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DEATH TO THE DISCO DANCERS

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ALBUMS

STYLE COUNCIL

DEPECHE MODE

WIN

LIVES

GOODBYE MR MACKENZIE

NEW MODEL ARMY

THE WATERBOYS



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

ELLIS BEGGS & HOWARD

BUBBLES GO POP!

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JULIA FORDHAM

FEMBO MEETS RAMBO IN THE GOOD OL' US OF A

DO THE RESURRECTION SHUFFLE WITH **JESUS JONES**



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SHEENA EASTON

7", 12" & CD SINGLE



FROM THE ALBUM 'THE LOVER IN ME'

DAYS LIKE THIS

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● **SOUL MINING**
Do New York rappers De La Soul really wear daisy chains around their necks? For the awful truth see rm dance p21



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Published weekly by Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ. Telephone: 387 6611. ISSN 0144-5804. Typeset by Phase Communications and printed by Nene River Press (division of Severn Valley Press Ltd), Peterborough. Colour by CK Litho
THANKS TO Steve Masters and John Honderich
SUBSCRIPTIONS available from Punch Subscription Services, 8 Grove Ash, Bletchley, Milton Keynes, Bucks MK1 1BZ; UK rate: £45 per annum; European rate: US\$95 (surface mail). For US and Airmail rates, please write to the above address

Front cover photos of the Wonder Stuff and Julia Fordham by Joe Shutter. Jesus Jones by Martyn Strickland

NEWS

EDITED BY ROBIN SMITH



▲ DONNA UND BLITZEN

Donna Summer, whose single 'This Time I Know It's For Real' is doing some very wicked things to the charts, releases her album 'Another Place And Time' on March 13.

Written and produced in conjunction with the mighty Stock Aitken Waterman team, the album has 10 tracks, including 'I Don't Wanna Get Hurt', 'When Love Takes Over' and 'In Another Place And Time'.

THIS SIDE UP

◀ Chart cowboys Texas release their long awaited debut album this month. 'Southside', named after the area of Glasgow they come from, features their current single 'I Don't Want A Lover' along with 'Tell Me Why', 'Fight The Feeling' and 'Fool For Love'. The CD version has the bonus track 'Faith'.



ONE OF THOSE DAYS

Sheena Easton, the woman who needs a step ladder to get into bed, follows up 'The Lover In Me' with 'Days Like This' out this week. The flip side is an instrumental version of the song while on the 12 inch you'll find a Percussapella Mix of the song (whatever that is) and a super funky bonus beats rendition.

Sounds like it's enough to keep Sheena fans amused for hours.



▲ SO CRUEL

Following up his top 10 hit 'My Prerogative', Bobby Brown releases his single 'Don't Be Cruel' on March 13. Produced by one of America's hottest teams, LA & Babyface, the single is the title track from Bobby's current album.

Bob is fast becoming the hottest name in American soul music. His album has sold over three million copies in six months and it's estimated that he'll play to well over 750,000 people on his American tour.

Brown's telephone hotline, where he gives a new message to his fans each day, is netting over 50,000 dollars a week. Nice work if you can get it.



TELL ME LIES

Eccentric pop maestros Yello release their single 'Of Course I'm Lying' on March 13. It's taken from their much acclaimed album 'Flag' and the flip side is the old track 'Oh Yeah' which is presently being used in the Austin Rover Mini Metro ad. The 12 inch features the mind-boggling 'Yello Metropolitan Mixdown '89 Part 1', that includes slices of various Yello classics such as 'The Race' 'I Love You' and 'Call It Love'.



'ALLO 'ALLO

Wacky French duo Les Rita Mitsouka release their album 'Marc And Robert' on March 13. It's the follow-up to their album 'The No Comprendo', out in 1987, and features their current single 'Singing In The Shower', which deserves to be a monster hit. Other tracks include 'Hip Kit' and 'Tangue Dance'.



RUMOURS

Watch out for the return of 'Razzmatazz' presenter Lisa Stansfield with her single 'People Hold On', out on Big Life Records. A mighty funky piece of stuff it sure is . . . Heavy metal gods Queen will be back soon with a new album due out in April or May, and we're told it's going to have plenty of raw rock 'n' roll . . . After a long break the Cult should be back on the road in Britain in late April or early May, so stop washing your hair now.



● BANANARAMA TOUR!!

Yes folks, it's absolutely true. **Bananarama**, the most popular all-girl group in the history of the universe, will be touring in May. They'll be playing Whitley Bay Ice Rink May 15, Edinburgh Playhouse 16, Hammersmith Odeon 18, 19, Sheffield City Hall 20, Birmingham NEC 22.

These dates will be part of Banaramama's first ever world tour, taking in America, Japan, Hong Kong and Thailand. They'll be performing on a special stage designed by Roy Bennett, who designed Prince's stage set, and they'll be appearing with their band and their notorious all-male dance troupe.

LUCKY STAR

Esoteric funksters **Habit** release their fourth single, 'Starlight', on March 13. Taken from their debut album, 'Medicine Man', the flip side features 'Funky Train' while the 12 inch features an extended mix of 'Starlight'.

Habit are currently in the studio writing material for their second album, and they're also working on Japanese TV advertisements.

● LET'S DANCE

Just when everybody thought the world was safe at last, **Sigue Sigue Sputnik** are back with their single 'Dancerama', out on March 13.

"It's a tender love song for six horny little devils, a technological impression of that first kiss," claims a Sputnik spokesperson.

'Dancerama' will be Sputnik's fifth single, and the flip side features 'Barbarandroid' — an urban surf song.

MERLIN CHARGE

Rap artist **Merlin** was in court last week on a charge of obtaining property by deception.

Merlin appeared at Southwark Crown Court under his real name, **Justin Boreland**, and the charge relates to an incident which happened two years ago, involving the theft of items from a house. As the case went to press the case was continuing.

● Hard hitting West Coast rapper **Ice-T** releases his single 'High Roller' this week. Co-written with **Afrika Islam**, it's taken from Ice-T's current album, 'Power', and the flip side features 'The Hunted Child'. The 12 inch has the bonus track 'Drama (Hi Tech Mix)', which has been previously unavailable here.

BUDDING AGAIN

The Darling Buds follow up their top 30 smash 'Hit The Ground' with 'Let's Go Round There' on March 13. Taking from their album, 'Pop Said', the flip side features 'Turn You On', while the 12 inch also has 'Different Daze'. A special EP will also be available featuring a flip flop version of 'It's All Up To You'.



NEWS

CONTINUED

TOURS

The Men They Couldn't Hang, who release their album 'Silvertown' on April 10, have lined up a spring tour. They'll be playing Belfast Limelight April 13, Dublin McGonagles 14, Drogheda Boxing Club 15, Cark Sir Henrys 16, Morecambe Gardens 18, Aberdeen University 20, Edinburgh University 21, Glasgow Queen Margaret Union 22, Newcastle Riverside 25, Birmingham Goldwyns 26, Scunthorpe Baths 27, Liverpool University 28, Manchester International 2 29, Norwich UEA 30, London Town And Country Club May 2, Nottingham Trent Polytechnic 3, Newport Pagnell Electra 4, Cardiff University 5, Wolverhampton Wulfrum Hall 6, Cambridge Corn Exchange 7, Guildford Civic Hall 9, Bristol Bierkeller 10, Sheffield University 11.

The Stray Cats have added a date to their tour, at the Hammersmith Odeon on June 10.

Following two sell-out shows at the Town And Country Club, **New Model Army** will be playing an extra London date at the Brixton Academy on April 21. Tickets are priced at £6.50 each.

The JB's return for another fistful of funk at the London Town And Country Club on April 22 and 23. Tickets, priced £8.50 each, are available from usual agents.

The Jeff Healey Band will be starting their European tour with a short series of British shows. They'll be appearing at Manchester International 2 April 12, London Town And Country Club 13, 14, Bristol Studio 16, Glasgow Pavilion 19.

Boy George, Sam Brown and Craig Ferguson will be some of the stars taking part in a show to raise money for the Terrence Higgins Trust at the London Hackney Empire on March 19. Tickets are available from the Hackney Empire box office.

RELEASES

Pet Shop Boys release a special limited edition of their album 'Introspective' this week. This version will come as three 45rpm 12 inch singles, with large picture labels. I simply must get one.

Five Star's first single of '89 will be 'With Every Heartbeat' out on March 27. The flip side is 'Sound Sweet' while the 12 inch features an extended mix of 'With Every Heartbeat'.

Bliss release their debut album, 'Love Prayer', on March 13. Tracks include 'I Hear You Call', 'How Does It Feel The Morning After' and 'Yaur Love Meant Everything'.

Little Steven releases his album 'Revelation' this week. The album was written, produced and arranged by Steve himself, and tracks include 'Where Do We Go From Here' and 'Love And Forgiveness'.

Clive Griffin releases a special limited edition of his single 'Be There' this week. Only 5,000 copies will be available, housed in a full colour poster of Clive.

Vanessa Williams, a former Miss America, releases her single 'Dreamin'' on March 13. The flip side features 'The Right Stuff', which is the title track of her current album.

WHERE'S THE FIRE?

After more than a year's break, the **Cult** will be back in action on March 20 with their single 'Fire Woman'. The flip side features 'Automatic Blues' while the 12 inch features the additional track 'Messin' Up The Blues'.

'Fire Woman' is taken from the **Cult's** fourth album, 'Sonic Temple', recorded in Canada last autumn and due out soon.

WORLD UP!

Kirsty MacColl, who was featured on the Pogues' 'Fairy Tale Of New York' hit a couple of years ago, releases her single 'Free World' on March 20. The flip side features 'Closer To God?' while on the 12 inch you'll find the extra track 'You Just Haven't Earned It Yet Baby'. This track was written by Morrissey and Johnny Marr and features Johnny Marr on guitar.

Kirsty's forthcoming album should be out in the late spring.

GOAL!

The **Football Supporters Association** has organised a **Rock Against I-D cards** event at the London Marquee on March 18, protesting against the government's plans to make football fans carry identity cards.

Topping the bill will be Bristol band **Head**, renowned for their footie-inspired single 'Sinbin', which featured another soccer eulogy, 'Up Go The Heads', on the flip side. Also on the bill will be the **Reversibles**, and plenty of soccer celebrities will be along to support the cause.



WASP DATE CHANGES

WASP, who are buzzing around the charts with 'Mean Man', have altered their tour. The new schedule runs Belfast Ulster Hall May 8, Dublin Top Hat 9, Hull City Hall 11, Sheffield City Hall 12, Hammersmith Odeon 14, 15, Newcastle City Hall 17, Edinburgh Playhouse 18, Hanley Victoria Hall 20, Portsmouth Guildhall 21, Poole Arts Centre 22, Bristol Colston Hall 23, Birmingham Hummingbird 25, Manchester Apollo 26, Liverpool Royal Court 27, Cardiff St David's Hall 28, Nottingham Royal Centre 29. They've changed the dates because part-time drummer Frankie Banali had other commitments and couldn't make the original series of shows.

A special cut-to-shape picture disc of 'Mean Man' will be available from this week.

Adeva, who's snuggling up to the charts with 'Respect', will be touring in March with dates at London Palais March 10, Great Yarmouth Tiffanys 11, Dunstable Cindy Rocks 13, Stockton Mall 14, Birmingham Dome 15, Milton Keynes Point 16, Nottingham Ritzy 23, Gillingham Catch-22 24.

LET'S GET PHYSICAL

Those lovable soulsters **Ashford & Simpson** release their album 'Love Or Physical' this week. Just the thing for listening to after you've parked the Cortina, tracks include 'I'll Be There For You', 'In Your Arms', 'Comes With The Package', 'Till We Get It Right' and 'Timing'.

Ashford & Simpson's biggest hit here so far was 'Solid' in 1985, which got to number three in the hot 100.





▲ Rocky guitar popsters REM will be touring in May. They'll be kicking off with a date at Leicester De Montfort Hall on May 17, followed by Newport Centre 18, Portsmouth Guildhall 19, Liverpool Royal Court 21, Nottingham Royal Concert Hall 22, Edinburgh Playhouse 23, Glasgow Barrowlands 24, Newcastle City Hall 26, Manchester Apollo 27, Hammersmith Odeon 29, 30.

COUNTRY CANCEL : RAP UP

Big Country have been forced to cancel all the remaining dates on their tour because Stuart Adamson has gone down with a nasty viral infection. He's been ordered to rest for a fortnight and he's being treated with a course of steroids (does this mean he'll be entering the next Olympics?).

The shows will be re-scheduled at a later date, and the band have just confirmed they'll be performing at Brixton Academy on May 15.

New York rapper MC Double Dee wants to start a British Stop The Violence Movement.

In America, leading rappers have got together to combat concert violence, releasing a single 'Self Destruction', and now MC Double Dee wants to start a similar organisation here, recording a single with the profits going to Childline.

Any British rappers interested in the project should contact Darrin Dochery on Ipswich (0473) 236178.



▲ T'Pau will be back singing their little hearts out on March 13 with their single 'Only The Lonely'. No, it's not a cover version of the Roy Orbison classic. It's taken from their 'Rage' album, and the flip side is 'Between The Lines'.

The 12 inch features Ronnie Rogers' version of the Petula Clark hit 'Downtown', and you should listen to it at your own peril.

LIBEL IDOL

Billy Idol plans to sue the News Of The World for libel, on a story they ran last December claiming that he behaved indecently in front of handicapped children at a muscular dystrophy charity event concert in California.

Idol, who has been actively involved in fund raising for muscular dystrophy for some years, totally denies the story and says he has the support of a number of people from charity organisations in California.

As yet it's not known when the case will be heard or how much Idol will be suing the News Of The World for. rm says 'good on yer Bill' for suing those nasty sensation seekers.



ANDY PAWLAK

SHOEBOX FULL OF SECRETS THE DEBUT ALBUM

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FEATURES THE SINGLES

'MERMAIDS' &
'SECRETS'



Pasta Paradise

You wanna spaghetti or pasta?" asks the Italian waiter as handsome Austin Howard, singer of Ellis, Beggs & Howard (sounds like a firm of solicitors), shakes his Arab jewellery, then stares at his Technicolour patchwork jeans in embarrassment.

The Captain 'Allo 'Allo Bertorelli lookalike gets no reply. Drunken yells of "happy birthday, dear Austin" fill the tiny restaurant, broken only by Sam Fox shyly enquiring, "Excuse me, can I see a menu?" The three EBH boys have quite a bit to celebrate. Last year their debut single, 'Big Bubbles, No Troubles', a hot mix of lazy, bluesy vocals and cool funk, made a splash on 'The Chart Show', with its sexy, sun and sand video shot in Spain.

Now re-released with a "live, fuller" sound, it should make even more waves. If your idea of a band is Terence Trent D'Arby's rhythm section, with the toothpaste pop appeal of Wham!, and Mick Jagger's black son on vocals, only twice as good, then this is the group for you. According to hippy-dippy bassist Nick Beggs, EBH, though not yet well known here, score a popularity rate of "five or six out of

Hubble Bubble Toil & Trouble

**Ellis
Beggs
& Howard
are
storming
across
Europe
serving up
the
delicious
cool funk
of their
single 'Big
Bubbles,
No
Troubles',
so why
aren't they
tickling
chart taste
buds here?**

**Henry
Williams
investigates.**

**Bubbly
pics:
Eugene
Adebari**



ten" in Europe. Which is why they're in Italy.

Nestling between the Mediterranean surf and steep hills rising from the shore, San Remo regularly hosts a pop festival. Also on this year's bill are Kim Wilde, the Pasadenas and Samantha Fox. Outside the festival complex, keyboardist Simon Ellis mischievously blows kisses at fans, raising the question of what kind of band this is.

Are Ellis, Beggs & Howard serious pop contenders, with some classic, funky, rock 'n' roll instincts, or a bunch of lads in their late twenties, who should be settling down to day jobs?

Pedigree Chums

The first chapter of the EBH story was written in the mid-Eighties. They'd known each other for some time, and had wide experience of the music industry.

"It's two years in March since we formed," explains Simon. "Nick and Simon started working together first," adds Austin, sipping white wine to cool his steaming spaghetti. "They started writing the songs." Nick once led daft

teen-scream band Kajagoogoo, but it's not so well known that Austin was in the Biz, "a kind of schmaltzy soul group" with Yazz, or that Simon gave up a career as a budding Paul Gascoigne, to sell his soul for some sleazy rock 'n' roll.

"I started off as a professional footballer with Hull City," he recalls, ignoring the water again, "but packed it in when they asked me to have a perm."

He then joined Pleasure And The Beast, Emma 'Wild Child' Ridley's husband Roberto Perroni's group. So with such a colourful past, can we expect EBH to give the charts a badly needed fresh lick of paint?

Austin: "Well I've got multi-coloured underwear, I've got a pair of blue silk boxer shorts with white stripes."

Thank you Austin.

Let's Get Serious

There's no denying the top pop ingredients on the Ellis, Beggs & Howard musical menu. Why is interest in Britain taking so long to build up?

Nick: "We don't necessarily want to be big at home yet, because that

would be wrong. We want to be ourselves and slowly build a career on our terms. If it means having to work with Lock, Stock & Barrel to have a hit, I'm not interested."

The EBH fusion of soul, rock, pop and funk is tastier than our waiter's spicy Italian sausage, but its variety could be a problem.

Austin: "We're trying to break down some serious musical barriers. I often think we could be a heavy metal band with a black vocalist. Our record company has problems marketing us in America and Japan - they can't decide what type of group we are."

Simon: "People still come up to us and say our debut LP, 'Heartlands', is great, but we've got to decide on a musical direction. But what's making us buzz is our musical diversity."

Energetic, Beefy and Hunk-ee

While miming a song from the album earlier, Austin prowled around the stage with the pent-up frustration of a thinner Mike Tyson. Behind the

keyboard, muscles left from Simon's soccer days rippled, and Nick showed off some fancy footwork in his baggy, black leather jeans.

How important is the visual side?

Austin: "Very. So much so that odd things happen. My strangest experience was in this club in Milan. One girl liked the way I looked and came over and sat on my lap. 'She' turned out to be a man... a transvestite!"

Nick would like to stress that there are less weird sides to EBH. "I've got the biggest aquarium you can imagine - I'm a serious naturalist. In it there's my pet eel Fluffy, my stone fish Linzi, and a spiney box fish called Suki."

He may not yet have been bitten by his poisonous tropical fish, but as he and the rest of the group climbed on stage at San Remo, it seemed for a second that they were in for some serious GBH.

Passionate cries of "Neek, Neek" broke from 100 bug-eyed, mini Sophia Lorens, though most were with their dads, so there wasn't much chance of a teenage rampage...

Let's hope Simon, Nick and Austin soon give the British charts some serious EBH.

NOT JUST ANOTHER DANCE LABEL

'BETTER START

BELIEVING IT!'



COMING SOON...

BONNIE BYRD 'good girl'
BENN 2

BIPO why
BENN 1

BERNICE FRAZIER use me'
BENN 4

INDEX

with contributions this week from Tim Nicholson



● "Oh shit, what comes after karma, karma, karma, karma, karma. . ."



● "And here's one I arranged earlier!"

remo man

Where do pop stars go to escape the aftermath of the disastrous BRIT Awards? That's right, they pop off to Italy and the San Remo Pop Festival, where celebs come on stage on cue and everyone knows what's happening and where they're supposed to be, and Randy Newman and his supergroup (ho ho) are definitely NOT invited. This year's line-up included everyone who is anyone (except A Tribe Of Toffs) and the Latin lads and lovelies indulged themselves with day-glo headwear and under-arm hair as the days turned to evenings and the stars turned to large Gin and Grapefruits in an effort to survive the sheer party spirit of the whole thing. Sabrina put in a couple of appearances, but Sam didn't show. Boy George sang his new single, 'Don't Take My Mind On A Trip' (catchy title or what?), and Yazz did her Morrissey impression and kept the local florists in enough lire to book that rather exclusive holiday in Blackpool this year.



competition

Rock 'n' roll stops the traffic, and stops us in our tracks because we can hardly believe the fabulous competition we've laid on for you this week. Last year saw the release of the fantastic U2 rockumentary 'Rattle And Hum' which stunned both U2 fans and non-believers alike with its superb photography and candid look at U2 on the road in the US. We very powerful types at **Index** have managed to line up 10 videos of the film to give away in an exciting free competition. All you have to do to win one of the 10 videos on offer is correctly answer the three questions below.

- 1 What is Bono's real name
a) Paul Hewson, b) Larry Adler, c) Bonoparte Edge?
- 2 Which legendary blues guitarist appears in 'Rattle And Hum'
a) Francis Rossi, b) BB King, c) Stevie Ray Vaughan?
- 3 Which pop legend recently recorded a U2 song on his last ever LP
a) Roy Orbison, b) Rick Astley, c) David Bowie?

Send your answers on a postcard to rm 'Rattle And Hum Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by March 20.

PHOTOS: Dave Hogan/NUNN



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deacon blue 'wages' top ten

- 1 'Back Dated Pay Rise In The USSR' the Beatles
- 2 'The Last Of The Famous Playboys' Morrissey
- 3 'I Don't Want A Lover' Taxes
- 4 'Let's Twist Again' Chubby Checker
- 5 'Lay Down Salary' Eric Clapton
- 6 'Dirty Boulevard' Time Off In Lou Reed
- 7 'Break For Love' Raise
- 8 'Boy Named Sue' Johnny Cash
- 9 'Senses Working Overtime' XTC
- 10 'The Hits Medley' Stars On P.45



● Raymond and Charlie walking in the 'Rain Man'

film

'rain man' (Cert 15)

Starring: Dustin Hoffman and Tom Cruise

'Rain Man' manipulates your emotions in such a way that you'd need to be a dried vegetable not to sob with joy and despair throughout.

Tom Cruise plays Charlie Babbitt, a wide-boy car salesman who misses out on a \$3 million inheritance to his autistic brother Raymond, awesomely acted by Dustin Hoffman on 'Midnight Cowboy' form. Until this stroke of disastrous luck, Charlie didn't even know of his brother's existence, so he sets out to kidnap him from the institution that's been his home for 20 years, with a view to winning custody of Raymond and the \$3 million.

While driving across the States, Charlie discovers that autism (the inability to communicate on a normal level, eg direct speech, eye contact) is a tough one to deal with. But, bit by bit they *do* succeed in building up a relationship, Charlie beginning to feel the responsibilities that he'd previously faked.

Tom Cruise is unexpectedly strong in the role of Charlie, the brothers' age difference actually helping rather than hindering the story, and Dustin Hoffman is Raymond. 'Rain Man' exists to make you weep, and weep you will. Brilliant. (TN)



a woman called horse

Bringing a little equine splendour to the pages of Index this week, Horse are (and is) a new-ish sound from the bridle paths of urban Glasgow. First spotted a few years back trotting around the stage of 'The Tube', the coverage that appearance prompted landed them zero offers. But, like true Derby winners, singer Horse and her stablemates pressed on regardless and found themselves in the hallowed corridors of EMI Records signing on the dotted line.

None of it has gone to Horse's head, though. "I'm too long in the tooth to let people take advantage of youthful enthusiasm," she happily admits. "In the long run, it must help you create something that's going to last rather than a three-minute wonder."

The first Horse single, 'You Could Be Forgiven', is a powerful, vocal attack on the much maligned British Press. No apologies, however, for dredging up this hoary old chestnut. "I know it's a bit of a cliché to have a go at the Press and the way in which they dismantle people's lives, but subjects don't disappear just because they've been written about."

One thing the dreaded Press are bound to latch on to with the coming of fame is the name, so why shouldn't rm join the queue? "I think the name came before any of the reasons, but the best one is that when I was at school I was a huge Gary Glitter fan and I used to perform all his songs all the time. So, the name Horse came from his initials, GG." That's so completely stupid, it just might be true. (TN)

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We've had some giggles here at **Index** corner in our time. There's been some amusing little song titles passed our way over the years, but even we had to look twice when a cassette landed on the desk bearing a pleasant little ditty entitled 'Debbie Gibson Is Pregnant'. The perpetrators of this foul deed are none other than American oddball duo **Mojo Nixon & Skid Roper** whose new LP 'Bo-Day-Shus!!!' is about to be released on an unsuspecting UK public. First single off the album is the topical 'Elvis Is Everywhere', and the pair claim to have originally met at a bad Elvis impersonators prison... and we can well believe it.

The music is rough and ready rhythm and blues with Mojo's gravel voice blowing away everything in its path and a saxophone that could loosen bowels at a 100 paces. Not one to play to your dear old mum, but definitely one for the sixth form common room.



clock this

There was once an Irish punk band called the Radiators From Space who formed as an answer to the mainland's own marvy Sex Pistols. We critic type people reckoned they released a corker of an LP, 'Ghostown', back in 1979 and even the mighty June Brides used to cover their songs (phew!). The Radiators' main man, Philip Chevron, eventually helped form another happening little pop combo known as the Pogues, and due to this band's success, Chevron's maturing songwriting and general interest, the 'Ghostown' LP has been re-released including a couple of new songs from the Chevron pen. One of these, 'Under Clery's Clock', is a haunting single that manages to incorporate a nifty acoustic intro with a fragile vocal (Chris De Burgh, shouts a cruel voice from one corner of the Index hell hole) to create a rather touching record. Destined to turn up on a repeat of the Late Late Show soon we reckon.



happy mondays are here again

Are you still recovering from the shock of seeing the sacred ground of schools television invaded by that nasty acid house rock 'n' roll band **Happy Mondays**? The Manchester madcaps have been roped in to take part in a series designed to help youngsters learn Information Technology skills, and the programmes are specially designed to be taped and replayed in association with computer software and printed material. Happy Mondays' particular programmes, the second of which can be seen next Tuesday morning at 10.43 on Channel 4, give viewers the chance to try their hand at managing the band and running Factory Records — you know the kind of thing, can we make the latest New Order sleeves any more disgusting, can we get away with re-releasing the Kalima LP? Quite whether Happy Mondays know what they've got themselves into we can't be sure, but if your younger brother or sister starts growing stubble, wearing an anorak and drinking Special Brew, we strongly recommend you get them along to a trick cyclist pronto.

video round up

Three excellent music videos are released this week other than the U2 extravaganza detailed on page 10. First up, for fans of the **Boss** there's a bumper 18 track collection on 'Bruce Springsteen — Video Anthology 1978-88' which mixes both live footage and the man's promotional videos dating back to 'Rosanita', filmed in Phoenix, and taking us through classics such as 'Glory Days', 'Born To Run', 'Tunnel Of Love' and finishing with a live acoustic version of 'Born To Run' shot last year at the Los Angeles Sports Arena. All this will cost you a mere £12.99 for 100 minutes' worth.

The cooler cats among you may prefer 'The Psychedelic Furs: All Of This And Nothing' which features much pouting, dieting, some shades and some fantastic music in the shape of the original 'Pretty In Pink', 'Love My Way', 'Heaven' and five other great numbers. Funny how the Psychedelic Furs always seem to end up standing ankle deep in water in their videos.

OK, put on your Aran sweater, pick up that old acoustic guitar, put your finger in your ear and stick 'A Tribute To Woody Guthrie And Leadbelly' on the VHS. This self-explanatory collection features the likes of **U2**, **Bob Dylan**, **Little Richard**, **Emmylou Harris** and many more on a 17 song tribute narrated by Robbie Robertson and running for 72 minutes. It'll set you back £9.99.

GREAT POP THINGS → DURAN DURAN: They tried to change the world by dressing UP! PART ONE BY COLIN B. MORTON and CHUCK DEATH



Duran Duran were a new Young Rom-antical group in the early 1980's. They would scoff at the drab "industrial" clothes that were fashionable then. Eschewing this, they chose to dress as fops and dandies of the regency period...



Having so much more style than everyone else DURAN DURAN decided to form a group and name it after the man who invented SEXY BAGPIPES in the erotic underground cult 60's SCI-FI movie BARBARELLA...



