA EP5 Produced by Mike Vernon

ROACHFORD ON TOUR

CBS

MARCH

20th Brighton
22nd Nottingham
23rd Chesterfield
25th Portsmouth

26th Birmingham
27th Bristol
29th Newcastle
30th Glasgow
31st Manchester

APRIL

1st Liverpool
3rd & 4th London
Town & Country Club



THIS IS NOT A LOVE SONG

IF BARKING is the crusty scab on the sore that is East London, then McCarthy are the pus oozing beneath, longing to burst out and trickle down the arm of British pop.

McCarthy feel as scathing about Barking as they do about the state of British society. They've been flying the flag for the protest song for several years now and their latest offerings — the recent *rm* single-of-the-week, 'Keep An Open Mind Or Else', and imminent second LP, 'The Enraged Will Inherit The Earth' — show no let-up in their barbed attacks on the establishment. The only difference is that they're slowing down!

Tim: "The first LP" ('I Am A Wal-let') "has 14 songs on it, and it's 28 minutes long! I think that appeals to some people, but the new LP is a complete reaction against that. The songs tend to be much longer and slower. We're a bit worried about the reaction of people who bought the first LP, because they might find it terribly dreary."

Malcolm: "Why do people sing about love? Why do they have to be concentrating on love the whole time? The LP's not about people's personal lives, it's about the world! It's about Britain and what it's like to be alive in 1989."

"Some of the lyrics on the new LP are verbatim speeches from parliament, just writing down what Tories say. Tim's dad gets the Daily Mail, so just reading that gives you things to put in a song . . . 'What Our Boys Are Fighting For' — that's one about football hooligans. It's about people making a distinction between football hooligans who go round kicking hell out of some Germans and the British Army doing the same, only a bit better organised."

WHERE MCCARTHY miss the bus is in their failure to see these grievances as no more than a slightly more 'car-

ing' variation on the "personal preoccupations" they denounce in other people's lyrics. Mozzer, for example, they say is "preoccupied with his personal life to such an extent that he's blind to things going on outside his own patch." Sir Bill Bragg "doesn't think very clearly about most things".

Malcolm: "The thing is, nobody says to a playwright or novelist, why are you writing about politics? But as soon as pop music's involved, because it's young people and people think it's trivial, then everyone says that politics don't mix with pop music. But pop music is life, so you're being very prejudiced about pop music by saying that. If you're a creative person, it's easily the best medium to be in . . ."

Tim, whose grandfather used to bite the heads off live rats in pubs, interrupts, "but one of the reasons is that we love music. We all met at school and we didn't start out with any political aims. They came later . . ."

There is a great deal of untapped potential in McCarthy. There is still a place for politics in pop. But there is this pervading air of pessimism hanging over the band, a gloomy mist not dispersed by the "dreary" second LP. It will lift, hopefully. Maybe Malcolm will fall in lurve? Perhaps it's living in Barking wot does it.

"Why do people sing about love?" ask McCarthy, putting the protest back into pop with some rockin' parliamentary speeches. Story: David Giles

YELLO

Of Course I'm Lying, Oh Yeah

& The Yello Metropolitan Mixdown 1989 Part 1

Finally available the definitive 12" featuring; Of Course I'm Lying (7" edit). Oh Yeah (Dance mix) *oh yeah!* & the ultimate, the explosive & crusading Yello Metropolitan Mixdown 1989 Part 1. *Featuring:* Dakeyne intro, The Race, Bostich, Call It Love, Santiago, Tied Up, Vicious Games, I Love You, Oh Yeah. Mixed by Paul Dakeyne for DMC & conceived by Boris & Dieter. Comes initially packaged in a *fantastich* 12" gatefold (YELLO 312). Also available on CD (YELLO CD 3) initially packaged with a double card slip case. 7" (YELLO 3) also available B/W OH YEAH. Of Course I'm Lying taken from the album 'Flag' — a trip around the world in 2400 seconds.

Metropolitan Mixdown Part II available soon.



DONNA SUMMER

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EDITED BY ANDY STRICKLAND



PHOTO. JOE SHUTTER

'international rescue' fuzzbox top 10

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 - 9 'Pink Rolls Royce' Natalie Cole
 - 10 'We Close Our Eyes' Thunderbirds Are Go West
- Compiled by the Hood Supporters Club

● At last we can answer a question that's baffled pop writers and sociologists completely these past few years. OK, ready? Right, has anyone out there actually bought a Sigue Sigue Sputnik record? If so raise your hands. Well, that's two copies of SSS's newie 'Dancorama' snatched from the shelves...

mandela day competition

Last June, Nelson Mandela's 70th Birthday Tribute was the greatest collection of 'world music' ever put on a stage when Wembley Stadium played host to the likes of Sting, Peter Gabriel, Tracy Chapman, the Farafina Dancers, Hugh Masakela, UB40 and many more. A two hour video featuring highlights from the show, including speeches from Harry Belafonte and Whoopie Goldberg, has just been released and Index has managed to get its hands on 10 copies to give away in an exciting competition. Just answer the three questions below:

1 Peter Gabriel was joined by which Scottish supergroup on 'Biko'

a) Big Country, b) Simple Minds, c) Texas?

2 Which American had 'Breakfast In Bed' with UB40

a) Madonna, b) Chrissie Hynde, c) Belinda Carlisle?

3 Which rock 'n' roll legend joined the Fat Boys on 'The Twist'

a) Jerry Lee Lewis, b) Chubby Checker, c) Wee Willie Harris?

Send your answers on a postcard to **rm** 'Mandela Day Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date March 27. First 10 correct entries win a copy of the video.



● TRACY CHAPMAN — the star of the show



with contributions this week from Malu Halasa

db on tv



'Ilé Aiyé' or 'The House Of Life' directed by David Byrne
David Byrne is no stranger to the exotic. With his first documentary, 'Ilé Aiyé', which translates as 'The House Of Life', to be broadcast as part of Channel 4's 'Signals' series on March 15, he makes the uneasy transition from musician to documentary film maker.

'Ilé Aiyé' explores the rhythms, songs and ritual dances of the Candomblé religion in Brazil, which can be traced to Africa's Yoruba Nation, now the northern area of Nigeria and Ghana.

Byrne explains: "Because of the slave trade between Africa and South America, music and religion went to the new world and back again. Candomblé was transplanted during slavery days, and it has survived and thrived in that part of Brazil."

The part of Brazil he is referring to is Bahia, a state north of Rio near the equator which he visited in 1987 and learned of the religion.

"In Candomblé, people worship a number of African gods. Each of which represents different levels of reality, and different spheres of existence — whatever you want to call it. People go into trances and are possessed by the gods. It's actually very beautiful to watch and to experience, and a lot of the music and the culture that comes out of Brazil originated from the religion.

"I wanted to show this kind of culture in a more realistic and a different light. It's usually shown as a kind of devil-worship or casting spells, and things like that. There is that involved in some areas and among some people, but that wasn't the part we were interested in.

"I'm not trying to convert people, but I think that a lot of the western religions have lead to a disregard for human life and the state of the environment and the planet. I think there are things to be learnt from the way other people think of things." (MH)

tears of a clown
A new band with a chequered history, Louie Louie have just released their debut single, a cover of the Everly Brothers' 'Cathy's Clown'. Louie Louie consists of that ageing trooper Gary Tibbs, who's trodden the boards with Adam And The Ants, Roxy Music and the Vibrators in his time, drummer Manny Elias best known for his work with Tears For Fears and singer/guitarist Andy Skelton, about whom we at Index know more than most. The single is a blatant attempt to leapfrog the 'new band' hurdle by recording one of the classic Sixties hits and comes on like a cross between Simple Minds and the Hollies, which may well be the way to do it these days. But back to singer Andy, born on the Isle Of Wight and fondly remembered by an Indexee as a leather-jacketed but distinctly neat and tidy punk guitarist in a band called Thin Red Line covering Sex Pistols hits. Then it was the Choir with their Cure covers and long, long before both there was 'New Faces'. Blackmail corner will reveal more Louie Louie secrets unless we receive an autographed Mickie Most poster by return of post.

For fm's new film, video and TV section, turn to p41

wendy & lisa
fruit at the bottom

WENDY
&
LISA

LP, CD & CASSETTE

live: monday 17th april town & country club - london



earbenders

Andy Strickland
 'Who Wants To Be The Disco King?'
 the Wonder Stuff (Polydor 45)
 'Baby Plays Around' Elvis Costello
 (Warners LP track)
 'Keep An Open Mind Or Else'
 McCarthy (Midnight Music 45)

Eleanor Levy
 'On The Balcony' the Rainbirds
 (forthcoming rm EP track)
 'Like Princes Do' Diesel Park West
 (forthcoming Food/EMI single)
 'Fine Lily Fine' Diesel Park West
 (forthcoming rm EP track)

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CONTINUED



alexis, blake, stephen et al. . .

The Carringtons, sounds like an archetypal indie outfit doesn't it? The Carringtons are actually one woman and her mates. The enigmatic Kas has a voice not unlike Annie Lennox on the Carringtons' second single 'Swell Party' and the fragile song is bolstered by some marvellous marshmallow powerchords and instrumental doodlings. The Carringtons are an awkward phenomenon to label, but 'interesting' is certainly in there somewhere. The 'band' are currently working on their next offering and we at Index will wait with judgement poised. A curiously pleasant record.

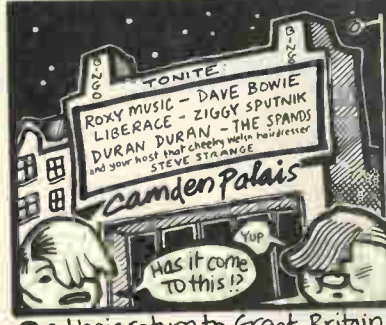
GREAT POP THINGS → DURAN DURAN: They tried to change the World with their yachts. Part 2 By COLIN B. MORTON and Chuck DEATH



Last week as you will remember, top New Young Romanticals DURAN DURAN fell off a cliff, into a glacier and were frozen in a block of ice while skiing in the Swiss Alps. Now read on...



Our heroes are thawed out in next to no time and soon discover that it is 1988! They have been in a state of suspended animation for nearly six years: THEIR SKI-SUITS ARE HOPELESSLY OUT OF FASHION!!!



On their return to Great Britain Duran Duran had no way of earning an honest living so they were forced to eke out a meagre pittance on the NEW YOUNG ROMANTICALS GLAM ROCK revival circuit.



Then they had the brilliant idea of reversing their name. Now called Duran Duran, instead of Duran Duran, they put out a new record "BIG THING" and hoped no-one would remember them from the first time. Nobody did, it was a hit, and Duran Duran were BACK! THE END

PAUL SIMPSON



ADEVA



Musical Freedom

"Sometimes I feel like
 Throwing my hands up in the air
 But I know one day
 Someday we'll
 all be free
 Sometimes I feel like
 it gets longer every day
 But I know love's
 Gonna find a way
 We're moving on up, moving on up
 Moving on up,
 we're almost there!"



Free at last . . .

R'n'R A-Z

A

Abba: Dutch popsters who shot to fame with the 1985 Eurovision winner, 'Birmingham New St'. Name derived from the front letters of the names of the band members, both of whom were called Alan Ball.

Album: Long ago, before Pot Noodles or Shakin' Stevens, a group of people got together and recorded some songs. They called the result an 'album', and the name stuck. Even today, everyone from librarians to astronauts will commonly refer to a collection of recorded material as an 'album'.

Auditorium: From the Latin 'audire', meaning the payment of an unusually large sum of money to watch 'phulax', or distant unidentifiable specks.

B

Baby: One of the most commonly used words in the history of contemporary popular music. Unfortunate in that it only rhymes with 'maybe' and, less satisfactorily, 'lay-by'. Future lyricists are sure to exploit the potential of the plural



● Mr and Mrs Alan Balls wait for the 3.15 from Birmingham New Street

form, which combines neatly with a number of unpleasant diseases.

Bop: This word annoys me so much that I refuse to have anything to do with it.

Bros: In much the same way that 'spam' is an evolution of 'spiced ham', this is a direct descendant of 'brain loss'.

C

Chart: Expert opinion is divided. Some scholars suspect a corruption of the Old High German 'chardde', or picture disc.

Others simply refuse to speak to me on the telephone.

Craterface: Not strictly relevant but very straightforward to explain. Refers to people with very, very bad acne.

Club: It's a short stick, it's a group or association, it's a commercial establishment providing drinks or food! It's even the black trefoil symbol on a playing card! A real value-for-money word and great crowd-pleaser.

D

Duranduran: Originally 'Duran' until their fortunes faltered, they doubled their name when re-launching themselves. Expect to hear shortly from duranDuranduran.

Doo-wop: This is precisely the sort of biologically explicit vulgarity I intend to avoid.

Disco: Anthropologists (people who wear glasses) have called the modern discotheque an arena of courtship displays and confrontations. In these displays, the male puffs his chest out to form an enormous wardrobe.

E

erm's beginners' guide to the wacky world of rock 'n' roll
By TSP MOO.

Elvis: The undisputed King of Spain. A graceful sex-panther who later grew very fat and died on the lavatory.



● The King of Spain asks if anyone can lend him a penny

Emerson, Lake & Palmer: A misguided and undignified attempt to revitalise the flagging career of the once-proud Beverly Sisters.

R'n'R A-Z continues next week

THE BEST OF BELGIAN NEW BEAT

ROCK TO THE BEAT

APPROVED BY NEW BEAT N.B.F.

LISA M
HN03
GHENTLON
B'ART
SPECTRUM
PUBLIC RELATION
SPACE OPERA
FATAL ERROR

FOR THE FIRST TIME
THE BEST OF BELGIAN
NEW BEAT
ON ONE GREAT ALBUM
FEATURING THE NEW SINGLE
ROCK TO THE BEAT
BY LISA M

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HOP 230

BABBLE

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

BUZZ ...

Pop family the Jacksons are to release a new single without their bruv, Michael ... the Cure return with a new LP at the tail end of spring and will hopefully be touring in the summer ... the Pet Shop Boys are recording a cover version of Tanita Tikaram's 'Twist In My Sobriety' with Liza Minnelli. Honest guv ...



Hi, this is the Pop Detective reporting for duty. My mission — to sniff out the stories, the dirt and the trash cans of the famous and popular. Wherever celebrities go, I go — yes that odd-looking cashier at Tesco is no ordinary cashier, it's the Pop Detective in disguise, waiting to catch a vegetarian pop star with a trolley-full of pork pies. Dirty, mean, low-down and cheap — that's me. If you've lost a pop star, drop me a line and I'll put a tail on them. If you want to know the ups and downs of the crazy world of pop, football and groceries then grab a notebook and watch this space ...



● Huggable book-worm and Tanita Tikaram lookalike **Lloyd Cole** is currently recording his first solo LP in New York. He's working with top producers Paul Hardiman and Fred Maher (from **Scritti Politti**) and the songs are said to be "a bit different from the Commotions stuff". Lloyd, last seen chomping sushi on 'Wired', has been in NY for quite a few months now. Apparently he is getting seriously "into" dance music, bless him, and has been seen wiggling his perfect skin at many a trendy nighterie. Fans will also be delighted to hear that he has been "penciled in" to appear on a new series of TV golf show 'A Round With Alliss' — which returns to our screens shortly.



● **STOP PRESS:** The fondue set that rm were hoping to give away free with next week's magazine has been abandoned, instead there'll be another free EP Sellotaped to the cover.

FAMOUS FOOTBALL SUPPORTERS (Part One)

ARSENAL: the man with the shock absorbant breaks, **Richard Jobson**; **Tom Watt** (Lofty); Britain's answer to **Spagna** and soon-to-be Channel 4 news reader, **Sam Fox**.
BRIGHTON: V-necked **Des Lynam**; **Harry Enfield**.
CELTIC: **Ricky Ross** (Deacon Blue).
CHELSEA: **Depeche Mode**.
EVERTON: **Simon O'Brien** (Damon of 'Brookside').
LEEDS UNITED: the **Wedding Present**, the **Mission**.
LINCOLN CITY: Eurythmic **Dave Stewart**.
LIVERPOOL: **John Peel**, **Ian McCulloch**.
MAN UTD: **Morrissey**, **Jack Duckworth**, **Terry Hall**.
MAN CITY: **Little & Large**.
PORTSMOUTH: **Joe Jackson**, **Simon Chesterfield**.
SWINDON: **Andy Partridge** (XTC).
TOTTENHAM: **Phil Collins**, **Simon Mayo**, **Dud's mate Peter Cook**, **Spud** and **Terry** from the **Adventures**.
WOLVES: the **Mighty Lemon Drops**, **Pop Will Eat Itself**.

FOOTY POP FACTS

HEAVEN 17, under the pseudonym the Hillsborough Crew, recorded a song for Sheffield Wednesday when they were promoted ... **Rick Savage** of **Def Leppard** was an apprentice for Sheffield United ... **Simon Ellis** of **Ellis, Beggs & Howard** actually played for Hull City ... A group of Birmingham City fans wrote to **Morrissey** to ask him if he'd consider becoming the club's Chairman (apparently they sing the popular terrace chant "sack the board, sack the board, sack the board" to the tune of 'Hang The DJ').

Here in the dizzy world of London NW1, you don't need to go out disco dancing to spot the nation's top pop and TV celebrities. The new Sainsbury in Camden Town is awash with stars — **Roland Gift** in the breakfast cereal aisle, **Shane MacGowan** surveying the cold meat counter, **Jason Donovan** even. (With a false beard — you can't fool the pop detective!) It's the place to be.

Echo And The Bunnymen have found a replacement vocalist for the departed **Ian McCulloch**. The snag is they won't tell us who he is, so there's not much use telling you is there? Latest office betting has **Clark Datchler** at 2:1, **Fish** at 15:2, **Kirk Brandon** 110:1, 300:1 Bar.

My spies are everywhere. An informant of Babble recently spotted **New Order's Barney Sumner** and **Terry Hall** of the **Colourfield** in deep discussion over a British Rail "leaf tea" on the Inter City 125 from Manchester. Bending an ear in their direction the only words she could make out were something about **Kylie Minogue**, inflatable dinosaurs and Findus Crispy Pancakes. And if Barney Sumner talking about Kylie Minogue wasn't enough,

what about **Michael Jackson** ringing up RCA in America and asking them to send him **Dolly Parton's** Greatest Hits? Unbelievable — well it's a lie, I admit it.

Fact — **S'manfa Fox's** mate **Maria Whittaker** is hoping to launch a tacky disco pop career. Last week numerous record company employees phoned my hotline to report sightings of the Page Three model. One alarmed press officer remarked, "It looked like she had two cows fighting in her dress". Whatever did he mean?

The 'Brookside's' **Marie Jackson** Jinxed Band Of The Week award goes to Welsh pop group **Waterfront**, who were reclining in a coach on their way to Heathrow Airport when the on-board video machine exploded. The band ended up missing their flight to Los Angeles. When they eventually got to LA they were greeted by less than pally street gangs who heckled them as they filmed the vid for their new 45.

Oh well, that's it for this week. More newsworthy happenings and pop star shopping trips will be reported next week. Keep 'em peeled ...



● Missed the **Madonna** advert for the brown fizzy stuff? Too late, it's never going to be shown again. Yep, all that spondolooni for two minutes. Meanwhile the hierarchy of the Catholic Church is reported to be outraged by the 'Like A Prayer' video. (See rm News p6)

THE FALL AND FALL OF SIMON LE BON

Once upon a time he was a heart-throb to millions, young girls swooned and no town in the Western hemisphere was safe from Duran Duran mania. But all that was before Simon Le Bon discovered the Wonder Stuff, started modelling himself on lead singer Miles and eating five packs of McCoys crisps a day.



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BABY I DON'T CARE





The adults in the net. L to R: Clem Burke, Craig Gannon, Brix and James Eller

The importance of being BRIX

So what if she's blonde? So what if she's a member of the Fall? Brix Smith has her own band and her own brunette brain. AS THE ADULT NET release their new single 'Take Me', Tony Beard encounters a prickly Brix impatiently waiting to try fame for size



Brix Smith is a little over five feet tall and plays guitar with Mark E's group the Fall. Now she also strums and sings rather fetchingly for her own band, the Adult Net, who are poised to launch their 'Take Me' single to critical cries of 'perfect pop'. Which is why we're here today, admiring Brix's natty black sweater-type thing. It's a new beat top, I'm told. Sadly, though, the questions she's been fending off lately have been distinctly old hat. Trouble is, y'see, Brix Smith is blonde.

Oh, there's nothing wrong with a bit of peroxide now and then, indeed who wouldn't have *killed* for a lock of Debbie Harry's hair. It's just that there's a great many blinkered folk out there in Popland who want to make it the sole issue. Brix is mightily pissed off.

"You bet! I'm 17 leagues above the girls I get compared to." Wendy James et al, you know the score. "I'm a lot older than they are, I've been slaving my ass off in the Fall for six years... If anyone's jumping on the f***ing blonde bandwagon it's them!"

"Look, I'm really a brunette. I think and act like a brunette, it's just that right now I prefer to see blonde hair on my head. I don't bleach it to make some kind of statement."

Brix Smith wants to see an injection of "substance rather than surface" into pop. But she's up against it.

"It's always a struggle to get people to look beyond my face and image. I'm into beauty from within and people looking at me far my mind and my strengths. If I wanted to be a star I could've been an actress or taken my clothes off years ago. You just have to listen to the record to know it comes from the heart. I shouldn't have to justify *anything*. F*** you, listen to the music!"

Brix doesn't seem to realise that in pop, image is almost everything. She talks enthusiastically about how well "crafted" her songs are and about the "magic band" she's assembled (the Adult Net includes old Smithsonian Craig Gannon and Blandie sticksman Clem Burke).

You have to feel sorry for her. There she sits, itching to talk about the brightest 'n' breeziest pop slice of the year (like Voice Of The Beehive without the grebologam fixations) and nobody wants to know. If it's not

the blonde thing then it's the Fall they want to know about.

Well listen, after 'Take Me' sets your heart aflame later this month the Fall will be strictly OUTsville. The Adult Net positively shine in comparison.

"Everyone is surprised when I don't want to talk about the Fall. For Chrissakes, nobody'd ask Mark about my band!"

It's taken the Adult Net three years to record their first LP, entitled 'Spin This Web' and out next month. Why the wait? Is the band merely a hobby?

"It's just taken so long for my ideas to formulate. I can be a real space cadet at times, head in the clouds stuff, and I messed up a couple of years back when I recorded an LP without knowing what I wanted to do with it. But my songwriting's really gelled now. I'm ecstatic about it all."

Is it the usual case of going solo and receiving some kind of release in the process? Was there a ton of songs waiting to burst through?

"In a way, yes. This process I've been through has been very beneficial to me because I've done it all myself. I needed to do it. I don't care what happens at all now, anything more than simply having the finished LP in my hands will be great."

What about stardom? Aren't you interested? Cause you cope?

"Of course! I've been in a band for years, I'm perfectly at ease with myself as a person, my feet are screwed into the ground. But, honestly, I couldn't give a shit!"

Brix Smith, more than any of the others who try to fake their disinterest in fame, really couldn't care less. That's why she's needed. Not because she's some kind of posey, anti-star creature, just that she wears it well. Fame that is. Wouldn't you Brix?

"I'm living proof that a woman can be talented, intelligent, pretty and successful. I'm not a little doll with a painted face shaking my ass on stage. I'd make a good role model."

"The kids need to know there's someone not doing it for all the wrong reasons. I'm not interested in the fame, the glamour or the money. People need someone with integrity."

"I'm living proof that a woman can be talented, intelligent, pretty and successful. I'm not a little doll with a painted face shaking my ass on stage"

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**“It’s exciting when you’ve worked for someone else’s career and you
start making it on your own”**

P A U L A A B D U L

Paula Abdul

DANCE MAID

From choreographer
to stars like the
Jackson clan, George
Michael and Eddie
Murphy, *Paula Abdul*
has finally made it in
her own right with the
US number one
'Straight Up'. Steve
Masters learns some
new steps with the
former cheerleader

YOU DON'T know Paula Abdul? Remember that video Janet Jackson did for 'What Have You Done For Me Lately'? And her videos for 'Nasty' and 'Control'? Remember the Victory tour the Jacksons did a few years back? Paula choreographed them all.

She's also put ZZ Top, Duranduran, George Michael and Tracey Ullman through their paces. Not bad for someone who started out as a cheerleader for the LA Lakers.

"I was 18 when I became a cheerleader," says Paula, now 25, "and I soon became the team's choreographer. So I started to implement some of my own moves into our routines, and people sat up and took notice."

Because the Lakers have so many showbiz fans, Paula soon received some nice little earners. "I did a Coca Cola and a perfume commercial, and I choreographed a dance sequence in Eddie Murphy's 'Coming To America'."

But the most lucrative early offer came from the Jackson clan, who asked Paula to choreograph a video for sister Janet. She later made three more videos with Janet, and says her favourite two were 'Nasty' and 'When I Think Of You'.

JANET'S 'NASTY'

"'Nasty' was great because it made a real statement in dance. I had to show a side of Janet that was very hard, which was a challenge. And the routines I invented set a dance trend. After the video came out I went to clubs and saw people copying the moves that were in the video.

"When I Think Of You' was fun to do because it contained such a big cast, and that took a lot of work to get together."



JACKSONVILLE

Meanwhile, back in Jacksonville, Paula's looking forward to the return of the Jacksons.

"Their new album — I think it's called 'Jackson Street' — is due to be released next month. I've heard a few cuts from it and it sounds great. Michael Jackson went in the studio with them a couple of weeks ago to record one or two tracks.

"I've been asked to work on another tour with them, but I don't know if and when it will happen.

"If I'm too busy I'll have to turn them down ... Sadly, my music's the most important thing to me right now, and I've had to sacrifice a lot of other work to promote it.

"Gloria Estefan And The Miami Sound Machine have also asked me to choreograph their next tour. I hope I don't have to turn them down because they're lovely people, and it'll be a great challenge to stage such a big show."

FACE TO FAITH

Just like the challenge of helping to stage George Michael's 'Faith' tour...

