

RECORD

RM

MIRROR

THE MISSION

'We are a sexy band . . . what a sexy bunch of guys!' pouts Wayne Hussey

OMD

'We always wanted our music to sell records, not our faces'

JOHN COUGAR MELLENCAMP

The credible face of American rock

TIFFANY

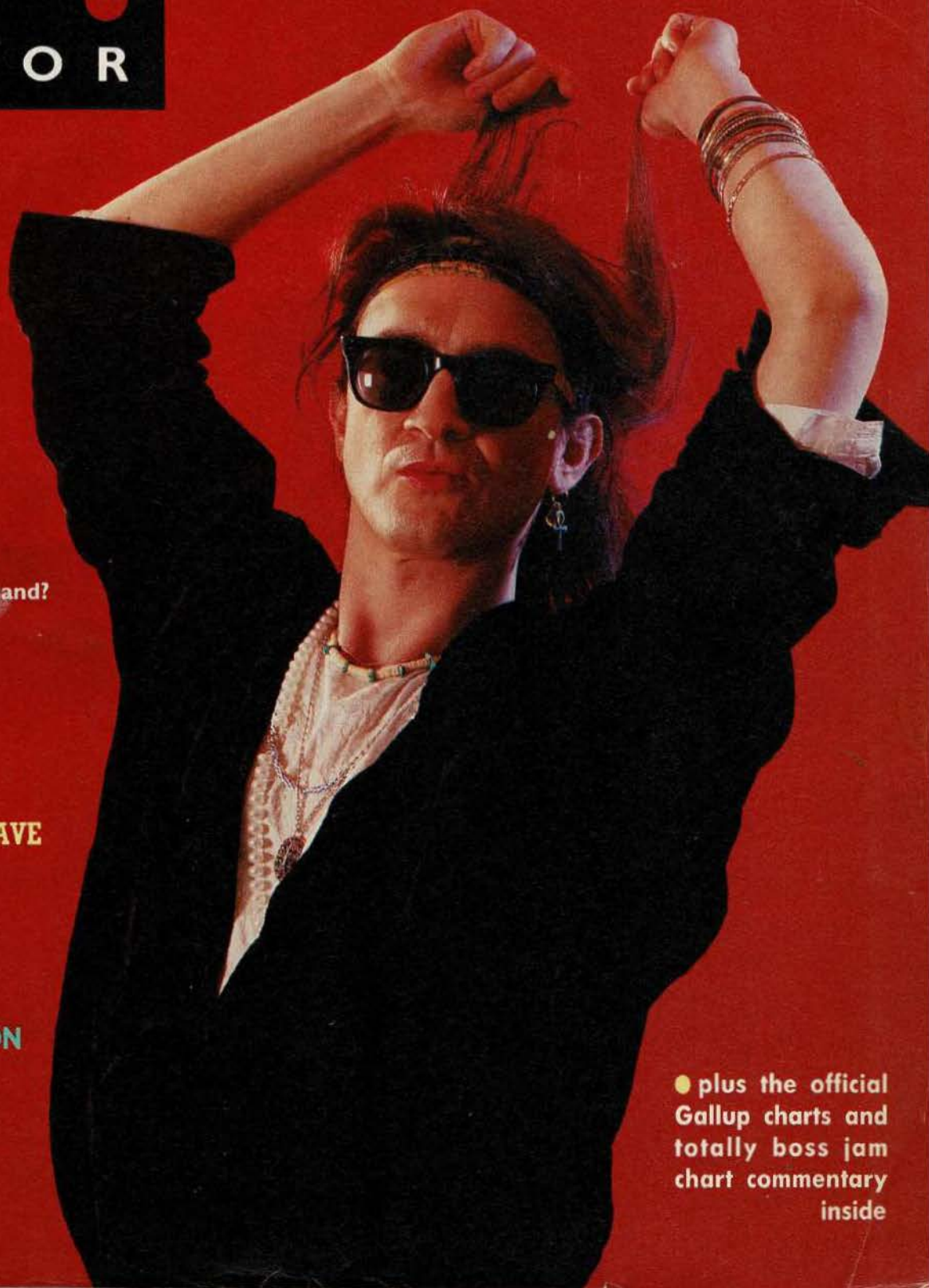
The next Barbra Streisand?
The public decides . . .

plus

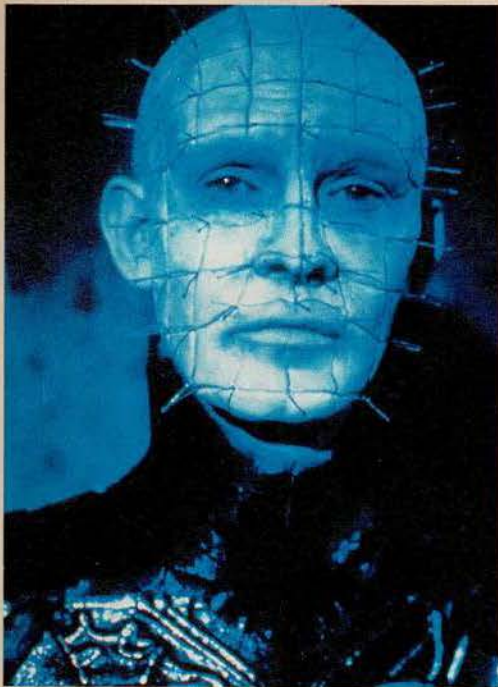
THE MIGHTY
LEMON DROPS
SWEET TEE
RENEGADE SOUNDWAVE
SOAP OPERAS

LIVES

ERIC CLAPTON
COURTNEY PINE
MARTIN STEPHENSON



● plus the official Gallup charts and totally boss jam chart commentary inside



Ignore the recent pathetically unfunny records; just switch on the old TV and enjoy the second vile dose of the life and times of the scummiest heavy rock band of them all with the Comic Strip's **'More Bad News'** (Virgin Music Video). It's your second chance to follow the exploits of Ade Edmondson, Rik Mayall, Nigel Planer and Peter Richardson, as they don wigs and leather trousers and guide us from the tetchy reunion of Vim, Colin, Spider and Den, to their legendary appearance at the Monsters Of Rock festival at Castle Danington in 1986, where the likes of Fish from Marillion, Ozzy Osbourne and Def Leppard pass judgement on their performance. This is Bad News as yuckie and stoo-pid as you remember them. And don't worry, 'Bohemian Rhapsody' is nowhere in sight...

Also out on video is Clive Barker's splendiferously gungy **'Hellraiser'** (New World Video). Released in the cinema last year, it's the first British horror film for some years which rivals the great days of Hammer Horror for sheer gut chuck-up-ability. When Frank Cotton solves the mystery of a Chinese puzzle box, he realises he's bitten off more than he can chew as he finds a distinctly diminishing amount of flesh covering his bones. In this half formed state he squidges and slides around trying to cover himself up again, with the help of his sister-in-law and a rather blood-stained hammer. 'Hellraiser' is witty splatter of the finest kind. Gore blimey!



WONDER STUFF

Eighth Wonder featuring rm's favourite pin up, Patsy Kensit, release their single 'I'm Not Scared' on February 8. Taken from the band's forthcoming album, the song was written by Pet Shop Boys Neil Tennant and Chris Lowe. The flip side features 'J'ai Pas Peur' while the 12 inch has an undoubtedly thrilling disco mix of 'I'm Not Scared'.

Eighth Wonder are currently preparing for live dates in Britain, Europe and Japan. Can we go to Tokyo with you, please?



THE LOCAL HOODLUMS IN SANTA CARLA, CALIFORNIA, LOOK LIKE

any other street gang who terrorise the neighbourhood on Saturday night's. But blood, not Budweiser, is their favourite drink, and they don't like going out in bright sunshine.

Yes folks, vampires are on the loose again in **'The Lost Boys'**, a film mixing horror and humour with some spectacularly squelchy special effects. Michael Emerson, played by Jason Patric, and his brother Sam (Corey Haim) take on the vampire gang led by Donald Sutherland's son, Keifer, who's certainly inherited his dad's fine sense of menace.

'The Lost Boys' will make you scream, cry and laugh. See it with somebody you can cuddle up to.

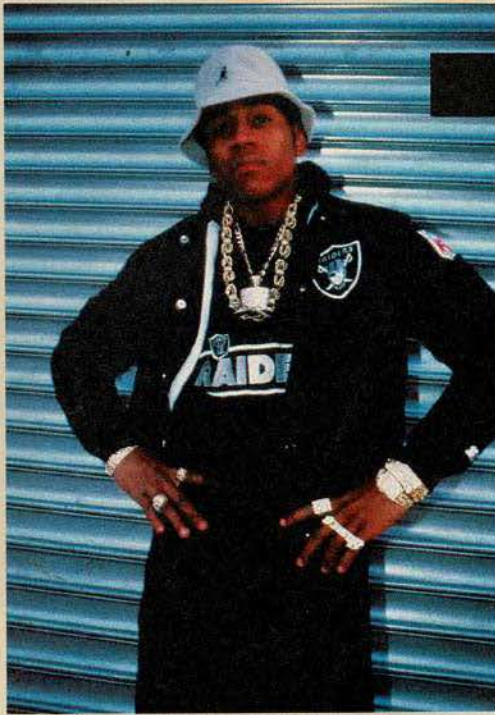


T O U R S
R E L E A S E S
N E W B A N D S
G O S S I P



THE COMMUNARDS release their single 'For A Friend' on February 8, dedicated to their pal Mark Ashton who recently died of AIDS. The flip side is a live version of 'Victims', and three different 12 inch editions will be available, each featuring different tracks recorded at the Paris Olympia last year.

The third 12 inch record, featuring 'For A Friend', 'Never Can Say Goodbye', 'Victims' and 'Hold On Tight', has a special gatefold wallet sleeve that you'll be able to store all your 'Communards Storm Paris Souvenir Issue' singles in. Nifty, eh?



CALI-FORNIA HERE I COME

Big mean mutha **LL Cool J** releases his single 'Going Back to Cali' on February 3. Taken from the 'Less Than Zero' soundtrack album, 'Going Back To Cali' is co-produced by Rick Rubin and this is the first time LL and Rick have worked together since LL's album 'Radio'. The flip side of 'Going Back To Cali' is 'Jack The Ripper', one of the most requested club records on import right now.

LL, who spent most of last year touring America and Europe extensively, has been nominated in two categories in the American Music Awards, for favourite male singer and favourite LP in the soul rhythm and blues section.



Looks like the classy pop noise of **Deacon Blue** is finally about to yield a hit. The much maligned quintet have released 'Dignity', the band's touching tale of an old council road cleaner saving up for a dream boat on a rainy day. That's boat as in ship, and the single is currently sailing on towards the business end of the chart to finally enable these Scots to garner the commercial success their polished sound not only deserves but is purpose built for. They've even got the big guns in, aka Bob Clearmountain, to twiddle the controls, and the result is one of the more honest pop hits of recent months.



Start Counting describe their music as 'technodelia electro acid pop'. Following in the footsteps of German contemporaries such as Kraftwerk, and Anglicised enough to harbour a dash of English eccentricity, they manage to create a layered concoction of electronic harmony. Their current single, 'Lose Him', taken from their mini LP 'My Translucent Hands', utilises that eccentricity by sampling from the "legendary" 'Bound In Latex' film creating a sort of hi-NRG oddity... Watch out for an album in the spring, provisionally titled 'Fused', which, according to I Start Counting's David Baker and Simon Leonard, is "a quarter weird, a quarter weird to normal, and a half a little less hi-NRG than 'Lose Him'."

Sounds like a promising little investment.

- 10 NEWS**
the beatles to reform, gaye bykers split and tiffany pregnant... another boring week
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those electronic chappies from manchester are apparently still alive and well and talking to each other. robin smith takes along his tape recorder and slide rule and tries to stay awake
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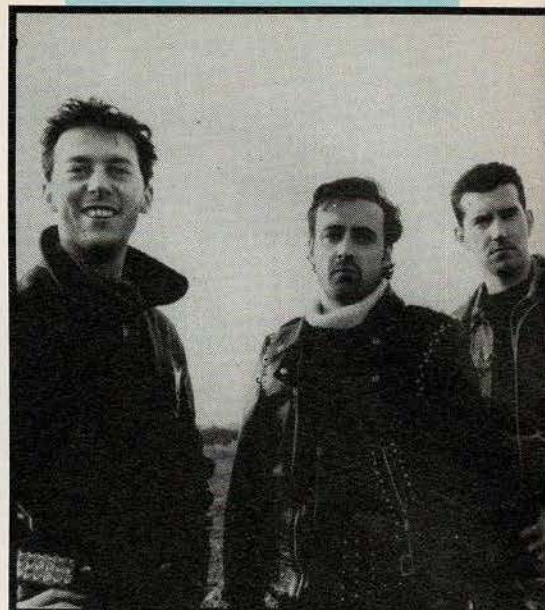
Cover shot of Wayne Hussey by Joe Shutter

YOUR TOP TEN

Following our derisory look at the Capital Radio all time top 10 a few weeks back, Index readers have been sending their own choices in by the truck load. See what you make of this intriguing selection from Steve of Berkshire.

- 1 'Robert De Niro's Waiting' **Bananarama**
- 2 'Sun Always Shines On TV' **A-ha**
- 3 'True Faith' **New Order**
- 4 'Wild Boys' **Duran Duran**
- 5 'I Heard A Rumour' **Bananarama**
- 6 'Rock The Casbah' **the Clash**
- 7 'Showing Out' **Mel & Kim**
- 8 'E=Mc²' **Big Audio Dynamite**
- 9 'Come See About Me' **the Supremes**
- 10 'Bizarre Love Triangle' **New Order**

How about a few more charts from our northern readers?



WHAM BAM THANK YOU MAN!

UB40 are featured on **Afrika Bambaataa's** single, 'Reckless', due out on February 8. Ali Campbell performs lead vocals with Malibu, a New York rapper, and the video features Bambaataa, Malibu and Ali getting into girl trouble at a nightclub — with Lizzie Tear!

The flip side of 'Reckless' is a Jazzy Jay/Bambaataa collaboration, 'Mind, Body And Soul', and the 12 inch features a wildstyle mix of 'Reckless' with two alternative mixes of 'Mind, Body And Soul' on the flip side.

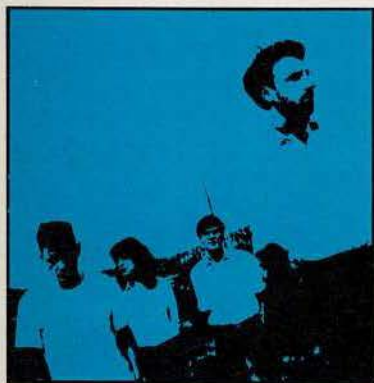
'Reckless' is the first track to be lifted from Bambaataa's forthcoming album 'The Light', due out in March. Nearly two years in the making, the album will feature UB40, Boy George, Jaki Graham and Cabaret Voltaire amongst others.

THE STRANGLERS release their live album 'All Live And All Of The Night' on February 7. The album has 13 songs which were recorded last year mainly at the Reading Festival and Hammersmith Odeon. Tracks include 'No More Heroes', 'Strange Little Girl', 'All Day And All Of The Night' and 'London Lady'.

'All Live And All Of The Night' comes packaged in a gatefold sleeve with lots of live shots of the band taken over the years.

LLOYD COLE And The

Commotions will be returning from a lengthy European tour to play Wembley Arena on April 17. Tickets, priced £9 and £8 each, are available from PO Box 77, London SW4 9LH. Make cheques payable to Lloyd Cole And The Commotions Box Office, enclose a sae and allow four weeks for delivery. There is also a credit card hotline on 01-582 1626.



New Order — Berkshire faves

INDEX is compiled by **Andy Strickland** with contributions this week from Robin Smith, Eleanor Levy, Lysette Cohen and Nancy Culp.

A SONG BY THE COMMUNARDS FOR A FRIEND

Is released on 8th Feb on 7" & 12" This 12" (red) is the first of 3 live 12" singles which together make up the 'Storm Paris' live set. 12" part two (white) is followed by 12" part three (blue). This will come with a **FREE** gatefold wallet into which all three parts will fit. (LON 166.LONX 166)

EARBENDERS

Andy Strickland

'Rev It Up' Jerry Harrison
(Phonogram 45)
'Mystery Train' Lloyd Cole And
The Commotions (live Polydor
B-side)
'It's My House' Little Red
Schoolhouse (Brummie demo)

Lysette Cohen

'Obsession' Screaming
Marionettes (Lambs To The
Slaughter 45)
'We Care A Lot' Faith No More
(London 45)
'Wild Hearted Woman' All About
Eve (Eden 45)

Graham Black

'Family Affair' Gwen Guthrie
(Fourth & Broadway 45)
'Baby Wants To Ride' Jamie
Principle (Ffrr 45)
'Come Into My Life' Joyce Sims
(London)



UNDER SIEGE

Meet **Magnolia Siege** — I kid you not! They've come up with the best thrash pop single of the week with 'All Washed Up', which, be warned, blasphemes terribly. According to the singer, who has the tasteful moniker Rik Ramjet, he sees Jesus on the beach having just finished shooting an episode of 'Songs Of Praise'. All wacky stuff, and if these boys came from Milwaukee instead of Northampton they'd probably be on the front pages of the inkiies before you could say "no, rap's hipper than hip for another week at least". An accomplished piece of grunge! The band's press release also claims they once supported the House-martins — oh, how I wish I'd been there!



LL.COOJJ

NEW SINGLE

GOING BACK TO CALI

+ BRAND NEW TRACK

JACK THE RIPPER

12" INCLUDES EXTRA TRACK

I CAN'T LIVE WITHOUT MY RADIO

LLCJ 2
LLCJ T2

PRODUCED BY RICK RUBIN

Def
Jam
recordings

R M 5



SWEET TALKING GUYS

Those of you who saw T'Pau on tour last year may recognise these two chaps. They're Mark Kemp and John Uriel who together make up **Empire**, a Liverpool based group who've just released their debut single, 'Talk Free'. It's an interesting mix of whooping vocals and nice string touches over a fairly familiar pop synth backing. Good looking lads, major deal, could be the next Talk Talk.



CRASH AND BURN

The **Primitives** release their single 'Crash' on February 15 and watch out for out for their debut album scheduled for mid March.

"'Crash' is the tale of stupid immature boys trying to impress girls who already know how to suck eggs," says a Primitives spokesperson. Sounds jolly interesting to us.



Right, enough of these namby pamby CD competitions that've been creeping their hi-tech way into Index of late. Anyone remember picture discs? Anyone remember **Pop Will Eat Itself**? Good, because Index has grabbed 12 copies of the Poppies' latest picture disc extravaganza in the shape of a special version of 'There Is No Love Between Us Anymore', and you lucky little grebos can win a copy by answering the three grimy questions below.

1. The Poppies' debut LP is called
a) 'Thin Lizzy Live', b) 'Abba's Greatest Hits', c) 'Box Frenzy'?
2. Which Patrol were the Poppies on at the end of last year
a) Beaver, b) Elephant, c) Cat?
3. Which Sique Sique Sputnik single did the Poppies once cover
a) '21st Century Boy', b) 'Love Missile F1-11', c) 'Heart & Soul'?

Send your answers on a postcard to **rm** 'Pop Will Eat Itself' competition, Greater London House, Hampstead Road, London NW1 7QZ to arrive by February 15.

CLOCK THIS!

Hard Rain

The first single I Will Remember

7" & Four track gatefold 12"

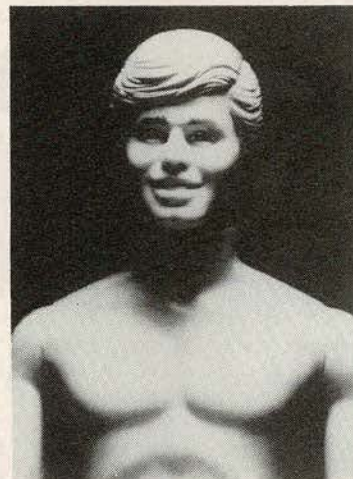


LON 160 LONX 160 *Timeless...*
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THURSDAY, FEBRUARY 4TH

ALSO SUPPORTING 'THE ALARM' AT

LONDON - KILBURN NATIONAL 10TH FEB. BIRMINGHAM - POWERHOUSE 16TH FEB.



ACTION MEN

Camp dance record of the week has to be 'The Man In Your Life' by the enigmatic **English Boy On The Loveranch**. Take a touch of Dead Or Alive, add a pinch of New Order and get ex-Soft Cell keyboards man Dave Ball to play everything and you've got a potential club hit on your hands. It's daft, the lyrics are a giggle and if we're not careful, it'll be a hit! Not quite sure who the guy in the photo is but it'll be interesting to see him in the plastic on 'Top Of The Pops'.



Enough of shouting at the TV in rage. **Index** presents 10 things it would like to see on our screens. It makes me so maaaaaaand!

1. Ross Davidson speaking coherent English on 'Daytime' BBC 1 lunchtime.
2. 'Match Of The Day Live' presenters NOT trying to convince us that Liverpool V Man Utd is really, really exciting to anyone south of Bury.
3. No more Ann Robinson and her cosy 'Points Of View'.
4. A black presenter on 'Blue Peter'.
5. Mark Curry cut into little pieces and fed to Willow the pussy cat.
6. 'Kilroy' in the SDP where he belongs.
7. Gail Tilsley's hair cut.
8. Emlyn Hughes NOT molesting everyone within shouting distance (bring back Willie Carson).
9. Timmy Mallet hit with a heavy one.
10. Judy from 'Daytime' NOT wearing a mini skirt.

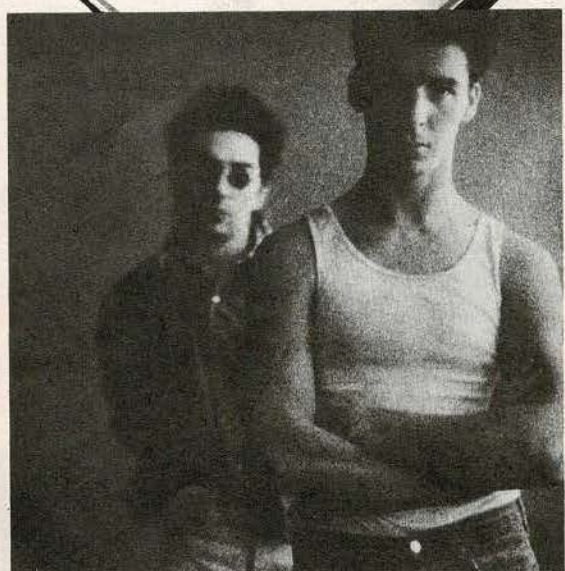
Anything make you spit on the box? Drop Index a line and we'll compile a readers pet hate chart!

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Climie Fisher
— Everything —

OUT NOW ON
ALBUM, CASSETTE AND CD



● Paul McGann and Richard E Grant waiting for a call up from 'The Clothes Show'

FILM

Withnail & I (Cert 15, dir: Bruce Robinson)

It's 1969 and, after a decade of affluence, free love and mind-blowing substances, the sober Seventies are just a few short weeks away. Withnail — a rascal — is an out-of-work actor with a penchant for good wine, regency coats and hedonistic living. He shares his stinking pit of a flat in Camden Town with a fellow 'resting' thespian (the '& I' of the title), dodging the mould on the dirty dishes and the rats in the oven as they await calls from their agents to see if they've won that coveted part in a cigar commercial. Tiring of London, they travel to the Welsh countryside for a holiday. Will Withnail really kill that chicken for Sunday lunch? Can their friendship survive?

And that's about it really. On the surface there doesn't appear much to get you rushing to your local Roxy, but scratch, a little deeper and you'll find one of those quiet, very English films in the 'P'Tang Yang Kipper Bang'/'Letter To Brezhnev' mould, that relies more on the characters and wit of the script than on the storyline. And with performances of the stature of Richard

E Grant's as Withnail (looking as dead as any living person could) and Paul McGann (of 'Monocled Mutineer' fame) as his John Lennon lookalike side-kick, it turns out to be a real pleasure.

With humour bordering on the best slapstick/schoolboy kind, (could you smoke a Camberwell Carrot!?) 'Withnail & I' builds up to a touching climax.

Produced by George Harrison's Handmade Films and with one Richard Starkey MBE (alias Ringo Starr) as Special Production Consultant (whatever that means), 'Withnail & I' paints a funny-sad picture of Britain in the dying days of both the Swinging Sixties and the career of the Beatles. The sort of film the Americans wouldn't touch with a credit card — and all the better for it. A little gem.



KILL BOBBY GRANT!

Look, I know they go for a bit of a zesty story line with these weekly soaps but honestly, Bobby Grant has got to go!

Bravely battling on as the last great bastion of Northern Male Chauvinistic Piggery on TV (and sorry, all you chaps north of Watford, but you can be like that, as I've experienced first hand!) our Bobby is doing his damndest to keep 'She' (just the way he says it, as if Sheila's a pet dog or something, makes my hackles rise) chained to the kitchen sink for the rest of her natural. And frankly, it's not on!

Up until the rape two years ago, Bobby Grant was the sort of lovable buffoon whose occasional 'chauvy' half-hours you could overlook. OK, so he called his wife 'Queen' all the time in a puke-making patronising fashion, but I put that down to being a scouse term of endearment. However, his outrageous, egotistical behaviour when the poor woman got bodily dragged off and violated was stretching his credibility rating to say the least. From a relatively caring, sharing husband, he turned, overnight, into a roaring, wounded slab of male chauvinism, more outraged by the fact that someone had had a go at his 'property', and he was powerless to do anything about it, than he was sympathetic to the terrible ordeal that Sheila had been and was going through. And what did he blame it on? The fact that she was 'straying from her rightful place' (ie the kitchen) in order to broaden her fast-ossifying mind by taking evening classes! Since then,

Bobby Grant has earned his place as the piggist with the loudest oink in the entire UK, systematically destroying Sheila's self-confidence and riddling her with groundless guilt. When she needed his support most, he was down the boozier 'doing business' with a beer glass. To ease his conscience he twisted everything to make her feel 'selfish'. Huh! Typical! Just because she wasn't rivetted by his long and boring rambles about Trade Union tea breaks, or merely interested in making his dinner or content to let him turn 'Our Claire' into a sink-shackled stereotype...

And what about when long-lost Barry turned up, cheering up his long-suffering mum by buying her a flash new dress? Jealous that he hadn't thought of that himself, what does old pastry features, do? He tells her she's asking to be raped again!

How does he behave when poor Damon pops his clogs? Like he was the only one who felt the loss, that's how... After his drunk-driving episode (which again, he's probably blaming 'She' for) his current obstructive behaviour towards her Open University course is unpardonable. Ranting and bellowing, he's behaving like a typical weak man whose 'supremacy' is being challenged by a strong woman.

As far as I'm concerned, the sooner this putrid, yak-faced cretin spontaneously combusts into his stinky old car coat the better!

Now, someone find Sheila a nice, sensitive toy boy with a brain, soon!



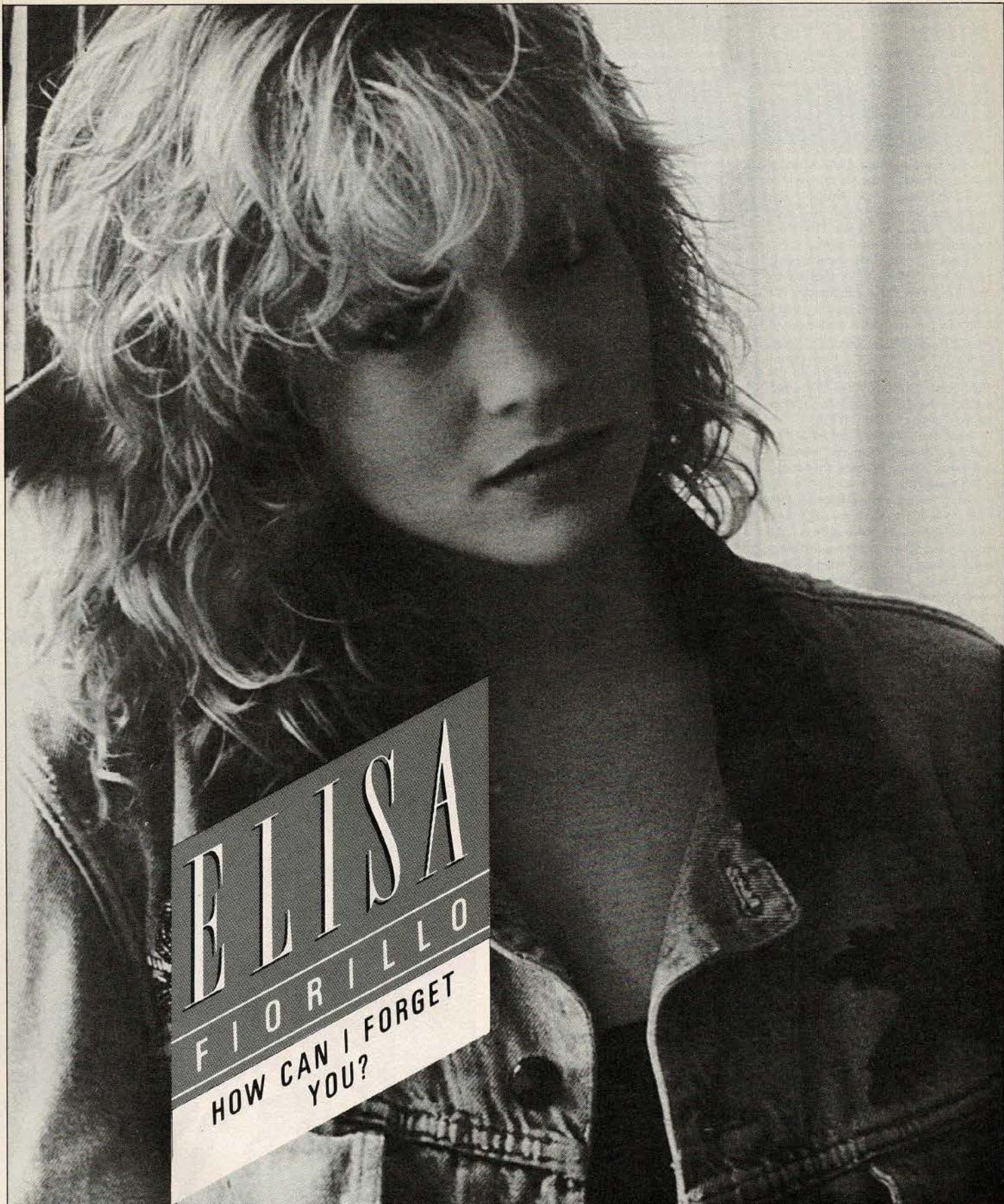
● She and the chauvinist: the story continues

OMD *d r e a m i n g*

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ORCHESTRAL MANOEUVRES IN THE DARK



ELISA

FIORILLO

**HOW CAN I FORGET
YOU?**

FROM THE SINGER OF "WHO FOUND WHO"...