Their debut hit "THIS IS PLANET EARTH" really told it like it was. Other groups were thrown up like SPANDAU BALLET and Steve Strange's BRADY BUNCH. Even established stars like DAVE BOWIE and LIBERACE got in on the act by dressing up as clowns and running along beaches.



But then tragedy struck! Whilst on a ski-ing holiday in Switzerland the Duran Duran group accidentally skiied into a glacier and were never seen again.... (for a bit)..... MORE NEW ROMANTICAL FUN NEXT WEEK



● **BRUCE SPRINGSTEEN:**
 "I'm sure these in-car video players would be safer if they installed them in the front!"



● **THE FURS:**
 "Now come on guys, you're gonna have to move further back!"

EARBENDERS

andy strickland

'Keep An Open Mind Or Else' McCarthy (Midnight Music 45)
 'Finer Lily Fine' Diesel Park West (forthcoming rm EP track)
 'You On My Mind' Swing Out Sister (forthcoming Fontana track)

tim nicholson

'Knowing Me Knowing You' Danny Wilson (live at the King's Head Crouch End)
 'Something Good' Paul Haig (Circa 45)
 'Round And Round' New Order (Factory 45)

henry williams

'What The Moon Saw' Band Of Holy Joy (Virgin LP track)
 'Windsurfer' Roy Orbison (Virgin LP track)
 'Lovers Of Today' the Only Ones (Prehistoric New Wave Classic)

competition

Here is perhaps the sexiest, raunchiest little 'compo' we've ever offered you good people out there in rm land. Yes it's true, at the risk of offending our readers in the southern states of the good ol' US of A, we're offering you the chance to win a whole bunch of erotic Bobby Brown goodies. We've got twenty five copies of Bobby's excellent 'Don't Be Cruel' LP just waiting to wing their way to your stereo and for good measure we'll include a rather nice Bobby Brown poster to hide that grease mark on your wall. To win an LP and poster just answer the three questions below.

- 1 Which pop group did Bobby Brown once front
 a) Musical Youth, b) New Edition, c) Run-DMC?
- 2 What was the title of Bobby's recent UK smash
 a) 'My Sharona', b) 'My Sweet Lord' c) 'My Prerogative'?
- 3 Which rock 'n' roll superstar had a huge hit with 'Don't Be Cruel'
 a) Jerry Lee Lewis, b) Elvis Presley, c) Malcolm McLaren?

Send your answers on a postcard to rm 'Bobby Brown Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date March 20.

sydney
youngblood
 congratulations

as featured on 'big world café'
 available on seven and twelve.
 seven includes 'ain't no sunshine'
 yrx22 yrt22

CIRCA

"I've never sampled anybody else's record, but it doesn't bother me when people sample mine"

Without producer Marshall Jefferson, there would probably be no house music. He started the ball rolling with Phuture's 'Acid Trax' and since then he's worked with Ten City, Kym Mazelle and a host of other acts, packing dancefloors with exciting and varied music. Phil Cheeseman goes gunning for the Marshall



"I just want to give music back variety. I go for emotional content"

I house about that then?

Marshall Jefferson is house music. Now a producer more than anything else, twiddling the knobs for acts like Ten City (whose album he co-produced with the band), Kym Mazelle and a host of lesser known names, it was his records that were packing the dancefloors when house broke loose in '86.

He appeared under so many different guises it was an impossible task keeping track of the man. One minute it was Virgo with 'Are You Hot Enough', the next it was Hercules with '7 Ways To Jack' and 'Get Me Back The Love', then it was tracks by Jungle Wonz and On The House. Once or twice, like on 'Move Your Body', he even let his own name slip.

Not content with all that, the workaholic Jefferson then got to grips with a new generation of house maestros like Ce Ce Rogers and Sterling Void, having by now sailed ahead of early contemporaries who'd either fallen from favour or fallen by the wayside — Jesse Saunders, Farley Jackmaster Funk, Frankie Knuckles and Chip E.

But today it's not a work overload he's suffering from. "Awww," he groans, stumbling about the room and clutching his head. "Aw man, I have a real bad hangover. These girls drank me under the table last night. I can't even remember where I went. I'm not drinking any more. That's it." Pulling himself together after a few more minutes murmuring about his head he instantly ditches the popular belief that all those pseudonyms were either a ploy to keep the dancefloors guessing or a move to keep ahead of the notoriously dodgy business practices of Chicago's indie labels.

"You know, I never had a nickname in my entire life. Even when I was small, everybody was calling me Marshall Jefferson. So I tried to get a nickname. I said no, call me Virgo. It was 'OK Marsh, what's up Marsh'. They just ignored me. I couldn't have a nickname to save my life. Everybody always calls me by both my names. Marshall Jefferson. I'm telling you man, it's disgusting. 'Yeah man, I just got through talking to Marshall Jefferson'. I tried but I blew it, so, no more nicknames."

Nickname or not, MJ remains, like many other house musicians, bigger in New York and Britain than in most of the US and even his own native Chicago. The role of Chicago radio in stifling new music is a depressingly familiar story.

"During the acid house craze in Chicago the radio stations didn't like it and associated all house music with acid house. They didn't want to break House because they felt they were doing music a

service by keeping that shit underground. It was a patriotic gesture!"

MARSHALL JEFFERSON'S early work might have been state-of-the-art electronic house, he might have produced the track that started the whole acid train rolling, Phuture's 'Acid Trax' (the lyrics of which were pretty conclusively anti-drugs!), but much of his current involvements, like Ten City and the Truth's 'Open Your Eyes' have moved towards what some people are very quaintly terming 'real music'.

"I just want to give music back variety. I go for emotional content. Other people might not, but to me no music has that right now. I want to get people thinking about individuality. I hate this copying everybody and sampling. Never before have so many people played old music. I've never sampled anybody else's record, but it doesn't bother me when people sample mine."

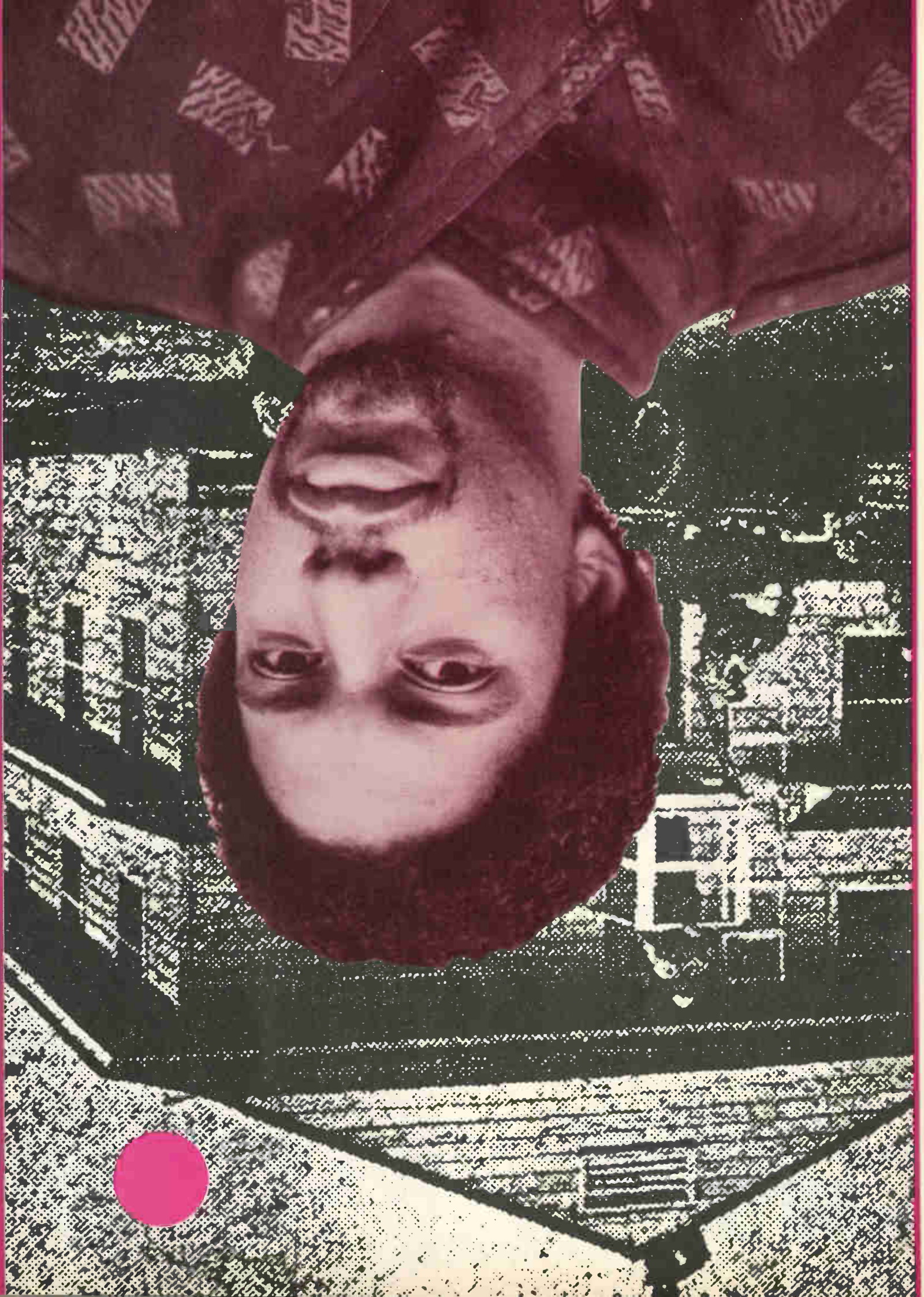
"I talked to Kevin Saunderson about it and he said, 'Todd Terry sampled my record, I'm going to sample his and dare him to sue me!'" (And if you don't believe him, take a listen to Reese & Santonio's 'Back To The Beat' from the 'House Sound Of London' LP and compare it to Todd Terry Project's track of the same name.) "But that's an extreme. won't do that. I just want to change music to where, if you take the top 10 they're as strong as the top 10 of 1975."

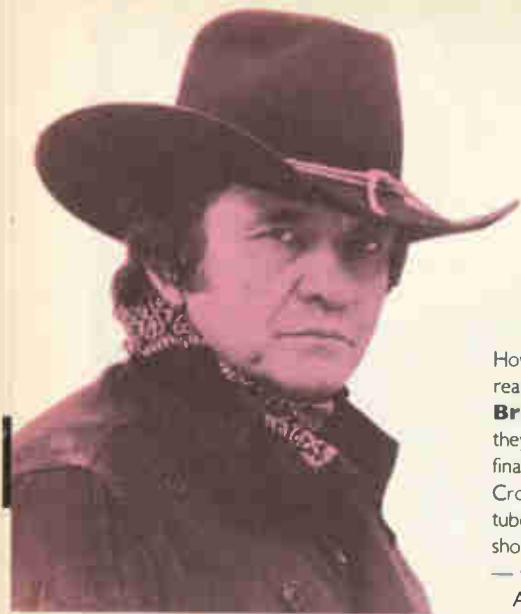
Some of us think that's already been achieved, Marshall. Trying to find out exactly what the man will be getting up to in the near future threatens to throw his throbbing brain into overload. Apart from one or two intriguing names like Cabaret Voltaire, the only certain thing seems to be that there won't be any more solo work until next year, though things that he's worked on in the past, like the Dancing Flutes, might continue to appear.

And continuing with the Ten City story. Ten City's Byron Stingily, who's been lounging about nearby eaves-dropping, got to hear of Marshall's alcoholic exploits around London clubs recently.

"Marsh, have you been making a fool of yourself? You make a fool of yourself back home and then you go and do the same thing in a foreign country."

"Hey, are you insulting me now? Well, I'm going to insult you when I whop your ass at cards," he challenges brandishing a pack of cards. Turning in my direction he declares, "You could be witnessing history. When I'm through with these guys at cards, I may not be producing Ten City any more!"





● **Revival of the week:** *Johnny Cash* Hot on the heels of *Roy Orbison* and *Gene Pitney* comes Mr Macho himself, *JC.* Best remembered for his country and western hit 'A Boy Named Sue', you'll be hearing a lot more from the cool cowboy in the future. There's a cryptic coffee connection — you heard it here first!

● **Pouting Pop People of the week:** *Angel Beat City* You haven't heard them yet, but if their talent is equal to their cheekbones you soon will. Bassist *Tim* (left), extrovert singer *Scaz* and strong silent bassist *JD Maris* claim *Angel Beat City* is 'the place where all rock 'n' roll heroes go to die'. If their smouldering debut, 'Around', is anything to go by, the spirits of *Iggy Pop* and *Billy Idol* have made it there already.

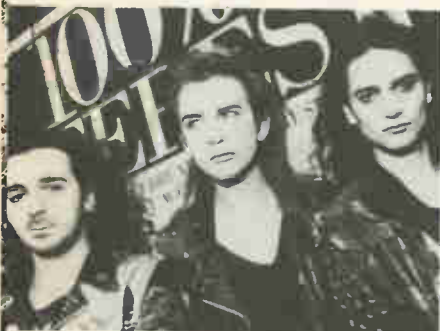


PHOTO BY SYNDICATION INTERNATIONAL

Howdy, Gossipheads! Are you feeling really **Tyson** or just a bit on the **Bruno** side today? Me, I'm as Tyson as they come now the powers that be have finally seen fit to fix the escalators at King's Cross and the lift at Mornington Crescent tube. With all the energy I'm conserving I should be fit to run the marathon in 1990 — what more could a girl ask?

Actually, **Sigue Sigue Sputnik** are still weeping over **Bruno's** tragic defeat, as they took time off from recording to hold a party and watch the fight. **Patsy Kensit**, her husband **Dan Donovan** and **Mick Jones** of **Big Audio Dynamite**, and **Pete Wylie** were among the **Sputniks'** cronies who dragged themselves away from the bar to cluster round the telly and cheer Frank on — much good it did him!

It would seem that the American Grammy awards are every bit as exciting and innovative as our very own Brit awards. Who would have thought such young and undiscovered talents as **U2**, **Phil Collins** and **Tina Turner** would win? It's a constant surprise to me. Perhaps the music biz should make a collective resolution to scrap all these daft ceremonies before next year — or do surveys throughout schools, offices and so forth, to find out what you listen to, not what they think you listen to.

GASP!

Among the stars who've paid their £50 to see the premiere of 'Scandal' are **George Michael**, **Phil Collins**, **Roland Gift**, **Dusty Springfield**, the **Pet Shop Boys**, **Marc Almond** and — no sniggering at the back there — **Frank Bough**, who knows a thing or two about celebrity scandals himself. **Petula Clark**, **Lulu**, **Adam Faith** and **Alan 'Fluff' Freeman** will be selling the programmes in the foyer, and the post-film party will be held at the Liberal Club in Whitehall (very apt!). The big question is whether guest of honour **Cecil Parkinson** will turn up and give us all ammunition for a few cheap cracks at his expense!

The launch of the new **Depeche Mode** film last week was also attended by a fair smattering of celebs, including **Boy George**, no doubt there to make sure **Dave Gahan** hasn't caught up with him yet in the cute dimples stakes with the apres film soiree at the Wag having some **Pet Shop Boys** and the

● **Sam "Tree-trunks" Fox** attempts the *Jane Fonda* work-out without spoiling her hairdo



LIP

More gossip from the House of Goth. Proprietor: Lisa Tilston

occasional **Mark Moore** wandering about. Meanwhile, the **Jesus And Mary Chain** were spotted at a **Throwing Muses** gig wearing — surprise, surprise — leather kecks. Don't these boys ever change their clothes?

A new name to watch is **Eric Robinson**, the sexy black guy with the little plaits who sings on the **S'Xpress** hit 'Hey Music Lover'. He's releasing his own single under the name of **Eric And The Good, Food Feeling**, and had **George Michael** dancing ecstatically on the stage when he gave it a live airing at trendy Browns in London. Eric's worked with soul queen **Aretha Franklin**, among others, and is Lip's tip for the next **Tel Trent D'Arby** or **Andrew Roachford**.

GOSH!!

What do you think of the new **Madonna** advert? Blink and you miss it, eh? Still, she's not past it yet, which must come as a disappointment to pretender to the disco throne **Martika**. The 19-year-old Cuban girlie was a child TV star and ballet dancer who derives her inspiration from **Culture Club**, but this probably won't stop her from having a massive summer hit, as she sounds just like **Madonna** in the halcyon days of 'Holiday' and 'Lucky Star'. When it comes to disco bimbos, **Spagna** is still Lip's fave though — I think of her every time I reach for a can of hairspray!

New folkie **Edie Brickell** — a **Janis Joplin** for the Eighties, if **Sam Brown** doesn't get there first — nearly abandoned the recording of her song 'What I Am' when her American record company changed the name of her band without telling her. She got her own way and finished recording when she made it clear that she didn't want to be known as 'Lovezone' or some such ghastly name and was quite happy as **Edie Brickell** and the **New Bohemians**, thank you very much.

If you've heard about this daft new craze 'Vogueing' — that's to say, swanning about in an affected manner befitting a Vogue model — then get your knives out ready for **Malcolm McLaren**, who looks all set to provide the soundtrack to it. One band who definitely won't be starting a new dance craze is the **Wonder Stuff**, whose new single apparently cleared the dancefloor of a packed Northern club in five seconds!

Kevin of the **Gaye Bykers On Acid** fell off stage the other day due to an over-enthusiastic bit of drumming (so he says) and is now confined to his sickbed. The Bykers are continuing their tour with a drum machine, but claim they have to pour beer into it to make it work. Well, that's what they do with Kev!

Danny Wilson took time out from recording to pop into their local and play an impromptu show with **Dave Stewart**, the singer of **Yargo**, and the drummer from **Prefab Sprout**. Let's hope this sets a trend for the future ... I wonder how **AC/DC** would feel about doing a few numbers in the Malt and Hops? OK, it's not quite Wembley, but we call it home.

Heavy metal band **Onslaught** have built the biggest ever lighting rig in the world for their latest video. It uses over half a million watts, took three days to rig up, and gave quite a few technicians hernias in the process. Is this some kind of record — or just a way of covering up musical deficiency? Just joking, chaps!

Lucky old **Bros** have abandoned the brosettes once more to go jetting off to Maui in Hawaii (what exciting lives these pop folks lead, eh?). Since Maui is where **Elvis** made his, ahem, epic film 'Aloha From Hawaii', Matt is setting off in his little grass skirt and with his guitar slung over his back, hoping to be the first to spot the King and win a million pounds.

GOLLY!!!

If you'd like to know what you've got to look forward to in the next few months, here's a few for starters ... **Fishbone** are coming over, the **Cult** are touring after a long absence, the **Nephilim** will be touring in the spring (see you down the front!), and if you can wait 'til the autumn it's rumoured that **Guns N' Roses** will be touring here to promote their new album ... so start queueing for the tickets now!

Now for the sad bit. I'm afraid this is the last ever Lip — it's heading for the great gossip cemetery in the sky. How I'll miss all your pervy letters and postal lasagnes! But before you reach for your hankies, here's the good news. From next week our special Pop Detective has been drafted in to bring you all the hottest news on what's coming up, as well as all the naughty little titbits you love. So, it's goodbye from me, and hello from him. Take care, cherubs, 'til we meet again!

OUT COMES THE FREAKO

Any band that has the front to call itself Jesus Jones would appear to be making more than a simple cry for attention. More like a full blown tantrum. And when a provocative name is combined with a brash debut single, the outcome is exhilarating.

'Info Freako' cuts up urban life, mixes it with some shrill cries and throws the whole thing over a psychotic beat that threatens to destroy your senses from the dancefloor up. The name is anaemic compared to the music.

Fronted by the amusingly arrogant and well spoken Jesus H Jones, the whole game plan for world domination was conceived on a sun-kissed beach on the Spanish Riviera last summer by Jesus, drummer Gen and guitarist Jerry De Borg. As with all overnight success stories, though, the humble beginnings and years of frustration and failure are rarely glimpsed. Even the baby Jesus had to start somewhere.

"The first performance I gave was in a fishing rod band to T Rex's 'Ride A White Swan'," Jesus explains. "We didn't have any equipment — just fishing rods. I was bass fishing rod. I remember at that point being very jealous."

Because the lead fishing rod got all the girls?

"Well, it was only a performance for our parents, so I'd have been surprised if he'd have got all the girls on that occasion."

It was around this time the young Jesus became aware he was destined for great things, though there was still the problem of that dodgy cowboy suit...

"When I was young I used to wear a cowboy suit all the time. It had a waistcoat, a badge with fake jewels and the hat."

That sounds very flash.

"Well, not really. You see, it was the *only* thing I was bought, that's why I stayed in it all the time. At the same time, I had an obsession with blancmange. I used to eat it every day."

MY KINGDOM FOR A HORACE

Blancmange and fancy cowboy suits are hardly the stuff legends are made of, but since we're into shattering a few myths, did Jesus have a nickname at school, baring in mind that in those days, megalomania hadn't set in and he had to content himself with the humble Horace Buckland he was christened with?

"At one school I used to be called Doc because I had this big square cardboard suitcase, which, according to the other kids, looked just like a doctor's bag."

It's hardly the name aspiring heroes yearn for.

"I don't know, I think I got off lightly. It's better than being called Shithead."

Well, if you look at it like that...

In preparation for his imminent notoriety, has Jesus taken any precautions to safeguard his privacy and property against adoring fans and jealous boyfriends?

"Underneath my bed I keep this massive great knife that I got from Nepal. It's a Gurkha knife. It's dead evil. The problem is you're not supposed to take it out of its sheath because you then have to draw blood before you put it back or it's bad luck. So every time I take it out I have to go and slaughter my neighbour's dogs. That's why our drummer's only got three fingers on one hand — he called around unexpectedly one night."

JESUS BIGGER THAN ELVIS SHOCK!

If you call yourself Jesus Jones people are bound to bring the subject up, so why should *rm* be any different. Were there any other names the great man considered before divine intervention?

"Jesus Smith (*guffaw guffaw*). That was our guitarist's idea. I thought 'there's something good-ish about that, but it's the *ish* I'm not too happy about'."

So does that mean he's going to change his driving licence and library ticket to Jesus H (Horace) Jones?

"Eeeerr... Yes, I think I will. When this record becomes a massive huge hit, as of course it will do, I'll change absolutely everything and everyone will have to call me Jesus, even my parents. 'Hello Jesus, son. Nice to see you home again. Thanks Mary'."

So what are his main aspirations?

"It's not material things I'm after really, just disgusting fame, I think."

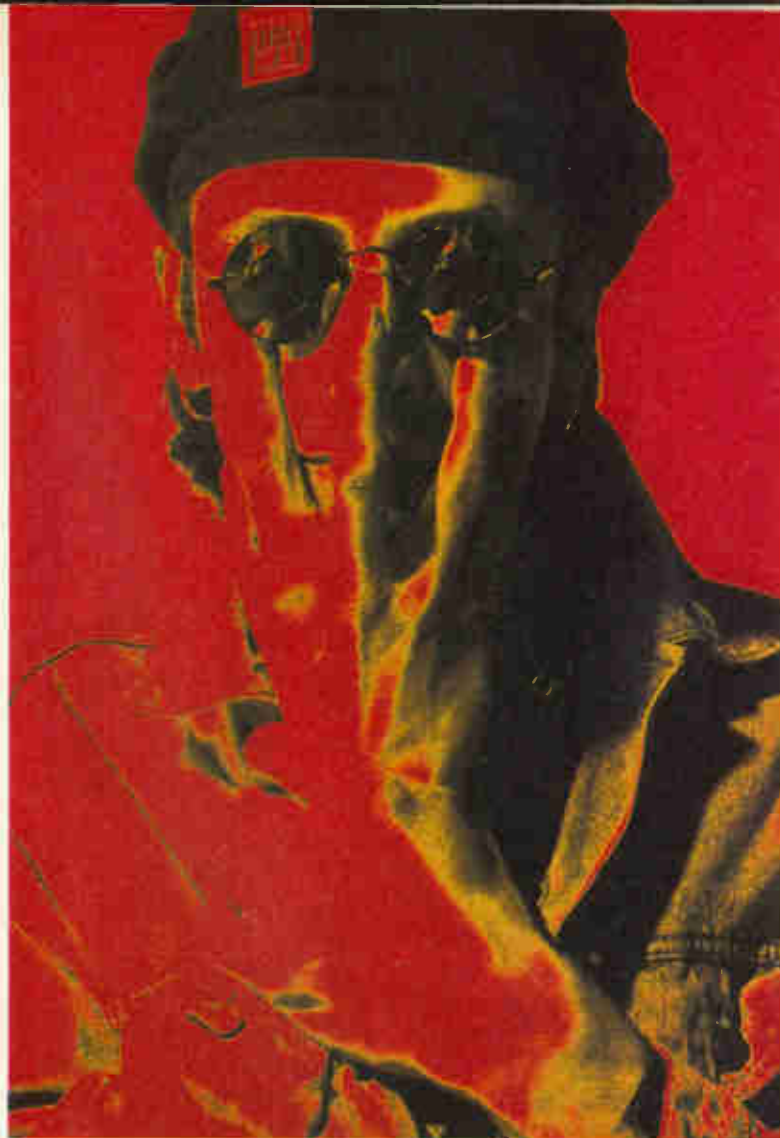
So in a few years we can envisage kids having Jesus Jones dolls.

"Little stick dolls, yeah. They'd be cheap to make, not much plastic."

And ultimately he'd like to be bigger than Elvis?

"That would be difficult. I could never eat that much for me to be that big. I mean, I just can't put the weight on like that."

Jesus Jones — a big head on a small body.



As plain old Horace

Buckland, Jesus Jones

used to mime with a

fishing rod to his

favourite T Rex record.

Now he's riding high in

the charts with the weird

'n' wild 'Info Freako'.

Kevin Murphy handles

the Messiah (groan).

Martyn Strickland takes

the photos



J
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A MAN CALLED HORACE



EDITED BY TIM JEFFERY



BREAKERS

New Jersey garage comes to London on March 11. 'Metamorphosis Presents Timezone', at the Brixton Academy, features guest appearances from Vicky Martin, Lachandra, Park Avenue and Jomanda . . . and there's more — two weeks later on March 25 at the same venue 'Metamorphosis Presents Equinox' features performances from Soul II Soul, Adeva and De La Soul . . . speaking of De La Soul, their debut and much acclaimed album, '3 Feet High And Rising', is to be rush released on March 6, due to unprecedented public demand following its appearance in the Cool Cuts, of course! . . . Kym Mazelle's next release will be 'Got To Get You Back' on Synco-pate . . . During their short stay here Blaze seemed to have remixed everything but the kitchen sink including Coldcut's forthcoming release, tracks by Womack & Womack as well as more garage tunes for the forthcoming 'The Garage Sound Of Deepest New York Volume 2' . . .

SECOND TIME AROUND

No wonder Candi McKenzie sounds so good on her new single, 'Wanna Be Good Tonight', Candi's been session singing with the likes of the late Bob Marley, Aswad, Mica Paris and Scritti Politti, so she's had quite a bit of practise.

"I had a go at a solo career a few years back but it didn't work out," says Candi. "But now Mica's made it, it might pave the way for others like me who've been saying the same thing all along but haven't been quite so lucky. Take Adeva's 'Respect' — a few years ago A&R men wouldn't have touched it with a bargepole, they would have said it was too bland."

There's absolutely nothing bland about the noise coming via Candi's tonsils. Warm and bluesy, it rides the rhythm in style, and should put Candi up among the stars she's been supporting.