"I worked for weeks with a team of dancers rehearsing four big numbers for that show. George was so busy with promotional and other work that he couldn't get together with me until two weeks before the start of the tour, and I worked intensively with him over those two weeks. Then at the last minute they decided to scrub the dancers and just use George."

Her work didn't go unrewarded, though. Paula now has a friend for life in George, not to mention the Jacksons, and her other 'pupils'. She says, "Choreography is a very intimate thing. You have to break down

people's barriers — fear and lack of confidence — and you get to see their confidence grow. They have to put their trust in you. It makes me very happy to know that after helping other people's careers, they're now sending me flowers to celebrate the success of mine.

"Prince sent me flowers when 'Straight Up' hit number one, and I had a call from Richard Marx," (*US AOR macho solo star*) "who I've known since we were kids. He has been writing songs for successful artists since the age of 14 or 15, and he said to me, 'It's exciting when you've worked for someone else's career and you start making it on your own'."

KNOCKED OUT

After the initial flop of her first single, 'Knocked Out' (and that after a lavish launch at the Kensington Roof Gardens last year, where a boxing ring was constructed complete with limp-wristed 'boxers' prancing about while Paula and her colleagues strutted their stuff Five Star-like on the dance floor), fingers were firmly crossed for her second attempt at success on her own terms.

Luckily 'Straight Up' has blacked out the memory of that little episode.

"In LA you tend to bump into famous people all the time, and you come to expect it," she says, "but a little while ago I saw Mel Gibson in a bookstore. I turned to jelly because I absolutely adore him, so I went up to him and nervously said, 'I really admire your work and I hope you keep it up'. He smiled at me and said thank you."

So let's get those pom-poms out boys and girls to cheer on a new star. Ready? 2-4-6-8, who do we appreciate ...

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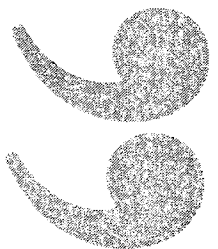
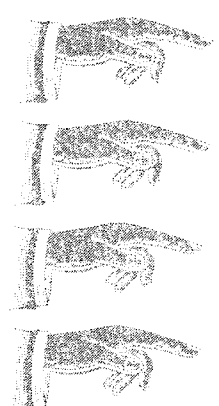
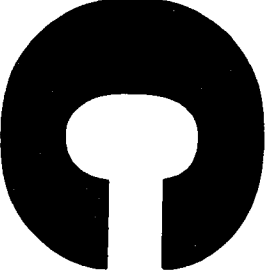
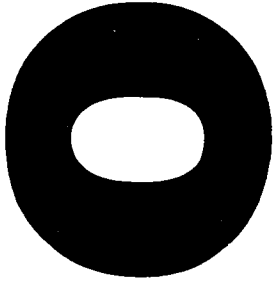
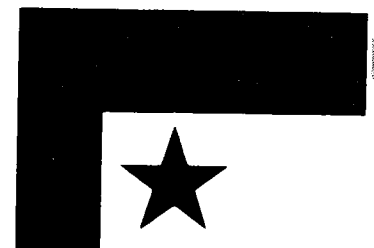
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"SPACEY?!" scream Wendy & Lisa in unison. Wendy's thick rimmed glasses slide down her nose and Lisa stubs out her cigarette. They both look aghast. Well, it seemed a reasonable enough question...

These are, after all, two former participants in Prince's religio-freako-sexi-circus. They do admit that their LA musician parents' background was sort of 'bohemian'. And their imminent second LP, 'Fruit At The Bottom', does open with a thoroughly weird piece of frequency flipping radio hallucination. It seemed fair enough to ask whether they weren't just a little bit spacey, as in far-out; moonheaded... that sort of thing.

"NO, NO, NO! I am *not* spacey!" Wendy isn't having it. "I'm very grounded. If people mean I'm spacey because I'm spiritual, or because I might make an eclectic analogy here and there, then maybe that means they have no depth. I mean, if George Bush said I was spacey, I'd call hallelujah!"

POST PRINCE SYNDROME

It's two years and three months since guitarist Wendy and keyboardist Lisa were suddenly brought down to earth by Prince's decision to dissolve his backing band, the Revolution. After a first solo LP of fusion funk and balladry which gave us the undervalued singles 'Sideshow' and 'Waterfall', the two childhood friends have, they say, recovered from the post-Prince hangover.

In London to coincide with the release of their silk-funk single 'Are You My Baby', Wendy (loud and more forthright) and Lisa (surface-soft and more ironic) are perched attentively on hotel armchairs.

So far, we have established the following: yes, this album sounds more like Prince, but then why shouldn't it since they contributed a lot to his 'sound'; no, they don't mind talking about Prince as long as it's not 'underwear questions'; no, they don't lead the celebrity life in LA, or spend time in the Bangles' jacuzzi; no, Wendy doesn't have an analyst, but she has a 'nutritionist'; and yes, Lisa likes yoghurt, hence 'Fruit At The Bottom' on the album.

Oh yes, and they're not in the least bit SPACEY. On the other hand, they're not exactly mainstream, brain-clogging, sex-sold, ego-tripping party music either...

Wendy: "Lisa and I were watching MTV an hour ago and our video came on and it looked really out of place. It looked like nothing that's on, sort of funny, and I think that's a good thing."

Lisa: "I guess it comes from the fact that we don't conform to the formula."

Wendy: "Absolutely not... You

know, someone said to me about three months ago, 'Do you girls still wear bustiers?'. I NEVER WORE A BUSTIER! I never wore a garter belt either. People have their own impression of us, but as I keep saying, we are not musical athletes, and a lot of people in the pop business are. They're just competing... Who can break the world record, you know?"

"George Michael is the quintessential businessman. Madonna is the perfect businesswoman. They've beaten the system, they're in control. They're Flo Jo."

Lisa: "They're like Florence Griffiths Joyner, the runner. She's like that. The woman can run, but she's putting on a show, her nails are out here, and it's all fashion."

Wendy: "And I am absolutely *not* in the race."

POP LOVE LIFE

If Prince is the pop star who knows what silence looks like (see 'If I Was Your Girlfriend'), then it's quite possible that Lisa showed him. A classically trained pianist, she introduced the little man to the idea of sounds having colours.

According to Wendy, initially a jazz guitarist herself, Lisa is the Queen of Colours. It's this 'serious-musicians-at-heart' aspect to their pair which allows them to talk about "not competing in the pop game" without blushing. Almost as if they've done the pop thing — Wendy having been immortalised sneering at Prince in the video for 'Kiss' — and now they want to offer something, erm, superior.

So it's a little surprising to find that their album, although musically rich in atmosphere, is rather full of 'Ooh baby, I really want you' type lyrics...

Wendy: "Well there is no truly eloquent way to say 'I love you'."

Lisa: "Jesus Christ! What are we supposed to write? 'Hey baby, spread your butterfly and I'm going to ram you'... Females just don't talk like that."

But a lot of the songs have women as the supplicants, asking men for 'Love'.

Wendy: "Well, basically it's just personal experience."

Lisa: "That's just really been my experience with love relationships. There's someone over there, and you're saying 'Hey!'"

Isn't it over-flattering to the male species?

Wendy: "Well, we have a deep admiration for the male species... Ha, ha, ha."

Lisa: "I wish that men maybe would write that way about women more. And the point is that I haven't had the experience of being a battered wife or anything. I know it exists and it's terribly important, but I have no right to write

about it unless I've experienced it."

Wendy: "And I don't think that Lisa and I can afford to experiment with the public too much at this stage."

FLIRTY MIND GAMES

Anyone who's seen a Prince video or stagemusical will know that Wendy & Lisa contributed more to the regal performance than just musicianship. They were, you might say, used by the Flirty One as players in his Theatre of Love-sexiness. Nowadays, however, a cheaper version of such fun and games is constantly presented to us in the form of male pop stars using model-type girls to wiggle and mime along in the backing band. Wendy & Lisa are not amused...

Lisa: "I think it's ridiculous. I think videos have really messed up a lot of things. Now, if there's a guy that's not particularly great looking..."

Wendy: "They throw in a bunch of great looking dames in with him. It's unbelievable!"

Lisa: "It's abusive, for God's sake." And yet hasn't the same thing gone for you in the past?

Wendy: "Well, hopefully we're just sensual people and I don't have to show my tits to make you believe it."

Lisa: "With our videos we've tried to maintain the subtlety... But you wouldn't believe what the record companies can be like."

Wendy: "We had this one PR guy working for us a couple of years ago who literally said this when he saw one of our pictures... 'I don't get a boner; I don't like it.'"

Lisa: "We fired him."

Even further down the line of prurience there are those who have suggested that Wendy & Lisa's closeness in the Revolution was meant to imply that they were 'more than just good friends'.

Wendy: "Now that I'm this far away from the situation I can see how people could think that. But I didn't know at the time that people were getting that impression. I mean, in 'Computer Blue', when Lisa says 'Wendy... Is the water warm?' And I say 'Yes Lisa... Shall we begin?' we're not f**king cooking popcorn, if you know what I mean. It's not 'Yep Lisa, get the pots on, get those potatoes brewin'. But at the time, I just thought 'Oh, that's interesting.'"

Lisa: "We just thought 'Oh, that's really SPACEY!... But it was Prince's bath water anyway.'"

Wendy: "We had nothing to do with it."

Which is quite enough splashing about in Prince's dirty bathwater, really. Wendy & Lisa will be playing British dates in April. Leave your bath salts at home.

It's two years and three months since WENDY & LISA were brought down to earth by Prince's decision to dissolve his backing band, the Revolution. Have they recovered from the post-Prince hangover? Story: Roger Morton. Pic: Victoria Blackie

"I never wore a bustier! I never wore a garter belt either"



CHILDREN OF THE REVOLUTION





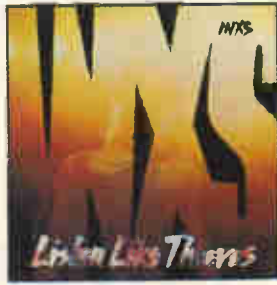
INXS L to R:
Andrew Farriss, Tim
Farriss, Michael
Hutchence, Garry
Gary Beers, Kirk
Pengilly, Jon Farriss

I N X S

SO FAR...
THE STORY

From playing to groups of kangaroos in the outback, **INXS** have now established themselves as one of the world's top bands. As they release their single 'Mystify', **RM** takes a look at the history of **INXS** and lets the band tell their story in their own words.

By Robin Smith and Eleanor Levy



1977: The Farriss Brothers group is formed in Sydney. The line-up: Andrew, Tim and Jon Farriss, Kirk Pengilly, Garry Gary Beers and Michael Hutchence (exactly the same as today!)

1979: They are renamed INXS and make their live debut on September 1 at the Oceanview Hotel in Toukiey.

1980: May — first INXS 45 released in Australia on Deluxe Records — 'Simple Simon/We Are The Vegetables'.

Debut LP, 'INXS', released in Australia. (Never released in Britain.)

1981: October — second LP, 'Underneath The Colours', released.

1982: April — Michael, Andrew and Kirk travel to Britain and the US on a rock 'n' roll "pilgrimage".

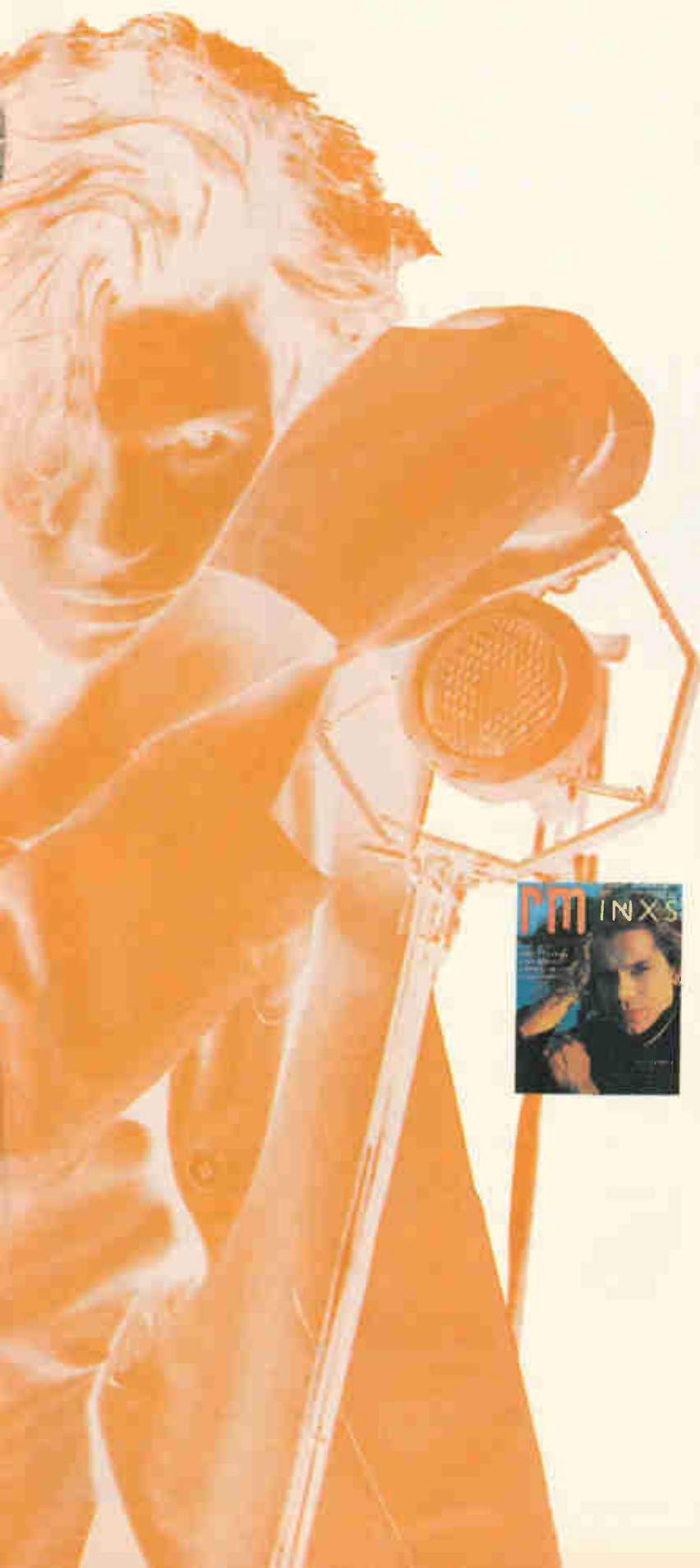
October — the 'Shaboo Shoobah' LP is released in Australia.

1983: In America, Atlantic Records release the mini LP 'Dekadance', a selection of re-mixes from 'Shaboo Shoobah'.

The band sign to Mercury in the UK and release 'Shaboo Shoobah'.

1984: May — first British appearance





1983



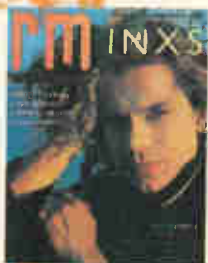
PHOTO: RUSSEL YOUNG/RETNA

1987



PHOTO: DUNCAN RABAN PICTURES

1989



at London's Astoria.

The LP 'The Swing' is released and goes straight to number one in Australia.

1985: July — INXS are Australia's representatives at Live Aid. They are beamed live from Sydney for the world to see.

October — 'Listen Like Thieves' LP released worldwide.

1986: August 23 — **rm** gives INXS their first UK music paper front cover.

It proves too much for the band and they take a break from touring...

Michael Hutchence begins filming 'Dogs In Space' movie.

1987: INXS record new LP, 'Kick' — 11 original songs plus a re-recording of their 1982 Australian single 'The Loved One', a cover version of a track from the Sixties Melbourne group, the Loved Ones.

The band have two tracks featured on the soundtrack of 'The Lost Boys' film, teaming up with Aussie rocker Jimmy Barnes.

1988: January 30 — INXS get their second **rm** front cover to coincide with the release of 'New Sensation'. You lot finally agree with us and make the single their first UK hit.

'Devil Inside' follows it into the charts. 'Need You Tonight' is re-released having 'flopped' in '87 and gets to number two in the charts.

'Dogs In Space' finally gets released in the UK. The film gets good reviews for Michael Hutchence's performance as a rock 'n' roll casualty.

1989: Michael Hutchence celebrates the new year by having his hair cut off. The female fraternity of the **rm** office goes into mourning...

March 18 — INXS appear on the **rm** cover yet again to coincide with their generous gift of the track 'Johnson's Aeroplane' for the **rm** 'On The Chart Tip' free EP.



inx by inxs

THOSE EARLY DAYS . . .

"My Great Grandfather was a harbour master in Madras, India. He drank himself to death, he was a total madman." **Michael Hutchence**

"The day we left school was the day we got together. At first the band was terrible but we had a lot of enthusiasm." **Michael Hutchence**

"Being a sex symbol is a terrible strain. There's so much poncing about involved. I imagine that being a sex object gradually disappears as you get older."

"I think more of my Harley Davidson motorbike than I do of people."

MICHAEL ON WOMEN

"I certainly didn't join a band to get off

INXS ON INXS

"We're six powerfully impressive, handsome people incredibly possessed with imaginative power." **Andrew Farriss**

"If having a sexy singer is what it takes to achieve success, that's fine." **Kirk Pengilly**

voice, but I met her once and she was very sweet."

AUSSIES VERSUS POMS

"It still amazes me that a band like Bros, who wear the right shoelaces and have a million-pound backing have just done their first gigs. My brother wanted to go and throw things at them." **Tim Farriss**

THE

SO



STORY

FAR . . .

"A lot of the current metal bands who think they're so tough and macho could barely last three minutes on some of the stages we had to play."

Tim Farriss

"Kirk Pengilly and I travelled across the desert in an old van and we stopped to read poetry to the kangaroos."

Michael Hutchence

"We asked the president of our American record company to come out to Australia and see us play a pub. She came into this place packed up to the roof with 3,000 people and she was in total shock. I don't think she's recovered from the experience to this day." **Tim Farriss**

MICHAEL ON MICHAEL

"I don't think I'm particularly handsome."

"I'm not a practised sex symbol or a self-made one in the way Madonna is."

"I get sick of people comparing me to dead people like Jim Morrison. I hate the Doors."

with lots of women."

"Princess Diana is very, very sexy."

"My ideal woman must be intelligent and have the ability to hold an intelligent conversation."

"I'd like a baby but not just one woman, maybe five women. I guess you'd have to have some kind of arrangement."

"If I was a woman I wouldn't want to go out with me."

"Maybe women stare at me because they think I look stupid."

MICHAEL ON FASHION

"On stage I wear a jock strap, it's best for keeping everything in place. There's nothing worse than having to adjust yourself in front of 20,000 people."

"I don't have one look in particular. I'm not interested in being labelled, so I'll wear a suit one day and a sarong with Doc Martens the next."

"Rubber thongs will be the craze of the Nineties."

"I respect and love good pop music, and that's what I think INXS do, at the very least." **Michael Hutchence**

"Our first albums were very naive; horrible. We've done six albums and they're half brilliant and half naff."

Michael Hutchence

"We're inspired by everyone from Sinatra to the Sex Pistols, Marc Bolan to James Brown. The main ingredients of INXS are a healthy reverence for black music and a love of the thrash of guitar-based white rock."

Michael Hutchence

"More than anything, I hate sexless music." **Michael Hutchence**

MICHAEL ON OTHER CELEBRITIES

"Debbie Gibson's weird; she's really simple."

"Did you know that Mel Gibson's, like, five feet tall?"

"I met Sylvester Stallone when he was a B-movie actor in 'Death Race 2,000', and Nastassia Kinski once came to dinner at our house."

"Kylie Minogue has got a horrible

"I'm sick of the cliché about Australians being full of blokes with cork hats and daggers. If my neighbours were like 'Neighbours' I'd move house."

Andrew Farriss

"The English music scene is pretty screwed up anyway, and I'm sure English people would have to agree with me on that score." **Michael Hutchence**

"The problem between Australians and the English is that they're great on their own but terrible together. Nowhere else has a class system like Britain."

Michael Hutchence

"Some people in Britain seem terribly concerned about the type of trousers they wear and how they want to brush their hair."

Kirk Pengilly

"In England eating bad food is a national hobby." **Michael Hutchence**

GET OUT THE KLEENEX

"We've had good times and we've watched each other go through hell. Eleven years together is a long time. Hell, two people don't even stay married for 10 years, let alone six."

Michael Hutchence



THE DEBUT ALBUM
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"Morrison's swoon-and-croon
of a voice sounds like it's
nearly restricted to the blues of
soul and the soul of gospel!"
★★★★ Q magazine

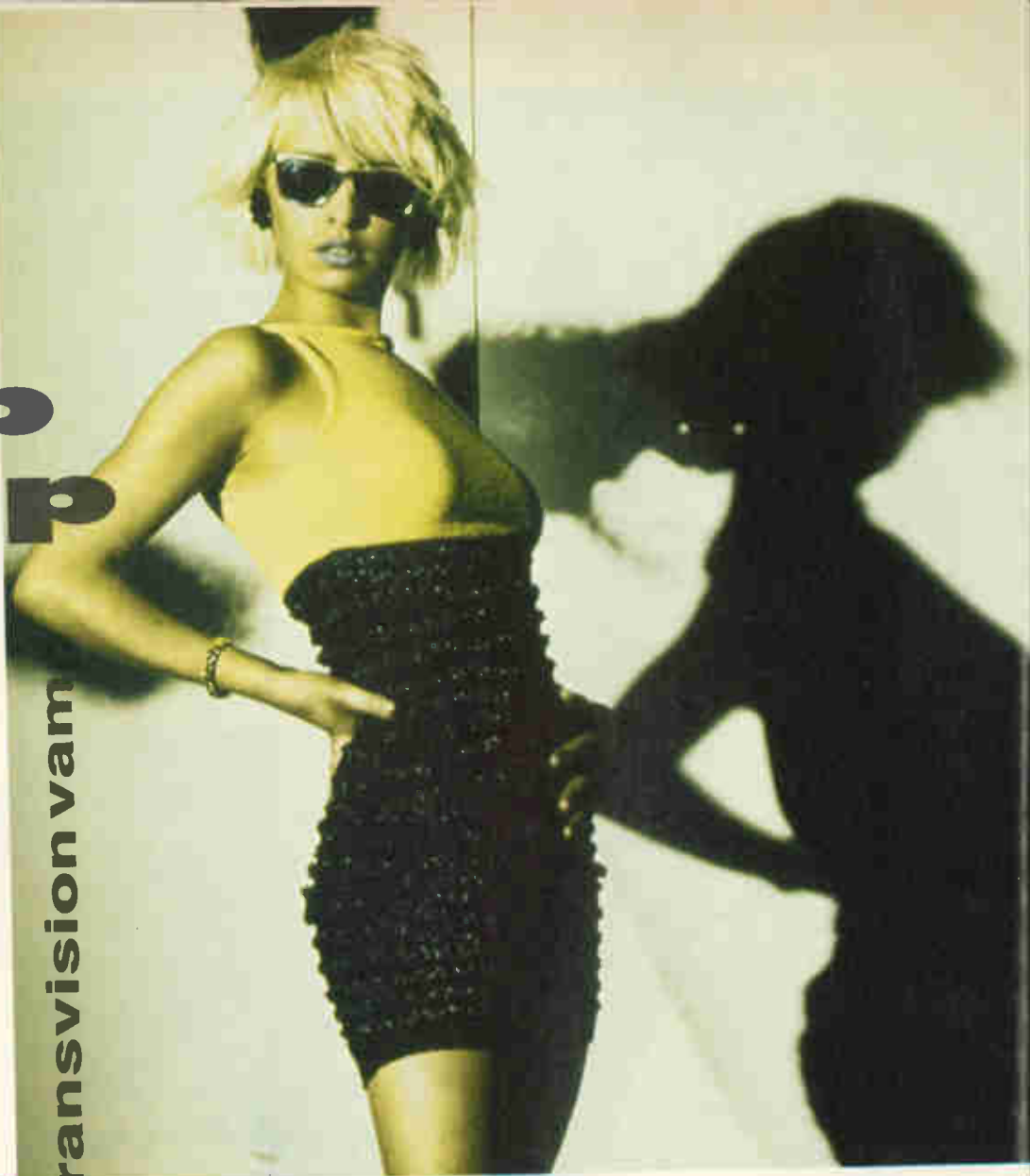


LOVEPRAYER

Your guide to the
 free **rm** 'On The
 Chart Tip' EP giving
 you the update on
 Black, Transvision
 Vamp, and Neneh
 Cherry. Words: Steve
 Masters, Roger
 Morton and Robin
 Smith

tip top

transvision vamp



What with holes in the ozone layer, food turning to poison and Frank Bough on satellite TV, the latter part of the 20th Century is a pretty unsettling time to be alive. Stealing from the past, embracing the future and avoiding all parties except the after-gig variety, Transvision Vamp are one of the few bands to have attempted to put together a high definition TV picture of living into the Nineties. With their splendid 'Child Of Our Age' track gracing the **rm** EP, child of the times Wendy James comes up with some personal reasons to be cheerful and fearful in the days of decay.

cheerfulness getting older

"That's a reason to be cheerful, because the longer you live the more you learn. Even if you learn awful things it's still positive. I'm really into finding out about American politics, and British history is fascinating as well, in fact the history of hierarchy in any country is interesting. It just helps you to become more realistic, and that's a reason to be cheerful... Finally learning the way the world is, with no illusions."

planet pleasures

"I get immense pleasure from a good theatre play, or a good movie, or a good book, but that's more just pleasure. The things that make me cheerful are people and situations and the planet. If it's a nice blue sky, and the birds are chirping and I'm going down the road in the area that I like, to see one of my friends... I mean, how marvellous!"

home comforts

"Having a nice place to live is a reason. It's quite messy and quite large and there's a stereo and two televisions and a washing machine and a drying machine, which means I don't have to go to the launderette, and it's got central heating. It's in Ladbroke Grove, which is becoming a bit tedious, because everyone you meet goes 'Oh, trendy Ladbroke Grove!'"

saturday girl

"Portobello Road on a Saturday still does make me happy, because it's buzzing with life. Everyone's bumbling along on a Saturday, saying hello to each other, and you stop off at the pub and play pool, and then you go and look round the market, and then I go to tea with all my girlfriends. And that's my Saturday. Sundays are all right before you get the papers and realise what a lot of rubbish it all is."

extras

"Love letters and flowers and being with Nick (T. Vamp guitarist). Nick always makes me cheerful. Nick's made me cheerful for seven years now... In fact he's the most cheerful thing in my life."

fearfulness the human race

"The core of what makes me depressed is just stupidity and dishonesty. Human beings are so bloody stupid. They really are. We've got the capacity to be such brilliant creatures, and we're forever disappointing."

neneh cherry

Neneh Cherry is a crafty New York cockney who's neither here nor there; neither a Noo Yoiker nor a London lass. She's 25 years old and was due to give birth to her second child last Friday which, incidentally, was her birthday. Her eldest, Naima, is six years old.