ON 7" & EXTENDED 12"

Chrysalis

PINK FLOYD

will be playing their first British dates for six years in August. The lovable old hippies will perform at Manchester City football ground on August 1 and 2, followed by London Wembley Stadium on August 5 and 6. We're promised a three-hour extravaganza of lighting, lasers and special effects, based on the Floyd's current album, 'A Momentary Lapse Of Reason', and they'll also be playing stuff from such legendary albums as 'Meddle', 'The Dark Side Of The Moon' and 'The Wall'.

Tickets for the Manchester gigs, priced at £15.50 each, are available by mail from Pink Floyd Manchester, PO Box 4, Altrincham, Cheshire WA14 2JQ. Cheques and postal orders should be made payable to Kennedy Street Enterprises and remember to enclose a sae. Tickets are also available from the Manchester City box office and other agents in the area. Credit card bookings can be made on 01-748 1414.

Tickets for Wembley, priced at £16 each, are available from the Wembley box office, Tower Records, and various ticket agents.

They are also available by mail from Pink Floyd Wembley, PO Box 141, London SW6 5AS. Add a 50p booking fee to the cost of each ticket, make cheques or postal orders payable to Kennedy Street Enterprises and enclose a sae. Credit card bookings can be made on 01-748 1414, 01-379 6131, and 01-836 4114.

RELEASES

Pop Will Eat Itself are rush releasing a limited edition of 5,000 copies of the 12 inch dance mix version of 'There Is No Love Between Us Anymore'.

Brenda Russell, the woman who wrote 'Dinner With Gershwin' for Donna Summer, releases her album 'Get Here' on February 8 followed by a single 'Piano In The Dark' on February 15.

Germany's top rank band, **Bonfire**, release their album 'Fireworks' on February 8. The band are currently touring their own country and hope to be in Britain before too long.

Nashville-based band, the **Royal Court Of China**, release a four track EP 'The Royal Court Of China' on February 8. The EP features 'It's All Changed', 'The Last Day', 'Forget It' and 'Hope'.

John Cougar Mellencamp, the man who should have been bigger than Bruce Springsteen, releases his single 'Check It Out' this week. The flip side features 'We Are The People' while the 12 inch and CD versions feature a live version of 'Pretty Ballerina' and a studio version of 'Shama Lama Ding Dong'. Mellencamp's recent shows at the Hammersmith Odeon sold out within days and let's hope it's not too long before he plays a full scale tour here.

The Bee Gees are back with their new single, 'Crazy For Your Love', on February 8. Taken from their top five album 'ESP', the flip side features a Shep Pettibone remix of 'You Win Again' while the 12 inch also features 'Giving Up The Ghost'.

New Paisley Park signing, **Taja Sevelle** makes her debut with 'Love Is Contagious' this week. The flip side is 'Mama 16' and both songs are taken from her album 'Taja Sevelle'.

U2, Elvis Costello, Aslan and Cry Before Dawn are featured on the soundtrack of the film 'The Courier' out on February 8. Starring ex-Pogue Cait O'Riordan and Gabriel Byrne, 'The Courier' tells a story of revenge amongst Dublin drug dealers. U2 perform 'Walk To The Water', Elvis Costello, who once again has reverted to his real name Declan McManus, serves up 'Funeral Poison' and other tracks, while Aslan are featured on 'The Courier — It's A Dangerous Game'.

Those Celtic funksters, the **Alarm**, release their single 'Presence Of Love' on February 8. The flip side features 'Knife Edge' recorded live in Chicago, while the 12 inch also has another live track 'Strength'. A limited edition four track 12 inch will also be available featuring two previously unreleased live favourites, 'This Train Is Bound For Glory' and 'Dawn Chorus'. Only 10,000 copies of this single will be pressed up.

MEL & KIM release their long awaited fourth single 'That's The Way It Is' on February 15. The flip side is 'You Changed My Life' and the 12 inch will also have an American remix of 'I'm The One Who Really Loves You'. Once again that mighty team Stock, Aitken and Waterman have been twiddling the knobs.

Mel & Kim's record company Supreme have continued to deny that Mel is suffering from cancer and say the duo have been absent for the past six months because of Mel's nasty back injury. They say they'll be issuing a statement on Mel's condition this week.



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VOICES OF EAST HARLEM
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SPOONIE GEE
JELLYBEAN
BAM BAM
T-CUT F
ADONIS
MSQ 11

NEEDLE

..... COMING SOON!

T O U R S

Alice Cooper, the world's leading exponent of horror rock will be playing a British tour in April. See him at Edinburgh Playhouse April 1, Sheffield City Hall 4, Birmingham NEC 5, London Wembley Arena 7, Newcastle City Hall 8, Manchester Apollo 10, 11. Tickets are on sale now from all usual agents.

For Wembley and Birmingham postal applications can also be made to Alice Cooper Box Office, PO Box 77, London SW4 9LH. Tickets are £11 and £10 each for Wembley and £10.50 and £9.50 each for Birmingham. Make cheques or postal orders payable to Alice Cooper box office and enclose a sae. For London only there are two credit card booking lines on 01-582 1626 and 01-741 8989.

The Rainmakers, the Kansas City four piece who had a hit with 'Let My People Go-Go' have confirmed their British tour dates. They'll be playing Manchester International March 10, Newcastle Polytechnic 11, Glasgow Queen Margaret Union 12, Redcar Bowl 13, Portsmouth Polytechnic 15, Folkestone Leascliffe Hall 16, London Astoria 17.

Def Leppard have added an extra couple of dates to their tour. They'll be playing Bournemouth International Centre April 10 and Leeds Queens Hall April 20. Tickets priced £8 each are available from box offices and usual agents. The band will now be playing Belfast Kings Hall on April 22 and not April 21 as originally planned.

Because tickets for the **Erasure** tour have been selling so well the band have decided to play an extra couple of shows at Birmingham NEC Forum April 13 and Hammersmith Odeon May 6.

Former Kiss guitarist, **Ace Frehley**, will be playing a date at the Hammersmith odeon on March 19. Tickets priced £6.50 and £5.50 are available from the box office and usual agents.



ECHO AND THE BUNNYMEN

release their version of the Doors golden oldie 'People Are Strange' on February 8. Taken from the soundtrack of 'The Lost Boys' film, the song was produced by former Doors member Ray Manzarek who also popped into the studio to play keyboards.

There's more nostalgia on the flip side, with a version of the Velvet Underground's song 'Run Run Run'. The 12 inch also features a version of the Rolling Stones 'Paint It Black' and the Television/Tom Verlaine song 'Friction'.



THE POGUES will be playing their traditional St Patrick's night show at the London Town And Country Club on March 17. The Celtic hitmakers will now be playing a total of five nights at the Town And Country Club. They've already announced dates there on March 14, 15 and 16 and they'll also be playing another show on March 18.

The Pogues are currently in Australia and they're due to release another single in February.

There were a couple of mistakes in the Pogues back cover feature in the January 23 issue of **rm**. We stated that the release of the Pogues new album was held up due to the demise of Stiff records, but we've been asked to point out that Stiff Records is still in existence and the album's release date was in fact delayed because of changes going on in the Stiff organisation.

We also stated that the Pogues had distribution problems with ZTT Records, but we've now been told that there are no distribution problems with ZTT.

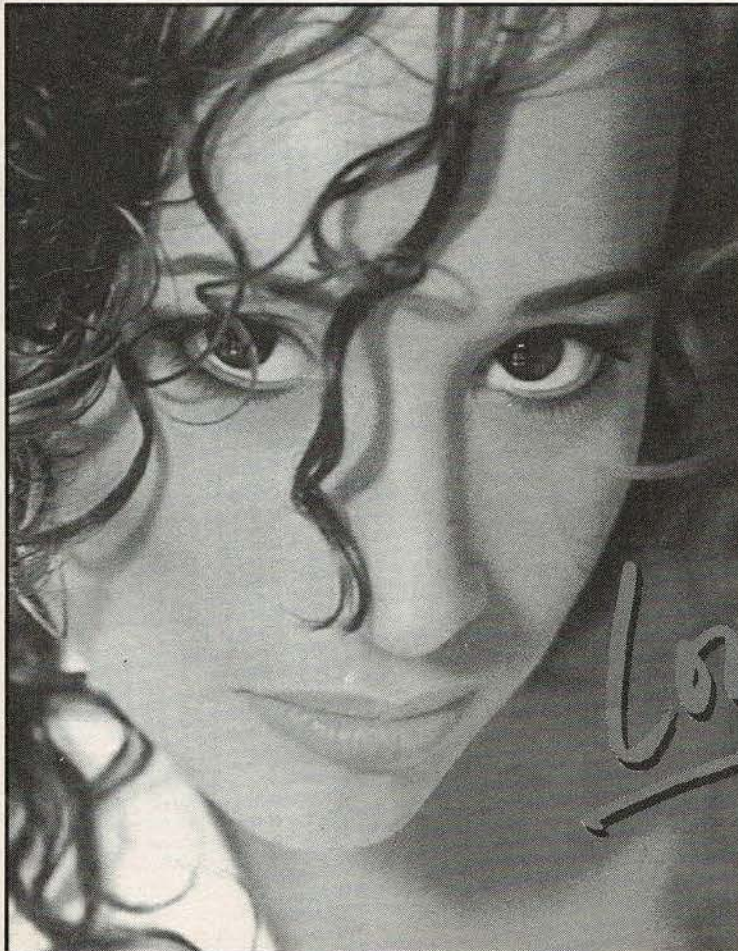
UK HOUSE '88, a massive house music event, is being planned for Britain this summer. It will feature a package of leading American and British house acts and will be staged in Birmingham in June. The exact date and venue should be confirmed soon. The show will run from midday to midnight and the organisers, Westside Records, say it will be a totally live event.

Westside's sister label, Streetsounds, is planning **Fresh '88**, a three day hip hop festival to be staged in London. The venue and date should be confirmed soon. A similar event did very well in 1986.

It looks as if **Prince's** new album will never be officially released. Unconfirmed reports suggest that WEA Records were so upset by the bad language and rude songs on the record that they've refused to put it out. It's also rumoured that Prince insisted that the record be brought out in December last year or not at all and was upset that WEA appeared to be spending such a lot of time on Madonna.

A WEA spokesman has confirmed that the album, which never had an official title, was scheduled to be released on December 14 last year. Thereafter it was removed from the list without any explanation.

We've heard that bootleg tapes of the mysterious album are now being sold in London by shady men in long raincoats.



Tajiri Sevelle
Love is Contagious

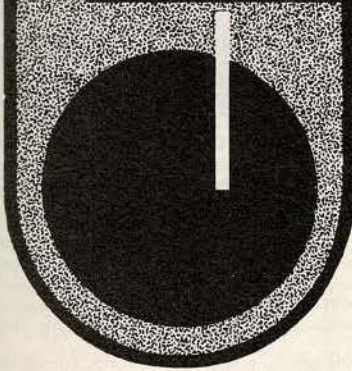
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A L B U M S



IMAGINATION 'Closer' (RCA PL 71508)

Hold your fire! Put your preconceptions about this group and your memories of their 'Body Talk' days behind you. This is as strong a soul album as any of their Stateside contemporaries can muster. Imagination have avoided the pitfalls of having a single producer indelibly stamp his or her trademark on them by letting everyone from Nick Martinelli to Arthur Baker have a go. Lee John has never sounded more comfortable against the rasping sax and jazzy piano here.

It's not an album of classics, but 'Closer' is a consistent, soothing collection of quality cuts. The finest track, 'I Know What Love Is', a mid tempo melody, sets the tone for a succession of sensual ballads and busy foot-tappers. ■■■■■

Tim Jeffery



THE GODFATHERS 'Birth School Work Death' (Epic 4605831)

Only the Petrols and the Messiahs can match the Coyne twins for producing classically power chorded rock of the old Seventies school. Dollimore and Gibson's guitar work is of the sort that immediately flies at you across the room and nails your head to the floor, and Pete Coyne's vocal is so intimidatingly nasty it's all you can do to stop calling the cops. The title track — '87s finest — you'll already know, but 'Cause I Said So', 'STB' and 'Obsession' are gunning for it already. Criminally effective, and the best British rock album of the year to date. ■■■■½

Pete Paisley

MADAME X 'Madame X' (Atlantic 781 7741)

Another album heavily under the

influence of Prince's spacey, oblique rewriting of dance-pop, only Madame X stamp enough of their own personality over this disc to warrant your attention.

A three piece whose novelty lies in skilfully alternating lead vocals — Alisa Randolph soft, soul steady, Valerie Victoria operatics and Grace Jones' tough, Iris Parker jazzy disdain — Madame X serve up a tough, sophisticated soul that's not afraid to stray across styles.

Thus you get the restrained nicks and glances of 'Just That Type Of Girl', the strings and mock operatic backing of 'Cherries In The Snow' and the more traditional, choppy funk guitar and horn motif of 'I Wonder'. All of which is neatly pulled together by Madame X orchestrator and producer Bernadette Cooper.

As you'd expect from such a pot pourri, 'Madame X' is not exactly an easily definable record, but there's enough here (the "I pick up men therefore I'm a feminist" posturing aside) to keep your interest from start to finish.

It's what they do next that'll be really interesting. ■■■■■

Jim Reid

VARIOUS ARTISTS 'Jackmaster Vol 2' (Westside Jack LP502)

Yet another drop in the current sea of house compilation LPs, 'Jackmaster Vol 2' is worth a listen if only because all the material on it is either new or previously unreleased; a rare thing indeed these days! I still find a double album of house tracks a bit of an earful when taken out of the context of a club, since in the comfort of your own home your feet stop dancing and you can find yourself brain dead from that constant bass beat. Hence only the more innovative, unusual tracks register, which in this case are the gospel vocals and piano of Peter Black's 'My Love Is Free' and Professor Funk's 'Box Head' particularly. Honourable mentions go to Masters At Work, the Children and Rocky Jones. The rest is, well, house. Nuff said. ■■■■

Graham Black

PERE UBU 'The Modern Dance' (Phonogram SFLP 3)

Splitting in 1982 to pursue various solo projects, Pere Ubu grew up under the leadership of David 'Crocus Behemoth' Thomas as a sort of industrial-accident Talking Heads. Now reformed and re-releasing their prime influential original LP, the spastic rasping of Thomas' cringing voice still sounds avant-garde over the cruel hot wires of Jim Jones' guitar. 'Chinese Radiation' and 'Sentimental Journey' remain impeccably weird and the opener, 'Non Alignment Pact', continues to stand as one of the most storming love songs ever. A real post-punk landmark and one of the most influential albums of the decade. ■■■■■½

Pete Paisley

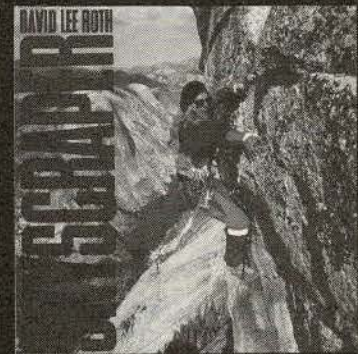
PRINCESS 'All For Love' (Polydor POLH 35)

This album straddles the divide between pop and soul, but may end up being snubbed by both camps. Pop pundits will turn their noses up because there's no sign of any real successors to her previous chart hits, while most soul fans

will feel that, because she's British, she's not worthy of the accolade of being a 'real' soul artist.

Princess' fine voice does, though, lend itself perfectly to commercial dance music, but this time there's no Stock Aitken Waterman production and, however much you hate them, there's no denying their knack for picking out the catchy tunes. The album is let down by the quality of the songs, which are just plain dull, and unfortunately the best two by far — the deliciously funky 'Red Hot' and the Euro-sounding 'I Cannot Carry On' — have already been released as singles, and haven't fared quite as well as expected. Only the jazzy ballad 'I Wish You Love' stands out among the other dreary midtempo tracks. ■■■

Tim Jeffery



DAVE LEE ROTH 'Skyscraper' (WEA WX140 925 671-1)

Sorry, who? Dave 'sexy' Lee Roth, did you say? You're kidding? We're talking strictly MOR here, chaps. OK, might as well get the worst bit over with... 'Damn Good' is anything but, a tedious sub-Genesis out-take that should have been drowned at birth. Apart from that, it's a standard good-time guy rawk 'n' roll album, competent but difficult to get excited about. The self-deprecating humour of 'Eat 'Em And Smile' is sadly missing, and it's not until the raunchy final track, 'Two Fools A Minute', that Diamond Dave really loosens up. A girl's best friend? I think not. ■■■½

Lisa Tilston

THE BAND OF HOLY JOY 'When Stars Come Out To Play' (Bye Bye Baby Bye Bye 1)

The Band Of Holy Joy are the alternative Pogues, although in truth they've been around since long before the Irish blarney brigade burst onto the scene. See, despite the doom 'n' gloom sounding name, these boys and a girl like a drink and a bit of a sing song. They feature violins, accordians, keyboards and trombones, and they're a band to go and see while you down a pint of vodka and have a darn good knees-up. Thus, perhaps, is the reason for them bringing out this live LP, featuring a set of their '87 work which, with its atrocious mix, will really only appeal to diehard fans and alcoholics alike.

It does, however, include their indie hit 'Who Snatched The Baby', a surprisingly infectious example of their unique, manic folk-gone-mental-and-down-and-out approach, as well as 'Yo' which grows and shouts its way into the eardrums.

In other places, though, the result is merely melodramatic, like their ode to Joplin, 'Janis — This One's For You', in which they could almost be taking the piss, although there's no doubt that throughout they keep their tongues well inside their cheeks.

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Still, like a lot of the best jokes, you really had to be there. ■■■

Carole Linfield

BOURGEOIS TAGG 'Yoyo' (Island ILPS 9890)

'Yoyo' is the kind of sophisticated, laid back pop the Americans do best, and Bourgeois Tagg are the type of band who mix well-crafted tunes which tend to bland into the background.

Like other US acts, Huey Lewis for instance, Bourgeois Tagg imbue their music with a solid respect for pop and rock traditions less often found in the more ephemeral English pop charts. This does lend a kind of ersatz substance to 'Yoyo', but it can get very dull.

This record has an age group appeal from 15 to 40, with its Lennonesque vocal phrasing (see 'I Don't Mind At All' and 'Coma') epic pop constructions and neatly layered textures. But, in the final analysis, there's not much excitement happening here.

For a fine example of their skill check the insistent 'Waiting For The Worm To Turn', but otherwise this is pleasant air-conditioning music. ■■■ 1/2

Jim Reid

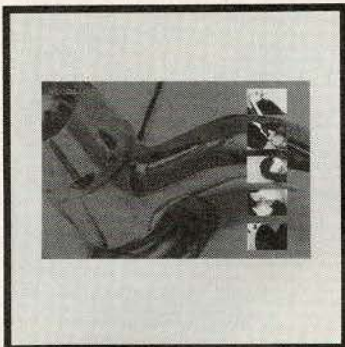
RECOIL 'Hydrology' (Mute Stumm 51)

Although you'd never guess it from the spartan sleeve, Recoil is in fact Depeche Mode's Alan Wilder doing a bit of extra-curricular.

'Hydrology' is not what you might expect from him, either. There are but three tracks, all extended, concept, ambient pieces. Frankly, I'd say he's been

listening to too much avant garde arty composer Philip Glass, because this is very much like the 'Koyannisqatsi' soundtrack, with lots of swirling, repetitive pianos which whisk you off onto another dimension. No singing here either, just the odd vocal effect thrown in, and if you forget about the Glass comparisons, it's actually rather good, relaxing listening. ■■■■

Nancy Culp



MIRIAM MAKEBEA 'Sangoma' (Warner Brothers 9256731)

Before South African Miriam Makeba joined Paul Simon's controversial 'Graceland' tour last year, she had been best known for 'click' style singing on South African songs, and as an anti-apartheid figure.

This album is a departure from the pop duets she sang with Simon and in it she has returned to her roots. There are no songs in English, and they are all accompanied only by sparse percussion. It

is a choral arrangement, though closer to American gospel than the English choir. A worthwhile album, with excellent vocals but still obscure to non-Xhosa speakers. ■■■■ 1/2

Leslie Goffe

SPK 'Digitalis Ambigua, Gold And Poison' (Netzwerk NTL 30017)

Aussie devil worshippers make disco LP shock! Once famous for their metal-bashin', oil drum-trashin' art rock excesses, no SPK are now doing the Eurobeat shuffle. The opening track, 'Breathless', wouldn't shame New Order or the Pet Shop Boys while 'White Island' would be perfect for a last dance smooch down the witches' coven. All they're lacking is a sense of humour and a Stock Aitken Waterman production job.

If you ignore the pretentious titles, the egg-headed 'ambient' music on side two and stick the needle back on 'Breathless', you'll find that the devil's still got all the best tunes. ■■■■

Matthew Collin

CHARLIE SINGLETON & MODERN MAN 'Nothing Ventured' (Epic 46058)

Charlie is the one who left Cameo just as things were getting interesting. And even though he probably won't cut the mustard anywhere near as well as old Larry, you have to admire him for trying.

It's pretty much a one-man band, too: Modern Man is just Singleton's name for his own studio efforts, which come to fruition here with tracks such as the 'Nothing Ventured: Nothing Gained'

single and 'I Wanna Be With You'. The funk suggests that Charlie's still undergoing Cameosis, but he can veer away from it, as is demonstrated on his acceptable covers of 'Too Busy Thinking About My Baby' and 'Thank You For Lettin' Me Be Myself'. He may not be married to his old band's style any more, but they're still close friends. ■■■■

Paul Sexton

STANLEY TURRENTINE 'Comin' Your Way' (Blue Note BLJ 84065) CHARNETT MOFFETT 'Nettman' (Blue Note BLJ 46993)

Something old and something new from Blue Note. 'Comin' Your Way' has been in the Blue Note vaults for years without ever seeing the light of day. The tracks range from the boppish 'Thomasville', to the tender Gershwin ballad 'Someone To Watch Over Me', and Turrentine's tenor sax leads a quintet that would have rivalled Art Blakey's Jazz Messengers had they become a permanent performing ensemble. Altogether, it's a well crafted selection of lesser known standards that will tickle your ears.

Bassist Charnett Moffett, a relative newcomer in comparison, who has worked with contemporary giants like Stanley Jordan and Tony Williams, but here presents his debut as a leader. It's unusual to hear a double bass in such prominence, but the album is refreshingly varied. Funky on the title track, mellow on 'Mona Lisa', the tempo shifts as Moffett weaves his bass through piano, guitar, synthesisers and almost African percussion. Definitely a name to watch. ■■■■ apiece.

Tim Jeffery

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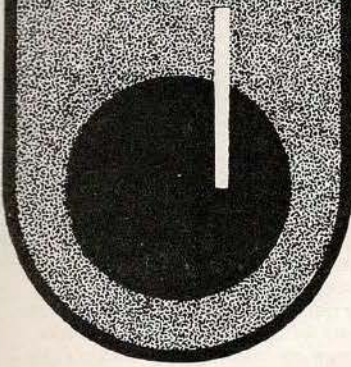
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S I N G L E S



THE WHEAT ...

THE SUGARCUBES 'Cold Sweat' (One Little Indian) A disappointingly conventional follow-up to the delightful 'Birthday' that still somehow manages to rise above the competition. Having shrugged off the Cocteau Twins comparisons, the Icelandic popsters have produced the sort of record Siouxsie And The Banshees would kill for. Bjork's voice still manages to shiver me timbers while Einar and company offer the sparsest of guitar-based backgrounds. A simplistic gem.



THE HUCKSTERS 'Way Of The Feeling' (Rocket 5) The surprise joint single of the week. This is the debut release from a promising new Scots quintet. Far from being the Orange Juice jangle-merchants I expected, the Hucksters are the first British band to come close to the uplifting guitar-rock currently pouring out of America. A corking slice of meaty-pop, which, with a harder edge, could almost be REM.

THE CHAFF ...

ELISA FIORILLO 'How Can I Forget You?' (Chrysalis) Pure bubblegum pop. Totally tacky, utterly tasteless and instantly disposable. Perfect for that coveted number one spot. OK, so she sings like a cross between Madonna and Tweety-pie, but who cares? Certainly not the brain-dead teenies that are going to buy this by the bucketload. A star is born. How long she will last is debatable.

EDDIE COCHRAN 'C'mon Everybody' (Liberty) The first re-issue of 1988 and the umpteenth to be

resurrected via a jeans commercial. Recorded back in 1958, two years before his fatal car-crash, this is the rockabilly-rebel number that inspired a million copyists. Sounds a bit dated, but then so does ...

THE MISSION 'Tower Of Strength' (Phonogram) 1987 was a bad year for Mr Hussey, as the Eldritch-fuelled backlash hit where it hurts most — his ego. 'Tower ...' is a band clutching at musical straws, which 18 months ago, would have struggled to be included on the 'Stay With Me' 12 inch. There's nothing innovative, exciting or even mildly interesting on offer here; jangly acoustics, plodding drums and overblown strings create a drippy Sixties pattern for Wayne's wavering vocals to falter over. Not the worst record this week, just the most boring. The goths will love it.

POP WILL EAT ITSELF 'There Is No Love Between Us Anymore' (Chapter 22) Having lost their Buzzcocks song-book, the Poppies resort to plagiarising Age Of Chance out-takes. Not a good move. I hope this is a piss-take because it's too bad to be anything else. The obligatory wacky sampling ('When I Fall In Love', that sort of thing) ruins an otherwise faultless chorus; it's a shame they couldn't think of it themselves (the Fall did; see 'Hit The North' for details). About as grebo as my granny.

ORCHESTRAL MANOEUVRES IN THE DARK 'Dreaming' (Virgin) Being the single from their forthcoming greatest hits LP, it's fitting that it sounds like a Stars On 45 mixture of their last 239 releases. OMD have found a formula they like and they're sticking to it. 'Dreaming' is the latest identi-kit pop package and, like the others, it reminds me of the noise my old Stylophone used to make. A one-fingered synth-job and as soppy as they come.

JIMMY GALVIN 'If It Takes A Miracle' (Kudos) Gloriously under-produced stab at an area untouched since the demise of the once-fab Associates (remember them?). A little flustered at times, but saved from anonymity by Howard Hughes' mastery of the ivories. Sophisticated pop.

PAUL JOHNSON 'Burnin'' (CBS) A classy, soulful single from the man Terence Trent D'Arby knocked off the 'most likely to ...' pedestal last year. On the strength of this, Johnson should be in the charts, but something tells me 'Burnin'' is a shade uncommercial, being dominated by a whacking great Hammond organ sound. Deserves the exposure it will probably be denied.

... AND THE COWPATS

THE BIRDHOUSE 'Rev It Up' (Vinyl Solution) These boys want to be the first grebo-hardcore



crossover band, but instead they come across like the Dukes Of Hazzard on acid. Rev it up? They can't even afford the petrol.

JENNIFER WARNES 'Ain't No Cure For Love' (RCA) Conclusive proof that Ms Warnes is the boring old haddock we thought she was. Jennifer has throttled this Leonard Cohen ditty so effectively that it reminds me of the stuff Maggie Moon sings on 'Name That Tune'. A real bummer of a love-song that fails to provoke anything more than indifference.