COOL CUTS

- | | |
|--|--|
| 1 (2) PEOPLE HOLD ON | Coldcut <i>Ahead Of Our Time</i> |
| 2 (1) MUSICAL FREEDOM (REMIX) | Paul Simpson featuring Adeva <i>Cooltempo</i> |
| 3 (—) LET'S WORK | Casanova's Revenge <i>US Invasion</i> |
| 4 (3) SLEEPTALK | Alyson Williams <i>Def Jam</i> |
| 5 (5) BLACK IS BLACK/STRAIGHT OUT THE JUNGLE (REMIX) | the Jungle Brothers <i>Gee St</i> |
| 6 (—) HELYOM HALIB | Cappella <i>Euro P1</i> |
| 7 (4) I WANT YOU | Massive Sounds <i>US Nugroove</i> |
| 8 (15) MISMATCH | Apollonia <i>US WEA</i> |
| 9 (—) FREE YOURSELF | Jimi Polo <i>Urban</i> |
| 10 (8) ROAD TO THE RICHES | Kool G Rap & DJ Polo <i>US Cold Chillin</i> |
| 11 (—) SHACK IT UP | AOK <i>US Profile</i> |
| 12 (10) I'M HOUSIN' | EPMD <i>Sleeping Bag</i> |
| 13 (—) REAL LIFE | Corporation Of One <i>US Smokin'</i> |
| 14 (re) 3 FEET HIGH AND RISING (LP) | De La Soul <i>Big Life</i> |
| 15 (6) GOT TO KEEP ON (B-BOY MIX) | the Cookie Crew <i>ffrr</i> |
| 16 (11) SOMETHING SPECIAL | Damon Rochefort & Sharon <i>Urban</i> |
| 17 (—) STRANGELOVE (REMIX) | Dee Clark <i>Mute</i> |
| 18 (—) COMIN' CORRECT | Depeche Mode <i>Republic</i> |
| 19 (9) ONE MAN | MC Mello <i>US Profile</i> |
| 20 (—) PLANET E | Chanelle <i>US Profile</i> |
| | KC Flightt <i>US RCA</i> |

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

KYM MAZELLE

GOT TO GET YOU BACK

Produced By Marshall Jefferson

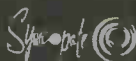
Remixed by Blaze · Written by CeCe Rogers

ON THE STREETS FROM MARCH 13th

7"

12"

CD Single



NCE

with contributions this week from Muff Fitzgerald



FROM HERE TO ETERNITY

Eternity might not be a name that's been on everyone's lips of late, but unless you've spent the last couple of weeks with your fingers firmly wedged in the old lugholes, it's likely that you've heard him on the new S'Xpress single 'Hey Music Lover'. Eternity was musical assistant on the album as well as the single, where he worked alongside the Marks Brothers (Marks Moore and McGuire).

His excellent debut album, 'Project One', is released on Youth's WAU label this week. It's probably one of the best British dance records of the last six months, and as well as

featuring Eternity's crazed house and New Beat rhythms, it also includes cameo appearances from Discotec 2000, Robo-Bop and one half of JAMMS, to name but three.

So what does their future hold? "I'll just throw the coins and let you know," he replies philosophically, before telling me about a house record he's just made with Eartha Kitt, and 'Mr Love', the current single that's WAUing people with its eclectic mix of flamenco, shaft brass and brainbeating acidic back-beat.

They say heaven lasts an Eternity. I think we're already there. (MF)

COMPETITION

British hip hop and house has really come of age in the past year or so, but if you've yet to be convinced that there's real talent on the streets of London, now you can do it without risking a penny. Well OK, it'll cost you 19p for the stamp, but that's not much of an outlay when you've got the chance of winning the debut set from the **DEMON BOYZ** and the brand new '**URBAN HOUSE**' compilation, which features the hot cut 'Something Special' by Sharon Dee Clark and Damon Rochefort. We've got 25 copies each of the Demon Boyz's 'Recognition' and 'Urban House' to give away for the first entry pulled out of the hat which correctly answers the following questions.

- 1 Which of the following was a Demon Boyz single
a) 'Eastside', b) 'Westside', c) 'Northside'?
- 2 Which of the following haven't recorded a track entitled 'Don't Believe The Hype'
a) Mista E, b) Jolly Roger, c) Public Enemy?

Put your answers on a postcard addressed to **rm Demon/Urban competition, Greater London House, Hampstead Road, London NW1 7QZ** to arrive not later than **March 20**.

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SEE YOU JIMI!

Jimi Polo comes from Chicago, but if you're one of the many who like sweating it out at warehouse rave ups, the chances are you may have heard him performing his new single, 'Free Yourself' — a fabulously exhilarating deep house experience. Jimi was one half of the duo Libra Libra and briefly flirted with a project under the name Revelation, before his mate Marshall Jefferson told him he had outgrown Chicago and advised Jimi to come to London, where he's been thrilling underground audiences ever since he arrived last year. So the next time you're down some dive, jacking to the latest hip sounds, and some guy starts playing piano and singing like his soul's on fire, it'll probably be Jimi. Give him a pat on the back, but please, no jokes about mints with a hole in the middle.



IN THE MODE FOR LOVE ▶

Everybody needs good neighbours . . . and those Depeche Mode boys aren't half lucky having their record company next door to the Rhythm King offices. All they have to do when they're stuck for an idea or two is pop along the corridor, drag Tim Simenon away from his sonic playpen, and plonk some Depeche hits on his lap. The results? 'Everything Counts' and 'Strangelove' have been bashed into a shape that fits the dancefloor very nicely. Of course there's not a lot left of Martin Gore, or any of the other lads for that matter, but there's some good, hard stomping beats that would give Nitzer Ebb a run for their money. Forget the live versions you hear on the radio. Get down to your record store and demand a copy of these remixes. Depeche Mode never sounded so good!



ON THE COLD FRONT

The Coldcut boys are back with a bang. As well as their wonderful new single 'People Hold On', which features Lisa Stansfield of Blue Zone on vocals, Matt Black and Jonathan More have nearly completed their album, 'What's That Noise', which is due for release on April 10. Expect some weird and wonderful concoctions — new age, hip hop, future, Seventies, hip house, reggae, jazz and more. Sounds like the masters of musical misbehaviour have been very baaaad indeed!

Meanwhile, Jonathan is looking forward to another debut, because his wife is expecting a baby in June.

"The working title is James Otis if it's a boy, Lilley if it's a girl," chuckles Jonathan.

Mind you, if it's anything like the title of their album, it'll change at least half a dozen times before the happy day.

coldcut
FEATURING LISA STANSFIELD

OUT NEXT WEEK

people hold on

BIG LIFE (AHEAD OF OUR TIME)

(Background text in German: "Historie", "fokalen Rur", "Begehren", "religiösen", "bekisch", "nabe eine Abor", "geligt und", "den Ton für eine off", "halb auch an die Verwaltung", "nen, deren Präsidium", "batte über Afghanistan nach dem Trup", "penanzn gegeben hat", "Wir haben den", "ang mit", "Vorfall", "Heimat au", "deutige Parole", "a Armut", "ein Ober", "antuki", "Freund", "wissen", "1878", "gewes", "Bürger strapaz", "AS .GERE", "politische Kultur", "hem", "tliche Aud", "ben", "such d", "ter At", "tel", "de en")

NCE



D E L A S O U L

Three — that's the magic number. So say Long Island rappers **De La Soul** on their album '3 Feet High And Rising'. It's also an odd number, and De La Soul are a very oddball group. Posdnuos (pronounced Pos-de-noose), Trugoy The Dove and Mase have no gold chains, no track-suits, in fact none of the usual hip hop accessories. Their music, their style and their attitude have more in common with a Manchester indie band than a New York rap group. How many rappers do you know that wear daisy chains?

"We're not hippies," says Posdnuos. "The DAISY thing stands for Da Inner Sound Y'all, that is, what you're hearing is coming from inside us, from the soul, de la soul. When you see the daisy on us, it's to remind you of that. It's not to summon up visions of the Sixties or flower power or anything. People have taken this hippy thing a bit too far."

Nevertheless, De La Soul thrive on these misinterpretations, and they enjoy being just a little eccentric. Trugoy, for instance, is yogurt spelled backwards. "I eat a lot of it," he explains. "The Dove is a nickname my mother invented, but Yogurt The Dove doesn't sound quite right."

'3 Feet High And Rising' is probably the best rap album you will hear in a long time. From its comical game show opening, it twists and turns, hip

hopping through musical history from doo wop and Sixties soul to the more familiar riffs of Hall & Oates. 'The Magic Number' even sounds like Paul Simon. There are more than 20 tracks, some barely a minute long and not one sounds anything like another. In their unique poetic manner, De La Soul are perceptive, clever and very, very funny. From nonsense raps about dandruff to intuitive social commentaries, each song is a surprise. Why are De La Soul so different?

"We grew up listening to a lot of different kinds of music," says Trugoy. "Everything from r&b to Haitian and calypso music, and ever since schooldays we've been a bit different with our clothes and so on, but we're not that different. We love BGP, Public Enemy, the Jungle Brothers and Stetsasonic just like other rap fans."


"We don't try to be different, that's the whole DAISY thing — we're not trying to be anyone else, it's just us," continues Pos. "We like to have fun in the studio. In New York you'll hear a lot of tapes of rappers messing around, but they never let it get onto their records. We feel that everything we do should be on the album, so that you get the full essence of De La Soul. The game show thing came about spontaneously. We just all started doing it in the middle of a session. One day my mum dropped by, so we got her in the booth and made

her do something."

De La Soul have made a giant leap and taken hip hop into the future. Whether the macho homeboys are ready to leave behind their medallions and big dicks and follow is another question altogether.



AT LAST AVAILABLE ON 12" — "THE ANTHEM"



PHASE II


"REACHIN"

(BROTHERHOOD/LATIN WORKOUT MIXES)

+ "IT'S A MYSTERY"

(ORIGINAL + REMIX)

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AVAILABLE THROUGH ROUGH TRADE/CARTEL RELEASED 6th MARCH

As Julia Fordham approaches the charts in Britain with her single 'Where Does The Time Go', the USA is falling in love with her first hit 'Happy Ever After'. Roger Morton travelled to San Francisco to investigate... thoroughly. Lion eyes snapped by Joe Shutter

"Hey... I just wanna say... I lurve you."

In the conference room of a swank San Francisco hotel, thoroughly modern Julia Fordham is being accosted by a post-gig gaggle of creepo US music biz types. "Joooooolia!" oozes the spray-tanned blonde, placing her white stilettos toe to toe with Ms Fordham's flat heeled patent leathers. "Like... I'm a performer myself... So I know... And I just wanna say... I lurve you."

"That's nice," says Julia, with the expression of someone about to throw up.

Julia Fordham had been charming the bunch of record company and radio station employees with her dreamy crooning and incisively neurotic songwriting as part of a Californian promo blitz. As her British single, the autumnal yearner 'Where Does The Time Go', was released, her US single of the time, 'Happy Ever After', was (as the radio promoter man informed her) "in at number 32... A breaker!" "That's brilliant!" Julia tells him.

"But what does it mean?" I ask her. "I haven't got the faintest idea," she whispers.

FEMBO MEETS RAMBO

There's something ever so slightly incongruous about the idea of a thoroughly English Julia Fordham, with her singer-songwriter 'sensitivity', her 'lefty' politics and her independent woman stance shimmying up to shake hands with the land of tough guys, hard selling, glitzy glamour and George Bush.

So on the day before her 'gig', I'm sitting with the thoroughly jolly, thoroughly designer-suited Julia, sipping tea ("Oooh this must be the first decent cup I've had in America.") and wondering what she makes of the thoroughly gaudy US of A.

"It's funny," she says. "Because I've always been interested in left politics and the Labour Party et cetera. However, I don't know if it means I'm a hypocrite, or a champagne socialist, or whatever, but I love some of the things they have on offer here... The standard of living and the carefree attitude to life.

"British people tend to be so ridden with the class syndrome and their sexual roles - more so than the Americans. OK, they can't make a good cup of tea and they can be embarrassingly racist and sexist, and all the women have long hair and shoulders out here... and all that I don't like. But you have to take the best out of a situation."

PRIM POP

Julia Fordham is a fine advert for the power of positive thinking. At 12 she precociously decided she was going to become a singer-songwriter. At 16 she took a YOP scheme job with her local Portsmouth radio station and wormed her way into singing on the station's jingles. From adverts for the Bagshotly Garden Centre it was but a short step to session singing and frilly dresses as one of Mari Wilson's backing singers.

Standing huddled in an overcoat at the gates of San Francisco's Chinatown, Julia surveys the surrounding exotica with a somewhat weary eye. "You see, I've done all the travelling before as a Wilsation," she explains. "So now, when I don't have time to look around places, it doesn't matter. It's almost as if it was all intended to happen."

Whether Julia intended to position herself quite so conspicuously as Eighties pop's epitome of clean-living right-onness is, however, another matter. To be sure, 'Woman Of The Eighties' - the careers and tears anthem from her self-titled debut album - was an invitation to tag her as the 'Filofax Feminist', but did she intend to put herself over in quite such a Julie-Andrews-in-a-lycra-dress-for-Cosmopolitan-readers' way?

"Well that's one of the misgivings I sometimes have about myself, but I can't be anything apart from myself."

So you've never at any stage dabbled in Satan worship, or occult sex rituals or grave robbing of any sort?

"Sadly no... I'm not into all that rock 'n' roll banter. I just have to confess I do not want to go into a noisy club, I want to sit at home and watch the telly.

"I can't drink without getting riotously pissed and making a hideous fool of myself... And drugs? Forget it! It's like 'Come back Fordham!' I just can't do anything. I need to keep grounded. I need to drink tea and eat food from Marks & Spencer, and that's the way it is."

Perhaps you're afraid of some dark and monstrous side to your character?

"No... It's more the giggling three-year-old in me, really."

KARMA CHAMELEON

The owner-occupier of a "bumble old Mrs Mumbles-type flat with six cushions, a toothbrush, a record player and some very nice country curtains", Julia is, in fact, a long way from the cliché of right-on earnestness. Her piss-take American accent is too accurate, and her personal philosophy - a sort of transcendental

karmic mysticism, which she enthuses about giddily (must have been the absence of M&S food) - is too, er, cosmic.

"Apart from thinking that sometimes I come across like a prim and proper person, I think I also come across like a cosmonaut... And that's basically because I am one."

She has the happy facility to be deadly serious about 'issues', but at the same time retains a wicked sense of humour. Remarking on 'Night Network' that "basically if Sam Fox wants to share her cellulite with the world, then that's all right by me" is probably not the right thing to say. But she still had a sleepless night over whether she'd said the 'right things' to counteract the anti-gay mouthings of WASP frontman Blackie Lawless in her recent TV encounter with the macho metal man.

When challenged with the possibility that her version of feminism is a bit watery and self-satisfied, Julia's position is very clear.

"I can't speak for everybody else, because I'm only talking about my set of yesterdays, which make me the person I am today. But I think in some small way, I am doing something positive for, say, Mrs Smith who's 19 and married with kids, because I'm talking about these things. I am being a successful woman, and I am pushing the female form forwards."

SEX AND THE SINGLE GIRL

Thoroughly moral, Julia promises her soon-to-be-started second album will contain both a measure of wrestling with her conscience ("Issues like South Africa, or feminism, or equality of any sort don't go away after you've written one song about them") and some grappling with her sexuality. The latter being something which her US fans are all for.

Her fan mail, hitherto restricted to "polite letters from Scotsmen", has, in the USA, been livened up with "steamy" love declarations. America, it would seem, *lurves* Julia. But Julia has other things on her mind. The once famously unattached Ms Fordham has, she claims, found a genuine 'New Man'. You're not in love, I hope.

"I don't know about that. I don't know what love is any more."

Because it wouldn't be good for your songwriting, would it? "Well, I've had one really wrangling, long distance one as well, so I've got to get that in. I've got lots of really depressing, 'single woman' songs... Don't you worry."

Thoroughly Fordham.



"I can't drink without getting riotously pissed and making a hideous fool of myself . . . I need to keep grounded. I need to drink tea and eat food
from Marks & Spencer, and that's the way it is"

THOROUGHLY MODERN JULIA



How time flies. Just over a year ago an excitable Miles, singer with fledgling Groove Machine popsters the Wonder Stuff, was phoning the *RM* office in his pyjamas (a funny place for an *RM* office) telling us all about his 'happening' new single 'Unbearable' and a bass player who grew mushrooms inside his boots. And now we're on a top secret mission to track down the

hottest guitar band in the cosmos via a bizarre series of motorway hard-shoulder meetings and high speed car chases through the south Birmingham countryside.

Blindfolded and gagged, we eventually arrive at a crumbling, freezing warehouse in a place we shall call, for convenience sake, Stourbridge. Inside, the Groove Machine, all eight legs of the thing, is hammering out high octane, piledriver pop in readiness for a UK tour and the release of a corker of a single, 'Who Wants To Be The Disco King?'

We hide our 'Rick Astley Is God' T-shirts beneath creaking Lewis Leathers and venture, trembling, into the Groove Machine's lair.

DEATH DISCO

The Wonder Stuff have got it in for disco. Modern dance music is not their favourite listening, 'Top Of The Pops' is not their favourite viewing. The B-side of their last single, 'A Wish Away', contained a moving opus entitled 'Astley In A Noose'. Are you harping on a point here Miles?

"Well my topics are either money, destroyed love affairs or moaning about the pop world, and moaning about the pop world seems the best one at the moment. I wasn't moaning about Rick Astley particularly, just his whole genre, it's just a label to identify something. It's all so emotionless isn't it, I heard Howard Jones on 'Singed Out' the other week and at the end of the record he said 'I didn't like the 808 sound on there'. He actually named a drum machine and that was how he criticised the record. You don't often hear people talking about songs anymore, it's all sounds and production and 'who produced your album?' Nothing's human anymore."

Of course, Miles has a point, but isn't it a bit like slagging off The Sun for not being a very good newspaper? Stock Aitken Waterman is a very soft target, it's the more sinister pop imposters that really deserve a good verbal kicking. Then Jerico are much more offensive than Kylie, Rick or the Reynolds Girls because they're 'rock' careerists. Why not 'Mark Shaw In A Noose' Miles?

"Yeah, but if things get your back up I don't see why you shouldn't have a bawl and a shout about it for the simple reason that stuff like 'Astley In A Noose' and 'Disco King' is the first new stuff we've written since we signed to Polydor I guess, and that threw us into this arena of trying to appeal to the charts, unwillingly really. I mean, what is the point of trying to appeal to the charts when the radio just wants to play mindless shit?"

But there must be some dance/disco music that the Stuffies enjoy? Guitarist Malcolm is the first one off the blocks.

"Oh yeah, Kool And The Gang's 'Get Down On It', Chic, and I've got the LP of War's greatest hits. I saw Al Green on the telly the other week playing one of his big hits on an acoustic guitar and it was great. What a man, the Reverend!"

"They were great songs," nods Miles. "See, disco then was completely different to disco now. I've got two Madonna albums that are great, but Kylie Minogue's never sung a decent song in her life as far as I'm concerned."

THE DISCO PRINCES

What about the disco experience for four healthy young Midlands boys? You must have gone to the legendary Barbarella's in Birmingham in your youth. A rousing chorus of "no!" is tentatively followed by Malcolm's hushed admission.

"I have. Yeah, but that was totally different because it was like an underground thing, it wasn't a disco as such. It was more a disco for people who wanted to hear punk music."

What about school discos?

"Oh God no," screams Miles. "I'd never go to them because everyone was into the Police and Adam And The Ants in those days and I couldn't stand them. I think discos are quite lonely, depressing places. We went to one in Newcastle and I've never been to a more depressing place in my life, just sitting there watching the

If the Wonder Stuff had their way, they'd take most of today's dance music and burn it in an incinerator using Rick Astley and Kylie as fire lighters. Andy Strickland goes dancing with them. Photos: Joe Shutter

disco infer

party people.

I remember the first time I got seriously pissed I was dancing around in this place and these three girls started dancing around me and touching me and I had to go and sit down because I couldn't believe it.

"Then a few minutes later they were doing the same to this other bloke and when he came on to one of them, their boyfriends came along and beat the shit out of him. It was all a roust just so they could start a fight, dreadful. I never saw discos as places to meet girls, I always tried the Morrissey method, pretended to be the lonely, angst-ridden youth."

"Yeah, but he's grown up now," adds drummer Martin. "These days he knows that doesn't work so he just says 'I'm in a band' now!"

RADIO ASS KISS

The Wonder Stuff are custom built for the day they put whinging and moaning into the Olympics. Miles in particular seems to have barely a good word for the business that currently feeds and clothes him. On the face of it his slings and arrows may appear the height of hypocrisy, but it's not that the Wonder Stuff regret their signing to a major label and all that goes with it. It's just that they're determined never to compromise themselves for the sake of a few sales. The fact that "Who Wants To Be The Disco King?" will almost certainly provide them with their biggest hit to date, validates their methods and will answer their critics.

"It's not that we don't want to be popular or successful," says Miles. "What we're saying is that there are different ways of doing it and if we are to become popular on a large scale then we want to do it on merit. You heard us doing a new song when you came in called 'Radio Ass Kiss' and that's about the other side of it, the radio people, the pluggers, all the shiteheads you meet who tell you "we've got a hit on our hands this time boys."

"You see, we'd be doing this whether it was our livelihood or not because we're doing it on our own terms and I was perfectly happy on the dole with no money going to practice once a week. If I just wanted to be successful I'd do a Gordon Collins on 'Brookside' and sell cars, because that's a more sure fire way of achieving success than this is. We resent people talking to us about our chart position or our video because they're just

adverts, just as that European tour last year was. Nobody could give us a good reason why we should see it through other than we were flogging the album and the German record company wouldn't like it if we blew it out. That wasn't good enough so we came home and got on with writing some new songs."

I WISH I WAS AN IRISHMAN?

The result of the Wonder Stuff's retreat from Europe can be witnessed on their current tour in the shape of some new songs, some new versions of old favourites and a fiddle player. It seems reports that the band have metamorphosised into the Waterboys, however, are somewhat wide of the mark.

"It's only two songs that we thought a fiddle would sound good on," says Malcolm. Miles reassures us too. "One song sounded just like the Beatles' 'Norwegian Wood' so we thought we'd better disguise it so we got a fiddle to play all over it. I must admit that hearing the Waterboys using the fiddle, I thought it sounded great. Just as we use electric guitars because when I heard the Ruts and Gen X using them I thought that sounds great. There won't be any Irish jigs though.

"We got to the stage last year when we knew we could deliver our end of things night after night. We knew the songs inside out and we knew we'd go down well every night so all we were left with was getting our egos boosted by a load of kids telling us we were great and personally I don't find a great deal of use for that."

Malcolm agrees: "You know how it is — who wants to be the Ramones, so we decided to bring in a bit of variation and on this tour we've got a few new ideas and some new songs and the battle's on again and we're going to have to work on stage and there's a chance that some people won't like it."

Somehow I think the Wonder Stuff are safe. They've realised the limitations of their relentless guitar onslaught and they've taken the time and trouble to put a bit more variety into the Groove Machine. If the two new songs we eavesdropped on are anything to go by, the band have never sounded better. At this point the Wonder Stuff decided that we should stay in Birmingham for a night of traditional Midlands entertainment. Guess where they took us. I kid you not folks, they took us to a bloody DISCO!

no





AND THAT'S MAGIC!

▲ It was a case of, y'know . . . problems. Money problems, emotional problems, band problems, record company problems, even political problems. Heavy PROBLEMS."

Shyly sipping afternoon tea, big toothy grin stretched all over his thin face, the **Band Of Holy Joy's** singer Johny Brown, is explaining why it's two years since we've heard from Sarf London's answer to the Pogues.

"We were stuck with a bunch of tosspots," adds New Zealand-born violinist Colm, rattling his cup at the memory of the eight-piece group's former label.

Luckily those good folk at Rough Trade came to the rescue in the nick of time, and have now released the band's second LP, 'Manic, Magic, Majestic'.

With a more radio-friendly feel than some of their earlier work (we even get girly back-up vocals on the eerie 'Baubles, Bangles, Emotional Tangles'), does this mean that the Band Of Holy Joy are no longer the doomy low-life chroniclers they once were?

Double-bassist Jub isn't sure since he "only joined the group today," yet the fact that we're seated in a cafe in London's posh Covent Garden suggests that for the BOHJ, the only way is up.

PLEASE DON'T LET ME BE MISUNDERSTOOD

True, most of the tracks on 'Magic . . .' have, as ever, a gloomy mood, but that's not the whole story. In the flurry of press that engulfed them a couple of years back, they were made out to be intellectual types documenting life in London's poorest area, New Cross.

That's a tag, however, that Johny and Colm aren't happy with.

Johny: "It's a load of shit y'know, South East London can be a great place. I've had brilliant times there, and we try to celebrate that."

Colm: "All the stuff about how we carefully set out to use traditional instruments to describe South London life — it's crap. We started with traditional instruments because they were the only ones we could get."

NO PROBLEM

In his soft Newcastle brogue, Johny does admit some of the new songs aren't the stuff of 'Saturday Superstore'. 'What The Moon Saw', for example, is "packed full of cancerous emotions". Yet there's no denying that right now this is a band having FUN. They've just been to Iceland.

Johny: "Wonderful place — we stayed in the only state licensed brothel."

Colm: "We went there for winter sports — snowballs — all the stuff you don't get here."

Johny: "We were really supporting the Men They Couldn't Hang."

In some of the Band Of Holy Joy's songs, there's often a hint of alcoholic indulgence. Icelanders, too, have a bit of a reputation for imbibing. Is this true?

Johny: "They love their brennivin — it's a potent vodka."

Hot stuff, but quickly on to Jub, who's just been on tour with a jazz band in Japan. Living in Newcastle, aren't the trips to London becoming a problem?

Colm bursts in with a reply, while the Elvis Presley lookalike is still pondering. "We'll work something out — no problems." (HW)

miracle workers



▲ "I want to know why, if you're critically acclaimed, you don't sell records," bemoans Ray Neal of **Miracle Legion**, a New England act who have had their share of rave reviews, but little commercial success over a four year existence. Hopefully, that will change with the release of their second album 'Me And Mr Ray' on Rough Trade, a gentle and often haunting offering from guitarist Ray and his long-term partner in rhyme, Mark Mulcahy. Recently pared down from a four-piece, the duo toured America with the Sugarcubes this winter, hitting it off so well that they recorded two songs together as the Sugar Legion. These can be found on the back of their wistful new single 'You're The Only'. Though their delicate melancholia might not be everyone's idea of a good time, Miracle Legion have been known to touch a few souls along the way. Let yours be next. (TF)



MR STATE THE BLEEDIN' OBVIOUS

The Seers, Spider and his noisy west country mates, are back with a rather fine slice of high power guitar mosh in the shape of the single 'The Sun Is In The Sky'. The Beatles meet the Ramones and a million guitarists try to outdo each other without ever losing the thread of a great pop song. It's been a long time coming, but the Seers are back with a bang. 1989 is going to be a year in which we hear a lot more about the hairy heavies. Now if only Spider would do something about those shorts.

INDEPENDENTS

with contributions this week from Henry Williams, Darren Crook and Tony Fletcher

1989 A STEREO SPACEMEN ODYSSEY



▲ Having recently attempted to spark a 'Revolution' with their single of the same name, **Spacemen 3** now look set to ignite, if not the Houses of Parliament (nice thought), then, at the very least, a few thousand pairs of ears with their hot (of course) new album, 'Playing With Fire', out now on the appropriately-named Fire records. 'Playing ...' is the sound of a mature band (they've been forming their music for seven years) with a full sound and balanced emotions. They still scorch on tracks like 'Suicide', which utilises overload guitars and noise, but we also get their gentle side with ballads and sad songs aplenty. On 'Wash Away All My Tears' they plead, and ask a heavily ironic yet softly spoken 'Lord Can U Hear Me'. Main mouthpiece Sonic (guitar and vocals) speaks on behalf of the band (that's Jason on guitar and vocals, Willie on bass and John on drums), who've travelled down from their native Rugby to answer a few questions.

The band's most recent photos featured some great T-shirts bearing the legend "For All The F***ed-Up Children Of This World We Give You

Spacemen 3". What's that about, then?