"I'm not a typical American," she says. "I do miss New York if I'm not there for a long time, but I like England a lot because the music scene is so diverse."

The product of a Swedish mother and step-daughter to jazz trumpeter Don Cherry, Neneh moved to London in 1980, where she buried herself in the nightlife scene and observed its characteristics, until she eventually emerged as a backing vocalist for the Slits. She moved on to become lead singer for Rip, Rig And Panic, a punky/funky outfit who, Neneh says, have never been replaced, and who later became Float Up CP.

Neneh has since been involved with Morgan McVey and, more recently, Bomb The Bass. 'Buffalo Stance' came from both camps — Morgan McVey, along with Neneh, wrote the song and recorded (with SAW's help) a very raw version of it for the B-side of their 1986 'Looking Good Diving' single, then Tim Simenon rediscovered and re-recorded it.

The subsequent record has reached the top 10 in 11 European countries so far, including three number ones: Holland, Sweden and Greece. The record has just started its chart run in Australia and New

Zealand. Released in Britain on November 28 last year, 'Buffalo Stance' peaked at number three on the Gallup chart. Simon Mayo made it record of the week shortly after its release.

Neneh caused a medical storm when she performed the hit on 'Top Of The Pops', when she was the most "far gone" star to appear on the programme — not a reference to celebrity drug abuse, but to the fact that Neneh was seven months pregnant when she recorded the show, against the advice of her doctor.

At the same time Neneh was touring Europe and the UK supporting Bomb The Bass, giving it everything she had on stage. She saw no reason to slow down just because of being pregnant. "It's not an illness," she exclaimed. "I've been through a pregnancy like this before, so it doesn't bother me."

Photographs and TV appearances didn't bother her either. "It can look unsexy with some women, but I feel quite sexy with it."

'Buffalo Stance' is as much a dedication to as it is a championing of Neneh's survivalist attitude. She says, "Surviving and staying on both feet is something I've always had to do, and the song is about sexual attitude. I'm not a feminist though." The term Buffalo stance is a dedication to designer Ray Petri, whose 'Buffalo' range of clothes have made a big impact on the pages of style magazine 'Face'. "He put a street style into male fashion — people looking tough in a Buffalo stance," says Neneh. (SM)



ON THE
CHERRY
STREET

cruelty

"I've just been reading about how there's a growing black market in this Japanese love potion which is meant to be an aphrodisiac. I don't know what you do with it, I think you must put it on your body and it turns people on. Well they make it from the top fin of a dolphin' and for it to work you have to cut the fin off while the dolphin's still alive. These fishermen in Australia are going out and hacking off the top fins of dolphins and leaving them to bleed to death in the water... How can people do that?"

power politricks

"Well what can you say about George Bush? I don't approve of the man. I think he stands for everything that's sordid, bitter and twisted in human nature. And he got voted in because he stands for that. Greedy, deceitful, egotistical, power-mad..."

the american nightmare

"The music business in America is frightening, it's such a political arena. They're always duping each other to get higher. They're just like dirty little animals crawling over each other's back, all for the American Dream. More money, more material possessions... All the things that don't count. It's all such a load of rubbish. In my opinion, you're at the top of the ladder if you feel happy. And happiness isn't derived from the amount of cars and Jacuzis you have. America inspires me, in a negative way... It's like 'How not to live your life.'" (RM)

black

Colin Vearncombe, who, in his guise as Black, was voted best new act in **rm's** 1987 readers' poll, has just come back from Canada where he's been supporting Chris De Burgh. Poor bloke, just imagine having to sit through 'Lady In Red' night after night. Our Col's a brave man.

Now he's just about to tour Britain, culminating in a date at the Royal Albert Hall on April 25 and after that he'll be working on his third A&M album. In the world of conveyor belt pop, Colin stands out with the emotional power, warmth and tragedy of his songs.

"When you've spent as long as I have attempting to achieve something lasting you learn not to be too smug," he says. "My career doesn't feel secure or stable, it could end at any time."

Indeed, Colin's career has always been a bit of an uphill struggle. The title track of his album, 'Wonderful Life', was the hit single during the summer of 1987 selling 100,000 copies, while the album itself sold 1.2 million.

Strangely, though, the follow-up album, 'Comedy', and singles from it, like 'The Big One', had a surprising lack of success in Britain. On the continent though, Col's been a big hit, especially in Spain and Italy; and as 'You Don't Always Do What's Best For You', the track on the **rm** EP, shows, he is one of our finest songwriters. (RS)



INDEPE

EDITED BY ANDY STRICKLAND

s i n g l e s

- | | | |
|----|------|--|
| 1 | (1) | Everything Counts (Live) Depeche Mode (<i>Mute</i>) |
| 2 | (—) | Round & Round New Order (<i>Factory</i>) |
| 3 | (4) | When I Grow Up Michelle Shocked (<i>Cooking Vinyl</i>) |
| 4 | (2) | Can't Be Sure the Sundays (<i>Rough Trade</i>) |
| 5 | (—) | Rain, Steam & Speed Men They Couldn't Hang (<i>Silverstone</i>) |
| 6 | (3) | Crackers International Erasure (<i>Mute</i>) |
| 7 | (5) | Dizzy Throwing Muses (<i>4AD</i>) |
| 8 | (—) | The Power Of Lard Lard (<i>Alternative Tentacles</i>) |
| 9 | (8) | Fine Time New Order (<i>Factory</i>) |
| 10 | (6) | Touch Me I'm Sick Sonic Youth (<i>Blast First</i>) |
| 11 | (9) | Oh L'Amour Erasure (<i>Mute</i>) |
| 12 | (14) | If Love Was A Train Michelle Shocked (<i>Cooking Vinyl</i>) |
| 13 | (—) | The Peel Sessions II Siouxsie And The Banshees (<i>Strange Fruit</i>) |
| 14 | (11) | Blue Monday '88 New Order (<i>Factory</i>) |
| 15 | (26) | Destroy The Heart House Of Love (<i>Creation</i>) |
| 16 | (—) | Come Out Fighting Easterhouse (<i>Rough Trade</i>) |
| 17 | (10) | A Little Respect Erasure (<i>Mute</i>) |
| 18 | (18) | Ship Of Fools Erasure (<i>Mute</i>) |
| 19 | (—) | The Lost And Found the Oyster Band (<i>Cooking Vinyl</i>) |
| 20 | (—) | Hearts And Minds Nitzer Ebb (<i>Mute</i>) |
| 21 | (19) | It Doesn't Have To Be Erasure (<i>Mute</i>) |
| 22 | (16) | Victim Of Love Erasure (<i>Mute</i>) |
| 23 | (12) | Chains Of Love (Remix) Erasure (<i>Mute</i>) |
| 24 | (17) | Heavenly Action Erasure (<i>Mute</i>) |
| 25 | (13) | Vicious British Boyfriend King Of The Slums (<i>Play Hard</i>) |
| 26 | (—) | Keep An Open Mind Or Else McCarthy (<i>Midnight Music</i>) |
| 27 | (—) | Never Another Sunset Rose Of Avalanche (<i>Avalantic</i>) |
| 28 | (24) | True Faith New Order (<i>Factory</i>) |
| 29 | (—) | Stand Together Ruby Blue (<i>Red Flame</i>) |
| 30 | (20) | The Peel Sessions the Smiths (<i>Strange Fruit</i>) |

a l b u m s

- | | | |
|----|------|---|
| 1 | (1) | Technique New Order (<i>Factory</i>) |
| 2 | (2) | The Innocents Erasure (<i>Mute</i>) |
| 3 | (3) | Circus Erasure (<i>Mute</i>) |
| 4 | (5) | Short Sharp Shocked Michelle Shocked (<i>Cooking Vinyl</i>) |
| 5 | (—) | Playing With Fire Spacemen 3 (<i>Fire</i>) |
| 6 | (4) | Wonderland Erasure (<i>Mute</i>) |
| 7 | (7) | Substance New Order (<i>Factory</i>) |
| 8 | (6) | Hunkpapa Throwing Muses (<i>4AD</i>) |
| 9 | (8) | Texas Campfire Tapes Michelle Shocked (<i>Cooking Vinyl</i>) |
| 10 | (9) | The Man — Best Of Elvis Costello Elvis Costello (<i>Demon</i>) |
| 11 | (11) | Ecstasy & Wine My Bloody Valentine (<i>Lazy</i>) |
| 12 | (10) | In Gorbachev We Trust the Shamen (<i>Demon</i>) |
| 13 | (13) | Louder Than Bombs the Smiths (<i>Rough Trade</i>) |
| 14 | (—) | Manic, Magic, Majestic Band Of Holy Joy (<i>Rough Trade</i>) |
| 15 | (—) | The Singles 81-85 Depeche Mode (<i>Mute</i>) |
| 16 | (15) | House Of Love House Of Love (<i>Creation</i>) |
| 17 | (12) | Half Of Hollow the Smiths (<i>Rough Trade</i>) |
| 18 | (20) | The World Won't Listen the Smiths (<i>Rough Trade</i>) |
| 19 | (—) | The Queen Is Dead the Smiths (<i>Rough Trade</i>) |
| 20 | (—) | Bummed Happy Mondays (<i>Factory</i>) |

Compiled with the help of Spotlight Research and selected retail outlets



FEMMES FATALE

It is the moment all bands dream of, when, after years of struggling through the circuit, they become official home town heroes. For **Violent Femmes**, this moment came three years ago when the Milwaukee trio headlined the big summer festival in front of 30,000 ecstatic townspeople. Their third album, 'The Blind Leading The Naked', was a solid commercial success, and the future looked rosier than ever. Except . . .

"We all knew that was our last show, maybe forever," says Gordon Gano, the small and excitable frontman. "It was a strange, not altogether pleasant experience . . . But when something has to stop, it has to stop."

For over a year, Gano didn't communicate with his erstwhile partners, bassist Brian Ritchie and drummer Victor DeLorenzo. Though they never officially announced their split, it was safe to assume Violent Femmes were no more; when they suddenly, if quietly, welcomed in 1989 with a new album, '3', it caught many on the hop. What brought them back together?

"I'd been writing songs all along because I need to," explains Gano. "I felt that I needed to have that expression again, to put something down on a record, to have the experience of creating that, to have somebody then be able to respond to it . . . When we got in the studio and started playing it was pretty quickly

apparent that there is really something still very special there."

That something special, for those not familiar with Violent Femmes' charms, is a joyous, acoustic simplicity, an at-home busking party feel accompanied by Gano's idiosyncratic vocals. The years away have not made much difference to the lyrics. I suggest there still seems to be a lot of trouble with girls and a lot of belief in God.

"I like that! Problems with girls and belief in God . . . that pretty much sums up my songwriting — often in the same song! But one thing I've always liked about Violent Femmes is that somebody could look at the lyrics and say, 'They're so negative, they're so depressing, they're so suicidal', and yet people feel happy when they listen and respond to the music. People are lifted up."

The sense of spirituality is always at the forefront.

"My intention is not to get somebody, before they even realise it, singing along to the word Jesus, like that's a victory for the right cause. No, the songs are my own expression, and I've got to put that out there and believe that people are going to respond, and I think people do. I've had people say, 'There isn't a Christian song I've ever liked until I heard one of yours.'"

A religious experience or merely a good time band. Violent Femmes appeal to all denominations. Become part of their congregation. (TF)

INCIDENTS

with contributions this week from Tony Fletcher

EASTER COMES EARLY

Easterhouse are back, shooting straight into our top 20 this week, but it's a far different beat from the Manchester guitar outfit that first brought singer/songwriter Andy Perry to our attention a couple of years ago. Andy has dispensed with the usual band problems and put together a collection of top session men to add the beef to his single 'Come Out Fighting'. Guitarist Neil Taylor, more at home playing with Climie Fisher and Tears For Fears, delivers some slick playing here and there's a mighty drum sound to give the single more than a touch of 'radio friendliness'. It's impressive if a little sterile, but there's no denying it's a brave step for Mr Perry to take. It could just pay off, and we love the B-side version of Roger Whittaker's 'New World In The Morning'.



SIOUXSIE SESSION

Latest release in the ever popular Peel Sessions series and number 13 in this week's singles chart is **Siouxsie And The Banshees'** session recorded way back in 1978. This is actually the second Banshees Peel Session, the first having been recorded only three months previously in November 1977, and features 'Hong Kong Garden', 'Overground', 'Carcass' and 'Helter Skelter'. Simple, uncomplicated and raw as hell, but there's no doubting the excitement in this recording and memories of the fiery foursome playing these songs on 'The Old Grey Whistle Test' still abound. One of the best releases in the series, we think.

OXFORD BAWL

From Oxford it came, a delicate spring flower of a record, echoing early Virginia Astley efforts but with a 12 string acoustic where once a dainty piano provided accompaniment. Elizabeth Price used to smile and sing in Talulah Gosh while Greg Webster still sings and wears a fringe in the Razorcuts. Together they creep into Oxford churches and record songs under the banner of the **Carousel**. Their first vinyl offering is a four track EP, 'Strawberry Fayre', which will either make you weep or wince. Piglet and Eeyore would love it, but Jesus Jones fans should give it a wide berth.



ADULT NET



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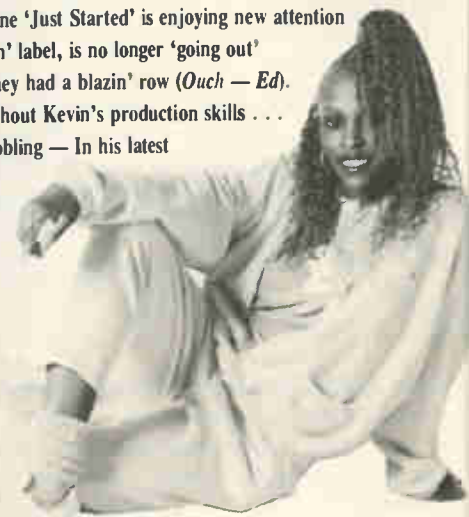


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B R E A K E R S

Yazz's 'Stand Up For Your Love Rights' has been remixed for its US release on Elektra — worth checking out . . . Ten City are to re-release 'Devotion' and 'One Kiss Will Make It Better' in new mixes following their top top 10 success with 'That's The Way Love Is' . . . Likewise MCA are re-issuing Bobby Brown's single 'Don't Be Cruel' now that he's a chart act, though hotter is the cool midtempo cut 'Every Little Step' from his album 'Don't Be Cruel' . . . Lachandra, whose garage tune 'Just Started' is enjoying new attention in remixed form on the American Movin' label, is no longer 'going out' with Kevin 'Blaze' Hedge. Obviously they had a blazin' row (*Ouch — Ed*). Now Lachandra will have to survive without Kevin's production skills . . . Big Daddy Kane and Rakim are squabbling — In his latest rap 'Wrath Of Kane', Kane declared that he wouldn't 'follow the leader',



● Lachandra: 'Just Started' in music, 'Just Ended' in love

Now here's a trend that **rm** Dance sincerely hopes won't catch on — putting the producer on the cover of the album! OK, so dance music is all about production these days, but let's face it, most producers remain out of sight for good reason. Luckily, Darryl Payne passes the lens-cracking test, and since the contents of his 'Past, Present And Future' compilation features some rip roaring garage grooves, we'll let him off this time.

"It's an unashamed advert for myself, to drum up some more production work!" admits Darryl. Careful Mr Payne, don't push your luck.

Darryl has been producing dance music from the heyday of New York's legendary Paradise Garage Club to the present, and is likely to be doing so for some time. Sharon Redd's 'Beat The Street', and Brian Keith's current floor-filler, 'Touch Me', are just two tracks from his impressive CV. So what's the secret of being a garage producer?

"Keeping the bottom heavy, the energy level high, a good screaming voice and, well, just being there, at the Paradise Garage when it all happened," says Darryl.

Sounds easy! Even Fergie scores three out of four.

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NCE

with contributions this week from Chris Mellor

and now Eric B & Rakim have recorded 'Cut The Wrath In Half'. Accusations of hypocrisy and irreverence for their shared Islamic beliefs are flying to and fro . . . De La Soul's first single from the '3 Feet High And Rising' LP is 'Me Myself And I' remixed by Richie Rich, and featuring 'Jenifa Taught Me' and a new track, 'Brainwashed Indeed', on the flip — out soon on Big Life . . . Revival Grooves of the week — 'Big Thing' by Blue Zone (on account of Lisa Stansfield's appearance on the new Coldcut release) and Richie Rich's 'Salsa House' — for those who like hypnotic piano . . . Also watch out for 'Together Forever' by Rayen Maize, which has been circulating as a bootleg in New York for some time, but will appear on the Quark label in a remixed form soon . . .



flightt recorder

If **kc Flightt** (yes, it is spelt like that) smiles like the cat that swallowed the canary he's every right to. Well over a year ago kc, aka Frank Toson Jr, came up with the idea of rapping over house music and everyone said 'Pah!' All except his brother Cordell, that is, who was so confident it would work he started a record label. 'Let's Get Jazzy' was the first and only release on the TMT label for kc — a bass heavy jam with narrative style rapping that has already become something of a rare groove.

RCA instantly recognised his talent and snapped him up, released another housey rap, 'She's Sexy/Dancin' Machine', which did his reputation no harm at all, and now, of course, everyone's doing it.

"I'm not the kind of guy who says 'I started it — don't take it from me,'" says kc. "Though it does annoy me a little when I hear records saying it was someone else who invented hip house."

kc needn't worry. His records are leagues ahead of the competition for soul, energy and purpose. His latest, 'Planet E' (that's E for Earth, not Ecstasy), is a bleak portrayal of the disparity between the living standards of black and white people in the States.

"The idea came to me when I was taking a long bus ride through several cities in New Jersey," says kc. "One minute you'd be driving through a neat little boulevard with fine houses, clean sidewalks and trees, the next, you'd be passing a dirty block with drunks and down and outs. And the change in the colour of the people was just as dramatic as the change in the environment."

kc deliberately avoids offering a solution though.

"I don't know what the answer to the problem is — I'm not a politician, I'm not even very political at all, and I'm not blaming the situation on any one thing. It's just reality, that's the way it is."

'Planet E' features sampled chunks from 'Once In A Lifetime', but David Byrne (of Talking Heads) was so impressed with kc's sentiments that he gave his full approval. In fact, David may even be appearing in the video. Not bad, eh! The message may be gloomy, but kc's future is looking very bright indeed.

KY M MAZELLE GOT TO GET YOU BACK



OUT NOW

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- March 22nd Portsmouth Guild Hall
- March 23rd London Town & Country Club
- March 24th The Dominion, London
- March 25th Prestatyn Soul Festival
- March 26th Goldiggers, Chippenham
- March 27th The Hacienda, Manchester
- March 28th The Mall, Stockton-On-Tees



COOL CUTS

- 1 (1) PEOPLE HOLD ON
- 2 (—) RAW(LP)/SLEEPTALK
- 3 (20) PLANET E
- 4 (5) BLACK IS BLACK/STRAIGHT OUT
THE JUNGLE (REMIX)
- 5 (—) WE WANT EAZY
- 6 (9) FREE YOURSELF
- 7 (—) LET IT LOOSE
- 8 (2) MUSICAL FREEDOM (REMIX)

- 9 (—) VOODOO RAY (FRANKIE
KNUCKLES REMIX)

- 10 (3) LET'S WORK

- 11 (14) 3 FEET HIGH AND RISING (LP)
- 12 (—) SENDIN' A MESSAGE (LP)
- 13 (6) HELYOM HALIB
- 14 (—) JUST A LITTLE BIT MORE/LIFE IS
JUST A MELODY
- 15 (13) REAL LIFE

- 16 (7) I WANT YOU
- 17 (17) STRANGELOVE (REMIX)
- 18 (—) ACTIVATED
- 19 (18) COMIN' CORRECT
- 20 (—) BAD PLACE TO GET HIT

Coldcut *Ahead Of Our Time*
Alyson Williams *Def Jam*
kc Flightt *US RCA*

the Jungle Brothers *Gee St*
Eazy E *US Priority*
Jimi Polo *Urban*
Amy Jackson *US Big Shot*
Paul Simpson featuring
Adeva *Cooltempo*

A Guy Called Gerald
US Warlock

Casanova's Revenge
US Invasion

De La Soul *Big Life*
Skyy *US Atlantic*
Cappella *Euro P1*

Deluxe *Danceyard*
Corporation Of One *US Smokin'*

Massive Sounds *US Nugroove*
Depeche Mode *Mute*
Gerald Alston *Motown*
MC Mello *Republic*
DJ D-Zire *Furious Fish*

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

HOUSE MARTIN


And this month's New Jersey garage award goes to... **Vicky Martin**. Yup, it's beginning to look like they're giving female vocalists away instead of tumblers at petrol stations these days. Adeva, Chanelle, Lachandra — there's a new one every time you turn your head. Vicky has all the usual qualifications — singing since the age of two, church choir, winning talent shows, and an ambition to perform at Madison Square Garden. Her cracking debut, 'I'm Not Gonna Do It', first appeared late last year and is now available here, with housey remixes by Marshall Jefferson and Bam Bam. Bass, hi hat and flute leave a glorious slipstream of warm rhythm, whilst Vicky moans deliriously 'I need, I need, I need a man'. And it's utterly lead free too, so you've no excuse not to buy it.



THE *AV* OF NOISE

PARANOIMIA '89

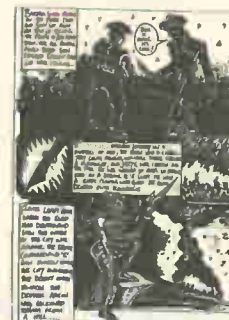
New Single Remixed by BEN LIEBRAND available on 7" - 12" - Limited Edition Blue Vinyl 12" and CD... Out Now.



The Adventures of Soul II Soul

You've seen the video, you've heard the record, now read the book. Well, it's more of a comic actually, but it's all great fun and it's the best way of finding out what Soul II Soul are all about. What started as a sound system has now turned into a record company, a production house, a clothes shop, a record store and a whole way of life. And they make great music too. "People relate to fiction better than reality sometimes," explains head honcho Jazzie B. "The idea is to give an account of the story of the Soul II Soul organisation so far. The Funki Dreds are from a planet called 'Canudigus' and we've been sent to earth to give happiness and pleasure to everyone who loves music."

Sounds almost as enthralling as their latest release, 'Keep On Movin'', a slow and low slinky groove featuring the wispy voice of Caron Wheeler. It's the musical expression of London's warehouse subculture. Soul II Soul also feature on a free EP to be given away in the April 1 issue of *rm*. It's a taster for their debut album, 'Club Classics Volume One', to be released in April. And after that? The Funki Dreds team up with Batman and Robin to fight the Spiders from Mars?

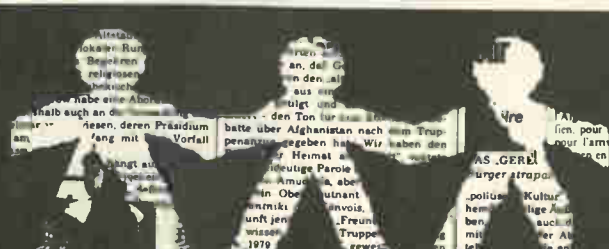


LET'S WORK!

I bet Messers Thomson and Lenoir never guessed what they would start when they released a humble little house track called 'Work It To The Bone' last year. That phrase has become the biggest sample of '89 so far. Recent reworkings from around the world include a New Beat 'Work It To The Bone' by New Design from Belgium, the mix track 'Hel Yob Yabim' by Capella from Germany, and the latest — 'Let's Work' by Casanova's Revenge out of New York. This 12 inch is more like a mini-LP with over 30 minutes of music, various mixes, breaks and samples, including the inevitable Rob Base and Todd Terry. It even has a bit of deep house-style singing on the flip side cut 'I Can't Take It'. So Casanova wreaks his evil revenge, presumably on the boys from Chicago, and comes up with another great cut-up collision. Long may they all work it to the bone. (CM)



coldcut
FEATURING LISA STANSFIELD



OUT NOW

people hold on



As Edinburgh's
superstars-in-waiting

Goodbye Mr
Mackenzie release
a new version of

Back in August of last year, Goodbye Mr Mackenzie were celebrating the release of their first single for record company giants Capitol. At the same time *rm* proclaimed them to be "a bit like life, really". But, like life, the Mackenzies have their ups and downs and 'Goodbye Mr Mackenzie' 'the single' fell short of the charts, as did the immense follow-up 'Open Your Arms'. A little disillusioned by the injustice of it all, but mostly more determined than ever, they have released their secret weapon, a re-recorded version of their independent classic 'The Rattler'. Face facts, if this isn't a hit, nothing will be.

decline.

"Absolutely right," singer Martin Metcalfe nods in agreement. "But it wasn't the case at all. We were going, 'Oh my god, that's it, back to the dole queue', but Capitol have stuck right by us."

"When 'Goodbye Mr Mackenzie' was going down the charts, we came into the record company offices ready to apologise for not doing as well as expected," confirms Shirley. "But they were all saying how well we'd done and how it's all something to build from. It gives you hope."