WAX 'In Some Other World' (RCA) Horrific Euro-disco that is downright offensive. It reminds me of Black Lace for some reason, the type of song beer-bellied Kevins and Sharons will be bopping to at their Club 18-30 reunion discos. A polished dross full of bouncy, kiddie-keyboards, nauseating vocals and references to fire and brimstone, tax refunds, ivory towers and joke false teeth. In some other world record companies wouldn't waste money promoting senile old duos like Wax. Next!

ERIC CARMEN 'Hungry Eyes' (RCA) Taken from the soundtrack of 'Dirty Dancing', as if that's meant to be some kind of recommendation. Clichéd US chart-fodder that could have been recorded by a million other faceless artists and probably has. Our hero tries manfully to be the next Bryan Adams, but ends up like an office-worker with ideas above his station.

THE CLOUDS 'Tranquil' (Subway) The archetypal indie-noise on the archetypal indie-label. Wimp-wristed guitar-hooks, bumbling bass-lines and Sixties-style girlie backing singers drown out the wettest voice this side of the North Sea. Predictably poppy-pop for spotty sixth-formers. Give me the Wedding Present any day.

THE RAINMAKERS 'Small Circles' (Phonogram) Jaunty pop-rock tune about a suburban romance. The Rainmakers get my prize for the most infuriating platter of the week; 'Small Circles' never manages to drag itself out of its sub-Psychedelic Furs mode. If you're a middle-aged bore who loves wasting money, then this is for you. Otherwise destroy all copies.

BILLY OCEAN 'Get Outta My Dreams, Get Into My Car' (Jive) Comedy record of the week. This begins with some serious heavy-duty breathing, ignition noises and a masterful Billy ordering some poor creature to get into his Citroen 2CV. Good God man, it's aural kerb-crawling! If big-bad Bill is your idea of a non-stop miracle lover then his latest release will make you truly happy. If not, avoid at all costs.

LOWLIFE 'Eternity Road' (Nightshift) Laughably ponderous, the Damned and Bauhaus squabble over the festering remains of the first Cocteau Twins album. The cover shot is of a wet dustbin-liner, which just about sums it up really.

FISCHER-Z 'The Perfect Day' (Arista) Fischer-Z? More like Fisher Price! A real pop-by-numbers job, like a colouring book that's been painted entirely grey. Mr Press Release tells me they were once a major attraction on the continent. But then wasn't everyone?

BLUE ZONE 'Thinking About His Baby' (Arista) A pop-soul version of the above. Someone at Arista has a lot to answer for.

MAMMOTH 'All The Days' (Jive) Pork-bellied pop-metal. This is so anonymous, the only place you'll find it will be in my local second-hand record shop. Mammoth proudly claim to be the world's heaviest rock band, weighing more than the entire population of Norway, eating more hamburgers than some other fat bastard and guzzling 200 pints of warm lager every morning. The Roly-Polys of rock 'n' roll!

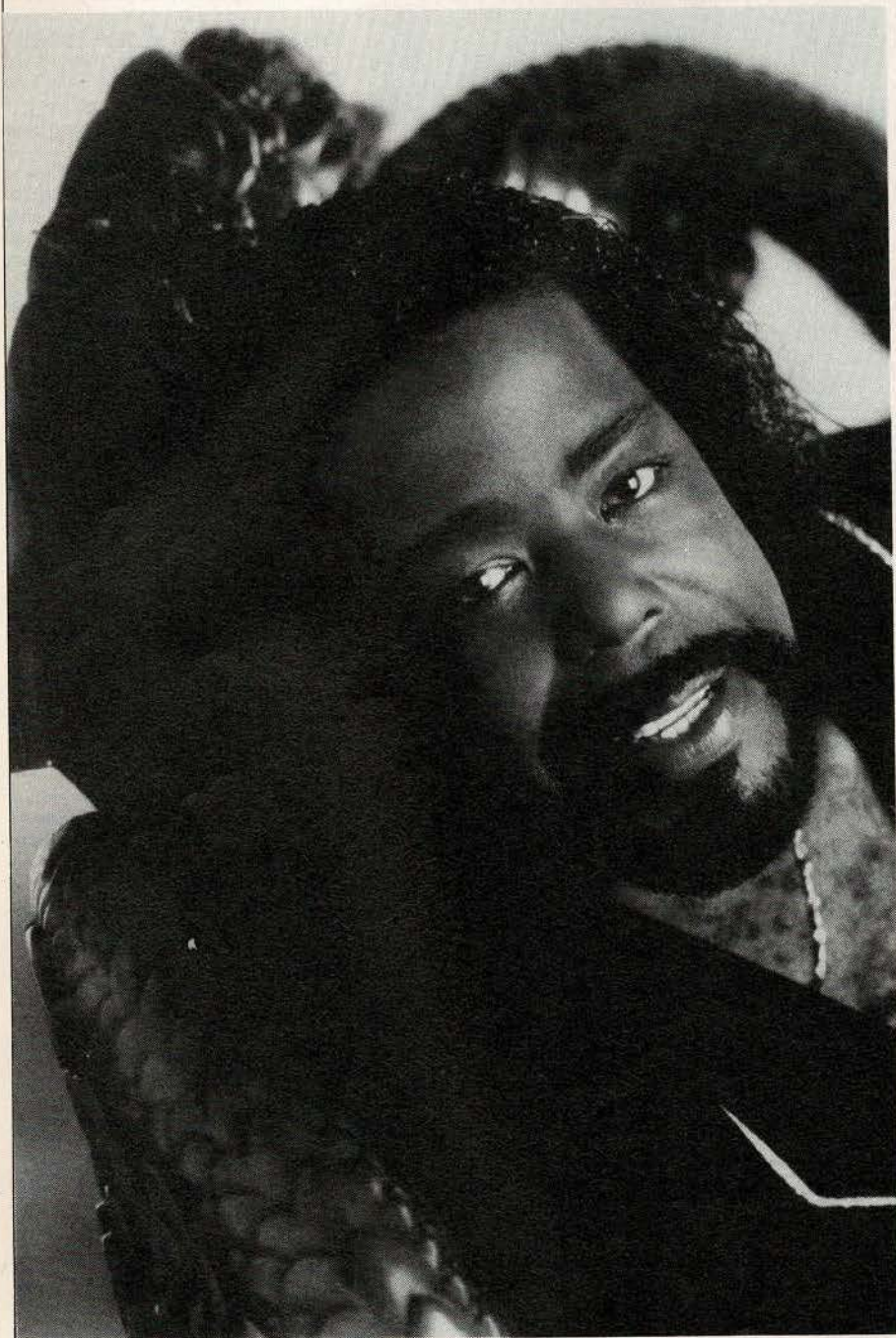
PRETTY MAIDS 'Love Games' (Epic) Cartoon rock for pre-pubescent lads who think heavy-metal bands are hard. A ridiculously dated culling of Magnum and Whitesnake B-sides and clearly the worst record this week.

reviewed by



tony beard

BARRY WHITE



*for
your
love*



a new 7" and extended 12" single





As John Cougar Mellencamp returns to British shores, Eleanor Levy finds out that the boy from Smalltown USA is looking for reality beyond the American Dream

John Cougar Mellencamp has a face that would have Mick Jagger running for plastic surgery. He's heading recklessly towards his late thirties, burns around in jeans and T-shirts cut off at the sleeves (now *that's* tacky) and is as American as Oliver North, Hershey bars and Herman Munster.

John Cougar Mellencamp is the acceptable face of US Adult Orientated Rock. But in this country, where the record buying public — despite the best efforts from the 'critics' in the music press — insist on buying records by the likes of acknowledged 'old farts' like Fleetwood Mac, Heart and Starship, those have been dirty words for some time now.

John Cougar Mellencamp has managed to retain a certain (ahem) 'credibility' which he would no doubt put down to the soul-tinged tone of his brand of blues and the universal messages of his often political songs, but which probably has more to do with the fact he hasn't sold as much as Springsteen. On the quality of his songs and human understanding alone, this is a crying shame. Life's a bitch . . .

THE ACCEPTABLE FACE OF AOR

John Mellencamp (the 'Cougar' was a name forced on him by an enthusiastic manager in the early days and he's been trying to get away from it ever since) has had only one substantial single hit in the UK, with 'Jack And Diane' in 1982. A semi-autobiographical tale of love 'down on the farm', it surfaced again recently, hipness blazing, sampled on the Coldcut's remix of Eric B's 'Paid In Full'. Dig that crazy crashing guitar riff boy!

His latest single, 'Check It Out', may well provide another breakthrough here, but Mellencamp would probably admit his

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greatest strength is in his LPs, eight in all, including the recent 'Lonesome Jubilee', in which he paints a picture of the hopes, dreams and despairs of life in Smalltown USA. His videos regularly turn up on US MTV, their simplicity proving that his music could have provided a perfect movie soundtrack (for anything from 'Rebel Without A Cause' to 'Rumblefish') while echoing his own roots.

Born in Seymour, Indiana (not far from that other Indiana boy, James Dean, who he's often compared to), he still lives in the mid-west. One of his finest songs was released in 1985, the poignant 'Small Town', which he used to promote 'Farm Aid' in America, a charity to help the small farmers against the big corporations who were trying to eat them up.

"I can be what I want to be there," he says. "I don't have to act. Plus it keeps me out of the music business. I don't like to be involved in it. I see a lot of people who started out with me who've moved to New York or Los Angeles or some place, and I don't think that you can create when you're caught up in the world of the music business. You really have no life experience to write about. It's better for me to stay out here, hanging out with people who don't make records and don't make movies and aren't on the radio.

"My best friend cuts down trees for a living and another good friend works for a trucking company. So I get a lot of life experiences this way, as opposed to being in a big city and going 'have you been to this club or have you heard this music?'. I'm totally alienated from that. Suits me perfect."

John Cougar Mellencamp rarely courts publicity. It's not that he's quiet or shy, far from it. He has quite a reputation as a 'bad boy' of rock, which usually means he's not too easy to push around.

"Well," he answers carefully, a hint of a laugh coming to his voice, "I think you have an idea of what you want to do and you try to stick to that; you don't want to be influenced by other people. The only thing I can say about that is that I've always been honest and I've never kissed ass!"

Mellencamp, though, knows more than most about how it feels to be the product being pushed in a sharp marketing campaign — and the knocks you can get from people who think you're nothing but some record company hype. Ten years ago, he was answering charges in **Record Mirror** of being 1978's version of rockin' Rick Astley. How does he feel about those days now?

Photo by Peter Anderson



"Did we really know what we wanted to do then, and did we really know how to do it? I hadn't come to myself then — I didn't know who I was. At 23 years old, I was fragmented.

"So, umm ... yeah, 10 years ago ... I listen to those records I made and I can't believe it's me. I had no business making records."

At that time, John was away from his beloved mid-west and living in England.

"I lived on Walpole Street, Chelsea. I lived there for six months during the whole punk thing. It was interesting to be there. I wasn't doing that but to be able to see it was great. I would go down to the Vortex club and places like that. It was interesting and it was exciting, but to me, above all, it was funny!"

Music's a funny old game Saint, and in these days, when all things American and over 35 come clothed in designer hippie wear and clouds of dry ice, John Cougar Mellencamp exists to show the young guitar guns on both sides of the Atlantic that it is possible to combine the wisdom of years with the passion and enthusiasm of that museum piece of youth culture — the rock 'n' roll rebel. And whether you love the music of Mellencamp or not, there's no doubting the sincerity of a man who feels the frustrations of a good American who's having to sit and watch everything he loves about his country going down the pan with last night's apple pie.

"I think we've got to realise that the human race is a very fragile thing," he explains. "I mean, we're really lucky to be sitting here. We hate so much. And the right seems to promote hate. They want the English to hate the Americans, they want the Germans to hate the Russians and it's so fragile we could do each other in in two seconds ... because of propaganda that your government sends out and that my government sends out. They never tell the masses the truth — it's crazy.

"In the United States we have a great resurgence of evangelism on TV now. We even have an evangelist running for president. Now, I'm big on religion — nobody bigger — I believe in Jesus Christ. *But,*" he emphasises the word passionately, "some of these people in the United States ... They're really good at stealing change out of old people's pockets.

"I mean, I'm from the generation that was going to change the world. In 1969 I was in Washington DC protesting against the Vietnam war ... And what did that generation do so far? We elected Ronald Reagan president!"

THE TEMPTATIONS

LOOK WHAT YOU STARTED

7" & 12"

Remixed by
Gail 'Sky' King



B P M

BEATS PER MINUTE
BY JAMES HAMILTON

THE 1988 Technics UK DJ Mixing Championships' heats came to an end last week, with only the three regional semi-finals to go before the grand final on February 16. At Nottingham's prettily colour co-ordinated Ritz (where for some strange reason the audience attendance was the lowest of any heat, crowds hanging from the rafters everywhere else), the mixing standard was very high, London's Cut Master Swift coming first in brilliantly original but jerkily inconsistent style, his flashes of genius outweighing the messy patches. His mixes are often featured on Capital Radio by Tim Westwood, but live he pulls such stunts as using both hands in rapid turn to scratch the same record, and pushing the mixer switches with his nose! Equal second with exactly the same marks (so both qualify for the semi-finals) were Phil Docherty from Birmingham's Stocks, who proved by going on first that this is not necessarily a jinxed position to draw in the evening's running order, and London's amazingly calm and collected 14-year-old Scratch Professor (see caption). In Northern Ireland, at Portrush's Traks (packed by enthusiastic dancers), the standard was not so high, with no scratching, but Rob Nelson from Bangor's JJ's came a semi-finals qualifying first mixing perfectly synchronised beats, while equal second were Billy Greer from Bangor's Matinee and Ken Burrell from Belfast's Soul City, with Strabane's Ian Robb third.

ODDS 'N' BODS

BOMB THE BASS are in fact from London, being DJ Tim Simonen from the Wag and studio engineer Pascal Gabriel, a remix of 'Beat Dis' already being due ... **Adrenalin MOD's** 'Bouncy House' for the time being is still released on Warrior Records, although now MCA Records (whose employee Maurice Bird is part of the group) are trying to tie up the rights, instead of the previously mentioned Uptown Records — in point of fact, my review really stirred things up! ... **Derek B's** now white-labelled jauntily jiggling 0-97bpm 'Goodgroove' this time trendily uses the Jackson 5's 'ABC' rhythm, and is due commercially in two weeks ... **Matt Black**, having fun playing with his new C-Lab Creator computer sequencer from Germany, is working with Jonathan More on a couple of acid house tunes

while, out early March, their megamix of JB beats will launch a James Brown remix series on Urban, and — worth other mixers noting — their 'Theft Appella' seven inch B-side to the new Coldcut 'Doctorin' The House' just contains all the samples they used, on their own without music! ... Essex DJ Mark Ryder (photographed two issues ago) is scratching on the upcoming 'Get Busy' by MDEmm ... **Barry White** 'For Your Love (I'll Do Most Anything)' is due in a beefed up Harris & Jolley remix already, with added Mike Stevens sax ... Detroit Transmat label owner Derek May's 124bpm The Mayhem Rhythm Mix of Two Men A Drumstick And A Toothpick (London LONXR 141) is speedily snickety, while there are back-to-back 109 1/2bpm Women & Children First Remix and Remixed Vocal Versions of Gladys Knight And The Pips 'Love Overboard' (MCA Records MCAX

1223) ... **Meli'sa Morgan** 'Good Love' is due as a US remix, while Sherrick's next single will be his reading of the Originals' 'Baby I'm For Real' ... **Quincy Jones** is apparently remaking New Order's 'Blue Monday'! ... **Larry James**, drumming leader of Fat Larry's Band, has died aged 38 in his hometown, Philadelphia ... **Joyce Sims** is mooted as the live star at the Easter Prestatyn weekender ... **Morgan Khan** plans not only a London-held three day UK Fresh 88 hip hop concert but also a similarly live all-star house music event in Birmingham, in June — in addition, Morgan, obviously thinking anything Germany's Brian Carter can do he can do better, is planning a 15 LP boxed set of house music past and present. **The Westside House Music Box Set** ... **Serious Records'** sister label Needle Records has two hot (if somewhat duplicating) compilation LPs due, 'Mad On House' (MADD 1) with

SEE WANT MUST HAVE

12" FUNKASS MIX & STREET LATIN WOLFF II

MIXED BY MIX MASTER PHIL HARDING



BLUE MERCEDDES



MCA RECORDS



● PHIL DOCHERTY

current jacks by Bam-Bam, Adonis, Jack Factory, Fall-out, Mr Lee, House Master Baldwin, and 'Dance Mania 2' (DAMA 2) with Bam-Bam, Adonis, Beatmasters/Cookie Crew, 2 Bad 2 Mention, MSQ II, Spoonie Gee, Cash Money, Jellybean 'Jingo' ... Mark Kamins' Arabic records used on 'Mohamed's House' (see review) include in particular a late 'Sixties 'Greatest Hits' album by the now dead Egyptian female singer Sabba ... Colin Hudd returns to Gravesend, opening Steps (formerly the Soul Bowl) this Saturday (6), and is looking on 0474-328745 for a female DJ, to train if necessary ... Soho's Gullivers in Ganton Street, attracting a classy soul crowd, restart their old Wednesday party night under the new name 'Wednesday Live' next week ... Nicky Holloway has already launched an Amnesia night for people with a sense of humour on Thursdays at Mayfair's Legends ... Nigel Wilton, Richard James and Rick Robinson funk 'Planet Rok' Thursdays at Deptford's Champs ... Rob Day (with 25 years' worth of underground

funk) and Bob Jones (with jazz and soul likewise), plus guest scratching by CJ Mackintosh, are every Friday at Flim-Flam in its new home, London Bridge's Royal Oak in Tooley Street (no longer the Special Branch) ... Glen Gunner funk/house/raps The Camden Slammer every Saturday at Camden Town's Electric Balroom ... LWR's Sunday breakfast man, Lewis Dene reckons Terry Billy's similarity to Joyce Sims could be because of her Mantronik connection, as female vocalist on 1986's Hanson & Davis 'I'll Take Your Man' ... Sabrina's video for 'Boys' is a real eye-popper — a big girl, she keeps bouncing out of her bikini top! ... PUMP THAT BASS!

HOT VINYL

KID'N PLAY 'Do This My Way' (US Selet FMS 62307) Hurby 'Luv Bug' Azor cheekily sets this 114½bpm rap jitterer to Maceo And The Macks' speeded-up 'Cross The Track' backing, complete with that nagging "wheee-eee" tone (instrumental flip), naturally massive!

TONY TERRY 'Lovey Dovey (Long Version)' (US Epic 49 07568) Taking off like a rocket, his album's catchy 'Casanova'-ish go-go tempoed swaying jiggy jogger is now in a terrifically jaunty waving 95½bpm remix and tightly percussive Charlie Dee Dub (edit too), a real nagger.

ROYAL HOUSE 'Party People' (Champion CHAMP 12-66) The "party people" phrase from Afrika Bambaataa & Soul Sonic Force's 'Planet Rock' digitally repeated through elements from Marshall Jefferson's 'Move Your Body (The House Music Anthem)' to make a 122bpm jittery jack track full of

crossover potential (sample filled bounding 123½bpm 'Key The Pulse' flip, both in two mixes).

LL COOL J 'Jack The Ripper' (Def Jam LLCJ T2) Wild and noisy, tongue lashing Kool Moe Dee and others who said he was going soft, this angrily jittering 94½bpm judderer in the frenetic Public Enemy style started selling on import seven inch but is now 12 inch here, for some reason though as flip to the unfashionably fast and sparse 0-135½bpm 'Going Back To Cali' (from 'Less Than Zero'), together with his old 89bpm 'I Can't Live Without My Radio'. The dope!

ROB BASE & DJ E-Z ROCK 'It Takes Two' (US Profile PRO-7186) Stealing the thunder already from Roxanne Shanté's upcoming newie, this infectiously jumpy (0-111½bpm rap duet is also set to the James Brown-produced Lyn Collins' 'Think', a much used break beat at the moment (semi-instrumental flip).

SHEIK FAWZ 'Mohamed's House' (US Pow Wow Art International PW 431) Mark Kamins has for long used Arabic records to add atmosphere at his illegal New York club Harem, and now incorporates them into the Live At The Harem, Islamic Fundamental Mix, and totally foreign Fawaz's Groove mixes of this infectiously leaping piano-jangled 124¼-0bpm house canterer. If these don't grab you, the straightforwardly instrumental Salaam Aleikum probably will. Check this out, y'all.

TONGUE 'N' CHEEK 'Nobody Can Love Me' (Criminal BUST 6, via Jet Star) Girl led tightly jittering bubbly simple 106½bpm British soul weaver something like a livelier Loose Ends (edit/dub flip), white labelled ages ago to what I took to be zilch response whereas it hadn't necessarily reached anyone then — now though it's suddenly exploded, not only in London but Manchester too.

ASWAD 'Don't Turn Around



● CUTMASTER SWIFT



● **SCRATCH PROFESSOR**, 14 years old but looking younger, came equal second at the Nottingham mixing heat purely on his ability, not because of his age. Mixing for four years now, after being inspired by seeing a DJ at an open air party in a park, the young Prof from Paddington has already won a scratching competition on BBC Radio London, just over a year ago, and can only get even better as the years go by.

CONTINUES OVER ►



FRESH ★ WILD ★ FLY ★ BOLD

ERIC B. & RAKIM
"MOVE THE CROWD"

Remixes by the Democratic 3
 and the Wild Bunch

more GOLD than GUCCI – OUT NEXT WEEK

BRW/12 BRW 88



"the best ideas for years"

B P M

CONTINUED



PAUL DAKEYNE (left), one of the Disco Mix Club's star mega- and re-mixers, has joined **Nic Wakefield** behind the decks every Monday at Uxbridge's Regals.

(Remix) (Mango 12IS 341) Billy Stewart influenced slinkily jiggling gentle 97 $\frac{1}{2}$ bpm undulating reggae-soul swayer by the underground superstars, who must now surely be due to follow in Maxi Priest's crossover footsteps!

JOHNNY HAMMOND 'Shifting Gears' (BGP Records BGPT 001, via Ace Records) The label name stands for Beat Goes Public, as well as for Baz Fe Jazz and Gilles Peterson (its owners), this flute tooted and electric keyboard nagged lightly jiggling 107-109-111-110-111-112bpm Blackbyrds-ish jazz-funk chant classic from 1975 being likely to shift gear fast in 12 inch form for the first time ever as it's inevitably now a rare groove.

RACHEL 'Love Emergency' (US Omni/Atlantic 0-86620) Presumably by Screamin' Rachel, if anyone (certainly not Cousin Rachel), this soulfully warbled atmospheric swirling and tumbling 118 $\frac{1}{2}$ -0bpm story song from Chicago is much better produced (by the Byrons Stingily & Burke) than most mere "house" and has already hit our Hi-NRG chart (radio/dub flip), mixer Freddy Bastone supplying even some transformer scratch edits.

RICKSTER 'Night Moves' (US Sound Pak SPR-1027) Steve 'Silk' Hurley-mixed interestingly building 0-122 $\frac{1}{2}$ bpm house canterer with some scatting started good soulful vocal group singing and other nagging ingredients (in three mixes).

PAUL FRENCH & THE MIX MASTER CREW 'This House Is Your House' (Rise Records RISE T10) Medway DJ Paul, from Gillingham's The Avenue, mutters the title line of a 'Brutal House'-ishly tempoed monotonous simple 116 $\frac{1}{2}$ bpm jittery chugger (beefier more brightly syncopated B-side dub), getting good initial reaction on white label.

BODY 'Middle Of The Night' (MCA Records MCAT 1203) Emotions-ish girls squeaked jerkily lurching dated bright strutter, here in a (0-)112 $\frac{1}{2}$ bpm Extended Version but selling more for the flip's far tighter original 112 $\frac{1}{2}$ bpm Allnighter mix (112 $\frac{1}{2}$ bpm 7" Version too).

PIERRE'S PFANTASY CLUB 'G.T.B. Got The Bug' (US Trax Records TX157) Frantically bounding 130 $\frac{1}{2}$ bpm acid house moaner (with still vocal 130 $\frac{1}{2}$ bpm B-side Dub and Instrumental) by one of the increasingly fashionable DJ

Pierre's various outlets, whose earlier even more acidic 126bpm 'Fantasy Girl' (US SRO 750487) remains one of the rarest and most sought after house imports, as only a few hundred were ever pressed for local Chicago distribution.

MSQ II featuring Jeffrey Chetaham 'Too Much' (US Easy Street EZS-7535) Loosely loping 119 $\frac{1}{2}$ bpm sneakily tough house bouncer with rippling piano, washing synth tones and a catchy almost jazz-funk-ish girl echoed butch chant, in Just Enough 'CLUB' and Not To Much 'DUB' versions.

FALLOUT 'The Morning After' (US Fourth Floor Records FF 887) Hi-hat hissed quite attractive (0-)120 $\frac{1}{2}$ -0bpm house instrumental by Lenny Dee & Tommy Musto, with chunkily jolting bass synth and blocking organ chords, in Sunrise Mix and The Aftermath versions.

FUNKMASTERS 'Shake Your Body Down' (Master-Funk TWD 1955, via Jet Star) Youthful bubbly 109 $\frac{1}{4}$ -109 $\frac{1}{2}$ bpm sparse juggler with a James Brown-ish beat in 'Get On The Good Foot' style (in four versions), rather appealing and worth checking.

VANESSA FRANKLIN and **Midnight Energy** 'My Mind' (CityBeat CBE 1220) Good straight ahead huskily wailed 117bpm bass synth burbled leaping canterer that isn't influenced by house or rap in any way (in three mixes, plus the crawling 33/66bpm 'Never Give Up').

OLIVER CHEATHAM 'Go For It' (Champion CHAMP 12-63) Phil Harding-mixed trotting 120bpm canterer with some opening digital "take a chance" stutters before Oliver's classily soulful tones and nice sax ride unhurriedly through the briskly lurching rhythm (inst flip).

3-D 'On The Dope Side' (CityBeat CBE 1218) Heavily juddering 97 $\frac{1}{2}$ bpm rap with a nagging Public Enemy-ish "noise", in two useful instrumental versions as well, double A-sided with the less urgent 91 $\frac{1}{2}$ bpm 'Crushin & Bussin'.

THIS, THE year's first Hi-NRG roundup may look a bit out of date now, but that can't be helped. Incidentally, if anyone grunts "Huh, that isn't a Hi-NRG record", I can assure you that everything mentioned here has shown up in Hi-NRG charts that we receive. Some are in the pop chart too! **TIFFANY** 'I Think We're Alone Now' (MCA Records MCAT 1211), Tommy James & The Shondells' 1967 US smash now big here in a flurryingly energetic (0-)130 $\frac{1}{4}$ -0bpm revival; **KYLIE MINOGUE** 'I Should Be So Lucky' (PWL Records PWLT 8), typically catchy shrill 115 $\frac{1}{2}$ bpm rinky tinky canterer from Stock Aitken Waterman's Bananarama reject pile, by the fashionably Australian TV actress who, as by now everyone must be sick of hearing, plays Charlene in 'Neighbours'; **DEBBIE GIBSON** 'Shake Your Love (Club Mix)' (Atlantic A9187T), jittery jerky bashing 121 $\frac{1}{2}$ bpm Miami-flavoured dated disco chanter by a talented nymphet; **DONNA SUMMER** 'All Systems Go (Extended Remix)' (Warner Bros U8122T), Harold Faltermeyer-produced frantically flying (0-)135-0bpm tuneful bouncer remixed by Bruce Forest; **SCOTT STRYKER** 'Science Fiction' (Nightmare MARE 57), rollicking see-sawing (0-)123 $\frac{1}{4}$ -0bpm skitterer using the organ chords from Van Halen's 'Jump'; **SEVENTH AVENUE** 'The Right Combination' (Nightmare MARE 47), gradually building Village People-ish 0-121 $\frac{1}{2}$ bpm canterer by the butchly chanting (and, this time, fully clothed) fellahs; **SANDRA EDWARDS** 'The Winner Takes It All' (Bolts BOLTS 11/12), straightforwardly Hi-NRGised (0-)127bpm Abba revival flipped by the good rattling and rollicking (0-)132 $\frac{1}{2}$ bpm 'Jump Start'; **NORMA LEWIS** 'Surprise Me Tonight' (Nightmare MARE 42), jauntily pumping 124 $\frac{1}{2}$ -0bpm Eurobeat-flavoured galloper; **MIDNIGHT SHIFT** 'Stop Me Now' (Technique TECT 102, via Fantasia/Pinnacle), skipingly pulsing 127 $\frac{1}{2}$ -0bpm dated galloper with girl-echoed staccato male vocal, and similar 128 $\frac{1}{4}$ -0bpm 'Tunnel Vision' flip; **DEPECHE MODE** 'Behind The Wheel (Shep Pettibone Remix)' (Mute 12BONG 15), mournfully groaned but burblingly backed skittery 124 $\frac{1}{2}$ bpm electro pulsed canterer; **SHARPE AND NUMAN** 'No More Lies' (Polydor POSPX 894), datedly familiar seeming bass driven monotonous 0-121 $\frac{1}{2}$ bpm disco loper with bursts of droning vocal; **ROB KEANE** 'One Night Stand' (Nightmare MARE 45), rinky tinky 119 $\frac{1}{2}$ -0bpm jitterer; **GENIE** 'He's A Rebel' (Bolts BOLTS 9/12), simple 125 $\frac{1}{2}$ bpm Crystals revival preambled by a stuttery instrumental intro called 'Bewitched'; **NORMA JEAN** 'How Deep' (Uptown Records 12UTR 6), lurching 115bpm loper in a Stock Aitken Waterman-copying style; **MAN TO MAN** featuring **PAUL ZONE** 'New York City Beat' (LP 'Man To Man featuring Paul Zone' Bolts BOLP 1002), 'Energy Is Eurobeat'-ish 130 $\frac{1}{4}$ -0bpm galloper, strongest "newie" from a singles-loaded set; **TIMERIDER** 'Cocoon' (Lisson Records DOLEQ 8, via PRT), Euro-flavoured datedly cantering (0-)119 $\frac{1}{2}$ bpm synth instrumental; **DREAMS** 'Boys, Boys, Boys (Riviera Mix)' (Point Records POINT X 03), Belfast-recorded ratty 122 $\frac{1}{2}$ bpm cover version of Sabrina's European smash, 'Boys'; **BEE GEES** 'E.S.P. "E.S.P.N.R.G"' (Warner Bros W8139TX), Arthur Baker-remixed now much more vigorously galloping 0-131 $\frac{1}{2}$ bpm meaningless song in high pitched voices; **CHARLIE MAKES THE COOK** 'Boys And Girls' (Quazar Records QUAT 2), Phil Harding-mixed sing-song dense bright (0-)131bpm chugger by some strangely named American girls; **MAN PARRISH** 'Brown Sugar' (Bolts BOLTS 8/12), synth skittered rather untidy 0-121bpm chugging revamp of the Rolling Stones classic; **ELISA FIORILLO** 'How Can I Forget You (Dance Mix)' (Chrysalis ELISAX 1), strainingly small-voiced rhythmically muddled (Motown meets 'Graceland?') 0-137 $\frac{1}{2}$ -0bpm disappointing wriggly galloper, nothing to do with jellybean this time.