Sonic: "That's to do with alienation. I think everyone can relate to alienation on the levels we're talking about. Alienated in the respect that we're out of place in this time, but in another I think we'd be more in place."

And what of the revolution you speak of? How do you see this coming about?

Sonic: "By people, individually, following their noses, using their common sense. Like, you shouldn't destroy the ozone layer or pump shit into the sea. Clause 28's a good example of bullshit implemented by the Tories — is that gonna make us better people? It's just utter bullshit."

Sonic and his pals may not be the Che Guevaras or even Billy Brags of rock but their hearts are in the right place. As for where their heads are, well, that's another, psychedelic story — one best enjoyed and digested aurally through your hi-fi speakers. You've heard about the T-shirt, experience the album and see the tour. They're presently orbiting the country on a 25 date mission. Spaced out! (DC)

S I N G L E S

- | | | |
|----|------|---|
| 1 | (1) | Everything Counts (Live) Depeche Mode (Mute) |
| 2 | (2) | Can't Be Sure the Sundays (Rough Trade) |
| 3 | (3) | Crackers International Erasure (Mute) |
| 4 | (—) | When I Grow Up Michelle Shocked (Cooking Vinyl) |
| 5 | (4) | Dizzy Throwing Muses (4AD) |
| 6 | (6) | Touch Me I'm Sick Sonic Youth (Blast First) |
| 7 | (8) | Hearts And Minds Nitzer Ebb (Mute) |
| 8 | (5) | Fine Time New Order (Factory) |
| 9 | (9) | Oh L'Amour Erasure (Mute) |
| 10 | (7) | A Little Respect Erasure (Mute) |
| 11 | (11) | Blue Monday '88 New Order (Factory) |
| 12 | (12) | Chains Of Love (Remix) Erasure (Mute) |
| 13 | (15) | Vicious British Boyfriend King Of The Slums (Play Hard) |
| 14 | (10) | If Love Was A Train Michelle Shocked (Cooking Vinyl) |
| 15 | (—) | Keep An Open Mind Or Else McCarthy (Midnight Music) |
| 16 | (20) | Victim Of Love Erasure (Mute) |
| 17 | (—) | Heavenly Action Erasure (Mute) |
| 18 | (13) | Ship Of Fools Erasure (Mute) |
| 19 | (17) | It Doesn't Have To Be Erasure (Mute) |
| 20 | (21) | The Peel Sessions the Smiths (Strange Fruit) |
| 21 | (—) | Firebomb Telecom Under Neath What (One Big Guitar) |
| 22 | (—) | Revolution Spacemen 3 (Fire) |
| 23 | (22) | Alive Not Dead EP Sun And The Moon (Midnight Music) |
| 24 | (25) | True Faith New Order (Factory) |
| 25 | (—) | Def Co One Pop Will Eat Itself (Chapter 22) |
| 26 | (16) | Destroy The Heart House Of Love (Creation) |
| 27 | (18) | John Kettley Is A Weatherman A Tribe Of Toffs (Completely Different) |
| 28 | (—) | Black Sun Loop (Chapter 22) |
| 29 | (27) | The Peel Sessions Jimi Hendrix (Strange Fruit) |
| 30 | (—) | What Difference Does It Make the Smiths (Rough Trade) |

A L B U M S

- | | | |
|----|------|--|
| 1 | (1) | Technique New Order (Factory) |
| 2 | (2) | The Innocents Erasure (Mute) |
| 3 | (3) | Circus Erasure (Mute) |
| 4 | (4) | Wonderland Erasure (Mute) |
| 5 | (5) | Short Sharp Shocked Michelle Shocked (Cooking Vinyl) |
| 6 | (6) | Hunkpopo Throwing Muses (4AD) |
| 7 | (7) | Substance New Order (Factory) |
| 8 | (8) | Texas Campfire Tapes Michelle Shocked (Cooking Vinyl) |
| 9 | (10) | The Man — Best Of Elvis Costello Elvis Costello (Demon) |
| 10 | (9) | In Gorbochev We Trust the Shamen (Demon) |
| 11 | (—) | Ecstasy & Wine My Bloody Valentine (Lozy) |
| 12 | (12) | Half Of Hollow the Smiths (Rough Trade) |
| 13 | (11) | Louder Than Bombs the Smiths (Rough Trade) |
| 14 | (14) | 1977-1980; Substance Joy Division (Factory) |
| 15 | (15) | House Of Love House Of Love (Creation) |
| 16 | (13) | The Whitey Album Ciccone Youth (Blast First) |
| 17 | (—) | Bug Dinosaur Jr (Blast First) |
| 18 | (17) | Fade Out Loop (Chapter 22) |
| 19 | (—) | Strangeways Here We Come the Smiths (Rough Trade) |
| 20 | (—) | The World Won't Listen the Smiths (Rough Trade) |

Compiled with the help of Spotlight Research and selected retail outlets



IN THE BEGINNING WAS THE WORD, AND THAT WORD WAS . . .

freebie

Free seven inch vinyl EPs, to be precise, lovingly attached to the cover of *rm* for three issues, beginning **NEXT WEEK**.

In the first week, *rm* created 'On The Chart Tip' and cast forth tracks from **INXS**, **Transvision Vamp**, **Neneh Cherry** and **Black** out of paradise and into your newsagent. If that wasn't enough, *rm* added seriously spiritual features on **INXS**, new US sensation **Paula Abdul**, Prince's mates **Wendy & Lisa**, the **Adult Net** + *rm*'s brand new film and TV news and reviews section.

But *rm* would not rest there.

In the second week, *rm* would create 'On The Hot Tip' – four blinding flashes of inspiration from a four-strong cast of soon-to-be superstars headed by the much acclaimed **Diesel Park West** and **Andy Pawlak**

Could they possibly top that? Well, they would try. In the third week, they would create 'On The Groove Tip', and treat the world to four scintillatingly sexy floor-fillers from the dance world.

So, get ready to prepare yourself for a divinely vital vinyl experience. Go forth to thy newsagent and place an order for next week's *rm*.

ONE TO STICK UNDER YOUR BIBLE BELT . . .



45

REVIEWED BY MALU HALASA

● SINGLES OF THE WEEK

MC DUKE 'I'm Riffin' (English Rasta)'

MUSIC OF LIFE
Producer Simon Harris is gearing MC Duke towards more of a dance mode. The sounds are like Hurby 'Luv Bug' who does Kid 'n' Play and Salt-n-Pepa, especially with 'Riffin's' healthy injection of 'Funky Like A Train' by the Equals. But don't be fooled, our Duke strikes back. 'Riffin' is slang for he's had enough.



RUTHLESS RAP ASSASSINS 'Just Us'

MURDER TONE
Moody, angry, angst ridden, this is how Pop Will Eat Itself would love to sound even if it meant trading in Clint's precious leather trousers. The authentic, hard-bitten rap from mean streets belongs to the Ruthless Rap Assassins, a trio from Manchester. The guitars wail, the samples dark and brooding. Perfect for the indie crowd into sampling technology.

NEW ORDER 'Round & Round'

FACTORY
Mancunian dourists who discovered chart radio in America, or rather, chart radio discovered them. They learned how to programme drum machines and their future was made. 'Round & Round' is flamboyant, eminently danceable and sounds like a transitional gem from the Joy Division/New Order period.

COLDCUT 'People Hold On'

BIG LIFE
Matt Black and Jonathan More have made the leap from hip hop to pop with graceful ease. Believers in independence, they discovered Yazz and sent her off on a successful solo career. 'People Hold On' features ex-Razzmatazz presenter Lisa

Stansfield, who was targeted for failure by Arista when she was in the British soul band Blue Zone. With Coldcut, the result is a stylish, melodic comeback. This girl can sing. Leave the rest to Coldcut.

● TREADING WATER

MADONNA 'Like A Prayer'

WEA
Madonna joined the soda rap pack when she previewed her latest single on a Pepsi commercial. 'Like A Prayer' isn't half as trashy as 'Like A Virgin', but then greater things are expected of it. With the controversial video (not the advert) to follow, it will be Madonna's 'Satanic Verses' to the Catholic church. Songwise, 'Like A Prayer' is back to the Madonna winning formula, and an improvement on the singles released during her 'Marilyn' phase. Pity about the hair though — now she looks like Dave Vanian from the Damned.

SOUL II SOUL 'Keep On Movin'

IQ RECORDS
The British soul scene is coming into its own. Featuring extremely pleasant soul singer Caron Wheeler, the real strings are provided by the Reggae Philharmonic Orchestra. Despite the ear-splitting high hat, this is a real smoocher. Put it on for dancing cheek to cheek.

LONDON POSSE 'Money Mad'

JUSTICE
With the rise in ragamuffin hip hop, it was only a matter of time before the original ragamuffins, London Posse, surfaced again. After their debut single and a high profile in DJ Tim Westwood's ace hip hop documentary 'Bad Meaning Good' from a few years back, they went into hibernation. They knew it was no good being ahead of their time. Now the world is ready, 'Money Mad' is more rockers than rap. They want money, we want a good time. The combination is explosive.

THE NEIGHBOURHOOD 'Missing Out'

EMI
This is a fusion of urban influences. There's indie pop, some reggae, jazz and anything else that was floating around the neighbourhood. 'Missing Out' has a distinct made-at-home feel, which appeals to me. Music is something you do in your own backyard, not something for pompous asses.



● DROWNED AT BIRTH

ADULT NET 'Take Me'

FONTANA
So Fall guitarist Brix Smith is pretty, and Craig Gannon used to play with the Smiths. Big Deal. Adult Net sounds like the Mamas And The Papas without the singing. After so long a wait, to have them re-release their four-year-old 'Incense & Peppermint' on the 12 inch, originally done by the Strawberry Alarm Clock, bodes a shortage of ideas.

GENE PITNEY 'It's Over'

EPIC
Funny when titles of songs refer more to the recording artist than to the record. Gene might have gone somewhere with Marc Almond's 'Something's Gotten Hold Of My Heart' but alone with only the Pitney warble to fall back on, he's a mess. When he sings Roy Orbison, shivers go up and down the spine. What do A&R men have for a set of ears? Two cans of sardines!

PETER NOONE 'I'm Into Something Good'

CYPRESS RECORDS
From the cop comedy 'Naked Gun', Herman's Hermits' Peter Noone is back, but don't consider yourself lucky. The song was originally recorded by the Beach Boys and, as vile as they were, they did a better job than Peter. Bouncy, happy, light, insipid, it makes me yearn for 'Henry The Eighth'. Tie me kangaroo down, sport!

FISHBONE 'Ma & Pa'

EPIC
Once the Yanks hear something they like, you can be sure they'll copy it. But unlike the Brits they copy it worse, not better. Fishbone is American skankers caught in English 2-Tone of the early Eighties. Lively on 'Big World Cafe', they forgot to turn on the vitality for vinyl. Nice horn licks though.

GUNS N' ROSES 'Paradise City'

GEFFEN
Huge in America because of the flailing axe work, Guns N' Roses smash hotel rooms, practice unsafe sex and get up to all the naughty things that adolescent rock and rollers do. Get out yer guitars, you're 16 again and it's not time to



twist. Rock 'n' roll will never die. Although after Guns N' Roses' debut LP sold over seven million copies in the US alone, it should be six feet under.

LIVING COLOR 'Open Letter'

EPIC
Popular with Jimi Hendrix fans. Reed, the guitarist, is a reputed virtuoso in the axe licks department. Like most of their music, 'Open Letter' is practically atonal with not a pop melody in sight. Maybe your little brudder might like this. One thing in their favour, Living Color shatters the racial stereotype that all black people are funky.

BOBBY BROWN 'Don't Be Cruel'

MCA
**SHEENA EASTON
'Days Like This'**
MCA
Both of these are filthy pieces of work. Brown's vocal style is a tinny, contemporary version of the Seventies P-Funk but without the sizzling passion. Not even an injection of rap can help him, especially when he talks absolutely bloody rot nonsense. While the young stud Brown worries about condoms, Sheena's got her bra firmly in place. Obviously refusing to bank on her luscious body and rely instead on her talent, she sounds like she's singing while holding her nose.

ELLIS BEGGS & HOWARD 'Big Bubbles, No Troubles '89 Remix'

BMG
Sausage, eggs and boring. This group, with a former bass player from Kajagoogoo, has a firm grip on technology but not on songs. They have trouble playing; their singer can't sing. Rumour has it when they tour they like to play harmonica and sing together, quaint, ridiculous, but not much fun.

ICE T 'High Roller'

WEA
Well, we can at least expect a good yard from Ice. Money, guns, girls, drugs, cops, murder, he reinforces the worst black stereotypes. A moralist, he also likes to give lessons on right and wrong while he parades his wife Darlene half naked on the cover. Perfect material for The Sun, he only goes to show that hardcore is dead. Forget shit like this and get the De La Soul album, pronto!

LIVE

EDITED BY TIM NICHOLSON

THE WATERBOYS Leeds University

1988's reinvention of folk was perhaps the most unlikely musical development of the Eighties. Fiddles and acoustic guitars were the thing as the likes of Tanita Tikaram and Duffy's Lilac Time brought new life to the previously reviled notion of "folk-rock". But it was the new-look Waterboys who provided THE BIG ONE with the tremendous 'Fisherman's Blues'.

'Fisherman's Blues', the single, provided the perfect introduction: a romany swirl through the new folkier sound, capturing images of beaten up old pubs, the beautiful Irish coastal villages, and a hint of Rod Stewart's magnum opus 'Reason To Believe'. The early stages concentrated largely on the album's more "Irish jig" stuff and various traditional fiddle-led frolics ... very good, although a little too easy. But on the hour things really took off ... a furious rock edged 'When Will We Be Married' was followed by a haunting, darker 'When Ye Go Away'. After that ... well, words fail me! The close of the Waterboys' two-hour set was an almost uninterrupted 30 minute journey into the heart and soul of their own music ... 'Savage Heart', 'Tumblin' Through The Years' and a triumphant 'Whole Of The Moon' were the equal of anything this reviewer has ever heard.

Quite the most emotional, stirring gig the city has seen for many years, I wonder just how many left muttering something like "Best gig I've ever seen!" Mike Scott's a genius, truly bigger than Rod. **David Simpson**

THE STONE ROSES Hacienda, Manchester

Casting my beady eye around the stark interior of Manchester's trendy watering hole, The Hacienda, the prevailing air is one of excited expectancy. Recently signed to the big business books of Jive/Silvertone, the Stone Roses are a sure-fire sell-out in their home town and are also responsible for one of last year's sharper 45s, 'Elephant Stone'.

The most striking aspect of the Roses live is their apparent self contradictions. They are four Teddy Bears capable of a nasty bite. A sugary pop band that rots your teeth and purveyors of love who would gladly break your nose. Being masochists we sit there and love it.

Their set, a taster for their forthcoming debut LP, is a crafted array of all kinds of everything. From the sparkling lament of 'Adored' through to the brilliant

sprung coil of 'Waterfall' and on to their best yet, 'Made Of Stone'. They are a Record Company dream. All in their twenties they belie their age, the songwriting team of Ian Brown and John Squire perfectly complemented by a rhythm section that should be the envy of every frontman, as drummer Reny swears out the complicated backbone of the music while singing back-up vocals with a voice many singers would give their right goolie for.

A Stone Roses gig in Manchester, the place that gave us the Buzzcocks and the Smiths, let me remind you, is not so much a night out as an unmissable event that does the town's great pop tradition no disservice at all. Adored. **Tommy Stigwood**

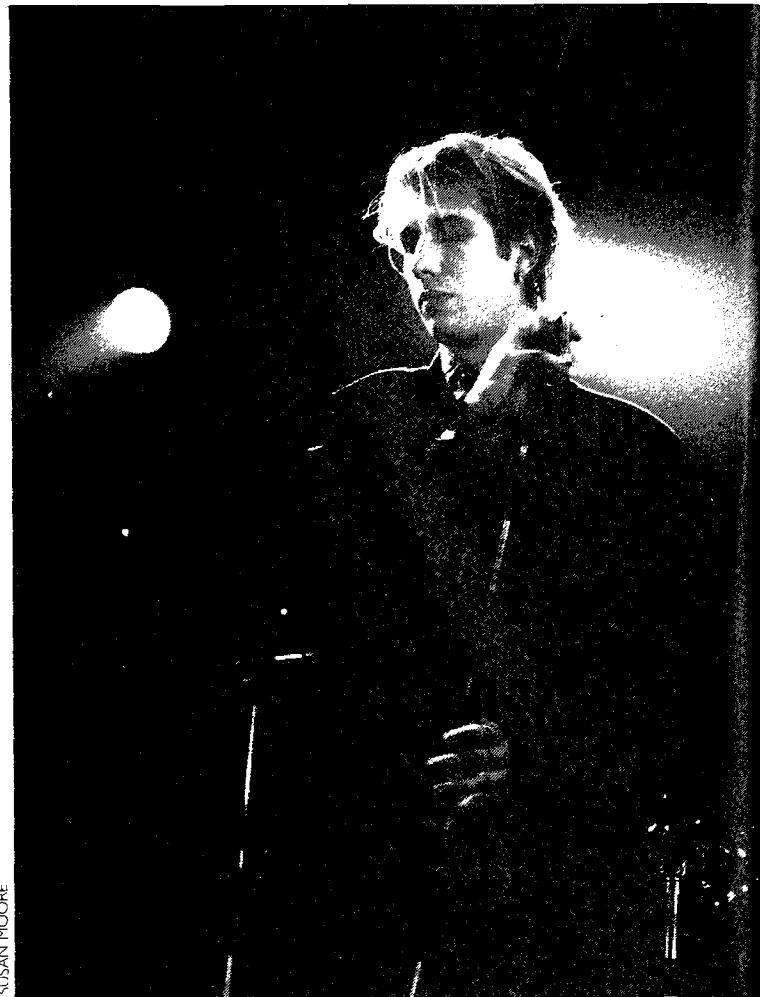
CATHAL COUGHLAN & THE FREEDOM ASSOCIATION ULU, London

"This is the song that will prove conclusively that we should all burn in the fires of hell!"

Look who I've just bumped into! Yes, it's Cathal Coughlan, formerly vocalist and chief tune constructor with the much maligned and, at the same time much loved, Microdisney. The band split last summer, you may remember, after four LPs failed to shove their barbed social observations and wonderfully understated melodies into the forefront of the pop world. While guitarist Sean O'Hagan is off on an as yet fruitless search for a new songwriting partner, Coughlan has assembled a spanking new ensemble.

On the surface of it, the difference between the new bunch and the 'Disney is a small matter of instrumental accompaniment. Cathal is still breathing fire over the front rows, hooking his talons into all the right victims. Only now he has a bristling indie pop band propping him up instead of a schmaltzy Hammond organ and gently strumming acoustic guitar. But his distinctive songwriting is still producing some sparkling results. There are one or two mournful ballads, like 'You Won't Get Me Home', some straightforward pop romps like 'Market Forces Sweetheart', even some r&b-tinged songs ('Ghost Riding').

It's tempting to whine about how Cathal's move into the more accessible backwaters of Indieland is something of a cop-out to his critics, but that would be unfair on someone whose presence in pop's frontline against a tide of conformity is always welcome. This man refuses to be ignored! **David Giles**



SUSAN MOORE

● GOODBYE MR MACKENZIE's Martin: "the sort of boy your mother would love"

GOODBYE MR MACKENZIE Marquee, London

What an extraordinary bunch these MacKenzies are! If they ever become famous enough to have a cartoon series or soap opera written about them the scriptwriters will have a field day. The characters! Tall, enigmatic, blond singer Martin, mad as a hatter but the sort of boy your mother wouldn't object to; gentle giant Big John, capable of squashing Mike Tyson to death but really rather cuddly; Shirley, deadly divine diva Shirley, eyes that could freeze black molten lava within seconds, black micro-mini dress hugging her willowy figure. Oh, all human life is there on stage when the MacKenzies are in town.

And what an extraordinary performance they put on! When they launch into a cover of Nick Cave's 'Knockin' On Joe' only four songs into the set you know this is going to be no regular night at the Marquee. The staff must have been flabbergasted. Martin, on his knees and crooning like a cross between Shirley Bassey and Al Jolson, throwing his all into a song normally reserved for an encore, a party piece. It could only go down from there, surely. But no! Getting the singles out of the way Martin and Shirley gradually lose all grip on their senses. During 'Strangling An Animal' Martin hurls himself into the crowd and dances with a bemused punter, rolls about on stage, gets trodden on by Shirley's ball-crushing

bootees, and manages to lose his belt in the process. His trousers threaten to fall to his ankles but he carries on singing ...

It's during the next number that things really start to catch fire. 'Here Comes Deacon Brodie' builds into a bewildering climax, Shirley's voice assuming an eerie menace akin to that of Siouxsie in her 'Scream' period. Martin rolls about a bit more. The roof threatens to come off. Unfortunately it ends all too soon, just an encore of 'Drunken Sailor' to keep us quiet.

There is something distinctly sinister about the MacKenzies when they are in this mood. They are either possessed or nutty as fruitcakes, I'm not sure which. Long may they rage. **David Giles**

THE SCORPIONS Hammersmith Odeon, London

There are monsters, and there are MONSTERS of rock. Some metallers are innately lovable, almost romantic, truly pathetic monsters like the Elephant Man — ugly as sin but with a sort of heart underneath all the grunge. Other monsters are just *monsters* full stop, and we should destroy these lamentable cases of degeneracy wherever we may find them.

The Scorpions are just such a case.

They may look like a bunch of used car salesman let loose at a fancy dress rock festival, but a no mistake, these chaps want one thing

and one thing only — to stick their nasty Scorpion bits right into you, sore 'n' horrid. 'Big City', 'Rhythm Of Love' and, yes — this is not made up — 'Bad Boys Running Wild' all reveal the Scorps as doubtless great sperm donors but third rate moshers.

In fact, the Scorps are right up there with Queensryche in that nirvana of naff where middle-aged family men wake up and have their missus spray on their trews of a morning. And all this from one of the original Seventies viking-stormer HM big bands! They may still manage a show more like a prolonged 3D arcade game than something live and dangerous but times change, and there's no place for HM this uncompromisingly dumb today.

A flying vee to the lot of them.

Pete Paisley

THE KEVIN McDERMOTT ORCHESTRA

Sir Henrys, Cork

Making history, a young Kevin McDermott looks set to follow in the now famous footsteps of labelmates U2 according to witnesses of this short Irish tour. With word travelling fast from Dublin town that this Scots celt is giving rock 'n' roll back to the Irish with his John Cougar Mellencamp-meets-the-Stones style, listeners are stunned into silence by the sheer velocity and force of songs such as 'Suicide On South Street' — written and recorded just a couple of days earlier in the Irish capital.

Others are amazed at the lyrical genius of this singer/songwriter and that his words can be heard above Marco Rossi's vicious but controlled guitar and brother Jim McDermott's merciless attack on the skins. To be sure some of the reference points in the McDermott song camp are far and wide, having developed over some time from straight Sixties pop to Dylanesque troubadour — die-hard fans will remember a couple of indie singles — before unleashing The Kevin McDermott Orchestra of rock upon the world.

Tonight, in Sir Henrys, a hotel come cavern come museum, Kevin McDermott of the Kevin McDermott Orchestra is making and winning new friends, his dark hair hanging over his eyes in a bohemian manner which frustrates local photographers, the acoustic guitar swinging under his arms as he previews tracks from the debut LP. Watch out for this man's music at a town near you, soon. **John Dingwall**

NEW MODEL ARMY Town And Country Club, London

Wall to wall sweat-dripping bodies, naked torsos, and some god-awful smells, made for the perfect NMA atmosphere at this T&C gig. For this is what their songs are. Earthy grinding motions, pumped as hard and as menacing as possible, made especially well for the release of



GEOFF SWAINE

● NMA: "who's ugly?"

physical energy. And the audience seemed to have never-ending reams of it, the mass of bodies seething up until the last second.

New Model Army were up to their usual fine live form. They're about reality ('Smalltown England', 'Green And Grey'), politics ('51st State'), feelings, ('Inheritance'), without waving any over-wrought banners. They managed to say the right things to the right tempos, and if you weren't listening well, that hard voice slapped you full in the face with hoarse passion. All the favourites were featured tonight, 'Heroes', potent and aggressive, whipped up a multitude of fist punching, 'Poison Street' and 'No Rest' were thrown with precise ferocity. New material from the splendid 'Thunder And Consolation' album now stands up just as well as the old. 'I Love The World' is incurably heart felt, and 'Vagabonds' is raw and true.

New Model Army are brash, abrasive and politically sound. The Hunt is still on. **Lysette Cohen**

DMC UK FINAL Empire Ballroom, Leicester Square

The signs haven't been good lately. A Sunday People reporter says there have been guns and knives at hip hop gigs held in barns outside of London. Capitol DJ Tim Westwood got a baseball bat to the head at Ice

T, and MC Duke was pulled off the PA circuit after he brandished a gun during a regional DMC heat.

Despite the tension — real or imaginary — UK rap is reaching new heights. There's a new posse in town, DETT Inc. (Determination, Endeavour and Total Triumph), which included half of the UK finalists as members. Cut Master Swift, DJ Pogo, Trouble's DJ Jay and DJ Biznizz, along with rappers 'Monie Love and MC Mell'o', make up this dynamic crew with serious musical and political intensions.

On stage, the She Rockers proved once again that the British girls can rock the house. More than the fellas, they know about entertaining, since the bitchiness of the London scene has been a stropky testing ground for lady newcomers. In comparison, Overlord X was caught out during 'Weapons My Lyric'. The decks failed and that's what hip hop is really all about. Sadly, though, nobody can get it right, including the disc jockies' own Disco Mix Club.

The winning performance of the night definitely went to reigning UK Champ, Cut Master Swift. He put D-Mob's 'Acieed' on the turntables, ducked out of sight, pulled his T-shirt over his face and came up dancing like a shoom zombie. One thing B-Boys don't lack is a sense of humour. **Malu Halasa**

THE HOUSE OF LOVE Huddersfield Polytechnic

The signs of the band's new major label status were certainly in evidence at Huddersfield. It could be new-found self-confidence, it could be the benefit of experience, it could be Fontana's dosh(!), but Guy Chadwick, previously a nervous, edgy frontman, appeared relaxed, jovial and at ease. This assurance transferred to the band, who were nothing short of stunning.

A healthy smattering of new songs opened up the set, the charged up rock of 'Shake And Crawl' and 'Never', the next single, showing no sign of Love stagnation. Complete with new, shorter haircut, guitarist Terry staked his claim for Johnny Marr's throne (I think he's better!) with glittering, explosive and highly original work on songs like 'Safe' and 'Nothing To Me'. A thousand pairs of eyes closed as the band launched into the sheer beauty that is 'Blind'. An immense 'Destroy The Heart' preceded several encores finishing with 'Love In A Car'.

The House Of Love were awesome, and that still doesn't

describe how good they were.

David Simpson

LONDONBEAT Town And Country Club, London

Last time I saw this lot live they were whipping up a storm by the office coffee machine, six months and a hit single later, they find themselves stirring up that great coffee machine in Kentish Town.

For those who went along expecting an evening with their fingers in their ears crooning to a succession of smooth ballads, disappointment and wax free digits lay in wait. The tempo wavered between up and manic, with only the occasional concession to the soppy side of their nature. The mood was set with the opening 'There's A Beat Going On', a funky, exuberant little thing that has Helmsey, Jimmy Chambers and George Chandler all vying for attention with their harmonies as tight as Linford Christie's shorts.