Nevertheless, 'The Rattler' does appear

release of their magnificent debut LP, 'Good Deeds & Dirty Rags'. Ten tales of life-as-it-is, 10 feet taller than most records, it sits musclebound in the butch-est of collections. Sitting musclebound in the butchest of armchairs, Mackenzie demon guitarist and professional fat person Big John gives his verdict on the album.

"It's good. It might even be the best record ever made... it depends."

On what Big John?

"On whether or not I'm telling the truth."

Quite. But how does it compare to the competition? Big John's response to this question is to let rip the most almighty fart that very faintly registers on my tape recorder. Like the true gentlemen that he is, he reaches over to the table, lifts the machine and prepares to repeat himself direct into the condenser mic. Watch out for an *rm* 'Pop Stars' Farts' EP attached to an issue near you soon.

"Big John's flatulant tendencies are legendary all round Europe," Shirley informs me. "It's his answer to any argument you might be having. If he suspects you might be getting the better of him, he just farts and that's the end of it. You're too repulsed to continue the conversation."

Also legendary are Big John (or Big Johnny Fartpants as he shall henceforth be known) and Shirley's fights.

"She's always getting at me," complains Big Johnny Fartpants. "She's an evil witch."

But wouldn't it be safer for him to pick on someone his own size?

"Now where am I going to find someone my size, be sensible! And anyway, she can give as good as she gets."

"We don't get on any worse than any of the others in the band," says Shirley. "I think it's good that we can get it out in the open... providing he doesn't do the same with his indigestion!"

With a skip and a parp, I leave the Mackenzies rattling away merrily to themselves. As I breathe in the CFC/lead-free London air I feel the pavement begin to shake beneath my feet and the famous EMI Towers visibly starts to crumble. Big John's just ended another argument.



their classic 'The
Rattler' single, they
talk to Tim
Nicholson about
failure, farting and

Shirley Manson, Mackenzie keyboardist and vocalist, was particularly perplexed by 'Open Your Arms' failure to tramp the dirt down on the chart flotsam. "I thought that was such a brilliant single," she says, her six inch lashes threatening to blow my wig off. "Every time I hear it, it gets better. I just don't understand people's taste sometimes."

One of their chief worries must have been that, in this flatulant (of which, more later) and fickle business, empty promises from the record company would have deflated with the singles'

to be a make or break release for the band. Happily, the reaction to this ironic tale of male machismo has been remarkably positive, particularly from one rather unexpected quarter.

"Indeed; Fluff Freeman, what a man," declares Martin, with no small element of surprise in his voice. "I couldn't believe it when I heard he was playing it on Radio 1, and he read out the tour dates. He keeps saying 'Buy this record', and he should know, he is 65."

This about-turn in their fortunes comes at an appropriate time, with the imminent

RATTLER

AND

HUM

the debt they owe
Fluff Freeman ...



● SINGLES OF THE WEEK

PAUL HAIG 'Something Good'

CIRCA

'Something Good' is a first class lesson in how to make something great out of something not bad. Paul Haig's voice, a voice that we've known in varying tones for many years, reaches out from deep inside his boots and chisels a simple song from a block of guitar/synth granite. 'Take something bad and make it into something good', he sings, and he smiles wryly as the world, slowly but surely, begins to tap its feet. This record is so tasteful that the photo of Audrey Hepburn on the cover is not a downright cheek.

ROACHFORD 'Family Man'

CBS

It was pre-ordained that this record would not have to go through life without being a top five smash. It has everything that 'Cuddly Toy' boasted, times two. Andrew Roachford is soon to become one of the world's most famous things and those who frequent the S9 bus route will point in the direction of his ancestral home dubbing it Kennington's answer to Graceland. 'Family Man' is going to be a hit, whether you like it or not, so you might as well buy it now and have done with it.

YELLO 'Of Course I'm Lying'

MERCURY

Yello can do anything they like, with incredible ease and a very smug look on their faces. Is this sumptuous ballad truly an ode to Julie, whose marvellous lies are particularly engaging when she's driving a car? Or does the title tell the truth about Dieter's stories? Yello are big fish in a pond about the size of the one in the Blue Peter garden, leaving little or no room for any other fish to share their space. But can fish lie!

● FREE EP OF THE WEEK

VARIOUS ARTISTS 'On The Chart Tip'

BY PLACOPIUS

The first part of a thrilling trilogy, encompassing rm's breathtakingly eclectic tastes. 'On The Chart Tip' features four established chart acts on their finest form. If you own the

copy of rm that you are currently reading, then you will also own a copy of this record. So, I would like to take this opportunity to draw your attention in particular to the fabulous, and exclusive to this EP, remix of Neneh Cherry's 'Buffalo Stance', and the rarely heard INXS archive track, 'Johnson's Aeroplane', which owes less to the Rolling Stones than Depeche Mode. Watch out for 'On The Hot Tip' next week, featuring four of rm's hopes for '89. It's so hot it should have been called 'On The Very Hot Tip'.

● SOME THINGS GOOD

KYM MAZELLE 'Got To Get You Back'

SYNCOPE

With every play this record is easing its way into the singles of the week. Although it lacks the dynamics of 'Wait!', it does have a velvet production from Marshall Jefferson and a sneaky habit of fading out long before you've had enough of it (an important Chart Tip for all you budding popsters out there). There it goes again, edging its way towards the top left hand corner of the page.

JET VEGAS 'You Can't Hold That Against Me'

MCA

What are you to make of two grown men, wearing matching suits, sitting pensively in a cafe, that sound like Heaven 17 before they walked under a ladder and became Heaven 13! Ask me before hearing the record and I would dismiss them as the unwanted children of Paul Weller and Steve Strange. But, having been convinced by this single's fizzy pop grooves that someone called Jet Vegas can overcome that particular social stigma, I pronounce them the love children of Glenn Gregory and Claudia Brucken.

RUBY BLUE 'Stand Together'

RED FLAME

If I happened to be a very miserable person at the time of hearing this friendly little record, I would probably resent this band's apparent contentedness and conviviality. However, I have no right to demand that people refrain from making records that sound like an Anchor butter advert, and indeed, the world is most probably a richer,

jollier place for its existence. Shirley from Goodbye Mr Mackenzie went to school with Ruby Blue singer/actress Rebecca Pidgeon and says that even then everybody knew that she was destined for greatness. Seconded.

HORSE 'You Could Be Forgiven'

CAPITOL

This is strident stuff. This record thinks a great deal of itself and it would take a bitter man to challenge its conceit. Horse is an impressive singer and 'You Could Be Forgiven' is a ballsy showcase for her voluminous voice. Give these people some sugarlumps.

THE STONE ROSES 'Made Of Stone'

SILVERTONE

Everyone who seems to care says that Manchester's Stone Roses are 'the next very big thing'. On this evidence, they are certainly contenders. Despite bearing an uncanny resemblance to Primal Scream's independent landmark, 'Velocity Girl', 'Made Of Stone' is honest pop music at its most celebratory, complete with a detachable chorus and optional Seventies guitar effects.

THE DARLING BUDS 'Let's Go Round There'

EPIC

It was inevitable that the Darling Buds' LP was going to be a disappointment. Breezy pop, light of foot, was only ever intended to appear on a greatest hits album, otherwise you can't see the hits for the B-sides. This sounded like a B-side in the monotonous confines of 'Pop Said ---', but in isolation it is nothing short of a slow motion whirling waltzer.

● SOME THINGS BAD

THE ART OF NOISE 'Paranoia '89'

COLUMBIA

'Paranoia' without Max Headroom is like Ernie Wise without Eric Morecombe, Ronnie Corbett without Ronnie Barker, Keith Harris without Orville, Terry Wogan without his autocue, Prefab Sprout without Paddy MacAloon, Jaffa Cakes without the smashing orangey bit in the middle, Bruce Willis without Cybill Shepherd, Little without Large, Little with Large, a head without a brain.

THE WEE PAPA GIRL RAPPERS 'Blow The House Down'

JIVE

The only thing to recommend this turgid mistake is that it isn't the same turgid mistake that Living In A Box just made. Nevertheless, slapped wrists all round for releasing this before trying a little harder with the magnificent 'Soulmate'. Too little huff and not nearly enough puff.

SIGUE SIGUE SPUTNIK 'Dancerama'

PARLOPHONE

The Sputnik Corporation seems to be going into liquidation if this criminally limp excuse for a bit of plastic is anything to go by. Barry Blue may have got away with this 15 years ago, but Tony James really should know better. Perhaps if they once and for all sacked Dogville (ugly and tone deaf — I'm impressed), they might finally find what they've been looking for. Certainly not before.

HABIT 'Starlight'

VIRGIN

It's becoming something of a habit to slag these inoffensive chappies off, but what can a poor boy do? 'Lucy' probably should have been a hit, but when you hear the hits that would have followed, you have to be thankful for the foresight of the Great British public. 'Starlight' wants to be a small bowl of Angel Delight, but it can only muster a lukewarm steam pudding.

PERFECT DAY 'Jane'

LONDON

So young, and yet already they feel the need to re-issue their first single. 'Liberty Town' was surprisingly snappy, but it was just a fluke. This is pure nonsense without even the saving grace of a SAW beat. The back cover features a girl who appears to have arms that end at her elbows, which may explain the poetic line, 'I saw you writing letters in a most peculiar way'.

LOUIE LOUIE 'Cathy's Clown'

VIRGIN

I beckon fellow worshippers of the Everly Brothers to go forth into the streets of your town and burn this insulting artefact. They even have the gall to show their faces on the cover of this travesty. If this is a hit, I will set myself ablaze in protest.

TEXAS

TEXAS 'Southside'

MERCURY

With barely a year together under their collective belt and their first single already a smash, Texas' debut LP could either come as a rootin' tootin' guitar-playing extravaganza or a premature vinyl adventure stretching the band's fledgling resources to a cracked and dangerously thin degree.

Unfortunately for the Glaswegian quarter, the latter is true of 'Southside'. Putting the solitary hit single as track one, side one, always gets the alarm bells ringing and quite honestly it's hard to see from this nine track collection (we'll ignore the dreadfully lame instrumental title track) where the follow-up will come from. The superb vocals of Sharleen Spiteri shine throughout, but the much touted guitar heroics of Ally McErlaine are frankly unconvincing.

His sparse slide guitar may have helped colour the excellent 'I Don't Want A Lover', but the youngster should stop encouraging people to eulogise his playing and concentrate on providing some much needed guts to this distinctly radio-friendly sound. 'Thrill Has Gone', for example, is the highlight here but still comes on like a watered down Lone Justice with its echoes of 'Shelter'.

If Texas is to mature and live up to the undoubted promise of 'I Don't Want A Lover', the band will have to deliver something with a good deal more substance next time around. 'Southside' does not sound like a band playing as a band, and I thought that was what Texas were supposed to be about. ■■ **Andy Strickland**

DONNA SUMMER 'Another Place And Time'

WARNER BROS

"Hi, is that Pete Waterman? My name's Donna Summer. Yeah that's right the Seventies disco diva. Yeah that's the one. I was wondering if you guys could help me out. Y'see I haven't had a top 10 hit since '78's 'MacArthur Park' and I hear you guys are pretty good at creating hit records."

Well, that's the way 'Another Place And Time' sounds as if it was conceived, and unfortunately our Donna's latest album comes across rather like a selection of reheated Kylie out-takes. Her voice has been over-diluted for mass radio-friendly appeal, and she's lost the fire of her early days. Only on a couple of tracks, 'Sentimental' and 'Whatever Your Heart Desires', does she still deliver a kick in the guts.

In the sleeve notes Donna thanks God for his inspiration and help. Ah well, they do say he moves in mysterious ways. ■ **Robin Smith**

LUCINDA WILLIAMS 'Lucinda Williams'

ROUGH TRADE

If we're talking labels then Lucinda's debut British release could be described as New Country. But don't let that put you off. She describes her music as 'country/folk/blues/rock' and it's *that* diverse. Sometimes she sounds like Costello, ('Passionate Kisses'), others like Patti Smith, ('Abandoned') or Suzanne Vega, ('Like A Rose'). Then along comes a twangy, pure country number like 'Am I Too Blue', that defies any comparisons.

Based in Los Angeles, this Louisiana-born singer/songwriter has been honing her craft for years before venturing abroad.

What are Lucinda's songs about? Well, heartbreak. Familiar 'country' territory, except her heroines aren't docile girlies prepared to stand by their man whatever. They fight back, walk out, shoot brutish lovers. ■■■ 1/2 **Josephine Hocking**

free ep II — the sequel

IN THE SECOND WEEK:

rm created 'On The Hot Tip', the second in their limited edition run of free EPs — to be attached to the cover of next week's **Record Mirror**. And in keeping with **rm**'s long tradition of supporting the best new musical talent, we present four tracks from artists who we think will make their mark in Popland within the next few months.

Diesel Park West — those melodic rock 'n' rollers who've done more for Leicester than cheese and David Pleat. They offer the brand new exclusive track 'Fine Lily Fine'

Andy Pawlak — the new bard of Tyneside, whose sensitive balladry is highlighted perfectly with 'All That's Left Of Me'.

Rainbirds — the German band whose debut in Britain last year was greeted with such acclaim. Their haunting 'On The Balcony' will make your toes curl with pleasure.

Love & Money — the Glasgow band who have survived their early hype to become mature pop songsmiths, presenting 'Looking For Angeline'.

All this + features on **Matt Johnson**, **Julian Lennon**, the **Stray Cats**, **Habit** and **New Model Army** on the fine art of clog making.
'On The Hot Tip' — on sale, Wednesday, March 22.

A VINYL SEQUEL WITHOUT EQUAL



DE LA SOUL '3 Feet High And Rising'

BIG LIFE

It all stems from a disturbed childhood growing up in 'Amityville Horror', Long Island. '3 Is The Magic Number' was a children's TV programme, and the album's 23 monster tracks are based around a quiz gameshow. Contestants with twangy, mid-Western accents answer questions like, 'How many flat tyres does the batmobile get?' De La Soul, a three man rap trio that makes music 'from the soul', are also keen satirists of the American way.

Words like 'Right Guard' and 'doo-doo' crop up from time to time. 'Transmitting Life From Mars' opens with a learn-to-speak-French language record. What has to be the most tender rap love ballad to date, 'Eye Know' incorporates Otis Redding's whistling from 'Sitting On The Dock Of The Bay'. While 'Buddy', with the Jungle Brothers and A Tribe Called Quest, is adult lounge lizard muzak.

Last year's message rap got everybody thinking, but left the dance floor cold. De La are firm believers in thinking on your feet. 'Ghetto Thang' about the tragic slum mind set or their anti-drug communique, 'Say No Go', is inventive, powerful stuff. But it's the group's wacky, zany humour that makes them all the more spectacular in a music built on macho posturing. 'Take It Off' is anti-mascara, jeri curls, bell bottoms, extensions or any kind of fashion fad. There's yodeling in 'Potholes In My Lawn', and George Clinton's P-Funk fuels the ever so catchy 'Me Myself And I'.

But rap is always self-referential. 'Do As De La Says' is a glorious spoof on the old school. While a personal favourite, 'Cool Breeze On The Rocks', is a compressed, 30 second history of the word 'rock' throughout the ages. Miss this LP and you've missed the future.

■■■■■ **Malu Halasa**

A GUY CALLED GERALD 'Hot Lemonade'

RHAM

The category-happy method of defining house music has done much for lazy journalists but very little to explain the directions the music's actually moving in. The fact is that the two most obvious types of house mirror almost perfectly the divisions between pop and rock. On the one hand there's the commercial side led by the singers, ie Paris Grey and much of what comes out of New York/New Jersey, and on the other the

experimenters, led first by the early acidifiers and now by people like A Guy Called Gerald.

Gerald isn't a man to mince his attitudes. A few months ago, in a fit of anti-drugs pique, he declared he'd be laughing himself silly when all the people who were taking Ecstasy got Parkinson's disease (more rumour than medical fact). More recently he's been pooh-pooing the idea of taking music back to 'real' songs, preferring himself to go forward. This is the key to 'Hot Lemonade'. It doesn't pay lip-service to soul any more than the Sex Pistols acknowledged the Shadows.

It's not an easy record to listen to. 'Hot Lemonade', 'Rhythm Of Life' and 'Tranquility On Phobos' (the word love appears not once) show where things are going right, a gliding blend of the more obscure Detroit techno and Euro-techno. 'Radio Active' and 'In The Beginning' are more unsure, lacking a sense of involvement and as repetitive as bricks in a wall. It's a better idea than it is a record. But it is a good idea. ■■■ ½ **Phil Cheeseman**

DUNCAN DHU 'Duncan Dhu'

CREATION

Latest signing to sugary indie label Creation, Duncan Dhu initially seem like an odd choice — a Spanish singing combo from the Basque city of San Sebastian. Musically though, the band are not actually a million miles removed from what we're used to hearing from the canny lad McGee's stable.

Virtual megastars in their own lands, Duncan Dhu ride on the crest of a strummed acoustic guitar, double and electric bass and drums. The vocals, forgetting the fact that non-Spanish speakers can't decipher any meaning, are strong, young and pure-sounding. It's all definitely 'up' in mood all the way, the band evoking a sunny summery atmosphere with their cheery sound.

Best moments of a good album come in the shape of the slow, minimalist finger snap of 'Tarde De Fiesta', the faster shuffling rock and roll-y rhythm of 'Por Tierras Escocesas' (try pronouncing that with a mouth full of paella!) and the almost Stray Cats-style strut of 'Extraños'. Almost skiffly at times, rocking others and laid back too — a good balance of tempos but definitely not for the serious doom and gloom rockers among you. Duncan Dhu probably smile a lot. And why not. May they smile on you too. ■■■■ **Darren Crook**

BOBBY BROWN 'Don't Be Cruel'

MCA

Bobby Brown started in the candy-coated child rap group New Edition. When they grew up, their audience didn't like them half as much as when they were cutie, short midgets. Before New Edition could re-launch themselves again as hip, older and more sophisticated young men, Bobby Brown went solo.

On his debut album, he uses rap as a teaser. But don't be fooled by what you think is the sound of the street, the main course is solid 'urban contemporary', which means bland, soft, modern soul — uggahhh! — which has to be the worst.

The songs mean very little. 'Don't Be Cruel', 'I'll Be Good To You'. Sure, LA & Babyface have cloned Jam & Lewis to such perfection that half the time you expect Janet Jackson to pop out of 'Control' and commandeer the mic from Bobby. But he holds fast with his one and only hit, 'My Prerogative'. Again, it's the dopey man saying what he wants. The only reason the song got over is the tits 'n' arse video and that catchy, hard-hitting instrumental break. Good to cut up at the DMC mixing championship perhaps, but not much more.

See, in LA they like their men to be jeri-curl soft and vacuously cool. Bobby Brown — certainly not *my* prerogative. ■■ **Malu Halasa**

BARRY ADAMSON 'Moss Side Story'

MUTE

Former Bad Seed turns good (ahem) in revival of the great and rather grand soundtrack tradition.

Not exactly the stuff to wet your knickers to, but we can't have you getting all hot under the collar to every release, can we? So it's thanks to Mr Adamson, former bassist for Magazine, Iggy Pop and Nick Cave's Bad Seeds, who has come up with this romantic, if grimly realistic, tribute to Manchester's Moss Side. It's a record of three sides (sic), naturally.

Not so's you'd notice though, so smoothly do the three thematic sections run. It's been described as a 'movie on record' and 'music for a film that exists only in Barry's head. Whatever, this is mood(y) music that uses all the atmospherist's tools — lots of wood and brass, for that late Fifties edge, and the odd Peter Gabriel-like sample, like the blasts in 'The Swinging Detective'. Oppressive stuff.

This is all very film noir-ish, furtive spies under piss-streaked skies and back-street vendettas. A

grim thriller. But an oddly romantic record, Adamson's affection for his childhood positively glows. ■■■ ¾ **Tony Beard**

HABIT 'Medicine Man'

VIRGIN

Habit wouldn't dare admit it but they're dying to be Bros. The Habit image is slick and seamless over-produced pop, not dissimilar to the Goss variety.

Virgin have been flogging Habit to death for eons. Big money has obviously exchanged hands. Expensive Sheila Rock photos of the boys in their designer togs adorn a 'tasteful' sleeve. Name producers like Swain and Jolley litter the credits. Yet still the Hit eludes habit. Their songwriting doesn't exactly help matters, with banal lines: 'I fell so crazy tonight I could fly'; and, 'When you live by the gun/ You've got to keep your finger on the trigger'.

After 'Medicine Man' flops, Virgin will find these boys an easy habit to break. ■■ **Josephine Hocking**

SPACEMEN 3: 'Playing With Fire'

FIRE

Veering from the downright threatening to the positively pastoral, with very little in between, the other-worldly Spacemen deny their past as a 'proper' rock band to delve into the most minimal of soundscapes that alternately delight and entrance or cure insomnia.

Although often mentioned in the same breath as Loop, the Spacemen deal in a gentler style, rather than a full frontal attack. Their attempts to create an atmosphere work well too, though it's hardly music to get you up on your feet and raring to go, with the exception of the excellent recent single 'Revolution', which appears here. The nearest comparisons must be to perennial New York cult heroes Suicide, not least due to the use of the world's cheapest drum machine along with the mindless repetition, with a touch of the Velvets at their gentlest. The obligatory song titled 'How Does It Feel?' makes a showing, along with the instrumental 'Suicide', which sounds like... guess who? All in all rather good, and you can play spot the drug that influenced each track too. In 15 years' time middle aged people will be pulling out this album with friends and reminiscing about their youth, mark my words. ■■■■ **Geoff Zeppelin**

LIVE

EDITED BY TIM NICHOLSON

MIKE AND THE MECHANICS Hammersmith Odeon

Mike And The Mechanics desperately need an oil change, a respray and superchargers strapped to their backs.

It's strange how such a bunch of old pros came up with a performance that at times had the charisma of a busker playing outside Leicester Square tube station. Only Rutherford, in one of his nice 'Miami Vice' jackets, had any sense of presence. The rest of his lads looked like a bunch of car park attendants.

Live, the Mechanics' brand of flowery mega rock is definitely more suited to an American stadium on a warm evening than the murky Odeon. Booming all around the walls, to an audience that had left their Dire Straits compact discs warming at home in the oven, came 'Nobody's Perfect', 'Call To Arms' and 'The Living Years' while a dry ice machine coughed up some smoke and the light show seemed to flicker apologetically. Who the hell decided to combine those green and purple colours for Christ's sake!

Mike, old boy, I really wished I could have been somewhere else.

Robin Smith



SIMON TAYLOR

● GBOA: what the kids are wearing on the street today

GAYE BYKERS ON ACID University, Manchester

Arriving into the Bykers' air-space some 10 minutes late, my first sensation was one of complete bewilderment. There was plenty of that Byker noise flying about — but

where were the boys in the band?

Visible through the blanket of darkness covering the stage we can see a TV screen showing well groovy Sci-Fi flick 'The Thing' — and a few weird day-glo stripes flickering in the breeze. Hang on! These stripes have teeth! Now I get it! In a futuristic, ever so wacky jape, three of the Byker boys have become luminous musical supports for the fella in the middle, that Mary bloke.

Apparently 'stewed to the gills', The Gaye Bykers On Acid are back. LOCK UP YOUR DONKEYS! The 'grebo' origins of GBOA have been unceremoniously dumped, ousted by a more sophisticated, slightly wicked pop noise. Though fear not. All the usual Byker characteristics live on. Mary cracks a joke. "How many Goths does it take to change a light bulb? None — they like to be kept in the dark." Tony, covering below a large cardboard arrow marked SOLO, delivers his psychedelic wail and the rhythm section beats out their tribal stomp. 'Everything's Groovy', and 'Nose-dive Karma', though being slightly warped with age, proved to be the highlight of an evening where Bykerites downed much Newcastle Brown and burned off the calories contained therein with gay abandon (geddit?)

Thankfully tonight I left not having witnessed Mary Mary toying with his trouser snake nor administering his pile cream. For some things we must remain grateful. **Tommy Stigwood**

THE SENATORS ULU, London

The Senators look weathered: like a pair of disillusioned brothers who cracked their whip at pop only to gain the most minimal response. They haven't got the same get-up-and-go they've shown on previous occasions — it's as though they've got one eye on the audience and the other on the Virgin guillotine.

After the opening 'Heart And House', featuring just Mick and Jim to the strains of an acoustic guitar, the band take the stage to whizz through 'One More Chance' and 'Everything's Fine' before launching into the first of their new offerings.

The new songs have an intentional country and western feel to them, which could, if pushed, help double their record-buying audience. They still have a long way to go, both in terms of vinyl success and live acclaim. Dancing was at a minimum in this, the smaller of the two ULU halls.

That situation was saved partly by



SUSAN MOORE

● MARY MARGARET O'HARA: "who turned the light back on?"

MARY MARGARET O'HARA Duke Of York's Theatre, London

Mary Margaret O'Hara stands on stage like a little girl who's been dragged out of the audience and told to sing when the light shines on her. Much of the time what she sings bears little relation to the music behind her, but suddenly she will meet the band head on and you are left in no doubt who is in charge.

In between songs she shields her eyes from the glare of the spotlight, mumbling inconsequential remarks while her band swap their instruments. After a warmly received performance of her single 'Body's In Trouble', she smiles and says in her quizzical, Canadian tone, "We've got a pattern going here; you clap and we perform. It's good." At the end of another song the lights go out, plunging the theatre into darkness. When the spotlight returns she says, "Hey! It was nice with the lights out."

Mary Margaret is not a natural performer, her uncomfortable little shuffle making her look as if she'd much rather be somewhere riding a horse. But her voice is so close to sheer perfection that it would be a crime for her to keep it to herself. The more straightforward songs from her album 'Miss America', such as 'Dear Darling', 'A New Day' and the achingly beautiful 'You Will Be Loved Again', exist to prove that she could be one of the world's great country torch singers, if she felt like it. But the more challenging creations, like 'Year In Song' and 'Not Be Alright', stand as testimony to her unflagging inspiration.