COLD CUT

DOCTORIN' THE HOUSE

OUT MONDAY 8th FEBRUARY

X • WORD

INFAC T • X - WORD

ACROSS

- 1 Billy's feeling the heat (3,2,3,4)
- 5 After her first hit single she'll never find herself alone again (7)
- 8 He's one to 'Criticize' (9,5)
- 10 Ms Fiorillo, who's been taken into the charts by Jellybean (5)
- 12 Business that Duran Duran were involved with in 1987 (4,5)
- 14 She was a 'Slave To The Rhythm' (5,5)
- 16 Express that helped Dexy's Midnight Runners to the top in 1982 (7)
- 17 Question that's been asked by Whitesnake, Alison Moyet and Bob Marley (2,4,4)
- 19 Circus performers (7)
- 22 'The One I Love' was part of a 'Document' they produced (1,1,1)
- 23 Tina was going to do this to every rule (5)
- 24 Tricks performed by Queen (1,4,2,5)
- 29 Shane and Kirsty involved in a bit of make believe (9,2,3,4)
- 32 & 41 across The Blow Monkeys didn't think much of this girl (3,3,4,3,7,8)
- 34 Isaac who will always be remembered for the theme from 'Shaft' (5)
- 37 He's saying something about Jennifer (5,4)
- 40 She had a hit in 1977 with 'Pearl's A Singer' (5,5)

DOWN

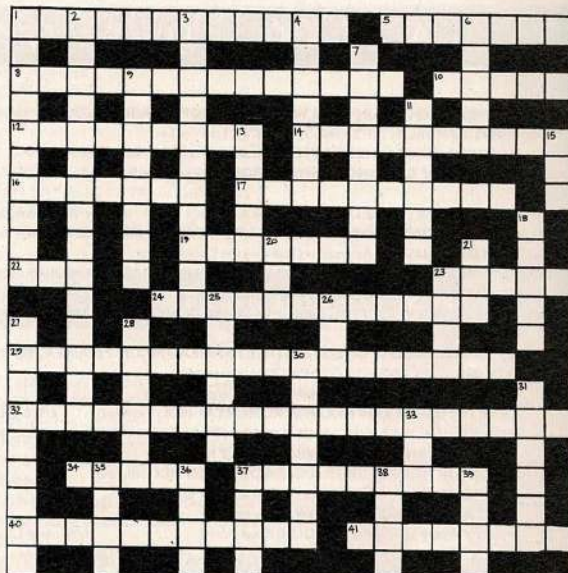
- 1 Missile fired by AC/DC (10)
- 2 Enjoyed by Jennifer and Bill (3,4,2,2,4)
- 3 Game played by Howard Jones, I always thought he was a bit childish (4,3,4)
- 4 Times three for 1987 Genesis hit (7)
- 6 He heard 'Vienna Calling' in 1986 (5)
- 7 It wouldn't look so Black if Colin took you here (8)
- 9 It's a Pet Shop Boys LP if you really want to know (8)
- 11 Council leader (6)
- 13 Musical that gave us 'Don't Cry For Me Argentina' (5)
- 15 Robbie's partner who helped him go Boops (3)
- 18 See 37 down
- 20 Elton's songs say so much (3)
- 21 In 1981 Steve Winwood described the '--- Of A Diver' (3)
- 23 Minor 1987 Peter Gabriel hit that can be found in the film 'Cry Freedom' (4)
- 25 Christians label (6)
- 26 Girls just want to have this according to Cyndi Lauper (3)
- 27 Five Star want to know what will happen if they answer in the affirmative (2,1,3,3)
- 28 Someone who just cares for me (2,4)

- 30 They were involved in a 'Wipe Out' during 1987 (3,4)
- 31 T'Pau have built one of spies (6)
- 33 City for Duran LP (3)
- 35 Ms Stewart who had hits with 'Knock On Wood' and 'Light My Fire' (4)
- 36 Madonna's label (4)
- 37 & 18 down Was Richard the inspiration for this Kate Bush LP (4,5)
- 38 Dave's partner (4)
- 39 Something the Bunnymen hear over and over again (4)

ANSWERS (JANUARY 30)

ACROSS: 1 Climie Fisher, 5 Red Rain, 8 Moonlighting, 9 Another, 11 Ian, 12 Caterpillar, 14 Clown, 15 Strong As Steel, 18 Mr Mister, 20 Maria Vidal, 23 Looking For A New Love, 27 Fresh, 28 All Night Long, 30 Damned, 32 Big Love, 33 Shot, 36 Father Figure, 39 Stutter, 41 Krush, 42 U Got The Look, 43 Jean

DOWN: 1 Come Into My Life, 2 I Found Someone, 3 Fight, 4 Saturday, 5 RCA, 6 Drop, 7 Ideal World, 10 Blue, 12 Chrissie Hynde, 13 Blood, 16 So Amazing, 17 Level, 19 England, 21 Ice, 22 Fool, 24 Wet, 25 Venus, 26 I Won't Cry, 29 Hook, 31 Arthur, 32 Big Fun, 34 Hot, 35 Build, 36 Fake, 37 Five, 38 Riot, 40 GTO



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.

BACK TO JACK

JACK TO THE SOUND
FAST EDDIE SMITH
I NEED YOU
HOLLYWOOD & THE HEAT
CHOICE OF A NEW GENERATION
ROCKY JONES
INSIDE MY MIND
JOE SMOOTH
AND SO IT GOES
EX-SAMPLE
DUM DUM CRY
MASTERS AT WORK
WE CAME TO JACK
SECRET SECRET
BOX HEAD
PROFESSOR FUNK
PROMISED LAND
ANTHONY THOMAS
WORK
BLAKE BAXTER
DESTINY OF LOVE
ANDRE OWENS
BROTHERS GONNA WORK IT OUT
THE CHILDREN
MY LOVE IS FREE
PETER BLACK
LOVE INVASION
TARGA WITH SHAWN CHRISTOPHER
+ D.J. MEGA TRACK
JACKMASTER BLACK
+ PRINCE OF HOUSE MEDLEY
JAMIE PRINCIPAL MEGAMIX
+ FAITH HOPE & CHARITY
COLIN FAVER MIX



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plus
5-track
JAMIE PRINCIPAL
Megamix
plus
10-track
COLIN FAVER
Megamix

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BLACK DANCE

TW LW

| | | | | |
|----|----|--|--|---|
| 1 | 1 | COME INTO MY LIFE (CLUB VERSION)/SIMON HARRIS MEGAMIX | Joyce Sims | London 12in |
| 2 | 2 | I GOT DA FEELIN'/IT'S LIKE THAT Y'ALL | Sweet Tee | Cooltempo 12in |
| 3 | 4 | HOUSE ARREST (THE BEAT IS THE WALL)/JACK'S BACK | Krush | Fon/Club 12in |
| 4 | 5 | I'M TIRED OF GETTING PUSHED AROUND | Two Guys A Drum Machine And A Trumpet | London 12in |
| 5 | 7 | BEAT DIS (EXTENDED DIS) | Bomb The Bass | Mister-Ron Records/Rhythm King 12in |
| 6 | 8 | SHE'S THE ONE/FUNKY PRESIDENT/FUNKY DRUMMER | James Brown | Urban 12in |
| 7 | 15 | ROK DA HOUSE | the Beatmasters featuring the Cookie Crew | Rhythm King 12in |
| 8 | 4 | LIGHTEN UP <I JUST CAN'T STOP SCRATCHIN'> (JAZZY JOYCE DUB MIX)/TIGHTEN UP <I JUST CAN'T STOP DANCIN'> (REMIX) | Wally Jump Jr & the Criminal Element | Breakout 12in |
| 9 | 6 | ROK DA HOUSE (DEMOLITION MIX/AL' NITE AL' RITE INSTRUMENTAL) | the Beatmasters featuring the Cookie Crew | Rhythm King 12in |
| 10 | 16 | SPY IN THE HOUSE OF LOVE (STREETS AHEAD MIX/MY NAME IS YOUNG, JEFFREY B YOUNG — LICENSED TO 'ILL MIX) | Was (Not Was) | Fontana 12in |
| 11 | 13 | I'M SO HAPPY (12" REMIX)/JUMP ON IT | Walter Beasley | Urban 12in |
| 12 | 11 | GIVE IT TO ME (CLUB MIX/INSTRUMENTAL MIX) | Bam-Bam | US Westbrook Records 12in |
| 13 | 10 | SOMETHING JUST AIN'T RIGHT/MAKE IT LAST FOREVER/DON'T STOP YOUR LOVE/I WANT HER/RIGHT AND A WRONG WAY | Keith Sweat | Vintertainment LP |
| 14 | 9 | JINGO (UK HOUSE MIX 1/LA CASA DE JUEGO MIX) | Jellybean | Chrysalis 12in |
| 15 | 12 | CRITICIZE (REMIX/CRITICAL MIX) | Alexander O'Neal | Tabu 12in |
| 16 | 20 | SING A SONG (BREAK IT DOWN) | Mantronix | 10 Records 12in |
| 17 | 39 | PARTY PEOPLE/KEY THE PULSE | Royal House | US Idlers 12in/Champion promo |
| 18 | 34 | ONLY THE STRONG SURVIVE | Frankie Knuckles/ALL DIS MUSIC | Romance ffr 12in white label |
| 19 | 24 | LOVE OVERBOARD (SOS MIX) | Gladys Knight And The Pips | MCA Records 12in |
| 20 | 17 | SAY IT AGAIN (EXTENDED REMIX) | Jermaine Stewart | 10 Records 12in |
| 21 | 14 | BRING THE NOISE | Public Enemy | US Def Jam 12in |
| 22 | 44 | LOVE IS THE ART (LOVE) | Living In A Box | Chrysalis 12in |
| 23 | 30 | LOOK WHAT YOU STARTED (12" VOCAL/PIANO DUB) | the Temptations | Motown 12in |
| 24 | 46 | THE JACK THAT HOUSE BUILT | Jack 'N' Chill | 10 Records 12in |
| 25 | 27 | DON'T LOCK ME OUT (SUPER BASS CLUB MIX/CLUB MIX) | Terry Billy | US Atlantic 12in |
| 26 | 18 | I'M ALL SHOOK UP | Spoonie Gee | US Tuff City 12in |
| 27 | 19 | GOOD LOVE/LOVE CHANGES (with Kashif)/I STILL THINK ABOUT YOU/HERE COMES THE NIGHT | Meli'sa Morgan | Capitol LP |
| 28 | 60 | MOVE THE CROWD (BEAT MIX BY THE DEMOCRATIC 3 FEAT. DJ SLACK)/THE WILD BUNCH (REMIX) | Eric B & Rakim | Fourth & Broadway 12in pre-release |
| 29 | 25 | RAW | Daddy Kane | US Prism 12in |
| 30 | 29 | BABY WANTS TO RIDE (STEVE 'SILK' HURLEY CLUB MIX/X-RATED/HOUSE OF TRIX) | Jamie Principle | ffrr 12in white label |
| 31 | 50 | DOCTORIN' THE HOUSE | Coldcut featuring Yazz and the Plastic People | Ahead Of Our Time 12in |
| 32 | 28 | LOVEY DOVEY (LONG VERSION)/CHARLIE DEE DUB | Tony Terry | US Epic 12in |
| 33 | 23 | I WANT HER (EXTENDED VERSION/LP VERSION) | Keith Sweat | US Vintertainment 12in |
| 34 | 37 | DO IT (DOUBLE TROUBLE MIX) | 2 Bad 2 Mention | Intouch 12in mailing list promo |
| 35 | — | IT TAKES TWO | Rob Base & DJ E-Z Rock | US Profile 12in |
| 36 | 22 | PLAY IT KOOL/UGLY PEOPLE BE QUIET! | Cash Money and Marvelous | US Sleeping Bag Records 12in |
| 37 | 36 | LET THE SUN IN (EXTENDED REMIX) | Atlantic Starr | Warner Bros 12in |
| 38 | 32 | HOUSE TRAIN (NEW YORK MIX) | Risse | Jack Trax 12in |
| 39 | 72 | BAD TIMES (I CAN'T STAND IT) | Rough Club | CityBeat 12in |
| 40 | 84 | DO THIS MY WAY | Kid 'N Play | US Select 12in |
| 41 | 35 | SAY YOU'LL BE | Jerome 'Secret Weapon' Prister and Output | Sure Delight 12in |
| 42 | 76 | LET'S GET BRUTAL (MEGA MIX/US VERSION) | Nitro Deluxe | Cooltempo 12in |
| 43 | 31 | DO IT (CLUB MIX) | 2 Bad 2 Mention | Intouch 12in |
| 44 | 83 | TELL IT TO MY HEART (DUB MIX) | Taylor Dayne | Arista 12in |
| 45 | 67 | NEVER KNEW LOVE LIKE THIS | Alexander O'Neal featuring Cherrelle | Tabu 12in |
| 46 | 41 | DEVOTION (CLUB MIX/BAM BAM'S HOUSE MIX) | Ten City | Atlantic 12in |
| 47 | — | SET IT OFF (BUNKER 88 MIX) (110¾-111)/(YOJAM MIX) (0-110¾-111)/(ORIGINAL MIX) (110¾-110¾bpm) | Bunker Kru/Harlequin 4's | Champion 12in mailing list promo |
| 48 | 96 | SIGN YOUR NAME | Terence Trent D'Arby | CBS 12in |
| 49 | 97 | THE JACK THAT HOUSE BUILT (THE SPACE BASE MIX/DEMOLITION MIX)/THE JACK THAT HOUSE CLUBBED | Jack 'N' Chill | 10 Records 12in |
| 50 | 85 | JACK THE RIPPER | LL Cool J | US Def Jam 12in |
| 51 | 61 | I NEED SOMEBODY | Kechia Jenkins | US Profile 12in |
| 52 | 49 | YOU GIVE ME SO MUCH/DUB MIX | Cousin Rachel | Supreme Records 12in |
| 53 | 43 | LET'S BE LOVERS TONIGHT | Sherrick | Warner Bros 12in mailing list promo |
| 54 | 48 | HOUSE ARREST (BURN DOWN THE HOUSE MIX)/JACK'S BACK (TO FRONTLINE MIX) | Krush | Fon/Club 12in |
| 55 | 69 | LOVIN' ON NEXT TO NOTHIN' | Gladys Knight And The Pips | MCA Records LP |
| 56 | 57 | SUBMIT (TO THE BEAT) (ELECTRO JACK REMIX/ORIGINAL JAZZY HOUSE MIX)/DANCING AND MUSIC (MUSIC PLEASE REMIX) | Groove | Submission 12in promo |
| 57 | 47 | CAUGHT U CHEATIN' | Raze | Champion 12in |
| 58 | 33 | HOW YA LIKE ME NOW (EXTENDED MIX) | Kool Moe Dee | Jive 12in |
| 59 | 42 | THE POKE (JACKMASTER MIX/YOUR TURN TO WORK ME MIX) | Adonis and the Endless Poker | DJ International Records/Westside Records 12in |
| 60 | 40 | KEEP 'EM STEPPIN' | Non-Stop/HIT 'EM WITH THIS Antoinette/The Fabulous | Fabulous 2/I AM DOWN Salt-n-Pepa/LET THE DRUMMER GET ILL Super Lovers (Hurby's Machine) |
| 61 | 45 | DOWNTOWN (CLUB MIX) | the JAMs (Justified Ancients Of Mu Mu) | US Sound Check Records LP |
| 62 | 56 | LET'S START LOVE OVER (EXTENDED) | Miles Jaye | KLFF Communications 12in |
| 63 | 26 | I LIKE TO LISTEN/DA ME MAS | T-Coy | Fourth & Broadway 12in deConstruction Records 12in |

| | | | | |
|--------|-----|--|--|-------------------------------------|
| 64 | 54 | BRING THE NOISE (NOISE VERSION) | Public Enemy | US Def Jam 12in |
| 65 | 63 | NOBODY CAN LOVE ME | Tongue 'N' Cheek | Criminal 12in |
| 66 | re | MY MIND (LONG VERSION) (117bpm) | Vanessa Franklin and Midnight Energy | CityBeat 12in |
| 67 | — | STRONG ISLAND (95%bpm) | J.V.C.F.O.R.C.E. | US B Boy Records 12in |
| 68 | 58 | MY ARMS KEEP MISSING YOU (THE NO L MIX) | Rick Astley | RCA 12in |
| 69 | 94 | LOVER'S LANE (NEW AFTER HOURS VOCAL MIX) | Georgio | Motown 12in pre-release |
| 70 | 66 | LET'S GET JAZZY (JAZZY THING/MY THING) | Flightt | US TMT 12in |
| 71 | 73 | DOCTOR IN THE HOUSE/DOCTOR IN THE TRAK | Coldcut featuring Plastic Man And The Plastic People | Ahead Of Our Time 12in promo |
| 72 | 89 | MIAMI GROOVE | Betty Wright | US Ms. B LP |
| 73 | 71 | CUBAN JAKKIN' | Rio Rhythm Band/Y'READY Noiz Inc/SINDECUTS KICKIN' YEAH! | Sindecut Baad! Records 12in EP |
| 74 | 55 | OVER YOU (with Natalie Cole)/LOVIN' YOU | Ray Parker Jr | Geffen Records 12in |
| 75 | 87 | WHEN WILL I BE FAMOUS (THE FAVOURITE BITS OF YOUR HIP HOP HITS)/I OWE YOU NOTHING (BLUES BROS BOOTLEG BUST UP MIX) | Bros (rebuilt by the Democratic 3 featuring DJ Slack) | CBS 12in white label |
| 76 | 65 | AND SO IT GOES | Ex-Sample | US Wide Angle 12in |
| 77 | 79 | NEVER NEVER GONNA GIVE YOU UP (MAMMOTH MIX) | Barry White | Club 12in |
| 78 | — | TAKE IT! (HANK SHOCKLEE & CHUCK D'S REMIX) | Age Of Chance | Virgin 12in mailing list promo |
| 79 | 100 | MOHAMED'S HOUSE | Sheik Fawaz | US Pow Wow Art International 12in |
| 80 | 74 | THROWDOWN | Sparky D | US B Boy Records 12in |
| 81 | — | OVERWEIGHTER/MR BIG STUFF | Heavy D & The Boyz | MCA Records 12in |
| 82 | 70 | GIRLS CAN JAK TOO (DANCE MIX/HOUSE MIX) | Zuzan | Supreme Records 12in |
| 83 | 68 | STRETCHIN' THE PIECES (CLUB MIX) | the CCR Crew | CCR 12in |
| 84 | 93 | FOR YOUR LOVE (I'LL DO MOST ANYTHING) | Barry White | Breakout 12in |
| 85 | — | NEVER GIVIN' UP ON YOU (12" REMIX) | John Paul Barrett | Westside Records 12in |
| 86 | — | RISE TO THE OCCASION (CLUB MIX) | Climie Fisher | EMI 12in mailing list promo |
| 87 | re | TOGETHER FOREVER | Rick Astley | RCA LP |
| 88 | 75 | BOUNCY HOUSE (BOUNCY MIX) | Adrenalin MOD/JACKIN' JAMES (CLUB MIX) | Jack Factory |
| 89 | — | GET OUTTA MY DREAMS, GET INTO MY CAR | Billy Ocean | Warrior Records 12in |
| 90 | re | NUDE PHOTO (RYTHIM MIX)/THE DANCE | Rythim Is Rythim | Jive 12in |
| 91 | re | (WHAT CAN I SAY) TO MAKE YOU LOVE ME/NEVER KNEW LOVE LIKE THIS | Alexander O'Neal | US Transmat 12in |
| 92 | 59 | HOUSE REACTION (SCRATCH MIX/ROBIN HOOD MIX) | T-Cut-F | Tabu LP |
| 93 | — | THINKING OF YOU (HOUSE MIX/12" VERSION) | Earth W/ind & Fire | Kool Kat 12in |
| 94 | 91 | MATERIALISTIC GIRL | Gusto | US Columbia 12in |
| 95 | — | THE MORNING AFTER (0-120½-0bpm) | Fallout | Fourth & Broadway 12in |
| 96 | — | LOVE DON'T LIVE HERE ANYMORE (119½-120bpm) | The Bassment Boys (Welcome To The Club) | US Fourth Floor Records 12in |
| 97 | 81 | I GOT IT GOIN' ON/FIRE (NEW FLAVOR) | Tone-Loc | US Jump Street LP |
| 98 | re | THEY CALL ME PUMA | Seeborn & Puma | US Delicious Vinyl 12in |
| 99 | re | BOOGIE BACK/MAKE IT FUNKY/SCAM GROOVE | the Scam (Richie Rich) | US Select 12in |
| 100=99 | — | DAZZ (THE DEF MIX/ORIGINAL REMIX) | Brick | VW Records 12in bootleg white label |
| 100= | — | RISE TO THE OCCASION (HIP HOP MIX) | Climie Fisher | US Magic City Records 12in |
| 100=re | — | ON THE DOPE SIDE (97½)/CRUSHIN' & BUSSIN' (91½bpm) 3-D | | EMI 12in |

Compiled by James Hamilton/Alan Jones

US BLACK SINGLES

TW LW

| | | | | |
|----|----|----------------------------------|--------------------------------------|-----------------|
| 1 | 1 | I WANT HER | Keith Sweat | Vintertainment |
| 2 | 6 | GIRLFRIEND | Pebbles | MCA |
| 3 | 2 | LOVE CHANGES | Kashif & Meli'sa Morgan | Arista |
| 4 | 8 | TO PROVE MY LOVE | Michael Cooper | Warner Brothers |
| 5 | 11 | LET ME TOUCH YOU | the O'Jays | PIR |
| 6 | 5 | BABY, BE MINE | Miki Howard | Atlantic |
| 7 | 10 | TWO OCCASIONS | the Deele | Solar |
| 8 | 7 | SECRET LADY | Stephanie Mills | MCA |
| 9 | 15 | SUPERBAD | Chris Jasper | CBS |
| 10 | 13 | WANNA MAKE LOVE (ALL NIGHT LONG) | Lillo Thomas | Capitol |
| 11 | 3 | LOVE OVERBOARD | Gladys Knight And The Pips | MCA |
| 12 | 14 | PUMP UP THE VOLUME | M A R R S | 4th + B'way |
| 13 | 17 | OVER YOU | Ray Parker Jr. | Geffen |
| 14 | 16 | COME INTO MY LIFE | Joyce Sims | Sleeping Bag |
| 15 | 21 | SOME KIND OF LOVER | Jody Watley | MCA |
| 16 | 19 | HOT THING | Prince | Paisley Park |
| 17 | 25 | YOU WILL KNOW | Stevie Wonder | Motown |
| 18 | 22 | RUN TO ME | Angela Winbush | Mercury |
| 19 | 12 | SO AMAZING | Gerald Albright | Atlantic |
| 20 | 4 | IF YOU CAN DO IT: I CAN TOO! | Meli'sa Morgan | Capitol |
| 21 | 24 | WITHOUT LOVE | Peabo Bryson | Elektra |
| 22 | 27 | NO 1/2 STEPPIN' | Shanice Wilson | A&M |
| 23 | 9 | SOMEONE TO LOVE ME FOR ME | Lisa Lisa & Cult Jam Force | Columbia |
| 24 | 29 | LOOK WHAT YOU STARTED | the Temptations | Motown |
| 25 | 23 | HOW YA LIKE ME NOW | Kool Moe Dee | Jive |
| 26 | 18 | IN THE MOOD | the Whispers | Solar |
| 27 | 38 | NEVER KNEW LOVE LIKE THIS | Alexander O'Neal featuring Cherrelle | Tabu |
| 28 | 31 | LIVE MY LIFE | Boy George | Virgin |

● BLACK DANCE
● US' BLACK SINGLES
● POP DANCE
● HI-NRG

INFACT ● CHARTS

● WEEK COMMENCING JAN 31, 1988

| | | | |
|----|----|---------------------------------------|---------------------------|
| 29 | 28 | I WISH YOU BELONGED TO ME | Lou Rawls |
| 30 | 30 | MARY MACK | Babyface |
| 31 | 34 | FOR YOUR LOVE (I'LL DO MOST ANYTHING) | Barry White |
| 32 | 20 | THE WAY YOU MAKE ME FEEL | Michael Jackson |
| 33 | 45 | WISHING WELL | Terence Trent D'Arby |
| 34 | 39 | RAINY NIGHT | Chico DeBarge |
| 35 | 48 | FISHNET | Morris Day |
| 36 | 44 | EVERY DROP OF YOUR LOVE | Stacy Lattisaw |
| 37 | 43 | SINCE YOU CAME OVER ME | Lace |
| 38 | 37 | FEELS GOOD TO FEEL GOOD | Garry Glenn |
| 39 | 47 | PLAYTHING | Rebbie Jackson |
| 40 | — | PUSH IT | Salt 'N' Pepa |
| 41 | 49 | TURN OFF THE LIGHTS | World Class Wrecking Kru' |
| 42 | 50 | TAKE GOOD CARE OF ME | Jonathan Butler |
| 43 | — | SEASONS CHANGE | Expose |
| 44 | 26 | GET LUCKY | Well Red |
| 45 | — | THINKING OF YOU | Earth, Wind & Fire |
| 46 | — | ROCKET 2 U | the Jets |
| 47 | — | THAT'S WHERE YOU'LL FIND ME | Deja |
| 48 | 46 | ARE YOU SERIOUS | Tawatha |
| 49 | — | LOVEY DOVEY | Tony Terry |
| 50 | — | COME AND GET THIS LOVE | Street Fare |

Compiled by Billboard

| | | |
|----------------|----|----|
| Gamble + Harry | 30 | 16 |
| Solar | 31 | 29 |
| A&M | 32 | 28 |
| Epic | 33 | 39 |
| Columbia | 34 | — |
| Motown | 35 | 30 |
| Warner Bros | — | — |
| Motown | 36 | 37 |
| Wing | 37 | 35 |
| Motown | 38 | 34 |
| Columbia | 39 | — |
| Next Plate | 40 | — |
| Cut | — | — |
| Jive | — | — |
| Arista | — | — |
| Virgin | — | — |
| Columbia | — | — |
| MCA | — | — |
| Virgin | — | — |
| Epic | — | — |
| Epic | — | — |
| Atlantic | — | — |

| | | | | |
|----|----|---|--|-----------------------------|
| 30 | 16 | BRING THE NOISE | Public Enemy | Def Jam 12in |
| 31 | 29 | PAID IN FULL (THE COLDCUT REMIX) | Eric B & Rakim | Fourth & Broadway 12in |
| 32 | 28 | THE WAY YOU MAKE ME FEEL (DANCE EXTENDED MIX) | Michael Jackson | Epic 12in |
| 33 | 39 | TIME WARP II | Damian | Jive 12in |
| 34 | — | LOVE OVERBOARD | Gladys Knight And The Pips | MCA 12in |
| 35 | 30 | TIGHTEN-UP I JUST CAN'T STOP DANCING | Wally Jump Jr And The Criminal Element | A&M Breakout 12in |
| 36 | 37 | ALL DAY AND ALL OF THE NIGHT | the Stranglers | Epic 12in |
| 37 | 35 | FATHER FIGURE | George Michael | CBS 12in |
| 38 | 34 | NEVER CAN SAY GOODBYE | the Communards | London 12in |
| 39 | — | BEAT DIS (EXTENDED DIS) | Bomb The Bass | Mister-Ron/Rhythm King 12in |
| 40 | — | BOYS (SUMMERTIME LOVE) | Sabrina | Ibiza 12in |