One thing the years have taught the Beat boys is how to have a good time on stage. With a confidence matched by their brilliant voices they strut and swagger through some sweet soul with gestures more at home in a cavernous Wembley. Helmsey doing

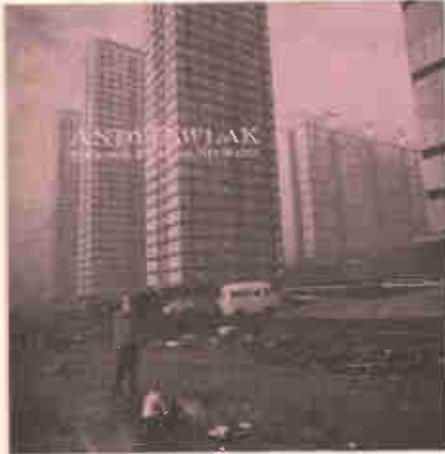


GEOFF SWAINE

● LONDONBEAT: live at the coffee machine

a neat line in Theophilus P Wildebeeste impressions before plucking an unsuspecting girl from the audience and substituting her name, Jilly, for the song 'Katey'. Just as well she wasn't called Gertrude.

If you thought a good time was something other people had then check out Londonbeat and find out what you've been missing. **Kevin Murphy**



ANDY PAWLAK 'Shoebbox Full Of Secrets'

PHONOGRAM

The starkly beautiful sleeve features a small boy standing in front of a council estate that makes Peckham look like Hampstead. This is presumably Tyneside, home for Paddy McAloon, and Andy Pawlak sounds not unlike dear Paddy. He also sounds like Roddy Frame, and sounds most of all like the Style Council (especially 'Mermaids' and 'Best Regards', a dead ringer for 'You're The Best Thing').

Yes, all our friends are there, either spiritual mentors or direct influences, so, while on the one hand this LP is laughably derivative, you can't help but warm to a record so lovingly constructed. Pawlak may have swiped right, left and centre, but at least he's swiped from all the right sources. Even his lyrics cry 'McAloon!' The record opens with the couplet "She said she loved tomato soup/Had orange stains on all her favourite books". There you are. On to books already given half a chance. But as the LP unfolds you begin to realise that his words are really very good indeed. "She's pulling hair again/And standing on kittens' tails/Swears she's not to blame/Scratching, screaming, big boys did it" ('Mermaids').

And they are not let down by the melodies. From the cold Seventies soul of 'Mermaids' to the gentle balladry of 'White Eagles', Pawlak proves he is capable of writing songs that sound irritatingly familiar on first listen but soon blossom into something great. I think 'growers' is the term you young people use. And this one is a beanstalk and a half. ■■■■ 1/2 David Giles

VARIOUS ARTISTS 'Def Jam Classics Vol. 1'

DEF JAM

The word on the street is Def Jam is falling. A classic compilation suggests they're riffling through the archives in a last ditch attempt to rake in the money.

Money, perhaps, is what rap's premier label will be remembered

for. Between Run's brother, manager Russell Simmons and the white, heavy metal producer Rick Rubin, they made the sound of black inner city, hip hop, the rebel music of white, middle class, angst-ridden adolescent America. By opening up a previously guitar-only territory, rap became real in the record industry.

LL Cool J has the most tracks on this volume with his big three, 'Rock The Bells', 'Jack The Ripper' and 'I'm Bad'. No doubt a plugger for his upcoming LP. Original Concept's 'Can You Feel It' has to be the most cut up sample to date, used to its best advantage by Todd Terry. 'Son Of Public Enemy (Flavour Whop Version)' is a schizophrenic attack on 'Public Enemy No. 1', and possibly Flavour Flav's first step towards the rumoured solo career.

But it is the lack of Run-DMC and the inclusion of the Beastie Boys that's interesting. The Beasties have left Def Jam, and they said it was because they never got paid for the first album. Def Jam has always been good at the black-handed swipe. No doubt this is one way for them to get their all in. ■■■■

Malu Halasa

THE STYLE COUNCIL 'The Singular Adventures Of The Style Council'

POLYDOR

Don't get me wrong, I'm certainly not averse to a jamboree bag of Style Council classics now and again, in fact I've got tapes of my own to prove it, but this vinyl collection seems to have been slipped out onto the shelves for no apparent reason. Is it a much delayed Christmas album originally planned to compete with all the others? Is it a hint that all's not well in the Style Council camp? Or can it be that the rise in mortgage rates has even filtered through to Weller Mansions?

Whatever the reason, a compilation of the band's singles is always going to be something of a bitty affair, leaping between different moods and styles and even omitting 'Coming To Milton Keynes', though the inclusion of 'Wanted' is an unexpected bonus. Personal taste tends to dwell on the earlier memories present, 'Long Hot Summer' and 'You're The Best Thing', though 'It Didn't Matter' burrows its way into the grey matter anew.

'Money Go Round' isn't the only track that seems to have undergone something of a remix, but there's nothing in the way of sleeve notes



to confirm this or to leave us any the wiser as to just why now is the time to reflect upon the Style Council's many and varied singular adventures. I think I'll stick with my own taped compilation, thanks. ■■■■ Andy Strickland

DEPECHE MODE '101'

MUTE

Gone are the days when artists released live LPs purely as a quick and easy way to fulfill contractual obligations. No more are we fed a haphazard collection of songs that sound like they've been recorded on your dad's Fidelity music centre.

Now the capturing of the 'live experience' has become as techno obsessed as the studio variety and, as Depeche Mode have proved themselves at the forefront of that environment, so they've come up with a double LP celebrating their last US tour that's as clean as Mary Whitehouse's diary, but with rather more going on between the lines.

So clean, in fact, that on many of the 17 tracks here, there's little difference from the original records, with even Dave Gahan's famed live guttural yobbo yells being mixed down to give added emphasis to his remarkably strong vocals.

Most live albums try too hard to recreate atmosphere at the expense of the quality of the songs. The recent 'Rank' from the Smiths being a good example. They sound, quite simply, a bit ropery. '101' avoids this admirably, making full use of modern post production techniques to deliver an energetic, well recorded — and, above all, good and loud — sound, while at the same time producing a quite exceptional 'Greatest Hits Part II' collection.

With only 'Just Can't Get Enough' remaining from the Vince Clarke era, later tracks like 'Behind The Wheel', 'Stripped', 'Master And Servant' and the disturbingly erotic 'Never Let Me Down Again' sit like a dark shroud around the group's traditional fluffy pop framework.

'101' is not so much a better than average live album. It sits as a timely reminder of Depeche Mode's position as one of the few truly subversive pop groups around at the moment. ■■■■ Eleanor Levy

WENDY & LISA 'Fruit At The Bottom'

VIRGIN

In the same way that it is impossible to talk about Julian Lennon without mentioning his Dad (John), it is a near impossible task to review a Wendy And Lisa LP without dwelling on the world's number



one, pint-size sex god (Prince). However, one listen to 'Fruit At The Bottom' will prove beyond doubt that the pair provided more than a slice to the slinky/sexy Prince/Paisley sound.

You may also be momentarily shocked to note that Wendy & Lisa can get deep and meaningful as well as fresh and funky. Beginning with a twiddle around the radio dial (you almost expect Prince to say "welcome the new Power generation") until a familiar crisp drum beat comes through the static revealing the excellent opening track 'Lolly Lolly'. 'Are You My Baby' and 'Satisfaction' follow, both resplendent with those kinky ('Kiss'-style), sweet, raunchy, choppy guitar bits. However, 'Fruit At The Bottom' peaks early and these three tight, slick songs are the best.

Elsewhere, Wendy & Lisa go a bit serious and Californian with 'Always In My Dreams', which reminded me of Debo Gibson's sloshy ballads, and 'December', with its gospel-esque delivery. The slower moments have a smoochy, Radox appeal but it's the up-tempo, sex-orama numbers that shine through. ■■■■ 1/2 Johnny Dee

WIN 'Freaky Trigger'

VIRGIN

How do you begin to describe a perfect record? Win have set about inventing the ultimate, all-encapsulating record of our time, and have succeeded in a way I thought impossible.

Davey Henderson and co's collective memories stretch back no further than the early Seventies, where this story begins, in the sequinned grooves of Marc Bolan's dreams. 'What'll You Do Til Sunday?' chugs off, taking its passengers on a joy ride round Candy Mountain, through chocolate valleys and across 'Truckee River'. Throughout the journey, 'Freaky Trigger' collects souvenirs from pop landmarks, forming a colourful patchwork of all your favourite bits of your favourite songs.

'What's Love When You Can Kill For Chocolate?' is the best title for a song since 'It May Be A Beautiful Sky Tonight But It's Only A Shelter For A World At Risk', from Win's last LP. Like the titles, the lyrics are a comic caricature of real lyrics, with a pair of scissors in one hand, a thesaurus in the other and a tongue firmly embedded in their cheek.

If you've ever wanted to know what's been going on in pop music for the last twenty years, step this way. ■■■■ Tim Nicholson

LETTERS

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

● MIKE READ:
'Me? A dinosaur?
With this tie?



Photo: Jayne Houghton

■ I do hope that you can print this letter, because I wonder how many other readers feel the same way as I do about a certain unbearable disease which seems to be sweeping across the country like a bush fire out of control, and is about as avoidable as a major radioactive leak at Sellafield.

Forget about acid house, forget about ropey cover versions (hi Bananarama) and even forget Eddie "once a loser always a loser" the Eagle...

It's remixes I'm on about, whole bloody hoards of 'em. Because of these (along, perhaps, with all these old songs recharting in the wake of TV ads) I have to endure what's probably one of the most depressing and abysmal periods of decent pop ever... I'm absolutely fed up of them.

Do these offenders think that by twiddling a few knobs, adding that stupid, obligatory identikit electro-drum track over the out-dated Phillysound-beat, and slapping those two magic digits '88 (or now '89) after the title they are assured instant street-cred?

How is Pete Waterman a "top" record producer when he can't even get the title of his own records correct on 'The Hitman And Her'?

Who gave Michaela "funnyoutfits" Strachan a job? The girl is completely useless. Come to think of it, who gave her the 'fashion' tips and hairstyle ideas?

Joanne Chipchase, Newcastle-Upon-Tyne

● Well Joanne, the entertainment field is very competitive in all aspects and we could but sympathise with you if it wasn't for your cruel jibes at Michaela 'goddess' Strachan — the Esther Rantzen of the Eighties (well, have you seen her teeth?).

■ Well I just don't understand what all the fuss is about concerning the acid house phenomom and 'Acid House; The Survey'.

I for one have been into Ecstasy since 1971 when I bought 'Hot Love'. We are talking about 'T-REXSTASY' aren't we?

Mic, Berkeley, Australia

● No Mic, I don't think we are

■ Great mysteries of the pop industry, part one.

How was Cliff Richard's 'Mistletoe And Wine' the best-selling single of '88 even though no-one admits to liking it?

How is Liz Kershaw a Radio 1 DJ, with a voice like a strangulated cat and an apparent IQ of minus 10?

Why does Radio 1 have such bad evening programmes? Do they think that just because it's getting late, people want to listen to that crap music?

To qualify for an appearance on 'Top Of The Pops', why do artists have to be at least over 40, with one foot in the grave, a balding head, absolutely no dress sense and no musical ability either?

Why are the 'TOTP' cameras always positioned so the viewers can see right up the female singers' skirts?

Why don't the Beeb relegate that boring old dinosaur, Mike Read, to where he belongs — Radio 2?

The remixes, the re-releases, the cover versions, we get 'em all (Petula Clark; the Hollies; Gene Pitney/Marc Almond come on down...).

Why doesn't somebody kill Bros? Drop the boy? Drop them, preferably off a very high building.

They are all NAFF AS HELL.

Along with the BPI fiasco, these gross acts of mass sacrilege are an embarrassing stain on the underpants of the British Music Industry. ENOUGH is ENOUGH. Sick and tired, Spamhead-on-Sea

■ I thought you might like to see my Chocolate Bar Top 10:

- 1 'Flake' Alexander O'Neal
- 2 'And The Beat Goes On' the Wispas
- 3 'Dairy Milk And Alcohol' Dr Feelgood
- 4 'Eclair' Gilbert O'Sullivan
- 5 'The Captain Of Her Heart' Double Decker
- 6 'Life On Mars' David Bowie
- 7 'Respectable' Caramel & Kim
- 8 'Fruit & Nut Rocker' Bee Bumble And The Stingers
- 9 'In The Aero Tonight' Phil Collins
- 10 'The Milky Way You Make Me Feel' Michael Jackson

John Potter, Basildon, Essex

● John, your Marathon effort has Walnut Whipped up so much enthusiasm in the office that we're quite Flaked out. Let's hope your friends don't Maltaser you about it in the future

■ I've just started buying your mag again after having swapped to another title. But, by golly — it's refreshing to see definite reviews by reviewers who don't try to excell themselves with completely inepenetrable statements like other magazines often do.

To get to my point, do you remember the early Eighties' teenybopper groups: Duran Duran, Adam And The Ants, Madness, Spandau Ballet etc? Now think of the teenybop bands of today: Bros, Brother Beyond, Kylie Minogue and Jason, S'manfa Fox etc.

Q: What is the difference?

A: The early Eighties groups could play instruments and sing.

To think that in 1981 you could walk into the local shop and buy a commercial record and the assistant would comment on your good choice... Tut tut — thank God for New Order and the Cure.

Julian Loveday, Portsmouth

● What do you mean Kylie can't play instruments? We hear she does a mean 'Mull Of Kintyre' on the comb and paper

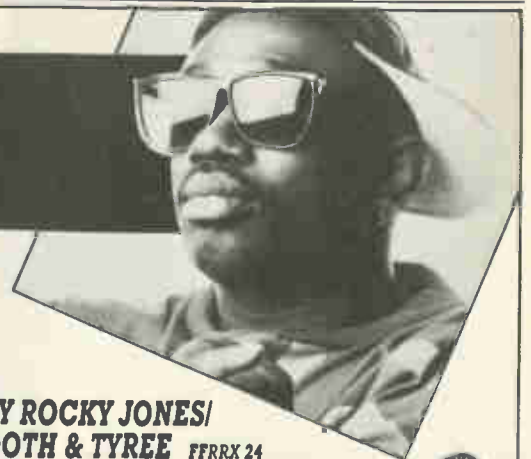
TYREE TURN UP THE BASS

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MIXED BY ROCKY JONES/
JOE SMOOTH & TYREE FFRX 24

ORIGINAL VERSIONS ON THE ALBUM "TYREE'S GOT A BRAND NEW HOUSE"



CHARTFILE

COMPILED BY ALAN JONES



● **KIM WILDE:** "I take it all back Kim, your hair doesn't look like a dead cockatoo, honest!"

Gene Pitney and **Marc Almond's** remake of 'Something's Gotten Hold Of My Heart' has now sold over a million copies worldwide, a feat that proved beyond Gene's original solo recording of the same song in 1967. In fact, Gene's last million seller was 'Looking Through The Eyes Of Love' as long ago as 1965.

All the action on the Pitney/Almond duet has so far come from Europe, most notably Britain and Germany, where 'Something's Gotten Hold Of My Heart' is currently number two and has sold nearly 300,000 copies.

Pitney's follow-up, due next week on the Epic label, is not quite, as reported elsewhere, a remake of **Roy Orbison's** 1964 chart topper 'It's Over', being a medley of that song and another identically titled song that was a hit for country star **Jimmie Rodgers** in 1966. Should the Pitney single become a hit, it will mark the first time any artist has scored with a medley of two songs with the same title — though **Mario Lanza** scored separate hits in 1955 and 1956 with different songs entitled 'Serenade' — and the **Dave Clark 5** were successful first in 1965 and then in 1967 with two completely unrelated songs both entitled 'Everybody Knows'.

● Your sympathy please for **Kim Wilde**, whose 'Love In The Natural Way'

debuted at number 52 last week to become her 18th solo hit since she got off the mark with 'Kids In America' in 1981. Kim thus equals the Eighties record for a female soloist, set by **Madonna**.

But, alas for Kim, Madonna will undoubtedly pull ahead again this weekend when 'Like A Prayer' is sure to be a very high new entry to the chart.

However, Kim will still have had more hits in total than Madonna, duets with **Junior** ('Hey Mr Heartache') and **Mel Smith** ('Rockin' Around The Christmas Tree') bringing her grand total to 20.

● 'Can't Stay Away From You' is the biggest hit yet off **Gloria Estefan & Miami Sound Machine's** album 'Anything For You'.

A number six hit in America a year ago, 'Can't Stay Away From You' failed to register when first released here last May. Now it's the fourth top 20 hit off 'Anything For You', following '1-2-3' (number nine), 'Anything For You' (number 10) and 'Rhythm Is Gonna Get You' (number 16).

The belated success of Miami Sound Machine here has lifted their album to number two in the LP listings nearly two years after it was originally released as 'Let It Loose'. Subsequently repackaged, it has now sold over **200,000** copies.

● All three **Phil Collins** solo albums were in the top 75 last week, possibly as a result of Phil's prominence at the televised BPI awards, where he appeared to spend more of his time trekking to and from the stage than actually sitting down.

Phil's albums are showing remarkable longevity. It's exactly four years since 'No Jacket Required' was released, since when it has clocked up handy sales of over one and a half million copies. 'Hello, I Must Be Going' came out over six years ago, and has sold over 750,000 copies, whilst Phil's solo debut, 'Face Value', is the oldest album in the chart. First released in 1981, it has sold around one million copies.

● An interesting new series of albums from the Trax label, received a little too late to recommend for Valentine's Day is 'The Love Collection', the first six of which have just been released.

Each album is available on LP, cassette and compact disc, and each comprises 16 or 17 of the more mellow chart hits of the past. Volume 2, for instance, includes **John Miles'** grandiose 'Music', **Abba's** anthemic 'I Have A Dream', **Justin Hayward's** poignant 'Forever Autumn', **Dusty Springfield's** emotional 'You Don't Have To Say You Love Me' and 'Amoreuse', perhaps the finest song ever recorded by **Kiki Dee**. It also features **Cliff Richard's** 1976 hit 'I Can't Ask

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● **MARC ALMOND** tries to stop his arms falling off



For 'Any More Than You', wherein Cliff glides up to a sweetly atypical falsetto the like of which he has never demonstrated before or since.

Gems abound on each and every album in 'The Love Collection', but exercise caution and the shop's sound system if you're hunting for a specific recording, as not everything is as it seems — **Percy Sledge's** 'When A Man Loves A Woman' on Volume 3 is a re-recording; 'Woman In Love' by the **Three Degrees** (Volume 1) is a live take of their studio hit, and the **Walker Brothers'** magnificent 1976 comeback hit 'No Regrets', on the same LP, is brutally faded before it reaches its glorious climax. Bah!

CHARTFILE USA

Debbie Gibson scores a notable double this week, topping the US singles and albums charts simultaneously, at the age of 18.

Debbie is only the fifth teenager in chart history to have a number one album ('Electric Youth'), following 17-year-old **Ricky Nelson** in 1958, 13-year-old **Stevie Wonder** in 1963, 16-year-old **Tiffany** in 1986 and **Bobby Brown**, whose album, 'Don't Be Cruel', is the one that makes way for 'Electric Youth' at the top this week. Bobby was number one for six weeks, during which time he

celebrated his 20th birthday.

Debbie and Stevie are the only teenagers to top the singles and albums charts simultaneously, though both Tiffany and Bobby Brown came within seven days of doing the same.

Debbie is the only female ever to top the US singles chart with a totally self-penned song ('Lost In Your Eyes'), though both **Barbra Streisand** and Madonna have also had number one hits with songs they helped to compose. And Debbie is the youngest artist of either gender ever to write a number one album, being wholly responsible for the words and music of all 11 songs on 'Electric Youth'. Quite the smarty pants, Debbie also produced, arranged, mixed, played piano and programmed the drum machine on various tracks on the album.

● Finally released in America, nearly seven years after it was a hit here, the **Belle Stars'** version of 'Iko Iko' is making a rapid ascent of the chart, thanks to its exposure in the Tom Cruise/Dustin Hoffman blockbuster 'Rain Man'.

'Iko Iko' has been a hit twice before, reaching number 20 for the **Dixie Cups** in 1965, and number 71 for **Dr John** seven years later.

● **Bette Midler's** highly successful new film 'Beaches' has also spawned a hit single,

Bette's version of 'Wind Beneath My Wings', which looks like being her first top 40 hit since 'My Mother's Eyes' in 1981.

Written by **Larry Henley** and **Jeff Silbar**, 'Wind Beneath My Wings' is a classic, inspirational ballad also known as 'Hero' and 'You're My Hero'. It was a UK hit of minor proportions for **Lee Greenwood** in 1984, and has been recorded by a bewildering array of recording artists in the interim, amongst the best known being **Gladys Knight, Sheena Easton, Guy Mitchell, Marti Webb, Roger Whittaker, Willie Nelson, Perry Como, Judy**

Collins and even **Cannon & Ball**.

● After selling more than two million copies around the globe, **Womack & Womack's** 'Teardrops' is set for re-release in America.

'Teardrops' was a number one hit in Switzerland, New Zealand, Belgium, Netherlands and Austria, number two in Germany, number three in the UK, number four in France and Finland and number five in Denmark and Sweden. It's currently number two in Australia, behind the **Proclaimers'** 'I'm Gonna Be (500 Miles)'.

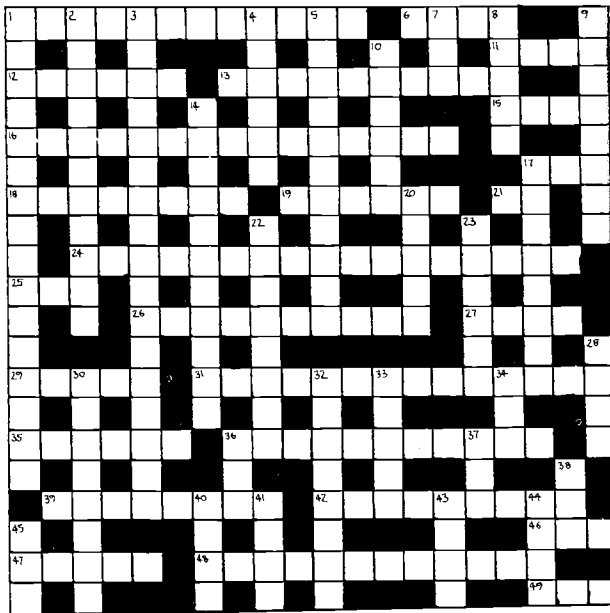
10

keep on movin. new single.

Soul II Soul

seven and twelve inch. ten(x)263.
taken from the forthcoming album,
'club classics vol. one'.

X-WORD



ACROSS

- 1 Where the Style Council will lead us (8,4)
- 6 See 29 across
- 11 He can be found on the outside of U2 (4)
- 12 Deadly chart group (6)
- 13 Thriller's predecessor (3,3,4)
- 15 Leo Sayer's tall glasses also had plenty of length (4)
- 16 A hit all the way from Texas (1,4,4,1,5)
- 17 Who John Lydon works for (1,1,1)
- 18 Big Country told us to avert our eyes (4,4)
- 19 See 25 across
- 21 & 41 down Medical practitioner who told us about 'Sylvia's Mother' (2,4)
- 24 A message sent by the Proclaimers (6,4,7)
- 25 & 19 across A hit for Phil Collins that beat in double time (3,6)
- 26 George Michael wanted to have another attempt with this hit (3,4,3)
- 27 Group that called it acieed (1,3)
- 29 & 6 across A Dire Straits hit that you can hear from a great distance (2,3,4)
- 31 Is this how Mica Paris and Courtney Pine perform? (4,8,2)
- 35 Beat city (6)
- 36 Gary Moore's LP comes in the wake of hostilities (5,3,3)
- 39 1985 Alarm LP with plenty of power (8)

- 42 Employees from 'Down Under' (3,2,4)
- 46 Survivor looked into the charts in 1982 with the '... Of The Tiger' (3)
- 47 'Ms Grace' took them to the top of the charts in 1974 (5)
- 48 See 4 down
- 49 Visage had the mind of one (3)

DOWN

- 1 Group who asked 'Can U Dig It?' (3,4,3,6)
- 2 Enya's 1988 chart copper (7,4)
- 3 Duranduran rejected your advances during 1988 (1,4,4,4,4)
- 4 & 48 across PSB worked alone on this record (4,2,3,7)
- 5 She lives for your love (7,4)
- 7 Mike And The Mechanics' label (1,1,1)
- 8 Swiss duo involved in 'The Race' (5)
- 9 See 22 down
- 10 John who will always be remembered for 'Annie's Song' (6)
- 14 Her love is contagious (4,7)
- 17 The Jam's 'Town Called Malice' was coupled with this valuable song (8)
- 20 Ms Wynette who was standing by her man at the top of the 1975 charts (5)
- 22 & 9 down Bird brains who had a hit in 1982 with 'Wishing' (1,5,2,8)
- 23 Wax wanted to build it to your heart (6)
- 28 Aztec Camera LP that's full of affection (4)
- 30 Yazz/New Order chart connection (4,4)
- 32 Glen Goldsmith had to be asleep to perform this 1988 hit (8)
- 33 Watford FC chairman (5)
- 34 Chris who can hear your heartbeat (3)
- 36 Company that took 'Susanna' into the charts of 1984 (3)
- 37 Bananarama LP or Kate Bush hit (3)
- 38 You'll find U2 under a blood red one (3)
- 40 Abba wanted to know the 'Name Of The ...' in 1977 (4)
- 41 See 21 across
- 43 Description of Lizzy (4)
- 44 Madness added work and play to this and then released an EP (4)
- 45 Group who have told us the story of the 'Mayor Of Simpleton' (1,1,1)

ANSWERS TO MAR 4

ACROSS: 1 Bobby Brown, 5 Stand By Me, 8 Marguerita, 10 Graceland, 13 The Harder I Try, 14 Anyway, 16 I Love, 17 Roachford, 19 Mayor Of Simpleton, 21 Dirty, 22 Big Area, 25 Touch Me, 27 Julian Cope, 29 Gay, 30 State, 32 Scubbs, 33 Scenes 34 Angels, 27 Enola, 38 Lucky Star, 40 Age, 41 Duel, 42 Kym Mazelle, 43 Tender.

DOWN: 1 Be My Twin, 2 Barcelona, 3 You Came, 4 Waterboys, 6 Terry Hall, 7 Billy, 9 Radio Romance, 11 Clash, 12 Start Me Up, 15 Addicted To Love, 18 Food, 20 Night, 23 IOU, 24 Roadblock, 25 Typical, 26 Hearsay, 27 Just Call, 28 Lou Reed, 31 Faith, 35 Garden, 36 Karma, 39 Cher.

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.

FREEDOM PRINCIPLE

DAVE TOOP: BLACK DAHLIA, CLEVELAND WATKISS: SPEND SOME TIME, THE JASON REBELLO TRIO: THE SHRIMP, SLOW FUSE: SLOW FUSE, SNOWBOY: SNOWBOYS HOUSE OF LATIN, THE JAZZ RENEGADES: MOTHER OF THE FUTURE, STEVE WILLIAMSON: WORDS WITHIN WORDS, THE JAMES TAYLOR QUARTET, DOWN BY THE RIVER. ALSO COMING SOON: URBAN JAZZ - THE ORIGINAL ILLICIT GROOVES FEATURING TRACKS BY: CHARLES GARLAND, JIMMY SMITH, JOHNNY PATE, GRANT GREEN, CAL TJADER, JAMES BROWN AND THE NEW JERSEY KINGS.