Faced with a mature woman in court shoes, her taste in curtains extending to her clothes and her long hair roughly piled atop her head, the Duke Of York's audience looked a little perplexed. They may not judge someone so quickly again. **Tim Nicholson**

the inclusion of Garnett Mimms' 'As Long As I Have You' and Sam & Dave's 'I Can't Stand Up For Falling Down'. Perhaps the highlight of the evening was Jim's comment when introducing 'Man's Gonna Win Again': "This was our million-selling debut single which went to number one all over the world. The one you saw us do on 'Top Of The Pops'."

They haven't lost any of their character after all — always the first to take the piss out of themselves.

Steve Masters

STRAY CUTS International 2, Manchester

OK, so I expected a plethora of outrageous quiffs, feline tattoos and bulging muscles, but a complete cultural throwback to the Fifties I was not prepared for! 'Normal' everyday Manchester folk

transformed into swooning extras from Steven Spielberg's 'Back To The Future'. Starry-eyed, pony-tailed girls sing along to the Everly Brothers while their paramours cajole each other playfully, drawing their flick-knife combs from the back pocket of their 501's.

When the gruesome threesome finally appear the roar goes up and the quiffs flop down. Whether he be motoring through the racey 'Rock This Town' or shuffling his way through the sleazy 'Stray Cat Strut', Brian Setzer carries out his Eddie Cochran fantasies brilliantly. With a curled lip and some alarmingly legit guitarwork, he swaggers and duck-walks as convincingly as any of his heroes.

The Stray Cats came, saw and conquered. But exactly what era they conquered I'm not too sure.

Tommy Stigwood

VISION ON

EDITED BY TIM NICHOLSON



video

'101' (Cert 15)

Starring: Depeche Mode

'101' is a fly-on-the-road documentary, following Depeche Mode on a journey through the USA towards their 101st concert in front of 75,000 people at the Pasadena Rose Bowl.

Like U2's 'Rattle And Hum', the DM film stops and starts, cutting from live performance to backstage philosophy to embarrassing interviews with American journalists to Nashville shopping sprees. Running parallel with the tour are a group of Depeche Mode fans who were chosen to be filmed on a coach travelling to the Pasadena show. Ultimately, there seems little reason for so much footage of these people (they prove that the cop-show idea of punky American kids is not far off the mark) other than to pad the film out to around two hours.

The highlights of the film for DM followers are bound to be the live performances, of which there are plenty. For that alone, '101' is a good account of their increasing popularity in the States. But for aficionados of pop stars in films, the off-guard footage of Dave Gahan waxing lyrical about his halcyon days as supermarket shelf stacker before the awful pressures of all that money came long, has to be one of the great moments. Add to that Dave Gahan gladly retelling a tale of how he beat up a cab driver to a journalist, and Dave Gahan standing in a gruesome pair of black undies telling the cameraman about the steroids he has to take for his throat, not to mention Dave Gahan sobbing when it's all over, and you'll get the idea who's the star of the show.

If you happen to be a Depeche Mode fan, or just a collector of pieces for your 'Rock 'N' Roll Behind The Scenes' jigsaw, '101' is a perfect fit. And, if you fall into one of the above categories, you can win one of 10 '101' videos and 10 fab '101' T-shirts in Vision On's great Depeche Mode competition. To win, simply answer the following questions:

- 1) Name the three groups Vince Clarke has formed since leaving Depeche Mode.
- 2) What does Depeche Mode mean in English?
- 3) Which cultural centre of the South East do the band hail from?

Send your answers on a postcard to **rm '101' Competition**, Greater London House, Hampstead Road, London NW1 7QZ to arrive before March 27. **TN**



▶ **JOHN MALKOVICH** tells **GLENN CLOSE** the joke about Brian Clough, a pound of apples and a coat hanger in 'Dangerous Liaisons'

'DIRTY DANCING' COMPETITION

'Dirty Dancing' was the 'Fame' of 1987, giving birth to two multi-million selling soundtrack albums, a huge hit single in the shape of '(I've Had) The Time Of My Life' and making superstars of its already familiar cast. When Patrick Swayze bumped and ground and Jennifer Grey ground and bumped, the world watched.

Now, 'Dirty Dancing' is hot-footing it down your street for the not really very expensive price of £9.99. Nevertheless, if you cheapskates out there find difficulty in reaching for a measly tenner in those deep, deep pockets of yours, you do have the option of entering **rm's** exceptionally 'Dirty Dancing' competition. All you have to do is answer the following questions:

1. In which American Civil War TV mini series did Patrick Swayze star?
2. In which brat pack movie did Jennifer Grey star alongside Matthew Broderick?
3. Who sang '(I've Had) The Time Of My Life'?

The first 10 correct answers out of the hat will win a 'Dirty Dancing' video, poster and T-shirt, with five runners-up receiving a video and a poster. Send your answers on a postcard to **rm 'Dirty Dancing' Competition**, Greater London House, Hampstead Road, London NW1 7QZ to arrive before March 27.

film

LAIR OF THE WHITE WORM (Cert 18)

Starring: Amanda Donohoe, Catherine Oxenberg, Sammi Davis

As Ken Russell floats further and further away from the earth's outer atmosphere into the twilight zone for bewildered people, his films seem determined to follow.

'Gothic' was one of the campiest, crassest, more over-acted films of Russell's career (from the man who made 'Tommy', that's saying something). With 'Lair...' he has

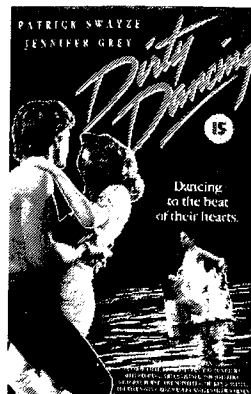


● **AMANDA DONOHOE** says fangs for the memory

done himself, creating an appallingly acted, schlock horror vampire movie that makes you laugh when you're supposed to scream and makes you laugh when you're supposed to laugh. Amanda Donohoe takes her clothes off a lot (nudity must be a stipulation in her contract for all her films), this time because she is an evil snake-worshipping vampire whose task is to sacrifice virgins to her beloved White Worm.

Quite incredibly, next to Catherine 'Dynasty' Oxenberg, Sammi 'Mona Lisa' Davis and Peter 'Local Hero' Capaldi, she probably comes out of this farrago with the least shame. Of the actors, that is; because Ken Russell does seem to have been entirely in control of the film, and it's utter uselessness is, I'm sure, entirely intentional.

No work of art, but an hour and a half of choice stupidity. **TN**



film

DANGEROUS LIAISONS (Cert

18)

Starring: Glenn Close, Michelle Pfeiffer, John Malkovich

First was the 18th Century novel, then came the English play by Christopher Hampton, now we have the American film. 'Dangerous Liaisons' is a period piece concerned with sexual power games which translates with frightening accuracy out of its particular time zone and into the sexually preoccupied present.

John Malkovich plays the Vicomte de Valmont, ex-lover of the Marquise de Merteuil ('Fatal Attraction's Glenn Close), together a pair of decadent nobles who treat sex and seduction as an Olympic sport. They taunt each other with their exploits, their tales of how each devoured new partners, discarding them like stale chewing gum. Obviously still infatuated with each other, Merteuil sets Valmont a wager, the stake being a reunion of unbridled lust. Valmont's task is to first seduce the purer-than-pure Madame de Tourvel (Michelle Pfeiffer), a happily married woman.

Valmont succeeds on both counts, but in the process falls uncontrollably in love with Tourvel, whose wall of moral values has been relentlessly eroded. This pleases Merteuil, her powder blue eyes dominating the screen. John Malkovich is silently seductive, almost bored by his libido, but following his urges nonetheless. Michelle Pfeiffer, conversely, is convincingly terrified by her moral decline at the hands of Valmont. All three deserve their respective Oscar nominations.

Naughty, but very nice. **TN**

CHARTFILE

COMPILED BY ALAN JONES



● **STOCK, AITKEN & WATERMAN:** "Another gold disc, thanks. I'll treasure it along with the other 857 I've got in the garage"

Love them or loathe them, there's no denying that **Stock, Aitken & Waterman** have the Midas touch. 'This Time I Know It's For Real', the first of what could be a handful or more of hit singles from the album 'Another Place And Time', which they wrote and produced for **Donna Summer**, has become the veteran songstress's first top 10 hit in over a decade – since, in fact, 'MacArthur Park' reached number five in 1978.

Although Donna has now had 30 chart hits – more than any woman except **Diana Ross** – she's had surprisingly few big ones. 'This Time I Know It's For Real' is only her seventh top 10 hit, a figure exceeded by more than a dozen other women, led by **Madonna**, for whom 'Like A Prayer' (see this week's chart, Page 55) is top 10 hit number 18.

With **Jason Donovan**'s 'Too Many Broken Hearts' and the **Reynolds Girls**' 'I'd Rather Jack' also in the top 10, Stock, Aitken & Waterman have now written 28 top 10 hits. A further 28 songs written by the trio have charted between number 11 and number 75, and they've produced another 23 hits they haven't written, giving them a grand total of 79 hits since they got off the mark less than five years ago. Needless to say, no writers

or producers have ever enjoyed a more fruitful five years in the whole of chart history.

We'll list each and every SAW-produced and written hit at a more pertinent stage later in the year, meanwhile here's our checklist of top 10 hits written by the boys, in the order in which they charted.



● **DONNA SUMMER:** "Now do you think my hair looks better if I scrunch it up like this?"

TOP TEN HITS WRITTEN BY STOCK, AITKEN & WATERMAN

TITLE – Artist	Highest Pos	Chart Debut
1 WHATEVER I DO WHEREVER I GO – Hazell Dean	4	28 July 1984
2 SAY I'M YOUR NUMBER ONE – Princess	7	3 Aug 1985
3 SHOWING OUT (GET FRESH AT THE WEEKEND) – Mel & Kim	3	20 Sep 1986
4 RESPECTABLE – Mel & Kim	1	7 Mar 1987
5 JACK MIXX II/III – Mirage	4	9 May 1987
6 NOTHING'S GONNA STOP ME NOW – Samantha Fox	8	30 May 1987
7 F.L.M. (FUN LOVE MONEY) – Mel & Kim	7	11 July 1987
8 TOY BOY – Sinitta	4	25 July 1987
9 NEVER GONNA GIVE YOU UP – Rick Astley	1	8 Aug 1987
10 LOVE IN THE FIRST DEGREE – Bananarama	3	10 Oct 1987
11 WHENEVER YOU NEED SOMEBODY – Rick Astley	3	31 Oct 1987
12 JACK MIX IV – Mirage	8	7 Nov 1987
13 MY ARMS KEEP MISSING YOU – Rick Astley	2	12 Dec 1987
14 I SHOULD BE SO LUCKY – Kylie Minogue	1	23 Jan 1988
15 THAT'S THE WAY IT IS – Mel & Kim	10	27 Feb 1988
16 TOGETHER FOREVER – Rick Astley	2	27 Feb 1988
17 CROSS MY BROKEN HEART – Sinitta	6	19 Mar 1988
18 I WANT YOU BACK – Bananarama	5	9 Apr 1988
19 GOT TO BE CERTAIN – Kylie Minogue	2	14 May 1988
20 THE HARDER I TRY – Brother Beyond	2	30 July 1988
21 NOTHING CAN DIVIDE US – Jason Donovan	5	10 Sep 1988
22 JE NE SAIS PAS POURQUOI – Kylie Minogue	2	22 Oct 1988
23 HE AIN'T NO COMPETITION – Brother Beyond	6	5 Nov 1988
24 TAKE ME TO YOUR HEART – Rick Astley	8	26 Nov 1988
25 ESPECIALLY FOR YOU – Kylie Minogue & Jason Donovan	1	10 Dec 1988
26 THIS TIME I KNOW IT'S FOR REAL – Donna Summer	Still climbing	25 Feb 1989
27 I'D RATHER JACK – Reynolds Girls	Still climbing	25 Feb 1989
28 TOO MANY BROKEN HEARTS – Jason Donovan	1	4 Mar 1989

NB: The **Hazell Dean** hit credits only Stock and Aitken as writers, though Waterman played his usual role in its creation. **Bananarama**'s hits are written by SAW and the 'nanas, Donna Summer co-wrote her hit with the trio. The **Mirage** hits are medleys which include SAW songs. SAW produced all of the above, except the Mirage hits.

● **Dave Stewart** has been busy recently, abandoning regular partner **Annie Lennox** to write and produce new singles for **Jeffrey Osborne** ('Meltdown') and **Etta James** ('Avenue D'). Etta has had many hits in America, but none here. Those who have heard it tip 'Avenue D' to change all that for the 51-year-old former heroin addict ... **Rick Astley's** 'She Wants To Dance With Me' is number one in Canada ... **Simply Red's** album 'A New Flame' has gone platinum, selling over 300,000 copies since it was released a month ago ... **Bing Crosby's** 'White Christmas' is the world's best-selling single with over 30 million sales claimed, whilst **Michael Jackson's** 'Thriller' claims the album title, having sold over 40 million copies since 1982, but a couple of weeks ago no fewer than 45 million copies of a record were given away by an American newspaper. The record in question, a flexi-disc, featured an anonymous vocal group singing the menu of McDonald's, the burger people. An instant candidate for the nearest litter bin, you might think, but

nearly everyone who got the record took it home and played it, because those sneaky McDonald's people issued 44,999,999 copies of one flexi-disc on which the group never manage to finish the menu, and one on which they do. That disc brings with it a prize of one million dollars! ... 'Belfast Child' is now **Simple Minds'** biggest selling hit in the UK, whilst 'Don't You (Forget About Me)' is still their biggest seller worldwide ... Canadian group **Kon Kan's** 'I Beg Your Pardon' samples 'Rose Garden' by original 1971 hitmaker **Lynn Anderson**, and is not a Cher-soundalike remake as **James Hamilton** guessed.

CHARTFILE USA

● **Mike And The Mechanics** move to the top of Billboard's US Hot 100 this week with their single 'The Living Years'. Mechanics leader **Mike Rutherford** thus becomes the first individual to top the chart as a member of two different groups in the Eighties, having reached number one with **Genesis** in 1986 via 'Invisible Touch', which reached the



● **ROY ORBISON LIVES!** Or is it Elvis in disguise?

summit only six weeks after Mike And The Mechanics' previous biggest hit, 'All I Need Is A Miracle', peaked at number five.

● 'Mystery Girl' has sold over a million copies in a month in America, posthumously becoming **Roy Orbison's** biggest-selling album ever. 'Mystery Girl' is currently ranked number 6 in the USA, while the Traveling Wilburys – the all star collaboration of Orbison, **George Harrison, Bob Dylan, Tom Petty** and **Jeff Lynne** – are also in the top 10 at number 4 with their album 'Traveling Wilburys Volume One', which has also sold a million copies.

Orbison's records are doing even better in Canada, where the Wilburys are number one and 'Mystery Girl' is number two.

● **Tone Lōc's** single 'Wild Thing' has sold over 2,250,000 copies in America, becoming the country's biggest-selling single since 'We Are The World' sold more than four million copies in 1985.

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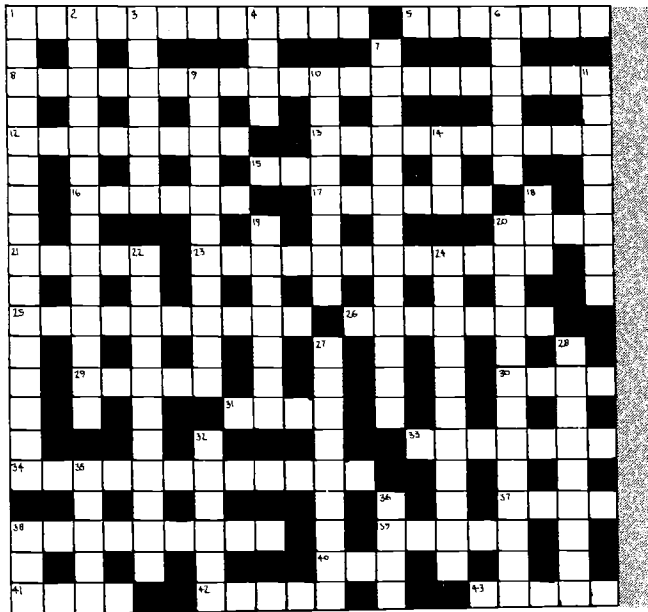
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X-WORD



ACROSS

- 1 Jim Kerr's Celtic youngster (7,5)
- 5 Listen to the Darling Buds LP and you may hear some words of wisdom (3,4)
- 8 Performed in the dark by Andy McCluskey and Paul Humphreys (10,10)
- 12 Simon Climie told everybody who he was to have a hit (4,2,2)
- 13 The Smiths put her in a coma (10)
- 15 Label in a mac (1,1,1)
- 16 This mystical land forms part of Bryan Ferry's 'Ultimate Collection'. (6)
- 17 U2 really fancied a number one (6)
- 20 Prince gave us one 'o' the times (4)
- 21 This group could be found riding the 'Love Train' way back in 1973 (1,4)
- 23 The Reynolds Girls' preference (2,6,4)
- 25 A Soft Cell hit that came from deep within Marc's body (4,6)
- 26 What Yazz advised us to do for our love rights (5,2)
- 29 Smokey Robinson told us about his tears (5)
- 30 Heavy metal shade of purple (4)
- 31 Marc's chart topping partner (4)
- 33 Brother Beyond are after revenge (3,4)
- 34 Who Edie Brickell will find behind her (3,9)
- 37 A challenge for the Human League to record a successful LP (4)

- 38 They've set fire to the charts with 'A New Flame' (6,3)
- 39 This is easily broken in T'Pau's hands (5)
- 40 Singer who crossed the Atlantic in 1975 (3)
- 41 My baby just cared for Ms Simone (4)
- 42 Cats trying to 'Bring It Back Again' (5)
- 43 Brothers who originally gave us a 'Harvest For The World' (5)

DOWN

- 1 Living in A Box are going to huff and puff and... (4,3,5,4)
- 2 The Four Tops are likely to go crazy when they get the sun on their backs (4,2,8)
- 3 Group who travelled through the desert on a 'Horse With No Name' (7)
- 4 The 'Wee Papa Girl Rappers' wanted us to '___ It Up' during 1988 (4)
- 6 Carly Simon had her biggest hit telling us 'You're ___' (2,4)
- 7 Pet Shop Boys LP that can help us examine our own thoughts (13)
- 9 Singer who told us the story of a 'War Baby' in 1983 (3,8)
- 10 Group whose contribution to the 1988 LP charts was 'So Far, So Good, So What' (8)
- 11 The 'Neighbours' wedding them featuring Angry Anderson (8)
- 14 Corporation that took a 'Stairway To Heaven' (3)
- 18 Mr Kershaw (3)
- 19 Montserrat's 'Barcelona' partner (7)
- 20 A-ha could be thought of as villains (9,4)
- 22 Erasure's cargo isn't that intelligent (4,2,5)
- 24 Singer who was successful during the 'Rush Hour' (4,7)
- 27 Is Linda playing hide and seek with this group? (3,3,3)
- 28 The world is a good excuse for Womack & Womack to hold a party (9)
- 32 Paul Simon added bones to this for his 1983 LP (6)
- 35 Lennon number one in praise of the opposite sex (5)
- 36 Electrically charged group (2,2)
- 38 Sting's LP was nothing like this (3)

ANSWERS TO MAR 11

ACROSS: 1 Promised Land, 6 Away, 11 Edge, 12 Poison, 13 Off The Wall, 15 Long, 16 I Don't Want A Lover, 17 PIL, 18 Look Away, 19 Hearts, 21 Dr, 24 Letter From America, 25 Two, 26 One More Try, 27 d. Mob, 29 So Far, 31 Like Dreamers Do, 35 London, 36 After The War, 39 Strength, 42 Men At Work, 46 Eye, 47 Tymes, 48 My Own Devices, 49 Toy.

DOWN: 1 Pop Will Eat Itself, 2 Orinoco Flow, 3 I Don't Want Your Love, 4 Left To, 5 Natalie Cole, 7 WEA, 8 Yello, 9 Seagulls, 10 Denver, 14 Taja Sevelle, 17 Precious, 20 Tammy, 22 A Flock Of, 23 Bridge, 28 Love, 30 Fine Time, 32 Dreaming, 33 Elton, 34 Rea, 36 Art, 37 Wow, 38 Sky, 40 Game, 41 Hook, 43 Thin, 44 Rest, 45 XTC.

WINNER DECEMBER 3: I.R. Jolley, Lewes, East Sussex

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

THE BERTS

NEW FROM

URBAN

DENIZ
'YOU WERE THE ONE'

URBX 32

JIMI POLO
'FREE YOURSELF'

URBX 36



● BEATS & PIECES

WHO WILL the surprise superstars be at the Royal Albert Hall tonight (Tuesday)? — photos and full details about the International DJ Convention and Technics World DJ Mixing finals next week!... Alyson Williams' 'Raw' LP, reviewed in full on import last week, is inevitably now out here too (Def Jam 463293 1) ... The 45 King's 'The 900 Number' has apparently spawned a new sliding and jumping dance dubbed the "chill" at Mr B's in Southend-on-Sea — the same neck of the woods where "rowing" began to the Gap Band's 'Oops Up Side Your Head', if you remember ... Graham Gold, further to last week's mention of his SOUL-fm bid, suspects that the move of former Capital Radio managing director and IBA director general John Whitney to the Really Useful Group as managing director is not unconnected with this Andrew Lloyd-Webber company's upcoming bid for the solitary Greater London FM community radio licence, to run a classical music station — could well be, and isn't that just like big business?... Inner City's next single, due on April 3, is another Paris wailed jittery chugging techno smacker, with similarities but slower (circa 120bpm monitored off cassette) than their first two hits and actually mixed for A-side purposes by Duane Bradley, with though Kevin Saunderson and Juan Atkins mixes as flip ... Kevin Saunderson's faster House Mix turns out to be the A-side of the commercial 12 inch of Paula Abdul 'Straight Up' (Siren SRNX 111), flipped just by the Marley Marl mix ... Wee Papa Girl Rappers' commercial 12 inch leaves off the 'Puff The House Down' version, being A-sided by the Demolition Mix of 'Blow The House Down' (Jive JIVE X 197) ... Blue Magic 'Romeo And Juliet', despite being on Def Jam in the States, really will launch that label's new OBR "soul" logo when it's released here ... Severn Sound's happy hippo Jerry Hipkiss points out that Jazzy Jason 'M.U.S.I.C. (Use It)' Paul Simpson's 1983 import-only 'Use Me, Lose Me' over the riff from Colonel Abrams' 'Music Is The Answer', as well as the beats from my remix of 'The Smurf'!... Malu Halasa last week mistakenly credited 'I'm Into Something Good' as having been originally by the Beach Boys, when in fact it was by Earl-Jean, soloing leader of popular girl group of the time (1964) the Cookies — I know only too well, as in a roundabout way that's too embarrassing to explain, I was indirectly responsible for the song getting to Herman's Hermits, whose leader Peter Noone has just re-recorded it!... Orchestra JB 'On A Love Groove' (Metro Music) will be reissued imminently following the already reported resurgence of interest in it ... Seventh Avenue has had such a fluid membership that it is impossible to categorise any individuals as being the main members, the boys now signed th Jive (for production by Marshall Jefferson) under the new name of Big Fun all being singers in their own right, I'm assured ... Maxwells in Stirling needs DJs (not as exciting maybe as 'Mars needs women!'), contact 0786-72619 during office hours, 0506-883608 evenings ... Harrogate's hobbyist mixer Tim Garbutt could have had time off work to go to Sheffield as a semi-finalist in the Technics UK

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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



NEW EDITION 'Crucial (Dance Remix)' (US MCA Records MCA-23934) Jellybean Johnson, Spencer Bernard, Jimmy Jam and Terry Lewis together created this very uncharacteristic joltingly edited, funky bashing and jumping youthfully enthusiastic (0-)104½-104½-104½-104½-0bpm P'funk-style jiggly remix — and maybe it's a case of too many cooks, as the edits keep losing the beat (don't these guys know how to measure the space between beats on tape?) — much livelier than the usual "swing beat" (104½bpm vocal dub and percapella too).

DJ Mixing Championships but not to go to Leigh (past Manchester on the motorway over the Pennines) when the venue was switched to there, his slightly strange reason for being unable to compete!... Cash Money & Marvelous are touring at Rayleigh Pink Tootbrush Thursday (16), Northampton Roadmenders Friday, Norwich Arts Centre Sunday, Brixton Fridge Monday, Manchester Legends Wednesday (22), Bristol Bierkeller Thursday (23), Colchester University Friday (24), Tonbridge Angel Centre Saturday (25) ... Simon Goffe brings up-front sounds to Soul On Ice in Dublin's McGonagles on Saturday (18) ... Gary J and Zippy pump up-front trax Wednesday at Club Jazzbo in Wrexham's Mr C's ... Mark King has up-front Fridays at Burnham Beeches Henry's near Slough ... Steve Wren is funky downstairs. Bob Wilton soulful upstairs on Fridays at Gravesend's famed The Slammer ... DJ Le Carioca plays "Brazilian house" Saturdays at Café De Brazil in Manchester's Precinct 13 ... John Lengthorn has been given a month to establish Sunday a "house" night at Bermondsey Old Kent Road's Dunn Cow ... 'Night Network' sadly going off the TV screens, will London at last get to see both parts of 'The Hit Man And Her'?... Disco Mix Club master of ceremonies par excellence, John Saunderson surely isn't touring with the Monkees under the guise of Davy Jones?... WOOO! YEAH!