H I — N R G

TW LW

| | | | | |
|----|-----|--|------------------------------|------------------------------|
| 1 | 1 | SAVIN' MYSELF (HOT LINE REMIX)/BLASTER MIX | Eria Fachin | Nightmare 12in |
| 2 | 4 | THIS GIRL'S BACK IN TOWN | Raquel Welch | US Columbia 12in |
| 3 | 6 | BACK TO YOU | Crystal In The Pink | Canadian Power 12in |
| 4 | 18 | THE WINNER TAKES IT ALL | Sandra Edwards | Bolts 12in |
| 5 | 2 | THE RIGHT COMBINATION | Seventh Avenue | Nightmare 12in |
| 6 | 8 | O L'AMOUR | Dollar | London 12in |
| 7 | 3 | ALWAYS ON MY MIND (EXTENDED DANCE VERSION) | Pet Shop Boys | Parlophone 12in |
| 8 | 17 | ALL SYSTEMS GO (EXTENDED REMIX) | Donna Summer | WEA 12in |
| 9 | 11 | NO WIN SITUATION | Evelyn Thomas | Nightmare 12in |
| 10 | 7 | SATISFY MY DESIRE (CRITICAL MIAMI MIX)/(ALL NIGHT REMIX) | Havana | Nightmare 12in |
| 11 | 22 | LOVE EMERGENCY | Rachel | US Atlantic 12in |
| 12 | 12 | SKY HIGH (LES ADAMS REMIX) | Jigsaw | Splash 12in |
| 13 | 10 | THESE ARE BRIGHTER DAYS | Barbara Pennington | Nightmare 12in |
| 14 | 13 | COULD THIS BE LOVE | Fun Fun | Italian X-Energy 12in |
| 15 | 14 | YOU'RE MY RAINBOW | Hazell Dean | US Disconet 12in |
| 16 | 9 | DO YOU WANNA FUNK | Zone Brothers | US Recca 12in |
| 17 | 5 | HEAVEN IS A PLACE ON EARTH (HEAVENLY VERSION) | Belinda Carlisle | Virgin 12in |
| 18 | 39 | ALWAYS ON MY MIND (REMIX) | Pet Shop Boys | Parlophone 12in |
| 19 | 25 | I SHOULD BE SO LUCKY | Kylie Minogue | PWL Records 12in |
| 20 | 16 | SCIENCE FICTION | Scott Stryker | Nightmare 12in |
| 21 | 15 | WASTED NIGHTS | Croisette | Nightmare 12in |
| 22 | 24 | (I DON'T KNOW IF YOU'RE) DEAD OR ALIVE | Claudia Barry | US Disconet 12in |
| 23 | 27 | IF YOU LOVE SOMEBODY (REMIX) | Barbara Doust | Canadian Power 12in |
| 24 | 20 | I CAN'T HELP IT (CLUB MIX) | Bananarama | London 12in |
| 25 | — | CONTACT (MEDLEY) | Disc Drive | US Sizzle 12in |
| 26 | 35 | EASY TO TOUCH | Promise Circle | US Atlantic 12in |
| 27 | 21 | BOYS (SUMMERTIME LOVE) | Sabrina | Ibiza 12in |
| 28 | 29= | CHANGE IN ME | Karen Young | US Wide Angle 12in |
| 29 | 33 | I CRY FOR YOU | Shy Rose | US JDC 12in |
| 30 | 19 | NEVER CAN SAY GOODBYE (SHEP PETTIBONE REMIX) | Communards | London 12in |
| 31 | 32 | I THINK WE'RE ALONE NOW | Tiffany | MCA 12in |
| 32 | 37 | MY ARMS KEEP MISSING YOU (THE NO L MIX) | Rick Astley | RCA 12in |
| 33 | 28 | ALA VIE A L'AMOUR | Jakie Quartz | Dutch CBS 12in |
| 34 | 34 | HOT GIRL | Sabrina | German Chic 12in |
| 35 | 29= | ONE NIGHT STAND (MONOGAMIX) | Rob Keabe | Nightmare 12in |
| 36 | 31 | PERFECT LOVE | Linda Jo Rizzo | WEA 12in |
| 37 | re | YOU ONLY YOU | Tasha | Belgian ARS 12in |
| 38 | 38 | THOSE WERE THE DAYS | Sunshine Crew & Nikki Lauren | Dutch Rams Horn Records 12in |
| 39 | — | COCOON | Timerider | Lisson Records 12in |
| 40 | — | PERFECT LOVER (REMIX) | Company B | US Atlantic 12in |

Compiled by James Hamilton/Alan Jones

P O P D A N C E

TW LW

| | | | | |
|----|----|--|---|----------------------------|
| 1 | 4 | I THINK WE'RE ALONE NOW | Tiffany | MCA 12in |
| 2 | 3 | HEAVEN IS A PLACE ON EARTH (HEAVENLY MIX) | Belinda Carlisle | IRS 12in |
| 3 | 1 | HOUSE ARREST (THE BEAT IS THE LAW) | Krush | Club 12in |
| 4 | 2 | COME INTO MY LIFE | Joyce Sims | London 12in promo |
| 5 | 21 | WHEN WILL I BE FAMOUS? | Bros | CBS 12in |
| 6 | 19 | O L'AMOUR | Dollar | London 12in |
| 7 | 5 | ALWAYS ON MY MIND | Pet Shop Boys | Parlophone 12in |
| 8 | 22 | I SHOULD BE SO LUCKY | Kylie Minogue | PWL Records 12in |
| 9 | 10 | ROK DA HOUSE | the Beatmasters featuring the Cookie Crew | Rhythm King 12in |
| 10 | 8 | I GOT DA FEELIN' | Sweet Tee | Cooltempo 12in |
| 11 | 15 | SAVIN' MYSELF (HOT LINE REMIX) | Eria Fachin | Saturday 12in |
| 12 | 7 | JINGO (UK HOUSE MIX 1) | Jellybean | Chrysalis 12in |
| 13 | 9 | RISE TO THE OCCASION | Climie Fisher | EMI 12in |
| 14 | 26 | TELL IT TO MY HEART | Taylor Dayne | Arista 12in |
| 15 | 6 | WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU | Rick Astley | RCA 12in |
| 16 | 25 | SHAKE YOUR LOVE | Debbie Gibson | Atlantic 12in |
| 17 | 24 | SAY IT AGAIN | Jermaine Stewart | 10 Records 12in |
| 18 | 13 | WHO FOUND WHO | Jellybean featuring Elisa Fiorillo | Chrysalis 12in |
| 19 | 11 | SIGN YOUR NAME | Terence Trent D'Arby | CBS 12in |
| 20 | 20 | I FOUND SOMEONE | Cher | Geffen 12in |
| 21 | 17 | ANGEL EYES | Wet Wet Wet | Precious Organisation 12in |
| 22 | — | THE JACK THAT HOUSE BUILT | Jack 'N' Chill | 10 Records 12in |
| 23 | 12 | I CAN'T HELP IT | Bananarama | London 12in |
| 24 | 18 | TOUCHED BY THE HAND OF GOD | New Order | Factory 12in |
| 25 | 27 | CRITICIZE (REMIX) | Alexander O'Neal | Tabu 12in |
| 26 | 33 | I'M TIRED OF GETTING PUSHED AROUND | Two Guys A Drum Machine | London 12in |
| 27 | 23 | BEHIND THE WHEEL (REMIX) | Depeche Mode | Mute 12in |
| 28 | — | HOT IN THE CITY | Billy Idol | Chrysalis 12in |
| 29 | — | GIVE ME THE REASON | Luther Vandross | Epic 12in |

THE O'JAYS

ON 7" & 12"

12" Includes Extended Remix of
DON'T TAKE YOUR LOVE AWAY
from the Album, Cassette and Compact Disc
"LET ME TOUCH YOU"

LOVIN' YOU

U S S I N G L E S

TW LW

| | | | |
|----|----|---|-----------------|
| 1 | 2 | COULD'VE BEEN Tiffany | MCA |
| 2 | 3 | HAZY SHADE OF WINTER the Bangles | CBS |
| 3 | 1 | NEED YOU TONIGHT Inxs | Atlantic |
| 4 | 5 | SEASONS CHANGE Expose | Arista |
| 5 | 6 | I WANT TO BE YOUR MAN Roger | Reprise |
| 6 | 8 | HUNGRY EYES Eric Carmen | RCA |
| 7 | 12 | WHAT HAVE I DONE TO DESERVE THIS? Pet Shop Boys with Dusty Springfield | Manhattan |
| 8 | 13 | SAY YOU WILL Foreigner | Atlantic |
| 9 | 14 | TUNNEL OF LOVE Bruce Springsteen | Columbia |
| 10 | 11 | I COULD NEVER TAKE THE PLACE OF YOUR MAN Prince | Paisley Park |
| 11 | 15 | DON'T SHED A TEAR Paul Carrack | Chrysalis |
| 12 | 4 | THE WAY YOU MAKE ME FEEL Michael Jackson | Epic |
| 13 | 17 | I LIVE FOR YOUR LOVE Natalie Cole | Manhattan |
| 14 | 18 | EVERYWHERE Fleetwood Mac | Warner Brothers |
| 15 | 21 | SHE'S LIKE THE WIND Patrick Swayze | RCA |
| 16 | 24 | NEVER GONNA GIVE YOU UP Rick Astley | RCA |
| 17 | 10 | TELL IT TO MY HEART Taylor Dayne | Arista |
| 18 | 7 | GOT MY MIND SET ON YOU George Harrison | Dark Horse |
| 19 | 30 | FATHER FIGURE George Michael | Columbia |
| 20 | 25 | PUMP UP THE VOLUME M A R R S | 4th & Broadway |
| 21 | 22 | POP GOES THE WORLD Men Without Hats | Mercury |
| 22 | 9 | CANDLE IN THE WIND Elton John | MCA |
| 23 | 27 | CAN'T STAY AWAY FROM YOU Gloria Estefan | Epic |
| 24 | 16 | CRAZY Icehouse | Chrysalis |
| 25 | 26 | PUSH IT Salt 'N' Pepa | Next Plateau |
| 26 | 29 | I FOUND SOMEONE Cher | Geffen |
| 27 | 33 | I GET WEAK Belinda Carlisle | MCA |
| 28 | 23 | HONESTLY Stryper | Enigma |
| 29 | 37 | JUST LIKE PARADISE David Lee Roth | Warner Brothers |
| 30 | 20 | SO EMOTIONAL Whitney Houston | Arista |
| 31 | 39 | LOVE OVERBOARD Gladys Knight And The Pips | MCA |
| 32 | 40 | ENDLESS SUMMER NIGHTS Richard Marx | Manhattan |
| 33 | 35 | 853-5937 Squeeze | A&M |
| 34 | 42 | BE STILL MY BEATING HEART Sting | A&M |
| 35 | 36 | BECAUSE OF YOU the Cover Girls | Fever |
| 36 | 19 | THERE'S THE GIRL Heart | Capitol |
| 37 | 28 | FAITH George Michael | Columbia |
| 38 | 48 | I WANT HER Keith Sweat | Vintertainment |
| 39 | 57 | OUT OF THE BLUE Debbie Gibson | * Atlantic |
| 40 | 44 | RHYTHM OF LOVE Yes | Atco |
| 41 | 55 | HYSTERIA Def Leppard | Mercury |
| 42 | 31 | IS THIS LOVE Whitesnake | Geffen |
| 43 | 32 | SHAKE YOUR LOVE Debbie Gibson | Atlantic |
| 44 | 59 | (SITTIN' ON) THE DOCK OF THE BAY Michael Bolton | Columbia |
| 45 | 50 | TWILIGHT WORLD Swing Out Sister | Mercury |
| 46 | 51 | LIVE MY LIFE Boy George | Virgin |
| 47 | 49 | HOT HOT HOT Buster Poindexter | * RCA |
| 48 | — | THE MAN IN THE MIRROR Michael Jackson | Epic |
| 49 | 54 | NEVER THOUGHT (THAT I COULD LOVE) Dan Hill | Columbia |
| 50 | 60 | ROCKET 2 YOU the Jets | MCA |
| 51 | 38 | CATCH ME (I'M FALLING) Pretty Poison | Virgin |
| 52 | 41 | DON'T YOU WANT ME Jody Watley | MCA |
| 53 | 34 | CHERRY BOMB John Cougar Mellencamp | Mercury |
| 54 | 46 | I NEED A MAN Eurythmics | RCA |
| 55 | 43 | TRUE FAITH New Order | Qwest |
| 56 | 63 | WISHING WELL Terence Trent D'Arby | Columbia |
| 57 | 74 | GIRLFRIEND Pebbles | * MCA |
| 58 | 81 | ANGEL Aerosmith | Geffen |
| 59 | 72 | ALL I WANT IS YOU Carly Simon | Arista |
| 60 | 68 | NEVER CAN SAY GOODBYE the Communards | * MCA |

BULLETS

| | | | |
|----|----|---|--------------|
| 61 | 69 | YOU DON'T KNOW Scarlett & Blackman | * Virgin |
| 62 | 70 | NEVER KNEW LOVE LIKE THIS Alexander O'Neal | Tabu |
| 63 | — | WHEN WE WAS FAB George Harrison | Dark Horse |
| 65 | 71 | HOW CAN I FORGET YOU Elisa Fiorillo | Chrysalis |
| 66 | — | CHECK IT OUT John Cougar Mellencamp | Mercury |
| 68 | 76 | SOME KIND OF LOVER Jody Watley | MCA |
| 69 | 77 | SAVE YOUR LOVE Great White | Capitol |
| 72 | — | ROCK OF LIFE Rick Springfield | RCA |
| 74 | 83 | IT'S THE END OF THE WORLD REM | Atlantic |
| 80 | — | HOT THING Prince | Paisley Park |
| 83 | — | YOU WILL KNOW Stevie Wonder | Motown |
| 84 | — | DON'T LOOK ANY FURTHER The Kane Gang | Capitol |
| 89 | — | THE MOTION OF LOVE Gene Loves Jezebel | Geffen |
| 93 | — | WITHOUT YOU Peabo Bryson & Regina Belle | Elektra |

U S A L B U M S

TW LW

| | | | |
|----|----|--|-----------------|
| 1 | 2 | FAITH George Michael | Columbia |
| 2 | 1 | TIFFANY Tiffany | MCA |
| 3 | 3 | DIRTY DANCING Soundtrack | RCA |
| 4 | 4 | KICK Inxs | Atlantic |
| 5 | 5 | BAD Michael Jackson | Epic |
| 6 | 7 | THE LONESOME JUBILEE John Cougar Mellencamp | Mercury |
| 7 | 6 | WHITESNAKE Whitesnake | Geffen |
| 8 | 8 | HYSTERIA Def Leppard | Mercury |
| 9 | 9 | CLOUD NINE George Harrison | Dark Horse |
| 10 | 14 | OUT OF THE BLUE Debbie Gibson | Atlantic |
| 11 | 11 | WHITNEY Whitney Houston | Arista |
| 12 | 10 | A MOMENTARY LAPSE OF REASON Pink Floyd | Columbia |
| 13 | 13 | ... NOTHING LIKE THE SUN Sting | A&M |
| 14 | 12 | TUNNEL OF LOVE Bruce Springsteen | Columbia |
| 15 | 20 | HEAVEN ON EARTH Belinda Carlisle | MCA |
| 16 | 15 | THE JOSHUA TREE U2 | Island |
| 17 | 19 | EXPOSURE Expose | Arista |
| 18 | 21 | INSIDE INFORMATION Foreigner | Atlantic |
| 19 | 16 | YOU CAN DANCE Madonna | Sire |
| 20 | 17 | PERMANENT VACATION Aerosmith | Geffen |
| 21 | 18 | BACK FOR THE ATTACK Dokken | Elektra |
| 22 | 22 | TANGO IN THE NIGHT Fleetwood Mac | Warner Brothers |
| 23 | 23 | CHARACTERS Stevie Wonder | Motown |
| 24 | 26 | LIVE IN AUSTRALIA Elton John | MCA |
| 25 | 24 | VITAL IDOL Billy Idol | Chrysalis |
| 26 | 27 | BAD ANIMALS Heart | Capitol |
| 27 | 32 | JODY WATLEY Jody Watley | MCA |
| 28 | 30 | RICHARD MARX Richard Marx | Manhattan |
| 29 | 29 | DUOTONES Kenny G | Arista |
| 30 | 28 | CHRONICLES Steve Winwood | Island |
| 31 | 25 | DOCUMENT REM | IRS |
| 32 | 33 | LESS THAN ZERO Soundtrack | Columbia |
| 33 | 34 | ACTUALLY Pet Shop Boys | Manhattan |
| 34 | 31 | BIG GENERATOR Yes | Atco |
| 35 | 37 | APPETITE FOR DESTRUCTION Guns N' Roses | Geffen |
| 36 | 35 | UNLIMITED Roger | Reprise |
| 37 | 36 | SUBSTANCE New Order | Qwest |
| 38 | 42 | HOT, COOL AND VICIOUS Salt 'N' Pepa | Next Plateau |
| 39 | 38 | CRAZY NIGHTS Kiss | Mercury |
| 40 | 44 | ONCE BITTEN Great White | Capitol |
| 41 | 46 | SAVAGE Eurythmics | * RCA |
| 42 | 43 | CANCIONES DE MI PADRE Linda Ronstadt | Elektra |
| 43 | 39 | ROBBIE ROBERTSON Robbie Robertson | Geffen |
| 44 | 40 | RAPTURE Anita Baker | Elektra |
| 45 | 41 | LOOK WHAT THE CAT DRAGGED IN Poison | Enigma |
| 46 | — | IT'S BETTER TO TRAVEL Swing Out Sister | Mercury |
| 47 | — | ALL OUR LOVE Gladys Knight And The Pips | MCA |
| 48 | 50 | BABYLON AND ON Squeeze | A&M |
| 49 | — | WHENEVER YOU NEED SOMEBODY Rick Astley | RCA |
| 50 | 49 | SIGN 'O' THE TIMES Prince | Paisley Park |

INDIE SINGLES

TW LW

| | | | |
|----|----|--|-------------------|
| 1 | 1 | ROK DA HOUSE the Beatmasters featuring the Cookie Crew | Rhythm King/Mute |
| 2 | 3 | I SHOULD BE SO LUCKY Kylie Minogue | PWL |
| 3 | 2 | BEHIND THE WHEEL (REMIX) Depeche Mode | Mute |
| 4 | — | COLD SWEAT the Sugarcubes | One Little Indian |
| 5 | — | THERE IS NO LOVE BETWEEN US ANYMORE Pop Will Eat Itself | Chapter 22 |
| 6 | 4 | TOUCHED BY THE HAND OF GOD New Order | Factory |
| 7 | — | YOU MAKE ME FEEL the Woodentops | Rough Trade |
| 8 | 6 | JINGO Candido | Hardcore |
| 9 | 12 | SAVIN' MYSELF Eria Fachin | Saturday |
| 10 | 8 | BIRTHDAY the Sugarcubes | One Little Indian |
| 11 | 5 | JUST TO GET BY Babakoto | Union Jack |
| 12 | 10 | PUMP UP THE VOLUME M A R R S | 4AD |
| 13 | — | COCAINE SEX Renegade Soundwave | Rhythm King/Mute |
| 14 | 11 | LAST NIGHT I DREAMT ... the Smiths | Rough Trade |
| 15 | 14 | THE CIRCUS (REMIX) Erasure | Mute |
| 16 | 7 | JACK MIX IV Mirage | Debut |
| 17 | 9 | MY BABY JUST CARES FOR ME Nina Simone | Charly |
| 18 | 13 | TRUE FAITH New Order | Factory |
| 19 | 15 | BLUE MONDAY New Order | Factory |
| 20 | 27 | LOSE HIM I Start Counting | Mute |
| 21 | — | MASTER DIK Sonic Youth | Blast First |
| 22 | — | BRUTALITY Asher D and Daddy Freddy | Music Of Life |
| 23 | 20 | NEVER GIVIN' UP ON YOU John Paul Barrett | Westside |

- US SINGLES
- US ALBUMS
- INDIE ALBUMS
- INDIE SINGLES
- REGGAE
- MUSIC VIDEO

● WEEK COMMENCING JAN 31, 1988

| | | | |
|----|----|---------------------------------------|---------------------------------------|
| 24 | 25 | THE PEEL SESSIONS (VOLUME 2) | New Order |
| 25 | 16 | I STARTED SOMETHING I COULDN'T FINISH | the Smiths |
| 26 | 24 | BLUE WATER | Fields Of The Nephilim |
| 27 | 29 | THE PEEL SESSIONS | Joy Division |
| 28 | 21 | BEATS + PIECES | Coldcut featuring Floormaster Squeeze |
| 29 | 17 | FEMALES | the Cookie Crew |
| 30 | — | LOVE WILL TEAR US APART | Joy Division |
| 31 | — | MAISONETTE | Mighty Mighty |
| 32 | 32 | TEMPLE OF LOVE | Sisters Of Mercy |
| 33 | 36 | BEVERLY HILLS COP | the Big X Crew |
| 34 | 23 | NEVER LET ME DOWN AGAIN | Depeche Mode |
| 35 | 35 | WHO'S THAT MIX | This Year's Blonde |
| 36 | 19 | GET DOWN | Derek B |
| 37 | — | BIG ROCK CANDY MOUNTAIN | the Motorcycle Boy |
| 38 | 44 | HOUSE REACTION | T-Cut-F |
| 39 | 46 | ALICE | Sisters Of Mercy |
| 40 | 26 | GIRLFRIEND IN A COMA | the Smiths |
| 41 | 18 | DOWNTOWN | Justified Ancients Of Mumu |
| 42 | — | TRANQUIL | Clouds |
| 43 | 34 | BEAVER PATROL | Pop Will Eat Itself |
| 44 | 22 | DO YOU WANNA FUNK | Sylvester with Patrick Cowley |
| 45 | — | THAT JOKE ISN'T FUNNY ANYMORE | |
| 46 | 43 | ANYONE CAN MAKE A MISTAKE | the Wedding Present |
| 47 | 48 | ASYLUM | Screaming Trees |
| 48 | 41 | STRETCHIN' THE PIECES | C.C.C.R. Crew |
| 49 | 30 | THRU THE FLOWERS | the Primitives |
| 50 | 45 | VICTIM OF LOVE | Erasure |

| | | | | | |
|---------------------|----|----|----------------------------------|--------------------|--------------|
| Strange Fruit | 26 | 19 | THE SMITHS | the Smiths | Rough Trade |
| Rough Trade | 27 | 25 | THE SINGLES 81-85 | Depeche Mode | Mute |
| Situation Two | 28 | 26 | IN THE PALACE OF SWORDS REVERSED | the Fall | Cog Sinister |
| Strange Fruit | 29 | — | ROAD TO ROUNDAY PIER | the Rhythm Sisters | Red Rhino |
| Ahead Of Our Time | 30 | — | LIVE UNDEAD | Slayer | Roadrunner |
| Rhythm King/Mute | | | | | |
| Factory | | | | | |
| Chapter 22 | | | | | |
| Merciful Release | | | | | |
| Uptown | | | | | |
| Mute | | | | | |
| Debut | | | | | |
| Music Of Life | | | | | |
| Rough Trade | | | | | |
| Koolkat | | | | | |
| Merciful Release | | | | | |
| Rough Trade | | | | | |
| KLF Communications | | | | | |
| Subway Organisation | | | | | |
| Chapter 22 | | | | | |
| Domino | | | | | |
| the Smiths | | | | | |
| Reception | | | | | |
| Native | | | | | |
| Circle City | | | | | |
| Lazy | | | | | |
| Mute | | | | | |

| | | | | |
|----|----|----------------------------------|--------------------|--------------|
| 26 | 19 | THE SMITHS | the Smiths | Rough Trade |
| 27 | 25 | THE SINGLES 81-85 | Depeche Mode | Mute |
| 28 | 26 | IN THE PALACE OF SWORDS REVERSED | the Fall | Cog Sinister |
| 29 | — | ROAD TO ROUNDAY PIER | the Rhythm Sisters | Red Rhino |
| 30 | — | LIVE UNDEAD | Slayer | Roadrunner |

R E G G A E

TW LW

| | | | | |
|----|----|-------------------------------|-----------------|----------------------|
| 1 | 1 | IF I GAVE MY HEART TO YOU | John McLean | Ariwa |
| 2 | 2 | SOME GUYS HAVE ALL THE LUCK | Maxi Priest | 10 Records |
| 3 | 5 | SHE'S MY LADY | Administrators | Groove And A Quarter |
| 4 | 15 | GEE BABY | Toyin | Criminal |
| 5 | 7 | AGONY | Red Dragon | Techniques |
| 6 | 3 | THIS OLD HOUSE | Boris Gardiner | RCA |
| 7 | 4 | BIG BATTY GAL | Flourgon | Techniques |
| 8 | 18 | GUILTY FOR LOVING YOU | Carl St Clair | Kal A Bash |
| 9 | — | PUNANNY TOO SWEET | Lecturer | Live And Love |
| 10 | 9 | CUPID | Leroy Gibbons | Superpower |
| 11 | 10 | BAD BOY | Courtney Melody | Techniques |
| 12 | 14 | LEAVE IT TO ME | Frankie Paul | Moodies |
| 13 | 19 | I DON'T WANT TO WAKE UP EARLY | John Holt | Body Music |
| 14 | 12 | PLACE IN THE SUN | Kofi | Ariwa |
| 15 | — | RAGAMUFFIN NATTY DREAD | Nuts Professor | Fashion |
| 16 | 13 | JAZZY KIND OF LOVE | Ciyo | Ciyo |
| 17 | 8 | GAME OF LOVE | Frankie Paul | Live And Love |
| 18 | 6 | NOBODY CAN LOVE ME | Tongue In Cheek | Criminal |
| 19 | 17 | HOOKED ON YOU | Trevor Hartley | Massive |
| 20 | 11 | GET READY | Frankie Paul | Supreme |

MUSIC VIDEO

TW LW

| | | | | |
|----|----|---------------------------------------|---------------------------|----------------------|
| 1 | 1 | THE VIDEOS | Peter Gabriel | Virgin |
| 2 | 11 | BEST OF UB40 | UB40 | Virgin |
| 3 | 2 | UNDER A BLOOD RED SKY | U2 | Virgin |
| 4 | 9 | 12 WASTED YEARS | Iron Maiden | PMI |
| 5 | — | GREATEST FLIX | Queen | PMI |
| 6 | 8 | VISIBLE TOUCH | Genesis | Virgin |
| 7 | 3 | EURHYTHMICS LIVE | Eurythmics | PolyGram Music Video |
| 8 | — | LIVE FROM LORELEY | Marillion | PMI |
| 9 | — | MAGIC YEARS VOL 3 | Queen | PMI |
| 10 | 10 | NOW THAT'S WHAT I CALL MUSIC VIDEO 10 | Various | PMI |
| 11 | — | MORE VITAL IDOL | Billy Idol | Chrysalis |
| 12 | — | LIVE | Prince And The Revolution | Channel 5 |
| 13 | 18 | THE VIRGIN TOUR | Madonna | WEA Music |
| 14 | 7 | MAKING THRILLER | Michael Jackson | Vestron |
| 15 | 4 | SLIPPERY WHEN WET | Bon Jovi | Channel 5 |
| 16 | — | BETWEEN THE LINES | Five Star | PMI |
| 17 | 14 | MAGIC YEARS VOL 1 | Queen | PMI |
| 18 | 5 | MAGIC YEARS VOL 2 | Queen | PMI |
| 19 | — | LIVE IN BUDAPEST | Queen | PMI |
| 20 | — | OUTRAGEOUS... | Lionel Richie | Video Collection |

Indie Singles, Albums, Reggae and Music Video charts compiled by Spotlight Research

INDIE ALBUMS

TW LW

| | | | | |
|----|----|----------------------------------|------------------------|---------------|
| 1 | 1 | THE CIRCUS | Erasure | Mute |
| 2 | 2 | SUBSTANCE | New Order | Factory |
| 3 | 4 | BEST OF HOUSE MEGAMIX | Various | Serious |
| 4 | 3 | STRANGWAYS, HERE WE COME | the Smiths | Rough Trade |
| 5 | 7 | MY BABY JUST CARES FOR ME | Nina Simone | Charly |
| 6 | 8 | BEST OF HOUSE VOLUME 3 | Various | Serious |
| 7 | 5 | MUSIC FOR THE MASSES | Depeche Mode | Mute |
| 8 | 6 | UPFRONT 9 | Various | Serious |
| 9 | 9 | LES MISERABLES | Original London Cast | First Night |
| 10 | 12 | HATFUL OF HOLLOW | the Smiths | Rough Trade |
| 11 | 11 | WONDERLAND | Erasure | Mute |
| 12 | 13 | GEORGE BEST | the Wedding Present | Reception |
| 13 | 14 | LOUDER THAN BOMBS | the Smiths | Rough Trade |
| 14 | 10 | THE WORLD WON'T LISTEN | the Smiths | Rough Trade |
| 15 | — | THE MAN — BEST OF ELVIS COSTELLO | Elvis Costello | Demon |
| 16 | 15 | THE QUEEN IS DEAD | the Smiths | Rough Trade |
| 17 | 16 | UPFRONT 8 | Various | Serious |
| 18 | 20 | DAWNRAZOR | Fields Of The Nephilim | Situation Two |
| 19 | — | SMASH HITS ALBUM | Red Lorry Yellow Lorry | Red Rhino |
| 20 | 30 | BOX FRENZY | Pop Will Eat Itself | Chapter 22 |
| 21 | 21 | OUT OF OUR IDIOT | Elvis Costello | Demon |
| 22 | 18 | MEAT IS MURDER | the Smiths | Rough Trade |
| 23 | 17 | THE CUTTER AND THE CLAN | Run Rig | Ridge |
| 24 | 27 | ROCKY HORROR PICTURE SHOW | Original Soundtrack | Ode |
| 25 | 29 | BROTHERHOOD | New Order | Factory |

TONY VALENTINE

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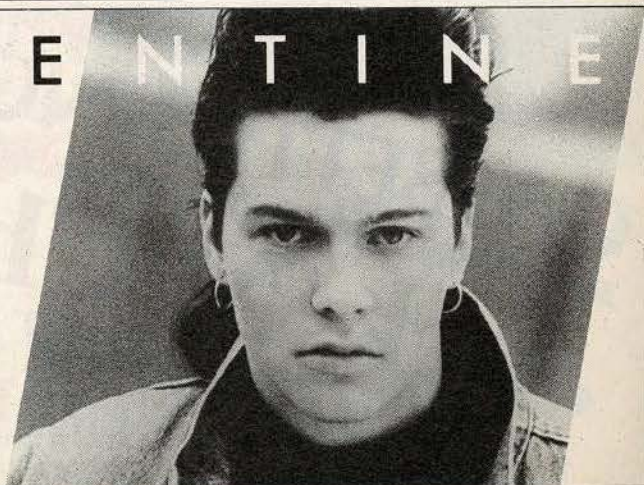


CHART FILE

BY ALAN JONES

● Switzerland is the site of the latest, and, so far, most severe outbreak of **Stock, Aitken and Waterman**.