ACID JAZZ & OTHER ILLICIT GROOVES VOL. 2



L.P., CASSETTE, COMPACT DISC

● BEATS & PIECES

BIG LIFE are rush releasing the **De La Soul** album here this week, largely as a result of its appearance in The Club Chart despite their attempt to get US imports banned — they had originally scheduled its UK release for later in the month, March 27 now instead being the release date for **Richie Rich's** remix of the set's hottest track, 'Me Myself And I' (which on reflection is perhaps more 'Knee Deep' than 'One Nation Under A Groove!'). ... **Merlin** is featured rapper on the **Beatmasters'** early April released jerkily tumbling **124-0bpm** 'Who's In The House', this paraphrased but blatant remake of 'Turn Up The Bass' being a dig at **Tyree** as they claim to have originated the very first "hip house" record in 1986! ... **Eddie Gordon** has called his new dance department at **BMG** the apt **Dancin' In The Streets** — it embraces the **Bertelsmann Music Group's** labels **RCA**, **Arista** and **Motown** plus subsidiaries (on 01-636 8311, ext 2266) ... **Everton Webb** of Birmingham's **Sidestep Promotions** (021-643 6584) has taken over the club promotion of **Big Life** (Aided by the label's **Tessa Lewis**), which includes **Ahead Of Our Time** too ... **Graham Gold**, veteran jock at **Soho's Gullivers** and co-compiler of the excellent monthly **Disc-Eyes** music video service, is preparing a heavyweight bid for the Greater London FM community radio licence, his proposed station being tentatively titled **Sound Of Urban London (SOUL-fm)** ... 'Joy And Pain' will be **Rob Base & DJ E-Z Rock's** next "new" single, both here and in the States ... **Bonnie Byrd** here will be on the new **BsBi** label, presumably a **Mahesh Bajaj** venture ... **Desire** have picked up **Corporation Of One** 'The Real Life', while **Fourth & Broadway** have **Keyman Edwards** ... I began BPM-ing the UK pressing of **Deniz** 'You Were The One' and, on finding that our Metro Mix equivalent of the import's Club Mix appeared to be much the same, assumed that the other mixes were unchanged in speed too — however, on closer examination I find that they're not, so adjust last week's review to make the House Mix **118½-118bpm**, Shameek's House Mix **118½-118½bpm**, Metro Club Mix **(0-)116½-116½-116½bpm**, Deniz-A-Pella **116½bpm** (drat, that's another half hour out of my life!) ... **Taste Of Sugar** 'Hmm, Hmm' should be **0-113½bpm** in its vocal version on **ffrr** promo sampler ... **Radio Clyde's** mix master **Paul Welsh** actually threw me a wobbler by suggesting my BPMs have been getting inaccurate over the last few months, but by recalculating several using a different stopwatch and then re-BPM-ing records from way back I found no divergence — so maybe it's Paul who needs a new watch or deck (don't forget there are discrepancies between different pressings and mixes, which I monitor separately, the given Beats Per Minute only applying to the particular version stated) ... DJs who return charts would in fact do **Alan Jones** and myself a great favour if they could detail the different mixes they might be using of individual tunes (incidentally, we do not supply printed chart forms — use your own paper unless serviced with chart forms from other sources) ... **Graphic Records** have released a descriptively

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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

titled 'Past, Present & Future' album of **Darryl Payne** productions (LIPS 4), for full review later, with tracks by such as **Brian Keith, Sinnamon, Marc Sadane, Dino Terrell** and **NV** ... **N.W.A.'s** 'Straight Outta Compton' album (US Ruthless), apart from a revival of the **Watts 103rd Street Rhythm Band's** 'Express Yourself', is a particularly filthy rap set full of repetitive obscenities and the glorification of gang violence — yet I heard one "mutherf**ing"-filled track being played on a European radio station when tuning my new car's radio! ... 12 inch imports for future full review include the **Talking Heads** 'Once In A Lifetime' — sampling hip house **KC Flightt** 'Planet E' (RCA); jauntily girls chanted and samples studded early Eighties-style electro **Dormino** 'Cuties Get Connected' (Profile); frantic **Todd Terry**-ish samples-crammed **LNR** 'Work It To The Bone'-based **Casanova's Revenge** 'Let's Work' (Invasion), which includes the "wooo"/"yeah" driven 'Here We Go'; **Jungle Brothers** 'Ill House You' rudely remak-

ing **No Face** 'Hump Music' (Mess); **Glenn 'Sweety-G' Toby** created percussively driving pop aimed **The Klub** 'Stand Up' (Smokin'); Philly recorded superb weaving soulful guy sung **Theryl** 'Open Up Your Heart' (Hot Soul); breathily tender slow swaying blue eyed soul **Dino** '24-7' (4th + B'way); **Jocelyn Brown**-ishly wailed bashing backbeat jolted jogging **Towanna Sheppard** 'The Stronger The Love' (Renown International Records); 'You Don't Know' rearranging stuttery jittery **Serious Intention** 'We Know' (Easy Street); **MFSB** adapting jazzily chugging and bubbling **MFM Orchestra** 'Love Is The Message' (MFM); **Tommy Musto** produced squeakily "street soul"-ish bounding **Arlene** 'Who Will It Be?' (Midnight Sun); urgently rapping and scratching **Sir Fresh & DJ Critical** 'Sit'em Down (Git'em & Hit'em)' (Solid Goals Records); **Master Ace, Craig G, Kool G Rap** and **Big Daddy Kane** rapped, **Joe Tex** piano sampling murky slow **Marley Marl** 'The Symphony (Remix)' (Cold Chillin');



JUNGLE BROTHERS 'Black Is Black (Ultimatum Mix)' (Gee Street **GEE T15**, via **Demix/Rough Trade**) Vocally augmented by **Q-Tip** from a tribe called **Quest** and totally remixed here by the **Stereo MC**-associated **Ultimatum**, this buoyantly jiggling **117½bpm** calmly stated **Malcolm X** quoting anti-segregation rap is followed by the more sparsely bubbling vibes prodded jazzy 0-

117½bpm 'Ultrablack' version, and double **AA-side** flipped by **DJ Soul Shock's** previously imported **0-99½-100-99½-0bpm** remix of the slinkily weaving 'Straight Out Of The Jungle' (which drops into **Grandmaster Flash's** similar 'The Message' amongst other funkily rumbling quotes), plus the languidly muttering **0-99½bpm** 'In Time' featuring **Q-Tip** again.

Reggie & Vincent Calloway produced strangled guys sung juddery jittering **Sharp** 'Playboy' (Elektra) — and there are more! ... **Orchestra JB** 'On A Love Groove' (Metro Media Music) is becoming a big "cover-up" secret for several trendy jocks who considered it to be a naïf volume pumper when new, while 1977's **Jonathan Richman and the Modern Lovers** 'Egyptian Reggae' (Berserkeley) is much revived by more pop orientated trendies around London ... **Tim Westwood** and **Max 'n' Dave** are joined next Wednesday (15) at London Camden Lock's **Dingwalls** for a Rap Review 3 by **DJ Pogo**, **Monie Love**, **Top Billin'**, **London Posse**, **Trouble**, plus probable guests from the previous night's **World Mixing** final ... **Ket Shah**, **Stewart Eden** and **DJ Lewis** play hard tackle **Fridays** at **The Harlem Shuffles** in London Edgware Road's **Jools Wine Bar** ... London's **Hippodrome** has apparently re-started gay Monday nights ... **Daryl Stafford** ended up as only a temporary stand-in at Southampton's **Magnum**, where the resident DJ is still **Richard Hunt** — who has also taken over from emigrated **Adrian Dunbar** at Bournemouth's **Bolts** ... **Soul II Soul's** latest vocalist, **Caron Wheeler**, was formerly in **La Famille**, and the rock stars backing vocal trio **Afrosiaki** ... **LA Mix's** album, currently in mid-production, is likely to surprise everyone with its variety of styles, and emphasis on real instruments as well as machines! ... North Wales, looking lovely in the sun last week (between occasional snow flurries), is already about as advance, vegetationally as a normal April and, even should things only stay the same until Easter, will be well worth exploring by **Prestatyn** weekend visitors if the weather is good — head for the hills, to the west and south-west across the Vale of Clwyd, and get lost on purpose! ... I seem to have stumbled on a pattern for finding good value, ex-garage director's slightly second hand cars in Wales, a swap between my 1986 "C" registered red **Nissan Silvia** and an "F" reg white one (with air conditioning and other luxury refinements) only costing me a difference of £4,000 last week ... **Disco Mix Club's** international DJ convention starts this Sunday, you hardly need reminding, so I'll see you all there? ... **WOOO! YEAH!**

● HOT VINYL

HEATHER AUSTYN 'Bad Attitude (Extended Mix)'

(Urban **URBX 33**)
Martin Freeland created soulfully wailed and fast phrased chunkily jiggling strong UK recorded **110½bpm** funk jolter (instrumental flip), not due commercially until March 20 but proving too hot to hold back.

THE MINUTEMEN 'OK, Alright'

(US Smokin' **TAI 126615**)
Norberto 'Norty' Cotto-created typically **Todd Terry**-type drums thrashed and guys chanted dated jack track-style nervy jumper, in **121bpm** Club Mix, **(0-)121-0bpm** **Spago** Mix, **121/0bpm** Bonus Beats and **Radio Mix** (the latter mislabelled in place of the **Acappella**), selling well.



after midnight

"TURNING UP THE POWER"

NEW SINGLE AVAILABLE ON SEVEN (LON 221) 3 TRACK TWELVE (LONX 221)

AND 3 TRACK CD SINGLE (LONCD 221) ALL FORMATS FEATURE REMIXES BY SHEP PETTIBONE



DJ



BOBBY BROWN 'Don't Be Cruel (Extended Version)' (MCA Records MCAT 1310) Following the success of 'My Prerogative' comes a reissue of this LA & Babyface created plaintive swaying here 102½bpm lightly juddering jogger, flipped by a (new?) slinkily thudding 105½bpm Rapacious Mix and (0-)105½bpm Rapacious Dub. The song, as by now you must surely know, has nothing to do with Elvis Presley!

ALYSON WILLIAMS 'Sleep Talk'

(Def Jam 654656 6)
Already massive, this Jocelyn Brown-like wailingly introed, 'Funky Drummer' break beat backed, Hank Shocklee & Eric Sadler remixed rather Full Forced-style extremely soulfully sung lurching 0-106¾-0bpm hip hop-ish jitterer is flipped on this pressing by the superb Chuck Stanley duetted tempoless acoustic piano backed soaring gospel style 'I'm So Glad' plus

here the Oran 'Juice' Jones duetted Smokey Robinson-ish lovely 0-83½bpm 'How To Love Again', this latter bonus track only being on the CD version of her album — as also is the Chuck Stanley duetted soulful 73½bpm 'Make You Mine Tonight', which together with the juddery jittering (0-) 104bpm 'Still My No.1' makes up the alternative flip to a separately marketed 12 inch pressing (Def Jam 654656 8), for some reason.

ALYSON WILLIAMS 'Raw'

(US Def Jam FC 40515)
Her album is just as stunningly sung, most (and the best) of it being downtempo and deeply soulful, with the Moments-reviving lushly swaying 75bpm 'Not On The Outside (But Inside Strong)', Blue Magic backed and sweetly squeaky Ted Mills duetted 73½ 'We're Gonna Make It', slinkily jogging 82½bpm 'I Need Your Lovin'', "la la la la" -ing pleasant 0-69½bpm 'Masquerade', Philip Ingram supported and Najee saxed tranquil 41-0bpm 'Just Call My Name', gently loving 73bpm 'I Looked Into Your Eyes', superb tempoless gospel style Chuck Stanley duetted 'I'm So Glad', rapping Nikki-D featuring jolting jiggly 107bpm 'My Love Is So Raw', lurching 105½bpm 'On The Rocks', juddering (0-) 104½bpm 'Still My No. 1', and here intro-less, unremixed urgent jittery 107½-0bpm 'Sleep Talk'. The girl can sing!

KOXO CLUB BAND 'Paradise Remix'

(German zyx records ZYX 5971)
Fantastic Spanish guitar picked and girls muttered excitingly leaping 118¾-119bpm Balearic smash, like a disco combination of the Gipsy Kings' 'Bamboleo' and Raul featuring J. Bonell's 'Guitarra' with bursts of 'Tequila' and other party rousers, a retitled elaboration by remixers Bob One, Enzo Persuader and Sunny of the similar 'La Maranza', featured on the flip in its 118¾-119bpm Extended Spanish Version and 119¼-118¾-119bpm Full Version, thoroughly recommended especially to party orientated jocks.

GRANT AND DEZZ 'You're Too Good'

(US Trax Records TX177)
Excellent soulfully whinneying guys wailed and catchy piano tinkled breezily bounding 0-122bpm gossamer light leaper (122bpm Dezz-A-Dub and Raz Mix, 0-123-0bpm Tone Def Mix versions too), which I have a hunch should go far!

P O P D A N C E

DISCO 2000 'Uptight' (KLF Communications D2003T), Justified Ancients of MuMu (ie: the JAMMs) produced girl group chanted and rapped brash and breezy bounding (0-)129¾bpm pop revival of Stevie Wonder's classic, as if Bananarama had joined the Wee Papa Girl Rappers, flipped by the bassily churning more tightly disciplined semi-instrumental house-ier 124bpm 'Mr Holly Loves You'; **THE WEE PAPA GIRL RAPPERS 'Puff The House Down'** (Jive PROMO 10), the girls themselves go "woo"/"yeah" on this Adonis remixed raggedly rapped and chanted boss burbled twittery 119¾bpm hip house-ish but pop orientated chugger (the other two Demolition and Out Of Wind Mixes actually being titled 'Blow The House Down'), coupled by the funkier samples punctuated 117½bpm 'Ram Showcase'; **JASON DONOVAN 'Toom Many Broken Hearts (Techno Mix)'** (PWL Records PWLT 32R), supposedly "only for clubs" (which I find hard to believe as it's bound to be marketed too), this bubbling jittery jumping twittery 0-121¾bpm Dave Ford remix is flipped by the commercially

available Stock Aitken Waterman created pounding vigorous 122bpm Pete Hammond mix of the 'Neighbours' star's current pop hit; **FRONT 242 'Never Stop! (V1.1)'** (RRE Records FRNT 2), twittery striding (0-)121½-0bpm instrumental chugger flipped perhaps more strongly by the livelier throbbingly cantering (0-)123¾-0bpm 'First In, First Out', with shouts of "move the body", Belgian but faster than the usual new beat; **DEBUT DE SOIREE 'Nuit De Folie (Crazy Night Remix)'** (PWL Continental PW-T 31), French guy grawled (in French) cheerfully leaping trite SAW-style European smash from last year, here in a rollicking 121¾bpm Pete Hammond remix (the name of which translates the original title, if you don't know the lingo) and 121½bpm Euro Mix; **ADMIROS 'Come Into My Life Rap'** (Music Man MMPT-12.002, via Pinnacle), European dance label debuting here with a Spanish rapper's Milli Vanilli/LL Cool J 'I Need Love'-style 0-93½bpm impassioned plea addressed actually to Joyce Sims and set to her old 'Come Into My Life' hit's rhythm.

PAUL SIMPSON featuring ADEVA and introducing Carmen Marie 'Musical Freedom (Free At Last) (Extended Freedom Mix)'

(Cooltempo COOLX 182)
Martin Luther King punctuated weavily worried jiggly trotting 0-112¾-113¼-112¾bpm garage chugger, keenly anticipated in this sizzling hot if specialist rambling remake, flipped by last summer's very different rollingly lurching 114¾-115bpm Original version plus a samples studded stuttery 114¼bpm Simpson Treatment.

TONI SCOTT 'That's How I'm Living'

(Champion CHAMP 12-97)
This particular Toni is a guy, gruffly rap-singing a very useful jittery bubbling 122½bpm hip house jumper in the currently hot style (122½bpm edit and more acidically twittering 123½bpm instrumental too), coupled by the Eric B & Rakim-ish jiggly (0-)112½bpm 'Chief', widely promoted ahead of March 28 release and well worth investigating.

KYM MAZELLE 'Got To Get You Back (The Groovy Piano Mix)'

(Syncopate 125Y 25)
Marshall Jefferson produced, Ce Ce Rogers penned, Blaze remixed, rather over ramblingly repetitive 120bpm wriggly garage/house shuffler (piano tinkling Groovy Instrumental Mix and percapella Amazella Mix too), well performed and sure to do well within its market but probably not a tight enough song to follow-up her Dr Robert duetted crossover hit.

T B M 'This Is Your Life (Bass-ment Mix)'

(RCA PT 42696)
The Blow Monkeys, in other words, remixed by Ten City doing a Dr Robert produced/penned/performed "pshta pshta" hi-hatted and twangy bass thumped churningly rolling 119½bpm house bouncer (edit/acappella too), rather good — and probably more commercial than Kym Mazelle's newie.

BLACK, ROCK

'BLACK ROCK & RON'
out now!

SUPE(T) 141

DJ

KELVIN PIZARRO 'Loneliness'

(Champion CHAMP 12-93)
James Bratton produced good falsetto wailed jittery snicketty exciting 120½bpm galloper, flipped by a more tightly driving 120½bpm Club Mix and 120½bpm Instrumental Dub, but also separately released in Kevin Saunderson's drily tapping, throbbing and thumping 120½bpm more episodically spurting Deep House Re-mix (Champion CHAMP X 12-93), flipped by the original 120½bpm A-side mix.

FAST EDDIE 'Let's Go'

(US DJ, International Records DJ#696)
Keeping us out of step with the States, this "oh yeah" punctuated stuttery frenetic house (rather than hip house) jumper is in Fast Eddie's 124½-0bpm Don't "U" Want Some More and 124½bpm My Favorite Mix, Joe Smooth's 124½-0bpm Let's Go Joe, plus presumably Tyree's 124½bpm Who Done It? remixes.

FUNTOPIA featuring JIMI POLO 'Freedom'

(G-Zone/Gee Street GEE T14)
Ten City-ish surging and soaring long episodic 122½-0bpm jittery pulsing throbbler washed with synths and sampled brass effects behind Jimi's impassioned wailing, the lyrics boiling down to "I bring you joy" and "I want to be free" (instrumental flip), white labelled ahead of March 20 commercial release.

JIMI POLO 'Free Your Self (Club Mix)'

(Urban URBX 36)
Libra Libra co-founding Chicago house pioneer, now London based, making his solo debut with a self-created anxiously nagged repetitive urgent 124½bpm deep house flier (piano plonked 0-125½-0bpm Dub Mix too), flipped by the piano and pshta pshta driven 124½bpm ramblingly moaned 'Better Days' (in Club and Dub Mixes).

M.C SHAN 'Juice Crew Law'

(US Cold Chillin' 0-21159)
Familiar funky samples scratching slithery wriggling (0-)108bpm powerful rap, an instant big seller, inevitably produced and mixed by Marley Marl with the less urgent 103½bpm 'They Used To Do It Out In The Park' as flip (dubs too), both hot to trot.

KOOL G RAP & DJ POLO 'Road To The Riches'



COLDCUT featuring Lisa Stansfield 'People Hold On (Full Length Disco Mix)' (Ahead Of Our Time HOTPLATE 6) Matt and Jonathan have found a soulful replacement for Yazz in the shape of Blue Zone's Lisa, who wails anxiously through a "disco" flavoured insistent surging 122½bpm garage/house canterer, mixed by Coldcut with Mark Saunders and flipped by Magic Juan Atkins's synth chorded more acidic 122bpm Dub Mix (Acappella too), not as gimmicky as some past efforts.

(US Cold Chillin' 0-21154)
Marley Marl produced densely tugging one note piano jangled jiggly 99½bpm spluttering rap 'n' scratch, flipped by the even scratchier jerking 97½bpm 'Butcher Shop' (both refreshingly just in one LP Version mix each, which does save my time and effort!).

STETSASONIC 'Miami Bass (Vocal Remix)'

(US Tommy Boy TB 924)
Flip to the already UK issued 'Float On', this

much remixed jittery rolling rap is now funkily based on a 106½bpm mixture of elements from Kool & The Gang's 'Funky Stuff' and the JB's 'Gimme Some More', unlike the more urgent 'The Champ' and 'Pump That Bass' cutting 0-110½-0bpm LP Version and heavily smacking 0-112-0bpm Dub (with beat losing edits by Chris Shaw).

JODY WATLEY 'Real Love (Extended Version)'

(US MCA Records MCA-23928)

André Cymone produced/co-penned, Louil Silas Jr & Jeff Lorber remixed, still vocally Madonna-ish typical but good bouncily lurching (0-)109bpm jiggly bashing chugger (in four mixes), due here at the end of the month and likely to do quite well.

BAM BAM 'Spend The Night'

(Desire WANTX 15)
Originally atmospheric ethereally moaned twittery swirling deep house hit reissued in its bounding 120½bpm Original Mix, but now also very differently remixed in a vibrantly smacking stuttery 122½bpm Mike Dunn Dub Mix, and pulsing, throbbing and spurting 120½-120½bpm Bam Bam "House" Remix.

CANDY J 'Desirable Revenge (The Saga Of Sweet Pussy Pauline)'

(US Hot Mix 5 Inc. Records HMF 115)
Bass burbled frisky sparse 121½bpm galloper, very rudely worded by an abrasively chatting lady who seems obsessed by parts of the body, the sex act and someone's mother (get the picture?!), in Kenny 'Jammin' Jason's Jack 'Em Off Version and Pump It Hard Dub, plus Ralphie 'The Razz' Rosario's Candy's Big Dick Mix.

REMIXES

TONY STONE 'Can't Say 'Bye (Swingbeat Mix)' (Ensign ENYX 622), Teddy Riley remixed densely jolting and jiggling slow smacking 0-88-89-90½-89½bpm attractive blue eyed soul swayer with Marvin Gaye-ish tinges; long after and several releases since its original version was out; **WOMACK & WOMACK** 'Celebrate The World (People Unite Remix)' (Fourth & Broadway 12BRX 125), fluidly tapping and bounding though slower and sparser 127½bpm much more subtle Blaze remix with reedy Sixties-style James Baker-type organ (and indeed a "6 T's Instrumental" flip); **ELLIS, BEGGS & HOWARD** 'Big Bubbles No Troubles (Terminal Mix)' (RCA PT 42090), slippery bass burbled busier 100½bpm remix of the reissued Austin Howard muttered purposeful jittery jagger.

2 HOT TO HANDLE...

BRIAN KEITH

TOUCH ME (LOVE ME TONIGHT)

12" CONTAINS
BONUS ALTERNATIVE CLUB MIX
CBE 1237



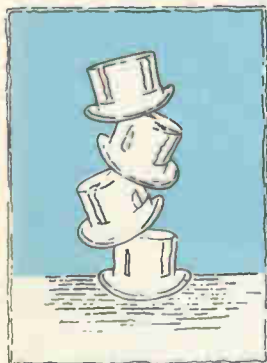
KECHIA JENKINS

I NEED SOMEBODY

12" CONTAINS MARSHALL JEFFERSON
AND BLAZE MIXES
CBZ 1222

...2 HOT TO DROP!

THE FOUR TOPS DIRECT FROM DETROIT THE NEW SINGLE INDESTRUCTIBLE



VINTAGE CHART

14 AUGUST 1965 — UK ALBUMS

TW LW

1	—	HELP	the Beatles	Parlophone
2	1	SOUND OF MUSIC	Soundtrack	RCA
3	3	JOAN BAEZ IN CONCERT, Vol. 5	Joan Baez	Fontana
4	4	MARY POPPINS	Soundtrack	HMV
5	2	BRINGING IT ALL BACK HOME	Bob Dylan	CBS
6	6	SOUND OF THE SHADOWS	the Shadows	Columbia
7	7	ALMOST THERE	Andy Williams	CBS
8	8	JOAN BAEZ IN CONCERT, Vol. 2	Joan Baez	Fontana
9	14	ANIMAL TRACKS	the Animals	Columbia
10	5	BEATLES FOR SALE	the Beatles	Parlophone
11	17	ROLLING STONES, Vol. 2	the Rolling Stones	Decca
12	9	THE FREEWHEELIN' DYLAN	Bob Dylan	CBS
13	10	WHAT'S BIN DID AND WHAT'S BIN HID	Donovan	Pye
14	12	A WORLD OF OUR OWN	the Seekers	Columbia
15	13	MY FAIR LADY	Soundtrack	CBS
16	11	HITMAKER	Burt Bacharach	London
17	—	CATCH US IF YOU CAN	Dave Clark Five	Columbia
18	15	JOAN BAEZ	Joan Baez	Fontana
19	18	GIRL HAPPY	Elvis Presley	RCA
20	—	MORE HITS BY CLIFF	Cliff Richard	Columbia

Compiled by Gallup

H I — N R G

TW LW

1	2	THIS TIME I KNOW IT'S FOR REAL (EXTENDED VERSION)	Donna Summer	WEA 12in
2	1	A B C D/BAD GIRLS	Radiorama	Italian Disco Magic 12in
3	4	REQUIEM (HAMBURG MIX)	London Boys	WEA 12in
4	8	LOVETRAIN	Holly Johnson	MCA 12in
5	33	A LA VIE, A L'AMOUR (IN THE CANNES MIX)	Jakie Quartz	PWL Continental 12in
6	15	DIVINE	Mike Hemmer	Italian Time 12in
7	5	AUTOMATICALLY YOURS	Brenda Cochran	Dazzle 12in
8	18	THIS OLD HEART OF MINE	Gee Morris	Nightmare 12in
9	9	FANTASY BOY	Baccara	German Bellaphon 12in
10	17	REACHING FOR THE BEST	Brenda Reid & the New Exciters	Nightmare 12in
11	3	DANCE WITH ME	Claudia T	Dutch Made Up 12in
12	22	I'D RATHER JACK	Reynolds Girls	PWL 12in
13	32	THE VISITORS	Moonstone	Nightmare 12in
14	31	THE RUMOUR (SHEP PETTIBONE MIX)	Olivia Newton-John	Mercury 12in
15	25	I ONLY WANNA BE WITH YOU (EXTENDED MIX)	Samantha Fox	Jive 12in
16	39	WAIT (LONG)	Robert Howard & Kym Mazelle	RCA 12in
17	23	I HEAR A SYMPHONY	Eria Fachin	Canadian Power 12in
18	35	THAT'S THE WAY LOVE IS	Ten City	Atlantic 12in
19	6	IT'S YOU	Sheila Stewart	Dutch Made Up 12in
20	—	HELP (extended version)	Bananarama/Lananeeneenoonoo	London 12in
21	37	I WANNA BE YOUR WIFE (THE LES ADAMS REMIX)	Spagna	CBS 12in
22	—	DIRTY JOB	Sweet Connection	German Blow Up 12in
23	40	KNOCKING ON YOUR DOOR (MARK SAUNDERS REMIX)	STOPI	Erasure Mute 12in
24	38	I NEED YOUR PASSION	Sweet Connection	German Blow Up 12in
25	Re	THIS TIME IT'S REAL	Miquel Brown	Nightmare 12in
26	13	LOVE EVICTION	Quartzlock	Retros 12in
27	—	HEY MUSIC LOVER (G-00-D Vibration Mix)	S'Xpress	Rhythm King 12in
28	—	STANDING BY YOUR SIDE	Seventh Avenue	Nightmare 12in
29	Re	DO YOU KNOW THE WAY TO SAN JOSE	Croissant	Nightmare 12in
30	26	JIVE INTO THE NIGHT	Green Olives	Italian X-Energy 12in
31	—	RASPUTIN (Peter Hammond Remix)	Boney M	Ariola 12in
32	Re	I DON'T WANNA BE LONELY	Joan Orleans	German Blow Up 12in
33	—	TURN UP THE BASS	Tyree featuring Kool Rock Steady	frrr 12in
34	—	I WANNA BE YOUR LOVE	Rose	Italian Timm 12in
35	16	SECRETS OF LOVE	Sara Carlson	Italian Cinevox 12in
36	7	DANGER IN HER EYES	Deborah Sasson	German Binch Sight 12in
37	20	DON'T TALK TO STRANGERS	Silk & Steele	Strike 12in
38	—	GOODBYE, GOOD RIDDANCE (US Remix)	Midnight Sunrise	Nightmare 12in
39	—	BLAME IT ON MY CONSCIENCE	Steve Powers	Blue Moon 12in
40	—	THIS IS MADNESS	Evelyn Thomas	Nightmare 12in