● HOT VINYL

DJ DZIRE featuring JC 001 & Glory B 'Bad Place To Get Hit'

(Furious Fish FFD002)

Rarely can there ever have been such a massive scratcherama as this four tracker, committed to vinyl by 18-year-old West London DJ Darren Galea from White City, with a flurry of flying fierce styli and toasting dread chat in the jittery exciting 113-115¼-114½bpm Freestyle, drier more staid dubwise 114bpm PA Mix and fast talking slithery 114-113¼-114¼bpm Sunday Night Live Mix (another that slips in my Tyrone Brunson/COD remix!), plus the slurring, rumbling and skanking 0-123½-124bpm 'Rebel Sound Parts 1 & 2' (which fades halfway). Massive? Large!

kc FLIGHT 'Planet E'

(US RCA/Popular 8897-1-RD)

Although his last import, 'Let's Get Jazzy' 'Dancin' Machine', sold steadily for months it never managed to hit The Club Chart, but this newie has instantly exploded! Sampling (by permission) the Talking Heads' 'Once In A Lifetime', it's a hip house-ish leaping conversational rap that's proving oddly hotter in its 121¼bpm percussive House and burbling Acid Drop Mixes than the more urgent 121½ bpm

actual Hip Hop Mix, coupled for added appeal with a bumpily pattering and twittering fiercer 123¼-124¼-124½-124½-124¼-123¼bpm Acid House Remix of that last single's 'Dancin' Machine'.

CASANOVA REVENGE 'Let's Work'

(US Invasion PAL-7248, via Profile)

It seems everyone is having "revenge" on Todd Terry these days. Charlie Casanova getting in on the act now with a blatantly Terry-type samples-crammed seven-tracker featuring this frantic LNR 'Work It To The Bone'/Black Riot-ish leaper in 123½-123¼-0bpm Club Version 1 and 123½-123½-123½-0bpm Club Version 2 mixes, the also Black Riot-ish "woo"/"yeah" prodded 118¼-118-0bpm 'Here We Go (R U Ready)', Farley 'Jackmaster' Funk-ish Serious Intention "oh oh oh" studded rapping hip house 'I Can't Take It' in 122-122½-0bpm Chep's Down, 0-122-121¼-0bpm Vocal and 122½-123bpm Chep's Beat Junky Edits mixes, and the 'Jack The Ripper'-ish 103½-0bpm 'The Dope Jam'.

BOBBY BROWN 'Every Little Step (Extended Version)'

(US MCA Records MCA-23933)

Just as we get 'Don't Be Cruel' again, here's another LA & Babyface created and remixed juddery jogging 100½bpm "swing beat" jiggler, with infectious tongue twiddling phrasing and a rap break towards the end whipping up the enthusiasm (alternative 100½bpm Uptown Mix and Instrumental too), just as good as the others.

THE KLUB featuring Crystal Glass 'Stand Up'

(US Smokin' TAI 126613)

Glenn 'Sweetie-G' Toby created brightly pop aimed girls chanted, Martin Luther King "free at last" introed, percussively Afro flavoured episodic excitingly leaping driver in 121bpm 12-Inch Vocal Mix, Zulu Mix, Zanzadub and 121-0bpm Glasshouse Dub, Garage Dub versions, likely to cross over when issued here.

A.O.K. 'Shack It Up'

(US Profile PRO-7236)

The All Out Kings' jazz-funk bass bubbled lurching jiggly 112½-0bpm rhythm riding rap has excellent crafty bursts of Isey Brothers 'Shout' scratching ("shack" replacing the word "shout", so you "make me wanna shack"), with a strong 112½-0bpm Instrumental and Acappella, flipped by the choppy percussive break beats backed 109½bpm 'The Signal' (Dub too).

M.C. MELL 'O' with D.E.T.T. Inc 'Comin' Correct'

(RePublic Records LICT 007, via Rough Trade)

Determination Endeavour Total Triumph are the initialised motto and watchword of Cutmaster Swift, Monie Love, No Parking MC's, Trouble, Rodie Rok, DJ Pogo, DJ Bizniz, Sparki and MC Mell 'O', the last four of whom are involved in the various mixes on this four-track, due fully on March 20, with the Vibrexes 'Humpty Dump'-based angrily rapped jittery

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BLAZE

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12/BRX 125



"Universal"

DJ

POP DANCE

MADONNA 'Like A Prayer' (Sire W7539T), still like a virgin, Madonna appears to be identifying with her namesake, the Virgin Mary, on this eagerly awaited and much publicised, Pepsi plugging, rather Abba-ish chorally supported jiggly surger, in Shep Pettibone's bright but stop-start jerkily spurting **0-112-0-112-0-112-0bpm** 12" Extended Remix and Bill Bottrell's much more useable interestingly sombre and dense, really quite funky, **(0-)112 $\frac{3}{4}$ -0bpm** 12" Club Version, relegated to the flip though not to be overlooked; **SHEENA EASTON 'Days Like This (Extended Version)' (MCA Records MCAT 1325)**, LA & Babyface created, Louil Silas Jr & Jeff Lorber remixed, juddery plaintive **107bpm** lurcher in the prevailing US "urban" pop style; **NEW ORDER 'Round & Round' (Factory Fac263)**, very efficient if not particularly infectious slickly wriggling **(0-)129 $\frac{1}{4}$ -0bpm** galloper, instrumental for oges before becoming rather Pet Shop Boys-ish vocal, due soon in various "techno" type remixes too (hint, hint), & flipped already by the funkier beat box tapped more house-ish **126-0bpm** synthetic strings washed instrumental 'Best & Marsh'; **FINE YOUNG CANNIBALS 'Good Thing (Nothing Like The Single Mix)' (London LONX 218)**, David Z remixed jitteringly percussive scrubbing and jumping choppy **122bpm** husky chanter (instrumental too), without much of a song going on — and, as the title says, nothing even remotely like the flip's 7-inch Mix, which is a 1964/5 vintage Motown styled **0-164 $\frac{1}{2}$ bpm** leaper; **CANDI 'Under Your Spell' (IRS Records EIRST 101)**, Madonna-esque squeakily plaintive M&M mixed **115 $\frac{1}{2}$ -0bpm** jiggling chugger by a Canadian group (fronted confusingly by an Italian-Canadian girl called Candy, with a "y"), recently big in US clubs; **THE FLIRTATIONS 'Back On My Feet Again' (Nightmare MARE 86)**, 'You Can't Hurry Love' tempo **178 $\frac{1}{2}$ -0bpm** frantic spirited flier by the reunited (for the first time in 16 years) Earnestine & Shirley Pearce and Pearly Gates; **HERNANDEZ 'All My Love (Extended Version)' (Epic HER T1)**, Wayne's now just sumamed newie is a juddery jiggling ponderous **93 $\frac{1}{2}$ bpm** "swing beat" roller in the current US style, with Milli Vanilli-ish touches and quite catchy choral chants; **VANESSA WILLIAMS 'Dreamin' (Wing Records WINGX 4, via Polydor)**, attractive lush **0-42/84bpm** smoocher by the ex-beauty queen, obviously good for radio as it topped the US Black Singles chart recently; **PAUL JOHNSON 'No More Tomorrows (Extended Version)' (CBS PJOHN T7)**, dated early Eighties-style smoothly souled lurchingly clopping **119bpm** canterer, created by Imagination's old producers Swain & Jolley (no relation), now also in Lee Hamblin's empty jolting **117bpm** dull **The 24 Hours Late Mix (CBS PJOHN Q7)**; **FLASH AND THE PAN 'Waiting For A Train' (Cha Cha Records CHATT1, via PRT)**, Vanda & Young's vocally clipped synth washed 1983 hit in a sparsely cantering **0-133 $\frac{1}{2}$ bpm** remix by Germany's DJ KK; **LOVE AND MONEY 'Jocelyn Square' (fontana MON 712)**, Wet Wet Wet-ish pleasantly lazily drawled and yowling guitar nagged rolling **97 $\frac{3}{4}$ bpm** blue eyed swayer (perhaps limited by a lyric that states "now it's November" so long after its apparent sell-by date!), flipped by the Shep Pettibone mixed thuddingly lurching guitar snorled rockily chanting **104 $\frac{3}{4}$ bpm** 'Candybar Express' from 1986; **SANDEE 'Notice Me' (Ton Son Ton SONL 10, via Sonet)**, Minnie Riperton-ishly introed but then routine early electro style jittery Latin hip hop **(0-)116 $\frac{1}{2}$ -0bpm** plaintive wailer with stuttery effects and some catchy "oh wee oh" backing chants, flipped by a Spanish muttered totally different smoothly striding **122 $\frac{1}{2}$ -0bpm** alternative dub treatment; **2-KUT featuring Anna 'Beat Boy (Club Side)' (Deutschland Strike Back SBR 22T, via Rough Trade/The Cartel)**, Berlin recorded clomping dated **(0-)118bpm** volume pumper with Tarzan yells, disjointed Yello-ish chatter and eventually some French talk by Anna; **2 BRAVE 'After Midnight (The Strong Mix)' (London LONX 221)**, Shep Pettibone remixed ponderously jolting breathy **(0-)100bpm** stark dull jitterer by a pair of Norwegian pretty boys, the flip's alternative **100bpm** Extra Long Mint Version adding some walking bass but being just as production heavy; **DAVID ESSEX 'Rock On (Shep Pettibone Remix)' (Lamplight Records 12 LAMP 5, via Priority/BMG)**, starkly lurching **(0-)82bpm** total remake of his 1973 debut hit, too disjointed and slow to be a likely floorfiller despite Shep's involvement; **THE WONDER STUFF 'Who Wants To Be The Disco King?' (Polydor/The Far Out Recording Company GONEX 6)**, raucously shouted **140-0bpm** punk guitar thrash aimed at, and by, spotty herberts too shy to go out with the lads, get pissed and pull birds down the disco (sideswiping by inference Stock Aitken Waterman's mechanical productions though they do, this also must use some computerised artifice to maintain its steady tempo); **JESUS JONES 'Info Freako' (Food Ltd 12J 1)**, Johnny Rotten meets John Lennon on a magical mystery tour for a strainingly screeched angry spurting **(0-)125 $\frac{1}{2}$ -0bpm** indie thumper.

108 $\frac{1}{2}$ -109bpm title track and its alternative **108 $\frac{1}{2}$ -108 $\frac{3}{4}$ -0bpm** Ruff Nheck Sparki Mix, funky drummered fast talking **108bpm** 'Wize' and more frantically scrubbing **116 $\frac{1}{2}$ -116 $\frac{1}{4}$ bpm** 'Bizzie Rhym'n'. Hardcore and hot, but rather overshadowed in the homeboy stakes by DJ Dzire.

M.C. BUZZ B featuring Shorn 'How Sleep The Brave'

(Play Hard Records DEC 15, via Nine Mile/The Cartel) Manchester hip hoppers, associated with kitchen sink scratching DJ Johnny J, setting up a 'Twilight'-ish bubbling DSM-style **101 $\frac{1}{2}$ -0bpm** jazzy groove before an eventually chatting rap (**101 $\frac{3}{4}$ -0bpm** Instrumental too) on the Out To Distress-produced Jazz Mix A-side, or angrily jittering some bumpy old funk on the more instantly rapping Rock The House-produced **110 $\frac{1}{2}$ bpm** 70's Funk Mix flip (**110 $\frac{1}{2}$ bpm** Instrumental too).

GALLIFRÉ featuring Mondeé Oliver 'Don't Walk Out On Love'

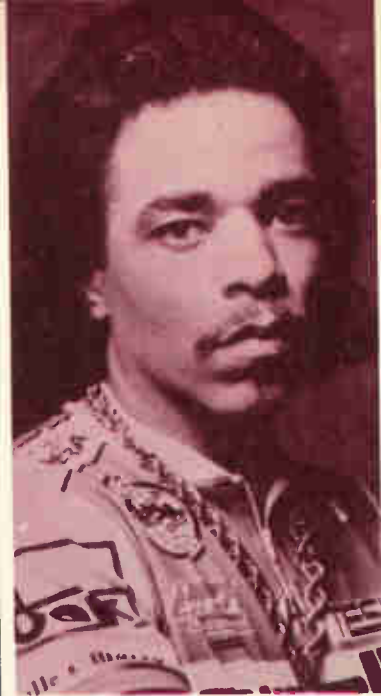
(US Gherkin Records GKE 1053) Larry Heard co-produced girl moaned, wailed and nagged wriggly light pulser in its **122 $\frac{1}{4}$ -121 $\frac{3}{4}$ -121 $\frac{3}{4}$ -0bpm** Club Vocal, more percussive in its vocally rambling **121 $\frac{1}{2}$ -121 $\frac{1}{4}$ -120 $\frac{3}{4}$ -120 $\frac{1}{4}$ bpm** Let's Vamp, vigorous in its pshta pshta hi-hatted instrumental **122 $\frac{1}{4}$ -122bpm** Dub, and mystical in its throbbing **121 $\frac{3}{4}$ -121 $\frac{1}{4}$ bpm** Acid Mix versions. Beware — on my copy at least, the labels are reversed, so check the matrix number pressed into the vinyl to find the A-side "Pickle Side"!

CHARLES B 'Lack Of Love (Garage Mix)'

(Desire WANT x 13R) Seemingly the week's only remix (but then deadlines are early at the moment), the now no longer so acid moaning Adonis production is on a new four-track in this thumpingly striding **121 $\frac{1}{4}$ bpm** revamp and jittery **121 $\frac{3}{4}$ bpm** Garage Dub Mix by Smack Productions' Mike Cameron & Troy Patterson, flipped though by Adonis's more acidic **122bpm** House Mix and Mark Saunders' truly twittering **122 $\frac{1}{2}$ -0bpm** Club Mix.

MFM ORCHESTRA 'Love Is The Message'

(US Music For Money Records MFM-19) Philadelphia's MFSB (Mother Father Sister Brother, to give the initials their cleaner meaning!) originated the underground New York nightclub anthem of the same name on which this is obviously based, although cheekily the MFM Orchestra claim composership for themselves (their initials, as the label reveals, showing where they stand!), this familiar jazzy bubbling boulder pulsing along with some girls-cooed title lines and breathily muttering male rap in its basically instrumental **(0-)123-0bpm**



ICE-T 'High Rollers (Remix)' (Sire W7574T) Reduced here to a three tracker (but including, if you're lucky, a free poster plus of course the original eye-poppingly sexist sleeve!), this drily talked slinkily jiggling **101 $\frac{3}{4}$ bpm** morality rap remains the A-side whereas the flip's siren backed frantic nervy "hip house"-style **123bpm** 'The Hunted Child (Remix)' has so far proved far hotter (and surely more commercial?), 'Power' here being replaced by the Simon Harris remixed muttering **102 $\frac{1}{2}$ bpm** 'Drama (Hi-Tech Mix)', not for airplay.

Club Mix and **123bpm** House Instra, Bass In Your Face, and NYC Dub Mixes.

GREG LEE 'I Got U On My Mind'

(US Bigshot Records BR-130035) Nick Anthony & Michael Ova created good simple jittery pumping canterer in a general all purpose house/garage/disco style, spread with variations across the **121 $\frac{1}{4}$ -121 $\frac{1}{2}$ -122bpm** Mona Mixx, **0-121 $\frac{1}{4}$ bpm** Komix Dub, **0-121-120 $\frac{1}{2}$ -0bpm** Garage City Mix, more electro **(0-)124bpm** Deep Dub and **124bpm** Free House Mix.

THE MACK featuring KYSLIA BOSTIC 'I Want You'

(US Quark QK015) Al Mack-created strange thinly compressed, growling girl wailed, snappily jittering and scrubbing electro shuffler, in **(0-)120 $\frac{1}{4}$ -0bpm** Club, **(0-)120-0bpm** Radio, and freakily stuttering arabic-style **(0-)119 $\frac{1}{2}$ -0bpm** 'I Want You (Badly)' Sex Import Mixes, causing a stir in New York but maybe not widely available here just yet.

CLUB/TRANCE DUB MIX Candi UNDER YOUR SPELL

'NO1 NORTH AMERICAN DANCE BEAT'
Mixed **SERGIO MANZABAI JOHN MORALES**



10dB
'I Second That Emotion (Big Twelve Mix)'

(Crush ONE6604)
San Diego-born Stanley 'Gerard' Thermond and Philadelphia-born Audrey 'Paris' Hollis, both now LA-based sessioneers, revive Smokey Robinson & the Miracles' classic in jerkily jiggling 99½bpm modern style, too busy to be truly "swing beat" but in that bag (dub flip).

RAGTYME featuring T.C. Roper
'Fix It Man'

(US Bright Star Records BR-006)
Originally reviewed in October 1987, this Byron Stingily & Byron Burke created mildly amusing double entendre-stuffed house bubbler has the fix it man drawing "here I stand, with my tool swingin' in my hand" — got the idea?! — in Byron Burke's 125bpm Radio and Build A House Mixes, and Marshall Jefferson's 124½bpm Vocal Mix, attracting more attention now than when new alongside the group's more typical 'I Can't Stay Away' revival, despite being much less like Ten City.

FRESH SKI DAMES
'Kicking It Live'

(Mango Street 1215 407)
Overlord X-produced, Public Enemy-inspired screeching "noise" scratching jittery 0-104bpm East London rap by stridently scolding young ladies Sphinx, Misty D and Indiana Jane, flipped perhaps even more interestingly by **SUPER T & SIR PREME TEE** 'Mission Accomplished', a jauntily chiming, scrubbing and jumping, samples and scratches scrambling 117½bpm instrumental.

2 LIVE CREW
'Yakety Yak'

(US WTG Records 41 68168)
From the Arnold Schwarzenegger/Danny DeVito movie 'Twins', this Luke Skywalker produced jumpy crazed remake of the Coasters' 1958 "don't talk back" classic is like a much hipper Fat Boys, in scratching introed rapping 0-123½bpm Bass and 7" Radio, bounding instrumental 121½bpm Dirty House Mixes, and rapping sparse jerky 119½bpm House Version, promoted on import ahead of Epic release here next month.

UNIQUE 3 and the MAD MUSICALIAN
'Only The Beginning'

(Chill Records DB786)
Bradford's Mixmaster Edzy, DJ Cool Cutz, MC JMP and Deadly "D" launch onto vinyl with a "live" introed washing machine-style ethereal pulsing and sizzlingly simple 0-123½-122½bpm house instrumental, dated but none the worse for that, flipped by its basic stylophone piped (0-)122½-121½bpm 'The Theme' variation (which has had more attention so far), both pretty primitive.

SOUND ASSASSINS
'Paarty! (Mayhem)'

(AnXious Records NERTV 002, via PRT)
Gruff then strangled "let me hear you say paarty" repeating noisily churning, throbbing and surging 120½bpm basic bassy thudder (dubwise flip).

4TH GENERATION
'Ain't Nobody'

(JDP JD PD 014, via Hand On Heart Co-op. 01-985 1512)
Amateurish cheaply produced empty 104½bpm remake of Rufus & Chaka Khan's 1983 classic, nicely enough wailed by the group's three girls but adding no new slant to the far better made, enduring original, so rather pointless for all but the most ardent of street soul fans (instrumental flip).

SKINNY BOYS
'Skinny (They Can't Get Enough)'

(Jive HIP 73)
Weeks following its brief chart appearance, hopefully now there is room to document in passing this solid enough rap set by the lean trio, with the already 12-inch 108½bpm 'Set The Pace' (Say Yeah), 105½bpm 'Stylin'', 112bpm 'Get Pepped', and Wee Papa Girl Rappers-duetted 105½bpm 'Free Your Mind', Flavour Flav-arranged 99½-0bpm 'Stop Cryin'', Chuck Chill Out arranged 96½bpm 'Cause We're Getting Ours', 104½bpm title track, 106½bpm 'Straight To The Dome', 0-96½bpm 'Skinny Groove', 108½bpm 'I Think It's Time', 105½bpm 'On', 98½bpm 'Every Kid's Dream', 88½bpm 'Mystery'.

H I - N R G



● SANDRA

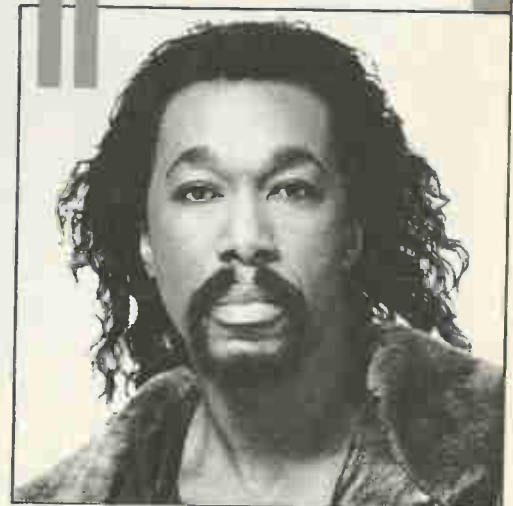
SANDRA 'Heaven Can Wait (Extended Version)' (Siren SRNT 104), jittery jolting small voiced (0-)118bpm Eurodisco chugger produced by her husband, Michael Cretu, in the old Madonna style; **SHEILA STEWART 'It's You'** (Loading Bay Records LBAY-1, via PRT), Holland recorded plaintive Abba-ish steadily loping and stuttering 109bpm Eurobeat chugger, big in Birmingham since last June and a Hi-NRG chart fixture on import since December, launching in fact a Birmingham (Selly Oak) based label; **CLAUDIA T 'Dance With Me'** (Loading Bay Records LBAY-2), like Sheila Stewart licensed from Holland's Made Up Records, but in this case a blatantly uptempo recent Hi-NRG chart-topping squeaky SAW-style pounding rinky linky 128½-0bpm

galloper; **CELENA DUNCAN 'Running For The Moon'** (Nightmare MARE 75, via PRT), Levine & Wagner created impassioned wailing 126¼-0bpm jittery galloper (for some reason the label credits it as being 128bpm, and the sleeve 130bpm!); **SCHERRIE PAYNE 'Pure Energy'** (Nightmare MARE 85), Yazz-ish emphatic 122½-0bpm jerky galloper, actually co-penned by Freda's sister with Ian Levine & Steven Wagner (who produced, along with LA's Rick Gianatos); **DANCE ADDICTION 'Don't Stop (Perpetual Mix)'** (Bolts NUTSX 101), untidily amateurish jumbled 122½-0bpm jitterer, the best bit being an early Chic quote, squeakily prodded by the Brown twins, Sarah and Angela (who don't have much to do).

1026 OR physical

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VALERIE SIMPSON

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● DUSTY SPRINGFIELD: "stop larking about and turn the lights back on, I can't see Neil and Chris"

V I N T A G E C H A R T

9 JANUARY 1964 — UK SINGLES

TW LW

1	1	I WANT TO HOLD YOUR HAND the Beatles	Parlophone
2	2	GLAD ALL OVER the Dave Clark Five	Columbia
3	13	HIPPY HIPPI SHAKE the Swinging Blue Jeans	HMV
4	6	I ONLY WANT TO BE WITH YOU Dusty Springfield	Philips
5	3	SHE LOVES YOU the Beatles	Parlophone
6	5	TWENTY FOUR HOURS FROM TULSA Gene Pitney	United Artists
7	4	YOU WERE MADE FOR ME Freddie & The Dreamers	Columbia
8	11	SWINGING ON A STAR, Big Dee Irwin	Colpix
9	9	SECRET LOVE Kathy Kirby	Decca
10	7	DOMINIQUE the Singing Nun	Philips
11	17	STAY the Hollies	Parlophone
12	15	I WANNA BE YOUR MAN the Rolling Stones	Decca
13	8	MARIA ELENA Los Indios Tabajaras	RCA
14	10	DON'T TALK TO HIM Cliff Richard & The Shadows	Columbia
15	14	KISS ME QUICK Elvis Presley	RCA
16	20	WE ARE IN LOVE Adam Faith	Parlophone
17	16	YOU'LL NEVER WALK ALONE Gerry & The Pacemakers	Columbia
18	12	GERONIMO the Shadows	Columbia
19	18	NOT TOO LITTLE — NOT TOO MUCH Chris Sandford	Decca
20	37	DO YOU REALLY LOVE ME TOO Billy Fury	Decca
21	22	IF I RULED THE WORLD Harry Secombe	Philips BF
22	21	I'LL KEEP YOU SATISFIED Billy J. Kramer with the Dakotas	Parlophone
23	19	MONEY Bern Elliott & The Fenmen	Decca
24	31	HUNGRY FOR LOVE Johnny Kidd And The Pirates	HMV
25	26	AT THE PALACE (PARTS 1 & 2) Wilfred Brambell & Harry H. Corbett	Pye
26	27	COUNTRY BOY Heinz	Decca
27	28	WHAT TO DO Buddy Holly	Coral
28	25	I WHO HAVE NOTHING Shirley Bassey	Columbia
29	—	AS USUAL Brenda Lee	Brunswick
30	30	IT'S ALMOST TOMORROW Mark Wynter	Pye