This highly infectious disease has been noted in almost every country in the world since escaping from a studio in London in 1984, but seems particularly well suited to the cool, clear air of the Alps.

Latest reports suggest that 20 per cent of the Swiss top 30 has fallen prey to the fiendish SAW bug, whose natural habitat is discotheques, wherein it makes a dreadful noise and causes uncontrollable muscle spasms amongst the young and feeble.

The main carrier of the SAW melody/malady in Switzerland, as elsewhere, is **Rick Astley**, who is at number seven with 'Whenever You Need Somebody', number 27 with 'When I Fall In Love'/'My Arms Keep Missing You' and number 30 with 'Never Gonna Give You Up'. **Sinitta**, **Mandy Smith** and the original **Stock Aitken Waterman**, of which all other strains are barely discernable mutations, complete the bleak picture. Local observers expect the situation to worsen when the Swiss are exposed to a new and particularly virulent strain of SAW known as **Kylie Minogue**.

● Somehow I managed to lose the biggest hit of all from last week's list of **Vince Clarke** compositions. It is, of course, 'Only You', which was a number one hit for the **Flying Pickets** in December 1983.

● Over 23 years separated the **Kinks'** first hit single and the first hit remake of a Kinks' hit,



THE KINKS: it's official, they're hip again

courtesy of the **Stranglers'** update of 'All Day And All Of The Night'. A mere three weeks elapsed between the **Stranglers'** hit entering the chart and the **Fall's** debut last week, with a surprisingly accessible and faithful cover of 'Victoria', another **Kinks** classic, originally a hit for **Ray Davies** and the boys in 1970. The belated attention to the **Kinks'** catalogue continues apace — **Kirsty MacColl** is also planning a cover of one of their hits, though she refuses to name it in case somebody beats her to it.

Another songwriter unexpectedly favoured by the **Stranglers** (they covered the **Dionne Warwick** hit 'Walk On By') is **Burt Bacharach**.

The 59-year-old American's latest hit composition, written with wife **Carole Bayer Sager** and **Ray Junior Parker**, is **Parker's** duet with **Natalie Cole**,

'Over You', which entered the chart a week ago.

It's precisely 30 years since **Bacharach's** first hit, 'The Story Of My Life', which he wrote with lyricist **Hal David**. The song was simultaneously charted in four versions, with the most successful, by Liverpoollian **Michael Holliday**, reaching number one. **Bacharach** and **David's** second hit was 'Magic Moments' for **Perry Como**. It replaced 'The Story Of My Life' at number one, making **Bacharach** and **David** the first songwriters to pen consecutive number ones.

Bacharach has been active as a source of new hit songs for longer than any other writer currently successful. **Bacharach's** most recent hit before 'Over You' was 'Love Power' by **Dionne Warwick** and **Jeffrey Osborne**. A sample of his other hits over the last 30 years: '24

Hours From Tulsa' (**Gene Pitney**), 'Tower Of Strength' (**Frankie Vaughan**), 'Always Something There To Remind Me' (**Sandie Shaw**), 'Trains And Boats And Planes' (**Billy J Kramer** and the **Dakotas**), 'I Just Don't Know What To Do With Myself' (**Dusty Springfield**), 'Alfie' (**Cilla Black**), 'Raindrops Keep Falling On My Head' (**BJ Thomas**), 'What's New Pussycat' (**Tom Jones**), 'I'll Never Fall In Love Again' (**Bobby Gentry**), 'Message To Martha' (**Adam Faith**), 'The Look Of Love' (**Gladys Knight And The Pips**), '(They Long To Be) Close To You' (the **Carpenters**), 'Arthur's Theme (Best That You Can Do)' (**Christopher Cross**), 'Do You Know The Way To San Jose' (**Dionne Warwick**) and 'That's What Friends Are For' by **Dionne** and **Friends**.

All in all, it's a staggering catalogue of great songs by a very diverse collection of artists. If I can ever put together a comprehensive list of **Bacharach** compositions — difficult because he changed music publishers several times — I will cross-reference it with the chart and publish a **Bacharach** hitlist.

● It's good to see **Pop Will Eat Itself** and the **Motte Verrix Inspirational Choir** in the chart with their brilliant single 'There Is No Love Between Us Anymore'.

If you listen very carefully to the final few seconds of the record you'll hear a stolen fragment of the **Righteous Brothers'** number one hit 'You've Lost That Loving Feelin'', but a more audible snatch of **Nat King Cole's**

'When I Fall In Love', which precedes the track on their album 'Box Frenzy', is missing from the single.

Apart from sporting some witty lyrics, the album also contains shoplifted segments of 'Wham Rap', 'C'mon Everybody', 'Stand And Deliver', 'Respectable' and 'The Jack That House Built', all by their original artists. The final three songs form part of 'F*** This Grebo Shit... Hit The Hi-Tech Groove', wherein the poppies admit their copyright crimes.

Two wrongs don't make a right, according to the old cliché, but what's good enough for **PWEI** is good enough for me, so I'm stealing some of their lyrics to give you an idea of their cavalier attitude:

"We've shit for brains, got blinkered vision.

Steal our lines from television,
Steal some words, steal some tune.

Don't be shy, hit the Hi-Tech groove!"

It continues in the same vein:

"You don't have to have integrity,

You don't have to have ability,

You don't need respectability.
Drop in a groove, circulate,
Stake your claims, it's not too late,

Bleed the past, take what you like

"We're no good thieves,
we're no buyers,

It's the art of scrounging —
it's base desire,

The **Brinks-Mat** job was a second rater,

Poppie-tricks are the number one capers."

CASSETTE SINGLE
Jack 'N' Chill



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● Pop pup **Tiffany** pulls off a remarkable transatlantic double this week. As the 16-year-old Californian's debut single, 'I Think We're Alone Now', tightens its grip at the top of the UK singles chart, her second single, 'Could've Been', slips into pole position in Billboard's US Hot 100.

Tiffany is only the seventh artist ever to have simultaneous UK and US number ones with different songs — and the first female.

Elvis Presley was the first artist to turn the trick, and the only one to do it more than once as the table on the right reveals:

It's somewhat surprising that **the Beatles** had to wait until 1969 for their double, given the enormous popularity in both countries, but it's even more of a shock to find **the Troggs** in the list.

The Hampshire group had only one number one hit in each country, but they managed to time it to perfection, topping here with their second hit 'With A Girl Like You' whilst leading the US listings with 'Wild



● **THE TROGGS**: dig those groovy Lionels



● **ELVIS**: transatlantic king

**SIMULTANEOUS NUMBER ONE HITS IN
BRITAIN & AMERICA:
SAME ARTIST, DIFFERENT SINGLE**

| ARTIST | TITLE (UK/US CHART TOPPER) | YEAR |
|---------------|--|------|
| ELVIS PRESLEY | All Shook Up/Teddy Bear | 1957 |
| ELVIS PRESLEY | Jailhouse Rock/Don't | 1958 |
| PERRY COMO | Magic Moments/Catch A Falling Star | 1958 |
| ELVIS PRESLEY | It's Now Or Never/Are You Lonesome Tonight | 1960 |
| ELVIS PRESLEY | Wooden Heart/Surrender | 1961 |
| THE TROGGS | With A Girl Like You/Wild Thing | 1966 |
| THE BEATLES | The Ballad Of John & Yoko/Get Back | 1969 |
| ABBA | Knowing Me, Knowing You/Dancing Queen | 1977 |
| JOHN LENNON | Imagine/(Just Like) Starting Over | 1980 |
| TIFFANY | I Think We're Alone Now/Could've Been | 1988 |

Thing'. The latter placing was achieved after a legal wrangle about US rights was settled amicably, with 'Wild Thing' being released simultaneously on two different labels — Fontana and Atco. It was the first of only two occasions on which a number one hit has been simultaneously available on two labels — the other being the Columbia/Casablanca 7-inch/12-inch arrangements for the **Barbra Streisand** and **Donna Summer** duet 'No More Tears (Enough Is Enough)' in 1979.

Troggs' lead singer **Reg Presley** was also their songwriter, composing all but one of their lyrically provocative hits — the exception being 'Wild Thing', which was the work of American songwriter **Chip Taylor** — brother of actor **Jon Voight**.

Presley still maintains that the lyrics of 'Wild Thing' are corny and embarrassing and claims the Troggs only recorded it because their producer and record company boss Larry Page insisted they do so.

Despite Presley's reservations 'Wild Thing' is widely recognised as a classic.

● Social scientists scanning the small print of American newspapers have noticed a significant upturn in the number of parents naming their daughters Tiffany in the wake of the girl wonder's success.

In America, your Christian name can say nearly as much about you as a photograph, and, whilst it has topped the list of most popular names for new born black girls for several years, Tiffany has, hitherto, never been one of the top 10

names for white girls. Expect that to change.

● **Michael Jackson's** 'Bad' album continues to sell at a brisk pace around the globe..

Thus far, it has topped the chart in 24 countries, selling over 1.5 million copies in just 22 weeks.

It has also yielded a trio of international hit singles in 'I Just Can't Stop Loving You', 'Bad' and 'The Way You Make Me Feel', which have each sold over two million copies. All were penned by Jackson, but the fourth single from 'Bad' is the **Siedah Garrett** and **Glen Ballard** song 'Man In The Mirror'. Its release, and the publicity that will attend Jacko's forthcoming tour of America and Europe should ensure that sales of 'Bad' tick over very nicely for some time to come.

● **Elton John's** live version of 'Candle In The Wind' continues to climb the singles chart, and threatens to top the number 11 peak of his original 1974 studio version of the track.

Elton is only the second artist to have separate top 20 hits with live and studio versions of the same tune, emulating **Status Quo's** historic success with 'Caroline', a number five hit in its studio version in 1973, and a number 13 success nine years later in a version recorded in Birmingham's National Exhibition Centre.

Elvis Presley also came close, topping the chart in 1961 with the original version of 'Are You Lonesome Tonight', and reaching number 25 with a concert recording of the same track 21 years later.

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| Citronic Hawaii IV..... | £524.25 | Shure Unidyne B Microphone..... | £34.75 |
| Citronic Avon II..... | £704.25 | Jive Light CR16 Mobile Harvester..... | £283.36 |
| Citronic Thames II..... | £1012.50 | Stone 100 jingle LP..... | £5.95 |
| Citronic SM 350 (inc PSU)..... | £219.20 | Par 36 lamps each..... | £4.74 |
| Citronic SM 450 (inc PSU)..... | £323.20 | NJD SA110 Mono Slave Amp now..... | £96.05 |
| Citronic SM 650 (inc PSU)..... | £639.20 | Martin Anti-Static Slip Mats..... | £8.63 |
| Citronic PPX 300 Mosfet Amp..... | £374.25 | Koss Jck/250 Kardless Headphones..... | £151.80 |
| Citronic PPX 450 Mosfet Amp..... | £509.25 | Shure Prologue 10L Microphone..... | £19.49 |
| Citronic PPX 900 Mosfet Amp..... | £614.25 | Stanton 500 Styli..... | £11.21 |

Please note these are examples of some of the prices which are inclusive of VAT. All at cash prices. Please phone for further details.

WINTER/SPRING '88 SALE PRICES

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| Pair 1x15" Cabs £155pr | Citronic Thames II Micro £389 |
| WAD 1x12" Bins £175pr | Citronic Hawaii £185 |
| 2x12" Plus Horn Cabs £175pr | NJD Spiffire 110w £295 |
| Black 2x12" Cabs £145pr | Triple Deck Q Amp £225 |
| 1x12" Cabs Metal Grills £120pr | Stereo Graphic Decks NP £325 |
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MISSION

IMPROBABLE

An American tour can do funny things to your mind. The Mission's Wayne Hussey signed a pledge to give up drink and drugs and says he'd like to give birth to a child. Lisa Tilston checks his pulse. X-ray shots: Joe Shutter

The Mission boys are back in town. No haggard faces, just a determined gleam in their eyes. They look healthier and happier than you would expect, considering the reputation for rabble-rousing that precedes them. These lads seem far too young and polite to wreak havoc on anything. Of course, appearances can be deceptive. . . . Their massive tour of America, the highlight of a year-long party which turned sour when bassist Craig decided he was going home to catch up on his sleep, has left them a little older and wiser, but in no way subdued. Much of their good cheer can be put down to the completion of the new album.

'Children', produced by John Paul Jones of Led Zeppelin fame, is a shimmering triumph which more than justifies their long absence. The first single from it, 'Tower Of Strength', is a masterpiece of spine-tingling seduction which wields itself so turntables and heartstrings on impact. They're firing on all cylinders again, and raring to go.

Craig: "I think I'll enjoy this coming tour more, and we'll probably look after ourselves better. In America we were getting ridiculous about what we considered our thresholds to be! It was depressing to play that number of dates in a short space of time, too, and it could have been any one of us that decided they'd had enough. We have

our own personal limitations now." Simon: "Wayne did sign a pledge to give up drink and illicit substances, but he was out of his head at the time. He put a clause at the end — 'I reserve the right to change my mind at any time!'"

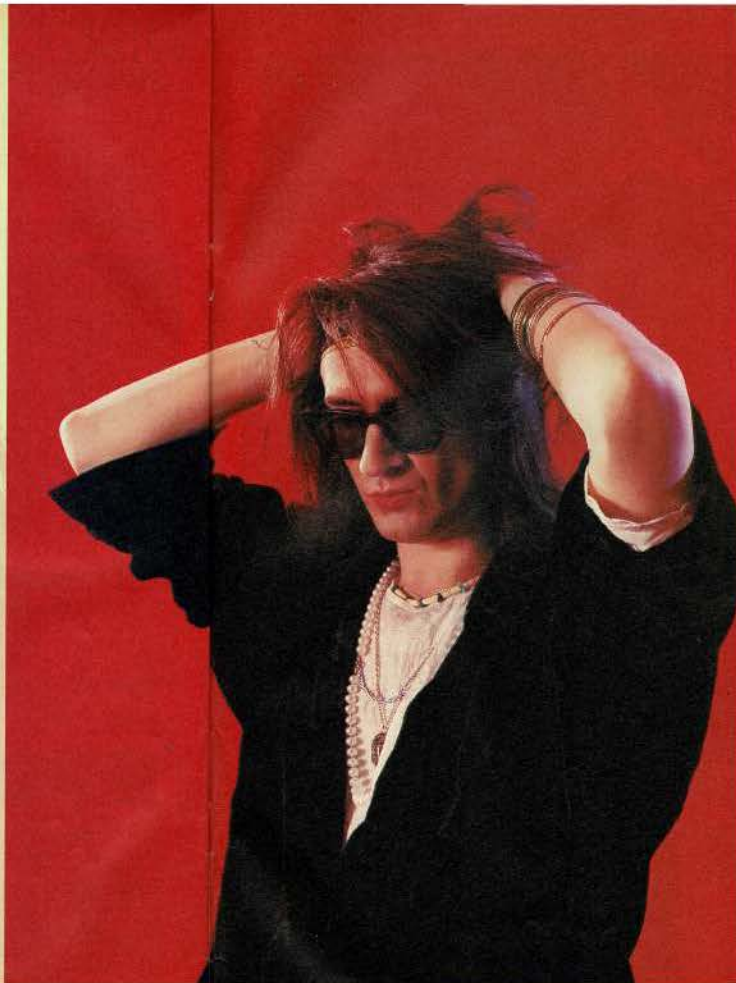
Mick: "You live and learn . . . sometimes." The advance sales for both tour and record reveal the eagerness of the Mission's fans to hear the new songs and to see Craig and Mick's fetching haircuts. They won't be disappointed.

Back at the hotel, meanwhile, Wayne Hussey contemplates life with the rosy outlook of a man who's just made an album confirming his talent for songwriting, become a father for the first time, and has an overripe supply of Blue Nun within his grasp. The American tour has left its mark on him, and the songs on 'Children' capture the space, haze and madness of the country. Wayne's recollections of America mainly consist of 'Big! Extreme! Police! Arrest!' Anecdotes from the tour tend to confirm his reputation as party animal extraordinaire, but he's far more thoughtful than he's usually given credit for.

"Drinking and drug-taking are an important part of this band because they've had an obvious effect on what we do. They don't necessarily enlighten you, but they give you a different perspective — that's not a justification, it's a statement of fact. I do go out less than I used to, partly because people tend to be either obsessive or abusive, and consequently you don't feel much like a human being."

The birth of Wayne's daughter Hannah four months ago has made Wayne very happy, and every time he mentions her a delighted grin lights up his face.

"I didn't expect Hannah's birth to affect me that much, but it's the most important thing that's ever happened in my life. Right now she's just a bundle of instinct. She grabs my finger because she wants to be close, there's no thought behind it. As we get older we get sadder, and



the intellect takes over. We should be more instinctive . . . even if it gets us into trouble.

"I don't feel that fatherhood's a responsibility, it's a pleasure. When I hold her and she smiles at me, the feeling's indescribable. I'd still really like to be a mother, absurd as it sounds. It probably will be possible within our lifetime, but I don't believe in mucking about with nature or genetics. Actually I've worn my smock, but I have to wear a belt with it!"

There's something very childlike about Wayne himself, a rare openness and warmth. He has a remarkable gift for friendship, falls in love constantly, and adores the people he works with. Wayne, it seems, loves the world and the world can't help but respond.

Most of the letters I get aren't sexually orientated, it's more like 'your your heart out to Uncle Wayne!' I seem to strike a chord with younger people, and there is a reciprocal affection between us and the fans, a strong sense of commitment. We are a sexy band though, I look at us and I think 'what a sexy bunch of gars!' It's a very important part of life — without it, Hannah wouldn't be here."

'Children' is a very sensual record, combining the best of the aesthetic Mission of old with subtle acoustic thrills and heart-stoppers. It's less tongue-in-cheek than their debut album 'God's Own Medicine', but far more self-assured. Wayne's matured as a songwriter, and can touch the emotions without resorting to sugary sentimentality: he's currently working on a song that makes everyone cry, himself included, and may become one of the great love-songs of our time.

"I went through a lot of traumas with 'God's Own Medicine', and it was very confused lyrically because the whole of my life up till then went into it. I got to the point of leaving because I wasn't happy with my performance and I felt I was letting the band down. The turning point came one night when I realised how much I loved the people who work with us, and how much a part of the band they are. After that I was in a better frame of mind. You can go on for ever trying to perfect something, but then you lose the sentiment behind it."

Subsequently, 'Children' is a more intense album, reflecting the events of the past year, and it comes across as deeply personal.

"I do feel vulnerable. We all have a sense of self-preservation, so some things are held back, but there are certain songs where I feel I've passed that mark. You open yourself up when you release a record, and it hurts when people criticise you. You have to develop a thick skin, but I'm only a little lad, so it's difficult. I do develop a thick head quite often, that gets me through a lot!"

Despite the occasional bad dream he has about the record release, Wayne's convinced that the Mission possess something special.

"We have the potential to be bigger than U2. This band is only two years old and we can do anything within the realm of possibility. When we write something, we don't think 'oh, we can't do that because it doesn't sound like a Mission song.' I could play any of our songs on an acoustic guitar because the songwriting comes first, it's not based on technology with the song added in an afterthought."

Whether the Mission fulfil their potential remains to be seen, but at least they'll have the satisfaction of knowing they've brought a lot of love, lust and laughter to their legions of Missionaries.

Every record is still a thrill to me. All I ask is that we can carry on making records that we like. We don't make big career decisions, there's no premeditation on our part. There's a line on the album, 'with no great concern for repercussions?' — a very Mission line, that."



THE COMPANY OF

WOLVES

"It seems a lot of people are obsessed with stating the negative points about the Mighty Lemon Drops

instead of the positive things."

Can Wolverhampton's favourite sons overcome critical cynicism and prove their worth in the top notch fruit 'n' veg stall of pop?

Jane Wilkes thinks they might just do so.

Football focus: Norman Anderson



The first time I met the Mighty Lemon Drops, the ink was barely dry on their British record deal. Yet they were already halfway across the world being wined and dined in the most expensive style by American music biz types. Looking typically British, decked out in their customary regulation black, they were naive, impressionable, and the darlings of the music press. The band most likely to . . .

That was the summer of 1986 in a sweltering New York City. Eighteen months on, in the chilly environs of their home town, watching them wander in awe (well, maybe not) around their beloved Wolverhampton Wanderers' home ground of Molyneux ("We've never seen so many people in here," jokes the groundsman), you realise that although guitarist Dave Newton's contagious horselike chuckle and drummer Keith Rowley's off-the-wall comments remain the same, the four beat boys are barely recognisable.

Not that their looks have changed drastically, nor have they swapped their down-to-earth amiable characters for hideous rock 'n' roll personas. It's more to do with attitude. Their innocence has been replaced by wariness, and a resigned sense of being. With the release date of their second LP 'World Without End' approaching fast, and their poppiest single to date, 'Inside Out', having already received a battering from the majority of the music press, the Mighty Lemon Drops have every right to feel hard done by.

Dave: "It would be nice to think that people will listen to our new LP with an open mind, but I don't know."

Tony (Lineham, bass player and proud owner of newly shaved head): "A lot of people have already made up their minds about it and dismissed us."

Dave: "It seems that a lot of people are obsessed with stating the negative points about the Mighty Lemon Drops instead of the positive things. A lot of people just write us off saying we sound like someone else."

Paul Marsh (singer): "The last time we played the Town And Country Club in London, we got absolutely slagged. We'd just finished a two month tour in



everything that was there on the first LP, but we've improved on it."

For all their pessimism, the current single, their fifth, looks set to rocket them into the pop market and away from mere cult stardom. This move would entail them playing to even larger audiences than the hordes that already regularly attend their concerts. Looking like such homely creatures, does this prospect worry them in any way?

Paul: "If we'd gone straight from playing to 200 to 2,000 say, then it probably would worry us. But it's been such a slow, gradual build up, every time we play it's like another 50 people coming, that we've never really noticed the crowds getting bigger."

Tony: "If you stop and think about what you're doing then it can frighten you."

Do you ever stop and think?

Dave: "No, we're too pissed..."

"It was weird going to the States to play. The first time we went we really didn't know what to expect. When we got there we were playing to a thousand people a night and more, we couldn't believe it. That was hard to take because there was no steady build up in numbers. It was harder for that to sink in."

Keith: "There were more people at Glastonbury than anywhere else."

Dave: "That was a weird one, wasn't it?"

Keith: "It didn't bother me though."

Tony: "You couldn't see anyone, that's why..."

Dave: "But it was weird this year, because we were like one of the first bands on the big stage on the first day. We'd left Wolverhampton at six in the morning, drove all the way down half asleep and then went on stage in front of about 10,000 people at half past one in the afternoon!"

Tony: "Apparently on HTV news that weekend they were saying that there was a massive drugs problem at Glastonbury this year, and then they showed a picture of me playing bass! I'm really glad my mum never saw it."

However many people they play to, and in whatever continent, it's safe to lay bets (apparently a vice most Lemon Drops have a passion for at the local race course) that any semblance of stardom will in no way change their home-loving, feet-firmly-on-the-ground personalities.

Tony: "A lot of the time we're in a really false environment. If you're on tour or in the studio, then you're surrounded by a small circle of people the whole time and it's easy to lose touch with reality. If we moved to say, London, where we haven't lived before, then we'd still be involved with the same circle of people and you'd never come back down to earth. You'd lose touch with reality completely."

With such sanity in their thoughts, it would be easy for the Mighty Lemon Drops to blend into the bleakness of Wolverhampton. But what a tragedy if they are never recognised as the town's most famous sons. Surely not...

America and that was one of the best gigs we've done. The actual gig didn't get slagged, but they had a knock at us as people, without talking about the music."

Dave: "We might not be the most original sounding band, but what is an original band? There aren't many original bands, but we seem to get a lot more stick for it than other people. Obviously, if we have a bad review, it doesn't affect us. We don't read the points and think 'Oh God! We'll have to stop doing that, or stop doing this'. But obviously bad press does get to you, especially if it's personal."

"But we've never taken any notice of it, we've never changed our thoughts on why we do what we're doing."

Tony: "One review of 'Inside Out' said we were blinkered. I'd agree with that if it means we know what we want to do, we get on with doing it and we ignore everyone else and what they say about it. In that respect we are blinkered and I think that's a

good thing. If we brought out an LP with Led Zeppelin guitar riffs and hip hop drum beats we'd be accused of bandwagon jumping, so you can't win."

Seeing as the Mighty Lemon Drops don't expect many reviewers to recognise the subtleties of their new LP, it might be prudent to allow them to put forward their defence prior to the crime. And before you ask, they're pleading not guilty to any preconceived Bunnymen-isms.

Dave: "We've grown up in a lot of ways, it's a more mature LP amongst other things. There's a lot more variety in the songs; it's a lot more evenly paced. With 'Happy Head', it was like a fast song followed by a slow song, and then a fast song again. If we had a slow song on 'Happy Head', like 'On My Mind', then it was like a ballad sort of thing. Whereas on this LP we've got slower songs than that, but they're more powerful songs. But even though it's a much more mature LP, it's still the Mighty Lemon Drops. There's



Go Boil Yer hEad!

■ Re: Andy Moore of Liverpool's recent intelligent letter — I totally agree with every single word. But Tony 'I am a stupid bugger' Baloney just had to make a 'wistful' comment after it, didn't he?

For your information, Mr Pseudonym Baloney, the Smiths do *not* attract people with no brain, and if this is the case — why don't you like them?

The Smiths made intelligent records, and you hate them so much because you are obviously not a very intelligent person.

Howard Fonda, Lanarkshire

PS I bet you don't have the nerve to print this — you spineless swine!

● *Spineless? A slipped disc qualifies you to be spineless, eh? My brain is very well thank you, and a dose of Morrissey's whining will never improve its intellectual capacity. Johnny Hates Jazz is more my mark, matey.*

■ Dear Uncle Baloney — now look, am I really going to buy *rm* anymore, with singles 'reviewers' such as Henry 'the-smelly-brainless-one-who-looks-like-the-ugly-half-of-the-Style-Council' Williams writing a load of rubbish? After reading his singles 'review', which had the most chaotic format I have ever seen, I have come to the conclusion that he knows nothing about music and his sense of humour is as good as Rick Astley's. He refers to 'All Systems Go' by the First Lady of the music business — Donna Summer

— as 'a limp half-assed disco slice'!!!

Anyone who knows anything about pop music would realise that 'All Systems Go' is definitely NOT disco, it is adult-orientated rock, H Williams, you tone deaf monster! As a person who has received proper classical music training, I know what good music is and I reckon that 'All Systems Go' is probably the best pop tune ever written. It has all the components a brilliant pop song should have — distinctive melody, catchy chorus, immaculate production and, of course, expressive and powerful but properly controlled vocals.