CHARTS

MARCH 5 - MARCH 11, 1989

THE CLUB CHART

TW LW

- 1 1 ONE MAN (ONE MIX/DOPE DUB/INTENSE MIX) Chanelle Cooltempo 12in
- 2 2 TURN UP THE BASS (REMIXES) Tyree featuring Kool Rock Steady ffr 12in
- 3 3 SLEEP TALK Alyson Williams Def Jam 12in
- 4 4 THAT'S THE WAY LOVE IS (ACIEED/UNDERGROUND MIXES) Ten City Atlantic 12in
- 5 6 KEEP ON MOVIN' (CLUB MIX) Soul II Soul (featuring Caron Wheeler) 10 Records 12in
- 6 7 SATISFACTION/SUSPICIOUS/WHERE DO WE GO?/YOU MUST BE THE ONE/FOR YOU/CLOSE AND SLOW Ten City Atlantic LP
- 7 14 YO YO GET FUNKY (MIXES) The DJ Fast Eddie DJ International Records 12in
- 8 13 MY PREROGATIVE (EXTENDED REMIX) Bobby Brown MCA Records 12in
- 9 10 THIS IS SKA (SKACID MIX)/THINGS JUST DON'T MAKE SENSE Longsy D's House Sound Big One 12in
- 10 5 I CAN DO THIS (DOWNTOWN/UPTOWN MIXES) Monie Love Cooltempo 12in
- 11 21 TOUCH ME (LOVE ME TONIGHT) (MIXES) Brian Keith CityBeat 12in
- 12 19 MY LOVE IS MAGIC (LES ADAMS' BIG BAS DRUM REMIX) Bas Noir 10 Records 12in
- 13 9 RESPECT (MIXES) Adeva Cooltempo 12in
- 14 12 SELF-DESTRUCTION (MIXES) The Stop The Violence Movement Jive 12in
- 15 11 PROMISED LAND (LONGER) CAN YOU STILL LOVE ME? The Style Council Polydor 12in
- 16 26 ADDING ON (CLUB TRACK)/FIRST IN EXISTENCE/ALL TRUE AND LIVING/BLACK IS BACK/PURE RIGHTeousNESS LaKim Shabazz US Tuff City LP
- 17 18 THE 900 NUMBER The 45 King Doctor Beat 12in
- 18 22 SECRET RENDEZVOUS (AFTER HOUR MIX) Karyn White Warner Bros 12in
- 19 8 RUNAWAY GIRL/IT'S ALL RIGHT (MIXES) Sterling Void ffr 12in
- 20 24 WILD THING/LOC'ED AFTER DARK Tone Loc Delicious Vinyl//Fourth & Broadway 12in
- 21 17 PROMISED LAND (MIXES) Joe Smooth featuring Anthony Thomas DJ International Records 12in
- 22 16 WAIT (LONG) Robert Howard + Kym Mazelle RCA 12in
- 23 15 MUSICAL FREEDOM (FREE AT LAST) (EXTENDED FREEDOM MIX/THE ORIGINAL/SIMPSON TREATMENT) Paul Simpson featuring Adeva and introducing Carmen Marie Cooltempo 12in
- 24 — MY LOVE IS SO RAW/NOT ON THE OUTSIDE/I NEED YOUR LOVIN'/WE'RE GONNA MAKE IT/ON THE ROCKS/JUST CALL MY NAME/I LOOKED INTO YOUR EYES/MASQUERADE/STILL MY NO. 1 Alyson Williams US Def Jam LP
- 25 28 JOY AND PAIN (REMIXES) Donna Allen US Oceana 12in
- 26 30 LOVE'S GOT 2 BE STRONG (MIXES) Keyman Edwards US Sound Pak 12in
- 27 40 NOT GONNA DO IT (BAM BAM HOUSE REMIX) Vicky Martin MCA Records 12in pre-release
- 28 — PLANET E (HOUSE/ACID DROP MIXES) (121 1/4)/(HIP HOP MIX) (121 1/8)/DANCIN' MACHINE (ACID HOUSE REMIX) (123 3/4-124 1/4-124 1/2-124 3/4-124 1/4-123 3/4 bpm) Kc Flight US RCA 12in
- 29 25 M.U.S.I.C. (USE IT)/FASTER THAN FAST! (HIP HOUSE VER.)/MAKE THE FLOOR BURN (BONUS DUB) The Dynamic Guv'nors present Jazzy Jason Blapps! Records 12in
- 30 35 THE LOVER IN ME (EXTENDED VERSION) Sheena Easton MCA Records 12in
- 31 29 YOU'RE GONNA MISS ME (EXTENDED VER.) Turntable Orchestra RePublic Records 12in
- 32 27 I FEEL FINE (12" REMIX) Pozitiv Noise Urban 12in
- 33 23 REACHIN' (BROTHERHOOD/LATIN WORKOUT MIXES)/IT'S A MYSTERY (MYSTERY II U/ORIGINAL MYSTERY MIXES) Phase II RePublic Records 12in pre-release
- 34 47 WANNA BE GOOD TONIGHT (TOP CAT/CANDI MIXES) Candi McKenzie Cooltempo 12in
- 35 43 YOYO GET FUNKY/HIP HOUSE/LET'S GO/I CAN DANCE The DJ Fast Eddie DJ International Records LP
- 36 39 THE HUNTED CHILD/HIGH ROLLERS/POWER (REMIXES) Ice-T US Sire 12in
- 37 32 I'M RIFFIN (ENGLISH RASTA) MC Duke Music Of Life 12in
- 38 48 ONE STEP AT A TIME (MIXES) Naisha US Sutra/Anything Goes records 12in
- 39 52 THE REAL LIFE (OPPY MIX)/SO WHERE ARE YOU (MIXES) Corporation Of One US Smokin' 12in
- 40 31 GET ON THE DANCE FLOOR (THE "SKY" KING REMIXES/ORIGINAL ALBUM VERSION) Rob Base & DJ E-Z Rock Supreme Records 12in
- 41 20 RESPECT (THE DANCIN' DANNY D REMIX) Adeva featuring Monie Love Cooltempo 12in
- 42 38 GIRL I GOT MY EYES ON YOU (REMIX) Today Motown 12in pre-release
- 43 37 SEDUCTION (MIXES)/EVERYBODY "JUMP" Seduction Breakout 12in
- 44 51 I WANT YOU/SHE SAY KUFF (MIXES) Massive Sounds US nugrôve 12in
- 45 64 ME MYSELF AND I/SAY NO GO De La Soul US Tommy Boy LP
- 46 49 THE COURT IS NOW IN SESSION Chill Rob G US Wild Pitch Records 12in
- 47 83 SERIOUS (CEEREUS BDP REMIX) Steady B US Jive 12in/UK promo
- 48 34 IT'S A MYSTERY (OF LOVE) (REMIXES) Phase II RePublic Records 12in limited edition
- 49 re ALL PRAISE/LET ME MAKE LOVE TO YOU (CLUB MIX) Prince Lover Dalu Breakout 12in
- 50 33 JUICE CREW LAW/HEY USED TO DO IT OUT IN THE PARK MC Shan US Cold Chillin' 12in
- 51 45 SEX 4 DAZE (I WANT IT, YOU CAN GET IT) (MIXES) Lake Eerie US nugrôve 12in
- 52 — STRAIGHT OUT THE JUNGLE (DJ SOUL SHOCK REMIX)/BLACK IS BLACK (ULTIMATUM MIX) Jungle Brothers Gee Street 12in

- 53 — LET'S WORK (CLUB VERSION 1) (123 1/2-123 3/4-0)/(CLUB VERSION 2) (123 1/2-123 3/4-123 1/2-0)/HERE WE GO (RU READY) (118 1/4-118-0)/I CAN'T TAKE IT (CHEP'S DOWN) (122-122 3/4-0) (VOCAL) (0-122-121 3/4-0)/CHEP'S BEAT JUNKY EDITS (122 3/4-123)/THE DOPE JAM (103 1/2-0 bpm) Casanovas Revenge US Invasion 12in
- 54 53 HELYOM HALIB (ACID ACID ACID/ACID MIX) Cappella Italian Media Record 12in
- 55 74 GOT TO KEEP ON (MIXES)/PICK UP ON THIS Cookie Crew ffr 12in
- 56 36 WRATH OF KANE Big Daddy Kane US Cold Chillin 12in
- 57 — FREE YOUR SELF/BETTER DAYS (MIXES) Jimi Polo Urban 12in
- 58 75 YOU WERE THE ONE (HOUSE MIX/SHAMEEK'S HOUSE MIX) Deniz Urban 12in
- 59 re WALK ON... (LONG VERSION/REMIX/R&R MIX) Smith & Mighty featuring Jackie Jackson Three Stripe Records 12in
- 60 — DON'T WALK OUT ON LOVE (CLUB VOCAL) (122 1/4-121 3/4-121 3/4-0)/(LET'S VAMP) (121 1/2-121 1/4-120 3/4-120 1/4)/(DUB) (122 1/4-122)/(ACID MIX) (121 3/4-121 1/4 bpm, labels reversed) Gallifré featuring Mondee Oliver US Gherkin Records 12in
- 61 50 PROMISED LAND (JOESMOOTH'S ALTERNATE CLUB MIX)/CAN YOU STILL LOVE ME? (J.Z. REMIXES) The Style Council Polydor 12in
- 62 67 DON'T BE CRUEL (EXTENDED VERSION)/RAPACIOUS MIXES Bobby Brown MCA Records 12in
- 63 — PEOPLE HOLD ON (MIXES) Coldcut featuring Lisa Stansfield Ahead Of Our Time 12in promo
- 64 re I NEED SOMEBODY (MARSHALL JEFFERSON/BLAZE MIXES) (114 1/4)/(THE FLY GUYS MIX) (114 3/4 bpm) Kechia Jenkins CityBeat 12in
- 65 42 FADING AWAY (SHEP PETTIBONE POWER HOUSE MIX) Will To Power Epic 12in
- 66 84 EIN, ZWEI, DREI, VIER (VERSIONS) Aufnahme Italian Meet Record 12in
- 67 62 JUST A LITTLE MORE Deluxe Unyque Artists/The Dance Yard Recording Corporation 12in
- 68 61 I CAN'T STAY AWAY (MIXES) Ragtyme featuring Byron Stingily US Bright Star Records 12in
- 69 — ACTIVATED (TIMMY REGISFORD REMIX) Gerald Alston Motown 12in
- 70 88 BAD ATTITUDE (EXTENDED MIX) Heather Austyn Urban 12in pre-release
- 71 — LET'S GO (REMIXES) Fast Eddie US D.J. International Records 12in
- 72 — DAYS LIKE THIS (EXTENDED VERSION) Sheena Easton MCA Records 12in
- 73 re IT TAKES TWO (ORIGINAL VERSION) Rob Base & DJ E-Z Rock CityBeat 12in
- 74 — SHACK IT UP (112 1/2-0)/(INSTRUMENTAL) (112 1/2-0)/THE SIGNAL (DUB) (109 1/2 bpm) A.O.K. US Profile 12in
- 75 73 HOUSE SENSATION (MAGIC JUAN'S REMIXES) Liaz 10 Records 12in
- 76 79 THER (WORK, REST & PLAY MIX) Eric B & Rakim MCA Records 12in
- 77 80 BLACK, ROCK AND RON (EXTENDED MIX)/GETTING LARGE (INSTRUMENTAL) Black, Rock and Ron Supreme Records 12in
- 78 57 LOVE WILL FIND A WAY (MIXES) Victor Romeo presents Leatrice Brown US Dance Mania 12in
- 79 55 BREAK 4 LOVE (CAUGHT IN THE ACT MIX aka DROP THE PANTIES MIX) Raze Champion/US Columbia 12in
- 80 59 FLESH (REMIX/ORIGINAL VERSION) A Split Second ffr 12in
- 81 65 ON THE REAL TIP/GIVE IT HERE Def Jef Delicious Vinyl//Fourth & Broadway 12in
- 82 82 MAKE MY BODY ROCK (FEEL IT) (MIXES) Jomanda US Big Beat 12in
- 83 — MONKEY SAY, MONKEY DO (GERMAN BEAT REMIX) WestBam Doctor Beat 12in
- 84 92 VOODOO RAY A Guy Called Gerald Rhams! Records 12in
- 85 95 WATCH ME NOW/EASE BACK/GIVE THE DRUMMER SOME/AIN'T IT GOOD TO YOU Ultramagnetic MC's ffr 12in sampler
- 86 66 WE CAN MAKE IT/GOOD GIRL Bonnie Byrd US Wadworth Records 12in
- 87 re HARD CORE HIP HOUSE/OH YEA HEY NO Tyree ('Acid II') US Underground LP
- 88 — GOT U ON MY MIND (MONA MIX) (121 1/4-121 1/2-122)/(KOMIX DUB) (0-121 1/4)/(GARAGE CITY MIX) (0-121-120 3/4-0)/(DEEP DUB) (0-124)/(FREE HOUSE IX) (124 bpm) Greg Lee US Bigshot Records 12in
- 89 99= THE BASS GIRL/VOICES IN MY HOUSE (MIXES) Hardhouse US Easy Street 12in
- 90 — SPEND THE NIGHT (BAM BAM'S "HOUSE" REMIX/MIKE DUNN DUB MIX) Bam Bam Desire 12in
- 91 72 AS ALWAYS (MIXES) Farley "Jackmaster" Funk presents Ricky Dillard Champion 12in
- 92 94 ROMEO AND JULIET (VOCAL REMIX) Blue Magic US Def Jam recordings 12in
- 93 99= PARADHOUSE REMIX/LA MARANZA (MIXES) Koxo Club Band German zyx records 12in
- 94 77 FIX IT MAN (MIXES) Ragtyme featuring T.C. Roper US Bright Star Records 12in
- 95 — COMIN' CORRECT (108 1/2-109)/(RUFF NHECK SPARKI MIX) (108 1/2-108 3/4-0)/WIZE (108)/BIZZIE RHYMIN (116 1/2-116 1/4 bpm) MC Mell'O' with DETT Inc RePublic Records 12in pre-release
- 96 70 THE REAL LIFE Corporation Of One US Smokin' 12in
- 97 87 YOU'RE TOO GOOD (MIXES) Grant And Dezz US Trax Records 12in
- 98 96 MIAMI BASS (VOCAL REMIX) Stetsasonic US Tommy Boy 12in
- 99 — EVERY LITTLE STEP (EXTENDED VERSION/UP TOWN MIX/INSTRUMENTAL) (100 1/2 bpm) Bobby Brown US MCA Records 12in
- 99 — LOVE IS THE MESSAGE (MIXES) (123 bpm) MFM Orchestra US Music For Money 12in
- 99 — CRUCIAL (DANCE REMIX) (0-104 1/4-104 1/4-104 3/4-104 1/4-0)/(DUB/ACAPPELLA) (104 1/2 bpm) New Edition US MCA Records 12in
- 99 = 99= OK, ALRIGHT (MIXES) The Minutemen US Smokin' 12in
- 99 — STAND UP (MIXES) (121 bpm) The Klub featuring Crystal Glass US Smokin' 12in

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

JUNGLE BROTHERS

DOUBLE 'A' SIDE

FOUR TRACK 12" SINGLE

FEATURING

BLACK IS BLACK (ULTIMATUM MIX)

ULTRABLACK

STRAIGHT OUT THE JUNGLE (REMIXED BY DJ SOUL SHOCK)

IN TIME

GEE STREET

GERT IS / GERT IS

MARCH 5 — MARCH 11 1989

U S S I N G L E S

TW LW

1	1	LOST IN YOUR EYES	Debbie Gibson	Atlantic
2	4	THE LIVING YEARS	Mike + the Mechanics	Atlantic
3	5	YOU GOT IT (THE RIGHT STUFF)	New Kids On The Block	Columbia
4	8	RONI	Bobby Brown	MCA
5	10	PARADISE CITY	Guns N' Roses	Geffen
6	9	SURRENDER TO ME	Ann Wilson	Capitol
7	12	GIRL YOU KNOW IT'S TRUE	Milli Vanilli	Arista
8	2	THE LOVER IN ME	Sheena Easton	MCA
9	13	MY HEART CAN'T TELL YOU NO	Rod Stewart	Warner Brothers
10	3	STRAIGHT UP	Paula Abdul	Virgin
11	17	ETERNAL FLAME	the Bangles	Columbia
12	16	DON'T TELL ME LIES	Breathe	A&M
13	25	THE LOOK	Roxette	EMI
14	7	WHAT I AM	Edie Brickell And The New Bohemians	Geffen
15	18	I BEG YOUR PARDON	Kon Kan	Atlantic
16	21	YOU'RE NOT ALONE	Chicago	Reprise
17	6	WILD THING	Tone Lóc	Delicious
18	20	DREAMIN'	Vanessa Williams	Wing
19	26	WALK THE DINOSAUR	Was (Not Was)	Chrysalis
20	23	JUST BECAUSE	Anita Baker	Elektra
21	30	SHE DRIVES ME CRAZY	the Fine Young Cannibals	I.R.S.
22	28	STAND R.E.M.		Warner Brothers
23	11	SHE WANTS TO DANCE WITH ME	Rick Astley	RCA
24	14	A LITTLE RESPECT	Erasure	Sire
25	29	YOU GOT IT	Roy Orbison	Virgin
26	27	THE LOVE IN YOUR EYES	Eddie Money	Columbia
27	32	SUPERWOMAN	Karyn White	Warner Brothers
28	31	MORE THAN YOU KNOW	Martika	Columbia
29	35	CRYIN'	Vixen	EMI
30	15	BORN TO BE MY BABY	Bon Jovi	Mercury
31	37	YOUR MAMA DON'T DANCE	Poison	Enigma
32	24	WHEN I'M WITH YOU	Sheriff	Capitol
33	19	DIAL MY HEART	the Boys	Motown

● **VIXEN:** these foxy ladies are 'Cryin'' their way up the chart, but they don't look too unhappy



34	22	WALKING AWAY	Information Society	Tommy Boy
35	40	SHE WON'T TALK TO ME	Luther Vandross	Epic
36	41	FEELS SO GOOD	Van Halen	Warner Brothers
37	50	HEAVEN HELP ME	Deon Estus	Mika
38	44	SECOND CHANCE	Thirty Eight Steps	A&M
39	45	ORINOCO FLOW (SAIL AWAY)	Enya	Geffen
40	48	ROOM TO MOVE	Animation	Polydor
41	34	WHEN THE CHILDREN CRY	White Lion	Atlantic
42	46	THINKING OF YOU	5a-Fire	Cutting
43	33	I WANNA HAVE SOME FUN	Samantha Fox	Jive
44	51	CAN YOU STAND THE RAIN	New Edition	MCA
45	54	SINCERELY YOURS	Sweet Sensation	Atco
46	61	ROCKET	Def Leppard	Mercury
47	60	FUNKY COLD MEDINA	Tone Loc	Delicious
48	49	24/7	Dino	4th & Broadway
49	36	THE LAST MILE	Cinderella	Mercury
50	47	WE'VE SAVED THE BEST FOR LAST	Kenny G	Arista
51	82	I'LL BE THERE FOR YOU	Bon Jovi	Mercury
52	52	BRING DOWN THE MOON	Boy Meets Girl	RCA
53	39	ALL THIS TIME	Tiffany	MCA
54	56	ONE	Metallica	Elektra
55	42	THE WAY YOU LOVE ME	Karyn White	Warner Brothers
56	62	I WANNA BE THE ONE	Stevie B	LMR
57	38	ANGEL OF HARLEM	U2	Island
58	67	BIRTHDAY SUIT	Johnny Kemp	Columbia
59	—	AFTER ALL	Cher/Peter Cete	Geffen
60	65	A SHOULDER TO CRY ON	Tommy Page	Sire

● BULLETS

61	70	RADIO ROMANCE	Tiffany	MCA
62	69	DRIVEN OUT	The Fixx	RCA
63	72	IT'S ONLY LOVE	Simply Red	Elektra
64	73	SEVENTEEN	Winger	Atlantic
65	77	TRIBUTE (RIGHT ON)	the Pasadenas	Columbia
68	—	FOREVER YOUR GIRL	Paula Abdul	Virgin
70	86	IKO IKO	the Belle Stars	Capitol
71	76	WHERE ARE YOU NOW?	Jimmy Harnen	WTG
74	81	CLOSE MY EYES FOREVER	Lita Ford	RCA
77	—	CULT OF PERSONALITY	Living Color	Epic
84	90	GOOD LIFE	Inner City	Virgin
85	95	LET THE RIVER RUN	Carly Simon	Arista
87	97	WIND BENEATH MY WINGS	Bette Midler	Atlantic
89	—	RUN TO PARADISE	Choir Boys	WTG
95	—	DEAR GOD	Midge Ure	Chrysalis

MUSIC VIDEO

TW LW

1	1	KYLIE — THE VIDEOS	Kylie Minogue	PWL
2	—	A SHOW OF HANDS	Rush	Channel 5
3	3	PRIVATE COLLECTION	Cliff Richard	PMI
4	5	THE BIG PUSH TOUR	Bros	CMV
5	2	THRILLER	Michael Jackson	Vestron
6	8	FAITH	George Michael	CMV
7	4	THE LEGEND CONTINUES . . .	Michael Jackson	Video Collection
8	—	THE UNFORGETTABLE	FIRE U2	Island
9	7	SHOWBUSINESS	the Pet Shop Boys	PMI
10	—	LIVE FROM RUSSIA	Scorpions	PMI
11	—	PEACE IN OUR TIME	Big Country	Channel 5
12	6	DIRTY DANCING — THE CONCERT TOUR	Various	Vestron
13	11	LIVE AT THE SEASIDE	Erasure	Virgin
14	15	LIVE AT HAMMERSMITH	T'Pau	Virgin
15	9	THE GREATEST HITS	Bananarama	Channel 5
16	17	BERLIN CONCERT	James Last	Channel 5
17	—	ROCK 'N' ROLL MELTDOWN	Various	Channel 5
18	—	THE WHOLE STORY	Kate Bush	PMI
19	—	HISTORIA	Def Leppard	Channel 5
20	—	VOLUME 1	Genesis	Virgin

Compiled by Gallup



● ASHFORD & SIMPSON: "quick, let's look young and trendy"

- | | | | | |
|----|----|-------------------------|-------------------------------|-----------------|
| 30 | 48 | THE TRINITY SESSION | Cowboy Junkies | RCA |
| 31 | 42 | WATERMARK | Enya | Geffen |
| 32 | 34 | TECHNIQUE | New Order | Qwest |
| 33 | 32 | HEART BREAK | New Edition | MCA |
| 34 | 35 | FAITH | George Michael | Columbia |
| 35 | 27 | COCKTAIL | Soundtrack | Elektra |
| 36 | 45 | ... AND JUSTICE FOR ALL | Metallica | Elektra |
| 37 | 37 | DYLAN & THE DEAD | Bob Dylan & the Grateful Dead | Columbia |
| 38 | 40 | MESSAGES FROM THE BOYS | the Boys | Motown |
| 39 | 26 | GREATEST HITS | Fleetwood Mac | Warner Brothers |
| 40 | 49 | EVERYTHING | the Bangles | Columbia |
| 41 | — | SKID ROW | Skid Row | Atlantic |
| 42 | 41 | LONG COLD WINTER | Cinderella | Mercury |
| 43 | 38 | BULLETS | Bulletboys | Warner Brothers |
| 44 | 31 | A SHOW OF HANDS | Rush | Mercury |
| 45 | 36 | TELL IT TO MY HEART | Taylor Dayne | Arista |
| 46 | 44 | THE LOVER IN ME | Sheena Easton | MCA |
| 47 | 39 | I WANNA HAVE SOME FUN | Samantha Fox | Jive |
| 48 | — | SPIKE | Elvis Costello | Warner Brothers |
| 49 | — | NEW YORK | Lou Reed | Sire |
| 50 | — | GUY | Guy | Uptown |

Compiled by Billboard

US BLACK SINGLES

TW LW

- | | | | | |
|----|----|-------------------------------|--------------------------------|-----------------|
| 1 | 3 | JUST COOLIN' | LeVert | Atlantic |
| 2 | 2 | STRAIGHT UP | Paula Abdul | Virgin |
| 3 | 4 | GIRL YOU KNOW IT'S TRUE | Milli Vanilli | Arista |
| 4 | 7 | CLOSER THAN FRIENDS | Surface | Columbia |
| 5 | 1 | JUST BECAUSE | Anita Baker | Elektra |
| 6 | 10 | LUCKY CHARM | the Boys | Motown |
| 7 | 13 | YOU AND I GOT A THANG | Freddie Jackson | Capitol |
| 8 | 12 | JOY AND PAIN | Donna Allen | Oceana |
| 9 | 5 | SKIN I'M IN | Cameo | Atlantic |
| 10 | 16 | BEING IN LOVE AIN'T EASY | Sweet Obsession | Epic |
| 11 | 17 | MORE THAN FRIENDS | Jonathan Butler | Jive |
| 12 | 21 | ALL I WANT IS FOREVER | James "JT" Taylor | Epic |
| 13 | 24 | GIRL I GOT MY EYES ON YOU | Today | Motown |
| 14 | 6 | WILD THING | Tone Lōc | Delicious |
| 15 | 8 | DREAMIN' | Vanessa Williams | Wing |
| 16 | 22 | STRUCK BY YOU | the Bar-Kays | Mercury |
| 17 | 25 | I'LL BE THERE FOR YOU | Ashford & Simpson | Capitol |
| 18 | 23 | ME, MYSELF AND I | Cheryl "Pepsii" Riley | Columbia |
| 19 | 15 | HEAVEN | BeBe & CeCe Winans | Capitol |
| 20 | 28 | 4 U | Vesta | A&M |
| 21 | 18 | TEENAGE LOVE | Slick Rick | Def Jam |
| 22 | 14 | SNAKE IN THE GRASS | Midnight Star | Solar |
| 23 | 9 | SO GOOD | Al Jarreau | Reprise |
| 24 | 32 | REAL LOVE | El DeBarge | Motown |
| 25 | 33 | AFFAIR | Cherrelle | Tabu |
| 26 | 11 | TEDDY'S JAM | Guy | Uptown |
| 27 | 35 | WE'VE SAVED THE BEST FOR LAST | Kenny G | Arista |
| 28 | 34 | WITH EACH BEAT OF MY HEART | Stevie Wonder | Motown |
| 29 | 38 | ANOTHER WEEKEND | Five Star | RCA |
| 30 | — | EVERY LITTLE STEP | Bobby Brown | MCA |
| 31 | — | THAT'S THE WAY LOVE IS | Ten City | Atlantic |
| 32 | — | LOVE SAW IT | Karyn White | Warner Brothers |
| 33 | 26 | THIS TIME | Kiara | Arista |
| 34 | 19 | GET ON THE DANCE FLOOR | Rob Base & DJ E-Z Rock | Profile |
| 35 | — | SLEEP TALK | Allyson Williams | Def Jam |
| 36 | — | 24/7 | Dino | 4th & Broadway |
| 37 | — | SELF-DESTRUCTION | the Stop The Violence Movement | Jive |
| 38 | — | ROLLIN' WITH KID 'N PLAY | Kid 'N Play | Select |
| 39 | 27 | STILL IN LOVE | Troop | Atlantic |
| 40 | — | MORE THAN PHYSICAL | Christopher Max | EMI |

Compiled by Billboard

U S A L B U M S

TW LW

- | | | | | |
|----|----|----------------------------------|-------------------------------------|-----------------|
| 1 | 3 | ELECTRIC YOUTH | Debbie Gibson | Atlantic |
| 2 | 1 | DON'T BE CRUEL | Bobby Brown | MCA |
| 3 | 2 | APPETITE FOR DESTRUCTION | Guns N' Roses | Geffen |
| 4 | 4 | TRAVELING WILBURYS | Traveling Wilburys | Wilbury |
| 5 | 5 | SHOOTING RUBBERBANDS AT THE MOON | Edie Brickell And The New Bohemians | Geffen |
| 6 | 7 | FOREVER YOUR GIRL | Paula Abdul | Virgin |
| 7 | 6 | G N' R LIES | Guns N' Roses | Geffen |
| 8 | 13 | MYSTERY GIRL | Roy Orbison | Virgin |
| 9 | 8 | HYSTERIA | Def Leppard | Mercury |
| 10 | 9 | GIVING YOU THE BEST THAT I GOT | Anita Baker | Elektra |
| 11 | 10 | NEW JERSEY | Bon Jovi | Mercury |
| 12 | 15 | VIVID | Living Colour | Epic |
| 13 | 12 | GREEN | R.E.M. | Warner Brothers |
| 14 | 17 | LOC-ED AFTER DARK | Tone Loc | Delicious |
| 15 | 11 | OPEN UP AND SAY ... AHH! | Poison | Enigma |
| 16 | 14 | SILHOUETTE | Kenny G | Arista |
| 17 | 21 | HANGIN' TOUGH | New Kids On The Block | Columbia |
| 18 | 24 | THE GREAT RADIO CONTROVERSY | Tesla | Geffen |
| 19 | 20 | KARYN WHITE | Karyn White | Warner Brothers |
| 20 | 16 | JOURNEY'S GREATEST HITS | Journey | Columbia |
| 21 | 23 | WINGER | Winger | Atlantic |
| 22 | 28 | BEACHES | Soundtrack | Atlantic |
| 23 | 30 | LIVING YEARS | Mike + the Mechanics | Atlantic |
| 24 | 19 | HOLD ME IN YOUR ARMS | Rick Astley | RCA |
| 25 | 22 | HOLD AN OLD FRIEND'S HAND | Tiffany | MCA |
| 26 | 29 | OUT OF ORDER | Rod Stewart | Warner Brothers |
| 27 | 33 | TRACY CHAPMAN | Tracy Chapman | Elektra |
| 28 | 18 | RATTLE AND HUM | U2 | Island |
| 29 | 25 | PRIDE | White Lion | Atlantic |

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BANGLES Manic Monday (12), If She Knew What Walk Like An (12 remixed), Walking Down The Street
BANANARAMA Venus (12) More Than Physical (12), Robert De Niro's Na Na Hey Hey Hey Cruel Summer
EARTH WIND & FIRE System Of Survival, Lets Groove, Thinking Of You (12" version), Boogie Wonderland, Serpentine Fire
GLORIA ESTEFAN & MIKI Dr Beat (long version), Conga (dance mix), Baby I Remix, Betcha Say That, Rhythm Is Gonna Get You
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12 HOUSE IN JIVE features Sam Fox, She Rockers, Wee Papa Girls, Children Of Adams & The Acid US Cassingle 3 99 12 4 99
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LP BOY GEORGE Tense Nervous Headache German 8 99
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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

The race for leadership of the singles chart resulted in a photo-finish for the second week in a row. Last week, **Simple Minds**' 'Belfast Child' clung precariously to the number one posting it had earned the previous week, outselling **Michael Jackson**'s 'Leave Me Alone' by a mere 500 copies in the closest race for chart honours in many a year. This week, both Jacko and Simple Minds are well out of the frame. Instead, **Michael Ball**'s surprisingly tenacious 'Love Changes Everything' moves back up to number two, behind the new chart champ, **Jason Donovan**'s 'Too Many Broken Hearts', which triumphed by another small margin (about 1200) after trailing all week.