Compiled by Gallup

CHARTS

MARCH 12 — MARCH 18 1989

THE CLUB CHART

TW LW

- 1 5 **KEEP ON MOVIN' (CLUB MIX)** Soul II Soul (featuring Caron Wheeler) 10 Records 12in
 2 1 **ONE MAN (ONE MIX/DOPE DUB/INTENSE MIX)** Chanelle Cooltempo 12in
 3 3 **SLEEP TALK** Alyson Williams Def Jam 12in
 4 2 **TURN UP THE BASS (REMIXES)** Tyree featuring Kool Rock Steady ffr 12in
 5 23 **MUSICAL FREEDOM (FREE AT LAST) (EXTENDED FREEDOM MIX/THE ORIGINAL/SIMPSON TREATMENT)** Paul Simpson featuring Adeva and introducing Carmen Marie Cooltempo 12in
 6 6 **SATISFACTION/SUSPICIOUS/WHERE DO WE GO?/FOR YOU/YOU MUST BE THE ONE/CLOSE AND SLOW** Ten City Atlantic LP
 7 9 **THIS IS SKA/THINGS JUST DON'T MAKE SENSE** Longsy D's House Sound Big One 12in
 8 7 **YO YO GET FUNKY (MIXES)** The DJ Fast Eddie DJ International Records 12in
 9 45 **SAY NO NO/ME MYSELF AND I/EYE KNOW/BUDDY/GHETTO/HANG/POTHOLES IN MY LAWN** De La Soul US Tommy Boy LP
 10 4 **THAT'S THE WAY LOVE IS (ACIEED/UNDERGROUND MIXES)** Ten City Atlantic 12in
 11 16 **ADDING ON (CLUB TRACK)/PURE RIGHTEOUSNESS/ALL TRUE AND LIVING/FIRST IN EXISTENCE/BLACK IS BACK/GETTING FIERCE** LaKim Shabazz US Tuff City LP
 12 63 **PEOPLE HOLD ON (MIXES)** Coldcut featuring Lisa Stansfield Ahead Of Our Time 12in
 13 12 **MY LOVE IS MAGIC (LIES ADAMS' BIG BASS DRUM REMIX/CLUB MIX)** Bas Noir 10 Records 12in
 14 17 **THE 900 NUMBER** The 45 King Doctor Beat 12in
 15 34 **WANNA BE GOOD TONIGHT (TOP CAT/CANDI MIXES)** Candi McKenzie Cooltempo 12in
 16 27 **NOT GONNA DO IT (BAM BAM HOUSE REMIX)** Vicky Martin MCA Records 12in pre-release
 17 11 **TOUCH ME (LOVE ME TONIGHT) (MIXES)** Brian Keith CityBeat 12in
 18 37 **I'M RIFFIN' (ENGLISH RASTA)** MC Duke Music Of Life 12in
 19 55 **GOT TO KEEP ON (B BOY MIX/12 VERSION)/PICK UP ON THIS** Cookie Crew ffr 12in
 20 33 **REACHIN' (BROTHERHOOD/LATIN WORKOUT MIXES)/IT'S A MYSTERY (MYSTERY II U/ORIGINAL MYSTERY MIXES)** Phase II RePublic Records 12in pre-release
 21 96 **THE REAL LIFE** Corporation Of One US Smokin' 12in/Desire promo
 22 52 **BLACK IS BLACK (ULTIMATUM MIX)/STRAIGHT OUT THE JUNGLE (REMIX)** Jungle Brothers Gee Street 12in
 23 14 **SELF-DESTRUCTION (MIXES)** The Stop The Violence Movement Jive 12in
 24 18 **SECRET RENDEZVOUS (AFTER HOUR MIX)** Karyn White Warner Bros 12in
 25 25 **JOY AND PAIN (REMIXES)** Donita Allen US Oceana 12in
 26 10 **I CAN DO THIS (UPTOWN/DOWNTOWN MIXES)** Monie Love Cooltempo 12in
 27 28 **PLANET E (MIXES)/DANCIN' MACHINE (ACID HOUSE REMIX)** KC Flight US RCA 12in
 28 39 **THE REAL LIFE (OPPY MIX)/SO WHERE ARE YOU** Corporation Of One US Smokin' 12in
 29 21 **PROMISED LAND (MIXES)** Joe Smooth featuring Anthony Thomas DJ International Records 12in
 30 — **SOMETHING SPECIAL (MAGIC JUAN MIX/INSTRUMENTAL) (124)/(LP VERSION)** (124/4-0bpm) Sharon Dee Clarke Urban 12in pre-release
 31 92 **ROMEO AND JULIET (VOCAL REMIX)** Blue Magic US Def Jam 12in/OBR promo
 32 67 **JUST A LITTLE MORE/AM I THE ONE?/Deluxe** Unique Artists/The Dance Yard Recording Corporation 12in
 33 20 **LOC'ED AFTER DARK/WILD THING** Tone Lóc Delicious Vinyl/Fourth & Broadway 12in
 34 58 **YOU WERE THE ONE (HOUSE MIX/SHAMEEK'S HOUSE MIX)** Deniz Urban 12in
 35 26 **LOVE'S GOT 2 BE STRONG (MIXES)** Keyman Edwards US Sound Pak 12in
 36 29 **M.U.S.I.C. (USE IT)/FASTER THAN FAST! (HIP HOUSE VER.)/MAKE THE FLOOR BURN (BONUS DUB)** The Dynamic Guv'nors present Jazzy Jason Blapps Records 12in
 37 24 **MY LOVE IS SO RAW/NOT ON THE OUTSIDE/I NEED YOUR LOVIN'/WE'RE GONNA MAKE IT/ON THE ROCKS/JUST CALL MY NAME/I LOOKED INTO YOUR EYES/MASQUERADE/STILL MY NO. 1** Alyson Williams US Def Jam LP
 38 82 **MAKE MY BODY ROCK (FEEL IT) (MIXES)** Jomanda US Big Beat 12in
 39 44 **I WANT YOU/SHE SAY KUFF (MIXES)** Massive Sounds US Nugróove 12in
 40 38 **ONE STEP AT A TIME (MIXES)** Naisha US Sutra/Anything Goes records 12in
 41 53 **LET'S WORK (VERSIONS)/I CAN'T TAKE IT (MIXES)/HERE WE GO (RU READY)/THE DOPE JAM** Casanova's Revenge US Invasion 12in
 42 64 **I NEED SOMEBODY (MARSHALL JEFFERSON/BLAZE/THE FLY GUYS MIXES)** Kechia Jenkins CityBeat 12in
 43 47 **SERIOUS (CEEREUS BDP REMIX)** Steady B US Jive 12in/UK promo
 44 62 **DON'T BE CRUEL (EXTENDED VERSION)/RAPACIOUS MIXES** Bobby Brown MCA Records 12in
 45 99 = **CRUCIAL (DANCE REMIX)** New Edition US MCA Records 12in
 46 48 **IT'S A MYSTERY (OF LOVE) (REMIXES)** Phase II RePublic Records 12in limited edition
 47 69 **ACTIVATED (TIMMY REGISFORD REMIX)** Gerald Alston Motown 12in
 48 57 **FREE YOURSELF/BETTER DAYS (MIXES)** Jimi Polo Urban 12in
 49 8 **MY PREROGATIVE (EXTENDED REMIX)** Bobby Brown MCA Records 12in
 50 51 **SEX 4 DAZE (I WANT IT, YOU CAN GET IT) (MIXES)** Lake Eerie US Nugróove 12in
 51 — **BLACK AND PROUD! (0-109%)/SKRUM (AND THEN SOME!) (116%)(bpm)** Dismasters US Urban Rock Records 12in
 52 15 **PROMISED LAND (LONGER) CAN YOU STILL LOVE ME?** The Style Council Polydor 12in
 53 19 **RUNAWAY GIRL/IT'S ALL RIGHT (MIXES)** Sterling Void ffr 12in
 54 70 **BAD ATTITUDE (EXTENDED MIX)** Heather Austyn Urban 12in pre-release
 55 74 **SHACK IT UP A.O.K.** US Profile 12in
 56 90 **SPEND THE NIGHT (BAM BAM'S "HOUSE" REMIX/MIKE DUNN DUB MIX)** Bam Bam Desire 12in
 57 42 **GIRL I GOT MY EYES ON YOU (TIMMY REGISFORD REMIX)** Today Motown 12in

- 58 — **WHY CAN'T YOU (BELIEVE IN ME)** Marc Sadane (122-122 1/4-122-121 1/2)/ **YOU CAN DO IT (IT'S SO EASY)** Dingo Terrell (105 1/2-0)/ **I CAN'T BELIEVE IT'S OVER** Darryl Payne featuring Will Downing (121-119 1/2-0)/ **CAN YOU LOVE ME** Billy Strick (121)/ **TOUCH ME (LOVE ME TONITE)** Brian Keith (116-115 1/2)/ **IT'S ALRIGHT** NV (0-115 1/2)/ **I NEED YOU NOW** Sinamon (0-119 1/2-120-120 1/2-121-121 1/2-121 3/4-0)/ **DANCING IN THE STREET** Kreamcicle featuring Barbara Harris (121bpm) (Darryl Payne: Past, Present & Future) Graphic Records LP
 59 54 **HEL YOM HALIB (ACID ACID ACID/ACID MIX)** Cappella Italian Media Record 12in
 60 43 **SEDUCTION (MIXES)/EVERYBODY "JUMP"** Seduction Breakout 12in
 61 — **WHO'S IN THE HOUSE (THE HIP HOUSE ANTHEM) (124-0)/(AFTER EIGHT DUB)** (122 3/4bpm) The Beatmasters with Merlin Rhythm King 12in pre-release
 62 60 **DON'T WALK OUT ON LOVE (MIXES)** Gallifre featuring Mondee Oliver US Gherkin Records 12in
 63 46 **THE COURT IS NOW IN SESSION/LET THE WORDS FLOW** Chill Rob G US Wild Pitch Records 12in
 64 — **REAL LOVE (EXTENDED VERSION)** Jody Watley US MCA Records 12in/UK promo twinpack
 65 87 **HARD CORE HIP HOUSE/OH YEA HEY NO Tyree/ENERGY** Robot Djs/ **MY MELODY** Fast Eddie ('Acid II') US Underground LP
 66 36 **THE HUNTED CHILD/HIGH ROLLERS (REMIXES)** Ice-T Sire 12in
 67 72 **DAYS LIKE THIS (EXTENDED VERSION)** Sheena Easton MCA Records 12in
 68 35 **YO YO GET FUNKY/HIP HOUSE/I CAN DANCE/FUNK MAKES YOU MOVE** The DJ Fast Eddie DJ International Records LP
 69 99 = **OK, ALRIGHT (MIXES)** The Minutemen US Smokin' 12in
 70 49 **ALL PRAISE/LET ME MAKE LOVE TO YOU (CLUB MIX)** Prince Lover Dalu Breakout 12in
 71 re **ROAD TO THE RICHES** Kool G Rap & DJ Polo US Cold Chillin' 12in
 72 — **START OF A ROMANCE (EXTENDED VERSION) (0-103bpm)** Skyy US Atlantic 12in
 73 89 **THE BASS GIRL/VOICES IN MY HOUSE (MIXES)** Hardhouse US Easy Street 12in
 74 83 **MONKEY SAY, MONKEY DO (GERMAN BEAT REMIX)** WestBam US Doozy 12in
 75 99 = **EVERY LITTLE STEP (EXTENDED VERSION/UPTOWN MIX)** Bobby Brown Doctor Beat 12in
 76 — **LET IT LOOSE (E.Z. MIX) (120 1/4-0)/(LOOSE CLUB) (120)/(LOOSE DUB) (120 1/4-0)/(HOT 7 INCH MIX) (120 1/2bpm)** Amy Jackson US Bigshot Records 12in
 77 — **TIME MARCHES ON (STRAIGHT UP MIX/JUST RIGHT MIX) (120 1/2-120 3/4-0)/(STRAIGHT UP DUB) (0-120 1/2-0)/(JUST RIGHT DUB/JUST IN TIME MIX) (120 1/2-0bpm)** Jungle Wonz Breakout 12in pre-release
 78 95 **COMIN' CORRECT/(RUFF N HECK SPARK MIX)/WIZE/BIZZIE RHYMIN'** MC Mell'O' with DETT Inc RePublic Records 12in pre-release
 79 85 **EASE BACK/GIVE THE DRUMMER SOME/WATCH ME NOW** Ultramagnetic MC's ffr 12in sampler
 80 re **I'M HOUSIN' (REMIX)** EPMD Sleeping Bag Records 12in
 81 re **DON'T SAY GOODBYE (MIXES)** Anthony Thomas US Next Plateau Records Inc 12in
 82 56 **EIN, ZWEI, DREI, VIER (VERSIONS)** Aufnahme Italian Meet Record 12in
 83 69 **WALK ON... (LONG VERSION/REMIX/R&R MIX)** Smith & Mighty featuring Jackie Jackson Three Stripe Records 12in
 84 — **GOT TO GET YOU BACK (THE GROOVY PIANO MIX)** Kym Mazelle Syncopate 12in
 85 — **CAN YOU FEEL THIS (THE PEOPLE'S MIX PART SIX) (124-0)/DANCE TO THE MUSIC (122)/CIRCUS ACID (121 1/2)/ACID BREAK (124-0)/FREESTYLE ACID BAND (0-120 3/4-0)/I CALL IT ACIEED! (124 1/2)/MIAMI BASS (0-121-0)/JAMMIN BREAKDOWN 3 (0-111-0-96 3/4-0)/FRANKIE'S SEDUCTION (0-119bpm)** Frankie "Bones" presents Bonesbreaks Volume 3 US UnderWorld Records 12in
 86 32 **I FEEL FINE (12" REMIX)** Pozitiv Noise Urban 12in
 87 — **SOMEBODY IN THE HOUSE SAY YEAH! (CLUB HOUSE MIX) (0-121)/(ACID MIX) (0-120 1/2)/A PASSING THOUGHT (12" REMIX) (120 1/2-0)/(LP VERSION) (121 1/2-0bpm)** 2 In A Room US Cutting Records 12in
 88 re **PARTY AND DON'T WORRY ABOUT IT (INSTRUMENTAL)** New Jersey Queens & Friends Base Line 12in
 89 — **BAD PLACE TO GET HIT (MIXES)/REBEL SOUND (PARTS I & 2)** DJ Dzure featuring JC001 & Glory B Furious Fish 12in
 90 81 **ON THE REAL TIP/GIVE IT HERE** Def Jef Delicious Vinyl/Fourth & Broadway 12in
 91 80 **FLESH (REMIX/ORIGINAL VERSION)** A Split Second ffr 12in
 92 — **KICKING IT LIVE (0-104)** Fresh Ski Dames/MISSION ACCOMPLISHED (117 1/2bpm) Super T & Sir Preme Tee Marigo Street 12in
 93 re **I'M IN LOVE (MIXES)** Sha-Lor US Gertie 12in
 94 re **I'LL MAKE YOU DANCE** Kool Rock Steady ('Rap Trax Volume One') US Trax Records LP
 95 88 **GOT U ON MY MIND (MIXES)** Greg Lee US Bigshot Records 12in
 96 71 **LET'S GO (REMIXES)** Fast Eddie USDJ International Records 12in
 97 — **THE FRUIT (122 3/4)** House Sarge/ **THE CURLY TRACK (121 1/2)** The Party Boy/ **EVERYTHING MUST CHANGE (121)/GROOVIN' (123 3/4bpm)** Mike Dunn ('On The Loose') Straight 12in EP promo
 98 re **LOVE TO LOVE YOU BABY (THE FUTURE MIX)** Bali Circa Records 12in
 99 — **EXPRESS YOURSELF (0-95)/GANGSTA GANGSTA (0-98 1/2)/STRAIGHT OUTTA COMPTON (0-103-0)/I AIN'T THA I (79 1/2)/THA POLICE (100 1/2-98%) COMPTON'S IN THE HOUSE (REMIX) (0-95 1/2)/QUIET ON THE SET (106 1/2)/PARENTAL DISCRETION IS ADVISED (0-97 1/2-0)/IF IT AIN'T RUFF (100%) DOPEMAN (REMIX) (88bpm) N.W.A. US Ruthless Records LP
 100 — **RHYTHM IS THE MASTER (116 1/2)/(INSTRUMENTAL) (116 1/2)/TIME TO RHYME (102)/(DUB) (102 1/2bpm)** DJ Chuck Chillout and Kool Chip US Mercury 12in**

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



CHARTS

MARCH 12 — MARCH 18 1989

U S S I N G L E S

TW LW

1	1	LOST IN YOUR EYES	Debbie Gibson	Atlantic
2	2	THE LIVING YEARS	Mike And The Mechanics	Atlantic
3	4	RONI	Bobby Brown	MCA
4	7	GIRL YOU KNOW IT'S TRUE	Milli Vanilli	Arista
5	5	PARADISE CITY	Guns N' Roses	Geffen
6	11	ETERNAL FLAME	the Bangles	Columbia
7	9	MY HEART CAN'T TELL YOU NO	Rod Stewart	Warner Brothers
8	13	THE LOOK	Roxette	EMI
9	3	YOU GOT IT (THE RIGHT STUFF)	New Kids On The Block	Columbia
10	12	DON'T TELL ME LIES	Breathe	A&M
11	16	YOU'RE NOT ALONE	Chicago	Reprise
12	19	WALK THE DINOSAUR	Was (Not Was)	Chrysalis
13	18	DREAMIN'	Vanessa Williams	Wing
14	21	SHE DRIVES ME CRAZY	the Fine Young Cannibals	I.R.S.
15	15	I BEG YOUR PARDON	Kon Kan	Atlantic
16	20	JUST BECAUSE	Anita Baker	Elektra
17	10	STRAIGHT UP	Paula Abdul	Virgin
18	6	SURRENDER TO ME	Ann Wilson	Capitol
19	22	STAND R.E.M.		Warner Brothers
20	25	YOU GOT IT	Roy Orbison	Virgin
21	8	THE LOVER IN ME	Sheena Easton	MCA
22	27	SUPERWOMAN	Karyn White	Warner Brothers
23	28	MORE THAN YOU KNOW	Martika	Columbia
24	26	THE LOVE IN YOUR EYES	Eddie Money	Columbia
25	31	YOUR MAMA DON'T DANCE	Poison	Capitol
26	29	CRYIN'	Vixen	EMI
27	17	WILD THING	Tone Loc	Delicious
28	14	WHAT I AM	Edie Brickell And The New Bohemians	Geffen
29	37	HEAVEN HELP ME	Deon Estus	Mika
30	35	SHE WON'T TALK TO ME	Luther Vandross	Epic
31	47	FUNKY COLD MEDINA	Tone Loc	Delicious
32	38	SECOND CHANCE	Thirty Eight Steps	A&M
33	40	ROOM TO MOVE	Animation	Polydor
34	51	I'LL BE THERE FOR YOU	Bon Jovi	Mercury
35	36	FEELS SO GOOD	Van Halen	Warner Brothers
36	46	ROCKET	Def Leppard	Mercury
37	42	THINKING OF YOU	Sa-Fire	Cutting
38	—	LIKE A PRAYER	Madonna	Sire
39	39	ORINOCO FLOW (SAIL AWAY)	Enya	Geffen
40	24	A LITTLE RESPECT	Erasure	Sire
41	45	SINCERELY YOURS	Sweet Sensation	Atco
42	32	WHEN I'M WITH YOU	Sheriff	Capitol
43	23	SHE WANTS TO DANCE WITH ME	Rick Astley	RCA
44	30	BORN TO BE MY BABY	Bon Jovi	Mercury
45	48	24/7	Dino	4th & Broadway
46	54	ONE	Metallica	Elektra
47	33	DIAL MY HEART	the Boys	Motown
48	56	I WANNA BE THE ONE	Stevie B	LMR
49	52	BRING DOWN THE MOON	Boy Meets Girl	RCA
50	59	AFTER ALL	Cher/Peter Cetera	Geffen
51	44	CAN YOU STAND THE RAIN	New Edition	MCA
52	61	RADIO ROMANCE	Tiffany	MCA
53	58	BIRTHDAY SUIT	Johnny Kemp	Columbia
54	43	I WANNA HAVE SOME FUN	Samantha Fox	Jive
55	68	FOREVER YOUR GIRL	Paula Abdul	Virgin

56	64	SEVENTEEN	Winger	Atlantic
57	60	A SHOULDER TO CRY ON	Tommy Page	Sire
58	50	WE'VE SAVED THE BEST FOR LAST	Kenny G	Arista
59	70	IKO IKO	the Belle Stars	Capitol
60	77	CULT OF PERSONALITY	Living Color	Epic

BULLETS

61	63	IT'S ONLY LOVE	Simply Red	Elektra
62	62	DRIVEN OUT	The Fixx	RCA
64	65	TRIBUTE (RIGHT ON)	the Pasadenas	Columbia
66	71	WHERE ARE YOU NOW?	Jimmy Harnen	WTG
67	74	CLOSE MY EYES FOREVER	Lita Ford	RCA
71	85	LET THE RIVER RUN	Carly Simon	Arista
72	87	WIND BENEATH MY WINGS	Bette Midler	Atlantic
73	—	REAL LOVE	Jody Watley	MCA
74	84	GOOD LIFE	Inner City	Virgin
77	—	EVERLASTING LOVE	Howard Jones	Elektra
81	—	SOMEBODY LIKE YOU	Robbie Nevil	EMI
86	—	I ONLY WANNA BE WITH YOU	Samantha Fox	Jive
87	—	HEARTS ON FIRE	Steve Winwood	Virgin
89	—	ROCK ON	Michael Damian	Cypress
91	—	DO YOU BELIEVE IN SHAME?	Duran Duran	Capitol
92	—	LIVING RIGHT	Glenn Frey	MCA

U S A L B U M S

TW LW

1	1	ELECTRIC YOUTH	Debbie Gibson	Atlantic
2	2	DON'T BE CRUEL	Bobby Brown	MCA
3	3	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
4	4	TRAVELING WILBURYS VOLUME ONE	Traveling Wilburys	Wilbury
5	6	FOREVER YOUR GIRL	Paula Abdul	Virgin
6	8	MYSTERY GIRL	Roy Orbison	Virgin
7	5	SHOOTING RUBBERBANDS AT THE MOON	Edie Brickell And The New Bohemians	Geffen
8	7	G N' R LIES	Guns N' Roses	Geffen
9	14	LOC-ED AFTER DARK	Tone Loc	Delicious
10	9	HYSTERIA	Def Leppard	Mercury
11	10	GIVING YOU THE BEST THAT I GOT	Anita Baker	Elektra
12	12	VIVID	Living Colour	Epic
13	11	NEW JERSEY	Bon Jovi	Mercury
14	17	HANGIN' TOUGH	New Kids On The Block	Columbia
15	13	GREEN REM		Warner Brothers
16	15	OPEN UP AND SAY ... AHM!	Poison	Enigma
17	16	SILHOUETTE	Kenny G	Arista
18	22	BEACHES	Soundtrack	Atlantic
19	23	LIVING YEARS	Mike And The Mechanics	Atlantic
20	18	THE GREAT RADIO CONTROVERSY	Tesla	Geffen
21	19	KARYN WHITE	Karyn White	Warner Brothers
22	27	TRACY CHAPMAN	Tracy Chapman	Elektra
23	26	OUT OF ORDER	Rod Stewart	Warner Brothers
24	21	WINGER	Winger	Atlantic
25	24	HOLD ME IN YOUR ARMS	Rick Astley	RCA
26	25	HOLD AN OLD FRIEND'S HAND	Tiffany	MCA
27	20	JOURNEY'S GREATEST HITS	Journey	Columbia
28	31	WATERMARK	Enya	Geffen
29	28	RATTLE AND HUM U2		Island

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PUSSY GALORE**



30	30	THE TRINITY SESSION	Cowboy Junkies	RCA
31	36	... AND JUSTICE FOR ALL	Metallica	Elektra
32	—	THE RAW & THE COOKED	Fine Young Cannibals	I.R.S.
33	40	EVERYTHING	the Bangles	Columbia
34	41	SKID ROW	Skid Row	Atlantic
35	33	HEART BREAK	New Edition	MCA
36	29	PRIDE	White Lion	Atlantic
37	32	TECHNIQUE	New Order	Qwest
38	34	FAITH	George Michael	Columbia
39	38	MESSAGES FROM THE BOYS	the Boys	Motown
40	48	SPIKE	Elvis Costello	Warner Brothers
41	35	COCKTAIL	Soundtrack	Elektra
42	43	BULLETBOYS	Bulletboys	Warner Brothers
43	42	LONG COLD WINTER	Cinderella	Mercury
44	—	MELISSA ETHERIDGE	Melissa Etheridge	Island
45	46	THE LOVER IN ME	Sheena Easton	MCA
46	37	DYLAN & THE DEAD	Bob Dylan & the Grateful Dead	Columbia
47	47	I WANNA HAVE SOME FUN	Samantha Fox	Jive
48	44	A SHOW OF HANDS	Rush	Mercury
49	49	NEW YORK	Lou Reed	Sire
50	50	GUY	Guy	Uptown

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

TW LW

1	4	CLOSER THAN FRIENDS	Surface	Columbia
2	1	JUST COOLIN'	LeVert	Atlantic
3	3	GIRL YOU KNOW IT'S TRUE	Mili Vanilli	Arista
4	6	LUCKY CHARM	the Boys	Motown
5	8	JOY AND PAIN	Donna Allen	Oceana
6	7	YOU AND I GOT A THANG	Freddie Jackson	Capitol
7	12	ALL I WANT IS FOREVER	James "JT" Taylor	Epic
8	11	MORE THAN FRIENDS	Jonathan Butler	Jive
9	13	GIRL I GOT MY EYES ON YOU	Today	Motown
10	2	STRAIGHT UP	Paula Abdul	Virgin
11	17	I'LL BE THERE FOR YOU	Ashford & Simpson	Capitol
12	5	JUST BECAUSE	Anita Baker	Elektra
13	16	STRUCK BY YOU	the Bar-Kays	Mercury
14	10	BEING IN LOVE AIN'T EASY	Sweet Obsession	Epic
15	20	4 U	Vesta	A&M
16	24	REAL LOVE	E! DeBarge	Motown
17	25	AFFAIR	Cherrelle	Tabu
18	27	WE'VE SAVED THE BEST FOR LAST	Kenny G	Arista
19	32	LOVE SAW IT	Karyn White	Warner Brothers
20	14	WILD THING	Tone Lōc	Delicious
21	9	SKIN I'M IN	Cameo	Atlantic
22	31	THAT'S THE WAY LOVE IS	Ten City	Atlantic
23	30	EVERY LITTLE STEP	Bobby Brown	MCA
24	35	SLEEP TALK	Alyson Williams	Def Jam
25	15	DREAMIN'	Vanessa Williams	Wing
26	29	ANOTHER WEEKEND	Five Star	RCA
27	38	ROLLIN' WITH KID 'N PLAY	Kid 'N Play	Select
29	18	ME, MYSELF AND I	Cheryl "Pepsi" Riley	Columbia
30	40	MORE THAN PHYSICAL	Christopher Max	EMI
31	41	IMAGINE	Tracie Spencer	Capitol
32	37	SELF-DESTRUCTION	the Stop The Violence Movement	Jive
33	—	LIFE	Loose Ends	MCA
34	—	SOMETHING'S GOT A HOLD ON ME	Radiant	Columbia
35	—	CRUCIAL	New Edition	MCA
36	—	DON'T TAKE MY MIND ON A TRIP	Boy George	Virgin
37	—	START OF A ROMANCE	Sky	Virgin
38	21	TEENAGE LOVE	Slick Rick	Def Jam
39	28	WITH EACH BEAT OF MY HEART	Stevie Wonder	Motown
40	19	HEAVEN	BeBe & CeCe Winans	Capitol

Compiled by Billboard

M U S I C V I D E O

TW LW

1	3	PRIVATE COLLECTION	Cliff Richard	PMI
2	1	KYLIE — THE VIDEOS	Kylie Minogue	PWL
3	2	A SHOW OF HANDS	Rush	Channel 5
4	5	MAKING THRILLER	Michael Jackson	Vestron
5	7	THE LEGEND CONTINUES ...	Michael Jackson	Video Collection
6	12	DIRTY DANCING — THE CONCERT TOUR	Various	Vestron
7	4	THE BIG PUSH TOUR	Bros	CMV
8	6	FAITH	George Michael	CMV
9	13	LIVE AT THE SEASIDE	Erasure	Virgin
10	19	HISTORIA	Def Leppard	Channel 5
11	9	SHOWBUSINESS	Pet Shop Boys	PMI
12	8	THE UNFORGETTABLE FIRE	U2	Island
13	—	CIAO ITALIA	Madonna	WEA
14	10	LIVE FROM RUSSIA	Scorpions	PMI
15	—	SLEAZEGRINDER	Zodiac Mindwarp And The Love Reaction	Channel 5
16	—	THE VIDEO SINGLES	Wet Wet Wet	Channel 5
17	11	PEACE IN OUR TIME	Big Country	Channel 5
18	—	TANGO IN THE NIGHT	Fleetwood Mac	WEA
19	—	GLAM ROCK	Various	Virgin
20	17	ROCK 'N' ROLL MELTDOWN	Various	Channel 5

Compiled by Gallup

GIGS

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SAT. 25 MARCH 1989 — 7.30PM

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SAT 1 APRIL 1989 — 7.30PM

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CLASSIFIEDS

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OVER

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Record Fairs

OLDHAM SUNDAY 19TH MARCH 10am-5pm Parish Hall, Egerton Street, off St Mary's Way, Town Centre, 40 dealers. Parking details 061-228-2947.