I bet that H Williams is another one of those miserable people who think that the Smiths' 'music' is brilliant — well, the maximum interval of the chords used by the Smiths is minor second!!! Now, send H Williams off to the guillotine!!!!

I must congratulate Mrs Hilary Woodside of Middlesex (November 28) on her good taste in music. She also enjoys listening to Her Supremacy Donna Summer, whose current album 'All Systems Go', is absolutely fabulous — take my word, for I know what I'm talking about, unlike some record 'reviewer'! Mrs Woodside mentioned that some pop stars stuff salami sticks down the front of their jeans. I bet H Williams shoves them up his backside too!!!

Now, before I go, dear Uncle Baloney, please would you send my love to the gorgeous Nancy Culp. She looks most delicious in her photograph in the Lip column this week (Betty Page don't you get too jealous).

Chester, Cambridge

PS Uncle Baloney, you're not Robin Smith, are you? I hope not because honestly, that man has the most appalling taste in music.

● *How dare you accuse moi of being a Foreigner fan! Anyway Donna Summer reached her peak with 'Love To Love You Baby', which was one of the first disco crossover records, so to label Donna AOR is a travesty. So now you know, dickhead...*

■ I note with interest your small news item about the Jam possibly reforming. Whilst I would be very pleased to see the Waking Wonders return I would hate them to come back as a shadow of their former selves.

For them to return they would have to be better than ever, and this may prove too much, although I feel the



● THE JAM: top crumb lads, eh?

influence of Messrs Buckler and Foxton will restore Paul Weller to the great songwriter he was with the Jam and in the early Style Council days. How do other Jam fans feel?

Peter Richards, Brighton, East Sussex

● *If you're asking me, I feel sick. The idea of the Jam coming back now would be about as good an idea as a Bay City Rollers revival. Bleuurgh!*

■ Bum, bum, tits, fart, fart, belch, belch, puke, puke, burp, burp, — that was a letter worthy of your 'letters page'.

Mark, Lanarkshire

● *So nice to see that we still have intelligent, sensitive readers to challenge an old wind-up fart like myself...*

■ Dear Mr Baloney — at last I have been saved! Once upon a time, before laying my retinas on your enlightening page, I worshipped the Smiths.

For some strange reason I determined that this perverse partiality was due to the fact that the Smiths were sagacious, witty, charming and intelligent, embodying the true beauty of perfect pop.

Now I've seen the light, my brain was dead. Thank you, Mr Baloney. My grey matter, being now startlingly alive and well, has developed, what I now see as a sensible passion for Rick Astley and Mel & Kim.

No doubt, my soul has been delivered.

Jetsmo Mercedes, Twickenham

● *Worshipped the Smiths, eh? Well, considering you must be semi catatonic anyway, it's a miracle that you've seen the light and realised that Rick Astley is indeed a god amongst men. Reincarnation is now guaranteed.*

■ Dearest RM (or more importantly the ugly git on the top of the page who's really Jonathan King for sure...)

In 1986 Madness split up. I was not too happy, but after the odd battle of 'Thunderbirds' I just about got through it. In 1987, to add to my sadness, the Smiths split up. But after a few valium and a few visits to the psychiatrist I became a new person. But now, the brilliantly excellently wonderful Housies?!! Will Paulie become a music journalist or an MP? Will Stanny become an executive of BP, or be a photographer? Will Normy become another Shack, Anus and Waterjoke (that was a yawn joke) or will he be a security guard and live in Luton?

And what will be the fate of Dynamic Dave — plucked from millions of hopeful little men bashing their drums to become second only to Ringo Starr and Hugh Whittaker? Who can tell?? Farewell cruel world, for I now take my final bow (good line that).

Claire, London SW6

PS Jonathan King can bog off. If I ever see him again I shall... it doesn't matter you wouldn't print it anyway.

● *Ha — we did, see! I shall ignore the gross insults to inform you that we shall soon have exclusive news on the Normy Housemartin front. We have our South Coast spies, you know...*

■ Do you lot realise that it is almost five years to the day since *rm* (Record Mirror as was!) printed the now legendary Madonna interview? It is still one of my most treasured issues. Nowadays, of course, she only has a mention annually (and that's only by Alan Jones) even though she has won best female singer three years running. I thought the purpose of the poll was to pinpoint which bands/artists the majority of your readers are interested in, but obviously it isn't as there is a distinct lack of Prince as well.

If I am to continue paying 65p weekly then I want (no, demand!) more Madonna, Prince, REM, Blue Nile, Morrissey, Primitives, Kate Bush, Depeche Mode, Toyah... I could go on for hours. Surely you could do an article on at least one of the above?

Toby Jug

● *Since Madonna won't even talk to Sean, Prince wouldn't even converse with his guitar, and Kate Bush only warbles to Peter Gabriel, then that only leaves the Primitives. Might just manage that, old son, if you're lucky...*

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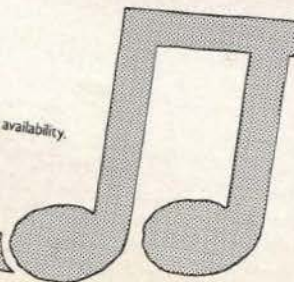
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CORONATION STREET

Vera Duckworth has to be the most irritating woman on television, making an episode of 'Corrie' impossible to watch without hiding behind the sofa. The 'Alien' has nothing on Our Vera. Poor Jack!

'Coronation Street' suffers a lack of realism; there's 98 per cent employment for a start. Their pop knowledge is a bit out of date too. Would a factory full of women have a Grace Jones poster on the wall?

'Coronation Street' is an institution, and British television without it would be unthinkable. We can do without Percy Sugden though ...



BROOKSIDE

Perhaps the most serious of all soap operas. 'Brookside' has handled subjects such as rape, contraception and discrimination tactfully and without the hysterics of other, less worthy, serials. It is also the funniest soap. Who can forget Gordon Collins' punk band Jugular Vein, Bobby Grant getting over-excited on bonfire night ("We want the rockets, we want the rockets") or countless Harry 'n' Ralph routines.

Apart from the occasional dragging out of storylines — the Corkhill's hole, the siege and the recent yuppie wife in a coma (don't worry Jonathan, she took it lying down, mate) — 'Brookside' is by far the most enjoyable soap on our screens.

I'M FOREVER BLOWING BUBBLES

There are now more soap operas on our screens than ever before. From the sublime to the ridiculous to the tense to the hilarious, Britain's appetite for soaps has reached fever pitch, culminating in the recent ratings tally of eight soap episodes in the TV top 10.

Now, you can almost go through an entire day watching those melodramatic episodes following the lives of everyone from the down and out to the upwardly mobile. Johnny Dee wipes the suds out of his eyes and looks at some of the best and worst

GRANGE HILL

Gripper, Tucker, Pogo Patterson, Trisha Yates and Emelda — names you can never forget. Watching 'Grange Hill' is highly pleasurable, since it reminds you how awful school really was (or is), real school-life being a million times worse.

It may be a children's soap and slightly over the top, but characters like the token bully (Mauler), the entrepreneur (Gonch) and the heart-throb (Freddie) are typical enough.



EASTENDERS

"Lend us a fiver Ma!"

"Nick, oh Nick, you're back Nick!"

"Shut up you old cow and give us a fag!"

'EastEnders' — the best sit-com around. From Wilmott Brown playing his guitar to Harry, the leftie manager of the Banned, to Sharon and her timid vicar, this vastly over-rated soap opera provides more laughs than 'Terry And June' ever did. Sadly a lot of people don't see it that way — they reckon it's a socio-realistic drama. Cor blimey, must be a brick short of a load, me old china! Fancy a pint of Churchill's? Better than that Newton And Ridley swill ...



SANTA BARBARA

So tacky, it's brilliant. Seventeen-year-old high school kids played by 28-year-olds, cardboard sets and lighting so bright you have to squint to watch it. The ridiculous plot features a soap within a soap, beach scenes where you don't see a beach but plenty of foxy fellas walking by with surf-boards, and a soccer playing genius who I'm certain is really Argentina's fist punching centre forward. Only in 'Santa Barbara' could someone say "sometimes I put on a Lionel Richie CD and just lie down, it's like having a bath in Lionel Richie".



NEIGHBOURS

There was a time when only us daytime TV addicts could discuss the ups and downs of Ramsey Street. Those days, alas, are over. Watching Jim, Madge, Daphnie, Tom, Paul and Mrs Mangel wander in and out of each other's homes, however, is a pleasant way to waste 20 minutes. New viewers will have missed the wonder blunders of plumber Max, the original 'nasty' Danny (hard drugs and a Men At Work cassette made him a better person) and the mischief of super-brat Bradley. But you can still marvel at Scott and Mike's awful taste in rock music, the incurably sensible Helen Daniels and Des Clarke's amazing ears!

TOP TEN WORST

SOAP OPERAS

- SANTA BARBARA** — the only soap with a Diego Maradona lookalike.
- CHATEAUVALLON** — The badly dubbed antics of French newspaper barons, vastly forgettable.
- DANCING DAYS** — Set in a Brazilian disco, most of the characters wore the most hideous of garments. Would you go out in a silver jumpsuit and 10 inch platform booties?
- ACORN ANTIQUES** — "Would anyone care for one of my delicious home-made macaroons?"
- TAKE THE HIGH ROAD** — The inspiration for 'Acorn Antiques'.
- YOUNG DOCTORS** — Dig those kipper ties and lime green shirts with the fly-away collars.
- ROCK FOLLIES** — The adventures of an appallingly bad, all-girl glam-rock band in the late Seventies.
- TUCKER'S LUCK** — Tucker Jenkins and his tubby mate Alan on the dole.
- CROSSROADS** — Hit the pits when Meg and Sandy left, now even worse since the theme tune has changed and it's been pretentiously re-titled 'Crossroads — King's Oak'. Due for the bin any day.
- THE COLBYS** — The most appalling of all American glamour soaps. The final episode ended with one of the cast being kidnapped by extra-terrestrials.

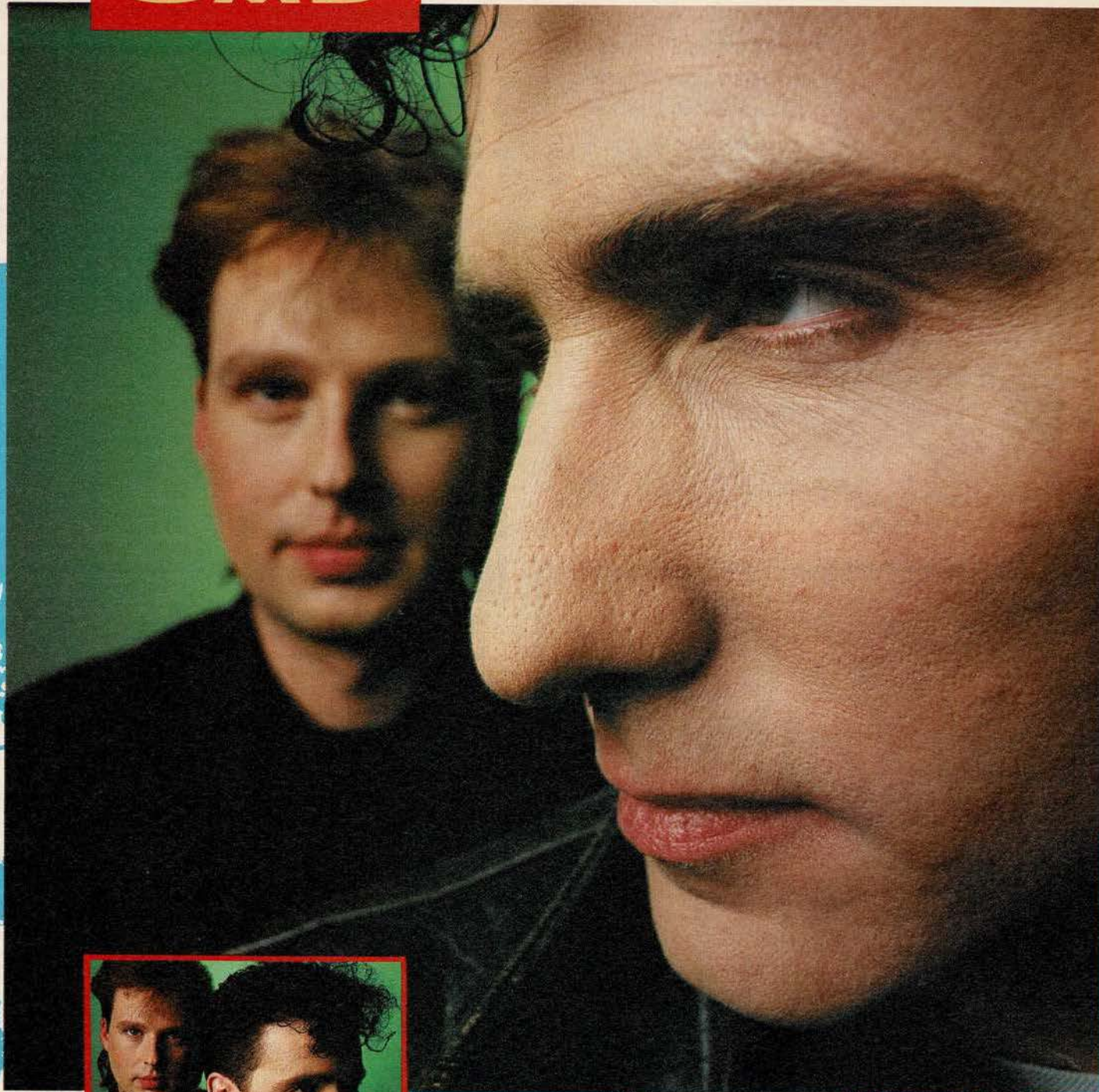
TOP TEN CLASSIC

SOAP OPERAS

- BROOKSIDE** — Voted favourite TV programme in the recent *rm* Readers' Poll. Handles death and misery like no other soap on the box.
- THE SULLIVANS** — New recruits to the delights of Australian soap may be interested in recognising the odd character from this classic wartime drama series turning up in 'Neighbours' and 'The Young Doctors'. 'The Sullivans' not only succeeded in making World War Two last 15 years, it also possessed the oldest teenager in the world in the irrepressible adopted orphan Jiff. Truly a soap among soaps.
- ANGELS** — A sorry loss to the soap schedules, this passionate and emotional series featured the talents of such luminaries as Fiona Fullerton and educated actors to go on and appear in even greater things. (Debs, Carmel and Mags in 'EastEnders' and Nurse Kate Moses — the siege victim in 'Brookie' — all started in 'Angels'.) In comparison the current 'Casualty' is paler than an anaemia victim who's just walked under a bucket of white paint.
- THE NEWCOMERS** — A classic from the Sixties, this was a kind of up-market 'EastEnders' and is remembered chiefly for bleeding Alan Browning, who went on to play Elsie Tanner's husband Alan Howard, in 'Coronation Street'.
- DARK SECRETS** — An obscure one here, only shown in America to *rm*'s knowledge but one of the better US day time soaps by far. It concerns the exploits of a friendly neighbourhood vampire and, unlike most soaps which are situated around the local pub or wine bar, this sees the main character travelling through time, and is chiefly remarkable because nothing ever really seems to happen. Very strange; it's been running in the States for well over 10 years and the sooner networks here catch on the better.
- RETURN TO EDEN** — The Aussie 'Dynasty'. This tremendous sequel to their modern-day version of 'East Of Eden', concerning two sisters, had everything from plastic surgery, divorce and family feuds to alligators in swamps. Sublime trash with more humour than most.
- GENERAL HOSPITAL** — The British version of the hit US daytime soap never really took off, though must be remembered for the character of Doctor Neville Bywaters who took off his rubber gloves to don a rather horrible suit and re-appear as Adam Chance in 'Crossroads'. Not a patch on 'Angels' but a nice period piece.
- CROWN COURT** — 'LA Law' eat your heart out. Set in the hallowed portals of Fulchester Crown Court, this series featured members of the public as the jury deciding on the fate of the actors playing the defendants. Was the one-legged transvestite guilty of setting fire to his wife's underwear? Did the small boy with the ginger hair and glasses really try to murder his mum with poisonous toadstools? A microcosm of human society was here for all to see.
- ALBION MARKET** — Much maligned soap launched as a successor to 'Corrie's gritty northern realism crown, but sank in the schedules and disappeared back into the Manchester ship canal from whence it came. Before being axed, however, it had begun to tackle some weighty issues in an exciting and sympathetic way (Asian stall-keeper Jaz being held for the murder of National Front supporter Oliver; spunky Lisa giving her two-timing Scottish boyfriend the old heave-ho by letting him find her in bed in their caravan with a travelling salesman). Great stuff that would probably still be running if it had been on Channel 4.
- DALLAS** — It goes up and down faster than JR's drawers but you still care what happens at Southfork not to mention it's thrill-a-minute spin-off, 'Knots Landing'. Watch out for 'The New Dallas', in which JR softens in his old age (ought to get a truss for that, dear) and Sue Ellen becomes an Alexis style bitch.



OMD



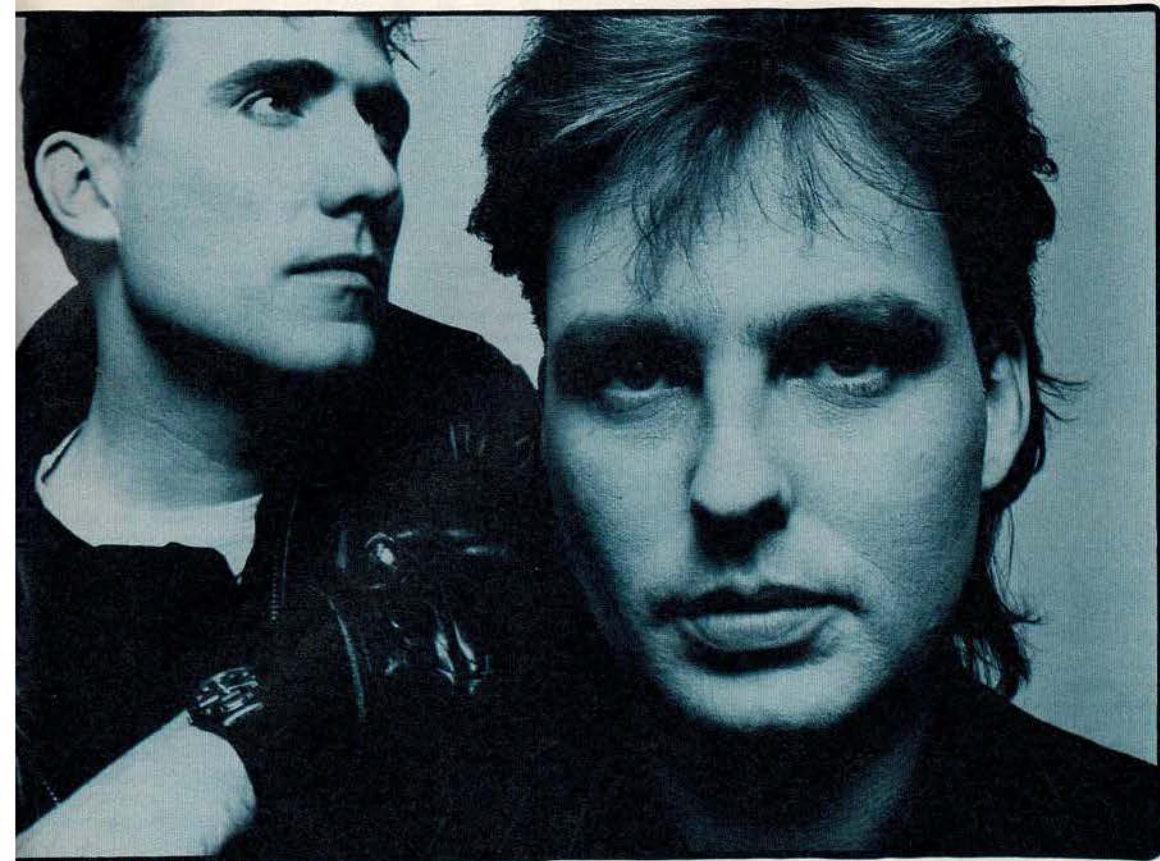
OMD boring? You've got to be kidding, say one of Britain's most enduring bands, back with their single 'Dreaming' and a greatest hits album.

*Pillow talk: Robin Smith
Dreamy pictures: Steve Double*

They've never bought Mandy Smith a drink, or thrown up all over the doorman at the Limelight, or even kissed Boy George. OMD have been called quiet, inoffensive and sometimes downright boring, but Andy McCluskey and Paul Humphreys don't give a damn. For more than 10 years they've been making records, establishing themselves as a big part of Britain's pop heritage. What's more, they're still the best of mates.

"Terence Trent D'Arby never gets tired of telling you how much the sun shines out of his arse, but OMD have never jumped up and down or raised a flag each time we've released a single," says Andy. "It's not the way we've done business."

"Don't get me wrong, I like Terence's music. But we're living in the age of hard sell music. Everybody's screaming 'Buy me! Buy me!' and I think a lot of people



"WE DO HAVE OUR WILD MOMENTS"

are turned on by that attitude.

"There's probably a big sexual turn on with the hard sell approach. But then again, would Elvis Presley have sold so many records if he'd looked like the back of a bus?"

"We always wanted our music to sell records, not our faces," chips in Paul. "I don't think we would have felt comfortable playing games in the gossip columns."

"We probably appear to be boring, but many of the so-called interesting people you read about are tremendously tedious," continues Andy. "Just little twerps who happen to be standing with a celebrity at the right time. Madonna is a very dull person. I'm sure that when she gets home each evening all she wants to do is wash out her smalls."

"As far as I'm concerned, Prince is the only genuinely eccentric person left. He must be eccentric to create the sort of music he does. Prince is definitely not the full shilling. People say Michael Jackson is crazy, but in reality he's pretty shrewd."

"I think musicians these days are a lot more intelligent and wise to the business than they used to be. They're a lot more professional about getting the right deal."

"Rule number one; if you want to be

successful in the music business, get yourself a good lawyer," beams Paul.

OMD haven't had much of a high profile in Britain lately. For the best part of three years they've been concentrating on working hard abroad, with one world tour lasting a staggering nine months. But now they've beamed back with a single, 'Dreaming', taken from their forthcoming greatest hits album, 'The Best Of Orchestral Manoeuvres In The Dark'.

"We thought it would be good to evaluate our career and examine what we've done," explains Paul.

"I think the album sums up chapter one in our career, before we move on to chapter two," says Andy. "We've served our apprenticeship in the Class of '77, and it's good for people to be able to listen to our old songs again. The album is a good package of our work so far; it'll stop people saying, 'Yeah, weren't you those two lads who used to be in a band called OMD?'"

Songs on the album include the electronic 'futurist' anthem 'Electricity', 'Messages', 'Enola Gay' and 'Joan Of Arc', all classics from OMD's vinyl archives.

"It was amazing that two 16-year-olds wrote a song like 'Electricity'," continues Andy. And, in truth, it is indeed. "There are also a couple of songs on the album that shoved two fingers up at the people who used to write us off. We might have made a few career moves that puzzled people, but we always came back alive."

"I don't think we've ever planned anything to a ridiculous degree," continues Paul. "We have a meeting every six months to discuss things, but we have the freedom to drift into anything we want."

"Because we've been touring so much I don't think we've lived in the real world for the past eight years," reflects Andy. "But I think the only places where it's still viable to tour are America and Australia. It's still an event to go out and see a show there and the kids have so much money. Back here, some of them haven't even got the price of their fare."

OMD usually take to the road in one of those air conditioned super buses. Flying would be quicker, but they like watching the scenery go by. Besides, it's fun getting out at gas stations, impressing the locals with their craz-ee Liverpool accents.

Tired with Bon Jovi and Mötley Crüe look-a-likes, a lot of American kids have been picking up on OMD and an evening spent viewing them is considered hip.

Back home, though, OMD have resigned themselves to the fact that they're never going to be as cool as the Pet Shop Boys or even Echo And The Bunnymen...

"I went to see the Bunnymen recently and Mac was looking very cool indeed," says Andy. "But he was so cool it was boring. I look like a prat on stage but at least I'm not boring. I'll probably start acting cool when I'm past the age of 30 — when I'm old and I've got to slow down."

You'll be able to watch the old boy in action again when OMD hit the road shortly. Andy's mum is insisting that the band play at least one date in Liverpool and Andy says the fertile city is undergoing great changes.

"They're knocking down a lot of the tower blocks and doing rebuilding work. We'll have to see what happens but I hope the creative hunger of Liverpool isn't destroyed."

"I come from a strict Liverpool socialist background, so I have difficulty reconciling that with the fact that I'm actually earning more money under the Thatcher government because the taxes are lower."

"Everybody who's young in Britain is meant to be angry and disaffected, but I'm sure a lot of them are happy living on handouts and getting their rents paid. I'm sure Maggie Thatcher is quite happy keeping people that way instead of finding a real solution to the problem."

OMD admit they live comfortably but insist they're not millionaires. They spend a hell of a lot of cash on touring and recording, and when you compare OMD's output to other bands who seem to release singles every other week, they're not that prolific. Just as well OMD don't blow a lot of cash on sex and drugs and rock 'n' roll.

"We do have our wild moments on tour but we don't want to talk about them," says Paul. "I'm married, but if I stay at home for a long time my wife kicks me out and tells me to get back touring."

"Because we've been away for such a long time we've been spending a while doing boring things like decorating our houses," says Andy. "We also collect 1930's ceramics. Yes, I suppose that's the sort of boring thing you'd expect OMD to do, but we enjoy it." Ah well, it's a change from having a jukebox in your living room, leopard skin carpets on the floor or an Alfa Romeo in the garage.

In many ways OMD are as close as brothers. They've known each other from schooldays, when they were both spotty-faced kids who both shared an appalling taste in trousers.

"We've had some rows and we've even thrown things at each other but it's soon forgotten," insists Paul. "By and large we're good mates."

"I like Paul, I respect him as a musician and I like him as a friend," says Andy. "Friends are difficult to keep in this business but we're still mates."

Aw shucks, has anybody got a hanky?



▲ THE TRIFFIDS, ASTORIA, LONDON

Just when you thought Foster's-swilling Paul Hoganites were the vanguard of the Australian people, the Triffids have come to town.

David McComb arrived onstage to promise a cultural evening, and the band didn't waste any time in honouring that promise. Every mood and musical emotion was explored; soaring from the heights of 'Hometown Farewell Kiss' to the serene rendition of 'Falling In Love With You'.

They have a cocktail bar onstage, its decorative plastic flowers and fairy lights mocking the clumsy sophistication supposedly endemic to Australia. The Triffids have humour, and to see a band enjoying themselves is the most contagious condition ever to be found in public. The audience, consisting of a healthy Earl's Court contingent and a scattering of students, savoured every song and displayed an insatiable appetite for encores.

A hefty chunk of the classic 'Calenture' album was aired. This LP, which is a collection of anecdotes, vitriol and observation, is the Triffids' finest hour. 'Vagabond Holes' and 'Kelly's Blues' utilised all of their four guitars to almost over-indulgent proportions. Their weirdest song is 'Jerdacuttup Man' in which McComb empathised with the 10,000 year old remains of a man now exhibited in the British Museum. Unfortunately 'A Trick Of The Light', their latest single, was weakened by its transformation to the stage from record. It lacked electricity but, nevertheless, stood as a monument to David McComb's genius as a songwriter.

It's taken 200 years for Australia to export the very best in music, but they've finally managed it with the Triffids. Just like their namesakes, if they strike you once you're hooked for life.

Freddie Fareham

■ ALL THAT JAZZ, MARQUEE, LONDON

All That Jazz could well be the long hoped for light at the end of the stagnating alternative music tunnel. Drawing on roots that conjure up names like the Velvets and the Bolshoi, they are all that the Alarm could never be in a million years. A tight and professional six piece band, they combine two superb and contrasting singers, Peter Leaf, looking not unlike a jezebel-tinged early Bono, and Mari Lindbäck, the epitome of gothic-inspired Sixties folk.

From the stage, a multi-layered barrage of soaring Death Cult guitar, synth and jagged voice hits you between the eyes, notably on 'Dolphin' and 'Run! Hide!', two rip-roaring songs to stop the heart. Switching acoustic, the vocal power of these exhilarating Swedes is then asserted through an astounding rendition of the Velvets, and then they burst eardrums again with their cracking next single, 'Even The Trees'.

I have a feeling we'll be hearing a lot more of this intoxicating band once that single thaws out in the frosty February airwaves.

Chris Histed



Photo by Steve Wright

▲ MARTIN STEPHENSON, MANCHESTER UNIVERSITY

If ever a man has been blessed with a many and varied talent, it is Martin Stephenson. One wonders if he entered the music business on the toss of a coin — heads he's a singer, tails he's a stand-up comic. Tonight, during the almost solo set, Stephenson was Dylan one minute, Tommy Trinder the next, Harry Nilsson for a while, then back to Tommy Trinder. You lucky people!