'Too Many Broken Hearts' is the seventh number one single produced by, and the fifth written by Messrs **Stock, Aitken** and **Waterman**. As writers, they've also been responsible for number ones by **Mel & Kim** ('Respectable'), **Rick Astley** ('Never Gonna Give You Up'), **Kylie Minogue** ('I Should Be So Lucky'), and the Kylie & Jason duet 'Especially For You'. With only their producers' hats on, **SAW**-helmed **Ferry Aid**'s 'Let It Be' and **Dead Or Alive**'s 'You Spin Me Round (Like A Record)'.

Kylie and Jason have now had number one hits as a duo and solo, emulating **Frank & Nancy Sinatra** and **Paul McCartney & Stevie Wonder**.

Jason's latest success helps Stock, Aitken and Waterman to achieve yet another great top 20 week: They also wrote the number 11 single by **Donna Summer** and the number 17 single by the **Reynolds Girls** and produced the number three hit by **Bananarama** and **Lananeeneenoonoo**.

The least endearing of these hits is undoubtedly the Reynolds Girls' 'I'd Rather Jack', which takes a swipe at radio programmers and some long-established

recording acts. I happen to think radio programmers are fair game, but the Reynolds Girls also want to know "why the deejay on the radio station is always more than twice the age of me". In fact, as the girls are just 17 and 19, that is rarely true — unless they listen to Radio 2 (What about **Simon Bates**, **Alan Freeman**, **John Peel**, **Mike Read**, **Steve Wright**? — Ed). And it is also true to say that whilst these immortal words are sung by the Liverpool lasses, the men who wrote them are all in their mid/late thirties/forties. Presumably they — Stock Aitken Waterman — think it is OK for men of that age to write, and therefore, dictate musical tastes to teenagers, but not alright for them to play and introduce them, to my mind a far lesser crime.

'I'd Rather Jack' IS a clever record. If radio stations don't play it, they confirm the validity of the attack on them, and if they do play it they give airtime to the attack, but show they have a sense of 'humour'. It's a no-win situation.

It's also noticeable that whilst 'I'd Rather Jack' attacks by name **Fleetwood Mac**, the **Rolling Stones**, **Dire Straits** and **Pink Floyd**, there's no mention of the **Beatles**. The Stones were, of course, the Beatles' great contemporaries, friends and rivals, and have just as much right to be revered. Am I being too cynical in assuming that the Beatles don't come under fire because Mr Waterman has a long held desire to produce **Paul McCartney** and is afraid to endanger that ambition by antagonising Macca, a man who has, it is true, been responsible for some marvellous music, but also some absolute dross!

Talking of the Beatles, it's a great week for hits related to the formerly Fab Four. Leading the way at number three, courtesy of the aforementioned Stock



● **JASON DONOVAN**: "I knew as soon as I got rid of Kylie people would take me seriously"

Aitken Waterman, is the Bananarama/Lananeeneenoonoo remake of **John Lennon** and Paul McCartney's 'Help'.

The Lennon/McCartney team also wrote 'Heiter Skelter', this week's number 88, performed by Anglo-Japanese heavy metal group **Vow Wow**. McCartney also co-wrote 'Veronica', **Elvis Costello**'s first top 40 hit in over three years, whilst another former moptop, **George Harrison** is a member of the **Traveling Wilburys**, whose latest single, 'End Of The Line', debuts at number 66, five notches behind **Julian Lennon**, who sounds now more like **David Bowie** than his father John on 'Now You're In Heaven'. Finally, another Beatles cover appears on **Jimi Hendrix**'s 'Radio One', an album of previously unreleased recordings the late great guitarist made for broadcast on the BBC in the Sixties. The album debuts at number 30 this week, to become Hendrix's highest charted album in seven years. Doubtless Stock Aitken Waterman would deny it airplay if they were radio programmers, but I'm pleased to note that some more enlightened individuals are

playing tracks off the album alongside the latest hits. And that, gentlemen, is the way it should be.

● Despite being toppled from the overall singles chart summit, Simple Minds' 'Belfast Child' is the number one compact disc single for the fourth week in a row, having sold more than 40,000 copies, twice the previous record for a CD single.

CD singles are now very much a fact of life, and their sales are growing rapidly, reaching a new high level of nearly eight percent of the singles market last week. And, whereas they were formerly available in quickly exhausted and very limited quantities, they now appear in increasingly large quantities and are available for much longer. Some singles — **Gloria Estefan** and **Miami Sound Machine**'s 'Can't Stay Away From You' and Elvis Costello's 'Veronica' for instance — even appear in two different CD editions.

Meanwhile, the top 12 inch single this week, though it slips to number seven overall, is **S'Xpress**'s 'Hey Music Lover'.

PHOTO BY LFI

● TWELVE INCH

TW LW

1	2	HEY MUSIC LOVER S'Xpress	Rhythm King
2	1	BELFAST CHILD Simple Minds	Virgin
3	7	TURN UP THE BASS Tyree Featuring Kool Rock Steady	London
4	4	STOP Sam Brown	A&M
5	13	LOVE CHANGES EVERYTHING Michael Ball	Really Useful
6	—	THIS TIME I KNOW IT'S FOR REAL Donna Summer	Warner Brothers U7780T
7	25	TOO MANY BROKEN HEARTS Jason Donovan	PWL PWLT32
8	18	BLOW THE HOUSE DOWN Living In A Box	Chrysalis
9	14	CAN'T STAY AWAY FROM YOU Gloria Estefan with Miami Sound Machine	Epic
10	6	LEAVE ME ALONE Michael Jackson	Epic
11	—	ONE MAN Chantelle	Cooltempo COOLX183
12	11	HELP Bananarama/Lananeeneenoonoo	London
13	—	ROUND & ROUND New Order	Factory FAC263
14	9	STRAIGHT UP Paula Abdul	Siren
15	12	I DON'T WANT A LOVER Texas	Mercury
16	—	WHO WANTS TO BE THE DISCO KING? the Wonder Stuff	Polydor GONEX6
17	5	MY PREROGATIVE Bobby Brown	MCA
18	—	SLEEP TALK Alyson Williams	Def Jam/CBS
19	10	EVERYTHING COUNTS (LIVE) Depeche Mode	Mute
20	—	I'D RATHER JACK Reynolds Girls	PWL PWLT25

● COMPACT DISC

TW LW

1	1	A NEW FLAME Simply Red	Elektra
2	2	ANYTHING FOR YOU Gloria Estefan with Miami Sound Machine	Epic
3	3	ANCIENT HEART Tanita Tikaram	WEA
4	—	STOP Sam Brown	A&M CDA5195
5	4	THE MARQUEE — 30 LEGENDARY YEARS Various	Polydor
6	—	DON'T BE CRUEL Bobby Brown	MCA DMCFC3425
7	6	THE RAW AND THE COOKED Fine Young Cannibals	London
8	7	SPIKE Elvis Costello	Warner Brothers
9	9	MYSTERY GIRL Roy Orbison	Virgin
10	16	REMOTE Hue And Cry	Circa
11	—	PREMIERE COLLECTION-ANDEW LLOYD WEBBER Various	Really Useful/8372822
12	10	LIVING YEARS Mike And The Mechanics	WEA
13	—	TRUE LOVE WAYS Buddy Holly	Telstar TCD2339
14	5	THE BIG AREA Then Jerico	London 8281222
15	20	THE LEGENDARY ROY ORBISON Roy Orbison	Telstar
16	14	WATERMARK Enya	WEA
17	12	HYSTERIA Def Leppard	Bludgeon Riffola
18	8	BRITS '89 — THE AWARDS Various	Telstar/BPI
19	11	WANTED Yaz	Big Life
20	19	NEW LIGHT THROUGH OLD WINDOWS Chris Rea	WEA

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THE TOP OF THE POPS CHART

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

UK SINGLES

MAR 5 — MAR 11 1989

UK ALBUMS

TW LW W/C

1	9	2	TOO MANY BROKEN HEARTS Jason Donovan
2	3	9	LOVE CHANGES EVERYTHING Michael Ball
3	5	3	HELP Bananarama/Lananeeneenoono
4	4	6	STOP Sam Brown
5	2	3	LEAVE ME ALONE Michael Jackson
6	1	4	BELFAST CHILD Simple Minds
7	6	4	HEY MUSIC LOVER S'Xpress
8	10	5	CAN'T STAY AWAY FROM YOU Gloria Estefan And Miami Sound Machine
9	8	6	I DON'T WANT A LOVER Texas
10	17	4	BLOW THE HOUSE DOWN Living In A Box
11	30	3	THIS TIME I KNOW IT'S FOR REAL Donna Summer
12	16	3	TURN UP THE BASS Tyree Featuring Kool Rock Steady
13	14	5	EVERY ROSE HAS ITS THORN Poison
14	7	14	MY PREROGATIVE Bobby Brown
15	34	2	STRAIGHT UP Paula Abdul
16	20	3	NOTHING HAS BEEN PROVED Dusty Springfield
17	32	3	I'D RATHER JACK Reynolds Girls
18	26	2	WAGES DAY Deacon Blue
19	11	5	HOLD ME IN YOUR ARMS Rick Astley
20	12	9	SOMETHING'S GOTTEN HOLD OF MY HEART Marc Almond Featuring Gene Pitney
21	28	2	MEAN MAN WASP
22	23	3	EVERYTHING COUNTS (LIVE) Depeche Mode
23	15	7	LOOKING FOR LINDA Hue And Cry
24	33	3	CELEBRATE THE WORLD Womack & Womack
25	21	6	WILD THING/LOC'ED AFTER DARK Tone Loc
26	13	9	LOVE TRAIN Holly Johnson
27	40	2	CRYIN' Vixen
28	—	1	WHO WANTS TO BE THE DISCO KING? The Wonder Stuff
29	22	9	THE LIVING YEARS Mike And The Mechanics
30	43	3	INTERNATIONAL RESCUE Fuzzbox
31	18	6	FINE TIME Yaz
32	—	1	ROUND & ROUND New Order
33	19	5	ROCKET Def Leppard
34	31	6	WHAT I AM Edie Brickell And The New Bohemians
35	27	10	YOU GOT IT Roy Orbison
36	—	1	ONE MAN Chanelle
37	25	8	THAT'S THE WAY LOVE IS Ten City
38	45	2	VERONICA Elvis Costello
39	48	2	SLEEP TALK Alyson Williams
40	—	1	VAGABONDS New Model Army
41	52	2	LOVE IN THE NATURAL WAY Kim Wilde
42	51	3	INDESTRUCTIBLE Four Tops Featuring Smokey Robinson
43	24	9	WAIT Robert Howard & Kym Mazelle
44	50	4	WHERE DOES THE TIME GO? Julia Fordham
45	29	4	PROMISED LAND The Style Council
46	36	7	IT'S ONLY LOVE Simply Red
47	69	2	I BEG YOUR PARDON Kon Kan
48	35	7	I ONLY WANNA BE WITH YOU Samantha Fox
49	66	2	IT TAKES TWO Rob Base & DJ E-Z Rock
50	38	8	THE LOVER IN ME Sheena Easton
51	42	3	INFO-FREAKO Jesus Jones
52	53	5	ETERNAL FLAME the Bangles
53	37	10	SHE DRIVES ME CRAZY Fine Young Cannibals
54	39	10	CUDDLY TOY Roachford
55	—	1	THE RATTLER Goodbye Mr Mackenzie
56	60	4	THIS IS SKA Longsy D
57	—	1	A LA VIE, A L'AMOUR Jackie Quartz
58	—	1	YO YO GET FUNKY DJ Fast Eddie
59	46	14	ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan
60	54	2	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) Cinderella
61	82	2	NOW YOU'RE IN HEAVEN Julian Lennon
62	65	2	EVERLASTING LOVE Howard Jones
63	41	5	THE LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS Morrisey
64	—	1	BIG BUBBLES, NO TROUBLES Ellis Beggs & Howard
65	44	7	BIG AREA Then Jerico
66	—	1	END OF THE LINE Traveling Wilburys
67	47	9	RESPECT Adeva
68	72	2	DON'T TAKE MY MIND ON A TRIP Boy George
69	49	7	LOST IN YOUR EYES Debbie Gibson
70	83	2	WHEN I GROW UP Michelle Shocked
71	64	2	BRING IT BACK AGAIN Stray Cats
72	58	12	BREAK 4 LOVE Raze
73	55	5	CAN'T BE SURE the Sundays
74	—	1	DON'T TELL ME LIES Breathe
75	—	1	I'M RIFFIN' (ENGLISH RASTA) MC Duke
76	81	—	BE THERE Clive Griffin
77	—	1	JUST A LITTLE MORE Deluxe
78	74	—	SHE'S A LITTLE ANGEL Little Angels
79	78	—	SAILING AWAY Chris De Burgh
80	97	—	DON'T SHED A TEAR Paul Carrack
81	67	—	NO MORE TOMORROWS Paul Johnson
82	—	1	WORLD OUTSIDE YOUR WINDOW Tanita Tikaram
83	56	—	HEARSAY '89 Alexander O'Neal
84	—	1	SAVE UP ALL YOUR TEARS Robin Beck
85	—	1	I SECOND THAT EMOTION 10 DB
86	—	1	THE GOLDEN CALF Prefab Sprout
87	70	—	ARE YOU MY BABY? Wendy & Lisa
88	77	—	HELTER SKELTER Vow Wow
89	76	—	THE R Eric B & Rakim
90	—	1	RAIN, STEAM & SPEED Men They Couldn't Hang
91	—	1	SURRENDER TO ME Ann Wilson & Robin Zander
92	—	1	TOUCH ME (LOVE ME TONIGHT) Brian Keith
93	—	1	THIS TIME Kiara (with Shanice Wilson)
94	—	1	BRING DOWN THE MOON Boy Meets Girl
95	—	1	WANNA BE GOOD TONIGHT Candi McKenzie
96	80	—	TWO STRONG HEARTS John Farnham
97	—	1	WE'LL GO DREAMING Judie Tzuke
98	85	—	MY LOVE IS MAGIC Bas Noir
99	84	—	FADING AWAY Will To Power
100	—	1	THE KING IS HERE/THE 900 NUMBER 45 King

PWL

Really Useful
London
A&M
Epic
Virgin
Rhythm King
Epic
Mercury
Chrysalis
Warner Bros
London
Capitol
MCA
Siren
Parlophone
PWL
CBS
RCA

Parlophone
Capitol
Mute
Circa
Fourth & Broadway
Delicious/Fourth & Broadway
MCA
EMI Manhattan
Polydor GONE6
WEA
WEA
Big Life
Factory FAC2637
Mercury
Geffen
Virgin
Cooltempo COOL183
Atlantic
Warner Brothers
Def Jam/CBS
EMI NMA8
Arista
RCA
Circa
Polydor
Elektra
Atlantic
Jive
Citybeat
MCA
Food
CBS
London
CBS
Capitol CLS22
Big One
PWL Continental PWL30
Westside/DJ International DJN7
□PWL
Vertigo
Virgin
WEA

HMV
RCA PB42089
London
Warner/Wilbury W7637
Cooltempo
Virgin
Atlantic
Cooking Vinyl
EMI USA
Champion
Rough Trade
Siren SRN109
Music Of Life 7NOTE25
Mercury
Unyque UNQS
Polydor
A&M
Chrysalis
WEA YZ363
Tabu
Mercury MER278
Crush ONE6104
Kitchenware SK41
Virgin
Arista
MCA
Silvertone ORE4
Capitol CLS25
Citybeat CBE737
Arista I12001
RCA PB49493
Cooltempo COOL181
RCA PB42303
Polydor PO31
10 Records
Epic 6546510
Dr Beat DRX912

TOP 75 ARTIST ALBUMS

TW LW W/C

1	1	3	A NEW FLAME Simply Red	Elektra
2	2	17	ANYTHING FOR YOU Gloria Estefan With Miami Sound Machine	□ Epic
3	3	25	ANCIENT HEART Tanita Tikaram	□ WEA
4	—	13	DON'T BE CRUEL Bobby Brown	MCA MCF3425
5	—	1	STOP Sam Brown	A&M AMAS195
6	8	5	MYSTERY GIRL Roy Orbison	Virgin
7	5	4	THE RAW AND THE COOKED Fine Young Cannibals	London
8	13	4	TRUE LOVE WAYS Buddy Holly	Telstar
9	9	16	WANTED Yaz	☆ Big Life
10	12	21	THE LEGENDARY ROY ORBISON Roy Orbison	☆ Telstar
11	6	4	SPIKE Elvis Costello	☆ Warner Bros
12	7	81	HYSTERIA Def Leppard	☆ Bludgeon Riffola
13	4	2	THE BIG AREA Then Jerico	London
14	22	14	HOLD ME IN YOUR ARMS Rick Astley	☆ RCA
15	10	14	REMOTE Hue And Cry	Circa
16	11	46	THE INNOCENTS Erasure	☆ Mute
17	26	22	FLYING COLOURS Chris De Burgh	☆ A&M
18	18	24	WATERMARK Enya	☆ WEA
19	32	17	PRIVATE COLLECTION Cliff Richard	☆☆☆ EMI
20	17	42	THE FIRST OF A MILLION KISSES Fairground Attraction	☆ RCA
21	14	79	BAD Michael Jackson	☆☆☆☆☆☆☆☆☆☆ Epic
22	23	20	NEW LIGHT THROUGH OLD WINDOWS Chris Rea	☆ WEA
23	16	16	LIVING YEARS Mike And The Mechanics	□ WEA
24	15	47	TRACY CHAPMAN Tracy Chapman	☆☆☆ Elektra
25	19	15	GREATEST HITS Fleetwood Mac	☆☆ Warner Bros
26	21	35	KYLIE — THE ALBUM Kylie Minogue	☆☆☆☆☆ PWL
27	29	38	CLOSE Kim Wilde	□ MCA
28	—	1	ORANGES & LEMONS XTC	Virgin V2581
29	20	5	TECHNIQUE New Order	Factory
30	—	1	RADIO ONE Jmi Hendrix	Collector Series CC5LP212
31	25	6	SHOOTING RUBBERBANDS AT THE STARS Edie Brickell And The New Bohemians	☆ Geffen
32	28	4	FOUNDATION Ten City	Atlantic
33	24	68	KICK INXS	☆ Mercury
34	40	64	RAINTOWN Deacon Blue	☆ CBS
35	37	29	CONSCIENCE Womack & Womack	☆ Fourth & Broadway
36	27	5	ROACHFORD Roachford	CBS
37	42	19	TRAVELING WILBURYS Traveling Wilburys	☆ Warner/Wilbury
38	34	21	THE GREATEST HITS COLLECTION Bananarama	☆☆☆ London
39	33	20	MONEY FOR NOTHING Dire Straits	☆☆☆ Vertigo
40	41	21	RATTLE AND HUM U2	☆☆☆ Island
41	31	84	HEARSAY/ALL MIXED UP Alexander O'Neal	☆☆☆ Tabu
42	35	21	INTROSPECTIVE Pet Shop Boys	☆☆ Parlophone
43	39	17	THE ULTIMATE COLLECTION Bryan Ferry/Roxy Music	☆☆ EG
44	30	2	THE LOVER IN ME Sheena Easton	□ MCA
45	64	108	THE PHANTOM OF THE OPERA Original Cast	☆☆☆ PLYDOR
46	45	8	LOVE SUPREME Diana Ross & The Supremes	○ Motown
47	43	7	NEW YORK Lou Reed	Sire
48	46	20	FISHERMAN'S BLUES the Waterboys	□ Ensign
49	38	28	SO GOOD Mica Paris	□ Fourth & Broadway
50	36	49	PUSH Bros	☆☆☆ CBS
51	48	70	FAITH George Michael	☆☆☆ Epic
52	53	92	WHITNEY Whitney Houston	☆☆☆☆☆ Arista
53	52	25	SUNSHINE ON LEITH the Proclaimers	☆ Chrysalis
54	47	101	CIRCUS Erasure	☆ Mute
55	69	3	THE BEST YEARS OF OUR LIVES Neil Diamond	CBS
56	54	47	APPETITE FOR DESTRUCTION Guns N' Roses	□ Geffen
57	62	211	NO JACKET REQUIRED Phil Collins	Virgin
58	44	5	ELECTRIC YOUTH Debbie Gibson	Atlantic
59	50	16	GET EVEN Brother Beyond	☆ Parlophone
60	—	15	KARYN WHITE Karyn White	Warner Bros WX235
61	71	4	FACE VALUE Phil Collins	Virgin
62	56	24	NEW JERSEY Bon Jovi	□ Vertigo
63	—	15	THE JOE LONGTHORNE SONGBOOK Joe Longthorne	Telstar Star2353
64	63	27	SHORT SHARP SHOCKED Michelle Shocked	Cooking Vinyl
65	60	77	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	☆☆☆ Polydor
66	58	104	THE JOSHUA TREE U2	☆☆☆☆ Island
67	70	3	PICTURE BOOK Simply Red	Elektra
68	57	20	GIVING YOU THE BEST THAT I GOT Anita Baker	□ Elektra
69	49	20	TO WHOM IT MAY CONCERN the Pasadenas	☆ CBS
70	82	63	20 GOLDEN GREATS Nat 'King' Cole	EMI EMTV9
71	51	18	GREATEST HITS Human League	☆ Virgin
72	59	277	HELLO, I MUST BE GOING! Phil Collins	Virgin
73	65	5	AFTER THE WAR Gary Moore	Virgin
74	—	15	TILL I LOVED YOU Barbra Streisand	CBS 4629431
75	—	120	DISCO Pet Shop Boys	Parlophone PRG1001

TOP 20 COMPILATION ALBUMS

TW LW W/C

1	8	9	PREMIERE COLLECTION — ANDREW LLOYD WEBBER Various	☆☆☆ Really Useful
2	7	2	AND ALL BECAUSE THE LADY LOVES... Various	Dover
3	5	2	CHEEK TO CHEEK Various	CBS
4	3	9	BUSTER Original Soundtrack	☆ Virgin
5	1	3	BRITS '89 — THE AWARDS Various	Telstar/BPI
6	4	2	DEEP HEAT Various	Telstar
7	2	6	THE MARQUEE — 30 LEGENDARY YEARS Various	□ Polydor
8	6	7	COCKTAIL Original Soundtrack	Elektra
9	9	9	THE GREATEST LOVE VOL 2 Various	Telstar
10	10	9	DIRTY DANCING Original Soundtrack	☆☆☆ RCA
11	11	4	BEAT THIS — THE HITS OF RHYTHM KING Various	Stylus
12	12	9	THE GREATEST LOVE Various	Telstar
13	14	6	FROM MOTOWN WITH LOVE Various	K-Tel
14	13	9	NOW THAT'S WHAT I CALL MUSIC 13 Various	K-Tel
15	17	9	THE CLASSIC EXPERIENCE Various	EMI
16	16	9	SOFT METAL Various	☆ Stylus
17	15	9	THE GREATEST HITS OF HOUSE Various	☆ Stylus
18	—	1	NEW ROOTS Various	Stylus SMR972
19	20	3	THE BLUES BROTHERS Original Soundtrack	Atlantic
20	19	9	THE LOST BOYS Original Soundtrack	Atlantic

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

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

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

If *Madonna* had been in the boxing ring a couple of weeks ago, she might have flattened Mike Tyson after a couple of rounds.

Well, maybe not. But just when everybody thought the born fighter was out for the count she's back, sounding better than ever before with her single 'Like A Prayer'. It's the title track of her forthcoming album and a curious but captivating mix of gospel, funk and pure rock.

Since her album 'True Blue' was released in 1986, Madonna has been through a couple of patchy years in her career. Her ambitions to be a serious actress went awry, with two rather naff films 'Shanghai Surprise' and 'Who's That Girl?'. She was also lined up to recreate Marlene Dietrich's role of Lola in the remake of the 1930 film 'Blue Angel', although this idea looks as if it's been shelved.

Then came the troubles with her wayward husband Sean Penn and when the brawling eventually got too much Madonna filed for divorce. Since then her name has been romantically linked with a number of eligible young men and the not so young Warren Beatty.

But all her troubles seem to be behind her now and later this month she releases her album 'Like A Prayer'. Recorded in Los Angeles it contains a duet with Prince on one of the tracks 'Love Song', and for reasons best known to Madonna the cover of each copy will be scented with patchouli oil. Ah well, maybe it will smother the smell of sticky armpits as you plough through the record racks in Our Price on a Saturday afternoon.

Taking over from Michael Jackson, Madonna is promoting Pepsi Cola and the ads which were premiered on television last week will be shown in 40 countries with Madonna picking up a cool £5 million cheque for her work.

Pepsi will also be sponsoring her world tour due to begin in September and it's likely she'll be here in the spring of 1990.

It looks like our prayers have been answered at last.

save a prayer

As Madonna returns to vinyl, Robin Smith looks back at just what she's been doing since 'Who's That Girl?'