BLACKBURN SATURDAY 18th March, King Georges Hall, 10.30am-4pm. Trans-Pennine 0532-892087.

LIVERPOOL SUNDAY 19th March, Crest Hotel (80 Stalls), 10.30am-4pm. Trans-Pennine 0532-892087.

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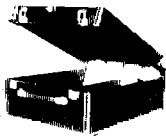
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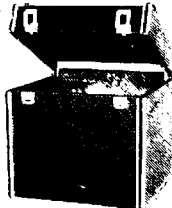
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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

Jason Donovan's 'Too Many Broken Hearts' is still number one, but Jason's the only male singer in the top seven, being followed by **Madonna**, **Bananarama/Lananeeneenoonoo**, **Donna Summer**, **Sam Brown**, **Paula Abdul** and **Gloria Estefan**.

Madonna's 'Like A Prayer' debuts at number two, becoming not only her own highest debuting single, but the highest debuting single by any woman equalling **Kylie Minogue's** 'Loco-motion' which achieved the distinction on 6 August 1988 and beating the number three mark Madonna herself made on 4 October 1986 with 'True Blue' and equalled on 18 July 1987 with 'Who's That Girl'. Madonna's last single, 'The Look Of Love', debuted at number 15 on 12 December 1987.

'Like A Prayer' is also the highest debuting single in America this week. Entering at number 38, it's the highest ranked newcomer since **Michael Jackson** and **Siedah Garrett's** 'I Just Can't Stop Loving You' came in at number 37 on 8 August 1987, but it's not Madonna's highest debuting single ever, falling two places short of the number 36 debut of 'Dress You Up' on 18 August 1985. The highest new entry by any record in America this decade was made by Michael Jackson's 'Thriller', which started its career at number 20 on 2 November 1984. Madonna is the only single in the top four NOT produced by **Stock**, **Aitken** and **Waterman**.

● In the wake of their hit single 'Every Rose Has Its Thorn' which peaked at number 13 last week, **Poison's** album 'Open Up And Say ... Ah!' re-enters the chart at number 23 this week, having originally peaked at number 18 last May. Poison is one of **FOUR** hard rock bands in the top 30 of the singles chart this

week, an unusually high concentration. The others are **WASP**, all-girl band **Vixen** and **Guns N' Roses** whose new single, 'Paradise City', debuts at number 21 to become their biggest hit to date and odds-on favourite to become their first top 20 hit. Their previous best posting is number 24, a position attained by each of their last two singles, 'Sweet Child O' Mine' and 'Welcome To The Jungle'.

● **Depeche Mode's** 'Everything Counts' dips to number 24 this week, having peaked at number 22. It is a live version of their number six hit from 1983.

The best chart placing by any act's studio/live versions of the same song were attained by **Elton John's** 'Candle In The Wind'.

Elton's original studio recording of the song got to number 11 in 1974, whilst a live version recorded in Australia did even better, climbing as high as number five just over a year ago.

● In Chartfile (Page 42), I assumed that the **Reynolds Girls'** single had made the top 10 this week, and that **Mike And The Mechanics** would be number one in America. Neither event came to pass, though both may next week.

Unfortunately, Chartfile was written to a very early deadline this week and a certain amount of guesswork was necessary. This has been necessary many times before, but has usually been achieved with more accuracy. Apologies for any inconvenience caused by a particularly murky crystal ball.

● **rm's** Hi-NRG Chart bites the dust this week — and it won't be revived.

We finally pulled the plug on a chart that both myself and **James Hamilton** have spent numerous hours compiling after a concerted attempt to manipulate it (partly successful) by an individual whose



● **PAULA ABDUL:** "hands up all those who fancy Jason Donovan"

only aim would appear to be to boost his personal favourites to unrealistic heights.

Though we had been suspicious that this was the case for some time, we continued to put together the chart, believing that it was important to reflect what was happening in this particularly specialist area. But the recent history of the Hi-NRG chart has been a stormy one, with enormous amounts of flak flying in all directions.

We've had allegations that the chart is rigged by a prominent songwriter/producer who owns his own record label, that the SAW content of the chart is unrepresentatively high, that it is full of highly priced European imports placed there on the instructions of an import shop owner who had therefore a vested interest in giving these records a boost, and various other petty accusations.

Enough, we say. All we ever did was to

compile the chart on the basis of specialist returns with scrupulous honesty.

Appearing in **rm**, the chart gave Hi-NRG (basically gay disco music) a visibility it has nowhere outside specialist publications. Its passing means that such charts will no longer get any prominence in the overground press. That is to no-one's advantage, and all those who sought to distort the chart by making false claims on behalf of their own/friends records or by casting stones at others must share the guilt for its demise.

On a brighter note, though it was the most undynamic chart in history the Pop Dance Chart *did* mirror what was happening in thousands of clubs up and down the country, as well as helping our esteemed but hard-pressed Mr Hamilton decide what pop records he should review. As such, it served a purpose, and will be re-instated as from next week.

TWELVE INCH

TW LW

1	—	LIKE A PRAYER	Madonna	Sire W7539T
2	—	KEEP ON MOVIN'	Soul II Soul featuring Caron Wheeler	10 Records TENX263
3	7	TOO MANY BROKEN HEARTS	Jason Donovan	PWL
4	14	STRAIGHT UP	Paula Abdul	Siren
5	6	THIS TIME I KNOW IT'S FOR REAL	Donna Summer	Warner Brothers
6	1	HEY MUSIC LOVER	S'Xpress	Rhythm King
7	3	TURN UP THE BASS	Tyree Featuring Kool Rock Steady	London
8	11	ONE MAN	Chanelle	Cooltempo
9	12	HELP	Bananarama/Lananeeneenoonoo	London
10	2	BELFAST CHILD	Simple Minds	Virgin
11	4	STOP	Sam Brown	A&M
12	18	SLEEP TALK	Alyson Williams	Def Jam/CBS
13	8	BLOW THE HOUSE DOWN	Living In A Box	Chrysalis
14	19	EVERYTHING COUNTS (LIVE)	Depeche Mode	Mute
15	13	ROUND & ROUND	New Order	Factory
16	9	CAN'T STAY AWAY FROM YOU	Gloria Estefan With Miami Sound Machine	Epic
17	20	I'D RATHER JACK	Reynolds Girls	PWL PWLT25
18	10	LEAVE ME ALONE	Michael Jackson	Epic
19	—	I BEG YOUR PARDON	Kon Kan	Atlantic
20	—	NOTHING HAS BEEN PROVED	Dusty Springfield	Parlophone

COMPACT DISC

TW LW

1	1	A NEW FLAME	Simply Red	Elektra
2	2	ANYTHING FOR YOU	Gloria Estefan With Miami Sound Machine	Epic
3	—	SINGULAR ADVENTURES OF THE STYLE COUNCIL	the Style Council	Polydor 8378962
4	4	STOPI	Sam Brown	A&M
5	3	ANCIENT HEART	Tanita Tikaram	WEA
6	—	UNFORGETTABLE 2	Various	EMI CDP 7922352
7	6	DON'T BE CRUEL	Bobby Brown	MCA
8	5	THE MARQUEE — 30 LEGENDARY YEARS	Various	Polydor
9	—	DEEP HEAT	Various	Telstar TCD 2345
10	7	THE RAW AND THE COOKED	Fine Young Cannibals	London
11	8	SPIKE	Elvis Costello	Warner Brothers
12	13	TRUE LOVE WAYS	Buddy Holly	Telstar
13	10	REMOTE Hue And Cry	Various	Circa
14	—	CHEEK TO CHEEK	Various	CBS MOOD CD 6
15	—	JULIA FORDHAM	Julia Fordham	Circa/Virgin CIRCD4
16	9	MYSTERY GIRL	Roy Orbison	Virgin
17	—	MONEY FOR NOTHING	Dire Straits	Vertigo/Phonogram 836419-2
18	16	WATERMARK	Enya	WEA
19	—	THE GREATEST HITS COLLECTION	Bananarama	London 8281062
20	—	BUSTER	Various	Virgin CDV2544

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THE TOP OF THE POPS CHART

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UK SINGLES

MAR 12 - MAR 18 1989

UK ALBUMS

TW LW W/C

1	1	2	TOO MANY BROKEN HEARTS Jason Donovan	PWL
2	—	1	LIKE A PRAYER Madonna	Sire W7539
3	3	4	HELP Bananarama/Lananeeneoosoo	London
4	11	4	THIS TIME I KNOW IT'S FOR REAL Donna Summer	Warner Bros
5	4	7	STOP Sam Brown	A&M
6	15	3	STRAIGHT UP Paula Abdul	Siren
7	8	6	CAN'T STAY AWAY FROM YOU Gloria Estefan And Miami Sound Machine	Epic
8	2	10	LOVE CHANGES EVERYTHING Michael Ball	Really Useful
9	7	5	HEY MUSIC LOVER S'Xpress	Rhythm King
10	10	5	BLOW THE HOUSE DOWN Living In A Box	Chrysalis
11	5	4	LEAVE ME ALONE Michael Jackson	Epic
12	17	4	I'D RATHER JACK Reynolds Girls	PWL
13	6	5	BELFAST CHILD Simple Minds	Virgin
14	9	7	I DON'T WANT A LOVER Texas	Mercury
15	—	1	KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler	10 TEN 263
16	12	4	TURN UP THE BASS Tyree featuring Kool Rock Steady	London
17	16	4	NOTHING HAS BEEN PROVED Dusty Springfield	Parlophone
18	13	6	EVERY ROSE HAS ITS THORN Poison	Capitol
19	24	4	CELEBRATE THE WORLD Womack & Womack	Fourth & Broadway
20	18	3	WAGES DAY Deacon Blue	CBS
21	—	1	PARADISE CITY Guns N' Roses	Geffen GEF50
22	32	2	ROUND & ROUND New Order	Factory
23	30	4	INTERNATIONAL RESCUE Fuzzbox	WEA
24	22	4	EVERYTHING COUNTS (LIVE) Depeche Mode	Mute
25	36	2	ONE MAN CHANELLE	Cooltempo
26	14	15	MY PREROGATIVE Bobby Brown	MCA
27	21	3	MEAN MAN WASP	Capitol
28	39	3	SLEEP TALK Alyson Williams	Def Jam/CBS
29	28	2	WHO WANTS TO BE THE DISCO KING? the Wonder Stuff	Polydor
30	27	3	CRYIN' Vixen	EMI Manhattan
31	38	3	VERONICA Elvis Costello	Warner Brothers
32	47	3	I BEG YOUR PARDON Kon Kan	Atlantic
33	19	6	HOLD ME IN YOUR ARMS Rick Astley	RCA
34	23	8	LOOKING FOR LINDA Hue And Cry	Circa
35	25	7	WILD THING/LOC'D AFTER DARK Tone Loc	Fourth & Broadway
36	41	3	LOVE IN THE NATURAL WAY Kim Wilde	MCA
37	40	2	VAGABONDS New Model Army	EMI
38	42	4	INDESTRUCTIBLE Four Tops featuring Smokey Robinson	Arista
39	20	10	SOMETHING'S GOTTEN HOLD OF MY HEART Marc Almond	Parlophone
40	26	10	LOVE TRAIN Holly Johnson	MCA
41	44	5	WHERE DOES THE TIME GO? Julia Fordham	Circa
42	—	1	FAMILY MAN Roachford	CBS ROA 5
43	55	2	THE RATTLER Goodbye Mr Mackenzie	Capitol
44	—	1	ANTI-SOCIAL Anthrax	Island IS409
45	37	9	THAT'S THE WAY LOVE IS Ten City	Atlantic
46	31	7	FINE TIME Yaz	Big Life
47	52	6	ETERNAL FLAME the Bangles	CBS
48	64	2	BIG BUBBLES, NO TROUBLES Ellis, Beggs & Howard	RCA
49	33	6	ROCKET DEL LEPPARD	Mercury
50	—	1	DAYS LIKE THIS Sheena Easton	MCA MCA 1325
51	29	10	THE LIVING YEARS Mike And The Mechanics	WEA
52	34	7	WHAT I AM Edie Brickell And The New Bohemians	Geffen
53	66	2	END OF THE LINE Traveling Wilburys	Warner/Wilbury
54	58	2	YO YO GET FUNKY DJ Fast Eddie	Westside/DJ International
55	57	2	A LA VIE, A L'AMOUR Jackie Quartz	PWL Continental
56	35	11	YOU GOT IT Roy Orbison	Virgin
57	49	3	IT TAKES TWO Rob Base & DJ E-Z Rock	Citybeat
58	—	1	WORLD OUTSIDE YOUR WINDOW Tanita Tikaram	WEA YZ363
59	61	3	NOW YOU'RE IN HEAVEN Julian Lennon	Virgin
60	56	5	THIS IS SKA Longsy D	Big One
61	74	2	DON'T TELL ME LIES Breathe	Siren
62	45	5	PROMISED LAND the Style Council	Polydor
63	—	1	HIGH ROLLERS Ice-T	Sire W7574
64	—	1	DON'T SHED A TEAR Paul Carrack	Chrysalis CHS 3164
65	62	3	EVERLASTING LOVE Howard Jones	WEA
66	43	10	WAIT Robert Howard & Kym Mazelle	RCA
67	70	3	WHEN I GROW UP Michelle Shocked	Cooking Vinyl
68	46	8	IT'S ONLY LOVE Simply Red	Elektra
69	—	1	READY FOR LOVE Gary Moore	Virgin GMS 2
70	—	1	REACHIN' Phase II	Republic LIC7006
71	71	3	BRING IT BACK AGAIN Stray Cats	EMI USA
72	—	1	BLACK IS BLACK/STRAIGHT OUT OF THE JUNGLE Gee St	Gee St GEE 15
73	53	11	SHE DRIVES ME CRAZY Fine Young Cannibals	London
74	—	1	JUST A LITTLE MORE Deluxe	Unyque UNQS
75	48	8	I ONLY WANNA BE WITH YOU Samantha Fox	Jive
76	76	—	BE THERE Clive Griffin	Mercury
77	85	—	I SECOND THAT EMOTION 10 DB	Crush ONE6104
78	—	1	TAKE ME Adult Net	Fontana
79	—	1	DON'T WALK AWAY (REMIX) Toni Childs	A&M AM642
80	—	1	AFTER MIDNIGHT 2 Brave	London LON 221
81	93	—	THIS TIME Kiara (with Shanie Wilson)	Arista
82	86	—	THE GOLDEN CALF Prefab Sprout	Kitchenware
83	—	1	THE WILD ROVER Sciff Little Fingers	Virgin SLF 1
84	75	—	I'M RIFFIN' (ENGLISH RASTA) MC Duke	Music Of Life
85	68	—	DON'T TAKE MY MIND ON A TRIP Boy George	Virgin
86	92	—	TOUCH ME (LOVE ME TONIGHT) Brian Keith	Citybeat
87	91	—	SURRENDER TO ME Ann Wilson & Robin Zander	Capitol
88	90	—	RAIN, STEAM & SPEED Men They Couldn't Hang	Silvertone ORE 2
89	—	1	I'M HOUSIN' EPMP	Sleeping Bag SBUK7
90	—	1	MADE OF STONE Stone Roses	Silvertone
91	—	1	THE HUNTER Clannad	RCA PB42609
92	94	—	BRING DOWN THE MOON Boy Meets Girl	RCA
93	84	—	SAVE UP ALL YOUR TEARS Robin Beck	Mercury
94	95	—	WANNA BE GOOD TONIGHT Candi McKenzie	Cooltempo
95	—	1	NOTHING IS STRONGER THAN LOVE Dare	A&M AM493
96	97	—	WE'LL GO DREAMING Judie Tzuke	Polydor
97	—	1	STROKE OF LUCK James Lee Wild	Capitol JLW1
98	—	1	YOU COULD BE FORGIVEN Horse	Capitol CLS14
99	—	1	WHAT A WONDERFUL WORLD Louis Armstrong	MCA MCA706
100	100	—	THE KING IS HERE/THE 900 NUMBER 45 King	Dr Beat

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

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

TOP 75 ARTIST ALBUMS

TW LW W/C

1	1	4	A NEW FLAME Simply Red	☆ Elektra
2	2	18	ANYTHING FOR YOU Gloria Estefan With Miami Sound Machine	□ Epic
3	—	1	SINGULAR ADVENTURES OF THE STYLE COUNCIL Style Council	Polydor TSCTVI
4	5	2	STOP Sam Brown	A&M
5	3	26	ANCIENT HEART Tanita Tikaram	☆ WEA
6	4	14	DON'T BE CRUEL Bobby Brown	MCA
7	38	22	THE GREATEST HITS COLLECTION Bananarama	☆☆ London
8	8	5	TRUE LOVE WAYS Buddy Holly	Telstar
9	7	5	THE RAW AND THE COOKED Fine Young Cannibals	London
10	12	82	HYSTERIA Def Leppard	☆ Bludgeon Riffola
11	21	80	BAD Michael Jackson	☆☆☆☆☆☆☆☆ Epic
12	11	5	SPIKE Elvis Costello	Warner Bros
13	9	17	WANTED Yaz	☆ Big Life
14	15	15	REMOTE Hue And Cry	Circa
15	6	6	MYSTERY GIRL Roy Orbison	Virgin
16	13	3	THE BIG AREA Then Jerico	London
17	10	22	THE LEGENDARY ROY ORBISON Roy Orbison	☆ Telstar
18	26	36	KYLIE — THE ALBUM Kylie Minogue	☆☆☆☆☆☆☆☆ WEA
19	16	47	THE INNOCENTS Erasure	☆☆☆☆☆☆☆☆ Mute
20	—	1	JULIA FORDHAM Julia Fordham	Circa CIRCA4
21	29	6	TECHNIQUE New Order	Factory
22	18	25	WATERMARK Enya	☆ WEA
23	—	1	OPEN UP AND SAY... AAH! Poison	Capital EST 2059
24	14	15	HOLD ME IN YOUR ARMS Rick Astley	☆ RCA
25	37	20	TRAVELING WILBURYS Traveling Wilburys	☆ Warner/Wilbury
26	35	30	CONSCIENCE Womack & Womack	☆ Fourth & Broadway
27	34	65	RAINTOWN Deacon Blue	☆☆☆☆☆☆☆☆ CBS
28	20	43	THE FIRST OF A MILLION KISSES Fairground Attraction	☆☆☆☆☆☆☆☆ RCA
29	25	16	GREATEST HITS Fleetwood Mac	☆☆ Warner Bros
30	24	48	TRACY CHAPMAN Tracy Chapman	☆☆☆ Elektra
31	17	23	FLYING COLOURS Chris De Burgh	☆☆☆☆☆☆☆☆ A&M
32	42	22	INTROSPECTIVE Pet Shop Boys	☆☆ Parlophone
33	22	21	NEW LIGHT THROUGH OLD WINDOWS Chris Rea	☆☆☆☆☆☆☆☆ WEA
34	27	39	CLOSE Kim Wilde	☆☆☆☆☆☆☆☆ MCA
35	39	21	MONEY FOR NOTHING Dire Straits	☆☆☆☆ Vertigo
36	23	17	LIVING YEARS Mike And The Mechanics	☆☆☆☆☆☆☆☆ WEA
37	33	69	KICK INXS	☆☆☆☆☆☆☆☆ Mercury
38	30	2	RADIO ONE Jimi Hendrix	Collector Series
39	31	7	SHOOTING RUBBERBANDS AT THE STARS Edie Brickell And The New Bohemians	Geffen
40	36	6	ROACHFORD Roachford	CBS
41	32	5	FOUNDATION Ten City	Atlantic
42	43	18	THE ULTIMATE COLLECTION Bryan Ferry/Roxy Music	☆☆ EG
43	56	48	APPETITE FOR DESTRUCTION Guns N' Roses	□ Geffen
44	44	3	THE LOVER IN ME Sheena Easton	☆☆ MCA
45	—	1	FRUIT AT THE BOTTOM Wendy & Lisa	Virgin V2580
46	19	18	PRIVATE COLLECTION Cliff Richard	☆☆☆☆ EMI
47	47	8	NEW YORK Lou Reed	Sire
48	40	22	RATTLE AND HUM U2	☆☆ Island
49	41	85	HEARSAY/ALL MIXED UP Alexander O'Neal	☆☆☆☆ Tabu
50	28	2	ORANGES & LEMONS XTC	Virgin
51	48	21	FISHERMAN'S BLUES the Waterboys	□ Ensign
52	54	102	CIRCUS Erasure	☆☆☆☆ Mute
53	50	50	PUSH Bros	☆☆☆☆ CBS
54	49	29	SO GOOD Mica Paris	□ Fourth & Broadway
55	45	109	THE PHANTOM OF THE OPERA Original Cast	☆☆☆☆ Polydor
56	52	93	WHITNEY Whitney Houston	☆☆☆☆☆☆ Arista
57	51	71	FAITH George Michael	☆☆☆☆☆☆ Epic
58	67	4	PICTURE BOOK Simply Red	☆☆☆☆ Elektra
59	57	212	NO JACKET REQUIRED Phil Collins	☆☆☆☆ Virgin
60	46	9	LOVE SUPREME Diana Ross & The Supremes	○ Motown
61	61	5	FACE VALUE Phil Collins	☆☆☆☆ Virgin
62	71	19	GREATEST HITS Human League	☆☆☆☆ Virgin
63	60	16	KARYN WHITE Karyn White	Warner Bros
64	65	78	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	☆☆ Polydor
65	53	24	SUNSHINE ON LEITH the Proclaimers	☆☆ Chrysalis
66	62	25	NEW JERSEY Bon Jovi	□ Vertigo
67	—	1	TANGO IN THE NIGHT Fleetwood Mac	☆☆☆☆ Warner Brothers WX6S
68	—	1	THRILLER Michael Jackson	☆☆☆☆☆☆☆☆ Epic EPC 85930
69	—	1	G N'R LIES Guns 'N' Roses	Geffen WX218
70	71	6	ELECTRIC YOUTH Debbie Gibson	Atlantic
71	66	105	THE JOSHUA TREE U2	☆☆☆☆ Island
72	64	28	SHORT SHARP SHOCKED Michelle Shocked	Cooking Vinyl
73	59	17	GET EVEN Brother Beyond	☆☆ Parlophone
74	72	278	HELLO, I MUST BE GOING! Phil Collins	☆☆ Virgin
75	—	1	HELTER SKELTER Vow Wow	Arista 209691

TOP 20 COMPILATION ALBUMS

TW LW W/C

1	6	3	DEEP HEAT Various	Telstar
2	—	11	UNFORGETTABLE 2 Various	EMI EMTV 46
3	3	3	CHEEK TO CHEEK Various	CBS
4	7	7	THE MARQUEE — 30 LEGENDARY YEARS Various	☆ Polydor
5	4	10	BUSTER Original Soundtrack	☆ Virgin
6	2	3	AND ALL BECAUSE THE LADY LOVES... Various	Dover
7	5	4	BRITS '89 — THE AWARDS Various	Telstar/BPI
8	1	10	PREMIERE COLLECTION — ANDREW LLOYD WEBBER Various	☆☆☆☆ Really Useful
9	11	5	BEAT THIS — THE HITS OF RHYTHM KING Various	☆☆☆☆ Stylus
10	8	8	COCKTAIL Original Soundtrack	Elektra
11	9	10	THE GREATEST LOVE VOL 2 Various	Telstar
12	10	10	DIRTY DANCING Original Soundtrack	☆☆ RCA
13	—	1	SCANDAL Various	Parlophone PCS 7331
14	14	10	NOW THAT'S WHAT I CALL MUSIC 13 Various	K-Tel
15	12	10	THE GREATEST LOVE Various	Telstar
16	13	7	FROM MOTOWN WITH LOVE Various	K-Tel
17	15	10	THE CLASSIC EXPERIENCE Various	EMI
18	20	10	THE LOST BOYS Original Soundtrack	Atlantic
19	16	10	SOFT METAL Various	☆☆☆☆ Stylus
20	19	4	THE BLUES BROTHERS Original Soundtrack	Atlantic

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



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