After wooing us all with the delightful 'The Old Church Is Still Standing', Stephenson instructed us "Don't take any notice o' me, I'm full o' shit", but the audience, ever appreciative of both his musical skills and his perverse northern wit, beamed away, greeting the opening bars of their favourite Daintee dawn chorus with squeaks of pleasure. Punctuating each song with a healthy slug of Budweiser and a wise-crack, Stephenson appeared to be having an even better time than the gathered pundits, but it was, of course, the short musical outbursts that forced the 300 or so punters to dig deep. The jolly Geordie subsequently delivered in style with 'Goodbye To John', a host of Dylanesque ditties and even a new solo vocal number, which was interrupted halfway through by the noise of a

number 41 bus booming past the venue in a supersonic blur.

The highlight of the set came, surprisingly, with the re-introduction of the support act, Gypsy Dave, who played along on a mean bottle-neck guitar, lending the musical integrity of Ry Cooder to Stephenson's songs and giving them the raw edge they sometimes lack. But make no mistake, Martin Stephenson is no sop, and if Bob Dylan was alive today (*Going in for the heavy irony, Tom? Ed*), he'd be a fan.

Tommy Stigwood

■ THE HEARTHROBS, DINGWALLS, LONDON

Somehow, they look like the tiniest band, with the tiniest girl singer ever to take a stage. But what petite vocalist-guitarist Rose lacks in stature she more than compensates for by coolly spitting bile into the mic with each little tantrum of a song.

'Edge Of Nothing' contains all the elements of calm, mean Jesus And Mary thrash that the Hearthrobs specialise in, with a bulging keyboard that carries the basslines along and a rip of guitar and drums that sparks off the mini-frenzy of each number.

Rose, seemingly as demure as a convent girl, dreamily tilts her head and blonde fringe, and with 'See Danger', 'Come' and 'Toy' quakes out her tales of rotten romance and boyfriends gone bad. Like very early Blondie, the Hearthrobs' mainstay is innocent old Sixties motifs, but the 'Throbs torment them with all the unflinching, wicked cynicism that the Eighties has to offer.

If the Motorcycle Boy crashed nastily off the road attempting something similar last year, the Hearthrobs may just be the urgent transfusion needed to bring the dazed and confused patient back amongst the living again.

Pete Paisley

■ JOHN COUGAR MELLENCAMP, HAMMERSMITH ODEON

John Cougar Mellencamp doesn't do many interviews. "Ain't nuthin' to say that ain't be said with an ol' geeater and a saddlebag full of truth." Yes, in our fantasies Johnny is a smalltown boy with a heart of gold and a medieval sense of honour. But maybe it's just good business sense; perpetuating the myth of the strong silent mid-westerner in an increasingly fickle music market.

Hammy Odeon was the venue chosen for JMC to break his silence, and every seat was filled by a bottom positively wriggling in anticipation... (well, mine was). The great man took to the stage and turned out to be a not-so-tall man, but by his third stomping number he had become a guitar-wielding giant. He carries his instrument as naturally as a limb, casting it off only to caress the microphone during the ballads or to disengage his hip joints and slide into the splits position that Terry D'Arby has become famous for... How do they do that?

With nine musicians on stage the proceedings could easily have become overblown, but controlled passion was the watchword for the evening, giving songs such as 'Check It Out' and 'Rain On The Scarecrow' more meaning than volume (although the drummer did break three sticks on the latter). Before the interval (yes, interval!) Johnny played a short acoustic set with the lights down low, his band huddled stage-right like Band Aid stars as they swayed through their acappella backing on the ever-green 'Chain Gang'.

Apart from a change of costume by the ever energetic female singer/percussionists, part two contained much of the same; thoughtful rock songs executed with precision and feeling. The songs also became more anthemic, 'Valley Of The Thundering Heart', 'R.O.C.K. In The USA' and 'Ain't That America' to name but three ballbreakers. The audience was deeply respectful and knew all the lyrics. Just to prove it, Johnny plucked one lucky fan out of the seething mass to share his microphone. This was all too much for a wild child on the balcony who declared Hammersmith a topless zone.

With a final rousing cover of Dylan's 'Rolling Stone', everyone was left with a nice taste in their mouths. The silence had been broken and the mystery solved; with a power of communication like JCM's, who needs to slog it out with the cynics in Hacksville?

Ian Dickson

CONTINUES ON P.44

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▲ COURTNEY PINE QUINTET, AMBASSADORS THEATRE, LONDON

The contradictions inherent in Courtney Pine's music were placed in perfect opposition by the two halves of this, ultimately rewarding, set.

Fronting a formidable, be-suited five piece with considerable charm, Pine punched his way through two distinctive passages.

First off there was Courtney caught in his Coltrane phase. Excepting a cute version of Anita Baker's 'Sweet Love', the first half of this show was exceptional mainly for Pine's inward-looking phraseology. Sweeping in front of his band with a series of forceful, sometimes humorous solos, Courtney seemed in the grip of the kind of 'inner expression' often hinted at on the pretentious sleeve notes to his records. So, while Pine exhibited an exceptional mastery of his instruments, and while his band slipped into gear without a hitch, by half time one was dazed rather than awed by the pyrotechnics on stage.

The second set couldn't have been more different. Integrating his mood with the very fluency of his playing, and incorporating this into the band, Pine held back his fire power for really dramatic moments, proving what a fine talent he really has.

If his first set had been at worse introspective, this was joyous, celebratory stuff. Leading, but not dominating his musicians, Pine added his signature to a collection of clear,

coherent numbers.

Here, on tunes like the superb 'Marcus Garvey', were the shade and light that had been missing earlier. Here too we saw the full glory of the musicianship that was lurking behind him, particularly with clever vibes maestro Orphy Robinson.

Finishing on the frenetic 'Zaire' with an arch series of bowing to the audience, Pine smashed away the doubts of his earlier numbers.

Pre-eminent amongst British jazz musicians and still shockingly young, Pine's desire to forge a Caribbean strand in jazz while paying homage to the traditions that have influenced him sometimes has confusing results. But, amongst the search for a single, strong voice Courtney Pine is playing some beautiful music. Be convinced.

Jim Reid

■ FAITH NO MORE, CAMDEN DINGWALLS, LONDON

Remember the name! Following the ecstatic acclaim of Faith No More's recent 'Introduce Yourself' album, the LA quintet have blasted through their first live-wire date on British soil. In the chaos, FNM explored tribal rhythms, hot metal riffs and choral-chants; this is the power of music.

With only five minutes on the clock, my ears were

seeping blood. The sadistic 'Chinese Arithmetic' opened the proceedings, riding on a crest-high Killing Joke (circa 'Love Like Blood') keyboard layer before the slaughterhouse guitars threatened to distort my brain. This was a rock show, where the pulse got progressively stronger and the beat even faster. Isn't there any way to stop it? No, they said.

As 'Spirit' began, so the ghost of US post-hardcore rose up, a searing fusion of rock, funk and white boy hip-hop. Insanity ruled Camden as the band got louder, distorting each song until they were burnt into the holes of my eyes.

As Rodney Bottum punched synth, and air, 'The Crab Song' reached its hate-filled climax. The noise began to hurt. Did I really hear snatches of 'I'm Still Standing', 'BAD' and 'Strawberry Fields Forever'?

Faith No More. They came. They saw. They conquered. Dingwalls will never be the same again. Neither will I.

Tony Beard

■ SPOONIE GEE, THE WAG CLUB, LONDON

The old school rappers were either ripped off or demoralised when the new style rap forged ahead. With the new school, and even the English rappers, now paid in full, no wonder elder statesmen like Spoonie Gee are busting out again, ready to throw down the gauntlet and rock the house!

Spoonie Gee, truly hip hop's delectable godfather of rap — the same way James Brown is the lecherous godfather of soul — was one of the originators of the form. 'Love Rap', 'Spoonie Rap' and 'New Rap Language', with Treacherous 3's Kool Moe D and Special K, were the records that set the standard in the years to follow. Spoonie may be a poet, but he is also a ladies' man. At the Wag, he showed us that his suave panache has increased rather than diminished over the lean last few years of his career.

If rappers like Public Enemy have tension, Spoonie Gee has cornered the market of the laid-back style of cool. LL Cool J humped the couch and made him and it look disgusting, but Spoonie grinds his hips, mimes how men act in bed and manages to make it look naughty and nice.

His current chartbuster, 'I'm All Shook Up', inspired by Elvis and a kitten who did him wrong, mixes pop and squeal appeal with rap's hardcore heavy beat rhyme. This is top 10 material, and not even Spoonie Gee can believe his luck. Other songs, like 'Hit Man', about a friend from Spoonie's Harlem tenement who earns his living topping people, or Marley Marl's produced version of 'The Godfather', tap into hip hop's still raw nerve.

As the new school raps all the way to the bank and further from the edge, Spoonie Gee doesn't need the hype. He's plainly got the real deal.

Malu Halasa

■ ROACHFORD, MARQUEE, LONDON

Well, we thought, CBS seem to mean business with this band — support slots for Terence Trent D'Arby, buzz tapes doing the rounds — so it was all down to the dear old sweat hole for confirmation.

Needless to say, the Marquee's space-age sound system (joke) made Roachford sound as if they were coming live from a dustbin, so confirmation was never going to arrive, but most of the signs were good. They're a five-piece, due on record very shortly, parading their basic soul leanings with servings of guitar rock and blues on the side. The selling point is frontman and songwriter Andy Roachford, 22, who looks a bit like a close cropped Jimi Hendrix, knows the eyes are on him and enjoys it.

The broad strokes of the music fit in with Andy's background, which includes classical piano, music college, his uncle's jazz band and, you suspect, long hours put in listening to the rough and smooth of soul, let's say from Sly And The Family Stone all the way along to Bill Withers. 'Family Man', the first single, bears the traces, and the band had the confidence to try a singalongaRoachford on the chorus. The response was a little muted, perhaps, but did you join in on 'If You Let Me Stay' first time you heard it?

The next most nagging memory of the showcase was a number that's really more of a groove than a song, 'Find Me Another Lover'. But it's a groove that yaps about your heels like a lost mutt. Extending the analogy, Roachford could well be on the way to making friends if they get the house room. Their soul has just come in from the street.

Paul Sexton

THE GOSSIP COLUMN

L I P

by Nancy
Culp

After last week's triumphant return to the gossip column by **Pop Will Eat Itself** (and more of them later — groan!) now we have the band who make 'General Hospital' look healthy ... Let's hear it for the gallant return of **Swing Out Sister!** Well, it's the return of their manager, actually, but let's not get too technical ... The band have been in New York promoting their stuff, and their manager, **Matthew Stumpf**, had gone a bit over the top and bought some big celebratory cigars, one of which he chucked, still half smouldering, into the bin of his hotel room. An hour or so later, he was woken up by the band and half the hotel pounding on his door, and to his horror, discovered his wardrobe and half the room in flames! **Martin and Andy**, however, came to the rescue and took great pleasure in dousing everything in sight with water.

Now, wasn't that exciting? No? It wasn't? Really, there's no pleasing you lot sometimes ... OK, try this one for size then. Apparently, **Andy Strickland's** favourite TV show, 'Emmerdale Farm', rang up Chapter 22 Records and asked if they could use 'Beaver Patrol', the **Poppies'** last single, as background music. Background music to what we ask ourselves? Old **Seth** out trying to solve the local river problems caused by an oversized beaver dam, perhaps?

Did you know, boys and girls, that **Toffee-apple**, sorry, **Tiffany** has a craving for pizzas covered in black olives? Yeah well, I'm sure my book of symbols would have something to say about that

You may have read in one of the nationals about the poor old **Christians** going down with a nasty bout of food poisoning on their return from an Italian promo trip. Well, for once that story really was true, because **rm's** intrepid snapper **Norman Anderson** was with them, and he also consumed some of the very same dodgy ham and ricotta cheese rolls. He chundered so much he nearly threw his big toe up, too! Only **Ian 'Metal Belly' Dickson**, (reporter on the job) escaped unscathed.

A chap more used to being in the independent charts and being imbued with all the usual sort of worthiness that entails is **Brendan Croker** of **Five O'Clock Shadow**. Yet, I have heard that this stalwart of Index is currently holed up in a recording studio making a secret album with none other than the Grandfather of snooze-rock, **Mark Knopfler!** Hmm, where's the cred in that then Bren?



Over in Liverpool, the **Icicle Works** did a darn good deed for the day when they offered to donate the profits from their Royal Court Theatre gig to a new Cancer Care Home which is being built in their hometown. They raised over £5,000 ... and left holding the cheque among members of the local pub football team.

... And it seems the funny lass has been completely knocked over by — wait for it — Marks & Sparks' thermal undies! As soon as she got to Britain, her first stop was one of their main branches where she stocked up with loads of the rather fetching (if passion-killing) drawers and vests to keep out the chilly winds.

Oh no! What a week! I mean, it all started off a trifle badly when I found out that instead of proposing marriage to me, **Sylvester Stallone** has gorn off and asked some other bint instead! Really, what with that, and news of Fergie's pregnancy ... and then blasted **Trufflehead** going to number one! It's all too much, I say!

So, after last week's epic-story-filled Lip, I thought that this week, I'd go for the short sharp shock treatment. First up, did you know that **Andrew Eldritch** looks 90 without his sunglasses, and only 85 with them on? Or that **Stephen Morris** (you know, the Fred Flintstone of **New Order**) was actually offered a job on 'Music Box' after they'd interviewed him, because the people there thought he was a bit of a 'natural' for TV! Stephen, of course, doesn't want to give up his day job twiddling a few knobs and bashing the dents out of his manager's Audi during practice sessions, so he politely declined.

And while we're on the subject of **New Order** ... it seems that **Quincy Jones** is currently remixing the seminal washday epic 'Blue Monday' for re-release

in the not too distant future. But while we're at it, whatever happened to the 'Joy Division — Substance' then? Got lost in **Barney's** laundry bag did it? Brainer, meantime, is supposedly assembling a mass of indie gods to help out on his planned solo material. **Mal** from the **Cabs** and **Johnny Marr** have so far been approached ...

Meanwhile, I hear that **Paul 'Baggy' Craig**, manager of **Last Week Jerusalem**, has been unceremoniously dumped from his post of chief bacon sandwich maker in favour of a more 'influential' type. Of course, this could all be a big fluffy lie, but there have been a lot of rumblings substantiating this rumour. Oh, some people are sooo ungrateful, aren't they, playmates?

Ha ha ha! Can anyone out there tell me, por favor, why **Mick Hucknell's** nickname appears to be 'Squid'? Is this because he's got ten arms when it comes to the girls? Or perhaps a nice pink, mottled, slippery complexion? I think we should be told immediately. Anyway, I hear that he's the latest person to be roped into the studio to perform on this much mooted album of **Johnny Cash** cover versions. His little outing is 'A Thing Called Love'. Something, by all accounts, Mickeypoos knows a lot about.

There's still a lot of woolliness over just who is going to play the part of **Mandy Rice Davis** in the forthcoming film about the Profumo Affair. Hot front

runner is **Patsy Kensit** ... although other sources cite **Ben's** latest flamette **Emily Lloyd** as the one most likely. Meanwhile, elsewhere, some Italian/French actress called **Emmanuelle** or something is crowing loudly that it is in fact she who will play Ms Rice Davis. Personally, my money's on **Sinita** in a blonde wig just to give the story an added twist.

I hear that fans of **Mel & Kim** were so outraged that their fave duo were not put forward for a BPI Award that a massive campaign (well, alright then, a smallish one) has been mounted to get them put on the nominees list where they quite rightfully belong. While we're on the subject, just what is this rumour that the BPI are going to make 250 tickets available free to fans on the night? Sounds all a bit far-fetched to me. Almost as far-fetched as the claim that the evening will culminate with a grand rendition of 'Jerusalem', featuring practically every major star in (and outside of) the galaxy. Apparently, **Paul McCartney** is being dug out of his sheep farm to 'arrange' it, and everyone and the kitchen sink will play on it. Is someone having a bit of a joke here, or has the computer at Lynne Franks PR gone a bit AWOL? I think we should be told! Anyway, I don't advise any of you lot to go running off to the Royal Albert Hall on the day, just in case this is a false alarm.

Elton John holds his hands up in horror as he's told that if he keeps his shares in Watford he'll have to make tea for the entire team after each match. Elton, you see, can't quite work out just how many teabags that'll be in the tea urn ...

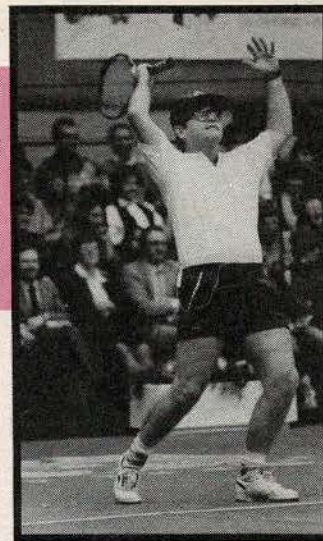
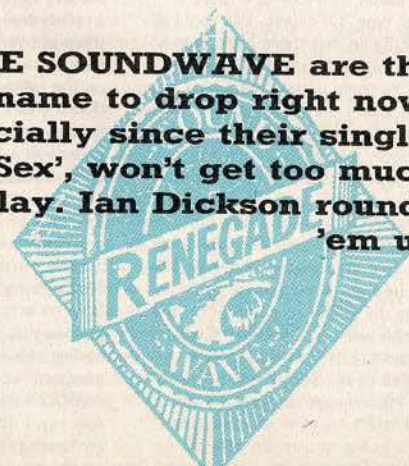


Photo by Barry Plummer



SONIC BOOM BOYS

RENEGADE SOUNDWAVE are the hip name to drop right now, especially since their single, 'Cocaine Sex', won't get too much daytime airplay. Ian Dickson rounds 'em up



After just one minute spent in the company of Danny, Carl and Garry, from those much touted sound swash-bucklers Renegade Soundwave, it becomes abundantly clear that they love their music and couldn't give a monk-ey's about what anyone else thinks.

I mean, you don't release a single entitled 'Cocaine Sex' if you're hell bent on achieving daytime airplay, do you? Which is a bit of a shame. You see, 'Cocaine Sex' is one of the most danceable, penetrating, hypnotic pieces of jam-down electro you're likely to hear this year.

So why foul up the process with such a crippling song title?

Are Renegade Soundwave making a last ditch stand against the new Eighties morality or are they just being contrary?

"I don't think it gets people's backs up," says Danny from beneath his auburn dreadlocks. "I mean, everybody's saying that it's going to wind people up, but it hasn't happened yet; no one's actually complained yet."

Singer Gary joins in half-heartedly, attempting to convince the small gathering that the song is not about drugs or sex in particular but about an experience which just happened to connect the two.

"It's not saying you should go out and do it. No way," he explains with a

dismissive shake of his cigarette.

Yes, but even so, aren't you singing about a substance that is a notorious plaything of the chic London set? It won't mean a lot to the smack infested cities of the north, surely?

"People don't buy it though, do they?" says Danny.

What?

"Well, it's like a bribe or a bonus that people get given," he explains. "People don't actually go out and buy it; except of course businessmen, executives or politicians." With this faintest hint of a wind-up, the subject is swiftly changed.

Renegade Soundwave has been the name to drop in the smoky watering holes of London's club elite during the last few weeks. Are the three aware they may have gained a few hip points of late, without many people actually having heard their record?

"No, we're not hip because we don't fit in anywhere," replies Danny. "Nobody really knows what we are or what we do."

Isn't that hip in itself?

"No, being hip is like trying to guess what's going to happen and trying to do it before anyone else," answers Danny with great precision. "Why, are you under the impression that we're like Curiosity Killed The Cat? You're saying 'hip'. Is it a slur or something?"

Oops! Time to change the subject again. Too late! In steams Danny for a second helping.

"If people are liking us because they think we're the right thing to like then it's bollocks. But if they like and respect what we're doing then that's good. That's one of the reasons we want to start our own label; so we can pump out lots of new stuff from different bands. We're living in a vacuum at the moment because there's nothing else in this country that we can relate to."

It's a little hard to swallow the fact that Renegade Soundwave can produce such a physical, sexy sound without the blood, sweat and tears of a conventional musical instrument. Working with machines, do they not feel that the spontaneity is sometimes lost?

"Well, a mixing desk is an instrument," counters Danny. "It may not have six strings, but it is. Everything is an instrument; if you apply your personality to something it makes it an instrument — from a guitar to a sampler to a cardboard box. In the Motown era they used to smash a chain against the wall to make a high hat sound. We're trying to do the same thing but with Eighties technology."

Are Renegade Soundwave tapping into someone's culture — namely reggae and funk — to make their music, or is it part of their own roots?

"We're into technology," announces Carl. "So you could say we're nicking from the Japanese."

"There are no barriers," says Danny emphatically. "Everyone takes from everywhere."

Watch out! 'Cocaine Sex' will get your back up off the wall while these three nip round behind and lift your wallet. Danger! Renegades at large.



Photo by Patrick Quigly

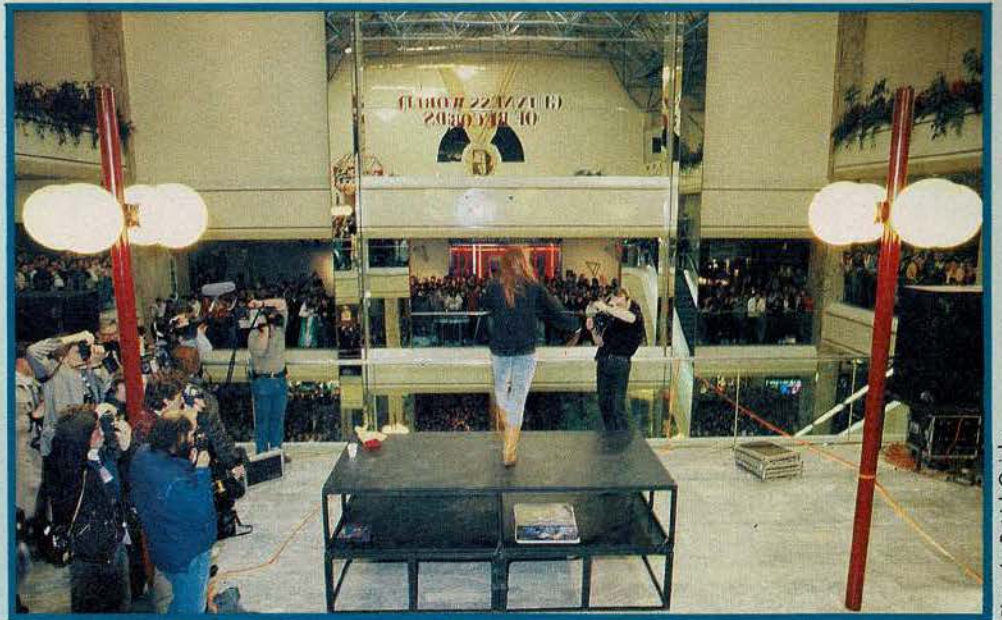


Photo by Patrick Quigly

SHOPPING FOR SUCCESS

She only went out to get a Big Mac and fries but Tiffany returned from shopping with a number one on both sides of the Atlantic. Johnny Dee goes in search of a bargain



After saturation level television and press coverage, Tiffany didn't really need to do her shopping mall tour of England. 'I Think We're Alone Now' was going to be a hit regardless of these promotional events. But, whether due to earlier obligations or merely out of fun, the tour happened anyway, and last week over 2,000 schoolkids bunked off biology to see Tiffany perform five songs at the Trocadero shopping centre in London's Piccadilly.

See, there are three things most human beings have in common. One, they pick their noses, two, they go to the toilet, and three, they go shopping. Knowing this, the vice-president of Tiffany's record company, MCA, thought it would be a "tip top" idea if

the 16-year-old starlet underwent a shopping mall tour of the US. Larry Solters' brainwave paid dividends and Tiffany's PA in places where people shop, pick their noses and go to the toilet helped her to the number one spot in the US Billboard 100. And where America leads, Britain inevitably follows...

Pronounced 'cute' without any evidence and mainly due to her age, she became a phenomenal success. Housewives liked her; teenagers loved her; shop-lifters adored her!

Having grown up in the shadow of an Arndale centre, I was accustomed to the hobby of 'hanging out' outside Our Price. In the States, it's a national pastime. "Teenagers are spending even more time than ever under the muted glow of the skylights, getting their hair painted maroon in front of Marshall Fields," (a shop) "and buying bright pairs of jams in Country Seats," (another shop) a recent American magazine reported.

London, however, isn't quite as casual. Upon entering the Trocadero the familiar terrace chant of 'get your tits out for the lads' could be heard. Tiffany didn't seem at all worried by this amorous heckling. Indeed, she gave the section of the audience responsible a cutesy little wave mid-way through her set. It seems that everyone is welcome to buy Tiffany records — even mammary obsessed schoolboys... Especially mammary obsessed schoolboys.

The 'lads' who wanted to see Tiff's tits soon went weak at the knees and, rather than continue their masturbatory chants, swayed from side to side during her rendition of 'Kid On The Corner', a song which,

according to a press release, is full of "heartfelt naturalness". It reminded me of Keith Harris and Orville.

Elsie Gunner from Bromley had brought her grandchildren to London to see the show. "I've never heard such a beautiful voice," she enthused, clutching a Debenhams carrier bag. "She's the next Barbra Streisand. I'm serious!"

The big moment was, of course, 'I Think We're Alone Now'. To her credit, Tiffany hasn't merely recorded a dewy-eyed cover version. She has reworked and re-fashioned it into a modest (hollow?) pop song, bringing new meaning to it.

'I Think We're Alone Now' has subsequently been adopted by teenagers, desperate for heavy petting away from the AIDS-conscious glare of the parental media.

Tiffany tried to dance to her teen classic, but her movements flowed with as much elasticity as Muffin The Mule on tranquilisers. She tried desperately to impress with her multi-faceted vocal range — from Stevie Nicks to Pat Benatar to Suzi Quatro to Barbra Streisand — continuing to sing after the backing track had ended, waiting for all she was worth.

"She reminded me of Bryan Adams," said Sylvia from Epsom Downs. "It's the same sort of beat."

Others disagreed. "I can fart better than she can sing," said Jo Dean from East Grinstead, who had only come to the Trocadero to buy some woollen gloves.

Tiffany has been groomed for success. Her music is an unashamed product — and a very marketable one at that. Young people can relate to her because she's everything they want to be — rich, successful, talented and, above all, American. Parents like her because she's safe, virginal and normal — all the things they want their kids to be when they reach those problematic mid teens.

"When I'm not around music business people," says Tiffany, dripping with sincerity and wholesomeness, "I like to talk on the phone, watch cartoons, eat pizzas with my friends and hang out in McDonald's."

Hanging around the Trocadero wasn't my idea of fun but it obviously was some people's. Twenty minutes in the company of Tiffany had turned human brains to mush. I left by the nearest available exit with the crowd of shoppers, tourists, grandmothers and teenagers. In need of refreshment I entered the nearest pub. As I did so, a video jukebox pumped out a familiar tune: 'Let me hear your heart beat; let me feel your heart beat'.

Despite my annoyance at not being able to escape the wrath of Tiff, I stayed and watched the giant screen. It was then I realised that the only thing worse than watching Tiffany perform would be to watch her eat pizza. Now there's an idea for the next video...

Love or loathe her, Tiffany is the next Barbra Streisand. I'm serious!

TEE-RIFFIC

THE DYNAMIC MISS TEE EXPLAINS HOW SHE GAVE UP FLOGGING BURGER KING WHOPPERS TO BECOME AN ACE RAPPER.

"Money would just keep me awake. Money wouldn't let me sleep."

New York street rapper Sweet Tee may just find a few sleepless nights coming her way. From the early days, spent working 10 hour shifts at the local Burger King, she now finds herself hotter than a char-grilled Whopper with her sizzlin' rockin' rap smash "I Got Da Feelin'".

Following the import cult success of last year's "It's My Beat", smart talking Sweet Tee has emerged as one of the few girl rappers who'd rather battle the men on their own turf than perfect nasty rhymes that put them down.

"I try and stay away from a subject that all of the girl rappers end up talking about, the subject of men and women," she explains. "That doesn't enter my mind when I pick up a pen to write. I want to compete with the guys, not break with the guys."

"All a girl has to be is good and people will invest money in her. I've been in rap for the last four years and haven't spent a dime. You understand?" She asks the question as if she can't believe it herself.

Sweet Tee is an avid observer of the New York rap scene. She spends her Friday and Saturday nights at Manhattan's best rap spot, the Latin Quarter, where her crucial career decisions have been made.

The fiery mistress of the spoken word says she can find ideas for songs just about anywhere, although recently the freestyle rappers at the Latin Quarter have been giving her a few new phrases. However, it is Manhattan's hip hop radio shows which have been whetting her appetite of late. An appetite that's resulted in Sweet Tee's move from burger bars to a place right next to Salt 'n' Pepa and Britain's emerging Cookie Crew on the female rap menu. Watch the *cool* calories mount ...

Malu Halasa

